



Isaac Levitan
River Valley, Autumn, 1896
Pastel on paper. 52 x 67 cm

Summer is everyone's favourite season, when you are finally able to relax in the sun, go swimming and enjoy nature's various colours. Many works by artists of different eras and styles are dedicated to summer. Painters depicted happy and sad moments, relaxation and working days.

Autumn is the time when nature fades and prepares for sleep. Wise and mature, however, this season does not sacrifice its beauty. Autumn landscapes touched the souls of Chekhov, Turgenev and many others, leaving heartfelt lines about a period of the year that "is enchanting to the eye" (Pushkin). Artists, writers and musicians found inspiration in autumn roads enveloped in thick fog (Arkhip Kuindzhi) and in golden trees decorating the forest (Isaac Levitan, Stanisław Żukowski, Aristarkh Lentulov and others).

The Russian paintings on display in this exhibition reflect not only the changing seasons but also changes in style and the wealth of motifs and individuality that comprised Russian visual culture in the 19th and 20th centuries. These are vividly expressed in paintings dedicated to the seasons, like Pyotr Tchaikovsky's musical work of the same name.

EVGENIA PETROVA

COLLECTION OF THE RUSSIAN MUSEUM
Avenida Sor Teresa Prat, 15. 29003 Malaga, Spain
www.coleccionmuseoruso.es
Phone number: (+34) 951 926 150
info.coleccionmuseoruso@malaga.eu
educacion.coleccionmuseoruso@malaga.eu

OPENING TIMES

From 9.30 to 20.00
Closing days: Every Monday, January 1st and December 25th
Last admission is 30 minutes before closing time

PRICES

- Combined ticket (Collection and Temporary): €8,00 (general ticket) €4,00 € (reduced)
- Collection: €6,00 (general ticket) €3,50 (reduced)
- Temporary exhibition: €4,00 (general ticket) €2,50 (reduced)

REDUCED FEE

- Over 65
- Students under 26
- Large Family card holders

FREE ENTRANCE

- Unemployed (accredited)
- Under 18
- European Youth Card holders
- Teachers and Students (Fine Arts and Art History)
- Museum employees and ICOM members
- Authorized tourist guides
- Disabled (accredited)
- General public (every Sunday from 16.00 to closing time)

PUBLIC TRANSPORT

- Metro: Princesa-Huelin
- Bus: lines 1, 3, 5, 9, 10, 15, 16, 22, 27, 31, 40, 91
- Promenade train: departure from «Muelle Uno»
- Tourist bus: Line 2

