Russia’s Prestige: Historical Architecture. Among their constant themes were the Russian peasantry, Russian landscape, and the Russian clergy. But the Peredvizhniki were progressive not only in the subjects they chose to paint, but also in the way they reached their audience. Earlier, significant art exhibitions had been limited to Moscow and St. Petersburg, but now the artists who allied themselves with this traveling group had the opportunity to reach a much wider audience than they would have earlier. The creation of an art tradition depends, of course, not only on how
art is created, but how it is preserved, displayed, and received by current and future generations. In this regard an important role was played by the wealthy Moscow merchant and collector Pavel Tretiakov. In 1872, Tretiakov, along with his brother, gave to the city of Moscow a collection of important paintings by some of the most significant Russian artists of the nineteenth century.

The works of Vasily Surikov are a magnificent manifestation of the creative genius of the Russian people. Surikov came of Cossack stock and was born in the Siberian town of Krasnoyarsk. His father's family came to Siberia from the Don area, with Yermak; his mother came from the old Cossack family Torgoshin, and it was from these roots that the artist inherited his proud and freedom-loving character. Surikov was proud of his origins and wrote: "I am a Cossack through and through, with a pedigree going back over two hundred years."

In order to support the family after his father's death, Surikov had to work as an office clerk. Sometimes, as he recalled later, he even had to "paint Easter eggs for three rubles per hundred" and once he took a commission to paint an icon entitled "The Holy Virgin's Feasts."

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A resident of Russia, Germany, and France, Vasily Kandinsky was perhaps the most international artist of modern times. Yet he always maintained that the departure-point of his pictorial exploration was Muscovy and the ancient traditions of Russian culture. Through exhaustive and deft analysis of the Russian connection, Igor Aronov sheds new light on the mystery of Kandinsky's artistic development, especially his formulation of abstract painting, his aspiration toward monumental synthesis, and his elaboration of parallels between sound and image. John E. No future writer on Kandinsky will be able to ignore this analysis. Show More Show Less. No ratings or reviews yet No ratings or reviews yet. Be the first to write a review. Best Selling in Books See all. Selz, P. That being said, one must admit that there is much more to the artwork than most people see in it; the chaotic elements are supposed not to express a specific event in history, even such grandeur one, as the WWI, but to embrace something even more overwhelming, like the spirit of lost hopes that had been soaring in the air since the beginning of the XX century. Knapp, These were not the acts of violence occurring during the WWI that Vassily Kandinsky focused on, but the moods in the society that drove people to committing these acts of violence. The painting expresses the turmoil, the fears, the anxiety and the despair of humankind at the beginning of the new century, making the audience experience every single emotion, which makes the painting unbearably true and amazingly grotesque at the same time. Aronov, I. Gardner, H. Stamford, CT: Cengage Learning. Knapp, S. The contemporary thesaurus of search terms and synonyms: A guide for natural language computer searching. Selz, P. The aesthetic theories of Kandinsky and their relationship to the origin of non-objective painting. Need a custom Critical Essay sample written from scratch by professional specifically for you? Learn More. You are free to use it for research and reference purposes in order to write your own paper; however, you must cite it accordingly. Removal Request. If you are the copyright owner of this paper and no longer wish to have your work published on IvyPanda. Cite This paper.
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Add to cart. Sold by zuber About this product Product Information This book studies Vasily Kandinsky's pre figurative art that formed the basis for his later abstractions. It analyzes many published and unpublished facts of the artist's life and work and brings together numerous historical comparative data from painting, literature, the social sciences, ethnography, folklore, esthetics, and philosophy.

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Finally, one must say a couple of words about the composition of the painting. As it has been stressed, the work is split into three parts, i. It seems that the aforementioned elements represent the chaos the left side, the devastation and emptiness that the WWI has left the humankind to the right side, and the unclear future the upper right corner.

As it has been stressed above, the key historical context of the Impression 28 is the concept of the World War I as one of the most, if not the most devastating and horrendous events that have ever taken place in the world history. As Selz explained, The first decade of the twentieth century saw European art moving along a number of fronts in the general direction of an art without representational imagery — toward an art purely of colors, lines and shapes that bore no direct relationship to the appearance of the outside world.

