Engaging Minds: Art-Based Pedagogy and Ilya Glazunov

by

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THESIS ABSTRACT

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Master of Arts in Russian, East European, and Eurasian Studies

Title: “Engaging Minds: Art-based Pedagogy and Ilya Glazunov”

This thesis explores art-based pedagogy in the field of Russian studies, emphasizing its potential to enhance student engagement, motivation, and learning outcomes. It argues that integrating art into the curriculum creates a more meaningful educational experience and extends beyond traditional instructional approaches. By focusing on the work of the contemporary Russian artist Ilya Glazunov, this study demonstrates how the biography, artistic legacy, and artwork of the artist can serve as a rich and authentic educational resource in teaching complex subjects such as culture, history, politics, and literature. It illustrates how these resources can be applied in practice through a combination of academic rigor and joyful learning experiences, fostering a positive environment that encourages critical thinking and personal engagement, thereby supporting students’ success.

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I. INTRODUCTION

When instructors build their own courses, their creation process is usually influenced by many factors, such as the goals of the course, students' learning outcomes, needs analysis, teacher's beliefs, the context of the course, etc. The structure and materials of the course are directly shaped by the teacher's philosophy and play an essential role in the students' success in the learning process. The range of courses that focus on the same subject area can vary widely, with each course being distinct from another. For instance, some instructors use literature-rich curricula to teach Russian history, and some focus on this complex subject through cinematography, with the types of classroom activities and assessments directly affected by the choice of the type of course material. However, what unites all these courses is the instructors' desire to make them not only effective but also interesting, engaging, enticing, enjoyable, and unique. We all want our students to be excited about the topics they study, to be interested in the course outcomes, and to remain positive and motivated while engaging in class activities. There are many pedagogical approaches that can achieve these results, and one of them is art-based pedagogy. In this paper, we will explore a teaching approach that can help us, as future instructors, accomplish this simple and natural goal: the success of our students through joy. Through research studies and examples of art-integrated curricula and focusing on the authentic material of the artistic legacy and life of the contemporary Russian artist Ilya Glazunov, this paper aims to examine how art-based pedagogy works in theory to support and enhance students' success.

The first chapter introduces the reader to art-based pedagogy, defining its structures, purposes, and benefits. It presents three case studies from different contexts to demonstrate the

effectiveness of art-integrated curricula. The chapter also introduces Ilya Glazunov within the context of an art-integrated curriculum and outlines the fundamental processes of the art integration in the course, providing a general overview for the reader.

Chapter Two provides a detailed exploration of the artist's life and his career. By examining the history of his family, as well as artifacts closely connected to the history of Russia, this chapter analyzes the narratives that offered Glazunov historical insight from the perspective of Russian citizens across two centuries. It also considers the political conditions of his country, the society of the time, family traditions, and other factors that shaped the artist's personality, which is widely regarded as controversial today. The chapter further explains the reasons behind this controversy and demonstrates how these influences contributed to the development of Glazunov as a talented artist with a distinctive Russian identity.

Chapter Three defines Glazunov's artistic work, which reflects a range of themes shaped by his personal and family experiences. It establishes the connection between his artwork and the life circumstances he endured, as well as his perspectives on the history, politics, culture, literature, and religion of Russia. Through the analysis of selected works, the chapter "reads" his artistic narratives, highlighting how they express his deep connection to the culture and history of his motherland. While the issue of his controversial reputation is revisited, it is addressed only briefly in an effort to provide further context and a possible explanation.

The Concluding Chapter Four provides an exemplification of how Ilya Glazunov's art and biographical background can be effectively applied within art-based pedagogy. In this context, a course in Russian studies is presented as a model. Focusing on advanced-level Russian language instruction, the chapter explains how the artist and his works can be used to teach the

language through the lenses of history, culture, politics, literature, and religion. The modeling is provided to demonstrate how this approach offers a broader educational experience beyond purely linguistic learning, fostering a joyful, creative, and experiential classroom environment within an art-integrated curriculum, with a strong focus on student engagement, which is the goal of every instructor.

II. CHAPTER 1. ART-BASED PEDAGOGY

1.1. Defining Art-based Pedagogy

Many institutions today consider art-based pedagogy as a successful approach in teaching complex subjects that require critical thinking and problem solving. In the diverse system of worldwide cultural differences, new generations can study history, politics, and other important subjects through experiential learner-centered organized courses that involve music, acting, visual and many other forms of art. Instructors practice such a way of teaching emphasizing the beneficial effect that this approach carries for both students and teachers in many different ways. Unfortunately, as Susannah F. Harris points out in her research paper *Integrating Visual Arts into the Curriculum*, "we still find the standardization of education based around the Industrial Revolution's model for economic purpose and core concepts of Mathematics and Literacy, omitting all forms of the Arts" (Harris, 2013, p.6). She emphasizes that the educational system must change towards an art integrated curriculum for the sake of academic achievement of our students. Hunter & Frawley, in their article *Engaging students using an arts-based pedagogy: Teaching and learning sociological theory through film, art, and music*, mention that "Over the years educators from multiple disciplines have suggested that "arts are integral to learning as a method to educate the senses and nurture the imagination" (Hunter, L., & Frawley, E., 2023, p.1). So, what is art-based pedagogy and why are teachers trying to improve the further integration of such a teaching approach in worldwide institutions?

An art-integrated curriculum is very much like the "hidden curriculum", the creative, challenging, and imaginative link to our learning process (Harris, 2013, p.7). "Integrated" is the word that defines this kind of teaching approach. By integrating art into curriculum, we open the

opportunity for the "natural flow of inquiry-rooted thinking to bridge greater curricular understanding" (Harris, 2013 p. 14). Art-based pedagogy requires art integration with special attention to the balance between the subject of the course and the art itself. Art becomes a guide into the world of deeper knowledge and more complex understandings. It is not going to be a problem-solving magic cure for academic development; however, its elements will increase the potential of students' comprehension of the material. By building connections between content and art forms, learners will put together the puzzles that will give the full picture of the study material activating their imagination and personalization: "imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution. It is, strictly speaking, a real factor in scientific research" (Harris, 2013, p. 6).

In his instructional article *How to use art to teach history*, Ron Litz says that art is a powerful tool in the instructors' hands who are teaching history. Visual and emotional connections to another period of time, particularly the past, create a very special experience for students when they explore visual art such as painting, photos, sculptures. That helps them to better understand historical events in their historical context from different perspectives. In Litz's modeling of an art-integrated history course, students participate in observations, paying special attention to the details, engaging in discussions through which they ask questions and comment on the artworks with their own interpretations. Litz believes this process helps students to think and analyze like historians: "by making observations, asking questions, and sharing connections between art and history, students gain knowledge about history" (Litz, 2020, p. 1).

In the article *The love of art in correctional education—Endless possibilities for critical literacy*, Susanna Gardner explores how art integration into ESL (English as a Second Language)

instructions boosts motivation, critical thinking, and empathy through the personal involvement among her adult learners at the Maryland Correctional Institution. Students use a variety of artistic expressions such as tattoos, drawings, paintings, and even sewing for learning language. Art works as a bridge in the learning process increasing students' progress in reading, writing, speaking, and listening skills. Since all her students come from different countries and have diverse backgrounds, art becomes a tool and by using it students are able to engage in meaningful discussions sharing their ideas, culture, and personal experiences, which lead to a sense of community, increasing empathy among students. For instance, students create alphabetic pictures putting their own personal vision of specific letters into artwork. They work on portraits of their family members or illustrate important moments of their lives or traditional folk stories. These creative activities spark conversations, pushing students out of their comfort zone without feeling anxiety and helping them in their language proficiency growth. As Gardner says, this teaching approach is nontraditional, but it focuses on authentic materials that provide content for thoughtful conversations between the learners. In such a context, students make their own choices with their conversation partners (Gardner, 2014, p.4). She thus connects art to the language learning process in a meaningful way that students engage in a multicultural environment, and each student carries their own personal messages through art practice to communicate with one another.

Gardner also believes that "art production involves skill, imagination, or replication and is decorative or illustrative. The term 'language' is used when speaking about forms of communication" (Gardner, 2014, p. 3). Ancient people communicated by using a type of literacy that was way different from our perception of it nowadays. Simple drawings on caves' walls tell us that communication didn't begin with the alphabet and complicated languages, but it came

from the visualization of forms and stories: “words are also evolved from pictures, and the relationship between pictogram and character provides clues to this process” (Zhang & Jia, 2022, p. 2). Simple shapes and sticks eventually became letters, but the significance that visual art carries in humans’ lives is still pretty much the same. According to the 2009 Ontario Ministry of Education Arts Curriculum Document, “the arts provide a natural vehicle through which students can explore and express themselves and through which they can discover and interpret the world around them” (Ontario Ministry of Education, 2009, p.3). We are all different, and our artistic expressions reflect that. They carry the meaning of our personalities, the history that we live through, and the culture we carry through our lives until the end. When we learn new languages, travel abroad, make new connections with people from other cultures, we are changing, indeed. Positive experiences leave important imprints on our personalities, reshaping us and making us better. The more we learn, the more we are interested in learning, and putting personal weight and relevance into our learning process stimulates us in this process. Art opens gates to these positive experiences in the learning process. It asks us to engage. It leaves an imprint in our lives while we in turn can make a difference in the significance of art too by encouraging our institutions to practice art-based pedagogy, to take it seriously, to stop avoiding the benefits that art-integrated curricular offers. It is the creative, holistic link between scholarly knowledge and practical experience and expression: “it is teaching and learning in which the arts are connected in a way that the arts learning and the other academic learning are deepened” (Harris, 2013, p. 14). In art-integrated courses, students are able to learn through their own intrinsic experiences by working on reflections, evaluations, interpretations, and self-expressions. However, learning through art does not involve students just simply using artistic techniques. Art-integrated curricula foster in students’ emotion, communication, and, very importantly in the educational

growth, the higher order thinking process: “art is more than the act of singing a song, drawing a picture, or writing a poem. It is a tool that unlocks the potential within.” (Vasser-Elong, 2025, p. 1).

1.2. Case Studies

1.2.1. In the article *Engaging students using an arts-based pedagogy: Teaching and learning sociological theory through film, art, and music,* Hunter, & Frawley investigate how art-integrated pedagogy can increase students’ progress and improve their learning of complex subjects. The study focuses on a course of sociological theory, and the artistic methods that are used in this case are film, visual art, and music. The authors emphasize the art-based pedagogy benefits by highlighting the most common among them. Throughout the study, they found that using art in teaching methods increases students’ interest, encouraging deeper engagement in course material. It also helps learners’ comprehension of complex theories. By participating in meaningful discussions, students improve their confidence level and critical thinking skills. The authenticity of the art-integrated curriculum helps students to apply theoretical concepts in real-life situations. Finally, personal connections strengthen learners’ memory of important key ideas.

The data was collected by both quantitative (numerical scores) and qualitative (anonymously written comments) measurements: in 2009, with 256 students, and in 2020, with 201 participants. After the 2009 course, 31 percent of responses were collected, and in 2020 the survey response rate was 53%. Based on the learners’ reflections, the three methods of art-integrated curriculum were divided according to their effectiveness, and the quantitative data provides evidence that the use of these arts-based resources offered unique approaches “that helped students to sustain an interest in the course material… and helped them understand the

theoretical materials". (Hunter & Frawley, 2023, p.1). Many students noted that it was easier for them to use visual materials in the learning process rather than listening to music, and that visual materials helped them connect to the course material in a substantive way, enhancing their understanding of the content.

By comparing the 2009 and 2020 survey data (see Figure 1 in Appendices), the authors were able to "see some very regular patterns with respect to students' perceptions of the helpfulness of incorporating arts-based resources, generally with respect to the enhancement of their overall learning experiences and across all questions asked in the surveys…and students continue to perceive benefits from this ABP(Art-based pedagogy)" (Hunter & Frawley, 2023, p. 12).

