

Министерство образования и науки Российской Федерации  
Волгоградский государственный архитектурно-строительный университет

# ЗНАКОМСТВО С ИСКУССТВОМ

## INTRODUCTION TO ART

Учебное пособие

*Составитель Н. А. Вишневецкая*



Волгоград. ВолгГАСУ. 2014



© Федеральное государственное бюджетное  
образовательное учреждение  
высшего профессионального образования  
«Волгоградский государственный  
архитектурно-строительный университет», 2014

УДК 745(075.8)  
ББК 85.125я73  
3-711

**Р е ц е н з е н т ы:**

кандидат филологических наук, доцент кафедры лингвистики  
и межкультурной коммуникации Волгоградского государственного  
архитектурно-строительного университета *О. Н. Романова*;  
кандидат филологических наук, доцент кафедры профессиональной коммуникации  
и перевода Волгоградского государственного  
социально-педагогического университета *Е. В. Якушева*

*Утверждено редакционно-издательским советом университета  
в качестве учебного пособия*

3-711      **Знакомство с искусством** [Электронный ресурс] = Introduction to Art: учебное пособие / М-во образования и науки Рос. Федерации, Волгогр. гос.archit.-строит. ун-т ; сост. Н. А. Вишневецкая. — Электронные текстовые и графические данные (7,55 Мбайт). — Волгоград : ВолгГАСУ, 2014. — Учебное электронное издание сетевого распространения. — Систем. требования: PC 486 DX-33; Microsoft Windows XP; Adobe Reader 6.0. — Официальный сайт Волгоградского государственного архитектурно-строительного университета. Режим доступа: <http://www.vgasu.ru/publishing/on-line/> — Загл. с титул. экрана.

ISBN 978-5-98276-646-5

В сборнике представлены аутентичные тексты по специальности «Монументально-декоративное искусство». Содержится лексический материал для запоминания и терминологический словарь.

Для студентов и аспирантов специальности «Монументально-декоративное искусство», а также направлений «Архитектура», «Дизайн», «Дизайн архитектурной среды».

Для удобства работы с изданием рекомендуется пользоваться функцией Bookmarks (Закладки) в боковом меню программы Adobe Reader.

УДК 745(075.8)  
ББК 85.125я73

Нелегальное использование данного продукта запрещено

ISBN 978-5-98276-646-5



© Федеральное государственное бюджетное  
образовательное учреждение  
высшего профессионального образования  
«Волгоградский государственный  
архитектурно-строительный университет», 2014

## Contents

PART 1.....	4
Text 1. Rembrandt Harmenszoon van Rijn.....	4
Vocabulary.....	4
Exercise 1. Read the text and translate it into Russian.....	5
Exercise 2. Find Russian equivalents.....	5
Text 2. Ivan Kramskoy.....	5
Vocabulary.....	5
Exercise 1. Read the text and translate it into Russian.....	6
Exercise 2. Find Russian equivalents.....	8
Text 3. Vincent Van Gogh, 1856—1890.....	8
Vocabulary.....	8
Exercise 1. Read the text and translate it into Russian.....	8
Exercise 2. Answer the questions.....	9
Exercise 3. Make questions for the answers.....	10
Exercise 4. Which words or phrases in the text tell you the following?.....	10
Exercise 5. Which words do you think best describe van Gogh's paintings?.....	10
Exercise 6. Which words do you think best describe van Gogh?.....	10
Exercise 7. Join these sentences using before or after.....	10
Text 4. Ilya Repin.....	10
Vocabulary.....	10
Exercise 1. Read the text and translate it into Russian.....	11
Exercise 2. Find Russian equivalents.....	15
Text 5. A Matisse we did not know.....	15
Vocabulary.....	15
Exercise 1. Read the text and translate it into Russian.....	15
Exercise 2. Find Russian equivalents.....	16
PART 2.....	17
Text 6. Sotheby's ready for rush on Russian art.....	17
Text 7. Faberge egg sale sets auction record.....	19
Text 8. Russian art. Faberge museum in the works.....	20
Text 9. Peasants and hats.....	22
Text 10. Portrait master.....	23
Text 11. Oil for art.....	24
Text 12. Russia, homeland of the elephants.....	25
Text 13. Russian orthodox church to reopen museums.....	26
Text 14. The abstract art of Olga Rozanova.....	28
Text 15. Vishnevskaya collection goes under the hammer.....	30
Text 16. History and technology of making mosaics.....	31
Vocabulary.....	31
VOCABULARY.....	35

## PART 1

### Text 1. REMBRANDT HARMENSZOOM VAN RIJN



Self-portrait

### Vocabulary

mill — мельница, дробилка

painter — художник

paint — писать, рисовать

apprenticeship — обучение

heiress — наследница

couple — пара, супруги

survive — выжить, остаться в живых

commission — заказ

cultivate — достигать высшей точки

guard — охрана, часовой гвардии

however — как бы ни, однако, тем не менее

afterwards — впоследствии, позже, потом

servant — слуга, прислуга, служитель

mistress — хозяйка (жена)

eventually — в конечном счете, со временем

to give birth to... — родить

led — приводить

bankrupt — банкротство

sadden — печалить(ся)  
pass — двигаться вперед, миновать  
quiet — спокойный, тихий  
admire — любоваться, восхищаться

### **Exercise 1. Read the text and translate it into Russian**

Rembrandt Harmenszoon van Rijn was born at his father's mill near Leiden in the Netherlands in 1606. He was sent to the university when he was fourteen but soon left to become a painter. After an apprenticeship in Leiden and Amsterdam, he began to paint portrait painter in the city.

Three years later he married an heiress, Saskia van Uylenburgh. The successful young couple lived well and happily together for eight years, although only one of their children. Remdrandt had many commissions, culminating in his famous painting of the Civic Guard, The Night Watch.

However, in the same year, 1642, Saskia died. Some time afterwards a servant, Handrickje Stoffels, became his mistress, and she eventually gave birth to a daughter, Cornelia.

Rembrandt always lived expensively and eventually the cost of a large house he had bought led to his going bankrupt. He was not poor in his old age, since Hendrickje and Titus formed a company to sell his work, but the last period of his life was saddened by their deaths before he died himself in 1669.

Rembrandt's art passed through several phases. He learnt from his first teacher in Amsterdam, Lastman, how to use composition and the effects of light to create a dramatic atmosphere. In the middle of his career, he changed his style; it became quieter and more classical and then progressively more powerful as he grew older. Today he is most admired as portrait painter, both for the portraits of his fashionable period in Amsterdam in the 1630s and the studies of his great final phase, when his most effective subject was himself (Музей онлайн [Электронный ресурс]. — URL: <http://www.museum-online.ru/en> (дата обращения: 23.03.13)).

### **Exercise 2. Find Russian equivalents**

Was born; was sent to the university; many commissions; The Night Watch; in his old age; to sell work; to use composition; the effects of light to create a dramatic atmosphere; in the middle of ...; a portrait painter.

## **Text 2. IVAN KRAMSKOY**

### **Vocabulary**

painter — живописец  
draughtsman — чертежник, рисовальщик  
art — искусство  
artistic — художественный  
itinerant — передвижник  
exhibition — выставка

artist — художник  
icon-painter — иконописец  
photographer — фотограф  
generation — поколение  
ideal — идеал  
social — социальный  
retoucher — ретушер  
academy of arts — академия художеств  
mythological — мифологический  
studio — студия  
portraitist — портретист  
monochrome — монохромный  
collector — коллекционер  
portrait — портрет  
culture — культура  
sculptor — скульптор  
color — цвет  
impressionist — импрессионист  
colorist — колорист  
manner — стиль, художественная манера  
aesthetic — эстетический  
provincial — провинциальный  
moral — мораль

