

ЗА МИРОВОЙ ОКТЯБРЬ!

IN THE SERVICE OF THE STATE:

NIKOLAI DOLGORUKOV AND THE ART OF PERSUASION

ПРОЛЕТАРИИ ВСЕХ СТРАН СОЕДИНЯЙТЕСЬ!



IN THE SERVICE OF THE STATE:

**NIKOLAI DOLGORUKOV
AND THE ART OF PERSUASION**

Published by the Merrill C. Berman Collection
Series no. 33

Series Editor, Adrian Sudhalter

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Copy editing by Madeline Collins
Printed and bound by www.blurb.com

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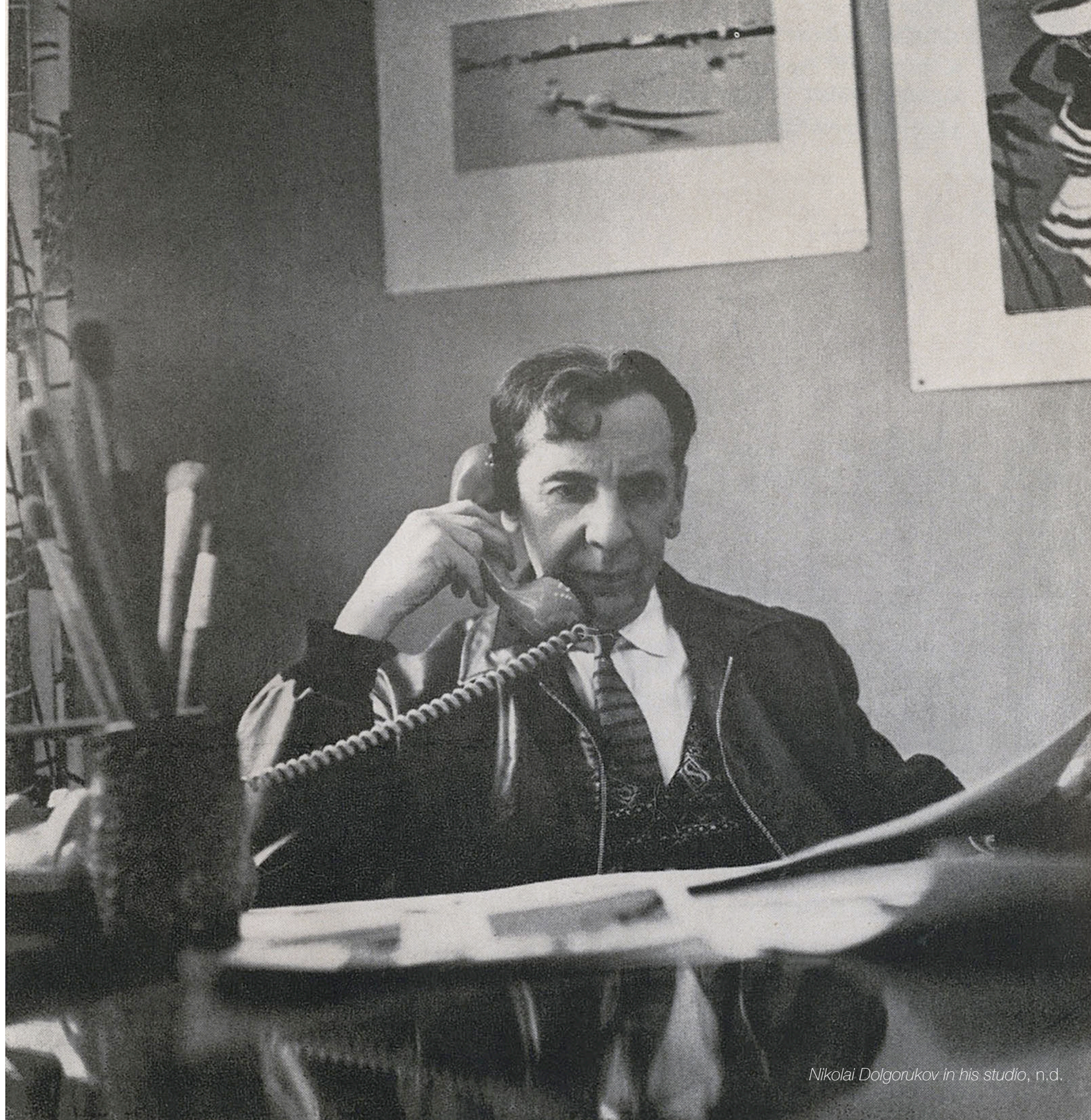
Cover:
Poster: *Za Mirovoi Oktiabr'! Proletarii vseh stran soediniates'!* (Proletariat of the World, Unite Under the Banner of World October!), 1932
Lithograph
57 1/2 x 39 3/8" (146.1 x 100 cm) (p. 103)

Acknowledgments

We are especially grateful to Sofía Granados Dyer, graduate student at the Higher School of Economics in Moscow, for conducting research in various Russian archives as well as for assisting with the compilation of the documentary sections of this publication: Bibliography, Exhibitions, and Chronology.

Note on transliteration

For this catalogue, we have adopted the system of transliteration employed by the Library of Congress. 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. Surnames with an "-ii" ending are rendered with an ending of "-y." Soft signs (ь) are not used in artists' names, but are retained elsewhere.



Nikolai Dolgorukov in his studio, n.d.

TABLE OF CONTENTS

7	In the Service of the State: Nikolai Dolgorukov and the Art of Persuasion By Alla Rosenfeld, Ph.D.
39	List of Illustrations
43	Selected Bibliography
51	Exhibitions
59	Chronology
63	Museum Collections
67	Plates

In the Service of the State: Nikolai Dolgorukov and the Art of Persuasion

By Alla Rosenfeld, Ph.D.

The Merrill C. Berman Collection includes close to thirty preliminary studies, maquettes, and posters by the important yet understudied Soviet graphic artist Nikolai Dolgorukov (1902–1980). Although the literature on Soviet propaganda posters is enormous, it remains narrowly focused on a small group of designers, particularly Gustav Klutssis, El Lissitzky, Aleksandr Rodchenko, and the Stenberg brothers. Dolgorukov has garnered little attention despite the definitive role he played in his own national context, and as yet there is no dedicated study on his work in English. The situation is little better in the Russian-language literature. Although a 1973 Russian catalogue of Dolgorukov's work noted that "millions of Soviet viewers know the poster art of Dolgorukov very well, millions of Soviet readers are familiar with the high mastery of Dolgorukov in the field of caricature,"¹ there is still no substantial Russian study of this important graphic artist's work.

The present publication is mostly based on archival research in Moscow and on articles dedicated to poster design and published in Soviet periodicals of the 1920s–1930s, as well as on Dolgorukov's own memoirs, *Stranitsy zhizni* (Life Chapters), published in Russian.² Taking a close look at the historical context in which Dolgorukov began his artistic practice, this essay investigates the personal and professional formation that brought this artist to poster design. The essay showcases Dolgorukov's evolving concerns—both artistic and political—from the

avant-garde aesthetics of Constructivism (Fig. 1) to the dogmatic method of Socialist Realism (Fig. 2). It also focuses on how Dolgorukov's posters demonstrate the evolving attitudes of both the Soviet art establishment and the Soviet government toward poster design during the period from the late 1920s to the late 1930s. Like other Soviet artists of the period, Dolgorukov's posters depicted a glorified vision of Soviet society: the bright communist future, its leaders, and the new Socialist citizenry (Fig. 3). But it is Dolgorukov's inventive compositional techniques, bold juxtapositions of images, masterful use of color, and powerful imagery that make this work stand out from other posters of the period. His propaganda posters documenting industrialization in Soviet Russia show the ideological power of photomontage and Soviet design at its best (Fig. 4).

Dolgorukov grew up in Yekaterinburg, a city situated on the border between Europe and Asia and considered the "gateway to Siberia."³ Although the city was a large and important cultural center, Dolgorukov's father's position as a forestry scientist overseeing a large district introduced him to the danger and drama of the surrounding areas. He later recalled how in his childhood he often accompanied his father during his inspections of forested tracts: "I still remember the rapture that gripped me when I, wrapped up



Fig. 1. Nikolai Dolgorukov, *The Hot Band is Dangerous!*, c.1930. Lithograph



Fig. 2. Nikolai Dolgorukov, *The Red Army—the Pride of the Soviet People!*, 1937. Lithograph



Fig. 3. Nikolai Dolgorukov, *Bolster the Ranks of Stakhanovites!*, 1936. Lithograph



Fig. 4. Nikolai Dolgorukov, *Worker and Farmer—in the Ranks of the Society of Friends of Radio. Radio at the Service of Socialist Construction!*, 1932. Lithograph

to my eyes in a bearskin coat, raced through the snowy wind on forest roads to the ringing of bells. Often on a dark night we were escorted from the forest edge by howling, hungry packs of wolves, visible from the greenish reflection of their eyes.”⁴

Nature and music filled the artist’s childhood memories. Both his parents sang very well, and his mother took part in various performances, while his older sister was a talented pianist. Parties at his parents’ home were always filled with music and singing. No wonder that in his childhood and youth, Dolgorukov dreamed of a career as an opera singer and initially gave little thought to becoming a visual artist.⁵ His first childhood drawings were inspired by fairy tales describing battles between legendary Russian heroes and dragons.⁶ Yet when Dolgorukov studied at the *Real’noe uchilishche* (secondary school) from 1912 to 1919, history was his favorite subject, and he began making complex artwork compositions on historical themes.⁷ His budding artistic talent was recognized at early age, when he drew caricatures of his teachers and his classmates.⁸

While still at school, Dolgorukov also became interested in theatrical design; he constructed a maquette of a theater stage from a wooden box and created cardboard figures of various theatrical characters from Russian and ancient history. He used a pocket flashlight to create light effects for his theater productions, acting simultaneously as a director, a lighting and stage designer, and an actor in his own theater.

During the first days of the February Revolution of 1917, Dolgorukov himself became a witness to the unfolding of historic events. He later recalled his childhood impressions in his memoirs: “There were many red banners and red bows, and policemen of the former regime now under arrest.”⁹ Yekaterinburg was the site of struggle during the Russian Civil War (1918–1921), and it was there that the imprisoned imperial family was assassinated in July 1918 during a period of Bolshevik control. After the firm establishment of Soviet power, it was renamed Sverdlovsk in 1924,

in honor of the Soviet Communist Party leader Yakov Sverdlov (1885–1919).¹⁰ Sverdlovsk was designated the capital of the Urals region and became one of the largest administrative and political centers in the country.

After graduating from secondary school in 1919, Dolgorukov worked as a draftsman for the Verkh-Isetsky factory in Yekaterinburg. He also created stage designs for the radical revolutionary theater groups which were brought together in 1919 under the umbrella organization *Terevsat* (Theater of Revolutionary Satire).¹¹ The leadership of *Terevsat* considered its primary job to be providing humorous commentary on current political events, albeit within official norms, and used official newspaper reports as the basis for improvisations. It made use of genres such as operetta, vaudeville, and *chastushki* (traditional folk verse) to propagate revolutionary ideas, and was the direct antecedent of the influential *Siniaia bluza* (Blue Blouse) movement, founded in 1923.¹² *Terevsat*’s use of popular humor and everyday styles of speech made their performances accessible even to the general public, some of whom had had access to only limited schooling.¹³ Dolgorukov produced stage designs for this theater in a similarly accessible manner, occasionally adopting the simplified and stylized type of imagery typical of *Iubki* (popular prints).

After serving in the Red Army from 1922 to 1924, Dolgorukov enrolled in the Department of Architecture at Sverdlovsk’s Ural Mining and Construction Institute, where he designed houses. Some of his works were selected for inclusion in exhibitions of the best student works. At the same time, Dolgorukov also studied at the vocal studio at the *Gosudarstvennyi opernyi teatr* (State Opera Theater).¹⁴ In the summer of 1925, Dolgorukov traveled around the industrial regions of the Urals, visiting over fifty plants and factories and creating numerous pencil and ink drawings on such themes as industrial processes and expressive views of machinery (Fig. 5). According to the artist, it was his visits to the Nizhny-Tagil Metallurgical Plant in particular that helped

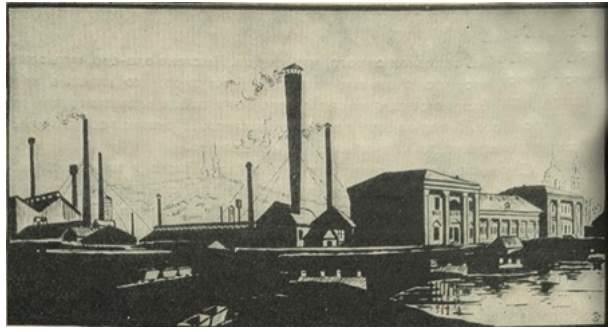
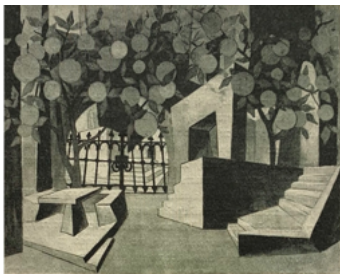


Fig. 5. Nikolai Dolgorukov, *View of the Verkh-Isetsky Metallurgical Plant, Sverdlovsk, 1925*. Ink on paper

develop his future interest in industrial themes. It was there that he could observe and study steel casting in the open hearth furnace, a process that impressed him greatly.

In the fall of that same year, Dolgorukov began work as a stage designer for the Sverdlovsk State Opera Theater, where he had previously sung as a student in the vocal studio. Dolgorukov initially assisted Aleksandr Dubrovin, the Chief Artistic Director, but the young artist's talent quickly became evident and he was soon entrusted with



Figs. 6, 7. Nikolai Dolgorukov, Stage design for Ermanno Wolf-Ferrari's 1911 opera *I gioielli della Madonna* (The Jewels of the Madonna), staged at the Sverdlovsk State Opera Theater, 1927

creating his own stage sets (Figs. 6, 7).

As was the case with many other radical Russian artists of the period, Dolgorukov experimented with various modernist styles.¹⁵ Living in the Urals in the 1920s, Dolgorukov was far away from Moscow, the hotbed of the Russian avant-garde,¹⁶ where artists at that time could see firsthand the works by major modern French masters in the newly founded State Museum of New Western Art.¹⁷ However, by 1925 the young artist could have learned about Cubo-Futurism, Neo-Primitivism, and Suprematism in the Ural State Museum in Sverdlovsk, whose holdings now featured outstanding works from almost every movement of Russian avant-garde.¹⁸ Dolgorukov's interest in Cubo-Futurism¹⁹ is especially apparent in his stage designs for the opera *I gioielli della Madonna* by Ermanno Wolf-Ferrari (1876–1948), produced in 1927 under the title *Ozherel'e madonny* at the Sverdlovsk Opera Theater. These designs are characterized by angular geometry and shifting planes.

Dolgorukov also approached another task—to create a painted sign for a shop—in a Cubist and Suprematist mode. A brief state experiment with private ownership in the early 1920s called the New Economic Policy (NEP) saw the revival of some private shops and restaurants, and one of these newly minted business owners commissioned Dolgorukov to design the shop sign. However, the artist's unorthodox approach outraged the client, who complained about Dolgorukov's "wild experimental style" and refused to pay the artist his full fee.²⁰

For a 1927 production of the Edwardian musical comedy *Geisha, ili istoriia odnogo chainogo doma* (The Geisha, a story of a tea house) at the State Opera Theater, Dolgorukov not only produced stage designs but also sang the role of Reginald Fairfax, Lieutenant of the Royal Navy. As Dolgorukov later noted in his memoirs, his activity as a poster designer began while he was still working in the State Opera Theater. He was designing stage sets for Bizet's opera *Carmen* while researching the historical background in the

city's libraries, and came across a large album of Spanish posters. He was so greatly impressed by their dynamic compositions and bold colors that he included images of them in his design of the last act. He also began collecting political posters and developed a special appreciation for those by the Futurist poet and artist Vladimir Mayakovsky (1893–1930) and the poster artists Victor Deni (1893–1946) and Dmitri Moor (1883–1946).²¹ Dolgorukov also carefully studied a 1925 book by Viacheslav Polonsky dedicated to the Russian Revolutionary poster.²² Polonsky headed the editorial and publishing work of the Red Army during the Russian Civil War and was one of most authoritative researchers in the early history of Soviet poster. Polonsky's statement in his book on Russian revolutionary posters particularly resonated with the young artist:

[It was] not the pictures hung in museums but book illustrations passed from hand to hand by art lovers, not frescoes accessible to a few, but posters and *lubki* (popular prints)—in millions of copies, at a mass scale, and street art—that will bring art closer to the people...²³

In 1928, Dolgorukov took part in an exhibition of works by artists from the Urals. V. A. Shestakov, a designer at Moscow's Theater of the Revolution, who was at that time in Sverdlovsk with his theatrical troupe, took note of Dolgorukov's work and suggested that he enroll in the Graphic Arts Department of VKhUTEIN (The Higher Art and Technical Institute), an innovative Soviet art school in Moscow.²⁴ Dolgorukov was accepted in 1928 after passing the entrance exams in drawing, painting, and composition with excellent grades and submitting glowing recommendation letters from the Sverdlovsk Opera Theater, the Vserabis (Soviet Union Trade Union of Art Workers), and the well-known Moscow theater designer F. F. Fedorovsky (1883–1955).²⁵ In addition to his studies at VKhUTEIN, Dolgorukov also attended extracurricular drawing classes at the *Dom rabotnikov iskusstv* (House of Art Workers). As the artist recalled, he excelled in his studies of perspective and in sculpture, but painting was far

more difficult for him to master.²⁶

Initially established by Lenin's government in 1920 as VKhUTEMAS (Higher State Artistic Technical Workshops)²⁷ and re-named VKhUTEIN in 1927, this "specialized educational institution for advanced artistic and technical training" was created to "prepare highly qualified artist-practitioners for the modern industry."²⁸ Both an art school and a design laboratory where training, experimentation, and production happened side by side, it was the foremost platform for the institutionalization of the avant-garde. Yet VKhUTEIN was not without its critics. Evgeny Katsman (1890–1976), one of the founders of the conservative, realistically minded group of artists known as AKhRR (Association of the Artists of Revolutionary Russia), commented:

Everything that is coming from the VKhUTEIN is ninety percent harmful. Pedagogues at the VKhUTEIN are the 'Europeans' in the worst sense of this word; most of them are just pure aesthetes, completely apolitical, and in conflict with the Revolution.²⁹

At VKhUTEIN, avant-garde artists were placed in important pedagogical and administrative positions, where they advocated a culture based on new principles in art, design, typography, and architecture. The preeminent artistic movement of the time was Constructivism, whose proponents proclaimed a new synthesis of art and industry in their program of April 1, 1921, written by Aleksei Gan.³⁰ By the late 1920s, the tenets of Constructivism exerted a significant influence on painting, book design, architecture, theater, and poster design. Denouncing traditional easel painting in favor of socially useful art, such as reproducible and widely available works like propaganda books and posters, Constructivist artists offered photomontage as the most effective alternative to painting, which they rejected as "a bourgeois phenomenon."³¹

Training at VKhUTEIN was somewhat different than that offered elsewhere within the USSR.

The ideas of Constructivism were introduced into artistic practice,³² and in their attempts to link art with industry, technology, and the ideals of a classless society through the production of socially useful objects, avant-garde artists developed the notion of the artist-as-engineer and some of the curriculum was based on the principles of “production art.”³³ Many teachers and students at VKhUTEMAS/VKhUTEIN viewed mass-circulated print works calling for action as their primary medium, replacing traditional easel painting and one-of-a-kind graphic works. As Dolgorukov recalled in his memoirs, students of the Graphic Arts department at VKhUTEMAS/VKhUTEIN not only studied drawing, typography, and various printing techniques, including woodcut, lithography, zincography, and etching, but also practiced how to produce actual posters and books in the department’s printing shop.³⁴ In his 1925 article “Izobretatel’nost’ v plakate” (Inventiveness in the Poster), Nikolai Tarabukin (1889–1956), a Soviet art and theater historian and theorist, argued:

The role of the poster designer is nearly identical to the role of the engineer- constructor. Both are inventors of the form of things, of form not having an independent existence, but serving the purpose of a product... The master of the poster, drafting his project like an engineer building a model of an object, should keep in mind that he is not creating something unique but an object of mass production which reaches the consumer not in that form in which it was created by the hands of the inventor (as in easel painting), but in a mechanically reproduced form, going through the stages of machine production.³⁵

While a student at the VKhUTEIN in 1929, Dolgorukov saw an exhibition of workplace safety posters at the Moscow Museum of Labor Protection. While still living in Sverdlovsk, Dolgorukov had created two workplace safety posters. In 1929 he visited the exhibition of workplace safety posters at the Moscow Museum



Fig. 8. Nikolai Dolgorukov, Poster: *Beware of Intoxication*, 1930. Lithograph

Fig. 9. Nikolai Dolgorukov with text by Vladimir Mayakovsky, postcard: *Technological Progress is a Major Path to Communism!*, n.d. Lithograph

of Labor Protection, and by chance he met one of his former Sverdlovsk poster editors at this Moscow exhibition; the editor helped him secure his own commissions for the design of workplace safety posters produced by the Museum. (Fig. 8; pp. 71, 77). Dolgorukov’s poster designs were well received at the *Khudsovet* (Artistic Advisory Board), and Mayakovsky, Dolgorukov’s favorite poet, even praised them during one of the discussions of new poster designs organized by *Khudsovet*.³⁶ In homage to the poet, Dolgorukov later created a series of postcards illustrating Mayakovsky’s verse (Fig. 9).

