



Forbidden Art: *The Russian Post War Avant-Garde*

University of Wyoming Art Museum, 2007
Educational Packet developed for grades K-12

Purpose of this packet:

To provide K-12 teachers with background information on the exhibit and suggested age appropriate applications for exploring the concepts, meaning and artistic intent of the work exhibited, before, during and after the museum visit.

Curricular Unit Topic: Freedom of Artistic Expression

The Focus of this educational packet and curricular unit is to *observe, question, explore, create and reflect.*

Observe:

Students will observe the work of 56 nonconformist artists who responded and reacted to the Soviet government's strict official line on WHAT and HOW artists would create and produce work by developing art that rejected the idea that restricted their artistic freedom. Because the exhibition includes the work many artists the students will focus on the **body of work** created as a **reaction** and **response** to the **constraints and limitations by the Soviet government on the freedom of artistic expression in the creative process.**

Question:

Students will have an opportunity to read, write, sketch, listen to artists and museum educators, and, then, to question the concepts and art techniques of the artists with museum educators, and, next, to question their responses to the art works in the exhibition.

Explore:

Students will be encouraged to research one or more artist in the exhibition and find out more about the artist/s cultural background and history, art experiences and education, philosophies, style, and techniques. They will be given resources to assist them in their researching.

Create:

Students will be given time to practice sketching, drawing, painting, and/or building an art object in



Vagrish Bakhchanyan, *La Gioconda*, 1982, collage, fabric, paper, ink, 29-7/8 x 27-1/2 inches, courtesy of the Yuri Traisman Collection.

the Shelton Studio with assistance from art staff in the museum. The art object can be made in reaction to the exhibit or in response to a current social or political problem in the United States or world today. They will be given supplies and guidance.

Reflect:

Students will evaluate their final art products with other students from their classes and with teachers and museum educators. They will be given feedback on the art work and the concepts behind the making of the art work. After this process, each person will then write an essay about their process of making art and the concepts behind the work. This portion of the museum experience can be carried out in the student's home school and classroom.

Introduction

In this museum visit students will view a collection of 77 works, including paintings, photographs, graphics and sculptures **representing the work of 56 non-conformist artists working during the post-war era in the Soviet Union.**

The exhibition traces the various influences and ways in which dissident artists articulated their **response to Socialist Realism**, not to be confused with the art type of social realism that realistically depicts subjects of social concern. Socialist Realism was a set of government dictates that told artists WHAT they could create and produce.

In order to understand what these artists were responding to, here is a brief summary of Socialist Realism.

Socialist Realism in the Soviet Union

Socialist Realism was the officially approved type of art in the Soviet Union for nearly sixty years. Communist doctrine decreed that all material goods and means of production belonged to the community as a whole. This included works of art and the means of producing art, which were also seen as powerful propaganda tools. During the October Revolution of 1917, the Bolsheviks established a movement called Proletkult (the Proletarian Cultural and Enlightenment Organizations) which sought to put all arts into the service of the dictatorship of the proletariat.

In the early years of the Soviet Union, Russian and Soviet artists embraced a wide variety of art forms under the auspices of Proletkult. Revolutionary politics and radical non-traditional and the avant-garde were often praised.

Roots of socialist realism

Socialist realism became state policy in 1932 under Stalin. Artists of all types were held to a strict official line in what they could create and produce. It needed to conform to a proletariat and communist ideas of art for all. Artistic freedom was not allowed and those artists who strayed from the government guidelines of how art should be portrayed for all of the people, and, in particular, the working class, were severely punished. Many were sent to the Gulag labour camps in Siberia and elsewhere. The restrictions were loosened somewhat after Stalin's death in 1953 but the state still kept a tight rein on personal artistic expression. This caused many

artists to choose to go into exile.

Socialist realism became the predominant art form across the Communist world for nearly fifty years. Socialist Realism had little mainstream impact in the non-Communist world, where it was widely seen as a totalitarian means of imposing state control on artists.

The political aspect of Socialist Realism was, in some respects, a continuation of pre-Soviet state policy. Censorship and attempts to control the content of art did not begin with the Soviets, but were a long-running feature of Russian life.



