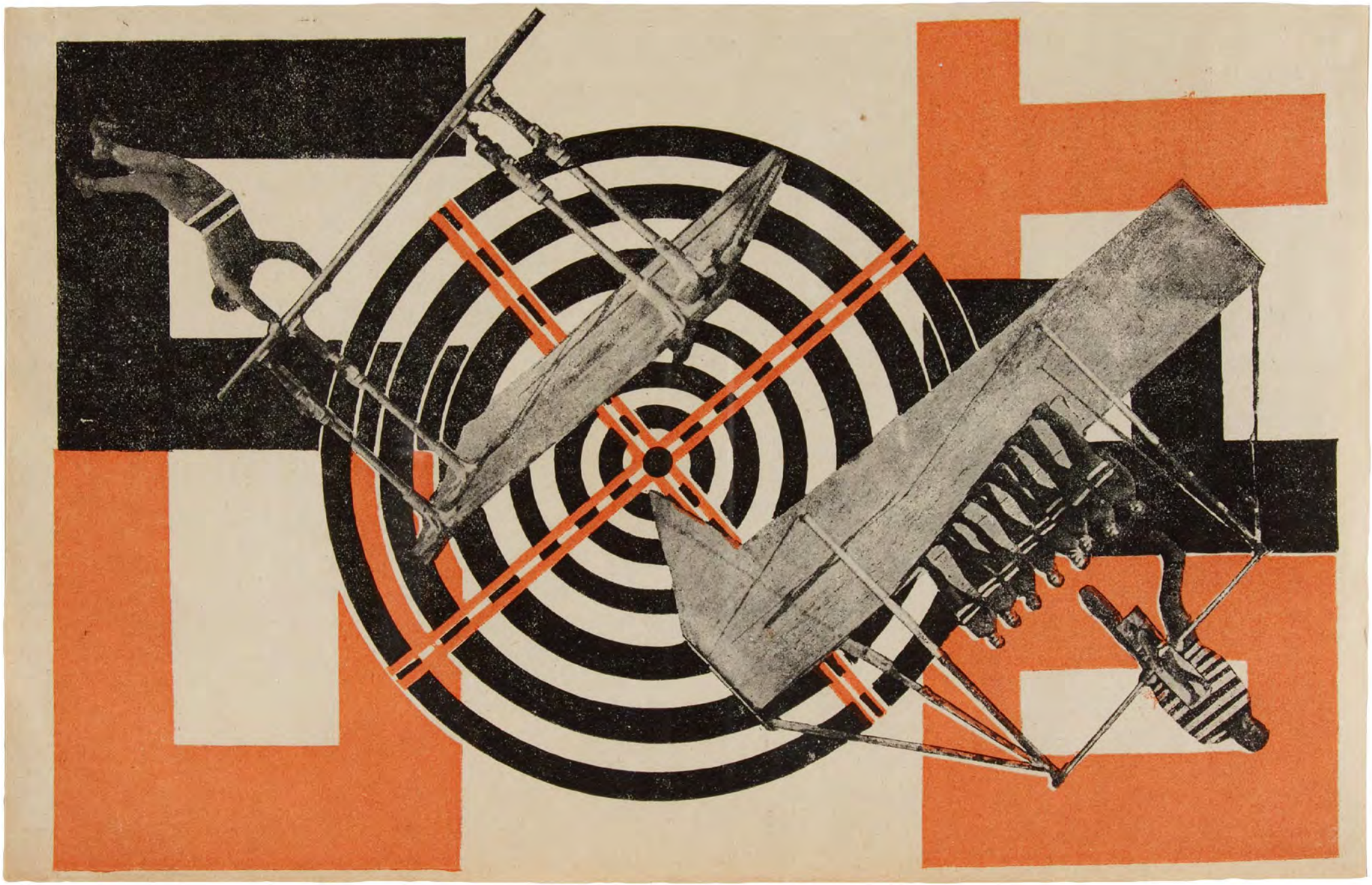

GUSTAV KLUTSIS

WORKS FROM THE MERRILL C. BERMAN COLLECTION

GUSTAV KLUTSIS:

WORKS FROM THE MERRILL C. BERMAN COLLECTION

Published by the Merrill C. Berman Collection

Concept and introduction by Adrian Sudhalter

Design and production by Joelle Jensen

Photography by Jim Frank and Joelle Jensen

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Images courtesy of the Merrill C. Berman Collection

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Cover image:

Gustav Klutsis
Sport, 1922-1923
Lithograph on paper
8 3/4 x 5 3/4" (22.2 x 12.7 cm)
The Merrill C. Berman Collection (see pp. 16-17)

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Introduction and Headnote

Collecting Klutsis

Gustav Klutsis (1895-1938) was one of the most vibrant and inventive artists of the Russian avant-garde. Exhilarated by the possibilities of the Russian Revolution of 1917, he was among its most zealous proponents. He is credited with having introduced the technique of photomontage into the vocabulary of the Russian avant-garde and is celebrated for his innovative designs for orators that incorporated the new technologies of projected sound and image. As a teacher at the forward-looking VKhUTEMAS school and as a theorist with the artists' groups Lef and October, Klutsis was a tireless advocate of avant-garde aesthetics in the service of the Soviet state and a passionate advocate for the use of mass reproduction and distribution to reach the populace. Despite his tremendous productivity and unwavering loyalty to the Bolshevik cause, tragically, Klutsis was imprisoned and executed under Stalin in 1938. The full scope of his prodigious achievement has only recently been fully acknowledged.

Merrill C. Berman's far-reaching collection of European art and graphic design between the two world wars includes over a hundred works by Klutsis. This exemplary selection, assembled over some forty years, is the most complete representation of Klutsis's unique works and multiples outside of the Latvian Museum in Riga. In the United States, where the artist is poorly represented in both public institutions and private collections, this collection fills a major gap. It serves as an essential tool for researchers and scholars. Key objects are regularly requested for loan to exhibitions worldwide. Berman's Klutsis collection traces the full arc of the artist's two-decade long career: from his semi-abstract, post-Cubist student works, to his designs for orators, to his

striking book and poster designs. The highlight of the collection may be Klutsis's iconic 1920 photomontage, *The Electrification of the Entire Country* (pp. 62-63). Considered to be the first work in the Russian context to add text to photomontage allowing the medium to serve functional ends, it marked a crucial turning point in Klutsis's production and in the history of modernism more broadly. Other highlights of the collection include unique maquettes and their printed iterations that offer insight into Klutsis's working methods.

Assembling this collection of works by Klutsis was a remarkable feat of vision, determination, and perseverance, one that also required flexibility and openness to the contingencies of historical circumstance. Berman first encountered Klutsis's work in the early 1970s, when he was shown a group of posters at a gallery in Paris. He was struck by their bold graphic language in which photographic fragments were combined with flat fields of color and striking typography. Including images of Lenin, workers, and machinery, these posters were clearly examples of political propaganda, but ones that employed the syntax of radical modernism to striking effect. They evidenced an incandescent, if short-lived, moment in the history of art in which the objectives of official state ideology were aligned with those of the avant-garde. Berman did not shy away from the overtly political content of these posters, but rather was drawn to the bitter paradoxes of the historical moment from which they arose.

Berman's first encounter with Klutsis's work was transformative. It sparked his interest in the avant-garde more broadly. From this point forward, the story of how Berman built his Klutsis collection is inexorably tied to the story of how he built his collection as a whole. In the 1970s and 1980s, Klutsis was not a well-known name. There was no roadmap to his artistic achievement. Berman had to trust his eye and instincts. Examples of Klutis's work became periodically available in the West during the Brezhnev years (1964-1982), but it was not until the Glasnost era, under Mikhail Gorbachev (1986-1991), that Berman had the opportunity to significantly strengthen these holdings. In 1988, he acquired five unique Klutsis maquettes from a gallery in Cologne. These works, including *The Electrification of the Entire Country* (pp. 62-63) and *The Reality of Our Program* of 1931 (pp. 78-81), were of exceptional graphic and historical value. They not only placed a spotlight on Klutsis, but highlighted the artist's material procedures. Following the fall of the Soviet Union in 1991, and particularly during the Yeltsin years (1991-1999), Russian works became more available on the art market. It was during this period that Berman was able to bolster his Russian holdings with other key works such as the three iterations of *World art in the struggle against imperialism: The Anti-Imperialist Exhibition* of 1931 (pp. 84-85) and, building upon the key works already in his possession, to carefully shape the representation of Klutsis in particular. Built over four decades, Berman's Klutsis collection could not be replicated today.

When Berman first encountered Klutsis's work, he could not have foreseen what collecting opportunities lay ahead. Forty years later, his collection of this key artist, so instrumental in sparking his interest in the broader world of avant-garde art and graphic design, appropriately finds its place within a deep and expansive collection of twentieth century modernism renowned for its rich representation of movements including Dada, Constructivism, the Bauhaus, De Stijl, Italian Futurism, and the Polish avant-garde. The collection includes objects by well-known figures such as Raoul Hausmann, Hannah Höch, Aleksandr Rodchenko, and Kurt Schwitters, as well as less familiar ones such as Henryk Berlewi, Fré Cohen, Josef Peeters, Paul Schuitema, Elena Semenova, Nikolai Sidel'nikov, Ladislav Sutnar, and Piet Zwart (to name just a few of the best represented). Building a collection in uncharted territory takes confidence, a sure eye, keen instincts, fearlessness, and split-second decisiveness. Like a game of chess, it requires simultaneous registers of thought and action, of long-view strategy and incremental moves. We are tremendously fortunate that Berman continues to build and share his vision and ground-breaking accomplishment with us.

Adrian Sudhalter
May 2017

Headnote

All works reproduced in this volume are in Merrill C. Berman's collection unless otherwise noted. Within each section, the works are ordered chronologically. The medium and dimensions of each work have been reviewed for accuracy. Height precedes width. For multiples and related works, cross-references are provided to the following sources via the bracketed abbreviations:

[Latvian Museum]
Iveta Derkusova, ed. *Gustavs Klucis: Complete Catalogue of Works in the Latvian National Museum of Art.* 2 Vols.Riga: Latvian National Museum of Art, 2014.

[Russian Avant-Garde Book]
Margit Rowell and Deborah Wye, eds. *The Russian Avant-Garde Book 1910-1934*. New York: The Museum of Modern Art, 2002.

All translations are from Russian unless otherwise noted. Except in the cases of journal titles, transliterations from the Cyrillic have not been included. For posters, the most prominent text provides the work's title and other prominent text is also translated. We have deferred to English translations provided in both the [Latvian Museum] and [Russian Avant-Garde Book] volumes and to those provided in Leah Dickerman, ed. *Building the Collective: Soviet Graphic Design, 1917-1937, Selections from the Merrill C. Berman Collection* (New York: Princeton Architectural Press, 1996). Where additional translations were needed or questions arose, we enlisted the expertise of Alla Rosenfeld.

Fine Art (1918-1923)

Red Man, 1918
Lithograph on paper
10 5/8 x 6“ (26.9 x 15.2 cm)
[Latvian Museum nos. 28-29]



Sport, 1922-1923
Lithograph on paper
8 3/4 x 5 3/4“ (22.2 x 12.7 cm)
[Latvian Museum no. 97]

Note:

This is an individual print of an image created in 1922 that was also reproduced in the journal *Proletarskoye Studentchestvo* (Proletarian Students), no. 2, 1923.

The iconography of this work suggests compositional reversibility, but the stylized word спорт (sport), written in alternating red and black block letters, establishes its definitive orientation.



Orators and Display (1922-1926)

Design for Radio Orator no. 7, 1922
Charcoal, gouache, and pencil on canvas pasted on paper
32 1/2 x 24 1/2“ (82.5 x 60.9 cm)

Marks and Inscriptions:

Top, center (stamp):



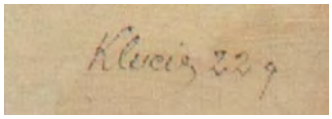
[illegible]

Bottom, left (label):



The Museum of the City
Department of Socialist and Communitst Hygiene

Bottom, right:

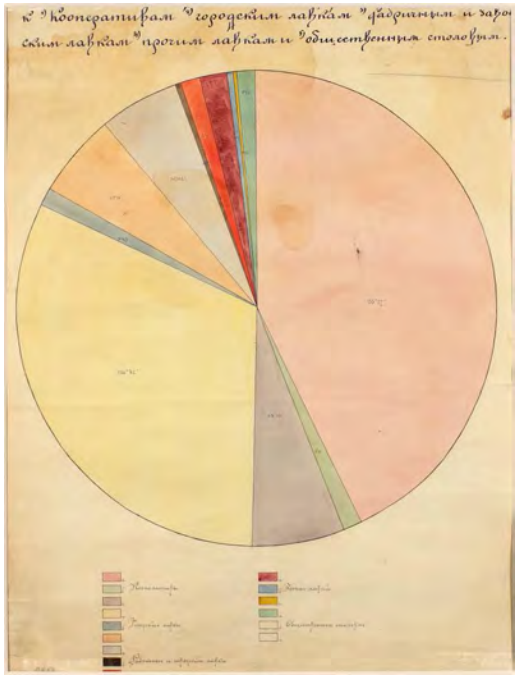


Klucis 22g

Note:

The words “radio” and “orator” appear at the top of the structure.

Verso:



Unknown hand:
To 1) cooperative shops 2) city shops 3) shops at the factories and plants 4) other shops and 5) dining halls.
[Numbers accord with the color key below.]


