

Russian Constructivism



Vladimir-Tatlin Monument

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Commissariat which used artists and art to educate the public. During this period, he developed an officially authorized art form which utilized 'real materials in real space'. His project for a Monument of the Third International marked his first foray into architecture and became a symbol for Russian avant-garde architecture and International Modernism.

HISTORY

Russian Constructivism was a movement that was active from 1913 to the 1940s. It was a movement created by the Russian avant-garde, but quickly spread to the rest of the continent. Constructivist art is committed to complete abstraction with a devotion to modernity, where themes are often geometric, experimental and rarely emotional. Objective forms carrying universal meaning were far more suitable to the movement than subjective or individualistic forms. Constructivist themes are also quite minimal, where the artwork is broken down to its most basic elements. New media was often used in the creation of works, which helped to create a style of art that was orderly. An art of order was desirable at the time because it was just after WWI that the movement arose, which suggested a need for understanding, unity and peace. Famous artists of the Constructivist movement include **Vladimir Tatlin, Kasimir Malevich, Alexandra Exter, Robert Adams, and El Lissitzky.**

Tatlin's most famous piece remains his "Monument to the Third International" (1919-20, Moscow), a 22-ft-high (6.7-m) iron frame on which rested a revolving cylinder, cube, and cone, all made of glass which was originally designed for massive scale. After the 1917 Revolution, Tatlin (considered the father of Russian Constructivism) worked for the new Soviet Education

INFLUENCES

Constructivism, Russian Konstruktivizm, Russian artistic and architectural movement that was first influenced by Cubism and Futurism and is generally considered to have been initiated in 1913 with the "painting reliefs"—abstract geometric constructions—of Vladimir Tatlin. The expatriate Russian sculptors Antoine Pevsner and Naum Gabo joined Tatlin and his followers in Moscow, and upon publication of their jointly written Realist Manifesto in 1920 they became the spokesmen of the movement. It is from the manifesto that the name Constructivism was derived; one of the directives that it contained was "to construct" art. Because of their admiration for machines and

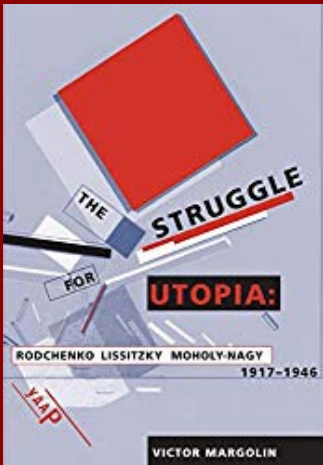
technology, functionalism, and modern industrial materials such as plastic, steel, and glass, members of the movement were also called artist-engineers.

Other important figures associated with Constructivism were >**Alexander Rodchenko and El Lissitzky**. Soviet opposition to the Constructivists' aesthetic radicalism resulted in the group's dispersion. Tatlin and Rodchenko remained in the Soviet Union, but **Gabo and Pevsner** went first to Germany and then to Paris, where they influenced the Abstraction-Création group with Constructivist theory, and later in the 1930s Gabo spread Constructivism to England and in the 1940s to the United States. Lissitzky's combination of Constructivism and Suprematism influenced the de Stijl artists and architects whom he met in Berlin, as well as the Hungarian László Moholy-Nagy, who was a professor at the Bauhaus. In both Dessau and Chicago, where (because of Nazi interference) the New Bauhaus was established in 1937, Moholy-Nagy disseminated Constructivist principles.



Russian Constructivism - The True Vanguard Art Movement

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The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917-1946

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The Legacy of The Movement

All disciplines of art, including music, film, poetry, especially architecture and theater were touched and transformed during this period that called for complete construction and re-invention of the world, destroying everything before and building the new form from ground zero. As it came to a sudden end in the mid-1920s, due to the growing hostility of the Bolshevik regime to revolutionary art, the ideas and the style of the geometrical non-objective works continued to inspire painters from the West. The International Constructivism flourished in Germany in the 1920s and lasted until the 1950s. A number of Constructivism artist were lecturers at the Bauhaus school, and the design works implemented for the production of propaganda posters, influenced the De Stijl style, along with major graphic and advertising artists today. The 'Tool of Progress' manifesto was released by the Dusseldorf Congress of International Productive Artists, with Hans Richter, Theo van Doesburg of the Dutch movement De Stijl, claiming the constructivism art as a symbol of the modern era. The International movements influenced by the Russian avant-garde movement expended on the idea of art as an object and used new materials to highlight advances in technology and industry.

Editors' Tip: "The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917- 1946 " Following World War I, a new artistic-social avant-garde emerged and Europe embraced the need for change. Through close readings of the works of Alexander Rodchenko, El Lissitzky, and László Moholy-Nagy whose careers covered a broad range of artistic practices and political situations, the author Victor Margolin examines the way these three artists negotiated the changing relations between their social ideals and the political realities they confronted. The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917- 1946, offers a great insight into the understanding of the avant-garde period, and the social, political and economic difficulties the artists faced throughout their careers. Beautifully illustrated and covering a range of artistic disciplines if the revolutionary understanding of art is what you adore, then this book is a must-have.

Posted by:Nirajan shrestha

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