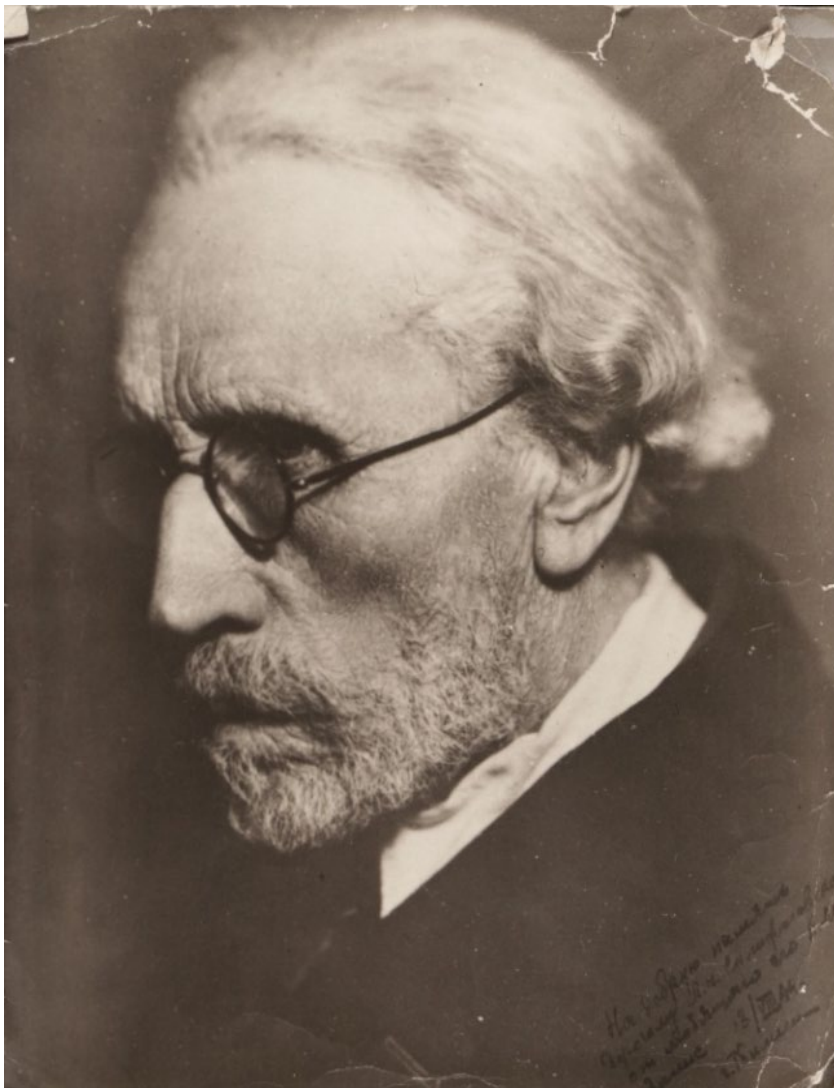


**Konstantin Zanis (1864 — 1947)**

**Historical note on the photographer**

Nino Dzandzava, 2023

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**SP1282. Portrait of Konstantin Zanis.**  
**Tbilisi, Georgia. 1944**

Konstantin Zanis was one of the most prolific professional photographers active in Georgia between the end of the 19th and the first decades of the 20th century. His work spans almost equally the Russian imperial and the Soviet colonial periods. Zanis was a photographer of the Caucasus Sericulture Station, the head of the photography unit of the Military Topographic Department of the Caucasus Military District (from 1904), and a board member of the Caucasus Photographic Society.<sup>1</sup> After the Soviet government's occupation of Georgia in 1921, he continued to work in military topography as well as participating in exhibitions. In 1936, Zanis was awarded the title of Hero of Soviet Labour.<sup>2</sup> While during the years of cooperation with the Bolsheviks Zanis' name was associated primarily with photography in the pre-Soviet era, his interests also included sericulture, apiculture, and involvement in various artistic and

non-artistic associations and societies. This study provides an overview of the complex pre-Soviet heritage of Konstantin Zanis.

The Zanis family moved from Alexandropol (today's Gyumri) to Tbilisi in 1878, when Konstantin was 14.<sup>3</sup> He received his secondary education at a secondary school in Tbilisi. In 1891, the Caucasus Sericulture Station hired Zanis as a silk unwinder.<sup>4</sup> In 1893, he was appointed as a junior sericulturist, and in 1895 as the head of one of the departments. Zanis left his job in 1903.<sup>5</sup> He devoted more than ten years of his life and career to the station's development.<sup>6</sup>

The Caucasus Sericulture Station was established in 1887 on the initiative of the naturalist Nikolai Shavrov (1858-1915) in the Mushtaidi Garden in Tbilisi. Throughout the Russian Empire, the station functioned as a centre for the systematic study of sericulture.<sup>7</sup> Its primary goals were the improvement of sericulture in the Caucasus, the study of local varieties of silkworms, teaching silk farmers, educational activities, and introduction of theoretical and practical issues to interested persons.<sup>8</sup>

The station spread knowledge about sericulture and beekeeping through training courses, practical classes and lectures, organisation of demonstrative feeding of silkworms, compiling museum collections, dissemination of educational collections, and organisation of exhibitions.<sup>9</sup>

In 1886, Tbilisian architect Albert Salzman (1833-1897) created the main building project. However, the expanded, final project of the station buildings belongs to the Polish architect Alexander Szymkiewicz (1858-1907).<sup>10</sup> The construction of the main building was completed in 1891.<sup>11</sup> Zoological, chemical and silk testing laboratories were organised, as well as a library, a museum, offices and housing for employees, and a photographic laboratory of the station. The dome of the building housed the photographic laboratory.<sup>12</sup> While working tirelessly as the director of the photographic laboratory and performing other duties at the station in 1891-1903, Konstantin Zanis produced a tremendous photographic legacy.