1.2. 2. Yarmakeev et al. (2021) explore how art pedagogy affects the educational motivation of the future teachers. The authors claim that a lecture-based traditional way of instruction does not lead to students' total commitment in the learning process in teacher educational programs, where enthusiasm for learning plays an essential role. The study focuses on art-based pedagogy through a variety of activities such as performances, visual arts, creative self-expression, and some interactive tasks. The study shows that these activities allowed students to create more emotional connections to the content of the course. The student-centered environment also helped them actively participate in the activities in a positive environment, and the art-integrated curriculum significantly improved their self-directed commitment. Students actively demonstrated their increased interest in studies, and their enthusiasm for learning dramatically increased. Creative tasks incorporated into the learning process fostered learners' self-expression and imagination. Another valuable benefit of the art-integrated curriculum in this course was increased reflective thinking, which is very important for future educators.

The study was conducted in the Institute of Philology and Intercultural Communication of Kazan Federal University. A total of 62 bachelor students from the course “History of Pedagogy and Education” participated in this study for one semester. Throughout the pedagogical experiment, participants were divided into two groups of 31 people: the experimental group, who were taught using art-based pedagogy, and control, who were taught using traditional lecture-based teaching methods. The methodology was based on observations, surveys/questionnaires, and assessment of driving force levels (before and after intervention). The study focused on interest in learning, level of participation and engagement in class, and intrinsic motivation (see Figure 2, 3&4 in Appendices).

The study found that students who participated in creative artistic activities and had the opportunity for self-expression through interactive and student-centered tasks demonstrated significantly higher interest in learning compared to those from the control group. The authors emphasize that art-integrated curricular supports important professional growth in teaching competencies and highlights the benefits of art-based pedagogy as increased empathy and emotional awareness, growth of communicative and collaborative capacities, expanded creativity in teaching and ability to design innovative educative practices which will enhance stimulating engaging learning experiences of their future students as well.

1.2.3. The investigation of Zhang and Jia (2022) on the impact of visual art integration into language teaching courses on the learning performance and satisfaction of ethnic minorities students in China demonstrated the influential impact of visual media on modern learners, placing traditional text-based instructions as a less effective approach of teaching languages.

A total of 188 students, from ethnic minorities of the Hebei Province facing language learning challenges due to limited vocabulary use and weak communicative skills, participated in

this experimental study. Learners were divided into two groups: experimental, those who received art integrated language instructions, and the control group, who were taught in the traditional manner. The study was conducted in 20 weeks with 3 hours of instruction per week, and data was collected by measuring language learning performance and students' satisfaction in the course experiences (including teaching performance) by observing, recording and collecting during class activities. Students also completed reviews and reflections at the end of each unit, as well as surveys after the end of the course. Unlike the control group, the students from the experimental group actively participated in expressing their opinions during speaking activities and represented their ideas through creative artistic processes such as paintings.

The study showed that learners involved in art-integrated activities demonstrated significantly better results in the language development process than those who did not. Their ability to express ideas creatively while using a wider range of new vocabulary words in communicative activities was enhanced along with students' satisfaction in the learning process. The combination of communicative practices, which involved listening and speaking, and visual art creations, fostered creativity, engagement and motivation, and sparked cognitive processes. The study shows that multimodal instructions with art-integrated curricula dramatically improve both learning outcomes and students' enthusiasm and satisfaction, since language learning in this case became more meaningful and students were engaging through expression and personal connections to the course material. (see Figure 5&6 in Appendices).

1.3. Integrating art into curriculum

When we design curricula for our courses, we take into account many aspects that depend on our course goal and students' learning outcomes. Creating syllabi according to these aspects is fundamental in successful curriculum design (Graves, 2000). When creating a specific course

where art plays a dramatic role in the core of the course material, Harris mentions that we need to pay attention to "not only supportive principals and adventurous, risk-taking teachers, but also well-planned assessment, sharing and collaborating among faculty, artists to visit the classroom, and well-defined learning objectives" (Harris, 2013, p. 21). Harris writes that despite the belief that the creation of such courses is challenging, in reality this process might not be as complicated as we think, as art-integrated curriculum requires authentic materials. However, she notes, "cross-disciplinary thinking, collaborative and intentional works, written reflections, revisions, documentation, exhibitions, and critiques – all of which being crucial towards holistic and authentic learning instruction in general" are essential and require special attention (Harris, 2013, p. 21).

The analyses that we make while creating our art-integrated curricular are crucial for the decisions we take in the material and activity choices. The context of the course, students' needs, and other factors are essential in the planning process (Graves, 2000)**.** However, we have to note that if we want our students to engage fully in art-based courses, then we must at least teach them the basics of the art world, allowing them to connect to art not only mentally but physically as well (Anderson & Milbrandt, 2005)**.** Learning specific art-related vocabulary is also an inseparable part of our learning materials for students to be able to create art, come up with interpretations, and criticize it.

Art makes art-based pedagogy very specific, so we have to pay special attention to the course material and activities based on the planned learning outcomes. Corbisiero-Drakos et al. propose a C3 modeling for the art-based pedagogy, based on Critical thinking, Communication, and Collaboration (Corbisiero-Drakos et al., 2021, p. 5). They emphasize that active involvement in art directly affects students' skills in higher-order thinking, and by communicating and

collaborating together during art-creating activities, learners benefit from listening and responding to each other both verbally and non-verbally. They create a community within and outside the classroom walls, which is not always the case in traditional academic environments, while also learning how to compromise with one another, accepting different perspectives and exploring them, and respecting the diversity of opinions (Bertling, 2015). Building course activities around C3 would be a clever choice for instructors who plan to accelerate students' progress in the learning process, and the instructors can thus introduce their students to a world full of authenticity, not only by using authentic materials, but also by allowing them to engage in real world situations, personalizing content and letting it circulate in different contexts. Curriculum that is built on authentic material represents "real world-learning and connections, construction of knowledge, and learning in-depth" (Anderson & Milbrandt, 2005, p. 25), and "…when we learn through visual arts, we are learning more than artistic technique and the invaluable artistic process (improvisation, composition, interpretation, practice, performance, and critique)" , and complex "big ideas", such as human rights, emotions, communication, culture and globalization, often considered the "other side" topics (Harris, 2013, p. 10). Art-integrated curricula provide authentic materials that allow learners to study complex subjects with excitement, since students also experience the aesthetics of art "when you're present in the current moment, when you are resonating with the excitement of this thing that you're experiencing, when you are fully alive" (Harris, 2013, p. 6). Historical facts that we know today come from the first art created on the walls of ancient caves. Those first symbols gave us the opportunity "to learn about varied and multiple communities, symbols, skills, historic values, and beliefs" (Cornett & Smith, 2001, p. 7). Today, we can teach our students such complex subjects

as history, politics, culture, social values, and many others through art-based pedagogy that promises to be beneficial in the learning process of our students.

Art-based pedagogy is a great approach for engaging students in critical thinking, problem-solving, and cultural reflection. The life of Ilya Glazunov, his career, and artwork exemplify how art can serve as a powerful tool for delivering complex ideas in Russian studies subjects as Russian culture, history, and politics. Glazunov's paintings are a medium that profoundly connects to Russian identity and extends well beyond further its aesthetic values. Although he is known foremost as a painter, in fact the "Glazunov Phenomenon extends far beyond the walls of museums and exhibition halls" (Twisdale, 2016, p. 2).

His artwork integrated into a curriculum can play a significant role as a visual narrative that easily can make abstract concepts notable by placing students into an experiential environment and allowing them to connect to Russian history and ideology directly and sentimentally, alongside its educational purposes. By studying Ilya Glazunov's life, learners will be provided with concrete examples of how life factors affect the future, shape people with diverse personalities, and influence their worldviews. The creative journey that began from his early childhood brought Glazunov to the pages of this thesis and could potentially bring his artworks to the classroom environment. By examining the painter's experience, personal philosophy, and early history of his family, we can see how an artist's life can become an engine in the students' understanding of larger cultural narratives. This art-integrated material into a curriculum can encourage interpreting, analyzing, and making substantive personal connections. In the experiential setting of the classroom, students will not have to memorize any more information without any relationship with the course content.

III. CHAPTER 2. LIFE OF THE MASTER

2.1. Ilya Glazunov's family history

Ilya Glazunov is known as a famous contemporary artist who was distinguished from other Russian artists for being both a controversial person and an undoubtedly talented painter, but not everyone knows what shaped him and why he dedicated his life to telling his narratives through artwork in what his strongest critics would call a scandalous manner. Ilya Glazunov is not just one of the typical representatives of Russian painters and citizens. What makes his artwork so special and valuable is that he was able to reflect the history and culture of Russia on his canvases, portraying the personal imprint it had on his life. The family artifacts that Ilya and his family members managed to preserve despite the hardships they endured are priceless for Russian museums and education worldwide. Those artifacts are not just physical objects that belonged to his ancestors, but evidence of historical facts of Russia, pieces of a larger puzzle that together help us understand who Ilya Glazunov is, what his art is about, and why the narratives of his paintings are so deeply personal to him.

Ilya Sergeevich Glazunov was born on June 10, 1930, in Leningrad. This city, which most Russians call the Northern capital of Russia, would play a dramatic role in his life and appears in many of Ilya's paintings, as it became deeply special to the artist. He grew up in a family descended from Saint Petersburg intellectuals. Archival documents that he was able to reconstruct over the years tell us about his family tree and take us into the past of the artist's tragic memories, with the evidence preserved on paper. Later, when Ilya became known among famous Russian artists, he gave many touching personal interviews, and nowadays we are able to witness Glazunov's emotion-filled storytelling about his family, friends, and of course his love.

As far as we can look into Ilya's ancestral roots, his family members were highly educated, intelligent people. Their talents ranged from music, poetry, fine arts, to history and science, and, of course, his family embraced the opportunity to collect beautiful priceless works of art that were available for them at that time. For example, Ilya's uncle, Michel Fyodorovich Glazunov, had a remarkable library of valuable classic books and a collection of famous paintings. Nowadays these paintings can be found in the Saratov Art Museum (Novikov, 2005, p. 20). Growing up among such beauty, being able to observe these artworks in the daily basis, having thoughtful conversations about them with his countless relatives, and the heritage of nobility are all factors that played a dramatic role in shaping this talented and intellectually grown man from a small child, the boy that his mom, Olga Konstantinova Flug, would never know as an adult. She would die before her son's teenage years and would never see how famous and important he became after years of hard work on thousands of paintings. Ilya's mother left lasting memories in his life; she was very special to Ilya, as every mother should be, but little boy and his mother had more than just a family relationship, as she was the one who introduced Ilya Glazunov to art, the one special person who inspired him and believed in his talent, the one who enrolled him in art school at the age of 6. Despite Ilya's early age, Olga Konstantinovna actively introduced him to his ancestry. She told Ilya that acknowledging his family genealogy would be irresponsible and unsafe those days "You know, it's such a time: someone had been executed (shot down) and someone was exiled" (Novikov, 2005, p. 22, my translation)[1].

The reason she was so concerned about him keeping his ancestry a secret was her direct relationship with the Royal lineage of the Czech Republic. Some of her royal ancestors moved from Europe to Russia during Peter the First's reign, when he invited one of the Flugs to teach

[1] From this point forward, all quotes are personal translations from Russian to English.

mathematics and fortification: “General Flug served Russia faithfully and distinguished himself in the battle of Lesnaya, when the Russian defeated the Swedish forces of General Lewenhaupt, who were marching toward Poltava to aid Charles XII” (Novikov, 2005, p. 22). In an interview with Novikov, the writer of the book *Ilya Glazunov. Russian genius*, Ilya claimed that the Flug family tree was drawn on a piece of paper, rolled up and hidden in a closet, and had been lost during the Second World War. Glazunov suspected that it was hidden by someone on purpose: during those times, having such an artifact could cause irreversible consequences, as people of non-proletarian origin were taken away from Leningrad by train into exile, which eventually happened to some of Ilya’s relatives. However, later, Glazunov was able to find the roll of paper that carried all the names of his ancestors by luck, or, as he would undoubtedly believe, with the help of God.

