

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

Editorial Board

Andrei Batalov, PhD, Doctor of Science (History of Art), Professor, member
of the Russian Academy of Arts
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

ART AND ILLUSION

- 10 **Stepan Vaneyan.**
Science at the Crossroads:
The Bucket, the Projector, the Hobby
Horse. *Art and Illusion*
by Ernst Gombrich
- 38 **Ernst Gombrich.**
Psychology and the Riddle of Style.
Translated by Elena Vaneyan

RUSSIAN AVANT-GARDE

- 80 **Maria Timina.**
On Olga Rozanova's Notions
of "Tsvetopis" and "Transfigured
Colour"

HISTORY

ICONOGRAPHY

- 106 **Aleksey Rastorguev.**
On Sirens in the Art of Latin
Middle Ages. Part I. Platonic Sirens
of the Sky and Ottonian
Iconography

MEDIEVAL RUSSIAN ART

- 150 **Yulia Ustinova.**
The Royal Angel. New Issues in the
Iconography of St. John the Baptist
in the Age of Ivan the Terrible

	RENAISSANCE
186	Ekaterina Zolotova. The <i>Coronation of the Virgin</i> from Villeneuve-lès-Avignon. Enguerrand Quarton on His Way of Renewal of the Pictorial Art
210	Elena Efimova. Jean Goujon and Raphael's Legacy. Part II. Mature Works in Paris
	OTTOMAN ARCHITECTURE
258	Evgeny Kononenko, Emma Zilivinskaya. The Great Mosque of Kefe in an Ottoman Architectural Context
	ART AND POLITICS
294	Anna Korndorf. Inventing Antiquity: Catherine II as the Author of the Programme of National Historical Painting
	RUSSIAN STYLE
350	Ksenia Linkova. Regimental Basilicas and Their Role in Russian Architecture of the Late 19 th and Early 20 th Century
	ARCHIVE
	BUBNOVA
368	Jotaro Ohta. "Are You an Art Critic, or Do You Approach Art from Another, Less Dangerous Side?" Correspondence between Varvara Bubnova and Nikolai Khardzhiev (1973)
	BOOK REVIEWS
418	Efim Vodonos. Review of: <i>Russian Book on Marc Chagall. In 2 vols. / Textual preparation</i>

and comments by Y. Bruk and
L. Khmel'nitskaya, ed. by Y. Bruk. Moscow:
Progress-Tradition, 2021

CRONICLE

448	Evgenia Shidlovskaya. "Albrecht Dürer and the Issues of the Northern Renaissance. The Experience of Historical and Artistic Comprehension. To the 550 th Anniversary of the Artist' Birth (1471–1528)". VIII Conference in the Memory of E. I. Rotenberg (1920–2011). State Institute for Art Studies, Moscow, 14–15 December 2021
-----	---

ABSTRACTS

492

CONTRIBUTORS

497

INFORMATION FOR CONTRIBUTORS

499

Abstracts

Stepan Vaneyan

Science at the Crossroads: The Bucket, the Projector, the Hobby Horse. *Art and Illusion* by Ernst Gombrich

The article introduces Russian translation of Ernst Gombrich's *Introduction* to his *Art and Illusion*, one of the main texts in the world's science of art. An outline of the history of its creation suggested here facilitates the reader's understanding of the design of *Art and Illusion* as a rhetorical projection of Karl Popper's epistemological theory (scientific knowledge — falsifiable knowledge) on art history. "Making and matching", "beholder's share", "scheme", "illusion" are metaphorical tools for involving the reader in the process of forming new scientific meanings. Both the author and the reader appear as beholders-watchers of pictorial artefacts — not only in the history of making of those but also in the writing and reading of the text. Gombrich's conventionalism is based on his radical constructivism in the understanding of visual experience as a productive rather than re-productive activity.

Key words: Ernst Gombrich, *Art and Illusion*, Karl Popper, epistemological constructivism, "bucket" and "projection" theories of science, "hobby horse" as a metaphor of art historical discourse (as "science" and "literature").

Ernst Gombrich

Psychology and the Riddle of Style *Translated by Elena Vaneyan*

The *Introduction* to Gombrich's *Art and Illusion* is a critical and purposely falsifying exposition-historiography of the experience of European art history from the

ancient rhetoric and philosophy of mimesis to English empiricism, the psychology of pure vision and Wölflin's and Riegl's formalism. In Gombrich's writing — and in reader's reading — Gestalt theory interacts with early semiotics, basing on certain psychoanalytical ideas and the author's pre-war impressions, enriched by Popper's critical epistemology. The author overcomes conceptual drawbacks of formalism (stylistic classification) and historicism (the "history of the spirit"), replacing the history of styles (methods for representing likeness) with a history of methods for presenting things — of techniques for reading visual language (conventions of recognising).

