

RUSSIA!



Russia Nine Hundred Years Of Masterpieces And Master Collections

Antonia Napp



Russia Nine Hundred Years Of Masterpieces And Master Collections:

Russia! ,2005 Catalogus van een overzichtstentoonstelling van Russische beeldende kunst van de 11de eeuw tot heden

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 **Vogue for Russia** Caroline

Maclean,2015-01-20 Explores the influence of Russian aesthetics on British modernistsIn what ways was the British fascination with Russian arts politics and people linked to a renewed interest in the unseen How did ideas of Russianness and the Russian soul prompted by the arrival of the Ballets Russes and the rise of revolutionary ideals attach themselves to the existing British fashion for theosophy vitalism and occultism In answering these questions this study is the first to explore the overlap between Slavophilia and mysticism between 1900 and 1930 in Britain The main Russian characters that emerge are Fedor Dostoevsky Boris Anrep Vasily Kandinsky Petr Ouspensky and Sergei Eisenstein The British modernists include Roger Fry Virginia Woolf Mary Butts John Middleton Murry Michael Sadleir and Katherine Mansfield Key Features Draws on unpublished archive material as well as on periodicals exhibition catalogues reviews diaries fiction and the visual artsAddresses the omission in modernist studies of the importance of Russian aesthetics and Russian discourses of the occult to British modernismChallenges the dominant Western European and transatlantic focus in modernist studies and provides an original contribution to our understanding of new global modernismsCombines literary studies with aesthetics modernist history the history of modern esotericism film history periodical studies and science studies *Russian Orientalism in a global context* Maria Taroutina,Allison Leigh,2023-06-27 This volume features new research on Russia's historic relationship with Asia and the ways it was mediated and represented in the fine decorative and performing arts and architecture from the mid eighteenth century to the first two decades of Soviet rule It interrogates how Russia's perception of its position on the periphery of the west and its simultaneous self consciousness as a colonial power shaped its artistic cultural and national identity as a heterogeneous multi ethnic empire It also explores the extent to which cultural practitioners participated in the discursive matrices that advanced Russia's colonial machinery on the one hand and critiqued and challenged it on the other especially in territories that were themselves on the fault lines between the east and the west **Central Asia in Art** Aliya

Abykayeva-Tiesenhausen,2016-06-20 In the midst of the space race and nuclear age Soviet Realist artists were producing

figurative oil paintings Why How was art produced to control and co opt the peripheries of the Soviet Union particularly Central Asia Presenting the untold story of Soviet Orientalism Aliya Abykayeva Tiesenhausen re evaluates the imperial project of the Soviet state placing the Orientalist undercurrent found within art and propaganda production in the USSR alongside the creation of new art forms in Kazakhstan Kyrgyzstan and Uzbekistan From the turmoil of the 1930s through to the post Stalinist era the author draws on meticulous new research and rich illustrations to examine the political and social structures in the Soviet Union and particularly Soviet Central Asia to establish vital connections between Socialist Realist visual art the creation of Soviet identity and later nationalist sentiments **Views of Russia & Russian Works on Paper ,**

The Fate of the New Man Claire McCallum,2018-07-03 Between 1945 and 1965 the catastrophe of war and the social and political changes it brought in its wake had a major impact on the construction of the Soviet masculine ideal Drawing upon a wide range of visual material *The Fate of the New Man* traces the dramatic changes in the representation of the Soviet man in the postwar period It focuses on the two identities that came to dominate such depictions in the two decades after the end of the war the Soviet man s previous role as a soldier and his new role in the home once the war was over In this compelling study Claire McCallum focuses on the reconceptualization of military heroism after the war the representation of contentious subjects such as the war damaged body and bereavement and postwar changes to the depiction of the Soviet man as father McCallum shows that it was the Second World War rather than the process of de Stalinization that had the greatest impact on the masculine ideal proving that even under the constraints of Socialist Realism the physical and emotional devastation caused by the war was too great to go unacknowledged *The Fate of the New Man* makes an important contribution to Soviet masculinity studies McCallum s research also contributes to broader debates surrounding the impact of Stalin s death on Soviet society and on the nature of the subsequent Thaw as well as to those concerning the relationship between Soviet culture and the realities of Soviet life This fascinating study will appeal to scholars and students of Soviet history masculinity studies and visual culture studies *From Realism to the Silver Age* Margaret Samu,2014-06-01 This volume of thirteen

