

Summary

Editorial Staff

Nikolai Molok, PhD in History of Art
Editor-in-chief

Evgenia Shidlovskaya, PhD in History of Art
Deputy Editor

Alla Vershinina, PhD in History of Art
Deputy Editor

Lyudmila Antonova, PhD in History
Executive Editor

Editorial Board

Andrei Batalov, PhD, Doctor of Science (History of Art), Professor
Ekaterina Bobrinskaya, PhD, Doctor of Science (History of Art)
John E. Bowlt, PhD, Doctor of Science (History of Art), Professor
Ilya Doronchenkov, PhD in History of Art, Associate Professor
Tatiana Gnedovskaya, PhD, Doctor of Science (History of Art)
Mikhail Iampolsky, PhD, Doctor of Science (History of Art), Professor
Arkady Ippolitov, art historian, curator
Irina Karasik, PhD, Doctor of Science (History of Art)
Tatiana Karpova, PhD, Doctor of Science (History of Art)
Armen Kazaryan, PhD, Doctor of Science (History of Art), corresponding member
of the Russian Academy of Architecture
Anna Korndorf, PhD, Doctor of Science (History of Art)
Lev Lifshits, PhD, Doctor of Science (History of Art)
Olga Medvedkova, PhD, Doctor of Science (History of Art), Professor
Viktor Misiano, PhD in History of Art
Alla Rosenfeld, PhD, Doctor of Science (History of Art), Professor
Elena Sharnova, PhD in History of Art, Associate Professor
Alexandra Shatskikh, PhD in History of Art
Sharif Shukurov, PhD, Doctor of Science (History of Art)
Dmitry Shvidkovsky, PhD, Doctor of Science (History of Art), Professor, member
of the Russian Academy of Arts, member of the Russian Academy of Architecture
Natalia Sipovskaya, PhD, Doctor of Science (History of Art)
Marina Sviderskaya, PhD, Doctor of Science (History of Art), Professor
Lucia Tonini, PhD, Doctor of Science (History of Art), Professor

Contents

THEORY

THE VIENNA SCHOOL

- 10 **Stepan Vaneyan, Elena Vaneyan.**
The Vienna School of Art History:
Orient oder Wien?

WRITING

- 44 **Sharif Shukurov.**
The Significance of the Point.
The Conceptual Foundations of Art
and Architecture in Iran

HISTORY

ICONOGRAPHY

- 62 **Ekaterina Mikhailova-Smolnyakova.**
Choir, Carole and Roundelay:
the Origins and Semantics
of Ancient Round Dance
in European Painting
of the 14th-16th Centuries

- 84 **Anna Vinogradova.** The Theme
of the Transfiguration in the works
of Giovanni Bellini and the Evolution
of Bellini's Style

ATTRIBUTION

- 102 **Elena Vasilieva.**
"Didone non abbandonata":
New Research
on Tiepolo's *Death of Dido*
(Pushkin Museum)

EXHIBITIONS

- 130 **Anna Egorova.** Japanese Art
at the *Exhibition of Artefacts*
Presented to Tsesarevich Nikolai
Alexandrovich...: Presentation
and Perception
- 168 **Iliia Doronchenkov.** West by Northwest.
The *Scandinavian Exhibition*
of Serge Diaghilev (1897): Strategy
and Selection
- 206 **Anastasia Kurlyandtseva.**
Pavel Korin in New York.
From the History of Soviet-American
Exhibition Exchanges

IN MEMORIAM

KALITINA

- 232 **Elena Klyushina, Roman Sokolov.**
Between Russia and France:
the Legacy of Nina Kalitina
- 250 **Nina Kalitina.** List of Published Works

CHRONICLE

- 266 **Ekaterina Usova.** *Konstantin Kuznetsov:*
Return to Context. Round table. State
Institute for Arts Studies, Moscow,
23 April 2019

ABSTRACTS

296

CONTRIBUTORS

300

INFORMATION FOR CONTRIBUTORS

302

Abstracts

Stepan Vaneyan, Elena Vaneyan The Vienna School of Art History: *Orient oder Wien?*

The recent conference in Prague on the influence of Viennese art on the former territories of the Austria-Hungarian Empire after the Empire's collapse leads naturally to a discussion of the Viennese school itself, its representatives, its logic, how its methodological experience was transformed, and, most importantly, the relevance today of the reputed interdisciplinary and international nature of this highly important movement in 20th century art. What were the resources of the methodology, which, from the very beginnings of the School, combined rigour in the study of sources with conceptual courage? How far did its influence extend, both to East and to West? What are the criteria for belonging to the Viennese methodological experience and what value should we ascribe to the experience of overcoming the totalitarian ideology that struck at the most prominent scholars in this tradition? What place is there for Russian art studies in this tradition?

