

CURRENT TRENDS IN MEDICAL AND CLINICAL CASE REPORTS



Nadezhda Udal'cova

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Nadežda Andreevna Udal'cova was born in Orel, in Russia, in 1885. In 1905 she enrolled in the art school run by Konstantin Young, where she studied for two years and met Ljubov Popova and Alexandr Vesnin. Between 1910 and 1911 she studied in several private studios in Tatlin's. In 1912 she went to Paris with Popova to continue her studies under the guidance of Jean Metzinger. She returned to Moscow in 1913 and worked in Vladimir Tatlin's studio together with Popova, Vesnin and others.

CUBISM AND CUBO-FUTURISM

She made her debut professionally at Jack of Diamonds' show in Moscow in 1914 wintertime and the following year she took part in three important exhibitions such as Tram V, Left-wing trend Show, and Latest Futurist Exhibition: 0,10. Her paintings were subsequently collected and exhibited in the 1920s at Tret'jakov Gallery and Russian Museum, as cubo-futurism examples.

SUPREMATISM

Under the influence of Tattlin, Udal'cova she experimented with constructivism but in the end embraced the most pictorial approach

of the suprematist movement. In 1916, she participated with other suprematist artists in an exhibition of Jack of Diamonds, and in the same period she joined the Kazimir Malevich's group Supremus. Between 1915 and 1916, along with other suprematist artists such as Kazimir Malevic, Aleksandra Ekster, Ljubov' Popova, Olga Rozanova, Ivan Kljun, Ivan Puni, she worked at the People's Center at the village of Verbovka.

REVOLUTION

Like many of her avant-garde contemporaries, Udal'cova embraced the October Revolution. In 1917, she was elected to the Club of the Federation of the young leftists of the Professional Union of Artists and Painters and began to work in various state cultural institutions. She also collaborates with Aleksej Morgunov, Aleksandr Rodcenko and Malevich with a newspaper entitled Anarchija. In 1919, she contributed with eleven works at the Fifth State Show. At the foundation of Vchutemas, the Russian State Technical Art School, she was appointed teacher. In 1920 she also became a member of the Institute for Artistic Culture (Inuksuk) and actively participated in discussions on the fate of painting.

However, when the Institute approved the Constructivism and declared the end of easel painting, she resigned from her membership in 1921.

FAUVISM AND RETURN TO FIGURATIVE ART

At the beginning of 1920, Udal'cova's work began to move away from the radical avant-garde to get closer to the artists associated at Jack of Diamonds, between them, Aristarchus Lentulov, exhibiting her portraits and Fauvist landscapes at the Show Vchutemas in 1923 and Biennale in Venezia in 1924.

REPRESSION AND REHABILITATION

Between 1932 and 1933 her contributions to the Artists Exhibition of RSFSR in the last fifteen years were publicly criticized for so-called "formalist tendencies ". In 1938, Alexander Devin was arrested and executed by NKVD and Udal'cova unwelcome person in the world of Soviet art. For years, she knew nothing about Devin's destiny! She was granted a solo exhibition at the Union of Soviet Artists in Moscow in 1945 and, after Stalin's death, contributed to a collective exhibition at the Artists' House in Moscow, in 1958. She died in 1961, in Moscow.