

## The Pavilion of the Soviet Baltic Republics at the 1941 All-Union Agricultural Exhibition in Moscow: Historical Fragments Based on the Conversation of Dmitry Vorobyev (Дмитрий Воробьев) and Giedrė Jankevičiūtė

The present appendix to the compendium of articles on inconvenient artistic heritage is a publication of an oral history source. We have compiled it together with Dmitry Vorobyev from Moscow, an enthusiastic researcher and expert on the history of the Exhibition of Achievements of National Economy (Russian: *Vystavka dostizheniy narodnogo khozyaystva*, abbreviated as VDNKh). We became acquainted in January 2021, when Dmitry approached me asking for assistance in gathering information on the stained-glass pieces that had been installed at the Lithuanian SSR pavilion (1954), and were being remade based on the surviving iconographic materials and fragments of the originals. In our ensuing correspondence Dmitry shared his vast knowledge of the history of this exhibition complex. I inquired if he would agree to write or talk about an inconvenient heritage object that had hitherto been particularly poorly covered in Lithuanian historiography – the pavilion of the Soviet Baltic Republics (collectively referred to in the Soviet context as “Pribaltika”, literally, “the region by the Baltic Sea”) opened at the then All-Union Agricultural Exhibition (Russian: *Vsesoyuznaya Selskokhozyaystvennaya Vystavka*, VSKhV; it was the official name of the exhibition before WWII) in the spring of 1941, just a few weeks before the war between the USSR and the Third Reich. In a symbolic affirmation of the occupation, incorporation, and beginning Sovietization of the republics of Estonia, Latvia, and Lithuania as new additions to the Soviet empire, their national displays were housed in one of the VSKhV’s most modern buildings – the former pavilion of the International Red Aid organisation (Russian: *Mezhdunarodnaya Organizatsiya Pomoschi Bortsam Revolyutsii*, MOPR) that was no longer relevant in the face

of the war. After the war, this pavilion was adapted for the representation of the achievements of Soviet physical education and sports, while separate pavilions were built for the three Baltic states as newly reincorporated Soviet republics. There is ample information on the 1954 pavilions both in the publications by Russian architecture historians dedicated to the general history of the VDNKh and in the national historiographies of the three concerned states, thus the present interview focuses on the 1941 pavilion that has received little to no attention from Lithuanian, Latvian, and Estonian art and architecture historians to date.

Our conversation with Dmitry took place via Google Meet on April 9, 2021 amid the COVID-19 pandemic. Provided here is an abridged English version (translated by Jurij Dobriakov) of the transcribed interview (the full transcript of the conversation in Russian is stored in the personal archives of both interlocutors), illustrated with images generously shared by Dmitry from his personal archive.

Giedrė Jankevičiūtė

**The principal object of our conversation is the pavilion of the three new Soviet Baltic republics that was opened on the eve of the war between the Soviet Union and the Third Reich in the building of the former pavilion of the MOPR, i.e. the International Organisation of Assistance to Revolutionaries, or International Red Aid. The object is extremely interesting, but very obscure. Thank you very much for having agreed to share the findings of your extensive research into this topic. Before we begin, however, I would like to ask you how you became interested in the history of the VDNKh in the first place. After all, you are not an art or architecture historian. Where did this interest come from?**

I came to be interested in the VDNKh and the entire history of this complex for a very simple, almost mundane reason: I have lived in close vicinity to the exhibition complex for many years, it is a place in Moscow that I see every day. The place is special, marked with all kinds of historical signs. Having started exploring the exhibition and its history, I could not stop. The object of my inquiry has possessed me. I have many fellow



Pavilion of the three new Soviet Baltic Republics in the All-Union Agricultural Exhibition. 1941. Reproduction from the book *Выставочные ансамбли СССР, 1920–1930-е годы. Материалы и документы* (Moscow, 2006, p. 324)



Pavilion of the Soviet Baltic Republics converted to the Pavilion of Physical Education and Sports. 1954. Photo by Naum Granovsky. From the album *Om BCXB κ BAHX* (Moscow, Main archival directorate of the city of Moscow (Glavarkhiv), 2019, p. 88)

enthusiasts with whom we share information, and I am quite well-known among the researchers of the exhibition's history. Because of that, I often have to conduct various expert examinations, although I am indeed not an architecture or art historian.

When a new team came to work at the VDNKh, we were hopeful for a true revival of the unique architectural ensemble. Initially there were serious intentions to recreate the pavilions as close to their original appearance as possible and preserve what was still intact, while also reclaiming the surviving elements of the pavilions that had been removed from the exhibition territory. Unfortunately, it turned out that in reality nobody cared about authenticity. In particular, this was true for the MOPR pavilion, also known as the Pavilion of Physical Education and Sports, which still had quite a few extant original elements in 2014. They have been recently destroyed in a short period. I have in mind

the elements that had been there since the times of MOPR, before Physical Education and Sports. Well, some things are still intact, for instance, the lighting fixtures designed by Krayevski, the head architect of the pavilion.



Pavilion of Physical Education and Sports. Current view, photo by Fedot Puhlov  
from February 26, 2021

The fate of the VDNKh architectural complex is a multifaceted issue that requires the attention of not so much historians of art and architecture, but rather institutions responsible for the preservation of architectural heritage in the first place. Surely, we must seize every opportunity to question the current methods of restoration and call for a change of perspective on the architectural complex that stands as a monument to an entire epoch and a symbol of utopian projects that enraptured millions of people and brought suffering and death to millions of others. Yet today we have agreed to talk about one of the exhibition's pavilions that existed for several weeks only, but even in this short time managed to become a grim symbol of the ruthless Soviet colonial policy, although architecturally it is absolutely praiseworthy. Before we move to the history of the object of our interest, however, we should recall the history of the exhibition itself. How and why did it come into being?

Well, a lot has been written about it. I, for one, really appreciate the articles by the prominent historian of architecture and expert of 20th-century Moscow architecture Anna Bronovitskaya, and her mother, outstanding specialist of Moscow modern architecture Natalia Bronovitskaya. It all started with the 1923 All-Russian Agricultural and Handicraft Exhibition. It was held on the Vorobyovy Gory (Sparrow Hills) and dedicated to the achievements of the industrial and consumer cooperation, which had made it possible to cope with starvation that plagued the country during the Civil War years.

The next All-Union Agricultural Exhibition (VSKhV), announced by the People's Commissar of Agriculture Mikhail Chernov at the Second All-Union Congress of Collective Farm Shock Brigade Workers in February 1935, was intended to demonstrate the first achievements of the collective farm system and the conquering of collectivisation-induced famine. The initial plan was to commemorate the 20th anniversary of the revolution with this exhibition to be displayed for a hundred days and open it on August 1, 1937. The exhibition was due to open in 1937, but opened two years later, on 1 August 1939. As the programme became more detailed, the plan increased in scope. The site for the exhibition was chosen in parallel with the finalisation of the master plan for the reconstruction of Moscow – the master plan was made public on August 1, 1935, while on August 17 of the same year, the Council of People's Commissars of the USSR decreed to allocate a part of the Ostankino Park to the VSKhV, which formerly was property of Count Sheremetev. In general, this whole huge territory, which included what is now the Botanical Garden of the Russian Academy of Sciences (formerly the Botanical Garden of the USSR Academy of Sciences) and the present-day Ostankino Park and VDNKh (formerly Dzerzhinsky Recreation Park), had been the estate of Count Sheremetev. All the old maps are preserved in the archive of the Sheremetev Palace Museum. These maps date back approximately to 1760, and everything looks absolutely familiar there, this territory, the ponds that are now located on the border between the VDNKh and the Botanical Garden. It was a well-groomed territory maintained by trained foresters and gardeners – topiary art specialists, to use contemporary



Pyramidal glass in the windows of the south façade of the former MOPR pavilion, which was converted to the Pavilion of Physical Education and Sports. Photo from a private collection

language. For example, on the site of the present-day Northern entrance there was a so-called plant nursery where oaks, lindens and other temperamental plants were grown from cuttings and acorns to be planted all over this vast territory. It is not a coincidence that a botanical garden









ГЕНЕРАЛЬНЫЙ ПЛАН ВСЕСОЮЗНОЙ СЕЛЬСКОХОЗЯЙСТВЕННОЙ ВЫСТАВКИ. ФОТО С МАКЕТА

The photo shows Anatoly Zhukov's model of the post-war All-Union Agricultural Exhibition. Image from the album *Архитектура Всесоюзной сельскохозяйственной выставки* (Moscow, 1955, p. 41)

Mechanization Square of the All-Union Agricultural Exhibition in May 1941.

Aerial photo by Boris Makaseev.

*Izvestiya* No. 122 (7498)

dated May 25, 1941



eventually emerged in this location and that we have a wonderful green zone there. Thankfully, people were reasonable enough to make use of it. So, in 1935 it was officially decided that there would be a new All-Union Agricultural Exhibition featuring the new Soviet republics (there were eleven at that point) on this site, although other options and projects had been considered as well. At that stage, by the way, Ostankino was renamed as Pushkinskoye to commemorate the centenary of Pushkin's death in 1837. There are surviving posters announcing the opening of the VSKhV on August 1, 1939 in Pushkinskoye. Later the name was reverted to Ostankino. The exhibition was seasonal and open for visitors during the warm months. It was repeatedly modified, revamped, and improved. Before the war, the exhibition was opened three times.

