

KONSTANTIN VIALOV AND THE SEARCH FOR A MODERN REALISM

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К ВЯЛОВ

KONSTANTIN VIALOV

(1900-1976)



Aleksandr Deineka, *Portrait of the artist K.A. Vialov*, 1942.
Oil on canvas. National Museum "Kyiv Art Gallery," Kyiv,
Ukraine

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Poster for Dziga Vertov's Film *Shestaia chast' mira* (A Sixth
Part of the World), 1926. Lithograph, 42 1/2 x 28 1/4"
(107.9 x 71.7 cm) Plate XVII

Note on transliteration:

For this catalogue we have generally adopted the system of transliteration employed by the Library of Congress. However, for the names of artists, we have combined two methods. For artists who were active chiefly in Russia, we have transliterated their names according to the Library of Congress system even when more conventional English versions exist: e.g. , Aleksandr Rodchenko, not Alexander Rodchenko; Aleksandr Deineka, not Alexander Deineka; Vasilii Kandinsky, not Wassily Kandinsky. Surnames with an "-ii" ending are rendered with an ending of "-y." But in the case of artists who emigrated to the West, we have used the spelling that the artist adopted or that has gained common usage. Soft signs are not used in artists' names but are retained elsewhere.

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“A Glimpse of Tomorrow”¹ : Konstantin Vialov and the Search for a Modern Realism

by Alla Rosenfeld, Ph.D.

Konstantin Vialov belonged to the generation of Soviet artists who continued the legacy of the Russian avant-garde of the 1920s² while building the precedent for Socialist Realism. Abstract art and traditional representational art exemplified only the extremes of the spectrum of Soviet art in the 1920s and early 1930s. Between these extremes, there were many different experimental approaches and styles.³ Vialov's oeuvre demonstrates the transition from the Constructivism of the 1920s to the Socialist Realist aesthetics of the 1930s. The artist experimented with Constructivism in his youth, later becoming a major player in the formation of a new type of Soviet realism in the late 1920s and early '30s, variously referred to by art historians today as “post avant-garde,” “Soviet Modernism” or “Realism after modernism.”⁴

By the mid-1920s many artists, both in Russia and the West, who had experimented with abstraction, returned to figurative representation. While these artists had very different educational backgrounds, styles of paintings, and political leanings, they were all captivated by the new social spaces of modernity.

A versatile artist, Vialov applied his considerable skills to stage sets, costume design, textiles, book covers, and posters, as well as painting. Placing Vialov's work within the broader context of the political and cultural conditions of Soviet Russia in the 1920s and '30s, this essay reveals the complex background for the successive aesthetic choices of one of the most significant Russian artists of that period.

As a teenager, Vialov attended an art school in northwestern Moscow known as Miusa.⁵ He

designed stage décor for his school's theatrical productions. He loved sports and often played football. From his school years onward, sports occupied a special place in Vialov's art. He applied his extensive knowledge on the subject to poster designs.

Vialov joined *Detskoe gnezdyshko* (*Children's Nest*, an arts club for youth) headed by the writer Nikolai Ognev (1888-1938).⁶ Under Ognev's supervision, Vialov created theater designs and sketched embroidery patterns. In 1913-14 the young artist regularly visited the Tretyakov Gallery, where he was especially impressed by the work of the nineteenth-century Realist Vasily Polenov. The club purchased a set of oil paints for Vialov and he began making copies from postcards. From 1913 to 1917, Vialov studied in the textile workshop at the Stroganov Art School in Moscow. He often began his weaving projects with design sketches that explored relationships of color and line.

From 1918 through the late 1920s, experimental artists struggled against advocates of Realism for state support. In the short period between 1917 and 1921, leftist artists⁷ worked in close collaboration with the new Soviet government and enjoyed freedoms and opportunities that they did not have before the Bolshevik Revolution of 1917. On November 8, 1917, Narkompros (the People's Commissariat of Enlightenment), headed by Anatoly Lunacharsky, was established and took administrative charge of education and the arts. IZO, the visual art department, was organized within Narkompros in January 1918, led by Constructivist artist Vladimir Tatlin (1885-1953) in Moscow and modernist painter David Shterenberg (1881-1948) in Petrograd. Osip Beskin, editor-in-chief of *Iskusstvo* journal, complained that during the period of War Communism (June 1918-March 1921), “non-representational artists and futurists took over IZO

Narkompros.”⁸The predominance of left artists in IZO allowed them influence over state exhibition and purchase policies and gave them sway over the art press and art education.⁹ From 1922 to 1925, Vialov directed the Visual Arts Studio of the Teenagers’ Club affiliated with Narkompros.

Vialov’s early work (Fig. 1) can be seen as a synthesis of various influences, including the impact of modernist artistic movements of the period and his training with major avant-garde artists, who helped him become a full-fledged experimental painter.

After the Bolshevik Revolution, Vialov enrolled in SVOMAS¹⁰ (First State Free Art Workshops) in Moscow. SVOMAS endeavored to replicate the model of the Renaissance studio, where the master worked amid apprentices and disciples and passed his experience and artistry to them. At SVOMAS, for the first time in Russia, art education was based on democratic principles: students were allowed to select workshop supervisors and to choose freely with whom to study.¹¹ In 1918 Vialov studied under A.A. Morgunov (1864-1935), an adherent of French Fauvism, who also worked in Neo-Primitivist and Cubo-Futurist manners and belonged to the important Russian avant-garde group Jack of Diamonds.¹²

Another one of Vialov’s teachers at SVOMAS was Piotr Bromirsky(1886-1919), a participant in Russian Symbolist movement in 1900-1910, a



FIG. 1. Konstantin Vialov. Three untitled drawings, 1919. Pencil on paper. Private Collection, New Haven, USA

contributor to the Symbolist *Blue Rose* exhibition of 1907 and a founding member of the Makovets group.¹³ Bromirsky was particularly interested in the artistic and formal properties of Russian Orthodox icons and a major cycle of his works was based on Christian iconography. It was probably partially due to Bromirsky’s influence that later in his artistic career Vialov introduced the simplicity and directness found in Russian icons into some of his works.

In 1920, on the basis of SVOMAS, the Soviet modernists created the state-sponsored school VKhUTEMAS.¹⁴ It was conceived as “a specialized educational institution for advanced artistic and technical training, created to prepare highly qualified master artists for industry, as well as instructors and directors of professional and technical education.”¹⁵ Although its structures altered during its existence (until 1930), VKhUTEMAS comprised seven departments— Painting, Sculpture, Architecture, Ceramics, Metalworking, Woodworking, and Textiles. Analytical methods of investigating artistic form were the cornerstone of the pedagogical system at VKhUTEMAS. Particularly important was the “basic course,” a core curriculum



FIG. 2. Photograph of Vasilii Kandinsky with his students at VKhUTEMAS. Vialov is the second to the left in the upper row. Collection of RGALI (Russian State Archive of Literature and Art), Moscow

for students in all departments about the fundamentals of composition, especially rhythm and expressiveness of form. VKhUTEMAS was an important center of experimentation. The professors held diverse views, which led to a variety of educational methods and curricula, all aimed at shaping free-thinking artistic personalities.

Vialov studied under the most prominent representatives of avant-garde trends in Russia, including Tatlin, Aristarkh Lentulov (1882-1943), and Vasili Kandinsky (1866-1944) (Fig. 2). Under the influence of Tatlin's counter-reliefs (three-dimensional assemblages of industrial materials), Vialov created his own reliefs in 1919, which formed the basis for his further Constructivist experiments.

Lentulov, a member of Jack of Diamonds who developed a style of painting informed by the work of Cezanne and reminiscent of contemporaneous experiments of Robert and Sonya Delaunay, also made a major impact on Vialov.¹⁶ From Lentulov, like from Morgunov, Vialov learned about French modernist painting.

As Vialov wrote in his autobiography, under Kandinsky's influence, students at VKhUTEMAS became strongly interested in the relationship between music and color. Vialov also mentioned a special "invention for color music," which was presented at Vsevolod Meyerhold's Theater.¹⁷

In addition to teaching at VKhUTEMAS, Kandinsky also served as the director of INKhUK (Institute of Artistic Culture), where he developed a highly innovative program.¹⁸ Kandinsky's research at INKhUK and his work at VKhUTEMAS were tightly interwoven.¹⁹ In 1921, Kandinsky took advantage of a visa issued for an official mission to return to Germany, and began teaching at the Bauhaus where he was invited by Walter Gropius (1883-



FIG. 3. Konstantin Vialov. *Militционер (Traffic Cop)*, 1923. Oil on canvas The State Tretyakov Gallery, Moscow

1969).

After Kandinsky left for Bauhaus, Vialov transferred to David Shterenberg's studio.²⁰ According to Lunacharsky, Shterenberg was "an outstanding painter and an honest person well known in the Russian artistic circles of Paris." Lunacharsky called Shterenberg "my old friend," and pointed out that Shterenberg was "a determined modernist himself," who "was supported in his activities by the most radical wing of the leftist artists"²¹ Shterenberg was friendly with two opposing groups: the Productivists, who denied value to easel painting, and painters who rejected the utilitarian function of art in favor of easel painting.²² Shterenberg himself made figurative paintings informed by Cubism. While studying in Paris in the early 1900s, Shterenberg had begun to move away from three-dimensional space in his works, constructing his compositions by arranging isolated objects on a single plane, often resorting to deliberate "primitivization." Vialov wrote about

the experience of studying with Shterenberg in his autobiography: “In this period we mostly just talked about art, rather than producing actual paintings; we talked about Paris, color, form and composition.”²³

Vialov adopted many elements of Shterenberg’s style, as exemplified by his 1923 painting *Millitioner* (Traffic Cop) (Fig. 3), created when Vialov was only twenty-three years old. In this painting, Vialov demonstrated his talent for transforming fragments of observation into signs and symbols. Like Shterenberg, he minimized the use of modeling and perspective, and employed flatter, bolder forms to reduce the illusionary sense of space.

Vialov’s studies at SVOMAS and VKhUTEMAS also exposed him to Constructivism. Constructivism’s main premise was “scientific communism based on the theory of historical materialism.”²⁴ Nikolai Chuzhak (1876-1937), a writer, literary critic, and theoretician, distinguished three distinct periods in the development of the Constructivist movement: “formal-analytical,” “propaganda art,” and “production art.”²⁵ Shterenberg asserted that as soon as IZO Narkompros was established in 1918, the department was already committed to “the penetration of art into production.”²⁶ The notion of “production art” came to the fore and gathered momentum in vanguard circles during the years 1921-23.²⁷ Chuzhak noted that in 1921 avant-garde artists (whom he referred to as “Futurists”) were calling for the creation of a new art that instead of “being an individualistic form of decorating life” would become “a form of production.”²⁸

In March 1921, some artists who were convinced of the special role of the new principle of “construction,” led by Aleksandr Rodchenko (1891-1956) and Aleksei Gan

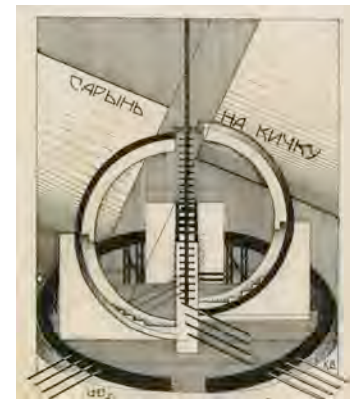


FIG. 4. Left: Konstantin Vialov. Stage design for a theatrical construction, 1922. Pencil, watercolor, brush and Indian ink on paper. Bakhrushin State Central Theater Museum, Moscow

FIG. 5. Right: Konstantin Vialov. Stage design for Vasili Kamensky’s play *Sten’ka Razin*, 1923-24. Graphite pencil and Indian ink on paper. Bakhrushin State Central Theater Museum, Moscow

(1887-1942), formed the First Working Group of Constructivists. Gan and other Constructivist artists declared “Death to Art,” which they castigated as “a bourgeois phenomenon.”²⁹ For example, Osip Brik, a member of INKhUK and LEF (Left Front of the Arts) noted: “The concepts of ‘pure science,’ ‘pure art,’ ‘independent truth and beauty’ are alien to us. We are practitioners—and therein lay the distinctive trait of our cultural consciousness. There is no place for easel painting in this consciousness.”³⁰ Similarly, in his 1922 treatise *Constructivism*, Gan argued that all so-called “art” was filled with the most reactionary idealism tied to theology, metaphysics, and mysticism, and was a product of the utmost individualism. In response to the question as to what should replace art, Gan replied “labor and technology.”³¹ Brik declared that the Productivists consider the labor of architects, sculptors, and painters equal to that of engineers, metal workers, weavers, and carpenters.³² Similar ideas were expressed by the Soviet art historian David Arkin (1899-1957), who argued that the culture of industrial production was characteristic of contemporary life, and that “the main task of the artist was to become an active participant in



FIG. 6. Konstantin Vialov. Costume design for a Bandit in *Sevil'skaia Kamorra* (The Camorra of Seville), 1923. Pencil, watercolor, and collage on paper. Bakhrushin State Central Theater Museum, Moscow



FIG. 7. Konstantin Vialov. Costume design for Stenka Razin in Vasili Kamensky's play *Sten'ka Razin*, 1924. Watercolor, pen, and Indian ink, brush and Indian ink, and collage on paper. Bakhrushin State Central Theater Museum, Moscow



FIG. 8. Konstantin Vialov. Stage design for the upper deck of the boat in Vasili Kamensky's play *Sten'ka Razin*. 1924. Watercolor, brush and Indian ink on paper. Bakhrushin State Central Theater Museum, Moscow



FIG. 9. Konstantin Vialov. Three costume designs for *Sevil'skaia kamorra* (The Camorra of Seville), 1923. Pencil and watercolor on paper. Private Collection, New Haven, USA

industrial culture to create production art.”³³

Conflicts between the Productivists and the defenders of traditional artistic forms were a hallmark of 1923-24. There were many critics who were against the idea of production art. For example, Aleksei Mikhailov—a “reactionary” art critic and theorist of emergent Socialist Realism—argued that one of the main characteristics of production art is “a total denial of the ideological function of art.” Therefore, Mikhailov stated that artists and critics who promote new industrial art as an antithesis of easel painting are “agents of bourgeois ideology” and “their path is the path of struggle against real proletarian art.”³⁴

Vialov started working in factories as a young man. He learned weaving techniques working as an apprentice at the textile factory. While studying art at VKhUTEMAS, Vialov also attended courses in agricultural machinery courses and, after graduating, worked as an electrician at the Timiriazev Agricultural Academy. As a result of his studies at the Agricultural Academy, later in his artistic career Vialov developed a precise representational language for the depiction of agrarian settings and images of agricultural workers.

Unable to implement many of their innovative projects for industry because of material shortages, Constructivist artists turned to book and poster design, textile design, exhibition design, and scenography. Vialov worked in some of these mediums as well, primarily in the design of periodicals, books, and posters. In the early 1920s he also started his successful, although sporadic, career as a theater designer. During the 1920s the whole concept of theater underwent complete re-examination in the Soviet Union. As the scholar John E. Bowlit pointed out, “after many years of eclectic decoration which relied on the outmoded methods of the Classical, the Palladian,

the Baroque and the Realist styles,” Soviet stage design has moved “from surface to space.”³⁵

In 1922, in a studio that would eventually grow into the Central Theater of the Red Army, Vialov created theater designs in Constructivist mode for Evgenii Prosvetov’s play *Sevil’skaia kamorra* (The Camorra of Seville), which was probably not produced (Figs. 6, 9; Plates I-III). The play was set in medieval Seville, the seat of the criminal organization that would become the Camorra.³⁶ In 1923-24 Vialov created costume and stage designs for *Stenka Razin* (Figs. 5, 7, 8), a play by Vasillii Kamensky, produced by Valerii Bebutov at the Theater of Revolution in Moscow on February 1924.

