

RUSSIAN MODERNISM BETWEEN EAST AND WEST

Russian Modernism between East and West reconstructs the efforts of avant-garde artists, primarily Natal'ia Goncharova and her Muscovite colleagues, to reclaim Russia's Eastern cultural heritage. In the years preceding World War I, avant-garde manifestos, paintings, exhibitions, and debates addressed a crisis in self-representation stemming from Russia's dual cultural heritages, Asian and European. Jane Sharp demonstrates Goncharova's leading role in this project as both a spokesperson and an artist. Providing a detailed history of avant-garde exhibitions in early twentieth-century Moscow, this study examines how the avant-garde grappled with the problem of national traditions in Russian art. It also serves as an interpretative overview of Goncharova's Russian period, and particularly the sources for her work in popular arts.

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Jane Ashton Sharp

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Natal'ia Goncharova
and the Moscow
Avant-Garde

Jane Ashton Sharp
Rutgers University



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I Natal'ia Goncharova, *Spring – Old Peasant Man and Woman (Vesna – Staryi krest'ianin i krest'ianka)* (also known as *Scene in an Orchard*), 1907. Oil on canvas (100 × 120 cm), Museum of New Zealand, Te Papa Tongarewa



II Natal'ia Goncharova, *Still Life on a Tiger Skin* (*Natiurmort na tigrovoi shkure*), 1908. Oil on canvas (140 × 136.5 cm), Museum Ludwig, Cologne

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III Tibetan Tiger Rug, early twentieth century.
Wool (145 × 94 cm), photograph courtesy Mimi
Lipton ed., *The Tiger Rugs of Tibet* (London:
Thames and Hudson, Inc., 1988), plate 15



IV Natal'ia Goncharova, *Religious Composition: Coronation of the Virgin* (*Religioznaia Kompozitsiia: Venchanie Bogomateri*), 1910. Oil on canvas, in three parts (middle: 189 × 143 cm; top: 44.5 × 145 cm; bottom: 33.5 × 145.5 cm), State Tret'iakov Gallery, Moscow, A. K. Larinova-Tomilina Bequest