

Contents

Part I : Painting
Part II : Sculpture
Part III : Architecture

PART I : PAINTING

Overview Paintings found on the wall of the caves in which stone age people lived and performed religious rituals are the earliest examples of pictorial art in Russia. From the Paleolithic to the present paintings have served as a means of communication. In the prehistoric period rock paintings and drawings found at numerous sites across Russia (e.g. Karelia, the Altai, Transbaikalia, the Urals, Yakutia) recorded the environment and way of life of the people who made them. With the adoption of Christianity painting, and icon painting in particular, became a vital element in Russian religious life, reminding the faithful of spiritual realities and their link with God. Along with the new religion came growing influence from artistic developments in Europe which would challenge traditional Russian artistic conventions.

ANCIENT PERIOD

Cave Paintings: The Kapova Cave paintings, dated to 12,500 BCE, are the oldest known stone age art in Russia. They depict various Ice Age mammals painted, in addition to abstract signs, pictograph, handprints and hand stencils all painted in red ochre. Near the town of Kislovodsk in the Caucasus red ochre cave painting dating to 3000 BCE have also been found.

Petroglyphs: *Ancient petroglyphs have been discovered at a number of sites across Russia. Ones dating back 10,000 years in the Paleolithic period that depict bison, horses and other animals are found on the Ukok Plateau in the Altai Mountains. Petroglyphs from the Neolithic period have been found at Besov Nos in Karelia. These petroglyphs contain not only images of animals, but also individuals, activities such as swimming and skiing, battles, religious scenes and geometric shapes.*

Petroglyphs from the late 2nd millennium BCE, in the transition period between the Stone and Bronze Ages, have been found on cliffs at Sagan-Zaba near Lake Baikal. The variety of animals - including deer and swans – depicted has led some scholars to interpret them as tribal totems. In addition, scenes of birth and death, daily life and hunting are also found. Images of a dancing horned man may represent a shaman performing a ritual dance.

Another group of petroglyphs, the Kanozero petroglyphs, dating from the 3rd – 2nd millennia BCE was discovered on Kamenny Island. In addition to the usual images of birds and animals, the petroglyphs also include images that have been interpreted as religious symbols, depictions of household items and typical activities, along with more enigmatic images such as bird of prey with five talons, a large shaman and a flying crane.

POSTCLASSICAL PERIOD

Icon Painting: Although Byzantine religious icons were brought to Russia after Vladimir I's conversion to Christianity, Russian artists did slavishly follow Byzantine styles of icon painting. Instead, Russian icon painters began to create their own original style by modifying Byzantine models and to form distinctive schools of icon painting.

Kievan School (10th-13thc): As a newly imported art form icons produced in the early Kievan period were still very close to the Byzantine tradition in style. However, many Kievan School icons differed from

Byzantine icons in their use of dark, somber colors and in their comparatively large size, a result of being painted on wood that had been hand-cut with an axe.

Vladimir-Suzdal School (12th-13thc): During the second half of the 12th century Kiev was overshadowed as a center of icon production by Vladimir and Suzdal. Icons painted here were distinctive for their harmonious blend of silvery-blue, grayish-purple and pinkish-green colors and use of motifs derived from folk art, while preserving the spirit of Kievan art.

Novgorod School (12th-16thc): Novgorod became the center of Russian icon painting following the fall of Kiev. Frescoes produced here displayed a distinctive Russian style while still retaining clear Byzantine influence. A pivotal figure in the development of both the Novgorod and Moscow schools Theophanes the Greek (Feofan Grek) came to Russia from Byzantium in the late 14th century. Theophanes, after moving to Moscow, began to work with Andrei Rublev of the Moscow School. Their works are characterized energetic drawing, the contrast of large shapes, the use of warm golds and bright yellows, and a simple, economic yet precise style.

Moscow School (16th -18thc): Influenced by the evolving political and religious atmosphere of the period of Mongol rule, the style of painting developed by the Moscow school became the foundation for a national art. From this school the works created by four artists are particularly famous. The works of Theophanes the Greek were known for their skillful, rapid execution, use of monochromatic colors in frescoes, and creation of contour and depth through bright highlights. Andrei Rublev's works were characterized by the use of luminous color, delicate lines, reduction of details to create greater impact, and complex, subtle relationships between forms. Dionysius (Dionisy) created a distinctive style of painting that softer and gentler than that of previous artists, one that downplayed sharp outlines and concentrated on the blend of warm colors. The zenith of baroque icon painting is commonly regarded to have been reached in the works of Simon Ushakov who also head of the icon painters in the tsar's employ. He is credited with bringing icon painting into the real world by depicting sacred figures with faces rendered in style more like that current in the West.