According to the Flug family tree, Karl Karlovich Flug was the grandfather of Olga Konstantinovna. He was passionate about fine arts and poetry, and was an active participant in the life of the Russian Art Academy, where he met many talented people who eventually became well-known and respected in Russia, such as Pavel Andreevich Fedotov. Poetry written by Karl Karlovich on a piece of paper was one of the artefacts that Ilya Glazunov was able to preserve as part of the family history. Some members and servants of the Flug family were depicted in paintings by Fedotov as well, all art pieces that are now displayed in Tretyakov Gallery, for instance, the painting “Morning of a Fresh Cavalier” or the “Major’s Wedding”. Karl Karlovich and his servant posed for Fedotov so he could depict them on canvas. Another famous painting by this artist is a portrait of another one of Ilya Glazunov’s ancestors, E. G. Flug, father of Vasiliy Flug, a participant in the Russo-Japanese War and Quartermaster General of the 2nd Manchurian Army (see Figure 7 in Appendices), who was also mentioned in historical writings

such as “Secrets of the Russo-Japanese War” (Novikov, 2005, p. 25). The Flug family eventually accumulated a whole collection of paintings done by Pavel Fedotov: “Overall, the story of the Flug family’s relationship with Fedotov is not only fascinating in itself; it reveals the atmosphere that reigned in certain segments of Russian society at that time, allowing us to gain a deeper understanding of the realities of pre-revolutionary Russia.” (Novikov, 2005, p. 26). Later, Ilya Glazunov would reflect that time in his art as well.

Konstantin Karlovich Flug, grandfather of Ilya Glazunov, was a mining engineer and served in the Ministry of Finance, dealing with gold. His rank of State Councilor corresponded to that of Army Major General, and he received many awards not only from Russia but also internationally, including the Order of St. Danish Prince of Montenegro, the order of the Lion and the Sun of Shah of Persia, and the Knight’s Cross of the Legion of Honor of France, all evidence of an extraordinarily talented, well-mannered, and educated person of high dignity, of whom Ilya would be proud all his life. Konstantin Karlovich had many talents, and one of them was excellent writing. Many of his books focused on history, and in 1909 he wrote a historical study, “Vikings and Rus’”, which reflected the already established interest of the Flug family in Russia’s past (Novikov, 2005, p. 28). Ilya’s grandfather was also passionate about poetry, and in 1914 he published his own collection of verses. At some point of his life, he lived in a country house at Dibuni station on the Finland road; before that, the house had belonged to Ilya Efimovich Repin. That is a remarkable coincidence, as many years later, Ilya Repin would be one of Glazunov’s favorite painters, one that he would admire deeply alongside Surikov and other Russian artists focused on realism. After the October Revolution, this building was robbed and abandoned, eventually turning into a kindergarten, and its former owner was left greatly impoverished. From Ilya Glazunov’s interview with V. Novikov, we know that this time period

made frequent appearances in his family stories, being described as what Ilya called “satanic bacchanalia”. In the end, Kostantin Karlovich Flug died from starvation in 1920 (Novikov, 2005, p. 30).

Stories of Ilya Glazunov’s family always seem to draw us into the past, into a history where everything and everyone were somehow tightly connected. Elizaveta Konstantinovna, sister of Olga Flug, was married to a respected professor of the Leningrad Conservatory, Rudolf Ivanovich Melvolf, who accompanied the famous Shalyapin and Kreisler and had been the closest of friends with Isaak Dunaevsky. Konstantin Konstantinovich, another uncle of Ilya Glazunov, was an Officer in the White Army who survived the revolution through sheer luck, while other officers burned alive right in front of his eyes. We also cannot ignore the fact that Valerian, the brother of Olga (Ilya’s mother), died while in exile from Leningrad, like many others of non-proletarian origin. Agnessa, another of Olga’s siblings, happened to live right next to the house of Petr Arkad’evich Stolypin, about whom Ilya would hear endless stories from his relatives, painting an image of the well-known reformer as an ideal statesman. In 1980, the painter reconstructed his desecrated grave near the Uspensky Sobor of the Kiev-Pecher Lavra. Many stories were told about the post-revolution period: “the best city people were driven to the pier, loaded onto barges, and then sunk in Lake Lagoda and the gulf of England” (Novikov, 2005, p. 31). The husband of Agnessa, Nikolay Nikolayevich Monteverde, cultivated medicinal plants in the Botanical Garden, and his father was the founder of the famous museum. Notably, Repin, Jukovskiy, Rahmaninoff, and Block were all known to frequent the Botanical Garden; and once again, we encounter the name Repin.

2.2. The man behind the canvas

The childhood of Ilya Glazunov was rich with both joyful and, in time, deeply painful moments. His close and very special relationship with his mother, Olga Kostantinovna, left many memories about happy walks on the streets of Leningrad: gazing at its gray sky, watching birds fly above the northern capital, and catching rare blue tones breaking through the clouds. During such walks, she would tell Ilya stories about her family, each time emphasizing that he must not share them with anyone. On his eighth birthday, Ilya received one of the memorable presents from her: "The Tsar's Children and their Mentors"[2] . When giving him this gift, Olga Konstantinovna said, "…never show this book to your friends, it is too dangerous". (Novikov, 2005, p. 35), after which she listed the names of all his ancestors with their full titles, as it was important for her to know that Ilya would never forget where he came from.

Despite the fear that she reflected in her conversations with Ilya, Olga Konstantinovna was rebellious in some ways; her best friend described her enthusiastically as "... how playful she was!" (Novikov, 2005, p. 54). For example, she used to sing Musorgsky's "Song and dances of death"[3] , or *"chastushki"*[4] about Lenin, Trotsky, and Zinoviev to her best friend Olga Nikolaevna Kolokolova, putting herself in danger of being sent to a camp for such behavior. One can only wonder how she could be so careless, since her own father had been arrested and thrown to prison for several years right after the revolution. She was not careless; in fact, she was more angry than negligent, and Ilya inherited this trait from his mother. Later, as an adult, filled with

[2] In Russian, Царские дети и их наставники.
[3] In Russian, Песни и пляски смерти, Мусоргского.
[4] In Russian, Частушки – short, humorous (often cheeky or playful) traditional Russian folk songs or rhyming verses.

the same anger, he would write about Bolsheviks and Communists: “(they) destroyed not only the elite classes of each conquered nation, but also the historical buildings of ancient cities, former street names, and erased cemeteries… to steal, distort and destroy the history is the greatest crime… To erase the memory about them, about the history of the people means to turn them into a herd of slaves that are easy to control” (Novikov, 2005, p. 35). Olga Nikolaevna became one of the storytellers for Ilya in place of her friend, when he became an orphan. She knew so much about the harsh times in the 1930s and even earlier, when denunciations were part of the daily life of so many Russian citizens: “hundreds of thousands of residents during the years of Trotsky and Zinoviev’s rule were killed, deported (arrested and sent to camps), fled from fear, and died of hunger” (Novikov, 2005, p. 57). Ilya Glazunov learned about his motherland not as much from schoolbooks as from his family reality, which meant that the history that could be rewritten many times in history books could never be rewritten in his memories. Olga Nikolaevna had been arrested in 1928, as many others, being accused of counter-revolutionary conspiracy, but was released after long interrogations.

Olga Konstantinovna Flug set aside her mischief and became more serious when she became a mother. Full of responsibilities and care, kindness and intelligence, was how people would describe her. Theater, the philharmonic, and church were the places Olga would take her son so often that he became deeply religious and fell in love with art for the rest of his life. One day in his early twenties, he entered a monastery to paint a portrait of the monk and suddenly felt a real need to become one himself. Such a dramatic change in his life did not happen, however, since the monk talked him out and asked him to offer his talent to the outside world in the manner that God blessed him with: as an artist (Gordon, 2011).

In his interviews, Ilya described his walks with his mother as something exceptional; he spoke so emotionally about old St. Petersburg and its streets colored by “mosaics of different lives”. Later, when Ilyas’ life was full of sorrow and sadness, he survived such moments by remembering “the clouds, forest, blue and vibrating in the rays of the bright summer sun, and the daisies…” (Novikov, 2005, p. 65). Ilya and his mother would decorate the Christmas tree every winter together, baking sweets, sewing and crafting decorations, and then hiding from other people’s eyes with a huge curtain hanging over the window. They did all of that with the kind of joy that close friends share during the best moments of their friendship. They would talk about everything, having absolute trust in each other. In his interviews, Ilya talked about Olga Konstantinovna with such tenderness and warmth: her hair was not just blond, he called it “golden”. Ilya cherished the presents she would give him so often, such as albums for paintings, watercolors, and other art supplies that made the future artist so excited he wanted to use them immediately. She created a little safe and happy world for her child. Many evenings, sitting in the living room of their apartment in St. Petersburg, Ilya would look through countless folders and albums of famous classical landscape paintings by Rubens, Van Dyck, Rembrandt, Titian, Giorgione, Botticelli, Caravaggio. Eventually, Olga Konstantinovna brought him to art school, where the artist’s long journey began. By parenting and educating Ilya from a very early age in the manner of her ancestral tradition, putting so much into his future, having absolute belief in his talent, teaching him how an intelligent man was supposed to behave in society, instilling a love for beauty and nature, reminding that Christianity is what defines a Russian person, Olga Konstantinovna was able to shape Ilya in such a short time into a real Russian man with a strong passion to Russia, its culture, and its history.

Unlike Olga Konstantinovna, Sergey Fedorovich Glazunov, Ilya's father, did not have such rich evidence of his ancestry as his wife. However, we know that his mother, Feodosia Fedorovna, worked in the infirmary of Petrograd alongside the Empress of Russia and Esenin, who served there as a medical orderly. The brother of Fedor Pavlovich, Ilya's grandfather, was a painter specializing in iconography and was lost during the war. Later, Ilya Glazunov would try his hand at iconography as well, connecting to his family roots and faith in God. Sergey Fedorovich was also passionate about history. The "Tzarskoe selo delo" newspaper issue from March 22, 1913, mentioned his name in an article dedicated to a history circle meeting at the college of Tzarskoe Selo, where Sergey Fedorovich presented "The time of troubles in the Moskovitz State". Later in his life, Sergey would experience something similar during the war with Germany, where he went as a volunteer.

Ilya would remember the consequences of that time: his father's health deteriorated, and the family was poverty-stricken, which made Olga Konstantinovna feel obligated to sell the Flug family's valuables, such as silverware with the Flug monogram. Despite his health issues, Sergey Fedorovich was intelligent, talented, and ambitious. Olga Nikolaevna also described him as "impulsive and intolerant of human weakness" (Novikov, 2005, p. 76). He rarely smiled and perhaps there is an explanation why. Ilya was able to recover the diary his father had written, and the harsh worries that Sergey Fedorovich had shared during the late 1930s and beginning of the 1940s were part of that explanation, at least for Ilya. "1939. He wrote that the "future party" must declare itself Socialists (National Socialist Workers' Party); note that a party with the same name came to power in Germany in 1933 and rallied the country's population, which allowed it not only to overcome the consequences of defeat in World War I but also to "bring Europe to its knees" (Novikov, 2005, p. 76). In those notes, he had written about the broken state of the

economy, about the contradictions of Russian life during the 19th and 20th centuries, namely between the backwards forms of agriculture and industry, and many other issues that occupied Sergey Fedorovich's mind. As a historian, he had drawn conclusions about the future by weighing historical facts against the reality in which they lived, criticizing the political state of Russia.

Anti-bolshevik and anti-communist attitudes were also found in another Sergey Fedorovich's brother, Boris Fedorovich. In 1941, when the German army occupied Tzarskoe Selo, he was forced to work with Germans and, in 1942, to leave his motherland with retreating troops under Hitler. His family never judged him for this, as they believed "there was a reason for that". Only as an adult would Ilya Glazunov learn that in 1942 in Riga his uncle had been participating in the Russian liberation movement against Stalin and Hitler, as well as actively spreading the book of Ivan Ilyin. One of the organization's documents called on the nation to fight for the motherland: "The struggle of Russia is now transforming into a struggle for the soul of the Russian people. The main and fundamental weapon in this struggle is the new, significant idea of a just and righteous ordering of life" (Novikov, 2005, p. 83). Boris Fedorovich was arrested that year and eventually deported back to Russia. His family, including his wife and daughters, lived in Germany as "Ostarbeiters" under the Nazi regime and its pressures, enduring constant harassment and being called "Russian pigs". Later they moved to Belgium, but they were not welcomed there either. Perhaps that is why Ilya Glazunov would never say anything favorable about the West.

