EVOLUTION OF 20TH CENTURY GRAPHIC DESIGN (?)

ART MOVEMENT	BACKGROUND	CHARACTERISTICS	IMAGERY	TRANSFORMATION
CUBISM 1907 - 1914 Picasso, Braque, Juan Gris, Fernand Leger ↓ Influenced	Created by Picasso & Braque. "Little cubiques" - French art critic Louis Vauxcelles termed the movement Influenced by african tribal masks *Analytical* - facets of a dissected or "analyzed" object are reassembled to evoke that same object - planes of a subj from diff vantage points, fractured them *Synthetic* - paper collages	Fragmented planes Reject naturalism, wanted to emphasize the two-dimensionality of the canvas. So they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relieflike space. They also used multiple or contrasting vantage points. Fragmentation of the figure and background spaces into abstract geometric planes	Pictographic simplifications and abstraction Frequently combined representational motifs (still lifes with musical instruments, bottles, pitchers, glasses, newspapers, playing cards, human face and figure) with letters. [Picasso ; Braque]	Visual inventions of cubism became a catalyst for experiments that pushed art and design toward **geometric abstraction** and new attitudes towards pictorial space Typographic form subtly making its way into art (Synthetic cubism) Lege african mask: abstracted geometric forms showed artists a diff approach to art and design Gris had a profound develpment of geometric art and design: paintings are a halfway house btwn art based on perception and art realized by the rs btwn geometric planes (naturalism vs graphic design??) FERNAND LEGER HELP ME

				Fernand leger is here to help :D
FUTURISM 1909 - 1920s Marinetti, Giacomo, Lewis Carol, Depero Futurista	Manifesto written by Filippo Marinetti New beauty: speed No work without an aggressive character can be a masterpiece	Enthusiasm for war, machine age, speed and modern life Proclamation to destroy museums, etc Futuristic concept that writing and typography could become a concrete and expressive visual form	Graphic experiment and figurative typography. Letterforms Harmony rejected as a design quality (lack of movement and energy). On a page, 3/4 ink colors and 20 typefaces (italics: quick impressions, boldface: violent noises and sound) could redouble words' expressive power. Use of intentionally confrontational typography, free dynamic and piercing words could be given high velocity and energy	Typographic revolution against classical tradition Rethink the very nature of typographic words and its meaning [*Visuals of the typography could be used to further attach meaning/interpretation to the word itself.Visual symbolism of the word?*] A new impersonal and painterly typographic design (parole in liberta : words in freedom) was born Saint'Eva's ideas and visionary drawing influenced the course of modern design→ emotional

↓ Revolutionary techniques adopted by				power of diagonal and elliptic lines. Depero applied this futuristic philosophy to graphic and advertising design (in Fortunato Depero)
DADAISM 1916 - 1924 Marcel Duchamp, Raoul Hausmann, Hannah Hoch Kurt Schwitter John Heartfield, Wieland Herzfelde, George Grosz	Reaction against the carnage of war Flipped thru german dictionary and randomly stabbed a knife at a word, which was Dada (Hobby Horse)	Anti art Innovation and rebellion Shock, protest, nonsense Reject all tradition to seek complete freedom Rebel against war horrors, shallowness of blind faith in tech, inadequacy of religion and conventional moral codes Random chance, but wilful choices Not creating art but mocking a society gone insane → but still produced meaningful visual art and influence graphic design	Photomontage: Manipulating found photographic images to create juxtapositions and chance associations MERZ: - nonpolitical, offshot of dada - one-man art movement - Collage compositions to compose color against color, form against form and texture against texture - combine dada's element of nonsense, surprise and chance with strong design principles - **Typo**: Diescheuche: Marchen Typographic forms depicted as characters BERLIN DADA: - **graphic** propaganda for revolutionary political beliefs - oriented their artistic activities toward visual communications to	Dada's rejection of art and tradition enabled it to enrich the visual vocabulary started by futurism. Through a synthesis of spontaneous chance actions with planned decisions, Dadaists helped to strip typographic designs of its traditional precepts [*Reject social norms, and invert the meaning/ imagery of things to try and break out of the stereotypical mould. Forcing viewers to think out of the box and think of new associations to the art? Find the logic in nonsense??*]

