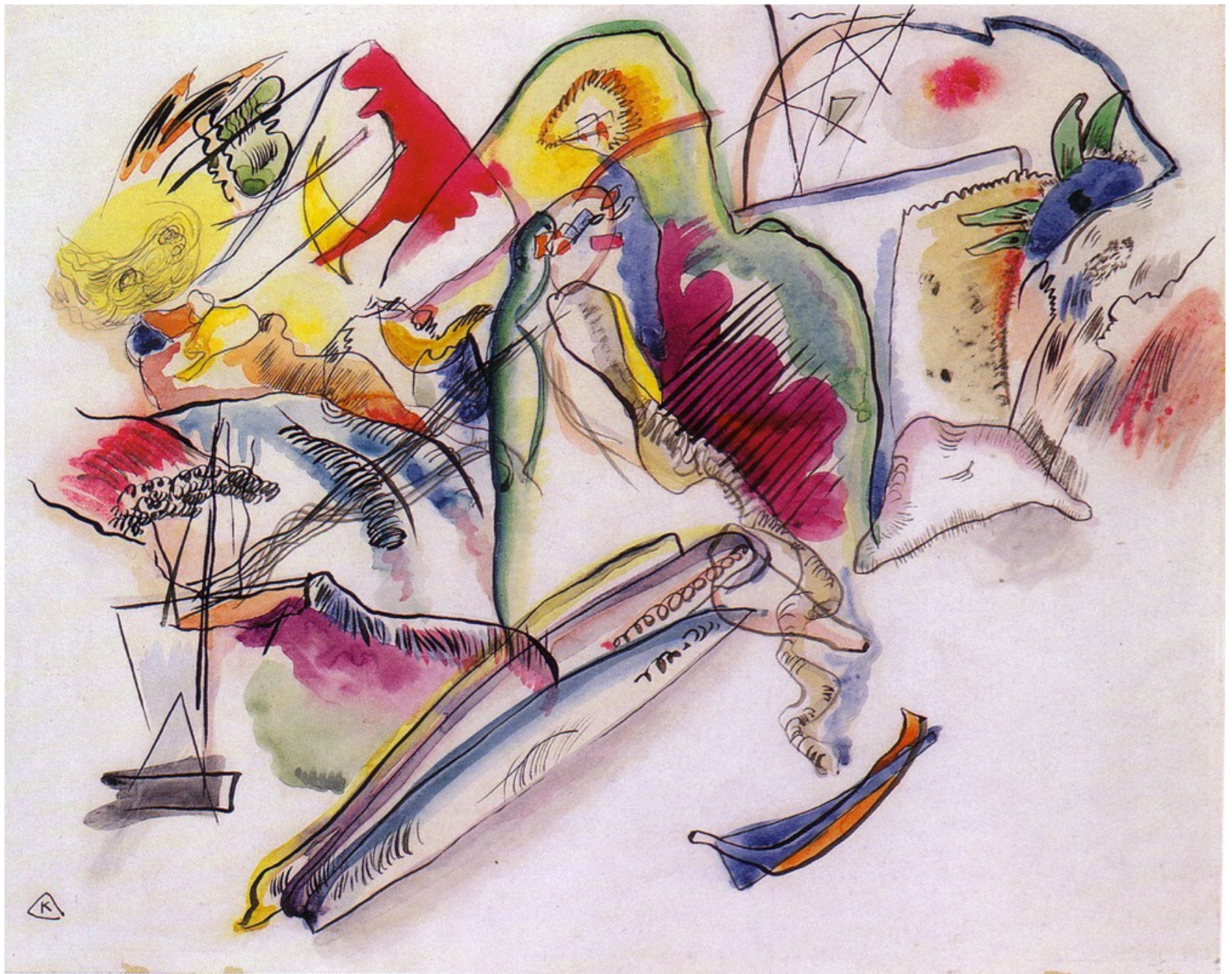


6. Russian Art (1917 - 1930)

Kenneth G. Hay

Professor Emeritus of Contemporary
Art Practice, The University of Leeds,
UK



Wassily Kandinsky, "Watercolour (Number 13)", (1913)



Marc Zakharovich Chagall (1887-1985), "Hommage to Gogol" (1917) (Theatre curtain)