essays presents rigorous new research by western and Russian scholars on Russian art of the nineteenth and early twentieth centuries Over More than three decades after the publication of Elizabeth Valkenier s pioneering monograph *Russian Realist Art* this impressive collection showcases the latest methodology and subjects of inquiry expanding the parameters of what has become an area of enormous intellectual and popular appeal Major artists including Ilia Repin Valentin Serov and Wassily Kandinsky are considered afresh as are the Peredvizhnik and Mir iskusstva movements and the Abramtsevo community The book also breaks new ground to embrace subjects such as Russian graphic satire and children s book illustration as well as stimulating aspects of patronage and display Collectively the essays include a range of approaches from close textual readings to institutional critique They also develop major themes inspired by Valkenier s work among them the emergence and evolution of cultural institutions the development of aesthetic discourse and artistic terminology debates

between the Academy of Arts and its challengers art criticism and the Russian press and the resonance of various forms of nationalism within the art world These and other questions engage multiple disciplines those of art history Slavic Russian studies and cultural history among others and promise to fuel a vibrant and ascendant field **The Museological Unconscious** Victor Tupitsyn, 2009 Sumario Susan Buck Morss in conversation with Victor Tupitsyn Civitas solis ghetto as paradise Communal post modernism a short history Moscow communal conceptualism Icons of iconoclasm Sun without a muzzle If I were a woman Pushmi Pullyu St Petersburg and Moscow Batman and the joker the thermidor of the bodily Body without a name Notes on the museological unconscious Negativity mon amour Post autonomous art Rublevskoe Chauss e

Monet, Tchaikovsky, Zola, and the World They Made Kristof Haavik, 2022-06-20 This book tells the story of three young men two French one Russian all born the same year when European culture was moving from Romanticism to something else in painting music and literature Influenced by the environment from which they came all three grew to take a leading role in moving the arts in a bold new direction It was the age when Impressionism reinvented what painting could be when Naturalism changed how fiction is written and when Russia moved from the edges of European society to the vital role it has played ever since Leading guiding determining this new course were Monet Tchaikovsky and Zola Parallel biographies of these three artistic geniuses follow them from the magic year of their birth to the point when they established themselves as bold original creators in the early 1870s The book explores how they chose to follow careers in creative art how each of them came to play such a central role in their respective domains and how those arts interacted and influenced each other As they move through the cultural world of 19th century Europe a panorama appears of the rich intellectual environment of France and Russia in that period as well as the unique experiences and talents that led all three to their towering position in modern culture Often considered separately art music and literature come together in this study to offer a multifaceted view of a key era in the development of modernism in all the arts **Forum für osteuropäische Ideen- und Zeitgeschichte.**

18. Jahrgang, Heft 1 [German-language Edition] Leonid Luks, Gunter Dehnert, John Andreas Fuchs, Nikolaus Lobkowicz, Alexei Rybakow, 2014-03-01 Since 1997 FORUM is an integral part of the journal landscape of European Studies In addition to facts of contemporary history it offers deep insights into the history of ideas reflects current discussions and provides reviews of books on Central and Eastern European history Especially on the history of ideas and contemporary history it offers more than just history e g interdisciplinary discussions by political scientists literary legal and economic scholars and philosophers FORUM sees itself as a bridge between East and West Through the translation and publication of documents and contributions from Russian Polish and Czech researchers it offers the Western reader insight into the scientific discourse within Eastern Europe Volume 18 Issue 1 The way the Federal Republic of Germany dealt with its past is seen by some as a role model for many post authoritarian and post totalitarian transition countries in East and West despite some downsides of the long process of coping with the past after the German zero hour The current FORUM issue focuses on

the comparison of the specifics of German memory culture with those of the Eastern European countries especially Poland and Russia since the beginning of their de Stalinization debates Seit 1997 ist das FORUM fester Bestandteil der Zeitschriftenlandschaft der Osteuropaforschung Neben Fakten der Zeitgeschichte bietet es tiefe Einblicke in die Ideengeschichte spiegelt aktuelle Diskussionen wider und liefert Rezensionen zu Werken der mittel und osteurop ischen Zeitgeschichte Gerade in den Rubriken Ideengeschichte und Zeitgeschichte bietet es mehr als nur Geschichte f cher bergreifend kommen u a Politologen Literatur Rechts und Wirtschaftswissenschaftler sowie Philosophen zu Wort Das FORUM versteht sich als Br cke zwischen Ost und West Durch die bersetzung und Ver ffentlichung von Dokumenten und Beitr gen aus dem Russischen Polnischen und Tschechischen bietet es dem westlichen Leser Einblicke in den wissenschaftlichen Diskurs Osteuropas Heft 1 2014 Der lange Abschied vom totalit ren Erbe Das Modell der bundesrepublikanischen Vergangenheitsbew ltigung gilt als Vorbild f r viele postautorit re bzw posttotalit re Transformationsstaaten in Ost und West ungeachtet mancher Schattenseiten des langwierigen Prozesses der deutschen Vergangenheitsbew ltigung nach der Stunde Null Das aktuelle Forum Heft vergleicht in seinem thematischen Schwerpunkt die Spezifika der deutschen Erinnerungskultur mit denjenigen der osteurop ischen L nder vor allem Polens und Russlands seit dem Beginn der Entstalinisierungsdebatten