The photographic laboratory consisted of three sections. The first section was the largest. Windows on the north side and the glass roof provided the primary source of light. Curtains were attached to the windows and glass roof to control the light during shootings. The second section was designated for processing the negatives. The processing room was equipped with a large table, a water tap and a sink. The third section functioned as a warehouse and had no windows at all. It stored working tools, negative storage cabinets and other equipment. The laboratory possessed a camera with a Steinheil lens, several Kodak cameras and a printer (enlarger).<sup>13</sup>



**SP1001. The main building of the Caucasian Sericulture Station: front façade (retouched). Tbilisi, Georgia. 1892. Photo by Konstantin Zanis.**

The Station also maintained a microphotographic apparatus of the Reichert system in the silk testing laboratory. Negative processing rooms were also organised near the station director's office, in the semi-basement of the main building (for working in hot weather conditions) and in another building for employees.<sup>14</sup>

The photo lab performed all photographic activities related to the station's works. It developed and printed the photos produced by station employees during field trips. The laboratory supplied the station with exhibition prints, prints related to the history and pathology of the silkworm, and photographs of mulberry cultivation, silk production, beekeeping in the Caucasus, Asia Minor and Western Europe, and portraits of scientists.<sup>15</sup>

During 1888-1907, at various times, in addition to Konstantin Zanis, the head of the station Nikolai Shavrov and his employees Grigol Sundukiants,<sup>16</sup> Vladimir Ivanov,<sup>17</sup> and Vladimir Seidlitz<sup>18</sup> also engaged in photographic works performed at the station. The station's photographic collections also included photos produced by Alexander Koziulkin<sup>19</sup> and I. F. Markievicz,<sup>20</sup> neither of whom was an employee of the station. In 1907, the station published a complete catalogue of photographs from its collections.

The catalogue listed all photographs taken by the photographers mentioned above from the time of the station's founding to 1907. All entries contain the title, year of production, and the photographer's name.<sup>21</sup> This book is an invaluable resource for exploring the collections of the Silk Museum. The catalogue's publication also shows how well the station systematised its archival items and, at the same time, how much it valued the importance of the photographic medium itself.

The museum used photography for several purposes, mainly to document its activities, spread information about the ongoing works in the station locally and abroad, popularise sericulture and beekeeping, and achieve educational goals.

Photographs were almost always present among the displayed objects at exhibitions and contests that the Caucasus Sericulture Station participated in, whether in the Russian Empire or abroad. Photographs of exteriors and interiors of station buildings, photographs depicting various work performed at the station, gardens, sericulture and beekeeping farms in Tiflis and the Caucasus in general, a significant part of which were taken by Konstantin Zanis, were shown at the following exhibitions: the Moscow Zoological and Botanical and Acclimatization Exhibitions (1892), the World's Columbian Exposition in Chicago (1893), the All-Russian Beekeeping Exhibition in St. Petersburg (1893), the All-Russian Fruit-growing Exhibition (1894), the All-Russian Art and



**SP1085 . A local silkworm house. Azerbaijan, Balakan.  
1895. Photo by Konstantin Zanis.**



Industrial Exhibition in Nizhny Novgorod (1896), the Kyiv Agricultural and Manufacturing Exhibition (1897), the Paris Exposition (1900), the International Beekeeping Exhibition in Lans (1901), the Caucasian Agricultural and Industrial Anniversary Exhibition in Tbilisi (1901), the All-Russian Industrial and Craft Exhibition (1902) and the First Horticultural Exhibition in Gagra (1903).<sup>22</sup>

In addition, Zanis photographically documented materials presented by the Caucasus Sericulture Station at different exhibitions (for example, photographs of the exhibited items prepared for the All-Russian Horticulture in St. Petersburg (1890), the World's Columbian Exhibition in Chicago, and the Paris Exposition).<sup>23</sup> In some cases, the station sent Zanis to the exhibitions to photograph the items exhibited by the station and the overall course of the exhibitions. Thus, he photographed the following shows:

the All-Russian Art and Industrial Exhibition in Nizhny Novgorod, the First Caucasian Horticultural Exhibition in Tiflis (1897), the Second Caucasian Horticultural Exhibition in Tbilisi (1898), the Russian Beekeeping Society's Exhibition in Tiflis (1898), the Exhibition of Agricultural and Educational and Scientific Enterprise in Tbilisi (1899), the Horticultural Exhibition in Sukhumi, the Horticultural Exhibition in Batumi in 1900, and the Caucasian Agricultural and Industrial Anniversary Exhibition in Tbilisi.<sup>24</sup>



**SP1286. Tatars selling cocoons. Agdash, Azerbaijan.  
1892. Photo by Konstantin Zanis.**

In 1899, the Ministry of Agriculture and State Property commissioned Zanis to create models of various fruits growing in the Caucasus for the World Exhibition in Paris. The sophisticated models created by Zanis were marked by their exact likeness to the original fruits. Already in June of the same year, some of them were sent to St. Petersburg to the Ministry of Agriculture and State Property.<sup>25</sup>

Konstantin Zanis also served as an instructor at the Caucasus Sericulture Station. The instructor's functions included disseminating practical, rational knowledge in sericulture, mulberry growing, silk processing, and beekeeping, promoting the further development of this activity according to the districts allocated to the instructors, and assisting those who wished to engage in it. In order to achieve the first goal, the instructors had to supervise mulberry farms, silkworm housing and feeding, advise the silk weavers, help in cocoon sales, and engage in some other activities.<sup>26</sup> Instructors had also to conduct research and prepare reports on the state of sericulture and beekeeping.<sup>27</sup> Zanis took over the instructor's duties in 1892. The same year, together with Nikolai Shavrov, he travelled to the following districts: Elizavetpol (today Ganja), Kurdamir, Baku, Lenkoran, Aresh (today Aghdash District), Nukha (today Shaki District), and Zaqatala region (all in modern-day Azerbaijan).<sup>28</sup>



**SP7145. Silk reeling on the Italian steam looms at the Caucasian Sericulture Station. Tbilisi, Georgia. 1893. Photo by Konstantin Zanis.**



**SP1246. Weaving of silk Daraya on the local loom.  
Bakhvi, Georgia. 1893. Photo by Konstantin Zanis.**

1894, as an instructor, Zanis visited Kakheti, Zakatala region and the Nukha, Aresh and Gori districts. In the following year, in addition to Kakheti and Zakatala region, he went to the Black Sea region and Borchalo district. Zanis visited the Black Sea region seven times during 1896-1902.<sup>29</sup>

Zanis published the reports of the instructional activities in the Station's periodical "Trudy Kavkazskoi Shelkovodetvennoi Stantsii". In 1894-1904, he published three reports: "Report on a trip to the village of Atskuri of Tiflis Governorate",<sup>30</sup> "Report on a trip to Gori District, Kakheti and Zakatali Region,"<sup>31</sup> and "Sericulture and beekeeping in the Black Sea Region in 1897".<sup>32</sup>

