



Rodchenko Photography

Mary Warner Marien



Rodchenko Photography:

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

Photography Mary Warner Marien, 2006 Each of the eight chapters takes a period of up to forty years and examines the medium through the lenses of art science social science travel war fashion the mass media and individual practitioners Back Cover

Alexander Rodchenko Aleksandr Nikolaevich Lavrent'ev, 2008 Alexander Rodchenko 1891 1956 was one of the great figures of early 20th century avant garde art and also one of its most versatile practitioners After gaining an international reputation as a painter sculptor and graphic artist Rodchenko turned to photography in the early 1920s convinced that it would become the artistic medium of his era Whether making individual portraits studies of modern architecture and industry or pictures of mass demonstrations and entertainments Rodchenko infused his images with a startlingly dynamic point of view that influenced the growth of an experimental aesthetic in European photography of the late 1920s and 1930s Featuring approximately 200 original prints and photomontages the exhibition traces the development of Rodchenko's photography over a period of two decades Pioneering a new vocabulary of bold and unusual camera positions severe foreshortenings of perspective and close up views of surprising details Rodchenko's photography balanced formal concerns with an interest in the social and political life of the Soviet Union Published on the occasion of the exhibition Alexander Rodchenko Revolution in Photography at Hayward Gallery London February April 2008 In association with the Moscow House of Photography Museum English text *Alexander Rodchenko* A N Lavrent'ev, Aleksandr Mikhaïlovich Rodchenko, 1996 All text and captions appear in English German and French

Photography Liz Wells, 2004 This seminal text for photography students identifies key debates in photographic theory stimulates discussion and evaluation of the critical use of photographic images and ways of seeing This new edition retains the thematic structure and text features of its predecessors but also expands coverage on photojournalism digital imaging techniques race and colonialism The content is

updated with additional international and contemporary examples and images throughout and the inclusion of colour photos. Features of this new edition include Key concepts and short biographies of major thinkers. Updated international and contemporary case studies and examples. A full glossary of terms, a comprehensive bibliography. Resource information including guides to public archives and useful websites.

Alexander Rodchenko Magdalena Dabrowski, Leah Dickerman, Peter Galassi, Aleksandr Nikolaevich Lavrent'ev, Varvara Aleksandrovna Rodchenko, 1998. Edited by Magdalena Dabrowski, Leah Dickerman and Peter Galassi. Essays by Magdalena Dabrowski, Leah Dickerman, Peter Galassi, Aleksandr Lavrent'ev and Varvara Rodchenko. Foreword by Glenn D Lowry.

Photography and Failure Kris Belden-Adams, 2020-08-06. Throughout photography's history failure has played an essential, recurring part in the development and perceived value of this medium. Exploring a range of failures, individual and institutional, technological and historiographical, *Photography and Failure* asks what it means to fail and considers how this narrative of failure has shaped our understanding of photography. From the trial and error beginnings of photochemistry to poor business decisions influenced by fickle public opinion and taste, the founders and early practitioners of photography frequently faced bankruptcy and ignominy. Alongside these individual failures, this collection of essays examines the role of museums in rediscovering, preserving and presenting photographs within institutions, as well as technological limitations such as the problematic panoramic lens or the digital archival failures of Snapchat. Moving beyond the physical photograph and these processes, the book also investigates the limitations of photographs themselves as purveyors of truth, time, space, documentary realism and social change, whether these failures are used to effect or not. Finally, the book probes the historiographical failures affecting the discipline, drawing on key debates such as the perceived over-emphasis on European and American photography and the place of photography theory in contemporary art practice. Blurring the boundaries between traditional binaries of art and non-art, photography, amateur and professional practice, and individual and corporate perspectives, *Photography and Failure* presents a new approach to understanding and evaluating photographic history.

