



## ***Russian Avant-Garde Theatre: War, Revolution and Design, 1913 - 1933***

**In collaboration with the A. A. Bakhrushin State Central Theatre Museum**

**18 October 2014 – 15 March 2015**

Alexander Rodchenko, Costume design for the Chansonette, 1920 © Bakhrushin Museum



This display presents more than 150 radical designs for theatrical productions by celebrated figures of the Russian avant-garde many of which have never before been publicly seen in the UK. On view in the V&A's Theatre and Performance galleries are set and costume designs conceived between 1913 and 1933 from leading artists and designers including Kazimir Malevich, Alexander Rodchenko, Vladimir Tatlin, Alexandra Exter, El Lissitzky, Liubov Popova and Varvara Stepanova.

Created over the course of two decades marked by the Russian revolutions and First World War, the works represent an extraordinary point in Russian culture during which artistic, literary and musical traditions underwent profound transformations. New types of theatrical productions demanded innovative design solutions and benefitted from the unprecedented symbiosis of artists, musicians, directors and performers which characterized the period. Artists who worked in a variety of mediums including painting, architecture, textiles, photography and graphics worked collaboratively on theatrical productions to create a rich variety of design. For the avant-garde this work in theatrical innovation came to inform wider artistic practices.

The display takes as its starting point set and costume designs by the prominent painter Kazimir Malevich. On view are sketches and lithographs for *Victory Over the Sun*, a Futurist opera which premiered in 1913 in St Petersburg. Malevich designed backdrops made from cloth sheets printed with monochrome graphic forms. A design for one scene depicts a large black and white square divided diagonally. The concept for the set is a forerunner of Malevich's renowned non-representational painting *Black Square* (1915), a work which embodies the aesthetics of the Suprematist movement originated by the artist. Malevich's costume designs for *Victory Over the Sun* are also on view and show voluminous creations in bold colours which reshape the human figure.

The prodigious artist and photographer Alexander Rodchenko is also represented. For Vladimir Mayakovsky's satirical play *The Bedbug* (1929) Rodchenko designed radically futuristic ensembles featuring wide silhouettes and breathing apparatus to convey men from later decades. A series of costume designs for *We* (1920), a production that was eventually banned by the authorities, are characterized by Rodchenko's use of bold geometric form and bright colour.

Works on display from Rodchenko's fellow Constructivist artist Liubov Popova include a maquette for a set model for *The Magnanimous Cuckold* (1922), a farce by Fernand Crommelynck performed at the radical Meyerhold Theatre. Popova's set design was comprised of a mechanical mill, wheels and conveyer belts and provided a backdrop for director Vsevolod Meyerhold to present his acting theory of biomechanics, which favoured gesture and movement over psychological interpretation.

A dozen examples of work by the influential theatrical designer Alexandra Exter for ballet, opera and plays are included. Exter was known for the austerity of her designs and use of lighting to construct sets. On display is a set model, stage and costume designs for *Salome*, performed at The Chamber Theatre in 1917, as well as costume design for alien beings for the 1924 Soviet science fiction film *Aelita: Queen of Mars*. Designs for stage by the renowned film director and theorist Sergei Eisenstein, known for pioneering work in the practice of montage in film, are also on display. These include costume and set designs for a 1921 production of *Macbeth* performed in The Vasilii Polenov Theatre, Moscow.

Works on view in *Russian Avant-Garde Theatre: War, Revolution and Design, 1913 – 1933* are drawn primarily from the A. A. Bakhrushin State Central Theatre Museum (Moscow) and St. Petersburg State Museum of Theatre and Music.

## Ends

### Notes to Editors

- *Russian Avant-Garde Theatre: War, Revolution and Design, 1913 - 1933* is the V&A's central contribution to Russia Visualised, part of the UK-Russia Year of Culture 2014
- The display is curated in collaboration with the A.A Bakhrushin State Central Theatre Museum, Moscow and supported by the Russian Ministry of Culture
- The exhibition designer is Professor Sergei Barkhin, formerly chief designer at the Bolshoi Theatre and Stanislavsky and Nemirovich-Danchenko Musical

Theatre. The assistant exhibition designer is Vasilina Ovchinnikova, chief designer at the A.A. Bakhrushin State Theatre Museum

- A Nick Hern Books publication *The Russian Avant-Garde Theatre, 1913-1933*, edited by Professor John Bowlt, will accompany the display
- Admission is free
- The V&A is open daily 10:00 – 17:45 and until 22:00 every Friday

### **About the A. A. Bakhrushin State Central Theatre Museum**

The A.A. Bakhrushin State Central Theatre Museum was founded by Muscovite industrialist Alexey Alexandrovich Bakhrushin in 1894. Today the Museum comprises eleven sites and holds a large collection of Russian theatrical relics representing all genres of theatre. There are almost 1.5 million objects in the collection, which includes archives of performers, costumes, set design and a wide range of paraphernalia. The Museum is free to visit and open Wednesday – Monday from 12:00 to 19:00.

<http://www.gctm.ru/>

### **Russia Visualised**

Russia Visualised is a year-long presentation of visual arts and culture programming across London to celebrate the UK-Russia Year of Culture 2014. Leading galleries and museums contributing a rich variety of exhibitions and events to the Russia Visualised programme include Calvert 22 Gallery, Tate Modern, The Photographers' Gallery, the Science Museum, and the V&A. From Russian space exploration to avant-garde Russian theatre, Russia Visualised will highlight Russia's visual arts heritage and its place in 21st century culture.

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