

KANDINSKY AND RUSSIA

FEBRUARY – JULY 2017



Vassily Kandinsky. *St. George (I)*. 1911
Oil on canvas. 107 x 95,2 cm
© VASSILY KANDINSKY, VEGAP, MALAGA, 2017



Vassily Kandinsky. *Golden Cloud*. 1918
Oil on glass. 24 x 31 cm
© VASSILY KANDINSKY, VEGAP, MALAGA, 2017

Kandinsky's works in the 1910s and 1920s are the result of many years' experience, lessons learned and reflections. Possessing a gift of premonition like so many artists, Kandinsky expressed not only his thoughts and emotions, but the conditions of the age in which he lived. The colour and visual extravaganza of Kandinsky's canvasses — a joyous red sometimes prevails, a calmer blue-grey occasionally dominates or pink manages to triumph — express the feelings and moods of the artist himself and can be read by viewers, those for whom these paintings were created.

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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 ticket (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

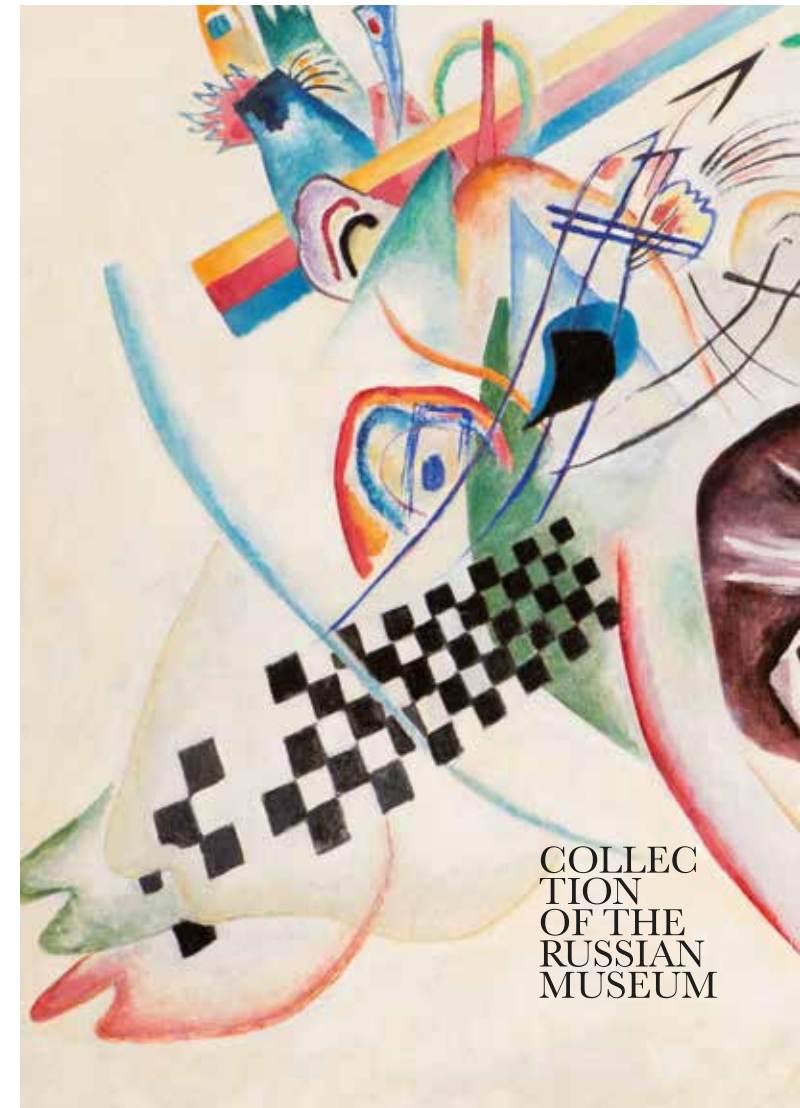
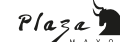
Cover: Vassily Kandinsky. *On White (I)*, (detail). 1920
Oil on canvas. 95 x 138 cm
© Vassily Kandinsky, VEGAP, Malaga, 2017



