



Roubaud F. A.
"Crossing the Highlanders River at Dawn",
1880

Description

Medium: oil on canvas

Size: 85 x 150 cm

Location: Prague

Price: 250.000 euros + 10% comm

Franz Alekseevich Roubaud was born on June 15, 1856 in Odessa. His father - French bookseller who moved to Russia, Alex Marcel native Roubaud; mother - Madeleine Seneck kept her house of models.

From an early age, Franz Roubaud showed a penchant for drawing. At 9 years old he was defined in the Odessa school of drawing and sketching, and in 1878 he entered Bavarian Royal Academy of Arts. Joseph Brandt became his teacher. In during the holidays, the young man annually came to Russia, traveled around the Caucasus, Ukraine, Central Asia. The Caucasus has become one of the artist's favorite topics. IN 1886 he received an order to write 19 paintings on the theme of the Caucasian Wars for Tiflis. To fulfill the order, the painter studied historical events, got acquainted with the places of battle. In the Caucasus, the artist created a whole gallery colorful images of highlanders. Sketches and sketches formed the basis of large canvases created for the Temple of Glory in Tiflis. The complexity of the job was that it was a government order and creative possibilities of the artist were constrained by certain requirements. For each picture, Roubaud was "obliged to pre-prepare sketch and submit it to the Commission and for approval of the Chief Head of the Caucasus region. "

I

n 1889, the halls of the Imperial Society for the Encouragement of Artists opened The first solo exhibition of F. A. Roubaud. It was Roubaud's heyday as masters of easel painting. The painter participated in academic exhibitions 1896 and 1898. Especially for them, several paintings were created, including including Living Bridge, Caucasian Intelligence, Crossing a Mountain River. True to the realistic ideal in art, striving to convey in all breadth the heroic past of the Russian people, Roubaud chooses to implement his designs such a kind of fine art as a panorama. He became the founder of the Russian school of battle panorama. This kind of fine Art attracted the master in that he made it possible to create monumental works in a bright form resurrecting significant events in history of Russia. Even while working on the painting "The Assault of Aul Akhulgo" (1888) for the Temple Roubaud conceived glories and soon created a panorama on the same topic. In 1891 after exhibiting this panorama in Munich, the Bavarian Academy of Arts appropriated Roubaud honorary title of professor. The artist was also awarded the Order of the Holy Michael. Then the panorama was shown in Paris, where it was a great success. In 1896, at the Nizhny Novgorod All-Russian Art and Industrial Exhibition for the panorama "Storm aul Akhulgo" built a special building. Artist N.N. Karazin wrote: "How much knowledge, talent and taste ... Gathered in the central the site of the panorama is quite a large group of artists with delight looked at all these wonders of art and with a sense of respect for their author, modest and quiet Roubaud, as if involuntarily embarrassed and even seriously afraid for the success of his brainchild. "

Roubaud, who spent 35 thousand rubles on the panorama, turned to Nicholas II asking to get it from him for 15 thousand. "Although this work and enjoyed universal success, he wrote in a petition, but material the result of this enterprise was a deficit of 11 thousand rubles.

"Lenders

artist threatened him with the sale of works in Munich under the hammer. Panorama was acquired by the Ministry of War in 1897 for Tiflis. However visitors could see her only in 1909, but not in Tiflis, but in Sevastopol, in the building of the panorama "Defense of Sevastopol." Sevastopol panorama

at that time was exhibited in St. Petersburg on the Field of Mars. In 1924

panorama "Storm aul Akhulgo", stored on a rampart in the Artillery

Historical Museum in Leningrad, suffered during the flood. In bad

In 1928, it was transferred to the Dagestan Museum of Local Lore. IN

Currently, four fragments of the panorama are stored in Makhachkala.

Already being a mature master, in the summer of 1901 the artist received an official order to create a panorama dedicated to the 50th anniversary of the heroic defense of Sevastopol in the period of the Crimean War of 1853-1856. "The task is to convey a grand plot defense of

Sevastopol, - said F. A. Roubaud, - had no predecessors, and

its resolution presents enormous difficulties for the artist. Easy to write

artist, where historical material gives ready-made and noble motives, but

depicting a heroic defense on canvas is a completely different matter. The artist must always stay true. "

Preparing to write a panorama, Roubaud carefully studied historical materials, talked with the surviving members of the defense, wrote sketches from Malakhov barrow. At his request, battle scenes were staged at the battlefields action. He set himself the task of panoramic art perpetuate the heroism of the Russian people. It was not easy for the artist to defend his design. He set himself the task of panoramic art perpetuate the heroism of the Russian people. It was not easy for the artist to defend his design. Official circles suggested creating a spectacular sight on the canvas, show several episodes of different times.

Roubaud consistently implemented one of the principles of realistic panoramic art - the principle of the unity of time, showing the moment of reflection by the defenders Sevastopol most violent assault undertaken by the enemy on June 6 (18)

1855, when the heroism of Russian soldiers manifested itself particularly vividly. And the artist came out victorious: his plan was approved. In addition to the sketch size of 1.08x11.5 m, executed in ink on paper, he created about 50 sketches. Using them

Roubaud, assisted by L. Shenchen, O. Merth, C. Frosch, by mid-November 1904

years finished work on the panorama. The opening took place on May 14 (27), 1905.

In February 1909, the panorama was put on display in St. Petersburg, and then

went to Sevastopol.

June 25, 1942 a building caught fire from a direct hit by a fascist bomb Sevastopol panorama. Saving the painting, the soldiers cut it into 86 pieces and exported them from Sevastopol in a warship.

