

Strand 4. Research and Doctoral Theses in Progress

Princess Maria Tenisheva's Historical Quests: Archeology, Collecting Practices and Enamelwork

Hanna Chuchvaha, University of Calgary

Abstract

Princess Maria Tenisheva (nee Piatkovskaia, 1858-1928) was known for her art patronage, the establishment of Talashkino artists' colony and workshops, and the museum Russian Antiquity. But she was also an enameller. Her most creative and productive period in enamelling was when she lived in France between 1905 and 1928. Princess Tenisheva restored old enamel techniques and worked in *champlevé*. Her research on the history of enamel resulted in writing a dissertation and obtaining a degree of Scientist-Archeologist, the highest degree in archeology in the late Russian empire.

What did spark Tenisheva's fascination with this ancient craft? Involved in the Arts and Crafts Movement, collecting, philanthropy and art patronage, Tenisheva chose a craft which was not "gender-appropriate" or even suitable for a woman of her status. In addition, her craftworks reflected neo-nationalist sentiments promoted by the empire. The paper attempts to explain the revival of enamelling techniques in the complex cultural-historical context of the Russian imperial nationalism which stimulated the interest in "native antiquities" and significantly affected the collecting practices of the time. The paper focuses on Princess Maria Tenisheva's role in archeology, collecting and enamel revival.

Key words: princess Maria Tenisheva, enameller, art patronage, collecting

In Prague, in 1930, a new book titled *Enamel and Inlay Work (Emal' i inkrustatsiia)* was published with a modest circulation of 300 copies.¹ It was a first publication of the manuscript of the dissertation, defended in 1916 at the Moscow Institute of Archeology and authored by Princess Maria Tenisheva (nee Piatkovskaia, 1858-1928). After the Revolution of 1917, the original manuscript was lost or probably destroyed by Bolsheviks. It was the reconstructed from

¹ Kn. M.K. Tenisheva, *Emal' i inkrustatsiia* (Praga: Seminarium Kondakovianum), 1930).

drafts and notes prepared it for publication by Tenisheva's friend and companion Princess Ekaterina Sviatopolk-Chetvertinskaia (1857-1942).² The monograph published two years after its author's death was devoted to the technical details of the process of creating of enamel and to history of this ancient and almost forgotten craft. Richly illustrated, it traced the history of enamel from Ancient Egypt to Medieval Europe. The author specified that "enamel craft was understudied" and required much more attention, and that perhaps the next study of enamel should be devoted to the Renaissance enamelling techniques presuming that her research was already on the way.³ Submitted to the Moscow Institute of Archeology, the dissertation was highly praised by the scientific committee. Tenisheva was awarded a gold medal and degree of Scientist-Archeologist (*Uchenyi arkheolog*), the highest degree in archeology in the late Russian empire. She intended moving to Moscow as she was offered to lecture on enamel at the Moscow Institute of Archeology, but it did not happen.⁴

An enameller herself, Princess Tenisheva restored old enamel techniques and worked in *champlevé*, which was not popular technique in Europe at the time. Her most creative and productive period in enamelwork was in France, where she established an enamelling workshop with all the equipment and necessary tools and experimented with glazing and colors between 1905 and 1928. Involved in Arts and Crafts Movement, collecting, philanthropy and art patronage, Tenisheva chose a craft which was not "gender-appropriate" or even suitable for a woman of her status. What did trigger Tenisheva's professional interest in this ancient craft?