Zanis was directly involved in curating exhibitions and competitions organised by the Sericulture Station. He curated an Exhibition and Competition of Sericulture Products in Dranda in 1898<sup>33</sup> and in Sukhumi and Nakhichevan (Yerevan Governorate) in 1899.<sup>34</sup>

In November 1897, a horticultural exhibition took place in Tiflis. It was the first Caucasian horticultural exhibition organised by the Caucasian Department of the





**SP1056. Mulberry twigs with wild white berries.  
1900. Photo by Konstantin Zanis.**

Imperial Russian Society of Horticulture (the department chaired by Nikolai Shavrov). Konstantin Zanis was among the exhibition's organising bureau members housed by the Sericulture Station.<sup>35</sup> At the end of the exhibition, gardeners, foresters, landowners, farmers, beekeepers, winemakers, the best gardens, estates, agricultural plantations, educational institutions, as well as the Caucasus Sericulture Station (for three-year-old Japanese and Chinese mulberry saplings and well-grown mulberry trees of various forms) were awarded diplomas. Konstantin Zanis also received a small gold medal for his viticulture and winemaking photographic collection, which, according to the newspaper reviewer, were of great importance for studying viticulture and winemaking in the Caucasus.<sup>36</sup>

In 1898, Zanis put great effort into organising the first Caucasian Horticultural Congress. The Caucasus Sericulture Station provided the office for the organising bureau of the congress,<sup>37</sup> of which Zanis was a member.<sup>38</sup>

Although Zanis left his job at the Caucasus Sericulture Station in 1903, he maintained his connection with sericulture for much longer. In April 1915, he was elected as the treasurer of the Caucasus Sericulture Society, founded in the same year.<sup>39</sup> The Society



**SP5001.24. Different system hives at the Caucasian Sericulture Station educational apiary. Tbilisi, Georgia. 1900. Photo by Konstantin Zanis.**

aimed to develop sericulture and silk industry in the region. The initiator of its establishment was a sericulturist, Ioseb Kutateladze — Zanis's former colleague from the station.<sup>40</sup>

Zanis was also a member of the Caucasus Beekeepers Society. In 1898, Zanis was elected a member of the Bureau of the Tiflis Session of the Beekeepers' Congress.<sup>41</sup> Within the framework of the congress, his task was to organise an apiculture exhibition. A special pavilion was organised near the Caucasus Sericulture Station for exhibition purposes. All famous local beekeepers expressed their wish to participate in the exhibition held at the building of the Caucasus Sericulture Station.<sup>42</sup>

Presumably, Zanis's interest in apiculture started after engaging with the Caucasus Sericulture Station. The station greatly influenced the development and improvement of sericulture and apiculture industries in different parts of the Russian Empire.<sup>43</sup>

The apiary at the Station was established in 1889 when the head of the Sericulture Station, Nikolai Shavrov, was commissioned to curate the (fourth) section of sericulture and beekeeping at the Agricultural Exhibition in Tiflis. Shavrov took the initiative to set up a small demonstration apiary at the station, build a pavilion and plant honey plants.



**SP5002.129. Transferring a swarm from the log to the beehive at the Caucasian Sericulture Station. Tbilisi, Georgia. 1893. Photo by Konstantin Zanis.**

As a result, the station launched an anatomical and biological collection of bees, which led to further apiary collections and a herbarium of honey plants. Most Caucasian beekeepers participating in the exhibition supported the station's initiative to donate their exhibition materials to the station for the apiary and the museum. At the end of the exhibition, the station also received honey collections and local models of beehives. These new assets enriched the station's library with beekeeping-related resources.<sup>44</sup> The beekeeping farms grew gradually over time. 1902 the apiary comprised 96 bee families and was divided into training and production units.<sup>45</sup>

From 1890 on, along with sericulture courses, the Station began offering beekeeping lectures. Initially, the courses ran without a defined program, but starting from 1891, they refined and pursued a developed program, approved by the Minister of Agriculture and State Property.<sup>46</sup>

After leaving the service in the Caucasus Sericulture Station, Konstantin Zanis did not lose interest in the field. In January 1914, a small credit union of beekeepers was established in Tbilisi. The founding meeting elected Konstantin Zanis as the chairman of the board.<sup>47</sup> The Caucasus Sericulture Station provided the union with an office.

In April 1914, for one year, Zanis became a member of the Council of the Caucasian Beekeepers' Society.<sup>48</sup> At the May meeting, the society elected a commission consisting of Konstantin Zanis, Grigol Sundukiants and Vladimir Seidlitz. The Society commissioned them to create and furnish a museum on the Caucasian Beekeepers' Society's premises.<sup>49</sup>

At the September 1914 meeting of the Beekeepers' Society, Zanis read a report on honey production in the subtropical region of the Caucasus. He observed that the highland regions produced honey of higher quality than the plains.<sup>50</sup>

In May 1916, Zanis suggested that the society published a short illustrated guide to apiculture.<sup>51</sup> The council responded to the proposal positively. The Beekeepers' Society resolved the publication to get ready, but published after the end of the First World War.<sup>52</sup>

At the same meeting, attendees discussed a circular issued by the Department of Agriculture, by which the department requested the public to share detailed information about hives, workshops that manufacture beekeeping equipment, the possibility of raising their production level and establishing new workshops. In order to prepare the required report, the council created a commission, which included Konstantin Zanis, along with other members.<sup>53</sup>

While still working at the Caucasus Sericulture Station, Zanis took many photographs of apiculture. By the 1910s, he had an extensive collection of photographs related to the subject, which the Caucasian Beekeeping Society used to publish an album of the selected photographs titled "Album of Caucasian Beehives" ("Albom Kavkazskikh Pasek"). The album, forwarded by Konstantin Gorbachev, an apiculture specialist and a colleague of Zanis from the Caucasus Sericulture Station, does not contain the date of its publication.<sup>54</sup> However, it was most likely published in 1915 or 1916. In May 1916, the Caucasian Beekeeping Society received a note of gratitude from Nikolai Romanov for the album.<sup>55</sup> Since Nikolai Romanov (the younger) received his Caucasus viceroy position at the end of August 1915, one must assume that the album saw daylight sometime between August 1915 and May 1916.

