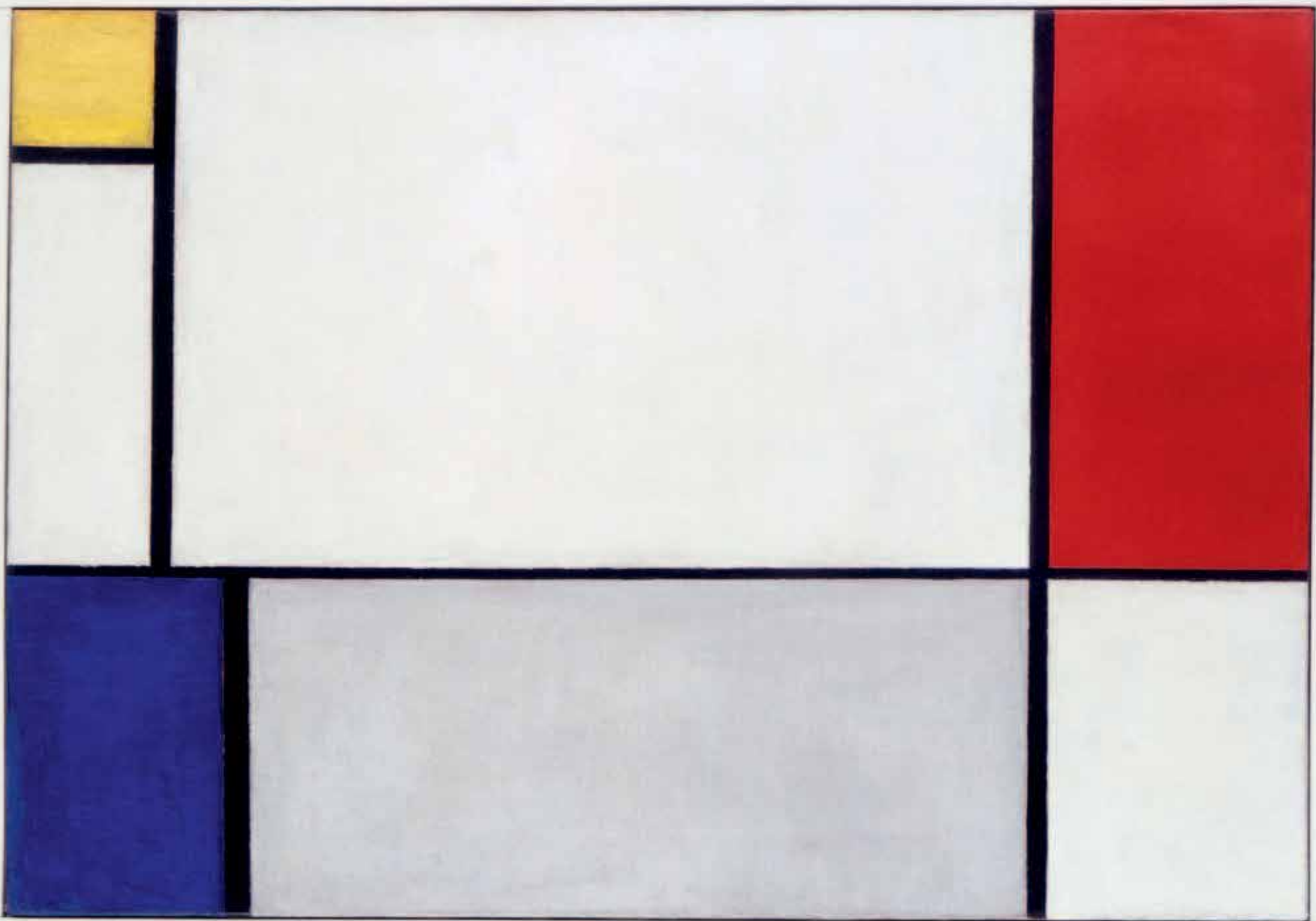


DSGN122

De Stijl



[https://www.youtube.com/
watch?v=ygiPcUKDdtM&ab
channel=Sotheby%27s](https://www.youtube.com/watch?v=ygiPcUKDdtM&abchannel=Sotheby%27s)



De Stijl

~1917 - 1929

- Launched in Netherlands
- Two artists: Piet Mondrian and Theo van Doesburg
- De Stijl means style in Dutch
- De Stijl artists sought universal laws of balance and harmony for art
- The horizontal and the vertical as the two fundamental opposites shaping our world



De Stijl

~1917 - 1930s

- Artists reduced their visual vocabulary to the use of primary colors (red, yellow, and blue) with neutrals (black, gray, and white), straight horizontal and vertical lines, and flat planes limited to rectangles & squares.
- De Stijl artists sought an expression of the mathematical structure of the universe and the universal harmony of nature
- Inspired by Cubism & Futurism



Piet Mondrian

1877 - 1944

- Dutch artist best known for his abstract paintings
- Art that is abstract does not show things that are recognisable such as people, objects or landscapes
- Used the simplest combinations of straight lines, right angles, primary colours, and black, white, and gray



Piet Mondrian

1877 - 1944

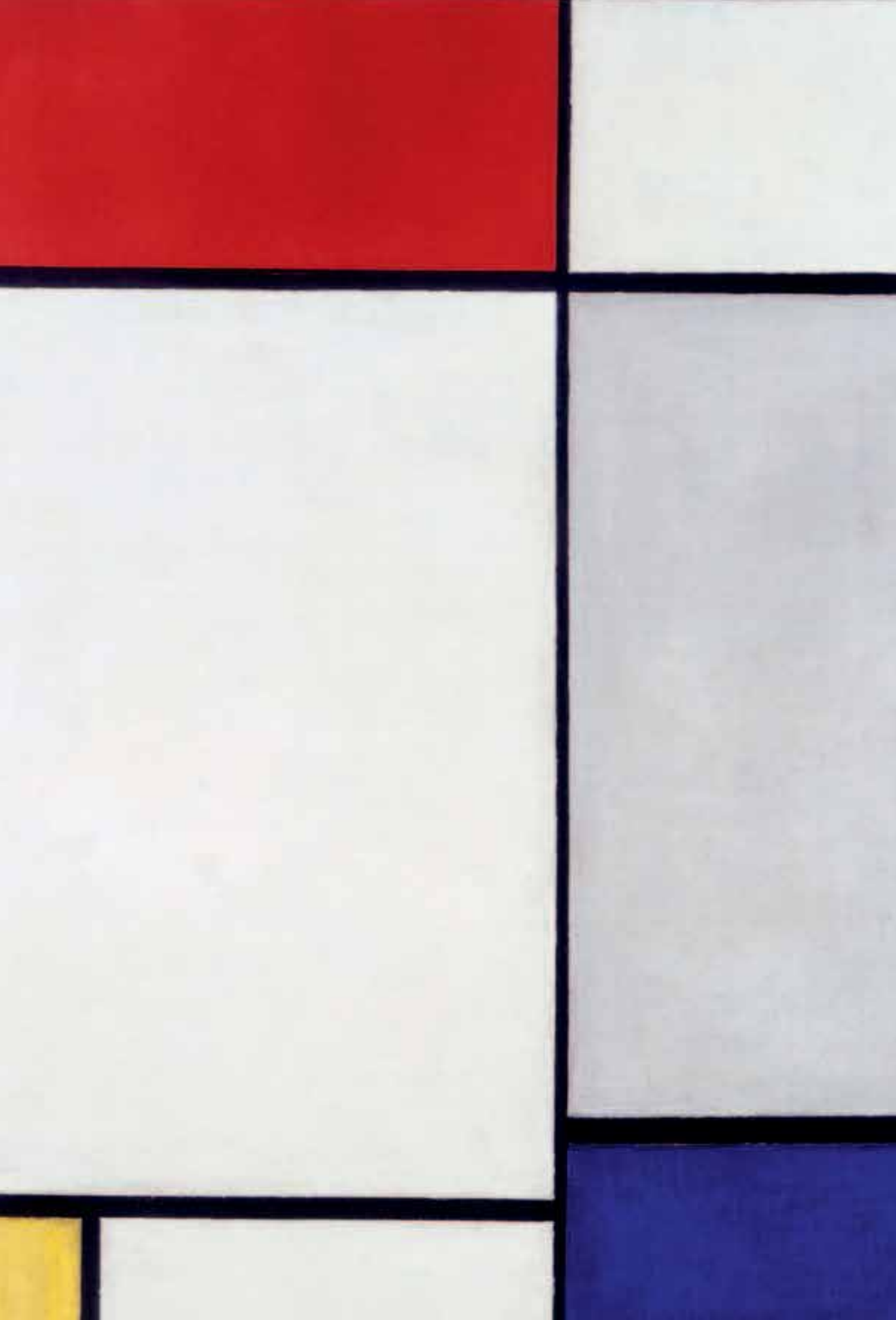
- Founded the art periodical & the movement of De Stijl - along with Van Doesburg & Vilmos Huszar
- Complete rejection of visually perceived reality as subject matter
- The restriction of a pictorial language to its most basic elements of the straight line, primary colours, & the neutrals of black, white, and gray



