Proposal for Field-of-Study Course  
Spring 2010  
Submitted by Joe Troncale, MLC  

1. FSHT (Historical Studies)  

2. MLC 333  

3. Title: Geometries of Being: Transitions to Modernity in Russian Painting, 1895-1934  

4. **Catalogue description:** An interdisciplinary study of early 20th century Russian painting as an organic part and expression of the cultural and intellectual development of *fin de siecle* Russia. The cultural significance of Russian paintings is traced through a critical analysis of primary historical, philosophical, literary, artistic and other sources of the period. Taught in English with an LAC component.  

5. No prerequisites  

6. 1 unit  

7. Estimated enrollment: 20  

8. Offered every other year by Joe Troncale  

9. Staffing implications: none  

10. Library and other resources: adequate  

11. This course is an elective for the Russian Studies major and minor as well as for the International Studies concentrations in Modern Europe and World Politics and Diplomacy. This course would also be of interest to students of art history, history, philosophy, and cultural studies.  

12. Approved by MLC  

13. Purpose and rational for the course:  
Through a systematic, analytical study of paintings as visual texts in conjunction with other primary texts, scholarly and artistic, students will have the opportunity to see the grand panorama of Russian culture of the early 20th century played out within a broad historical, political and social context. Our goal is to move students beyond a largely logocentric way of learning about Russia. Focusing on paintings as visual primary texts in themselves, the students will discover that paintings possess a power equal to that of cinema, film, literature and history to capture the imagination and to reveal the process of the development of Russia’s cultural and intellectual life of the period. This course offers students the rare opportunity of equal access to Russian culture beyond that provided by other Russian studies or history courses whose focus is chiefly on filmic and musical texts or solely on written texts of history and literature. The course employs an interdisciplinary approach to capture the interrelatedness of the various facets of the Russian creative genius.  

14. Brief Outline of the course  
The students will investigate the multilayered, formative dialogue between painting and other significant cultural forces during the particularly critical and cataclysmic period of the first three decades of the twentieth century. The fundamental concept of the course is to engage students in an investigation of the cultural and intellectual process of the period through the study of the extraordinary visual images that it produced. The period under study covers the end of the Golden Age of Russian culture and the Russian School of Realism, and moves into the twentieth century with an examination of the World of Art movement, symbolism and the Silver Age, and the Russian avant-garde’s continuing experiments in Russian painting until 1934 with the establishment of Soviet Socialist Realism.  

15. Sign-offs: all have signed-off on this proposal
Full Course Description:

The students will investigate the multilayered, formative dialogue between painting and other significant cultural forces during the particularly critical and cataclysmic period of the first three decades of the twentieth century. The fundamental concept of the course is to engage students in an investigation of the cultural and intellectual process of the period through the study of the extraordinary visual images that it produced. The period under study covers the end of the Golden Age of Russian culture and the Russian School of Realism, and moves into the twentieth century with an examination of the World of Art movement, symbolism and the Silver Age, and the Russian avant-garde’s continuing experiments in Russian painting until 1934 with the establishment of Soviet Socialist Realism. We will examine those experiments within the context of revolution, World War I, the Bolshevik Revolution, the Civil War, the New Economic Policy, the beginnings of the Gulag, the death of Lenin and the beginning of Stalinism, collectivization, de-kulakization and industrialization. The history of this period of Russian cultural and intellectual development is kaleidoscopic. We will explore utopianism and the Russian proclivity for it and we will consider the overall results of this proclivity in the 20th century altogether. While the first decade of the twentieth century may belong to the French Impressionists, the Cezannists, the Cubists, and the Fauvists, the second and third decades belong to the Russian avant-garde cubists, cubo-futurists, magical realists, suprematists, rayonists, and constructivists. It may be said that the Russian avant-garde painters of the 1910s and 1920s dominated the stage of world art. Malevich, Kandinsky, Chagall, Goncharova, Larionov, Tatlin, Rodchenko, Lisitsky, Gabo and many others took flight before the revolution. They made a niche for themselves as the leaders of the avant-garde. Their experiments found great support with the Bolshevik ideologues in the first years of the revolution. Their intention was to renew the face of the earth, to recreate human experience anew by liberating humankind from the bondage of the encapsulated space of traditional forms that, in the end, proved incapable of bringing resolution to human struggles with reality. It is the Russian character to carry an idea to its extreme once it enters their bloodstream. Following the lead of European painters, they did just that to the degree that they outstripped everyone. Unfortunately, in studies of this period, the giants of the Russian avant-garde often overshadow their Russian contemporaries, among whom were some of the finest artists of their day, including Lentulov, Matisushima, Guro, Puni, Rozanova, Ekster, Popova, Roerich, Mashkov, Filonov, Petrov-Vodkin and many others. This course will trace the path not only of the avant-garde, but will also introduce students to those often forgotten Russian painters of the same period. We will also explore the continued rivalry between Moscow and St. Petersburg (aka Petrograd and Leningrad) as a significant source of the distinctly different styles of art to emerge from the two cities.

