

IMAGE & TRANSFORMATION

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Art movements

Cubism ⇨ Futurism ⇨ Dadaism
1907-1914 1909-1920s 1916-1924

⇨ Surrealism ⇨ Expressionism
1924-1966 1905-1933

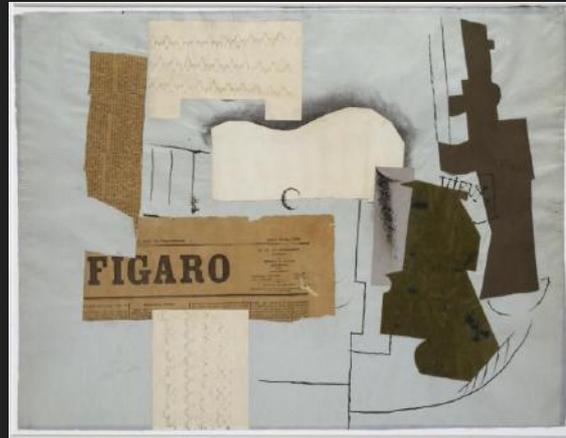
Cubism (1907-1914)

Analytical

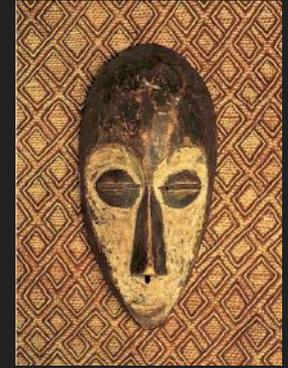


Pablo Picasso, Portrait of Ambroise Vollard, 1910

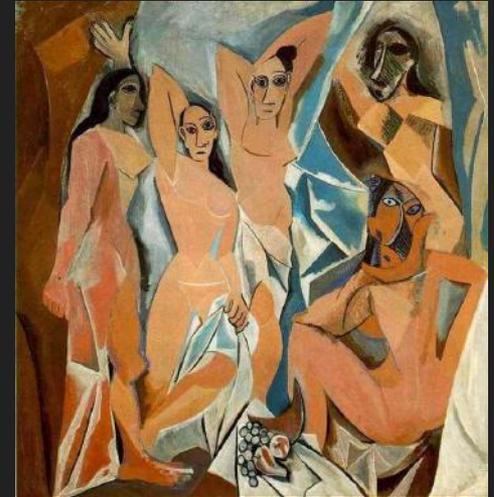
Synthetic



Pablo Picasso, Bottle of Vieux Marc, Glass, Guitar and Newspaper, 1913



African Lege Mask, Republic of Congo



Pablo Picasso, Les Femmes d'Alger (O.J.), 1907

Cubism (1907-1914)



Juan Gris, The Guitar, 1918

- Geometric forms
- Multifaceted planes
- Flattened space
- Geometric abstraction
- New attitude towards pictorial space
-
- “Halfway house between art based on perception and art realized by the relationship between geometric planes”
- Naturalism art versus graphic design (principles of design)

Cubism (1907-1914)



Fernand Leger, Pages from La Fin du Monde, 1919

- Art of pure color and shape relationships
- Design-based
- Pointed the way towards geometric letterforms
- Pictographic simplifications
- Flat planes of color, urban motifs, hard edged precision
- Helped define modern sensibilities
→ vector art

Futurism (1909-1920s)

- Futurist Manifesto written by Filippo Marinetti in 1909
- New beauty: machine, speed, violence and change
- Harmony rejected
- Typographic revolution against classical tradition
- Visuals of the typography added more meaning/symbolism

Filippo Marinetti



French Version of the Futurist Manifesto

Futurism (1909-1920s)



- Chrono-photography: movement demonstrated across several frames
- Articulates action in process by combining opaque and semi-transparent shapes
- Technique repeated for the dog's legs
- Introduce dynamic motion, speed, and energy to the static, 2-dimensional surface

Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912

Futurism (1909-1920s)



- Graphic account of the Battle of Tripoli
- Used expressive typography with poetic impressions to illustrate the repetition of the drumbeat of war
- parole in libertà (“words in freedom”); used creative and experimental typography
- Fragmented words into letters which amplified the onomatopoeic effect.

