Survey Course on Russian/Soviet Art and Architecture, Part II
(From the time of Peter the Great to the Present)

Spring 2017

01:082:251
Prof. Alla Rosenfeld, Ph.D.
MW5—2:50-4:10pm
Zimmerli Art Museum’s education room
Email: alla.rosenfeld@gmail.com
646-552-2426 cell phone
Office hours MW, 4:30-5:30 pm or by appointment

Prerequisites:

There are no prerequisites with regard to previous courses pertaining to Russia. No knowledge of Russian is required

Course requirements and evaluation (all must be fulfilled to receive course credit):

Your grades will be based on your attendance, your participation in class discussion, and on the midterm exam and final exam or paper. You are expected to read all the required readings by the date assigned. Readings provide historical information not always covered in class; the texts do not duplicate lectures.

Students will be expected to explore the Riabov Collection of Russian art and the Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union; some classes may be taught in the galleries of the Zimmerli Art Museum.

Midterm exam:

This exam tests knowledge of facts, vocabulary and works of art as well as understanding of cultural and artistic issues. The exam covers material from lectures and readings in the period prior to exam; it includes identification of works of art (10 slides), important terms and concepts.
**Final take-home exam or research paper:**

You will be required to choose between a take-home final exam (3 questions, essay format) or a final term paper (15 pages, typed and double-spaced). The term paper will be a chance to do sustained research on an artist, image, theme, or problem which arouses your curiosity.

<table>
<thead>
<tr>
<th>Attendance</th>
<th>10%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation in class discussions</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm exam</td>
<td>30%</td>
</tr>
<tr>
<td>Take-home final exam or final paper</td>
<td>40 %</td>
</tr>
</tbody>
</table>

**Course learning goals:**

Students will acquire an understanding of Russian/Soviet art in its historical and aesthetic contexts. They will develop critical thinking through assessment of controversial viewpoints and primary source material. They will also develop their writing skills, including analysis, argumentation, and synthesizing information from multiple sources.

**Learning objectives:**

Students will become familiar with the most important artistic and cultural trends in Russia from the 18th century to the present. Throughout the course, students will study art in its historical and cultural framework, and investigate the ways in which artistic forms, subjects, and styles communicate ideas.

**Required reading:**


*All other readings are available on the course’s sakai site.*

**Survey Course on Russian/Soviet Art and Architecture**

**Part II**

**Course description**

This course will illustrate the development of Russian art and architecture from the time of Peter the Great (1672-1725) to the present. It will treat Russian contributions within the context of international art history, as well as genres and forms specific to Russia such as *parsuna* and folk prints known as *lubki.* The first part of the course focuses on the development of Russian painting, sculpture, and architecture in the 18th and 19th centuries. It also examines cultural and historical links between Russian and European art. The focus in the second part of the course is on Russian and Soviet modernism, from the art of the Russian avant-garde movement of the 1910s and 1920s to nonconformist art of the 1960s-80s. Attention will therefore be paid to the practice and theory of artists such as Natalia Goncharova, Mikhail Larionov, Kazimir Malevich, Vladimir Tatlin, Liubov Popova, and Aleksander Rodchenko within the cultural and political context of Russia just before and immediately after the Bolshevik Revolution of 1917.

Although the Russian avant-garde will be treated as a consistent historical development, every attempt will be made to emphasize the diversity and plurality of its many aesthetic and philosophical systems, focusing on the fundamental relationship between artists of the Russian avant-garde and the traditional artistic heritage of Russia. Several lectures will be devoted to official Soviet art—Socialist Realism. The course will conclude with an extended analysis of Soviet Nonconformist art during the Cold War period between 1956 and 1986—from Khrushchev’s cultural “thaw” to Gorbachev’s *glasnost* and *perestroika.* Some major issues and developments in contemporary post-Soviet art will be also discussed.
Survey Course on Russian/Soviet Art and Architecture, Part II

SYLLABUS

Week 1

Lecture 1: Introduction to Russian Art: Historical and Cultural background

Lecture 2:
Russia before Peter the Great. Icon Painting: Iconography and Technique. Development of parsuna
Readings: George Hamilton, 97-118; 141-151.

Week 2

Gallery talk: The George Riabov Collection of Russian Art

Readings: George Hamilton, 258-275
William C. Brumfield, 201-227

Week 3:

Lecture 4: Assimilating Western European Aesthetics: 18th century Russian Painting and sculpture
Readings: George Hamilton, 343-358

Lecture 5: 18th century Russian Genre painting. 18th century Russian landscape painting
Readings: George Hamilton, 276-288.

Week 4:

Lecture 6: Elizabeth’s Rococo: 1741-62
Readings: William C. Brumfield, 228-260

Lecture 7: The Neoclassicism of Catherine II: 1762-96.
The Alexandrian Empire Architecture: 1796-1850
18\textsuperscript{th} century Romantic architecture

\textbf{Readings:} George Hamilton, 289-313; 314-333; 334-341
Dmitri Sarabianov, 11-20.
William C. Brumfield, 261-302; 303-347; 348-382

\textbf{Week 5:}

\textbf{Lecture 8:} Russian Painting of the first half of the 19\textsuperscript{th}
century. Romanticism in Russian Art

\textbf{Lecture 9:} 19\textsuperscript{th} century Russian Sculpture
\textbf{Readings:} George Hamilton, 359-373
Dmitri Sarabianov, 21-26; 27-46; 47-85

\textbf{Week 6:}

\textbf{Lecture 10:} Critical Realism
\textbf{Readings:} George Hamilton, 374-387; Dmitri Sarabianov, 86-93; 102-110.

