KLUTSIS and K & LACINA

Photography and Montage After Constructivism

Matthew S. Witkovsky, Devin Fore

Gustav Klutsis and Valentina Kulagina Margarita Tupitsyn, 2004 Gustav Klutsis and Valentina Kulagina Margarita Tupitsyn, International Center of Photography, 2004 In depth study of the groundbreagking work of Gustav Klutsis the pioneer of photomontage in the Soviet Union and a central figure in teh transition from the formalism of the early Soviet avant garde to the increasingly state sponsored art production of the 1930s Also presented is the work of Klutsis's wife and colleague Valentina Kulagina and innovative poster book and exhibition designer Publisher back cover Olympics and the Spartakiads Przemysław Strożek, 2022-09-30 This volume focuses on the modernist and avant garde engagement with workers sport events that were organised or were planned to be organised in the cities of Central Europe and the USSR in the period of 1920 1932 Frankfurt am Main Vienna Moscow Prague Budapest Berlin During the 1920s and 1930s two organisations of workers sport operated the Lucerne Sport International Socialist Workers Sport International and the Red Sport International which held the socialist Workers Olympics and the communist Spartakiads respectively These events were not aimed at cultivating national victories and individual athletic records but at mobilising workers for the class struggle and at creating new culture for the working class This book examines the visual propaganda of the Workers Olympics and the Spartakiads expressed through paintings sculptures prints illustrations posters postcards photomontages photographs films theatre and architectural projects It emphasises the significance of workers sport for the artistic and social changes within a utopian project of a new culture as visualised by the modernist and avant garde artists including Varvara Stepanova Gustav Klucis and Otto Nagel This volume is of great use to students and scholars of the history of sport art history and cultural history in interwar Europe and the Soviet Union The personality cult of Stalin in Soviet posters, 1929–1953 Anita Pisch, 2016-12-16 From 1929 until 1953 Iosif Stalin's image became a central symbol in Soviet propaganda Touched up images of an omniscient Stalin appeared everywhere emblazoned across buildings and lining the streets carried in parades and woven into carpets and saturating the media of socialist realist painting statuary monumental architecture friezes banners and posters From the beginning of the Soviet regime posters were seen as a vitally important medium for communicating with the population of the vast territories of the USSR Stalin's image became a symbol of Bolshevik values and the personification of a revolutionary new type of society The persona created for Stalin in propaganda posters reflects how the state saw itself or at the very least how it wished to appear in the eyes of the people The Stalin who was celebrated in posters bore but scant resemblance to the man Iosif Vissarionovich Dzhugashvili whose humble origins criminal past penchant for violent solutions and unprepossessing appearance made him an unlikely recipient of uncritical charismatic adulation The Bolsheviks needed a wise nurturing and authoritative figure to embody their revolutionary vision and to legitimate their hold on power This leader would come to embody the sacred and archetypal qualities of the wise Teacher the Father of the nation the great Warrior and military strategist and the Saviour of first the Russian land and then the whole

