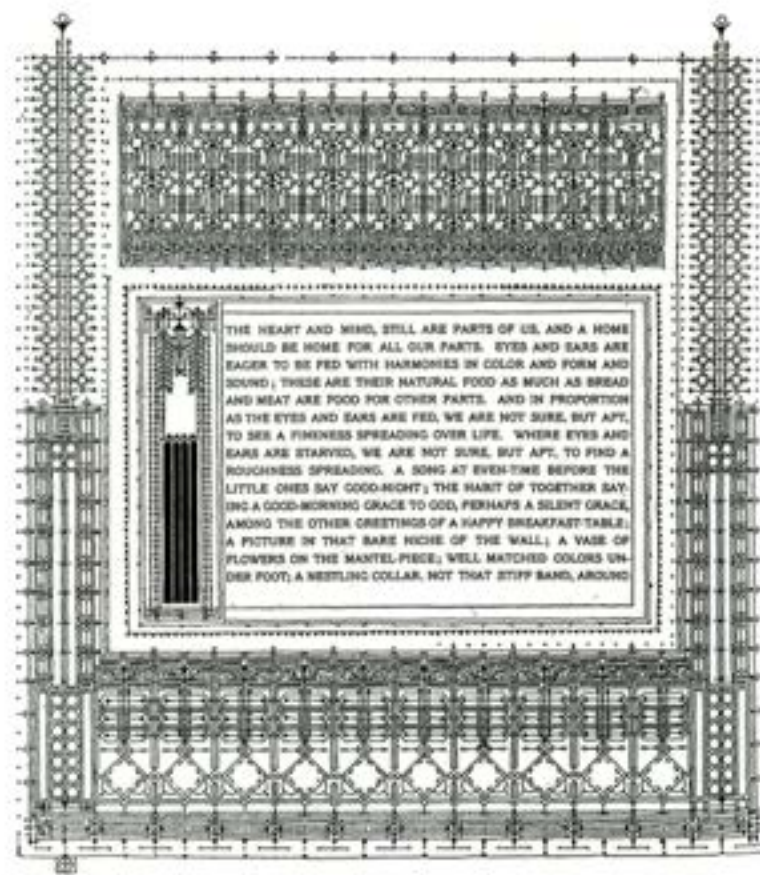


**Survey 7 quiz**

Cubism and Corporate Identity



Which 19th century American architect designed and printed The House Beautiful?

**Which 19th century American architect designed and printed The House Beautiful?**

ca. 1896 – Frank Lloyd Wright designed and published The House Beautiful (written by Rev. W. Gannett)



What were the main inspiration sources for his interior designs?

**What were the main inspiration sources for his interior designs?**

Japanese architecture

The Arts and Crafts movement





Which designer provided inspiration for his interiors and his book designs?

**Which designer provided inspiration for his interiors and his book designs?**

He designed furnishings to compliment his designs.

Like Morris, he also designed wallpaper. How do his furnishing designs differ from Morris's work?

“F— F— F— .”

What was the phrase that guided Louis Sullivan and his students?

