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# Russian Constructivism

**Museum of Modern Art (New York,  
N.Y.), Anne Umland, Adrian Sudhalter**

## **Russian Constructivism:**

*Imagine No Possessions* Christina Kiaer, 2005 These artists heeding the call of Constructivist manifestos to abandon the nonobjective painting and sculpture of the early Russian avant garde and enter into Soviet industrial production aimed to work as artist engineers to produce useful objects for everyday life in the new socialist collective Kiaer shows how these artists elaborated on the theory of the socialist object as comrade in the practice of their art They broke with the traditional model of the autonomous avant garde Kiaer argues in order to participate more fully in the political project of the Soviet state She analyzes Constructivism's attempt to develop modernist forms to forge a new comradely relationship between human subjects and the mass produced objects of modernity BOOK JACKET The Artist as Producer Maria Gough, 2005-05-02 The Artist as Producer confronts the problem of making a politics with art Gough's balanced rigor in mining obscure archives on the one hand while performing brilliant readings of recalcitrant artworks on the other gives her account of Constructivism's utopian promise and less than utopian outcome great texture She has produced something very rare an art historical study that not only adds to our knowledge but captures the intense poignancy of modern art's serious ambition to undertake a revolution of and with form David Joselit Professor History of Art Yale University To see a sculptor plunging into the politics and the cultural politics of the factory floor is a rare sight indeed in art history It takes immense historical discipline to do it justice Maria Gough takes the author as producer question dear to Marxist aesthetics think of Walter Benjamin but think also of Trotsky of Gramsci and raises it into new relevance The question always was and is a motor This book shows us beautifully how and why Molly Nesbit Professor of Art Vassar College The Artist as Producer is a remarkable and impressive piece of scholarship which challenges existing assumptions about Soviet Constructivism and demands that we rethink the movement in its entirety Christina Lodder author of **Russian Constructivism** Christina Lodder, 1983 One of the most exciting movements in 20th century art Russian constructivism radically reassessed the role of the artist and his work Here Lodder provides a detailed account of this complex movement and the reverberations it had on Western culture *The Struggle for Utopia* Victor Margolin, 1997 Focusing on the difficult relationship between art and social change Margolin brings important new insights to our understanding of the avant garde's role in a period of great political complexity **Soviet Salvage** Catherine Walworth, 2017-10-10 In Soviet Salvage Catherine Walworth explores how artists on the margins of the Constructivist movement of the 1920s rejected elitist media and imagined a new world knitting together avant garde art imperial castoffs and everyday life Applying anthropological models borrowed from Claude Lévi Strauss Walworth shows that his mythmaker typologies the engineer and bricoleur illustrate respectively the canonical Constructivists and artists on the movement's margins who deployed a wide range of clever make do tactics Walworth explores the relationships of Nadezhda Lamanova Esfir Shub and others with Constructivists such as Aleksei Gan Varvara Stepanova and Aleksandr Rodchenko Together the work of these artists reflected the chaotic and often

contradictory zeitgeist of the decade from 1918 to 1929 and redefined the concept of mass production Reappropriated fragments of a former enemy era provided a wide range of play and possibility for these artists and the resulting propaganda porcelain film fashion and architecture tell a broader story of the unique political and economic pressures felt by their makers An engaging multidisciplinary study of objects and their makers during the Soviet Union's early years this volume highlights a group of artists who hover like free radicals at the border of existing art historical discussions of Constructivism and deepens our knowledge of Soviet art and material culture

### **Constructive Strands in Russian Art, 1914-1937**

Christina Lodder, 2005 Christina Lodder's collection of articles spanning two decades explores the Russian avant garde's response to the 1917 Revolution and its influence on art across Europe Updated with new notes reflecting recent research it offers insights into this dynamic period

Russian Constructivism. [Illustr.] Christina Lodder, 1983 Russian Constructivism and Suprematism, 1914-1930, 1991

**Alexandr Vesnin and Russian Constructivism** Selim Omarovich Khan-Magomedov, 1986 **University Theses in Russian, Soviet and East European Studies, 1907-2006** Gregory Piers Mountford Walker, John Simon Gabriel Simmons, 2008 The bibliography records doctoral and selected masters theses over 3 300 in all from British and Irish universities in the field of Russian Soviet and East European studies This is broadly interpreted to include all disciplines in the humanities and social sciences as they relate to the area of Russia the former USSR and Eastern Europe Taken as a whole the work probably forms the fullest and longest record of British and Irish postgraduate research in any sector of area studies Besides its primary function as a bibliographic tool it makes it possible to trace the effects of academic developments institutional policies and the changes in direction in this highly diversified field of study over the last hundred years Entries are arranged by subject and area supported by full author and subject indexes to aid searching Dr Gregory Walker is a former Head of Slavonic and East European Collections at the Bodleian Library University of Oxford The late John S G Simmons OBE was Senior Research Fellow and Librarian All Souls College Oxford

