

## Natalia Goncharova

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*Natalia Goncharova*

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### LOPEZ BRADSHAW

**Mikhail Larionov and the Russian Avant-Garde** St. Martin's Griffin

The artists' books made in Russia between 1910 and 1915 are like no others. Unique in their fusion of the verbal, visual, and sonic, these books are meant to be read, looked at, and listened to. Painters and poets—including Natalia Goncharova, Velimir Khlebnikov, Mikhail Larionov, Kazimir Malevich, and Vladimir Mayakovsky— collaborated to fabricate hand-lithographed books, for which they invented a new language called zaum (a neologism meaning “beyond the mind”), which was distinctive in its emphasis on “sound as such” and its rejection of definite logical meaning. At the heart of this volume are close analyses of two of the most significant and experimental futurist books: Mirskontsa (Worldbackwards) and Vzorval' (Explodity). In addition, Nancy Perloff examines the profound differences between the Russian avant-garde and Western art movements, including futurism, and she uncovers a wide-ranging legacy in the midcentury global movement of sound and concrete poetry (the Brazilian Noigandres group, Ian Hamilton Finlay, and Henri Chopin), contemporary Western conceptual art, and the artist's book. Sound recordings of zaum poems featured in the book are available at [www.getty.edu](http://www.getty.edu).

*Natalia Goncharova and Franz Marc* Routledge

Explores the life and work of the Russian artist and stage designer Natalia Goncharova (1881-1962). Extensive text with 600 illustrations, many in colour A contemporary of Picasso, Matisse and Kandinsky, Goncharova is now recognised as one of the leading Russian artists of the twentieth century. This book traces the development of her art from its impressionist origins, through a provocative phase of 'primitive' style paintings on peasant themes to highly innovative abstract works that rivalled the most daring experiments of the Cubists and Futurists. As a woman artist she was galvanized by gender issues and addressed these directly in her work. In both her paintings and her behaviour she questioned accepted conventions and scandalised Russian society. Arrested in 1909 on the grounds of the 'pornographic' content of her paintings, accused of heresy against the Orthodox Church in 1914 because of her religious work and branded a Futurist because she walked about in public with a painted face, her large-scale retrospective in Moscow in 1913, in which she exhibited over 700 works, demonstrated to public and critics alike that she was, unquestionably, one of the greatest painterly talents that Russia had ever produced. In 1914 Diaghilev, the director of the famous "Ballets Russes" invited Goncharova to make designs for The Golden Cockerel which was staged at the Paris Opera. The staggering success of this production opened up new creative horizons for her and she remained in Paris to become one of Diaghilev's 'resident' designers. Her work of this period reveals her gifts not only as a superb stage designer but also as a designer of women's fashions for the haute-couture industry of Art Deco Paris. Her work is now in the collections of museums and galleries across the world and is so highly sought that she has achieved the highest sale price ever recorded at auction for a woman artist. Contents: Life and work in Moscow, Impressionism and Symbolism, Goncharova and gender, Neo-primitivism, Abstraction, futurist books, life

and work in Paris, designs for the stage, fashions and textiles, graphic work, later paintings. AUTHOR: Dr. Anthony Parton is a specialist in Russian avant-garde art of the early-20th century. He is author of Mikhail Larionov and the Russian Avant-garde, editor of Women Artists of Russia's New Age and has contributed many scholarly essays on the subject of Russian modernism to exhibition catalogues, journals and reference works. He is lecturer in the History of Art at Durham University. ILLUSTRATIONS 600 colour illustrations \*

*Natalia Goncharova* McFarland

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Commemorating Pushkin Antique Collectors Club Dist

The rich tradition of French painting was an important influence on Russian art from the mid-nineteenth century to the 1920s, a period that saw the rise of many of the most important movements in modern art. A magnificent visual record of an unprecedented event, this book, the catalogue of an ambitious exhibition of master paintings from the four greatest museums of Russia, examines the interaction of these two great cultures. Drawing on the collections of the State Russian Museum and the Pushkin Museum in Moscow and the Tretyakov Gallery and the State Hermitage Museum in St. Petersburg, the book presents outstanding examples of Salon painting, Impressionism, Fauvism, and Cubism in France, and related movements in Russia, among them The Wanderers, Constructivism, and Suprematism. Paintings by Renoir, Cezanne, Van Gogh, Gauguin, and Matisse are reproduced, along with works by Kandinsky, Tatlin, and Malevich. Key episodes in the story of this fascinating exchange include the vital role played by the great Russian collectors Ivan Morosov and Sergei Shchukin, whose preeminent collections of French art were an inspiration to the Russian avant-garde; the ballet impresario Sergei Diaghilev's promotion of Russian art in France in 1906; and Henri Matisse's visit to Russia in 1911.