world This book is the first dedicated study on the marketing of Stalin in Soviet propaganda posters Drawing on the archives of libraries and museums throughout Russia hundreds of previously unpublished posters are examined with more than 130 reproduced in full colour The personality cult of Stalin in Soviet posters 1929 1953 is a unique and valuable contribution to the discourse in Stalinist studies across a number of disciplines Form and Meaning in Avant-Garde Collage and Montage Magda Dragu, 2020-02-06 This book uses intermedial theories to study collage and montage tracing the transformation of visual collage into photomontage in the early avant garde period Magda Dragu distinguishes between the concepts of collage and montage as defined across several media fine arts literature music film photography based on the type of artistic meaning they generate rather than the mechanical procedures involved The book applies theories of intermediality to collage and montage which is crucial for understanding collage as a form of cultural production Throughout the author considers the political implications as collages and montages were often used for propagandistic purposes This book combines research methods used in several areas of inquiry art history literary criticism analytical philosophy The New Typography in Scandinavia Trond Klevgaard, 2020-10-15 This is the first musicology and aesthetics monograph on Scandinavia's New Typography It provides a detailed account of the movement's lifespan in the region from the 1920s up until the 1940s when it was largely incorporated into mainstream practice. The book begins by tracing how the New Typography from its origins in the central and eastern European avant garde arrived in Scandinavia It considers the movement's transformative impact on printing detailing the cultural and technological reasons why its ability to act as a modernising force varied between different professional groups The last two chapters look at how New Typography related to Scandinavian society more widely by looking at its ties to functionalism and social democracy paving the way for a discussion of the reciprocal relationship between the culture of practitioners and the cultural work performed through their practice Based on archival research undertaken at a number of Scandinavian institutions the book brings a wealth of previously unpublished visual material to light and provides a fresh perspective on a movement of central and enduring importance to graphic design history and practice Modernisation in Russia since 1900 Markku Kangaspuro, Jeremy Smith, 2006-12-27 Modernisation has been a constant theme in Russian history at least since Peter the Great launched a series of initiatives aimed at closing the economic technical and cultural gap between Russia and the more advanced countries of Europe All of the leaders of the Soviet Union and post Soviet Russia have been intensely aware of this gap and have pursued a number of strategies some more successful than others in order to modernise the country But it would be wrong to view modernisation as a unilinear process which was the exclusive preserve of the state Modernisation has had profound effects on Russian society and the attitudes of different social groups have been crucial to the success and failure of modernisation This volume examines the broad theme of modernisation in late imperial Soviet and post Soviet Russia both through general overviews of particular topics and specific case studies of modernisation projects and their impact

Modernisation is seen not just as an economic policy but as a cultural and social phenomenon reflected through such diverse themes as ideology welfare education gender relations transport political reform and the Internet The result is the most up to date and comprehensive survey of modernisation in Russia available which highlights both one of the perennial problems and the challenges and prospects for contemporary Russia Moscow Vanguard Art Margarita Tupitsyn, 2017-01-01 A comprehensive survey of art in Moscow in the era of the Soviet Union that champions the unquenchable spirit of artistic experimentation in the face of political repression Ambitious and interdisciplinary Moscow Vanguard Art 1922 1992 tells the story of generations of artists who resisted Soviet dictates on aesthetics spanning the Russian avant garde socialist realism and Soviet postwar art in one volume Drawing on art history criticism and political theory Margarita Tupitsyn unites these three epochs mapping their differences and commonalities ultimately reconnecting the postwar vanguard with the historical avant garde With a focus on Moscow artists the book chronicles how this milieu achieved institutional and financial independence and reflects on the theoretical and visual models it generated in various media including painting photography conceptual performance and installation art Generously illustrated this ground breaking volume published in the year that marks the centennial of the October Revolution demonstrates that regardless of political repression the spirit of artistic experiment never ceased to exist in the Soviet Union El Lissitzky on Paper Samuel Johnson, 2024-06-12 An examination of the importance of paper in the work of Soviet artist designer and architect El Lissitzky Russian artist El Lissitzky s work spans painting photography theatrical and exhibition design architecture graphic design typography and literature He was active in the Jewish cultural renaissance formed an artists collective with Kazimir Malevich was a key figure in the dissemination of early Soviet art in Western Europe and designed propaganda for the Stalin regime With such a varied history and body of work scholars have often struggled to identify the core principles that tied his diverse oeuvre together In El Lissitzky on Paper Samuel Johnson argues that Lissitzky s commitment to creating works on paper is a constant that unites his endeavors Paper played a key role in the utopian projects that informed Lissitzky's work and the artist held a commitment to print as the premier medium of immediate public exchange Johnson analyzes and contextualizes this idea against the USSR's strict management of this essential resource and the growth of new media communications including the telephone telegraph and film With this book Johnson presents a significant contribution to scholarship on this major artist revealing new connections between Lissitzky s work in architecture and visual art and bringing to light sources from largely unstudied Russian archives Watching the red dawn Barnaby Haran, 2016-04-29 This book offers the first sustained examination of the cultural relations of the American and Soviet avant gardes in a period of major transformation **Stalin's Architect** Deyan Sudjic, 2022-06-14 The story of Boris Iofan designer of the iconic but unbuilt Palace of the Soviets whose buildings came to define the language of Soviet architecture What would an architect do for the chance to build the tallest building in the world What would he sacrifice to stay alive in the midst of Stalin's murderous purges This is the first major publication on

