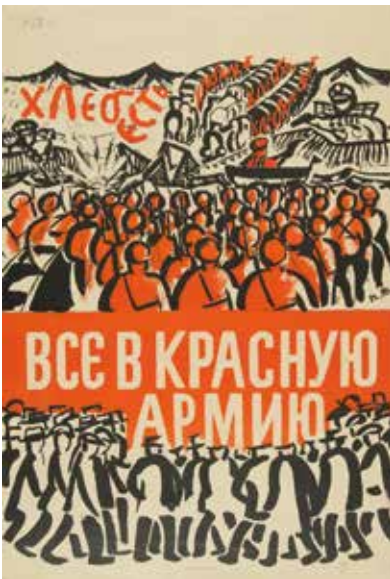




Unknown Artist  
*Education is a Weapon in the Hands of the Proletariat Against the Oppression of Capital.* 1919  
 Chromolithography on paper. 89 x 66 cm



Pyotr Miturich  
*All Join the Red Army.* 1918  
 Chromolithography on paper. 82 x 51.5 cm

## COLLECTION OF THE RUSSIAN MUSEUM

Avenida Sor Teresa Prat, 15. 29003 Malaga, Spain  
 www.coleccionmuseoruso.es  
 Phone number: (+34) 951 926 150  
 info.coleccionmuseoruso@malaga.eu  
 educacion.coleccionmuseoruso@malaga.eu

### OPENING TIMES

- From 9.30 to 20.00
- Closing days: Every Monday, January 1st and December 25th
- Last admission is 30 minutes before closing time

### PRICES

- Combined: (Collection and Temporary)  
 €8,00 (general ticket) €4,00 € (reduced)
- Collection:  
 €6,00 (general ticket) €3,50 (reduced)
- Temporary exhibition:  
 €4,00 (general ticket) €2,50 (reduced)

### REDUCED FEE

- Over 65
- Students under 26
- Large Family card holders

### FREE ENTRANCE

- Unemployed (accredited)
- Under 18
- European Youth Card holders
- Teachers and Students (Fine Arts and Art History)
- Museum employees and ICOM members
- Authorized tourist guides
- Disabled (accredited)
- General public (every Sunday from 16.00 to closing time)

### PUBLIC TRANSPORT

- Metro: Princesa–Huelin
- Bus: lines 1, 3, 5, 9, 10, 15, 16, 22, 27, 31, 40, 91
- Promenade train: departure from «Muelle Uno»
- Tourist bus: Line 2



Cover: Ivan Simakov  
*Remember the Hunger-Stricken!* 1921  
 Chromolithography on paper. 78 x 60 cm



