

This issue is dedicated to the
MEMORY OF GRIGORI STERNIN (1927–2013)

Lidiya Andreyeva

The Academic Horizons of Grigori Sternin

The author of this article, the well-known art historian L. Andreyeva, who for many years was Sternin's colleague at the Institute of Art History (the State Institute for Art Studies), writes about the scope of interests of this outstanding scholar, who contributed generously to the country's study of art and was the founder of several research areas. The author highly praises the works of Sternin devoted to artistic life in Russia in the 19th and early 20th centuries and shows how, thanks to these works, the notion «artistic life» had acquired its special meaning as a factor determining the process of art evolution. The author focuses on Sternin's effort in his academic and creative careers to bring together research teams for studying particular trends of Russian art and culture.

Eleonora Paston, Tatyana Karpova, Tatyana Yudenkova, Irina Karasik

Remembering the Teacher

This article incorporates the reminiscences of Grigori Sternin by his former post-graduate students from the State Institute for Art Studies, all of whom are now doctors of art history. They describe his style of work as their thesis advisor, who prompted them to think independently, granting them the freedom to choose their own subjects and, at the same time, being quite strict and demanding when reviewing their texts at the final phases of their dissertations. In the article, he also appears as a generous host, who warmly received his students and, at the same, time as a teacher concerned about their professional careers.

THE ART OF THE EASTERN CHRISTIAN WORLD

Olga Kostina – Grigori Sternin – Lev Lifshits

The Missionary Outreach of Humanists

This is a reprint of an interview of two outstanding scholars – Grigori Sternin and Lev Lifshits – by Olga Kostina published in the Russian Art Magazine in 2008. It opens the section «The Art of the Eastern Christian World» in our magazine and is about the first volume of the «History of Russian Art» devoted to the culture of Kievan Rus (put out by the State Institute for Art Studies in 2007). Both Sternin and Lifshits were among the authors of this work. Their discussion centers around issues related to the study of Old Russian art, academic principles and research methods.

Keywords: the history of Russian art, collective work, I.E. Grabar, A.I. Komech, original, illustration, heritage, research methods, new level of academic language.

Vladimir Sarabyanov

The Images of Venerated Saints of Pre-Mongolian Russia on Frescoes in the Saint Sophia Cathedral in Kiev.

Revisiting the question of the formation of local traditions. Part I

The murals of the Saint Sophia Cathedral in Kiev reflect the many-faceted reality of the initial period of Russian Christianity, which manifested themselves, in most various forms and practically in all spheres of life of the old Russian society, including the iconographic program of the Saint Sophia Cathedral decoration and, primarily, in the selection of the saints for it. Among these, there are a certain number of those who, for one reason or another, happened to be treated with special reverence in Russia. The first part of the study that appears in the magazine is devoted to holy bishops who established the principles of the Christian Church joined by Russia that had been baptized shortly before the creation of the frescoes.

Keywords: iconographic program, Saint Sophia Cathedral, the image of holy priesthood, sanctifiers, Russian Christianity, altar decoration, church hierarchy, church veneration, memorabilia, relics, ecclesiastical calendar.

Svetlana Tatarchenko

Frescoes of the Virgin Mary Church in Kintsvisi, Georgia

In the absence of documentary data about the construction and painting of the Virgin Mary Church in Kintsvisi, its frescoes were dated within the 13th century and in the more detailed studies – from the second half to the end of that century. The author views the frescoes in the context of Byzantine art of the late 12th – early 13th centuries, and assumes that is the time when this Georgian monument might have appeared.

Keywords: Georgian wall painting, Kintsvisi, 12th – early 13th centuries, Byzantine art «around 1200».

ARCHITECTURE. THEORY AND PRACTICE

Tatyana Malinina

Modernism and «Modernisms»: the Content of this Concept and the Expansion of its Boundaries in Architectural Criticism by the 21st Century.

Methodological notes

In contemporary historical studies, in critical essays and in exhibition practice, we observe a multitude of diverse interpretations of the phenomenon of modernism and also an obvious expansion of its time frame. The author of this article provides a commentary to today's status of the study of this trend. The evolution of our views on modernism – starting from the gradual changes within its own limits and proceeding to the wave-like returns of the concealed or obvious impacts of one or another of its internal concepts – makes it possible to define the metamorphosis of its revival in the philosophy of various architectural trends.