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(PDF) Concerning the spiritual in Kandinsky's shapes | Syed Gowhar Andrabi -

Grebev, the teacher of drawing at the Krasnoyarsk district school, which Surikov finished in with a certificate of merit. Grebev gave him the task of copying etchings from the old masters. In order to support the family after his father's death, Surikov had to work as an office clerk. Sometimes, as he recalled later, he even had to "paint Easter eggs for three rubles per hundred" and once he took a commission to paint an icon entitled "The Holy Virgin's Feasts.

Zamyatin, who put in a word for him at the Council of the Academy of Arts. From St. Petersburg came a positive response, but with the reservation that he would not be provided with a scholarship. The rich gold-mine owner P. Kuznetsov, an art lover and collector, came to Surikov's aid and offered to pay for his studies and upkeep. In the middle of December, the young artist set off on a two-month journey to the capital with a string of carts transporting Kuznetsov's merchandise. Surikov proved to be insufficiently prepared for the Academy examinations. During three summer months, he mastered a three-year course.

On 28 August he passed the Academy's entrance examinations and was accepted as an external student. By the following autumn he was already at work on his first independent work: "View of the Monument to Peter the Great on Senate Square in St. Petersburg" At the Academy Surikov successfully executed a series of compositions on classical themes, and also a picture from early Russian history "A Prince's Judgment" From June the artist lived permanently in Moscow, having spent two years doing frescos depicting the four eccenmical councils.

Thereafter, Surikov took on no more commissions for work. Sonya Kovalevsky: Her Recollections of Childhood, Cornell University Library have attracted much attention in Europe and will probably prove as interesting to American readers. They have three distinct charms. First, they are the records of the life and experiences of one of the most gifted and remarkable women of the century; second, they reveal new aspects of that strange evolution that is going on in the higher circles of Russian society, and out of which have come such extraordinary developments as Nihilism and anarchy; and, thirdly, they narrate the events of a career sufficiently varied and adventurous to be interesting as a work of fiction had there been no reality in it.

Sonya Kovalevsky, the daughter of General Krukovsky, was born in, and as her nurse afterward told her she came into the world at the wrong time. Her birth, it seems, occurred just at a time when her father, through bad luck at cards, had lost so large a sum of money he was compelled to let everything go and pawn his wife's diamonds in order to pay his gambling debts. He and his wife, moreover, were very desirous the child should
be a boy, as they had already a daughter. The family, therefore, was in no good humor when the little girl was born. Sonya always believed her parents did not love her as they loved her sister and the brother who came afterward, and perhaps this feeling nurtured in childhood had much to do with the development of that jealous trait in her disposition, which became in afterlife so serious a defect in character and the source of so much wretchedness to herself.

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In the chapters of recollections of childhood which the memoir contains, there are some excellent pictures given of Russian country life. The relations of master and servant as they appeared in the eyes of a child and incidents trowing out of that relationship furnish onya with some of the most impressive of her memories. One was the awful story of an aunt who was murdered by her servants because of her cruelty, and another the strange story of a middle-aged woman among the servants, who fell in love with a young man and then systematically robbed the house in order to provide him with luxuries and presents. As the two sisters grew to young womanhood their minds and feelings became affected by influences outside the narrow domain of their country home. Sonya says: "Between the years and all the educated classes of Russian society were occupied exclusively with one question; the family discord between the old and the young. Ask about whatever noble family you would at that time, you always heard one and the same thing the parents had quarreled with the children.

The Krukovsky girls did not come wholly unscathed from this epidemic. Aniuta, under the influence of Bulwer's novels, set about writing stories herself, and was so successful as to obtain the immediate acceptance of them by Dostoevsky, at that time one of the leading literary men and foremost editors in Russia. When Krukovsky discovered that his daughter was not only writing stories, but was accepting money for them, his rage knew no bounds. You sell your novels now, but the time will probably come when you will sell yourself. For a time the storm raised in this way crushed the aspirations of the sisters, but in the end the old general relented.

He heard Aniuta read her story, and promised her to make Dostoevsky's acquaintance on his next visit to St. After this the girls themselves were taken to the capital, where the poet became a frequent visitor to the house. Then came the complication that Dostoevsky fell in love with Aniuta, and Sonya, though a child, fell in love with him. Sonya's biography is then taken up then by her friend, Anna Charlotte Leftler, Duchess of Cajanello, who begins her story when Sonya, at the age of 17, was taken by her parents to pass the winter at St. Just at that time in a strong movement was making itself felt among the thinking portion of the rising generation in Russia.

