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Art groups in Russia After 1917

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The main purpose of the present article is to study the art groups existing in Russia after 1917, included into the stream of world artistic culture. The present work presents the analysis of Russian Soviet pieces of art made in XX century, an overview of general culture and art issues together with the issues of philosophy, aesthetics, literature, history of art, binding them to common artistic practice. The main body of the article is a comparative analysis of such groups of artists as "OBMOHU", "Unovis", "Segodnya", "Detgiz", "MHK", "INHUK", "Zorved", "ASNOVA", "OSA", "Makovets", "AHRR", "4 iskusstva", "OST", "Krug Khudozhnikov", "NOZH", "MAI" carried out with historical and survey methods of research. The article introduces their main participants, leaders, postulates, ideas, theoretical platforms, times and places of their major exhibitions. In general, the research reproduces one edge of a very short, but intensive and lively period of the country's life. Its high professionalism still remains the measure and criterion for assessing modern pieces of art. This article addresses to students of art institutes majoring in academic and applied specialities.

Keywords: art groups, Soviet art, artistic platforms, artistic exhibitions, avant-garde and traditional art.

Russian art after 1917 (Soviet art) is complicated, contradictory, and ambiguous. Moreover, it was a factor influencing many other spheres of social life. Russian artistic culture entered the international arena. Among the important victories of the Soviet art were revolutionary avant-garde and officially recognized socialistrealism. Massive campaigning, art groups of 1917-1920, social control of 1930-1950 are all different variations of realism. Co-existence, interaction, mutual replacement, development of different trends are all the words to describe the symbolism and allegorism of the artistic thinking of those times.

Year 1917 was a special milestone in the political history of Russia but had no such significance for the history of art. The brake point of artistic conscience is mid 1910-s, connected with the ideas and practice of Russian avant-garde, which resulted in creating a method to build a new reality, not even bound to the visible world. However, after the year 1917 the aesthetic search of the 1910-s changed its vector: the formal experiments now play the role of the revolution's artistic language. The major representatives of avant-garde had their allies and followers (Kandinsky, Malevich, Filonov, Chagall, Tatlin), but usually did not belong to any groups. They

create their own forms of art, opposing their art to general European avant-garde.

Russian avant-garde is oppositional towards European modernist movement. There were several avant-garde artistic centres in Russia which determined the cultural life of Moscow, Vitebsk, and Leningrad: Ginhuk (based on the experience of Zubov Institute of History of Art, founded in Petersburg in the year 1912), Decorative Institute in Petrograd and its workshops for posters, theatre sceneties, campaigning art (led by Iosif Shkolnik after 1918), Leningrad Porcelain Factory (scientific and artistic laboratory of Malevich followers: N. Suetin, I. Chashnik, A. Leporskaya). The spirit of collectivism reigned at Public Institute of Art in Vitebsk, in the centre of suprematism propaganda, in "Unovis" group (Ilia Chashnik, Vera Yermolayeva, Lazar Lissitzky, Nikolai Suetin and Kazimir Malevich).

Representatives of new art founded People's Commissariat for Enlightenment, "Narkompros", and Arts Department. The purpose of the official art, the "Proletkult" of "Narkompros", was to destroy the old "nobiliary" culture and create the new, "proletariate" one. "Proletkult" (abbreviation for "proletariate culture") was a cultural, enlightenment, literary and artistic organization (1917-1932), which did not divide art into "official" and "inofficial" (before 1932); it did not belong to any aesthetic system or trend of art, and was characterized with "moderateness", "legality", "traditionalism".

The first state artistic workshops (followers of A. Lentulov, G. Yakulov, A. Rodchenko) were formed at former Stroganov College in Moscow, when in the year 1919 OBMOHU (abbreviation for "young artists' association"), consisting of 20 people, was created. The works by OBMOHU members were displayed at four independent exhibition at the First Russian Art Exhibition in Berlin, at Van Diemen Gallery (1922). In the year

1919, at the last credit before the qualification exams the graduates of the First State Art Workshops (former Stroganov College) were greeted by A.V. Lunacharsky. OBMOHU (12 graduates) was supposed to carry out the propaganda tasks of Art Department of "Narkompros". All the works were anonymous, considered to be done collectively and signed as "OBMOHU". They also produced posters, drafts for theatre scenery and costumes (Z. Reich theatre), graphics and decorations for the near-front zone and decorated provincial towns (such as Voronezh). It was a real creative laboratory performing certain works (posters for Extraordinary Commission of the Literacy Project led by N.K. Krupskaya). The analysis of art produced in the 1920-s reveals true value of "laboratory searches" and experiments of certain art groups.