Keywords: modernism, criticism, definitions, avant-garde, the classics, study methods, interpretation, rationalism, postmodernism, transparency of boundaries, succession, universals.

Igor Dukhan

Neoclassicism and Happiness

The author of this article explores the poetics of happiness as a shape-generating principle of the architectural design of the main avenue in the city of Minsk (1944–1955). The pre-war skyline of this city was made up of post-Constructionism monumental architectural forms created by I. Langbard, while the post-war reconstruction of the city, carried out by M. Parusnikov, M. Barshch, V. Korol and other architects, is closely associated with neoclassical trends. The main avenue – an expressive architectural show that has appeared against the background of the destroyed city – is conceptually counterposed to the reserved monumentality of I. Langbard’s buildings. The neoclassical ensemble, completed by the mid-1950s, was based on the neo-Renaissance ideas of the school of Academician I. Zholtovsky. The poetics of the horizontal, the symbolic orientation toward the major works by Zholtovsky and reciprocity between architecture and landscapes were the distinguishing features of this grandiose project. The author uses archive documents and memoirs to show that Minsk, created on the basis of the ideas of harmonious order and the metaphysics of integrity, has become a striking realization of the image of Stalin-era architectural Hollywood and one of the last classical ensembles of European urbanism.

Keywords: an artistic image of a city, post-Constructionism, neoclassicism, the art of designing cities, 20th-century architecture, Stalin-era urban reconstruction, Belle Époque, architectural contests, spatial-temporal city design, show urbanism, simulacrum.

Yevgeny Kononenko

Turkish Mosque: Between Neoclassicism and Non-Classicism

Architects of the Turkish Republic, having turned to the idea of creating a modern mosque, appeared to be constrained by the forms of Ottoman neoclassicism. During the second half of the 20th century, newly built mosques were practically replicas of ancient ones. The history of the design of the Kocatepe Mosque by architect Vedan Dalokay in Ankara is an illustrative example of such a victory of traditions. The framework of a private order limits the introduction of new concepts; however, several original «avant-garde» designs and mosques of the 1960s–1980s, which at first were regarded as contributions to the national architecture, have themselves eventually turned into models for other projects, bringing about unusual combinations of neoclassical and non-classical elements.

Keywords: contemporary Turkish architecture, Islam, mosque, Kocatepe, Dalokay, Ottoman neoclassicism, international style.

EPOCH. ARTIST. IMAGE

Natalia Shcherbakova

Honore Daumier: From Politic Caricature to Masks

The author of this essay writes about the political and social satire of the world-known French artist of the mid-19th century, Honore Daumier (1808–1879), examines the role of imagery in fine arts and points to the similarity between the Com-

media dell'Arte personae and the heroes of Daumier's graphic series dedicated to Robert Macaire and Ratapoil and the foibles of the bourgeoisie and the corruption of the lawyers. The author assumes that these are based on the theatre mask principles and act as social types like old-time Arlecchino or Pantalone.

Keywords: French 19th-century art, Honore Daumier, Commedia dell'Arte, caricature, satire, imagery, mask.

Polina Tokmacheva

The Pre-Raphaelites in the Context of English Culture of the Second Half of the 19th – Early 20th Century

This article is devoted to Pre-Raphaelitism as a movement extending to the various areas of culture and art in Victorian England and during the premodern period. The author analyzes the reasons and background of the Pre-Raphaelite movement. Much attention is given to historicism as a type of a worldview and a determining feature of European culture of 19th century and also to «the myth of Italian Renaissance» as part of this phenomenon on British soil. An analysis of the key works of the Pre-Raphaelites allows to reveal the significance of this movement for English culture on a broader scale: from fine arts, poetry, literature, art criticism and the theory of art to new theatrical direction and the art of landscaping.

Keywords: the Pre-Raphaelites, Pre-Raphaelitism, Dante Gabriel Rossetti, Edward Coley Burne-Jones, William Morris, historicism, Italian Renaissance, Art Nouveau, Victorian culture.

