

**EVOLUTION:
RUSSIAN AVANT-GARDE**

1912-1930



Archive
MMA
1232
Copy 2

12/12/79

Trustees of The Museum of Modern Art

William S. Paley, **Chairman of the Board**; Gardner Cowles, **Vice Chairman**; David Rockefeller, **Vice Chairman**; Mrs. John D. Rockefeller 3rd, **President**; Mrs. Bliss Parkinson, **Vice President**; Neal J. Farrell, **Treasurer**; Mrs. Douglas Auchincloss, Edward Larrabee Barnes, Alfred H. Barr, Jr., * Mrs. Armand P. Bartos, Gordon Bunshaft, Shirley C. Burden, William A. M. Burden, Thomas S. Carroll, Frank T. Cary, Ivan Chermayeff, Mrs. C. Douglas Dillon, * Gianluigi Gabetti, Paul Gottlieb, George Heard Hamilton, Wallace K. Harrison, * Mrs. Walter Hochschild, * Mrs. John R. Jakobson, Philip Johnson, Mrs. Frank Y. Larkin, Ronald S. Lauder, John L. Loeb, Ronald H. Macdonald, * Donald B. Marron, Mrs. G. Macculloch Miller, * J. Irwin Miller, * S.I. Newhouse, Jr., Richard E. Oldenburg, John Parkinson III, Peter G. Peterson, Gifford Phillips, Nelson A. Rockefeller, * Mrs. Albrecht Saadfield, Mrs. Wolfgang Schoenborn, * Martin E. Segal, Mrs. Bertram Smith, James Thrall Soby, * Mrs. Alfred R. Stern, Mrs. Donald B. Straus, Walter N. Thayer, R.L.B. Tobin, Edward M.M. Warburg, * Mrs. Clifton R. Wharton, Jr., Monroe Wheeler, * John Hay Whitney*

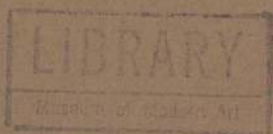
*Honorary Trustee

Ex Officio

Edward I. Koch, **Mayor of the City of New York**; Harrison J. Goldin, **Comptroller of the City of New York**

Copyright © 1978 by The Museum of Modern Art
All rights reserved
ISBN 0-87070-545-8

The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019
Printed in the United States of America