РАДИО РАТОР
7
7

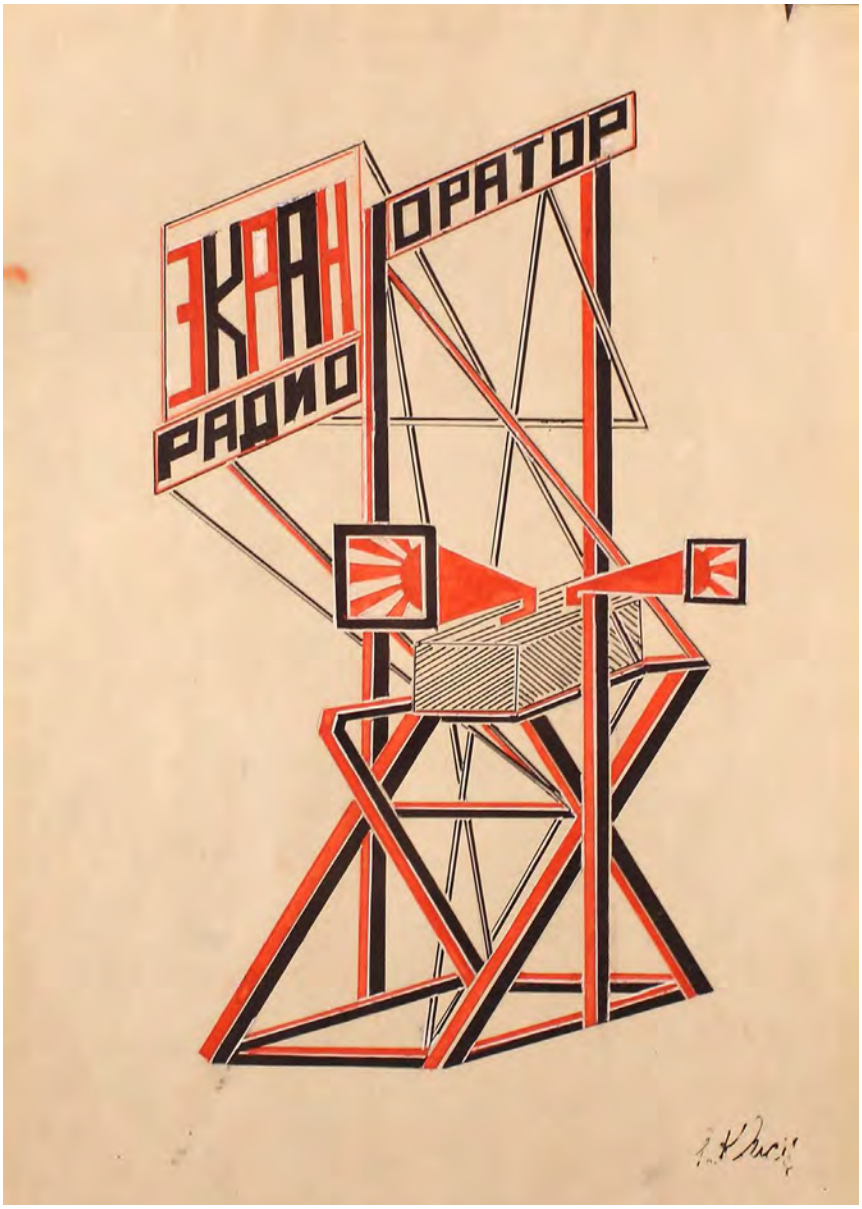
Design for a Radio Orator, 1922
Gouache and ink on paper
9 1/4 x 5 5/16“ (22.8 x 13.4 cm)

Marks and inscriptions:

Bottom, right: G. Klucis

Note:

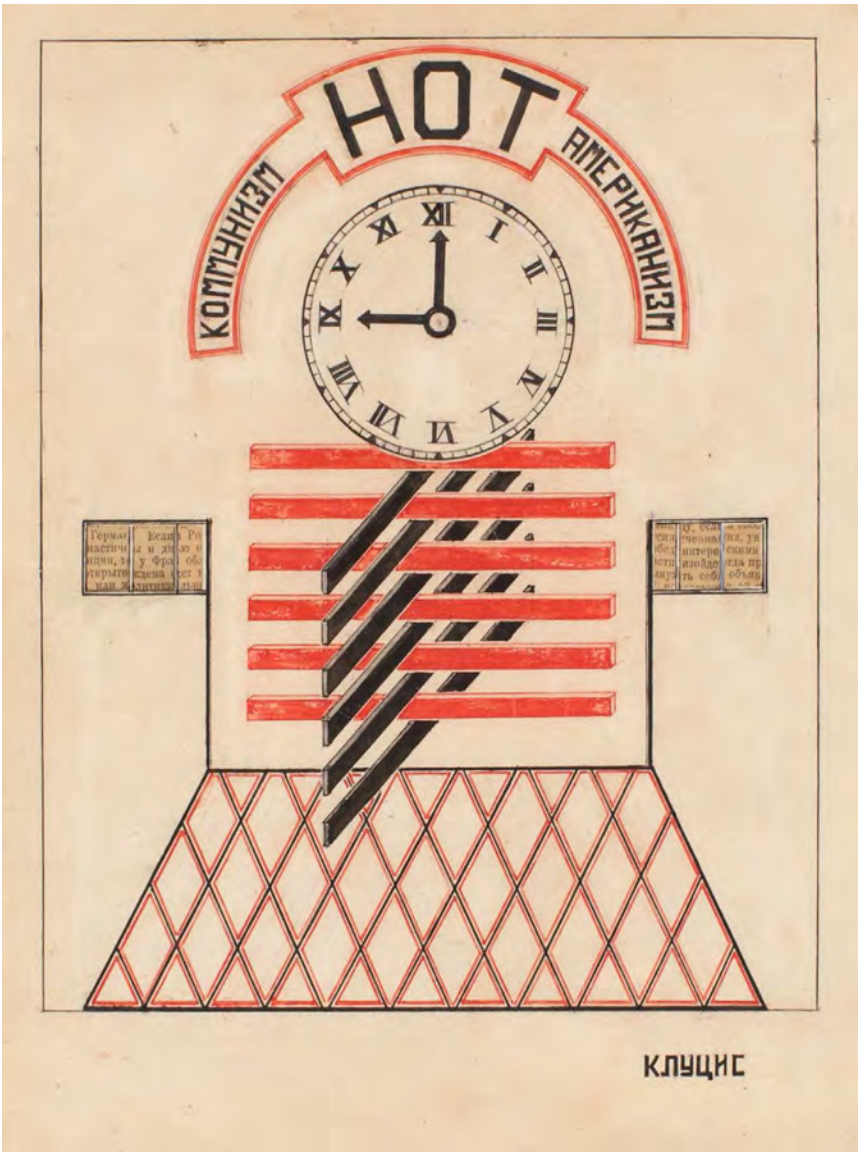
The words “screen,” “radio,” and “speaker” appear at the top of the structure.


ЭКРАН
РАДИО
ОРАТОР

Design for agitational construction:
Communism NOT Americanism, c. 1923
Gouache, ink, graphite and newspaper clippings on paper
10 7/8 x 8 1/4“ (27.6 x 20.3 cm)

Note:

The Cyrillic “HOT,” transliterated as “NOT,” is an abbreviation for the Scientific Organization of Labor. The abbreviation also appears in the following work.


КОММУНИЗМ
НОТ
АМЕРИКАНИЗМ
КЛУЦИС

Design for a display:
Look in the Shop Window, c. 1923-1926
Gouache, ink, graphite, halftone photograph, and newspaper on paper
10 1/8 x 7 7/16“ (25.7 x 18.8 cm)

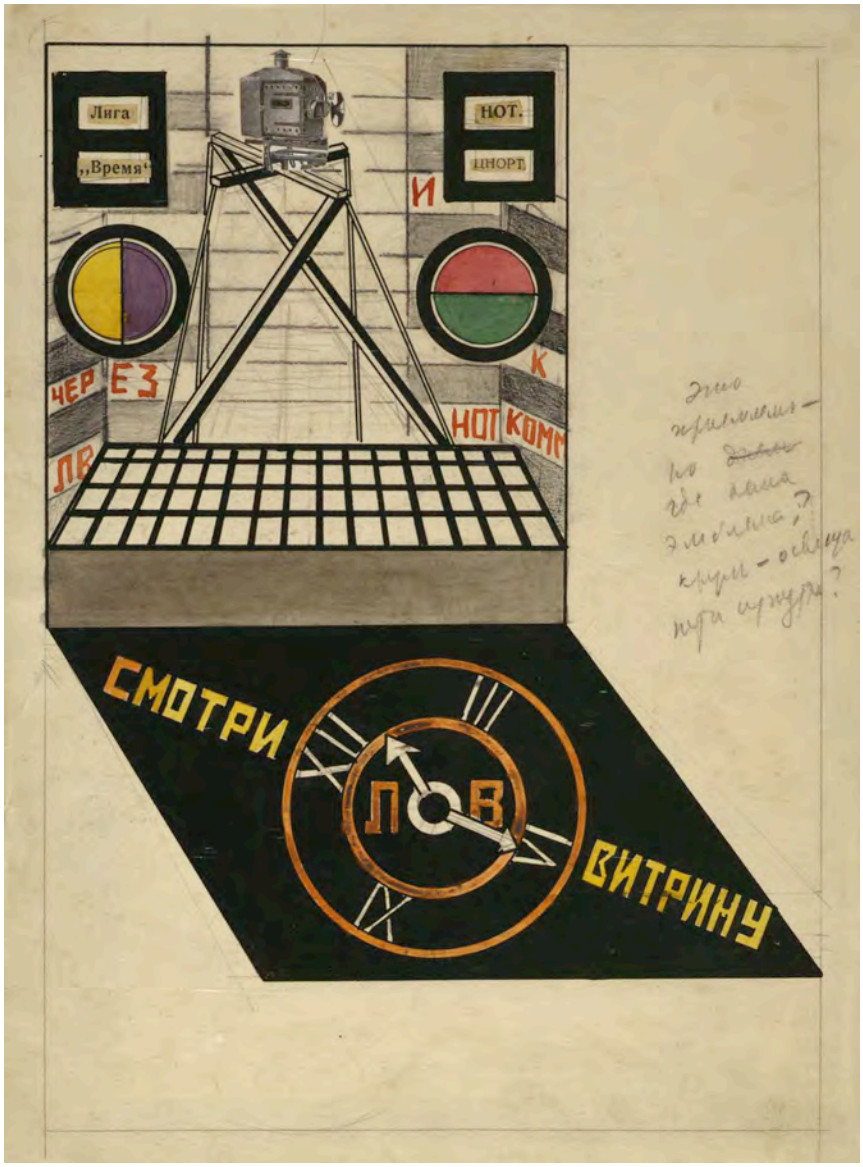
Marks and Inscriptions:

Middle right (handwritten):
It is acceptable
But where is the emblem given?
Circle—lighting the path inside?

Text:

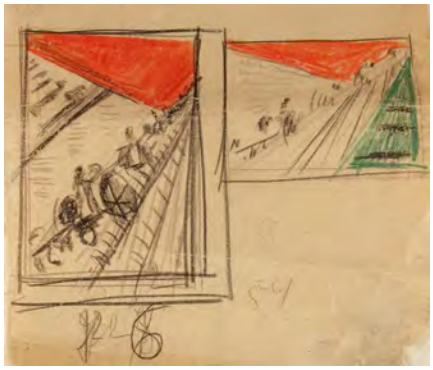
Top: Various abbreviations including HOT (Scientific Organization of Labor).

Bottom: Look in the shop window


Лига
„Время"
НОТ.
ЦНОРТ
И
ЧЕР
ЕЗ
К
НОТ
КОММ
ЛВ
СМОТРИ
ЛОВ
ВИТРИНУ

Design for a stand at the entrance of an exhibition
of student works from the basic course at VKhUTEMAS:
Fundamentals, 1924-1926
Pencil, ink, and gouache on paper
7 1/16 x 4 13/16“ (17.9 x 12.2 cm)
[Latvian Museum, no. 159]

Verso**:**



The verso of this drawing bears two preliminary, blocked-out designs for posters (see pp. 112-113).

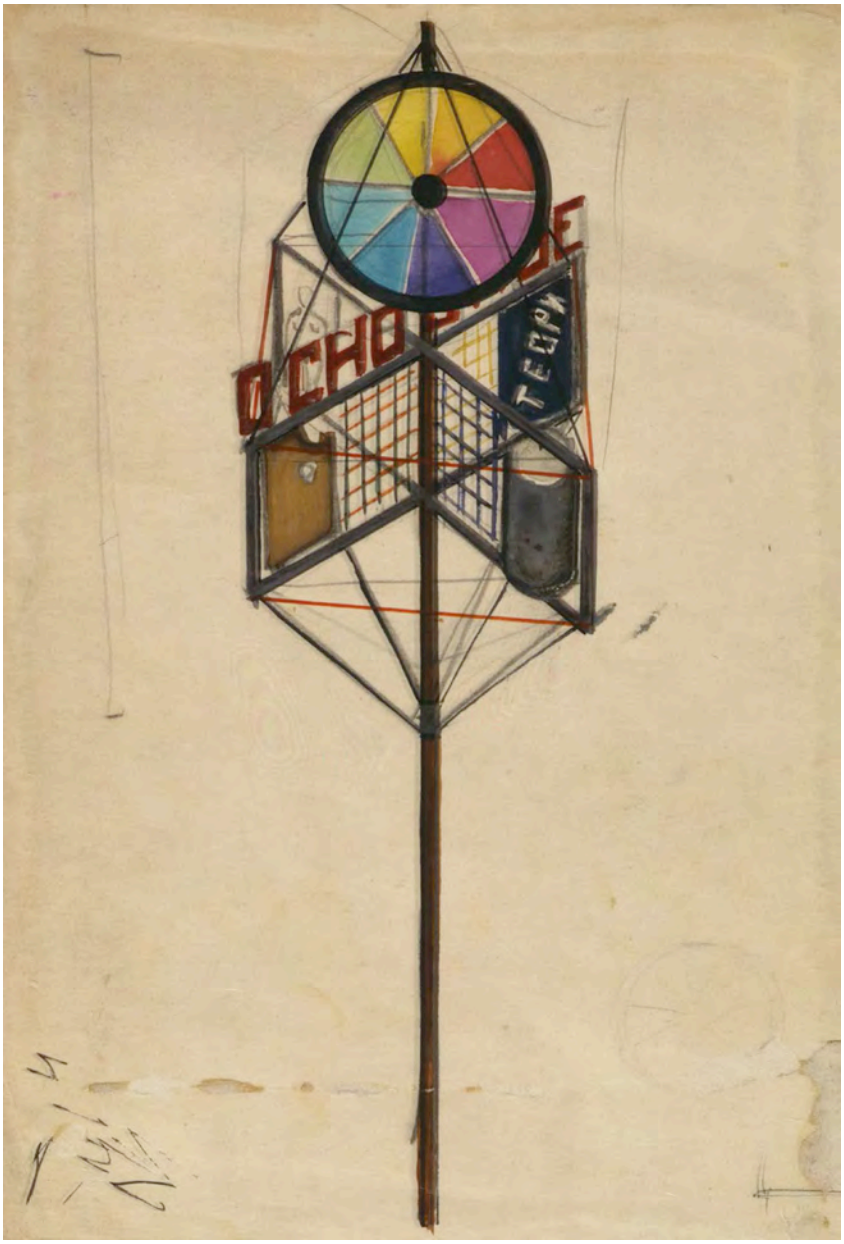
Note:

The words “fundamentals” and “theory” appear at the top of the structure.



