

# GD 135 HISTORY OF GRAPHIC DESIGN

## PART IV EXAM REVIEW – Chapters 13 - 17

### CHAPTER 13 – The Influence of Modern Art

CUBISM ▷ ORIGINS:FRANCE POLITICS:ANTI-WAR, MODERNISTIC



**GEORGES BRAQUE**

*Houses at l'Estaque*, 1908

His earliest paintings were rejected at a Paris exhibit of traditional art and derided by art critics for “reducing everything, places and figures and houses, to geometric schemas, to cubes.”

Braque’s work gradually gained in popularity, though. The term “cubism” stuck, however, and was proudly used to describe this modern style of art.



**PABLO PICASSO**

*Girl With a Mandolin*, 1910

Analytic Cubism showed Picasso’s fragmentation of form: only the mandolin is easily identified as the outlines of the figure have been broken down into multiple planes of geometric elements.

Picasso’s early experiments challenged traditional pictorial art and led the way to the development of abstract art.



**FERNAND LÉGER**

*The City*, 1919

Colors, shapes, and geometric letters are assembled into bright and colorful planes.

Léger depicts the chaos of the city with colors and flat shapes that appear to both recede and move forward in space, seeming to overlap like pieces of a collage, giving the viewer the impression of standing on a busy street corner.

FUTURISM ▷ ORIGINS:ITALY POLITICS:PRO-WAR, MODERNISTIC



**GIACOMO BALLA**

*Dynamism of a Dog on a Leash*, 1912

Balla’s painting technique shows motion, such as blurring, multiplication, and superimposition of body parts captured in a single moment.

Futurists experimented in conveying the sensations of movement through space to represent modern technologies and the faster pace of everyday life.

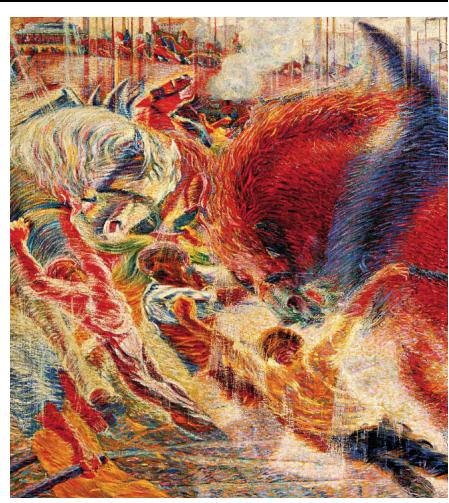


**FILIPPO MARINETTI**

*Mountains+Valleys+Streets x Joffre*, 1915

Marinetti called his visual poetry *Parole in Libertà* (*Words in Freedom*). A collage of non-traditional typography, it was a graphic language liberated from the rules of grammar, punctuation, or sentences.

Marinetti depicts his travels from the war (by car with French General Joffre) to his friend Fernand Léger in France.



**UMBERTO BOCCIONI**

*The City Rises*, 1924

Boccioni’s painting portrays the construction of a new city—amid the bustle of the workers and horses in the streets. The scene is charged with dynamic movement, light and electricity. Futurists eagerly promoted the modern city and rapid developments in technology.

## CHAPTER 13 – The Influence of Modern Art

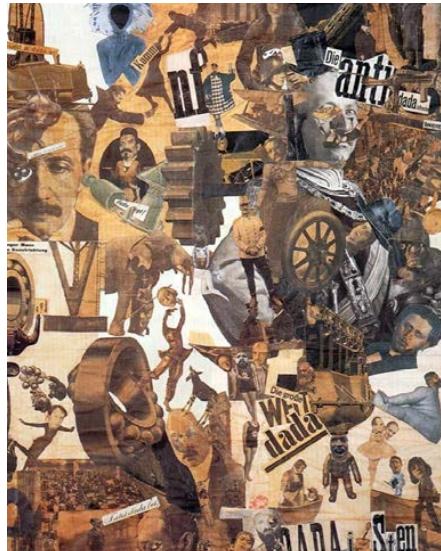
### DADA ! ORIGINS:SWITZERLAND POLITICS:ANTI-WAR, ANTI-ART, SHOCK, PROTEST, AND NONSENSE



**MARCEL DUCHAMP**

*The Fountain*, 1917

Objects are taken out of their usual context and newly exhibited as art. Duchamp used found objects he called “readymades” (in this case an overturned urinal) in his attack on traditional art, thus promoting Dadaist ideals.