During his second year at the VKhUTEIN, Dolgorukov studied drawing under the noted book illustrator Lev Bruni (1894–1948)³⁷ and poster design with Moor, then the preeminent poster artist in the USSR. Before the 1917 Revolution, Bruni had been part of the avant-garde creative community of artists, poets, writers, musicians, and critics in Petrograd who gathered around Vladimir Tatlin (1885–1953), the father of Russian Constructivism, and Futurist poet Velimir Khlebnikov (1885–1922).³⁸ Together with Tatlin, Bruni made abstract, non-utilitarian constructions which were presented at the important avant-garde exhibition *Magazin* (The Store) in Moscow in 1916.³⁹ Unlike Bruni,

Moor in his works embraced traditional styles and color symbolism drawn from religious and folk art. VKhUTEIN was a pluralist platform for many competing factions and artists, and Bruni and Moor held divergent views on art and produced work that was vastly different in concept and style. Nevertheless, each had a significant impact on Dolgorukov’s creative development. It was at VKhUTEIN that, under the influence of his teachers, such as Bruni, Dolgorukov was introduced to avant-garde ideas typified by experiments that explored geometric and linear form and dynamism.

Dolgorukov’s full embrace of Constructivism is evident in posters of the early 1930s such as *Transport Worker, Improve Your Knowledge to Restructure the Transport System* (1930) (p. 69); *Provide a Powerful Basis for Industrializing the Country’s Eastern Regions by Intensive Implementation of the Financial Plan* (1931) (p. 81); *Factories of Ferrous Metallurgy—in the Vanguard of Socialist Enterprises!* (1931) (p. 87); and *Proletariat of the World Unite Under the Banner of World October* (1932) (p. 103).⁴⁰ These posters contained features which were firmly associated with Constructivist typography and aesthetics, including the placement of figures in non-linear perspective and non-chronological narrative, compositional clarity, a limited range of colors, imagery evoking the functionality and the efficiency of the machine and technology, and the integration of photography. The artist



Fig. 10. Nikolai Dolgorukov, *The Last Hour. The Offensive of the Red Army Continues...*, 1943. Lithograph

introduced an array of abstract graphic devices, including outlines, spirals, and concentric circles, which implied dynamic movement (Fig. 10). Dolgorukov’s undated design for *Kinopromyshlennost’* (Film Industry) includes circular lines reminiscent of intense blasts of radio energy (p. 121). In some of his works, slogans are also presented in a dynamic diagonal. Like the Bauhaus artists and the Russian Constructivists who opted for sans serif type, Dolgorukov used blocky sans serif Cyrillic letterforms to accentuate the mechanical quality of his design.

The poster *Za mirovoi Oktiabr’! Proletarii vsekh stran soediniates’!* (Proletariat of the World Unite Under the Banner of World October!, 1932) is one of Dolgorukov’s most successful in the Constructivist mode (p. 103). Dedicated to the idea of World Revolution, it depicts demonstrations of workers of different nationalities and ethnicities from around the world and incorporates slogans in multiple languages. Dolgorukov set up a contrast between two sets of photographs—separated by what appears to be a grid of prison bars—to create an image calling for international revolution. In the foreground, groups of joyful workers in the Soviet Union march in a May Day parade honoring the international workers’ holiday. Such images did not stress the individual, but were manifestations of generalized types of the “New Soviet Person” that was both a moral and intellectual exemplar and a specific physical type, comprising a repository of conventional masculine qualities and athleticism. In the background, Dolgorukov depicts masses of angry demonstrators in foreign capitalist countries who face down police repression as they rally in support of the Soviet Union. For the representation of both Soviet citizens and demonstrators in capitalist countries, Dolgorukov employed photomontage, selected unusual angles, and used contrasting scales and views, thus forming a dynamic style.

Dolgorukov’s art was strongly informed not just by Constructivism, but also by the longstanding tradition of caricatures in Russian and European



Fig. 11. Dmitrii Moor, *Wrangel is Still Alive! Finish Him Off Without Mercy!*, 1920. Lithograph

journals and newspapers. Moor, Dolgorukov's teacher at VKhUTEIN, had begun his career as an illustrator for satirical journals before the 1905 Revolution, and by the 1920s was already an established designer of political posters (Fig. 11). Artist Aleksandr Deineka (1899–1969) had described Moor as “the commissar of propagandistic revolutionary art.” Moor noted that his major concern while working on his poster designs was to present complex ideas of Communist ideology in an accessible form, and this is what he taught his students to do.⁴¹

Writing about his first impression of meeting Moor, Dolgorukov recalled:

Knowing well the posters of Moor — angry, venomously revealing, strictly thought out, built on a comparison of black and white, I imagined him to be a taciturn, strict, even harsh man. But he turned out to be completely different... In a simple gray jacket with an open collar, charming, cheerful, with crafty humor, Moor immediately charmed and disposed others to him.⁴²

As Dolgorukov pointed out, Moor was an extremely sociable person and there were always crowds of artists, both young and mature, as

well as musicians, film directors, actors, and art historians who visited him from early morning till late at night in his modestly decorated, tiny apartment.⁴³ Dolgorukov also asked Moor's permission to visit him at home to show his mentor his workplace safety posters, and remembered that although Moor was very modest in his everyday life and cared little for material possessions, he would become absolutely implacable and even frenzied when it came to art or poster designs he did not like.⁴⁴

Dolgorukov showed Moor his posters that combined drawing and photography, which garnered Moor's approval. However, he criticized Dolgorukov for his “unskillful” use of type in his early poster designs, stressing the importance of placing a title and slogan in the most striking position in the poster's overall composition. Moor also taught Dolgorukov how to employ the color successfully in his poster designs. He observed that although a designer might use many different colors, his poster could still look “colorless and gray” from a distance, and compared this phenomenon to the use of color by Neo-Impressionist artists who employed a Pointillist technique of painting in which small, distinct, tiny dots of pure colors are applied in patterns which are blended in the viewer's eye to form an image.⁴⁵ In order to avoid a “colorless” impression, Moor argued, it is important to choose one main color which should be prevalent in the design. This “leading” color, as Moor called it, should be closely connected to the main theme of the poster.⁴⁶ Learning from his mentor, Dolgorukov wrote in his memoirs:

There is a huge difference between how a poster looks in the editorial offices of the publishing house versus how it looks on the street. The most colorful poster hung on billboards on the street becomes pale and gray when it

is surrounded by the multicolored houses and crowds of people and cars.⁴⁷

In his conversations with Dolgorukov, Moor also stressed that the Soviet poster artist should focus his attention on utterly contemporary issues of social class and on visual legibility. As Moor wrote in his autobiography, he had always believed that “there is no art separate from life, no art unrelated to a specific social class.”⁴⁸ In his article “Oformleniiu plakata nado učit'sia” (It is necessary to study poster design), published in 1931 in the journal *Brigada khudozhnikov*, Moor argued:

For the poster, the content is the class struggle... Artistic-figurative realism is one of the methods of class struggle that purposefully organizes class emotion, and the perception of the class knowledge of the artist, which by the selection of means (linear, volume-spatial, and color) is compacted into the pictorial expression intrinsic to the artist. It actively establishes a single visual surface, accessible for understanding and reaction by his class.⁴⁹

Moor also strongly believed that the process of creating a poster required close collaboration between the artist and the printer, and that in order to be successful any designer should be well acquainted with all nuances of printing technique. As he argued, a poster is “a production, not just a reproduction.”⁵⁰ Dolgorukov later wrote in his memoirs that “over a decade and a half, studying with Moor, visiting his apartment numerous times (and in 1933 even living at his place), I always listened with admiration and a feeling of great gratitude to this wonderful artist.”⁵¹ With the permission and approval of Moor, Dolgorukov created some designs for workplace health and safety posters as one of his assignments. He not only created original designs but also went to the printing shop and oversaw

their printing, thus learning all the steps of poster creation, from implementation to production.⁵²

At the same time, the political poster in the Soviet Union was being closely monitored in order to serve as an appropriate aesthetic expression of Communist ideology. From the beginning of the Soviet regime, posters were seen as a vitally important medium for communicating with and educating the masses, and a strict system of control over their production had been established immediately after the Bolshevik Revolution.⁵³ As Tarabukin argued: “The poster is not only a product of social consumption. Above all, it is a WEAPON OF MASS INFLUENCE... The agitational poster does not decorate, but summons.”⁵⁴

Initially, annual thematic plans for poster production were developed by the publishing houses based on the “recommendations” (which were in reality demands) of the Propaganda Department of the Central Committee of the Communist Party. These topics had to be approved by the senior editor, senior artistic director, and director of a publishing house. After that, all topics for the posters had to be submitted for final approval to the Central Committee of the Communist Party. Designs had to undergo a similar process: they were reviewed by the *Khudsovet* (Artistic Advisory Board), followed by their evaluation by Glavlit (the Central Administration for Literature and the Press).⁵⁵

The 1930s were some of the most traumatic years of the Soviet era. The disastrous collectivization of 1930–1933⁵⁶ led to mass deportations and famine, and waves of mass executions, later called the Great Purge or Great Terror, were carried out throughout the country beginning in 1937. The 1930s also saw the reorganization of the Soviet censorship system. From the early 1930s onward, an

official representative from Glavlit was placed at each publishing house and was charged with overseeing the production and distribution of all posters published there.⁵⁷ On March 11, 1931, the Central Committee of the Communist Party issued the decree “O plakatnoi literature” (On poster literature), which called for serious ideological deficiencies in poster production to be noted and singled out a number of objectionable designs for criticism.⁵⁸ Dolgorukov noted in his memoirs that he considered this Party decree “an important event in the cultural life of the Soviet Union.”⁵⁹ “The Resolution of the Central Committee of the VKP (b) about Poster-Picture Agitation and Propaganda” (1931) declared:

The poster and the mass printed picture penetrate into all nooks of communal life and are an irreplaceable visual means for the ideological re-education of the broad masses. The [Communist] Party cannot ignore this mighty weapon of influence, especially when this weapon rather often turns up in the neutral or enemy hands of opportunists and philistines... Each poster should be a strike against the enemy, it should be able to expose and evaluate reality, and it should intervene in life and truly change it in the interests of the proletarian revolution. It should not be a neutral, apolitical, abstract, self-absorbed art.⁶⁰

In addition, the decree ordered that the publication of all mass poster-picture production should be united within IZOGIZ.⁶¹ It also demanded that the fine arts sections of the Communist Academy be involved in poster-picture affairs for practical assistance. Finally, it aimed to organize a workers’ council of representatives from the largest industrial enterprises of Moscow within IZOGIZ, to establish preliminary discussion of IZOGIZ’s publishing plans at enterprises, and to



Fig. 12. Gustav Klutsis, Design for *Dynamic City*, 1919. Cut-and-pasted gelatin silver prints, gouache, aluminum foil, and crayon on paper

enlist workers to comment upon the sketches for posters. As a result, the *Ob"edinenie rabotnikov revoliutsionnogo plakata/ORRP* [Association of Workers of Revolutionary Poster], a special professional organization for poster artists, was established in 1932, with Moor as its head. One hundred and forty-nine artists, including Dolgorukov, became members of this association.⁶²

During this period of increasing state control and censorship, Dolgorukov was also becoming particularly interested in photomontage (pp. 95, 103). In their quest to address social concerns without resorting to figurative painting—and to circumvent the limitations of abstraction, then the dominant mode of avant-garde art—the Russian Constructivists had begun to experiment with the introduction of photographic material into their poster designs. Gustav Klutsis, who actively pursued the political applications of photomontage in his work and was an instructor at VKhUTEMAS/VKhUTEIN, claimed credit for creating the very first work of photomontage in the USSR, called *Dinamicheskii gorod* (Dynamic City, 1919) (Fig. 12).⁶³ In his memoirs, however, Dolgorukov expressed a rather negative opinion about his encounter with Klutsis while he was a student at VKhUTEIN, noting that the older artist

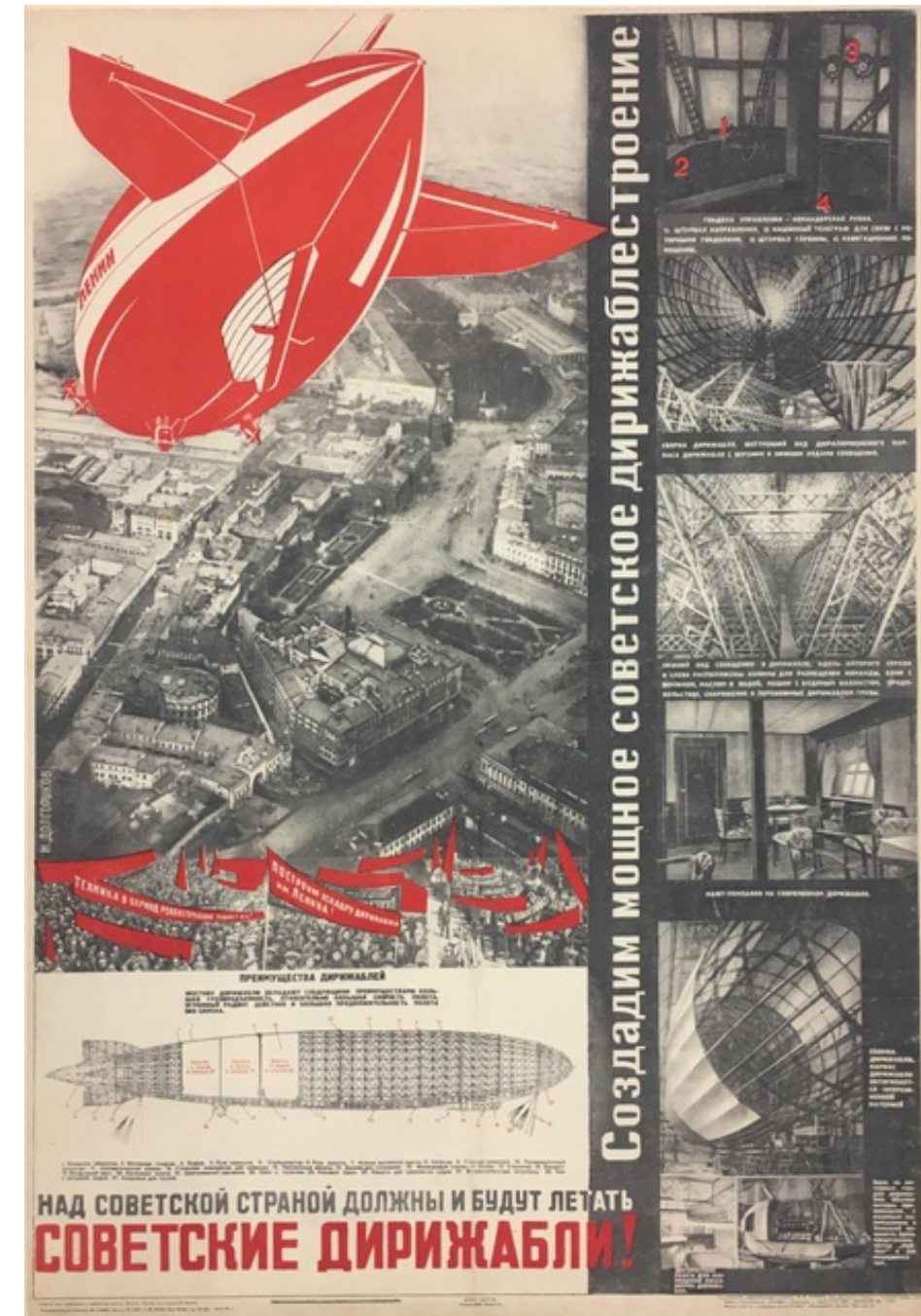
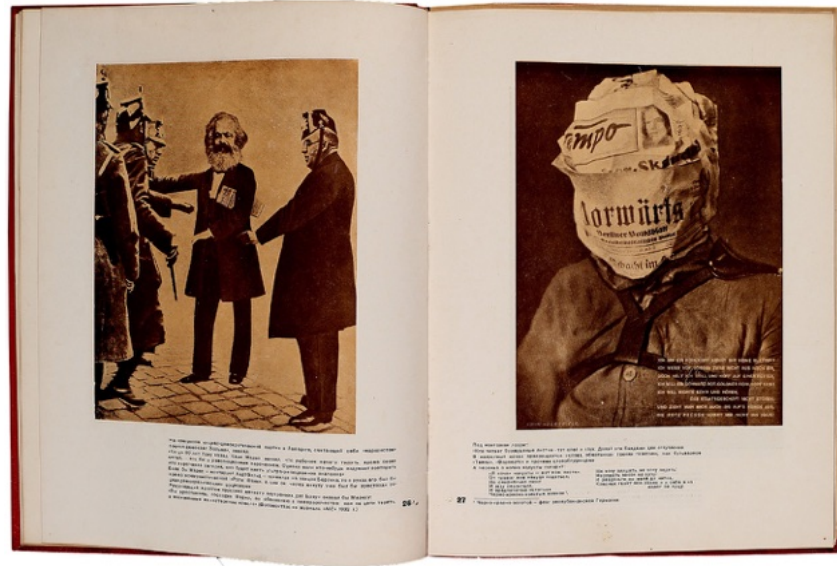
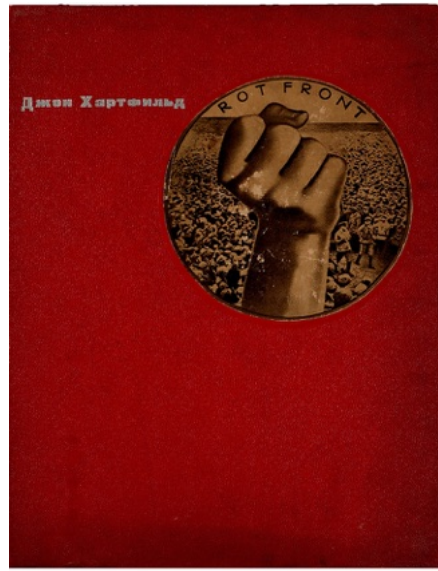


Fig. 13. Nikolai Dolgorukov, *Soviet Airships Must and Will Fly Over the Soviet Union*, 1932. Lithograph



Figs. 14, 15. Solomon Telingater, cover and spread from the book: Sergei Tretyakov, *John Heartfield. Monograph*

was often jealous of the artistic achievements of his own students. As early as 1923, Boris Arvatov, an art critic who championed utilitarian “production art” and was one of the theoreticians of the Constructivist journal *LEF* (Left Front of the Arts), wrote:

Resolutely rejecting room-museum easel painting, the contributors of *LEF* are fighting for the poster, for illustration, for advertisements, photos and film-montage, i.e., for those forms of utilitarian graphic art meant for the masses, executed by means of machine technology, and closely connected with the material daily life of industrial workers.⁶⁴

Similarly, Aleksei Fedorov-Davydov, a Marxist sociologist and curator, argued in 1932:

The principle of photomontage—the free compositional combination of different photographs—makes it possible to compare and combine in a single work different points of view, multiple planes, and the rich play of different scales of individual images. Its

representational possibilities are expanded even further by devices such as angled shots, multiple exposures on the same plate, stretching the film, imprinting, and so on, and finally, the superimposition of drawing and writing.⁶⁵

Photomontage gradually became the primary medium of the Soviet propaganda poster during the First Five-Year Plan (1928–1932). But although Dolgorukov clearly shared other Constructivist artists’ interest in photomontage, and this media did become a crucial component of his artistic vocabulary (Fig. 13), he did not believe that photomontage was the only acceptable art form in poster design. As he later wrote:

Klutsis, the ideologist and originator of the photomontage method, published several articles in which he totally rejected all traditional art forms in favor of photomontage as the only acceptable art form that meets requirements of ‘contemporaneity.’ The absurdity of such statements is now clear.⁶⁶

Dolgorukov was also certainly aware of avant-garde artistic developments in the area of photomontage in Europe. He was especially influenced by the work of the German artist John Heartfield (1891–1968), a pioneer of modern photomontage (Figs. 14, 15). In 1931, the MBRKh, or *Mezhdunarodnoe biuro revoliutsionnykh khudozhnikov* (International Bureau of Revolutionary Artists), invited Heartfield to Moscow to work on several projects. In November and December 1931, Heartfield had a one-man show in Moscow where some three hundred of his works were displayed. Emphasizing the significance of Heartfield’s work, Fedorov-Davydov wrote in his article on the artist: “[H]e has consciously put his art at the service of the proletarian revolution, and it is a weapon of the Party. This is why Heartfield is a proletarian artist.”⁶⁷ Similarly, Dolgorukov called Heartfield’s photomontages “works of major political and artistic power.”⁶⁸

In 1931, the same year Heartfield had his exhibition in Moscow, the Central Committee of the Communist Party announced the decision to build a subway system in Moscow, known as the Moscow Metro. This became a prestigious project, a mythical microcosm of the new socialist order, for which no pain nor expense was spared. Soviet authorities spent 750,000 rubles solely on the construction of the first line.⁶⁹ The Moscow Metro was a kind of ideal representation of socialist city that was being built above ground, which explains the amazing mobilization of material and human resources.⁷⁰ It was Stalin and Lazar Kaganovich (1893–1991), one of Stalin’s closest aides, who became known as the chief “architects” of this collective project. Kaganovich, in a speech given on May 14, 1935, at a state function commemorating the opening of the first line of the metro, stated: “The Moscow Metropolitan...goes far beyond the ordinary understanding of technical construction.