Fig.1

Unknown photographer
Unidentified person with the executed stand, c. 1924-1926
Gelatin silver print
Latvian National Museum of Art, Riga
[Photo source: Iveta Derkusova, ed. *Gustav Klucis: Anatomy of an Experiment* (Riga: Latvijas Nacionālais mākslas muzejs, 2014), p. 135]



Project for an agitational construction for the Fourth Congress of the Comintern:
Workers of the World Unite, 1922-1923
Linocut on paper
9 1/4 x 5 5/16“ (23.4 x 13.4 cm)
[Latvian Museum, no. 84]

Note:

This is an individual print of an image created in 1922 that was also reproduced in the journal *Proletarskoye Studentchestvo* (Proletarian Students), no. 2, 1923.

Intended for an international audience, the sign's text is written in flawed English: Vorkers / of the / Vorld / unite


OF THE
WORKERS

Screen—Tribune—Kiosk for the Fifth Anniversary of the October Revolution In 1922, 1922-1923
Linocut on paper mounted on board
9 1/16 x 4 3/8“ (23 x 11.1 cm)
[Latvian Museum, no. 85]

Marks and Inscriptions:

Inscribed, lower right: Klutsis / 1922

Note:

The word “screen” appears at the top of the structure.

This is an individual print of an image created in 1922 that was also reproduced in the journal *Proletarskoye Studentchestvo* (Proletarian Students), no. 2, 1923.



Books and Journals (1923-1934)

Design cover of the journal *Gorn* (Horn), no.1,1923
Gouache, ink, pencil and cut paper on card
9 x 7 1/4“ (22.9 x 18.4 cm)
[Latvian Museum, nos. 94-95]

Text:

Vertical: All Russian / Proletkul't

Horizontal: [M]oscow / operetta / theater / equipment / book 1

Note:

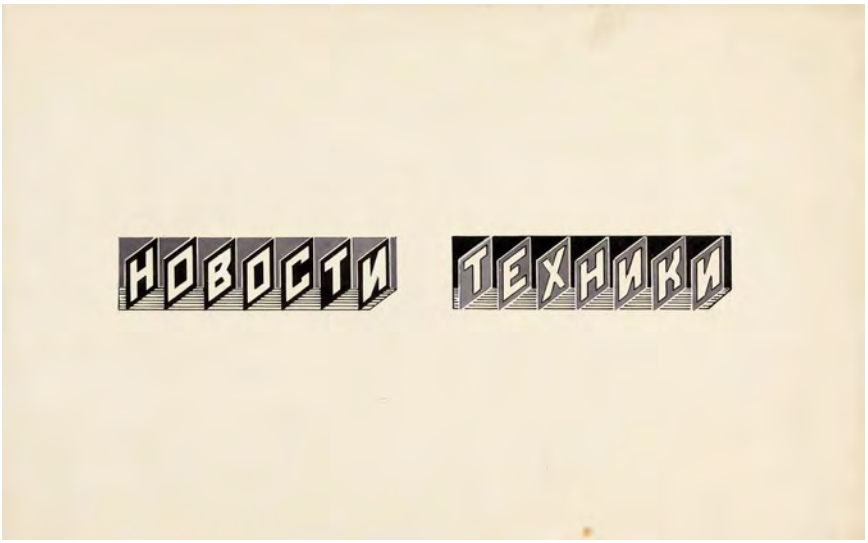
Gorn (Horn) was a literary, artistic, and science magazine published from 1918-1923.


ОСНОВСКИЙ ОПЕРЕТТЫ ТЕАТР ОБОРУДОВАНИЕ
ВСЕРОССИЙСКИЙ
ГОРН
ПРОЛЕТКУЛЬТ
КНИГА 1

Typographic study:
Novosti tekhniki (Technology News), c. 1924-1930
Gouache and ink on paper
6 1/2 x 10 1/2“ (16.5 x 26.6 cm)

Note:

It is unclear if this typographical study was intended for an actual publication or if it was a general exercise.


НОВОСТИ
ТЕХНИКИ

Two Typographic studies:
Molodaya Gvardiya (Young Guard), c. 1924-1930

a. Gouache, ink and pencil on paper
12 1/8 x 8 1/2 " (30.7 x 21.5 cm)

b. Gouache, ink and pencil on paper
12 1/8 x 8 1/2" (30.7 x 21.5 cm)

Note:

It is unclear if these typographical studies were actually intended for the journal *Molodaya Gvardiya* (Young Guard), which began publication in 1922, or if they were general exercises. See Klutsis's photomontages reproduced in *Molodaya Gvardiya* (Young Guard) in 1924, on the following pages.



a.



b.

Ten photomontages reproduced in the special issue of the journal *Molodaya Gvardiya* (Young Guard), nos. 2-3, 1924, commemorating Lenin's death on January 21, 1924
Offset lithography and letterpress on paper
10 x 7" (25.4 x 17.7 cm)
10 x 14" (25.4 x 35.5 cm) – open spread
[Latvian Museum, nos. 106-118]

[Russian Avant-Garde Book, no. 568]

Edition: 20,000

Conservation Note:

This example of the 512-page double issue of *Molodaya Gvardiya* (Young Guard) is bound together with another volume (*Notes of the Communist University*, vol. 1 [1923], 409 pages) and lacks the original cover.

Note:

Molodaya Gvardiya (Young Guard) began publication in May 1922 as an organ of Komsomol (All-Union Leninist Young Communist League). It ceased publication between 1942-1947, but continues today. This issue also contains five photomontages by Sen'kin and one by Rodchenko. The term фто монтаж (photo-montage) appears below each reproduction, drawing attention to the medium.



title page


p. 8



p. 24



p. 80



p. 120



p. 168



p. 232



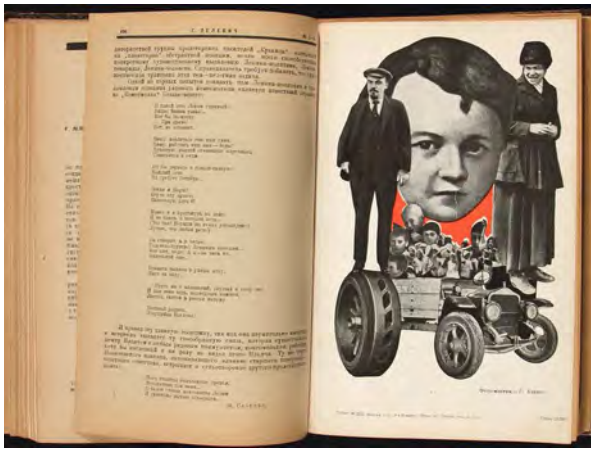
p. 304



p. 392



p. 480



p. 496

Book covers:

a. Wenzel Holek, *Autobiography of a German-Czech Worker*
Moscow: Red News Publishing house, 1924
Offset lithography and letterpress on paper
9 x 6" (22.8 x 15.2 cm)
[Latvian Museum, no. 136]

Printed Signature: bottom right: клуцис

Note:

Originally published in German as Wenzel Holek, *Lebensgang eines deutsch-tschechischen Handarbeiters.* Jena: Eugen Diederichs, 1909.

b. G. A. Fel'dman *Propaganda of Electrification*
Moscow: Red News Publishing house, 1924
Offset lithograph and letterpress on paper
9 x 5 7/8" (22.8 x 14.9 cm)

Printed Signature: bottom right: клуцис

c. Gustav Klutsis and Valentina Kulagina
Aleksei Kruchenykh*, Lenin's Language: Eleven Devices of Lenin's Speech*
Moscow: Vserossisskii soiuz poetov, 1925
Lithography and letterpress on paper
7 1/2 x 5 5/8" (19 x 14.2 cm)
[Russian Avant-Garde Book, no. 596]

Edition: 5,000

d. Aleksei Kruchenykh, *On the battle Against Hooliganism in Literature*
Moscow: the author, 1926
Lithograph on paper
6 3/4 x 5 1/4" (17.1 x 13.3 cm)
[Russian Avant-Garde Book, no. 645]

Edition: 5,000


ВЕНЦЕЛЬ ГОЛЕК
АВТОБИОГРАФИЯ
ГИЗ КРАСНАЯ НОВЬ - 1924
НЕМЕЦКО
ЧЕШСКО
РАБОЧЕГО

a.


Г. А. ФЕЛЬДМАН
ПРОПАГАНДА
ЭЛЕКТРИФИКАЦИИ
ГИЗ КРАСНАЯ НОВЬ 1924

b.


ЯЗЫК
РАДИО-ОРАТОР
ЛЕНИНА
ЛЕНИНА

c.


А. КРУЧЕНЫХ
НА БОРЬБУ
С ХУЛИГАНСТВОМ
В ЛИТЕРАТУРЕ
ИЗДАНИЕ АВТОРА
МОСКВА 1926 г.

d.

Book covers:

a. Aleksei Kruchenykh, *15 years of Russian Futurism (1912-1927)*
Moscow: Vserossisskii soiuz poetov, 1928
Letterpress on paper
6 1/2 x 5 1/8" (16.5 x 13 cm)
[Russian Avant-Garde Book, nos. 739-740]

Edition: 1,000

b. Aleksei Kruchenykh, *Methods of Lenin's Discourse: For the Study of Lenin's Language*
Moscow: Vserossisskii soiuz poetov, 1928
Lithograph on paper
6 3/4 x 5 1/4" (17.1 x 13.3 cm)
[Russian Avant-Garde Book, no. 741]

c. Gustav Klutsis and Sergei Sen'kin
Front and back cover of the catalogue:
Film and Film Art in the USSR, 1917-1928
Moscow: Gesellschaft für Kulturelle Verbindung der Sowjetunion mit dem Auslande, 1928
Letterpress on paper
8 1/4 x 5 3/4" (20.9 x 14.6 cm)
[Latvian Museum p. 194]
[Russian Avant-Garde Book, no. 743]

Printed Signature: bottom left, vertically: SENKIN / KLUSIS

Note:

This German-language publication served as the catalogue of the USSR's contribution to the international exhibition *Film und Foto* (FiFo), Städtische Ausstellungs-hallen, Stuttgart (May 18-July 7, 1929).

Front cover, center right:



Zentralstelle für soziale Literarur Zürich / Doppel SSA ausgeschieden [stamp]


А. Крученых
15
ЛЕТ
РУССКОГО
ФУТУРИЗМА
Изд. Всероссийск. Союза Поэтов
Москва—1928 г.

a.


А. КРУЧЕНЫХ
ПРИЕМЫ
ЛЕНИНСКОЙ
РЕЧИ
3-е ИЗДАНИЕ
Издат-во Всероссийского Союза Поэтов
Москва—1928 г.

b.


Gesellschaft für Kulturelle Verbindung
der Sovjetunion mit dem Auslande
Gesellschaft für Kulturelle Verbindung der Sovjetunion mit dem Auslande
FILM UND FILMKUNST IN
DER USSR
1917
1928

c.

Journal covers:

a. Vasili Elkin and Gustav Klutsis
Stroitel'stvo Moskva (Building Moscow), no. 2, 1929
Offset lithography and letterpress on paper
11 3/4 x 8 7/8" (29.8 x 22.5 cm)
[Russian Avant-Garde Book, no. 793]

Edition: 7,500

b. N. Golubchikov and Gustav Klutsis
Stroitel'stvo Moskva (Building Moscow), no. 3, 1929
Offset lithography on paper
11 3/4 x 8 7/8" (29.8 x 22.5 cm)
[Russian Avant-Garde Book, no. 798]

Edition: 9,000

Note:

Stroitel'stvo Moskva (Building Moscow) was published from 1924-1941.



a.



b.

Feasibility Plan in the North Advances in 1929/30
Series of four double-page photomontages by Klutsis printed in *30 dnei: illiustrirovannyi ezhemesiachnik* (30 days: Illustrated Monthly), no. 11 (Winter 1929), pp. 34-41
Lithograph on paper
10 1/4 x 13 6/8" (26 x 35 cm) – open spread
[Latvian Museum, no. 209 and p. 83]

Note:

30 dnei: illiustrirovannyi ezhemesiachnik (30 days: Illustrated Monthly), known for its serialized literary contributions, began publication in 1924 and ran until at least 1933. Vasily Aleksandrovich Reginin was the editor.

For discussion of the maquette for the first photomontage in the series, see pp. 70-71.



cover



title page



pp. 34-35



pp. 36-37



pp. 38-39



pp. 40-41

Solomon Telingater
Front and back covers of the journal *Brigada Khudozhnikov* (Artists Brigade), no. 1 (1931).
Offset lithography and letterpress on paper
11 1/2 x 8 1/2" (29 x 21.7 cm)
[Latvian Museum, no. 254]
[Russian Avant-Garde Book, nos. 940-941]

Edition: 6,000

Note:

Klutsis's iconic poster *Male and Female Workers, all to the re-election of the soviets* (1930) is reproduced on the back cover.

Brigada Khudozhnikov (Artists Brigade) was published from 1931 to 1932. Solomon Telingater was the artistic director.


Рабочие и работницы
все на перевыборы Советов
4
бригада художников
№ 1

Journal cover:

Krokodil (Crocodile), no. 8, 1932
Offset lithography and letterpress on paper
14 x 10 1/2" (35.5 x 26.6 cm)

Printed Signature: lower left: г. клуцис

Note:

Krokodil (Crocodile) was published from 1922-1932 as a satirical, illustrated supplement to the Soviet newspaper *Rabochaya gazeta* (The Workers' Paper). It continues publication as self-standing journal today.


