

Discussions around the Principles of Soviet Art of the 1920s -1930s and the Addition of Painting “Socialist Realism”

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ABSTRACT

In this article, the author examines the problem of the formation of ideological and artistic programs of painting “social realism” in the period of 1920-1930-ies... Author proves that the artistic trends of the Soviet avant-garde initially grew on the basis of the revolutionary ideology and philosophy of nihilism, which actively rejected a thousand-year-old Christian culture and art as alien to the ideology of Soviet communism. This approach, which contained aggressive revolutionary features in the early Soviet avant-garde, was later “softened” by reliance on the traditions of Russian realism XIX He became less aggressive in painting socialist realism.

Key words: October revolution, Soviet painting, revolutionary art, Soviet avant-garde, party discussions, heroic realism, socialist realism.

Introduction. A significant number of domestic and foreign publications are devoted to Soviet art of the 20th century, both in the second half of the 20th century and in the “post-Soviet” period... Very extreme views were expressed — from the statement of isolated phenomena in Soviet art of the fifties and sixties, to the heated polemics in the nineties. It is worth noting that the end of the XIX and the beginning of the XX century for Russian and then Soviet art was characterized as a “spiritual” breakthrough to other worlds... The fierce thirst of the masters of art for mastering the “fourth dimension” was most clearly reflected in the works:: B.. Kandinsky, P. N. Filonova, K. C. Malevicha, K. C. Petrova-Vodkina, R. R. Falk and other painters. These artists in their work reached the primitive archaic, operating the ancient practices of the chthonic principles of being, as if contrasting themselves with cubism, with its strict geometry and inner emptiness... At the same time, futurists, cubists, and abstractionists with their vision of the world also sought to provide answers to the spiritual and social challenges of the time. Thus, two antagonistic views: the movement of “organics”, which was dialectically opposed to “mechanics” (nature — civilization), were a diagnosis of the cultural and social process of the tragic disintegration of a single Christian cultural and historical space.

The study, according to the authors of the article, to reveal the role of historical and cultural prerequisites that influence the formation of stylistic features Soviet painting of “socialist realism”. The chronological boundaries of the study are determined on the basis of the goals and objectives of our research: from the 1920s of the period of the emergence and active development of various trends in Soviet art to the 1930s of the period of the change of artistic paradigm in the USSR. The purpose of the work is to identify artistically meaningful priorities of various directions of post-revolutionary Soviet painting, reflecting the dynamics of development from the pseudo-religious expression of the early period to the “realistic” coverage of the problems of being in the following decades... To achieve this goal, the following tasks are required:

1. Identify the relationship between party preferences and the life position of Soviet artists, with their special artistic and aesthetic thinking that influenced the addition of ideological and artistic programs in the painting of “social realism”.

2. To study the interdependence between party discussions and creative searches of Soviet artists, including painters of “heroic realism”, who had a significant influence on the formation of ideological and artistic programs of socialist realism.

The theoretical basis of the study were scientific works, brilliant Russian thinkers of the late XIX — early XX centuries...N. Berdyaev, E. Belov, E. Trubetskov, which allowed researchers to re-evaluate the influence of deep “internal traditions” on the formation of the worldview of Soviet artists of the 1920s-1930s. American Philosophers B. Russell at the beginning of the 20th century and P. Kozlowski of the second half of the 20th century eliminated the stereotype of perception of the concepts of “state art” or “engaged art”. Serious theoretical works of modern Russian philosophers K. Hajiyeu and V. Mezhuiev, who studied the problem of the ideology of totalitarian society at a new information level.

Methodological basis of the study is a holistic integrated method of art research of natural objects and the study of a wide range of sources. It includes comparative-historical, artistic-stylistic, iconographic and typological methods, as well as the method of complex logical analysis... When considering the period under study, historical features in the evolutionary dynamics of early Soviet painting were also taken into account, as well as ideological representations that dominated the period. The practical significance of the study is that the materials and conclusions of the article in the future can be used to study various aspects of the Soviet artistic heritage, specific artistic trends of early Soviet painting, as well as modern trends in the formation of a single cultural and artistic space of Russia.

