



El Lissitzky

B Lingard



El Lissitzky:

Situating El Lissitzky Nancy Perloff, Brian M. Reed, Brian Reed, 2003 Reassessing the complex career of one of the most influential yet controversial experimental artists of the early 20th century this volume of essays looks at the prolific painter designer architect and photographer El Lissitzky 1890 1941

El Lissitzky on Paper Samuel Johnson, 2024-06-10 The artist and architect El Lissitzky 1890 1941 is celebrated for his contributions to painting architecture photography and graphic design and for his role in disseminating Russian and Soviet avant garde art in Europe during the 1920s Though he worked in a diversity of media Lissitzky nonetheless produced the majority of his work on paper in the form of innovative photomontages architectural drawings lithographs typography books and photo magazines This monograph the first career spanning archival study of Lissitzky since 1968 reveals that the artist's multiple pursuits arose from his deep commitment to print as the premier medium of public exchange in the young and turbulent twentieth century Samuel Johnson demonstrates that paper and print media were preoccupations that shaped Lissitzky's worldview values politics and production in ways that have never been fully appreciated Probing Lissitzky's stance on the problems of distribution and reception this book offers a compelling and nuanced portrait of Lissitzky as experimenter visionary designer technocrat and propagandist the very prototype of the twentieth century artist with a legacy that remains largely on paper

El Lissitzky in the Proun Years Peter Nisbet, 1995

El Lissitzky El Lissitzky, Sophie Lissitzky-Küppers, 1968 This book compiled by Lissitzky's widow is the first full length fully documented study of the artist to appear It opens with a long biographical section largely based on his letters which throw a great deal of light on his aims and on the circles in which he moved extract from dust jacket flap

El Lissitzky, 1890-1941 El Lissitzky, Peter Nisbet, Harvard University. Art Museums, 1987

El Lissitzky A. S. Kant's edikas, 2017 El Lissitzky 1880 1941 is unquestionably one of Russian Modernism's most well known artists The subject of numerous monographs and exhibitions his mature abstract paintings drawings photographs and graphic work can be found in abundance in Western and Eastern public collections In his early career however his work was more or less exclusively devoted to Jewish subjects reflecting his religious education and family's heritage While a handful of these works are well known and widely published this fascinating book El Lissitzky's Jewish Period 1905 1923 by Alexander Kantsedikas one of the world's leading scholars on the artist is the first endeavor to look at this phase of his work Amounting to a veritable catalogue raisonne of 500 plus works the author has resurrected some of the more obscure but no less fascinating works by Lissitzky in Hebrew and Yiddish Lavishly illustrated in color and black and white the book tracks his evolution from an Expressionist style to one that is increasingly more abstract and non objective It also includes rare photographic material of the artist's family as well as little known correspondence from his father and his relationship with his first wife who has heretofore been entirely obscured in the artist's biography

An Introduction to El Lissitzky ... Grosvenor Gallery, Etc. [Illustrated.] El Lissitzky, 1966

Pioneers of Modern Typography Herbert Spencer, 2004 A revised edition of the standard

