

NEW SUBJECTS FOR MODERNITY:

Lecture 11: 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 launched officially **1915** – manifesto and exhibition titled "0.10 – The Last Futurist Exhibition" in Petrograd.

B. El (Elazar) Lissitzky

- 1) "Proun" as utopia (acronym, see below)
- 2) Types, and the new modern man
- 3) Working for the Stalinist state

C. Modern Woman? Sonia Terk Delaunay in Paris

- 1) "Orphism" or "organic Cubism" 1911
- 2) "Simultaneous" clothing, ceramics, textiles, *cars* 1913-20s

II. "Monuments without Beards!" (per the poet Vladimir Mayakovsky)

A. Vladimir Tatlin

- 1) Constructivism (developed in parallel with Suprematism as sculptural variant)
- 2) Productivism (the tweaking of "l'art pour l'art" to be more socialist)
- 3) Monument to the Third International (Tatlin's Tower), 1921
- 4) MIT Professor Takehiko Nagakura's virtual Tatlin, 1999

B. "Letatlin" – Tatlin's retreat into personal utopia

Groups/Projects/Terms:

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 Utvershdeniya Novogo*), Lissitzky

selected images on verso

Images (selected) for **Lecture 11**

unless indicated, works are oil on canvas

- Kasimir Malevich, The Woodcutter, 1912
Malevich, Perfected Portrait of I.V. Kliun, 1913
Ivan Kliun, Landscape Rushing By, 1915 (wood, porcelain, painted relief)
Malevich, Woman at Poster Column, 1914
Malevich, Red Square, (Peasant Woman in 2 Dimensions)1913
Malevich, composer Mikhail Matiushin, and others, Victory over the Sun (opera), 1913
Malevich, Black Suprematist Square, 1914-15
Malevich, Suprematist Composition (a.k.a. "Airplane Flying"), 1915
Malevich, installation view of paintings at 0-10 exhibition, 1915 (photograph)
Malevich, Suprematist Composition: White on White, 1918
Malevich, Self-Portrait, 1933
El Lissitzky, The New Man, 1920-1 (work on paper, reproduced)
Lissitzky, Beat the Whites with the Red Wedge, 1919-20 (poster)
Lissitzky, Proun, 1A: Bridge, 1919 (gouache on paper)
Sonia Delaunay, Self-Portrait, 1916 (work on paper)
Delaunay, Textile design for Paris Exposition, 1925 (printed textile)
Delaunay, clothing for models and paint design for SCV Citroen, 1925 (painted automobile, textiles)
Popova, 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 (dismantled)
Tatlin, Functional Worker's Outfit, 1918-19, design on paper
Tatlin, Letatlin, 1931, sculpture plan, sculpture (or machine)
virtual Tatlin tower in St. Petersburg (formerly Leningrad), 1999 still from film by MIT prof. Takehiko Nagakura
Lenin's tomb and body in Red Square, 1924 (evolving to the present)

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