June 5, 2011
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Twentieth Century Russian and Soviet Posters

Mercer and Middlesex Auctions, LLC
Few Words About This Sale

This sale had started small, but just kept growing. Two large consignments had arrived very late, and we are still working on getting studio quality photographs for uploading. Please bear with us, we will be upgrading to better quality images as they become available.

As much as we hated the pressure of last minute changes caused by the late arrivals, we are very happy with the caliber of material offered in this sale. Aside from posters by “big name” artists (Klutsis, Rodchenko, Moor, Deni), and from an exciting group of Cheremnykh-Mayakovskyy Volga Famine Relief posters, you will find many “little gems”, among them the exotic posters of Azerbaijan ROSTA, the rayeshnik-style 1904 posters of the Russo-Japanese War (these are, in essence, first mass-produced Russian political posters; their influence on the Futurists of Segodnyashnii Lubok, and, indirectly, on ROSTA art of the Civil War, and even on early WWII posters production should not be underestimated), a political photo montage poster by the great Soviet film posterist Mikhail Dlugach, and many outstanding posters by fairly obscure artists (Lamadze, N. Yaguzhinsky, Sokolik – to name a few).

We are particularly excited by being given an opportunity to auction the remarkable USSR 8 by Kirill Zdanevich – his is the major name in the history of the Russian avant-garde, and his posters are virtually impossible to find (we had tentatively dated this work to 1931, but are now starting to lean toward the 1925 dating). Another one of a kind offering is N. Muratov’s artwork for the first Boyevoi Karandash poster executed in the satirical caricature manner (no. 4 in 1940 series).

As always, we had included as many popular WWII period posters as we could get our hands on since the last sale. Last, but not least, this auction also includes a small group of Spanish Civil War posters and a pair of posters produced by the WWII French Voluntary Legion that fought on the German side (although one would be hard pressed to tell this looking at poster designs).

Please take a look, and thank you again for your patronage.

Yakov Lurye,
auctioneer,
Mercer and Middlesex Auctions
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Terms and Conditions

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1. There is a 20% Buyer’s premium added to the successful hammer price of every lot, which the purchaser of the lot agrees to pay along with applicable taxes as part of the total purchase price.

2. Payment for auction lots and premiums, can only be made by cash, check, bank wire transfer (domestic or international) or money order. Credit cards can only be accepted by special arrangement; the prospective buyer should contact us in advance. We reserve the right to hold items paid by check from unknown buyers until payment has cleared.

3. Lots purchased online may be subject to a different buyer’s premium, as specified in the online version of the catalog as posted on the site through which the lot is purchased.

4. MMA is required by law to collect and remit the appropriate sales tax in the States of New York and New Jersey. Unless exempted by the law, the purchaser will be required to pay state, and local sales taxes, any applicable compensating use taxes of another state, and if applicable, any federal luxury or other tax, on the total purchase price including buyer’s premium. Purchases picked up or delivered to locations in New Jersey State and New York are subject to sales or compensating use tax of corresponding jurisdiction. Buyers claiming exemption from sales tax must have the appropriate documentation on file with MMA prior to the release of the property. If property is delivered to a state where MMA is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state. MMA is not required to collect sales tax for property delivered to the purchaser outside of the United States.

5. If the auction is conducted outside our premises in New Jersey, purchaser is expected to pay all applicable sales and use taxes as governed by the law of the state in which the auction is conducted.

6. Any items bought by phone, absentee bid, or online, or otherwise not picked up in person on the auction day, will be stored by MMA and will be made available for shipment or pick-up by appointment only. Purchaser should contact MMA at the time of payment if they have specific preferences with regard to shipment.

7. The items offered for sale by Mercer and Middlesex Auctions, LLC. are offered either as agent for consignors or by us as owner. The contract for sale of the items is made therefore between the consignor of the property and the buyer. In cases where we own the property, the contract for sale is made between us and the buyer.

8. Bidders should personally examine each lot on which they will be bidding, in order to determine condition, size, and restoration or repair. All items are sold as-is and where-is. Mercer and Middlesex Auctions, LLC. disclaims any express or implied warranties or guarantees as to the authenticity, condition, merchantability, fitness for a particular purpose, correctness of the catalog or supplemental material, or other description of the physical condition, size, quality, rarity, importance, medium, provenance, exhibitions, literature or historical relevance of any property. No statement made anywhere, by us, and if applicable, any federal luxury or other tax, on the total purchase price including buyer’s premium. Purchases picked up or delivered to locations in New Jersey State and New York are subject to sales or compensating use tax of corresponding jurisdiction. Buyers claiming exemption from sales tax must have the appropriate documentation on file with MMA prior to the release of the property. If property is delivered to a state where MMA is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state. MMA is not required to collect sales tax for property delivered to the purchaser outside of the United States.

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10. We reserve the right to withdraw any property before or during the sale and shall have no liability whatsoever for such withdrawal.

11. Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

12. Mercer and Middlesex Auctions, LLC. and its auctioneer have the right at our absolute and sole discretion to refuse any bid, to advance the bidding in any manner as we may desire, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. We reserve the right to reject any bid. Subject to our discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and conclusion of a contract for sale between the seller and buyer.

13. All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. Reserves are agreed upon with consignors, or the absence thereof, in the absolute discretion of MMA. We may implement reserves by opening the bidding on behalf of the consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In certain instances, the consignor may pay us less than the standard commission rate where a lot is “bought-in” to protect its reserve. If the auctioneer decides that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article.

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We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us, or any payment made by the purchaser to us, whether or not intended to reduce the purchaser’s obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us. In addition, a defaulting purchaser will be deemed to have granted and assigned to us a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, and we may retain and apply such property or money as collateral security for the obligations due to us. We shall have all of the rights accorded a secured party under the applicable Uniform Commercial Code. Payment will not be deemed to have been made in full until we have collected good funds, and we shall be entitled to retain items sold until all amounts due to us have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require. In the event the purchaser fails to pay any or all of the total purchase price for any lot and MMA nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that MMA shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

15. MMA is under no obligation, but may agree, to package and ship an item at the request of the purchaser. The purchaser agrees that packaging, shipping and handling is the absolute risk of the purchaser. The purchaser will pay all costs including, but not limited to, the handling and insurance associated with shipping. MMA will be held harmless from any claim and any rights of subrogation from an insurance carrier are waived against MMA. We are not responsible for the acts or omissions of third parties whom we might retain for the purposes of handling, packing and shipping. Similarly, where we may suggest handlers, packers or carriers, we do not accept responsibility for their acts or omissions.

16. We are under no obligation to assist in applying for an export license, but if the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

17. We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it. With regards to telephone bids, if a prospective buyer makes arrangements with us prior to the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding. We are also not liable for any failure or execution to take bids submitted to us via third party internet sites, nor are we liable for any technical difficulties involved in receiving those bids.

18. In no event will our liability to a purchaser exceed the purchase price actually paid.

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20. If any part of these terms and conditions of sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law. These conditions of sale, as well as the purchaser’s and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New Jersey. By bidding at an auction, whether present in person or by agent, order bid, telephone or other means, the purchaser shall be deemed to have consented to the jurisdiction of the state courts of, and the federal courts sitting in, the State of New Jersey.

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22. Bidding on any item indicates your acceptance of these terms and conditions, as outlined above.

JUNE 5, 2011 AT 1 P.M.

INTERNET, PHONE AND MAIL BID AUCTION – YAKOV LURYE, AUCTIONEER

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The following conventions had been used in this catalog:

(1) In some cases, the auctioneer was unable identify with sufficient degree of certainty the name of an author, or an artist of the item being offered. In this case, the name of an artist will appear in square brackets: [ ].

(2) English translations of Russian names of books, posters and other items offered for the auction usually follow the Russian transliteration. Such transliterations are enclosed in square brackets, e.g. Posolon [Sunward].
Auction Bidding Form

JUNE 5, 2011 AT 1 P.M.

(via Internet, phone or mail bid)

Name ___________________________________________________________

Address 1 __________________________________________________________________________________________

Address 2 __________________________________________________________________________________________

City _____________________________ State/Province _______ ZIP CODE_____________

Phone 1 ______________________ (required for phone bidding)

Phone 2 _____________________ Fax ____________________ e-mail _____________________________________

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(If you plan to bid over the phone, put the word “Phone” in the bid column to mark lots you want to bid on).

Once the form is completed, please sign it and fax it to +1 (609) 235-9667.

By signing this form, you acknowledge that you have read and agree to be bound by the auction terms and conditions as stated in the printed (or pdf format) catalog for this auction. You also agree that if you are the winning bidder, you will pay the total amount due within seven days of the auction date.

A buyer’s premium of 20% will be applied to winning bids. You are also responsible for applicable sales taxes on your purchases, including the buyer’s premium

We reserve the right to ask for bank or business references before bid approval.

SIGNATURE: ___________________________ DATE: __________________
The start of the Russo-Japanese conflict in February 1904 brought with it the first wave of mass-produced Russian political posters. Very few, if any, established artists got involved in war poster production at the time; but the historic value of these colorful posters is not lost on political poster collectors. It would by no means be a stretch to trace the Soviet Civil War and Great Patriotic War posters lineage to these early works of anonymous artists employed by St. Petersburg and Moscow trade workshops.

Those interested in Russian avant-garde art may find the folksy *rayeshnik* style Russo-Japanese War posters especially attractive – ten years later, the rayek tradition was picked up and reprocessed by the young Futurists of Segodnyashnii Lubok, and later resurfaced in ROSTA Windows productions, and even in some satirical posters of WWII.

Posters offered in this section are in surprisingly nice condition, especially considering the age. The posters are backed on canvas, with canvas overlapping on the view side, but clear of design. The colors are uniformly vivid and clear.

Lot 1

**ANONYMOUS ARTIST. NAPOLEON’S VISIT, 1904**

*Napoleon v gostyakh u japontsev* [Napoleon Visits the Japanese]. Printed by Soloviev, Moscow; approved by censor in April 1904. 43 x 58 cm, lithographed, prepared for framing – backed on canvas, with canvas overlapping to the view side, but well clear of design.

The ghost of Napoleon visits the Japanese military council, and warns his hosts of the imminent demise of their venture.

$800–$1,200
Lot 2

ANONYMOUS ARTIST. RAYESHNIK, 1904

Rayeshnik [Raree-Show], Russo-Japanese War period poster by anonymous artist, lithographed in colors, with imprint of Ivanov & Co. Lithography Works, St. Petersburg, and censor permission dated April 1904. 70 x 53 cm. Prepared for framing – backed on canvas, with canvas overlapping to the view side, but clear of design.

The deliberately folksy poster is organized as a sequence of scenes, each accompanied by a rhymed commentary, in a manner of the rhymed stories told by rayeshniki that traveled around the country with their peep hole show boxes (rayeks).

The influence of rayeshnik tradition on Russian Futurists of the Segodnyashnii Lubok is well documented.

$1,000–$1,500

Lot 3

ANONYMOUS ARTIST. FRIENDLY ADVICE, 1904

Dobryi sovet poka ne pozdno [A Friendly Advice Before It’s Too Late], printed by Strel’tsov & Sons, Moscow, lithographed in color; approved by censor in April 1904. 44 x 60 cm. Prepared for framing – backed on canvas, with canvas overlapping to the view side, but clear of the image.

Reaction to two failed Japanese attempts to permanently close the entrance to the Port Arthur harbor (February–March 1904).

$1,000–$1,500
Lot 4

ANONYMOUS ARTIST. JAPANESE “VICTORY”, 1904

*Yaponskaya Pobeda [Japanese Victory],* poster no. 7 in the “Russo-Japanese War, 1904” series produced by in St. Petersburg and printed by Nessler Lithography Works for Torgovo-Prestavitel’naya Kontora (a private establishment with an address in St. Petersburg’s shopping district); approved by censor in April 1904. 40 x 57 cm, lithographed in color. Prepared for framing – backed on canvas, with canvas overlapping to the view side clear of image. Lengthy rayeshnik-style verse at the bottom.

The unintentionally prophetic title was, undoubtedly, meant as a joke; the poster design reflects the prevailing opinion among the Russian public that Japanese would be literally “blown away”.

$1,000–$1,500

Lot 5

ANONYMOUS ARTIST. VASYA FLOTSKIY, 1904

*Vasya Flotskiy [Vasily of the Fleet],* poster no. 8 in the “Russo-Japanese War, 1904” series. Printed by Nessler Lithography Works (St. Petersburg) for Torgovo-Prestavitel’naya Kontora; approved by censor in April 1904. 40 x 57 cm, lithographed in vivid colors. Prepared for framing – backed on canvas, with canvas overlapping to the view side, but clear of design.

A giant Russian sailor uses artillery shells fired by Lilliputian Japanese ships (supplied by John Bull and Uncle Sam) to light his pipe; lengthy rayeshnik-style rhymed poem at the bottom of the design. The grotesque size disparity technique employed by the anonymous artist eventually found its way into Segodnyashnii Lubok posters (consider, for example, Malevich’s *U soyuznikov frantsuzov*), and later into numerous ROSTA Windows posters.