**HANNAH HOCH**

*Cut With the Kitchen Knife Through the Beer Belly of the Weimar Republic*, 1919

Art is made with manipulated images and random chance juxtapositions of photos and collage.

The Dadaists claim to have invented the photomontage by gluing bits and pieces of type and photos from newspapers and magazines into new arrangements.



**JOHN HEARTFIELD**

*Adolf, the Superman: Swallows Gold and Talks Tin*, 1932

Carefully constructed photomontages are used to create powerful political statements.

Struck by the visual impact of state propaganda, Heartfield turned the tables on the German nationalists by creating political activism with his art.

### SURREALISM ORIGINS:FRANCE POLITICS:APOLITICAL, TRUTH SEEKERS



**MAN RAY**

*Sleeping Woman*, 1929

Photography as fine art: experiments with light and tone, multiple exposures and distortion.

Man Ray was the first to apply solarization and other photo techniques to printmaking used to dramatically evoke the union of dream and reality.



**RENÉ MAGRITTE**

*The Human Condition*, 1930

Art provokes thought with images that challenge what we know of the “real” world.

Magritte’s work frequently displays ordinary objects in an unusual context, giving new meanings to familiar things.



**SALVADOR DALÍ**

*The Persistence of Memory*, 1931

Dreams reveal subconscious thought.

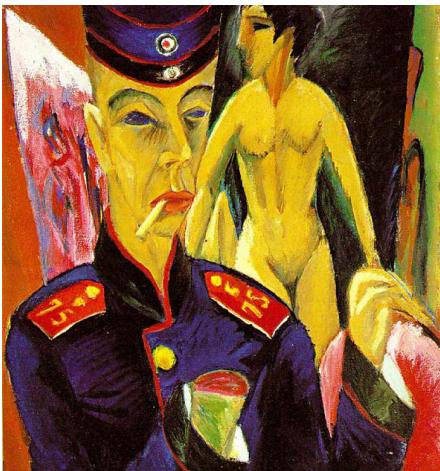
Startling contrasts in imagery combine realism with illusion. In this painting, distorted clocks symbolize the erratic passage of time experienced when dreaming. Dalí was influenced by modern trends in Freudian psychology.

## CHAPTER 13 – The Influence of Modern Art

**EXPRESSIONISM**

**ORIGINS: GERMANY**

**POLITICS: ANTI-WAR, SOCIAL ACTIVISM**



**ERNST KIRCHNER**

*Self Portrait as a Soldier*, 1915

Expressionism distorts the world radically for emotional effect using bold bright colors to evoke moods or ideas.

Kirchner suffered a nervous breakdown in the military and was dismissed. The fictive amputation stump on his right arm represents the trauma he experienced. Kirchner committed suicide in 1938, after the Nazis branded his work "degenerate."

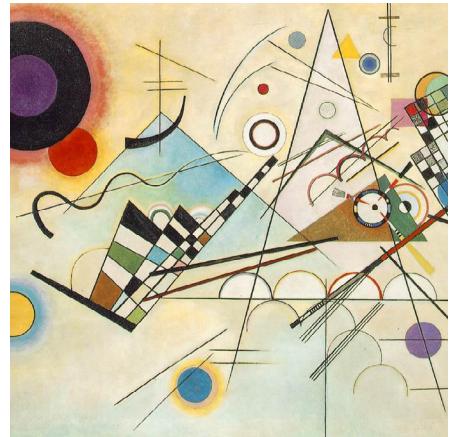


**KÄTHE SCHMIDT KOLLWITZ**

*The Mothers*, 1919

Expressionism revealed deep concern of the human condition. Depicting a range of compelling emotions, Expressionists were anti-war and social activists.

Kollwitz' art focused on the sorrows of those left behind—mothers, widows, and children.



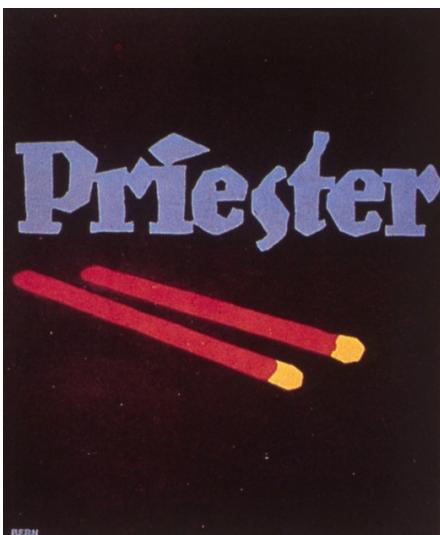
**WASSILY KANDINSKY**

*Composition VII*, 1923

Explorations of form and color express spirituality, music, and nature. Colors, symbols, and emotions originate from the artist's own imagination.

