The year 1923, when Aleksandr Rodchenko designed *Pro eto (About This)* and El Lissitzky *Dlia golosa (For the Voice, fig. no. 1),* has often been regarded as the watershed in Soviet book design. These two books of Vladimir Maiakovskii's poetry, printed in large editions with distinctive covers and inventive illustrations, marked a high point in an area in which Soviet artists excelled. Such designs did not, of course, leap fully formed like Athena from the head of Zeus; outstanding designs had been produced before the political revolutions of 1917. The years 1912-16 had seen unparalleled invention in books made by Futurist artists and writers. Most of these had been produced, however, in editions of a few hundred copies, and by lithographic processes with minimal work by printers; some copies were further personalized by hand coloring, such as Ol'ga Rozanova's decorations to Aleksei Kruchenykh's *Utine gnadysko . . . darnykh slov (A Duck's Nest . . . of Bad Words, 1913).*1 *Tango s korovami (Tango with Cows, 1914)* was exceptional in relying on the work of professional printers for the setting of Vasili Kamenskii's typographic poems. Furthermore, although remarkable publications like these were known to the art world, they reached only a very small public consisting mainly of people interested in avant-garde art.

After the political revolutions of 1917, avant-garde artists and writers—who were among the first to embrace the October Revolution—were able to reach a wider public with a few expensively produced publications such as *Izobrazitel'noe iskusstvo (Fine Art),* an official periodical of IzO Narkompros (the Department of Fine Arts of the People's Commissariat of Enlightenment), whose head, the artist David Shterenberg, designed the journal's Cubistic cover. The contents of its single issue reflect the brief power of artists such as Kazimir Malevich and Vasili Kandinskii, though, whether for technical or ideological reasons, its publication was delayed: the editorial is dated May 1918, the imprint date is 1919, but the journal did not come out until early in 1920. Its printing, particularly of photographs of art works, was exemplary and *Fine Art* was later recognized as an equal to European art journals.

Between 1918 and 1920, a number of high-quality monographs on established avant-garde artists—for instance, on Kandinskii and Marc Chagall—were also published, but writers and artists continued their experiments with books produced largely by hand. This was an attractive proposition because of the scarcity of paper in those years of civil war and because the books could be made in the studio, without the complication of publishing and printing houses. An album of colored linocuts was prepared by Liubov' Popova and another, in black and white, by Rodchenko; Varvara Stepanova experimented with words as well as imagery in her poem *Gauze chaba (1919),* which, although she was a competent typist, she wrote by hand over newsprint. The culmination of these projects was the hand-decorated catalogues, typed by Stepanova, which Rodchenko and Popova—with Aleksandra Ekster and Aleksandr Vesnin—made for their exhibition *5 x 5 = 25,* held in Moscow in September 1921 (plate nos. 264, 269). They used the occasion to announce their move away from experimental easel painting into design and their Moscow show—held at the All-Russian Union of Poets—was mounted in two parts, the second dedicated to applied arts: stage design and graphics.

Characteristic of the graphics were hand-lettered posters with surprisingly Expressionist script, such as one advertising a debate during the show. Among the participants in the debate were the writers Ivan Aksenov and Kruchenkh, who both had direct experience of the exhibitors' graphic work: two etchings by Ekster had been published in Aksenov's 1916 book of poetry, *Nerazrashchen'ye otsveta (Weak Foundations),* and she had also designed the cover for his book on Picasso; Stepanova had
made montages for Gly-gly, a Dadaist text by Kruchenykh (plate no. 97).
After 5 x 5 = 25 Rodchenko went on working with Kruchenykh, making covers for his small books with made-up words for titles, *Trosa* (plate no. 89) and *Zaum*. For these he used handwriting, inscribing author's name and book title with colored crayons; for a third, larger-format printed book, *Zaumski* (*Translational*, fig. no. 2), he made two linocuts, one with the three authors' names, the title, and a geometric design for the front cover, and the other with the publisher's imprint and his own name for the back. He cut narrow block capitals for the letters and thin lines for the design, so that the paper color (pink or green) showed through when the linocut was printed in black.

Rodchenko's innovation for *Translational* has a parallel in his collaboration with the filmmaker Dziga Vertov on Vertov's newsreels, which were released from May 1922 onward. Silent film required lettering which could be read very quickly by the cinematographer and Rodchenko wrote white letters on a black background—especially appropriate for film—or black letters on a specially created white ground, which more closely resembled a book page. He conceived the intertitles as an intrinsic part of the film itself, not just intervals between shots, and incorporated one of his own three-dimensional constructions in the film titles. A photograph of this was reproduced on the title-page of *Kino-fot* (*Cinema-Photo*) 2.