**Did the 1st of August – the date of the first opening of the exhibition – carry any symbolism? Or was it completely arbitrary?**

I guess they were just dawdling until they finally made it... In 1937 they announced in the newspapers that the exhibition was scheduled for opening in summer, more precisely, on the 1st of August. Perhaps they just kept the date, that is, the day and the month, only the year changed. There was this periodical, the *Bulletin of the VSKhV Committee*, as it was initially called in 1937. Restricted to official use, it was published with varying frequency, but in the beginning, when they were full of hopes that the exhibition would actually open, it came out monthly. The bulletin covered in detail the future exhibits, the location and the content of the pavilions, and so on. They were absolutely confident it would open in 1937. In 1938, they were positive it would happen that year. In 1939 they were hoping for the spring of 1939.

**Were the pavilions arranged territorially or by industries?**

Both territorially (republics and regions were represented by their own pavilions) and by industries. The VSKhV was an entire exhibition city with an area of around 140 hectares, in which more than 200 various buildings were located. The entrance to the exhibition was on the northern side, adorned with light arches designed by Leonid Polyakov; many people find

## Visas tautas svētku diena

**Šodien atklāj Vissavienības lauksaimniecības  
izstādi Maskavā**

tauta ne tikai vopojas: n  
zemniecība, pabūts, produkc  
la, ne vienmēr ir vien sac  
viena mūžīgām apspiešēn  
boronība un cara kapiem, c  
nepastāvīgs liektuģa maiņas  
visvairāk ienāis, ekspluatā  
ne ierēdņi. Pietiek atgā  
1905.—1906. g. Latvijas br  
kules vairāk, kā tikko

[illegible]

## Traktori

Iku haffa likka tiku mārka stapi,  
 Jan strahakko eelko, gaili gailito tei,  
 Diti hū loo laika, kad vīno tūko kopā  
 Pār zemei smūko vīno vago dāi.  
 Jan vado lūkoši pār vīkaiņiem un grāvī  
 Jan droši nodom vīno gāļiem kairi,  
 Lai jausu vāje hūto jausmā dāvam,  
 Lai pērnas apjūni ausu dzināmo dāvi,  
 Te vāji pārkāno lietgubos dīroto,  
 Nā esomo lūli arhē atdāks spīd,  
 Un lūkoši vāvam un lūpām vāje vārdos  
 Tie vāji gaili lūloka lūkrif.

Te neml nes, kas tuvin saines laipa,  
 Te vācu tuvinu laimes tīns lais,  
 Un laipus ielūst ar ķīvu dārai zems,  
 Un sīdīks mēdus atstāmo vairs un esam.  
 Lūk, šeit trakotri, no heiva bērnus smēdus  
 Tiesu kalvus ķēdē sūtīt ķēdē trēdus,  
 Te apst dārd ar draugi jēga ķēdus,  
 Te pāri ķēdām, ķēdām apst drokt,  
 Jau haifa lūks lūks mērķu stēpi,  
 Jau strēlnieki cēlās, gaid gaidīs trīs,  
 Tiesu lūks tas kalns, kad vācu tuvinu kapā  
 Pār senju senstiem vācu vāgu drīs.

[illegible]

Nodibinības padomju iekārtai, pieņēmusies visaptverošās darba tautsaimniecības un domas. Nav vairs buržuāziskās Latvijas, ko valdība pārkārta kādreiz pārņemtu par lielu imperialistisku valsts lauksaimniecības, pēdējās. Ir jauna, brīva Padomju Latvija, Savienības republikā PSRS laimīgo tautu lielajā saimē.

Kopē padomju sabiedrības dienvidos  
mācīt pusi gadu, bet kāds mēģinās ra-  
žot, darīt veltus, tāds ir nepatīkams,  
vairāk iekaisis cilvēks. Līdz šim parā-  
dašos zemes apstākļos, vieta šiem un tie  
laikādiem, mēģināt, cerēt, un šim ir  
viss tālāk izpausme, tas ir valsts pla-  
šums. Ta nodevē darbu, cerējo-  
klom bēstiemā bēstiemā. Darbu cerē-  
niemā radīt vis aptiekā augstā-  
darbom – darba gāla bēstom un mē-  
dēdā. Nepatīkams laukom kopā kopā  
pauzuma aukšmā darba 50 MT sta-  
ojā, vairāk par 500 MT pantiā. Re-  
publikā vairākas vītiā jau radītas eme-  
kēstomādiemā sabiedrībā.

[illegible]

Nevār bīst iestādi, ka izvēlēti arī mūsu Latvijas Padomju Republikā sacelš jaunu sociālismiskās sarensības vīm lūkaiminieriba, dartinieku, purnā kārtā MTX. MZIF'us padomju saimniecību dartinieku vidū.

Lai Jūs, Krievijā, Latvijā, Lietuvā,

Lai dzīvo Visarvienības lauksaimniecības lauki, Padomju Savienības brīvvalstīs, zemkopība, uzcens īstied

Article on the opening of the All-Union Agricultural Exhibition  
illustrated with a photo of the Tower of the Constitution on the front page  
of the Latvian daily *Padomju Latvija* (Soviet Latvia) No. 124 dated May 25, 1941

them reminiscent of the imaginary architecture in Italian metaphysical paintings. Vera Mukhina's *Worker and Kolkhoz Woman* sculpture was installed in front of the main entrance (it has been relocated in the recent decades). An arch led to the square with the main pavilion, where all the republics were showcased – Alexander Labas created a panoramic painting or dioramas for each republic. There was also the Tower of the Constitution, which symbolized the friendship of all the republics. The axis of the exhibition ran along the central avenue with three squares. The Kolkhoz Square housed the republican pavilions and the regional pavilions that represented various territories of Russia: the pavilion of Uzbekistan, the pavilion of the Far East, the pavilion of Leningrad and North-eastern RSFSR, as it was called then, followed by the pavilion of the Moscow, Tula, and Ryazan Oblasts, and the pavilions of Ukraine and Byelorussia. Located on the left side of the square were the Pavilion of the Volga Region, if moving further counterclockwise, followed by the pavilion of Azerbaijan and the pavilion of Armenia, which were always located next to each other. Further followed the pavilions of Georgia and Kazakhstan. From the Ukraine and Belarus pavilions, the so-called 'Great Alley' stretched north-east (six other pavilions of the so-called union and autonomous republics were located along it) to Mechanisation Square with a giant statue of Stalin by Sergei Merkurov in the centre, while around the square were the North Caucasus and Crimea pavilions and pavilions dedicated to particular industries, i.e. Cotton, Mechanisation, Grain, Livestock. Industry-specific pavilions continued beyond it, together with an entire animal breeding area that was located in the north-eastern section of the exhibition and featured everything related to the breeding of horses, pigs, camels, dogs and so on. Poultry farming was showcased in the area behind the pond. Meanwhile, the farthestmost part of the exhibition housed numerous additional buildings, mainly some pavilion-shops or representative offices of state companies such as Glavkhladoprom (Chief Department of Frozen Products of the People's Commissariat of Food Industry), where one could also taste ice-cream, or, next to it, the representational pavilion of Glavlikero vodka (Chief Department of Alcoholic Beverages).

### Also with a buffet?

Indeed. The remote section also included the pavilions of Glavtabak (Chief Department of Tobacco) and the famous Glavpivo (Chief Department of Brewing). These were situated next to the ponds, closer to the Mechanisation pavilion. Their location was deliberately planned: exhausted from a long walk while viewing the entire exhibition, the visitors would take a rest there.

### The plans were changing; the exhibition run was initially extended from a hundred days to five years, and eventually it was decided to make it a permanent trade show. How did it affect the architectural part?

At first it was planned to construct temporary buildings in the territory, and later it was decided to make them more permanent. Let's put it like this: the initial plan was drafted by the team of Vyacheslav Konstantinovich Oltarzhevsky. In 1922–1923, Oltarzhevsky worked as a deputy to Shchusev, the chief architect of the first All-Russian Agricultural and Handicraft Exhibition. He was a very talented architect: in 1924–1935, he was sent to the USA to get acquainted with modern building technologies, graduated as an external student from New York University, taught at Columbia University, and became a member of the American Institute of Architects. While there, he was working in the design and construction of high-rise buildings, and reportedly had close ties with Al Capone; the legend of the latter's patronage over Oltarzhevsky was spawned by the fact that despite the economic crisis that broke out in 1929, the émigré architect's studio had no shortage of commissions. In reality, the famous gangster hardly knew the Soviet architect personally, but he did indeed frequent the Oltarzhevsky-designed luxurious Royal Pines resort in New Jersey. Besides, the architect had just published his book on high-rise buildings (W. K. Oltar-Jevsky, *Contemporary Babylon in Pencil Drawings*, with introduction by Harvey Wiley Corbett, New York: Architectural Book Publishing Company Inc., 1932). Oltarzhevsky had arrived in the USA via the Amtorg Trading Corporation, a semi-private joint-stock venture established in 1924, which was the Soviet Union's chief purchasing organisation in the United States. In the





Sketch of the main façade of the MOPR pavilion by Max Kraevsky and Fanya Belostotskaya, April 6, 1939.  
Courtesy of Pavel Nefedov



MOPR pavilion in the All-Union Agricultural Exhibition. 1940.  
Courtesy of N. I. Grubershein-Bocharnikov



Membership badge of the International Red Aid (MOPR). Private property





Ceiling of the Pavilion of Physical Education and Sports, current view.