### **Exercise 1. Read the text and translate it into Russian**

Ivan Nikolayevich Kramskoy is an outstanding representative of the democratic culture in Russia of the second half of the 19th century. He is known as a wonderful painter and draughtsman, a remarkable art critic and theoretician of art, a talented teacher. Besides, he was an originator and ardent inspirer of the first independent artistic organizations, namely the Itinerants' Society of Traveling Exhibitions and St. Petersburg Team of Artists, which had played an important part in the development of art in Russia. Born into the family of a provincial state clerk, Kramskoy had no opportunity to study art during childhood. At the age of 15 he became an apprentice to an icon-painter, a year later a photographer took him as a retoucher. Only in 1857, he managed to come to St. Petersburg and enter the Academy of Arts. There he soon became a popular leader students. In 1863, he was among the 14 best graduates who refused to fulfill the diploma work on a given mythological theme. All 14 were dismissed from the Academy, and Kramskoy headed the St. Petersburg Team of Artists, a commune where artists shared studios and household. The young wife of Kramskoy, Sophia Nikolayevna, took care of their mutual household. Ivan Kramskoy is famous mainly as a portraitist: his portraits of the 60s are not large, and very often monochrome, reminding of photographs. At the same period (1863—68) Kramskoy taught in The Drawing School of the Society for Promoting of the Artists,

his pupils, among others, were Iliya Repin and Nicolay Yaroshenko. Since 1869, Kramskoy started to receive regular commissions from the collector of Russian art Pavel Tretyakov. Tretyakov commissioned portraits of personalities of Russian culture and science. These portraits have become an innate part of the Russian art and social history. For Kramskoy it was a feat to preserve, for the generations to come, the likeliness of his outstanding contemporaries. Portrait of the Author Ivan Goncharov. Portrait of the Sculptor Mark Antokolsky. Portrait of Dmitry Mendeleev. In 1869, St. Petersburg Academy chose him an academician. The same year he made his first trip abroad: he visited Berlin, Dresden, Munich, Dusseldorf, Antwerp, Paris, and Vienna, where he studied famous art collections. After his return to Russia he started organizing the Itinerant's Society of Traveling Exhibitions. The aim of the Society was: 1) to give the opportunity to everybody in Russia to get acquainted with its contemporary art; 2) to develop love for art in Russian society; 3) to make selling their works easier for the artists. In 1872 Kramskoy painted his masterpiece Christ in the Desert, a traditional topic, yet, in Kramskoy's work it acquired new social interpretation and deep philosophical meaning. Christ in the Desert carried the idea of man's moral duty to society and therefore it greatly impressed the painter's contemporaries, who found a definite affinity to their attitudes and feelings in it in the crucial period of Russian history, which demanded personal heroism and sacrifice for the sake of people. "The best Christ I ever saw"—Leo Tolstoy. In 1873 Tretyakov commissioned the Portrait of Leo Tolstoy for his gallery. Tolstoy had refused several times. "Please use all your charm to persuade him", wrote Tretyakov to Kramskoy. And Kramskoy managed to do this, the writer and the artist were both impressed by each other's personalities. Kramskoy painted one of the best of all Tolstoy's portraits. Tolstoy was working on Anna Karenina at the time and he used Kramskoy's character as one of the secondary personages in the novel — the artist Mikhailov. Kramskoy always understood the capturing charm of color, admired Alexander Ivanov, his younger contemporaries — Repin, Vasiliyev, Polenov, French Impressionists. Just a small group of laughed at painters, but the future belongs to them. But he himself was a poor colorist. Once during the work on the portrait of Adrian Prakhov, the mother of the sitter saw the portrait after the first day of painting and impressed by it, took it away and did not allow Kramskoy to finish it, she said that if the artist went on working he would dry it as usual. Kramskoy himself understood his drawbacks and limits, but was afraid to change his manner. The artist died on 24 March 1887 during his work on the portrait of Doctor Rauhphus with brush in his hand. Kramskoy's works embody the high moral and social ideals of his time. For him, artistic truth and beauty, moral and aesthetic values were inseparable. His works greatly influenced his contemporaries ideology. Today they still affect people, because the artist's attitude to life was based on love and respect of man, on his belief in truth and justice (Музей онлайн [Электронный ресурс]. — URL: [http://www.museum-online.ru/en/Peredvizhniki/Ivan\\_Nikolaevich\\_Kramskoi](http://www.museum-online.ru/en/Peredvizhniki/Ivan_Nikolaevich_Kramskoi) (дата обращения: 30.03.2013)).

## Exercise 2. Find Russian equivalents

The democratic culture; a wonderful painter and draughtsman; independent artistic organization; The Drawing School; to receive commissions; the collector of Russian art; the aim of; to give the opportunity; to develop love for art in ...; to make selling works.

## Text 3. VINCENT VAN GOGH, 1856—1890

### Vocabulary

cornfield — кукурузное поле

sun-flower — подсолнух

painter — художник

art dealer — продающий картины

church preacher — церковный проповедник

lifetime — целая жизнь

painting — живопись

take a gun — взять оружие

to be mentally ill — быть душевнобольным

### Exercise 1. Read the text and translate it into Russian

Nobody has ever painted cornfields or like van Gogh. His paintings are full of color and sunlight. Today his paintings are worth millions of dollars, but in his lifetime he only sold one.

Van Gogh was born in Holland in 1853. He did not start painting until he was twenty-seven, ten years before he died. Before becoming a painter, he was a teacher, an art dealer and a church preacher.



Van Gogh's Chair, 1888

In 1886 he left Holland and went to Paris to join his younger brother, Theo, who was working there. After living in Paris for two years, he moved to the warmer climate of Arles, in southern France. Here he painted some of his most famous pictures.



Wheat Field with Cypresses, 1889

However, van Gogh was mentally ill. During one of his fits of insanity, he attacked his friend, the artist Paul Gauguin. In another, van Gogh cut off part of his own ear. Eventually he went into a mental hospital, but he did not get any better.

Finally, on Sunday, July 27, 1890, in the small village of Auvers, north of Paris, Vincent van Gogh took a gun, went into a cornfield and shot himself. When his brother, Theo, arrived, he said, "I hope I did it properly." Thirty-six hours later, van Gogh died in his brother's arms. His last words were, "La tristesse durera" (The sadness will continue) (Vincent van Gogh // The Moscow News. 2010. № 18).



Still Life: Vase with Twelve Sunflowers, August 1888

## Exercise 2. Answer the questions

1. How many paintings did he sell in his lifetime?
2. How old was he when he started painting?
3. What occupations did he have before becoming a painter?
4. Where did he paint his most famous pictures?
5. What was wrong with him?
6. How did he die?

### Exercise 3. Make questions for the answers

1. How much are van Gogh's paintings worth today? — Millions of dollars.
2. ....? — In Holland.
3. ....? — In 1886.
4. ....? — To Aries, in southern France.
5. ....? — On Sunday, July 27, 1890.

### Exercise 4. Which words or phrases in the text tell you the following?

1. The kinds of things van Gogh painted...
2. What his paintings are like...
3. That he was religious...
4. What was wrong with van Gogh...
5. How he killed himself...

### Exercise 5. Which words do you think best describe van Gogh's paintings?

Strong, weak, light, dark, energetic, calm, happy, sad, colorful, dull.

### Exercise 6. Which words do you think best describe van Gogh?

Happy insane; depressed content; miserable; creative boring.

### Exercise 7. Join these sentences using before or after

1. He left Holland. Then he went to Paris to join his brother Theo. (After)
2. He arrived in Paris. He made friends with Paul Gauguin. (After)
3. He lived in Paris. Then he moved to Aries. (Before)
4. He spent a year in a mental hospital. Then he shot himself. (After)
5. He said, "La tristesse durera" Then he died. (Before)

## Text 4. ILYA REPIN

### Vocabulary

important — важный  
native — родной  
tension — напряжение  
military settlers — военные поселенцы  
apprenticeship — ученичество  
preliminary — предварительный  
to admit — признаться  
sojourn — временное пребывание  
to embrace — обнять  
throughout — на протяжении  
common — общий  
arrival — прибывший  
poor folk — бедные люди  
abroad — за рубежом

movement — движение  
intense — интенсивный  
to involve — привлекать  
fraternity — братство  
compatriot — соотечественник  
treatment — лечение  
joyous — радостный  
exuberant — обильный, буйный  
settlement — поселение

### Exercise 1. Read the text and translate it into Russian

Ilya Yefimovich Repin (5 August 1844 — 29 September 1930) was a leading Russian painter and sculptor of the Peredvizhniki artistic school. An important part of his work is dedicated to his native land, which is today Ukraine. His realistic works often expressed great psychological depth and exposed the tensions within the existing social order. Beginning in the late 1920s, detailed works on him were published in the Soviet Union, where a Repin cult developed about a decade later. He was held up as a model “progressive” and “realist” to be imitated by “Socialist Realist” artists in the USSR.

