

# **CONSTRUCTIVISM**

Stamps and Brochure Design

## Constructivism Movement

**The term “Constructivist” can refer broadly to avant-garde artists who pursued geometric abstraction as a means to a utopian end, including the artists of De Stijl and Russian Constructivism.** Russian intellectuals had for decades identified advanced culture with French society, so it was only natural that the new experimental artists based much of their work on what was happening in Paris.

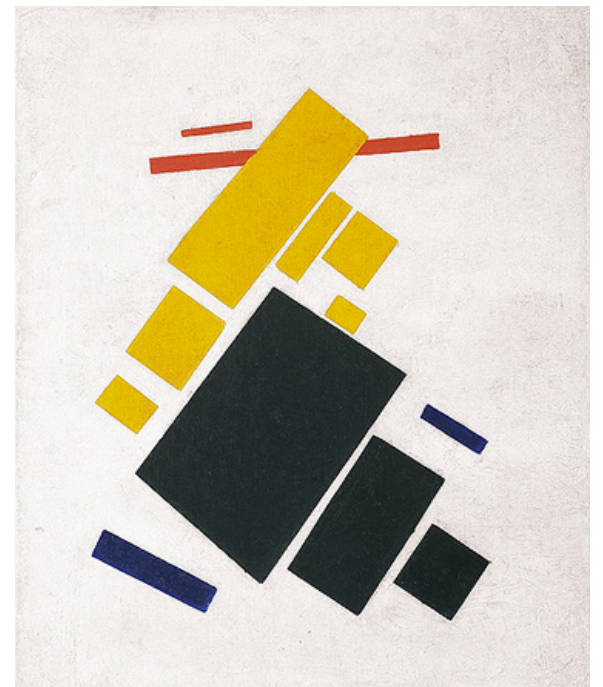
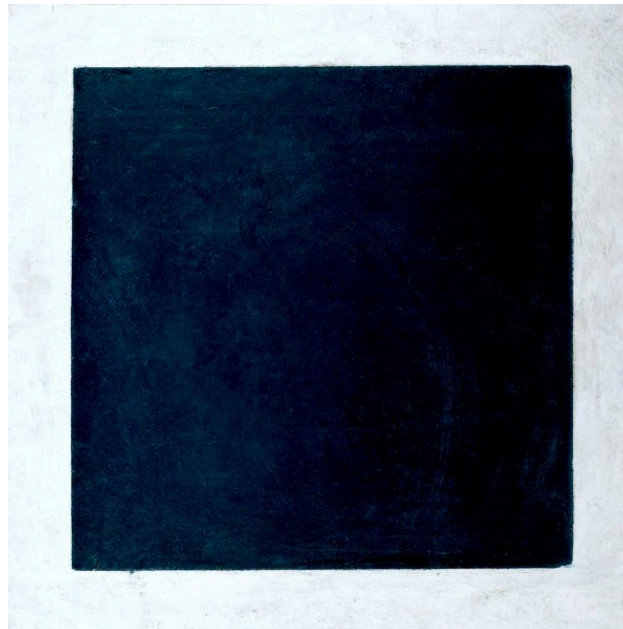
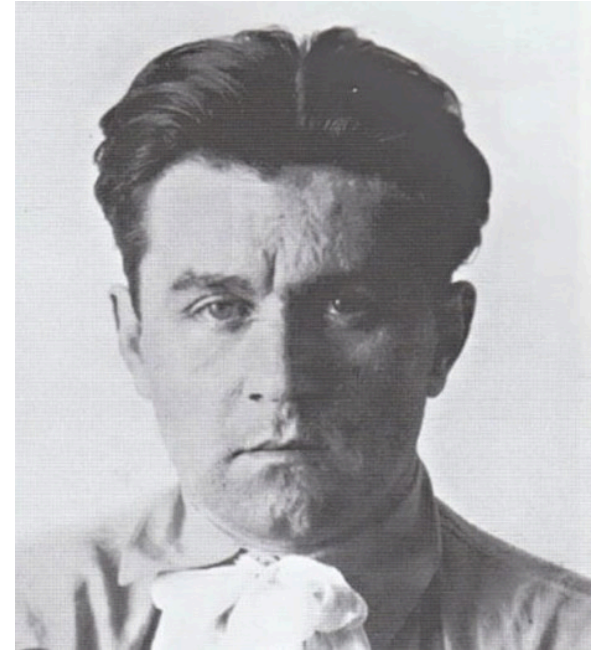
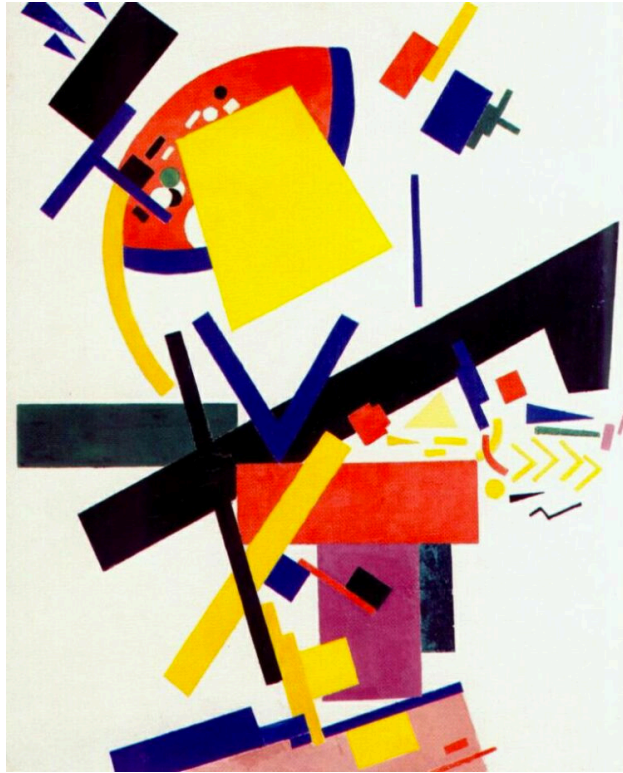
Around 1915, Kasimir Malevich (1878 – 1935) devised a style called Suprematism, which proved to have lasting impact on Russian graphic design. **Malevich’s Suprematist paintings carried Cubist abstraction to its local extreme, consisting of colorful squares and rectangles that appear to float in an infinite space.** The blocks of color are unmodulated, the compositional structures often diagonal and suggestive of dynamic movement. Suprematist compositions such as *Suprematist Composition: Airplane Flying* are entirely non-objective, meaning they bear no representational relationship to the natural world. Malevich christened his work Suprematism in reference to “the supremacy of pure feeling in creative art,” indicating his belief that abstract forms could convey powerful emotions. Constructivism, a term that was not actually coined until 1921, featured a rejec-