Of noble origin, Maria Piatkovskaia was an illegitimate child. She felt immanently guilty for her arrival to this world and for complicating her mother's life. Denied any family inheritances she was bound to get married at the age of sixteen. Maria gave birth to a daughter and lived separately from her husband, who was a gambler. In 1881, after getting her husband's permission to obtain a passport to leave the country, Maria moved to Paris to pursue a singing career. She studied at the studio of the famous teacher Mathilde Marchesi de Castrone (1821-1913) and took art classes. Two years later, disappointed in a career of a singer, Maria returned to the Russian empire and met Prince Viacheslav Tenishev (1843-1903), a successful entrepreneur and exceptionally wealthy person with wide interests, a sociologist and ethnographer, a philanthropist and benefactor.⁵

Tenisheva became interested in collecting before she married the wealthy prince. Her collection of works on paper was started in the early 1880s, while she had been living in Paris. When collection reached almost a thousand watercolors, drawings and prints, constituting the most comprehensive collection of works on paper in the Russian empire, in 1897, she donated

² Jesco Oser, *Mir emalei kniagini Marii Tenishevoi* (Moskva, 2004) 45.

³ Tenisheva, *Emal' i inkrustatsiia*, p. 105.

⁴ Skleenova, *Istoriia muzeia "Russkaia starina"*, 59.

⁵ Highly educated, Tenishev wrote and published several books and supported scholarly ethnographic research and expeditions. He established the scholarly base for sociological research in Russia, founded the so-called "Tenishev's college" (*Tenishevskoe uchilishche*), and in 1900 he served a Head of the Russian Section at the World Fair in Paris. See: Larisa Zhuravleva, "Dalos' mne eto ne bez bor'by," *Prometei* 14 (1987): 65-79, p. 67.

the collection to the Imperial Museum of Alexander III (now the Russian State Museum). Tennisheva's most celebrated act of patronage resulted in the foundation of the Talashkino arts and crafts workshops and artist colony. Situated 18 kilometers from Smolensk, Talashkino, or "Russian Florence" as it was dubbed by Sergei Makovskii (1877-1962),⁶ formerly owned by Sviatopolk-Chetvertinskaia, was purchased by the Tennishev around 1897. While living in Talashkino, Tennisheva continued collecting, but now she turned to collecting antiquities and ethnographic objects.

To exhibit the artifacts she collected throughout the provinces, in 1898 in Talashkino, Tennisheva founded the Museum of Russian Antiquities and Folk Art called "The Chest" (*Skrynja*⁷). Her first collecting expedition to Central Russia conducted together with art historian and archeologist, Professor of Kyiv University, Adrian Prakhov (1846-1916) happened in 1899. In 1904-05, the museum was relocated to Smolensk and became known as the museum Russian Antiquity (*Ruskaia starina*).⁸

The growing interest in "native antiquity"⁹ was, undoubtedly, underpinned by nationalism and imperialism officially promoted by the empire since 1834, when Nicholas I (r. 1825-55) initiated the official ideology of the empire which was based on three main bedrocks, "Autocracy, Orthodoxy and Nationality", the embodiments of Russia's uniqueness. This resulted in triggering the interest in pre-Petrine Muscovy, Byzantine and Kyivan Rus's history and material culture. The specific attention to Kyivan Rus's artifacts and archeological discoveries were aimed on "Russification of the South-Western Krai", when Nicholas I officiated an archeological committee in Kyiv. His successors to the throne continued the policy of nationalism and the so-called "national revival" with an emphasis on national identity, in which Great Russians (i.e. Russians), Little Russian (i.e. Ukrainians) and Byelorussians (i.e. Belarusians) were considered the people with the same language, religion and culture.

On the other hand, the Slavophiles and their focus in pre-Petrine life and culture intensified both the intellectuals' and public's attention to medieval history, architecture and material culture. In 1843, the Holy Synod prohibited painting over ancient murals and frescoes during the restoration of old churches because priests were typically interested in repainting of old, faded and damaged by time frescoes in order to create more eloquent compositions that would be better understood by the parish.¹⁰ The ideology of nationalism that linked the Russian empire to medieval Muscovy, Kyivan Rus' and to the Byzantine empire became a foundation for the

⁶ Sergei Makovskii, "Talashkino. Izdeliia masterskikh kn. M.K. Tennishevoi," in *Talashkino. Izdeliia masterskikh kn. M.K. Tennishevoi*, ed. Sergei Makovskii (St Peterburg, Sodruzhestvo, 1905), 47.