The course opens in the year 1895 when Czar Aleksandr III established the Russian Museum in St. Petersburg. This event illustrates the autocracy’s strong endorsement of realism as the Russian School of Painting. However, with the cataclysmic events of the next thirty-five years, the center of realism could not hold. The process of cultural and intellectual development in Russia during this period was one in which eastern and western worldviews once again found themselves in competition. Russia was reawakening to its own primitive native roots and to the esoteric, mystical side of its eastern affinities. Dhiagilev and the World of Art Movement revived and re-evaluated Russian art of the 18th and 19th centuries through exhibitions and publications of works from those periods. Such figures as Benois and Grabar, both painters and art historians, established a historical narrative of Russian painting. The World of Art’s emphasis on the interconnectedness of painting, music, theater, and literature attracted many of Russia’s finest painters to exhibit their work in numerous exhibitions organized by the World of Art from 1898 to 1923. Artists also came together in associations and circles based on specific directions and interests. There was no one universal direction and there was disagreement, but everyone was in dialogue in a vital creative process. Reinterpreting European styles by combining them with their own unique innovations, Russian painters no longer simply followed Europe's lead; they initiated new and exciting artistic experiments that ultimately changed the face and direction of modern art. Nevertheless, Russian art remained purposed; art for art’s sake was always alien to its fundamental
always remained, at heart, the re-creation of the face of the earth according to utopian paradigms of social and narrative of Russian history. After all, the very nature of the Russian aesthetic developed in the nineteenth century aesthetic categories themselves of the paintings' fabrication prove to be intimately related to the process and was truly a revolutionary spirit and vision among the artists of the time and their visions competed with each other's sake of art is rarely ever true of Russian art; and never does Russian painting seem to be able to divorce itself from political equality. This is particularly evident in the revolution of the period under study. Art for the period that has been "normalized", as Kuhn might say, by current scholarship. Students will read and evaluate remarkably poignant way. Our task is to explore, in new ways, Russian painting of this chaotic and cataclysmic avant-garde, considered that they were doing for art what the Bolshevik Party was doing in the political arena. There Russian artists took seriously their involvement in the praxis of life. At one point, artists, particularly the Russian art for the sake of some higher purpose –political, social, spiritual or otherwise. As members of the intelligentsia, paintings possess a power equal to that of cinema, film, literature and history to capture the imagination in its portrayal of Russia’s rich, diverse cultural life. This course offers students the rare opportunity of equal access to Russian culture beyond that provided by other Russian studies or history courses whose focus is chiefly on filmic and musical texts or solely on written texts of history and literature. The course employs an interdisciplinary approach to capture the interrelatedness of the various facets of the Russian creative genius.

**Rationale and Methodology**

Through a systematic, analytical study of paintings as visual texts in conjunction with other primary texts, scholarly and artistic, students will have the opportunity to see the grand panorama of Russian culture played out within a broad historical, political and social context. Our goal is to move students beyond a largely logocentric way of learning about Russia. Focusing on paintings as visual primary texts in themselves, the students will discover that paintings reflect the meandering path taken to redefine a Russia crippled by an isolated and paralyzed autocracy struggling to come to grips with a society that was coming apart socially and politically at the seams. It can serve as an aesthetic correlative for the process that path represents and offers us graphic evidence through its broad experimentation in color and line of a people’s cultural and intellectual aspirations and dilemmas. “Art, the expression of society, manifests, in its highest soaring, the most advanced social tendencies: it is the forerunner and the revealer.” When explored through a close study of Russian paintings of this period, the very aesthetic categories themselves of the paintings’ fabrication prove to be intimately related to the process and narrative of Russian history. After all, the very nature of the Russian aesthetic developed in the nineteenth century always remained, at heart, the re-creation of the face of the earth according to utopian paradigms of social and political equality. This is particularly evident in the revolutionary atmosphere of the period under study. Art for the sake of art is rarely ever true of Russian art; and never does Russian painting seem to be able to divorce itself from art for the sake of some higher purpose –political, social, spiritual or otherwise. As members of the intelligentsia, Russian artists took seriously their involvement in the praxis of life. At one point, artists, particularly the Russian avant-garde, considered that they were doing for art what the Bolshevik Party was doing in the political arena. There was truly a revolutionary spirit and vision among the artists of the time and their visions competed with each other’s until eventually having to succumb to that of Stalin. The triumphs and defeats of various social visions during the first three decades of Russian painting in the twentieth century is the story these paintings tell in a unique and remarkably poignant way. Our task is to explore, in new ways, Russian painting of this chaotic and cataclysmic period that has been “normalized”, as Kuhn might say, by current scholarship. Students will read and evaluate widely diverse Russian and non-Russian interpretations that cross the boundaries of history, art history, visual studies and culturology.

