

Summary

Art Studies Journal

No. 2, 2021

Published by the State Institute for Art Studies, Moscow

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Contents

THEORY

SACRED SPACE

- 10 **Stepan Vaneyan.**
On Sacred Places and Sacred Truths:
“Hierotopy” as a Methodological Utopia
and a Conceptual Atopia

HISTORY

ICONOGRAPHY

- 64 **Ekaterina Zolotova.**
Barthélemy d’Eyck and his
Aix Annunciation Triptych
- 88 **Ekaterina Khamaza.**
Actors of the 18th Century Through the
Eyes of Contemporary Artists: Problem
of Theatrical Interpretation of the Visual
Evidence of the Era

ATTRIBUTION

- 116 **Sergei Androsov.** Russian Commissions
of Giovanni Antonio Cybei

GLASS ARCHITECTURE

- 134 **Anna Korndorf, Ekaterina Vyazova.**
The Garden of Eden and the Solar Myth:
The Origins of Glass Architecture

HISTORICAL PAINTING

- 172 **Maria Chukcheeva**
Nikolay Ge’s painting “Peter I Interrogates

Tsarevich Alexei in Peterhof":
Historical Sources and the Reception
of Contemporaries

VISUALITY

- 202 **Anton Uspensky.**
Alexander Labas: Poetics, Imagery,
Compositions

ARCHIVE

MATISSE

- 230 **Vitaly Mishin.**
Matisse — Shchukin — Amélie:
A Group of Letters by Matisse (1910–1911)
as a Historical Source

IN MEMORIAM

BORISOVA

- 254 **Alla Vershinina.**
Elena Andreevna Borisova — scholar
in architecture
- 290 Memories of Elena Andreevna Borisova
- 291 **Natalia Sipovskaya.**
The Petersburger
- 299 **Marina Sviderskaya.**
The Lady on the Bridge
- 321 **Tatiana Gnedovskaya.**
My Mother Elena Andreevna Borisova
- 340 **Elena Borisova.**
Art Nouveau Architecture: Moscow and St.
Petersburg
- 363 **Elena Borisova.**
List of published works

BOOK REVIEWS

- 372 **Dilshat Harman.**
Anna Pozhidaeva. *The Creation of the
World in Iconography of the Medieval West.
Study in Iconographic Genealogy.*
Moscow: New Literary Review, 2021
("Essays on Visuality" series)

ABSTRACTS

- 392

CONTRIBUTORS

- 397

INFORMATION FOR CONTRIBUTORS

- 399

Abstracts

Stepan Vaneyan

On Sacred Places and Sacred Truths: “Hierotopy” as a Methodological Utopia and a Conceptual Atopia

In the context of Christian artistic experience, the problem of “sacred space” appears as a problem of understanding, first, “space”, in all its history-dependent conceptual transformations, and second, — “sacred”, again, in history-dependent forms of experiencing it. Based on the historiographic experience of the 20th century, science of art in its topical and epistemologically reflected forms understands and interprets the phenomenon of sacred space via interdisciplinary paradigms (socio-cultural anthropology, the theory of ritual, performative liturgics, Christian archeology, etc.). In this context, any attempt to invent a new discipline, such as hierotopy, from scratch seems, on the one hand, archaic, and on the other, — may take for granted materials that require thorough critical examination.

Key words: sacred and consecrated space, building religious experience, the verification and falsification of historical and artistic knowledge, mystery and performative aspects of liturgical experience.

Ekaterina Zolotova

Barthélemy d’Eyck and his *Aix Annunciation* Triptych

The paper focuses on the artistic ensemble of the *Aix Annunciation* triptych (1443–1445) by Barthélemy d’Eyck, the outstanding innovative painter of the middle of the 15th century. A native of the northern Low Countries, he worked at the court of the king René d’Anjou. The paper covers the rediscovery of the master’s name and the

reunification of his dispersed ensemble of the *Aix Annunciation* at the beginning of the 20th century; the iconography of the central and side panels; the innovative treatment of space and of the human figure; as well as the role of light in the artistic imagery and its dominant place in master Barthélemy’s search for pictorial excellence.

Key words: French primitives, Barthélemy d’Eyck, triptych of *Aix Annunciation*, iconography, treatment of space and light.