Another brother of Sergey Fedorovich, Michail Fedorovich, graduated from the Military Medical Academy in 1919 and served in the Red Army as a regimental physician while also conducting scientific research. Ilya visited his apartment, which was filled with classical books

and a unique collection of famous paintings of the 19th and 20th centuries, including works by Arhipov, Bogaevskii, Brodsky, Korovin, Benua, Levitan, and many others. Ilya's favorite one was *The Messenger*[5] by Nikolai Roerih. During the Second World War, Michail Fedorovich would become a second father to Ilya, providing care and parenting that he would be deprived of as an orphan. Michail Fedorovich would invest greatly in Ilya's talent and support him for the rest of his life. He was a man of pride: after being condemned for being the brother of a traitor and expelled from the Party, he refused to categorically rejoin when given the chance. Ilya always respected his dignity and resilience, and it served as an important model for him as he matured: "Dear uncle Misha! I always remember you with love and gratitude. I would not have become an artist without you. You have done so much for me in my life, and I don't think that this will ever be forgotten…" (Novikov, 2005, p.91).

Throughout his life, Ilya Glazunov built a vast collection of archival memories about his relatives and ancestors. His grandparents, uncles, aunts, and cousins lived near each other, which gave them the opportunity to maintain remarkably close bonds. He would fall asleep while his grandmother read him Senkevich and sang Russian folk "*kolibelnie*"[6] lullabies, and Ilya would dream about the Battle of Borodino, Ilya Muromets, Napoleon, Surikov's' paintings that he had seen in the Hermitage, and many other ideas that impressed the little boy: "These songs have left our lives as the world of kind, free, great Russia has left" (Glazunov, 2004-2006, p. 7).

In 1938, Ilya joined elementary school, and on the very first day he was ordered to memorize a song about Lenin. Olga Konstantinovna told him that he did not really have to do so, and that he could just pretend to sing by mouthing the words. As Kolodny puts it, "his mother

[5] In Russian, Гонец.
[6] In Russian, колыбельные.

and father did everything in their power to ensure that the 'real everyday, with its bright May demonstrations' seed didn't sprout like weeds in the child's soul. If they hadn't done this, we wouldn't know the artist Ilya Glazunov as he is." (Kolodny, 2017, p. 12). Glazunov himself would emphasize: "My childhood was the childhood of perhaps one of the last Russian noblemen, against the backdrop of the enormous political events that unfolded". (Novikov, 2005, p. 100). As Olga Nikolaevna Kolokolova said about little Ilya: "His spiritual development was greatly influenced by the adults around him, who were typical intellectuals. But then, having lost his parents at the age of 11, he achieved everything on his own. Let those who revile him know this" (Novikov, 2005, p. 96). Ilya Glazunov was a curious man, similar to his father, and collected everything he could about the Civil War of 1812, after visiting Hermitage and being inspired by portraits of Kutuzov, Bagration, Raevskii, Kulnev, and many others. He was eager to learn everything about Napoleon and Suvorov and asked his father countless questions about the facts and details of their lives. "Ancient monuments – old books, engravings, paintings, furniture – have always filled me with indescribable excitement, and not only, perhaps, because contact with them stirred certain genetic currents, awakening the historical memory of our ancestors… How much love and spirit humanity has invested in them and conveyed to us through the centuries and years." (Glazunov, 2004-2006, p. 13).

The biggest trauma of little Ilya's life came with the war. An eleven-year-old child witnessed how this terrifying time took away the people that he cared about the most from him. He preserved the vivid memories of that darkness occupying his favorite city and the country he loved with all his heart: "All the terrible days of the Leningrad Siege stand out in my memory, hauntingly and terrifyingly clear, as if they happened yesterday…. Everyone died horribly and painfully…" (Novikov, 2005, p. 103). Hunger and cold were the closest companions of the death

that was creeping closer and closer to every family member Ilya lived with in his apartment. He would eventually lose almost everyone, with the exception of a few family members. Witnessing the death of his father, screaming while completely worn out; finding grandmother in her bed, already all cold and breathless, and his mother's voice saying, "She is better off now than we are, my little one. There is no escaping death. We will all die, don't be afraid" (Novikov, 2005, p. 104), was the experience of a little child who had been told so many horrifying stories about his relatives losing their lives because of this country, its government, the terror, the starvation, the violence. Now, it was happening to his family once again, and he was part of these stories too.

For the rest of his life, Ilya would remember the details of the day when his uncle Michail Fedorovich helped him escape from the Leningrad Siege. Ilya was evacuated, leaving his mother alive at that moment, but bedridden, knowing that her body was slowly dying and she would never survive an evacuation during winter. That was the most sensible decision that Ilya's uncle could have made. During his interview with Dmitriy Gordon, with his eyes full of tears, as if the old man were still the same little child, Ilya Glazunov spoke about the grim details of those days, claiming that he still sometimes saw disturbing images in his mind of a rat eating the face of his aunt, lying in the next room from his; he remembered how his neighbors, and others, including his loving grandmother, were loaded like bags of sand on trucks, and piles of bodies were taken away "somewhere", as well as the fact that the last painting he looked at while waiting for the evacuation was "The Messenger" by Roerich (Novikov, 2005, p. 88). He escaped from the siege alongside many others on the "Road of Life", carrying all his memories with him further and further. Because of that, one day, as a grown man and successful painter, he was able to retell his narratives about those times on his canvases.

2.3. Artistic path

> On the one hand, a circle of people has formed around Glazunov who support him, seeing him as a gifted artist. On the other, he is considered an absolute mediocrity, a man reviving bourgeois taste in the visual arts.
>
> The chairman of KGB Yurii Andropov. 1976. (Kudryashov, 2005).

After the war, Glazunov returned to his hometown. He finished the secondary art school that he had been attending before and later studied art at the prestigious Repin Art Institute. It seems like Repin was a significant presence in Ilya's life, not only in his family history but also later, in his own reality. Realism was the art style that Glazunov most respected, and according to his interview with Dmitry Gordon, even in his eighties, Ilya never betrayed his belief that realism is the only acceptable style of art that should be taught and practiced by artists (Gordon, 2011). He demonstrated his intolerance toward abstract art and was openly dismissive of socialist realism for the rest of his life, calling it "dead art": "(it is) Dead, because lies don't give life to the artistic image of a painting. But to make people believe in lies, they were dressed in the eternal forms of art, reflecting the real forms of God's world" (Novikov, 2005, p. 133). He also said that "I prefer to speak of realism in the highest sense of the word, as Dostoevsky understood it. Realism is an expression of the idea of the struggle between good and evil, where the battlefield is the human heart" (Novikov, 2005, p. 165). During his artistic development, Ilya wrote in his diary: "You have to think about what your art should say, and you have to practice drawing a lot!... Remember, if you try to deceive art, it won't forgive you. Know this, build beautiful relationships with people so they can help art!" (Novikov, 2005, p.132). He knew the purpose of his art: he remembered everything that had happened to his family and to him, and he

also expected people during the Soviet era to not accept it. Scandalous art was part of Ilya's life, and growing among anti-Bolsheviks, he became one as well.

During the Siege of Leningrad, Ilya Glazunov lived in a village in Novgorod Oblast, where he learned everything he could about traditional Russian peasant culture. His relatives who remained in Leningrad would send him books from the family library, which warmed his heart. Reading Russian classics on a daily basis was the norm for him and his beloved once, which is the reason why receiving those books and reading them felt like a breath of fresh air in the middle of the desert that the war left behind. The future artist fell in love with most of the famous Russian writers, and for the rest of his life he admired many of them, especially those whom the Soviet regime considered inappropriate. Dostoevsky and the characters of his novels, for instance, became one of Ilya Glazunov's passions. He was criticized for portraying the famous writer, but despite that, the painter created many artworks on themes from Russian literature of the 19th and 20th centuries.

Ilya was a hard worker and would never let himself down. Whenever someone tried to disparage his work, accusing him of seeking glory and being prideful, he would not respond with vengeance but would simply say, "I have no time for evil, I hope I have enough for the good" (Novikov, 2005, p. 134). Glazunov was not accepted into the Union of Artists of the USSR before the age of 37. As Lev Kolodny claims, Ilya was the first Soviet artist to publicly combat the ideas of Marxism-Leninism, and he dared to declare himself an Orthodox monarchist striving to revive Russia, while living under the dominance of communist ideology (Kolodny, 2017). One might wonder how an artist like him could survive this during the Soviet regime. During Stalin's time, he would have been sent to a camp or executed for such behavior. But that was the Thaw era, and Ilya did his best to pass on his stories, his family's stories, and the truth he believed in, to

the people of his country: “Every work of art, bearing the truth about man, about darkness and light in his soul, is a feat that demands civic courage from the artist” (Novikov, 2005, p. 138).

Despite his bravery, Ilya Glazunov was attacked during his very first exhibition by stalwarts of social realism. His realistic portrayal of starvation in besieged Leningrad provoked critics and accusations of being anti-Soviet, of showing a lack of patriotism, heroism, and party spirit. They also denounced him for infusing his Russian themes “with mystical and even churchly adumbration” (Krasnov, 1985, p. 19). As a result, Ilya graduated university with poor grades, but during the 1960s he returned to his style of painting.

His controversial artistic path can be seen throughout all his life. Recognized abroad as a highly talented portraitist, he traveled internationally and worked on portraits of many important figures of that time, such as Indira Gandhi, Fidel Castro, King Carl XVI Gustav, Salvador Allende, and many others. Glazunov also portrayed famous actors and artists such as Federico Fellini, Gina Lollobrigida, and Mireille Mathieu. In 1960 and 1963, he was allowed to hold private exhibitions in Poland and Italy as well. One might ask: how was this possible during the USSR? Krasnov writes that the artist was able to travel abroad only “in order to promote a ‘liberal’ image of the post-Stalin regime” (V. Krasnov, 1985, p. 19). The Soviets sent him to Vietnam in 1966, Laos in 1967, Chile in 1973, and several other places (Rusanov, 1985). Ilya did not miss the opportunity to work on portraits of Leonid Brezhnev as well, and at some point, he became known as a court artist; however, he never identified himself as such.

While establishing himself as an artist, Ilya continued working on his own narratives and eventually was able to exhibit his artwork in Moscow and Leningrad in 1978: “For an artist, speaking his word to the world is an urgent need of the soul” (Rusanov, 1985). The painter was

often attacked by the press. In his paper, while questioning whether Ilya Glazunov was a Russian nationalist and chauvinist, Krasnov discovered the records of two visitor books collected from Glazunov's exhibitions. The books reflected the public's diverse opinions of his artwork. However, research showed that 8 out of 10 visitors responded to Ilya Glazunov's art positively (see Figure 8 in Appendices). The main remarks included "We bow low before you", "Russian in everything", describing the artist as a "Magician", a "Russian knight"[7], and a "Bard of the Russian soul". Krasnov points out that the main collective definition of Ilya Glazunov drawn from these reflections would be: "Here is the Russian spirit, here is the one that senses the true Rus'" (Krasnov, 1985, p. 26). Most of these responses directly related to the writer's love for their motherland, emphasizing the Russian nation as the greatest of all. Some compared Ilya Glazunov to famous Russian painters such as Vasnetsov, Surikov, and (of course!) Repin, but most frequently he was compared with Andrey Rublev, the iconic painter known for the liberation of the Russian spirit from the Tatar yoke, while Glazunov was credited with the "restoration of Russian culture from the yoke of 'foreign' Marxist ideology" (Krasnov, 1985, p.26).