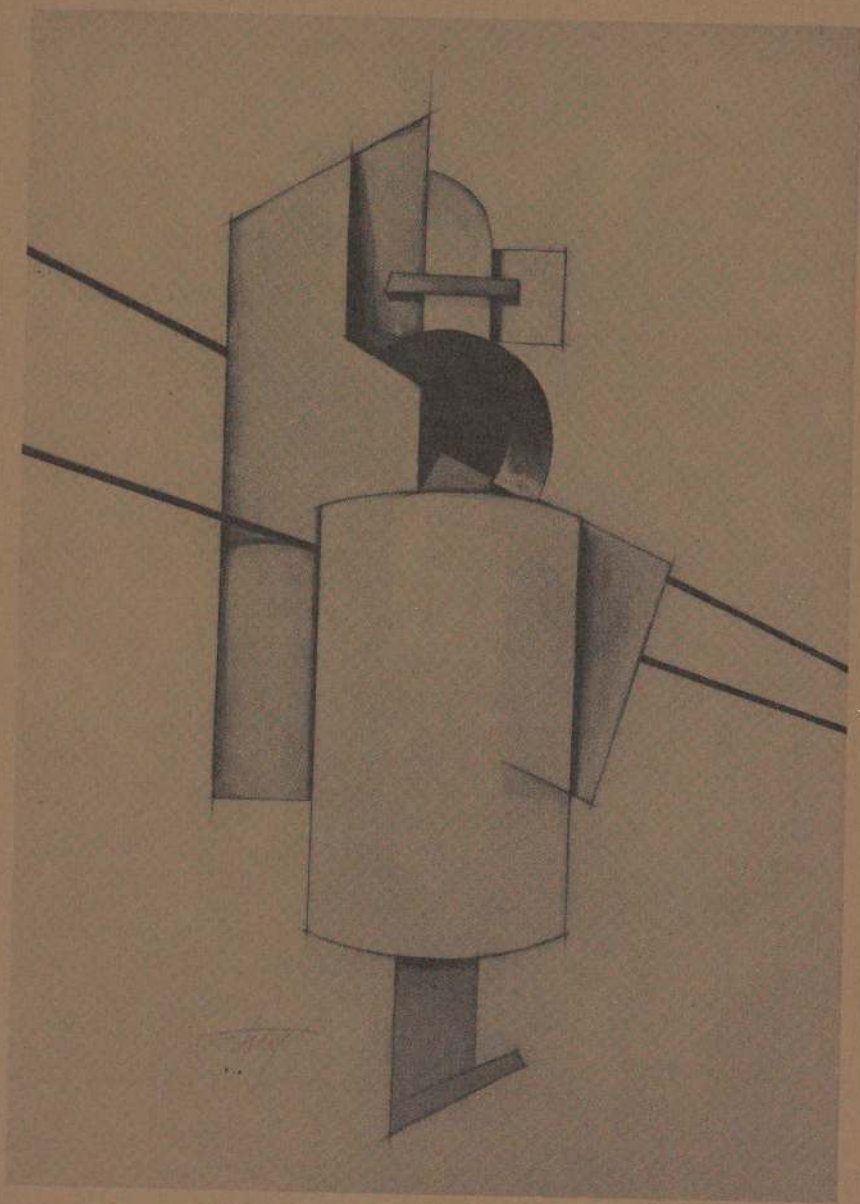
Foreword

As a result of the pioneering interest of its first Director, Alfred H. Barr, Jr., The Museum of Modern Art acquired a substantial and unique collection of paintings, sculpture, drawings, and prints that illustrate crucial points in the Russian artistic evolution during the second and third decades of this century. These holdings have been considerably augmented during the past few years, most recently by The Lauder Foundation's gift of two watercolors by Vladimir Tatlin, the only examples of his work held in a public collection in the West.

Although the survey features drawings and prints, selections from other of the Museum's departmental collections are also included. These other departmental collections are: Painting and Sculpture; Architecture and Design; Photography; and Film.

The exhibition "Revolution: The Russian Avant-Garde 1912-1930" has been directed by Magdalena Dabrowski, Curatorial Assistant in the Department of Drawings.

William S. Lieberman
Director, Department of Drawings



Tatlin. Study for a Counter-Relief. 1914
Gift of the Lauder Foundation

REVOLUTION: The Russian Avant-Garde 1912–1930

5

In Russia during the first third of the twentieth century, there emerged an avant-garde that produced a body of work now regarded as one of the most significant developments in world art of the period. In the social and cultural climate fostered by the recent industrialization of Russia, new artistic movements sprang up and faded within an extraordinarily compressed span of time. The pictorial revolution they brought about was of international consequence, even though it originated in a country isolated by World War I and then by the October Revolution of 1917.

The works in the present exhibition provide an overview of Russian avant-garde developments from 1912 through 1930, the period of the most crucial changes in artistic credos. It was a period of transition from figurative to abstract painting, followed by an evolution from planar, two-dimensional composition to three-dimensional construction, the distribution of volumes in space. The search for new means of artistic expression compatible with modern reality precipitated a variety of experiments with color, line, texture, and materials and generated the "isms" now emblematic of the period. These were: Neo-Primitivism, Rayonism, Cubo-Futurism, Suprematism, and Constructivism. Neo-Primitivism, the first of these modernist movements, eventually formed the "native" basis for development of other avant-garde trends. Created by Larionov and Gontcharova around 1908, and also practiced by Malevich in the early stages of his career, it sought to revitalize art by turning to the national heritage. Folk art, especially woodcuts (*lubok*) but also the Russian icon, signboard painting, and children's drawings, became an important influence in evolving an idiom characterized by large color areas, often contoured with thick black lines and organized into planar compositions that rejected the principles of Renaissance one-point perspective. This idiom evolved as the expression of the artists' dual attitude toward contemporary aesthetic criteria — a contempt for Western traditions, along with a near-reverence for the art of Cézanne, van Gogh, and Gauguin and his school.

By 1912 Neo-Primitivism in effect had run its course, but its last vestiges can be seen here in Gontcharova's 1915 drawings for the decor of the never-realized experimental production *Liturgy*, intended for Sergei Diaghilev's *Ballets Russes*, and her 1914 lithographs of the *Mystical Images of War*.

Neo-Primitivism was a catalyzing factor for Russian art, much as was the Japanese print for French Symbolism or primitive sculpture for Cubism. It brought to the fore the meaning of a work of art seen not as an illusion of reality, but as an independent entity. It rejected verisimilitude and opened up the way for investigations into the intrinsic elements of painting — color, form, and texture — and thence into the nonobjective world.

These investigations led to an upturn in art criticism (in quantity as well as quality) and to a proliferation of new radical artistic groupings.

The earliest stages on the way to nonobjective creation are represented here by a Rayonist watercolor of Larionov, *Composition #8* (1912), and several Cubo-Futurist works: Malevich's print *Simultaneous Death of a Man in an Airplane and a Train* (1913) and his oil painting *Private of the First Division* (1914), and Bogomazov's drawing *Woman Reading* (1915). Rayonism and Cubo-Futurism, movements that coexisted during 1912–14, incorporated the influences of French Cubism and Italian Futurism. These were known firsthand in Russia through exhibitions and through works included in the two famous collections of modern art in Moscow, those of Morosov and Shchukin. Cubism and Futurism were also presented in art magazines that covered the latest developments in Western art. The Cubo-Futurists combined Cubist fragmentation of form with the Futurist interest in the movement, light, and energy of modern urban civilization. Rayonism in addition profited from the discoveries of Delaunay's Orphism; it concerned itself not with the representation of objects, but with capturing, in a surface pattern of intersecting color lines, the spatial relations of the light rays reflected from objects. Cubo-Futurism also explored the Cubist-originated techniques of collage and anticipated a Dada element — applying ready-made objects, such as the thermometer in Malevich's *Private of the First Division*, to the surface of a work.