***What was the phrase that guided Louis Sullivan and his students?***

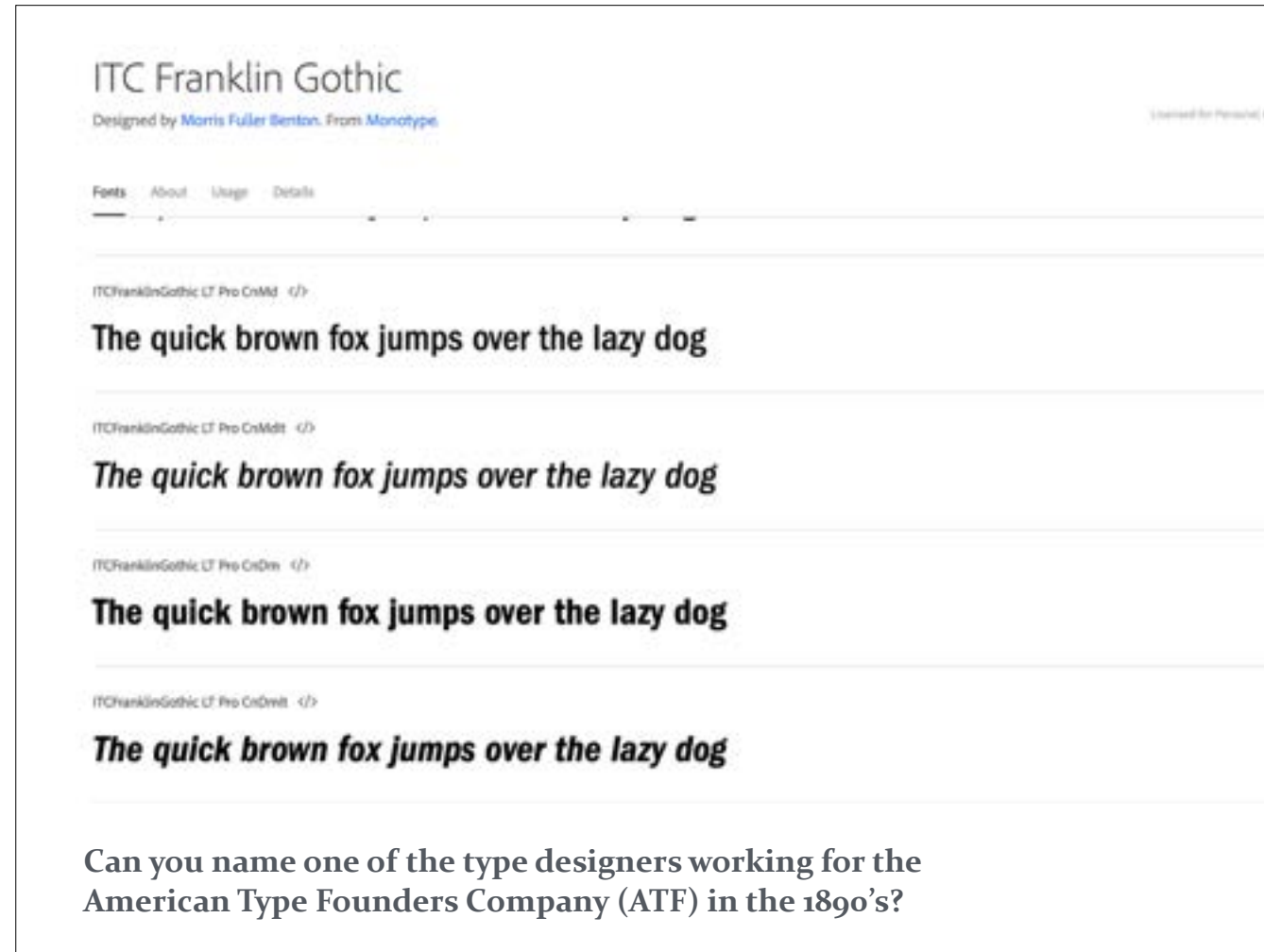
, Louis SullivanChicago architect and father of the skyscraper movement, coined the phrase “form follows function”.

“F— F— F— .”

What did Sullivan mean by this?