Our Metropolitan is a symbol of the new socialist society currently built...”⁷¹ In his article on the discourse of the Moscow metro in the 1930s, architectural historian Mikhail Ryklin pointed out that the construction of the metro represented a war against what Kaganovich called the “prerevolutionary, old-regime” geology of Moscow, against the old world and the capitalist enemies all around.⁷² As Ryklin noted, Soviet metro discourse in the 1930s encompassed a constant stream of criticism of subway systems in the capitals of other countries—Paris, Berlin, London, New York—on the grounds that they were merely ordinary systems of transportation lacking a symbolic dimension.⁷³

In Dolgorukov’s 1931 poster advertising Moscow new subway system, the “world’s most beautiful Metropolitan” (p. 91), the chaos of traffic in the old city center of Moscow in the photomontage at left is contrasted with its spaciousness and efficiency in the large drawing. Bold contrasts such as these became the trademark of Dolgorukov’s style. In his study for this poster (p. 89), Dolgorukov indicated where the poster’s various components would go. He accompanied his sketches with the following descriptions: “Contemporary Moscow, with its heavy traffic, bustle etc.,” “Moscow will look like this in the future,” “Metropolitan as the major means of solving [transportation] problems.” In the pre-war period, the Moscow Metro was considered Stalin’s accomplishment *par excellence*, and Dolgorukov would later return to this theme, producing together with Deni the photomontage posters *Est’ metro* (The Metro is Here!, 1935; p. 109), featuring the towering figure of Stalin. The Moscow Metro in these posters is presented not only as transportation system, but also as one of the principal symbols of the new Stalinist culture.

In 1932, Dolgorukov received a commission



Fig. 16. Nikolai Dolgorukov and Dmitrii Moor, *IZOGIZ Poster-Newsheet No. 40*, 1932. Lithograph



Fig. 17. Nikolai Dolgorukov and Dmitrii Moor, *Visual Artistic-Political Manuals. Issue No. 1. From the Bolshevik Revolution of 1917 to the beginning of the reconstruction period, c.1930s*. Lithograph



Fig. 18. Vladimir Mayakovsky, *Ukrainians and Russians Have a Common War Cry—the Polish Gentry will not be the Master of the Worker!*, 1920. Lithograph (ROSTA)

from the Marx-Engels-Lenin Museum for the poster *Pod znamenem Lenina k postroeniiu besklassovogo obshchestva* (Building the Classless Society under the Banner of Lenin) (pp. 97, 99). For this poster, dedicated to the fifteenth anniversary of the 1917 Bolshevik Revolution, Dolgorukov assembled various photographic clippings to create a new kind of reality; a photomontage of the figure of Lenin as well as photographic images of the Bolshevik Revolution, the Paris Commune of 1871, and socialist constructions of the 1930s were all included as component parts of the poster's complex design. Arbitrarily juxtaposing these various historical events and phenomena, tearing them out of their "real" environment and placing them in an "unreal" one, Dolgorukov created a powerful poster. *Building the Classless Society Under the Banner of Lenin* was printed in a large edition and was also republished as postcards and calendars and reproduced in many journals. The Executive Committee of the Komintern (Communist International) commissioned the artist to create many versions of this poster in German, French, Chinese, and other languages for the distribution abroad. The artist also appropriated and reused Lenin's photograph to powerful political effect in his 1932 collaborative work with Moor, *IZOGIZ. Poster-Newsheet No. 40*

(Figs. 16, 17). This type of poster had been produced in 1931–1932, and then again occasionally between 1934 and 1936. It was an attempt to revive the tradition of satirical sheets like the earlier *Okna ROSTA* (ROSTA Windows)⁷⁴ (Fig. 18) and to supply provincial Soviet towns with some visual propaganda material. The main type of such "poster-newspapers" consisted of international political reviews in which political texts were accompanied by drawings and satirical verses.⁷⁵

In the USSR, rapid industrialization was intended to be achieved by a series of Five-Year Plans that would transform the country into a major industrial power. Socialist construction in this economically and culturally developing nation would require an enormous effort, drawing on the energies and talents of millions of Soviet citizens. In the early 1930s, Moor was appointed the editor of a series of posters about the First Five-Year Plan (1928–1932), and he invited Dolgorukov to contribute his designs. Dolgorukov created as many as thirty-five sketches until Moor finally approved only one of them and allowed it to be printed. Several of Dolgorukov's designs and posters in the Merrill C. Berman Collection convey the optimistic spirit of the First Five-Year Plan, focusing on imagery of industrial plants, blast furnaces, power stations, and construction sites; in particular, the Ural-and-Kuznetsk Combine became one of Dolgorukov's main subjects. A period of colossal transformation was underway in the Urals, where Soviet power had been established and which the First Five-Year Plan established as the Soviet Union's industrial base. Stalin was committed to uniting the natural resources of the region with those of Siberia to form a huge administration and production complex, and the development of the region's economy required the strengthening of the electrical infrastructure as well as the extension of the network of land routes and waterways both



Fig. 19. Victor Deni and Nikolai Dolgorukov, *The War Kitchen*, 1934. Lithograph

for communication with other regions and internal transportation of goods and cargo. The leading role in the economy belonged to the developing multi-sector industrial complex, the core of which represented ferrous metallurgy. In the text for his 1931 poster *Provide a Powerful Basis for Industrializing the Country's Eastern Regions by Intensive Implementation of the Financial Plan* (p. 81), Dolgorukov emphasizes the goals of this industrial transformation: "In 1932, the Ural-Kuznetskii (The Ural-and-Kuznetsk) Combine will supply the country with 4.5 million tons of pig iron, 2.5 million tons of coal, 2.8 billion kilowatt-hours electricity, [and] 10 thousand kilometers of road track." In his poster *Transport Worker, Realize the Reconstruction of Transport by Gaining Technical Knowledge* (p. 69), a worker's image is contextualized against a montaged backdrop of an industrial plant or construction site, while the text of the poster calls the workers to "[Fulfill] the Five-Year Plan in Four Years." In April 1932, *1-aia Vsesoiuznaia vystavka plakata* (The First All-Union Exhibition of Posters), dedicated to posters in the service of the Five-Year Plan, opened at the Tretyakov Gallery in Moscow. Dolgorukov, together with Georgy Stenberg, was put in charge of the design of the exhibition.

Yet in the early 1930s, photomontage was already becoming the subject of heated debate among various Soviet artists and critics. Attacks against photomontage as an art form could be found in many publications. As Tugendkhol'd noted, "a great variety of scale in photomontage confuses viewers and photomontage presents a problematic combination of volumes with flat drawing, and gray photography with color."⁷⁶ Art theorist and historian Ivan Matsa (1893–1974) argued that the use of photomontage in Soviet art was inappropriate, as it was "unintelligible to a large stratum of the Soviet population."⁷⁷ Many other Soviet art critics characterized photomontage in terms of the legacy of so-called

"formalism"⁷⁸ because of its seemingly arbitrary juxtapositions and the placement of motifs in an "unreal" environment, marked by shifts and sharp contrasts, emphasis on texture, and fragmentation of images. Any artist experimenting with modernist styles was accused of being a "formalist," which by then had become a serious political accusation, since "formalism" was now clearly identified with bourgeois ideology and "decadence."⁷⁹ The 1932 article dedicated to the production of the specifically "proletarian poster" published in the journal *Za proletarskoe iskusstvo* (For Proletarian Art), declared formalism to be one of the most dangerous tendencies in poster



Fig. 20. Victor Deni and Nikolai Dolgorukov, *Greetings to the Border Guards, Vigilant Guardians of Our Socialist Country!*, 1938. Lithograph



Fig. 21. Victor Deni, *The Third International*, 1921. Lithograph
Fig. 22. Victor Deni and Nikolai Dolgorukov, *Stalingrad*, 1942. Lithograph

design. Its author wrote: “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 complete ideological transformation of the world outlook.”⁸⁰ For many other critics, photomontage was unable to create a “truthful” reflection of Soviet life, which would become an important criterion for the ideologues of Socialist Realism by the late 1930s. Examining Dolgorukov’s artistic development, one can see how the artist’s interest in photomontage had gradually faded by this time.

Beginning in 1933 Dolgorukov carried out many projects with Viktor Deni (1893–1946), Moor’s younger contemporary by ten years (Figs. 19-22). The eminent poster scholar Polonsky described Deni as a “brilliant caricaturist” to whom the spirit of the poster was absolutely “alien.” He characterized Deni’s posters as “large satirical drawings” which “could be reproduced without detriment or even to their advantage on the pages of an illustrated journal or newspaper.”⁸¹ At the outset of the Soviet period Anatoly Lunacharsky, People’s Commissar of Education, regarded Deni’s work in poster design very highly. Writing to Vladimir Lenin in March 1920, Lunacharsky called Deni “one of the most sincere and talented of our friends,” who created “our best posters.”⁸² The ideas expressed in Deni’s posters were accessible to viewers from all backgrounds. To render his propaganda themes, he drew on a wide range of sources, including religious and folk art as well as imagery embraced by Western European revolutionary movements.

As Dolgorukov later recalled, he first met Deni personally at IZOGIZ in the winter of 1930:

[Deni] sat in the room, wrapped tightly in a black warm coat, with his fur collar



Fig. 23. Victor Deni and Nikolai Dolgorukov, *The First Five-Year Plan began in 1928, 1933*. Lithograph

up and looking in an unfriendly way at the open window...It seemed impossible that this thin, deeply sad, and unsociable person was the author of such cheerful, humorous drawings, sarcastic posters and witty captions.⁸³

Dolgorukov noted that if Moor was a very sociable and cheerful person with a soft and crafty humor, Deni, on the contrary, was very antisocial, phobic, and paranoid. As Dolgorukov wrote: “He was always afraid of various illnesses, elevators, and open windows.”⁸⁴

One day in the winter of 1933, Dolgorukov shared a tram with Deni after their meeting with other poster artists at IZOGIZ concerning an urgent commission to produce posters based on the results of the January Plenum of the TsK VKP (b) (Central Committee of the All-Union Communist Party of Bolsheviks). It was a very tight deadline—only three days to produce a poster on this theme. Deni liked Dolgorukov’s posters on industrialization, which he had seen earlier at IZOGIZ, so he had suggested to Dolgorukov that they try collaborating on several designs. The first poster that they produced in collaboration in 1933 was dedicated to the

achievements of the First Five-Year Plan (Fig. 23). At the end of 1932 the Kremlin announced that the First Five-Year Plan had been fulfilled ahead of time, within four years. The year 1933 was designated as the first year of the Second Five-Year Plan. As Dolgorukov wrote:

...when the First Five-Year Plan was proposed, our enemies abroad laughed at our Plan, calling it ‘utopia, absurd, and fantasy.’ After this Plan had been successfully achieved in both the industrialization of the country and in the sphere of collectivization, what happened to the impudent laughter of our enemies and the mockery of spiteful critics? They hung their heads sadly. It was precisely on these two contrasting positions—‘before’ and ‘after’—that my first joint poster with Deni was created.⁸⁵

Deni worked on the part of the poster where these enemies are depicted in caricatures, while Dolgorukov supplied images of industrialization and collectivization.⁸⁶ Much of the imagery of internal and external enemies which Deni included in his posters produced in collaboration with Dolgorukov in the 1930s had been featured in Deni’s works created during the Civil War (1918–1921). Dolgorukov observed that Deni’s images were “comical personages in comical situations,”



Fig. 24. Nikolai Dolgorukov and Boris Efimov, *The World Powers are Invincible!*, 1949. Lithograph

and that he “rarely used hyperbolic exaggeration” and was always concerned “with external portrait resemblance of his characters if they were based on real prototypes.”⁸⁷ In Dolgorukov’s collaborative work with Deni, transformations in his representational apparatus are obvious. If Dolgorukov’s earlier posters exhibited Constructivist influences, his later style was increasingly formed by his collaboration with Moor and Deni as he shifted away from the hybrid of drawing and photomontage to a more traditional, caricature-like style.⁸⁸ (Figs. 19-22)

In June 1933, Dolgorukov began creating drawings for the Central Military newspaper *Krasnaia zvezda* (The Red Star) and soon became a regular contributor. In his newspaper drawings, Dolgorukov mostly depicted images glorifying the achievements of the USSR in socialist construction during the period of the Five-Year Plans, producing portraits of heroes of Soviet labor, while his colleague Boris Efimov created drawings for the same newspaper on the topic of international relations. Dolgorukov would later collaborate with Efimov on anti-fascist posters during World War II (Fig. 24). On May 18, 1934, Dolgorukov again collaborated with Deni, this time creating a drawing for the major Communist Party’s newspaper *Pravda*.⁸⁹ This drawing marked the beginning of his career as an illustrator, which would continue throughout the rest of his life.⁹⁰

By the 1930s, Soviet dictator Joseph Stalin had tightened his grip on the reins of power. The year 1936 saw the beginnings of the Great Purge (or Great Terror), a campaign of repression and political persecution carried out in the USSR between 1936 and 1939 during which an enormous number of people were arrested, sent to labor camps, or executed.⁹¹ Severe crackdowns in the cultural sphere were also part of this campaign. In 1936, a series of



Fig. 25. Victor Deni and Nikolai Dolgorukov, *Stalin's Spirit Makes Our Army and Country Strong and Solid!*, 1939. Lithograph
 Fig. 26. Victor Deni and Nikolai Dolgorukov, *Glory to Stalin's Falcons—the Conquerors of Airspace!*, 1937. Lithograph

editorial attacks on artists in a variety of media was published in the newspaper *Pravda*. That same year Dolgorukov completed a commission to produce a gigantic five-meter-long panel on the theme of the Red Army for the Kremlin hall in which the *Chrezvychainyi VIII S"ezd Sovetov* (Eighth Extraordinary Congress of Soviets) was held. A new Soviet Constitution, unofficially known as the Stalin Constitution, was adopted at this Congress. Stalin's image in Soviet posters, newspapers, and journals was by now firmly connected to progress, industrialization, and economic success. As was this case with other propaganda artists during this period when the cult of Stalin was developing into its fully-fledged form, Dolgorukov often depicted the Leader (Figs. 25-27; p. 115).⁹² Praising Stalin and stressing his wisdom and power, many Soviet poster designers, including Dolgorukov, reinforced the mythic nature of the leader cult and lent it an almost magical power. Dolgorukov made Stalin's image increasingly larger, more solid and imposing. Towering above the masses, Stalin's image acquires an overwhelming presence in such Dolgorukov posters as *Long Live the Great, Invincible Banner of Marx Engels Lenin* (1935), and *Stalin's Spirit Makes Our Army and Country Strong and Solid* (1939). The cult of Stalin reached its apex on the leader's sixtieth birthday in December 1939, with World War II already underway.



Fig. 27. Nikolai Dolgorukov, *Long Live the Great, Invincible Banner of Marx Engels Lenin*, 1935. Lithograph



Fig. 28. Victor Deni and Nikolai Dolgorukov, *Any Aggressor will Crack His Obstinate Skull Against the Soviet Border Post—(V. Molotov)*, 1939. Lithograph

In the second half of the 1930s, Dolgorukov turned to the depiction of Soviet military might and the theme of the threat of fascism, exemplified by his poster *Liuboi aggressor razob'et svoi mednyi lob o sovetskii pogrannichnyi stolb* (Any Aggressor Will Crack His Obstinate Skull Against the Soviet Border Post, 1939) (Fig. 28). The poster's title is a quote from a speech given by Soviet Premier Minister Vyacheslav Molotov (1890–1986) and conveys the idea that any attack on the Soviet Union would be a foolish undertaking that could only hurt the aggressor. As the artist wrote in his memoirs, in the late 1930s he and Deni also received a commission to create a poster dedicated to the Soviet-Japanese border conflicts. In particular, the artists were asked to commemorate Soviet pilots' victory over the Japanese in the Battle of Khalkhin-Gol.⁹³ Due to Deni's illness, Dolgorukov had to work on the preliminary studies for this poster alone, but all his versions were rejected by the Artists' Board. As a result, he decided to ask Andrei Borisovich Yumashev, a well-known Soviet pilot, to become his consultant on the topic.⁹⁴ Dolgorukov had met Yumashev at the exhibition *XX let RKKA* (Twenty Years of the Workers and Peasants' Red Army)



Fig. 29. Victor Deni, Nikolai Dolgorukov, and A. B. Yumashev, *Air Battle: "He Who is Strong in the Air is Strong in General"*—K. Voroshilov, 1939. Lithograph

in Moscow. As it turned out, he himself was an amateur artist. He explained basic air combat tactics to the artist and even drew the initial composition for the poster. Under the pilot's guidance, Dolgorukov and Deni created a final version of the poster *Kto silen v vozdukh, tot v nashe vremia voobshche silen* (Whoever is Strong in the Air is Strong in General) (Fig. 29), depicting the ferocity of the Soviet attack with an image of a Japanese aircraft shot down during aerial combat.

At the beginning of June 1941, just before the official start of WWII on Soviet soil, Dolgorukov received a commission for another poster, *Vragu ne budet poshchady!* (There will be no Mercy for the Enemy!), in which he depicted Russian aircraft unleashing a hail of bombs on enemy positions (Fig. 30). In his initial version of the poster, the artist included an image of Adolf Hitler as a signifier for the enemy, but the poster's editor demanded Hitler's image be erased because the German-Soviet non-aggression pact of August 1939 was still considered valid. As soon as Nazi forces invaded the Soviet Union on June 22, 1941, Dolgorukov, along



Fig. 30. Nikolai Dolgorukov, *There Will Be No Mercy for the Enemy!*, 1941. Lithograph

Fig. 31. Nikolai Dolgorukov, *So It Was... So It Will Be!*, 24 June 1941. Lithograph

with other poster designers, was summoned to the Department of Agitation and Propaganda of the Central Committee of the Communist Party, where the artists were ordered to produce war-related propaganda posters. By the next morning, Dolgorukov had created his first anti-Nazi poster, followed by a second the next day. The latter poster, entitled *Tak bylo... tak budet!* (So it was... so it will be!) (Fig. 31) depicted Napoleon fleeing Russia after his shameful defeat, as well as Hitler impaled by a Red Army bayonet. By June 25, 1941, three anti-Nazi posters by Dolgorukov were hanging on the streets of Moscow, on military airfields, and on the carriages of military echelons going to the front.

In studying Dolgorukov's posters from the post-war period, it is clear that his artistic language changed from experimental, modernist, and Constructivist to become much more conservative, conforming more and more closely to the dogmatic rules of Socialist Realism

(Fig. 32). In his narrations of the industrial and architectural achievements of the Soviet state, the artist often combined abstract formal elements of design with the documentary "truth" of photography, including figurative portraits of Lenin, Stalin, and workers. In analyzing how Dolgorukov's ideological and political strategies merged with his personal ambitions and career opportunities, we can see that although Dolgorukov's graphic works embodied the utopian ideals of Soviet society, and the themes in his work attest to his strong political commitment to Communism, he often employed non-figurative visual vocabulary, geometric fragmentation of space, and dramatically reduced perspective, all features which were typical of Constructivism. Looking at figures like this helps us to see that the distinction between avant-garde visual syntax and Socialist Realism was not always absolute.⁹⁵



Fig. 32. Nikolai Dolgorukov, *American "Freedom"—a Prison for the People*, 1950. Lithograph

Endnotes

1. *Vystavka rabot khudozhnika-zhurnalista, zaslužennogo deiatelia iskusstv RSFSR N. Dolgorukova*. Catalogue, introduction by Boris Efimov and Yuvenalii Poliakov (Moscow: Sovetskii khudozhnik, 1973), 5.
2. N.A. Dolgorukov, *Stranitsy zhizni* (Leningrad: Khudozhnik RSFSR, 1963).
3. Yekaterinburg was founded in the early 1720s as part of the quest that Peter I (Peter the Great) undertook to develop heavy industry and armaments for his expanding army. The modernization of Russian metal working capabilities was a major part of the tsar's ambitious industrial strategy, and the rich mineral resources of the Urals led to the creation of numerous factory settlements and towns.
4. Dolgorukov, *Stranitsy zhizni*, p. 5.
5. Ibid.
6. Ibid.
7. In the *Real'noe uchilishche*, subjects such as mathematics and natural sciences prevailed in the curriculum. No instruction in ancient languages such as Greek and Latin was provided. As a result, graduates from such secondary schools could only continue their studies in either technical or trade schools, and could not be admitted to universities.
8. Dolgorukov, *Stranitsy zhizni*, p. 6.
9. Ibid., pp. 6-7.
10. Yakov Sverdlov (1885–1919) was Chairman of the Central Executive Committee of the All-Russian Congress of Soviets, a titular head of the Bolshevik state. Sverdlov believed in a highly centralized party hierarchy, and worked to place all decision-making power in the hands of the Bolshevik Party's Central Committee. He worked very closely with Lenin, and by late 1918 he and Lenin dominated decision-making in the Central Committee. It was Sverdlov who, in July 1918, authorized the Ural Soviet to execute the Romanov family in Yekaterinburg.
11. The *Terevsat* group was initially organized in Vitebsk in January 1919 by the poet M. Ya. Pustynin (1884–1966). His idea was to bring to life the influential propaganda posters produced during the Russian Civil War known as the ROSTA (Russian Telegraph Agency) Windows. The group turned these posters into staged sketches, and the first *Terevsat* shows were indeed based almost entirely on ROSTA materials. The *Terevsat* group performed in clubs and factories, and their materials were designed to reach the least educated of audiences. During the first year of its activity *Terevsat* toured up and down the front lines, giving over 300 performances for some 200,000 spectators. See Lynn Mally, "The Revolution Loves the Theater," in *Revolutionary Acts. Amateur Theater and the Soviet State, 1917–1938* (Ithaca: Cornell University Press, 2000), pp. 17-46.
12. *Siniiaia Bluza* (Blue Blouse) started as a biweekly newspaper and provided organized ideological influences for Workers' Theater. It soon became the umbrella organization for Workers' Theater in the USSR, displacing *Terevsat* as the organ of both party and state and becoming the most influential group of the 1920s. By 1927, *Blue Blouse* companies consisted of more than 7,000 workers' circles, as well as five professional theater groups. *The Blue Blouse* journal ceased publication in 1928, and *Blue Blouse* companies met their demise in the early 1930s.
13. In the early years of the twentieth century, four of five inhabitants of the Russian Empire were illiterate.
14. Founded in 1912, the theater was re-named *Gosudarstvennyi opernyi teatr imeni A. V. Lunacharskogo* (State Opera Theater named after A. V. Lunacharsky) in 1924. In 1931 it became known as *Sverdlovskii teatr opery i baleta im. A.V. Lunacharskogo* (Sverdlovsk Opera and Ballet Theater named after A. V. Lunacharsky). It is currently known as

Ekaterinburgskii gosudarstvennyi akademicheskii teatr opery i baleta (Yekaterinburg State Academic Opera and Ballet Theater).

