

Russian Art, 1875-1975: A Collection of Essays

Bowlit, John E.

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Russian Art 1875 1975 A Collection Of Essays

Rebecca Beasley



Russian Art 1875 1975 A Collection Of Essays:

Russian Art, 1875-1975 John E. Bowlt, 1976 The George Riabov Collection of Russian Art, 1994 Russian Writers and the Fin de Siècle Katherine Bowers, Ani Kokobobo, 2015-06-17 An essay collection that explores Russian literature and culture in relation to the late nineteenth century fin de siècle **Russia and Eastern Europe, 1789-1985** Raymond Pearson, 1989 Russomania Rebecca Beasley, 2020-03-31 Russomania Russian Culture and the Creation of British Modernism provides a new account of modernist literature's emergence in Britain British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century and their writing was transformed by the encounter This study restores the thick history of that moment by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures and institutions as well as individuals The dominant account of British modernism privileges a Francophile genealogy but the turn of the century debate about the future of British writing was a triangular debate a debate not only between French and English models but between French English and Russian models Francophile modernists associated Russian literature especially the Tolstoyan novel with an uncritical immersion in life at the expense of a mastery of style and while individual works might be admired Russian literature as a whole was represented as a dangerous model for British writing This supposed danger was closely bound up with the politics of the period and this book investigates how Russian culture was deployed in the close relationships between writers editors and politicians who made up the early twentieth century intellectual class the British intelligentsia Russomania argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors but in the shaping of the major intellectual questions of the period the relation between language and action writer and audience and the work of art and lived experience The resulting account brings an occluded genealogy of early modernism to the fore with a different arrangement of protagonists different critical values and stronger lines of connection to the realist experiments of the Victorian past and the anti formalism and revived romanticism of the 1930s and 1940s future *The Russian Revolution and Civil War 1917-1921* Jonathan Smele, 2006-04-15 The Russian Revolution and Civil War in the years 1917 to 1921 is one of the most widely studied periods in history It is also somewhat inevitably one that has generated a huge flow of literature in the decades that have passed since the events themselves However until now historians of the revolution have had no dedicated bibliography of the period and little claim to bibliographical control over the literature The Russian Revolution and Civil War 1917 1921 offers for the first time a comprehensive bibliographical guide to this crucial and fascinating period of history The Bibliography focuses on the key years of 1917 to 1921 starting with the February Revolution of 1917 and concluding with the 10th Party Congress of March 1921 and covers all the key events of the intervening years As such it identifies these crucial years as something more than simply the creation of a communist state The Organic School of the Russian Avant-Garde Professor Isabel Wünsche, 2015-10-28 The artists of the Organic School of the Russian avant garde

