

ALEKSANDR RODCHENKO

WORKS IN THE MERRILL C. BERMAN COLLECTION, 1923-1935



ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО

ЛЕФ

Отдел подписных и периодических изданий

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ОТКРЫТА ПОДПИСКА НА ИЛЛЮСТРИРОВАННЫЙ ЖУРНАЛ ЛЕВОГО ФРОНТА ИСКУССТВ

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1924
ГОД.

ЛЕФ

2-й год
издания

СОСТАВ РЕДАКЦИИ:

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ПРОГРАММА ОБЩАЯ: Теоретическое освещение вопросов левого фронта искусств и демонстрация работ мастеров этого фронта, преимущественно производственного характера

ПРОГРАММА КОНКРЕТНАЯ: Журнал имеет пять отделов: А) **Программный:** статьи общепрограммного характера, резолюции и декларации групп левого фронта, полемика. В) **Практика:** работы мастеров левого фронта искусств—стихи, рассказы, поэмы, драматич. произведения, снимки с работ художников и конструкторов „Лефа“. С) **Теория:** Научные исследования и статьи по социологии и технологии искусств и литературы. Д) **Книга:** Обзор литературы и отзывы об отдельных книгах и журналах. Е) **Факты:** Хроника и оценка фактов литературно-художественной жизни в столице, провинции и за границей

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ALEKSANDR RODCHENKO

**WORKS IN THE MERRILL C. BERMAN COLLECTION
(1923–1935)**

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Cover: Aleksandr Rodchenko, Poster: *Lef* (Left Front of the Arts),
6 issues to appear in 1924, c. 1924

Lithograph
26 7/8 x 20 7/8" (68.3 x 53 cm)

Back cover: Detail from Aleksandr Rodchenko, Packaging: *Zebra cookies*,
from the Krasnyi Oktiabr' (Red October) *factory*, Moscow, 1924.

Lithograph
13 7/8 x 5 11/16" (26 x 14.5 cm)

Note: All translations of Vladimir Mayakovsky's texts and slogans provided here are
rough. They are provided for content only and do not purport to capture the tone
and character of the original Russian.

Advertisements (1923–1924)	7
Posters (1924–1926)	33
Books and Catalogues (1923–1929)	45
Mayakovsky	46
Other Authors	54
Periodicals (1923–1931)	69
<i>Lef</i>	70
<i>Novyi Lef</i>	78
<i>Daesh'</i>	90
Photographs (1924–1935)	97

**ADVERTISEMENTS
(1923–1924)**

Dobrolet

Advertising and brand identity for Dobrolet (*Rossiiskoe aktsionernoe obshchestvo Dobrovol'nogo vozdušnogo flota*; Russian Joint Stock Company of the Voluntary Air Fleet).

Note: Rodchenko included the insignia Reklam-Konstruktor (Advertising-Constructor) on a number of works in this commission, which he executed alone (for other commissions it would stand for his collaborative work with Mayakovsky).



Stationery: Dobrolet, 1923 (six sheets)
Letterpress on perforated paper (at top)
6 1/2 x 8" (16.5 x 20.3 cm), each

Note: According to design historian Ellen Lupton, Rodchenko was responsible for the logo, but the typography was likely determined by a commercial typographer.



РЕКЛАМ КОНСТРУКТОР
РОДЧЕНКО

Insignia: Reklam Konstruktor (Advertising-Constructor)

Poster: *Dobrolet*, 1923
Lithograph 13 1/4 x 17 3/4" (34.9 x 45.1 cm)
Lower right (printed insignia): Reklam-Konstruktor / Rodchenko

Text: *Vsem...Vsem...Vsem...Tot ne grazhdanin SSSR kto Dobroleta ne auktsioner /Odin rubl' zolotom delaet kazhdogo aktsionerom Dobroleta* (Everyone...Everyone...Everyone... Only Dobrolet shareholders are citizens of the USSR. With one gold ruble anyone can become a Dobrolet shareholder)



Poster: *Rossiiskoe obshchestvo dobrovol'nogo vozdušnogo flota Dobrolet. Vozdushnoe soobshchenie. Ves' put' v 2 1/2 — 3 ch[asa]* (Russian Society of Volunteer Air Fleet Dobrolet. Air Traffic. Will Achieve the Final Destination in Only 2 1/2 –3 Hours), 1923
Lithograph
27 1/4 x 20 13/16" (70.5 x 52.9 cm)



Poster: *Dobrolet*, 1923

Lithograph

27 3/4 x 20 1/8" (70.5 x 51.1 cm)

Lower right (printed insignia): Reklam-Konstruktor / Rodchenko

Text: *Pokupaite aktsii. Dobrolet sozdaet kommercheskii vozdushnyi flot—osnovu ekonomicheskogo razvitiia SSSR* (Buy stocks. Dobrolet creates a commercial airline—the basis for the economic development of the USSR)

Rezinotrest

Advertising for Rezinotrest (State Trust for the Rubber Industry, or Rubber Trust).



Likely Varvara Stepanova (after original by Rodchenko)

Likely reconstruction after poster design: *Galoshi Rezinotresta* (Rubber Trust Galoshes), 1965 (after 1923 design)

Gouache, cut-and-pasted halftone print, and pencil on gelatin silver print

8 1/4 x 5 7/8" (21 x 14.9 cm)

Lower right (pictured in underlying photograph): Mayakovsky / Rodchenko

Text by Vladimir Mayakovsky (1893–1930): *Rezinotrest—zashchitnik v dozhd' i sliakot'*. *Bez galosh Evrope sidet' i plakat'* (Rezinotrest Galoshes: Protection in the rain and slush. Without these galoshes, Europe can only sit and cry)



Poster: *Galoshi Rezinotresta* (Rubber Trust Galoshes), 1923
 Lithograph
 27 1/2 x 19 3/4" (70 x 50.2 cm)
 Lower right (printed): Mayakovsky–Rodchenko

Text by Vladimir Mayakovsky (1893–1930): *Galoshi rezinotresta. Prosto vostorg! Nosiat sever, zapad, iug i vostok* (Galoshes of the Rubber Trust. / Simply a delight! / Worn / North, west, south, and east.)

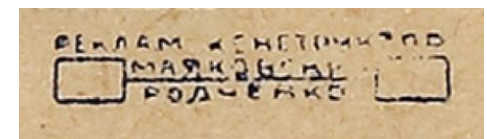


Poster: *Galoshi Rezinotresta* (Rubber Trust Galoshes), 1923
 Lithograph
 28 3/16 x 19 13/16" (71.6 x 50.3 cm)

Text by Vladimir Mayakovsky (1893–1930): *Raskupai vostochnyi liud! Luchshie galoshi privez verbliud. Rezinotrest* (Buy! / People of the East! / The best galoshes, brought by camel. / Rezinotrest)



Advertisement for Mozer Watches reproduced in *Vremia*, no. 5 (1924), p. 93
Private collection



Insignia: *Reklam Konstrktor* (Advertising-Constructor)
Mayakovsky / Rodchenko

GUM

Advertising for products of the GUM (Gosudarstvennyi universal'nyi magazin; State Department Store).

Flyer: *Mozer Watches, Sold at GUM*, c. 1924
Letterpress 7 1/16 x 6 1/16" (18 x 15.4 cm)

Text by Vladimir Mayakovsky (1893–1930): *Chelovek—tol'ko s chasami/Chasy—tol'ko Mozera/Mozer— tol'ko u GUMa* (A man isn't a man without a watch. A watch isn't a watch if it isn't a Mozer. Mozer watches can be found only at GUM)

Mossel'prom

Mossel'prom Advertising for products of the state grocery concern Mossel'prom (Moskovskii trest po pererabotke sel'skokhoziaistvennoi produktsii; Moscow Association of Enterprises Processing Agro-Industrial Products).



Text by Vladimir Mayakovsky (1893–1930)

Packaging: *Zebra cookies*, from the *Krasnyi Oktiabr'* (Red October) factory, Moscow, 1924

Lithograph

13 7/8 x 5 11/16" (26 x 14.5 cm)

The zebra was hot / Running around in Africa / But now he's baked / By Mossel'prom in a factory / Looking at that Zebra / The Menshevik gets sad / Is it from him / That they took that striped beauty.



Proof: *Mospoligraf* (State Moscow Association of Poligraphic Industry)
Pencils at Mossel'prom, 1923
 Lithograph
 5 3/4 x 4 1/4" (14.6 x 10.8 cm)

Text by Vladimir Mayakovsky (1893–1930): *Daesh' karandashi kotorye khoroshi*
 (Produce pencils that are good)



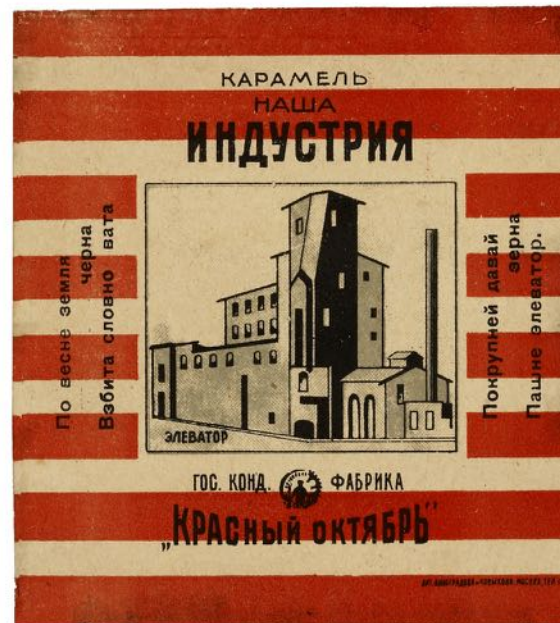
Card: *Mospoligraf* (State Moscow Association of Poligraphic Industry)
Pencils at Mossel'prom, 1923
 Lithograph
 5 3/4 x 4 1/4" (14.6 x 10.8 cm)



Here, with this very generator /
One can move the mountain /
And relieve our misfortune.



Don't stand there on the bank of
the river / Until old age, / It's better
to throw a bridge / Over the river.



In springtime, the earth is black, /
Fluffed up like cotton wool. / Grain
elevator, give larger seed / To the
ploughed field.



Sverdlovskii universitet
(Sverdlovsk University).