This journal was launched at the end of August 1922 with a cover designed by Rodchenko, who worked closely with Aleksei Gan, the author of *Konstruktivizm* (*Constructivism*), printed in Tver the same year. Gan apparently worked directly with the printers; the text is composed, like a manifesto, of a series of slogans, to which he gave emphasis by varying the typography—using larger and smaller letters, capitals and lowercase, and differently weighted underlining. Suitable typefaces did not, however, exist for display letters for the design, and hand lettering continued to be used for Soviet book covers in the early 1920s. For his preliminary cover design Rodchenko drew ingenious "stretched" letters, writing *Konstruktivizm* tall and thin on top of the author's name; the final version shows Gan's preference for simplicity: the title appears below his name, drawn in white lettering—a device borrowed from film titles; the design is sometimes credited to Gan himself, but was by Rodchenko.

The collaboration of Gan and Rodchenko on *Cinema-Photo* marked a turning point in the design and content of Soviet periodicals. The covers of all six issues were dominated by Rodchenko's boldly lettered title. As befits a film and photography magazine, the covers included photographs and photomontages; indeed, Rodchenko developed montage technique while working on *Cinema-Photo*. For the first issue he arranged a page of printed material from 1921, overlapping the elements as he had done in his earlier collage works of art; he used a similar method for his montage on the cover of the second issue, this time overlapping discrete photographs. The third issue includes his *Psikhologiya* (*Psychology*) and *Detektiv* (*Detective*), which are described as "montages from a book on cinematography by [Lev] Kuleshov." *Detective* demonstrates how Rodchenko approached photomontage from his work on film: he links photographs of people and objects into a story by means of slogans that function like film titles. The cover of *Cinema-Photo* 4 carries one of his first mature photomontages, made by transforming a still photograph from Maiakovskii's 1918 film *Ne dlia deneg redlivshisia* (*Not for Money Born*) through the superimposition of an unlikely photographic element: he clad the shrouded corpse in an airplane-coffin.

As well as charting Rodchenko's progress with photomontage, the pages of *Cinema-Photo* reveal a new awareness in Moscow of contemporary publications from
Western Europe. The first issue included an article on dynamic painting by Ludwig Hilberseimer, illustrated with an example by Viking Eggeling; there was also a drawing of Charlie Chaplin by Fernand Léger. The latter came not from a Dada journal, as stated in Cinema-Photo, but from the book A va-takö ona vertisitsa (And Yet the World Goes Round), published in Berlin in January 1922. The author of this Russian text—written in Brussels in 1921—was the widely traveled Il’ia Erenburg, whose theme was the internationalism of the new art. He gave a list of essential journals including the Parisian L’Esprit nouveau, the Dutch De Stijl, and the Russian Fine Art. And Yet the World Goes Round, with its striking cover designed by Léger, was the first book to unite new Soviet and European art; it included reproductions of work by Léger, Lissitzky, Theo van Doesburg, Picasso, Vladimir Tatlin, and Rodchenko. The book was soon known in Moscow—before July, Rodchenko had received a copy from Berlin.46

Links with European publications were strengthened by Lissitzky, who left Moscow late in 1921 for Berlin, where he teamed up with Erenburg to found and edit Veshch/Gegenstand/Objet (Object), an "international review of modern art" with title and opening manifesto in Russian, German, and French.47 The first issue—a double one—came out in April 1922 with a dramatic typographic cover, where a black bar slanted diagonally across the colored page anchors the lettering. An earlier publication date had been envisioned, as the date line "February" is included in two unused variant cover designs, where the title, instead of being set against the diagonal bar, is enclosed in a circle, drawn over a vertical element.48 Lissitzky may have rejected the circle for his final design for Object because it was such a dominant feature of Suprematist art, but he did not abandon Suprematism: on the title page of Object 3, he paired reproductions of Malevich’s "Suprematist objects"—a black square and circle—with a photograph of "technical objects"—a locomotive pushing a snowplow—previously published in Erenburg’s book. The unlikely combination assisted the declared purpose of the magazine—to introduce Russian art to Europeans and European art to Russians—because, at the time, the Parisian Purists attached particular significance to the word "object." A text on Purism by Amadée Ozenfant and Claude Jeanneret (Le Corbusier) must have been received with interest when published in Russian translation in Object, especially by Russians who had espoused veshcbizm (the culture of things) the year before.49 Lissitzky kept in touch with Moscow artists: in March he had written to Rodchenko, inviting him to reply to a survey of artists on art conducted by Object and to send photographs of his work for publication in the journal;50 regular two-way traffic also resulted in the new international character of Cinema-Photo, since Hilberseimer’s essay on dynamic painting was taken directly from Object 3.