$1,000–$1,500
Lot 6

ANONYMOUS ARTIST. RED ARMY’S 1ST ANNIVERSARY, 1919

Krasnaya Armiya – zashita proletarskoy revolyutsii [The Red Army Is the Defender of the Proletarian Revolution], published by the Union of Communes of the Northern Region, Petrograd, 1919, 97 x 68 cm.
Poster produced to mark the Red Army’s first anniversary. Signed “P. G.”; additional research may help to identify the artist’s name.
$8,00–$1,000

Lot 7

DENI, V. THE LIBERATORS, 1919

Victor Deni (Victor Denisov, 1893–1946, Meritorious Art Worker of the Russian Federation). Osvoboditely [The Liberators], Lit.-izd otdel politupravleniya RVSR (publishing arm of the Political Section of the Revolutionary Military Council of the Republic), Moscow, 1919, 70 x 106 cm.
Denikin campaign poster.
Attribution is based on Sviridova’s monograph Victor Nikolayevich Deni, Izobrazitel’noye Iskusstvo, Moscow, 1978; see p. 49.
$1,000–$1,200
Lot 8

FRIEDMAN, V. THE ENEMY WANTS TO CAPTURE MOSCOW, 1919

FRIEDMAN, V.I. Vrag khochet zakhvatit' Moskvu . . . Vrag dolzhen byt unichtozhen [The Enemy Wants To Capture Moscow . . . The Enemy Must Be Destroyed . . .], poster produced for the Political Directorate of the Revolutionary Military Council, Moscow, 1919, 106 x 71 cm.

V.I. Friedman was an important Soviet posterist of the Revolutionary period. Reproduced in Polonsky’s classic 1928 monograph “Russian Revolutionary Poster” (the book was offered as lot 180 in our Fall 2010 auction).

$2,500–$3,500

Lot 9

POMANSKY, N. ONLY THE RED ARMY, 1919

POMANSKY, Nikolai (1887–1935). Khleb nam mozhet dat' to'ko Krasnaya Armiya [Only The Red Army Can Provide Us With Bread], published by the Political Directorate of the Revolutionary Military Council, Moscow, 1919, 53 x 71 cm.

Bread shortages in Petrograd and Moscow are blamed on the Denikin advances in Ukraine; only Red Army victory can remedy the situation.

Painter Nikolai Pomansky studied art in Moscow and Paris. A veteran of WWI (he had spent four years on the front lines as a simple soldier), he accepted the Revolution, and started producing political posters. After the end of Civil War, he had returned to painting; he also illustrated books, and continued to work as a posterist. A large posthumous exhibition of his paintings was held in Moscow in 1936.

$700–$900
Lot 10

MALIUTIN, I., AND MAYAKOVSKY, V.
LEAGUE OF NATIONS,
1920 ROSTA POSTER

MALIUTIN, Ivan (1891–1932, text by
MAYAKOVSKY, Vladimir (1892–1930). Liga Natsiy [League of Nations], ROSTA,
Moscow, 1920, 53 x 70 cm.
Member of the pre-revolutionary Bubnovy Valet
[Jack of Diamonds] avant-garde group, stage
designer, and caricaturist, Ivan Maliutin was
one of the first artists that came to work for
ROSTA. This is a prime example of Maliutin-
Mayakovsky collaboration, dating to mid-1920.
$4,000–$6,000

Lot 11

REGIONAL ROSTA POSTER –
UFA. IT IS YOUR CHOICE, c. 1920

Vybiray sam znayesh kak . . . [It Is Your Choice],
regional ROSTA Windows poster produced by the
ROSTA bureau in Ufa. Anonymous artist, 82 x 47 cm,
c. 1920.
A poster of the propaganda campaign in support of
prodrazverstka, the Civil–War-period food procurements
quota system introduced by the Bolshevik government
to combat the widespread food shortages. Poor
peasants are faced with a choice – they can either beg
the kulak for bread, or they can take it from him by force.
$600–$800
Lot 12
DENI, V. WRANGLER, KULAK, BURZHUY, 1920

Classic early Deni. The “unholy trinity” is united under the colors of the old regime. Rather than concentrating just on the military threat (Wrangel), the artist uses archetypical imagery to impress on the (likely illiterate) viewer the idea of a broader plot against the workers’ and peasants’ Republic.
$1,000–$1,200

Lot 13
DENI, V. THE LAST DOG OF THE ENTENTE, 1920

One of the posters that laid the foundation for Deni’s lasting reputation. The expression “dogs of the Entente” was coined by Leon Trotsky in one of his Civil–War-period speeches; it appears in his book, Terrorism and Communism (started in 1918, published in early 1920). It is also worth noting that an earlier Revvoensovet poster, Three Dogs of the Entente (no. 49 in the series), employs similar imagery, with dogs labeled, respectively, Denikin, Yudenich, and Kolchak, after the White Army’s military leaders.
$1,000–$1,200
Lot 14
RADAKOV, A. KNOWLEDGE WILL SET YOU FREE, 1920
Alexei Radakov (1872–1942). Znaniye razorvet tsepi rabstva [Knowledge Will Break The Chains of Slavery], GIZ, Petrograd, 1920, 90 x 60 cm.
Alexei Radakov’s name became familiar to Russian reading public long before the Revolution – he was a regular contributor to the popular Satiricon and New Satiricon magazines. Much of Radakov’s poster art of the Soviet period is purely political in nature – during the Civil War, he produced posters for ROSTA Windows, and later was a regular contributor to a variety of Soviet satirical magazines. The poster shown illustrates a different facet of the Radakov’s poster legacy – the artist was a tireless propagandist of self-improvement through reading and education. His best-known poster, Negramotny – tot zhe slepow [An Illiterate Man Is a Blind Man], dates to the same period as the poster being offered.
$1,200–$1,800

Lot 15
RADAKOV, A. A FAITHFUL FRIEND, 1920
RADAKOV, Alexei (1872–1942). Vernyi drug [A Faithful Friend], GIZ, Petrograd, 1920, 71 x 49 cm. Reading opens new worlds, and new opportunities to a youth dissatisfied with his dull life.
Somewhat incongruously, the GIZ-added ad at the bottom of this touching poster informs the reader that GIZ offers books on “horticulture, animal and pig breeding, and other agricultural topics”.
$800–$1,200
Lot 16

ANONYMOUS ARTIST. BECOME A RED COMMANDER, 1921

Anonymous Artist. *Idi na Komandnye Kursy* [Sign Up For the Red Commanders School], GIZ, Petrograd, 1921, 61 x 84 cm.

Part of a campaign to build up a loyal officers cadre for the young Red Army that was still involved in the remote parts of the country. This countrywide, long-running campaign did not stop with the end of active fighting, and had spawned a large number of posters; this is one of better designs.

$700–$900

Lot 17

MELNIKOV, D. ARMY PROPERTY WEEK, 1921

Dmitry Melnikov (1899–1966). *Nedelya Dostoyaniya Krasnoy Armii* [Red Army’s “Take Care of Army’s Property” Week], 1921. Gosizdat, 95 x 67 cm.

In 1921, the third week in December was declared the “Take Care of Army Property” week. With an impoverished country struggling to supply the Army, soldiers were admonished to take the best possible care of their weaponry, uniforms, and horses.

The poster is signed D.M., which immediately brings to mind the name of Dmitry Moor, but Dmitry Melnikov was an important posterist in his own right. Through 1918–1921, he had produced many posters for Revvoensovet, as well as for GIZ. An active polemist, Melnikov was also active in the art discussions of the period, publishing articles and writing letters to editors.

$800–$1,200
This section is highlighted by a strong group of Volga Famine posters (Cheremnykh-Mayakovsky, Moor, Simakov), and by the rare offering of “exotic” Baku ROSTA posters. Also worth mentioning is Deni’s powerful *III International*.

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**Lot 18**

**ANONYMOUS ARTIST. PRODNALOG IS THE FLYWHEEL . . ., 1921**

Prodovolstvennyi nalog – eto makhovoye koleso gosudarstvennogo mekhanizma [Prodnalog Is the Flywheel of the Mechanism of State], GIZ, Petrograd, 1921, 73 x 100 cm.

The first signs of a return to peaceful life: in March 1921, the draconian prodrazilvortka system was replaced with the much milder prodnalog food tax. The introduction of prodnalog was intended to give a jolt to the country’s economy, and marked the beginning of the New Economic Policy era. An often-reproduced poster.

$700–$90
Lot 19

VERY EARLY PICTORIAL STATISTIC POSTER

Chego Rossiya zhdyot ot Donbassa v 21 Godu [This Is What Russia Expects from Donbass in 1921], poster published by Central Committee of the Miners Union, Moscow, 1921, 52 x 70 cm.

For the record, this is the earliest Soviet pictorial statistics posters we have ever offered. At the time, the Donbass region supplied most of Soviet Russia’s coal.

$500–$700

Lot 20

(ROSTA – BAKU), KARL LIEBKNECHT, [1921]

Anonymous Artist. Karl Liebknecht, poster produced in Bakkavrosta (Baku bureau of the Caucasus Regional Section of the ROSTA news agency) Studio 13 under KhOBR (Khudozhestvennoye Ob’edineniye Bakinskikh Rabochikh [Arts Society of Baku Workers]) imprint. Baku, [1921], 71 x 51 cm.

German socialist Karl Liebknecht, one of the leaders of the 1919 Spartacist uprising in Berlin, was revered in Soviet Russia as a martyr for the workers’ cause. Most likely produced in conjunction with the Comintern Congress in Moscow (June 1921).

$900–$1,200
Lot 21

DENI, V. III INTERNATIONAL, 1921


A Capitalist sees the proverbial writing on the wall, and shrinks in terror. A laconic and powerful poster, issued in conjunction with the Comintern Congress in Moscow (June–July 1921).

$2,000–$3,000

Lot 22

(ROSTA – BAKU). BEY AND WORKER, 1922

[Bey and Worker], poster by an anonymous artist produced at Bakkavrosta Studio (Baku bureau of the Caucasus Regional Section of ROSTA news agency); KhOB (Khudozhestvennoye Ob’edineniye Bakinskikh Rabochikh [Arts Society of Baku Workers]) imprint, distributed by AzTsentroPechat; Baku, 1922, 71 x 51 cm. Inscriptions in Russian and in Arabic-alphabet Azeri.

An interesting poster that attempts, albeit not very successfully, to combine Moor-style political symbolism with a nod towards Persian and Ottoman painting traditions. ROSTA had stopped producing display windows posters in 1921, but in 1922, ROSTA-sponsored artist studios continued to produce political posters in other formats. It may be worth noting that poster production for the Baku section of ROSTA (set up in 1920 after the Red Army took control of the region) was supervised by Nikolai Kochergin. Several of Kochergin’s posters of the WWII period appear in this auction.

$1,500 –$2,000
Lot 23

(ROSTA – BAKU). AND SO RIDES . . .

_I mchitsya revolyutsionnii voin Vostoka . . . _[And So Rides the Revolutionary Warrior of the East . . .],_ poster by an anonymous artist produced at Bakkavrosta (Baku bureau of the Caucasus Regional Section of ROSTA news agency) Studio No. 7; KhOBR (Khudozhestvennye Ob’edineniye Bakinskikh Rabochikh [Arts Society of Baku Workers]) imprint, distributed by AzTsentroPechat; Baku, 1922, 69 x 48 cm. Text in Russian and in Arabic-alphabet Azeri.

"And so rides the Revolutionary Warrior of the East, with the red banner of Communism in his hand, causing grief to capitalist world". The red banner in this case is the banner of the at-the-time formally independent Azerbaijan Socialist Republic.

$1,500 –$2,000

Lot 24

(ROSTA – BAKU). RED ARMY TO THE RESCUE

_Zharko solntse, I kon’ izmuchen . . . _[Hot Is the Sun, And Horses Are Tired . . .],_ poster by an anonymous artist produced at Bakkavrosta (Baku bureau of the Caucasus Regional Section of ROSTA news agency) Studio No. 6; KhOBR (Khudozhestvennye Ob’edineniye Bakinskikh Rabochikh [Arts Society of Baku Workers]) imprint, distributed by AzTsentroPechat; Baku, 1922, 69 x 48 cm. Versed text in Russian and in Arabic-alphabet Azeri.

The dragon of the counterrevolution is helpless as long as people of Azerbaijan are united around the Red banner, under the protection of the Red star. An interesting _lubok_-style poster, with imagery adjusted to reflect the local sensibilities.

$1,500 –$2,000
Lot 25

ANONYMOUS ARTIST (S.I.). CHOLERA, [1921]

Citizen! Get the Cholera Immunization Shots. Only Immunization Will Deem the Death Powerless, GIZ, Petrograd, [1921]. Artist is identified only by initials S.I.
The 1921 cholera epidemic in Russia had affected the famine-stricken Volga region, and was spread to other parts of the country by refugees fleeing the famine. Attempts to control the epidemic were hampered not just by vaccine and medicine shortages, but also by the ignorance of the largely illiterate rural population. Efforts to quarantine the sick were routinely resisted, sick people were secreted away, and offers of vaccination refused. The sanitary propaganda campaign had a limited success.

$800–$1,200

Lot 26

SIMAKOV, I. REMEMBER THE HUNGRY, 1921

Ivan Simakov (1877–1926). Pomni o Golodayushikh [Remember the Hungry], GIZ, Petrograd, 1921, 78 x 51 cm.
Ivan Simakov, a popular book illustrator, had also produced over 40 political posters. From 1919 to 1921, Simakov worked for the Petrograd ROSTA. Probably the best-known Simakov poster, routinely included in books about the Soviet poster art of the period (see, e.g., Peter Paret, Beth Irwin Lewis, and Paul Paret, Persuasive Images: Posters of War and Revolution from the Hoover Institution Archives, Princeton University Press, 1992).

$1,000–$1,500
Lot 27

[MOOR, D.], PATRIARCH TIKHON AND FAMINE VICTIMS, 1922

[Dmitry Moor (Dmitry Orlov, 1893–1946, Meritorious Art Worker of the Russian Federation)]. *My ne mozhem odoobrit' . . . [We can not approve . . .],* [Moskust], Moscow, 1922.

