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**Soviet Porcelain: Ideology, History, Achievements**

Scientific specialty 5.10.1 Theory and history of culture and art

Thesis for a degree of the candidate of Cultural Studies  
*Translated from Russian*

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## INTRODUCTION

### Thesis Overview

#### Topic Relevance

Today, humanity has been paying significant attention to designing the interiors of personal living spaces, creating comfort in the immediate environment, and exploring materiality, among other aspects. Until recently, the interiors of ordinary citizens' homes were not thoroughly developed, and most artifacts did not fall within the autonomous focus of anyone's interest. Most attention was devoted to projects involving the living spaces of the elite and privileged social strata. Such projects meticulously addressed everything from building architecture to tea sets. Active urbanization and improvements in living standards and citizens' incomes have enabled ordinary individuals to design their own living spaces. They now have access to a wide range of goods and significantly increased purchasing power. Today, the spectrum of these opportunities continues to expand, making the topic addressed in this dissertation particularly relevant in the context of the rapid transformation of human quality of life.

In the process of arranging a living space, individuals interact with the material world. This increases the need to study the structures of everyday life. Today, a person's habitat—a locus that, along with the human body and place of residence (macro-habitat)—has become one of the main components of everyday space and has been placed at the center of global scientific research. Thus, studying the totality of everyday objects involves studying humans in the world and their relationships with it. Porcelain is part of the material world and everyday life. Like other elements, it shapes the surrounding world, the individual, and the individual within this environment. The locus includes interior items, among which samples of decorative and applied arts hold a significant place. Porcelain items, in particular, traditionally evoke a sense of exclusivity and attract public attention.

It is not only humans who influence the formation of a locus. The created space also exerts an impact, including ideological and educational influences, shaping both personal and socially significant qualities of individuals. Therefore, analyzing artifacts produced in a specific historical period allows researchers to delve into the context of the era, study its cultural trends, fashion influences, significant historical events, and more.

By analyzing objects and household items, we study how human consciousness was shaped. Through topical reconstruction of a specific era based on authentic artifacts, it becomes possible to isolate key cultural and everyday trends of the individual. Additionally, researchers can observe the interplay between general and individual facets, where the state represents the general, and the individual represents the specific. Furthermore, examples of porcelain products enable an analysis of the relationship between humans and objects in the material world and trace the transformation of the topos within the relatively static space of the locus. This vividly demonstrates how culture acts simultaneously as both an object and a subject of the relationship between humans and their environment. This interaction took different forms in various periods and is therefore worth studying. The Soviet period is no exception. Examining such interactions is crucial and relevant for advancing cultural studies knowledge.

These processes are especially evident in the example of porcelain produced in the USSR. Porcelain—a material object—is not merely functional but is culturally significant, endowed with meanings that determine the cultural development vector of the Soviet individual. It is extremely important to view the collection of porcelain and faience industry samples not only as abstract works or utilitarian items but also as carriers of the cultural dominants of the Soviet era. This highlights the cultural significance of the dissertation, as comprehending the phenomenon of Soviet everyday life is one of the main problems of modern humanities knowledge.

Soviet porcelain captures the core ideas of political agitation and propaganda, the most vivid chapters of Russian ballet history, scenes of Soviet everyday life, recreational sports, and even achievements in domestic space exploration. In this sense, porcelain is a unique material: it simultaneously encapsulates a complex picture of ongoing events, in-

cluding clothing elements, household items, narrative components, and more. Soviet Russian porcelain became an integral part of the country's material culture and an important element of the national tradition of decorative and applied arts.

In turn, studying national traditions is a central agenda of modern cultural studies and contemporary knowledge as a whole. Research in this area reflects the demands of society and is articulated in governmental regulatory documents that define basic cultural imperatives. These include Presidential Decree No. 808 of December 24, 2014, "On the Approval of the Fundamentals of State Cultural Policy," Presidential Decree No. 809 of November 9, 2022, "On the Approval of the Fundamentals of State Policy for the Preservation and Strengthening of Traditional Russian Spiritual and Moral Values," the Strategy for State Cultural Policy Until 2030, and others.

**The object of research** is the material culture of the Soviet Union.

**The subject of research** is Russian (Soviet) porcelain.

### **Literature Review**

The issues of materiality and aestheticization of the object world of the human locus have been considered by researchers since antiquity. One of the ancient architects, Vitruvius, in the second half of the first century BC wrote a work called "Ten Books on Architecture". Setting the scenario of the concept of the original space, he emphasized the importance of architectural structures and interior decoration for man, the object series that formed his life. At the same time Vitruvius took into account the utilitarian component of this or that space. The architect believed that the quality design of certain structures is not possible without taking into account human needs and hygienic norms, as well as climatic and natural conditions of the area.

The topic of spatial organization, particularly the arrangement of human dwellings, has been addressed in some form by everyone who subsequently wrote about architecture. Monumental works in this field include *The Rule of the Five Orders of Architecture* by B. da Vignola Giacomo (1507–1573), *Ten Books on Architecture* by L. Battista Alberti (1404–1472), *The Four Books of Architecture* by A. Palladio (1508–1580), and *A Brief Summary of Lessons in Architecture* by J.-N.-Louis Durand (1760–1834). In these works,

the authors and researchers systematized knowledge about the culture of constructing buildings and structures, highlighting the object world as an integral part of the architectural complex.

Special attention to the structures of everyday life began to emerge during the modern era. John Ruskin articulated this in his work *The Seven Lamps of Architecture* (1849), in which he reinterpreted the knowledge and experience accumulated in the field of material culture. At the same time, the modern era saw a theoretical rethinking of the process of aestheticizing the living spaces of residential premises. Examples of such theoretical works include the article *The Tasks of Architectural Aesthetics* by I. Volodikhin (1902, *Architectural Museum*), the books *Modern Architecture* by O. Wagner (1841–1918), *The Housing Question and the Social Experience of Its Resolution* by M. Dikansky (1908), and *The Philosophy of Architecture* by A. Rosenberg (1923). By the second half of the 20th century, modernism underwent reevaluation in works such as *The City: Its Growth, Its Decay, Its Future* (1943) and *The Search for Form* (1948) by G. Saarinen.

Further contributions to this field include V. Glazychev's *On Design: Essays on the Theory and Practice of Design in the West* (1970) and *A Socio-Ecological Interpretation of the Urban Environment* (1984); A. Ikonnikov and G. Stepanov's *The Aesthetics of the Socialist City* (1963); A. Ikonnikov's *Aesthetic Problems of Mass Housing Construction* (1966); A. Touraine's *Critique of Modernity* (1992); and D. Watkin's *The History of Western European Architecture* (2001). These works devote significant attention to the decoration of interiors with artifacts and advocate for the theoretical and practical development of the housing arrangement process.

By the twentieth century, a sustained interest in the structures of everyday life had developed. This notion was introduced in the late nineteenth and early twentieth century by thinkers and philosophers who called themselves adherents of the scientific historical trend of the Annales school. They tried to replace the classical principle of historical narrative of a particular epoch with the principle of historical problematization, which implies the creation of a total history with the description of all existing social relations. In this case, the emphasis shifts from the focus of the activities of “great men” to the analysis

of small stories of ordinary representatives of society, comprehension of social integrity, revealing the deep structures and meanings of its existence in the context of a particular era.

Representatives of the Annales school include M. Bloch, L. Febvre, F. Braudel, E. Labrousse, J. Duby, and J. Le Goff. Notable works include F. Braudel's *Structures of Everyday Life: The Possible and the Impossible* and *Material Civilization, Economy, and Capitalism, 15th–18th Century*; J. Duby's *The Age of the Cathedrals: Art and Society, 980–1420*; and P. Nora's *Between Memory and History: The Problem of Sites of Memory*. These studies delve into the daily life of individuals, paying significant attention to details and transitioning from the macro-level of living (e.g., urban architectural concepts) to the micro-level (e.g., room interiors), exploring the issues of living spaces and their influence on individuals.

The proposal to consider ideology as an object of study was first made by Antoine Louis Claude Destutt, comte de Tracy, in his book *Elements of Ideology* (1818). Karl Marx and Friedrich Engels took a different perspective on ideology in their works. Further research in these directions was developed in the works of theorists of communist construction. One of the first such theorists was G. Plekhanov (*Fundamental Problems of Marxism*, 1925; *On the Materialist Conception of History*, 1941).

The traditions were continued by:

- V. Lenin (*Materialism and Empirio-Criticism*, 1909; *The Three Sources and Three Component Parts of Marxism*, 1913; *The State and Revolution*, 1917).
- A. Lunacharsky (*The Cultural Tasks of the Working Class*, 1917; *Science, Religion, Art: A Collection of Articles*, 1923; *On Culture in the West and Here*, 1927).
- A. Bogdanov (*Questions of Socialism*, 1918).
- A. Gastev (*How to Work*, 1921; *The Revolt of Culture*, 1923).
- N. Bukharin (*World Economy and Imperialism*, 1915; *The Program of the Communists (Bolsheviks)*, 1918).
- G. Zinoviev (*The World Party of Leninism*, 1924; *On the Foundation of Leninism*, 1924), and others.

Russian avant-garde was interpreted from the very beginning of its existence. In their speeches, works, and architectural projects, V. Tatlin, M. Larionov, A. Rodchenko, I. Puni, N. Goncharova, and others laid the foundation for the avant-garde. V. Kandinsky published works such as *On the Spiritual in Art* (1910), *Stages* (1913), and *Point and Line to Plane* (1926). The theory of Suprematism was elaborated in the books of K. Malevich, including *Black Square: Suprematism. The World as Non-Objectivity* (1915) and *From Cubism and Futurism to Suprematism: The New Painterly Realism* (1916).

One of the earliest summaries of Russian avant-garde practices was published by the British art historian C. Lodder in *Russian Constructivism* (1983). This tradition was continued by E. Bobrinskaya (*Russian Avant-Garde: Boundaries of Art*, 2006), S. Khan-Magomedov (*Architecture of Soviet Avant-Garde*, 1996), V. Khazanova (*Soviet Architecture of the Early Years of October. 1917–1925*, 1970), A. Nakov (*Russian Avant-Garde*, 1991), and E. Sidorina (*Through the Entire Twentieth Century: Artistic and Design Concepts of the Russian Avant-Garde*, 1994), among others.

The first works dedicated to porcelain in Russia appeared in the early 20th century. Initially, interest in items made from this material led to the creation of the first catalogs. Their appearance was partly provoked by a landmark event: the Historical Exhibition of Art Objects, organized in 1904 by the Russian art historian and professor of St. Petersburg Imperial University, A. Prakhov. Following the exhibition, one of the first porcelain catalogs was published. Cataloging continued with the efforts of S. Troinitsky, who described numerous artifacts in articles such as *The Porcelain Gallery of the Imperial Hermitage* (*Starye Gody* journal, 1911), *Porcelain of the Imperial Factory in the Vinogradov Era* (*Starye Gody*, 1912), and *Porcelain Snuff Boxes of the Imperial Hermitage* (*Starye Gody*, 1913). In 1904, N. Wolf edited the publication *The Imperial Porcelain Factory: 1744–1904*.

The production processes of the factory and the characteristics of porcelain manufacturing were described in detail by E. Gollerbakh in the collection *Russian Artistic Porcelain: A Collection of Articles on the State Porcelain Factory* (1924). In 1932, a collection of articles edited by A. Filippov, *Artistic Design of Mass-Market Tableware*,



was published. In 1935, M. Vaysman released a guide for merchandisers and trade workers titled *Glass and Porcelain-Faience Goods*.

In 1950, one of the first in-depth studies, the monograph *Dmitry Vinogradov — Creator of Russian Porcelain* by academician M. Bezborodov, was published. This work focused on the distinguished Russian ceramicist of the 18th century. The author presented authentic archival documents that demonstrated that Russian porcelain was primarily created by Russian craftsmen without borrowing technologies from abroad.

V. Levshenkov made a significant contribution to the study of Russian porcelain. One of his notable works is *The Works of Sisters Danko* (2012). L. Andreeva authored the illustrated book *Soviet Porcelain: 1920–1930s* (1975). All these works paid attention to historical aspects, systematized knowledge, and published recommendations for production processes.

Abroad, the study of porcelain was addressed by authors such as R. Bormann (*Modern Ceramics*, 1902), J. Branner (*Bibliography of Clays and the Ceramic Arts*, 1986), P. Marceru (*Danish Porcelain and the Royal Copenhagen Porcelain Factory*), J. Marriot (*History of Ceramics and Porcelain: Medieval and Modern*, 1997), and R. Haggard (*Encyclopedia of European Ceramics and Porcelain*, 2002), among others.

From different perspectives, the issue of Russian and Soviet porcelain was explored in the work of T. Nosovich and I. Popova, *The State Porcelain Factory: 1904–1944* (2005). Its continuation was the publication *The Lomonosov Porcelain Factory: 1944–2004* (2007) by N. Petrova (under the scientific editorship of V. Znamensky). An important work is the illustrated catalog-guide by I. Pelinsky and M. Safonova, *Soviet Porcelain 1917–1991* (2011).

Dissertations on porcelain also play a fundamental role in its study, including:

- The doctoral dissertation by N. Sipovskaya, *Porcelain in Russian Artistic Culture of the 18th Century* (2010), which examines various aspects of porcelain objects within the historical and cultural paradigm of the period.
- The doctoral dissertation by T. Astrakhantseva, *Typology, Types, and Genres of Russian Ceramic Sculpture in the First Half of the 20th Century: Stylistic Evolution*

(2015), which addresses the cultural-historical aspects influencing genre and stylistic components in small-form ceramic plastics during the prewar period.

Partly, the issues raised in this research are addressed in the dissertations of A. Yarmosh (*The Formation and Development of Porcelain Art in Denmark and Sweden in the Second Half of the 18th–19th Centuries*, 2013) and E. Ivanova (*The Works of the Leningrad Porcelain Factory in the 1950s–1960s in the Context of Soviet Artistic Porcelain History*, 2020).

Despite the significant number of researchers who have studied the design of environments, the formation of cultural consciousness, the structures of everyday life, architecture, and porcelain (including Soviet porcelain), there are currently no works dedicated to a comprehensive analysis of the process of consciousness formation through the use of porcelain objects.

The exploration of the topic demonstrated the relevance and necessity of conducting a study that would facilitate a comprehensive analysis of the place and role of porcelain in the process of transforming the cultural consciousness of the Soviet individual.

**The aim of research** is to trace and establish how Soviet porcelain participated in shaping the consciousness of the Soviet man, as well as his everyday cultural and domestic space.

In order to achieve the above goal, the following research objectives are set:

1. To make an analytical review of the literature on Soviet porcelain.
2. To trace how the main ideological attitudes and the postulation of cultural strategies and principles of the Soviet state were manifested through domestic everyday objects, in particular porcelain.
3. To establish how the interaction of artistry and ideology took place through a set of everyday objects.
4. To characterize the main stages of formation of the Soviet porcelain and faience industry.
5. To identify the characteristic features of porcelain production and training in this field.

6. To delineate the dominants of the cartography of Soviet man's consciousness, recorded in the experiences of Soviet porcelain on the examples of:

- a. Ballet.
- b. Arctic, Antarctic and outer space exploration.
- c. Youth and cadet education in Suvorov and Nakhimov schools.
- d. Direct political propaganda through items of arts and crafts.

### **Research Sources**

Material culture as a whole has been studied with reference to works such as F. Braudel's *Structures of Everyday Life: The Possible and the Impossible* and *Material Civilization, Economy, and Capitalism, 15th–18th Century*; the work by J. Duby and P. Nora, *Between Memory and History: The Problem of Sites of Memory*; *Elements of Architectural-Spatial Composition* by V. Krinsky, I. Lantsov, and M. Turkus; *Aesthetic Problems of Mass Housing Construction* by A. Ikonnikov; *Historical Synthesis and the Annales School* by A. Gurevich; *Soviet Everyday Life: Historical and Sociological Aspects of Formation* by I. Orlov; and *Postwar Soviet Society: Politics and Everyday Life, 1945–1953* by E. Zubkova.

The ideological component is revealed through the synthesis of experiences described in the works of V. Lenin (*Materialism and Empirio-Criticism*, 1909; *The Three Sources and Three Component Parts of Marxism*, 1913; *The State and Revolution*, 1917, and others), A. Lunacharsky (*Idealism and Materialism. Bourgeois, Transitional, and Socialist Culture*; *Art and Revolution: A Collection of Articles*; *Essays on Marxist Art Theory*; *Art and Youth*; *The Person of the New World*; *From Spinoza to Marx*; and *On Daily Life*), A. Bogdanov (*Questions of Socialism*), A. Gastev (*How to Work*; *The Revolt of Culture*), and others.

While writing this research, the author relied on the following regulatory and legal acts:

- The decree of the Council of People's Commissars, *On the Removal of Monuments Erected in Honor of Tsars and Their Servants, and the Development of Projects for Monuments to the October Socialist Revolution* (1919).

- The resolution of the Central Committee of the CPSU, *On the Approval of the Regulations of the Ministry of Culture of the USSR* (1969).
- The resolution of the Central Committee of the CPSU, *On Eliminating Excesses in Design and Construction* (1955).
- The decree of the Second All-Russian Congress of Workers' and Peasants' Deputies, *On the Creation of the People's Commissariat of Education of the Russian Soviet Republic*.
- The resolution of the Council of People's Commissars of the USSR No. 256, *On the Preparation of Personnel for Artistic Industries and Decorative Works* (1945), among others.

When studying specific porcelain artifacts, particularly their decorative features, forms, and narratives, the author referred to the following:

- *The History of Ceramics and Porcelain: Medieval and Modern* by J. Marriot.
- *The Porcelain Gallery of the Imperial Hermitage* by S. Troinitsky.
- *Dmitry Vinogradov — Creator of Russian Porcelain* by M. Bezborodov.
- *The Work of Sisters Danko* by V. Levshenkov.
- *The State Porcelain Factory: 1904–1944* by T. Nosovich and I. Popova.
- *The Lomonosov Porcelain Factory: 1944–2004* by N. Petrova.
- *Soviet Porcelain 1917–1991* by I. Pelinsky and M. Safonova.
- *Artistic Design of Mass Market Tableware* by A. Filippov.
- *The "Modern Style" in Soviet Decorative and Applied Art During the Thaw Period* by T. Krasilnikova, among others.

The dissertation by N. Kochneva, *Some Principles of Decorating Mass-Produced Porcelain Items*, was frequently referenced when analyzing Soviet porcelain production.

Other influential works include:

- N. Sipovskaya's *Porcelain in Russian Artistic Culture of the 18th Century*.
- T. Astrakhantseva's *Typology, Types, and Genres of Russian Ceramic Sculpture in the First Half of the 20th Century: Stylistic Evolution*.
- L. Loginova's *The Formation and Development of the Cultural Policy of the Soviet State: 1917–1939*.

- E. Ivanova's dissertation, *The Works of the Leningrad Porcelain Factory of the 1950s–1960s in the Context of the History of Soviet Artistic Porcelain*.
- A. Troshchinskaya's doctoral dissertation, *Interaction and Synthesis of Artistic Models of the West and East in Russian Porcelain Art of the Late 17th–Early 19th Centuries*.
- T. Karyakina's doctoral dissertation, *Western European Porcelain in the Context of 18th-Century Culture and Problems of Stylistic Evolution*.

The collections of the State Russian Museum, the State Hermitage and its Museum of the Imperial Porcelain Factory, the State Palace and Park Museum-Reserve "Ostankino and Kuskovo", the State Museum-Reserve "Arkhangelskoye", the National Museum of the Republic of Karelia (Petrozavodsk) were also used. In the process of writing the dissertation research actively used archival data stored in the library of the State Hermitage and the Russian State Library named after V. Lenin.

Additional sources included periodicals and catalogs, such as annual catalogs of the *Christmas Gift Exhibition* (since 2002), *Soviet Porcelain: A Catalog with Rarity Estimates*, the album-catalog *Ode to Joy* by Y. Traisman, *Decorative Art of the USSR* (published from 1957 to 1993), the newspapers *Lomonosovets* (1933–1941) and *Labor Victory* (1963–1991), the journals *Porcelain Academy* (since 2005), *Among Collectors* (1921–1924), *Antiquities: Art and Collecting* (2002–2015), *For Proletarian Art* (1931–1932), and *Art to the Masses* (1929–1930), among others.

Modern digital resources also provided an important base for the study. These include the "State Catalog" website ([www.goskatalog.ru](http://www.goskatalog.ru)), the "National Electronic Library" resource ([www.rusneb.ru](http://www.rusneb.ru)), the "Virtual Russian Museum" site ([www.rusmuseumvrm.ru](http://www.rusmuseumvrm.ru)), antique forums, and online stores such as "Antikforum" ([www.antik-forum.ru](http://www.antik-forum.ru)), "Starivina" ([www.starivina.ru](http://www.starivina.ru)), the online auction "Meshok" ([www.meshok.net](http://www.meshok.net)), and Yandex Dzen channels such as "Seeing Beauty" ([https://dzen.ru/curator\\_ivan](https://dzen.ru/curator_ivan)) and "Nina Lomonosova — 'About Porcelain...'" (<https://dzen.ru/id/62384c1b56636c3878cbe346>), among others.

## **Methodology**

The specificity of the research has determined the use of a range of **methodologies**, which include a set of general scientific, special and interdisciplinary methods. The research was based on the interdisciplinary cultural approach. Also, while writing the dissertation research the methods of cultural analysis and synthesis, formalization and concretization, reduction and system method were used, which allowed to reveal connections in the complex systems of relationships between culture, politics and art throughout the XX century.

In studying the role and place of porcelain products in the life of citizens, as well as in the process of identifying the cause-and-effect relationship of the emergence of certain samples of decorative and applied art, the **historical** method was used.

To take into account the personal stories of the authors of the products and the influence of the factor of personal determinism, the **biographical** method of research was used.

The method of **formal and stylistic** and **iconographic analysis** was applied for the purpose of artistic analysis of the studied samples.

The **morphological** method was applied in the study of the Soviet era in the context of its structure and form formation.

Cultural imperatives and socio-cultural dominants were revealed through the **axiological** method.

In the process of analyzing the culture of the USSR as a sign system, the **semiotic** method was applied.

The answer to each of the research objectives was formulated in the context of relying on the reflection of all aspects in the theory and history of culture, taking into account social, political and cultural contexts.

**Scope of Research.** The lower boundary is marked by the pre-revolutionary period, starting from the 20th century. The upper boundary is fixed by the end of the Soviet period.

## **Main Scientific Outcomes**

As a result of this thesis, the following achievements were made:

1. Theoretical reflections on studies dedicated to Soviet porcelain were conducted<sup>12</sup>.
2. The manifestation of ideological principles and directives was examined through Soviet porcelain<sup>3,4,5,6</sup>.
3. The dialogue between the artistic component and ideology in everyday objects was identified and analyzed<sup>7</sup>.
4. The key stages of the development of the porcelain and faience industry in the Soviet Union were characterized, and the distinctive features of porcelain artifacts produced in the USSR were traced<sup>8,9</sup>.
5. Specific examples of Soviet porcelain and faience industry practices were identified and analyzed through thematically vectors:
  - a. *direct political propaganda*<sup>10</sup>;
  - b. *Ballet*<sup>11</sup>;
  - c. *The Soviet Arctic and Antarctic*<sup>12</sup>;

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<sup>1</sup> Lukyanenko E. Soviet propaganda porcelain: Ideology vs Art, academic journal RSUH Bulletin, Series: Literary Studies. Linguistics. Cultural Studies, No. 7, 2022, pp. 86 – 97. URL: <https://history.rsuh.ru/jour/issue/viewIssue/104/58>.

<sup>2</sup> Lukyanenko E. Ballet Themes in Russian Soviet Porcelain, academic journal Scholarly Notes of the Crimean Federal University Named after V.I. Vernadsky, Vol. 9 (75), No. 4, 2023, pp. 80 – 93. URL: <https://sn-philcult-pol.cfuv.ru/wp-content/uploads/2024/03/uz-%E2%84%96-4-2023.pdf>.

<sup>3</sup> Lukyanenko E. Soviet propaganda porcelain: Ideology vs Art, academic journal RSUH Bulletin, Series: Literary Studies. Linguistics. Cultural Studies, No. 7, 2022, pp. 86 – 97. URL: <https://history.rsuh.ru/jour/issue/viewIssue/104/58>.

<sup>4</sup> Lukyanenko E. Figurative Language of Porcelain as an Instrument of Cultural Propaganda (the experience of the Soviet Union in the creation of an attractive image of the Arctic), Moscow State Linguistic University Bulletin. Humanities, No. 3 (884), 2024, pp. 155 – 162. URL: [http://www.vestnik-mslu.ru/Vest/3\\_884\\_H.pdf](http://www.vestnik-mslu.ru/Vest/3_884_H.pdf).

<sup>5</sup> Lukyanenko E. Ballet Themes in Russian Soviet Porcelain, academic journal Scholarly Notes of the Crimean Federal University Named after V.I. Vernadsky, Vol. 9 (75), No. 4, 2023, pp. 80 – 93. URL: <https://sn-philcult-pol.cfuv.ru/wp-content/uploads/2024/03/uz-%E2%84%96-4-2023.pdf>.

<sup>6</sup> Lukyanenko E. Fixing Russian Cultural Identity: Artistic Artifacts as Mirrors of USSR's Cosmic Victories, KANT: Social Science & Humanities, No. 4(20), 2024, pp. 23–29 (URL: [https://stavrolit.ru/upload/iblock/fa2/qy8piv95vapzozqto1trdzjoojxddna8/KANT-SgH%E2%84%964\(20\)\\_023-029.pdf](https://stavrolit.ru/upload/iblock/fa2/qy8piv95vapzozqto1trdzjoojxddna8/KANT-SgH%E2%84%964(20)_023-029.pdf)).

<sup>7</sup> Lukyanenko E. Soviet propaganda porcelain: Ideology vs Art, academic journal RSUH Bulletin, Series: Literary Studies. Linguistics. Cultural Studies, No. 7, 2022, pp. 86 – 97. URL: <https://history.rsuh.ru/jour/issue/viewIssue/104/58>.

<sup>8</sup> Lukyanenko E. Soviet propaganda porcelain: Ideology vs Art, academic journal RSUH Bulletin, Series: Literary Studies. Linguistics. Cultural Studies, No. 7, 2022, pp. 86 – 97. URL: <https://history.rsuh.ru/jour/issue/viewIssue/104/58>.

<sup>9</sup> Lukyanenko E. Ballet Themes in Russian Soviet Porcelain, academic journal Scholarly Notes of the Crimean Federal University Named after V.I. Vernadsky, Vol. 9 (75), No. 4, 2023, pp. 80 – 93. URL: <https://sn-philcult-pol.cfuv.ru/wp-content/uploads/2024/03/uz-%E2%84%96-4-2023.pdf>.

<sup>10</sup> Lukyanenko E. Soviet propaganda porcelain: Ideology vs Art, academic journal RSUH Bulletin, Series: Literary Studies. Linguistics. Cultural Studies, No. 7, 2022, pp. 86 – 97. URL: <https://history.rsuh.ru/jour/issue/viewIssue/104/58>.

<sup>11</sup> Lukyanenko E. Ballet Themes in Russian Soviet Porcelain, academic journal Scholarly Notes of the Crimean Federal University Named after V.I. Vernadsky, Vol. 9 (75), No. 4, 2023, pp. 80 – 93. URL: <https://sn-philcult-pol.cfuv.ru/wp-content/uploads/2024/03/uz-%E2%84%96-4-2023.pdf>.

<sup>12</sup> Lukyanenko E. Figurative Language of Porcelain as an Instrument of Cultural Propaganda (the experience of the Soviet Union in the creation of an attractive image of the Arctic), Moscow State Linguistic University Bulletin. Humanities, No. 3 (884), 2024, pp. 155 – 162. URL: [http://www.vestnik-mslu.ru/Vest/3\\_884\\_H.pdf](http://www.vestnik-mslu.ru/Vest/3_884_H.pdf).

d. *Space Exploration*<sup>13</sup>.

**Scientific Novelty** of the study consists in:

1. In the study porcelain is subjected to cultural expertise, taking into account political science, economic, art history, cultural aspects. Thus the political-ideological resources of porcelain artifacts are highlighted.
2. It is proved that plastic artifacts are on the one hand an element of the structure of everyday life, and on the other hand a tool that shapes consciousness.
3. It is established that decorative and applied art in the USSR was aimed, among other things, at the formation of social existential attitudes of an individual.
4. It is demonstrated how the consciousness of the Soviet person was mounted by the state through porcelain products.
5. The main dominant cultural vectors of the Soviet man's consciousness, through which his mental cartography was outlined, were identified and characterized.

**Provisions for the Thesis Defense:**

1. The cultural policy of the state considered artistic creativity in general and arts and crafts in particular as an important component defining the everyday life of the Soviet person.
2. Porcelain left the circle of purely elitist objects, became mass and entered the corpus of independent elements of the structures of everyday life.
3. The porcelain and faience industry had a wide geography of production, where each of the centers had a common vector of development, but at the same time had artistic and stylistic autonomy.
4. The artistic tradition in the Soviet porcelain was laid by masters of the highest level, including those who received worldwide recognition in the field of art.
5. Porcelain also participated in shaping the consciousness of Soviet man.

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<sup>13</sup> Lukyanenko E. Fixing Russian Cultural Identity: Artistic Artifacts as Mirrors of USSR's Cosmic Victories, KANT: Social Science & Humanities, No. 4(20), 2024, pp. 23–29 (URL: [https://stavrolit.ru/upload/iblock/fa2/qy8piv95vapzooqto1trdzjoojxddna8/KANT-SgH%E2%84%964\(20\)\\_023-029.pdf](https://stavrolit.ru/upload/iblock/fa2/qy8piv95vapzooqto1trdzjoojxddna8/KANT-SgH%E2%84%964(20)_023-029.pdf)).



6. Porcelain was a mirror of the cartography of the consciousness of the Soviet man, important dominants in which are the interest in science and technology (the conquest of the Arctic and Antarctica, the entry of man beyond the Earth's orbit); exposure to high art (the theme of theater and ballet); unconditional love for the Motherland (the theme of cadet education as a patriotic foundation of the rising youth).

### **Theoretical and practical significance**

The study is an example of analytical expertise of the state's purposeful formation of cultural consciousness through the issue of thematic porcelain products.

The outlined provisions can be used as a basis for the development of a model of the functioning of cultural cash - the theoretical basis of cultural policy.

It also opens the possibility to:

- To concretize the knowledge about Russian porcelain production, which can be taken into account not only by researchers-art historians, but also by specialists-politologists, culturologists, etc.
- To expand, deepen and clarify the information on the cultural history of the Soviet period.
- To supplement the existing array of information on how the subject matter is embedded and functions in the sociocultural universe.

At the same time, the theses outlined in the thesis are applicable as recommendations to the formation of state cultural policy, the main aspects of which are reflected in conceptual documents - normative-legal acts.<sup>14</sup> The principles reflected in the dissertation can become the basis for the development of concepts of decorative and applied art exhibitions, the formation of permanent expositions of museums. They can be applied in conducting public popular science events, events in preschool and secondary educational schools, dedicated to the promotion of values and the development of cultural literacy.

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<sup>14</sup> Presidential Decree No. 808 of December 24, 2014, "On Approval of the Fundamentals of State Cultural Policy"; Presidential Decree No. 809 of November 9, 2022, "On Approval of the Fundamentals of State Policy on Preserving and Strengthening Traditional Russian Spiritual and Moral Values"; Strategy of State Cultural Policy until 2030.

Also the theses obtained are applicable to improve the educational process in the training of specialists in Russian culture, in the formation of bachelor's and master's degree programs in the history of Russian culture, as well as the history of material culture, namely in the development of educational cycles on cultural studies, axiology, history of Russian culture, etc.

The provisions outlined in the study can be taken into account when reading the courses “The Culture of Everyday Life”, “History of Material Culture” “Material Culture of Soviet Times”, “History of Russian Porcelain”, etc.

### **Presentation of Research Results**

The results of the study and corresponding materials were presented during theoretical seminars for postgraduate students specializing in "Cultural Studies" at the Institute of Philosophy of St. Petersburg State University. They were also shared in lectures on the subject *Theory of Culture*, during roundtable discussions, and in reports within the postgraduate academic program. The knowledge gained was utilized in conducting seminar classes on the subject *The Culture of Everyday Life*. The provisions of the dissertation were also applied in the preparation and organization of the Theoretical Seminar for Postgraduates and during the following scientific conferences:

1. 9th International Conference “Argunov Readings—2023” (April 2023, Yakutsk). The topic of the report: “The Soviet Arctic and porcelain: the USSR experience in creating an attractive image of the region through decorative and applied art”.

2. “Interethnic relations and processes in the modern world” - All-Russian scientific conference dedicated to the 100th anniversary of the birth of V. Zateev, Doctor of Philosophy, Professor, Honored Scientist of Russia and Buryatia (May 31, 2024, Ulan-Ude). The topic of the report: “The experience of the Soviet Union in the presentation of cultural and moral dominants through artistic artifacts on the example of porcelain”.

3. “Days of Philosophy in St. Petersburg. University. Education. Society” (to the 300th anniversary of St. Petersburg State University), 2023. The theme of the report: ‘Fixation of Russian-Soviet identity through art art artifacts’.

Also, six publications were made on the topic of the thesis, including three publications in the editions recommended by the Higher Attestation Commission:

1. E. Lukyanenko, *Soviet propaganda porcelain: Ideology vs Art*, academic journal *RSUH Bulletin, Series: Literary Studies. Linguistics. Cultural Studies*, No. 7, 2022 (URL: <https://history.rsu.ru/jour/issue/viewIssue/104/58>).

2. E. Lukyanenko, *Ballet Themes in Russian Soviet Porcelain*, academic journal *Scholarly Notes of the Crimean Federal University Named after V.I. Vernadsky*, Vol. 9 (75), No. 4, 2023 (URL: <https://sn-philcultpol.cfuv.ru/wp-content/uploads/2024/03/uz-%E2%84%96-4-2023.pdf>).

3. E. Lukyanenko, *Figurative Language of Porcelain as an Instrument of Cultural Propaganda (the experience of the Soviet Union in the creation of an attractive image of the Arctic)*, *Moscow State Linguistic University Bulletin. Humanities*, No. 3 (884), 2024, pp. 155 – 162. URL: [http://www.vestnik-mslu.ru/Vest/3\\_884\\_H.pdf](http://www.vestnik-mslu.ru/Vest/3_884_H.pdf).

4. E. Lukyanenko, *Fixing Russian Cultural Identity: Artistic Artifacts as Mirrors of USSR's Cosmic Victories*, *KANT: Social Science & Humanities*, No. 4(20), 2024, pp. 23–29 (URL: [https://stavrolit.ru/upload/iblock/fa2/qy8piv95vapz-zoqto1trdzjoojxddna8/KANT-SgH%E2%84%964\(20\)\\_023-029.pdf](https://stavrolit.ru/upload/iblock/fa2/qy8piv95vapz-zoqto1trdzjoojxddna8/KANT-SgH%E2%84%964(20)_023-029.pdf)).

5. E. Lukyanenko, *Soviet Arctic and Porcelain: The Experience of the USSR in Creating an Attractive Image of the Region Through Decorative and Applied Art*. Proceedings of the IX International Conference (Workshop) “Argunov Readings—2023,” 2023, pp. 98–102. (URL: <https://new.nlrs.ru/open/92680?ysclid=m2bt7xi3ss852352596>).

6. E. Lukyanenko, *Fixation of Russian-Soviet Identity Through Artistic Artifacts*. Collection of Articles of the Scientific Conference “Days of Philosophy in St. Petersburg. University. Education. Society (Dedicated to the 300th Anniversary of St. Petersburg State University),” 2023, pp. 576–578. (URL: [https://philosophydays.spbu.ru/images/2023/dpf-023\\_proceedings.pdf?ysclid=m2bta3pll7854579307](https://philosophydays.spbu.ru/images/2023/dpf-023_proceedings.pdf?ysclid=m2bta3pll7854579307)).

### **Relevance to the Certificate of Scientific Specialty**

The dissertation research corresponds to the passport of scientific specialty 5.10.1 Theory and history of culture, art:

- P. 3. Historical aspects of the theory of culture, worldview and mental aspects of the theory of culture.
- P. 44. Cultural policy of society, national and regional aspects of cultural policy. State and non-state cultural policy.
- P. 48. The system of dissemination of cultural values and familiarization of the population with culture.
- P. 93 The history of everyday life as a sphere of cultural history: subject and approaches to the study.

## Russian Porcelain: Existing Research

It may seem that porcelain products produced by European manufactories have long been an integral part of human life. However, European porcelain is actually quite young. The history of Western porcelain production began just over 300 years ago. Before that, only Chinese civilization possessed the secret formula for porcelain, and products made from this material were valued in Europe as highly as precious metals, earning the nickname “white gold.” This formula was a closely guarded state secret, protected from what the locals called “white-skinned spies,” who went to great lengths to acquire the coveted recipe.

It wasn't until the early 18th century that the Saxon alchemist Johann Böttger, after extensive experimentation, managed to break China's monopoly on porcelain production, thus initiating the history of European porcelain. Saxony became the birthplace of exquisite sets, vases, and small sculptures, many of which remain masterpieces of decorative and applied arts to this day. However, the knowledge acquired by Böttger remained confined within the walls of the Meissen Porcelain Manufactory — the first porcelain manufactory in Europe — making Germany a European monopoly in this craft for some time.

