

Art Treasures In Russia Monuments Masterpieces Commissions And Collections

The second half of the 19th century was a time of extensive political upheaval in central east Europe that saw the negotiation of conflicting territorial claims in the region by the Russian, Austrian and Prussian empires. The post-WW1 settlement gave rise to the formation of the independent nation states of Poland, Lithuania, Ukraine, Latvia and Belarus. Less well know is that this same period was also an era of keen photographic activity. During this time of empire-, state- and nation-building, cultural heritage was a potent vehicle and a provider of collective memory and identity. This innovative account analyses the relationship between politics, history, cultural heritage and photography in central east Europe between 1859 and 1945. To understand the work photographs 'do' in the construction of cultural heritage, the author analyses a wide range of little-known photographic archives created by contemporary professional and amateur photographers. Their work was extensively exploited in contemporary debates, appearing in albums, books, journals, exhibitions, museum exhibits, postcards and newspapers aimed at both scientific and popular and national and international publics. An extensive analysis of how photographic practices and outcomes were applied, borrowed, copied, appropriated and transmitted shows how photography was used to exert or subvert power, on the one hand, and as a tool in constructing and negotiating group identities on the other. By weaving photography and its patterns of making, dissemination and archival survival through major historical narratives, this volume reveals the centrality of photography and visual discourse at pivotal moments of modern history.

Story of the country's artistic heritage and showing where they may be found today.

When, almost twenty years ago, we founded the World of Art, we had a burning desire to liberate Russian artistic activity from the tutelage of literature, to instil in the society around us a love of the very essence of art, and that was the aim we had when we took the field. We considered enemies all those "who fail to respect art as such", those who either fasten wings to an old nag or harness Pegasus to the cart of "social ideals", or reject the idea of Pegasus altogether. For that reason, we addressed ourselves to the artistic world with the slogan "Talents of all directions, unite!" And that is how in our ranks Vrubel immediately appeared alongside Levitan, Bakst alongside Serov, Somov alongside Maliavin. -

Alexander Benois

Books: subjects; a cumulative list of works represented by Library of Congress printed cards

Index to Two-dimensional Art Works: General symbols. Abbreviations for books indexed. Artist index

Publication of the Association of College and Research Libraries, a Division of the American Library Association

Russian Painting

Photography and Cultural Heritage in the Age of Nationalisms

Fabergé Eggs

Originally published in English in 1932, this book written by a German National Socialist journalist, and fierce critic of Soviet Russia, was the result of extensive travelling throughout the Soviet Union from 1926-1929. Ranging from Turkestan to Eastern Siberia, this was one of the most comprehensive books on Soviet Russia authored by a Russian speaking foreigner and covers everything from Tsarism to Antisemitism, the Soviet Press, the Police State and Bolshevik Economics.

This work presents detailed technical descriptions of 66 Faberge eggs, as well as the stories of people involved in their making or presentation.

A cumulative list of works represented by Library of Congress printed cards.

Selections from the State Tretyakov Gallery, Moscow and the State Russian Museum Leningrad
Soviet Life

The Cumulative Book Index

Subject catalog

How St. Petersburg Learned to Study Itself

The National Union Catalogs, 1963-

From the 18th century to the 20th, this book gives a panorama of Russian painting not equalled anywhere else. Russian culture developed in contact with the wider European influence, but retained strong native intonations. It is a culture between East and West, and both influences in together. The book begins with Icons, and it is precisely Icon-painting which gave Russian artist their peculiar preoccupation with ethical questions and a certain kind of palette. It goes on the expound the duality of their art, and point out the originality of their contribution to world art. The illustrations cover all genres and styles of painting in astonishing variety. Such figures as Borovokovsky, Rokotov, Levitsky, Brullov, Fedatov, Repin, Shishkin and Levitan and many more are in these pages.

"History of Interior Design provides a comprehensive survey of architecture, interiors, furniture, and accessories from ancient civilizations through the twentieth century. While primarily focusing on Western civilizations, the book expands on traditional studies and includes design histories of African, Eastern, and Indigenous cultures. Drawing on her experience as an instructor, Ireland covers not only social and technological influences but also specific characteristics of each of the periods and styles. The world has become a global community and though much is the same, much is different. Interpreting history can lead to a better understanding of the past, furnish a greater appreciation for the present, and inform the very future of design. This text provides the tools for designers to understand the differences across history and across the contemporary world and how to interpret history to complete their design projects

successfully."--Publisher's website.

Showcases the art and architecture, jewelry, furnishings, interior design, fashion, and decorative arts produced between 1762 and 1917

Soviet Russia Pictorial

National Union Catalog

World List of Books in English

Copyright, Freedom of Speech, and Cultural Policy in the Russian Federation

The Russian Idea of Kraevedenie

A Public Empire

A quarterly journal devoted to Russia and East Europe.

Land, Burton Dunbar, Judith Mann, Marjorie Och, and William E. Wallace."--BOOK JACKET. "This catalog will be accessible to both the art historian and the general reader."--Jacket.