Repin was born in the town of Chuguyev, near Kharkov Governorate, in the heart of the historical region called Sloboda Ukraine. His parents were Russian military settlers. In 1866, after apprenticeship with a local icon painter named Bunakov and preliminary study of portrait painting, he went to Saint Petersburg and was shortly admitted to the Imperial Academy of Arts as a student. From 1873 to 1876 on the Academy's allowance, Repin sojourned in Italy and lived in Paris, where he was exposed to French Impressionist painting, which had a lasting effect upon his use of light and colour. His style was to remain closer to that of the old European masters, especially Rembrandt, and he never embraced Impressionism.

Throughout his career, Repin was drawn to the common people from whom he traced his origins. He frequently painted country folk, both Ukrainian and Russian, though in later years he also painted members of the Imperial Russian elite, the intelligentsia, and the aristocracy, including Tsar Nicholas II.



Ceremonial session of the State Council, 1900

In 1878, Repin joined the free-thinking “Association of Peredvizhniki Artists”, generally called “The Wanderers” or “The Itinerants” in English. About the time of his arrival in the capital, a core group of students rebelled against the academic formalism of the Imperial Academy. Repin's fame was established by his painting of the Barge Haulers on the Volga, a work which portrayed the hard lot of the poor folk. From 1882 he lived in Saint Petersburg but visited his Ukrainian homeland and on occasion made tours abroad.



Barge Haulers on the Volga, 1870—1873

Beginning shortly before the assassination of Tsar Alexander II in 1881, Repin painted a series of pictures dealing with the theme of the Russian revolutionary movement: Refusal to Confess, Arrest of a Propagandist, The Meeting and They Did Not Expect Him. The last is considered his masterpiece on the subject, mixing contrasting psychological moods and Russian and Ukrainian national motifs. His large-scale Religious Procession in the Province of Kursk is sometimes considered an archetype of the “Russian national style”, as it displays various social classes and the tensions among them, set within the context of a traditional religious practice and united by a slow but relentless forward movement.



A Religious Procession in the Province of Kursk, 1880—1883

In 1885 Repin completed one of his most psychologically intense paintings, *Ivan the Terrible and his Son*. This canvas displayed a horrified Ivan embracing his dying son, whom he had just struck and mortally wounded in an uncontrolled fit of rage. The terrified face of Ivan is in marked contrast with that of his calm, almost Christlike son.



*Ivan the Terrible and His Son*, 1885

One of Repin's most complex paintings, *Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire*, occupied him for more than a decade. He conceived this painting as a study in laughter, but also believed that it involved the ideals of liberty, equality, and fraternity. He wanted to portray Cossack republicanism, in this particular case, Ukrainian Cossack republicanism. Begun in the late 1870s, it was completed in 1891 and was immediately purchased by the Tsar for 35,000 roubles, an enormous amount at the time.



*The Zaporozhye Cossacks writing a letter to the Turkish Sultan*, 1878—1891



Unexpected, 1884—1888

During his maturity, Repin painted many of his most celebrated compatriots, including the novelist Leo Tolstoy, the court photographer Rafail Levitsky, the scientist Dmitri Mendeleev, the imperial official Konstantin Pobedonostsev, the composer Modest Mussorgsky, the cellist Aleksandr Verzhbilovich, the philanthropist Pavel Tretyakov, and the Ukrainian poet and painter Taras Shevchenko. In 1903, he was commissioned by the Russian government to paint a 400 × 877 cm canvas, representing a ceremonial session of the State Council of Imperial Russia.

Repin designed his home Penaty (literally, “The Penates”) or the Roman “Household Gods”, located just to the north of Saint Petersburg in Kuokkala, Grand Duchy of Finland. After the 1917 October Revolution, Finland declared independence. He was invited by various Soviet institutions to return to Russia but refused, saying that he was too old to make the journey. During this period, Repin devoted much time to painting religious subjects, though his treatment of these was usually innovative and not traditional. With the exception of a portrait of Provisional Government head, Alexander Kerensky, he never painted anything substantial on the subject of the 1917 revolutions or the Soviet experiment that followed. His last painting, a joyous and exuberant canvas called *The Hopak*, was on a Ukrainian Cossack theme.

In 1930, he died in Kuokkala, Finland. After the Continuation War, Finland ceded Kuokkala to the Soviet Union, which renamed it Repino which is a municipal settlement in Kurortny District of the federal city of St. Petersburg. Penaty is part of the World

Heritage Site Saint Petersburg and Related Groups of Monuments. In 1940, Penaty was opened for the public as a house museum (Музей онлайн [Электронный ресурс]. — URL: <http://www.museum-online.ru/en> (дата обращения: 23.03.13).

## Exercise 2. Find Russian equivalents

The Peredvizhniki artistic school; he was exposed to French Impressionist painting; a lasting effect; to use of light and color; members of the Imperial Russian elite; “The Itinerants” in English; Repin's fame; a series of pictures; the Barge Haulers on the Volga; various social classes; Ivan the Terrible and his Son; Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire; the ideals of liberty; the Russian government; a ceremonial session of the State Council of Imperial Russia; the 1917 October Revolution; usually innovative and not traditional; a house museum.

## Text 5. A MATISSE WE DID NOT KNOW

### Vocabulary

exhibition — выставка

backdrop — оборотная сторона

painting — картина

commission — заказывать

the Hermitage — Эрмитаж

loan — предоставленный для выставки

decoupage technique — техника декупажа

collector — коллекционер

panel — тонкая доска для живописи, панно

foundation — фонд, пожертвованный на культурные начинания

cutout — очертание, контур

### Exercise 1. Read the text and translate it into Russian

A one-picture exhibition — Henri Matisse's *The Dance* — has opened at the Pushkin State Museum. In Russia, the words “Matisse” and “*The Dance*” instantly call to mind the image of a round dance of red figures against a bluish-greenish backdrop. The famous painting, commissioned by Sergei Ivanovich Shchukin for his house in Moscow, has for years been a centerpiece at the Hermitage.



The Dance

Yet this Dance is not Matisse's only, as can be seen now at the Pushkin Fine Arts Museum where another Dance, loaned by the Musee d'Art Moderne de la ville de Paris, is currently on display.

The second "Dance" was commissioned by Albert Barnes, a U.S. art collector, in 1931, 20 years after the Shchukin panel. Both had a similar purpose: the later "Dance" was to adorn the halls of the Barnes Foundation in Merion, Penn.

Matisse worked on the "Dance" project with enthusiasm, for the first time using his trademark decoupage technique with cutouts of paper to get the right composition. The panel was almost finished when it was discovered that it was the wrong size.

A new version was a big success, taking its place at the Barnes Foundation while the first "unsuccessful" one was finished in 1933, eventually ending up at the Musee d'Art Moderne.

After an exhibition at the Hermitage it was transferred to Moscow's Pushkin museum (Музей онлайн [Электронный ресурс]. — URL: <http://www.museum-online.ru/en> (дата обращения: 23.03.13).

## **Exercise 2. Find Russian equivalents**

Around dance of red figures against a bluish-greenish backdrop; commissioned by...; the Pushkin Fine Arts Museum; another "Dance"; a U.S. art collector; work on project with enthusiasm; the right composition; the wrong size.

## **PART 2**

### **Text 6. SOTHEBY'S READY FOR RUSH ON RUSSIAN ART**

Sotheby's growing involvement in Russian art continued last week as the world famous auction house opened one of its most significant exhibitions of Russian art in Moscow so far, at the Russian state History Museum.

The exhibition, which ran only from November 9 to 11, displayed lots from the widely anticipated winter sales, which Sotheby's will hold in London later this month, including the prestigious inaugural evening sale of Russian art of November 26.

The fact that the Moscow exhibition showcased lots for such a high profile sale made it particularly prestigious. The assembled works have been gathered from private collections from around the world, including the United States, Germany and Russia.

