



**MIKHAIL
KARASIK**

**THE SOVIET
PHOTOBOOK
1920-1941**

**EDITED BY
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STEIDL

Mikhail Karasik Soviet Photobook 1920 1941

Katherine M. H. Reischl



Mikhail Karasik Soviet Photobook 1920 1941:

Советская Фотокнига 1920-1941 Mikhail Karasik, 2015 The Soviet Union was unique in its dynamic use of the illustrated book as a means of propaganda Through the form of the book the USSR articulated its utopian and eventually totalitarian ideologies and expressed its absolute power through avant garde writing and radical graphic design that was in full flower during the 1920s and 1930s No other country or political system advanced its cause by attracting and employing acclaimed members of the avant garde Among them were writers such as Semion Kirsanov Vladimir Mayakovsky Ilya Selvinsky Sergei Tretyakov and Kornely Zelinsky artist designers such as Gustav Klutis Valentina Kulagina El Lissitzky Sergei Senkin Varvara Stepanova Solomon Telingater and Nikolai Troshin and photographers such as Dmitry Debabov Vladimir Griuntal Boris Ignatovich Alexander Khlebnikov Yeleazar Langman Alexander Rodchenko and Georgy Petrusov not to mention many of the best printing plants and bookbinders Gorgeously produced edited and designed The Soviet Photobook 1920 1941 presents 160 of the most stunning and elaborately produced photobooks from this period and includes more than 400 additional reference illustrations The book also provides short biographies of the photobook contributors some of whom are presented for the first time

Understanding Photobooks Jorg Colberg, 2016-11-10 Understanding Photobooks is a user friendly guide to engaging with the photographic book or as it is widely known the photobook Despite its importance as a central medium in which many photographers showcase their work today there is surprisingly little information on the mechanics of the photobook what exactly it does and how it does it Written for makers and artists this book will help you develop a better understanding of the images concept sequence design and production of the photobook With an awareness of the connections between these elements you ll be able to evaluate photobooks more clearly and easily ultimately allowing for a deeper and more rewarding experience of the work

Picturing the Workers' Olympics and the Spartakiads Przemysław Strożek, 2022-09-30 This volume focuses on the modernist and avant garde engagement with workers sport events that were organised or were planned to be organised in the cities of Central Europe and the USSR in the period of 1920 1932 Frankfurt am Main Vienna Moscow Prague Budapest Berlin During the 1920s and 1930s two organisations of workers sport operated the Lucerne Sport International Socialist Workers Sport International and the Red Sport International which held the socialist Workers Olympics and the communist Spartakiads respectively These events were not aimed at cultivating national victories and individual athletic records but at mobilising workers for the class struggle and at creating new culture for the working class This book examines the visual propaganda of the Workers Olympics and the Spartakiads expressed through paintings sculptures prints illustrations posters postcards photomontages photographs films theatre and architectural projects It emphasises the significance of workers sport for the artistic and social changes within a utopian project of a new culture as visualised by the modernist and avant garde artists including Varvara Stepanova Gustav Klucis and Otto Nagel This volume is of great use to students and scholars of the history of sport art history and cultural

history in interwar Europe and the Soviet Union Photographic Literacy Katherine M. H. Reischl, 2018-12-15 Photography introduced to Russia in 1839 was nothing short of a sensation Its rapid proliferation challenged the other arts including painting and literature as well as the very integrity of the self If Leo Tolstoy and Fyodor Dostoevsky greeted the camera with skepticism in the nineteenth century numerous twentieth century authors welcomed it with a warm embrace As Katherine M H Reischl shows in *Photographic Literacy* authors as varied as Leonid Andreev Ilya Ehrenburg and Alexander Solzhenitsyn picked up the camera and reshaped not only their writing practices but also the sphere of literacy itself For these authors a single photograph or a photograph as illustration is never an endpoint their authorial practices continually transform and animate the frozen moment But just as authors used images to shape the reception of their work and selves Russian photographers including Sergei Prokudin Gorsky and Alexander Rodchenko used text to shape the reception of their visual work From the diary to the print the literary word imbues that photographic moment with a personal life story and frames and reframes it in the writing of history In this primer on photographic literacy Reischl argues for the central place that photography has played in the formation of the Russian literary imagination over the course of roughly seventy years From image to text and back again she traces the visual consciousness of modern Russian literature as captured through the lens of the Russian author photographer **Photography in Children's Literature** Elina Druker, Bettina

