

SCIENCE AND
RUSSIAN CULTURE
IN AN AGE OF
REVOLUTIONS

*V. I. Vernadsky and His
Scientific School, 1863–1945*



KENDALL E. BAILES

Science And Russian Culture In An Age Of Revolutions

Daniel Orlovsky



Science And Russian Culture In An Age Of Revolutions:

Science and Russian Culture in an Age of Revolutions Kendall E. Bailes, 1990 scholarship of the highest order Kendall Bailes's book is destined to become a most valuable contribution to our knowledge of Russian and Soviet culture. It is insightful and eloquent. Douglas R. Weiner, an insightful and richly researched portrait of Vernadsky's life and times. American Scientist. This biography not only tells a story full of human drama but also one rich with insights into Russia's higher education and scientific research establishments. Washington Post Book World. This concise book with references that stop short of the Gorbachev era will be the foundation for all future scholarship in English on Vernadsky. Nature. In this insightful exploration of Vernadsky's legacy, Kendall Bailes unveils a creative scholar-activist whose life and work speak more clearly about his time than our own. Science. The Bailes book is fascinating. Read it. World Affairs Report. Kendall Bailes has left us with a vivid portrayal of the life and times of Vladimir Vernadsky. The Russian Review. It offers a penetrating analysis of social realities in twentieth-century Russia which helped create an intellectual culture dominated by ideological extremes. American Historical Review. This first full-length English language biography of Vladimir Vernadsky, 1863-1945, one of the leading Russian intellectual figures of the twentieth century, focuses on the interaction between science and politics during Russia's revolutionary age. Constructing Russian Culture in the Age of Revolution, 1881-1940 Catriona Kelly, David G.

Shepherd, 1998. *Constructing Russian Culture* offers a pioneering new account of the relationship between literature and other cultural forms in Late Imperial Russia and Revolutionary Russia. The general consensus in Western study of Russia and the Soviet Union has been that understanding of historical background is essential to the study of literature. But this consensus has so far failed to produce sophisticated overviews of the culture as a whole. Literary histories seldom venture outside a rigid canon of authors and literary groupings and the account of historical background sometimes amounts to little more than a listing of certain predictable political and social factors that can be perceived to have influenced or impeded literary developments. This book is an ambitious attempt to recontextualize Russian literature and rethink the relations between literature and other cultural forms. The book examines a number of Bourdieu's term cultural fields in late Imperial Russia: science and objectivity, national and personal identity, consumerism and commercial culture. There is also a keywords introduction explaining the evolution of concepts of the self, the nation and literariness in Russian culture and an Epilogue outlining the further history of the central themes after 1917. Contributors include leading specialists in Russian literature, cultural history and cultural theory from Britain, the USA and Russia. Intended as a companion to *Russian Cultural Studies: An Introduction*, also OUP, this stimulating original and controversial book will be a vital resource for all those interested in Russian culture during the age of Revolution. *Kandinskys physikalische Kreise - Kunst als Medium*

naturwissenschaftlicher Erkenntnis Christiane Schmidt, 2002-12-18 Wassily Kandinsky 1866-1944 kann zu jener Gruppe von Künstlerpersönlichkeiten gerechnet werden, deren Arbeit von der Suche nach allgemeingültigen Gesetzmäßigkeiten von Kunst