Many of the works came from the Schreiber collection, one of the best modern and avant-garde Russian art collections in the United States. Samuel and Phyllis Schreiber built their collection over a period of 35 years, buying works by Natalia Goncharova, her husband Mikhail Larionov, Vladimir Baranov-Rossiné and other artists now among the leading painters of the Russian avant-garde, who were unrecognized at the time.

Among the top-lots featured are Goncharova's striking "Bluebells" (circa 1909), which could fetch up to 3.5 million pounds, and "Le bois en automne" by Baranov-Rossiné, whose elements of fauvism and defined contours are reminiscent of both Cézanne and Henri Rousseau. The exhibition is not limited to the avant-garde. Also-included are paintings by Ivan Aivazovsky, famous for his realistic depictions of the transparency of the sea, and Konstantin Makovsky.

"It has been a truly extraordinary year for the Russian arm of our global business", says Jo Vickery, head of the Russian department of Sotheby's in London. "Perhaps the biggest strategic development in 2007 was the opening of our office in Moscow, a step which brings Sotheby's much closer to private collectors in Russia". More wealthy Russians want to invest in a stable and growing art market and are seeking to bring national treasures back to the motherland, so the Russian market has become very serious.

This incredible growth of the Russian market is the driving force behind the decision to hold an evening auction for Russian art in London. "This is very important for us", says Vickery. "It is the first time ever that we're holding an evening auction exclusively for Russian art". Significantly, evening auctions are usually more prestigious, showcasing the most prominent and exclusive works of art.



Vladimir Baranov-Rossiné

This incredible growth of the Russian market is the driving force behind the decision to hold an evening auction for Russian art in London. “This is very important for us”, says Vickery. “It is the first time ever that we’re holding an evening auction exclusively for Russian art”. Significantly, evening auctions are usually more prestigious, showcasing the most prominent and exclusive works of art.

Sotheby’s which leads the Russian art market, holds auctions in London in February, June and November, as well as an April auction in New York. Since the implementation of a pre-auction exhibition program in Moscow, Sotheby’s held a Contemporary Russian exhibition at Yakimanskaya Naberezhnaya earlier this year. In April they exhibited their New York Russian sale highlights at the Tretyakov Gallery and in May — highlights from their June exhibition.

“Although we do not hold Russian art auctions in Moscow, we do plan to do in the future”, says Mikhail Kamensky, the head of Sotheby’s Russian office. “For the moment we work with people tête-à-tête. We had a big exhibition in May and in September we sold the Rostropovich-Vishnevskaya collection. This event will not only attract buyers but will also enable people here to see the collections and what is on the market in the West”.

The Rostropovich-Vishnevskaya collection was sold to Russian businessman Alisher Usmanov before it even made it to the London auction on 18—19 September.

In 2007 Sotheby's Russian art sales around the world brought in \$100 million. The Russian evening and daytime sales November 26 and 27 are expected to raise up to \$50 million (Nathalie Cooper. Sotheby's Ready For Rush on Russian Art // The Moscow News. 2009. № 44).

**Key words:** exhibition; modern; avant-garde; reminiscent; private collectors; showcasing; implementation; highlights.

### **Text 7. FABERGE EGG SALE SETS AUCTION RECORD**

A Faberge egg went under the hammer for \$18.5 million on Wednesday, as London auction houses smashed all previous records during a week of Russian art sales.

Christie's International, the world's largest auction house, sold the Faberge egg, previously owned by the Rothschild family, making it the most expensive Faberge piece ever sold.

"It's our most valuable week", a Christie's spokesman said, adding that the egg was bought by a Russian art collector.

The translucent pink egg with a miniature clock is made of enamel and gold and topped with a diamond-encrusted cockerel, which pops out every hour. It was made in 1902 as an engagement gift for Baron Edouard de Rothschild, and was never displayed until Christie's pre-auction exhibition held this October in Moscow.

Christie's also holds the previous record of \$12 million for a Faberge egg sold in 2002. The egg was made for Russian Tsar Nicholas II, who presented it to his mother, Maria Fyodorovna, on Easter in 1913.

Sotheby's sold a total of 487 lots, including Orthodox icons, paintings, silver, ivory and porcelain for a record sum of about \$80 million. Nine of the top 10 lots were paintings by early 20th century artists, such as Sergei Vinogradov and Mikhail Nesterov.

Goncharova's painting "Bluebells" (1909) fetched a staggering 3 million pounds (\$6 million). Konstantin Makovsky's 1868 painting "From the Everyday Life of the Russian Boyar in the Late XVII century" went for 2 million pounds (over \$4 million).

MacDougall Arts, which specializes in Russian art, aims to set a company record on Thursday with a top lot of Konstantin Makovsky's "The Murder of False Dmitry" (1906), estimated to sell for \$1...2 million. The canvas depicts the murder in 1606 of the self-appointed ruler claiming to be Tsar Dmitry, son of Ivan the Terrible.

The auction house will also sell works by Alexander Yakovlev, Konstantin Korovin and other well-known Russian artists.

Bonhams, the world's oldest auction house, is offering a collection of rare Russian wines from the legendary Imperial winery at Massandra in the Crimea.

"The sale will include wines from the Imperial era, embossed with the seal of the Tsar, as well as many notable vintages from the first half of the 20th century," the auction house said in a press release. "The wines occupy a special place in Russia's cultural heritage having witnessed — and survived — some of the most turbulent events in the country's troubled past". (Faberge Eggs Sale Auction Records // The Moscow News. 2008. № 14).



The \$18.5 million Faberge egg was crafted in 1902

## **Text 8. RUSSIAN ART. FABERGE MUSEUM IN THE WORKS**

The Link of Times Foundation is planning to build a Moscow museum for its collection, which among other art pieces comprises the best Faberge collection in the world. Although the plan is still in its initial stages, Roman Thacker, director of the group has announced that discussions are already under way with the Moscow government.

The Link of Times Foundation (or Svyaz Vremen in Russian), was set up in February 2004 by Viktor Vekselberg, the industrialist and businessman who acquired the famous Forbes Faberge collection in New York in 2004. The foundation's objective is to find and repatriate cultural and historical artworks of significance, one of the landmarks of which are the works of art created by the Russian jeweler Pyotr Karlovich Faberge.

Alexander III appointed Faberge official Court Supplier after he crafted an exquisite bejeweled Easter egg known as the Hen Egg, which the Tsar presented to his wife Maria Feodorovna in 1885; the tradition continued every year. The next Tsar, Nicholas II, ordered two eggs a year — one for his mother and one for his own wife Alexandra — until 1917.

“The idea is to create a museum for private collections”, says Andrei Shtorkh, official spokesman for the foundation. “There are many collectors in Russia nowadays who collect paintings, icons, musical instruments”. The Link of Times collection currently includes about 500 pieces of art including nine Imperial Faberge Easter Eggs that were bought by Vekselberg through Sotheby’s in New York. The largest Faberge collection, which he bought even before it went to auction, was previously known as the Forbes collection and had taken Malcolm Forbes, the founder of Forbes magazine, half a century to build.

Vekselberg has in the past expressed his delight at seeing exceptional works of art which had left, Russia gradually come home where they belong and where the Russian people can get a chance to see their cultural heritage. Since its inception, the Link of Times Foundation has organized exhibitions all around Russia, including Moscow, St. Petersburg, Yekaterinburg, Irkutsk and Tyumen.

“In fact we are currently working on our St. Petersburg museum”, says Shtorkh. “The Shuvalovsky Palace on the Embankment is being renovated for this purpose and towards the end of 2009 it should be back to its original beauty. Then the first private museum will be opened. It will show private collections, and not always the same ones, they will change around. This is very important for Russians, since many works by Faberge have been lost. It has been estimated that he produced a total of 50 Imperial Eggs: 8 are currently considered lost, 10 are in the Kremlin’s Armory Chamber, 9 belong to our collection, and a few are scattered in private collections around the world”.



An effort is afoot to put Russia’s lost pre-Revolutionary art back on display in their homeland

A few days ago Christie’s sold one of the few remaining Imperial eggs, the Rothschild Faberge Egg, during its Russian Art Week. It was acquired by a private Russian collector for \$18,499, 830, which according to Christie’s is a world record price for a Russian art object.

Another project close to the heart of the Foundation has been the return to Russia of the Historical Bells of the Danilovsky Monastery, which were sold to the United States in 1930 and have been kept ever since in the Lowell house tower of Harvard University (Russian Art. Faberge Museum in the Works // The Moscow News. 2008. № 10).

