



Soviet Art Of The 1920s 30s

Evgeniï Fedorovich Kovtun



Soviet Art Of The 1920s 30s:

Soviet art of the 1920s-30s, 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 in the 20's and 30's** Vladimir Leniashin, 1988-10

The Russian Avant-garde in the 1920s-1930s Evgeniï 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

Russian and Soviet Views of Modern Western Art, 1890s to Mid-1930s Ilia Dorontchenkov, 2009-06-10 From the first Modernist exhibitions in the late 1890s to the Soviet rupture with the West in the mid 1930s Russian artists and writers came into wide contact with modern European art and ideas Introducing a wealth of little known material set in an illuminating interpretive context this sourcebook presents Russian and Soviet views of Western art during this critical period of cultural transformation The writings document complex responses to these works and ideas before the Russians lost contact with them almost entirely Many of these writings have been unavailable to foreign readers and until recently were not widely known even to Russian scholars Both an important reference and a valuable resource for classrooms the book includes an introductory essay and shorter introductions to the individual sections **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 **What Is to Be Done?** Ludmila PETERS-HOFMANN, 2024-09-28 Addressing a

century of change from late nineteenth century realism to late 1970s Sots Art this volume presents new research on how art making criticism and promotion responded dynamically to the fast moving social cultural and political contexts of the Russian Empire and Soviet Union Case studies of artists reveal how figures such as Viktor Vasnetsov and Kazimir Malevich Kazymyr Malevych incorporated contemporary debates into their artworks and expanded their visual expressiveness Analyses of writings by Wassily Kandinsky and Nikolai Punin illustrate the central role played by critics theorists and artists societies in catalyzing new approaches Lastly essays focusing on the Society of Art Exhibitions 1874 83 the diverse displays at exhibitions in the Soviet era and national themes in Ballets Russes productions rethink binaries between collaboration and

enmity between nationalism and internationalism and between east and west in art presentation and promotion This analytical triad is complemented by an epilogue by Russian migr artist Pavel Otdelnov who shares how his personal history and identity shape his art especially since Russia's war of aggression against Ukraine 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 Organic School of the Russian Avant-Garde** Professor Isabel Wünsche, 2015-10-28 The artists of the Organic School of the Russian avant garde found inspiration as well as a model for artistic growth in the creative principles of nature Isabel W nsche analyzes the artistic influences intellectual foundations and scientific publications that shaped the formation of these artists Particular emphasis is given to the holistic worldviews and organic approaches prevalent among artists of the pre revolutionary avant garde and the emergence of the concept of Organic Culture *The Organic School of the Russian Avant-Garde* Isabel W nsche, 2017-07-05 The artists of the Organic School of the Russian avant garde found inspiration as well as a model for artistic growth in the creative principles of nature Isabel W nsche analyzes the artistic influences intellectual foundations and scientific publications that shaped the formation of these artists the majority of whom were based in St Petersburg Particular emphasis is given to the holistic worldviews and organic approaches prevalent among artists of the pre revolutionary avant garde specifically Jan Ciaglinski Nikolai Kulbin and Elena Guro as well as the emergence of the concept of Organic Culture as developed by Mikhail Matiushin practiced at the State Institute of Artistic Culture and taught at the reformed Art Academy in the 1920s Discussions of faktura and creative intuition explore the biocentric approaches that dominated the work of Pavel Filonov Kazimir Malevich Voldemar Matvejs Olga Rozanova and Vladimir Tatlin The artistic approaches of the Organic School of the Russian avant garde were further promoted and developed by Vladimir Sterligov and his followers between 1960 and 1990 The study examines the cultural potential as well as the utopian dimension of the artists approaches to creativity and their ambitious visions for the role of art in promoting human psychophysiological development and shaping post revolutionary culture **Russian Avant-Garde** Evgueny Kovtun, 2014-05-10 The Russian Avant garde was born at the turn of the 20th century in pre revolutionary Russia The intellectual and cultural turmoil had then reached a peak and provided fertile soil for the formation of the movement For many artists influenced by European art the movement represented a way of liberating themselves from the social and aesthetic constraints of the past It was these Avant garde artists who through their immense creativity gave birth to abstract

