



RUSSIAN REVOLUTION REVISITED
A PROJECT ON ARCHIVE MATERIAL
AND CONTEMPORARY
CURATORIAL PRACTICES





RUSSIAN REVOLUTION REVISITED
A PROJECT ON ARCHIVE MATERIAL
AND CONTEMPORARY
CURATORIAL PRACTICES

Based on material from the Costakis archive collection, SMCA, Thessaloniki, Greece

CREDITS

Production
Curatorlab, Konstfack University College of Arts, Crafts and Design

Editor
Domna Gounari

Editing supervisor
Yannis Bolis

Texts
Nayia Yiakoumaki
Maria Tsantsanoglou
Domna Gounari

Proofreading-Translations
Giorgos Christides
Kleoniki Christoforidou

Design
Artnoise Designers LTD

Printing-Binding
CopyHouse Digital Printing

Acknowledgements

I would like to express a special thanks to the SMCA director, Maria Tsantsanoglou and SMCA collections supervisor, Yannis Bolis for their valuable contribution to this publication. Thanks are also addressed to my SMCA colleagues Kleoniki Christoforidou, Chrysa Zarkali and Cleo Gousiou. My warmest thanks to curatorlab director Joanna Warsza, curatorlab guest-lecturer Michele Masucci and Anna Tomaszewska and to my curatolab colleagues, Florin Bobu, Jerome Malpel, Candace Goodrich, Saima Usman, Nikki Kane, Christine Langinauer and Madelene Gunnarsson for sharing their ideas on the realisation of this project. Special thanks to artist Katerina Velliou. Finally, I would like to thank my project advisor Nayia Yiakoumaki for sharing her curating knowledge and offering guidance throughout the last year.

The publication is realized in the frame of CuratorLab, Konstfack University College of Arts, Crafts and Design, Stockholm, directed by Joanna Warsza, 2016-2017, and in collaboration with the State Museum of Contemporary art-Costakis collection, Thessaloniki, Greece. The publication will be presented on Monday 29, May 2017, at the Graphics Design Kitchen room, Konstfack, 12:00-14:00, as part of the Konstfack Degree Show 2017.



Gustav Klucis, Illustration for the magazine "Young Guard", 1924

If the army was necessary for crushing the politics of the Whites, another army is necessary now, to crush the art of the Whites.

Kazimir Malevich, "About the Party in Art", January 1921

Until 1917, the relationship between the Russian avant-garde artists and Power was heretical and reactionary. Manifestos with anti-authoritarian messages, painted faces and eccentric outfits were in line with the prevailing atmosphere of constant strikes, demonstrations and flyers and with the innumerable student, workers', and political movements and groups. The revolutionary way of thinking led to a new aesthetic in arts. The first non-objective works –in which form gives the content and not vice versa as was the case until then– were created in Russia during the First World War and on the eve of the October Revolution. In the first years after October 1917, the artists' belief in collective action and their revolutionary outlook led to an unprecedented collaboration between art and power despite the great difficulties caused by the civil war. In 1920, Lenin immediately launched Russia's electrification plan and announced to the People's Commissariat that electrification will eliminate hunger and poverty, turning the country into an advanced industrial power. Lenin began implementing this plan (widely known under the abbreviation GOELRO - State Commission for Electrification of Russia) with the historical slogan "Communism equals Soviet power plus electrification of the whole country". At the same time, organizations for art and art-schools with radical educational methods were established: the Institute of Artistic Culture (INKhUK), the Higher Art and Technical Studios (VKhUTEMAS) and the first modern art museums in the world called "Museums of Painterly Culture". The movement of constructivism was born in 1922 through these new institutions.

Constructivism was to a great extent a politicised art; like Marxist theory it favoured materialism over idealism. The constructivists undertook to create new conditions for people's lives, with the aid of a new aesthetics to be based on the creation of simple, logical and functional forms and constructions. The application of constructivism in the massive production of everyday life objects put the foundations for contemporary design and was called "productive art". In 1922, Gustav Klucis created a series of platforms for public speakers and propaganda stands for the congress of the Communist International (COMINTERN), which however failed to materialize. The New Economic Policy (NEP) had further strengthened the freedom of artistic expression and experimentation. Art move-

ments like electro-organism, projectionism, cosmism, organic art and even the post-revolutionary period of Kazimir Malevich –who introduced the aesthetic-philosophical movement of Suprematism and advocated that the artist can develop forms that would lead to representation of the unseen world– were complementary and conflicting at the same time. The artists worked in textile design and clothing, furniture, porcelain, graphic design, theater and cinema. During the first years of their governing period, many artists of the avant-garde went along with the Bolsheviks. However, avant-garde and Bolshevism are not so closely related; in the decade of their creative cooperation, the bond between them was the Revolution, the effort to implement the revolutionary visions of life-change. Since the late 1920s, the authorities started to undermine experimentation in arts while the artists were accused of reinforcing a decadent and metaphysical perception of where art can lead to, having as an axis not the content but the form. In 1934, when socialist realism was enforced as the only approved aesthetic method for all the arts, a so-called "formalist artist" was tantamount to severe political offence. This does not mean that the artists stopped experimenting during the years of socialist realism but it was the time when a distinction between formal and informal art had begun.

March 2017

Maria Tsantsanoglou

Director of State Museum of Contemporary Art-Costakis collection, Thessaloniki

Reading the old informing the new

Archives served the field of research primarily as a legitimate resource for historians who consulted their records in order to investigate or affirm events and re-surface details that would eventually contribute to the endless writing of historical narratives.

In the last two decades professionals from other disciplines have manifested a curiosity about the physical and notional character of these repositories of information and have systematically consulted them, removing thus the monopoly of the production of history from the historians. Other professionals entered the archive contributing their own interpretation of the meanings and evidences that records convey. As part of this new broader attempt to re-write, re-visit, re-discover historical facts, we can observe the profound interest in archives by artists and curators. In many cases, the outcomes of their archival projects result in a shake-up or shift of personal and institutional biographies.

Like the historians before us, as curators we locate, read, interpret, and finally use archive material to produce projects or to contest existing histories either within our institution or in the field of art history more broadly. A parallel of the curator, the artist and the historian as users and interpreters of the archive, but also as producers of historical/art-historical accounts, becomes obvious when we study the numerous art projects that have resulted from investigations into archive repositories.

Until recently, within our professional activity we did not systematically address the ways that art history has been constructed nor we challenged the prejudices and exclusions that it frequently contained. Independent research in archives has given us access to information that we would not have considered otherwise as part of our curatorial research.