***What did Sullivan mean by this?***

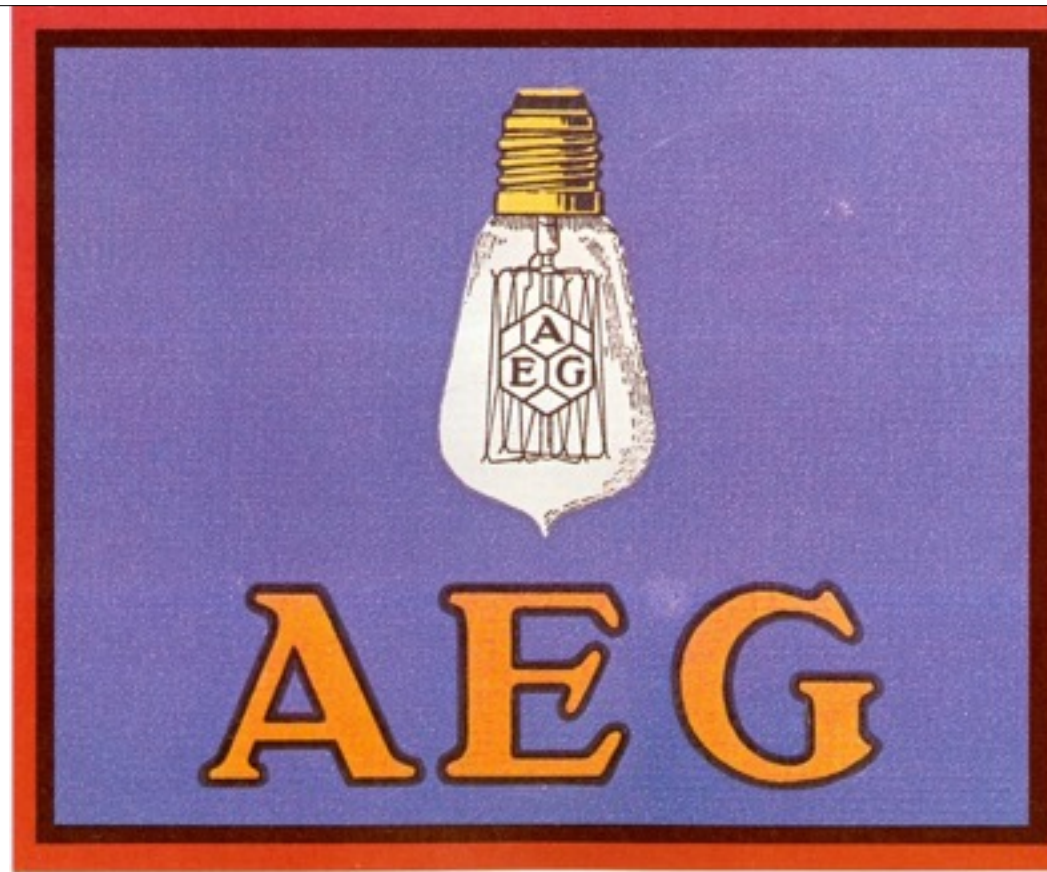
That when designing one should first consider the use of the design and make sure it is fit for purpose, before considering aesthetics.



***Can you name one of the type designers working for the American Type Founders Company (ATF) in the 1890's?***

Among its type designers were Morris Fuller Benton, Linn Boyd Benton, Frederic Goudy and Bruce Rogers.

The design of Franklin Gothic is credited to ATF's head designer Morris Fuller Benton. "Gothic" was a contemporary term meaning sans-serif.



Which German designer and architect created the first real brand identity?

***Which German designer and architect created the first real brand identity?***

Peter Behrens.

He was at the forefront of graphic design evolutions in Germany at the beginning of the 20th century and an important figure in charting the future course of graphic design.

He created the first comprehensive visual identity program for Germany's electrical company AEG.

