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Framing Russian Art is handsomely illustrated and has much of interest to offer those desirous of acquainting themselves with an overview of the history of Russian art. It also makes claims pertaining to images and frames that are certain to elicit debate and, hopefully, more studies on these subjects.

[Framing Russian Art: From Early Icons to Malevich, Tarasov](#)

The first part of the book is dedicated to the framework of the Russian icon. Here, Tarasov explores the historical and cultural meanings of the icon's setting, and of the iconostasis. Tarasov's study then moves through Russian and European art from ancient times to the twentieth century, including abstract art and Suprematism. Along the way, Tarasov pays special attention to the Russian [Framing Russian Art : From Early Icons to Malevich, \(eBook ...](#)

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In this volume I investigate the role of the frame both literally and conceptually, both in the organization of the artistic space of a work of art and in the very perception of a visual image.

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In *Framing Russian Art*, Oleg Tarasov investigates the role of the frame both literally and conceptually, both in the organization of the artistic space of a work of art and in the very perception of a visual image – an icon, a building, a painting, an etching or a photograph. Part One is dedicated to exploring the frame of the Russian icon and related arts, folding images and prints, from the

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