## **Text 9. PEASANTS AND HATS**

M'ARS is the name of the contemporary art centre in Pushkarev Pereulok, pleasantly situated on one of the few hills in the middle of Moscow near Tsvetnoi Bulvar. A little bit of an adventure to find, it is worth it as this exhibit offers a wide selection of works to suit most tasters for the contemporary. It has two floors and numerous rooms, both to house its temporary exhibitions as well as its permanent stock for sale, and downstairs is a café. The stuff seemed very helpful with just the right mixture of reserve and approachability, neither too pushy nor too taciturn as is the case with some galleries where you are made to feel a criminal for as little as being there in the first place.

At present the gallery has exhibitions from the Swedish photographer Ulla Lemberg, the painter Liz Neal and a curious collection of hats and paintings of those who wear them by multinational mix of artists.

Ulla's photos are entitled "Women of the World" and show peasant women from various countries such as India, Bulgaria, China and Russia. Mainly portrait shots, they concentrate on older women, women with character in their faces the stresses of life show clearly in the many lines and wrinkles. It is an impressive set and surprisingly doesn't dwell on the depressing nature of the poverty surrounding the woman too much although this is clearly evident in most. Only one room is dedicated to Ulla's photos but it is impressive and in the opinion of my friend made up for his disappointment with the other rooms. Ulla started out as an assistant photographer in Malmö in Sweden, going on to study in Stockholm and later working for the magazines "Arbetet" and "Aftonbladet". She has exhibited mainly in Sweden and Norway.

The hat collection is mainly Russian and the paintings come from Tuscany in Italy and although not a great fan of hats myself I would imagine some ladies would be proud to own a few of the ones on display, indeed they wouldn't look out of place on Royal Ascot Day where with the most outrageous design. Far more to my taste were some of the paintings, particularly those of Marco Borgianni with his mixture of paint and textiles, Giovanni Waranghi's faintly Aztec style, and Alain Bonnefoit's ripe nudes.

Liz Neal's work made me laugh, but I'm not entirely sure if this was her aim. Her exhibition was entitled "Bodily Functions" or was it Bodily Fluids? I wasn't sure which. A certain pop-art flat treatment of colour but with fairly accurate drawing in the background. As with a lot of pop-art or "neo pop", you can't help having the feeling that you're looking at an enlarged photo. Gratuitous, fanny, titillating.

As for M'ARS itself, a large round of applause (Hugh Abbott. Peasants and Hats // The Moscow News. 2008. № 38).

## Text 10. PORTRAIT MASTER

The Dom Nashchokina art gallery will host “Anatoly Zverev Portraits”, an exhibition featuring 100 paintings and graphics from a variety of private collections.

It may not be an exaggeration to say that Anatoly Zverev is the greatest portrait painter of the 20th century, both in terms of his talent and his sheer productivity. Unfortunately, it is impossible to contextualize his artistic legacy or even say exactly how many works he created. If it was possible, Zverev would probably score an entry in the Guinness Book of Records for the number of portraits he painted. He also made them in record time — from three minutes to half an hour.

Zverev could use any material to paint on or with: his guiding principle seemed to be, the more incongruous, the better. He painted with jam on paper, with hair spray on wood board, brimstone on fabric, and so on and so on. Screwing up his eyes and taking just a fleeting glance at a model (often seen for the first time), he would make a portrait in a single flowing stroke, never amending or correcting anything and pointedly leaving his work in the most inappropriate places.

Through the years he acquired a reputation as a rough, uncultured, and irresponsible genius. That reputation helped him to survive, but in the end it proved to be his own undoing.

“His precise, masterful stroke is reminiscent of a lunge in fencing or a somersault — a pleasure to watch, but deadly to repeat” (Yuri Arpishkin. Portrait Master // The Moscow News. 2007. № 35).



Zverev made an unknown number of his dashed off portraits

## **Text 11. OIL FOR ART**

Many complain that New Russia is a cash obsessed, avaricious and increasingly charmless place; that Russia has mortgaged her soul for oil money. In at least one area that can be refuted; where Russia holds tight to its heritage and all the best of its past, in the world of art. The oil money that some people blame for carrying away Russia's traditional humanitarian values is also responsible for reclaiming Russia's artistic wealth and homegrown excellence.

Sales of Russian art are breaking records and demolishing expectations. Earlier this month Christie's latest sale of Russian art realized over \$35 million, nearly doubling the pre-sale estimate. The first of Sotheby's London biannual Russian sales realized a total of more than \$44 million, almost \$8 million more than the pre-sale low estimate of \$37 million. The sale room was filled to capacity and attracted nearly 200 bidders. Numbers at Russian art sales have been growing steadily since the late nineties and Sotheby's now register at least 10 percent more bidders at each auction of Russian art. At Christie's Russian sale in London last month almost three quarters of the buyers were Russian.

Russian collectors are becoming one of the most influential and dominant forces in the world market. "These sophisticated and discerning collectors have tremendous buying power and are transforming the international art market", said William F. Ruprecht, President and CEO of Sotheby's. Well known oil names like Boris Berezovsky and Victor Vekselberg, together with a host of unknown buyers, are responsible for a huge influx of valuable artworks to Russia. Vekselberg bought the entire Forbes Collection of Faberge Easter eggs for \$90 million in 2004. "There is a strong feeling that rich Russians want to get back their heritage", collector Pierre Brochet told Newsweek International.

When this trend started about six years ago Russian buyers tended to concentrate on acquiring Russian art. As the Russian market has developed the tastes now run further afield and artworks from other countries are ending up in Russian collections. "It is name and quality that sell. This is common to all mature markets, and the Russian collectors are branching out and buying a range of artworks now", says Jo Vickery, Head of the Russian Department at Sotheby's. Name and quality clearly do sell and as Christie's presence in Russia grows and attracts more and more collectors, the auction house reports that the Russian buyers are favoring iconic pieces and exceptional quality above everything else. Record prices are being set: Konstantin Somov's *The Rainbow* sold for over \$7 million at the Christie's sale last month, the world record for any Russian painting in a Russian sale.

The art world re-opened its eyes to Russia in 1988, after a long and drab Soviet interlude. International interest in Russian art had been reawakening since Gorbachev came to power in 1985, but it was in 1988 that Sotheby's had its landmark sale of avant-garde and Russian contemporary art, an occasion that caught the outside world's attention. The art market went into a decline under Yeltsin, when assassinations and the mafia attracted rather more attention than culture. The Yeltsin government also closed down Moscow's two major art studios, thus dramatically slowing down Russia's artistic output and its involvement in the art world.

Since Yeltsin, art in Russia and art appreciation have been enjoying a renaissance. Last month Sotheby's announced its intention to open an office in Moscow. It will be the first international auction house to do so, and will include a number of services that cover valuations, financial services, educational initiatives, Sotheby's: diamonds and private treaty sales. The opening of the office is a significant step and will be an important move to fulfill what the new Managing Director Mikhail Kamensky calls, "the Russian desire and need for art and culture". While the market is indubitably growing, the question that many people ask is, "is it just a bubble?" It is really a question of economics, "as long as the Russian economy continues to grow it seems reasonable to suppose that Russians will continue to buy", Vickery says. Christie's too are expanding their activities in Russia and a series of events are planned for 2007, which include a private view of the St. Moritz Important Jewels sale in February and an exhibition of Vasili Vereshchagin's Solomon's Wall at the State Tretyakov Gallery in March.

Before the revolution of 1917 there was already an established tradition of wealthy Russians buying and importing great works of art. Sergei Shchukin, a successful textile manufacturer, compiled the greatest Matisse collection ever made. The collection attracted a good deal of critical acclaim at the time. It was the Russians, British and Americans who first identified Matisse's genius, whilst his work aroused little interest in his native France. Russians have always had an eye for masterpieces and the gems of international art have been entering Russia in significant numbers since the 18th century. It was during this period that Catherine the Great acquired the British Prime Minister, Robert Walpole's collection of paintings, which now make up the core of the hermitage collection.