⁷ *Skrynja* is a Belarusian word which means a wooden chest, hutch or box designed to preserve textiles and clothes in the peasant houses. The word was probably picked up from local Belarusian peasants.

⁸ Skleenova, "M.I. Tennisheva – kollektioner," 171-172.

⁹ More in detail about the term "*starina*" (antiquity) see Michael Kunichika, '*Our Native Antiquity*': *Archeology and Aesthetics in the Culture of Russian Modernism* (Boston: Academic Studies Press, 2015).

¹⁰ A. A. Formozov, *Ocherki po istorii russkoi arckheologii* (Moskva: Izdatel'stvo Akademii Nauk SSSR, 1961), 103.

development of new visuality which alluded to the so-called “native antiquity”.¹¹ In addition, the “proper” re-use of old ornamentality in church buildings now quoted pre-Petrine and Byzantine architectural décor. Hence, archeology (and restoration) became a source for providing the examples of authentic designs, ornaments and material culture which could infuse artists with new creative ideas of how to reinterpret and incorporate them into the modern visual culture.

A source book, of *Antiquities of the Russian State Published After His Majesty Emperor Nicholas I's Highest Order*¹² was published by the artist, art historian and archeologist Fedor Solntsev,¹³ in 1856. Intended for decorative artists, this six-volume edition was a comprehensive compilation of meticulously depicted items and surviving examples of medieval muscovite architectural and interior décor, ornaments and artifacts such as ecclesiastical and royal garments, silverware, chattels, weapons, and other objects found in Kremlin Armory and that pertained “to historical, archeological, and ethnographical knowledge.”¹⁴

Tenisheva’s interest in collecting antiquities and opening a museum emerged as her response to nationalist policies intensely cultivated by the empire. Her mentors and advisors in collecting were the best specialists in the field, such as the already mentioned Professor of Kyiv University Adrian Prakhov, the archeologist Vladimir Sizov (1840-1904), the artist, philosopher and archeologist Nikolai Roerich (1874-1947), and art historian and archeologist Aleksandr Uspenskii (1873-1938).¹⁵ In addition to Prakhov’s influential advise, in order to learn about the history of art and the contemporary approaches to collecting and preserving, Tenisheva read the six-volume study, *Russian Antiquities in Art Monuments (Russkie drevnosti v pamiatnikakh iskusstva)*, conducted by the archeologist, Vice-President of the Academy of Arts, Count Ivan Tolstoi (1858-1916) and art historian Nikodim Kondakov (1844-1925),¹⁶ also the proponents of

¹¹ The terms “national style”, “Russian style”, “neo-Russian style”, and “pseudo-Russian” (the latter appears mostly in Soviet and post-Soviet publications) are usually used to describe the specific styles of the visual arts in late nineteenth-century Russia, which aim to express national identity. These terms usually refer to the tendency of nineteenth-century art to reflect or re-interpret traditional forms of authentic ethnic decoration that was common in pre-Petrine Russia or speak of the late-nineteenth-century artistic reinterpretation of Russian folk arts and crafts. For more on the terminology see Karen Kettering, “Decoration and Disconnection: The *Russkii stil’* and Russian Decorative Arts at Nineteenth-Century American World’s Fair,” *Russian Art and the West. A Century of Dialogue in Painting, Architecture, and the Decorative Arts*, ed. Rosalind P. Blakesley and Susan E. Reid (Chicago: The Northern Illinois University Press, 2007) 61-85; also see the details of terms usage in Evgenia Kirichenko and Mikhail Anikst, *Russian Design and the Fine Arts 1750-1917* (New York: Harry N. Abrams, Inc. Publishers, 1991); see also use of the term “the Style Russe” and visual examples in Elena Chernevich, *Russian Graphic Design* (New York: Aberville Press Publishers, 1990) 15-37.

¹² Fedor Solntsev, *Drevnosti Rossiiskogo gosudarstva izdannyya po vysochaisheemu povelenniu gosudaria imperatora Nikolaia I* (Moskva: Tipografiia F. Dregera, 1856).

