

Imperial Academy Of Arts Russia

Sphinx Fine Art,Edward Strachan,Roy Bolton

The Russian Canvas Rosalind Polly Blakesley,2016 The Russian Canvas charts the remarkable rise of Russian painting in the 18th and 19th centuries, and the nature of its relationship with other European schools. Starting with the foundation of the Imperial Academy of the Arts in 1757 and culminating with the assassination of Tsar Alexander II in 1881, it details the professionalization and wide-ranging activities of painters against a backdrop of dramatic social and political change. The Imperial Academy formalized artistic training but later became a foil for dissent, as successive generations of painters negotiated their own positions between pan-European engagement and local and national identities. Drawing on original archival research, this groundbreaking book recontextualizes the work of major artists, revives the reputations of others, and explores the complex developments that took Russian painters from provincial anonymity to international acclaim.

Serfdom, Society, and the Arts in Imperial Russia Richard Stites,2008-02-22 Richard Stites explores the dramatic shift in the history of visual and performing arts that took place in the last decades of serfdom in Russia in the 1860s and revisualises the culture of that flamboyant era.

Fundamentals of Drawing, Textbook V.A. Mogilevtsev,2016

Official Catalogue of Exhibitors ,1904

Russian Performances Julie Buckler,Julie Cassiday,Boris Wolfson,2018-09-18 Throughout its modern history, Russia has seen a succession of highly performative social acts that play out prominently in the public sphere. This innovative volume brings the fields of performance studies and Russian studies into dialog for the first time and shows that performance is a vital means for understanding Russia's culture from the reign of Peter the Great to the era of Putin. These twenty-seven essays encompass a diverse range of topics, from dance and classical music to live poetry and from viral video to public jubilees and political protest. As a whole they comprise an integrated, compelling intervention in Russian studies. Challenging the primacy of the written word in this field, the volume fosters a larger intellectual community informed by theories and practices of performance from anthropology, art history, dance studies, film studies, cultural and social history, literary studies, musicology, political science, theater studies, and sociology.

Visualizing Russia Cynthia Hyla Whittaker,2010-07-14 The Romantic search for a national past was a European preoccupation in the first half of the nineteenth century. In Russia, this process led to the formation of the Russian style that

has to today so captivated the world's imagination. While the manifestations of this style are easily recognizable in gleaming gilt, vibrant colors, onion domes, peasant costume, and tsarist regalia, hardly anyone has realized the pioneering and defining role that Fedor Solntsev (1801-1892) played in the development of a Russian national aesthetic. This book rescues Solntsev from obscurity and celebrates his major contributions to the arts, archaeology, architecture, ethnography, icon painting, restoration work, and Russian nationalist ideology as well as place his work in a general European context. Contributors include: Marc Raeff, Wendy Salmond, Richard Wortman, Anne Odom, Irina Bogatskaia, Marina Evtushenko, Olenka Pevny, Irina Reyfman, Nathaniel Knight, Lauren M. O'Connell, and J. Robert Wright.

Archives in Russia: A Directory and Bibliographic Guide to Holdings in Moscow and St.Petersburg Patricia Kennedy Grimsted, Patricia Kennedy Grimstead, 2016-04-01 This is a comprehensive directory and bibliographic guide to Russian archives and manuscript repositories in the capital cities of Moscow and St. Petersburg. It is an essential resource for any researcher interested in Russian sources for topics in diplomatic, military, and church history; art; dance; film; literature; science; ethnography; and geography. The first part lists general bibliographies of relevant reference literature, directories, bibliographic works, and specialized subject-related sources. In the following sections of the directory, archival listings are grouped in institutional categories. Coverage includes federal, ministerial, agency, presidential, local, university, Academy of Sciences, organizational, library, and museum holdings. Individual entries include the name of the repository (in Russian and English), basic information on location, staffing, institutional history, holdings, access, and finding aids. More comprehensive and up-to-date than the 1997 Russian Version, this edition includes Web-site information, dozens of additional repositories, several hundred more bibliographical entries, coverage of reorganization issues, four indexes, and a glossary.