Key words: style as a problem of representation, likeness as illusion, the linguistics of a visual image, Fiedler, Hildebrandt, Riegl, Sedlmayr, Loewy, Schlosser, Malraux, Kris, Gestalt psychology, the psychoanalysis of creative fantasy, the death of evolutionism as a form of historicism, "illusion" as visual and cognitive equivalence and methods for its analysis using psychological means.

Maria Timina

On Olga Rozanova's Notions of "Tsvetopis" and "Transfigured Colour"

The article concerns the terminological issues associated with Olga Rozanova's non-objective works. Conventionally, researchers classify a number of her most original abstractions, painted in 1917–1918, as representatives of special movement of "tsvetopis" (colour-painting). However, this notion was never mentioned by the artist herself and appears mainly in the texts of K. Malevich. There is no definite interpretation of this notion and no comprehensive understanding of how it correlated with Rozanova's own concept of "transfigured colour". In the article, the study of these issues is accompanied by an attempt to reconstruct the last stage of the artist's artistic evolution in detail and to define the original character of her way of exploring colour as compared to that of Malevich and his Suprematism.

Key words: Olga Rozanova, Kazimir Malevich, terminological issues, non-objective art, suprematism, "tsvetopis", "transfigured colour", "dispersion" of colour.

Aleksey Rastorguev

On Sirens in the Art of Latin Middle Ages. Part I. Platonic Sirens of the Sky and Ottonian Iconography

The article concerns problems of interpretation of one of the illustrations in the 11th century Ottonian manuscript — the Reichenau Evangeliar (BSB Clm 4454, fol. 20v), and provides a detailed commentary on this image. Scholars' special attention was repeatedly attracted by the image of four female semi-figures, representing sirens, that support the figures of Evangelists. Their presence within the composition of *Majestas Domini* is not quite clear. This study proposes new interpretation of this motif, mysterious for Medieval art. Relying not only on text sources, but also on some visual antique prototypes, it will help to interpret the entire composition more accurately and holistically.

Key words: iconography, Reichenau Evangeliar, Ottonian manuscript illumination, sirens.

Yulia Ustinova

The Royal Angel. New Issues in the Iconography of St. John the Baptist in the Age of Ivan the Terrible

During the reign of Ivan IV, the cult of the patron saint of the tsar became an important component of the state ideology of Muscovite Russia. For this reason, it had a significant impact on the spiritual life of the country and on its artistic processes, in particular. Increased veneration of St. John the Baptist as the Royal Angel caused a rise of artistic interest in his image. As a result, not only traditional images of St. John the Baptist were widely created and distributed, but also the Medieval Russian iconography was enriched with a whole range of innovative images of the tsar's patron saint, both sole and scenes from his life. The article attempts to link these changes and innovations in iconography with the ideological messages and historical events of the age of Ivan the Terrible.

Key words: iconography of St. John the Baptist, cult of the patron saint, ideology, art of the 16th century, Ivan the Terrible.

Ekaterina Zolotova

The Coronation of the Virgin from Villeneuve-lès-Avignon. Enguerrand Quarton on His Way of Renewal of the Pictorial Art

The article deals with the altarpiece *Coronation of the Virgin* (1453–1454, Villeneuve-lès-Avignon, Peter of Luxembourg Museum) by French painter Enguerrand Quarton, a native of Picardy who worked in Provence in the 1440s–1460s. The author examines the iconographic programme of the altar formulated by the commissioner in the contract, and its embodiment by the artist, and determines the features of the pictorial style of Quarton (interpretation of space, colour and light) and its place in French art of the mid-15th century.

Key words: Enguerrand Quarton, Coronation of the Virgin from Villeneuve-lès-Avignon, contract between commissioner and artist, iconography, treatment of space and light, artistic image.

Elena Efimova

Jean Goujon and Raphael's Legacy. Part II. Mature Works in Paris

The article continues (for Part I see: *Art Studies Journal*. 2022. No. 1) the study of the classical sources of Jean Goujon's work and examines his mature works made in Paris: illustrations for the first French translation of Vitruvius' treatise (1547), the Fountain at the cemetery of the Innocents and the tribune of caryatids at the Louvre. The author states, that in all these works a common range of sources and methods of their interpretation is present. Goujon applied the principle of combined citation, conjoining the details of the monuments of Roman antiquity with their variations produced by the artists of Raphael's workshop, and interpretations by the Fontainebleau school. Much attention is paid to the graphic prototypes, to the development of the theme of caryatids in Goujon's theory and practice, as well as to the study of sources of forms and the semantics of images of the Fountain of the Innocents. The author puts forward

a hypothesis of their origin, suggesting the works by Raphael's workshop at the Villa Farnesina in Rome in the early 1510s as one of the main sources.