Voennaia Akademiia
(Military Academy)

Five wrappers for *Nasha Industriia* (Our Industry) and *Krasnaia Moskva* (Red Moscow) caramels, from the *Krasnyi Oktiabr'* (Red October) factory, Mossel'prom, Moscow, 1923
Each approx. 3 1/4 x 3" (8.3 x 7.6 cm)
Each lithograph
Texts by Vladimir Mayakovskiy (1893–1930)



Box: *Krasnyi Aviator* (Red Aviator) cookies, from the *Krasnyi Oktiabr'* (Red October) factory, Moscow, 1923
 Lithograph
 10 1/8 x 11 1/6" (25.7 x 28.1 cm)
 Text by Vladimir Mayakovsky (1893–1930)



Flyer: *Kino* (Cinema) cigarettes, from Mossel'prom, 1924
 Lithograph
 12 5/8 x 9 3/16" (32.1 x 23.3 cm)

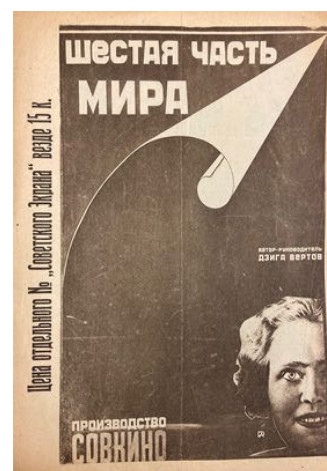
**POSTERS
(1924–1926)**



Poster: *Kino glaz* (Cinema-Eye), six films by Dziga Vertov, 1924
Lithograph
36 1/2 x 27 1/2" (92.7 x 69.9 cm)



Film program: *Shestaia chast' mira* (*One Sixth of the World*), 1926
 Letterpress and halftone (6 leaves)
 9 1/4 x 10 1/2" (23.6 x 27 cm), closed



Back cover of *Sovetskii Ekran* (Soviet Screen), no. 50 (December 11, 1926), with Rodchenko's advertisement for Vertov's *One Sixth of the World*
 Lithograph
 12 1/4 x 9" (31 x 22.8cm)



Poster: *Shestaia chast' mira* (*One Sixth of the World*), a film by Dziga Vertov, 1926
 Lithograph
 42 x 27 3/8" (106.7 x 69.5 cm)



Verso



Recto



Poster: *Bronenosets Potemkin 1905* (Battleship Potemkin 1905), a film by Sergei Eisenstein, 1925
Lithograph
28 1/4 x 42 1/2" (71.8 x 108 cm)

Film program: *Bronenosets Potemkin 1905* (Battleship Potemkin 1905), a film by Sergei Eisenstein, 1925
Lithograph (8 pages)
9 x 5 7/8" (22.9 x 14.9 cm), closed



Poster: *Molodaia gvardiia* (The Young Guard) Publishing House, 1924
Lithograph
32 7/8 x 23 13/16" (83.5 x 60.5 cm)



Poster: *Krasnoarmeets, v kazhduiu khatu nesi knigi Gosizdata. V knige--svet i znanie* (Red Army Soldier, Bring Gosizdat Books to Every House. Books are Light and Knowledge), 1925
Lithograph
28 1/4 x 42 1/2" (71.8 x 108 cm)



Four posters published by *Profsoiuz* (Trade Union). MGSPS (Moscow City Council of Professional Unions), "Labor and Book," c. 1925
 Each: Letterpress and halftone
 Each: 9 3/8 x 14" (24 x 35.6 cm)

Esli ty na rabote stal invalid, Profsoiuz tebia obespechit' velit (If you became disabled at work, *Profsoiuz* provides relief)

Mashina vas lomala kak vetku, Profsoiuz mashinu zagorodit v setku (Limbs broken like a branch by the machine, *Profsoiuz* recommends machine grids for protection)

Ia chlen Soiuz. Soiuz pozabotitsia, chtoby ko mne ne podoshla bezrobotitsa (I am a member of the trade union. The trade union will take care that I don't become unemployed)

Rabochii odin slab. Profsoiuz—zashchita ot khoziayskikh lap (The worker alone is weak. The *Profsoiuz* is a defense against the employer's claws)

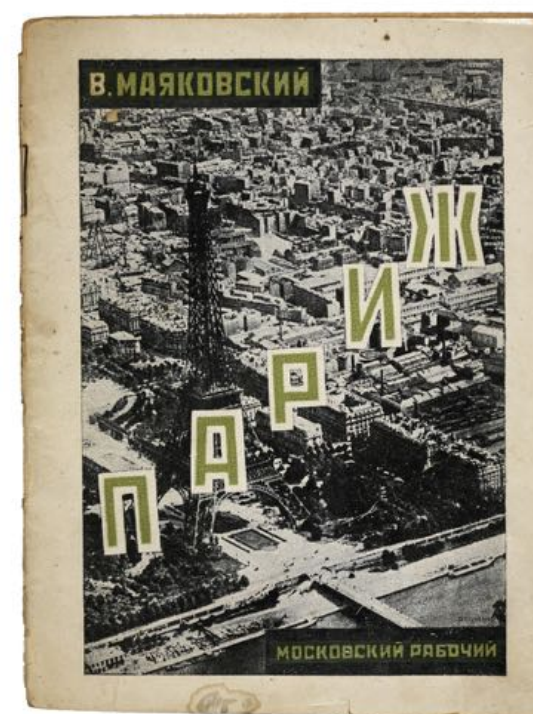
BOOKS AND CATALOGUES (1923–1929)



Verso

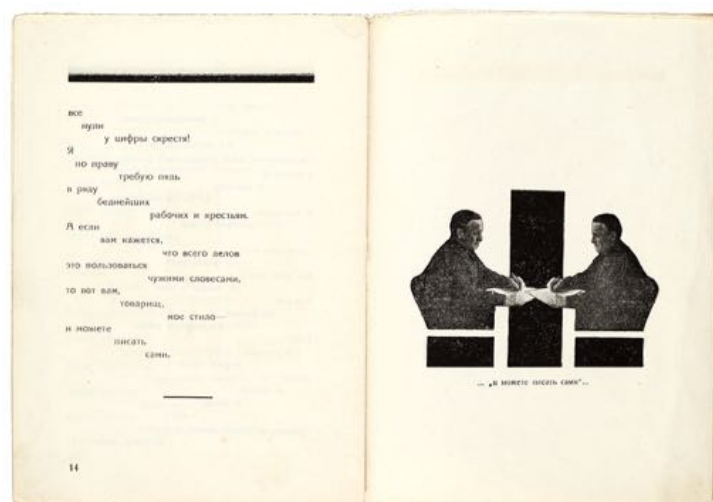


Recto

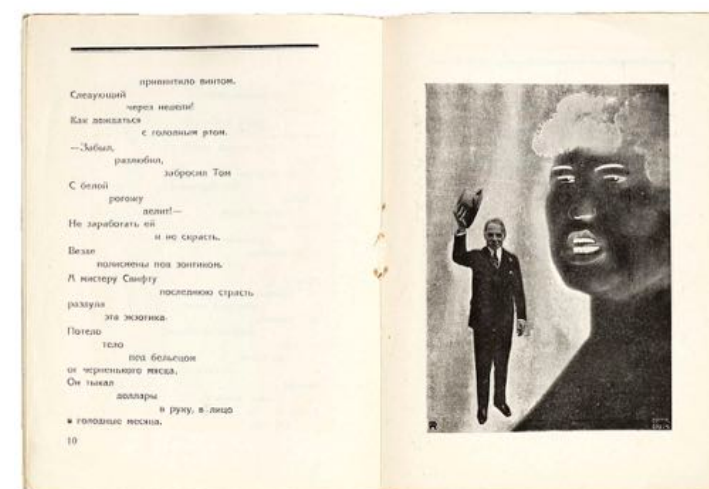
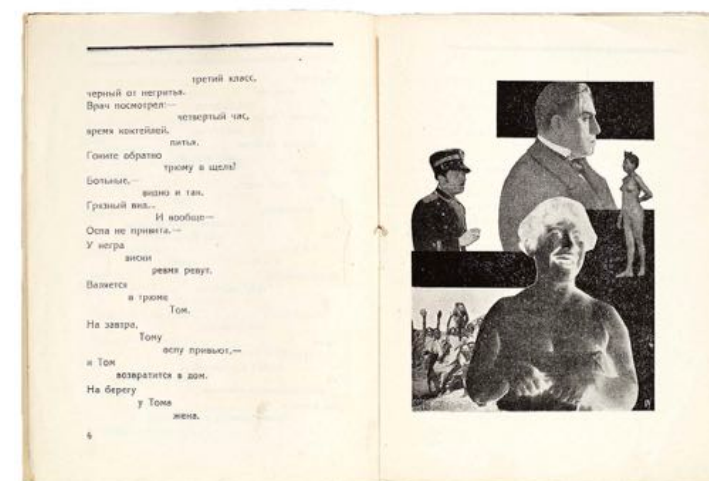
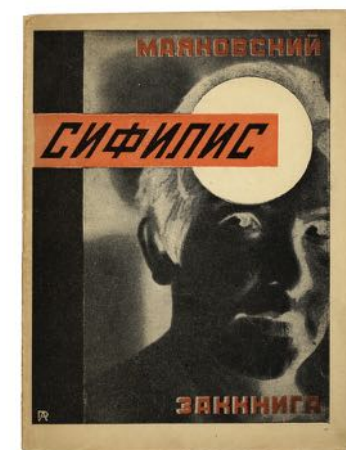


Book: *Maiakovskii ulybaetsia, Maiakovskii smeetsia, Maiakovskii izdevaetsia*
(Mayakovsky Smiles, Mayakovsky Laughs, Mayakovsky Jeers)
Moscow-Petersburg: Krug, 1923
Lithograph
6 7/8 x 4 7/8" (17.4 x 12.4 cm)

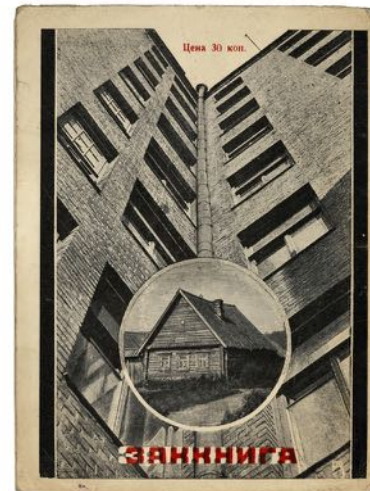
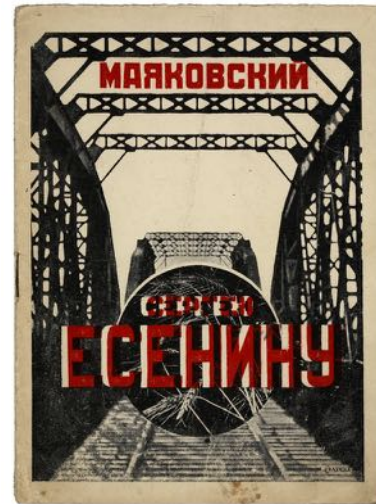
Book: *Vladimir Mayakovsky, Parizh* (Paris)
Moscow: Moskovskii rabochii, 1925
Letterpress and halftone
6 3/4 x 5" (17.4 x 13 cm)