Photo by Anna Pronina ©

absence of diplomatic relations between the two countries, Amtorg served as a de facto embassy and trade delegation. Yet it also had another, clandestine line of activity – industrial espionage, working as a front for the Soviet intelligence service OGPU (Russian: Obyedinyonnoye Gosudarstvennoye Politicheskoye Upravleniye, Joint State Political Directorate) and the Communist International. Oltarzhevsky actively collaborated with Amtorg, although it is unknown whether he was an actual agent. There is a whole story about how he and his wife tried to become legalised and applied for citizenship, corresponding about this extensively.

Oltarzhevsky specialised in high-rise construction, but at some point, his supervisors in Moscow remembered that he had been involved in designing the 1923 exhibition and decided to invite him back to the USSR to work on designing the forthcoming one. A quick reminder: the exhibition was supposed to open by 1937, on the 20th anniversary of the revolution. And all the works that had begun in 1935 were planned to be finished until 1937. Oltarzhevsky headed the selection committee – I believe there were eleven teams that submitted their proposals for the exhibition design. Oltarzhevsky also had a team of his own that submitted a master plan application. Can you guess who won?

In the spring of 1938, accusations against Oltarzhevsky began to appear in the press. He was accused of miscalculations in the architectural design of the pavilions and an allegedly faulty master plan of the complex; his recent trip to the USA was also remembered. In July 1938, Oltarzhevsky was arrested, convicted, and exiled to Vorkuta. In August of the same year, Sergei Chernyshev, the chief architect of Moscow, replaced the arrested Oltarzhevsky as the chief architect of the exhibition. Chernyshev was provided with much more substantial resources than Oltarzhevsky had had at his disposal, and in the end he managed to have the exhibition ensemble ready for the opening on August 1, 1939. Yet in his case, too, the task was extremely difficult, therefore he kept the projects that had been completed under Oltarzhevsky practically intact wherever it was possible. Chernyshev changed three things: he added the “New in the Village” section, the absence of which, along with the failure to meet the deadline,

Oltarzhevsky had been incriminated for, replaced the Art Deco-style pylons of the main entrance with the aforementioned triumphal arch-shaped gate designed by Leonid Polyakov, and, most importantly, erected a colossal 25-metre high statue of Stalin by the sculptor Merkurov in the centre of the square, in which Oltarzhevsky had placed the Mechanisation pavilion.

Due to historical circumstances, the exhibition, conceived as a permanent display, hardly endured three seasons, and was closed because of the outbreak of the war. Abandoned for several years, the



International Red Aid membership card No. 237, which belonged to the architect Ivan Vladislavovich Zholtovsky. Alexey Viktorovich Shchusev State Museum of Architecture (ГНИМА, inventory number ОФ-5485/6)

pavilions were dilapidated, and some of the wooden buildings had been dismantled for fuel. In October 1948, the USSR Council of Ministers decreed to begin preparations for the restaging of the exhibition. It was decided to concentrate the efforts on creating a new ensemble that would reflect the image of the victorious country, rather than on restoring the original one.

So, in fact, this whole layout was designed by Oltarzhevsky, and partly survived until the postwar period. The central part and the arrangement of the pavilions was preserved, not everything was remade or scrapped.

Let us go back to our main topic now. Should we begin with the history of the MOPR pavilion? Who designed it, and why did such a pavilion appear in the exhibition at all? I guess most of our readers may have heard the name of the organisation, but probably never went too deep into the nature of its activity.

MOPR, or International Red Aid, was an international society for assistance to revolutionary fighters and their families. Modelled by the Comintern after the Red Cross, it was quite a renowned communist charity organisation at the time. MOPR was officially established in 1922 in response to the directive of the 4th World Congress of the Comintern. It engaged in promoting the communist revolution and supporting the revolutionary movement financially in the hot spots of various countries around the world.

Members of MOPR were fairly numerous in Lithuania as well. Many left-leaning artists enrolled in the organisation, and others made donations to support its activity while not being members themselves. Do you think it is merely a coincidence that after Stalin's occupation of the Baltic States, Lithuania, Latvia and Estonia ended up together in the former MOPR pavilion at the VSKhV?

Well, at that stage the organisation was already in decline, as far as I understand. MOPR lost its relevance with the beginning of WWII.

**For some reason, the MOPR pavilion was built somewhat farther from the industry-specific and territorial pavilions, although it glorified a crucial aspect of the Soviet ideology: the worldwide victory of the idea of communism.**

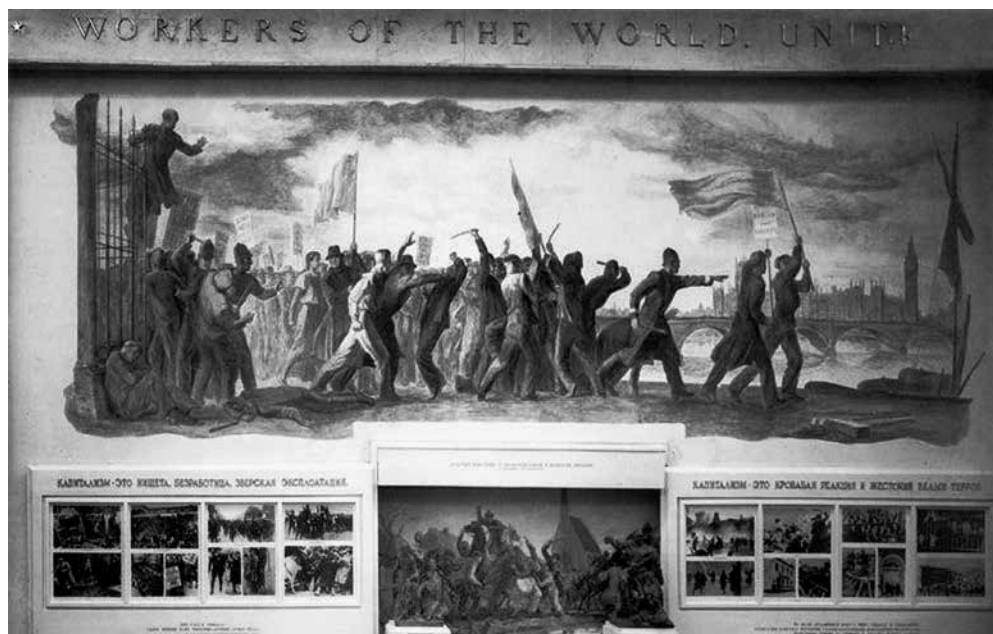
It is odd indeed. Currently it is the territory of the VDNKh, but at the time it was the border area between the then Dzerzhinsky Recreation Park and the VSKhV. This area was annexed to the territory of the exhibition, and the pavilion was built on the bank of one of the Kamensky ponds, at a considerable distance from all the other ones, and remains remote to this day. It was designed by the architects Krayevsky and Belostotskaya. Max Zinovyevich Krayevsky, a Polish Jew, graduated from the Bauhaus in 1927. In the early 1930s, he moved to the USSR with a group of German architects and was involved in the constructions of the first *pyatiletkas* (five-year plans). Here he met his future wife Fanny Belostotskaya, a student of Kazimir Malevich. Belostotskaya graduated from the Moscow Higher Technical School in 1930. They worked together in a brigade of Giprogor (State Institute of Urban Planning), which was a design institute or, rather, an architectural group established in October-November 1930. The director of the institute was Sheynis, head of the Main Directorate of Communal Services of the NKVD of the RSFSR, a lawyer, economist, and theorist of urban planning. Vesnin served as a consultant for Giprogor, while among other employees of the institute were Ilyin and Ginzburg – all those geniuses of modernist architecture.

So, at some point Krayevsky and Belostotskaya began designing the MOPR pavilion. The design was completed by 1938. At the time, Anatoly Fyodorovich Zhukov was the chief architect of the exhibition and approved all the pavilions. The pavilion was built in the style of Art Deco and was pentagon-shaped, which symbolised the five-pointed Soviet star as well as the organisation itself: the MOPR badge had exactly the same shape with an image of the rising sun in the upper half and broken chains in the darker lower one.

The roof of the pavilion was crowned with a sculptural group. It portrayed workers from different continents holding flags – again,







*Demonstration in Red Square.* Wall painting in the interior of the MOPR pavilion by Michail Rodionov and Sergei Sokolov. Photo from 1939. Alexey Viktorovich Shchusev State Museum of Architecture (ГНИМА, inventory number XI-8795).

Reproduction from the book *Выставочные ансамбли СССР, 1920–1930-е годы. Материалы и документы* (Moscow, 2006, p. 352)

*Chinese Partisans.* Wall painting in the interior of the MOPR pavilion by Lev Bruni and Alexander Sakhnov. Photo from 1939. Alexey Viktorovich Shchusev State Museum of Architecture (ГНИМА, inventory number XI-8789). Reproduction from the book *Выставочные ансамбли СССР, 1920–1930-е годы. Материалы и документы* (Moscow, 2006, p. 352)

*Clampdown on a Demonstration in London.* Wall painting in the interior of the MOPR pavilion by Andrei Goncharov. Photo from 1939. Alexey Viktorovich Shchusev State Museum of Architecture (ГНИМА, inventory number XI-8790).