Vialov applied the lessons he had learned from his observations of the Projectionist Theater in Moscow, the practical implementation of the theory of Projectionism. In this theater, the actors were supposed to embody living models of the “human machine” of the future.³⁷ In his theater design, Vialov rejected traditional painted props, naturalistic settings, and the illustrative concept of stage design as old-fashioned and bourgeois. He instead used “cubist constructions, bright light effects, music and dynamic elements.”³⁸ Vialov’s stage and costume designs are distinct examples of the ideas and method of theatrical Constructivism, in their reliance on simple geometrical forms painted in bright colors. Such notions of Constructivism as “efficiency,” “economy of resources,” and “construction” were prominent traits of all Vialov’s theater designs. However, as Bowlit argued, Vialov’s costume designs were more accessible, and more “human” than the mechanical anonymities of Constructivist costume designs by such artists as Rodchenko and Varvara Stepanova. It was a “soft” and lyrical interpretation of Constructivism.³⁹

Vialov showed his first experiments in theater

design at the 1923 exhibition *Theater Design of the Last Five Years in Moscow* at the S. I. Zimin Theater Museum and in 1925 he received a Silver Medal for the maquette and costumes for *Stenka Razin* at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris.

From 1922 to 1929, a period roughly coextensive with Lenin's New Economic Policy (NEP), which allowed private enterprise as an economic stimulus measure, the political conditions simply did not exist for a single narrowly defined ideology to be imposed upon the arts.⁴⁰ By the mid-1920s, there was an increased emphasis on social and political content in the visual arts and the new societies of young artists that sprang up in Moscow from 1921 onwards were "moving away from the idiom of the left and towards a revival of the concept of "realism." As the scholar Matthew C. Bown has pointed out, the year 1922 was "the very year in which the avant-garde or 'left' groups began to feel the winds of change, and in which Soviet art began to diversify into many groups, affiliations, and styles."⁴¹

AKhRR (Association of Artists of Revolutionary Russia, 1922-1932; renamed AKhR, Association of Artists of the Revolution, in 1928) was officially founded at a meeting on March 1, 1922, and during the following decade it came nearer than any other visual art organization to becoming an "official" or state organization. AKhRR declared that its primary aim was to present revolutionary Russia in a realistic manner by depicting the everyday life of the proletariat, the peasantry, and the Red Army.⁴² Members of this group aimed to directly and truthfully reflect reality, laying the basis for the subsequent development of Socialist Realism. Discussing AKhRR in *Zhizn' iskusstva* (Life of Art) newspaper in Petrograd in February 1924, Kazimir Malevich, the founder of the non-objective movement known as Suprematism, wrote: "These artists are social annalists and

depict events; the left-wing artists, however, are the creators of a whole new social structure and, thus, participants in revolutionary events . . . While we are not enemies of the Association of Artists of Revolutionary Russia, our paths are different. Representational art lies at the heart of their method; for us, it is science and life itself."⁴³

Yevgeny Katsman (1890-1976), one of the founders of AKhRR, was ironically the brother-in-law of Malevich. Later Katsman became a good friend of Vialov, and there is an inscription dedicated to Vialov from Katsman on the latter artist's exhibition catalogue, which is now a part of Vialov's holdings in RGALI (Russian State Archive of Literature and Art, Moscow) in Moscow.

In May of 1924 Vialov contributed to the *First Discussional Exhibition of Active Revolutionary Art* at VKhUTEMAS in Moscow. It was organized by young artists who were studying or had just graduated from this art school. Emphasizing the dialogue between easel painting and industrial art, the exhibition featured the achievements of experimental artists. It comprised eight sections, each devoted to an artistic group: *Bytie*, the Association of Three, the First Working Group of Constructivists, the First Working Association of Artists, Method (Projectionists), and the Concretists. Vialov belonged to the Concretists, whose five participants contributed eighteen works to the exhibition.⁴⁴ The First Working Group of Constructivists presented designs for typographical layouts, items for everyday use, including home furniture, equipment for setting up newspaper kiosks, industrial uniforms, and children's books.

In his review of the exhibition, the art critic Yakov Tugendkhold noted that the show was a "landmark, all the more welcome since the paintings evince a definite turning-away from the non-objective abstractions recently in vogue and

towards figuration.”⁴⁵ There was little difference between the Concretists and the Projectionists, both of whom favored easel painting. As Tugendkhold remarked about the Projectionists: “an unexpected sonority of saturated color and a loving attention to the surface of painting itself are pleasing ... they represent a small step forward from the four walls of the laboratory and into the flesh-and-blood reality of the living world—a step forward from the one-sidedness of Malevich’s purely colorist Suprematism and Tatlin’s colorless Constructivism.”⁴⁶ “Projectionism” comprised a mixture of quasi-figurative painting, scientific fantasies, and some elements of Constructivism.⁴⁷

The Concretists sought to reflect images of contemporary life combining the principles of Constructivism with those of production art. The works that they presented at this exhibition were highly imaginative and betrayed the influence of German Expressionism.⁴⁸ In their statement for the show’s catalogue, the Concretists listed the following as their main principles of depicting reality: “contemporaneity,” “clarity of purpose,” and “accuracy of execution.”⁴⁹ The group declared: “Concreteness is the object in itself”; “Concreteness is the sum of experience”; “Concreteness is form.”⁵⁰

At the First *Discussional Exhibition* Vialov displayed his paintings *Militsioner* (Traffic Cop) (Fig. 3), *Tsirk* (Circus), and *Kompozitsiia* (Composition). Tugendkhold singled out *Traffic Cop*, saying that this painting is a successful attempt at creating “a genuinely synthetic picture.”⁵¹ Vialov depicts his policeman in isolation against a dark, almost black background, as if on a theater’s stage. Significantly, this pictorial method positioned Vialov within a painterly tradition occupied by other European modernists, including Italian painter Giorgio de Chirico (1888-1978). The policeman’s body is a simple, symmetrical shape, and yet we see right away that it is a human form with volume

and weight. The traffic cop’s image lacks the psychological complexities of a realistic portrait and looks robotic, stiff and precise as a machine. In the background, the artist includes a tiny image of a car with two fashionably dressed passengers. Fragments of different scales are combined on a single plane. In addition, *Traffic Cop* clearly reflects Vialov’s interest in icons, where the absence of illusory perspective and modeling flattens lines and planes against the picture’s surface.

Having graduated from the VKhUTEMAS with honors in 1924, Vialov soon became a member of OST (Society of Easel Artists), one of the most prominent artistic association of the 1920s and early 1930s. OST was formed partially in opposition to reactionary ideas of AKhRR. It arose from an informal association of a group of graduates of VKhUTEMAS in 1924. Officially established under the direction of Shterenberg in 1925, OST was a group that itself amalgamated others: the former Association of Three (Aleksandr Deineka, Andrei Goncharov, and Yuri Pimenov) who practiced a version of Expressionism; the Concretists (including Petr Williams, Konstantin Vialov, David Shterenberg, and Yurii Merkulov); and a third group originating from the Projectionists,⁵² all of whom practiced varieties of figurative painting.

The members of OST rejected nonrepresentational art promoted by the Constructivists and valued work made on the easel. Although OST supported easel painting over industrial design, most of their work was highly experimental and they considered the style of works by members of AKhRR to be outmoded, unsuitable to the Industrial Age. Instead, they sought to develop a new representational language characterized by simplicity, dynamic composition, and clarity of line. The platform of OST was based on the premise: “In the epoch of Socialist construction the active forces of art must be participants in



FIG. 10. Aleksandr Deineka. *Portrait of the artist Konstantin Vialov*, 1923. Oil on canvas. Deineka Picture Gallery, Kursk

this construction; in addition, they must be one of the factors in the cultural revolution affecting the reconstruction and design of our new way of life and the creation of the new socialist culture.”⁵³

All members of OST painted, created graphic works, and worked in the theater. Some of them produced posters and satirical illustrations for various magazines. The society’s favorite themes were industrialization, sports, and urban life.⁵⁴ A report in *Vecherniaia Moskva* newspaper said: “OST have passed through the passions of Futurism, Cubism, Constructivism and all the other ‘-isms’ . . . OST understands that without turning toward realism . . . it is impossible to create a truly modern art.”⁵⁵ The artwork of the society’s members was expected to advance in the following areas: “The rejection of abstraction and *peredvizhnichestvo*⁵⁶ in subject matter; the rejection of sketchiness as a phenomenon of latent dilettantism; the rejection of pseudo-Cézannism; revolutionary contemporaneity and clarity in the choice of subject matter.”⁵⁷

Abram Efros (1888-1954), one of the most

influential critics of the 1920s, noted that OST was the only group that could digest and incorporate into its work all that was meaningful in the most diverse “-isms.” This is especially true with regards to the OST artists’ earlier works, for instance, Deineka’s *Portrait of the Artist Konstantin Vialov* (1923), which was clearly influenced by Cubism.

Vialov contributed to all four exhibitions of OST (1925, 1926, 1927, 1928). The works that the group’s members presented at these exhibitions emphasized contemporary topics. In the 1920s, technology had a romantic aura about it; art magazines even published photographs of ships and planes as didactic examples of the higher utility of form. Vialov glorified the age of the machine by frequently including images of high-speed vehicles in his paintings.

The first exhibition of OST held at the Museum of Artistic Culture in Moscow in 1924 featured over two hundred works by nineteen artists. Most of the thirty-nine paintings included in the show were figurative, but there were also some



FIG. 11. Poster advertising the second OST exhibition, State Historical Museum, Moscow, May of 1926. Lithograph Merrill C. Berman Collection

non-representational works by Ivan Kliun (1873-1943) and Ivan Kudryashev (1896-1972). Among Vialov's works featured in this exhibition was an oil painting *Mototsikletnyi probeg* (Motorcycle Races; 1923-25) (Fig. 12). Vialov drew his inspiration from elements of nonrepresentational art such as flat planes, geometric forms, and streamlined motifs, while still retaining, to a large degree, the generalized composition of figurative painting. No minor details distract from the power and clarity of the whole, demonstrating the artist's ability to discover the abstract ideal within the perfectly real. In *Motorcycle Races* Vialov blended the kind of abstraction found in the Russian icon tradition with the cinematic montage of directors such as Sergei Eisenstein (1898-1948) and Dziga Vertov (1896-1954). Vialov often employed fundamental principles of montage, including assemblage of heterogeneous parts, and juxtaposition of fragments in a radically new relation among parts of a whole.

The second OST exhibition was held in May of 1926 in the State Historical museum with twenty-six artists presenting 280 works (Fig. 11). This exhibition differed from the first one by including a wider selection of genres and topics, such as theater and film designs, and book illustrations. Vialov's cover designs for the publishing house *Kinopechat'*, displayed in this exhibition, received

a positive critical response. I. Khvoynik, reviewing the show in *Sovetskoe iskusstvo*, noted that the OST members were interested in such "utilitarian art forms" as posters, book design, and illustration, and expressed his hopes that the artists of this group would continue connecting their work in easel painting to production art.⁵⁸

Vialov successfully realized the Constructivist aesthetic ideal in the field of graphic arts, combining ideas from abstract painting with experimental typography to create a new visual language. Indeed, his enthusiasm for book and poster design, photography, and film was not an isolated phenomenon. The radical experiments of artists such as Rodchenko, Varvara Stepanova, Gustav Klutsis, and the Stenberg brothers opened up new avenues of visual expression in the field of graphic design.

The traits associated with Constructivist book design first began to emerge in 1922.⁵⁹ Constructivist artists created some of their most experimental work in book and poster design and they aimed to overthrow the division between unique work and multiples. In the Constructivists' view, the printed page, together with photography and film, would replace traditional forms of painting and sculpture. The rich visual language of the Constructivist book design was composed



FIG. 12. Konstantin Vialov. *Mototsikletnyi probeg* (Motorcycle Races), 1923-25. Oil on canvas. The State Tretyakov Gallery, Moscow



FIG. 13. Konstantin Vialov. Cover for *Dina Dza-Dzu* (Moscow: Pravda, 1926).

of documentary photographs, colored accents scattered about the columns, dynamic typography, and various decorative elements from the printer's molds. All the book cover designs by Vialov that are included in the Merrill C. Berman Collection possess features closely associated with the Constructivist style of design, including compositional clarity, geometric blocks of color, sans serif lettering, technological imagery, lines presented at a dynamic diagonal, and the inclusion of photographs or photomontage.

Vialov created cover designs for the publisher Kinopechat'/Tea-kino-pechat' from 1924 to 1928, and for AKhR in 1930. Kinopechat'/Tea-kino-pechat', a state-owned publisher of titles on theater and cinema, had a healthy book business, focusing on popular biographies of European and American film stars (Figs. 13-20; Plates XIX; XX).

By the mid-1920s, the U.S. film industry had conquered the world market, and Hollywood movies, especially Westerns and adventure serials, were often shown in the Soviet Union. The Soviet state allowed cinemas to show these films in order to generate capital that could be used to build a foundation for the Soviet film industry. Russians were more attracted to American movies than Soviet productions and they idolized Hollywood stars. As it was noted in the journal *Zhizn' iskusstva* in 1925, out of 183 films shown in Leningrad that year, 103 were American and only

25 were Soviet.⁶⁰ Foreign films in the mid-1920s were ten times as profitable as domestic ones.⁶¹ In 1926-27, Tea-kino-pechat' published fifty-five different titles about foreign stars. These were short and inexpensive paperback books; in an era of chronic paper shortages, they had a total press run of nearly 1.5 million copies.⁶² During that period, Vialov created cover designs for illustrated biographical pamphlets (Figs. 13-18) on various movie directors and actors. One of them featured Charles Hutchinson (1879-1949), an American movie director, playwright, and actor (Fig. 18; Plate XX), who appeared in forty-nine films between 1914 and 1944 and directed thirty-three films from 1915 to 1938. Vialov's cover design is based on a photo portrait of the actor placed on a simple geometric background—a black square, reminiscent of Suprematism. Vialov produced many cover designs of this type for biographical pamphlets, illustrated by photographic portraits of foreign and Russian film stars, combined with



FIG. 14. Konstantin Vialov. Photomontage cover for Alice Rosenbaum's book *Gollivud. Amerikanskiy kino-gorod* (Hollywood. American Cinema City). Foreword by B. Filippov. (Moscow-Leningrad: Kinopechat', 1926). Private Collection, USA.

geometric designs and patterns, and dynamically arranged type with fonts of various cut and size. These pamphlets included ones for Buster Keaton (1895-1966), an American comic actor in silent films (Fig. 19), known for his porkpie hats and a deadpan expression that earned him the nickname "the Great Stone Face"; for Konrad Veidt (1893-1943), a star of early German cinema who became a sensation in 1920 with his role in Robert Wiene's masterpiece *The Cabinet of Dr. Caligari*; and for Konstantin Eggert (1883-1955), a Russian actor at the Moscow Art Theater and the Kamerny Theater as well as movie director, who in 1924 played a major role in Yakov Protozanov's *Aelita: Queen of Mars*.