15. A major influence on the emergence and development of the Russian avant-garde came from Western Europe. The 1900s and 1910s saw a fruitful exchange between progressive young Russian artists and their European counterparts. Many experimental Russian artists were drawn to Paris in search of the opportunity to view first-hand the latest innovations in modern art. During the early 1900s, Russian artists also had many opportunities to encounter modern Western art in their own country. One of the first events that presented contemporary Western, especially French, art in a Russian context was an exhibition held in Moscow in 1908 organized by the Russian Symbolist journal *Zolotoe runo* (The Golden Fleece). The *Golden Fleece* exhibition included works by the French Impressionists, the Post-Impressionists, and the Fauves. The following year, Moscow viewers had their first opportunity to see early Cubist works by Braque and Le Fauconnier at the *Golden Fleece* salon. But perhaps most important in this regard were the private collections of two Moscow merchant-patrons of the arts—Ivan Morozov (1871–1921) and Sergei Shchukin (1854–1936). Morozov initially collected works of young Russian painters, but from 1907 onwards he began acquiring French art for his newly rebuilt villa. Shchukin's collection, which was opened to the Russian public in 1907, featured work by the Impressionists and Post-Impressionists. He had particularly fine representations of the work of Cézanne, Gauguin, Monet, and Renoir, but the artists who figured most prominently in his collection were Matisse and Picasso.

16. 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 (Rayonnism), Cubo-Futurism, Suprematism, and Constructivism.

17. In August 1918, the collector Sergei Shchukin left Bolshevik Russia, eventually settling in Paris. A few months later his collection was nationalized, and it opened to the public as the State Museum for New Western Painting No. 1 in May 1920. Two years later it was merged with the State Museum for New Western Painting No. 2, and became the State Museum of New Western Art. This museum held the much larger collection put together between 1903 and 1914 by Shchukin's fellow merchant-patron Ivan Morozov, and that of Morozov's deceased elder brother Mikhail. In 1928, these collections were brought together under one roof in Morozov's former home in Moscow, but in 1948 the Museum of Modern Western Art was dissolved and the paintings were divided between the State Hermitage Museum, Leningrad (now St. Petersburg), and the State Pushkin Museum of Fine Arts, Moscow.

18. The Yekaterinburg Museum of Fine Arts has one of the most important collections of Russian avant-garde art of the 1910s and 1920s in Russia. The museum was founded following the reorganization of cultural life in Russia that took place after the Revolution. By 1918, avant-garde artists were meeting at the arts department of the People's Commissariat for Education (Narkompros) in Moscow to debate how modern art museums and state exhibitions should be used to help educate the masses. In December 1918, Anatoly Lunacharsky, People's Commissar of Education, approved a list of artists whose works would be purchased by Narkompros for the State Art Fund. In 1920, a selection was made from this enormous array of art for an exhibition, which later formed the basis of the collection at the museum in Sverdlovsk (Yekaterinburg). Between 1925 and 1934 the collection was housed in the Ural State Museum, before being transferred in 1936 to the newly built Art Gallery in Sverdlovsk (present-day Yekaterinburg).

19. By 1912, a serious interest in Cubism had arisen among experimental Russian artists of various persuasions; this interest reached its climax in 1913–1914. Alexandra Exter (1882–1949) spent the winters of 1912–1914 in Paris. While there, she frequented the circle of artists associated with the journal *Les Soirées de Paris*. Through the journal's editor, the poet Guillaume Apollinaire, the group was closely linked to the Cubist experiments of Braque and Picasso. Exter often acted as an intermediary among the avant-garde artistic communities of Paris, Moscow, and Kiev, acquainting the leading members of the Russian avant-garde with French Cubism and Italian Futurism. Italian Futurist manifestoes were first published in 1912 in second issue of the *Union of Youth* journal in St. Petersburg. In 1913, an article by Mikhail Matiushin on the book *Du Cubisme* (1912), by Albert Gleizes and Jean Metzinger, was published in the same journal ("O knife Metsanzhe-Gleza 'Du Cubisme,'" March 10, 1913. *Union of Youth* no. 3: pp. 25–34). In 1913, *Du Cubisme* in Russian

translation became immediately popular among Russian artists and art critics. Cubo-Futurism (as its name suggests) was informed by the principles of French Cubism and Italian Futurism. Cubo-Futurism combines the static nature of Cubism, and its disintegration of the object, with the dynamism of Futurism. Cubo-Futurist works synthesize the space, figure, and object(s) in a comparison by juxtaposing conflicting forces—rigidity and animation—and, in so doing, create a clash between opposing energies. The term "Cubo-Futurism" was first used in 1913 in relation to the literary group "Hylea," members of which called themselves "Cubo-Futurists." Among Russian artists, it was Kazimir Malevich who used the term in 1913, calling "Cubo-Futurist Realism" some of his works included in the *Union of Youth* exhibition in St. Petersburg. See Ekaterina Bobrinskaia, *Futurizm i kubofuturizm* (Moscow: Galart, 2000).

20. Dolorukov, *Stranitsy zhizni*, p. 7.

21. *Ibid.*, p. 12.

22. Viacheslav Polonsky, *Russkii revoliutsionnyi plakat* (Moscow: Gosizdat, 1925).

23. *Ibid.*, p. 3.

24. Dolgorukov, *Stranitsy zhizni*, p. 13.

25. *Ibid.*

26. *Ibid.*, p.16.

27. As a consequence of the reforms to art education introduced in Russia immediately after the Bolshevik Revolution, the First State Free Art Workshops known as SVOMAS (formerly the Imperial Stroganov Central School of Art and Industry) and the Second Free Art Workshops (formerly Moscow School of Painting, Sculpture and Architecture) were formed in Moscow in 1918. In 1920, on the basis of SVOMAS, the Soviet modernists created the state-sponsored school VKhUTEMAS.

28. Vladimir Lenin, "Dekret Sovnarkoma ob obrazovanii Vkhutemasa [Decree of Sovnarkom on the Establishment of Vkhutemas] (December 19, 1920)," in *Polnoe sobranie sochinenii* [Complete Works of V.I. Lenin], vol. 52 (Moscow: Izdatel'stvo politicheskoi literatury, 1967), p. 17. In 1930, VKhUTEIN was permanently closed and divided into three art institutions: The Moscow Institute of Architecture, the School of Fine Arts (later called the Surikov Art Institute), and the Moscow Polygraphic Institute.

29. Evgeny Katsman, "K voprosu ob AKhRovskoi samokritike. Stranitsy iz dnevnika," *Iskusstvo v massy* no. 3-4, 1929.

30. Aleksei Gan, *Konstruktivizm* (Tver': Tver'skoe izdatel' stvo, 1922), p. 18.

31. See Christina Lodder, "The Genesis of Productivism and Constructivism: a dialogue between theory and practice," in *Constructive Strands in Russian Art, 1914–1937* (London: Pindar Press, 2005), p. 263.

32. For a detailed history of the Russian Constructivist movement, see Christina Lodder, *Russian Constructivism* (New Haven and London: Yale University Press, 1983) and *Constructive Strands in Russian Art, 1914–1937*.

33. Lodder has pointed out that "by the mid 1920s, the term Productivism was frequently used to cover both theory and practice, coming to imply that aesthetic values had become totally subordinated to industrial processes, practicality, utility and political requirements." See Lodder, "The Genesis of Productivism and Constructivism," 240. The ideas of "production art" received theoretical development in essays by Osip Brik, Boris Kushner, and Nikolai Chuzhak in a 1921 collection of articles entitled *Iskusstvo v proizvodstve* (Art in the Sphere of Production). Other key works include Nikolai Tarabukin's 1923 *Ot mol'berta k mashine* (From the Easel to a Machine) and Boris Arvatov's 1923 *Iskusstvo i klassy* (Art and the [Social] Classes), as well as various articles in the newspaper *Iskusstvo kommuny* (Art of the Commune; 1918–1919)

and the journal *LEF* (1923–1926). These publications asserted the priority of engineering in creative work and contrasted the design of necessary everyday objects with the “useless” beauty of unique easel paintings. See also A.I. Mazaev, *Kontseptsiiia proizvodstvennogo iskusstva 20-kh godov. Istoriko-kriticheskii ocherk* (Moscow: Nauka, 1975) and E.V. Sidorova, “Kontseptsiiia proizvodstvennogo iskusstva i VKhUTEMAS: K istorii sviazei,” in *Trudy VNIITE. Tekhnicheskaiia estetika*, vypusk 34 (1982): 55-69.

34. Dolgorukov, *Stranitsy zhizni*, p. 21.

35. Niklai Tarabukin, “Izobretatel'nost v plakate,” in *Iskusstvo dnia* (Moscow: Vserossiiskii proletkul't, 1925), pp. 9-23.

36. Dolgorukov, *Stranitsy zhizni*, p. 17.

37. Lev Bruni (1894–1948) was born into a family of artists: his father A. A. Bruni was an architect, and his great-grandfathers F. A. Bruni and P. F. Sokolov were both painters. From 1904 to 1909, Lev Bruni studied painting in the private studios of A. I. Titov and V. M. Shulz in St. Petersburg, and from 1909 to 1912 he continued his studies in battle-scene painting under F. Roubaud, N. S. Samokish, and Y. F. Tsioglinsky at the St. Petersburg Academy of Fine Arts. In 1912, Bruni moved to Paris and lived there for about a year, attending classes at the Académie Julien under the guidance of J.-P. Loran.

38. The core of this avant-garde group, active from 1915 to 1925, consisted of Lev Bruni, Petr Miturich, Nikolai Tyrsa, Petr L'vov, Nathan Altman, and Nikolai Punin. The circle of artists later expanded to include new members such as Vladimir Lebedev, Nikolai Lapshin, Aleksei Uspensky, and Nikolai Kupreyanov.

39. The *Magazin* (The Store) exhibition in Moscow, organized by Vladimir Tatlin in 1916, featured his own counter-reliefs and works by such major Russian avant-garde artists as Alexandra Exter, Ivan Kliun, Kazimir Malevich, Liubov Popova, Aleksandr Rodchenko, and Nadezhda Udalt'sova.

40. The original titles of these posters are as follows: *Transportnik, vooruzhaias' tekhnicheskimi znaniiami, boris' za rekonstruktsiiu transporta; Sozdadim moshchnuiu bazu industrializatsii na vostoke; Zavody chernoi metallurgii—v avangard sotsialisticheskikh predpriatii; Za mirovoi Oktiabr'! Proletarii vsekh stran soediniaites'!*

41. See D. S. Moor, “*la-Bol'shevik.*” *Sbornik statei* (Moscow: Sovetskii khudozhnik, 1967), p. 10.

42. Dolgorukov, *Stranitsy zhizni*, p. 17.

43. Ibid, p. 18.

44. Ibid.

45. The artists Georges Seurat and Paul Signac developed this technique in 1886, branching out from the narrowly optical art of Impressionism. The term “Pointillism” was coined by art critics in the late 1880s to ridicule the works of these artists, but is now used without its earlier, derisive connotation.

46. Dolgorukov, *Stranitsy zhizni*, p. 20. Also see Moor, “Tsvet v plakate,” in Moor, *la-bol'shevik*, 60. The article was originally published in *Obzor iskusstva* no. 12 in 1935.

47. Dolgorukov, *Stranitsy zhizni*, p. 38.

48. D. S. Moor, “Avtobiograficheskii ocherk,” in *la-bol'shevik*, 10.

49. Originally published in Russian as Dmitrii Moor, “Ofornleniiu plakata nado učit'sia,” in *Brigada khudozhnikov* 4 (1931): 10-16. A translation into English was published in *Aleksandr Deineka (1899-1969): An Avant-garde for the Proletariat*

(Madrid: Fundación Juan March, 2012), p. 386.

50. Dolgorukov, *Stranitsy zhizni*, p. 21. See also Moor, “Tsvet v plakate,” p. 57.

51. Dolgorukov, *Stranitsy zhizni*, p. 22.

52. Ibid, p. 26.

53. In 1917, the All-Russian Publishing House of the Central Executive Committee (VTsIK) was founded. In March 1919, it became a wing of the State Publishing House (Gosizdat).

54. Tarabukin, “Izobretatel'nost v plakate,” 9-23.

55. *Glavlit* was the main censorship body in Soviet Russia, and all printed material had to bear its authorization number. The functions of *Glavlit* were described as follows: “*Glavlit* performs preliminary and subsequent censorship for all forms of publishing. Preliminary censorship examines publishing both in the interests of protecting state secrets and in the interests of preventing the commissions of politically harmful, illiterate hack works...that distort...Soviet reality...Whether or not a given doubtful item gets permission to be published depends ultimately on preliminary censorship...*Glavlit* brings the most instructive, important, and serious breaches in the publishing and editorial business immediately to the knowledge of the TsK secretaries.” An excerpt from *Glavlit's* memorandum to the TsK VKP(b) Politburo on the work and new tasks of the censorship organs (AP RF, f. 3, op. 34, d. 37, ll. 25–36. Typewritten original, April 9, 1933, reproduced in translation in *Soviet Culture and Power: A History in Documents, 1917–1953*, eds. Katerina Clark and Evgeny Dobrenko, with Andrei Artizov and Oleg Naumov [New Haven and London: Yale University Press, 2007], pp. 261-64.)

56. Collectivization was the forced merging of peasant households into collective farms.

57. Beginning in the 1930s, not only the poster designer but also the art editor was responsible for the production of each poster in terms of its political and ideological content. The latter could request changes to a poster's composition or completely prohibit its production on ideological grounds. Seemingly insignificant details such as a Soviet worker's indifferent facial expression (instead of a happy one) could be deemed “political provocation.” In the 1920s–1940s, nearly seventy percent of all poster designs, regardless of whether they had already received the approval of the Artistic Advisory Board of a publishing house, were prohibited from publication by the Central Committee or the censorship board. The Central Committee could either ban the poster from production or demand significant revisions of its design.

58. See “Postanovlenie TsK VKP (b) o plakatnoi literature,” in *Za bol'shevistskii plakat: Zadachi izoiskusstva v sviazi s resheniem TsK VKP(b) o plakatnoi literature. Diskussiia i vystupleniia v institute LIIA/Kommunisticheskaiia akademiia, Institut literatury, iskusstva i iazyka, Sektsiia prostranstvennykh iskusstv* (Moscow-Leningrad: OGIZ; IZOGIZ, 1932).

59. Dolgorukov, *Stranitsy zhizni*, p. 24.

60. Originally published in Russian as “Chto znamenuet i kak vpolniaetsia reshenie leninskogo shtaba? Postanovlenie TsK VKP(b) o plakatno-kartinnoi agitatsii i propagande,” *Brigada khudozhnikov* 203 (1931): pp. 1–3. An English translation by Erika Wolf is published in *Aleksandr Deineka (1899–1969): An Avant-garde for the Proletariat* (Madrid: Fundación Juan March, 2012), p. 386.

61. There were three major publishers of posters during the early Soviet period: Gosizdat (State Publishing House), Litizdat (Literary-Publishing Department, operating under the Political Directorate of the Revolutionary Military Council of the RSFSR), and the ROSTA (Russian Telegraph Agency) Windows. Gosizdat and the ROSTA Windows were subordinate to the People's Commissariat of Education, while Litizdat was under the aegis of the Soviet military. The IZOGIZ publishing house, which produced political posters, was founded in 1930 on the basis of the state publishing house OGIZ. It was reorganized several times, becoming a part of the *Iskusstvo* (Art) publishing house in 1938. *Iskusstvo* issued the majority of all Soviet political posters until 1953. Later posters were published by *Sovetskii khudozhnik* (Soviet Artist) and, starting in

1969, by the publishing house *Izobrazitel'noe iskusstvo* (Fine Arts). From 1974 on, the publishing house *Plakat* specialized in the production of posters.

62. Along with Dolgorukov, among the members of the *Ob"edinenie rabotnikov revoliutsionnogo plakata*, or ORRP [Association of Workers of Revolutionary Poster], were the artists Mikhail Cheremnykh, Deni, Deineka, Boris Efimov, Yurii Ganf, V. Gitsevich, Petr Karachentsov, Gustav Klutssis, B. Knoblok, Victor Koretsky, Kukryniksy, Boris Prorokov, Sergei Senkin, and Georgy and Vladimir Stenberg.

63. Klutssis introduced photographic elements into painting in *The Assault: The Attack against the Counter-Revolution*, dated 1918. See Lidia Oginskaya, *Gustav Klutssis* (Moscow: Sovetskii khudozhnik, 1981), pp. 4-5.

64. B. Arvatov, "Utopia ili nauka?," *LEF*, no. 4 (1923): 18.

65. Aleksei Fedorov-Davydov, "Militant Art: John Heartfield, Proletarian Artist," *Brigada khudozhnikov* (Artists' Brigade), 1932, no. 1. Reprinted and translated in Ilya Doronchenkov, *Russian and Soviet Views of Modern Western Art, 1890s to mid-1930s* (Berkeley, Los Angeles, and London: University of California Press, 2009), pp. 272-273.

66. Dolgorukov, *Stranitsy zhizni*, p. 24.

67. Fedorov-Davydov, "Militant Art: John Heartfield, Proletarian Artist," in Doronchenkov, *Russian and Soviet Views of Modern Western Art*, p. 273.

68. Dolgorukov, *Stranitsy zhizni*, p. 23.

69. See Mikhail Ryklin, "The Best in the World': The Discourse of the Moscow Metro in the 1930s," in *The Landscape of Stalinism: The Art and Ideology of Soviet Space*, eds. Evgeny Dobrenko and Eric Naiman (Seattle and London: University of Washington Press, 2003), pp. 261-276.

70. See Alessandro De Magistris, "Underground Explorations in the Synthesis of the Arts: Deineka in Moscow's Metro," in *Aleksandr Deineka (1899–1969): An Avant-Garde for the Proletariat*, p. 240.

71. S. Manuil'skaia, ed. *Piat' let moskovskogo metro* (Moscow: Gosudarstvennoe transportnoe zheleznodorozhnoe izdatel'stvo, 1940), p. 3. Quoted in Ryklin, "The Best in the World," p. 262.

72. *Ibid*, p. 263.

73. *Ibid*, p. 267.

74. Following the Bolshevik Revolution of 1917, the Bolshevik government organized ROSTA, the Russian Telegraph Agency, which continued the *lubok* (popular print) tradition through its poster unit. The ROSTA posters, which were intended to maintain support for the Red Army in the Russian Civil War, narrated current events in sequences of simple pictures that portrayed the political forces of good and evil. The ROSTA poster artists used intentionally crude stencil images. There was also a text narration with each poster.

75. Occasionally, these "poster-newspapers" covered the events of the country's domestic life.

76. Ia. Tugendhol'd, "Iskusstvo plakata," *Iskusstvo oktiabr'skoi epokhi* (Leningrad: Akademiia, 1930), p. 181.

77. See "Kommunisticheskaia akademiia o plakate," *Brigada khudozhnikov* 1931, nos. 2-3: 4.

78. "Formalism" was a pejorative term that referred to any Western modernist artworks or Soviet works suggestive of European modernist styles and movements such as Cubism, Surrealism, and abstract art. The term intended to describe

the type of art where form was more important than the content, stressing the art's lack of relevance to "proletarian needs."

79. A number of Russian avant-garde artists, including Solomon Telingater (1903–1969)—a major Soviet designer and typographer who, among his other works, designed the 1937 book on John Heartfield — accused Western avant-garde graphic designers of "formalism" and juxtaposed their work with that of Soviet artists. For example, in his 1931 article "*Novoe poligraficheskoe iskusstvo v SSSR*" (New Graphic Art in the USSR), Telingater argued that designs of Soviet "proletarian artists" were fundamentally different from the work of their "capitalist" colleagues because Soviet artists were producing "ideological" and "class-based" work in support of "the construction of Socialism." Telingater labeled as "formalist" the work of Jan Tschichold (1902–1974), the German-born theorist of the "New Typography" in Europe during the 1920s and 1930s, as well as work by László Moholy-Nagy (1895–1946), the Hungarian avant-garde designer and photographer, and Piet Zwart (1885–1977), the Dutch typographer and designer. See S. Telingater, "Novoe poligraficheskoe iskusstvo v SSSR," in *Brigada khudozhnikov* 1931, no. 4: 18-20.

80. P. Riabinkin, "Za sozdanie podlinno proletarskogo plakata," in *Za proletarskoe iskusstvo* 1932, no. 6: 2-4.

81. Polonsky, *Russkii revoliutsionnyi plakat*, p. 69.

82. V. I. Lenin and A. V. Lunacharsky, *Perepiska, doklady, dokumenty* (Moscow: Nauka, 1971), pp. 164, 166.

83. Dolgorukov, *Stranitsy zhizni*, p. 29.

84. *Ibid*, p. 32.

85. *Ibid*.

86. *Ibid*.

87. *Ibid*, p. 34.

88. See Victor Deni: *ein Russischer karikaturist im dienst der propaganda* (Hamburg: Museum für Kunst und Gewerbe, 1992).

89. *Pravda* was the official newspaper of the Communist Party of the Soviet Union between 1918 and 1991.

90. During his long creative career, Dolgorukov created drawings for many publications, including the newspapers *Krasnaia zvezda*, *Sovetskii voin*, *Pravda*, *Komsomol'skaia pravda*, *Trud*, and *Izvestiia*, and the journals *Prozhektor* and *Ogonyok*.

