

DSGN122

Cubism/Futurism/DADA



Cubism

~1907-1922

- Introduction of concepts independent of nature
- Challenged the four-hundred-year Renaissance tradition of pictorial art
- Started with a series of works by Spanish painter Pablo Picasso (1881-1973)
- Picasso was inspired by chiseled geometric planes of African sculpture, masks, and fabrics



- The seeds of cubism are contained in the fragmentation of the figure and background spaces into abstracted geometric forms

Pablo Picasso, Nude, c. 1906-1907



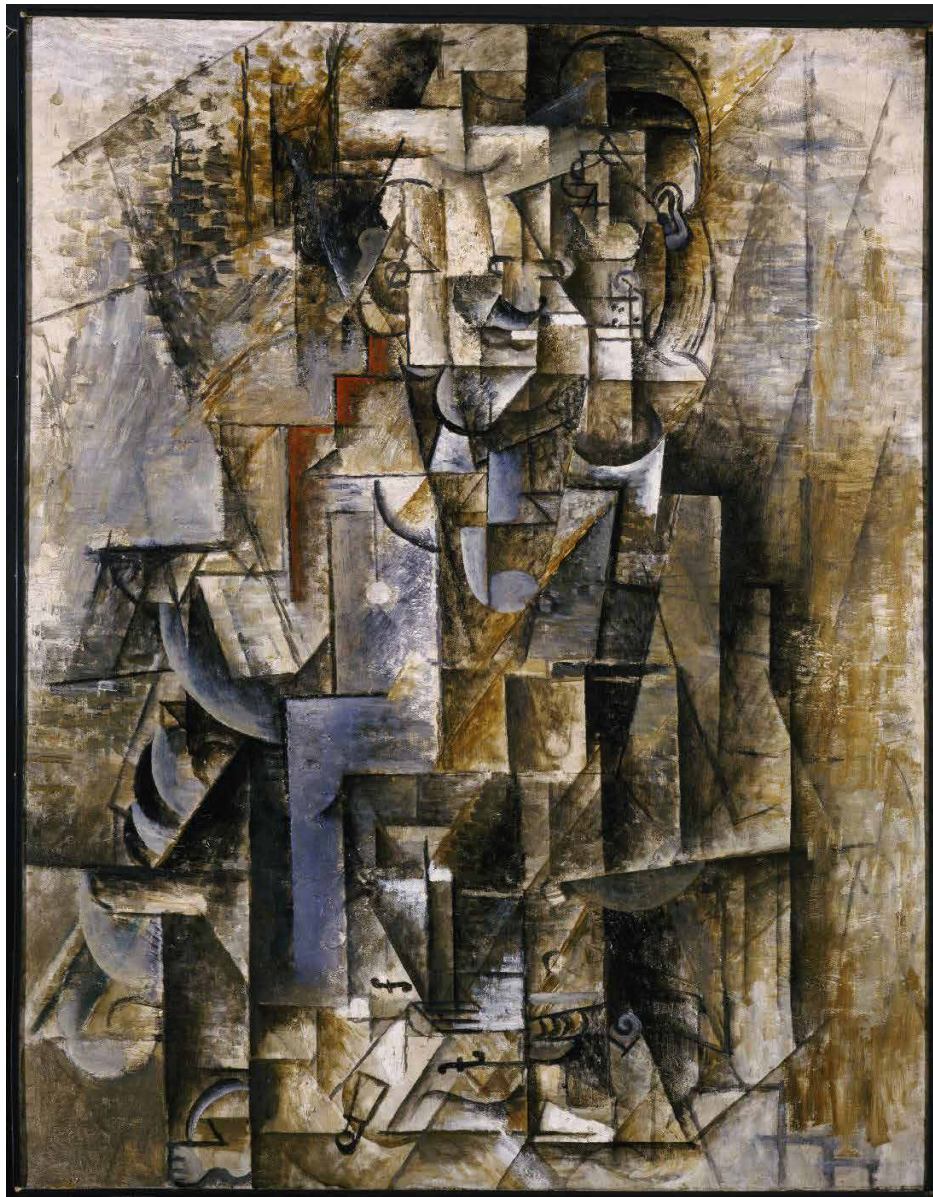
- Abstracted geometric forms show European artists a different approach to art and design

Lege African mask, from what is now the Republic of Congo



- In the Analytical phase, Picasso and Braque studied the planes of the subject from different vantage points, fractured them, and pulled them toward the canvas surface. The planes shimmer vibrantly in ambiguous positive and negative relationships one to another