Pskov School (13th-16thc): In contrast to icons from Novgorod, Pskov icons initially displayed greater poetic inspiration, even if less sophisticated in their execution. Over time, Pskov icons adopted some features of the Novgorod style. In particular, Pskov painters adopted the strong outlines of Novgorod painting as well as certain certain topics. Early Pskov icons are characterized by their intense colors, which contrast with the subdued palette of Kievan icons. In addition, what the figures in Pskov icons lack in elegance of proportion is more than compensated for by dynamic nature of their composition. By the 16th century the Pskov school showed clear influence from Western artistic traditions, leading to the charge that Pskov's icon painters were spreading "Latin heresies".

Yaroslavl School (13th-17thc): Among the pioneers in incorporating landscapes into their paintings, fresco painters from the Yaroslavl School used scenes of daily Russian life as the setting for traditional biblical stories.

Stroganov School (16th-17thc): Named for the boyar family that established it, the Stroganov School was established in the late 16th – early 17th century and created a new style of painting known as *parsuna*. *Parsuna* depicted contemporary secular figures rather than religious ones in a style that blended traditions of icon painting with features from secular portraiture. Two of the main representative of this school were Fedor Zubov and Simon Ushakov.

The emergence of both new forms of religious piety and new styles in icon painting is the combined result of several factors. Among these are a noticeable shift towards individual rather than communal forms of religious devotion, the rapid erosion of traditional icon painting styles, and the replacement of traditional icons with official religious painting; all of these developments took place in an intellectual milieu where Renaissance and Western ideas had tremendous influence in the Russian court.

EARLY MODERN PERIOD

Neoclassicism: 18th century neoclassicism incorporates a variety of styles whose ideas are most clearly visible in historical landscape, painting and portraiture. Neoclassicism is characterized by clarity, order, logic and a degree of realism and was, in part, a reaction to the over-refinement of the baroque and rococo styles. In Russia, neoclassicism was associated with the efforts by artists to adopt Enlightenment techniques and styles. Appreciation of Western art was particularly encouraged by four monarchs - Peter the Great, Anne, Elizabeth and Catherine the Great. This appreciation was cultivated by sending students to Europe to study, importing the works European masters, and employing foreign artists in their courts. Initially, some artists produced works that were merely copies of Western models. However, artists such as Dmitry Grigorevich Levitsky, Vladimir Lukich Borovikovsky, Ivan Petrovich Argunov, Aleksei Petrovich Antropov, Fedor Stepanovich Rokotov, Ivan Firsov, Ivan Nikitin, and Andrei Matveev created original works that moved beyond simple mimicry.

Parsunas (Portraits): Non-religious portraits painted in the style of icons were known as *parsunas*. Although unintentional, by issuing a ruling in the *Stoglav* on the question of whether portraits of living people were sacrilegious Ivan the Terrible had opened the door for the development of nonreligious art, although it would not be until the reign of Peter the Great that Russia would begin to produce secular art akin to that of the West. In the portraits by Ivan Nikitin, Andrei Matveyev, Ivan Vishnyakov, Alexei Antropov, Dmitri Levitsky and Vladimir Borovikovsky the focus is clearly on the hands and face of the subject with its serious expression. However, it is clear that the artists were attempting to accurately depict the face and clothes (with their all their folds and textures) of a specific individual.

NINETEENTH CENTURY

Landscapes: It was not until the early 19th century that Russian landscape painting became widely popular. There had been artists before this time who had produced fine landscape paintings, among them Fyodor Alexeyev, Maxim Vorobiev, Fyodor Matveyev, and Silvester Shchedrin, but their works were products of the Italianesque romantic tradition. True Russian landscape painting only emerged with the works of Nikifor Krylov, Alexei Venetsianov, and Grigory Soroka. However, artists such as Ivan Ayzovskiy and Mikhail Lebedev continued to paint in the Italianesque romantic tradition. In the field of landscape painting, French Impressionism was a major influence on Russian works in this category.

Religious motives: Works produced by the Wanderers (see below) were noted for an intensity, both psychological and imaginative, that had been lacking in Russian art since the early 19th century during the time of Alexander Ivanov.