A number of political and social changes encouraged us to research within records that were previously inaccessible or seemingly complementary to artworks. Our electronic daily experience has made us all of us consider tactile information (documents on paper) as rare and intriguing items; the change of millennium in 2000 encouraged humankind to look back and consider seriously its historical footprint; a number of changes of political regimes in Europe (perestroika in the USSR, geopolitical changes in Eastern Europe, the unification of Germany and so on) enabled archives

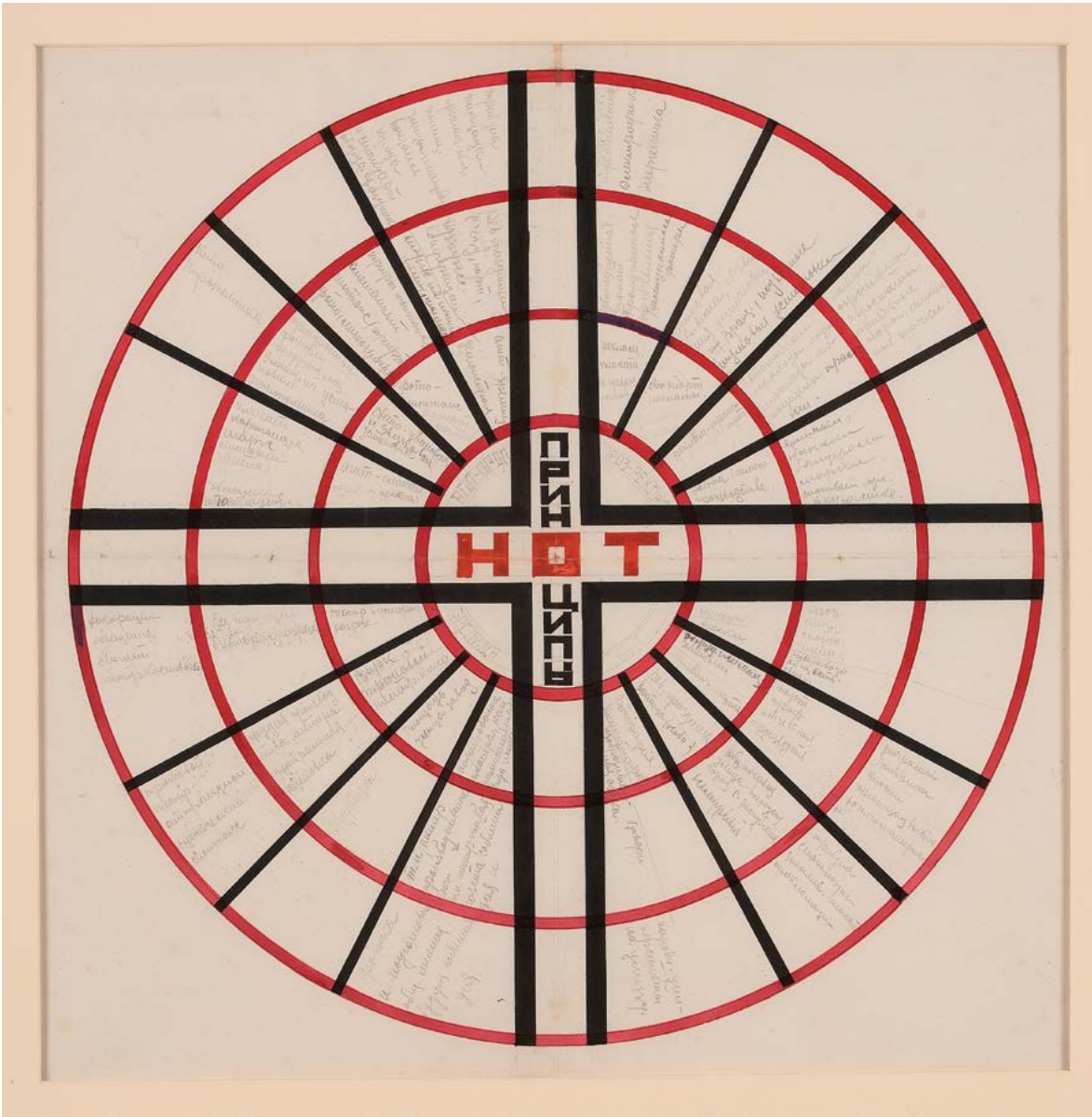
which were used as a means of social control to open their doors to the public; elsewhere, the law of Freedom of Information Act came into force 1997-2005 UK, gave every citizen the right to make enquiries on what documents the state or anyone else held about them.

Domna Gounari's project *Russian Revolution Revisited* aims to look again at the ways material from a known collection, the Costakis Collection, sit within an institution, the State Museum of Contemporary Art in Thessaloniki where she works as curator. Her reading weaves an informative history of the Russian revolution by re-presenting material which have been inscribed within the collection in a particular way. By shifting their value from secondary to primary, RRR proposes a new reading of the old material as well as a possible change in the classification of these documents within the institutional bank of information. These significant records are part of a wider collection of material, which have been part of the museum's collection since 2000 and have been instrumental in the study of the movements and tendencies of the Russian avant-garde. Without altering their historical significance and meaning, I find that the parallel drawn here between the 'complementary' and the 'original', (the archival records and the art works), proposes a diffusion of the original hierarchy of the individual components of the Costakis Collection. As part of the process which constitutes institutional genealogy, specific readings of museum collections are passed on from one curator to the other, or an archivist to the other, contributing to the institution's biography and its particular contributions to the field of art history. Through the frequent appraisals of collections multifarious innovative connections can be made and consequently established until the next assessment is due... In this regards, the role of the curator or archivist, is instrumental in continuously reading the old and informing the new, creating more threads in the grand narrative of art history.

May 2017

Dr. Nayia Yiakoumaki

Curator Archive Gallery at Whitechapel Gallery, London and Director of Research and International Networks at the Athens Biennale, Athens



Gustav Klucis, *Principles of NOT (Scientific Organization of Labour)*, c. 1925

The sketch bearing the *Principles of the Scientific Organisation of Labor** depicts a wheel divided into four sections and clockwise describes first, the section of *Advertising*, second, the one of *Daily Life*, third, the *Agitational Propaganda* section and finally, the *Entertainment* section. The Principles of NOT reveal Klucis' ideological concerns during the 1920's and early 1930's that were associated with those of the new Socialist regime. The content of the wheel could be seen in reference to the artist's propaganda photomontage series of the same period in which Klucis' celebrated his commitment to the October Revolution ideas and achievements thus, engaging himself to the new role that the artists of the post-Revolution period were called to take on in the new social, economic and political reality.

* The Scientific Organisation of Labour (1921) aimed to promote the Bolshevik regime's commitment to the industrial development.

Archive material and contemporary curatorial practices.

Archival material is an important part of a museum's collection and can serve as a great tool in a curator's arsenal, helping promote a deeper investigation and interpretation of the artworks and the wider context of exhibitions. Until recently, archival material was deployed only as supplement to the main works presented in an exhibition. The last decade, however, the role of archival material has been upgraded and redefined, mainly as a result of an ever more pressing need to store as much memory and knowledge as possible and of the unprecedented capabilities of digitisation technology. As part of this new trend, experimental curatorial practices now place archival material in the core of exhibition strategies, organising shows that render the archive to extended readings.

Russian Revolution Revisited is a research project investigating the uses, meanings and types of archival material in recent contemporary art practices. The project analyses a number of innovative curatorial initiatives, which extract archival material from historic art collections and feature it in a standalone exhibition setting. Specifically, this project draws on material from the Costakis archive, a collection of experimental art from the post-Revolution period, and organises, analyses and contextualises that material with related texts and commentary.

The aim of the project is to create a narration based on the selected documents, which originate from a unique and recognised institutional collection, in order to renegotiate the material and render it open to all possible interpretations. The publication aspires to challenge prejudices about artists, offer, wherever possible, new historical information and to revisit aspects of the Russian avant-garde, a movement that is widely considered a turning point in early 20th century art history.

