



Aleksandr Ivanovich Anisimov 18771937

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Aleksandr Ivanovich Anisimov 1877-1937:

Changing Views of Textile Conservation Mary M. Brooks, Dinah Eastop, 2011 Recognizing conservation as a dynamic social force the eighty one readings in this volume draw attention to the cultural significance of textiles and dress illustrating the intellectual foundations as well as important changes in conservation practice Back cover **A People Passing Rude**

Anthony Cross, 2012-11-01 The essays in this stimulating collection attest to the scope and variety of Russia's influence on British culture They move from the early nineteenth century when Byron sent his hero Don Juan to meet Catherine the Great and an English critic sought to come to terms with the challenge of Pushkin to a series of Russian themed exhibitions at venues including the Crystal Palace and Earls Court The collection looks at British encounters with Russian music the absorption with Dostoevskii and Chekhov and finishes by shedding light on Britain's engagement with Soviet film Back cover

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 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 Belle poque

Bibliographic Guide to Slavic, Baltic, and Eurasian Studies, 2000 The Museum Is Open Andrea Meyer, Benedicte Savoy, 2013-12-12 Museum science museum analysis museum history and museum theory all this expanding terminology underscores the growing scholarly interest in museums A recurring assertion is that as an institution the museum has largely functioned as a venue for the formation of specifically national identities This volume by contrast highlights the museum as a product of transnational processes of exchange focusing on the period from 1750 to 1940 *Modern Greek Studies Yearbook*, 2006 Bibliographic Guide to Art and Architecture New York Public Library. Art and Architecture Division, 2003

Bibliographic Guide to Slavic, Baltic, and Eurasian Studies G K HALL, G. K. Hall and Co. Staff, 2002-06

Treasures Into Tractors Anne Odom, Wendy R. Salmond, 2009 Sixteen scholars from Russia Vienna and the United States explore the fate of Russian art collections and libraries following the Russian Revolution in 1917 the institutions and individuals responsible for their sale and the prominent collectors libraries and museums that acquired them Unlike the widely publicized controversy surrounding Soviet Nazi war loot and its restitution the sales of the interwar period are not well known outside a small scholarly community This volume reveals the extent of the Soviet government's voluntary realization of Russia's cultural patrimony between 1918 and 1938 and its consequences for both the international art market and the perception of Russian art The imperial Easter eggs by Fabergé and Old Master paintings purchased by Andrew Mellon from the State Hermitage and now in the National Gallery of Art in Washington D C are the most celebrated works that changed hands Equally significant are the bibliographic rarities from imperial libraries icons and liturgical art from churches and monasteries and antiques furnishings and fine art from estates palaces and private homes See the review in the New York Times <http://www.nytimes.com/giftguide/holiday/2009/ggantiques/list.html> **Canadian-American Slavic Studies**, 2009 A quarterly journal devoted to Russia and East Europe *Post-Byzantine Painting* Liliia Mikhaïlovna Evseeva, 1995

Maximilian Voloshin's Poetic Legacy and the Post-Soviet Russian Identity M. Landa, 2015-06-10 Famed and outspoken Russian poet Maximilian Voloshin's notoriety has grown steadily since his slow release from Soviet censorship For the first time Landa showcases his vast poetic contributions proving his words to be an overlooked solution both to the political and cultural turmoil engulfing the Soviet Union in the early twentieth century **RaKhN** Nicoletta Misler, 1997

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