Still Life: Objects from daily life constitute the subject matter of still life painting. Ivan Khruvsky was one of the first major artists in this genre whose paintings, like those of Ilya Repin and Mikhail Vrubel in the second half of the 19th century, were influenced by the masterpieces of Dutch still life painting.

Genre Painting: Genre painting came to occupy a firm place in Russian art, despite having been considered less prestigious than other styles of painting. Peasant culture in all its aspects would be the focus of works by Aleksei Venetsianov, while depictions of the middle class, and even social criticism, would feature in the paintings of Fedotov and other artists.

Slavic Revival: This artistic movement rejected Western subject matter and turned its attention to depictions of Russian culture, particularly as seen in peasant life. The works of Viktor Vasnetsov and Mikhail Nesterov depict heroic episodes of Kievan history and scenes related to the Orthodox Church, and, in general, strive to reflect the richness of Medieval Russia's artistic heritage.

Realism: In the second half of the 19th century Realism was the predominant artistic trend. As a reaction to what they regarded as an excessively restrictive artistic tradition, painters such as Ivan Kramskoi insisted on depicting life realistically in their art. Kramskoi and other like-minded artists would come to be known as the Wanderers due to their travelling exhibitions of their art.

Wanderers (Itinerants-Peredvizhniki): The Academy of Arts witnessed a student revolt in 1863 in which a group of students did not follow the Academy's recommended themes, but used themes of their own. The Academy refused to accept this, leading to the resignation from the Academy of one sculptor and thirteen painters. The leading figures of this group were Ivan Kramskoi, Vladimir Stasov, Vasily Stasov, Ilya Repin, Vasily Surikov, and Vasily Perov. Travelling throughout Russia, society members inspired by the *narodniki* (Populists) held exhibitions of the art that they had produced during their travels and espoused political reform. In keeping with their realist tendencies, formal achievements for these artists were less important than the political and social aspects of their work.

The World of Art (*Mir Iskusstva*): The artistic movement World of Art was established by the avant-garde writers and artists based in St. Petersburg in 1899. It was also the name of their art magazine. Nikolai Roerich, Alexander Benois, Lev Bakst, Evgeny Lancere, Konstantin Somov and Sergei Diaghilev were among the founders of this society that was focused on popularization of Russian history and folk art. Despite the diverse characters of the artists in this movement, they were united by three important principles – their emphasis on individual experience, the concept of “total art work” (*gesamtkunstwerk*), and the aesthetic that art was self-justified.

TWENTIETH CENTURY

Symbolism: Across Europe and Russia in the late 19th-early 20th centuries Symbolism had spread as both an artistic and an intellectual movement. In Russia Symbolism dominated the artistic scene for approximately two decades and two generations of artists. The first generation was active between 1890 to 1900, and the second, known as the Blue Rose Movement, from 1900 to 1910. Symbolist artists such as Alexandre Benois, Konstantin Somov, Mikhail Vrubel and Mikhail Nesterov attempted evoke emotion or create a mood by using traditional elements of Symbolism or through their use of color. For these painters their art was an esthetic experience.

Avant-garde: Avant-garde is an umbrella term for a number of distinct, but closely related artistic movements that were current in the early 20th century, among them Constructivism, Cubism, Cubo-Futurism, Rayonism, Neo-primitivism, Suprematism. Russian avant-garde artists did not simply mimic European artistic styles, they introduced their own innovations into them and in the process created new interpretations of these styles. Modern art of the early 20th century would be profoundly influenced by a number of artistic movements pioneered by Russian artists.

Constructivism: Constructivism was established by Vladimir Tatlin in 1915 and was based on an emphasis of both an object's material properties and the space it occupied. Constructivist artists put their talents to use in the service of the 1917 Bolshevik revolution, in particular by applying their artistic theories to the fields of advertising and fashion. Tatlin used paper, wood, metal or glass to create distinctive three-dimensional works that expressed his artistic vision. For him, the form of his works was dictated by the *faktura* (texture) of the material being used to create them.

Cubism: Cubism sought to depict forms through the use of basic geometric shapes – cubes cylinders, spheres and cones – and used color freely, without being restricted to depicting forms naturalistically. Although the subject of cubist paintings is still visible, it has been reduced to simpler forms, generally lacks depth and borders on being abstract. Cubism remained popular only up to the 1920s, but its influence on avant-garde art was deep. Wealthy collectors such as Shchukin and Morozov were responsible for introducing Russia to Cubism by purchasing Cubist works and then publicly displaying them in Russia. Among the most famous Russian Cubist painters were of Malevich, Popova, and Udaltsova.