Eduard Gorokhovskiy, *We Will Live in Communism*, 1987, oil on linen, 48 x 59 inches

Characteristics of Socialist Realism

Socialist Realism held that successful art depicts and glorifies the proletariat's struggle toward socialist progress. Its purpose was to elevate the common worker, whether factory or agricultural, by presenting his life, work, and recreation as admirable. In other words, its goal was to educate the people in the goals and meaning of communism. The ultimate aim was to create what Lenin called, "an entirely new type of human being": *New Soviet Man*. Stalin described the practitioners of Socialist Realism as "engineers of souls".

The "realism" part is important. Soviet art at this time aimed to depict the worker as he truly was, carrying his tools. In a sense, the movement mirrors the course of American and Western art, where the everyday human being became the subject of the novel, the play, poetry, and art. The proletariat was at the center of communist

ideals; hence, his life was a worthy subject for study. This was an important shift away from the aristocratic art produced under the Russian tsars of previous centuries, but had much in common with the late-19th century fashion for depicting the social life of the common people.

Compared to the eclectic variety of 20th century Western art, Socialist Realism often resulted in a fairly bland and predictable range of artistic products. Painters would depict happy, muscular peasants and workers in factories and collective farms; during the Stalin period, they also produced numerous heroic portraits of the dictator to serve his cult of personality. Industrial and agricultural landscapes were popular subjects, glorifying the achievements of the Soviet economy.

Socialist Realism thus demanded close adherence to party doctrine, and has often been criticized as detrimental to the creation of true, unfettered art – or as being little more than a means to censor artistic expression. Not all Marxists accepted the necessity of Socialist Realism. Its establishment as state doctrine in the 1930s had rather more to do with internal Communist Party politics than classic Marxist imperatives.

<<http://en.wikipedia.org>

History

From the purges of the Stalinist era to the time before *glasnost* work that fell outside the realm of Social Realist ideology and its prescribed canon could result in drastic action from unemployment to imprisonment. However, the sweeping cultural reforms that subsequently took place in Russia have enabled a more detailed appraisal of this “nonconformist” work. *Forbidden Art: The Postwar Russian Avant-Garde* provides a unique framework within which this period of Russian art history can be understood.

*(Under Mikhail Gorbachev there were two new policies created, the first was **glasnost**, which was an openness or loosening on the reins of censorship and eased the repression of the Brezhnev years. Under **glasnost**, the media had more latitude to report sensitive stories. The other policy was **perestroika**, or a restructuring and overhaul of the Soviet political and economic systems.)*

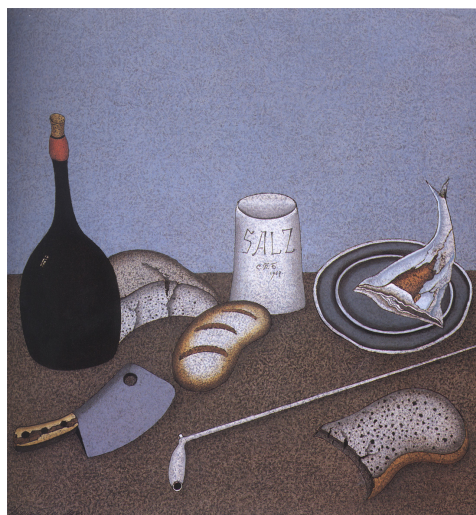
Art History

Forbidden Art: The Postwar Russian Avant-Garde is arranged in a manner that highlights the five movements associated with this period in Russian art: The **Reform School** is characterized by an expanded interpretation of the socialist principle, while drawing inspiration from Russia’s cultural traditions and classical art. The **Radical School** united artists that defied the Social Realist communal values. **Sots-art** was a reflection on Social Realist control of national identity and symbols by characterizing the political system and the Soviet mythology. Moscow Conceptualism was a reactionary response to the work of the Sots-Art group. The Modernist Movement from Leningrad was inclined towards spirituality and drew inspiration from Suprematism and Dada’s Surrealism.

