

LOVE IN TIMES OF REVOLUTION

Artist couples of the Russian avant-garde

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Press Release

LOVE IN TIMES OF REVOLUTION – ARTIST-COUPLES OF THE RUSSIAN AVANT-GARDE

The exhibition casts light on the ground-breaking achievements of the Russian avant-garde under a hitherto barely recognised aspect: the artist-couple. The movement galvanised in the light of the 1917 October Revolution was characterised by enormous productivity, powers of innovation and diversity of artistic techniques; it not only brought forth a considerable number of women artists on equal terms with men, but also an as yet unprecedented **accumulation of artist-couples**.

The latter put into practice the **revolutionary approach to art** that in its ambition for an **artistic recreation of reality** interrelated all artistic genres, Actionism and theories. Whether partnered temporarily or lifelong, they were at once lovers and allies for their common cause, frequently shared a studio, took part in the restructuring of cultural institutions and also in the topical avant-garde discourses and exhibitions. They worked shoulder to shoulder, in mutual inspiration or demarcated from each other, as well as together as a creative team, frequently sharing their work.

The **private and collective spheres** rarely seemed so intricately interwoven as in this epoch marked by political and social upheavals. With the October Revolution, the fulfilment of the Utopia – ultimately a failure – of revolutionising art and life for some time actually seemed a realistic hope. The Bolshevik reforms in the matrimonial laws and sexual ethics introduced in 1917/18 – all too quickly repealed by Stalin – set in motion a veritable “**sexual revolution**”, which granted women an unprecedented degree of autonomy, hitherto unknown whether in the West or the East.

In these historical contexts new perspectives of collective creativity could be planned that led not only to many institutions, peer groups, complex, ramified networks and interrelated artist biographies – these form the meta-narrative of the exhibition – but

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also prepared fertile ground for a boom in artistic partnerships. The artist-couple undermines the myth of art as an achievement of a solitary creative genius. Based on special interrelationships of **art and life** and of the private and public spheres, the artist-couple embodies the “**nucleus**” of **collective creativity** within the Russian avant-garde, out of which the “**New Life**” (S. Tretyakov) might be formed, a society freed of distinctions based on class and gender.

By selecting five pairs as examples – **Natalya Goncharova** (1881–1962) and **Mikhail Larionov** (1881–1964), **Varvara Stepanova** (1894–1958) and **Alexander Rodchenko** (1891–1956), **Lyubov Popova** (1889–1924) and **Alexander Vesnin** (1883–1959), **Olga Rosanova** (1886–1918) and **Aleksei Kruchenykh** (1886–1968), **Valentina Kulagina** (1902–1987) and **Gustav Klutsis** (1895–1938) – the exhibition examines the diverse forms of collaboration that evolved out of the utopian understanding of art and the special characteristics that were engendered in creativity, authorship and production.

What did the relationships of the Russian artist-couples actually look like in their artistic and social aspects? Did they succeed in fulfilling the potential of a creative symbiosis in practice? What influence did each partnership have on artistic production, and how far did the still virulent sexual stereotypes continue to have an effect? In exploring these questions by placing the focus on the creative work of artist-couples from different generations and in **all genres**, the exhibition traces the **genealogy of the Russian avant-garde**: from its pre-revolutionary beginnings around 1907, influenced by Western European modernist influences and Russian traditions, then the development into abstraction in (Cubo-)Futurism, Rayonism and Suprematism; it explores the functionalisation of art in the spirit of a new creation of reality in Constructivism and production art in 1921 and later, and goes on to show its subjugation and exploitation under the totalitarian propaganda of Stalinism in the 1930s.

ARTIST COUPLES

NATALYA GONCHAROVA & MIKHAIL LARIONOV

Natalya Goncharova (1881–1962) and Mikhail Larionow (1881–1964) are renowned as founding figures of the Russian avant-garde. Especially in the pre-Revolution years they had a formative influence as mediators between Western European Modernism and the visual traditions of the East. They are radical advocates of an anti-academic Neo-primitivism, which they adapted by borrowing from “unspoiled” Russian folk art with different motifs and styles. This acted as a catalyst within the early Russian avant-garde movement. On the eve of the First World War the awareness of one’s “own” roots was indeed nationalistically motivated, even though the French avant-garde continued to influence their work. Together they both developed Rayonism, in which orphic, cubist and futurist elements are integrated into an imagery aiming at the visualisation of reflected light rays. In 1913 it was theoretically underscored with a manifesto and deemed to be the “third way of non-representational art”, besides Wassily Kandinsky’s abstraction and Kasimir Malevich’s Suprematism.