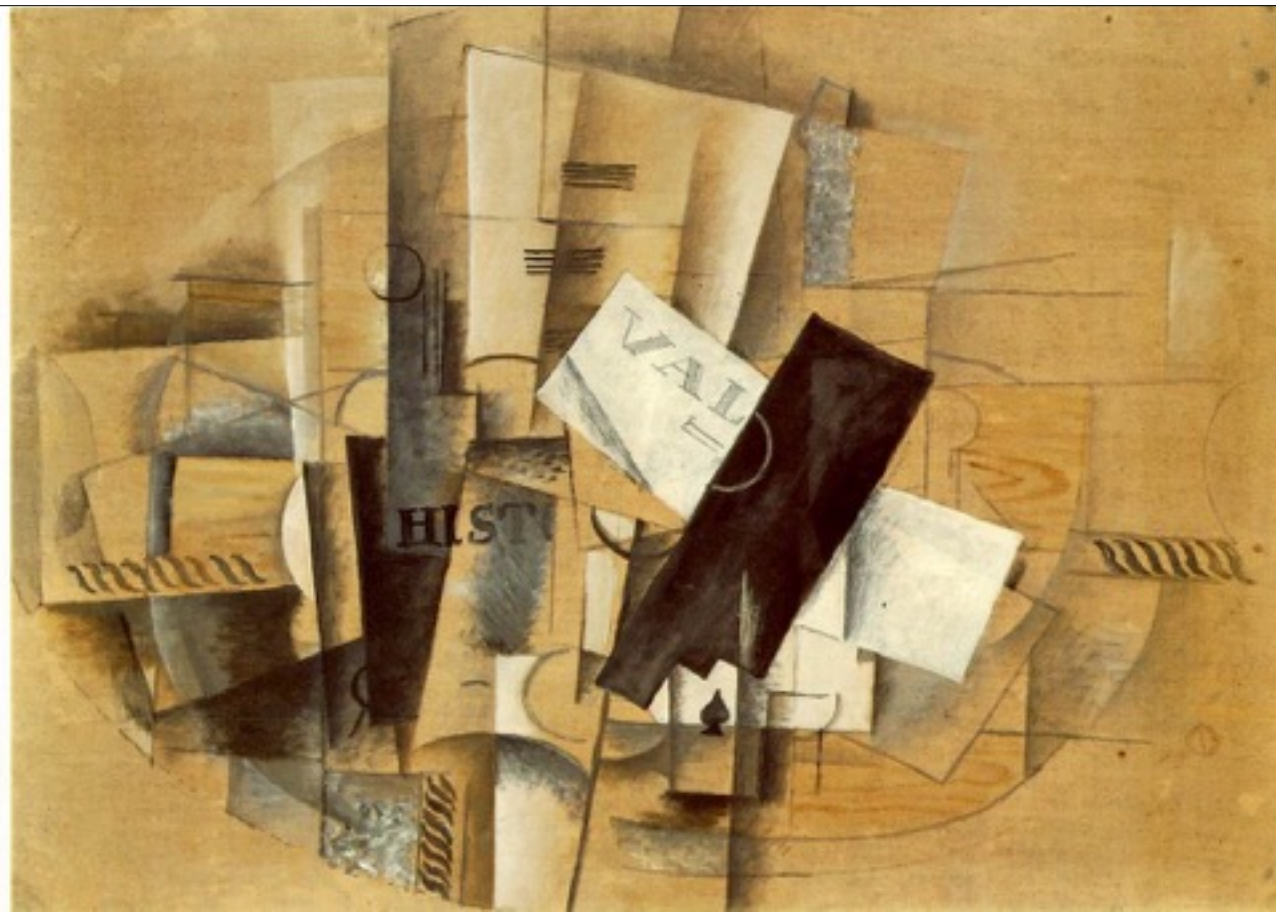




What was unique about the typeface used to support the AEG identity?

***What was unique about the typeface used to support the AEG identity?***

The branding included a custom typeface  
(Behrens used them for AEG's logo and printed materials.)



What impact did cubism have on poster design?

***What impact did cubism have on poster design?***

Cubism inspired poster artists to be more experimental with their designs and to move away from realism/pictorialism. (In the same way the Japanese prints had influenced cubism.)

