

Программа учебной дисциплины
Russian Art of the Second Half of the 19th – Early 20th Century
«Русское искусство второй половины XIX – начала XX вв.»
(преподается на английском языке):

Утверждена
Академическим советом ОП¹
Протокол № от 23.08.2019

Автор	Козичаров Н.Л.Э., PhD, доцент
Число кредитов	3
Контактная работа (час.)	
Самостоятельная работа (час.)	
Курс	4
Формат изучения дисциплины	онлайн-курс не используется

1. Scope of Use

The present program establishes minimum requirements to students' knowledge and skills and determines the contents and teaching mode of the course and the assessment of students' knowledge.

The present syllabus is designed for lecturers teaching this course, their teaching assistants and students of the degree program 50.03.03 'History of Art', bachelors' program.

This syllabus meets the standards required by:

- Standards of National Research University Higher School of Economics;
- Bachelors' program 'History' of Federal Bachelors' Degree Program 50.03.03;
- University curriculum of the bachelors' program in history (50.03.03) for 2017.

¹Для ПУД из общеуниверситетского пула – Руководитель Департамента.

Learning Objectives

Learning objectives of the English language course “Russian Art of the Second Half of the Nineteenth – Early 20th Century” are:

- To introduce students to the main problems of the course, to its notions, concepts and terminology, and to the existing literature
- To enable students to master methods of art historical analysis and to be able to apply this analysis at theoretical, ideological, institutional, and research levels
- To engender in students an understanding of the complex developments of Russian art of the late nineteenth to early twentieth centuries
- To introduce students to the English language terminology relevant to the course

Learning outcomes

As a result of studying the English language course ‘Russian Art of the Late Nineteenth to Early Twentieth Centuries’ the student should:

- This course will prepare students to write proposals for their diploma topics, as required of them, in English
- Gain a general knowledge of the English language historiography of Russian art history
- Know the main theoretical and ideological approaches of Anglophone art historians
- Be able to identify, analyse, and categorise the approaches of Anglophone historians of Russian art *and* compare them to the approaches of certain Russophone scholars
- Gain experience discussing, analysing, and debating the problems of the Anglophone historiography of Russian art history, while using the appropriate English language terminology

Place of the discipline in the Bachelors' program structure

The English language course 'Russian Art of the Late Nineteenth to Early Twentieth Centuries' is taught in the fourth year of Bachelor's program 'Art History'.

The course is based on the knowledge and competences provided by the following disciplines: 'Sources and Information Resources of History' and 'Theory and History of Historical Knowledge'.

The following knowledge and competence are needed to study the discipline:

- A good command of the English language
- Art of the First Half of the Nineteenth Century

Main competence developed by studying this discipline can be used to study the following discipline:

- Soviet art
- Contemporary Russian Art

Content of the Course

Topic 1: Arts of the 60s and the Association of Travelling Exhibitions (Peredvizhniki)

The rise of Russian Realism in the age of reforms under Alexander II. Vasily Perov's critical genre painting, the Revolt of the 14 at the Academy of Arts, and the formation of the Peredvizhniki. Analysis of the Peredvizhniki's initial aims and their subsequent interpretation by critic Vladimir Stasov and scholars from the Soviet period onwards. Discussion of the diverse range of art produced by the Association, including genre painting, landscape, history and religious painting, and portraiture. The significance of collector Pavel Tretyakov.

Topic 2: Russian Impressionism

Introduction to Valentin Serov and discussion of his innovations in art. Analysis of the problem of the category of 'Russian Impressionism'. The impact of the pedagogy of the Peredvizhniki on the Moscow Impressionists. The role of light in landscape painting and interior scenes in their work and their activities as part of the Union of Russian Artists (Союз русских художников).

Topic 3: The Arts and Crafts and Abramtsevo

The arts and crafts movement and artists' experiments in new media, including the decorative arts and theatre design. The impact of Savva and Elizaveta Mamontov on the arts and the revival of interest in Russian national culture and folk art. Analysis of the neo-Russian style and the work of Elena Polenova, Viktor Vasnetsov, and Mikhail Vrubel.

Topic 4: Women Artists

Introduction to women artists in Russia. Artistic training available to women across the nineteenth and early twentieth centuries. Comparison of the status of women artists in Russia and the West. Introduction to the prominence of women in Russian modernism.

Topic 5: Russian Modernism and the World of Art

Introduction to modernism in Russian through the World of Art group's activities at the *fin de siècle* (Silver Age). Analysis of eclecticism in the arts (journal and book illustration) and internationalism through exhibitions organised by Sergei Diaghilev in Russia and Europe. Retrospectivism of Alexander Benois and Konstantin Somov. The reception of Russian culture in the West, especially the Ballets Russes.