\textbf{Midterm slide exam}

\textbf{Week 7:}

\textbf{Lecture 11:} The Making of a National School: The Challenge
to the Academy and formation of the Association of the
Itinerant Art Exhibitions ("The Wanderers"). The Itinerants
Themes

\textbf{Lecture 12:} The Landscape Painting and The Itinerants:
Styles and Ideologies
\textbf{Readings:} George Hamilton, 376-387
Dmitri Sarabianov, 111-132; 160-181

\textbf{Spring Recess}

\textbf{Week 8:}
\textbf{Lecture 13:} Genre Painting and Ilya Repin

\textbf{Lecture 14:} History Painting and Vasilii Surikov
\textbf{Readings:} Dmitri Sarabianov, 133-159
Week 9:
Lecture 15: 19th century Historicism and Eclecticism in Russian Architecture.
Readings: William C. Brumfield, 393-418


Week 10:
Readings: Hamilton, 388-415; articles on Sakai William C. Brumfield, 419-422; Camilla Gray, The Russian Experiment in Art, 9-130; Dmitri Sarabianov, 201-212; 222-268; 269-292; John Bowlt, “The Blue Rose Movement and Russian Symbolism,” in Russian Art, 1875-1975: 63-93;

Week 11:
Lecture 18: Neo-primitivism, 1909-1911. The Blue Rose Group, the Knave of Diamonds Group, and the Donkey’s Tail Group.
Lecture 19: Cubo-Futurism; Suprematism: Unovis, Kazimir Malevich, El Lissitzky.

Week 12:
Lecture 20: Lenin’s Plan for Monumental Propaganda. From the Artist’s Studio into the Street: Revolutionary Mass Festivals.

**Week 13:**

**Lecture 22:** Constructivism and Film.  
**Viewing:** excerpts from Russian Avant-Garde films

**Week 14:**

**Lecture 23:** Constructivist Architecture  
**Lecture 24:** The Debate around Easel Painting: 1922-24. The founding of AkhRR. Socialist Realist Art and Architecture


**Week 15:**

**Lecture 25:** Nonconformist Art in the Soviet Union, late 1950s to perestroika.

**Tour** of the Norton and Nancy Dodge Collection at the Zimmerli Art Museum


**Week 16:**
**Lecture 26:** Contemporary Russian Art, 1980s to the present. 
Art and Protest in Putin’s Russia; Art versus Religion

*Paper or final exam is due*

**COURSE POLICIES**

**Online course materials**

Please note that our course has its own website on https://sakai.rutgers.edu/portal. You can log on using your Net ID and password. If the course does not appear as one of your tabs, please search and add it or contact me and I will grant you access. Much of the reading will be available via Sakai.

**Attendance**

It is essential that you attend all lectures, since to a considerable degree they will provide the contextual framework and continuity for understanding the course readings. There is no textbook as such which adequately surveys the culture of the whole period. If you expect to miss one or two classes, please use the University absence reporting website: https://sims.rutgers.edu/ssra/ to indicate the date and reason for your absence. An email is automatically sent to me. Those who miss more than two class sessions without a compelling excuse should expect a one-point reduction in their course grade for every two absences. Three late arrivals count as one absence.

It is the responsibility of students who have been absent (for any reason) to find out what they have missed and obtain materials that may have been handed out. You are also expected to read all required readings by the date assigned; the texts do not duplicate lectures.

**Cell Phones**

Cell phones and all other technological devices (beepers, iPods, MP3players…) must be turned off during class and stored away from your desk, out of respect for the instructor and fellow students.

**Academic Integrity**

Violations of academic integrity are an extremely serious matter, and can lead to a student’s failing the course and being referred to the University’s Office of Student Conduct for disciplinary action. When referring to ideas other than your own, always acknowledge your sources clearly and completely, whether you are quoting or paraphrasing. Please see the University’s policies on academic integrity: http://academicintegrity.rutgers.edu/academic-integrity-policy/
ADDITIONAL INFORMATION

The Rutgers University Student Assembly urges that descriptions of and links to Student-Wellness Services be included at the end of every syllabus:

Just In Case Web App

Access helpful mental health information and resources for yourself or a friend in a mental health crisis on your smartphone or tablet and easily contact CAPS or RUPD.

Counseling, ADAP & Psychiatric Services (CAPS)

(848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/ www.rhscaps.rutgers.edu/

CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students’ efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.

Violence Prevention & Victim Assistance (VPVA)

(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / www.vpva.rutgers.edu/

The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932-1181.

Disability Services

(848) 445-6800 / Lucy Stone Hall, Suite A145, Livingston Campus, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854

http://disabilityservices.rutgers.edu

Rutgers University welcomes students with disabilities into all of the University’s educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: https://ods.rutgers.edu/students/documentation-guidelines.

If the documentation supports your request for reasonable accommodations, your campus’s disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the
Registration form on the ODS web site at: https://ods.rutgers.edu/students/registration-form.

Scarlet Listeners

(732) 247-5555 / www.scarletlisteners.com/

Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space.
Survey Course on Russian /Soviet  Art and Architecture, Part II

Recommended reading (depending on your interest and final paper topic):

General books on Russian art and culture


__________.


__________.

*The Petrine Revolution in Russian Architecture*. Chicago, 1988


**Books on the Russian Avant-Garde, 1910s–1920s**


Books on Post-War and contemporary Russian Art


