



Tair Salakhov  
*Spaniard from Cordoba*. 1978  
Oil on canvas. 66 x 52 cm  
State Russian Museum



Nicholas Roerich  
*Stronghold (Lhasa)*. 1947  
Tempera on canvas. 94,5 x 156,5 cm  
State Russian Museum

## COLLEC TION OF THE RUSSIAN MUSEUM

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### 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: (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: Zinaida Serebriakova  
*Moroccan Woman in White*. 1928  
Oil on canvas. 93 x 74 cm  
State Russian Museum



AGENCIA PÚBLICA PARA LA GESTIÓN  
DE LA CASA NATAL DE PABLO RUÍZ PICASSO  
Y OTROS EQUIPAMIENTOS  
MUSEÍSTICOS Y CULTURALES



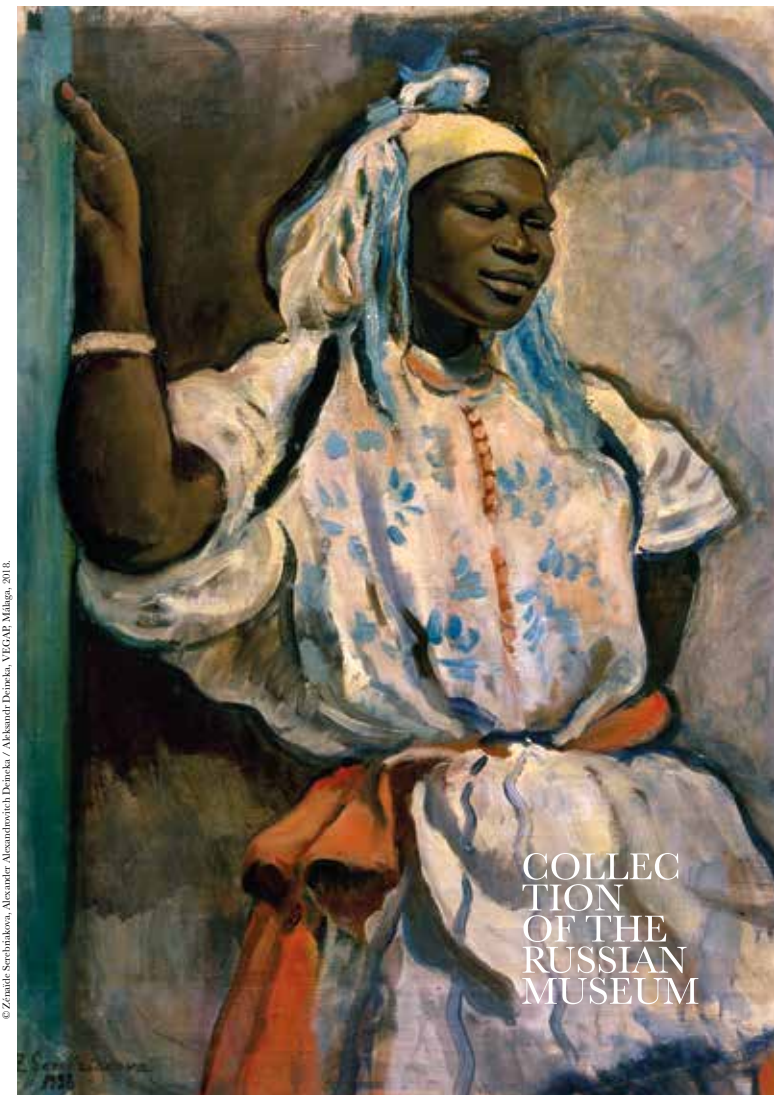
Collaborating company:



# THE TRAVELLER'S GAZE

Russian artists around the world

February – September – 2018



COLLEC  
TION  
OF THE  
RUSSIAN  
MUSEUM



Konstantin Makovsky  
*The Transfer of a Sacred Carpet in Cairo, 1876*  
 Oil on canvas. 214 x 315 cm  
 State Russian Museum

■ Travel refreshes, intensifies and enriches one's perception of the world, giving rise to new thoughts and emotions and reawakening dormant ones. Travel is capable of lighting the flame of creativity even in those not predisposed to extraordinary actions in their daily lives.

This characteristic of travel applies not least of all to Russian artists. Especially when we consider the strict requirements governing life at the Academy of Fine Arts in the 18th and early 19th centuries. Until the mid-19th century art students in Russia were limited to a prescribed range of subjects. They were expected to paint compositions on historical themes, including mythological and Biblical ones.

Instead of real life, it was Antique and Renaissance prototypes, in addition to folios depicting famous landscapes and sculptural and architectural monuments, that comprised their main points of reference. Work decorating the countless churches and cathedrals under construction at the time also meant fulfilling strictly regulated commissions drafted by the Church and the Academy.

Perhaps only by the mid-19th century did the situation for artists truly change for the better. Until that time they enjoyed freedom of choice in their themes and artistic language only when travelling abroad.



Evsei Moiseenko  
*Market Place, Spain, 1981*  
 Oil on canvas. 133 x 147 cm  
 State Russian Museum

It's no accident that the best works by now-recognized classics of 18th- and early 19th-century Russian art – Karl Brullov, Sylvester Shchedrin and Alexander Ivanov – were painted in Italy. Temperament, an interest in life, and an admiration for light, sun and the changing colours of nature come out to the fullest degree in each of these works and those of other early 19th-century artists, resulting in such masterpieces as Shchedrin's *The Mergellina Embankment in Naples* (1827), Brullov's *Italian Midday* (1827) and others.

The unspoiled gaze of these foreigners, who noticed in other countries things their own people had already grown accustomed to, often allowed them to record amusing and curious situations which, among other things, reflect the unique character and behaviour of local inhabitants. Examples of this are Alexander Myasoyedov's *Carnival in Rome* (1839) and Mikhail Scotti's *Three Neapolitans* (early 1840s).

In the latter half of the 19th century Russian artists began experiencing much greater freedom inside Russia than before. Nonetheless, many of their works continue to reveal a delight in the life they observed abroad, from the humble violets



Alexander Deineka  
*Paris. In a Café, 1935*  
 Tempera on canvas. 128 x 100 cm  
 State Russian Museum

lying on green leaves in a cart in Iosif Krachkovsky's *Violets from Nice* (1902), to the Paris and Parisians of Kliment Redko (1920s), to Cairo with its unique Oriental traditions in Konstantin Makovsky's *The Transfer of the Sacred Carpet in Cairo* (1876), to Alexander Deineka's *America* (mid-1930s) with its skyscrapers and splendid roads along which luxurious automobiles glide.

Italy, France, Egypt, Palestine, Japan, China, Morocco, America, and the list goes on... It's hard to name a country not visited by Russian artists in the 19th and 20th centuries! And they recorded what they saw in sketches, studies and painted canvases, just a small portion of which the Russian Museum is now exhibiting in Málaga.