Natalia Goncharova Ediciones Era

"Russian avant-garde artist Natalia Goncharova (1881-1962) left behind an extensive and complex body of work. Inspired by the folklore and art of her country, in her early years she produced colorful, strongly ornamental paintings. Her religious paintings, which were influenced by icons, were highly controversial. She began working with Cubism during herMoscow period, providing the Russian avant-garde with an important impetus for linking tradition with modernity. Reading her letters and notes, one becomes aware of this non-conformist's often biting, ironic tone. In 1917, Goncharova settled permanently in Paris, where she designed costumes and sets for Sergei Diaghilev's Ballets Russes. In exile, however, the artist fell on hard times. This publication illuminates the details of Goncharova's life and work and assigns the oeuvre of this unconventional artist--who to this day has not yet been properly recognized in her own country--the status it deserves."--Publisher's website.

**Amazons of the Avant-garde** London : Oresko Books

Early in the 20th century, a group of Russian artists kickstarted a revolution in the fine and applied arts. Accompanying an exhibition, this volume focuses on six female artists who played a key role in the movement's development.

Natalia Goncharova Taylor & Francis

In the turbulent atmosphere of early twentieth-century Tsarist Russia, avant-garde artists took advantage of a newly pluralistic culture in order to challenge orthodoxies of form as well as social prohibitions. Very few did this as effectively, or to as broad an audience, as Mikhail Larionov. This groundbreaking study examines the complete range of his work (painting, book illustration, performance, and curatorial work), and demonstrates that Larionov was taking part in a broader cultural conversation that arose out of fundamental challenges to autocratic rule. Sarah Warren brings the culture of late Imperial Russia out of obscurity, highlighting Larionov's specific interventions into conversations about nationality and empire, democracy and autocracy, and people and intelligentsia that colonized all areas of cultural production. Rather than analyzing Larionov's works within the same interpretive frameworks as those of his contemporaries in France or Germany--such as Matisse or Kirchner--Warren explores the Russian's negotiations with both nationalism and modernism. Further, this study shows that Larionov's group exhibitions, public debates, and face-painting performances were more than a derivative repetition of the techniques of the Italian Futurists. Rather, these activities were the culmination of his attempt to create a radical primitivism, one that exploited the widespread Russian desire for an authentic collective identity, while resisting imperial efforts to appropriate this revivalism to its own ends.

*Mikhail Larionov and the Cultural Politics of Late Imperial Russia* Routledge

Between 1905 and 1920 Russia was convulsed by revolutions, war and civil war. At the same time a young generation of artists ventured a new beginning. In exhibitions and publications they cooperated with the Western European avant-garde and developed artistic approaches of their own like Cubo-Futurism and Suprematism. The London collection of Vladimir Tsarenkov illustrates the aesthetic revolt and utopian social ambitions of these upstarts in paintings, drawings and prints - by Natalia Goncharova, Kazimir Malevich, Alexander Deineka and many other major artists - as well as in designs for applied art. Among the collection's highlights are its numerous high-quality porcelains from the period with constructivist or agitprop decor.

Leonide Massine and the 20th Century Ballet Walters Art Gallery

A wider public discovery of the Georgian painter Niko Pirosmani (1862-1918) is long overdue. Today, the autodidact is known not only as one of the most significant representatives of naïve art, but the story of his special reception is remarkable, as he painted his pictures for inns and pubs. Hardly known outside of Georgia these days, his work was nevertheless displayed alongside works by Natalia Goncharova, Mikhail Larionov, Kazimir Malevich, and Marc Chagall in the legendary 1913 exhibition Mischén (Target) in Moscow, where he was known as the "Rousseau of the East." Pirosmani's unique visual vocabulary is based on consistently reduced formal elements: against an always black background, the elementary colors of red, blue, yellow, green, and white developed refined effects, immediately appealing to the viewer. Now, the Albertina in Vienna is devoting a first large retrospective to Pirosmani in the heart of Europe since a long time ago, examining his paintings in the context of art history.Exhibition: 26.10.2018-27.1.2019, Albertina, ViennaMarch-October 2019, Fondation Vincent van Gogh Arles

*The Ballets Russes and Its World* Tate

A revolutionary multi-media artist and flamboyant personality, Mikhail Larionov galvanized the art scene in the early twentieth century, striving for a truly Russian style of art to rival the avant-garde movement of Europe and setting the stage for Russian constructivism. With his life-long partner,

Nataliya Goncharova, he led his generation in exploring mysticism and shamanism and created a counterculture that flourished in the cabarets of Moscow. The development of his career, however, has long eluded the grasp of historians, partly because Larionov, ever conscious of his role in art history, backdated many of his paintings, set designs, and graphic works. In this richly illustrated book, the first in-depth treatment of the life and oeuvre of Larionov, Anthony Parton reconstructs an important episode in the story of the Russian avant-garde. In vivid detail Parton traces the stylistic and chronological development of Larionov's career: from his years in Russia, where he began as an Impressionist painter and eventually organized the Moscow Futurists, to those in France, where, with Goncharova, he designed sets for the Ballets Russes and joined the School of Paris. At the same time he captures the rebellious nature of an artist devoted to demonstrating the spirit of the avant-garde - whether by hurling ice water at his lecture audiences to incite their rage, by incorporating vulgar graffiti into his paintings, or by setting a popular Muscovite trend for painting one's face. Inspired early in his career by the French Fauves and primitives, Larionov, in his attempt to create an authentically Russian art, borrowed images from shamanism and archaeology and devices from folk art, particularlywood-block prints and icons. His interest in cubism, futurism, and contemporary scientific ideas led to his creation of rayism, which played on the concept of a fourth dimension. In the performing arts, he experimented with movable scenery and choreographed lighting. Examining Larionov's artistic intentions in all these areas, Parton pays close attention to contextual factors as important determinants upon the artist's work. He constructs a reliable chronology of Larionov's career, drawing on his personal writings and manifestos, on contemporary reviews, and on interviews with his friends and colleagues. Through this multi-faceted, highly nuanced investigation, Parton offers the most extensive and accurate treatment to date of an important yet long inscrutable artist.