und Natur geprägt war. Wurde der Pionier der abstrakten Malerei allerdings immer wieder unter Verweis auf sein Interesse an Theosophie, spiritistischem und religiösem Gedankengut in das Lager der Naturwissenschaftsskeptiker verbannt, so kann unter Heranziehung des von der Kandinskyforschung bislang unberücksichtigten Bestandes an deutschsprachigen Wissenschaftsbüchern aus dem Besitz des Künstlers Kandinskyarchive im Musée National d'Art Moderne in Paris aufgezeigt werden, dass Kandinsky das Geistige nicht nur auf das Intuitiv-Künstlerische reduzierte, sondern es verstand, seine malerische und theoretische Suche mit wissenschaftlich orientiertem Forschergeist zu paaren. Vorliegende Studie geht der Frage nach, inwieweit und über welche Kanäle sich der Künstler mit den aktuellen physikalischen Theorien seiner Zeit mit Relativitätstheorie und Quantentheorie auseinandergesetzt hatte. Dabei zeigt sich, in welchem Maße sich Kandinsky nicht nur in seiner Privatkorrespondenz sowie theoretischen Schriften immer wieder auf die Naturwissenschaften bezog, sondern dass auch gerade seine bildnerischen Arbeiten den den naturwissenschaftlichen Theorien des 20. Jahrhunderts zugrundeliegenden Wandel von einem statischen zu einem dynamischen Weltbild reflektieren. Im Blickpunkt stehen die Studienjahre Kandinskys an der Moskauer Universität, sein Mitwirken am Aufbau einer Akademie für Wissenschaft und Kunst während der Revolutionsjahre in Russland und die Lehre am Bauhaus bei der Untersuchung der konkreten Kontaktmöglichkeiten des Künstlers zum wissenschaftlichen Milieu seiner Zeit. Vor dem Hintergrund der Auseinandersetzung Kandinskys mit Sachliteratur aus dem Bereich der Physik und Mathematik und einer unter diesem Aspekt durchgeführten Neulektüre seiner theoretischen Stellungnahmen zeichnet sich immer deutlicher ab, dass der Abstraktionsprozess nicht das Auflösen des Gegenstandes als solchem zum Ziel hatte, sondern Ausdruck einer neuen Raumerfahrung war, die als Sichtbarmachung von integriertem Betrachterblickpunkt und gewandelten Wahrnehmungskriterien zum Inhalt der bildnerischen Arbeit wurde. Nur so lässt sich Kandinskys Rückkehr zum Figürlichen im Zeitraum von 1914 bis 1916 und sein Konkretisieren von malerischen, nicht narrativen Bildelementen in den folgenden Jahren verständlich machen, ohne fälschlich mit zeitlich zur bildimmanenten Entwicklung diskrepanten Einflüssen der russischen Avantgarde bzw. der Bauhauskollegen und Doktrinen argumentieren zu müssen. Ein allgemeiner geschichtlicher Überblick zu den Naturwissenschaften der ersten Hälfte des 20. Jahrhunderts sowie speziell die Erörterung von Terminologie und Inhalt der Relativitätstheorie und der Quantentheorie liefern die Voraussetzung für eine Analyse des malerischen Bildraums der Kompositionen des Malers in den zwanziger Jahren. Es geht bei der Argumentation keinesfalls darum, zu zeigen, dass Kandinsky habe sich für die naturwissenschaftlichen Erkenntnisse seiner Zeit interessiert, um diese gestalterisch umzusetzen, sondern anhand dieses Fallbeispiels die fließende Grenze bei der Erkenntnis und Sichtbarmachung einer neuen Wahrnehmungsdimension von Raum als dynamische Raumzeit und des Bewusstseins von einem in der Welt sein zu einem in der Welt werden deutlich zu machen.

Science, Women and Revolution in Russia Ann Hibner Koblitz, 2014-01-02 While the women's movement might seem like a relatively new concept, Russian women of the 1860s deserve to be acknowledged as individuals who changed the direction of science and opened the doors of higher

education to women throughout Europe The 1860 s and 1870 s witnessed a rise in women s consciousness and the beginnings of the Russian revolutionary movement that saw women pursue and receive doctorates in many areas of science These same women went on to become some of the brightest in their fields This book provides a look at Russian women scientists of the 1860 s their personal independence and technical and literary achievements that made science the popular social movement of the time and changed the face of the Russian intellectual culture *A Companion to the Russian Revolution* Daniel Orlovsky, 2020-08-21 A compendium of original essays and contemporary viewpoints on the 1917 Revolution The Russian revolution of 1917 reverberated throughout an empire that covered one sixth of the world It altered the geo political landscape of not only Eurasia but of the entire globe The impact of this immense event is still felt in the present day The historiography of the last two decades has challenged conceptions of the 1917 revolution as a monolithic entity the causes and meanings of revolution are many as is reflected in contemporary scholarship on the subject A Companion to the Russian Revolution offers more than thirty original essays written by a team of respected scholars and historians of 20th century Russian history Presenting a wide range of contemporary perspectives the Companion discusses topics including the dynamics of violence in war and revolution Russian political parties the transformation of the Orthodox church Bolshevism Liberalism and more Although primarily focused on 1917 itself and the singular Revolutionary experience in that year this book also explores time periods such as the First Russian Revolution early Soviet government the Civil War period and even into the 1920 s Presents a wide range of original essays that discuss Brings together in depth coverage of political history party history cultural history and new social approaches Explores the long range causes influence on early Soviet culture and global after life of the Russian Revolution Offers broadly conceived contemporary views of the revolution largely based on the author s original research Links Russian revolutions to Russian Civil Wars as concepts A Companion to the Russian Revolution is an important addition to modern scholarship on the subject and a valuable resource for those interested in Russian Late Imperial or Soviet history as well as anyone interested in Revolution as a global phenomenon