КРОКОДИЛ
ИЗДАТЕЛЬСТВО ЦК ВКП(б)
„ПРАВДА"
ЦЕНА 25 КОП.
№ 8
СЛЕЗЫ ПАЦИФИСТА

Photomontages reproduced on the cover of the newspaper *Pravda* (Truth)
Letterpress on paper
25 7/8 x 19 3/4" (65.7 x 50.1 cm)

a. May 1, 1933
[Latvian Museum, no. 350 and p. 179]

b. March 14, 1933
[Latvian Museum, no. 316]

c. August 18, 1933
[Latvian Museum, p. 178]

d. April 1, 1934
[Latvian Museum, no. 354]

e. July 30, 1933
[Latvian Museum, nos. 329-331, 379]

Marks and Inscriptions:

Each issue bears a stamp at the upper edge, center (this example from **c**).



Higher Communist Institute of Education

Note:

The daily newspaper *Pravda* (Truth) began publication in 1912 and became the official newspaper of the Soviet Union following the 1917 revolution. It continues publication today.


ПРАВДА
1 МАЯ
ПОД ЗНАМЕНЕМ
ШИРЕ ФРОНТ РЕВОЛЮЦИОННОЙ БОРЬБЫ!
ДА ЗДРАВСТВУЕТ 1-е МАЯ — МЕЖДУНАРОДНЫЙ ДЕНЬ БОРЬБЫ РАБОЧЕГО КЛАССА ПРОТИВ КАПИТАЛИЗМА!

a.


ПРАВДА
Марксa и Энгельса, Ленина и Сталина.
КАРЛ МАРКС.
(К 50-летию со дня смерти).

b.


ПРАВДА
На уровень мировой авиационной техники.
Обращение Наркомвоенмора тов. ВОРОШИЛОВА

c.


ПРАВДА

d.


ПРАВДА
ТРИДЦАТЬ ЛЕТ БОЛЬШЕВИСТСКОЙ ПАРТИИ.

e.

Posters and Books:
From Maquette to Printed Matter (1920-1935)

Maquette for a poster or publication:
The Electrification of the Entire Country, 1920
Cut-and-pasted gelatin silver prints, ink, gouache, colored, metallic and printed papers, and pencil on paper
18 1/8 x 10 3/4" (46.3 x 27.5 cm)
[Latvian Museum, nos. 53-54]

Marks and Inscriptions:

Llower right: Klucis 20g.

Text:

Printed on adhered strip: electrification of entire country

Conservation Note:

As compared to an early documentary photograph of this work (fig. 1, right), in its current state, there is damage to the support overall, key collage elements are missing, and the gelatin silver print depicting Lenin is severely silvered. In areas where the photograph of Lenin has faded, the original hand-rendered black touch-ups have become apparent.

Note:

Electrification was among the first plans for Russia's economic recovery. Proposed in early 1920, the program was approved by the 8th Congress of Soviets on December 22, 1920. According to Szymon Bojko, the slogan "Electrification of the Entire Country" refers to Lenin's statement that "Communism is Soviet power plus the electrification of the whole country." Based on the date, Hubertus Gassner speculated that the maquette was created to celebrate Lenin's fiftieth birthday.

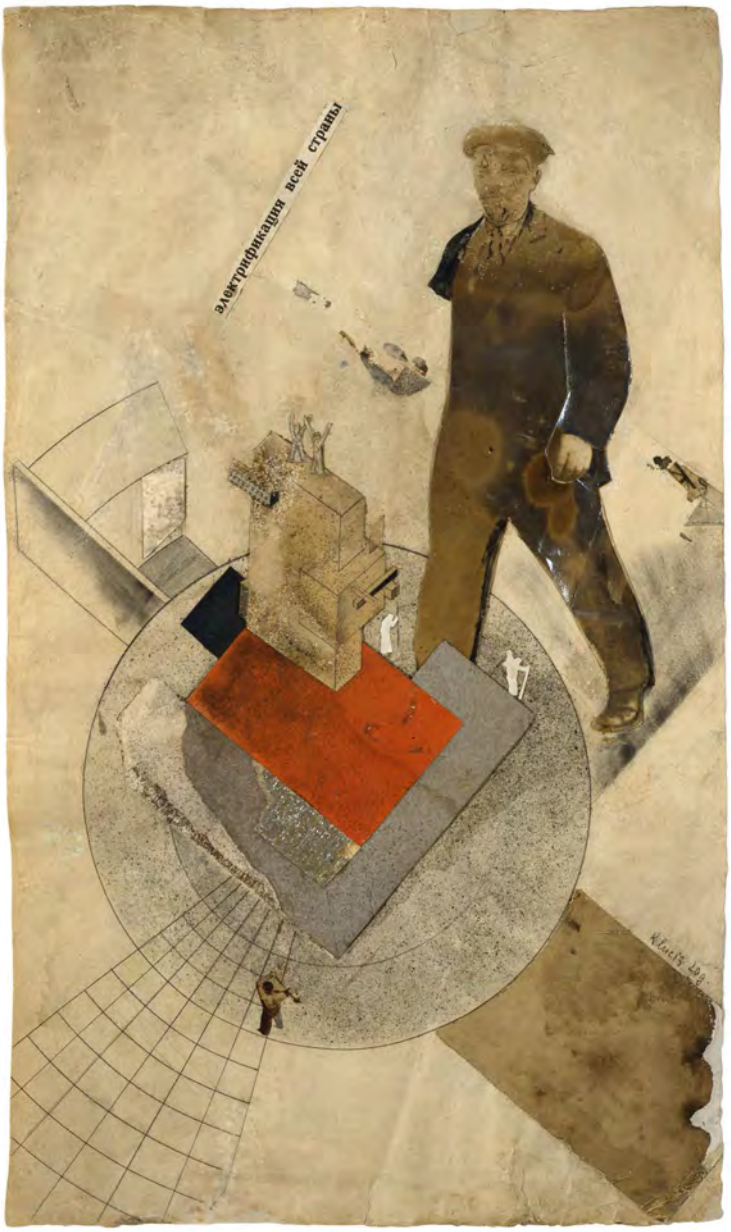
The Electrification of the Entire Country is a pivotal work in the history of the Russian avant-garde. According to Klutsis, *Dynamic City* (1919) was his first work to introduce figuration into an abstract vocabulary. This work added the textual slogan and political content.



Fig.1

Photograph of *The Electrification of the Entire Country* (1920; gelatin silver print; 6 ½ x 4" [16.6 x 10.5 cm]) as adhered in Red Album I, Latvian Museum, Riga (left) and by itself (right). [Photo source: Iveta Derkusova, ed. *Gustavs Klucis: Complete Catalogue of Works in the Latvian National Museum of Art* (Riga: Latvijas Nacionālais mākslas muzejs, 2014), Vol. I, p. 225.]

In this album, compiled by Klutsis in 1935 for an unrealized retrospective, the photographs are accompanied by the inscription (presumably in Klutsis's hand): "A figurative representation. Vladimir Ilyich brings electrification. 1920. The thematic composition. 'The world being built anew' demonstrated Suprematist structure, entirely abstract in spatial terms."


электрификация всей страны

Sergei Sen'kin (front cover) and Gustav Klutsis (back cover)
Memorial to Fallen Leaders

a. Special offprint of front and back covers for the All Union Polygraphic Exhibition, Moscow, 1927
Lithograph on paper
16 5/8 x 23 1/4" (42.2 x 59 cm)

Edition: 10-15

b. Front and back covers of the book:
Feliks Kon, ed., *Memorial to Fallen Leaders*
Moscow: Moskovskii rabochii, 1927
Lithograph on paper
13 1/2 x 10 1/4" (34.3 x 26 cm)
[Latvian Museum, nos. 187-189]
[Russian Avant-Garde Book, no. 699]



a.



b.

Design for a poster or postcard for *Spartakiada*,
Moscow, 1928
Cut-and-pasted gelatin silver prints, papers, and printed papers, ink, and gouache on paper
27 1/2 x 14 3/4" (69.8 x 37.4 cm)

Marks and Inscriptions:

Lower right (below orange square): Клуцис

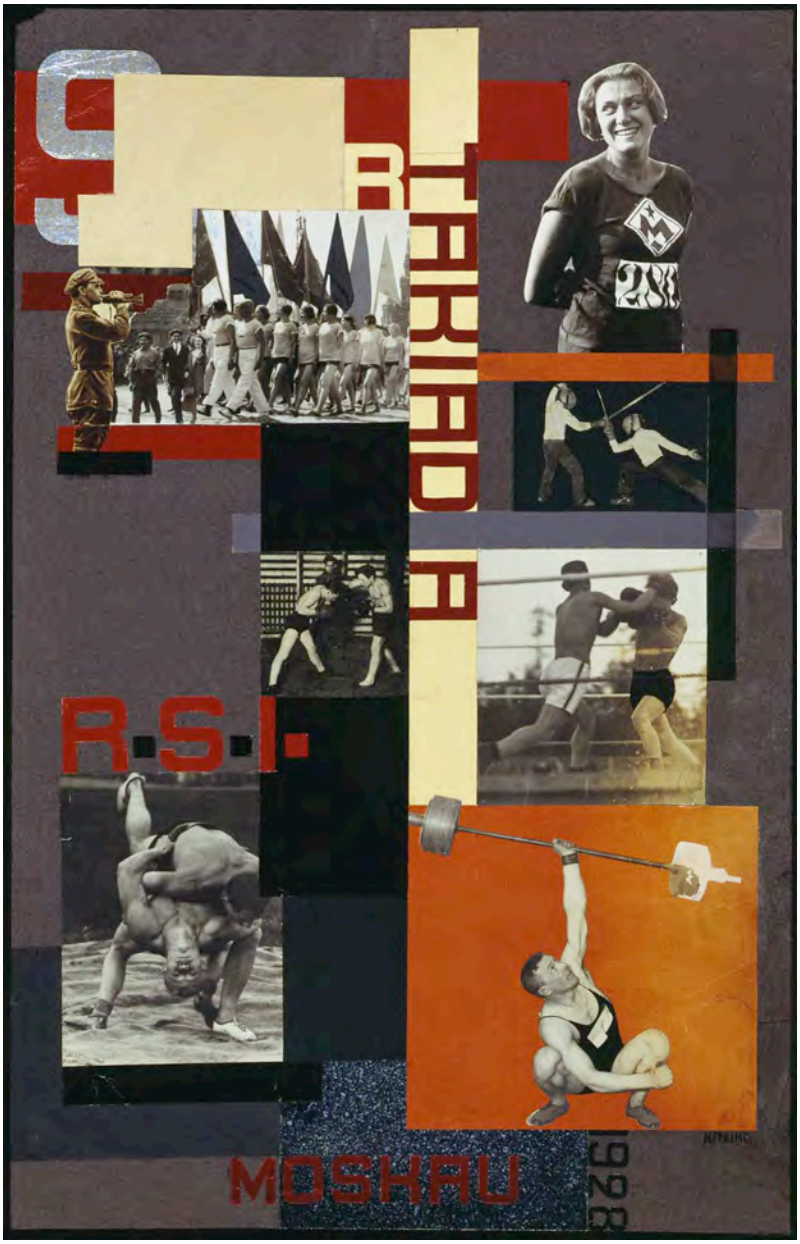
Text:

Top to bottom:
S[PA]R / TAKIAD A
R.S.I. [Red Sport International]
MOSKAU
1928

Note:

In 1928, Klutsis received an important commission to design propaganda surrounding Spartakiada, an international sporting event initiated as part of the first Five Year Plan, which was organized by the Red Sport International (R.S.I.) as a proletarian alternative to the Olympic Games. Klutsis's commission, which, according to a June 18, 1928 letter to his wife Valentina Kulagina, initially included "[d]iagrams, captions, and 16 to 20 separate images having to do with various kinds and achievements of sports," ultimately resulted in the production of nine postcards (see following pages). Compared to the postcards, the current work, which was not ultimately utilized, represents a graphic choice not taken: it includes a variety of sports—from weightlifting to wrestling to boxing and fencing—organized according to a gridded composition that reflects the egalitarian ideological basis of the games.

Exceptionally for Klutsis, the Roman alphabet was used here, presumably for accessibility for an international audience.


R.S.I.
MOSKAU
1928

Rectos and versos of nine postcards promoting *Spartakiada*,1928
6 x 4" (15.2 x 10 cm)
Letterpress on paper (postcard stock)
[Latvian Museum, nos. 217-235]

Printed Signature: appears on recto of each postcard.

Edition: 15,000

a. Moto racing
Verso: Physical culture of the workers—a constituent part of socialist construction.

b. Tennis
Recto: Soviet physical culture is one of the components of the cultural revolution in the USSR.
Verso: Soviet physical culture—enemy of the old way of life.

c. Throwing the javelin
Recto: For a healthy toughened youth.
Verso: The All-Union Spartakiada—a blow against the bourgeois sports movement.

d. Throwing the discus
Verso: The All-Union Spartakiada—a display of the achievements of Soviet physical culture.

e. Shooting
Recto: Every physical culture enthusiast must be a good shot.
Verso: Physical culture—a means of preparing for work and the defense of the USSR.

f. The swallows (diving)
Verso: For the wide-spread, sensible mass utilization of the sun, air, ad water.

g. Sprint
Recto: For the unity of worker sportsmen of all countries.
Verso: The All-Union Spartakiada—a festival of the international unity of workers' sport.

h. Shot put
Recto: Greetings from out physical culture enthusiasts to the worker sportsmen of all countries.
Verso: For the international unity of worker sports.

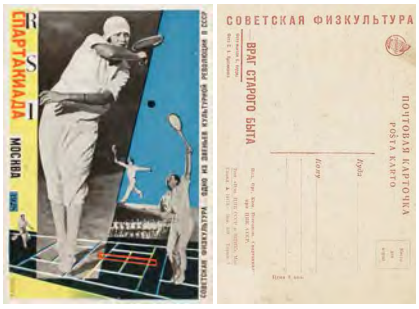
i. Football
Verso: Only in a state with dictatorship of the proletariat will physical culture entirely serve the interests of the workers.

Note:

These postcards were printed on the occasion of the Spartakiada games, which were held in Moscow from August 11-24, 1928 (see p. 66). Bearing the information "Spartakiada / Moscow / 1928 / R.S.I. [Red Sport International]," they offered a dynamic, youthful public image for the games. "The postcard," noted one contemporary reviewer, "is currently the most sought after form of visual art reaching the masses."