guide to the avant garde origins of modern graphic design and typography illustrated with many iconic examples **EL LISSITZKY**, 1968 **El Lissitzky, Life, Letters, Texts** Sophie Kueppers-Lissitzky, 1980 *Repression and Recovery* Cary Nelson, 1989 A poststructuralist literary history Nelson's premise that the history of modernist culture is one we no longer know we have forgotten and he aims to recover the political questions many forgotten modern poets looked straight in the eye *Design* John Milner, 2009 El Eleazar Lissitzky 1890-1941 was a vital force in the revolutionary period in Russia Having first trained in engineering and architecture and later becoming a painter and illustrator his creative activity ranged across disciplines This he called the interchange station between painting and architecture and it made him enormously influential as a painter graphic designer teacher propagandist exhibition designer and also as an architectural theorist Lissitzky had studied in Germany before the Russian Revolution and after it he became a vital link between Soviet culture and Western art groups travelling officially to present Soviet art in the West but at the same time contacting many leading figures in Western art including the De Stijl group in Holland Dadaists in Switzerland and Germany and artists and designers at the Bauhaus as well as architects with international aims He was a tireless creative force and a determined traveller who brought many collaborative projects to a fruitful conclusion that involved connections across the political East West division of Europe Yet this determined and dynamic man suffered grievously from tuberculosis From the sanatorium he still sent witty letters and drawings to his wife Sophie Lissitzky Kueppers in Russia In his last year he turned his abilities to designing Soviet trade fairs and briefly to propagandist war posters **AUTHOR** John Milner is Visiting Professor at The Courtauld Institute of Art in London Tutor painter writer and exhibition organiser John Milner specialises in nineteenth and twentieth century art in France and in Russia He has lectured at the National Gallery Tate and Royal Academy of Arts in London at the Henry Moore Institute and at many other universities and museums 80 colour and 6 b/w illustrations **The Contest of Meaning** Richard Bolton, 1992-02-25 Photography's great success gives the impression that the major questions that have haunted the medium are now resolved On the contrary the most important questions about photography are just beginning to be asked These fourteen essays with over 200 illustrations critically examine prevailing beliefs about the medium and suggest new ways to explain the history of photography They are organized around the questions What are the social consequences of aesthetic practice How does photography construct sexual difference How is photography used to promote class and national interests What are the politics of photographic truth **The Contest of Meaning** summarizes the challenges to traditional photographic history that have developed in the last decade out of a consciously political critique of photographic production Contributions by a wide range of important Americans critics reexamine the complex and often contradictory roles of photography within society Douglas Crimp Christopher Phillips Benjamin Buchloh and Abigail Solomon Godeau examine the gradually developed exclusivity of art photography and describe the politics of canon formation throughout modernism Catherine Lord Deborah Bright Sally Stein and Jan Zita Grover examine the ways in which the female is configured as a

subject and explain how sexual difference is constructed across various registers of photographic representation Carol Squiers Esther Parada and Richard Bolton clarify the ways in which photography serves as a form of mass communication demonstrating in particular how photographic production is affected by the interests of the powerful patrons of communications The three concluding essays by Rosalind Krauss Martha Rosler and Allan Sekula critically examine the concept of photographic truth by exploring the intentions informing various uses of objective images within society El Lissitzky El Lissitzky,1976 *The Museum as Muse* Kynaston McShine,1999 Published on the occasion of the exhibition of the same name held at the Museum of Modern Art New York March 14 June 1 1999 El Lissitzky, 1890-1941 El Lissitzky,1992-04-01 *El Lissitzky* El Lissitzky,1980 The Russian Jewish Diaspora and European Culture, 1917-1937 Jörg Schulte,Olga Tabachnikova,Peter Wagstaff,2012-04-03 The Jewish emigration from Russia after the Revolution of 1917 changed the face of Jewish culture in Western Europe Russian Jews brought with them the visions of a national Jewish literature in Hebrew Yiddish or Russian and new concepts of secular Jewish music and art Often they acted as intermediaries between Jewish centres in Europe which resulted in the creation of a single sphere of Jewish culture common to all parts of the European diaspora Although some stayed in Western Europe for only a few years before moving on to Palestine the budding Hebrew culture in Palestine would not have been the same without this relatively short period of intense contact between Russian Jewish and Western European cultures **El Lissitzky, 1890-1941** El Lissitzky,1977 **Beholding** Ken Wilder,2020-05-14 Beholding considers the spatially situated encounter between artwork and spectator It argues that artworks created for specific places or conditions structure a reciprocal encounter which is completed by the presence of a beholder These are works which demand the beholder s share but not as Ernst Gombrich famously claimed to sustain an illusion Rather Beholding reconfigures Gombrich s notion of the beholder s share as a set of licensed imaginative and cognitive projections Each chapter frames a particular work of art from the remit of a complementary theoretical text The book establishes a transhistorical notion of the spatially situated encounter and considers the role of the architectural host in bringing the beholder s orientation into play The book engages a diverse range of practices from Renaissance painting and group portraiture to intermedia practices of installation and performance art Written within the broad remit of reception aesthetics the book proposes a phenomenological theory of beholding argued through an in depth examination of artworks and their spatial contexts selected for their explanatory potential These various encounters allocate different constitutive roles to the beholder bringing not only spatial and temporal orientation into play but also a repertoire of anticipated ideas and beliefs

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El Lissitzky :

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