¹³ See for example, Cynthia Whittaker (ed.), *Visualizing Russia: Fedor Solntsev and Crafting National Past* (Boston and Leiden: Brill, 2010).

¹⁴ Qtd. in Kirichenko, *Russian Design*, 78.

¹⁵ Skleenova, “M.I. Tenisheva – kolleksiонер,” 168.

¹⁶ See *Russkii drevnosti v pamiatnikakh iskusstva*, izdavaimyia grafom I. Tolstym i N. Kondakovym (St. Peterburg: Tipografiia Ministerstva putei soobshcheniia A. Benke, 1889-1899).

Russian imperial nationalism. Later Kondakov would participate in the compilation of the catalogue of Tenisheva's museum in 1909.¹⁷

The leading Russian imperial artists and art critics of the second half of the nineteenth century understood the crucial role of archeology in shaping links between authenticity and the new visual interpretations and many of them were personally involved in archeological discoveries and collecting antiquities unearthed in various imperial provinces. Many objects for Tenisheva's collection came from archeological excavations which she supported. Tenisheva's archeological collection included about a thousand items which were of high historical significance.¹⁸ Thus, Sizov's digs in Smolensk area were commissioned and financed by Tenisheva. Tenisheva herself participated in the digs conducted close to Talashkino in the villages Berezniki, Lopino and Dubrovki, where the ancient Slavic objects from the tenth and eleventh centuries were discovered. She also financed archeological excavations in other provinces. Thus, sponsored by Tenisheva, Roerikh conducted the digs in Novgorod gubernia and sent to Tenisheva's museum 135 objects. In the late 1890s, Tenisheva was involved into the excavations of Desiatinnaia Church in Kyiv and together with Prakhov made some important findings. For instance, Prakhov, the promoter of the paradigm of Russian nationalism, was Solntsev's successor. He was patronized by the empire and in the 1880s Prakhov was involved in several restoration projects as well in a decoration of a newly erected Cathedral of St. Vladimir in Kyiv.¹⁹

Thus, involved in archeology and collecting antiquities for many years, at some point, Tenisheva became interested in enamel. Before founding Talashkino, she attended art classes at the Académie Julian and her teachers were Benjamin Constant (1845-1902) and Jean-Paul Laurens (1838-1921). She was an artist and designer and was interested in reviving peasant arts and crafts and was deeply involved in the Arts and Crafts Movement. Tenisheva created designs for furniture, household items and embroidery, but her real passion was enamel. Metalwork was never considered a woman's work as well as making jewelry in general. The delicate sex was supposed to wear delicate jewelry which was proudly produced by men. Jewelry-making, metalwork, and gem carving were male-dominated trades in the nineteenth and early twentieth centuries and continue to be mostly male-owned and male-directed industries today.²⁰ Tenisheva emerged as an artist without any feasible pedagogic or emotional support from her family. She started experimenting with enamel techniques in Talashkino,²¹ but her real involvement into

¹⁷ Larisa Zhuravleva, *Tenishevskii muzei "Russkaia starina"* (Smolensk, 1998), 6-7. See also Nadezhda Polunina and Aleksandr Frolov, *Kolleksionery staroi Moskvy* (Moskva: Nazavisimaia gazeta, 1997) 438-443.

¹⁸ Zhuravleva, *Tenishevskii muzei* 19-22.

¹⁹ Olenka Pevny, "In Fedor Solntsev's Footsteps: Adrian Prakhov and the Representation of Kyivan Rus'," ed. by Cynthia Whittaker, *Visualizing Russia: Fedor Solntsev and Crafting National Past* (Boston and Leiden: Brill, 2010) pp. 85-108, p. 88.

²⁰ Joanne Duberly, Marylyn Carrigan, Jennifer Ferreira and Carmela Bosangit, "Diamonds are a Girl's Best Friend...? Examining Gender and Careers in the Jewellery Industry," *Organization* 24/ 3 (2017): 355-376.