Russian painting gives us a broad base on which to contrast the competing perspectives of artists who represented a wide cross section of the intelligentsia and the world of its ideas. Within those perspectives it is possible to ascertain and consider the individual and collective attitudes of a variety of artists toward the significance of past traditions and of innovations in their society both in the specific development of art itself and in its relationship to the process

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of Russia’s cultural and intellectual development. Aside from the influence of individual personalities, it is possible also to consider specific causes that may have led artists to choose particular styles of expression in painting. Russian artists who lived and worked in the first three decades of the twentieth century were responding to major ideas and historical events that had a profound effect on the direction Russia would take for the entire century. Whether bound to the past, fixated on the present, or projecting a future – Russian artists were in search of a cultural identity that would resolve the disorientation experienced by Russia at the end of the nineteenth century. Students will curate two virtual exhibitions on their assigned painters in which they will present their own informed interpretations of the artists’ work as texts, sui generis, and as windows on the historical, cultural, and intellectual processes of their day. The narrative in these exhibitions will be based on our collective analyses of the paintings and of the assigned readings.

I. Major questions that we will address include the following:

1. What role does art, specifically painting, play in the unfolding of the Russian political and cultural revolutions in the first three decades of the twentieth century? Can we say that Russian art, specifically painting, forms part of the fabric of Russia’s historical narrative and contributes undeniable qualities to its character? What are those qualities?

2. What is the relationship between traditional forms of painting and the avant-garde to the political and social ideologies before and after the revolutions of 1905 and 1917? How is this role or roles determined by the artists themselves?

3. It might be said that true leaders possess an uncanny sense of when to seize the moment. In a positive sense, such leaders might be called the most discriminating “opportunist” of their times. Are there similarities between the “opportunism” of social, political, and cultural leaders and that of artists during the revolutionary periods of the first three decades of the 20th century in Russia?

4. During the first three decades of the 20th century in Russia, what parallels are there between the developments in the arts and culture and those in the political and social arenas, specifically in relationship to “bourgeois” culture, and to the people (narod)?

5. Literally, paintings might be called the “graphics” of history. What does this mean?

6. As an important flank of the Russian intelligentsia, artists consider that part of their identity as artists is to serve as a moral compass for society out a sense of civic responsibility. Out of this arises a remarkable self-righteousness and tendentiousness as part of the character assumed by them and conferred upon them and endorsed and indulged in them by their society. How do Russian painters wield this influence socially, historically and culturally?

7. What is the relationship between the intensely individualized search for artistic identity in Russian painting and the definition of the contours and character of the national Russian cultural and historical character as a whole?

II. Pedagogical apparatus

1. As in my previously taught courses on Russian painting, students will be trained in the use of electronic images in preparation for their two virtual exhibitions. The digitalized images are made available to them as part of the course materials.
   a. Students will visit exhibits currently in the University of Richmond Museums to familiarize themselves both with the appearance and accompanying scholarly apparatus and with the pitfalls they present; they will also explore existing virtual exhibitions on the Internet;
   b. They will make analytical presentations on assigned painters discussing them and their work with a focus on their influential roles in the historical context in which they created their work;
   c. Elizabeth Schlatter, the associate director of the University of Richmond Museums, will discuss the issues that one faces in the creation of a virtual museum;

2. Students will read a number of visual and written texts;
3. All of the Students will contribute to a written digest of the history of the period from the point of view of their assigned artists;

4. Students will write two to three short analytical essays and a mid-term exam on all visual and written materials

5. Students will meet weekly in diads to practice methods of perceptual study demonstrated in class.

III. Learning Outcomes

At the conclusion of the course, students should be able to:

1. Recognize and name specific major painters and their works and associate their involvement with and relate their appearance to political and historical events and movements of the period;

2. Define the major characteristics of Russian painting of the period and the historical context in which they appeared;

3. Articulate an understanding and appreciation of the nexus and praxis between Russian art and Russian history through a largely visual study and perceptual analyses of paintings of the period and essential readings in the history of the period;

4. Understand, characterize, and evaluate the contributions of Russian painters as important members of the Russian intelligentsia and their work to the historical, cultural and intellectual development of Russia in the first three decades of the 20th century.

