SIAS

STATE
INSTITUTE
FOR ART STUDIES

Fourth International Sarabianov Congress of Art Historians

Russian Art Studies amid European Schools: Intellectual History and Migration of Ideas

1–2 December 2020

The Congress is held online: http://sarabianov.sias.ru/IV/
In Russian and English with simultaneous translation
The Congress is funded with a grant of the President of the Russian Federation
for the support of creative projects of nationwide importance in the field
of culture and art

Special Project of The Fourth Congress

GLOBAL, INTERNATIONAL
AND NATIONAL IN THE HISTORY OF ART

The texts of all presentations within the Special Project
are posted at the Congress website:
http://sarabianov.sias.ru/special/

Hans Belting
"In Russia there had been no national school":
interviewed by Sarabianov Congress organizers
"From World Art to Global Art"
(translation of a 2013 article)

Terry Smith
Globality, Internationalism, Regionality, Nationality,
Locality, Collectivity, and Individuality in Transition:
Principles of Contemporary Art History

Boris Groys
A View of Art History after Its End

Béatrice Joyeux-Prunel
The Time Discordance of Art Globalization [in] a[r]t Work[s]

David Summers
Open-ended multiplicity of histories of art

Agenda

The speakers whose names are highlighted will contribute to the conference by correspondence (the texts and video recordings of their reports will be available at the website of the congress before it opens)

1 December

Moscow time
Registration of the participants at 10:30

Congress opening ceremony at 10:45

10:45–11:00
Welcome addresses of SIAS
Director NATALIA SIPOVSKAYA and congress organizers

SESSION 1:

Chair – *Natalia Sipovskaya*

11:00–11:20

Massimo Bernabo   A tribute to Russian studies on Byzantine art: from the Archeological Institute in Constantinople to Viktor Lazarev

11:20–11:50

Francesco Lovino   With a little help from my friend. Bernard Berenson and *Seminarium Kondakovianum*

Ivan Foletti   Kondakov's Legacy: Seminarium Kondakovianum and the Interwar Czechoslovakia

Valentino Pace   Xenia and her Uncle Pavel Muratov (as the Author of Pittura bizantina)

Q & A – 11:40–11:50

SESSION 2:
Chair – *Anastasia Loseva*

12:00–12:20

Ada Raev   Olga Bazancourt and Gender Discourse
of the 1900s – 1910s

12:20–12:40

Lucia Tonini   Ugo Ojetti's View of Russian Art of 1910

12:40–13:00

Ilya Doronchenkov   Wladimir Weidle: Between Art and Science

Q & A – 12:50–13:00

Break until 14:45

Registration starts at 14:45

Afternoon session starts at 15:00

SESSION 3:
Chair – *Ilia Doronchenkov*

15:00–15:20

Patrick Flack   With and Without Russia: A Contrasted Look
at the Projects of Literary and Art Sciences
(1910–1930)

15:20–15:40

Nikolai Plotnikov   Art as Knowledge and Language.
On the History of Konrad Fiedler's Reception
in Russia

Q & A – 15:40–15:50

15:50–16:10

Ondřej Sládek   Structural Poetics in Motion:
                            Jan Mukařovský and Roman Jakobson

16:10–16:30

Nadezhda Podzemskaya   The Concept of "Art Sciences" as Seen
                            by D.S. Nedovich and A.G. Gabrichevsky
                            and Its Origins in Kandinsky and Simmel

16:30–16:50

Jan Zacharias   Ioffé and the Russian Culturology Influences
                            of the Vienna School of Art History

Q&A – 16.30–16:40

SESSION 4:
Chair – *Nataliya Zlydneva*

17:00–17:20

Nikolai Molok   From Le Corbusier to Ledoux: D. Arkin reads
                            E. Kaufmann

17:20–17:40

Vadim Bass   Ginzburg and Western Art Studies
                            & Professional Architectural Tradition

Stepan Vaneyan   The Middle in the Wraps: N. Brunov's Architectural
                            Theory – German Roots, Soviet Shoots and Antique
                            Fruits

Q&A and Discussion
17:40–18:00

2 December

Registration of the participants at 10:45

Morning session starts at 11:00

SESSION 1:
Chair – *Nikolay Plotnikov*

11:00–11:20
Georg Witte   The Emotional Impact of Art: Theoretical
                             and Empirical Aesthetics around 1920

11:20–11:40
Anatoly Rykov   Soviet Art Studies, or the Flowers of Evil.
                             From Cultural Primitivism to Intellectual Corruption

11:40–12:00
Marina Dmitrieva   Iconological Method in Soviet Art Studies: Critique or
                             Attempt at Dialogue?

12:00–12:20
Marina Toropygina /   Warburg, Method and We
Marina Lopukhova

Q & A – 12.20–12:30

SESSION 2:
Chair – *Marina Dmitrieva*

12:30–12:50
Silvia Burini   Juri Lotman's Semiotics of Culture and Art History

12:50–13:10
Nataliya Zlydneva   Contribution of the Tartu-Moscow Semiotic School
13:10–13:30   to Russian Art Studies: The Concept of Border/Frontier

Matteo Bertele /   Cybertheatre Abroad. The Reception of the Art
Tomáš Glanc   Practice by Lev Nusberg and Dvizhenie Artist
                             Collective in Divided Europe (1964–1980)

13:30–14:00

Jorge Lozano   When the Semiotics of Culture dialogues
with History

Q & A – 14:00–14:10

Break until 14:45

Registration starts at 14:45

Afternoon session starts at 15:00

SESSION 3:
Chair – *Ekaterina Bobrinskaya*

15:00–15:20

Stepan Vaneyan   V. Grashchenkov and the History of Art:
Problems of Appropriating World Science

Alexei Lidov   Academician Dmitri Sarabianov
and Russian Art Studies in World Context

Nina Gurianova   Is There a Dmitri Sarabianov School?

Irina Karasik   Grigory Sternin: "Art Life" as Subject of Study and
Methodological Innovation

15:20–15:40

Ekaterina Viazova   "From Levitsky to Larionov".
Methodological Approaches of Gleb Pospelov
to the Study of Russian Art

15:40–16:00

Kirill Svetlyakov   The Cult of Heinrich Wölfflin and German Formalism
in Soviet Art Studies and Its Consequences
for Official Art of the Stagnation Period

Q & A – 16.00–16:10

SESSION 4:

Chair – *Ekaterina Viazova*

16:10–16:30

Rachel Zemlinskaya   **Russian Renaissance Tyrants (in concepts of I.I. Ioffe, D.S. Likhachev and Y.S. Lurye)**

16:30–16:50

Olga Nazarova   **Italian Renaissance Art through the Prism of Soviet Art Studies**

16:50–17:10   **15th-Century German Book Design: Russian Studies within European Context**
Olga Subbotina

Discussion