1913 – Georges Braque, Gueridon

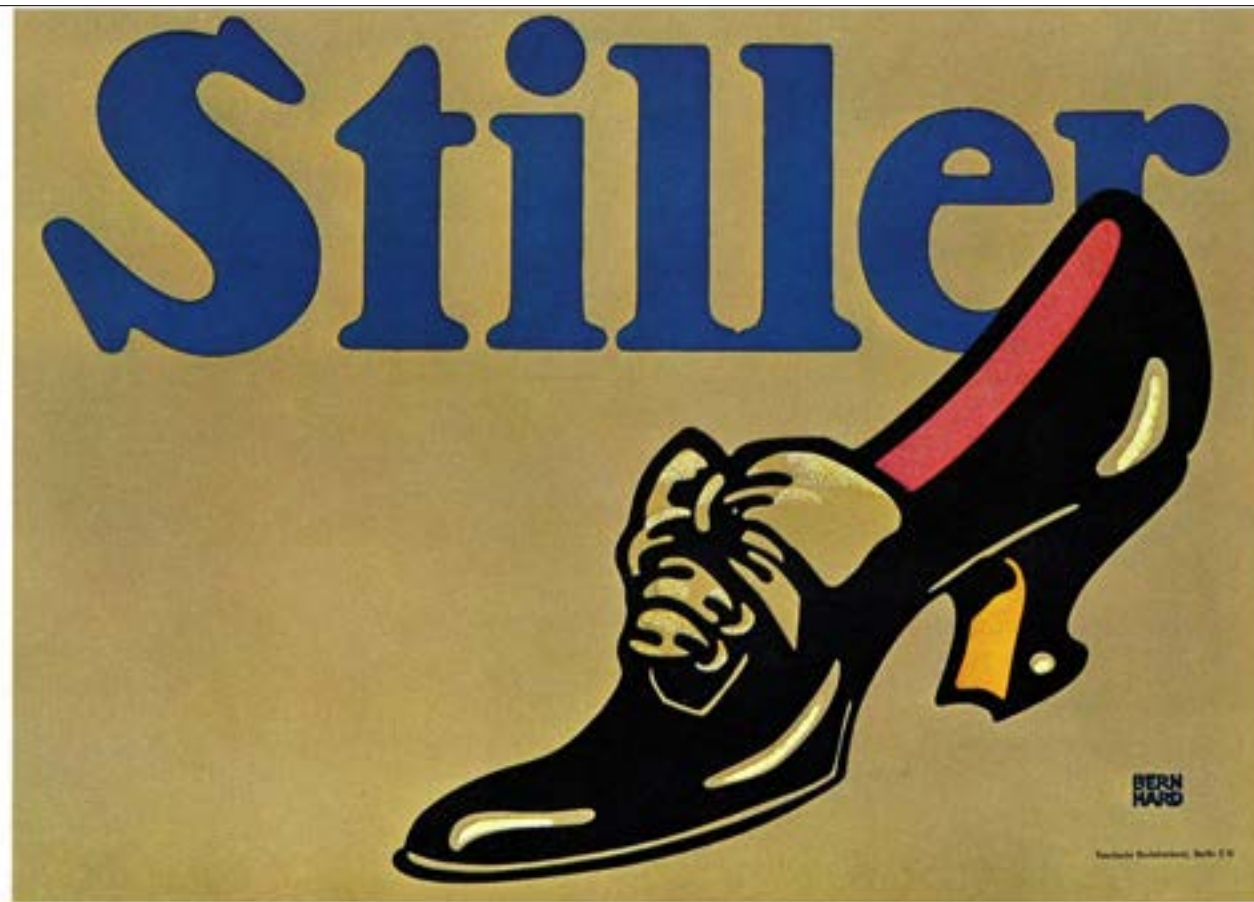


How did futurism impact poster design?

***How did futurism impact poster design?***

Futurism showed poster artists that type can be used as a playful element and to express meaning, emotion and sounds.

1912 – Filippo Marinetti, cover for his poem Zang, Tumb, Tumb



Which poster movement did German artist Lucien Bernhard launch?

***Which poster movement did German artist Lucien Bernhard launch?***

Lucien Bernhard launched the Plakatstil or Sachplakat style.





What does the term mean?

***What does the term mean?***

Poster style.