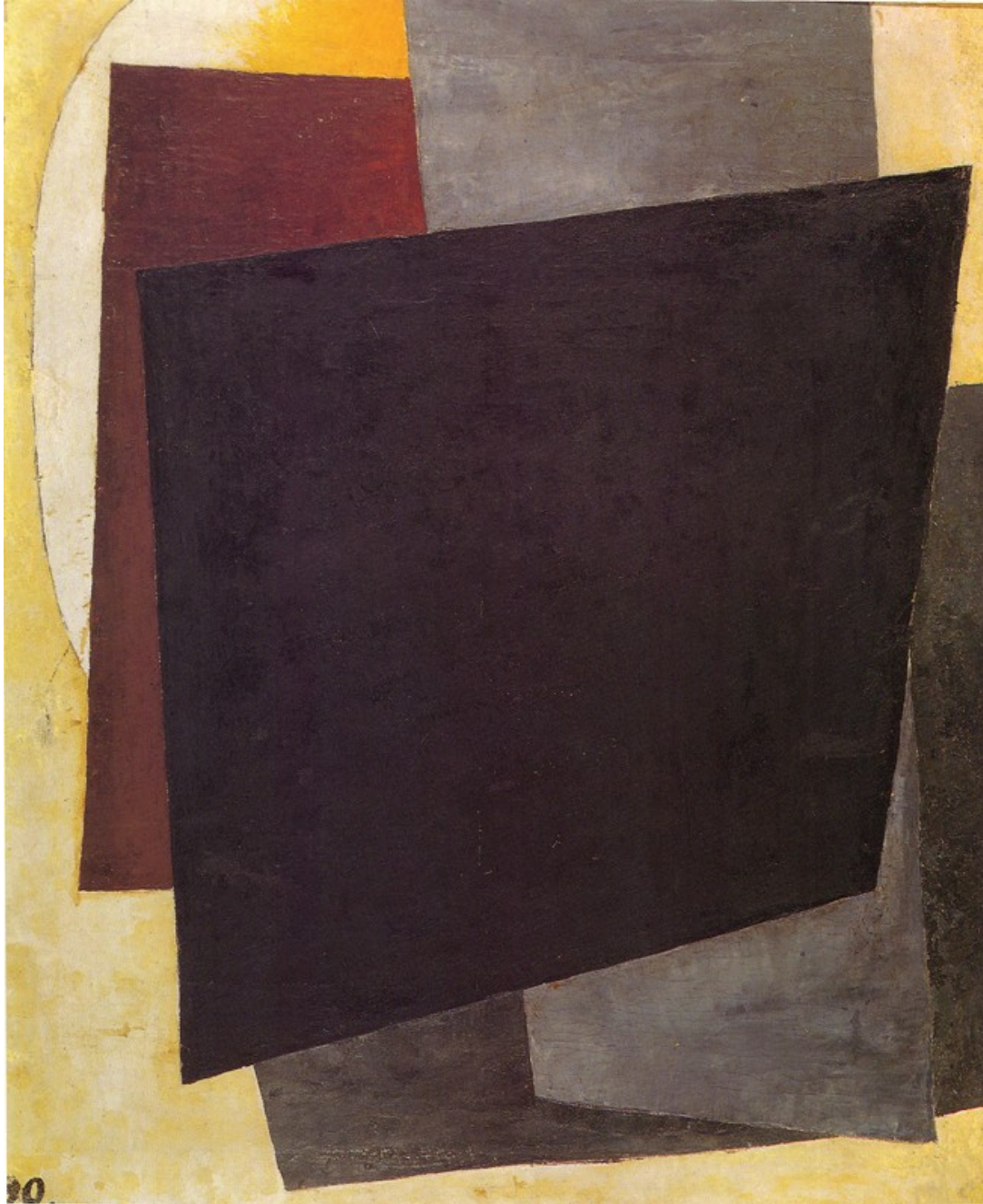


Aristarkh Lentulov, (1882-1943) "Peace, Celebration, Liberation", (1917)

Nadezhda A. Udaltsova (1886-1961)



- “Composition” (1916)
- Gouache on Paper, 41 x 30 cm
Coll. A. A. Drevin & Ye. A. Drevin.
- Picasso & Braque’s ‘Synthetic Cubism’ developed out of Braque’s collage technique of ‘Papiers collés’ from c. 1912 and Udaltsova, who was in Paris between 1912-13 with Cubist artists Le Fauconnier and Metzinger picked this technique up directly from them.



Lyubov Popova(1889-1924), “Pictorial Architectonics” (1916)

Aleksandr K. Bogomazov (1880-1930)



- “Tram” (1914)
- Studied at Kiev art school and with Yuon and Reberg in Moscow. (1905-7)
- From 1907 exhibited with **The Knave of Diamonds, The Ring**
- Wrote “Elements of Painting” 1914
- Leading member of **Ukranian Futurists.**
- Worked in Caucasus (1914-17). Returned to Kiev in 1917 to design decorations for revolutionary holidays (1919) and Agit Trains (1920) Taught at Kiev School of Printing (1918-22) and Institute of Plastic Arts (1922-30).



Vasily Chekrigin,(1897-1922) “Portrait of Vladimir Tatlin”, (1913)



Kyril M. Zdanevich (1882-1970), “Orchestral Self Portrait” (V.Gudiashvili, Kara-Dervish, K. Zdanevivh, A. Kruchyonykh) (c. 1917)



Aleksandr V. Shevchenka (1883-1948), “Idleness and Shadow” (1914)

Vladimir V. Mayakovsky (1893-1930)



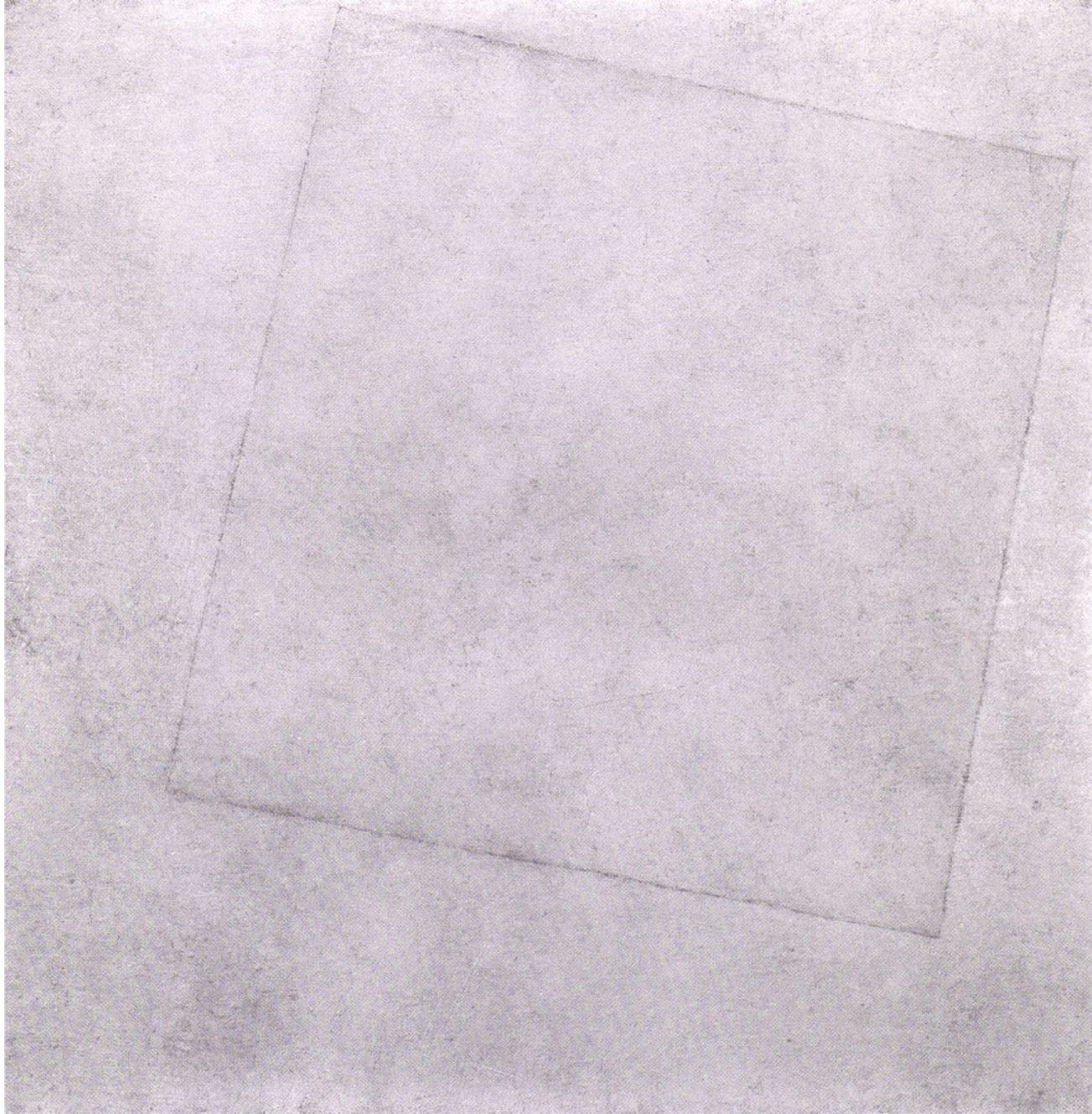
- “Self Portrait” (c. 1915)
- Oil on board 50.5 x 31 cm. Coll. V.V.Katanyan
- Poet, playwright and artist. Studied at Stroganov Institute (1908) in the studio of Kelin, Moscow (1910) and MUZHVZ (1911-14)
- Illustrated Futurist publication ; produced propaganda posters for Lubok publishers during WWI.
- During Civil War devised stencilled propaganda and public information posters. Member of **LEF** (1923-5) and **Novy Lef** (1927-8)(Worked with **Rodchenko** during NEP, writing copy for State stores and industries.
- In February 1930 Mayakovsky opened an exhibition called Twenty Years of Work, intended to prove to RAPP and the Party his revolutionary credentials and that his work was intelligible to the masses. Shown in Leningrad and Moscow, the exhibition was ignored by both Party and criticised by Press. Depressed by this and an unhappy love affair, Mayakovsky took his own life in April 1930.