Later, *The Sunday Times* would write about Glazunov's chauvinism and antisemitism, and how helpful the painter was to the President of Russia, Vladimir Putin, in promoting Russian nationalism. They quote Leonard Bershidsky, writing for Bloomberg News: "the power of the Church, Putin's near-monarchy, the fuzzy warmth of Soviet nostalgia and the celebration of iconic Russianness — in contrast to the 'Sunset of Europe', depicted by Glazunov as the arrival of feral-looking immigrants with their non-white faces" (The Times, 2017). That same year, Kolodny highlighted that "he is called a chauvinist and reactionary, but the artist considers

[7] In Russian, богатырь.

everyone who loves Russia to be Russian, including Levitan, Benois, and Roerich among them. He dreams of seeing his homeland strong, large, and prosperous, and fears religious wars and the onslaught of increasingly powerful, densely populated countries, against which the only way to protect oneself is to revive a powerful state, army, and navy" (Kolodny, 2017, p. 3).

Whether Glazunov was a nationalist or not is debatable, but we know for certain that "neither Stalin nor Lenin were his idols; he saw the truth earlier than many, realizing that all the leaders of the Bolsheviks were tyrants and criminals, and therefore he never, not even in his youth, praised the communists or the Party". (Kolodny, 2017, p. 2). The suffering of his family and his own suffering became the driving force for the artist, revealing the truth that, in his eyes, was the only one that had the right to exist; some of his critics, however, used both this truth and the public's adoration of the artist to advance their own beliefs and propaganda. Krasnov quotes V. Ianushin, who said: "Ilya Glazunov is a genuine Russian artist, a true patriot of his long-suffering Motherland" (Krasnov, 1985, p. 26). In fact, for Ilya Glazunov, his motherland was the people of Russia. During one of his meetings with an audience, he addressed the Russian people directly: "I am not afraid of anyone. I am in my Motherland, and I speak what I think, and my life is you." (Rusanov, 1985, 05:00). There was always someone who would write a denunciation against the artist, because, as Kolodny observes, "The artists' exhibitions became a catalyst for historical change, accelerating the collapse of the Soviet system, a fact evident to any unbiased observer. The paintings, like projectiles, eroded the fortress of totalitarianism and its artistic method, socialist realism" (Kolodny, 2017, p. 3).

During the 1960s, Glazunov participated in preserving architectural landmarks in Russia, an effort that had a dramatic impact, saving hundreds of churches from destruction. After his very first scandalous exhibition, he had been advised to try to be "softer" toward the regime and

its authorities in order to continue his art career. Kolodny writes that "the artist Ilya Glazunov had already firmly decided for himself, using his own system of artistic symbols, that our dear Ilyich was Satan… He declared that he would never paint a picture on the theme 'Lenin and Children,' and that, if it were up to him, he would fire a burst from a machine gun at the mausoleum, because Vladimir Ilyich had led Russia into a dead end" (Kolodny, 2017, p. 3). However, in spite of Glazunov's principles and his intolerance towards communists, and despite his promises to never cooperate with their propaganda, the painter had to step back (see Figure 9 in Appendices).

In 1996, Glazunov created a major art academy to teach ultra-conservative realism in painting, and shortly afterward he was chosen to lead the restoration of the magnificent Grand Kremlin Palace, which was a tremendous honor for the artist. Later, in 2013, Tom Cubbin wrote in New East Digital Archive that "Glazunov's academy is a factory for the resurgent nationalist imagery of Putin's Russia" (Cubbin, 2013, p.3), a reflection of the public reaction to Putin's praise of Glazunov and his interest in the famous painter. After a lifetime dedicated to his motherland and to the creation of art that, from the painter's perspective, reflected its only true history and culture, and after fighting for the right to tell the world this truth, Glazunov was finally offered a building in Russia in 2014 for the museum that now houses his artwork. The Museum of Soslovie serves his ideology of reviving the system of nobility, social ranks, and hierarchies: "Glazunov's obsession with a so-called Golden Age of Russian art glorifies centralized tsarist authority and a Slavic monoculture. This seems to have pleased President Vladimir Putin" (Cubbin, 2013, p. 3). If Cubbin was right, then Glazunov was not only promoting his own beliefs and values, but was also being used, repeatedly, by various authorities. Or perhaps his own values and those of the people who used him were one and the same? His

controversy was undeniable and remains so today, as audiences wonder what his narratives are truly about. Some wrote that “Glazunov is controversial because of his obvious love of things Russian and his distaste for things Soviet. He fears what is happening to Russian heritage under today’s system of government. He sees his work as an instrument to remind the Russian people of their rich national culture and traditions.” (Wills, 1987, p. 1). However, in 2000, in an interview with The Moscow Times, Glazunov said “Some groups build up my image, as if I’m a flag representing something, because it’s the best way to ’shoot’ me, …but I only tell the truth. Nobody likes to hear the truth. That’s why I’m controversial” (Ryumina, 2000, p. 1). Despite the controversy that his attitude created around him, the painter was able to reach the goal he had once written for himself in his diary, namely to “build beautiful relationships with people so they can help art!”.

In 2017, Ilya Glazunov passed away, but his art continues to speak for him, retelling his narratives to the people, because the painter believed that this was the true mission of an artist: “What matters is the spiritual values in the name of which the artist conducts a conversation with the world. The artist has great responsibility to people, to the nation, to humanity” (Novikov, 2005, p. 138).

IV. CHAPTER 3. ARTWORK OF I. GLAZUNOV

3.1. History shapes political state of mind

> An artist must, above all, understand and express his or her time period, with its balance of power, its understanding of good and evil, its ideals of beauty, its understanding of harmony of the world and the purpose of art.
>
> Ilya Glazunov. (Novikov, 2005, p. 137).

During Glazunov's first exhibition in 1957, which turned scandalous for him, the young painter displayed "The Roads of War."



"The Roads of War", 1957 (http://glazunov.ru/en/art)

His memories of escaping from the Siege of Leningrad as a child took him back in time over and over again. In his interview with Dmitrii Gordon, he mentioned that he wished someone would publish a book or make a movie revealing the truth. According to him, everything that Russians

know about besieged Leningrad is lies. He said nobody wants to speak about that time from the perspective of realism. There was nothing patriotic, no bravery, no "strong nation" in those days. People were dying from starvation and cold. As Glazunov describes, the piece of bread given to each citizen daily for survival was half the size of his pack of Marlboro cigarettes. Some people boiled leather belts, while others stole food from their neighbors. People sank to the lowest depths of morality and committed acts no one would have believed Soviet citizens capable of. Nobody would let anyone tell this truth, Ilya said; nobody could be honest. He knew better than anyone what the roads of war looked like, since he had witnessed them himself while being evacuated from his city in 1942 (Gordon, 2011).

His first exhibited painting was about that time, about that truth. Glazunov depicted a group of civilians and soldiers on the side of the road, resting and utterly worn out. People of all age, mothers with little children in their arms, the elderly who trying to prolong their lives just a little longer, the young and middle-aged, men and women, wounded soldiers – a full cross-section of humanity, yet what unites them all is exhaustion, gloom, and the darkness in their eyes. We see an old person lying on the ground, and a young girl, despite her tender age, comforting him as a responsible adult would. Perhaps the old man is already dead, since we can see his lifeless hand hanging over the dry grass, and the girl is dramatically holding her head, as if wondering what comes next. Was this old man her grandfather? Was he the only person she knew among all those gathered there? Where are her parents? Are they still alive? And if the only relative she had is now lost forever, what will her life be like as an orphan? Despite being surrounded by others, she seems utterly alone. The young woman standing next to her gazes off into the distance, as if in a trance. The old man with the long gray beard, holding a cane clearly fashioned from a tree branch, is looking down. He has no physical strength or hopes left; the old

woman sitting next to him, with the same frustration and dazed expression, is looking away. The woman holding a toddler in one arm and her son in the other is also looking away. Gaunt, hopeless, barely alive; this is the condition of the people on the canvas. We imagine they are looking at something on the horizon, perhaps a village or town that has been burned down, as the corner of a destroyed building is emphasized in the background, beside the group of soldiers. A military plane flies overhead, and one of the men points at it. Is it a plane of the Soviet Army, since no one seems to be panicking or running, or perhaps the people simply have no energy left to react? Their faces, which do not look alive or in motion but rather hardened like stone, frozen and mute, tell us more than any words could. The emotion Glazunov depicts is overwhelming in the sheer weight of its sorrow.

The colors Glazunov chose for the painting are complementary, and, despite some bright vivid forms, the painting clearly projects the gloominess and darkness of that time. While the earthy tones suggest the restful motif of people resting on the grass, the dark blues and grays of the sky, with its moving clouds, reject this calm through their dynamism and heaviness, leaving a striking contrast for the viewer to contemplate. That heavy darkness of the sky is just like the war: unexpected, dangerous, pursuing civilians and military, elderly and children, strong and weak, regardless of age, rank, or social status. The war does not care who you are; it is like a violent storm, unstoppable and ruthless, and if you are defenseless against this terrible reality, you have to run if you want to survive.

In their article *A conservative Russian lion with real mass influence: The painter Ilya Glazunov*, Twisdale stated: "…his medium is visual is significant because his ideas can theoretically cross linguistic barriers, although they have yet to do so, but they connect to millions of Russians in a way that written and spoken words never can." (Twisdale, 2016, p. 1).

Nobody else would dare say this aloud, of course, and yet Glazunov did, in a speechless, but loud manner. The anti-Soviet and unpatriotic painting was powerful and dangerous, and was burned just like the building depicted on its canvas; fortunately, we have a copy that the artist made later. One can only imagine what the regime would have done if they had seen the "Leningrad Blockade" series that Glazunov had made the year before. The tragedy of the time, which the painter relived over and over while working on his narratives, is emphasized by the drawing technique and the medium the artist chose.



Hunger, 1956, a piece of series "Leningrad Blockade". Paper, charcoal (http://glazunov.ru/en/art)

Later, in 1976, Ilya created another of the most important paintings of his career: "The Mystery of the Twentieth Century."



"The Mystery of The Twentieth Century", 1976 (http://glazunov.ru/en/art)

This painting was also not accepted by the Soviet authorities, and Ilya was "assigned" to paint railway workers and other Soviet laborers in Siberia. It was not easy to simply "erase" Glazunov's popularity and talent, as people liked him, and the Communist government actively attempted to turn him into an artist who could be useful for the party and its propaganda. "The Mystery of the Twentieth Century" had to remain confined in the painter's closet for a whole decade before it became popular abroad, where newspapers would call it "the painting that Russians never will see" (Novikov, 2005, p. 205). Therefore, what was so dangerous about this painting for the Soviets? As a correspondent of International Gerald Tribune asked: "why did Glazunov risk his hard-earned success by devoting two years of his life to creating a monumental work that has so far brought him nothing but official censure?" (Novikov, 2005, p. 205).

We can see many important figures of twentieth century Russian and world history in this painting. Nikolas II, Hitler, Einstein, Gorbachev, Madonna, and many others are depicted overlapping one another, loomed over by Jesus and an atomic explosion. By capturing the social and political state of the twentieth century, which reflected the painter's inner thoughts and emotions, Glazunov, as Novikov claims, "shocked not only officials but also friends of the artist

as well… he expressed his unique perspective on the tragic apocalyptic age" (Novikov, 2005, p. 205). The artwork reflects, from the artist's perspective, a tragedy in the world of that period, comparing it to the theater of life. War is once again depicted on the canvas of Glazunov's artwork, implying the bloody consequences that such a "performance" by the world's "actors" can leave behind after the "show."