In February 1922, the cash-strapped Soviet government ordered the expropriation of gold and silver from Russian churches, promising to use the proceeds to combat the Volga famine. The head of the Russian Church, Patriarch Tikhon, opposed the expropriations, and expressed his opinion in a letter to the clergy (subject of the poster’s left pane). He was tried in May 1922 for counterrevolutionary activity, and was placed under house arrest in the Don Monastery. His sentence was commuted after he agreed to sign a letter acknowledging his guilt, and seeking a pardon. The caption for the pane depicting the famine victims was excerpted from an open letter by Saratov-region peasants published in *Pravda.* It declares that the whole region is starving, and that the expropriations will save lives.

$800–$1,200

Lot 28

MOOR, D. HUNGER SPIDER, 1922

Dmitry Moor (Dmitry Orlov, 1893–1946, Meritorious Art Worker of the Russian Federation). *Golod – pauk dushit krest'yanstvo Rossii. Zoloto tserkvei dolzno poity na spaseniye golodnykh ot smerti [Russian Peasantry Is Being Choked By the Spider of Hunger – Church’s Gold Should Be Used to Save the Starving from Death],* Volga-famine period posterjustifying the expropriation of Church treasures. Moscow, 1922, 92 x 62 cm.

A poster typical of Moor’s early Symbolist style, free of the self-imposed restraint of his later works. The spider’s black body is superimposed on a map of Central Russia, covering the area particularly affected by the famine.

$1,000–$1,500
Lot 29

CHEREMNYKH, MAYAKOVSKY. COMRADES!, 1922

Mikhail Cheremnykh (1890–1962) and Vladimir Mayakovsky (1892–1930). Tovarishi! Grazhdane! Vsekh borot’sya s golodom zovyot IX S’yezd Sovetov [Comrades! Citizens! The 9th Congress of Soviets Calls All to the Battle with Hunger]. Glavpolitprosvet (Political Education Directorate of the Commissariat of Enlightenment), Moscow, 1922, 71 x 106 cm.

A post-ROSTA collaboration of the artist Mikhail Cheremnykh, and the great Russian poet Vladimir Mayakovsky. Text of the 9th Congress of Soviets resolution on the Volga famine is accompanied by ROSTA Windows-style illustrations and verse. See Complete Works of Vladimir Mayakovsky, GIKhL, Moscow, 1957, vol. 4, p. 188. It is dated there to early 1922, and must precede the expropriations controversy; the 9th Congress of Soviets was held in late December 1921.

$2,000–$3,000

Lot 30

CHEREMNYKH, MAYAKOVSKY. CITIZENS, UNDERSTAND!, 1922

Mikhail Cheremnykh (1890–1962), with Vladimir Mayakovsky (1892–1930) Grazhdane! Poimite zhe nakonets, golod doshel do uzhasa . . . [Citizen! Get It Into Your Head, Famine Had Reached the Nightmarish Levels . . .], Glavpolitprosvet, Moscow, 1922, 69 x 106 cm. The text can be found in vol. 4 of Complete Works of Vladimir Mayakovsky (GIKhL, Moscow, 1957), p. 194.

A poster in support of expropriation of gold from Russian churches in order to feed the Volga Famine victims. Public calls for expropriations had started in 1921; they were followed by the official TsIK decree in February 1922. A concerted effort was made to depict them not as an attack on organized religion, but as a strictly humanitarian measure. Notably, the caption for the last pane states: “. . . Taking the useless treasure to feed the hungry is not a sacrilege. Rather, it is following the true Christ teachings”. As a side benefit for the Communist State, the expropriations weakened the Church and provided an excuse for an attack on the high-ranking clergy that dared to openly oppose the expropriations decree.

$2,000–$3,000
Lot 31

CHEREMNYKH, MAYAKOVSKY. NOTHING TO EAT . . ., 1922

Mikhail Cheremnykh (1890–1962) and Vladimir Mayakovsky (1892–1930). Nechego jest. Obsemenit’sya nechem . . . [There’s Nothing To It. No Seeds to Plant . . .], a striking Famine Relief campaign poster by the artist Mikhail Cheremnykh and the poet Vladimir Mayakovsky. Glavpolitprosvet (the political education directorate of the Commissariat of Enlightenment), Moscow, 1922, 70 x 106 cm.

Mayakovsky’s poem can be found in Complete Works of Vladimir Mayakovsky, GIKhL, Moscow, 1957 (vol. 4, p. 196). The accompanying commentary identifies Cheremnykh as the poster artist. The pair was the driving force behind the 1919–1921 ROSTA Display Windows posters production; in 1922 the poet and the artist had reunited to produce a series of Famine Relief posters for Glavpolitprosvet.

$2,000–$3,000

Lot 32

CHEREMNYKH, MAYAKOVSKY. WE MUST HELP . . ., 1922

Mikhail Cheremnykh (1890–1962) and Vladimir Mayakovsky (1892–1930). Nado pomoch golodayushei Volge. Nado spasti Golodnykh Detei [We Must Help the Famine-Stricken Volga. We Must Save the Starving Children . . .], Glavpolitprosvet, Moscow, 1922, 70 x 106 cm.

Mayakovsky’s poem can be found in Complete Works of Vladimir Mayakovsky, GIZ, Moscow, 1957 (vol. 4, p. 190).

$2,000–$3,000
Lot 33

CHEREMNYKH, MAYAKOVSKY. 130,000,000 . . ., 1922

Mikhail Cheremnykh (1890–1962), text by Vladimir Mayakovsky. V RSFSR 130,000,000 naseleniya . . . [Russian Federation’s Population is 130 Millions . . .]. Glavpolitprosvet, Moscow, [1921], 68 x 107 cm.

“The population of the Russian Federation is 130,000,000. One tenth of it is starving. Those ten that are provided for must get food for one hunger victim”. The poet’s math is a bit off, but his intent is pure. The poster proceeds to detail the ways in which different segments of the population must help to combat the hunger. The text can be found in Complete Works of Vladimir Mayakovsky, vol. 4., p. 187.

$2,000–$3,000

Lot 34

ANONYMOUS ARTIST. SECOND PEASANT BOND, [1924]

Pomni! Krest’yanskiy zayom – on vyigryshny zayom . . . [Remember! Peasants Bond Is a Winning Bond . . .], Leningrad, [1924], 48 x 36 cm, printed by the Tobacco Trust Lithography Works, most likely to the order of Narkomfin (Commissariat for Finance).

The Second Peasants Bond was floated with the end of hyperinflation in 1924; unlike the First Peasants Bond of 1922 that used grain in lieu of currency, this bond was monetized. Soviet peasants were offered a chance to pay prodnalog with money instead of agricultural products; bonds carried 5% interest, and offered a chance to win a cash prize in a lottery drawing. The rest of the population could also buy in, but on less favorable terms. Vladimir Mayakovsky had contributed a poem to the bond campaign (“Rasskaz of Klime kupivshem krest’yansky zayom, I Prove ne podumavshem o schast’ye svoym”, 1924).

$700–$900
Lot 35

ANONYMOUS ARTIST. GET INVOLVED IN SILK PRODUCTION, C. 1925

Dekhanki! Zanimaites shelkovodstvom. Ono uvelichit dokhod vashego khozyaistva [Peasant Women of Central Asia, Get Involved in Silk Production. This will raise your income] Colorful bilingual regional poster by an anonymous artist. 105 x 74 cm, published in Tashkent by the Central Asian Institute of the Turkshelk Corporation.

The dating is approximate. The state-controlled Turkshelk [Turkestan Silk] The corporation was formed in 1923.

$800–$1,200

Lot 36

MOOR, D. TRIPLE ACCOUNTING, C. 1925

Dmitry Moor (Dmitry Orlov, 1883–1946). Troinaya Bukhgalteriya [Triple Ledger], 56 x 39 cm, lithographed sheet, c. 1925.

Moor’s most memorable posters date to the times of great cataclysms in Russian history, but he also kept busy in less turbulent times. The poster shown dates to the period when Moor was the art director of the antireligious magazine Bezbozhiik [Atheist], and of its successor, Bezbozhiik u Stanka [Atheist at the Workbench] (1923–1928).

$800–$1,200
Lot 37

[VYAZMENSKY, L.] TO BE A COMSOMOL MEMBER . . ., 1925

[Lev Vyazmensky, (1901–1938)] Byt Chlenamy Soyuza Molodyozhi . . . [To Be a Comsomol Member Means to Dedicate Every Effort to the Common Cause]. Gosizdat, 1925, 106 x 70 cm, with artist’s initials “L.V.” in the lower left corner.

This poster is tentatively attributed to Lev Vyazmensky, one of the future leaders of RAPKh (Russian Association of Proletarian Artists, 1931–1932). In 1938, Vyazmensky, along with several other former RAPKh leaders, was arrested, accused of participating in a terrorist organization, and executed (April 1938). One of the accusations against the Vyazmensky group was that it maintained close contacts with another “terrorist organization” uncovered a few months earlier; the latter consisted mostly of Latvian artists, and included Gustav Klutsis (executed in February 1938).

$2,000–$3,000
Lot 38

ARMENIAN POSTER

[Cooperation Campaign], 1926
A late arrival, so we did not have time to translate the title. The poster apparently aims to entice peasants to sell their harvest through state-sponsored cooperatives. The peasant that embraces the cooperative idea prospers; all kinds of trouble await those who try to sell their crop to “speculators”. 106 x 71 cm, ordered by Glavlit, printed by the VSNKhG Lithography Works. $700–$900

Lot 39

RODCHENKO, A. FEBRUARY REVOLUTION, 1926

Alexander Rodchenko (1891–1956) 1917. Fevralskaya Revolyutsiya [February Revolution, 1917], photomontage poster from the Istoriya VKPb v plakatakh [Communist Party History in Posters] cycle. Published by the Communist Academy, Moscow, 1926, 68 x 53 cm.

An important work by the major master of Soviet avant-garde art. History in Posters was a major commission for Rodchenko, who considered the photomontage technique to be particularly well-suited for the historic poster genre, as it fortified the artist’s work with “intrinsic truth of a document” – A portfolio of photographs will protect Lenin’s image from idealization and falsehood (in Rodchenko, Protiv Summarnogo Portraitya . . . [Against The Generalized Portrait . . .], LEF Magazine, 1928, No. 4).

$2,000–$3,000
Lot 40

LAMADZE. LONG LIVE THE MAY DAY, 1927

Dadaşvstvuyet 1 Maya! [Long Live the May Day], montage poster by artist Lamadze, Gosizdat, 1927, 107 x 74 cm.

The artist arranges the long list of required slogan banners in a way that indirectly introduces the symbolic notion of the "speeding train of Revolution" that was very familiar to 1920s audiences ("Nash parovoz, vperiod leti" – “Fly ahead, our train”). A very interesting poster.

$1,500–$2,500

Lot 41

URBETIS, K. NOT A SINGLE ABSENTEE ON EASTER DAY, [1929]


V den’ paskhi ni odnogo progul’shika [Not a Single Absentee On Easter Day]. 53 x 69 cm, [1929]. In the Soviet Union, religious festivals were blamed for hurting the economy by introducing high work absenteeism.

1929 was the year of the short-lived Soviet experiment with the Universal calendar (twelve 30-day months consisting of 6-day weeks, plus five days of State holidays). The shorter six-day week meant that workers had more days off than before (one in six, rather than one in seven), so state planners became particularly sensitive to the issue of absenteeism.

$800–$1,000
Lot 42

RADAKOV, A. CHRISTMAS JESTER, C. 1929


This poster was likely produced for the Soyuz Voinstvuyushikh Bezbozhnikov (Union of Militant Atheists) – the organization’s motto “The fight against religion is the fight for Socialism” appears in the upper right corner. Petrushka is a stock jester puppet in Russian puppet folk theater.

$1,500–$2,000

Lot 43

ANONYMOUS ARTIST.
ORGANIZATION OF KOLKHOZ LABOR, 1930

Organizatsiya truda v kolkhoze . . .
[Collective Farm Labor . . . Must Be Properly Organized]. Anonymous artist, 1930, 60 x 85 cm.

$500–$700
Lot 44

PARTY AND COMINTERN, KAZAKH LANGUAGE POSTER, 1930

Party and Comintern Show the Way to Our Success, Kazakh language poster (printed in Moscow, so there may exist versions in other languages), Tsentrizdat Narodov SSSR, 1930, 72 x 104 cm.

$1,200–$1,800

Lot 45

ANONYMOUS ARTIST. WOMAN AND THE SOVIET SOCIETY, PHOTOMONTAGE POSTER, C. 1930

Zhenshina i sovetskaya vlast’ [Woman and the Soviet Power], Regional photomontage poster published by Georgian Proletkult, 104 x 68 cm, c. 1930.

Numerous quotes from Lenin’s writings are used to underscore the great social status gains achieved by women in the Soviet society.

$800–$1,200
Lot 46

BRZHESKY. BE CAREFUL WITH FIRE, 1930


$800–$1,200

Lot 47

KOROTKOV, A. SOVIET TRANSPORT, 1930

Andrei Korotkov (1902–?). Give the USSR Socialist Transport. Mistetstvo, Kharkov, 1930, 71 x 107 cm.

A Georgian language poster printed in the Ukraine and designed by a Ukrainian artist. The title translation is approximate.

A poster from the intensive 1930 propaganda campaign calling for dramatic improvements in Soviet transportation. The campaign had started early in the year, as it became evident that Soviet railways could not adequately support the ambitious industrialization plans. By the end of the year, the railway crisis became acute, forcing the government to complement the propagandistic efforts and administration reshuffling with a major capital investment into railway system development.

