

THE RUSSIAN AVANT- GARDE BOOK

1910—1934

Russian Avant Garde 1910 1934

Isobel Palmer



Russian Avant Garde 1910 1934:

The Russian Avant-garde Book, 1910-1934 Margit Rowell, Museum of Modern Art (New York, N.Y.), 2002 Edited by Deborah Wye and Margit Rowell Essays by Jared Ash Gerald Janecek Nina Gurianova Margit Rowell and Deborah Wye

The Russian Avant-garde Book, 1910-1934, 2002 *The Russian Avant-garde Book 1910-1934*, 2002 **The Russian avant-garde book, 1910-1934**, 2002 **The Organic School of the Russian Avant-Garde** Isabel W?nsche, 2017-07-05 The artists of the Organic School of the Russian avant garde found inspiration as well as a model for artistic growth in the creative principles of nature Isabel W nsche analyzes the artistic influences intellectual foundations and scientific publications that shaped the formation of these artists the majority of whom were based in St Petersburg Particular emphasis is given to the holistic worldviews and organic approaches prevalent among artists of the pre revolutionary avant garde specifically Jan Cigliński Nikolai Kulbin and Elena Guro as well as the emergence of the concept of Organic Culture as developed by Mikhail Matiushin practiced at the State Institute of Artistic Culture and taught at the reformed Art Academy in the 1920s Discussions of faktura and creative intuition explore the biocentric approaches that dominated the work of Pavel Filonov Kazimir Malevich Voldemar Matvejs Olga Rozanova and Vladimir Tatlin The artistic approaches of the Organic School of the Russian avant garde were further promoted and developed by Vladimir Sterligov and his followers between 1960 and 1990 The study examines the cultural potential as well as the utopian dimension of the artists approaches to creativity and their ambitious visions for the role of art in promoting human psychophysiological development and shaping post revolutionary culture [The Organic School of the Russian Avant-Garde](#) Professor Isabel W?nsche, 2015-10-28 The artists of the Organic School of the Russian avant garde found inspiration as well as a model for artistic growth in the creative principles of nature Isabel W nsche analyzes the artistic influences intellectual foundations and scientific publications that shaped the formation of these artists Particular emphasis is given to the holistic worldviews and organic approaches prevalent among artists of the pre revolutionary avant garde and the emergence of the concept of Organic Culture [Acrobatic Modernism from the Avant-Garde to Prehistory](#) Jed Rasula, 2020-02-27 This is a book about artistic modernism contending with the historical transfigurations of modernity As a conscientious engagement with modernity s restructuring of the lifeworld the modernist avant garde raised the stakes of this engagement to programmatic explicitness But even beyond the vanguard the global phenomenon of jazz combined somatic assault with sensory tutelage Jazz like the new technologies of modernity re calibrated sensory ratios The criterion of the new as self making also extended to names pseudonyms and heteronyms The protocols of modernism solicited a pragmatic arousal of bodily sensation as artistic resource validating an acrobatic sensibility ranging from slapstick and laughter to the pathos of bereavement Expressivity trumped representation The artwork was a diagram of perception not a mimetic rendering For artists the historical pressures of altered perception provoked new models and Ezra Pound s slogan Make It New became the generic rallying cry of

renovation The paradigmatic stance of the avant garde was established by Futurism but the discovery of prehistoric art added another provocation to artists Paleolithic caves validated the spirit of all over composition unframed and dynamic Geometric abstraction Constructivism and Purism and Surrealism were all in quest of a new mythology Making it new yielded a new pathos in the sensation of radical discrepancy between futurist striving and remotest antiquity The Paleolithic cave and the USSR emitted comparable siren calls on behalf of the remote past and the desired future As such the present was suffused with the pathos of being neither but subject to both 2023 Günter Berghaus,Dalila Colucci,Tim Klähn,2023-12-04

