

Dvizhenie (1962–1976)

Experimental formation of the group and its presentation outside the USSR

Abstract

The bachelor's thesis focuses on the Moscow art group Dvizhenie, which was formed mainly thanks to the founding member, Lev Nusberg, at the beginning of the 1960s. The group was active until 1976 and during that time the group became one of the most comprehensive and distinguished formations in Soviet art at the time, mainly due to its experimental work. The first part of the thesis is dedicated to the artistic development of the group. At the beginning, Dvizhenie drew from the Russian avant-garde of the 1920s, which shaped the first wave of kinetic art in Europe. The group's geometric works on paper gradually transfer into space. Eventually, Dvizhenie evolved in its work towards a kinetic sculpture which was experiencing a renaissance throughout and beyond Europe in the 1950s. Movement as an artistic expression led the group to experiment with cybernetics – its members combined this new technology with modern psychology focused on the perception of artworks and scenography. The group's peak was cyber theatre, which primarily wanted to engage all the audience's senses. The second part of the thesis focuses on the relationship of Dvizhenie with the totalitarian policy of the USSR. Surprisingly, the group's members managed to gain, despite the official ban on avant-garde art in 1953, several government contracts, even on occasions such as the 50th anniversary of the October Revolution in Leningrad. The conclusion of the thesis is devoted to foreign exhibitions of the group. During the years of its existence, Dvizhenie has gained a reputation in the West as a rebel who refuses to submit to the official doctrine of art and exhibits its works in Germany, the Netherlands and Italy, for example.

Keywords

Group Dvizhenie, Kinetic art, Cybernetics, Cybernetic Theatre, Fine Arts, Soviet Union, Socialism, Lev Nusberg, Russian Avant-Garde