Kümmerling-Meibauer, 2023-10-15 *Photography in Children's Literature* is the first study that examines the wide array of artistic techniques topics and genres used within photographic books for children Covering a time period from the 1870s to the 1980s the collection offers multifaceted insights into changing perceptions of children and childhood during an era when the world changed in unprecedented ways More than sixty full color illustrations demonstrate an impressive variety of genres from ABC books concept books and country portraits to photo reportage and poetry By discussing photographic books from ten countries and three continents the collection offers an international scope providing a glimpse into the production and reception of photography in children's literature in a range of contexts and cultures Photographic books for children thus open up new vistas for scholars interested in an interdisciplinary and transnational investigation of children's literature text and images across the centuries Making Strange Kim Sichel, 2020-03-17 A richly illustrated look at some of the most important photobooks of the 20th century France experienced a golden age of photobook production from the late 1920s through the 1950s Avant garde experiments in photography text design and printing within the context of a growing modernist publishing scene contributed to an outpouring of brilliantly designed books *Making Strange* offers a detailed examination of photobook innovation in France exploring seminal publications by Brassa Henri Cartier Bresson Robert Frank Pierre Jahan William Klein and Germaine Krull Kim Sichel argues that these books both held a mirror to their time and created an unprecedented modernist visual language Sichel provides an engaging analysis through the lens of materiality emphasizing the photobook as an object with which the viewer interacts haptically as well as visually Rich in historical

context and beautifully illustrated Making Strange reasserts the role of French photobooks in the history of modern art

Postcards from Absurdistan Derek Sayer, 2022-11-01 A sweeping history of a twentieth century Prague torn between fascism communism and democracy with lessons for a world again threatened by dictatorship Postcards from Absurdistan is a cultural history of Prague from 1938 when the Nazis destroyed Czechoslovakia's artistically vibrant liberal democracy to 1989 when the country's socialist regime collapsed after more than four decades of communist party rule Derek Sayer shows that Prague's twentieth century far from being a story of inexorable progress toward some end of history whether fascist communist or democratic was a tragicomedy of recurring nightmares played out in a land Czech dissidents dubbed Absurdistan Situated in the eye of the storms that shaped the modern world Prague holds up an unsettling mirror to the absurdities and dangers of our own times In a brilliant narrative Sayer weaves a vivid montage of the lives of individual Praguers poets and politicians architects and athletes journalists and filmmakers artists musicians and comedians caught up in the crosscurrents of the turbulent half century following the Nazi invasion This is the territory of the ideologist the collaborator the informer the apparatchik the dissident the outsider the torturer and the refugee not to mention the innocent bystander who is always looking the other way and Vclav Havel's greengrocer whose knowing complicity allows the show to go on Over and over Prague exposes modernity's dreamworlds of progress as confections of kitsch In a time when democracy is once again under global assault Postcards from Absurdistan is an unforgettable portrait of a city that illuminates the predicaments of the modern world

Photography and Political Repressions in Stalin's Russia Denis Skopin, 2022-03-29 This book is devoted to the phenomenon of removal of people declared public enemies from group photographs in Stalin's Russia The book is based on long term empirical research in Russian archives and includes 57 photographs that are exceptional in terms of historical interest all these images bear traces of editing in the form of various marks such as blacking out excisions or scratches The illustrative materials also include a group of photographs with inscriptions left by officers of Stalin's secret police the NKVD To approach this extensive visual material Denis Skopin draws on a wealth of Stalin era written sources memoirs diaries and official documents He argues that this kind of political iconoclasm cannot be confused with censorship nor vandalism The practice in question is more harrowing and morally twisted for in most cases the photos were defaced by those who were part of victim's intimate circle his/her colleagues friends or even close family members The book will be of interest to scholars working in history of photography art history visual culture Russian studies and Russian history and politics