Piet Mondrian

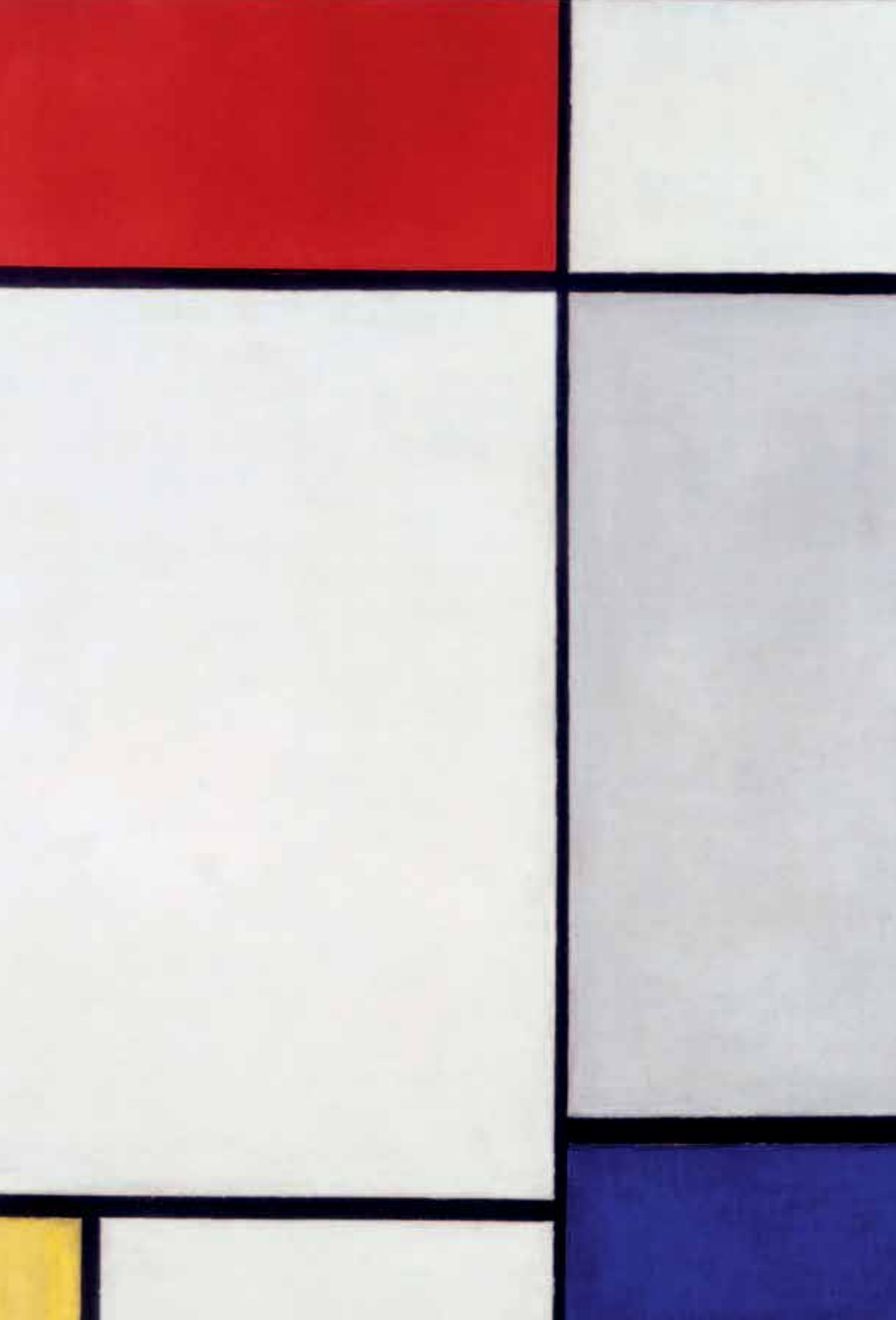
1877 - 1944

- This new style of line and colour, for which Mondrian coined the name neoplasticism
- Neoplasticism: to free the work of art from representing a momentary visual perception and from being guided by the personal temperament of the artist.



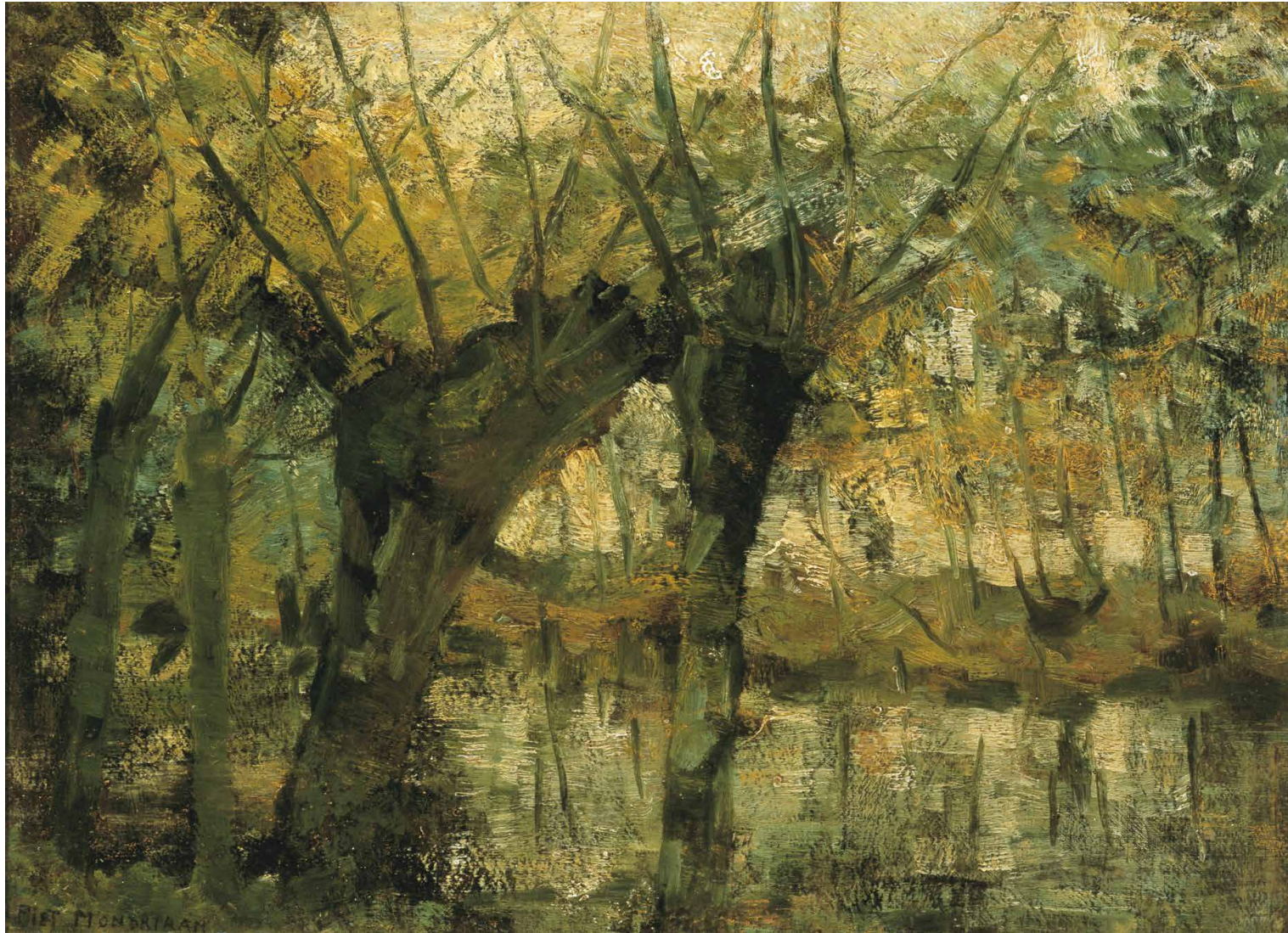
Neoplasticism

- Coloration must be in the primary colors of red, blue and yellow or the noncolors of black, gray and white.
- Surfaces must rectangular planes or prisms.
- Aesthetic balance must be achieved and this is done through the use of opposition.
- Compositional elements must be straight lines or rectangular areas.



Neoplasticism

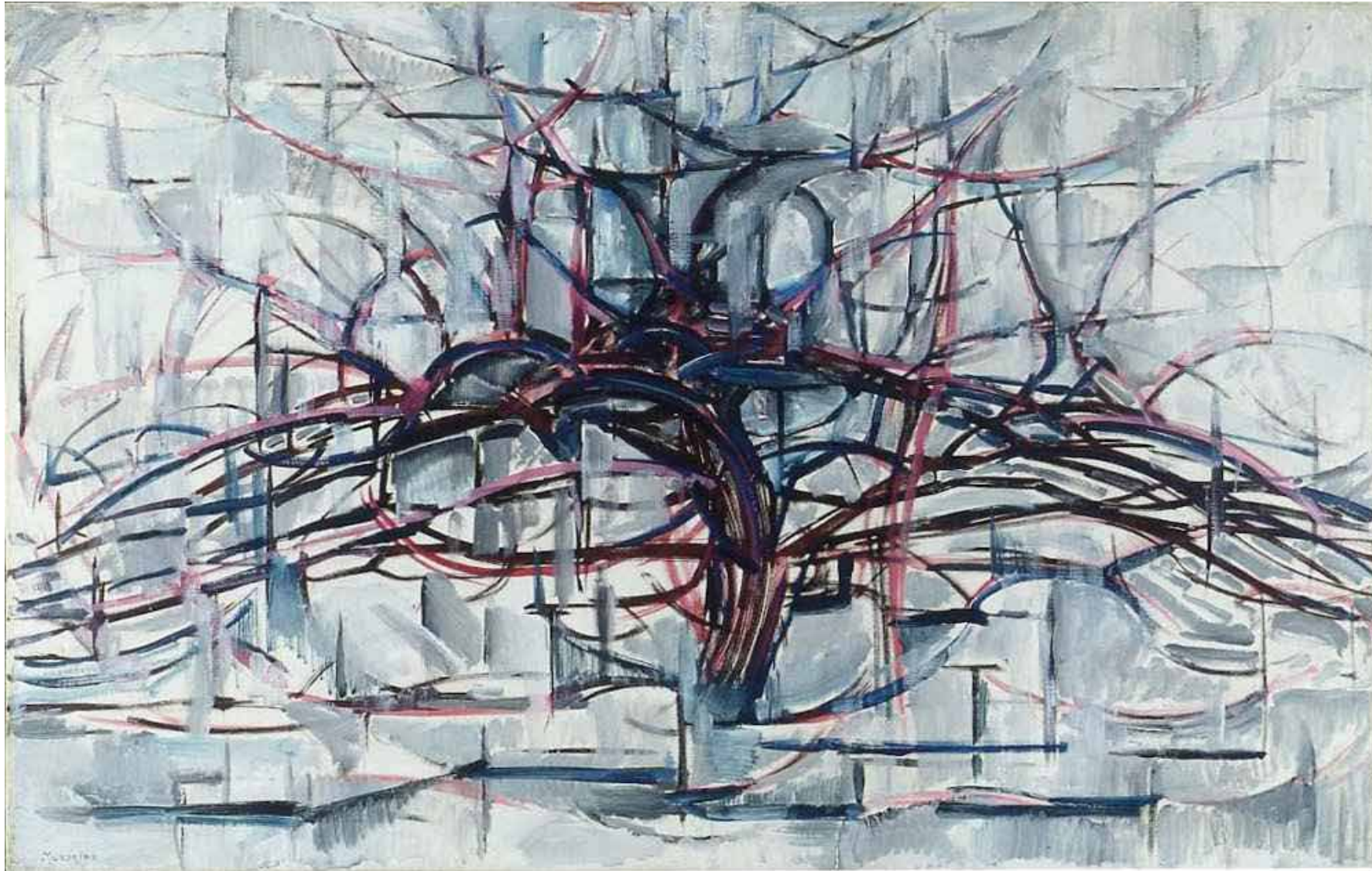
- Symmetry is to be avoided.
- Balance and rhythm are enhanced by relationships of proportion and location.



