

Slide 1: (LX)

Hi guys, we are group 1 and we'll be talking about image & transformation today
(introduce ourselves) I'm Li Xin, and these are my group members, Natalie and Wan Hui.

Slide 2: (LX)

Here is our table of content. We will be going through a few art movements, by first sharing their characteristics as shown through the imagery of different artworks. We will then discuss how the movements influence present day graphic design.

Slide 3: (LX)

This is an overview of how the art movements progressed overtime, starting with Cubism, followed by Futurism, Dadaism, Surrealism, and finally Expressionism. They were mainly started in the 20th century.

👏 Movement 👏 Review 👏

Slide 4: (Nat)

Cubism can be split into Analytical and Synthetic cubism. Analytical cubism focused on fractured planes of a subject matter from different vantage points. While Synthetic cubism experimented with collage to add texture and pattern

Cubism was heavily influenced by the Lege (LEA-guh) african mask, resulting in abstract geometric forms (like this *point to ladies). This stylised abstraction eventually showed artists a different approach to art and design.

Slide 5: (Nat)

For example, another famous cubist is Joan Gris (ZHU-an Gri). We can see here, the guitar is broken down viewpoint-by-viewpoint, to form multifaceted planes. This results in a rather flattened image, rather than the usual 3 dimensional forms.

So, the visual inventions of cubism became a catalyst for experiments that pushed art and design toward geometric abstraction and new attitudes towards pictorial space.

His works are said to be the halfway house between art based on perception and art realized by the relationship between geometric planes. I interpreted this as like naturalism art, where we make realistic art based on what we see, versus graphic design where our art making is heavily influenced by the principles of design and like elements of art.

Slide 6: (Nat)

Cubist Fernand Legers (Fear-non Liggears) works are said to have evolved toward an art of pure color and shape relationships, an art of design. The letterforms in legers paintings and graphic work for the book la findu monde (Leh- fon- du- monde), pointed the way toward geometric letterforms we see today. His almost pictographic simplifications of the subject matter were also a major inspiration for modern pictorial graphics. Legers flat planes of color, urban motifs and hard edged precision also helped define the modern sensibility after WW1 → recalling the vector images we use today.

Slide 7: (WH)

Futurism began its transformation of Italian culture with the publication of Futurist Manifesto in 1909. It was published on Le Figaro (Lifigaro), which was the largest circulation newspaper in France at that time. The Manifesto voiced enthusiasm for war, machine, speed and modern life, and Marinetti said: "No work without an aggressive character can be a masterpiece". Harmony was rejected as a design quality as it lacked movement and energy. It was considered a typographic revolution against the classical tradition. Instead of stringing words in linear sequence like beads, placing words in unexpected positions on the page could express sensations and evoke ideas.

Slide 8: (WH)

One example of a futurist artwork is Dynamism of a Dog on a Leash by Giacomo Balla. He was fascinated by chrono-photography, which is a vintage technique whereby movement is demonstrated across several frames. This encouraged Balla to find new ways of representing movement in painting, and this work is perhaps his most famous experiment. The work shows a woman walking a small black dog, the movement collapsed into a single instant. Displaying a close-up of the feet, Balla articulates action in process by combining opaque and semi-transparent shapes. This introduced the idea of motion, speed, and energy to a static, 2-dimensional surface.

Technique can be seen for modern cartoons: e.g. Roadrunner (might not be necessary to say)

Slide 9: (WH)

Zang Tumb Tumb is a dynamically organized book in which Marinetti recounts his experiences reporting from the front during the Balkan War of 1912. On the cover, the author's name and the book's publishing information are presented in a rather straightforward manner and the title appears in larger type than other words, which shows the use of hierarchy. *Text indicating the place and time of the fighting (Adrianople, October 1912) runs horizontally across the middle; other textual information is manipulated into arcs and receding lines. The words parole in libert  are cut through with a series of nonsensical "tuuumbs."* (might not be necessary to say)

Consistent with his Futurist ideals, Marinetti puts particular emphasis on new, technologically advanced, mechanical weapons. The words running askew in all different directions visualize the chaos of flying bullets, while the repetition of onomatopoeic words evokes the din of the battlefield.

Slide 10: (Nat)

Dada was formed during WWI in negative response to the horrors of war. Dadaism stood for anti art, using nonsensical content to shock and protest. They wanted to reject all traditions and seek complete freedom.

One of the most famous Dada works is Duchamp's Fountain. The main idea behind this work, and Dadaism's influence on graphic design in general, is to challenge the idea of what is art, and freedom in art.

Slide 11: (Nat)

This is one of John Heartfield's political work, created via visual montage. It has a headline that reads - Adolf the Superman: swallows gold and spouts rubbish. Here, we see an X-ray of Hitler, showing an esophagus (esophagus) of gold coins. This imagery suggests that Hitler was largely backed by capitalist funding. Don't you think this work is like our Forrest Gump project? Similarly, we used imagery that is illogical but still related to convey the message (of our quote).

Dadaism has thus inspired modern day art and design to break stereotypes, so as to enrich our visual vocabulary.

Slide 12: (Nat)

Dada also has more typographic works, such as those by Kurt Schwitters. In many of his works, intuitive but highly structured typography grew out of the initial random chance of Dada poetry. Die Scheuche Marchen, is a modern type fairy tale storybook. Here, type and image are wedded literally and figuratively as B overpowers X with verbiage. We can liken this work to our current Image Making Through Type assignment!!

Slide 13: (WH)

Surrealism was influenced by Dada, and they were both similar in the sense that both were hostile to the traditions of academic art and the values it stood for. It aimed to explore the hidden depths of the 'unconscious mind'. Surrealists sought a new kind of reality, which could be found in the world of images drawn from their dreams and imagination. Surrealism is hence a poetic example of the liberation of the human spirit.

Slide 14: (WH)

Both Joan Miro and Jean Arp are known to have repeated motifs into cryptic organic shapes with chance and unplanned harmony. Subsequently, the resulting biomorphic forms (like in these 2 works) and open composition of these artists were incorporated into product and graphic design, particularly during the 1950s.

Slide 15: (WH)

Dali has been credited to influence graphic design with his deep perspectives, inspiring designers to bring vast depth to the flat printed page, and has been frequently imitated in posters and editorial images, such as this design cover for Vogue magazine.

Slide 16: (LX)

Expressionism originated in Germany at the beginning of the 20th century. Expressionists made use of a radically distorted form and deployment of strong colours for emotional effect. Their aim was to express meaning or emotional experience, rather than depict physical reality.

Slide 17: (LX)

These 2 artworks by Wassily Kandinsky are examples of how non objective art is capable of conveying emotions from the artist to the observer through purely visual means without a subject matter or literary symbols.

For instance, in Composition VIII (8), the use of circles, grids, rectangles, semicircles, triangles in the artwork is consistent with the painter's belief in the mystical properties of geometric shapes while the colours on display are chosen for their emotional impact.

Slide 18: (LX)

Expressionism has heavily influenced and transformed graphic design. Many of the theories, such as color and form advanced by Kandinsky and Paul Klee are still used as foundations for design today. Additionally, Klee's published lectures are the most complete process of analysing and developing an idea or principle in detail of modern design by an artist. Their techniques and findings are an important core of graphic design.

Slide 19: (LX)

This is a clearer summary of the 5 art movements we covered and their possible influence on modern day graphic design.

Slide 20: THE END BITCHES