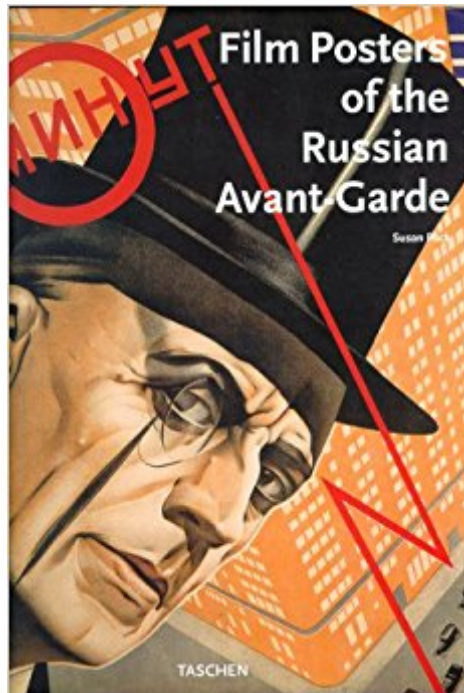




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Film Posters Of The Russian Avant-Garde (Jumbo)



Synopsis

Russian film posters of the 1920s and 1930s bear witness to the artistic creativity of the former Soviet Union in the years before Soviet Realism became the official art doctrine under Stalin. This book represents a survey of these works.

Book Information

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Customer Reviews

If you're a graphic designer, you only need browse this excellent book for a moment or two to realize that Russian artists in the 1920's and 30's knew more about how to make a great poster than any American has ever known before or since. Every poster designer and film buff loves American designer Saul Bass and I'm no exception, but Bass borrowed a lot from these early Russian designers like Rodchenko, and its no wonder--they were an incredible wellspring of creativity. Open any single page in this collection and you'll find a hundred great ideas regarding use of color, perspective, and mixing photography with illustration. Every designer should have this book at hand for reference. Unfortunately many of these early films have been lost or destroyed over time, but one wonders if the best part hasn't been saved--these glorious posters. I can't say enough good things about this book.

I'm not a collector of Russian/Soviet film posters, so all the liner notes could be complete bullocks, but the book is brilliantly large and appears to really want to give the straight story (for instance it gives the title that the artists gave the posters not the movie title associated w/ it). I've only seen a

few of the movies it covers so I bought it solely for the art. If you're a fan of the clean Bauhaus style this book is for you.

Susan Pack's overview of the Russian avant-garde film poster, is a visual delight, and a welcome addition to the library of anyone interested in graphic design. This book is a handsome collection of pre-Communist posters from such notable graphic artists as the Stenberg brothers, and Alexander Rodchenko, as well as many other lesser known, yet talented artisans. Anyone familiar with Russian graphics of this period are in for a treat, and those seeing them for the first time will soon become addicted to their graphic impact, and innovative type treatments. A friend I've shown it to has warned me to keep an eye on it, lest it mysteriously disappear! The book is written to address audiences in English, German, and French.

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