In Berlin, Lissitzky soon established his presence in avant-garde publications: an issue of De Stijl was devoted to a Dutch version of his picture book Suprematicheskii skaz pro dva kvadrata (A Suprematist Tale about Two Squares), and he was invited to provide cover designs for the leading journals Wendingen (The Tower), Broom, G, MA (Today), Merz, and Zenit (Zenith).51 Lissitzky thus found common ground with left-leaning activists across the European art world. He contributed and borrowed ideas, and the special quality of his design can be seen in Maiakovskii’s For the Voice. For the book’s cover, he linked horizontal and vertical typography, using a device from acrostics and crossword puzzles, where the same letter is shared between words.52 Inside the book, he helped the reader find the poems by creating an index system using Suprematist symbols as well as words; he reproduced a drawing as frontispiece but invented a new style of illustration from...
typographic elements for the poems. Some of his motifs can be
connected with contemporary European design: the question
marks and capitals for "A vy mogli by?" ("And could you?")
resemble those on the cover of van Doesburg's manifesto,
Wat is Dada?," the printed hands for "Prikaz No. 2 armii
iskusstv" ("Command No. 2 to the Army of the Arts") are like
the ones Kurt Schwitters had used on the covers of his journal
Merz since January 1923. The similarities can hardly be by
chance, for Lissitzky was close to both artists; Schwitters had
printed Lissitzky's thoughts on typography in Merz.
Lissitzky's dictum: "The words on the printed sheet are learnt
by sight, not by hearing." aptly describes his design of
For the Voice.

During 1923, artists in Moscow continued to be aware of
international publications. Gustav Klutsis ran the letters
Gorn together when he modernized the cover of the journal
Gorn (Furnace, plate no. 493)," as had been done with the letters
bleu on the three issues of the Dada magazine published in
Mantra in 1920–21." This resemblance may, however, be
fortuitous, because the enlargement of a four-letter word to the
width of a magazine cover could lead to a common result.
Klutsis designed simple, sans serif letters, printing them
alternately in black and brown; this contrasts with Bleu, where
the single-colored sans serif letters include an unusual diagonal
to avoid the roundness of B and U. Klutsis varied the formula
for another journal, Proletarskoe studentchestvo (Proletarian
Students, plate no. 495), where he used alternately colored
letters in another strong yet simple cover design. Effective sans
serif lettering had already been designed by Anatoli Lavinskii,
in 1922 at the Moscow Vkhutemas (the Higher Artistic-
Technical Workshops), for the covers of Maiakovski's poems,
13 let raboty (Thirteen Years of Work, fig. no. 3). Here the poor
typeface inside the two volumes stands in strange contrast to
the sensitive design and printing on the covers, but this is a
feature—or weakness—of Soviet books from the 1920s.

It was Rodchenko rather than Lavinskii who designed the
journal Lef (Left Front of the Arts)—a substantial publication
launched, with Maiakovskii as editor, in March 1923. As he
had done for Cinema-Photo, Rodchenko invented for Lef's cover
a formula capable of variation; in the second issue, he
substituted a photomontage for the words that appeared above
the title in the first (fig. no. 4). Cover and montage are credited
to "konstruktivist Rodchenko" ("the Constructivist
Rodchenko"), making the allegiance of the magazine clear—
though an illustrated article on George Grosz gives an
unexpected Expressionist character to this issue, and this is
increased by Rodchenko's cover photomontage of figures in
close-up combined with newspaper headlines and text to
suggest a factual story. A different kind of story is conveyed by
his montage on the cover of Lef 3 (fig. no. 5), where the spirit of
Dada seems momentarily to have conquered Constructivist
design. A biplane, bearing the letters Lef, drops a fountain
pen, which nearly hits an ape; the ape, in turn, directs a barbed
arrow at the plane. Each motif is separate, as on the cover of
Le Cœur à barbe, a single number of a "transparent journal"
edited by Tristan Tzara, issued in Paris in April 1922 with a
cover-design "story" composed of disconnected images cut
from nineteenth-century prints."

