

# А ИЕЩ LANGUAGE OF FORM

**TERMS:**

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- Constructivism (pgs. 319-331)
- De Stijl (pgs. 331-339)
- *The Isms of Art* (pgs. 322-323)

**PEOPLE AND PLACES:**

- Kasimir Malevich (pgs. 318-319)
- El Lissitzky (pgs. 319-325)
- Alexander Rodchenko (pgs. 325-327)
- Gustav Klutssis (pgs. 327-329)
- Piet Mondrian (pgs. 331-333)
- Théo van Doesburg (pgs. 331-336)
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## Chapter 15 Study Questions

1. Russia was torn by the turbulence of WWI and then the Russian Revolution in the second decade of the 20th century. Czar Nicholas II was overthrown and executed together with his family. Russia was ravaged by civil war. The Red Army of the Bolsheviks emerged victorious in 1920. This political trauma created a brief form of creative art in Russia, and had an international influence on 20th century graphic design called \_\_\_\_\_.

- A. Pictorial Modernism
- B. Communism
- C. Expressionism
- D. Suprematism and Constructivism

2. Kasimir Malevich founded a painting style of basic geometric forms and pure color he called \_\_\_\_\_. Malevich rejected any social or political role and argued that art must remain an essentially spiritual activity apart from the utilitarian needs of society.

- A. Cubism
- B. Futurism
- C. Suprematism
- D. Constructivism

3. This designer was a Communist with an opposing viewpoint to Malevich's. Originally a painter, he turned to design because he felt his social views called for a sense of responsibility to society instead of personal expression. His design characteristics include strong geometric construction, large areas of pure color, and concise, legible lettering.

- A. Alexander Rodchenko
- B. Norman Rockwell
- C. Alfred Roller
- D. Bruce Rogers

4. The Constructivist ideal was best realized by painter, architect, graphic designer and photographer \_\_\_\_\_. He was known for his spatial composition, contrasts between elements, relationship of forms to negative space, asymmetrical balance, use of sans-serif type, and bold geometric shapes of black and red.

- A. Fernando Léger
- B. El Lissitzky
- C. Frank Lloyd Wright
- D. Filippo Marinetti

5. The master of propaganda posters, Gustav Klutsis was convinced that \_\_\_\_\_ was the only medium of the future. Calling it “the art construction for socialism,” he used it to extol Soviet accomplishments. His work has been compared to John Heartfield’s powerful political statements.

- A. propaganda
- B. symbolism
- C. photomontage
- D. pictorial representation

6. What does De Stijl mean?

- A. Object Poster
- B. The Style
- C. The Modern
- D. New Typography

7. In the early 1920s a group of architects and artists, influenced by some of the ideas of Dada, formed a movement called De Stijl. There was a utopian philosophical approach to aesthetics, centered in a publication called *De Stijl*, which presented their ideas and designs. Who was the founder of this publication/group?

- A. Alexey Brodovitch
- B. Charles Shields
- C. Theo Van Doesberg
- D. Edward McKnight Kauffer

8. The philosophy of De Stijl was based on:

- A. A design concept independent of nature, new artistic tradition and a way of seeing that challenged the four-hundred-year Renaissance tradition of pictorial art.
- B. Propaganda and visual persuasion.
- C. Functionalism, with a severe and doctrinaire insistence on the rectilinearity of planes. All surface decoration except color was to be eliminated, and only pure primary hues, plus black and white were to be allowed.
- D. None of the above.

9. Two other important designers that were also associated with the De Stijl movement are:

- A. Kandinsky and Dali
- B. The Beggarstaffs
- C. Gerit Reitveld and Piet Mondrian
- D. Ludwig Holwein and J. Paul Verrees

10. After World War I, suprematism and de Stijl ideas were adopted by artists in other countries such as Poland, Czechoslovakia and Hungary. The Polish designer \_\_\_\_\_ evolved his Mechano-faktura theory while working in Germany in 1922 and 1923. He believed that modern art was filled with illusionistic pitfalls, so he mechanized painting and graphic design into a constructed abstraction that abolished any illusions of three dimensions, as with his visual layout of text in the 1925 Putos Chocolates brochure.

- A. Henryk Berlewi
- B. László Moholy-Nagy
- C. Ladislav Sutnar
- D. El Lissitzky

11. In Czechoslovakia, \_\_\_\_\_ became the leading supporter and practitioner of functional design. His book jackets and editorial designs showed an organizational simplicity and typographic clarity, giving graphic impact to communication. A good example is the 1929 cover design for *Getting Married*, in which a triangle creates a strong focal point, unifies the silhouetted figures, and becomes the main structural element in a delicately balanced composition.

- A. Henryk Berlewi
- B. László Moholy-Nagy
- C. Ladislav Sutnar
- D. El Lissitzky

12. Hungarian artist \_\_\_\_\_ was a nonrepresentational painter inspired by Malevich. Also a designer, he saw type as a form and texture to be composed with a rectangle, lines and spatial intervals to achieve dynamic equilibrium — clarity and harmony of form are its goals.

- A. Henryk Berlewi
- B. László Moholy-Nagy
- C. Ladislav Sutnar
- D. El Lissitzky