Tea-kinopechat' also published books on the history and theory of cinema, pamphlet-style programs for individual films, and technical manuals. The film industry was nationalized by Lenin in 1919 and it remained under direct control of Narkompros. Vialov designed a cover for *Kino-spravochnik 1926 g.* (Film Directory for 1926) (Plate XIV). Grigory Boltiansky (1885-1953), Soviet film historian and founder of the revolutionary newsreel and one of the founders of Soviet cinematography, edited the directory and wrote its introduction. It was the first film directory printed in the USSR. The directory described all relevant aspects of the Soviet film industry, including legislation, regulations on import and export, and productions by major Soviet film studios. It also contained a list of forthcoming films, and a short history of cinema, among other topics. Vialov's cover design for the directory combined images of film equipment and the title in a single unit with bold organizing lines.

In some of Vialov's cover designs featured in the Merrill C. Berman Collection, such as *Teatr im. MGSPS* by V.I. Blium (1928) and *Vneshnee oformlenie obshchestvennogo byta* (The external design of everyday life) by I.E. Khvoinik(1927),⁶³

the artist relied only on solid fields of color with bold lettering devoid of any imagery whatsoever. The lettering is dynamically composed, taking on a function previously filled by images (Plates XXI; XXII).

The quantity of specialized journals on theater and film increased significantly in the late 1920s, constituting about 20 percent of all press in Moscow at that time,⁶⁴ in part due to Stalin's stance on cinema's importance in Soviet society. At the Thirteenth Congress of the Russian Communist Party (Bolsheviks) which took place in Moscow in 1924, Stalin declared that the cinema is the most valuable means of mass agitation. The Congress formalized this position in a strongly worded decree that gave substantial resources to a new Soviet film monopoly. On June 13, 1924, the Council of People's Commissars established a special commission to form Sovkino, a national corporation. In 1925-27, various journals and magazines on film, theater, music, and the circus were founded almost every day. Some were very short-lived, while others increased circulation.⁶⁵ These periodicals published critical reviews of film and theater productions, often providing a platform for conflicts among opposing artistic trends and movements. Vialov's cover designs for journals and magazines such as *Tsirk i Estrada* (Circus and Variety Show) and *Tsirk* (Circus) juxtaposed abstract and figurative elements in a kind of visual mélange (Plates VI; VII). A journal titled *Vestnik rabotnikov iskusstv* (Art Workers' Herald, later known as *Rabis*), for which in 1926 Vialov created a mock-up, was dedicated to the events in the cultural life of the capital; published sporadically starting in 1920, it was an important weekly publication from 1927 to 1930 (Plate XI).

By 1924, photomontage was established in the USSR as a useful Constructivist medium that spread rapidly into the fields of advertising and political propaganda, including posters,

Illustrated biographical pamphlets by Konstantin Vialov:



FIG. 15. Cover for *Konstantin Eggert* by Semen Polotsky. (Moscow: Kinopechat, 1927). Private Collection, USA



FIG. 16. Cover for *Sessue Hayakawa* by K. Oganosov (Moscow: Kinopechat, 1926). Private Collection, USA



FIG. 17. Cover for *A. Ktorov* by V. Shershenevich (Moscow: Kinopechat, 1927). Private Collection, Russia



FIG. 18. Cover for *Chuvelev* by Boris Brodiansky and Vladimir Manukhin (Moscow: Teo-Kinopechat.) Private Collection, USA



FIG. 19. Cover for *Buster Keaton* by S. Gekht. (Moscow: Kinopechat, 1926). Private Collection, Russia



FIG. 20. Cover design for *Standartnyi geroi: Charlz Khetchinson* (Standard Heroes: Charles Hutchinson) (Leningrad: Kinopechat', 1927).

book covers, postcards, and illustrations for magazines and books. Many experimental Soviet artists, including Gustav Klutis, El Lissitzky, and Rodchenko used photomontage in such a propagandistic or promotional capacity in the 1920s and early 1930s. In the 1923 issue of the Constructivist journal LEF, Rodchenko stated: "A new method of illustration has been introduced involving the assembly of printed and photographic material on a specific theme, which due to the richness of the material and the visuality and reality of what is reproduced renders any kind of 'artistic-graphic illustration' pointless."⁶⁶ Like other Constructivist artists, Vialov moved from an illustrative approach to one of assemblage and nonlinear narrativity. Vialov's work *Kino. Eizenshtein i Tisse na s'emke* (Cinema. Eisenstein and Tisse on Location; 1927-28), shown at the fourth exhibition of OST in 1928, was criticized in the Soviet press for its substitution of oil painting with photomontage. As Yakov Tugendhold wrote in his 1928 article "Art and Contemporaneity. About OST Artists": "Photomontage has the right to exist in both the book and the poster design, but to mix it with an oil painting is a bad taste."⁶⁷

Vialov often applied photomontage to his cover designs, including the monthly journals *Sovetskoe iskusstvo* (Soviet Art), *Kino-Front* (Film Front), and *Sovetskoe kino* (Soviet Film) (Plates XLVI; XII; XIII). The latter was published by the Russian Association of the Workers of Revolutionary Cinematography from 1925 to 1928. It included reviews of Soviet films shown abroad, excerpts from the best foreign film scripts, information regarding major events in the film industry, and articles about various movie directors, cinematographers, and actors. Initially it was intended as a journal for a specialized professional audience and did not include many illustrations, but starting in 1926 the journal began targeting a more popular audience and was abundantly illustrated with photographs, including portraits of

famous actors and directors and stills from foreign films. Stepanova, a major Constructivist artist, was in charge of the journal's layout, while Vialov created some cover designs.

Theories of film montage were important influences on Vialov's approach to various images in his cover designs, exemplified by his 1926 photomontage cover for *Hollywood. American Cinema City* by Alice Rosenbaum.⁶⁸ Vialov's design echoes the perception of the art of film as the collision of disparate images, combining completely unrelated and variously scaled photos, including a portrait of Charlie Chaplin, other American actors, skyscrapers, and such symbols of modernity as a car, a plane, and a ship.



FIG. 21. Konstantin Vialov. *Negritianskaia operetta* (Negro-Operetta), 1926, Lithograph and letterpress on paper. Merrill C. Berman Collection

From 1927 to 1932, Vialov also worked as a poster designer. He created a program and a poster for the tour of the Soviet Union of the all-black minstrel company the *Chocolate Kiddies*. Touted as the show that brought Jazz to Europe, the *Chocolate Kiddies* (Fig. 21; Plates VIII; IX) featured music by Duke Ellington, who wrote the show with lyricist Jo Trent. Sam Wooding's orchestra, all the rage in New York, accompanied the performers. Organized by the Soviet Central

State Circus Office, the show was performed in Russia in Leningrad in March and April 1926 and in Moscow in May of the same year, where Stalin is reported to have seen it. The show included the twenty-person all-black song-and-dance revue, a team of acrobats, and eleven chorus girls. Prominent Russian critics greeted the *Chocolate Kiddies* with mixed reviews. Director Konstantin Stanislavsky praised the performers' rhythm and "wonderful, plastic bodies," but found the rest of the performance "naïve" and "interesting only from the point of view of representing the national color and exotics." In the view of Lunacharsky's wife, Natalya Rozenel, the performance "reflected a decadent European civilization."⁶⁹ The Russian program (Plate VIII), an offprint of the periodical *Tsirk*, included texts by Stanislavsky, Lunacharsky, and Sergei Yutkevich. Vialov used photomontage for the program, but for his poster for the same production he used an imitation of photomontage, with drawings based on photographs rather than actual photos. The printing technologies available at the time were inadequate for reproducing black-and-white photographs in the size and number required for a large advertising print run.

Vialov made his most important movie poster for Dziga Vertov's film *Shestaia chast' mira* (A Sixth Part of the World) (1926), whose title refers to the immense landmass of the Soviet Union (Fig. 22; Plate XVII). As the scholar Michael Kunichika has noted, Vertov in this film "focused his *kino-glaz*, or *cine-eye*,⁷⁰ upon the populations of the Soviet Union who remained largely beyond the ambit of industrial modernity. Such peoples included the Tungus, the Kalmyks and the nomadic and shamanic tribes of Siberia; they were former subjects of the Tsar, but not yet Soviet."⁷¹ The film's subtitle, *A Cine-eye Race around the USSR: Export and Import by the State Trading Organization of the USSR* reveals, something of the complex geopolitics of Vertov's cinematic subject. The film was completed just before the

first of the five-year plans was introduced. By the time Vertov made the film, NEP had been in operation for five years, and export to capitalist countries formed a central part of the Soviet economy. Vertov's most spatially ambitious film, *A Sixth Part of the World* features footage shot in locales ranging from Dagestani villages to Siberian forests.⁷² Vialov alludes to the expanse by including an image of the globe as a dominant feature of his poster design.

According to Vertov, *A Sixth Part of the World* "finally resolves the question of the complete victory of cine-eye method over the methods of 'acted' cinema."⁷³ The film was made without a script, without actors, and without sets. Vertov stated: "The history of Cine-Eye has been a relentless struggle to modify the course of world



FIG. 22. Konstantin Vialov. Lithographic poster for Dziga Vertov's Film: *Shestaia chast' mira* (A Sixth Part of the World), 1926. Merrill C. Berman Collection

cinema, to place in cinema production a new emphasis of the 'unacted' film over the acted film, to substitute the document for *mis-en-scene*, to break out of the proscenium of the theater and to enter the arena of life itself."⁷⁴ In Vertov's first manifesto, written in 1919 and published in LEF in 1922, he condemned the fiction film as an entertainment form alien to the needs of the new Soviet audience. As he commented: "A *Sixth Part of the World* is more than a film than what we have got used to understanding by the word 'film.' Whether it is a newsreel or a comedy, A *Sixth Part of the World* is somewhere beyond the boundaries of these definitions; it is already the next stage after the concept of 'cinema' itself."⁷⁵

Unlike the narrative style with its linear progression of time, Vertov's editing approach employed a method of montage, stressing the rhythm and juxtaposition of images. A similar sort of montage can be found in Vialov's poster for *A Sixth Part of the World*. Like Vertov, Vialov assumed that the meaning of the work is built out of an assemblage of fragments which creates a new synthesis. The artist superimposed the image of the globe over a profile portrait of an indigenous person from the Russian North, signifying the multiethnic character of the Soviet Union. An image of a polar bear, whose habitat lies largely within the Arctic Circle, is also depicted inside the globe. In the lower part of the poster, Vialov included a seemingly unrelated image of black American performers. These are the same *Chocolate Kiddies* whose tour of the Soviet Union was advertised with a poster designed by Vialov. Vertov filmed them at the State Circus in Moscow, and used some of that footage in *A Sixth Part of the World*.

Vertov's film polarized audiences. Initially, many film critics and filmmakers praised the work as an achievement both formally and thematically in various professional periodicals. Yet soon the discussion of the film took an unexpected

turn. Vertov's work was harshly criticized for both its aesthetics and its content, and he was subsequently fired from the Sovkino studios.

Another film poster design by Vialov in the Berman collection features Igor Ilyinsky (1901-1987), a famous Russian actor of stage and screen, especially known for his comic portrayals of rogues and buffoons⁷⁶ (Plate XVIII). Vialov's poster advertises the 1926 silent film *Kogda probuzhdaiutsia mertvye* (When the Dead Awaken), which takes place in a provincial Russian town during the Russian Civil War (1918-21). The estate manager of a count and a local priest bury the count's treasures, presenting to bury his nephew. However, Nikesha Vonmiglasov, the count's nephew and a former White Army officer, suddenly shows up and realizes that he can take advantage of his unexpected "resurrection." The comedy received a good review in *Kino* newspaper, which noted that actors in this film presented a humorous variety of provincial characters.⁷⁷ As the basis for his poster, Vialov appropriated an image of Ilyinsky from a film still. However, the artist retained only Ilyinsky's facial features, turning the actor's body into a flattened abstracted shape, with an element of expressionist distortion.

Vialov's desire to combine figurative scenes with a modernist aesthetic also informed his children's book designs. The so-called "production book" for children became one of the major spheres of practical work for a number of experimental artists, including Vialov, during the late 1920s and early 1930s. Production books featured stories about how things are made, explanations of various professions and trades, as well as illustrations of machines, industrial facilities, agricultural work, and so on. The genre perfectly embodied the major ideas of the Productivists, who sought to collaborate with industry for the purpose of producing useful objects.

In his cover design and illustrations for a Russian translation of *Skyscraper* by Lucy Sprague Mitchell,⁷⁸ Vialov evokes the functionality of contemporary technology (Fig. 23). He assimilated such essential Constructivist concepts as dynamism and a great economy of artistic means. The abstracted geometric grid immediately connotes modernity. The book is a story of a skyscraper's construction, so the artist also represented a multi-component vertical structure, probably a construction crane, that is ultimately reminiscent of the Constructivist *Spatial Structures* of the early 1920s. Vialov employs heavy, sans serif lettering for the title, placing it vertically on this complex standing edifice consisting of cross-sections and joints of mechanical parts. Planes and blimp are depicted in the sky, symbolizing the modern age. By 1930, the year Vialov designed this book, innovative Constructivist designs had become commonplace. Vialov's originality was not in his use of elements of Constructivist design, but in his application of Constructivist principles to children's books. Vialov's cover design for *Road* by Dorothy W. Baruch contrasted heavy sans serif lettering of the title, which occupies a major part of the page, with a tiny silhouetted figure of the bicyclist on a road (Fig. 24). During this period, Vialov also attempted to reorient left art toward the immediate sociopolitical reality. In his cover design and illustrations for Sergei Grigoriev's book *Ognerez Serenko* (*Welder Serenko*),⁷⁹ which tells a story about a pair of diving welders who arrive from Leningrad to help repair a dam in Ukraine, Vialov employs a more realistic style (Plates LII; LIII a-d).

As Bown has argued, 1928-29 marked "the Great Divide for Soviet society: between collective leadership and the dictatorship of Stalin alone, between a mixed economy and the rigors of full-blown socialist transformation, between a degree of free speech and none at all." With



FIG. 23. Konstantin Vialov. Cover for *Neboskreb* (Skyscraper) by Lucy Sprague Mitchell (Moscow-Leningrad: Gosudarstvennoe izdatel'stvo, 1930). Private Collection, Russia.



FIG. 24. Konstantin Vialov. Cover for *Doroga* (Road) by Dorothy W. Baruch (Moscow: Gosudarstvennoe izdatel'stvo, 1933). Private Collection, Russia

the downfall and exile of Leon Trotsky and the forced resignation of Lunacharsky from his post as Commissar of Education, the policy of artistic pluralism had ended, replaced by centralized management. By the 1930s, figuration gradually established dominance over tendencies associated with the avant-garde.⁸⁰

Many Soviet artists' works of the late 1920s and early 1930s reflected such hallmarks of the first Five-Year Plan as construction and urbanization. In place of art-making in the artist's studio, Soviet artists' state organizations promoted a model that prioritized the active observation of Soviet reality—*komandirovki*, or state-sponsored trips. Such trips

were undertaken for purpose of creating works to document Soviet achievements. Intended to advance industrialization and collectivization campaigns, these paid trips sent teams of Soviet artists to industrial sites and collective farms around the country, facilitating artists' contacts with workers, peasants, and the Red Army.