tion of self-expression combined with a commitment to industrial materials that made it a natural fit with the ideological goals of the new government.

During World War I, Russian Suprematism and the Dutch De Stijl movements were isolated from one another, yet both groups pushed cubism to a pure geometric art. After the war their ideas were adopted by artists in other countries, including Czechoslovakia, Hungary, and Poland. The Polish designer Henryk Berlewi was decisively influenced by Lissitzky’s 1920 Warsaw lectures.

## Kasimir Malevich

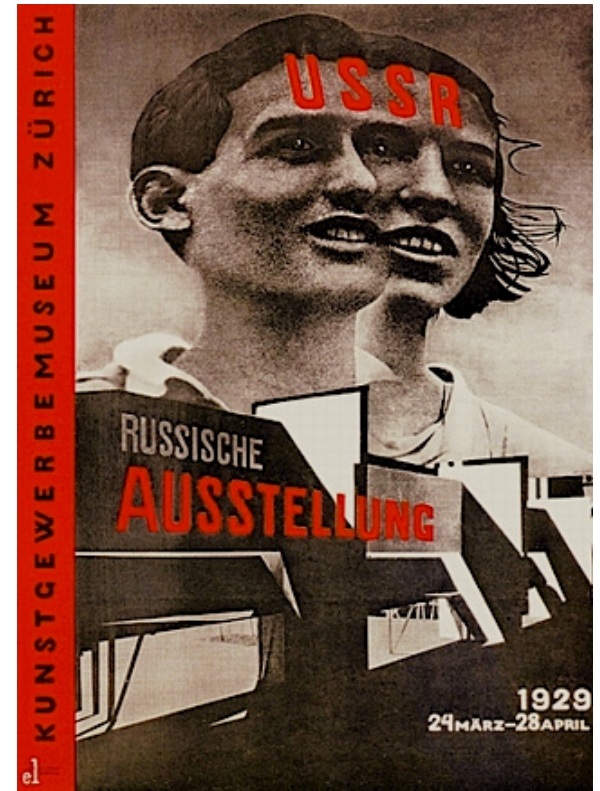
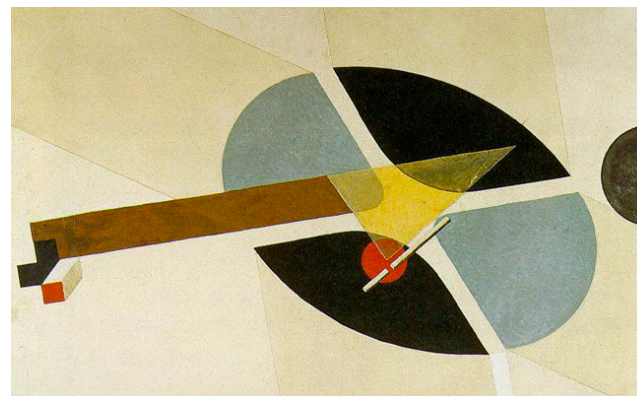
Kasimir Malevich (1878 – 1935) founded a painting style of basic forms and pure color that he called suprematism. Malevich created an elemental geometric abstraction that was new and totally nonobjective. These constructivists called on the artist to stop producing useless things such as paintings and turn to the poster, for "such work now belongs to the duty of the artist as a citizen of the community who is clearing the field of the old rubbish in preparation for the new life." An early attempt to formulate constructivist ideology was the 1922 brochure *Konstruktivizm* by Aleksei Gan (1893 – 1942). Gan wrote that tectonics, texture, and construction were the three principles of constructivism. Tectonics represented the unification of communist ideology with visual form; texture meant the nature of materials and how they are used in industrial production; and construction symbolized the creative process and the search for laws of visual organization.