"Album of Caucasian Beehives" includes 48 photos that Zanis had been shooting in Lenkoran, Dusheti, Borchalo, Akhaltsikhe, Nukha, Shusha and other districts, Adjara, Guria and Imereti, Baku and Tbilisi governorates, Dagestan and other spots in the Caucasus. They depict Caucasian hives, bee farms, and the migration of nomadic beehives. In most cases, the entourage of beehives are immersed in fascinating landscapes that depict people: beekeepers, landlords, farmers, their family members,





**SP1277. A young Armenian woman in the national silk dress. Shamakhi, Azerbaijan. 1893. Photo by Konstantin Zanis.**

and children. These photographs do not present people as figures to comprehend the spatial scale of the area. Rather, the images reflect the photographer's gaze and speak about the author's ethnographic interest. With these photographs, Zanis, in addition to issues related to beekeeping and agriculture, observes the Caucasus indigenous population, learns their character and cultural traits with an outsider's gaze, and characterises them as crucial but often not positive attributes for the development of farms. In the descriptions of the photographs and the reports about the travels, Zanis refers to the people involved in farms using the (now pejorative) imperial vocabulary of the time: "tuzemets or tuzemni" (meaning locals).

"Album of Caucasian Beehives" is the only typographically printed album published in Zanis's lifetime. Georgian archives and museums have some other albums of the photographer, although those are not typographically printed but richly garnished, non-mass-produced photographic compilations.<sup>56</sup>



Konstantin Zanis was also a member of the Caucasus Department of the Imperial Russian Geographical Society. In July 1914, the head of the department, Grigorii Chursin,<sup>57</sup> travelled to Karachay for ethnographic research and to study the economic situation of the Karachay people.<sup>58</sup> Accompanying him were Konstantin Zanis, assigned to take photographs of Karachays, their daily life and activities, and Konstantin Gorbachev, whom the Caucasus Sericulture Station sent to observe the apiaries of the Sukhumi region.<sup>59</sup>

Zanis' rich artistic heritage shows how extensively he used photography to visually document various events and circumstances. At the same time, photography was an opportunity for artistic self-expression for him. Zanis significantly contributed to the recognition of photography as an artistic medium in Georgia. He enhanced the artistic standing of photography as an independent artist and an active member of the Tiflis Fine Arts Society, founded in 1912.<sup>60</sup> The statute of the society was approved on May 15, 1912 and the first general meeting was held in September that year.<sup>61</sup> Among the board members of the Fine Arts Society were Konstantin Zanis, Richard-Karl Sommer,<sup>62</sup> Boris Shebuev,<sup>63</sup> A. A. Sidorenko, Konstantin Gorbachev, M. I. Savenkov, Pavle Tumanishvili,<sup>64</sup> Alexander Matiashevich,<sup>65</sup> Mikael Mikaelian(ts),<sup>66</sup> and the chairman Fiedor



Agapiev.<sup>67</sup> In addition to Zanis, the council included two more photographers: Dimitri Ermakov and Eduard Klar.<sup>68</sup> At the initial stage, Zanis was assigned the temporary duty of a librarian.<sup>69</sup> Later, Zanis also served as the treasurer of the society.

Unlike other earlier and later societies in Georgia, the Tiflis Fine Arts Society was open not only to professional artists but also to people who engaged with art on different levels ("true art lovers", according to Konstantin Gorbachev).<sup>70</sup>

The society aimed to promote the development of the fine arts in the Caucasus. Therefore, its members planned to organise art exhibitions, lectures, literary, musical and artistic evenings, to get commissioned jobs in painting, sculpture, architecture and photography, and to establish a school and atelier serving real members, amateurs and students. Unlike many other artistic societies, the Tiflis Fine Arts Society prohibited playing cards and lotto and all sorts of gambling, which, according to many, would harm the society's development. The statute of the society, published in Tiflis in 1912, was available for distribution at Konstantin Zanis in the Caucasus Military District Headquarters's photography.<sup>71</sup>

The first event of the Society's artistic program was considered to be an exhibition of artistic posters, advertisements and other graphic works. Konstantin Zanis collected Russian and other foreign posters for many years, and by 1912, he already owned a



**SP1124. Feeding of first age silkworms with local method.  
Mashtaga, Azerbaijan 1892. Photo by Konstantin Zanis.**

rich collection. The society approached him to present his absorbing collection at an exhibition organised under the auspices of the society.<sup>72</sup> By curating this exhibition, the society hoped to receive income, which would provide significant support in the early days of its existence.

As the second part of the activities program, the society scheduled the exhibition of the works of local artists and, later, of the photographs and works of fine and applied arts. After acquiring its own premises, the society also planned to arrange a permanent exhibition of paintings, practical photography courses and weekly artistic evenings.<sup>73</sup>

The program topics discussed at the first general meeting of the society show how much attention the founders paid to photography and also how vital the role Konstantin Zanis would have played in the society's life.

About a year and a half later, in January 1914, a posters and lithograph exhibition opened in Melik-Azariantsi house, displaying three main collections. Among them were architect V. Gritsenberg's collection, comprising mainly German posters, advertising posters by Caucasian, Russian and other foreign authors, and Konstantin Zanis's collection of graphic works. According to the reviewer, "The collection is what all of us would have assembled for a few dozen rubles at any time if we had subscribed to magazines like *Jugend*, *Kunst*, etc., cut out illustrations and pasted them on grey wrapping paper over the years. It is difficult to say what the photographs of ordinary oil paintings, reproductions of purely pictorial portraits, and so on, do with decorative arts. There are a lot of such reproductions in the K. Zanis collection."<sup>74</sup> The reviewer criticises the Zanis collection, and most exhibited objects, questioning their creative value and concluding that viewing such collections would be more enjoyable in one's office than at an exhibition.<sup>75</sup>