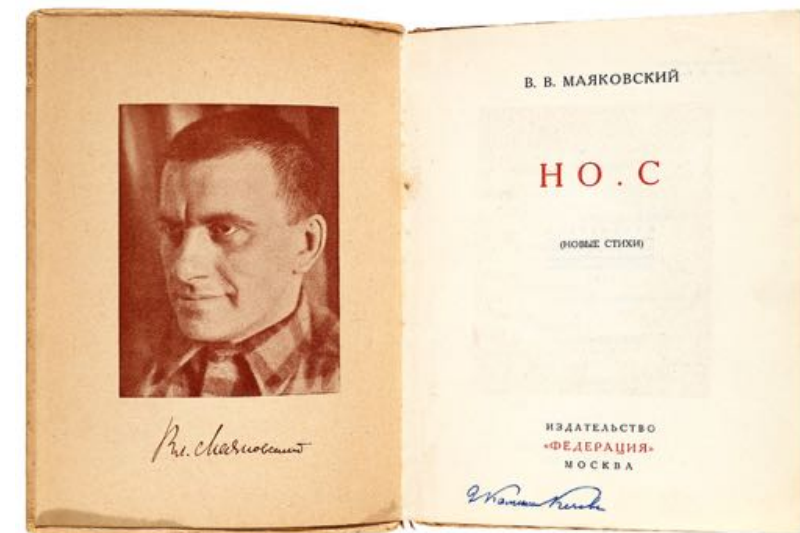
Book: Vladimir Mayakovsky, *Razgovor s fininspektorem o poezii*
 (Conversation with the Tax Collector About Poetry)
 Tiflis: Zakkniga, 1926
 Letterpress and halftone
 6 7/8 x 5 1/16" (17.4 x 12.7 cm)



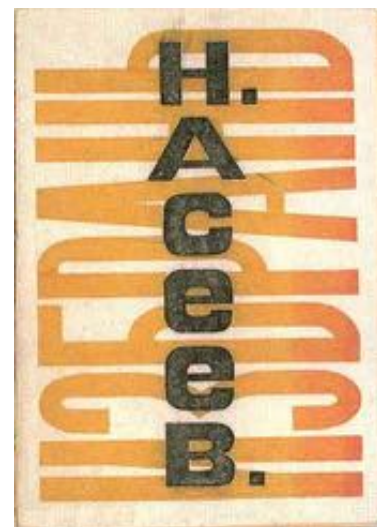
Book: Vladimir Mayakovsky, *Sifilis* (Syphilis)
 Tiflis: Zakkniga, 1926
 Letterpress and halftone
 6 5/8 x 5 1/16" (15.8 x 12 cm)



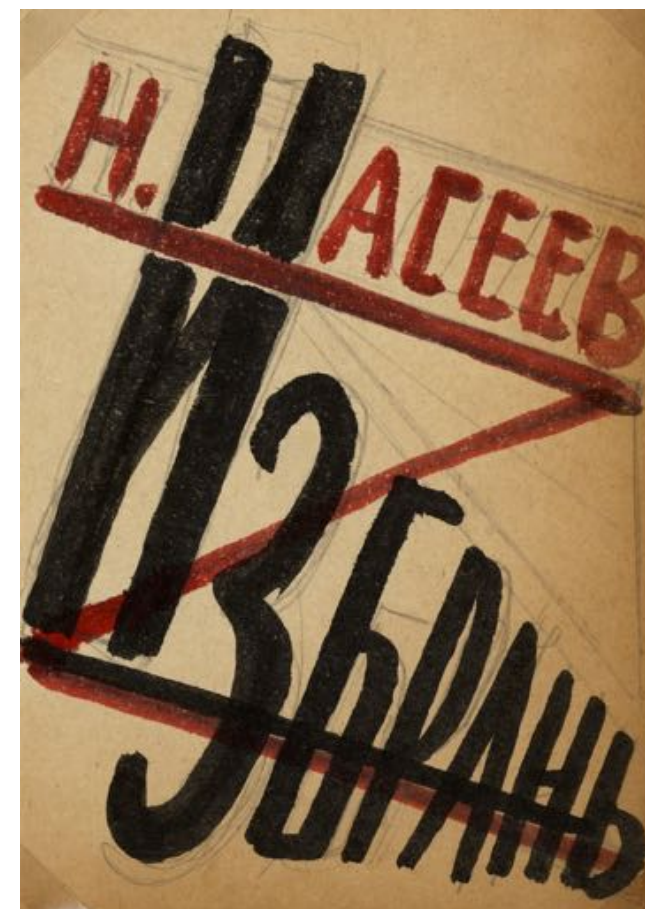
Book: *Mayakovskiy. Sergeiu Eсенину*
(Mayakovskiy. To Sergei Esenin)
Tiflis: Zakkniga, 1926
Letterpress and halftone
6 3/4 x 5 1/16" (17.5 x 13 cm)



Book: Vladimir Mayakovskiy, *No. S: Novye stikhi* (New Verse)
Moscow: Federatsiya, 1928
Letterpress
7 x 10 1/2" (18.1 x 26.7 cm)



Final published book cover:
Nikolai Aseev, Izbran' Stikhi: 1912-1922
(Selected Verse, 1912-1922)
Moscow-Petersburg: Krug, 1923
Letterpress
7 15/16 x 5 9/16" (20.2 x 14.2 cm)
The Museum of Modern Art, New York



Unused book cover design:
N.[ikolai] Aseev, *Izbran' Stikhi: 1912-1922* (Selected Verse, 1912-1922), c. 1923
Ink and pencil on paper
6 1/2 x 4 1/8" (16.5 x 10.5 cm)



Serialized novel in ten parts:
Dzhim Dollar (Jim Dollar; pseudonym for Marietta Shaginian [Shaginyan; 1888-1982]),
Mess Mend ili ianki v Petrograde (Mess Mend or a Yankee in Petrograd)
Moscow and Leningrad: GIZ, 1924
Letterpress and halftone
7 x 5" (17.8 x 12.7 cm)

No. 1. *Maska mesti* (The Mask of Revenge)

No. 2. *Taina znaka* (The Mystery of the Sign)



No. 3. *Vyzov broshen* (The Challenge is Thrown Down)



No. 4. *Trup v triume* (A Corpse in the Hold)



No. 5. *Radio-gorod* (Radio-City)



No. 6. *Za i protiv* (For and Against)



No. 7. *Chernaia ruka* (The Black Hand)



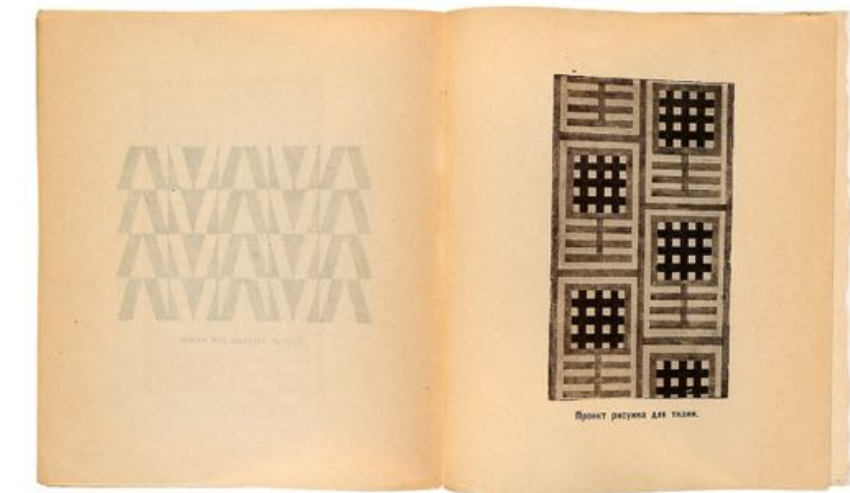
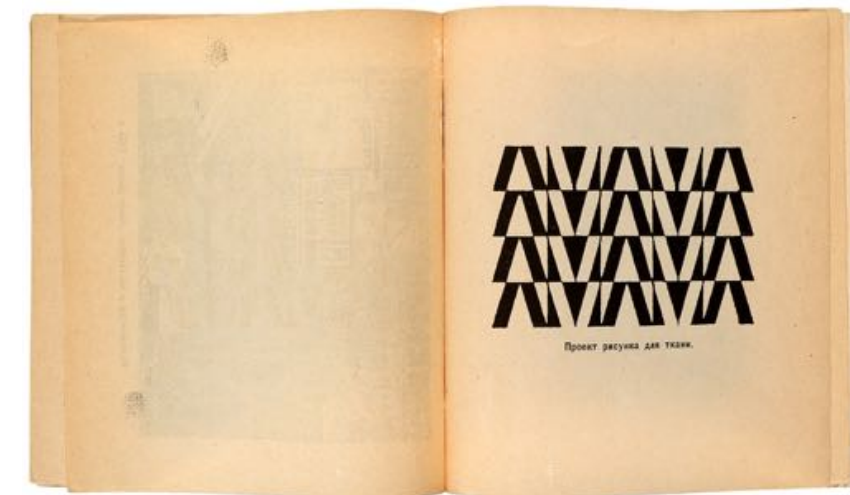
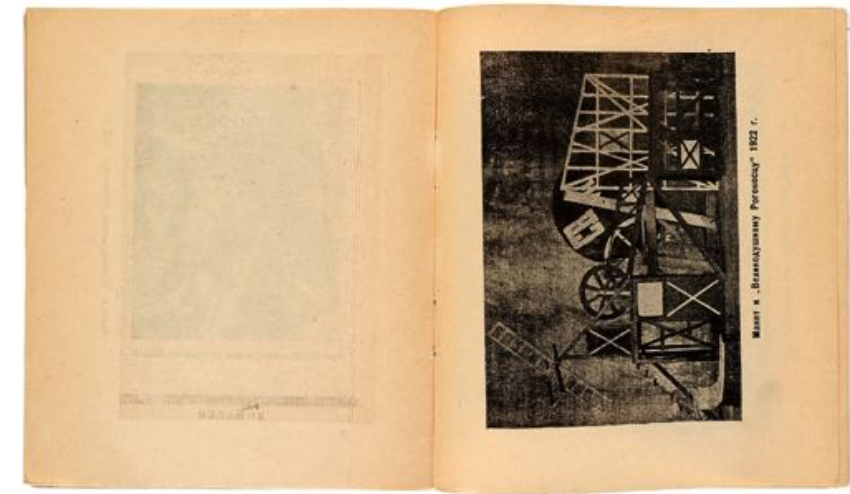
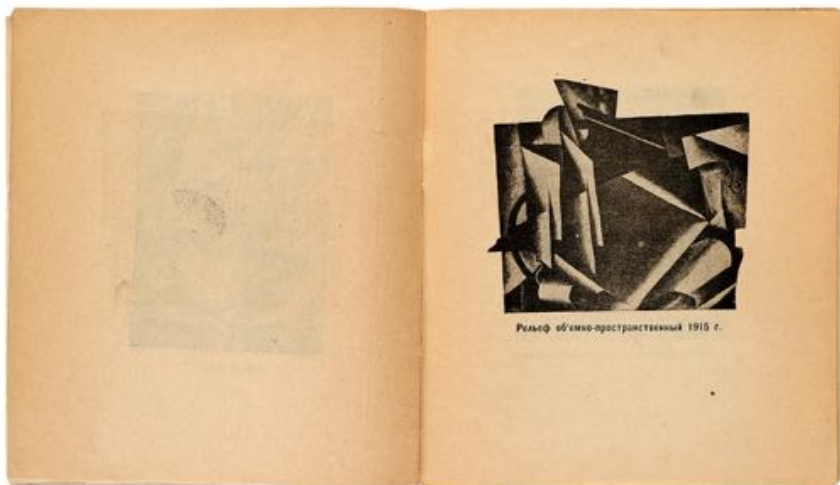
No. 8. *Genii syska* (The Police Genius)



