

## **Tretyakov Gallery. The art of the XX-XXI centuries. Tour guide for Pavilion No. 1 (Central)**

The Tretyakov Gallery exhibition, a project prepared specifically for the Central Pavilion, became the first art exhibition in the space to open to visitors after a large-scale restoration. The new exhibition connects this important milestone in the history of VDNH with a new stage in the history of the Tretyakov Gallery.

Some of the most important works from the collection of the main national museum of the country were specially selected for the exhibition: paintings and sculptures by leading masters of the 30-50s of the twentieth century, as well as contemporary artists. The exhibition is connected to the history of the Central Pavilion and the time of its construction refers to the motifs characteristic of the design of many pavilions of the VDNH and the names of the artists who worked at VDNH in the 1950s.

The first hall is a panorama of textbook works of Russian art interpreted by contemporary artists Vladimir Dubosarsky and Alexander Vinogradov. The subjects of the paintings merge into each other, enter into a paradoxical conversation. An exciting game of recognizing the masterpieces of the St. Petersburg Gallery awaits the audience. The exhibition features works by Soviet artists: mosaic 'Good Morning' by Alexander Deineka - a hymn to health and a perfect human body and 'Picking vegetables, the Renewed Land' by Vasily Yakovlev is an ode to labour and fertility. Landscapes and paintings of peaceful labour and recreation can be seen on canvases of Arkady Plastov and Sergey Gerasimov, Georgy Nissky and Sergey Luchishkin.

The video installation 'Hymns of Muscovy' by our contemporary Dmitry Venkov takes us on a journey through the architecture of Moscow. The panorama of the city, tilted into the sky, shows its architectural masterpieces. The compositional and semantic centre of the exhibits is the high relief 'Glory to the Standard-Bearer of Peace, to the Soviet people!' (1954), created specifically for the Central Pavilion by a group of sculptors led by Evgeny Vuchetich. The monumental panel by Isidore Frikhara 'Life has become better, life has become more fun!' is also shown here, as well as the works of Evgeny Vuchetich and Ekaterina Belashova from the 1940s and 1960s. The exhibition ends in the domed hall. In the centre is Vera Mukhina's famous composition 'Worker and Collective farmer', along the perimeter are other works by this renowned master and other sculptors of the 1930s and 1950s. The sculpture is delicately arranged so that the viewer can view the magnificent decoration of the main hall and feel the pathos of its architectural style.

The Tretyakov Gallery is a new exhibition in terms of form where works of art from the 1930s and 1950s, as well as modern works, are displayed in the interior of the 'grand style' architecture of the 1930s and 1950s. The partnership between VDNH and the Tretyakov Gallery enriches them with new meanings.

### **The lobby**

1. Sokolov-Skala P.P. **Storming the Winter Palace.** 1954. Oil on canvas.
2. Sokolov-Skala P.P. **V.I. Lenin proclaims the Soviet government at the 2nd Congress of Soviets.** 1954. Oil on canvas.

### **Hall 1**

3. Vinogradov A.A., Dubosarsky V.E. **The Seasons of Russian painting. A cycle of four polyptychs.** 2007. Canvas, acrylic, print, mixed media.

The large-scale painting installation 'The Seasons of Russian Painting' was completed in 2007 for the opening of a new permanent exhibition of twentieth-century art at the Tretyakov Gallery. The joint work of the creative duo belongs to the project 'Total painting' and sets itself the ambitious task of co-creating and creatively rethinking the masterpieces of the Russian artistic school. Each part of the polyptych is a collage made up of textbook images familiar to everyone with pictures from school textbooks, calendars, postcards and candy wrappers.

A gift from Vinogradov A.A., Dubosarsky V.E. to the State Tretyakov Gallery in 2009.

## Hall 2

4. Deineka A.A. **Good morning. Triptych.** 1959-1960. Smalt, plastic, metal, mosaic.
5. Yakovlev V.N. **Spring hunting, capercaillie.** 1947. Oil on canvas.
6. Yakovlev V.N. **Picking vegetables, the renewed land.** 1927. Oil on canvas.
7. Deineka A.A. **At the opening of a collective farm power station.** 1952. Oil on canvas.