Kandinsky first painted boldly colored landscapes, then purely abstract works of art. A musician himself, many of his works were inspired by the themes and titles from music.

## CHAPTER 14 – Pictorial Modernism



**LUCIAN BERNHARD**

*Priester* Match poster, 1905

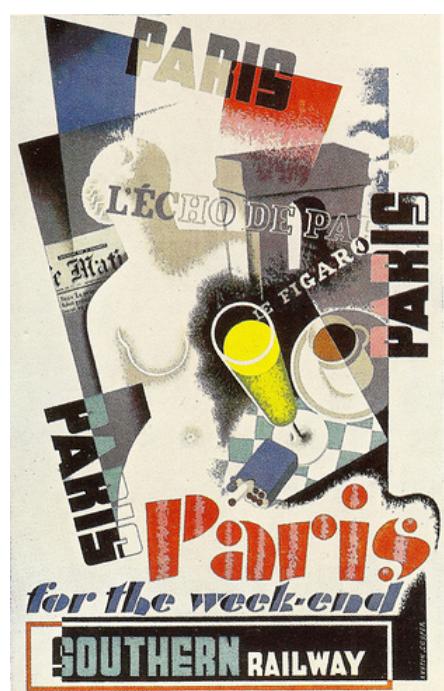
Using bold colors and flat reductivist artwork, Lucian's winning contest entry projects a powerful message with minimal information. It takes its conceptual visual approach from synthetic cubism.



**A.M. CASSANDRE**

*L'Atlantique* travel poster, 1931

Cassandre created stylizations of post-cubist pictorialism: flat geometric planes of color with simplified images, frequently depicting modern machinery and architecture. His later work developed into the popular Art Deco style: a pictorial modern transition away from art nouveau that was more geometric and simpler in design.

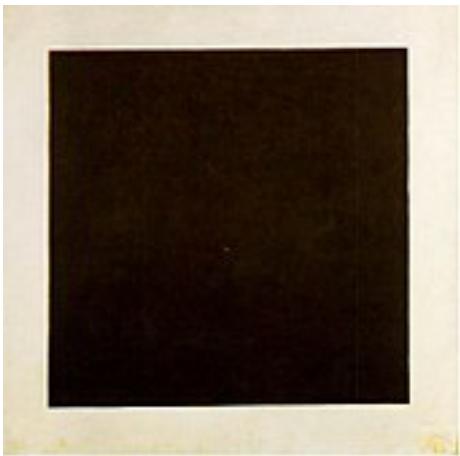


**AUSTIN COOPER**

Poster for the Southern Railway, undated

Cooper directly applied elements of cubism when he stylized snippets of Paris landmarks for the Southern Railway. His design shows lively movement through shifting planes, sharp angles, and the superimposition of lettering and images.

## CHAPTER 15 – A New Language of Form



**KASIMIR MALEVICH**

*Black Square*, 1915

Malevich was a Russian avant-garde artist with his own unique philosophy of art, which he termed *Suprematism*. He believed art should transcend subject matter — geometric shape and color should reign ‘supreme’ over the image or narrative. His work influenced the works of other non-objective abstract artists.



**EL LISSITZKY**

*Beat the Whites with the Red Wedge*, 1919

El Lissitzky studied under Suprematist painter Kasimir Malevich and later applied modern painting concepts of space and form for this political poster symbolizing the triumph of the Red Army over the “white” army during the Russian Revolution.



**ALEXANDER RODCHENKO**

Propaganda poster *There are no better dummies than old suckers*, 1923.

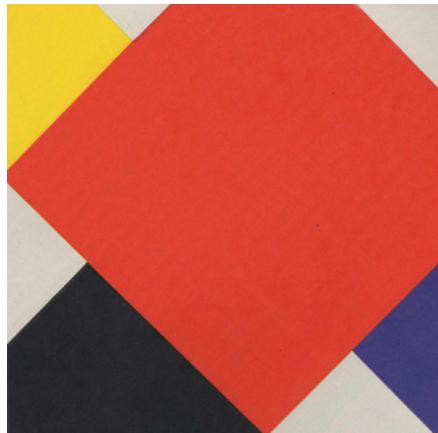
This constructivist poster depicts a baby sucking on bullets and grenade pins for pacifiers. Dada and futurism influenced the typographic designs of the Russian avant-garde. They were a reaction against the old values of the czarist regime and gave artists an important role in society.