²¹ Maria Tenisheva, *Vpechatleniia moei zhizni* (Moskva: Molodaia gvardiia, 2006), 156.

enamelware happened after her immigration to France in 1905²². It was in Paris, in her mansion located on Rue Octave-Feuillet, where she was equipped with a workshop with all necessary tools to create her major art works.²³

Tenisheva was one of the first women in the Russian empire who started exploring metalwork and enamelware as an artist and scholar. There was a revival of enamelwork in the empire due to the growing popularity of Faberge intricate enamelled objects which were favored by the imperial family since Alexandre III (r.1881-1894), an avid Russifier of Western provinces and passionate advocate of all Nicholas I's nationalist policies. Faberge silverware was mostly famous for its intricate and elaborate cloisonné enamel technique. Cloisonné was an ancient process for decorating metalwork objects with colored material held in place or separated by metal strips or wire, gold or silver. It was used in the Byzantine empire and in Kyivan Rus. Cloisonné enamel was revived in the 19th century by Ivan Klebnikov's (after he acquired Pavel Sazikov's firm in 1887) and Pavel Ovchinnikov's firms which functioned before Faberge. All these renown jeweller enterprises successfully employed the so-called neo-national style which was favored by the Russian imperial court and were gaining enormous popularity abroad due to the World Fairs. Objects executed in "neo-Russian" or "neo-national" styles which reflected the imperial political message were the deliberate choice of Russian officials who, according to Karen Kettering, consistently chose to represent the empire by prominently showing them on the World Fairs. The Russian sections on World Fairs were organized by the Imperial Ministries of Finance and of Foreign Affairs, therefore, it was the Russian government alone decided what to display at the World Expositions. The designs that featured enamel often quoted ornaments found in medieval manuscripts, pre-Petrine enamels or in peasant geometric embroideries.²⁴

Probably the first woman enameller in the Russian empire was Maria Semenova, who took her father's workshop after his death in 1896 and ran his business until at least 1904 (or perhaps 1908). Similar to Khlebnikov, Ovchunnikov or Faberge, she worked in predominantly in cloisonné enamel technique and her objects also represented "neo-national" style. Fabergé, the profitable business, did not employ women jewelers. The only exceptions were Hilma Alina Holmström (1875—1936) and Alma Pihl (1888—1976), the daughter and granddaughter of August Wilhelm Holmström were, the Finnish jeweler and the senior master of Fabergé workshop. Both women obtained professional training from Holmström were and, relying on his support, were able to work as jewelry designers and workmasters at Fabergé.²⁵

Living and travelling through Europe, Tenisheva might have known about women jewelers and enamellers of the British Arts and Crafts Movement, such as Edith Dawson (1862-1929), Phoebe Stabler (1879-1955), Countess Feodora Gleichens (1861-1922), and others.²⁶ These

²² Prince Tenishev died in 1903 and Tenisheva never remarried again.

²³ Jesco Oser, "Emali Marii Tenishevoi – prodolzhenie nebol'shogo rasskaza," *Krai Smolenskii* 6 (2014): 3-15.

²⁴ Kettering, 62-63.

²⁵ Caroline de Guitaut, *Faberge in the Royal Collection* (London: royal Collection Enterprises Ltd, 2003) 40.

²⁶ Toni Lesser Wolf, "Women Jewelers of the British Arts and Crafts Movement," *The Journal of Decorative and Propaganda Arts* Vol. 14 (Autumn, 1989): 28-45.

women's aspirations indeed corresponded to what Tenisheva believed in. Even though enameling was experiencing a booming revival in the Russian empire, it seems that Tenisheva's interest in enamelware resulted after attending the European exhibits and shows of decorative arts, and especially the World Fair of 1900 in Paris, which became a turning point for the decorative arts²⁷.