The large-scale canvas 'At the opening of a collective farm power plant' was made by Alexander Deineka for the decoration of the Central Pavilion of the USSR at the All-Russian Exhibition in 1952. The plot of the image describes the events of 1927, when the country's first Zemo-Avchal began operating near Tbilisi at the confluence of the Kura and Aragvi rivers, the Skaya hydroelectric power station.

The painting is a variant of the canvas painted on this subject for VDNH.

## Hall 3

8. Dmitry Venkov. **Hymns of Muscovy.** Installation. 2018. Video.

The film 'Hymns of Muscovy' is a journey of through three architectural styles of Moscow: the Stalinist Empire, Soviet modernism and modern architecture, which does not represent any particular style, but incorporates elements of the previous ones. The reversed camera slowly floats along familiar buildings, creating the image of a sunny ghost town drowning in bottomless azure.

Houses abandoned by their inhabitants turn into pure, heavenly architecture and fill the streets with their beautiful music, frozen in stone: the city itself sings its own anthem.

A gift from the Vinzavod Foundation for the Support of Contemporary Art to the State Tretyakov Gallery in 2018.

## Hall 4

9. Frikhar I.G. **Life has become better, life has become more fun!** (A holiday on an Azerbaijani collective farm). 1939. High relief, majolica, polychrome underglaze painting.

Frikhar is known as an outstanding ceramic sculptor, who created utilitarian objects, sculptural works of small shapes, easel and monumental decorative works, including large reliefs, the design of lamps and sculpture for fountains. Frikhar began sculpting in 1913 at the age of twenty and did not receive any special art education.

In 1926, he started working at the Konakov Porcelain Factory, became interested in ceramics and later created an experimental art laboratory. The high relief 'Holiday at the Azerbaijan collective Farm' was also executed there.

10. Vuchetich E.V. **Glory to the Standard-bearer of peace, to the Soviet people!** 1954. The plaster is painted.

The high relief 'Glory to the Standard-bearer of Peace, to the Soviet people!' was created by a team of eight sculptors led by Evgeny Viktorovich Vuchetich for the opening of the All-Union Agricultural Exhibition in 1954.

The composition presents a grandiose demonstration: hundreds and thousands of Soviet people solemnly march under the banners. They inform the visitors of the Exhibition about the wealth of the country, about its achievements, one of which was the All-Union Agricultural Exhibition itself.

The relief, like many facades of the 1954 Exhibition, turned out to be stylistically outdated soon after the opening ceremony. The work was created at the height of the era of glorification of Stalin and faith in the guiding power of the leaders, therefore, in the 1960s, the high relief was recognized as not meeting the new aesthetic requirements and hidden from the public eye. For many years, the high relief, which was considered lost, was discovered by experts in 2014 in its place, covered only by a temporary partition.

During the restoration of the Central Pavilion, work was carried out on the conservation of the high relief, its examination and the development of a project for scientific restoration work.

11. Vuchetich E.V. **Portrait of the hero of Socialist Labour, Nazarali Niyazova.** 1948. Bronze.

12. Belashova E.F. **My darling.** 1964. Bronze.

## Hall 5

13. **VDNKH in time.** 2022. Archival film materials on the history of the Great Patriotic War. 1939-1954. The Russian State Archive of Film and Photographic Documents.

14. Gerasimov S.V. **Collective farm holiday.** 1937. Oil on canvas.

'The life of the people of my homeland and its history', according to Sergei Gerasimov, became the main themes of his work. His paintings dedicated to the events of the 1920s, portrait suites depicting various peasants, landscapes made near Mozhaishk, brought the artist fame and the nickname 'Gerasimov Kolkhozny'.

In the second half of the 1930s in Soviet art the theme of the holiday was becoming very popular. Sergei Gerasimov's painting 'Collective Farm Holiday', painted on the same theme, was exhibited for the first time at the World's Fair in Paris in 1937. The artist was awarded a silver medal for this work. Two years later, the canvas was presented at the massive Soviet exhibition 'Industry of Socialism; and made a strong impression with its airiness, sunshine and general festive mood.

