

Chapter 1 : Wonderlands of the Avant-Garde | Northwestern University Press

The Russian avant-garde was a large, influential wave of avant-garde modern art that flourished in the Russian Empire and Soviet Union, approximately from to 1917 although some have placed its beginning as early as 1905 and its end as late as 1932.

Hardcover As mentioned in other reviews, Parkstone Press has an arrangement with Aurora Art Publishers, St Petersburg, to distribute books about individual Russian artists and the works of such artists belonging to unifying schools and movements; this book is one of the latter and was published in 1998. A later version was published in 2003 but has significantly fewer pages compared to the 1998 edition, not as in the information on Amazon. Even with much greater opportunities to visit exhibitions of Russian art, the vast majority of the works illustrated in this book are unlikely to be seen outside Moscow. The book has been translated from the original Russian and its author, Yevgeny Kovtun, died before it appeared in English; as a result a preface has been written by John Bowlt. It contains illustrations, almost all in colour including a number of contemporary photographs, and the quality of reproduction is very good. A range of art forms are included, painting, graphics, sculpture, textiles and decorative arts, although the focus is very much on the former. Many books by this publisher lack satisfactory reference information which is especially important for less-well-known artists. This makes it all the more frustrating that this standard cannot be maintained by Parkstone Press for all its other art titles. In his preface, Bowlt mentions that the Russian avant-garde movement was very diverse and its development highly complex and political. Its history could be presented from the perspective of groupings, exhibitions, magazines, schools and research interests. Moreover, the end of this period of highly influential and eccentric art resulted in many artists being forced to give up their work, having to comply with rigidly-enforced political artistic styles which were ruthlessly enforced, or worse. The author presents this period of interdisciplinary and heterogeneous Russian art in a chronological manner through individual chapters addressing: The print size is good but the text in each chapter is brief although contemporary reports help the reader to understand this period in Russian history. However, the book serves its purpose of presenting this period of Russian art in breadth and allowing individual readers to follow this up to obtain extra depth in the areas that they find especially interesting. Perhaps the death of the author prevented consideration of the direct and indirect influences of Russian Avant Garde art on the wider art movements of the second half of the 20th century and what might have been the direction of art, in general, had these artists of the 1920s and 1930s been able to continue their careers and pursue their imaginative ideas without state interference and with opportunities to maintain contacts, and exchange mutually-supportive interactions, with the wider art world. I was surprised by the figurative and landscape art which was produced during this period. In view of the change of direction of Russian art in the late 1930s, it is grim to see the photographs of many Russian avant-garde artists relaxing at times when the basic requirements for life were in short supply and, in retrospect, knowing what was ahead of them and of Russia. Disturbing, too, to see several of the artists listed with incomplete dates or lacking any personal information. How many others, and their works, have been lost completely? I recommend this book to those interested in the development of 20th century painting and sculpture. One person found this helpful.

Chapter 2 : Sergey Vinogradov (Russian,) "At samovar", s/s

The Russian avant-garde in the ss: paintings, graphics, sculpture, decorative arts from the Russian Museum in St. Petersburg.