Artists across a broad professional spectrum were granted paid trips by the Soviet government. In 1929, *Iskusstvo v massy* (Art into Masses) journal announced that members of OST who were sent by the government-run organization Glaviskusstvo (Main Administration for the Arts) to the industrial centers and collective farms brought back many studies, sketches, and even some finished paintings to Moscow.⁸¹ In order to fulfill his tasks, Vialov travelled extensively around the country doing paid fieldwork in the early 1930s, accumulating impressions from real life, acquainting himself with the achievements of the five-year plan and meeting his subject and audience, the working masses. The artist went to many historically significant places to find inspiration for his work, including Azerbaijan, Dagestan, Donbass, Crimea, and Turkmenia (Plate XXXIX). He began creating works on a variety of agricultural and industrial topics, bringing back from his trips numerous gouache and watercolor studies which served as a basis for his later paintings. In 1933, Vialov traveled to the Ural Mountains to make sketches for the upcoming exhibition of the seventeenth Congress of Uralobkom, the Ural Regional Committee of the Communist Party.

By the mid-1930s, Vialov's paintings had shed most of their earlier flattened and poster-like qualities and montage elements. But his predilection for outdoor imagery depicting agricultural workers and the Soviet Navy gave his works a feel of modernity. He was committed to developing new painterly forms for representing



FIG. 25. Konstantin Vialov. *Dobycha soli* (Salt Mining), 1931. Lithographic poster

Soviet life (Plate XXIV), but in contrast to naturalistic models promoted by AKhRR.

By 1928, when AKhRR received official permission from the Communist Party to open branches across the country, it had established itself as the dominant force in the Soviet art world.⁸² In 1928, experimental artists and critics started a campaign against the realist painting of sociopolitical themes associated with AKhRR. The 1928 issue of the journal *Revoliutsiia i kul'tura* edited by Nikolai Bukharin, published an article by Alfred Kurella (1895-1975) entitled "Artistic Reaction under the Mask of 'Heroic Realism,'" in which the author severely criticized the work of AKhRR, calling their art "reactionary" and accusing AKhRR members of blindly following the realistic traditions of the Itinerants and refusing to learn from the best examples of Western modernist art.⁸³ Kurella commented that the ideologues of AKhRR confused "realism with naturalism and the 'heroic' with sentimentality."⁸⁴

Working in support of AKhRR, Robert Pel'she, director of art for *Glavpolitprosvet* and editor of *Sovetskoe iskusstvo*, commented that the

AKhRR “gained the respect of all those who are not suffering from the mental disease of the ‘left’ radicals, and for having fought against Futurism, Cubism, Expressionism, Verism, Dadaism, Suprematism, against foolishness and laziness, against careless indifference and doubt; for all of which AKhRR substitutes quality, responsibility and craft.”⁸⁵ AKhRR involved more artists, produced more art and held more exhibitions than any other group at that time.⁸⁶

Katsman was convinced that the “art of the Revolution is first and foremost an ideological art.” He wrote that “everything coming from the VKhUTEIN [Higher Artistic Technical Institute, as VKhUTEMAS was renamed] is ninety percent harmful,” and called its professors “aesthetes and apolitical people in conflict with the Revolution.” Furthermore, he added: “the bourgeoisie is ruling Europe, while the proletariat is our ruling class. How then can our Soviet artists be in any way similar to the Europeans?”⁸⁷

In 1930 the publishing house of AKhR sent Vialov on a trip to the Lake Baskunchak—one of the saltiest lakes in the world, located in the Astrakhan Region in southern Russia. Since the eighth century its salt was mined and traded along the Silk Road (Fig. 25; Plate LI). While visiting the lake, Vialov painted *Dobycha soli* (Salt Mining). This work was reproduced in the first 1931 issue of the journal *Brigada khudozhnikov* (Artists’ Brigade), published by OST. The reproduction of *Salt Mining* was placed beneath the caption: “From the rear-garde art of toadies to an art awakening creative initiative and creative strengths of the masses.” However, the work was criticized in the same journal for its unclear composition and for paying less attention to the representation of the human figure than other works by the artist did.

In November of 1930, a faction of the All-Union Communist Party of AKhR proposed a platform

for “consolidation of the proletarian elements in the visual arts,” titled *Za proletarskoe iskusstvo* (For Proletarian Art).⁸⁸ This publication contained some major theoretical statements pertinent to the ideology of many realistically-oriented artists of the time. Discussing the historical role of the leftist artists, it labeled members of the Jack of Diamond group, the Suprematists and other advocates of non-objective art as “formalists.”⁸⁹ *For Proletarian Art* pointed out that avant-garde artists (called “Futurists” at the time) were initially fascinated with the “destructive side of the first phases of the proletarian revolution in the atmosphere of the open and fierce struggle of the old intelligentsia . . . against Soviet power.” They equated the Revolution “with their own destructive tasks in the arts and thus declared themselves to be the allies of the proletariat—the ‘Left Front of the Arts.’” As these “allies” were absolutely “alien to the final goals of the proletariat and did not understand the real goals of the Proletarian Revolution,” however, they were soon “thrown off the historic path,” the platform declared.⁹⁰ Severe criticism was also directed toward the artists of LEF, October, and OST.

In 1930, VKhUTEIN was shut down, thereby ousting the innovative experiments of the progressive art school from Soviet pedagogy. Thus, by the early 1930s, avant-garde artists, who initially supported the Bolsheviks and the Soviet regime en masse, were losing their influence in Soviet society. This period also saw a return to arguments for proletarian art: as a case in point, the critic Aleksei Mikhailov in his 1932 book *Iziskusstvo rekonstruktivnogo perioda* (Visual Arts in the Period of Socialist Reconstruction) pointed out that if in 1928 a questionnaire addressed to Soviet artists revealed that most of them did not accept the idea of proletarian art, then in 1931 “no one denies its rapid development.” According to Mikhailov, the main characteristics of proletarian art is “proletarian content, a

reflection of contemporary life from the point of view of the Marxist outlook.”⁹¹ Mikhailov claimed that “bourgeois-oriented artistic organizations . . . no longer exist”⁹² and called for “the further development of the struggle against bourgeois ideology.”⁹³

Between 1928 and 1931, a conflict between two factions of OST, centered around their understanding of style and content of contemporary art, intensified. One group, which Vialov belonged to,⁹⁴ was interested in exploring such themes as technology, sport, and industrial landscape, rendering them in a dynamic graphic manner. In the other faction of OST, gathered around Shterenberg and Tyshler, a more painterly, lyrical, and romantic approach to painting prevailed. By 1931, amid strident demands for clear “differentiation” within OST as between “committed class warriors” and those who maintained a “bourgeois direction, inimical to the working class,” a serious fissure now opened.⁹⁵ The art critic Frida Roginskaia (1898-1963), who was a leading ideologue of AKhR, published in the magazine *Iskusstvo v massy* an article typical of the debates going on in the early 1930s. Roginskaia’s criticism was in fact a political accusation in disguise: “The entire path of OST has been a zigzagging route, a meandering route. In this respect the social nature of its art, as an art of a group of intellectuals, shows itself with special clarity. OST first vacillated already at their second show, which was flooded with a stream of expressionist pictures, gloomy morbid grimaces and convulsions.”⁹⁶ Roginskaia argued that “mysticism, eroticism, subjectivity as a separation from reality” demonstrate a dysfunctional situation within OST and said that “some of its members are moving toward bourgeois art.”⁹⁷

The more militant group of artists—Vialov, Yurii Pimenov, Petr Williams and Sergei Luchishkin—left what remained of OST early in 1931 to form



FIG. 26. Konstantin Vialov. *Kronshtadskii reid* (Kronstadt Raid), 1928. Oil on canvas. The State Tretyakov Gallery, Moscow

Izobrigada (the Art Brigade), who then turned against what they called “the petty-bourgeois and bourgeois tendencies within OST” still being expressed in “aestheticizing formalism in detachment from the tasks of socialist construction,” promising publicly to “live down the failings of OST’s petty-bourgeois past.” Members of Izobrigada declared: “We are for a single creative-productive plan, compulsory for every member in the agit-prop brigades in industrial schemes . . . We consider that the basis of any artistic society must be its class-purposefulness, expressed in its work.”⁹⁸

By the mid-1930s, any artist experimenting with modernist styles was accused of being a “formalist,” which by then became a serious accusation, since “formalism” was now clearly identified with bourgeois ideology and “decadence.” As P. Riabinkin wrote in his 1932 article in *Za proletarskoe iskusstvo*: “Formalism . . . eliminates the class content of our Socialist reconstruction and is characterized by anti-proletarian influences. The fight against Formalism should be conducted within the framework of serious theoretical thought and a complete ideological transformation of the world outlook.”⁹⁹ In 1933, *Iskusstvo* journal published an article “The



FIG. 27. *Let's Consolidate the Victory of Socialism in the USSR! Let's Technically Reconstruct the Country's Economy!*, 1932. Lithographic poster. (Publisher: Moscow/Leningrad: Ojiz-Izogiz). Private collection, Russia.

Path of Soviet Painting, 1917-1932" by M. Bush and A. Zamoshkina, which established a canon of "acceptable" Soviet art for Soviet art criticism. First of all, this article discussed experiments of left-wing artists of the 1910s and '20s in very negative form, stating, for example, that "these formal experiments, completely isolated from the struggle for the power of the Soviets and the establishment of the dictatorship of the proletariat . . . were incomprehensible and alien to the masses of workers."¹⁰⁰ Secondly, this article stressed that the general line of Soviet art was toward Realism, the revolutionary narrative, and the thematic picture which was rejected by the left-wing artists.¹⁰¹ AKhR was declared the most important association, playing a major role "in the reeducation of Soviet artists" while members of the OST were labeled as "propagating bourgeois formalism."¹⁰²

In spite of Vialov's interest in socially significant themes, he was often criticized in the press for his formalist approach. Some of Vialov's maximally individual, subjective, emotional, and introspective paintings made an uneasy alliance with the search for art easily understood by the general masses. In his attempts to integrate modernist innovation and social accessibility in his work, he did not create figures of Soviet workers that were readily legible.

In 1932, all the artistic groups discussed in this essay were liquidated by a Decree of the Central Committee of the All-Union Communist Party titled *On the Reconstruction of Literary and Artistic Organizations*. As the scholars Bown and Taylor have pointed out, after the exhibition *Khudozhniki RSFSR za 15 let* (Artists of the Russian Federation over 15 Years), which was shown in Leningrad and Moscow in 1932-33, avant-garde work was not put on display at all, even in historical surveys.¹⁰³ By this time, all experimental art began to be perceived as too individualistic and too separated from the masses, and therefore fundamentally bourgeois rather than proletarian. In 1932, Vialov joined the Moscow branch of the Soviet Artists' Union.

Vialov's poster designs of this period give shape to the social and political ideas of the Soviet regime (Plate LVI). The 1930s in the Soviet Union brought a period of rapid industrialization that was highly disruptive and destructive but ultimately transformed the USSR into a major industrial power. It was accompanied by loud slogans designed to occupy the mind of the new, collective Soviet citizen. In this economically and culturally backward nation, socialist construction would take an enormous effort, drawing on all the energies and talents of millions of Soviet citizens. For the Soviets, whose claim to power was based on an ideology that accorded world-historical importance to the proletariat, it was critically important to establish the heroic position and collective identity of the working class in public discourse. Labor was seen as an ethical and moral category, capable of forming the society of the future and forging the "New Soviet Person." At this time, the working man (usually a coalminer, steelworker, or construction worker) became the new positive hero of Soviet society and its poster artists. As many other artists of the period, Vialov in his political posters focused on the imagery of workers, plants, blast furnaces, power stations,



FIG. 28. Konstantin Vialov. *Joseph Stalin and Kliment Voroshilov on the cruiser Chervona Ukraina* (Red Ukraine) on July 29, 1929, 1933. Oil on canvas. The State Museum and Exhibition Center "ROSIZO," Moscow



FIG. 29. Konstantin Vialov. *Joseph Stalin*, 1933. Lithographic poster



FIG. 30. Konstantin Vialov. *Naval Guardsman* (TASS Windows 47), Stencil. The Art Institute of Chicago

and construction sites.

In his 1932 poster, *Zakrepim pobedu sotsializma v SSSR! Zavershim tekhnicheskuiu rekonstruktsiiu narodnogo khoziaistva strany* (Let's consolidate the victory of socialism in the USSR! Let's use technology to reconstruct the country's economy!), Vialov produced an expressive composition based on the tension of diagonals, contrasting colors, and realistically rendered images of workers (Fig. 27). Stripped of subjectivity, the laboring figures are depicted as mechanical beings. In the idyllic scenes from agriculture and industry in the background, the influence of the emerging Socialist Realist aesthetics is evident but the overall composition still owes much to Constructivism.

Vialov's trip to Arkhangelsk as a student in 1920 to paint studies on the theme of the Soviet Navy had a lasting impact on the artist. The Soviet Navy became a lifelong preoccupation for him (Plates XXIX- XXXIV; XLII; XLIII). His oeuvre includes an assortment of drawings—from quick

sketches of seamen, sailors, and ships to studio compositions—that became documents of specific events in naval history. In 1927, Vialov was sent to Kronstadt where he created a series of drawings and studies on the themes of the Soviet Navy, and also produced such paintings



FIG. 31. Konstantin Vialov. *Za podgotovku kadrov morskogo voennogo flota i vodnogo transporta* (For the Training of Naval and Military Transport Regulars), 1932. Lithographic poster, Merrill C. Berman Collection

as *Na vakhte* (On watch duty) and *Kronshtadskii reid* (Kronstadt Raid, 1928) (Fig. 26). Writing about the work of OST, the critic Roginskaia singled out Vialov's series dedicated to the Soviet Navy, calling it "a big step forward in terms of emancipation from the covers of mysticism towards a sober, materialistic rendering of reality."¹⁰⁴

Vialov's 1932 poster in the Merrill C. Berman Collection, *Za podgotovku kadrov morskogo voennogo flota i vodnogo transporta* (For the training of naval and military transport personnel), demonstrates the artist's fascination with the cult of the sailor's strong and healthy body. The figure in Vialov's poster makes a visual declaration of military might. However, the poster is unusual for this period. It has some references to non-objective art—the sailor's body and his hands are almost abstract, rendered as flat surfaces with no details. Contrary to the works on the topic of the Soviet Navy by other realistically minded artists of the 1930s, the facial expression of the sailor in Vialov's poster is not joyful and happy, but instead seems fraught with anxiety. Universal happiness in the Soviet Union was a duty, a demonstration of loyalty to the state and to the Leader.