Discussion and results

The great Soviet culture of the 20th century, in particular the fine art of the Soviet period, is devoted quite a lot of publications, both in the second half of the 20th century and in the late post-Soviet period... The era of socialist enthusiasm “storm and onslaught” attracted and attracts many art historians with the bright power of the cultural and artistic processes that took place, which determined the new quality of the Soviet everyday space. Understanding the complex cultural and artistic phenomena that occur in the development of Soviet fine art, from Khrushchev’s “thaw” to the post-Soviet “decadance”, has come a long winding way, especially over the past decades. Numerous works of outstanding Russian thinkers and Western philosophers largely contributed to the disclosure of the peculiarities of the worldview of Soviet artists — avant-garde, socialist realists, sixties and seventies. Religious and philosophical works of brilliant Russian thinkers of the end XIX — early XX centuries N.A. Berdyaev (Berdyaev N.A. *Self-Knowledge* 1999. and Berdyaev N.A. *The Spiritual Foundations of the Russian Revolution: Experiments of 1917-1918.*, 1999), E. Belov (Belov E. *One of the Russian state issues at the beginning of the 20th century, 1880. C. 306–320*), E.N. Trubetskoy (Trubetskoy E.N. *Selected works*, 1998) Theoretical work K. Malevich (Malevich K. *Collection of works: 5 t.*, 1995–2004) allowed researchers to re-evaluate the influence of deep “internal traditions” on the formation of the worldview of Soviet artists of the 1920s-1930s. Serious Studies of American Philosophers. Russell (Russell B. *The Practice and Theory of Bolshevism* (1991) At the beginning of the 20th century and. Kozlowski (Kozlowski P. *Postmodern culture*, 1997.) in the second half of the 20th century largely contributed to the elimination of the previously established stereotype of the perception of the concepts of “state art” as “engaged art”. They also contributed to a closer study of the categories associated with the relationship of the artist with power and the state system, since in their works these authors studied the features of the existence of art in a totalitarian society, and also considered patterns in the system of relations between culture and society as a whole. It is worth noting the serious theoretical works of modern Russian philosophers: K.C. Gadzhiev (Gadzhiev K.C. *Political Ideology: A Conceptual Perspective*, 1998. № 12. – p. 3–20), V.M. Mijuev (Mijuev V.M. *From National Ides*, 1998. № 12. – p. 3–14) and A.I. Mazayeva (Mazayev A.I. *Art and Bolshevism. 1920—1930: Problem-themed essays and portraits*, 2007) who investigated the problem of the ideology of totalitarian society at a new information level, highlighting the features of the formation of the conceptual perception of Soviet fine art of the 1920s-1930s of the 20th century. Some researchers, such as M.N. Tsvetaeva argues that the special sacred synthesis of Soviet (Russian) art is largely contained in its historical and temporal framework — from traditional Orthodoxy to neo-paganism and predetermined by the deepest connections with religious and philosophical thought, literature, painting, music and theater (Tsvetaeva M.N., 2012, p. 127). The author claimsthat Soviet art reflected not so much the socio-historical and figurative-stylistic specificity of the artistic and cultural monuments of its era, the dramaturgy of conflicts of certain political “...isms”, as, according to M.N. Flowers, holistic planetary worldview in the system “God — man — society. N., 2012, p.

127). Traditions of Russian and then Soviet aesthetics throughout the history of Russia tried to comprehend the mystery of being — the thirst for a prophetic and mystical word, “... the verb of the burning heart of people”, which would be able to transform this “fallen” material world (Tsvetaeva M. N., 2012, p. 127). Therefore, the problems of the author’s position were reflected in the artistic work, a special category of plots, through the space of the embodied image in special linear-graphic symbols (Tsvetaeva M. N., 2012, p. 128). Trying to rethink the artistic and expressive means of ancient Russian and Russian art, the avant-garde as if “prophesied” about another immaterial spirit, about new realities and new beauty (Tsvetaeva M. N., 2012, p. 128). The author agrees with M’s opinion...N. Tsvetaeva said that in the abstract encrypted messages and geometry of the graphical labyrinth, we are opened to a different quantum space, inverted values — the “new wonderful world” of the man-beagle (Tsvetaeva M. N., 2012, p. 128). The avant-garde showed the viewer the “new” heroes, who suddenly and all at once flew into some kind of emptiness. In the analytical art of Russian masters, spiritual metastases were reflected: artistic deformation, alogism techniques, cubistic metaphors revealed a beast-like spirit, its anti-being ugliness and moral convulsions., 2002., p. 99). Philosophical Aestheticism of Artists XX He made almost transparent matter, exposing its innermost self, the inner and collective unconscious... Freed from psychologism, historical and social and religious-personal content, from all moral principles, objectivity (beingness), becoming disembodied and objectless, abstract, enlightened the spirit of the Soviet anti-icon - "socialist realism., 2002., p. 99).