$1,500–$2,500
Lot 48

YANG (l. GANF). MAY DAY, WALLPAPER STYLE POSTER, [1930]


An attractive, large-size poster. Graphic artist Iosif Ganf worked under a pseudonym (Yang, the Russian transliteration of the English word “young”), so that his works would not be confused with those of his older brother Yuli Ganf, an important Soviet caricaturist.

$1,500–$2,500

Lot 49

AKHR MONUMENTALISTS BRIGADE. DOWN WITH BUNGLERS . . ., 1931

AKhR Monumentalists Brigade. Doloi golovyapov i vrediteley rabochego snabzheniya [Down with Bunglers and Saboteurs of the Workers’ Supply System], AKhR Publishing, 1931, 113 x 79 cm.

The AKhR Monumentalists Brigade was formed by a group of graduates of the Monumentalist Painting Department of Vkhutein that had joined the OMAKhR (Association of Young Artists of Revolution Society, the youth league of AKhR). In 1931–1932, Young Monumentalist leaders gained prominence in the short-lived RAPKh (Association of the Proletarian Artists); some of them later fell the victims to the 1937–1938 purges.

A poster for the campaign aimed at strengthening the “workers” (i.e., state) control over the distribution of food and consumer products. The campaign also gave Stalin a way to deflect the population’s concerns over shortages and rising food prices. Problems were blamed on profiteers, bunglers and saboteurs in the distribution channels. Among several measures recommended by Stalin was the introduction of the zakrity raspredelitel system, with scarce products unavailable in the open market offered to workers through the workplace.

$1,000–$1,200
Lot 50
ANONYMOUS ARTIST. STAMP OUT THE PROFITEERING IDEOLOGY FROM COOPERATION, 1931.

Anonymous artist. Vytravim torgasheshkiy dukh is kooperatsii [Stamp the Profiteering Ideology Out of the Cooperative Movement], IZOGIZ, 1931, 73 x 49 cm.

An attractive Constructivist-style poster of the 1931 “workers control” campaign discussed in the previous lot.

$1,500–$2,000

Lot 51
ANONYMOUS ARTIST. RAPID INDUSTRIALIZATION . . ., 1931

Anonymous artist. Vysokiye tempy industrializatsii delayut SSSR Nezavisimym Gosudarstvom [High Tempo Industrialization Assures the Independence of USSR], Constructivist-style poster, IZOGIZ, 1931, 109 x 80 cm.

The thesis that accelerated industrialization is a necessary condition of the Soviet Union’s independence and survival originated with Stalin’s speech at the Industrial Workers Congress in February 1931, and was repeated many times over afterwards. It became a common theme for Soviet posters of the period.

$2,000–$3,000
Lot 52
DENI, V. THE OPPORTUNISTS’ PROGRAM, 1931

Victor Deni (1892–1946). Iz Programmy Opportunistov [From the Opportunists’ Program], OGlIZ-IzOGlIZ, Moscow-Leningrad, 1931, 35 x 53 cm.

Deni’s poster attacks the wide range of perceived enemies of the rapid industrialization – from “opportunist” economists that had the temerity to argue in favor of a more gradual approach, to slackers and alcoholics. The lengthy citation at the bottom comes from the February 1931 program speech by Stalin, in which he categorically stated that speedy development of industrial base is a prerequisite for the survival of the Soviet State.

$1,500–$2,000

Lot 53
DLUGACH, M. FUTURE WAR WILL BE MECHANIZED, 1931

Mikhail Dlugach (1893–1988, Meritorious Art Worker of the Soviet Union). Budushaya voyna budet mekhanizirovana do predela . . . [Future War Will Be Mechanized To the Outmost . . .], Avtodor Publishing, Moscow, 1931, 104 x 73 cm.

Mikhail Dlugach was the leading Soviet film posterist of the pre-war period, but he also worked in the political poster genre. This poster, ordered by Avtodor, a state-sponsored mass organization formed to foster the development of Soviet auto transport, is built around a lengthy excerpt from a speech given by the Soviet military leader Klim Voroshilov. Acquisition of driving skills is presented as an important patriotic contribution to the country’s military preparedness program – in Voroshilov’s words, Avtodor members should be prepared, if necessary, to “move from the wheel of a tractor, or an automobile, to the wheel of an armored vehicle, or a tank”.

Avtodor ran a network of driving schools. Soviet military considered the organization an important resource, as the vast majority of draftees lacked the driving skills required by the modern army.

$3,000–$4,000
Lot 54

KHM COLLECTIVE. TRANSPORT, DO NOT LAG BEHIND!, 1931

Artists Collective of the Leningrad IZOGIZ Art Works (Khudozhestvennye Masterskiye). Transport, ne otstavay! [Transportation, Do Not Lag Behind (The Industry)], 1931, 104 x 77 cm. Unsigned, as is common for the fairly short period when “brigade production” approach to propaganda came into vogue. The wordplay of the Russian title is, unfortunately, lost in the English translation.

An attractive poster produced in the aftermath of the winter 1930–1931 railways crisis. With 2,000,000 tons of grain unshipped, and factories closing due to the lack of fuel, the Communist Party Central Committee had declared railway transport to be “one of the main bottlenecks in the economy”, dramatically increased the railway development budget, and set higher freight turnover goals for 1931. These are detailed in small print in the poster’s upper left corner.

$2,000–$3,000

Lot 55

KHM COLLECTIVE. CITY OF LENIN IS THE CITY OF TOTAL LITERACY, 1931

Artists Collective of the Leningrad IZOGIZ Art Works (Khudozhestvennye Masterskiye). Gorod Lenina – Gorod Sploshnoi Gramontnosti… [The City of Lenin Has Become the City of Total Literacy. We Are Challenging Moscow, Kharkov, …]. IZOGIZ, Leningrad, 1931, 102 x 69 cm.

A poster hailing the successes of the “Down with Illiteracy” campaign.

$1,200–$1,800
Lot 56

KHM COLLECTIVE: WHAT IS YOUR CONTRIBUTION?, 1931

Artists Collective of the Leningrad IZOGIZ Art Works (Khudozhnestvennye Masterskiye). Chto ty sdelal za 2 goda sotssorevnovania? [What Have You Achieved Over the Two Years of Socialist Competition?], IZOGIZ, Leningrad, 1931, 67 x 49 cm.
A call for workers to exceed production plans, and to challenge others to do the same.
$1,500–$2,000

Lot 57

KUKRYNIKSY. SECOND INTERNATIONAL, 1931

Kukryniksy. Vtoroi International [Second International], OGIZ-IZOGIZ, Moscow-Leningrad, 1931, 51 x 70 cm, text provided by the talented Soviet poet Semyon Kirsanov.
The Kukryniksy artist collective was formed by Mikhail Kupreyanov (1903–1991), Porfiry Krylov (1902–1990), and Nikolai Sokolov (1903–2000). Kukryniksy became popular in 1930s, and eventually came to occupy the top spot among the satirical artists in the Soviet art hierarchy.
$2,000–$3,000
Lot 58
OVSYANNIKOV. OCTOBER REVOLUTION ANNIVERSARY, 1931

Ovsyannikov. Da zdravstvuyet XIV godovshina Oktyabrya [Hail to the XIV Anniversary of October Revolution], OGIZ-IZOGIZ, Moscow-Leningrad, 1931, 71 x 54 cm.
We could not find any personal information for this artist. In early 1930s, he was working in Moscow, and had produced a number of posters in the photomontage technique. Judging by the auction realizations, his works are popular with collectors.
$1,000–$1,500

Lot 59
SOKOLIK, N. LET US REDUCE THE FUEL CONSUMPTION, 1931

Naum Sokolik (1897–1944). Dayosh 20% Economii Topliva [Let Us Reduce the Fuel Consumption by 20%], OGIZ-IZOGIZ, Moscow-Leningrad, 1931, 60 x 43 cm.
A wonderful Constructivist poster. Sokolik was a prominent figure on the Odessa avant-garde art scene of the early 1920s. He then moved to Moscow, where he worked primarily as a book illustrator; his name is well-known to Kinopechat publications collectors. As evidenced by the poster being offered, he also worked in the field of poster graphics.
$1,000–$1,500
Lot 60

SOKOLOV-SKALYA, P. AND MIKHAILOV, N.
UNITED FRONT, 1931

Pavel Sokolov-Skalya (1899–1961), and Nikolai Mikhailov. Yediny Front [United Front], OGIZ, Moscow, 1931, 113 x 80 cm.

An expressive poster that combines two major themes of Soviet political poster art of the early 1930s – international workers’ solidarity, and tireless work effort in pursuit of the ambitious goals of industrialization. Stalin's quote at the bottom right suggests that the two topics are organically tied.

A talented artist and art educator, Pavel Sokolov-Skalya worked in a variety of genres, ranging from monumental art and poster production to book and magazine design. His career as a posterist spanned over 30 years; during WWII, he was the art director of TASS WINDOWS. Awards bestowed on the artist by the regime are too numerous to name in full (People’s Artist of the Russian Federation, full member of the Soviet Academy of Arts, 1942 and 1949 Stalin Prizes, etc.). On the topic of workers’ solidarity, in 1925–1932, Sokolov-Skalya was associated with Put MOPRa, the biweekly magazine of the International Society for Relief of Revolutionaries (MOPR).

The name Nikolai Mikhailov appears on several posters published by the AKhR artists association in 1929–1930. At the time, Sokolov-Skalya was the head of the AKhR Art Courses; this may explain the Mikhailov-Sokolov collaboration.

$1,000–$1,500

Lot 61

ZDANEVICH, K. USSR 8, [1931]

Kirill Zdanevich (1892–1969) USSR 8, Glavlit, Tbilisi, [1931], 88 x 60 cm.

An exciting find – Zdanevich is the major name in the history of Russian Futurism, and this is the first large-size poster by the artist we have ever offered. Our search for comparables through several major auction databases came up empty, which further confirms the importance of this poster.

Judging by design, the poster was produced to mark the 8th anniversary of the Soviet Union (this would date it to 1931), or the 8th anniversary of the October Revolution (this would date it to 1925). The latter dating seem less likely, given the absence of words “October” or “Revolution”.

In terms of composition, the poster is built around the stylized globe that is partly colored in red by the light of the Red Star, with Georgian words 8 USSR superimposed over it. Imagery surrounding this central allegory of the rising Soviet State is arranged to provide the visual support to two bilingual slogans, that read Capitalist predators are scared by our growth and The union of proletariat and peasantry is the foundation of the Soviet Power. The inclusion of several “stock” symbols of construction and industrialization (the crane, the speeding train) seems to provide an additional argument in favor of the 1931 dating.

$4,000–$6,000
Lot 62
ANKUDINOV, S. CURIOUS “FILL IN THE BLANKS” POSTER, 1932

Sergei Ankudinov (1905–1982). Kto meshayet po novomu rabotat’ [Who Is Interfering With the New Ways of Work], IZOGIZ, Moscow-Leningrad, 1932, 37 x 53 cm.

The usual rogue’s gallery – an opportunist, a bureaucrat, an alcoholic, a greedy laborer (for a slightly earlier poster by Deni, see lot 52). In a somewhat unusual twist, Leningrad artist Sergei Ankudinov leaves a blank space under each picture, to allow worker activists to “name the names” as they display the poster in the workplace.

$800–$1,200

Lot 63
DENI, V. 15 YEARS VCHK – OGPU, 1932


XVth anniversary of the feared Soviet security police. An important event called for giving the assignment to an important artist; it is not surprising that IZOGIZ had ordered this poster from Deni, the doyen of the corps of satirical artists, and a regular contributor to Pravda and other party publications.

$3,000–$5,000
**Lot 64**

DENI, V. MOMMY AND DADDY, 1932

Victor Deni (1893–1946). *Papa s mamoi [Daddy and Mommy]*, OGIZ-IZOGIZ, Moscow-Leningrad, 1932. 60 x 85 cm.

This poster’s caption is a wordplay based on the homonym nature of the Russian words for *daddy* and *Pope*. The text in a smaller font proclaims that *Church is at the service of Capital* (top line), and that high-ranking European clergymen are invested in armament companies’ stocks.

$1,500–$2,500

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**Lot 65**

GANF, YU. VOLLEYBALL IN GENEVA, 1932


A political commentary on the 1932 Disarmament Conference in Geneva. Text in the upper right corner comes from the speech given by Soviet Foreign Minister Litvinov, who called on Conference participants to stop treating disarmament negotiations as a diplomatic game, in which the “disarmament . . . becomes a ball that is passed from one committee to another”.

Satirist Yuli Ganf worked for a variety of Soviet magazines, notably for *Krokodil*, and for the most important Soviet newspaper, *Pravda*.

$1,500–$2,500
Lot 66

YAGUZHINSKY. PHYSICAL CULTURE AT THE SERVICE . . ., 1932

[Nikolai?] Yaguzhinsky. Fizkulturu na sluzhbu sotsialisticheskому stroyitel'stvu i oborone strany [Put Physical Culture at the Service of Socialist Construction and Defense]. OGIZ-IZOGIZ, 1932, 81 x 58 cm.

A well-executed, powerful photomontage poster. The strong influence of Gustav Klutsis’s 1929 Spartakiada cycle is undeniable, but stylistically, Yaguzhinsky’s poster is far more subdued. While Spartakiada designs are angular and dynamic, Yaguzhinsky chooses a safer, parade-like arrangement. Klutsis’s diagonal film strip of athletes morphs into a circular band surrounding the GTO badge, the poster’s central images are vertical, rather than placed at an angle, and the blast furnace, a proud symbol of the socialist construction, is pushed into the background and becomes a prop to display a lengthy quote from a Stalin’s speech.