Avant-garde features revealed themselves very vividly in book art, which was caused by extraordinary closeness of poetry and painting (in Russia the "inventor" of futuristic book was poet A. Kruchenykh). One of the brightest examples of an artistic publishing house was the way from "Segodnya" ("Today") team to Leningrad "Detgiz" (V. Yermolayeva, V. Lebedev, E. Evenbakh etc.). In the years 1918-1919 a team of artists called "Segodnya" was formed. M. Gorky and V. Mayakovsky used to be frequent guests of the group. Apartment of V. Yermolayeva in Petrograd became a meeting spot for artists and writers who united for cooperative work on publishing books (for children), which was the beginning of Leningrad Detgiz. Artists and writers did everything themselves, from typing to selling the book: they called it "rule of thumb" and "samizdat" policy. The small pressruns (125 copies) were engraved on ordinary floor cloth and painted by the artists themselves. The connection of the two groups, "Segodnya" and "Detgiz" is especially remarkable. In the year



Fig. 1 Vvedenskiy A. and Evenbakh E.



Fig. 2 Shvarts E. and Evenbakh E.

1925 S. Marshak gathered a creative group at the National Publishing House of Leningrad: B. Zhitkov, V. Bianki, K. Chukovsky, E. Shvarts (Fig. 2), D. Kharms, A. Vvedenskiy (Fig. 1), N. Zabolotskiy and others. The artistic publishing house of “Detgiz” was headed by V. Lebedev who also invited V. Yermolayeva, E. Evenbakh (Fig. 1), N. Tyrsa, A. Pakhomov, N. Lapshin, Yu. Vasnetsov, V. Kurdov, E. Charushin. In decoration of the childrens’ books each of the masters developed his own style based on their ability to discover the world over and over again. “Detgiz” formulated the creative basics of an artist of childrens’ books. They are: ability to sympathize and maintain the sense of “interest”, attentiveness of observation and pureness of vision (naïve surprise), inventiveness and humour, compactness and accuracy of every creative solution. The initiator of a book could be an artist, not a writer. In Moscow the blossom of Russian book art was boosted by the activity of B. Favorskiy and his group of artists.

On December 5, 1918 Artistic Culture Museum was opened. The museum in Myatlev House on the Saint Isaac Square of Petrograd became the first museum of modern art in the world. On April 3, 1921, the Painting Department of the Museum was opened for visitors; later, departments of drawing, icons and artistic industry were opened, and their collections were granted to Russian Museum in 1926. In 1927 Russian Museum used them for the exhibition devoted to the Tenth Anniversary of the Revolution. Artistic Culture Department studied the five systems of new art: impressionism, sesannism, cubism, futurism, suprematism, worked on the “additive element” theory. On the anniversary of the death of Velimir Khlebnikov (1923) Tatlin produced a performance on “Zangezi”, a dramatic poem (“Architecture of Stories”, a superstory), which was a call to unite the humankind, in the rooms of the Artistic Culture Museum. At the same time he worked on the “universal language”, “language of stars” (Fig. 3). For example, producing words

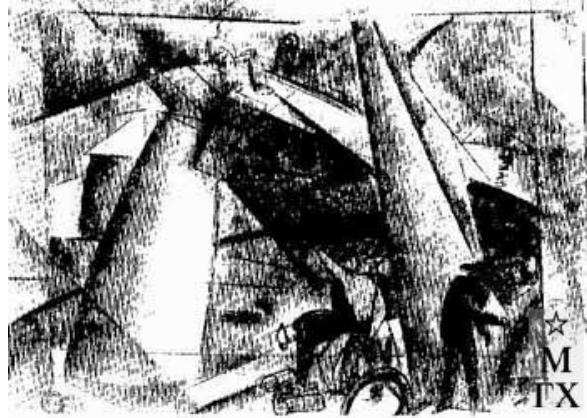


Fig. 3 «Zangezi» Khlebnikov V.