The inclusive nature of Forbidden Art echoes the meaning of the Second Avant-Garde, which does not spring from any single phenomenon or characteristic, but rather is definable by its context and universality. From the Reform, Radical and Leningrad schools to Sots-art and Moscow Conceptualism, Soviet artists developed existing avant-garde traditions and created startling parallels with western contemporary art in their fight for artistic freedom.

The Modernist Movement

Artists that represent the Modernist movement are: Mikhail Chemiakin, Timur Novikov and Aleksandr Tyshler.



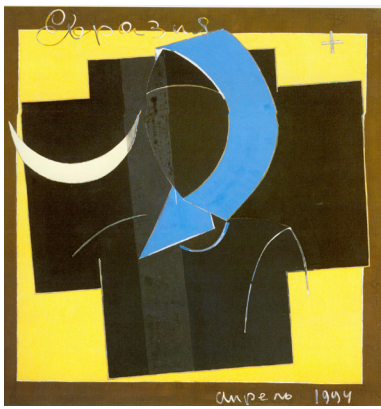
Mikhail Chemiakin, *Still Life with Pipe II*, 1979, Gouache on paper, 12 x 12 inches

The art scene in Leningrad was in many ways separate from the one that evolved in Moscow. The focus of the Leningrad artists’ work was deeply embedded in the history of artistic culture unlike the international pop-art scene favored by the Sots-Art group emerging at that time in Moscow.

They extrapolated Modernist concern with color and form. Work produced in Leningrad tended to be deeply spiritual in nature, looking inward and drawing on Suprematism and Dada's surrealism in its highly stylized and magical work. The Modernist artist sought self-expression, existential honesty, authenticity of gesture and pure affect. Forbidden Art contains works from the 1960s generation of Leningrad artists, primarily the work of Chemiakin who remained legendary because of his ability to lead the St. Petersburg Group, which included the like of Liagachev and Makarenko.

Moscow Conceptualism

Artists represented here are Eric Bulatov, Dmitri Prigov, Ilya Kabakov, Ivan Chuikov, Seymon Faibisovich, Eduard Gorokhovskiy, Victor Pivovarov, Ullo Sooster, Andrei Grositsky, Vagrich Bakhchanyan,



Eduard Shteinberg, *Composition April 1994 (Eurasia)*, 1994, gouache on paper, 25-1/2 x 25-1/2 inches

Rostislav Lebedev, Boris Orlov, Valery Gerlovin, Rimma Gerlovina, Eduard Shreiner, Mikhail Grobman, Leonid Sokov, Vladimir Ovchinikov, Leonid Puyrgin, Vladimir Sidur, Vladimir Yakolev, Vladimir Yankilevsky.

Moscow Conceptualism came about as a reactionary response to the work

of the Sots-art group artists. Artists such as Bulatov and Prigov aimed to undermine all hierarchies whether imposed by the state or other artists. The focus of their work was deeply embedded in the history of artistic culture unlike the international pop-art scene favored by the Sots-art group emerging at that time in Moscow. In a cultural environment, an important issue was that Moscow Conceptualism treats text as an object and an object as a text. Its artistic work is not based on language, but rather, the interrelationship between individual artistic and universal cultural consciousness.

The Sots-Art Movement

Some of the artists that were part of this movement are Leonid Lamm, Boris Orlov, Grisha Brushkin, Komar and Melamid, Vadim Sidur, Aleksandr Kosolapov, Ilya Kabakov, Rostislav Lebedev, Dmitri Prigov, Leonid Sokov, Vladimir Ovchinikov.

The Sots-art movement started in the early 1970s and was a provocative artistic expression that reflected on Socialist Realist control of national identity and symbols. The material and content of this art were ironic. It described the mass production of ideology and propaganda by the Soviet bureaucracy through posters, political banners, paintings of Socialist Realism and popular literature. Irony, aesthetic provocation, the grotesque, imitation, game playing, and carnivalesque restyling became important instruments in this art.