This comparison underscores the almost immediate chilling effect of the Party’s direct intervention into Soviet arts life in 1932 (“On the Reconstruction of Literary and Art Organizations” decree). Poster artists did not work in a vacuum. To be published, a poster had to be approved. The Communist party had just spoken: cultural pluralism and experimentation were the thing of the past. Political poster art had to adjust to new realities, probably faster than any other art form. The post-1932 transition to a flatter, less dynamic, presentation style can be traced even through an analysis of Klutsis’s own works.

Any additional information about the artist will be appreciated and acknowledged. Yaguzhinsky’s name (as always, without first name or initials) appears on several photomontage montage postcards of the period; these usually end up attributed to the prominent Russian/Soviet artist Sergei Yaguzhinsky (1862–1946), but such an attribution does not make much sense, considering Sergei Yaguzhinsky’s style.

$4,000–$6,000

Lot 67

STALIN SETTLES A SCIENTIFIC DISCUSSION, 1933

Borsh. Kolkhozniki, pominite [Kolkhozniks, Remember], OGIZ-IZOGIZ, Moscow-Leningrad, 1933, 105 x 69 cm.

This curious 1933 poster instructs the farmers to plough deep, and warns them that the fallow ploughing approach is a dangerous theory promoted by saboteurs in an attempt to destroy the kolkhoz land.

The recommendations on the poster are rooted in a directive issued by the Executive Committee of the Supreme Soviet in January 1933 that had settled a discussion on advantages and dangers of deep plowing triggered by the experience of American dust bowls. Party executives were more concerned with reports that in 1932, many fields were overrun by weeds. This was blamed on insufficiently deep plowing. A few sentences in the TsIK directive that addressed primarily the need for an efficient use of agricultural equipment had settled the issue.

A remarkable illustration of the Stalinist way of interfering with scientific discussions. Vavilov and geneticists were forewarned long before 1940.

$800–$1,200
Lot 68

CHEREMNYKH, M. COMRADE,
TRIPLE YOUR VIGILANCE, 1933

Mikhail Cheremnykh (1890–1962, People's Artist of the Russian Federation). Tovarish, bditelnost’ utroi... [Comrade, Triple Your Vigilance...], OGIZ-IZOOGIZ, Moscow-Leningrad, [1933], 108 x 81 cm. Poster of the vigilance campaign prompted by Stalin’s assertions that former kulaks will try to sabotage the collective farm’s operations from inside.

Mikhail Cheremnykh is credited with originating the Satire Window Poster format during the Civil War. Later, he became one of the founders of the popular Soviet satirical magazine Krokodil.

$1,500–$2,500

Lot 69

KALMYKOV, V. LENIN’S CAUSE IS GAINING STRENGTH, 1934

V[ictor] Kalmykov. Rastyot i krepnet kommunisma delo... [Communism cause is gaining strength...]. (signed in plate 1933, published in early 1934, evidently to mark the 10th anniversary of Lenin’s death). 79 x 54 cm, OGIZ-IZOOGIZ, Moscow-Leningrad, 1934.

A beautiful poster, stylistically close to the Leningrad school, and somewhat reminiscent of illustrations in children’s journals of the period. Search for additional information about the artist has proved fruitless; there exists, a (rather remote) possibility that the poster was produced by the Soviet avant-garde architect Victor Kalmykov, who was also a talented graphic artist, and occasionally exhibited his drawings and watercolors.

$2,000–$3,000
Lot 70

SVETLICHNY, E. TRANSPORT WILL BECOME THE BASTION OF SOCIALISM, 1934

Efrem Svetlichny (1901–1976). Sdelayem transport krepot’yu Sotsializma [Transport Will Become the Bastion of Socialism], bilingual (Russian/Ukrainian), [Kharkov], 1934, 110 x 77 cm.

Another flare of the never-ending campaign to improve the efficiency of Soviet railways, that continued to hobble from one crisis after another and were the subject of special resolution of the XVIIth Party Congress (1934). The new modernization plans centered around the introduction of powerful IS (Iosif Stalin) locomotives, like the one shown in the poster. In 1934, IS machines were still being tested; their mass production did not start until 1937.

$2,000–$3,000

Lot 71

KLUTSIS, G. LONG LIVE THE USSR . . . (SAKHA LANGUAGE), 1935


Klutsis’s name speaks for itself; the caption for this version of this often-reproduced poster is in the Sakha language spoken in Yakutia.

$4,000–$6,000
Lot 72

VASIL’YEV. PIONEER . . . BE PREPARED!, C. 1935

Vasil’yev. Pioner, bud’ v rabotye stoikim / Ni shaga is proletarskikh ryadov / K sotsialisticheskoy stroyke / Bud’ gotov! [Pioneer, be persistent in your endeavours / Not a step out of the proletarian phalange / For the Task of Socialist Construction / Be Prepared!].
IZOGIZ, 95 x 69 cm, c. 1935.

An attractive poster, likely intended for distribution through the Soviet school system. By mid-1930s, the majority of Soviet children ages 10 to 15 belonged to the state-sponsored Young Pioneers mass youth organization.

$700–$900

Lot 73

[IVANOV, V.], LENIN IN OCTOBER, 1937 FILM POSTER


Ivanov started producing posters in 1931 while still a student of the Leningrad VKhUTEIN/State Arts Academy, and continued to produce posters through the period when he worked as a film artist at Mezhrabpom and Mosfilm studios. Boris Dubrovsky-Eshke, the film’s art director, was his former professor; the pair later collaborated on the sequel, Lenin in 1918. Ivanov went on to become one of the leading Soviet posterists (two Stalin Prizes, gold medals at a number of international exhibitions, awarded the title of the People’s Artist of the Soviet Union). An example of his wartime work can be found in the War Poster section of this sale.

$1,000–$1,500
Lot 74
GOVORKOV, V. 150,000 AVIATORS FOR THE SOVIET LAND, 1937


Victor Govorkov studied in Vkhutein under Moor and Favorsky. He worked primarily in the poster genre, and also earned the reputation as a talented book illustrator.

$1,500–$2,500

Lot 75
LEBESHEV, B. ODE TO STALIN, 1937


This is a late arrival, so we did not have time to get the poster text translated; but the artwork seems to speak for itself. A quick stab at machine translation suggests that the verses speak of a festive day when Azerbaijan votes for Stalin. People are happy and smiling, flowers are blooming, and enemies’ blood stops in their hearts.

Posterist Boris Lebeshev lived in Baku. Lebeshev’s 1939 poster Marshal Stalin is currently on display in the Tate collection.

$1,000–$1,200
Lot 76
PRINTED ON COTTON: MIRZOYEV, G.
COMRADE STALIN . . ., 1937
Grigory Mirzoyev (1903–after 1955). Da Zdravstvuyet
Constitutsiya Pobedivshego Sotsializma . . . [Long Live the
Constitution of Victorious Socialism! Long Live Its Genial
Creator, Comrade Stalin!]. Propaganda scarf (“Agitatsionny
platok”), printed on cotton cloth from an autolithograph by
G. Mirzoyev. Baku, 1937, 89 x 59 cm.
Graphic artist Grigory Mirzoyev lived in Azerbaijan and in
Georgia. His name appears on the list of participants of the
1955 regional art exhibition in Baku. For an example of his
wartime work, see the War Poster section of this sale.
$1,000–$1,500

Lot 77
[EARN THE] MERITORIOUS RAILWAYMAN BADGE, C. 1938
Poster produced by Transzheldorizdat, the publishing house of
the NKPS (Commissariat of Transportation). Anonymous artist,
76 x 58 cm, c. 1937.
The Pochyotnomu Zhelznodorozniky’ (For the Meritorious Railway
Worker) badge was first introduced in 1934. The design shown,
featuring the powerful IS (Iosif Stalin) series locomotive, was
introduced in 1937 or 1938.
$500–$700
Lot 78

DENI, V., AND DOLGORUKOV, N. WARNING TO SAMURAI, 1938

Victor Deni (1892–1946), and Nikolai Dolgorukov (1902–1980). Vy ne suites', samurai, s krasnym voiskom voyevat . . . [Samurais, Do Not Even Attempt Fighting the Red Army . . .], Iskusstvo, Moscow-Leningrad, 1938, 45 x 59 cm.

Some early posters of Nikolai Dolgorukov exhibit Constructivist influences, but overall, his style was formed by studies under Moor and by the collaboration with Deni. Dolgorukov’s political posters later earned him a number of awards at (Soviet-sponsored) international exhibitions of the Cold War period, along with the title of Honored Art Worker of the Russian Federation. Deni’s name speaks for itself.

$1,000–$1,500

Lot 79

DENI, V., AND DOLGORUKOV, N. ANY AGGRESSOR . . ., 1939

Victor Deni (1892–1946), and Nikolai Dolgorukov (1902–1980). Lyuboi agressor razob'yet svoi mednyi lob o Sovetsky pogranichny stolb [Any Aggressor Will Crack His Obstinatve Skull Against the Soviet Border Post], Iskusstvo, Moscow-Leningrad, 1939, 43 x 59 cm.

This poster’s caption is a quote from a speech given by the Soviet Premier Minister Vyacheslav Molotov. It is difficult to find a good English equivalent to Molotov’s phrase. In colloquial Russian, “mednyy lob” (literally, “brass forehead”) stands for obstinate; the phrase further alludes to a Russian proverb “poshli duraka bogu molit’sya, on sebe lob razob’yet” (literally, “ask an idiot to pray, and he will hurt his forehead” – an idiot will always find a way to hurt himself), conveying to the native Russian reader an idea that any attack on the Soviet Union would be a silly undertaking that can only hurt the aggressor.

$1,000–$1,500
Lot 80
SHUBINA, G. EVERYBODY MUST VOTE, 1938
On Galin Shubina’s posters, the sun is always smiling at the happy people of the Soviet Utopia. Her easily recognizable style earned her a number of prizes in important Soviet poster competitions.
$600–$800

Lot 81
SHUBINA, G. SOVIET CONSTITUTION, 1940
This poster was likely produced to mark Constitution Day, an official holiday in the Soviet Union. As is typical for Shubina’s posters, the mood is cheery, and even the Stalin’s quote lacks the usual intensity: “After all the struggle and deprivations, it feels good to have a Constitution that discusses the fruits of our victories” (the translation is approximate).
$500–$700
Lot 82

BRISKIN, V., AND FOMICHEV, V.A.
STRAIGHTJACKET FOR AGGRESSORS, 1939

Veniamin Briskin (1906–1982), and Vasily Fomichev (1908–1989?). Smiritel'naya Rubashka [A Straightjacket], Iskusstvo, Moscow-Leningrad, 1939, 60 x 43 cm.

A poster prompted by speeches at the XVIIIth Party Congress warning that the Soviet Union is prepared to repel any aggressor, and to plan such an attack borders on insanity; two quotes, one by Stalin (“Have no doubt, our country has enough straightjackets for such insane people”, another by Klim Voroshilov, are used as captions.

Vasily Fomichev was a popular caricaturist, at the time working for the Komsomol’skaya Pravda newspaper. Posterist Veniamin Briskin is also remembered as a talented book illustrator. Both artists were eventually awarded the honorary title of Meritorious Artist of the Russian Federation.

$1,000–$1,500

Lot 83

POPOV, P. PHYSICAL CULTURE DAY, 1941

P. Popov. Spartakovtsy! Vstreitim Vsesoyuznyi Den’ Fizkulturnika massovoy sdachey norm na znachok GTO [Spartakists! Let Us Prepare to the Sports Day by Qualifying En-masse for the “Ready for Labor and Defense of the USSR” badge]. Published by Spartak [Spartacus] All-Union Physical Culture and Sports Society, 1941. 54 x 38 cm.

The 1941 All-Union Physical Culture and Sports Day was to be celebrated on July 20. With the outbreak of the war, planned festivities had to be canceled.

$500–$700
Lot 84

SHABANOV, I. THE SERVANT OF TWO MASTERS, 1939

Ivan Shabanov (1906–1973). Sluga Dvukh Gospod [The Servant of Two Masters], 1939, 84 x 60 cm.

Rare poster of the Finnish War period. Finnish Commander-in-Chief Baron Mannerheim is presented as a puppet of Britain and France; they did actively support Finland in the conflict, fearing that Soviet success may lead to Germany and Soviet Union dividing Scandinavia, just as they had divided Poland. The stylistic similarity with the Civil War period posters is clearly intentional – in Soviet historiography, Mannerheim was always presented as a “White” general that had managed to escape the Red Army’s wrath during the Civil War.

$900–$1,200

Lot 85

MURATOV, N. ARTWORK FOR THE (FIRST) BK CARICATURE POSTER, 1940


An important find – this was the first Boyevoi Karandash poster executed in the satirical caricature manner that later made the BK posters so popular. Earlier BK posters featured more traditional, patriotic, or humorous designs.

Nikolai Muratov worked as a newspaper and magazine artist, as a book illustrator (his illustrations for Saltykov-Shedrin books were praised by critics), and as a sculptor with the Lomonosov Porcelain Factory. Efim Efimovsky, in his book about the Boyevoi Karandash, speaks very highly of Muratov, and seems to consider him the best satirist among the BK founders.