Cover: Boris Kustodiev, *Lilac*, 1906
Oil on canvas. 183 x 136 cm



**COLLEC
TION
OF THE
RUSSIAN
MUSEUM**

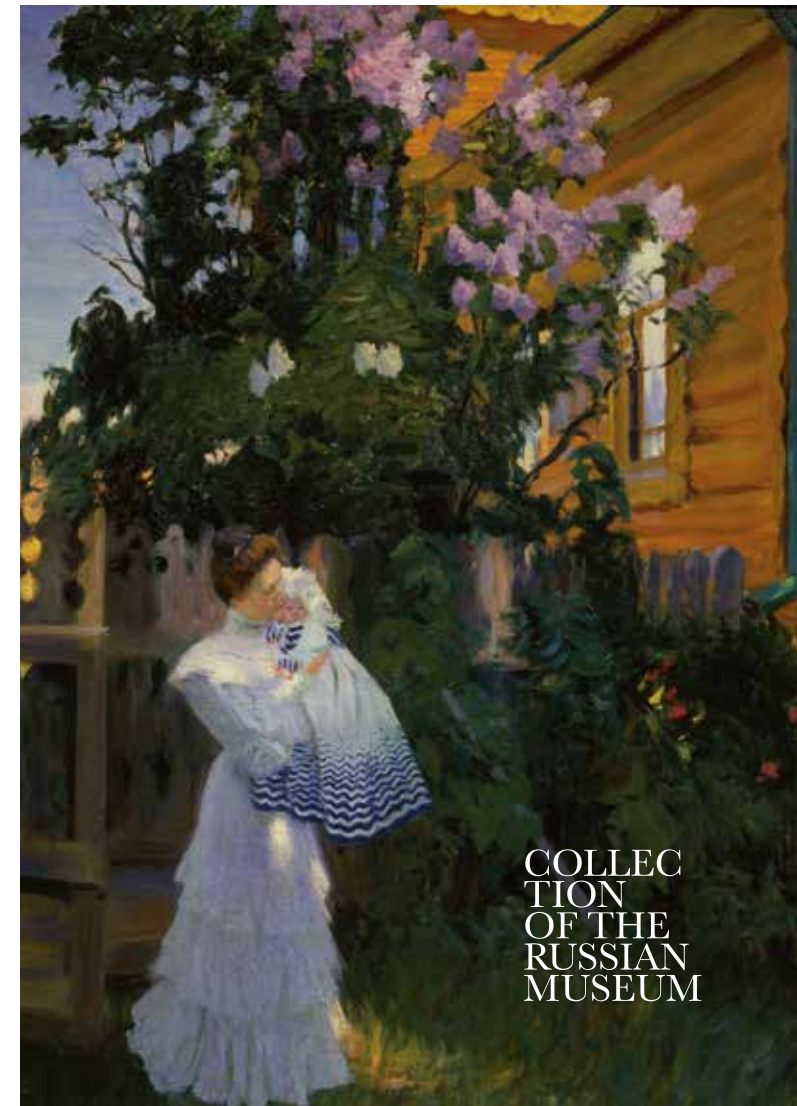


Collaborating company:



THE FOUR SEASONS

JANUARY 2016 – JANUARY 2017



**COLLEC
TION
OF THE
RUSSIAN
MUSEUM**



Alexei Savrasov
Early Spring. 1880s–1890s
Oil on canvas. 51.3 x 37.8 cm

In Europe, not forgetting the paintings of the Dutch Golden Age, the process of legitimising the landscape occurred during the Romantic period in the artwork of John Constable in England, Caspar David Friedrich in Germany, and Théodore Rousseau and other painters from the Barbizon school in France. In Russian art, the national landscape took shape in the second half of the 19th century during an era when reality was viewed with a critical eye. This does not mean that there were no representations of nature in Russian painting before this time. Even icon painters from the 14th to 17th centuries frequently set figures from the Bible in natural or urban environments. In the 18th and early 19th century, there were many paintings, engravings and drawings showing city scenes, although these were mainly created by foreigners working in Russia. Over the first half of the 19th century, however, Russian artists who had become famous in Europe for their landscapes began to gain ground, particularly with their paintings of Italy (Sylvester Shchedrin, Alexander Ivanov).

The blossoming of the Russian landscape genre comes during the second half of the 19th century. At this time, artists as well as writers, poets and musicians not only depicted nature but also reflected their feelings on life and social problems through this motif.

The seasons of the year provide one of the most important themes in Russian literature, music and art. The freezing blizzard in Alexander Pushkin's story of the same name can be felt in the paintings by Nikolai Sverchkov and Alexander Gerasimov on display in this exhibition. Snow, depicted in Fyodor Dostoyevsky's *The Insulted and Injured* as evil, burning with its icy touch, is

similarly understood by Alexei Savrasov and Nikolai Dubovskoi. Meanwhile, the forest covered with a blanket of snow is majestic in Ivan Shishkin's *Winter*.

Yet winter in Russia is not only about the cold. On rare sunny days, the snow sparkles and shimmers in different colours and people enjoy themselves riding horse-drawn sleighs or having snowball fights, as in the scenes painted by Boris Kustodiev and Konstantin Juon.

Spring is a time of hope. In some artists' work, spring is associated with new life. "The trees had already awoken and were smiling pleasantly," wrote Anton Chekhov, "and God only knows where the mighty, boundless blue sky above them was going." Trees are slowly coming to life, their trunks and branches reaching skyward. Thawed rivers and lakes, and the smell of spring ground, saturate the landscape paintings of Alexei Savrasov, Isaac Levitan, Igor Grabar and others.



>
Ivan Shishkin
Winter. 1890
Oil on canvas. 125.5 x 204 cm