The search for new values and new solutions in the visual arts was paralleled by a quest in literature leading to a linguistic revolution. Just as the artists stressed the importance of the work of art as a self-referential entity, regardless of its narrative content, so the Futurist poets Velimir Khlebnikov, Aleksander Kruchenykh, Vladimir Mayakovski, and others extolled the importance of the word not for its meaning, but for its sound. Kruchenykh's creation of "zaum" — a transmental language based on the word emptied of its sense — was their formal equivalent of the Cubo-Futurist fragmentation of form and incorporation of the element of speed. This affinity between the two disciplines took on tangible form, especially during 1912–14, in illustrated books produced in collaboration. A number of these books are included in the present exhibition.

Russian enthusiasm for Futurist ideas ran high, and the Italian prophet of Futurism, Filippo Tommaso Marinetti, was invited to visit Moscow and St. Petersburg. A document of that trip, which took place in January 1914, is shown here: a portrait of Marinetti done by Nikolai Kulbin, a military doctor from St. Petersburg who had embraced the cause of modernism and had himself become a painter and art theoretician.

A further step in the quest for "pure painting" was marked by Malevich's Suprematism, which made its first public appearance in December 1915 at the "Last Futurist Exhibition of Pictures, 0.10," organized by the artist Ivan Puni in Petersburg as one in a series of Futurist shows, all carrying eccentric titles.

The main goal of Suprematism was to achieve the spiritual quality in painting through the manipulation of basic geometric forms of pure primary colors set in unstructured, neutral space. The fundamental formal elements of Suprematism were the square, the rectangle, the triangle, and the circle, as exemplified in the Malevich drawings included in the present exhibition. Simultaneously, the search for the spiritual in art was pursued by Wassily Kandinsky, who at the outbreak of World War I returned from Germany to his native country. Formally, however, his style was in direct opposition to that of Malevich; it made use of soft, amorphous forms loosely organized into an



overall composition, as demonstrates his *Untitled* of 1915 — a year during which he concentrated on watercolors and drawings and did not execute a single oil painting. The composition of his later works, those done after his departure from the Soviet Union in 1921 (e.g., *Black Relationship*, 1924, in the exhibition), reveals that contemporary geometrism, probably that of Malevich above all, did exert an influence on Kandinsky's development. The "hard edge" forms and their more rigid organization suggest a debt to Suprematism.

The year 1915 marked an important point in the developments in art preceding the Russian Revolution. The "0.10" exhibition, besides presenting Malevich's Suprematism, made apparent the emergence of a second, opposite tendency within the avant-garde: the exploration of volume. Here for the first time Vladimir Tatlin showed his three-dimensional constructions — assemblages of various "modern" industrial materials, iron, glass, tar, and wood. He had begun working in this vein in 1914, stimulated by the Cubist constructions he had seen in Picasso's studio during a trip to Paris in the fall of 1913, and possibly by the sculpture of Archipenko. These works, originally described by him as "painterly reliefs," along with later "corner-reliefs" and "counter-reliefs," were three-dimensional creations, built up from the picture surface forward into the space of the spectator — in contrast to a traditional relief, where forms are generally cut out in the background. Their formal structure, he maintained, resulted from the inherent qualities of the materials used. According to Tatlin's philosophy of the "culture of materials," every material generates its own form, implied by its natural qualities. In his studies for the reliefs, a sense of the different materials is conveyed through variegated textures and colors, as in a study for the three-dimensional construction Board # 1 (Tretiakov Gallery, Moscow). This and the *Study for a Counter-Relief* of 1914 are among Tatlin's rare works still extant. Almost all the counter-reliefs now seem to have been lost, but they, along with reliefs by Naum Gabo and Pevsner, such as the *Head and Bust* included in this exhibition, were to be influential a few years later in the development of Constructivism. They were examples of ideologically "leftist" art, which the artists hoped would flourish with the victory of the October Revolution.

The Revolution of 1917 undermined various existing art groupings and gave impetus to the leftist currents. Artists convinced of the affinities of their ideas with those of the Revolution aligned themselves with the new regime. For a period of about a decade they were given an important part to play in the shaping of cultural policy, thanks to the enlightened leadership of Anatoli Lunacharsky, the People's Commissar of Education from 1918 to 1929. His sympathies toward radicals in art and literature created a link between them and Lenin and resulted in the appointment of artists like Malevich, Rodchenko, and Tatlin, as well as a number of artists returning from abroad (Chagall, Gabo, Kandinsky, Lissitzky, and Pevsner), to important positions within the new cultural hierarchy. The new political and social system confronted the artists with a new role for art. Easel painting and the concept of "pure painting" came to be considered emblematic of the ideals of a bourgeois society and more and more irrelevant to the Soviet reality. Art was to be put in the service of propaganda. "Streets are our museums, walls our canvases." "Art into life" and "art for the masses" became the main slogans. The new style embodying these postulates later became known as Constructivism.