91. According to archival sources, during the Great Terror (1936–1939) as many as many as 3.5 million people were imprisoned and 2 million died in prison or exile (see <https://www.marxists.org/history/ussr/events/terror/index.htm>).

92. As the scholar Jan Palmer has observed, the cult of Stalin can be said to have had its start on December 21, 1929, when, "on the occasion of Stalin's 50th birthday, a wide-scale campaign for his aggrandizement was initiated in the mass media and in the first instance in such central newspapers as *Pravda*...By mid-1933, the cult of Stalin started to acquire a mass character, and from the end of the 1930s a regulated system of signs—the canon, which from that point on was carefully observed but continued to evolve—was used for the creation of different images of Stalin." See Jan Palmer, *Alkhimiia vlasti: Kul't Stalina v izobrazitel'nom iskusstve* (Moscow: Novoe literaturnoe obozrenie, 2010), p. 7.

93. In this engagement, the Soviets and Mongolians defeated the Japanese and expelled them from Mongolia. As a result of the Japanese defeat at Khalkhin Gol, Japan and the Soviet Union signed the Soviet-Japanese Neutrality Pact on April 13, 1941.

94. Dolgorukov, *Stranitsy zhizni*, pp. 41-42.

95. Since the early 1990s, both Russian and Western scholars have pointed out that simply contrasting the avant-garde to Socialist Realism does not truly reflect what occurred in Soviet Russia, and later the USSR, and that the strict binary divide between Russian avant-garde and Socialist Realism is inaccurate. See, for example, Boris Groys's book *The Total Art of Stalinism: Avant-Garde, Aesthetic Dictatorship and Beyond* (Princeton: Princeton University Press, 1992) as well as numerous publications by Ekaterina Degot and Christina Kiaer. Also see the more recent publications *Socialist realisms: Soviet painting, 1920–1970* (Catalogue by Matthew Cullerne Brown and others; Milan: Skira, 2012) and *Modernizm bez manifesta. Sobranie Romana Babicheva* (Moscow: Moskovskii muzei sovremennogo iskusstva, 2017).

LIST OF ILLUSTRATIONS

Unless otherwise noted, all the works illustrating this essay are in private collections in Russia or the United States.

Frontispiece image Nikolai Dolgorukov in his studio, n.d. As reproduced in: *Vystavka rabot khudozhnika-zhurnalista, zaslu-zhennogo deiatelia iskusstv RSFSR N. Dolgorukova*. Catalogue. B. Yashchina, ed., with introductions by Boris Efimov and Yuvenalii Poliakov (Moscow: Sovetskii khudozhnik, 1973), n.p.

Fig. 1 Nikolai Dolgorukov. Poster: *Goriachaia polosa opasna!* (The Hot Band is Dangerous!), c. 1930. Lithograph

Fig. 2 Nikolai Dolgorukov. Poster: *Krasnaia armiia—gordost' naroda!* (The Red Army—the Pride of the Soviet People!), 1937. Lithograph, 28 3/8 x 39 3/8" (72 x 100 cm)

Fig. 3 Nikolai Dolgorukov. Poster: *Shire riady Stakhanovtsev!* (Bolster the Ranks of Stakhanovites!), 1936. Lithograph, 37 3/16 x 25 3/8" (94.5 x 64.5 cm)

Fig. 4 Nikolai Dolgorukov. Poster: *Rabochii i kolkhoznik—v riady obshchestva druzei radio. Radio na sluzhbu sotsialisticheskomu stroitel'stvu!* (Worker and Farmer—in the Ranks of the Society of Friends of Radio. Radio at the Service of Socialist Construction!), 1932. Lithograph, 24 x 34 1/4" (61 x 87 cm)

Fig. 5 Nikolai Dolgorukov. *View of the Verkh-Isetsky Metallurgical Plant, Sverdlovsk, 1925*. Ink on paper. As reproduced in: N. A. Dolgorukov. *Stranitsy zhizni: zapiski-vospominaniia* (Leningrad: Khudozhnik RSFSR, 1963), p. 7

Figs. 6-7 Nikolai Dolgorukov. Stage design for the 1911 opera *I gioielli della Madonna* (The Jewels of the Madonna) by the Italian composer Ermanno Wolf-Ferrari (1876–1948), staged as *Ozherel'e madonny* at the Sverdlovsk State Opera Theater, 1927. As reproduced in: N. A. Dolgorukov. *Stranitsy zhizni: zapiski-vospominaniia* (Leningrad: Khudozhnik RSFSR, 1963), p. 12, 13

Fig. 8 Nikolai Dolgorukov. Poster: *Beregis' ugara* (Beware of Intoxication), 1930. Lithograph

Fig. 9 Nikolai Dolgorukov, with text by Vladimir Mayakovsky (1893–1930). Postcard: *Tekhnicheskii progress—reshaiushchii shag k Kommunizmu!* (Technological Progress is a Major Path to Communism!), n.d. Lithograph

Fig. 10 Nikolai Dolgorukov. Poster: *V poslednii chas. Nastuplenie Krasnoi Armii prodolzhaetsia...* (The Last Hour. The Offensive of the Red Army Continues...), 1943. Lithograph, 17 5/16 x 11 13/16" (44 x 30 cm)

Fig. 11 Dmitrii Moor (1883–1946). Poster: *Vrangel' eshche zhiv, dobei ego bez poshchady!* (Wrangel is Still Alive! Finish Him Off Without Mercy!), 1920. Lithograph, 27 x 19 5/8 in. (68.6 x 49.8 cm). Merrill C. Berman Collection

Fig. 12 Gustav Klutssis (1895–1938). Design for *Dinamicheskii gorod* (Dynamic City), 1919. Cut-and-pasted gelatin silver prints, gouache, aluminum foil, and crayon on paper. 14 3/4 x 10" (37.6 x 25.8 cm). Latvian National Museum of Art, Riga, Latvia

Fig. 13 Nikolai Dolgorukov. Poster: *Nad sovetskoi stranoi dolzhny i budut letat' sovetskie dirizhabli!* (Soviet Airships Must and Will Fly Over the Soviet Union), 1932. Lithograph, 33 1/4 x 23 1/4" (84.5 x 59 cm)

Figs. 14, 15 Solomon Telingater (1903–1969). Cover and spread from the book: Sergei Tretyakov, *Dzhon Hartfild. Monografiia* (John Heartfield. Monograph) (Moscow: OGIz-Gosudarstvennoe izdatel'stvo izobrazitel'nykh iskusstv, 1936). Merrill C. Berman Collection

Fig. 16 Nikolai Dolgorukov and Dmitrii Moor (1883–1946). Poster: *Plakat-gazeta Izogiza*, no. 40 (IZOGIZ Poster-Newspaper No. 40), 1932. Lithograph

Fig. 17 Nikolai Dolgorukov and Dmitrii Moor (1883–1946). Poster-newspaper: *Nagliadnye khudozhestvenno-politicheskie posobia. Seria 1-aia. Ot Oktiabria do nachala vosstanovitel'nogo perioda* (Visual Artistic-Political Manuals. Issue No. 1. From the Bolshevik Revolution of 1917 to the beginning of the reconstruction period), c. 1930s. Lithograph

Fig. 18 Vladimir Mayakovsky (1893–1930). ROSTA poster: *Ukrainsev i russkikh klich odin—da ne budet nad rabochim gospodin!* (Ukrainians and Russians Have a Common War Cry—the Polish Gentry will not be the Master of the Worker!), 1920. Lithograph, 25 3/8 x 25 7/8" (64.4 x 65.7 cm). Merrill C. Berman Collection

Fig. 19 Victor Deni (1893–1946) and Nikolai Dolgorukov. Poster (in Ukrainian): *Kukhnia voiny* (The War Kitchen), 1934. Lithograph, 37 3/8 x 23 5/8" (95 x 60 cm)

Fig. 20 Victor Deni (1893–1946) and Nikolai Dolgorukov. Poster (in Ukrainian): *Pryvit biytsiam pryordonnykam zirkym var-tovym krayiny sotsializmu!* (Greetings to the Border Guards, Vigilant Guardians of Our Socialist Country!), 1938. Lithograph, 22 1/8 x 33 1/16" (56.2 x 84 cm)

Fig. 21 Victor Deni (1893–1946). Poster: *Tretii Internatsional* (The Third International), 1921. Lithograph, 17 3/16 x 14 1/8" (43.6 x 35.9 cm). Merrill C. Berman Collection

Fig. 22 Victor Deni (1893–1946) and Nikolai Dolgorukov. Poster: *Stalingrad*, 1942. Lithograph, 15 11/16 x 11 3/4" (39.8 x 29.8 cm)

Fig. 23 Victor Deni (1893–1946) and Nikolai Dolgorukov. Poster: *Piatiletanii Plan 1928 g.* (The First Five-Year Plan began in 1928), 1933. Lithograph, 31 5/16 x 21 7/16" (79.5 x 54.5 cm)

Fig. 24 Nikolai Dolgorukov and Boris Efimov (1900–2008). Poster: *Sily mira nepobedimy!* (The World Powers are Invincible!), 1949. Lithograph, 22 13/16 x 29 15/16" (58 x 76 cm)

Fig. 25 Victor Deni (1893–1946) and Nikolai Dolgorukov. Poster: *Stalinskim dukhom krepka i sil'na armia nasha i nasha strana!* (Stalin's Spirit Makes Our Army and Country Strong and Solid!), 1939. Lithograph, 35 13/16 x 24 7/16" (91 x 62 cm)

Fig. 26 Victor Deni (1893–1946) and Nikolai Dolgorukov. Poster: *Slava stalinskim sokolam—pokoriteliam vozdushnoi stikhi!* (Glory to Stalin's Falcons—the Conquerors of Airspace!), 1937. Lithograph, 35 13/16 x 26 3/4" (91 x 68 cm)

Fig. 27 Nikolai Dolgorukov. Poster: *Da zdravstvuet velikoe, nepobedimoe znamia Marksa Engel'sa Lenina* (Long Live the Great, Invincible Banner of Marx Engels Lenin), 1935. Lithograph

Fig. 28 Victor Deni (1893–1946) and Nikolai Dolgorukov. Poster: *Liuboi aggressor razob'et svoi mednyi lob o sovetskii pogranychnyi stolb—V. Molotov* (Any Aggressor will Crack His Obstinate Skull Against the Soviet Border Post—V. Molotov), 1939. Lithograph, 17 5/16 x 23 5/8" (44 x 60 cm)

Fig. 29 Victor Deni (1893–1946), Nikolai Dolgorukov, and A. B. Yumashev (1902–1988). Poster: *Vozdushnyi boi: "Kto silen v vozdukh, tot v nashe vremia voobshche silen"—K. Voroshilov* (Air Battle: "He Who is Strong in the Air is Strong in General"—K. Voroshilov), 1939. Lithograph, 33 1/16 x 23 1/4" (84 x 59 cm)

Fig. 30 Nikolai Dolgorukov. Poster: *Vragu ne budet poshchady!* (There Will Be No Mercy for the Enemy!), 1941. Lithograph, 40 3/16 x 27 3/16" (102 x 69 cm)

Fig. 31 Nikolai Dolgorukov. Poster: *Tak bylo...tak budet!* (So It Was...So It Will Be!), 24 June 1941. Lithograph, 35 13/16 x

24" (91 x 61 cm)

Fig. 32 Nikolai Dolgorukov. Poster: *Amerikanskaia "svoboda"—tiur'ma dlia naroda* (American "Freedom"—a Prison for the People), 1950. Lithograph

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EXHIBITIONS

Note: Where it has been possible to determine that a copy of one of the posters in the Merrill C. Berman Collection was included in an early exhibition, that exhibition is indicated with the work in the Plates section of this catalogue. The exhibition is referred to in abbreviated form—**[city and date]**—below and in the Plates section, where it appears together with the specific catalogue number, if known. As these posters were published in editions of up to 20,000, it is unlikely that the print exhibited was the same as the one in the current collection.

One-Person Exhibitions

1949–1953

Politicheskii plakat i politicheskaiia satira khudozhnika N. A. Dolgorukova (Political Posters and Political Satire of N. A. Dolgorukov), Tsentral'nyi Dom Krasnoi Armii (Central House of the Red Army), Moscow (1949); and Klub Voennoi akademii im. M. V. Frunze (Club of the M. V. Frunze War Academy), Moscow (1953); and others

1973

Vystavka proizvedenii zasluzhennogo deiatelia iskusstv RSFSR khudozhnika-zhurnalista N. A. Dolgorukova "Moskva–Parizh" (Exhibition for the Artist and Journalist N. A. Dolgorukov, an Honored Worker of the Arts of the RSFSR [Russian Soviet Federative Socialist Republic], "Moscow–Paris"), Moscow (1973)

Group Exhibitions

1928

Oblastnaia vystavka tvorchestva khudozhdnikov urala (Regional Exhibition of Artwork by Ural Artists), Sverdlovsk, Russia (1928)

1930

Vystavka grafiki, risunka, plakata i knig (Exhibition of Graphics, Drawings, Posters, and Books), Shtokturto Building, Free City of Danzig (1930)

1931

ANTIimperialisticheskaia vystavka, posviashchënnaiia mezhdunarodnomu krasnomu dniu (Anti-Imperialist Exhibition Dedicated to International Red Day), Tsentral'nyi park kul'tury i otdykha im. A. M. Gor'kogo (A. M. Gorky Central Park of Culture and Leisure), Moscow (1931). Exhibition catalogue.

[Moscow 1931]

1932

Plakat na sluzhbe piatiletki (pervaia vsesoiuznaia vystavka plakata) (The Poster at the Service of the Five-Year Plan [First All-Union Exhibition of Posters]), Gosudarstvennaia Tret'iakovskaia galereia (The State Tretyakov Gallery), Moscow, Russia (1932)

Mezhdunarodnaia vystavka plakata (International Exhibition of Posters), Lezhë, Albania; Verviers, Belgium (1932)

Vystavka sovetskoi grafiki, plakata, detskoi i khudozhestvennoi knigi i foto (Exhibition of Soviet Graphics, Posters, Children's and Artist's Books, and Photographs), Chicago; American Russian Institute, San Francisco; and New York (1932–1933)

[Chicago 1932]

1933

Vystavka 'khudozhniki RSFSR za XV let' (1917–1932). Plakat i karikatura (15 Years of Work by Artists of the RSFSR [1917–1932]. Posters and Caricatures), Gosudarstvennaia Tret'iakovskaia galereia (The State Tretyakov Gallery), Moscow (1933). Exhibition catalogue with essays by A. S. Bubnova and M. P. Arkad'ev.

[Moscow 1933]

Vystavka sovetskogo plakata (Exhibition of Soviet Posters), Niagara Club, New York (1933)

[New York 1933]

Vystavka sovetskoi grafiki khudozhestvennoi knigi, plakata, foto (Exhibition of Soviet Graphics, Artist's Books, Posters, and Photos), Madrid, Spain; Marseilles, France (1933)

[Madrid 1933]

Vystavka sovetskoi grafiki, khudozhestvennoi knigi, plakata i foto (Exhibition of Soviet Graphics, Artists' Books, Posters, and Photographs), Galerie Vignon, Paris, France; Leon, France; and De Travaille Social Sciences Club, Bordeaux, France (1933)

1934

Vystavka plakata "desiat" let bez Lenina po Leninskomu puti' (Poster Exhibition, "Ten Years on the Path of Lenin, Without Lenin"), Moscow (1934)

[Moscow 1934]

Mezhdunarodnaia vystavka plakata (International Exhibition of Posters), Regent Advertising Club, London, England; France; Italy (1934)

[London 1934]

1937

Vystavka moskovskikh masterov sovetskoi satiry (Exhibition of Moscow Masters of Soviet Satire), Vsekokhudozhnik Building, Moscow (1937)

1938

Khudozhestvennaia vystavka "XX let RKKA i voenno-morskogo flota" (Art Exhibition "20 Years of the Red Army and the Navy"), Muzei Marksa–Engel'sa (Marx-Engels Museum), Moscow; Tsentral'nyi Dom Krasnoi Armii (Central House of the Red Army), Moscow; Gosudarstvennyi Russkii muzei (The State Russian Museum), Leningrad, Russia (1938)

Vystavka politicheskogo plakata i massovoi kartiny U nas i u nikh' (Exhibition of Political Posters and Large-Scale Paintings, "At Home and Abroad"), Vyborgskii dom kul'tury (Vyborgsky House of Culture), Leningrad, Russia (1938)

Vystavka '20 let RKKA i voenno-morskogo flota v politicheskoi plakate i massovoi kartine' (20 years of the Red Army and the Navy in Political Posters and Large-Scale Paintings) Dom kul'tury VTsSPS (Vsesoiuznyi tsentral'nyi sovet professional'nykh soiuzov) im. M. Gor'kogo (All-Union Central Council of Trade Unions House of Culture

named after M. Gorky), Leningrad, Russia (1938)

1940

Vystavka risunka, illiustratsii i plakata (Exhibition of Drawings, Illustrations, and Posters), Tsentral'nyi Dom rabotnikov iskusstv SSSR (Central House of Workers of the Arts of the USSR), Moscow (1940)

Vystavka grafiki na temy istorii VKP(b) (Vsesoiuznaia kommunisticheskaia partiia [bol'shevikov]). Risunok, akvarel', graviura (Graphic Arts Exhibition on the History of the Communist Party of the Soviet Union. Drawings, Watercolors, Prints), Gosudarstvennyi muzei izobrazitel'nykh iskusstv im. A. S. Pushkina (The Pushkin State Museum of Fine Arts), Moscow (1940)

1941

Vystavka zhivopisi, grafiki i skul'ptury (Exhibition of Paintings, Graphics, and Sculpture), Orgkomitet Soiuza sovetskikh khudozhnikov SSSR (Union of Soviet Artists of the USSR Planning Commission), Moscow; Vsekokhudozhnik Building, Moscow (1941)

Khudozhestvennaia vystavka grafiki pamiatnika letchiku V. P. Chkalovu (Graphic Arts Exhibition in Memory of the Aviator V. P. Chkalov), Gosudarstvennyi muzei izobrazitel'nykh iskusstv im. A. S. Pushkina (The Pushkin State Museum of Fine Arts), Moscow (1941)

Vsesoiuznaia vystavka sovetskogo plakata (All-Union Exhibition of Soviet Posters), Tsentral'nyi park kul'tury i otdykha im. A. M. Gor'kogo (A. M. Gorky Central Park of Culture and Leisure), Moscow (1941)

1942

Vystavka "Plakat velikoi otechestvennoi voiny" (Posters of the Great Patriotic War), Dvorets kul'tury avtozavoda im. I. V. Stalina (Palace of Culture of the I. V. Stalin Automotive Factory), Moscow (1942)

Raboty moskovskikh khudozhnikov v dni velikoi otechestvennoi voiny (Works by Moscow Artists during the Second World War), Gosudarstvennyi muzei izobrazitel'nykh iskusstv im. A. S. Pushkina (The Pushkin State Museum of Fine Arts), Moscow (1942)

Vystavka "Komsomol v otechestvennoi voine" (The Komsomol in the Patriotic War), Gosudarstvennyi istoricheskii muzei (The State Historical Museum), Moscow (1942)

1948

Vystavka khudozhnikov sovetskogo plakata (Exhibition of Soviet Poster Artists), SSKh [Soiuz sovetskikh khudozhnikov] SSSR (Union of Soviet Artists of the USSR), Moscow (1948)

Mezhdunarodnaia vystavka plakata (International Poster Exhibition), Vienna, Austria; Italy (1948)

1949

Peredvizhnaia vystavka sovetskoi satiry (Traveling Exhibition of Soviet Satire), Orgkomitet SSKh (Union of Soviet Artists Planning Commission), Moscow; Tsentral'nyi Dom Krasnoi Armii (Central House of the Red Army), Moscow; Tsentral'nyi Dom zhurnalista (Central House of Journalists), Moscow; Dom kul'tury zavoda "Serp i molot" (House of Culture of the "Hammer and Sickle" Factory); Dom ofitserov (House of Officers), Khabarovsk, Russia; and cities throughout East and Southeast Asia (1949)

Vsesoiuznaia khudozhestvennaia vystavka 1949 goda (All-Union Art Exhibition of 1949), Gosudarstvennaia

Tret'iakovskaia galereia (The State Tretyakov Gallery), Moscow (1949)

Peredvizhnaia vystavka sovetskogo plakata (Traveling Exhibition of Soviet Posters), Leningrad, Russia; Tbilisi, Georgia; Baku, Azerbaijan; and Yerevan, Armenia; Gosudarstvennyi muzei russkoi istorii (The State Museum of Russian History), Kiev, Ukraine; Kharkiv, Ukraine; Donetsk, Ukraine; and Dnipropetrovsk, Ukraine (1949)

Vystavka sovetskogo plakata (Exhibition of Soviet Posters), Kievskii gosudarstvennyi muzei russkogo iskusstva (Kiev State Museum of Russian Art), Kiev, Ukraine; SSKh SSSR (Union of Soviet Artists of the USSR), Moscow (1949)

Vystavka khudozhnikov sovetskogo plakata (Exhibition of Soviet Poster Artists), Vilnius, Lithuania (1949)

Vystavka sovetskogo plakata (Exhibition of Soviet Posters), Riga, Latvia (1949)

1950

Pervaia vsesoiuznaia vystavka knigi, grafiki i plakata (First All-Union Exhibition of Books, Graphics, and Posters), Akademiia khudozhestv SSSR (Academy of Arts of the USSR), Moscow (1950)

Khudozhestvennaia vystavka "Bor'ba za mir, protiv podzhigatelei voiny" (Art exhibition, "Struggle for Peace Against Warmongers"), Orgkomitet SSKh SSSR (Union of Soviet Artists of the USSR Planning Commission), Moscow; Dvorets kul'tury avtozavoda im. I. V. Stalina (Palace of Culture of the I. V. Stalin Automotive Factory), Moscow; Gosudarstvennyi Russkii muzei (State Russian Museum), Leningrad, Russia; Garnizony Tikhookeanskogo flota (Pacific Navy Fleet garrisons), Leningrad, Russia; clubhouse on Kol'skoe Shosse 5, Murmansk, Russia; Petrozavodsk, Russia; Arkhangelsk, Russia; and Sverdlovsk, Russia (1950)