Filippo Tommaso Marinetti, Cover of Zang Tumb Tuuum (Poem), 1914

Dadaism (1916-1924)

- Formed during WWI in negative reaction to the horrors of war
- Anti art: shock, protest, nonsensical
- Reject all traditions to seek complete freedom
-
- Challenge what is art
- Censorship in art



Marcel Duchamp, Fountain, 1917

Dadaism (1916-1924)



- Visualized by photomontage
- Headline: Adolf, the Superman: Swallows gold and spouts rubbish
- X-ray of Hitler showing esophagus of gold coins
- Suggest Hitler was largely backed by capitalist funding
- Forrest Gump Assignment
- Illogical imagery to convey the message
- Breaking stereotypes, to enrich visual vocabulary

John Heartfield, AIZ 11, no.29 page 675, 1917

Dadaism (1916-1924)

1900. a. 161. 1

DIE GUTE REKLAME IST BILLIG.
Ein geringes Maß hochwertiger Reklame, die in jeder Weise Qualität verleiht, übertrifft an Wirkung eine vielfache Menge ungeeigneter, ungeschickt organisierter Reklame.
Max Burchartz.

MERZ
11

RED. MERZ, HANNOVER, MALDENAUENSTR. 34

TY PO
REKLAME

EINIGE THESEN ZUR GESTALTUNG DER REKLAME VON MAX BURCHARTZ:
Die Reklame ist die Handschrift des Unternehmers. Wie die Handschrift ihres Unternehmers so verleiht die Reklame Art, Kraft und Fähigkeit einer Unternehmung. Das Maß der Leistungsfähigkeit, Qualität, Solvenz, Energie und Großzügigkeit eines Unternehmers spiegelt sich in Sachlichkeit, Klarheit, Form und Umfang seiner Reklame. Hochwertige Qualität der Ware ist erste Bedingung des Erfolges. Die zweite: Geeignete Absatzorganisation; deren unüberbrücklicher Faktor ist gute Reklame. Die gute Reklame verwendet moderne Mittel. "Wer rüdt heute in einer Kutsche?" Gute Reklame bedient sich neuerster, neuartigster Erfindungen als neuer Werkzeuge der Mitteilung. Wesentlich ist die Neuartigkeit der Formgestaltung. Abgeleitete, bunte Formen der Sprache und künstlerischen Gestaltung müssen vermieden werden.
Zitiert aus Gestaltung der Reklame, Bochum, Bongardstrasse 10

DIE GUTE REKLAME
ist sachlich, ist klar und knapp, verwendet moderne Mittel, hat Schicklichkeit der Form, ist billig.
MAX BURCHARTZ.

WERDEN SIE BITTE FÜR MERZ. *Illustriert* - Nummer.

Illustration von Kurt Schwitters

Kurt Schwitters, Merz

DA boste
sich der
Hut-
Schapo
da boste
sich
der Rock

und boste sich der Stock
und boste sich der
ACH so schöne
Spitzenschal

NUN kam der Bauersmann
und **SAH** mosjö le coq
und seine Hühnerchen

die machten Hick und Hack
und hic haec hoc und pickten
ALLE Körnerchen auf

und forchten **NICHT**
DEN STOCK

Kurt Schwitters, Theo van Doesburg and Kate Steinz, page from Die Scheuche: Marchen, 1922

- Intuitive but highly structured typography grew out of the initial random chance of Dada poetry
- Modern type fairy tale, type and image are wedded literally and figuratively
- Image Making Through Type assignment

Surrealism (1924-1966)



