

Solomon R. Guggenheim Museum

Russian Art Dmitrii Vladimirovich Sarab'i annov, 1990 As Dmitri Sarabianov tells us in this lively book Russia first turned its face to Europe at the beginning of the eighteenth century By the start of the nineteenth century European ideas had been assimilated into the rich substratum of Russian culture and a unique amalgam began to emerge Indigenous subjects became the focus of Russian art In 1870 the Society for Traveling Art Exhibitions whose members were known as the Wanderers was founded Its dual purpose was to educate the people through traveling exhibitions and to work for social reform At the turn of the century the dominant mode was Symbolism But Modernist tendencies and other currents were gaining strength These diverse aesthetics had to be rethought in 1917 when the Revolution brought the Bolsheviks to power Functional applied design came to the forefront It is here with the close of the most brilliant and innovative period in Russia s artistic life so far that Professor Sarabianov ends his account of the pivotal years that led to the dazzling abstract geometrical breakthroughs of Russian art From publisher's description An Anthology of Russian Literature from Earliest Writings to Modern Fiction Nicholas Rzhevsky, 2019-09-16 Russia has a rich huge unwieldy cultural tradition How to grasp it This classroom reader is designed to respond to that problem The literary works selected for inclusion in this anthology introduce the core cultural and historic themes of Russia's civilisation Each text has resonance throughout the arts in Rublev's icons Meyerhold's theatre Mousorgsky's operas Prokofiev's symphonies Fokine's choreography and Kandinsky's paintings This material is supported by introductions helpful annotations and bibliographies of resources in all media The reader is intended for use in courses in Russian literature culture and civilisation as well as comparative literature 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 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 W nsche 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 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

Historical Dictionary of Romantic Art and Architecture Allison Lee Palmer, 2019-07-26 Romanticism is multifaceted and a wide range of nostalgic emotional and exotic concerns were expressed in such styles and movements as the Gothic Revival Classical Revival Orientalism and the Pre Raphaelite Brotherhood Some movements were regional and subject specific such as the Hudson River School of landscape painting in the United States and the German Nazarene movement which focused primarily on religious art in Rome The movements range across Western Europe and include the United States This dictionary will provide a fuller historical context for Romanticism and enable the reader to identify major trends and explore artists of the period This second edition of Historical Dictionary of Romantic Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 300 cross referenced entries on major artists of the romantic era as well as entries on related art movements styles aesthetic philosophies and philosophers This book is an excellent resource for students researchers and anyone wanting to know more about Romantic art

Historical Dictionary of Neoclassical Art and Architecture Allison Lee Palmer, 2020-05-15 Neoclassicism refers to the revival of classical art and architecture beginning in Europe in the 1750s until around 1830 with late neoclassicism lingering through the 1870s It is a highly complex movement that brought together seemingly disparate issues into a new and culturally rich era one that was unified under a broad interest in classical antiquity. The movement was born in Italy and France and spread across Europe to Russia and the United States It was motivated by a desire to use ideas from antiquity to help address modern social economic and political issues in Europe and neoclassicism came to be viewed as a style and philosophy that offered a sense of purpose and dignity to art following the new enlightened thinking. This second edition of Historical Dictionary of Neoclassical Art and Architecture contains a chronology an introduction and an extensive bibliography. The dictionary section has over 300 cross referenced entries cover late Baroque and Rococo tendencies found in

the early 18th century and span the century to include artists who moved from neoclassicism to early romanticism This book is an excellent resource for students researchers and anyone wanting to know more about neoclassical art and architecture

A Companion to Russian History Abbott Gleason, 2014-01-28 This companion comprises 28 essays by international scholars offering an analytical overview of the development of Russian history from the earliest Slavs through to the present day Includes essays by both prominent and emerging scholars from Russia Great Britain the US and Canada Analyzes the entire sweep of Russian history from debates over how to identify the earliest Slavs through the Yeltsin Era and future prospects for post Soviet Russia Offers an extensive review of the medieval period religion culture and the experiences of ordinary people Offers a balanced review of both traditional and cutting edge topics demonstrating the range and dynamism The Icon and the Square Maria Taroutina, 2018-11-26 In The Icon and the Square Maria Taroutina examines how the traditional interests of institutions such as the crown the church and the Imperial Academy of Arts temporarily aligned with the radical leftist and revolutionary avant garde at the turn of the twentieth century through a shared interest in the Byzantine past offering a counternarrative to prevailing notions of Russian modernism Focusing on the works of four different artists Mikhail Vrubel Vasily Kandinsky Kazimir Malevich and Vladimir Tatlin Taroutina shows how engagement with medieval pictorial traditions drove each artist to transform his own practice pushing beyond the established boundaries of his respective artistic and intellectual milieu She also contextualizes and complements her study of the work of these artists with an examination of the activities of a number of important cultural associations and institutions over the course of several decades As a result The Icon and the Square gives a more complete picture of Russian modernism one that attends to the dialogue between generations of artists curators collectors critics and theorists The Icon and the Square retrieves a neglected but vital history that was deliberately suppressed by the atheist Soviet regime and subsequently ignored in favor of the secular formalism of mainstream modernist criticism Taroutina's timely study which coincides with the centennial reassessments of Russian and Soviet modernism is sure to invigorate conversation among scholars of art history modernism and Russian culture **Proof Through the Night** Glenn Watkins, 2003 An entertaining cultural history of music during World War I covering all the major European nations as well as the United States in both classical and popular genres The book is lavishly illustrated and includes a CD The Experimental Group Matthew Jesse Jackson, 2010-07-15 Matthew Jesse Jackson's writing and quality of mind put him in the forefront of the next wave in modern art studies Thomas E Crow Institute of Fine Arts Russian Art Dimitri Vladimirovitch Sarabianov, 1990 Washington International Arts Letter ,1989

World Painting Index: Third Supplement 1990-1999 Patricia Pate Havlice, 2003 A monumental reference work designed to eliminate many of the problems encountered in the search for a reproduction of a particular painting The Unfinished Revolutions in Eastern Europe and the Soviet Union, 1991 Choice, 1996 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 **Review Yearbook** ,1990 **Irish Arts Review Yearbook** ,1990

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