the remarkable life and career of Boris Iofan 1891 1976 state architect to Joseph Stalin Iofan's story is an insight into the troubled relationship of all successful architects with power A gifted designer and a committed Communist Iofan became the Soviet Union's most celebrated architect after Alexei Rykov Lenin's successor persuaded him to return to Moscow from Rome with his aristocratic wife Olga Sasso Ruffo Iofan was at the heart of political life in the Soviet Union and his work is key to understanding its official culture When Stalin's henchmen crushed the architectural avant garde it was Iofan who created the new national style from the grand projects he realized including the House on the Embankment a megastructure of 505 homes for the Soviet elite to even more ambitious unbuilt projects in particular the Palace of the Soviets a baroque Stalinist dream whose image was reproduced throughout the Soviet Union His career took him to New York and Paris and to the destroyed city of Stalingrad He was a friend of Frank Lloyd Wright a rival of Le Corbusier Walter Gropius and Erich Mendelsohn and an enemy of Hitler's architect Albert Speer whose Nazi pavilion faced Iofan's Soviet one at the Paris Expo in 1937 He kept silent when Stalin executed his friends including Rykov he also sacrificed his own talent by following the dictator's instructions to the letter in creating the regime's landmarks Generously illustrated with a wide range of previously unpublished material this book is an exploration of architecture as an instrument of statecraft It is an insight into the key moments of 20th century politics and culture from a unique perspective and the personal story of a remarkable individual who witnessed many of the most dramatic turning points of modern history **Soviet Architectural Avant-Gardes Danilo** Udovicki-Selb, 2020-05-14 Conventional readings of the history of Soviet art and architecture show modernist utopian aspirations as all but prohibited by 1932 under Stalin's totalitarianism Soviet Architectural Avant Gardes challenges that view Radically redefining the historiography of the period it reveals how the relationship between the Party and practicing architects was much more complex and contradictory than previously believed and shows in contrast to the conventional scholarly narrative how the architectural avant garde was able to persist at a time when it is widely considered to have been driven underground In doing so this book provides an essential perspective on how to analyse evaluate and re imagine the history of modernist expression in its cultural context It offers a new understanding of ways in which 20th century social revolutions and their totalitarian sequels inflected the discourse of both modernity and modernism The book relies on close analyses of archival documents and architectural works Many of the documents have been rarely if ever discussed in English before while the architectural projects include iconic works such as the Palace of Soviets and the Soviet Pavilion at the Paris 1937 World Exposition as well as remarkable works that until now have been neglected by architectural historians inside and outside Russia In a fascinating final chapter it also reveals for the first time the details of Frank Lloyd Wright's triumphant welcome at the First Congress of Soviet Architects in Moscow in 1937 at the height of Stalin's Terror Revoliutsiia! **Demonstratsiia!** Matthew S. Witkovsky, Devin Fore, 2017-01-01 Groundbreaking new insight into a rich spectrum of early Soviet art and its spaces of display Published on the centenary of the Russian Revolution this landmark book gathers

