

About Franz Marc

Franz Marc (1880-1916) was born in Munich, Germany. His father had studied law but at his birth worked as a professor in painting at the Munich Academy. He served one year in the military. Coming back with the degree of a corporal, he decides to study painting at the Academy of Munich. Later in 1910, he gets to know Wassily Kandinsky, who becomes his close friend. In 1911 (and 1912), Marc creates his most famous horse paintings and exhibits, together with Kandinsky.

Marc's wonderful paintings become more abstract in 1913 and, a year later, are abstract color fantasies. At the outbreak of the First World War, Marc immediately registers as an officer in the reserve. First, he instructs recruits and, at the end of the same month, is sent to the Western front in the Alsace (as a messenger rider). In September, he becomes ill with dysentery and on September 26, 1913 his close friend August Macke dies on the front.

On August 10, 1915 Marc is awarded the Iron Cross and promoted lieutenant. However the world is deprived of his marvelous talent when in the battle for Verdun, he is hit in the temple by a grenade splinter on a reconnaissance ride - on a horse.

Liubov Popova

Liubov' Sergeevna Popova was one of the most talented, prolific, and influential women artists of the Russian avant-garde. She was born in the village of Ivanovskoe in Moscow province, in a family of a wealthy and cultured merchant. After attending the private high schools of Yaltinskaia and Arsen'eva, she began to take art lessons with Zhukovskii and Yuon in Moscow. In 1910, Popova went to Italy and became acquainted with the works of Giotto and Pintoriccio. The rest of that year and in 1911, the artist traveled to St. Petersburg, Rostov, Yaroslavl, Suzdal, Pereslavl, and Kiev and discovered the work of [Vrubel](#) and icon painting. In 1912, she set up a studio in Moscow with N. Udal'tsova, her friend from Arsen'eva's school, and both women worked in Tatlin's studio The Tower, where Popova met her life-long friend Vesnin. The same year she traveled to Paris and studied [Cubism](#) with Le Fauconnier and Metzinger. After returning to Moscow in 1913, she became interested in [Futurism](#). A year later, just before the war, she went to France and Italy again. In 1915 developed her own variant of non-objective art based on a dynamic combination of principles of icon painting (flatness, linearity) and avant-garde ideas.