Photography David Bate, 2020-09-25. Providing a thorough and comprehensive introduction to the study of photography, this second edition of *Photography: The Key Concepts* has been expanded and updated to cover more fully contemporary changes to photography. Photography is a part of everyday life, from news and advertisements to data collection and surveillance, to the shaping of personal and social identity; we are constantly surrounded by the photographic image. Outlining an overview of photographic genres, David Bate explores how these varied practices can be coded and interpreted using key theoretical models. Building upon the genres included in the first edition—documentary, portraiture, landscape, still life, art and global photography—this second edition includes two new chapters on snapshots and the act of looking. The revised and expanded chapters are supported by over three times as many photographs as in the first edition, examining contemporary practices in more detail and equipping students with the analytical skills they need both in their academic studies and in their own practical work. An indispensable

guide to the field Photography The Key Concepts is core reading for all courses that consider the place of photography in society within photographic practice visual culture art media and cultural studies **Reframing Photography** Rebekah Modrak,Bill Anthes,2011 In an accessible yet complex way Rebekah Modrak and Bill Anthes explore photographic theory history and technique to bring photographic education up to date with contemporary photographic practice *Aleksandr Rodchenko* Margarita Tupitsyn,Aleksandr Mikhaïlovich Rodchenko,1998 City portraits were a favorite theme of avant garde photographers The booming industrial metropolises whose faces were to change radically within a few years called for a new vision and unaccustomed perspectives This is revealed in The New Moscow Aleksandr Rodchenko s view of the capital of the then still young Soviet Union whose dynamic awakening during the Socialist era inspired the avant garde artist to create this unusual project After being expelled from the October group in 1932 Rodchenko was commissioned to take pictures of Moscow Out of this series Varvara Stepanova his wife and colleague compiled a narrative sequence of eight nine gelatin silver prints adding to it some photographs from the October period The photos of street parades housing projects technical buildings new sport facilities and factories taken between the late twenties and early thirties were meant to appeal on two levels firstly for their new aesthetics the famous Rodchenko perspective and secondly for their film like sequencing The artist prepared the series for a 1933 edition which was never published Many of his high quality vintage prints were preserved however and are now published in a complete reconstruction of The New Moscow **Rodchenko Photography** Aleksandr Nikolaevich Lavrent'ev,Aleksandr Mikhaïlovich Rodchenko,1982 Alexander Rodchenko Aleksandr Mikhaïlovich Rodchenko,Aleksandr Nikolaevich Lavrent'ev,2006 Illuminations Liz Heron,Val Williams,1996 The first anthology of its kind Illuminations presents a comprehensive selection of women s writings on photography It proposes a new and different history by demonstrating the ways in which women s perspectives have advanced photographic criticism over the last 150 years Extraordinarily wide ranging in its scope this collection chronicles the role of women in photography as critics historians and practitioners Readers will find Julia Margaret Cameron s bold description of her photographic method Rosalind Krauss s exploration of what the camera means for Surrealism Margaret Bourke White and Carol Squiers with differing perspectives on Life magazine as well as essays by Eudora Welty Susan Sontag Lucy Lippard Berenice Abbott Dorothea Lange and many others Illuminations begins with a short piece on the daguerreotype by Elizabeth Barrett Browning then moves through the avant garde influence of Dada Bauhaus and surrealism to fashion and portrait photography continuing with documentary and reportage the emergence of feminist analysis and postmodern and postcolonial criticism Encompassing many varied points of view this volume offers pieces on individual photographers such as Diane Arbus Ansel Adams Barbara Kruger Edward Weston and Cindy Sherman along with theoretical work by contemporary writers including Jane Gallop Coco Fusco and Laura Mulvey An historic anthology Illuminations shows that women have been writing about photography from its beginnings and have intervened in the key debates of the past century and a half It will welcomed by