Russia, however, could not afford to lag behind in scientific advancements in any field. Forty years later, in 1744, by decree of Empress Elizabeth of Russia, the Nevskaya Porcelain Manufactory (now the Imperial Porcelain Factory) was established in St. Petersburg, initially based on a brick factory. In 1747, the Russian scientist Dmitry Vinogradov successfully produced the first domestic “white gold” porcelain product, marking a significant milestone in the history of Russian porcelain.<sup>15</sup> Thus, the history of Russian porcelain is only 277 years. European porcelain comprises a little more than 300 years of history.

In this context, the history of research into European and, particularly, domestic porcelain remains relatively young. Europeans began to recognize the importance of porcelain in the lives of different social strata only after the initial euphoria of mastering

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<sup>15</sup> Bezborodov M., Dmitry Vinogradov — the Creator of Russian Porcelain / Acad. of Sciences of the USSR, Committee on History of the Acad. of Sciences of the USSR. — Moscow, Leningrad: Publishing house of the Acad. of Sciences of the USSR, 1950, 510 p.

the independent production of porcelain, after conducting numerous experiments with porcelain mass, and after porcelain firmly established itself in households—not only as a decorative item but also as a utilitarian one. The systematization of knowledge about these artifacts, many of which were masterpieces of global art, began only in the early 20th century.

The initial accumulation of knowledge in this field was driven by the privileged classes, who harbored a passion for collecting porcelain artifacts. Collections housed in the palaces and estates of the imperial court, nobles, and wealthy merchants included unique works from Meissen, Sèvres, and England's Wedgwood manufactories, among others. A prominent place in these collections was occupied by dinner sets, figurines, and vases produced by the Imperial Porcelain Factory in St. Petersburg, as well as other factories of the Russian Empire, which were numerous.

Museums also played a significant role in studying porcelain. Thanks to the invaluable efforts of the Russian Museum and the Hermitage, the late 19th century saw porcelain production recognized as an independent art form. Later, porcelain was formally acknowledged as a culturally significant medium with both utilitarian and decorative value. After the Revolution of 1917, the State Museum of Ceramics in Kuskovo became another prominent center for porcelain research.

During this time, various periodicals and publications began to emerge, detailing the significance of porcelain within the context of palace life.

Today, a number of art historians are actively studying the three-hundred-year history of European "white gold," reaffirming its cultural and artistic significance.

### **Formation of Knowledge About Porcelain Based on Noble Collections**

In the early days of European porcelain, these products were owned exclusively by royal families and members of the highest echelons of the Russian aristocracy. Porcelain was used as a material for a wide range of items, including plates, tea sets, altars, perfume bottles, dolls, vases, lighting fixtures, snuff boxes, and much more. The demand for diverse products led to specific orders, which, in turn, gave rise to new forms and designs.

Porcelain also played a significant role in the interiors of palace ensembles. Small sculptures, vases, and tableware sets were created in harmony with the architectural and stylistic trends of the era, reflecting the tastes and preferences of their owners. In the second half of the 18th century, there was not yet an urgent need to systematize knowledge about porcelain, as such items were only beginning to find their way into everyday life. At that time, cultural and domestic aspects of porcelain were not a priority for researchers. European porcelain, which included notable contributions from Russian manufacturers, was just starting to integrate into daily life and culture.

However, the first documents that laid the foundation for the study of porcelain—allowing it to be evaluated in a cultural context—were descriptions of palace property. In modern terms, these were inventory records. Court officials meticulously documented items to account for the valuable possessions of the palaces. One such example is *Her Imperial Majesty's Inventory of Various Palace and Precious Things*, dated 1762, which is preserved in the St. Petersburg State Historical Archive<sup>16</sup>. This material is a rather long list of all the items surrounding the representatives of the imperial court. Documents of this type are of undoubted value for cultural studies and make it possible to trace trends in fashion and manners among the “instrument users”. For example, the large number of porcelain snuff-boxes in the inventory testifies to their extreme popularity, which, in turn, is due to the popularity of the culture of smoking and sniffing tobacco among the nobility in the second half of the 18th century.

By the end of the 18th century, the popularity of “white gold” items had reached a significant degree, and the possession of such items was considered an indicator of high wealth. In these conditions, the practice of collecting began to emerge. The most extensive collections of porcelain possessed those who were directly interested in the production. The largest collections were at the emperors, who had a special feeling for porcelain products and paid special attention to the creation and successful functioning of their own “porcelain” manufactories, considering it an important aspect of the overall prestige of the state. Smaller, but also significant collections possessed the nobility, who held the

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<sup>16</sup> Sipovskaya N., *Porcelain in Russian Art Culture of the 18th century*, thesis for the degree of Doctor of Art History, Moscow, 2010, P. 219.

position of managers of porcelain factories and interest in porcelain which clearly exceeded the official necessity.

The practice of collecting of that time was somewhat different from modern times. The main difference was in the utilitarian purpose of the objects collected.<sup>17</sup> Precious pieces were used in table settings, decorated rooms and interiors. The value of an object was often determined not by the quality of its artistic execution or circulation, but by the status of the owner. However, the typical feature of collecting, which is most important in the context of this work, was still preserved: collections of objects were described and systematized according to one or another feature.

A striking example of the contribution of collectors to the accumulation of knowledge about porcelain is the description of the collection of the Saxon Count G. von Brühl, who held the position of manager of the Meissen factory. The Count carefully kept all sculptures intended to decorate the tables, and described in a catalog each copy that came into his possession. As a result, the description of his collection is today the main source of identification of Meissen sculptures of the second third of the 18th century<sup>18</sup>. These sculptures could often be found in the interiors of Russian palace ensembles.

Thus, the period from the establishment of the first European manufactories to the beginning of the second half of the 19th century can be characterized as a stage of porcelain collection development. During this time, porcelain became a prominent feature in the collections of the imperial family, private collections of wealthy noble families, and those with a particular passion for the material—often the senior officials of porcelain manufactories themselves. This period saw the gradual acceptance of European porcelain as a tangible reality and an integral part of everyday life.

A significant contribution to the study of porcelain during this stage was made by courtiers, whose duties included cataloging palace valuables, such as porcelain wares. Particularly important were the descriptions of porcelain collections meticulously created by their owners, which provided valuable insights into the scope and significance of porcelain as a cultural and artistic phenomenon.

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<sup>17</sup> Ibid. P. 237.

<sup>18</sup> Ibid. P. 241.



## **Special Museums as Centers for the Cultural and Artistic Value of Porcelain Study**

By the end of the 19th century, Russia, with the active involvement of monarchs and noble families whose passion for porcelain was immense, had accumulated a substantial collection of highly artistic porcelain works. From the very beginning of porcelain's history in Europe, every foreign trip by members of the Russian imperial court — or, conversely, the official visit of a foreign delegation to Russia — resulted in the acquisition of sets, figurines, and other porcelain items by Russian monarchs. Peter the Great laid the foundation for this tradition. During his travels abroad in 1717, the emperor placed an order at the Plaue an der Havel manufactory for a table set made of red porcelain, marking the beginning of the Russian imperial fascination with this material<sup>19</sup>. The Imperial Porcelain Factory in St. Petersburg, established under the reign of Empress Elizabeth, primarily served the needs of the court until the Revolution of 1917. As a result, by the beginning of the 20th century, one can only imagine the vast number of masterpieces that had been accumulated in the collections of palaces and estates.

Gradually, the importance of studying and systematizing knowledge about porcelain began to emerge. This process was primarily approached from the perspective of its artistic and utilitarian significance. Sets, vases, and figurines were no longer seen solely as household items; instead, they began to be recognized as independent works of art in their own right.

### **How the Historic Art Exhibition Contributed to the Study of Porcelain**

An important milestone in the study of porcelain was the Historical Exhibition of Art Objects, organized by the Russian art historian and professor at St. Petersburg Imperial University, A. Prakhov, under the direct order of Empress Maria Feodorovna. The exhibition was held from February to April 1904, and its centerpiece was porcelain works from both domestic and foreign manufactories.

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<sup>19</sup> Troinitsky S., Gallery of porcelain of the Imperial Hermitage / Old Years / vol. May 1911, P. 3.

As Prakhov himself wrote, the purpose of the exhibition was to showcase exquisite works of art collected from private and royal collections throughout the Russian Empire. Remarkably, the Austrian Imperial Court actively participated in the event, providing some of its finest porcelain pieces for display. The exhibition took place in the halls of the Baron Stieglitz Museum in St. Petersburg. Notably, in 1908, an album was published as a result of the exhibition, which included detailed descriptions of the exhibited artifacts, the history of their use, and the culturally significant aspects associated with them<sup>20</sup>.

The exhibition itself was one of the first attempts to present porcelain as an independent art form. Furthermore, the accompanying album became one of the earliest examples of systematizing and documenting knowledge about the artistic, cultural, historical, and everyday dimensions of porcelain. The initiative started by Prakhov was later continued by the staff of the State Hermitage.

### **How the State Hermitage Museum Contributed to the Cultural and Artistic Significance of Porcelain Study**

One of the main places of accumulation of highly artistic works were the storerooms of the Hermitage. The collections gathered in them could rightfully be considered the patrimony of the Russian Empire. Therefore, in 1883, Emperor Alexander III issued a decree to single out from the entire accumulation those porcelain pieces that were of the greatest artistic significance.<sup>21</sup> The management of this process was entrusted to D. Grigorovich. His work resulted in the creation of a porcelain and silver gallery in the Winter Palace, which was named in honor of Alexander III. The gallery was located on the third floor of the palace and had the status of a museum. Three large rooms with windows overlooking the Admiralty were allocated for its fund. Two of them exhibited

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<sup>20</sup> Prakhov A., Album of the Historic Art Exhibition, organized in 1904 in St. Petersburg, izd. R. Golike and A. Vilborg publishing house, 1907(8).

<sup>21</sup> Troinitsky S., Gallery of porcelain of the Imperial Hermitage / Old Years / vol. May 1911, P. 3.

exclusively porcelain, and in the third room there were domestic sets of the beginning of the second half of the 18th century together with silverware.

All items were systematized by country and epoch and placed in specially made mahogany racks. The museum was located in the inner chambers of the Winter Palace and lacked a dedicated staff, making it almost inaccessible to the public. However, the very fact of its creation demonstrated the great cultural and artistic significance of porcelain as an independent art form.

In 1910, the gallery was moved to a more accessible location. This became possible due to the fact that several rooms were vacated when the Petrovskaya Gallery of the Hermitage was transferred to the Academy of Sciences. The initiative to move the porcelain gallery came from the director of the Hermitage and “was approved by the Emperor as expedient”. The process of moving the artifacts to the new premises lasted until January 1911 and took place under the conditions of strict re-counting of items according to the inventory and their placement in the new place. The situation was complicated by the presence of a large number of objects and their fragility, as well as the large (more than 500 meters) distance between the former storage place and the new halls. At the same time, it became necessary to adapt the old shelving to the architecture and decoration of the new interiors. Some of the furniture was dismantled and remodeled. However, the labors of the Hermitage staff and the specialists involved were not in vain. As a result, 6,105 porcelain items from the gallery saw the light of day, and another 400 were transferred to the new exhibition from the storerooms - the large space allowed the exposition to be expanded. The items were systematized as follows: eight racks were used to display Saxon porcelain, three racks were used to display Sevres porcelain, and two more racks were used to display Viennese porcelain. Then there were four cabinets filled with the most important products of Russian manufactories and one cabinet with Berlin works of art. Two cabinets with “biscuit” (unpainted and unglazed fired porcelain products) and cabinets with plates stood separately.

All the furniture for the exposition was covered with a special light gray fabric with a greenish tint. This was done on purpose to emphasize the beauty and elegance of the exhibits. In the conditions of space shortage on shelves, showcases and cabinets (new

products were arriving regularly) it was necessary to order additional furniture. Some of the Berlin porcelain and pieces from the Russian Gardner factory were placed there. Thus, a magnificent exposition with a large number of highly artistic porcelain pieces was created in the Hermitage, which was a great contribution to the process of their study, systematization and accumulation of knowledge about the types, forms and purposes of objects made of this material.

Even earlier, in 1844, at the Imperial Porcelain Factory was organized a repository of samples of the factory's products “worthy of study and copying”<sup>22</sup>. The vault was created on the initiative of Emperor Nicholas I to the anniversary of the enterprise and reflected the results of a hundred years of activity of the manufactory. Around the same time, a library with a collection of the rarest books on porcelain and art, sketches and drawings of famous artists was founded at the storehouse.

By personal order of Emperor Alexander III since the end of the 19th century, all orders of the imperial family were executed at the factory in two copies, one of which remained in the museum. However, for a long time the exposition of the storage was closed to the public. Only in 2003 on the basis of the factory collection was founded a new structural subdivision of the State Hermitage Museum, the Museum of the Imperial Porcelain Factory, a department of the State Hermitage Museum. Everyone was able to see the valuable collection.

At present the collection of the State Hermitage, and the Winter Palace in conjunction with the exposition of the department (Museum of the Imperial Porcelain Factory), is of special value. It is a source of knowledge about porcelain, and the museums are scientific departments that continuously contribute to the study of the history of this immense subject. In 2002 the Hermitage, in close cooperation with the Imperial Porcelain Manufactory Joint Stock Company, revived the tradition of holding exhibitions at the end of each year. The tradition existed in Tsarist Russia. The purpose of the exhibitions is both to demonstrate the achievements of the Leningrad Porcelain Manufactory masters

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<sup>22</sup> Imperial Porcelain Manufactory, official website. URL: [https://www.ipm.ru/o\\_zavode/muzey/?ysclid=l2oqjiipsg](https://www.ipm.ru/o_zavode/muzey/?ysclid=l2oqjiipsg)

for the year and to exhibit the most significant artifacts that relate to one or another thematic agenda defined by the authors of the exhibition. The annual exhibition is called “Giving for Christmas”. Each year visitors are shown one or another vector of artistic development of domestic porcelain. In different years the exhibition was devoted to ballet (“Echo of Russian Seasons”), avant-garde (“Around the Square”) and other themes. In 2024, the theme of the exhibition was childhood (“Journey to the Land of Childhood. Soviet and Modern Porcelain”)<sup>23</sup>. Of particular significance for the thesis research are the exhibitions “Voice of Time. Soviet Porcelain: Art and Propaganda” (2017) and “Journey to the Land of Childhood. Soviet and Modern Porcelain” (2023).

At present, the staff of the Hermitage, especially the Hermitage department “Museum of the Imperial Porcelain Manufactory”, is continuously working on the study of porcelain and the porcelain industry, as well as their place and role in Russian culture. There is a constant process of replenishment of museum collections not only with new samples, but also with descriptions, sketches and thematic literature. In its turn, the collections of the library established at the Museum of porcelain industry store a large amount of thematic literature, which is of interest when conducting research in the field of porcelain.

### **History and Everyday Life Department of the Russian Museum in the Context of the Issue of Everyday Life Study**

At the end of the 19th century, along with the emergence of interest in the phenomenon of everyday life, the need to study objects of art from the point of view of not only their artistic, but also cultural and everyday value began to manifest itself. In this regard, in the early 20th century, museums of everyday life began to be created in Norway, Holland, Germany, the United States and Sweden. Russia was not left behind: among the authors of the Russian art magazine “Stariye Gody” in 1913 the idea of creating a domestic museum focused on the study of cultural and everyday aspects of works of art was

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<sup>23</sup> “Journey to the Land of Childhood. Soviet and Modern Porcelain” exhibition. CULTURE.RF official website. URL: <https://www.culture.ru/events/2777698/vystavka-puteshestvie-v-stranu-detstva-sovetskii-i-sovremennyi-far-for?ysclid=m03kdzo8dq797529044>. Accessed on August 21, 2024

born<sup>24</sup>. The Stockholm Museum of everyday life “Nordiske Museet” served as a prototype. However, only five years later, in socialist Russia, in November 1918, the History and everyday life department of the Russian Museum was opened.

Museum workers had to deal with complex issues. Firstly, accounting, description, organization of storage and exhibition of the property of the nationalized palaces that once belonged to the Russian nobility. The palaces themselves were opened as “museums of noble life”. A considerable part of the exhibits consisted of porcelain products, which were considered in a domestic context and as an element of the structures of everyday life.

The second task was to master the methodology of researching museum values in the context of everyday life, which became the focal point of the museum and was understood as a “picture of life of different strata of society”<sup>25</sup>. This in turn affected porcelain, which began to be viewed through a new prism of methodology.

The work of the new department of the Russian Museum was carried out with the participation of A. Benois, E. Lancer and P. Weiner and under the guidance of the Russian art historian M. Farmakovsky, who headed the department of the Russian Museum until 1924. He was also the first to suggest studying monuments of decorative and applied art through the prism of anthropology. The first location of the department was an annex of the Russian Museum. Later the department moved to the Bobrinskys' mansion in St. Petersburg due to lack of space. As a result, the exhibition space of the museum included 10 halls with a total area of approximately 570 square meters, which allowed to freely form expositions.

One of the first serious exhibition events held in the new museum space was the exhibition “Porcelain in Russian Life” (1923). In the context of the exhibition space porcelain was divided not according to the chronology of its appearance or artistic value. It recreated the everyday space into which porcelain artifacts were integrated: their cultural and everyday value was emphasized<sup>26</sup>. The choice of porcelain as the basis for

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<sup>24</sup> Sipovskaya N., Porcelain in Russian Art Culture of the 18th century, thesis for the degree of Doctor of Art History, Moscow, 2010, P. 6.

<sup>25</sup> Priselkov M., Historical and Domestic Museums. Objectives. Construction. Exposition: Catalog. L., 1926.

<sup>26</sup> Notes of the Historical and Domestic Department of the State Russian Museum. Vol. 1. L.: State Russian Museum, 1928. 344 p.

demonstrating cultural trends and the history of everyday life was not accidental: the purpose of the exposition was to demonstrate the evolution of elite household items and their transformation into objects of wide domestic use.

Starting from the second half of the 1920s and up to the collapse of the USSR, the course of activities of the Historical and Domestic Department was changed and adapted several times in accordance with the Party course. The original function of the department was lost and completely subordinated to the purposes of propaganda, within the framework of which the demonstration of noble life was considered incorrect.

Despite this, over its more than a century-long history, thanks to the hard work of its staff, the Russian Museum has accumulated, systematized and continues to study the cultural and artistic significance of a large collection of porcelain wares. They occupy one third of the museum's entire collection of decorative and applied art. The collection is based on artifacts from the Mikhailovsky Palace, as well as works from the suburban royal residences of the Yusupovs, Shuvalovs, Sheremetevs and Stroganovs. The exposition demonstrates all the main stages of the development of Russian porcelain, starting with the products of D. Vinogradov, the discoverer of the formula of Russian porcelain. It is noteworthy that the collection of Vinogradov's works is the largest in the world. It is based on items from the collection of Grand Duke Nikolai Romanov Jr.<sup>27</sup> In addition to products of famous factories, the collection of the Russian Museum includes exhibits of private manufactories of Kornilov, Kuznetsov, Popov, Safronov and many others. The expediency of exhibiting the products of private manufactures in the context of the significance of their contribution to the development of domestic porcelain was discussed by the Hermitage Director S. Troinitsky at the beginning of the 20th century.

For more than a hundred years the staff of the Russian Museum has been studying porcelain and making a significant contribution to the expansion of knowledge about the material and the related field of art. The Department of Restoration of Museum Valuables of the Russian Museum works on the restoration of decorative and applied art objects to

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<sup>27</sup> Russian Museum official website. URL: <https://rusmuseum.ru/collections/decorative-arts/?ysclid=l2p6icfklo>

ensure the integrity and preservation of important artifacts<sup>28</sup>. It was the work of the Russian Museum that laid the foundations for the study of porcelain products from the point of view of their cultural and everyday significance — a vector that is still relevant today.

### **Kuskovo Museum as a Significant Russian Porcelain Studies Center**

A striking example of the contribution of private collections to the study of porcelain is the collection of the Museum of Ceramics in the “Museum of Ceramics” department of the State Palace and Park Museum-Reserve “Ostankino and Kuskovo”. The process of nationalization of property in the 1920's affected and prominent porcelain collectors. The importance and scale of the collections of A. Morozov, L. Zubalov, D. Shchukin, V. Girshman, I. Ostroukhov, which passed into the hands of the state, created all the prerequisites for the establishment of the State Museum of Ceramics in 1918. According to the resolution of the All-Russian Central Executive Committee No. 906/17 of June 10, 1938, the State Museum of Ceramics was completely attached to the museum-estate “Kuskovo”, as a result of which the organization was named “The State Museum of Ceramics and the Estate ‘Kuskovo’ of the 18th century”<sup>29</sup>.

Initially, the museum displayed works of Russian and European porcelain, Italian majolica and Venetian glass. The exposition allowed to see and study not only the variety of artistic forms, but also the preferences of collectors of the late 19<sup>th</sup>–early 20th century, which was important for studying the culture and life of that time. On the basis of the museum laboratory, created in the late 1920s, the museum staff produced their own porcelain products. This significantly expanded the museum's opportunities to study the peculiarities of their production and decoration. The museum could also develop its own products, invent new shapes, coloring methods and give recommendations to the Soviet porcelain industry, directly influencing its development.

In the following years, the museum's exposition began to turn into a kind of “treasury” of Soviet decorative and applied art. Works of porcelain, ceramics and glass from

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<sup>28</sup> Russian Museum official website. URL: <https://rusmuseum.ru/about/restoration/?ysclid=12qj8gnvtn>.

<sup>29</sup> State Budgetary Institution “Kuskovo Museum” official website. URL: <https://kuskovo.museum-online.moscow/entity/EXHIBITION/3667980?index=19>



the leading enterprises of the country were brought to the museum directly from the factories or art exhibitions presenting the achievements of the domestic industry. This theme is widely reflected in the archival documents and photographs of the museum's funds and is supplemented by the movie “Soviet Porcelain Treasury” of 1938, stored in the Russian State Archive of Film and Photo Documents.

The period from the 1950s to the 1980s was marked by the heyday of the Russian (Soviet) porcelain industry. At that time, the collections of the Kuskovo Museum were actively replenished, demonstrating the best of what was created by the artists of the period. Vivid examples are the author's works that won the exhibition in Brussels (“Brussels–1958”), Prague (“Prague–1962”) and Jablonets (“Jablonets–1973”).<sup>30</sup>

After the collapse of the Soviet Union, the museum was actively engaged in exhibition activities. Its collections introduced the best Russian works to foreign audiences. A striking example is the exhibition “From Empire to Avant-Garde” held in Düsseldorf in 2003. Currently, the museum's holdings include more than 40 thousand artifacts, which defines it as an important source of knowledge about porcelain.

The museum as a scientific unit makes a great contribution to the study of porcelain (especially Russian porcelain), systematizes and accumulates knowledge that is of great value for scientific research.

### **Scientific Papers and Periodicals as a Mirror of the Porcelain Cultural Significance**

Exhibition catalogs played an important role in the accumulation of knowledge and continue to contribute greatly to the development of porcelain literature. One of the first such catalogs, which gave a detailed historical background, listed and attributed all exhibits, as well as placed their photos, was the album of the Historical Exhibition of Objects of Art, held in 1904 in St. Petersburg. The album was designed and published by the exhibition organizer A. Prakhov in 1907. Prakhov was a kind of trendsetter: he formed the actual and to this day the form and structure of the catalog to exhibitions of porcelain

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<sup>30</sup> State Budgetary Institution “Kuskovo Museum” official website. URL: <https://kuskovo.museum-online.moscow/entity/EXHIBITION/3667980?index=19>

products. At the beginning of the catalog there is a description of the exhibition and historical information about its cultural and domestic significance and the history of creation of the exhibited items. Then there are photos of the exhibits and their description. Since then, many exhibition catalogs have been produced according to this standard template. Until recently, they were almost the main source of knowledge about the cultural significance of porcelain<sup>31</sup>.

Journals and other periodicals play an important role in the study of porcelain in the cultural aspect. The first printed publications, which addressed the cultural and artistic aspects of porcelain products, began to appear in the second half of the 19th century. Initially, they described the life of significant artistic monuments on the basis of information provided in the documentary sources of the Ministry of the Imperial Court. Examples are works by M. Semenovskiy describing Pavlovsk, published in 1877, as well as works by A. Benois devoted to Tsarskoye Selo and dated 1911. In one way or another they touch upon the theme of the artistic significance of porcelain, which was an integral part of everyday life in the palaces.

The main periodicals of the late 19<sup>th</sup>–early 20<sup>th</sup> century, in one way or another revealing the theme of porcelain in culture, were the magazines “World of Art”, “Artistic Treasures of Russia”, “Old Years”, “Apollo”, “Capital and Estate”. Articles published in these magazines, as a mirror reflected the trends of the time, according to which porcelain began to be considered as a form of art, representing cultural and artistic value. For example, the pages of the magazine “Capital and Estate” revealed important aspects of the porcelain trade in the 18th century, and “Artistic Treasures of Russia” described the decoration of the palaces of Oranienbaum, Peterhof and Tsarskoye Selo.

In the magazine “Old Years” gave a description of the features of the service of the Order of St. Andrew, made at the Meissen manufactory, and notes from its history. Also raised questions about the culture of serving banquet tables and the acquisition of artistic products for personal use. Described the features of the decoration of the Gatchina Palace,

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<sup>31</sup> Sipovskaya N., Porcelain in Russian Art Culture of the 18th century, thesis for the degree of Doctor of Art History, Moscow, 2010, P. 54.

cited materials on porcelain snuffboxes, which were extremely popular subject of court life and had a variety of forms. The magazine touched upon the most important moments of the history of the Imperial Porcelain Factory during the period of work there the creator of Russian porcelain D. Vinogradov.

A special place in the study of the importance of porcelain is occupied by the articles of the Hermitage Director S. Troinitsky, published in 1911. They summarized the results of the creation of the porcelain gallery of the Imperial Hermitage with a detailed description of the process and peculiarities of the organization of the gallery, the principles of the division of exhibits, and the listing of a significant part of the exhibited artifacts. The articles also included Pictures with photographs of some of the items in the collection<sup>32</sup>.

Another important work is the publication of the Russian art historian E. Hollerbach's *Porcelain of the State Factory*. The work was published at a time of global transformations that affected both the whole of Russia and the porcelain industry in particular after the Revolution of 1917. Hollerbach made a successful attempt to reflect the changes in the artistic images of the products and the production process, as well as to record the contribution of specific artists to Russian decorative and applied art of the early 20<sup>th</sup> century.

Since the second quarter of the 20th century, the tradition of covering the activities of Soviet porcelain manufactures, which in the new realities were founded in significant numbers (the policy of the Soviet government, according to which porcelain had to come to every home and become available to all segments of the population), was taken up by new periodicals. Of all the variety it is worth highlighting the newspaper “Novator”, magazines “Decorative Art of the USSR” and “Ogonyok”, the magazine of the Association of Artists of the Revolution “Art to the masses”. The pages of these publications published the results of the work of the factories, criticism of art critics with regard to certain artistic forms created by the workers of the enterprises. Also published exhibits from past All-

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<sup>32</sup> Troinitsky S., *Gallery of porcelain of the Imperial Hermitage / Old Years / vol. May 1911, P. 3–27.*

Union exhibitions and new porcelain products, which were again on sale. Such periodicals are a valuable source of information about the peculiarities of stylistic and artistic forms of porcelain products, through which you can trace the cultural and domestic trends of a particular period in the history of the Soviet Union.

The last decade is characterized by a special interest of art historians and culturalologists in porcelain products and the peculiarities of porcelain production in the cultural context of different eras. In particular, one of the most significant works of our time is the doctoral dissertation by Sipovskaya N., “Porcelain in Russian art culture of the 18th century”, which became available to the scientific community in 2010. The dissertation reveals in detail the issues of everyday significance of the products, their role and place in interiors, table settings, as well as many other culturally significant aspects. At the same time, the Soviet period of porcelain history is of great interest to researchers. In 2020, E. Ivanova defended her dissertation for the degree of Candidate of Art History. In her thesis “Works of the Leningrad Porcelain Factory of 1950–1960s in the context of the history of Soviet art porcelain” Ivanova demonstrates interesting aspects of the emergence of a new style of Soviet decorative and applied art, which created the prerequisites for the emergence of highly artistic forms of interior sculptural plastics in the Soviet Union. The authors of the new forms were the leading masters of the Leningrad porcelain factory of that period. The study is conducted in the context of Ivanova's interest in the art industry of the USSR in 1950–1960: it had a mass character and defined a new role of decorative and applied art in the space of everyday life of a Soviet person.

Thus, porcelain since the end of the 19th century has been and remains an object for research and stores invaluable information about the culture and life of this or that epoch. Initially, the basis for recording information and knowledge about porcelain in the form most suitable for research were catalogs to exhibitions and magazines. This tradition was continued by periodical newspaper and magazine publications of the Soviet period.

At present, scientists are conducting research on different periods of porcelain industry history and studying the role of porcelain in the development of Russian culture. Porcelain occupies a special place among the variety of arts and crafts. Due to the fact that things made of this material combine the features of utilitarian objects and works of

art, they are characterized by the full reflection of everyday aspects of life and contrasting manifestation of the style of its time. Changing forms of porcelain products have always reflected changing cultural trends. Therefore, in their study are considered the same problems as in the study of monumental and easel art. In porcelain objects concentrated all the main features of art, characteristic of different periods, as well as reflect all the main aspects of the worldview of a particular era.

From the very beginning of its appearance, porcelain in varying degrees was subjected to study and analysis, became an object of interest to emperors, members of the upper classes, as well as ordinary courtiers, who described porcelain collections that are in the treasuries of palaces. At the end of the 19th century, the question arose about the need to allocate porcelain in the category of independent types of art. Artifacts began to acquire the status of independent elements of the structures of everyday life. In this connection, first exhibitions and then thematic museums dedicated to porcelain artifacts were organized. A little later, with the emergence of interest in studying things in the context of their cultural and everyday significance, porcelain began to be studied as an important utilitarian object. At the same time, this knowledge was recorded in the pages of magazines and newspapers devoted to culture and art, as well as in catalogs for porcelain exhibitions, which are an important source of knowledge about artifacts.

Today, the development of the porcelain industry does not stand still, nor does the study of products made from this material. This dissertation attempts to look at porcelain of the Soviet era through the prism of the state cultural policy of the USSR, specific normative legal acts, ideology, the value system of the Soviet man and public cultural consciousness.

## CHAPTER 1. POLITICAL AND IDEOLOGICAL PRESET

### 1.1 USSR's Cultural Policy Core Principles Formation

The emergence and development of all culture and art of the Soviet period is inextricably linked to the political changes that took place in Russia at the turn of the first and second quarters of the 20th century. With the same events is associated with the evolution of art forms, including painting, graphics, architecture. Decorative and applied art, of which porcelain artifacts are a part, was not left aside. Therefore, in order to understand the causes and consequences of the transformations that took place in the Russian porcelain industry in the last century, it is necessary to analyze the process of formation of the Soviet Union in general and the cultural policy of the new state in particular.

After the October Revolution of 1917 in Russia there were radical changes in the system of government. The Russian Communist Party (Bolsheviks), the Communist Party of the Soviet Union, came to power under the leadership of Lenin. Ideology was considered a tool for the successful creation and existence of a socialist state. The Party was to “seek to carry out its program and its complete domination of the modern state organizations, which are the Soviets”<sup>33</sup> — as recorded in the minutes of the 8th Congress of the Communist Party of the Soviet Union<sup>34</sup>. Party representatives sought to gain complete control over the workings of the councils and acquire political dominance throughout the country<sup>35</sup>.

An important place in the system of ideological education was given to the sphere of culture. In this connection, the Bolshevik Party faced the necessity of forming a system of party leadership in this sphere. Initially, cultural policy was managed by the propaganda departments of the Central Committee of the Communist Party of the Soviet Union which were given considerable powers to direct and coordinate the activities of cultural

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<sup>33</sup> The CPSU in Resolutions of Congresses, Conferences and Plenums of the Central Committee. 9th ed. Vol. 2. p. 108.

<sup>34</sup> Protocols of Congresses and Conferences of the All-Union Communist Party (b). Eighth Congress of the RCP (b) March 18-23, 1919 // M.: Party Publishing House, ed. by E. Yaroslavsky, 1933.

<sup>35</sup> Resolution of the 8th Congress of the Communist Party of the Soviet Union on the organizational issue // CPSU in Resolutions and Decisions of Congresses, Conferences and Plenums of the Central Committee. Ed. 7th. T. 4.

institutions. They were given the status of “combat centers in the struggle for Marxist ideology and the Party's ideological influence”<sup>36</sup>.

Thus, the Bolsheviks, seeking to consolidate their power and build a new world, actively sought to establish control over the cultural sphere. Already at the 8th Congress of the Communist Party of the Soviet Union in 1919, the party secured the right to use “the apparatus and means of state power” to propagandize communist ideas<sup>37</sup>. This was the starting point for the formation of the Party's monopoly in the cultural sphere. The Congress also emphasized the need for active participation of party members in all spheres of state life, including culture. As a result, a system of “distribution of party forces” was created to control various aspects of life, including the economy, social sphere, culture, etc. Lenin set ambitious tasks for his fellow party members:

- The day-to-day management of public education and organizations in the field of culture and the arts.
- Training of personnel for work in the cultural field.
- Planning, financing, and providing the material and technical basis for the development of culture.
- Supervision of all cultural institutions.
- Accounting for all cultural activities<sup>38</sup>.

The establishment of the State Commission on Education in 1917 was an important step in the formation of the state system of cultural management<sup>39</sup>. The Commission included prominent figures of the revolution: A. Lunacharsky, N. Krupskaya, L. and V. Menzhinskiy, D. Leshchenko, V. Pozner, P. Lebedev-Polyansky, and M. Pokrovskiy.<sup>40</sup>. This commission was empowered to manage public education and Soviet culture, which

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<sup>36</sup> Decisions of the XI Congress of the RCP(b). CPSU in Resolutions of Congresses, Conferences and Plenums of the Central Committee. 9th ed. Vol. 5. P. 528.

<sup>37</sup> The CPSU in Resolutions of Congresses, Conferences and Plenums of the Central Committee. 9th ed. Vol. 2. P. 83, 107.

<sup>38</sup> Lenin V., Complete Collected Works Vol. 44. P. 155-175.

<sup>39</sup> In fact, the Decree of the VTsIK and SNK of the RSFSR of 9 November 1917. The Decree of the All-Russian Central Executive Committee and the All-Russian Council of People's Commissars of the RSFSR of 9 November 1917 ‘On the Establishment of the State Commission for Education’ laid the foundation for the formation of the state system of cultural management in the USSR.

<sup>40</sup> Decrees of Soviet power. T. 1. M., 1957. O. 20.

effectively established state control over the spheres of art and education. It is important to note that in the early years of Soviet power, culture was not just an instrument of propaganda, but also a field for experimentation. Artists and writers sought to reflect the drama of revolutionary changes by finding new forms and images. However, under further pressure from party ideologists, creative freedom was further minimized.

The State Commission on Enlightenment carried out active and multi-vector work on the formation of a new system of public education and enlightenment. The body developed the key principles of education management, which were reflected in the Regulation “On the Organization of Public Education in the Russian Republic”<sup>41</sup>. The result of the ideological and cultural construction was the formation of another important body, People's Commissariat of Education. The Main Political and Educational Committee (Glavpolitprosvet) was included in its composition<sup>42</sup>. Glavpolitprosvet existed only until 1929, and its permanent chairman was the wife of the leader of the Soviet people V. Lenin, the state and party figure N. Krupskaya. The executive body of state power was the direct representative of the party in the sphere of culture. It was assigned the relevant tasks and functions, which consisted in directing propaganda and ideological work in the subordinate institutions<sup>43</sup>.

All decision-making competencies were concentrated in the central governing body — the State Commission for Public Education, which was established by a joint decree of the All-Russian Central Executive Committee and the Russian Soviet Federative Socialist Republic Council of People's Commissars of November 9, 1917. This was done in order to minimize the risks of possible ideological and cultural “amateurism” of local bodies. However, initially, only the intermediary role of the central authorities and the expansion of municipal and regional autonomy were planned. However, it was pre-

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<sup>41</sup> Approved by the Council of People's Commissars on June 18, 1918. According to the Statute, the People's Commissariat for Education was created in Russia.

<sup>42</sup> Decision of the Politburo of the Central Committee of the Communist Party of the Soviet Union of October 28, 1920 // Agenda of the meeting of the Central Committee of the Communist Party of the Soviet Union of October 28, 1920 (Minutes No. 54) // RGASPI. F. 17. Op. 3. D. 118.

<sup>43</sup> Lenin V., Complete Collected Works Vol. 41. P. 542.



cisely because of the above-mentioned concerns that the principle of unconditional “centralization and concentration of all the affairs of public education in one center” was introduced<sup>44</sup>.

One of the tasks of the State Commission was to manage public education and the cultural upbringing of the people until the convening of the Constituent Assembly, at which it was planned to discuss issues of further governance of Russia, the formation of new executive bodies to control all spheres of life in the country, including culture. However, the convening of the Constituent Assembly was not successful: the very next day after the only meeting, which took place on January 5, 1918, the body was dissolved by the Bolsheviks<sup>45</sup>. The discussion of issues of state leadership was postponed to the 3rd All-Russian Congress of Soviets, which began a week later, on January 12, 1918. From January 16 to 18, the congress discussed issues of culture and general public education. As a result, a decree “On the procedure for the management of local educational institutions” was adopted<sup>46</sup> and presented the “Instruction on Public Education”<sup>47</sup>.