$2,500–$3,000
Lot 86
ANONYMOUS ARTIST. WE WILL NOT PERMIT THE FASCISTS . . ., 1941

Ne pozvolim fashistam hodit’ po sovetskoi zemlye [We Will Not Permit The Fascists To Trample the Soviet Soil]. Iskusstvo, Moscow, 1941, 39 x 23 cm. $400–$600

Lot 87
ASTAPOV, I. KOLKHOZNIKS ARE HELPING THE RED ARMY, 1941


Ivan Astapov, a well-respected realist painter and book illustrator, was one of the “Boyevoi Karandash” founders back in 1939. Later, he served as the artistic director of the peacetime poster artists’ collective of the same name. $500–$700
Lot 88

ASTAPOV I., AND PETROV, YU.
WE WILL REMIND THEM, 1941

Ivan Astapov (1905–1982) and Yurii Petrov (1904–1944). My im napomnim [We Will Remind Them]. Early Boyevoi Karandash series poster (no. 2 in the WWII series), LOSKh, 1941, 64 x 42 cm.

Recount of Russian victories over the Germans through history foretells the outcome of the current conflict. Unsigned artwork for this poster was offered in our March auction; at the time, we had incorrectly assumed a post-Stalingrad dating. The winner of that lot would be, undoubtedly, pleased with this new information.

Yurii (Georgii) Petrov was killed at the front in 1944. He was considered the rising star of Soviet graphics before the war; his Spanish Diaries, based on the artist’s experiences in the Spanish Civil War, are praised by modern Russian critics as “one of the most honest, heartfelt cycles in our graphics”. A student of Lebedev, he had also left behind an interesting body of work as a book illustrator. It appears that between 1941 and 1943, he was in charge of the Boyevoi Karandash operations; he was also a regular contributor. Ivan Astapov was one of the founders of “Boyevoi Karandash”, and later became the artistic director of the peacetime collective of the same name.

$400–$600

Lot 89

ASTAPOV I., AND PETROV, YU.
BATTLE-TESTED FRIENDSHIP, 1941

Ivan Astapov (1905–1982) and Yurii Petrov (1904–1944). Boyevaya Druzhba [Battle-Tested Friendship]. Boyevoi Karandash series poster (no. 36), LOSKh, 1941, 64 x 42 cm. Soviet aviators save their friend forced down behind the enemy lines. The story was reported by Sovinformbyuro in the daily summary for August 6, 1941.

$500–$700
Lot 90
[BK COLLECTIVE]. BLACK WINGS WILL NOT SOAR . . ., 1941

Ne budut krylya chernye nad rodinoi letat' [Black Wings Will Not Soar Over the Motherland], Boyevoy Karandash series poster No. 6, LOSKh, Leningrad, 1941, 58 x 44 cm.
$700–$900

Lot 91
BIL'YEV, N. AND VEREISKY, G. AVIATOR TALALIKHIN, 1941

Nikolai Bilyev and Georgy Vereisky (1886–1962). Lyotchik Victor Talalikhin [Aviator Victor Talalikhin], Poster no. 33 in the Leningrad Boyevoy Karandash series, LOSKH, [1941], 46 x 61 cm.

A poster that may interest collectors interested in aviation history. In a night fight over Moscow in August 1941, Soviet fighter pilot Victor Talalikhin rammed a German bomber after running out of ammunition, becoming the first pilot ever to ram an enemy aircraft at night. Talalikhin survived the encounter, and was feted as the first major Soviet air hero of World War II. He was killed in action a few months later.

Little information is available about the artist, Nikolai Bilyev. Georgy Vereisky, on the other hand, was an important graphic artist, a master of portraiture. It seems safe to assume that the poster was made by Bilyev, while Vereisky contributed the Talalikhin portrait.

$400–$600
Lot 92


Leningrad artist Vasily Kobelev studied in Vkhutein under Konashevich. His name is familiar to collectors of Soviet children's books – he worked on Czizh and Yozh magazines, and in Detgiz under Lebedev. $400–$600

Lot 93

Nikolai Kochergin (1897–1974, People’s Artist of the USSR). S pilu, s zharu – po shtiku na paru [Fresh from the Kitchen – A Pair Per Bayonet]. Lubok-style poster in which a pair of bayonet-wielding cooks successfully take on a group of German paratroopers. Iskusstvo, Leningrad, 1941, 69 x 54 cm.

Poster artist, book illustrator, and stage designer Nikolai Kochergin started his artistic career during the Civil War, and ran ROSTA Satirical Display Windows operations in the Caucasus. This experience clearly came handy in 1941.

$1,000–$1,200
Lot 94

KOCHERGIN, N. PIONEER SENYA
AND THE SABOTEUR, 1941

Nikolai Kochergin (1897–1974). O tom kak
pioner Senya diversanta provyol k neftebaze
[Pioneer Senya Shows the Saboteur How
To Get To the Fuel Tanks Farm]. Iskusstvo,
Leningrad, 1941, 36 x 51 cm.

A Young Pioneer delivers the dim-witted saboteur
into the hands of Red Army soldiers.

$500–$700

Lot 95

LAKTIONOV, A., AND PILSHIKOV, N.
STALIN’S FALCONS, 1941

Alexander Laktionov (1910–1972, People’s Artist of the
Russian Federation) and Nikolai Pil’shikov (1914–?).
Stalinskiye sokoly, byye zarvavshikhsya fashistskikh
piratov [Stalin’s Falcons, Hit the Overreaching Fascist
Pirates]. Iskusstvo, Leningrad, [1941], 52 x 30 cm.

It is interesting to note that this poster, published in the
first week of the war, was a collaboration of a civilian
artist, Alexander Laktionov, with a military pilot in active
service – Lieutenant Nikolai Pil’shikov flew over 100
missions on the Leningrad Front through the war. After
the war, Pilshikov, who was an Art Academy freshman
when he was drafted into the Army in 1939, became a
professional artist. Alexander Laktionov was an important
Soviet artist; for additional details, see lot 123.

$800–$1,200
Lot 96

MIRZOYEV, G.
TO VICTORY
(IN GEORGIAN),
1941

Grigory Mirzoyev (1903–after 1955), [Forward to Victory!], Tbilisi, 1941, 59 x 81 cm.

Graphic artist Grigory Mirzoyev lived in Azerbaijan and in Georgia. His name appears on the list of participants in the 1955 regional art exhibition in Baku. For an interesting example of his pre-war art, see lot 76 of this sale.

$1,500–$2,000

Lot 97

MURATOV, N. AND PETROV, YU.
THE FAITH OF SABOTEURS, 1941

Rasskaz ob uchasti parashyutistov – diversantov [Story about the Faith of Parachutists – Saboteurs]. Early Boyevoi Karandash series poster (no. 3), LOSKh, 1941, 56 x 36 cm. Depicts a failed German attempt to parachute a group of saboteurs behind the front lines.

Nikolai Muratov worked for various Leningrad satirical and children magazines. Some critics consider him the most talented satirist among the BK founders. His was also a book illustrator (best remembered for his highly praised illustrations for Saltykov-Shedrin books), and worked as a sculptor with the Lomonosov Porcelain Factory.

A rising star of Soviet graphics before the war, Yurii (Georgii) Petrov was killed at the front in 1944. His Spanish Diaries, based on his experiences in the Spanish Civil War, are praised by modern Russian critics as “one of the most honest, heartfelt cycles in our graphics”.

From 1941–1943, Petrov was a regular BK contributor.

$500–$700
Lot 98

NEPOMNYASHII, I. 45 LEFT . . ., 1941

I.A. Nepomnyashii. *Uletelo 45 – Priletelo tolko 5!* [45 Left, Only 5 Came Back]. *Iskusstvo*, Leningrad-Moscow, 1941, 43 x 70 cm.

A curious poster that went into production in early August 1941. It is likely that reports of major losses inflicted on the German Luftwaffe appeared in the Soviet newspapers of the period; but a search through official Sovinformbureau daily summaries for July–August 1941 did not reveal any claims of 40 enemy planes destroyed in a single operation.

$1,200–$1,800

Lot 99

ODINTSOV, V. THE AVALANCHE OF STEEL, 1941

Vladimir Odintsov (1902–1957). *Stal’noy lavinoy razdavim vraga* [Like a Steel Avalanche, We’ll Crush the Enemy]. *Iskusstvo*, Moscow-Leningrad, 1941, 84 x 58 cm.

Vladimir Odintsov was a talented easel and monumentalist painter; his early works were noted and praised by the important Soviet art critic Osip Beskin. An official confirmation of his “rising star” status came when he was made a member of the artists brigade working on a major panneau for the Soviet Pavilion at the 1939 World Fair (the select group also included A. Plastov and A. Bubnov; the brigade was headed by V. Efanov).

Odintsov’s work in the field of poster graphics is largely limited to the WWII period.

$600–$800
Lot 101

PAVLOV, N. [LENINGRAD], WARTIME LITHOGRAPH

Nikolai Pavlov (1899–1968). Untitled wartime lithograph, with Rostral Column and Stock Exchange building in the background, [1941], 32 x 46 cm.

Graphic artist Nikolai Pavlov, a student of Konashevich, Mitrokhin, and Kruglikova, stayed in Leningrad, and continued drawing through the Siege. His wartime etchings and lithographs were widely reproduced on the posters and postcards of the period.

$500–$700

Lot 100

PAVLOV, [N.], GLORY TO STALIN’S FALCONS, [1941]

[Nikolai Pavlov (1899–1968)]. Slava Stalinskim Sokolam . . . [Glory to Stalin’s Falcons Heroically Fighting for the Motherland, and for Leningrad], 53 x 71 cm.

Attributed by the consignor to the talented graphic artist Nikolai Pavlov, who had stayed in Leningrad through the Siege. His wartime etchings and lithographs were widely reproduced on the posters and postcards of the period. For the sake of accuracy, we must note that Pavlov is a very common name, so the attribution to Nikolai Pavlov must be considered tentative, as the poster style is unusual for other published N. Pavlov’s works of the period. Caveats aside, a very attractive poster.

$800–$1,200
Lot 102
PRELIMINARY ARTWORK FOR A WWII POSTER

*Smert' nemetsko-finskim zakhvatchikam* [Death to German and Finn Invaders]. Working sketch for a WWII poster, with penciled-in wording changes (possibly suggested by the editor), c. 1941. Gouache and pencil on paper, signed by an unidentified artist (or, alternatively, approved by an editor), 35 x 26 cm.

$1,200–$1,800

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Lot 103
PRAVDIN, V., AND PRAVDINA, Z. CORPORAL HANS MULLER’S DIARY, 1941

V. Pravdin and Z. Pravdina. *Dnevnik efreitora Gansa Myullera* [Lance-Corporal Hans Muller’s Diary]. 1941, 60 x 92 cm.

Artists make fun of the Goebbels propaganda machine that routinely used excerpts from letters from the front in its campaigns.

$700–$900
Lot 104

SEROV, V. WOMEN OF LENINGRAD, 1941

Vladimir Serov (1910–1968, People’s Artist of the Soviet Union). *Vernye dolgu i chesti...* [Faithful and Honorable, Leningrad Women Raise To Defend Their Land, And Go Into Battle Along Their Brothers and Fathers]. Leningrad, 1941, 47 x 33 cm.

People’s Artist of the Soviet Union, Vladimir Serov spent the first three years of the war in Leningrad (1941–1943); as the head of the Leningrad Section of the Artists Union, he carried the overall responsibility for propaganda art production. Serov eventually became the President of the Soviet Academy of Arts.

$600–$800

Lot 105

VANDYSHEV, P. HELP THE RED ARMY IN CATCHING SPIES AND SABOTEURS, 1941

Pavel Vandyshchev (1914–?). *Pomogay Krasnoi Armii vylavlivat shpionov i diversantov* [Help the Red Army In Catching Spies and Saboteurs]. Iskusstvo, Moscow-Leningrad, 1941, 71 x 53 cm.

A popular, often reproduced poster (see, e.g., Bonnell, *Iconography of Power*, 1997, or Gill, *Symbols and Legitimacy in Soviet Politics*, 2011). In the early war days, Leningrad sculptor and artist Pavel Vandyshchev produced a few posters; later, he enlisted in Red Army. After the war, Vandyshchev worked as a commercial graphics designer before gaining a reputation of an excellent sculptor-animalist. An amusing story about Vandyshchev getting a horse as a present from Marshal Budenny can be found in K. Laskari’s memoir.

$1,000–$1,500
Lot 106

ANONYMOUS ARTIST. WARM CLOTHES FOR OUR SOLDIERS, C. 1942

Anonymous artist. Zashitnikam lyubimim nashim tyopluyu odezhdu svyazhem . . . [We Will Knit Warm Clothes for Our Beloved Protectors . . .]. Lithographed sheet, c. 1942, 61 x 47 cm.

$400–$600

Lot 107

DOLGORUKOV, N. AVIATOR GRIGORY SOKOLOV, 1942


This poster’s unusual proportions suggest that it may be a piece of a set, in which posters were displayed side-to-side. It is also interesting to note that while the poster seems to be dated 1942, it describes events that took place during the Finnish Campaign in 1940 (Soviet aviators Sokolov and Kozachenko attacked a wing of 12 enemy planes, taking four of them down).

$600–$800
Lot 108

PINCHUK, V. HELP OUR GLORIOUS RED ARMY, 1942

Veniamin Pinchuk (1908–1987, People’s Artist of the Soviet Union). Druzhnoi Podpiskoy . . . [Help Our Glorious Red Army By Buying Tickets of the 2nd Lottery].

During the Siege of Leningrad, the important Soviet sculptor and portraitist Veniamin Pinchuk turned to producing posters. His best-known work of the period is We Will Show No Mercy . . . (see our Fall 2010 catalog, lot 219).

$500–$700

Lot 109

ANONYMOUS ARTIST. WWII PERIOD LITHOGRAPH

Untitled, unsigned lithograph, 43 x 28 cm. Topically, and to a degree, stylistically, close to Shmarinov’s works from the We Will Never Forget, We Will Never Forgive cycle.