Piet Mondrian, Willow Grove: Impression of Light and Shadow, c. 1905



Piet Mondrian, Spring Sun (Lentezon): Castle
Ruin: Brederode, c. 1910



- Piet Mondrian was influenced by Cubism while in Paris

Piet Mondrian, Horizontal Tree
1911

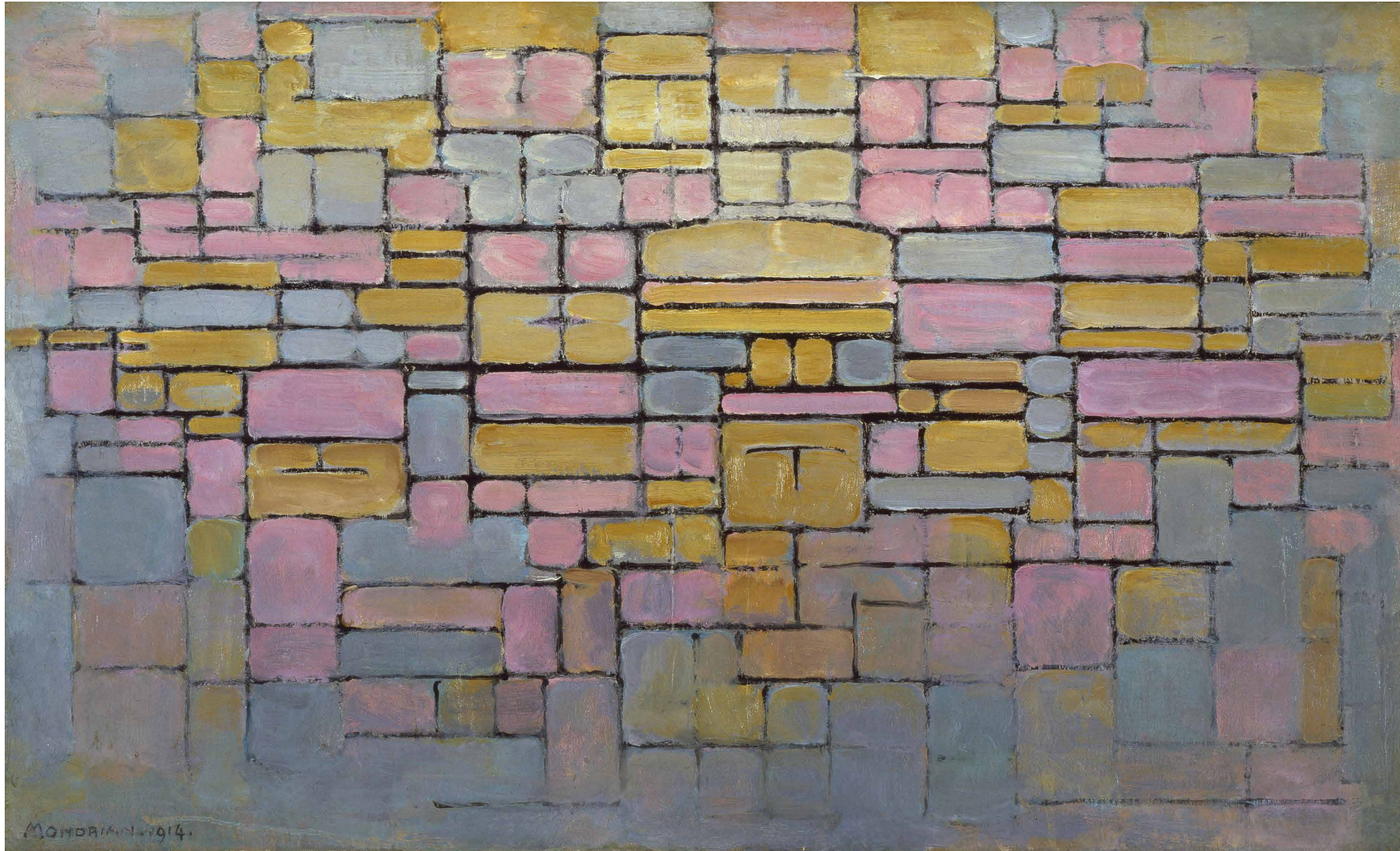


- Piet Mondrian started out painting realistic scenes

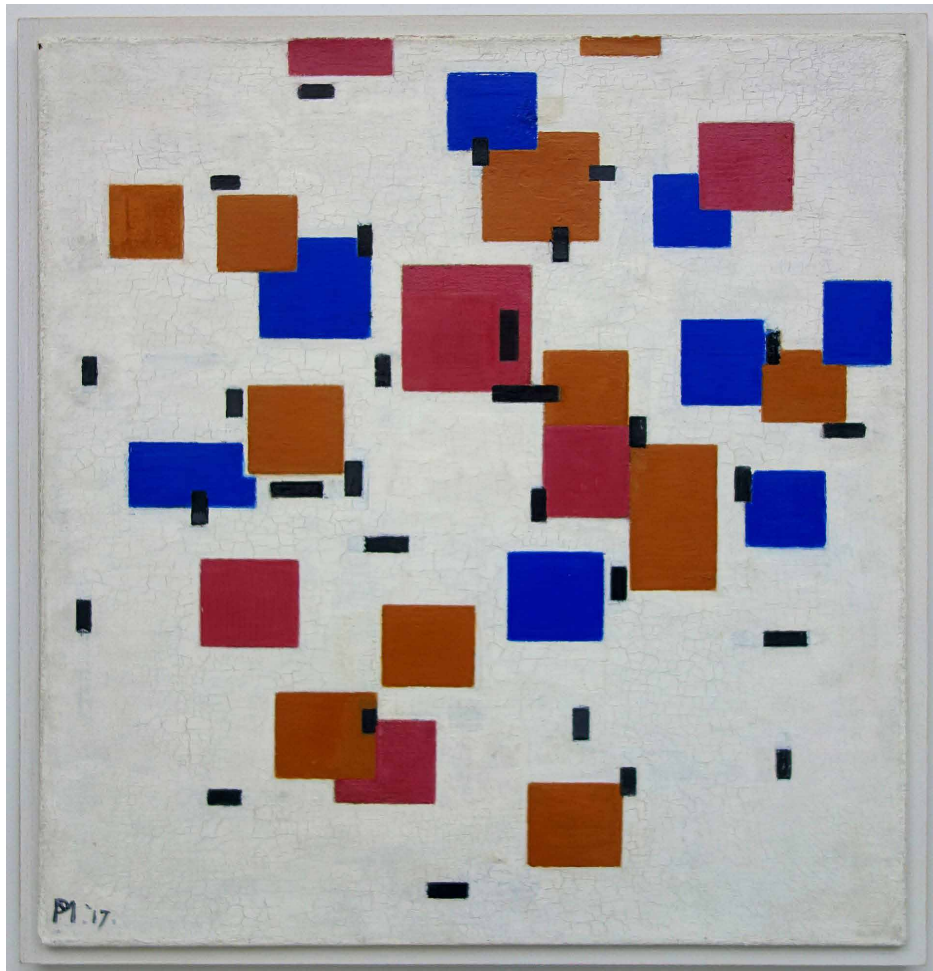
Piet Mondrian, The Tree A c.1913



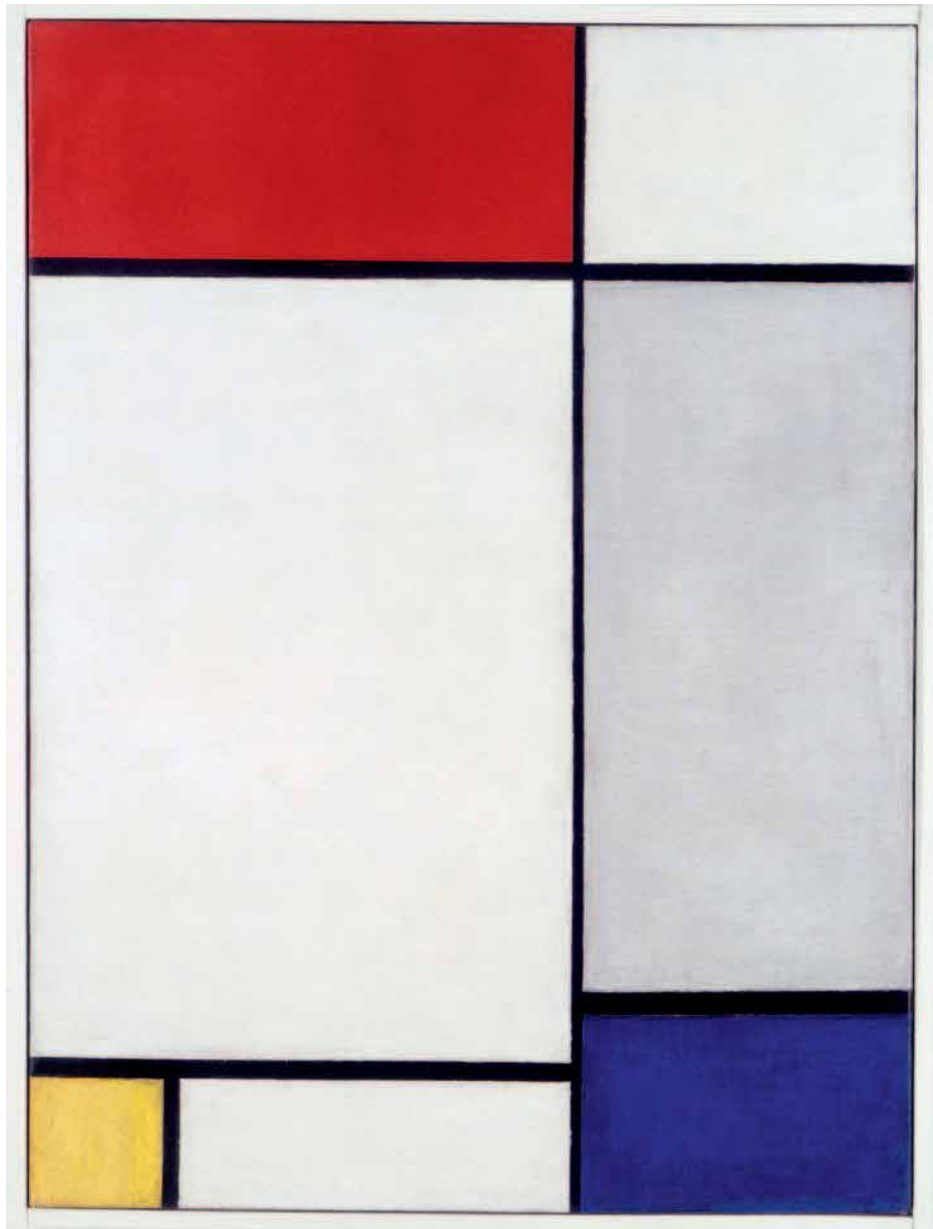
Piet
Mondrian, Tableau
No. 2/Composition
No. VII, 1913