Past Imperfect Grisha Bruskin, 2008-06-13 As a soviet underground artist Grisha Bruskin was propelled to prominence after the unprecedented success of his paintings at the Sotheby Moscow auction of 1988 Since then his work has been exhibited all over the world at the Guggenheim the Pushkin Museum of Fine Arts in St Petersburg Russia and the Jewish Museum in New York Past Imperfect deftly captures the artist s experiences as a Jew in Russia the reality of life in an empire permeated by ideology and the centrality of family Saturated with insight and irony each story offers a small vignette of Bruskin s life Photographs throughout the book create a distinct dialogue between word and image Alice Nakhimovsky s elegant translation conveys Bruskin s sharp wit and strong style superbly rendering Past Imperfect in English

Russia and the Arts Rosalind Polly Blakesley, Tat'i a Karpova, 2016 Russian portraiture enjoyed a golden age between the late 1860s and the First World War While Tolstoy and Dostoevsky were publishing masterpieces such as Anna Karenina and The Brothers Karamazov and Mussorgsky Tchaikovsky and Rimsky Korsakov were taking Russian music to new heights Russian art was developing a new self confidence The penetrating Realism of the 1870s and 1880s was later complemented by the brighter hues of Russian Impressionism and the bold faceted forms of Symbolist painting In providing a context author Rosalind P Blakesley looks in the first and second chapters at the portrait tradition in Russia the rise of secular portrait painting following the founding of the Academy of Arts in St Petersburg in 1757 the shifting tastes of patrons and publics the reception of portraits in exhibitions and collections including those of the tsars and the role of portraiture in the cultural politics of imperial Russia Starting with the Exposition Universelle in Paris in 1867 at which a distinct Russian school of painting was recognised for the first time the third chapter examines developments in theatre and

music the rising Realist aesthetic and the powerful voices of wealthy patrons from the worlds of industry and commerce such as Pavel Tretyakov Chapter Four looks at the rise of novel forms of visual expression through experimentation from Impressionism to Symbolism and the World of Art Movement with its conscious reconnection with artistic developments in the West The last chapter charts creative responses to political turmoil and social unrest in the early twentieth century the new artistic societies and manifestos of the avant garde and the dialogue between figurative painting and abstraction in the twilight of imperial rule *Russia!* Solomon R. Guggenheim Museum, 2005 Essays by James Billington Lidia Iovleva Robert Rosenblum Mikhail Allenov Alexander Borovsky Alexander Kostenevich Valerie Hillings Evgenia Petrova and others *The Claude and Nina Gruen Collection of Contemporary Russian Art*, 2008 **Книга перемен. Том 1. Материалы к истории русского искусства** Андрей Ковалев, 2017-01-27 Symposium, 2009 Citizens and Kings Royal Academy of Arts (Great Britain), 2007-05 Portraiture was at a crossroads from 1770 1830 a period when the influence of monarchs and aristocrats waned in favor of the new pioneers of democracy This catalogue traces the evolving presentation of the portrait sitter with sumptuous full color reproductions of works by masters presented alongside lesser known but equally intriguing pieces An international team of scholars provides valuable information on sitters as well as artists plus discussions of key works from the Enlightenment and revolutionary period Russische Porträts Antonia Napp, 2010 Im kulturellen Gedächtnis Russlands nimmt die Portratmalerei des späten 18 und frühen 19 Jahrhunderts eine herausragende Rolle ein Von der westlichen kunsthistorischen Forschung ist sie hingegen bisher als epigonal minderwertig oder uninteressant vernachlässigt worden Erstmals widmet sich nun eine Studie den russischen Porträts dieser Epoche Besondere Aufmerksamkeit gilt dabei dem Aspekt der Geschlechterdifferenz Denn die Zeit um 1800 ist in Russland von einer Hinwendung zum ästhetischen Kanon der westeuropäischen Kunst geprägt im Zuge derer auch die entsprechenden Geschlechterrollen übernommen werden Indem die Autorin die Porträts mit zeitgenössischen kunsttheoretischen Quellen aber auch mit Erziehungstraktaten und Lobgedichten in Verbindung bringt kann sie zeigen wie sich geschlechtsspezifische Unterschiede in die Malerei einschreiben und dazu beitragen bestimmte Rollen als nachahmenswert erscheinen zu lassen Es wird deutlich dass sich eine Mischung aus westeuropäischen Einflüssen und russischen Traditionen aus hofischen Rollen und bürgerlichen Verhaltensidealen in der reichhaltigen russischen Portratkunst niederschlägt **The Publishers Weekly**, 2005

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