No. 9. *Ianki edut* (The Yankees are Coming)



No. 10. *Vzryv soveta* (The Soviet Explosion)



Catalogue: Osip Brik and P.[avel Popov], *Katalog posmertnoi vystavki khudozhnika konstruktora L.S. Popovi* (Catalogue of the Posthumous Exhibition of the Artist-Constructor L.S. Popova)
 Moscow; VKhUTEMAS, 1924
 Letterpress and halftone
 6 3/4 x 5 5/8" (17.2 x 14.3 cm)



Catalogue: U.R.S.S.: *L'Art décoratif Moscou-Paris 1925* (U.S.S.R. Decorative Art, Moscow-Paris 1925)

Moscow: Comité de la section de l'U.R.S.S. à l'exposition internationale, 1925

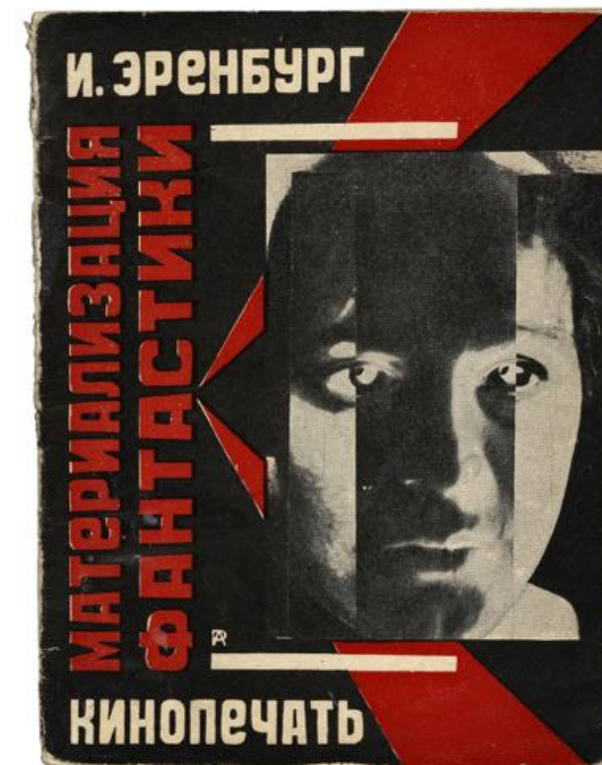
Lithograph and letterpress

10 1/4 x 7 7/8" (26.8 x 19.7 cm)

Note: Catalogue for the Soviet pavilion at the *Exposition internationale des arts décoratifs et industriels modernes* (International Exhibition of Decorative and Industrial Arts), Grand Palais, Paris (April 28–October 25, 1925).



Verso



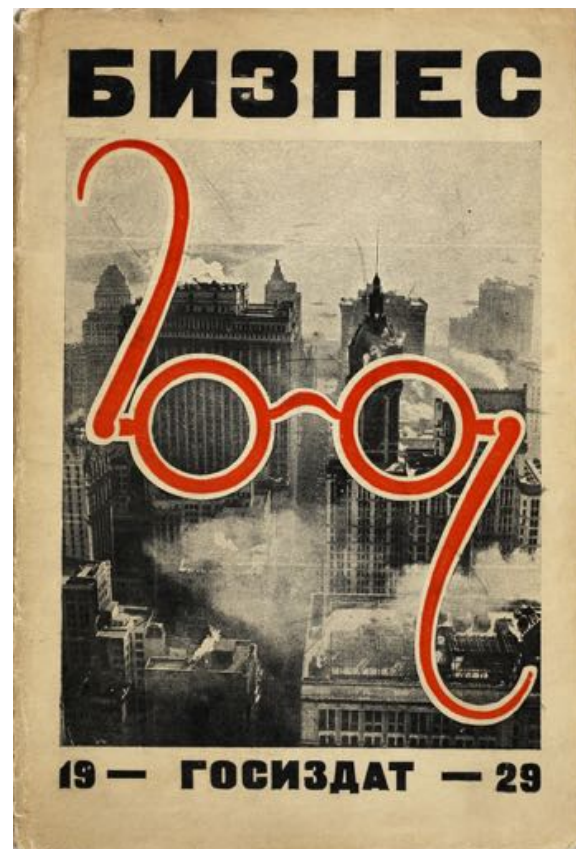
Recto

Book: Ilya Ehrenburg, *Materializatsiia fantastiki* (Materialization of the Fantastic)

Moscow and Leningrad: Kinopechat', 1927

Letterpress and halftone

6 3/4 x 5 1/16" (17.5 x 13.3 cm)



Book: *Biznes. Sbornik literaturnogo tsentra konstruktivistov*
(Business: Collection of the Literary Center of Constructivists)
Moscow: Gosudarstvennoe izdatel'stvo, 1929
Letterpress and halftone
9 x 6" (22.5 x 15 cm)



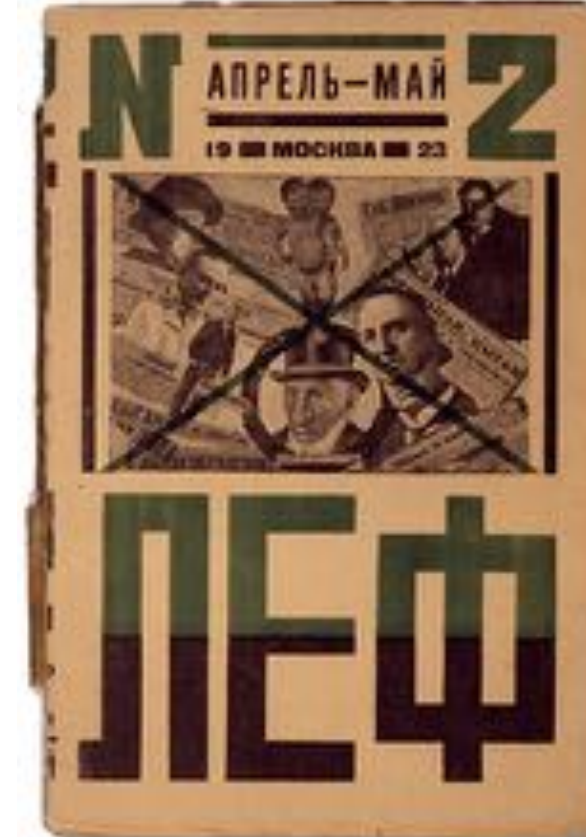
Book: Victor Pertsov, *Literatura zavtrashnego dnia* (Literature of Tomorrow)
Moscow: Federatsiia, 1929
Letterpress
7 3/4 x 5 3/4" (19.6 x 13.7 cm)

PERIODICALS (1923–1931)

Journal: *Lef: Zhurnal levogo fronta iskusstv* (Left Front of the Arts)
Vladimir Mayakovsky, editor
Moscow: Gosizdat, March 1923 to January 1925 (seven issues total)
Edition: between 5,000, and 2,000
All covers by Rodchenko



Poster: *Lef* (Left Front of the Arts), 6 issues to appear in 1924, c. 1924
Lithograph
26 7/8 x 20 7/8" (68.3 x 53 cm)



Prospectus: *Lef* (Left Front of the Arts), no. 1 (March 1923)
Letterpress (single sheet)
8 7/8 x 5 5/8" (22.5 x 14.3 cm)

Prospectus: *Lef* (Left Front of the Arts), no. 2 (1923)
Letterpress and halftone (two sheets, folded and stapled, pages uncut)
9 1/8 x 6 1/8" (23.2 x 15.5 cm)

Lef (Left Front of the Arts), no. 2 (April-May 1923)
Letterpress and halftone (186 pages)
9 1/8 x 6 1/8" (23 x 15.5 cm)

Lef (Left Front of the Arts), no. 3 (June-July 1923)
Letterpress and halftone
9 3/8 x 6 1/4" (23 x 15.2 cm)