Ekaterina Khamaza

Actors of the 18th Century Through the Eyes of Contemporary Artists: Problem of Theatrical Interpretation of the Visual Evidence of the Era

In the 18th century an immeasurably increased attention to the drama theatre, primarily to acting and to actor’s figure as such, was reflected in the frequency, interest and variety of capturing theatrical realities of the era by the contemporary artists. Portraits of the greatest actors, created by first-class artists whose multilateral activity clearly expressed “vector” of theatre reforms, are treated in the article from the perspective of increased relevance of “actor presence” in culture and in public consciousness. With all the diversity, these portraits reflect the desire to emphasize the individuality and, at the same time, to convey the scale of the figure and its conformity to aesthetic expectations and the moral ideal of the era.

Key words: enlightenment, tragedy, acting interpretation, theatrical reforms, classical repertoire, “medium genre”, “star”.

Sergei Androsov

Russian Commissions of Giovanni Antonio Cybei

The name of the sculptor from Carrara, Giovanni Antonio Cybei, was once widely known in Europe. Nowadays, the master is almost forgotten by art historians; this can be explained by the small number of his surviving works. Thus the statues and busts executed by him for Russian clients, the first of which was count Alexei Orlov-Chesmensky, arouse all the more interest. Today marble busts of Catherine II and Orlov himself are in Peterhof Museum, a bas-relief with a portrait of the Empress — in Gatchina Museum, and her full-length statue is known only from one photograph. The statues depicting the “Seasons” are at the Hermitage Museum. Recently, four statues that decorate the grand staircase at the Yusupov Palace were identified as allegorical group representing the four “Parts of the World” (“Europe”, “Asia”, “America”, “Africa”), well-known from literary sources. Eighty (!) busts that Cybei, according to his autobiography, has made for the “Tsar of Muscovy”, remain a mystery. Perhaps they included the herms that are now in the Own garden of the Gatchina Palace.

Key words: Cybei, statue, bust, Carrara, Orlov-Chesmensky, Catherine II, Hermitage Museum, Peterhof, Gatchina, Yusupov Palace.

Anna Korndorf, Ekaterina Vyazova

The Garden of Eden and the Solar Myth: The Origins of Glass Architecture

In 1862, 11 years after the construction of Joseph Paxton's Crystal Palace, the Pavilion for the new International Exhibition was built in London. The main task of its architect — Francis Fowke — was to surpass the success of the Crystal Palace as a “mythological project”, which turned the glass and iron buildings into a universal symbol of the coming unity of humanity and the triumph of reason and progress. However, this ambitious plan turned into a failure. Nevertheless, it is in this building, that has been ignored by art historians, that one can reveal features allowing to find the missing links in the history of glass architecture. The authors propose to move away from the traditional point of view, according to which the history of glass architecture began with utilitarian greenhouses and conservatories, which thanks to the 19th century technologies grew to giant pavilions of world exhibitions and passages, and trace other elements in its genealogy that were remained unnoticed before.

Key words: glass architecture, international exhibitions, exhibition pavilions, greenhouses, conservatories, Palace of the Sun, Loudon, Paxton, Fowke, Fowler, Galli Bibiena, Panini.

Maria Chukcheeva Nikolay Ge's painting “Peter I Interrogates Tsarevich Alexei in Peterhof”: Historical Sources and the Reception by Contemporaries

The author examines Nikolay Ge's painting “Peter I Interrogates Tsarevich Alexei in Peterhof” (1872) in the context of Post-Reform Russia historical debates and social ideas about the epoch of Peter I. The conflict between Peter and Alexei was connected to the issue of “fathers and sons”, topical in 1860s and 1870s, and from this perspective Ge's painting was judged by Russian critics. The emergence of Ge's painting has legitimated the representation of case on the tsarevich's death in Russian culture and in the following decade initiated the image of Petrine time as tragic and crisis period in the national history.

Key words: Peter I, tsarevich Alexei, Nikolay Ge, “fathers and sons”, Kostomarov, Soloviev, Peter the Great's bicentenary, history painting, historical ideas.