The chaotic painting style we see no longer represents realism, yet it is not collage or surrealism either: "Unlike a typical easel painting, which reflects a certain part of the spatial world, in his (Glazunov's) works the spatial and proportional relationships of the objects depicted can be disrupted. The plot of the painting is often composed not of fragments of a single event unfolding before the eyes, but of generalized images from different periods that, when interrelated, give birth to a new artistic image. An image-metaphor, and image-symbol" (Novikov, 2005, p. 206). The symbolism here is obvious and very strong. The main message we can discern concerns the variety of worldwide revolutions across all eras. For instance, Nikolas II is depicted holding his son, who was killed during what Glazunov considered one of the darkest periods of Imperial Russia. Looting, kidnapping, murders, and most importantly, the destruction of the Empire along with its intelligentsia and sacred temples were, in the painter's opinion, the greatest tragedies of his Motherland. Glazunov also depicted Lev Tolstoy, Petr Stolypin, Rasputin as figures directly connected to the revolutionary historical moments of Russia. Naturally, Glazunov could not avoid including Lenin and his associates, since, in his view, they were chiefly responsible for the genocide of his nation. Stalin, who had already met his death, lies in a coffin, covered in the blood of his citizens, those who had been cast into the merciless jaws of the Second World War and the Gulag. The painter labeled all of them as the primary

bloodthirsty murderers of the Russian people, expressing his perspective on the history of his Motherland.

We can also read the revolutionary motifs in the depiction of Malevich's "Black Square". As noted earlier, the painter expressed significant intolerance toward abstract art, which symbolized death in the eyes of Glazunov. Many other revolutionary-themed subjects and objects can be seen in the painting, collectively carrying the main purpose, which was to kill the domestic culture that meant everything to Glazunov. Novikov quotes A. Lunacharsky: "In the field of art it was necessary, first of all, to destroy the remnants of essentially tsarist institutions like the academy of Arts…" (Novikov, 2005, p. 210). Glazunov was deeply afraid of the changes that would come with *perestroika*[8] as well: "Now official propaganda is for avant-garde art, ethnic and gender minorities and democracy. It's all the market of democracy and show business, which I hate," said Glazunov (Ryumina, 2000, p. 2). Everything coming from the democratic West was slowly but surely occupying the air around him and destroying, he believed, Russian traditions and values. Glazunov's controversy is evident here as well: he wished freedom for his fellow citizens, criticizing the party of communism and totalitarianism, yet he did not wish for the democracy that would bring such freedom from the West, as he felt it endangered national traditions. Glazunov may not even have considered the fact that he was breaking Russian traditions himself by creating a painting that represented a revolution in its own right. The painter rebelled in his own way and created his own revolution, as no one before him in the USSR had dared to interpret revolutionary themes in such an untraditional manner: "The means of the protest is found in the brushes, which are seen as drumsticks" (Kolodny, 2017, p. 3).

[8] In Russian, перестройка – a major political and economic reform in the Soviet Union in the late 1980s introduced by Michail Gorbachev.

3.2. The Russian identity in art

> After all, we can concern ourselves with universal human interests only when we develop the nation within ourselves. Before understanding universal human interests, we must first master national ones, because only after a thorough study of national interests can we distinguish and truly understand purely universal human interests.
>
> Dostoevsky, 1862 (Novikov, 2005, p. 173)

Glazunov was firmly convinced that the primary national interest was the preservation of Russian culture, traditions, and values, and that he, as a responsible citizen of his country, had to take on the role of a hero who would save that national identity, the identity of the people of Great Russia: "The role of the nation became especially clear: the onslaught of the spirituality of mass culture and modernism, ambitiously claiming to express something universal and international, was resisted only by those artistic movements that drew on the fundamental foundations of national life" (Novikov, 2005, p. 173). Glazunov's bond with Russian culture is strongly reflected in his paintings. Many of his works draw on Russian history narratives and are rooted in ballads and legends linked to his homeland since the times of Holy Rus'. Literature also plays a central role in his art, serving as a source of inspiration for the painter throughout his career, which culminated in a collection of six thousand works of art. For Ilya, evacuated from Leningrad during the siege and left an orphan after enduring severe hardship, reading the classics from his family library became a form of therapy. For a child who had lost everything, reading reminded him of who he was, where he came from, and who his family had been. The tragedy of Glazunov's life ran parallel to the tragedies of the writers he admired the most: Homer, Dante,

Shakespeare, Vrubel, Roerich, Dostoevsky, as “tragedy is the key to understanding the existence” (Novikov, 2005, p. 165).

Glazunov dedicated many of his artworks to Russian poets and writers. Among his works we can find Pushkin, Block, Lermontov, and others. Dostoevsky and his characters occupy a special place in Glazunov’s collection. In fact, he produced many portraits of this Russian writer, as he was trying to create the perfect one that would ideally capture the personality of F. M. Dostoevsky: “A large forehead with powerful supraorbital arches, like those of Novgorod cathedrals, beneath which look deeply set eyes, filled with kindness and sorrow, profound contemplation, and intense volitional concentration. A sickly complexion, a tightly closed mouth hidden by moustache and beard. It is difficult to imagine him laughing” *(*Novikov, 2005, p. 279).



Dostoevsky, 1961 (IZI.Travel. , n.d.)

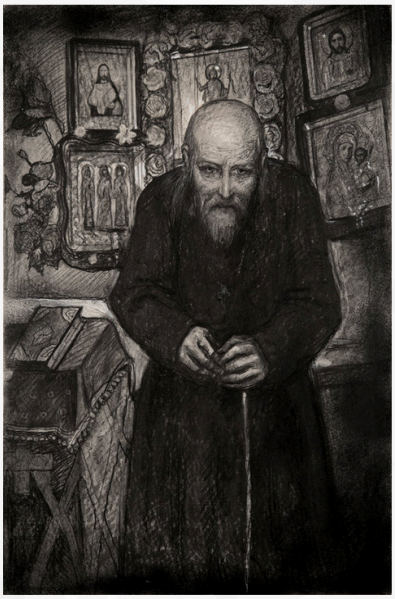
Many works were dedicated to his groundbreaking “Crime and Punishment”. Going through the artworks of the characters from “The Brothers Karamazov”, we can observe the painter trying to recreate the imagery of brothers Ivan, Alyosha, Smerdyakov. We can tell that

Ilya read this novel more than once from the detailed portraits, full of emotion and storytelling, that the master left for us. Here we can find Grushenka too, the main heroine of the story, “a plump, rosy beauty of the Russian type, a woman of bold and determined character, proud and insolent”, just as she is described in the book, with eyes full of bravery and sorrow at the same time (Dostoevsky, 1880).



Grushenka, 1982 (http://glazunov.ru/en/art)

In another painting, Father Zosima, stands in the corner of his room, surrounded by Orthodox icons, serious and very old, as “he was almost dying of weakness and disease” (Dostoevsky, 1880). The realism of Dostoevsky’s characterization is faithfully revealed on the canvas through Glazunov’s careful attention to detail. Every element of the scene, from the dim corner, the icons framing the elder, the weight of age and illness on his figure, echoes the novelist’s written portrait. In this way, Glazunov translates Dostoevsky’s literary realism into a visual language, allowing the viewer to see Father Zosima with the same intimacy that a reader would read on the page.



The Father Zosima in a Cell, 1982 (http://glazunov.ru/en/art)

Ilya could not avoid the theme of faith. Olga Konstantinovna, Ilya's mother, had baptized him in secret when he was a little child, and she revealed this to him on the day of his evacuation from besieged Leningrad, leaving her behind. She knew she would never see him again, and it was very important to her that he knew he was a Christian, just like all true Russians, as Glazunov believed. Religion would occupy one of the most important places in the painter's life from that moment on.



Alyosha Karamazov, 1982 (http://glazunov.ru/en/art)

When portraying Alyosha, he made sure the monastery behind him had all its beauty with symmetrical bell towers and crosses rising into the sky. “He was simply an early lover of humanity, and that he adopted the monastic life…” (Dostoevsky, 1880). The architectural harmony of the background mirrors the inner harmony of Alyosha himself, the youngest Karamazov brother whose gentle soul stands in contrast to the passions and doubts of his siblings. Glazunov visually depicts Dostoevsky’s portrait of a young man whose faith is deeply rooted in place, tradition, and community.

One of the main distinguishing qualities of Dostoevsky’s literature is the realism and symbolism that are so inherent to Ilya Glazunov as well. Perhaps this is why Glazunov became a painter with such a distinctive style, deeply influenced by Dostoevsky’s writing, and perhaps all of Glazunov’s personal controversy existed only because Dostoevsky himself was a controversial figure. At the First All-Union Congress of Writers of the USSR in 1934, V. Shklovsky said: “F.M. Dostoevsky cannot be understood outside of the revolution and cannot be understood other than traitor… and man, entangled in contradictions, … he was furious and disorderly in his humanity, sometimes searching for the opportunity for his chauvinism” (Novikov, 2005, p. 278). His opinion about the famous writer is remarkably similar to those we find today about Ilya Glazunov. Is this merely a coincidence?

In “The Brothers Karamazov”, Dostoyevsky’s character Ivan says that if there is no God, then everything is permitted (Dostoyevsky, 1880). Ilya Glazunov not only believed in God’s existence, but he also worked very hard to pass on his faith, which for him was undoubtedly an inseparable part of Russian culture and values. He created many works dedicated to his faith and memories, as well as to the stories that he had been told in his childhood, in which that “permission for everything” was exploited by the Bolsheviks.



Dispossession of the Kulaks (prosperous peasants), 2010 (http://glazunov.ru/en/art)

In 2010, Ilya exhibited "Dispossession of the Kulaks," sharing his perspective on what Bolsheviks had done to Russian culture. By that time, such an artwork no longer seemed shocking, although it may still have irritated some supporters of communism. "Russia has been plundered so much and continues to be plundered to this day! But the wealth accumulated by the labor of our ancestors is immeasurable. Take, for example, the icon or, as it was called under the communists, ancient Russian painting. Icons were burned, destroyed, and sold abroad. I believe the number of icons in Russia numbered in the billions" (Glazunov, 2006).



The Vandalism of the Church on Easter Night, 1999 (http://glazunov.ru/en/art)

We can see how skillfully Glazunov wove together his historical, cultural, and religious narratives in "*The Vandalism of the Church on Easter Night"*. Once again, Glazunov opens a tragic moment of his Motherland's history, reflecting the drama and darkness of the eternal struggle between good and evil. The people depicted on this canvas, who came to the Russian Orthodox church on Easter night to follow their tradition of serving God and praying, are surrounded by a group of fully armed Bolsheviks. This group consists of all manner of marginal figures who have clearly already vandalized the church and perhaps other places as well, as we can see looted goods on their bodies. The parishioners seem shocked by the group's behavior, as dogs, pigs, guns, and inappropriate posters such as "God doesn't exist", among other things, are brought into the most holy of places on one of the most holy of nights. As Novikov describes them, the parishioners are "the people…are the Russia that bore the cruelest blow of Satan's power" (Novikov, 2005, p. 255). He likens the scene depicted in the painting to an attempt to crucify Orthodox Russia, just as Jesus Christ was crucified. In his interview with Novikov, Glazunov quotes Dostoevsky: "The power of self-condemnation is, above all, strength: it indicates that there are still strengths in society. Condemnation of evil inevitably conceals a love of good: indignation at social ills and illness presupposes longing for health" (Novikov, 2005, p. 167). In order to address the problems in our society, we must engage in self-criticism and reflect on our way of living. Glazunov expressed this reflective judgment in many of his artworks, seeking to send a message to his people: to preserve Russian culture by analyzing historical facts and looking into the eyes of truth.

But religion and literature were not the only forces shaping Glazunov's identity as a true Russian in his artworks. The land of his Motherland meant everything to the painter. He never wished to leave Russia, as he believed that his entire existence was strongly tied to the soil of his

country: “I will forever remember how I was walking with my mother one day along the streets of old Petersburg,…(clouds) vast, like mountains, like castles, pink worlds, slow and smooth, towered over the city…This is one of the most vivid moments of my childhood,…and only these clouds and forest, blue and vibrating in the rays of the bright summer sun, and daisies passed like a leitmotif of life, even when darkness and grief overwhelmed my soul” (Novikov, 2005, p. 65).



The Volga, 1953 (http://glazunov.ru/en/art)

The sky played a dramatic role in the landscapes that Glazunov produced on his canvases. Even after he moved to Moscow, the “white nights” and dark gray clouds of Petersburg would follow him in his dreams. Perhaps that was another reason why the painter chose motifs from Dostoevsky’s novels, one directly related to his own feelings, since the Russian writer gave special attention to describing the weather, the sky, and the streets of Saint Petersburg. Dostoevsky described the city time and time again in his novels, and it was so familiar and special to Glazunov that it touched and inspired him to paint its streets with dark clouds and rain over the bridges, as though they were reflecting the painter’s own mood in a city whose European-style, gray-paved streets “smelled like Dostoevsky” (Novikov, 2005, p. 298).