Pablo Picasso, Man with Violin, 1911-1912

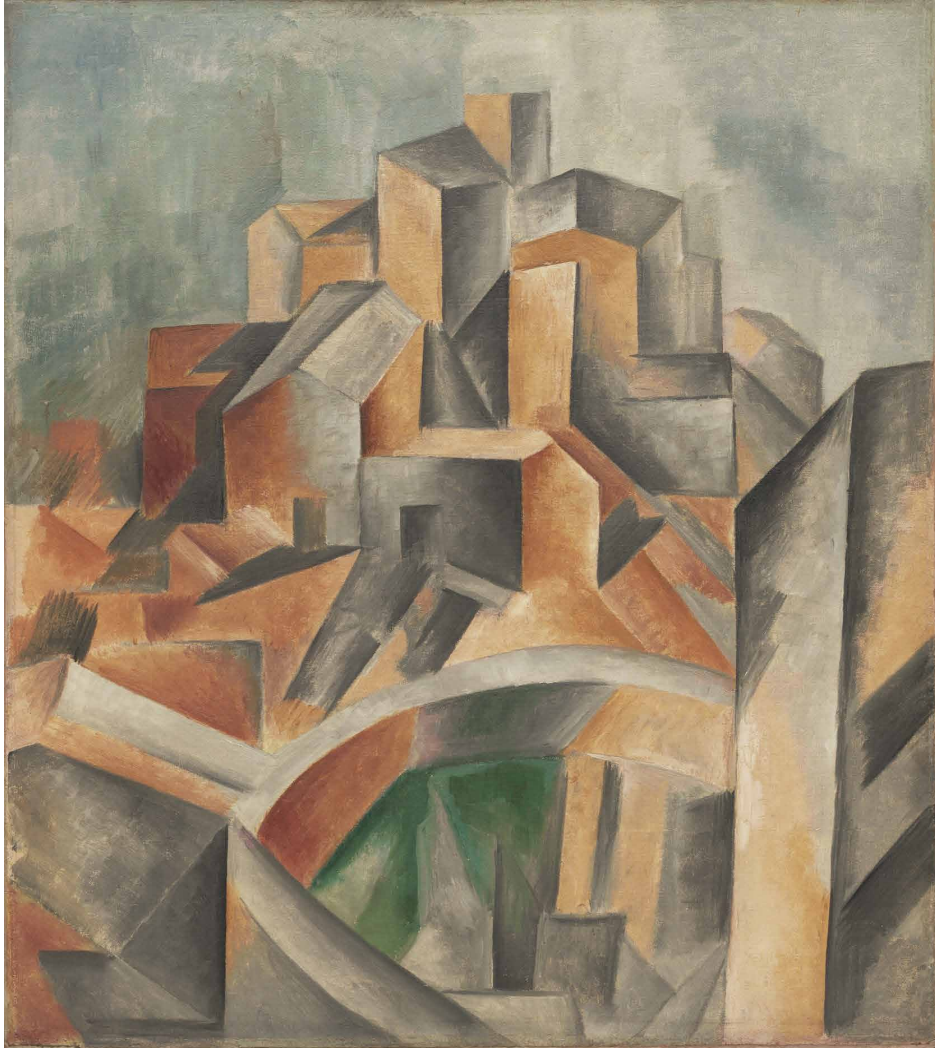


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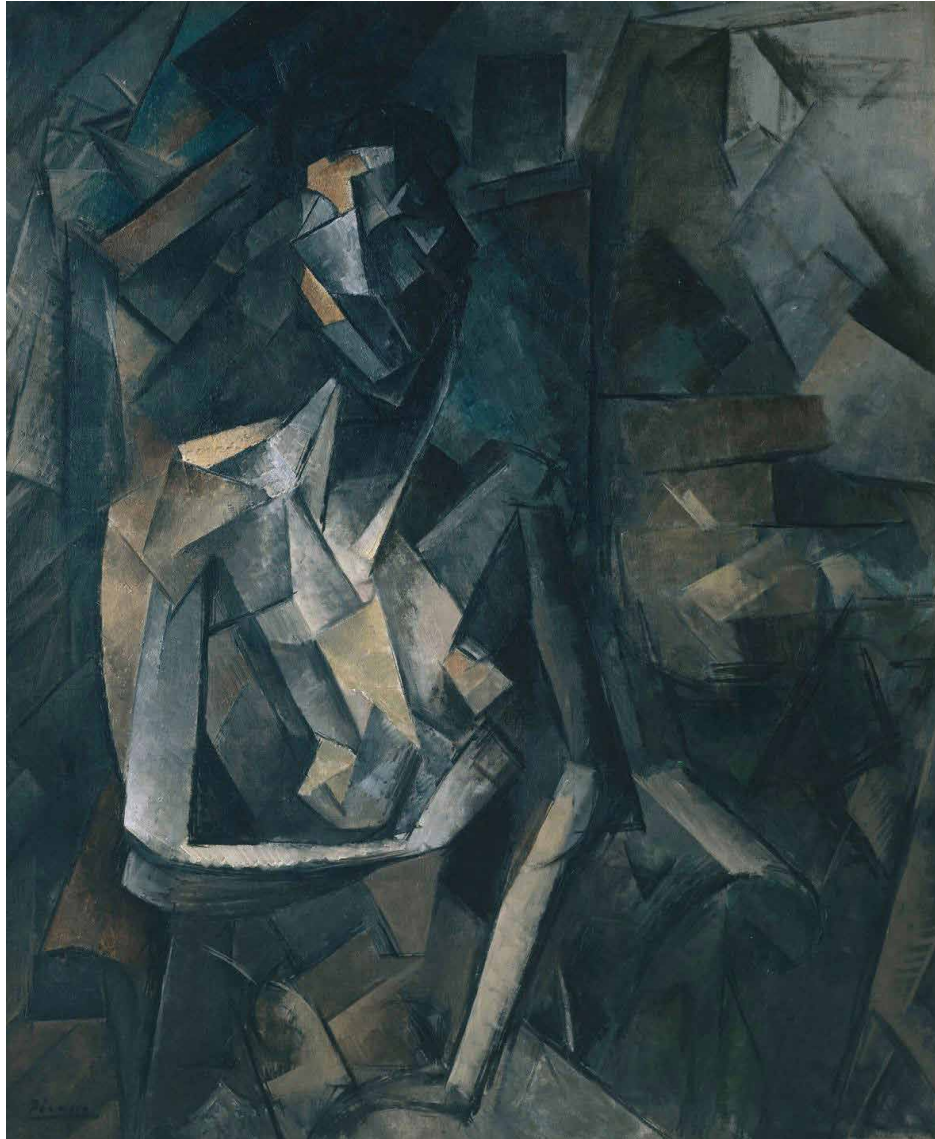
Pablo Picasso, Man with Violin, 1911-1912



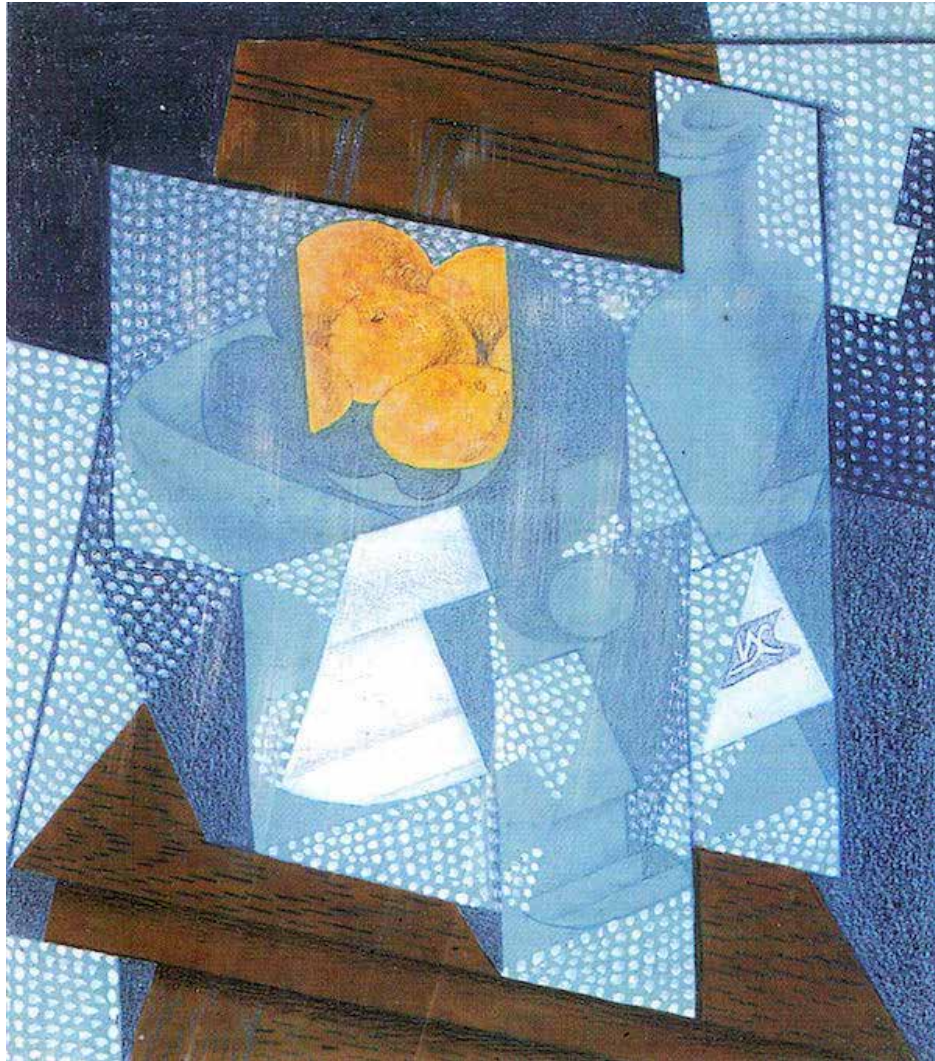
Pablo Picasso, Girl with a Mandolin,
1910