Cubo-futurism: Cubo-futurism differs from Cubism in having more dynamic compositions that incorporate words or letters into them. Originally a French artistic movement, Cubo-futurism developed around 1910 in Russia and soon became one of the most influential movements in Russian art of the early 20th century. Inspired by *lubok* (Russian prints of popular stories with simple pictures) and traditional icons, two of the first Cubo-futurist artists, Larinov and Goncharova, merged elements of Russian folk art and modern French art in their effort to preserve Russian folk art.

Neo-primitivism: Founded by Mikhail Larionov and Natalia Goncharova, Neo-primitivism was a short-lived movement active from 1907 to 1912. While Neo-primitivism took inspiration from a number of diverse sources, such as the *lubok* and peasant crafts, but icon painting served as the main source. Neo-primitive painters such as Tatlin, Kandinsky, Malevich, Goncharova, Chagall and Larionov incorporated a number of typical characteristics of icons – one-dimensionality, bold colors, lack of perspective, etc. – into their own works. Line and color were used to create harmony in compositions whose figures were often rendered in either an almost childish fashion, or distorted like figures in a dream.

Rayonism (Luchism): Another short-lived Russian artistic movement of the early 20th century was Rayonism which combined Cubism's fragmented forms with Futurism's sense of movement and Orphism's use of color. Created by Mikhail Larionov, Rayonist works were produced primarily by Larionov and his companion Natalia Goncharova, and the movement came to an end when they emigrated from Russia. Paintings in the Rayonist style are characterized by a mass of slanting lines, generally painted in pure blues, reds and yellows, that represent beams of light that transit and converge across the plane of the canvas.

Suprematism: In 1915 Kazimir Malevich established the Suprematist movement. Malevich sought a means to express an artist's feelings without being limited to realistically depicting everyday objects' normal appearance. Since both objectivity and the concepts of the conscious mind were considered to be insignificant, Suprematist art utilized basic geometric forms such as rectangles, lines, squares and circles and a limited number of colors.

Discussion/Questions

1. Icons had long served in Orthodox practice as devotional aids that portrayed sacred figures, and whose familiar images were associated with the concept of "legitimacy". Can the political posters that appeared during the Bolshevik revolution be regarded as using themes and elements inspired by Russian Orthodox iconography, such as lighting etc., to legitimize both the revolution and its leaders, despite the new state's avowed atheism?
2. What was the aim of the World of Art Movement (*Mir Iskusstva*) in Russia? What were their key achievements?
3. What is the origin of the Wanderers (*Peredvizhniki* -Itinerants)? How was a relatively minor incident at the Imperial Academy of Arts transformed into an artistic movement that would have a profound impact on Russian society and culture?

Reading

Basu-Zharku, Iulia, O., "Byzantine and Russian Influences in Andrei Rublev's Art", *Inquiries Journal/Student Pulse*, Vol. 3, No.02, 2011.

Bonnel, Victoria, E., *Iconography of Power, Soviet Political Posters under Lenin and Stalin*, University of California Press, London, 1997.

Bowlt, John, E., "Art", *The Cambridge Companion to Russian Modern Culture*, Edited by Nicholas Ryzhevsky, Cambridge University Press, 2012, pp. 205-235.

Grover, Stuart, R., "The World of Art Movement in Russia", *The Russian Review*, Vol. 32, No. 1, 1973, pp. 28-42.

Leek, Peter, *Russian Painting*, Parkstone Press, 2005, pp. 19-226.

Nadejena, Lydia, "The Pskov School of Painting", *The Art Bulletin*, Vol.21, No.2 (Jun., 1939), pp.179-191.

Steiner, Evgeny, "Pursuing Independence: Kramskoi and the Peredvizhniki vs. the Academy of Arts", *The Russian Review*, 70 (April 2011), pp. 252-271.

Winestein, Anna, "The 'Mir Iskusstva' Movement and Russian Design", *Journal of Design History*, Vol. 21, No. 4, Ghosts of the Profession: Amateur, Vernacular and Dilettante Practices and Modern Design (Winter, 2008), pp. 315-333.

PART II : SCULPTURE

Overview Sculpture can have a number of roles in society, from ritual functions to representations of national figures who remind citizens of significant events in their country's history. Being three-dimensional works, sculptures often have a greater emotional impact on people than two-dimensional art forms.