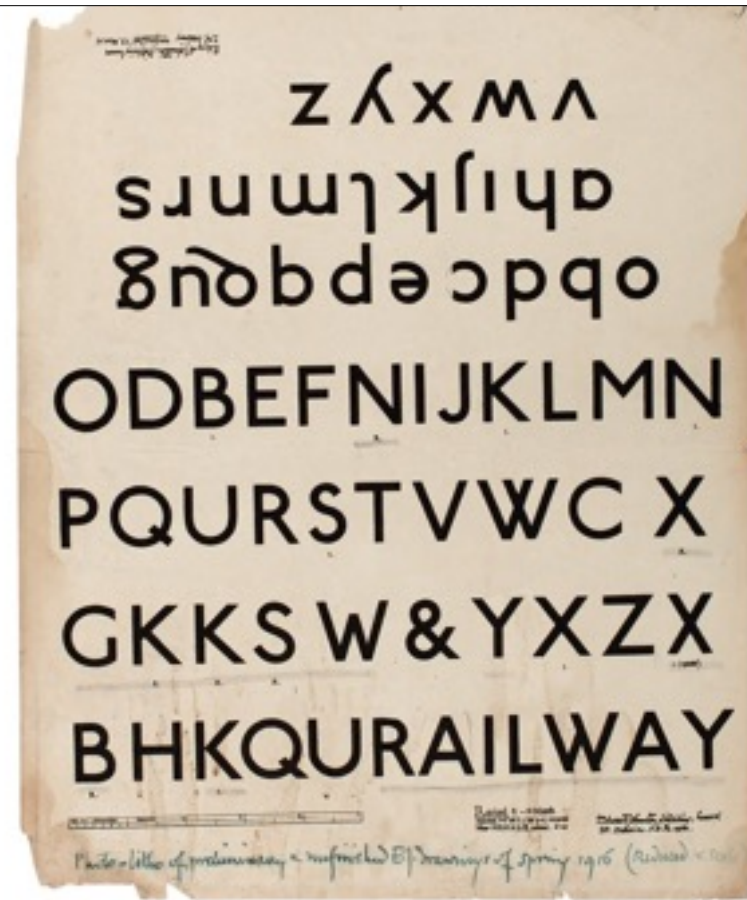




Which London advertising agency inspired Lucien Bernhard?

***Which London advertising agency inspired Lucien Bernhard?***

The Beggarstaffs. *(A pseudonym for the English painters James Pryde and William Nicolson ca. 1894)*



Who designed the 1916 corporate typeface for the London Underground?

***Who designed the 1916 corporate typeface for the London Underground?***

Edward Johnston

Just before World War I, he was commissioned by the London Underground Electric Railway Company to design a new typeface as part of a major program to renew the company's image.

**PHEW, QUIZ OVER.**

## Survey 8

Charlestons and communists  
(1905-1925)



**1914-18 – World War I, The War to End All Wars**

Austria-Hungary invaded the Kingdom of Serbia at the outset of World War I, War raged across Europe from 1914-18. It is also referred to as the the Great War and the War to End All Wars, which sadly it wasn't. It grew into a war involving 32 countries.

Two opposing alliances were formed: the Allies—the Russian Empire, the French Third Republic, and the United Kingdom, who were later joined by Italy, Japan and the United States, versus the Central Powers of Germany and Austria-Hungary, who were later joined by the Ottoman Empire (now Turkey) and Bulgaria.





**1915 – Lord Kitchener Wants You poster, Alfred Leete**

During the war, posters were important tools for propaganda and persuasion, as there was no commercial radio or television at that time.

This design by Alfred Leete ran first as a cover illustration for a popular weekly magazine—the London Opinion. The government then used the same design as a recruitment poster.

Leete's design was very successful and was copied by other countries.



1917 – James Montgomery Flagg

After two and a half years of neutrality, the United States entered World War I in 1917.

American poster artist James Montgomery Flagg took inspiration from Leete's poster and used himself as a model for Uncle Sam. About 5 million copies were printed. It is one of the most widely reproduced posters in history.

James Montgomery Flagg was a very successful illustrator and was said to have been at one time the highest paid magazine illustrator in the U.S.