In contrast, Rodchenko's covers for the four issues of Lef
published in 1924 are more typical of Russian Constructivist
design and bear little relation to the design of contemporary
European periodicals. The difference may have been
intentional, so as to highlight the distinctive quality of Soviet
design. For instance, in Lef 4, Gorod (Metropolis)—a
photomontage by a Bauhaus student, Paul Citroën—was
reproduced opposite a montage by Popova representing her set
for Vsevolod Meyerhold's multimedia production of
fig. 3
Anatolii Lavinskii
Cover for Vladimir Maiakovskii, Thirteen Years of Work, vol. 1,
1923.
Lithograph, 17.9 x 11.9 cm.
The British Library Board.

fig. 4
Aleksandr Rodchenko
Cover for Lef 2 (1923).
Lithograph, 23 x 15.5 cm.
From the Resource Collections,
The Getty Center for the History of Art
and the Humanities.

fig. 5
Aleksandr Rodchenko
Study for cover for Lef 3 (1923).
Photomontage, 16.5 x 14.5 cm.
Museum Ludwig (Collection Ludwig, Cologne).
Zenizia dyhoun (The Earth in Turmoil)." The juxtaposition points up the contrast between the European approach, based on densely arranged cut-up photographs, and the looser Russian montage style, with its more direct relationship to film. No doubt in 1924 Rodchenko and Maiakovski aimed at giving Lef a Soviet style in anticipation of the forthcoming Exposition internationale des arts décoratifs et industriels modernes (International Exhibition of Contemporary Decorative and Industrial Art) in Paris, for which Rodchenko was chosen to design the catalogue." Textile designs by Popova, sports clothes by Stepanova, and book covers by Rodchenko—like the ones which had been illustrated in two colors in Lef"—were shown in Paris in 1925. The exhibition also included Rodchenko's fittings for a workers' club with sloped reading desks and shelves which served admirably to display the front covers of Soviet books and journals: photographs taken at the time show how effective they were." During 1925, Rodchenko and Stepanova also designed covers for Soviet technical manuals;" compared with the unremarkable typographic covers of standard publications, theirs often create an immediate visual awareness of the subject (automotive engineering, for instance) and must have served as an inducement for workers to read. Rodchenko and Stepanova recognized that covers of books and journals could serve as "posters" for their contents.

In the USSR, books and journals for sale were displayed in kiosks, and architectural drawings for outdoor structures were sometimes reproduced on book covers. Valentina Kulagina's Radio-orator formed a striking counterpart to the lettering on Kruchenykh's book, Izleyk Lenin (Lenin's Language, plate no. 496)," but, by the time Klutsis used one of his elaborate architectural motifs on the cover of Kruchenykh's Chetyre foneteshchelk roman (Four Phonetic Novels, fig. no. 6)" in 1927, such imaginative designs had generally been superseded by photographs of real buildings.

This move toward more direct representation in books and journals reflected a changing political climate with a desire for greater realism; Rodchenko used his own photographs for nearly all the covers of Novyi Lef (New Lef) when Lef resumed publication under this title in 1927.6 He did not always use an unaltered photograph: for the third issue of 1928, he displayed the title over his own photograph of a street book-advertisement poster. He substituted the magazine title for the books on the poster and obliterated the slogan "Vse novye izdaniia" ("All New Publications"), and he touched out an obtrusive overhanging wire.6 In photography, as earlier in photomontage, Rodchenko was indebted to cinematography, and the bizarre angles of many of his photographs reproduced in New Lef create an effect not unlike stills from Soviet films. In 1927, he continued to be engaged in work for the cinema: a photograph of the reporters' room he had designed for Kuleshov's film, Zhirnallistka (The Presswoman), was published in New Lef.10

Familiarity with film technique as well as with photography is reflected in Rodchenko's design for the cover of Erenburg's Materializatsia fantastiki (The Materialization of Fantasy, fig. no. 7).11 For this he combined lettering with a photograph of a face in close-up and, instead of printing the whole head in positive or negative, printed the outer sections positively and left the central section in negative. He thus achieved strange three-dimensional effects, very appropriate for a flat book cover: the black-and-white image has an element of mystery which suits the book's title and contents. Equally effective, but in a different tradition, is the photographic cover which Lissitzky made the same year for Arkhitekturno jaskul'teta Vkhutemas 1920–1927 (Architecture: Works from the Architecture Faculty of Vkhutemas, 1920–1927, fig. no. 10).12 He added red and black lettering to a photograph
of his own hand holding a compass, printed on graph paper, which he had used in 1924 as a component of a self-portrait, The Constructor. There he had combined drawing and stenciling with direct exposure and superimposed photographic negatives—one of them of his hand, which he had printed on top of his face. He had developed such techniques while living in the West and seeing examples of superimposition of negatives and photograms (yielded by placing an object on light-sensitive paper) by Man Ray. In 1928, he used another photograph from 1924 as a cover for Il'ia Sel'vinskii's Zapiski poeta (Notes of a Poet). Lissitzky's double-exposure of Jean Arp nearly reflects the two parts of Sel'vinskii's tale, which consists of the autobiography of the fictitious "Evgenii Nei" (whose name Lissitzky inscribed on Arp's collar) and "his" poems. Behind the Swiss artist's head is the Dada periodical 391, which may seem a curious choice for a book by the Constructivist writer Sel'vinskii. However, when Lissitzky had made his photograph of Arp in 1924, differences between Dada and Constructivism had seemed blurred because artists of both movements were working for related political aims—the building of a new society. But by 1928, the First Five-Year Plan in the Soviet Union and the rise of Fascism in Germany made Lissitzky's choice strangely inappropriate, even though the design is striking and "talks" to Rodchenko's cover for The Materialization of Fantasy.

