Contents

| List of I | llustrations | 7 |
|-----------|--|-------------------|
| Note fro | om the Editors | 8 |
| I. An In | ntroduction to the Russian Avant-Garde and Radical | |
| | Modernism by Dennis Ioffe and Frederick H. White | 9 |
| II. Rus | sian Futurism and the Related Currents | |
| | Hylaea by Vladimir Markov | 21 |
| | 1a) Velimir Khlebnikov: A "Timid" Futurist by Willem G. Weststeijn | 54 |
| | 1b) Mayakovsky as Literary Critic by Willem G. Weststeijn | 70 |
| 2. | Russian Art of the Avant-Garde: Translated Texts: John E. Bowlt | 85 |
| | Content and Form, 1910 — VASILII KANDINSKY | 85 |
| | Preface to Catalogue of One-Man Exhibition, 1913 — NATALYA GONCHAROVA | 89 |
| | Cubism (Surface-Plane), 1912 — DAVID BURLIUK | 93 |
| | Cubism, I912 — NATALYA GONCHAROVA | 101 |
| | Why We Paint Ourselves: A Futurist Manifesto, 1913 — ILYA ZDANEVICH and MIKHAIL LARIONOV | 102 |
| | Rayonists and Futurists. A Manifesto, 1913 — MIKHAIL LARIONOV and | 102 |
| | NATALYA GONCHAROVA | 105 |
| | Rayonist Painting, 1913 — MIKHAIL LARIONOV | 109 |
| | Pictorial Rayonism, 1914 — MIKHAIL LARIONOV | 118 |
| | From Cubism and Futurism to Suprematism: The New Painterly Realism, | |
| | 1915 — KAZIMIR MALEVICH Suprematism in World Reconstruction, 1920 — EL LISSITZKY | 120 140 |
| | Program Declaration, 1919 — KOMFUT | 140 |
| 3. | HLL TO IN THE FROM IN COUNTY TO SHELL HER WATER MADE IN THE PROPERTY OF THE PARTY HER | 407 |
| | Russian Avant-Garde Movement by Elena Basner | 150 |
| 4. | The Revolutionary Art of Natalia Goncharova and Mikhail | 100 |
| | Larionov by Jane A. Sharp | 170 |
| III Rus | ssian Suprematism and Constructivism | |
| | Kazimir Malevich: His Creative Path by Evgenii Kovtun | 206 |
| | Constructivism and Productivism in the 1920s by Christina | 200 |
| | Lodder | 227 |
| 3 | The Birth of Socialist Realism from the Spirit of the Russian | 221 |
| J. | Avant-Garde by Boris Groys | 250 |
| 1 | Russian Art of the Avant-Garde: Translated Texts: John E. Bowlt | |
| 7. | The Paths of Proletarian Creation, 1920 — ALEKSANDR BOGDANOV | 277 277 |
| | ALLENDATED TO DO TO THE TOTAL TO THE TOTAL | 211 |

| | Declaration: Comrades, Organizers of Life, 1923 — LEF Constructivism [Extracts], 1922 — ALEKSEI GAN | 281 284 |
|--|--|------------|
| IV. The | OBERIU Circle (Daniil Kharms and His Associates) | |
| | OBERIU: Daniil Kharms and Aleksandr Vvedensky on/in Time | |
| | and History by Evgeny Pavlov | 296 |
| 2. | Some Philosophical Positions in Some "OBERIU" Texts | |
| | (Translator's preface) by Eugene Ostashevsky | 314 |
| V. Russ | ian Experimental Performance and Theater | |
| 1. | Vsevolod Meyerhold by Alexander Burry | 357 |
| 2. | The Culture of Experiment in Russian Theatrical Modernism: | |
| | the OBERIU Theater and the Biomechanics of Vsevolod | |
| | Meyerhold by Michael Klebanov | 385 |
| VI. Ava | nt-Garde Cinematography: Sergei Eisenstein and Dziga | |
| | Vertov | |
| 1. | Eisenstein: A Short Biography by Frederick H. White | 407 |
| 2. | Allegory and Accommodation: Vertov's Three Songs of Lenin | |
| | (1934) as a Stalinist Film by John MacKay | 420 |
| Concluding Addendum: The Tradition of Experimentation in Russian | | |
| | Culture and the Russian Avant-Garde by Dennis Ioffe | 454 |
| List of C | Contributors | 468 |
| Bibliography | | 472 |
| | | |