

Abstract

The aim of this research is to introduce the private art collection of the Russian (Soviet/American) collector Boris Gribanov and analyse the artworks of the Russian avant-garde represented in his collection. The history of the collection will be introduced along with the vicissitudes that the collector went through over the years in his quest to save the artworks. Within the broader historical and political context, this research paper discusses the fate of artworks made by Russian avant-garde artists and the difficulties encountered by collectors who tried to save the artworks of the Russian avant-garde from destruction and oblivion. Using the example of selected key painters from the collection of the collector Gribanov, the research will trace the historical and cultural context of collecting in the Soviet Union and the subsequent fate of paintings abroad. The thesis also deals with the situation of Gribanov's rescued artworks on the international art market and the popularization of the Russian avant-garde in the broader sense of the word. The research could also contribute to the analysis of the current art market and bring additional input for further studies in the field of modern culture, in connection with the collecting of works of art. The research method consists of the study of pictorial sources (paintings) in the collection of Boris Gribanov in the form of direct physical contact with the artworks. It also consists of the study of written archival materials from Gribanov's collection and the study of corresponding specialist literature. Internet resources were also used during this research.

Keywords

Paintings, art, abstraction, Russian avant-garde, suprematism, cubofuturism, rayonism, collecting