Red Rayonism (1913). Watercolor on paper, 26,3 x 36,4 cm. The Merzinger collection, Switzerland.



Natalia Goncharova, "Rayonist Forest" (1913)



Kasimir Malevich (1878-1935): “Suprematist Composition:White on White”, 1918?



Soviet Ceramics: Nikolai Lapshin, Suprematist dish (1923); Nikolai Suctin, Suprematist dish (1930s); Sergei Chekhonin, "From Highest Peaks of Science" 1921; Aleksandra Shchekotikina-Pototskaya, "Card Game", 1923



Naum Gabo, "Head of a Woman" c 1917-20 (after a work of 1916)



Vladimir Tatlin, "Study for Board No 1" (1917) MOMA, NY

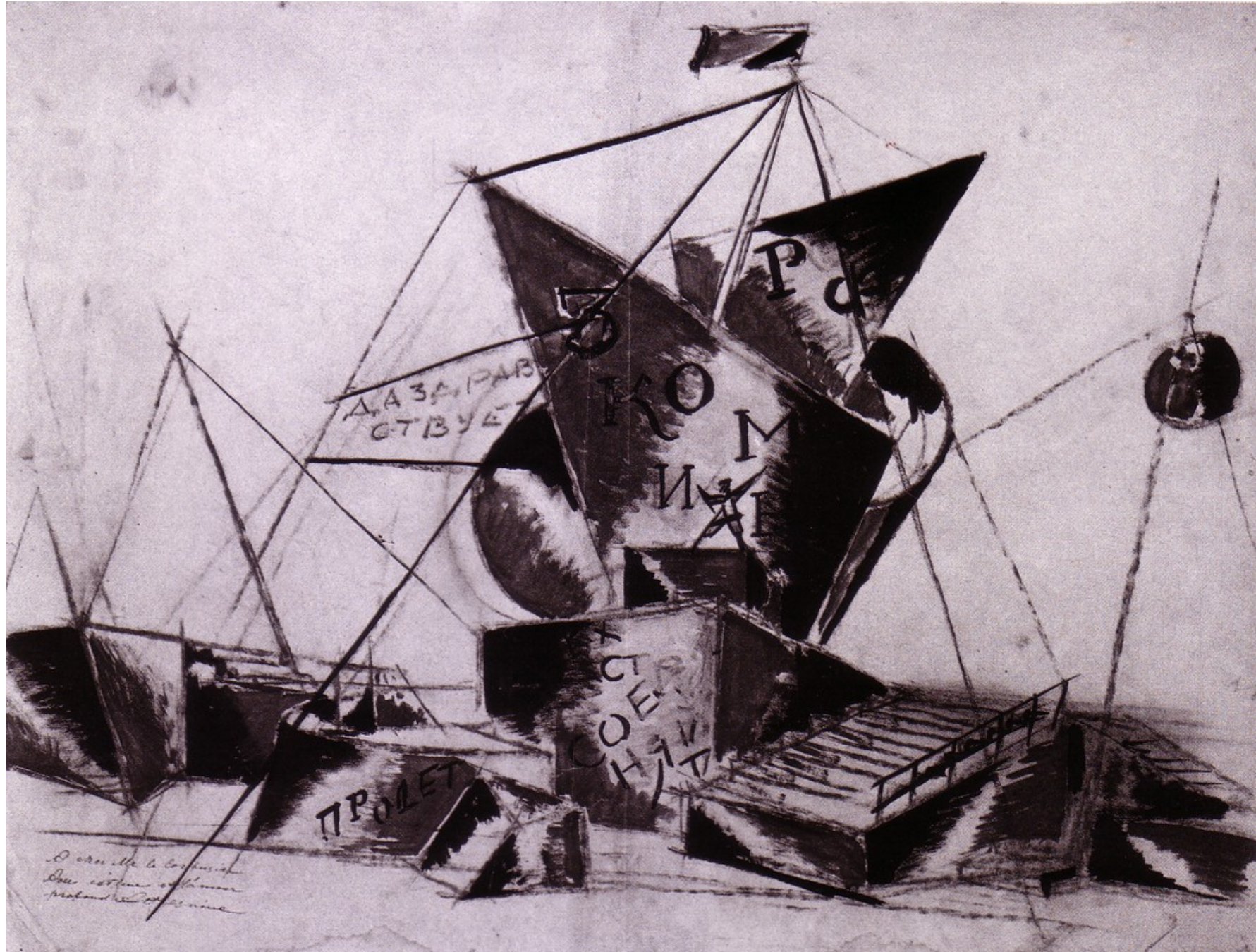


Vladimir Tatlin, “Monument to the Third International”(1920) ¹⁹

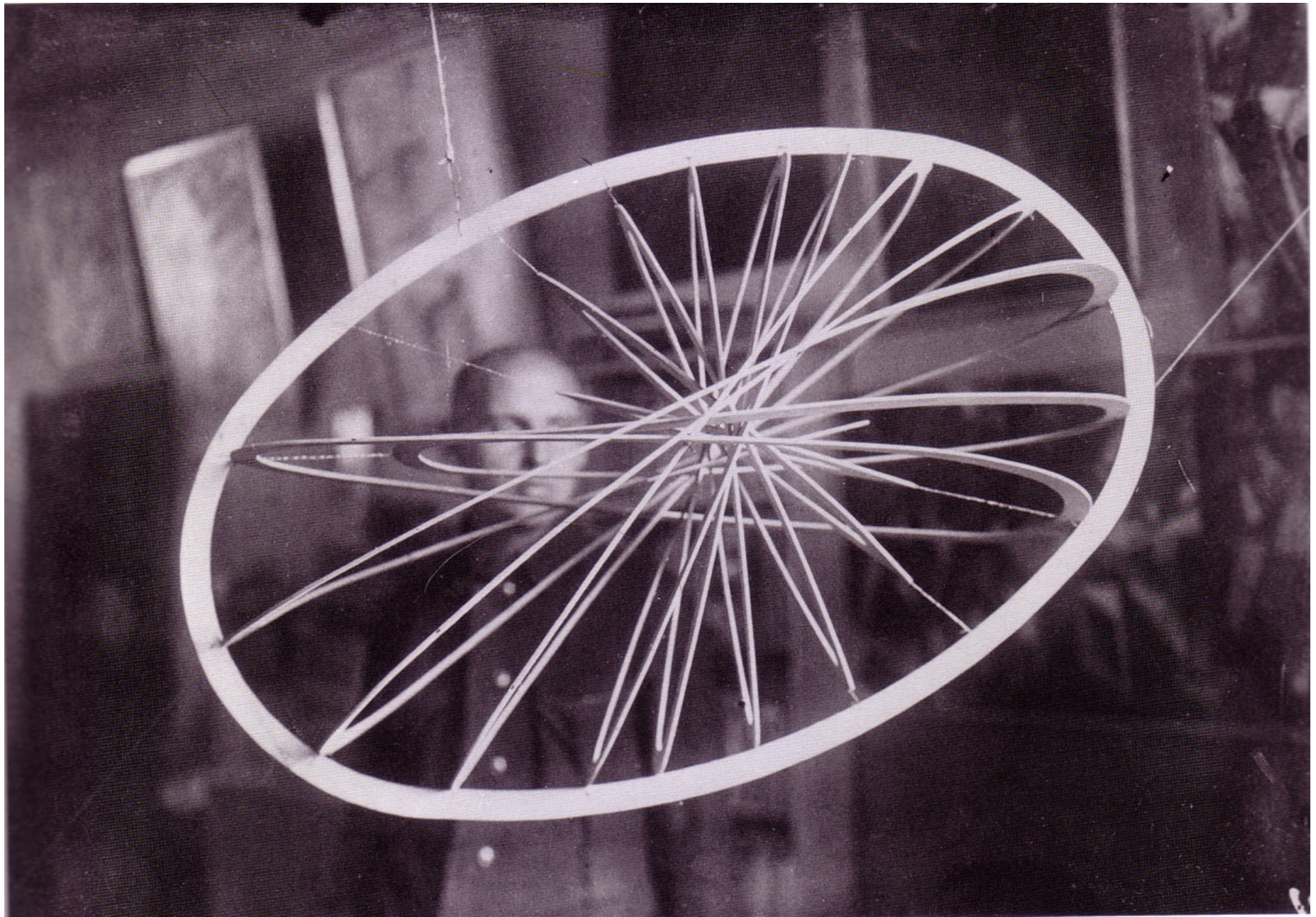
Umberto Boccioni - Futurism



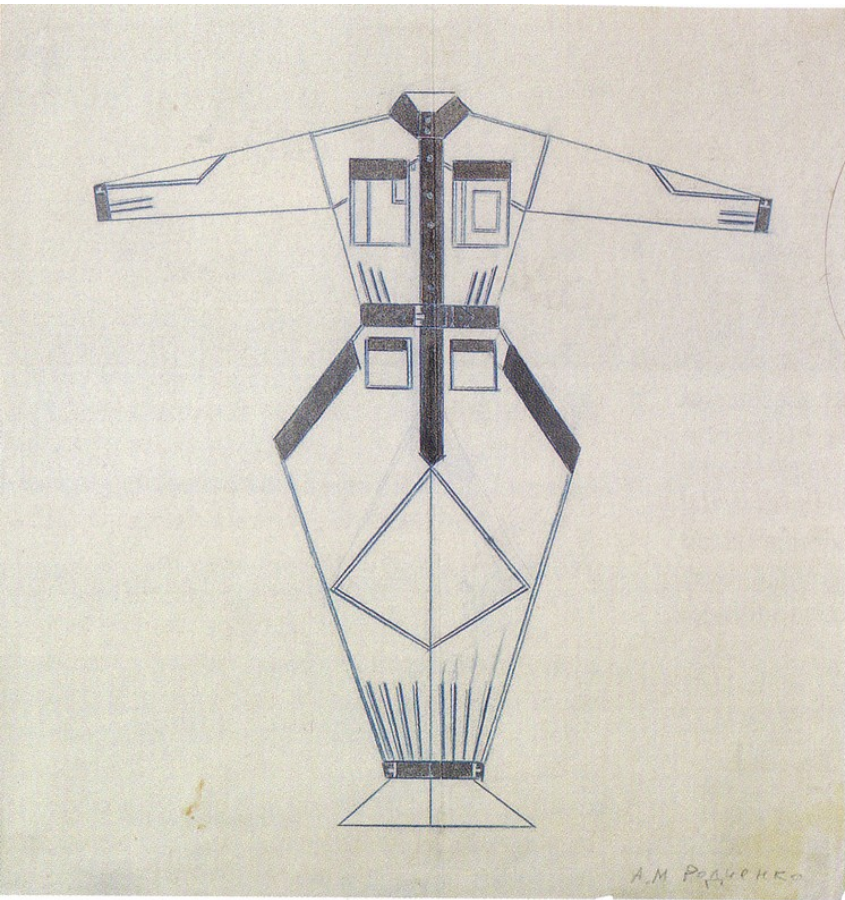
- “Unique forms of Continuity in Space” (1913)
- Artists sought to depict speed and dynamic sensation by employing a Divisionist technique, and subsequently adopted the Cubist technique of intersecting planes linked or described by a network of dynamic lines.
- Expresses the fusion of man + machine



Aleksandr A. Vesnin, "Proposal for a Monument to the Third International", 1921



Alexander Rodchenko (1891-1956) "Oval Hanging Construction"(1921)



Alexander M. Rodchenko, (1891-1956) “Production Clothing”(1922)

Rodchenko’s designs sought identification with the idea of the factory, and the artist as a worker or technocrat, associated with the forward-looking technological agenda of Modernism. The suit was made by his wife Varvara Stepanova. The pattern pieces were geometric in form rather than close-fitting, all the edges which were likely to get worn were trimmed in leather.

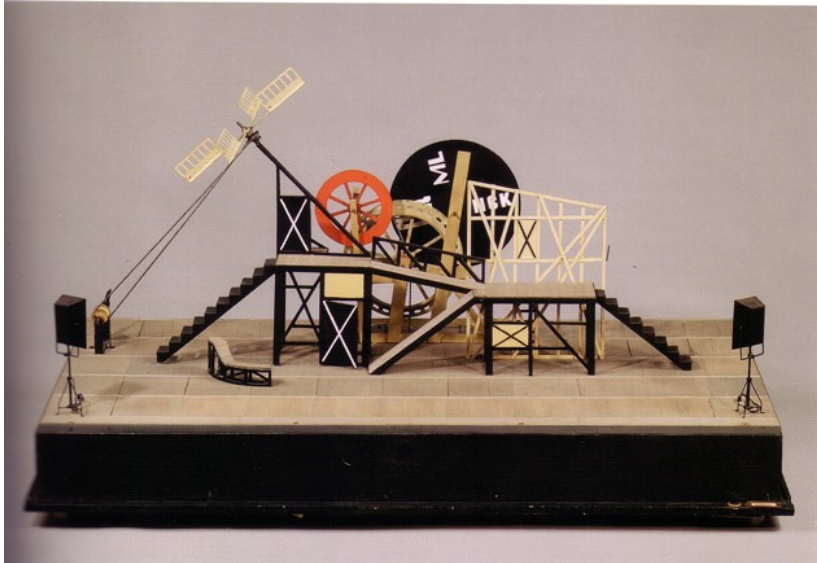


Ink, pen, watercolour, collage on paper. 50 x 69 cm (State Tretyakov Gallery Moscow).

Wood, metal, gouache 58 x 113 x 70 cm (Theatrewissenschaftliche Sammlung, Köln)

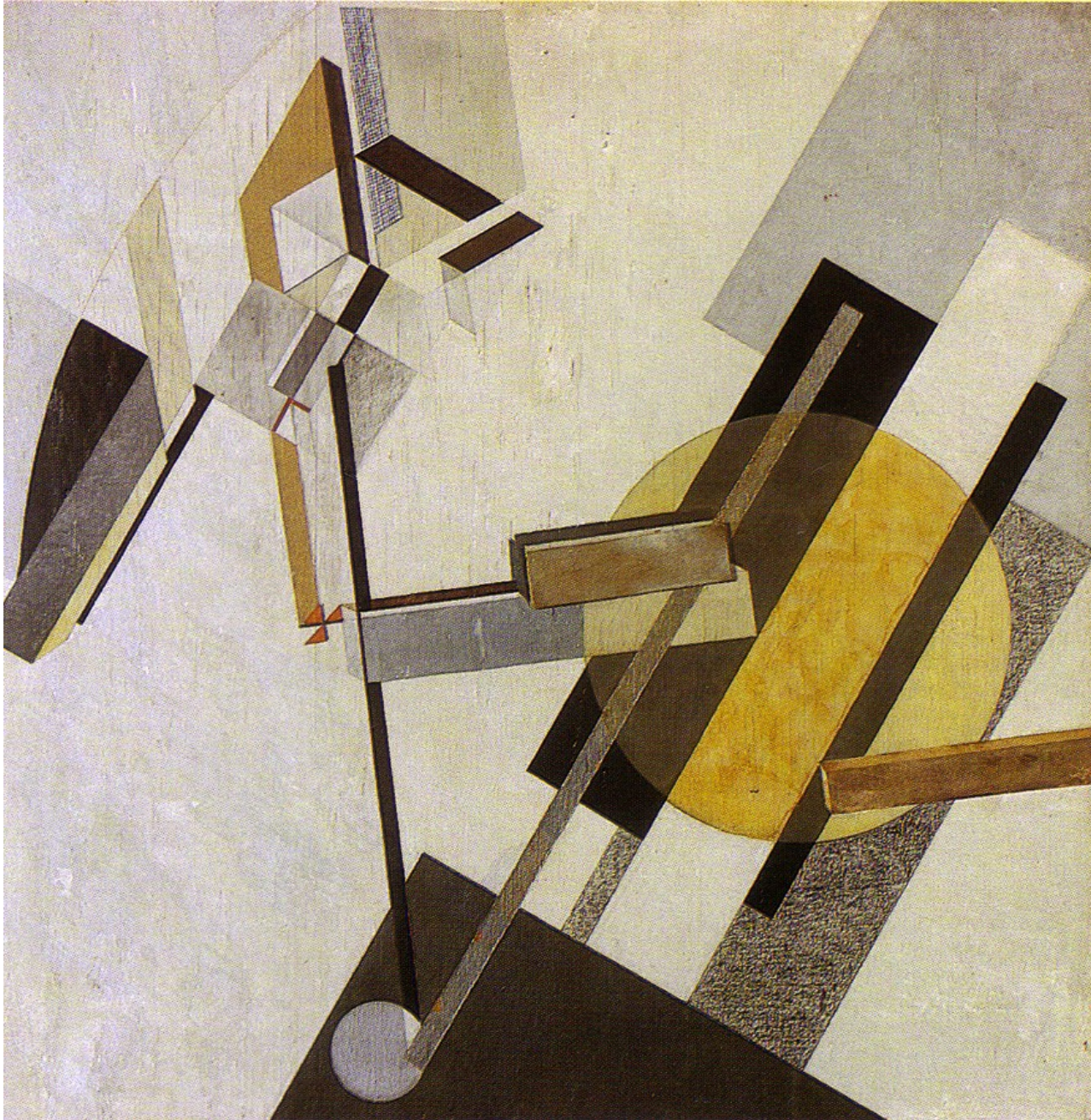
Futurist and Constructivist ideas experimented with new types of theatre, integrating machinery and movement with the actors.

Kinetic elements of turning wheels not only provided the dynamic visual element but also expanded the emotional aspect of the performance.

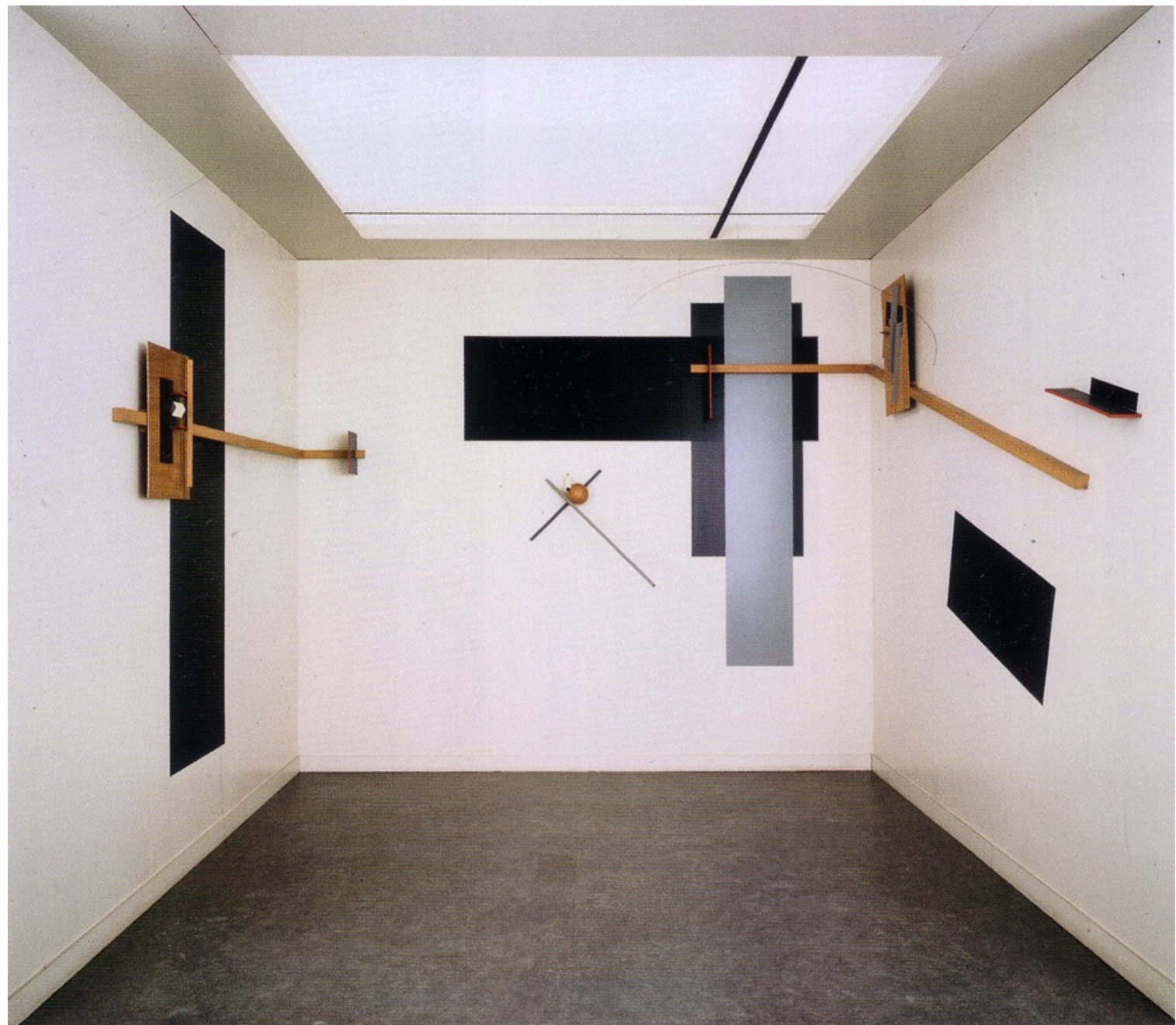




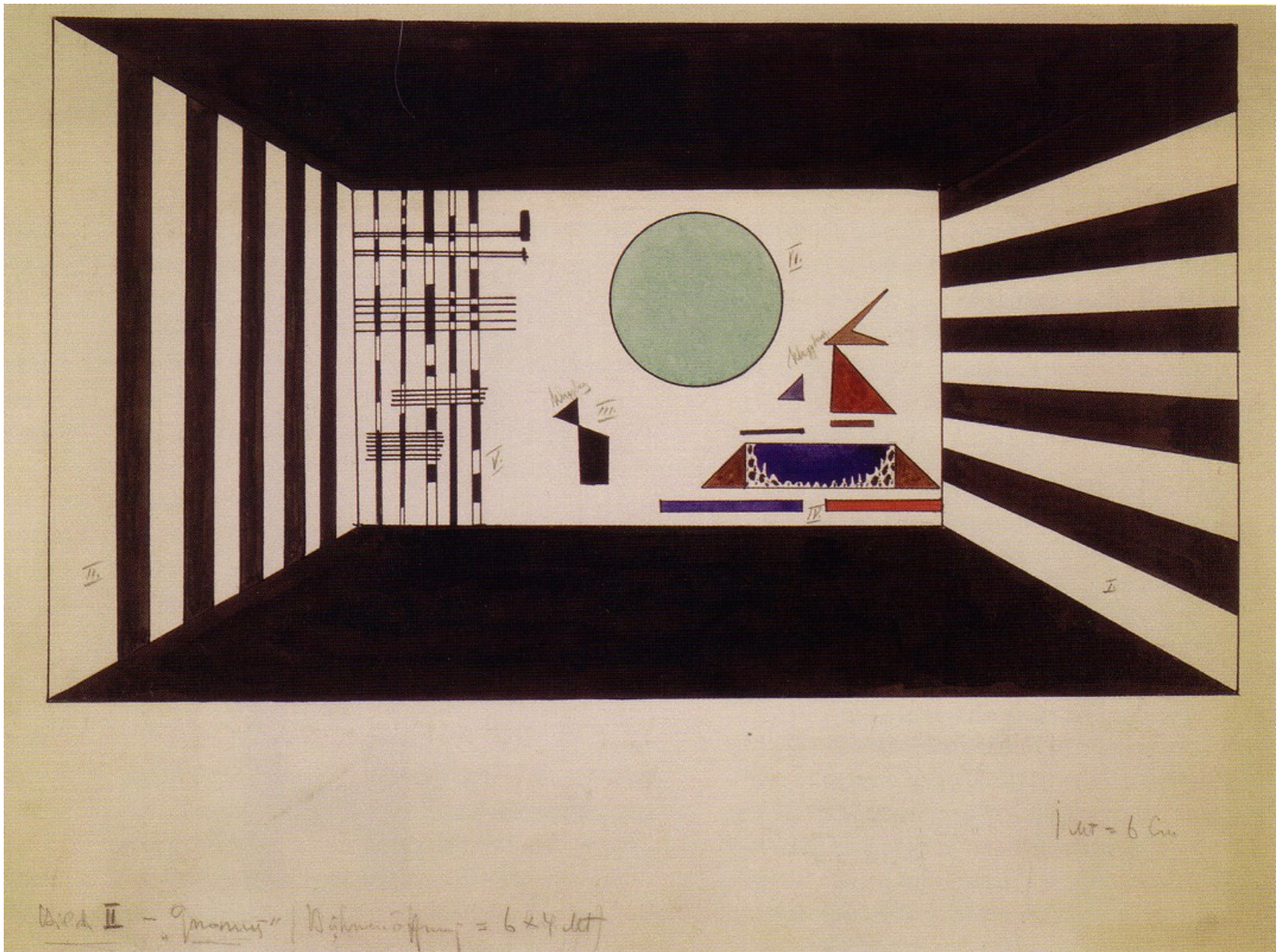
Lyubov Popova (1889-1924) "Theatrical Costume for Actor N.7"(1921)



El Lissitzky, "Proun 19D" (1922?), Gesso, oil, collage etc on plywood.



El Lissitzky, "Proun Room", (1923)



Wassily Kandinsky, "Stage design for Mussorgsky's "Pictures at an Exhibition (Picture 2). Gnomus", c.1928



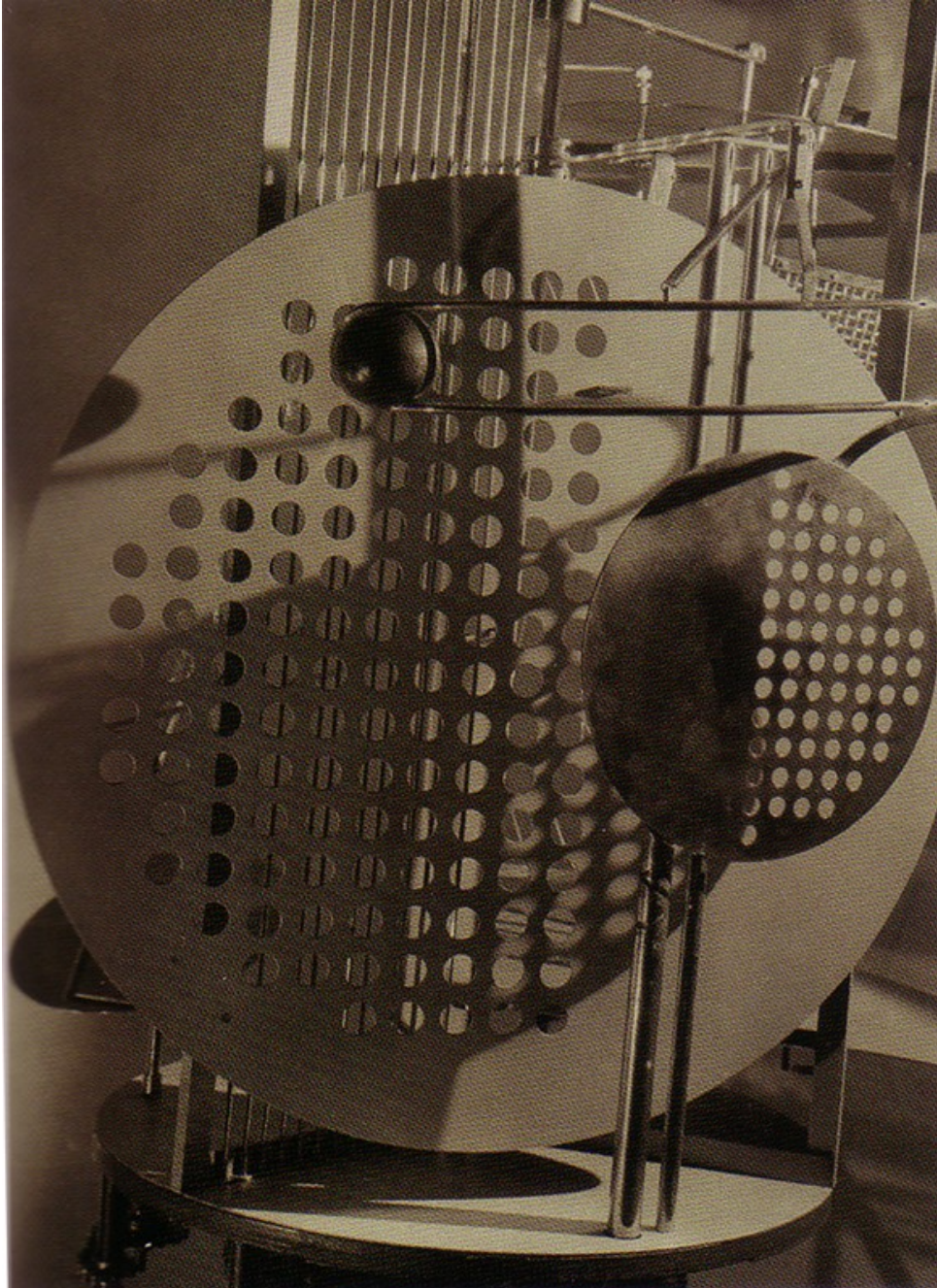
Gustav Klucis, “Radio Announcer : Maquette for a street kiosk”, (1922)

H

člověk vydechne a nedýchá pak již
Clown skočil s hrazdy Hudba mlčí Drum!
Jen v koutě šaška tleskat uslyšíš
Výborně já jsem také publikum!

20





László Moholy-Nagy, “Lightplay: Black/White/Grey”,
(1930)



Sergei Eisenstein: "Battleship Potemkin" (1925)



Dziga Vertov, "The Man with a Movie Camera" (1929)

ТОВАРИЩИ



ВИНТОВОЙ И МОЛОТОМ
О Т П Р А З Д Н У Е М
К Р А С Н Ы Й О К Т Я Б Р Ъ

Unknown artist: "We shall celebrate Red October with the Rifle and the Hammer" (1920) 35

Aleksandr A. Deineka (1899-1969)



- “Girl seated on a chair” (1924)
- Studied in the Vkhutemas, Moscow (1920-5)
- Member and organiser of OST(1925-7)
- Worked in mosaic for Moscow Metro, designed posters and painted panels for Soviet Pavilion in Paris (1937), Minsk (1938) and Moscow; and monumental sculpture.



Gustav Klucis, “We shall Complete the Plan of Great Works”, (1930)



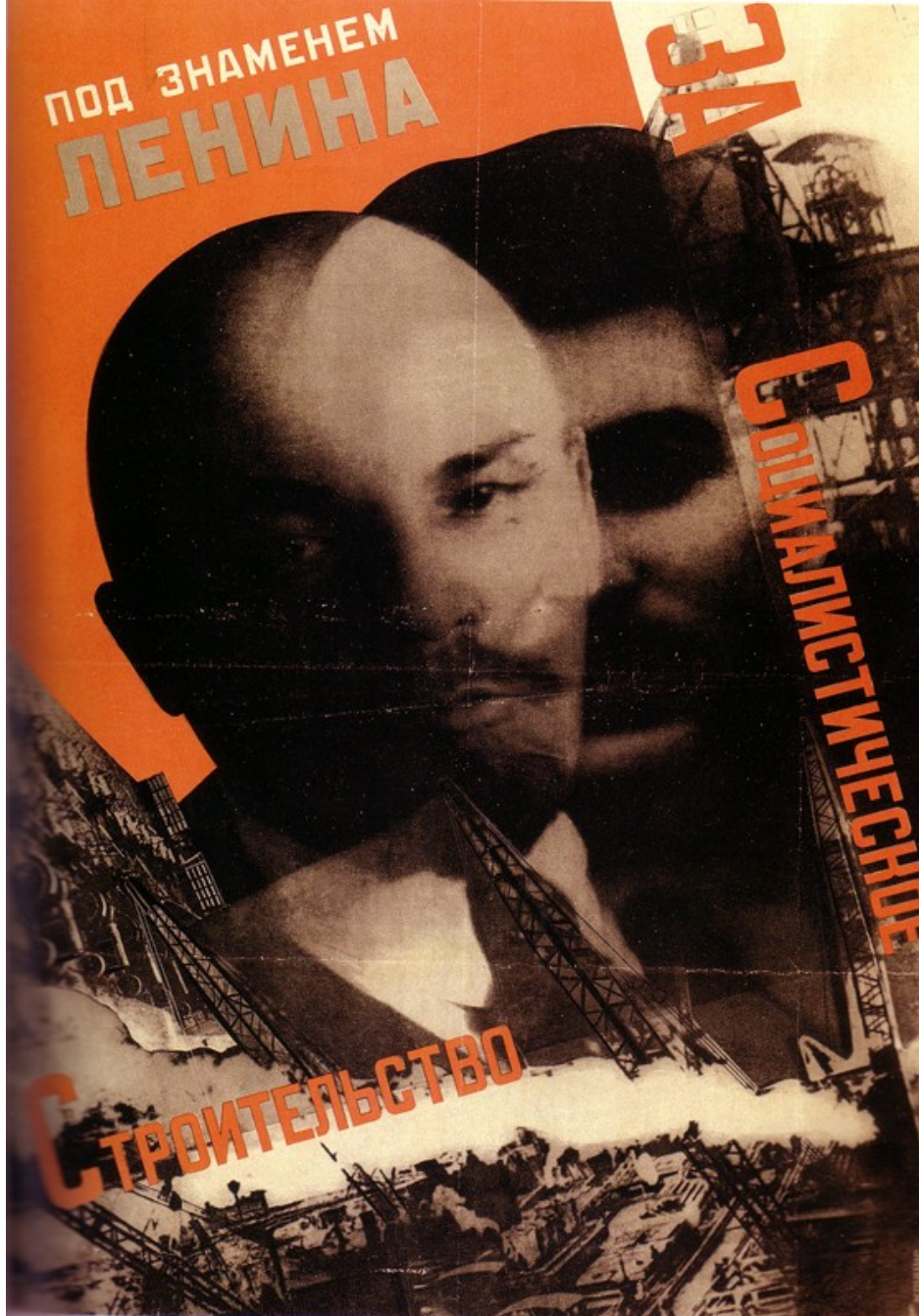
Taras Gur'evich Gaponenko (1906-93), "To Mother for the next Feed" (1935)



Aleksandr N.Samokhvalov (18984-1971), "Kirov at the Sports Parade (1935)



Prokhorov, "Fascism, Enemy of Culture" (1939)



Gustav Klucis, "Under the Banner of Lenin for Socialist Construction", (1940)

Irakli Moiseevitch Toidze (1902-1985)



This painter and graphic artist is best known for his World War II poster, “The Motherland Calls” (1941). He won numerous Soviet appointments and awards. He said that the expression of Mother Russia was inspired by the look on his wife’s face when she ran into his studio to tell him that Germany had attacked the Soviet Union. Outlined against the bright red of the revolution is the Soviet Army oath.

Conclusion

In the decades immediately following the Second World War, Nikolaus Pevsner's admonition that, “..Any word devoted to Nazi architecture, was a word too many..” summarized a reluctance to display, or even talk about the art of totalitarian regimes. Although the opposing roles of Modernism and Realism had been established in the debates of the 1930s, the art of both Soviet Russia and Fascist Germany and Italy tended to be lumped together as ‘Totalitarian’, and duly ignored or at least isolated like a ‘contagious’ bacillus. Post-Perestroika, there has been a slow resurgence of interest in analysing, displaying and reflecting on the culture that was produced at that time. The art of early Soviet Russia is amongst the most lively innovative and stimulating periods in the history of art...