The beginnings of this essentially anti-aesthetic concept were marked by three important events: publication of the *Realist Manifesto* by Gabo and Pevsner in August 1920 in Moscow; a lecture "On Constructivism" by one of its main proponents, Varvara

Stepanova, in December 1921 at the Moscow Institute of Artistic Culture (Inkhuk); and an exhibition in the spring of 1921 of the Society of Young Artists (Obmokhu) group. There the young artists, among them the brothers Vladimir and Georgii Stenberg and Konstantin Medunetski, along with Rodchenko, exhibited their open three-dimensional constructions, assemblages of various materials such as metal and glass, exploring the contrasts between their different textures, luminosity, and transparency.

8 Concurrently at the Inkhuk, some of the artists, believing that abstract art could become the order of the day, had continued their experiments with color, line, and texture, as shown in Rodchenko's watercolors of 1918–20. The results of that search — which is known as the "laboratory period" of Constructivism — were shown at the Tenth State exhibition, entitled "Nonobjective Creation and Suprematism," held in Moscow in January 1919; there Malevich's ultimately reductivist **Suprematist Painting: White on White** (1918) was countered by Rodchenko's **Nonobjective Painting: Black on Black** (1918) — works that are shown together again in the present exhibition. In 1921 the Russians were announcing "the death of fine art" with the exhibition "5 x 5 = 25," which opened in Moscow in September, presenting five works by each of the five contributing artists: Exter, Popova, Rodchenko, Stepanova, and Vesnin. Rodchenko, whose exhibits included three monochromatic canvases in pure colors, blue, yellow, and red, announced that painting had run its course. These major proponents of Constructivism considered the works exhibited as transitional in the evolution to three-dimensional construction, which would embody their interests in modern materials, dynamics, and eventually utility. The reorganized art institutions played an important part in propagating the idea of artist-engineer. Artists like Popova, Rodchenko, Stepanova — advocating industrial art and Constructivism as the sole form of expression — turned to domains of life where the synthesis of art and technology seemed more tangible. A new Productivist phase in art began. Those artists, like Kandinsky, Gabo, and Pevsner, whose creative ideals were in opposition to the nationalist philosophy of artist-engineer left Russia to continue their pursuits in the West.

Popova and Stepanova reoriented themselves toward practical industrial concerns, such as textile designs for the First Textile Factory in Moscow. Rodchenko found ways of releasing his creative energies in the design of propaganda posters, typography, photography, and photomontage. Malevich and his pupils turned to china designs, the Stenbergs to cinema posters. Their work laid the foundations of modern industrial and graphic design. Their graphic design was to have an important impact on the development of European typography and layout throughout the 1920s. The diagonal thrust of their compositions, brilliant patterns, assertive frontal image, and bold lettering became identifying marks of the era. The most daring attempt at the fusion of artistic form with utilitarian intentions was Tatlin's famous design for the **Monument for the Third International** (1919–20), the symbol of the proletarian state. In the proposed structure, a superimposed cube, pyramid, and cylinder, all three of glass, were to revolve at different speeds, creating a spiral path of movement — and housing, respectively, the legislative assemblies, the executive offices, and an information center. Later Tatlin tried to apply his Constructivist principles to needs of everyday life, like thermal clothing, furniture, or, in the final stage, a flying machine — **Letatlin** (1930–31).

Theater and film offered other channels where the Constructivist vision of an artist ordering the world could be turned into a pseudo-reality. Aleksandra Exter's costume



design for the Guardian of Energy, created for the science-fiction film *Aelita* (1924), exemplifies efforts in this area.

The principle of artist-engineer was given an interesting expression in the works by El Lissitzky called Projects for the Affirmation of the New (in Art) — Prouns — of the years 1919–27. Described by him as an “interchange station between painting and architecture,” these works combined flat color planes, floating in space, with the architectural representation of forms and volumes, resulting in three-dimensional illusionism through isometric drawing and color contrasts. They seemed to synthesize basic concepts of Malevich’s Suprematism with Tatlin’s Constructivism. These “Proun” concepts later found their material expression in Lissitzky’s “demonstration spaces” designed for Hanover, Berlin, and Düsseldorf as exhibition installations in 1928. These and the Constructivist architecture of Melnikov, Leonidov, and brothers Vesnin were the ultimate translations of Constructivist principles, propounded by such Constructivist organs as *Lef*, founded by Vladimir Mayakovski in March 1923 and published until 1925, and later, in 1927–29, *Novyi Lef*, which presented contributions by all major apologists of the movement, including Boris Arvatov, Ossip Brik, and Boris Kushner.