Pablo Picasso, The Reservoir, 1909

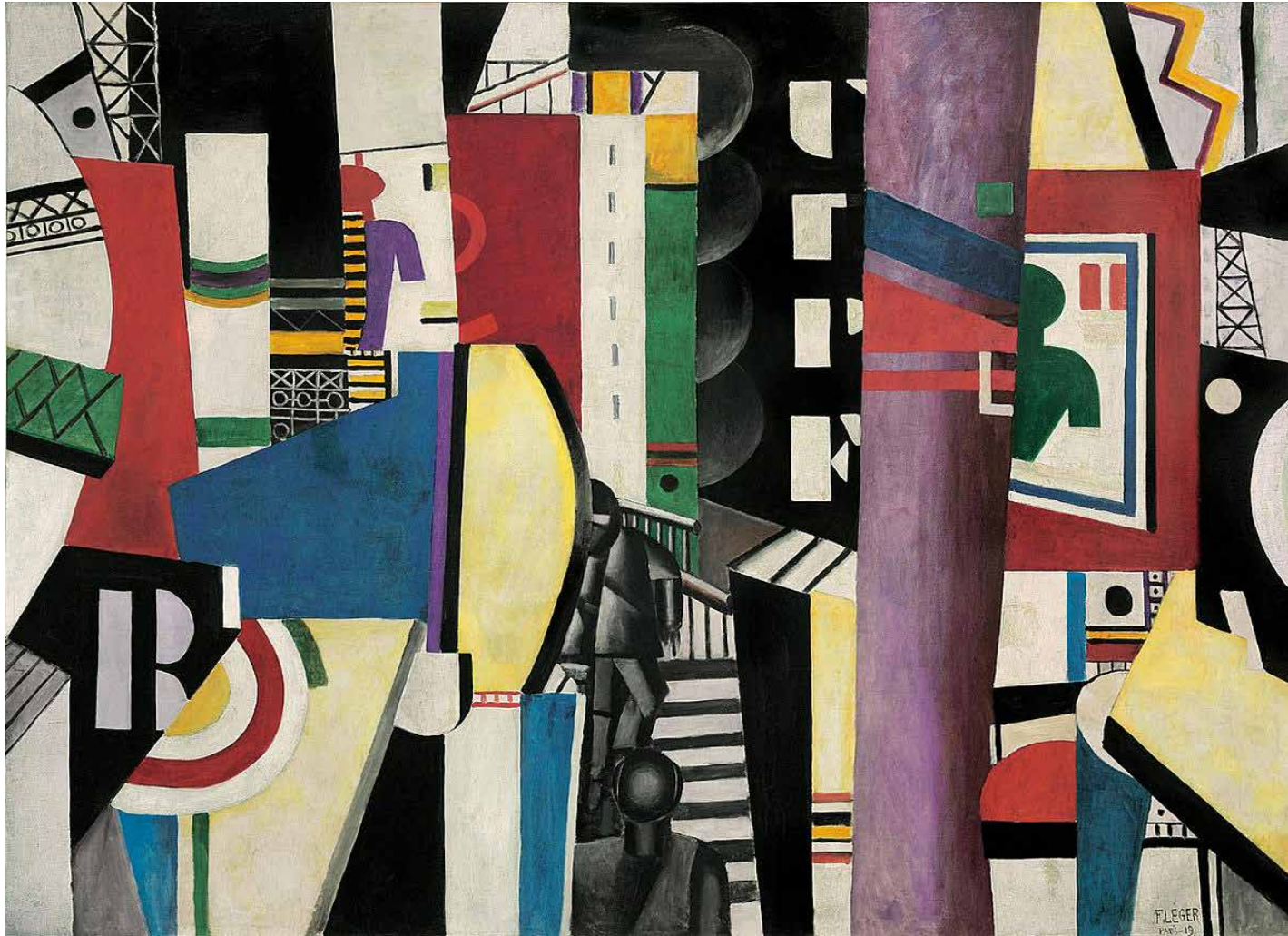


Pablo Picasso, Figure dans un Fauteuil, 1909-10



- Cubist planes move forward and backward in shallow space, while the vertical and diagonal geometry of a grid imposes order

Juan Gris, Fruit Bowl, 1916



- Composition of pure, flat planes, signifying the geometry, color, and energy of the modern city

Fernand Leger, The City, 1919



- The destruction of the earth begins when the angel on Notre Dame Cathedral blows her trumpet is illustrated by falling names

Fernand Leger, pages from
La fin du monde, 1919



Futurism

~1909-1916

- Italian poet Filippo Marinetti published his manifesto of Futurism in the Paris newspaper Le Figaro on 20 Feb 1909
- Revolutionary movement called for artists and designers to test their ideas and forms with the new realities of scientific and industrial society
- Voiced enthusiasm for war, the machine age, speed and modern life



Futurism

~1909-1944

- Noise and speed was reflected in futurist poetry and design
- emphasized the dynamism, speed, energy, and power of the machine and the vitality, change, and restlessness of modern life