In the 1930s, as Stalin's cult of personality developed into its full-fledged form, Vialov created several works dedicated to the leader. In Soviet art, Stalin was always promoted as a personification of the Communist Party and its cause, and his individual, human traits were reduced to a minimum. As Igor Golomshtok has observed, Stalin was more a symbol than a man, and the role of Soviet art was to reveal different aspects of the existence of this superman in thousands upon thousands of genre paintings.¹⁰⁵

In 1933, Vialov went to Sebastopol, his favorite city on the Black Sea. While there, he worked on a painting that immortalizes Stalin and Kliment

Voroshilov's¹⁰⁶ visit to the cruiser *Chervona Ukraina* (Red Ukraine) on July 25, 1929. On that day, Stalin signed the official logbook of the vessel. In Vialov's painting, Stalin is visually distinguished from other figures in the picture only by his position in the center of the composition. Stalin is standing behind the table and pronouncing his speech, with Voroshilov and Sergo Ordzhonikidze¹⁰⁷ beside him, sitting at the table to his right. The sailors of the cruiser, all dressed in white uniforms, are assembled around the Party leadership and presented by the artist as a somewhat anonymous collective. The color palette is muted, with many pastels, emphasizing the relaxed and idyllic nature of the scene. Though happy and relaxed, the sailors are also disciplined.

In comparison with a broad mainstream of representation of Stalin in Soviet propaganda posters, Vialov's 1933 poster of the Leader depicts him not as a charismatic persona, smiling or waving at crowds, but as iron-willed, cold, and distant, an almost frighteningly ruthless person. Stalin, looking straight at the viewer, is superimposed on a view of the modernized factory, as if to ascribe him responsibility for building the new communist society. The image of the Russian Orthodox church to the right of Stalin's portrait was crossed out by the artist, signifying the atheism of the new Soviet regime. In the other work, a small watercolor featured in the Berman collection, Vialov emphasizes the military might of the USSR by showing a sky dense with aircraft performing in an airshow.¹⁰⁸ In Vialov's watercolor, the inscription "Stalin" is written in the sky by the airplanes' cloudy trails, as if to say that Stalin shares the credit for Soviet accomplishments in aviation (Plates XLIX).

In 1934, the First Congress of the Union of Soviet Writers took place in Moscow. It mandated Socialist Realism as the only acceptable artistic method for Soviet literature and art, which



FIG. 32. Konstantin Vialov. Untitled, May 29, 1944. (TASS Windows 992). Stencil. The Art Institute of Chicago

for artists signified a return to traditional, non-experimental painting and design. After the implementation of Socialist Realism as the official aesthetic doctrine of the USSR, the Soviet authorities insisted on going back to traditional art and deliberately ignored modernist contributions from abroad. All artists, including Vialov, had to follow specific norms prescribed by official state organizations and the freedom of artistic expression ceased to exist.

Socialist Realism continued as the official artistic style of Stalin's Soviet Union after the 1930s with two basic phases: first, during the war years (1941-45) and the second, in post-war period, known as the Zhdanov era, that continued until Stalin's death (1946-53).

During the late 1930s and throughout World War II, Vialov's style became increasingly orthodox, representing a transition to the fully developed Socialist Realism. His works continued to be realistic in style and depicted new subjects, those that would help rally the public behind the war. During the war, Vialov was sent by the Union of Artists' on "creative assignments" to the front,

where he painted portraits of Soviet soldiers and created a series of sketches and studies which he would later use for his paintings and posters. The navy continued to be a pervasive theme in Vialov's paintings. It also remained the artist's favorite theme in his designs for the TASS Window posters (1941-45), operated under the auspices of the news agency.

The war period TASS Window posters in their original, large-scale form, served as "frescoes for the masses."¹⁰⁹ They functioned much like a newspaper office, and would appear on the streets of Moscow in just ten to twelve hours after the events depicted in the posters took place!¹¹⁰ Shipments of TASS Window posters were sent throughout the Soviet Union through a subscription method. They were displayed in factories, schools, theaters, offices of the Soviet Army, and on Soviet military ships. Two hundred posters were shipped every day to international cultural institutions in various countries. VOKS (the Society of Cultural Relations with Foreign Countries) managed foreign shipment of TASS posters. In its simplified design, narrative sequence, and lexicon of stock figures, the TASS windows recall stenciled ROSTA (Russian Telegraph Agency) Windows posters, produced during the Russian Civil War. Realism and graphic satire informed the production of the TASS Windows. Writers at TASS often worked collectively, while artists, with few exceptions, did not, and their designs exemplify individual artistic styles.

Creating his poster designs for the TASS Windows, Vialov specialized in naval scenes, which he rendered in realistic style. His poster *Moriak i gvardeitsy* (Naval Guardsman, June 26, 1942) (Fig. 30) celebrated the establishment of Soviet naval guard units on June 19, 1942. Guardsman status was awarded to military units that demonstrated heroism in combat. In the

background Vialov depicts a sequence of combat encounters between Soviet and German ships and aviation bombers. His use of many overlaid transparent tones in the poster was inspired by the shading technique in Japanese printmaking known as *bokashi*.¹¹¹

Vialov's other poster for the TASS Windows, *Privet khrabrym moriakam Velikobritanii i Soedinennykh Shtatov Ameriki, boruishchimsia protiv fashistskikh piratov!* (Greetings to the brave sailors of Great Britain and the United States of America, fighting the fascist pirates, May 29, 1944) is dedicated to the Lend-Lease program in which the United States provided Great Britain and the Soviet Union with millions of dollars in war equipment and supplies (Fig. 32). The artist depicts a convoy of American and British ships attacked by German planes. The latter are brought down by Allied anti-aircraft guns mounted on vessels. While maintaining the figurative tradition in his design, Vialov applies a visual device from cinema, showing this scene as if observed through binoculars. The scene below depicts the unloading of the cargo from an American vessel at a Russian port.¹¹²

After the war Vialov focused primarily on landscape painting, working directly from nature and depicting numerous views of Crimea, Moscow environs, and Lake Senezh during various seasons.

Vialov's example encapsulates the general story of Russian modernists' engagement with the Soviet state. As a decade that inherited the experiment of the 1910s and 1920s, along with the "middle of the road" return to order of the immediate postwar years, the 1930s have often been seen as the retreat of the avant-garde. As the art critic Ekaterina Degot pointed out, the general scholarly

narrative of Socialist Realism mainly examines art produced after 1932, sharply contrasting it with the avant-garde.¹¹³ A more nuanced viewpoint, according to Degot, was advanced by the leftist American art historians grouped around the *October* journal!¹¹⁴ Degot argues that "the art historians in this circle note the gap between the avant-garde and Stalinism—the gradual transition from emphatic montage to hidden montage, homogeneity and a synthetic idiom."¹¹⁵ On the one hand, Socialist Realism became a rigid dogma, but on the other hand, it has accommodated multiple variations within its limits.

Vialov received his formal training at the institutions influenced by the avant-garde and many of his works offer more than just sunny canvases with a stereotypical idealization of Soviet workers and Communist Party Leaders and a glorification of Soviet achievements. Vialov developed much softer, lyrical aesthetics than the dogmatic method of Socialist Realism required. In spite of his commitment to the formation of the socialist state, he was accused of adhering to formalism.

Vialov developed a modernist concept of realism and his figurative works arguably represent not so much a retreat from avant-garde tendencies as an attempt to synthesize different artistic trends. As many of Vialov's works demonstrate, he shifted from one stylistic mode to another at several points of his artistic career. There is less of discrepancy between his avant-garde experiments and realist aesthetics than is often suggested by the Cold War narrative of Socialist Realism that still dominated until quite recently.

Endnotes

- 1** The title of this essay alludes to a famous quote by Andrei Zhdanov (1896-1948), a Soviet Communist Party leader and cultural ideologue. At the First Congress of the Union of Soviet Writers in Moscow in 1934, Zhdanov defined Socialist Realism as the depiction of “reality in its revolutionary development.” He said: “Soviet literature must be able to show our heroes, must be able to catch a glimpse of tomorrow. This will not be a utopia, because our tomorrow is being prepared today by our systematic and conscious work.” “Contributions to the First All-Union Congress of Soviet Writers [Extracts], 1934. From Andrei Zhdanov’s Speech,” in John E. Bowlt, ed., *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934*. New York: Thames and Hudson, 1988, 294.
- 2** “The Russian avant-garde” is an umbrella term used to denote the large, influential wave of experimental art that flourished in Russia from approximately the early 1900s to the late 1920s and early 1930s. The artists of the Russian avant-garde represented various tendencies and creative aspirations. The term encompasses many separate but inextricably linked art movements, including Neo-Primitivism, Rayism, Cubo-Futurism, Suprematism, and Constructivism.
- 3** As the scholar Brandon Taylor noted, for many years after the publication of Camilla Gray’s *The Great Experiment: Russian Art, 1863-1922* in 1962, the Western understanding of Russian art of the first third of the twentieth century was dominated by a relatively limited cast of characters, such as Kazimir Malevich, El Lissitzky, Vladimir Tatlin, and Aleksandr Rodchenko. Taylor argues that the Western preoccupation with abstract art as the exemplary modernist mode has done much to reinforce this oversimplified and stereotyped history of the Russian avant-garde. Although the history of Russian and Soviet art includes many other significant artists, those artists always took second place to the avant-garde modernists such as Malevich and Tatlin in the Western mind. (See Brandon Taylor, “Russians on the Road,” *Art in America* [October 1988]: 33).
- 4** Until quite recently, there were two major concepts of the development of Soviet art in the 1930s. According to one viewpoint, the avant-garde was banned in the Soviet Union in 1932 and all artists were forced to become members of the Union of Artists, which adhered to dogmatic style with no place for individuality. The other concept, advanced by Boris Groys in his book *Gesamtkunstwerk Stalin* (1988), rejects the notion that Socialist Realism was opposed to the avant-garde. Groys insists that Socialist Realism was a creative development of all the artistic tendencies that preceded it, including the avant-garde. Groys’s critics usually argue that his concept is a post-modernist reading of Stalinist art. A number of Russian art critics today, including Ekaterina Degot, Kirill Svetliakov, Irina Karasik, and Nadezhda Plungian offer a multilayered discussion of Soviet realisms of the late 1920s and early 1930s in their essays and books. Russian art historian Olga Roitenberg brought an entire generation of unjustly neglected and forgotten Soviet artists of the 1920s-30s, including Vialov, out of obscurity. Her research resulted in the book *Neuzhe li kto-to vspomnil, chto my byli... Iz istorii khudozhestvennoi zhizni. 1925-35* (Have they actually remembered our existence. . . From the history of artistic life, 1925-35. Moscow: Galart, 2004). Roitenberg calls the generation that came of age in the mid-1920s and propagated a lyrical and romantic approach to Realism “the Pleiades.” She notes that “the Pleiades” should mean something wider than a mere creative group or an artistic trend. Many of these artists often did not even suspect that they were working along the same lines.
- 5** In this essay, all biographical information on Vialov is based on his autobiography: K.A. Vialov, *Avtobiografiia*, RGALI (Russian State Archive of Literature and Art), Moscow. Fond 3060, Opis’1, ed.khr. 6.
- 6** M. G. Rozanov, aka Nikolai Ognev, was a Russian writer and pedagogue. Ognev was an active participant in the Russian Revolutionary movement and was frequently arrested for his illegal publications. Among his best known literary works is the novel *Dnevnik Kostii Riabtseva* (Kostya Ryabtsev’s Diary, 1927).
- 7** Left art was the common term for avant-garde art and literature of the 1920s that was created as a manifestation of an “artistic revolution,” and aimed at the development of a total aesthetic system that could lay the foundations for Soviet culture. The term “left art” was initially applied to all non-Realist art practiced in post-revolutionary Russia. The major theoreticians of left art were: Osip Brik, who saw art as a creation of utilitarian objects; Nikolai Chuzhak, who developed the theory of sociological poetics; Sergei Tretyakov, who created the concept of literature of fact; and literary critics Viktor Shklovsky and Yurii Tynyanov. The first organ devoted to the development of the theory of left art was the newspaper

Iskusstvo kommuny (Art of the Commune), 1918-19, published by IZO Narkompros. In 1923, a new organization called LEF (Levyi Front iskusstv, or Left Front of the Arts) was formed. LEF attempted to refine the principles of left aesthetics and to unite left artists. LEF existed as a loose association of futurist poets, constructivist artists, and formalist critics. Their journal LEF was published from 1923 to 1925.

8 Osip Beskin, *Formalizm v zhivopisi* (Moscow: Vsekhokhudozhnik, 1933), 59.

9 Matthew Cullerne Bown, *Socialist Realist Painting* (New Haven, CT: Yale University Press, 1998), 48.

10 As a consequence of the reform of art education introduced in Russia immediately after the Bolshevik Revolution of 1917, the First State Free Art Workshops (formerly the Stroganov School of Decorative and Applied Arts) and the Second Free Art Workshops (formerly Moscow School of Painting, Sculpture, and Architecture) were formed in Moscow in 1918.

11 Natalia Adaskina, "The Place of Vkhutemas in the Russian Avant-Garde," in *The Great Utopia: The Russian and Soviet Avant-Garde, 1915-1932* (New York: The Solomon Guggenheim Museum, 1992), 284.

12 A. A. Morgunov was a friend of Kazimir Malevich, a founder of the non-objective movement of Suprematism. Together with Malevich, Morgunov took part in the Futurist actions on the Kuznetsky Most in Moscow. In 1913, Morgunov painted a famous double portrait of avant-garde artists Natalia Goncharova and Mikhail Larionov (oil on canvas, 41 x 53 ¾"), presently in the collection of the Art Institute of Chicago. This painting references Édouard Manet's 1882 *A Bar at the Folies-Bergère*, but Morgunov substituted portraits of Goncharova and Larionov for Manet's barmaid and patron.

13 The artistic group Makovets (1921-26) was founded in Moscow as a reaction against Constructivist strands in Russian art. Artists of the group sought to reflect some moral and ethical themes in their art, often turning to philosophical and religious ideas. The name "Makovets" alludes to the hill upon which the Trinity-Sergiev Monastery (an important center of Russian spiritual life) is situated. Its members included S.V. Gerasimov, L.F. Zhegin, A.V. Fonvizin, V.N. Chekrygin, N.M. Chernyshev, and A.V. Shevchenko. The group's manifesto, compiled in 1921 by Chekrygin, stated that art can only develop under the influence of artistic traditions, as a continuation of the ideas of "the great masters of the past." In 1922 Makovets launched an eponymous literary-artistic journal.

14 The multi-disciplinary school VKhUTEMAS (Higher State Artistic Technical Studios) was formed in 1920. VKhUTEMAS was renamed VKhUTEIN (Higher Artistic-Technical Institute) in 1927. For more on VKhUTEMAS see: S.O. Khan-Magomedov, Arlette Barré-Despond, Joëlle Aubert-Young, *VKHUTEMAS: Moscou, 1920-1930* (Paris: Editions du Regard, 1990); Christina Lodder, "The Experiments at the VKhUTEMAS School," in Rose Ferré, ed., *Red Cavalry: Creation and Power in Soviet Russia* (Madrid: La Casa Encendida, 2011) 104-123.

15 "Dekret soveta narodnykh komissarov o Vysshikh gosudarstvennykh khudozhestvenno-tekhnicheskikh masterskikh," *Izvestiia VTsIK*, December 25, 1920.

16 Aristarkh Lentulov's Cezannesque style was formed during his 1911-12 stay in Paris, when he studied with Jean Metzinger (1883-1956) and Henri Le Fauconnier (1881-1946) at La Palette Academy.

17 Vialov, *Avtobiografiia*, RGALI. Vialov probably means a series of color music concerts at the Vsevolod Meyerhold Theater in Moscow, organized there in 1923 by Vladimir Baranov-Rossine (1888-1944), who invented a chromotrone (special screen). Baranov-Rossine led a studio in the painting department of VKhUTEMAS focused on the "discipline of simultaneous forms and color."