This movement, which may be described as an ardent desire for the freedom and progress of their fatherland, especially affected young girls, and hundreds of them belonging to the best families abandoned their homes and betook themselves to foreign universities in order to study science. As the parents in a majority of cases opposed the movement, the daughters had recourse to strange tactics characteristic of the time and the country to effect their purpose. They went through the form of marriage with young men devoted to the same ideas, which they held sacred, and in this manner as married women they escaped from parental authority and were enabled to go abroad at the first opportunity. After reviewing the circle of their acquaintance, the three girls decided to invite a young professor at the university to marry one of them. The call was made and the proposal offered in due form, but the professor declined. A second attempt was more successful. A young student, Kovalevsky, who was about to go to Germany to complete his studies, was proposed to, and he consented to enter upon the mock marriage, and selected Sonya as his partner.

To force her father's consent to the marriage, Sonya left her home, went to Kovalevsky's room, and in the evening sent back a note containing only these words: "Father, I am with Vladimir, and beg you will no longer oppose our marriage. The marriage took place at once, and Sonya, with her sister, their friend Inez and the mock husband, Kovalevsky, set out for Heidelberg. In Paris, Aniuta became infatuated with a young Frenchman, a leader in the commune, and went to live with him as his wife.

The two were afterward married, and returning to Russia they lived on the estate of General Krukovsky, the gifted Aniuta seeming to have no other ambition afterward than that of winning the love of her husband, which she never did. She made a real marriage with her husband and at the same time studied with new ardor. It was not long before she became distinguished as a mathematician, and when, in , they returned to Russia both herself and her husband had become persons of distinction in intellectual circles.

In St. Petersburg the gifted woman turned from mathematics to literature and began to write, anonymously, newspaper articles, poetry, theatrical criticisms, and she also completed a novel, "The Privat-Docten," descriptive of life in a German university town. A few years later Sonya, her repute as a mathematician, which by this time was widely established, obtained for her an appointment as assistant professor of mathematics at the University of Stockholm. Here she performed her greatest work and for relaxation undertook the writing of dramas and novels. In she received from the French Academy of Science the Prix Bordin, the greatest scientific honor which any woman has ever gained, and one of the greatest honors indeed to which the votaries of science can aspire.

In this supreme triumph, however, she was not happy. She had exhausted herself by her ambitions and her passions and two years after her success at Paris she died. Panichas Fyodor Dostoevsky's highest and most permanent achievement as a novelist lies in his exploration of man's religious complex, his world and his fate. This volume culminates twenty years of the authors studying, teaching, and writing on Dostoevsky. Panichas views Dostoevsky not as a religious doctrinaire, but as a visionary whose five great novels constitute a sequential meditation on man's religious complex, his world and his fate. This volume culminates twenty years of the authors studying, teaching, and writing on Dostoevsky.

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Kandinsky's Improvisation What Lurks Beyond the Abstract - Words | Essay Example

He lived in Russia, in Moscow and Tiflis, had learned Russian, and became a translator of Russian poetry, in particular of Pushkin, into German. Thus, just like Kandinsky, von Bodenstedt was a man with a twofold vocation—scientist and artist—and a dual linguistic background. What von Bodenstedt is indicting in his poem is to be found in a single word: imposture. The critic does not have true knowledge of the things he claims to be judging, though he mimes such intelligence by sporting grimaces of one kluge Grimasse, and it is thereupon that he establishes his authority, which allows him to settle matters while rejecting all that goes beyond his understanding. Und jenes nicht and thereby creating the very phenomenon of the rejected and the refused jenes.

It is on the basis of this argument about imposture that Kandinsky was also going to construct, like a good lawyer, his own accusation, by challenging the very principle of artistic criticism outside art. His writings are read and he is called a critic. And if that person is especially free and easy, he begins to spout ex cathedra every sort of absurdity that comes to mind. But how could it do otherwise? And so I venture to ask the following simple question: Can one let every Tom, Dick, and Harry discuss things in the field of art?

He chooses his reader well, or, rather, he creates his reader. To answer the question posed, Kandinsky proposes that this man take into account the place and the role of art criticism. This place, as he defines it, is quite decisive: criticism serves as an intermediary between the artist and the public. The notions of porsor a nd market are totally excluded from his intellectual apparatus. Quite to the contrary—and it is hereupon that he builds his indictment—there exists and there has always existed, since the dawn of time! The public is therefore hostile to art, by definition. The true public of painters is made up only of painters, the true public of sculptors is made up only of sculptors, and so on. Now, there does exist, Kandinsky goes on to say, an infinitely small number of persons who are capable of understanding art without practicing it. Is he himself an artist?

