**MASTER COURSES IN RUSSIAN ART HISTORY**

**11th-20th centuries**

**Dept. of Russian Art History,**

**Institute of History, St. Petersburg State University**

**SPRING SEMESTER**

**(Feb. – May), 30 ECTS**

**Language of instruction - ENGLISH**

Teaching: 10 double hours, 45x2 minutes, and/or excursions/museum visits

Reading lists: Ca. 150-200 pages per course

**1. Russian Medieval Art**

*Evgeny Khodakovsky*, Ass. Prof., Head of the Dept. of Russian Art History

**2. St. Petersburg city-planning and architecture 1703-1917**

*Ekaterina Staniukovich-Denisova*, Senior Lecturer, Dept. of Russian Art History

**3. Art of the Russian Empire (1721-1917)**

*Julia**Chezhina*, Ph.D. Senior Lecturer, Dept. of Russian Art History

**4. The Palaces of Saint-Petersburg and Its Suburbs**

*Ekaterina Skvortsova* Ph.D., Lecturer of the Dept. of Russian Art History

**5. Architecture of Russian Modernism: Origins and Development 1894-1953**

*Ekaterina Staniukovich-Denisova*, Senior Lecturer, Dept. of Russian Art History

**6. Soviet Art 1917-1990**

*Natalia Shalina*, The Dept. of New Acquisitions, The State Hermitage, St. Petersburg

**7. Contemporary Art in Russia after 1991**

*Natalia Shalina*, The Dept. of New Acquisitions, The State Hermitage, St. Petersburg

**8. Museum Practice (Visits and Lectures)**

*Nadezhda Zhihina*, Dept. of Ancient Art,The State Hermitage, St. Petersburg

**9. Current Research Work** (paper 20-25 pages in English under the supervision of the Department Lecturer)

**COURSE DESCRIPTION**

# Russian Medieval Art

## Introduction

Old-Russian Art and the specificity of its historical development within the context of European medieval art and architecture. The sacred character of old-Russian culture. The Byzantine roots of old-Russian art.

Russian art of the 14th-15th centuries and the European Renaissance.

The concise outline of the political and social history of the medieval Russia (9th-17th centuries).

Methods of research: Architectural archeology and the basic written sources on Russian medieval art.

## Pre-Mongolian period

### Architecture

The beginnings of Russian Christian art. The Church of Virgin “Desyatinnaya” in Kiev (989-996) and the strongest Byzantine impact on the Russian art of the 10th-11th centuries. Yaroslav the Wise (1036-1054) and the three cathedrals of the Holy Wisdom in Kiev (1037-1044), Novgorod the Great (1045-1050) and Polotsk (mid. 11th century).

The architectural monuments of Kiev (Lavra and the Assumption cathedral, Mikhailovsky Zlatoverkhy monastery. The Church of St. Cyrill).

Chernigov and Smolensk church architecture of the 12th century.

Novgorodian Architecture of the 12th -13th centuries: the cathedrals of St. Nicholas (1113), Nativity of the Virign (1117-19) and St. George (1119). The Transfiguration Cathedral of the Mirozhsky convent in Pskov. The sacred architecture of Old Ladoga. Novgorodian churches of the Savior on Nereditsa (1198), Paraskeva Pyatniza (1207) and in Nativity of the Virgin in Peryn (1230s)

The flourishing of architecture in Vladimir-Suzdal princedom (1152-1230s); Assumption Cathedral in Vladimir (founded in 1158), Bogoliubovo and Intersection Church on Nerl’ river (1165). St. Dimitry Cathedral in Vladimir (1190s)

### Mosaics, frescoes and icon-painting:

The Kievan mosaics of the 11th century: The Church of Virgin “Desyatinnaya” in Kiev (989-996, fragments), the Cathedral of the Holy Wisdom in Kiev (1037-1044) and Mikhailovsky Zlatoverkhy monastery (1113). The import of mosaic technique from Byzantine Empire.

The 12th century frescoes of the Transfiguration Cathedral of the Mirozhsky convent in Pskov. Frescoes of Old Ladoga and Nereditsa church in Novgorod.

The principal masterpiece of pre-Mongolian icon painting – “Mother of God Vladimirskaya”, “Annunciation from Ustug”, “Angel the Golden Hair”.

The brief survey of the main collections of Russian icon painting in Russia: the Tretyakov Gallery (Moscow), the State Russian Museum (St. Petersburg)

## Post-Mongolian period

### Architecture

The growth of Moscow. Dmitry Donskoy and the Battle on Kulikovo field (1380).