Vsesoiuznaia khudozhestvennaia vystavka 1950 goda (All-Union Art Exhibition of 1950), *Gosudarstvennaia Tret'iakovskaia galereia* (The State Tretyakov Gallery), Moscow; Moskovskoe Tovarishchestvo khudozhnikov (Moscow Artists' Association), Moscow; Akademiia khudozhestv SSSR (Academy of Arts of the USSR), Moscow; and SSKh (Union of Soviet Artists), Moscow (1950)

Peredvizhnaia vystavka sovetskogo plakata (Traveling Exhibition of Soviet Posters), Okruzhnyi Dom ofitserov (District House of Officers), Minsk, Belarus (1950)

1952

Vsesoiuznaia khudozhestvennaia vystavka 1952 goda (All-Union Art Exhibition of 1952), Gosudarstvennaia Tret'iakovskaia galereia (The State Tretyakov Gallery), Moscow; Tbilisi, Georgia; and Baku, Azerbaijan; Gosudarstvennyi muzei ukrainskogo iskusstva (The State Museum of Ukrainian Art), Kiev, Ukraine; Gosudarstvennyi kartinnaia galereia (The State Picture Gallery), Lviv, Ukraine; Vilnius, Lithuania; Riga, Latvia; Tallinn, Estonia; and Leningrad, Russia (1952)

Peredvizhnaia vystavka sovetskikh khudozhnikov (Traveling Exhibition of Soviet Artists), Dnipropetrovsk, Ukraine; and Lviv, Ukraine; Khudozhestvennyi fond SSSR (Foundation of the Arts of the USSR), Rostov-on-Don, Russia; Municipal club, Shakhty, Russia; foyer of city movie theater, Donetsk, Ukraine; Dom uchitelia (House of Teachers), Makiivka, Ukraine; Dvorets kul'tury shakhtera (Miners' Palace of Culture), Horlivka, Ukraine; and Dvorets kul'tury (Palace of Culture), Luhansk, Ukraine (1952)

1953

Vystavka rabot moskovskikh khudozhnikov satiry (Exhibition of Works by Moscow Satirical Artists), Moskovskoe tovarishchestvo khudozhnikov (Moscow Artists' Association), Moscow (1953)

Peredvizhnaia vystavka grafiki "Sovetskie khudozhniki v bor'be za mir" (Traveling Graphics Exhibition, "Soviet Artists in the Struggle for Peace"), Dramaticheskii teatr (Drama Theater), Kaluga, Russia; Teatr iunogo zritel'ia (Children's Theater), Tula, Russia; Kartinnaia galereia (Picture Gallery), Kursk, Russia; Kartinnaia galereia (Picture Gallery), Penza, Russia; Kraevedchevskii muzei (Local History Museum), Orenburg, Russia; Kraevedchevskii muzei (Local History Museum), Orsk, Russia; Kartinnaia galereia (Picture Gallery), Chelyabinsk, Russia (1953)

1955

Vsesoiuznaia khudozhestvennaia vystavka (All-Union Art Exhibition), Gosudarstvennaia Tret'iakovskaia galereia (The State Tretyakov Gallery), Moscow; Dom khudozhnika (House of Artists), Moscow; SSKh SSSR (Union of Soviet Artists of the USSR), Moscow (1955)

Vystavka "50 let pervoi russkoi revoliutsii" (Celebrating "50 Years since the First Russian Revolution"), Gosudarstvennyi muzei Revoliutsii SSSR (The State Museum of the Revolution of the USSR), Moscow (1955)

1957

Vystavka zhivopisi, skulptury, grafiki k pervomu vsesoiuznomu s"ezdu sovetskikh khudozhnikov (Exhibition of Paintings, Sculpture, and Graphics dedicated to the First All-Union Congress of Soviet Artists), SKh [Soiuz khudozhnikov SSSR] (Artists' Union of the USSR), Moscow; Akademiia khudozhestv SSSR (Academy of Arts of the USSR), Moscow; Dom khudozhnika (House of Artists), Moscow; Dvorets kul'tury avtozavoda im. I. A. Likhachëva (Palace of Culture of the I. A. Likhachev Automotive Factory), Moscow; and Tsentral'nyi Dom rabotnikov iskusstv (Central House of Art Workers), Moscow (1957)

Vsesoiuznaia khudozhestvennaia vystavka posviashchennaia 40-letiiu velikoi oktiabr'skoi sotsialisticheskoi revoliutsii (All-Union Art Exhibition dedicated to the 40th Anniversary of the Bolshevik Revolution of 1917), Tsentral'nyi vystavochnyi zal (Central Exhibition Hall), Moscow; Akademiia khudozhestv SSSR (Academy of Arts of the USSR), Moscow; Dom khudozhnika (House of Artists), Moscow; SKh SSSR (Artists' Union of the USSR), Moscow; Tsentral'nyi Dom rabotnikov iskusstv (Central House of Workers of the Arts), Moscow; Dvorets sporta Tsentral'nogo stadiona im. V. I. Lenina (Palace of Sports of the V. I. Lenin Central Stadium), Moscow; Dom kul'tury profsoiuza meditsinskikh rabotnikov (House of Culture of the Medical Workers' Union), Moscow; Dom kul'tury Moskovskogo medeplavil'nogo zavoda (House of Culture of the Moscow Metallurgical Plant), Moscow; Dom kul'tury profsoiuza stroitelei "Novator" (House of Culture of the "Novator" Construction Workers' Union), Moscow; Dvortsy kul'tury "Metrostroia" (Metrostroi Palaces of Culture), Moscow; Dom kul'tury Pervogo Gosudarstvennogo podshipnikovogo zavoda (House of Culture of the First State Bearing Factory), Moscow; and in the clubs of: Energeticheskii institut (Power Engineering Institute), Moscow; Zavod "Kauchuk" (Kauchuk Factory), Moscow; Zavod im. Serafimovicha (Serafimovich Factory), Fabrika "Krasnaia Roza" (Red Rose Factory), Moscow; and Dom pravitel'stva (House of Government), Moscow (1957)

1958

Khudozhestvennaia vystavka "40 let sovetskikh vooruzhënnnykh sil" (Art Exhibition, "40 Years of Soviet Military Might"), Akademiia khudozhestv SSSR (Academy of Arts of the USSR), Moscow (1958)

Vystavka "plakat i satira za 40 let v proizvedeniiakh moskovskikh khudozhnikov" (Exhibition "40 Years of Posters and Satire in the Works by Moscow Artists") MOSSKh [Moskovskaia organizatsiia Soiuzov sovetskikh khudozhnikov] (Moscow Organization of the Union of Soviet Artists), Moscow (1958)

Vystavka proizvedenii sovetskikh khudozhnikov v kitaiskoi narodnoi respublike (Exhibition of Works by Soviet Artists in the People's Republic of China), Guchun Palace, Beijing (1958)

1969

Mezhdunarodnaia vystavka "Satira v bor'be za mir" (International Exhibition "Satire in the Struggle for Peace"),
Moscow (1969)

1973

Khudozhniki v "Pravde" (Artists in *Pravda*), Kartinnaia galereia im. Kundzhi (Kundzhi Picture Gallery), Zhdanov
(Mariupol), Ukraine; Moscow; Riga, Latvia; Tallinn, Estonia; and Vilnius, Lithuania (1973)

CHRONOLOGY

Nikolai Andreevich Dolgorukov (1902, Yekaterinburg–1980, Moscow)

- 1902 Born on March 10 (March 23 on the Julian calendar) in Yekaterinburg, a city on the border between Europe and Asia considered the “gateway to Siberia”
- 1919 Works as a draftsman for the Verkh-Isetsky Metallurgical Plant in Yekaterinburg
- Creates designs for the radical revolutionary theater groups which were brought together under the umbrella organization *Terevsat* (Theater of Revolutionary Satire)
- Designs his first poster for the *Gosudarstvennyi opernyi teatr* (State Opera Theater) in Sverdlovsk (formerly Yekaterinburg)
- 1922–1924 Serves in the Red Army
- 1924 Enrolls in the Department of Architecture at Sverdlovsk Ural Mining and Construction Institute
- Studies at the vocal studio at the *Gosudarstvennyi opernyi teatr* (State Opera Theater) in Sverdlovsk
- 1925 Travels around the industrial regions of the Urals, visiting over fifty plants and factories and creating numerous pencil-and-ink drawings
- Begins work as a stage designer for the State Opera Theater in Sverdlovsk, under Chief Artistic Director A.V. Dubrovin. Creates his first posters
- 1928 Takes part in an exhibition of works by artists from the Urals. V. A. Shestakov, a designer at Moscow’s Theater of the Revolution who is in Sverdlovsk with his theatrical troupe, takes note of Dolgorukov’s work and suggests that he enroll in the Graphic Arts Department of VKhUTEIN (The Higher Art and Technical Institute) in Moscow
- 1928–1930 Enrolls at VKhUTEIN, studying drawing under the noted book illustrator Lev Bruni (1894–1948) and poster design with the preeminent poster artist Dmitrii Moor (1883–1946)
- Attends extracurricular drawing classes at the *Dom rabotnikov iskusstv* (House of Art Workers)
- From 1928 As well as taking part in exhibitions in the Soviet Union, Dolgorukov participates in numerous exhibitions in the United States, Austria, Belgium, Spain, France, and Italy (see the list of Selected Exhibitions in this volume)
- 1929–1931 Works with the *Muzei okhrany truda* (the Moscow Museum of Labor Protection), creating workplace safety posters

1930–1931 Creates book cover designs about factory safety for the publishing house Sotsekgiz (Izdatel'stvo sotsial'no-ekonomicheskoi literatury [Publishing House of Social-Economic Literature])

1932 Receives a commission from the Marx-Engels-Lenin Museum for a poster dedicated to the fifteenth anniversary of the 1917 Bolshevik Revolution (p. 97). The Executive Committee of the Komintern (Communist International) commissions the artist to create many versions of this poster in German, French, Chinese, and other languages, for distribution abroad

Becomes a member of *Ob"edinenie rabotnikov revoliutsionnogo plakata/ORRP* (Association of Revolutionary Poster Workers), a special professional organization for poster artists headed by Dmitrii Moor

Works with the artist Georgy Stenberg (1900–1933) to design the exhibition *1-ia Vsesoiuznaia vystavka plakata* (First All-Union Exhibition of Posters) at the Tretyakov Gallery

Serves as a Member of the Mossovet Committee for the organization of celebrations for the fifteenth anniversary of the 1917 Bolshevik Revolution

1933 Meets the famous poster artist Victor Deni (1893–1946); the two create their first poster together

In the early 1930s–40s, Dolgorukov works as an artist for various newspapers and periodicals, including *Krasnaia zvezda* (Red Star), *Ogonyok* (Little Light), *Pravda* (Truth), *Izvestiia* (News), *Prozhektor* (Spotlight), and *Sovetskii voin* (Soviet Soldier)

1934 Wins the first prize in the Moscow exhibition *Desiat' let bez Lenina, po Leninskomu puti* (Ten Years on the Path of Lenin, Without Lenin) with his 1932 poster *Building the Classless Society Under the Banner of Lenin* (pp. 96-99)

1936 Creates illustrations for the satirical poem *Kolkhoz Krasnyi kut'* (Moscow: Khudozhestvennaia literature, 1936) by Demian Bedny (1883–1945)

1941 Evacuates Moscow and relocates to the city of Kuibyshev, together with the editorial board of the newspaper *Krasnaia zvezda*

1941–1945 Creates posters concerning the Second World War

Creates war propaganda drawings for *Pravda* (Truth), *Komsomol'skaia Pravda* (Komsomol Truth), *Trud* (Labor), and *Stalinskii Sokol* (Stalin's Falcon), and designs covers for *Sovetskii voin* (Soviet Soldier)

Participates in the creation of TASS (Telegraph Agency of the Soviet Union) Windows

1948 Awarded a Diploma of the First Rank at the International Poster Exhibition in Vienna, Austria

Dolgorukov is the subject of the one-man exhibition *Politicheskii plakat i politicheskaia satira khudozhnika N.A. Dolgorukova* (Political Posters and Political Satire of N. A. Dolgorukov) at the

Tsentral'nyi Dom Sovetskoi Armii im. M.V. Frunze (Central House of the Soviet Army named after M.V. Frunze) in Moscow; this exhibition also traveled to other locations

1957–1967 Creates multiple series of works in gouache, ink, and watercolor, including *Rossia v trekh revoliutsiiakh* (Russia in Three Revolutions, 1957), *Za Rodinu* (For the Motherland, 1958), *Etikh let ne smolknet slava* (The Glory of These Days Will not Cease, 1958), *Moguchaia postup' semiletki* (Mighty Step of Seven-Year Plan, 1960), *Utro Afriki* (Morning Africa, 1964), *Golos Avrory* (Voice of Aurora, 1967)

1963 Receives the honorary title *Zasluzhennyi rabotnik iskusstv RSFSR* (The Honored Worker of the Arts of the RSFSR [Russian Soviet Federal Socialist Republic])

Publishes memoir *Stranitsy zhizni* (Life Chapters) (Leningrad, Khudozhnik RSFSR)

1969 Wins the Gold Medal of the Soviet Peace Fund at the international exhibition *Satira v bor'be za mir* (Satire in the Struggle for Peace) in Moscow

1980 Dies in Moscow

MUSEUM COLLECTIONS

Selected Russian Public Collections Holding Works by Nikolai Dolgorukov

State Tretyakov Gallery (Gosudarstvennaia Tretyakovskaia galereia), Moscow

Pushkin State Museum of Fine Arts (Gosudarstvennyi muzei izobrazitel'nykh iskusstv im. Pushkina), Moscow

State Russian Museum (Gosudarstvennyi Russkii muzei), St. Petersburg

State Central Museum of the Contemporary History of Russia (Gosudarstvennyi tsentral'nyi muzei sovremennoi istorii Rossii), Moscow

Note: This museum was formerly known as the Central Museum of the Revolution of the USSR (Tsentral'nyi muzei Revolutsii SSSR), until September 1998.

State Historical Museum (Gosudarstvennyi istoricheskii muzei), Moscow

Central V. I. Lenin Museum (Tsentral'nyi muzei V. I. Lenina), Moscow

State Archive of the Russian Federation (Gosudarstvennyi arkhiv Rossiiskoi Federatsii), Moscow

Russian State Library (Rossiiskaia gosudarstvennaia biblioteka), Moscow

State V. I. Dal' Museum of the History of Russian Literature (Gosudarstvennyi muzei istorii rossiiskoi literatury imeni V. I. Dalia), Moscow

V. V. Mayakovsky Museum (Muzei V. V. Mayakovskogo), Moscow

Central Museum of the Soviet Army named after M. V. Frunze (Tsentral'nyi Dom Sovetskoi Armii imeni M. V. Frunze), Moscow

Museum of Fine Arts named after I. I. Mashkov (Volgogradskii muzei izobrazitel'nykh iskusstv imeni I. I. Mashkova), Volgograd

Regional Art Museum named after I. N. Kramskoy (Voronezhskii oblastnoi khudozhestvennyi muzei imeni I. N. Kramskogo), Voronezh

State Picture Gallery named after A. A. Deineka (Kurskaia gosudarstvennaia kartinnaia galereia imeni A. A. Deineka), Kursk

State Art Museum named after A. N. Radishchev (Saratovskii gosudarstvennyi khudozhestvennyi muzei imeni A. N. Radishcheva), Saratov

Museum of Fine Arts (Yekaterinburgskii muzei izobrazitel'nykh iskusstv), Yekaterinburg

Note: This museum was formerly known as the Sverdlovsk Picture Gallery (Sverdlovskaya kartinnaya galereya).

Smolensk State Museum-Reserve (Smolenskii gosudarstvennyi muzei-zapovednik), Smolensk

Note: This museum was formerly known as the Smolensk Regional Museum of Fine and Applied Art (Smolenskii oblastnoi muzei izobrazitel'nykh i prikladnykh iskusstv).

Regional Art Museum (Ul'ianovskii oblastnoi khudozhestvennyi muzei), Ulyanovsk

Chelyabinsk State Museum of Fine Arts (Chelyabinskii Gosudarstvennyi muzei izobrazitel'nykh iskusstv), Chelyabinsk

Note: This museum was formerly known as the Chelyabinskii Picture Gallery (Chelyabinskaya gorodskaya kartinnaya galereya).

PLATES

Poster: *Transportnik, vooruzhaias' tekhnicheskimi znaniiami, boris' za rekonstruktsiiu transporta* (Transport Worker, Armed With Technical Skill, Strives to Reconstruct Transportation), 1931
Lithograph
41 1/16 x 28 5/8" (104.3 x 72.7 cm)

Exhibited:

Moscow 1931, no. 175
Moscow 1933, p. 22, no. 284
Madrid 1933
New York 1933
London 1934

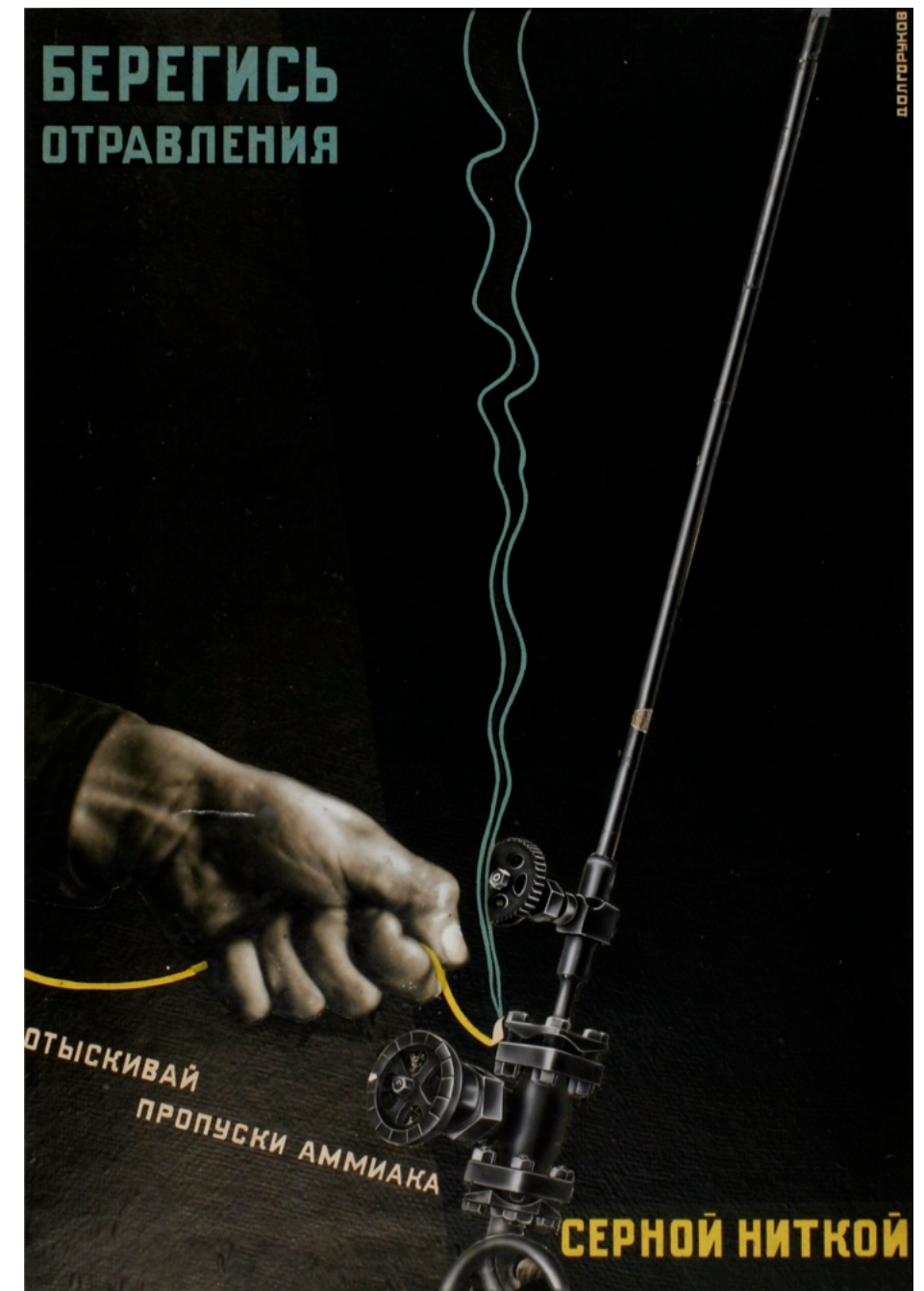


Poster: *Beregis'—Opasno* (Beware—Dangerous), c. 1930
Lithograph
19 1/8 x 14 1/8" (48.6 x 35.9 cm)

Note:
This workplace safety poster was produced for the Central Museum of Labor Protection in Moscow.