Letter Perfect David Ryan, 2001 Letter Perfect explores the artistic facet of the style arrangement appearance and recent accelerated evolution of typeset matter primarily through the medium of posters **100 Years On: Revisiting the First Russian Art Exhibition of 1922** Isabel Wünsche, Miriam Leimer, 2022-12-12 The First Russian Art Exhibition Erste Russische Kunstausstellung which opened at the Galerie van Diemen in Berlin on October 15 1922 and later travelled to Amsterdam introduced a broad Western audience to the most recent artistic developments in Russia The extensive show more than a thousand works including paintings graphic works sculptures stage designs architectural models and works of porcelain was remarkably inclusive in its scope which ranged from traditional figurative painting to the latest constructions of the Russian avant garde Coming on the heels of the Treaty of Rapallo the exhibition was a first cultural step towards bilateral relations between two young and yet internationally isolated new states the Weimar Republic and the Russian Soviet Republic Moving away from the narrow focus on the avant garde the volume presents new research that examines the

exhibition's broader historical scope and cultural implications. The reception of the exhibition within artistic circles in Germany, Europe, the United States, and Japan in the 1920s is addressed as well as the disposition of many of the works exhibited. The combination of longer thematic essays and short features along with reproductions of newly identified works and a selection of unpublished archival materials make this book valuable to both a scholarly and a general readership.

**Reclaiming and Redefining American Exhibitions of Russian Art** Roann Barris, 2023-08-23 This book examines the history of American exhibitions of Russian art in the twentieth century in the context of the Cold War. Because this history reflects changes in museological theory and the role of governments in facilitating or preventing intercultural cooperation, it uncovers a story that is far more complex than a chronological listing of exhibition names and art works. Roann Barris considers questions of stylistic appropriations and influences and the role of museum exhibitions in promoting international and artistic exchanges. Barris reveals that Soviet and American exchanges in the world of art were extensive and persistent despite political disagreements before, during, and after the Cold War. It also reveals that these early exhibitions communicated contradictory and historically invalid pictures of the Russian or Soviet avant-garde. The book will be of interest to scholars working in art history, museum studies, and Russian studies.

**The Unsung Hero of the Russian Avant-Garde** Natalia Murray, 2012-06-27 The first biography of Nikolay Punin, this book offers a comprehensive analysis of his life in the context of Russian political, social, and cultural history in the first half of the XX century.

New Narratives of Russian and East European Art Galina Mardilovich, Maria Taroutina, 2019-12-20 This book brings together thirteen scholars to introduce the newest and most cutting-edge research in the field of Russian and East European art history. Reconsidering canonical figures, re-examining prevalent debates, and revisiting aesthetic developments, the book challenges accepted histories and entrenched dichotomies in art and architecture from the nineteenth century to the present. In doing so, it resituates the artistic production of this region within broader socio-cultural currents and analyzes its interconnections with international discourse, competing political and aesthetic ideologies, and continuous discussions over identity.

The Invention of Art Larry E. Shiner, 2001 Larry Shiner challenges our conventional understandings of art and asks us to reconsider its history entirely, arguing that the category of fine art is a modern invention and that the lines drawn between art and craft emerged only as the result of key European social transformations during the long eighteenth century.

*Drawing the Unbuildable* Nerma Cridge, 2015-06-12 Architecture is conventionally seen as being synonymous with building. In contrast, this book introduces and defines a new category: the unbuildable. The unbuildable involves projects that are not just unbuilt but cannot be built. This distinct form of architectural project has an important and often surprising role in architectural discourse, working not in opposition to the buildable but frequently complementing it. Using well-known examples of early Soviet architecture, Tatlin's Tower, in particular, Nerma Cridge demonstrates the relevance of the unbuildable, how it relates to current notions of seriality, copying, and reproduction, and its implications for contemporary practice and discourse in the

computational age At the same time it offers a fresh view of our preconceptions and expectations of early Soviet architecture and the Constructivist Movement *Utopia* David Ayers, Benedikt Hjärtarson, Tomi Huttunen, Harri Veivo, 2015-12-14

Utopian hope and dystopian despair are characteristic features of modernism and the avant garde Readings of the avant garde have frequently sought to identify utopian moments coded in its works and activities as optimistic signs of a possible future social life or as the attempt to preserve hope against the closure of an emergent dystopian present The fourth volume of the EAM series European Avant Garde and Modernism Studies casts light on the history theory and actuality of the utopian and dystopian strands which run through European modernism and the avant garde from the late 19th to the 21st century The book's varied and carefully selected contributions written by experts from around 20 countries seek to answer such questions as how have modernism and the avant garde responded to historical circumstance in mapping the form of possible futures for humanity how have avant garde and modernist works presented ideals of living as alternatives to the present how have avant gardists acted with or against the state to remodel human life or to resist the instrumental reduction of life by administration and industrialisation The Organic School of the Russian Avant-Garde Professor Isabel Wünsche, 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 Wünsche 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 *Dada in the Collection of the Museum of Modern Art* Museum of Modern Art (New York, N.Y.), Anne Umland, Adrian Sudhalter, 2008 Presents some seventy works books collages drawings films paintings photographs photomontages prints readymades reliefs in large scale reproductions and accompanying them with in depth essays by an interdepartmental group of the Museum's curators Front jacket flap

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