of “ch” sound (*chasha* (bowl), *cherep* (skull), *chulok* (stocking), *chan* (tank)) one can create the concept of one object hidden in the skin of another. Tatlin built a peak construction, movable scenery, pieces of boards (a colourful “deck” of plains expressing the “starry night sky”) and installed two projectors. The idea to create a research centre for new problems of art arose. Filonov came up with a suggestion to transform the Museum into a research institute of modern artistic culture (Museum Conference of June 9, 1923). GINHUK, opened in August 1923 (Director: Malevich, Assistant Director: Punin, Department Executives: Tatlin, Mayushin, Mansurov), did a research of post-cubism phenomena of art.

One of the founders of GINHUK, Mikhail Mayushin (1861–1934), developed ideas of “expanded vision” in painting (watercolours of the years 1920-30s). He was the head of department for organic culture which returns a human being back to nature and new spacial ideas (Fig. 5 and Fig. 5). In his opinion, the “colour bond” (when two colour produce the third) occurs between the colour “environment” and the “main” colour (as

in Bach fuga). In the earlier period, artists tried expressing sounds with the means of painting (1913-1914, can be compared with works by Mondriaan, Čiurlionis); later, the department and school of Matyushin did their studies on the interaction of colour and shape, colour and sound. He leads us to the idea that non-objectivity in shape formation and colour sense comes from observations of nature.

These problemes rose in the creative solutions of Matyushin and Elena Guro in the years 1910–1913; the synthesis of new spacial ideas (till non-objectivity) and new natural senses began its formation. They still remain the spiritual orienting point for a group of young artists: the Ender family (Maria, Ksenia, Boris), Nikolai Kostrov, Olga Vaulina, Evgenia Magaril, Valida Delacroix and others. In the year 1923, in Petrograd they united into a group called “Zorved”, the name of which is made of two roots: “zor” (*vzor*, “look”) and “ved” (*vedat*, “to know”). Composer, painter, teacher and philosopher Mikhail Matyushin worked at “Spatial Realism Workshop” of Art Academy, and later at Organic Culture Department of Artistic Culture Museum



Fig. 4 Matyushin M. Flower of Human



Fig. 5 Matyushin M. Haystack. Lakhta

and at GINHUK. He offered his followers a new theory of space and light solving the extensive tasks of creating a new image of nature as of a flowing mass of interbound particles, changing its volume, colour, dimensions, weight and shape continuously and permanently. In order to step beyond the regular vision, artists need theories, methods and cognition means of the whole and harmony. The “extensive vision” includes individual perception depending on the combination of psychological and physiological states, the “individual case”.

After the end of military communism (after 1921) and beginning of NEP the system of state control and censorship formed itself inside the artistic culture. Artists perceived themselves as free innovators. They renewed and replaced the nameplates of the traditional groups (such as “Mir Iskusstva” (World of Art), “Soyuz Molodezhi” (Youth Union), TPHV), created several new large artistic schools (schools of Malevich, Matyushin, Filonov, Petrov-Vodkin, Tatlin), conflicted with each other, behaved intolerantly towards the ideas of other novators. The basis of all those systems

was the new understanding of space and a principle of breaking the gravity: “rayism” of Larionov, abstractionism of Kandinsky, suprematism of Malevich, analitism of Filinov, planetarism of Petrov-Vodkin (the “rocking space” or “spherical perspective”), the spatial realism of Matyushin.

In the year 1916 Malevich organized an association called “Supremus” which included O. Rozanova, N. Udaltsova, L. Popova, I. Klyun, I. Menkov, V. Pestel, A. Kruchenykh, R. Yakobson (Alyagrov). Then, since the beginning of January 1919 he began managing the Workshop of studying the new art of suprematism and the Free State Artistic Workshops, I and II. The so-called “Vitebsk Renaissance” is connected with the works of Marc Chagall, the commissar of art (1887 – 1985) who reorganized the art school into a Public College and invited M. Dobuzhinsky, I. Puni, K. Boguslavskaya, L. Lissitzky and others to teach.