The introduction in 1917 of the post of People's Commissar of Education marked the beginning of the process of formation of the state body of management in the sphere of education, enlightenment and culture, from which later grew the world's first specialized ministry — the Ministry of Culture of the USSR (now the Ministry of Culture of the Russian Federation). The leading group of the People's Commissariat for Education included: the leader and ideological inspirer A. Lunacharsky, his deputy M. Pokrovsky, as well as N. Krupskaya, P. Lepeshinsky, V. Pozner, D. Ryazanov and P. Sternberg. People's Commissariat for Education dealt with the spheres of education, science and culture, propaganda and protection of monuments and objects of cultural heritage.

Structurally, People's Commissariat for Education was divided into:

- Organizational Center.

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<sup>44</sup> Five Years of Soviet Power. M., 1922. P. 495.

<sup>45</sup> Protasov L., All-Russian Constituent Assembly: the history of birth and death // Russian Political Encyclopedia. – 1997. – P. 319.

<sup>46</sup> Fomin A., Creation of the Soviet Apparatus of Public Education in the Field // Astana: Digital Library of Kazakhstan (BIBLIO.KZ). URL: <https://biblio.kz/m/articles/view/СОЗДАНИЕ-СОВЕТСКОГО-АППАРАТА-НАРОДНОГО-ПРОСВЕЩЕНИЯ-НА-МЕСТАХ>. Accessed on August 23, 2024.

<sup>47</sup> Newspaper “Izvestiya SIK”, issue of January 19, 1918 The instruction pointed out the importance of creating volost, uyezd, provincial, city and regional councils for public education.

- Academic Center, whose subordinate subdivisions were the scientific, art, archive and museum sections.
- Gosizdat — General Directorate of State Publishing.
- Glavpolitprosvet — Main Extracurricular Department.
- Glavsotsvos — Main Directorate of Social Education and Polytechnic Education for children under 15.
- Glavprofobr — Main Directorate of vocational and polytechnic schools (from the age of 15) and universities;
- Council for the Education of National Minorities<sup>48</sup>.

In May 1918, by the Resolution of the 28th session of the State Commission on Education of the People's Commissariat for Education of the RSFSR, additional five departments were introduced:

- Theatrical with a sub-department for state theaters.
- Fine Arts.
- Department of Museum Affairs and Protection of Monuments of Art and Antiquities.
- Music.
- Cinematographic.<sup>49</sup>

Thus, the People's Commissariat for Education took possession of administrative resources in the vast majority of spheres of cultural life in Soviet society, which allowed for direct management of these spheres in addition to ideological control.

Within the framework of this dissertation research, the Department of the Ministry of Fine Arts is of particular interest: this division had a direct influence on the artistic paradigm and contributed to the formation of the new Soviet art. In the formation of the

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<sup>48</sup> Collection of decrees and orders of the workers' and peasants' government for 1921 / Upr. of Affairs of the USSR Council of People's Commissars. – Moscow: B. i., 1944. – 1207 p.

<sup>49</sup> Resolutions of the 28th meeting of the Grand State Commission on Education of the People's Commissariat for Education of the RSFSR on May 28, 1918 // GA RF. F. A-2306. Op. 1. D. 35. L. 162. Copy.

new cultural order, the state relied on the support of subject matter experts, i.e. professional artists, and such significant figures in Russian culture as A. Benois, V. Mayakovsky, A. Gorky, I. Grabar etc. were invited to discussions on the development of the new cultural policy.<sup>50</sup>

The first head of the Fine Arts Department was the famous Russian artist D. Shterenberg, one of the main representatives of modern Russian fine arts of the early 20th century. Together with him, the following architects and artists worked on the new artistic front in Petrograd: N. Altman, P. Vaulin, A. Karev, A. Matveev, N. Punin, S. Chekhonin, G. Yatmanov, L. Ilyin, V. Dubenetsky, L. Rudnev, E. Stalberg, V. Shchuko, V. Baranov-Rossine, I. Shkolnik, V. Mayakovsky and O. Brik.

A similar collegium of artists was organized in Moscow. Included the famous avant-garde artists, like V. Tatlin (who was also deputy head of the Department of Fine Arts), P. Kuznetsov, I. Kuznetsov, I. Mashkov, A. Morgunov, K. Malevich, I. Zholtovsky, S. Dymshits-Tolstaya, N. Udaltsova, S. Noakovsky, R. Falk, O. Rozanova, A. Shevchenko, B. Korolev, S. Konenkov and V. Kandinsky.

Despite the declared rejection of everything “pre-revolutionary”, the new government considered it expedient to take into account the accumulated experience and use the competencies of already established professionals from the tsarist art intelligentsia. This is evidenced by the active development of relations with this social group, which developed into the creation in 1919 of the All-Russian Professional Union of Art Workers (VSERABIS)<sup>51</sup>.

The Fine Arts Department was repeatedly criticized in the press for its collaboration with intellectuals. The department was also accused of promoting futurism in art and patronizing “leftist” cultural and artistic movements, denying Russia's centuries-old artistic heritage, and showing ambitions to be official state art by supporters of “leftist” art. “Taking into account that Futurism and Cubism are mainly representatives of bourgeois decaying art, the assembly proposes that the People's Commissariat of Edutainment pay

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<sup>50</sup> Igor Grabar: Managing Art // The Art Newspaper Russia, issue No. 106. URL: <https://www.theartnewspaper.ru/posts/20221117-iknq>. Accessed on August 26, 2024.

<sup>51</sup> Sibiriyakov I., Trade Union and Art: Compatible Incompatibility // Journal “Bulletin of Chelyabinsk State University”, issue No. 3(81), 2007 P. 12-21.

attention to the unrestricted prevalence of Futurism, Cubism, Imagism, etc. in the Soviet Socialist Republic...". On April 6, 1919, an article with this content was published on behalf of the Union of Workers of Science, Art and Literature in the newspaper Pravda<sup>52</sup>. However, the content of the article was not entirely truthful: many “yesterday's” bourgeois avant-gardists took the side of the Soviet government and became “the most fierce fellow travelers”<sup>53</sup> of the new socialist world. Also integral to the overall context was the large number of diverse opinions, views, currents, associations, etc. that influenced the formation of the system of Soviet leadership of culture and, in particular, artistic culture. In the 1920s there were:

- The “Left Front” creative association.
- The “New Society of Painting” creative association.
- AHR.<sup>54</sup>
- Society of Painters and Stationers.<sup>55</sup>
- Society of Moscow Artists, etc.<sup>56</sup>

According to Lenin, the People's Commissariat for Education was the key body for the formation of the Soviet system of management of the cultural sector. It was important for Lenin to constantly improve the quality of management of the cultural sector, so he regularly influenced the management policy of A. Lunacharsky, criticizing him and providing recommendations. Thus, in his article “On the Work of the People's Commissariat for Education”<sup>57</sup> Lenin criticized the People's Commissar of Education. Lenin stated that Lunacharsky's department lacked contact with the staff of the cultural and educational authorities in the field, and was dominated by abstract slogans and general theoretical reasoning. The article recommends taking into account and utilizing the practical experience of cultural and educational workers.

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<sup>52</sup> About the Department of Fine Arts [People's Commissariat for Fine Arts. 1920]. Publication by A. Ermakov. — “Novy Mir”, 1966, No. 9, pp. 236–239. (From the literary heritage of A. Lunacharsky).

<sup>53</sup> The phraseological turn is taken from the lines of the poem “Letter to a Woman” by the world-famous Soviet poet Esenin.

<sup>54</sup> Representatives — famous artists A. Deineka, Y. Pimenov.

<sup>55</sup> Representatives — famous artists Y. Pimenov, A. Lentulov.

<sup>56</sup> Representatives — famous artists Y. Pimenov, A. Lentulov.

<sup>57</sup> Lenin V., “On the work of the People's Commissariat for Education” // Lenin V.I. Complete Works Collection Vol. 42. P. 323.

The above described processes reflect the process of initial formation, establishment and institutionalization of a unique system of culture and education management. In 1936 another significant event took place on this front — the All-Union Committee for Arts under the USSR Council of People's Commissars was established<sup>58</sup>. Its formation was due to “the growth of the cultural level of workers”, as well as “the need to better meet the demands of the population in the field of arts and in order to unify the entire management of the development of arts” in the USSR<sup>59</sup>. Theaters, entertainment institutions, film industry organizations and “music, art, painting, sculpture and other institutions for the arts, including educational institutions preparing personnel for the theater, cinema, music and fine arts” were transferred to its jurisdiction<sup>60</sup>. The organization of the committee was a new act of all-union significance and defined a new stage in the development of all Soviet culture and art. One of the important tasks of the body was to motivate artists, masters of theater, cinema, music and painting to embody “high-ideal and artistically daring works”<sup>61</sup>.

After the abolition of the People's Commissariat of Education in 1946, the management of the cultural sector was finally taken over by the Committee for the Arts, which had been established in 1936 and for some time existed in parallel with the People's Commissariat for Education. In 1953, a historic event took place: the Ministry of Culture was formed in the system of state organization of the Soviet Union<sup>62</sup> — the first such ministry in the world. The creation of this Ministry resulted in the merger of a number of state administration bodies: the Committee for Arts under the USSR Council of Ministers, the USSR Ministry of Cinematography, the USSR Committee for Radio Information under the USSR Council of Ministers, and others. P. Ponomarenko, a party and state figure, the

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<sup>58</sup> Decree of the CEC of the USSR and SNK of the USSR ‘On the formation of the All-Union Committee for the Affairs of the Arts under the SNK of the USSR (VKPDI)’ of 17 January 1936 // *Cinema: Management Organisation and Power. 1917-1938. Documents / Federal Archive Agency, Russian State Archive of Literature and Art, Moscow, ed. ROSSPAN : RGALI, 2016. 605 p.*

<sup>59</sup>On the formation of the All-Union Committee for the Affairs of the Arts under the SNK of the Union of Soviet Socialist Republics // weekly newspaper *Soviet Art*, issue No. 4, on January 22, 1936. URL: <https://electro.nekrasovka.ru/books/6157077/pages/2>. Accessed on August 26, 2024.

<sup>60</sup>Ibid.

<sup>61</sup>Ibid.

<sup>62</sup>Resolution of the Council of Ministers of the USSR of June 20, 1953, No. 1565 “On Approval of the Regulations on the Ministry of Culture of the USSR”. URL: [https://e-ecolog.ru/docs/cw\\_5hrptZM-khfafs0RVKU?ysclid=lyvw8vvwsr523413741](https://e-ecolog.ru/docs/cw_5hrptZM-khfafs0RVKU?ysclid=lyvw8vvwsr523413741). Accessed on 21.07.2024.

first secretary of the Central Committee of the Communist Party (Bolsheviks) of the Belorussian SSR, was appointed the first Minister. Subsequently, seven Ministers of Culture made a contribution to the development of culture in the USSR, among whom E. Furtseva, who headed the Ministry from 1960 to 1974, occupies a significant place.

In the course of its functioning, the Ministry underwent a number of significant reorganizations to improve the management system: specialized departments and divisions were created. These processes took place until the new Resolution was issued in 1969<sup>63</sup>. As a result, the Executive Branch included the following line departments:

- Theater directorates.
- Directorates of musical institutions.
- Departments of fine arts and monument protection.
- Directorates of cultural and educational institutions.
- General Library Inspectorate.
- Directorates of personnel and educational institutions.
- Planning and Finance Directorate (which included a central accounting office).
- Departments of External Relations.
- Departments of Capital Construction and New Technology.
- Supply departments, etc.<sup>64</sup>

The main features of the Ministry of Culture of the USSR were retained by the Ministry of Culture of the Russian Federation.

Thus, in the early 1920s the process of formation of the system of state party leadership of culture began. The system had central bodies, subordinate institutions and subdivisions, which solved tasks according to their profile. All administrative resources were concentrated in the hands of party committees.

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<sup>63</sup> Decree of the Council of Ministers of the USSR “On Approval of the Regulations on the Ministry of Culture of the USSR” of September 19, 1969, No. 759.

<sup>64</sup> Mlechin L., Furtseva // series of biographies “Life of remarkable people”, Moscow, ed. “Young Guard”, 2011  
 URL: [http://publ.lib.ru/ARCHIVES/J/Jizn'\\_Zamechatel'nyh\\_Lyudey"\\_\(seriya\)/%cc%eb%e5%f7%e8%ed%20%cb.%cc.\\_%20%d4%f3%f0%f6%e5%e2%e0.\(2011\).pdf](http://publ.lib.ru/ARCHIVES/J/Jizn'_Zamechatel'nyh_Lyudey). Accessed on 20.08.2024.

Cultural education and cultural enlightenment were documented as the most important tasks of the Soviet state. There was a desire of the state to realize its cultural and educational intentions directly through its (state) bodies.

The activities of all vectors of cultural life (including artistic life) were regulated and controlled by the state. By the second half of the 20th century the world's first body of executive power in the sphere of culture — the Ministry of Culture of the USSR, the prototype of which was the People's Commissariat for Education, was created and successfully functioned. The Ministry of Culture managed public education, theaters, library system, art and other spheres at the state level. Therefore, these spheres were transformed under the influence of the state. Architecture changed, theater changed, painting acquired a new vector. All these activities transformed and had a direct impact on art, as well as on the decorative and narrative component of everyday objects.

## 1.2 Soviet Culture Guiding Concepts

The formation and development of the cultural management body, which had undergone a long path of transformation from People's Commissar of Culture to the Ministry of Culture of the USSR, could not take place in isolation from the general policy of the Bolshevik Party and from the ideological and philosophical thought of the main party figures of the Soviet Union. Thus, many of them repeatedly expressed their views on the role and place of culture in the new society. The Great October Socialist Revolution set new tasks for the country and the government. Such tasks included the revolution in the field of culture and ideology. The construction and strengthening of a new society was impossible without a general cultural rise and transformation of the spiritual and material world of man. The leader of the Soviet state V. Lenin in his speech at the 2nd All-Russian Congress of Political Education in October 1921 said: "After the solved task of the world's greatest political upheaval before us have become other tasks — cultural tasks"<sup>65</sup>.

It was believed that the scientific-theoretical basis, which allowed to correctly perceive the regularities of centuries-long development of culture of all mankind, was developed by K. Marx and F. Engels. They formulated the basic provisions that allowed to comprehend the culture of the past, correctly perceive the modern culture, as well as to develop vectors for the development of a new culture, which is associated with the struggle of workers for improving the quality of life and building a communist society.

The political leaders and ideologists of the Soviet Union led by Lenin developed provisions and theses on the cultural revolution, which reflected the basic principles, ways and methods of cultural transformation. At the same time, the difficulties of such transformations were also noted, one of which was the lack of practical experience in previous theoretical works on the construction of socialism and communism. The Soviet Union was destined to assume the role of a pioneer in these matters. "Of all the socialists who have written about it, I cannot recall a single socialist essay or opinion of prominent socialists on the future socialist society that I have heard, which points out the concrete

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<sup>65</sup> Lenin V., Complete Works. T. 1-55. M., 1958-1965.



practical difficulty which will confront the working class which has taken power, when it sets itself the task of transforming the whole sum of the richest, historically inevitable and indispensable for us stock of culture and knowledge and technology accumulated by capitalism — to transform all this from an instrument of capitalism into an instrument of socialism,” Lenin declared in his speech<sup>66</sup>. High stakes were placed on the socialist culture of the new country. Marxist theorist and politician V. Plekhanov believed in the triumph of the revolutionary movement for culture. He believed that in the long run Russian culture would become key for the whole of Europe and would stand at the head of the struggle for the rights of the working people, for socialist values and universal world progress. In his speech he noted: “Russian life is alive!”, (quoting A. Herzen), “Indeed, alive! It will not kill her Purishkevich and Krupensky, Hermogenes and Rasputin! Russia goes forward, no matter what!”<sup>67</sup>. He took his work with the masses very seriously. Plekhanov was convinced that one cannot speak to the people as a “child” from the position of an “adult”. In this regard, the politician said: “The people are the greatest force in the historical movement, the people are a great thing, and to address them with lulling fairy tales is a direct and unjustifiable crime. To go to the people means to be able to speak seriously, and, accordingly, to clothe one's speech in a simple, clear and truly beautiful form”<sup>68</sup>.

One of the main ideological inspirers of the cultural revolution was A. Lunacharsky, who for a long time held the post of People's Commissar of Education and on whose shoulders was entrusted the duty of cultural upbringing and education of citizens of the newly born socialist state. The People's Commissariat for Education was in charge of the following vectors of cultural development:

- Elimination of illiteracy.
- Preschool education.
- National education.

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<sup>66</sup> Ibid.

<sup>67</sup> Plekhanov G., Collected works vol. XXIII, pp. 455-456.

<sup>68</sup> Plekhanov G., Art: “Collection of articles. With introductory articles: 1) L. Axelrod-Ortodoks “On the attitude of G. V. Plekhanov to art on personal memories”; 2) V. V. Plekhanov's attitude to art according to his personal memoirs”; 2) V. Fritsche “G. Plekhanov and Scientific Aesthetics.” - Moscow: “Novaya Moskva”, 1922. - 216 c.

- Publishing.
- Management of literature, theatrical institutions, cinema, and art.
- Development of museums, etc.

Lunacharsky's main theoretical and practical work was focused on the construction and development of a new cultural reality in the fairway of party ideology. He devoted many speeches to his work, in which he reflected on the urgent problems of communist cultural theory. The issues whose urgency Lunacharsky sought to convey to the scientific community and other segments of the population included:

- Problems of the dialog of revolution and culture.
- Problems of culture and its classism.
- Problems of the content of proletarian and socialist culture.
- Role and place of culture in the process of building socialism.
- Continuity of the development of Russian culture and the transformation of culture into communist culture as the quintessence of its development.
- Role of intellectuals in the existence of culture.
- Creativity of Soviet society.
- cultural education of a person, etc.

The chief ideologist of the Soviet regime paid special attention to defending Lenin's theory of culture, propagandizing party slogans and values, and explaining ways to achieve revolution in culture. This was reflected in some of his writings and speeches: “On Proletarian Culture,” 1918, “Revolution and Culture in Russia,” 1923, “Lenin and Art”, 1924, “A Decade of Revolution and Culture”, 1927, “Cultural Revolution and the Public”, 1929, and “Lenin on Culture”, 1930.

In them, the author repeatedly emphasized the thesis that it is Lenin's views that are the basis of cultural construction<sup>69</sup>. Lenin personally talked to all those involved in the formation of the new cultural reality. In his explanations, the leader of the revolution drew attention to two dangers that could confront the figures of the cultural front: the lack

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<sup>69</sup> Lunacharsky A., *Articles on Soviet Literature*. M., 1958.

of a coherent ideological form and “sectarianism.” “If you allow the process of the dissolution of our communist beginnings to take place, if you dissolve into a non-party environment, this will be the greatest crime. But if you close yourselves into a sectarian group, into some conquering caste, excite distrust and antipathy among the great masses... you will have to be asked with all the strictness of revolutionary law,” Lenin concluded<sup>70</sup>.

The Party set itself tasks that were complex and strategic. They consisted not only in the elimination of illiteracy (learning to write and read). It was required to establish the socialist ideology at all levels of social life, i.e. to form a new socialist culture, which would absorb the best of the “products” of mankind, but would move to a new stage of its development<sup>71</sup>.

The basis for correctly building a new cultural paradigm, realizing the methodological basis, explaining the historical change of cultural forms was the class approach. Lunacharsky said: “The history of human culture is permeated by the struggle of classes, individual phenomena and forces are the result of the life-building of classes, their self-assertion in the process of their development from the emergence to the rise of a class to the moment when it, condemned by the relentless development of economic forces, withdraws from the historical arena”<sup>72</sup>. He also emphasized that the need for a revolution in the cultural sphere is explained by the very essence of the new society, the new way of life, the allocation of the role of workers in the new world, etc. And the success of the construction of socialism and then communism directly depends on how quickly the masses will absorb the new cultural trends, will be able to transform knowledge into skills and abilities to organize their daily life. The importance of these processes was outlined by Lenin in his statements, where he said that the cultural revolution was a colossal process involving millions of people, society and the state organism. All instances had to work synchronously and in an orderly manner to avoid spiritual hunger of the entire nation, which was no less dangerous than physical hunger<sup>73</sup>.

The cultural revolution implied the following activities:

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<sup>70</sup> Lenin V., *On Literature and Art*. M., 1969.

<sup>71</sup> Brezhnev L., *Lenin's course. Speeches and articles*. T. 2. M., 1970.

<sup>72</sup> Lunacharsky A., *Collected Works Vol. 1-8*. M., 1963 - 1967.

<sup>73</sup> Lunacharsky A., *Collected Works Vol. 1-8*. M., 1963 - 1967.

- Conversion of science and scientific industry to the ideology of Marxism.
- Formation of proletarian art.
- Introduction of popular-educational agendas in all aspects of citizens' life (in order to overtake the leading European countries in terms of the level of educated population).
- Transformation of everyday life (housing conditions, food, leisure, family, health care, physical education, etc.)<sup>7475</sup>.

As can be seen from the structure, the struggle against illiteracy is not at the head of all tasks, but only on a par with others. In 1922, the revolutionary politician Y. Yakovlev published an article in the newspaper Pravda entitled “On Proletarian Culture and Proletkult”<sup>76</sup>. In it he wrote specifically about the elimination of illiteracy, but Lunacharsky, supporting the article, added that Yakovlev should have focused on the fact that the proletarian people were capable and obliged to solve larger problems by developing domestic science, culture and art. V. Lenin agreed with this as well<sup>77</sup>.

In order to implement the measures of the Cultural Revolution, the following tasks were supposed to be solved:

- To carry out measures to eliminate illiteracy (literacy campaign) and increase the level of cultural education of the population.
- To develop a scientific approach to understanding of the surrounding reality in the broad layers of society.
- To create a new working peasant intelligentsia.
- To form and develop in the population the skill of independent solution of political, cultural and everyday issues.
- To purify culture from bourgeois influence and to establish Marxist postulates.

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<sup>74</sup> Bogdanov A., Cultural tasks of our time. M., 1911.

<sup>75</sup> Bogdanov A., On proletarian culture 1904 - 1924 // izd.tov-vost “Book”, Leningrad, 1924 URL: <https://viewer.rsl.ru/ru/rsl01003385705?page=1&rotate=0&theme=white>. Accessed on 05.08.2024.

<sup>76</sup> Yakovlev Y., About “proletarian culture” and Proletkultura // From the History of Soviet Aesthetic Thought, 1917-1932, ed. Art, Moscow, 1980.

<sup>77</sup> Revision of Lenin's Theory of Cultural Revolution // Bolshevik Magazine, 1924, issue No. 15.

- To form a new man — a comprehensively and harmoniously developed individual who will be the creator of history.

It is important that the individual should develop an inner need for culture, as well as the need for self-education and self-education. That is, it is not enough to eliminate illiteracy — it is necessary to form in the Soviet person the need for self-development to intensify the process of cultural development. This would be facilitated by a creative worldview of the new reality. At the end of the first quarter of the 20th century in Russia, confrontation unfolded on the artistic front in the form of discussions, speeches, artistic experiments, etc. In the early 20s, the issues of proletarian culture as a whole were actively discussed. It was necessary to answer an important question: what should the Proletkult be after all? From 1922 to 1924, the question of the interaction between literature and politics was vigorously discussed. Then the vectors of the Bolshevik Party's policy in the field of the aesthetic concept of “left” art were discussed.

Characteristic of that period was the presence of a large number of diverse associations and groups (in Moscow alone there were more than thirty societies), each of which had both similar views and their own judgments about the revolution in art. There were also people in these groups who did not fully agree with the ideas of the world revolution.<sup>78</sup>

Some of the most famous societies were the Left Front of Art, Zorved, Unovis (Approvers of New Art), Obmohu (Society of Young Artists), etc. Under such circumstances, the All-Russian Communist Party (Bolsheviks) analyzed all the processes taking place in art: literature, architecture, painting, decorative and applied art, etc., and fought against “bourgeois” echoes and denounced errors in the artistic concepts of those “leftist” creators who tried to present imperialist products in a revolutionary “wrapper”. When discussing the formation of a new image of art, it is advisable to refer to the position of the main ideologists of the time: Lenin, Lunacharsky, etc.

At the VIII Congress of the Communist Party of the Soviet Union, which was held March 18–23, 1919 in Moscow, Lenin said: “It is impossible to make a whole stratum

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<sup>78</sup> Tikhonov H., *Double Rainbow* // Moscow, 1969, p. 318.

work from under a stick — we have experienced this perfectly well. It is possible to force them not to take an active part in the counter-revolution, it is possible to frighten them so that they are afraid to stretch out their hand to the White Guard proclamation. On this point the Bolsheviks are acting energetically. It can be done, and we do it sufficiently. We have all learned it. But it is impossible to make a whole stratum work in this way. These people are accustomed to cultural work, they moved it within the bourgeois system, i.e., they enriched the bourgeoisie with enormous material acquisitions, while for the proletariat they gave them in negligible doses. But they nevertheless moved culture, that was their profession. As they see the working class putting forward organized advanced strata who not only appreciate culture but also help to carry it out in the masses, they change their attitude towards us. When the doctor sees that in the struggle against epidemics the proletariat is raising the amateurism of the workers, he treats us quite differently. We have a large layer of these bourgeois doctors, engineers, agronomists, cooperators, and when they see in practice that the proletariat is involving the broader and broader masses, they will be defeated morally, not only politically cut off from the bourgeoisie. Then our task will become easier. Then they will themselves be involved in our apparatus, will become part of it. For this to happen, sacrifices must be made. To pay even two billion is nothing. To be afraid of this sacrifice would be childish, for it would mean not understanding the tasks that confront us...”<sup>79</sup>

It is clear from this that the leader of the revolution, one of the most important ideologists of the Soviet state, saw the reformatting of cultural consciousness as the only possible tool for the victory of communist ideas over bourgeois ideas. It was necessary to transform bourgeois culture into proletarian culture, to mold it into an instrument of the ideological struggle.

At the very beginning of the post-revolutionary period, Lunacharsky developed a number of theoretical works:

- *Karl Marx* (1918).
- *Introduction to the History of Religion* (1918).

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<sup>79</sup> The Eighth Congress of the RCP (b) // Protocols of Congresses and Conferences of the All-Union Communist Party (b), edited by E. Yaroslavsky. Izd. “Party Publishing House”, Moscow, 1933.

- *Communist Propaganda and Public Education* (1919).
- *Idealism and Materialism* (1923).
- *School Philosophy and Revolution* (1923).
- *There Is No Further to Go* (1924).
- *Conversations on the Marxist Worldview* (1924).
- *Lenin* (1924), etc.

In these writings, the Soviet politician set forth positions and theses significant for the formation of Soviet philosophy, and raised problems that were later actively discussed with representatives of the Soviet philosophical school. A significant volume of texts is directly related to the discussion of the sociocultural construction of the new reality.

The early 20s were marked by the speeches of A. Lunacharsky, in which he propagandized the foundations of Marxism-Leninism and tried to protect them from the “pernicious” influence of nihilism. Representatives of the latter considered philosophy to be a purely bourgeois product, and therefore some thinkers proposed to get rid of philosophical science altogether. Such tendencies hindered the development of Soviet philosophical thought as a future cultural and ideological foundation. The People's Commissar of Education stood up in strong defense of philosophy. He also noted that such anti-philosophical speeches are groundless and demonstrate a lack of understanding of those who oppose philosophy as a science.

Lunacharsky believed that there was a direct connection between Marxist philosophy and revolutionary practice. The creation of a tandem between these two paradigms would contribute to the practical solution of the question of building a society of a new formation. In his speech against philosophical nihilism, he noted that both K. Marx and F. Engels, and V. Lenin constantly carried out the development of philosophical doctrines in the interests of philosophical and scientific comprehension of the class struggle, as well as improving the practice of the revolutionary struggle of the proletariat<sup>80</sup>.

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<sup>80</sup> Lunacharsky A., *Man of the New World*. M., 1976.

The party leadership was somewhat further away from Lunacharsky than from his party comrades, as the People's Commissar of Education was a bit out of touch with politics. For this reason, he was not elected to the Politburo of the Central Committee of the Communist Party of the Soviet Union, despite the fact that Lenin himself considered the People's Commissar of Education to be a “brilliant and cheerful man”<sup>81</sup>.

Lunacharsky had another, but no less important, task than participation in the party leadership - to reconstruct the worldview positions of the Soviet intelligentsia, the locomotive of public consciousness, and to make this class look at the world through the prism of Marxism. He constantly spoke before various scientific communities, trying to convey the basic theses of the correlation between the new philosophical thought and specific sciences. The Commissar believed that the successful search for a holistic methodology for the study of nature, society, thinking, etc. is possible only with the involvement of Marxist ideology. Dialectical materialism contributes to the formation of a correct life orientation of a person, acting as a theoretical and practical basis. In this regard, Anatoly Vasilyevich considered the development of a “new worldview” in man, penetrating “into all our scientific and educational work” as one of the fundamental tasks<sup>82</sup>.

It was dialectical materialism (in Lunacharsky's opinion) that would provide a general methodology for the development of knowledge, the derivation of general laws, the development of the surrounding everyday world and existence, as well as culture and art. All activity in this direction was built in the context of solving the tasks set by Vladimir Lenin in his article “On the Significance of Militant Materialism”<sup>83</sup>. One of the most important tasks was the formation of philosophy and natural science. A. Lunacharsky played an important role in its solution. He did not limit himself to general arguments about the role of Marxist-Leninist philosophy in the development of science and art. In his works he delved into specific methodological principles, revealing their practical application in scientific and artistic cognition, emphasizing the importance of three key principles:

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<sup>81</sup> O'Connor, Timothy Edward. *Anatoly Lunacharsky and Soviet cultural policy: [Per. with English]* / Timothy Edward O'Connor. — Moscow: Progress, 1992. C. 141.

<sup>82</sup> Lunacharsky A., *Collected works*. M., 1963-1967.

<sup>83</sup> Lenin V., “On the Significance of Militant Materialism” // Journal “Under the Banner of Marxism”, Issue No. 3, 1922.



- Partisanship.
- Objectivity.
- Specificity of research<sup>84</sup>.

In Lunacharsky's opinion, partisanship did not mean blind adherence to dogmas, but implied an active position in the struggle for the socialist transformation of society. Objectivity required from the researcher a deep analysis of reality, freed from ideological prejudices. Concreteness of research implied the study of phenomena in their historical context, taking into account specific socio-economic conditions. The politician paid special attention to revolutionary processes. He viewed revolution as a long contradictory process and emphasized that the revolution was aimed at “the complete liquidation of the capitalist system (i.e., private ownership of the instruments of production) and the systematic transition to communism”<sup>85</sup>. Revolution involves three components:

- Political revolution
- Economic revolution
- Cultural revolution.

This comprehensive approach allowed us to analyze the revolution in all its multifacetedness and understand the interconnection of its various aspects. In the course of research into the new sociological paradigm, leading Soviet scientists and ideologists analyzed the buffer period between the disappearance of the Russian Empire and the emergence of the USSR, and studied the peculiarities of cultural development under the socialist system. The most important component of their work was the support of the teachings of K. Marx and V. Lenin. Marx and Lenin's teachings on socialist revolution. Lunacharsky and his followers defended the ideas about the revolutionary, jump-like character of the transition from one social and economic formation to another. They also emphasized Lenin's theory, which “ruins all the intricacies of the theorists of the 2nd International, who count on a calm and painless transition from capitalism to socialism, on the transition without revolutionary upheavals”<sup>86</sup>.

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<sup>84</sup> Pavlovsky O., “Lunacharsky” // M: izd. Mysl, 1980. - 207 c.

<sup>85</sup> Pavlovsky O., Outstanding Marxist thinkers: Lunacharsky. - Moscow: Mysl. - 1980

<sup>86</sup> Lunacharsky A., Collected works. M., 1963-1967.

In the oral speeches, reports and articles of party figures, the philosophical foundations for the existence of a new cultural reality were born. As an outstanding thinker and propagandist, Lunacharsky made a significant contribution to the development of Marxist methodology, giving it practical force and basing it on the concrete realities of revolutionary times. His works are still relevant today, allowing a deep and comprehensive study of the history of the revolution and the processes of socialist construction.

### 1.3 State Policies in Everyday Life of Soviet People

The formation of the subject background of the Soviet man was due to everyday objects, which on the one hand carried a functional component, and on the other hand were the conductors of political and ideological directives, developed and implemented by the theorists of Marxism-Leninism and state bodies. Porcelain products became witnesses and direct participants of these processes. They reacted in real time to the change of the cultural and domestic paradigm.

The beginning of the processes of transformation of the world of things was laid in 1918, when Lenin developed and proposed a plan of monumental propaganda, according to which destroyed “monuments erected in honor of the tsars and their servants and are of no interest either from the historical or artistic side” and began to develop “projects of monuments that should mark the great days of the Russian Socialist Revolution”<sup>87</sup>.

The ideas of monumental propaganda originated in France during the bourgeois revolution of 1789, where the victim of the events was a “monument” — the fortress Bastille, destroyed to the ground by the “revolutionary masses” and became a symbol of victory over the old regime. At the same time, revolutionary events and slogans were reflected in French faience of the late 18th century. According to Lenin's idea, propaganda through monuments should have contributed to pedagogical and educational activities among the population. Similar tendencies were earlier reflected in T. Campanella's work “City of the Sun”, which described the decoration of the walls of the city with frescoes that serve “for young people as a visual lesson in natural science, history”, which “excite civic feeling - in a word, participate in the education and upbringing of new generations”. Given the similarity between the intentions of “Leninist” propaganda and the plot from Campanella's manuscript, we can assume that this work was highly likely to have influenced some of the decisions and intentions of the party leadership.

According to the plan, monuments to “tsarism” were destroyed all over the country, everything that in one way or another could remind of Russia's past was destroyed. At the

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<sup>87</sup> Decree of the Council of People's Commissars No. 416 “On the removal of monuments erected in honor of the tsars and their servants, and the development of projects for monuments to the Russian Socialist Revolution” of April 12, 1918 *Izvestiya All-Russian Central Executive Committee of the Soviets*, issue No. 74 of April 14/1, 1918.

same time, a new propaganda art of the “bright” socialist era was being built. All aspects of cultural and artistic activity were subjected to transformation. Porcelain was also destined to become a propaganda material. Importantly, before this, decorative and applied art objects had rarely been used for state interests. Instead of elegant Empire and Baroque paintings, various subjects and reproductions of paintings by famous artists, scenes from the life of the nobility and romantic images of villagers that decorated the tsar's sets, porcelain was to feature the sickle and hammer, portraits of the main figures of the revolution, Soviet emblems and red banners, as well as images of the main creators of the revolution - ordinary workers and peasants. Porcelain plastics turned from “improbable” pastoral images and mythological plots into a mirror of everyday and professional aspects of people's life, calling for awareness of the importance of labor.

Porcelain products are an important element of everyday life, so it was no accident that the efforts of Soviet propaganda focused on the porcelain industry. Until the late nineteenth century, this subject of decorative and applied art belonged to elitist culture. One of the most important tasks of Soviet communism was to place elitist objects in the homes of ordinary citizens. The appearance of porcelain tableware and sculpture in the homes of different strata of the population was in itself supposed to influence the formation of a positive image of Soviet power. Applying the appropriate attributes, communist slogans and ideas would firmly establish in the minds of ordinary people the need to “build a bright future” and follow the calls of the party. The country's leadership proposed to make porcelain available to every worker, to make the object, which once meant belonging to the upper classes, an element of everyday life of representatives of all walks of life.

The Soviet government organized the production of porcelain products at existing enterprises, built in tsarist Russia. At the beginning of the 20th century stood out the two largest porcelain manufacturers. The first enterprise — Imperial Porcelain Manufactory in St. Petersburg, which even today sets the tone of the domestic industry in this area. The second most important enterprise was the Dulevo porcelain factory near Moscow<sup>88</sup>. The

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<sup>88</sup> Lavrova I., ‘Soviet agitation porcelain as a new word in art’, International Scientific Journal ‘Synergy of Sciences’, - 2017. - №15. - C. 659-663.

products of these enterprises became one of the markers of cultural transformation in the period of formation of the Soviet statehood. The events of the time were most fully reflected by the products of the IPM, which in 1918 was subordinated to the People's Commissariat of Education and renamed as the State Porcelain Factory with the status of a ceramic testing laboratory of republican importance<sup>89</sup>. Artistic director of the creation of a new format of Soviet porcelain was appointed S. Chekhonin<sup>90</sup>. This decision correlated with Decree No. 416 of the Council of People's Commissars of the Soviet Union (CPC) and the plan for monumental propaganda in general. The new format envisioned the mass production of porcelain products, which should depict the ideological motifs close to the people, using free forms of “bright modern character, which no one has yet dared to apply to porcelain”, in order to unite art with socialist reality.<sup>91</sup> In other words, porcelain was to provide an ideological influence in the home<sup>92</sup>. However, in his article “Soviet Porcelain”, A. Lunacharsky speaks of the importance of preserving the porcelain industry in Soviet Russia as a producer of not only utilitarian objects but also artistic units<sup>93</sup>.