Then, as now, Russia contributed discerning taste as well as spending capital to the world's art market. The new Sotheby's office and Christie's increased activities in Moscow recognize that, and the Russian sector looks set to grow and grow (Tom Washington. *Oil for Art // The Moscow News*. 2008. № 8).

## **Text 12. RUSSIA, HOMELAND OF THE ELEPHANTS**

An old Soviet joke goes: the UN announced the Year of the Elephant. The world's biggest countries responded accordingly. The U.S. released a comic book with an elephant on its cover wielding knives and guns, surrounded in blood, titled "The Spy who was an Elephant". The French came up with a brightly-colored novel with a beautiful naked girl on the cover, titled "Elephants and Love". Germany produced a huge five-tome collection entitled "A Note on Elephants". The USSR, not to be outdone, published three massive books: "Lenin on Elephants", "The Soviet Elephant — the Biggest Elephant in the World", and "The USSR — Homeland of the Elephants".

It may no longer be the USSR on the streets outside, but this exhibition declares that if you pick up any Russian contemporary artist worth their salt and gently scrape their creative surface, you'll discover an elephant in some form or other. The works presented range from the mid-70s to the present day (although more of

the latter), and include paintings by renowned artists such as Andrei Vasnetsov (whose “Super-Elephant” is one of the best exhibits presented), Vladimirs Nemuhin and Yankilevskiy, as well more contemporary and equally delightful painters like Yuri Tatyatin and Konstanin Batynkov.

What’s pleasing about this exhibition is that it encompasses a number of significantly different styles, so on one wall you have a monochrome painting, and on the one opposite there’s a terrific splash of primary color with silly writing accompanying it. Popov’s original intention was to show the best of what contemporary art had to offer, and do so through the prism of one object, which just happened to be the elephant. The result is terrific and well worth a visit (Olga Yakimenko. Russia, Homeland of the Elephants // The Moscow News. 2009. № 32).



Bathing of Red Elephant by Aleksandr Savko

### **Text 13. RUSSIAN ORTHODOX CHURCH TO REOPEN MUSEUMS**

After nearly ninety years the Russian Orthodox Church plans to reintroduce its network of museums, according to an announcement delivered by Metropolitan Kliment, the manager of the Moscow Patriarchate. Church museums were almost completely wiped out during Soviet times when religion was banned, but now they have the opportunity to re-establish themselves. “Church museums were created before the Revolution”, Metropolitan Kliment told RIA Novosti. These museums served as depositaries for books, manuscripts and monuments.

“I think that now we need to establish stronger cooperation between the Church and museum workers, who have wide experience on how to preserve monuments, how to restore them and how to use modern technical equipment for doing this. The Church will then be able to reopen these depositaries as they did before the revolution”, Kliment announced at a meeting with the Public Chamber for the Preservation of Cultural and Spiritual Heritage and the General Committee of the Union of Museums of Russia. “Before the Revolution there were many of these museums about”, the Patriarchate press-office told The Moscow News. “Part of the museums were under state control and then were transferred to the Church. After the revolution the museums stopped operating, the material was lost and all

the wonderful collections disappeared. Currently the only functioning church museum in Moscow is located in the Moscow Spiritual Academy. Books, old publications and archaic exhibits can be found here”. Another famous religious depositary can be found in Pskov, at the Pskov reserve museum. Here publications and manuscripts from the Middle Ages are exhibited. The original aim of the depositaries was to preserve and study written memorials and it was for this purpose that they began to appear in Russia in 1918. Manuscripts and old publications were collected and stored in these places by archeologists. In the first years of the Soviet era the Pskov reserve museum received many of the religious material from libraries and monasteries around Russia which could no longer continue their activities. If the Patriarchate reopen Church museums in Moscow, we could soon see the same rich exhibits as can be found in Pskov, such as Greek parchments from the 9th and 10th centuries containing extracts from a Collection of talks with father John Chrysostom and Gregory the Theologian. Also among the exhibits at the Pskov museum is a copy of the New Testament dating back to 1580 and a Gospel from 1564. The unique department holds over 170,000 books and documents from the 10th to the 21st Centuries, including photos, pre-revolution photos and national periodicals.



Trinity by Andrei Rublev

“The museums served as depositaries for books... and monuments” According to Metropolitan Kliment, the Ministry of Culture will be working on the best way to cooperate on this project. The representative of the Russian Orthodox Church added that corresponding changes to the law would also be made. Metropolitan

Kliment expressed his high estimation of the existing cooperation between museums and the Church, adding that the latter helps to better understand the spiritual meaning of icons and the liturgical items in museums. The State Tretyakov museum already boasts a priceless collection of old Russian icons, including works by great masters such as Andrei Rublev (Nathalie Cooper. Russian Orthodox Church to Re-open Museums // The Moscow News. 2010. № 6).

#### **Text 14. THE ABSTRACT ART OF OLGA ROZANOVA**

In its anniversary year, the Tretyakov Gallery has opened a new display hall on its premises, where there will be a month-long retrospective of Russian avant-garde Olga Rozanova.

The formal reason for holding the first personal exhibition of Olga Rozanova's works is the discovery of her archive in Germany, hitherto thought to have been lost forever. It was recently found and consequently bought by a Russian citizen, who has lent it to the State Tretyakov Gallery for display. The archive, at one time saved by Rozanova's brother, contains her early sketches and drawings, and a multitude of personal papers and letters. It seems that we now have a chance to learn about the personality of one of the "Amazons of the Russian avant-garde". Under this title, poet Benedikt Livshiz (1887—1939) in his day brought together six female artists who had lived at the turn of the 19th—20th century. Each of them, however, had a distinctive life trajectory Rozanova's was the shortest and most triumphant.

Olga Rozanova died in 1918 at the age of 32, which means she had less than 10 years for conscious creative work. These years encompassed all the battles of the Russian avant-garde, except the one that witnessed the crushing defeat of avant-garde by Soviet power.

Rozanova did not live to see that defeat, which gives us all the more reason to designate her as an absolute winner. Such rhetoric seems appropriate in Rozanova's case. Her works portray her as a dedicated fighter absorbed in a desperate struggle for her ideals in art, for the truth of her cause. Her life-long battles caused her a great deal of suffering. Although she is regarded as a favorite pupil of Kazimir Malevich, she reached the acme of her artistic achievement quite independently. Certain manifestations of her work reveal a far greater radicalism in artistic values and consistency of purpose than those of her great tutor.

Malevich never tired of searching for a new language for the visual arts, for new art forms, for new ways of maintaining a dialogue with world culture. He longed to pursue this quest in history. As for Rozanova, she searched primarily for new meanings in an attempt to explain modern times through metaphor and representational forms that knew no bounds. While proceeding from pure theory, she did not negate any principle of modern art. Her intransigence manifested itself in a different way: she squeezed all she could out of any artistic conception that took possession of her. Once she had done that, there was nothing that naive Russian post-impressionism or even quite mature suprematism could add. Such was Olga Rozanova's role in the avant-garde movement. She put the finished touches after reasoning out her idea, bringing it, if not to perfection, then to a vanishing point.

Where is the limit of abstraction? It's when a recognizable and cognizable form suddenly emanates from itself. This was the feeling that Rozanova's contemporaries had. One of them tried to perceive a bird's eye view of a city in her 1916 work "Abstract Composition"; another thought he saw a plowed field in the fall; yet another interpreted it as a mechanized object. However, that was the end of Rozanova's abstract art.

Next, together with futurist poet Alexei Kruchenykh, her future husband, she explored the possibilities of sound patterns. His texts that she illustrated came close to the same extreme point: *The Roaring Parnas, Te li le*. If you want to see for yourself what *Te li le* is, just look at Rozanova's drawings.



Composition without a subject, 1916

After the Socialist Revolution of October 1917, Rozanova was appointed chief of the industrial art department of the People's Commissariat for education. Here, unlike other comrades-in-arms who got down to forcibly implant futurism in the minds of people, she took a pragmatic approach to the matter and adapted it to the task she was given. Henceforth, futuristic practice was supposed to help accomplish "vital tasks" like street decoration ahead of festive occasions and processions. As a result, the history of Russian art obtained such street designers as Rodchenko and El Lisitsky. It was no longer necessary to implement futuristic principles by force, for everyone agreed peacefully that as it should be. In the world created by

the 1917 Revolution, however, it became impossible to resolve any clash of views on aesthetics in a business-like manner. In that new world, there was no place for Rozanova. She died of diphtheria in the fall of 1918 (Yury Arpishkin. *The Abstract Art of Olga Rozanova* // *The Moscow News*. 2007. № 26).