Early Moscow white-stone architecture ( 1390s-1420s). The rebuilding of Moscow Kremlin in 1470s-1510s; Kremlin Cathedrals of Assumption, Annunciation and Michael Archangel.

The main tendencies in 16th century Russian architecture: the principal 5-domed cathedrals of the united Muscovite state: Novgorod, Vologda, Troitse-Sergieva Lavra.

Ascension church in Kolomenskoe (1532) and the emergence of tented-roof shape in Russian late medieval art.

The alternative way of development of Russian medieval art in Novgorod and Pskov (13th-15th centuries).

### Frescoes and icon-painting:

Theophanes the Greek and his works (Novgorod and Moscow).

Andrey Rublev and his major masterpieces: Annunciation Cathedral iconostasis in Moscow (1405), “The Last Judgment” frescoes in Vladimir (1408), “The Holy Trinity” (1420s).

Dionisy (1440s- after 1502) and his frescoes in the Cathedral of the Nativity of the Virgin in Ferapontov Monastery (1502).

### Russian 17th century art

“The Time of Troubles” in the beginning of the 17th century. Romanov Legacy.

Patriarch Nikon and his conceptions. Valday, Istra and Kiy-Island monasteries. The tented-roof architecture in the 17th century.

The question of Naryshkin baroque style in Moscow architecture of the last decades of the 17th century. Churches in Phili, Ubory, Troitse-Lykovo.

Frescoes of Yaroslavl and Rostov.

Simon Ushakov and the transformations in Russian late icon-painting. The Western impulses. “Stroganov style”.

### Literature

Alpatov M.V. Trésors de l’art russe. Paris, 1966.

Auty R., and Obolensky D. (eds.) An Introduction to Russian Art and Architecture. Cambridge, 1980.

Brumfield W.C. A History of Russian Architecture. Washington, 2004.

Grabar I. E., Lazarev V.N., and Kemenov V.S. (eds.). Geschichte der russischen Kunst. 6 vols. Dresden, 1957–76.

Hamilton G.H. The art and architecture of Russia. New Haven & London, 1983.

Kornilovich K. Art of Russia, from the Origins to the End of 16th Century. Cleveland and New York, 1967.

Lazarev V.N. Storia della pittura bizantina. Torino, [1967].

Lazarev V.N. Old Russian Murals and Mosaics from the XI to the XVI Century. London, 1966.

Onash K. Icons. London, 1963.

Rice T.T. A Concise History of Russian Art. London, 1963.

Voyce A. The Art and Architecture of Mediaeval Russia. Norman, Okla., 1967

# The Russian art of the 18th century

The main sources on the Russian art of the 18th century. The beginning of the historiography of the 18th-century Russian art: the beginning of the 18th – mid-19th century. The growth of interest to the Russian culture of the 18th century in the second half of the 19th century. Exhibitions of the 1860-1870-s. Works by P. Petrov. Historiography of the end of the 19th-beginning of the 20th centuries: the role of the association “The World of art” in the research of the Russian art of the 18th century. The main exhibitions, periodicals. “The history of the Russian art” by I. Grabar. The main steps of the research of the Russian art by Russian scholars: а) 1920-s; b) 1930-s – 1950-s; c) second half of 1950-s – 1990-s.

Contentious issues: the question of the artistic education in the epoch of Peter the Great, in the middle of the 18th century and in the second half of the 18th century, educational travels abroad of the graduates of the Academy of Fine Arts and their role in the development of Russian culture in the 18th century. The question of the Russian Enlightenment and its links with the Russian classicism in the second half of the 18th century. New methods of research. New works by Russian scholars (the last quarter of the 20th century).

## The art of the time of Peter the Great

Russia at the turn of the 17th-18th century. Medieval culture being driven out by the elements of secular culture. The architecture of the Petrine baroque in Saint-Petersburg and Moscow. The building according to the “example” designs. D. Trezzini and J.-B. Leblond. New ideas in the sphere of city-building and their being brought to life. Churches, palaces and public edifices: their types and the stylistics. The development of the baroque style in the Russian architecture: the end of the 17th – the first half of the 18th centuries.