Form and Meaning in Avant-Garde Collage and Montage Magda Dragu, 2020-02-06 This book uses intermedial theories to study collage and montage tracing the transformation of visual collage into photomontage in the early avant garde period Magda Dragu distinguishes between the concepts of collage and montage as defined across several media fine arts literature music film photography based on the type of artistic meaning they generate rather than the mechanical procedures involved The book applies theories of intermediality to collage

and montage which is crucial for understanding collage as a form of cultural production Throughout the author considers the political implications as collages and montages were often used for propagandistic purposes This book combines research methods used in several areas of inquiry art history literary criticism analytical philosophy musicology and aesthetics

Revoliutsiia! Demonstratsiia! Matthew S. Witkovsky, Devin Fore, 2017-01-01 Groundbreaking new insight into a rich spectrum of early Soviet art and its spaces of display Published on the centenary of the Russian Revolution this landmark book gathers information from the forefront of current research in early Soviet art providing a new understanding of where art was presented who saw it and how the images incorporated and conveyed Soviet values More than 350 works are grouped into areas of critical importance for the production reception and circulation of early Soviet art battlegrounds schools the press theaters homes and storefronts factories festivals and exhibitions Paintings by El Lissitzky and Liubov Popova are joined by sculptures costumes and textiles decorative arts architectural models books magazines films and more Also included are rare and important artifacts among them a selection of illustrated children's notes by Joseph Stalin's daughter Svetlana Allilueva as well as reproductions of key exhibition spaces such as the legendary Obmokhu Constructivist exhibition in 1921 Aleksandr Rodchenko's Workers Club in 1925 and a Radio Orator kiosk for live projected and printed propaganda designed by Gustav Klutss in 1922 Bountifully illustrated this book offers an unprecedented cross disciplinary analysis of two momentous decades of Soviet visual culture

Reorientalism Nariman Skakov, 2025-10-28 It is commonly believed that Stalinism ended a vibrant period in Soviet avant garde art and literature The triumph of socialist realism in this view curtailed experimentation with aesthetic form and replaced it with a call for clarity accessibility and ideological conformity But Stalin's formula national in form socialist in content gave artists an opening for officially sanctioned formal innovation as long as it drew on the national cultures of the Soviet Union Nariman Skakov offers a new way to understand Soviet modernism showing how writers and artists looked to the East to renew avant garde experimentalism under Stalin He traces how figures such as Victor Shklovsky Aleksandr Rodchenko Varvara Stepanova Dziga Vertov and Sergei Eisenstein responded to the Soviet state's ideological demands by engaging with the traditions of the new socialist republics in Central Asia The concept of national form gave these artists a sanctuary for aesthetic innovation yet this experimentation relied on exoticization of the strangeness of the Soviet East and a fascination with ethnic others Recasting Soviet aesthetics from the vantage point of Central Asia Skakov rethinks orientalism and its relationship to socialism Challenging conventional narratives of the fate of the Soviet avant garde Reorientalism provides a deeply original decentering of modernism 2019