They appeared in public as an unorthodox artist-couple – not only through their works in sensational exhibitions such as *Jack of Diamonds* (1910/11), *Donkey’s Tail* (1912) and *Target* (1913) and in a double monograph about the pair already published in 1913, but also in person partaking in futurist theatre and film and in scandal-fomenting performances on the streets of Moscow; with painted faces and in designed costumes they proclaimed the conjugation of art and life and shored it up theoretically in appropriate manifestos.

Goncharova and Larionov embody the type of artist-couple in which a parallel and equal-status development of two artist-personalities is possible over and above gender hierarchies, in symbiotic relationship to each other and in reciprocal support, but also with the necessary autonomy. Yet we can observe an art-historical critical reception of the two which tends in part to be gender-specific, in which Larionov is apostrophised time and again as “revolutionary” or is at least accorded the “main role” in this “duet of many years”. Goncharova on the other

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hand is reduced to the role of “talented pupil”. Their creative partnership, starting in 1900, lasted longer than their fluctuating love relationship, which ended soon after their final emigration to Paris in 1917. In 1955 it was sealed in marriage to secure their common artistic heritage.

ARTIST COUPLES

VARVARA STEPANOVA & ALEXANDER RODCHENKO

Varvara Stepanova (1894–1958) and Alexander Rodchenko (1891–1956) are the key figures in the “second” constructivist phase of the Russian avant-garde. Their work concentrates within itself the entire spectrum of forms of expressions for the media and the movement’s (collective) work methods. The couple met in 1913/14 at the Kazan Cultural Institute. In contrast to the other artist partnerships represented in the exhibition, the central theme of their artistic production was their self-understanding as an avant-garde couple. They reflected this in performances and in masquerades staged around themselves as artists.

The couple placed their art after the October Revolution in the service of restructuring the political and social life of the young Soviet Union. From 1920 onwards, they engaged together with Popova and Aleksei Gan in the “Working Group for Constructivism” at the Petrograd INKhUK (Institute for Artistic Culture) for a new social definition of the function of art, which forecasts the end of easel painting in favour of the construction of useful commodities for industrial mass production. With Vladimir Mayakovsky as chief editor, the magazine LEF (Left Art Front), which they worked for from 1923 on, became a central publication organ of Constructivism. Both took part in the conception of innovative working and teaching methods at the restructured art academies, especially at the VKhUTEMAS (Higher Artistic-Technical Workshops, renamed as “institute”, VKhUTEIN), where Rodchenko was professor from 1920 to 1930 and dean for metalwork since 1922, and where Stepanova taught textile design between 1924 and 1925. Their apartment was in the same building, where they lived with their daughter Varvara, born in 1925; this served as studio and central meeting place of the avant-garde circle. Together they took part in radical exhibitions, such as the *State Exhibition X: Non-representational Creativity and Suprematism*, 1919 (including Popova and Vesnin) the *State Exhibition XIX*, 1920, in a hall dedicated to them alone, also in *5 x 5 = 25*, 1921 (with Popova, Vesnin and Alexandra Exter).

The couple's artistic development did not run congruently, but as an "artist-team" they worked in a process of intensive creative dialogue and equal-status collaboration until the end of their days. There were creative phases marked by close formal and conceptual aspects – for instance under the influence of "lineism" coined by Rodchenko, or in designs of artistic production for the textile industry, commercial art and the Meyerhold Theatre, also collective works in film (1926–1928) and photographic books (1934–1938). Meanwhile they worked in separate fields. While Rodchenko focused on minimal painting, non-representational, three-dimensional constructions and since 1924 on photography and photo-montage, Stepanova – more consistently than Rodchenko – pursued together with Popova the construction of useful commodities for industrial mass-production in the fields of fashion, textile design, the art of the book and theatre.