↓ Has Dada roots, such as Automatism			raise public consciousness and promote social change	
SURREALISM 1924 - 1966 Magritte, Dali, Joan Miro, Jean Arp	Founded by Andre Breton Searching for "more than real world behind the real"	Intuition, dreams and unconscious Reveal the language of the soul, seek uninhibited truth through automatism	INFLUENCE ON GRAPHIC DESIGN- DALI: Deep perspectives → vast depth to flat printed page JOAN & ARP: process of metamorphosis. Motifs into cryptic **organic** shapes. Chance and unplanned harmony → Biomorphic forms and compositions (tbh this shld be in transformation)	Influenced visual communication: Works so personal that communication became impossible, they also produced images whose emotional content, **symbolism** or fantasy triggered a collective universal response Poetic example of liberation of the human spirit. New techniques. Show how fantasy and intuition can be expressed in visual terms
EXPRESSIONISM 1905 - 1933 Kathe Schmidt Kollwitz, Kandinsky, Paul Klee	Die Brucke & Der Blaue Reiter	Not objective reality but subjective emotions and personal responses depicted Expressionist concern for human condition, empathy for lower class Also, concern for spiritual reality beyond the outward appearance of nature -> Explored problems of form and colour	Abstract forms, exaggerated proportions Emancipation of paintings from motifs and representational elements	Non Objective art capable of conveying emotions from the artist to the observer through purely visual means without a subject matter or literary symbols **Color** and form → to express deep human emotion Theories about color and form advanced by Kandinsky and Klee became foundations for design

SUMMARY: Innovators of these movements to dared to explore the unexplored possibilities. To break boundaries and create new concepts, images and methods of visual organization. Which continue to provide valuable insights and process for graphic designers

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ARTWORKS

CUBISM (Analytical/Synthetic)
- Pablo Picasso, Nude (1906-1907)
- Lege African mask
- Pablo Picasso, Man with Violin (1911-1912)
- Juan Gris, Fruit Bowl (1916) [Synthetic]
- Fernand Leger, Pages from La Fin Du Monde (1919)
    - legers work might have evolved toward an art of pure color and shape relationships
    - The letterforms in legers paintings and graphic work for blaise cendrars book la findu monde, an antiwar book, pointed the way toward geometric letterforms
    - His almost pictographic simplifications of the human figure and objects were a major inspiration for modernist pictorial graphics that became the major thrust of the revived french posters
    - Legers flat planes of color, urban motifs and hard edged precision of his machine forms helped define the modern sensibility after WW1

FUTURISM (https://www.theartstory.org/movement-futurism-artworks.htm)
- Giacomo Balla, Dynamism of a dog on a leash (1912)
    - Shows a woman walking a small black dog. Displays close-up of feet, articulates action in process by combining opaque and semi-transparent shapes
    - Introduce dynamic motion, speed, and energy to the static, 2-dimensional surface
    - Balla was fascinated by chrono-photography, a vintage technique whereby movement is demonstrated across several frames
    - This artwork is his most famous experiment of representing movement in a painting
- Natalia Goncharova, The Cyclist (1913)
    - Goncharova was initially inspired by Russian folk art, and she often incorporated traditional motifs into pictures styled in a Cubist manner

- Cyclist's legs and feet multiplied to indicate speed of an object in motion. As noted in Futurist Manifesto, "On account of the persistency of an image upon the retina, moving objects constantly multiply themselves; their form changes like rapid vibrations."
- Guillaume Apollinaire, poem from Calligrammes (1918)
- Zang Tumb Tuuum: https://www.learner.org/courses/globalart/work/192/index.html

DADAISM (Mertz/Berlin)
- Hannah Höch, Da-dandy collage and photomontage (1919)
  - Images and materials are recycled, with both chance juxtapositions and planned decisions contributing to the creative process
- Max Ernst, Chinese Nightingale (1920)
- Marcel Duchamp, Fountain (1917)

SURREALISM
- Giorgio de Chirico
  - Declared the first surrealist painter
  - Painted hauntingly empty spaces that possess an intense melancholy. Vacant buildings harsh shadows, deeply titled perspective, enigmatic images convey emotions far removed from ordinary experiences
  - [IDK HOW THIS ALL MAKES SENSE]
- Rene Magritte, Illustration for "Les Chants de Maldoror" (1937)
  - The surrealists defied our rational understanding of world, and their vocabulary of pictorial and symbolic innovations began to seep into the mass media
- Salvador Dali, Persistence of Memory (1931) / Metamorphosis of Narcissus (1937)
- Joan Miro, from Le courtisan grotesque by Adrian de Monluc, comte de Cramail (1974)
- Jean Arp, Squares Arranged According to the Laws of Chance (1916-1917)
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EXPRESSIONISM
- Kathe Schmidt Kollwitz, The Survivors Make War on War! (1923)
  - Poster
  - Powerful antiwar statement comissioned by IALU in amsterdam
- Wassily Kandinsky, Improvisation No.29 (1912)
  - Synesthesia, Hearing tones and chords as he painted
  - defined an improvisation as a spontaneous expression of inner character having a spiritual nature

- Impressions, improvisations, compositions
- Paul Klee, Fish Magic (1925)
    - Images are reinvented into potent signs
    - color, form and texture are delicately balanced into a cohesive composition