This thirteenth volume of the International Yearbook of Futurism Studies explores some of the many facets of Neo Futurism from the second half of the twentieth century to the present day It looks both at the revival and the continuation of Futurist aesthetics whether in explicit or palimpsest form in a variety of media literature visual art design music architecture theatre and photography The essays delve into the broad spectrum of artistic research and offer a good dozen case studies that document with a transnational and interdisciplinary orientation the manifold forms of Neo Futurism in various parts of the world They investigate how historical Futurism s intellectual and artistic perspective was appropriated and developed further in a more or less conscious faithful and original way all the while confronting its progenitor s cultural social and political misconceptions Interdisciplinary contributions to neo futurism as a global phenomenon *The Institutions of Russian Modernism* Jonathan Stone,2017-10-15 The Institutions of Russian Modernism illuminates the key role of Symbolism as the earliest form of modernism in Russia emerging seemingly ex nihilo at the end of the nineteenth century Combining book history periodical studies and reception theory Jonathan Stone examines the poetry and theory of Russian Symbolism within the framework of the institutions that organized published and disseminated the works to Russian readers Surveying a wealth of examples of books journals and almanacs Stone traces how publishers of Symbolist works marketed the movement and fashioned a Symbolist reader His persuasive argument that after its eclipse Symbolism s legacy remained embedded in the heart of Russian modernism will be of interest to scholars and general readers 2019 Günter Berghaus,Oleh S. Ilnytskyj,Gabriella Elina Imposti,Christina Lodder,2019-12-16 The ninth volume of the International Yearbook of Futurism Studies is dedicated to Russian Futurism and gathers ten studies that investigate the impact of F T Marinetti s visit to Russia in 1914 the neglected region of the Russian Far East the artist and writers Velimir Khlebnikov Vasily Kamensky Maria Siniakova and Vladimir Mayakovsky the artistic media of advertising graphic arts cinema and artists books Children and Yiddish Literature From Early Modernity to Post-Modernity Gennady Estraiikh,Kerstin Hoge,Krutikov Mikhail,2016-05-20 Children have occupied a prominent place in Yiddish literature since early modern times but children s literature as a genre has its beginnings in the early 20th century Its emergence reflected the desire of Jewish intellectuals to introduce modern forms of education and promote ideological agendas both in Eastern Europe and in immigrant communities elsewhere Before the Second World War a number of publishing houses and periodicals in Europe and the Americas specialized in stories

novels and poems for various age groups Prominent authors such as Yankev Glatshteyn Der Nister Joseph Opatoshu Leyb Kvitko made original contributions to the genre while artists such as Marc Chagall El Lissitzky and Yisakhar Ber Rybak also took an active part In the Soviet Union meanwhile children s literature provided an opportunity to escape strong ideological pressure Yiddish children s literature is still being produced today both for secular and strongly Orthodox communities This volume is a pioneering collective study not only of children s literature but of the role played by children in literature

Word Play Ainsley Morse,2021-03-15 Word Play traces the history of the relationship between experimental aesthetics and Soviet children s books a relationship that persisted over the seventy years of the Soviet Union s existence From the earliest days of the Soviet project children s literature was taken unusually seriously its quality and subject matter were issues of grave political significance Yet it was often written and illustrated by experimental writers and artists who found the childlike aesthetic congenial to their experiments in primitivism minimalism and other avant garde trends In the more repressive environment following Stalin s rise to power experimental aesthetics were largely relegated to unofficial and underground literature but unofficial writers continued to author children s books which were often more appealing than adult literature of the time Word Play focuses on poetry as the primary genre for both children s and unofficial literature throughout the Soviet period Five case studies feature poets cum children s writers Leonid Aronzon Oleg Grigoriev Igor Kholin Vsevolod Nekrasov and Dmitri Prigov whose unpublished work was not written for children but features lexical and formal elements abundant humor and childlike lyric speakers that are aspects of the childlike aesthetic The book concludes with an exploration of the legacy of this aesthetic in Russian poetry today Drawing on rich primary sources Word Play joins a growing literature on Russian children s books connecting them to avant garde poetics in fresh surprising ways **The**

Education of a Typographer Steven Heller,2012-02-14 Exploring the methods for teaching and learning typography this book features more than 40 essays from top experts and educators in typography today These essays run the gamut from introducing the themes of type and typography to various complex and rare strategies for learning **Revolutions in Verse** Isobel Palmer,2024-11-15 How modernist interartistic experimentation and the proliferation of new media technologies inspired fresh insights into poetry Isobel Palmer spotlights Russian modernist poets and formalist theorists conscious engagement with formal convention showing how their efforts were tied up with broader attempts in the early Soviet era to understand and articulate the nature of poetry and its most characteristic devices Returning to critical debates around poetic encounters with three key aesthetic categories rhythm image and voice Palmer unpacks the period s deeper interest in the material bases of poetic speech itself Through fresh incisive readings of canonical poets and theorists from Andrei Bely and Vladimir Mayakovsky to Yury Tynianov and Viktor Shklovsky *Revolutions in Verse The Medium of Russian Modernism* explores the proliferation of interartistic experiments and the emergence of new media technologies that made poetry visible as a medium in its own right *The Cambridge Companion to Modern Russian Culture* Nicholas Rzhevsky,2012-04-05 A