From November 1919 to the year 1922 a provincial town of Vitebsk became one of the centres of European avant-garde, where Malevich was the chairman of Vitebsk Public College, the

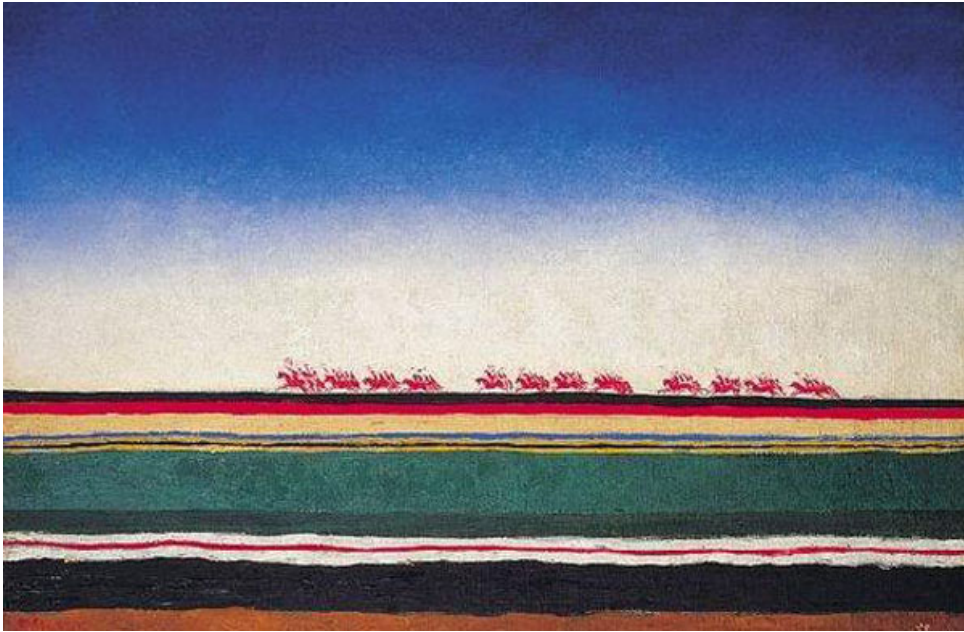


Fig. 6 Malevich K. Red Cavalry Riding

Professor of the Painting Workshop. He published some books (“On New Systems in Art”) and assisted in creating UNOVIS (the name of the association is the abbreviation for “Utverditeli Novogo Iskusstva” (“The Establishers of New Arts”), 1920). Along with the mentioned above, Malevich was preparing his first personal exhibition (began in Moscow, November 1919), which was held only on March 25, 1920 (the exhibition was held within the framework of XVI exhibition of Painting Department of “Narkompros” under the title “Kazimir Malevich: His Way from Impressionism to Suprematism”). Later, two similar exhibitions were held in 1927, in Warsaw and Berlin (Fig. 6). In “Unovis” Almanach one can find a tendency to unite all kinds of art, printing articles on managing teaching activities.

The first organization of constructivists was formed in “Inhuk” in the year 1921 (A. Rodchenko, V. Stepanova, V. and G. Stenbergs). Their principles for architecture were formulated in theoretical works by

A. Vesnin, M. Ginzburg. The idea of root transformation of the surrounding medium, or the “uniform scenic principle” was manifested in the Association of New Architecture, “ASNOVA” (1923 – 1932). The combination of the novator language of architectural shapes and solution of new social tasks were the catalizer for forming the Association. “ASNOVA” was founded in 1922, led by N. Ladovsky, V. Krinsky and engineer A. Loleyt (1923 – 1928 Chairman). They called themselves rationalists. The members of “ASNOVA” group worked on new types of buildings, searching for a new language of architecture. Their architectural projects “...are works of art, so they are perceived emotionally...” (Nazarova 2012:60). In January 1922 “Constructivists” exhibition was held “at poets’ café”. The participants of the exhibition (the Stenberg brothers, Medunetsky) announced their belonging to utilitarianism. They were convinced that construction is a way of practical organization of elements which is only possible in a socially relevant space. In the year