The Five-Year Plan, put forward in 1927 by Stalin and ratified in 1928, resulted in a punishing drive to modernize the USSR. Canceling NEP (the New Economic Policy), the First, and then Second, Five-Year Plan placed the Soviet economy on a warlike footing which was accepted as a necessary stage in the rapid achievement of industrialization and the furtherance of Socialism. Many artists and writers spent time at the "front"—the construction sites of huge dams for hydroelectric power, new steelworks, and so forth. The almost revolutionary excitement of the time can be seen in a book of verses—Komsomol'skia (Young Communist League, plate no. 523), by Anatoli Bezymenskii—designed by Solomon Telingater, a younger colleague of Lissitzky's. Inside a dull hard cover—anticipating the standardization of the late 1930s—Telingater brought the poems alive by varying the length of lines and by filling the spaces to left and right with stylized drawings or unlikely textures; he also included realistic photographs in lively layouts that impelled the reader onward through the book. The following year Telingater helped Lissitzky design an unusual catalogue for the Vsesoiuznaya poligraficheskaya vystavka (All-Union Printing Trades Exhibition) in Moscow. The two designers made an easy-to-use index to the sections of this comprehensive exhibition by graduating the height of the pages and using a different color for the top of each section. The cover was remarkably restrained, with bands of red and silver unevenly overlapped as though applied with an airbrush. Telingater's personal style was often more brash: he made an amusing cover for Semen Kirsanov's Slovo predostavleniia Kirsanovu (Kirsanov Is to Speak, fig. no. 9) in a tall, thin format; his eccentric layout on the cover and inside the book seems more appropriate to Dada than to the Five-Year Plan.

The fervor generated by the Plan—in some cases spontaneous—lasted into the 1930s: a successor to Telingater's Young Communist League is Stepanova's design for Groznyi smekh (Menacing Laughter, plate no. 507), a republication of Maiakovskii's Rosta (the Russian Telegraph Agency) posters two years after the poet's death. Here she varied the size of the pages, alternating full-width pages, carrying text, with half-width pages, carrying reduced reprints of Maiakovskii's cartoonlike posters. Stepanova gave the book an up-to-date appearance with dramatic photographic endpapers of marching Red Army soldiers; over them she printed a line from

fig. 7
Aleksandr Rodchenko
Cover for Il'ia Erenburg, The Materialization of Fantasy, 1927.
Lithograph. 17.2 x 13.2 cm.
The British Library Board.
fig. 8

El Lissitzky

Cover for Japanese Cinema Exhibition, 1929.

Lithograph, 14.8 x 42 cm.

From the Resource Collections,
The Getty Center for the History of Art
and the Humanities.
Maiakovskii's poster verses: "Everyone to arms, Comrades!" In what must have seemed, in 1932, a timely preface (reprinted from the earlier publication), Maiakovskii explained: "These are not just verses. The illustrations are not intended as graphic ornamentation. This is a continuous record of the most difficult three-year period in the revolutionary struggle..."60

The early 1930s were difficult years for artists, who had to come to terms with increasing loss of freedom of design. Both Stepanova and Rodchenko, however, seem to have been able to adjust to restrictions placed on artistic invention by decrees of 1932 and 1934.61 One of the main projects on which they worked with other avant-garde artists gave slightly more scope to designers, because SSSR na stroike (USSR in Construction, plate nos. 527–528) was a propaganda journal, intended for foreign consumption.62 In the issues which he designed, Rodchenko continued to exercise his skill at page layout, even though his inventive photomontages of 1933 gave way in 1935 to discrete photographs artfully arranged, and in 1936 to even more mundane images.63 By this time, Rodchenko had abandoned the unusual viewpoints which had made his earlier photographs so original. In the last years of the 1920s, his photographs in Duexh ('Let's Produce!'64 and 30 diei (Thirty Days)65 had given those journals a quality of realism close to that of cinema; by 1936, this was discredited as Formalism.

