**Module Title**
Russian Art: Peter the Great to Serge Diaghilev

**Module Code**
ARVC209H4

**Programme**
Cert HE History of Art and Architecture

**Credits/Level**
15

**Entrance Requirements**
None

**First Class**
17 January 2017

**Term Dates**
17 January – 28 March 2017

**Taught By**
Kasia Murawska-Muthesius

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Vasili Surikov, *The Bronze Horseman* [commemorating Peter the Great], 1870

**Module Description**
The westernising reforms of Tsar Peter the Great radically transformed visual arts in Russia, displacing native traditions of icon painting and architecture by western classical canons. We will explore the explosive dynamics of cultural suppression and
exchange occurring in Russia between 1700 and 1910. Key topics include: the Petrine revolution in the arts, Catherine the Great’s Imperial Art Academy, the social and aesthetic rebellions of the Wanderers and the World of Art movement, icon painting and modernity. Please note that the Summer-Term Study Visit to St Petersburg may serve as a complement to this module.

Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students’ knowledge and understanding of Russian art and visual culture of the eighteenth and nineteenth century
- Provide students with first-hand experience of art objects
- Develop students’ critical analysis and judgement in relation to Russian art and visual culture of the eighteenth and nineteenth century
- Provide students with experience of close textual analysis of different kinds of art historical writing
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.
Teaching and Learning Methods
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Coursework and Assessment
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. This essay will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

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<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tr>
<td>Essay</td>
<td>2500</td>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

Module Evaluation
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.

Module Content
Coursework Deadline: TBC

Session 1: 17 January – Introduction: Revolutions of Peter the Great
This opening class will provide a historical background to the module, looking at the reign of Peter the Great (1689-1725), the first Russian Tsar who visited Europe and who systematically remodelled his country on western patterns. He reorganised the government and army structure, challenging the power of the Orthodox Church, while transforming also all spheres of life and culture, by introducing a novel education system, a new dress code, as well as western architectural orders, unknown in Russia before his time. One of Peter’s most spectacular achievements was the foundation of St Petersburg, built as a new modern capital by a team of foreign architects on inhabitable islands at the boggy delta of the river Neva.
Session 2: 24 January – Petrine Revolution in Russian imagery: from icon to image

Peter the Great’s intensive program of Europeanization embraced the whole spectrum of the visual arts, suppressing the ancient native traditions and techniques, such as that of icon painting, and introducing the western concept of painting as representation of external reality.


Session 3: 31 January – Patronage of Catherine the Great and the rise of portrait painting

The reign of Catherine the Great, a German princess on the Russian throne (1762-1796), inspired directly by the philosophical ideas and the aesthetics of the French Enlightenment, was marked by the highest standards of art collecting (the foundation of the Hermitage collection), building projects and art education. She inaugurated the Imperial Academy of Arts in St Petersburg (1764) which, modelled on the French Academy, emulated western European styles and techniques.

- further literature t.b.a.

Session 4: 7 February – Imperial Academy of Art and history painting: Bruillov to Surikov

History painting was a cornerstone of Academic education; this class will look at the most famous and largest canvases of the nineteenth century, such as Karl Bruillov’s *The Last Day of Pompeii*, which was admired by Walter Scott. We will explore association of religious and classical subjects with the defining moments in Russian history.

**Session 5: 14 February – Landscape and the Russian national identity**
Landscape has played a powerful role in the construction of national identity in all European schools of the nineteenth century. To what extent the images of pine tree forests by Ivan Shishkin, the romantic Crimean seascapes by Konstantin Aivazovsky, snowy townscapes by Vasili Surikov, or the vast panoramic vistas by Isaac Levitan could be discussed as pronouncements of the national identity?

- Christopher Ely, *This Meager Nature: Landscape and National Identity in Imperial Russia*, DeKalb, IL, Northern Illinois University Press, 2002

**Session 6: 21 February – Pavel Fedotov the Russian Hogarth**
Genre painting emerged on the outskirts of the mainstream academic tradition both in St Petersburg and in Moscow; this class will examine the new topics and audiences, but also the relationship with British traditions of visual satire.


**Session 7: 28 February – Art for social change: Peredvizhniki and the spirit of the 1860s**
The Russian exhibition society, set up in 1870 by the young artists rebelling against the conservatism of St Petersburg Academy, and calling themselves The Wanderers (Peredvizhniki), was a reply to the call for radical social changes in Russian society of the second half of the 19th century. Their small portable canvases, addressing new middle-class patrons, focused on the representation of the ordinary lives, exposing social vices and targeting the clergy, aristocracy and state administration.


**Session 8: 7 March – The art of Ilya Repin**
The class will focus on the activity of Ilya Repin (1844-1930), one of the Peredvizhniki, and the most renowned and the most versatile Russian painter of the time, the author of the iconic images of Russian past and present, such as *Ivan the Terrible and his son Ivan*, or, *Barge Haulers on the Volga*. Repin’s paintings are often compared to the literary output of Lev Tolstoy in terms of the range of genres and topics covered, social engagement, an exceptional creativity and a long-ranging legacy of his art.

Session 9: 14 March – Slavic Revival and Mir Iskusstva
The World of Art Movement (Mir Iskusstva), challenged the social concerns of the Peredvizhniki, promoting instead art which focuses on its purely aesthetic values and which draws inspiration from the native art forms and techniques that had been repressed for two hundred years since Peter the Great. Art, design, architecture, periodicals and publications of Mir Iskusstva owe a great deal to the parallel movement of the Slavic Revival that was to revitalise and transform again the trajectory of Russian culture.


Session 10: 21 March – Ballets Russes and the return of the repressed
An extraordinary success of Serge Diaghilev and his Ballets Russes, shocking the Parisian public at the very beginning of the twentieth century, testifies to the role played by the re-discovery of the creative potential of the old Russian traditions, and the embrace of ‘primitivism’ as an aesthetic value. It paved the way to the forthcoming challenges and the impact of the Russian and Soviet avant-garde throughout the later 20th century.


Session 11: 28 March – Concluding class: Icon to the Avant-Garde
Summing up of the major issues discussed during our meetings.

Recommended Reading and Resources
Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

Recommended Reading for Reading/Purchase
The following will be referred to frequently in class:

Recommended Reading
The following are recommended as useful ancillary reading:


Reference
The following are useful reference texts:

- Tamara Talbot Rice, *A Concise History of Russian Art*, London: T@H, 1963
Serge Diaghilev’s Ballets Russes in Paris: *The Rite of Spring*, 1913, music Igor Stravinsky, costumes Nikolai Roerich

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