The idea of a person in the Petrine time. The organization of the arts. Artistic education. The first “pensioners”. Foreign artists: J. G. Tannauer, G. Gsell, L. Caravaque. Their influence on Russian artists. Russian artists in the Petrine time. The reminiscences of “parsuna”-painting in the series of the portraits of jesters. The elements of the new separating the art of the 18th century from Medieval art. Pensioners the brothers Nikitins and Andrew Matveev. The beginning of the Russian secular sculpture. The works by I. Zarudnij. Acquaintance with the western sculpture. The purchasing of antiques abroad, the commission of the contemporary sculpture. The sculpture of the Summer Gardens. Foreign artists in Russia: K. Osner, A. Schlűter, N. Pineau, B. C. Rastrelli. The image of Peter I in the art of Rastrelli. “Tsarina Anna” as the first Russian monument. Engraving and drawing: practical function of them in the time of Peter I. Foreign artists A. Schoonebeek and P. Picard.

## The Russian art of the mid-18th century

Russia in the time of tsarinas Anna and Elizabeth. Golden age of the decorative painting in the mid-18th century. B. Sukhodolskij, I. Firsov, the brothers Belskij. Foreign artists – Valeriani, Torelli, G. Grooth, P. Rotari, L. Tocque. The development of the realistic trends in Russian portraiture. The brothers Nikitins and A. Matveev. I. Vishniakov, A. Antropov. Traditions of the medieval painting in the art of mid-18th century. The circle of Antropov: Kolokolnikov, I. Ligotskij, Gr. Moltschanov and others. Serf-painter I. Argunov. His solemn and intimate portraits. His retrospective portraits.

Rococo in Russian art in Russian art of the mid-18th century. Artistic manner of C.-B. Rastrelli. National and European compositional skills. Principals of the organization of the space – gardens, edifices, interiors. The architects of the 1740-s-1760-s – C. Chevakinskij, A. Rinaldi and others. The golden age of the decorative sculpture tied with the building activity. The art of Dunker.

The development of monumental decorative and album engraving (fireworks and albums of the engravings of the suburbs of saint-Petersburg and Moscow). The foreigners: Wortman, Elliger, Shtenglin, Shmidt. Russian artists, their education. The art of Sokolov, Katchalov, Vinogradov, Grekov. M. Makhaev. His albums of the suburbs of Saint-Petersburg, his manner, his technique. The forming of an independent genre of landscape.

## The Russian art of the end of the 18th century

The Academy of Fine Arts – one of the best artistic educational establishments in Europe and the first artistic school in Russia. The basis of education, the first professors and pupils. The theory of art. The role of Academy of Fine Arts. Classicism, its ideals. The idea of an independent person and “natural person” and Homeland. The Russian Enlightment.

The first Russian historical painter A. Losenko. His successors – P. Sokolov and A. Akimov. Russian history in the art of G. Ugrumov. Ugrumov as a teacher. The idea of a person serving for state in the Russian Enlightment. I. Ugrumov. Russian portraiture in the second half of the 18th century. F. Rokotov. The assessment of his heritage in Russian historiography. The genre of intimate portrait in his art. The search of the ideal of contemporary person. The lyrical and psychological interpretation of a portrait genre. The evolution of the art of D. Levitski. The assessment of his art by his contemporaries. Levitski and the Ukrainian art of the 18th century. The beginning of his artistic career. Levitski and Antropov: what is similar and what is different? Representative and intimate portraits. The difference in the approach to the sitter. The intimate portraits of Levitski and Rokotov in 1770-s. The series of the portraits of the pupils of the Smolnij Institute by Levitski, its peculiar place in Russian art. Portraits of Catherine II. The solemn portraits of 1780-1790-s. Levitski and Russian Enlightment. Levitski and Novikov. The national essence of his art. The pupils of Levitski. V. Borovikovski. The early period of his art, his moving to Saint-Petersburg. The new image of a person in his portraits. The specific features of his art – simplicity as an ideal of sentimentalism. The image of Catherine II in the art of Levitski and Borovikovski. The nature of the Russian sentimentalism. The colours and composition of his portraits. Classical features in his portraits of the late period. His representative portraits. Schukin and the circle of the portraitists of the 1790-s. The foreign painters in Russia – de Velly, Lagrenée, Le Prince, Lampi, Fontebasso, Roslin, Voille, Vigée-Le Brun. The beginning of landscape as an independent genre. S. Schedrin, F. Alekseev.

The role of the esthetics of classicism in the art of sculpture of the second half of the 18th century. The influence of the Enlightment on the ideals, theory and practice of sculpture. The role of Gillet as the head of the sculptural class. Falconet and the monument to Peter I by him. The artistic biography of F. Shubin. F. Gordeev. M. Kozlovski, I. Prokofiev, F. Schedrin and I. Martos.