Umberto Boccioni, Dynamism of a Soccer Player, 1913

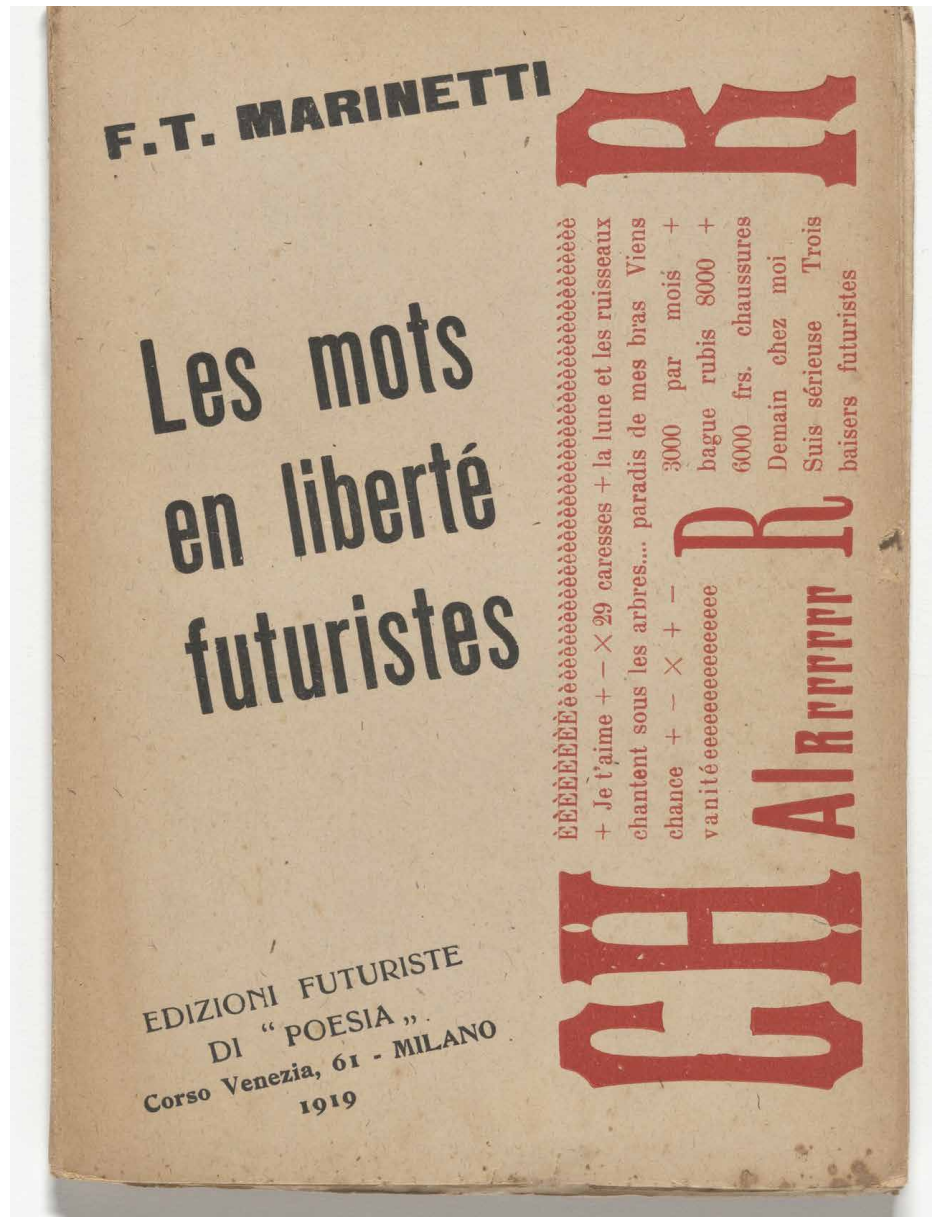


Umberto Boccioni, Unique Forms of Continuity in Space, 1913



- The title is a sound poem in itself: Reflecting his experience as a reporter during the Balkan war of 1912, it typographically expresses the sound of gunfire

Filippo Marinetti, cover for his first book, Zang tumb Tumb, 1914



- Here the sounds of the words represent actions or things

Filippo Marinetti, cover for Futurist-Words-in-Freedom, 1914



Filippo Marinetti, foldout from *Les mots en liberte futuristes*, 1919



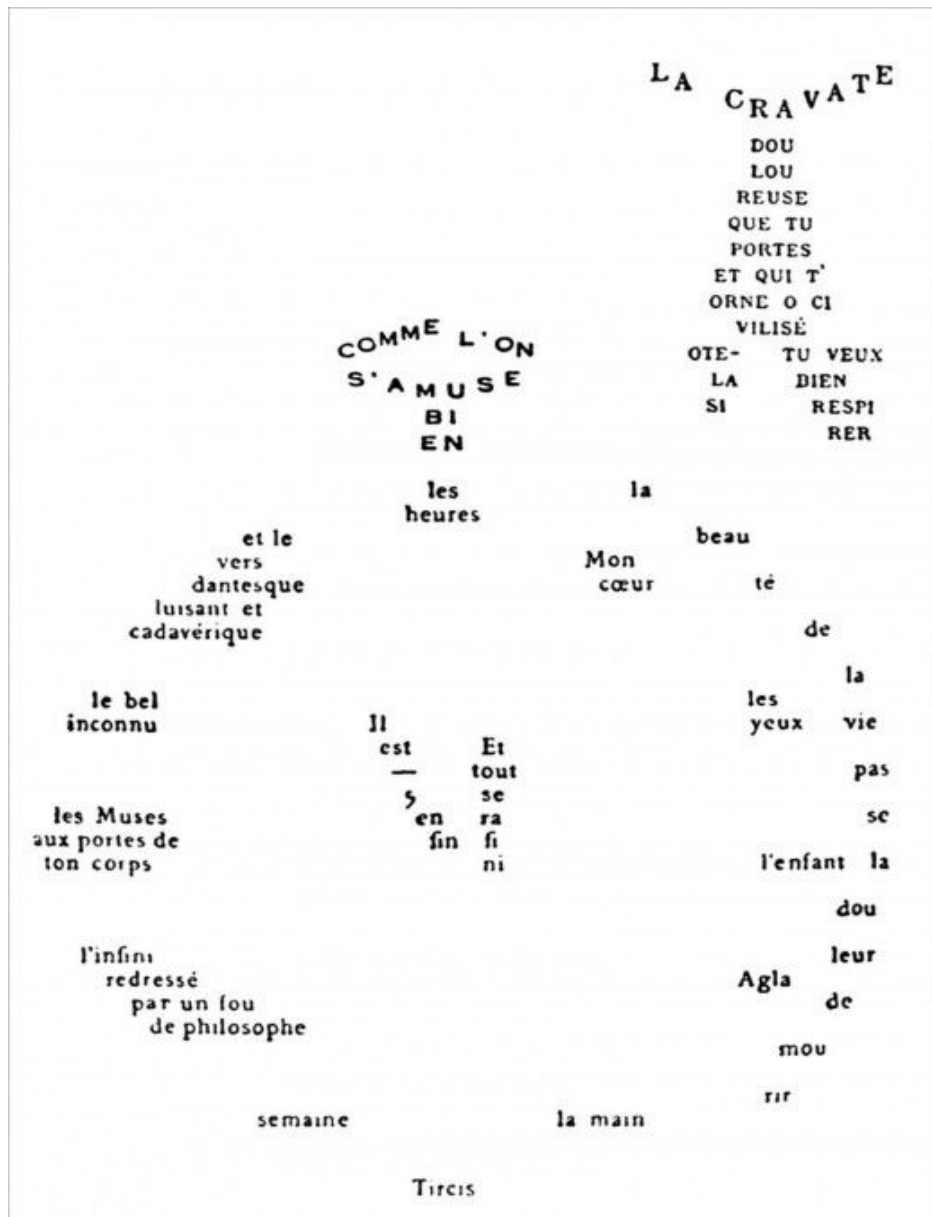
Filippo Marinetti, foldout from Les mots en liberte futuristes, 1932

Il pleut

Il pleut des voix de r
e t e e s n u a g e e s
é c o u t e s s i l p l e u t t o m b e r l e s l i e n s q u i t e r e t i e n n e n t e n h a n t e t e s
é c o u t e s s i l p l e u t t o m b e r l e s l i e n s q u i t e r e t i e n n e n t e n h a n t e t e s
é c o u t e s s i l p l e u t t o m b e r l e s l i e n s q u i t e r e t i e n n e n t e n h a n t e t e s
é c o u t e s s i l p l e u t t o m b e r l e s l i e n s q u i t e r e t i e n n e n t e n h a n t e t e s

- Letterforms sprinkle figurately down the page, relating visual form to poetic content

Guillaume Apollinaire, It's Raining,
from Calligrammes, 1918



- The typography becomes a bird, a water fountain, and an eye in this expressive design

Guillaume Apollinaire, It's Raining, from Calligrammes, 1918



- The futurist painters sought to introduce dynamic motion, speed, and energy to the static, two-dimensional surface

Giacome Balla, Dynamism of a Dog on a Leash, 1912



- Flat planes of vibrant color, diagonal composition, and angular repetitive forms produce kinetic energy

Fortunato Depero, New Futurist Theatre Company poster, 1924



- Bound by massive aluminum bolts, this book expresses its status as a physical object. A gleam of lights descends from the top bolt through the letters of the title

Giacome Balla, Dynamism of a Dog on a Leash, 1912



Dada

~1916-1924

- Reacting against the carnage of WWI
- Claimed to be an anti-art and had a strong negative destructive element
- Rebelled against the horrors of war and the decadence of EU society

Hugo Ball, a poet and Dadaist, wearing a Cubist costume at the Cabaret Voltaire in Zurich in 1916.



Dada

~1916-1924

- Against the shallowness of blind faith in technological progress
- Rebelled against religion and moral codes
- Rejected all tradition, they sought complete freedom
- Artists expressed nonsense, irrationality, and anti-bourgeois protest in their works.

Hugo Ball, a poet and Dadaist, wearing a Cubist costume at the Cabaret Voltaire in Zurich in 1916.

