



Russian Art Nouveau

Isabel Wünsche, Miriam Leimer



Russian Art Nouveau:

Russian Art Nouveau Елена Андреевна Борисова, Grigoriĭ Iľ'evich Sternin, 1988 **Russian Art Nouveau** Elena A. Borisova, Grigory Sternin, Russian Art Nouveau B. Borisova, 1990-01-01 **Defining Russian Graphic Arts** Alla Rosenfeld, 1999 Defining Russian Graphic Arts explores the energy and innovation of Russian graphic arts during the period which began with the explosion of artistic creativity initiated by Serge Diaghilev at the end of the nineteenth century and which ended in the mid 1930s with Stalin's devastating control over the arts This beautifully illustrated book represents the development of Russian graphic arts as a continuum during these forty years and places Suprematism and Constructivism in the context of the other major but lesser known manifestations of early twentieth century Russian art The book includes such diverse categories of graphic arts as lubki popular prints posters and book designs journals music sheets and ephemera It features not only standard types of printed media and related studies and maquettes but also a number of watercolor and gouache costume and stage designs About 100 works borrowed from the National Library of Russia and the Research Museum of the Academy of Fine Arts in St Petersburg Russia many seen here for the first time outside of Russia are featured in this book Additional works have been drawn from the Zimmerli Art Museum The New York Public Library and from other public and private collections Together they provide a rare opportunity to view and learn about a wide variety of artists from the acclaimed to the lesser known This book is a companion volume to an exhibition appearing at the Jane Voorhees Zimmerli Art Museum at Rutgers University **Art Periodical Culture in Late Imperial Russia (1898-1917)** Hanna Chuchvaha, 2015-10-27 Art Periodical Culture in Late Imperial Russia 1898 1917 Print Modernism in Transition offers a detailed exploration of the major Modernist art periodicals in late imperial Russia the World of Art Mir Iskusstva 1899 1904 The Golden Fleece Zolotoe runo 1906 1909 and Apollo Apollon 1909 1917 By exploring the role of art reproduction in the nineteenth century and the emergence of these innovative art journals in the turn of the century Hanna Chuchvaha proves that these Modernist periodicals advanced the Russian graphic arts and reinforced the development of reproduction technologies and the art of printing Offering a detailed examination of the inaugural issues which included editorial positions expressed in words and images Hanna Chuchvaha analyses the periodicals ideologies and explores journals as art objects appearing in their unique socio historical context in imperial Russia **Modernism and the Spiritual in Russian Art** Louise Hardiman, Nicola Kozicharov, 2017-11-13 In 1911 Vasily Kandinsky published the first edition of On the Spiritual in Art a landmark modernist treatise in which he sought to reframe the meaning of art and the true role of the artist For many artists of late Imperial Russia a culture deeply influenced by the regime's adoption of Byzantine Orthodoxy centuries before questions of religion and spirituality were of paramount importance As artists and the wider art community experimented with new ideas and interpretations at the dawn of the twentieth century their relationship with the spiritual broadly defined was inextricably linked to their roles as pioneers of modernism This diverse collection of essays introduces new and

stimulating approaches to the ongoing debate as to how Russian artistic modernism engaged with questions of spirituality in the late nineteenth to mid twentieth centuries Ten chapters from emerging and established voices offer new perspectives on Kandinsky and other familiar names such as Kazimir Malevich Mikhail Larionov and Natalia Goncharova and introduce less well known figures such as the Georgian artists Ucha Japaridze and Lado Gudiashvili and the craftswoman and art promoter Aleksandra Pogosskaia Prefaced by a lively and informative introduction by Louise Hardiman and Nicola Kozicharow that sets these perspectives in their historical and critical context *Modernism and the Spiritual in Russian Art New Perspectives* enriches our understanding of the modernist period and breaks new ground in its re examination of the role of religion and spirituality in the visual arts in late Imperial Russia Of interest to historians and enthusiasts of Russian art culture and religion and those of international modernism and the avant garde it offers innovative readings of a history only partially explored revealing uncharted corners and challenging long held assumptions **Russian Architecture and the West**