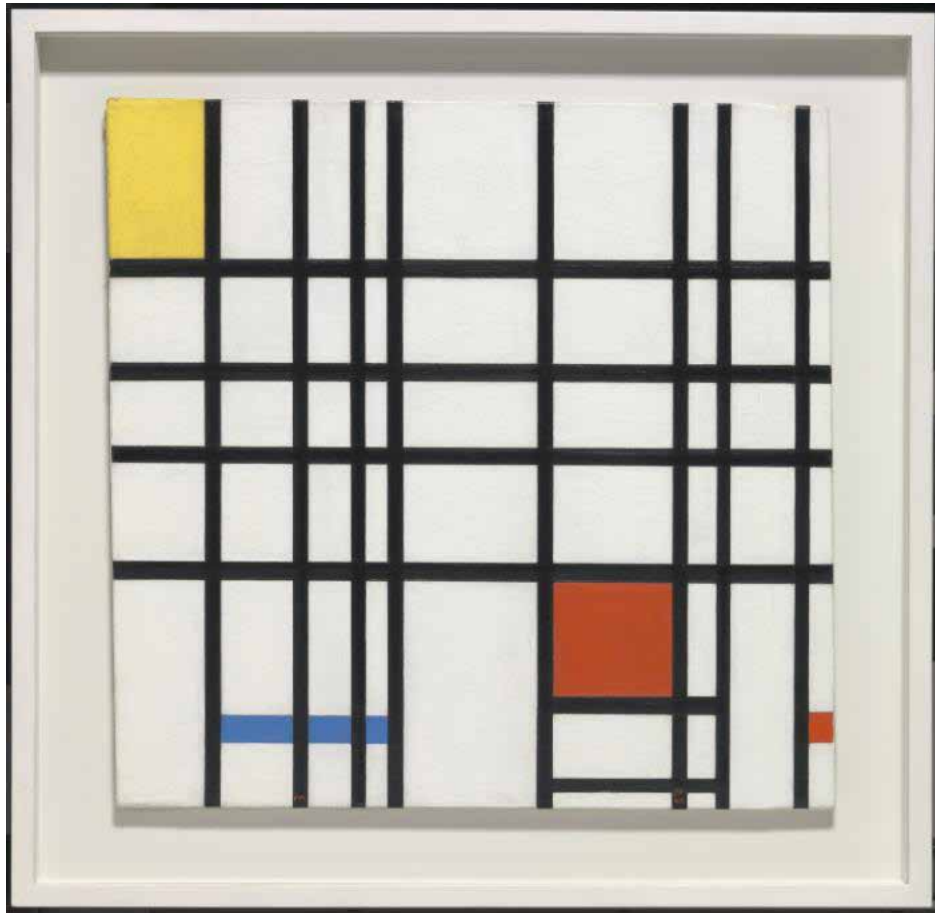
Piet Mondrian, Tableau no. 2/
Composition no. V, 1914



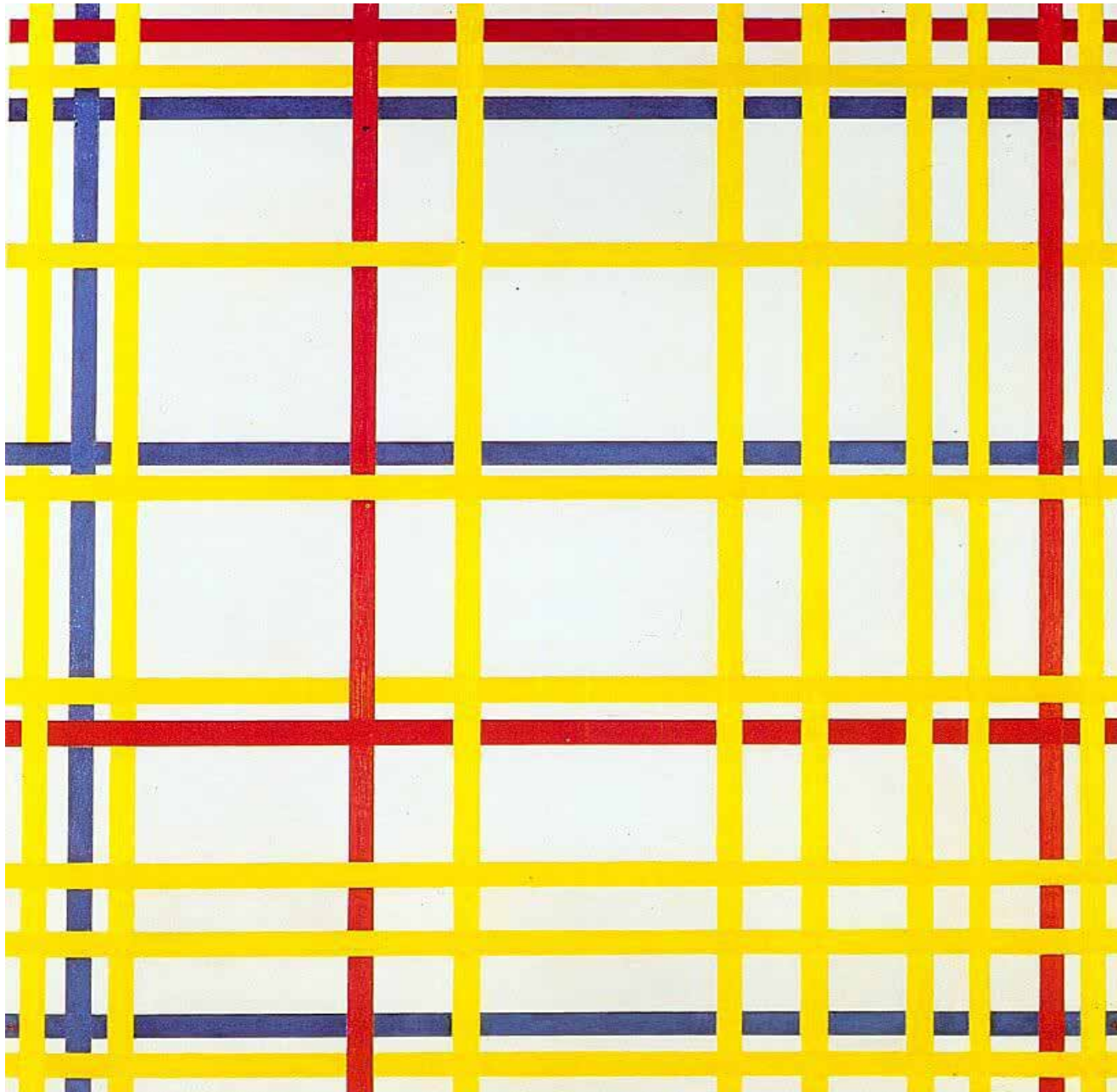
Piet Mondrian, Composition en couleur A, 1917



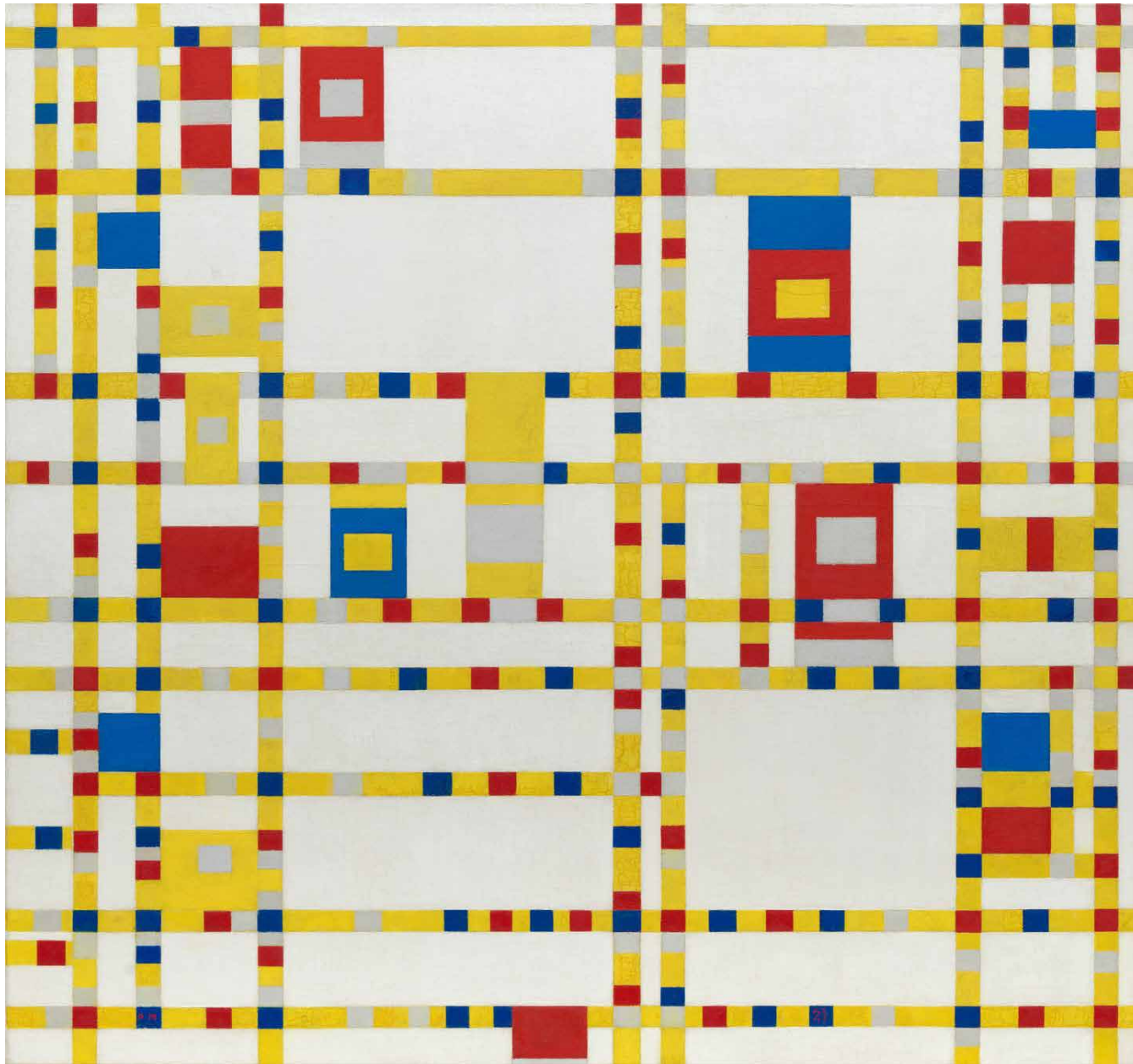
Piet Mondrian, oil on canvas,
Composition with Red, Yellow, and
Blue, 1927.