fully updated new edition of this overview of contemporary Russia and the influence of its Soviet past **A Dictionary of the Avant-Gardes** Richard Kostelanetz, 2018-11-15 Twenty five years after the publication of A Dictionary of the Avant Gardes the distinguished critic and arts historian Richard Kostelanetz returns to his favorite subject for a third edition Rewriting earlier entries adding hundreds of new ones Kostelanetz provides intelligence and information unavailable anywhere else no less in print than online about a wealth of subjects and individuals Focused upon what is truly innovative and excellent he ranges widely with insight and surprise including appreciations of artistic athletes such as Muhammad Ali Johan Cruyff and the Harlem Globetrotters and such collective creations as Las Vegas and his native New York City Continuing the traditions of cheeky high style Dictionarysts honoring Samuel Johnson and Nicolas Slonimsky both with individual entries Kostelanetz offers a reference book to be enjoyed not only in bits and chunks but continuously as one of the dozen books someone would take if they planned to be stranded on a desert isle Art Periodical Culture in Late Imperial Russia (1898-1917) Hanna Chuchvaha, 2015-10-27 Art Periodical Culture in Late Imperial Russia 1898 1917 Print Modernism in Transition offers a detailed exploration of the major Modernist art periodicals in late imperial Russia the World of Art Mir Iskusstva 1899 1904 The Golden Fleece Zolotoe runo 1906 1909 and Apollo Apollon 1909 1917 By exploring the role of art reproduction in the nineteenth century and the emergence of these innovative art journals in the turn of the century Hanna Chuchvaha proves that these Modernist periodicals advanced the Russian graphic arts and reinforced the development of reproduction technologies and the art of printing Offering a detailed examination of the inaugural issues which included editorial positions expressed in words and images Hanna Chuchvaha analyses the periodicals ideologies and explores journals as art objects appearing in their unique socio historical context in imperial Russia **Gan's Constructivism** Kristin Romberg, 2019-01-08 This compelling new account of Russian constructivism repositions the agitator Aleksei Gan as the movement's chief protagonist and theorist Primarily a political organizer during the revolution and early Soviet period Gan brought to the constructivist project an intimate acquaintance with the nuts and bolts of making revolution Writing slogans organizing amateur performances and producing mass media objects define an alternative conception of the work of art no longer an autonomous object but a labor process through which solidarities are built In an expansive analysis touching on aesthetic and architectural theory the history of science and design sociology and feminist and political theory Kristin Romberg invites us to consider a version of modernism organized around the radical flattening of hierarchies a broad distribution of authorship and the negotiation of constraints and dependencies Moving beyond Cold War abstractions Gan's Constructivism offers a fine grained understanding of what it means for an aesthetics to be political Handbook of International Futurism Günter Berghaus, 2018-12-17 The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement initiated by F T Marinetti in 1909 exercised a particularly noteworthy influence The handbook offers a synthesis of the state of scholarship regarding the

international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty eight countries While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia it treats Futurism as an international multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth century avant garde Hundreds of artists who in some phase in their career absorbed Futurist ideas and stylistic devices are presented in the context of their national traditions their international connections and the media in which they were predominantly active The handbook acts as a kind of multi disciplinary geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact

Esfir Shub Ilana Shub Sharp, 2021-12-30 Esfir Shub was the only prominent female director of nonfiction film present at the dawning of the Soviet film industry She was in fact the first woman both to write critical texts on cinema and then practically apply these theorisations in her own films As such her syncretism of cinema theory and praxis inspired her to ask questions regarding both the nature of nonfiction film such as the problem of authenticity and reality and the function of the artist in society issues which are still relevant in contemporary discussions about the documentary Accordingly this book demonstrates Shub s position not only as a significant filmmaker and recognised member of the early Soviet avant garde but also as a key figure in global cinema history Shub deserves recognition both as the founder and ardent promoter of the compilation film genre and as a pioneer of the theory and practice of documentary filmmaking

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