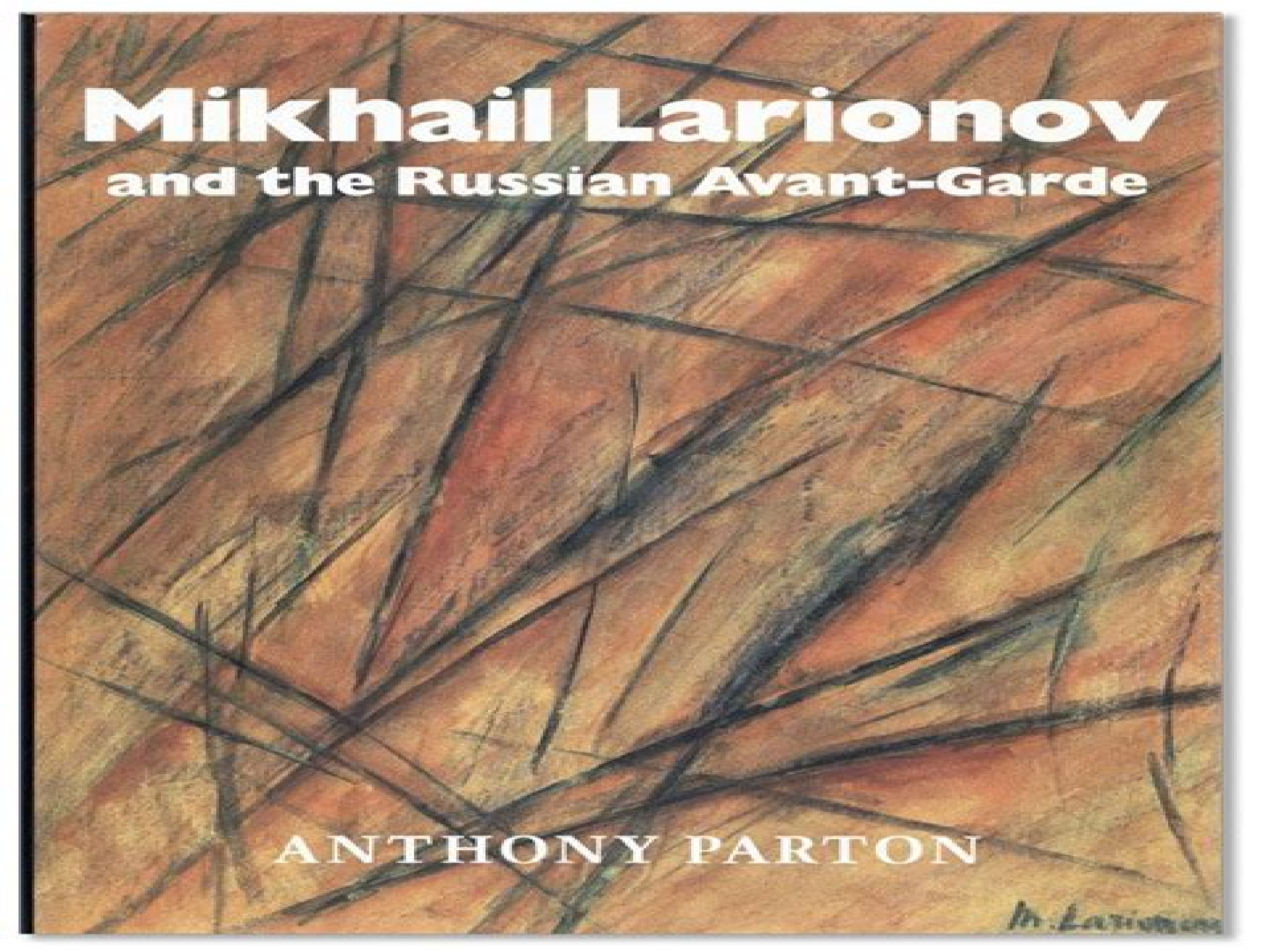


The background of the book cover is an abstract painting by Mikhail Larionov. It features a dense, chaotic network of dark, expressive, diagonal and horizontal lines in black and dark brown, overlaid on a textured wash of warm, earthy colors including ochre, terracotta, and sienna. The overall effect is one of dynamic movement and complex layering, characteristic of the Russian Futurist style.