After 1925 increasing attention was paid to the “realist” trend in art. As the twenties drew to a close Constructivism fell out of favor with the Soviet authorities as “ideologically alienated.” In 1929 Lunacharsky was replaced as Commissar of Education, and the period of Soviet liberalism in art was ended. The First All-Union Congress of Soviet Writers, held in 1934, proclaimed Socialist Realism as the official style of the proletarian state.

By then, however, Constructivist ideas had gained international influence through such channels as the Russian exhibition at the van Dieman Gallery in Berlin in 1922, the 1922 Congress of International Progressive Artists in Düsseldorf, and various exhibition projects and graphic works by El Lissitzky, often done in collaboration with Western European artists. Constructivist concepts found expression particularly in the philosophy of the Bauhaus, where several Constructivists contributed their teaching knowledge. The sculpture of the middle years of our century was profoundly influenced by the movement. Since then, the implications within the formal and conceptual ideals of Constructivism have been intensively appreciated by the Minimal artists. The influence continues to reveal itself not only in the work of artists like Sol LeWitt, Mel Bochner, Dorothea Rockburne, Robert Ryman, and Fred Sandback, but also in such works as Frank Stella’s recent three-dimensional paintings, expressive of the tendency away from the flatness of the picture plane and toward exploration of different textures and different materials.

Magdalena Dabrowski

10 Checklist of the Exhibition

All works in this exhibition are from the collection of The Museum of Modern Art. In the listings below, dates enclosed in parentheses do not appear on the works themselves. Dimensions are for the size of the sheet and are stated in inches and centimeters, height preceding width. Unless otherwise noted all works are on paper.

ARCHIPENKO, Alexander. 1887-1964

1. *Figure in Movement*. 1913
Cut and pasted papers, crayon and pencil
18-3/4 x 12-3/8" (47.6 x 31.4 cm)
Gift of the Perls Galleries, New York

2. *Composition*. 1913
Collage, pen and ink
18-3/4 x 12-1/4" (47.7 x 31.1 cm)
Extended loan from Frances Archipenko

BOGOMAZOV, Aleksander. 1880-1930

3. *Man and Woman Carrying Large Baskets*.
(1912)
Watercolor and pencil
14-1/8 x 10-1/2" (35.9 x 26.6 cm)
Gift of Nikita D. Lobanov

4. *Three Woodcutters*. (1912)
Watercolor and pencil
11-1/8 x 13-5/8" (28.2 x 34.7 cm)
Gift of Nikita D. Lobanov

5. *Woman Reading*. (1915)
Charcoal
16 x 12-5/8" (40.6 x 32.1 cm)
The Joan and Lester Avnet Collection

CHAGALL, Marc. Born 1887

6. *Homage to Gogol*. 1917
Watercolor
15-1/2 x 19-3/4" (39.3 x 50.2 cm)
Acquired through the Lillie P. Bliss Bequest

ERMOLAEVA, Vera. 1893-1938

7. *Design for the Futurist opera Victory over
the Sun*. (1920)
Woodcut colored by hand
6-9/16 x 7-7/8" (16.7 x 20 cm)
Larry Aldrich Fund

EXTER, Aleksandra. 1882-1949

8. *Costume design for The Guardian of Energy
for the film Aelita*. (1924)
Pen and ink, gouache and pencil
21-1/4 x 14-1/4" (51.1 x 36 cm)
The J.M. Kaplan Fund, Inc.

9. *Lighting Design for a Ballet*. (1927)
Pochoir
13 x 20-1/8" (32.9 x 51.1 cm)
Gift of Mr. and Mrs. Nikita D. Lobanov

10. *Stage design for an Operetta*. (1927)
Pochoir
13 x 19-3/4" (33 x 50.2 cm)
Gift of Mr. and Mrs. Nikita D. Lobanov

11. *Stage design for the ballet The Circus*.
(1927-28)
Pochoir
12-7/8 x 19-3/4" (32.7 x 50.2 cm)
Gift of Mr. and Mrs. Nikita D. Lobanov

12. *Stage design for La Revue Bateaux*
(1929-30)
Pochoir
13 x 20" (33 x 50.8 cm)
Gift of Mr. and Mrs. Nikita D. Lobanov



GABO, Naum. 1890–1977

13. **Head of a Woman.** (c. 1917–20.) (After a work of 1916)

Construction in celluloid and metal
24-1/2 x 19-1/4" (62.2 x 48.9 cm)
Purchase

GONTCHAROVA, Natalia. 1881–1962

14. **The Forest.** 1913

Watercolor
16 x 11-3/4" (40.6 x 29.9 cm)
Extended loan

Three lithographs from the series
War (Voyna): Mystical Images of the War

15. **The Christ-Loving Host.** (1914)

13 x 9-3/4" (33 x 25 cm)
Mrs. Stanley Resor Fund

16. **Angels and Airplanes.** (1914)

13 x 9-3/4" (33 x 25 cm)
Mrs. Stanley Resor Fund

17. **The Doomed City.** (1914)