George Costakis:

the collector and the collection

Before presenting the project in more detail, it would be useful to give a brief description of the origin and history of the Costakis collection. Owned since 2000 by the State Museum of Contemporary Art in Thessaloniki, Greece, the Costakis collection consists of 1277 artworks (paintings, drawings, constructions, porcelains) which are representative of the movements and trends of the Russian avant-garde. The works were created by renowned artists, including Kazimir Malevich, Vladimir Tatlin, Liubov Popova, Aleksandr Rodchenko, Mikhail Matiushin, Ivan Kliun and Gustav Klucis, between 1900 and 1930. The collection was founded by George Costakis (Moscow, 1923-Athens, 1990). From 1946 to 1977, Costakis defied numerous prohibitions imposed by the Stalinist regime, in an unceasing effort to collect works by Russian avant-garde artists, as well as any type of document related to that proscribed art movement. Costakis was motivated by his firm belief he was a man on a mission: to save Russian avant-garde art from destruction and elimination. In 1977 Costakis decided to leave Moscow for Greece, donating a significant part of his collection to the Soviet authorities and the State Tretyakov Gallery.

After the Greek government bought the Costakis' collection, the artworks became part of SMCA's permanent collection. Later, archival material was gradually donated to the museum by Aliko Costakis, the collector's daughter. The archival collection now consists of almost 3.000 documents. Along with the artwork collection, the Costakis archives have been catalogued and digitised. The majority of the material has been uploaded to the SMCA's website. Meanwhile, documents are also presented at periodical exhibitions and are available for research purposes to international institutions and foundations.

The Costakis archive collection can be divided into six broad thematic categories: (1) Artist books (handmade, original and copies), (2) original exhibition catalogues, art magazines and newspapers, (3) posters and propaganda material, (4) sketches and postcards signed by the artists; original photographs of the artists, artworks, plays and exhibitions from that period (5) photographs taken by the collector featuring his Moscow apartment and the artworks displayed there, along with many of his own books related to the Russian avant-garde and finally, (6) photographs and documents of exhibitions organised by renowned museums in the years after the Costakis' collection was relocated out of Russia. This archive material has been studied and presented at various exhibitions and catalogues for decades. The scope of this project goes beyond simple presentation and adopts an innovative curatorial approach that allows the archives to be treated as multidimensional research material.



Photograph of George Costakis in the living room of his apartment in Moscow, 1974

Archive material and the project

On the occasion of the 100-year anniversary of the October Revolution, a historical event that shaped 20th-century world history, the project aspires to set up an edited, alternative exhibition, focusing on aspects of the Russian avant-garde and its objectives. The protagonists in this exhibition are not the collection's artworks but varied documents that include sketches, photographs of stage sets, photomontages and constructions. The selected documents are representative of the dominant expressions of art production at the time, serving as a vivid narration of the social effects of the October Revolution. A major goal is to reflect on the interplay and interaction of various art forms, by focusing on the artists' involvement in the new social, economic and political reality and the novel role they were asked to take on.

Liubov Popova (Moscow, 1889-1924), a constructivist artist, and Aleksandr Vesnin (Yurevetz, 1883-Moscow, 1959), a painter and architect, designed the *Capitalist Fortress*, a maquette representing the old regime, and the *City of the Future*, which stood for the new order. The constructions were designed for the mass festival the *Struggle and Victory of the Soviets* (1921) that was finally postponed although Popova and Vesnin had already created a great number of sketches and maquettes. Following the October Revolution, mass theatrical festivals -presented on Revolutionary anniversaries- were performed in public spaces by large numbers of people, becoming even more accessible. The set for the *Struggle and Victory of the Soviets* was to be presented in Khodinsky Field in Moscow for the celebration of the 3rd World Congress of the Communist International. In the sketch, the space between the two opposite constructions is filled with suspended banners with slogans in favour of the Revolution, the Proletarians and the Comintern along with actual armed airplanes, automobiles, trains, tanks and military training establishments. At the same period, Liubov Popova presents a series of artworks entitled *Painterly Architectonics* and *Spatial Force Constructions* in which the artist applies the same concept. The compar-

ison of such painting compositions with the set sketch reveals how constructivist artists did perceive the principles of construction both on the two-dimensional painting surface and in the real space.

Public interest in the theatre was also reinforced by the fact that its language was more intelligible to the illiterate masses compared to any other art form. The Soviet government invited the artistic community to work for the new theatre. Vsevolod Meyerhold (1874-1940) produced the premiere of the *Earth in Turmoil*, a play by Sergei Tretyakov, in his experimental venue The Meyerhold Theatre, which had opened in 1923. The play was devoted to WWI and the beginning of the Russian Revolution. Tretyakov had collaborated with Popova, who designed the set and costumes. The Constructivist set was an imitation of a military environment - at one point, an army truck entered the stage. Slogans and photographs were simultaneously flashing on a screen at the back of the stage. During the same period, a series of photographs of photomontages were designed and elaborated by artist Gustav Klucis (Latvia, 1895-1944). In the 1920's Klucis decided to make methodical use of the new potential of recently introduced photographic equipment, aspiring to create a narration about the various aspects of the new economic, political and social reality.

The curatorial concept

The archival material related to the artistic production of the days following the October Revolution described above is original and rare. For the purposes of the project, this material has been detached from the works of the collection, represented as an independent, stand-alone unit, even though some of the items have been catalogued by the Museum as parts of the collection. This inclusion was based on reasons of convenience, not content.

In this project, these documents are organised for the first time as a comprehensive, self-contained unit, presented as the core of the research process, by focusing on the motivation that drove artistic production in that era: the mass depiction and visualisation of the new world (the new Soviet reality) in direct juxtaposition to the old world (the tsarist, anachronistic old regime).

The publication concentrates on three distinct units, each one of which represents a popular art form beyond painting, while also reflecting on the key role of technological innovation in art and on one of the most important goals of the avant-garde and the Soviet regime: all art should be in the service of the Revolution, from the design of theatrical sets and photomontages to public constructions proposed by visual artists, architects, stage producers etc.