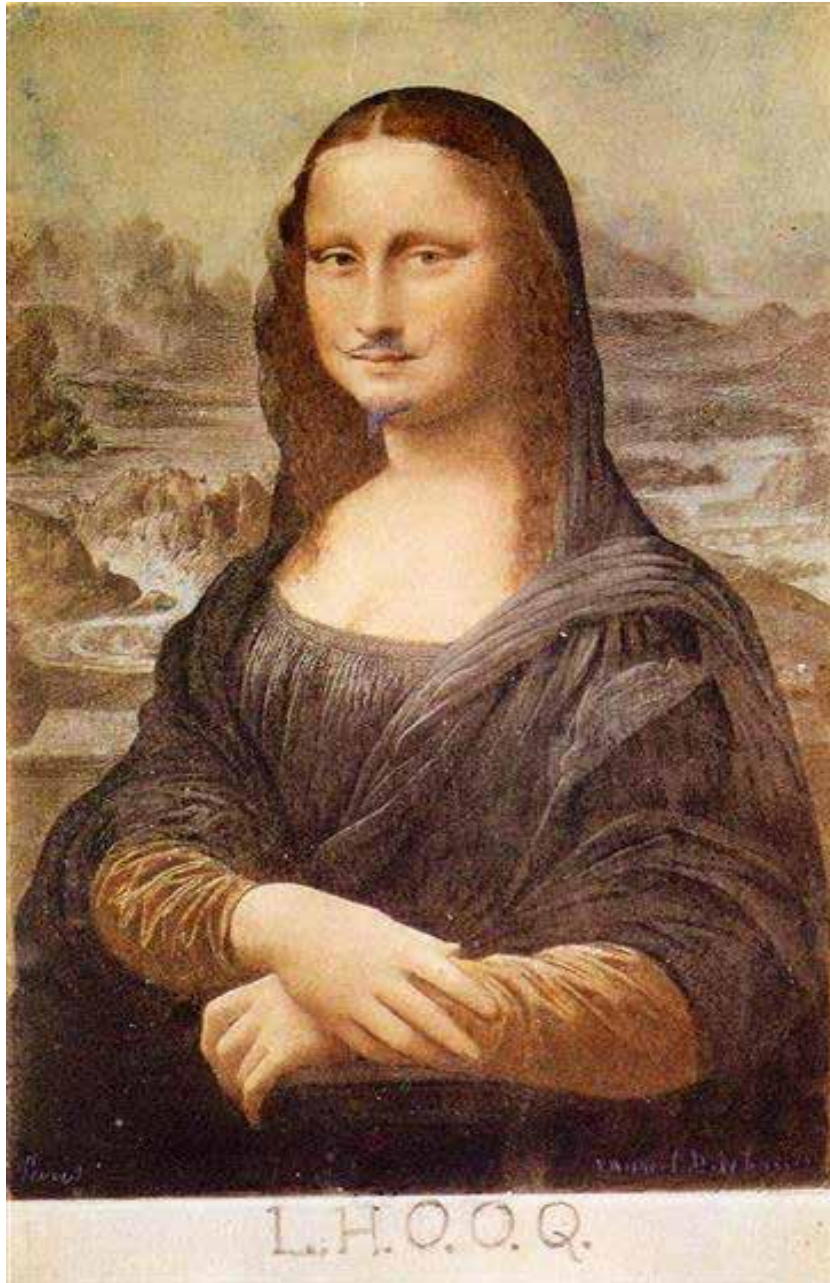


Eröffnung der ersten großen Dada-Ausstellung

in den Räumen der Kunsthandlung Dr. Burchard, Berlin, am 5. Juni 1920.

Von links nach rechts: Hausmann, Hanna Höch, Dr. Burchard, Baader, W. Herzfelde, dessen Frau, Dr. Oz, George Grosz, John Heartfield.

Grand
opening of
the first Dada
exhibition:
International
Dada Fair,
Berlin, 5
June 1920.



- The philosophy of absolute freedom and the attack on traditional Renaissance art

Marcel Duchamp, L.H.O.O.Q., Mona Lisa with a Moustache, 1919



- Artists and designers have the freedom to use ready-made objects to create art

Marcel Duchamp, Bicycle Wheel, 1951 (third version, after lost original of 1913)



Marcel Duchamp, Fountain, 1917



- Images and materials are recycled, with both juxtapositions and planned decisions contributing to the creative process
- Dada artists claim they have invented photomontage

Hannah Höch, Da-dandy, 1919



Hannah Höch, Cut with the Kitchen Knife through the Last Epoch of Weimar Beer-Belly Culture in Germany, 1919



- Material gathered from the streets, alleys, and garbage cans was washed and cataloged according to size and color for use as the raw material of art

Kurt Schwitters, untitled, 1920



- Type and image are welded literally and figuratively as the B overpowers the X with verbiage

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



PELIKAN-TUSCHE

Unveränderliche Farbe, unverkennbare Pelikan-Tusche ihre große Verbreitung. Diese schwarze Pelikan-Tusche wird für die höchste Qualität gehalten. Der Pelikan weist mit ganz besonderer Sorgfalt über die besten, reinen schwarzen Tinten und seinen Behälter. Die besondere Verfüge der schwarzen Pelikan-Tusche sind die gleiche gleichmäßige, beständige Schwärze und damit eine besondere Eignung für Zeichnungen, die vervielfältigt werden sollen. Die hohe Wasserfestigkeit, die ein Übertragen mit dem Pinsel, sie selbst ein gründliches Abwaschen zulässt. Die unübertroffene Haltbarkeit in Wasser, die große Leuchtstärke und das lange Filzhalten in der Feder. Die Möglichkeit, die dunklen Linien auszuzeichnen, ohne daß die Linien unterbrechungen zeigt oder ausbleicht. Die große Härtefestigkeit. Die Lichtbeständigkeit. Die Verträglichkeit mit aliphatischen Wasser bis zum höchsten Grad. Pelikan-Ausgangspunkten sind von unübertroffener Leuchtstärke und Reichhaltigkeit der Farben; sie werden in 21 Farben

