



Geometry

- 1 Vladimir Tatlin  
*Monument to the Third International*, 1919  
The political intend was to dwarf the Eiffel tower in terms of height.  
Sketch  
13 x 14 cm

2 Vladimir Tatlin, edited  
*Monument to the Third International*, 2012  
A 400m monumental building that was not build due to political constraints.  
Scaled Model 1:40  
1000 x 700 x 700 cm  
Photo by Toby.J
- 3 Ai Weiwei  
*Fountain of Light*, 2007  
A sculpture that was built to add more functionality to Tatlin's tower.  
Sculpture  
700 x 500 x 500 cm

4 Vladimir Shukhov  
*Shabolovka Radio Tower*, 1922  
The radio tower is designed with inspiration of Vladimir Tatlin's tower.  
Photo by Aleksandr Rodchenko  
154.8 x 121.9 cm
- 5 Aleksandr Rodchenko  
*Linearsm*, 1920  
A change of geometric composition to explore structurability and materiality.  
Red and blue wax crayon on paper  
48.3 x 32.4 cm

6 Aleksandr Rodchenko  
*Untitled*, 1921  
A simple use of geometry and colours for propaganda means.  
Photomontage  
30.2 x 22.5 cm
- 7 Aleksandr Rodchenko  
*Spatial Construction no. 5*, 1918  
A variation of models derived from simple geometric compositions.  
Model  
15.5 x 10.5 cm

8 Aleksandr Rodchenko  
*Spatial Construction no. 6*, 1918  
Development from previous geometric composition paintings.  
Model  
16 x 11 cm
- 9 Aleksandr Rodchenko  
*Bookst*, 1921  
A propaganda poster exposing more people to the revolution.  
Poster  
63 x 88 cm

10 Varvara Stepanova  
*The Results of the First Five - Year Plan*, 1932  
A simple use of geometry and colours for propaganda means.  
Photomontage  
30.2 x 22.5 cm
- 11 Varvara Stepanova  
*Unisex sports uniform*, 1923  
Usage of geometry to express qualities of physical motions.  
Poster  
42.6 x 67.3 cm (Reprint)

12 Varvara Stepanova  
*Workwear design*, 1923  
Straight geometry lines used to highlight functions of the workwear.  
Poster  
42.6 x 67.3 cm (Reprint)
- 13 Varvara Stepanova  
*Textile Designs*, 1924  
A compilation of various designs through simple compositions of geometric shapes.  
Textile  
Approx. 70 X 70 cm

14 Kazimir Malevich  
*Black Square*, 1915  
A simple geometric black square to express emptiness and emergence.  
Oil on linen  
79.5 x 79.5
- 15 Wassily Kadinsky  
*Composition VIII*, 1923  
Kadinsky's attempt to move on from expressionism to constructivism art.  
Oil on canvas  
140 x 201 cm

16 Lyubov Popova  
*Painterly Architectonics*, 1918  
Another painting from the same series of compositions.  
Oil on canvas  
80 x 98 cm
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*Painterly Architectonics*, 1918  
Another painting from the same series of compositions.  
Oil on canvas  
80 x 98 cm

18 Lyubov Popova  
*Spatial Force Construction*, 1921  
A further improvement to explore materials and structurability.  
Oil and marble dust on plywood  
71 x 63.9 cm
- 19 El Lissitzky  
*Spatial Force Construction*, 1921  
A change of geometrical shape not typical well known for architectures.  
Oil and marble dust on plywood  
112.3 x 112.5 cm

20 El Lissitzky  
*Wolkenbugel*, 1924  
An utopian idealisation inspired by Tatlin's tower idealisation.  
Sketch  
Approx. 300 x 200 mm
- 21 George Chakhava & Zurab Jalaghani  
*Ministry of Highway Construction*, 1915  
Built with idea of accomplishing the iron in clouds of Lissitzky's Wolkenbugel.  
Photograph  
80 x 98 cm  
Photo by Aleksandra Machowiak

22 El Lissitzky  
*Self Portrait The Constructor*, 1924  
A picture of him identifying his character as a modernist.  
Gelatin Silver Print  
13.9 x 8.9 cm
- 23 El Lissitzky  
*Beat the Whites with the Red Wedge*, 1919  
Propaganda with regards to the war.  
Lithography on paper  
58.4 x 48.3 cm

24 El Lissitzky  
*Everything for the battle-front!*  
*Everything for the victory*, 1942  
Propaganda with regards to the war.  
Poster  
30.4 x 45.2 cm (Reprint)
- 25 Assorted Artists  
*Assorted political posters from the 1920s*  
General view of the posters artistic directions common in that period.  
Posters  
Approx. 100 x 70 cm

26 Gustav Klutis  
*Design for Loudspeaker No.7*, 1922  
The loudspeaker is meant to help playback Lenin's rally speech.  
Pencil, ink and gouache on paper  
26.9 x 11.7 cm
- 27 Gustav Klutis  
*Radio Announcer*, 1922  
An improved and built version of the earlier design for the loudspeaker.  
Marquette  
106 x 36.8 x 36.8 cm

28 Valentina Kulagina  
*To Defend USSR*, 1930  
A propaganda meant to help increase the morale of the nation.  
Posters  
61 x 81 cm (Reprint)
- 29 Samuil Kravets with Sergei Serafimov and Mark Felger  
*Gosprom Building*, 1928  
Targeted to be the tallest structure in Europe for its time.  
Photograph by Richard Pare  
122 x 121 cm

30 Samuil Kravets with Sergei Serafimov and Mark Felger  
*Gosprom Building*, 1928  
An overview of the geometrical composition of the architecture.  
Photograph by Richard Pare  
60.5 x 83.8 cm
- 31 Samuil Kravets with Sergei Serafimov and Mark Felger  
*Gosprom Building*, 1928  
The buildings were initially meant to complete a circle around the plaza.  
Unknown Photographer  
80 x 52 cm

32 Samuil Kravets with Sergei Serafimov and Mark Felger  
*Gosprom Building*, 1928  
Symmetrical face of the loudspeaker.  
Unknown Photographer  
16.3 x 23.8 cm