

MASTERS OF WORLD PAINTING

REPIN

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Repin Masters Of World Painting

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Repin Masters Of World Painting:

Repin, masters of world painting ,1974 *Repin* Илья́ Ефи́мович Repin,1978 Репин Илья́ Ефи́мович Репин,Григорий Юрьевич Стернин,1974 **Ilya Repin** Grigori Sternin,Jelena Kirillina,2012-01-17 Ilya Repin was the most gifted of the group known in Russia as The Itinerants When only twelve years old he joined Ivan Bounakov s studio to learn the icon painter s craft Religious representations always remained of great importance for him From 1864 to 1873 Repin studied at the Academy of the Arts in Saint Petersburg under Kramsko Repin also studied in Paris for two years where he was strongly influenced by outdoor painting without becoming an Impressionist a style that he judged too distant from reality Taken with French pictorial culture he worked to understand its role in the evolution of contemporary art Most of Repin s powerful work deals with the social dilemmas of Russian life in the nineteenth century He established his reputation in 1873 with the celebrated picture *Barge Haulers on the Volga* symbol of the oppressed Russian people pulling their chains This struggle against the autocracy inspired many works He also painted Russia s official history in such works as *Ivan the Terrible Meditating at the Deathbed of his Son Ivan* Seen as one of the masters of realist painting he devoted himself to portraying the lives of his contemporaries the most renowned Russian writers artists and intellectuals peasants at work the faithful in procession and revolutionaries on the barricades He understood the pains of the people perfectly as well as the needs and the joys of ordinary lives Kramsko said on this subject Repin has a gift for showing the peasant as he is I know many painters who show the moujik and they do it well but none can do so with as much talent as Repin Repin s works which depart from the academic constraints of their predecessors are both delicate and powerful He achieved a superior mastery of skill and found new accents to transcribe the many coloured and brilliant vibrations he sensed in the ordinary world around him **Monographic Series** Library of Congress,1976 **Library of Congress Catalogs** Library of Congress,1977 Ilya Repin Илья́ Е. Repin,1987 **The World's Master Paintings** ,1992 **Culture and Life** ,1981 Library Catalog of the Metropolitan Museum of Art, New York. Supplement Metropolitan Museum of Art (New York, N.Y.). Library,1962 **Repin** Илья́ Ефи́мовић Repin,1978 Die Wirklichkeit im Bild Wolfgang von Löhneysen,2004 Repin. (Introduced and compiled by G. Sternin.). Илья́ Ефи́мович Repin,Григорий Юрьевич Стернин,1974 Илья́ Репин Илья́ Ефи́мович Репин,1987 **Library Catalog of the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.). Library,1980 *Vom Ereignis zum Mythos* Judith Prokasky,2005-02-24 An der bildlichen Rezeption des Commune Aufstandes lassen sich der politische und der mediale Wandel Frankreichs im ausgehenden 19 Jahrhundert ablesen Die modernen Reportagemedien Photographie und Zeitschrift verdrängen traditionelle Medien wie den Bilderbogen und die Historienmalerei Vor diesem Hintergrund ist der Sieg des linken Commune Mythos über die konservative Gegenpropaganda zu sehen Im Gegensatz zu älteren Forschungsbeiträgen gibt diese Arbeit auf der Grundlage intensiver Recherchen in Pariser Archiven Bibliotheken und Museen erstmals einen Überblick über das gesamte mediale Spannungsfeld der Commune

Ikonographie Erg nzt wird die Studie durch einen umfangreichen bebilderten Katalog mit allen wichtigen Darstellungen Gem
 lde Skulpturen Grafiken der Commune die zwischen 1871 und 1914 in Frankreich entstanden sind Das Literaturverzeichnis
 erfasst die gesamte kunsthistorische Literatur zu diesem Thema und schlie t damit die L cke zu Robert LeQuillecs
 historischer Bibliographie der Commune Dem Buch beigef gt ist eine CD ROM mit einem K nstlerkatalog der 126
 Abbildungen umfasst **Russian Genre Painting in the Nineteenth Century** Rosalind Polly Blakesley,2000 This book
 addresses the little studied area of Russian genre painting in the first three quarters of the nineteenth century Rosalind Gray
 begins by examining artistic patronage and published texts which engaged with the visual arts in order to illustrate the
 context in which Russian artists were working Five major painters Venetsianov Bryullov Ivanov Fedotov and Perov are then
 discussed in detail Dr Gray identifies the vital contribution which these artists made to Russian intellectual life as genre
 painting was appropriated as a medium in the dissemination of popular values and social change At the same time the
 relationship between Russian and European art is explored The book demonstrates that far from being a self contained
 movement Russian genre painting instead engaged in a fluid and complex dialogue with the art of the West **Library**
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30 Millennia of Painting Klaus H. Carl,Joseph Manca,Megan McShane,2016-12-02 *The British Library General*
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