In July 1918, Lunacharsky announced a contest for the best inscriptions and sayings in the newspaper *Izvestiya VTsIK*. The People's Commissar appealed to “find and send short, bright, profound sayings that can make a passerby think and spark a bright thought or a hot revolutionary feeling in his soul”<sup>94</sup>. After the contest and a commission meeting on the occasion, it was reported that 28 sayings were submitted to Lenin, which the latter approved and recommended for widespread placement. Newspaper and magazine pages, festive panels and monument pedestals, memorial plaques and, of course, porcelain cups, plates and other products were covered with the new slogans.

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<sup>89</sup> Tsvetkova G., Tylevich T., Arsentieva E., *Porcelain. Three Centuries of Perfection*, ed. Propylaea, St. Petersburg, 2019, p.112.

<sup>90</sup> *Ibid.* p.116.

<sup>91</sup> Lunacharsky A., Troinitsky S., Filatov V., Trantseev S., “Soviet Porcelain” // Moscow: Moscow Art Publishing House, 1927.

<sup>92</sup> Vasilieva M., Michkova D., *Soviet agitation-mass art 1920s: poster and porcelain*, *International Student Scientific Bulletin*, 2017. - №6. URL: <http://www.eduherald.ru/ru/article/view?id=17993>.

<sup>93</sup> Lunacharsky A., Troinitsky S., Filatov V., Trantseev S., *Soviet Porcelain*, Moscow: Moscow Art Publishing House, 1927.

<sup>94</sup> “*Izvestiya VTsIK*”, № 152 of July 20, 1918.

The invaluable experience in book and magazine graphics of the new artistic director of the IPM, whom the famous critic A. Efros called “the master of the Soviet Empire”<sup>95</sup>, helped transform the strict Soviet slogans approved by the party leadership into elements of painted decoration, and fonts and text into ornaments. Under his leadership, plates, dishes and cups began to bear such sayings as: “Long live Soviet power!”, the Communist Manifesto's address ‘Proletarians of all countries, unite!’, ‘The struggle gives birth to heroes’, “The mind does not tolerate captivity!”, “Public catering under the fire of workers' self-criticism”, “By chewing your food carefully, you help society”, “It is not what is important, but with whom you eat”, “From the high peaks of science one can sooner see the dawn of a new day than down there, amidst the turmoil of everyday life”, “Forward along the Leninist path”, “To save the revolution is to help the hungry”, “A healthy body - a healthy spirit”, “Long live the world civil war”, and others.<sup>96</sup>

There were also quotes that were far from revolutionary in origin: a saying similar to the second letter of St. Paul the Apostle to the Thessalonians (“He who does not work, does not eat”), and a related New Testament slogan “He who is not with us is against us” (the original “He who is not with me is against me, and he who does not gather with me, wastes away”, Gospel of Matthew, Ch. 12, v. 30). Portraits of Lenin and Soviet symbols: sickle, hammer, red banners were applied to porcelain products everywhere. This is how the propaganda porcelain was formed as a unique artistic phenomenon.

Chekhonin's first works were a jubilee dish created for October 25, 1918 (the coat of arms of the RSFSR in flowers), and a large oval dish with autographs of all the most prominent figures of the October Revolution. Shoulder to shoulder in the walls of the factory on the creation of Soviet art worked on the creation of such famous artists, such as R. Vilde, M. Adamovich, V. Tatlin, Z. Kobyletskaya, M. Lebedeva, K. Petrov-Vodkin and many other “locomotives” of Russian painting and art.<sup>97</sup>

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<sup>95</sup> Tsvetkova G., Tylevich T., Arsentieva E., Porcelain. Three Centuries of Perfection, ed. Propylaea, St. Petersburg, 2019, p.116.

<sup>96</sup> Bayutova M., Art in the service of power: the creation of a “new man” (on the example of Soviet agitation porcelain of the 1920s), ed. Ideas and Ideals, 2021, Vol. 13, No. 1, ch. 2., pp. 442–456.

<sup>97</sup> Tsvetkova G., Tylevich T., Arsentieva E., Porcelain. Three Centuries of Perfection, ed. Propylaea, St. Petersburg, 2019, p.120.

Among the first were biscuit busts of K. Marx and K. Liebknecht, made by the sculptor of the IPM's V. Kuznetsov, as well as a bust of the publicist-enlightener of the 18th century N. Novikov and relief "Decembrists" by N. Danko. Propaganda porcelain also depicted many heroes of the new life: a factory worker embroidering a banner, a sailor with a red revolutionary cloth, a partisan of the Civil War on a campaign, a Red Army — an ordinary worker with a rifle, police officers on guard of law and order, peasant women, as well as many other socially significant aspects of society. Sculptors and artists created entire propaganda scenes, reflected the changing social status of people, for example, "burzhuika" selling things to somehow earn a living.

When creating products, the bet was made on the colorfulness of the drawing, which attracted the eye, as well as simplicity and brevity. The successful experience of creating Soviet posters was widely taken into account in the development of painting projects. However, the peculiarity of the plates was their rounded shape, which necessitated the need to "fit" a rectangular poster into a circle. Therefore, the artist's decorative possibilities were significantly limited<sup>98</sup>.

One of the most outstanding porcelain products of that time was a set of chess "Red and White" by sisters Danko — an artistic reflection of the confrontation between the Red and White armies (see Pic. 1).<sup>99</sup> On the chessboard, two worlds are allegorized through porcelain. The board symbolizes the field of civil war, on which the conflict is unfolding. "Red" are the Red Army in budyonovki and galife, workers and peasants, rooks with sails in the form of a five-pointed star. "White" are characters of the past: a skeleton king in knightly armor, a half-naked queen with an overturned cornucopia from which gold coins spill out, lifeguards in shiny cuirasses and pawns in the form of chain-linked workers.

The surge of propaganda motifs was also traced in the products of the Dulevo Porcelain Factory. Thus, the first professional artist at Dulevo Porcelain Factory, Koloosov, made a jubilee table set in 1922. It was presented by the workers of the plant to the

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<sup>98</sup> Malinina T., Cultural palimpsests: their manifestation and reading in architectural and artistic texts of the Soviet time, ed. Artikult, 2018, No. 1 (29), pp. 75-96.

<sup>99</sup> Tsvetkova G., Tylevich T., Arsentieva E., Porcelain. Three Centuries of Perfection, ed. Propylaea, St. Petersburg, 2019, p. 122.

5-year anniversary of the revolution to Lenin. In 1922–1923 on the drawings of Kolosov was made a batch of dishes for the Central House of the farmers (see Pic. 2)<sup>100</sup> on Trubnaya Square. It is remarkable that the handles on the cups of this batch had an atypical shape: they represented a stylized crossed sickle and hammer composition. Similar echoes of agitation appeared in the factory's products of the early 1930s. After the publication of an article criticizing the “non-proletarian” art of the Dulevo Porcelain Factory, the manufactory's products were full of revolutionary-themed drawings and slogans “Let's finish Ilyich's work”, “Kultpokhodok”, “Pioneers”, etc., as well as a number of other slogans.<sup>101</sup>

Revolutionary tendencies continued to manifest themselves in atypical forms invented by avant-garde artists. They also became a kind of revolutionary propaganda: there was a revision of artistic value, the most daring forms were born, expressing a protest against the sciences and the postulates of the “old school”. Artists kept pace with the progress of socialism, creating new, modern, progressive. The embodiment of the ideas of the new order of life and cultural and aesthetic values occurred through compositions consisting of a set of geometric figures, built and painted according to the canons of Suprematism. The first art laboratory was opened at the IPM under the direction of K. Malevich's student N. Suetin. Under the leadership of Suetin, the creative team of the State Porcelain Manactory (SPM) organically embodied progressive ideas of Suprematism, Cubofuturism and minimalism in their products<sup>102</sup>.

Despite the obvious desire of the Soviet authorities to ensure the mass use of porcelain, porcelain products were still elitist. It took time to reformat the consciousness of the average person and integrate certain attitudes into it. In one of his speeches to the workers of the SPM M. Kalinin said that “the entire working class and peasantry will thank the workers of the porcelain factory for the fact that they saved them this elegant production”, and also that “gradually, but undoubtedly develop a taste in our workers to the elegant life, to elegant furnishings” and they “will reach for porcelain, will understand how much joy can bring becoming gradually more and more cozy apartment of a working family

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<sup>100</sup> Alexei Kolosov (author of the drawing). A cup from a set of dishes “Welcome to the Central House of Farmers!”. 1922. Dulevo. Official site “GOSKATALOG”. URL: <https://goskatalog.ru/portal/?ysclid=m2lrq16omv513973484#/collections?id=467358> Accessed on 23.10.2024.

<sup>101</sup> Dosuzhiy G., “Marquises are still alive!”, magazine “For Proletarian Art”, 1932. - № 2. - C. 16.

<sup>102</sup> The official site of IPM, History of the plant, URL: [http://www.ipm.ru/o\\_zavo-de/istoriya\\_zavoda](http://www.ipm.ru/o_zavo-de/istoriya_zavoda).



beautiful porcelain work”<sup>103</sup>. However, still in the 1920s propaganda porcelain naturally became an elitist type of decorative and applied art.

One of the main reasons was the complexity, duration and labor-intensive production of highly artistic porcelain<sup>104</sup>. In his writings in 1924, E. Hollerbach wrote that the productivity of ordinary workers directly depends on the complexity of the work. An artist painting a service with a complex pattern was able to execute no more than two plates per day; things of average complexity were produced 8-19 units per day; ordinary tableware — 20-30 pieces per working shift. It was not physically possible to produce items in such quantities that their price was low and the supply on the market matched the demand and ensured accessibility to the lower strata of the population. In addition to this, the enterprises for a long time purchased raw materials for the production of porcelain mass abroad. The difficult economic situation in the country could not ensure regularity of purchases, and the loss of experience in the use of domestic materials at first affected the quality of manufactured products. These circumstances combined also hindered the widespread use of porcelain.

At the same time, almost immediately propaganda porcelain became an export item of the young Soviet republic, began to be demonstrated at international exhibitions <sup>105</sup>. Beginning in 1920, items of decorative and applied art of the RSFSR were exhibited abroad. Soviet sections were exhibited in Riga, Berlin, Stockholm, Milan, Brussels, where porcelain was very popular among visitors.<sup>106</sup>

At the Paris International Exhibition of Modern Decorative and Industrial Arts, held from April 28 to October 25, 1925, the Soviet exposition exhibited about 300 porcelain products made by Soviet masters in the period from 1917 to 1924. These exhibits created a real furor. Artists A. Shchekotikhina-Pototskaya, Z. Kobyleckaya, R. Wilde, N.

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<sup>103</sup> Lunacharsky A., Troinitsky S., Filatov V., Trantsev S., *Soviet Porcelain*, Moscow: Moscow Art Publishing House, 1927.

<sup>104</sup> Poorten T., *Russian Art Porcelain: a collection of articles on the State Porcelain Factory*, ed. by E. Hollerbach and M. Farmakovskiy, Gos. Izvo, Leningrad, 1924, pp. 24-32.

<sup>105</sup> Vasilieva M., Michkova D., *Soviet agitation-mass art 1920s: poster and porcelain*, *International Student Scientific Bulletin*, 2017. - №6. URL: <http://www.eduherald.ru/ru/article/view?id=17993>.

<sup>106</sup> Lavrova I., “Soviet agitation porcelain as a new word in art”, *International Scientific Journal “Synergy of Sciences”*, - 2017. - №15, c. 659-663.

Suetin, S. Chekhonin, A. Matveev, N. Danko, D. Ivanov and V. Kuznetsov received gold and silver medals of the exhibition.<sup>107</sup>

A. Lunacharsky in his greeting to the winners wrote the following: “Wherever and however in Russia or abroad they talk now about successes in the field of art industry, they always speak first of all about the SPM”<sup>108</sup>. The exhibition in Paris, after the main event, was organized twice more in an informal format at the request of collectors.<sup>109</sup> The state porcelain factory began accepting private orders<sup>110</sup>. As a consequence, there was the formation of a high price of these products in the collector's market.

Thus, the propaganda porcelain is a unique phenomenon in the history of world decorative and applied art and clearly demonstrates how Russian art has changed since the Bolsheviks came to power. The quality of its artistic component is undoubtedly great and is interesting to study and analyze, while the content reflects the historical era and the value-cultural component of Soviet society in the context of the period. For the first time, ordinary workers saw their most believable images embodied in a noble material, and the motifs became truly close to the people.

Called to become an instrument of domestic policy, propaganda porcelain for a number of objective and subjective factors turned into a subject of elitist culture and at the stage of its birth was unable to fulfill its main task — to come to every home of Soviet citizens to form the ideas of socialism. But this also confirmed the supremacy of art over power, human ambitions and desires. That which is created by talented people, in which labor is invested and which is touched by the hand of a highly qualified master, despite everything cannot be cheap and cannot be owned by everyone.

At the same time, highly artistic, colorful and atypical products unexpectedly fulfilled their function on another important front. The success of international exhibitions, popularity among foreign collectors, and the placement of the best examples in Soviet diplomatic missions propagandized Soviet slogans and displayed socialist paraphernalia

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<sup>107</sup> Tsvetkova G., Tylevich T., Arsentieva E., *Porcelain. Three Centuries of Perfection*, ed. Propylaea, St. Petersburg, 2019, p. 123.

<sup>108</sup> *Ibid.*, p.116.

<sup>109</sup> *Ibid.* p.123.

<sup>110</sup> Bayutova M., *Art in the service of power: the creation of a “new man” (on the example of Soviet agitation porcelain of the 1920s)*, *Ideas and Ideals*, 2021 - Vol. 13, No. 1, Part 2, pp. 442-456.

outside the state, promoting the culture and values of the country of the Soviets. Along with avant-garde painting and architecture, porcelain products served as strong advertising, a kind of demonstration of the “brand” of Russia's new socio-political order. This contributed to the image and popularization of the culture of the young Soviet state on the world stage<sup>111</sup>.

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<sup>111</sup> E. Lukyanenko, Soviet propaganda porcelain: Ideology vs Art, academic journal RSUH Bulletin, Series: Literary Studies. Linguistics. Cultural Studies, No. 7, 2022, pp. 86 – 97. URL: <https://history.rsu.ru/jour/issue/viewIssue/104/58>.

## **CHAPTER 2. PORCELAIN AND FAIENCE INDUSTRY IN THE USSR: TOPOS, RANGE OF ITEMS, PERSONNEL**

### **2.1 USSR's Key Porcelain and Faience Enterprises**

At the very beginning of its existence, the Soviet state set itself the task of cultural education and enlightenment of its citizens, as well as of exerting ideological influence on public consciousness. For this purpose, a wide range of tools was used. Such a tool were everyday objects, an important place among which is occupied by porcelain products. For the effective implementation of measures, it was necessary to establish mass production of artifacts that could become part of the daily life of the general population. To this end, a special system for the production of porcelain and faience products was organized in the Soviet Union.

Thus, the uniqueness and originality of Soviet porcelain began to emerge almost immediately after October 1917. At that time, the porcelain and faience industry (PFI) was in decline due to the economic and political difficulties of the inter-revolutionary period and the unstable position of the USSR in the international arena. The Civil War also had a negative impact on the country's economy. In order to solve the difficulties with the functioning of large industrial enterprises, the Bolsheviks began a process of nationalization, which placed the management of key enterprises in the hands of the state<sup>112</sup>. Ceramics and porcelain factories fell under these processes

At first, the main capacities of the porcelain and faience industry of the USSR developed on the basis of manufactories left from the times of tsarist Russia, which functioned in conditions of shortage of labor, raw materials and fuel. The main production was determined by the needs of the front and economic activity of the country. These conditions objectively hindered the development of artistic porcelain, the production of which requires special creative efforts. However, the leadership of the country even in such conditions realized the need for cultural and aesthetic education of citizens.

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<sup>112</sup> Decree of the Council of People's Commissars of the RSFSR "On nationalization of large industrial enterprises" from June 28, 1918 URL: [https://libussr.ru/doc\\_ussr/ussr\\_311.htm](https://libussr.ru/doc_ussr/ussr_311.htm). Accessed on 03.06.2024.

In 1920 the 4th All-Russian Congress of workers of glass and porcelain industry was organized<sup>113</sup>, which facilitated the exchange of experience between labor collectives and their unity. One of the tasks of the congress was to coordinate the production capacities of enterprises. The event discussed the directions of development of the ceramic industry of the Soviet Republic.

At the initial stage of formation of the USSR PFI the only enterprise producing artistic porcelain was the State Porcelain Factory. At that time, it was already a vector-forming enterprise for the whole industry. However, the beginning of the 1920s was also the beginning of mastering the process of production of art products of a new format by other, newly established enterprises.

During this period, manufactories for the production of artistic ceramics were transferred to the People's Commissariat of Education, the head of which was AV Lunacharsky. SPM in 1921 came under the authority of the Department of Academic Centers, which made it a point of formation of cultural reality on a par with other leading cultural institutions. The entire work of the enterprises fell into the orbit of influence of the cultural policy of the country of Soviets, and the products became a kind of mirror reflecting the foundations of ideology. The Decree of the Council of People's Commissars "On Monuments of the Republic" can be considered one of the main legislative acts in this respect<sup>114</sup>. Following the guiding documents, the artists of the factories tried to reflect the main ideas of monumental propaganda in the fullest possible way, producing new artifacts, different from the pre-revolutionary products, and equipping them with "drawings of revolutionary character"<sup>115</sup>.

Not only SPM laid the foundation of Soviet decorative and applied art. From the early 1920s of the 20th century, such large enterprises as Dulevo Porcelain Factory, Dmitrov, Tver (Konakovo) and other faience enterprises made themselves known. At these enterprises began to appear products, the design of which followed the principles of the new cultural and artistic course. The most active this process took place at the

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<sup>113</sup> Pravda newspaper of April 30, 1920, No. 92.

<sup>114</sup> Decrees of Soviet Power. Volume II. March 17 - July 10, 1918. Moscow: State Publishing House of Political Literature, 1959.

<sup>115</sup> Izvestia newspaper of September 7, 1918.

Dulevo Porcelain Factory, which in 1922–23 became a flagship in the development of innovative ideas thanks to the young artist A. Kolosov. The enterprise in the working village of Likino-Dulevo near Moscow was founded in 1832 by the Russian industrialist T. Kuznetsov. Twenty years later, Kuznetsov was able to bring the enterprise to the forefront, making it one of the most successful in the Russian Empire. At that time the enterprise already began to establish mass production of simple and affordable tableware. In 1918, the manufactory was nationalized and received a new name — Dulevo State Porcelain Factory, and in 1923 it became part of the Association of state porcelain factories of the central region of RSFSR “Tsentrofarfortrest”<sup>116</sup>. Later, in 1924, the Dulevo Porcelain Factory was named after the newspaper “Pravda”.

The distinctive feature of the products was that they always bore the features of Russian character, national traditions and customs, and the artists reacted to cultural trends and skillfully embodied them in their works. Then, practically from the very beginning of the new socialist reality, the factory entered into the fairway of new revolutionary trends, not forgetting the established traditions. Significant merits in this field belong to the chief artist of the factory P. Leonov, who held his position for more than 40 years.<sup>117</sup> Being a native of the textile industry, Leonov was able to transfer the aesthetic pattern of fabric to the whiteness of porcelain. This became one of the main features of his work.

The Great Patriotic War forced to restructure the production for the needs of the front and suspend the production of household items. However, in the 1950s, production reached the pre-war level. This was facilitated by the hard work of such famous artists as I. Konkova, A. Prokhorov, F. Maslova, V. Yasnetsova, S. Anikina, S. Medvedeva, A. Sotnikova, P. Kozhina, A. Brzhezitskaya, O. Bogdanova, N. Malysheva, G. Chechulina, E. Gatilova and others.

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<sup>116</sup> Russian State Archive of Economics. F. 8013 “State Central Porcelain and Earthenware Trust (Tsentrofarfortrest) of the All-Union National Economy Academy of the RSFSR”.

<sup>117</sup> Andreeva L., Painted porcelain of Pyotr Leonov // *Decorative Art of the USSR*. - 1969. - № 8.

In 1923 the All-Russian Agricultural and Art-Industrial Exhibition was held in Moscow<sup>118</sup>. It marked the beginning of a new era of porcelain art. Dulevo Porcelain Factory, previously known for its traditional products, presented to the public updated works, characterized by bold forms and bright, eye-catching painting. Famous critic J. Tugendhold noted the progress of Dulevo Porcelain Factory, recognizing that the factory surpassed even the famous State Porcelain Manufactory. He also criticized the State Porcelain Manufactory for excessive concentration on “graphic beauty” and insufficient attention to the depth and content of porcelain painting. Dulevo Porcelain Factory artists, on the contrary, enthusiastically reflected in their works the spirit of the revolution, its slogans and ideas. Clear, concise compositions of revolutionary content took a central place in the vector of artistic development of the plant. A striking example of this new aesthetics is a tea set by A. Kolosov, created in 1925. The inscription: “USSR–1925” and the image of the sickle and hammer on porcelain symbolized the new era. Artists boldly rejected outdated forms and conventions of traditional porcelain, creating a unique decoration with minimal use of artistic means. Simplicity and concreteness, embodying the idea of art for all, quickly spread in the artistic community. Artists of other enterprises (Dmitrov porcelain factory, plant “Proletarian”, Tver faience factory named after M. Kalinin) adopted the revolutionary aesthetics. From 1918–19 the team of artists of the State Porcelain Manufactory actively participated in the formation of a new style of Soviet porcelain. In contrast to Dulevo Porcelain Factory, the team of the State Porcelain Manufactory adhered to a more traditional approach, seeking to preserve the elements of classical porcelain. Artists of SPM made a significant contribution to the development of arts and crafts and the formation of the new Soviet porcelain, thereby arousing interest in the field of artistic teams of other enterprises. November 25, 1926 opened the exhibition, which was a kind of summary of the initial stage of the development of Soviet porcelain. Achievements of Soviet porcelain artists noted Lunacharsky: “Now, under the leadership of Tsentروفartrest, its engineers and artists, our porcelain again blossomed in an unprecedented way. Motives closer to the people, the motifs of those free forms of a bright

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<sup>118</sup> Tugendhold J., “Exhibition of Art Industry in Moscow” // Journal “Russian Art” № 2-3 of February 1, 1923.

modern character, which no one has not yet dared to apply to porcelain, the motifs of ideas, linking through inscriptions and drawings porcelain with our modernity - all this, with the preservation of extreme taste and with the manifestation of the finest ingenuity in the artistic production of porcelain factory, and gave Soviet porcelain significant artistic weight, so much so that the Russian porcelain production began to show unprecedented interest in all countries of Europe.... An undoubted reward for him is also the fact that in those cases where he can make his production any cheap and accessible, he finds a wide response and we, inside the country, and moreover, not among the supporters of the New Economic Policy, but among the strong, hard-working our citizens”<sup>119</sup>.

In the late 1920s, the tasks of industrializing the country became a priority and dominated the information field of Soviet society. This had a direct impact also on the style attributes of porcelain artifacts, which were just beginning to take shape. The essence of the new style became clear only by the mid-30s, when the industry became more obvious. At the same time, active industrialization began, which also touched the porcelain and faience industry. At the beginning of the first five-year plan (1928;1932), the Soviet porcelain and faience industry faced serious challenges. The lack of a unified strategy, regulatory and technical documentation, as well as outdated technical infrastructure hampered the development of the industry. It was necessary to modernize equipment, clearly define the specialization of plants, introduce production standards and create new enterprises. In 1927 a radical step was taken - reorganization of the industry. Three large trusts united the enterprises on the territorial basis. “Tsentralfarfortrest” became the center of porcelain production in central Russia and in the northwest of the country, including Leningrad (St. Petersburg) and Novgorod<sup>120</sup>. “Sibfarfortrest” united the Khaitinsky and Krasnoyarsky plants, becoming the core of the porcelain industry in Siberia<sup>121</sup>. The trust “Ukrfarforfayans” was established in The Ukrainian Soviet Socialist Republic (UkSSR)<sup>122</sup>, which included ten new factories designed to provide the republic with high-

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<sup>119</sup> Soviet porcelain. Articles by A. Lunacharsky, S. Troitsky, V. Filatov, and S. Trantsev (edited by S. Abramov, cover by S. Chekhonin), Moscow: Moscow Art Publishing House, 1927 (L.: Gosudarstvennyye tip. im. Iv. Fedorov), 22 pp.

<sup>120</sup> On Approval of the Statute of the State Industrial Trust under the name “State Central Porcelain and Earthenware Trust ‘Tsentralfarfortrest’ // Collection of laws and orders of the Workers’ and Peasants’ Government No. 148 of November 4, 1928.

<sup>121</sup> The newspaper “Sibir Sovetskaya” issue No. 167 of July 29, 1929.

<sup>122</sup> Shkolnaya O., “Kiev art porcelain of the twentieth century” // Kiev, ed. Den Pechati, 2011.



quality tableware and decorative items. The creation of these powerful associations began the process of specialization of factories and plants. In the RSFSR outlined the leaders of porcelain production. Among them stood out Dulevo Porcelain Factory, Dmitrov, Pervomaysky and Khaitinsky plants (1st State Khaitinskaya porcelain factory “Sibfarfor”), as well as factories “Proletarian” and “Red Porcelain”. UkSSR’s porcelain production developed around the Baranovsky, Gorodnitsky, Dovbyshevsky and Korosten factories. Faience ware was produced at the Volkhov, Tver and Pesochen factories, as well as at the Budyansk, Kamennobrod and Polonsk factories. While the factories were mastering mass production of tableware and decorative items, the Leningrad Porcelain Manufactory (Leningradsky farforovy zavod, LPM), which retained the status of an artistic center, continued to create samples of products for the entire industry. It was in Leningrad that new forms, ornaments and technologies were developed, which were then replicated at other factories. It is important to note that the creation of trusts and specialization of enterprises were not the only factors that influenced the development of PFI. During this period, new technologies were actively introduced, equipment was modernized, and, most importantly, the system of professional education was developing. New educational institutions were built to train qualified personnel for the porcelain and faience industry. Special attention was paid to the development of the design school. Artists and designers working in the industry, not only created decorative elements, but also developed new forms of tableware, inspired by folk traditions, new technologies and current styles. As a result, the Soviet porcelain and faience industry not only provided the population with quality tableware, but also became an important element of national culture, forming its own unique style, which was recognizable both in the USSR and abroad.

In the interests of uniform output to meet the household needs of the population in a timely manner, it was necessary to coordinate the work of factories across the country. Discoordination led to the fact that the commodity deficit uncontrollably replaced by the problem of oversupply of goods. Now, with the expansion of the geography of production facilities and the controllability of production output, prerequisites were created for the uniform and mass provision of the population with necessary household items that performed both utilitarian and decorative functions. By the end of the 1930s, a system of

porcelain and faience production was formed. The transformation of the system in the pre-war period and the opening of new factories made it possible to increase the output of mass porcelain and significantly expand the range of products. The process of import substitution also continued: factories began to switch to the use of domestic raw materials. Such regions as the Ukrainian SSR (processing plants of Prosyanyovskiy and Glukhovetskiy deposits), Karelia and Soviet Polar Region, as well as Donetsk Region and other regions began to provide the industry with vital materials (kaolin, feldspar and clay).

During the Great Patriotic War, a number of manufactories were destroyed, the rest were evacuated to the rear. Production was reoriented to the production of military dual-purpose products. After the war PFI began to revive. Existing enterprises returned from evacuation and new ones were established. In the period from the late 1950s to the mid-1970s, nineteen new production centers were launched (Table 1). Almost all enterprises were equipped with modern machinery to support mass production and meet the demands of the population. As a result, production rates increased almost two and a half times as compared to the pre-war period. The result of modernization measures was a more than twofold increase in labor efficiency, the level of mechanization of production was increased. By 1975 the porcelain and faience industry of the USSR had more than forty enterprises, including porcelain factories, faience factories, majolica factories, experimental factories, machine-building and paint factories. The main enterprises are reflected in Table 1<sup>123</sup>.

Table 1: Centers of Porcelain and Faience Production in the USSR

<b>№</b>	<b>Name of plant</b>	<b>Locatoion</b>
1.	Leningrad Porcelain Manufactory	Leningrad
2.	Dmitrov Porcelain Factory	Verbilki, Moscow region
3.	Dulevo Porcelain Factory	Likino-Dulevo, Moscow region
4.	Baranovsky porcelain factory	Baranovka, Zhytomyr Oblast
5.	Bogdanovich Porcelain Factory	Bogdanovich, Sverdlovsk Oblast
6.	Borislav Porcelain Factory	Boryslav, Lvov Oblast
7.	Budyansk Porcelain Factory “Sickle and Molot”	Budy village, Kharkov Oblast

<sup>123</sup> Nasonova I.S., Nasonov S.M., Golsky I.A., Dvorkin G.L. Marks of Soviet porcelain, faience and majolica // M., Izd. “Among Collectors”, 2009, in 2 vol. 320 c.

8.	Vladivostok Porcelain Factory	Vladivostok
9.	Gzhel Production Association	Moscow region, v. Turygino
10.	Gorodnitsky porcelain factory	Gorodnitsa village, Zhytomyr
11.	Dobrushevsky porcelain factory	Dobrush, Gomel region, Gomel Oblast
12.	Dovbyshevsky porcelain factory	Dovbysh village, Zhytomyr Oblast
13.	Druzhkovsky porcelain factory	Druzhkovka, Donetsk Oblast
14.	Yerevan faience factory	Yerevan
15.	Kiev Experimental Ceramic and Artistic Factory	Kiev
16.	Kirov Porcelain Factory	Kirov
17.	Souvenir Factory from Kislovodsk	Kislovodsk
18.	Konakovo Kalinin Porcelain Factory	Konakovo, Kalnin (Tverskaya) Oblast
19.	Korosten Porcelain Factory	Korosten, Zhytomyr Oblast
20.	Krasnodar Porcelain and Earthenware Factory "Chaika"	Krasnodar
21.	Kremgesovsky Ceramic Plant	Svetlovodsk
22.	Kuzyaevsky porcelain factory	Kuzyaevsk settlement, Moscow region
23.	Minsk Porcelain Factory	Minsk
24.	Oktyabrsky Porcelain and Earthenware Factory	Oktyabrsk, Bashkir ASSR
25.	Olevsk Porcelain Factory	Olevsk, Zhytomyr Oblast
26.	Pervomaisky Porcelain Factory (Pesochnoye)	Pesochnoye settlement, Yaroslavl Oblast
27.	Polonsky Factory of Art Ceramics	Polonnoye, Khmel'nitsk region
28.	Polonsk Porcelain Factory (Polonnoye)	Polonnoye, Khmel'nitsk region
29.	Poltava Porcelain Factory	Poltava
30.	Prokopyevsky Porcelain Factory	Prokopyevsk, Kemerovo Oblast
31.	Proletarian Porcelain Factory	Msta settlement, Tver Oblast
32.	Riga Ceramic Factory	Riga
33.	Riga Essen Porcelain Factory	Riga
34.	Riga Porcelain and Earthenware Factory	Riga
35.	Slavyansky Ceramic Factory	Slavyansk
36.	Sysert Ceramic Works	Sysert, Sverdlovsk Oblast
37.	Tbilisi Porcelain Factory	Tbilisi
38.	Khaitinsky porcelain factory, etc.	Mishelyovka, Irkutsk region

The period from 1950 to 1960 witnessed a rapid development of the art industry. This is inextricably linked to the state policy of deploying a large-scale construction campaign, the purpose of which was to provide housing for Soviet citizens. After the war began an acute housing crisis. It was supposed to be overcome by mass housing construction. Under the leadership of N. Khrushchev, a large-scale program was deployed, which was based on the construction of standard structures for the citizens of the Soviet Union. People began to receive their own living spaces en masse, the arrangement and filling of which was completely under their control.<sup>124</sup> Now citizens had the opportunity to organize their locus independently, to their own taste. On the other hand, the standardization of residential construction led to the maximum simplification of structural schemes and architectural techniques. The tendency to build houses according to standard schemes in the context of refusal from excessive design component created prerequisites for “mechanical standardization of all details of interior decoration”<sup>125</sup>.

The question arose of the need to compensate for the excessive simplicity of the premises at the expense of the artistic component. This was another impetus for the development of the arts and crafts industry. The occupants of the new apartments themselves became a kind of customers for the products of the art industry, the main direction of development of which was determined at the 21st Congress of the CPSU. The congress discussed, among other things, the features of the construction program. Thus, the porcelain and faience industry enterprises faced the task of increasing the output of cultural and everyday products, transformation of the range, forms, including artistic, to meet the demands of citizens<sup>126</sup>.

At the same time, the wide geography of production gave rise to its own peculiarities. The enterprises were located all over the country: from UkSSR to the Far East. Each territory where the factories were located was inhabited by its own nationalities: Ukrainians, Belarusians, Russians, Nenets, peoples of the Finno-Ugric language group, etc. In this regard, each local factory produced not only standard goods familiar to all residents

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<sup>124</sup> Grigorieva A., The solution of the housing problem of Soviet citizens in the years of the “thaw” // Theory and practice of social development. — 2010. — № 4. — p. 239.

<sup>125</sup> Grigorieva A., The solution of the housing problem of Soviet citizens in the years of the “thaw” // Theory and practice of social development. — 2010. — № 4. — p. 239

<sup>126</sup> For our everyday life // Decorative Art of the USSR. -1960. № 5 (30). - C. 16.

of the USSR, but also goods created in accordance with the local cultural and artistic tradition.

Thus, the Khaitinsky porcelain factory gave birth to unique artifacts: sculptures of D. Vorontsova “Severyanka” (see Pic. 3)<sup>127</sup> and “Hunters” (see Pic. 4).<sup>128</sup> The works had a clear imprint of the identity of northern peoples, reflecting their everyday life. In the 1970s, the factory produced “Northern Motives” tableware, which was decorated with appropriate patterns and plots from the folklore of northern ethnic groups.

UkSSR people’s culture was captured by the Gorodnitsky porcelain factory, which was located in the Zhitomir region in the Ukrainian SSR. Examples are the composition “Karas” and “Cossack Odarka” (see Pic. 5)<sup>129</sup>, Taras Bulba” sculpture and others. Another example of the manifestation of regional traditions in porcelain products is the assortment of the Riga Porcelain Factory. In the 1950s, the factory's artist L. Novozhenets created the sculpture “Latvian Folk Dance” (see Pic. 6).<sup>130</sup> In the center of the composition is a young man performing a national dance. The porcelain also depicts a traditional costum. This allows the artifact to be considered not only as a decorative element, but also as a tool for studying national culture and traditions. Similar to “Latvian Folk Dance” are the sculptural group “A Young Man and a Girl in National Costumes” (see Pic. 7)<sup>131</sup>, as well as a decorative saucer depicting the Latvian national dance (see Pic. 8).<sup>132</sup>

Thus, after the revolution of 1917, all the enterprises that had worked in Tsarist Russia and produced porcelain were nationalized by the Soviet authorities. The production was restarted and developed in the fairway of the Soviet cultural policy. At the same time, there was a process of creating a centralized management system for the porcelain and faience industry to coordinate the quantity and types of goods produced and to regulate production volumes in accordance with the needs of the population.

The Great Patriotic War had a negative impact on the development of the industry, slowing down its pace. However, by the 1960s the industry had reached its pre-war level.

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<sup>127</sup> Sculpture “Severynanka”. 1970-e. Haita. Height 6.5 cm. Sculptor and artist D. Vorontsova. Omsk Regional Museum of Fine Arts named after M.A. Vrubel / K-2267

<sup>128</sup> Web site “Goskatalog”. URL: <https://goskatalog.ru/portal/#/collections?id=16718576>. Accessed on 03.06.2024.

<sup>129</sup> Site “Goskatalog”. URL: <https://goskatalog.ru/portal/#/collections?id=44657286>. Accessed on 03.06.2024.

<sup>130</sup> Site “Goskatalog”. URL: <https://goskatalog.ru/portal/#/collections?id=21337681>. Accessed on 03.06.2024.

<sup>131</sup> Site “Goskatalog”. URL: <https://goskatalog.ru/portal/#/collections?id=18840269>. Accessed on 03.06.2024.

<sup>132</sup> Site “Goskatalog”. URL: <https://goskatalog.ru/portal/#/collections?id=18840143>. Accessed on 03.06.2024.

To increase the production of everyday items, dozens of new manufactories were opened in all regions of the USSR. Each regional manufacture produced both a typical set of products and items with features of local original culture.

## 2.2 Product Lines

The range of items produced by the Soviet porcelain and faience industry was unique because it was created with obligatory consideration not only of the utilitarian needs of Soviet society, but also of the ideological principles of the new state. In 1932, a collection of articles of the State Academy of Art History “Artistic design of mass-produced tableware” was published. In it was fixed the attitude for the industry: “The struggle for the reconstruction of the artistic image of tableware, for overcoming over porcelain faience and glass reactionary traditions, for the purification of this art from the junk of bourgeois aesthetics, for the proletarian outlook and mastery of advanced methods of design - this struggle, which is an expression of the class struggle on this section of the artistic front, should receive a serious theoretical basis”<sup>133</sup>. These theses determined the vector of artistic research of porcelain and faience industry of the Soviet Union. After 1917, the process of searching for new forms began.

In the USSR continued active research in the production of porcelain, the search for new forms, formulas of raw materials, etc. In 1919, on behalf of the People's Commissariat for Education of the RSFSR founded the State Research Ceramic Institute<sup>134</sup>. The scope of the Institute's activities included research and analysis of raw materials for production, exploration of clay, kaolin and feldspar deposits, building technological processes at production facilities in order to find new forms and ways to improve the quality of products and expand the range of goods. Under the guidance of specialists of the Institute repeatedly improved the technological process at the Leningrad, Dulevo, Dmitrov, Pervomaysk, Baranovsky, Korostensky, Khaitinsky and other plants. At the same time, porcelain factories themselves often introduced innovations in the product range and production process.