Svetlana Domogatskaya

Russian Sculpture of the Second Half of the 19th – early 20th Century

The second half of the 19th century was probably the murkiest time in the history of Russian sculpture. The author of this article examines processes that took place in the country's plastic arts during that period: she uses examples of the works of some sculptors to show how academism based on the formal foundation of classicism, but devoid of its spirit, continued to prevail during that time because of the existing educational system, endlessly reproducing fairly good sculptural items, but totally degraded from the artistic point of view. An end to this was put by a revolution in the plastic arts thinking achieved in the West by the genius of Rodin, who had given the world a form that matched the spirit of the time. In Russia, this revolutionary process unfolded in a more latent and vague manner. Yet, it had led to a revival of Russian sculpture in the early 20th century.

Keywords: Russian sculpture, second half of the 19th century, early 20th century, classicism, academism, academic education, realism, naturalism, M.F. Chizhov, V.A. Beklemeshev, R.R. Bach, G.R. Zaleman, M.M. Antokolsky and L.V. Sherwood.

Elena Bepalova

Bakst and Modernism

This article contains a comprehensive analysis of the work of L.S. Bakst (1866–1924) during his Paris period (1909–1924) that took place in active interaction with the cre-

ative efforts of the French artists Matisse and Picasso during that time. The author shows the role of Bakst in the formation of the 20th-century art market and the evolution of his international reputation as a Russian master in Paris, the art world center of that time. The author reveals the hidden levers of success that Bakst had achieved earlier than Matisse and Picasso and studies the link between the Russian artist's art and the latest trends of his time – fauvism, futurism and cubism. The author dispels the common unfair opinion that Bakst's scenography became outdated toward the end of his life and clearly demonstrates that the artist was an energetic participant in the modernist seizure of Paris by Diaghilev in 1917, along with Picasso and Larionov. The article introduces to the academic community previously unknown documents from archives in Russia, France, England and the United States.

Keywords: Bakst, modernism, Matisse, Picasso, fauvism, cubism, futurism, Larionov, Cocteau, Diaghilev, Nijinsky, Myasin.

Nikita Makhov

Pavel Filonov. Early Period. «Mirovy Recognition» under the Sign of the Apocalypse

The author of this article analyzes the early paintings of the artist inspired by the visionary images of the Apocalypse that externalize Eschatological spirits and develop in keeping with the thematic iconography art of Russian and European symbolism. Pavel Filonov, belonging to the avant-garde generation and having been influenced by phenomenological thinking, provides his own interpretations of religious subjects that meet the spiritual wants of contemporary history. Filonov believed that an alternative to the tendencies of social disintegration was expressed in a universal academic study of the essential laws of life, which both artists and proletarians must learn (the artist presented his views in a major theoretical work «Declaration of World Prosperity»). Such learning is based on the thesis of the direct affiliation of human consciousness with the objective reality. This philosophy of the artist was very close to the gnoseological doctrine of the new philosophical schools, represented by Bergson, Husserl, Frank, Heidegger and Deleuze.

Keywords: Apocalypse, intentional, «Mirovy Recognition» mysticism, physiophilosophy, prosperity, making, Sofia, phenomenology, existential, eschatology.

Elizaveta Anisimova

Alignment of Visual, Semiotic and Temporal Fractals in «Analytical Art» by Pavel Filonov

The author of this article holds that the heuristic possibilities of the theory of fractals may be used for analyzing Pavel Filonov's artwork; qualifies the fractals method as an effective strategy for studying avant-garde art and culture; introduces the notion of visual and semiotic fractals; and shows that fractal analysis allows to denote Filonov's paintings as complex visual and semiotic fractals and that the principle of visual, semiotic and temporal fractalization of an image underlies the analytical method of the artist. The fractal approach opens new possibilities for understanding the art space and interpreting the meaning of Pavel Filonov's works.

Keywords: Pavel Filonov, visual fractals, semiotic fractals, fractal methods, visual and semiotic combination principle.

Anna Yakubova

I.I. Suvorov's Early Sculptures

N.P. Filonov's movement, Masters of Analytical Art, was one of the largest artist associations during the entire history of Russian avant-garde art. At times, it included over 90 members, of which many did not stay long, turning to other methods, however preserving the influence of the Master. His personality, determination and uncompromising adherence to principles often stifled the will of young artists. However, those who withstood the pressure and were able to proceed as his disciples became artists who are positioned if not at the same level as their Teacher, but standing near him. The sculptor I.I. Suvorov, who was among Filonov's consistent students, has remained committed to the principles of analytical art during his entire creative career.

Keywords: Pavel Filonov, Masters of Analytical Art, Press House, analytical art, sculpture, I.I. Suvorov.