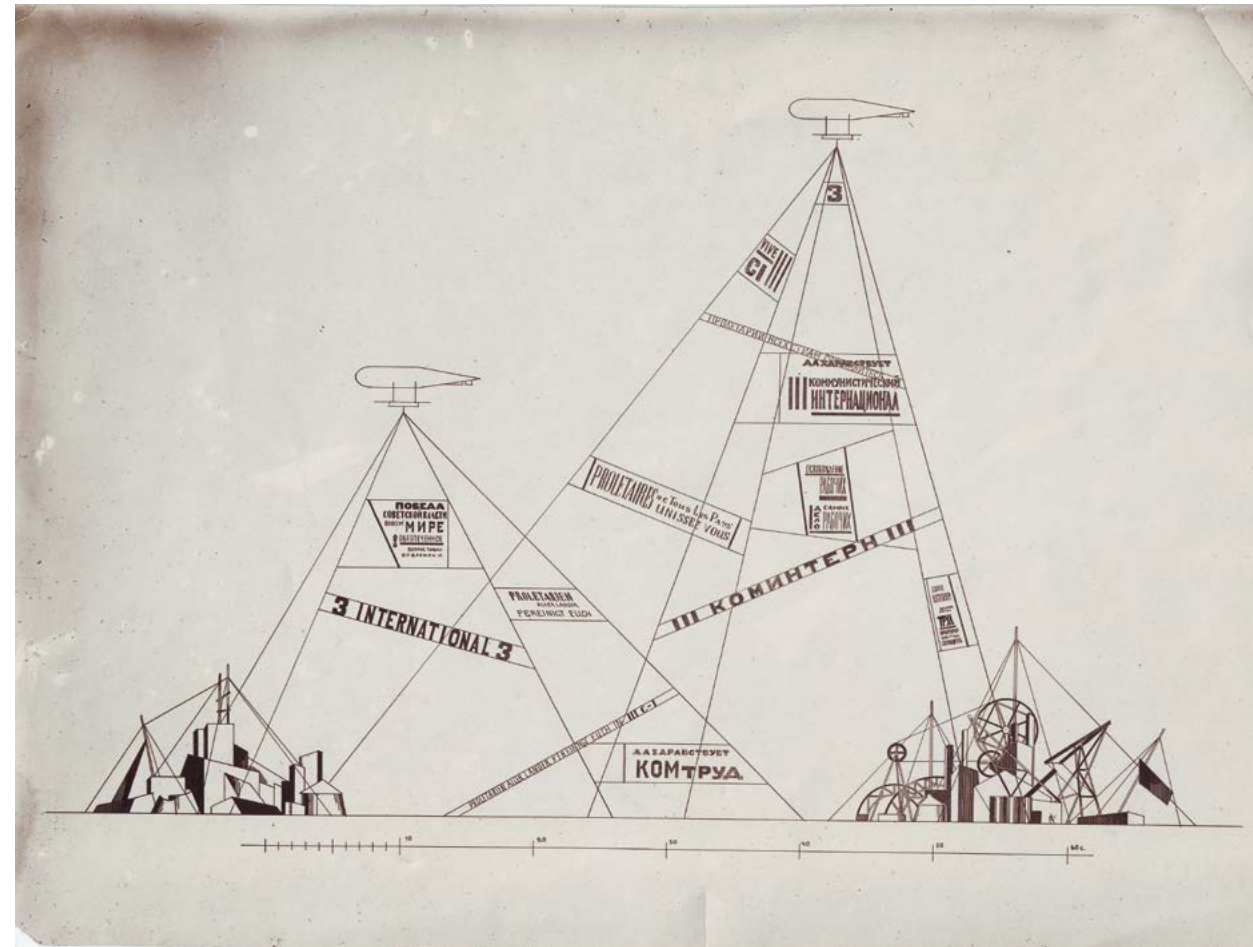
The units are presented chronologically, covering the entire period and various expressions of the Russian avant-garde art, documenting how the collaboration between the Soviet regime and avant-garde artists emerged, developed and evolved, before eventually clashing with the state-sponsored style of Socialist Realism (1917-1932). The units include photographs of models and sketches of constructions for the mass festival *Struggle and Victory of the Soviets* (1921), photographs picturing aspects of the model and of the actual set from the political review *Earth in Turmoil* (1923) and photographs of Gustav Klucis' photomontages (1922/23 to 1930s').

The idea, introduced at the time by the Soviet regime, that art should be in direct alignment with industry and the technological innovations in the production process was immediately embraced and applied by members of the Constructivist movement. The two construction pieces designed for the set of the mass festival *Struggle and Victory of the Soviets* are revealing of this approach, demonstrated in the two photographs and the sketch, even though the Soviet industry and regime would soon reject the abstract, geometric forms of constructivism, favouring a traditional and realistic art instead.

The archive material in this project offers the opportunity to represent, in a tangible way, the conflict between the new and the old world, shedding light on details of the artworks and their context. An idea encapsulated by the motto: All art should visually express the contrast between the new and the old world. Indeed, the only preserved photograph in the Costakis archives depicts the actual set of the play *The Earth in Turmoil* and contains all the archetypes of this new world: the machinery, the construction process, the new labour heroes, the industrial products, the symbols of mass industrial production. These are juxtaposed to the symbols of the old regime – the Tsar and his officers, whom Popova presents upside down and crossed out with an emphatic X. A dramatic detail revealed by the archival photo: the original set featured, on the upper side, Trotsky next to the Red Army soldiers (the play was initially devoted to him and the Red Army), but his figure was eliminated during the Stalinist era. Finally, we learn, again from the archival material of the Costakis collection, that Gustav Klucis used numerous images to design a number of propagandistic constructions, posters, book and magazine covers, combining new technology with the figures of the new regime.