$500–$700
Lot 110

ANTONOV, F. MY SON! . . ., 1943

Fedor Antonov (1904–1994). Sin Moi! . . . [My Son!], Iskusstvo, Moscow-Leningrad, 1943, 60 x 45 cm. People’s Artist of the Russian Federation Fedor Antonov studied in Moscow Vkhutein, and originally trained to become an industrial artist specializing in textile design. At the Textile Exhibition in Milan, his textiles designs were awarded a gold medal (1927). A member of OST, he started exhibiting in the 1930s and collaborated with Deineka on several monumentalist projects. During 1941–1945, Antonov produced a number of posters and a series of well-received portraits of war heroes.

$600–$800

Lot 111

BOIM, S. GERMANS ARE INHUMAN!, 1943

Solomon Boim. Nemtsy – zveri! Smert’ im! [Germans Are Inhuman! Death to Them!], 1942 autolithograph calling for bloody revenge for German atrocities. Ordered by the Political Section of the Baltic Fleet, [Leningrad], 1943, 40 x 32.5 cm. Leningrad artist Solomon Boim spent the war with the Baltic Fleet, first as an artist for the Fleet newspaper, and later as the chief artist for the Baltic Fleet Political Directorate.

$500–$700
Lot 112
GALBA, V. THE ANCESTOR AND THE DESCENDANT, 1943

Vladimir Galba (1908–1984) Vstrecha predka s potomkom [A Meeting Between the Ancestor and the Descendant]. Boyevyi Karandash poster (no. 86 in the WWII period series), LOSKh, [1943], 36 x 55 cm.

An attractive example of Galba’s poster art of the Patriotic War period. During the war, he worked as the staff artist for the Leningradskaya Pravda daily. Galba’s newspaper caricatures and posters had attracted so much attention that his name was put on the Enemies of the Reich list compiled by Goebbels’ propagandists. For many years afterwards, Galba remained one of the most popular Soviet caricaturists.

$500–$700

Lot 113
GORDON, M. WE WILL DESTROY HITLER’S STATE, 1943


The caricature style of the poster is somewhat atypical for the art of Mikhail Gordon, better known as a master of celebratory posters marking important events and anniversaries. Gordon was often called to design special editions of the leading Soviet newspapers.

$600–$800
Lot 114

GORDON, M. RED ARMY IS THE ARMY OF BROTHERHOOD, 1943

Mikhail Gordon (1918-2003). Za sovetskuyu otchiznu idut v bol siny vsekh natsional’nostey Sovetskogo Soyuza. Da zdravsvyeyet Krasnaya Armiya, Armiya bratstva i druzhby narodov SSSR! [Children of Every Nationality Are Going Into the Battle for the Motherland. Long Live the Red Army, Army of Brotherhood and Friendship Between the Peoples of the Soviet Union!]. Iskusstvo, Moscow-Leningrad, 1943, 53 x 35.5 cm.

This poster is somewhat more typical of Gordon’s poster style than the previous lot.

$400–$600

Lot 115

KAZANTSEV, A. DEATH TO GERMAN SCOUNDRELS, 1943


Kazantsev’s posters are largely limited to the war period. A well-respected easel and monumentalist painter, he became a popular professor at the Vera Mukhina Arts Academy in Leningrad after the war.

$500–$700
Lot 116
KAZANTSEV, A. NOT AN INCH OF OUR SOIL, 1943


Kazantsev’s posters are largely limited to the war period. A well-respected easel and monumentalist painter, he became a popular professor at the Vera Mukhina Arts Academy in Leningrad after the war.

$600–$800

Lot 117
KOKOREKIN, A. MY FIGHTING LABOR EFFORT, 1943


People’s Artist of the Russian Federation Alexei Kokorekin started his career as a posterist in the provinces, then moved to Moscow. In 1934, he won second prize in the important poster competition 10 Years Without Lenin.

During the war, Kokorekin created over 30 posters, many of them under the aegis of the Military Artists Studio. In 1946, he was awarded the Stalin Prize for his wartime effort.

$500–$700
Lot 118
KOKOREKIN, A. DONBASS IS LIBERATED, 1943
Alexei Kokorekin (1906–1959). Donbass osvobozhdyon! [Donbass Is Liberated!]. Iskusstvo, Moscow-Leningrad, 1943, 58 x 40 cm.
People’s Artist of the Russian Federation Alexei Kokorekin started his career as a posterist in the provinces, then moved to Moscow. In 1934, he won second prize in the important poster competition 10 Years Without Lenin. During the war, Kokorekin created over 30 posters, many of them under the aegis of the Military Artists Studio. In 1946, he was awarded the Stalin Prize for his wartime effort.
$500–$700

Lot 119
KOKOSH, A. HITLER’S GERMANY DEMISE IS NEAR, 1943
Anatoly Kokosh (1900–1960). Gitlerovskaya Germaniya i eyo vassaly stoyan nakanune svoei catastrophy [Hitler’s Germany and Her Vassals Are Facing an Impending Catastrophe]. Iskusstvo, Leningrad, 1945, 84 x 58 cm. The poster’s caption is a quotation for 1943 Stalin’s speech given on the occasion of the XXVI anniversary of the October Revolution.
As an art student, Leningrad artist Anatoly Kokosh specialized in decorative arts. Through the 1930s, his name appears regularly on lists of participants in Leningrad art exhibitions. During the Siege, he became a member of the Boyevoi Karandash collective. After 1947, Kokosh’s name disappears from the lists of exhibitions participants – not a good sign considering the political atmosphere in the Stalinist Russia at the time.
$800–$1,000
Lot 120
KOKOSH, A., AND KURDOV, V. DREAMS AND REALITY, 1943

Anatoly Kokosh (1900–1960) and Valentin Kur dov (1905–1989). Boyevoi Karandash poster (no. 85 in the WWII period series), LOSKh, 1943, 36 x 52 cm.

Another wartime work from Anatoly Kokosh (see the previous lot), this one in collaboration with Victor Kur dov, one of the Boyevoi Karandash founders.

As a young student, Valentin Kur dov worked under Malevich in Vkhutein, and at some point took lessons from Filonov. These encounters with the avant-garde had little effect on his style (at least, on the style of his officially exhibited works), and he went on to a successful career as a realist artist, and book illustrator. Kur dov’s work as a satirical posterist is largely tied to Boyevoi Karandash. During the war he also produced a well-received series of wartime lithographs (Po Dorogam Voiny [War Roads], 1942–1944).

$500–$700

Lot 121
KORETSKY, V. THE WAY TO HIT THE ENEMY, 1943


Koretsky’s name does not require an introduction. His wartime posters are distinguished by their emotionality, and clarity of design. Unfortunately, the approximate English translation fails to catch the fighting spirit of the laconic and memorable Russian title.

Koretsky’s wartime effort was recognized by the State Prize, awarded to the artist in 1946.

$800–$1,200
Lot 122
KORETSKY, V. ON THIS HAPPY LIBERATION DAY . . . , 1943

Victor Koretsky (1909–1988). V radostnyi den . . . [On This Happy Day of Liberation, . . . Our Heartful Thanks To Our Friend and Father, Comrade Stalin . . .]. Iskusstvo, Moscow-Leningrad, 1943, 60 x 47.5 cm.
Korestky was one of the few prominent Soviet posterists of the WWII period to systematically use the photomontage technique.
$800–$1,200

Lot 123
KRUZHKOV, I. DADDY, SAVE!, 1943

Il'ya Kruzhkov (1909–1978, Meritorious Artist of Ukrainian SSR). Tatusiu, vryatuy [Daddy, Save!]. 1943 poster ordered by the publishing arm of the Central Committee of Ukrainian Communist Party, Moscow, 1943, 35 x 25 cm.
Yet another poster conjuring the archetypal image of an innocent child in peril, often used by Soviet posterists through WWII. Kruzhkov's poster was produced in March 1943, when Ukrainian territory was still in German control.
Aside from his work as a posterist, Kruzhkov was an accomplished easel painter.
$400–$600
Lot 124
KSENOFONTOV, T. MERCILESSLY EXTERMINATE . . ., 1943

Leningrad painter and book illustrator Timofei Ksenofontov produced a number of powerful wartime posters, including the iconic Whoever Cometh Onto Us With A Sword. Many years later, Ksenofontov made an appearance in “Muses Did Not Stay Silent”, a remarkable 1973 documentary about the Leningrad art life during the Siege.
$600–$800

Lot 125
LAKTIONOV, A. SHOW NO MERCY . . ., 1943

Painter Alexander Laktionov was the favorite student of Isaac Brodsky. His paintings, sometime derided by critics for excessive attention to details, were, nevertheless, very popular with the general public, and his Letter From the Front earned him Stalin's Prize in 1947. He was also a popular portraitist. Laktionov’s posters are largely limited to the wartime period, much of which he spent in besieged Leningrad.
$800–$1,200
Lot 126
MALTSEV, M. RED ARMY SOLDIER, FREE THEM!, 1943


$600–$800

Lot 127
MOA COLLECTIVE. WAR TIME ARITHMETIC, 1943

MOA Artists. Boyets, smeleye nastupay. [Soldier, Show Even More Courage]. Ivanovo OGiZ, 1943, 83 x 51 cm. ROSTA-style poster produced by a fairly obscure artist collective; all the MOA posters we were able to locate online were printed in Ivanovo (a city near Moscow) by the Ivanovo OGiZ (Oblastnaya Gosudarstvennaya Izdatel’stvo, not to be confused with the mammoth pre-war state publishing trust). Amusing versed captions under each pane involve a wordplay on a name of a different mathematical operation – addition, subtraction, etc.

$1,000–$1,500
Lot 128

MOCHALOV, S. FOR LIFE, FOR MOTHERLAND, FOR LENINGRAD!, 1943


Leningrad artist Sergei Mochalov was a graphic artist of considerable talent; his etchings and lithographs were exhibited internationally and earned him a Gold Medal of the Soviet Exhibition in Paris (1937). A popular book illustrator, he worked for DetGiz and Academia publishing houses. His name appears on many wartime Boyevoi Karandash posters; some of his wartime etchings and lithographs were also published as postcards.

$500–$700

Lot 129

NIKOLAYEV, V. LENINGRAD YOUTH, HELP THE RED ARMY, 1943


Leningrad artist Vasily Nikolayev survived the most difficult days of the Siege, but was killed by a German shell in 1943. This is one of the last posters signed by the artist; for a poster started by Nikolayev and finished by his colleague V. Kurdov, see the next lot.

$600–$800
Lot 130

NIKOLAYEV, V. 1943 POSTER PUBLISHED POSTHUMOUSLY

Vasily Nikolayev (1906–1943) and Valentin Kurdov (1905–1989, People’s Artist of the Russian Federation). Pochyot – Besstrashnomu Nagrada . . . [Honor Is the Reward of the Fearless . . .]. Boyevoi Karandash series poster (no. 81); published by LOSKh; printed in Moscow. 1943, 36 x 53 cm.

Poster praising the defenders of Leningrad recommended for the “For the Defense of Leningrad” medal (the medal was originally awarded selectively; later, it was awarded to all the city defenders). Vasily Nikolayev’s name appears in the mourning black frame, as he was killed before the poster was finished. Nikolayev’s work was completed by his colleague Viktor Kurdov, a talented painter and a prominent political posterist and caricaturist (for more on Kurdov, see lot 120).

$500–$700

Lot 131

SAMOILOV, L. THE STRENGTH OF OUR BLOWS KEEPS GROWING, 1943


Lev Samoilov’s art studies were interrupted in 1940 by the Finnish war. He had spent the next six years serving as a sailor with the Baltic Fleet, taking part in the defense of Tallinn in 1941 and in the defense of Leningrad. Through the war years he continued to draw, mostly for the Fleet newspapers, and produced a number of posters. After the war, he became a popular satirical artist, working for more than 30 years for Krokodil magazine.

$600–$800
Lot 132

SEROV, V. HIT THE ENEMY EVEN STRONGER ..., 1943


Vladimir Serov was both a talented artist and an important Soviet arts functionary. As the head of LOSKh (Leningrad Section of the Artists Union), he was in charge of art production in besieged Leningrad in 1941–1943. He eventually became the President of the Soviet Academy of Arts. See also lot 103. $500–$700

Lot 133

SOKOLOV, V. FORWARD, BALTIYTSY!

Vladimir Sokolov (1909–?). Vperyod, Baltiytsy! [Forward, Baltic Marines!]. Auto lithograph poster, Iskusstvo, Leningrad, 1943, 71 x 50 cm.

Baltiyets is a Russian word for a member of the Russian Navy serving with the Baltic Fleet. Artist Vladimir Sokolov was a wartime baltiyets himself. A number of his graphic works are on permanent display in TsVMM, the State Fleet Museum. $400–$600
Lot 134
TOIDZE, I. FOR THE MOTHERLAND! (TEXT IN LATVIAN)

Iraklii Toidze (1902–1985). Za Rodinu – Mat’ [For the Motherland!]. Latvian-language version of the 1943 poster, 40 x 39 cm.

This poster’s design is quite similar to that of Toidze’s best-known wartime poster, the iconic Rodina-mat’ zoviot [Motherland Calls], 1941). Iraklii Toidze is best remembered these days for his wartime posters, but he worked in a variety of genres. For a while, he was considered Stalin’s “court painter”; in 1947, he was awarded the Stalin’s Prize for several paintings showing the Leader. Toidze was also a highly regarded book illustrator.