Jan Chilvers (I. The children in their own "The Concise Oxford Dictionary of Art and Artists" "Socialist Realism" means an artistic style invented in Soviet Russia and other communist countries. In theory, he sought a true, objective reflection of reality, in practice it boils down to a frank praise of the state according to the decrees of the authorities. " (Chilvers I., 1996, p. 551). Social realism arose as a side effect of Stalin's dictatorship (the head of the Soviet Union after Lenin's death in 1924 and until his own death in 1953)." Chilvers I., 1996, p. 551). In other words, it is believed that I.B. Stalin could single-handedly or with a few supporters "create" a whole artistic style in world culture by a willful decision. That sounds pretty lame. Following the logic of this reasoning of the author, it is worth in all seriousness to assert that Pericles of Athens created the Greek classics, William of Orange brought to light the famous Dutch painters, and Louis XV with his ordinances created the style of "rococo". Unfortunately, for some researchers of Russian and Soviet art, this view is considered quite normal. For example, Alan Byrd, the author of *The History of Russian Painting*, published in 1987, writes: "He (Stalin) believed that the penetration of avant-garde culture, in that The number of paintings in the USSR will defile the purity of life." Chilvers I., 1996, p. 551). And then A. Berd writes that "...Minister Andrei Zhdanov took over the responsibility of keeping creative thought in an iron fist." Chilvers I., 1996, p. 551). I repeat the same opinion...Chilvers in *The Concise Oxford Dictionary of Art and Artists*: "In the West, the term 'socialist realism' was synonymous with oppression. The work done in this style seems to be tragic in moral terms and comic in terms of aesthetics" Chilvers I., 1996, p. 551). I wonder what is below the text of his article I. Chilvers himself contradicts his statement about socialist realism, noting: "...However, now the society has recognized the merits of some artists-socialists, for example, Andrei Plastov (1893-1972), who masterfully wrote scenes of rural life» (Chilvers I., 1996, p. 551).

For a long time, the monograph published in London in 1962 was considered the most complete authoritative work on Russian and Soviet fine art. Camille Gray, "The Great Experiment: Russian Art 1863—1922". (Gray C., 1962). The author of the book convincingly substantiates the theory of the origin and composition of Soviet post-revolutionary painting spread in the West up to 1922. Camille Gray clearly formulated the task of her research, since the stage of development of Russian art defined by her is considered not just as another historical segment of the general development, but as her special achievement, the “great experiment”. Gray presents this “experiment” itself, in fact, as the history of the birth and composition of the Russian avant-garde in painting. Study K. Gray begins with the Wanderers, then quite briefly mentioning the work of I. Repin and B. Surikov, the author dwells in some detail on the «Mamontov circle». Gray goes on to describe in detail the work of M. Vrubel, rightly notes his contribution to the further development of Russian painting, comparing with the role of painting P. Cézanne for France and Europe. C. Gray notes that «...More than anyone else, Vrubel was an inspirational example for the vanguard of Russia for the next twenty years» (Gray C., 1962., p. 41). The author of this study describes in some detail the activities of A. Prakhov, but for some reason does not mention the activities of the V. Stasov.