They are currently almost ubiquitous, but they nearly disappeared from the historical record – something almost accidentally documented in the Royal Academy show *Building the Revolution: Soviet Art and Architecture*. The bulk of the artworks in the show come from the collection of George Costakis, a Greek diplomat resident in Moscow from the 1920s until the 1930s. He created what has been called a "futurist ark", buying up drawings, paintings and sketches by artists who were dead, discredited, forgotten, prohibited, or who had moved on to the very different "socialist realism" prescribed from the 1930s onwards. This is at least in part because it was equally useless to both sides in the cold war. For the west, with its CIA-sponsored abstract expressionism, the claim that Bolshevism led inevitably to the suppression of individual creativity was hard to square with this unprecedented visual flowering; while the Soviet bloc still clearly felt there was something dubiously Trotskyite about these internationalist, cosmopolitan art movements. No doubt this counted against them when the Soviet Union took a sharp rightwards turn towards nationalism and autarchy in the 1950s. In the early days of the revolution, especially during the civil war of 1917-19, the futurists decorated the public spaces where the new power was promulgated and celebrated – the painter Nathan Altman created a temporary futuristic redesign of the Palace Square in St Petersburg, architect Nikolai Kolli symbolised the struggle with a public sculpture of a red wedge breaking a white block, while in the small provincial town of Vitebsk, the Unovis group maintained a constant barrage of quasi-abstract propaganda. At every step, the artists developed their art specifically according to how useful it might be for socialism. In the early 1920s they staged an exhibition of the "First Working Group of Constructivists". A well-known photograph of this show features a series of seemingly abstract sculptures, often considered a precursor to later "kinetic art". The constructivists themselves considered this work as a precursor to going into the factories and producing useful objects, which some of them soon did, with mixed results. Much of the Costakis collection dates from the early 1920s, when the new state was recovering from a vicious civil war, an international blockade and foreign military intervention, and facing total economic collapse. The proletariat that had participated in the revolution had been effectively wiped out, with the cities emptying and the heavy industry of St Petersburg destroyed; one delegate at a Bolshevik conference sarcastically congratulated the party on being the vanguard of a non-existent class. The drawings we see in the exhibition express the desire for a totally urban and industrialised landscape – skyscrapers, giant machine halls, mechanised bodies. Even the abstract art, the non-objective "suprematism" pioneered by the young propagandists of Vitebsk, often evokes the rectilinear precision of engineering drawings as much as it does the free play of the imagination. This was at least on some level a collective fantasy of efficiency, a dream of industry, in a country whose already fragile toehold in the 20th century had just been forcibly rescinded. When this work met western eyes, from the *Russische Ausstellung* in Berlin onwards, it was interpreted by people who found the industrial landscape familiar and normal. They missed the element of dreaming – but then the Soviets were often in equally furious denial of that themselves. The flourishing of creativity happened because each competing faction of the avant garde was utterly committed and fanatical, not because of anything-goes pluralism. The most radical conceived of art as something that must abolish itself in order to become truly useful to the new society they fervently believed was being built. The first casualty was painting, and the notion of the exhibition in museum or gallery, where connoisseurs drift around a collection of individual, unreproducible art works. Former painters delved into textile design, photography, book design and, most of all, architecture. The Costakis collection shows the temporary propaganda kiosks by the Latvian Bolshevik Gustav Klutsis that were the result of this impulse. The second part of the exhibition shows the real buildings that came later, in the second half of the 1920s. The documentation here comes from two sources. What these two collections have in common is their reminder of the circumstances and context of the period, something too often lost when we gaze longingly at the utopian blueprint. The depth of their defeat is measured here. In art, the avant garde survives; in everyday life, across

the Russian Federation and the Commonwealth of Independent States, its works rot. Given the political defeat of all that its members believed in, they would perhaps have preferred their utopian buildings not to survive. What is unavoidable in any close examination of the constructivists was just how passionately and sincerely they believed in the communist project. They often faced a similar fate to other true believers in the s "â€” Alexei Gan and Gustav Klutss were among the "purged". What is certain is that the constructivists would not have thanked us for our wistful, apolitical interest.

Chapter 3 : Soviet Photomontage ss - Exhibitions - Nailya Alexander Gallery

The Russian Avant-Garde in the ss by Eugeni Kovtun. Has same isbn as book titled Taiwan: Art and Civilisation (). isbn Clean, bright and very tight. No ink names, tears, chips, foxing, etc. " -- ed conroy books @ NY.