5. Discriminate between artists and their works that can be said to thus influence the formation of Russia’s historical narrative and those that don’t.

6. Understand the confluence of the social orientation in Russian painting of the artist/intelligent with the utopian goals and the ideology of political and social leaders of the period.

IV. Means of assessment:

1. Virtual exhibitions

2. Identification and association quizzes

3. Short essays and mid-term test

4. Class presentations and discussions

Syllabus

Geometries of Being in Russian Painting, 1895-1934
Joe Troncale
Spring 2010

“(Art) is a means of union among men joining them together in the same feelings, and indispensable for the life and progress towards well-being of individuals and of humanity.” Leo N. Tolstoy (1828-1910) What is Art?

“Russia is a young country and her culture is a synthesis. The Russian artist need not and should not be a narrow specialist. The writer should not forget the painter, the architect and musician; it is even more important for the writer of prose to remember the poet, and vice versa… In Russia, painting, music, prose and poetry are inseparable from each other, and equally at one with philosophy, religion, public-spiritedness, even politics. Together they make up a single powerful current which bears the treasure of our national culture.” Aleksandr Blok, Sobranie sochineii v 8-mi tomakh. Vol. 6, Moscow-Leningrad 1962, pp. 175-6
“...the Russian Revolution took on its main spiritual, mental, and expressive forms from the collision and collusion of the major utopian traditions in Russian history: those of the people, those of the state, and those of the radical intelligentsia.” Richard Stites, *Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution*

**Required viewing:**
*Russian avant garde: a romance with revolution*; a film by Alexander Krivonos; videocassette (55 min.) Originally produced in 1999.
VHS format

*Ballets Russes* / a Geller/Goldfine production; produced and directed by Dayna Goldfine & Dan Geller; produced by Robert Hawk, Douglas Blair Turnbaugh; written by Dan Geller

**Required reading:**
Bowlt, John, *Moscow and St. Petersburg 1900-1920: Art, Life and Culture of the Russian Silver Age*

**Primary sources:**
Selected images from the period of Russian painting 1895-1934 (approximately 500)
to include works by:

- Lentulov
- Petrov-Vodkin
- Borisov-Musatov
- Miliutin
- Roerich
- Popova
- Ekster
- Rozanova
- Goncharova
- Larionov
- Filonov
- Vrubel
- Benois
- Grabar
- Kustodieff
- Polenova, Elena
- Falk
- Tyrs
- Konchalovsky
- Mashkov
- Maliavin
- Dobuzhinsky
- Serov
- Nesterov
- Bakst
- Chiurlionis

- Anisfeld
- Tatlin
- Rodchenko
- Rozhdestvensky
- Repin
- Red'ko
- Punin
- Osmerkin
- Matyushin
- Maliutin
- Lisitsky
- Lebedev, V V
- Kruglikova
- Boguslavskaiia, Ksenia
- Yakunchikova, Maria
- Vereshchagin
- Levitan
- Anenkov
- Bilbin, Ivan
- Sudeikin, Sergei
- Udaltsova
- Altman
- Chupyatov
- Chekrygin
- Matiushin

(excerpts)


**Secondary sources:**
(excerpts)


Bowlt, John, ed. and trans., *Russian art of the avant-garde: theory and criticism* (Thames and Hudson, NY., 1988)

Bowlt, John and Nicoletta Misler, ed. and trans., *Pavel Filonov: A Hero and His Fate* (Silvergirl, Inc.: Austin, Tx., 1984).