A negative factor was the lack of coordination between the factories, which led to imbalance in the overall range of goods. A study conducted by Tsentrfortrest showed

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<sup>133</sup> Artistic design of mass ware: Collection edited by A. Filippov // Gos. acad. of art history. Sector of Spatial Arts, Moscow, Leningrad, 1932.

<sup>134</sup> Site “Historical materials”. URL: <https://istmat.org/node/29359?ysclid=lx02n03383185168870>. Accessed on 04.06.2024.

that the assortment often did not match the demand in urban and rural markets. One of the reasons was that factories independently developed production plans without paying attention to the actual needs of the population. This led to both phenomenal product starvation and phenomenal product oversupply in equal measure.

If we do not focus on the price range of goods, the Soviet man had access to a fairly wide range of porcelain products for the arrangement of everyday life: porcelain was offered in various versions according to the needs of different segments of the population. One of the key manufacturers of porcelain tableware was the Dulevo Porcelain Factory. It organized the production of products for local consumption and export samples, which, for example, were successfully sold in Persia and other eastern markets. Only tea cups Persian type produced about twenty types. They differed in decoration and shapes and took into account the national peculiarities of each of the sales regions<sup>135</sup>. Standard tea cups for the domestic market were also produced in numerous variants. Tea sets came in a variety of shapes, among which the “Cylindrical” styles were popular (see Pic. 9).<sup>136</sup>, “Kievsky” (see Pic. 10)<sup>137</sup> etc. The Dmitrov Porcelain Factory also produced all sorts of tea sets, such as “Lilia”, “Moskovsky”, and “Lemozhsky”. Proletarian” factories<sup>138</sup> and Krasny Forforist offered budget tea and tableware for sale. The design of the products had a traditional (folklore) character, and the old forms of cups and teapots used in the factories of the Russian Empire were taken as a basis.

Under the conditions of rapid economic and social reorganization, the Soviet industry faced a challenge: it was necessary to meet the needs of a huge country in essential goods without sufficient experience and resources to do so. In this context, the revolution in the production of tableware, especially porcelain and faience, was an example of an innovative approach that combined the desire for standardization with the need to satisfy aesthetic needs and the growing demand for affordable and high-quality products. To

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<sup>135</sup> New brand. Non-Fictitious Stories // Tale of Dulovo porcelain. - Moscow: “Moskovsky Rabochiy”, 1975. - C. 160 - 162.

<sup>136</sup> Dulevo. Serves on the form “Cylindrical”. URL: <https://dzen.ru/a/ZI6X1vIF3263rRfu?ysclid=lyzht91y64661935800>. Accessed on 24.07.2024.

<sup>137</sup> Dulevo. Serves on the form “Kievskaya”. URL: <https://dzen.ru/a/ZIigNOlZqQ4H-nRF?ysclid=lyzhox526k216698603>. Accessed on 24.07.2024.

<sup>138</sup> The Proletarian factory. There will be no more porcelain like this. // channel “Porcelain Fan”. URL: <https://dzen.ru/a/YZ-n-waPTRO3gnIX?ysclid=m0c36x08ft787615526>. Accessed on: 27.08.2024.



solve this problem, a system of standardization was introduced, which became a key element of industrial production in the USSR. First of all, raw materials and quality indicators were standardized: thickness and whiteness of the tiles, dimensions and capacity of products. Porcelain and faience received their clearly defined assortments, differing not only by type of material, but also by purpose. The introduction of standards did not mean the rejection of diversity, but rather was necessary to optimize the assortment. Thus, the most popular tableware was singled out, which was subject to compulsory production in the first place. This allowed to concentrate production on the most demanded types of products, increasing their quality and availability. An example of this is the famous “tavern bowl”, the design of which was developed in 1929<sup>139</sup>. It was implemented, as a rule, in collective farms and became a kind of example of how standardization could solve specific problems. It was convenient to use, easy to produce and affordable, which made it a popular element of everyday life in rural areas. However, the standardization of porcelain tableware had its difficulties due to disputes and doubts among the professional community. As many traditional shapes and decorations were reduced, this caused dissatisfaction among both consumers and master potters, who were accustomed to creative freedom. Active work in this direction was carried out by the Bureau of the Institute of Silicates under the leadership of A. Filippov. The Bureau conducted comprehensive studies of manufactured tableware. Filippov, who had been studying the shortcomings of molds since 1921, was one of the key figures of the pre-war period among specialists in the history of ceramics and the development of production, actively participating in the practical transformation of the porcelain and faience industry<sup>140</sup>. The following deficiencies were identified as a result of the research:

- Loss of style, lack of thoughtfulness in the design of functional elements.
- Despite industrial development, ergonomics and aesthetics of tableware were often ignored and production volumes were set arbitrarily.

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<sup>139</sup> Official website of the art gallery “De Putti”. URL: <http://www.deputti-antik.ru/catalog/158>. Accessed on 24.07.2024.

<sup>140</sup> Baranova S., “Ceramics on the construction sites of socialism. A. Filippov and the laboratory “Ceramic installation” // *Journal of Architectural Ceramics of the World*, 2018, no. 1. p. 98–117.

- Changes in lifestyle (e.g., the disappearance of samovars from everyday life) required the adaptation of tableware design.
- Non-standard and non-compact shapes made the firing procedure more complicated and logistically difficult.
- There was a crisis in the unified artistic concept of the products.

Porcelain made on the basis of domestic molds of the early nineteenth century met the demand the most. The artifacts demonstrated their ease of manufacture and stylistic integrity. A critical study of industry products provided the basis for rethinking the range. The principles for the development of a new porcelain and earthenware range included maximum simplification of production, and artistic qualities such as clarity of design and plastic expressiveness were seen as derived from functional, technological and economic requirements.<sup>141</sup> Standards of shape were proposed, among which three main ones stood out: hemisphere, cylinder and parabola. They defined the typology of services<sup>142</sup>. However, there were a number of difficulties with the approval of these designs due to the complexity of standardization and the diversity of household needs. A successful example that survived the standardization process was the inn teapot, which retained its classic rounded shape. As a tribute to tradition, the volume of the porcelain teapot was usually 850 ml, which distinguished the Russian teapot from its Western counterparts, which had a volume of about 1,200 ml.<sup>143</sup>

Experiments in functional reconstruction of tableware, begun in 1926, were aimed at creating utilitarian, economical forms. The result was the “block style” with monolithic vessels and hidden handles and spouts, which, despite the reduction of protruding elements, proved awkward and difficult to produce. Among such services-products of the search for functional forms, which had success in the domestic and even foreign markets, stands out the work of the master of the Dulevo factory V. Dorofeev. Released in 1928, the service “Vosmigranny” (“Octagonal”) (see Pic. 11) proved to be functional, had an

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<sup>141</sup> Shvetsov B., The State Experimental Institute of Silicates // *Torgovo-Promyshlennaya Gazeta* 6-7 November 1927, No. 255/56(1690/91).

<sup>142</sup> Official website of the art gallery “De Putti”. URL: <http://www.deputti-antik.ru/catalog/158>. Accessed on 24.07.2024.

<sup>143</sup> Rusakov S., Design and manufacture of porcelain teapot // textbook. St. Petersburg State Academy of Arts and Industry named after A. Stieglitz St. Petersburg, 2021.

unusual design for porcelain objects and was exported abroad, including to the American continent<sup>144</sup>.

In 1930, the work on the search for new forms and methods of production was transferred from the Institute of Silicates to a new department — the Art Bureau of the State Academy of Art History. Specialists of the new department emphasized not on the convenience in the manufacture of products, but on their ideological component and re-thinking the role of products in the arrangement of the new socialist reality. In the same year, a meeting of artists working in the field of porcelain and glass production took place. The meeting included the reports “Class struggle in art in the period of modernization and the tasks of production art”, “The state of the porcelain and faience industry, market demands and prospects for artistic design of products” and “Practical tasks of artists in production”<sup>145</sup>. The topics of discussion were the revision of artistic forms. It was noted that at that stage of the industry's development there were moves towards the creation of unique porcelain that would meet the socialist requirements of the time, but that old pre-revolutionary traditions “alien to the working class” were still in place. Discussed the roles and places of artists and decorators in the production, as well as the delineation of functionality between them. In practice, this resulted in the exclusion from the assortment of PFI factories of products that were in one way or another associated with pre-revolutionary Russia<sup>146,147</sup>.

In the art collectives of the factories there were also discussions on the above-mentioned issues and on the issues of further artistic development. At the same time, the creative team was conditionally divided into artists-professionals who had experience of working at leading manufactories or in related art industries, who were “trendsetters” and had authority in the professional community, artists who had practical experience of working at the factory, and young artists who were just mastering the subtleties of the profession and making attempts to bring innovative ideas. A group of young artists from

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<sup>144</sup> Site “Goskatalog”. URL: <https://goskatalog.ru/portal/#/collections?id=39233558>. Accessed on 04.06.2024.

<sup>145</sup> Lunacharsky A., Class struggle in art // magazine “Art”, 1929, № 1 - 2, March - April.

<sup>146</sup> Nasonova I., Nasonov S., Golsky I., Dvorkin G., Marks of Soviet porcelain, faience and majolica // M., Among Collectors, 2009. - Vol. 2. - 320 p.

<sup>147</sup> A number of items were excluded from production, such as “Saxon decoration”, “French cutting”, ashtrays “cook serving the baron cutlets”, “gamekeeper”, “non-commissioned officer” and others.

the Dulevo factory organized and held an exhibition entitled “Class Struggle in Art”<sup>148</sup><sup>149</sup>. The aim of the exhibition was to demonstrate the difference between the tableware for the affluent and the low-income population and to show that the bourgeois theme in the new proletarian tableware was not yet obsolete. Along with the support of some of the company's employees, the artists had to face resistance from many workers who feared innovation. In spite of this, the artists strove to introduce new mechanized methods of porcelain decoration, arguing that they were economical, mass-produced and could reproduce complex thematic designs with high precision, which was especially important for modern decorative motifs. Porcelain paintings of the First Five-Year Plan era reflected key themes that dominated social circles and the media. These included the theme of industrialization, defense of the Fatherland, sports, youth, agriculture, etc. Gradually, the pathos of the revolutionary era gave way to a businesslike and restrained attitude that did not detract from the aesthetic appeal. An example are the works of E. Leneva, an artist of the Dulevo factory. In the 1930s she created a number of works, including a sugar bowl with the inscription “Against Exploitation” (see Pic. 12).<sup>150</sup> It is interesting that the word «ЭКСПЛОАТАЦИЯ» (“exploitation”) is written with the letter “o” and not with the letter “y”, which was considered a norm of the Russian language until 1956 and a spelling mistake after that. Thus, porcelain unwittingly became a cultural and linguistic mirror of the era.

Along with young artists, experienced craftsmen also worked on the creation of modern patterns for mass-produced tableware. Among them stood out M. Adamovich (Dulevo factory) and S. Tikhonov (Verbilki). The first attempts at renewal were cautious and contradictory. Artists tried to combine new subjects with old techniques, fearing the unpopularity of new images among consumers. In the early stages of industrialization, traditional motifs such as medallions and cartouches were retained in the decoration of tableware. Labor was portrayed as a celebration of nature, and collective farmers were depicted sentimentally, in keeping with the classic “porcelain style.” Eclectic, but less

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<sup>148</sup> A group of young artists that included E. Leneva, N. Pashchinskaya (Maximova), M. Smirnov, A. Eglit and M. Regel. They led the fight for artistic innovation in production at the Dulovo factory.

<sup>149</sup> Zagorskaya E., “Marquises and florets on Soviet tableware” // Journal ‘For Proletarian Art’ (Journal of the Russian Association of Artists of the Revolution), issue No. 3-4, 1931.

<sup>150</sup> Official site “Goskatalog”. URL: <https://goskatalog.ru/portal/?ysclid=m0ckqznuxt191929842#/collections?id=1493516>. Accessed on 27.08.2024.

professional, were the drawings on earthenware mugs of the Tver factory. Among them stood out: the silhouette of Gorky with a wreath and a ribbon with the inscription “Forward!”, skater in a decorative medallion, reading worker and soccer player.

In 1930, the artist of the Dmitrov factory T. Podryabinnikov began to work on the creation of modern mass drawing, improving the technology of screen printing, as well as expanding the use of airbrush for the application of patterns. Examples of his work include the “Sideshow” service with industrial ornament, the “Tractor Driver” cup and the “Going to the Collective Farm” tray<sup>151</sup>. In 1932, the top leadership of the Communist Party of the Soviet Union declared an increase in the production of consumer goods a priority state task<sup>152</sup>. Despite the fact that the porcelain and faience enterprises systematically failed to meet the targets, the standards were raised. Specific goals were set for the production of consumer goods, and for their realization the state allocated the necessary resources.

The desire to increase exports also influenced the reorganization of production. Deliveries to foreign countries such as Persia, Turkey, China and South America expanded. Dulevo Porcelain Factory gradually reoriented to the production of everyday porcelain tableware. Against this background, a laboratory was established at the State Porcelain Factory in Leningrad to develop mass-produced items<sup>153</sup>. At the same time, the LPM concentrated its efforts on the production of highly artistic household items of the highest quality. In 1932, N. Suetin, a follower and disciple of K. Malevich, was appointed artistic director of the LPM, and N. Lapshin became a consultant. The artists of the Leningrad Factory always strived for high quality and skill. Their works were characterized by professionalism and technique of the pre-revolutionary era. In his position Suetin led an active creative activity and was a direct participant in the formation of the Leningrad

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<sup>151</sup> Site “Archive”. URL: [https://arthive.com/ru/artists/39770~Trifon\\_Zakharovich\\_Podryabinnikov](https://arthive.com/ru/artists/39770~Trifon_Zakharovich_Podryabinnikov). Accessed on 04.06.2024.

<sup>152</sup> Report “On the national-economic plan of the Union of the USSR for 1933 - the first year of the second five-year plan” // Newspaper “Izvestia CEC of the USSR and the All-Union Central Executive Committee of Soviets of Workers’, Peasants’, Red Army and Cossack Deputies No. 30 of January 31, 1933.

<sup>153</sup> Shik I., Postavantgarde porcelain of the late 1920s - the first half of the 1930s and the problems of political agitation // Journal *Artikult*, 2023, № 51 (3 - 2023).

school of porcelain making. His famous works are the tea sets “Lensovet” and “Krokus” (see Pic. 13)<sup>154</sup>.

The world-famous artist E. Shtrikker, who worked in the Union from February 1932 to the end of May 1936, also made her contribution to the formation of the Leningrad school. In the middle of 1932, she was sent as a specialist to the art laboratory at the State Porcelain Manufactory to conduct research on the rationalization and standardization of Soviet porcelain tableware<sup>155</sup>. The artist's creative activity resulted in many new projects, among which the project to create the shape of the Intourist tea set (see Pic. 14), which was one of the first newly created tea sets in post-revolutionary Russia, stands out. Although the shape of the service did not become a mass production, it became the basis for painting for many artists, whose services are still kept in leading museums in Russia and abroad, including the State Hermitage Museum (service “The First Metro in the USSR”), the Hillwood Estate, Museum & Gardens (Hillwood Estate, Museum & Gardens, Washington, D.C., USA), the Cooper Hewitt, Smithsonian Design Museum (New York, USA), and others, reminding the world of the uniqueness of the Soviet Leningrad school of porcelain production.

Mass, functional and recognizable was the shape of the cup, invented by the artist of LPM S. Yakovleva in 1936 and called “Tulip” (see Pic. 15)<sup>156</sup>. In tandem with the painting “Cobalt Grid”, invented in 1947 by the famous LPM artist A. Yatskevich, the form became a calling card of Leningrad and the entire Soviet porcelain<sup>157</sup>.

At the same time, small plastic art, a genre that combines elements of painting and decorative and applied art, was represented by porcelain statuettes, which traced the features of sculptures made of wood, bone and clay, created by masters from Bogorodsk, Tobolsk and Dymkovo. Porcelain sculpture became a way of depicting important events

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<sup>154</sup> Author of the form: Suetin, Nikolai (form “Krokus”, 1935) // Official site “Goskatalog”. URL: <https://goskatalog.ru/portal/?ysclid=lz0x9z9te6754849267#/collections?id=24795832>. Accessed on 25.07.2024.

<sup>155</sup> Yandex.Zen channel “I see beauty”. URL: [https://dzen.ru/a/Xp\\_6SL-BXxnTwYNp?ysclid=m0dhos5kby999822731](https://dzen.ru/a/Xp_6SL-BXxnTwYNp?ysclid=m0dhos5kby999822731). Accessed on 28.08.2024.

<sup>156</sup> Cup and saucer from the “Cobalt Grid” set. Official site GOSKATALOG. URL: <https://goskatalog.ru/portal/?ysclid=m2bkrnfltb580600852#/collections?id=35145872>. Accessed on 29.08.2024.

<sup>157</sup> “Cobalt grid” was born in Nevsky district // official site of the government of St. Petersburg. URL: <https://www.gov.spb.ru/gov/terr/nevsky/news/103643>. Accessed on 28.08.2024.

of the revolutionary era, creating impressive images of the heroes of the October Revolution. These works became an integral part of Soviet art that proclaimed the victory of the working class.

From the point of view of artistic tasks small porcelain plastics were close to propaganda art, as these products served as a tool for propaganda of the ideals of the proletarian revolution. Propaganda porcelain, including small plastics, played an important role not only in the country of the Soviets, but also beyond its borders. The best artifacts created by Soviet masters were presented at world exhibitions in European cultural centers. The samples were awarded with the highest awards in 1923 at the exhibition in Revel (Tallinn), in 1925 at the exhibition in Paris, in 1958 at the exhibition in Brussels, etc.

Along with this, there was another important element in the small-scale plastic art of the first revolutionary years. Sculptors of porcelain manufactories felt the romanticism of what was happening and their works asserted the right of people to happiness. They also found beauty in human labor and professions and expressed it in plastic. In the harsh times of intervention, devastation and famine in the store windows on Nevsky Prospect in Petrograd one could see miniature Red Army soldiers, sailors, partisans and a new chess board with figures of red and white by N. Danko. On a large porcelain dish burned an inscription in a floral wreath: “We will turn the whole world into a blooming garden”<sup>158</sup>.

The processes of searching for forms and artistic innovations continued until the Great Patriotic War, the outbreak of which complicated this task and reoriented the USSR PFI to the defense of the country. In the post-war years began the restoration of industry and the resumption of creative processes at manufactories. Rather difficult this period was experienced by the Dmitrov Porcelain Factory in Verbilki. At that time the staff of the enterprise was focused on reaching the necessary production indicators, which was hampered by the technological lag of the production process. The re-equipment of the factory began in the 1950s. The introduction of innovations made it possible to bypass the crisis and systematically increase the pace of production. In three years more plates

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<sup>158</sup> Plate with the inscription: “We will turn the whole world into a blooming garden” // site “Antikskupka.ru”. URL: <https://antikskupka.ru/product/tarelka-s-nadpisju-my-prevratim-ves-mir-v-cvetushhij-sad/>. Accessed on 25.07.2024.

were produced by 58%, the production of mugs increased by 16%, the number of teapots increased by 18%<sup>159</sup>. The production of interior plastics increased many times over. Sculptors S. Orlov, D. Gorlov, S. Vainshtein-Mashurina, M. Permyak, M. Intizaryan, N. Rozov repeatedly took part in exhibitions, including international exhibitions, where they became prize-winners in various nominations.<sup>160</sup> At the same time the process of rethinking the artistic heritage of Gzhel began. Artists N. Bessarabova, T. Dunashova, T. Eremina made a great contribution to the revival of the Gzhel artistic tradition.

The described situation was characteristic of many other enterprises of the porcelain and faience industry of the USSR. In the post-war years, the accumulated theoretical and practical experience required some systematization and conceptualization. This was the reason for the emergence of the next stage of formation of the Soviet school of design. It transformed into a professional and systematized sphere of design activity. This process entered the most active phase in the period of industrial growth in the 1960s. The starting point of the Soviet state system of design can be considered April 28, 1962. This date is associated with the signing of the Council of Ministers of the USSR Resolution “On improving the quality of engineering products and household goods by introducing methods of artistic design”<sup>161</sup>. In the early 1960s, a network of research institutes was organized, engaged in artistic design in various sectors: technical aesthetics (All-Union Research Institute of Technical Aesthetics), furniture industry (All-Union Design and Technological Institute of Furniture), light industry (All-Union Institute of Assortment of Light Industry Products and Clothing Culture) and others. They coordinated activities in their field and introduced new design solutions into production.

Since 1962, Special Art and Design of Bureaus (SADBLEGMASH, SADBLEGPROM), Moscow Special Art and Design Bureau of Aesthetics in Electronics began to be formed.

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<sup>159</sup> Ivanova E., “Works of the Leningrad Porcelain Factory 1950-1960s in the context of the history of Soviet art porcelain”, dissertation for the degree of Candidate of Art History, St. Petersburg, 2020, 191 pp.

<sup>160</sup> Machulsky E., Zilov A., Kravtsova Y., Verbilki. History of porcelain factory F. Gardner. M., 2005. C. 356–361.

<sup>161</sup> Resolution of the Council of Ministers of the USSR April 28, 1962 On improving the quality of engineering products and household goods by introducing methods of artistic design. URL: <https://docs.historyrus-sia.org/ru/nodes/355318-postanovlenie-soveta-ministrov-sssr-28-aprelya-1962-g-ob-uluchshenii-kachestva-produktsii-mashinostroeniya-i-tovarov-kulturno-bytovogo-naznacheniya-putem-vnedreniya-metodov-hudozhestvennogo-konstruirovaniya#mode/inspect/page/2/zoom/4>.



They were engaged in interdisciplinary projects and theoretical research. Design departments began to be created at enterprises, among which the design bureaus of the Krasnogorsk Mechanical Plant, the Leningrad Optical and Mechanical Association, the Likhachev Plant, the Volga Automobile Plant and the Lenin Komsomol Automobile Plant stood out.

The state also actively supported the development of research institutes of decorative-applied and folk art (Research Institute of the Art Industry)<sup>162</sup>, which studied and developed folk crafts, created works using Soviet themes and introduced new technologies.

The Art Fund of the USSR, established under the Union of Artists, had production enterprises and also accepted orders from state organizations for works of art, souvenir products and decoration of spaces. The functions of the Research Institute and the SKhKB were similar: coordination of the industry, professional development of designers, development of promising products, organization of exhibitions, and development of standards. However, the gap between design and industry in the USSR prevented the implementation of all developments. Many of them remained on paper or were implemented with simplifications.

The most successful in this field were design services and creative laboratories, which were located directly at enterprises and were structural subdivisions of factories<sup>163</sup>. They were geographically closer to production and had the opportunity to interact directly with craftsmen and artists “on the ground”. In these units there was an active creative life: new forms were developed, subjects for interior plastics and ways of decorating tableware were searched for. The peculiarity of such laboratories was that they were allocated staff positions of artists and sculptors, so “to create new” was the main working task of the employees occupying such positions. As a rule, excellent artists and molders from production shops, as well as graduates of higher art and industrial educational institutions were hired to work in the laboratories<sup>164</sup>.

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<sup>162</sup> The Scientific Research Institute of Art Industry (NIChP) was founded in 1932. This body was one of the first to implement a qualitative model of study and actualization of artistic traditions of decorative and applied art in the realities of the USSR. For 60 years NIIHP was a methodical center for the preservation and development of crafts and art industries in the Soviet Union.

<sup>163</sup> Ivanova E., “Fairy-tale images in the interior plastics of porcelain artists of the Leningrad Porcelain Factory in the 1950s - 1960s” // *Journal of New Artstviznost'*, issue No. 2, 2019 C. 56 - 61.

<sup>164</sup> From the memoirs of the artist of the Imperial Porcelain Factory, Deputy Dean of the Faculty of Arts of St. Petersburg State University Tsybmal I.

Thus, with the beginning of the formation of the Soviet porcelain and faience industry began an active search for new forms, different from the “bourgeois” and corresponding to the goals and objectives set by the leadership of the USSR, as well as the domestic and aesthetic needs of ordinary citizens. At the same time the technology of production of services, tableware, interior plastics was being improved in the interests of increasing the output of products. For the same purposes there was a search for methods to simplify the application of decoration without losing the attractiveness of objects, mechanization of production, transformation of individual parts of cups, teapots, modernization of raw materials for the production of higher quality products, etc.

These processes took place most intensively in the post-war years, when there was a mass residential construction and restoration of the destroyed economy. At the same time the range of products included many different forms of teapots, tea and coffee pairs, plates. The assortment of interior plastics, which served as a quality tool for the arrangement of living space, was increasing.

In the second half of the 20th century in the Soviet Union was created a vast system of organizations that were responsible for the search for design solutions and the formation of aesthetic characteristics of products in various industries. This system, covering the entire territory of the country, was unique in its scale and had no world analogs. Despite the limitations of the planned economy and the lack of market competition, it played a significant role in the development of industrial production and the formation of principles and methods of designing everyday objects.

At the same time there was an accumulation and generalization of experience in the production of porcelain products, which resulted in the formation of the school of design of Soviet porcelain and the creation of creative laboratories at production enterprises. All this opened up wide opportunities for the creation of unique artifacts.

### 2.3 Porcelain and Faience Industry Personnel Training

Only highly qualified personnel who had undergone targeted training and understood the properties of such a complex material as porcelain could produce a quality range of products, develop new highly artistic ornaments, convenient for mass production, design advanced forms of sets, tea and coffee pairs, tableware, which would be convenient in everyday life and relatively easy to manufacture in production. The school of training of professional sculptors and artists for the porcelain and faience industry in Russia began to emerge in the days of the Russian Empire. In the 17th century, the foundations of the art industry were laid, which covered the manufacture of weapons, glassware and jewelry. The palace workshops in the Kremlin — the Golden and Silver Chambers, as well as the state storehouse of valuables — the Armory Chamber — were established<sup>165</sup>.

After the reforms of Peter the Great and the creation of appropriate infrastructure<sup>166</sup>, the production of new artistic products accelerated: ceramics, gemstone products (Peterhof lapidary factory, Demidov's stone-cutting factories in the Urals and Altai) and others. The Industrial Revolution gradually introduced industrial technology into the craft industries, including the arts.

In most Western countries, traditional artistic crafts were in decline. In Russia, on the contrary, they continued their development, which developed into purposeful and systematic training of personnel for various industries, including PFI. Historically, the porcelain and faience industry relied mainly on the personnel trained in the walls of the Moscow and St. Petersburg schools. Stroganov Moscow State Academy of Arts and Industry was and is the center of training of the highest category of personnel. S. Stroganov<sup>167</sup> and the St. Petersburg Stieglitz Academy of Arts and Industry<sup>168</sup> (in Soviet times, Leningrad Higher Art and Industrial School named after V. Mukhina). These educational institutions

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<sup>165</sup> Official website of the State Historical and Cultural Museum-Reserve “Moscow Kremlin”. URL: <https://kremlin-architectural-ensemble.kreml.ru/architecture/view/srednyaya-zolotaya-palata/#>. Accessed on 26.07.2024.

<sup>166</sup> In 1744, the first Imperial Porcelain Factory in Russia was founded by order of Empress Elizabeth Petrovna. Initially it was called the Nevskaya Porcelain Manufactory. The organisation of production was entrusted to the Russian chemist D.I. Vinogradov, who by 1746 was able to create the first recipes for porcelain masses, and the first successful samples of domestic porcelain were produced a year later

<sup>167</sup> Founded in 1825 as a “Drawing School in Relation to Arts and Crafts”.

<sup>168</sup> Founded in 1876 as the “Central School of Technical Drawing”.

trained highly qualified personnel, who later formed the basis of human resources in the design and creation of new artistic forms of porcelain, decoration, subjects, etc. The V. Mukhina Leningrad Higher School of Art and Industry. V. Mukhina Leningrad Higher School of Art and Industry was established back in 1876 under Emperor Alexander II at the expense of patron of the arts A. Shtiglitz. The original name was the Central School of Technical Drawing. Many statesmen took part in the creation of the school, for example, the Secretary of the State Council A. Polovtsov, the Chairman of the Archaeological Society Count A. Bobrinsky, sculptor M. Antokolsky, etc. A great merit in the creation and formation of the School belongs to the brilliant architect M. Mesmacher, who became the architect of the School. Mesmacher, who became the first director of the school and headed it for more than 20 years. In the newly opened educational institution was developed a course of study, which included general education and artistic disciplines, as well as disciplines of technical nature.

Before the revolution of 1917, the new school was actively forming and the traditions of training specialists were being born. The charter of the educational institution was approved in 1877. According to it, TSUTR was subordinate to the Department of Trade and Manufactures of the Ministry of Finance of the Russian Empire. The school existed mainly on the interest from the capital, tuition fees, which amounted to 12 rubles a year, and voluntary donations. The number of students on a budgetary basis amounted to 25% of the total number of students. They included members of low-income families. It was possible to enter the school after graduating from four classes of gymnasium or real school and passing the entrance examinations in drawing.

The corpus of compulsory disciplines included drawing (in pencil from plaster and nature, pen, ink, watercolor), painting, drawing, measuring objects, drawing ornaments, composition, designing, etc. From the second course special subjects began, the set of which depended on the selected classes, of which there were 12: woodcut and etching, majolica, painting on porcelain, painting on glass, drawing on weaving, artistic work on leather, decorative painting, modeling, theater scenery, art ceramics. Training in the chosen specialization was designed for two years. It was possible to attend several classes at

the same time, and the training was completed with the fulfillment of one's own project on the chosen theme.

One of the areas of training was “Art Ceramics”. It was taught at the Department of Art Ceramics and Glass. The history of the school is filled with bright events that became markers of certain historical periods. In Soviet times, such an event was the reestablishment of the Department of Architectural and Decorative Ceramics in 1945. This process began simultaneously with the post-war reestablishment of the entire art school. Since 1948 the art and industrial school became a higher educational institution, training personnel of the highest artistic qualification. In the post-war years the question of the restoration of Leningrad became acute. Ceramics turned out to be an accessible and cheap material for this purpose: it allowed to solve artistic and utilitarian tasks qualitatively. The department was able to successfully solve the issue of staff shortage and developed recommendations for the restoration of the city destroyed by the Nazis.

A. Miklashevsky became the first head of the chair of architectural and artistic ceramics. He also founded and was the dean of the Ceramics Faculty. Miklashevsky made a significant contribution to the development of porcelain and faience industry. In 1971, under his leadership, a unique work “Technology of Art Ceramics” was published<sup>169</sup>. The Department of Art Glass and Plastics was established at the faculty, which was headed by architect and artist B. Smirnov.<sup>170</sup> According to the project of Prof. F. Entelis, a glass furnace was built in the educational institution, as well as the pots that were designed for firing ceramics. Under his supervision, the textbook “Molding and Hot Decorating of Glass” was published in 1982<sup>171</sup>.

In 1953, an order of the Department of Architecture under the Council of Ministers of the RSFSR was issued<sup>172</sup>, according to which V. Markov, an architect by training and a graduate of the Academy of Arts, was approved as dean of the Faculty of Architectural and Artistic Ceramics and simultaneously head of the Department of Architectural and

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<sup>169</sup> Miklashevskiy A., Technology of artistic ceramics : Practical guide in training workshops [art.-industrial universities and colleges] /A. Miklashevskiy, candidate of chemical sciences. - Leningrad : Stroyizdat. [Leningrad branch], 1971.- 302 p.

<sup>170</sup> Smirnov B., Artist about the nature of things / Boris Smirnov. - Leningrad : Artist of the RSFSR, 1970. - 185 p.

<sup>171</sup> Entelis F., Forming and hot decoration of glass / F. Entelis; St. Petersburg Higher School of Art and Industry named after V. Mukhina. - St. Petersburg. : St. Petersburg inst. of engineering and construction, 1992. - 143,[1] p. : illus.; 21 cm.

<sup>172</sup> Order of the Department of Architecture under the Council of Ministers of the RSFSR 173/k of June 15, 1953.

Artistic Ceramics. He paid special attention to the selection and training of personnel for the industry. His main goal was to “educate and train artists of decorative and applied arts by the example of mastering a given material – ceramics or glass, artists universalists, seeking, erudite, knowledgeable in technology and ready to create modern works of art”<sup>173</sup>. Markov actively participated in the methodological and teaching process, developed courses (theoretical course “Fundamentals of Composition”), and conducted creative activities. Under him, “a unique teaching atmosphere was formed, in which students could see their teachers in the creative process, see the stages, technological problems, the very ‘kitchen’ of the artist: from the idea-sketch to realization”<sup>174</sup>. In 1955, the departments merged, resulting in the Department of Art Ceramics, Glass and Plastics. V. Markov remained its head. Professional architects were invited to the chair in order to educate future porcelain masters in the ability to see the design process systematically, to think abstractly, etc. In 1952 there was a merger of the educational institution with the Moscow Institute of Applied and Decorative Arts, which contributed to the arrival of Moscow teachers in the Leningrad school. One of them was N. Kochneva, under whose guidance another important textbook was written in 1977 — “Porcelain Painting”<sup>175</sup>.

The development of the tradition of porcelain production in the Leningrad State University of Fine Arts went along with the development of artistic culture in Leningrad. To some extent, the activities of the educational institution and, in particular, the Department of Ceramics, were vector-forming in the industry. The second half of the 20th century laid the foundation for the further tradition of St. Petersburg porcelain. Its formation is closely connected with the names of V. Markov, B. Smirnov and V. Vasilkovsky, who made a great contribution to the creation of household products that harmoniously combined aesthetic beauty and utility. The activity of the department was recognized at the

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<sup>173</sup> Official site of the St. Petersburg State Academy of Arts and Industry named after A. Stieglitz, URL: <https://www.gpha.ru/academy/akademiy/56-kafedry/49-istoriya-kafedry-keramiki-i-stekl?ysclid=lfw0fjzfi2237880764>. Accessed on 20.05.2024.

<sup>174</sup> Gusarova Y., ‘Leningrad ceramics as a phenomenon of domestic art of the second half of the 20th century’// Dissertation for the degree of Candidate of Art History. Speciality: 17.00.04 - fine arts and crafts and architecture. 2011-p.74.

<sup>175</sup> Kochneva N., Porcelain painting: Study guide for speciality 05.20 / N. Kochneva; St. Petersburg State Academy of Arts and Industry. - St. Petersburg. : S.-Peterb. engineering and construction institute, 1995. - 135,[1] c. : illus.; 22 p.

world level in 1962, when its staff members V. Markov and V. Vasilkovsky, as well as student V. Tsyganov became winners of the ceramists' competition in Prague<sup>176</sup>.

The Moscow School of Arts and Crafts originated from the University of Arts and Crafts, which was founded back in 1825 by Count S. Stroganov. Its original name was the School of Drawing in relation to Arts and Crafts. Its appearance was also caused by scientific and technological progress, which displaced traditional crafts and put on a conveyor belt production of everyday objects. It was necessary to train artists to cope with the demands of industry while preserving traditional creativity. Stroganov, being a representative of a wealthy family, favored the development of national art, had both ideological and financial resources to have a positive impact on the domestic art industry.

The founder himself wrote about the goals of the established training center as follows: “To help young people devoting themselves to various crafts and skills, to give them an opportunity to acquire the art of drawing, without which no craftsman is able to give his products the possible perfection”<sup>177</sup>. The peculiarity of education was that it was almost entirely free of charge. Students were admitted to the institution on the basis of personal qualities and talents rather than social status.

Ceramics began to develop within the walls of the institution in 1867 and was associated with the opening of the first ceramic workshops. Subsequently, the workshops turned into one of the main centers of artistic ceramics (on a par with Abramtsevo and Talashkino). By the end of the nineteenth and the beginning of the twentieth century the rethinking of national traditions in decorative and applied art was in full swing, the works were performed under the influence of Art Nouveau and were the completion of the formation of ceramics as an independent type of decorative and applied art. At the same time the students showed high results both at all-Russian exhibitions and abroad.

The revolution of 1917 made its adjustments in the system of training for the art industry. On the basis of the Stroganov School, the Higher Art and Technical Workshops

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<sup>176</sup> Gusarova Y., ‘On the role of the artist V. Tsygankov in the development of the school of Leningrad ceramics’. Journal Society. Environment. Development, issue No. 4 (17), 2010, pp. 155-160.

<sup>177</sup> Morozova E., Craft schools of tsarist Russia and their role in the development of domestic textile industry in the 19th century // Journal ‘Messenger of Slavic Cultures’, Moscow, 2021, № 59. P. 307 - 320.

VKhUTEMAS were established, which later reformatted into the Higher Art and Technical Institute (VKhUTEIN)<sup>178</sup>. The reestablishment of the Stroganov College in its classical form coincided with the end of the Great Patriotic War and the need for personnel to rebuild the destroyed economy. In 1945, the school was revived as the Moscow Higher Art and Industry School (former Stroganov College)<sup>179</sup>. The training direction “Decorative and Architectural Ceramics” was also recreated. In 1957, the Department of Ceramics and Glass resumed its activities. As teachers attracted specialists-artists of high class: S. Beskinskaya, V. Vatagin, N. Seleznev, G. Antonov, P. Kozhin, M. Nesterenko, N. Levitskaya and others.