R.S.I.
СПАРТАКИАДА
1928
ФИЗИЧЕСКАЯ КУЛЬТУРА
ТРУДЯЩИХСЯ-ЗВЕНО СОЦИАЛИСТИЧЕСКОГО СТРОИТЕЛЬСТВА
ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

a.


R.S.I.
СПАРТАКИАДА
МОСКВА
СОВЕТСКАЯ ФИЗКУЛЬТУРА
ВРАГ СТАРОГО БЫТА
ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

b.


R.S.I.
СПАРТАКИАДА
ЗА ЗДОРОВУЮ ЗАКАЛЕННУЮ МОЛОДЕЖЬ
ВСЕСОЮЗНАЯ СПАРТАКИАДА — УДАР ПО БУРЖУАЗНОМУ СПОРТИВНОМУ ДВИЖЕНИЮ
ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

c.


R.S.I.
СПАРТАКИАДА
МОСКВА
ВСЕСОЮЗНАЯ СПАРТАКИАДА
ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

d.


R.S.I.
СПАРТАКИАДА
МОСКВА 1928
ФИЗИЧЕСКАЯ КУЛЬТУРА
ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

e.


R.S.I.
SPARTAKIAD
ЗА ШИРОКОЕ РАЗУМНОЕ МАССОВОЕ ПОЛЬЗОВАНИЕ СОЛНЦЕМ, ВОЗДУХОМ И ВОДОЙ
ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

f.


ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

g.


R.S.I.
ЗА ЕДИНЫЙ ИНТЕРНАЦИОНАЛ РАБОЧЕГО СПОРТА
ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

h.


R.S.I.
СПАРТАКИАДА
ТОЛЬКО В СТРАНЕ ПРОЛЕТАРСКОЙ ДИКТАТУРЫ ФИЗКУЛЬТУРА ЦЕЛИКОМ СЛУЖИТ ИНТЕРЕСАМ ТРУДЯЩИХСЯ
ПОЧТОВАЯ КАРТОЧКА
POSTA KARTO

i.

Maquette for *Plan for Socialist Offensive in 1929-30*, c. 1929
Gelatin silver prints, gouache and ink on paper
18 7/8 x 13 11/16" (48.5 x 35 cm)
[Latvian Museum, cat. 209]

Text:

Upper band:
Plan for Socialist Offensive
Figures for the second year of the Five Year Plan (as envisioned in the State Plan, submitted for approval to the Council of People's Commissars of the USSR and the Council or Labor and Defense)
For 1929-1930

Lower band:
Production in 1928-1929 was to the value of 22.3 billion
in 1929-1930 production will be to the value of 28.1 billion

Note:

The literal translation of the Russian phrase «социалистическое наступление» is "Socialist Offensive," but more precise meaning in this context is "Plan for Socialist Construction."

This design invokes Lenin's image some five years after the leader's death. Like a guiding spirit, he presides over optimistic projections in which the First Five Year Plan's 23.3 billion in gains were to increase in the Second Five Year Plan to 28.1 billion. Divided into two graphic bands—textual above and photographic below—the concept of the 1929-1930 offensive (or plan for construction) emanates from Lenin's forehead; its materialization is pictorialized below.



Fig.1

Plan for Socialist Offensive as printed in *30 dnei* (30 Days), Illustrated Monthly, no. 11 (Winter 1929), pp. 34-35 (see pp. 52-53).
Lithograph on paper
10 1/4 x 13 6/8" (26 x 35 cm) – open spread

In the printed iteration, the upper band has an extra line of text:
Total industrial production (at 1926-1927 prices)


ПЛАН СОЦИАЛИСТИЧЕСКОГО
НАСТУПЛЕНИЯ
в 1929—30 году
Контрольные цифры второго года пятилетки
В 1929/30 будет выработано на
28,1 млрд
22,3 млрд

Let's Storm the third year of the Five Year Plan
[or *Let's succeed in the third year of the Five Year Plan*]

a. Proof for the poster, c. 1930
Lithograph on paper
41 1/16 x 29 1/8" (104.2 x 73.9 cm)

b. Poster, 1930
Lithograph on paper
40 3/4 x 29 1/8" (105.5 x 73.9 cm)

Edition: 10,000

Text:

Top: Storming
Bottom: Year Three / Five Year Plan



Fig.1

See documentary photograph of a stage of this poster, pp. 138-139.



a.



b.

Under the banner of Lenin for Socialist construction
[Latvian Museum, nos. 249-251]

a. Poster, 1930
Lithograph on paper
34 3/8 x 24 5/16" (87.3 x 61.7 cm)

Printed Signature: bottom right, vertically: клуцис 30

Edition: 30,000

b. Front and back covers of the book:
Nikolai Anov, *Dneprostroi*
[Moscow]: State Publishing Artistic Literature, 1931
Lithograph and letterpress on paper
7 7/8 x 5 1/4" (20 x 13.3 cm)

Note:

Dnieprostroi (Dnieper Hydroelectric Station) was the largest hydroelectric power station on the Dnieper River, in Ukraine. Dnieprostroi was also the name of a construction company founded in 1926, which specialized in building hydroelectric power stations. See also pp. 128-129.


ПОД ЗНАМЕНЕМ
ЛЕНИНА
СОЦИАЛИСТИЧЕСКОЕ
СТРОИТЕЛЬСТВО

a.


ДНЕПРОСТРОЙ
Н. АНОВ
ДНЕПРОСТРОЙ

b.

Let's repay the coal debt to the state
[Latvian Museum, no. 256]

a. Maquette for poster, c. 1930
Cut-and-pasted gelatin silver prints and gouache
6 3/8 x 4 5/8" (16.1 x 11.7 cm)

Marks and Inscriptions:

Verso: Г. Клуцис / [illegible]

b. Poster, 1930
Lithograph on paper
40 x 28 1/8" (101.6 x 71.4 cm)

Printed signature: bottom right, vertically: клуцис 30

Edition: 20,000



a.



b.

Designs for the poster: *The reality of our program—it is living people, that is all of us together* (Stalin), 1931
[Latvian Museum, no. 277-278]

a. Cut-and-pasted gelatin silver prints, gouache, ink, and pencil on paper
10 x 14" (25.6 x 35.5 cm)

b. Cut-and-pasted gelatin silver prints with gouache and ink on paper
8 7/8 x 6 11/16" (22.5 x 16.9 cm)

c. Cut-and-pasted gelatin silver prints and printed papers, ink, and gouache on paper
9 1/2 x 6 1/2" (24.1 x 16.5 cm)

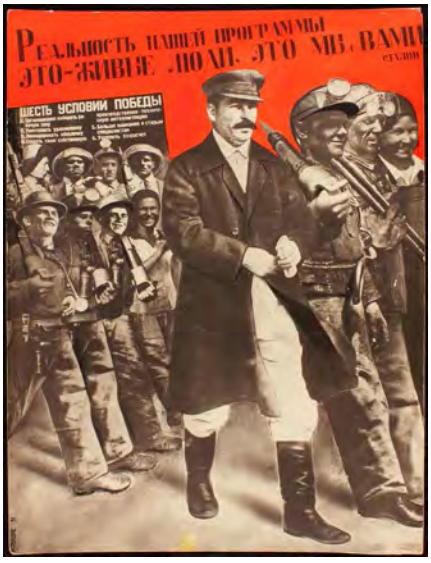
Note:

In June 1931, Stalin presented a pivotal speech in which he introduced principles of preferential wages and recognition of technical specialists into Soviet policy as necessary for productivity. Care was taken to bring this message to the people lest it echo elitist systems of the past. In Klutsis's poster, the message was distilled in the slogan "The reality of our program—it is living people, that is all of us together" and in the image of Stalin marching together with manual workers.

These three preliminary maquettes and the final printed poster (see pp. 80-81) offer rare insight into Klutsis's working methods. In the first, horizontal variant (a), a group comprising Stalin and two rows of workers is repeated three times, forming a rhythmic, infinitely reproducible army contained in the forward-thrusting red zone. In the two vertical variants (b and c), the complete group is presented only once. The reproducibility of the group that informed the horizontal maquette (a) was ultimately realized in the final poster, when it was installed en masse as continuous frieze on streets of Moscow (p. 80, figs. 1, 2)—the modularity of the individual worker within the larger social collective made visually manifest.



a.


ШЕСТЬ УСЛОВИЙ ПОБЕДЫ

b.


РЕАЛЬНОСТЬ НАШЕЙ ПРОГРАММЫ
ЭТО-ЖИВЫЕ ЛЮДИ. ЭТО МЫ с ВАМИ
. СТАЛИН
ШЕСТЬ УСЛОВИЙ ПОБЕДЫ

c.

Poster:

The reality of our program—it is living people, that is all of us together (Stalin), 1931
Lithograph on paper (in two parts)
56 1/16 x 40 3/4" (142.4 x 103.5 cm) (combined)

Printed signature: bottom right, vertically: клуцис 31

Edition: 20,000

Text:

The reality of our program it is living people / that is all of us together / Stalin

Six preconditions for victory:
1. Organized selection of labor
2. Abolish the equalization [of remuneration]
3. Eliminate irresponsibility
4. Create our own production-technical intelligentsia
5. More attention to the old specialists
6. Strengthen cost accounting



Fig.1

Poster installed on Tverskoj-Boulevard, 1931
[Photo source: Hubertus Gassner, Roland Nachtigäller. eds. *Gustav Klucis: Retrospektive*, exh. cat. (Stuttgart and Kassel: G. Hatje and Museum Fridericianum, 1991), p. 166.]



Fig.2

Poster installed by Bolshoi Ballet, c. 1931.
[Photo source: Margarita Tupitsyn, *Gustav Klutsis and Valentina Kulagina: Photography and Montage after Constructivism* (New York and Göttingen: International Center of Photography and Steidl, 2004), p. 65.]


РЕАЛЬНОСТЬ НАШЕЙ ПРОГРАММЫ
ЭТО-ЖИВЫЕ ЛЮДИ, ЭТО МЫ с ВАМИ
СТАЛИН
ШЕСТЬ УСЛОВИЙ ПОБЕДЫ
1. Организованно набирать рабочую силу
2. Уничтожить уравниловку
3. Ликвидировать обезличку
4. Создать свою собственную производственно-техническую интеллигенцию
5. Больше внимания к старым специалистам
6. Укрепить хозрасчет

Long Live the USSR, fatherland of the world proletariat
[Latvian Museum, nos. 268-270]

a. Photograph of a stage of the poster, c. 1931
Gelatin silver print
11 1/2 x 8 3/4" (29.2 x 22.2 cm)

b. Poster, 1931
Lithograph on paper
53 3/4 x 40 5/8" (136.5 x 103.1 cm)

Printed signature: bottom right, vertically: клуцис 31

Edition: 20,000

Note:

The Russian phrase at top, "Long live the Soviet Union the fatherland of the world proletariat" is repeated in English and German on the flags at center.


ДА
ЗДРАВСТВУЕТ
СССР
ОТЕЧЕСТВО ТРУДЯЩИХСЯ
ВСЕГО МИРА
U.S.S.R

a.


ДА
ЗДРАВСТВУЕТ
СССР
ОТЕЧЕСТВО ТРУДЯЩИХСЯ
ВСЕГО МИРА
U.S.S.R

b.

World art in the struggle against imperialism:
The Anti-Imperialist Exhibition
[Latvian Museum, nos. 289-290]

a. Design for poster, c. 1931
Cut-and-pasted gelatin silver prints, gouache, ink, newspaper, and pencil on paper
14 3/4 x 10 1/4" (37.4 x 26 cm)

b. Maquette for poster, c. 1931
Cut-and-pasted gelatin silver prints, halftone photographs, gouache and ink
8 5/8 x 6 1/8" (21.9 x 15.5 cm)

c. Poster, 1931
Lithograph on paper
54 1/2 x 41 1/4" (138.4 x 104.7 cm)

Printed signature: bottom right, vertically: клуцис 31

Edition: 5,000

Text:

In b and c, at right: Let's convert the imperialist war into a civil war (Lenin)


АНТИ
ИМПЕРИАЛИСТИЧЕСКАЯ
ВЫСТАВКА

a.


МИРОВОЕ ИСКУССТВО НА БОРЬБУ С ИМПЕРИАЛИЗМОМ
ПРЕВРАТИМ ВОЙНУ
ИМПЕРИАЛИСТИЧЕСКУЮ
В ВОЙНУ ГРАЖДАНСКУЮ
АНТИ
ИМПЕРИАЛИС
ВЫСТАВКА

b.


МИРОВОЕ ИСКУССТВО-НА БОРЬБУ С ИМПЕРИАЛИЗМОМ
ПРЕВРАТИМ ВОЙНУ
ИМПЕРИАЛИСТИЧЕСКУЮ
В ВОЙНУ ГРАЖДАНСКУЮ
АНТИ
ИМПЕРИАЛИСТИЧЕСКАЯ
ВЫСТАВКА

c.

The victory of socialism in our state is guaranteed
[Latvian Museum, nos. 306-309, and p. 168]

a. Preparatory photomontage, c. 1932
Gelatin silver print and gouache on paper
6 7/8 x 4 5/8" (17.4 x 11.4 cm)

b. Preparatory photomontage, c. 1932
Cut-and-pasted gelatin silver prints and gouache affixed to original paper mount
8 3/8 x 6 3/8" (21.2 x 16.1 cm)

c. Cover of the journal *Za Proletarskoye Iskusstvo* (For Proletarian Arts), no. 5 (1932)
Letterpress on paper
11 5/8 x 8 3/8" (29.5 x 21.2 cm)

Note:

This journal, a forum for debates in which groups such as October participated about the form proletarian art should take, was published between 1929-1932; first as *Iskusstvo v massy* (Art To The Masses), then as Za proletarskoye iskusstvo (For Proletarian Art).

d. Proof for poster, c. 1932
Lithograph on paper
10 x 7" (25.4 x 17.7 cm)

e. Poster, 1932
Lithograph on paper (in four parts)
80 3/4 x 56 3/4" (205.1 x 144.1 cm) (combined)

Printed signature: bottom right, vertically: клуцис 32

Edition: 20,000

Text:

The victory of socialism in our state is guaranteed. The foundations of a socialist economy have been established.