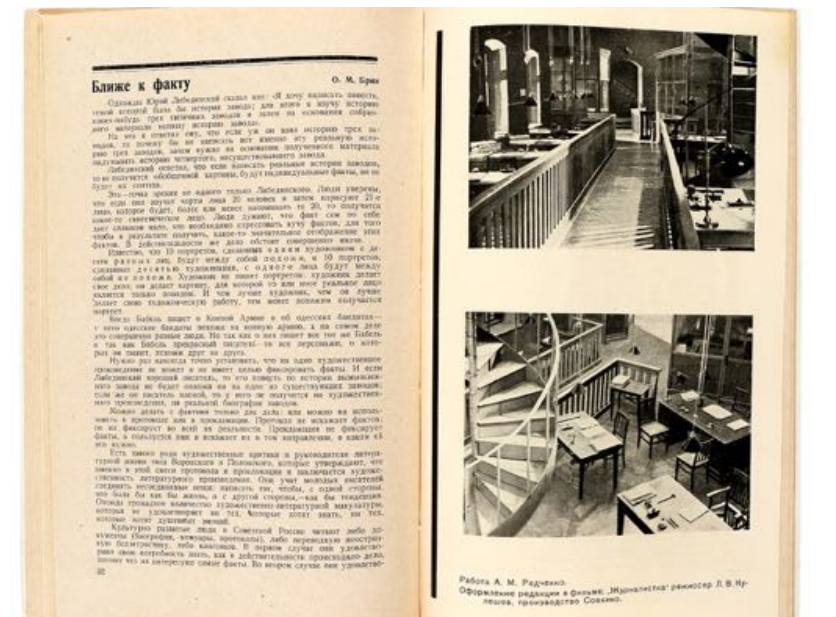
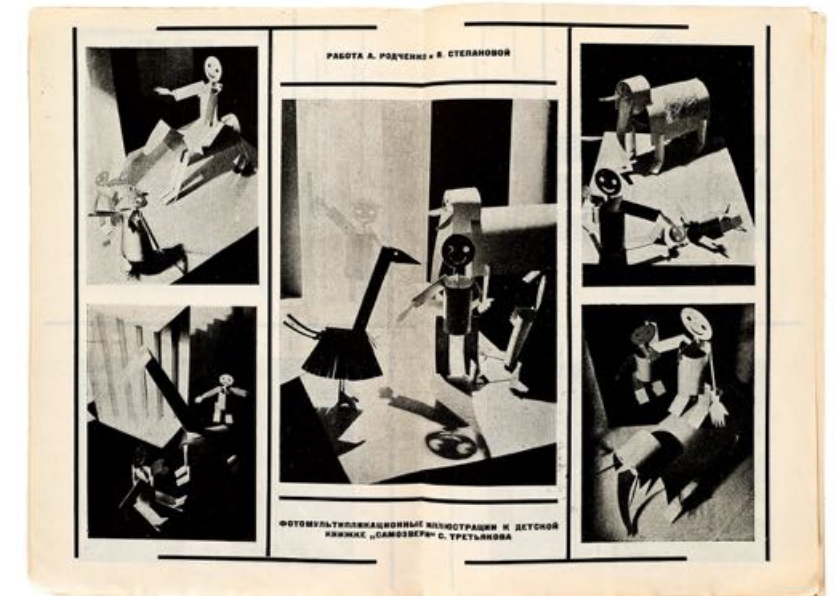


Lef (Left Front of the Arts), no. 1 (1924). Issue devoted to Lenin's Language.
Letterpress
9 x 6" (23 x 15.5 cm)

Journal: *Kniga o knigakh: Dvukhnedel'nyi bibliograficheskii zhurnal*
(Books about Books: Biweekly Bibliographic Magazine)
S. Mstislavsky, editor
Organ of the State Publishing House
1924 (three double issues and two regular issues)
All covers by Rodchenko



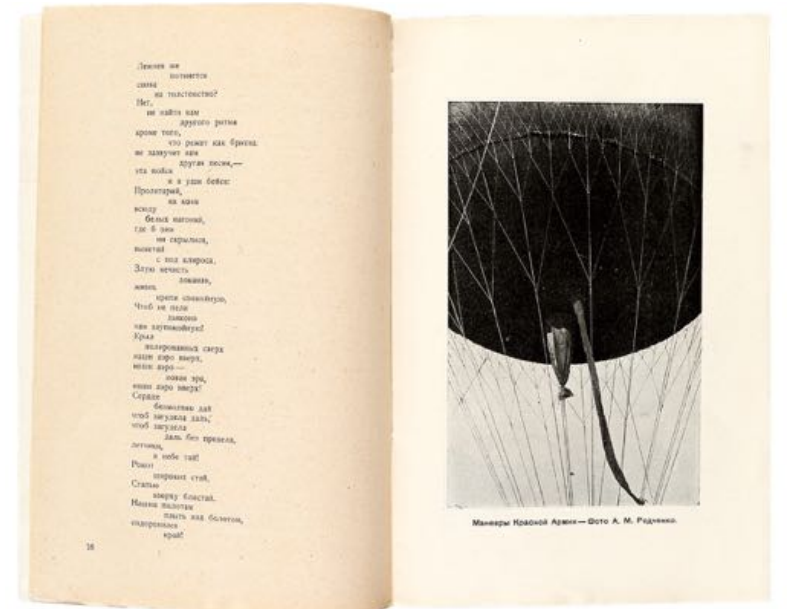
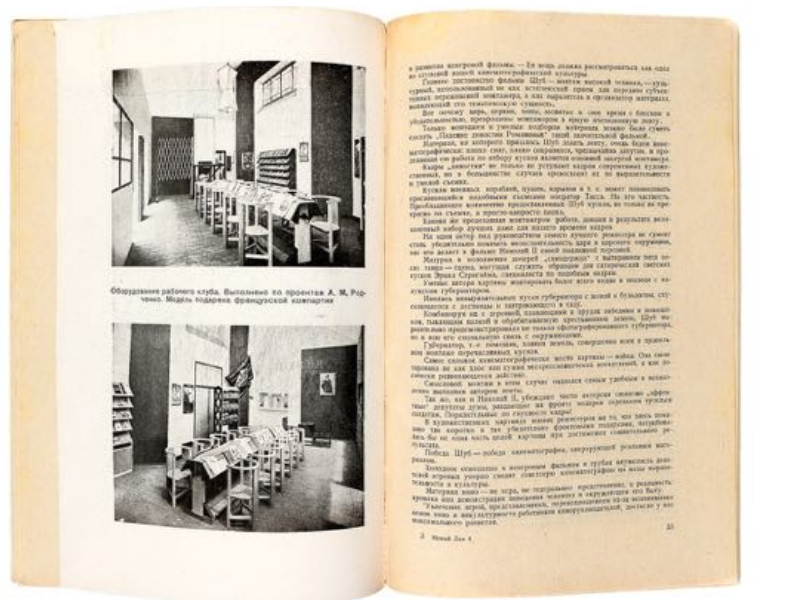
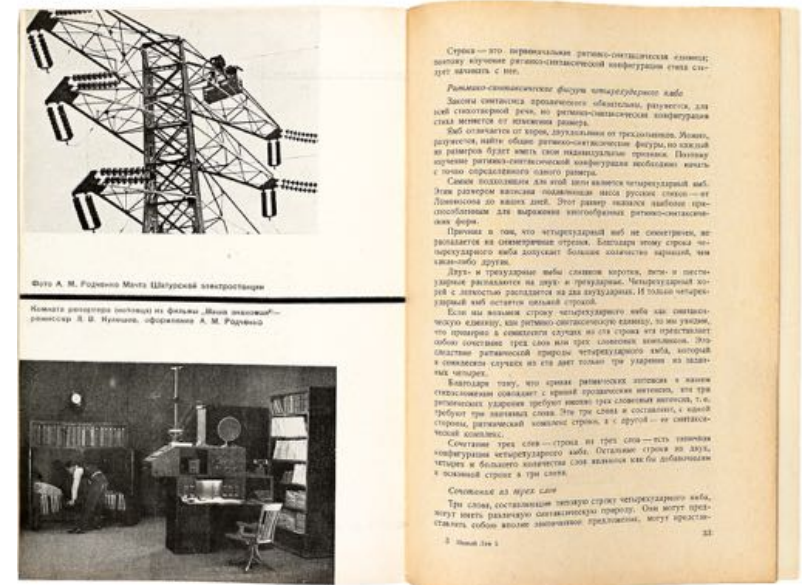
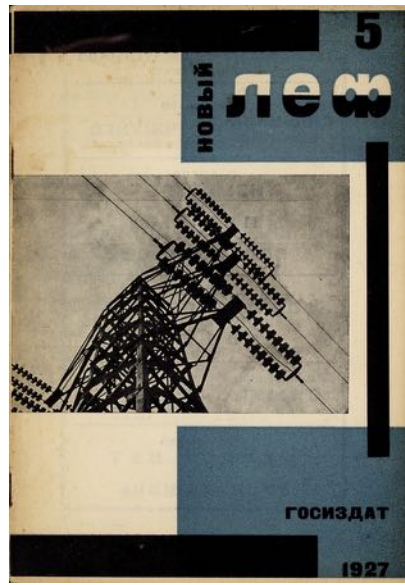
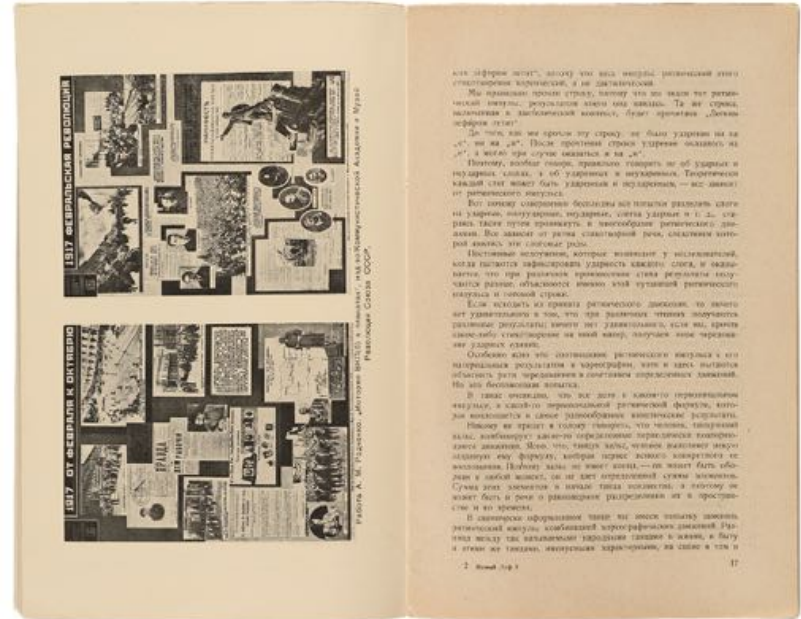
Kniga o knigakh: Dvukhnedel'nyi bibliograficheskii zhurnal
(Books about Books: Biweekly Bibliographic Magazine), no. 5-6 (June 1924)
Letterpress
9 3/4 x 6 5/8" (25 x 17 cm)



Journal: *Novyi Lef: Zhurnal levogo fronta iskusstv* (New Lef: Journal of the Left Front of the Arts)
 Vladimir Mayakovsky (1927, nos. 1-12; 1928, nos. 1-7) and Sergei Tretiakov (1928, nos. 8-12), editors.
 Moscow: Gosizdat, January 1927 to December 1928 (twenty-two issues total; full run shown here)
 Halftone and letterpress, each
 9 x 6" (22.5 x 15 cm), approx. each
 Edition: between 2,400 and 3,500
 All covers by Rodchenko.

