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**David Elliott**

# **NEW WORLDS**

**Russian Art and Society 1900-1937**

**With 323 Illustrations, In two colours throughout**

**RIZZOLI**  
NEW YORK

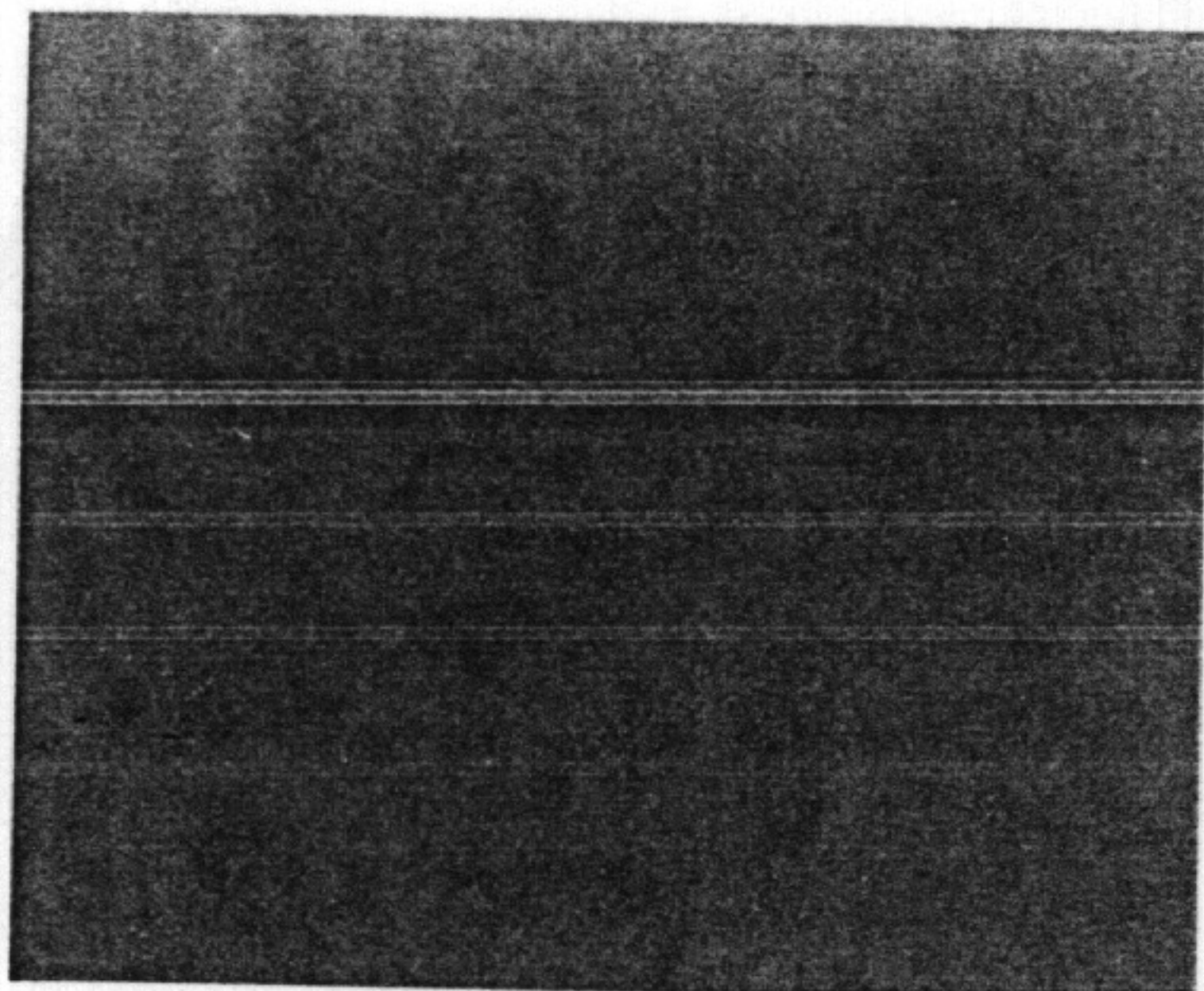
1986





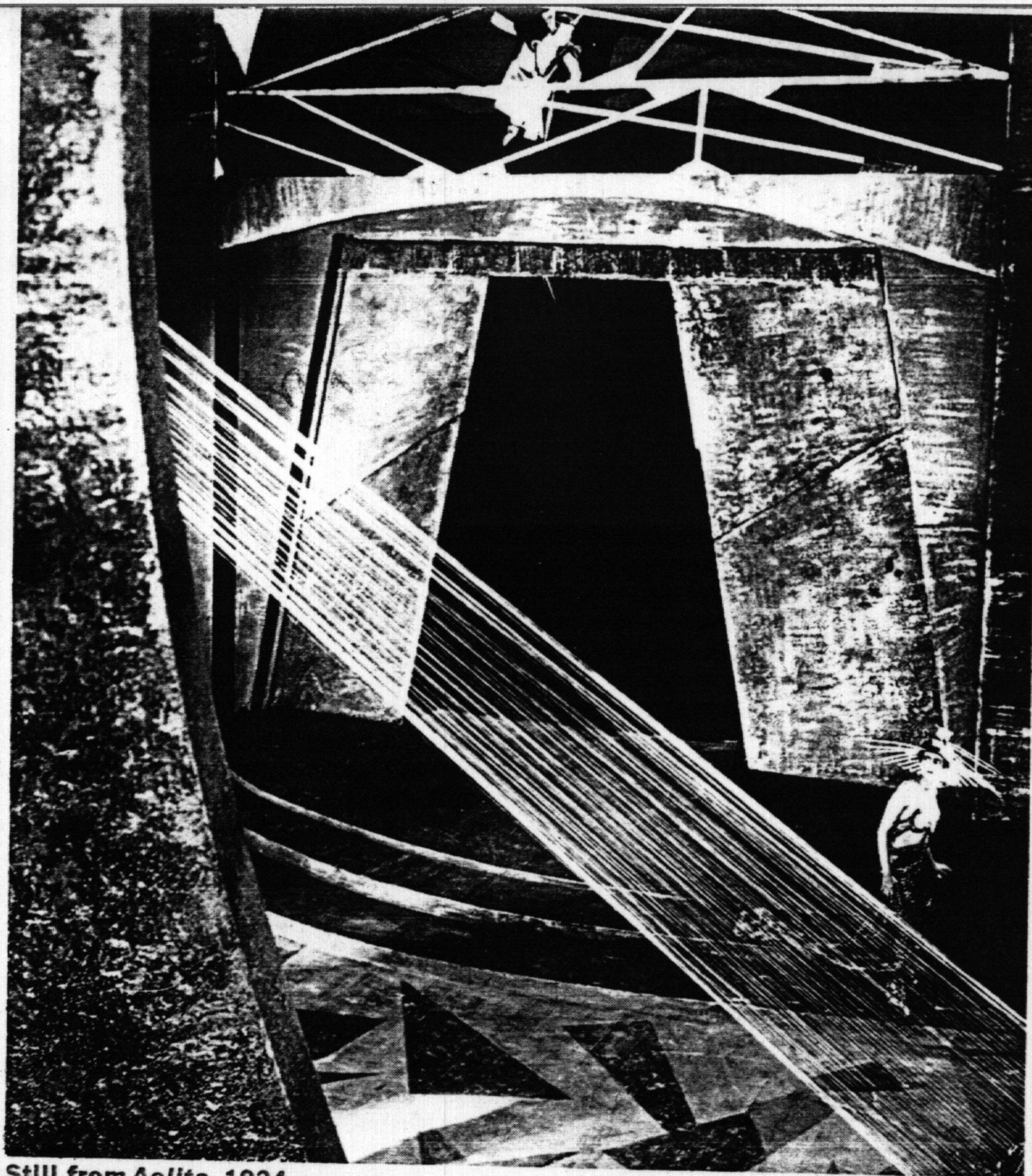
On the jacket Konstantin Yuon, *The New Planet* 1921





Both the future and the past were depicted by artists in the new mechanized Constructivist style. Alexander Tairov pioneered a spare, expressive style of acting supplemented by mime and acrobatics. Yet in 1922 these experiments were soon surpassed by Meyerhold's new productions of *The Magnanimous Cuckold* and *Tarelkin's Death*, designed by Popova and Stepanova; the young Sergei Eisenstein, fresh from MASTFOR, worked as artistic director on *Tarelkin's Death*. In March 1923 Popova designed Tretyakov's *The Earth in Turmoil* for Meyerhold, in which a car, motorcycles, field telephones, machine guns, a mobile army kitchen and a combine harvester were all introduced as props.

The novel *Aelita* (1922) by Alexei Tostoy, and the 1924 film based on it were both extremely popular. The plot told of a Soviet expedition to Mars, which resulted in a love affair between a Russian engineer and a Martian woman, and the attempted overthrow of the oppressive Martian social hierarchy. The costumes were designed by Alexandra Exter and the sets were by Isaac Rabinovich and Victor Simov.

