

Amateur art = - Narodnoe samodejatel'noe iskusstvo

Izd-vo Avrora - Mordoviâ : narodnoe iskusstvo = Mordovian national art



Description: -

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Arab countries -- Imprints -- Exhibitions.
Arab countries -- Bibliography -- Exhibitions.
Japan -- Religion -- 20th century.
Painting, Modern -- 20th century -- Soviet Union
Painting, Modern -- Soviet Union
Painting, Russian
Primitivism in art -- Soviet Union
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Ukrainskoe narodnoe iskusstvo. Rezba i hudozhestvennyj metall. In Russian/ Ukrainian folk art. Carving and art metal. In Russian by n/a

Bukhara thus emerged within a network of mobile relations stretching between the Muslim and the Christian worlds, and as a place whose dynamics were conditioned by different modes of interaction between steppe and sown, nomadic and sedentary societies, material culture and technology. Among the variety of contrasting geopolitical self-images Russia invented for herself as a particular geographical entity stretching between Asia and Europe, the notion of soil kept its relevance. Their testimonies, Sukhareva maintained, were the most appropriate, if not the only, avenue to understanding the complexity of urban neighbourhood principles and the heterogeneity of residents whose cosmopolitan heritage forms the underlying theme in all her accounts.

Khudozhestvennaia letopis Velikoi Otechestvennoi: grafika, zhivopis, skulptura, teatralno

Moreover, Jews held the monopoly of the dying of silk and cotton yarn and cloths because of their access to rare and precious dyestuffs and techniques Krauze. When ethnographers started to affix to the people of Turkistan and the steppe national labels such as Kazakh, Kirgiz or Uzbek, people were hesitant to apply them to themselves.

Turkmenskoe narodnoe iskusstvo = Turkmen folk art

In that respect, the term Silk Road, coined in retrospect is grossly misleading, as the concept of a road is usually associated with movement along a line. Who — if not us Russians — would inform European scholarship about present-day Bukhara? Sukhareva, 1903—1983 Sukhareva , back cover As one of the first graduates 1925 from the Turkestan Institute of Oriental Studies, and with a Ph. Starting from this observation, ethnographers concluded that the study of the entanglements between occupation, ethnic composition and the growth of the city in terms of neighbourhoods and population density must form the departure to their enquiry.

Khudozhestvennaia letopis Velikoi Otechestvennoi: grafika, zhivopis, skulptura, teatralno

Both pieces belong to the archival collection of the Russian Museum of Ethnography, St. In their manifesto, they created an original interaction between geopolitics, economy, philosophy and history, and generated a positive discourse about the Orient. Their intermediacy allowed them to

move freely between Muslim and Christian worlds, and their activities spanned the Carolingian Empire, the Islamic World, the Chinese Empire and the Kingdom of the Khazars Fischel.

Khudozhestvennaia letopis Velikoi Otechestvennoi: grafika, zhivopis, skulptura, teatralno

These origins should be sought in the sedentary cultures of the ancient centers of Sogdiana Liu , 67. They might then either withdraw to the steppes or, seduced by civilisation, remain and become assimilated Grousset. In many prayer mats, they dissolve into a bold arch motif—the two-dimensional representations of the Mihrab михраб , thereby recreating an ornament typical for Muslim architecture Fig.

Steppe and Sown: Eurasianism, Soil and the Mapping of Bukhara in the Light of Soviet Ethnographic Accounts

What is the relevance of this concept for the study of the interrelationship between environmental factors and social change? Marr 1864—1934 , Sergei F. Among these settled communities, a sense of ethnic identity remained undeveloped until well into the Modern Age. Only in 1948, the leading Soviet Orientalist scholar Ilia P.

Turkmenskoe narodnoe iskusstvo = Turkmen folk art

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