ARTIST COUPLES

LYUBOV POPOVA & ALEXANDER VESNIN

The subtle reciprocal influences in the charged field between the polarities of painting and architecture shaping the artist-partnership of the painter Lyubov Popova (1889–1924) and the architect Alexander Vesnin (1882–1959) has never been given the attention it deserves. Nor is much known about their private relationship, probably because of its “unofficial” character – Popova was married between 1918 and 1919 to the prematurely deceased art historian Boris von Eding, with whom she had a son. She went to Paris and Italy where she studied the then key avant-garde movements of Cubism and Futurism. On returning in 1913/14, Popova and Vesnin cultivated a constant artistic exchange in the circle of Vladimir Tatlin.

An examination of the complex relationship of painting and architecture is manifested in the individual oeuvre of both Popova and Vesnin: in Popova in her *Painterly Architectonic* influenced by Suprematism, and in her *Space-Force Constructions*, in Vesnin in the field of architecture and also in his abstract paintings inspired by Popova. This relationship was discussed theoretically during their common teaching work at the restructured VKhUTEMAS (Higher Artistic-Technical Workshops) in Moscow, which combined the fine arts and production art. Together, between 1920 and 1923, they taught the subject of “Colour Discipline” and also shared a studio.

In addition, they took part in $5 \times 5 = 25$, in which (together with Stepanova, Rodchenko and Alexandra Exter) they proclaimed the end of easel painting and the transition to production art; they extended their collective activities to the public sphere, including theatre and agitprop events. Among the latter was the decoration of Mossovet surrounding celebrations for the First of May 1918, also the co-produced set designs for the mass event *The Struggle and Victory of the Soviets* directed by Vsevolod Meyerhold for the third world congress of Comintern in 1921, which, however was never performed for financial reasons. Based on his experiences in art and the theatre, in 1922 Vesnin, previously committed to Neo-

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classicism, became forerunner of constructivist architecture – together with his brothers the architects Leonid and Victor. Vesnin paid homage to Popova’s oeuvre with the posthumous production of a catalogue raisonné – she died of scarlet fever at the age of thirty-five in 1924, shortly after her son.

ARTIST COUPLES

OLGA ROZANOVA & ALEKSEI KRUCHENYKH

The collaboration between the artist Olga Rozanova (1886–1918) and the poet Aleksei Kruchenykh (1886–1968) produced key works of the futurist art of the book, which shook the medium of the book to its roots. Among them are *A Little Duck's Nest... of Bad Words* (1913), *Te li le* (1914), *Universal War* (1916) and *War* (1916), which come close to the Utopia of an all-embracing collective creation. They abrogate traditional, frequently gender-specifically structured hierarchies between “creative” poetry on the one hand and “subserving” illustration on the other. Using diverse processes from graphics, drawing and collage, the artist-couple were able to make a synthesis of writing and graphical signs and symbols, stressing that “writing and seeing happens in the same instant!”, as stated in the manifesto by Kruchenykh and Velimir Khlebnikov, *The Word as Such*.

Kruchenykh's and Khlebnikov's “transrational” *zaum* poetry – a forerunner of Dada and concrete poetry – suspends the conventional sense of words and instead accentuates its sound and visual appearance. The intensity of the exchange between Rozanova and Kruchenykh went so far that they changed over occasionally into the metier of the other, or altogether blurred the boundaries of individual achievement. Their frequent collaboration with other writers and visual artists, including Khlebnikov, Mayakovsky, Malevich, Goncharova, Larionov and Stepanova demonstrates how close artists' biographies were interwoven within the Russian avant-garde, combined with the radical ambition of initiating a new dawn in art and society.

The extremely productive relationship, although complicated on the personal level, turned into a relationship-at-a-distance at the outbreak of the First World War. Kruchenykh endeavoured to avoid military service in Georgia, but was ultimately called up. Rozanova became fatally ill of diphtheria while working on the decoration of Moscow for the Revolution celebrations in November 1918, without seeing Kruchenykh ever again. During the time of their partnership not only the world premiere of the “first futurist opera” *Victory over the Sun* (1913), a ground-

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breaking collective opus, was produced; Kruchenykh wrote the libretto. But there was also Rozanova's publication of *New Creative Work and the Reasons for its Misunderstanding* (1913). Here, influenced by Malevich's Suprematism, she formulated the demand to free painting from its representational agenda, which she very soon gave expression to in her unique colour-light painting.