"The realization of our production plans means that the working millions are creating a new life." J. Stalin



Fig. 1
Related photomontages, c. 1932
Gelatin silver prints
7 x 5" (17.7 x 12.7 cm)
41/2 x 6 5/8" (10.1 x 16.8 cm)
6 5/8 x 4 1/2" (16.8 x 10.1 cm)



a.



b.


ЖУРНАЛ
РАПХ
за Пролетарское искусство
5
ПОБЕДА СОЦИАЛИЗМА
В НАШЕЙ СТРАНЕ ОБЕСПЕЧЕНА
ФУНДАМЕНТ СОЦИАЛИСТИЧЕСКОЙ
ЭКОНОМИКИ ЗАВЕРШЕН
ОГИЗ. ИЗОГИЗ
МОСКВА - 1932

c.


ПОБЕДА СОЦИАЛИЗМА
В НАШЕЙ СТРАНЕ ОБЕСПЕЧЕНА
ФУНДАМЕНТ СОЦИАЛИСТИЧЕСКОЙ
ЭКОНОМИКИ ЗАВЕРШЕН
„РЕАЛЬНОСТЬ НАШЕГО ПРОИЗВОДСТВЕННОГО
ПЛАНА-ЭТО МИЛЛИОНЫ ТРУДЯЩИХСЯ
ТВОРЯЩИЕ НОВУЮ ЖИЗНЬ"
И. СТАЛИН

d.


ПОБЕДА СОЦИАЛИЗМА
В НАШЕЙ СТРАНЕ ОБЕСПЕЧЕНА
ФУНДАМЕНТ СОЦИАЛИСТИЧЕСКОЙ
ЭКОНОМИКИ ЗАВЕРШЕН
„РЕАЛЬНОСТЬ НАШЕГО ПРОИЗВОДСТВЕННОГО
ПЛАНА-ЭТО МИЛЛИОНЫ ТРУДЯЩИХСЯ
ТВОРЯЩИЕ НОВУЮ ЖИЗНЬ"
И. СТАЛИН
ЗА ВЫПОЛНЕНИЕ ПЯТИЛЕТКИ В ЧЕТЫРЕ ГОДА!
ЗА СТАЛЬНОЕ ЕДИНСТВО ЛЕНИНСКОЙ ПАРТИИ!
ПРОТИВ ОППОРТУНИЗМА И ГНИЛОГО ЛИБЕРАЛИЗМА!
ЗА СОЦИАЛИСТИЧЕСКОЕ СОРЕВНОВАНИЕ ЗА ИЗДРАСЧЕТНЫЕ БРИГАДЫ!
ЗА ВЫПОЛНЕНИЕ ШЕСТИ ИСТОРИЧЕСКИХ УКАЗАНИЙ ТОВ. СТАЛИНА!
ЗА ВЫПОЛНЕНИЕ ПОЗУНГОВ ОБ ОВЛАДЕНИИ ТЕХНИКОЙ
И - ДОГНАТЬ И ПЕРЕГНАТЬ - МАКСИМУМ В 10 ЛЕТ!
ЗА ОРГАНИЗАЦИОННО-ХОЗЯЙСТВЕННОЕ УКРЕП
ЗА БОЛЬШЕВИСТСКОЕ УКРЕПЛЕНИЕ ТЕХНИЧЕСКО
СО
МИРОВУЮ ПРОЛЕТАРСКУЮ Р!

e.

Design for a poster or decorative scheme for Red Square:
Towards a Worldwide October, c. 1932
Cut-and-pasted gelatin silver prints, halftone photographs,
gouache and ink on paper
11 1/8 x 8 1/8" (28.2 x 20.6 cm)
[Latvian Museum, no. 375]


К МИРОВОМУ
ОКТЯБРЮ

Design for a poster or publication:
Raise the productivity of labor, c. 1933
Cut-and-pasted gelatin silver prints with ink, pencil, gouache and continuous tone photographs on paper
9 3/8 x 11 7/8" (23.8 x 30.1 cm)

Text:

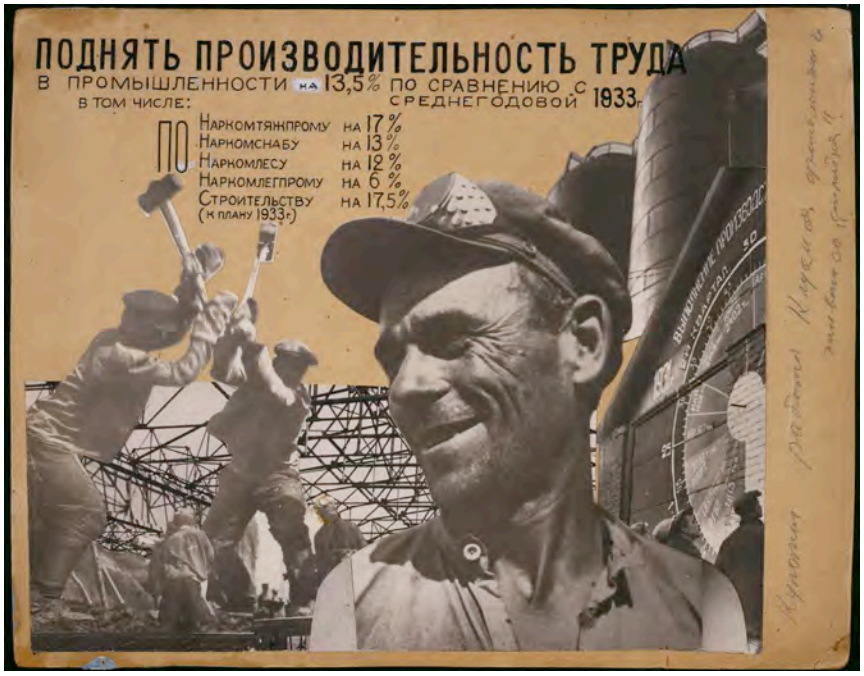
Raise the productivity of labor in industry by 13.5% compared with the average productivity in 1933
Including:
People's Commissariat of Heavy Industry- by 17%
People's Commissariat of Supply - 13%
People's Commissariat of Health - 12%
People's Commissariat of Light Industry-- 6%
Construction - 17.5%
(According to the plan for 1933)

Marks and Inscriptions:

Vertically, at right (handwritten):
[Illegible] work by Klutsis Photomontage and painting
[illegible]

Note:

If this maquette was realized in printed form, an example has yet to be located.


ПОДНЯТЬ ПРОИЗВОДИТЕЛЬНОСТЬ ТРУДА
В ПРОМЫШЛЕННОСТИ НА 13,5% ПО СРАВНЕНИЮ С СРЕДНЕГОДОВОЙ 1933 г.
В ТОМ ЧИСЛЕ:
ПО
НАРКОМТЯЖПРОМУ НА 17%
НАРКОМСНАБУ НА 13%
НАРКОМЛЕСУ НА 12%
НАРКОМЛЕГПРОМУ НА 6%
СТРОИТЕЛЬСТВУ НА 17,5%
(К ПЛАНУ 1933 г.)

Poster:

Raise higher the banner of Marx, Engels, Lenin, and Stalin, 1933
Lithograph on paper
9 5/8 x 13 5/8" (24.4 x 34.6 cm)
[Latvian Museum, nos. 315-318]

Text:

Below image: Raise higher the banner of Marx, Engels, Lenin, and Stalin
Left: Artist Klutsis
Right: Poster 1933

In the flags accompanying the figures (left to right):

"Class warfare leads inevitably to dictatorship of the proletariat." K. Marx

"The communists are quite right to present as their main demand the abolition of private property." Engels

"We take up the fight—this is the essence of the dictatorship of the proletariat." Lenin

"Our state is the shock brigade of the proletariat of all countries." J. Stalin

Note:

A related large-scale poster (lithograph on paper 34 x 68 3/4" [87 x 175 cm]) is also in the collection, but not reproduced here.



Fig. 1
Pravda (March 14, 1933) (see pp. 58-59).



Fig. 2
Documentary photograph of a related design for the façade of the Hotel Moskva in 1933
(see pp. 142-143).



Fig. 3
Documentary photograph of a related design for the façade of the Hotel Moskva in 1933 (see pp. 140-141).


ВЫШЕ ЗНАМЯ МАРКСА, ЭНГЕЛЬСА, ЛЕНИНА и СТАЛИНА!

Long Live the USSR – an example of the brotherhood of workers of all nationalities of the world!
[Latvian Museum, nos. 340-341]

a. Design for poster, c. 1935
Cut-and-pasted gelatin silver prints on paper
Paper support: 23 x 16 3/4" (58.4 x 40.6 cm)

b. Poster, 1935
Lithograph on paper
24 7/8 x 37 1/8" (63.1 x 94.2 cm)

Printed signature:
bottom right: клуцис 35

Edition: 200,000



a.


ДА ЗДРАВСТВУЕТ СССР, ПРООБРАЗ БРАТСТВА ТРУДЯЩИХСЯ ВСЕХ НАЦИОНАЛЬНОСТЕЙ МИРА!

b.

Posters (1927-1932)

Poster:

Gustav Klutsis and Sergei Sen'kin
Party Activists, Study, 1927
Lithography and halftone on paper
28 x 20 5/8" (71.1 x 52.3 cm)

Printed signature:
bottom right corner, perpendicular to each other:
клуцис / сеиькин

Edition: 5,000

Text:

Top: Agitprop MK VKP(b)
Large text: ACTIVISTS – STUDY
Center left: Letter of instruction about summer studies for the self-taught.
Center: Use summer for study
Bottom: Go to the party cell for advice


АГИТПРОП МК ВКП[б]
АКТИВ
Инструктивное письмо о летней учебе самоучек
ИСПОЛЬЗУЙ
ДЛЯ
ЛЕТО
УЧЕБЫ
УЧИСЬ
ИДИ ЗА СОВЕТОМ В ЯЧЕЙКУ
СЕМЕКИН
КЛУЦИС

Poster:

The Development of Transportation: An Important Task of the Five Year Plan, 1929
Lithograph on paper
28 3/4 x 20 1/8" (73 x 51.1 cm)

Printed signature:
bottom right corner, vertically: г. клуцис 1929

Edition: 30,000


ДОСТИЖЕНИЯ ПЕРВОГО ГОДА ПЯТИЛЕТКИ И КОНТРОЛЬНЫЕ ЦИФРЫ НА 1929-30 Г.
ТРАНСПОРТ
РАЗВИТИЕ ТРАНСПОРТА
ОДНА ИЗ ВАЖНЕЙШИХ ЗАДАЧ ПО ВЫПОЛНЕНИЮ
ПЯТИЛЕТНЕГО ПЛАНА
КАПИТАЛЬНЫЕ ВЛОЖЕНИЯ
1,5 млрд. руб.
1,9 млрд. руб.
12,7
14,5
Основные фонды
177,7
млрд. тонно-км
215
млрд. тонно-км
Грузооборот жел. дорог
СЕБЕСТОИМОСТЬ ТРАНСПОРТНОГО СТРОИТЕЛЬСТВА СНИЗИТЬ НА 8%
Г. КРУШИС. 1929 г.

Poster:

May 1 – International Workers' Day of Solidarity, 1930
Lithograph on paper
41 3/8 x 28 3/4" (105 x 73 cm)
[Latvian Museum, nos. 244-245]

Printed signature:
bottom right, vertically: клуцис

Edition: 20,000


1 МАЯ
ДЕНЬ
МЕЖДУНАРОДНОЙ
ПРОЛЕТАРСКОЙ
СОЛИДАРНОСТИ
INTERNATIONALE
SOLIDARITÉ

Poster:

Communist Youth, on the assault to the sowing, 1930
Lithography on paper
41 1/2 x 29 3/8" (105.4 x 74.6 cm)
[Latvian Museum, nos. 264-265]

Printed signature:
bottom left, vertically: клуцис 30

Edition: 20,000


КОМСОМОЛЬЦІ,
НА УДАРНИЙ
ЗАСІВ!

Poster:

Through the efforts of millions of workers in socialist competition, we shall convert the Five Year Plan into a Four Year Plan, 1930
Lithograph on paper
41 1/8 x 29 1/8" (104.4 x 73.9 cm)
[Latvian Museum, no. 258]

Printed signature:
bottom right (in image): клуцис

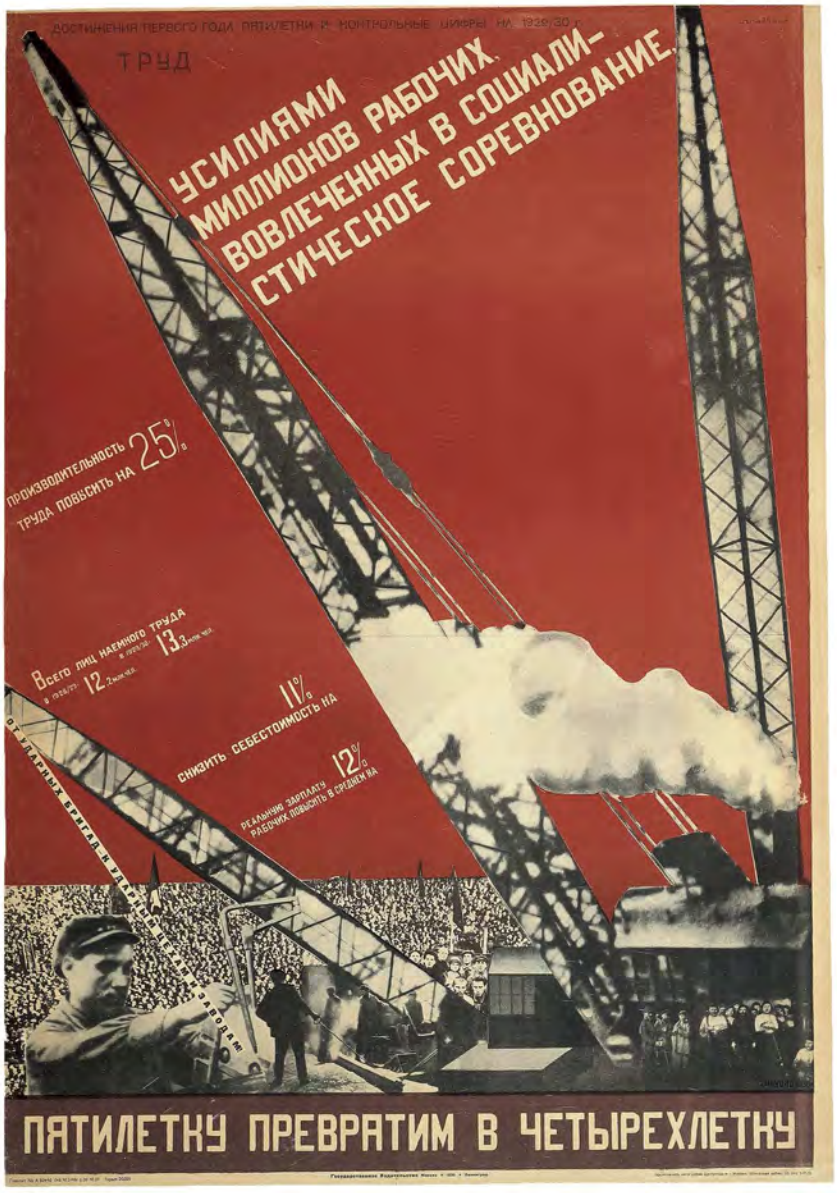
Edition: 30,000

Text:

Top: We will turn the Five Year Plan into a Four Year Plan with the efforts of millions of workers involved in Socialist competition. The achievements of the first years of the Five Year Plan and the scheduled figures for 1929/30.

