

# **Russian Icons At Hillwood**

**National Register Publishing** 

#### **Russian Icons At Hillwood:**

Russian Icons at Hillwood Wendy R. Salmond, 1998 Hillwood was the Washington residence of Marjorie Merriweather Post 1887 1973 cereal heiress collector and philanthropist Mrs Post collected art throughout her life emphasizing only the finest French and Russian objects Today the collection of fine and decorative arts includes many exemplary pieces by some of Europe s most renowned artists cabinetmakers and goldsmiths Of particular note are dinner plates commissioned by Catherine the Great Easter eggs by Carl Faberge and chalices and icons that evoke the splendor of imperial Russia as well as 18th century French tapestries furniture and Sevres porcelain The quality and quantity of the Russian art at Hillwood is **Tradition in Transition** Wendy R. Salmond, 2004 unparalleled outside Russia Alter Icons Jefferson J. A. Gatrall, Douglas M. Greenfield, 2010 A collection of essays by eleven scholars of Russian history art literature cinema philosophy and theology that track key shifts in the production circulation and consumption of the Russian icon from Peter the Great's Enlightenment to the post Soviet revival of the Orthodox Church Provided by publisher Jan Morsink Ikonen (Firm), Simon G. Morsink, 2006 This illustrated book presents a collection of unique icons not usually seen outside the confines of the living room A collection assembled by the brothers Simon and Hugo Morsink both passionate icon lovers and art dealers Accompanying texts to which international experts have contributed explain the meaning of these Greek and Russian icons dating from the 15th to the 19th century while several essays take the reader inside the world of this ancient Christian art form BOOK JACKET Reclaiming and Redefining American Exhibitions of Russian Art Roann Barris, 2023-08-23 This book examines the history of American exhibitions of Russian art in the twentieth century in the context of the Cold War Because this history reflects changes in museological theory and the role of governments in facilitating or preventing intercultural cooperation it uncovers a story that is far more complex than a chronological listing of exhibition names and art works Roann Barris considers questions of stylistic appropriations and influences and the role of museum exhibitions in promoting international and artistic exchanges Barris reveals that Soviet and American exchanges in the world of art were extensive and persistent despite political disagreements before during and after the Cold War It also reveals that these early exhibitions communicated contradictory and historically invalid pictures of the Russian or Soviet avant garde The book will be of interest to scholars working in art history museum studies and Russian studies The Visual Dominant in Eighteenth-Century Russia Marcus C. Levitt, 2011-10-01 The Enlightenment privileged vision as the principle means of understanding the world but the eighteenth century Russian preoccupation with sight was not merely a Western import In his masterful study Levitt shows the visual to have had deep indigenous roots in Russian Orthodox culture and theology arguing that the visual played a crucial role in the formation of early modern Russian culture and identity Levitt traces the early modern Russian quest for visibility from jubilant self discovery to serious reflexivity to anxiety and crisis The book examines verbal constructs of sight in poetry drama philosophy theology essay memoir that provide evidence for

understanding the special character of vision of the epoch Levitt's groundbreaking work represents both a new reading of various central and lesser known texts and a broader revisualization of Russian eighteenth century culture Works that have considered the intersections of Russian literature and the visual in recent years have dealt almost exclusively with the modern period or with icons The Visual Dominant in Eighteenth Century Russia is an important addition to the scholarship and will be of major interest to scholars and students of Russian literature culture and religion and specialists on the How Divine Images Became Art Oleg Tarasov, 2024-02-09 How Divine Images Became Art tells the story of the parallel discovery of Russian medieval art and of the Italian primitives at the beginning of the twentieth century While these two developments are well known they are usually studied in isolation Tarasov's study has the great merit of showing the connection between the art world in Russia and the West and its impact in the cultural history of the continent in the pre war period Drawing on a profound familiarity with Russian sources some of which are little known to Western scholars and on equally expert knowledge of Western material and scholarship Oleg Tarasov presents a fresh perspective on early twentieth century Russian and Western art The author demonstrates that during the Belle poque the interest in medieval Russian icons and Italian primitives lead to the recognition of both as distinctive art forms conveying a powerful spiritual message Formalist art theory and its influence on art collecting played a major role in this recognition of aesthetic and moral value of primitive paintings and was instrumental in reshaping the perception of divine images as artworks Ultimately this monograph represents a significant contribution to our understanding of early twentieth century art it will be of interest to art scholars students and anyone interested in the spiritual and aesthetic revival of religious paintings in the Hidden and Triumphant Irina Yazykova, 2020-10-29 A true story told for the first time This dramatic history Belle poque recounts the story of an aspect of Russian culture that fought to survive throughout the 20th century the icon Russian iconography kept faith alive in Soviet Russia after the Bolshevik Revolution As monasteries and churches were ruined icons destroyed thousands of believers killed or sent to Soviet prisons and labor camps a few courageous iconographers continued to paint holy images secretly despite the ever present threat of arrest Others were forced to leave Russia altogether and while living abroad struggled to preserve their Orthodox traditions Today we are witness to a renaissance of the Russian icon made possible by the sacrifices of this previous generation of heroes Canadian-American Slavic Studies, 2009 A quarterly journal devoted to Russia and East Europe American Art Directory 2009 National Register Publishing, 2008