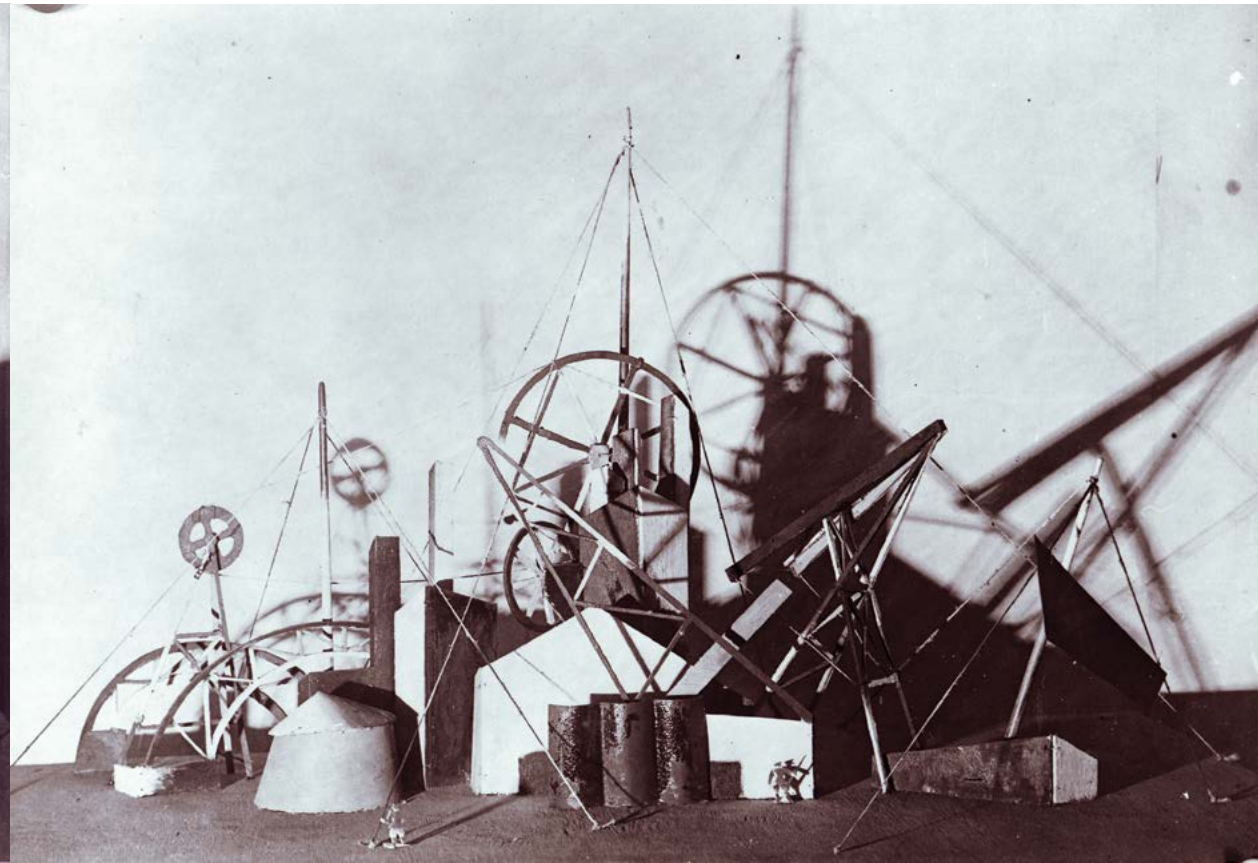
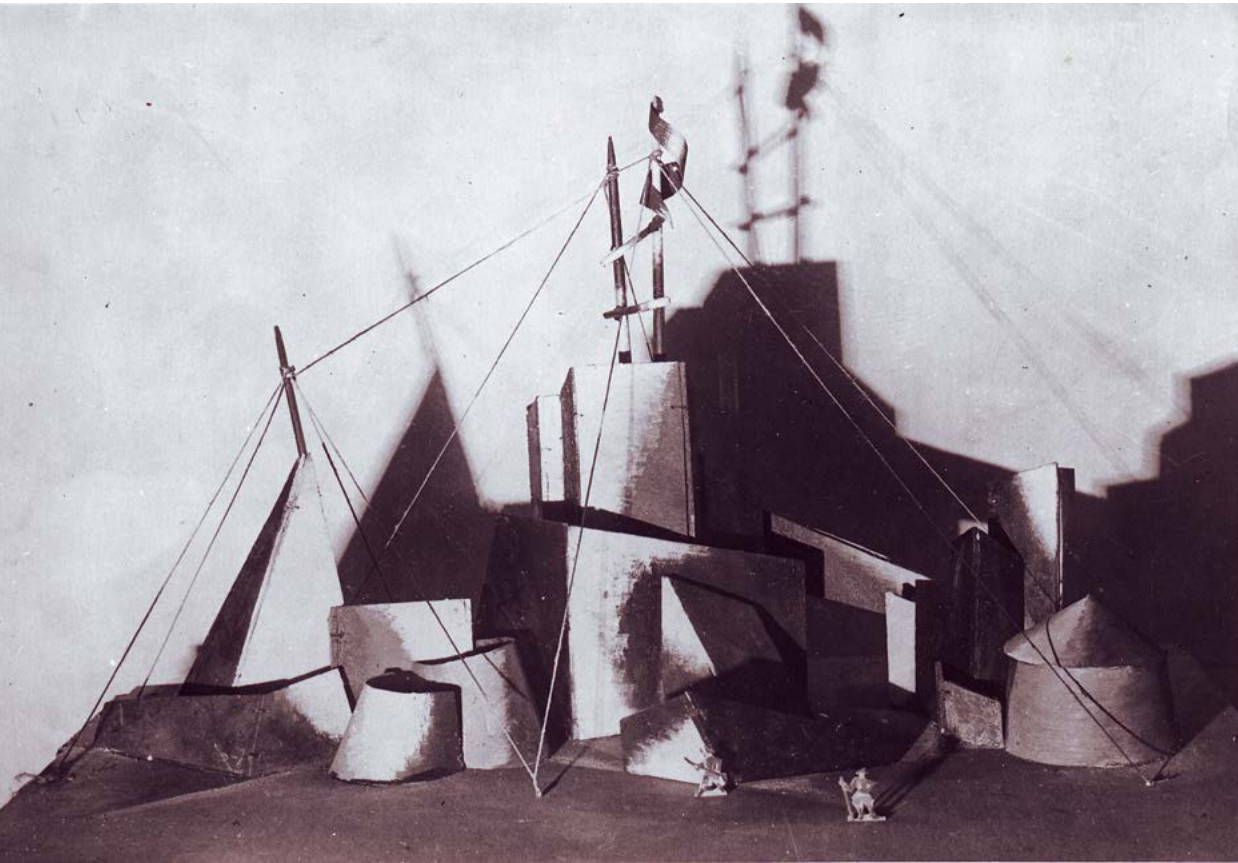
Conclusion

This presentation of the Costakis collection archives represents a unique and innovative approach, which aspires to a broader and better documented approach of the “foundational” concepts of the newborn revolutionary society - concepts that include the “old” and the “new”. Ultimately, the study of the archive material results in a presentation-visualisation of these concepts. These were images accessible to a broad audience, allowing everyday people to approach, understand and process the messages of the times much more effectively compared to standing before a non-objective painting or a constructivist combination of modern materials. Re-presenting or even better re-exhibiting this material helps us understand how important images were at the time, while also perceiving the conditions that contributed, to a lesser or greater extent, in the emergence and imposition of socialist realism in the early 1930s.



Liubov Popova - Aleksandr Vesnin, Photograph of the stage set for the mass festival "Struggle and Victory of the Soviets", 1921

Liubov Popova – Aleksandr Vesnin, *Photograph of the maquette of "Capitalist Fortress" for the mass festival "Struggle and Victory of the Soviets", 1921*



Liubov Popova – Aleksandr Vesnin, *Photograph of the maquette of "City of the Future" for the mass festival "Struggle and Victory of the Soviets", 1921*

The archival material related to the artistic production of the days following the October Revolution described above is original and rare. For the purposes of the project, this material has been detached from the works of the collection, represented as an independent, stand-alone unit, even though some of the items have been catalogued by the Museum as parts of the collection. This inclusion was based on reasons of convenience, not content. Such an example is represented by the two photographs depicting the *Capitalist Fortress* and the *City of the Future*, respectively, which have been catalogued both as part of the main collection and of the archive Costakis collection