Like Rodchenko before him, Lissitzky had absorbed influences from cinema by the time he made his masterly photomontage cover for the journal Brigada khudozhitnikov (Artists' Brigade, plate no. 51) in 1931.66 The connection dated to 1929, when he designed a catalogue for a Moscow exhibition of Japanese cinema (fig. no. 8),67 though his design reflected an interest in film rather than an influence from it. He used strips of film as edging for some of the pages and arranged stills inventively, with the actors seeming to look at each other across the page. But that same year he met Sergei Eisenstein and Vertov and became close friends with the latter, who, according to Lissitzky's widow, learned the technique of multiple exposure from Lissitzky. In turn, when he worked on USSR in Construction, Lissitzky laid out photographic material "like Vertov's running of a documentary film."68

In 1931, Artists' Brigade published a report of a Moscow lecture in which Lissitzky summed up the current state of book design in the Soviet Union.69 He wanted the book to be the unified work of author and designer, otherwise "splendid exteriors will constantly be produced for unimportant contents and vice-versa," yet he was against too much individuality, because "at our book exhibitions, the question of what, whither, why and for whom is not clear. Every book attempts to shout down its neighbour." He thus advocated the standardization of dimensions and types of books which increasingly came about in 1934–35. He deplored the lack of experimentation in typeface design in the Soviet Union compared with pre-Depression Germany, and no further experimentation took place in the USSR because of the hardening political situation. There was, nonetheless, a fundamental difference between Russian book designers and their West European counterparts in the ten years under discussion: the constant aim of the best Soviet designers was to reach a mass market rather than an elite; the fulfillment of this aim is amply demonstrated by the Soviet books and periodicals illustrated here.

fig. 9
Solomon Telingater
Cover for Semen Kirmanov: Kirmanov Is to Speak, 1930.
Zinograph, 21.3 x 19.6 cm.
Lenin Library, Moscow.

618
Notes


5. For dating, see Bengt Jangfeld, Maiakovskij i Futurism, 1917–1921 (Stockholm: Hylaea Prints, Almqvist and Wiksell, 1977), p. 34.

6. V. V. Kandinskii, Tekst khudozhnika (Moscow: Otdel izobrazitel’nkh iskusstv Narodnogo komissariata po prosveshcheniui, 1918); A. Efros and Ia. Tugendkhol’d, Iskusstvo Marka Shagal’ (Moscow: Gelikon, 1918).


10. The debate was advertised for September 25, 1921; the poster is reproduced in Alexander Lavrentiev, Varvara Stepanova: A Constructivist Life, ed. John E. Bowlt, trans. Wendy Salmon (London: Thames and Hudson, 1988), p. 57, where information that the exhibition was held in two parts is also given.


12. Stepanova’s illustrations for Gly-gly are reproduced in Lavrentiev, Varvara Stepanova, pp. 18–29; part of Kruchenykh’s play was published in his Osobrenie roz. O stikhakh Terent’eva i drugikh (Tiflis, 1918). Gly-gly does not appear as a separate book in any of the extensive listings of Kruchenykh’s works. Rodchenko included a quotation from it in his statement in

13. Kruchenykh's books Tsveta and Zaum' were, like Zaumniki, published in 1922, according to the listing on the back of his anthology Zadunie zdaza (Moscow, 1922). The cover of a copy of Tsveta with collaged photograph is reproduced in Von der Malerei zum Design: Russische konstruktivistische Kunst der zwanziger Jahre/From Painting to Design: Russian Constructivist Art of the Twenties, catalogue for exhibition organized by the Galerie Gmurzynska, Cologne (Cologne: Galerie Gmurzynska, 1981), p. 219; the British Library's copy has tissue collage only. The cover of Zaum' is reproduced in Khan-Magomedov, Rodchenko, p. 117.


16. Several of Rodchenko's film titles are reproduced in Von der Malerei zum Design/From Painting to Design, pp. 75, 77–81.


18. Six issues of Kino-fot were published between August 1922 and January 1923; it was intended as a weekly or possibly fortnightly publication but appeared intermittently between these dates. The page from Kino-fot with a photograph of Rodchenko's construction is reproduced in Von der Malerei zum Design/From Painting to Design, p. 78.


20. El Lissitzky recorded that Gan was one of the first Soviet designers to work in the printing house along with the compositors. See his "Our Book," in Sophie Lissitzky-Küppers, El Lissitzky: Life, Letters, Texts, trans. Helene Aldwinckle and Mary Whitall (London: Thames and Hudson, 1968), p. 363. Lissitzky may not have known that Iliia Zdanевич had trained as a compositor in Tiflis in 1917 in order to be able to do his own typography; see Iliad, catalogue for exhibition organized by the Musée national d'art moderne, Centre Georges Pompidou (Paris: Centre Georges Pompidou, 1978), p. 14.