Topic 6: The Avant-Garde

The impact of Sergei Shchukin and Ivan Morozov's collections of European modernist painting. Discussion of the radical activities of the avant-garde (Jack of Diamonds, Donkey's Tail). Analysis of the abstract paintings of Vasily Kandinsky, Mikhail Larionov, Natalia Goncharova, and Kazimir Malevich through their writings and the installation art of Vladimir Tatlin. The importance of the 0.10 Exhibition of 1915.

Requirements and Grading

Type of grading	Type of work	4 st year				Characteristics
		1	2	3	4	
Continuous	Test			X		Visual analysis of an artwork from the State Tretyakov Gallery (or another museum selected with instructor's

					approval). 500 words maximum.
Final	Paper			X	A research essay of 1500 to 2000 words on one of the suggested topics. Due on the last day of class.

1.1 Course Grade Criteria

The course is interactive. Lectures are combined with in-depth discussions of reading material. Students will be expected to contribute to the course website’s discussion board on a weekly basis. These contributions will be considered part of their participation grade.

Students will submit a 500-word visual analysis essay of a work at the Tretyakov Gallery in hard copy. When handing in the essay students **must** submit a selfie with the work of art they have chosen to discuss.

Continuous assessment:

Students must demonstrate their understanding of the basic facts, concepts, notions, works, and underlying ideologies applicable to the historiography of Russian art in general and to the Anglophone historiography of Russian art in particular. They must also demonstrate their ability to apply their knowledge of the course, skills of visual analysis, and critical insight gained from course readings through the completion of an essay in the form of a short visual analysis of an artwork in **English**.

Students will also be expected to demonstrate their knowledge of the topics and the required readings through **active** participation in lectures and seminars (by answering questions and helping to initiate and maintain debates) and by making writing a weekly commentary on the course readings. This commentary should be sent to Professor Kozicharow via email **BEFORE** the weekly lecture or seminar. The commentary may be written in Russian. Professor Kozicharow will check student contributions and will keep a written record of in-class participation. The student’s participation grade will be calculated based on this commentary and Professor Kozicharow’s record.

Final assessment:

In a 1,500- to 2,000-word research essay on a topic of their choice (also in **English**). Students must: demonstrate their understanding of basic facts, their command of the analytical

methods connected with the course, and their ability to understand and interpret problems independently, carry out independent research, and engage critically with primary and secondary literature. The essay should be typed, in 12 point, Times New Roman font and contain proper citations, which should be formatted according to the Chicago Manual of Style. The resource can easily be found online or in the university library.

The cumulative grade formulae:

Cumulative grade (G_c) for the student's work during the semester consists of the lecturer's assessment of the student's works at seminars and lectures (general participation and quality and quantity of interventions) (G_p), their formal analysis paper (G_{fa}), and of their final essay (G_e). **All essays will be checked for plagiarism.**

$$G_c = G_p + G_{fa},$$

Where $G_p = 0,25$ and $G_{fa} = 0,75$

Final grade (G_f) is calculated on the basis of cumulative grade (G_c) and the final exam grade (G_{ex}):

$$G_f = 0,5 * G_c + 0,5 * G_{ex}$$

The grades are rounded in favour of the student.

8.1 Provisional Topics for Research Essays:*

1. How did the *Peredvizhniki* achieve such critical and popular success in the final three decades of the nineteenth century?
2. To what extent did the *Peredvizhniki* constitute a national school of painting?
3. Is there such a thing as a distinctly Russian Impressionism? Discuss.
4. Compare the ways in which *two* patrons or critics influenced the course of Russian art.
5. Did Russian modernism start at Abramtsevo?
6. Discuss Linda Nochlin's famous question 'Why have there been no great women artists?' in relation to women artists in Russia.

7. In what ways did the World of Art group set itself apart from earlier Realist concerns?
8. To what degree was contact with artistic innovation in Western Europe critical to the development of Russian painting in the early twentieth century?
9. Compare the move to abstraction in the work of **two** Russian artists.

***N.B.** Students may choose one of these ten topics for their research essays. They may also propose their own topic. **ALL** topics, together with a 50-word description (12 point font, double-spaced, in English), must be given to Professor Kozicharow. All students are **required** to schedule a meeting with Professor Kozicharow to discuss their proposed topics.

Reading Materials

Course reference texts will be provided by the course instructor in pdf format or website link.