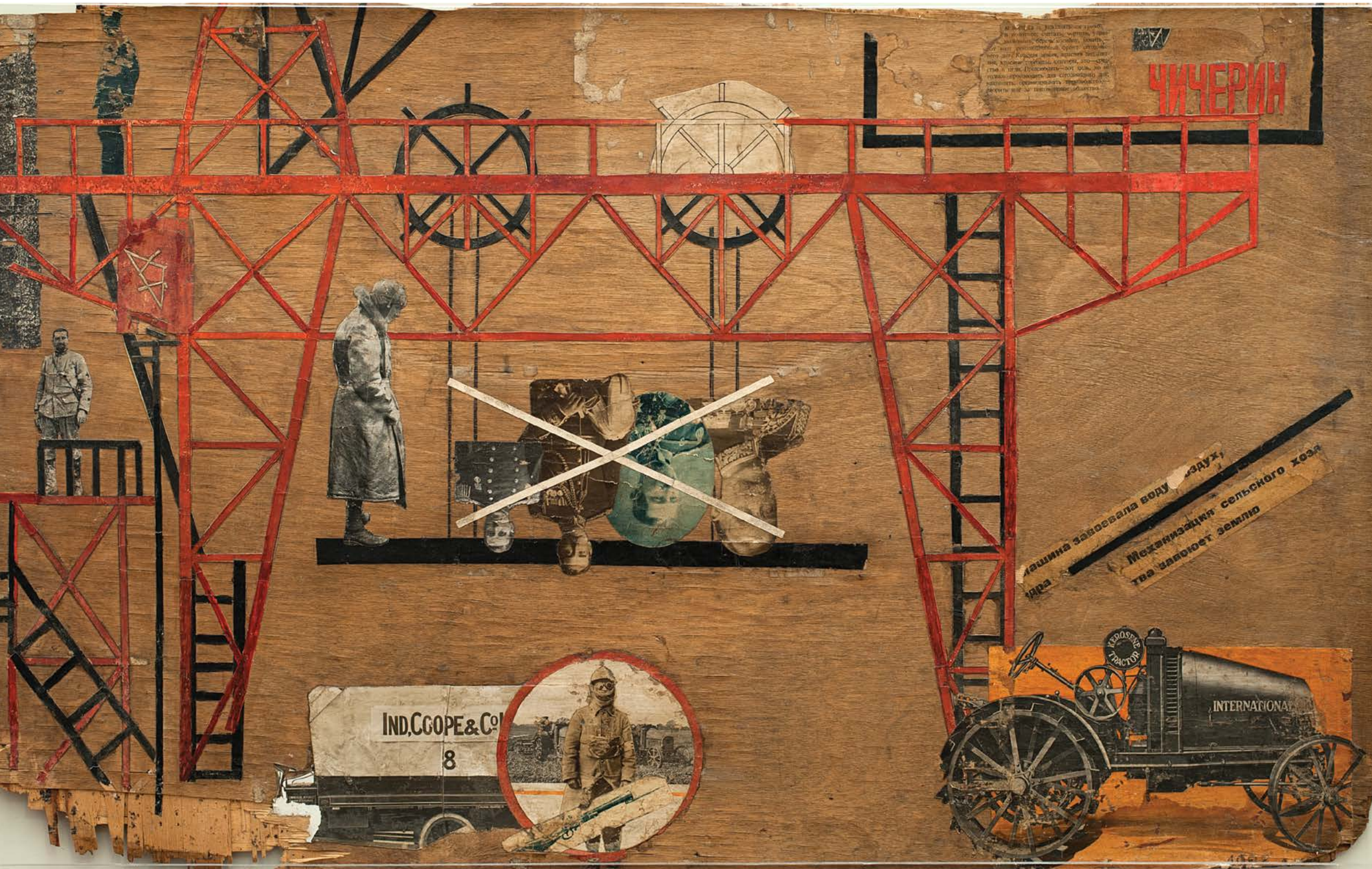


Liubov Popova, *Spatial Force Construction*, 1921

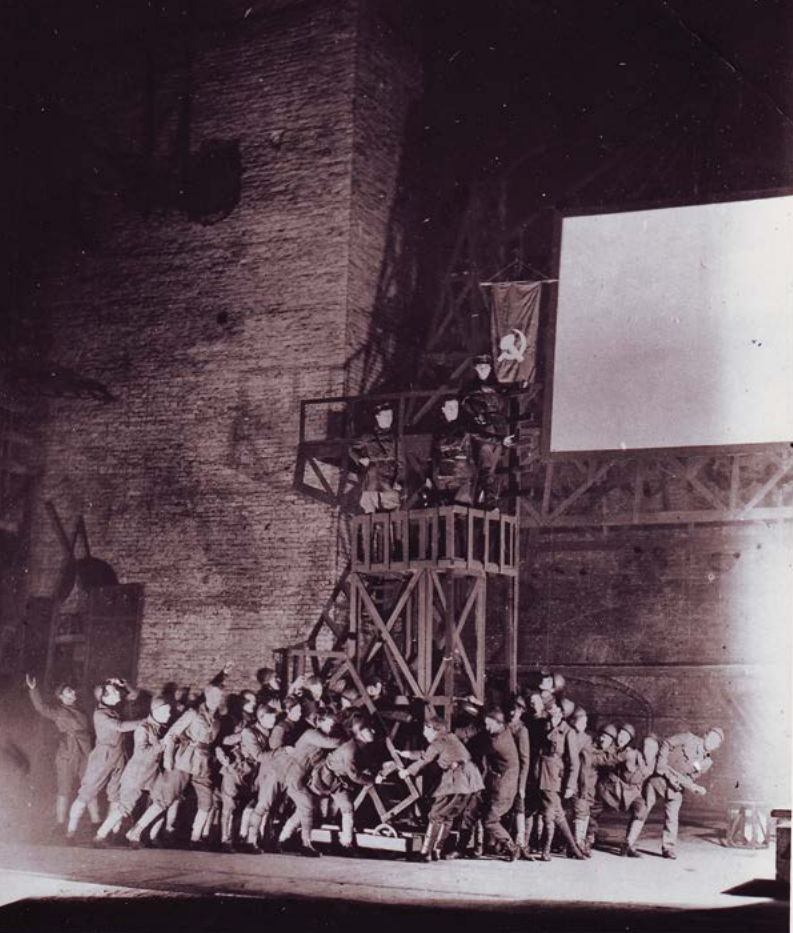


Liubov Popova, *Spatial Force Construction*, 1921

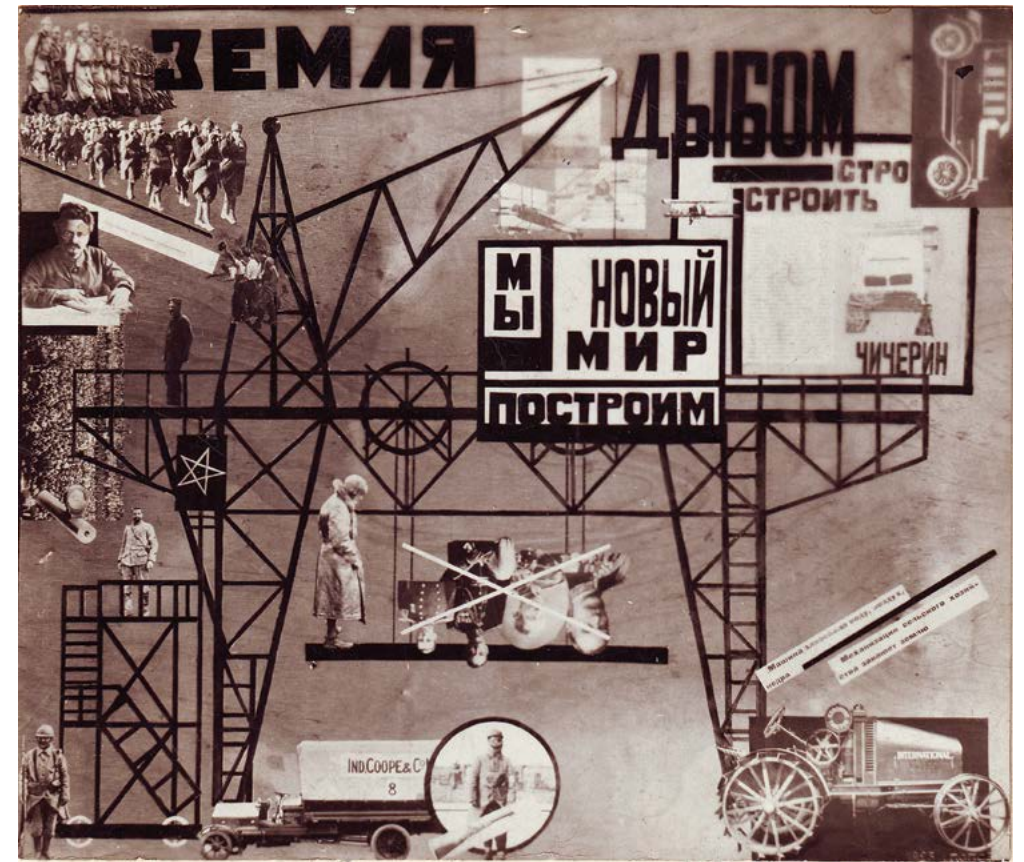
During 1918-1922 –a period in which the Constructivist movement was about to be formed- Liubov Popova in her series *Painterly Architectonics* and *Spatial Constructions* goes beyond Suprematism and extends the structure of the painting surface by emphasizing the intensity and the rhythm of lines and the texture of the materials.



