

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

DISCUSSION

VISUAL CULTURE

- 10 **Natalia Mazur.**
Art Studies, Visual Research, Cultural
History: Opportunities for Dialogue
*Round Table at the European University
at St. Petersburg*

THEORY

MICRO-HISTORY

- 40 **Carlo Ginzburg.**
Approaching Piero della Francesca,
Obliquely
Translated by Anna Zavyalova
- 52 **Olga Nazarova.**
The Unsolved Enigma of Piero della
Francesca. About the Book by Carlo
Ginzburg

HISTORY

RUSSIAN MEDIEVAL ART

- 62 **Maria Orlova.**
Fragments of Ornamental
Compositions in Paintings of the
Cathedral of the Nativity in Suzdal
(1230–1233)
- 80 **Lev Lifshits.**
The Iconographic Program
of Stone-carved Decor in the Cathedral
of St. George in Yuriev-Polskoy

ICONOGRAPHY

- 100 **Larisa Nikiforova, Ekaterina Blokhina.**
The Portrait with Black Page
in 18th-Century Russian Art: Cultural
Transfer of Signs

EXHIBITIONS

- 136 **Maria Chernysheva.**
National Past and Present in Russian
Painting at the 1867 World's Fair
- 154 **Iliia Doronchenkov.**
West by Northwest. The *Scandinavian
Exhibition of Sergei Diaghilev (1897):
Reception and Context*
- 226 **Margarita Tupitsyn.**
The Subject of Nonobjective Art.
On the 100th Anniversary of the
Exhibition *Nonobjective Creation and
Suprematism*

RUSSIAN PARIS

- 242 **Ekaterina Usova.**
Russian Students in the Studio
of Fernand Cormon in the 1890s and 1900s

PHOTOGRAPHY

- 272 **Olga Averyanova.** Photography as
Material for Art. *Avant-Garde Experiences*

BOOK REVIEWS

- 296 **Engelina Smirnova.**
*Bulletin of the Russian Medieval Art
Department, 2019, № 1 / A. L. Batalov,*
executive ed. Moscow: State Institute
of Art Studies; Interregional Art-Restoration
Directorate, 2019
- 304 **Sergei Androsov.** Konstantin Malinovsky.
Bartolomeo and Francesco Rastrelli.
St. Petersburg: Levsha, 2017

318

Natalia Sipovskaya.

*Architectural Albums of Chantilly and
Gatchina: a French Gift to the Russian
Emperor / S. A. Astakhovskaya,
M. Deldicque, T. A. Dudina, eds.*
Moscow: Kuchkovo pole, 2016

ABSTRACTS

336

CONTRIBUTORS

341

INFORMATION FOR CONTRIBUTORS

343

Abstracts

Natalia Mazur

**Art Studies, Visual Research, Cultural History:
Opportunities for Dialogue.**

Round Table at the European University at St. Petersburg

The publication is a transcript of the discussion at the round table which took place at the European University in St. Petersburg on January 26, 2019. The discussion participants were: Yulia Arutyunyan (art historian, St. Petersburg State Institute of Culture), Arkady Bliumbaum (intellectual historian, European University at St. Petersburg, EUSP), Carlo Ginzburg (historian and anthropologist, UCLA, Scuola Normale Superiore di Pisa), Roman Grigoriev (art historian, curator, EUSP, Hermitage Museum), Dmitry Gutov (artist), Alexei Larionov (art critic, curator, EUSP, Hermitage Museum), Natalia Mazur (visual culture researcher, EUSP), Ekaterina Mikhailova-Smolnyakova (art historian, EUSP), Maria Neklyudova (cultural historian, Moscow School of Social and Economic Sciences, School for Advanced Studies in the Humanities), Natalya Potapova (cultural historian, EUSP) and Andrei Fomenko (art critic, Smolny College of St. Petersburg State University).

Key words: history of art, visual research, cultural history, museum, viewer, artists, quality, masterpiece, special case.

Carlo Ginzburg

**Approaching Piero della Francesca, Obliquely.
Translated by Anna Zavyalova**

The article is the text of a talk given by Carlo Ginzburg at the presentation of the Russian translation of his book *Indagini su Piero (The Enigma of Piero)*. The translation

was published in the 2019 by *Novoye literaturnoye obozreniye (New Literary Review)* and the talk was given at the State Hermitage Museum on January 25, 2019. It discusses the relationship between morphology, history and connoisseurship. The text is printed with the kind permission of the author.