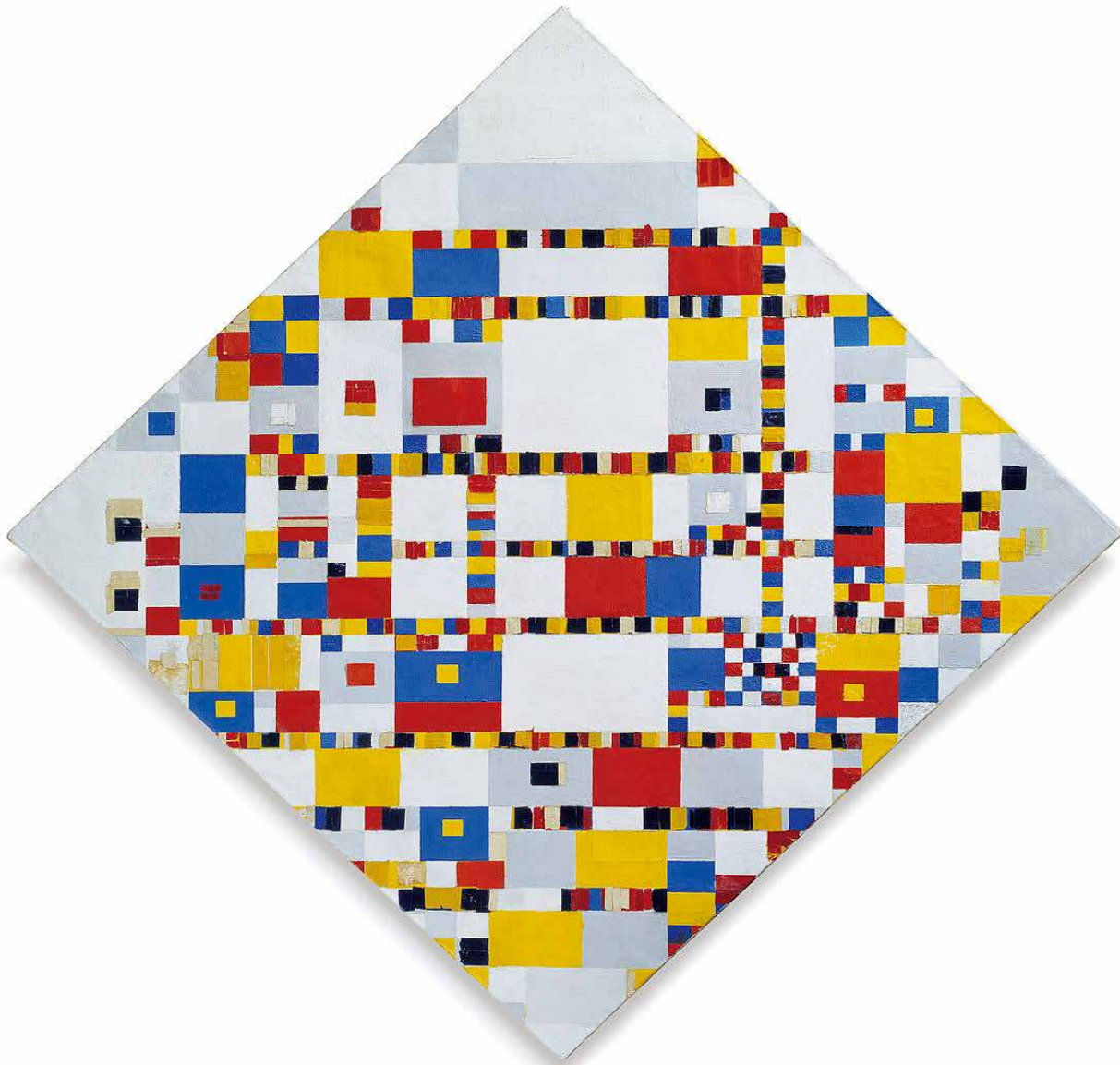
Composition with Yellow, Blue and Red 1937-42



Piet Mondrian, New
York City I, 1942



Piet Mondrian,
Broadway Boogie
Woogie, 1942-43



Piet Mondrian,
Victory Boogie
Woogie, 1942-1944



Yves St Laurent ,
Mondrian dresses,
1966



Theo van Doesburg

1883 - 1931

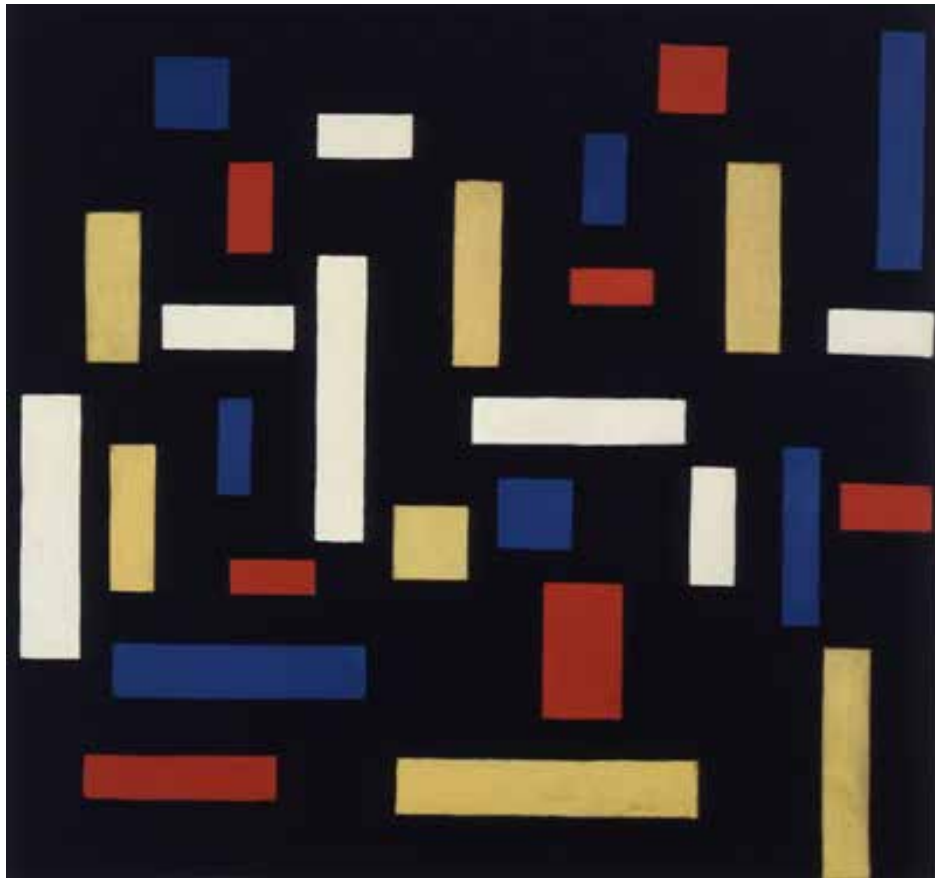
- A Dutch artist
- He founded the De Stijl art journal, first published in Leiden in 1917, and was close with Piet Mondrian
- Moved to Weimar to be involved with the Bauhaus movement
- Highly influenced by Wassily Kandinsky



Theo van Doesburg

1883 - 1931

- Shifted his style of painting from one that emphasized less of a direct reflection of everyday life and one that placed more importance on a conceptual style that favored a simplistic geometric style
- Grew increasingly fascinated by other new artistic movements, such as Dada and Constructivism
- Fought with Mondrian about the direction of lines

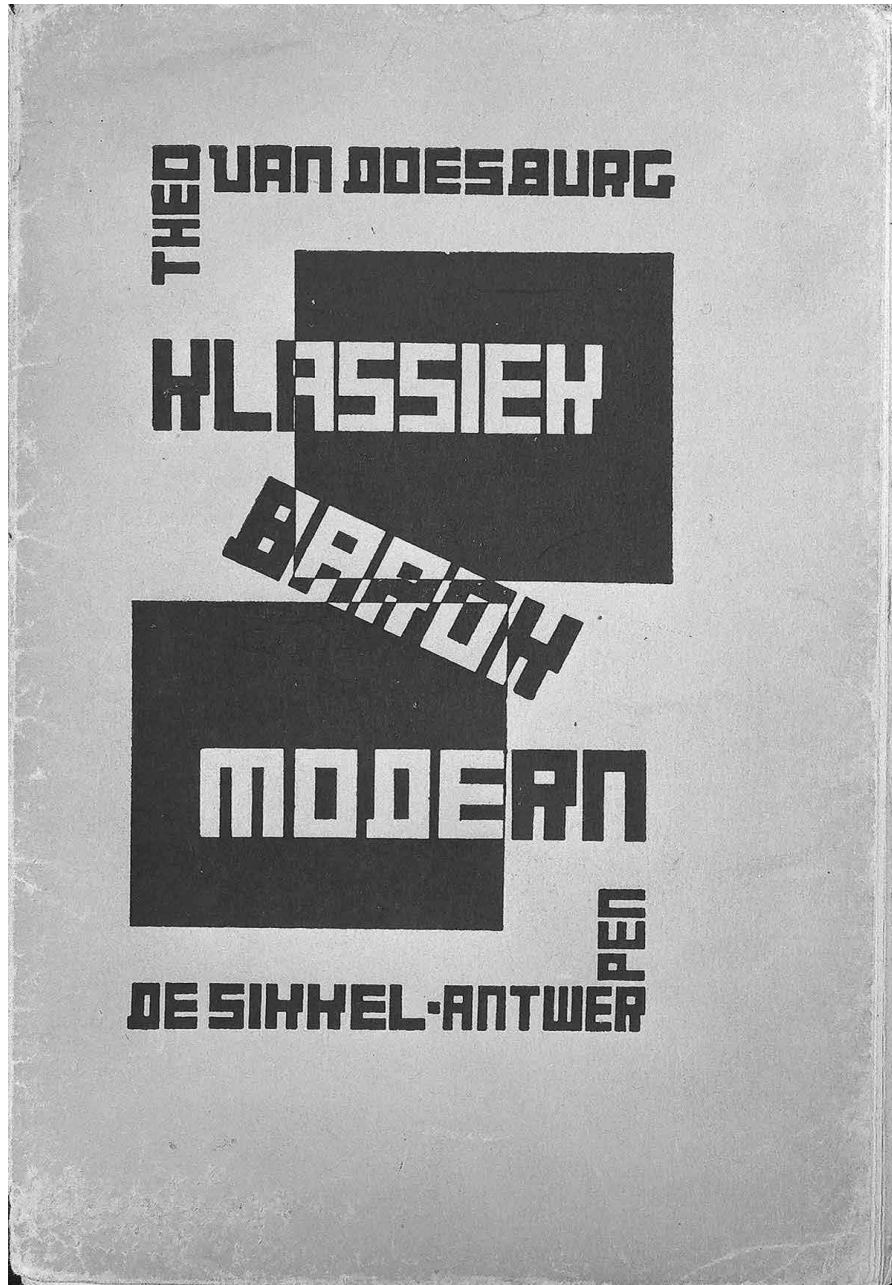


Theo van Doesburg, Composition VII
(the three graces) 1917



- Van Doesburg designed a typeface where each character was based upon a square divided into 25 smaller squares, developing long before the Macintosh computer and pixel-based fonts. It has been revived as Architype Van Doesburg.