Over the years, Zanis actively participated in the life of the Tiflis Fine Arts Society. In 1916, chairing a meeting, Zanis presented the attendees with a financial report for 1913-1915. At this time, he continued to function as the treasurer of the society.<sup>76</sup> In the three years, the income of the society amounted to 2029 rubles and 35 kopecks, and the expenditure comprised 1597 rubles. According to the election results held at the same meeting, Zanis, Konstantin Gorbachev, M. I. Savenkov, Boris Fogel,<sup>77</sup> A. A. Sidorenko, Boris Shebuev, A. N. Mirzoev, S. L. Suvorov and photographer Samuel Michnik were elected as board members of the society (Zanis remaining treasurer at the same time). A. I. Ulianov, Mikael Mikaelian(ts) and photographer Eduard Klar were appointed members of an audit commission.<sup>78</sup>

At one of the board meetings in 1916, which Zanis also chaired, it was decided to hold an exhibition at the end of the year. Artists Boris Fogel, A. A. Sidorenko, Amayak Akopian,<sup>79</sup> Konstantin Tir,<sup>80</sup> M. I. Savinkov, Mrs. Valishevskaja, Mrs. M. K. Zanis, Ms. Shults, Boris Shebuev, Gigo Gabashvili, Nikolai Sklifasovskii<sup>81</sup> and others expressed their desire to participate in the exhibition.<sup>82</sup> Very little information is available about the understudied careers of the female artists mentioned above.

In 1916, Konstantin Zanis, together with the doctor of medicine Edmund Sobestianskii, the Real Civil Advisor Alexander Gurko, Collegium Secretary Georii Shustov and engineer-technologist Nikolai Budaevskii founded the Caucasian Photographic Society in Tiflis.<sup>83</sup> In February 1916, they sent the statute draft to the governor of Tiflis and requested registering the Society.<sup>84</sup> The Tiflis Governorate (Governor's Representation)<sup>85</sup> approved the statute on March 30, and the society was officially established.<sup>86</sup>

According to the statute, the society had several objectives: following the news on photography's success; promoting the development of photographic skills; photographing antiquities, picturesque places, different ethnic groups, their customs, activities and local events; and bringing amateur photographers together.<sup>87</sup>

To achieve these goals, the society intended to hold a number of events, including hearing and discussing reports on photography and its uses; holding photographic contests; permanent and mobile exhibitions; creating a museum; organising public lectures and photography courses; maintaining a library, pavilion, laboratory and photographic equipment warehouse for members; establishing society departments in different areas of the Caucasus, and the publication of albums, biographical studies and periodicals.<sup>88</sup>

The Caucasian Photographic Society consisted of honorary and real members. The members may have been representatives of both sexes. Members had the right to take photographs anywhere in Russia except where photography was prohibited by law. They were also given the right to purchase chemical reagents necessary for the photographic process. Annual tickets issued to members by the board of the society confirmed those rights.<sup>89</sup>

On May 13, 1916, the first general meeting of the Caucasian Photographic Society took place in Tiflis. Those wishing to join the society had to apply to the residential addresses of Konstantin Zanis (3 Loris-Melikov St.) and Nikolai Budaevskii (9 Vardisubani St.) or the Gankevich store on Golovinsky Avenue and the Photographic Department of the Caucasus Cooperative<sup>90</sup> on Yerevan Square.<sup>91</sup>

In a few days, at the first meeting of the society's board, Vladimir Ivanov was appointed the assisting chairman of the board, S. V. Efremov as the secretary, and Samuel Michnik as treasurer.<sup>92</sup> In order to create a photographic cooperative, the Council determined that the society should request the statutes of the Odessa and Vologda cooperatives. It was also decided to collectively order photographic materials from England for the members (mainly negative plates and printing paper). At the meeting, Nikolai Budaevskii and Konstantin Zanis were assigned to develop photographic contests and excursion programs. By this time, the society consisted of 50 members.<sup>93</sup>

On June 3 1916, under the chairmanship of Nikolai Budaevskii, the society held its first regular meeting, which began with Edmund Sobestianskii's report on cinematography. The speaker talked about the basics of cinematography and the history of the origin and development of the medium. He presented a pre-cinema object known as a stroboscope (or zoetrope) and dated 1832 as well as a Debie film camera to the members of the Society. However, due to the interruption of the electricity supply, he could not show the footage he shot with the Debie and demonstrated only the film before the members.<sup>94</sup>

The meeting also discussed the project developed by Vladimir Ivanov on photographic competition rules, which led to intensive debates among Ilya Zdanevich, Eduard Klar, K. S. Sarkisov and others. The debates also covered copyright issues of the competition works. The Society planned to organise the contest in the fall of 1916. It was open to every interested person, and participation was free of charge. The competition program included the following sections: 1. Fiction photography: genre, portrait, landscape; specific subjects: wind, moonlit night, sadness and one additional topic picked by the participant; 2. Documentary photography:<sup>95</sup> photographs depicting the characteristics of the Caucasus regions and works presenting Caucasian crafts, customs, monuments, and antiquities.<sup>96</sup>

So far, it has been impossible to trace more materials about the other activities of the society. We are also unaware of how upcoming political changes, such as the establishment of the Democratic Republic of Georgia and, later, the country's occupation by the Soviet forces — influenced its existence. At the moment, based on newspapers and archival documents, the following members of the society have been identified: Konstantin Zanis, Edmund Sobestianskii, Alexander Gurko, Georgii Shustov, Nikolai Budaevskii, Samuel Michnik, Vladimir Ivanov, S. V. Efremov, Ilya Zdanevich, Eduard Klar and K. S. Sarkisov. The role of Konstantin Zanis in establishing and operating the Caucasian Photographic Society was undoubtedly significant. However, further researching Zanis's work for the society still lies ahead.



Zanis has been awarded several times for his fruitful creative work over his long career. In 1897, he won a bronze medal for children's portraits at the First Caucasian Photographic Exhibition and earned the favour of the reviewer of the "Fotograf Liubitel" magazine. According to the review, the four photographs exhibited by Zanis showed laughter and tears naturally and in a very characteristic way.<sup>97</sup> At the Caucasian Agricultural and Industrial Anniversary Exhibition in Tiflis, Zanis was awarded a small gold medal "for work and knowledge".<sup>98</sup> For photographing the visit of the Russian emperor to Tiflis in March 1915, Zanis, who still served as the head of the photography Unit Military Topographic Department of the Caucasus Military District, was given the "highest gratitude".<sup>99</sup>

This study provides an overview of only the first half of Zanis' creative career. Many accounts of his multifaceted activities have become available to readers for the first time. A deep analysis of the complex visual legacy left by Konstantin Zanis requires an interdisciplinary approach. The study of the photographer's biography, his later professional activities, and the assessment of his work's aesthetic and other aspects should become the subject of further research.