AGENCIA PÚBLICA PARA LA GESTIÓN DE LA CASA NATAL DE PABLO PICASSO Y OTROS EQUIPAMIENTOS MUSIESTÉTICOS Y CULTURALES

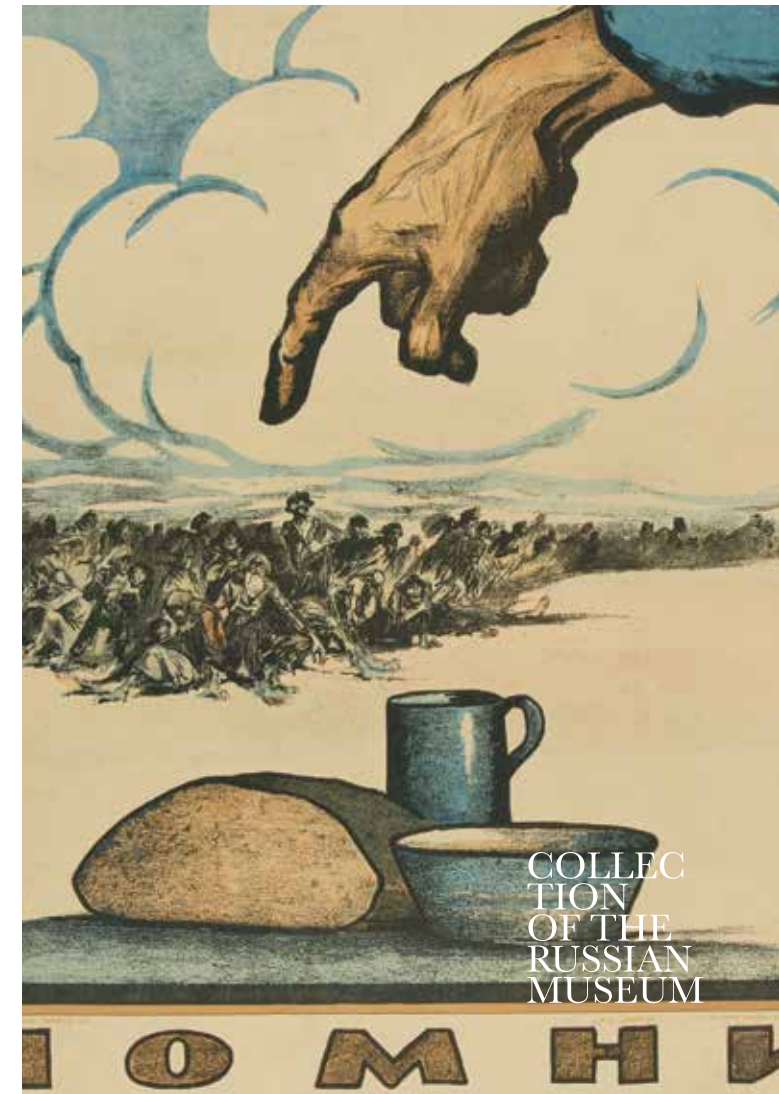


Collaborating company:



# POSTERS FROM THE AGE OF THE REVOLUTION

AUGUST 2017 – JANUARY 2018





Vladimir Kozlinsky  
*Despite Three Years of Effort By Enemies Throughout the World the Revolution Is Advancing With Giant Steps*  
 Petrograd ROSTA. 1920  
 Color linocut on paper. 70.3 x 50.2 cm

## THE REVOLUTIONARY POSTER

The political poster is one of the most vivid artistic phenomena of revolutionary Russia. The visual language of posters from this period is formed from bright, simple and distinct symbols that were understandable to the broad masses of society. It allowed the artist to speak directly with the man on the street. In the Soviet regime's first years it was the poster above all else that aided the formation of the new type of man. The poster's heroes were the workers, soldiers and peasants that embodied the new government of the people. Tools of labor—the hammer, sickle, plow and pick—were their inseparable attributes. The main symbols seen in posters of this period are the red flag, representing the revolutionary struggle and blood spilled for the cause of freedom; the sun, lighting the way to the magnificent future; and chains, symbolizing the oppression the victorious proletariat had successfully overcome. The poster allowed

no ambiguities or shades of gray to cloud its ideal vision: a land of justice and happiness into which working people were confidently striding. Yet when it came to the enemies of revolution and the sordid realities of the past it called for vehement hatred and uncompromising, heroic resistance. One of the poster's favored methods of struggle with enemies was a style of harsh ridicule that was in tune with contemporary tastes.

The posters of the Soviet regime's first years reflected nearly all the nascent state's most urgent problems, the ones whose successful resolution was essential to its survival. Their main themes were dictated by the historical realities of the time: civil war and confrontation with the White Army, opposition of the world bourgeoisie, anti-religious propaganda, economic ruin, hunger, illiteracy and so forth. Of especial importance were triumphal posters created for revolutionary holidays, in particular International Workers' Day, or the First of May. Innumerable posters dedicated to this holiday favored depictions of happy demonstrators and dancing workers and peasants from countries throughout the world.

The October Revolution was received with enthusiasm by many Russian avant-garde artistic figures. As a young art form intended for a wide range of viewers and opposed to the old, elitist art culture, the poster occupied a central place in the consciousness of left-wing artists. For them the poster genre was above all a test bed for creative experiments. The most vivid examples of Soviet avant-garde poster art were created by the Petrograd division of the Russian Telegraph Agency (ROSTA), which existed from 1920 to 1922. Its main artists were Vladimir Kozlinsky and Vladimir Lebedev, whose vivid, colorful and dynamic posters create the impression of a bold, lighthearted and entertaining spectacle. Using clear-cut imagery and local colors, they achieved maximum simplicity and expressiveness. Also actively working in the poster genre were artists who transformed the traditions of Russian Moderne under new conditions. This process can

be observed in many works of Ivan Simakov, Dmitry Moor and Nikolai Kupreyanov. Such posters were marked by high professionalism and decorative flair, by their combination of monumentality and showiness.

The best posters of revolutionary Russia distinctly embody the key elements of their genre: the brief and energetic slogan, lapidary and expressive image, and well-calculated gesture. The posters of this period demonstrate a wide variety of approaches to artistic styles and traditions, intertwining the aesthetic of folk art, the graphical culture of Russian Moderne and the visual innovations of the avant-garde. They also demonstrate a variety of approaches to the art of propaganda, at times descending to popular tastes for "beauty", at times, on the contrary, attempting to raise viewers' understanding of innovative ideas. It was in these years that the artistic poster became an inseparable part of Soviet Russia's daily life, culture and ideology.

Irina Zolotinkina



Sergei Ivanov  
*Long Live the Third Communist International!* 1920  
 Chromolithography on paper. 66.5 x 87.5 cm