Nr. 302

Nr. 301



Pelikan 
TUSCHE IST DIE FÜHRENDE
MARKE DER WELT

SCHWITTERS FÜR DAS WORT PELIKAN VON KURT SCHWITTERS

PELIKANTINTEN

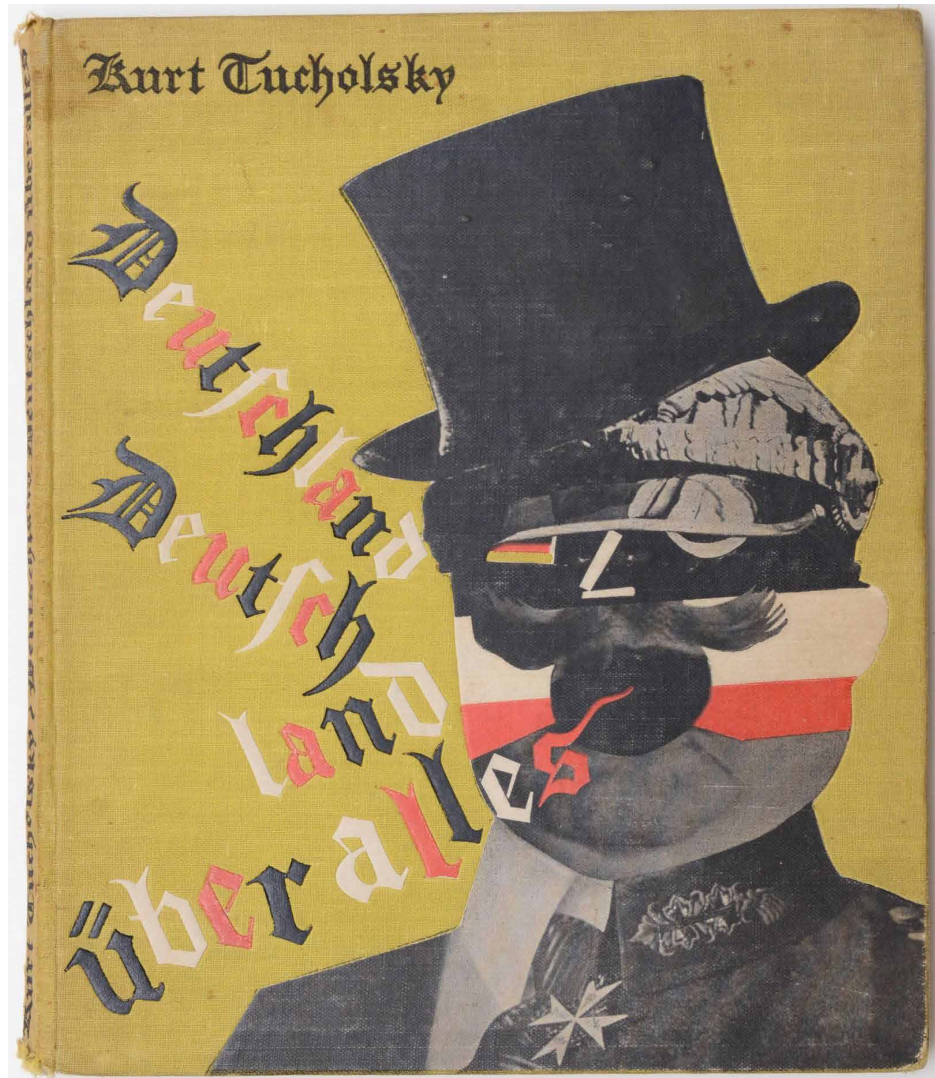


3001 4001 5001

3001 Beste Buch- und Extrafine, Extrafine, Hell, bläulich, wie
metallisch. Liebt Schrift von un-
gewöhnlicher Angenmerklichkeit.
4001 Buch- und Kopierfarbe. Ein-
gezeichnete, tiefschwarz, wie schwarze
Licht auf der Kopiermaschine 2 bis 4
Kopien. Kann auch in Buchern verwendet
werden, ohne stark abzublassen.
5001 Beste Kopierfarbe. Erste Blau-
schwarz, tiefdunkel-schwarz. Schrift
und Zeichen dunkel schwarz nach. Gibt
auf der Kopiermaschine 3 bis 6 Kopien.
Auch nach längerer Zeit noch kopier-
fähig. Nicht für Bücher bestimmt.