The history of sculpture in Russian can be traced back to the Stone Age, and was later a part of the religion of the early pagan Russias who worshipped the sun, the earth, fire, water, stones and trees. With the introduction of Christianity in 988 the pagans were now considered 'sinners', their idols and sacred sites were destroyed, and churches built in their place. The Orthodox Church's prohibition of statuary remained in place until the late 17th century when sculpture in the style of Western Europe appeared again.

ANCIENT PERIOD

Paleolithic:

Venus of Zaraysk: Named after the site southeast of Moscow where it was discovered, this figure was found buried in a storage pit in next to a group of Kostensky-style hollowed out earth dwellings dating from the last Ice Age.

Venus of Kostienki: Carved from a mammoth tusk, this figure of a tall, pregnant, and possibly older woman, was discovered near Voronezh on the the west bank of the Don River.

Avdeevo venus: This work depicts adult women in differing stages of human reproduction and was discovered near Kursk, at Avdeevo on the Sejma River.

Bison Sculpture: One of the largest Ice Age sculptures ever discovered, this figure of a bison was carved from a mammoth tusk and tinted with red ochre.

Mesolithic Period:

Shigir Idol: Discovered in a peat bog in western Siberia near Yekaterinburg in the Middle Urals and radiocarbon dated to between 9500 and 11,000 years, the Shigir Idol is the oldest known wooden sculpture in the world.

Zbruchsky Idol: This three-meter tall, limestone statue was found near the town of Gussyatin on the Zbruch River. The statue was carved in a square column with three levels depicting from top to bottom the realm of the gods, the world of men and the underworld.

POSTCLASSICAL PERIOD

Due to Orthodox Church's ban on statuary, there are almost no examples of large-scale sculpture from this period. However, miniature sculpture was not included in this ban and was highly developed. Scenes from the Gospels and representations of saints with backgrounds of hills, trees and buildings were created by Russian artists using figures that were generally less than 1 ½ inches high.

EARLY MODERN PERIOD

Sculpture in Russia revived during the reign of Peter the Great who brought sculptors and casters from Western Europe to teach Russian artists their methods. Despite Peter's efforts, sculpture remained an art dominated by foreigners during his reign and that of his successors. Sculpture was taught at the Academy of Sciences during the reign of Catherine I, but royal court's demand for statuary was still being met by foreign artists, such as the Rococo artist Count Carlo Bartolomeo Rastrelli. Sculptors in Catherine's reign were employed primarily to produce mannerist busts and monuments in marble.

NINETEENTH CENTURY

The first Russian sculptors of note only emerged after the establishments of Arts Academies in St. Petersburg (1757) and Moscow (1832). Most were protégés of the renowned Parisian sculptor Nicolas-François Gillet, and the first to earn fame for his realistic, expressive works was Fedot Shubin. In recognition of his talent the St. Petersburg Academy of Arts appointed Ivan Vitali to the grade of professor, first degree. Other 19th century Russian sculptors included Mikhail Vrubel, Theodore Gordeev, Ivan Martos, Mikhail Kozlovsky, Fedor Shedrin.

House of Fabergé: In 1842 Gustav Fabergé established the House of Fabergé in St. Petersburg. The House of Fabergé was particularly famous for the decorative Easter eggs, intricately designed and decorated with precious jewels, they produced for the Tsars. Management of the House of Fabergé passed to Peter Carl Fabergé in 1882 and continued until 1918 when the Bolsheviks nationalized the company.

Kasli Iron Sculptures: Cast iron sculptures produced by the lost-wax process began to be produced at the Kasli Iron Works in the mid-19th century. Russian and Western European artists such as Eugene Lanceray, Peter Karlovich Klodt, M.D. Kanayev, and N.R. Bakh all produced works at Kasli.

TWENTIETH CENTURY

Cubism: By fragmenting and flattening perspective, Russian sculptors were able to create entirely new types of works in three dimensions. In his sculptures Alexander Archipenko presented several simultaneous views of a figure, creating negative space that presented novel perspectives on the human figure. Vladimir Baranoff-Rossine was noted for his use of color, applying the chameleon process or camouflage techniques in his works. Jacques Lipchitz was one of the most successful sculptors in embodying the principles of Cubism in his sculptures.

Constructivism: Constructivism was the product of the merging of the political fervor of the Russian Revolution with Parisian artistic movements in the early 20th century both before and after World War I. Constructivist artists created works from industrial materials such as glass, metal and plastic. Using these materials Russian Constructivist sculptors such as Anton Pevsner, Konstantin Medunetsky, Alexander Rodchenko and Naum Gabo, in particular, created works that conveyed a sense of space without mass. Among other notable constructivist artists El Lissitzky was known for his non-objective sculptures, Ossip Nevelson for his interpretations of modern expressionism, and Louise Zadkine for her distinctive assemblage art.