When turned to enamel, Tenisheva decided to revive *champlevé* technique, which originated in medieval Europe and was present in Celtic crafts and was well used in Eastern Europe, including Kyivan Rus, Baltic region, and the territory of Smolensk area which was a part of the Grand Duchy of Lithuania before it was annexed by Muscovy in 1654. *Champlevé* was employed by Faberge, Ovchinnikov and Klebnikov too, but to a lesser degree than *cloisonné*. In contrast to *cloisonné*, in *champlevé* technique, a craftsman or craftswoman etches or carves troughs or cells and fills them with vitreous enamel. This technique was not common among the jewellers who were reviving enamel. On the other hand, involved in archeological digs, Tenisheva could own some unearthed examples of *champlevé* enamels in her collection.

Tenisheva's experiments with *champlevé* enamelling were of a professional grade and were highly evaluated by famous French Art Nouveau jeweler René Lalique (1860-1945), to whom she showed her works aiming to get his expert advice and potentially his guidance. Lalique was impressed with her works and told Tenisheva that she did not need to take instruction from him.²⁸ Furthermore, he offered his support and, in order to get accepted by the jury at the Société Nationale des Beaux-Arts, even suggested to exhibit under his name (sic) as female jewelers' workmanship was typically considered amateurish and unprofessional. Additionally, the idea that a "virtually untrained jeweler, regardless gender," could not create a perfect product that usually was produced by several specialists reduced the chances of women jewelers to get noticed even further.²⁹ Tenisheva declined Lalique's proposition, exhibited under her name, and was unanimously accepted by the jury.³⁰ She displayed her enamelware at the

²⁷ Prince Tenishev was appointed a Head of the Russian Section at the World Fair in Paris in 1900 and Princess Tenisheva was involved in many activities as his spouse but also as an artist. Tenisheva participated in the organization of the handicraft department of the Russian section at the Paris world's fair. Tenisheva, however, exceeded her mandate as a spouse and made her own impact on the Russian part of the exposition. Her personal contribution to the fair was the creation of a style russe set of balalaikas that were designed and hand-painted by the most prominent members of the Talashkino artists' colony and workshops, Mikhail Vrubel', Konstantin Korovin, Natalia Davydova, Sergei Maliutin, and Aleksandr Golovin. Two balalaikas were designed and painted by Tenisheva herself. As she reported in her memoirs, this balalaika orchestra set was well received by the public, and later it was exhibited in Tenisheva's museum, Russian Antiquity (Tenisheva, *Vpechatleniia*, 249–51). Tenisheva's set of balalaikas was listed in the catalogue of the Russian section under her name within the section devoted to musical instruments: *Catalogue général de la section russe / Commission impériale de Russie à l'Exposition universelle de 1900* (Paris, 1900), 99.

²⁸ Tenisheva, *Vpechatleniia moei zhizni*, 354.

²⁹ Wolf, 31.

³⁰ Tenisheva, *Vpechatleniia moei zhizni*, 357.

Société Nationale des Beaux-Arts, then at the Paris *Salon d'Automne* in 1907, and later she exhibited at the London Salon in 1908.³¹

Nikolai Roerich reported that Tenisheva's enamels featured a combination of unique ornaments and the ancient *champlevé* technique with a complex sculptural design which allowed the enamel to coat all sides of the figurines.³² In contrast to Faberge or Ovchinnikov's elaborate and ornate items, Tenisheva offered a sculptural objects with primitivist designs that referred to folk woodcarving. According to Denis Roche, the author of the catalogue of Tenisheva's works, *Les emaux champlevés de la Princesse Marie Tenichev* published in 1907 in Paris, she was the only artist who restored the forgotten *champlevé*, and due to her chemical experiments she created her own palette of more than two hundred colors.³³ Roche probably meant Europe, and not the Russian empire where *champlevé* was used.