The Radical School

The artists that represent the Radical School are Oscar Rabin, Anatolii Brussilovskiy, Lev Kropivnitskiy, Viacheslav Kalinin, Dmitri Plavinskiy, Oleg Tselkov, Anatolii Zverev, Dmitrii Lion, Vladimir Nemukhin, Anatolii Slepyshev, Synthesis Group.

The Radical School demanded a complete rejection of the Socialist Realist canon. Its representatives were drawn to other forms and movements, such as objectless conceptual art, Expressionism, Surrealism, and work inspired by science fiction and metaphysics. This art was crucially influenced by the world of European and American art. Western art became the standard of true innovation and was interpreted through the fight for pure art, pure form, pure expression and a self-sufficient and inherently valuable mastery of art. These artists did not necessarily subscribe to one single school of thought. They were, however, united in their defiance of Socialist Realist communal values. They created highly individualistic work, which took a subjective look at the modern world.

The Reform School

The Reform School is represented by Dmitri Zhilinskiy, Tatiana Nazarenko, Natalia Nesterova, and Mikhail Romadin, Ernest Neizvestny, Mikhail Shvartsman, Vasilii Sitnikov.

The Reform School was an attempt to modify the canons of Socialist Realism by expressing artistic sincerity and "life's harsh truths". Influenced by Modernism and the Abstract movement, the Reform School, while remaining loyal to Socialist Realism, attempted to expand interpretations of socialist principles. The art accommodated elements borrowed from traditional Russian art of the 1920s and from world classical art. The Reform School was eventually adopted by official art and until the late 1980s remained the liberal faction of the Union of Artists.

Statements about *Forbidden Art* by the press:

This focused grouping of works shows a passionate interest in the psyche of the Russian artist and the conditions of life under the Communist system. The work is grouped according to artistic style and traces the history of dissident art in the USSR. The earliest works are from the officially sanctioned Soviet Realist school. . . The Communists created the rules for the highly realistic and bucolic Socialist Realist style; all other forms of expression be damned. Socialist Realism ruled until the 1950s, when the death of Stalin brought about a period of change. Some artists began to experiment after seeing exhibitions of Picasso and other contemporary Western artists, and their work became known under the Reform School banner. . . These artists drew on the work of European artists, as well as African and Latin art, and made the leap to expressionism and abstraction, completely rejecting Socialist Realism. . . Forbidden Art embraces a vast array of styles, yet all the work deals with the character, mysticism and heritage of the Russian people. There is a national aesthetic, a common background to draw upon, and a common suffering that all of the artists represented here touch on. The work is informed by an intense humanity and an expression of, and concern with, the soul of the artist.

—Elisa Flynn, *The Fairfield County Weekly*,
Fairfield, Connecticut, July 12, 2001.

The exhibition expertly reveals how art in the Soviet Union evolved in a complex relationship to centralized authoritarian power.

—L.P. Streitfield, *The Advocate & Greenwich Times*,
July 1, 2001.

The liveliest artists in the show, and the ones best known to Americans, are the activists, who first gained recognition in what is known as the Sots Art and post-Sots Art movements of the 1970s and 80s (Sots is an abbreviation for the Russian word for socialism). . . This ambitious show, with its careful attention to trends and movements and its exposure of the whole gamut of postwar Soviet art, adds up to a surprisingly rich survey

—Grace Glueck, *The New York Times*,
July 20, 2001.

. . . While much work shows the influence of major European figures such as Picasso and Matisse who were collected in Russia before the Revolution, it also incorporates traditional Russian art, especially the insistent frontality and religious imagery of icons. Much of it is done in an unpolished or primitive way that alludes to folk art, and these artists might be thought of as counterparts to the outsider artists in this country, whose work consistently looks simple and unsophisticated. But while outsider artists are regarded as ignorant of the nuances of art making and art history, the Russians had more knowledge than they could contain.

—William Zimmer,
The New York Times, June 10, 2001.

Lesson overview for grades K-6

Setting the Stage: The Story of Jessie

In first grade, Jessie Carlson's art teacher told her to go sit in the hall away from the other art students. Why? She had told Jessie over and over to draw the objects in the middle of the table. Instead, Jessie had sketched on her paper a picture of her dog, Woofer, asleep on her bed. Woofer was a short-legged, prickly-haired, grey-brown beagle cross. Mrs. Hooper frowned when she saw the scruffy pup on Jessie's tablet on the desk.