Reproduction from the book *Выставочные ансамбли СССР, 1920–1930-е годы. Материалы и документы* (Moscow, 2006, p. 353)



The MOPR pavilion (architects Max Krayevsky and Fanya Belostotskaya) was opened at the All-Union Agricultural Exhibition at the end of the August, 1940. The general view of the front page of the newspaper *Vechernyaya Moskva* (Evening Moscow) from August 24, 1940, №196 (5024), and its fragment with the photo by Minkevch informs about event and represents the interior of the pavilion



# ВСЕСОЮЗНАЯ СЕЛЬСКОХОЗЯЙСТВЕННАЯ ВЫСТАВКА 1941 ГОДА



Первые посетители выставки СССР в дни открытия выставки в Москве. За пять дней до открытия выставки посетители СССР в Москве.

Фот. А. ШАЙХЕТА



Павильон Советских Прибалтийских Республик. Большие картины изображают новую жизнь, новую молодую экономику республик — Литовской, Латвийской, Эстонской. Промышленные предприятия в Прибалтике, рыбаки на море, школа, школа трактористов, Красная Флотия на море — новая жизнь — вот темы этих картин. На стенах павильона — картины овощей, фруктов, художественные выставки, изделия из кожи, дерева, молочные продукты и консервы — все, чем богата Прибалтика.



2-й этаж павильона Молдавской ССР. Особый интерес вызывает в нем выставка из Бессарабии. Делаются выставки овощей и фруктов, текстиля, из тканей, вышивки, изделия, как быстро шовит механизмы.



Большой павильон Британского колониального и имперского Управления. Здесь выставки, экспозиция которого посвящена развитию колоний империи Британского колониального управления.



На входе в павильон Молдавской ССР. Экспозиция выставки Гербового кабинета. Делаются выставки овощей и фруктов, текстиля, из тканей, вышивки, изделия, как быстро шовит механизмы.

Page from the newspaper *Illyustrirovannaya Gazeta* No. 22 dated June 1, 1941.

The caption of the photo of the Pavilion of the Baltic Republics by photo journalist Arkady Shaikhet explains: "Pavilion of the Soviet Baltics. Large paintings show the new life of the youngest republics – Lithuania, Latvia, Estonia. The proclamation of Soviet power in the Baltic States, the division of landowners' land, the school of tractor drivers, the Red Fleet guarding the new sea frontiers – these are the themes of these paintings. On the pavilion stands there are excellent vegetables, berries, fruits, artistic embroidery, leather goods, grain, dairy products and canned food – everything that the Baltics are rich in."



a symbol of MOPR. In Krayevsky's drawing, they were standing on a globe with chains breaking around it. For some reason, however, the globe was dropped from the project and replaced by a pedestal in the shape of a small trapezoid turret. The sculptural composition was dismantled in the 1960s. The main façade of the pavilion, which faced the alley leading up to it, was lined with marble – the only such case at the VSKhV. Mounted above the entrance were the profiles of the four “leaders of the revolution” – Marx, Engels, Lenin, and Stalin.

**The MOPR pavilion was quite different in style from the other pavilions at the exhibition. It seems to me that such pure Art Deco forms were otherwise absent in the latter.**

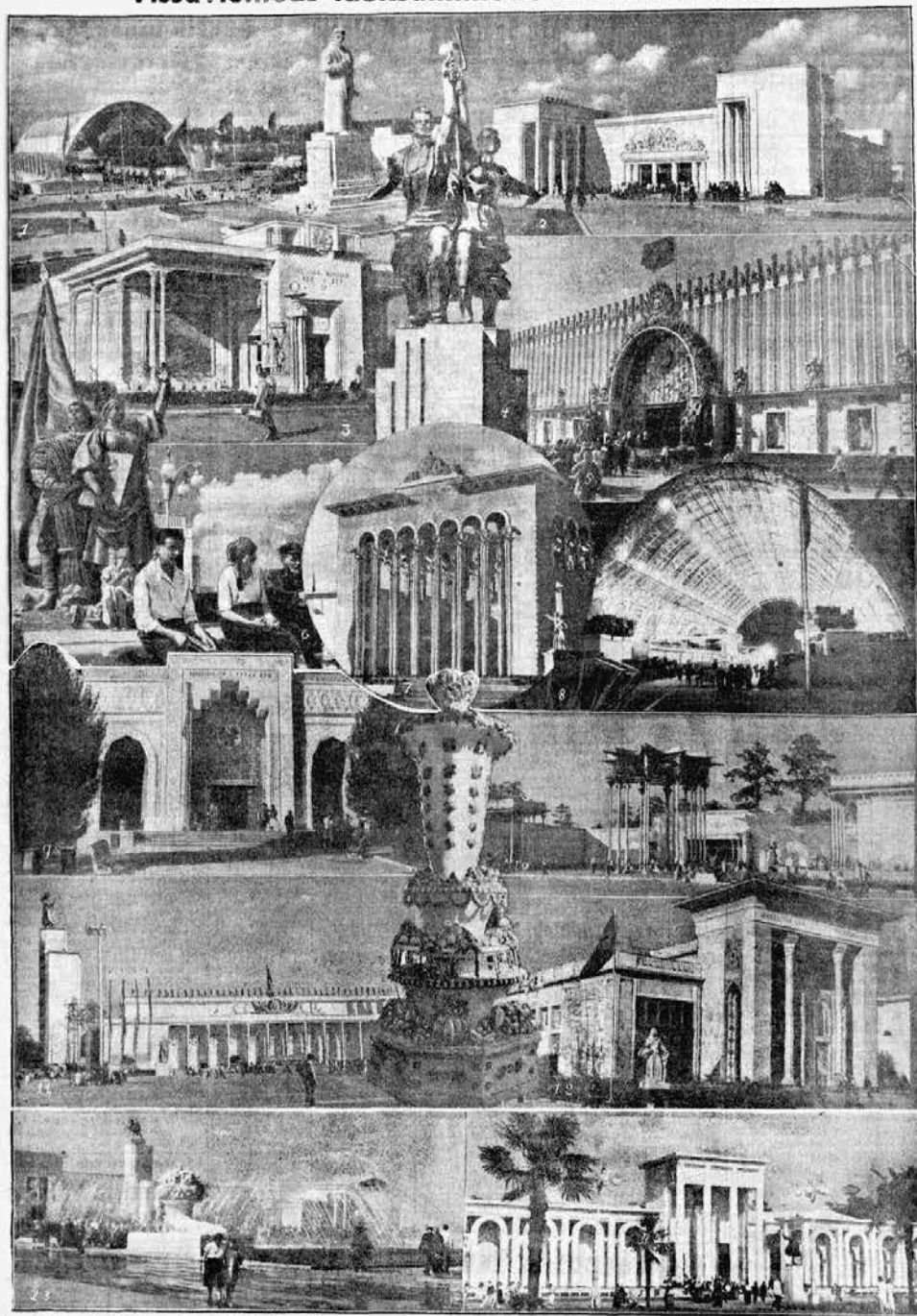
At that time, in the 1930s, it actually did not stand out so much, because most of the currently surviving pavilions were built in the postwar years. They were either heavily reconstructed prewar pavilions, or simply newly built ones. In the years that passed between the first and the second opening of the exhibition, the views on architecture changed radically. The pavilions built in 1939 had nothing to do with the later Stalinist Empire style (which is, in my opinion, an incorrect term, but in any case, it is clear what we are talking about). They were much less ornate, and included a few examples of good Art Deco and modernist geometry.

After the MOPR pavilion was finished, specialists from the monumental painting studio at the Academy of Art took over the interior decoration. It was a very serious team as well. The preparatory cartoons for the paintings were produced in the Donskoy Monastery. They already displayed features of Socialist Realism; the artists sought to please their clients.

**The group of authors of the panel paintings is impressive indeed. It includes most famous names of the time – Bruni, Favorsky... Sadly, all the works they produced for the MOPR pavilion were lost.**

The following panel paintings adorned the walls of the pavilion: *Chinese Partisans* by Lev Bruni and Alexander Sakhnov, *Clampdown on a Demonstration in London* by Andrei Dmitrievich Goncharov, *The Defence*

# Vissavienības lauksaimniecības izstādes ainas



1. Skats uz Mākslinieku laukumu. Pa labi — kļauds Stalins skulptūra, pa kreisi — Mākslinieku paviljons. 2. Lohapilsas paviljons. 3. Tadžikijas PSR paviljons. 4. Vīetnes Mākslinieku skulptūras Strādnieks un kolhozniece. 5. Ukrainas PSR paviljons. 6. Lauksaimniecības strādnieku — skulptūras pie Ukrainas PSR paviljona ieejas. 7. Gruzijas PSR paviljons. 8. Mākslinieku paviljons un kļ. 9. Kazanijas PSR paviljons. 10. Irbetijas PSR paviljons. 11. Gubernijas paviljons. 12. Azerbaidžāņu PSR paviljons. 13. Fontāns Kolchoza laukumā. 14. Ļeņingradas un Krievijas PSR Ziemeļu — Austrumu paviljons.

Atbildīgais redaktors: Ernestine Nīdra.  
Izdots VAPP Lauksaimniecības un Zivsaimniecības ministrijā.



of *Madrid (Dolores Ibarruri)* by Vladimir Favorsky with Sakhnov and Fedayevskaya, *Demonstration in Red Square* by Radionov and Sokolov, and *Meeting of the MOPR Cell in the Kolkhoz* by Edelstein and Elkonin. In the centre, there was a faux-marble column topped with a glass globe. It was retained in the Baltic pavilion, as seen in the photographs.