1925 the creative association of constructiviststs (“OSA”) was founded. “OSA” (abbreviation for “modern architects’ association”) united Victor and Alexander Vesnins, Moisei Ginzburg, Lazar Lissitzky and others. Their functional method was published in “Sovetskaya Arkhitektura” magazine (issued until 1930). According to them, the base of a building is a reinforced concrete carcass imitating industrial shapes and methods of the modern technological processes. Commune-houses embody the idea of desurbanism. Constructivists put the slogans of industrial art into practice. Ideas of constructivism resonate with the works of representatives of “Bauhaus”, especially of L. Moholy-Nagy. Constructivism is a trend in Russian art of the 1920s which found its reflection in architecture, decorative and theatre art, posters, books, literature, artistic construction. “Insdustrialists” (Lissitzky, Rodchenko, Vesnin, Ekster, Stepanova, Popova) identified work and art, proved the “necessity” of an artist’s work in everyday life, declared objects

and constructions used in industry (Fig. 7 and 8). Constructivism strived to create new art for new society. They invented a visual dictionary based on abstract geometrical shapes and used it in painting, furniture, fashion, architecture.

Classification of artists based on their trend ignores the individuality of every art piece. Representatives of the 1920s groups strived to express the spirit of the time, but their expression of principles for images and plasticity was different. “Soyuz Molodezhi” (1910) fought to restart its work in the year 1917, when in six of its independent exhibitions all great masters of Russian avant-garde displayed their works. Under the same “nameplate” the ex-members of “Soyuz Molodezhi” took part in “the First State Free Exhibition of Art” at Petrograd Art Palace (1919). Later some members of “Soyuz Molodezhi” (Lebedev, Pashnin and others) led by Tatlin organized the “Association of New Trends” (1921), opened their own exhibition at the Artistic Culture Museum (1922) and displayed their works at the



Fig. 7 Stepanova V. Advertising for sports clothes



Fig. 8 Stepanova V. Projects

“Exhibition of Paintings by Petrograd Artists of All Trends For the Five-Year Period 1918-1923” (1923, Petrograd).

The embodiment of “resurrection” in the act of creation on the base of the idea of resurrecting in flesh, returning all the dead generations (“the fathers”) to life with the power of science, can be found in the work by Nikolay Fedorov “Philosophy of the Common Task” (1906 – 1913). In the works by a true fan and follower of Fedorov’s ideas, Vasily Chekrygin, we can extract the “we” as spiritual connection and the unity of fate in the Biblical sense. V. Chekrygin is the most significant artist of “Makovets” association, founded in the year 1921 on the base of the union of artists and poets “Iskusstvo – Zhizn” (Art is Life) (1920). The name of the association which further became the name of their magazine was not coincidental: it was the name of the hill on which Sergius of Radonezh founded the Trinity Monastery. In the two issues of “Makovets” magazine, articles by V. Chekrygin, P. Florensky,

S. Romanovich, poems by V. Khlebnikov and B. Pasternak were published. Among the participants of “Makovets” exhibitions there were V. Chekrygin, N. Chernyshev, V. Pestel, S. Romanovich, S. Gerasimov, L. Zhegin (Shekhtel), A. Shevchenko and others (the union consisted of over 20 people). The manifest of 1922 announced the time of light creativity when people need inviolable values, when art revives in permanent movement and desire to create. Later the association split, forming groups “Put Zhivopisi” (Way of Painting) (1927 – 1930) and “4 Iskusstva” (Four Arts) at Moscow Artists’ Society. However, their significance and their output were the understanding of artistic traditions (Russian frescoes and icons) and the specific “Makovets” realism. Even though they failed to carry out their tasks, their successes have not lost their meaning. One of the most specific works of that time were “The Ironing Woman” (Fig. 9, 10; 1920, canvas and oil, 94x82,5) by Alexander Shevchenko (1883-1948).



Fig. 9 Shevchenko A. The Ironing Woman



Fig. 10 Shevchenko A. The Ironing Woman

“Fate” painting, “Resurrection” cycle (1922) by Vasily Chekrygin (1897-1922) are inspired by the ideas of philosopher N.F. Fedorov. He created dramatic, exciting, perfect images predicting the future fate of the humankind and its inavoidable future flights into open space.