Left: To raise productivity of labor 25%
All hired labor: in 1928/29 – 12.2 million people;
In 1920/30 – 13.3 million people
To lower manufacturing costs 11%
To raise worker's real wages an average of 12%
From shock-work brigades to shock-work factory units.

Bottom: We will turn the Five Year Plan into a Four Year one.


ДОСТИЖЕНИЯ ПЕРВОГО ГОДА ПЯТИЛЕТКИ И КОНТРОЛЬНЫЕ ЦИФРЫ НА 1929/30 г.
ТРУД
УСИЛИЯМИ МИЛЛИОНОВ РАБОЧИХ, ВОВЛЕЧЕННЫХ В СОЦИАЛИСТИЧЕСКОЕ СОРЕВНОВАНИЕ,
ПРОИЗВОДИТЕЛЬНОСТЬ ТРУДА ПОВЫСИТЬ НА 25%
ВСЕГО ЛИЦ НАЕМНОГО ТРУДА 13,3 млн. чел.
12,2 млн. чел.
11%
СНИЗИТЬ СЕБЕСТОИМОСТЬ НА
РЕАЛЬНУЮ ЗАРПЛАТУ РАБОЧИХ ПОВЫСИТЬ В СРЕДНЕМ НА 12%
ОТСТАЮЩИЕ БРИГАДЫ И УДАРНИКИ ПОМОГУТ ОТСТАЮЩИМ ЗАВОДАМ
ПЯТИЛЕТКУ ПРЕВРАТИМ В ЧЕТЫРЕХЛЕТКУ

Poster:

Communism is Soviet power plus electrification, 1930
Lithograph on paper
28 5/8 x 20 3/16" (72.7 x 51.2 cm)
[Latvian Museum, no. 260]

Edition: 30,000

Text:

Top left: Achievements of the first year of the Five Year Plan and scheduled figures for 1929-1930.

Middle left: Reserves of electricity: 1.3 billion 2.1 billion

Lower left: Rate of growth of the reserves: 141.9 157.0


достижения первого года пятилетки и контрольные цифры на 1929-30г.
КОММУНИЗМ - ЭТО
СОВЕТСКАЯ ВЛАСТЬ
ПЛЮС
ЭЛЕКТРИФИКАЦИЯ
фонды электрификации
ТЕМП РОСТА ФОНДОВ
141,9
157,6
В 1929-30 г. БУДУТ ПОСТРОЕНЫ И ПУЩЕНЫ В ДЕЙСТВИЕ ЭЛЕКТРОСТАНЦИИ:
РАСШИРЯЮТ СВОЮ МОЩНОСТЬ:

Poster:

NEP Russia shall become socialist Russia (Lenin), 1930
Lithograph on paper
40 13/16 x 28 3/16" (103.6 x 71.5 cm)
[Latvian Museum, nos. 261-262]

Printed Signature:
left, vertically: клуцис 30


ИЗ РОССИИ
НЭПОВСКОЙ
БУДЕТ РОССИЯ
СОЦИАЛИСТИЧЕСКАЯ
(ЛЕНИН)
ЛИПНИЦКИЙ

Poster:

Building of state and collective farms is the building of socialism in the countryside, 1930
Lithograph on paper
41 5/16 x 28 7/8" (104.9 x 73.3 cm)
[Latvian Museum, no. 263]

Printed signature:
bottom right in image, vertically: клуцис

Edition: 30,000

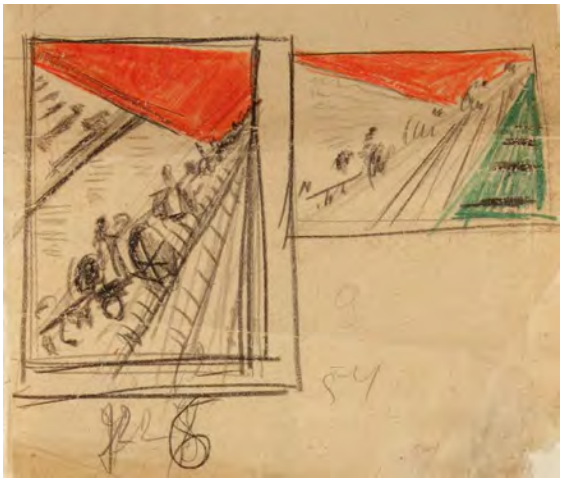


Fig.1

Two preliminary sketches blocking out compositions closely related to this poster on the verso of Design for a stand at the entrance of an exhibition of student works from the basic course at VKhUTEMAS: *Fundamentals*, 1924-1926 (pp. 28-29).
Colored pencil on paper
3 1/2 x 4 13/16" (8.9 x 12.2 cm)


Строительство совхозов и колхозов - это строительство социализма в деревне
ДОСТИЖЕНИЯ ПЕРВОГО ГОДА ПЯТИЛЕТКИ и КОНТРОЛЬНЫЕ ЦИФРЫ НА 1929/30 г. СЕЛЬСКОЕ ХОЗЯЙСТВО
ПОСЕВНАЯ КАМПАНИЯ В 1930 г. должна обеспечить рост продуктивной площади на 11%
РОСТ УРОЖАЙНОСТИ ЗЕРНОВЫХ КУЛЬТУР НА 8%
Увеличение продукции сельского хозяйства должно дать в 1930 г.:
ХЛОПКА 39%
ЛЬНА 13,5%
СВЕКЛЫ сах. 35%
РАСШИРЕНИЕ СТАД:
РОГАТОГО СКОТА 4,5%
ЛОШАДЕЙ 3,5%
СВИНЕЙ 10%
РОСТ ПОСЕВНЫХ ПЛОЩАДЕЙ ОБОБЩЕСТВЛЕННОГО СЕКТОРА СЕЛЬСК. ХОЗ.
СОВХОЗЫ
КАПИТАЛЬНЫЕ ВЛОЖЕНИЯ
1,8 млрд. р. 3,7%
КОЛХОЗЫ
3,5 млрд. р. 4,3 млрд. р. 30%
В 1930 г. МЫ ДОЛЖНЫ ПОЛУЧИТЬ ОТ ОБОБЩЕСТВЛЕННОГО СЕКТОРА СЕЛЬСК. ХОЗ. СВЫШЕ 50% ТОВАРНОГО ХЛЕБА ВНЕДЕРЕВЕНСКОГО ОБОРОТА
ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО
Цена 35 коп.

Poster:

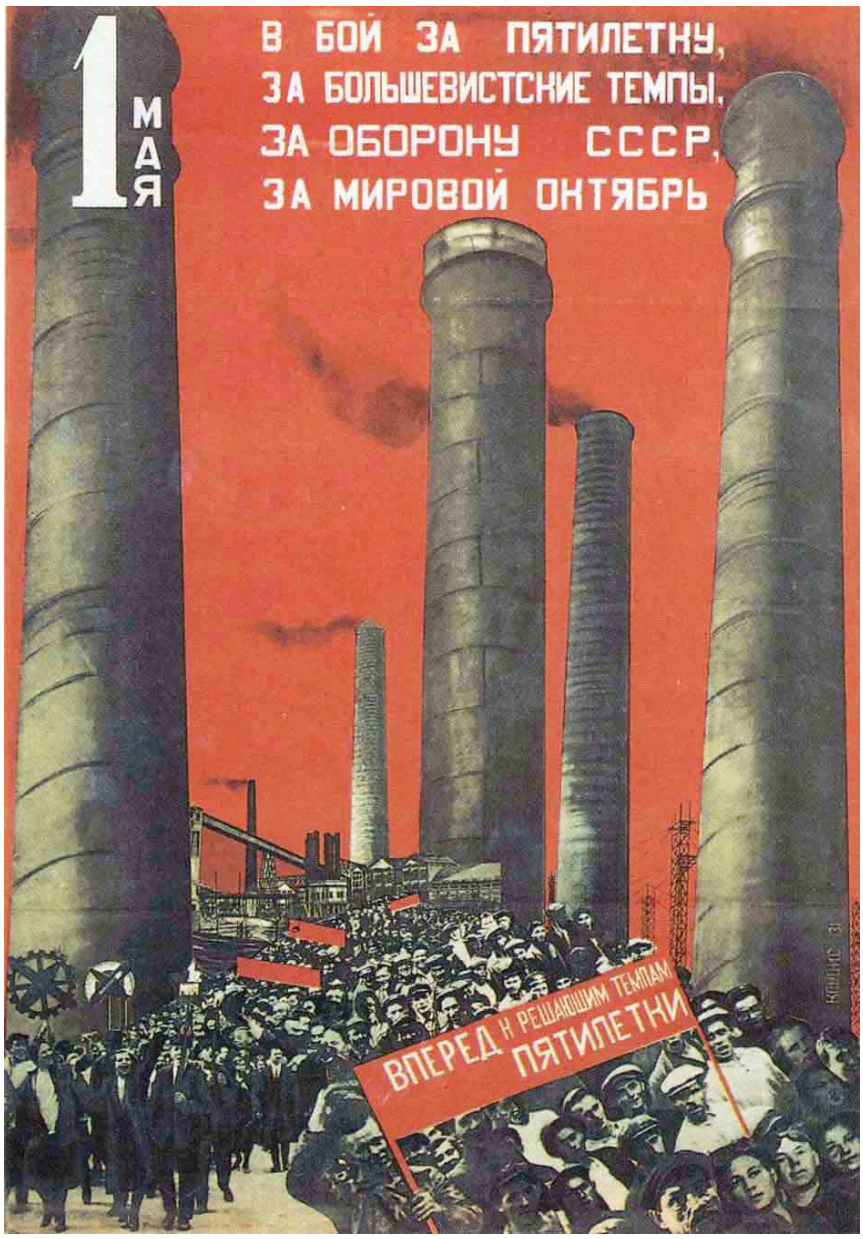
May 1 – In the struggle for the Five Year Plan, for Bolshevist tempos, for the defense of the USSR, for a worldwide October, 1931
Lithograph on paper
41 1/8 x 28 1/2" (104.4 x 71.1 cm)
[Latvian Museum, no. 276]

Printed signature: bottom right, vertically (within smokestack): клуцис 31

Edition: 30,000

Text:

On banner at bottom: Onwards at a pace decisive for the Five Year Plan


1 МАЯ
В БОЙ ЗА ПЯТИЛЕТКУ,
ЗА БОЛЬШЕВИСТСКИЕ ТЕМПЫ,
ЗА ОБОРОНУ СССР,
ЗА МИРОВОЙ ОКТЯБРЬ
ВПЕРЕД И РЕШАЮЩИМ ТЕМПАМ ПЯТИЛЕТКИ

Poster:

USSR - shock brigade of the world proletariat, 1931
Lithograph on paper
56 1/2 x 40 5/8" (153.5 x 103.1 cm)
[Latvian Museum, nos. 274-275]

Printed signature:
bottom right, vertically: клуцис 31


USSR
IST DIE STOSSBRIGADE
DES WELTPROLETARIATS
СССР-
УДАРНАЯ
БРИГАДА
МИРОВОГО ПРОЛЕТАРИАТА

Poster:

Let's train millions of qualified workers for 518 new factories and plants, 1931
Lithograph on paper
56 1/8 x 40 1/2" (142.5 x 101.6 cm)
[Latvian Museum, nos. 281-282, 284]

Printed signature:
bottom right, vertically: клуцис 31

Edition: 40,000


ДАДИМ
МИЛЛИОНЫ КВАЛИФИЦИРОВАННЫХ
РАБОЧИХ
КАДРОВ
ДЛЯ НОВЫХ
518
ФАБРИК И
ЗАВОДОВ

Poster:

USSR - shock brigade of the world proletariat, 1931
Lithograph on paper (in two parts)
56 1/4 x 41" (142.8 x 104.1 cm) (combined)
[Latvian Museum, nos. 271-273]

Printed signature:
bottom right, vertically: клуцис 31

Edition: 30,000

Text:

Along flagpole: Proletarians of the world, defend your socialist fatherland

Flag at left (in German): Defend the USSR


СССР -
УДАРНАЯ БРИГАДА
ПРОЛЕТАРИАТА ВСЕГО МИРА
ПРОЛЕТАРИИ
ВСЕХ СТРАН, ЗАЩИЩАЙТЕ СВОЕ СОЦИАЛИСТИЧЕСКОЕ
ОТЕЧЕСТВО
SCHÜTZT
DIE
SOWJETUNION
НА ЗАЩИТУ
СССР

Poster:

Shock workers! Join the struggle for mobilization of internal resources, [for] quality, [for] mastering technology, 1931
Lithograph on paper
56 1/2 x 41 1/4" (143.5 x 104.7 cm)
[Latvian Museum, nos. 285-286]

Printed signature:
bottom right, vertically: клуцис 31

Edition: 20,000

Note:

The text at bottom singles out the names and achievements of four exemplary workers.

