|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Patricia | [Middle name] | Railing |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| Popova, Liubov Sergeevna [Von Eding] |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Liubov Popova (b. 24 April 1889; d.25 May 1924) was a Russian avant-garde artist. She received extensive and rich artistic training, and learned colour theory through the teachings of Russian Impressionist painters, and also while travelling in Renaissance Italy (1907-1911). Inspired by the Cubism of Georges Braque and Pablo Picasso observed in the Moscow collection of Sergei Shchukin, Popova went to Paris in November 1912, where she received training from Paris Cubists Henri Le Fauconnier, Jean Metzinger and André Dunoyer de Segonzac, l’Académie de la Palette. She remained in Paris until May 1913, where she learned the basic principles of Cubist structure as interpreted or understood from multiple artistic viewpoints. As Popova noted, her Cubist phase was directly proceeded by a Futurist one: ‘My Cubist period (the problem of form) was followed by my Futurist period (the problem of movement and colour).’ With the late 1915 exhibition of the Suprematism of Kazimir Malevich, Popova began her non-objective paintings created by relaying beams of colour and light from a projector, which she titled *Painterly Architectonics* (*Zhivopisnaia arkhitektonika* [1916-1918]). Following her interest in ‘interleaving’ light, she became interested in the mechanical forces and tensions of machines and pulleys in works based on ‘The City,’ showing her *Painterly-Force Constructions* (*Zhivopisno-Silovikh postroenii*) in 1921 with the *5 x 5 = 25* exhibition in Moscow. In her non-objective world of colour and forces, Popova was thoroughly a modernist. |
| [Enter an **abstract** for your article]Liubov Popova (b. 24 April 1889; d.25 May 1924) was a Russian avant-garde artist. She received extensive and rich artistic training, and learned colour theory through the teachings of Russian Impressionist painters, and also while travelling in Renaissance Italy (1907-1911). Inspired by the Cubism of Georges Braque and Pablo Picasso observed in the Moscow collection of Sergei Shchukin, Popova went to Paris in November 1912, where she received training from Paris Cubists Henri Le Fauconnier, Jean Metzinger and André Dunoyer de Segonzac, l’Académie de la Palette. She remained in Paris until May 1913, where she learned the basic principles of Cubist structure as interpreted or understood from multiple artistic viewpoints. As Popova noted, her Cubist phase was directly proceeded by a Futurist one: ‘My Cubist period (the problem of form) was followed by my Futurist period (the problem of movement and colour).’ With the late 1915 exhibition of the Suprematism of Kazimir Malevich, Popova began her non-objective paintings created by relaying beams of colour and light from a projector, which she titled *Painterly Architectonics* (*Zhivopisnaia arkhitektonika* [1916-1918]). Following her interest in ‘interleaving’ light, she became interested in the mechanical forces and tensions of machines and pulleys in works based on ‘The City,’ showing her *Painterly-Force Constructions* (*Zhivopisno-Silovikh postroenii*) in 1921 with the *5 x 5 = 25* exhibition in Moscow. In her non-objective world of colour and forces, Popova was thoroughly a modernist.  [File: PA.jpg]  Figure *Painterly Architectonics*, 1918, Oil on canvas, 58 x 53 cm.  Museum Bureau, Moscow, 1920, State Museum of Fine Arts, Gorky  Particularly skilled in portraying dynamic movement, the movement of sounds, or the fragments of objects and reflecting lights in both Cubist portraits and through Futurist dynamism, Popova’s paintings between 1913 and 1922 demonstrate assured organisation and a firm structure. This structure was based on a linear or curved geometricality, while her colour structures were determined by the laws of spectral, prismatic light between the light-end of the spectrum (reds, oranges, yellows) and the dark-end of the spectrum (greens, blues, violets), and by the law of optical complementaries (red/green, orange/blue, yellow/violet). Popova’s paintings are characterised by contrast, by juxtapositions of opposites in straight lines and curves and between light and darkness, and it is from this law of contrast that they hold the eye. The law of contrast also governed Popova’s design work for the theatre, graphics and textiles. She produced costumes and sets for several productions including *The Magnanimous Cuckold* (1922), for which she employed the cranks and wheels of modern machinery on a set resembling scaffolding which, being three-dimensional, can be considered Constructivist. Also ‘constructive’ in the play between bold lines and contrasts was her design for books and posters (1922-1924). It was as a textile designer, however, that Popova excelled, creating hundreds of geometrical patterns for the First State Textile Print Factory (1923-1924). As she was quoted by Ivan Aksionov in 1924, ‘No single artistic success gave me such profound satisfaction as the sight of peasants and workers buying pieces of my material and, indeed, this past spring all Moscow was wearing fabrics with designs by Popova without knowing it — vivid, strong designs full of movement, like the artist’s own nature.’ Popova died of scarlet fever at the age of 35 during the height of her creative career. |
| Further reading:  (The George Costakis Collection — Russian Avant-Garde Art)  (Sarabianov and Adaskina) |