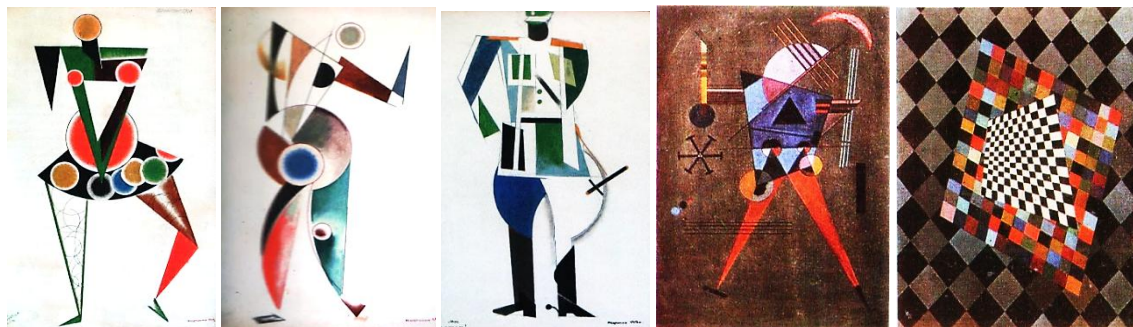
In the next chapter, K. Gray examines in detail the activities of the creative group “World of Art”, placing particular emphasis on their programmatic statement “art for art” and noting the broad international connections of this group of artists. The chapter ends with an analysis of creativity in V. Borisov-Musatov, who, in the opinion of the Grey, after M. Vrubel was the most a significant and influential artist of the time”. (Grey C, 1962., p. 41). The next chapter of the monograph is devoted to the analysis of the works of the artists "Blue Rose" on the example of the art of "P. Kuznetsova. In detail to Gray writes about the author's early works - "Blue Fountain" (1905) and "Birth" (1906), noting in the work of early P. Kuznetsova following the ideals of the French symbolists, mystical mood and abstract themes. (Grey C., 1962., p. 21). After analyzing the work of the Blue Rose, Gray goes on to consider the phenomenon of the Russian direction of futurism and primitivism, while she focuses on two painters M. Larionov and N. Goncharova, whose activities were closely connected with the society "Coffin Jack" and the exhibition "Donkey's Tail". Camilla Gray, in particular, writes: "The Donkey's Tail Group became the first conscious offshoot of Europe and established The Independence of the Russian School (Grey C., 1962., p. 121). According to Gray It is in the "Donkey's Tail" that the "big four" of the creators of the Russian avant-garde - M - are first found...Larionov, N. Goncharova, B. Tatlin and K. Malevich. M. Larionov and N. Goncharova, according to Camilla Gray, propagandize their own direction of luminism, and another "pioneer of the abstract school of painting", K. Malevich affirms the first systematic school of abstract painting in the modern movement — Suprematism. (Grey C., 1962., p. 136). The slogan of the recognized leader of the Russian avantgarde V. Tatlin "Real material in real space" - according to the opinion of K. Grey, unfolds into a theory and style of constructivism. Finally, the Russian avant-garde, as a “great experiment” is formed during the Great War of 1914-1918 at the exhibitions “Target”, “Tramway B”, “0,10” and “Magazine”, and the general development of the avant-garde goes in two directions, which are now headed by V. Tatlin and K. Malevich. The early revolutionary period from 1917 to 1921, by which Camilla Gray completes her research, is regarded as the time of the actual coincidence of the social and artistic-cultural revolution. Noting the active participation of “left” artists in the work of the People’s Commissariat of Education, a foreign researcher. Gray notes the merits of the Russian avant-garde before the Russian revolution and the young Soviet government from the “revolt of the fourteen” to futurism, luminism, cubofuturism, suprematism and constructivism to the development of “International Style in K Terminology. (Grey C., 1962., p. 136). (Illustration 1).



Ill. 1. K. Malevich: "Marfa and Vanka 1927-29", "The Carpenter 1928-32", "The Red Horse Rides 1932", "The Bright Woman 1928-30". (Obtained from Open Source).

It is worth noting that such an association as the “left” front, in reality, was an extremely variegated and heterogeneous cultural phenomenon, since within it existed and actively acted a variety of fronting groups, groups and individual artists... Very often, researchers associate the “left dictatorship” in art with the activities of the Department of the IZO of the People’s Commissariat of Education, created in May 1918, which consisted of representatives of various directions who carried out various artistic activities.. The Petrograd Department of Fine Arts and the Art Collegium created under it worked under the leadership of D... Sternberg, eh The Moscow Board of the IZO Narkompros Department was headed by B.Tatlin. (The Swan M.C., 1986, c.44). Despite the many fundamental differences that existed between the artists who make up the “left” front, in their work there were a number of common features that unite at first these different groups and groups. Their art was formed in the last decade before the October Revolution and its roots went to the picturesque influence of French post-

impressionism, Italian futurism, Cubist art and German expressionism... (The Swan M.C., 1986, c. 44). (Illustration 2).



