

# Russian Avant-Garde Books 1917-34

Susan Compton



# Russian Avant Gardes 1917 34

**Catriona Kelly, Stephen Lovell**



## **Russian Avant Gardes 1917 34:**

**Russian Avant-garde Books, 1917-34** Susan P. Compton, 1993 A survey of Russian design and literature of the 1920s and 1930s **RUSSIAN AVANT-GARDE BOOKS ~1917-34œ (NINETEEN HUNDRED AND SEVENTEEN TO**

**THIRTY-FOUR).** Susan Compton, 1992 **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 *The Futurist Files*

Iva Glisic, 2018-10-26 Futurism was Russia s first avant garde movement Gatecrashing the Russian public sphere in the early twentieth century the movement called for the destruction of everything old so that the past could not hinder the creation of a new modern society Over the next two decades the protagonists of Russian Futurism pursued their goal of modernizing human experience through radical art The success of this mission has long been the subject of scholarly debate Critics have often characterized Russian Futurism as an expression of utopian daydreaming by young artists who were unrealistic in their visions of Soviet society and naïve in their comprehension of the Bolshevik political agenda By tracing the political and ideological evolution of Russian Futurism between 1905 and 1930 Iva Glisic challenges this view demonstrating that Futurism took a calculated and systematic approach to its contemporary socio political reality This approach ultimately allowed Russia s Futurists to devise a unique artistic practice that would later become an integral element of the distinctly Soviet cultural paradigm Drawing upon a unique combination of archival materials and employing a theoretical framework inspired by the works of philosophers such as Lewis Mumford Karl Mannheim Ernst Bloch Fred Polak and Slavoj i ek The Futurist Files presents Futurists not as blinded idealists but rather as active and judicious participants in the larger project of

building a modern Soviet consciousness This fascinating study ultimately stands as a reminder that while radical ideas are often dismissed as utopian and impossible they did and can have a critical role in driving social change It will be of interest to art historians cultural historians and scholars and students of Russian history *Russian Literature, Modernism and the Visual Arts* Catriona Kelly, Stephen Lovell, 2000-03-09 In the Russian modernist era literature threw itself open to influences from other art forms most particularly the visual arts Collaborations between writers artists designers and theatre and cinema directors took place more intensively and productively than ever before or since Equally striking was the incursion of spatial and visual motifs and structures into verbal texts Verbal and visual principles of creation joined forces in an attempt to transform and surpass life through art Yet willed transcendence of the boundaries between art forms gave rise to confrontation and creative tension as well as to harmonious co operation This collection of essays by leading British American and Russian scholars first published in 2000 draws on a rich variety of material from Dostoevskii to Siniavskii from writers doodles to cabarets from well known modernists such as Akhmatova Malevich Platonov and Olesha to less well known figures to demonstrate the creative power and dynamism of Russian culture on the boundaries *Russian Modernism* Jean-Louis Cohen, David Woodruff, Ljiljana Grubisic, 1997 This comprehensive bibliography of the Russian Modernist holdings of the Getty Research Institute for the History of Art and the Humanities comprises both published and unpublished material dating from approximately 1905 to 1941 an era that saw unprecedented political change and an explosion of new artistic strategies The Research Institute s holdings include Russian and foreign language translations of Russian texts exhibition and museum catalogues children s books limited editions journals lithographs offprints pamphlets collected papers photographic albums plays portfolios posters songs and transcripts This extensive reference will be essential for librarians scholars students and rare book dealers [A Catalogue of Russian Avant-garde Books 1912-1934 and 1969-2003](#) British Library, 2006 The British Library holds an extensive collection of Russian avant garde books of the early twentieth century and an expanding collection of Russian artists books from the late 1960s to the present Although all are included in the Library s catalogues these often contain no reference to the books designers and many masterpieces have only recently come to light The first edition of this catalogue provided direct access to a collection that embraces two major Russian artistic movements futurism and constructivism It has since become a standard reference tool for libraries booksellers and researchers in the identification of twentieth century Russian avant garde books With nearly 400 additional entries the second edition includes supplements of newly identified and recently acquired items in the collections together with revised author artist and title indexes It also includes a selection of black and white illustrations and English translations of titles for researchers who do not read Russian **Meggs' History of Graphic Design** Philip B. Meggs, Alston W. Purvis, Sandra Maxa, Mark Sanders, 2025-10-07 The bestselling graphic design reference restructured by themes to represent motivations for visual communication over time Graphic designers must have a thorough understanding of the field s rich history in order