Science and Russian Culture in an Age of Revolution Kendall E. Bailes, Lori Citti, University of California, Los Angeles, National Council for Soviet and East European Research (U.S.), 1988 *Jahrbücher für Geschichte Osteuropas*, 2005 *Laien, Lektüren, Laboratorien* Matthias Schwartz, Wladimir Velminski, Torben Philipp, 2008 Seit der zweiten Hälfte des 19 Jahrhunderts machen die exakten Wissenschaften den sch n en K nsten zunehmend das Deutungsmonopol ber den Menschen und die Natur streitig Naturwissenschaftliche Forschungen und Experimentalordnungen erheben den Anspruch auf objektive Wahrheit und letztendliche Erkl rungen gegen ber etablierten sthetiken und Moralvorstellungen Insbesondere biologische physiologische und psychologische Dispositive pr gen in wechselnden Konjunkturen und unterschiedlichen Konstellationen zentrale gesellschaftliche kulturpolitische und sthetische Debatten und Diskurse in Russland und der Sowjetunion Dabei ist das Verh ltnis kein unilaterales von den Wissenschaften zu den K nsten sondern sthetische

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Table of Contents Science And Russian Culture In An Age Of Revolutions

1. Understanding the eBook Science And Russian Culture In An Age Of Revolutions
 - The Rise of Digital Reading Science And Russian Culture In An Age Of Revolutions
 - Advantages of eBooks Over Traditional Books
2. Identifying Science And Russian Culture In An Age Of Revolutions
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Science And Russian Culture In An Age Of Revolutions
 - User-Friendly Interface
4. Exploring eBook Recommendations from Science And Russian Culture In An Age Of Revolutions
 - Personalized Recommendations
 - Science And Russian Culture In An Age Of Revolutions User Reviews and Ratings
 - Science And Russian Culture In An Age Of Revolutions and Bestseller Lists

5. Accessing Science And Russian Culture In An Age Of Revolutions Free and Paid eBooks
 - Science And Russian Culture In An Age Of Revolutions Public Domain eBooks
 - Science And Russian Culture In An Age Of Revolutions eBook Subscription Services
 - Science And Russian Culture In An Age Of Revolutions Budget-Friendly Options
6. Navigating Science And Russian Culture In An Age Of Revolutions eBook Formats
 - ePub, PDF, MOBI, and More
 - Science And Russian Culture In An Age Of Revolutions Compatibility with Devices
 - Science And Russian Culture In An Age Of Revolutions Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Science And Russian Culture In An Age Of Revolutions
 - Highlighting and Note-Taking Science And Russian Culture In An Age Of Revolutions
 - Interactive Elements Science And Russian Culture In An Age Of Revolutions
8. Staying Engaged with Science And Russian Culture In An Age Of Revolutions
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Science And Russian Culture In An Age Of Revolutions
9. Balancing eBooks and Physical Books Science And Russian Culture In An Age Of Revolutions
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Science And Russian Culture In An Age Of Revolutions
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Science And Russian Culture In An Age Of Revolutions
 - Setting Reading Goals Science And Russian Culture In An Age Of Revolutions
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Science And Russian Culture In An Age Of Revolutions
 - Fact-Checking eBook Content of Science And Russian Culture In An Age Of Revolutions
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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