- Ads show interest in constructivism

Kurt Shwitters, pages from Merz 11, 1924

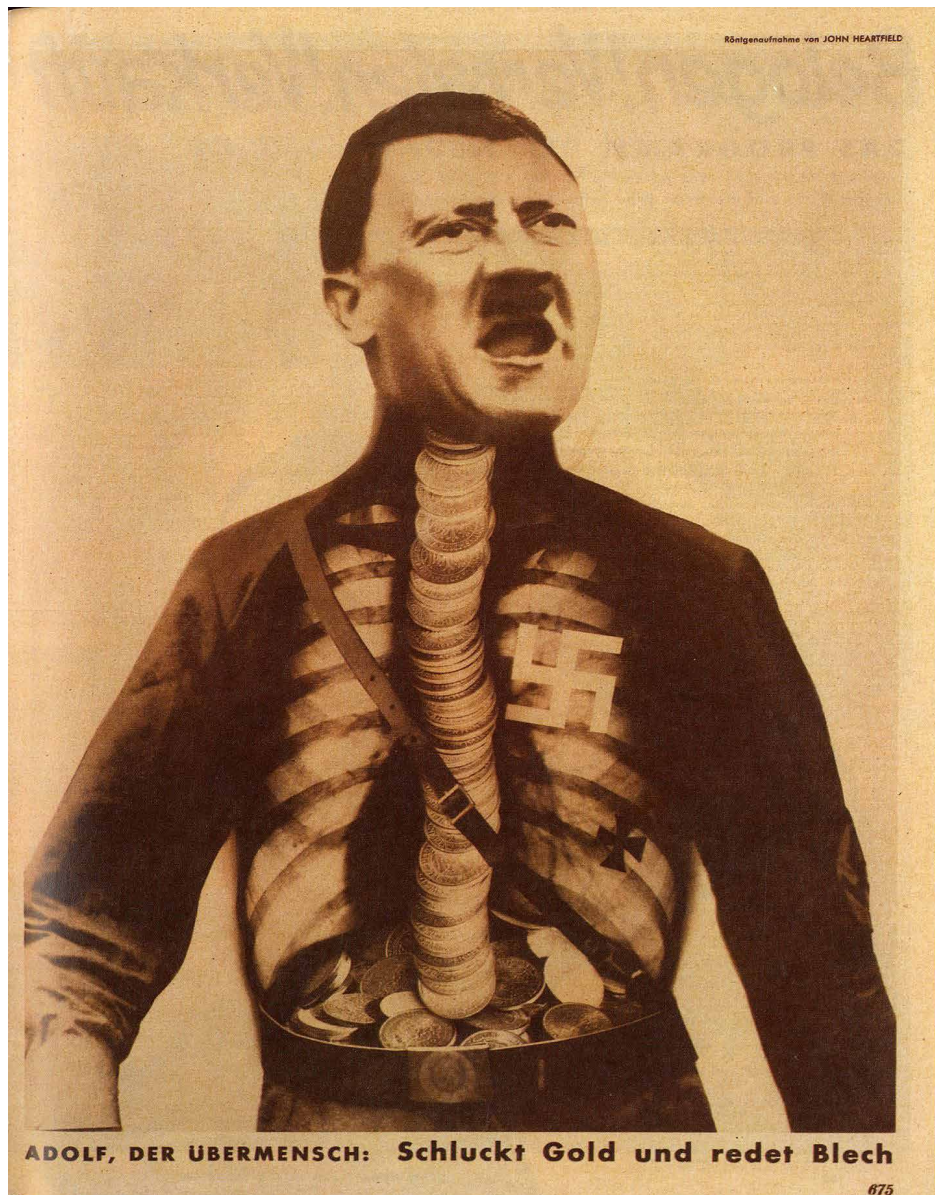


- Example of use of photomontage

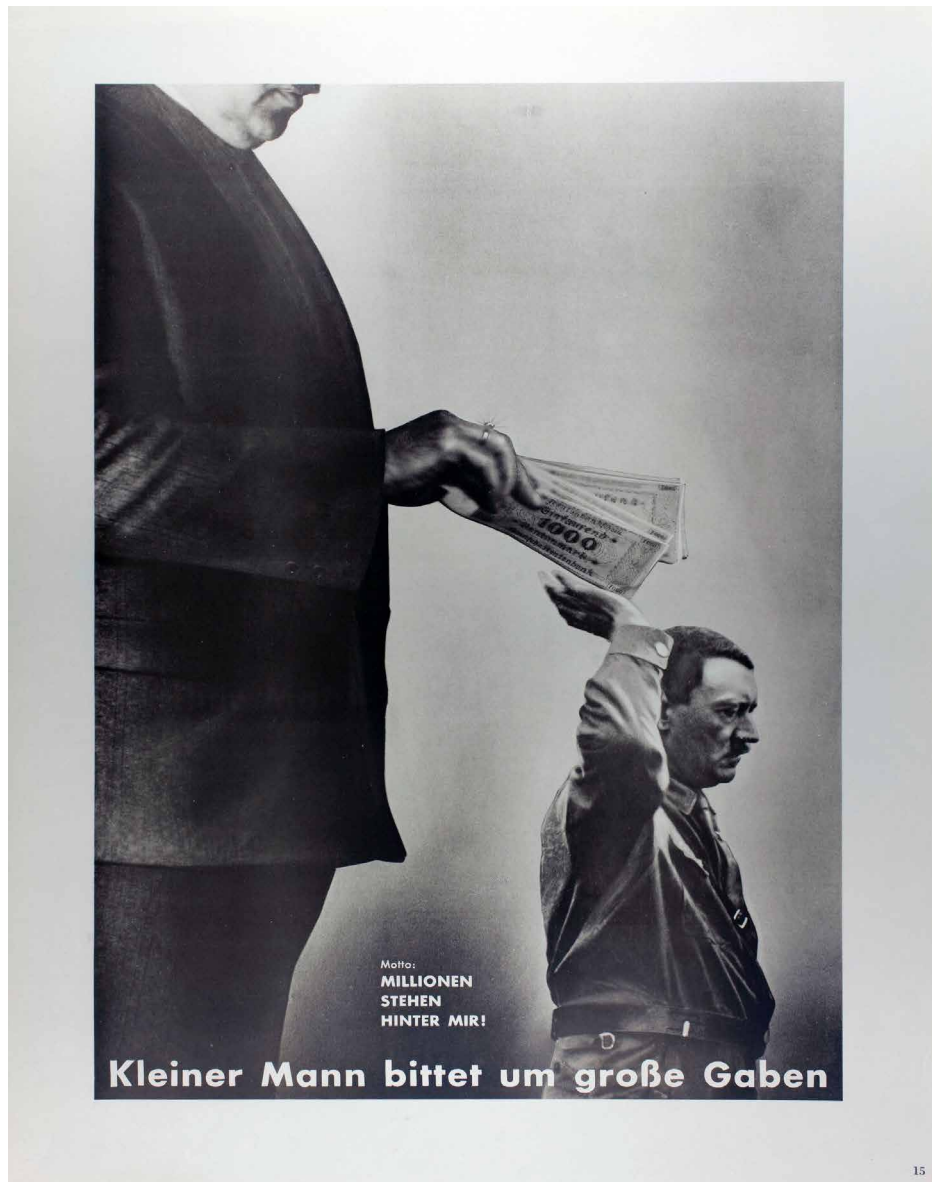
John Heartfield, cover for Deutschland über alles, by Kurt Tucholsky, 1927



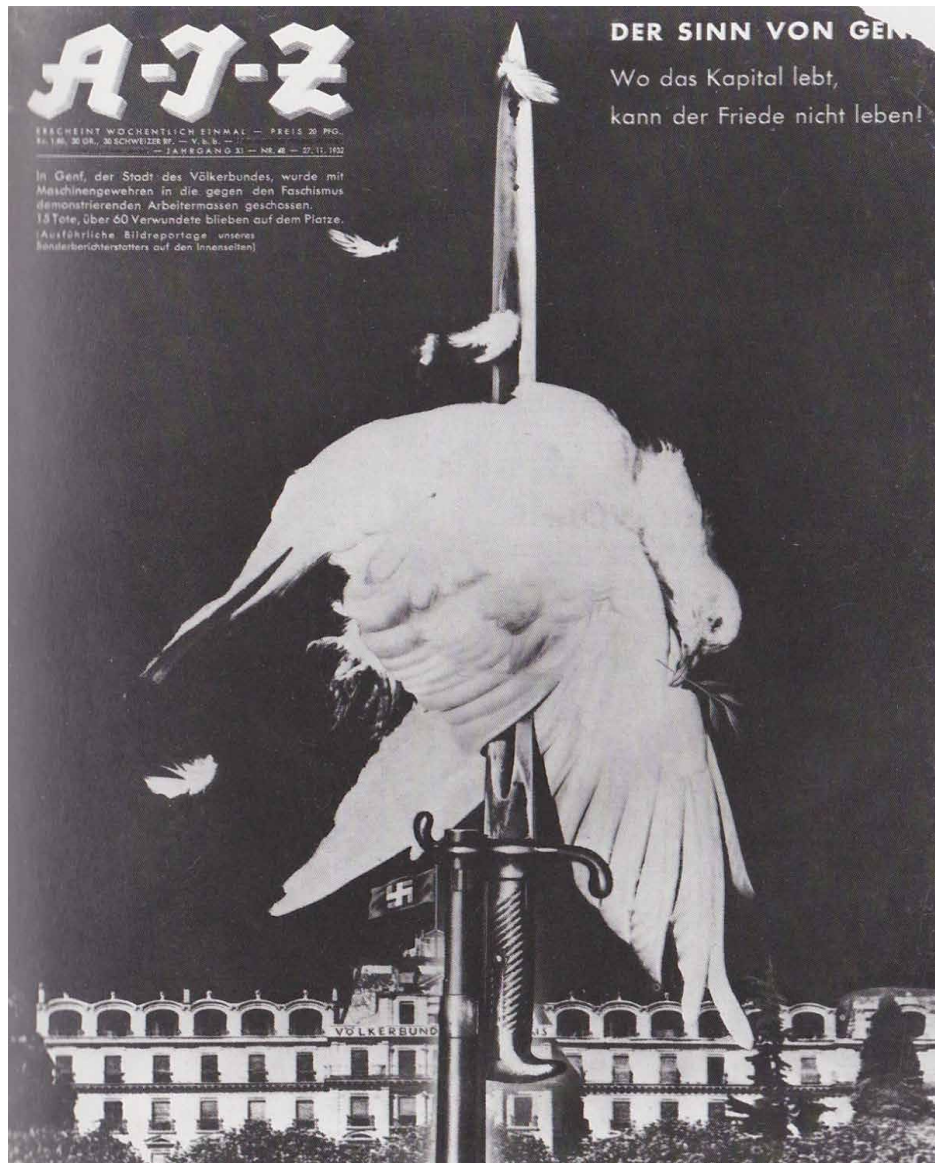
John Heartfield, AIZ 9, no. 6, page 103, illustration attacking the press, 1930



John Heartfield, AIZ 11, no. 29, page 675, illustration attacking the press, 1930

