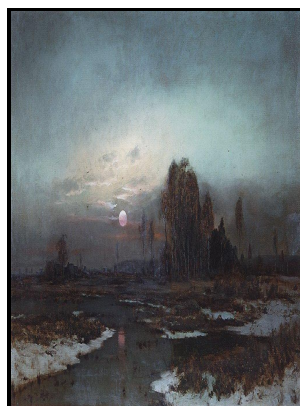


Savrasov

- - Aleksei Savrasov (1830



Description: -

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Christian art and symbolism -- Medieval, 500-1500 -- France

Sculpture, Medieval -- France

Landscape painters -- Russia (Federation) -- Biography.

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19th-century legal treatises -- no. 27109.

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Aleksei Savrasov

Director of the landscape studio at the Moscow School of Painting, Sculpture, and Architecture from 1857-1882, Savrasov encouraged his students to move outside, to work en plein air and to study nature at first hand. Only the doorkeeper of the Moscow School of Painting, Sculpturing and Architecture and Pavel Tretyakov, founder of the Tretyakov Gallery, were present at his funeral.

Aleksei Savrasov (1830

Whilst showing clearly Savrasov's great respect for the traditions of Venetsianov, Tropinin and Lebedev, these works also possess the direct, poetical quality present in his very earliest landscapes. The artist was a master at combining the intimacy of human habitation in nature with the grandeur of landscape. The signs of human life are not lost in the dusk, but neither do they hold sway over the landscape, remaining an equal part of it in this harmoniously constructed image of a quiet evening on the Volga.

Sergey Savrasov :: Department of Physics and Astronomy

In 1852, he traveled to.

Aleksei Savrasov (1830

Showing exceptional mastery in his use of plain white paper, Savrasov depicts a winter's day, when all nature awaits the coming of Spring. Bringing out the range and variety of Savrasov's artistic tastes, this trip had an enormous impact on his art. The size of the present work — middling-sized salon format, so beloved by Savrasov notably, almost identical to that of the famous Rainbow in the collection of the State Russian Museum — together with its poetic subject, embody the persistent quest for artistic representation that for many years had been the defining feature of the work of one of the most soulful Russian landscapists.

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