Module Title | Art of Imperial Russia
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Module Code | ARVC209H4
Programme | Cert HE History of Art
Credits/Level | 15 credits at Level 4
Class Time | Thursdays 14:00-16:00
Class Dates | 03 Oct 2019 - 12 Dec 2019
Term Dates | 30 September - 13 December 2019
Taught By | Dr Kasia Murawska-Muthesius

Module Description

The westernising reforms of Tsar Peter the Great radically transformed visual arts in Russia at the onset of the eighteenth century, displacing native traditions of icon painting and wooden architecture by western art forms. St Petersburg was raised as a modern metropolis, and its Imperial Academy, established by Catherine the Great, continued to disseminate the western canon. By the end of the nineteenth century, however, the Slavic Revival movement reversed the trajectory of Russian art again. The module explores the explosive dynamics of cultural suppression and resistance between 1700 and 1910. The tensions surrounding Russian cultural identity, split between east and west, paved the way for the ground-breaking aesthetics Russian avant-garde.

Course Content, week by week

1: Introduction: Peter the Great’s westernising reforms embracing all spheres of life.
2: From icon to image: The Petrine Revolution in Russian imagery.
3: Patronage of Catherine the Great and the Imperial Academy of Art.
4. The Imperial Academy and history painting: Karl Briullov to Vasily Surikov.
5: Landscape and the Russian national identity.
6: Genre painting: Pavel Fedotov the Russian Hogarth
7: Art for social change: Peredvizhnikì’s revolt against the conservatism of St Petersburg Academy.
8: The art of Ilya Repin, the author of the iconic images of Russian past and present.
9. The Slavic Revival: rediscovery of the native art forms and techniques in art and architecture.
10: The World of Art Movement (Mir Iskusstva) and modern aesthetics.
11: Serge Diaghilev’s Ballets Russes and embracement of ‘primitivism’ as an aesthetic value.
Taster Images

Pietro Antonio Novelli, *Foundation of St Petersburg in 1703*, etching, about 1710

Ilya Repin, *They Did Not Expect Him*, 1884-88, Moscow, The State Tretyakov Gallery
Serge Diaghilev’s *Ballets Russes* in Paris: *The Rite of Spring*, 1913, music Igor Stravinsky, costumes Nikolai Roerich

### Coursework and Assessment

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tbody>
<tr>
<td>Essay</td>
<td>2500 words</td>
<td>100%</td>
<td>13 December 2019</td>
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### Key Readings

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

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.

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

This module aims to:
- Develop students’ knowledge and understanding of the art of Imperial Russia;
- Provide students with first-hand experience of architecture, art objects and images;
- Develop students’ critical analysis and judgement in relation to the art of Imperial Russia;
- 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.

Ivan Bilibin, Russian Fairy Tales Cover, 1901

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