Catalogue of Paintings & Sculpture ... Toledo Museum of Art, 1913

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 of the field

Russia Nikolai Makiyev, Valentine O'Hara, 1925

Leonhard Euler Robert E. Bradley, Ed Sandifer, 2007-03-20 The year 2007 marks the 300th anniversary of the birth of one of the Enlightenment's most important mathematicians and scientists, Leonhard Euler. This volume is a collection of 24 essays by some of the world's best Eulerian scholars from seven different countries about Euler, his life and his work. Some

of the essays are historical, including much previously unknown information about Euler's life, his activities in the St. Petersburg Academy, the influence of the Russian Princess Dashkova, and Euler's philosophy. Others describe his influence on the subsequent growth of European mathematics and physics in the 19th century. Still others give technical details of Euler's innovations in probability, number theory, geometry, analysis, astronomy, mechanics and other fields of mathematics and science.- Over 20 essays by some of the best historians of mathematics and science, including Ronald Calinger, Peter Hoffmann, Curtis Wilson, Kim Plofker, Victor Katz, Ruediger Thiele, David Richeson, Robin Wilson, Ivor Grattan-Guinness and Karin Reich- New details of Euler's life in two essays, one by Ronald Calinger and one he co-authored with Elena Polyakhova- New information on Euler's work in differential geometry, series, mechanics, and other important topics including his influence in the early 19th century

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.

Taking the Alhambra to St. Petersburg Katrin Kaufmann,2023-12-18 Ein wenig bekanntes Phänomen innerhalb des sogenannten Maurischen Revivals ist die intensive Auseinandersetzung russischer Architekten mit der iberislamischen Architektur, insbesondere mit den mittelalterlichen Nasridenpalästen der Alhambra in Granada. Die materialreiche Studie analysiert orientalisierende Bauwerke und Interieurs des 19. Jahrhunderts in St. Petersburg und zeichnet die Transferwege nach, über die das Formenvokabular der Alhambra von Spanien nach Russland gelangte. Sie bezieht wesentliche Aspekte der russischen Kulturgeschichte und der europäischen Orient-Vorstellungen des 19. Jahrhunderts mit ein und zeigt, dass russische Architekten und die Kaiserliche Akademie der Künste zu den Pionieren des Maurischen Revivals gehörten. Erstmalige Betrachtung der orientalisierenden Architektur St. Petersburgs im gesamteuropäischen Kontext Russische Architekten als Pioniere des Maurischen Revivals

A Companion to Nineteenth-Century Art Michelle Facos,2018-09-10 A comprehensive review of art in the first truly

modern century A Companion to Nineteenth-Century Art contains contributions from an international panel of noted experts to offer a broad overview of both national and transnational developments, as well as new and innovative investigations of individual art works, artists, and issues. The text puts to rest the skewed perception of nineteenth-century art as primarily Paris-centric by including major developments beyond the French borders. The contributors present a more holistic and nuanced understanding of the art world during this first modern century. In addition to highlighting particular national identities of artists, A Companion to Nineteenth-Century Art also puts the focus on other aspects of identity including individual, ethnic, gender, and religious. The text explores a wealth of relevant topics such as: the challenges the artists faced; how artists learned their craft and how they met clients; the circumstances that affected artist's choices and the opportunities they encountered; and where the public and critics experienced art. This important text: Offers a comprehensive review of nineteenth-century art that covers the most pressing issues and significant artists of the era Covers a wealth of important topics such as: ethnic and gender identity, certain general trends in the nineteenth century, an overview of the art market during the period, and much more Presents novel and valuable insights into familiar works and their artists Written for students of art history and those studying the history of the nineteenth century, A Companion to Nineteenth-Century Art offers a comprehensive review of the first modern era art with contributions from noted experts in the field.

Russia & Europe in the Nineteenth Century Sphinx Fine Art,Edward Strachan,Roy Bolton,2008

New Narratives of Russian and East European Art Galina Mardilovich,Maria Taroutina,2019-12-20 This book brings together thirteen scholars to introduce the newest and most cutting-edge research in the field of Russian and East European art history. Reconsidering canonical figures, re-examining prevalent debates, and revisiting aesthetic developments, the book challenges accepted histories and entrenched dichotomies in art and architecture from the nineteenth century to the present. In doing so, it resituates the artistic production of this region within broader socio-cultural currents and analyzes its interconnections with international discourse, competing political and aesthetic ideologies, and continuous discussions over identity.

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.

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 Nation ,1890

The Icon and the Square Maria Taroutina, 2018-12-17 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.

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