found inspiration as well as a model for artistic growth in the creative principles of nature Isabel W nsche analyzes the artistic influences intellectual foundations and scientific publications that shaped the formation of these artists Particular emphasis is given to the holistic worldviews and organic approaches prevalent among artists of the pre revolutionary avant garde and the emergence of the concept of Organic Culture Designing Russian Cinema Eleanor Rees,2022-12-15 This book highlights the significant role that production artists played when Russian cinema was still in its infancy It uncovers Russian cinema s connections with other art forms examining how production artists drew on both aesthetic traditions and modernist experiments in architecture painting and theatre as they explored the new medium of cinema and its potential to engender new models of perception and forms of audience engagement Drawing on set design sketches archival documents and film makers memoirs Eleanor Rees reveals how less canonical films such as *Behind the Screen Kulisy ekrana* 1919 and *Palace and Fortress Dvorets i krepost* 1923 were remarkable from a design perspective and also provides new readings of well known films such as *Children of the Age Deti veka* 1915 and *Strike Stachka* 1925 Rees brings to light information on significant but understudied figures such as Vladimir Egorov and Sergei Kozlovskii and highlights the involvement of well known figures such as Lev Kuleshov and Aleksandr Rodchenko Unlike the majority of late Imperial directors and camera operators many early Russian production artists continued to work in cinema in the Soviet era and to draw on practices forged before the 1917 Revolution In spanning the entire silent era this book highlights the often overlooked continuities between the late Imperial and early Soviet periods of cinema thus questioning traditional historical periodisations *The Organic School of the Russian Avant-Garde* Isabel W nsche,2017-07-05 The artists of the Organic School of the Russian avant garde found inspiration as well as a model for artistic growth in the creative principles of nature Isabel W nsche analyzes the artistic influences intellectual foundations and scientific publications that shaped the formation of these artists the majority of whom were based in St Petersburg Particular emphasis is given to the holistic worldviews and organic approaches prevalent among artists of the pre revolutionary avant garde specifically Jan Ciaglinski Nikolai Kulbin and Elena Guro as well as the emergence of the concept of Organic Culture as developed by Mikhail Matiushin practiced at the State Institute of Artistic Culture and taught at the reformed Art Academy in the 1920s Discussions of faktura and creative intuition explore the biocentric approaches that dominated the work of Pavel Filonov Kazimir Malevich Voldemar Matvejs Olga Rozanova and Vladimir Tatlin The artistic approaches of the Organic School of the Russian avant garde were further promoted and developed by Vladimir Sterligov and his followers between 1960 and 1990 The study examines the cultural potential as well as the utopian dimension of the artists approaches to creativity and their ambitious visions for the role of art in promoting human psychophysiological development and shaping post revolutionary culture **Diaghilev** Sjeng Scheijen,2010-08-26 This magnificent new biography of the extraordinary impresario of the arts and creator of the Ballets Russes 100 years ago draws on important new research notably from Russia Scheijen masterfully recounts the phenomenal way in which Diaghilev

contrived under virtually impossible circumstances to nurture a sequence of works he triumphs in making clear the degree to which despite the cosmopolitanism of so much of the work Russia was at the core of Diaghilev Simon Callow Guardian It s a fabulous complicated very sexy story and Sjeng Scheijen takes us through it with a steadying calm that fudges none of the outrage on or off stage Duncan Fallowell Daily Express Magnificent filled with extraordinary glamour Rupert Christiansen Daily Mail The Silver Age, Russian Art of the Early Twentieth Century and the "World of Art" Group John E. Bowl, 1979

Vorticism Mark Antliff, Scott W Klein, Scott W. Klein, 2013-10 Vorticism addresses the seminal innovations in theatre literature and poetry as well as Vorticist painting sculpture print making and photography that encompassed the Vorticism art movement Art of Transition Elise Herrala, 2021-12-30 The dissolution of the Soviet Union brought a massive change in every domain of life particularly in the cultural sector where artists were suddenly free from party mandated modes of representation and now could promote and sell their work globally But in Russia the encounter with Western art markets was fraught The Russian field of art still remains on the periphery of the international art world struggling for legitimacy in the eyes of foreign experts and collectors This book examines the challenges Russian art world actors faced in building a field of art in a society undergoing rapid and significant economic political and social transformation and traces those challenges into the twenty first century Drawing on historical and ethnographic research Art of Transition traces the ways the field of art has developed evolved and been sustained in Russia after socialism It shows how Russia s art world has grappled with its Soviet past and negotiated its standing in an unequal globalized present By attending to the historical legacy of Russian art throughout the twentieth century this book constructs a genealogy of the contemporary field of postsocialist art that illuminates how Russians have come to understand themselves and their place in the world **The Icon and the Square** Maria Taroutina, 2018-11-26 In The Icon and the Square Maria Taroutina examines how the traditional interests of institutions such as the crown the church and the Imperial Academy of Arts temporarily aligned with the radical leftist and revolutionary avant garde at the turn of the twentieth century through a shared interest in the Byzantine past offering a counternarrative to prevailing notions of Russian modernism Focusing on the works of four different artists Mikhail Vrubel Vasily Kandinsky Kazimir Malevich and Vladimir Tatlin Taroutina shows how engagement with medieval pictorial traditions drove each artist to transform his own practice pushing beyond the established boundaries of his respective artistic and intellectual milieu She also contextualizes and complements her study of the work of these artists with an examination of the activities of a number of important cultural associations and institutions over the course of several decades As a result The Icon and the Square gives a more complete picture of Russian modernism one that attends to the dialogue between generations of artists curators collectors critics and theorists The Icon and the Square retrieves a neglected but vital history that was deliberately suppressed by the atheist Soviet regime and subsequently ignored in favor of the secular formalism of mainstream modernist criticism Taroutina s timely study which coincides with the centennial reassessments of Russian and