21. Rodchenko's first design for the cover of Gan's book is reproduced in Khan-Magomedov, Rodchenko, p. 133. Khan-Magomedov gives the information that Rodchenko designed the cover as printed. Ibid., p. 131.


24. Kino-fot 1 (August 25–31, 1922), p. 10. It has not been possible to find a 1921 Dada journal which includes this drawing by Léger for Ivan Goll's Chaplinade; three of these drawings had been published earlier in 1922 in I. G. Erenburg, A vse-taki ona verititsa (Berlin: Gelikon, 1922).


26. Verish'Gegenstand/Objet 1–2 (March–April 1922), 3 (May 1922). It was announced in the third issue that the fourth would be devoted to recent Russian art, and the fifth to American; neither was published, but Zenit 18–19 (October 1922) carried an article by Erenburg and Lissitzky on recent Russian art which may have been intended for the fourth issue.

27. The two designs in pencil and india ink belonging to the Stedelijk van Abbemuseum, Eindhoven, are reproduced in Claude Leclanche-Boulé, Typographies et photomontages constructivistes en U.R.S.S. (Paris: Papyras, 1984), figs. 42, 47.


30. Lissitzky made covers for Wendingen 4, no. 11 (November 1921), published in the late summer or early autumn of 1922; MA: Aktivista folioirat 7, no. 8 (August 1922); Zenit: Revue internationale pour le Zenitisme et l'art nouveau 2, no. 17–18 (October 1922); Broom 4, no. 3 (February 1923) and 5, no. 3 (November 1923); and Moz 2, no. 8–9 (April–July 1924), as well as the typographical arrangement of an article in G: Zeitschrift für Gestaltung 2 (September 1923), p. 2. Lissitzky may have been responsible for the title and layout of early numbers of G. See El Lissitzky, 1890–1941. catalogue for exhibition organized by the Busch-Reisinger Museum, the Sprengel Museum Hannover, and the Staatliche Galerie Moritzburg Halle (Cambridge, Mass.: Harvard University Art Museums, 1987), p. 187.

31. He had used the formula for the cover of R. V. Ivanov-Razumnik, Maiakovskii. Misteria ili bufi (Berlin: Skify, 1922), reproduced in El Lissitzky, 1890–1941, plate 89.


33. Covers of Moz 1 (January 1923), 2 (April 1923), 4 (July 1923), and 6 (October 1923) are reproduced in Schwarz, Almanaco Dada, p. 689.


35. Gorn, Literaturtarno-khudozhestvenny i obshchestvenno-nauchnyi zhurnal Vserossiiskogo i Maskovskogo protestkul'tb is 8 (1923).

36. Bleu 1 (July 1920), 2 (August–September 1920), 3 (January 1921); cover reproduced in Schwarz, Almanaco Dada, p. 656.

38. Lef. Zhurnal levogo fronta ikusstve 1 (March 1923). Seven issues appeared before August 1924, when the State Publishing House ceased its publication because of continued criticism that the journal was incomprehensible to the masses.


40. The two montages are reproduced in Dawn Ades, Photomontage, rev. ed. (London: Thames and Hudson, 1986), figs. 85, 117. Ades (p. 72) also gives a translation by Michael Skinner of the text on photomontage which accompanied these examples in Lef 1 (1924), p. 41.

41. Exposition internationale des arts décoratifs et industriels modernes. Comité de la Section de l'URSS: l'art décoratif et industriel de l'URSS (Moscow, 1925).

42. Book cover designs by Rodchenko were included in Lef 1 (1923); Lavinskii's project for a book kiosk and Stepanova's project for sports clothing in Lef 2 (1923); and fabric designs by Popova, Stepanova, and Rodchenko in Lef 2 (1924).


44. For example, Rodchenko's cover for I. V. Gribov, Zabiganie, osveshchenie i postn anostomelii (Moscow: Transpechat', 1925) and Stepanova's for S. R. Dadyko and N. D. Martsynov, Vagonnoe delo po programa shkol stuchencheskix Zn. d. transporta (Moscow: Transpechat', 1925), reproduced in Lavrent'ev, A. M. Rodchenko, V. F. Stepanova, plates 40–41.

45. A. E. Kruchenykh, with Aliagrov [Roman Jakobson], Iazyk Lenina. Odinadtsat' prienov leninskix rechi (Moscow: Izdanie Vserossiiskaou soouza poetov, 1925).