art thereby elevating Russian culture to a modern level Such painters as Kandinsky Malevich Goncharova Larionov and Tatlin to name but a few had a definitive impact on 20th century art 100 Years On: Revisiting the First Russian Art Exhibition of 1922 Isabel Wünsche, Miriam Leimer, 2022-12-12 The First Russian Art Exhibition Erste Russische Kunstausstellung which opened at the Galerie van Diemen in Berlin on October 15 1922 and later travelled to Amsterdam introduced a broad Western audience to the most recent artistic developments in Russia The extensive show more than a thousand works including paintings graphic works sculptures stage designs architectural models and works of porcelain was remarkably inclusive in its scope which ranged from traditional figurative painting to the latest constructions of the Russian avant garde Coming on the heels of the Treaty of Rapallo the exhibition was a first cultural step towards bilateral relations between two young and yet internationally isolated new states the Weimar Republic and the Russian Soviet Republic Moving away from the narrow focus on the avant garde the volume presents new research that examines the exhibition's broader historical scope and cultural implications The reception of the exhibition within artistic circles in Germany Europe the United States and Japan in the 1920s is addressed as well as the disposition of many of the works exhibited The combination of longer thematic essays and short features along with reproductions of newly identified works and a selection of unpublished archival materials make this book valuable to both a scholarly and a general readership 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 **A History of Russian Exposition and Festival Architecture** Alla Aronova, Alexander Ortenberg, 2018-10-03 This collection of thirteen vignettes addresses several important episodes in the history of Russian temporary architecture and public art from the royal festivals during the times of Peter the Great up to the recent venues including the Sochi Winter Olympics The forms and the circumstances of their design were drastically different however the projects discussed in the book share a common feature they have been instrumental in the construction of Russia's national identity with its perception of the West simultaneously a foe and a paragon looming high over this process The book offers a history of multidirectional relationships between diplomacy propaganda and architecture

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 *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 **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 Klutss in 1922 Bountifully illustrated this book offers an unprecedented cross disciplinary analysis of two momentous decades of Soviet visual culture **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 **Rethinking**

Malevich Charlotte Douglas,Christina Lodder,2007-12-31 The Russian artist Kazimir Malevich was one of the great figures of twentieth century art and a pioneer of abstraction whose painting The Black Square of 1915 has become an icon of modernism Yet he is a creative figure about whom much still remains to be elucidated Soviet scholarship ignored him for decades and Western scholars were inevitably only able to work with the limited visual and documentary material that was available to them It was only after the fall of Communism in 1991 that access to such material became easier This book represents the fruits of the research that has been conducted since then by a range of Russian and Western scholars who have been able to shed vital new light on the artist s life his training his art his career his relationships with other artists and movements and his theories **Stalin's Outcasts** Golfo Alexopoulos,2018-07-05 I served not in defense of the bourgeois

order but only for a crumb of bread since I was burdened with five small children From 1923 to 1925 I worked as a musician

but later my earnings weren't steady and I quickly stopped. Without an income to live on I was drawn to the nonlaboring path. As a man almost completely illiterate and therefore not prepared for any kind of work I was forced to return to my craft as a barber. I am as ignorant as a pipe. Golfo Alexopoulos focuses on the *lishentsy* outcasts of the interwar USSR to reveal the defining features of alien and citizen identities under Stalin's rule. Although portrayed as bourgeois elements, *lishentsy* actually included a wide variety of people including prostitutes, gamblers, tax evaders, embezzlers, and ethnic minorities, in particular Jews. The poor, the weak, and the elderly were frequent targets of disenfranchisement, singled out by officials looking to conserve scarce resources or satisfy their superiors with long lists of discovered enemies. Alexopoulos draws heavily on an untapped resource: an archive in western Siberia that contains over 100,000 individual petitions for reinstatement. Her analysis of these and many other documents concerning class aliens shows how Bolshevik leaders defined the body politic and how individuals experienced the Soviet state. Personal narratives with which individuals successfully appealed to officials for reinstatement allow an unusual view into the lives of outcasts. From Kremlin leaders to marked aliens, many participated in identifying insiders and outsiders and challenging the terms of membership in Stalin's new society.

Soviet Art Of The 1920s 30s: Bestsellers in 2023 The year 2023 has witnessed a remarkable surge in literary brilliance, with numerous compelling novels captivating the hearts of readers worldwide. Lets delve into the realm of bestselling books, exploring the captivating narratives that have charmed audiences this year. The Must-Read : Colleen Hoover's "It Ends with Us" This heartfelt tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover masterfully weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can succeed. Uncover the Best : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This intriguing historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids compelling storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Soviet Art Of The 1920s 30s : Delia Owens "Where the Crawdads Sing" This evocative coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens spins a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These popular novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of engaging stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a masterful and suspenseful novel that will keep you guessing until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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