Anton Uspensky Alexander Labas: Poetics, Imagery, Compositions

The article examines the work of Alexander Labas (1900–1983) during the 1920s – 1930s. The evolution of his work and the individuality of his poetics are considered simultaneously with the cardinal changes of the early 20th century, both for the personal optic of an individual viewer and for the visual laws in general. The artist's imagery is compared with the that of the Italian futurists, united by the direction of aeropittura. Parallels are drawn between the paintings of Labas and contemporary innovative tendencies in literature, architecture, and cinema. The individual style of the artist is analysed through his figurative, compositional, optical and poetic methods.

Key words: Alexander Labas, Soviet painting, visuality, poetics, imagery, cult of the machine, Italian futurism, aerial painting, aeropittura.

Vitaly Mishin Matisse — Shchukin — Amélie: A Group of Letters by Matisse (1910–1911) as a Historical Source

The article examines group of letters written by Henri Matisse, mostly to his wife Amélie, in 1910 and 1911. They were acquired by the Fondation Custodia (Paris) at the Stargardt auction (Berlin) in March 2017. Most of these texts (with the exception of some fragments included in the auction catalogue) remain unpublished. The author's task was to introduce this historical source, to a wider scientific audience, serving as an important addition to the main part of the family correspondence preserved in the Archives Matisse (Issy-les-Moulineaux). The letters from the Fondation Custodia shed a new light on the Spanish and Moscow episodes in the artist's life; in particular, they enable to specify the date and circumstances of creation of the two “Seville still lifes” from the Hermitage collection, commissioned by Sergei Shchukin.

Key words: Henri Matisse, Sergei Shchukin, Amélie Matisse, Spain, Seville, Archives Matisse, Issy-les-Moulineaux, Moscow, Seville still lifes, Hermitage, Bernheim.

Alla Vershinina Elena Andreevna Borisova — scholar in architecture

The article in memory of Elena Andreevna Borisova (1928–2020), researcher at the State Institute of Art Studies since 1958, outlines the contours of the portrait of a scholar — an art historian with a wide range of research interests, the major specialist in Russian architecture of Modern Age, the author of many books, articles, essays and monographs. The overview of Borisova's works allows to get the idea of the main positions of her special research strategy, the practice of feeling and questioning, the key tools for studying the architectural heritage of Russia of the 18th — early 20th century.

Key words: Elena Borisova, method of research, morphological approach, Russian architecture, key motif, terminology, romantic code, eclecticism, history of Russian art of the 19th century.

Natalia Sipovskaya, Marina Sviderskaya, Tatiana Gnedovskaya Memories of Elena Andreevna Borisova

Three texts written by the colleagues and the daughter of Elena Borisova (“The Petersburgers” by Natalia Sipovskaya, “The Lady on the Bridge” by Marina Sviderskaya, “My Mother Elena Andreevna Borisova” by Tatiana Gnedovskaya) are intended to reconstruct her personality not only as a scholar, but also as a character — colleague, teacher, friend, mother, wife. These texts contain facts from her sometimes uneasy personal biography, analyse her lyrical poems, tell about her role in the daily life of the Institute of Art Studies, in particular about her participation in the famous institute skits, etc.

Key words: Elena Borisova, Andrei Borisov, Viktor Talanov, Yuri Gnedovsky, the siege of Leningrad, evacuation, Academy of Art, Institute of Art Studies, Russian architecture, “Blue Bridge”.

Elena Borisova

Art Nouveau Architecture: Moscow and St. Petersburg

Art Studies Journal publishes the last — and unfinished — text by Elena Borisova — a chapter on Russian Art Nouveau architecture, which was written for the 18th volume of the “History of Russian Art”. This text explores the emergence of the “new style” in Russia, its roots, characteristics and features. In particular, the author points out the indirect relationship of Art Nouveau with Romanticism, as well as its influence on all subsequent architectural styles — from neo-classicism to constructivism. Borisova attempts to identify fundamental differences in the specifics of two metropolitan modifications of the style — Moscow and St. Petersburg, and also to find a place for the local version of Art Nouveau among its European modifications — French Art Nouveau, Secession, Liberty Style, Jugendstil, etc.

The article is followed by Borisova’s list of published works.

Key words: Art Nouveau, eclecticism, Abtamtsevo, romanticism, neo-gothic, neo-classicism, stylisation, pastiche.

Dilshat Harman

Anna Pozhidaeva. *The Creation of the World in Iconography of the Medieval West. Study in Iconographic Genealogy*. Moscow: New Literary Review, 2021 (“Essays on Visuality” series).

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