46. A. E. Kruchenykh, Chetyre fontischeskikh romana (Moscow: Izdanie avtora, 1927).

47. Novyi Lef 1–12 (1927–28). All covers were by Rodchenko.

48. The photograph of the advertisement is reproduced in Karginov, Rodchenko, plate 60, where it is dated 1924.

49. Vasha znakomata, Novyi Lef 5 (1927), opposite p. 33. Vasha znakomata was the working title for the film, changed to Zhurnalista after the photograph was published. An illustrated account of Rodchenko's work on the film is given in Khan-Magomedov, Rodchenko, pp. 189–95.

50. I. Erenburg, Materializatsia fantastiki (Moscow: Kinopechat', 1927).


52. The Constructor is reproduced in Lissitzky-Küppers, El Lissitzky, fig. 118; the hand is reproduced ibid., fig. 122. The hand was also used for an English advertisement for Pelikan ink. See El Lissitzky, 1890–1941, p. 191. There is an example of a photogram by Man Ray with a description of the technique in Merz 2, no. 8–9 (April–July 1924), p. 88. The issue was edited by Lissitzky and Schwitters.

53. For the cover Lissitzky used his double profile of Arp against the journal 39–40 (11 [March 1920]), taken in the summer of 1924. See Lissitzky-Küppers, El Lissitzky, p. 52.


58. S. I. Kirsanov, Slovo predstavitelianta Kirsanov (Moscow: Gosizdat, 1930).


61. By a decree of June 6, 1931, the Council of People's Commissars of the RSFSR empowered Glavlit (the Chief Administration for Literary Affairs and Publishing) to exercise control over manuscripts and drawings; a decree of August 11, 1934, declared that the technical makeup of all books was to be decided by the censors. See Maurice Friedberg, "Soviet Books, Censors and Readers," in M. Hayward and L. Labedz, eds., Literature and Revolution in Soviet Russia, 1917–62 (London: Oxford University Press, 1963), pp. 199–200.


63. Compare the cover by Rodchenko for SSSR na stroike 12 (1933); pages with photomontages from 12 (1935) and cover of 5 (1937) reproduced in Khan-Magomedov, Rodchenko, p. 261.

64. For example, Daesh' 14 (1929). See Khan-Magomedov, Rodchenko, p. 246.

65. For example, 30 dnie 12 (1928), pp. 62–63. Three photographs are reproduced in Khan-Magomedov, Rodchenko, p. 256.


68. See Lissitzky-Küppers, El Lissitzky, p. 88.

The Great Utopia
The Russian and Soviet Avant-Garde,
1915–1932

Solomon R. Guggenheim Museum
State Tret'iakov Gallery
State Russian Museum
Schirn Kunsthalle Frankfurt

GUGGENHEIM MUSEUM
The Politics of the Avant-Garde
Paul Wood
1

The Artisan and the Prophet: Marginal Notes on Two Artistic Careers
Vasili Rakitin
25

The Critical Reception of the 0.10 Exhibition: Malevich and Benva
Jane A. Sharp
38

Unovis: Epicenter of a New World
Aleksandra Shatskikh
53

COLOR PLATES 1–318

A Brief History of Obmokhu
Aleksandra Shatskikh
257

The Transition to Constructivism
Christina Lodder
266

The Place of Vkhutemas in the Russian Avant-Garde
Natal’ia Adatkina
282

What Is Linearism?
Aleksandr Lavrent’ev
294

The Constructivists: Modernism on the Way to Modernization
Hubertus Gassner
298

The Third Path to Non-Objectivity
Evgenii Kostun
320

COLOR PLATES 319–482

The Poetry of Science: Projectionism and Electroorganism
Irina Lebedeva
441

Terms of Transition: The First Discussional Exhibition and the Society of Easel Painters
Charlotte Douglas
450

The Russian Presence in the 1924 Venice Biennale
Vivian Endicott Barnett
466

The Creation of the Museum of Painterly Culture
Svetlana Dzhafarova
474

Fragmentation versus Totality: The Politics of (De)framing
Margarita Tupitsyn
482

COLOR PLATES 483–733

The Art of the Soviet Book, 1922–32
Susan Compton
609

Soviet Porcelain of the 1920s: Propaganda Tool
Nina Lohman-Rotovskaya
622

Russian Fabric Design, 1928–32
Charlotte Douglas
634

How Meierkhohl’d Never Worked with Tatlin, and What Happened as a Result
Elena Rakitin
649

Nonarchitects in Architecture
Anatolii Srigalev
665

Mediating Creativity and Politics: Sixty Years of Architectural Competitions in Russia
Catherine Cooke
680

Index of Artists and Works
716