Art groups of the 1920s appeared during the period of relative pluralism in the USSR. Thematical censorship has already formed itself, but the aesthetic one has not (forms of art were not controlled). The co-existence of art groups assumed different types of institutions (from Latin “guidance” on elementary rights). The group which had its institutional policy anticipating the Soviet art of 1930-1980s was the Assocation of Revolutionary Russian Painters, AHRR. The unlucky “itinerants” reoriented their work from commercial enterprises and private buyers to the authorities. Katsman and his group (AHRR) founded the Association under the slogan of “heroic realism” (“myth creation”), with the task to “organize the psyche of the future generations”, appropriation (from Latin “acquisition”, “impropriation”) of painting style of the XIX century. They painted conversation pieces based on the situations of modern life

(portrait of time spirit as a task of enlightenment, Fig. 11).

The portrait genre brought up a new hero: a worker, a comissar, a deputy woman. Genre art tells the story of new life, shows the chronicles of events. The type of historical and revolutionary painting is formed. Works by AHRR members filled whole museums similar to modern art museums, but compiled on the thematical, not formal basis. OMAHRR, the left wing of young AHRR painters (1926), internationalist and “industrialist”, created RAPH (Russian Association of Proletary Painters) in the year 1931. Such AHRR members as A. Arkhipov, F. Bogorodsky, A. Grigoryev, E. Katsman, N. Kotov, S. Malyutin, S. Ryangina, N. Terpsikhorov, B. Yakovlev, B. Baksheev, I. Brodsky, B. Bilyanitsky-Birulya, N. Kasatkin, K. Yuon and others took part in the themed exhibition. It was financed by the political administration of the army and trade unions which existed before the Decree of the Central Committee of Russian Communist Party dated April 23, 1932, on unified trade unions. AHRR included branches in thirty cities consisting of 300-80 members each, and worked in exhibition



Fig. 11 Katsman E. The Lace Makers of Kalyazin

organization (11 themed exhibitions), publishing, “production” activities.

“4 Iskusstva” (Four Arts) group of painters, graphic artists, sculptors and architects included over 70 people from Moscow and Leningrad (1925-1932) who had different art positions: followers of Malevich, Klyun, Lissitzky came from “Golubaya Roza” (“The Blue Rose”) and “Mir Iskusstva” (“The World of Art”).

The chairman of the association Pavel Kuznetsov (1878-1968) in cooperation with E. Bebutova wrote that it was essential to enroot plastic arts into life, letting them take part in common construction with use, refining and spiritualizing people, bringing them the joy of aesthetic perception of the world (Fig. 12, 13). The association of four plastic arts came up with a complex program: 1) artistic quality of works; 2) traditions of painting realism; 3) values of French school (from the declaration). The association members were: K. Petrov-Vodkin (“Portrait of Anna Akhmatova”, 1922), M. Saryan “Street. Passers by”, 1929), N. Ulyanov, M. Akselrod, K. Istomin, graphic artists:

V. Favorsky (illustrations for “Ruth” book, 1925; “October 1917”, 1928; “F.M. Dostoevsky”, 1929 – all xylographies), V. Bekhteev, A. Kravchenko, P. Miturich, sculptors: A. Matveev, V. Mukhina, I. Chaykov, architects V. Shchuko, A. Shchusev and others.

OST association (Easel Painter Society) mostly consisted of students of Shterenberg and Favorsky (1925-1932), members of groups “Obyedinenie Trekh” (The Union of Three) (A. Goncharov, A. Deyneka, Yu. Pimenov), “projectionists” (formed in 1922: S. Luchishkin, S. Nikritin, K. Redko, N. Tryasky, A. Tyshler), “concretists” (separated from “projectionists” in 1924, P. Williams, K. Vyalov, V. Lyushin, Yu. Merkulov). OST organized four independent exhibitions (over 30 participants). During all the years of the association existence the chairman function had been performed by D. Shterenberg, even in the period of split (1931) and creation of a new additional association called “Izobrigada” (1931), when a part of artists left for “October” (organized in 1930). The Charter of OST was registered in September 1929. In OST platform we