The first to head the department was V. Vasiliev. He had a great artistic experience, which he effectively passed on to the students. Then he was succeeded by G. Lukich, a technologist and author of textbooks on the peculiarities of designing ceramic products. The Soviet era of the department's existence was closed by Prof. Y. Sergeev. During the Soviet era, the department accumulated a wealth of experience, trained young artists and sculptors to develop utilitarian products in the modern style, mass production of which could be effectively established at the production facilities of the porcelain and faience industry.

The post-revolutionary period, which lasted until the 30s of the last century, united Leningrad and Moscow schools. At this time classical education was suspended. The revolution took place in all branches of life of the Russian society. So it happened with art education. On the basis of the closed Central School of Technical Drawing and the School of Drawing in relation to Arts and Crafts, VKhUTEMAS was established.<sup>180</sup> The teachers of VKhUTEMAS were both professional artists adhering to the academic school and avant-garde artists. A peculiarity of VKhUTEMAS was that the importance of artistic and

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<sup>178</sup> VKhUTEIN and VKhUTEMAS lasted until the early 1930s.

<sup>179</sup> Resolution of the Council of People's Commissars of the USSR № 256 ‘On training for the art industry and art finishing works’. URL: <https://bigenc.ru/b/o-podgotovke-kadrov-dlia-khud-0b8cae?ysclid=lx0csgb86v661529647>. Accessed on 04.06.2024.

<sup>180</sup> Official website of the St. Petersburg State Academy of Arts and Industry named after A.L. Stieglitz, URL: <https://www.ghpa.ru/academy/akademiya/56-kafedry/49-istoriya-kafedry-keramiki-i-stekl?ysclid=lwf0fjzfi2237880764>. Accessed on 20.05.2024.



industrial disciplines was equalized in the educational process. Structurally, the educational institution was divided into eight faculties:

- Painting.
- Sculpture.
- Architecture.
- Printing.
- Textiles.
- Metalworking.
- Woodworking.
- Ceramics.

An innovation was the course “Basic Department”, which consisted of four disciplines: “Color”, “Graphics”, “Space” and “Volume”. These disciplines made it possible to instill in future masters project system thinking in the creation of new works. The acquired competences allowed graduates to become universal specialists, ready to fulfill artistic tasks of different complexity. In 1927 VKhUTEMAS was renamed into VKhUTEIN. The activity of the ceramics faculty of VKhUTEMAS contributed a page to the annals of Soviet porcelain art<sup>181</sup>. It was recreated on the initiative of A. Filippov with the approval of the authorized representative of the People's Commissariat of Edutemas E. Ravdel. The task of this direction was to train artists competent in the technological peculiarities of the production of utilitarian objects and capable of organizing local production. Specialists in ceramic technology, mineralogists, chemists, glassmakers, specialists in optics, etc. were involved in teaching. Filippov also became the first dean of the faculty. In the process of leadership he paid much attention to practical training. One of the bases of practice, where students were constantly involved in production, was Dulevo Porcelain Factory. During practical training open lectures and disputations with participation of masters of the factory were organized. There, at the factory, future graduates

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<sup>181</sup> Khan-Magomedov S., Ceramic Faculty of Vkhutemas-Vkhutein // *Pioneers of Soviet Design*. - Moscow: Galart, 1995. - 423 p.: il. - P. 320–321.

prepared their diploma projects. Young artists boldly experimented with the forms and purpose of objects, making inkwells, floor tiles, majolica panels, table lamps, vases, bookends and much more. The first large-scale task of the faculty team was to paint porcelain dishes for the delegates of the 3d Congress of the Comintern, which took place in 1921. The work was carried out there, at the Dulevo Porcelain Factory. As a result, about two thousand sets consisting of three items were produced.

As part of the training, students made an analysis of the forms of mass porcelain products on the following parameters:

- Production and technology.
- Method of construction.
- Proportions.
- Consumer appropriateness.

Emphasis was placed on the production of new forms of products (tureens, teapots, cups, etc.), simplification in the production of details and protection of the final product from mechanical influences. At the ceramic faculty of VKhUTEMAS at different times taught outstanding creators, such as P. Kuznetsov, V. Faforsky, V. Mukhina, I. Chaikov, etc. Ceramic Faculty, according to the Collection of VKhUTEIN 1929<sup>182</sup>, provided training for:

- Working in one of the art workshops in the large porcelain and faience industry.
- Artistic and technical direction of the tile industry of building facing materials.
- Artistic and technical direction and instruction of artisanal pottery in large districts.

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<sup>182</sup> VKhUTEIN: Higher State Art and Technical Institute in Moscow // layout and cover by student F. Tagirov. - Moscow: Academic Printing House of the Higher State Art and Technical Institute, 1929. - 16 p.

- Work on the artistic design and processing of glass and crystal products at the relevant factories.

In 1930 VKhUTEMAS was disbanded due to changes in the state policy in the sphere of culture, which directly affected the art industry. The vector of art development was again corrected by the state, which resulted in the reestablishment of the Stroganov School in Moscow and the V. Mukhina School in Leningrad in the classical form.

The years of the Great Patriotic War caused significant damage to all spheres of life in the Soviet Union. Many architectural structures, monuments, objects of cultural heritage were destroyed or affected. There was a shortage of specialists at enterprises everywhere. The state began to take measures to repair the damage. In February 1945, the Council of People's Commissars of the USSR issued Decree No. 256 "On training personnel for the art industry and art finishing works"<sup>183</sup>. According to the decree, the Main Directorate of Labor Reserves under the Sovnarkom was ordered to establish 30 art and craft schools to train personnel in the field of art and finishing works and art industry. The term of training was set at three years. It was planned to graduate 3,140 people annually in various specialties<sup>184</sup>.

Among the first in the porcelain and faience industry were the colleges established at the Dulevo, Dmitrov, Pervomaysk porcelain factories, the Kalinin faience factory and the Proletarian factory. Kalinin and the plant "Proletarian". The purpose of the training was to train porcelain painters and molders of shaped products of 6-7 grades. One of the main ideas was to train personnel in such a way that graduates could work at any type of enterprise. The whole curriculum was built taking into account the universalization of the training process. The curriculum included general educational disciplines and physical education, as well as disciplines covering general and special production technologies,

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<sup>183</sup> Resolution of the Council of People's Commissars of the USSR № 256 'On training for the art industry and art finishing works'. URL: <https://bigenc.ru/b/o-podgotovke-kadrov-dlia-khud-0b8cae?ysclid=lx0csgb86v661529647>. Accessed on 04.06.2024.

<sup>184</sup> Resolution of the Council of People's Commissars of the USSR № 256 'On training for the art industry and art finishing works' from 2 February 1945 URL: <https://m.bigenc.ru/vault/0bae11bfb9aaaf2b28ed8fcf833cfc08.pdf>. Accessed on 03.05.2024.

properties of ceramic masses, machine equipment, structural features of products, technological process, decoration of products, etc. The practice included such disciplines as the basis of composition, drawing, drawing, compositional modeling. The whole educational process was built with the complication of the tasks of drawing and norms of production. Theory included classes on color studies, basics of composition, typology of ornaments. The quintessence of training was a complex work, consisting of several technological tasks, the results of which demonstrated the learner's readiness to work in production. This is how the system of secondary vocational education of the USSR, which prepared personnel for the porcelain and faience industry. In the schools were trained young people aged 14 to 17 years old, who were on full state support<sup>185</sup>.

The tradition of training sculptors and artists directly at the factories, the transfer of advanced experience by highly skilled craftsmen from generation to generation has existed for a long time. In the period when the art of the Russian avant-garde became world-famous and avant-garde artists gained world fame and glory, the management of the State Porcelain Factory, represented by S. Chekhonin, a high-class artist and disciple of I. Repin, decided to invite the foremost Soviet avant-garde artists and Art Nouveau masters to work at the State Porcelain Factory. The goal was to transfer artistic experience and unique concepts to the younger generation of workers of the plant. Thus, B. Kustodiev, A. Samokhvalov, K. Petrov-Vodkin began working at the plant<sup>186</sup>. Chekhonin himself had something to pass on to young specialists: being a master of posters, he was able to transfer graphics and subjects characteristic of the rectangular image to round plates, saucers, cups, etc.

Later, in 1920, K. Malevich and his students I. Chashnik and N. Suetin came to work at the factory. They experimented with the painting of objects as well as with the shapes of artifacts. Malevich even introduced the concept of Suprematist porcelain<sup>187</sup>. Suetin subsequently became the head of the SPM. He stayed in the position of chief artist

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<sup>185</sup> State labour reserves of the USSR // Encyclopedic Dictionary / edited by B. Vvedensky. M., 1953. T. 1. P. 462. URL: <https://dik.academic.ru/dic.nsf/ruwiki/1469039>. Accessed on 26.07.2014.

<sup>186</sup> Little-known pages of the creative biography of K. Petrov-Vodkin // Official site of the Federal State Budgetary Institution of Culture 'Saratov State Art Museum named after A. Radishchev'. URL: <https://radmuseumart.ru/news/announcements/40341/?ysclid=iz2rogzbt5737378313>. Accessed on 26.07.2024.

<sup>187</sup> Official website of the Ministry of Culture. URL: <https://www.culture.ru/s/slovo-dnya/suprematism>. Accessed on 05.06.2024.

of the main artistic center of PFI of the USSR more than 20 years. With porcelain also experimented world-famous artists V. Tatlin and V. Kandinsky.<sup>188</sup> All this contributed to the fact that the younger generation had the opportunity to create side by side with outstanding artists, adopting their experience and skill.

Thus, the system of art education in the USSR was a multilevel system of training. Training began with art school and introduction to the specialty. Next, young talents had the opportunity to enter the school, which gave secondary professional education. After it, graduates mastered the skills of technological production and could produce porcelain products according to technical assignment. The upper level were higher art and industrial schools and institutes, which produced personnel qualified to design new unique artifacts to meet the demands of the population and the political vector of the Soviet state.

VKhUTEMAS and VKhUTEIN had a significant influence on the formation of the tradition of training. These institutions existed for less than 10 years, but laid the foundation for innovative forms of training and education of future artists and technologists. A great contribution to the training of personnel in the porcelain and faience industry made artists of international renown, who created innovative concepts and passed on their experience to new personnel.

Thanks to the new training system, which was fine-tuned and perfected throughout its existence, craftsmen and artists gained the ability to create a new world of things, elevating the artistic component above the technological one.

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<sup>188</sup> Porcelain in the avant-garde of the revolution // Official site of the Ministry of Culture of the Russian Federation URL: <https://www.culture.ru/materials/255738/farfor-v-avangarde-revolyuicii?ysclid=lz2rxuu5kw102012843>. Accessed on 26.07.2014.

## **CHAPTER 3. SOVIET PEOPLE'S WAY OF THINKING: FOUR INSIGHTS**

Work with the cultural consciousness of Soviet people in the USSR was carried out at different levels and using a wide range of tools. Porcelain products were directly involved in this process. Through the artistic component of porcelain artifacts, cultural dominants were assembled: this was an attempt to form points of cultural consciousness, an important place among which was occupied by exposure to high art, love of science and interest in scientific and technological progress, pride in the achievements of their country, as well as patriotic feelings. Such significant points delineated the “cartography” of the Soviet person's consciousness.

### **3.1 Art for the Masses: Ballet**

The theme of ballet occupies an important place in Russian society. Decorative and applied art, including porcelain, pays special attention to this theme. Currently, ballet art is the object of attention of many researchers of Russian porcelain. In addition to the fact that porcelain ballerinas often appeared on museum shelves and in private collections, such furnishings were possessed by a wide strata of Soviet society. In this paragraph the aim is to reconstruct the chronology of the embodiment of the ballet theme in Russian Soviet porcelain, taking into account its ideological function. For this purpose, it is necessary to answer the following questions:

1. What contributed to the emergence and consolidation of this theme in the porcelain industry?
2. What allowed the ballet to survive the cultural transformations of the October Revolution of 1917 and become the theme of porcelain products already in Soviet Russia?
3. What influence did the work of Russian porcelain masters have on foreign porcelain art?

For the first time figures of ballerinas, made in porcelain, appeared in Russia in the early 20th century. Their appearance is inextricably linked to the success of the “Russian Seasons”, organized by the Russian theatrical and artistic figure S. Diaghilev on the leading European stages. Speaking about this phenomenon, it is important to assess the development of Russian culture on the eve of the 20th century. All over the world there was a “cultural and artistic boom”, which consisted in the increasing intensity of the creative process in the most diverse types of art. One of the significant phenomena for Russia, along with revolutionary works of avant-garde artists, was the next wave of popularity of Russian ballet in Europe. Although the “ballet waves” began in the second half of the 19th century, by the beginning of the new century, Russian ballet, having gained personal experience and absorbed the best of foreign ballet, was at the peak of its development. That is why it managed to win the attention of foreign audiences and glorified Russian culture.

However, as the Russian art critic J. Tugendhold wrote, before the appearance of “Seasons” the Western audience had a very limited acquaintance with Russian art: it was recognized by the “barbaric succulence” of Slavic music, the works of F. Dostoevsky and L. Tolstoy, as well as the paintings of G. Semiradsky and V. Vereshchagin. Europeans were convinced of the asceticism and scarcity of Russian culture<sup>189</sup>. However, on October 16, 1906 in Paris all these stereotypes were shattered. Under the direction of S. Diaghilev in the capital's exhibition center “Grand Palais” opened the exhibition “Two Centuries of Russian Painting and Sculpture”, where the best works of Russian masters and artists were collected. The exhibition created a sensation in French society, and the local newspaper “Le Figaro” devoted a large complimentary article to the event. It was the beginning of Russian cultural and artistic expansion into European society. However, the situation was complicated by the fact that all the best had already been demonstrated in the first year, and the next exhibition would only repeat it. Diaghilev was faced with the task of gaining a foothold on the Western cultural bridgehead.

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<sup>189</sup> Tugendhold J., Russian season in Paris // magazine ‘Apollo’, September 1910, № 10. P. 5-23.

Of all the variety of Russian cultural masterpieces on display, ballet was one of the main objects of admiration for Europeans. The Western audience was attracted by the fact that the native European form of stage art in the reading of Russian artists makes such a vivid impression on the Europeans themselves. This emotional outburst was facilitated by the fact that by the beginning of the 20th century classical ballet aroused little interest in Europe and was considered rather archaic. For example, in Paris in the second half of the 19th century, ballet was perceived almost as a mere show with the participation of beautiful girls, and ballet scenes could be seen only in the context of opera and as an addition to the overall performance. The decline in interest in ballet in French society was also due to the national depression caused by the defeat in the Franco-Prussian War of 1870–1871. London moved ballet from opera theaters to variety stages.

At the same time, the Russian ballet, being at a high level, continued to take the best of the world's experience. It was popular in the circles of the privileged strata of society and was under the patronage of the Emperor. Having Western roots, this art form successfully absorbed the features of Russian national dance, costume and Slavic character, expressed in the sincerity of movements and emotions of the dancers<sup>190</sup>.

As a consequence, in 1909 at the opening of the next “Russian Seasons” the hearts of Europeans were conquered by the beauty and quality of Russian productions. The leading artists of St. Petersburg (T. Karsavina, M. Fokin, V. Nijinsky, I. Rubinstein, V. Karalli and others) overnight became idols of the European audience. A special place among the artists was occupied by ballerina AP Pavlova. The British newspaper “Pall Mall Gazette” devoted a large article to Pavlova, where it called her performance “the sensation of the century”<sup>191</sup>.

As a rule, all popular cultural events are accompanied by the release of thematic souvenirs. The considerable success of Diaghilev together with the high popularity of the artists allowed to organize the production of such products from a precious material for those times — porcelain. The issue of production and release was decided at the level of

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<sup>190</sup> Ibid.

<sup>191</sup> Khmel'nitskaya E., ‘Russian Seasons’ in porcelain. The image of Anna Pavlova. // Bulletin of the Academy of Russian Ballet named after A.Ya. Vaganova, 2016 № 3(44). P. 47-52.



the Emperor. In 1913, the Cabinet of His Imperial Majesty at the suggestion of the engineer-technologist of the Imperial Porcelain Factory N. Kanchalov appealed to the sculptor S. Sudbinin with a request to develop a project of a sculpture of a ballerina, which will be embodied by artists of the St. Petersburg porcelain factory. As a specialist Sudbinin was chosen not by chance: he had close ties with Diaghilev, he was at that time in Europe and had the opportunity to observe with his own eyes the work of all the artists.

It is not insignificant that the author was directly in the so-called “target environment” of potential buyers of souvenirs, had the opportunity to more accurately notice their wishes and reflect in their designs. These circumstances gave a great advantage to the master: if he created his works in St. Petersburg on the basis of only memories and impressions, the result would be completely different. In order not to deprive himself of this creative advantage, work on the fulfillment of the state order Sudbinin carried out in London during 1913. Given Pavlova's popularity with the Western European public, the author chose her image as the prototype for the porcelain sculpture. In one of his reports, the sculptor wrote: “I dare to assure Your Excellency that London alone in one day will buy 500 copies. Pavlova's popularity here is enormous, and after a number of articles in London magazines that her figure will be made at the Imperial Porcelain Factory, here only waiting for the appearance of this work in the light”<sup>192</sup>. Not being able to personally come to the factory to consult masters and artists on the peculiarities of the production of statuettes, Sudbinin eventually sent molds for casting sculptures and a detailed description of the order of their coloring in St. Petersburg. Thus the models of ballerina statuettes in the roles of “Swan”, “Bacchanalia” and “Giselle” were executed and proposed for production.

It was “Giselle” that was embodied by the masters of the porcelain factory in St. Petersburg and put into mass production (See Pic. 16).<sup>193</sup>. The statuette represented a scene from the first act of the ballet, where the dancer appeared in the image of the peasant daughter Giselle during a divination on a daisy. Complicating the task of creating the

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<sup>192</sup> Sculpture ‘Anna Pavlova as Giselle’. Serafim Sudbinin. Official site of the State Hermitage Museum. URL: <http://academy.hermitagemuseum.org/materials/skulptura-anna-pavlova-v-rolizhizeli?ysclid=14vln01wsp327521812>. Accessed on 26.06.2022.

<sup>193</sup> Khmel'nitskaya E., ‘Russian Seasons’ in porcelain. The image of Anna Pavlova. // Bulletin of the Academy of Russian Ballet named after A. Vaganova, 2016 № 3(44). P. 47-52.

sculpture was the fact that the author needed to convey a specific emotion of the ballerina. Being on stage, Pavlova conveyed the whole emotional range of experiences through her movements. Sudbinin, who has an incredible talent, was able to see this and extremely accurately reflect the dynamics in a static form. As a result, the world almost for the first time saw the image of a specific person, the Russian ballerina Anna Pavlova, which was embodied in porcelain plastic, and the collection of masterpieces of the Russian porcelain industry was enriched by another work<sup>194</sup>.

After that Sudbinin was made busts of Pavlova in the image of “dying swan” composition “Swan” and during the performance of the role in the ballet “Bacchanalia”. The European society highly appreciated all his works. This high praise consisted in the fact that Sudbinin came out on Sudbinina administration Sevres porcelain manufactory, offering work within the walls of the enterprise. Having signed the contract, Sudbinin became the first and only Russian sculptor who worked at the famous Sevres manufactory<sup>195</sup>. Sudbinin embodied in porcelain image of another Russian ballerina - TP Karsavina, which is not less Pavlova loved by European audiences (See Pic. 17).<sup>196</sup> The image of the dancer in the ballet *La Sylphide* is taken as a basis.

At the initial stage of formation of the ballet theme in porcelain, the production was a small plastic with a decorative purpose, and was produced under the patronage of the state. Expectations about the liquidity of statuettes were justified. Souvenir products from porcelain was a great success among Western connoisseurs of beauty, as well as in Russian society. This was due to the fact that all ballerinas were performed inseparably with their images, which gave them fame and loved by the public.

The next stage in the development of ballet themes in porcelain was the post-revolutionary period. The beauty and incredible popularity of the products released in tsarist Russia allowed the theme of ballet in arts and crafts to take a firm foothold. This gave it

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<sup>194</sup> Sculpture ‘Anna Pavlova as Giselle’. Serafim Sudbinin. Official site of the State Hermitage Museum. URL: <http://academy.hermitagemuseum.org/materials/skulptura-anna-pavlova-v-rolizhizeli?ysclid=14vln01wsp327521812>. Accessed on 26.06.2022.

<sup>195</sup> Khmel'nitskaya E., ‘Russian Seasons’ in porcelain. The image of Anna Pavlova. // Bulletin of the Academy of Russian Ballet named after A.Ya. Vaganova, 2016 № 3(44). P. 47-52.

<sup>196</sup> Author of the model: Sudbinin, Serafim (1867–1944) Sculpture ‘Ballerina Tamara Karsavina’. Official site of the State Hermitage Museum, URL: <http://collections.hermitage.ru/entity/OBJECT/1006160?fund=38&category=2671&avtor=17547&index=3>. Accessed on 26.06.2022.

the opportunity to survive the cultural and artistic storms of the revolution of 1917 and revive in the porcelain of the new, Soviet Russia. However, at this stage, the Soviet ballet had not yet given birth to its own heroes, so artists mainly continued to conceptualize Diaghilev's successes.

Although the art and culture of this period were subordinated to a single task - the education of the Soviet man — the production of “imperialist ballet porcelain” was not only aimed at educational activities. By selling products to other countries, the state often solved economic problems: the products of the first and highest grades of the leading porcelain enterprises of the Soviet Union became one of the first goods exported abroad and, as a consequence, a source of foreign currency. In this way, the young Soviet Republic could count on the possibility of purchasing with foreign currency a variety of foreign goods that proved so necessary at the dawn of socialism's establishment<sup>197</sup>. At the same time, there were not so many iconic ballet performances compared to theatrical ones, and each ballerina was recognizable and adored by the public in an inseparable connection with her character. In order to increase the popularity and sales of exported porcelain products, sculptors continued the tradition of performing ballerinas in specific images.

The personality of the already world-famous Karsavina reappeared in the works of the masters of not the Imperial but the State Porcelain Manufactory (SPM), which had been working since 1918 under the leadership of the People's Commissariat of Education and under the special attention of its head A. Lunacharsky. In 1923, sculptor D. Ivanov captured in porcelain image of the ballerina during the performance of the role of Zobeida in the ballet by M. Fokin to the music of composer N. Rimsky-Korsakov “Scheherazade”. The main sources for the creation of the image were photographs taken during the performance of the artists. The surviving sketches of costumes of the participants and participants of the “Russian Seasons”, made by the artist L. Bakst, allowed the master to accurately embody the stage image. The heroine is dressed in an Iranian national costume of

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<sup>197</sup> Foreign Trade of the USSR, 1922-1981: Anniversary Statistical Collection // M.: Finance and Statistics, 1982. 193 p.

the 18–19th centuries<sup>198</sup>. The image is saturated with oriental color: the elegant blue turban on the head is painted with gilded patterns, and similar blue inserts throughout the costume in the form of oriental patterns create a romantic atmosphere of “One Thousand and One Nights”.

It is not for nothing that Ivanov paid such attention to the details of the costume, which played not the least role in the success of the stage image. In one of his articles on the “Russian Seasons”, Tugendhold wrote that the costumes drawn by Bakst, are true masterpieces. However, among these works, he particularly singled out the oriental costume of Zobeida “with her long, clinging and terrible trousers, symbolizing her cruel, like the sting of a bee, voluptuousness ...”<sup>199</sup>. After the premiere of the production, the fashion of Paris reoriented towards the Orient, and the demand for oriental jewelry skyrocketed. The French bought themed costumes in an effort to resemble the ballet's characters. All arts and crafts were full of colorful patterns and ornaments<sup>200</sup>. Russia once again gave Europeans a sense of Persian-Arabic romance, once again fulfilling an important role as a bridge between Western and Eastern cultures.

Another image of Karsavina appeared — that of the Firebird, the heroine of the ballet of the same name, which premiered at the Opéra National de Paris back in 1910. This image was complemented by the stage costume, which was also created according to Bakst's sketches. The statuette (See Pic. 18) was executed in 1920 by the sculptor Ivanov. It was originally conceived as a pair, and for a complete composition the author created a porcelain figure of ballet master M. Fokin (who also acted as a dancer) in the role of Ivan-Tsarevich. Statuette “Firebird” was popular along with “Zobeida” and was produced at the factory every month for a long time. Its popularity was due to the difference between the bright and lush image of the Firebird and the typical image of a ballerina. This is what Fokine sought, having found in Bakst's costumes a correlation with his aspirations. This peculiarity was inevitably reflected in the porcelain, making the statuette attractive, bright and standing out among the rest.

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<sup>198</sup> Brun W., Tilke M., History of costume from antiquity to the New Time // M.: EXMO ed. 1996.

<sup>199</sup> Tugendhold J., Russian ballet in Paris // magazine ‘Apollo’, May-June 1910 № 8. P. 69-71.

<sup>200</sup> Khmel'nitskaya E., L. Bakst and the figures of the participants of Diaghilev's ‘Russian Seasons’ embodied in porcelain // Bulletin of the Academy of Russian Ballet named after A. Vaganova. 2016 г. № 5(46). P. 83-92.

Paying special attention to the pose and details of the costume of the characters, the author aimed to maximize the spirit and atmosphere of past triumphs of Russian troupes, which, in turn, contributed to the continued popularity of thematic porcelain products. The situation was complicated by the fact that, unlike Sudbinin, Ivanov no longer had the opportunity to observe the performance of artists, and his assistants were only sketches, notes and photographs.

At the same time, the catalog of forms of production was expanding. Among them it is worth highlighting the works of the famous SPM sculptor N. Danko. One of her works was an umbrella handle with the image of Odaliska. Porcelain Odaliska, a servant in the harem, is the heroine of “One Thousand and One Nights”. She is depicted stretched out in full height, and her lower part of the torso smoothly passes into the opening for the base of the umbrella. According to the author's idea, the owner of such an umbrella should hold it by the “body of the maid”, which is a kind of handle. The national costume and bright colors of the product convey the atmosphere of the East. Another “Odaliska” was executed as a perfume bottle and was a full-fledged statuette, the head of which served as a lid. Also the case for the table clock “Day and Night” was born from the hand of the master. The composition is an embodiment of images from M. Petipa's ballet to the music of L. Minkus “Night and Day”.

Summarizing, we can say that the basis of the subjects of “porcelain-ballet” plastics of the post-revolutionary period were works created on the motives of the still imperial ballet, but already by the masters of Soviet Russia. The preservation of the theme of ballet in the post-revolutionary decorative and applied art contributed to the economic benefit, which consisted in the receipt by the state of foreign currency earnings from the sale of porcelain abroad. However, the educational function of the products produced was clearly not traceable due to their small circulation, as well as because a significant part of them was delivered abroad and was used in foreign countries.

The impetus for the third wave of the theme of ballet in porcelain was the triumph of the Soviet Bolshoi Theater during the first foreign tour, held in London in 1956. After the Great Patriotic War, Europe once again saw the glow of Soviet ballet. By this time, it was firmly rooted in culture and had become as much a national treasure as significant

architectural monuments, works of Russian classical writers and painters to be preserved. For all the clearly “imperialist” origins of this art form, the Soviet authorities did not abolish it. On the contrary, at that time the Soviet Union was concerned with demonstrating the achievements of the country of victorious socialism at the world level. Ballet was well suited to this role, and society even placed ballet's successes on the same level as those of space exploration<sup>201</sup>.

The Soviet ballet gave the world new artists who became idols of the public and objects of attention of masters of decorative arts. One of such ballerinas was G. Ulanova. She became a performer of many roles, including in such significant productions as R. Gliere's “The Red Poppy”, A. Adan's “Giselle”, B. Astafiev's “The Fountain of Bakhchisarai”, S. Prokofiev's “Romeo and Juliet” and P. Tchaikovsky's “Swan Lake”. It was the London tour that gave Ulanova world fame, and she, in turn, made a great contribution to the glorification of Soviet ballet. Her performance on the European stage was triumphant, and many foreign critics compared Ulanova's success to that of Pavlova<sup>202</sup>.

Once again there was a good reason for Soviet sculptors and porcelain artists to capture the image of their compatriot, who wrote her name in the cultural history of Russia and Europe, which allowed to revive the tradition of exporting Soviet porcelain, which had almost completely died out by the beginning of the Great Patriotic War.

However, Ulanova's star began to blaze even before the Great Patriotic War, and her very first image as Odette in Swan Lake (see Pic. 19) was realized in 1940 by the famous master of the Leningrad Porcelain Manufactory E. Yanson-Manizer. Yanson-Manizer's sculpture of a ballerina performing the role of Tao Hoa in “The Red Poppy” (See Pic. 20) is no less graceful. Tao Hoa is a character in an already exclusively Soviet production, created in the context of the cultural policy of the Soviet Union. In 1951, the Soviet prima reappears in Elena Alexandrovna's work, but already as Juliet in Romeo and Juliet.

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<sup>201</sup> This fact was reflected in the Soviet cinematography, as evidenced by the quote “...spaceships are sailing the Bolshoi Theater...” from the famous Soviet film “Operation ‘Y’ and other adventures of Shurik” by L. Gaidai.

<sup>202</sup> Galina Ulanova. Official site ‘Culture.RF’. URL: <https://www.culture.ru/persons/8765/galina-ulanova?ysclid=16hqnvfof4874859057>. Accessed on 6.08.2022 г.

Not only Ulanova's images, but also statuettes of many Soviet stars were born from the hand of Yanson-Manizer: T. Vecheslova as Esmeralda, another Esmeralda in the person of F. Balabina, Cinderella of O. Lepeshinskaya. The images of M. Plisetskaya in the roles of the Mistress of Copper Mountain and Raymonda are depicted. His porcelain image received and N. Anisimova in the image of the character dancing Panaderos in the ballet "Raymonda". Statuette is characterized by high dynamism and bright red tones of the ballerina's dress. A similar motif is represented in the sculpture based on the plot of the ballet "Andalusian Wedding". In it, the artist N. Fedorova also expressively performs a Spanish dance in a bright red dress.

The sculptor did not ignore the male part of the Soviet ballet. In small plastic porcelain appeared artists V. Levashev (in the ballet "Shurale") and G. Soloviev (in one of the scenes of "Swan Lake"), as well as N. Zubkovsky in the image of Harlequin (in the ballet "Harlequinade").

Yanson-Manizer, who worked closely with the Leningrad Porcelain Factory from 1934 until the 50s of the last century, creating her masterpieces, made a significant contribution to the popularization of ballet, as well as to the consolidation of this theme at the cultural and everyday level. However, it is worth noting that the master performed a significant layer of her works in the first half of the twentieth century, and her works of the 1940s–50s were a logical continuation of her activities. The work of Yanson-Manizer is a kind of bridge between the second and third stages of development of the subject under consideration.

At this time, the geography of enterprises producing thematic products began to expand. Widely in their works of ballet illuminated the masters of porcelain enterprises of Soviet Russia, focused on the mass production of not such a highly artistic, but more accessible and no less valuable porcelain. An important role here played an active residential construction unfolded in the country. Its consequence was the emergence in the 1950's in the Soviet citizens of both individual and communal apartments, which necessarily required decoration and creation of home comfort. This task was best accomplished

by introducing decorative and applied art objects into the interior of apartments<sup>203</sup>. The 1959 “Concise Encyclopedia of Housekeeping” stated that “an inexpensive mass-produced item, if it is beautiful enough, can serve as an excellent decoration”. Dymkovo toys, crystal vases and ceramic vessels began to appear on the horizontal surfaces of chests of drawers, sideboards, trellises, as well as wall-hung shelves. But the indicator of good taste was still porcelain, and porcelain ballerinas emphasized the high cultural development of homeowners.

One of the landmark enterprises, capable of producing mass and high-quality products, was and remains Dulevo Porcelain Factory named after the newspaper “Pravda”. Among the masters of the plant, who created in the 1950–1960s thematic works, it is worth highlighting G. Chechulina, O. Taizhnaya-Cheshuina, A. Brzhezitskaya and N. Malysheva. The distinctive feature of their works was the absence of the influence of the Seasons and the reflection of exclusively Soviet successes of Russian ballet<sup>204</sup>.

Thus, the ballerina Plisetskaya reappears in G. Chechulina's work (See Pic. 21). Like her colleagues from Leningrad, the author chose the image of Odette from the ballet Swan Lake and strove to convey the entire emotional range of the dancer through her work. Another master, A. Brzhezitskaya, chose for her sculpture the image of Galina Ulanova as Juliet (see Pic. 22). The statuette was paired with Romeo, played by ballet actor Y. Zhdanov. Romeo turned out to be courageous and confident, while Juliet-Ulanova was fragile and light. Brzhezitskaya's skill confirms the fact that she was able to convey through porcelain lightness and thinness of the ballerina's dress — it seems almost transparent<sup>205</sup>.

Distinguished in the field of creating “porcelain ballet” and the masters of the Bronnitsky porcelain factory “Vozrozhdenie”, which emerged on the basis of the factory “Proletarian”. Their products presented to the light a completely different direction in the development of souvenir products. For example, the artist of the plant M. Andreeva became the author of not statuettes, and a series of porcelain corkscrews under the general name

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<sup>203</sup> Sapanja O., Balandina N., Soviet porcelain small plastic in the space of everyday culture of the 1950s-1960s: to the question of the development of artistic images // Journal ‘New Art History’ / Foundation for Promotion of Education, Science and Art ‘New Art History’. No. 1 2019 P. 64-70.

<sup>204</sup> Borovsky A., Ode to Joy: Russian porcelain in the collection of Yuri Traisman // M.: Pinakothek, 2008. 527 p.

<sup>205</sup> Ibid.



of “Ballet”. On the surfaces of vessels painted dancers, created by relief porcelain mass and minimal underglaze blue-brown painting. Masterfully captured moments of dance, reflected facial features and facial expressions of the heroines of the stories. Andreeva herself said in her memoirs that one of her aspirations was to show lightness in the image of dancing girls, to create a feeling of floating in the air. As prototypes, the sculptor chose the most colorful artists of Diaghilev's Russian Seasons, which once conquered Europe. The Seasons had a considerable influence on the sculptor's subsequent works. The composition “Ballerinas”, executed in 1986, is directly related to Diaghilev's work, the cycle of works “Firebird” is dedicated to the ballet of the same name, and the statuettes “Maria” and “Zarema” are inextricably linked to the “Bakhchisarai Fountain”<sup>206</sup>.

As the geography of production expanded, so did the range of subjects. Along with the sculptures of specific ballet personalities, a lot of collective images of ballerinas and dancers were born. In porcelain embodied as young, and already confidently standing on pointe adult girls. A striking example are the works of the sculptor of the Leningrad Porcelain Manufactory V. Sychev (1950–1960s). He created sculptural compositions “Ballerina with a flower” (see Pic. 23) and “Ballerinas before the performance” (see Pic. 24). The latter depicts the behind-the-scenes moment when the dancers are preparing to go on stage, which is inaccessible to the eye of an ordinary spectator: the girls are adjusting their costumes, looking at each other so that everything looks perfect on stage<sup>207</sup>. One of his most recognizable works is the statuette “Ballerina”. It represents a dancer performing special stretching exercises<sup>208</sup>.

Sculptor of the Dulevo Porcelain Factory N. Malysheva performed art composition entitled “Young ballerina” (see Pic. 25)<sup>209</sup>. It depicts a young girl tying her pointe shoes. O. Artamonova, an employee of the Dmitrov Porcelain Factory, also made a significant contribution to the development of the ballet theme. During the period of her creative activity Olga created a number of images of Soviet interior plastics, among them the

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<sup>206</sup> Voropaeva T., Theatre and ballet in the work of Marina Andreeva —artist of the plant ‘Vozrozhdenie’ // Journal ‘New Art History’ of the Foundation for Promotion of Education, Science and Art ‘New Art History’. No. 1 2021 P. 76- 83.

<sup>207</sup> Borovsky A., Ode to Joy: Russian porcelain in the collection of Yuri Traisman // M.: Pinakothek, 2008. 527 p.

<sup>208</sup> Ibid.

<sup>209</sup> Ibid.

sculptures “Ballerina lying down”, “Ballerina with roses”, “Ballerina with a flower” (See Pic. 26).

Through the above details reflected in the artists' works, the viewer could learn some details of the daily life of the theater, specific exercises by which ballerinas prepare for performances. Thanks to the mass production of statuettes, many Soviet citizens, even without ever having been to the theater, knew by name the Soviet prima donnas. All this made ballet closer to a wide strata of society, introducing citizens to the world of high art.

The main feature of this period is the appearance in the plastic porcelain images of already Soviet ballet dancers and dancers, who repeated the success of the “Russian Seasons” and again conquered the leading European stages. Along with them were created and collective images in which Soviet citizens of young age recognized themselves, their peers and girlfriends. The number of authors of works and circulation of products also increased, which contributed to their penetration into the interiors of living spaces, in connection with which the degree of their educational impact increased, which was accompanied by the formation of a positive attitude to high culture.

The third stage continued with the perestroika era, which began in the Soviet Union in the second half of the 1980s. The increased degree of glasnost that characterized this era opened the door to previously inaccessible materials that re-emphasized the study of Russian culture of the early twentieth century. This served as a kind of incentive for artists to create new images.

Thus, the “Russian Seasons” were again reinterpreted in the work of the master of the LPM E. Eropkina. She created a new image of ballerina Karsavina in the role of the Firebird. The author also reconstructed the atmosphere of the ballet “Petrushka”, creating a sculptural composition of three figurines: “Petrushka”, “Ballerina” and “Arap”.