Evtukhov and Stites, *A History of Russia since 1800*


**Requirements:**

There will be regular identification and historical association quizzes on painters and paintings alternating with short analytical essays as well as a take-home midterm exam. During the semester, each student will make one ten-minute presentation on each of their two assigned painters. You will receive handouts with guidelines and a schedule for these presentations at the beginning of the semester. Finally, each student will curate two electronic exhibitions on their assigned painters. The first will be a limited, experimental exhibition, which, once graded, may be revised by the student. The second exhibition will be a larger project that will serve as the final major project for the course. Both exhibitions will be supported by analytical materials. Your instructor will provide the necessary orientation for these projects. There will be an opportunity for students to present their exhibitions to the class at the end of the semester. In addition, students will meet in diads weekly to discuss paintings and engage in perceptual studies outside of class each week. You may be required on occasion to submit individual written accounts of these perceptual studies. This course also contains a component for LAC study in Russian. **This course fulfills the FHST General Education requirement and will be taught in English.**

**Grade:**

- Class participation/discussion 30%
- Quizzes and exams 25%
- Exhibitions and Presentations 45%
**Week I** – Background and Prelude to the experiments in Russian painting of early 20th century

1. Aleksandr III’s establishment of the Russian Museum 1895 in the Mikhailovsky Palace in St. Petersburg; March 1898;

   The period of 1895 to 1932

3. Cultural traumas as Russian history or “One damn thing after another.” (Stites/Evtukhov)

4. Principles of approach or scholarly method. (Sternin)

2. The Official Russian School of Russian Realism: (Stasov, Benois)

3. The residual effects of the assassination of Alexander II

4. The beginning of the end of Academism: The Peredvizhniki (The Wanderers)

5. Radical politics and art: Chernyshevsky, Dobroliubov, and Pisarov
   revolution and socialism in art

6. Dostoevsky, Tolstoy, Solovyov, and Fyodorov: The Russian intelligentsia and its bad conscience (Mikhailovsky and Lavrov) (Berdyaev)

7. Talashkino (Tenisheva) and Abramtsevo (Mamontov) under the aegis of Russian neoromanticism – a synthesis of the arts

8. The great Russian industrialists as connoisseurs and collectors of Russian and European art and their role in the development and continuity of Russian painting

9. The role of the critic – the personality of the artist: national identity and a civic art (Engelstein)

**Week II** – *Fin de Siecle*: what is this phenomenon and why does it occur? Paul Cezanne and modern art and Cezannism in Russia; Russia’s *fin de siècle* 1900 or 1913?

1. A Turn from the social content of art: the beginnings of the World of Art movement:
   Restoration of Russian past to its painting
   A. National ideals in art: exhibitions and study of traditions of iconography and handcrafts (Kustarnaya rabota) neo-primitivism
   B. Foundations of formal discipline of art history of Russia (Benois and Grabar)
   C. Exhibitions of re-evaluation of 18th century painting (Diaghilev)
   D. Art as synthesis: painting’s connections with the theater, music, and literature (poetry and prose) (Blok’s *The Puppet Show*)
   E. The Ballet Russe (Diaghilev and “the World of Art”): Stravinsky, Roerich, and Nijinsky and *The Rite of Spring*

**Week III**

1. The Silver Age: Russian cosmism, madness/Satanism, the mystical; ornamentalism and decorativism (Bowlt)

   Camaraderie (товарищество) (коллектив) in the arts: the circles, associations, etc.

   World of Art
   Blue Rose
   Jack of Diamonds
   Union of Youth
   Tail of a Donkey
   Bullseye

   0.10
Makovets – Chekrygin and others inclined toward cosmism

**Week IV** – Social and Political Turmoil, Revolutions and War (Evtukhov and Stites)
The struggle for a voice
1. Orientalism and a preoccupation with Eastern philosophies and pseudo-philosophies
   Russian Cosmism: Roerich, Fedorov, Scriabin, Bely
   The Eastern influences manifest in Russian literature, painting, music, philosophy and science
2. Continued experiments at Talashkino and Abramtsevo
3. History of and continuing influences of Europe and Russia’s troubled relationship with the West since Peter the Great:
   Russian painters in Europe; European painters in Russia

**Week V and VI** – Russia establishes itself as center of world class art with revolutionary dreams (Stites)
1. Impressionism and Cubism a la Russe
2. Groups of artists in circles and the vitality of Russian painting
3. Abstraction versus representation; art still not for art’s sake

**Week VII**  Midterm Exam and first student exhibitions due

Finding and Studying Your Painters in Russia: Class trip to Moscow and St. Petersburg for study of paintings in the State Tretiakov Gallery and in the State Russian Museum

**Week VIII**
1. Magical realism, rayonism, suprematism (Lentulov, Malevich, Goncharova, Larionov and Tatlin)

**Week IX** – leading Russian women painters in foreground as vital to development of Russian painting
1. “Amazons” of the Avant-Garde: painters Exter, Rozanova, Popova, Stepanova, Udaltsova
2. Sculptors: Mukhina, Lebedeva, Safronova, Rzengolts-Levina
   Simonovich-Efimova

