



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-581-RealismAvantGardeInRussianArt

10/15 prerequisite chg ARTH-135 and ARTH-136 corrected course title

1.0 Course Designations and Approvals

Required course approvals:	Approval request date:	Approval granted date:
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

Optional designations:	Is designation desired?	*Approval request date:	**Approval granted date:
General Education:	No		
Writing Intensive:	Yes		
Honors	No		

2.0 Course information:

Course title:	Realism and the Avant-Garde in Russian Art
Credit hours:	3
Prerequisite(s):	ARTH-135 History of Western Art:-Ancient to Medieval and ARTH-136 History of Western Art: Renaissance to Modern and either ARTH -368 20 th Century Art 1900-1950 or ARTH-369 20 th Century Art Since 1950
Co-requisite(s):	None
Course proposed by:	Alexander Mioković
Effective date:	Fall 2013

	Contact hours	Maximum students/section
Classroom	3	20
Lab		
Studio		
Other (specify)		

2.a Course Conversion Designation

	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to:
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
X	New

2.b Semester(s) offered

Fall	√	Spring	Summer	Other
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2.c Student Requirements

Students required to take this course: (by program and year, as appropriate)

None

Students who might elect to take the course:

This course is open to all students from RIT who have fulfilled the necessary prerequisites.

3.0 Goals of the course (including rationale for the course, when appropriate):

- 3.1 To define and/or develop a working definition of the Russian avant-garde in the visual arts. This definition will help students understand the events that took place in Russian culture in the middle of the 19th century and that led to art practices at the turn of the century that eliminated the past and proposed a new beginning in how we conceive the visual
- 3.2 To introduce students to important texts, theories, criticism and artists within the 19th century Russian Art
- 3.3 To familiarize students with the language of modern criticism.

4.0 Course description

Course number: ARTH-581 Realism and the Avant-Garde in Russian Art

Name of Course – Long Title: Realism and the Avant-Garde in Russian Art

Name of Course – Short Title: Russian Realist Art

Prerequisites: ARTH-135 History of Western Art:-Ancient to Medieval and ARTH-136 History of Western Art:Renaissance to Modern and either ARTH -368 20th Century Art 1900-1950 or ARTH-369 20th Century Art Since 1950

Course 3, Studio 0, Credit 3 (Fall)

The term “avant-garde” was originally used to describe the foremost part of an army advancing into battle. The concept of the avant-garde is considered by some to be synonymous with Modernism. The radical move away from classical forms of representation in the late 19th and early 20th centuries is typical of how one understands the avant-garde. In Russia, the experiments in art from the mid 1890’s through 1922 are seen as modernist avant-garde practices that were extreme departures from art practices of the earlier 19th century. And although this art is very often described, like other western art of the period, in terms of form rather than with regard to its ideological content. We will examine the avant-garde’s social and, therefore, political underpinnings. In order to get to the roots of an earlier understanding of the avant-garde, we find in its beginnings the writings of Claude Henri de Rouvroy, comte de Saint-Simon, and Olinde Rodrigues. In Russia the artists who painted images that represented the social world, and therefore put themselves in opposition to the status quo, were known as the *Peredvizhniki*. We will try to amend this misunderstanding and connect this group of artists to the Russian formal and political avant-garde of the early 20th

century and to the latter non-conformist artists of the second half of the 20th century that coincides with *Perestroika* and the eventual demise of the Soviet Union.

5.0 Possible resources (texts, references, computer packages, etc.)

Required Texts

- 5.1 Jackson, David. *The Wanderers and Critical Realism in Nineteenth-century Russian Art*, Manchester: Manchester University Press, 2006
- 5.2 Valkenier, Elizabeth. *Russian realist art: The state and society : the 'Peredvizhniki and their tradition.* New York: Ardis Press, 1977
- 5.3 These will be supplemented by readings on course reserve at Wallace library and daily class handouts.

6.0 Topics (outline):

- 6.1 19th Russian Society
- 6.2 The Academy and the Artel
- 6.3 The Formation of the Society of the Wanderers
- 6.4 Political Themes
- 6.5 Rural and Urban Peasantry
- 6.6 Portraiture
- 6.7 History painting
- 6.8 Landscape
- 6.9 The Slavic Revival
- 6.10 Mir Iskustvo
- 6.11 Into the 20th Century

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

Course Learning Outcome	Assessment Method
7.1 Identify, differentiate, and evaluate the many theoretical impulses of critical theory and intellectual history connected to issues within the discourses of Modernism, Realism and the Avant-garde, as well as familiarize the key thinkers associated with this period.	Critical response papers
7.2 Write a coherent synopsis of the concepts discussed throughout the quarter and be able to understand the period as an intellectual and cultural logic.	Term paper
7.3 Describe and summarize the trajectory of art and theory and its historical change and development during the 19 th century.	Critical response papers.
7.4 Place the material objects and the theoretical texts of the 19th century within its broader intellectual and historical context, and critically discuss some of their ideological implications.	Critical response papers

8.0 Program outcomes and/or goals supported by this course

8.1	Enable students to obtain an understanding of the forms, functions and meanings of works of art and architecture in their historical context.
8.2	Enable students to develop critical thinking and reading, writing and speaking skills that may be applied to the contextual analysis of works of art and architecture, and, in fact, an entire world of objects and images. These skills will be of capital importance in whatever field the student chooses to work.

9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
N/A		

10.0 Other relevant information

10.1 Plug and Go Classroom with DVD, VCR, and laptop projection.