Key words: Piero della Francesca, micro-histories, methodology, morphology, history, connoisseurship, ekphrasis.

Olga Nazarova

**The Unsolved Enigma of Piero della Francesca. About the Book
by Carlo Ginzburg**

The article is dedicated to the renowned book by Carlo Ginzburg, *The Enigma of Piero*, which was translated into Russian in 2019. At its first publication in 1982 the book was a ground-breaking attempt to apply the methods of micro-history (of which Ginzburg is one of the creators) and the social history of art, as developed in the 1970s in the works of Michael Baxandall, to specific artistic and historical material. The book was an immediate bestseller and has retained its popularity and intellectual significance to this day. However, our ideas about the art of the Renaissance and how to study it have changed significantly over recent decades. Publication of the book in Russian gives an opportunity to view it from today's perspective and assess the author's contribution to the progress of art history.

Key words: Carlo Ginzburg, Piero della Francesca, art studies methodology, the social history of art, micro-history.

Maria Orlova

**Fragments of Ornamental Compositions in Paintings of the
Cathedral of the Nativity in Suzdal (1230–1233)**

Our knowledge of Russian mural painting in the first decades of the 13th century is very limited. Every surviving fragment of such painting and its careful study therefore assume special importance. The article considers fragments of ornamental decoration in the southern apse of the Cathedral of the Nativity in Suzdal, which were discovered some time ago but have not previously been the object of detailed study. Like other creations of the first quarter of the 13th century, they have a quite special character. The fragments in the southern apse of the Suzdal Cathedral were part of a three-part mural, designed as a broad frieze with vertical orientation. This ornamental composition is very different from other works of medieval Russian monumental art, which are known to us, in terms of its layout, the types of ornament which it used, and the way they are united into a whole. Comparison of the mostly static, retrospective ornamental compositions of the Suzdal Cathedral with the artistic, mobile, light and imaginative ornament on the gallery vault of the Cathedral of the Nativity in Vladimir (tentatively dated to 1237) offers a glimpse of the artistic life, which flourished in the Vladimir-Suzdal lands for a brief period of time on the eve of the devastation brought by the Mongol invasions.

Key words: Art of the first quarter of the 13th century, monumental painting, the Cathedral of the Nativity in Suzdal, ornament, decorative mural, southern apse, retrospectivism, manuscripts.

Lev Lifshits

The Iconographic Program of Stone-carved Decor in the Cathedral of St. George in Yuriev-Polskoy

The article is an attempt to reconstruct and interpret the initial program of the stone-carved decor of the Cathedral of St. George in Yuriev-Polskoy, the latest-in-date of the major white-stone monuments of Russian architecture built before the Mongol invasions. Completed and decorated in 1234, the building collapsed in the mid-15th century and was subsequently reconstructed on its old foundations using the original stone blocks. However, the old design was changed in the process, several fragments of the reliefs were lost or misplaced, and the order of the scenes was altered. In the last century there have been many attempts to reconstruct the original composition of the monument, to decipher and offer a compelling interpretation of its iconographic program, but there is still no consensus among researchers.

Key words: Cathedral of St. George in Yuriev-Polskoy, carved white stone, iconographic program, poetics, literary analogies, historical sources.

Larisa Nikiforova, Ekaterina Blokhina

The Portrait with Black Page in 18th-Century Russian Art: Cultural Transfer of Signs

Portraits with black pages in Russian art of the 18th century were the result of a cultural transfer, in which signs inevitably changed their meanings. The appearance of portraits with black pages in European painting of the 16th–17th centuries was preceded by a long process of selection and combination of elements. The iconographic canon developed by the end of the 17th century became a representation of Europe's civilisational superiority over the non-European world. Transfer of the motif to Russia was accompanied by downplaying of the social referent and transformation of the image of civilisational identity into an abstract symbol of power.

Key words: Russian 18th century portraiture, portrait with black page, politics of representation, cultural transfer, iconography.