to inspire and inform their work Meggs History of Graphic Design is the industry's original reference serving as an essential resource for a generation of professionals scholars and students With over 1 400 high quality images throughout this visually stunning text guides you through artistic innovators breakthrough tools and technologies and significant artifacts that have pushed the boundaries of graphic design throughout its history The initial publication of this book was heralded as a landmark and author Philip B Meggs is credited with significantly shaping the academic field of graphic design This new edition foregrounds cultural and social context and elevates diverse voices that are pivotal contributors to the history of graphic design This seventh edition also covers Artifacts methods designers and events from pre history to the twenty first century Technological advancements in media and design from the earliest technologies to recent developments A timeline for studying graphic history from multiple viewpoints and culturally diverse approaches Updated ancillary materials including an instructor's manual key terms and quizzes You can't master a field without knowing its history Meggs History of Graphic Design presents a diverse visually spectacular history of graphic design for students and professionals The updates to this edition solidify its continuing legacy as a must have in any contemporary graphic design library

**A Catalogue of Russian Avant-garde Books 1912-1934** Peter Hellyer,1994 Introduction by Christine Thomas curator of Russian collections

**The American Bibliography of Slavic and East European Studies** Patt Leonard,Rebecca Routh,2020-02-27 This bibliography first published in 1957 provides citations to North American academic literature on Europe Central Europe the Balkans the Baltic States and the former Soviet Union Organised by discipline it covers the arts humanities social sciences life sciences and technology

**A Guide to Scholarly Resources on the Russian Empire and the Soviet Union in the New York Metropolitan Area** Robert A. Karlowich,2019-07-12 Identifies collections held by public and university libraries historical societies and other institutions as well as private collections with material relating to any subject and historical period and to the widest geographical area under imperial or Soviet rule Includes movements for example

*The American Bibliography of Slavic and East European Studies for 1994* Patt Leonard,Rebecca Routh,1997-05-31 This text provides a source of citations to North American scholarships relating specifically to the area of Eastern Europe and the former Soviet Union It indexes fields of scholarship such as the humanities arts technology and life sciences and all kinds of scholarship such as PhDs

Exploring Color Nina Gurianova,2012-12-06 This is an examination of the paintings books poetry and theoretical work of Russian avant garde artist Olga Rozanova The text assesses Rozanova's life and work aiming to recreate the spirit of the counterculture milieu that contributed to the transformation of 20th century art

**Aleksandr Rodchenko** Aglaya K. Glebova,2022-01-01 Through the lens of Aleksandr Rodchenko's photography a new and provocative understanding emerges of the troubled relationship between technology modernism and state power in Stalin's Soviet Union Tracing the shifting meanings of photography in the early Soviet Union Aglaya K Glebova revises the relationship between art and politics during what is usually considered the end of the critical avant garde Aleksandr

Rodchenko 1891 1956 was a highly versatile Russian artist and one of Constructivism's founders. His photographic work between 1928 when Stalin rose to power and the late 1930s reveals a wide ranging search for a different pictorial language in the context of the extreme transformations carried out under the Five Year Plans. In response to forced modernization Rodchenko's photography during this time questioned his own modernist commitments. At the heart of this argument is Rodchenko's infamous 1933 photo essay on the White Sea-Baltic Canal site of one of the first gulags. Glebova's careful reading of Rodchenko's oeuvre yields a more diverse practice than has been generally acknowledged and brings to light new aspects of his work in adjacent media including the collaborative design work he undertook with Varvara Stepanova.