ARTIST COUPLES

VALENTINA KULAGINA & GUSTAV KLUTSIS

The artist-couple Valentina Kulagina (1902–1987) and Gustav Klutsis (1895–1938) represent the last generation of the Russian avant-garde, who continued what had marked the advance of production art from 1921 onwards. The two met after the Revolution in 1920 during their studies at the VKhUTEMAS (Higher Artistic and Technical Workshops) in Moscow, married a short time later, had a son, and remained together until Klutsis' execution in 1938. Although Klutsis remained faithful in the 1930s to a Soviet-conform, production-oriented Constructivism, he fell victim as representative of the Latvian minority to the Stalinist death machine. They were convinced Communists and worked increasingly for Soviet agitation and propaganda, propagating political actions such as the "New Economic Policy" (1921–1928) and the boost in industrialisation aspired to through the first Five-Year Plan of 1928 with posters, book and magazine publications.

Klutsis, a pupil of Malevich and Pevsner, and Kulagina, a pupil of Popova and Vesnin – besides artists like El Lissitzky and Rodchenko – saw in the technique of photo-montage an ideal instrument for transporting their avant-garde language of forms as vehicles of an inflammatory message for a mass public. Starting in the early thirties, the radical syntax of the montage was noticeably abandoned in favour of subservience to totalitarian Stalinist propaganda. Kulagina and Klutsis drew from a "semi-private" photo archive for their political montages, which includes Klutsis' productions as a faithful supporter of the Soviet regime. We see expressed here the advanced fusion of private and public-political spheres in the Soviet collective, likewise it is not always possible to attribute the authorship of the end product.

Despite the intensive partnership between the artist-couple, who produced shared works and took part in collective activities of in artists' groups (including the *October Group*) and exhibitions (including *Pressa*, 1928, in Cologne), Kulagina's diaries testify to a changeable and asymmetrical working and emotional relationship. The woman artist had to struggle to attain artistic recognition over and

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above the role of a mere “associate” of Klutsis. Thus they reflect the hardening of traditional gender roles that prevailed with the assertion of the Stalinist social doctrine and the revocation of Bolshevist reforms – also in the smallest collective, creative unit – the artist-couple.

**LOVE IN TIMES OF REVOLUTION
ARTIST-COUPLES OF THE RUSSIAN AVANT-GARDE**

THE BOOK ON THE EXHIBITION

Ingried Brugger, Heike Eipeldauer, Florian Steininger (ed.), *Love in Times of Revolution. Artist-couples of the Russian Avant-garde*, ex. cat. Bank Austria Kunstforum Wien, Heidelberg 2015. With texts by Heike Eipeldauer, Verena Krieger, Alexander Lavrentiev, Ada Raev, Veronika Rudorfer, Florian Steininger, Margarita Tupitsyn. 200 pages, approx. 365 illustrations.



The comprehensive exhibition catalogue contains three essays analysing the forms of creative collaboration within the constellation of artist couples and moreover demonstrates the network character of the artists' groups and institutions of the Russian avant-garde. Individual texts on the five artist-couples trace the common lines in their lives and production, accompanied by historic views of their exhibition and by photos documenting their biographies – rarely published until now – in which moments of self-reflection are contrasted with phases in which they staged their ideas as a (political) action. The extensive illustration section testifies to the artists' enormous productivity and powers of innovation – whether as individuals or as couples – and accentuates the wide range of media and forms of expression of the Russian avant-garde. The publication thus spans an arc from Goncharova and Larionov's Neo-primitivism to the high point of Constructivism attained by Stepanova and Rodchenko and finally lands at the subjugation and exploitation of the art of Kulagina and Klutsis by totalitarian Stalinist propaganda – the end of the creative Utopia of art and life.

The exhibition catalogue aims to free the artist-couples of the Russian avant-garde from gender-specific and occasionally stereotypical patterns of critical reception. It

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advances the theory that – through the upheavals surrounding the October Revolution – the changed understanding of art as a collective creative act led for the first time in the history of art to the growth of artistic partnerships on equal footing with each other. In the Russian avant-garde these embody the “smallest collective production unit”. Within the same context there is also an analysis of the fundamental contribution made by women artists to the Russian avant-garde, who worked consistently on achieving a correlation of art and life.