Key words: Jean Goujon, Vitruvius, Raphael's workshop, Fountain of the Innocents, Villa Farnesina, tribune of caryatids.

Evgeny Kononenko, Emma Zilivinskaya

The Great Mosque of Kefe in an Ottoman Architectural Context

Reconstruction of the non-preserved Biyuk-jami in Kefe (Feodosia), one of the first Ottoman mosques in Crimea, is still a matter of controversy. The article critically examines the range of literary and graphic sources associated with this building, existing dating and hypothetical attribution of the mosque to Sinan. Also, the authors attempt to determine the typological affiliation of the building, to reduce the range of Anatolian architectural analogies and to introduce the Crimean monument into the context of Ottoman religious architecture.

Key words: Muslim architecture of Crimea, Biyuk-jami of Kefe, Ottoman mosque, Manisa, reconstruction, architectural patronage.

Anna Korndorf

Inventing Antiquity: Catherine II as the Author of the Programme of National Historical Painting

Catherine II's close attention to Russian Middle Ages as a period of formation of national statehood was manifested not only in the Empress's own writings on historical issues, but also in the state commissions of visual historical images. In 1764, by Catherine's commission Mikhail Lomonosov formed a subject programme for a cycle of Russian historical paintings, and, from 1765 on, the events of "early Russian history" became annual assignment topics for the Academy of Arts' students. The article considers these and other instances of Catherine II's purposeful interference in the development of national historical painting as part of the Imperial practice of institutionalizing history. Yet, Empress's concern with the design of Slavic dress for the Court *Carrousel* of 1766, and with Anton Losenko's painting "Vladimir and Rogneda", as well as her attempts to present her own concept of the early Russian history on the theatre stage, made it possible to discuss particular issues, such as the emergence of the idea of "true authenticity", iconographical sources, and ways of appropriating European patterns in creating the image of Medieval Russia.

Key words: Catherine the Great, Slavic dress, court *Carrousel*, "The Early Reign of Oleg", Anton Losenko, national history, painting programme, the Imperial mythology.

Ksenia Linkova

Regimental Basilicas and Their Role in Russian Architecture of the Late 19th and Early 20th Century

Basilicas widely appeared in Russian architecture only in the middle of the 19th century and then spread in the early 20th century as regimental churches. In 1901, Fedor

Wierzbicki designed an exemplary project of regimental basilica commissioned by the Russian military minister Aleksey Kuropatkin. However, he was not the first to use the form of basilica: a few such churches were already built. Moreover, despite Wierzbicki's approved project, some basilicas built in 1900s and 1910s, differed from Wierzbicki's and were based on other models.

Key words: David Grimm, Fedor Wierzbicki, regimental churches, Russian basilicas.

Jotaro Ohta

“Are You an Art Critic, or Do You Approach Art from Another, Less Dangerous Side?” Correspondence between Varvara Bubnova and Nikolai Khardzhiev (1973)

The article deals with previously unpublished in Russian brief correspondence between Varvara Bubnova, artist and member of the “Union of Youth”, and Nikolai Khardzhiev, researcher of Russian avant-garde. These letters not just add new information and interpretation to the history of Russian avant-garde, but also are invaluable in terms of relationship between an artist and an art historian: Bubnova did not fully trust Khardzhiev and was annoyed by his research pressure. The published letters are from a private archive in Japan and the RGALI collection in Moscow.

Key words: Varvara Bubnova, Nikolai Khardzhiev, Vladimir Matvejs (Markov), Nikolai Punin, “Union of Youth”, Russian avant-garde, Irina Kozhevnikova, Russian Japanese cultural relations.

Efim Vodonos

Review of: *Russian Book on Marc Chagall. In 2 vols.* / Textual preparation and comments by Y. Bruk and L. Khmel'nitskaya, ed. by Y. Bruk. Moscow: Progress-Tradition, 2021.

Evgenia Shidlovskaya

“Albrecht Dürer and the Issues of the Northern Renaissance. The Experience of Historical and Artistic Comprehension. To the 550th Anniversary of the Artist' Birth (1471–1528)”. VIII Conference in the Memory of E. I. Rotenberg (1920–2011). State Institute for Art Studies, Moscow. 14–15 December 2021.