**Week X** Chaos, War, Abdication: The Apocalypse: degradation and dehumanization in art
In a new age of technology and The Machine (Fitzpatrick)
1. World War I: Paintings of death, transition, and despair

**Week XI** The Bolshevik Revolution: Painters Find Their place in the Nightmare
1917 and the Civil War; losses and gains for literature and art
New Economic Policy, Lenin and Stalin
The GULAG

1. Revolution and art: the creation of a new world on the frontier of the old
   Lenin and the Communist Party (a new rai-na-zemle) (Fitzpatrick/Stites)
2. The political dimensions of the Russian avant-garde’s relationship with the Bolsheviks
   “complicity” “cohabitation” “severance” “political innocence” (Wood)
3. Openness to art’s socio-political dimension unavoidable? Condemnable? Inevitable?
4. Transcendence of bourgeois art practice and its value

**Week XII** The True Nature of the Beast Reveals Itself
1. Multiple groups, schools, and new themes reflect and create the new times internecine struggles for survival in literature, theater, painting

2. Clash of titans:
   - Vitebsk – Chagall and Malevich (emigration of Chagall)
   - Institute for Artistic Culture (INKhUk) with Ministry of Enlightenment (Lunacharsky): Kandinsky and Rodchenko clash (emigration of Kandinsky)

3. Russian cinema: the relationship between the birth of Russian cinema and Russian painting: view video of *The Birth of Soviet Cinema* (with possibly either *The Movies Begin* or *The Face of Russia* part)

4. The Stray Dog Café and Russian poetry (reading theatre in Modlin Center)

5. Death of Lenin (1924), rise of Stalin as General Secretary, and de-kulakization, industrialization

6. The cultural interconnections between Russia and the US during first three decades of the century

**Week XIII** – Artists in every field must become “Engineers of the soul” (Stalin)

1. Soviet Socialist Realism established in April 1932

2. Principles and fallout: the fate of the dissident in Russia

3. The Costakis Phenomenon: an arbiter of life and death for painters an ill-fated pattern or a blessing

**Week XIV** – The Future that never came: the distance between Bolshevism and Stalinism

1. The links and the gaps between generations of imprisoned, silenced and denied painters.

2. Terror, show trials, and purges; the GULAG (Bulgakov’s *Master* and Solzhenitsyn’s *One Day*)

3. The three Russian avant-gardes: Malevich, Filonov, Amaravella
   - Relationship to Soviet Socialist Realism: Did the avant-garde “prepare the way for Soviet Socialist aesthetics? Flirtation with totalitarian aesthetics?

4. Final Discussions

Second and Final Student exhibitions and presentations

**Appendix A**

**Selected Bibliography**


Bhabha, H.K., (ed.), *Nation and Narration* (London/New York, 1990)


Bowlt, John, Moscow & St. Petersburg 1900-1920: Art, Life, & Culture of the Russian Silver Age


Bowlt, John, ed. and trans., *Russian art of the avant-garde: theory and criticism* (Thames and Hudson: NY., 1988)


Grey, Camilla, *The Russian Experiment*

Groys, B. *Kommentarii k iskusstvu (“Khudozhestvenni zhurnal”): Moskva, 2003*


Labarthe, Andre. S., *Kandinsky : a film*

Lindsay, Kenneth and Peter Vergo, eds., *Kandinsky, complete writings on art*

Matthew Cullerne Bown, *A Dictionary of Twentieth Century Russian and Soviet Painters 1900-1980s*


Molchanov, L.V., Prostranstvo mirai i prostranstvo kartini (“Sovetskii khudozhnik”: 1983)


Roerich, N.K., Agni ioga (Riga, 1929)

Roerich, N.K., Altai-Himalaya: A Travel Diary (IRC: Moscow, 1999)

_________ The Invincible (IRC: Moscow, 1994)

_________ Shambhala (IRC: Moscow, 1996)

_________ Heart of Asia (IRC: Moscow, 1998)


Sternin, G. IU. Dva veka: ocherki russkoi khudozhchestvennoi kul’tury (“Galart”: Moskva, 2007)

Stepanov, I.E. red., Grezi zemle I nebe: antologiiia russkogo kosmizma (“Khudozhhestvennaia literature”: Sankt-Peterburg, 1995


Weiss, Peg, Kandinsky and Old Russia: the artist as ethnographer and shaman.