Theo van Doesburg, Architype Van Doesburg, 1919



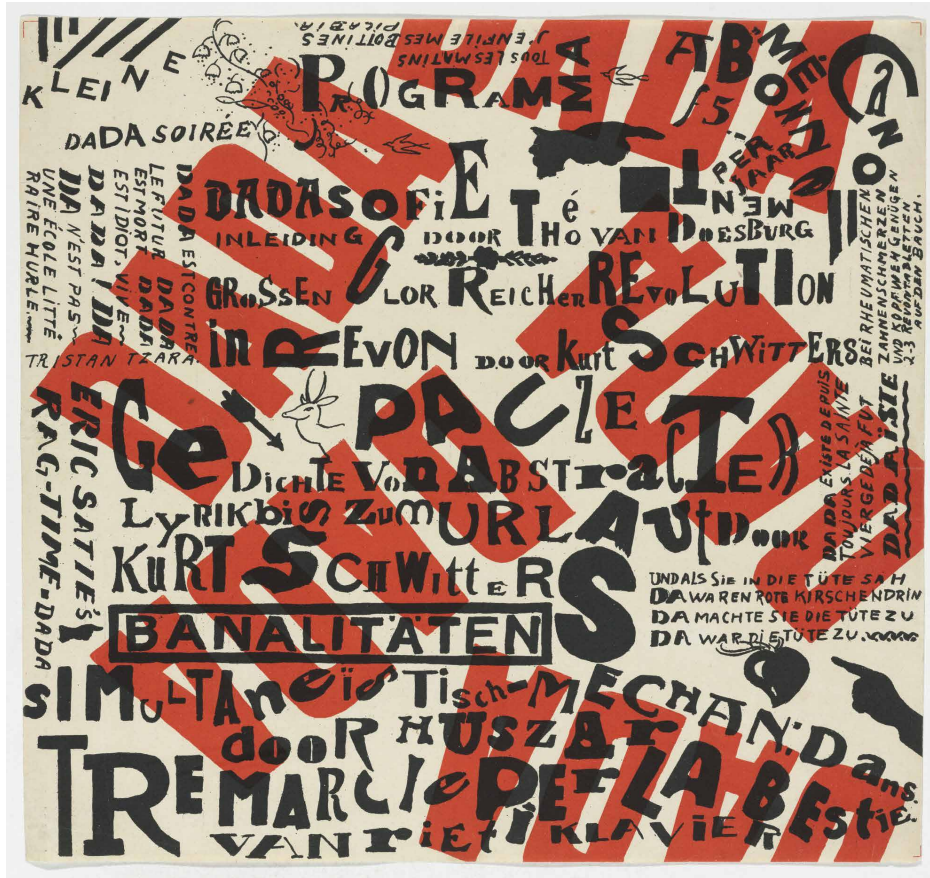
- For this book cover, Van Doesburg used his own letterforms

Théo van Doesburg, cover for Klassiek, Barok, Moderne (Classic, Baroque, Modern), 1920.



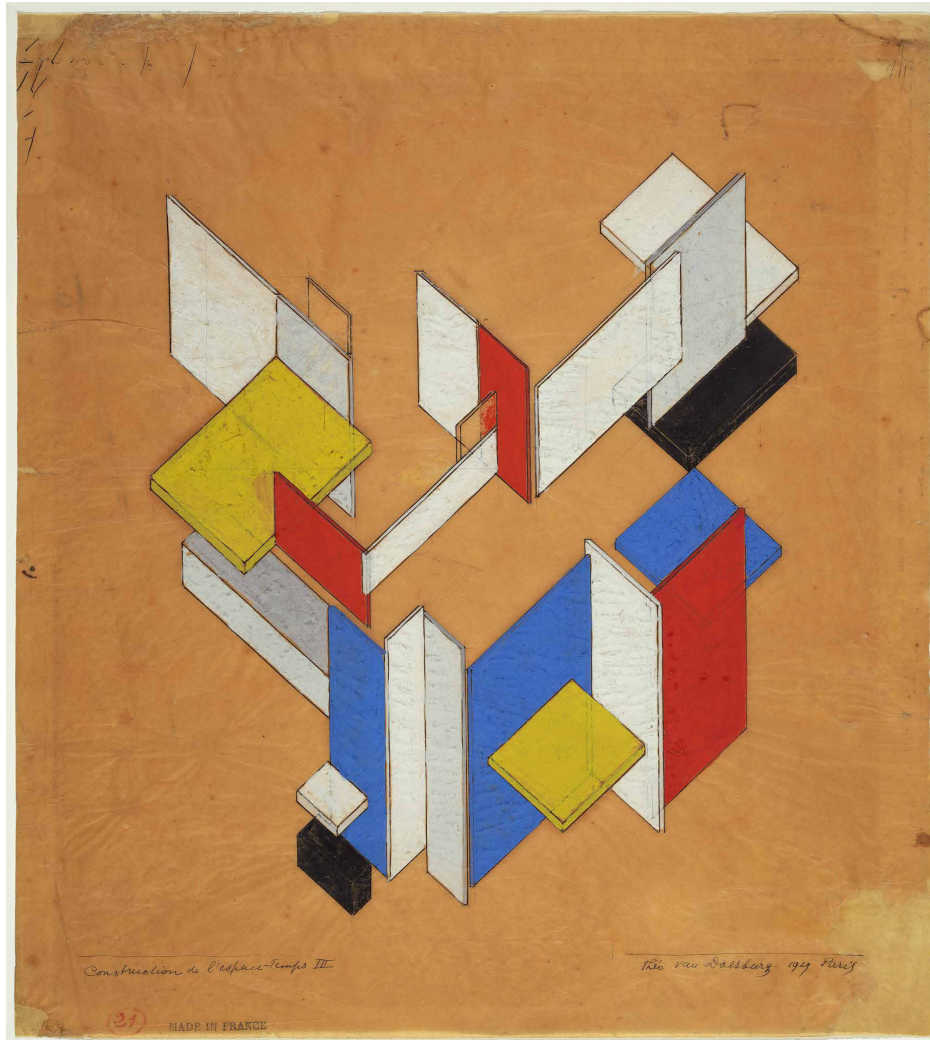
- Type is asymmetrically balanced in the four corners of an implied rectangle. De Stijl is combined with the letters N and B, which indicated Nieuwe Beelden (New Images)
- Five messages are unified by a system of open bars and sans-serifs typography

Théo van Doesburg, advertisements and announcements from De Stijl, 1921

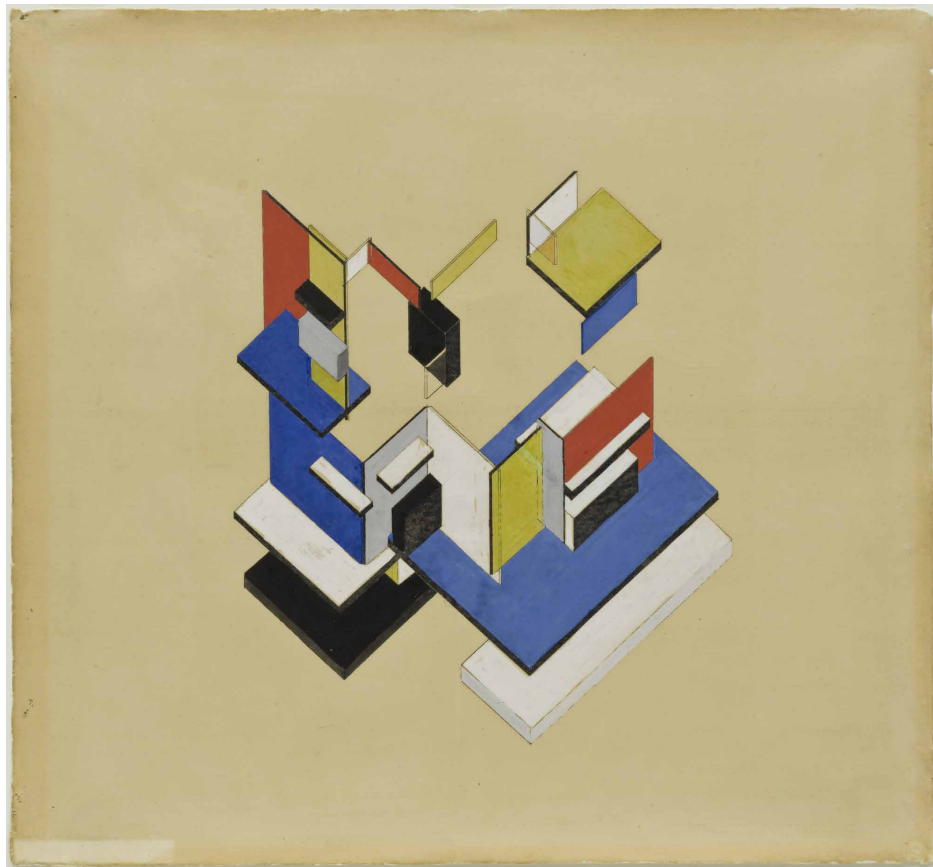


- This poster illustrates the Dada side of Van Doesburg's artistic personality.

Théo van Doesburg and Kurt Schwitters, "Kleine Dada Soirée," poster, 1922.



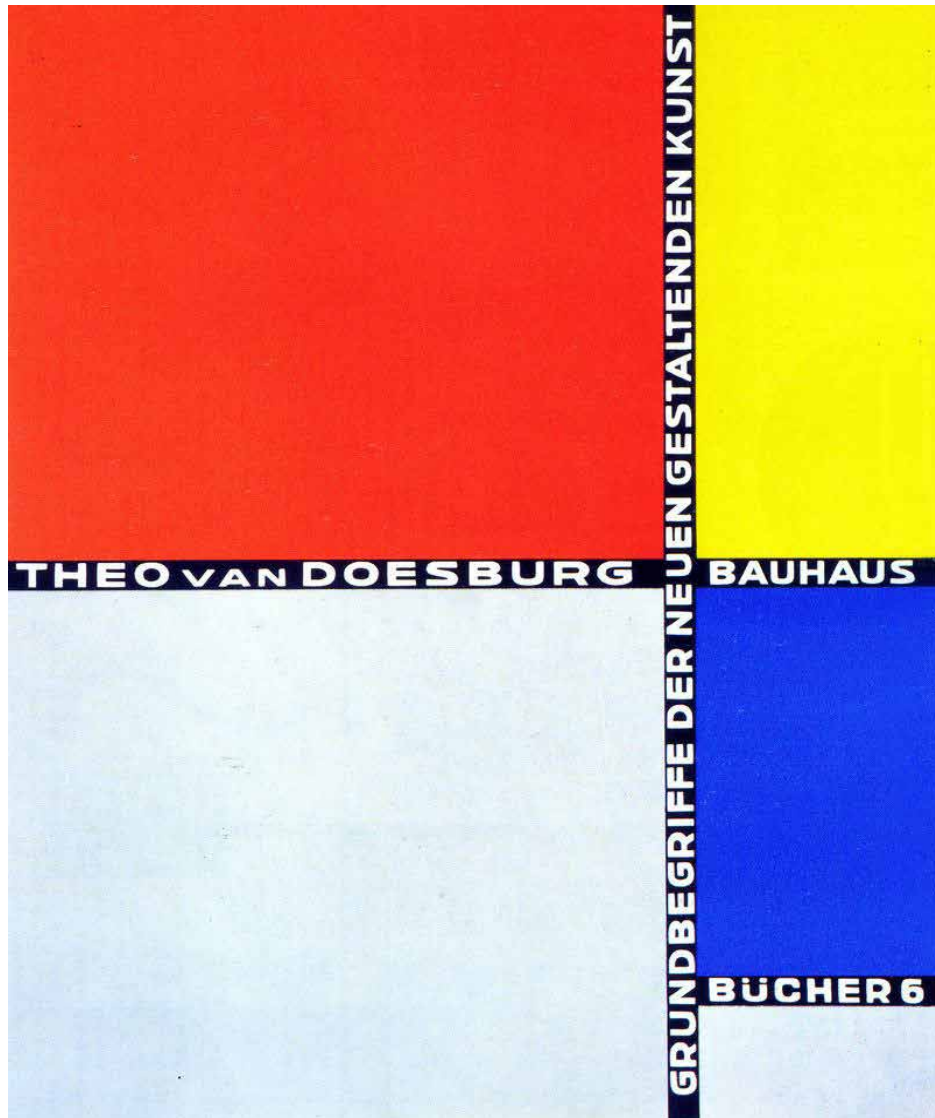
Theo van Doesburg, Space-time construction #3, 1923