Part of Liubov Popova's maquette for the stage set of play *Earth in Turmoil*, 1923



Photograph of the play *Earth in Turmoil*, 1923



Photograph of Liubov Popova's maquette for the stage set of *Earth in Turmoil*, 1923



Photograph of the play *Earth in Turmoil*, 1923



Part of Liubov Popova's maquette for the stage set of play *Earth in Turmoil*, 1923

МАШИНА | **ВОДУ**
ЗАВОЕВАЛА | **ВОЗДУХ**
| **НЕДРА**
МЕХАНИЗАЦИЯ
СЕЛЬСКОГО ХОЗЯЙСТВА
ЗАВОЮЕТ ЗЕМЛЮ

Liubov Popova, *Political slogan for the play "Earth in Turmoil", 1923*

СОЛДАТЫ
В ОКОПЫ
РАБОЧИЕ
К СТАНКАМ

Liubov Popova, *Political slogan for the play "Earth in Turmoil", 1923*

КРЕПИТЕ
СПАЙКУ
ВОЖДЕЙ
И МАСС

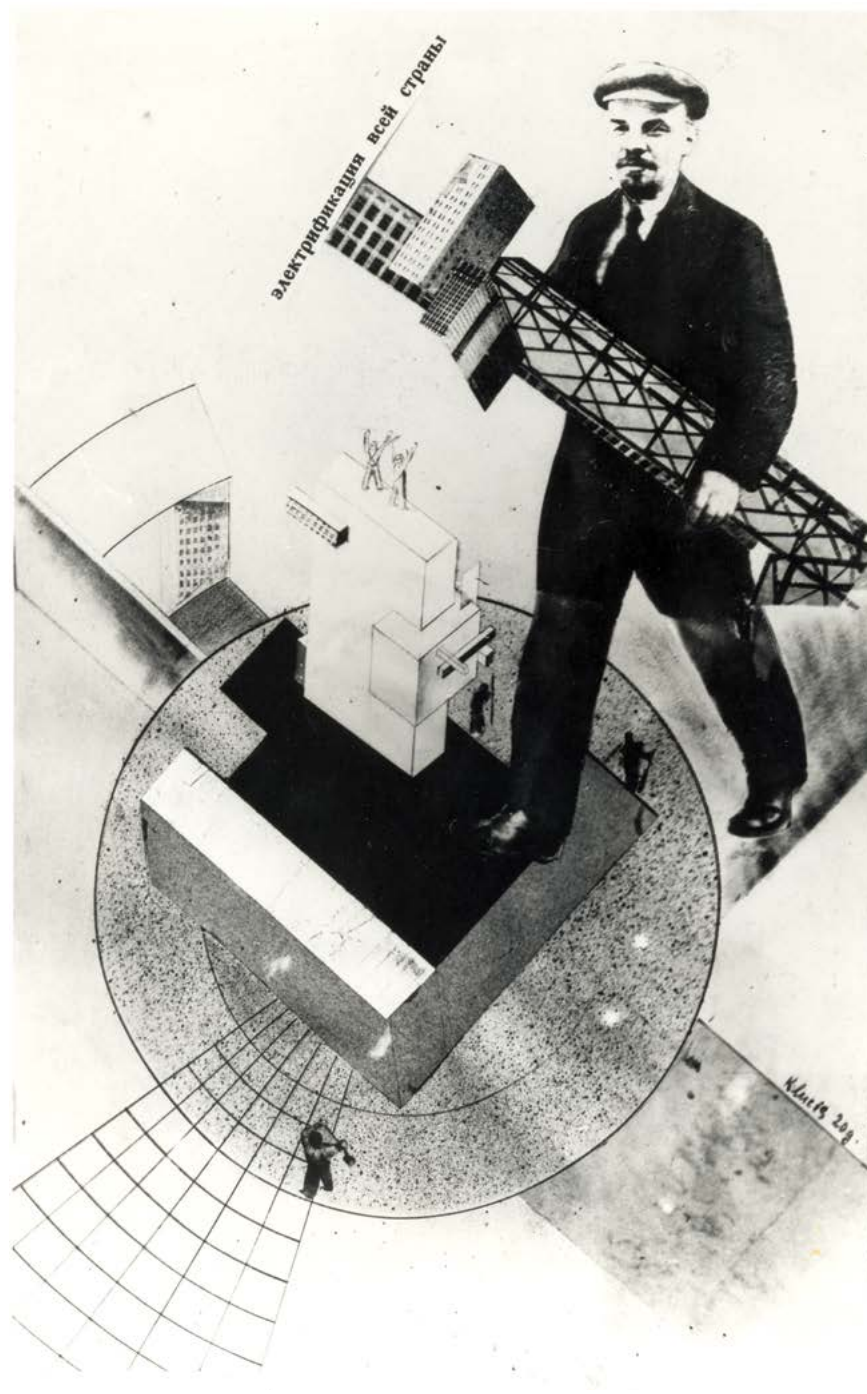
БОРЬБА С
КОНТРРЕВОЛЮЦИЕЙ
СПЕКУЛЯЦИЕЙ
И САБОТАЖЕМ



Gustav Klucis, *Ekran. Design for Screen, Rostrum and Propaganda Stand, 1922*

In 1922, Gustav Klucis designed a series of public, collapsible kiosks which were submitted to the Kremlin for approval in the frame of the 4th Comintern Congress and the celebrations for the 5th anniversary of the Revolution. Such constructions which were intended for 'immediate social use', displayed a strict geometric structure, bright colours (red, black, white) and held loud-speakers for announcements, speaker's rostrums, three-dimensional propaganda slogans, screens for the projection of films and boards for posters and photographic material.

Gustav Klucis, *Dynamic City*, 1919



Gustav Klucis, *Photomontage entitled "Electrification of the entire country"*, 1924



Gustav Klucis, *Portrait of Lenin with ironwork sets and workers*, c. 1920



Gustav Klucis, *Photomontage about October Revolution*, c. 1920



Gustav Klucis,
 Photograph of work entitled
 "The old world and the world under construction", c. 1920

Gustav Klucis (1895-1938) studied at the Teacher's Seminary in Volmar (1911-1912) and he also attended the School of Fine Arts in Riga (1913-1915). In 1914 he moved to Petrograd and he attended the School of the Society for the Encouragement of the Arts from 1915 to 1917. From 1918 to 1921 he studied in Moscow at the Free State Art Studios (SVOMAS). In 1918 he met Kazimir Malevich. In the early 1920's he was an active member of the Moscow avant-garde. He produced paintings, prints and photomontages and designed posters, exhibitions, installations and was interested in typography. In 1922 he participated in the *First Russian Art Exhibition* in the Galerie van Diemen in Berlin. In 1924 he started teaching at the Higher State Art-Technical Studios (VKhUTEMAS), with specialisation in the theory of colour. He proposed the creation of a single studio for propaganda art, a "Studio of the Revolution", as a section of the VKhUTEMAS, so as to take the place of the traditional faculties. In 1928 he was one of the founding members of the "October group". Klucis' painting, as well as the works of Lizzitzky and Seskin, forms a distinct group within Suprematism in the 1920s, different from Malevich's theoretical program. In the 1930's he continued working as a poster and graphic designer. In 1937 he was one of the designers of the Soviet Pavilion at the Paris World Fair. He was executed in 1938.