Novyi Lef (New Lef), no. 1 (January 1927)

Novyi Lef (New Lef), no. 2 (February 1927)



Novyi Lef (New Lef), no. 3 (March 1927)

Novyi Lef (New Lef), no. 4 (April 1927)

Novyi Lef (New Lef), no. 5 ([May] 1927)

Novyi Lef (New Lef), no. 6 ([June] 1927)



В НОМЕРЕ:
В. Максимова, Харашей
Н. Ассеев, Семин Промыслов,
С. Третьяков, Дон-Сальва,
В. Перель, «Может быть погони
и между гражданской войной,
Запоздалая чеховка Лейф».

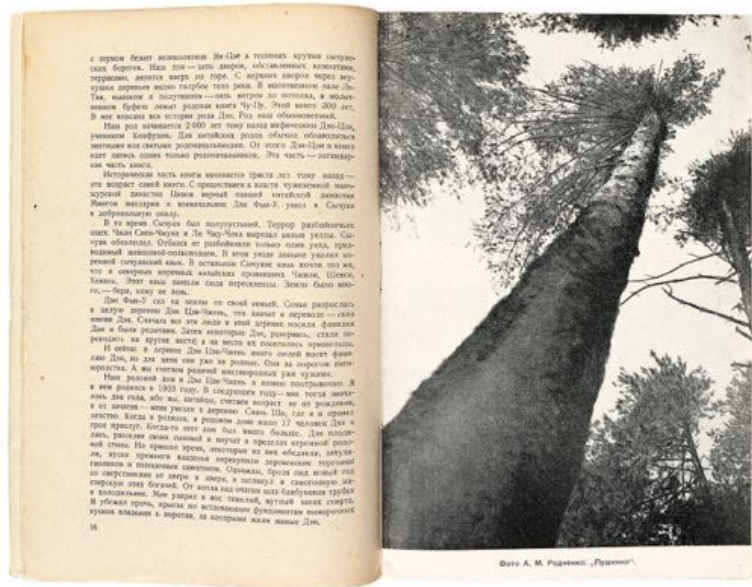


Фото А. М. Риденко, „Луринет“



Долой бюрократизм!

№ 10
ГОСПОДАТ 1927

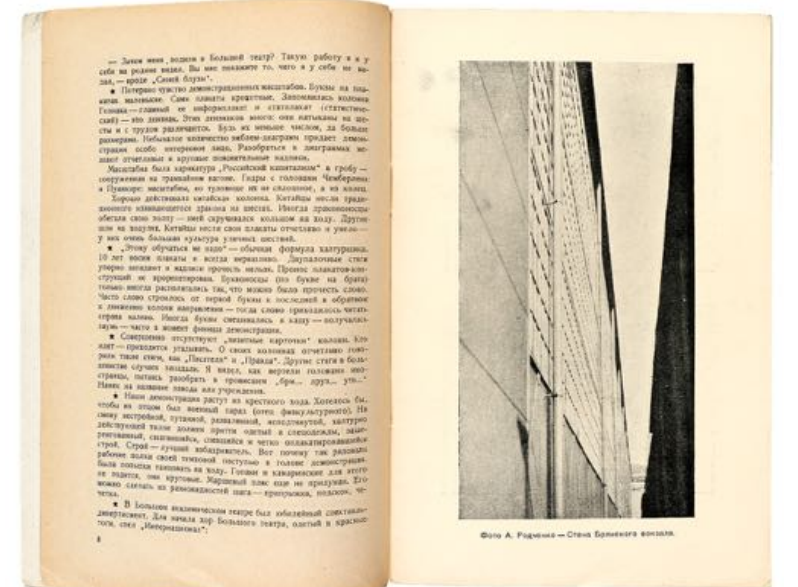
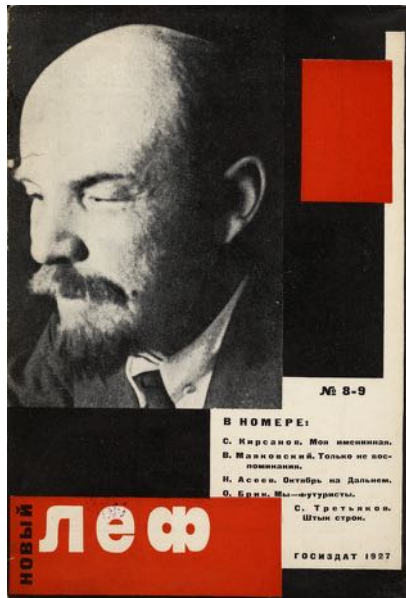
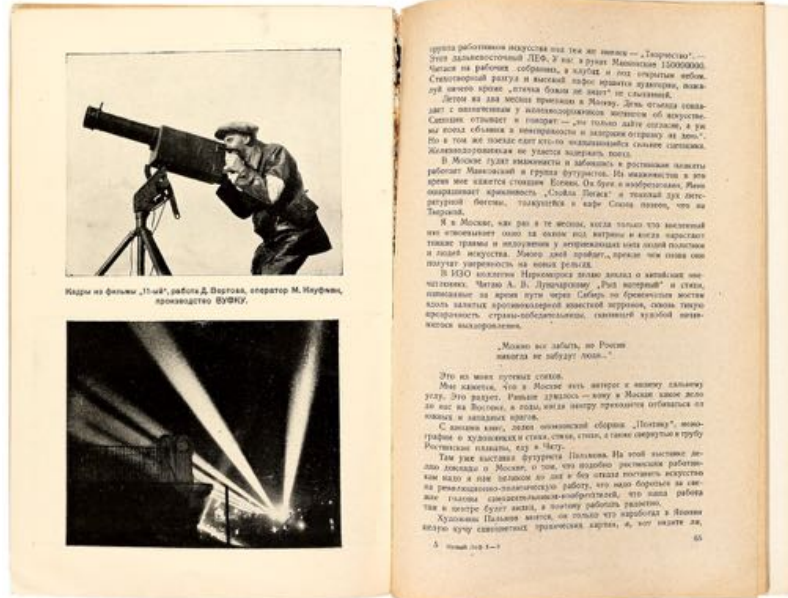


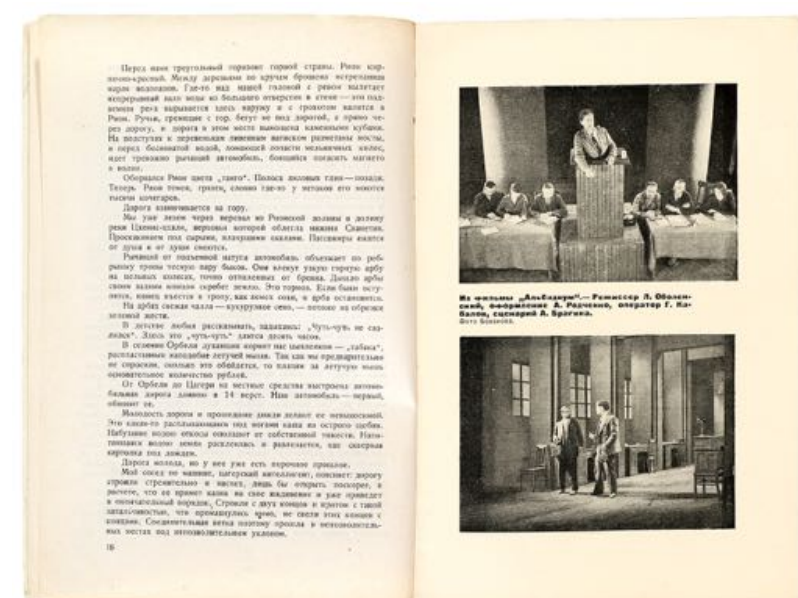
Фото А. Риденко — Стена Брестского вокзала



В НОМЕРЕ:
С. Перель, Мои впечатления,
В. Максимова, Топка не вос-
становлена,
Н. Ассеев, Октябрь на Дальнем,
О. Брик, Мы — журналисты,
С. Третьяков,
Штамм стрел.