PREVIEW

BALTHUS – Balthasar Klossowski de Rola

24 February – 19 June 2016

In spring 2016 the Bank Austria Kunstforum Wien is putting on a retrospective for the first time in Austria devoted to the work of Balthasar Klossowski de Rola, called “Balthus” – an exhibition that aims to anchor Balthus’s oeuvre within all the influences that affected it: his first confrontation with the quattrocento, his works in the milieu of Surrealism and Neue Sachlichkeit between France, the German-speaking regions and Italy, and then the preoccupation with East Asian art in his later work. Balthus, who never questioned objectivity and cultivated his own style of “another Modernism” remote from the development of all avant-garde movements, is approached in this project through his most important themes: the landscape expressed in the contrasting polarities of urban landscape and pastoral nature; the portrait between classical portrait and multiple figural composition; and lastly the female nude, alternating between intimate toilette portrayals and complex compositions in the interior.

Within a painting style that is consistently structured and permits no expressionist elements whatever, one can explore the mysterious, archaic and also uncanny aura that is peculiar to Balthus, and wander through worlds of images whose forms conjure up the fantasies of our childhood – and not avoiding a certain cruelty. The exhibition investigates this judgement of Balthus as an artist remote from all norms – Balthus, who uses subtle nuances to create a frozen, eerily cryptic harmony, as he formulates himself: “I have always felt the need to search for the extraordinary in the ordinary, to suggest and not determine, always to leave something enigmatic in my pictures.”

This exhibition is a cooperation with the Scuderie del Quirinale, Rome.

Curators: Evelyn Benesch, Cécile Debray (Centre Pompidou), Matteo Lafranconi (Scuderie del Quirinale, Rom)

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Martin Kippenberger – T.ü. (Title superfluous)**8 September – 20 November 2016**

Martin Kippenberger (born 1953 in Dortmund, died 1997 in Vienna) is one of the foremost and simultaneously most controversial artists of the twentieth century. “Self-promoter”, “enfant terrible”, “art-punk”, “bogey of the bourgeois” – the labels adhering to Kippenberger are as numerous as they are vacuous, but always concentrate on the artist’s exceptional personality. One reason for this might be that a personality cult has always clung to the most prominent artists of twentieth-century art, among whom Kippenberger meanwhile surely belongs. Kippenberger himself recognised this tendency early on and exploited it: from the first stickers to his last paintings – self-portraits, “Kippy”, the artist-figure, remains a constant. Kippenberger’s work covers painting, drawing and graphics, sculpture, photography, posters, installations, performance, artist’s books and writing, also curatorial and collecting activities; this capability of being classified and all the “isms” of art history are the very things he avoids. “Think today, ready tomorrow,” was one of Kippenberger’s famous premises, a pithy expression for the Utopia of artistic originality.

“Martin Kippenberger – T.ü.” puts a particular focus on language – the medium within Kippenberger’s multimedia œuvre that he constantly favoured throughout his career and is articulated among other things as image text, pun or verbal witticism and bad joke, misunderstanding, slogan and also in the form of artist books, stickers and posters – as well as on his “Vor- und Nachbilder” (Models and Post-Models) of art history – Gerhard Richter, Joseph Beuys, Théodore Géricault and Pablo Picasso – whom he “processes” with large-scale series of paintings and multiples.

The exhibition is being organised in close cooperation with the Estate Martin Kippenberger, Galerie Gisela Capitain, Cologne.

Curator: Lisa Ortner-Kreil

GEORGIA O'KEEFFE**29 November 2016 – 12 March 2017**

Georgia O'Keeffe has entered art history as a mythical figure and painter of floral pictures and body landscapes imbued with an erotic connotation. She has become an art icon in the US and in the art market she now ranks among the most expensive women artists. The biggest European O'Keeffe exhibition so far will be focusing on the painter's oeuvre from her beginnings as an artist in 1915 to her late period in the 1970s. For Vienna, this retrospective marks a sensational premiere: O'Keeffe's modernist early works date back to the 1910s and rank among the outstanding abstract contributions in the tradition of Wassily Kandinsky and Frantisek Kupka. Emotionality, the unconscious, symbolist ornament and the organic take centre stage. The flower pictures produced in the following decade are some of the most popular and striking motifs in her entire work: orchids and exotic plants in close-up with a feminine-erotic form language. O'Keeffe's New York works depict both the industrialisation of the 1920s and the gigantomaniac skyscraper project Manhattan: "I think of the City going up".