Ill. 2. A. Rodchenko: "We", "Dancer", "Officer". (Paper ink pen), 1919-1920. Kandinsky's "Black Triangle" in 1925., B. Kandinsky Square, 1927. (Taken from: A.N. Lavrentiev's *Crossings of the Avant-Garde. Rodchenko, Stepanova and their circle*. – M.: ACT Publishing, 2024. – 352 c.: il.)

Later in the early 1920s in the ranks of the ruling party of the CPSU (b) begins the process of separation, accompanied by both a revision of the goals and objectives within the party itself, and a reassessment of its role in creating a new society... This process of intra-party struggle has often manifested itself in a variety of areas and perspectives. One such angle was the stormy debate about what art is and what its role is in the future socialist state. During this period, among the leaders of the CPSU (b), when discussing the role of art, two main issues were brought to the fore: the first question about the need to create a “proletarian” culture and the second question about the role of everyday life in the lives of citizens. Theme of New **Proletarian culture** It emerged long before the end of the civil war and was closely connected with the internal party struggle for power in the party itself. On the initiative of the Bolshevik A. Lunacharsky In Petrograd, a month before the October events of 1917, held a conference of proletarian cultural and educational societies, united in an organization called «Proletkult». Proletkult immediately set out to create a “new proletarian culture” to “give the working class a holistic education that irrefutably guides its collective will and thinking.”. The development of a program for the formation of proletarian culture began in the distant 1908, when A. Bogdanov with A. Lunacharsky and workers N. Vilonov with the financial support of M. Gorky organized the highest social democratic school on the island of Capri. It was there that the revolutionaries who came from Russia developed new ideas about the type of culture that the proletariat would need and discussed the tasks of training future workers-propagandists. Immediately after the victory of the October Revolution of 1917, in the period from September 15 to 20, 1918, the First All-Russian Conference of the Proletkult was convened in Moscow, at which the charter of the organization was adopted and departments were created: theatrical, literary, publishing, library, school, club, musical-vocal, organizational, scientific and economic. The aim of the organization was the development of proletarian culture, which would be carried out by the efforts of the workers, the real bearers and exponents of proletarian ideology. A. Bogdanov in his work “On Proletarian Culture” argued that the tasks of the new culture are the formation of “a new human type, harmoniously integral, free from the former narrowness generated by the fragmentation of man in specialization, free from the individual isolation of will and feeling, economic disunity and strife.” (Bogdanov A. *Proletarian culture*. – L.-M.: The Book Publishing Company, 1924).

This theme was a private offshoot of the question of the “new proletarian culture” in general and of the need to “re-educate the masses” according to the new communist model, and, most importantly, of the role of the Bolsheviks, both as party functionaries and representatives of the revolutionary movement art, to guide the whole process. (Trotsky L.D., 2005, p. 291-300). Leon Trotsky position on the Party's policy towards culture and art was expressed in a number of different works, originally published as a series of essays in the newspaper "Pravda", and later published in a special work "Questions of Life". (Trotsky L.D., 2005, p. 291). Leon Trotsky wrote, “The Communist Party is now the main lever of any conscious movement forward. Politics is flexible, but life is immobile and stubborn. <...> Neither fiction nor even journalism reflect them. And for new art schools trying to keep up with the revolution, life does not exist at all. They're going to create life, you see, not

