



PAINTING
DRAWING
COLLAGE
DESIGN
PHOTOGRAPHY

RODCHENKO

THE MUSEUM OF MODERN ART, NEW YORK

Aleksander Rodchenko Painting Drawing Collage Design Photography

L Cohen



Aleksander Rodchenko Painting Drawing Collage Design Photography:

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

Aleksandr Rodchenko : Painting Drawings Collage Design Photography Magdalene Dabrowski, Leah Dickerman, Peter Galassi, The Museum of Modern Art, 1998 **Alexandre Rodchenko** Magdalena Dabrowski, 1998 **Negative Space** Peter Weibel, 2021-12-28 A bold new spatial perspective on modern sculpture with 800 color images of work by artists including Henry Moore Lygia Clark Anish Kapoor and Ana Mendieta This monumental richly illustrated volume from ZKM Karlsruhe approaches modern sculpture from a spatial perspective interpreting it through contour emptiness and levitation rather than the conventional categories of unbroken volume mass and gravity It examines works by dozens of twentieth and twenty first century artists including Hans Arp Marcel Duchamp Henry Moore Barbara Hepworth Lygia Clark Anish Kapoor Olafur Eliasson Ana Mendieta Fujiko Nakaya Tomàs Saraceno and Alicja Kwade The large scale book contains over 800 color images Negative Space comes out of an epic exhibition at ZKM and volume editor Peter Weibel Chairman and CEO of ZKM takes a curatorial approach to the topic The last exhibition to deal comprehensively with the question What is modern sculpture was at the Centre Georges Pompidou in 1986 Weibel and ZKM pick up where the Pompidou left off examining sculptures not as figurative solid and self contained monoliths but in terms of open and hollow spaces reflection light shadow innovative materials data and the moving image Weibel puts advances in science architecture and mathematics in the context of avant garde sensibilities to show how modern sculpture significantly deviates from the work of the past Texts in the volume include an introduction and twelve chapters written by Weibel with contributions by cocurators as well as facsimiles and reproductions of artist authored manifestos The Great Parade Pierre Théberge, Galeries Nationales du Grand Palais (Paris), National Gallery of Canada, 2004-01-01 A beautiful book that showcases how circus figures and artifacts have been portrayed in art over the past two centuries The circus is a dazzling world filled with acrobats and harlequins tumblers and riders monsters and celestial creatures Now this engaging book sets that world in a new light examining how painters sculptors and photographers from the eighteenth century to the present have used the circus as a springboard for their imaginative expression and have envisioned the clown as a metaphor for the modern artist The book presents more than 175 works by such artists as Degas Toulouse Lautrec Rouault Picasso Chagall and Léger Some of these are masterful works shown for the first time these range from the 18 meter stage curtain Picasso designed in 1917 for Erik Satie's ballet Parade to more intimate works such as Nadar and Tournachon's photographs of Pierrot as played by celebrated mime Charles Debureau *Icons of Photography* Peter Stepan, 1999 Century's best photographers 2020 2020 2020, 2015-09-09 20 20 24 IBM I NY 20 20 20 **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

Rodchenko Jean-Claude Marcadé, E. N. Petrova, 2008 **Building the Revolution** Royal Academy of Arts (Great Britain), 2011-03 This text charts the trajectory of Russian avant garde architecture during the brief but intense period of design and construction which took place between 1922 and 1935 OCLC **Alexander Rodchenko** Aleksandr Mikhaïlovich Rodchenko, David King, Museum of Modern Art (Oxford, England), 1979 **Aleksandr Rodchenko** Aleksandr Mikhaïlovich Rodchenko, 2005 This book contains all of the diaries programs essays and major articles written by Alexander Rodchenko between 1911 and 1956 The word experiment was a key word for the artist who conceived of his multimedia oeuvre as one huge experiment Referred to by his friends and contemporaries as a scout of the future Rodchenko sought new paths in graphic design and painting sculpture and architecture poster design and cinema photography and book design and furniture and theatre design The first chapter in this volume covers the early life of Rodchenko and relates to the time of his studies in the Kazan art school His diaries from 1911-15 relate the vivid atmosphere of the school explain the artist's early tastes for theatrical oriental and medieval motifs and recall the moments when he first met Varvara Stepanova his lifetime partner and fellow artist The second chapter covers the most active years of the Russian avant garde movement 1916-21 Here Rodchenko is linked to Vladimir Tatlin and his evolution as a non-objective painter comes about His writings from this period explore his interest in the artistic process in the way ideas are born and often make comparisons with other artistic trends of the time suprematism cubism and impressionism The third chapter runs through the 20s and the height of the constructivist movement when Rodchenko became one of the leading designers of the time This chapter is the most comprehensive featuring writings dedicated to industrial design education graphic design advertising photomontage and photography The fourth chapter reveals the artist's mood and the general Soviet culture situation of the 30s a time of political change accusations of formalism and great success in photography The last chapter is dedicated to the war and postwar period and contains only diary texts in which the artist recounts his family's evacuation to the country his

