Abstract

This diploma thesis follows the personality and art of a Russian painter from the turn of the 19th and 20th centuries, Michail Vrubel. It analyzes the artist as unconventional appearance in the so called Silver Age of the Russian art, a pioneer of modernism not only in terms of developing the style but also the innovative technique he used, abandoning the tradition and traditionalist paintings. The first part of thesis focused on the main biography of Michail Vrubel and the view of his art, divided into three periods, as well as the main milestones that influenced him. Next the focus moves to the overview of Russia at the end of 19th and beginning of 20th centuries, the „Silver Age“, with special attention to symbolism, with which Michail Vrubel is often associated, even though he does not fit the symbolist characteristics completely. In the following part, the focus shifts to the innovative painting style of the artist and his trademark reduction of forms, best seen in two of his prominent pieces – Seated Demon and Fallen Demon. The final part lists the artist’s contribution to the world of art and his influence on the following generations. The goal of this thesis is not to criticize the work of Michail Vrubel. Rather, it enables the views of his personality and art through the eyes of his contemporary critics and fellow artists, as well as point out the most prominent features of his work and the events that influenced him and his life, thus enabling the full appreciation of his legacy.

Key words: Michail Vrubel, Seated Demon, Fallen Demon, form reduction, Russian symbolizmus