Russian ballet also influenced the development of European porcelain. As previously written, Sevres Porcelain Manufactory in Paris produced models of statuettes designed by Sudbinin. At the same time in the late 1930s and early 1940s Saxony manufactory “Rosenthal” produced its own statuette — “Dying Swan” ballerina Anna Pavlova. Its author was an employee of the factory K. Holzer-Defanti. Sculptor of one of the oldest in Germany manufactories “Volkstedt” H. Lederer in 1927 performed another image of

Pavlova. Work on the creation took place with the direct participation of the ballerina. Products thuringovskoy factory “Volkstedt” has always been characterized by special elaboration of small details, so Lederer managed to convey the entire decor of the stage costume Pavlova, which technically could not do other porcelain production of the time<sup>210</sup>.

Maya Plisetskaya also became a subject of attention for German sculptors. The same manufactory “Volkstedt” approached Plisetskaya with a proposal to embody her image. Following the example of A. Pavlova, she wished to personally take part in its creation. For ballerinas it is extremely important for any sculpture to reflect exactly the movements they demonstrate on stage, conveying emotion. Not every master is able to do this on their own. Plisetskaya wrote in an open letter: “I do not have the talent of a sculptor, but when I did not have the words and patience to clearly explain to the master what I want, I snatched from him his working tool (knife-spatula) and tried to mold everything myself. In the end a compromise between the sculptor's 'super task' and my emotions was found”<sup>211</sup>. In the same letter she described in detail the process of the birth of the idea of creating a statuette from German masters.

In general, the theme of ballet in porcelain can be divided into three periods:

1. The beginning of the 20th century to the Revolution of 1917. At this time the successes of the “Russian Seasons” staged by Diaghilev on the leading European stages were recorded.

2. Revolution of 1917 to the Great Patriotic War. Masters continued to demonstrate Diaghilev's successes already on the Soviet production, and porcelain became one of the sources of foreign currency for the state treasury.

3. London tour of 1956. At this time porcelain embodies the images of already Soviet ballet dancers. The geography of production of thematic objects is also expanding, which reduces their cost and increases their accessibility. The role of small sculptural

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<sup>210</sup> Khmel'nitskaya E., ‘Russian Seasons’ in porcelain. The image of Anna Pavlova. // Bulletin of the Academy of Russian Ballet named after A.Ya. Vaganova, 2016 № 3(44). P. 47-52.

<sup>211</sup> The letter to M. Plisetskaya was written in Munich on 9 October 2011. Today, a copy of it is kept in the official souvenir shop of the Bolshoi Theatre (1 Teatral'naya Ploshchad, Moscow).

plastics as an instrument of cultural education increases. Collective images of ballerinas appeared along with real ones.

The continuation of the third period was the fourth, associated with the emergence of new facts about Russian culture and art of the tsarist period, which served as an impetus for the reapplication to the history of Russian ballet of that time.

The range of thematic porcelain products has expanded: in addition to statuettes, the assortment includes smoking pipes, watch cases, umbrella handles, corkscrews, shot glasses and other household items.

It is also worth noting that the resonance caused by the Russian ballet, caused the production of their own thematic products by leading porcelain manufactories in France and Germany. In these products clearly traced both the images of Russian actors, and features of the works of Russian and Soviet sculptors.

Thus, ballet through porcelain became an instrument of ideological influence and a certain mechanism of hierarchization of cultural practice, where ballet occupies one of the leading places, being under the special patronage of the state<sup>212</sup>.

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<sup>212</sup> The paragraph is based on the materials published in the scientific article Lukyanenko E. "Ballet Themes in Russian Soviet Porcelain", scientific journal "Scientific Notes of the Crimean Federal University named after V.I. Vernadsky", Vol. 9 (75), No. 4, 2023.

### 3.2 Exploring the World: Arctic and Antarctic

Arctic and Antarctic subjects can be seen in everyday spaces and artistic artifacts as vividly as the theme of ballet. The reasons for this phenomenon are the same today and 100 years ago. Today, the Arctic is an object of economic, political, and even cultural importance for the world's leading powers. The list of participants of the world community actively showing interest in the region has long gone beyond the states that have direct access to the Arctic Ocean and historical territorial claims to the possession of the Arctic sector. Sweden, Finland, and even China are taking an active interest in exploring and economically developing these territories.

Russia is the historical leader in the region. This is reported in the Foreign Policy Concept of the Russian Federation, in which the preservation of the original culture of the northern peoples and the integrated development of the Arctic region occupy an important place. However, the priority is still given to the state's activities in the post-Soviet space. This may entail the weakening of Russia's position in the Arctic Circle. Therefore, there is a need to constantly focus the attention of all government institutions, large state and commercial corporations, as well as ordinary members of society on the importance of the region for the country.

The Soviet Union has accumulated rich experience in this sphere over the years of its existence. Turning to it, we can see that at the level of civil society, the problem was successfully solved through thematic regulation in the sphere of culture and art, namely literature, cinematography<sup>213</sup>, as well as decorative and applied art. The purpose of this paragraph is to examine and analyze how the snow-white surface of Soviet porcelain reflected the identity of the far North, its flora and fauna, and recorded the country's success in the development of the Polar region.

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<sup>213</sup>'Northern romance' was actively promoted in Soviet cinema and literature. Vivid examples are the popular science films 'The North Pole' by L. Stepanov, 'The Atomic Icebreaker "Lenin"' by D. Bogolepov, the feature film "Seven Brave Men" by S. Gerasimov, the science fiction novel "The Seven Brave Men" by V. Obchechev. A. Gerasimov's film 'Seven Brave Men', V. Obruchev's science fiction novel 'Sannikov Land', and V. Kaverin's novel 'Two Captains'.

### **Capturing the Exploits of a Soviet Man in the Arctic Circle**

The Arctic theme entered Soviet porcelain as something taken for granted. Its history begins almost simultaneously with the biography of Soviet Russia and the beginning of the existence of state porcelain enterprises. However, it is worth noting that the development of the Russian North began long before its appearance on the whiteness of porcelain. The first mentions of the Slavs' campaigns in the waters of the Arctic Ocean date back to the 11th century. In Nikon's chronicle, the year 1032 is marked by the campaign of the Posadnik Ugleb in the area of Novaya Zemlya Island to the Kara Gate Strait. Arkhangelsk, founded in 1584, remained the main northern port of Russia until the beginning of the 20th century. The first wave of industrial development of the region began in the late 19–early 20th century<sup>214</sup>. With the active participation of prominent statesman S. Witte, the military port of Alexandrovsky (now the city of Polarny) was founded on the northern coast of the country in 1898, and later, in 1916, Romanov-on-Murman (Murmansk) was founded, which is now a strategically important maritime hub for the country.

Already in the times of the Russian Empire, various preferential programs were created to motivate citizens to move to these regions for permanent residence. They were mostly financial or exempt from military service.

The Soviet government, which replaced the Tsarist government, decided to use arts and crafts to create an attractive image of the Arctic Circle in the eyes of the population. Already in the 20s and 30s of the 20th century in the USSR a large-scale state program for the study and development of the regions of the far North was launched. On March 4, 1920, the Presidium of the Supreme Council of National Economy of the RSFSR approved the regulation “On the Northern Scientific and Fishing Expedition”, whose tasks included coordination of all research works in the Arctic region.

However, it is not enough to designate on paper the vector of state development. It is necessary to form the necessary motivation among the people. Only sincere interest of the country's population contributes to the successful realization of such large-scale projects. The tool of ideological motivation has traditionally been cultural policy, which

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<sup>214</sup> Komarova N., Myakokina O., Historical and cultural monuments as evidence of Russia's assertion in the Arctic // Bulletin of Moscow University. Series 8: History. 2015 Issue No. 4 P. 85-96.

since 1918 was realized under the guidance of People's Commissariat of Education in the framework of the plan of monumental propaganda, developed and implemented by Lenin. In the early 1930s, a new trend appeared in Soviet culture, called socialist realism. In essence, this trend became a kind of method of demonstrating the outstanding achievements of the Soviet people through art, thereby inspiring citizens to new labor achievements<sup>215</sup>.

The Arctic achievements of the Soviet Union were quite significant, and the Soviet authorities broadcast the triumph of socialism to the world from all mouthpieces, one of which was porcelain. A striking example of this is a dish created at the State Porcelain Manufactory (SPM) by the artist R. Wilde. It depicted in detail one of the first Soviet icebreakers "Krasin". Around the "Krasin" in the best traditions laid down by the first artistic director of the SPM S. Chekhonin, the inscription: "Icebreaker 'Krasin' to help the Nobile expedition" 1928" (see Pic. 27), which fulfills the role of artistic ornament.

Wilde created his work inspired by the exploits of the icebreaker captain K. Egge and his crew, who saved the expedition of the famous Italian explorer General U. Nobile, who was in distress near Spitsbergen. Then Soviet polar sailors were the first to come to the aid of the injured explorers. The feat of the sailors was not so much in the fact that they were the first to reach those in distress, as in the fact that they were the only ones in the world who almost a hundred years ago managed to conduct a rescue operation in such harsh conditions of the Arctic, even by today's standards<sup>216</sup>.

The dish created by Wilde is an example of a work of art at the crossroads of two eras: propaganda porcelain, when the decoration was often based on calligraphically written appeals and slogans, and socialist realism porcelain, which glorified the already realized achievements of the Soviet government and the people.

There was interest in the Arctic, among other things, because the region had significant economic potential. One of the significant aspects is that the Arctic Ocean is the shortest way to get from the Pacific Ocean to the Atlantic Ocean and back, which makes

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<sup>215</sup>Socialist Realism. Official website of the Ministry of Culture of the Russian Federation. URL: <https://www.culture.ru/s/slovo-dnya/socrealism/?ysclid=lbqfn4s6kk122875946>. Accessed on 16.12.2022.

<sup>216</sup>Emelina M., Expedition of the icebreaker 'Krasin' 1928 in the Soviet propaganda of the late 1920s - early 1930s // Polar Readings - 2021 Artistic Development of the Arctic: polar regions in culture, art and philosophy: proceedings of the 9th International Scientific and Practical Conference (St. Petersburg, 18-21 May 2021). M.:Paulsen, 2022.

cargo transportation profitable compared to the use of alternative options. Therefore, researchers under the guidance of the Northern Sea Route Main Directorate, established under the Council of People's Commissars of the USSR in the first half of the 1930s with the right of a ministry, developed and mastered a route with the same name - the Northern Sea Route. It runs almost entirely through the territory of the Russian Arctic sector and to this day plays the role of a strategically important waterway<sup>217</sup>.

The passage of ships along this route is still a risky venture today, but back then it was a feat. This feat was depicted by the sailor and porcelain artist I. Riznich (see Pic. 28). On his vase, ships are in a line of ships right in the middle of the white sheet of ice. The formation is headed by an icebreaker, which with its mass crushes the thick ocean ice and leaves behind it a channel with clear water and ice fragments - such an obstacle can be overcome by an ordinary ship. The silhouettes of the ships are not abstract, but are depicted with fundamental technical accuracy. The images of local inhabitants are also accurate: polar bears, narwhals, walruses and various birds.

The brightest event in the history of the Northern Sea Route was the rescue of the crew of the steamer “Chelyuskin”, which was stuck in the Arctic ice. The crew headed by O. Schmidt was on the verge of life and death in the middle of the Arctic Ocean. In 1932, Otto Schmidt had already managed to pass on the icebreaker steamer “Alexander Sibiryakov” the entire route of the Northern Sea Route from the Barents Sea to the Bering Strait in one navigation, which was the first time and was a landmark event in the history of navigation in northern latitudes. Inspired by the success, the famous Soviet geographer decided to prove the possibility of overcoming the same route on an ordinary steamship. In 1933 he assembled a new expedition, which set out to repeat the previous success. The crew almost reached the cherished goal, entering the Bering Strait. However, at its exit the ship froze into the ice and was thrown back by the current. Being in Arctic waters was an overwhelming challenge for an unprepared vessel and the ship sank, crushed by an iceberg<sup>218</sup>.

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<sup>217</sup> Ananyev D. History of the Russian Arctic and Northern Sea Route development in the 20th century in the coverage of Russian and foreign (English-language) historiography: the main problems of research // *Historical Courier*. 2022 Vyp. 3(23). C. 222– 237. URL: <http://istkurier.ru/data/2022/ISTKURIER-2022-3-16.pdf>.

<sup>218</sup> Turkov A., Chelyuskin epic of 1934 as a key element of the Soviet propaganda of the Arctic exploration // *Bulletin of S. Esenin Ryazan State University*. 2017 Vop. 2 (55), pp. 37 – 44.



For two whole months there were rescue operations, scenes from which are depicted by the artist of the Leningrad Porcelain Manufactory A. Protopopova on the service “Chelyuskin's Track” (see Pic. 29). In addition to the ice survivors themselves, the decoration depicts polar pilots who landed on an unprepared airfield in harsh conditions and transported the Chelyuskinites by airplane. This rescue operation gave birth to the first heroes of the Soviet Union A. Lyapidevsky, N. Kamanin, M. Vodopyanov, I. Doronin, S. Levanevskiy, V. Molokov and M. Slepnev.<sup>219</sup>

At that time, the USSR already had considerable experience in aeronautics. This was confirmed by the establishment of permanent airfields on the Chukotka Peninsula, Cape Chelyuskin and Franz Josef Land, which provided regular flights in northern latitudes. This allowed organizing the delivery of mail, food and medicines to hard-to-reach regions.

B. Lorentsev's sculptural composition “Polar Pilot” (see Pic. 30), created in 1937, became a collective image of a Soviet pilot: a fur helmet with flight goggles, a sheepskin tulup with a fur collar, cotton pants - the integral attributes of the profession. Special attention was paid to foot insulation. The most effective in such conditions proved to be unty - special footwear made of leather on a thick sole with fur lining. Such footwear is national for Evenks, the indigenous people of the North. And the very name “unty” means “shoes” in translation from the national language. A leather card holder, popularly known as a flight tablet, was thrown over the pilot's shoulder. It held flight charts and instruments for measuring coordinates. As a rule, all pilots wore a white scarf around their necks to prevent chafing of the skin during frequent head turns while monitoring the air situation<sup>220</sup>.

Porcelain artists paid special attention to airplanes: they, like ships, were depicted with technical precision. For example, in the decoration of the items of the service “Chelyuskin's Track” one can see the silhouette of the R-5 reconnaissance airplane of Polikarpov's design bureau (see Pic. 31). It is worth noting an interesting fact: the service depicts

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<sup>219</sup>Resolution of the Central Executive Committee of the Union of Soviet Socialist Republics of 20 April 1934 ‘On awarding the title of Heroes of the Soviet Union to pilots who rescued the Chelyuskinites’, published in the newspaper ‘Trud’ on 21 April 1934.

<sup>220</sup>Kibovsky A., Stepanov A., Tsyplenkov K., Uniform of the Russian Military Air Fleet Volume 1 1890-1935) / M.: Foundation for Assistance to Aviation ‘Russian Knights’, 2007.

an airplane of the original modification — an open-type biplane without the so-called lantern, which insulates the pilot from the oncoming air flow. Its absence often caused frostbite on the nose. However, at that time, an Arctic modification of the R-5 aircraft with a closed fuselage, called the ARK-5, already existed and practiced flights.<sup>221</sup>

Another rotor-winged machine imprinted on the whiteness of the porcelain was the TB-1 airplane designed by Polikarpov<sup>222</sup>. This type of machine, piloted by Lyapidevsky, March 5, 1934, the first to make its way to the crew members of the sunken steamer “Chelyuskin”.<sup>223</sup>

Similar subjects can be seen on the products of other porcelain manufactories of the Soviet Union. In particular, the feat of the Chelyuskinites was glorified by the artists of the Pervomaisky porcelain factory, located in the village of Pesochnoye in the Yaroslavl region. In 1935, the factory produced a set of tea mugs dedicated to the same event, and the subjects depicted on the products were similar to those of the LPM. At the same time, the decor of a set by the Dmitrov Porcelain Factory in Verbilki, produced in the early second half of the 20th century, also tells about the Chelyuskinites.

It is not surprising that the first aviation records in the northern latitudes were set by Soviet pilots. In 1936 the pilot Molokov made a flight over the entire route of the Northern Sea Route. The route Moscow–Rudolf Island–Moscow was conquered by M. Vodopyanov, and 1937 was marked by the feat of V. Chkalov, who flew across the Arctic to the shores of North America. The vase “Flight across the North Pole” made by I. Riznich in 1936 is dedicated to this event<sup>224</sup>. It is interesting that Riznich's vase depicts the feat of Chkalov's crew — this may be indicated by the airplane depicted on the vase. It is difficult to confuse this machine with other machines: a single-engine monoplane ANT-25 of the Tupolev design team with wide-spread red wings, which are disproportionately large in relation to the fuselage, soars majestically over the Arctic expanses, and the white inscription USSR is proudly painted under the wing. It was on such an airplane

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<sup>221</sup>Arctic aircraft ARK-5. Site ‘Aviaru.rf’. URL: <http://aviaryu.pф/aviamuseum/aviatsiya/sssр/transportno-passazhirskie-samolety/1920-e-1940-e-gody/arkticheskij-samolet-ark-5/?ysclid=lc6blf6sr7241329977>. Accessed on 27.12.2022.

<sup>222</sup> Internet-museum of polar aviation. URL: [https://polaraviation.ru/museum\\_polar\\_aviation/samolety\\_polyarnoj\\_aviacii?ysclid=lc6cb54wzj422564416](https://polaraviation.ru/museum_polar_aviation/samolety_polyarnoj_aviacii?ysclid=lc6cb54wzj422564416). Дата обращения: 27.12.2022.

<sup>223</sup> Long Live the Heroes of the Soviet Union / newspaper ‘Komsomolskaya Pravda’, issue 94 of 21 April 1934.

<sup>224</sup> Nosovich T., Popova I., The State Porcelain Factory 1904-1944 (Under scientific editorship of V.V. Znamenov). Izd. M.St. Petersburg: ‘St. Petersburg Orchestra’, 2005.

that the crew of an outstanding Soviet pilot made their 11,500-kilometer non-stop flight. However, the porcelain work was made a year before the flight. In 1936, a similar machine was already in the air under the leadership of Chkalov, but to set a different record. In July 1936, the crew, which, in addition to the commander, included co-pilot G. Baidukov and navigator A. Belyakov, without a single landing flew the route Moscow — Udd Island (Chkalov Island). The flight took place in the polar region<sup>225</sup>. Therefore, we can conclude that the “Flight across the North Pole” captured this very feat.

The first transatlantic flight is brightly and informatively displayed on the tea pair of the outstanding artist of Dmitrov porcelain factory A.A. Chekulina. Her work “Non-stop flight Moscow - North Pole - San Jacinto”<sup>226</sup> contains a very detailed description of the feat: on one side of the cup there is a geographical map of the Northern Hemisphere with a red line with the route of the flight and the exact geographical names of the key places over which the crew flew. On the other side is a photographically accurate portrait of the participant of the events, pilot G.F. Baidukov. On the saucer is the same red-winged ANT-25.

The next significant event that took place on the fronts of the conquest of the Polar Regions was the expedition of the famous Soviet explorer and sailor I.D. Papanin, meteorologist and geophysicist E.K. Fedorov, radio operator E.T. Krenkel, hydrobiologist and oceanographer P.P. Shirshov, and a dog named Vesely on the drifting station “North Pole-1”. From June 1937 to February 1938, Soviet scientists conducted important scientific research - the first in their field. The expedition was jeopardized by the rapid melting and cracking of the ice floe, which was the shelter of the researchers for almost a year. Most citizens of the Soviet Union closely followed the radio reports on the fate of the Papanin crew, as well as the operation to evacuate them.

The return of the heroes to the big land was accompanied by popular festivities, letters and poems in their honor. The country's leadership decided to award all four polar

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<sup>225</sup> ANT-25 (RD) multi-purpose aircraft for long-range flights. Digital museum ‘Aviaru.rf’. URL: <http://авиару.рф/aviamuseum/aviatsiya/sssр/samolety-spetsnaznacheniya/rekordnye-letatelnye-apparaty/mnogotselovoj-samolet-dlya-dalnih-pereletov-ant-25-rd/?ysclid=le89pv2tq6259790135>. Accessed on 17.02.2023.

<sup>226</sup> Cup and saucer with a portrait of pilot G. Baidukov / Site ‘Goskatalog’. URL: <https://goskatalog.ru/portal/#/collections?id=466372>. Accessed on 17.02.2023.

explorers the titles of Heroes of the Soviet Union, and the scientific community — degrees of doctors of geographical sciences. The porcelain masters decided to congratulate the researchers with their creativity. Daladugin N., being at that time the most senior employee of the LPM, presented Papanin during his visit to the factory sculptural composition “Papanin with a dog named Vesely” (see Pic. 32) — the work of N. Danko. Later Danko made another thematic work, depicting all the participants of the expedition (see Pic. 33). Her prototype was a photograph printed in the newspaper “Pravda” on March 16, 1938<sup>227</sup>.

The development of the Northern Sea Route gave rise to new feats of Soviet sailors who wanted to conquer the elements. At that time, new professions began to take shape - polar pilot, polar sailor. Icebreakers were built massively. All this gave birth to the theme of the conquest of the Arctic by the Soviet man and set the thematic vector for decorative arts.

### **Active Industrialization of the Arctic**

Along with the first Arctic successes came the question of building infrastructure in the north of the country. It was necessary to create a base that would become a starting point for research, as well as a permanent home for scientists, sailors, oilmen, miners, polar pilots and other professions. The ambitious Soviet Union did not limit itself to temporary infrastructure: the government decided to build an entire city on the once ‘dead’ permafrost-covered land. Khibinogorsk (now Kirovsk) and Apatity became such cities.

T. Bespalova-Mikhaleva became a bright representative of the team of LPM artists, who devoted to the reflection of the process of construction of these settlements. Examples of her work are the services ‘Khibinogorsk’ (see Pic. 34) (1934), ‘Kirovsk Apatite’ (see Pic. 35), ‘Kirovsk’ (see Pic. 36), ‘Peztsovy sovkhov’ (1935)<sup>228</sup>. Bespalova-Mikhaleva chose the subject of her works for a reason: her life was directly connected with the

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<sup>227</sup> Papanin heroes in Leningrad. Pravda newspaper No. 74 dated March 16, 1938. URL: [https://marxism-leninism.info/paper/pravda\\_1938\\_74-23405](https://marxism-leninism.info/paper/pravda_1938_74-23405). Accessed on 07.25.2023.

<sup>228</sup> Shipova M., Industrial miracle of the Soviet Khibiny in the mirror of Leningrad porcelain // Mining Journal. History of mining. Culture. 2020. 9 P. 112-121.

Arctic Circle. Her husband, B. Mikhalyov, was a design engineer of the energy infrastructure of the North, and her husband's brother carried out geological exploration of the Khibiny subsoil. She saw all the subjects with her own eyes, so the images created on porcelain by the artist have high historical authenticity and accuracy<sup>229</sup>.

Khibinogorsk' is based on the "Narkompros" mould. The items of the service show covered wooden structures — a kind of foyers of bremsbergs, inclined artificial cavities in the Earth's crust formed as a result of mining operations<sup>230</sup>. Out of them come wagons with rocks depicted in stylised gemstone form. In fact, significant reserves of apatite have been discovered in the region, which is an important raw mineral in the production of phosphate agricultural fertilisers, phosphorus and phosphoric acid. The material is still widely used today in ferrous and non-ferrous metallurgy, ceramics and glass production. From this variety of applications, you can understand how important the mineral is to the country's industry. Besides, the human skeleton is mainly composed of minerals of the apatite group. That is why the artist has depicted it as a precious stone.

The service by L. Protopopova 'USSR beyond the Arctic Circle' (LPM, see Pic. 37) demonstrates a peculiar dialogue between the pristine nature of the North with its inhabitants on the one hand and the emerging life of Soviet citizens actively developing this territory on the other. There are storm waves of the Arctic Ocean, the northern lights, seals, the first inhabitants arriving by polar aircraft with a festive banner and the first wooden barracks, which symbolise the beginning of the long process of the region's development.

It can be said that the successes in industrialization of remote and inaccessible regions as a factor of national pride of the USSR were reflected in the decorative and applied art of porcelain. Aspects of the biography of the artist T. Bespalova-Mikhaleva played a significant role in the creation of authentic thematic subjects on the sets.

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<sup>229</sup> Ibid.

<sup>230</sup> Bremsberg // Mountain Encyclopaedia. URL: <http://www.mining-enc.ru/b/bremsberg/?ysclid=ldelim-zrqg742696785>. Accessed on 27 January 2023.

### **Markers of Soviet Identity: Polar Bears and Penguins**

The Northern Animals service is a continuation of Protopopova's work. In the service the artist embodied the images of the indigenous inhabitants of the northern territories. With the arrival of the Soviet citizen in the Arctic, Soviet interiors began to be filled with porcelain polar bears, seals, seals, seals, foxes, etc. A great contribution to this process was made by LPM master B. Vorobyov, who created more than a hundred models of various animals. His polar bears, especially 'Polar Bear Walking' (see Pic. 38) and 'Polar Bear Crouching' (see Pic. 39), created in the late 1950s, became favourites of the public. It is remarkable that the silhouettes of his bears are part of the artistic composition of one of the oldest confectionery shops in St Petersburg, 'Sever'<sup>231</sup>.

Another landmark work is the continuation of the tradition of porcelain chess. In the image and likeness of the famous chess set 'Red and White', made in the early 1920s by N. Danko, her student and master of LPM Z. Kulbakh in the mid-1930s created a set of chess 'Beasts of the North and South', where the animals of the South are represented by the fauna of the African region, and of the North by the fauna of the Polar region: the same bears, deer and foxes, as well as squirrels<sup>232</sup>.

When talking about the reflection of the Soviet Union's success in conquering the North Pole and the surrounding territories in arts and crafts, it is impossible not to mention the geographically diametrically opposed achievements of Soviet Russia. In the second half of the 20th century, having gained considerable experience in conducting research in high latitudes, Soviet scientists directed part of their efforts to the study of the distant and mysterious Antarctic.

The official opening of the first Soviet scientific station in Antarctica — Mirny Observatory — took place on 13 February 1956. A whole settlement appeared around it, which immediately became one of the largest in the region. The station is still one of the key nodes in the system of Antarctic research centres.

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<sup>231</sup> Under the transparent ice of glaze. Porcelain of St. Petersburg / catalogue of the exhibition 'Gifting for Christmas'. St. Petersburg: 'Slavia', 2017. 160 p.

<sup>232</sup> Site 'Goskatalogue'. URL: <https://goskatalog.ru/portal/#/collections?id=7476233>. Accessed on 24.03.2023.

One of the main symbols of the Arctic is the local inhabitants — penguins. Adelie penguins and emperor penguins live in Antarctica. They became a symbol of the new successes of the Country of Soviets, ‘the best friends of Soviet citizens’, as well as prototypes for artists of arts and crafts. A striking example of this is the ‘Penguin’ by LPM worker P. Veselov (see Pic. 40).<sup>233</sup> His work depicts a baby emperor penguin. The author managed to create a visual effect of a woolly cover with paint, which has not yet completely come off the body of the individual and testifies to its young age. Another creator of images of Antarctic inhabitants in porcelain was the artist of the Konakovo Kalinin faience factory G. Sadikov, whose work depicts already mature representatives of waterfowl.

No less bright and wonderful was the coffee set by the Bashkir Porcelain Factory called ‘Penguin’. The factory was founded in 1963, just at the time of the beginning of Antarctic achievements, so the coffee set became one of the first works of local porcelain masters. The coffee pot, milk pot and coffee pairs are made in the same style: the back is black, the front is white, and the bottom has a thin arc-shaped scarlet stripe. The combination of this decoration creates the impression that the coffee pot and milk pot are penguin mum and dad, and the cups are little penguins. Even today there are continuators of the Antarctic tradition in the sphere. One of the representatives is sculptor I. Asinovsky, who in 2008 created an entire composition dedicated to the emperor penguins (see Pic. 41)<sup>234</sup>.

The appearance of the Arctic theme in Soviet porcelain coincides with the beginning of the Soviet Union's active exploration of the Arctic territories. The porcelain itself served as a tool for attracting public attention to the important for the state areas — the conquest of the Arctic and Antarctic. For the first time in history, icebreakers and polar aviation appeared on the decoration of services. New socially significant professions — polar explorer and polar pilot — were also reflected in the artists' work.

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<sup>233</sup> Pelinsky I., Safonova M., Soviet porcelain 1917-1991. Illustrated reference book-definition with the branding of factories and prices / M.: ‘Lyubimaya kniga’, 2012. 510 p.

<sup>234</sup> Official site of the community of artists ‘Master of Colours’. URL: [http://www.artlib.ru/index.php?id=11&idp=0&fp=2&uid=3730&iid=153022&idg=8&user\\_serie=0&ysclid=lfsnxv8qd951757333](http://www.artlib.ru/index.php?id=11&idp=0&fp=2&uid=3730&iid=153022&idg=8&user_serie=0&ysclid=lfsnxv8qd951757333). Accessed on 27.03.2023.

Representatives of the local fauna, the main of which are Polar Bears, were also embodied in porcelain images. After the beginning of activities for the development of Antarctica in the range of products porcelain manufactures across the country included and penguins — the invariable symbols of the new Soviet achievements. This process caused an unexpected phenomenon: the inhabitants of different poles, penguins and polar bears, finally had the opportunity to meet at least in the interiors of the flats of the citizens of the Soviet Union.

All these events were designed to foster in the Soviet citizen a sense of pride in the achievements of their country, to form a romantic image of the distant and unexplored Polar region, which encouraged citizens to strive to make a contribution to the development of remote regions and scientific and technological progress of the country as a whole<sup>235</sup>.

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<sup>235</sup> The paragraph is based on the materials published in the scientific article by Lukyanenko E. “The Visual Language of Porcelain as a Means of Promoting Cultural Dominants (The USSR's Experience in Shaping the Attractive Image of the Arctic)” // Bulletin of Moscow State Linguistic University. Humanities, issue No. 3 (884), 2024.



### 3.3 Scientific and Technological Progress: Space

Among the most important iconic and symbolic events, undoubtedly ‘embedded’ in the core of the Russian cultural tradition (in its Soviet version), are the achievements in space exploration. The cultural core of society is the constitutive of the main cultural values. It includes the totality of ‘things and actions’ accepted by society: norms of public morality, philosophical postulates, concepts of reality, laws and rules, as well as significant events for the society, achievements in various spheres of life activity. A wide range of tools is used for recording (but not less for presenting the ‘core structures’), which can vary from one era to another: from oral legends and tales to modern means of info-communication. One of the actively demanded tools for a long time is artistic artefacts, in which space themes occupy not the least place.

Thoughts and dreams about space, its conquest and exploration have permanently occupied one of the key places in the culture and consciousness of Russian society. Considering the role and place of Russia's space achievements, it is impossible not to dwell on the concept of Russian cosmism, which as a form and direction of thought emerged in the mid-19th century and was the result of a dialogue between natural and humanitarian disciplines against the background of original Russian culture<sup>236</sup>.

Cosmism is, to a certain extent, the result of the evolution of thinking about the cosmos, and Russian cosmism is ‘a current of Russian religious and philosophical thought based on a holistic worldview that assumes the teleological evolution of the universe’<sup>237238</sup>. It presupposes an in-depth analysis of the relations between the individual and outer space from the point of view of the future of humanity, an appeal to the primary foundations of being, or space, to the clarification of the place and role of man in the world and the ways of cognition of himself and the external world, and includes:

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<sup>236</sup> Isakova N., The phenomenon of globality in the philosophy of Russian cosmism // Dissertation for the degree of Candidate of Philosophical Sciences: 09.00.03 / Kuban State Univ. - Krasnodar, 2004.

<sup>237</sup> Holism (from Greek *holos* — whole), idealistic ‘philosophy of wholeness’. The term was introduced by Ya. Smuts in his book ‘Holism and evolution’ (1926). According to holism, the world is governed by the process of creative evolution - the process of creating new wholenesses.

<sup>238</sup> Kalinina G., Bukovtsov M., Russian cosmism as a phenomenon of culture and mindset of the epoch // Journal ‘Vestnik BSTU named after V. Shukhov’, Belgorod, 2015, issue No. 3. P. 246-248.

- The study of human everyday life and its place in the cosmic universe.
- Considering the future of humanity inextricably linked to the future of the cosmos.
- Uniting human endeavours in the face of universal problems without dividing social groups along geographical or political lines.<sup>239</sup>

This trend can be considered as interdisciplinary, including the provisions of philosophy, religion and religious studies, art, cultural studies, as well as pseudoscientific currents such as occultism and esoterism.

Similar ideas are expressed by A. Novikov. For him, Russian cosmism ‘...is the idea of a deep, inseparable connection between man and the Cosmos, the Earth and the Universe’, it ‘is a complex set of ideas: scientific, philosophical, artistic’<sup>240</sup>. Russian cosmism as a focus of cultural, religious and artistic interest has a rich prehistory dating back to pre-Christian times. Its roots go back to pagan mythology (cosmogonic, solar symbols). For example, Dazhdbog, a deity associated in East Slavic mythology with the sun, occupies a high place in the pagan pantheon of the East Slavs. In the 12th century the first Russian cosmological treatise ‘On Heavenly Forces’ was created, attributed to the famous writer and churchman, author of teachings, solemn words and prayers Cyril Turovsky. Its full title is ‘The Word of St Cyril on the Heavenly Powers: What for the sake of which man was created on earth’<sup>241</sup>. The title itself testifies to the original interest of Russian thinkers in the cosmos and the tradition of Russian cosmism to consider the Universe as an inseparable unity of the Macrocosm and Microcosm. Despite the fact that the affiliation of this work to Bishop Turovsky has been disputed, the work itself is the first written treatise on cosmology to have survived in Russian.

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<sup>239</sup> Kalinina G., Bukovtsov M., Russian cosmism as a phenomenon of culture and mindset of the epoch // Journal ‘Vestnik BSTU named after V. Shukhov’, Belgorod, 2015, issue No. 3. P. 246-248.th

<sup>240</sup> Novikov A., History of Russian Philosophy of the 10–20 centuries. - SPb., 1998. - P. 146.

<sup>241</sup> Monasticism and Monasteries in Russia’s 11–20th centuries: Historical Essays. Moscow: Nauka, 2002, pp. 156-157.

Russian cosmism is the doctrine of the inseparable unity of man and the cosmos, the cosmic nature of man and his limitless possibilities of space exploration. Among the origins of the emergence of the phenomenon of Russian cosmism in the culture of Russia and the Soviet Union are the following:

- Firstly, the ideas of development and universal dialectical interconnection of the world, developed by philosophy throughout its historical development.
- Secondly, the religious postulate of the unity of all things — earthly and heavenly (N. Fedorov, V. Solovyov, P. Florensky).
- Thirdly, natural scientific research.

It is important to emphasize that if the doctrine of Russian cosmism had relied only on human reason, science and technology, it would have remained in the history of human thought only as a curious utopian-religious doctrine. A significant place here was occupied by ‘dreams of the cosmos’. The rapid development of science and natural science in the second half of the 19th century and new discoveries in various branches of knowledge pushed cosmonauts to develop the tools of space everyday life: ships, ways of their movement, etc. And with the formation of cosmonautics in the Soviet era, the actualization of social and environmental problems associated with its development, there was a need for general theoretical, philosophical and cultural understanding of the achievements and results of space activities of mankind.

Thus, even before the real victories of Soviet man beyond the Earth's atmosphere, space had already become a part of Russian culture and everyday life and a subject of reflection and dreams.

In the second half of the 20th century, when space became closer to man, every event related to cosmonautics (launching space rockets, the first manned launches, putting satellites into space, etc.) was seen as something grandiose, certifying and confirming the priority of the ‘common endeavour’ designed to cash the authenticity of the identity of the new historical community called ‘the Soviet people’. The conquest of space was perceived as an event on a universal scale, emphasising the unconditional truth and exclusivity of the Soviet way of life, cementing the USSR's status as a superpower.

The date of 12 April 1961 became a landmark for the Soviet Union and all mankind. The flight of Yuri Gagarin (victory in the space race) instilled in people a belief in their own strength and future: if we have conquered space, we will build communism! Gagarin instantly became a national hero, an embodiment of the omnipotence of the Soviet man, a symbol of the thaw with its hopes and optimism. His open smile and even his awkwardly untied shoelace, which was caught in the newsreel, aroused universal sympathy. The solemn meeting of Gagarin in Moscow turned into a spontaneous jubilation. More than 60 years ago, for the first time in the history of mankind, outer space was conquered by a woman, a citizen of the Soviet Union, V. Tereshkova. ‘The assault on space began with the storming of the Winter Palace in 1917. The first signal of the start to the stars was given by the cruiser Aurora’, the headline of the newspaper “Trud” for 1967 said.

And indeed, the journey into outer space began long before Gagarin's flight. In 1892, the then little-known physics teacher K. Tsiolkovsky said: ‘Earth is the cradle of mankind, but one cannot live in the cradle forever’. He also laid the foundations of the philosophy of Russian cosmism, the followers of which, anticipating the future success of the country in space, called for resettlement on other planets. K.E. Tsiolkovsky used the concept of ‘cosmic philosophy’<sup>242</sup>. The reflection of this thesis can be traced in the statement of the poet V. Brusov: ‘Truly only the Russian spirit could set such a grandiose task to populate the universe with mankind. Cosmism! How it feels! No one before Tsiolkovsky thought on such a scale!’.