### **Text 15. VISHNEVSKAYA COLLECTION GOES UNDER THE HAMMER**



Hunting, by Ivan Bilibin

Sotheby's has announced its acquisition of a unique collection of Russian art belonging to Vishnevskaya — Rostropovich, widow of the cellist and conductor. The auction of the single-owner collection is scheduled for September 19. In all, around 400 lots worth a total of three million pounds sterling will come up for sale.

The range of the Vishnevskaya — Rostropovich collection's genres and trends is immensely broad. In addition to high quality paintings, the collection contains Russian chinaware in all its forms and miniatures on bones. Incidentally, the foreign section of the family collection is being sold almost as an intact whole. Vishnevskaya (a singer) has decided to keep only a few items for herself. Experts say that each of the items she has kept is comparable to the estimated value of the entire collection that is coming under the hammer.

The estimated price of the lots ranges from 150 pounds to 1,200,000 pounds. The key lot is a canvas by Nikolai Rerikh called *Treasure of the Angels* (1905). It is an oil and tempera painting in the style of Byzantine icon painting, and depicts a holy city on the hills of northern Russia. The price of the painting is put at between 800,000 and 1,200,000 pounds. Interestingly, Vishnevskaya and her husband had bought the picture at Sotheby's in 1998 for "just" 287,500 pounds.

Among other important paintings to be sold is a portrait of Grand Duke Pyotr Fyodorovich by Georg Grot, a court portrait-painter in the first half of the 18th century (40,000 to 60,000 pounds), and an elegant painting called *Hunting*, by Ivan Bilibin (120,000 to 180,000 pounds).

Representatives of Sotheby's have stressed that the decision to auction the collection had been made by the spouses jointly when husband Mstislav Rostropovich was alive. The CEO of Sotheby's Russia-CIS Company, Mikhail Kamensky, drew attention to the fact that the sale of the collection had been negotiated with the participation of the great cellist, whose signature is on the sale agreement with Sotheby's.

Asked why Sotheby's had been chosen as the auction house, Kamensky answered "It made most of the relevant purchases in Russia. Good relations of trust have developed between the auction house and the collectors".

Who will be the buyers of the Vishnevskaya collection? As it contains only Russian artworks, will international buyers be interested in it? Kamensky opines: "Those who are primarily interested in the collection are connoisseurs of Russian art. On the other hand, we hope international buyers will come forward. For these are the cherished objects of two great musicians of the 20th century. These artworks are consecrated by the fact that they have been in their collection, and they bear the mark of their love" (The Moscow News. 2007. № 6).

## **Text 16. HISTORY AND TECHNOLOGY OF MAKING MOSAICS**

### **Vocabulary**

mosaic — мозаика  
smalt — смальта  
ancient — древний  
glass — стекло  
vase painting — вазопись  
monument — памятник  
rococo — рококо  
palace — дворец  
lay out — выкладывать  
façade — фасад  
registration — оформление  
east — восток  
motive — мотив  
drawin — рисунок  
ornament — орнамент  
studio — мастерская  
coating — покрытие  
porcelain — фарфор

Mosaic — decorative and monumental art of different genres, whose works involve the formation of an image by the layout, set and secure the surface of colored stones, glazes, ceramic tiles and other materials.

### **Ancient East**

The history of mosaic dates back to the 2nd floor. 4 millennium BC. e. — Time, dating back to the palaces and temples built Sumerian cities of Mesopotamia: Uruk, Ur, Eridu.

Mosaics were composed of baked clay sticks, cones 8...10 cm long and 1.8 cm in diameter, which are placed on a clay solution. Image formed from the ends of the cones, which were painted, usually red, black and white. Used geometric motifs: diamond, triangle, zigzag.

An early example inlay technique or received in the name of the ancient mosaic technique *opus sectile*, then dive into the Florentine mosaic technique can be considered as an artifact, conventionally called “Standart of Ur”.

By the 8th century. BC. e. include early examples of mosaic art from raw pebbles, which constituted one of the stages in the development of techniques of mosaic and its decline of the Romans disparagingly called *opus barbaricum*. During excavations open ornamental pebble floors Altyn-Tepe and palace in ArslanTash (Assyria), but the richest monument are pebble mosaics Gordion (Anatolia).

### **Antiquity**

The first ancient mosaics from raw pebbles found in Corinth and dated con. 5. BC. e. This contour images of people, animals, mythological creatures, decorated with geometric and floral designs, made usually in white on black, red-figure vase painting is stylistically similar. Similar patterns 4. BC. e. also found Olinfe, Sicyon, Eretria. An important step towards reality was made in mosaics Pella.

The flowering of ancient mosaics have to Hellenistic, when a technique jokes stones and colored glass is available that allows a picturesque realistic images and use a virtually unlimited range of colors. Ancient monument, which has been used machinery jokes are considered mosaic Sicilian city Morgantini.

In ancient Rome were laid mosaic floors and walls of villas, palaces and a term. Roman mosaic was made of small cubes of very dense glass — smalt, but often had to use small stones and pebbles.

### **Early Christian and Byzantine**

The highest flowering of mosaic art can be regarded as the era of the Byzantine Empire. Byzantine mosaic becomes more sophisticated, using a smaller unit of stones and delicate masonry background image is predominantly gold.

### **Medieval Europe**

#### **Rococo**

The material for the mosaic have been widely used seashells. These mosaics decorate the interior. In Europe, this period was extended fashion mosaic beads. Beads invested over the wax on paper, cardboard, using cross-stitch patterns. Such works remained very small. In Germany, with the material in the 1750—1770 years. Wang worked manufactory Seelow, then the secret technology was lost. Decorated as flat parts of furniture, such as table tops, and three-dimensional objects: bottles, figurines of birds. Most products of this factory are in museums in Germany.

#### **French mosaic**

One of well-known French mosaic was once a mosaic Emo de Briare. Plant for the production briarskih porcelain beads, and a few years later and the mosaic was discovered in 1837. There are many works of art created from Briarskoy mosaic. Famous artist Eugène Grasset, one of the most important figures of French Art Nouveau flow, used it to create many of his works. This mosaic is made to this day and is one of the few remaining full of French production.

## ***Islam***

Mosaics are widely used in the design of the palaces of the rulers of the East. Palace of Sheki Khans is an outstanding work of medieval architecture in Azerbaijan. If there were no other ancient structures in Azerbaijan, it would be sufficient to show the world just Palace of Sheki Khans.

Palace of Sheki Khans, who is considered one of the valuable monuments of XVIII century Azerbaijan was built in 1762 Guseyhanom. Palace, at one time part of the complex of the palace buildings and served as the residence of Sheki Khans, is a two-story building. The facade of the palace is the lifting lattice frame with a set shebeke — small colored glasses. Multicolored pattern shebeke colorful murals supplements, covering the walls of the palace.

In the second half of the XVIII century in the Sheki khanate reached a high development of the art of painting directly related to architecture and construction. All the important monuments in the city of Sheki were richly decorated with murals, which at that time the most popular type of painting technique. Evidence of this are examples of paintings from the palace shekiskih Khans, surviving and enduring artistic expression. Wall paintings on a variety of topics: hunting scenes of wild animals, battles, plants and geometric patterns, designs, created after the “Khamsa” genius Azerbaijani poet NizamiGanjavi, scenes of court life, everyday sketches of peasant life, etc. Most apply colors like blue, red, gold, yellow. On the ceiling of the hall in the palace of the Sheki Khans encrypted name talented painter Abbas Cooley. It should be noted that the walls of the palace were restored more than once, so here you can find paintings, made by masters who lived in different times.

## **Mosaic in Russia**

### ***Old Russian mosaic***

In Russia, there is a mosaic of the adoption of Christianity, but does not get adopted because of the high cost of imported material from Constantinople.

### ***Mosaic in Russia Modern Times***

Revival of mosaic in Russia engaged in Lomonosov. However, mosaic case Lomonosov did not continue after the death of its creator. Mosaic art was again forgotten.