Offers a survey of the painting and architecture of Russia

A Bibliographic Guide to Basic Reference Works, Histories, and Handbooks

A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries

History of Interior Design

Catalogue of the Harvard University Fine Arts Library, the Fogg Art Museum

Historical Dictionary of Russia

Petersburg, Crucible of Cultural Revolution

The book provides a detailed analysis of the freedom of expression, and of copyright legislation in Russia, always with an eye on historic comparisons and evolutions . At the same time it gives a synthetic overview of the main changes in constitutional, civil and economic law in the last 15 years.

Includes entries for events, people, and institutions related to politics, culture, society, and the economy

In the bookshops of present-day St. Petersburg, guidebooks abound. Both modern descriptions of Russia's old imperial capital and lavish new editions of pre-Revolutionary texts sell well, primarily attracting an audience of local residents.

Why do Russians read one- and two-hundred-year-old guidebooks to a city they already know well? In *How St.*

Petersburg Learned to Study Itself, Emily Johnson traces the Russian fascination with local guides to the idea of kraevedenie. Kraevedenie (local studies) is a disciplinary tradition that in Russia dates back to the early twentieth century. Practitioners of kraevedenie investigate local areas, study the ways human society and the environment affect

each other, and decipher the semiotics of space. They deconstruct urban myths, analyze the conventions governing the depiction of specific regions and towns in works of art and literature, and dissect both outsider and insider perceptions of local population groups. Practitioners of kraevedenie helped develop and popularize the Russian guidebook as a literary form. Johnson traces the history of kraevedenie, showing how St. Petersburg-based scholars and institutions have played a central role in the evolution of the discipline. Distinguished from obvious Western equivalents such as cultural geography and the German Heimatkunde by both its dramatic history and unique social significance, kraevedenie has, for close to a hundred years, served as a key forum for expressing concepts of regional and national identity within Russian culture. How St. Petersburg Learned to Study Itself is published in collaboration with the Harriman Institute at Columbia University as part of its Studies of the Harriman Institute series.

Soviet Russia

Russian Civilization

Cumulative Book Index

Property and the Quest for the Common Good in Imperial Russia

The Soviet Plunder of Europe's Art Treasures

One of the most creative periods of Russian culture and the most energized period of the Revolution coincided in 1913-1931. Clark focuses on the complex negotiations among the environment of a revolution, the utopian striving of politicians and intellectuals, the local culture system, and the arena of contemporary European and American culture.

"Property rights" and "Russia" do not usually belong in the same sentence. Rather, our general image of the nation is of insecurity of private ownership and defenselessness in the face of the state. Many scholars have attributed Russia's long-term development problems to a failure to advance property rights for the modern age and blamed Russian intellectuals for their indifference to the issues of ownership. A Public Empire refutes this widely shared conventional wisdom and analyzes the emergence of Russian property regimes from the time of Catherine the Great through World War I and the revolutions of 1917. Most importantly, A Public Empire shows the emergence of the new practices of owning "public things" in imperial Russia and the attempts of Russian intellectuals to reconcile the security of property with the ideals of the common good. The book analyzes how the belief that certain objects—rivers, forests, minerals, historical monuments, icons, and Russian literary classics—should accede to some kind of public status developed in Russia in the mid-nineteenth century. Professional experts and liberal politicians advocated for a property reform that aimed at exempting public things from private ownership, while the tsars and the imperial government employed the rhetoric of protecting the sanctity of private property and resisted attempts at its limitation. Exploring the Russian ways of thinking about property, A Public

Empire looks at problems of state reform and the formation of civil society, which, as the book argues, should be rethought as a process of constructing "the public" through the reform of property rights.

Reveals the Soviet Union's 1945 confiscation of millions of priceless German art treasures and the recent admission that secret depositories still exist

Canadian-American Slavic Studies

The Samuel H. Kress Study Collection at the University of Missouri

The Winter Palace and the People

Art Treasures in Russia ; Monuments, Masterpieces, Commissions and Collections. Introd. by Dimitri Obolensky

Library of Congress Catalog

Public Opinion

A world list of books in the English language.

Coverage of Russian, Eurasian and East European issues.

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Europe's Eastern Borderlands (18671945)

Monuments, Masterpieces, Commissions, and Collections

Choice

The British National Bibliography

Monuments, Masterpieces, Commissions and Collections

General Catalogue of Printed Books

"In the face of a changing social landscape in their rapidly growing nineteenth-century capital, Russian monarchs reoriented their display of imperial and national representation away from courtiers and toward the urban public. When attacked at mid-century, monarchs retreated from the palace. As they receded, the public claimed the square and the artistic treasures in the Imperial Hermitage before claiming the palace itself. By 1917, the Winter Palace had come to be the essential stage for representing not just monarchy, but the civic life of the empire-nation. What was cataclysmic for the monarchy presented to those who staffed the palace and Hermitage not a disaster, but a new mission, as a public space created jointly by monarch and city passed from the one to the other. This insightful study will appeal to scholars of Russia and general readers interested in Russian history."--Amazon.

Russian Imperial Style

The Art and Architecture of Russia

Fine Arts

Art Treasure in Russia

The World of Art and Diaghilev's Painters

Slavic Review