**Presentation script**

**Constructivism** was an [artistic](https://en.wikipedia.org/wiki/Art" \o "Art) and [architectural](https://en.wikipedia.org/wiki/Architecture" \o "Architecture)philosophy that originated in [Russia](https://en.wikipedia.org/wiki/Russia" \o "Russia) beginning in 1913 by [Vladimir Tatlin](https://en.wikipedia.org/wiki/Vladimir_Tatlin" \o "Vladimir Tatlin). This was a rejection of the idea of autonomous art. He wanted 'to construct' art. The movement was in favour of art as a practice for social purposes. Constructivism had a great effect on modern art movements of the 20th century, influencing major trends such as the [Bauhaus](https://en.wikipedia.org/wiki/Bauhaus" \o "Bauhaus) movement. Its influence was widespread, with major effects upon architecture, [sculpture](https://en.wikipedia.org/wiki/Sculpture" \o "Sculpture), [graphic design](https://en.wikipedia.org/wiki/Graphic_design" \o "Graphic design), [industrial design](https://en.wikipedia.org/wiki/Industrial_design" \o "Industrial design), theatre, film, dance, fashion and, to some extent, music.

Because Constructivism originated already in 1913, years before the October revolution, it’s wrong to say that it was completely inspired by the revolution only. But the revolution, the idea of the new beginnings, idea of abandoning the old world clearly resonated with many, if not all of the avant-garde movements. That’s why the constructivists embraced the revolution and worked as graphic designers for the bolshevist propaganda.

Vladimir Tatlin, as mentioned, is one of the founders of the constructivist movement, and he achieved fame as the architect who designed the [The Monument to the Third International](https://en.wikipedia.org/wiki/The_Monument_to_the_Third_International" \o "The Monument to the Third International), a design for a grand monumental building, that was never built.[[2]](https://en.wikipedia.org/wiki/The_Monument_to_the_Third_International" \l "cite_note-Janson-2) It was planned to be put in [St. Petersburg](https://en.wikipedia.org/wiki/St._Petersburg" \o "St. Petersburg)) **and was supposed to be 400 meters high, with the headquarters of the international organization of communist parties that are inside 4 huge glass volumes that could revolve at a different speed inside the tower, symbolizing the word revolution**.

Even if the gigantic amount of required steel had been available in bankrupt post-revolutionary Russia, in the context of housing shortages and political turmoil, there are serious doubts about its structural practicality.[[](https://en.wikipedia.org/wiki/The_Monument_to_the_Third_International" \l "cite_note-Gray1986-4)

Symbolically, the tower was said to represent the aspirations of its originating country[[3]](https://en.wikipedia.org/wiki/The_Monument_to_the_Third_International" \l "cite_note-Ching_2011,_716-3) and a challenge to the [Eiffel Tower](https://en.wikipedia.org/wiki/Eiffel_Tower" \o "Eiffel Tower) as the foremost symbol of modernity.

**Lazar Markovich Lissitzky** ([Russian](https://en.wikipedia.org/wiki/Russian_language" \o "Russian language): Ла́зарь Ма́ркович Лиси́цкий, was a [Russian](https://en.wikipedia.org/wiki/Russia" \o "Russia) [artist](https://en.wikipedia.org/wiki/Artist" \o "Artist), architect and graphic designer. He was an important figure of the [Russian avant-garde](https://en.wikipedia.org/wiki/Russian_avant-garde" \o "Russian avant-garde), helping develop [suprematism](https://en.wikipedia.org/wiki/Suprematism" \o "Suprematism) with his mentor, [Kazimir Malevich](https://en.wikipedia.org/wiki/Kazimir_Malevich" \o "Kazimir Malevich), and designing numerous [exhibition](https://en.wikipedia.org/wiki/Art_exhibition" \o "Art exhibition) displays and [propaganda](https://en.wikipedia.org/wiki/Propaganda" \o "Propaganda) works for the [Soviet Union](https://en.wikipedia.org/wiki/Soviet_Union" \o "Soviet Union). His work greatly influenced the [Bauhaus](https://en.wikipedia.org/wiki/Bauhaus" \o "Bauhaus) and [constructivist](https://en.wikipedia.org/wiki/Constructivism_(art)" \o "Constructivism (art)) movements, and he experimented with production techniques and stylistic devices that would go on to dominate [20th-century graphic design](https://en.wikipedia.org/wiki/Graphic_design" \l "Twentieth_century_design" \o ")

Perhaps the most famous work by Lissitzky from the same period was the 1919 propaganda poster "[Beat the Whites with the Red Wedge](https://en.wikipedia.org/wiki/Beat_the_Whites_with_the_Red_Wedge" \o "Beat the Whites with the Red Wedge)". Russia was going through a [civil war](https://en.wikipedia.org/wiki/Russian_Civil_War" \o "Russian Civil War) at the time, which was mainly fought between the "Reds" (communists, socialists and revolutionaries) and the "Whites" (monarchists, conservatives, liberals and other socialists who opposed the [Bolshevik Revolution](https://en.wikipedia.org/wiki/Bolshevik_Revolution" \o "Bolshevik Revolution)). The image of the red wedge shattering the white form, simple as it was, communicated a powerful message that left no doubt in the viewer's mind of its intention. The piece is often seen as alluding to the similar shapes used on military maps and, along with its [political symbolism](https://en.wikipedia.org/wiki/Political_symbolism" \o "Political symbolism), was one of Lissitzky's first major steps away from Malevich's non-objective suprematism into a style his own. He stated: "The artist constructs a new symbol with his brush. This symbol is not a recognizable form of anything that is already finished, already made, or already existent in the world – it is a symbol of a new world, which is being built upon and which exists by the way of the people.”

Here are some other constructivist artists that influenced the style of soviet propaganda posters.

After Lein’s death constructivism was suppressed and replaced by socialist realism, and a lot of constuctivist artists were sent to gulag. For example, gustav klutsis.