18 INKhUK was established in Moscow in 1920 under the authority of Narkompros. The aim of the Institute was to formulate an ideological and theoretical approach to the arts based on scientific research and analysis. Moscow INKhUK was closed down in 1924. There were affiliates in Petrograd and Vitebsk.

19 For Kandinsky, music and color were inextricably tied to one another and he even associated each note with an exact

hue. Kandinsky was among the first artists to arrive at abstract art, and music played an important role in the development of his abstract paintings. He deployed color, line, shape and texture to create a rhythmic visual experience that evoked an emotional response, and he gave many of his paintings musical titles, such as *Composition or Improvisation*. While still living in Munich, Kandinsky created experimental performance-based expressions of *synesthesia*. The most famous of these was *The Yellow Sound* (1912, unrealized), which utilized original music scores, lighting, and various media. *Synesthesia* (from the Greek roots *syn* meaning "join" and *aesthesia* meaning "perception") is a neurological phenomenon experienced by Kandinsky in which one sense, like hearing, concurrently triggers another sense, such as sight. The First World War drove Kandinsky from Munich back to Russia where he lived for the next seven years, principally in Moscow, playing an important role in some of the new Soviet cultural institutions founded after the 1917 Bolshevik Revolution. These included Narkompros, where Kandinsky was involved in efforts related to art education and museum reform (1918-20).

20 In 1920, Lunacharsky put Shterenberg in charge of Russian exhibitions traveling internationally and he soon became one of the organizers of the important *Erste Russische Kunstausstellung* at the Galerie van Diemen in Berlin (1922). From 1920 to 1930 Shterenberg was a professor at VKhUTEMAS/VKhUTEIN, and from 1925 to 1932, he was chairman of OST. In 1925, Shterenberg was appointed director of the Russian section of *L'art decoratif* in Paris, collaborating with Rodchenko on the exhibition design for the Grand Palais.

21 A.V. Lunacharsky, "Ob otdele izobrazitel'nykh iskusstv" (1918), as quoted in A. Ermakov, "Iz literaturnogo naslediiia Lunacharskogo," *Novyi mir*, no. 9 (1966): 237-238.

22 Ibid.

23 Vialov, *Avtobiografiia*. RGALI

24 "Program of the Constructivist Working Group of INKhUK," in *Art into Life: Russian Constructivism 1914-1932* (Seattle: The Henry Art Gallery, University of Washington, 1990), 67.

25 Christina Lodder, "Constructivism and Productivism in the 1920s," in *Art into Life*, 21.

26 David Shterenberg, "Pora poniat'," in *Iskusstvo v proizvodstve: Sborniki Khudozhestvenno-Proizvodstvennogo Soveta Otdela Izobrazitel'nykh Iskusstv Narkomprosa*, ed. David Shterenberg and Osip Brik (Moscow: Tipografiia Moskovskoi Taganskoi tiur'my, 1921), 5. See also M. Levin, "Miting ob iskusstve," *Iskusstvo kommuny*, no. 4 (1918); O.M. Brik, "Khudozhnik i kommuna: Trud khudozhnika," *Izobrazitel'noe iskusstvo* (Petersburg), no. 1 (1919), 4; For more on production art see V. Pertsov, *Za novoe iskusstvo* (Moscow: Vserossiiskii proletkul't, 1925), 56.

27 Recent scholarship on production art includes: Maria Gough, "Tarabukin, Spengler, and the Art of Production," *October*, no. 93 (Summer 2000): 57-109; E.V. Sidorina, "Kontseptsiiia "proizvodstvennogo iskusstva" i VKhUTEMAS: k istorii sviazei," *Trudy VNIITE*, no. 34 (Moscow: Technicheskaiia estetika, 1982), 55-69; idem, *Skvoz' ves' dvatsatyi vek: khudozhestvenno-proektnye kontseptsii russkogo avangarda* (Moscow: Russkii mir, 1994), 117-246.

28 N.F. Chuzhak, "Pod znakom zhiznestroeniia (opyt osoznaniia iskusstva dnia)," *Lef* (Moscow-Petrograd), no. 1 (March 1923), 22.

29 Aleksei Gan, *Konstruktivizm* (Tver', 1922), 18. Extracts from Gan's *Konstruktivizm* were published in English translation in John E. Bowlt, ed., *Russian Art of the Avant-Garde: Theory and Criticism* (New York: Thames and Hudson, 1988), 214-225. For more on Gan see *Aleksei Gan: Constructivism*, translated and with an introduction by Christina Lodder (Barcelona: Tenov, 2013).

30 Osip Brik, "Ot kartiny k sitsu" (From Pictures to Textile Prints), *Lef*, (Moscow), no. 2 (February 1924), 27-34. Reprinted in English translation in Bowlt, *Russian Art of the Avant-Garde: Theory and Criticism*, 248.

31 Gan, *Konstruktivizm*, 18-19; 48.

- 32** Osip Brik, "V poriadke dnia," in *Iskusstvo v proizvodstve*, 7.
- 33** D. Arkin, "Izobrazitel'noe iskusstvo i material'naia kul'tura," in *Iskusstvo v proizvodstve*, 16-17.
- 34** A. Mikhailov, *Izoiskusstvo rekonstruktivnogo perioda* (Moscow/Leningrad: OGIz-Izogiz, 1932), 200-201.
- 35** See John E. Bowlt, "Constructivism and Russian Stage Design," in *Performing Arts Journal*, Vol. 1 No. 3 (Winter, 1977): 62-84.
- 36** See John E. Bowlt, Nina and Nikita D. Lobanov-Rostovsky, *Encyclopedia of Russian Stage Design, 1880-1930*, (England: Antique Collectors Club, 2013), 439.
- 37** In 1922 a group of young artists formed the association Method (Projectionists). Among its members were S.B. Nikritin, S. A. Luchishkin, M.M. Plaksin, K.N. Redko, A.A. Labas, N.A. Triaskin, and A.G. Tyshler. In the same year, the Projectionist Theater was founded at VKhUTEMAS, headed by Nikritin. Luchishkin, P.V. Williams, and Triaskin were active members of this theater. In October 1923 the Projectionist Theater initiated a close collaboration with Aleksei Gastev's Central Institute of Labor (TsIT). Gastev had devised the concept of biomechanics to be used in the fields of both theater and labor psychology. The purpose of this theater was to teach the society to master the human mind and body.
- 38** Sergei Kostin, *OST. Obshchestvo stankovistov* (Leningrad: Khudozhnik RSFSR, 1976), 72
- 39** John E. Bowlt, "The Construction of Caprice: The Russian Avant-Garde Onstage," in Nancy Van Norman Baer, *Theatre in Revolution: Russian Avant-Garde Stage Design, 1913-1935* (Thames and Hudson and the Fine Arts Museums of San Francisco, 1991), 80.
- 40** In 1927, critic Robert Pel'she (1880-1955) in his book *Problemy sovremennogo iskusstva* (Problems of Modern Art) pointed out that the Soviet government had specific policies on all areas of socialist construction except art. Clarifying what he means by the term "artistic policy," Pel'she mentioned the following: the evaluation of art as social and ideological phenomena; the determination of the place and meaning of art in society; the state's attitude toward the artistic associations and artists from various social classes. Robert Pel'she, *Problemy sovremennogo iskusstva* (Moscow: Moskovskoe teatral'noe izdatel'stvo, 1927).
- 41** Matthew Cullerne Bown and Brandon Taylor, eds., introduction to *Art of the Soviets: Painting, Sculpture and Architecture in a One-party State, 1917-1992* (Manchester: Manchester University Press, 1993), 7.
- 42** AKhRR was founded by Pavel Radimov and Evgenii Katsman with the active support of Civil War generals Kliment Voroshilov and Semyon Budyonnyi. As Bown has noted, some AKhRR members had very close associations with the Communist Party, to the extent of enjoying permanent passes to the Kremlin. (Bown, *Socialist Realist Painting*, 76).
- 43** *Zhizn' iskusstva* (Petrograd), no. 6 (5 February 1924): 24.
- 44** The members of the Concretists group were Petr Williams, Boris Volkov, Konstantin Vialov, Vladimir Liushin, Yurii Merkulov. In addition to the various groups that took part in the *First Discussional Exhibition*, the artist Iosif Chaikov (1888-1979) had a solo exhibition within it.
- 45** Yakov Tugendkhold, "Diskussionnaia vystavka," *Izvestiia*, May 31, 1924.
- 46** Tugendkhold, "Vystavka v Muzee zhivopisnoi kultury," *Izvestiia*, January 10, 1923.
- 47** For more on the Projectionists, see Irina Lebedeva, "The Poetry of Science: Projectionism and Electroorganism," *The Great Utopia*, 441-449.

- 48** Bowlt, *Russian Art of the Avant-Garde*, 238.
- 49** Ibid, 240.
- 50** Ibid.
- 51** Tugendhold, "Diskussionnaia vystavka."
- 52** The group known as the Projectionists comprised Alexander Tyshler, Yurii Annenkov, Lazar Vainer, Vladimir Vasiliev, Nikolai Denisovsky, Aleksandr Labas and Sergei Kostin. Some Projectionists did not join OST. Solomon Nikritin stuck to Projectionism, while Kliment Redko would shortly emigrate to France.
- 53** "OST (Society of Easel Artists) Platform, 1929," in Bowlt, *Russian Art of the Avant-Garde*, 281.
- 54** A detailed discussion on OST can be found in Kostin, *OST*, 1976. See also Charlotte Douglas, "Terms of Transition: The First Discussional Exhibition and the Society of Easel Painters," in *The Great Utopia*, 450-466.
- 55** *Vecherniaia Moskva*, April 23 and May 2, 1925; cited in Kostin, 34.
- 56** A derogatory reference to the art of the Itinerants (*Peredvizhniki*). The word might be translated as "hack realism."
- 57** "OST (Society of Easel Artists) Platform, 1929," in Bowlt, *Russian Art of the Avant-Garde*, 281.
- 58** I. Khvoynik, "Vtoraiavystavka OST" (Second OST exhibition) in *Sovetskoe iskusstvo*, No. 6 (1926).
- 59** See Christina Lodder, "Aleksandr Rodchenko, Aleksei Gan and the Emergence of Constructivist Typography," in Lodder, ed., *Constructivist Strands in Russian Art, 1914-1937* (London: Pindar Press, 2005), 396. See also Aleksei Gan, "Konstruktivizm v tipografskom proizvodstve" (Constructivism in the printing industry)," in *Al'manakh proletkul'ta* (Proletkult Almanac), Moscow, 1925.
- 60** I. Trainin, "Kolichestvo i kachestvo kino" in *Zhizn' iskusstva*, No. 44 (1925), 14.
- 61** K. Mal'tsev, "Sovetskoe kino na novykh putiakh, *Novyi mir* (May 1929), 243-48.
- 62** See Denise J. Youngblood, *Movies for the Masses: Popular Cinema and Soviet Society in the 1920s* (New York: Cambridge University Press, 1992), 31.
- 63** V.I. Blium, *Teatr im. MGSPS* (The Theater named after Moscow Provincial Council of Trade Union [MGSPS]) (Moscow: Tea-kino-pechat', 1928). One of the oldest theaters of Moscow, initially known as the Theater of MGSPS, was created in 1923 by the theater entrepreneur S.I. Prokofiev. In 1938 the theater changed its name to the Theater of Moscow City Council (Teatr Moskovskogo soveta), later to be known as Mossovet State Academic Theater.
- 64** I.E. Khvoynik, *Vneshnee oformlenie obshchestvennogo byta* (Moscow: Krasnaia Presnia, 1927).
- 65** See K.D. Muratova and S.D. Balukhatyi, *Periodika po literature i iskusstvu za gody revoliutsii, 1917-1932*. Leningrad: Izdatel'stvo Akademii nauk SSSR, 1933, 15
- 66** "Konstruktivisty," *LEF*, No. 1 (1923), 252.
- 67** Tugendhold, "Iskusstvo i sovremennost' (O khudozhnikakh OST)," 1928, in Tugendhold, *Iskusstvo Oktiabr'skoi epokhi* (Leningrad, 1930).

- 68** Alisa Rozenbaum, *Gollivud. Amerikanskii kino-gorod* (Hollywood. American Cinema City) (Moscow/Leningrad: Kinopechat', 1926).
- 69** See Julia L. Mickenberg, *American Girls in Red Square: Chasing the Soviet Dream* (Chicago: University of Chicago Press, 1917), 253. See also S. Frederick Starr, *Red and Hot: The Fate of Jazz in the Soviet Union, 1917-1980* (New York: Oxford University Press, 1983), 54-55, 62.
- 70** *Kino-glaz* is a montage method developed by Vertov and first described in his work *WE: Variant of a Manifesto* in 1919.
- 71** See Michael Kunichika, "The ecstasy of breadth': the odic and the Whitmanesque style in Dziga Vertov's *One Sixth of the World* (1926)," in *Studies in Russian and Soviet Cinema*, Volume 6, Number 1, 2012: 54.
- 72** Thorough discussions of the film can also be found in *Lines of Resistance: Dziga Vertov and the Twenties*, edited and with an introduction by Yuri Tsvian (Gemonia (UD) Italy: Le Giornate del Cinema Muto, 2004) and Oksana Sarkisova, "Across One Sixth of the World: Dziga Vertov, Travel Cinema, and Soviet Patriotism," in *October*, Vol. 121, New Vertov Studies (Summer, 2007), MIT Press, 19-40.
- 73** "Shestaia chast' mira (Beseda s Dzigoi Vertovym)," *Kino*, August 17, 1926, 3
- 74** Quoted in Jay Leyda, *KINO: A History of the Russian and Soviet Film*. (New York: Collier Books, 1973), 176.
- 75** "Shestaia chast' mira (Beseda s Dzigoi Vertovym)," 3.
- 76** In 1920, Ilyinsky joined the Vsevolod Meyerhold Theater in Moscow, and soon became its leading actor. Among the notable roles he created under Meyerhold's direction are Bruno in Fernand Crommelynck's *Magnificent Cuckold* (1922), and Prisytkin in Vladimir Mayakovsky's *Bedbug* (1928). In 1924 Ilyinsky made his film debut as Kravtsov, a comic character in the first Soviet science-fiction movie *Aelita: Queen of Mars* by director Yakov Protazanov.
- 77** "Novosti prokata," *Kino*, August 31, 1926, 2.
- 78** Lucy Sprague Mitchell, *Neboskreb* (Moscow/Leningrad: Gosudarstvennoe izdatel'stvo, 1930).
- 79** Sergei Grigoriev, "Ognerez" *Serenko* (Moscow: Gosudarstvennoe izdatel'stvo iunosheskoj i detskoj literatury Molodaia gvardiia, 1931).
- 80** For an illuminating discussion of interwar realism, see Paul Wood, "Realism in the 1930s" in Briony Fer, David Batchelor, and Paul Wood, eds., *Realism, Rationalism, Surrealism: Art between the Wars* (New Haven and London: Yale University Press in association with the Open University, 1993), 251-283. According to Wood, a "New Realism" has its origins in modern life itself, and modern art. It is a different kind of realism than one that illusionistically depicts the conditions of modern life.
- 81** "Khronika: Khudozhestvennaia zhizn' SSSR po khudozhestvennym gruppirovkam Moskv," *Iskusstvo v massy*, no. 7 (1929): 59. In the same journal, it is noted that in June of 1929 the government of the RSFSR (Russian Soviet Federated Socialist Republic) allocated 25,000 rubles for the organization of artists' trips throughout the Soviet Union in order to depict life of the peoples of the USSR and the development of Soviet industry (*Ibid.*, 61).
- 82** See Bown, *Socialist Realist Painting*, 110, 111. See also Bown and Taylor, introduction to *Art of the Soviets*, 10.
- 83** A. Kurella, "Khudozhestvennaia reaktsiia pod maskoi 'geroicheskogo realizma'," in P.I. Lebedev, *Bor'ba za realizm v izobrazitel'nom iskusstve 20kh godov: Materialy, dokumenty, vospominaniia* (Moscow: Sovetskii khudozhnik, 1962), 371-376. The article originally appeared in *Revoliutsiia i kul'tura*, no.2 (1928).

