



Olga Rozanova
Cubist composition with fruit
1914-1915

The present layout of the exhibition reflects the main pathways taken by Russian art. Like the culture of the country itself, its artistic production oscillates between closeness to European models and the enduring appeal of national traditions.

COLLECTION OF THE RUSSIAN MUSEUM

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OPENING TIMES

September 16th to June 15th from 9.30 to 20.00
June 16th to September 15th, from 11.00 to 22.00
Closing days: Every Monday, January 1st and December 25th
Last admission is 15 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
- People attending University conventions
- 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: Faddei Gorecki, *Exchanging Easter kisses* (detail), 1850



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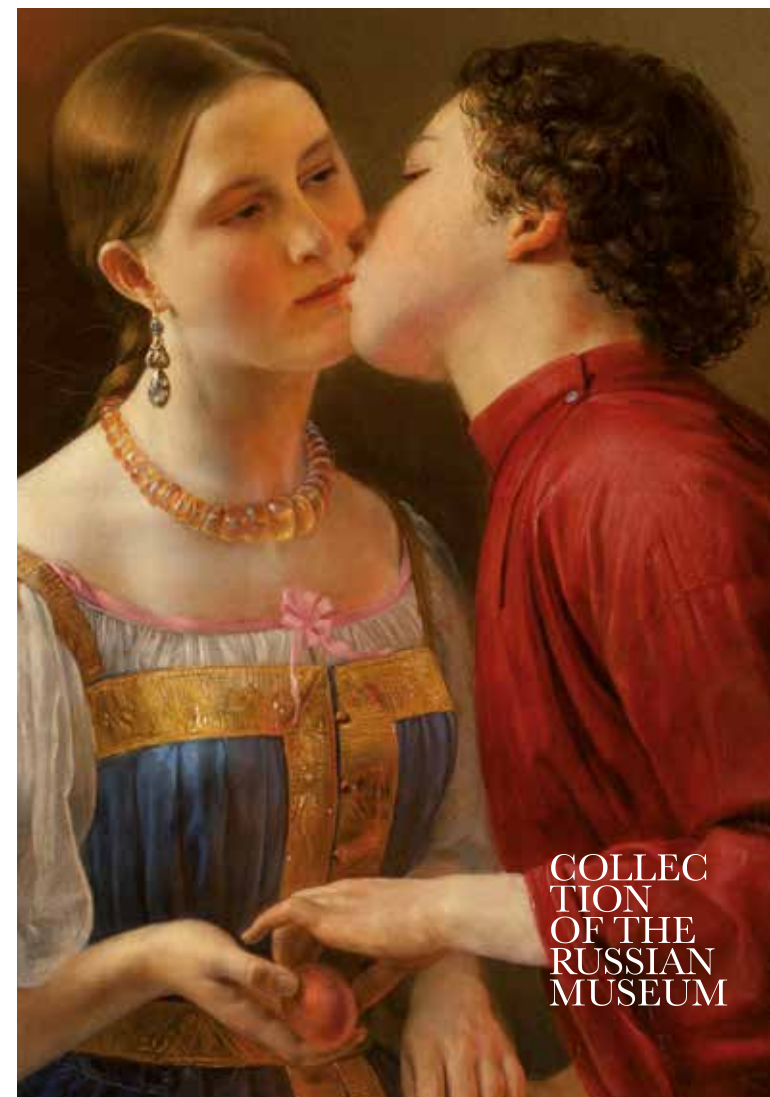


Collaborating companies:



RUSSIAN ART. FROM ICONS TO THE TWENTIETH CENTURY

MARCH – NOVEMBER 2015



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Icon. *St. Nicholas with Deesis and selected saints*
First half of the 16th century



Alexei Venetsianov
Dairy maid (Peasant woman with a milk pail)
Before 1826

St. Petersburg's Russian State Museum takes a first step in unveiling its collection to visitors in Malaga with an exhibition of 100 representative works tracing the evolution of Russian painting from icons through to mid 20th century works. This all-encompassing spirit will continue throughout the partnership between the Russian State Museum and Tabacalera, although the thematic basis and selection of works on show will change each year.

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Our journey through the exhibition halls starts with icons from the 16th and 17th centuries, richly elaborated sacred images produced in Russia since the 11th century. Their forms, dictated by Byzantine aesthetic standards, together with their golden backgrounds, transport viewers to the same spiritual universe they set out to evoke. This is a timeless art form, heavy in symbolism, detached from the concepts of authorship or evolution. Nevertheless, these pieces possess their own distinctive characteristics, differentiating them from their Greek counterparts.

Portraits and landscapes from the 18th century faithfully reflect the society of that time, with the bourgeoisie a rising force. In the 19th century, romanticism and realism arrived to Russia as the latest European trends, bringing along with them new ways to represent the real world. Russian artists would give their own creative interpretation to these novel forms. Romanticism's intimate portraits and sublime landscapes characterise a turbulent period which, after Napoleon's invasion in 1812, saw growing disenchantment among the population with the ruling elite and their value system. Realism, with its unperturbed representations of

daily life, embodies this distancing within society. Serfs and peasants in general were represented in artworks for the first time, while *The Itinerants* would be the first group among many who managed to escape the official Academy and open up an independent route for art. Realism applied to Russian themes, with its evocative interpretation of the past, coexisted at the outset of the 20th century with the work of more international artists, grouped around *The World of Art* magazine.

From that time, painting was to experience the full complexity of a century marked by momentous social and political events. Based on absolute freedom and a visionary understanding of art itself, the Russian avant-garde aimed to establish a new language for a new era. Despite international recognition and its many achievements, the avant-garde was relegated at its prime by socialist realism, the official style of the Soviet regime from 1932 onward. Factories and collective farms, workers and peasants were the exclusive protagonists of socialist-realist paintings until 1956 when, thanks to the «Khrushchev Thaw», censorship and aesthetic norms were eased, allowing artists to display individual approaches and select themes with different stylistic features.

The history of Russian painting is the history of a society and culture that, to the European viewer, appear at the same time familiar but exotic. Essential to achieve a global and informed world view, yet bearing the hallmarks of peculiarity and distinctiveness. The mutual influence of European and Russian art is recognisable. What will remain after visiting these exhibition halls, however, is the sensation of a world in itself, a cultural continuity across time and change that attests to an abiding national identity in Russia.