Dmitrii Olegovich Shvidkovskii, Shvidkovsky, 2007-01-01 This is the first book to show the development of Russian architecture over the past thousand years as a part of the history of Western architecture Dmitry Shvidkovsky Russia s leading architectural historian departs from the accepted notion that Russian architecture developed independent of outside cultural influences and demonstrates that to the contrary the influence of the West extends back to the tenth century and continues into the present He offers compelling assessments of all the main masterpieces of Russian architecture and frames a radically new architectural history for Russia The book systematically analyzes Russian buildings in relation to developments in European art pointing out where familiar European features are expressed in Russian projects Special attention is directed toward decorations based on Byzantine models the heritage of Italian master builders and carvers the impact of architects and others sent by Elizabeth I the formation of the Russian Imperial Baroque the Enlightenment in Russian art and 19th and 20th century European influences With over 300 specially commissioned photographs of sites throughout Russia and western Europe this magnificent book is both beautiful and groundbreaking *Moscow Art Nouveau*

Kathleen Berton Murrell, 1997 An illustrated discussion of the architects and the buildings they designed revealing Moscow Art Nouveau in all its diversity **The New Style**, 2001 **Russian and Soviet Views of Modern Western Art, 1890s to Mid-1930s**

Ilia Dorontchenkov, 2009-06-10 From the first Modernist exhibitions in the late 1890s to the Soviet rupture with the West in the mid 1930s Russian artists and writers came into wide contact with modern European art and ideas Introducing a wealth of little known material set in an illuminating interpretive context this sourcebook presents Russian and Soviet views of Western art during this critical period of cultural transformation The writings document complex responses to these works and ideas before the Russians lost contact with them almost entirely Many of these writings have been unavailable to foreign readers and until recently were not widely known even to Russian scholars Both an important reference and a valuable resource for classrooms the book includes an introductory essay and shorter introductions to the

individual sections *Russian Art, 1875-1975* John E. Bowl, 1976 *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 Wünsche 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 *100 Years On: Revisiting the First Russian Art Exhibition of 1922* Isabel Wünsche, Miriam Leimer, 2022-12-12 The First Russian Art Exhibition Erste Russische Kunstausstellung which opened at the Galerie van Diemen in Berlin on October 15 1922 and later travelled to Amsterdam introduced a broad Western audience to the most recent artistic developments in Russia The extensive show more than a thousand works including paintings graphic works sculptures stage designs architectural models and works of porcelain was remarkably inclusive in its scope which ranged from traditional figurative painting to the latest constructions of the Russian avant garde Coming on the heels of the Treaty of Rapallo the exhibition was a first cultural step towards bilateral relations between two young and yet internationally isolated new states the Weimar Republic and the Russian Soviet Republic Moving away from the narrow focus on the avant garde the volume presents new research that examines the exhibition's broader historical scope and cultural implications The reception of the exhibition within artistic circles in Germany Europe the United States and Japan in the 1920s is addressed as well as the disposition of many of the works exhibited The combination of longer thematic essays and short features along with reproductions of newly identified works and a selection of unpublished archival materials make this book valuable to both a scholarly and a general readership **Russian Art Nouveau** Vsevolod Petrov, Vsevolod Nikolaevich Petrov, 1997 The Art Nouveau movement in Russia was known under the name of The World of Art This association grouped a remarkable collection of artist and poets at the end of the 19th century Inspired by the poetic ideals of neo Romanticism and Symbolism they extended their influence into all forms of plastic and literary composition Certain members of the group became world famous for book illustrations and theatrical decors The illustrations include paintings book illustrations theatrical costumes and decors of such members as Alexander Benois Leon Bakst Mstislav Dobujinsky Boris Kustodiev Evgeni Lanceray Anna Ostrumova Lebedeva Konstantin Somov Alexandre Golovin Mikhail Vrubel Valentin Serov Ivan Bilibin Dimitri Mitrokin Sergei Tchekonin and others *The Cambridge Companion to Modern Russian Culture* Nicholas Rzhevsky, 2012-04-05 A fully updated new edition of this overview of contemporary Russia and the influence of its Soviet past

