

design rationale

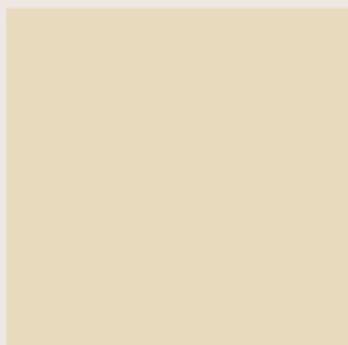
the design for my website is defined by the images that are central for the topic exploring influence of Pompeian art on the arts and culture of Russia in the 18th-19th centuries. although the main colors that would immediately convey Pompeian topic to the viewer are bright colors of Pompeian frescoes red, black, yellow, blue and green, I decided to avoid intense colors in the background because they would tire the eyes of the viewers.

the color palette is responsive to the pictures shown: it is pastel and echoes the colors in the images themselves. the background colors thus correspond with the picture but allow it to stand out and be the main focal point of the page. the text font and the layout - plain, simple, and clear - seem to be appropriate for conveying the neoclassical, classical and classicizing spirit of the topic. the main goal of this website is to serve as a catalogue of artists, objects, images, architectural projects and designs, and publications featuring Pompeian theme on the Russian ground.

my imaginary audience is widely defined but extremely narrow in fact: anyone interested in the topic.

color palette

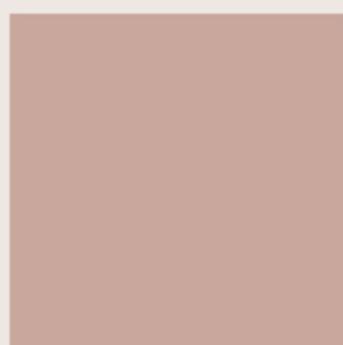
#e1d3b0
rgb: 208, 195, 188



#ede5be
rgb: 237, 229, 190



#bd9a8d
rgb: 189, 154, 141



#a59167
rgb: 165, 145, 103



#d3b984
rgb: 211, 185, 132



#d0c3bc
rgb: 208, 195, 188



POMPEII: RUSSIAN REFLECTION

LITERATURE

PICTURES

ARCHITECTURE

DECORATIVE ARTS



ABOUT THE PROJECT

In 1705, Peter the Great ordered the court nobility as well as the rest of the urban male population of Russia to shear their beards (with the exception for priests). It was one of his painful reforms which “cleaved the window to Europe”, according to the famous Pushkin line. Twenty two decades later, in 1917, the Soviet regime shut that window to the West again. For the two centuries in between, Europe has been extremely influential for Russian education, customs and lifestyles, and easily accessible for Russian travelers. It is interesting to examine the impact of one particular place - the excavation sites at Pompeii and Herculaneum - on the whole of Russian culture. This project concentrates on recorded descriptions and impressions of Russian visitors to these sites in order to trace possible shifts in their perception and to recognize importance of the rediscovery of Pompeii and Herculaneum for Russian culture. Archaeologists, courtiers, artists, poets and writers, diplomats, geographers - all were drawn to the Bay of Naples. Some were deeply in love with classical literature and with antiquities; others were more interested in ascending Vesuvius; and almost everyone wanted a souvenir dating back to AD 79. The period to be studied covers almost two centuries -from the moment when the reforms of Peter the Great opened the borders of Russia for traveling and cultural exchange until the moment when October revolution of 1917 and its consequences made the Russian intelligentsia escape in hurry.

LITERATURE ON POMPEII AND HERCULANEUM

TRAVEL GUIDES AND DIARIES

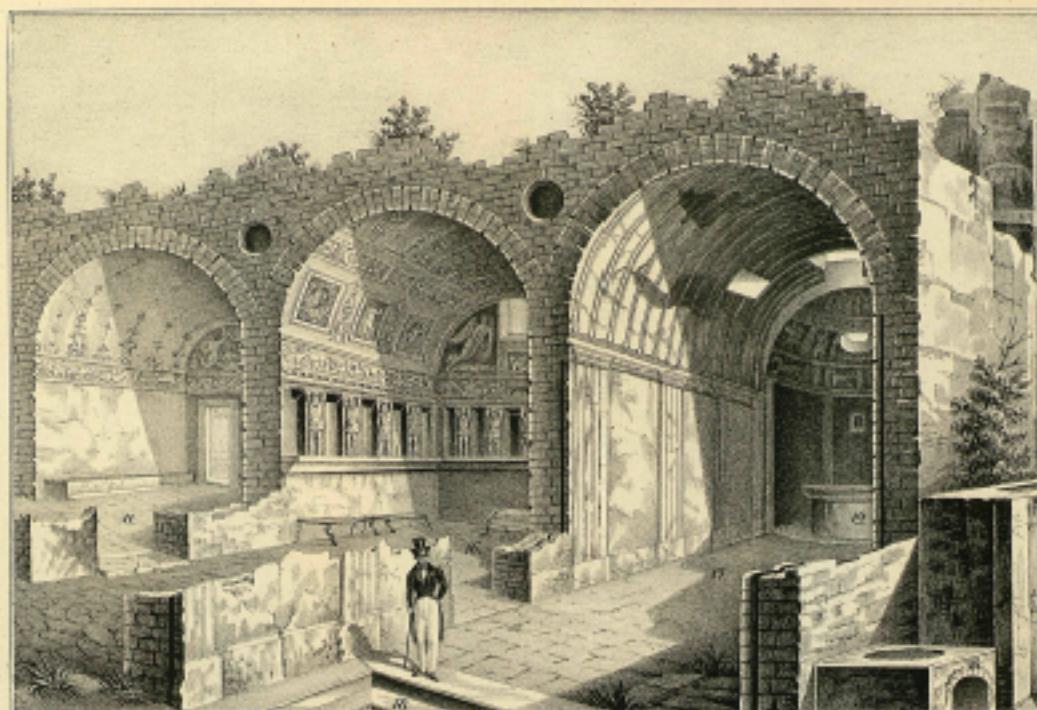
BY AUTHOR

ALEXEY LEVSHIN

VIKTOR KASSOVSKY

TATIANA WARSHER

PRINCESS DASHKOVA



ОБЩЕСТВЕННЫЕ ВАНН ВЪ РАЗРЕЗѦ.

POETRY

ПРОГУЛКИ РУССКАГО

ПОМПЕИ.

Соч. АЛЕКСЕЯ ЛЕВШИНА,
член русской группы общества российских и
иностранных.

САНКТ-ПЕТЕРБУРГ.
ПРИЧАСТИЕ КОМПАНИИ
1825.



Каменский саккос.

SCHOLARLY PUBLICATIONS



IMAGING POMPEII

BY ARTIST



BY MEDIUM

PAINTINGS

WATERCOLORS

DRAWINGS

PRINTS

<TEXT GOES HERE>