American Art Directory National Register Publishing,2007-12 **Modernism and the Spiritual in Russian Art** Louise Hardiman, Nicola Kozicharow,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 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 nienteenth 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 **2015 U.S. Higher Education Faculty Awards, Vol. 1** Faculty Awards, 2015-11-30 Faculty Awards org is ascendant field the first and only university awards program in the United States based on faculty peer evaluation Faculty Awards was created to recognize outstanding faculty members as viewed by their Faculty peers at colleges and universities across the United States Faculty members voted through the 2014 2015 academic year for their peers at their academic departments and schools within a number of categories Access to FacultyAwards org to nominate and vote for Faculty was limited to university professors or faculty members at accredited U S institution of higher education Faculty members were nominated

and voted for by other faculty members in their own academic departments and schools We strove to maintain an accurate peer review process Voting was not open to students or the public at large In addition faculty members voted for educators only at their own college or university Winners for the 2014 2015 academic year in all departments and colleges across U S institutions of higher education were announced in March 2015 and are permanently archived at FacultyAwards org as well as recognized in this 2015 print edition of the Faculty Awards Compendium For the academic year 2014 2015 votes were cast to nominate and vote for Faculty members and no self voting was allowed to assure the integrity of the whole process This volume of the Faculty Awards Compendium includes Faculty awardees within Fine Arts Humanities Liberal Arts and Social Sciences Disciplines for the 2014 2015 academic year A total of 1608 winning Faculty members in 584 higher education institutions were determined after tallying the votes We would like to thank all Faculty members who participated in the voting process and to wish all the Faculty awardees continued success in their academic endeavors We look forward to resuming the voting process for the 2015 2016 academic year awards The Collections of the Romanovs James Christen Steward, Gosudarstvennyĭ Ermitazh (Russia), 2003 The Collections of the Romanovs celebrates the 300th anniversary of the founding of St Petersburg by exploring the role of the Romanov dynasty as collectors of fine and decorative arts The book investigates in particular the historic role of St Petersburg as Russia's window to the West and features the great masterworks of Western European art collected and prized by Romanov tsars from Peter the Great who ruled from 1721 25 to the last of the dynasty Nicholas II who ruled from 1874 1918 Included are masterpieces of painting drawing printmaking porcelain silver and tapestry over one hundred works in all drawn exclusively from the extraordinary collection of the State Hermitage Museum in St Petersburg BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved The Magazine Antiques ,2001-10 Russian Life ,2008 **American Art Directory** National Register National Geographic Traveler: Washington D. C. John M. Thompson, 2008 Highlights the history Publishing, 2003-05 culture and comtemporary life of the city and offers detailed walking tours of historic areas and complete visitor information

Riches, Rivals, and Radicals Marjorie Schwarzer,2020-10-07 Since it was first published in 2006 Riches Rivals and Radicals has been the go to text for introductory museum studies courses It is also of great value to professionals as well as museum lovers who want to learn the stories behind how and why these institutions have evolved since the day the first mastodon bones royal portraits and botanical specimens entered their halls For this third edition Marjorie Schwarzer has mined new resources previously unavailable archives and contemporary trends to provide a fresh look at the challenges and innovations that have shaped museums in the United States Schwarzer argues that museums are fundamentally optimistic institutions They build and preserve some of the nation s most extraordinary architecture They showcase the beauty and promise of new scientific discoveries historical breakthroughs and artistic creation They provide places of inspiration and repose At the same time museums have succeeded in exposing some of the nation s most painful legacies racism inequity

violence as they strive to be places for healing and reckoning This too one could argue is an act of optimism for it expresses the hope that museum visitors will gain empathy and understanding from the evidence of others struggles Schwarzer shows us how museums are rooted in a contentious history tied to social technological and economic trends and ultimately changing ideas of what it means to be a citizen Along the way we meet some notorious and eccentric characters including business tycoons architects collectors designers politicians political activists and progressive educators all of whom have exerted their influence on what is a complex yet nonetheless enduring institution Major additions since the last edition include material on digital curation emergent exhibitions about civil rights immersive museum environments continuing efforts to diversify the field how museums role in our increasingly digital society and a new foreword by American Alliance of Museums President and CEO Laura L Lott Museums new to this edition include the National Museum of African American History and Culture the National Memorial for Peace and Justice and the 9 11 Memorial and Museum Beautifully written and lavishly illustrated the third edition of this accessible award winning book brings the reader up to date on the stories behind the people and events that have transformed America's museums from their beginnings into today's vibrant cultural institutions

Ignite the flame of optimism with is motivational masterpiece, **Russian Icons At Hillwood**. In a downloadable PDF format (Download in PDF: \*), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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