13 x 9-3/4" (33 x 25 cm)
Mrs. Stanley Resor Fund

18. **The Nativity** for the production **Liturg.**
(1915)

Watercolor, gouache, and pencil
12 x 8-1/8" (30.5 x 20.6 cm)
Gift of Mr. and Mrs. Sidney Elliott Cohn

19. **The Flight into Egypt** for the production
Liturg. (1915)

Watercolor, gouache, and pencil
12 x 8-1/8" (30.5 x 20.6 cm)
Gift of Mr. and Mrs. Sidney Elliott Cohn

KANDINSKY, Wassily. 1866–1944

20. **Study for Painting with White Form.**
(1913)

Watercolor and ink
10-7/8 x 15" (27.6 x 38.1 cm)
The Katherine S. Dreier Bequest

21. **Study for Painting with White Form.** (1913)

Brush and ink
10-1/2 x 14-3/4" (26.6 x 37.4 cm)
Promised gift of Carol O. Selle

22. **Untitled.** 1915

Watercolor

13-1/4 x 9" (33.6 x 22.9 cm)

Gift of Abby Aldrich Rockefeller

23. **Abstraction.** 1923

Color lithograph
18-7/8 x 17-3/8" (48 x 44.2 cm)
Purchase

24. **Black Relationship.** 1924

Watercolor
14-1/2 x 14-1/4" (36.8 x 36.2 cm)
Acquired through the Lillie P. Bliss Bequest

KLIUN, Ivan. 1878–1942

25. **Samovar, Pitcher, Decanter, and Glasses.**
1925

Pencil and crayon
8 x 10-1/4" (20.2 x 26.1 cm)
The Joan and Lester Avnet Collection

26. **Cup, Pitcher, and Bottles.** 1927

Pencil
12-1/4 x 7-3/8" (31 x 18.5 cm)
The Joan and Lester Avnet Collection

KLUTSIS, Gustav. 1895–1944

27. **Untitled.** (c. 1922)

Linocut
8-7/8 x 6-3/8" (22.5 x 16.2 cm)
Mr. and Mrs. Bernard J. Reis Fund

KULBIN, Nikolai. 1868–1917

28. **Filippo Tommaso Marinetti.** 1914

Monotype
18-3/8 x 13-1/8" (46.7 x 33.3 cm)
Mrs. John D. Rockefeller 3rd Fund

LARIONOV, Mikhail. 1881–1964

29. **Rayonist Composition No. 8.** (1912)

Brush and ink, gouache and watercolor
20 x 14-3/4" (50.8 x 37.5 cm)
Gift of the artist

LISSITZKY, El (Lazar) 1890–1941

30. Five plates from the **First Kestner Portfolio**,
edited by Eckart Sydov, published by
Ludwig Ey, Hanover, 1923

Proun (Construction). (1919–23)

1, 4: lithograph and collage; 2, 3, 5: lithograph
23-13/16 x 17-3/8" (60.4 x 44.2 cm) each
Purchase

31. Eleven lithographs from *Figurines, Plastic Representation of the Electromechanical Production "Victory over the Sun,"* an opera written by Aleksander Kruchenykh, composed by Mikhail Matiushin. Moscow 1920-21. Printed by Robert Leunis & Chapman, Hanover, 1923. Cover of portfolio
21 x 17-13/16" (53.3 x 45.4 cm) each
Purchase
32. **Part of the Mechanical Setting as Title Page**
33. *The Announcer*
34. *The Sentinel*
35. *Those Who Fear*
36. *The Globetrotter*
37. *The Sportsmen*
38. *The Quarrelmonger*
39. *An Old Man, His Head Two Paces Behind*
40. *The Gravediggers*
41. *The New Man*
42. Study for page for children's book: *A Suprematist Story about Two Squares in Six Constructions.* (1920); published Berlin 1922
Watercolor and pencil
10-1/8 x 8" (25.6 x 20.2 cm)
The Sidney and Harriet Janis Collection
43. *Proun 19D.* (1922)
Gesso, oil, collage on plywood
38-3/8 x 38-1/4" (97.5 x 97.2 cm)
The Katherine S. Dreier Bequest
44. *Proun Composition* (c. 1922)
Gouache and ink
19-3/4 x 15-3/4" (50.2 x 40 cm)
Gift of Curt Valentin
45. *Proun GK.* (c. 1922)
Gouache, brush and ink, pencil
26 x 19-3/4" (66 x 50.2 cm)
Extended loan
- MALEVICH, Kasimir. 1878-1935
46. *Peasant Woman with Water Pails: Dynamic Arrangement.* 1912
Oil on canvas
31-5/8 x 31-5/8" (80.3 x 80.3 cm)
47. *Simultaneous Death of a Man in an Airplane and a Train.* (1913)
Lithograph
4-7/16 x 6-15/16" (11.2 x 17.7 cm)
Gift of Celeste G. Bartos
48. *Private of the First Division.* (1914)
Oil on canvas with collage of postage stamp, thermometer
21-1/8 x 17-5/8" (53.7 x 44.8 cm)
49. *Suprematist Composition: Airplane Flying.* (1915)
Oil on canvas
22-7/8 x 19" (58.1 x 48.3 cm)
Purchase
50. *Suprematist Elements: Squares.* (1915)
Pencil
19-3/4 x 14-1/4" (50.2 x 35.8 cm)
Given anonymously
51. *Suprematist Element: Circle.* (1915)
Pencil
18-1/2 x 14-3/8" (47 x 36.5 cm)
Given anonymously
52. *Suprematist Composition: Red Square and Black Square.* (1915)
Oil on canvas
28 x 17-1/2" (71.1 x 44.5 cm)
53. *Dynamic Planes.* (1915-16)
Pencil, brush and ink, gouache
8-3/4 x 7" (22 x 17.6 cm)
Gift of Mr. and Mrs. Armand P. Bartos
54. *Suprematist Composition: White on White.* (1918)
Oil on canvas
31-1/4 x 31-1/4" (79.4 x 79.4 cm)
55. *Suprematist Architectural Drawing.* (1924)
Pencil
12-1/4 x 17-3/8" (31.1 x 43.9 cm)
Purchase
56. *Analytical Chart: Cubism-Futurism-Suprematism.* (c. 1925)
Collage with pencil, pen and ink
25 x 32-1/2" (63.5 x 82.6 cm)
- PEVSNER, Antoine. 1886-1962
57. *Bust.* (1923-24)
Construction in metal and celluloid
20-7/8 x 23-3/8" (53 x 59.4 cm)
Purchase