**All the photos are taken from the State Silk Museum photo collection.**

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<sup>1</sup> *Kavkazskii Kalendar na 1904 god: 59-i god*. Tipografiia A. V. Kutateladze, Tiflis, 1903. p. 496.

<sup>2</sup> Gersamia, Giorgi. [http://www.photomuseum.org.ge/zanis/index\\_ge.htm](http://www.photomuseum.org.ge/zanis/index_ge.htm). Last accessed: 16.08.2023.

<sup>3</sup> Ibid.

<sup>4</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatel'nost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 193.

<sup>5</sup> Ibid.

<sup>6</sup> Another Zanis also worked at the Station — Alexander Matveevitch, assumably the brother of Konstantine Zanis (as they share a patronymic name). He graduated from the courses of the Mikhailov Crafts School in Tiflis. He got a mechanic's job at the Caucasus Sericulture Station in 1892. Alexander Zanis died in 1903 (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatel'nost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 194).

<sup>7</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatel'nost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 69.

<sup>8</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatel'nost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 68.

<sup>9</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatel'nost s 1887 po 1905 god. Chast 2. Deiatel'nost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 28.

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<sup>10</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 84.

<sup>11</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 85.

<sup>12</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 87.

<sup>13</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 106.

<sup>14</sup> Ibid.

<sup>15</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 17.

<sup>16</sup> Sandukiants, Grigol — sericulturist, amateur photographer. He received a secondary classical education. In 1892, he began to work on the silk unwinder at the Caucasus Sericulture Station. In two years, he was promoted to junior and in 1899 — to senior sericulturist. In 1903, Sandukiants was appointed to the position of head of the department (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 194).

<sup>17</sup> Ivanov, Vladimir (1866-?) — studied at the Alexander's Educational Institute in Tiflis. He mastered sericulture at the Caucasus Sericulture Station and in Western Europe. Ivanov started to work at the Station as a microscopist's assistant. In 1893, he was promoted to assistant microscopist and, by 1905, combined the assistantship with managing the technical cabinet and the various technical assignments at the station, where he also served as an instructor. Ivanov is the author of the publication *Nastavlenie k razmotke kokonov.* Tipografiia K. P. Kozlovskogo, Tiflis, 1899. He was a member of the Caucasian Photographic Society (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 192).

<sup>18</sup> Seidlitz, Vladimir — studied at the Real School of Stavropol. In 1895, he got a junior microscopist's job at the Caucasus Sericulture Station. The following year, he was transferred to the position of a junior and in 1899 — of a senior sericulturist (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 197). After 1894, the premises of the Caucasus Sericulture Station were built under the supervision of Seidlitz and according to his projects (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 99). Seidlitz created models of Caucasian beehives, constituting part of the station's museum collections. He designed the models at the station's laboratory according to Zanis's photographs and Nikolai Shavrov's drawings (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Appendix 2. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 168).

<sup>19</sup> Koziulkin, Arkadii, graduated from the Faculty of Physics and Mathematics of Novorossiysk University in 1875. In 1876, he started working in the Ministry of Public Education divisions. At various times, Koziulkin was the inspector of Olga Fiedorovna's women's gymnasiums and progymnasiums in Tiflis, as well as the director of the Tiflis 3rd Boys' Gymnasium. In 1903, he became the chairman of the pedagogical Council of the Tiflis 4th women's gymnasium.

<sup>20</sup> A person with the same last name and the initials — Leonid (Ignatievitch) Markievicz, appears in the 1905 list of employees of the Caucasus Sericulture Station. He completed a three-year class at the Alexander's Educational Institute in Tiflis. Markievicz got acquainted with sericulture at the Caucasus Sericulture Station, where he was hired as a microscopist in 1893. Markievicz quit the job at the Station in 1898 (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 195).

<sup>21</sup> *Katalog kollektsii fotograficheskikh snimkov kavkazskoi shelkovodstvennoi stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1907.

<sup>22</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1906. pp. 252-260.

<sup>23</sup> *Katalog kollektsii fotograficheskikh snimkov kavkazskoi shelkovodstvennoi stantsii.* Tipografiia K. P. Kozlovskogo, Tiflis, 1907. p. 115, p. 124.

- <sup>24</sup> *Katalog kollektsii fotograficheskikh snimkov kavkazskoi shelkovodstvennoi stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1907. pp. 115-125.
- <sup>25</sup> Anonymous. Newspaper *Kavkaz*. 1899, June 24th, N163, p. 2.
- <sup>26</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 76.
- <sup>27</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 77.
- <sup>28</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 78.
- <sup>29</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 79-81.
- <sup>30</sup> Zanis, Konstantin. „Otchet o poezdke v sel. Atskur Tiflisskoj gubernii“, *Trudy Kavkazskoi Shelkovodstvennoi Stantsii. Tom VII. Vypusk I*. 1894, pp. 137-138.
- <sup>31</sup> Zanis, Konstantin. „Otchet o poezdke v Goriiskii uezd, Kakhetiiu i Zakatalskii okrug“, *Trudy Kavkazskoi Shelkovodstvennoi Stantsii. Tom VIII*. 1896, pp. 28-30.
- <sup>32</sup> Zanis, Konstantin. „Shelkovodstvo i pchelovodstvo na Chernomorskom poberezhii v 1897 g.“, *Trudy Kavkazskoi Shelkovodstvennoi Stantsii. Tom XI*. 1904, pp. 90-99.
- <sup>33</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 260.
- <sup>34</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 261.
- <sup>35</sup> Anonymous. Newspaper *Kavkaz*. 1897, September 29th, N257, p. 1.
- <sup>36</sup> Anonymous. Newspaper *Kavkaz*. 1897, November 3rd, N291, p. 1.
- <sup>37</sup> Anonymous. Newspaper *Kavkaz*. 1898, August 4th, N204, p. 2.
- <sup>38</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 256.
- <sup>39</sup> Anonymous. Newspaper *Kavkaz*. 1915, April 21st, N89, p. 3.
- <sup>40</sup> Kutateladze, Giorgi — graduated from Kutaisi City School. He went for an internship at the Uman School of Agriculture. In 1894, Kutateladze was accepted as a junior microscopist at the Caucasus Sericulture Station. In 1895, he was promoted to the position of senior microscopist. In 1896, Kutateladze transferred to the position of junior sericulturist and from 1897 (at least until 1905) worked there as a senior sericulturist (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 196).
- <sup>41</sup> Anonymous. Newspaper *Kavkaz*. 1898, July 31st, N200, p. 2.
- <sup>42</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 257.
- <sup>43</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 248.
- <sup>44</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 161.
- <sup>45</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 164.
- <sup>46</sup> *Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 2. Deiatelnost stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 28.
- <sup>47</sup> Anonymous. Newspaper *Kavkaz*. 1914, January 28th, N22, p. 3.
- <sup>48</sup> Anonymous. Newspaper *Kavkaz*. 1914, April 11th, N81, p. 2.
- <sup>49</sup> Anonymous. Newspaper *Kavkaz*. 1914, May 11th, N106, p. 3.
- <sup>50</sup> Anonymous. Newspaper *Kavkaz*. 1914, September 23rd, N215, p. 3.
- <sup>51</sup> Anonymous. Newspaper *Kavkaz*. 1916, May 14th, N108, p. 3.

