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Typical and individual in the Soviet statuary of the 1920s

The era of the 1920s is an important period for the development of the Russian art, as it is a turning point between the avant-garde and the socialist realism. This decade became a turning point between the era of the avant-garde and the emergence of the socialist realism. Artists and sculptors, inspired by the Revolutions of 1917, sought to express their own vision of the future of art and culture of the Soviet state. That is why the 1920s became a period when artists embodied the most daring ideas in their works. Nevertheless, at this time there are tendencies which led to the socialist realism. It concerns monumental art, but middle-sized sculpture and statuary is affected superficially. This study is devoted to search for general trends and individual features in statuary of the most outstanding masters of 1920s.

Increased interest in the art of the beginning of the Soviet era causes the relevance of the research. Most of the publications on Soviet sculpture was issued before the 1990s, which determines the nature of interpretations and analysis of works of art. Scientific and popular-science literature about the sculpture of the Soviet period focuses mainly on monumental works created by sculptors, that passed political censorship. A number of editions concerns the work of individual sculptors, but the complex national sculpture of the 1920s was not studied in detail.

The object of research is statuary of such masters as Vera Mukhina, Ivan Shadr, Sarra Lebedeva, Dmitri Tsaplin, Josef Chaikov, Beatrice Sandomirskaya and others, produced in 1920s, which is represented in collections of art museums and private collections in Russia.

The problem of the typical and individual in the Soviet statuary of the 1920s is the subject of research.

The aim of the study is to reveal the general trends in the easel sculpture of the 1920s and to identify individual characteristics (in the search for the form, the plot, the technique, the creative will) of a number of sculptors.

To achieve this goal, it is necessary to solve a number of tasks:

1. To study the historiography of the problem;
2. Collect data on the surviving works of easel sculpture of the 1920s in museum and private collections, systematize the material;

3. Identify common directions in the easel sculpture of this period, identify and characterize the individual characteristics of the masters;
4. Study the factors that influenced the formation of general tendencies in the sculpture of the decade;
5. Analyze changes in the sociocultural situation during the 1920s and its impact on the work of sculptors.

The methodology of research is determined both by the main tasks of the study and by the specific nature of the material involved. There will be used a number of methods in the work on the thesis, including:

- The method of artistic and stylistic analysis of works of fine art in order to identify and theoretically substantiate the main plastic tendencies and individual features in the sculpture of the era;
- Typological method to analyze the main trends in sculpture in the 1920s;
- Comparative-historical method for the purpose of comparing the plastic language of sculpture of different periods of artistic culture of the XXth century;
- The iconographic method to determine the specific features of works and to highlight the main themes to which the Soviet masters appealed;
- The iconological method to study the statuary in the context of the ideology of masters of the beginning of the Soviet era.

In this work for the first time the statuary of the 1920s is going to be comprehensively studied:

- the main trends in the development of the sculpture of the post-revolutionary decade will be determined;
- common motives for all masters of the period will be revealed;
- the interpretation of common themes by different sculptors will be characterized;
- the individual interests and the specificity of the creative approach to them will be revealed.