Mikhail Larionov

and the Russian Avant-Garde

ANTHONY PARTON

M. Larionov

Mikhail Larionov And The Russian Avant Garde

Jinyi Chu



Mikhail Larionov And The Russian Avant Garde:

Mikhail Larionov and the Russian Avant-garde Anthony Parton, 1993 A revolutionary multi media artist and flamboyant iconoclast Mikhail Larionov galvanized the Russian art scene in the early 20th century striving for a truly native style to rival the European avant garde and setting the stage for Constructivism The development of his career however has long eluded historians Now this illustrated book reconstructs a critical episode in the story of Russian modernism *Mikhail Larionov and the Russian Avant-Garde*, 1993

Mikhail Larionov and the Cultural Politics of Late Imperial Russia Sarah Warren, 2017-07-05 In the turbulent atmosphere of early twentieth century Tsarist Russia avant garde artists took advantage of a newly pluralistic culture in order to challenge orthodoxies of form as well as social prohibitions Very few did this as effectively or to as broad an audience as Mikhail Larionov This groundbreaking study examines the complete range of his work painting book illustration performance and curatorial work and demonstrates that Larionov was taking part in a broader cultural conversation that arose out of fundamental challenges to autocratic rule Sarah Warren brings the culture of late Imperial Russia out of obscurity highlighting Larionov's specific interventions into conversations about nationality and empire democracy and autocracy and people and intelligentsia that colonized all areas of cultural production Rather than analyzing Larionov's works within the same interpretive frameworks as those of his contemporaries in France or Germany such as Matisse or Kirchner Warren explores the Russian's negotiations with both nationalism and modernism Further this study shows that Larionov's group exhibitions public debates and face painting performances were more than a derivative repetition of the techniques of the Italian Futurists Rather these activities were the culmination of his attempt to create a radical primitivism one that exploited the widespread Russian desire for an authentic collective identity while resisting imperial efforts to appropriate this revivalism to its own ends

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

Mikhail Larionov Irina Lazebnikova, Ludmila Pravoverova, Maria Suslova, Anastasiya Fedotova, 2018 This comprehensive volume appraises the life and work of Mikhail Larionov 1881-1964 avant garde Russian painter and lifelong partner Natalia Goncharova It covers his painting drawing and works for the theatre as well as his under recognised work as a curator of several key exhibitions of the modernist era His work as typical of its time is characterised by a great deal of experimentation his pictogram like image and text combinations are even more radical than those of his time as the founder of Rayonism On over 300 pages and illustrated throughout over 300 major works are shown many of them from the collections of the Parisian Centre Pompidou and the Moscow Tretyakov Gallery One section of the catalogue is

dedicated to Larionov's personal collection reproducing photographs pertaining to the Ballet Russes Russian and Asian luboks and the personal library of the artists as well as other documents These are published together with a chronology highlighting key events from Larionov's life exhibitions performances his work on various publications and his meetings with other artists

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

Handbook of International Futurism Günter Berghaus, 2018-12-17 The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement initiated by F T Marinetti in 1909 exercised a particularly noteworthy influence The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty eight countries While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia it treats Futurism as an international multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth century avant garde Hundreds of artists who in some phase in their career absorbed Futurist ideas and stylistic devices are presented in the context of their national traditions their international connections and the media in which they were predominantly active The handbook acts as a kind of multi disciplinary geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact

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 *Fin-de-siècle Russia and Chinese Aesthetics* Jinyi