Irina Obukhova-Selinskaya

«A Nasty Story» by Fyodor Dostoyevsky in Yuri Annenkov's Theater Productions and Illustrations

This article is about the history of the theatrical production of Fyodor Dostoyevsky's «A Nasty Story» with Yuri Annenkov's scenography, and also about book illustrations by this artist for the same story. The fate of the play was far from ordinary. It was first staged in 1914 at the V.F. Komissarzhevskaya Theater in Moscow by directors F.F. Komissarzhevsky and V.G. Sakhnovsky. Y.P. Annenkov's set design for the play was one of the earliest examples of expressionism in a Russian theater. His attempts to reproduce the play in 1919 in Petrograd, in 1923 in Moscow and in 1934 in Paris were all in vain. Instead, Annenkov illustrated a superb edition of «A Nasty Story» printed in 1945 in Paris (Dostoyevsky Th.M. Scandaleuse histoire. Paris, 1945). In 1957, he finally succeeded in staging the play in Paris under his own direction and with his own sets at the famous theater Vieux Colombier.

Keywords: Y.P. Annenkov, F.M. Dostoyevsky, «A Nasty Story», play, sets, illustrations, Petrograd, Moscow, Paris.

Lyubov Pchelkina

Solomon Nikritin – Artist and Scholar

This article provides an account of the analytical research work and theoretical opinions of the artist Solomon Nikritin (1898–1965) and, in particular, of his theoretical study entitled «Tectonics» and methodological paper «A Tectonic Study of Art». For the first time, a section of a previously unknown document found in the artist's archive is being published. It sheds light on the content and theoretical aspects of Solomon Nikritin's creative method.

Keywords: Solomon Nikritin, experimental art, method, tectology, Alexander Bog-

danov, First Discussion Exhibition of the Association of Active Revolutionary Art, the Museum of Pictorial Culture.

Alexei Druzhinin

Artist Nikolai Kotov's Theoretical and Practical Approaches to Spatial Panoramic Painting

The author of this article describes the creative career of artist N.G. Kotov (1889–1969), his basic theoretical principles of spatial (panoramic) pictorial art, as well as the artistic and technical innovations he introduced in the practice of panorama and diorama art. Using the example of a monographic study, the author acquaints the reader with the attributes and details of the development of this type of art in Soviet times, as well as with the fluctuating fortunes of spatial panoramic painting in general and the creative effort of Kotov in particular.

Keywords: panorama, diorama, panoramic, socialist realism, the phenomenon of world visibility.

Irina Perfilieva

Constructive and Plastic Authorship Jewelry in the 1970s – 1980s in Russia

The constructive and plastic direction of the art of authorship jewelry in Russia is one of the most interesting artistic phenomena both in the national school and in the context of European style tendencies of the second half of the 20th century. The subject of the presented research is the formation and development of this art style. The works of Russian jewelry designers are considered in the complex fabric of interconnections among cultural traditions and technological and aesthetic innovations that distinguish the «artistic jewelry» in the modern jewelry art world.

Keywords: art jewelry, art object, jewelry artist, constructive and plastic composition, the plastic structure «man - jewelry», plastic interaction between jewelry and man.

FROM THE HISTORY OF ARTISTIC LIFE

Raisa Kirsanova

Princess Tyufyakina's Dress

The author of this article analyses an episode from the history of “classical” fashions in Russia. Princess E.O. Tyufyakina, wife of Prince P.I. Tyufyakin, is one of the few victims of the nude vogue, whose name has been preserved in memoirs dating back to the time of the reign of Alexander I. The French artist Élisabeth-Louise Vigée-Le Brun completed the portrait of this socialite after learning about her death; she also left a detailed description of this painting. However, the portrait disappeared for many years and has only become known to the public in the 21st century after its appearance at an international auction. The author uses this example to demonstrate the practice of «classical» fashion and its harmful consequences for some society women, who failed to understand that their whims and fashion preferences were incompatible with the severe climate of Russia.

Keywords: Vigée-Le Brun, Borovikovsky, nude vogue, shawl, spencer, shawl dance.

Margaret Shamu

Serving Art...