## El Lissitzky

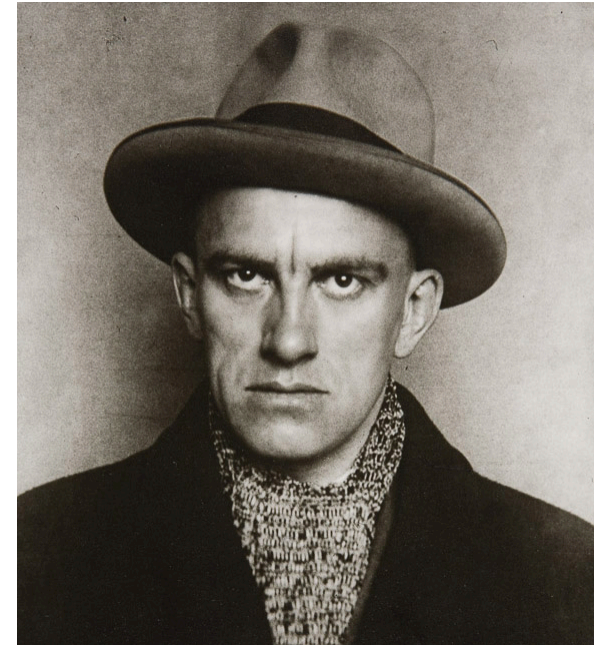
The constructivist ideal was best realized by the painter, architect, graphic designer, and photographer El (Lazar Markovich) Lissitzky. Lissitzky studied architecture at the Darmstadt, Germany, school of engineering and architecture formed the basis for his art. In 1919 Marc Chagall, principal of the art school in Vitebsk, located about 250 miles east of Moscow, asked Lissitzky to join the faculty. Malevich was teaching there and became a major influence on Lissitzky, who developed a painting style that he called PROUNS (an acronym for "projects for the establishment [affirmation] of a new art"). The PROUNS introduced three-dimensional illusions that both receded (negative depth) behind the picture plane (naught depth) and projected forward (positive depth) from the picture plane. Lissitzky called PROUNS "an interchange station between painting and architecture".

One of the most influential book designs of the 1920s was *The Isms of Art 1914 – 1924*, which Lissitzky edited with the Dadaist Hans Arp. The three-column horizontal grid structure used for the title page, the three-column vertical grid structure used for the text, and the two-column structure of the contents page became an architectural framework for organizing.