Yes and no, answers Kandinsky. Yes, for, from the psychical and physiological point of view, he is constituted like an artist: he has the eyes and nerves that see and react in a special way to beauty. No, for he does not practice an art. Yet he is no less a specialist, for, out of love for art, he devotes his life not to the practice of art but to its study. The idea of vocation is very dear to Kandinsky: just as in the case of the artist, what he underscores here is the notion of sacrifice and of the time devoted to this activity. Another notion that is no less dear to him is that of knowledge which the critic acquires at the end of this long sacrifice. In all eras, specialists defined in this way were the only ones who had the right to speak about art. But we shall stop here in order to offer a temporary conclusion. It seems clear that this first text published by Kandinsky should be considered an act of seizure of power that accords only to specialists or colleagues the right to pronounce upon the value of artworks and to communicate this judgment to a broader public, which is by definition hostile to art.

Apparently determined by the Romantic paradigm, this construction corresponds, at the same time, to the model of scientific expertise. During the years preceding his choice to pursue an artistic career, Kandinsky was already totally invested on an emotional level in his scientific career. He describes his break with science in his Looks on the Past as an epistemological break, nay, an existential one, and as a loss of faith.

This break was influenced by a discovery that, instead of assuring him of the progress of science, proved to him its thoroughgoing impoverishment. The thickest walls were suddenly crumbling. Everything was becoming precarious, unstable, weak. I would not be surprised to see a stone melt into thin air before me and become invisible. Science seemed to me ruined: its most solid bases were but an illusion, a mistake by scientists who were not building their divine edifice stone by stone, with a calm hand, in a transfigured light, but were groping about in the dark, at random, in the search for truths, and in their blindness, took one object for another one.

Ultimately, despite all the progress of science and technology, man is still seeking to know the world while having for an instrument of this knowledge none but his own human nature, with all there is about it that is imperfect and limited. There is therefore no reason to confer upon science a higher value than that assigned to art. The artist can hope even more to attain the Truth, because he is, more than a scientist, aware of his own limits. Replacing science with art while retaining Truth as the objective signifies replacing one form of science—in particular, an experimental science that deals with the study of the phenomenal world, which is observable with the help of ever more sophisticated instruments that are, however, still misleading since they are built by man—with another form of science, one that deals with other types of phenomena that are observable not with the aid of instruments but by man himself qua instrument capable of developing his sensitivity, his eyes and his nerves.

In one case as in the other, value is nonetheless attributed above all to the act of discovery. It is precisely as discovery—and in conformity with all the criteria of experimental science—that Kandinsky describes, we have seen, the change in the art of his time: artists discover new phenomena in nature that were always there but that were not seen beforehand, and they attempt, with the aid of their art, to extract them from nature. It seems to us very clear even though this has never been noticed before that the discovery of abstraction in was orchestrated by Kandinsky on the model of scientific discovery, recognition of which appertains to the artistic community alone.

But can one go further than this simple statement of a paradox? In Looks on the Past, Kandinsky cites only a few names of those who influenced him on the path to his discovery. We therefore have to be all the more attentive to each of those names. This classification scheme is used by most libraries on campus to determine the shelf order of the books and collocates items by topic. The information below has been drawn from sources outside of the University of Wisconsin-Madison Libraries. In most instances, the information will be from sources that have not been peer reviewed by scholarly or research communities. Please report cases in which the information is inaccurate through the Contact Us link below. Kandinsky's quest: a study in the artist's personal symbolism, Aronov, Igor. Buy It Now. Add to cart. Sold by zuber About this product Product Information This book studies Vasily Kandinsky's pre figurative art that formed the basis for his later abstractions. It analyzes many published and unpublished facts of the artist's life and work and brings together numerous historical comparative data from painting, literature, the social sciences, ethnography, folklore, esthetics, and philosophy. This study penetrates deeply into Kandinsky's inner world and breaks new ground by interpreting the artist's enigmatic early imagery as his personal many-layered symbolism that expresses his complex personality, his internal responses to Russian and Western European life and culture, and his quest for spiritual truths. A resident of Russia, Germany, and France, Vasily Kandinsky was perhaps the most international artist of modern times. Yet he always maintained that the departure-
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