The most amazing collection of Russian Avant-garde I have come across. A true wealth of the Avant-garde art and a great number of artists, represented in every possible style and subgroup, including sculpture, architecture, poster and application art and what not. Almost illustrations and dozens of essays are available for you to enjoy and to learn. Hundreds of illustrations; essays, letters, original documents and photographs are presented; short biographies of each artist as well as interviews and works written by them. A true jewel for the lovers of Suprematism. In his special way, Bowlt illuminates the Silver Age of Russian Avant-garde, bringing to light artists of the period who are not the wellknown to the public. A highly illustrated volume, with illustrations, in color, including photography and art, ranging from theatre to specific styles. Includes bibliography for further reading. Harry N Abrams, A well-organized catalog of some Russian avant-garde art from the Russian Museum collection, divided by movements groups , and giving some collective understanding of the groupings. Illustrations include artists of the beginning of the 20th-century, making it a good collection of painting. The Jewish renaissance in Russian avant-garde art. By Ruth Apter-Gabriel, ed. The Israel Museum, Jerusalem Catalogue of a major exhibition organized by the Israel Museum in Jerusalem. Photographs and documents from a expedition by Lissitzky and Issachar Ryback to study the old, wooden synagogues along the Dnieper River are included in the exhibition. The New York Times. Russian 20 - . Soviet Art of the s. A catalogue of paintings, graphic work, applied art and sculpture from the Russian Museum collection, in several categories. , .. The amazons of Avant0garde. This album is dedicated to the women-artists of the Russian Avant-gade: These pioneers of art have left a deep impression on the world preception. , . Russian Museum, Leningrad by Vladimir Leniashin ed. Museum inside a museum. The State Russian Museum, Documents brought forth in this book clearly show the conflict and turmoil of the era. Debate between the artists is evident, giving some insight into their turbulent lives and totally different points of view. Over illustrations of works by many artists are shown in form of a catalogue, in alphabethical order. Avant-garde, stopped in mid-run, by S. There once was a Barentz sea, and Vera Ermolaeva has painted it. Then they both disappeared. This book tells the story around Ermolaeva and other Avant-garde artists, of repression and fight for the right to self expression, of collecting and salvaging the works. Illustrations include mostly works in the Cara-Kalpakistan Museum. Beutiful photograph of the area included in the story. . Listening to the revolution with the heart. Art of the first years after October. The Mass and Agit Art treasure box. Posters, paintings, journals, illustration, architecture, festive decoration, and what not - by al the great names in Russian Avant-garde at the most turbulent and exciting time for them. The unknown Russian avant-garde, by A. Over illustration of little known Russian Avant-garde artistsof the period ss. A great deal of biographical and informational material. Russian, English The avant-gade art collection in the Yaroslavl Art Museum is not large, about fifty works, and almost all were acquired in the first decade of its existence. The idea of creating an art gallery has taken hold with the artists even before WWI, but it only began to take real form after the October Revolution. Yaroslavl has suffered greatly in the summer of from artillery shooting during the white garde rebellion. - , Has Anyone Remembered We Existed? This book familiarizes the reader with a whole generation of artists whose artistic path began in the s. Mostly they have been students of the artists of "leftist" movements of art, and have absorbed into their own art their excitement and lack of compromise Unjustly forgotten and un-demanded they have for many decades not been included in the oficial protocols of history of Soviet art.

Chapter 4 : Architecture of Southern Russia. Avant-garde period on Behance

20th century Russian Avant-Garde Many artistic movements and works during remained unheard of or forgotten until Savitsky began collecting them en masse. Of particular interest is the art of the following decades, both officially and "unofficially" recognized and so-called "non-documented" art.

Below are brief summaries of these three main periods, which serve as an introduction to more detailed information about individual artists on the right-hand side. Kovalevskaya to avant-garde e. These schools were multinational, as most artists came to Uzbekistan from Russia. Historically, the social and cultural development of Central Asia overall was significantly influenced by Islam, which forbids representational art. On the other hand, Uzbek art and culture in the s was also shaped by its rich traditions of architectural, applied and decorative arts as well as the art of the miniature book, dating back to ancient times. The interweaving of these diverse cultures and traditions contributed greatly to the expressiveness and emotion reflected in the paintings of this period. Artists such as Volkov and Karakhan are characteristic of the period: The works of Koravay, Kashina, Benkov and Kovalevskaya concentrate on the Orient, conveying the hazy Eastern sun and the unhurried life of ancient cities. In the years that followed, many artists were simply forgotten. Canvases were hidden in studios, apartments and store-rooms of artists and their families until they were rediscovered by Savitsky in the s. Many were lost forever. But the works that remain are remarkable for their superior artistry and the wide range of creative approaches. It was during the s that Savitsky adopted his distinctive approach to collecting art: On the eve of the 20th century, both Russian and European art went through a period of upheaval, uncertainty and denial. Styles and trends were borne out of each other. Some changed direction, while others were irretrievably lost. Benois provided Russian audiences with the opportunity to familiarize themselves with new trends in foreign art and with Russian artists searching for a new style under the influence of Western European art. The influence of French art is evident in the delicacy and naturalness of color solutions, particularly in the works of Shevchenko and Falk. Mashkov, A, Lentulov, P. Subsequently, the Revolution provided new momentum to the search for creative forms. Art became propaganda promoting utopian ideals of a new society. Artists painted posters and designed decorations for mass celebrations and political campaigns S. Redko and created new fabrics, interiors V. Khodasevich and book illustrations S. These artistic groups and styles did not last long, however. Many artists were subjected to repression and relentless persecution because their work did not conform. Moreover, Savitsky was also able to obtain the works of several artists who until the s were no more than a blank space in the history of art. Barto are just a few of the dozens of newly rediscovered names. It provides artists with the moral and material support and artistic education necessary for creative growth. Many Karakalpak artists and sculptors - among them J. One of the first Karakalpak professional artists, K. Saipov, is a recognized master of still-life reflecting life in Karakalpakstan. Contemporary Karakalpak sculpture is based on traditional wood-carving, very popular among Karakalpaks over the centuries. Toreniyazov, influenced by local folklore, has produced many works using wood, as did Atabaev, whose doors, columns, musical instruments and masks depict festive events, while J. Kuttymuratov concentrates on female images. If Savitsky had not started collecting in the s, his other collections - especially those of the Russian and Uzbek avant garde - would almost certainly not have materialized. In fact, it was his close relationship with the local authorities, strengthened by his persistent collection of Karakalpak folk art, that resulted in their turning a blind eye to his purchase of avant garde art which the Soviet authorities in Moscow had effectively outlawed. The artisans also used a black and white cloth for making bags. The ornament was geometrical or horn-shaped. They were printed or engraved and stamped. Carved and inlaid wood was widely used in yurt doors, in small trunks, and chests. Producing inlaid wood, the artisans used red cloth and bone. Bone was covered with geometrical engraving, while wood was painted in dark brown and dark colors. The Museum also contains a yurt - the traditional movable dwelling of Karakalpaks made of wood, leather, wool, felt and reed. It emerged from the junction of sedentary and nomadic peoples south of the Aral Sea and in the delta of the Amu-Darya River. This ancient kingdom occupied a vast territory including not only present-day northern Uzbekistan and Karakalpakstan, but also