Kinetic Art: Referring to art that either need motion to create its effect, or has perceptible motion in it, the Kinetic Art movement developed out of the Russian avant-garde. Naum Gabo's 1920 sculpture "Standing Wave" is considered the first work of the Russian Kinetic Art movement.

Impressionism: The first Russian Impressionist woman sculptor to be awarded the Paris Salon prize was Anna Semyonova Golubkina. She was especially known for her numerous sculptural portraits, including ones of Leo Tolstoy, Andrei Bely, Karl Marx and Alexei Remizov.

Discussion/Questions

1. In the early history of Russia the Orthodox Church banned statuary. Why did the Church accept icons as acceptable devotional objects, but not sculpture, unlike Roman Catholic Church which recognized sculpture's iconographic role?

2. How do politics affect the existence of statues? Why are statues more often treated as dangerous, political objects unlike the paintings? Why makes statues so politically effective?

Reading

1. McBurney, Erin, *Art and Power in the Reign of Catherine the Great: The State Portraits*, Thesis, Columbia University, 2014.

2-Rice, Tamara Talbot, *A Concise History of Russian Art*, Frederick A. Praeger Publisher, 1967, pp.189-213.

PART III : ARCHITECTURE

Overview Surviving architecture is frequently one of the most defining elements of any civilization, and this is equally true for Russian architecture. Throughout its long history architecture has been a mirror of Russia's history, and its people's self-perception and ideals. In addition, over the centuries peoples of diverse religions, origins and cultures have migrated into, invaded and colonized Russia, and Russian architecture reflects this tumultuous history. Russian architecture has taken traditional native forms and combined them with features derived from East Asian, Persian, Indian, Byzantine and Western European architectural styles.

ANCIENT PERIOD

Stone Age:

Dolmens (Burial Chamber): In the north-western Caucasus archeologists found 3,000 megalithic monuments known as dolmens that date to between the end of the 4th millennium and the beginning of the 2nd millennium BCE. The dolmens are built with huge stone blocks that look like tables and were supposedly used as burial tombs, however there is no solid evidence to support this theory.

Iron Age:

Kurgans (Tumuli): Scythian and Sarmatian tumulis, burial mounds built over log houses, have been discovered in the area of the Dnieper River, the Strait of Kerch, the Kuban River and the Don River in southern Russia. The tumuli discovered in the region are the Alexandropol (Lugovaya Mogila), Chertomlyk, the Royal Tumulus (Tsarsky kurgan), the Golden Tumulus (Zolotoy kurgan), the Tumuli of the Seven Borthers (Semibratskaya Mogila), Karagodeushkh, Kelermes, Kostromskaya, as well as many others.

EARLY MODERN PERIOD

Kievan Russian Architecture: Kievan architecture can be classified as wooden or stone structures. After the adoption of Christianity in the 10th century, the first examples of monumental church architecture in Kiev appeared during the reign of three Russian princes: St.Vladimir (Church of the Assumption of the Virgin-Destinnaya Tserkov), Yaroslav the Wise (Cathedral of St. Sophia) and Izyaslav (Monastery of the Caves–Kievo-Pecherskaya Lavra). In the early period, Kievan architecture was under the strong influence of Byzantine architecture. However, from the beginning it also incorporated such Russian features as the preference for multiple cupolas, and, especially in the north, thick walls, small windows, and steep roofs to withstand the inclement weather as seen in the Cathedral of St. Sofia in Novgorod. The ancient Russian Chronicles also contain information about wooden churches built completely without nails, using only an axe.

Cave Structures: Early cave structures were used by hermit monks to hide from persecution, and built to provide parishioners shelter against enemy attacks. Kyiv-Pechersky Lavra, Zverinetsky and Anthony's Caves of the Trinity-St. Elias Monastery are well-known Kievan cave structures. The other most notable examples of the cave structures are Svyato-Spassky Cave Church (12th century) found near the small Russian village of Kostomarovo, Pechersky Ascension male Monastery (13th century) found in Nizhny

Novgorod, Pskov-Pechersky cave-monastery (mid-15th century) found in Pskov oblast and Kalachevskaya Cave (late 18th century) used as an underground monastery found in the Voronezh region.