**GUSTAV KLUTSIS**

*Postcard for the Moscow Games*, 1928

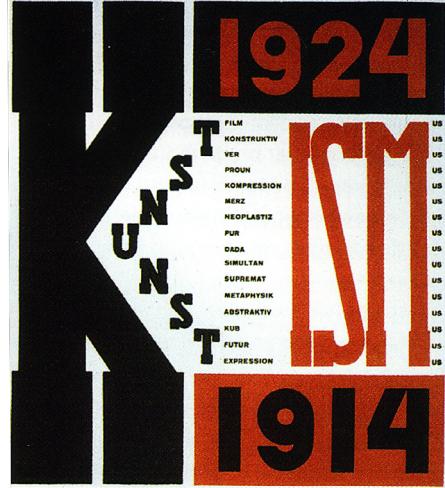
Klutsis was a master of propaganda used to promote Soviet achievements. He felt photomontage was “the art construction for socialism” replacing all other forms of art.



**THEO VAN DOESBURG**

*Counter Composition V*, 1924

Van Doesburg founded the De Stijl movement inspired by Piet Mondrian’s painting style, suprematism and constructivism. De Stijl was based on flat rectilinear planes (angles were accepted later), without decor, and only in primary hues.



**EL LISSITZKY, LÁZLÓ MOHOLY-NAGY**

*The Isms of Art*, 1925

This book examines the avant-garde styles of art from 1914 to 1924.

Designed with constructivist elements using rectilinear spacial divisions and mostly sans serif type, it was printed by letterpress and filled with black-and-white photos and text in three languages—German, French, and English.

## CHAPTER 16 – The Bauhaus and the New Typography



**JOOST SCHMIDT**

Bauhaus exhibition poster, 1923

Cubism, constructivism, and DeStijl are combined in this student poster for the influential Bauhaus school where diverse art movements and technology were melded. Its slogan was "Art & Technology, A New Unity".



**LÁZLÓ MOHOLY-NAGY**

Photogram, 1926

Moholy-Nagy pioneered new ways of visual communication with conceptual photography. He created exposures on light sensitive paper with objects overlain on top of it, called *photograms*.



**JAN TSCHICHOLD**

Constructivism exhibition poster, 1937

Form follows function: Words had meaning and clarity came first; a clever design came second. Tschichold explained the ideas behind the New Typography that got printers, typesetters and designers thinking about modern design. He used sans-serif type, asymmetrical layouts, and plenty of white space, rules, bars, boxes and circles for structure, balance and emphasis.

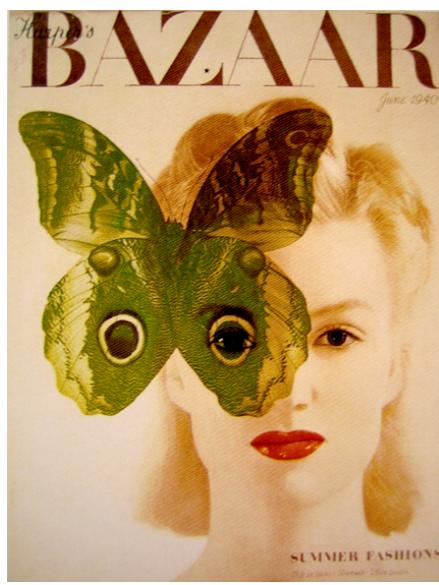
## CHAPTER 17 – The Modern Movement in America



**LESTER BEALL**

Rural Electrification Administration, 1923

In a series of posters promoting rural electricity, Beall reveals a constructivist approach to imply that rural life would be improved by government programs.



**ALEXEY BRODOVITCH**

Harper's Bazaar magazine, 1940

Brodovitch was one of the European immigrants who taught U.S. designers how to use photography in editorial layouts through cropping, enlargement, and juxtaposition of images — traits in common with the psychology of dada and surrealism.



**JEAN CARLU**

Container Corporation of America poster, 1942

American industrialist Walter Paepke hired prominent international designers to create a series of posters supporting the war effort and thus became a "patron of design" using design for business and cultural sponsorship. This poster combines post-cubist pictorialism with dadaist political propaganda.