The show places another focus focus on the works, being painted in New Mexico from 1930 on. Her landscapes visualise her at-oneness with the rugged terrain – "O'Keeffe's Country". Her legendary hovering antlers have come to emblematis the US-American collective memory. O'Keeffe's late oeuvre is marked by reduction and spirituality – a hovering above abstract landscapes. The exhibition highlights O'Keeffe's solitary and authentic position in Modernism as well as her singular charisma which extends right into contemporary art.

The exhibition is organised by Tate Modern, London, in collaboration with Bank Austria Kunstforum Wien.

Curators: Tanya Barson (Tate Modern, London), Florian Steininger

PREVIEW

tresor im Bank Austria Kunstforum Wien


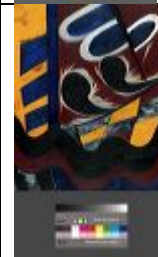
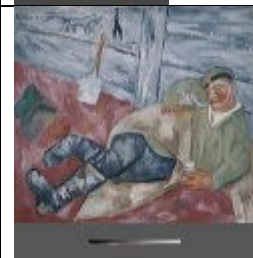
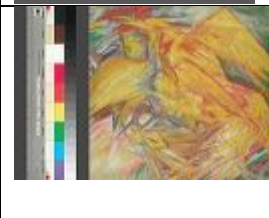

collected #5: Reflection. Photography through the looking glass




29 October 2015 – 31 January 2016







At regular intervals the exhibition series “collected” presents selected works from the Bank Austria Art Collection viewed from constantly changing thematic perspectives. The fifth edition of this series is devoted to the media-reflective work mode in photography. Historical formations by Eadweard Muybridge, László Moholy-Nagy and Man Ray for instance are juxtaposed to contemporary works by Pia Mayer, Anja Manfredi and Nina Rike Springer. The artists are united in completely different ways by their approach to photography as something “made”. The exhibition shows that a critical treatment of the medium has indeed accompanied photography from the start, but now, in the modern digital age of mobile phone photography, social media and manipulated news pictures, this approach is more important and contemporary than ever. A self-interrogation and -reflection of photography, the contemplation of its capabilities, limits, deficits and its own history happens first and foremost by relating it to other artistic forms of expression such as film, sculpture and literature.







Curator: Lisa Ortner-Kreil


LIEBE IN ZEITEN DER REVOLUTION
KÜNSTLERPAARE DER RUSSISCHEN AVANTGARE
Credits

001		<p>Natalja Gontscharowa <i>Selbstporträt mit gelben Lilien</i>, 1907/08 Öl auf Leinwand 77 x 58,2 cm Staatliche Tretjakow-Galerie, Moskau Foto: © Staatliche Tretjakow-Galerie, Moskau Kunstwerk: © Bildrecht, Wien, 2015</p>
002		<p>Natalja Gontscharowa <i>Elektrisches Ornament</i>, 1914 Öl auf Leinwand 90,5 x 77 cm Staatliche Tretjakow-Galerie, Moskau Foto: © Staatliche Tretjakow-Galerie, Moskau Kunstwerk: © Bildrecht, Wien, 2015</p>
003		<p>Michail Larionow <i>Rastender Soldat</i>, 1911 Öl auf Leinwand 120 x 132 cm Staatliche Tretjakow-Galerie, Moskau Foto: © Staatliche Tretjakow-Galerie, Moskau Kunstwerk: © Bildrecht, Wien, 2015</p>
004		<p>Michail Larionow <i>Hahn und Henne</i>, 1912 Öl auf Leinwand 68,2 x 65,5 cm Staatliche Tretjakow-Galerie, Moskau Foto: © Staatliche Tretjakow-Galerie, Moskau Kunstwerk: © Bildrecht, Wien, 2015</p>
005		<p>Olga Rosanowa <i>Friseursalon</i>, 1915 Öl auf Leinwand 71,3 x 53 cm Staatliche Tretjakow-Galerie, Moskau Foto: © Staatliche Tretjakow-Galerie, Moskau</p>