Contributors

Elena Efimova

PhD in History of Art, associate professor, Department of Art History, Moscow State University. Moscow.
e_efimova2001@mail.ru

Evgeny Kononenko

PhD, Doctor of Science (History of Art), head of the Department of Asian and African Art, State Institute for Art Studies (SIAS). Moscow.
j_kononenko@inbox.ru

Anna Korndorf

PhD, Doctor of Science (History of Art). Leading researcher at the State Institute for Art Studies (SIAS). Academic Secretary of the *In Artibus* Foundation. Moscow.
korndorf@mail.ru

Ksenia Linkova

PhD student, School of History, National Research University “Higher School of Economics”, Moscow.
klinkova@hse.ru

Jotaro Ohta

PhD in Philology, professor of the Kumamoto Gakuen University, slavist, specialist in the history of Russian culture of the early 20th century. Kumamoto, Japan.
andriusha@kumagaku.ac.jp

Aleksei Rastorguev

PhD in History of Art, associate professor, Department of Art History, Moscow State University, medievalist. *Honorius causa* of the Russian Academy of arts. Moscow.
rastorkar@yahoo.fr

Evgenia Shidlovskaya

PhD in History of Art, senior researcher at the Department of European Classical Art, State Institute for Art Studies (SIAS). Specialist in Renaissance Art. Deputy editor of *Art Studies Journal*. Moscow.
iskusstvoznanie.sias@gmail.com

Maria Timina

PhD student, Department of the History of Russian Art, Moscow State University; senior researcher, Manuscripts Department, Pushkin Museum of Fine Arts. Moscow.
timinamariaalex@gmail.com

Yulia Ustinova

Art historian, head of the Department of easel and monumental paintings at the Department of storage, Andrei Rublev Museum of Ancient Russian Culture and Art; head lecturer at the Saint Tikhon's Orthodox University; PhD student at the State Institute for Art Studies (SIAS). Moscow.
y.ustinova@rublev-museum.ru

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, Moscow State University, leading researcher at the Department of the Art of the Modern Age, State Institute for 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

Efim Vodonos

Art historian, art critic, museum employee, teacher. Scientist Emeritus of the Russian Federation. Member of AICA. Saratov.
efimvodonos@gmail.com

Emma Zilivinskaya

PhD, Doctor of Science (History), leading researcher at the Department of Physical Anthropology, Miklouho-Maklay Institute of Ethnology and Anthropology, Russian Academy of Science. Moscow.
eziliv@mail.ru

Ekaterina Zolotova

PhD, Doctor of Science (History of Art), leading researcher at the State Institute for Art Studies (SIAS), Moscow.
ezolotova22@gmail.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.

Искусствознание. 2022. № 2

Научное издание

Учредитель

Государственный институт искусствознания

Издание осуществлено при финансовой поддержке

ООГО «Российский фонд культуры»

и Министерства культуры Российской Федерации



РОССИЙСКИЙ
ФОНД
КУЛЬТУРЫ

Главный редактор

Н. Ю. Молок

Заместители главного редактора

Е. В. Шидловская

А. Ю. Вершинина

Корректор

Н. Н. Грибенюк

Редактор английских текстов

Б. У. Хусон

Дизайн

И. В. Чекмарева

А. И. Шелютто

Верстка и препресс

Т. В. Манина

А. П. Юрионас-Юрганс

Адрес редакции:

125009, Москва, Козицкий

переулок, д. 5

<http://artstudies.sias.ru/>

iskusstvoznание.sias@gmail.com

Свидетельство о регистрации средства массовой информации:

ПИ № ФС77–28798 от 22.06.2007.

Подписку на журнал можно оформить

по объединенному каталогу

«Пресса России» (Том 1, индекс

15607) во всех почтовых отделениях

или в Агентстве по распространению

зарубежных изданий (ОАО «АРЗИ»)

secret@arzi.ru

В Департаменте распространения

печати: тел. +7 (495) 637-94-75

Приобрести отдельные выпуски

журнала можно в киоске

Государственного института

искусствознания:

Москва, Козицкий пер., 5

Тел. +7 (495) 629-33-76

С содержанием журнала

и аннотациями статей можно

ознакомиться на сайте

Государственного института

искусствознания: www.sias.ru

Со статьями журнала можно

ознакомиться на сайте

«Научно-электронная библиотека»:

www.elibrary.ru

Подписано в печать 20.06.2022.

Формат 60 × 90 1/16. Уч.-изд. л. 30. Тираж 1000 экз.

Отпечатано в соответствии с предоставленными материалами

в ООО «Амирит», 410004, г. Саратов, ул. Чернышевского, 88.

Тел.: 8-800-700-86-33 | (845-2) 24-86-33

E-mail: zakaz@amirit.ru. Сайт: amirit.ru

Заказ № 2296-22