Maria Chernysheva

National Past and Present in Russian Painting at the 1867 World's Fair

The article shows how the concept of the Russian art section of the World's Fair in Paris in 1867 (the first and therefore highly important large-scale exhibition of Russian art to an international audience) was subordinated to tasks of national representation. The contribution of various artistic styles – particularly historical and genre – to the formation of ideas about Russia at the 1867 Fair is considered. The article offers a comparative content analysis of this art section with several other exhibitions of paintings at around the same time.

Key words: World's Fair of 1867, national representation, Russian 19th century art, historical and genre painting, Vyacheslav Shvarts, Konstantin Flavitsky, Vasily Perov.

Iliia Doronchenkov

West by Northwest. The Scandinavian Exhibition of Sergei Diaghilev (1897): Reception and Context

The article is the second part of a study of the *Scandinavian Exhibition* (October–November 1897, Society for the Promotion of the Arts, St. Petersburg), organised by Sergei Diaghilev (the first part of the study was published in: *Art Studies Journal*, 2019, № 2, pp. 168–205). The second article looks at the reaction of the Russian press to the exhibition, which was largely determined by the choice of its curator. An attempt is also made to identify the implicit political and cultural contexts of the exhibition related to Russian interests in northern Europe and the second wave of romantic envisioning of Russia as a “northern” country.

Key words: Diaghilev, Scandinavian Exhibition of 1897, Scandinavian modernism, Russian-European artistic contacts, Zorn, Larsson, Liljefors, Werenskiöld, Thaulow, Munthe, Munch, Krohg, Kroyer, Hammershoi, Paulsen, Witte, Mamontov.

Margarita Tupitsyn

The Subject of Nonobjective Art. On the 100th Anniversary of the Exhibition *Nonobjective Creation and Suprematism*

The article deals with one of the most important exhibitions in the history of the Russian avant-garde, the *Tenth State Exhibition. Nonobjective Creation and Suprematism*, which was held in Moscow in the spring of 1919. The main exhibits were the “white” paintings by Kazimir Malevich and the “black” paintings by Alexander Rodchenko, which were hung next to each other. The article discusses the interrelations of these series of works in their historical and cultural context (particularly the publications of Malevich and Rodchenko in *Anarkhia* newspaper), as well as overall issues of post-revolutionary nonobjective art as a synthesis of formalism and politics.

Key words: nonobjective art, suprematism, constructivism, revolution, Anarkhia, Malevich, Rodchenko, Popova, Stepanova.

Ekaterina Usova

Russian Students in the Studio of Fernand Cormon in the 1890s and 1900s

Private art studios (*ateliers libres*), usually led by a professor of the École des Beaux Arts in Paris, were a common form of art training in France in the second half of the 19th century. The atelier of Fernand Cormon, founded in 1882, was an important example of the kind with a reputation confirmed by the names of several illustrious graduates: Henri de Toulouse-Lautrec, Vincent Van Gogh, Louis Anquetin, Eugène Bosch and Émile Bernard. The Russian artists Viktor Borisov-Musatov, Konstantin Kuznetsov, Vladimir Albitsky, Alexander Lushnikov, Nikolai Kholavyin, Alexander Shervashidze and Nikolai Roerich studied under Cormon in the 1890s–1900s. The

article explains how learning took place in the atelier and the significance of this experience for Russian artists of the early 20th century.

Key words: Fernand Cormon, atelier, private studio, academy, school of painting, drawing, method, system, technique, nature.

Olga Averyanova **Photography as Material for Art. Avant-Garde Experiences**

In the history of art, the movement from the daguerreotype technique to artistic photography was accompanied by a change in attitudes to the photographic phenomenon. The pictorialists were the first to view photography as material for art and this paradigm was continued by the avant-gardists (Laszlo Moholy-Nagy, Christian Schad, Man Ray and others), who began to experiment with the imposition and intersection of layers of reality, sometimes by choosing an unusual point of view, sometimes by manipulating reflexes, lights and shadows, and sometimes without the use of a camera. Widespread use of the photogram to create abstract art in the first decades of the 20th century required a developed semantic language of photography. The study of fine art techniques, created at roughly the same time by various artists, which did not make use of the camera, offers an aesthetic model of photography as material for the art of modernism.

Key words: pictorialism, photogram, schadography, rayography, Christian Schad, Man Ray, Laszlo Moholy-Nagy.

Engelina Smirnova

Bulletin of the Russian Medieval Art Department, 2019, № 1 / A. L. Batalov, executive ed. Moscow: State Institute of Art Studies; Interregional Art-Restoration Directorate, 2019.