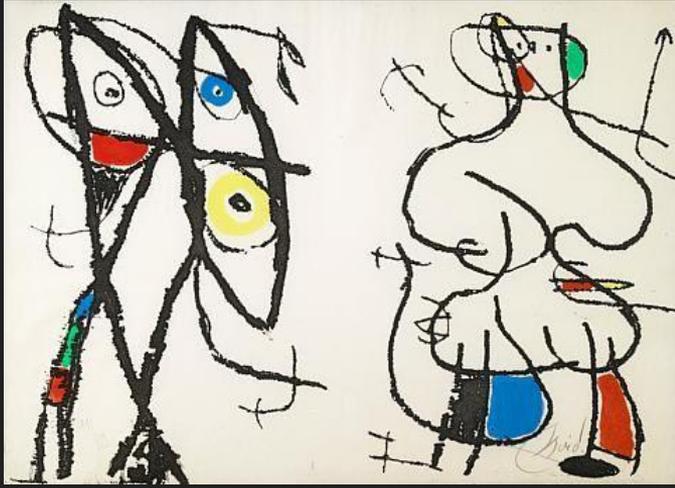
Rene Magritte, The Son of Man, 1964



Salvador Dali, Persistence of Memory, 1931

- Influenced by Dada, both hostile to the traditions of academic art and the values it stood for
- Shows how fantasy and intuition can be expressed in visual terms
- Poetic example of liberation of the human spirit

Surrealism (1924-1966)



Joan Miro, from *Le Courtisan Grotesque* by Adrian de Monluc, comte de Cramail, 1974



Jean Arp, *Untitled*, 1936



Nouveaux Espaces, 1970

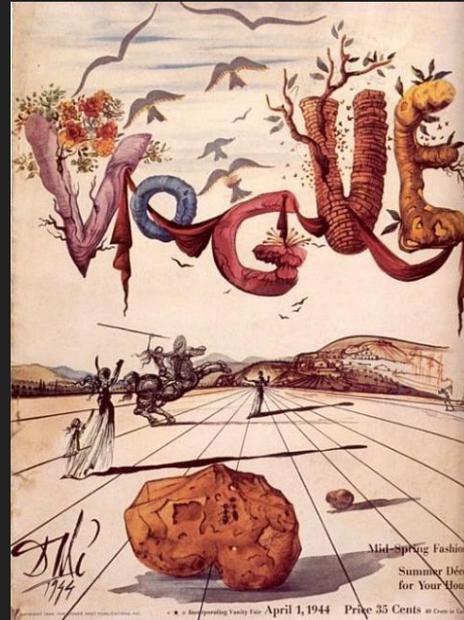
- Motifs into cryptic organic shapes
- Chance and unplanned harmony
- Biomorphing forms and compositions

Surrealism (1924-1966)



Salvador Dali, Metamorphosis of Narcissus, 1937

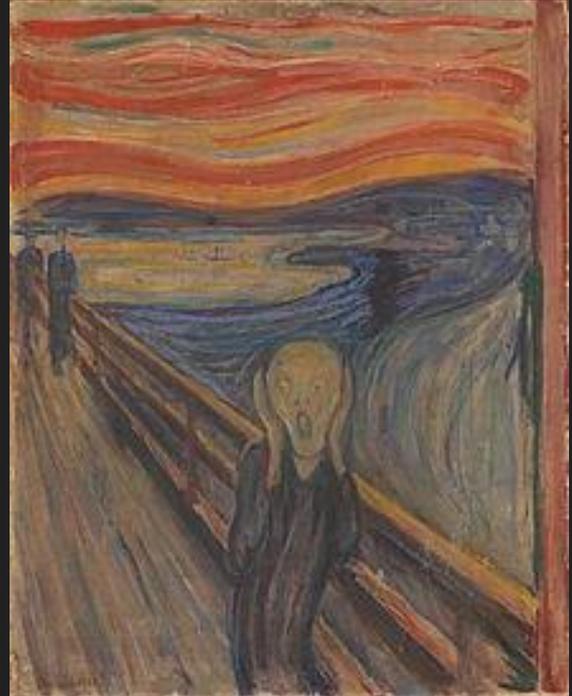
- Deep perspectives in paintings
- Bring vast depth to flat printed page