### What was the fate of the MOPR pavilion?

It opened only to be closed down about a year later, when its conversion into the pavilion of the Soviet Baltic Republics began. Zhukov was officially appointed the author of the reconstruction, while Khrakovsky and Platonov were designated as artists, whatever it might mean. Krayevsky, Belostotskaya and Favorsky could not hide their indignation and wrote a letter concerning this matter to Vyacheslav Molotov. To support their argumentation, they invited an expert – the president of the Academy of Architecture Vesnin. He also pointed out the inappropriateness of destroying the MOPR pavilion, and emphasized that its architecture and décor constituted an aesthetic and symbolic unity.

The changes to the exterior of the building were minor: the inscriptions “MOPR” were removed, while the top of the main façade was adorned with an additional panel with the coats of arms of the new republics. Much more saddening is the fact that they had to whitewash or to cover the picturesque interior panels dedicated to the revolutionary struggle in different countries of the world, including China.

The revamped pavilion reopened as the pavilion of the Soviet Baltic Republics on Sunday, May 25, 1941, along with the rest of the exhibition. A note in the *Vechernyaya Moskva* (*Evening Moscow*) newspaper of May 9, 1941 suggests that outside the pavilion there was a wooden kiosk selling haberdashery and other consumer goods from the Baltics. Another kiosk, intended for tasting Moldavian wines, was planned or even installed next to it.

So much work went into it, but the pavilion remained open for just over a month: after the outbreak of the war on June 22, the entire exhibition

← Page from the newspaper *Padomju Latvija* (Soviet Latvia) No. 124 dated May 25, 1941 with a photo collage of views from the All-Union Agricultural Exhibition

# LAUŠIMNIECI

## LATVIJAS PSR AUGSTĀKĀS PADOMES LAIKRAKSTS

**Visu zemju proletāriši, savienojieties!**

REDAKCIJA AN KANTORIS RĪGĀ, KALEVU IELA Nr. 29. Aizdāj lētas arī redakcijas darbu laiks no pl. 13.

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Nr. 126 Trešdien, 1911. g. 28. maijā II gads

### Pionieru nometne—dzīves pieredzes skola

Nošedīs mēnešu gads, salīdzināti mācību rezultāti skola, pārbaudīts, kādā mērā bērni piesavinājušies zināšanas. Dzir sakšies brīvdienas, priecīgas dienas ar tavināšanos dabai, interesantām notāsim brīvā dabā, pārgājieniem, fizikālās nodarībām, aizrautīgu laika pavadīšanu pie pionieru ugunskāru.

Dzīve nometnē vasarā rada vislabvēlīgākās apstākļus bērnu veselības nostiprināšanai, viņu norādītānai, darba mīlestības, patstāvības, un iniciatīvas attīstībai. No nometņu organizācija ir uzskatāms, pionieru patīkams un valdības gādāts par jaunatnes audzināšanu.

Diemžēl, pie mums nereti viņi sauri izprot bērnu atpūtas nozīmi, uzskato to kātrā ziņā par atvaļinānu no skolas — i no grūdtāim, i no darba. Ir ne mazums bērnu siltumnieks audzināšanas, piekriktu kā starp vecākiem, tā pedagogiem. Tas jūtams arī pionieru nometņu darba rakstura, kur bērnu darbu laiku reizē pakāpi neva jādūgt aizgādāties, apstāj ar lielu apkalpotāju personālu, sargā no patstāvīga darba un pasliedz visu gata-va veidi, gūst kā sānrotāji. Tā bērns audzina bezdarbību un slābību, vien-ram, Maskavas trolejbuss parka pionieru nometnē pagājušajā gadā 45 pionieriem bija 11 apkalpotāju, bet Mežu rūpniecības totas komisariāta nometnē — aģentā pat anklis, kas bērniem mazgāja kājas.

Tas nav vienīgais pionieru nometņu trūkums. Fizikālās nodarībām daudzās nometnēs bija pa lieldabai atšķirīgie raksturs. Lietas būtnai, pioniera sistēmatiskai norādīšanai, trenēšanai vingrošana un vieglatlētika, tā sagatavošanai priekšā atstātais dienestam. Sarkanajā armijā nepievērta nopietnas uzmanības.

Pionieru nometnē jābūt bērnam par zinātna veida dzīves pieredzes skolu. Uzturēšanās nometnē ir nopietns pomsu pioniera, skotēna audzinātājs. Nometnē pionieru jānorādīta, fiziski, visām jāiegūst organizatoriska padarumi, piemēliski, pašam sevi apkalpot. Šeit var atgāti ieturību, iniciatīvu, patstāvību.

Mūsu sociālistiskā sabiedrībā jāpārvar ne mazums grūtību komūniskā cēlniecībā. No visas padomju tautas prasas organizēti, kopību, stipru grūti, neatbilstību mēķa savienīgā. Mums jānagatavo lai cīnā mūsu jaunā paaudzē, jānārdzina tā stipru, izturīgu, bojāsvēstīku uzbrūce, kas nebaidīs grūtību un kas gatava pārciest iespējamus trūkumus.

„Mās nevaram,” mēķa biedrs Stalins, „līdzināties vājiem cilvēkiem, kas bēģ no grūtībām un mēķle viņu cēltnis un tās pārvarēt. Boļševiki katrā ziņā būtu gājēju ļoti savi cīņā pret kapitulāciju, ja viņi nebūtu iemācījušies pārvārt grūtības.”

Ar šādu garu, šādu ideju jābūt caursāta bērnu audzināšanai ir mājā, ir skola, ir jaunatnes organizācija.

Pionieru nometņu darbs — cīņā godā jāpārvar pašas grūtības. Nometnes darbs pamatā jābūt pionieru iniciatīvu un padarībai, kas vērsti uz veselīgas atpūtas organizāciju, uz darba, militāru padarīmu un uzdevumu izpildi fiziskā nodarīšanā. Nometnes dzīvē jābūt stingri pakļauti galvenajam mērķim — bērnu fiziskai un garīgai attīstībai.

Jābūvē siltumnieks audzinātāna nometnē, praksi sargāt bērnu un fiziskā

la darba. Patkalpāpakaļi šeit jābūt plaši izvērtāti. Pionierim, sevišķi vecākam, no 13—15 g. v. jāprot apieties bez auklēm: mazgāt traukus, tīrīt dārzājus, apskot ieli, piestāt, ja vajadzīgs, pogu sevī ietērš, iemazgāt savai mēģlītiņai, klablāstai. Fizikālās nodarībām nometnē jābūt saņemotām ar militāru padarīmu apģaunā.

Daudzas organizācijas ievērojamas trūkumus agrākā nometņu dzīvē un to pārvēdo. Lūk, piemēram, kā nospraud savā darba jaunā veidā pionieru nometnē: Sarkanās Gvardes rajona, Leļingradas apgabālā. Pie līguma ar kolektoru Krasnoj Zemi bērni veiklākošā darbus, kas viņiem pa spēkam. Ik dienas divas pionieru nodalas deķērs nometnē: viena tādāla apstākļos pūķis un uz turis kārtībā nometnes teritorijā, otra — veikla darbus virtuvē, ēdamtelpā. Apkalpotāju personāls samazināts līdz minimālām. Pārgājienos lielu grupu vietā bagātīgo nodalas, skaitā 20—25 cilvēkus. Pārgājienos bērnu audzinātāju vadība mēķa lietoti karti, kompasu, iekurt ugunskāru, vārdi kōdēnu.

Sverdlova apgabālā sverst nometnē izbrauks 32.000 pionieru. Ievēdzības skotēna ekspedīcijas Urālos, kurās piedalīsies līdz 70.000 bērnu.

Jātic, ka vietējas organizācijas tur ne bez zinātnas kaitēšanas rangus uz pionieru nometņu darba pārvēdošanu. Ar grūtībām, piemēram, Sverdlova apgabālā veselības, aizsardzības nodalas pārvērtēj piekārta tam, lai pionieru nometnē maksimāli būtu attīstīta palūpāpakaļā. Vārā rūpniecības strādnieku ardiēdības centrālā komiteja uzskatīja par vajadzīgu pat paliektāt apkalpotāju personālu pionieru nometnē. Uz tola cieni. Pārāk lieli štati atstāti pionieru apkalpošanai bērnu pilnībā Volodars reģonā — pie Lugas, Leļingradas apgabālā, pieļoti past nometnē, kā mēķu korendenti ziņo, ir arī OGPU vārā, Vorosilova vārā rūpniecā ardiēdību un komunistiskās jaunatnes darbiniekiem.

Ir laiks vārā nesajaukt pionieru nometni ar sānrotāju, ir bērnu kūrveit. Bērni kūrveit un sānrotāji raufāsi un uzturēšanai padomju valstī a atvērt lielus līdzekļus, kā arī pionieru nometnēm — veselīgas atpūtas un bērnu fiziskās norādīšanas vietām. Bet, lūk, Grūtības kōjeju un hidroloģisko celtņu strādnieku ardiēdības republikāniskā komiteja pārvērtēti savu pionieru nometni līdzināt par koncertāla sānrotāju — kūrveit. Līdz 1910 viņi nosēti nesēti pārdēti tam, kas vārā šīs vietas nopirk, pie kam nometni reklamē kā vietu, kur bērniem pasieidē „kūrveitās ēdātnas, pedagogu, ārstu pārdēti un uzturēšanās vietas.”