Chu, 2024-08-30 Many are familiar with European modernists' interest in Chinese art and poetry however less well known is that Russian literature and art at the turn of 20th century also flourished in a sustained dialogue with China In *Fin de siècle Russia and Chinese Aesthetics* Jinyi Chu reconsiders the place of Russia in the genealogy of global modernism by exploring the enduring impact of China on pre-revolutionary Russian culture This book argues that fin de siècle Russian ideas about increasing global cultural and socioeconomic interconnectedness emerged from their unsettling encounters with China Drawing on literary texts paintings advertisements official documents and archival work in Russia China France and the United States Chu reconstructs surprising stories about cultural interactions From Innokenty Annensky's encounter with a Tibetan monk in Paris Aleksei Remizov's adaptations of Chinese ghost stories and Lev Tolstoy's translations of the Daoist canon to Ilya Mashkov's fauvist painting of a Chinese fairy this book presents a new cultural history of fin de siècle Russia in relation to the East *Fin de siècle Russia and Chinese Aesthetics* casts new light on the intricate relationships between geopolitics and transnational aesthetics It moves beyond the idea that Russian literary and artistic representations of China were simply manifestations of Russia's imperial ideology and Eurasian cultural identity Instead Chu shows that literature and art actively renegotiate and destabilize the preconceived world order at a time of intensifying geopolitical and cultural transformation when China shifted from Russia's rival in Inner Asia to a target in the competition of global imperialist powers

Concise Dictionary of Women Artists Delia Gaze, 2013-04-03 This book includes some 200 complete entries from the award-winning *Dictionary of Women Artists* as well as a selection of introductory essays from the main volume **Deleuze and Futurism** Helen Palmer, 2014-08-28 This book is an original exploration of Deleuze's dynamic philosophies of space time and language bringing Deleuze and futurism together for the first time Helen Palmer investigates both the potential for creative novelty and the pitfalls of formalism within both futurist and Deleuzian linguistic practices Through creative and rigorous analyses of Russian and Italian futurist manifestos the futurist aspects of Deleuze's language and thought are drawn out The genre of the futurist manifesto is a literary and linguistic model which can be applied to Deleuze's work not only at times when he writes explicitly in the style of a manifesto but also in his earlier writings such as *Difference and Repetition* 1968 and *The Logic of Sense* 1969 The way in which avant-garde manifestos often attempt to perform and demand their aims simultaneously and the problems which arise due to this is an operation which can be perceived in Deleuze's writing With a

particular focus on Russian zaum the book negotiates the philosophy behind futurist nonsense language and how Deleuze propounds analogous goals in *The Logic of Sense* This book critically engages with Deleuze's poetics ultimately suggesting that multiple linguistic models operate synecdochically within his philosophy

Prokofiev's Ballets for Diaghilev

Stephen D. Press, 2017-07-05 Ballet impresario Sergey Pavlovich Diaghilev and composer Sergey Sergeyevich Prokofiev are eminent figures in twentieth century cultural history yet this is the first detailed account of their fifteen year collaboration The beginning was not trouble free but despite two false starts *Ala i Lolli* and the first version of its successor *Chout* Diaghilev maintained his confidence in the composer With his guidance and encouragement Prokofiev established his mature balletic style After some years of estrangement during which Prokofiev wrote for choreographer Boris Romanov and conductor publisher Serge Koussevitsky Diaghilev came to the composer's rescue at a low point in his Western career The impresario encouraged Prokofiev's turn towards a new simplicity and offered him a great opportunity for career renewal with a topical ballet on Soviet life *Le Pas d'acier* Even as late as 1928-29 Diaghilev compelled Prokofiev to achieve new heights of expressivity in his characterizations *L'Enfant prodigue* Although Western scholars have investigated Prokofiev's operas piano works and symphonies little attention has been paid to his early ballets written for Diaghilev's *Ballets Russes* Despite Prokofiev's devotion to opera it was his ballets for Diaghilev as much as his concertos and solo piano works that earned his renown in Western Europe in the 1920s Stephen D Press discusses the genesis of each ballet including the important contributions of the scenic designers Mikhail Larionov Georgy Yakulov and Georges Rouault and the choreographer dancers Lidiya Massine Serge Lifar and George Balanchine and the special relationship between the ballets progenitors

Dictionary of Women Artists: Introductory surveys ; Artists, A-I Delia Gaze, 1997 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company

Postmodernism and the Postsocialist Condition Boris Groys, 2003-09-30 The Berlin Wall was coming down the Soviet Union was dissolving Communist China was well on its way down the capitalist path Artists seeing it all first hand responded with a revolution of their own What form this revolution took emerges in this volume