$600–$800

Lot 135
TOIDZE, I. EVERY OUNCE OF STRENGTH . . ., 1943

Iraklii Toidze (1902–1985). Vse sily tyla na pomosh frontu! [Use Every Ounce of Strength in the Rear To Help the Front]. Iskusstvo, Moscow-Leningrad, 1943, 58 x 41 cm.

$600–$800
**Lot 136**

**TOIDZE, I. GERMAN CRIMINALS WILL ANSWER FOR THEIR ATROCITIES, 1944**

Iraklii Toidze (1902–1985, People’s Artist of Georgian SSR). *My zastavim nemetskikh prestupnikov derzhat otvet za vse ikh zlodeyaniya [We Will Make the German Criminals To Answer For All Their Atrocities].* Iskusstvo, Moscow, 1944, 39 x 29 cm. $700–$900

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**Lot 137**

**ZHUKOV, KLIMASHIN. SOLDIER, UKRAINE IS WAITING FOR YOU!**

Nikolai Zhukov (1908–1973) and Victor Klimashin (1912–1960). *Boyet, Ukraina zdyot tebya! [Warrior, Ukraine is Waiting For You!].* Iskusstvo, Moscow-Leningrad, 1943, 60 x 42 cm.

An attractive example of the wartime posters coming out of the Red Army – sponsored Grekov Military Artists Studio. In 1943, People’s Artist of the Soviet Union Nikolai Zhukov became the studio principal, a position he held for the next 30 years. Also in 1943, Zhukov was awarded Stalin’s Prize (2nd degree) for his cycle of drawings at the front lines.

Graphic artist Victor Klimashin worked as a posterist, book illustrator, and magazine artist. After the war, he became the chief artist of the popular Soviet magazine *Ogonyok*. Through the 1950s, he also designed several major Soviet international exhibits.

Both Zhukov and Klimashin studied art in Saratov around the same time, and likely knew each other long before moving to Moscow. During the war, they collaborated on a number of posters.

$700–$900
Lot 138
ZHUKOV, N., AND KLIMASHIN, V.
WE SWEAR TO AVENGE

Nikolai Zhukov (1908–1973) and Victor Klimashin (1912–1960). Klyanemsya mstit’... [We Swear to Avenge...]. Iskusstvo, Moscow-Leningrad, 1943, 60 x 40 cm. Another example of a Zhukov-Klimashin collaboration produced under the aegis of the Grekov studio.
$700–$900

Lot 139
AGNIT, K. THRESHING WITH THREE FLAILS


A reaction to the news of the Allied invasion of Normandy. Kiev artist Kazimir Agnit-Sledzevskiy worked for a variety of front newspapers, and had produced a large number of posters (including some in display windows format) and caricatures through the war period. His name appears on the list of participants of several wartime art exhibitions. Agnit continued to publish caricatures and posters long after the war.
$700–$900
Lot 140

DENI, V. CONTRASTING IMAGES


An attractive poster produced to mark the 27th Anniversary of the October Revolution.

$1,200–$1,800

Lot 141

GRIGOR’YANTZ, P. FASCIST BLOCK IS CRUMBLING

Patvakan Grigor’yants (1899–1986). . . Zdaniye fascistscogo bloka gosudarstv . . . razvalivayetsya na nashikh glazakh [. . . The Edifice of the Fascist Block of States . . . Is Crumbling In Front of Our Eyes]. Iskusstvo, Moscow-Leningrad, 1944, 58 x 81 cm. The poster caption is a quotation from a Stalin speech.

Patvakan Grigor’yants was a prominent Leningrad graphic artist and book illustrator.

$600–$800
Lot 142

IVANOV, V. OUR GREETINGS FROM THE FRONT

Victor Ivanov (1909–1968). Geroyam truda – nash boyevoi privet! [Our Greetings from the Front to the Heroes of Labor]. Iskusstvo, Moscow-Leningrad, 1944, 89 x 60 cm. Victor Ivanov was a highly regarded graphic artist (two Stalin Prizes, in 1946 and 1949), and film artist (his credits in the latter field include work on Romm’s Lenin in October (1939) under his teacher Dubrovsky-Eshke).

$800–$1,000

Lot 143

KORETSKY, V. GLORY TO THE HEROES OF LENINGRAD

Victor Koretsky (1909–1988). Slava Geroyam Leningrada [Glory to the Heroes of Leningrad]. Poster marking the end of the Siege of Leningrad. Iskusstvo, Moscow-Leningrad, 1944, 41 x 31 cm. Wartime posters of Meritorious Artist of the Russian Federation Victor Koretsky are distinguished by their emotionality and clarity of design. His wartime work was recognized by the State Prize, awarded to him in 1946.

$700–$900
Lot 144
KUKRYNIKSY. D-DAY NEWS, TASS WINDOWS POSTER

Kukryniksy. Vystupleniye Istericheskoj – Nastupleniye Istoricheskoye [Hysterical Speeches vs. the Historical Offensive]. Tass Windows poster (no. 1006 in the series), June 1944, 105 x 122 cm.
A poster prompted by the news of the Allied invasion of Normandy. The left pane shows Hitler in 1940, promising to invade England, the right pane shows him receiving the news of the D-Day Invasion.
$1,500–$2,500

Lot 145
VASIL’YEV, A. UNDER LENIN’S BANNER

Leningrad architect and graphic artist Alexandr Vasil’yev is best remembered as the winner (with V. Levenson) of the 1946 architectural competition for the Piskarevsky Memorial Cemetery project (thousands of war victims were buried in mass graves there during the Siege). As there was not much work for an architect in the besieged city, he worked as a poster artist for much of the war period.
$500–$700
Lot 146

DENI, V. RED ARMY BROOM HAS SWIPE AWAY THE SCUM

Victor Deni. Krasnii Armii metla/nechist vymela dotla! [Red Army Broom Has Swept Away the Scum]. Iskusstvo, Moscow, 1945. 80 x 58 cm.

A perfect poster to conclude the Patriotic War section of this auction. Deni, of course, was a political caricaturist, first and foremost; Khudyakov’s work (see the next lot), is an example of a more thoughtful, lyrical approach.

Soviet Union participation in WWII did not end in May 1945; the declaration of war on Japan and the major Manchurian Offensive still lay ahead. Yet very few Soviet posters directly address the Manchurian campaign – the Soviet propaganda hierarchy had turned its attention to the tasks of the postwar reconstruction.

$1,200–$1,500

Lot 147

KHUDYAKOV, L. THIS IS HOW EVERY WAR WILL END

Leonid Khudyakov (1915–?). Tak iyubiye zakonchatsya voiny [This Is How Every War Will End]. Lithographed sheet after the 1945 poster; Boyevoi Karandash / Khudoznik RSFSR imprint at upper left corner. Date of publication unclear. 58 x 44 cm.

The Red Flag is flying over Berlin, but there is no outward jubilation in Khudyakov’s lithograph, just the quiet satisfaction of a tired soldier with the difficult job well done.

$150–$250
Lot 148

VIDINS, C. REVOLUTION ANNIVERSARY, 1945


$300–$500

Lot 149

SELIVANOVA, V. TASS WINDOWS POSTER
(HARVEST QUICKLY, 1946)


Graphic artist and journalist Vasily Selivanov (1902–1982) was the wartime editor and the main artist of the TASS Windows Leningrad Bureau. He produced over seventy Leningrad TASS Windows posters.

$1,000–$1,500
Lot 150

SELIVANOV, V. TASS WINDOWS POSTER (AN IMPORTANT CAMPAIGN, 1946)


$1,000–$1,500

Lot 151

SELIVANOV, V. TASS WINDOWS POSTER (UP THE TEMPO, 1946)


$1,000–$1,500
Lot 152

EFIMOV, B., AND DOLGORUKOV, N. ADVICE TO WARMONGERS, 1947

Boris Efimov (1900–2008) and Nikolai Dolgorukov (1902–1980). Podzhigatelyam novoi voiny sledovalo by pomnit' pozorniy konets svoikh predshestvennikov [Current Warmongers Are Advised to Study the Infamous Fate of Their Predecessors]. Iskusstvo, Moscow-Leningrad, 1947, 57 x 86 cm.

Early Cold War period collaboration by two important Soviet satirical artists. The caption is a quote from a speech given by Marshal of the Soviet Union Nikolai Bulganin, at the time the Deputy Prime Minister, and later one of Khrushchev’s key supporters during the power struggle that followed Stalin’s death, and the Prime Minister of the Soviet Union.

People’s Artist of the Soviet Union Boris Efimov (Boris Friedland, 1900–2008) started his artistic career during the Civil War. Amazingly, he was still drawing caricatures ninety years later at the age of 108. Efimov’s drawings were regularly published by Pravda and Krokodil, even following the arrest and subsequent execution of his brother, the leading Soviet journalist Mikhail Koltsov.

Nikolai Dolgorukov’s style was formed by studies under Moor and by collaboration with Victor Deni. Dolgorukov’s political posters had earned him a number of awards at several (Soviet-sponsored) international exhibitions of the Cold War period.

$800–$1,000

Lot 153

LIVANOVA, V. EVERYBODY SHOULD VOTE, 1950


Vera Livanova studied in Vkhutein, training to become a stage designer. In the early 1930s, she started producing film posters. For a few years she worked as a theater artist in Perm, but decided to return to Moscow, where she switched to producing political posters. Livanova was quite successful in this field, working for Moscow publishing houses until 1968. An accomplished artist, she also held several personal exhibitions; her works are in the collections of many leading Russian museums.

$350–$500
Lot 154
MISTAKIDI, K. GAGARIN FLIGHT POSTER, APRIL 1961

Konstantin Mistakidi, Besprimernyi reis k zvyozdam (Unprecedented Flight to the Stars). Moscow, 1961, 99 x 69 cm.
A wonderful memento of an important milestone in the history of mankind.
$1,000–$1,500

Lot 155
GEORGIev, k. the troJAN horSE, BK POSTER ARTWORK, C. 1963

Kiril Georgiev (1932–). Ekonomicheskaya Pomosh (Troyansky Kon') [The Trojan Horse of Economic Assistance]. Artwork for a political poster, c. 1963, 46 x 61 cm.
In 1962–1967, Bulgarian graphic artist Kiril Georgiev studied in the Repin Art Institute in Leningrad. Through this period, the Boyevoi Karandash artist collective published a number of his posters.
$1,200–$1,800
Lot 156

GEORGIEV, K. TWO SERVANTS, ONE MASTER. ARTWORK FOR A BK POSTER, C. 1963

Kiril Georgiev (1932–). Dva slugi odnogo gospodina [Two servants, One Master]. Artwork for a political poster, c. 1963, 43 x 57 cm.
Soviet-style coverage of the U.S. presidential campaign.
$1,200–$1,800

Lot 157

GEORGIEV, K. GREECE, ARTWORK FOR A BK POSTER, C. 1967

Kiril Georgiev (1932–). Artwork for a political poster, c. 1967, 57 x 43 cm.
The artist’s response to news of the military coup in Greece.
$1,200–$1,800
Lot 158
ANTONIO, J. MUJERES . . ., SPANISH CIVIL WAR POSTER
Juan Antonio. Mujeres, trabajad por los compañeros que luchan [Women: Replace at Work Your Comrades That Fight]. Publisher unknown, Lit. Arte, Madrid, [1937], 100 x 74 cm.
$1,000–$1,500

Lot 159
ESPERT, J. CAMPESINO! . . ., SPANISH CIVIL WAR POSTER
Jose Espert (1907–1951) Campesino! / el Ejército Popular defiende y protege tus campos y cosechas [Peasant! People’s Army defends and Protects Your Fields and Crops]. Comisariado de Guerra de la 11 División, Madrid (printed by Rivadeneyra, C.O.), 100 x 70 cm.
$1,000–$1,500
Lot 160
KANTOS. LO PRIMERO . . ., SPANISH CIVIL WAR POSTER

Kantos. Lo primero es ganar la guerra [The First Task Is to Win the War]. Edited/approved by Junta Delegada de Defensa de Madrid, Delegacion de Propaganda y Prensa, produced by the Sindicato Profesionales Bellas Artes, U.G.T., Madrid, [1936–1939], 102 x 70.5 cm.

$1,000–$1,500

Lot 161
FRENCH VOLUNTEERS LEGION POSTER: SOUS LES PLIS . . ., [1941]

Anonymous Artist. Sous les plis du Drapeau – Légion des Volontaires Français – Combat pour l'Europe. Lithographed poster printed by Imprimerie Speciale de LVF, [1941], 77 x 117 cm.

We have seen a few articles that tentatively date this poster to 1944. Note though that it does not bear the required ORAFF (Office de répartition de l'affichage) censorship imprimature, which may suggest that it predates the ORAFF formation (November 1941) – unless it was produced in Vichy France, where LVF was granted the “useful organization” status.

$1,000–$1,200
Lot 162
FRENCH VOLUNTEERS LEGION POSTER:
DURANT 3 HIVERS . . ., [1944]

Anonymous Artist. Durant 3 hivers / La LVF s’est couverte de gloire / Pour la France et pour l’Europe. French Volunteers Legion recruitment poster. Imprimerie Speciale de LVF, ORAFF V-V-71-574, 1944, 106 x 78 cm.
Poster of the Legion of French Volunteers Against Bolshevism (Légion des Volontaires Français contre le Bolchévisme). An LVF infantry regiment was sent to Russia in October 1941, and spent most of its tour of duty fighting partisans in the occupied territories. The Legion was disbanded in September 1944.
The poster bears the imprimature of ORAFF V (Office de répartition de l’affichage), a censorship bureau set up in November 1941 by the Germans to control poster production.
$1,000–$1,200
JUNE 5, 2011 AT 1 P.M.
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