Mrs. Hooper, the art teacher, had told the students to try and draw the three items that were placed in the middle of the table in the middle of the room. On the table lay a basketball, a soccer ball, and a softball. Mrs. Hooper had tried earlier that class to guide Jessie's hand and to help her to draw those three circles of varying sizes but Jessie wasn't in the least interested in drawing those balls.

Jessie loved her dog and she would draw pictures of Woofer in all positions every day. Today she drew Woofer asleep on her bed. She was proud of what she drew because it looked just like him. Jessie didn't understand why she couldn't draw what was in her head and what made her feel happy.

But, after all, Mrs. Hooper was the teacher, and Jessie should have done what she was told.

What do you think? Should Mrs. Hooper have punished Jessie for not following her instructions and rules? Give reasons why or why not?



Elena
Figurina,
Mourners,
1986, oil
on canvas,
50 x 41
inches

Lesson Plan Focus:

Artistic expression and freedom

Guiding questions:

Why do we make art?

What is art?

What does art look like?

Who tells us how we can make art?

Why would people tell us how to make art?

Why is the art work in the exhibition “Forbidden”?

Subjects addressed:

Reading, Writing, Social Studies, Art and History

Possible interdisciplinary connections:

Math, Science, Computer technology, Music, Dance & Drama

Overview of Lesson Plan:

In this lesson in the UW Art Museum galleries, students will observe a few specific pieces of Russian art work in the *Forbidden Art* exhibition. These pieces will be selected as most appropriate for K-6. They will sketch one piece of art and talk about it in terms of colors, shapes and form, objects, subjects, lines and marks. The questions for the students will be: “**Who** tells them **how** to make an art object and **why**?”

In the Shelton Studio, they will make their own sketches and/or drawings, watercolors or paintings, or sculptures modeled after something they liked in the exhibit or of their own choice.

Suggested time allowance:

One hour in the galleries; One hour in the studio

Objectives:

Students will

- Discuss the story of Jessie and think through some of the problems that might arise with this kind of a situation.
- Engage in questions about artistic expression, freedom and what they are.
- Explore an art medium related to the work in the gallery: painting or drawing
- Write a paragraph about the making of their object, if appropriate.
- Evaluate each other’s work in the Shelton Studio.

Resources / Materials:

All materials will be provided by the UW Art Museum.

Vocabulary:

forbidden, art, artist, freedom, expression, teacher, student, sketch, sculpt, and create

Extension activities/

Follow-up Understandings:

If students ask questions about the Russian artists, at that time, the teachers in their home schools or the museum educators can explain how the artists felt the government was telling them what and how to paint and why. Students could continue making art objects related to the art work they observed at the museum.

A lesson about Russian geography, history, and Russian folk tales might be a possible addition to the museum experience. Teachers might want to bring in Russian music and dances to include in the lessons. There are a myriad of possibilities and the museum educators will be available to help with these connections.

Lesson overview for grades 7-12

Students will learn about the work and concepts behind the work of Postwar Russian Avant-Garde artists in the exhibition *Forbidden Art*. They will learn about and explore Russian history and art, political censorship, Socialism, Communism, Socialist Realism, artistic freedom, and different nonconformist artist groups: The Reform School, the Radical School, Sots-art movement, Moscow Conceptualism, and the Modernist movement. Students will observe the art that became a response to the dictates of the Soviet authorities and their ideas that all art must be Socialist Realism, a Soviet approved type of art which sought to put all arts into the service of the dictatorship of the proletariat (the working class in society).

Students will look to see what new and original ideas came from these works and their response to the Socialist Realism. Also, they will look to see what traditional icons and folk art ideas were represented in these works. Students will study the various media represented in this exhibition. Students and teachers will consider the concepts behind these works and how they fit with the Reform School, the Radical School, the Sots-arts movement, Moscow Conceptualism and Modernist art.