information from the forefront of current research in early Soviet art providing a new understanding of where art was presented who saw it and how the images incorporated and conveyed Soviet values More than 350 works are grouped into areas of critical importance for the production reception and circulation of early Soviet art battlegrounds schools the press theaters homes and storefronts factories festivals and exhibitions Paintings by El Lissitzky and Liubov Popova are joined by sculptures costumes and textiles decorative arts architectural models books magazines films and more Also included are rare and important artifacts among them a selection of illustrated children's notes by Joseph Stalin's daughter Svetlana Allilueva as well as reproductions of key exhibition spaces such as the legendary Obmokhu Constructivist exhibition in 1921 Aleksandr Rodchenko s Workers Club in 1925 and a Radio Orator kiosk for live projected and printed propaganda designed by Gustav Klutsis in 1922 Bountifully illustrated this book offers an unprecedented cross disciplinary analysis of two momentous decades of Soviet visual culture **Observers from Abroad** Martin A. Miller, 2025-03-31 Observers from Abroad offers an examination of published and archival images of Soviet Russia providing a deeper understanding of the complexities and vicissitudes of its political culture The book argues that photography when accurately interpreted can be utilized as primary historical evidence that has the potential to both enhance and counter traditional verbal analysis Employing a number of images of the Soviet Union captured by gifted documentary photographers from the West who received visas to work in Moscow from the Bolshevik seizure of power in 1917 to the collapse of the USSR in 1991 the book also assesses the intentions of the photographers who acted as conscious observers capturing visual evidence under the restraining conditions of state surveillance Each chapter provides a closer look at the life and work of these photographers with a wealth of historical images and discussion Richly illustrated and engaging this volume will be ideal for students scholars and readers interested in Soviet history twentieth century history and the history of photography Art and Emergency Emilia Terracciano, 2017-10-30 During states of emergency normal rules and rights are suspended and force can often prevail In these precarious intervals when the human potential for violence can be released and rehearsed images may also emerge This book asks what happens to art during a state of emergency Investigating the uneasy relationship between aesthetics and political history Emilia Terracciano traces a genealogy of modernism in colonial and postcolonial India she explores catastrophic turning points in the history of twentieth century India via the art works which emerged from them Art and Emergency reveals how the suspended diagonal fugitive lines of Nasreen Mohamedi's abstract compositions echo Partition's traumatic legacy how the theatrical choreographies of Sunil Janah s photographs document desperate famine and how Gaganendranath Tagore s lithographs respond to the wake of massacre Making an innovative important intervention into current debates on visual culture in South Asia this book also furthers our understanding of the history of modernism

<u>Labor's Canvas</u> Laura Hapke,2009-03-26 At an unprecedented and probably unique American moment laboring people were indivisible from the art of the 1930s By far the most recognizable New Deal art employed an endless frieze of white or

racially ambiguous machine proletarians from solo drillers to identical assembly line toilers. Even today such paintings particularly those with work themes are almost instantly recognizable Happening on a Depression era picture one can see from a distance the often simplified figures the intense or bold colors the frozen motion or flattened perspective and the uniformity of laboring bodies within an often naive realism or naturalism of treatment In a kind of Social Realist dance the FAP s imagined drillers haulers construction workers welders miners and steel mill workers make up a rugged industrial army In an unusual synthesis of art and working class history Labor's Canvas argues that however simplified this golden age of American worker art appears from a post modern perspective The New Deal's Federal Art Project FAP under the aegis of the Works Progress Administration WPA revealed important tensions Artists saw themselves as cultural workers who had much in common with the blue collar workforce Yet they struggled to reconcile social protest and aesthetic distance Their canvases prints and drawings registered attitudes toward laborers as bodies without minds often shared by the wider culture In choosing a visual language to reconnect workers to the larger society they tried to tell the worker from the work with varying success Drawing on a wealth of social documents and visual narratives Labor's Canvas engages in a bold revisionism Hapke examines how FAP iconography both chronicles and reframes working class history. She demonstrates how the New Deal's artistically rendered workforce history reveals the cultural contradictions about laboring people evident even in the depths of the Great Depression not the least in the imaginations of the FAP artists themselves Aleksandr Zhitomirsky Erika Wolf, 2016-01-01 The first comprehensive study in English of the Soviet propaganda artist Aleksandr Zhitomirsky who conceived and deployed his striking photomontages as a political weapon The leading Russian propaganda artist Aleksandr Zhitomirsky 1907 1993 made photomontages that were airdropped on German troops during World War II He later worked for Pravda and other leading publications satirizing American politics and finance from the Truman through the Reagan eras and educating his public about Egypt South Africa Vietnam and Nicaragua as well Zhitomirsky favored the grotesque and the eye catching His villainous menagerie included Reichsminister Joseph Goebbels as a distorted simian and an airborne scorpion outfitted with an Uncle Sam hat In this comprehensive image driven account of Zhitomirsky s long career Erika Wolf explores his connections to and long friendship with the German artist John Heartfield whose work inspired his own Wolf also examines more than 100 of Zhitomirsky s photomontages and translates excerpts from his one published book The Art of Political Photomontage Advice for the Artist 1983 In an era when satirical photomontage thrives on the Internet and propaganda has reasserted itself in America and Russia alike this study of a once prominent yet internationally undiscovered Faster, Higher, Stronger, Comrades! Tim Harte, 2020-07-07 The revival of the Olympic games in artist is more than timely 1896 and the subsequent rise of modern athletics prompted a new energetic movement away from more sedentary habits In Russia this ethos soon became a key facet of the Bolsheviks shared vision for the future In the aftermath of the revolution glorification of exercise persevered pointing the way toward a stronger healthier populace and a vibrant Socialist society