Günter Berghaus, Oleh S. Ilnytskyj, Gabriella Elina Imposti, Christina Lodder, 2019-12-16 The ninth volume of the International Yearbook of Futurism Studies is dedicated to Russian Futurism and gathers ten studies that investigate the impact of F T Marinetti's visit to Russia in 1914 the neglected region of the Russian Far East the artist and writers Velimir Khlebnikov Vasily Kamensky Maria Siniakova and Vladimir Mayakovsky the artistic media of advertising graphic arts cinema and artists

books 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

Faster, Higher, Stronger, Comrades! Tim Harte, 2020-07-07 The revival of the Olympic games in 1896 and the subsequent rise of modern athletics prompted a new energetic movement away from more sedentary habits In Russia this ethos soon became a key facet of the Bolsheviks' shared vision for the future In the aftermath of the revolution glorification of exercise persevered pointing the way toward a stronger healthier populace and a vibrant Socialist society With interdisciplinary analysis of literature painting and film Faster Higher Stronger Comrades traces how physical fitness had an even broader impact on culture and ideology in the Soviet Union than previously realized From prerevolutionary writers and painters glorifying popular circus wrestlers to Soviet photographers capturing unprecedented athleticism as a means of satisfying their aesthetic ideals the nation's artists embraced sports in profound inventive ways Though athletics were used for doctrinaire purposes Tim Harte demonstrates that at their core they remained playful joyous physical activities capable of stirring imaginations and transforming everyday realities

Unter dem Roten Stern geboren Monica Rütters, 2020-11-16 Kinder und Kindheit hatten im sowjetischen kollektiven Imaginären einen wichtigen Ort Bilder von Kindern wirkten als sozialer Kitt sie mobilisierten die Menschen für den Aufbau einer neuen Gesellschaft motivierten zu Aufopferung und Verzicht und transportierten zentrale utopische Versprechen Bilder der Kinder der Völker der Sowjetunion standen für den Zusammenhalt des Imperiums Sowjetische Bildformeln griffen auf das kulturelle Repertoire der europäischen Kunstgeschichte und der christlichen Ikonografie zurück Doch die Grenzen des Sicht und Zeigbaren verschoben sich immer wieder Bildformeln konnten ironisch hinterfragt werden und ihr Pathos verlieren Die Darstellungen Formeln und Metaphern der sowjetischen Kindheit umfassten ein breites Spektrum von der Utopie zum Fluchtraum vom kindlichen Helden zum infantilen Mann vom Versprechen kollektiven Wohlstands zur Verheißung privaten Glücks Insbesondere das Tauwetter brachte eine Renaissance des natürlichen romantischen ja göttlichen Kindes Nostalgische Praktiken des Erinnerns an die

sowjetische Kindheit aber auch deren politische Indienstnahme belegen die andauernde Wirkung dieser Symbolpolitik die starke normative Vorstellungen pr gte Fotoalben als Quellen der Zeitgeschichte Vida Bakondy, Lukas Meissel, Eva Tropper, Adina Seeger, 2022-07-11 Die Beforschung von Fotoalben als historischer Quelle hat in den vergangenen zwei Jahrzehnten wesentliche Impulse erhalten Das vorliegende Heft bietet einen berblick ber theoretische und methodische Entwicklungen im Feld der interdisziplin ren zeitgeschichtlich orientierten Albumforschung Es versammelt Beitr ge die Albumpraktiken in verschiedenen geografischen R umen Gesellschaften Kontexten und politischen Regimen von den 1920er Jahren bis in die Gegenwart analysieren Das Themenheft zeigt dabei vielf ltige Perspektiven auf die Beforschung von Alben auf und streicht die Bedeutung dieser spezifischen visuellen Quellengattung f r die zeitgeschichtliche Forschung heraus Over the past two decades the research of photo albums as historical sources has grown in popularity This issue presents an overview of theoretical and methodological developments both in the fields of interdisciplinary and contemporary album research It offers contributions that analyse album practices in different geographic regions societies contexts and political regimes from the 1920s to the present The present issue also shows various perspectives on the research of albums and highlights the importance of these special visual sources for contemporary historical research **Mikhail Karasik New Books, 2004-2006** Mikhail Karasik, 2006 *Mikhail Karasik* , 2001 **Mikhail Karasik** Serge-Aljosja Stommels, Albert Lemmens, 2010 Mikhail Karasik: New Works , 2001

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