In the Shelton Studio students will be given the opportunity to complete a painting, print, sculpture, or collage modeled after one of the works in this exhibition or in response to a contemporary idea they have been thinking about, such as a political piece depicting their response to the Iraq War, or they may respond to more local issues, such as drilling in the Red Desert. . .

They might, also, consider what kind of art they would have to create in order for their work to be censored and why it would be censored.

Students and teachers may research and engage in conversations about the Russian avant-garde artists' work and artist philosophies and concepts before arriving at the art museum, using study guides (available on-line) to explore these ideas more thoroughly. While here they will spend time in the galleries closely observing the work, discussing it, writing about it, and even sketching it. They will begin conversations about the theories behind the work which will lay the groundwork for future opportunities to pursue these ideas in their home classrooms and schools.

Essential Questions Grades K-6

- Where do we see art?
- Where is Russia? Can you find it on the map?
- Why do we make art?
- What is art?
- What does art look like?
- Who tells us how we can make art?
- Why would people tell us how to make art?
- Why is the art work in the exhibition "Forbidden"?
- How would you feel if your teacher made you create a drawing or painting that showed math tests are good for you?
- Is that a good thing or a bad thing? You decide.

Grades 7-12

- Why is some act or thing usually forbidden?
- Who would forbid someone from doing something?
- Why do you think someone would want to do that?
- Does forbidding someone to do something separate one person from the other?
- When was the first time you heard the word forbidden? What association comes to mind with that specific word?
- Does the creative process make us more or less civilized?
- Why do we make art?
- Do our human needs and wants motivate this process?
- Is it in response to social and/or political situations?
- Is it in response to personal thoughts and desires?
- Does any political system or society have the right or should be allowed to censor or direct the way art is shaped, made?
- How so and why?

Art questions to consider

Grades K-12

- What are the different media you observe in this exhibition?
- Which media are you drawn to and why?
- Which works are you drawn to because of colors, textures, lines, marks, light, shadow, shapes and forms?
- Which works are you drawn to because of subjects and objects?
- How would you describe the lines and marks or forms that you see?
- Do any of the works speak to you? Do you feel anything for any work?
- Does any work make you think of something you have never thought of before?
- What is it persuading you to think or do? Or isn't it persuading you of anything?
- What else about the art created that makes you think or feel something?

Pre-visit activities

In order to prepare students for their museum visit and extend learning possibilities, we suggest that teachers and students consider the following activities.

Grades 7-12

- Students will read and research about the Russian Avant-Garde artists in the **UW Art Museum's educational packet on-line**, art magazines, books at the library and on the internet.
- Students will choose one or more artists from the list of artists in the exhibition to research.
- They will explore each artist's medium and individual artistic techniques and styles.
- Students will explore the history of censorship in Russia after the Bolshevik Revolution of 1917.
- Students will look up the definitions of communism, Socialist Realism, censorship, glasnost, revolution, and the short biographies of Lenin, Stalin, and Marx, briefly, enough so that they are familiar with the names and isms.

Prerequisite skills/knowledge

Museum staff will work with teachers to ensure that all projects are age and skills appropriate. At the very minimum:

- Students should be able to understand concepts and philosophies in relation to this exhibit, such as: communism, censorship, Marxism and Socialist Realism.
- Students should have some familiarity with sketching and drawing objects.
- Students should be able to identify shapes, colors, forms, and textures.
- Students should look up the vocabulary words below and copy them down and have them with them when viewing the exhibition.

Vocabulary to know

Abstract Expressionism
Avant-garde
Bolshevik Revolution
censorship
Communism
Dada Surrealism
economy
glasnost
ideology
Lenin
Marxism
Modernism
non-conformist
perestroika
political
proletariat
proletkult – (Proletarian Cultural and Enlightenment Organizations)
Realism
Suprematism
Socialism
Stalin
tsar

Museum activities

Part 1 – Time frame: 45 minutes

- Students will closely observe the works in the exhibition, *Forbidden Art*.
- They will identify lines, shapes, forms, patterns, repetition, color, light, shadow, technique and style in a work they choose to analyze and model.