F. Dostoevsky's Petersburg, 1956 (http://glazunov.ru/en/art)

Russian literature is filled with the symbolism of the vastness of nature, and Glazunov used the harmony of the earthly and heavenly spheres to reflect his understanding of Russian identity. For him, Russian identity and Russian soil were inseparable parts of a single whole: Russian existence. To separate the Russian spirit from the Russian land, in Glazunov's vision, would mean to diminish both. His canvases therefore do not merely depict a country, but they affirm the unbreakable bond between the people, their faith, their literature, and the land beneath their feet, which was the foundation of his entire artistic mission.

V. CHAPTER 4. GLAZUNOV'S ARTISTIC LEGACY IN THE CLASSROOM

My whole life, the whole essence of my being as an artist and person, relates to the big endless world of knowledge of my country. When I speak of Russia, I speak, first of all, of its spiritual origins, of the destinies of those artists who could only be born and created within its borders, of the mystery of this country, of its historical purpose, or its steadfastness in times of trial.

Ilya Glazunov. (Novikov, 2005, p. 192)

Ilya Glazunov is not alive anymore, but he left an incredible source of materials that could be used for creating an effective art-integrated curriculum. The diversity of his artistic expressions allows us to build a whole course in Russian studies that can allow students to experience an atmosphere in which they will not only explore the art of Ilya Glazunov and his cultural and historical narratives, but also learn how to personalize course materials. By looking into biographical details of the painter and his ancestors' history, students will be able to understand what elements affected his art and in what manner. Glazunov is an ideal candidate for becoming one of the main representatives of contemporary Russian society, one who did everything in his power to spread knowledge about his country. His controversial personality can be discussed and argued in the classrooms by exploring and reconsidering the historical evidence that shaped him. With respect to Glazunov's passion and talent, we can enrich Russian studies for educational purposes by using the painter's life experience and the incredible art collection he made. The following section addressed what a Glazunov-based course within an art-integrated curriculum could look like.

The course could focus on the development of Russian language for students of an Advanced level of proficiency, in the context of a university in the United States. According to Dengub et al. in *The art of teaching Russian: Research, pedagogy, and practice,* at such a high level of proficiency, students are not required to learn new grammatical rules; however, they need to develop their language skills by practicing it in a more academic way. For that purpose, instructors use complex topics such as the study of culture, history, and other subjects that require critical thinking, to demonstrate students' comprehension of authentic course materials and communicative skills through the target language (Dengub et. al, 2020).

This art-integrated course could be experiential and learner centered. For the enhancement of students' motivation, teachers should make it fun and involve their self-expression, so the learning experience of students will be based on engagement with joy. Through the exploration of Russian culture, history, politics, and visual art, students would develop their language skills by engaging in class discussions, demonstrating and practicing their speaking and listening skills, while also developing their cultural knowledge. The core material of the course would be based on multiple sources of Ilya Glazunov's biography, his artistic legacy, and artwork, and would provide students with authentic material that can be connected to the study of Russian identity, literature, history, politics, and religion. Through the creations of art projects, students could express themselves by demonstrating comprehension of the course materials as well.

While conducting students' needs analysis, teachers would most likely find out that students would require an introduction to art content and the creation process, since that would be essential for students who had not previously studied art before. Learning academic words based on Russian content in art, history, culture, and politics would help students comprehend

materials better and enhance their confidence, which would in turn lead to more active participation in class activities. An ice-breaker activity at the beginning of course can foster a sense of community, enabling students to get to know one another, and give the teacher an opportunity to assess learners' speaking skills.

The course, scheduled for twice-a-week, two-hour classes, throughout a ten-weeks term, can be broken into five units, each consisting of two weeks. The first week of each unit would be used for a content-based learning process, while the second week is for reflection and personalization of this content by students.

During the first unit, students are introduced to visual art in Russian culture and explore the relationship between Russian identity and nature through the landscape paintings of Ilya Glazunov and his biography. The students complete readings about the artist's life, touching on the key moments of his life and the factors that fostered the artist's love for the lands of Russia. They observe, analyze, and interpret his artworks, connecting their observations to ideas about the artists' life and discussing how one's environment can shape their identity within a specific cultural context. In addition, they are introduced to new art-related vocabulary and to reflective art-writing, using examples of art criticism from appropriate Russian media. Learners complete a guided in-class writing activity, so the teacher can assess their comprehension of the new materials. At the end of the first week of unit 1, students participate in a creative group activity where they summarize what they learned throughout the week by creating mind maps, highlighting only key ideas and giving a short presentation. During the second week of the unit, students complete their art projects by reflecting on the theme of the unit, personalizing the course content, and preparing presentations. The goal of unit 2 and 3 is to help students understand how historical events and cultural contexts shaped Glazunov's controversial

personality, his political views, and how it is reflected in his artwork. Learners explore the artist's journey through life with more details, paying attention to the historical and political details that are tightly connected to Glazunov's family roots and his career. Students continue practicing art-critique writing, and personalizing the content of the units by working on their reflections in discussions and through the individual creation of art.

In the context of Russian literature and religion during unit 4, students explore elements of Russian culture through the art of Glazunov and his biographical details that are directly related to these themes. They are encouraged to read some Russian classics, or watch some movies based on the novels of Russian writers that students would be introduced to in the class through the art of Ilya Glazunov, such as "The Brothers Karamazov" and "Crime and Punishment "of F. Dostoevsky. An in-class activity of a virtual visit to a Russian museum or (if possible) a trip to a local museum, where students can discover elements of Russian iconography, provides students with real-life experience examining religious themes. During unit 5, students summarize and reflect on what they have learned throughout the course by applying their knowledge of Glazunov's art, Russian culture, history, politics, and visual analysis. They focus on developing independent research skills and demonstrate their knowledge through the final art critique on a chosen artwork of Ilya Glazunov that has not been studied through the course.

By engaging in meaningful discussions, interpretive tasks, and creative art projects, students become active participants rather than passive recipients of information and knowledge. By giving presentations and analyzing artworks, expressing their own ideas, personalizing authentic materials, and participating in other activities that require higher-order thinking in Bloom's taxonomy, such as utilizing specific academic vocabulary and learning how to write an art critique, this course can foster students' independence in academic and real-world contexts.

Performing independent research, which includes analytical, critical, and communicative processes, fosters students' autonomy and creates better understanding of both language and the Russian cultural context (Dengub et. al, 2020). Through self-expression, collaborative work, cultural exploration through creative activities, and a sense of community and positive environment in the classroom, students will build self-confidence and reduce anxiety in the second language development process, encouraging them to engage more actively in the class activities.

By integrating art-related authentic material into the course in such a way, teachers would conclude with the scope outcomes which, in this case, are sociocultural learning, expanding academic vocabulary, developing speaking, listening, writing, and reading skills in Russian, and activating cognitive and metacognitive strategies. The curriculum highlights the central role of Russian art as it reflects culture, politics, history, and other aspects of the Russian context. Students develop a better understanding of Russian society and culture by engaging with artworks and the exploration of the artistic path and biography of Ilya Glazunov. Art-specific, historical and cultural academic vocabulary enriches students' lexical growth and increases their overall language proficiency, allowing learners to communicate in an academic manner more appropriately, with independence and confidence. In this course, students would not just simply learn by memorizing, but they would observe, compare, and analyze artworks in a variety of contexts, which increases their higher-order thinking skills. The variety of materials, creative activities, and assessments allow students to demonstrate their developed knowledge through the practice of all four language skills, and expand them through a content-based approach.

VI. CONCLUSION

Genius speaks for himself, but not only, he speaks for his entire nation. Genius lifts and bears the burden of his people, the burden of their unfortunes, their quests and lives, their historical and natural existence; and by lifting it he carries it creatively to the spiritual resolution of all its knots and difficulties.

I. Ilyin (Novikov, 2005, p. 404)

By explorating the artist's life, his beliefs, the state of his environment, culture, and the history of his Motherland that directly affected his family and the future artwork, we are able to understand why Ilya Glazunov chose specific themes for his narratives that are reflected creatively and successfully on his canvases. As Harris argues, "throughout time, the arts have been the foundation of all cultures, offering an increased and real understanding of history, perspective, and diversity. Art is the primary form of communication" (Harris, 2013, p. 15). The controversial nature of the artist left many rumors and discussions that allow us to look at his artistic legacy from many perspectives and provokes us to think deeper about how specific historical and political facts of Russia affected the lives and choices of its citizens, shaping their identities in a very unique way.

In Glazunov's artworks, we can find the consequences of wars and revolutions, a deep faith in God, and a love for Russian lands and literature that were all essential elements for the artist in his exploration of human nature. The diversity of sources that are available for us to integrate Glazunov's art into a course curriculum in Russian studies is very wide and impressive. Around six thousand artworks with very specific meanings can play a crucial role in an

art-integrated course that would enrich students' development of knowledge in language, history, culture, politics, literature, social studies, and many other complex subjects. Glazunov's visual narratives allow students to improve multiple competencies in Russian studies, while enhancing their motivation, agency, and autonomy. As Harris claims, "when students are given complex, more challenging tasks, high-level thinking and products are achieved. When students feel legitimately engaged with their learning process, the learning process itself becomes relevant and authentic to the student in the real-world connections made. Visual arts integration helps that…" (Harris, 2013, p. 7). By integrating Glazunov's artwork, which recreates the time period of Russia in the historical contexts and its cultural motifs, we enable our students to create personal connections with the content of the course.

Teachers should emphasize the importance of artwork that can demonstrate the pedagogical power of art, the type of art that teaches us culture and history and becomes inseparable from them at the same time. As Winner & Hetland put it, "The arts are a fundamentally important part of culture, and an education without them is an impoverished education leading to an impoverished society," (Winner & Hetland, p.3,). The artwork and life of this master, which dynamically and closely aligns with these educational benefits, deserves more attention in an institutional context, because creative vision opens our minds to complex ideas and embodies knowledge by living examples.

VII. APPENDICES

Figure 1. Student responses to questions regarding film, art, and music. (Hunter & Frawley, 2023).