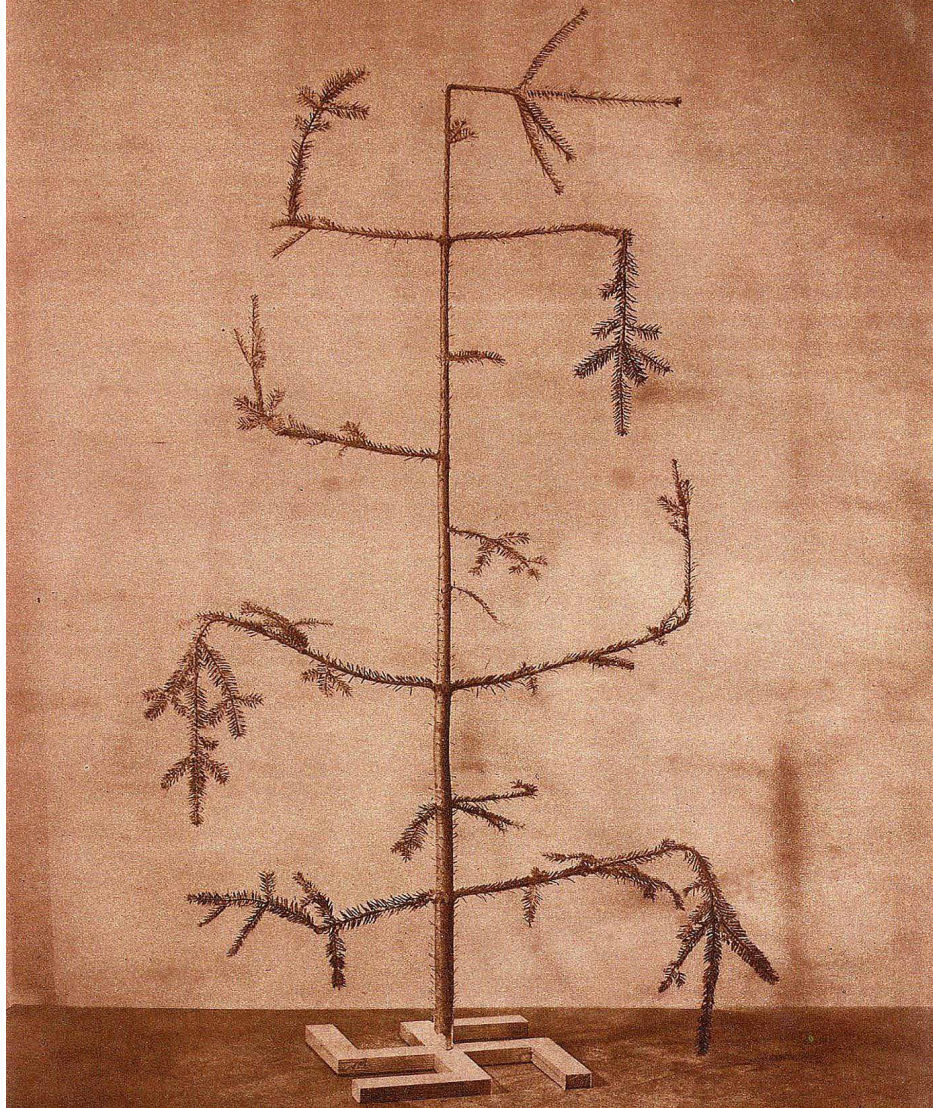


John Heartfield, "Der Sinn des Hitlergrusses" (The Meaning of the Hitler Salute), 1932



John Heartfield, The Meaning of Geneva: Where Capital Lives, Peace Cannot Live, 1932

○ Tannenbaum im deutschen Raum, wie krumm sind deine Äste!



Fotografie, John Heartfield

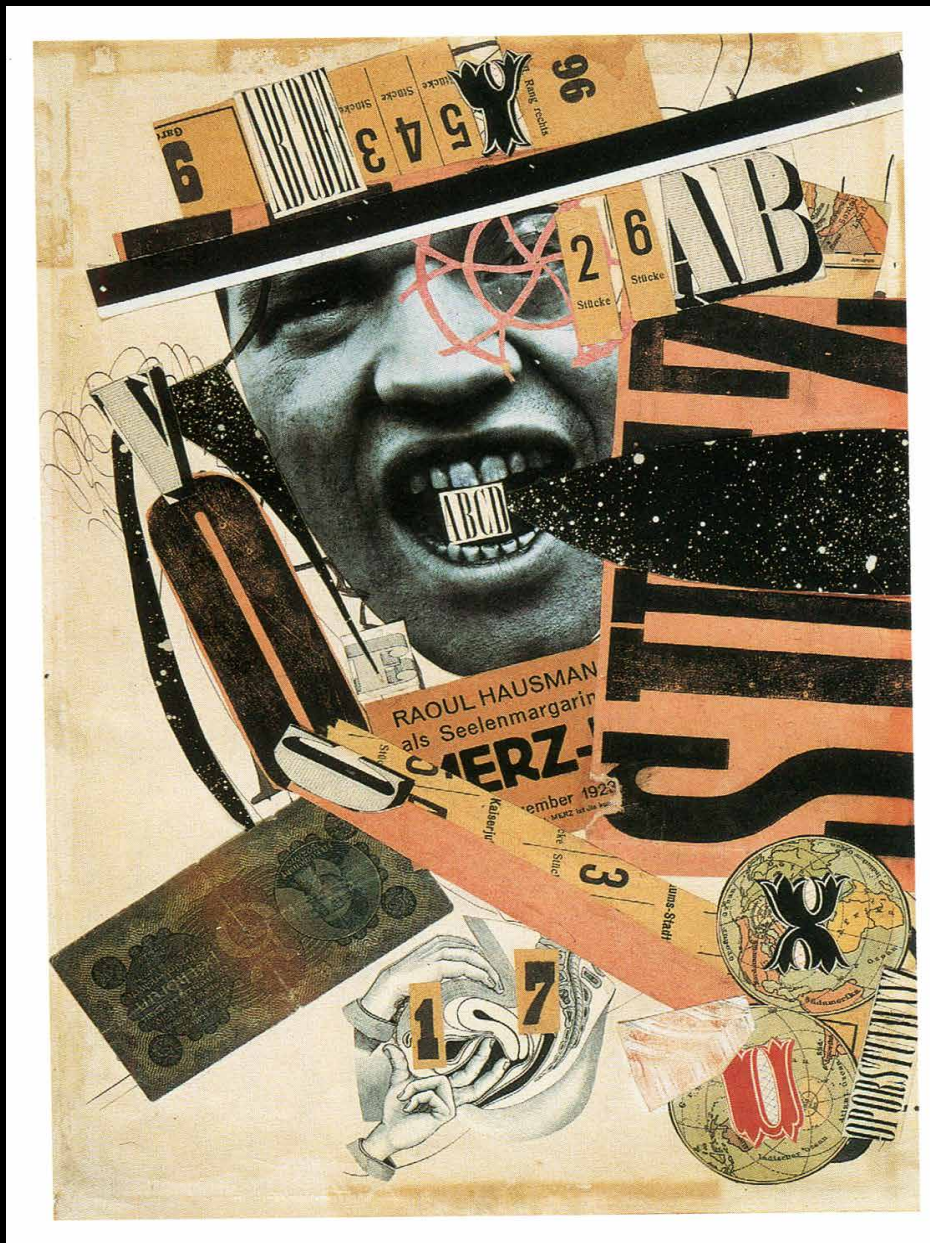
Dem christlichen Tannenbaum wird laut Erlass des Reichsernährungsministers Darré ab Weihnachten 1934 als arffremdem Eindringling auf deutschem Boden die Fortpflanzung verboten. Erlaubt ist künftighin nur noch der in Walhall gezüchtete braune „Einheitstannenbaum - DRGM“.

John Heartfield, AIZ 13, no. 52, page 848, 1934

For next class:
Bauhaus

Meggs' History of Graphic Design
Chapter 16: The Bauhaus and the
New Typography

245-369



Essay Quiz

In your own 200 words:
What movement is this poster from and why? Describe how the elements & details of this poster make it from that period.

Deadline:
25.10.2020

through ITC

Word Document File