Indeed, Tenisheva's designs were modern representations of the so-called "Russian style" which could be found in designs of other major artists, such as Viktor Vasnetsov, Ivan Bilibin, Nikolai Roerich, and others. However, it was not just "style russe" visible in Tenisheva's works, but also references to "Florentine" or to Italian Renaissance enamelware, to Limoges enamels of the eleventh century, and to Chinese decorative art.³⁴

In 1912, Tenisheva was elected an associate member of the Société Nationale des Beaux-Arts and became a member of the Union centrale des Arts décoratifs. In 1916, she defended a dissertation on enamel, its history and practical application. After the revolution of 1917, the museum Russian Antiquity was nationalized and the objects were distributed among the central museums in St Petersburg and Moscow. A large part of art works and artifacts was sold at auctions, many objects were transferred to the theatres for using in design sets, and the books were sent to the public libraries. Between 1917 and 1919, Tenisheva and Sviatopolk-Chetvertinskaia, along with Tenisheva's daughter and granddaughter, and the family of Prince Tenishev's son stayed in Crimea and then left the peninsula by one of the last ships with other emigrants. They settled in Paris, in Tenisheva's house, which was purchased before the revolution. Later, the family moved to a house in La Celle Saint-Cloud, which was called "little Talashkino". To make ends meet Tenisheva created enamelware for sale commissioned by renowned French jewelers.³⁵ After her death, the workshop equipment was donated to the Archeological Institute named after N. Kondakov in Prague, and her Paris house was

³¹ Jesco Oser, *Mir emalei kniagini Tenishevoi* (Moskva: 2004), 32-35; see also Louise Hardiman, "Infantine Smudges of Paint... Infantine Rudeness of Soul': British Reception of Russian Art at the Exhibitions of the Allied Artists Association, 1908-1911," in *A People Passing Rude. British Responses to Russian Culture*, ed. Antony Cross (Cambridge: Open Books Publishers, 2012), 133-147.

³² Nikolai Rerikh, "Zakliatoe zver'e (emali kn. M.K. Tenishevoi)," *Niva* 18 (1909): 340-341.

³³ In reality, there were a few jewellers who worked in this technique before Tenisheva in the 1880s in the Russian empire.

³⁴ Denis Roche, "Vyemchatye emali kniagini Marii Tenishevoi," in *Mir emalei kniagini Tenishevoi*, ed. Jesco Oser (Moskva: Izdatel'skii dom Rudentsovykh, 2004), 122-124.

³⁵ Skleenova, *Istoriia muzeia "Russkaia starina*," 60-67. See also Oser, "Emali Marii Tenishevoi".

demolished. Tenisheva's personal items, art works and her archive were lost. Today, her works occasionally appear at auctions around the world.³⁶

Tenisheva's historical quests were expressed through her interest in the history of crafts and material culture. Underpinned by the imperial nationalism, the development of archeology, collecting and exhibiting, and the acceptance women into academic institutions,³⁷ Tenisheva became a major participant of the international Arts and Crafts Movement both as a scholar, collector and artist. Her achievements were extraordinary in their scope and scale. Tenisheva excelled in all her quests and, as it seems now, her work, her philanthropy and the story of her life deserve thoughtful revisions and especially explored within the context of gender restraints and difficulties she experienced as a woman in the male-ruled art world.

Curriculum Vitae

Education:

2012 Ph.D. (Modern Languages and Cultural Studies & Art and Design); University of Alberta

Affiliation:

2019 – present Adjunct Assistant Professor, School of Languages, Linguistics, Literatures and Cultures, University of Calgary.

Select publications:

Art Periodical Culture in Late Imperial Russia (1898-1917): Print Modernism in Transition (Boston & Leiden: Brill, 2016) "Memory, Trauma and the Maternal: Post-Apocalyptic View of Chernobyl/Chornobyl/Charnobyl's Nuclear Disaster," *East/West: Journal of Ukrainian Studies*, Vol. VII, No. 2 (2020): 3-31.

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³⁶ Oser, *Mir emalei*, pp. 53-57.

³⁷ Hanna Chuchvaha, "Quiet Feminists: Women Collectors, Exhibitors and Patrons for Embroidery, Lace and Needlework in Late Imperial Russia (1860-1917)," *West 86th: A Journal of Decorative Arts, Design History and Material Culture* 27 /1 (Spring/Summer 2020): 45-72.