The abstract dreams of philosophers were confirmed by practical actions that turned the cosmic dream into reality and explained in popular science language that the dreams of man, in particular Soviet man, are quite realistic. In 1920 Tsiolkovsky published the science fiction novel ‘Outside the Earth’<sup>243</sup>, where he not only dreams of interplanetary travel, but also proposes a scientifically sound programme for its implementation. Tsiolkovsky argues that rockets, and multi-stage rockets, similar to ‘rocket trains’,

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<sup>242</sup> Kazyutinsky V., World outlook orientations of modern cosmism // Readings in memory of K.E. Tsiolkovskogo. - Kaluga, 2007.

<sup>243</sup> Tsiolkovsky K., Outside the Earth // ed. Kaluga: Kaluga: Kaluga Society for the Study of Nature and Local Land, 1920, 118 p.

are necessary for flights into space. He even calculates the amount of fuel needed. Today we know how space rockets are organised and understand how accurate he was in his hypotheses and how deep Soviet space thought was more than a hundred years ago.

The beginning of the space age in the USSR was marked by the launch of the first artificial satellite in 1957 and the receipt of photographs of the back side of the Moon transmitted by the Luna-3 station in 1959. These events amazed the world and opened the way to the stars. This was the dream and aspiration of S.P. Korolev, the chief designer of the Soviet space programme and a follower of Tsiolkovsky. Following the first satellites, the dogs Belka and Strelka went into orbit, and the triumphant flight of the world's first cosmonaut took place on 12 April 1961. These achievements glorified Soviet science, and Gagarin himself became the new Christopher Columbus for the whole world, discovering the universe <sup>244</sup>.

When Soviet society came to realise the reality of the accomplished cosmic hopes, when it became possible to ‘touch the cosmos with your hands’, then the star theme immediately blazed up in all spheres of life and moved from ad hoc scientific and creative outbursts to widespread incarnations and became one of the main themes in art. Space in the Soviet Union became a symbol of progress and a bright future. The image of the first cosmonaut, spacecraft, the vast expanses of the universe - all this inspired artists, writers, directors. The theme of space was almost immediately reflected in paintings, graphics, cinema, architecture and decorative and applied arts of the Soviet period. New films began to be shot en masse in the USSR, portraits of Gagarin appeared on the ends of houses, slides on children's playgrounds began to look like rockets and spacecraft. Planetariums were opened, and in schools - scientific and scientific-technical circles.

A new trend in fine arts was born — space painting. The heyday of this genre came in the 1950s-1960s, and in it can be distinguished two main currents. One sought to capture the real achievements of astronautics, the other turned to fantastic subjects. A new surge of interest in the space theme occurred in the 1970s — the influence of Gagarin's flight continued to inspire artists. A bright representative of Soviet space painting was

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<sup>244</sup> Space Columbus. 55 years of Yuri Gagarin's flight. The official site of TASS. URL: <https://tass.ru/spec/gagarin?ysclid=lx1ymzdy6878201737><https://tass.ru/spec/gagarin?ysclid=lx1ymzdy6878201737>. Accessed on 05.06.2024.

A.K. Sokolov. In his paintings he created fantastic, but at the same time scientifically accurate images of the future: the construction of orbital stations, landings on the Moon and other planets <sup>245</sup>.

In 1965, Andrei Sokolov was joined by a unique like-minded cosmonaut A. Leonov, who was also fond of painting. Their creative tandem gave the world seven albums with paintings dedicated to the dream of mankind to conquer space. ‘Wait for us, the stars!’, “Star Tracks”, “Life among the stars” — the names of these albums speak for themselves. Sokolov and Leonov depicted flights to other planets, meetings with alien civilisations, grandiose space stations of the future. Their works, which seamlessly combined realism and fantasy, had a huge influence on the development of space theme in Soviet art. The value of Leonov's paintings is also in the fact that he, being a cosmonaut, depicted space not only as an artist, but also as a man who saw it with his own eyes.

Other banners of Soviet everyday life were also used to broadcast space triumphs. Porcelain, as an integral part of it and a traditional marker of time, was not left out. Most porcelain artefacts dedicated to space began to appear in the 1950s. Such artefacts were produced at large enterprises (Leningrad Porcelain Manufactory, Dulevo Porcelain Factory, etc.) and regional factories, for example, Dovbyshev Porcelain Factory in 1960 produced ‘space’ boxes with the inscription ‘September 1959’<sup>246</sup>, which embodied the shape of the interplanetary station ‘Luna-2’. Korostensky porcelain factory (Zhitomir region) produced vases in honour of the famous Zhitomir resident S. Korolev.

Such famous masters as A. Brzhezitskaya, V. Shcherbina, V. Tregubova and N. Tregubov were not left out of the cosmos. They created all kinds of statuettes, plates with thematic patterns, vases, etc. Asta Brzhezitskaya created a sculptural composition in 1976, which she dedicated to a significant event in the space age: the docking of the Soviet spacecraft Soyuz and the American Apollo (see Pic. 42). The docking itself took place in 1975 and became a symbol of co-operation between the two superpowers in space.

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<sup>245</sup> Andrey Sokolov. Official website of FBUK ‘Museum-Reserve of Y.A. Gagarin URL: [https://museumgagarin.ru/news/andrey\\_konstantinovich\\_sokolov](https://museumgagarin.ru/news/andrey_konstantinovich_sokolov). Accessed on 06.09.2024.

<sup>246</sup> The first “Moon” on the Moon // Official site of the State Corporation “Roscosmos”. URL: <https://www.roscosmos.ru/32507>. Дата доступа: 10.09.2024.

The porcelain artist V. Shcherbina presented his vision of the stellar epic. He combined the images of cosmonauts, heroes of heaven, in the form of workers of ordinary professions: Yuri Gagarin is depicted as a traffic controller in outer space (see Pic. 43)<sup>247</sup>, and G. Titov — as a space photo correspondent (see Pic. 44)<sup>248</sup>. Sculptor Y. Lvov by 1965 made a symbolic composition of 11 statuettes of cosmonauts (see Pic. 45).<sup>249</sup> This composition united 11 heroes who were the first to travel outside the Earth's atmosphere. Among them was a statuette of V. Tereshkova. The porcelain Valentina Ivanovna can be distinguished not only by the bouquet of flowers, but also by the fusion of her spacesuit with the image of A. Nikolaev. In fact, the porcelain became a kind of reporter of the main events of the space epic, recording in its forms the significant victory of the Country of the Soviets, which became one of the most important symbols of Russian identity. The figurative, narrative and formal components of small sculptural plastics on the shelves and trellises of the home interiors of Soviet citizens constantly reminded (and still do today, because porcelain sculptures were produced in mass circulation) of the achievements and victories of the Soviet man. Thus porcelain secured the status of a place of cultural memory of Russia for the cosmic achievements of the USSR.

Other artefacts were also vivid examples: sculptor L. Shushkanova made the statuette 'Mistress of Space'<sup>250</sup>. The plot is borrowed from the fairy tale by P. Bazhov 'The Mistress of the Copper Mountain', which the artist has adapted to modern times. P. Bazhov's fairy tale 'The Mistress of the Copper Mountain', which the artist adapted to modern times. There were also unique items. As a rule, they were created as gifts for cosmonauts and members of their families. For example, in 1984 Yuri Gagarin's mother, Anna Gagarina, was presented with an author's set from the Korosten Porcelain Factory. It was created by sculptors Valentina and Nikolai Tregubov and painted by artist E. Kanevskaya.

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<sup>247</sup> Official site 'Goskatalog'. URL: <https://goskatalog.ru/portal/#/collections?id=52234875>. Accessed on 10.09.2024.

<sup>248</sup> Official site 'Goskatalog'. URL: <https://goskatalog.ru/portal/#/collections?id=44657325>. Accessed on 10.09.2024.

<sup>249</sup> Official site 'Goskatalog'. URL: <https://goskatalog.ru/portal/#/collections?id=31293737>. Accessed on 10.09.2024.

<sup>250</sup> How the achievements of cosmonautics were reflected in the Soviet porcelain. Official site 'CULTURE.RF'. URL: <https://www.culture.ru/materials/255346/kak-dostizheniya-kosmonavtiki-otrazilis-v-sovetskom-fafore?ysclid=m0wdnl5y50895167779>. Accessed on 10.09.2024.

The subjects of the service depicted members of the family, space expanses, as well as Gagarin's native land.

The production of thematic products is actively continuing nowadays. These are mainly souvenir products, which are distributed in planetariums, space museums and places associated with the history of the conquest of the space element. In 2017, a unique case happened: a statuette by sculptor V. Shcherbina ‘Traces on the Moon’ was delivered on board the International Space Station (see Pic. 46)<sup>251</sup>. This is how the dreams of artists, embodied on white porcelain, collided with objective reality, becoming a symbol of the unity of culture, science and art.

The theme of space continues to be popular in Russian society to this day. Support for popularization of science and technology is provided by state corporations: The State Corporation for Space Activities ‘Roscosmos’ actively realises popular science events, e.g. online broadcasts of rocket launches, work on the International Space Station, and cosmonauts' spacewalks<sup>252</sup>, and also participates in the organisation of annual events such as the Cosmostart All-Russian Forum of Cosmonautics and Aviation<sup>253</sup>, Space Summer School<sup>254</sup> etc. In the recent past, a project was implemented in Russia, the essence of which was to assign names of prominent compatriots to Russian airports. As a result of its implementation, a number of air havens were named after cosmonauts and persons involved in the conquest of outer space:

- Sochi (Adler) International Airport named after pilot-cosmonaut V. Sevast'yanov.
- Orenburg International Airport named after Yuri Gagarin.
- Barnaul International Airport named after G. Titov.
- Kemerovo International Airport named after A. Leonov.
- Novokuznetsk International Airport named after B. Volynov.

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<sup>251</sup> How the achievements of cosmonautics were reflected in the Soviet porcelain. Official site ‘CULTURE.RF’ URL: <https://www.culture.ru/materials/255346/kak-dostizheniya-kosmonavtiki-otrazilis-v-sovetskom-farfore?ysclid=m0wdnl5y50895167779>. Accessed on 10.09.2024.

<sup>252</sup> The official website of Roscosmos State Corporation: <https://www.roscosmos.ru/online>.

<sup>253</sup> The official website is <https://kosmostart-forum.ru/?ysclid=lx21vhx3og403110098#rec366064801>.

<sup>254</sup> The official website is <https://space-school.org/?ysclid=lx21yqesma122781181>.



- Kurumoch International Airport named after S. Korolev.

Thus, according to the results of the analysis, the following conclusions can be drawn:

The conquest of outer space was a triumph of socialism and Soviet science. The whole world recognized the advanced positions of the USSR in science-intensive industries. Russian cosmism became a certain point of orientation for Russian Soviet culture, and space became an element of Russian cultural identity.

Space victories were widely used to popularize knowledge in astronomy, physics, mathematics, etc. The theme of space was introduced into all everyday aspects of life of an ordinary citizen and was actively broadcast, including through artistic artefacts. A vivid example was Soviet porcelain as an element of everyday life structures. Statuettes, sets and tableware reflected both specific events in the history of space exploration and the themes of space romance.

The use of space-themed art artefacts to instill in citizens a sense of national pride and love for science and scientific research is a significant experience of the Soviet Union, which, in light of the relevance of this issue today, should be taken into account in the implementation of the provisions of the state cultural policy of Russia<sup>255</sup>.

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<sup>255</sup> The paragraph is based on the materials published in the scientific article Lukyanenko E. "Fixing Russian Cultural Identity: Artistic Artifacts as Mirrors of USSR's Cosmic Victories"// KANT: Social science & Humanities. Issue No. 4(20), 2024 P. 23-29.

### 3.4 Patriotic Education

Today the patriotic education of the younger generation in the Russian Federation is given special attention, and at the state level young people are considered as ‘the backbone of today and the future of Russia’<sup>256</sup>. Such a position of the country's leadership in relation to the young generation was formed historically, because the Russian Federation is the successor of the USSR, and in the Soviet Union always paid special attention to the patriotic education of young people. Process of upbringing consists of a multitude of social directions, which includes transmitting to society the principles that are essential for existence. The experience of the Soviet Union showed that the tasks of public education, inculcation of values and formation of personal qualities can be effectively solved through the transmission of values through cultural artefacts: monuments, obelisks, painting, musical creativity, etc.

Less than a year after the Bolsheviks came to power, the Russian Communist Youth Union was founded. In 1926, it was renamed the All-Union Leninist Communist Youth Union — the famous VLKSM<sup>257</sup> or Komsomol, and the members of this organization, which included most of the Union youth, were called Komsomol members. The main goal of the Komsomol was to educate young people in the traditions of communism and active involvement of youth in the process of building a new social order. It was a kind of school of formation, which had its own state-party system of education of the younger generation<sup>258</sup>. One of the most important tasks was ideological and patriotic education. It was in the zone of attention not only of the Komsomol bodies and the USSR government, but was also constantly present in the optics of the scientific community, teachers, etc.

However, at the very beginning of the development of the ideological concept of communism, the education of young people to love the country was not put at the center of attention. K. Marx and F. Engels were of the opinion that ‘workers have no fatherland.

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<sup>256</sup> From the speech of the President of Russia V. Putin during the annual big press conference on 20 December 2018.

<sup>257</sup> Medvedev I., Youth policy in the USSR: achievements and miscalculations // Proceedings of the All-Russian scientific-practical conference ‘Our recent past: modern directions of Soviet history and historical memory’, Stavropol, 2023, p. 16 - 18. 16 - 18.

<sup>258</sup> Egorov V., Levina A., State and youth: features of the Soviet period / journal ‘Young Scientist’, 2016, issue No. 8.1 (112.1). C. 31-32. URL: <https://moluch.ru/archive/112/28034>. Accessed on 15.08.2024.

...The national isolation and opposites of peoples disappear more and more with the development of the bourgeoisie, with free trade, with the world market, with the uniformity of industrial production and the conditions of life corresponding to it<sup>259</sup>.

However, the USSR started its way to building a socialist society alone, having at the initial stage no support on the European continent. On the contrary, all the leading Western countries were aggressive towards the new state, unwilling to establish any relations with its leadership. Therefore, the task of fostering patriotism among citizens and, above all, among the younger generation, which would later be able to defend the right of the socialist system to exist, became increasingly urgent<sup>260</sup>.

‘The patriotism of a man who would rather starve for three years than give Russia to foreigners, this is real patriotism,’ was how the ideologists of the young Soviet republic in the early 1920s defined the concept of a ‘patriot’<sup>261</sup>. It was also a kind of value reference point for young people. At the same time, a new system of ideological education of citizens began to emerge, but it grew out of a system whose foundations had been laid much earlier. Back in tsarist Russia there was a specially published correspondence between Tsar Ivan IV the Terrible and A. Kurbsky, in which the head of state gives a moral assessment of the treacherous actions of a man who was supposed to defend his state, but went over to the side of the enemy. Ivan the Terrible unflatteringly and sharply negative characterises Kurbsky's treacherous act. He denounces his immorality: ‘Why have you, O Prince, if you think yourself pious, rejected your only-begotten soul? What will you replace it with on the day of the Last Judgement? Even if you acquire the whole world, death will still snatch you away at the last.... And is not your wicked doggedness to change like the evil fury of Herod, who appeared as a murderer of infants?’<sup>262</sup>. Feats of patriotic character and romanticism of the patriot's image were recorded in literature, musical works and painting. For example, the opera “Life for the Tsar” (composer M. Glinka)

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<sup>259</sup> Manifesto of the Communist Party / K. Marx and F. Engels; Institute of Marx-Engels-Lenin at the Central Committee of the All-Union Communist Party of Bolsheviks (b), Moscow: Gospolitizdat, 1950 (Leningrad : Tip. ‘Pech. dvor’), 72 p.

<sup>260</sup> Adulo T.. Patriotic education of youth: lessons of the Soviet era // site ‘Kilinson’. URL: <https://kilinson.com/story/2021/03/29/patrioticheskoye-vospitaniye-molodyezhi-uroki-sovyetskoy-epokhi/>.

<sup>261</sup> The 8th All-Russian Congress of Soviets 22–29 December 1920 // V. Lenin. Complete Works: in 55 vol. - T. 42. - M.: Politizdat, 1970. - P. 89 - 199.

<sup>262</sup> Correspondence of Ivan the Terrible with Andrei Kurbsky. - Moscow: Nauka, 1981. - 432 p.

glorified the exploits of I. Susanin; the main character of the opera “Prince Igor” (composer A. Borodin) had a pronounced patriotic coloring; in the work of N. Gogol “Taras Bulba” described the exploits of his father and his son's son. Gogol's work “Taras Bulba” describes the exploits of father and son in the name of the Fatherland, and the artist V. Vasnetsov in the painting “Knight at the Crossroads” created a romanticized image of the Russian warrior-defender of the people.

However, the Soviet authorities paid attention to pre-revolutionary examples of patriotism only after the beginning of the Great Patriotic War. This is explained by the fact that before the beginning of the war there was a tendency to a nihilistic attitude to Russian history before 1917, and the whole system of education was based on classism and internationalism. At the same time, it was closely monitored to ensure that patriotism did not turn into nationalism. The latter was suppressed as a phenomenon alien to society. All the authorities involved in educational processes were guided by the ideas of opinion leaders led by V. Lenin, who considered the interpretation of patriotism in an inseparable connection with the interests of various social classes and clearly divided patriotism into proletarian and bourgeois: “Is it not obvious that landlords, for example, have a different understanding of ‘true love for the Motherland’ than peasants, even if they were both ‘monarchists’?”<sup>263</sup>. All educational procedures were aimed at influencing the human mind, so philosophers, teachers, psychologists, people of creative professions, etc. were engaged in the process of theoretical support of patriotic procedures. In schools, circles, enterprises, they told about the importance of the military profession, imparted knowledge and skills of military affairs. The Decree of the All-Russian Central Executive Committee “On Compulsory Training in Military Art” of 1918 stated that male and female persons between the ages of 18 and 40 were obliged to learn the defense craft at workplaces.

Activities on patriotic education gained special intensity with the beginning of the Great Patriotic War. A wide range of tools was used to influence the consciousness of citizens, including patriotic literature, which highlighted the exploits of young heroes of

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<sup>263</sup> Lenin V., More about the farmer deputies in the 4th Duma / V. Lenin // V. Lenin. Complete Works: in 55 vol. - Vol. 22. - M.: Politizdat, 1968. - P. 216-217.

the new time — faithful sons of the Fatherland, whose priority was not personal, but the public good <sup>264</sup>. Cinema was also created in the same way: in the period from the 1930s to the 1940s, the USSR released the films “Enemy Trails”, “Chapaev”, “Alexander Nevsky”, “On the Border”, “Tankists”, “Suvorov”, “Kutuzov”, “Ivan the Terrible”, “The Scout's Feat”, “The Young Guard”, etc. All of them contained a patriotic agenda and were popularly approved. Theater also did not remain on the sidelines of the new trends: in those years staged plays “Russian People” (K.M. Simonov), “Front” (A.E. Korneichuk) and others. Musical art actively supported and complemented the general corpus of creative works. Both overly optimistic and more restrained, but also deeper in meaning compositions were written: “If Tomorrow is War”, “Krasnoflotskaya”, “Tachanka”, “Holy War”, “Song about the Dnieper”, “Testament Stone”, “Evening on the Raid”, “Dark Night”, etc. Academic music also underwent a cultural transformation. New symphonies, operas, and ballets were produced, glorifying the heroism of the Soviet man. A revision of the former heritage was underway. An example of this is M.I. Glinka's opera “Life for the Tsar”, which received a new title “Ivan Susanin” and was included in the repertoire of the Bolshoi Academic Opera and Ballet Theater of the USSR <sup>265</sup>.

Characteristic features of artistic transformation can also be traced in porcelain products of the Soviet porcelain and faience industry. Almost immediately with the emergence of the patriotic agenda in the cultural and everyday reality of Soviet man, artists and sculptors produced thematic works. Thus, in the plastic porcelain appeared Red Army soldiers, border guards, cavalrymen, etc. Bright examples of such artifacts are the works of the famous SPM sculptor N. Danko. They include: sculpture “Sailor with a Banner” (1927, see Pic. 47)<sup>266</sup>, sculpture “Partisan on a Campaign” (1919, see Pic. 48)<sup>267</sup>, composition “Ready for Defense” (“Worker, Red Army Man and Woman Worker”, 1932, see

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<sup>264</sup> Examples of this are the works of N. Ostrovsky ‘How the Steel Was Tempered’, ‘Born by the Storm’; A. Fadeev ‘The Razgrom’, etc.

<sup>265</sup> Two operas by Mikhail Glinka in 10 facts / Official site of the Ministry of Culture of the Russian Federation. URL: <https://www.culture.ru/materials/114858/dve-opery-mikhaila-glinki-v-10-faktakh?ysclid=lzv4x1oej8294286285>. Accessed on 15.08.2024.

<sup>266</sup> Site ‘Goskatalogue’. URL: <https://goskatalog.ru/portal/?ysclid=lzwc62nnqy676437016#/collections?id=47870336>. Accessed on 16.08.2024.

<sup>267</sup> Site ‘Goskatalogue’. URL: <https://goskatalog.ru/portal/?ysclid=lzwc62nnqy676437016#/collections?id=36051907>. Accessed on 16.08.2024.

Pic. 49)<sup>268</sup>, sculpture “Red Army Man on Horseback” (1930s, see Pic. 50).<sup>269</sup> Artist of the Leningrad Porcelain Factory T. Davtyan created the statuette “Sentry”. The sculptor of the Dmitrov Porcelain Factory V. Nikolaev also in the 1930s released a work “Frontierman of the USSR”. Masters of the same factory developed a pencil holder with the figure of a Red Army soldier (see Pic. 51)<sup>270</sup>.

The tradition of producing products declaring the importance of the defense of the Fatherland among young people continued throughout the history of the USSR. In the post-war years at the LPM sculptor G. Stolbova and artist E. Lupanova produced a popular sculptural composition “Boy with a Dog”, also known as “Young Border Guard” (see Pic. 52)<sup>271</sup>. It depicts a young man who imagines himself to be a Soviet border guard. He is wearing a military cap. Next to him is a German shepherd dog. Dogs of this breed serve at border outposts. In 1960—1980s Gorodnitsky porcelain factory produced a statuette “Young Budyonovets”, which depicted a boy in a “bogatyрка” (or “Budyonovka”). The Budyonovka was originally designed for the tsarist army by the famous Russian artist V. Vasnetsov, but with the advent of Soviet power was offered to the army by the same Vasnetsov<sup>272</sup>. The headdress acquired the red star and was successfully adopted by the Workers' and Peasants' Red Army.

Only knowledge and skills in military affairs cannot ensure the defense of the state. For effective application of the acquired skills it is necessary to have a good physical fitness, so the promotion of a healthy lifestyle, sports, hardening was also included in the activities of patriotic education. In 1925. The Central Committee of the Workers' and Peasants' Party (Bolsheviks) adopted a significant Resolution “On the tasks of the Party in the field of physical culture”<sup>273</sup>. It designated physical training as an integral part of

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<sup>268</sup> Site ‘Goskatalogue’. URL: <https://goskatalog.ru/portal/?ysclid=lzwc62nnqy676437016#/collections?id=22422531>. Accessed on: 16.08.2024.

<sup>269</sup> Site ‘Goskatalog’. URL: <https://goskatalog.ru/portal/?ysclid=lzwc62nnqy676437016#/collections?id=15040913>. Accessed on: 16.08.2024.

<sup>270</sup> Site ‘Goskatalog.ru’. URL: <https://goskatalog.ru/portal/?ysclid=lzwc62nnqy676437016#/collections?id=463406>. Accessed on: 16.08.2024.

<sup>271</sup> Site ‘Goskatalog.ru’. URL: <https://goskatalog.ru/portal/?ysclid=lzwc62nnqy676437016#/collections?id=51767691>. Accessed on: 16.08.2024.

<sup>272</sup> Kustodiev B., Vasnetsov V., Ezuchevsky M., and other famous Russian artists were part of the commission to create military uniforms for the Red Army.

<sup>273</sup> Gail V.V. A brief history of physical culture and sport // Educational electronic text edition Prepared by the Department of ‘Theory of Physical Culture’ Scientific editor: Associate Professor, Candidate of Biological Sciences A.V. Chudinovskikh, ed. GOU VPO UGTU-UPI, Ekaterinburg, 2006.

general political and cultural upbringing and education, as well as public health improvement. In 1931, the All-Union Council of Physical Culture under the CEC of the USSR approved the complex “Ready for Labor and Defense of the USSR”. Its goal was to “further increase the level of physical education and mobilization readiness of the Soviet people, primarily of the younger generation”<sup>274</sup>.

Once again, the normative-legal documents, the general vector and practical actions of the Party were followed by the reaction of porcelain artists. In the second half of the 20th century began to appear en masse sculptural compositions, the basis of the plot of which were scenes of skiing, gymnastics, playing soccer, etc. Master of the Leningrad Porcelain Manufactory named after M. Lomonosov E. Gendelman created a sculpture “Skater”. G. Stolbova developed a popular composition “Girl with skis”<sup>275</sup>; V. Shchukina embodied the image of a young hockey player<sup>276</sup>.

Sculptor of Dmitrov Porcelain Factory M. Intizaryan became the author of the statuette “Young Footballer-Dinamo player”<sup>277</sup>; from the hands of artist S. Orlov came the composition “Skier”. At the Dulevo Porcelain Factory also comprehended the theme of sport: O. Tayezhnaya created the composition “Gymnast”, P. Kozhin released a statuette “Wrestlers”. Also in the assortment of the Soviet PFI were statuettes “Young Footballer in the uniform of CSKA”<sup>278</sup> (Leningrad Artel “Progress”) and “Young Goalkeeper” (sculptor I. Venkova, LPM)<sup>279</sup>.

One of the examples of the embodiment of patriotism and high morality is the image of a student of the Suvorov Military School or the Nakhimov Naval School. The importance of cadet education was repeatedly emphasized by the culture and art of the

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<sup>274</sup> Istiagina-Eliseeva E.A. Military-patriotic education of youth by means of sports and TRP complex in the period 1917-1940 // Historical and Socio-Educational Thought, vol. 6-1, 2015, pp. 49 - 51.

<sup>275</sup> Yuri Traisman Virtual Museum of Russian Art. URL: <http://russianartsfoundation.com/#!/collection/item2168/>. Accessed on: 16.08.2024.

<sup>276</sup> Yuri Traisman Virtual Museum of Russian Art. URL: <http://russianartsfoundation.com/#!/collection/item2109/>. Accessed on: 16.08.2024.

<sup>277</sup> Yuri Traisman Virtual Museum of Russian Art URL: <http://russianartsfoundation.com/#!/collection/item2187/>. Accessed on: 16.08.2024.

<sup>278</sup> Yuri Traisman Virtual Museum of Russian Art. URL: <http://russianartsfoundation.com/#!/collection/item2177/>. Accessed on: 16.08.2024.

<sup>279</sup> Yuri Traisman Virtual Museum of Russian Art. URL: <http://russianartsfoundation.com/#!/collection/item2179/>. Accessed on: 16.08.2024.

Soviet period. Cadets depicted in their paintings by artists (O. Bogayevskaya “Suvorovtsy”, F. Reshetnikov “Son of a hero”, “On vacation”, V. Pribylovsky “At the theater. Date”), directors of cinematography (V. Rogov's film ‘Officers’). Actively used this theme and masters of arts and crafts. To romanticize the image of young men in scarlet epaulettes in the Soviet period of existence of the Russian porcelain and faience industry began sculptors of the leading manufactories of the USSR.

One of the first depicted the pupil of the Suvorov school famous sculptor and artist Dulevo Porcelain Factory A. Brzhezitskaya. Her sculptural composition “The First Ball” (see Pic. 53<sup>280</sup>, early 1950s) illustrates one of the ballroom evenings, the holding of which was commonplace and was part of the program of cultural and aesthetic education of young men. The plot is based on a cadet in dress uniform holding the hand of his dance partner on his right arm. In his left hand the cadet holds a headdress. The classic attributes of a pupil of the Suvorov school are black uniform, scarlet epaulettes, stripes on pants and the same color cap. The girl is dressed in a blue dress with a white apron. This combination is a classic example of the Soviet school uniform, which, in turn, is an analog of the gymnasium uniform of tsarist Russia. The blue color of the dress suggests that the lady is a high school student, while the white apron conveys a festive mood.

In addition to Brzhezitskaya, the theme of cadetship in a similar perspective was raised by S. Velikhova, who was a sculptor at the Leningrad Porcelain Manufactory. At the beginning of the second half of the 20th century, Sofia created the statuette “The First Waltz” (1953, see Pic. 54)<sup>281</sup>. The plot of the composition of “The First Waltz” is similar to the plot of “The First Ball”. However, the age of the participants is noticeably less. This can be seen, for example, in the color of the dancer's dress: brown shades were worn by pupils of elementary school. Dance subjects in the works of the authors of “The First Ball” and “Waltz” were natural. The curriculum of the schools included a compulsory subject devoted to the basics of dance training<sup>282</sup>. Every student had to have ballroom

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<sup>280</sup> Nasonova I., Nasonov S. ‘Asta Brzezitskaya. Masters of Soviet porcelain’ // Izd. “Among collectors”, Moscow, 2008. 256 c.

<sup>281</sup> Virtual Russian Museum. URL: [https://rusmuseumvrm.ru/data/collections/arts\\_and\\_crafts/sf-456/index.php?lang=ru&ysclid=lvxm4vqpf5810990630](https://rusmuseumvrm.ru/data/collections/arts_and_crafts/sf-456/index.php?lang=ru&ysclid=lvxm4vqpf5810990630). Accessed on: 08.05.2024.

<sup>282</sup> Belov S. Suvorov military schools of the Volga region (1943-1964): the main stages of formation and development, dissertation for the degree of Candidate of Historical Sciences, Samara, 2007.



dancing skills, and holding balls in the halls of the colleges was a regular event. The tradition has survived to this day and has grown into a number of annual cultural events, one of which is the International Kremlin Charity Cadet Ball, which has been held annually since 2016.

Another work by Velikhova dedicated to cadets was a work with the same title “Suvorovets” (1963, see Pic. 55). The plot of this work is based on an individual pupil with a signal drum. A sculptural composition with a similar plot called “Cadets with a trumpet, horn and drum” (1960s) was created at the Polonsk factory of artistic ceramics by artist G. Moldavan. The composition includes seven statuettes of musicians who form a whole orchestra. Such story lines with an emphasis on musical instruments were chosen by the authors for a reason: on June 24, 1945, the Victory Parade was held on Red Square in Moscow, which was opened by a drummer's formation consisting of students of Suvorov schools<sup>283</sup>. To this day, the annual Victory parades on Red Square in Moscow are traditionally opened by cadet drummers.

Another work of Velikhova was a sculptural composition “Nakhimovtsy” (see ml. 56)<sup>284</sup>. The work tells about a moment in the everyday life of the Nakhimov Naval School. The uniforms of the Nakhimovs were almost no different from those of the regular sailors. Only the inscription on the satin ribbon indicates their belonging to the school. Young age can be determined by the badge of October on the tunic.

Thus, the issue of patriotic education has always been one of the topical throughout the history of the Soviet Union. The image of a sailor and Red Army defender of the Motherland traditionally embodied the norms of morality and sense of duty and honor. Soviet decorative and applied art widely advertised these aspects through the creation of thematic products, which depicted military life, scenes of service sentries and border guards, children's games in the military professions, etc. Special attention in porcelain was paid to the promotion of a healthy lifestyle as one of the patriotic education. It is important to note that most of the images are based on representatives of youth, and the

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<sup>283</sup> Shelyagov O., Nikishin A. Victory Parade 24 June 1945: Reconstruction // Izd. ‘Military-Memorial Company’, 2015. 208 c.

<sup>284</sup> Rybinsk Museum-Reserve. URL: <http://iss.rybmuseum.ru/entity/OBJECT/10772?ysclid=lvxmtlx16f764737982>. Accessed on 08.05.2024.

word “young” often appears in the titles of the works. This proves that the addressees of the ideas that the artists conveyed through their works were mainly representatives of the younger generation.

An important place in interior plastics is occupied by the theme of Suvorov and Nakhimov schools, which gained its relevance in culture and art in 1950–1960. Through the demonstration of cadet education, everyday life, peculiarities of the educational process in the Suvorov and Nakhimov schools, the Soviet decorative and applied art, in particular products of the porcelain and faience industry, transmitted socially important qualities for society, behavioral patterns, setting moral and ethical dominants, which had an educational effect on the younger generation.

Currently, the state is pursuing an active policy in the field of culture. The main vectors of this policy, cultural imperatives and the most important aspects are articulated in normative legal acts. One of the fundamental documents in this area is the Decree of the President of the Russian Federation of December 24, 2014 № 808 “On Approval of the Fundamentals of the State Cultural Policy” (as amended by the Decree of the President of the Russian Federation of 25.01.2023 № 35). It sets as its goals “...the intergenerational transmission of values and norms, traditions, customs and patterns of behavior traditional to Russian civilization” and “creating conditions for the upbringing of a harmoniously developed and socially responsible personality”<sup>285</sup>. The Soviet experience of harnessing the potential of decorative and applied art in the interests of educating the country's citizens and transmitting social norms and traditions from generation to generation can be taken into account for the development and implementation of practical measures in the realities of modern state cultural policy.

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<sup>285</sup> Указ Президента Российской Федерации от 24 декабря 2014 г. № 808 «Об утверждении Основ государственной культурной политики» (в редакции Указа Президента Российской Федерации от 25.01.2023 № 35). Электронный ресурс. Режим доступа - <http://www.kremlin.ru/acts/bank/39208>. Дата обращения 08.05.2024.

## CONCLUSION

The Soviet period saw a real revolution in the world of Russian porcelain: everyday objects made of this material went from elitism to mass production. The artistic component also underwent changes and went from the traditional “elegant” style to the popular “proletarian” style, reflecting the ideas of the revolution and the values of the new era. These processes affected the very perception of society porcelain as an art form. Porcelain became not an object of luxury, but an element of the structures of everyday life of a Soviet person, one of the symbols of Russian cultural identity, as well as a banner of new ideas and values.

All this took place against the background of the formation of a new cultural paradigm of the USSR and a unique system of state management of culture. The thesis examines the process of formation of the world's first ministry responsible for the management of the cultural sector, the functions of its central bodies, subordinate institutions and departments, which solved problems according to their profile, as well as analyzed the ideological foundations that underpinned the system of cultural management.

It is concluded that against the background of the transformation of cultural reality from the very birth of the Soviet state and under the direct influence of politics and ideology, the sphere of art began to change. The marker of this process was the propaganda porcelain — a unique phenomenon in the history of world decorative and applied art and a clear example of how Russian art changed after the Bolsheviks came to power.

The study also reviews the system of porcelain production in the USSR, the training of personnel for the porcelain and faience industry, as well as the range of goods offered for the household of Soviet citizens.

It is concluded that after the revolution of 1917 porcelain production was restarted and took place within the framework of Soviet cultural policy and under the influence of Soviet avant-garde art. At the same time there was a process of creating a centralized system of management of porcelain and faience industry to regulate the volume of production adequate to the needs of the population. It was determined that with the beginning of the formation of the Soviet porcelain and faience industry began and active search for

new forms, different from the “bourgeois” and corresponding to the goals and objectives set by the leadership of the USSR, as well as household and aesthetic needs of ordinary citizens.

The Great Patriotic War had a negative impact on the development of industry, slowing down its pace. However, by the 1960s the industry had reached the pre-war figures. Dozens of new manufactories were opened in all regions of the USSR. Each regional manufacture produced both a typical set of products and products with features of local original culture. The enterprises and research centers were constantly improving production technology, searching for methods to simplify the decoration of products, modernization of raw materials for the production of higher quality products, etc.

The need for mass production of high-quality porcelain products, caused by mass residential construction in the early 1960s, determined the direction of improvement of the new school of art education in the USSR, which was transformed into a multi-level training system. The quality of training directly influenced the viability of the industry and the quality of products. Masters and artists, thanks to the new training system, gained the opportunity to create a new world of things, elevating the artistic component over the technological one.

On the basis of the analysis of the corpus of porcelain artifacts produced in the Soviet Union, the dominant thematic vectors with ideological and educational character are identified. These vectors include:

- Direct political propaganda.
- Popularization of science and technology.
- Fixation of Soviet citizen's feats of conquering hard-to-reach regions and space.
- Youth and patriotic education.
- Familiarization of citizens with high-class art.

The first group includes propaganda porcelain and its reinterpretation in the following years (from the 1930s until the end of the USSR). The second and third groups are filled with objects of Arctic and Antarctic themes, as well as “space” porcelain. The

fourth group of artifacts should include tableware and small sculptural plastics devoted to the themes of youth, sports and patriotic education. The fifth group is most clearly associated with Russian ballet.

These thematic vectors are determined by the cultural policy of the USSR and form the toponymy of the “map” of the Soviet people’s way of thinking.

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## Illustrations

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54. Picture 54. “The First Waltz”. S.V. Velikhova, LPM, 1960s. Picture taken from open access on the Internet. Source: Virtual Russian Museum, URL: [https://rusmuseumvrm.ru/data/collections/arts\\_and\\_crafts/sf-456/index.php?lang=ru&ysclid=lvxm4vqpf5810990630](https://rusmuseumvrm.ru/data/collections/arts_and_crafts/sf-456/index.php?lang=ru&ysclid=lvxm4vqpf5810990630).

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