- 84** Kurella, "Khudozhestvennaia reaktsiia," 375.
- 85** R. Pel'she, "One Must Be Able to Cope," quoted in Taylor, "On AKhRR," in *Art of the Soviets*, 65.
- 86** Taylor, "On AKhRR," 51.
- 87** Evgenii Katsman, "K voprosu ob AkhRovskoi samokritike: straniitsy iz dnevnika," *Iskusstvo v massy*, (Moscow: Khudozhestvennoe izdatel'skoe aktsionernoe obshchestvo AkhR), nos. 3-4 (1929): 37-38.
- 88** *Za proletarskoe iskusstvo: Proekt platformy dlia konsolidatsii proletarskikh sil na izo-fronte*, Fraktsiia VKP (b), AkhR, OMAKhR, i OkhS (Moscow-Leningrad: IZOGIZ, 1930), 3-31.
- 89** Ibid., 7.
- 90** Ibid., 7-8.
- 91** A. Mikhailov, *Izoiskusstvo rekonstruktivnogo perioda* (Moscow/Leningrad: OGIZ-Izogiz, 1932), 47.
- 92** Ibid., 3.
- 93** Ibid., 4.
- 94** In addition to Vialov, this group included S.A. Luchishkin, P.V. Williams, Y.I. Pimenov, V.P. Tiagunov, V.I. Liushin, N.F. Denisovsky, K.A. Kozlova, M.L. Gurevich, A.A. Shakhov, S.D. Igumnov, F.V. Antonov, E.K. Mel'nikova, E.S. Zernova, I.A. Kudriashev.
- 95** See S. Luchishkin and I. Tiagunov, "Raskol v OST," in *Za proletarskoe iskusstvo*, No. 3-4, Moscow-Leningrad: Ogiz-Izogiz, 1931, 12-15.
- 96** F. Roginskaia, "Litso OST," in *Iskusstvo v massy*, No. 6 (14), 1930,9.
- 97** Ibid, 10.
- 98** "OST and IZOBRIKADA," I. Matsa (ed), *Sovetskoe iskusstvo za 15 let. Materialy i dokumentatsiia* (Moscow-Leningrad, 1933), 579.
- 99** P. Riabinkin, "Za sozdanie podlinno proletarskogo plakata," *Za proletarskoe iskusstvo*, no.6 (1932): 2-4.
- 100** M. Bush and A. Zamoshkina, "Put' sovetskoi zhivopisi 1917-1932," *Iskusstvo* (Moscow), nos. 1-2 (1933): 23.
- 101** Ibid., 50.
- 102** Ibid., 75.
- 103** Bown and Taylor, introduction to *Art of the Soviets*, 5.
- 104** F. Roginskaya, "Litso OST," *Iskusstvo v massy*, No. 6 (14), 1930, 12.
- 105** Igor Golomshtok, *Totalitarian Art in the Soviet Union, the Third Reich, fascist Italy and the People's Republic of China* (New York: Icon Editions, 1990), 300.

- 106** Kliment Voroshilov (1881-1969) played a leading role in the formation of the Red Army and in 1925 he succeeded Mikhail Frunze as the People's Commissar of War and Navy. As head of the Red Army, Voroshilov gave increased political and financial support to AKhRR.
- 107** Sergo Ordzhonikidze, aka G. K. Ordzhonikidze (1886-1937) was a Georgian Bolshevik, member of the Politburo of the Communist Party, and a close associate of Stalin.
- 108** Aviation was one area of particular success in Stalin's Russia and advances made in the field were a source of national pride for Soviet citizens. Beginning in 1933, Aviation Day was celebrated by the Soviets every year on August 18, in much the same spirit as May Day and Revolution Day.
- 109** See Peter Kort Zegers and Douglas Druick, Eds. *Windows of the War: Soviet TASS Posters at Home and Abroad, 1941-1945*. (Chicago: The Art Institute of Chacago, 2011); V.A. Maslennikov, *Okna TASS, 1941-1945* (Moscow: Kontakt-kul'tura, 2007).
- 110** Nikolai Denisovsky, "V nogu s narodom," *Moskovskii khudozhnik*, No. 4 (16), February23, 1958.
- 111** Peter Kort Zegers and Douglas Druick, eds. *Windows of the War: Soviet TASS Posters*, 212
- 112** Ibid, 290.
- 113** Ekaterina Degot, "Socialist Realism from the Viewpoint of Critical Art," in *Red Cavalry*, 477.
- 114** See, for example Benjamin Buchloh's influential essay "From Faktura to Factography," in *October* 30 (Autumn 1984): 82-119.
- 115** Degot, 478.

List of Illustrations

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FIG. 2. Photograph of Vasily Kandinsky with his students at VKhUTEMAS. Vialov is the second to the left in the upper row. Collection of RGALI (Russian State Archive of Literature and Art), Moscow. [K.A. Vialov, Fond 3060]

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*Fascist pirates, you have no hope
Of escaping alive from the guardsmen,
When the guardsmen meet their enemy
They leave only wreckage in their wake.*

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Archives

Manuscript Department, The State Tretyakov Gallery, Moscow. Fond 156: K. A. Vialov, E.K. Melnikova

RGALI (The State Russian Archive of Literature and Arts), Moscow. Fond 3060: K. A. Vialov; Fond 677, op. 1, ed.khr. 1848.

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Teatral'no-dekoratsionnoe iskusstvo Moskvy , 1918-1923 gg. (Theater Design in Moscow, 1918-1923), Moscow, 1923

1-ia diskussionnaia vystavka ob'edinenii aktivnogo revoliutsionnogo iskusstva (First Discussional Exhibition of Active Revolutionary Art), Moscow, 1924

OST:Obshchestvo stankovistov (Society of Easel Painting), Moscow, 1925; 1926; 1927; 1928

Pervaia gosudarstvennaia peredvizhnaia vystavka kartin (First State Traveling Exhibition of Pictures), 1925. Moscow, Saratov, Stalingrad, Kazan, Nizhny Novgorod)

Exposition Internationale des Arts Decoratifs, Paris, 1925

Exhibition of Contemporary Art in Soviet Russia: Painting, Graphics, Sculpture, Grand Central Palace, New York, 1929

Anti-imperialisticheskaia vystavka (Khudozhestvennaia vystavka perioda klassovoi bor'by, 1929-1932)(Anti-Imperialist Exhibition), Moscow, 1931.

XVIII Esposizione Biennale Internazionale d'Arte, Venice, Italy, 1932

Khudozhniki RSFSR za 15 let (Artists of the Russian Federation over 15 Years), Leningrad, 1932; Moscow, 1933

Khudozhestvennaia vystavka XV let RKKA (15 Years of the Red Army), 1933

Industriia sotsializma (Industry of Socialism), Moscow, 1939

Vsesoiuznaia khudozhestvennaia vystavka (All Union Art Exhibition), Moscow, 1950

Konstantin Vialov, Moscow, 1981

Selected Museum Collections

The A. A. Bakhrushin State Central Theater Museum, Moscow

The Art Institute of Chicago, Chicago, USA

The Central Armed Forces Museum, Moscow

The Central Naval Museum, St. Petersburg

Deineka Picture Gallery, Kursk

Sammlung Ludwig , Cologne, Germany

The State Central Museum of Contemporary History of Russia, Moscow

The State Museum and Exhibition Center "ROSIZO," Moscow

The State Russian Museum, St. Petersburg

The State Tretyakov Gallery, Moscow

Zimmerli Art Museum, Rutgers, The State University of New Jersey, USA

**WORKS BY KONSTANTIN VIALOV IN
THE MERRILL C. BERMAN COLLECTION**



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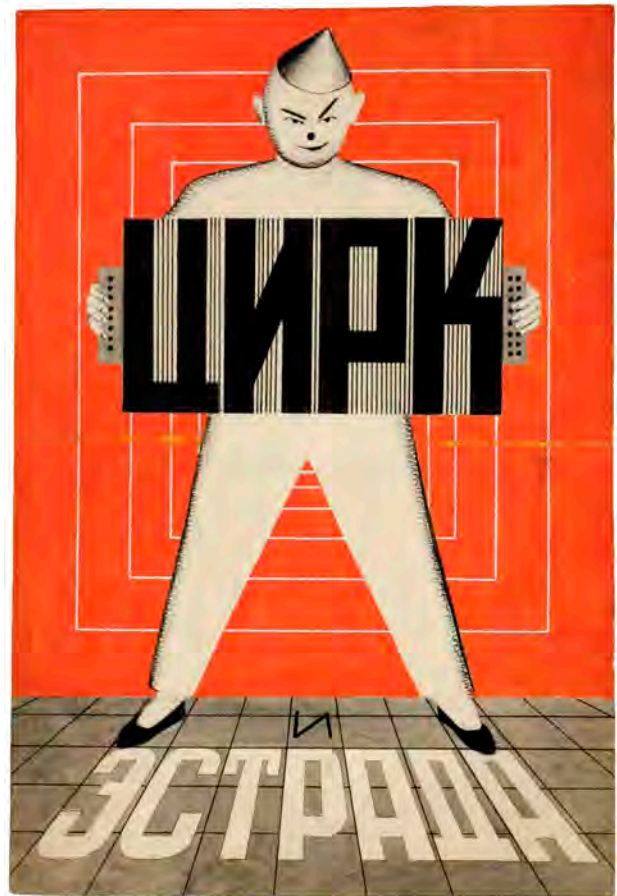
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СПЕЦИАЛЬНЫЙ ВЫПУСК ВМЕСТО ОЧЕРЕДНОГО НОМЕРА ЖУРНАЛА „ЦИРК“

НЕГРИТЯНСКАЯ



ГАСТРОЛИ



В СССР

ОПЕРЕТТА

К ВЯ/06.

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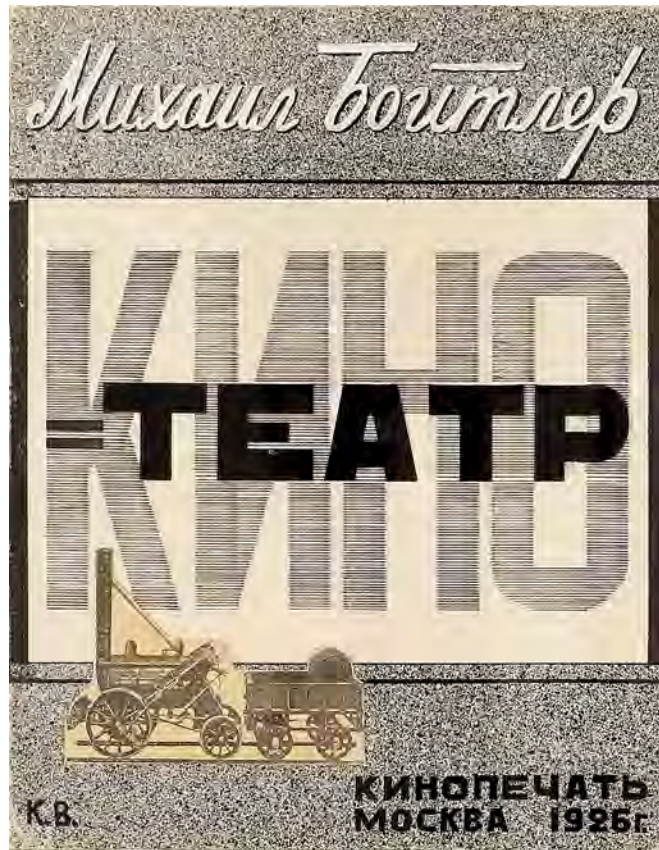
ОПЕРЕТТЫ

Ц. Г. У. Ц.
РЕКЛАМА



СЕМЬ РЕБЯТА

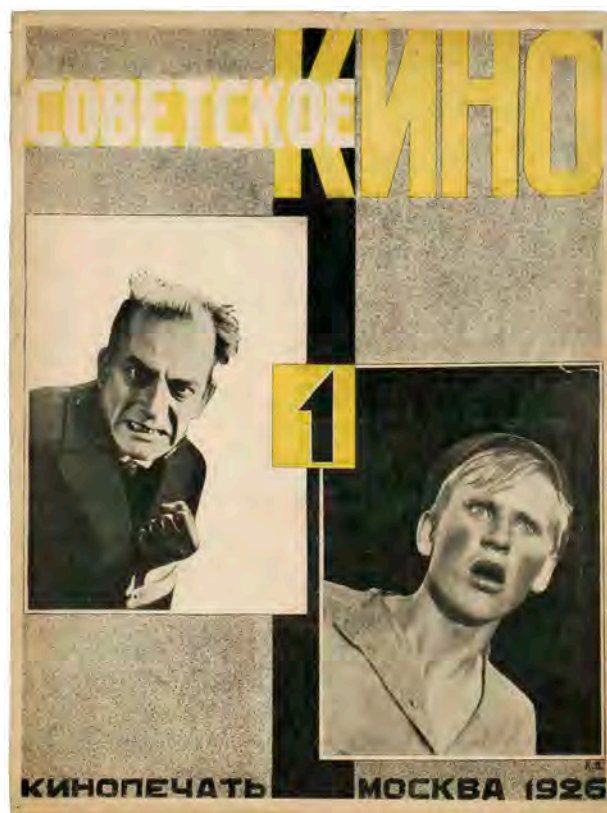
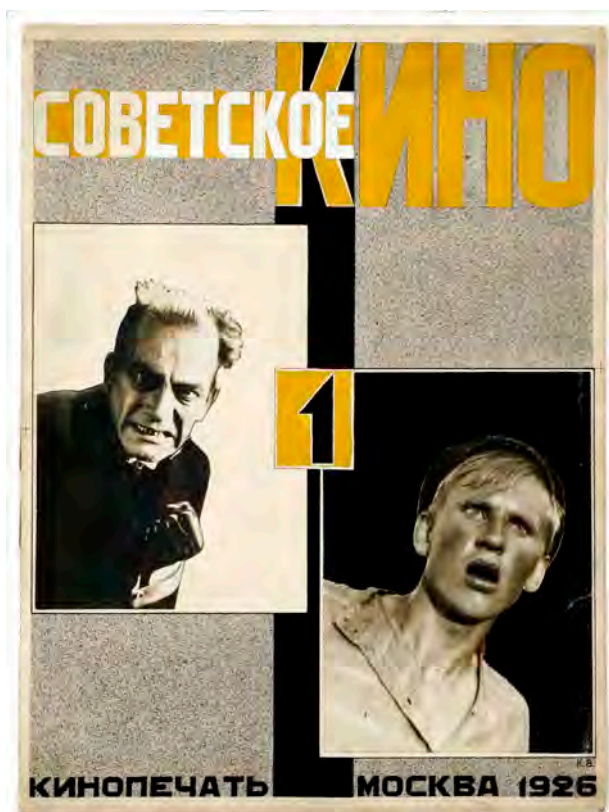
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- **Plate X.** Cover design for *Kino-teatr* (Movie Theater) by Mikhail Boitler, 1926. Collage with gouache, ink and cut paper on paper, 6 1/2 x 5 1/8" (16.5 x 13 cm)