The Organic School of the Russian Avant-Garde Isabel Wünsche, 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 Wünsche 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 **Framing Russian Art**

Oleg Tarasov,2012-01-01 The notion of the frame in art can refer not only to a material frame bordering an image but also to a conceptual frame Both meanings are essential to how the work is perceived In *Framing Russian Art* art historian Oleg Tarasov investigates the role of the frame in its literal function of demarcating a work of art and in its conceptual function affecting the understanding of what is seen The first part of the book is dedicated to the framework of the Russian icon Here Tarasov explores the historical and cultural meanings of the icon s setting and of the iconostasis Tarasov s study then moves through Russian and European art from ancient times to the twentieth century including abstract art and Suprematism Along the way Tarasov pays special attention to the Russian baroque period and the famous nineteenth century Russian battle painter Vasily Vereshchagin This enlightening account of the cultural phenomenon of the frame and its ever changing functions will appeal to students and scholars of Russian art history *A History of Russian Exposition and Festival Architecture*

Alla Aronova,Alexander Ortenberg,2018-10-03 This collection of thirteen vignettes addresses several important episodes in the history of Russian temporary architecture and public art from the royal festivals during the times of Peter the Great up to the recent venues including the Sochi Winter Olympics The forms and the circumstances of their design were drastically different however the projects discussed in the book share a common feature they have been instrumental in the construction of Russia s national identity with its perception of the West simultaneously a foe and a paragon looming high over this process The book offers a history of multidirectional relationships between diplomacy propaganda and architecture

Russian Archaism Irina Shevelenko,2024-08-15 *Russian Archaism* considers the aesthetic quest of Russian modernism in relation to the nation building ideas that spread in the late imperial period Irina Shevelenko argues that the cultural milieu in Russia where the modernist movement began as an extension of Western trends at the end of the nineteenth century soon became captivated by nationalist indoctrination Members of artistic groups critics and theorists advanced new interpretations of the goals of aesthetic experimentation that would allow them to embed the nation building agenda within the aesthetic one Shevelenko s book focuses on the period from the formation of the World of Art group 1898 through the Great War and encompasses visual arts literature music and performance As Shevelenko shows it was the rejection of the

Russian westernized tradition informed by the revival of populist sensibilities across the educated class that played a formative role in the development of Russian modernist agendas particularly after the 1905 revolution Russian Archaism reveals the modernist artistic enterprise as a crucial source of insight into Russia's political and cultural transformation in the early twentieth century and beyond

International Medievalisms Mary Boyle, 2023 Identifies and investigates international medievalism through three distinct strands Internationally Nationalist Someone Else's Past and Activist Medievalism Medievalism the reception of the Middle Ages often invokes a set of tropes generally considered medieval rather than consciously engaging with medieval cultures and societies International medievalism offers an additional interpretative layer by juxtaposing two or more national cultures at least one of which is medieval National can be aspirational it might refer to the area within agreed borders or to the people who live there but it might also describe the people who understand or imagine themselves to constitute a nation And once medieval becomes simply a collection of ideas it can be reformed as desired cast as more geographically than historically specific or function as a gateway to an even more nebulous past This collection explores medievalist media from the textual to the architectural Subjects range from The Green Children of Woolpit to Refugee Tales and from Viking metal to Joan of Arc As the contributors to each section make clear for centuries the medieval has provided material for countless competing causes and cannot be contained within historical political or national borders The essays show how the medieval is repeatedly co-opted and recreated formed as much as formative inviting us to ask why and in service of what

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