Maquette: *Beregis' otravleniia — Otyskivai propuski ammiaka sernoi nitkoi*
(Beware of Poison—Watch Out for Ammonia Leaks), 1930
Collage with gelatin silver print(s) and gouache on paper, mounted on board
27 x 18 1/4" (68.6 x 46.4 cm)



Poster: *Beregis' otravleniia—Otyskivai propuski ammiaka sernoi nitkoi*
(Beware of Poison—Watch Out for Ammonia Leaks), 1930

Lithograph
29 x 19 3/4" (73.7 x 50.2 cm)

Printed Text:

[lower left] Razrabotan Tsentral'nym Muzeem Okhrany truda i sots.
[sotsial'nogo] strakhovaniia (Developed by the Central Museum of Labor
Protection and Social Insurance)

[bottom, center] Gostrudizdat, Moskva, Staraiia ploshchad, 6. — 1930
(Publishing House Gostrudizdat, Moscow, Old Square, 6. — 1930)
Seria "Tekhnika bezopasnosti v pishchevkusovoi promyshlennosti" Plakat #.
9. Tsena 50 kop. (Series of "Labor Safety in Food and Beverage Industry"
Poster No. 9. Price 50 kopecks)

[lower right] Tirazh 2,000; Litografiia Tsentrizdata Moskva (Edition 2000;
Tsentrizdat Lithographic Workshop Moscow)

Note:

This maquette, like that for *Pod znamenem Lenina k postroeniiu
beskassovogo obshchestva!* (Building the Classless Society Under the
Banner of Lenin!) (pp. 96-99) is exceptional in scale. For ease of execution,
such working designs were normally smaller than the resulting printed
product, but in these two cases Dolgorukov worked at a one-to-one scale to
the final printed poster.

Exhibited:

Moscow 1933, p. 22, no. 283



Sketch: *Sozdam moshchnuiu bazu industrializatsii na vostoke!* (Let's Create a Powerful Basis for Industrializing the Country's Eastern Regions!), 1931
 Pencil and crayon on paper
 11 3/4 x 8 1/16" (29.8 x 20.5 cm)

Artist's Inscriptions (from bottom to top, in numerical order):

1. *karta Magnitogorsk-Kuznetsk...gen. plan i nov. zh.d. putei i khleba i zhelez.rudy i khlopku* (Map of the Magnitogorsk Kuznetsk...general plan and new railroad tracks, and bread, and pig iron, and cotton)

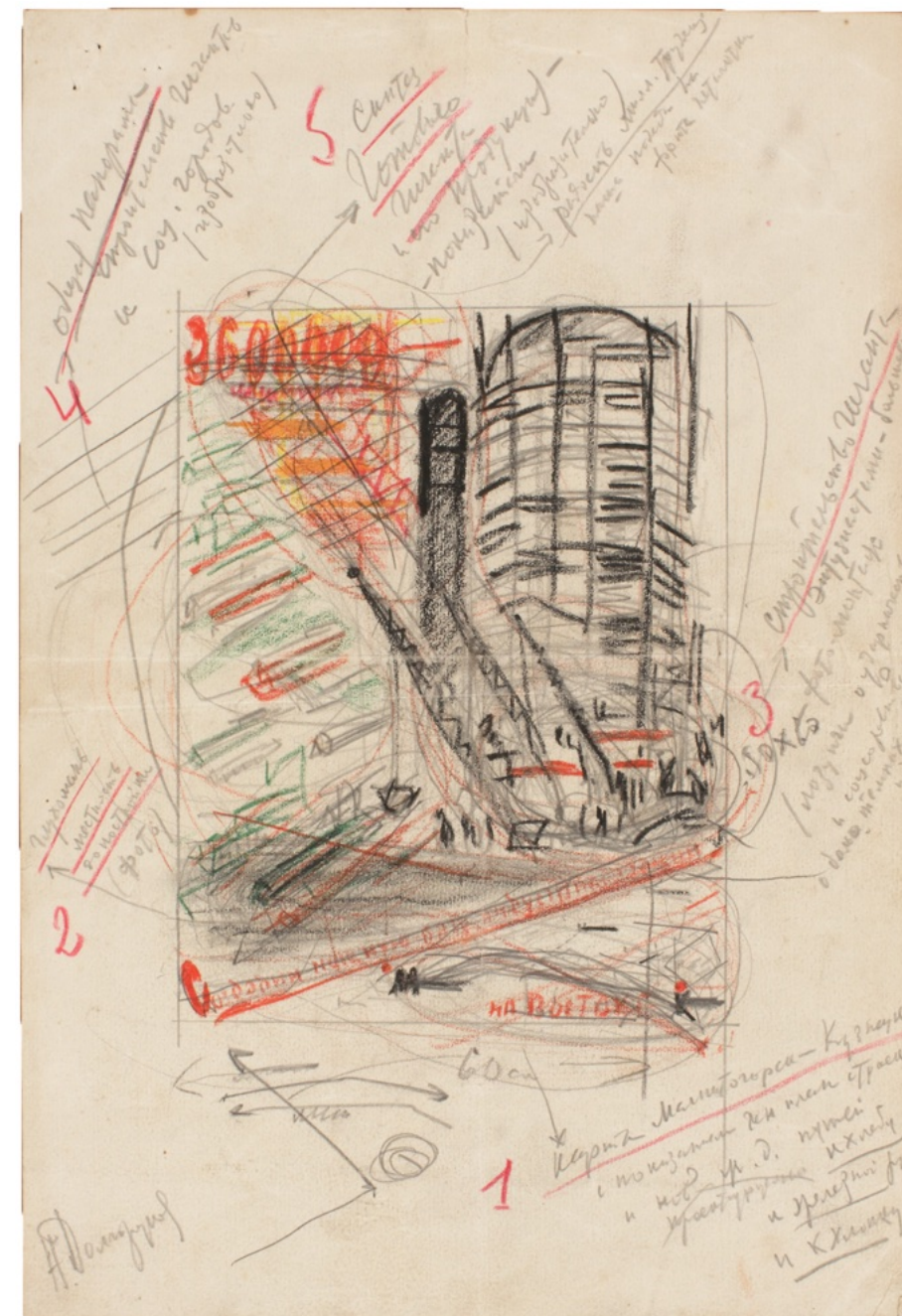
2. *Glukhoman' [?], mestnost' do postroiki [?]* (The middle of nowhere [?]; the location before the construction [?]) *foto* (photograph)
Sozdam moshchnuiu bazu industrializatsii na vostoke (Let's create a powerful basis for industrializing the country's Eastern regions)

3. *stroitel'stvo giganta entuziastami-bol'shevikami* (Construction of the giant plant by the enthusiastic Bolsheviks) *photomontazh* (photomontage)

4. *obshchaia panorama stroitel'stva gigantov i sots. gorodov* (General view of the construction of the giants and "sotsgorod" [socialist cities]) *Izobrazitel'no* (Drawing)

5. *sintez gotovogo giganta i ego produktsiia pokazateli* (Synthesis of completed giant and its production). *Izobrazitel'no* (Drawing)

[lower left] N. Dolgorukov



Poster: *Sozdadim moshchnuiu bazu industrializatsii na vostokey!* (Let's Create a Powerful Basis for Industrializing the Country's Eastern Regions!), 1931
Lithograph
41 3/8 x 29 3/16" (105.1 x 74.1 cm)

Printed Text:

Uralo-Kuznetskii kombinat dast strane v 1932 g. 4,5 mln. ton chuguna, 25 mln. tonn uglia; 2,8 mlrd. kilovatt-chasov vyrabotki elektroenergii, 10 tys. kilometrov zheleznodorozhnykh putei (In 1932, the Ural-Kuznetskii Combine will give the country 4.5 million tons of pig iron, 25 million tons of coal, 2.8 billion kilowatt-hours yield of electricity, 10 thousand kilometers of railroad track)

Note:

At left is a drawing of a factory site, seen from above. At right is a photo of a factory. Below is a map of the central and eastern parts of the Soviet Union, with industrial centers marked.

Final poster:

A variant of this poster (in a **private collection**), also from 1931, includes additional text in the title: *Usilennym vypolneniem FINPLANA sozdadim moshchnuiu bazu industrializatsii na vostokey!* (Let's Create a Powerful Industrial Base in the Country's Eastern Regions Through Intensive Implementation of the Financial Plan!)



Exhibited:

- Chicago 1932
- New York 1933
- Madrid 1933
- London 1934



a. Sketch: *Na shturm poslednego chetvertogo goda piatiletki!* (Let's Surpass the Plan's Final Year!), 1931
Gouache and pencil on paper
5 1/16 x 3 3/16" (12.9 x 8.1 cm)



b. Poster: *Na shturm poslednego chetvertogo goda piatiletki!* (Let's Surpass the Plan's Final Year!), 1931
Lithograph
39 x 30" (99 x 71 cm)

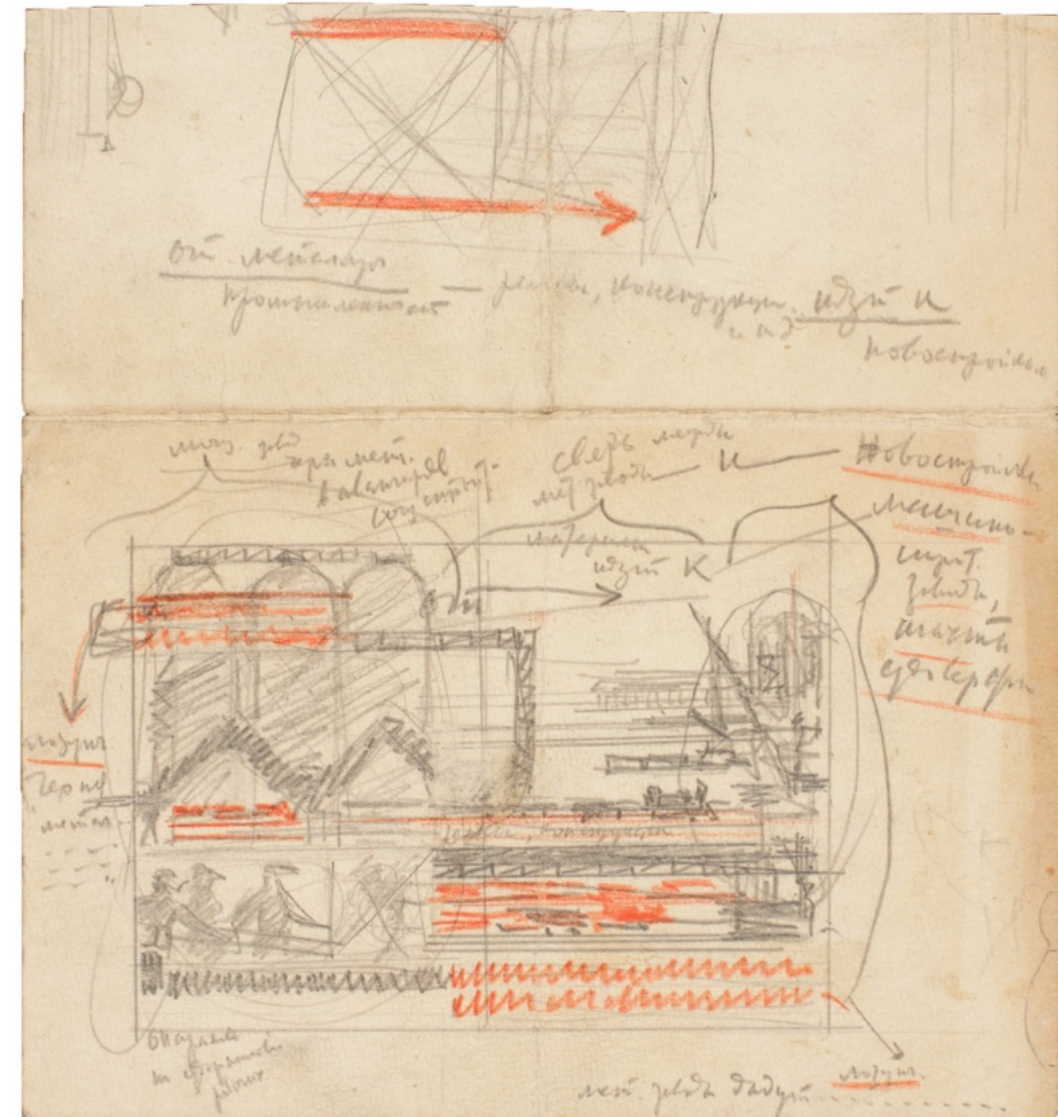


Sketch: *Zavody chernoj metallurgii—v avangard sotsialisticheskikh predpriatii*
 (Factories of Ferrous Metallurgy—in the Vanguard of Socialist Enterprises!),
 1931
 Pencil and crayon on paper
 8 13/16 x 8 5/16" (22.4 x 21.1 cm)

Artist's Inscriptions (from top to bottom):

- Ot metallurg. promyshlennosti* (From the metallurgical industry)
- Lozung chernyi metal* (Slogan black metal)
- Sviaz' liudei merzloty novostroek* (Connection between people, frozen wilderness, new buildings)
- Mashiny zavody sudoverfi* (Machines factories shipyards)
- ...udamikov rabochikh* (...workers' shock brigades)
- met. zavod* (metallurgical plant)
- lozung* (slogan)

Note:
 See final poster on following spread.



Poster: *Zavody chernoi metallurgii—v avangard sotsialisticheskikh predpriatii*
(Factories of Ferrous Metallurgy—in the Vanguard of Socialist Enterprises!),
1931

Lithograph
28 7/8 x 41 3/8" (73.3 x 105.1 cm)

Printed Text (below):

*Metallurgicheskie zavody dadut novostroikam, shakhtam, sudoverfiam,
mashinostroit'nyim zavodam konstruksii, rel'sy, svellery, balki, pokovki*
(Metallurgical plants will produce trucks, supports, beams, and forgings for
the new buildings, mines, shipyards, and machine-building plants)

Exhibited:

Chicago 1932
New York 1933
Madrid 1933
Moscow 1934



ЗАВОДЫ ЧЕРНОЙ МЕТАЛЛУРГИИ—
В АВАНГАРД СОЦИАЛИСТИЧЕСКИХ
ПРЕДПРИЯТИЙ!

**МЕТАЛЛУРГИЧЕСКИЕ ЗАВОДЫ ДАДУТ НОВОСТРОЙКАМ. ШАХТАМ. СУДОВЕРФЯМ
МАШИНОСТРОИТ. ЗАВОДАМ КОНСТРУКЦИИ. РЕЛЬСЫ. ШВЕЛЛЕРЫ. БАЛКИ. ПОКОВКИ**

Sketch: *Metropoliten: glavnoe sredstvo razreshaiushchee problemy bystrykh i deshevyykh liudskikh perevozok* (The Metro: The Most Important Solution to the Problem of the Fast and Cheap Transportation of People), 1931
Gouache, ink, pencil, crayon, and printed paper on paper
8 1/8 x 11 5/8" (20.6 x 29.5 cm)

Artist's Inscriptions:

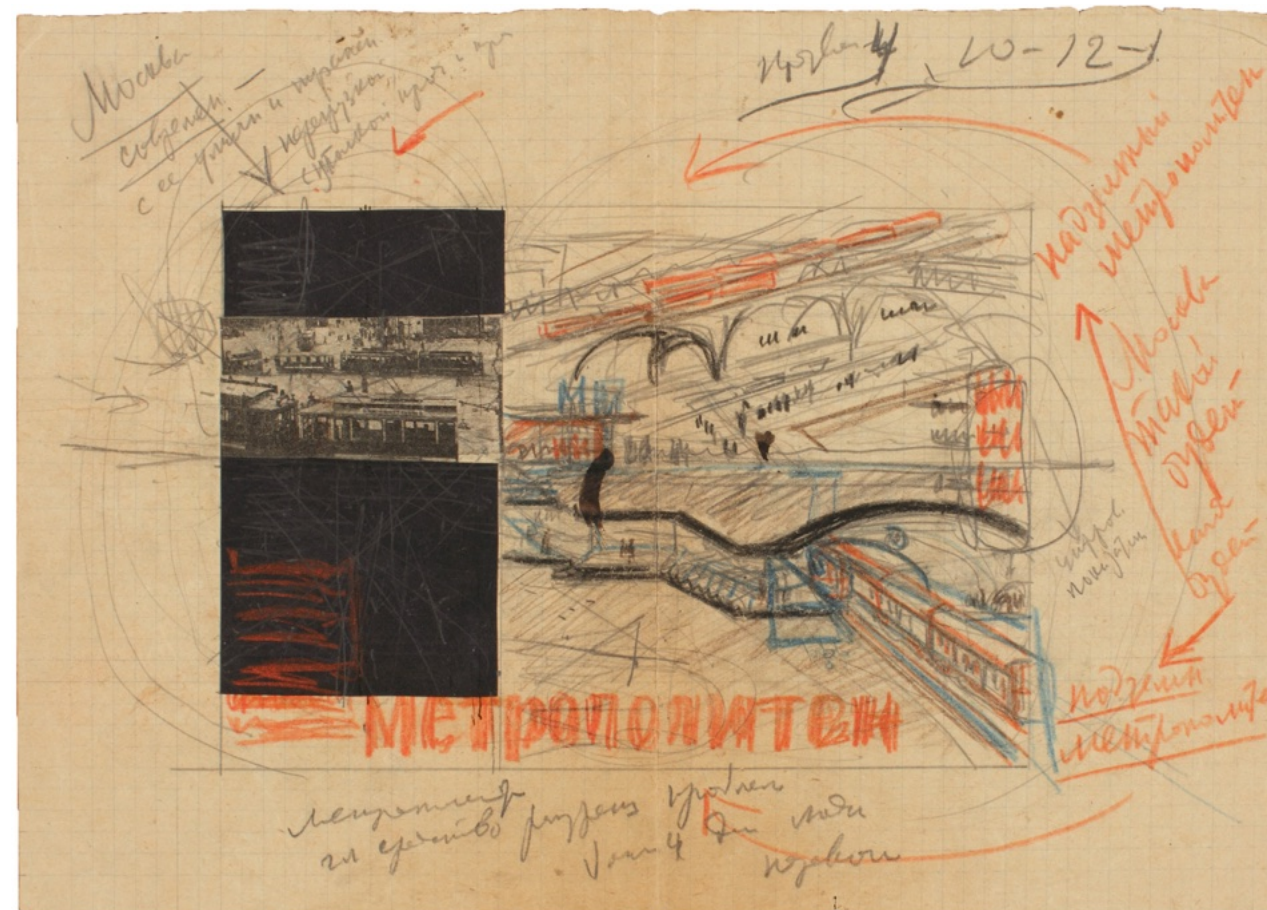
[upper left, in pencil, with an arrow pointing down] *Moskva sovremennaiia — s ee ulichnoi i transportnoi sutolokoi i pr.* (Modern Moscow with its street and traffic bustle, etc.)

[right column, in orange, with an arrow pointing up] *nadzemnyi metropoliten* (above-ground part of the Metro system)
Moskva takoi budet (This is how Moscow will look)
Tsifrovye pokazateli (Digital indicators/statistics [?])
Podzemnyi metropoliten (Underground part of the Metro)

[center, bottom] *metropoliten — gl. sredstvo razresheniia problem* (the Metro — the most important solution to the problem)

Note:

See final poster on following spread.



Poster: *Metropoliten: glavnoe sredstvo razreshaiushchee problemy bystrykh i deshevyykh liudskikh perevozok* (The Metro: The Most Important Solution to the Problem of the Fast and Cheap Transportation of People), 1931

Lithograph
28 x 40 1/8" (71.1 x 101.9 cm)

Printed Text (below):

Metropoliten—massovoe sredstvo gorodskogo soobshcheniia (The Metro—mass means of urban transportation)

Sostav poezda metropolitena ot 4 do 8 vagonov po 150 passazhirov v kazhdom (The composition of the Metro train from 4 to 8 cars with 150 passengers each)

Provoznaia sposobnost' linii (Carrying capacity of the Metro line):

Avtobusnoi—5-6 tysiach passazhirov v chas v odnom napravlenii (bus—5-6 thousand passengers one way per hour)

Tramvainoi—14-15 (tram—14-15)

Metropolitena—35-45 (subway—35-45)

Metropoliten ekonomit rabochee vremia (The Metro saves working time)

Skorost' soobshcheniia (Speed):

Na tramvae—14-15 km v chas. Na avtobuse—16-18 km. v chas. Na metropolitene—30-35 km v chas (Tram—14-15 km per hour. Bus—16-18 km. per hour. Subway—30-35 km per hour)

Ulichnoe dvizhenie ne stesniaet dvizheniia poezdov metropolitena, oni dvizhutsia cherez kazhdye 1-2 minuty po tochneishemu raspisaniiu. Proezd na metropolitene sovershenno bezopasen. (Street traffic does not hinder the movement of subway trains; they move every 1-2 minutes, according to the most accurate timetables. Traveling on the subway is completely safe.)

[Additional text, bottom] *Prishli svoi zamechaniia o plakate po adresu:*

Moskva, Izogiz, Agitmassovyi sektor (If you have any complaints about this poster, please send it to the attention of the Department of Agitation, Izogiz, Moscow)

Note:

In 1931, the Central Committee of the Communist Party decided to build a subway system in Moscow, known as the Metro. This became a prestigious project on which no expense was spared. The first line opened to the public in 1935. In the poster, the chaos of traffic in the old center of Moscow in the photograph at top left is contrasted with the spaciousness and efficiency of contemporary Moscow in the large drawing.



Poster: *Rekonstruktsiia sotsialisticheskogo transporta obespechit udarnye tempy promyshlennosti i moshchnoe razvitie sel'skogo khoziaistva*
(Reconstruction of Socialist Transport will Enable the Stunning Growth of Industry and the Powerful Development of Rural Economy), 1931

Lithograph
23 1/2 x 36 3/8" (59.7 x 92.4 cm)



Poster: *Vstupai v chleny aviazota! Aviazot pomozhet ovladet' peredovoi tekhnikai. Za tekhniko-ekonomicheskuiu nezavisimost' SSSR (Join the Members of Aviazot! Aviazot Will Help Us Master Advanced Technical Equipment. For the Technical and Economic Independence of the USSR)*, 1932

Lithograph
17 x 23 3/8" (43.2 x 59.4 cm)

Printed Text (below):

Za tekhniko-ekonomicheskuiu nezavisimost' SSSR (For the technical-economic independence of the USSR)

Note:

Aviazot was a section of the Central Aerohydrodynamic Institute of Moscow that provided education in mechanics.