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<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> Gorbachev, Konstantin (1864-1936) – a researcher of Caucasian bees. In 1887, he graduated from the Faculty of Natural Sciences and History of Moscow University. The same year, Gorbachev got a microscopist's job at the Caucasus Sericulture Station. In 1890, he was appointed as the head of the Nukha department of the Station (*Kavkazskaia shelkovodstvennaia stantsiia. Ee ustroistvo i deiatelnost s 1887 po 1905 god. Chast 1. Ustroistvo stantsii*. Tipografiia K. P. Kozlovskogo, Tiflis, 1906. p. 193). In honour of Gorbachev, the Caucasian mountain grey bee was named *Apis Mellifera Caucasica* Gorb. In 1914, the bee hospital in Kutaisi was supposed to be named after Gorbachev (Newspaper *Kavkaz*. 1914, May 11th, N106, p. 3).

<sup>55</sup> Anonymous. Newspaper *Kavkaz*. 1916, May 14th, N108, p. 3.

<sup>56</sup> The National Archives of Georgia preserve the following albums of Konstantine Zanis: "Vinemaking and Viticulture in Transcaucasia" (archival number: A416, 31 plates); "Vinemaking and Viticulture in Transcaucasia" (archival number: A417, 32 plates); "Caucasus Sericulture Station" (archival number: A418 37 plates); "Subtropical plants in the Caucasus" (archival number: A419, 34 plates); "Agricultural and Forestry Institutions of the Caucasus" (archival number: A420, 43 plates). The Georgian Silk Museum keeps Zanis's "Caucasus Silk Making Station. 1900" album.

<sup>57</sup> Chursin, Grigori (1874-1930) – ethnographer and expert on Caucasus. From 1929 until his death in 1930, he was a professor of the ethnography department of Leningrad University.

<sup>58</sup> Anonymous. Newspaper *Kavkaz*. 1914, June 22nd, N140, p. 2.

<sup>59</sup> Anonymous. Newspaper *Kavkaz*. 1914, July 2nd, N148, p. 2.

<sup>60</sup> This organization should be distinguished from that of the Society of Fine Arts of the Caucasus and the Georgian Art Society, established in 1916 in Tbilisi (36:1:11, Central Archive of History at the National Archives of Georgia).

<sup>61</sup> Anonymous. Newspaper *Kavkaz*. 1912, September 23rd, N216, p. 3.

<sup>62</sup> Sommer, Richard-Karl (1866-1939) – painter and a watercolourist. 1893, he graduated from the Imperial Academy of Arts as a third-degree painter. He lived and worked in Central Asia from the late 1890s to the early 1900s and in Georgia, Azerbaijan and Armenia between 1912-1917. His paintings primarily bear genre and ethnographic characteristics. Sommer's works were exhibited at the exhibitions of the Society of Artists of St. Petersburg, as well as the Society of Russian Watercolourists. In 1915, an exhibition of Sommer's paintings was held in Tashkent.

<sup>63</sup> Shebuev, Boris (1879-1964) – sculptor and a ceramist, Honoured Worker of Georgian Arts. 1898-1903, he studied at the Stroganov Art and Industrial School in Moscow. From 1922 until the end of his life, Shebuev was the head of the ceramics workshop of the Tbilisi State Academy of Arts.

<sup>64</sup> Tumanishvili, Pavle (1872-1935) – public figure and philanthropist. He studied at Tbilisi Classical Gymnasium and received higher education at the Humanities Faculty of Moscow University. His mother, Iulia Zubalashvili, was a member of the oil magnate Zubalashvili family. Tumanishvili financed Ekvtime Takaishvili's expedition to Lechkhum-Svaneti in 1910. He supported the Historical and Ethnographic Society of Georgia. In 1918, Tumanishvili compiled the "Scientific-Educational Cinematography" program, where he discusses the popularisation of cinematography. After the occupation of Georgia by the Bolsheviks, Tumanishvili went into exile. He died in Poland.

<sup>65</sup> Matiashevich, Alexander — a military figure and an amateur artist. In 1900, he graduated from the Alexander's Military Academy in Russia. After completing his studies, in 1900, he was appointed sub-lieutenant of the 190th Hungarian regiment, then a battalion adjutant. In 1904, Matiashevich was promoted to lieutenant, and in 1908 to Staff Captain. Since 1909, he served as the staff captain of the 15th Regiment of Tiflis Grenadiers. From 1914, Matiashevich served in the 10th Regiment of Caucasian Riflemen. He was a gifted painter and spoke Persian. In 1908, the Russian magazine "Istoricheskij Vestnik" published his article under the title "V Ispahan i obratno" (*To Isfahan and back*). In 1912, in the same magazine, he published an article about the Museum of the Caucasus, where he wrote about the story of the museum's establishment.

<sup>66</sup> Mikaelian(ts), Mikael (1879-?) – sculptor. Born in Armenia. Beginning in 1893, he lived in St. Petersburg, studied at the St. Petersburg gymnasium and attended Ivan Aivazovskii at work in the artist's workshop.