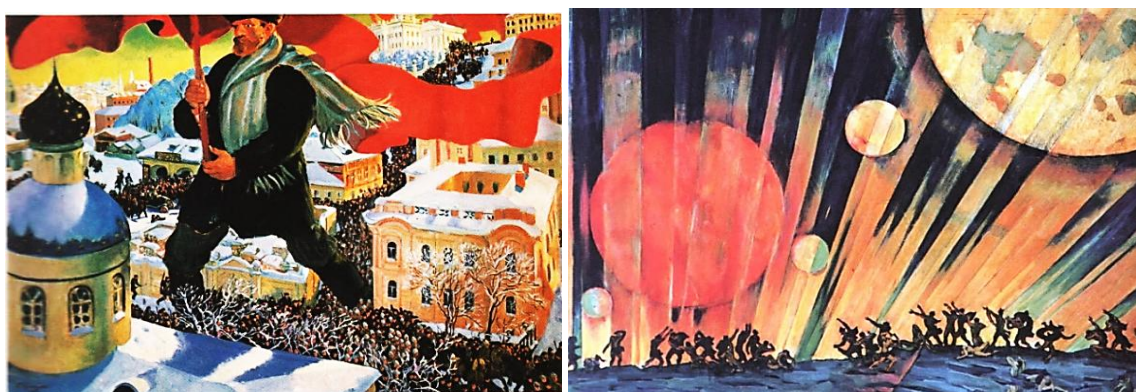
pretend it. But you can't suck a new life out of a finger. It can be built from the elements available. Available and capable of development. Therefore, before you build, you need to know what is there." (*Trotsky L.D., 2005, p. 299*). Pay close attention to the principled position of the L. Trotsky in relation to proletarian art: the artist is obliged to describe life as it is, and at the same time to expect guiding and guiding instructions from the party of the CPSU (b). The "best" that the party and the proletariat should expect from art, according to Trotsky, are trade unions of artists, works of cinema, as well as new ritual (quasi-religious) rites, various versions of which represent "household theatricality" and a new "rituality". Of particular importance, according to Trotsky, can play "new funeral rites", where the orchestra It serves as an ally of the new communist government... (*Trotsky L.D., 2005, p. 300*). So, in the section "Family and ritualism" from the book "Culture Problems The working state already has its holidays, its processions, its parades and parades, its symbolic spectacles, its new state theatricality... Theoretical arguments work only on the mind. Theatrical ritual acts on the senses and imagination. Its influence, therefore, is much broader... Even now, an orchestra performing a funeral march is able, as it turns out, often to compete The Church Funeral. And we must, of course, make the orchestra our ally in the struggle against church ritualism, based on the slave faith in another world, where they will pay a hundredfold for the evil and meanness of the earthly world. Cinema will be an even more powerful ally." (*Trotsky L.D., 2005. – p. 291*).

It is worth saying that such a utilitarian view of the role of art did not meet with understanding among the "left" artists who united around the LEF magazine "Left Front of Arts" at the end of 1922 in Moscow. In the first issue of the magazine, which began to be published in 1923, A declaration was issued calling for the unification of all the revolutionary left forces around the LEF. To bring the left together, LEF He must examine his ranks, discarding the clinging past... LEF must unite the front for the explosion of antiquities, for a fight for the coverage of a new culture. We shall solve the problems of art not by a majority of mythical votes, so far only in the idea of the existing left front, but by the work and energy of our initiative group, which year after year conducts the work of the left and ideologically has always guided it." (*Shtain K.E, 2006, c. 393*).

Among the signatories of this declaration, along with the "proletarian hooligan" Mayakovsky and O. Brick, was also a writer Boris Ignatievich Arvatov (1896-1940), a member of the Proletkult, the author of the book "Art and Classes" (1923), the ideologist of the LEF. In the following years, the struggle of the ultra-left "Lefists" against the "simply left" concepts of L.D. Trotsky passed mainly through publications in which the role of the. Arvatov was the most important. Boris Arvatov in his work "Art and Production" wrote about the dissatisfaction of left-wing artists in relation to the situation that arose after October in art as follows: "The revolution, having unfolded before the new art all the necessary opportunities for it, immediately after the heat of the first months, presented its own authoritative demands to its companions. The political workers of October said: We have given you, the artists, what you wanted, now give us what we want. Give me the posters, illustrations, pictures, give such works that would be useful, understandable now, now we have no time to wait". (Arvatov B.I., 1926, p. 83-84). Further on the text: "...And when the left answered that their cause was revolution, the consciousness that it was necessary to raise the masses to themselves, and not to appeal to an uncultured Russia, they rightly objected: "The revolution cannot wait for the moment when the people will be re-created; the revolution wants to have assistants today, especially since no one knows how much better your left, incomprehensible forms, the forms of the former, habitual and understandable ones are..." "The more definite and firm the political pressure became, the more acute the lack of adaptability of the Left became. Refusing to paint fine things, left-wing artists who came out of the ranks of old art and were brought up on an integral machine, saw in the revolutionary pressure a threat to their art." (Arvatov B.I., 1926, p. 84).