**Iliazd** Johanna Drucker, 2020-12-15 A captivating portrait of futurist artist Iliazd infused with the reflections of his accidental biographer on the stickiness of the genre. The poet Ilia Zdanevich, known in his professional life as Iliazd, began his career in the pre-Revolutionary artistic circles of Russian futurism. By the end of his life he was the publisher of deluxe limited edition books in Paris. The recent subject of major exhibitions in Moscow, his native Tbilisi, New York, and other venues, the work of Iliazd has been prized by bibliophiles and collectors for its exquisite book design and innovative typography. Iliazd collaborated with many major figures of modern art: Pablo Picasso, Sonia Delaunay, Max Ernst, Joan Miro, Natalia Goncharova, and Mikhail Larionov, among others. His 1949 anthology *The Poetry of Unknown Words* was the first international anthology of experimental visual and sound poetry ever published. The list of contributors is a veritable Who's Who of avant-garde writing and visual art. And Iliazd's unique hands-on engagement with book production and design makes him the ideal case study for considering the book as a modern art form. *Iliazd* is the first full-length biography of the poet/publisher as well as the first comprehensive English language study of his life and work. Johanna Drucker weaves two stories together: the history of Iliazd's work as a modern artist and poet, and the narrative of the author's encounter with his widow and other figures in the process of researching his biography. Drucker's reflection on what a biographical project entails addresses questions about the relationship between documentary evidence and narrative, between contemporary witnesses and retrospective accounts. Ultimately, Drucker asks how we should understand the connection between the life of an artist and their work. Enriched with photographs from the Iliazd archive and a wealth of primary documents, the book is a vivid account of a unique contributor to modernism and to the way we continue to reevaluate the history of twentieth-century culture. Accounts of Drucker's research during the mid-1980s in the personal archive of Madame H. I. Zdanevich, the poet's widow, lend the narrative an incredible intimacy. Drucker recounts how, sitting in the studio that Iliazd occupied from the late 1930s until his death in 1975, she was drawn into the circle of scholars who had made him their focus and were doing foundational work on his significance. She also coped with the difference between the widow's view of the artist as a man she loved and Drucker's own perception of Iliazd's significance within a critical approach to history. *Iliazd* is at once a rich study of a significant figure and a thoughtful reflection on the way a biography creates an encounter with its always-absent subject. [Little Machinery](#)

Mary Liddell, 2009 An updated edition that situates a landmark 1920s children's picture book in its historical and social context

Bauhaus, Modernism and the Illustrated Book Alan Bartram, Amy Ellis, Maureen Miesmer, 2004-01-01 A stimulating survey of how the Bauhaus and the modernist revolution have shaped graphic design This lively and authoritative book explores the influence of the Bauhaus and modernism on typography and book design Distinguished book designer and author Alan Bartram examines work by such key figures as Max Bill F T Marinetti El Lissitzky Laszlo Moholy Nagy Jan Tschichold and Paul Rand All of the carefully chosen examples some of which have not been previously reproduced clearly demonstrate the modernist revolution that took place in graphic design In an informative introductory essay Bartram surveys the German art and design school known as the Bauhaus Under Walter Gropius the Bauhaus intended to create an academic theoretical and practical synthesis of all forms of visual expression a marrying of art architecture industry and design that had never been attempted before Although the Bauhaus existed for only fourteen years from 1920 to 1934 Bartram asserts that its philosophy influenced the appearance of almost every kind of modernist artifact throughout the twentieth century and continues to do so today Engagingly written and handsomely illustrated this volume is a valuable resource for designers and book lovers everywhere

**50 Art Ideas You Really Need to Know** Susie Hodge, 2023-05-05 From Romanesque to Realism Pop Art to Pluralism in this series Susie Hodge introduces the most important art ideas and concepts that form the foundations of Western art

*Biocentrism and Modernism* Oliver A.I. Botar, 2017-07-05 Examining the complex intersections between art and scientific approaches to the natural world *Biocentrism and Modernism* reveals another side to the development of Modernism While many historians have framed this movement as being mechanistic and against nature the essays in this collection illuminate the role that nature centric ideologies played in late nineteenth to mid twentieth century Modernism The essays in *Biocentrism and Modernism* contend that it is no accident that Modernism arose at the same time as the field of modern biology From nineteenth century discoveries to the emergence of the current environmentalist movement during the 1960s artists architects and urban planners have responded to currents in the scientific world Sections of the volume treat both philosophic worldviews and their applications in theory historiography and urban design This collection also features specific case studies of individual artists including Raymond Duchamp Villon Paul Klee Wassily Kandinsky and Jackson Pollock

Religion and Secular Modernity in Russian Christianity, Judaism, and Atheism Ana Siljak, 2024-11-15 Religion and Secular Modernity in Russian Christianity Judaism and Atheism is a multifaceted account of the engagement between religion and the secular in Russia's Christian Jewish and atheist traditions Ana Siljak brings together an interdisciplinary group of leading scholars to present unique perspectives on the secularization dynamic in Russia and the Soviet Union telling stories about theologians sects churches poets and artists From the Jewish Christian priest Alexander Men to the cross dressing poet Zinaida Gippius to the Soviet promoter of Yiddish theater Solomon Mikhoels Religion and Secular Modernity in Russian Christianity Judaism and Atheism gives a voice to a variety of actors who have

grappled with the possibilities of faith and unbelief in an industrialized modern and seemingly secular world Now more than ever as one narrative of Russia s religious history dominates official Russian accounts alternative perspectives of the relationship between Russian religion and secularism should be highlighted and emphasized



## **Russian Avant Gardes 1917 34 Book Review: Unveiling the Magic of Language**

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Russian Avant Gardes 1917 34**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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