Padomju organizācijām, komūniskās jaunatnes savienībām, visai sabiedrībai jāspējo šoli, lai mūsu valsts piekriktis iespējās pārvērtēti savas grūtības padomju audzināšanā izmantotu kā piekākas. Pionieru nometnē jānorādīta bērni, jāpārdevina viņi pie patstāvības, jāpārdeva boļševiki ar dzīves pieredzi, jāpēdē viņus komunistiskā audzināšanas rakstura vārdēti, jābūvēti jaunās paaudzēs vērtīgas boļševistikas īpašības, jaunatnes, kūrā — „... jānos mūsu kūrveitā bēģu vārā vāingavotā mērķim.” (Stalins).

„Leļevitje” 27. maija leļevs

### Vissavienības lauksaimniecības izstāde

#### Pirmā diena Padomju Baltijas republiku paviljona



Latvijas, Igaunijas un Lītuvas PSR paviljoni Vissavienības lauksaimniecības izstādē.

Jau ilgi priekš Vissavienības lauksaimniecības izstādes atklāšanas pie Padomju Baltijas savienotā republiku paviljona sapņējušas daudz maksavēli un ekskursantu. Vissu deģu vēlētāji drīzāk iepazīties ar Igaunijas, Lītuvas, Latvijas brālīgu tautu pirmajiem panākumiem jaunās brīvības deģes cēlānā. Kad pa radio atskanēja akadēmika N. V. Čerina vārdi: „Laudu dārgos viesus paviljonā,” Lītuvas PSR Tautas komisāru padomes priekšsēdētāja vietnieks B. Glovackis pārgārcis šīrtu kōtu pie leļevs paviljona. Apmeklētāji leļevā krāsoja zālē.

Daudzi sajūsmīgiem par paviljona skaisto apdāri. Zālē centrā — mātve cēlstrāstaina kōdona no diemņ krāsas marmora ar zeltainām deļiņām. Uz tās Marks un Engelsa, Leļina un Stalins boļševiji. Augšā — no stikla darīnā spīdoša Zemessēde, ap kuru rakstāts lozungs: „PSRS — visas pasaulis darba ļautu tēvija.”

Pie nometnēm daudz vārādzinātājus dabisko ekspozitā: auglās kārvaldības vietas audumi, vietas iestādījumi, ra diouztvērēji, foto aparāti, telcāmi apvāri, cukurs, maizes labākā šķēķi, leitāni līni, ādas, keramika, trauki, iekārti, kōdēti, kōflektes un t. l.

Viesi uzsmagnī apskatīja triju republiku makslīniskās gaismas diagramas. Šeit rādītas Latvijas, Lītuvas un Igaunijas glezniecības mākslas un tautas skatli. Vārāpārēju uzmanību saista daudzkārtēnā panno. Viēnā no tiem atdēlota zemes piekāršana bezzemniekiem un mazumniekiem. Priekšā staro līnīmēģu zemnieku, sirmgājēju, sievietu, bērnu sejas.

Trijās republikās boļševijkās leķārtās laukā bija 360 tūkstošu laukstrādnieku. Daudzi ja daudzi no viņiem jau saņēmuši zemi, lopus un inventāru no padomju vārā. Šie skaitļi ir faktiski sānā nepārspējamā strauši pilitoto apmeklētāju uzmanību.

Lūk, pirmie daļi par Padomju Latvijas, Lītuvas un Igaunijas darba ļautu dzīvi. Darba zemnieku un lauku pārdētiem organizāto lauksaimniecības

arīstus šabedriņš kopīgiem rēķiem apstrādāšanai. Jau nodibināts 16 kolchozu, 140 zemes kopapstrādāšanas sabiedrību un 102 sohoļi. Daudzi zālē kīstēnē skatīja izrādā sajūsmu par brālīgu republiku pirmajiem panākumiem jaunās leķārtās cēlānā.

Zālē atkārtoti. Visu skatī pievēršas nelietam kōm cēlānām, uz kuru mēķa mēķa skatījumiem iet garām Baltijas tautu drūmas pagātnes apzīmē: bezdarbs, apcietināšanas, cietumi, rūpniecības uzņēmumu iestādēti... Pie tam rakstā mēķa, kas rādā jēvārdēģnāro kōstlību, strādnieku un darba zemnieku cīņā ar plūtkrāstisko režīmu, vārāncotē uzņēmumi, kas rādā tautas grūtības īpašumi par padomju vārā nostiprināšanu, rādā, kā tauta jānagā skaidra Sarkanās armijas daļas...

Viēnā no panno — Rīgas darba ļautis prasā padomju vārā nostiprināšanu un Latvijas iestādēti Padomju Savienībā — spīgti atlietā vēsturiskā diēna. Masu mitrā saņakūti ar sīrtiem karogiem un ziediem Baltijas krievu laukā rūpniecības pīķētas darba ļautis. Trijās profesors Kirčēnēti.

Latvijas PSR Augstākās Padomes prezidija priekšsēdētāji, ievērojami zinātnieks B. Kirčēnētiem, palikānā ardiētas tēpat rādā. Vārā redzāni saņem mīlīgais viņu pieņemšana, viņi cēnās fiksēt fotoapzīmēšanos pirmo diēna paviljona.

Pie Igaunijas PSR novietnes ir uzrakstāts: „Igaunijas PSR priekšā pārvērtas tautsaimniecības plašās attīstības reļevs.”

Burģijā Igaunijas rūpniecības uzņēmums 1940. gada februārī strādāja 35 tūkstoši strādnieku, bet Padomju Igaunijā 1941. gada februārī bija jau 83,7 tūkstoši strādnieku. Strādnieku skaits turpinās pieaugt.

Lītuvaspīķēti divi teķdāros boļševijkā Igaunijā atdarījis ārzemju kapitālistu rokās. Tugad viņas rūpniecības saimnieks ir tautas. PSRS boļševiki 1941. gada atvērti 112,3 miljoni rēģu.

(Turpināsim skat. 3. lēpp)

1. LV. Leļevs ļautu Rēģu bēģu, 19. notiks lādas leķevs: 29. maijā — Leļins un Stalins; kā Līleļa Oktobra sociālistiskās revolūcijas organizatori. Leķevs sākums pl. 19. 30. maijā — Pirmie padomju vārā šoli (1917. g. oktobris — 1918. gada februāris). Leķevs sākums pl. 31. 30. maijā — Revolūcijas leķevs gaisontāji 19. g. 30. — 40. gados. Leķevs leķevs (Leļevs) leķevs no 1. Leķevs sākums pl. 17. Leķevs lādas leķevs vārā VK(b)P CK leķevs grupā boļševiku vārānu, cēlātnis kandidāts Burdžalovs. Leķevs bēģu.

LK(b)P Rīgas pīķētas komiteja.



Front cover of the guide to the All-Union Agricultural Exhibition from 1941, edited by Nikolai Vasiljevich Tsitsin

was shut down on July 1, if I remember correctly. This is a sad fate of the pavilion and its display. Nevertheless, note how incredibly prompt the authors of the new guidebook and the creators of the newsreel were. Both the exhibition guidebook (Всесоюзная сельскохозяйственная выставка. 1941. Путеводитель, Москва: Огиз-Сельхозгиз, 1941) and the documentary newsreel *The Exhibition is Open* (directed by Irina Setkina and Maryana Fideleva, script and voiceover by Alexander Moiseevich Maryamov) dedicated considerable attention to the new Baltic pavilion. Interestingly, both sources foregrounded the panoramas or dioramas that showcased the achievements of the Baltic republics under Soviet rule. For instance, Soviet Lithuania was represented by a three-dimensional installation or model in which, according to the author of the *Guidebook*, “the visitor sees a hilly plain crossed by a river”, “a hydroelectric station

← First page of the newspaper *Padomju Latvija* (Soviet Latvia) No. 126 dated May 28, 1941 with the article on the opening of the Pavilion of the Latvian, Estonian and Lithuanian Soviet Socialist Republics in the All-Union Agricultural Exhibition

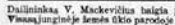
and a new plant are being built on the banks of the river”, while the central part of the installation depicted “swamp reclamation and stump removal with tractor-drawn grubbing machines”. The description of the installations further mentions the fields with a Machine-Tractor Station, cattle grazing in the meadows, and a distant silhouette of a city, which is Kaunas, of course. The newsreel was shown in cinemas before film screenings, I suppose. A copy of it is stored and can be accessed in the Krasnogorsk Archive (Russian State Film and Photo Archive).

**I have never heard about the dioramas before. Probably they were created by local artists, i. e. Muscovites. There were no such specialists in the Baltic states, since there was no perceived need for dioramas to begin with during the independence years.**

Inside the pavilion there were three dioramas based on the models made by the artists of the Moscow Art Theatre of the USSR, Khoenko and Larin. I could not find any information on them other than their initials, except the fact that Khoenko also co-authored a diorama in the Karelo-Finnish pavilion. Close-ups of all the three Baltic dioramas are shown in the aforementioned newsreel following the coats of arms. The voiceover says, “You are looking at Riga...”, while in reality they are showing these dioramas.