Wooden structures:

Klet' – Used as a summer residence, a *klet'* is simple quadrangular structure made of wood or stone. If the *klet'* has some form of heating it is referred to as an *izba*.

Izba (Khata) is a single-room heated log dwelling in the countryside that lacks a chimney. Instead, the windows are used as an outlet for smoke, and the windows were kept small to protect against the cold and humidity.

Khoromy (mansion) Formed by linking several groups of houses with roofed passageways (*seni*), the structures of a *khoromy* were all located in one yard.

Renaissance Architecture: Renaissance architecture was introduced to Russia by Ivan the Great when he invited a number of Renaissance architects from Italy, like the Bolognese architect Aristotele Fioravanti, to come to Russia. Fioravanti was invited to rebuild the earthquake-damaged Cathedral of the Dormition in Kremlin, where he used traditional Russian style with a Renaissance sense of spaciousness, proportion and symmetry.

Muscovite Architecture:

Kremlin Structures: In the 15th century Italian architects were put in charge of designing the Kremlin structures. Instead of Renaissance, they had to use a traditional Russian style of architecture due to the demands of the ruling class. Such cathedrals as the Cathedral of Annunciation, Cathedral of Assumption, Cathedral of the Archangel Michael and the others are grouped around Cathedral Square. Also, the Palace of the Facets in the Kremlin was built by the Italian architect Marco Ruffo as a throne and audience chamber. Near the Kremlin, St. Basil's Cathedral, built in the 16th century to commemorate the conquest of Kazan and the Astrakhan Khanate, combined earlier church architecture with styles from the Tatar east.

Wooden Architecture: From the 17th to the 19th century Muscovite architecture liberated itself from the Byzantine style and modified it by using the traditional Russian style of architecture. Two of the finest examples of wooden structures are located at the Kizhi Pogost site on Kizhi Island which includes the 18th century Transfiguration Church with 22 domes and the Intercession Church with 9 domes.

Tent-type (shatër-Russian Gothic): This style was developed to prevent snow from piling up on the roofs of wooden churches. This type of architecture resembles the Gothic architecture of Western Europe. The Church of St. John the Baptist in Kolomenskoye and St. Basil's Cathedral on Red Square are two prime examples of this type.

Kokoshniks: In Russian church architecture the tent-type structure was replaced with successive rows of curved corbel arches known as *kokoshniks*. An outstanding example of this style is the Kazan Cathedral on Red Square.

Cube-type structures: Exemplified by the Church of the Intercession and the Winter Church on Kizhi Island, these buildings consists of a square main structure of pine logs supporting an octagonal prizma tower.

Masonry (Stone) Structures: Russian architects used the indigenous forms of wooden church architecture and adapted it to masonry architecture in Novgorod and Pskov. The churches of Kolomenskoye (Church of the Ascension), Ostrovo (Church of the Transfiguration) and Dyakovo (Church of St. John the Precursor) serve as prototypes for these structures.

Muscovite (Naryshkin) Baroque: Muscovite Baroque was the last original current in Russian architecture, combining traditional Russian architecture with elements of European Baroque architecture. The Novodevichy Convent and Donskoy Monastery are the best examples of structures built in this style.

Petrine Baroque: Petrine Baroque reflects a sharp departure from the influence of Byzantium, which lasted almost a millennium. It was a mixture of Italian Baroque, early French Rococo and Neo-classicism, Dutch civil architecture, and Danish and Swedish styles and movements. The Peter and Paul Fortresses, Kikin Hall and Menshikov Palace are well-known examples of this style. Its chief practitioners were Domenico Trezzini, Andreas Schlüter, Gottfried Schadel, Jean-Baptiste Leblond, Niccolò Michetti and Georg Johann Mattarnovi.

Secular Architecture (Western Influence): Russian secular architecture appeared simultaneously with the adoption of Western European styles, such as the Winter Palace in St. Petersburg, designed by Bartolomeo Rastrelli in the Baroque style.

NINETEENTH CENTURY

Russian Revival (Russo-Byzantine Style): Russian Revival, or Russo-Byzantine, architecture combines elements of Byzantine architecture with those of pre-Petrine Russian architecture. This style is the Russian interpretation of their architectural heritage that was part of the broader renewal interest in “national” architecture that occurred in Europe in the 19th century. The Cathedral of Christ the Saviour, the Grand Kremlin Palace and the Armory in Moscow are well-known examples of Russian Revival structures.