The Baroque gives way to classicism: the architecture of the 1760-s. J.-B. Vallin de la Mothe and A. Kokorinov. The early classicism in the art of A. Rinaldi and J. Veldten. V. Bazjenov and I. Starov. The Palladian style in Russia. The strict classicism. D. Quarenghi and Ch. Cameron. “The committee on the building in stone”. The romantic nature of architecture in the time of Paul I. N. Lvov. V. Brenna. P.-N. Gonzaga.

The national features of the Russian art of the 18th century. The links with the advanced ideas of the time. The role in the context of the world culture.

## Literature

Auty R., and Obolensky D. (eds.) An Introduction to Russian Art and Architecture. Cambridge, 1980.

Grabar I. E., Lazarev V.N., and Kemenov V.S. (eds.). Geschichte der russischen Kunst. 6 vols. Dresden, 1957–76.

Hamilton G.H. The art and architecture of Russia. New Haven & London, 1983.

Rice T.T. A Concise History of Russian Art. London, 1963.

# THE RUSSIAN ART OF THE 19th - EARLY 20th CENTURY.

Periods. The essence of each period. Historigraphy (19-20 centuries). V. I. Grigorovich, P. N. Petrov, D. A. Rovinski, N. P. Sobko, V. V. Stasov, A. N. Benua, I. Grabar. The periodicals. Dictionaries and catalogues.

## The art of the first third of the 19th century.

The general characteristics. The features of the classicism of the period. The historical painting and its priorities. Monumental decorative sculpture and peculiar features of its union with architecture. F. Schedrin, I. Terebenev, V. Demut-Malinovski. Monumental sculpture of I. Martos. Reliefs of F. Tolstoy. S. Galberg and sculptural portrait of the first third of the 19th century. B. Orlovski reforming the art of sculpture. The romanticism in the Russian art of the first third of the 19th century. Portraitists O. Kiprenski, V. Tropinin, S. Schedrin and landscapists. A. Venetsianov. The theory of the optical space. The views on education. The artists of the Venetsianov’s school. The graphics of F. Tolstoy.

The architecture of Saint-Petersburg and Moscow before the fire of 1812. Thomas de Thomon, A. Voronikhin, A. Zakharov, J. Quarenghi, D. Gilardi. Empire style in the Russian architecture. The ensembles. K. Rossi and V. Stasov. The rebuilding of Moscow after the fire of 1812. O. Bové, D. Gilardi, A. Grigoriev.

## The art of the second third of the 19th century

The eminent representatives of the Academy of Fine Arts. K. Brullov, A. Ivanov. The difference of their methods. The term “Russian academism” and its evolution. Critical realism. P. Fedotov, A. Agin, T. Shevchenko. The beginning of the professional art critics. V. Stasov.

The beginning of stylization. A. Menelas, A. Montferrand, A. Brullov, L. Klenze, A. Shtakenshneider. Pseudo-styles. The development of the Russian-Byzantium and Russian styles. K. Thon and A. Gornostaev. Historism in architecture. The high eclectics. N. Benois and G. Bosse.

## The art of the last third of the 19th century

“The rebellion of the 14” in the Academy of Fine Arts. The Saint-Petersburg community of artists. Its role in the forming of the “Committee of the itinerant exhibitions”.

An academic and non-academic trends. I. Repin. The historical painting of V. Surikov. The genre-painting of the “itinerants”. Thу forming of the national landscape-painting. I. Levitan.

The late eclectics and rational trend in architecture. I. Kittner, V. Shreter, M. Messmacher, P. Suzor, V. Shervud.

The Russian art of the end of the 19th-beginning of the 20th centuries.

Modern style in the architecture of Saint-Petersburg and Moscow. O. Shekhtel and F. Lidval. The main trends and their peculiar features. “The World of Art”.

Neoromantic trends. Some general signs of formal changes. The beginning of the reforms. The role of V. Vasnetsov in the reforming of the subject. The elements of symbolism in the art of Levitan.

Symbolism and modern. Their features.

M. Vrubel, V. Serov, V. Borisov-Musatov. “The Blue Rose”, “The Jack of Diamonds (Bubnovy Valet)”, and its branches. The beginning of abstract art. The artisits of the Russian avant-guard. V. Kandinski, P. Filonov, M. Chagall, V. Tatlin, K. Malevitch. The influence on Russian and European art. Retrospective styles in architecture. I. Fomin and V. Schuko.