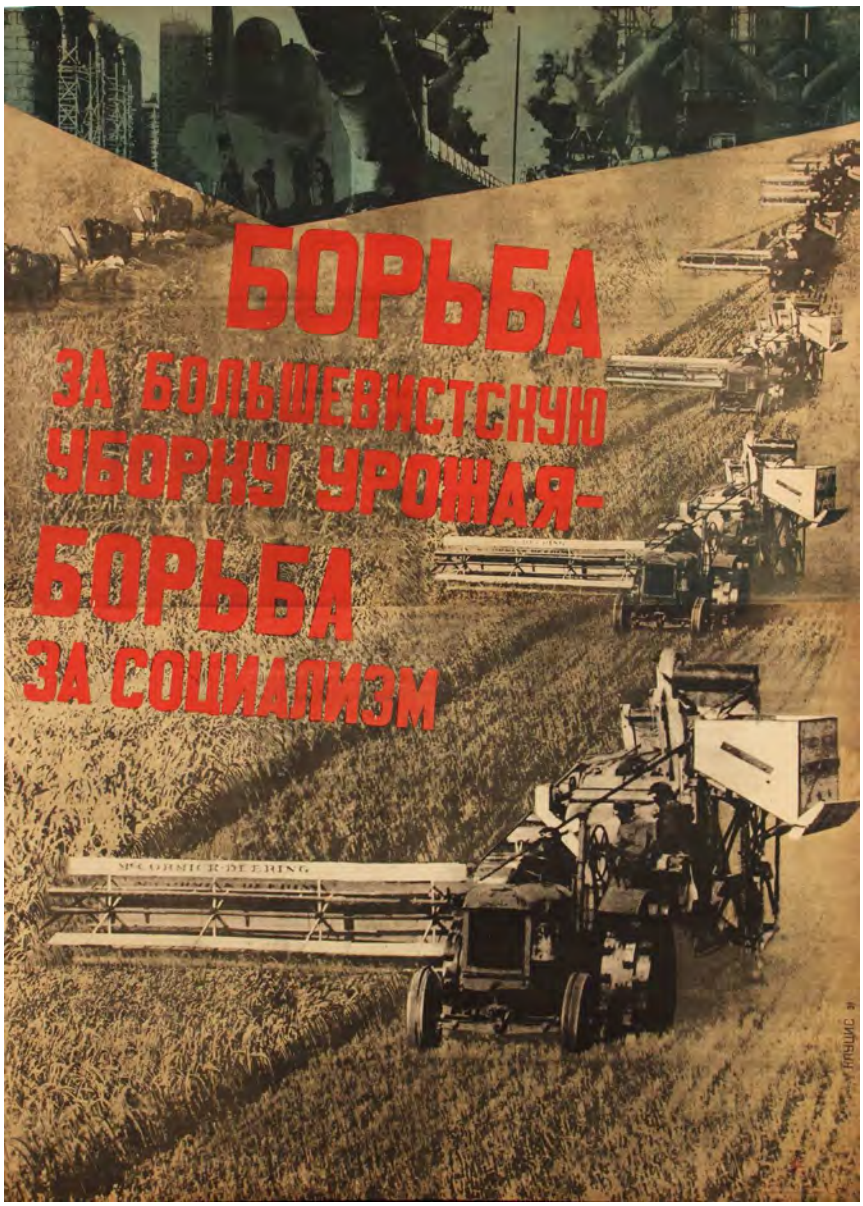

УДАРНИКИ!
в БОЙ
ЗА
МОБИЛИЗАЦИЮ ВНУТРЕННИХ
РЕСУРСОВ
КАЧЕСТВО
ОВЛАДЕНИЕ
ТЕХНИКОЙ
СССР

Poster:

The struggle for a Bolshevik harvest is the struggle for socialism, 1931
Lithograph on paper
56 1/4 x 41 3/8" (143 x 105 cm)
[Latvian Museum, nos. 266-267]

Printed signature:
bottom right, vertically: клуцис 31

Edition: 40,000


БОРЬБА
ЗА БОЛЬШЕВИСТСКУЮ
УБОРКУ УРОЖАЯ-
БОРЬБА
ЗА СОЦИАЛИЗМ
McCORMICK-DEERING

Poster:

Work in the USSR -- a matter of honor, glory, courage, and heroism, 1931
Lithograph on paper
56 1/8 x 40 3/4" (142.5 x 103.5 cm)
[Latvian Museum, nos. 279-280]

Printed signature:
bottom right, vertically: клуцис 31

Edition: 30,000

Text:

The state must recognize its heroes. By a decision of the Presidium of the Central Executive Committee of the USSR, heroes of labor are decorated with the Order of Lenin.

Note:

The names of 27 workers are listed at left along with their profession and place of work.

This poster was among the examples of Klutsis's photo-montages reproduced in *Brigada Khudozhnikov* (Artists Brigade) in October 1931 in comparison to John Heart-field's.


СТРАНА ДОЛЖНА ЗНАТЬ
СВОИХ ГЕРОЕВ
Постановлением президиума
Центрального исполнительного
комитета Союза ССР
награждены орденом Ленина
герои труда.
СССР
ТРУД В СССР—
ДЕЛО
ЧЕСТИ,
СЛАВЫ,
ДОБЛЕСТИ
И ГЕРОЙСТВА

Poster:

Greetings to the world giant Dnieprostroi on commencing work, 1932
Lithograph on paper
54 3/8 x 39" (138.1 x 99 cm)
[Latvian Museum, nos. 294-295]

Printed signature:
bottom right, vertically: клуцис 32

Edition: 15,000

Text:

Greetings to the world giant Dnieprostroi on commencing work; the Dnieper hydroelectric power station.

Long live the shock workers of socialist construction!


ПРИВЕТ
ВСТУПИВШЕМУ В РАБОТУ
МИРОВОМУ ГИГАНТУ
Днепрострою
ДГЭС
ДА ЗДРАВСТВУЮТ
УДАРНИКИ СОЦИАЛИСТИЧЕСКОЙ
СТРОЙКИ!

Poster:

In the struggle for fuel and metal, 1932
Lithograph on paper
54 3/8 x 39" (138.1 x 99 cm)
[Latvian Museum, nos. 296-299]

Printed signature:
bottom right, vertically: клуцис 32

Edition: 20,000

Text:

The Struggle for fuel and metal. In 1933 we will produce 84 million tons of coal, 9 million tons of metal, and 6.2 million tons of sheet metal.

Metallurgy is the foundation of the economy. At a Bolshevist pace we will win the great struggle for metal. Workers coal miners! The state expects from you a radical breakthrough in coal production!


НА БОРЬБУ
ЗА ТОПЛИВО
ЗА МЕТАЛЛ
ДАДИМ В 1933 Г.
84 МИЛЛ. ТОНН УГЛЯ
9 " " ЧУГУНА
6,2 " " ПРОКАТА
МЕТАЛЛУРГИЯ – ОСНОВА НАРОДНОГО ХОЗЯЙСТВА. БОЛЬШЕВИСТСКИМИ ТЕМПАМИ ДОБЬЕМСЯ ПОБЕДЫ В ВЕЛИКОЙ БОРЬБЕ ЗА МЕТАЛЛ.
РАБОЧИЕ УГОЛЬЩИКИ! СТРАНА ЖДЕТ ОТ ВАС РЕЗКОГО ПЕРЕЛОМА В ДОБЫЧЕ УГЛЯ!

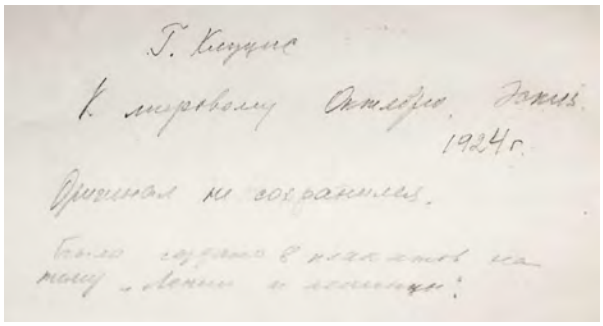
Documentary Photographs

Photograph of the design for the cover of an unpublished children's book *Towards a Worldwide October* (1924), photograph c. 1920s-1930s
Gelatin silver print with graphite crop lines
11 7/16 x 9 3/8" (29 x 23.8 cm)
[Latvian Museum, no. 133]

Printed signature:
lower right: клуцис

Marks and Inscriptions:

Verso:



G. Klutsis
Towards the World October. Study
1924
The original has not survived.
There were 8 posters created on the theme "Lenin and his followers."


К МИРОВОМУ
ОКТЯБРЮ

Photograph of a stage of the poster *Socialist Reconstruction* (1927), photograph c. 1920s-1930s
Gelatin silver print
4 3/8 x 3 3/8" (11.1 x 8.5 cm)
[Latvian Museum, no. 239]

Marks and Inscriptions:

Verso:



Photomontage with a portrait above (in the upper part)
Photo by G. Klutsis 1927


СОЦИАЛИСТИЧЕСКАЯ РЕКОНСТРУКЦИЯ

Photograph of a stage of the poster *Let's Storm the third year of the Five Year Plan* (1930), photograph c. 1930s
Gelatin silver print
6 1/4 x 4 3/8" (15.8 x 11.1 cm) – photo
7 x 4 7/8" (17.7 x 12.3 cm) – mount

Marks and Inscriptions:

On mount, lower right: Klutsis 30

Note:

For related poster, see pp. 72-73.


НА
ШТУРМ
ГОДА
ПЯТИЛЕТКИ

Photograph of a stage of the design of the poster *Raise higher the banner of Marx, Engels, Lenin, and Stalin* (1933), photograph c. 1930s
Gelatin silver print mounted on board, with ink and gouache touch-ups
6 7/8 x 15 3/8" (17.5 x 39 cm)
[Latvian Museum, no. 319]

Conservation Note:

Losses in emulsion at right.

Note:

For related works, see pp. 92-93.



Photograph of the monumental photo-enlargement of *Raise higher the banner of Marx, Engels, Lenin, and Stalin on the façade of the Hotel Moskva for the May Day celebrations* (1933), photograph c. 1930s
Cut-and-pasted gelatin silver prints
4 x 13 1/8" (10.2 x 33.4 cm)
[Latvian Museum, nos. 376-378]

Note:

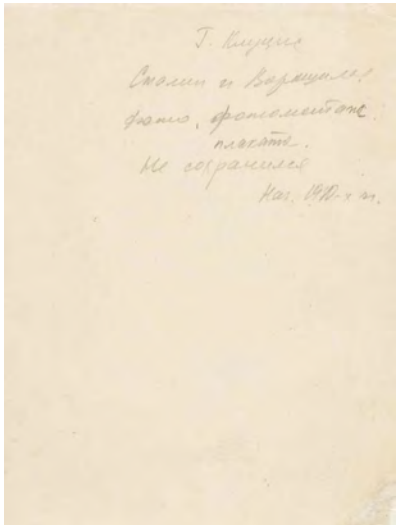
For related works, see pp. 92-93.



Photograph of a design for the front page of the newspaper *Pravda* (Truth) (February 23, 1934), photograph c. 1930s
Gelatin silver print
7 x 5" (17.7 x 12.7 cm)
[Latvian Museum, nos. 352-353]

Marks and Inscriptions:

Verso:



G. Klutsis
Stalin and Voroshilov
Photo. Photomontage
of the poster
has not survived
Early 1930s



Formerly Merrill C. Berman Collection

Orators and Display



Agit-Prop stand, 1922
Color lithograph mounted on sheet from Cahier Vert
9 3/8 x 5 13/16" (23.8 x 14.8 cm)
National Gallery of Art, Washington, D.C. Patrons' Permanent Fund, 2005.92.1
[Latvian Museum, no. 85]



Propaganda stand (*Workers of the World Unite*), 1922
Gouache over graphite
8 5/16 x 11 3/4" (21.1 x 29.9 cm)
National Gallery of Art, Washington, D.C. Patrons' Permanent Fund, 2005.92.3
[Latvian Museum, nos. 80-81]

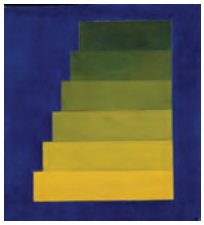
Color Studies



Color study, c. 1924-1930
Gouache on paper
16 7/8 x 13 1/8" (42.9 x 33.3 cm)



Color study, c. 1924-1930
Gouache and pencil on paper
12 1/2 x 11 1/2" (31.8 x 29.2 cm)



Color study, c. 1924-1930
Gouache and pencil on paper
12 1/8 x 11 3/8" (30.8 x 28.9 cm)



Color study, c. 1924-1930
Gouache and pencil on paper
15 3/8 x 10 5/8" (39.1 x 27 cm)



Tonal study, c. 1924-1930
Gouache and pencil on paper
15 1/8 x 7 3/8" (38.4 x 18.7 cm)



Tonal study, c. 1924-1930
Gouache and pencil on paper
4 3/4 x 3 3/8" (12.1 x 8.6 cm)



Tonal study, c. 1924-1930
Gouache and pencil on paper
5 1/8 x 3 3/4" (13 x 9.5 cm)

Formerly Merrill C. Berman Collection

Posters and Books: From Maquette to Printed Matter



The Female Worker in England, 1929-1930
Collage of photomechanical reproductions over graphite on paper prepared with gouache varnish
8 3/8 x 11 1/16" (21.3 x 28.1 cm)
National Gallery of Art, Washington, D.C. Patrons' Permanent Fund, 2005.92.2
[Latvian Museum, nos. 212-213]

Posters: Printed Matter



Poster: *Long live worldwide October!*, 1933
Lithograph on paper
64 1/2 x 41 3/8" (163.8 x 105 cm)
[Latvian Museum, nos. 327-328]

Signature: Printed, integrated at bottom right, vertically: клуцис 33



Poster: *Young people – to the airplanes!*, 1934
Lithograph on paper
54 3/4 x 38 1/2" (139 x 98 cm)
[Latvian Museum, nos. 335-336]

Signature: Printed, integrated at bottom right, vertically: клуцис 34

Documentary Photographs



Untitled, c. 1922
Gelatin silver print (photograph of a photomontage)
11 1/2 x 8 3/4" (29.2 x 20.3 cm)

Formerly Merrill C. Berman Collection

КЛУЦИС