Theo van Doesburg, Space-time construction #3, 1923

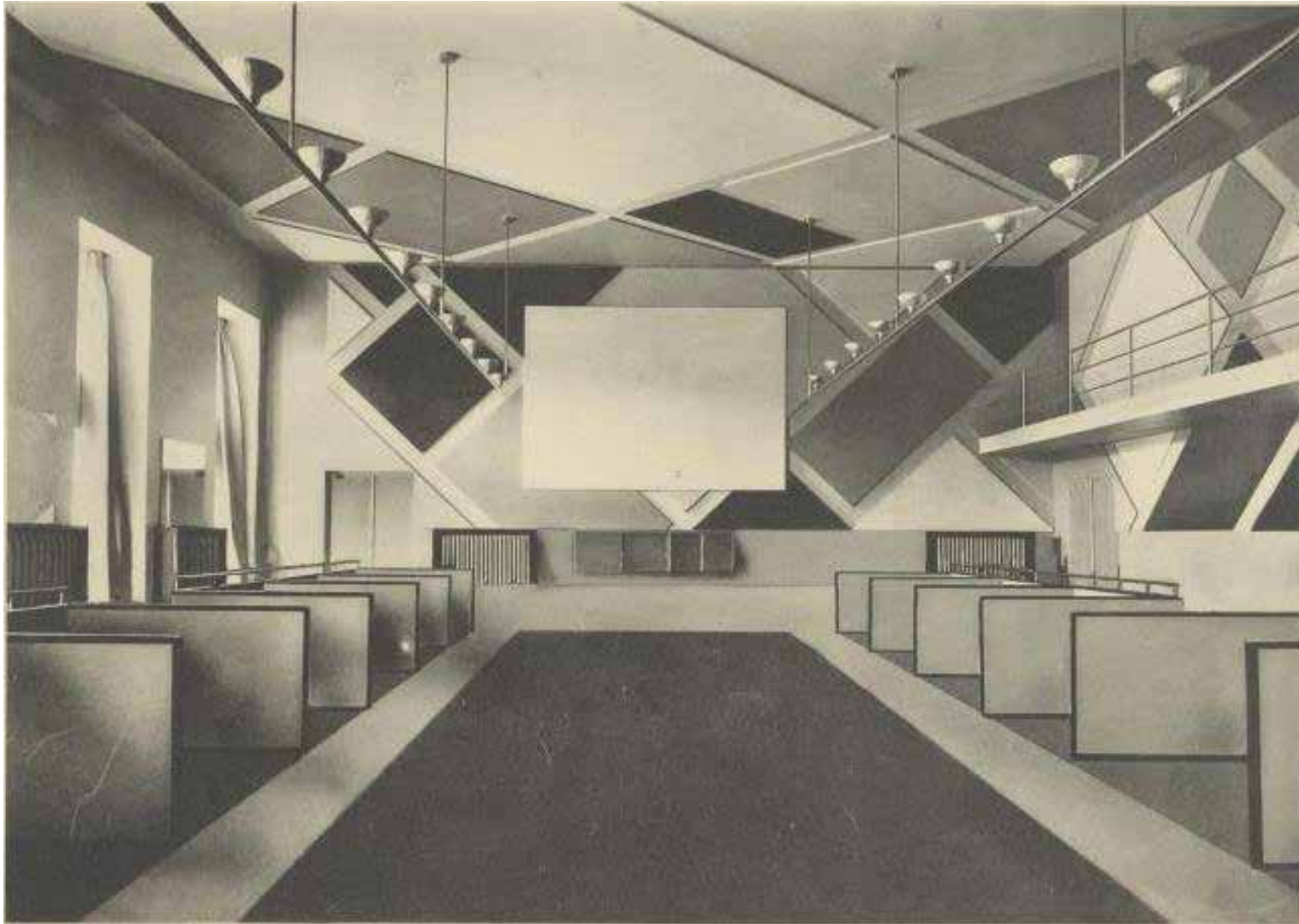


Theo van Doesburg, Composition V
1924

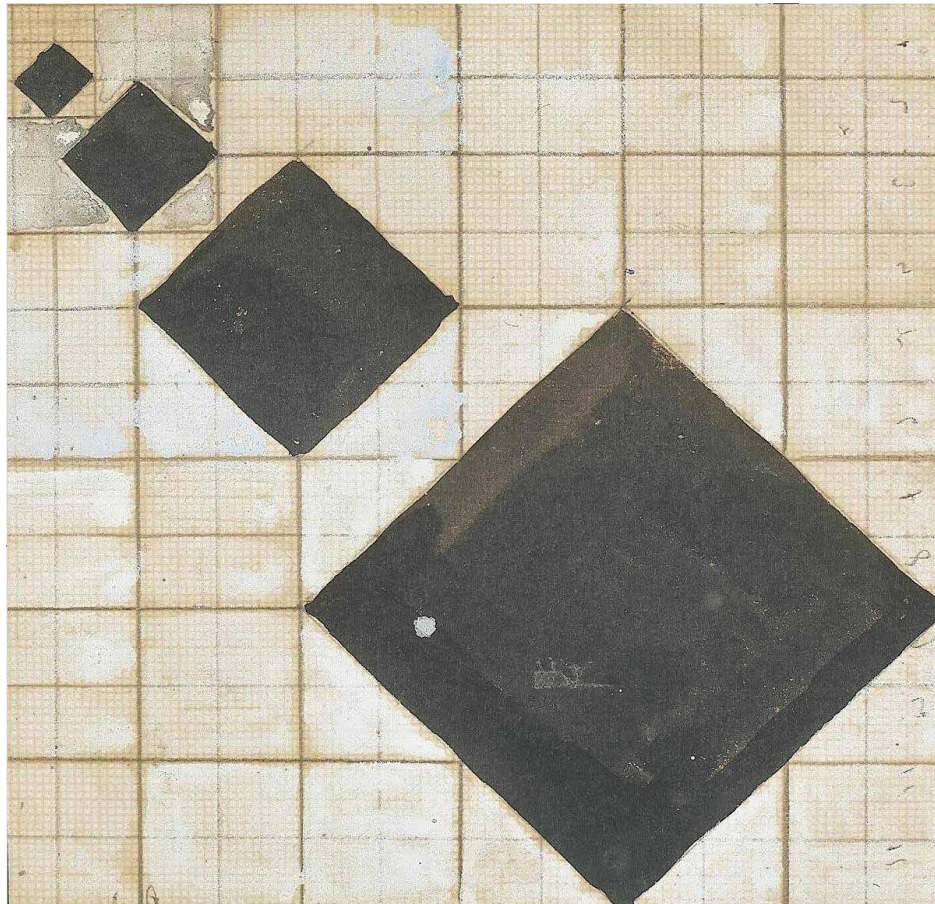


- The essence of De Stijl is conveyed

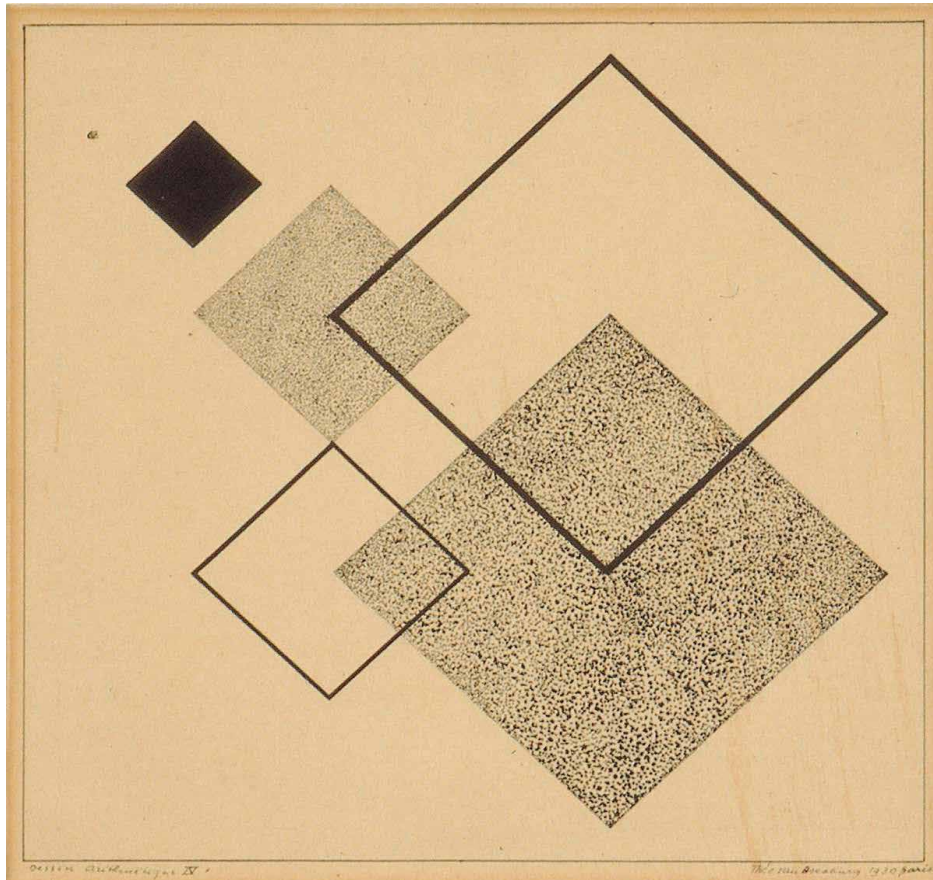
Théo van Doesburg and Laszlo Moholy-Nagy, book cover, 1925



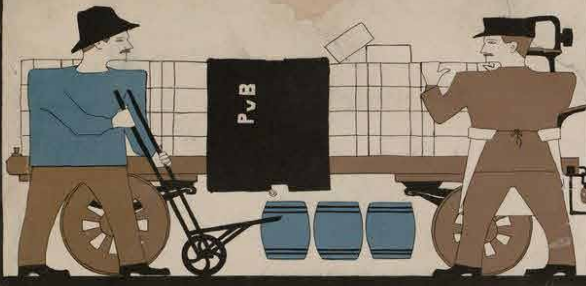
Aubette dance hall in Strasbourg, Theo van Doesburg in collaboration with Sophie Taeuber-Arp and Jean Arp, 1929