Sergei Androsov

Konstantin Malinovsky. *Bartolomeo and Francesco Rastrelli*. St. Petersburg: Levsha, 2017.

Natalia Sipovskaya

Architectural Albums of Chantilly and Gatchina: a French Gift to the Russian Emperor / S. A. Astakhovskaya, M. Deldicque, T. A. Dudina, eds. Moscow: Kuchkovo pole, 2016.

Sergei Androsov

PhD, Doctor of Science (History of Art), chief researcher at the State Hermitage Museum. Author of more than 400 articles and books. His main fields of interest are Italian sculpture of the 15–20th centuries, history of collecting in Russia and Italo-Russia cultural relations in the 18th century. St. Petersburg. sandro@hermitage.ru

Olga Averyanova

PhD in History of Art, head of the Department of Photography, Pushkin Museum of Fine Art. Moscow. olga.averyanova@arts-museum.ru

Ekaterina Blokhina

PhD in Culturology, Deputy Director, Pirogovs State Musical College. Ryazan. krekal@mail.ru

Maria Chernysheva

PhD in Art History, Associate Professor, Faculty of Liberal Arts and Sciences, Saint Petersburg State University. Specialist in 19th century art. St Petersburg. mariachernysheva@mail.ru

Iliia 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

Carlo Ginzburg

PhD, Doctor of Science (History), proponent of the field of micro-history, anthropologist. Professor Emeritus at the University of California in Los Angeles and Professor at the Scuola Normale Superiore di Pisa. Los Angeles — Pisa. ginzburg@history.ucla.edu

Lev Lifshits

PhD, Doctor of Science (History of Art). Head of the Department of Russian Medieval Art, State Institute for Art Studies (SIAS). Honoured Scientist of the Russian Federation. Moscow. l.i.lifshits@gmail.com

Natalia Mazur

PhD in Philology, provost, Professor at the Faculty of History of the Arts, European University in St. Petersburg, specialist in visual studies, editor of the first Russian reader in visual culture. Editor of the *World of Images, Images of the World: An Anthology of Visual Culture Studies* (2018). St. Petersburg. nmazur@eu.spb.ru

Olga Nazarova

PhD in History of Art, senior lecturer at the National Research University Higher School of Economics, associate professor at the Russian State University of the Humanities. Moscow.
o_nazarova@mail.ru

Larisa Nikiforova

PhD, Doctor of Science (Culturology), Professor at the Department of Philosophy, History and Theory of Art, Vaganova Ballet Academy. St. Petersburg.
nikiforova_lv@list.ru

Maria Orlova

PhD, Doctor of Science (History of Art), leading researcher at the Department of Russian Medieval Art, State Institute for Art Studies (SIAS). Moscow.
maria-orlova@mail.ru

Natalia Sipovskaya

PhD, Doctor of Science (History of Art). Director of the State Institute for Art Studies (SIAS). Her main fields of interest are Russian applied art and interior decoration of the 18th-20th centuries, European interior decoration and occasional arts of the 18th century. Honorary academician of the Russian Academy of Arts. Moscow.
sipovskaya@sias.ru

Engelina Smirnova

PhD, Doctor of Science (History of Art). Professor at Moscow State University, leading researcher at the Department of Russian Medieval Art, State Institute for Art Studies (SIAS). Honoured Scientist of the Russian Federation. Moscow.
engelina32@mail.ru

Margarita Tupitsyn

PhD, Doctor of Science (History of Art). An independent curator, scholar, and art critic. She is the author of many books and catalogues including *Margins of Soviet Art: Socialist Realism to the Present* (1989), *The Soviet Photograph* (1996), *Malevich and Film* (2002), *Against Kandinsky* (2006), and *Moscow Vanguard Art, 1922–1992* (2017). She has written art criticism for *Flash Art*, *Artforum*, *Art Journal*, and *Art in America*. She has organized and curated first exhibitions of Soviet unofficial artists in the US as well as exhibitions of the Russian avant-garde. In 2015, she curated the Russian Pavilion at the 56th Venice Biennale. Among her latest projects – exhibition and book on *Russian Dada, 1914–1924* (2018). Paris — New York.
margaritavictor@aol.com

Ekaterina Usova

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

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.