Dali, Vogue Cover, 1944

Expressionism (1905-1933)

- Originated in Germany
- Radically distorted forms
- Strong colours for emotional effect
- Express meaning or emotional experience
- Rather than depict physical reality



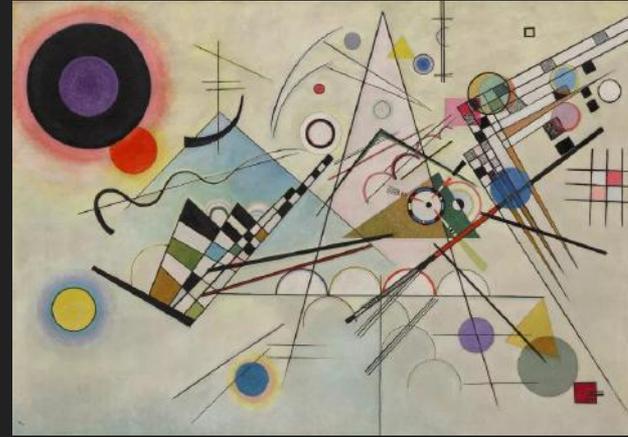
Edvard Munch, The Scream (1893)

Expressionism (1905-1933)



Wassily Kandinsky, Composition IV, 1911

- Non objective art
- Conveying emotions

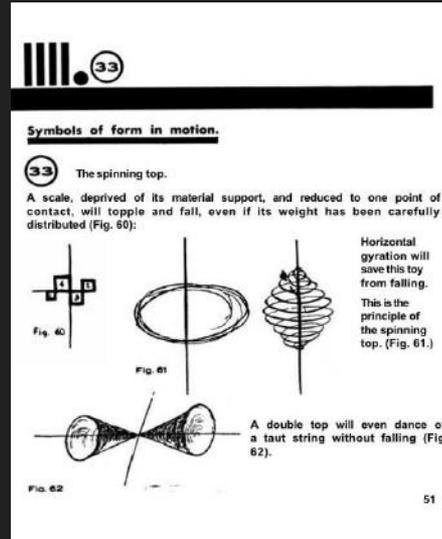


Wassily Kandinsky, Composition VIII, 1923

- Purely visual means
- Without subject matter or literary symbols

Expressionism (1905-1933)

- Theories about color and form advanced by Kandinsky and Klee
- Foundations for design
- Klee's published lectures are the most complete explication of modern design by any artist



Paul Klee, Pedagogical Sketchbook, 1925



Paul Klee, Southern Gardens, 1919

SUMMARY

Movement	Artwork	Influence on Graphic Design
Cubism	Juan Gris, The Guitar (1918)	<ul style="list-style-type: none">- Geometric abstraction and new attitudes towards pictorial space- Vector images
Futurism	Giacomo Balla, Dynamism of a Dog on a Leash (1912)	<ul style="list-style-type: none">- Harmony rejected- Visuals of the typography added more meaning/symbolism
Dadaism	John Heartfield, AIZ 11, no.29 page 675 (1917)	<ul style="list-style-type: none">- Breaking stereotypes, to enrich visual vocabulary
Surrealism	Salvador Dali, Metamorphosis of Narcissus (1937)	<ul style="list-style-type: none">- Fantasy and intuition expressed in visual terms- Poetic example of liberation of the human spirit- Show how fantasy and intuition can be expressed in visual terms
Expressionism	Wassily Kandinsky, Composition VII (1923)	<ul style="list-style-type: none">- Importance of color

LE FINDU

MONDE