northern Turkmenistan and part of Southern Kazakhstan. The Museum holds a number of outstanding Khorezm artifacts, including pots, coins, statues and ceramic pipes for a sewage system, which continued to exist until the early s.

Chapter 5 : The Russian Avant-Garde

A review of The Avant-Garde in Russia, New Perspectives, edited by Stephanie Barron and Maurice Tuchman. The radical concepts formed by Russian artists during the Bolshevik Revolution are among the most important but least recognized sources of American contemporary culture.

The first large scale exhibition of Russian avant-garde art by an American museum, without loans of art from Soviet Russia, was presented from July, to February, 1958. The purpose of the exhibition and its catalogue is to present to the American public an unrecognized but significant source of modern art. The Russian avant-garde shared a concern for the formal elements of art color, line, plane, and texture with the Western avant-garde movements of Cubism and Futurism. Within the Russian avant-garde this search led quickly, although not uniformly, to nonobjective art styles. Suprematism and Constructivism culminated this development. Pavel Mansurov, painter and head of the theoretical section of The Institute of Artistic Culture in Petrograd, is representative of the Russian avant-garde movement. In the sixth point of his "Declaration," he states the following: In rediscovering the flat forms of native Russian folk art and icons, they took the first step toward nonobjective art. While Neo-Primitive painting retained some narrative and figural elements, emphasis was on clearly defined, flat shapes and strong, unmodulated color. Through increasing emphasis on texture—on the physical surface of the canvas as the main carrier of expression—Larinov had by introduced Rayonism, a genuinely abstract style. An offshoot of Cubism, Rayonism conveys emotions through visual equivalents of the new scientific concepts of time and space. Larinov explained it as the creation of "spatial forms through the crossing of reflected light rays from various objects" p. Cubo-Futurism, like Rayonism, was also a Russian avant-garde response to Cubism. With Cubo-Futurism emerged the close relationship between literature and painting that was characteristic of Russian avant-garde styles. The Last Futurist Exhibition of Pictures: By contrast, the Suprematist paintings of Malevich were an attempt to express "pure feeling or perception. The "supremacy of pure feeling" led Malevich to a purely "nonobjective" use of color, line, and shape, which does not represent nature but simply creates its own existence. These paintings have neither a spiritual nor a material object. This absolute nonobjectivity implies both nihilism and iconoclasm. For Suprematism there is no reality other than the nonobjective world. Suprematism rejects all past styles of painting and the philosophies and world views which formed them. In it four points triumph over three points" p. Marcade points out that for many centuries the divine had been symbolized by the triangle. Malevich did not merely supplant one style with another, or supplant representation with non-objectivity. He replaced the spiritual and material duality of classical Western philosophy with a nihilist world view. The radical nature of this change is underscored by the blasphemy inherent in the use of an antireligious image in the traditional place occupied by the icon of Christ. Suprematism presents nihilism as a religion, a religion of nonobjectivity. The "counter-reliefs" of Vladimir Tallin were also introduced at the exhibition. The concern of Constructivism, as this style was called, was real space sculpture rather than pictorial space painting. The constructive process was conceived as a fusion of art and life; a rejection of the "elitist" concept of high art. By Tallin and Rodchenko had directed Constructivism toward an antiaesthetic utilitarian posture. Later Constructivism aspired to serve the Russian Revolution through practical applications of Constructivist art to engineering, architecture, industrial design, theatre design, and book design. The desire of the early Russian avant-garde for "modern Russian" art became the desire for an art form acceptable to a society of the masses. Mass spectacles such as the "Storming of the Winter Palace", billboard trains, and theatrical performances were commissioned by the Soviet Regime and executed by avant-garde artists. Soviet Socialist Realism was codified as the only acceptable style in under Stalin, although the denunciation of the avant-garde had begun almost ten years earlier during the Stalinist-Trotskyite power struggle. As the more individualistic artists were suppressed, purged, or fled Russia, the exceptional variety of approaches that distinguished the earlier avant-garde dwindled. Many innovations introduced during this period, into theatre set and costume design, cinema, photography, and typography, are still visible in Western culture long after their suppression in Russia. Pale reflections of the radical transformation of book design and typography, also effected by Lissitzky, as well as