58. *Torso*. (1924-26)
Construction in plastic and copper
29-1/2 x 11-5/8" (74.9 x 29.4 cm)
The Katherine S. Dreier Bequest

POPOVA, Lyubov. 1889-1924

59. *Untitled*. (1917)
Cut and pasted papers
9-3/8 x 6-1/8" (23.9 x 15.6 cm)
Gift of Mr. and Mrs. Richard Deutsch

60. *Architectonic Painting*. (1917)
Oil on canvas
31-1/2 x 38-5/8" (80 x 98 cm)
Philip Johnson Fund

PUNI, Ivan. 1892-1956

61. *Flight of Forms*. (1919)
Gouache on paper over canvas
51-1/8 x 51-1/2" (129.7 x 130.8 cm)
Abby Aldrich Rockefeller Fund

62. Exhibition announcement for the 100th
exhibition of the gallery Der Sturm. (1921)
Pen and ink, cut and pasted papers
4-1/8 x 3-1/2" (10.5 x 8.9 cm)
The Katherine S. Dreier Bequest

RODCHENKO, Aleksander. 1891-1956

63. *Nonobjective Painting: Black on Black*.
(1918)
Oil on canvas
32-1/4 x 31-1/4" (81.9 x 79.4 cm)
Gift of the artist through Jay Leyda

64. *Composition with Circle and Planes*. 1918
Gouache
13 x 6-3/8" (33 x 16.2 cm)
Gift of the artist

65. *Composition*. 1919
Gouache
12-1/4 x 9" (31.2 x 22.8 cm)
Gift of the artist

66. *Line Composition*. 1920
Pen and ink
12-3/4 x 7-3/4" (32.4 x 19.7 cm)
Given anonymously

STENBERG, Vladimir. Born 1899

67. *Cityscape*. 1917
Pencil

11-3/4 x 7-3/4" (30 x 19.5 cm)
Gift in honor of Myron Orlovsky

TATLIN, Vladimir. 1885-1953

68. *Study for a Counter-Relief*. (1914)
Gouache and charcoal
19-7/16 x 13-7/16" (49.4 x 34.2 cm)
Gift of the Lauder Foundation

69. *Study for Board #1*. (1917)
Watercolor, traces of pencil, metallic paint,
gouache
17-1/4 x 11-5/8" (43.9 x 29.6 cm)
Gift of the Lauder Foundation

TCHELITCHEW, Pavel. 1898-1957

70. *Lipki, Kiev*. (c. 1918-19)
Charcoal
24-3/4 x 8-5/8" (62.8 x 21.7 cm)
Gift of Mme Alexandra Zaousalleff

71. *The Artist's Mother*. (c. 1918-19)
Charcoal
20-5/8 x 14 1/8" (52.2 x 36.1 cm)
Gift of Mme Alexandra Zaousalleff

72. *Green Man* (sketch for decor for Cabaret
Theater). (c. 1920-23)
Gouache, brush and ink
9-1/2 x 11-1/2" (24.1 x 29 cm)
Gift of Mme Alexandra Zaousalleff

73. *Sketch for decor for Cabaret Theater*.
(c. 1920-23)
Cut and pasted paper, gouache, tempera
13-1/2 x 12-1/2" (34.1 x 31.7 cm)
Gift of Mme Alexandra Zaousalleff