## Literature

Auty R., and Obolensky D. (eds.) An Introduction to Russian Art and Architecture. Cambridge, 1980.

Grabar I. E., Lazarev V.N., and Kemenov V.S. (eds.). Geschichte der russischen Kunst. 6 vols. Dresden, 1957–76.

Hamilton G.H. The art and architecture of Russia. New Haven & London, 1983.

Rice T.T. A Concise History of Russian Art. London, 1963.

# THE RUSSIAN ART OF THE 20th CENTURY

## The Russian art of the 1910-s-mid-1930-s

The ways of the development of Russian art in the circumstances of the World War I, Revolution, the Civil War. The policy of the Bolsheviks in the sphere of art. The ways of involving artists in the building of new culture. The plan of the monumental propaganda. Mass types of art (posters, porcelain, the decoration of the city for holidays). The art of the old and new art-societies. “The World of art”, “The Union of the Youth”, “UNOVIS”, “OBMOHU”, “Makovets”, “NOG”, “AHHR”, “OMH”, “OST”, “The Four Arts”, “The Circle”. Different trends in the Russian culture at the turn of 1920-1930-s. The revolutional Romantism in architecture. The “Red Doric” of I. Fomin. Functionalism in Russian architecture. Its beginning and development. The problem of constructivism. OSA and ASNOVA. New ideas of K. Melnikov and I. Leonidov.

## The Russian art of the mid-30-mid-50-s.

The fine arts in the period of totalitarism and the cult of Stalin. The order of VKPb for “The reorganization of artistic societies”. The first meeting of the soviet artists and the principles of the “social realism”. The art of M. Nesterov, A. Dejneka, G, Pimenov, P. Korin, K. Petrov-Vodkin, A. Rylov, P. Kontschalovski, A. Samokhvalov, B. Iogannson, E. Kibrik, The Kukriniksi, V. Mukhina, L. Schervud, S. Lebedev, I. Schadr. The main exhibitions. The contest for the building of the Palace of the Soviets in Moscow. The problems and the results.

The art of the time of the Great Patriotic War. The growth of influence of mass-genres (political poster, “The Windows of TASS”, the basreliefs of the besieged Leningrad). Paintings dedicated to the theme of war. The art of A. Dejneka, A. Plastov, Kukriniksi, S. Gerasimov, V. Serov, J. Neprintsev, I. Serebrianij, J. Nikolaev, Z. Pakulin. Patriotic theme in the art of Korin, M. Avilov, A. Bubnov. The graphics of L. Shmarinov, L. Sojfertis, S. Judovin, A. Pakhomov, G. Verejskij. The sculpture of M. Maniser, V. Mukhina, E. Vuchetich. The problems of rebuilding of the destroyed cities.

## Russian art of 1945-1955 (the first decade after the War).

Negative trends in the sphere of culture. The orders of the central Committee in the sphere of art. The battle with “borgois cosmopolitism” and “the admire for the West”. The art of I. Serebrjanij, V. Oreshnikov, A. Dejneka, J. Pimenov, A. Plastov, C. Chujkov, P. Korin, B. Nemenskij. Stalin Empire style.

## The art of the 1950-1990-s

The art in the circumstances of the changes of political ideals and reassessment of esthetics. The discussions at the exhibitions, the search of a new style. The “severe style”. The first meetings of the artists of USSR. The new generation of artists. A. Atsmanchuk, V. Chekanuk, P. Nikonov, N. Andronov, T. Salakhov and others. V. Ivanov, P. Assovskij, D. Gilinskij, V. Popkov, A. Mylnikov, E. Moiseenko, B. Ugarov, E. Romanova, T. Nazarenko, K. Nechitajlo, E. Strulova, O. Filatcheva, V. Kharlova, L. Kirillova.

The problems of the typical mass-building. State awards in the sphere of architecture. The attempts to catch up with the European architecture. The building for the forthcoming Olympics of the 1980-s.

The contemporary Fine Arts. Artists of the realistic trend, new wave of “underground” art in Moscow and Saint-Petersburg. Postmodern art. The main questions of the development of contemporary art and architecture.

## Literature

Auty R., and Obolensky D. (eds.) An Introduction to Russian Art and Architecture. Cambridge, 1980.

Grabar I. E., Lazarev V.N., and Kemenov V.S. (eds.). Geschichte der russischen Kunst. 6 vols. Dresden, 1957–76.

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