Soviet modernism is sure to invigorate conversation among scholars of art history modernism and Russian culture

Artistic Brotherhoods in the Nineteenth Century Laura Morowitz, William Vaughan, 2017-11-01 This title was first published in 2000 The nineteenth century saw the emergence of numerous artistic brotherhoods groups of artists bound together in communal production sharing spiritual and aesthetic aims Although it is widely acknowledged that this is an unique feature of the period there has not previously been a separate study of the phenomenon This collection of essays provides a thorough and wide ranging exploration of the issue Situating artistic brotherhoods within their historical context it offers unique insights into the social political economic and cultural milieu of the nineteenth century It focuses on the most celebrated and influential brotherhoods while also bringing to light lesser known or forgotten artists The essays explore the artistic fraternity from a wide variety of perspectives probing issues of gender identity professional practices and artistic formation in Europe and the United States This book investigates the Nazarenes the Pre Raphaelites the Russian Abramatsova the Primitifs the Nabis as well as other leading groups The book contains a substantial introduction which establishes the key questions and issues surrounding the phenomena of the artistic brotherhood including their relation to the larger artistic community their association with other social and political organizations of the period and the ways in which mythologies have been built around them in subsequent histories and recollections of the period *The Union of Youth* Jeremy Howard, 1992 This book represents the first attempt to analyze the development of the St Petersburg avant garde between 1910 and 1914 with special reference to the art society The Union of Youth Soyuz Molodyozhi This group of artists played a fundamental role in the establishment of an artistic ambience particular to Petersburg This ambience is shown to involve an approach that was characterized by its retention of idealistic and realistic symbolism within a variety of modern styles *Russian and Soviet Paintings, 1900-1930* Hirshhorn Museum and Sculpture Garden, 1988 **The Cambridge Companion to Modern Russian Culture** Nicholas Rzhevsky, 1998 Russia is a dominant force in the world whose culture has been shaped by its unique position on the margins of both East and West As Russia faces new cultural challenges from outside its national boundaries this volume introduces Russian culture in all its rich diversity including the historical conditions that helped shape it and the arts that express its highest achievements Newly commissioned essays by leading scholars explore language religion geography ideological structures folk ethos and popular culture literature music theatre art and film A chronology and guides to further reading are also provided The Companion offers both historical orientation for the central processes of Russian culture and introductory surveys of the arts in their modern context Overall the volume reveals for students academic researchers and all those interested in Russia the dilemmas strengths and complexities of the Russian cultural experience **The Routledge Companion to Expressionism in a Transnational Context** Isabel Wünsche, 2018-08-22 The Routledge Companion to Expressionism in a Transnational Context is a challenging exploration of the transnational formation dissemination and transformation of expressionism outside of the German

speaking world in regions such as Central and Eastern Europe the Baltics and Scandinavia Western and Southern Europe North and Latin America and South Africa in the first half of the twentieth century Comprising a series of essays by an international group of scholars in the fields of art history and literary and cultural studies the volume addresses the intellectual discussions and artistic developments arising in the context of the expressionist movement in the various art centers and cultural regions The authors also examine the implications of expressionism in artistic practice and its influence on modern and contemporary cultural production Essential for an in depth understanding and discussion of expressionism this volume opens up new perspectives on developments in the visual arts of this period and challenges the traditional narratives that have predominantly focused on artistic styles and national movements The Politics of Soviet Culture
Timothy Edward O'Connor, 1983

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