74. *Sketch for decor for Cabaret Theater*. (1921)
Cut and pasted paper, gouache, metallic paint,
and pencil
18-1/2 x 23-3/8" (46.8 x 58.2 cm)
Gift of Mme Alexandra Zaousalleff

75. *Sketch for The Eurasian Manifesto:
Reflections of Eurasians on the Roads*.
(1922)
Brush and ink, pencil
9-7/8 x 7" (24.9 x 17.6 cm)
Gift of Mme Alexandra Zaousalleff

PHOTOGRAPHS

RODCHENKO, Aleksander. 1891-1956

76. *Vladimir Mayakovski*. (1924)

22-3/8 x 16" (56.8 x 40.6 cm)
The Parkinson Fund

77. *Assembling for a Demonstration*. (1928)
19-1/2 x 13-7/8" (49.5 x 35.4 cm)
Mr. and Mrs. John Spencer Fund

78. *At the Telephone*. (1928)
15 x 11" (38.1 x 27.9 cm)
Mr. and Mrs. John Spencer Fund

79. *Untitled (Bridge)*. (1928)
8-1/2 x 5-1/2" (20.6 x 14 cm)
Gift of Alfred H. Barr, Jr.

80. *Untitled (Railroad Station)*. (1928)
9 x 6-1/2" (22.8 x 16.5 cm)
Gift of Alfred H. Barr, Jr.

81. *Untitled (Street)*. (1928)
8-7/8 x 6-1/2" (22.5 x 16.5 cm)
Gift of Alfred H. Barr, Jr.

82. *Potemkin*. (c. 1925)
Photomontage
6-1/2 x 9" (16.5 x 22.8 cm)
Museum of Modern Art Film Stills Archive

POSTERS

GUMINER, Yakov

83. *1917*. (1927)
Photo-lithograph
42 x 25-5/8" (106.7 x 67.3 cm)
Gift of Alfred H. Barr, Jr.

84. *May 1st*. (1927)
Photo offset
43 x 24" (109.2 x 60.9 cm)
Anonymous gift

KLUTSIS, Gustav. 1895-1944

85. *Transport*. 1929
Offset
28-3/4 x 19-3/4" (73 x 50.2 cm)
Anonymous gift

PRUSAKOV, Nikolai, and BORISOV, Grigori.
1900-1954; born 1899

86. *I Hurry to See Khaz Push*. (1927-28)
Offset
43-1/2 x 30-1/8" (110.5 x 76.5 cm)
Gift of Jay Leyda

RODCHENKO, Aleksander. 1891-1956

87. *Inga (Theater of the Revolution)*. (1929)
Letterpress
29-3/4 x 41-3/4" (75.6 x 106.2 cm)
Gift of Jay Leyda

STENBERG, Vladimir and Georgii.
Born 1899; 1900-1933

88. *Imprisoned*. (1928)
Offset
27-1/4 x 49-1/2" (69.2 x 125.7 cm)
Anonymous gift

ILLUSTRATED BOOKS

GONTCHAROVA, Natalia. 1881-1962

89. *Gardeners over the Vines (Vertogradari Nad Lozami)*. Text by Sergel Bobrov
Moscow. 1913
A. Conger Goodyear Fund

90. *Hermits (Pustynniki)*. Text by Aleksei Kruchenykh
Moscow. 1913
Abby Aldrich Rockefeller Fund

KLUTSIS, Gustav. 1895-1944

91. *Four Phonetic Novels (Chetyre Phoneticheskikh Romana)*.
Text by Aleksei Kruchenykh
Moscow. 1927
Abby Aldrich Rockefeller Fund

MALEVICH, Kasimir. 1878-1935

92. *The Three (Troie)*. Text by Elena Guro, Victor Khlebnikov, and Aleksei Kruchenykh
St. Petersburg. 1913
Abby Aldrich Rockefeller Fund

93. *Victory over the Sun (Pobeda Nad Solntsem)*. Text by Aleksei Kruchenykh, Mikhail Matiushin, and Kasimir Malevich
St. Petersburg. 1913
Abby Aldrich Rockefeller Fund

ROZANOVA, Olga (with Kasimir Malevich).
1886-1918

94. *The Word as Such (Slovo Kak Takovoe)*.
Text by Victor Khlebnikov and Aleksei Kruchenykh



St. Petersburg. 1913
Anonymous gift

ROZANOVA, Olga (with Natalia Gontcharova,
Nikolai Kulbin, and Kasimir Malevich)

95. *Explosion (Vzorval)*. Text by Aleksei
Kruchenykh
St. Petersburg. 1913
Purchase

TATLIN, Vladimir (with Natalia Gontcharova and
Mikhail Larionov). 1885–1953

96. *World Backwards (Mirskontsa)*. Text by
Aleksei Kruchenykh and Victor Khlebnikov
St. Petersburg. 1912
Purchase

A SELECTION OF GRAPHIC DESIGNS FOR BOOKS AND MAGAZINES EXECUTED DURING THE
1920s. ALSO SUPREMATIST CERAMICS

The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019

ISBN 0-87070-545-8