Кадр из фильма „Лейф“, работа Д. Варлава, оператор М. Науфлин, производство ФУФУ



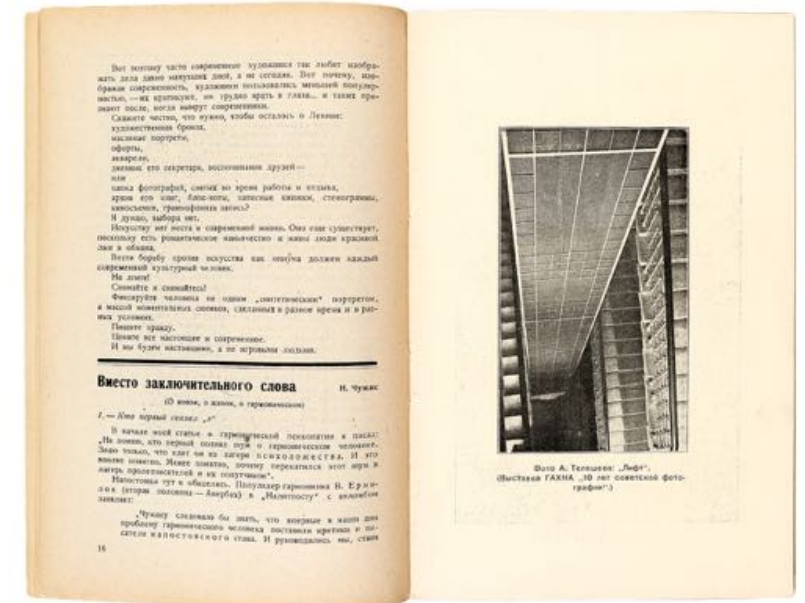
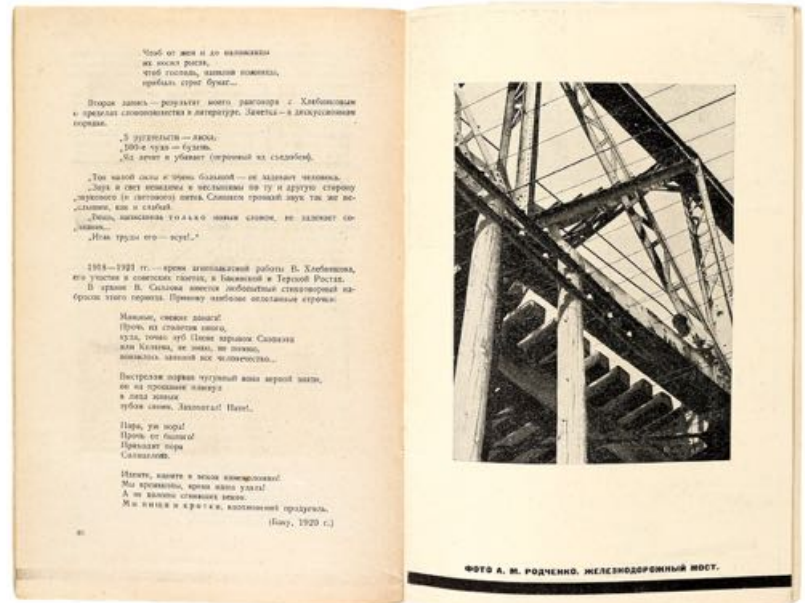
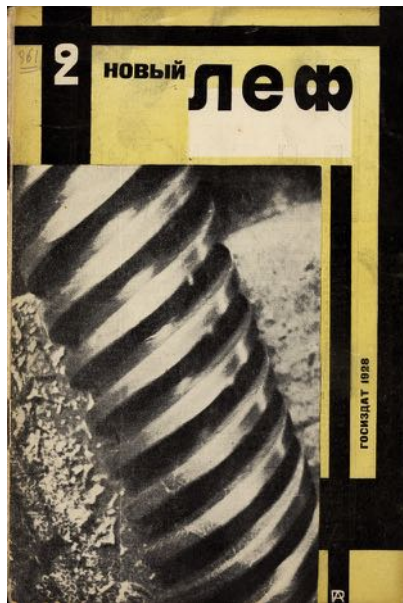
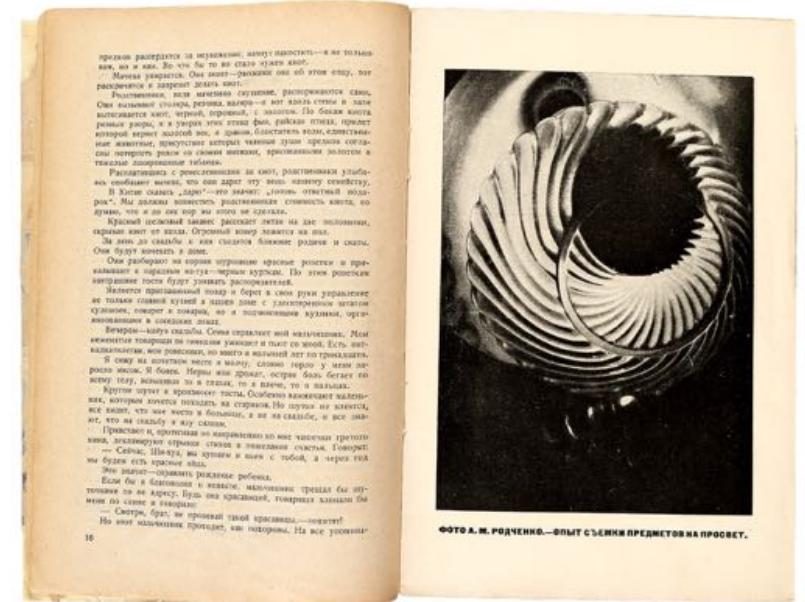
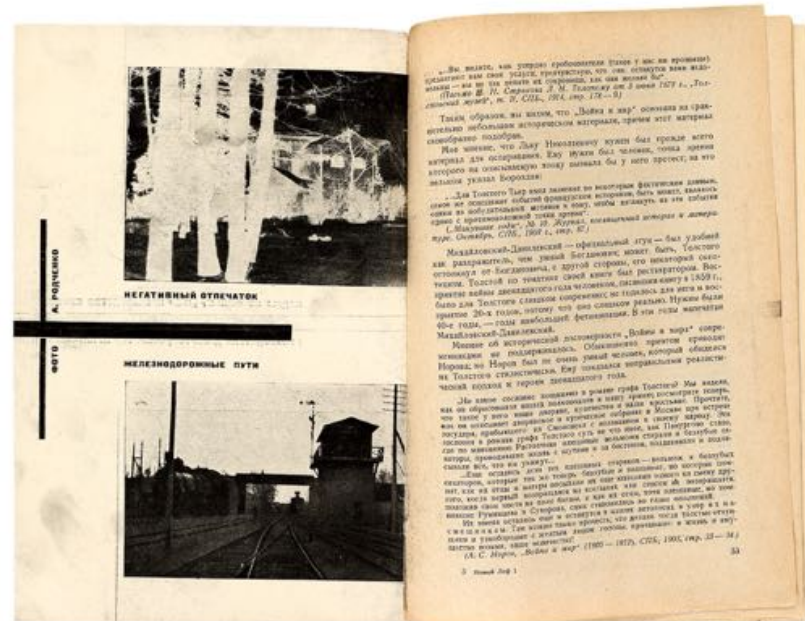
Из фильма „Александр“ — Ремиссер Л. Александров, оператор А. Риденко, оператор Г. Кален, ассистент В. Брагина

Novyi Lef (New Lef), no. 7 ([July] 1927)

Novyi Lef (New Lef), no. 8-9 ([August-September] 1927)

Novyi Lef (New Lef), no. 10 ([October] 1927)

Novyi Lef (New Lef), no. 11-12 ([November-December] 1927)

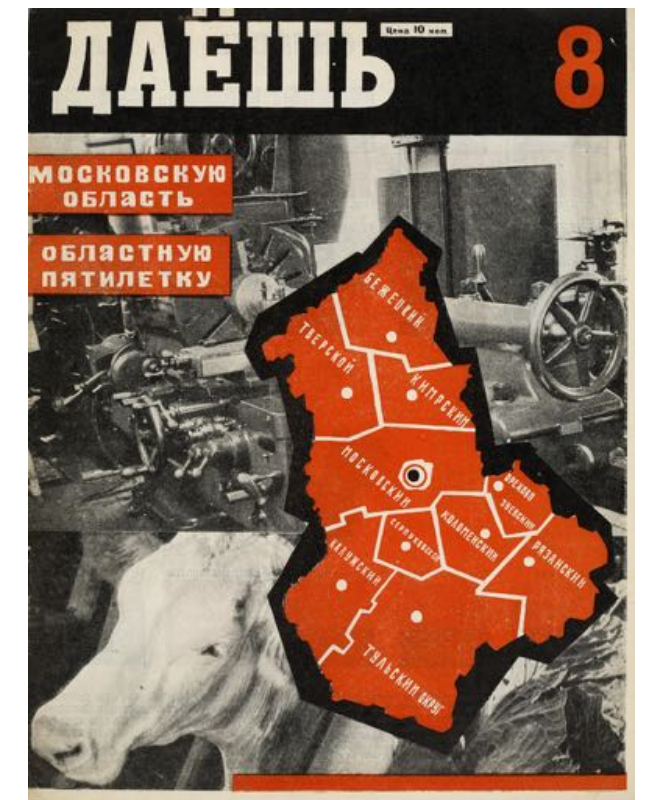


Novyi Lef (New Lef), no. 1 (January 1928)

Novyi Lef (New Lef), no. 2 (February 1928)

Novyi Lef (New Lef), no. 3 (March 1928)

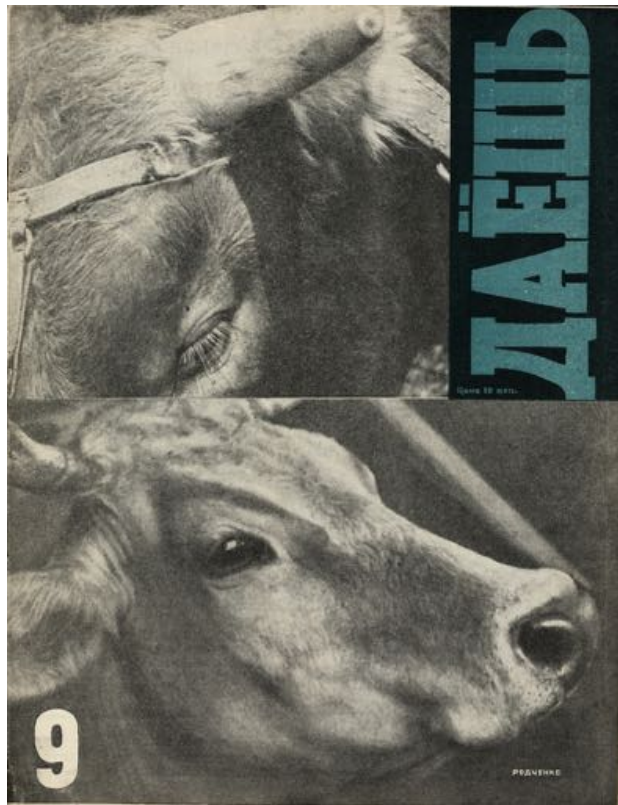
Novyi Lef (New Lef), no. 4 (April 1928)



Journal: *Daesh': obshchestvenno-politicheskii i literaturno-khudozhestvennyi rabochii zhurnal* (Let's Produce: Public-Political and Artistic-Literary Worker Magazine)
 M. M. Kostelovskaia, editor
 Moscow: Rabochaia Moskva, 1929-1930 (14 issues total)
 Each: Lithograph
 Each: 11 15/16 x 9 1/8" (30.3 x 23 cm)

Daesh' (Let's Produce), no. 6 (1929): *Polnyi khod* (Full speed)

Daesh' (Let's Produce), no. 8 (1929): *Moskovskuiu oblast'* (Moscow region)
Oblastnuiu piatiletku (Moscow region Five Year Plan)