- Students will discuss what they see with museum educators.
- They will explore the artist's work in relationship to the ideas that this specific Russian avant-garde artist might have about their work.
- They will research and think more about the concepts behind the art work.
- Using worksheets, students will respond in writing or drawing to the work they see by recording their observations and their own thoughts about the work.
- Students will answer questions on a museum worksheet.
- Students will engage in discussions about their observations and their answers and sketches with one another and with the teachers.

Part 2 – Time frame: 45 minutes

The following projects may be considered individually, or combined, or museum staff will work with teachers to develop specific projects which support ongoing classroom work.

- Students will sketch out an idea that either models a particular Russian avant-garde artist or an idea they have in response to a social or political problem or condition today they wish to address.
- Students will explore this idea in an art form, either, a painting, a water-color, a sculpture, a collage, etc.
- Students will create an art product of their choice with help from the museum art staff.

Post-visit activities

We have found that students achieve maximum benefit from a museum visit when time is scheduled for post-visit activities. Here are some suggestions:

- Students discuss or write about their museum experiences, reviewing what they learned, what has special meaning for them, how they will use new information and skills.
- Students continue to research the works of one or more of their favorite artists in this exhibit and the concepts behind their work. (an essay, art work, research paper)
- Students continue to create their own series of prints, drawings, paintings or sculptures to explore the techniques and concepts behind the kinds of images they selected at the exhibit.

Suggested use in the curriculum

The study of the exhibit *Forbidden Art: The Post-War Russian Avant-Garde* and the history, culture, geography of the Russian people after WWII will tie to multiple curricular areas, including art, history, social studies, writing, reading, geography, and philosophy. Less obvious, this exhibit could connect to math and science when dealing with shapes, forms, chemicals, paints, and so forth. Museum staff will work with teachers to address specific Wyoming Teaching Standards and to align museum projects and studies with ongoing classroom curricular units.

Some recommended resources

Forbidden Art: The Russian Post War Avant-Garde, Curatorial Assistance, Inc., Los Angeles, California in association with Distributed Art Publishers, New York, New York, 1998.

The Union of Youth: An Artist's Society of the Russian Avant-Garde by Jeremy Howard, Manchester Press, 1992.

The Russian Avant-Garde Book 1910-1934 by Jared Ash, Nina Gurianova, Gerald Janecek, and Margit Rowell, The Museum of Modern Art, New York, 2002.

Artists in revolution: Portraits of the Russian Avant-Garde 1905-1925 by Robert Chadwell Willilams, Indiana University Press, 1977.

Russian Painted Shop Signs and Avant-Garde Art by A. Pavelikhina, Aurora Art Publishers, 1991.

Russian Avant-Garde (Art of Century) by Evgueny Kovotun, Parkstone Press, 2007.

Mikhaeil Larionov and the Russian Avant-Garde by Anthony Parton, Princeton University Press, 1996.

Music of the Repressed Russian Avant-Garde, 1900-1929, Greenwood Press, 1994.

A History of Modern Russia by Robert Service, Harvard Press, 2005.

Materials to be supplied to each student

Materials for selected Shelton Studio projects are provided by the art museum.

Assessments and documentation of museum tour and studio experiences

In order to ensure that our museum tour program is meeting the needs of teachers and students, we ask that participants complete evaluation surveys. Surveys will be distributed to teachers and students, but they are also available on-line as a *pdf* file to be downloaded, or they may be requested via e-mail (wbredehoft@uwyo.edu).

1. Students will self-assess using a quick survey that asks them to consider their response to the gallery discussions and research, and their studio experience.
2. Teachers will assess the overall visit by completing a quick survey that asks for their observation and assessment of students' experiences, as well as assessment of the overall process of the museum visit.
3. Museum staff and artists/teachers will record their observations and assessments.
4. When studio time permits, we will ask students to briefly discuss their art work completed in the Shelton Studio visit.
5. Museum staff may take photographs of students and teachers to document the learning taking place and the work produced during a museum visit. These are available upon written request to teachers who would like to use them as art of teaching and student portfolios.