

# CONTENTS

<b>Introduction</b> .....	p. 6
<i>'Total artist' or artist 'at the crossroads'?, p. 7. The transparent screen, p. 9. Images and figures versus design, p. 11.</i>	
<b>1. Background</b> .....	p. 15
<i>His childhood in the theatre, p. 15. The art school in Kazan, p. 17. His meeting with Mayakovsky, p. 22. Processes of interrelation between the arts, p. 23. Looking for a path of his own, p. 26. The lamps for the Café Pittoresque, p. 34.</i>	
<b>2. In search of a new architecture</b> .....	p. 36
<i>The first series of spatial constructions, p. 36. Romanticist-symbolist researches in architecture, p. 39. The first architectural project, p. 40. Synthesis of painting, sculpture and architecture (Zhivkulptarkh), p. 41. The experiments with abstract form and the new architecture, p. 42. Sketches for the Temple of Communion between Nations, p. 45. The House of Soviets project, p. 48. The idea of the 'top elevation' of the city, p. 49. Rodchenko and the new architecture, p. 50.</i>	
<b>3. The discussions at Inkhuk</b> .....	p. 55
<i>Birth and formation of Inkhuk, p. 55. Disagreements within Inkhuk. Rodchenko and Kandinsky, p. 58. Two views of the relationship between different kinds of art, p. 60. The meetings of the Section of Monumental Art, p. 62. The split in Inkhuk, p. 68. Artists and theorists of Production Art. Facts and legends, p. 72. The Objective Analysis Group, p. 75. The problem of 'discoveries' in painting, p. 77. In charge of the Museum of Artistic Culture in Moscow, p. 79.</i>	
<b>4. The sources of Constructivism</b> .....	p. 83
<i>Debate over the concepts of construction and composition, p. 83. The first Working Group of Constructivists, p. 90. The Constructivist concept of art, p. 96. The second and third series of spatial constructions, p. 100. The preparatory course of Vkhutemas, p. 102. Exhibition '5 x 5 = 25' — Pamphlet 'The Line' — Objects and textiles, p. 106. The relations between theoreticians of Production Art and artists, p. 107.</i>	
<b>5. Books, advertising, posters</b> .....	p. 116
<i>The art of propaganda in the creative work of Rodchenko, p. 116. The dynamic and symbolic phase in the research into graphic art, p. 117. From collage to photomontage, p. 118. A classic of graphic Constructivism, p. 128. Mayakovsky and Rodchenko as advertising agents, p. 146.</i>	
<b>6. The pioneer of Soviet design</b> .....	p. 168
<i>From graphic Constructivism to the construction of new objects, p. 168. Interior design of the workers' club for the Paris Exhibition, p. 178. Design of convertible components and structures, p. 186. New settings and new objects in design for the cinema and stage, p. 189. The problem of a new style of dress, p. 206. A title and job for the new specialist: the designer, p. 206. The first group of designers from Rodchenko's school, p. 212.</i>	
<b>7. The painter reforms photography</b> .....	p. 214
<i>Collaboration with Dziga Vertov, p. 214. The painter becomes photographer, p. 216. The photographer carries out experiments with light, p. 216. Photography and aesthetics, p. 224. Photography as a main profession, p. 233.</i>	
<b>8. The return to painting</b> .....	p. 276
<i>His last years, p. 276.</i>	
<b>Documents</b> .....	p. 286
<b>A. Rodchenko's Biography</b> .....	p. 299
<b>Bibliography</b> .....	p. 300
<b>Index of names</b> .....	p. 302