Theo van Doesburg, Arithmetic
Composition, 1929-30

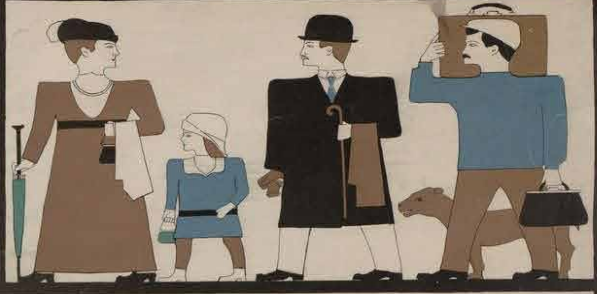


Theo van Doesburg, Dessin
Arithmétique IV., 1930

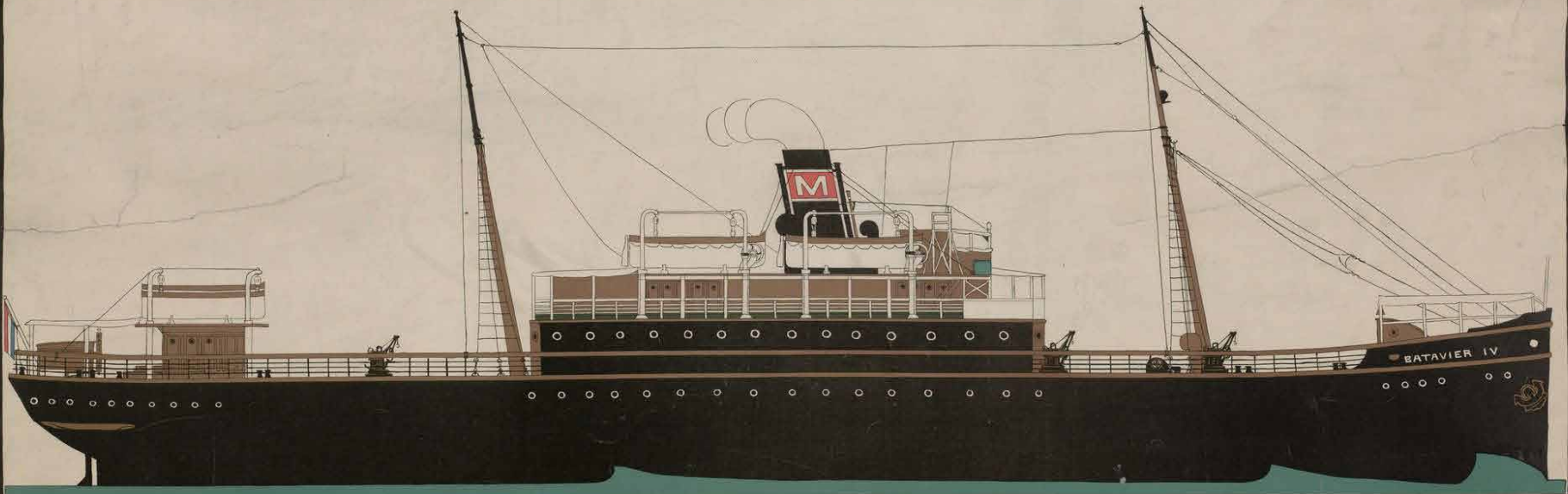


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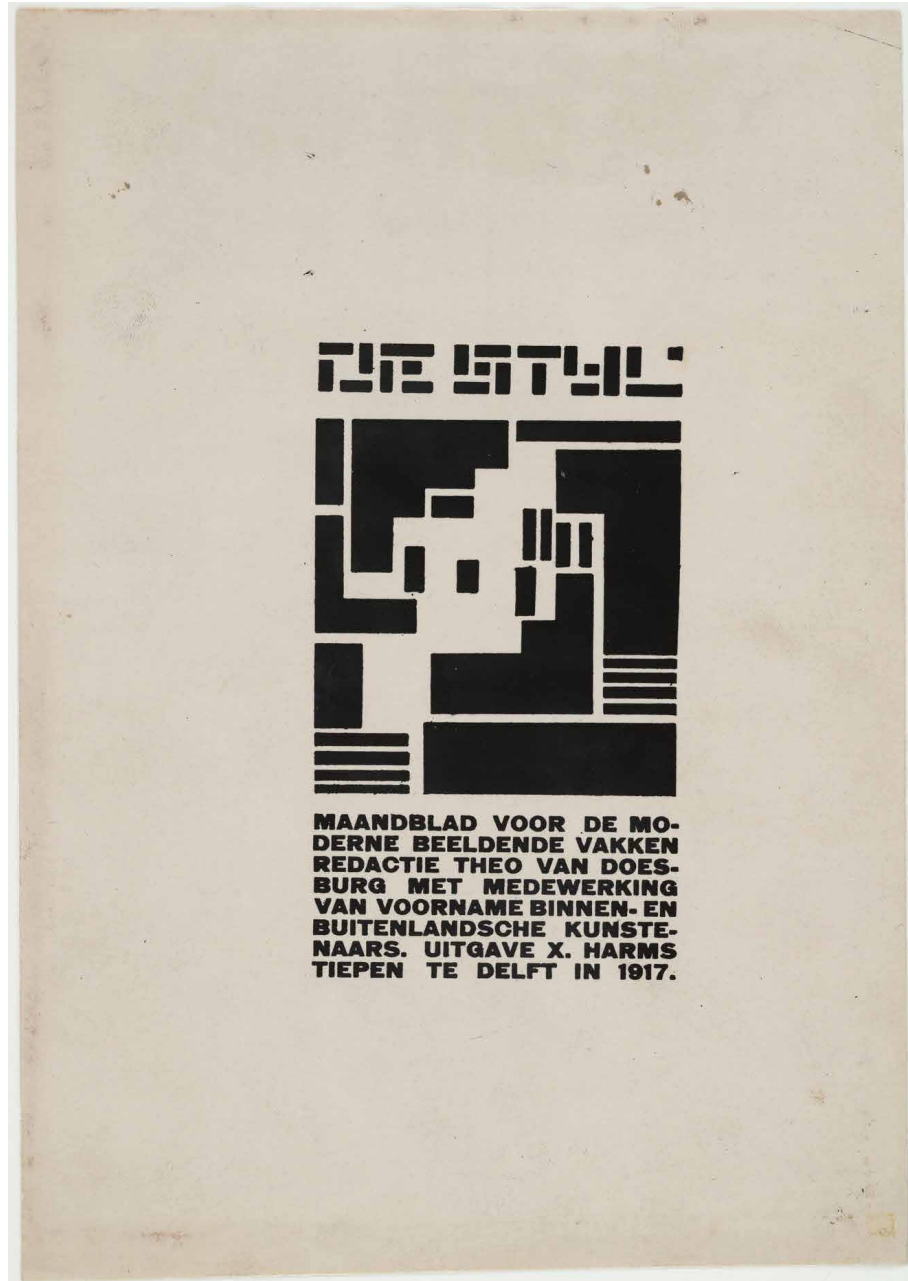
CUSTOM HOUSE & WOOL QUAYS
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ROTTERDAM WILLEMS PLEIN 3
□□□□□□ □□□□□□ □□□□□□

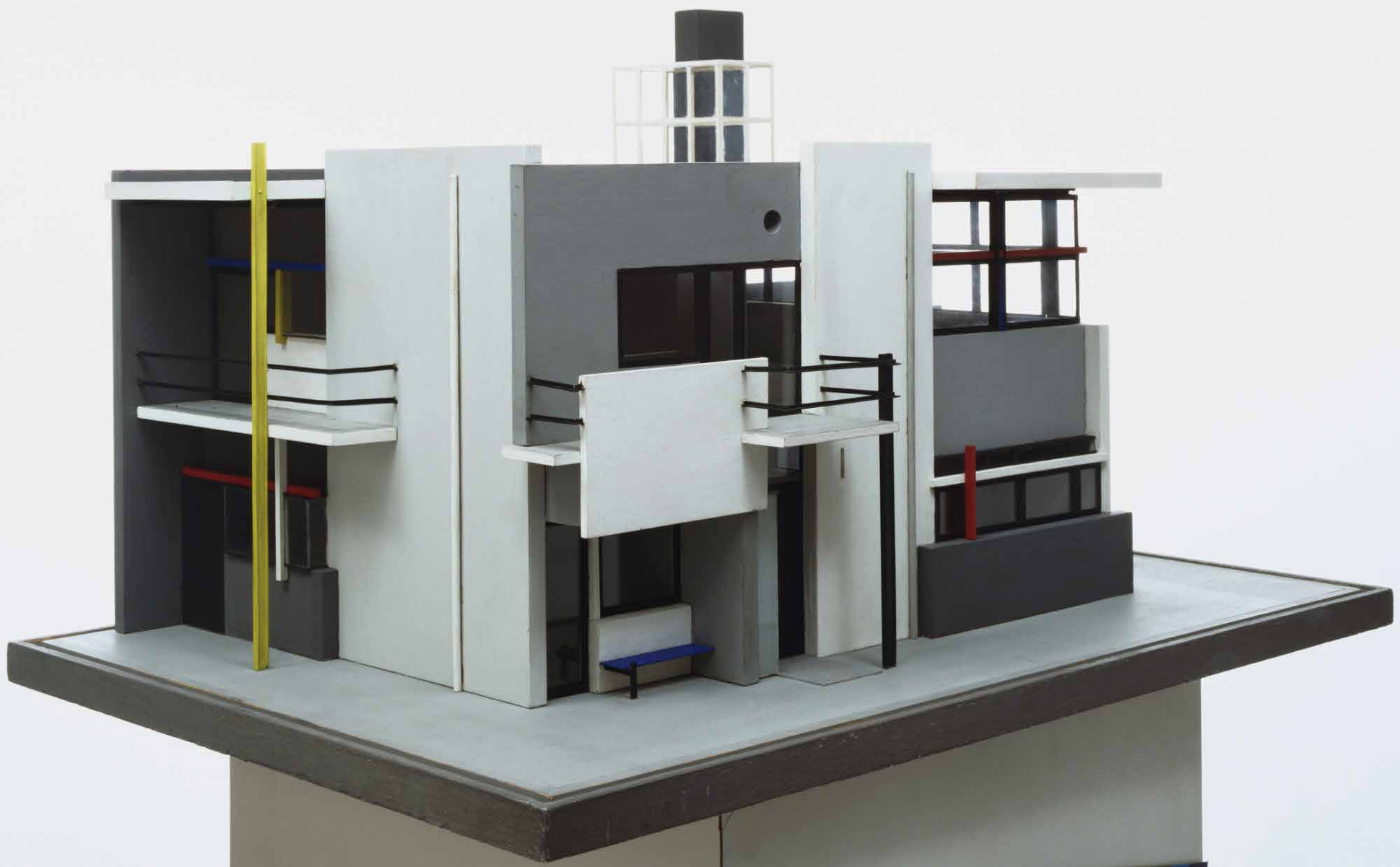
- Flat pure color and bold horizontal and vertical spatial divisions build the design. Because of World War I, this poster could not be used: the shipping lines between the Netherlands and the United Kingdom were severed. When it was eventually employed during the 1920s the text and colors were changed, infuriating Van der Leek. This example is the first printing of the poster and reflects the original design of the artist.

Bart van der Leek, Batavier
Line poster, 1916



- Huszár combined his composition with type and Van Doesburg's logo to create a concise rectangle in the center of the page.

Vilmos Huszár, cover design for De Stijl, 1917





- A new architecture is composed of planes in a square.

Gerrit Rietveld, model for the Schroeder House, Utrecht, 1924



Red and Blue Chair, designed by
Gerrit Rietveld, version without colors
1919, version with colors 1923

For next class:

Art Deco

Reading might be provided later