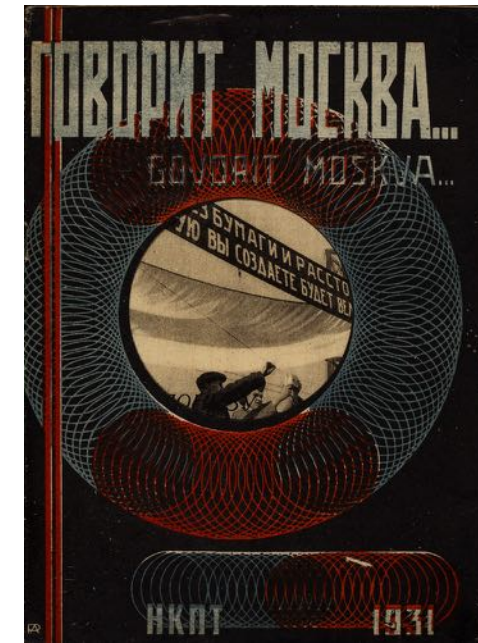
Daesh' (Let's Produce), no. 9 (1929)



Daesh' (Let's Produce), no. 10 (1929); *zernovuiu fabriku* (grain factory)



Daesh' (Let's Produce), no. 14 (1929); *sovetskii avtomobil'* (The Soviet Automobile)



Journal: *Govorit Moskva* (Moscow Speaks)
 M. Smolensky, editor
 Moscow: NKPT, 1928–1931

Govorit Moskva (Moscow Speaks), no. 13 (May 11, 1931)
 Lithograph and letterpress
 12 x 8 3/4" (31 x 22.5 cm)

**PHOTOGRAPHS
(1924–1935)**

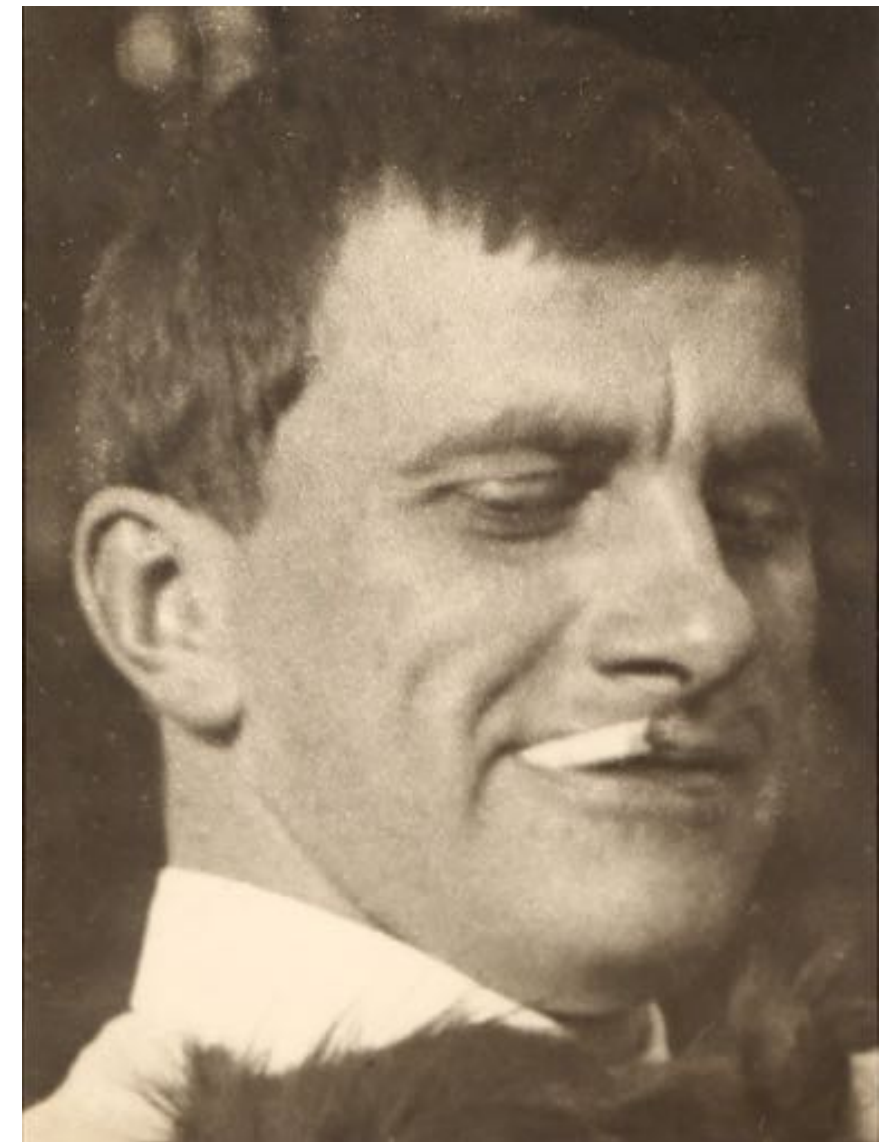


A. Rodchenko, "Meeting with Mayakovsky (Exerpts from Memory)" in *Sovetskoe foto* (Soviet Photo), no. 4 (April 1940), p. 4, caption: V. V. Mayakovsky (1924), Photo: A. Rodchenko.

Private collection



Verso (detail)



Recto

Photograph: *Vladimir Mayakovsky with Lily Brik's dog Scottie*, 1924 (date of print unknown)
Gelatin silver print
14 5/16 x 11 1/4" (36.4 28.6 cm)

Note: This is a tightly cropped print of an image in which Mayakovsky is pictured holding Lily Brik's dog Scottie at Lily and Osip Brik's dacha in Pushkino. See uncropped version of the image as reproduced in 1940 at left.

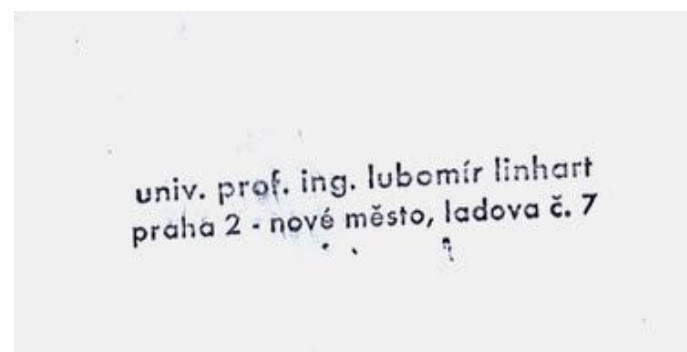


Cover: *Sovetskoe foto*, no. 10 (October 1927)

Letterpress

10 3/8 x 7 1/4" (26.3 x 18.4 cm)

The Museum of Modern Art, New York. Gift of The Judith Rothschild Foundation



Verso (detail)

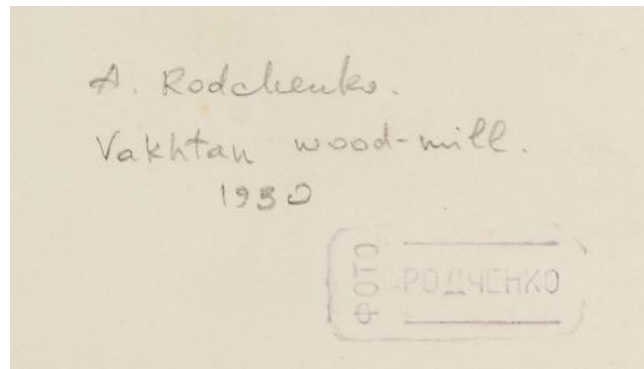


Recto

Photograph: *Mat'* (Mother), 1924 (print 1950s)

Gelatin silver print

11 3/8 x 8" (28.5 x 20.5 cm)



Verso (detail)



Recto

Photograph: *Vakhtan Lunmer Mill*, 1930 (date of print unknown)
Gelatin silver print
6 3/4 x 4 3/4" (17 x 12 cm)

photomontage
by Stepanova
and Rodchenko
1935 for
the 1st Cavalry.

Verso (detail)

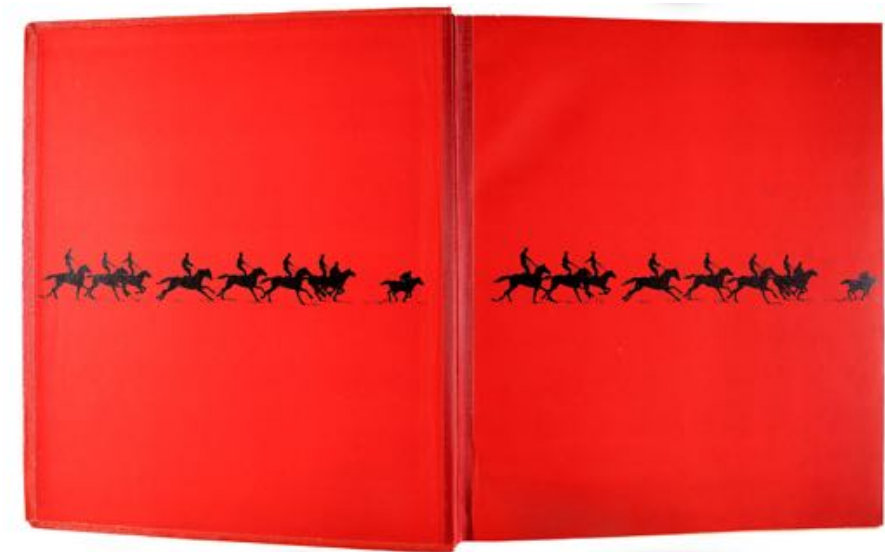


Recto

Aleksandr Rodchenko and Varvara Stepanova (Russian, 1894–1958)
Photograph: *Kliment Voroshilov*, 1935 (date of print unknown)
Gelatin silver print (darkroom photomontage)
6 5/16 x 5 5/16" (16 x 13.4 cm)



Protective folder (exterior), closed around book



Book endpapers, front



Page preceding title page



Protective folder (interior), open without book



Protective folder (interior), open with book

Hardcover book with protective folder: Oleg Leonidov, *Pervaia Konnaia*
 (The First Cavalry Army)
 Folder and binding by Varvara Stepanova and Alexander Rodchenko, with
 some interior photographs by Rodchenko
 Moscow: OGIZ-IZOGIZ, 1937. First edition
 Leatherette binding, letterpress, tipped-in lithographic plates
 14 1/4 x 13" (36 x 33 cm)

МОСКВА.
"КРАСНЫЙ ОКТЯБРЬ"
ГОСУД. КОНД. ФАБРИКА



ПЕЧЕНИЕ
„ЗЕБРА“
......

ЗЕБРА.
Было Зебре горячо
Бегать только в Африке,
А теперь ее печет
Моссельпром на фабрике.

Поглядев на Зебру ту,
Меньшевик досадует:
Не с него ли красоту
Сняли полосатую.



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