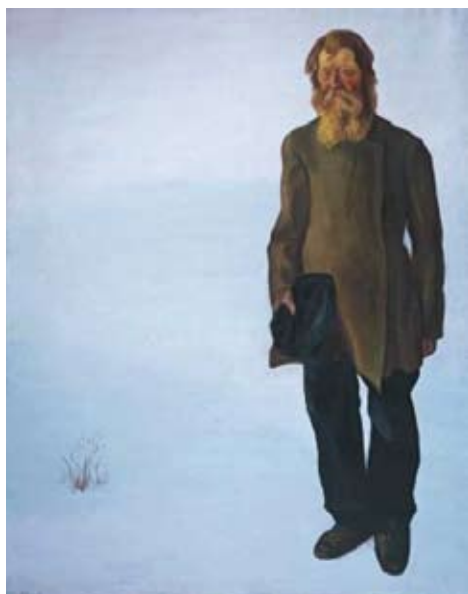


Fig. 12 Shterenberg D. The Old Man



Fig. 13 Aunt Sasha

can outline the following provisions: a) avoiding abstractiveness and “itinerantism” in the painting plot; b) avoiding “draftism”, amateurism; c) avoiding pseudosesannism as a style destructing shapes, drawing and colours; c) revolutionary modernity and clarity in choosing the plot; d) aspiration for absolute mastership, completeness; e) orientation on modern young people. The main themes of OST (industrialization, sports, urban life) required rational organization of the painting.

“Krug Khudozhnikov” (Circle of Artists) organized in 1926 (formed in 1925, in Leningrad) united the followers of A. Karev, A. Savinov, K. Petrov-Vodkin, A. Matveev, mostly the alumni of Higher Art and Technical Institute of 1925. It consisted of over 40 members. The association chairman was V. Pakulin (Fig. 14). In 1929 the group split; as a result, a part of the painters left for AHR and “October”. The association declaration is remarkable for the strategy aimed for creation the “style of the epoch”, against literariness, subjectivism, amateurism, hackwork: A. Samokhvalov “Worker Woman”,

1928; V. Malagis “Tractorist Girl” (1932); P. Osolodnikov “The Gas Mask”, “Workers” (1929), D. Zagoskin “The Seamstress” (1929), A. Pakhomov “The Reaper” (1928) and others.

“Krug Khudozhnikov” organized three exhibitions in the rooms of Russian Museum (1927, 1928, 1929), at Kiev Art Gallery (1930), at Houses of Culture (Clubs). The plans of “Krug” were ambitious: organize education courses, open laboratories, museums, libraries, organize gatherings, grant awards and publish their own works.

“Krug” based its work on the realistic method, made up a new term: “quintformation” (quintessence) of shape, standing for maximum thematical saturation of a shape. Vladimir Malagis (1902-1974) comes up with a strict and determined image of a Soviet peasant woman. “The Reaper” painting (1926-1927) by Vyacheslav Pakulin (1900-1951) bore the flagship character.

OMH (“Moscow Artists’ Society” founded in 1927) consisted mostly of the members of “Bubnovy Valet” (Jack of Diamonds), participants of “Moskovskie Zhivopistsy” (Moscow Painters)



Fig. 14 Pakulin V. The Reaper

(since 1924), “Bytie” (since 1921), “Makovets”. They followed the principles of “sesannism”, preferring landscapes and still life. The chairman was A. Lentulov, his deputy was S. Gerasimov, members (around 70 people) were I. Grabar, N. Grigoryev, A. Drevin, A. Kuprin, I. Mashkov, A. Osmerkin, V. Rozhdestvensky, R. Falk, N. Cernyshev, N. Krymov and others. They understood painting as a tool for active reformation of life (Fig. 15, 16).

OMH is a larger and longer lasting association based on subtle and temperamental painting culture, on high professionalism, artistic ideas. The masters of OMH perceive and reproduce the modern time through the means of painting; they convey the feeling of today, revealing their deep and sincere feelings. In their works one can find true dramaturgy, painful feelings, reflections on the present time.