Maquette:



Gouache, pencil, and ink on paper
3 1/4 x 5" (8.3 x 12.7 cm), irreg.



Maquette: *Pod znamenem Lenina k postroeniiu beskassovogo obshchestva!*
(Building the Classless Society Under the Banner of Lenin!), 1932
Cut-and-pasted gelatin silver prints and painted and printed paper with
gouache, ink, and pencil on paper
40 3/4 × 27" (103.5 × 68.6 cm)

Formerly Merrill C. Berman Collection,
now The Museum of Modern Art, New York (427.2018)

Text:

Vpered, k kommunizmu! (Forward toward Communism!)

Vsia vlast' sovetam! 1917 (All Power to the Soviets! 1917)

1871 Republique sociale / La Commune ou la mort! (1871 Social Republic /
The Commune or death!)

[bottom] "Delo Kommuny—eto delo sotsial'noi revoliutsii, delo polnogo politicheskogo i ekonomicheskogo osvobozhdeniia trudiashchikhsia, eto delo vsesvetnogo proletariata. I v etom smysle ono bessmertno." —LENIN ("The cause of the Commune was the cause of social revolution, the cause of the complete political and economic liberation of workers. This is the cause of the worldwide proletariat. And in this sense it is immortal." —Lenin)

[lower right] 1932 / Dolgorukov

Note:

See final poster on following spread.



Poster: *Pod znamenem Lenina k postroeniiu beskassovogo obshchestva!*
(Building the Classless Society Under the Banner of Lenin!), 1932

Lithograph

40 3/4 × 27 1/8" (103.5 × 68.9 cm)

Formerly Merrill C. Berman Collection,
now The Museum of Modern Art, New York (428.2018)

Printed Text (where it differs from maquette):

"Lenin otkryl sovetskuiu vlast', kak gosudarstvennuiu formu diktatury proletariata, ispol'zovav dlia etogo opyt Parizhskoi Kommuny i russkoi revoliutsii." —Stalin ("Lenin revealed Soviet power as a governmental form of the dictatorship of the proletariat, using for this the experience of the Paris Commune and the Russian Revolution." —Stalin)

1932 / Dolgorukov

OGIZ-IZOGIZ; 50,000 copies

Note:

The text "Vsia vlast' sovietam!" is in the old-style Russian orthography and includes an obsolete character. This marks the slogan as dating from the time of the 1917 Revolution, after which a language reform was implemented by the Bolsheviks. The source of the quote at the bottom is Vladimir Lenin, "In Memory of the Commune" (1911).

Exhibited:

Moscow 1933

Moscow 1934, winner of First Prize in competition

London 1934



Sketch: *Za Mirovoi Oktiabr'! Proletarii vsekhn stran soediniates'!* (Proletariat of the World, Unite Under the Banner of World October!), 1932

Gouache, ink, and pencil on paper
11 1/8 x 8 1/4" (28.3 x 21 cm)

Artist's Inscriptions:

[top]

1. Proletarii vsekhn stran, soediniates' (Proletariat of all countries, unite!)
2. na bor'bu za SSSR (fight for the USSR)
3. k Leninizmu (toward Leninism)
4. Rote front (Red Front)

Na nemets. angl. iazykakh (in German and English)
Za mirovoi Oktiabr' (Toward a World October)

[right]

- Fashizm (Fascism)
- Religiia (Religion)
- Vooruzhenie (Armament)
- Protiv SSSR (Against the USSR)

[left, upside down]

Proletarii vsekhn stran soediniates' (Proletariat of all countries, unite!)

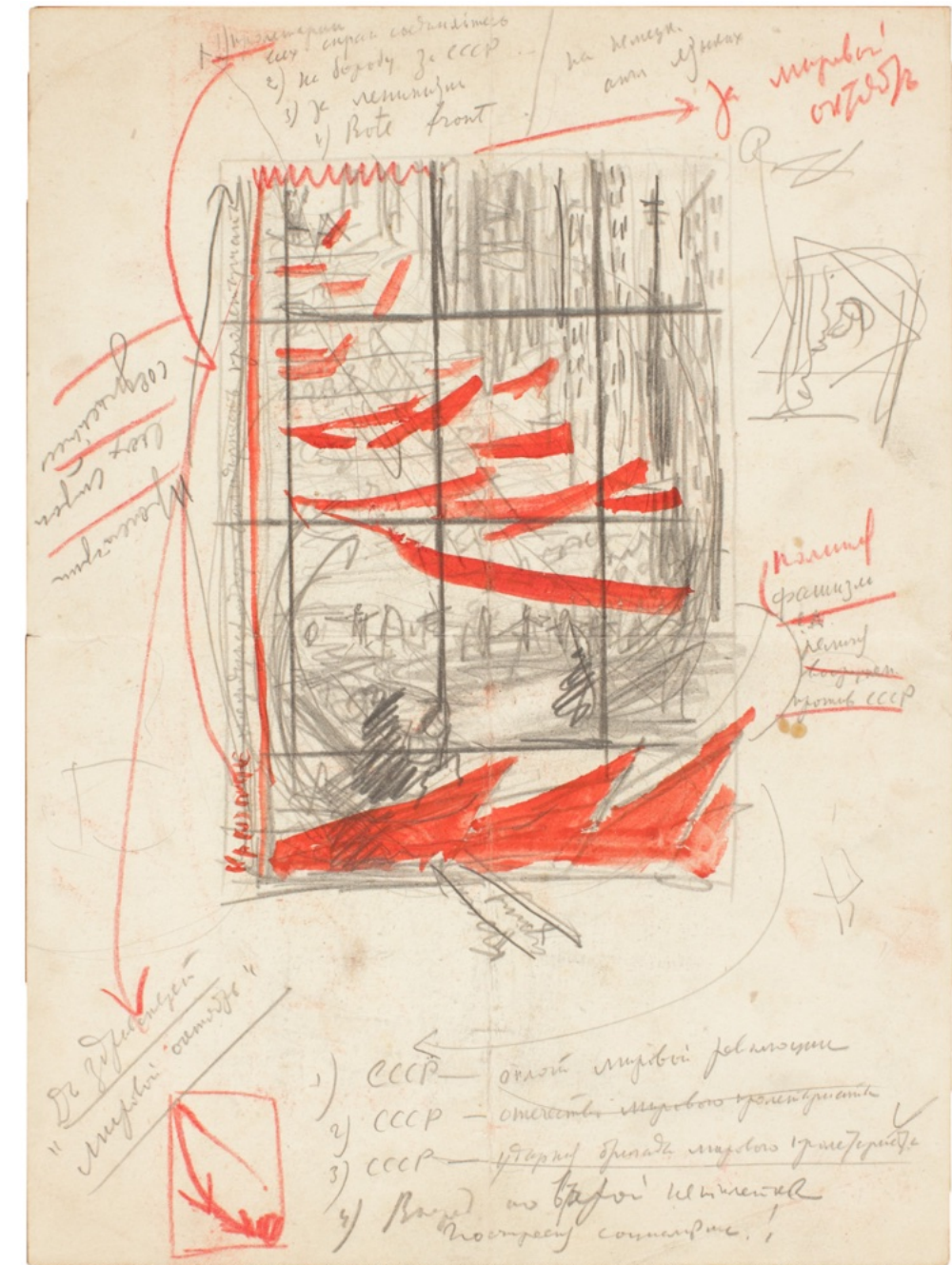
[bottom]

Da zdravstvuet mirovoi Oktiabr' (Long Live the World October)

1. SSSR—oplot mirovoi revoliutsii (USSR the bulwark of the world revolution)
2. SSSR—otechestvo mirovogo proletariata (USSR—the motherland of the world proletariat)
3. SSSR—udarnaia brigade mirovogo proletariata (USSR—the shock brigade of the world proletariat)
4. Vpered vo vtoroi piatiletke postroeniia sotsializma (Onward toward the construction of socialism during the Second Five Year Plan)

Note:

See final poster on following spread.



Poster: *Za Mirovoi Oktiabr'! Proletarii vseh stran soediniaites'!* (Proletariat of the World, Unite Under the Banner of World October!), 1932
Lithograph
57 1/2 x 39 3/8" (146.1 x 100 cm)

Exhibited:
Moscow 1933, p. 23, no. 286
Madrid 1933

Printed Text (on banners in image, top to bottom):
[German] *Jungarbeiter reihten sich in die antifaschistische Rote Front ein*
(Young workers join the anti-fascist Red Front)

[English] Defend the Soviet Union!

SSSR—otechestvo mirovogo proletariata (USSR—the motherland of the world proletariat)

K novym pobedam pod znamenem Lenina (Onward toward new victories under Lenin's banner)

Vpered—za vtoruiu piatiletku postroeniia sotsializma! (Onward—toward the construction of socialism during the Second Five Year Plan!)

Da zdravstvuet 1 Maia! (Long Live May 1!)



Sketch: [No title], [no date]
Ink and colored pencil on paper
6 3/4 x 7 3/16" (17.1 x 18.3 cm)

Artist's Inscriptions:

[top] Lozung / Portrait Lenina (Slogan / Lenin's portrait)

[left] SSSR stroitel'stvo (USSR construction)

[right, in the rectangle] Ia—za! Deni (I am for it! Deni)

[bottom, in red] Stalin...[?] Leninu / Govorit na ves' mir (Stalin...[?] Lenin / Declares it all over the world)

[bottom right] vokrug znamena, zarubezhn. proletariat (red banners are all over, world proletariat)



Small poster: *15 let VLKSM [Vsesoiuznyi Leninskii kommunisticheskii soiuz molodezhi]* (15 Years of Komsomol [The All-Union Leninist Young Communist League]), c. 1933
Lithograph
15 1/2 x 12 1/4" (39.5 x 31.2 cm)

Note:

The Komsomol in its earliest form was established in urban areas in 1918 as a Russian organization known as the Russian Young Communist League, or RKSM. In 1922, with the unification of the USSR, it was reformed into an agency that spanned the new Soviet Union as the youth division of the All-Union Communist Party. Because this work is dedicated to the 15th anniversary of Komsomol, it can be dated to around 1933.

At lower left on this print is a printed signature, followed by ten letters; this may be "N. Dolgorukov," but due to a printing flaw, the lower half is cut off, making it difficult to be certain.



Viktor Deni and Nikolai Dolgorukov
Poster: *Est' metro!* (The Metro is Here!), 1935
Lithograph and letterpress
39 x 27 1/2" (99.1 x 69.9 cm)

Printed Text:

[left] *Da zdravstvuet nash velikii Stalin* (Long live the great Stalin)

[top right] *"Net takikh krepostei, kotorykh bolsheviki ne mogli by vziat!"* — Stalin
(There are no fortresses that the Bolsheviks cannot take.) — Stalin)



Da zdravstvuet velikoe, nepobedimoe znamia Marksa Engel'sa Lenina (Long Live the Great Invincible Banner of Marx, Engels and Lenin), 1935
Lithograph
57 3/4 x 21 1/4" (146.6 x 54 cm)

Note:

The text appearing at the bottom of this poster has been cropped in this example. See p. 26 (fig. 27).



Sketch: *Volgostroi*, c. early 1930s
Colored pencil on paper
7 5/8 x 5 5/8" (19.4 x 14.3 cm)

Artist's Inscriptions:

[top] *Volgostroi* (Hydroelectric complex)

[right]

Obshchaia agitatsionnaia chast' plakata (General agitation part of the poster)

gidrostantsiia (hydroelectric station)

plotina (dam)

suda (ships)

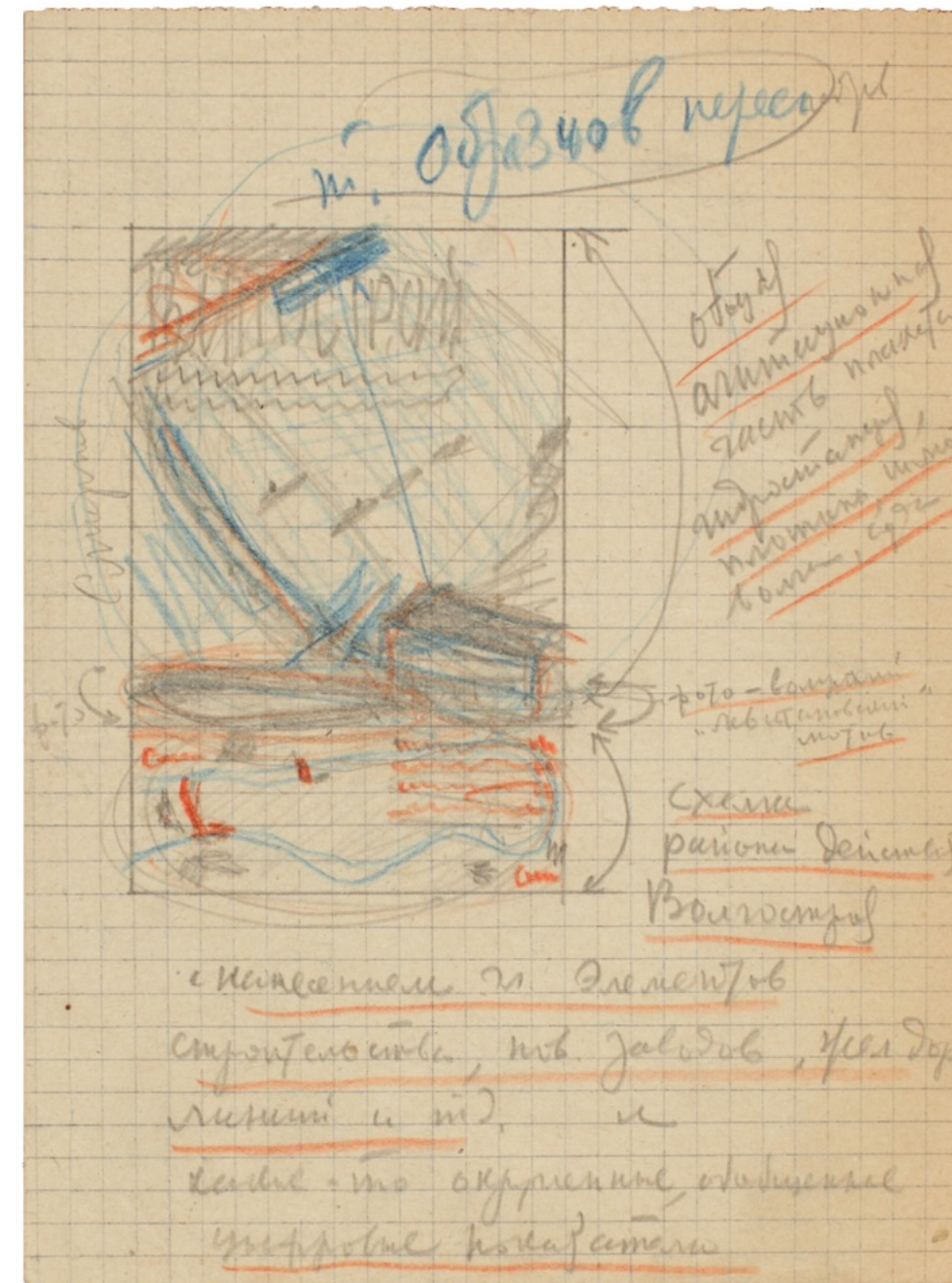
foto—volzhskii "levitanovskii motiv" (photograph—"motif in the style of Levitan")

skhema raionov deistviia Volgostroi s naneseniem glavnykh elementov stroitel'stva, nov. zavodov, zhel.dor. linii i t.d.i kakie-to okruglennye, obobshchennye tsifrovye pokazateli (scheme of the Volgostroi areas with drawings depicting the main elements of construction, new factories, railroad lines, etc. Also some kind of rounded, generalized figures)

Note:

The Volgostroi hydroelectric complex was a special project of the People's Commissariat for Internal Affairs (NKVD) of the USSR, which was already engaged in the construction of the Uglich and Rybinsk hydroelectric complexes. Volgostroi was created in accordance with the decree of the Council of People's Commissars of the USSR and the Central Committee of the All-Union Communist Party of Bolsheviks on September 14, 1935. Its purpose was to provide a deep-water outlet from the Moscow-Volga canal towards the Lower Volga River and the Volga-Baltic water system, across the Sheksna River, as well as to use water and energy resources efficiently north of the city of Rybinsk. The main labor force was made up of the prisoners of the Volgolag forced labor camp.

Isaac Ilyich Levitan (1860–1900), whose name is invoked here, was a Russian landscape painter who often depicted the Volga region.



Poster: Long Live Our Air Force!, c. 1939
Lithograph
13 1/8 x 22" (33.3 x 55.9 cm)



MAQUETTES FOR BOOK AND JOURNAL COVERS

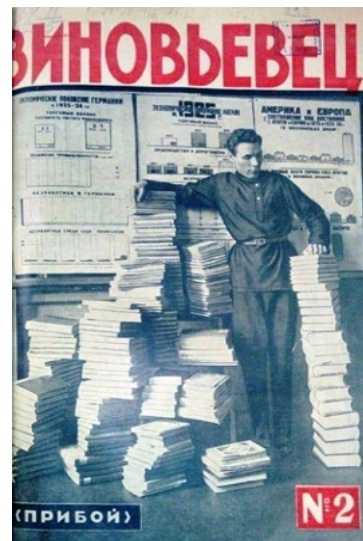
Zinov'evets (Follower of [Grigory] Zinoviev), no. 2 (c. 1926)
Gouache, ink, and gelatin silver print
10 7/8 x 7 11/16" (27.6 x 19.5 cm)

Artist's Inscriptions:

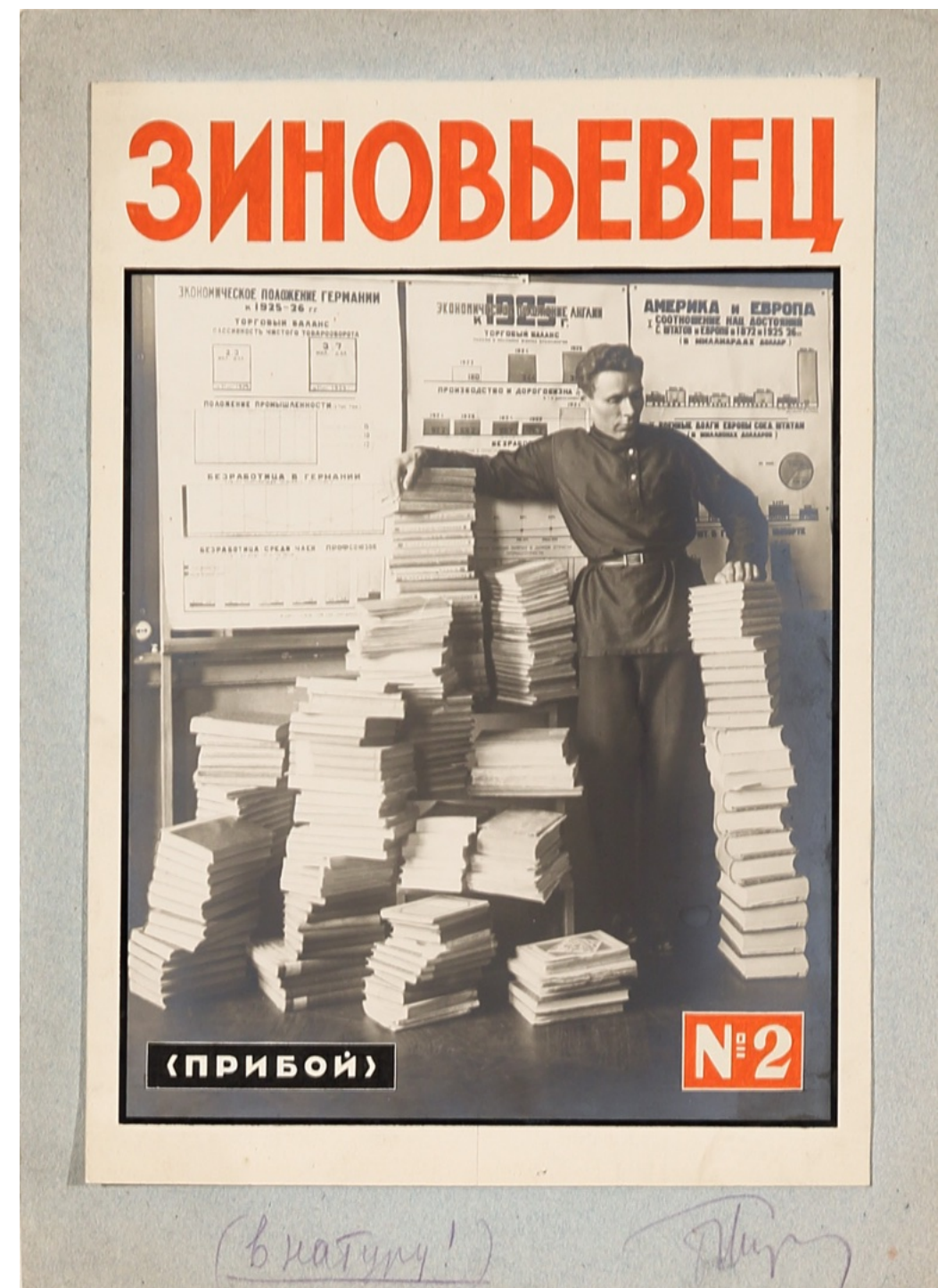
[bottom left] *V naturu!* (exactly as is)

[verso] *Zakaz no. 1147* (Job no. 1147)

Final Journal Cover:



Attributed to Nikolai Dolgorukov
Cover of *Zinov'evets* (Follower of [Grigory] Zinoviev), no. 2 (1926)
Photolithograph
Private collection



Maquette: *Kinopromyshlennost'* (Film industry), c. 1930s
Gouache, ink, pencil, and rotogravure on paper
8 7/8 x 6 1/2" (22.5 x 16.5 cm)



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