Key words: Vienna School of Art History, Austria-Hungary, New Viennese School, study of sources, formalism, structuralism, phenomenology, gestalt-psychology.

Sharif Shukurov The Significance of the Point. The Conceptual Foundations of Art and Architecture in Iran

The article deals with the system of the visual sphere in medieval Iran, from ceramics to architecture. Pottery and architecture share calligraphic styles. The philosopher Ibn Sina (Avicenna) and the calligrapher Ibn Muqla emphasised the role of the point in

calligraphy. The point is the driving force of writing and calligraphic inscriptions in art and architecture. In many instances the point gains autonomy as a distinct conceptual image, and this development is crucial to many aspects of Iranian theology and philosophy and to the aesthetics of Iranian art and architecture.

Key words: medieval art and architecture of Iran, point, Avicenna, Ibn Muqla, the unclear meaning of emptiness, the empty page, calligraphy, prayer, chronotype.

Ekaterina Mikhailova-Smolnyakova Choir, Carole and Roundelay: the Origins and Semantics of Ancient Round Dance in European Painting of the 14th–16th Centuries

The article considers possible origins of the canonical image of round dance in the representation of scenes from the ancient world in the art of the 14th–16th centuries and the significance of this image, based on the medallion fresco by Giulio Romano from the Camera dei Venti in the Palazzo del Te. The emergence and development of this visual topos is associated with the idea of the celestial dance as an allegory of divine harmony, which medieval theology inherited from the ancient world, with French carole dance iconography and with neo-attic reliefs showing the performance of Bacchic dances by the retinue of Dionysus.

Key words: Giulio Romano, Palazzo del Te, visual studies, round dance, antique dance, dance iconography.

Anna Vinogradova The Theme of the Transfiguration in the works of Giovanni Bellini and the Evolution of Bellini's Style

The article considers the development of the artistic style of Giovanni Bellini, one of the most important painters of the Venetian Quattrocento. Bellini was an artist who came under many and varied influences in the course of a long artistic career, while always remaining faithful to himself, culminating in the specific and unique style of painting, which we see in his mature works. The article focuses on two of Bellini's works (one early and one late) devoted to Christ's Transfiguration, as well as other works by the master.

Key words: Venetian painting of the Quattrocento, Giovanni Bellini, Andrea Mantegna, Donatello, perspective, Piero della Francesca, medieval aesthetics of light, Neoplatonism, optics, style, the principle of harmony in painting, Leonardo da Vinci, Giorgione.

Elena Vasilieva “Didone non abbandonata”: New Research on Tiepolo's *Death of Dido* (Pushkin Museum)

The article offers a new interpretation of Giambattista Tiepolo's *Death of Dido* from the Pushkin Museum, tracing a literary source and the probable client, for whom

the 18th century Venetian artist created the picture. A connection is suggested with the opera *Didone abbandonata* (libretto by Pietro Metastasio), which was premiered in 1724 and staged at the court of Catherine II in the 1760s. It is shown how the painting came to Russia and to the collection of Prince Nikolai Yusupov by the offices of Venetian architects (Gian Antonio Selva and Giacomo Quarenghi) and that the treatment of the theme probably originates in the literary treatise on famous women, *De mulieribus chiaris*, by Boccaccio. New arguments are presented for correctness of the attribution to Tiepolo, who may have created the work for the Venetian Doge, writer and bibliophile, Marco Foscarini.

Key words: Giambattista Tiepolo, Venetian painting of the 18th century, musical theatre, Italian opera of the 18th century, Pietro Metastasio, Giovanni Boccaccio, Russian art collecting in the 18th and 19th centuries.

Anna Egorova

Japanese Art at the Exhibition of Artefacts Presented to Tsesarevich Nikolai Alexandrovich...: Presentation and Perception

The article is the first attempt to reconstruct the exhibition of artefacts, brought back by Tsesarevich Nikolai Alexandrovich from his travels in the East in 1890–1891. The exhibition at the Hermitage in 1893–1894 was the first representative show of Japanese art in Russia. Comparison of photographic materials and publications of the time make it possible to reconstruct the exhibition, make attribution of some of the items that were shown and place the exhibition in the broader context of the international reception of Japanese art in the second half of the 19th century. Analysis of press publications reveals much about Russian perceptions of Eastern culture and the ideology, on which the Hermitage exhibition was based. The article reconstructs a significant moment in Russo-Japanese cultural relations and contributes to the search for the items, which were displayed at the exhibition.