With interdisciplinary analysis of literature painting and film Faster Higher Stronger Comrades traces how physical fitness had an even broader impact on culture and ideology in the Soviet Union than previously realized From prerevolutionary writers and painters glorifying popular circus wrestlers to Soviet photographers capturing unprecedented athleticism as a means of satisfying their aesthetic ideals the nation s artists embraced sports in profound inventive ways Though athletics were used for doctrinaire purposes Tim Harte demonstrates that at their core they remained playful joyous physical activities capable of stirring imaginations and transforming everyday realities Collective Body Christina Kiaer, 2024-03-19 A study of the Socialist Realist aesthetic focusing on the artist Aleksandr Deineka Dislodging the avant garde from its central position in the narrative of Soviet art Collective Body presents painter Aleksandr Deineka's haptic and corporeal version of Socialist Realist figuration as an alternate experimental aesthetic that at its best activates and organizes affective forces for collective ends Christina Kiaer traces Deineka s path from his avant garde origins as the inventor of the proletarian body in illustrations for mass magazines after the revolution through his success as a state sponsored painter of monumental lyrical canvases during the Terror and beyond In so doing she demonstrates that Socialist Realism is best understood not as a totalitarian style but as a fiercely collective art system that organized art outside the market and formed part of the legacy of the revolutionary modernisms of the 1920s Collective Body accounts for the way the art of the October Revolution continues to capture viewers imaginations by evoking the elation of collectivity making viewers not just comprehend but truly feel socialism and retaining the potential to inform our own art into life experiments within contemporary political art Deineka figures in this study not as a singular master in the spirit of a traditional monograph but as a limit case of the system he inhabited and helped to create David King Rick Poynor, 2020-01-01 Exploring an unjustly overlooked figure in 20th century British visual culture This book offers a comprehensive overview to the work and legacy of David King 1943 2016 whose fascinating career bridged journalism graphic design photography and collecting King launched his career at Britain s Sunday Times Magazine in the 1960s starting as a designer and later branching out into image led journalism He developed a particular interest in revolutionary Russia and began amassing a collection of graphic art and photographs ultimately accumulating around 250 000 images that he shared with news outlets Throughout his life King blended political activism with his graphic design work creating anti Apartheid and anti Nazi posters covers for books on Communist history album artwork for The Who and Jimi Hendrix catalogues on Russian art and society for the Museum of Modern Art in Oxford and typographic covers for the left wing magazine City Limits This well researched and finely illustrated publication ties together King s accomplishments as a visual historian artist journalist and activist

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