Painting by Konstantin Istomin *A Squadron of Warships in the Baltic Sea Shows the Greatness of the Soviet Fleet* inside the Pavilion of the Latvian, Estonian and Lithuanian Soviet Socialist Republics. Still from the documentary newsreel *The Exhibition is Open*, directed by Irina Setkina and Maryana Fideleva (1941)



## Planas išpildytas ankščiau

Lenktynėdama su tik gamybos  
erityje, bet taip pat kultūros.  
politikinimosi, darbo draus-  
mės ir kt. srityse. Tačiau darbo

Lenktynėse pasilymėjo visa eilė stachanovičių ir spartuolių: drg. Gilevičienė Marija — įvykdė 180%

V. Nauduzas,  
Juzas Stonis,  
A. Dantiénė,  
Sl. Rukaitė.

ir kasdien matoma rezultatai pat trūksta konkrečių žmonių

yra kritikos ir savikritikos, si  
pat trūksta konkrečių priemonių

No. 100 dated April 27, 1941

The Estonian's panel was also agriculture-themed; it was titled *The School of Tractor Drivers*. However, everything suggests that the author did not manage to finish it in time for the opening of the pavilion. Hence, Mackevičius became the hero of the day. Or, I would say, Mackevičius and





Panel paintings *A Demonstration in Riga Demanding the Establishment of Soviet Rule* by Max Birstein, Andrei Platnov, and Viktor Tsyplakov reproduced in the newspaper *Sovetskoye iskusstvo* No. 21 (756) dated May 25, 1941

Istomin, who painted a large-format painting allegedly based on sketches by Latvian artists, *A Squadron of Warships in the Baltic Sea Shows the Greatness of the Soviet Fleet*.

The newspaper *Izvestiya* (The Herald) of May 25, 1941 illustrated the article about the pavilion of the Soviet Baltic Republics, titled *The Baltic Wind*, with a small photograph of the pavilion's interior. It shows the decorators of the pavilion posing with various exhibits in front of Mackevičius's panel, among them A. M. Irayd, Vsevolod Dobuzhinsky from Kaunas – the younger son of Mstislav Dobuzhinsky who had managed to escape to the West in time, and the chief artist of the pavilion Vladimir Lvovich Khrakovsky, who was a student of Tatlin, by the way.

I have a file on the artists who decorated the pavilion of the Soviet Baltic Republics. I have already mentioned Khoenko and Larin, who worked on the dioramas. Other names include Max Birstein, Andrei

Platnov, and Viktor Tsyplakov – all three were still students of the Surikov Art Institute at the time, and would later defend their final works in Samarkand in 1942. The three of them produced two panel paintings. The first one was titled *A Demonstration in Riga Demanding the Establishment of Soviet Rule* and the other one *The Meeting of the Supreme Council of the USSR at the Moment of the Admission of the Republic of Lithuania to the Fraternal Family of the Peoples of the USSR*. What a terrible title.

The paintings in the first hall follow next: a small painting by Amshei Markovich Nuremberg and Sheberstov Nikolai Aleksandrovich, depicting a meeting of the Social Democratic study circle in Reval (Tallinn) led by Mikhail Ivanovich Kalinin, the painting *Sverdlov Speaks at the 1st Congress of the Soviets of Workers, Soldiers, and the Landless of Latvia on the 13th of January, 1919*, and two works by Anatoly Yurievich Nikich, *A Rally Marking the Proclamation of Soviet Rule in Lithuania in December 1918* and *Armed Uprising of Workers in Tallinn in December 1924*.

Then we have Istomin, Konstantin Nikolaevich. He lived between 1886 and 1942. At that time, he was already a highly prized painter. He studied at the Simon Hollòsy School of Painting in Munich, and later at the Department of Art History at Moscow University. Istomin was one of the senior professors of VKHUTEMAS-VKHUTEIN (Vysshiye Khudozhestvenno-Tekhnicheskiye Masterskiye – Higher Art and Technical Studios, later Vysshiy Khudozhestvenno-Tekhnicheskii Institut – Higher Art and Technical Institute).

There is a note in the Latvian newspaper *Cīņa* (*Struggle*) of May 25, 1941 mentioning Istomin's painting as part of "a special stand dedicated to the defence of the new Western borders" and titled *A Squadron of Warships in the Baltic Sea Shows the Greatness of the Soviet Fleet. Powerful Battleships, Cruisers, and Submarines*. This is the full title.

A quote by Molotov was carved above the painting in golden letters: "The fact that the borders of the Soviet Union will now be moved to the Baltic coast is of utmost significance to our country. This provides our country with our own ice-free ports in the Baltic Sea that we need so much". I found this quote in an article in the newspaper *Krasny Flot* (*Red*

*Fleet*) of May 27, 1941. The same quote is provided in the aforementioned 1941 exhibition guidebook, and appears in the newsreel *The Exhibition is Open*.

The aforementioned sketch *Baltic Wind* in *Izvestiya* is also noteworthy: “In the depths of Michurin’s garden, above the even rows of white-stemmed apple trees, a sculptural group with a fluttering red banner pierces the blue sky. Walk down the alley and you will see a pentagonal pavilion with three coats of arms embossed on the pediment. The coats of arms feature five-pointed stars, hammer and sickle in the rays of the rising sun, and, on one of them, rows of waves rolling into the sea. It seems that the Baltic waves are washing this modest pavilion, that a fresh sea breeze rushes here from the panel by the artist Istomin, and that the Soviet warships are moored on the Riga shoreline just nearby.”

**What an uplifting romanticism! Coupled with, perhaps, unwitting cold cynicism. I wonder who authored this article.**

His surname is Bachelis. Somebody caved in, so to speak. The whole article is written in this kind of pompous style language, and it is quite long.

**The surname of journalist sounds Lithuanian or Latvian. Of course, this does not mean that Bachelis could not have been born or raised, or at least educated the Soviet Union in and have been a Soviet person from a young age. It is difficult to convey his style in translation, I guess it will be necessary to provide the original quote in a footnote for those who can read Russian to fully appreciate the style of this text.**

Let me quote another short excerpt: “One will behold the land of Lithuania, covered with a transparent lilac haze, and further, the shiny Western Dvina spanned by small – scaled down – bridges, leading to the capital of Latvia; to the right extends the lush greenery of Estonian meadows with scattered tiled roofs of farmsteads. Three corners of the pavilion look like windows into the liberated lands of the three new Soviet republics.” He compares the dioramas with windows opening to the “liberated” lands.

Latvijas Komunistiskās (bolševiku) Partijas Centrālās komitejas,  
RK un LPSR Augstākās padomes orgāns

**Nr. 136**

Svētdien, 1941. g. B. lūnīlā 30. gad.

38. ends

## levērot ugunsdrošību

[illegible]

Proletariat maha-republikas apatiseis, varas komsatit le pain.  
Pirms daļiem gaduies notikule mūsu  
tagasgrēklī Latvijā, Gostisa un citu vi-  
siem «lī ļoti labi atmiņā. Viens la-  
bā atmiņā le tua kī torē le ugnē-  
gāšim (vāgē) buržuāliem mēdēim  
un presē. Ugnēgrēklī, kas īpašēja  
mūn vēstis un tesa liels posta dar-  
ba ļaunā, bija vērošējs prieksmets.  
Viens lāt atmiņā arī tas, ka daļim  
rūpniecībā, noarim bija aras ugnē-  
grēklī «vāgē» mēn. kēkšdēvētā

Ugunsdzēsības zīdus mājās nekādās noteiktās kārtībās. Katrā vietai vajadzīga savi noteikumi, bet bieži netiek ņemta vērā mājokļa uzbūve. Izastrādājis arī tas, ka visu būvniecību ugunsdzēsības organismā bija jāveic pirmai kārtā, valdības lēmums jāizstrādā atsevišķi. Piemēram, zīdus bija ugunsdzēsību komandas nevienu laiku pilnībā centrā tuvumā, un kumēns strādājis apdzīvotā zonā ar rāžē šķērs šai samērā dziļai. Ar ugunsdzēsību komandām bija domāts ciktur, kas pēc saviem uzskatiem un izcilības mēģināt darīt tāpat.

Padoņņu republika šīs divēkles nerar turpinās. Kā katrs padoņņu pilsoņs, tā padoņņi apmācāsīlās vāls pīnīlūns sargīl sēlīdīdīkē un padoņņi pilsoņi īpatēni no agnī-

Puhkuvien toimihenkilöiden ja valvontaviranomaisien tehtävien lisäksi on otettava huomioon myös muut henkilöt, jotka ovat joutuneet tekemään rikoksia, jotka liittyvät turvallisuuden ja kansainvälisen oikeuden alaan.

[illegible]

**PSRS tieslietu tautas komi**  
sardzes Rūgē, iepazīsot ar Latvijas  
PSR Tieslietu tautas komisāriem, ap-  
stādīs tiesas, apspāstos un tautas tie-  
smā darbos. 6. un 7. sēdīs b. Dzirnavi-

32,1 proc. ierēnās, neapmierinātās rīkošanās ar agenti, 11,9 proc. bērnu paaudzē, 4,6 proc. no nekārtības cēloņiem rēķ. Iriskiun lūdzot no 1-1.

1. jūnija Rīgā, Kr. Barona ielā 33, dz. 72, bez uzraudzības atstāta nestrādājoša elektriskā mašīna kastiņā, kas bijis par bērnību ierīkojuma daļu.

4. Jānija Mārupes pagasta Strautniekos no netīra dīmeņa izlēis ugunsgrāks, sadedzot dzīvojamās ēkas, koka un tēta. Sadegs arī otrs ēkās un cilvēki.

30. aprīlī Valmieras pagasta Gaidis, bērniem rotāļpūķis ar uguni, itāļu ugunsgrēks. Nodaga lūnīns, kaisis un dārzeņi, - āķis, - āķis.

Kā redzams, visos gadījumos ugunsgrāka sēmele — neapmierīga cieša — uguns un ugunsdrošības noteikumu neievērošana. Lai novērstu ugunsgrākus, palieku iedzīvotājiem jāpārdomā, lai visās vietās — dzīvokļos, namos, uzņēmumos, iestādēs, lauku mājās, mežos un citur — ugunsgrāku ievērtu ugunsdrošību uzskaitē. Tas ir ļoti svarīgi.