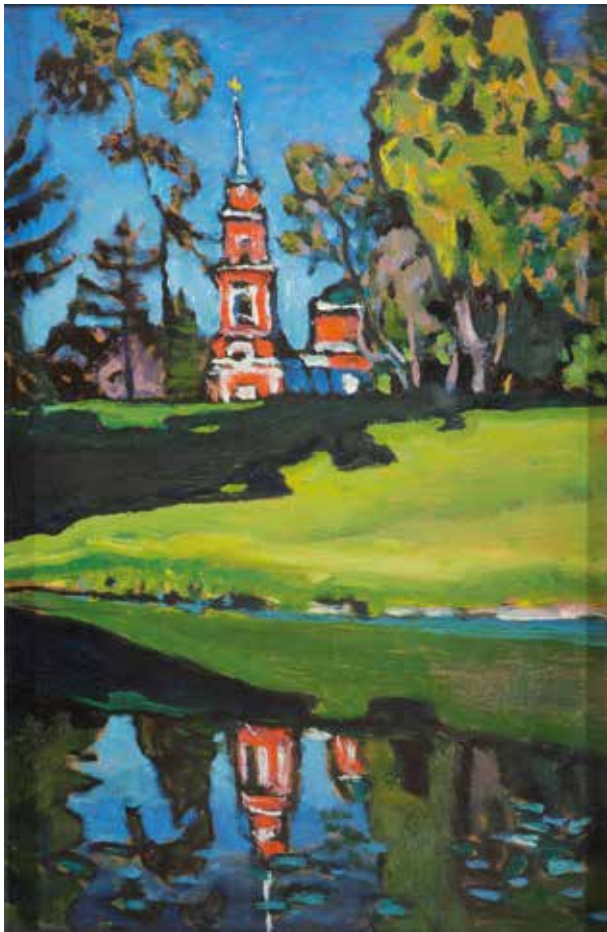
AGENCIA PÚBLICA PARA LA GESTIÓN DE LA CASA NATAL DE PABLO PICASSO Y OTROS EQUIPAMIENTOS MUSEÍSTICOS Y CULTURALES



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Vassily Kandinsky
Red Church. Between 1901 and 1903
 Oil on plywood. 28 x 19,2 cm
 © VASSILY KANDINSKY, VEGAP MALAGA, 2017

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Distaff. End of XIX
 Kargopolsky district, Olonetskaya region
 Brushing, chip carving on wood. 94 x 20 x 55 cm

Vassily Kandinsky is one of the most famous 20th-century artists in the world. His works feature in museums across the globe and exhibitions dedicated to his art are frequent events. However, even art connoisseurs and experts do not always recall — or are not always familiar with — those pages of his biography connected with Russia, which he left for good in 1922.

The exhibition in Malaga is based specifically on material that reminds us of this famous artist's Russian roots. "I was born on 5 December 1866 in Moscow. Until I was 30, I dreamed of becoming a painter; I loved painting more than anything else," Kandinsky wrote about himself.

As fate would have it, however, and before he became a professional artist, Kandinsky attended Moscow University, where he studied national economics. It was during this time that in 1899 Kandinsky found himself in the north of Russia, in Vologda Province, where he carried out detailed research on the domestic, social, and economic conditions of the Zyrians, a small ethnic group. There, in Vologda Province, Kandinsky fell in love with folk art. Later, he would become a collector of icons and crafts by folk artists, including *luboks*, engravings hand-painted by self-taught artists.

The simplicity, beauty, and variety of objects that peasants created by hand made an enormous impression on the future artist, which he wrote about in his memoir *Steps*. "In these extraordinary izbas, for the first time, I encountered the marvel that would subsequently become one of the elements of my work. Here I learned not to look at a picture from the outside, but to *go into the picture*, to live in it..." This is how the artist himself described the origin of the abstract in fine art.

The inclusion of folk art items in the current Malaga exhibition is intentional. Kandinsky admired the colour, rhythms and variety of ornamentation in the decorations of distaffs, chests, dishes and towels.

Symbolism, one of the most important movements in philosophy, literature and art at that time, had an enormous influence on Kandinsky, as it did on many turn of the century artists. References to historical, fairy-

tale, and mythological subjects were characteristic to symbolist artworks. Among the Russian contemporaries who showed their symbolist creations at the same exhibitions as Kandinsky were Nicholas Roerich, Elena Polenova, Apollinary Vasnetsov, and Dmitry Stelletsky. At the current exhibition, viewers can see paintings by these artists alongside Kandinsky's incredible works on glass.

Dividing his time between Russia and Germany, participating in exhibitions in both countries, Kandinsky dreamed of creating an international artistic association. On his initiative, artists living in Germany — Franz Marc, Gabriele Münter, Alexej von Jawlensky, and others — were invited to participate in the Russian Izdebski Salon (1911-1912).

In parallel, the first *Der Blaue Reiter* exhibitions and catalogues, created in Munich, included paintings by David Burliuk, Vassily Denisov, Mikhail Larionov and other Russian artists who are also represented in this exhibition.

The concept of "abstraction" in art took definitive shape in Kandinsky's creative mind during 1911. It drew on many elements, the most important being the artist's ability to express his state of mind with the help of colour and rhythm. Non-objectivity (abstraction) alone was not the artist's overriding goal, however. In what are referred to as his abstract works, elements of the objective world are often visible: church domes, different animals or fish, or the general outline of some fantasy city.