- **Plate XI.** Cover design for the journal *Vestnik rabotnikov iskusstv* (The Messenger of the Workers of the Arts), No. 1, 1926. Gouache, ink and cut paper on paper, 11 3/4 x 9" (29.8 x 22.8 cm)



• **Plate XII.** Cover design for *Sovetskoe Kino* (Soviet Cinema, No. 1), 1926. Collage, ink, graphite and gouache on paper, 13 7/8 x 10 3/8" (35.2 x 26.4 cm)

• **Plate XIII.** *Sovetskoe Kino* (Soviet Cinema, No. 1), 1926. Offset lithograph. 13 1/16 x 9 7/8" (33.2 x 25.1 cm)



• **Plate XIV.** Cover for *Kino-spravochnik* (Film Directory), 1926. Letterpress on card, 6 1/2 x 4 1/8" (16.5 x 30.8 cm)



- **Plate XV.** Design for magazine cover for *Shestaia chast' mira* (A Sixth Part of the World), 1926. Gouache on card, 18 3/4 x 13 1/4" (47.6 x 33.6 cm)
- **Plate XVI.** Cover for *Sovetskii ekran* magazine, No. 1, advertising Dziga Vertov's film *Shestaia chast' mira* (A Sixth Part of the World), 1926. Lithograph, 12 5/16 x 9" (31.3 x 22.9 cm)

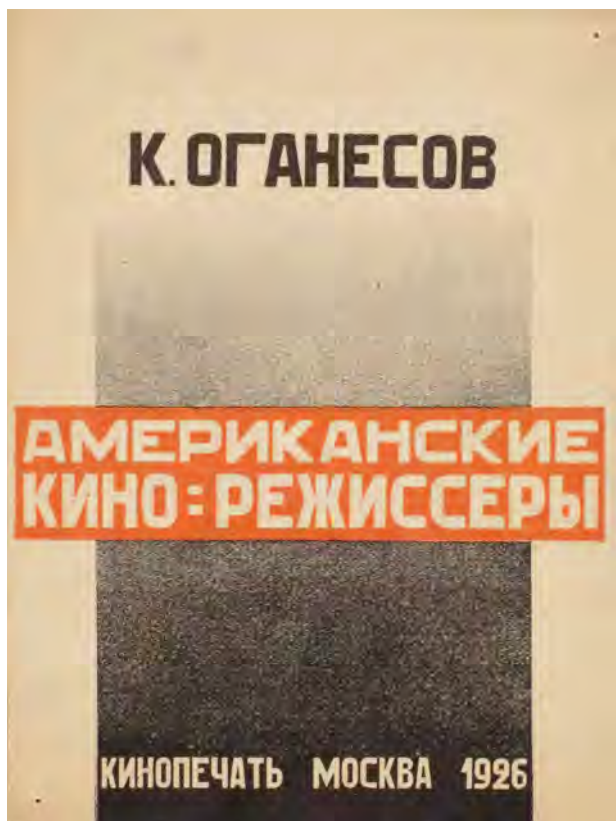


• Plate XVII. Poster for Dziga Vertov's Film *Shestaia chast' mira* (A Sixth Part of the World), 1926. Lithograph, 42 1/2 x 28 1/4" (107.9 x 71.7 cm)



• **Plate XVIII.** Poster for the film *Kogda probuzhdaiutsia mertvye* (When the Dead Awake), 1926. Lithograph, 40 1/4 x 26 1/4" (102.2 x 66.7 cm)

• **FIG. 35.** Photomontage cover for *Novyi zritel'* (no. 30), depicting Igor Ilyinsky in the film *Kogda probuzhdaiutsia mertvye* (When the Dead Awake), 1926.



• **Plate XIX.** Cover for *Amerikanskie kinorezhissery* (American Film Directors) by K. Oganessov, 1926. Lithograph, 6 5/8 x 5" (16.8 x 12.7 cm)

• **Plate XX.** Cover design for *Standartnyi geroi: Chartz Khetchinson*. Photocollage and ink on paper. (Standard Heroes: Charles Hutchinson) (Leningrad: Kinopechat', 1927)



- **Plate XXI.** Cover design for *Vneshnee oformlenie obshchestvennogo byta* (External Design for Everyday Life) by Ignatii Khvoynik, 1927. Gouache on paper, 9 1/16 x 6" (23 x 15.2 cm)



- **Plate XXII.** Cover design for *Teatr im. MGSP* (The Theater named after Moscow Provincial Council of Trade Union [MGSPS]) by Vladimir Blum, 1928. Ink and gouache on paper, 6 7/8 x 5 1/8" (17.5 x 13 cm)



• **Plate XXIII.** *Untitled*, ca. 1928-1932. Pencil, watercolor and gouache on paper, 9 3/4 x 10 1/4" (24.8 x 26 cm)



• **Plate XXIV.** *Untitled*, early 1930s. Pencil, watercolor and gouache on paper, 8 3/4 x 14 1/4" (22.2 x 36.2 cm)



• **Plate XXV.** *Untitled*, ca. 1928-1932. Watercolor on paper, 12 1/2 x 8 5/8" (31.8 x 21.9 cm)

• **Plate XXVI.** *Untitled*, ca. 1928-1932. Pencil and watercolor on paper, 11 3/4 x 8 1/4" (29.8 x 21 cm)



• **Plate XXVII.** *Untitled*, ca. 1928-1932. Ink and watercolor on paper, 11 7/8 x 8" (30.2 x 20.3 cm)

• **Plate XXVIII.** *Untitled*, ca. 1928-1932. Pencil and watercolor on paper, 14 1/2 x 10" (36.8 x 25.4 cm)



• **Plate XXIX.** *Untitled*, ca. 1928-1932. Pencil and watercolor on paper, 14 5/8 x 10 1/8" (37.1 x 25.7 cm)

• **Plate XXX.** *Untitled*, ca. 1928-1932. Watercolor and gouache on paper, 14 1/2 x 10 1/8" (36.8 x 25.7 cm)



• **Plate XXXI.** *Untitled*, ca. 1928-1932. Ink on paper, 15 x 10" (38.1 x 25.4 cm)

• **Plate XXXII.** *Untitled*, ca. 1928-1932. Ink on paper, 13 1/4 x 10" (33.7 x 25.4 cm)



• **Plate XXXIII.** *Untitled*, ca. 1928-1932. Pencil on paper, 6 3/4 x 5" (17.1 x 12.7 cm)

• **Plate XXXIV.** *Untitled*, ca. 1928-1932. Pencil and charcoal on paper, 7 3/8 x 5 1/8" (18.7 x 13 cm)



• **Plate XXXV.** *Untitled*, ca. 1928-1932. Pencil on paper, 7 x 5" (17.8 x 12.7 cm)

• **Plate XXXVI.** *Untitled*, ca. 1928-1932. Pencil on paper, 7 3/8 x 5 1/4" (18.7 x 13.3 cm)



• **Plate XXXVII.** *Untitled*, ca. 1928-1932. Pencil on paper, 6 7/8 x 4 7/8" (17.5 x 12.4 cm)

• **Plate XXXVIII.** *Untitled*, ca. 1928-1932. Pencil on paper, 7 x 4 3/8" (17.8 x 11.1 cm)



• **Plate XXXIX.** *Untitled*, early 1930s. Gouache, pencil and ink on paper, 9 3/4 x 5 7/8" (24.8 x 14.9 cm)



• **Plate XL.** *Untitled*, ca. 1928-1932. Gouache, watercolor and pencil on paper, 6 7/8 x 10 1/8" (17.5 x 25.7 cm)

• **Plate XLI.** Possibly study for TASS Window poster, ca.1944. Ink on paper, 4 1/2 x 6 7/8" (11.4 x 17.5 cm)



• **Plate XLII.** *Untitled*, ca. 1928-1932. Watercolor on paper, 14 5/8 x 10 1/8" (37.1 x 25.7 cm)

• **Plate XLIII.** *Untitled*, ca. 1928-1932. Pencil and gouache on paper, 11 7/8 x 9" (30.2 x 22.9 cm)



• Plate XLIV. Cover design for *Японское кино* (Japanese Cinema) by N. Kaufman, ca. 1929. Ink, gouache and gelatin silver print on paper, 7 x 5 3/16" (17.8 x 13.2 cm)



• **Plate XLV.** Study for painting *The Start*, 1929. Pencil, watercolor and gouache on paper, 12 x 9 1/16" (30.5 x 23 cm)

• **FIG. 36.** *The Start* as illustrated in the catalogue *Exhibition of Contemporary Art of Soviet Russia: Painting, Graphics, Sculpture*. Christian Brinton (foreword), P. Novitsky (introduction). Grand Central Palace, New York, February 1929.



- **Plate XLVI.** Cover design for *Sovetskoe iskusstvo* (Soviet Art), No. 1, 1930. Collage with gouache, ink, silver gelatin prints and letterpress on paper, 14 3/16 x 11" (36 x 27.9 cm)



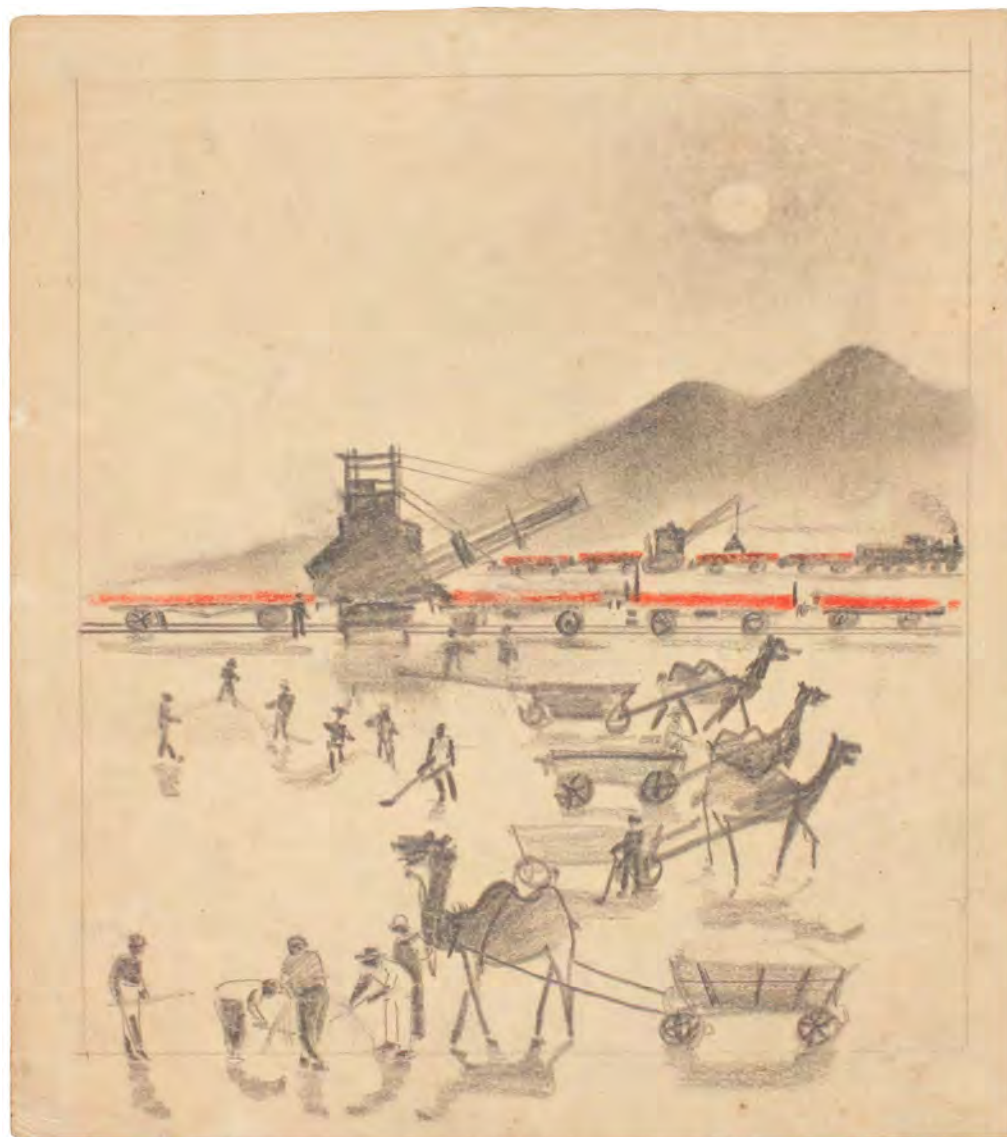
• **Plate XLVII.** *Untitled*, ca. 1930. Ink and pencil on paper, 8 9/16 x 11 1/8" (21.7 x 28.3 cm)

• **Plate XLVIII.** *Untitled*, ca. 1930. Ink on paper, 10 x 14 7/8" (25.4 x 37.8 cm)



• **Plate XLIX.** *Untitled*, ca. 1930. Ink, watercolor and pencil on paper, 11 11/16 x 8 1/2" (29.7 x 21.6 cm)

• **Plate L.** *Untitled*, ca. 1930. Ink, watercolor and pencil on paper, 11 1/4 x 8 1/2" (28.6 x 21.6 cm)



• **Plate LI.** A study for the painting and poster *Dobycha soli* (Salt Mining), 1931. Pencil and gouache on paper, 9 x 8" (22.9 x 20.3 cm)



• **Plate LII.** Cover design for *Ognerez Serenko* (Welder Serenko) by Sergei Grigoriev, 1931. Pencil and watercolor on paper, 6 3/4 x 10 1/8" (17.1 x 25.7 cm)



a



b



c



d

• **Plate LIII. (a-d)** Four illustrations for *Ognerez Serenko (Welder Serenko)* by Sergei Grigoriev, 1931. Pencil, gouache and varnish on paper, each 6 3/4 x 5" (17.1 x 12.7 cm)



- **Plate LIV.** *Za podgotovku kadrov morskogo voennogo flota i vodnogo transporta* (For the Training of Naval and Military Transport Regulars), 1932. Lithographic poster, 39 1/8 x 27" (99.4 x 68.6 cm)



• **Plate LV.** Cover design for *Doroga* (Road) by Dorothy W. Baruch, 1931. Watercolor and ink on paper, 8 5/8 x 6 7/8" (21.9 x 17.5 cm)

• **FIG. 37.** Cover for *Doroga* (Road) by Dorothy W. Baruch (Moscow: Gosudarstvennoe izdatel'stvo, 1931)



- Plate LVI. *Bol'shevistskimi tempami pustim v srok Kuznetskstroy* (Let's Build Kuznetskstroy with Bolshevik Speed), 1931. Lithographic poster, 42 3/4 x 29 3/4" (108.6 x 75.6 cm)