subsequent hard living and working conditions as well as his musings on the cultural politics of the time and life in general Originally published in 1996 in Moscow by Rodchenko's family Experiments for the Future appears here in its first English edition This new edition contains additional material and features a different design and images but the content remains essentially unchanged

Der populäre Künstler Jochen Hesse, 2008 Der Berner Künstler Bernhard Luginbühl ist nicht nur der Produzent seiner Kunstwerke sondern auch deren Verkäufer Als Kurator seiner Ausstellungen erkennt Luginbühl die Bedeutung der Eventkultur lange bevor der Begriff existiert Der hehre Ernst der Kunst wird in seinen Werken zugunsten der Freude an der Unterhaltung des Publikums durchbrochen Für die Kinder fertigt er Spielplastiken mit Rutschbahnen für die Erwachsenen lässt er mit den rollenden und leuchtenden Kugeln der kinetischen Plastiken Jahrmarktstimmung aufkommen und mit den knisternden Verbrennungsaktionen zieht er alle in Bann In seinem Skulpturenpark in Mutschwil wo Chaos mit gewollter Berühlung kommt setzt er seine inszenatorische Begabung um Der Selbstdarsteller mit dem unverblühten kernigen Stil behält mit seinen Publikationen stets die Deutungshoheit über das eigene Schaffen Jochen Hesse der Autor des Werkkataloges der Plastiken des Künstlers legt im vorliegenden Buch dar warum Luginbühl populär wurde und weshalb seine Bekanntheit bis heute anhält Erstmals werden OEuvre und Künstlerpersönlichkeit in einer unabhängigen Publikation kritisch gewürdigt

Figuring Gender Elizabeth Otto, 2003 **Alexander M. Rodtschenko, Warwara F. Stepanowa** Aleksandr Mikhaïlovich Rodchenko, 1991 As artist engineer or production artist as Rodchenko called himself the artist couple designed superb and revolutionary pieces in nearly every area of the fine and applied arts painting drawing collage advertising graphic design typography architecture as well as tableware furniture and fabrics

New York Magazine, 1971-03-08 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Museum Premieres, Exhibitions & Special Events, 1998 Faces in the Crowd Whitechapel Art Gallery, Castello di Rivoli (Museum : Rivoli, Italy), 2004 Taking Edouard Manet as its starting point and moving through the work of major painters and sculptors such as Ensor Boccioni Duchamp Kollwitz Kirchner Beckmann Magritte Picasso Hopper Warhol Hamilton Pistoletto Richter Acconci Sherman Schutte Ofili and Kentridge as well as photographers such as Atget Brassai Evans Levitt Arnold Weegee Giacomelli Goldin and Keita Faces in the Crowd traces a history of avant garde figuration from the 1870s to today through the works of one hundred artists The great revolutions in twentieth century art tend to be associated with abstraction Yet there is a parallel history which is equally radical Manet's vividly realist scenarios or Jeff Wall's cinematic tableaux offer a compelling pictorial illusion of the modern By contrast Edvard Munch or Francis Bacon present a tortured or exhilarated inner life For Alexander Rodchenko the figure can be an agent of social change revolutionary transgressive or symbolic This catalogue

accompanies the exhibition organised by the Whitechapel Gallery and the Castello di Rivoli Museum of Contemporary Art
BOOK JACKET New York Magazine ,1971-02-22 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **The Rodchenko Family Workshop** Christopher Carrell,Glasgow Museums and Art Galleries,1989

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