Leonide Massine and the 20th Century Ballet Leslie Norton, 2014-11-18 The great Russian choreographer Leonide Massine was the most important figure in modernist ballet in the 1930s known for works such as *Gaite Parisienne* and *The Three Cornered Hat* His versatility and scope made his choreography the most representative of the century Whatever period he portrayed his style flowed freely and unselfconsciously His character ballets dealt not with stereotypes but individuals and his symphonic ballets proved how great music could be employed without demeaning it Like his mentor Diaghilev he strove to bring music painting and poetry to his ballets Massine was responsible for the first resolutely abstract ballet and the first true fusions of ballet and modern dance This work provides a biography of Massine and a detailed analysis of his major ballets including those for Diaghilev's *Ballets Russes* the *Ballet Russe de Monte Carlo* and *American Ballet Theatre* The work integrates biographical study with an examination of Massine's works from an array of perspectives By examining the music

and composers set design and literary sources it places the work in the larger context of the dance opera major visual art movements literature and theater of the period Analyses of ballets include synopses scenery and costumes music choreography critical survey and summary The work concludes with an epilogue summarizing Massine's impact on the development of ballet in the twentieth century and includes both informal and performance photographs *Russian Avant-Garde* Evgueny Kovtun, 2012-01-05 The Russian Avant garde was born at the turn of the 20th century in pre-revolutionary Russia The intellectual and cultural turmoil had then reached a peak and provided fertile soil for the formation of the movement For many artists influenced by European art the movement represented a way of liberating themselves from the social and aesthetic constraints of the past It was these Avant garde artists who through their immense creativity gave birth to abstract art thereby elevating Russian culture to a modern level Such painters as Kandinsky Malevich Goncharova Larionov and Tatlin to name but a few had a definitive impact on 20th century art **2015** Günter Berghaus, 2015-07-01 The special issue of *International Yearbook of Futurism Studies* for 2015 will investigate the role of Futurism in the work of a number of Women artists and writers These include a number of women actively supporting Futurism e.g. R. Zerkov Edyth von Haynau Olga Rozanova Eva Kohn others periodically involved with the movement e.g. Valentine de Saint Point Aleksandra Ekster Mary Swanzy others again inspired only by certain aspects of the movement e.g. Natalia Goncharova Alice Bailly Giovanna Klien Several artists operated on the margins of a Futurist inspired aesthetics but they felt attracted to Futurism because of its support for women artists or because of its innovative roles in the social and intellectual spheres Most of the artists covered in Volume 5 2015 are far from straightforward cases but exactly because of this they can offer genuinely new insights into a still largely under researched domain of twentieth century art and literature Guiding questions for these investigations are How did these women come into contact with Futurist ideas Was it first hand knowledge poems paintings manifestos etc or second hand knowledge usually newspaper reports or personal conversations with artists who had been in contact with Futurism How did the women respond to the positive or negative reports How did this show up in their work How did it influence their subsequent often non Futurist career *Political Censorship of the Visual Arts in Nineteenth-Century Europe* Robert Justin Goldstein, Andrew M. Nedd, 2015-09-01 In this comprehensive account of censorship of the visual arts in nineteenth century Europe when imagery was accessible to the illiterate in ways that print was not specialists in the history of the major European countries trace the use of censorship by the authorities to implement their fears of the visual arts from caricature to cinema **2016** Günter Berghaus, 2016-05-24 Volume 6 2016 is an open issue with an emphasis on Nordic countries Denmark Finland Lithuania Estonia Iceland Four essays focus on Russia two on music other contributions are concerned with Egypt USA and Korea Furthermore there are sections on Futurist archives Futurism in caricatures and Futurism in fiction *International Futurism in Arts and Literature* Günter Berghaus, 2012-10-25 This publication offers for the first time an interdisciplinary and comparative perspective on Futurism

in a variety of countries and artistic media 20 scholars discuss how the movement shaped the concept of a cultural avant garde and how it influenced the development of modernist art and literature around the world

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