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With the help of Aivazovskii, in 1898, Mikaelian(ts) was admitted to the Academy of Arts, where he enrolled as a free student for two years. In 1900, Mkrtch I, the Catholicos of Armenia, helped the sculptor to travel to Italy to perfect his craft. In 1902, Mikaelian(ts) participated in the Society of Armenian Artists exhibitions in Tiflis. In 1902, his exhibition opened in Shusha and in 1906 in Tiflis. In 1963, animalistic works of the sculptor were accidentally discovered in the basement of Mikaelian(ts)'s house in Tbilisi.

<sup>67</sup> Anonymous. Newspaper *Kavkaz*. 1912, September 29th, N221, p. 2.

<sup>68</sup> *Ustav Tiflisskogo obshchestva iziashchnikh iskusstv*. Tiflis. 1912.

<sup>69</sup> Anonymous. Newspaper *Kavkaz*. 1912, October 5th, N225, p. 3.

<sup>70</sup> Anonymous. Newspaper *Kavkaz*. 1912, September 23rd, N216, p. 3.

<sup>71</sup> Anonymous. Newspaper *Kavkaz*. 1912, June 2nd, N125, p. 3.

<sup>72</sup> Anonymous. Newspaper *Kavkaz*. 1912, September 23, N216, p. 3.

<sup>73</sup> Ibid.

<sup>74</sup> Anonymous. Newspaper *Kavkaz*. 1914, January 10th, N7, p. 3.

<sup>75</sup> Ibid.

<sup>76</sup> Anonymous. Newspaper *Kavkaz*. 1916, October 12th, N228, p. 3.

<sup>77</sup> Fogel, Boris (1872-1961) – painter. He was born in Temir-Khan-Shura. Fogel studied at the 2nd boys' gymnasium in Tiflis. He graduated from the Medical Faculty of Moscow University. During his student days, he took drawing courses. After taking courses at the Julien Academy in Paris in 1897, he entered the Higher Art School of the Imperial Academy of Arts. He mastered drawing with Ilia Repin. Fogel was married to the artist Nikolai Sklifasovsky's sister, Elena. After completing his studies in St. Petersburg in 1902, he returned to live in Tbilisi, where he engaged in artistic and pedagogical activities. During the Soviet years, Fogel was a painting professor and dean of the Tbilisi State Academy of Arts painting faculty. 1934, he became a St. Petersburg Ilia Repin Academy of Arts professor.

<sup>78</sup> Anonymous. Newspaper *Kavkaz*. 1916, October 12, N228, p. 3.

<sup>79</sup> Akopian, Amaik (1871-1939). Painter. He received his artistic education from Franz Rubo, whom he helped in the process of creating works for the Military-Historical Museum in Tiflis. Upon Rubo's recommendation, Akopian attended the Munich Academy of Arts, where he studied from 1891 to 1895. After returning to Tiflis, Akopian had a very active artistic career. He painted portraits, urban landscapes, and still life.

<sup>80</sup> Tir, Konstantin (1871–1934). Painter, studied at the St. Petersburg Art Academy from 1897-1904. After completing his studies, Tir travelled and lived in Greece, Montenegro, Spain and France. He finally settled in Georgia. He died in Tbilisi.

<sup>81</sup> Sklifasovskii, Nikolai (1870–1935). Artist and a painter. Born in Minsk. He was the teacher of the painter Zigmunt Valishevskii. He lived in Ukraine and Russia and from the 1890s onwards in Georgia. Sklifasovskii taught painting at Batumi Women's Gymnasium. At the same time, he set up an art school for children in his apartment. It was there, in 1907, that 10-year-old Ziga Valishevskii became his student. 1909, Sklifasovskii moved to Tiflis, where he opened private painting courses. Studies were free for the majority of students. Boris Fogel taught painting, Antonina Karikova taught decorative and applied arts, Jiri Havelka taught calligraphy and font, and Boris Shebuev taught sculpture. Sklifasovskii was also engaged in commissioned works, mainly paintings and icons. He dedicated nights to commissioned jobs, which he needed to keep up the school financially. During the First World War, his private courses were interrupted. Sklifasovskii was drafted to the Caucasus front. In the 1920s, he taught at the Tbilisi State Art Academy. In 1925, Sklifasovskii moved to Leningrad. His archive was destroyed during the blockade of the city. Some of the works have survived in the Museum of Arts in Georgia.

<sup>82</sup> Anonymous. Newspaper *Kavkaz*. 1916, November 18th, N259, p. 3.

<sup>83</sup> 26:4:1959, p. 2, Central Archive of History at the National Archives of Georgia.

<sup>84</sup> Ibid.

<sup>85</sup> Governor's Representations (Gubernskie Pristutsviia) — the name of the governmental bodies under the governor in the 1860s-1918 Russia. The Provincial Representation of Public Affairs (Pristutsvie gubernskoe po delam ob obshchestvakh) (1906-1917) – a state institution registering public organisations and monitoring their work.



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- <sup>86</sup> 26:4:1959, p. 4, Central Archive of History at the National Archives of Georgia.
- <sup>87</sup> 26:4:1959, p. 5, Central Archive of History at the National Archives of Georgia.
- <sup>88</sup> Ibid.
- <sup>89</sup> Ibid.
- <sup>90</sup> Presumably, photographic department of the Pharmacy Goods Trading Caucasus Cooperative.
- <sup>91</sup> Anonymous. Newspaper *Kavkaz*. 1916, April 17th, N86, p. 5.
- <sup>92</sup> Anonymous. Newspaper *Kavkaz*. 1916, May 18th, N111, p. 3.
- <sup>93</sup> Ibid.
- <sup>94</sup> Anonymous. Newspaper *Kavkaz*. 1916, June 5th, N125, p. 3.
- <sup>95</sup> The newspaper note applies the term "Registrative photography" (Registriruiushchaia fotografiia), which, in essence, and in relation to the first competition requirement, refers to documentary photography.
- <sup>96</sup> Anonymous. Newspaper *Kavkaz*. 1916, June 5th, N125, p. 3.
- <sup>97</sup> Magazine *Fotograf-Liubitel*. 1897, N8, pp. 319-322.
- <sup>98</sup> Gersamia, Giorgi. [http://www.photomuseum.org.ge/zanis/index\\_ge.htm](http://www.photomuseum.org.ge/zanis/index_ge.htm). Last accessed: 16.08.2023.
- <sup>99</sup> Anonymous. Newspaper *Kavkaz*. 1915, March 17th, N62, p. 3.

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