**Natalia Goncharova** punctum books

This book reconstructs the efforts of avant-garde artists, primarily Natal'ia Goncharova and her Muscovite colleagues, to reclaim Russia's 'Eastern' cultural heritage. Before the First World War, art addressed a crisis in self-representation that was a consequence of Russia's dual cultural legacies, Asian and European. This text represents Goncharova's leading role in this project, both as a spokesperson and a painter. The animated and often polarizing debates concerning the cultural identity of contemporary art were often preceded by Goncharova's practices that react to a critical tradition that, for at least a decade, had accused the radical 'left' Muscovite artists of failing to create a national tradition.

*Amazons of the Avant-garde* James Currey

"A captivating tale in which Natalya Pushkin is vividly imagined. [A] sensitive and skillfully written novel... sure to enchant." - Hazel Gaynor, New York Times bestselling author of *The Girl Who Came Home* The unforgettable story of Alexander Pushkin's beautiful wife, Natalya, a woman much admired at Court, and how she became reviled as the villain of St. Petersburg. At the beguiling age of sixteen, Natalya Goncharova is stunningly beautiful and intellectually curious. At her first public ball during the Christmas of 1828, she attracts the romantic attention of Russia's most lauded rebel poet: Alexander Pushkin. Finding herself deeply attracted to Alexander's intensity and joie de vivre, Natalya is swept up in a courtship and then a marriage full of passion but also destructive jealousies. When vicious court gossip leads Alexander to defend his honor as well as Natalya's in a duel, he tragically succumbs to his injuries. Natalya finds herself reviled for her perceived role in his death. In her striking new novel, *The Lost Season of Love and Snow*, Jennifer Laam helps bring Natalya's side of the story to life with vivid imagination—the compelling tale of her inner struggle to create a fulfilling life despite the dangerous intrigues of a glamorous imperial Court and that of her greatest love.

Goncharova Stanford University Press

Since cinema's earliest days, literary adaptation has provided the movies with stories; and so we use literary terms like metaphor, metonymy and synecdoche to describe visual things. But there is another way of looking at film, and that is through its relationship with the visual arts - mainly painting, the oldest of the art forms. *Art History for Filmmakers* is an inspiring guide to how images from art can be used by filmmakers to establish period detail, and to teach composition, color theory and lighting. The book looks at the key moments in the development of the Western painting, and how these became part of the Western visual culture from which cinema emerges, before exploring how paintings can be representative of different genres, such as horror, sex, violence, realism and fantasy, and how the images in these paintings connect with cinema. Insightful case studies explore the links between art and cinema through the work of seven high-profile filmmakers, including Peter Greenaway, Peter Webber, Jack Cardiff, Martin Scorsese, Guillermo del Toro, Quentin Tarantino and Stan Douglas. A range of practical exercises are included in the text, which can be carried out singly or in small teams. Featuring stunning full-color images, *Art History for Filmmakers* provides budding filmmakers with a practical guide to how images from art can help to develop their understanding of the visual language of film.

*Envisioning Architecture* Royal Academy Books

The volume traces the relationships between Marianne Werefkin and the women artists in her circle. Specifically focusing on issues of cosmopolitan culture, transcultural dialogue, gender roles, and the building of new artistic networks, it re-evaluates the contributions of these artists to the development of modern art.

*Natalia Goncharova* Museum of Modern Art

Iliazd is at once a rich study of a significant figure and a thoughtful reflection on the way a biography creates an encounter with its always absent subject.

**Sexuality and the Body in Russian Culture** The Museum of Modern Art

Twelve groundbreaking essays show the varied and complex ways in which ideas about sexuality, gender, and the body have shaped and been influenced by Russian literature, history, art, and philosophy from the medieval period to the present day.

**Natalia Gontcharova** Johns Hopkins University Press

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*Art History for Filmmakers* Open Book Publishers

*Commemorating Pushkin* is a study of the fascination with Pushkin that has helped Russian culture define itself, as seen in poems, stories, essays, memoirs, films, museums, and commemorative celebrations.

*The Jews* Stanford University Press

The first in a series of books that will showcase works from The Museum of Modern Art's superlative holdings in the fields of architecture and design, this text features a range of drawings by great architects such as Frank Lloyd Wright and Alvar Aalto.

**From Russia** Getty Publications

Features paintings as well as arts and crafts, toys, prints, textiles and toys.

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