The monumental painting was revived by a group of restorers, headed by full members of the Academy of Arts of the USSR V.N. Yakovlev and P.P. Sokolov-Scala. Since 1954, the painting is again shown in the building on The historic boulevard of Sevastopol. During the work on the panorama Defense Sevastopol, "in April 1903, Roubaud learned of his election as professor St. Petersburg Academy of Arts, head of the battle workshop of the Higher Art College Academy. "This is for me ... flattering, important and pleasant thing ... - Roubaud wrote to the Council of the Academy of Arts. - I am infinitely happy his appointment ... "

But the artist worked on the panorama and therefore only came for a while in the fall of 1903 years to St. Petersburg to get acquainted with the workshop and students. Seriously Roubaud could only take up the education of young artists in 1908.

The pedagogical activity within the walls of the workshop was combined with practical work related to the creation and installation of the panorama "Defense of Sevastopol." Together with Roubaud, his best students worked.

For great merits in the artistic activity of Roubaud in 1908 was awarded the Order of St. Anne of the 2nd degree and elected academician of the Imperial Academy of Arts.

In 1910, Franz Alekseevich began work on the panorama Borodinskaya battle ". One of the earliest references to the panorama of Borodino dates back to October 31 1909 year. On this day, at a meeting of the Imperial Russian Military-historical society argued "On ways to commemorate the centennial the anniversary of the "sacred memory of the Twelfth Year." "In November 1909, members of the aforementioned society V. A. Afanasyev and professor of the Imperial Nikolaev military academy B. M. Kolyubakin expressed to Franz Roubaud the idea of writing panorama dedicated to World War II. The artist himself (by the way, one of the first full members of the Military Historical Society) began to work on long before the formal signing in March 1911 of an agreement on creating panoramas. Already at the end of November 1909, Roubaud turned to B. for advice.

M. Kolyubakin: "Without your help, I write a decent panorama of 1812 I can't ... "For the first time, the artist visited the battlefield on April 1, 1910. In November

In 1910, Roubaud submitted to the sovereign for approval a sketch of the Borodino panorama. This is evidenced by the entry in the diary of the emperor.

After almost two years of preparatory work, the picture (the size of canvases 115x15 m) were painted in 11 months. Franz Roubaud was helped by five German painters. The canvas shows the most intense moment of the battle of Borodino - attack the French of the village of Semenovskoye at noon on August 26 (September 7), 1812. For the panorama, a building was built in the Butcher's part of Moscow according to the project military engineer P. A. Vorontsov-Velyaminov, whom he seriously helped Rubo's advice. At the end of the work, the artist wrote: "... a panorama of Borodino successful and better than Sevastopol. "

A French national who lived most of his life in Munich, Roubaud was truly a Russian artist, a propagandist of Russian art. It is by his initiative at the International Art Exhibition in Munich worked Russian department representing the best achievements of the national school of painting. After the opening of the Borodino panorama, F. A. Roubaud left for Germany and Russia didn't come anymore. Living away from the homeland, of which he was a true patriot, Roubaud did not write anything equivalent to the panorama of Borodino. Franz passed away Alekseevich Roubaud in March 1928 in Munich. Until now, the viewer is on Roubaud. "This means that the artist is remembered and known, his art is in demand.

Evidenční číslo žádosti:

38-19-03-2007-NG

ŽÁDOST

D

o vydání osvědčení podle zákona č. 71/1994 Sb. o prodeji a vývozu předmětů kulturní hodnoty,
ve znění pozdějších předpisů, pro trvalý vývoz z území České republiky

VLASTNÍK předmětu (souboru předmětů) kulturní hodnoty

Jméno a příjmení fyzické osoby/název právnické osoby:

Rodné číslo fyzické osoby/IČ právnické osoby:

Číslo pasu, státní občanství*

Místo trvalého pobytu fyzické

Vlastník k žádosti přikládá fotografie přední a zadní strany předmětu, případně podle povahy předmětu předobraz a zpodobení celku



ČESTNÉ PROHLÁŠENÍ

Prohlašuji, že předmět (soubor předmětů) kulturní hodnoty je mým vlastnictvím, není kulturní památkou ani národní kulturní památkou, evidovanou sbírkou muzejní povahy, sbírkovým předmětem ani archíválií a není mi nic známo o tom, že jde o předmět odcizený nebo hledaný.

Datum přijetí žádosti odbornou organizací:

* Vyplní se, je-li vlastníkem osoba, která nemá na území České republiky trvalý pobyt nebo sídlo.

VYPLŇUJE ODBORNÁ ORGANIZACE

Kavkazské vojsko -- obraz

Odborná specifikace předmětu (souboru předmětů) kulturní hodnoty

Název předmětu:

Autor/výrobce: F. Roubaud	Datum vzniku: konec 19. století	Provenience: ruska
Technika a materiál: olej, plátno	Rozměry vana: 85 x 150 cm	Povrchová úprava: _____
Signováno - vlevo dole: Signatura/značka/punc: F. Roubaud	Stav: dobrý	Další znaky (nápis): _____

Popis předmětu:

Scéna uniformovaných jezdců na koních přecházejících přes mělkou řeku. V pozadí skály osvětlené zapadajícím sluncem.

OSVĚDČENÍ

k trvalému vývozu předmětu (souboru předmětů) kulturní hodnoty

Podle § 2 zákona č. 71/1994 Sb., o prodeji a vývozu předmětů kulturní hodnoty, ve znění zákona č. 80/2004 Sb. se osvědčuje, že předmět (soubor předmětů) kulturní hodnoty, specifikovaný v této žádosti byl odborně posouzen a není námitek proti jeho trvalému vývozu

Národní galerie Praha

Název a sídlo odborné organizace:



Národní galerie v Praze
Staroměstské náměstí 12
110 15 Praha 1
-ce

Datum vydání: 20

plastotypové razítko:

ZÁZNAMY CELNÍHO ORGÁNU: