

# SOVIET

## ART

1920s-1930s

Almaz  
Anisimov  
Borukh  
Chagall  
Cherkesov  
Delaunay  
Drozdin  
Erdos  
Ernst  
Fomin  
Gerasimov  
Kandinsky  
Klee  
Kuznetsov  
Lefter  
Lentov  
Lissitzky  
Mikhailov  
Mironov  
Pastor  
Petrov-Vodkin  
Puni  
Rabin  
Rodchenko  
Savitsky  
Shchegolev  
The Stenberg  
Stepanova  
Tatlin  
Tyshler  
Udovikov  
and many others



# Soviet Art 1920s 1930s

**Hongru Du**



## **Soviet Art 1920s 1930s:**

**Soviet Art in the 20's and 30's** Vladimir Leniashin, 1988-10      **Soviet Art, 1920s-1930s** O. Leniashin, 1990-01-01

Soviet Art 1920s-1930s Gosudarstvennyi russkii muzei (Saint Petersburg, Russia), 1988      Soviet Art, 1920s-1930s, 1988

Designed to serve as a catalogue for an exhibition being mounted by the Russian Museum in Leningrad      *Soviet Art* Vladimir Leniashin, 1988      **Painting and Sculpture in Europe, 1880-1940** George Heard Hamilton, 1993-01-01 This new edition of a book that offers the best available grounding in its huge subject as the Sunday Times called it includes color plates and a revised and expanded bibliography Professor Hamilton traces the origins and growth of modern art assessing the intrinsic qualities of individual works and describing the social forces in play The result is an authoritative guide through the forest of artistic labels Impressionism and Expressionism Symbolism Cubism Constructivism Surrealism etc and to the achievements of Degas and Cezanne Ensor and Munch Matisse and Kandinsky Picasso Braque and Epstein Mondrian Dali Modigliani Utrillo and Chagall Klee Henry Moore and many other artists in a revolutionary age      The Russian Avant-garde in the 1920s-1930s Evgenii Fedorovich Kovtun, 1996 At the beginning of the twentieth century Russian art was in the vanguard of the world artistic process The decades which had gone into renewing painting in France were compressed into ten to fifteen years in Russia The 1910s unfolded under the sign of the growing influence of Cubism which changed the very face of the fine arts Yet by 1913 a turning point could be seen New plastic problems arose opening for Russian painters a way into the unknown The scales began to tip in the direction of the Russian avant garde      *Resilient Russian Women in the 1920s & 1930s* Marcelline Hutton, 2015-07 The stories of Russian educated women peasants prisoners workers wives and mothers of the 1920s and 1930s show how work marriage family religion and even patriotism helped sustain them during harsh times The Russian Revolution launched an economic and social upheaval that released peasant women from the control of traditional extended families It promised urban women equality and created opportunities for employment and higher education Yet the revolution did little to eliminate Russian patriarchal culture which continued to undermine women's social sexual economic and political conditions Divorce and abortion became more widespread but birth control remained limited and sexual liberation meant greater freedom for men than for women The transformations that women needed to gain true equality were postponed by the poverty of the new state and the political agendas of leaders like Lenin Trotsky and Stalin      Soviet photography of the 1920s and 1930s Olga Sviblova, 2004      *A Dictionary of Russian and Soviet Artists, 1420-1970* John Milner, 1993 This provides the background to more than 500 years of Russian and Soviet art and artists with over 5 000 individual entries The book also gives access to important information hitherto available mostly in Russian and should be a useful reference for scholars and collectors      **Sport in the USSR** Mike O'Mahony, 2006-06-15 Sport played a vital role within the social and cultural life of the Soviet Union The Soviet State sponsored countless programmes to promote sporting activities and even constructed a new term fizkultura to describe sports culture In Sport in the USSR Mike O

Mahony asserts that the popular image of fizkultura was as dependent on presentation as it was on actual practice Images of vigorous Soviet sportsmen and women were evoked in literature film and popular songs and adorned stamps and domestic objects as well as badges and medals Some major artists even forged their entire careers from representations of sport Sport in the USSR explores physical and visual culture from the early years of the Soviet Union to its collapse It is a fascinating addition to the current debates in the fields of sociology visual culture and Soviet history **BOOK JACKET** *Revoliutsiia! Demonstratsiia!* Matthew S. Witkovsky, Devin Fore, 2017-01-01 Groundbreaking new insight into a rich spectrum of early Soviet art and its spaces of display Published on the centenary of the Russian Revolution this landmark book gathers information from the forefront of current research in early Soviet art providing a new understanding of where art was presented who saw it and how the images incorporated and conveyed Soviet values More than 350 works are grouped into areas of critical importance for the production reception and circulation of early Soviet art battlegrounds schools the press theaters homes and storefronts factories festivals and exhibitions Paintings by El Lissitzky and Liubov Popova are joined by sculptures costumes and textiles decorative arts architectural models books magazines films and more Also included are rare and important artifacts among them a selection of illustrated children's notes by Joseph Stalin's daughter Svetlana Allilueva as well as reproductions of key exhibition spaces such as the legendary Obmokhu Constructivist exhibition in 1921 Aleksandr Rodchenko's Workers Club in 1925 and a Radio Orator kiosk for live projected and printed propaganda designed by Gustav Klutsis in 1922 Bountifully illustrated this book offers an unprecedented cross disciplinary analysis of two momentous decades of Soviet visual culture **Western Intellectuals and the Soviet Union, 1920-40** Ludmila Stern, 2006-10-17 Despite the appalling record of the Soviet Union on human rights questions many western intellectuals with otherwise impeccable liberal credentials were strong supporters the Soviet Union in the interwar period This book explores how this seemingly impossible situation came about Focusing in particular on the work of various official and semi official bodies including Comintern the International Association of Revolutionary Writers the All Union Society for Cultural Relations with Foreign Countries and the Foreign Commission of the Soviet Writers Union this book shows how cultural propaganda was always a high priority for the Soviet Union and how successful this cultural propaganda was in seducing so many Western thinkers Russia and the USSR in the Twentieth Century David MacKenzie, Michael W. Curran, 2002 In this revision of their best selling text MacKenzie and Curran present a succinct updated history from the later imperial tsarist regime to the current Russia Acclaimed in the field for its clarity comprehensiveness and accuracy the text balances social cultural history with political history through the Putin presidency and offers Russian as well as post Soviet views of Russian history **Central Asia in Art** Aliya Abykayeva-Tiesenhausen, 2016-06-20 In the midst of the space race and nuclear age Soviet Realist artists were producing figurative oil paintings Why How was art produced to control and co opt the peripheries of the Soviet Union particularly Central Asia Presenting the untold story of Soviet Orientalism Aliya Abykayeva Tiesenhausen re

evaluates the imperial project of the Soviet state placing the Orientalist undercurrent found within art and propaganda production in the USSR alongside the creation of new art forms in Kazakhstan Kyrgyzstan and Uzbekistan From the turmoil of the 1930s through to the post Stalinist era the author draws on meticulous new research and rich illustrations to examine the political and social structures in the Soviet Union and particularly Soviet Central Asia to establish vital connections between Socialist Realist visual art the creation of Soviet identity and later nationalist sentiments *Iconography of Power* Victoria E. Bonnell, 1998-02-05 Masters at visual propaganda the Bolsheviks produced thousands of vivid and compelling posters after they seized power in October 1917 Intended for a semi literate population that was accustomed to the rich visual legacy of the Russian autocracy and the Orthodox Church political posters came to occupy a central place in the regime s effort to imprint itself on the hearts and minds of the people and to remold them into the new Soviet women and men In this first sociological study of Soviet political posters Victoria Bonnell analyzes the shifts that took place in the images messages styles and functions of political art from 1917 to 1953 Everyone who lived in Russia after the October revolution had some familiarity with stock images of the male worker the great communist leaders the collective farm woman the capitalist and others These were the new icons standardized images that depicted Bolshevik heroes and their adversaries in accordance with a fixed pattern Like other invented traditions of the modern age iconographic images in propaganda art were relentlessly repeated bringing together Bolshevik ideology and traditional mythologies of pre Revolutionary Russia Symbols and emblems featured in Soviet posters of the Civil War and the 1920s gave visual meaning to the Bolshevik worldview dominated by the concept of class Beginning in the 1930s visual propaganda became more prescriptive providing models for the appearance demeanor and conduct of the new social types both positive and negative Political art also conveyed important messages about the sacred center of the regime which evolved during the 1930s from the celebration of the heroic proletariat to the deification of Stalin Treating propaganda images as part of a particular visual language Bonnell shows how people read them relying on their habits of seeing and interpreting folk religious commercial and political art both before and after 1917 as well as the fine art traditions of Russia and the West Drawing on monumental sculpture and holiday displays as well as posters the study traces the way Soviet propaganda art shaped the mentality of the Russian people the legacy is present even today and was itself shaped by popular attitudes and assumptions *Iconography of Power* includes posters dating from the final decades of the old regime to the death of Stalin located by the author in Russian American and English libraries and archives One hundred exceptionally striking posters are reproduced in the book many of them never before published Bonnell places these posters in a historical context and provides a provocative account of the evolution of the visual discourse on power in Soviet Russia *Defining Russian Graphic Arts* Alla Rosenfeld, 1999 *Defining Russian Graphic Arts* explores the energy and innovation of Russian graphic arts during the period which began with the explosion of artistic creativity initiated by Serge Diaghilev at the end of the nineteenth century and which ended in the mid 1930s with

Stalin's devastating control over the arts This beautifully illustrated book represents the development of Russian graphic arts as a continuum during these forty years and places Suprematism and Constructivism in the context of the other major but lesser known manifestations of early twentieth century Russian art The book includes such diverse categories of graphic arts as lubki popular prints posters and book designs journals music sheets and ephemera It features not only standard types of printed media and related studies and maquettes but also a number of watercolor and gouache costume and stage designs About 100 works borrowed from the National Library of Russia and the Research Museum of the Academy of Fine Arts in St Petersburg Russia many seen here for the first time outside of Russia are featured in this book Additional works have been drawn from the Zimmerli Art Museum The New York Public Library and from other public and private collections Together they provide a rare opportunity to view and learn about a wide variety of artists from the acclaimed to the lesser known This book is a companion volume to an exhibition appearing at the Jane Voorhees Zimmerli Art Museum at Rutgers University

*George Costakis* Peter Roberts, 1994-09-15 This splendid book paints a rich portrait of the Russian avant garde and the intrigues which it saved for posterity Roberts has written a fascinating history of the famous Costakis collection and its creator George Costakis who for nearly thirty years was an administrative clerk in the Canadian embassy in Moscow Until his forced departure from Russia in 1978 he collected continually and painstakingly the abstract constructivist and supremacist art of 1912 to 1930 which fell into official disrepute under Stalin The author a former Canadian ambassador to Moscow is a first hand authority on Costakis and his magnificent obsession A History of Russia, the Soviet Union, and Beyond David MacKenzie, Michael W. Curran, 1999 In this revision of their best selling text MacKenzie and Curran present a clear and objective account of the history of Russians and other eastern Slavs from its beginnings in ancient Rus to the demise of the Soviet Union and most recently the Putin presidency Acclaimed in the field for its clarity comprehensiveness and accuracy the text balances social cultural history with political history The authors approach weaves the external geographic determinism of the Eurasian school and the organic inner oriented approach of Russian historians *The Fate of the New Man* Claire McCallum, 2018-07-03 Between 1945 and 1965 the catastrophe of war and the social and political changes it brought in its wake had a major impact on the construction of the Soviet masculine ideal Drawing upon a wide range of visual material *The Fate of the New Man* traces the dramatic changes in the representation of the Soviet man in the postwar period It focuses on the two identities that came to dominate such depictions in the two decades after the end of the war the Soviet man's previous role as a soldier and his new role in the home once the war was over In this compelling study Claire McCallum focuses on the reconceptualization of military heroism after the war the representation of contentious subjects such as the war damaged body and bereavement and postwar changes to the depiction of the Soviet man as father McCallum shows that it was the Second World War rather than the process of de Stalinization that had the greatest impact on the masculine ideal proving that even under the constraints of Socialist Realism the physical and emotional devastation caused

by the war was too great to go unacknowledged *The Fate of the New Man* makes an important contribution to Soviet masculinity studies McCallum's research also contributes to broader debates surrounding the impact of Stalin's death on Soviet society and on the nature of the subsequent Thaw as well as to those concerning the relationship between Soviet culture and the realities of Soviet life This fascinating study will appeal to scholars and students of Soviet history masculinity studies and visual culture studies

## Unveiling the Magic of Words: A Report on "**Soviet Art 1920s 1930s**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Soviet Art 1920s 1930s**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

<https://archive.kdd.org/public/detail/HomePages/the%20derrydale%20cooks%20of%20fish%20and%20game%20vol%201%20game.pdf>

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