The Artist and the Model in Russian 19th-century Artistic Culture

This article is devoted to an understudied topic – the role of models in the history of Russian art, beginning from the second quarter of the 19th century to the end of that century. The author presents this occupation as a service to high art, explores the evolution of the attitude of artists to nude models, describes the living conditions and lifestyles of models and the specifics of their work at educational institutions (primarily at the Imperial Academy of Arts) and private art studios. Special emphasis is placed on the issue of painting nude female models in the unrestrained atmosphere of private studios, which became the key impetus for the further creative development of the masters during the late 19th – early 20th centuries, contributing to their bold pursuit of new approaches.

Keywords: Artist, studio, professional model, model, nude model, posing.

Ekaterina Voronina

From the History of Moscow Artistic Life. The New Society of Painters

The New Society of Painters (Russian abbreviation – NOZh), an association of young artists, graduates of VKhUTEMAS and former students of Tatlin, Malevich and Rodchenko, despite its short period of existence – 1921–1924 – turned out to be a notable phenomenon in the country’s artistic life. This article is devoted to the only exhibition of NOZh held in 1922, which generated much controversy and strong political denunciation, but was, nevertheless, supported by the then minister of culture A.V. Lunacharsky. The study, based on archive materials, brings to light a typical for that time episode from the artistic life of the first post-revolutionary years and also presents the profiles of the members of the New Society of Painters and, primarily, of Samuil Adlivankin.

Keywords: NOZh, VKhUTEMAS, Moscow artistic life, S. Adlivankin, G. Ryazhsky, M. Perutsky, A. Gluskin, A. Nurenberg, N. Popov, A.V. Lunacharsky.

Anastasia Dokuchayeva

Soviet Artistic Culture of the 1920s – 1930s and Russian-French Ties

The interrelation between the works of Russian artists and innovative French art, which was the principal impetus for the development of Russian avant-garde during the time of its evolvment and prime, had lasted until the 1920s–1930s, manifesting itself in the works of masters of different aesthetic positions and generations. However, personal contacts with contemporary French culture that were unrealizable at that time for the majority of artists became replaced by contemplative ones. At the same time, avant-garde artists, both rank-and-file and its leading theoreticians, were losing their radical attitudes and were once again rethinking the principles of the artistic heritage, which also included the latest French art. One of the strategies of the artists, who strove for plastic freedom, but who were not always free from the mythogenic spirit of those times, was a withdrawal (both from the officially encouraged mythologization and glorification of Soviet reality and extreme modernism) to

a low-key, intimate and independent artistic domain. The author, for the first time, views these processes and their different perception by different artists in the context of their similarity with the same phenomena in France – this provides a better understanding of the development of Soviet culture during the period of history studied by the author.

Keywords: Soviet culture of the 1920s–1930s, Soviet painting, French painting, avant-garde, modernism, the Paris School, mythologization.

FROM FAMILY ARCHIVES

Elena Agratina

The 100th Anniversary of Karl Karlovich Lopyalo

This article is about the creative career of Karl Karlovich Lopyalo (1914–1979) who worked at the Institute of the History of Art for twenty years (1950–1970), was written by the granddaughter of this well-known architect and artist. The author draws on the family archive to describe the childhood and student years of K.K. Lopyalo and his war service, and provides a detailed account of his work at the Institute under the guidance of I.E. Grabar, where he created a large number of reconstruction drawings of monuments for the multi-volume «History of Russian Art» and for books on the history of architecture. Though Lopyalo was also known as a portrait painter, the most valuable part of his heritage is reconstructions. Even those drawings that no longer exist or whose whereabouts are unknown, at one time, played an important role in saving a monument, providing information for a research study or simply reviving for the viewers, even if for a short time, destroyed or rebuilt architectural creations.

Keywords: Karl Karlovich Lopyalo, the Institute of the History of Art, architectural monuments, reconstruction drawings, «The History of Russian Art».

Tatiana Plastova

«The Beautiful Soul of Russian Art Has Appeared Before Me...»

A.A. Plastov and V.I. Kostin: Dialogue between Artist and Critic

The personal and professional relationship between two prominent figures in the history of Russian 20th-century art – the artist A.A. Plastov and the art historian V.I. Kostin – is of much significance for a better understanding of the trends of the artistic life of the 1930s – 1950s. This article is based on the artist's correspondence with his wife and with V.I. Kostin from the Plastovs' family archive.

Keywords: A.A. Plastov, V.I. Kostin, art criticism, the history of art, the 20th century.