Within the framework of this article, it is not possible to dwell in detail on the course of heated discussions on the ways of developing a new revolutionary Soviet art, it is enough to note that It was from this time that a group of "manufacturers" (theorists of future design) was formed in the ranks of the left... People who "...continue to seek the intersection between art and social practice" instead of "the problem of form" put forward the "problem of methods" of artistic labor, proclaiming the synthesis of art with industry. In other words, it is the LEF's ..."We have put forward an ambitious program for the reform of art education." (Arvatov B.I., 1926., p. 90). As noted above, Position Leon Trotsky was clearly voiced in his speech at the plenum of the Central Committee of the All-Union Communist Party (Bolsheviks) in May 1924: "Those who talk about

proletarian culture seriously and for a long time, who make a platform out of proletarian culture, think in this matter by a formal analogy with bourgeois culture. The bourgeoisie has taken power and has created its own culture; the proletariat, having seized power, will create proletarian culture. By taking power, he (*The proletariat*) It is only for the first time that he is truly convinced of his terrible cultural backwardness. In order to defeat her, he must destroy those conditions which preserve him as a class. The more we can talk about a new culture, the less class it will be. This is the basis of the question and the main disagreement, since it is a question of *The Perspective* ». (*Trotsky L. Literature and Revolution. 2nd ed. – M., 1924. – p. 210.*). Leon Trotsky went on to say in an even more categorical form: "... in the era of dictatorship it is not necessary to speak of the creation of a new culture, that is, of the construction of the greatest historical scale; otherwise, the incomparable cultural construction that will come when the need for the iron grip of the dictatorship has disappeared will no longer have a class character. Hence the general conclusion must be drawn that proletarian culture not only does not exist, but will not exist; and there is really no reason to regret it: the proletariat has taken power precisely in order to put an end to class culture forever and to pave the way for human culture.". (*Proletarian Culture and Proletarian Art*) by L. Trotsky. *Literature and Revolution. – M., 1924. – p. 210.*). Such discussions, which shook the post-revolutionary fragments of the cultural space of the once united great Russian culture, often give rise to researchers too primitively and linearly to interpret the complex diversity of post-revolutionary events in the field of art. (Illustration 3).



Ill. 3. B. Kustodiev "Bolshevik" of 1920. и К. Уоон The New Planet, 1921. (Taken from: Lebedyansky M. C. *Painting born in October. The development of socialist realism in Russian Soviet painting in the 1920s and 1930s. – M. The Art, 1986. – 250 p.: il.*)

It is worth noting the fact that for a long period after the tragic collapse of the USSR in 1991, there was an objective decrease in the degree of scientific competence of authors with a general decrease in the qualification level of scientific works in the field of art history... Therefore, we considered it our duty to dwell on the problem of a modern, more objective interpretation of the phenomenon of socialist realism in the domestic cultural space. It is believed that the basic principles of the future of socialist realism began to be actively formed in the late 1920s... Therefore, today among historians, the turn of the 1930s-1940s in national history is called the era of the "great turning point".. During this period, the NEP is being actively curtailed in the country, large-scale industrialization is being carried out (the first five-year plan), dekulakization and collectivization of the peasantry is taking place everywhere, and a grandiose "cultural revolution" begins. ". As a result of these global changes, there is a tightening of repressions, as the implementation of the party thesis "on the aggravation of the class struggle" as the USSR moves towards socialism. Under such conditions, the former free revolutionary development of Soviet art became impossible. That is why from now on all creative activity of artists, writers, composers, cinematographers must inevitably submit to the general line of the C.P.S.U.(B.) and be fully controlled by the leadership of the Party. The freedom of opinion and creativity of the 1920s was replaced by a rather rigid centralization of the management of Soviet art, especially after the release in 1932 of the Resolution of the Politburo of the Central Committee of the CPSU (b). It is known that on April 23, 1932, the Political Bureau of the Central Committee of the All-Union Communist Party (Bolsheviks) published in the journal *Party Construction* No. 9 "On the Restructuring of Literary and Artistic Organizations", which condemned the division of artists and people of creative professions on a class basis, as a result of which all artistic groups were