006		<p>Ljubow Popowa <i>Malerische Architektonik</i>, 1918 Öl auf Leinwand 62,2 x 44,5 cm Staatliche Tretjakow-Galerie, Moskau Foto: © Staatliche Tretjakow-Galerie, Moskau</p>
007		<p>Ljubow Popowa <i>Entwurf für das Theaterstück Der Glorreiche Hahnrei</i>, 1921/22 Collage, Wasserfarben, Lack und Bleistift auf Papier 50 x 69,2 cm Staatliche Tretjakow-Galerie, Moskau Foto: © Staatliche Tretjakow-Galerie, Moskau</p>
008		<p>Alexander Wesnin <i>Cover für den Ausst.-Kat. 5 x 5 = 25</i>, 1921 Öl auf Karton 21,9 x 12,5 cm Staatliches Schtschusew-Museum für Architektur, Moskau Foto: © Staatliches Schtschusew-Museum für Architektur, Moskau Kunstwerk: © Bildrecht, Wien, 2015</p>
009		<p>Warwara Stepanowa <i>Selbstporträt</i>, 1920 Öl auf Sperrholz 71 x 52,5 cm Staatliches Museum für Bildende Künste A. S. Puschkin, Moskau Foto: © Staatliches Museum für Bildende Künste A. S. Puschkin, Moskau Kunstwerk: © Bildrecht, Wien, 2015</p>
010		<p>Warwara Stepanowa <i>In der Werkstatt</i>, 1920 Gouache auf Papier 40 x 35 cm Privatbesitz Foto: © A. Rodtschenko & W. Stepanowa Archiv Kunstwerk: © Bildrecht, Wien, 2015</p>
011		<p><i>Fahrende Musiker, erstes Doppelporträt von Stepanowa und Rodtschenko</i>, 1921 (Fotograf unbekannt) Silbergelatine-Print, 23,5 x 16,5 cm Privatbesitz Foto: © A. Rodtschenko & W. Stepanowa Archiv</p>

012		<p>Warwara Stepanowa <i>Entwurf für eine Sportbekleidung („Sportodeschda“), 1923</i> Tusche auf Papier 29 x 21,8 cm Staatliches Schtschusew-Museum für Architektur, Moskau Foto: © Staatliches Schtschusew-Museum für Architektur, Moskau Kunstwerk: © Bildrecht, Wien, 2015</p>
013		<p>Warwara Stepanowa <i>Rodtschenko-Karikatur, 1922</i> Tusche auf Papier 23,5 x 18 cm Privatbesitz Foto: © A. Rodtschenko & W. Stepanowa Archiv Kunstwerk: © Bildrecht, Wien, 2015</p>
014		<p>Warwara Stepanowa <i>Selbstkarikatur, 1922</i> Tusche auf Papier 23,5 x 17,5 cm Privatbesitz Foto: © A. Rodtschenko & W. Stepanowa Archiv Kunstwerk: © Bildrecht, Wien, 2015</p>
015		<p>Alexander Rodtschenko <i>Selbstporträt, 1920</i> Öl auf Leinwand 49 x 37,5 cm Privatbesitz Foto: © A. Rodtschenko & W. Stepanowa Archiv Kunstwerk: © Bildrecht, Wien, 2015</p>
016		<p>Alexander Rodtschenko <i>Zeichnung mit Lineal und Zirkel, 1915</i> Tusche auf Papier 25,1 x 20,4 cm Privatbesitz Foto: © A. Rodtschenko & W. Stepanowa Archiv Kunstwerk: © Bildrecht, Wien, 2015</p>
017		<p>Alexander Rodtschenko <i>Abstrakte Komposition Nr. 60 (von der Serie Konzentration von Farbe und Form), 1918</i> Öl auf Leinwand 61 x 50 cm Privatbesitz Foto: © A. Rodtschenko & W. Stepanowa Archiv Kunstwerk: © Bildrecht, Wien, 2015</p>

018		<p>Alexander Rodtschenko <i>Konstruktion auf Grün und Braun Nr. 94</i>, 1919 Öl auf Leinwand 84,5 x 65 cm Privatbesitz Foto: © A. Rodtschenko & W. Stepanowa Archiv Kunstwerk: © Bildrecht, Wien, 2015</p>
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024		<p>Gustav Klutis Entwurf für das Plakat <i>Zahlen wir die Kohleschuld an unser Land zurück</i>, 1933 Handkolorierter Silbergelatine-Print 10 x 7,5 cm Courtesy Galerie Priska Pasquer, Köln Foto: © Courtesy Galerie Priska Pasquer, Köln Kunst: © Bildrecht, Wien, 2015</p>

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