Neo-Byzantine architecture: In the 1850s during the reign Alexander II the Russo-Byzantine style was replaced by the Neo-Byzantine style for new churches. Although new state buildings would again be built in the Russian Revival style during the reign of his successor Alexander III, the Neo-Byzantine style remained popular down to the start of the the First World War. The Cathedral of Saint Vladimir built in Kiev and the Church of Dmitry Solunsky built in St. Petersburg are the first projects utilizing this style.

Eclecticism: In reaction to the strict, limited elements of classicism, Eclecticism attempted to expand the potential of architectural by combining elements taken from earlier styles. Popular until the first years of Nicholas II's reign, Eclecticism utilized elements from Baroque, Renaissance, Neoclassical and Rococo styles. Andrey Stackenschneider's Mariinsky Palace is one of the most prominent examples of this style.

TWENTIETH CENTURY

Art Nouveau (Stil Modern): Exploring the possibilities of metal, glass and new technologies in architecture, Art Nouveau strove to use natural, flowing lines that allowed all elements of the building – balconies, staircases and doors – to be both aesthetic and functional. In the years just prior to the Revolution a number of Art Nouveau buildings were built in St. Petersburg and Moscow, such as the Vitebsk Railway Station and the Hotel Metropol. Now the Maxim Gorky House Museum, the Ryabushinsky House designed by Fedor Shekhtel and the Yaroslavl Railway Station are also prime examples of Art Nouveau architecture.

Constructivism: A purely Russian style, Constructivism emerged in Moscow after 1917 as an offshoot of Functionalism. Constructivist architects took their inspiration from futurism, suprematism, and cubism and argued that efficient structures were beautiful structures. The characteristics, capacities and limits of construction materials defined Constructivist architecture, and the Shukov Radio Tower in Moscow designed by Vladimir Shukov is one of the most prominent examples of Constructivist architecture.

Stalinist Architecture: Stalinist architecture was heavily influenced by the political conditions of its era. Everything from the design stage, through procurement of building materials, construction and final use of the structure was under tight governmental and bureaucratic scrutiny. Architecture was expected to reflect Soviet political ideology, and the massive, monumental style favored by the Soviet government reflected both the Soviet Union's power the promises of Communism. The most prominent of the buildings from

Stalin's era, among them the Moscow State University building, were tall structures built in tiers that became known as the "wedding cake" style.

Modernism (Functionalism): Following the First World War a new architectural style emerged that, in contrast with previous architectural styles, advocated simple structures that were unadorned to point of leaving structural elements of the building exposed and undecorated. Critics of Modernist architecture claimed that it lacked imagination and stifled architectural expression. In Russia, the projects for skyscrapers designed by N. Ladovsky and V. Krinsky are examples of this style.

Discussion/Questions

1. What did ancient people depict in cave paintings and petroglyphs? What was their purpose?
2. Compare the Muscovite Baroque and Petrine Baroque. What are the differences between these two styles?
3. Compare Soviet and Post-Soviet architecture and discuss the effect of this architecture on people. What ideals did these architectural styles attempt to convey?
- 4- Mass production and the cloning of tested patterns were the main approaches to the construction of cities in today's Russia. Mass construction leads to a situation where many people are concentrated in a relatively small territory. What messages does modern Russian architecture convey with these standard structures in comparison to earlier periods? Does it have its own esthetic, or is it simply functional? Why have regional styles of architecture disappeared? Why has modern architecture become so uniform all over the world? Why have unique artistic styles been lost?

Reading

- 1-Rice, Tamara Talbot, *A Concise History of Russian Art*, Frederick A. Praeger Publisher, 1967, pp.79-113.
- 2-Rice, Tamara Talbot, *A Concise History of Russian Art*, Frederick A. Praeger Publisher, 1967, pp.163-189.
- 3-Brumfield, William Craft, *A History of Russian Architecture*, Cambridge University Press, 1993, pp. 9-64.
- 4- Alexander Bertash, Diana Keypen-Warditz, Svetlana Levoshko, " Orthodox cave churches and monasteries of the V-XX centuries in Russia and Ukraine architectural traditions and technologies", *Procedia Engineering* 165, 2016, pp. 1829 – 1835.
- 5- Voyce, Arthur, *The Art and Architecture of Medieval Russia*, University of Oklahoma Press, Oklahoma, 1966, pp.87-127.
- 6- Shvidkovsky, Dmitry, *Russian Architecture and the West*, Yale University Press, New Haven, 2007, pp.357-412.