other avant-garde designers, are still visible in advertising and in the pages of popular magazines in America. El Lissitzky is the Russian avant-garde artist principally responsible for the transmission of Soviet culture to Europe. The two dominant lines of 20th century abstraction were pioneered by Russians; abstract expressionism by Kandinsky and geometric abstraction by Malevich. Some groups of American Constructivist artists looked to Moscow to discern "how and where" the Russians displayed their work. Others looked to discern "why. The Park Place group saw themselves as "pioneers, breaking down the capitalist system; we were antigallery" p. Tuchman presents a strong claim for the influence of the Russian avant-garde on contemporary American art: Some Americans found formal, others intellectual, precedents for the inclinations in their own work. At its height from until immediately after the Bolshevik Revolution of , avant-garde culture was initially embraced and then repudiated by the Revolutionary government. Any attempt to secure loans of Soviet-owned avant-garde art falls victim to aesthetic and political controls imposed by the Soviet governmentâ€”as recent attempts in London , New York , and Paris demonstrate. However, this decision was not maintained in the choice of essayists for the catalogue. There is already considerable inherent difficulty in understanding the varied degrees of emphasis on the spiritual, philosophical, political, and formal aspects of art within the work of the Russian avant-garde. Fervor was replaced by a stipulated program as people pretended that Utopia had become factâ€”an idyllic decoration concealed a complex and menacing reality" p. Perhaps a less obvious political ambiguity is shown by the other Soviet contributors. He then condemns Lissitzky for his belief that the function of the printed word is to "educate, to remake the human species. This radical intellectual and political content is intimately bound to many of the formal concepts of the Russian avant-garde artists, and should not be ignored in light of the prevalence of these formal concepts in contemporary art. Not the least informative part of the catalogue are the photographs all illustrations are in black and white of artists, students, participants in mass theatre production, and of the Revolutionary Russian people in general.

Chapter 6 : General & Museum Collections : Russian Avant-garde Gallery

The constructivists and the Russian revolution in art and architecture The 'Russian avant garde' created the 20th-century's most intensive art and architectural movement. Its paintings survive, but.