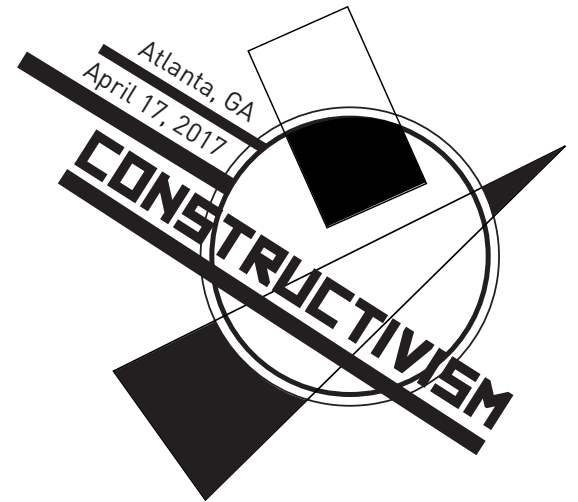
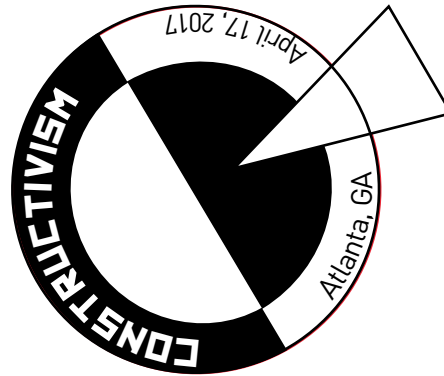
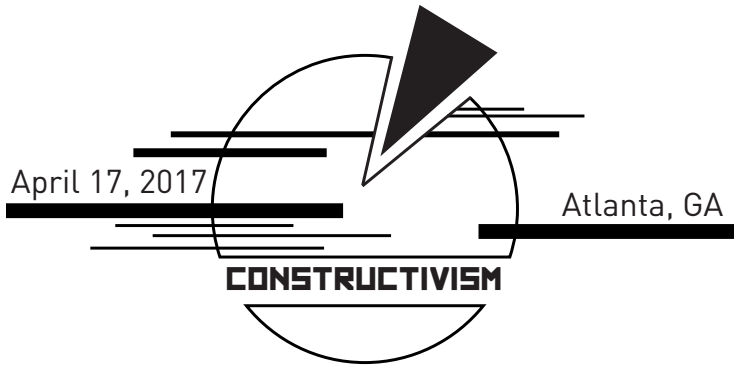


## Alexander Rodchenko

Rodchenko grew up in Kazan, east of Moscow, in a family associated with the theatre and theatre props. Alexander Rodchenko attended art school in Kazan, and his earliest works included designs for Oscar Wilde's play Salome. Inspired by both Malevich and Tatlin, Rodchenko developed a kind of drawing and painting using a compass and ruler to diminish signs of personal style and self-expression. Using first black and white and later color, he began to make compositions using only straight lines and circular curves to create effects of transparency and movement. These graphic works have a powerful rhythmic and visual impact but carry no image beyond their own appearance. Rodchenko has established his own position using precise instruments to create intricate pictorial compositions that eliminated light and shade, colors, and texture. In Rodchenko's non-objective paintings intersecting planes and transparent surfaces are assembled into compositions without subject- though they do suggest arches, struts, openings and spaces associated with architectural forms. Rodchenko's geometric figures suggest robotic anonymity in Communist society, this was an ambiguous and dangerous image to evoke.



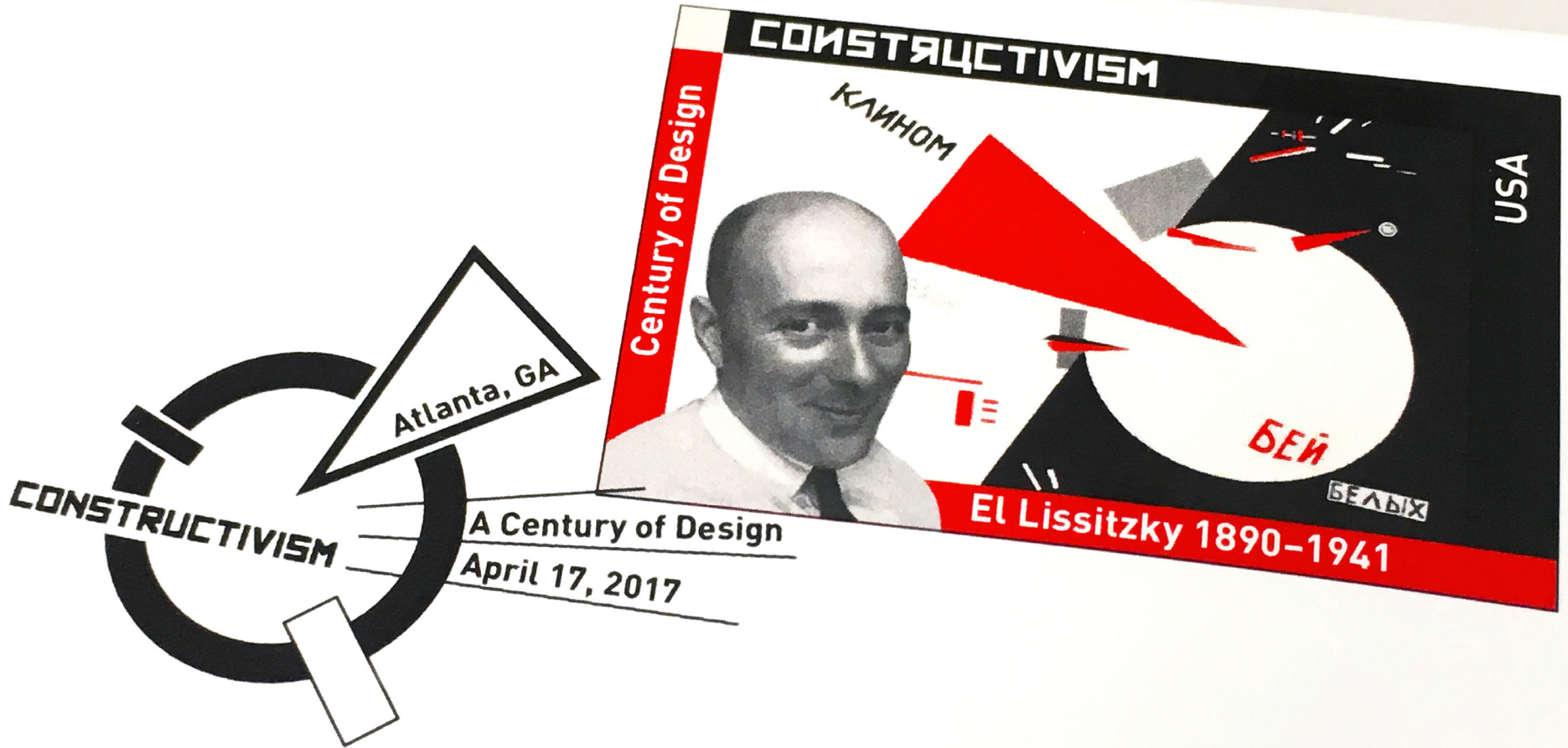
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# Stamp Design