[illegible]

ugunsdzēsības vienību rīcībā jānoskaidro šādu cilvēku un pajūgu, balvu, paguma izpildes kumšiejas, priekšsēdētājs atbilstošā kārtībā. Arī Hietpils paguma uzdevums ir nodrošināt šādu: Uz pusi — Nīderlandi, Irslandi, Vārkavus, Valgales, Upesgrāvis, Skandus, Čarus, Arīlānu un Zemes pagastus. Bet Arīlānu paguma ir pilnā kumšiejas priekšsēdētājs atbilstošā kārtībā: brīvprātīgo ugunsdzēsību biedri. Šādas parādības nekavējoties jānovērš.

Dalās medniecības vēl arvien pastāv  
iespaidojums mūsu no dzīvnieku pasaulē  
— skaidri, zariem un c. Ar to mednieku  
vairāk.

Cipā pret ugunsdzēsības mašīnām vislielāki vērība jāvelta tam, lai novērstu viltus uguns izcelšanās izmeksas. Visās vietās jābrauc, lai stingri ievērotu ugunsdzēsības noteikumus. Savāki stingri tas jāievēro vasarā, kad biežiņa dārkstele var radīt lielu ugunsgrēku un nopostīt milzu vērtības.

Ja kreivsin Majakovska värden:  
Ar agni  
någon!

Ar ugusi  
apetīja

teod. prof. sociologică în pachetaje pe  
sema ipotezei egualității neegreco-  
slav. Ierusalim 19.

apgrīdības uz partijām, valdību. Tiesībs  
iz teikt komunistu un visu organizāciju  
valdīšanai pārmērīgu par vispārējās  
lietu darba jautājumiem.



## Visā republikā līdz 5. jūnijam apsētās platības

[illegible][illegible]

Trade booth of the Latvian SSR at the All-Union Agricultural Exhibition. Photo from the newspaper

*Cina* (Fight) No. 136 dated June 08, 1941

The focus of the description is not on the dioramas, though... After all, the creators of the exhibition were very attentive to the new geopolitical situation of the USSR. Two more pavilions, the Karelian and Moldavian ones, were opened at the same time.

Bachelis concludes his passage by stating that the Baltic pavilion introduces the visitor to the new countries that have been included in the exhibition for the first time. Two days later, on May 27, *Izvestiya* published

a photograph of the Moldavian pavilion... On the next page there was another photo of the pavilion of the Soviet Baltic Republics with a huge line of visitors outside. This photograph was three times bigger than the one of the pavilion of Moldavia. By the way, the same photograph with a crowd of visitors migrated from one newspaper or magazine to another. *Illyustrirovannaya Gazeta* (Illustrated Newspaper) published it, as did *Ogonyok* (Spark), I think – I have to check, I have made a note that it was the issue of June 5, 1941.

The pavilion of Moldavia currently houses a restaurant named *Ottepel* (The Thaw), and after the war, it served as the pavilion of Sericulture. The pre-war pavilion of Karelia was repurposed as well – initially it was the pavilion of the Arctic. It had a plane on top – a real,

In the Pavilion of the Baltic Republics at the All-Union Agricultural Exhibition. From left to right: designers A. M. Iraïd, Vsevolod Dobuzhinsky and the chief artist of the pavilion Vladimir Khrakovsky.

Photo by V. Musinov.

The newspaper *Izvestiya* No. 122 (7498) dated May 25, 1941





basic plane, because its display was mostly related to the flights of Georgy Chkalov, Georgy Baidukov, and Alexander Belyakov.

**The Latvian newspaper *Darbs* (Labour) of May 29, 1941 reported that 80,000 visitors came to the exhibition on its opening day of May 25.**

80,000 visitors. How is that possible? I guess a person should be entering every three seconds, or entering and exiting every two seconds for that to be true. It's an exaggeration, I think. Surely, the Latvian journalists simply repeated what the central press reported. Look, two days earlier, on May 27, 1941, the headline of the front-page article in *Izvestiya* read: "The All-Union Agricultural Exhibition Opens. More than 80,000 People Visit the Exhibition on the First Day."

**Due to such exaggerations and inaccuracies in published sources, it is rather difficult to reconstruct the history of the Baltic pavilion; besides, the archives, at least in the Baltic States, are poorly preserved as well. There might be some more credible sources in the archives of the Communist Party, but they are still unavailable to art historians.**

Indeed, one has to collect information bit by bit. For instance, *Vechernyaya Moskva* of April 24, 1941 reported that comrade Kirsanov, director of the pavilion of the Soviet Baltic Republics at the VSKhV, came back to Moscow from a trip to Lithuania, Latvia, and Estonia. In an interview with the newspaper's reporter, comrade Kirsanov informed that the Lithuanian, Latvian, and Estonian SSRs were efficiently preparing for the participation in the 1941 VSKhV. "I visited the three capitals of the new Union republics, where I became acquainted with the work of artists, scientists, and so on. Special meetings with members of the governments, professors, and representatives of the people's commissariats were held in each republic. Photoshoots for the exhibition are currently taking place throughout the Baltics." You see, it might be said that a month before the exhibition not much was actually ready. The display was put together in a month. Even in the republics themselves there were still preparations going on at that point, and a month later the pavilion was opened. That was proper shock pacing. Failure was not an option...



Vsevolod Dobuzhinsky prepares the display of Lithuanian goods, the painting *A Demonstration in Riga Demanding the Establishment of Soviet Rule* by Max Birstein, Andrei Platnov, and Viktor Tsyplakov hangs on the background.  
 Photo from the Latvian newspaper *Brīvāis Zemnieks* (Free Farmer) No. 124 dated May 25, 1941

At the end of the article there was information about several Baltic artists working in Moscow. The Lithuanian painter Mackevičius was working on a painting on the topic of the parcelling of landowners' and kulaks' lands. The Estonian artist Adamson-Eric was painting *The School of Tractor Drivers*. Meanwhile, a big panel painting entitled *The New Marine Borders of the USSR in the West* was being painted based on a sketch by Latvian painters. That was the aforementioned piece by Istomin. He passed away in Samarkand a year later: in the autumn of 1941, the Surikov Moscow State Academic Art Institute, where Konstantin Istomin was a professor, was evacuated there. The panel for the pavilion of the Soviet Baltic Republics was one of his last paintings.

The preceding note reads: "The visitors of the exhibition will see the famous Estonian oil shale and gasoline produced from it." Perhaps gasoline was somehow manufactured from this shale. In any case, what an exhibit – gasoline!



The stand of the Latvian SSR in the Pavilion of the Baltic Republics.

Photo by G. Shirokov (TASS) from the newspaper *Sovetskaya molodezh* No. 67 dated May 30, 1941

A strategic resource. I wonder, however, how they were exhibiting it – probably in a jar.

**After the war, it was decided not to recreate the Baltic pavilion on the site of the former MOPR one. In which year was it repurposed as the pavilion of Physical Education and Sports?**

The 27th pavilion changed its theme to Physical Education and Sports in 1954. Initially, the main façade was decorated with a bas-relief portraying the profiles of Marx, Engels, Lenin, and Stalin, but in 1956, it was replaced by a bas-relief with the GTO (Russian: *Gotov k Trudu i Oborone* – Ready for Labour and Defence) sign. The GTO emblem with an athlete's figure is the principal motif of the exterior décor, and outside the pavilion there are two surviving sculptures of mountain climbers by the sculptor and Master of Sports of the USSR Yevgeni Abalakov, a climber himself. The sculptures *Football Players* (sculptor Vassily Monakhov) and *Female Basketball Players* (sculptor Yuri Pommer) were installed in the alley leading to the pavilion.

The side façade has preserved a marble plaque with Kalinin's dictum on the importance of sports in life: "Physical culture and sports are a significant factor in creating a healthy, strong, agile, inventive, courageous individual able to overcome obstacles and looking forward with confidence."

For many years, the awards of Soviet athletes were exhibited in the pavilion, but in the recent two decades it has been empty and decaying. Nevertheless, the outstanding architectural solution of this building remains noteworthy even though it has lost some of the original elements. I have already mentioned the Krayevsky-designed small elegant lanterns on the roof – if they are repaired, the pavilion will get back its original illumination. Unfortunately the side façades have not preserved the window glasses of extraordinary pyramidal shape.

### **Where did the exhibits of the Baltic pavilion go?**

The exhibition was closed as soon as the war began. Some of the most valuable exhibits, the archive, and some other things were taken away. In some sources, the city of Chelyabinsk is mentioned as the destination. Frankly speaking, I have encountered numerous mentions about it, but in our country whenever somebody brings up the question of the preservation of certain materials, the answer is usually the following: "They were taken to Chelyabinsk and were lost there..." I perceive all this talk about Chelyabinsk as a mere excuse, disguised misinformation. In my opinion, everything is far from being so simple in the case of these prewar archives. In fact, something can be dug up somewhere in Moscow, if one digs persistently and in the right place. For instance, in collaboration with the Museum of Architecture. It may have some sketches and documents. I repeat: the exhibition was shut down because of the war, and was resumed only in 1954.

**Thank you very much for your intriguing account and references to valuable sources you have shared. I hope there will be followers who will further reconstruct the history of one of the most interesting pavilions of VDNKh that symbolises one of the most tragic pages in the 20th-century history of the Baltic States.**