



NATALYA NESTEROVA
The House on the Embankment. 1978
Oil on canvas
112 x 80 cm
State Russian Museum

(Alisa Poret, Tatyana Glebova, Anna Leporskaya, Pelageya Shuriga). They continued developing ideas conceived by the avant-garde of the early 20th century – Kazimir Malevich, Vladimir Tatlin, Mikhail Matiushin – while at the same time creating their own styles and unique thematic preferences.

Beginning in the era of the so-called “thaw” – a period that saw the removal of many ideological prohibitions – and lasting up until the present day, exhibition halls have been filled with paintings, sculptures, and installations from women artists working in all types of genres and styles.

COLLECTION OF THE RUSSIAN MUSEUM

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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

- Please check our website for restricted schedule during the annual exhibitions renewal interval

PRICES

- Combined: (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)

- Visit our website for information on reduced prices or free entrance

PUBLIC TRANSPORT

- Metro: Princesa–Huelin
- Bus: lines 1 - 3 - 5 - 7 - 9 - 10 - 15 - 22 - 27 - 31 - 40 - 91
- Promenade train: departure from «Muelle Uno»
- Tourist bus: Line 2



Cover: ZINAIDA SEREBRYAKOVA. *Study of a Girl (Self-Portrait)*. 1911. Oil on canvas. 72 x 58.5 cm. State Russian Museum



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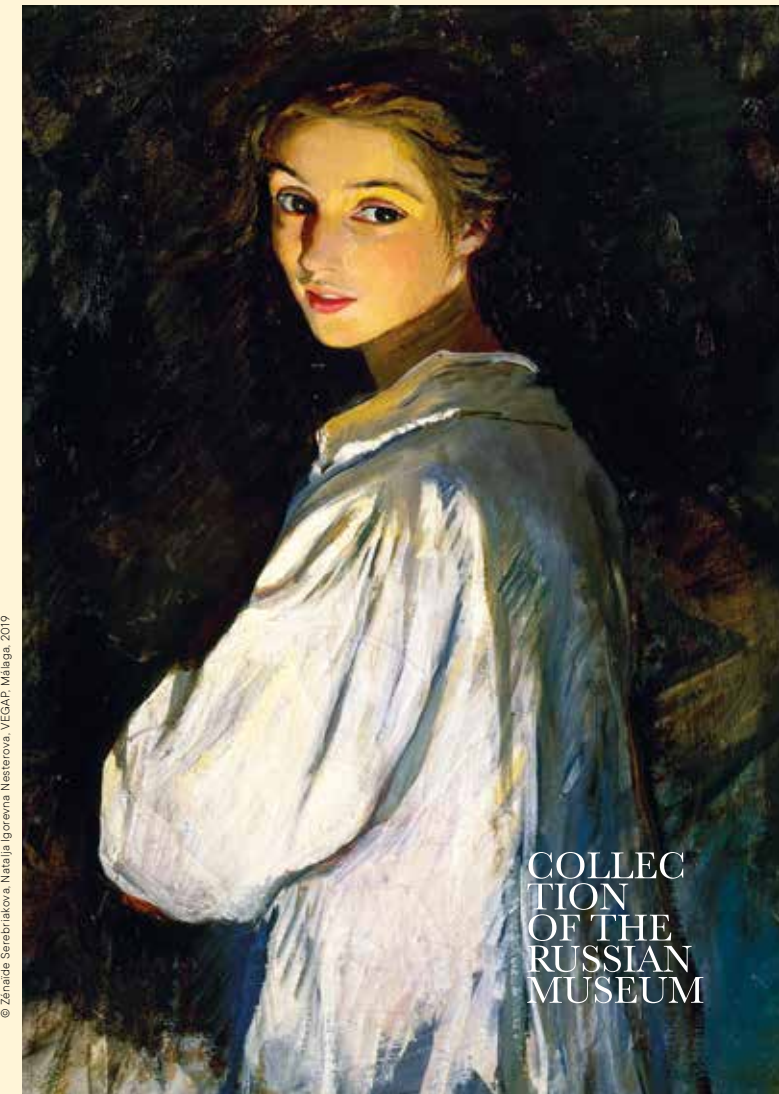


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RUSSIAN FEMALE ARTISTS

BETWEEN TRADITION AND THE AVANT-GARDE

February – September – 2019



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This exhibition is dedicated to illuminating the role of women in Russian art.

A love of creative work and mastery of craft have shone through in various articles made by both rural and urban women. These women were quite skilled at needlework, sculpting and decorating clay and wooden toys, knitting scarves and shawls, and decorating towels and tablecloths with enchanting patterns. The comfort and beauty of a home depended completely on the taste and expertise of the mistress of the house. But in the 18th and especially the 19th centuries, it was becoming much more common for a woman to want to occupy herself with something other than her household.

It was also at this time that practicing the arts became fashionable in Russia. Royal and aristocratic households began inviting professional artists to teach drawing, watercolour and oil painting. The growing desire of women to attain equal rights manifested in them demanding the opportunity to receive an arts education in specialized schools. In 1842, the St Petersburg Drawing School opened a Women's



▲ LYUBOV MILEYEVA. New Way of Life. 1924. Poster design. Tempera on canvas. 106 x 179 cm. State Russian Museum

◀ ANNA LEPORSKAYA. The Maid of Pskov. First half of the 1930s. Oil on canvas. 60 x 48 cm. State Russian Museum

▶ ALEXANDRA EXTER. Non-Objective Composition. 1917-1918. Oil on canvas. 88 x 70 cm. State Russian Museum

Department. By the end of the 1840s, talented young women were permitted to study at the Academy of Arts, although initially only as listeners (not taking exams or receiving diplomas).

From the 1850s to the 1880s, many art schools – not only those in the major cities of St Petersburg and Moscow, but also institutions in smaller towns – began accepting female students. With these opportunities now widely available, we see at the end of the 19th and beginning of the 20th century a blossoming of the work of women artists. They begin showing their work at exhibitions and joining various societies and associations alongside male artists.

The thematic and stylistic richness of Russian art extended to art done by women as well. Some worked in the classical tradition (Zinaida Serebryakova, Anna Ostroumova-Lebedeva, Anna Golubkina), while others, having worked in Cubism, Futurism, and Primitivism (Natalia Goncharova), master and begin developing various forms of non-objectivity (Olga Rozanova, Lyubov Popova, Alexandra Exter).

Having accepted the social revolution of 1917 as a sign of renewal in all spheres of life, female artists became some of



the most active participants in transforming the environment. Using the groundbreaking innovations of the first two decades of the 20th century, women artists designed clothing, ceramics, theatre sets, and public buildings. In the hopes of creating a new consciousness among the proletariat and peasants, victorious in their revolution, women artists offered society anti-bourgeois answers in their work. Some used unexpected materials (such as Sofya Dymshits-Tolstaya's glass and sand), while others, like sisters Maria and Ksenia Ender, used their paintings to manifest the results of their investigations into how people perceive color, light, and sound.

During the period from the early 1930s to the mid-1960s, when all investigations and experiments in the Soviet Union ceased due to the totalitarian ideology, female artists felt the pressure just as much as their male counterparts. Many of them were imprisoned. The label of "formalist" precluded any innovative artists from engaging with the public. These limitations did not shut down the creative process, however. Many of the artists that were forced into the underground at that time were women