High artistic culture, primitivism traditions and acute social irony are specific for NOZH society (New Society of Painters, abbreviation is literally translated as “The Knife”), consisting of S. Adlivankin, N. Perutsky, N. Popova,

G. Ryazhsky, A. Gluskin, A. Nyurenberg, who were students of Tatlin, Malevich, Ekster. The idea was the “renaissance”, aspiration to “acquire real art through objective and realistic painting”. One exhibition held in 1922 in the Central House of Education Workers in Moscow has something in common with the satirical prose of the twenties (I. Ilf and E. Petrov).

Pavel Filonov (1883-1941) organized a group called MAI (“Masters of Analytic Art”) (1925-1932, inofficially – till 1941). In different years the members came and went, and their total amount counted up to 70 people: T. Glebova, A. Poret, M. Tsybasov, P. Zaltsman, E. Kibrik, B. Gurvich, S. Zaklikovskaya, P. Kondratyev, V. Sushmo-Samuylo. MAI group followed the ideology of analytic art and the principle of “completeness” of the image. In the House of Press they organized an exhibition of panel paintings and sculpture (1927), made scenery for performance on “The Government Inspector” by N. Gogol (1927), created a cycle for Finnish and Karelian epos “Kalevala” (1933). Filonov opposed himself to cubism, cubofuturism and constructivism, but his



Fig. 15 Osmerkin A. Still Life



Fig. 16 Osmerkin A. Still Life



Fig. 17. Adlivankin S. The Tram

primitivism and expressionism are deeply bound to the art of the first half of the 1910s (in 1911-1912 he made a trip around Palestine, France, Italy). The magic attractiveness of paintings and drawings, suffered and created in tortures by P. Filonov, an ascet, unmercenary, maximalist, is stunning.

History of Russian art after 1917 (Soviet art) is included into the general stream of world artistic culture. Many phenomena of world artistic practice make their impact on the evolution of Russian art after 1917. Frequent change of styles is a stimulus for Russian art. Its high professionalism still remains the measure and the criterion for pieces of art. Daring creative campaigns (projects, experiments) of avant-gardists become classics. Socialist realism

brings up a new paradigm (ideals and senses) of being a human, a revolutionary and a reformer. Socialistic reality is the main condition of life for socialist realism. We would like to underline the uniqueness of the studied period. 1917 – 1950 is significant time for Russian art. For the rise of national art of the XXI century it is especially significant to realize the fruitfulness of interaction between all the stages of Russian art development. The history of Russian art of the XX century is now “at the core” of the modern artistic stream. Radical judgments here are not acceptable as they can be wrong or imprudent. Russian (Soviet) art fits in the general cultural process, obeying the artistic coordinate system. It seems like Russian art of this certain time will bring a lot of aesthetic pleasure to future artists.

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Художественные группировки России после 1917 года

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Основная цель данной статьи – рассмотреть художественные группировки России после 1917 года, включенные в единый поток мировой художественной культуры. Работа включает анализ художественных произведений русского советского искусства XX века, общий обзор культуры и искусства в целом без разграничения вопросов философии, эстетики, литературы, истории искусства, но во взаимосвязи с художественной практикой. В основной части статьи при помощи сравнительного анализа, исторического, обзорного метода подробно изучены такие объединения художников, как «ОБМОХУ», «Уновис», «Сегодня», «Детгиз», «МХК», «ИНХУК», «Зорвед», «АСНОВА», «ОСА», «Маковец», «АХРР», «4 искусства», «ОСТ», «Круг художников», «НОЖ», «МАИ». Даны их основные участники, председатели, постулаты, идеи, теоретические платформы, а также названия и места проведения основных художественных выставок. В своей совокупности исследование воссоздает одну из граней художественной жизни страны на коротком, но очень насыщенном и бурном отрезке времени, которая оказала стимулирующее значение на отечественное искусство. Его высокий профессионализм остается мерой и критерием художественных произведений. Данная статья предназначена для студентов художественного вуза академических и прикладных специальностей.

Ключевые слова: художественные группировки, советское искусство, художественные платформы, художественные выставки, авангардное и традиционное искусство.