Liubov Popova (Moscow, 1889-Moscow, 1924) studied at the private studios of Stanislav Zhukovskii, Ivan Dudin and Konstantin Yuon in Moscow from 1907 to 1908. In 1912 she worked with Tatlin in his studio, in Moscow, known as "The Tower" and then she moved to Paris and worked in the Academie "La Palette", under Henri Le Fauconnier and Jean Metzinger, with Vera Pestel, Nadezhda Udaltsova and other Russian artists. She returned to Moscow in 1913. In 1914 she exhibited with the "Jack of Diamonds" group. In 1915-1916 she made a transition to a non-representational style, to which she applied the forms of Russian icon painting and ancient oriental architecture. In 1916-1917 she was an active member of the group "Supremus". She participated from 1918 to 1920 in various exhibitions, including the Tenth State Exhibition: *Non-objective Creation and Suprematism* in Moscow. In 1921 she participated in the pioneering Constructivist exhibition *5x5=25* in Moscow. From 1920 onwards she taught at the Higher State Art-Technical Studios (VKhUTEMAS) and was a member of the Institute of Artisti Culture (INKhUK). She designed the stage sets for Vselovod Meyerhold's productions, textiles and executed designs for book and magazine covers, posters and porcelain. These artworks were exhibited in her posthumous exhibition, which travelled from Moscow (1924) to Kiev (1925) and to Krasnodar (1926).

Aleksandr Vesnin (1883-1959) studied at the private studios of Konstantin Yuon in Moscow and Yan Tsionglinskii's in St. Petersburg and at the Moscow Practical Academy and at the Institute of Civil Engineers in St. Petersburg. He participated in the Tenth State Exhibition (1918-1919) and in 1922 he took part in the pioneering Constructivist exhibition *5x5=25* in Moscow. He became a member of INKhUK and declared the principles of Constructivism in architecture. In 1918-1923 he designed stage sets. He was a member of the Association of Contemporary Architecture (OSA). In 1939-1949 he was president of the All-Union Academy of Architecture.

List of artworks

- p.5. **Gustav Klucis**, *Illustration for the magazine "Young Guard"*, 1924, 17.9 x 24.3cm, State Museum of Contemporary Art-Costakis collection archive
- p.8. **Gustav Klucis**, *Principles of NOT (Scientific Organization of Labour)*, c. 1925, ink, pencil and watercolour on paper, 50.5 x 59.6cm, State Museum of Contemporary Art-Costakis collection
- p.11. Photograph of George Costakis sitting in the living room of his Moscow apartment, 1974, 30 x 24.3cm, State Museum of Contemporary Art-Costakis collection archive, Photo: Igor Palmir
- p.15. **Liubov Popova -Aleksandr Vesnin**, *Photograph of the sketch for the stage set for the mass festival "Struggle and Victory of the Soviets"*, 1921, 22 x 16.2cm, State Museum of Contemporary Art-Costakis collection archive
- p.16. **Liubov Popova -Aleksandr Vesnin**, *Photograph of the maquette of the "Capitalist Fortress" for the mass festival "Struggle and Victory of the Soviets"*, 1921, 16.5 x 11.4cm, State Museum of Contemporary Art-Costakis collection archive
- p.17. **Liubov Popova -Aleksandr Vesnin**, *Photograph of the maquette of "City of the Future" for the mass festival "Struggle and Victory of the Soviets"*, 1921, 22 x 15.1cm, State Museum of Contemporary Art-Costakis collection archive
- p.18. **Liubov Popova**, *Spatial Force Construction*, 1921, oil with marble dust on plywood, 64.3 x 71.1cm, State Museum of Contemporary Art-Costakis collection
- p.19. **Liubov Popova**, *Spatial Force Construction*, 1921, oil with marble dust on plywood, 112.5 x 112.3cm, State Museum of Contemporary Art-Costakis collection
- p.20-21. **Liubov Popova**, *Part of the design for the stage set for "Earth in Turmoil"*, 1923, photomontage, gouache, newspaper and photographic paper collage on plywood, 49 x 82.7cm, State Museum of Contemporary Art-Costakis collection
- p.22. Photograph of the play *Earth in Turmoil*, 1923, 11.5 x 16.3cm, State Museum of Contemporary Art-Costakis collection archive
- Photograph of the play *Earth in Turmoil*, 1923, 16.3 x 10cm, State Museum of Contemporary Art-Costakis collection archive
- p.23. Photograph of Liubov Popova's maquette for the stage set of the play *Earth in Turmoil*, 13.5 x 11.5cm, State Museum of Contemporary Art-Costakis collection archive
- Liubov Popova**, *Part of the design for the stage set for "Earth in Turmoil"*, 1923, photomontage, gouache, newspaper and photographic paper collage on plywood, 49 x 82.7cm, State Museum of Contemporary Art-Costakis collection
- p.24. **Liubov Popova**, *The Machine has conquered. Water. Air. Bowels of the earth. Mechanization of agriculture will conquer the earth*, political slogan for the play *Earth in Turmoil*, 1923, gouache, ink and paper collage on paper, 21.5 x 30cm, State Museum of Contemporary Art-Costakis collection
- Liubov Popova**, *Strengthen the bond of rulers and masses*, political slogan for the play *Earth in Turmoil*, 1923, gouache, ink and paper collage on paper, 28 x 22cm, State Museum of Contemporary Art-Costakis collection
- p.25. **Liubov Popova**, *Soldiers to the trenches -workers to the factories*, political slogan for the play *Earth in Turmoil*, 1923, gouache, ink and paper collage on paper, 17.9 x 22.9cm, State Museum of Contemporary Art-Costakis collection
- Liubov Popova**, *The fight against counterrevolution, speculation and sabotage*, political slogan for the play *Earth in Turmoil*, 1923, gouache, ink and paper collage on paper, 17.8 x 24.8cm, State Museum of Contemporary Art-Costakis collection
- p.26. **Gustav Klucis**, *Radio-Orator -'Speech of comrade Zinoviev' - Design for radio-orator with rostrum, No 3*, 1922 watercolour and ink on paper, 13.4 x 17.8cm, State Museum of Contemporary Art-Costakis collection
- p.27. **Gustav Klucis**, *Ekran, Design for Screen, Rostrum and Propaganda Stand*, 1922, drawing and lithography, paper, 10.6 x 23.4cm, State Museum of Contemporary Art-Costakis collection
- p.28. **Gustav Klucis**, *Dynamic City*, 1919, oil with sand and concrete on wood, 87 x 64.5cm, State Museum of Contemporary Art-Costakis collection
- p.29. **Gustav Klucis**, Photomontage entitled *Electrification of the Entire country*, 1920, 20.1 x 25.2cm, State Museum of Contemporary Art-Costakis collection archive
- p.30. **Gustav Klucis**, Photomontage combining the portrait of Lenin with ironwork sets and workers, 17.8 x 24.2cm, State Museum of Contemporary Art-Costakis collection archive
- p.31. **Gustav Klucis**, Photomontage about October Revolution, 17.8 x 24.2cm, State Museum of Contemporary Art-Costakis collection archive
- p.32. **Gustav Klucis**, Photograph of the work entitled *The old world and the world under construction*, c. 1920, 8.2 x 11.9cm, State Museum of Contemporary Art-Costakis collection archive