dissolved. In return, unified creative unions were created, including the Union of Artists. Interestingly, even before the release of this resolution, the Politburo of the Central Committee of the CPSU (b) in the Soviet art criticism community often used the similar term “heroic realism”.. (*Restructuring of literary and artistic organizations. [Adopted by the Politburo of the Central Committee of the C.P.S.U. (b) 22.IV.1932 г.]. Annex No. 3 to p. 21 np. ПБ № 97. Archived 29 December 2019 at the Wayback Machine // RGASPI. F. 17. Whoa... 3. D. 881. L. 22*). In the turbulent period of the late 1920s — early 1930s, when a new style was still being formed, a galaxy of talented Soviet painters had already given the whole world a number of outstanding works of art, which I highlighted... Chilvers I., 1996., p. 551). An example is the magnificent paintings of the “heroic style” of Alexander Deineka (1899-1969), such as “Defense of Petrograd”, where the innovative vision of the surrounding world through the construction of a picturesque space and an original artistic-figurative reading of historical events predetermined in the future the directions of Soviet artists in general and painters of the “severe style. That is why it is necessary to highlight the fact that the composition of the painting of “socialist realism” was not as straightforward and consistent as it was customary to talk about it until very recently. (Illustration 4).



Ill. 4. A. Deineka "Defense of Petrograd", 1928. (Heroic realism is a kind of Soviet iconography). (Taken from: Lebedyansky M.C. Taken from: Lebedyansky M. C. *Painting born in October. The development of socialist realism in Russian Soviet painting in the 1920s and 1930s.* – M.The Art, 1986. – 250 p.: il.)

Conclusion. Summing up this study, the author of the article argues the need to build a holistic picture of the Russian civilizational and cultural-artistic tragedy of the early 20th century, which logically explains the continuous continuity in painting and the Russian avant-garde, and socialist realism, and even unofficial Soviet painting of nonconformists... The author also argues that the first distinctive feature of the Soviet art being formed was the full priority of method and methodology over the form, content and meaning of art and creativity. This priority method, which contained aggressive revolutionary features in the early Soviet avant-garde, was later somewhat “softened” by reliance on the traditions of Russian realism of the second half.. XIX century (movement) and became less aggressive in painting socialist realism. It is worth noting that the principle of the revolution in art (painting) was originally taken from the revolutionary experience of impressionism and futurological forecasts of the scientific and technological revolution. It was on this basis that the Museum of Painting Culture in Moscow was founded, the first ideas about the creation of which were expressed in the terrible 1919 year.

The second distinguishing feature of Soviet pictorial art was the partisanship, which finally turned the cultural space of the USSR into a hierarchically structured pseudo-theocratic state with its own cult. It is not that freedom of creativity was destroyed in this system, as is often written about by foreign and domestic researchers, since such freedom did not exist from the very beginning of the Bolshevik state: the memories of it were erased from the memory of the “new” revolutionary culture in the 1920s. The main thing was that constructivism, which proclaimed functionality as the only criterion and meaning of art and thus seemed to

destroy the individual as a subject of culture, involuntarily prepared the arrival of socialist realism as an impersonal “class culture”. Since the artistic and aesthetic appeal to the “masses” has the effect of lowering and “averaged” cultural space. Despite the fact that the general content of Soviet party ideology changed and adjusted over time, nevertheless, depending on external circumstances, the polar black-and-white consciousness was the pseudo-religious basis of the pictorial art of the Soviet cultural code.

The author believes that the painting of socialist realism, which was formed by 1932, fulfilled the main part of the program developed by the constructivists to introduce the “laboratory” experiments of the Russian (Soviet) avant-garde into mass social construction. Social realism, in full accordance with sociocultural mechanisms, used the results of research in the field of transformation of the traditional model of art (primarily Christian), and the Soviet propaganda machine launched the process of replicating the artistic products of social realism. The avant-garde artists, under the external pluralism of formal currents and disputes, themselves established the revolutionary dictatorship of a new creative method, which provided for the unconditional acceptance of the new Bolshevik power in combination with the pathos of changing the entire Russian cultural and artistic code. According to the author, ideological and artistic programs in the painting of socialist realism, as well as the avant-garde preceding it, consisted in following the principles of Plato’s idealization of international collectivism. Having arisen on the wave of revolutionary denial of the cultural and historical heritage of the old society (“we will renounce the old world ...”), the avant-garde sincerely sought to “disfigure” man and the surrounding world, singing a new cultural and historical community. Some ideal of a new collective community of liberated humanity (remember the “new” planet of the artist Yuon). Then the avant-garde handed over its revolutionary baton to socialist realism, which perceived this formalized impersonality as one of the basic factors of its further formation and development.

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