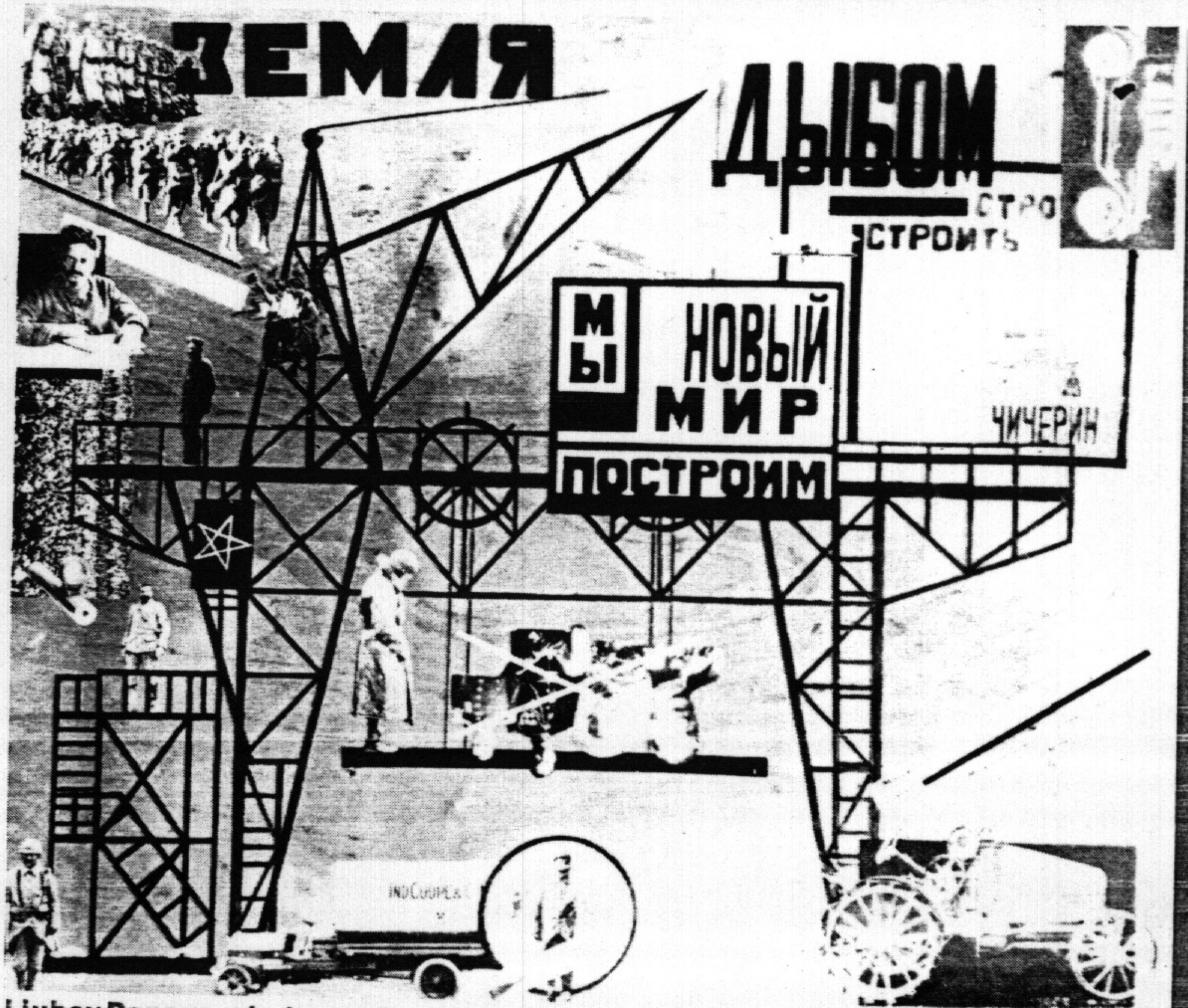


Still from *Aelita*, 1924.



Alisa Koonen playing the title role in Tairov's production of Racine's *Phaedre* in the Kamerny Theatre, Moscow 1921. The costume was designed by Georgy Stenberg.

◀ Still from the science-fiction film *Aelita*, directed by Yakov Protazanov in 1924.



Liubov Popova, photomontage for set of Tretyakov's *The Earth in Turmoil*, 1923.