

PHOTOGRAPHY, PROPAGANDA, MONTAGE: Soviet Avant-Garde

"We are all primitives of the 20th century" – Ivan Kliun, 1916

UNOVIS members' aims include the *"study of the system of Suprematist projection and the designing of blueprints and plans in accordance with it; ruling off the earth's expanse into squares, giving each energy cell its place in the overall scheme; organization and accommodation on the earth's surface of all its intrinsic elements, charting those points and lines out of which the forms of Suprematism will ascend and slip into space."* — Ilya Chashnik, 1921

I. Making "Modern Man"

A. Kasimir Malevich – Suprematism

- 1) Suprematism begins ca. 1913, influenced by Cubo-Futurism
- 2) Suprematism officially launched, 1915 – manifesto and exhibition titled "0.10 The Last Futurist Exhibition" in Petrograd.

B. El (Elazar) Lissitzky

- 1) "Proun" as utopia
- 2) Types, and the new modern man

C. Modern Woman?

- 1) Sonia Terk Delaunay in Paris
 - a) "Orphism" or "organic Cubism" 1911
 - b) "Simultaneous" clothing, ceramics, textiles, cars 1913-20s
- 2) Natalia Goncharova, "Rayonism"
- 3) Lyubov Popova, Varvara Stepanova stage designs

II. Monuments without Beards -- Vladimir Tatlin

- A. Constructivism (developed in parallel with Suprematism as sculptural variant)
- B. Productivism (the tweaking of "l'art pour l'art" to be more socialist)
- C. Monument to the Third International (Tatlin's Tower), 1921

III. Collapse of the Avant-Garde?

- A. 1937 Paris Exposition, 1937 *Entartete Kunst*, 1939 Popular Front
- B. Montage, advertising, propaganda: return to realism in the '30s

UNOVIS = society for the promotion of new art (Suprematism, Malevich)

OBMOKHU = Society of Young Artists (free state workshops, "crucible of Constructivism")

VKHUTEMAS = Higher Artistic-Technical Workshops (Constructivism, Tatlin)

PROUN = “The Project for the Affirmation of the New” (*PROekt Utver-shdeniya Novogo*),
Lissitzky (compare to Schwitters’ “Merz”)
check website for images:

Slide List (selected) for **9:2**
unless indicated, works are oil on canvas

Kasimir Malevich , The Woodcutter, 1912
Malevich, Woman at Poster Column, 1914
Malevich, Red Square, (Peasant Woman in 2 Dimensions)1913
Malevich, Black Suprematist Square, 1914-15
Malevich, paintings at 0-10 exhibition, 1915 (not shown, look to website)
Malevich, Suprematism, 1917-18
Malevich, White on White, 1918 (not shown, look to website)
Malevich, Male Portrait (Punin), 1933
El Lissitzky, The New Man, 1920-1
Lissitzky, Proun, 12E, 1920
Lissitzky, Bridge 1, 1919
Lissitzky, Beat the Whites with the Red Wedge, and propaganda panel, 1920, Posters
Delaunay, Textile design for Paris Exposition, 1925
Delaunay, clothing for models and paint design for SCV Citroen, 1925
Natalia Goncharova, Cyclist, 1912-13
Goncharova, Rayonist Composition, 1912-14
Liubov Popova, Costume for Magnanimous Cuckold, 1922 (work on paper)
Popova, Architectonic Painting, or Painterly Architectonics 1916-18
Lissitzky, Tatlin working on Monument, 1921-2, collage
Vladimir Tatlin, Counter-Relief, Corner, 1915, construction
Tatlin, Model for Tower (or Monument) to the Third International, 1918-19, construction sculpture
Tatlin, Functional Worker’s Outfit, 1918-19, design on paper
Tatlin, L’etatlin, 1931, sculpture plan, sculpture
Lissitsky, propaganda photogram, 1930