


Editorial

 In 1973, a three volume set was published in Paris having the title, *The Year 1913 / L'année 1913*. It is devoted to the arts across Europe and Russia, from aesthetics to architecture, sculpture, painting, music, literature, theatre, dance and film, and it contains articles by artists, critics and historians. Such was the amount of material that, together, the three volumes make up nearly 2,000 pages, with the editor, L. Brion-Guerry, acknowledging that more texts could have been included.

The year of 1913 was chosen both then and for this issue of the *Journal of InCoRM* because it was around this time that so much artistic innovation was evident in all the arts. This innovation occurred due to an abundance of new ideas arising out of new ways of looking at the world inspired by science and technology, exploration and philosophy. They led to the many new creative ideas in Russia in 1913.

Glancing through the titles of the articles included in this issue, what is most obvious is the variety of subjects that attracted the attention of the artists. This, in turn, accounts for the great variety of styles.

It was a year in which the icon had been rediscovered, awakening awareness of a thoroughly Russian tradition alongside that of the shop sign, popular prints, and regional crafts. This was the basis of the Neo-Primitivism of Mikhail Larionov and his circle, a discovery of national arts that was linked to an exploration of national peoples. Igor Stravinsky was inspired by a deep Slavism in *The Rite of Spring*, but Pavel Kuznetsov had actually gone to live with nomads of the Volga, the Khirghiz, in 1912 and 1913, capturing the life of a non-Westernised, non-urban people.

Contrasted to this is the urban, as in the painting of Alexandra Exter. And contrasted to this is the inner, as in the painting of Vasily Kandinsky, an artist who sought to make visible the effects of the outer world, of Moscow, even, on his experience, transmitted through colour and line.

The year 1913 is even more varied when one considers the Cubist painting of Liubov Popova or David Burliuk, Olga Rozanova or Kazimir Malevich, the transrational poetry of Velimir Khlebnikov and Aleksei Kruchenykh, culminating in a Cubo-Futurist opera, *Victory Over the Sun*, in December of that year. And there is much more.

The Year 1913 was a period of enormous creativity and innovation amongst the Russian Avant-Garde, and this issue celebrates that, 100 years on. It can be glimpsed in the brief overview, “The Year 1913”, while the hundreds of works exhibited can be seen only in the imagination.

Complementing one aspect of this creativity are catalogue articles and listings of the four exhibitions organised on the initiative of Mikhail Larionov, published on the InCoRM website. They contribute to the gradual building up of a comprehensive archive of documents being published online.

The Editor