Key words: Japan, Japanese art, exhibitions, criticism, Nicholas II, travels of Tsesarevich Nikolai Alexandrovich, the Hermitage, history of collections.

Ilia Doronchenkov

West by Northwest. The Scandinavian Exhibition of Serge Diaghilev (1897): Strategy and Selection

The article deals with the exhibition of Scandinavian art organised in St. Petersburg by Serge Diaghilev in October–November, 1897. The exhibition was the first representative show of Nordic artists outside their native countries and represented the discovery of contemporary Scandinavian art by the Russian audience. The Scandinavian national schools had already won acclaim at major European art exhibitions in the previous two decades, as shown by the place accorded to them in Richard Muther's *History of Modern Painting*. Diaghilev's view of Nordic art was heavily influenced by this groundbreaking book. A large part of the works were selected by Diaghilev during the Stockholm Art and Industrial Exhibition (summer 1897) and borrowed from Scandinavian public and private collections. The image of Swedish, Norwegian and Danish art, carefully constructed by Diaghilev, was to become a model for Russian modernism, which was consolidated a few years later in the *Mir iskussta* ("World of Art") group.

Key words: Diaghilev, Scandinavian exhibition of 1897, Scandinavian modernism, Zorn, Russian-European art connections.

Anastasia Kurlyandtseva

Pavel Korin in New York. From the History of Soviet-American Exhibition Exchanges

On April 14, 1965, *The New York Times* reported on the upcoming personal exhibition by Pavel Korin in New York, calling it "the first personal exhibition of an official Soviet artist in the United States, organized as part of a cultural agreement". The article focuses on the pre-history of the exhibition, the visit by Korin and his wife to New York, their impressions of the United States, meetings with Americans and with Russian emigrés, and coverage in the American and Soviet press.

Key words: cultural diplomacy, Pavel Korin, Grandma Moses, Armand Hammer, Hammer Galleries, Eric Estorick, David Burluk.

Elena Klyushina, Roman Sokolov

Between Russia and France: the Legacy of Nina Kalitina

The study of French art by Russian art historians was based on both French and Russian research traditions, as can be seen on several levels: practical, educational and (particularly important) methodological. The scientific career of the doctor of art history and honorary professor of St. Petersburg University, Nina Nikolaevna Kalitina (1926–1918), was a fine example of this process. Kalitina always combined an interest in foreign science with a search for specifically Russian approaches. Hence the special interest of her scientific works to readers both in Russia and abroad.

Key words: Nina Kalitina, Mikhail Karger, Nikolai Punin, Ieremija Ioffe, methodology of art history, Institute of History, History Faculty at St. Petersburg University.

Nina Kalitina

List of Published Works

The list of published works by Nina Kalitina was initially compiled by Tatyana Sokhor and first published in the collection of scientific articles *Arts Crossroads. Russia – the West* (2016). Never tiring of her profession, Kalitina published several more articles in the last two years of her life. The updated list includes these works and makes some amendments to the list published earlier.

Key words: Nina Kalitina, French 19th century art, political caricature, graphics, landscape, portrait, sculpture, Daumier, Courbet.

Ekaterina Usova

Konstantin Kuznetsov: Return to Context. Round table. State Institute for Arts Studies, Moscow, 23 April 2019.

Contributors

Ilia Doronchenkov

PhD in History of Art, Deputy Director of the State Pushkin Museum of Fine Art, Professor of the Faculty of Art History, European University in St. Petersburg. Main area of research: the perception of Western art in Russia, 1890s – 1930s. Editor of the critical anthology *Russian and Soviet Views of Modern Western Art, 1890s to Mid-1930s* (University of California Press, 2009). St. Petersburg–Moscow. ilia.doronchenkov@arts-museum.ru

Anna Egorova

PhD in History of Art, staff member of the Scientific and Educational Department, State Hermitage Museum; curator of Hermitage exhibitions of Japanese applied art, specialist in Japanese applied art (ceramics, porcelain) and in the history of Russo-Japanese artistic relations. St. Petersburg. egorova-ermus@yandex.ru

Elena Klyushina

PhD in History of Art, senior lecturer at the Department of the History of Western European Art of the Institute of History, St. Petersburg State University. St. Petersburg. e.klyushina@spbu.ru