Final Stamp





# Final Stamp



# Final Stamp



Final Brochure



# Final Brochure



## Suprematism evolved to CONSTRUCTIVISM

Kazimir Malevich came up with art movement called Suprematism in 1915 which consisted of using pure color and basic form of painting style that impact on modern graphic design. The movement carried idea of abstraction from cubism and created nonobjective forms which became known as Constructivism. The distinctive features and characteristics of Constructivism artworks are elements of visual art is image itself which has no symbols and highly emphasis of abstract form from nature using geometric shapes to amplified everything. Malevich considered the paintings and sculptures are useless and abandoned them and declare to produce art with social purposes along with Vladimir Tatlin.

The Constructivism has strong correlation with political background back then in Russia that artists from Constructivism believed that movement can build better communist society. The early Constructivism were focused on three dimensional art such as architect but it expands to two dimensional later on such as posters. The well known artists from this periods are Vladimir El Lissitzky, Naum Gabo, Lubor Popova, and Olga Rozanova.

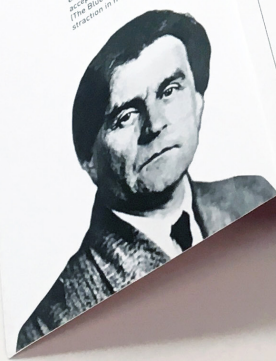
Alexander Rodchenko  
No. 2, 1919

Kazimir Malevich  
Red with Black, 1915

Alexander Rodchenko  
No. 1, 1919

### Kazimir Malevich 1879-1935

History Kazimir Malevich was the founder of Suprematism, a radical movement in art that emphasized geometric forms and primary colors. He believed that art should be non-objective and focus on the visual elements of color and form. His work was influenced by Cubism and the work of Piet Mondrian and Theo van Doesburg. Malevich's most famous work is 'Black Square' (1915), which is a solid black square on a white background. He also created many other abstract works, including 'White on Black' (1917) and 'Black on White' (1917). Malevich's art was part of the Russian Revolution and the Constructivist movement. He was a member of the 'Suprematist Club' and the 'Union of Artists of the USSR'. He died in 1935.



The primary colors of Suprematism were red, yellow, and black. The primary colors of Constructivism were black, white, and grey. The primary colors of the Bauhaus were red, yellow, and blue. The primary colors of the De Stijl movement were black, white, and grey. The primary colors of the Piet Mondrian movement were black, white, and grey. The primary colors of the Theo van Doesburg movement were black, white, and grey.



Eight Red Rectangle, 1919



No. 2, 1919

Malevich's work was a radical departure from the traditional Western art. He rejected the idea of representing the natural world and instead focused on the visual elements of color and form. His work was part of the Russian Revolution and the Constructivist movement. He was a member of the 'Suprematist Club' and the 'Union of Artists of the USSR'. He died in 1935.



Alexander Pevsner, 1919

Final Brochure