The "School of Sidlin", where their teacher, Osip Sidlin, studied art under Alexander Osmerkin and Alexander Savinov, and visited classes of Kuzma Petrov-Vodkin and Kazimir Malevich, is considered to be one of the successors of the Russian Avant-garde art of ss. She worked as a Costume designer at Lenfilm on many films, [9] [10] but her work on the Twenty Days Without War film stands out. Natalia Toreeva has worked at the Lenfilm film studio until her emigration to the United States in mid Because of her emigration, Natalia G. Natalia Toreeva, Pantocrator, computer graphics, Natalia Toreeva, The New Beginning, computer graphics, Natalia Toreeva, Winter in Chicago, computer graphics, included in "Possibilities" literary journal, Natalia Toreeva, Kneeling in Honor, computer graphics, Toreeva has immigrated to the United States in, following the route through Austria and Italy, the path at that time for emigrants from the Soviet Union to the United States. She has settled in Illinois, where she has since lived and worked. In, after graduating from DePaul University with the M. Both artists, Kazimir Malevich and El Lissitzky, absorbed the cubist principles and developed Suprematism movement, focused on basic geometric and two-dimensional forms, and using the limited range of colors. Natalia Toreeva continued the principles and ideas of the ss movement, but using those ideas in the new format and technology, as the computer graphics and mixed media, that did not exist at that Avant-garde art time. In the United States, working as the freelance computer graphics designer for the Cable TV projects International Advertising, and later as the software engineer for IT companies, she transferred her digital skills and visions into the new formats, where she combined the text and engineering with two-dimensional computer graphics, as to visualize data for the artwork or her IT research projects. She has produced a wide range of paintings and drawings, but besides that, she developed further her artistic expressions using the mixed media technique, specially in her computer graphics artwork, collage, photomontage, Posters, Banners, and books. She used those Suprematism elements, incorporating in both traditional and digital forms, that helped further development of the ss Avant-garde movement, but in the new multimedia technology format. Style[edit] As an artist and computer scientist, her artistic style was shaped by the digital medium and used in her computer graphics and multimedia artwork. Her interest in technology, science and art made the good boundaries between art and design disciplines, that share the visual content and communication with forms, structures and color. Mixing these approaches and using traditional and digital forms in her art is her latest additional contribution to the "School of Sidlin", and in finding her own creative way of demonstrating significant parts of her artistic style that also represented the continuation of a tradition of the ss art movement. In her paintings, mostly portraits, she continued to follow tradition of the "School of Sidlin", even living in the US. Not large in size, her paintings are dark in color and very carefully built, but rationally hidden by the poetic spirit, that gives the work a deep sense of spirituality. The key was to use the subject with the simple form of its lines, color, and composition, where the principles of the "School of Sidlin" continued to be applied. It was also the strong influence of Cezanne, as well as the study of the old Russian and Byzantine art, including Byzantine fresco wall paintings and Russian icons, specifically by Feofan Greek and Andrei Rublev. In her graphic works, with the black and white compositions and simple methods of drawings, the image of the drawing with its delicate details, is unfinished and yet have multi-verbosity. The paper for the drawing is almost untouched, but contains only several enveloped lines made by pen and ink, or pencil. It is more focused on the line and composition, simply, but stating her point directly without being over descriptive. We can see her love of Russian icons with its almost flat and two-dimensional forms, and with the purity and brightness of the colors see her books in the Books section below. As an artist, her name is included in the Encyclopedia of Russian Artists, in Russia. Exhibitions[edit] Natalia G. Natalia Toreeva has exhibited her work in the United States and Russia, including the exhibitions, organized by the Central Exhibition Hall "Manege", and also in the unofficial exhibitions and in the private apartments, so-called Apartment Exhibitions, St. List of exhibitions in the United States[edit] The exhibition "Gallery", paintings, Chicago,

US. Autumn" artwork, collage , US. Participated in the First unofficial exhibition "Group Exhibition of O. These private art exhibitions, so-called Apartment Exhibitions, were organized by the artists or their closed friends in their own apartments. The exhibition "Petersburg", including her painting "Portrait of A. Basin" , organized in his apartment by the artist, Alek Rapoport , before his emigration from the USSR in The "Self-portrait and portrait" exhibition, March 28, , organized in their apartment by Rimma and Igor M. The "Lenfilm" film studio Museum sculpture, drawings for the films , , St. Natalia Toreeva did not get permission to take most of the artwork, so many of her artworks were taken by her friends and by Igor M. Her painting "Portrait of Mother", oil on canvas, , in the collection of Alexander Andrushchenko, Leningrad Art collector. It was included in the "School of Sidlin" book, , and was a part of the group Anniversary exhibition "Petersburg.

Chapter 7 : .. (Author of Russian Avant-Garde)

In view of the change of direction of Russian art in the late s, it is grim to see the photographs of many Russian avant-garde artists relaxing at times when the basic requirements for life were in short supply and, in retrospect, knowing what was ahead of them and of Russia.

Chapter 8 : Ukrainian theatre of ss Soviet Avant-garde theater | eBay

Wonderlands of the Avant-Garde proves quite informative and perceptive A compelling, ingenious portrait of early Soviet creativity." â€” Slavic Review "Julia Vaingurt's innovative and exhaustively researched monograph effectively sets out to reclaim Wonderland on behalf of the Russian avant-garde.

Chapter 9 : Russian avant-garde - Wikipedia

Natalia Toreeva continued the principles and ideas of the ss movement, but using those ideas in the new format and technology, as the computer graphics and mixed media, that did not exist at that Avant-garde art time.