those interested in photography gender studies and women and the arts Contributors Berenice Abbott Dawn Ades Susan H Aiken Jan Avgikos Elizabeth Barrett Browning Margaret Bourke White Deborah Bright Susan Butler Julia Margaret Cameron Cynthia Chris Louise Dahl Wolfe Gen Doy Olive Edis Ute Eskildsen Andrea Fisher Gis le Freund Coco Fusco Jane Gallop Nan Goldin Jewelle Gomez Jan Zita Grover Judith Mara Gutman Maria Morris Hambourg Liz Heron Alice Hughes Karen Knorr Rosalind Krauss Annette Kuhn Dorothea Lange Therese Lichtenstein Lucy Lippard Catherine Lord Mary Warner Marien Elizabeth McCausland Roberta McGrath Lee Miller Tina Modotti Lucia Moholy Laura Mulvey Carole Naggar Nancy Newhall Amy Rule Lauren Sedofsky Ingrid Sischy Abigail Solomon Godeau Susan Sontag Jo Spence Carol Squiers Varvara Stepanova Anne Tucker Eudora Welty Dorothy Wilding Val Williams Anne Marie Willis Madame Yevonde **Alexander Rodchenko** Aleksandr Mikhaïlovich Rodchenko, 2008 The Soviet Photograph, 1924-1937 Margarita Tupitsyn, 1996-01-01 Tupitsyn challenges the view that the Soviet avant garde peaked in the 1920s and was subsequently forced to conform with Bolshevik politics Instead she asserts that photography during this period represented the last great experiment in the search for the most effective ways to connect art radical politics and the masses Investigating the means by which the new visual tools for disseminating revolutionary messages were adapted to the needs of Stalinist propaganda Tupitsyn relates major examples of single frame photography and photomontage to such events as the implementation of the New Economic Policy Lenin's death and Stalin's first and second Five Year Plans and to mounting censorship of the arts She also establishes a link between the writings of critics and the development of photography and photomontage at this time The book presents previously unpublished material from Klutis's letters Rodchenko's public lectures Lissitzky's late writings on the mass media and Kulagina's personal diaries as well as many previously unknown photographs Alexander Rodchenko Ol'ga Sviblova, 2006

Soviet Photography Valerie Lloyd, 1984 **Rodchenko** Selim Omarovich Khan-Magomedov, 1987 The Russian Constructivist Aleksandr Rodchenko 1891-1936 cannot be categorized by any one of his remarkable activities His prodigious career in photography graphic design industrial design painting stage set and theater design fashion and costume design and architecture is at last given its full recognition in this splendidly illustrated and exhaustive study of the complete range of his work Rodchenko's artistic production is considered against the complex background of the political social personal and artistic circumstances of the period from the beginning of his studies at the Art School of Kazan to his encounter with Mayakovsky and the Futurists from the famous Moscow Exhibitions where Rodchenko took part in the founding phase of abstract art to the arguments with Kandinsky over cultural supremacy with the Institute of Artistic Culture INCHUK and the definitive embracing of Constructivism Among the book's unusual contributions is the serious consideration given to Rodchenko's architectural projects and its generous treatment of unknown documents newspaper reports commentaries debates articles letters of the time These give a lively sense of what was actually happening in Moscow art circles during the crucial formative years of the avant garde movement The visual material is particularly stunning Five hundred illustrations

many in full color are taken from Russian archives or from Rodchenko's private archive now owned by his nephew. The author Selim Omarovich Khan Magomedov is a Soviet architectural historian and critic who has achieved an enviable record of championing the rehabilitation of modern Soviet architecture from the 1920s. He almost single-handedly launched the bold campaign in 1962 to revive the historical legacy of Soviet modernism. Magomedov's studies of modern Soviet architecture, institutions, and personalities represent an impressive body of work in the face of formidable odds and official resistance, and they are highly regarded in the West.

Realism, Rationalism, Surrealism Fer, Francis Haskell, Briony Fer, David Batchelor, Paul Wood, 1993-01-01. This book begins by considering responses by French artists to the First World War, showing how Purism, Dada, and early Surrealism are related to the ethos of post-war reconstruction. The authors then discuss the language of construction in places as dissimilar as France, Germany, and the Soviet Union, the contrasting demands of the utility and decoration of objects and paintings, and the relationship of surrealism to questions of sexuality and gender, and to Freudian theory. The book concludes by addressing the widespread debate over realism in art, whether it represents an alternative to the elitism of the avant-garde or whether avant-garde art should play a role in the development of a modern realism.

Russian Literary Culture in the Camera Age Stephen Hutchings, 2004-06-02. This book explores how one of the world's most literary-oriented societies entered the modern visual era, beginning with the advent of photography in the nineteenth century, focusing then on literature's role in helping to shape cinema as a tool of official totalitarian culture during the Soviet period, and concluding with an examination of post-Soviet Russia's encounter with global television. As well as pioneering the exploration of this important new area in Slavic Studies, the book illuminates aspects of cultural theory by investigating how the Russian case affects general notions of literature's fate within post-literate culture, the ramifications of communism's fall for media globalization, and the applicability of text-image models to problems of intercultural change.

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