Anastasia Kurlyandtseva

Art Historian, PhD student at the Art and Design PhD School, Higher School of Economics, researcher at the Department of Contemporary Art of the State Tretyakov Gallery. Moscow. kurl.coffer@gmail.com

Ekaterina Mikhailova-Smolnyakova

Art historian, post-graduate student of the Arts Faculty, European University in

St. Petersburg. Specialist in the iconography of dance. St. Petersburg. emsmolnyakova@eu.spb.ru

Sharif Shukurov

PhD in History of Art, leading researcher at the Department of Asian and African Art, State Institute of Art Studies (SIAS), Head of the Department of Comparative Culturology, Institute of Oriental Studies of the Russian Academy of Sciences. Moscow. ripsic@yandex.ru

Roman Sokolov

PhD in History (Doctor of Science), Professor, acting head of the Department of the History of Western European Art at the History Institute, St. Petersburg State University. St. Petersburg. r.sokolov@spbu.ru

Ekaterina Usova

PhD in History of Art, deputy head of research at the Constantin Kousnetzoff Foundation. Moscow. katia_usv@yahoo.com

Elena Vaneyan

Philologist, translator, lecturer. Member of the International Association of Teachers of English as a Foreign Language (IATEFL). Moscow. vaneyans@gmail.com

Stepan Vaneyan

PhD in History of Art (Doctor of Science), Professor at the Department of Art History, Historical Faculty, Moscow State University, leading researcher at the Department of the Art of the Modern Age, State Institute of Art Studies (SIAS). His books on the history, theory and methodology of art history include: *Empty Throne. The Critical Art History of Hans Sedlmayr* (2004), *Architecture and Iconography. "The Body of a Symbol" in the Mirror of Classical Methodology* (2010), *Gombrich, or Science and Illusion. Essays in Textual Pragmatics* (2015), etc. Moscow. vaneyans@gmail.com

Elena Vasilyeva

Art Historian, researcher at the Manuscript Department, Pushkin State Museum of Fine Arts. Moscow. sommerl@list.ru

Anna Vinogradova

Art Historian, researcher at the Department of European Classical Art, State Institute for Art Studies (SIAS), Moscow. bluegarden@yandex.ru

Information for Contributors

The editorial staff and editorial board of Art Studies Journal can only consider materials submitted for publication if they meet the following requirements:

- Articles should be no longer than 60,000 characters with spaces, including notes and bibliographic lists; for post-graduate students and applicants for a degree the upper limit is 40,000 characters.
- The number of illustrations must be agreed with the editorial staff.
- Texts and illustrations must be submitted by e-mail; they are also accepted on data storage devices.
- Expert assessments of manuscripts are performed by members of the Journal's editorial board.

An article must be accompanied by:

- A review and an excerpt from the minutes of a faculty (section, department) meeting, recommending the article for publication.
- A brief annotation and key words of the article (with an English translation) of up to 800 characters with spaces; information about the author with an indication of his or her academic degree, place of employment, position and e-mail address (with an English translation).

Post-graduate students and applicants for a degree must:

- Indicate the faculty and department of their academic institution or the name of their research institution.
- Provide a review/recommendation from their dissertation adviser, leading specialist or the referring organization (certified by seal).

Guidelines for the submission of articles and illustrations:

- Texts are accepted in MS Word format. Font: Times New Roman; font size – 14 (texts), 12 (notes and bibliography); line spacing – 1.5; indent – 1.25 cm. Quotes: «...», quotes in quotations – "...".
- All notes must have consecutive numbering and should be placed at the end of the text.

– Each article must end with a bibliographic list in alphabetical order. The reference to a quoted source should be in square brackets with the index number of the source in the bibliographic list and the page number (for example, [1, p. 12]). The bibliographic list should conform to the Russian State Standard of 7.05.2008.

- Illustrations are accepted in TIFF or JPG formats, with 300 dpi resolution.
- Illustration captions must include the name of the author, title (of the work of art, edifice, etc.), year of creation, material (medium), size, location.

Materials that do not meet these requirements cannot be considered for publication.

No publication fees are charged (this concerns all categories of authors, including post-graduate students). No fees are paid to the author (s).

In accordance with Russian legislation, non-exclusive rights for the publication of manuscripts are given by the author(s) to the periodical's founder and publisher (State Institute for Art Studies). The authors guarantee that the texts submitted for publication in the periodical are their original texts, which have not been officially handed to other parties for reproduction or other use. The authors are responsible for the content of their texts and for the fact of their publication. The editorial staff have the right to abridge the articles, to edit them and to send them to the authors for revision if necessary.