Therefore, in the 1840s, when he began the translation of beautiful icons for the St. Isaac's Cathedral in the mosaic, the Russian government had to send the graduates of the Imperial Academy of Fine Arts in Rome — to learn from the masters of the Vatican Mosaic Studio. On the other hand, from Rome to St. Petersburg for production smalt were invited technological of glass melting.

In 1851, the Russian students have returned to their homeland, to the same time there has been organized by the Italians for their production of glazes. This year is the opening date of the mosaic workshop of the Imperial Academy of Arts.

Although the workshop was organized specifically to create mosaics Isaac, which lasted 66 years and was never completed due to the revolutionary events, she performed the other orders: a mosaic for the iconostasis of the Cathedral of the Savior on Spilled Blood in St. Petersburg, the iconostasis of the Cathedral of the Saviour on the Waters, ornamental mosaics Cathedral of Christ the Savior in Moscow, mosaic portraits of the royal family and private commissions.

Workshop practiced so-called “direct method” set that achieves the picturesque realism, but was extremely time-costs and, therefore, expensive.

Therefore, the Academy was trying to look for ways to address this issue. To do this, in 1888, it sends its employees, among whom was Alexander Frolov, to Venice, where Antonio Salviati was developed and successfully used a different, more cost-effective method of mosaic set. With him were laid mosaic mirror-image face down on a temporary basis, which is transported to a place designed for them, where and fit. This method is called “reverse” or “Venetian”.

Because the Academy experience was not adopted, A. A. Frolov opened his own studio, which, even at his brother V. Frolov, becoming the most successful studio mosaic of pre-revolutionary Russia, and subsequently believes the foundations of Soviet mosaic art.

### ***Mosaic and folk art***

At present, developing this kind of autochthonous art, a mosaic Huichol tribe. It is a rare kind of mosaic materials used — in this technique is used for packing beads.

There are examples of other stacking beads — opening up.

### ***Technique***

#### ***Application Method***

When directly set the tiles are pressed into the ground. In the reverse set of mosaic going on cardboard or cloth, and then transferred to the primed surface.

Bonding mosaic: a technique similar to the laying of tiles, glue and grouting solution to the block joints are available in every supermarket building.

Investigate the strength of the base, identify all defects — cracks, cavities, gravel nests, fitting or other foreign objects that are not included in the project, as well as areas of concern, for example, oil stains, loose or insufficiently strong foundation voids. The base must be solid, sound, dry and smooth and free of tools that reduce adhesion (eg additives, reducing adhesion and facilitate the dismantling of formwork), free from laitance, dust, dirt, paint, worn tires, and soon. Perform a subsequent mechanical cleaning of the base, for example by sandblasting. Before beginning the installation visually mosaic surface should be smooth, without sagging, holes and cracks, as well as dry and primed.

#### ***Laying tiles on paper***

Laying begins with the application of adhesive to the prepared surface, after which it is distributed evenly across the surface. In most cases, it is recommended to apply adhesives and latex-based. Mosaic is glued to the back side of paper. The installation should be accurate, so the distance between the sheets should correspond to the distance between the tiles, too much pressure is unacceptable. At the end of stacking sheets, secure area with easy blows with a rubber base. A day later the paper can be removed — damp sponge soaked it lags behind. Before grouting mosaic surface should be cleaned of residual paper and glue, and then you can grout with a rubber float. For grouting compound should be used, which is recommended by the manufacturer mosaic. When the grout is completed, you can clean and polish the tile mosaic surface.

### *Laying tiles on the grid*

In contrast to the mosaic on the paper sheets, mosaic, glued to the grid, glued face up. Technology for its styling feature is that after the glue has dried you can begin immediately to grouting.

### *Materials*

As a mosaic of materials used traditional smalt and natural stone and glass mixture, ceramic, porcelain, metal. The classic version of the mosaic tesserae is refined version of design decorative panels. Stone is used mainly to create outdoor images, metal — to make the interior of a futuristic hint; granite — for decoration of public buildings. Glass and ceramic mosaics are the most popular finishing materials due to their high specifications, availability, variety (can be of different colors and sizes), art building.

Glass mosaic, in addition decorative coating is also applied by means of art. Her artistic possibilities are great: it allows you to create a decorative image of a simple pattern (pattern of the carpet, stretching, single element finishes to create an accent in the interior) to complex compositions and paintings.

Glass mosaic is used to facing a variety of objects. Alloy functional and aesthetic properties of this material (high plasticity, a zero rate of water absorption, heat resistance and cold resistance, durability, easy maintenance, resistance to chemicals and sunlight, regardless of weather conditions, influence of microorganisms and bacteria, a variety of colors, additional design features) for buildings relating to water: pools, ponds, waterfalls, fountains, bathrooms, kitchens, saunas, as well as fireplaces, facades.

On the basis of the Ukrainian Institute of Macromolecular developed Mosaic polyester with an unlimited range of colors, variety of shapes and a high resistance to natural and other factors of influence. Renewed interest in the mosaic of beads (Музей онлайн [Электронный ресурс]. — URL: <http://www.museum-online.ru/en> (дата обращения: 23.03.13)).

## **VOCABULARY**

paint — рисовать

paintings — работы, картины

full — полный

color — цвет

sunlight — солнечный свет

worth — стоимость

sold — продажа

art-dealer — арт-дилер

most famous — самые известный

pictures — картины

exhibition — выставка

discovery — открытие, обнаружение, находка

display — показ, демонстрация

contain — содержать в себе, включать

avant-garde — авангард  
creative — творческий, созидательный  
portray — рисовать портрет, изображать  
artistic — художественный  
modern — современный, новый  
abstraction — абстракция  
cognizable — познаваемый  
view — вид, пейзаж  
illustrate — иллюстрировать  
decoration — декорация  
design — оформлять  
necessary — необходимый, нужный, требуемый  
painter — художник  
apprenticeship — обучение  
heiress — наследница  
famous — знаменитый  
several phases — несколько периодов  
teacher — учитель  
create — творить  
effect of light — эффект света  
dramatic atmosphere — драматическая обстановка  
career — карьера  
style — стиль  
portrait — портрет  
survive — выжить, остаться в живых  
commission — заказ  
culminate — достигать высшей точки  
led — приводить  
sadden — печалиться  
pass — двигаться вперед, миновать  
quiet — спокойный, тихий  
admire — любоваться, восхищаться  
image — картина  
bluish-greenish — голубовато-зеленый  
project — проект  
enthusiasm — энтузиазм  
technique — технология  
decoupage — декупаж  
discover — открыть  
paper — бумага  
new version — новая версия  
finish — закончить  
art — искусство  
modern — современный

hermitage — эрмитаж  
transferr — переносить  
right composition — правильная композиция  
exaggeration — преувеличение  
talent — талант  
cheer — воодушевлять  
guiding — руководящий  
incongruous — нелепый  
jam — джем  
board — доска  
brimstone — сера  
screwing — завинчивание  
glance — взгляд  
flowing — текущий  
amending — изменения  
inappropriate — о нарушении  
acquired — приобретенный  
rough — грубый  
irresponsible — безответственный  
precise — точный  
stroke — ход  
reminiscent — напоминающий  
lunge — выпад  
fencing — ограждение

Учебное издание

## ЗНАКОМСТВО С ИСКУССТВОМ

## INTRODUCTION TO ART

Учебное пособие

Составитель

**Вишневецкая Наталья Алексеевна**

Начальник РИО *М. Л. Песчаная*

Зав. редакцией *О. А. Шипунова*

Редактор *И. Б. Чижикова*

Компьютерная правка и верстка *Н. А. Каширина*

Минимальные систем. требования:

PC 486 DX-33; Microsoft Windows XP; Internet Explorer 6.0; Adobe Reader 6.0.

Подписано в свет 04.06.2014.

Гарнитура «Таймс». Уч.-изд. л. 1,8. Объем данных 7,55 Мбайт.

Федеральное государственное бюджетное образовательное учреждение  
высшего профессионального образования

«Волгоградский государственный архитектурно-строительный университет»

Редакционно-издательский отдел

400074, Волгоград, ул. Академическая, 1

<http://www.vgasu.ru>, [info@vgasu.ru](mailto:info@vgasu.ru)