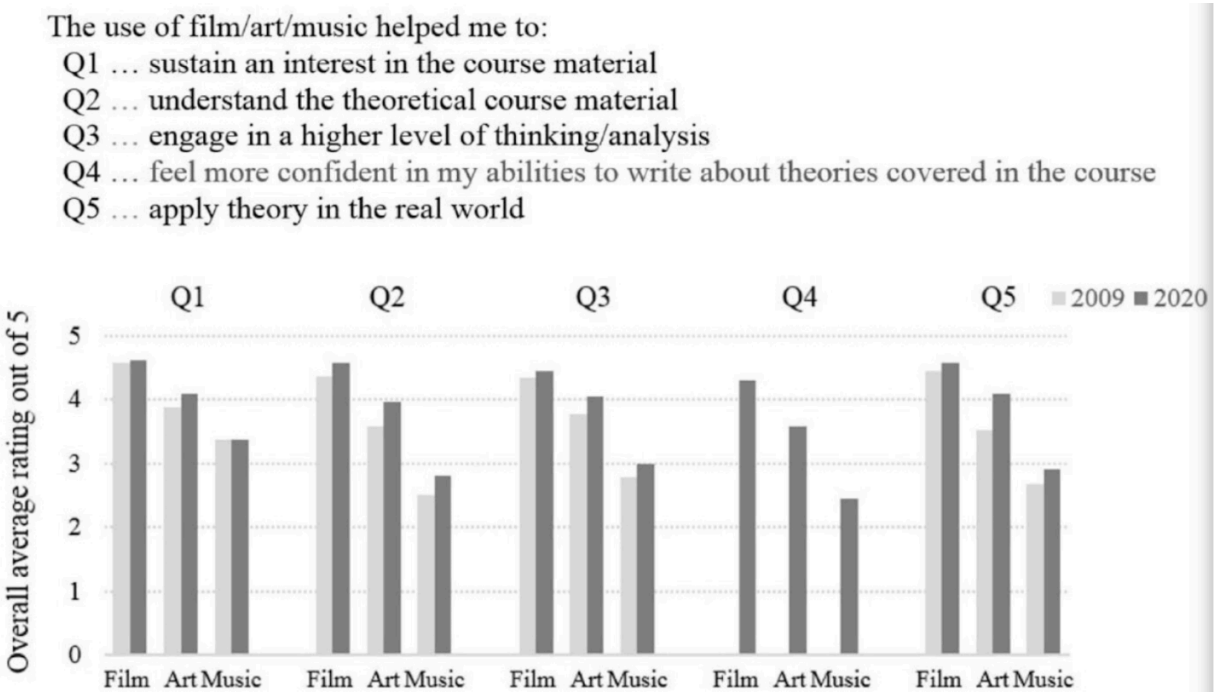


Figure 2. (Yarmakeev et al., 2021)

Thematic planning of studying the history of pedagogy in combination with recommended techniques of art pedagogy

Item no.	Examples of topics (modules) of the discipline	An art pedagogy technique in the process of studying the topic
1.	The formation of pedagogical traditions in the civilizations of the Ancient East. The emergence of the first schools and pedagogical thought.	Drawing up an illustrated letter of appeal on behalf of a student of a school in one of the countries of the Ancient East to a modern student.
2.	Problems of education in the philosophical teachings of Ancient Greece (Socrates, Plato, Aristotle). Roman philosophers and educators on the topics of upbringing and education (Seneca, Cicero, Plutarch, Quintilian)	A role play-discussion, during which "students of various philosophical schools" uphold the convictions of their "Teacher (philosopher)" on the topic: "How to educate a harmonious personality?"
3.	Upbringing, education and pedagogical thought during the Middle Ages	Mini-story “I am a student of the University of Paris from the Middle Ages”
4.	The development of education and pedagogical thought in Europe in the New Age. J. A. Comenius and the formation of pedagogical science. The pedagogical concept of D. Locke. The concept of natural human education by J.-J. Russeau. French educators on the role of heredity and public education in the development of man (K. A. Helvetius, D. Diderot)	Creation of artistic illustrations with comments on the works of J.A. Comenius “Great didactics”, J. Locke “Thoughts on education”, J.-J. Russeau “Emil, or on education”.Composition of the continuation for R. Kipling’s fairy tale “Mowgli” about how the hero’s life has developed in the conditions of human society from the point of view of supporters of various philosophical and pedagogical concepts.
5.	The development of education and pedagogical thought in Western Europe of the late XVIII - until the 90s of XIX century. Pedagogical ideas and activity of I.G. Pestalozzi. Pedagogical theory of I.F. Herbart. Development of the problems of developing and upbringing education by A. Diesterweg.	Role-playing game - discussion with elements of theatricalization: continue the argument of scientists “What is the main thing in school - education, development or upbringing?”Interview with A.F. Diesterweg on the topic "How to raise a good teacher?" with theatrical elements
6.	The main trends in reformist pedagogy at the end of the 19th and beginning of the 20th centuries in Western Europe and the USA:	Creation of a group collage on the topic: “How a reformatory pedagogy of the late XIX - beginning of the XX century able to solve the problems of the modern school?", "Loving a child means ... "
7.	The main trends in the development of education and pedagogical thought in Western Europe, the USA and East Asia in the twentieth and early twenty-first centuries.	Development of a virtual tour on the topic "Education system abroad (for example, one of the countries)
8.	Upbringing, educational and pedagogical thought in Russia from ancient times to the nineteenth century.	Analysis of proverbs about education and teaching in order to determine their relevance or controversy for modern pedagogyThe project of the art exhibition "The image of childhood in the works of artists of various eras"Staging a dialogue on the importance of education between a student at the School of Mathematical and Navigation Sciences (1701) and a modern student
9.	Education and pedagogical thought of Russia in the XIX century.	Compilation of a “photo album” on the theme “Traveling to Famous Educational Institutions of the 19th Century.”
10.	Pedagogical thought in Russia in the second half of the XIX century. Social and pedagogical movement at the 60s of XIX century. The idea of the national character of education as the basis of the pedagogical system by K.D. Ushinsky. The idea of "free education" by L.N. Tolstoy	Theatrical production "A conversation with the classics of pedagogy through time"Making a story on behalf of a student of the Yasnaya Polyana school “My day at school”Creating a multimedia clip “The image of a teacher of past eras”
11.	Education, school and pedagogical thought of Russia in the first half of the XX centuries. Theory of the collective by A.S. Makarenko	Organization and conduct of the debate: “Relations between a team and an individual. What are they like today? ”
12.	The development of the Russian school and pedagogical thought in the second half of the XX century.	Creation of a graphic symbol reflecting the pedagogical work of V.A. SukhomlinskyDrawing up a travel map on the work of domestic innovative teachers of the 1980s. Development of advertising for the developmental education system of L.V. Zankov or the system of problem education by D.B. Elkonin and V.V. Davydov
13.	Domestic pedagogy in the late XX - early XXI centuries. Modern school and the main directions of its development.	Group collage "School of the future"
14.	Final examination	Creation and protection of a book trailer for the production of historical and pedagogical content

Source: Elaborated by the authors

Figure 3. The results of the distribution of students by levels of educational motivation in two groups. (Yarmakeev et al., 2021)

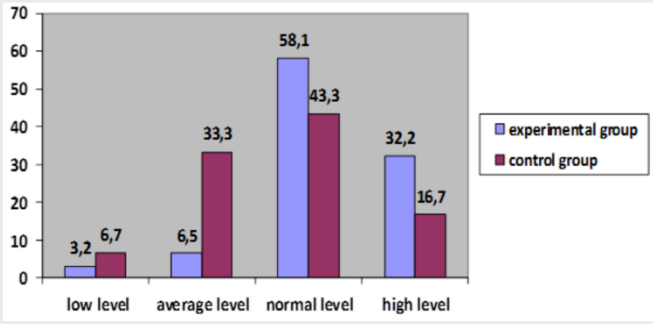


Figure 1
Distribution of students by levels of motivation
Source: Elaborated by the authors

Figure 4. The dynamics of changes in indicators before and after using the techniques of art pedagogy in the experimental group. (Yarmakeev et al., 2021)

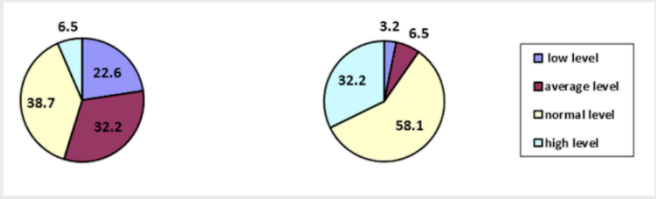


Figure 2
Dynamics of indicators before and after using the art pedagogy techniques in the experimental group
Source: Elaborated by the authors

Figure 5. (Zhang&Jia, 2022)

Variable		F	*P*-value	Scheffe *post-hoc*
Language and visual art integrated instruction	Teacher's instruction	17.534	0.000*	Language and visual art integrated instruction (4.12) > traditional teaching model (3.34)
	Curriculum and environment	22.893	0.000*	Language and visual art integrated instruction (4.05) > traditional teaching model (3.51)

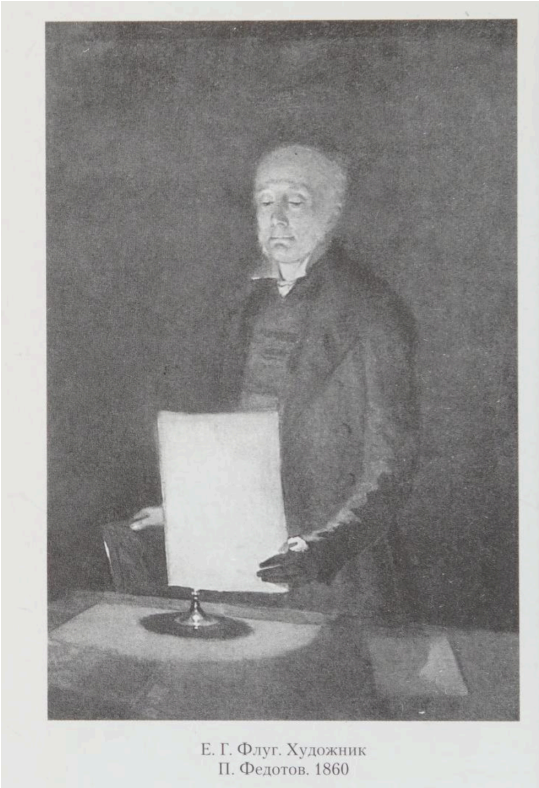
Variance analysis of language and visual art integrated instruction in language satisfaction.
* $p < 0.05$.

Figure 6. (Zhang&Jia, 2022)

Variable		F	*P*-value	Scheffe *post-hoc*
Language and visual art integrated instruction	Instructional factors	19.732	0.000*	Language and visual art integrated instruction (4.23) > traditional teaching model (3.56)
	Environmental factors	25.467	0.000*	Language and visual art integrated instruction (4.17) > traditional teaching model (3.48)

Variance analysis of language and visual art integrated instruction in language learning performance.
* $p < 0.05$.

Figure 7. E. G. Flug. The artist P. Fedotov, 1860 (Novikov, 2005).

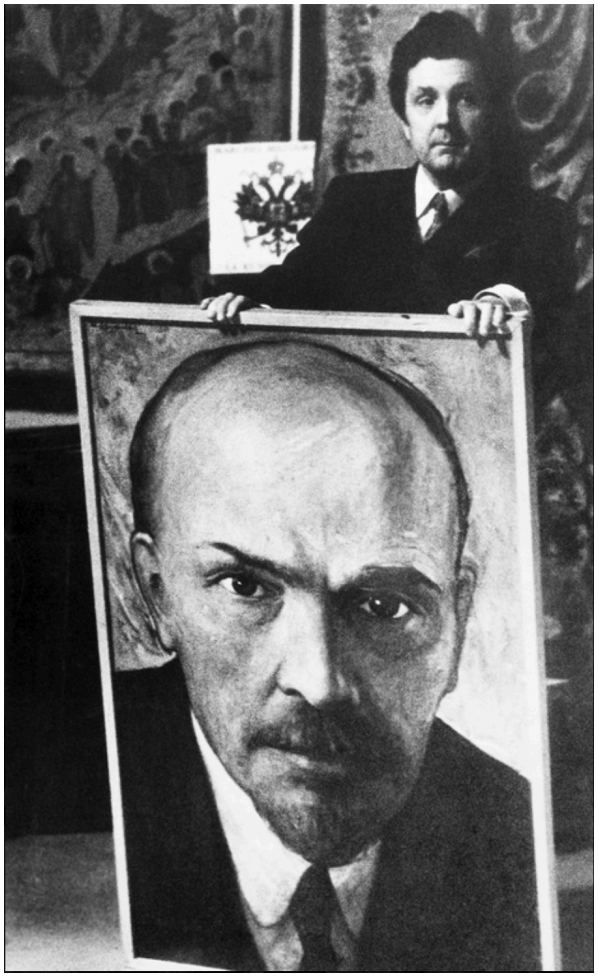


Е. Г. Флуг. Художник
П. Федотов. 1860

Figure 8. The outcome of positive and negative responses on Glazunov's art. (Krasnov, 1985).

	Moscow		*Leningrad*		*Total*	
Positive	1, 174	80. 1	428	68. 8	1, 602	76. 7
Negative	249	17. 0	176	28. 3	425	20. 4
Others	42	2. 9	18	2. 9	60	2. 9
Total	1, 465	100. 0%	622	100. 0%	2, 087	100. 0%

Figure 9. 1969. Ilya Glazunov with a portrait of V. Lenin. Moscow. (http://glazunov.ru/en/artist-and-the-world/the-artist-and-the-world).



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