In 1945, the painting entered the collection of the Tretyakov Gallery, repeatedly participated in national and international exhibitions and was on permanent display on Krymsky Val.

15. Luchishkin S.A. **Spartakiad of the peoples of the USSR.** The fifth is a private

composition. 1932. Oil on canvas.

The composition, long known as 'Constitution Day', was actually created under the influence of the 1928 All-Union Spartakiad in Moscow, dedicated to the First Five-year Plan and the development of the national economy of the USSR. Sports festivals of this kind were analogous in the 1920s. Our country did not participate in the Olympics at that time so, in those circumstances the Soviet state decided to organize its own grandiose sports competitions, contrasting 'proletarian physical education' with 'bourgeois sports'. The main component of this event was the promotion of mass sports, for which a whole plan of events was developed that involved a Soviet person in the atmosphere of a sports festival, reflected by the artist By Luchishkin in this multi-part work.

16. **Map of machine and tractor stations inside the Central Pavilion.** 1954. Preserved fragments.

17. Plastov A.A. **Summer, 1959-1960.** Oil on canvas.

18. Yanovskaya O.D. **After work.** 1934. Oil on canvas. Ryazhsky G.G. **Collective farm foreman.** 1932. Oil on canvas.

19. Nisskiy G.G. **Upper Volga.** 1949. Oil on canvas. Nissky G.G. **At the grave of a friend.** 1963-1964. Oil on canvas.

20. Romas Ya. D. **The last caravan.** 1964. Oil on canvas. Podlaski Y.S. **At the source of the Angara.** 1954-1957. Oil on canvas.

## Hall 6

21. Abdurakhmanov F.G.O. **Shepherd.** 1950. Bronze.

22. A team of artists led by Gerasimov A.M. **The Soviet people have the right to education (Students at the new MSU building).** 1954. Oil on canvas.

23. Sokolov V.N. **Labour victory.** 1950. Bronze.

24. Mukhina V.I. **Bread.** 1939. Bronze.

25. Otroshchenko S.B. **The Soviet people have the right to rest (In a rest home on the Black Sea coast).** 1954. Oil on canvas.

26. Shadr I.D. **The girl with the paddle.** 1934-1935. Bronze.

27. Mukhina V.I. **Worker and Collective Farmer.** 1936. Bronze.

The sculpture 'Worker and collective farmer' is a model of the statue that crowned the Soviet Pavilion at the World's Fair in Paris in 1937. The architect of the Soviet pavilion was B.M. Iofan, who proposed to complete the construction with a sculptural group depicting a worker and a collective farmer. The realisation of his ideas were entrusted to Vera Mukhina, who won a competition among sculptors. She created it, among other reasons, to express the cheerfulness and optimism of the heroes, enhancing the dynamics of the composition and most organically to connect the layout of the 'Worker and collective farmer' with the forms of architecture. The main lines of movement of the sculpture's figures are diagonal and horizontal. The forward and upward orientation is combined with horizontal lines linking the sculptural group with the forms of the

pavilion. A large role in the composition is played by the scarf of the collective farmer, which was necessary as one of the main horizontal lines. It had a large take-out, was held without any support and from an engineering point of view turned out to be one of the most difficult elements.

Mukhina tried to avoid weighted forms, to get rid of static and immobility. The silhouette of the group is distinguished by its openwork and has many gaps. The sculpture, towering over the pavilion, was made of stainless chromium-nickel steel – which was a first – reflecting light and looked lighter than it was.

The work of V.I. Mukhina became a brilliant embodiment of the idea of free creative labour, about the powerful and rapid movement of a young country towards a bright communist future.

- 28. Shadr I.D. **A young man with a star and a banner.** 1937. Bronze.
- 29. Belashova E.F. **Dreams.** 1957. White marble.
- 30. Lebedeva S.D. **Shakhter.** 1937. Bronze.
- 31. Ryndzinskaya M.D. **Young stakhanovka cotton fields of Mamlakat Nakhangov.** 1940. Granite.

### **Lecture hall**

- 32. Shcherbakov B.V. **Dairy and animal husbandry in the USSR.** 1958. Oil on canvas.