<https://illustrationchronicles.com/I-Want-YOU-The-Story-of-James-Montgomery-Flagg-s-Iconic-Poster>

The origin of the term Uncle Sam, though disputed, is usually associated with a businessman from Troy, New York, Samuel Wilson, known affectionately as "Uncle Sam" Wilson. The barrels of beef that he supplied the army during the War of 1812 were stamped "U.S." to indicate government property.



1917 – James Montgomery Flagg

Some wartime posters played on the public's sense of duty. Others used guilt to urge civilians into action.

Actress Mary Arthur was Flagg's model for Columbia, who is a personification of America and Liberty. She is shown asleep, wearing patriotic stars and stripes and a Phrygian cap—a symbol of freedom since Roman times.

While she dozes against a fluted column, another visual reference to Western classical antiquity and civilization, sinister storm clouds gather in the background. (Source: Library of Congress exhibition caption)

<https://www.pbs.org/wgbh/americanexperience/features/nothing-stops-these-men/>



1914-15 — Savile Lumley, Daddy, what did you do in the Great War?

1914-15 — Savile Lumley, Daddy, what did you do in the Great War?

This British poster by Savile Lumley effectively combines guilt and a sense of duty, by suggesting that men should be thinking about how they will be judged by society and even their own children if they don't play their part.



1917 – Joseph C. Leyendecker

Although Flagg's posters are best known. American poster artist, Joseph C. Leyendecker was also a very popular illustrator in the first half of the 20th century. He illustrated covers for the Saturday Evening post and many other US magazines.

This poster encourages Americans to buy government bonds to support the war effort.





Date unknown — U.S. Army recruiting poster. Ryan & Hart Co.

This U.S. Army recruiting poster was created by Ryan & Hart Co.

***What kind of company do you think produced this poster?***

***How effective do you think it would be compared to the illustrated posters?***



1915 – Bring him Home with the Victory Loan ( artist unknown, Canada )

All countries involved in the war, including Canada, created posters to encourage the public to buy government bonds.  
What do you notice about the illustration style of this poster?

1915 – Bring him Home with the Victory Loan ( Canada ) colour lithograph 91 x 61 cm

War bonds & funds—Canada

<http://poulwebb.blogspot.com/2018/12/ww1-posters-part-2.html>

<https://www.loc.gov/item/2005695796/>

<http://www.archives.gov.on.ca/en/explore/online/posters/bonds.aspx>



1914-15 — Ludwig Holwein

*There are clear similarities between this Ludwig Holwein poster and the previous poster. What are they?*

*What kind of type style has been used here?*

1914-15 — Ludwig Holwein



1910s — Lucien Bernhardt

***What similarities and differences do you see between this Lucien Bernhardt poster and the last one?***

1910s — Lucien Bernhardt

World War I German propaganda poster urging the sale of war bonds in the Plakatstil style pioneered by Bernhard. His characteristic two-story signature is at bottom left.



1917 — Julius Gipkens, Captured Aircraft Exhibition poster

***This poster by Julius Gipkens is different from all the other war posters we've looked at. How is it different and what does it symbolize?***

It is a poster for an exhibit of captured war planes and it is a conceptual, not a figurative poster. The eagle represents the might of the Nazi forces.

Julius Gipkens was born in Hanover, Germany, on 16th February 1883. Inspired by the work of Lucian Bernhard, Gipkens set up as a graphic artist in Berlin. During the First World War Gipkens produced several notable posters for the German government.





1918 — Poster for the Daily Herald, Edward McKnight Kauffer

***What do you notice about this poster design created by Edward McKnight Kauffer, an American artist working in the U.K. after W.W.1?***

You can see the impacts of cubism in this illustration, as well as an unusual and bold use of space. The tall format, and the concentration of the birds at the top creates a sense that the birds are really in flight.

***Who else used very tall formats like this?***

# Dadaism

WW1 was one of the deadliest conflicts in history, with the loss of over 16 million lives  
The senseless suffering and loss of life sparked a new artistic movement in Europe called Dadaism.



1923 – Portrait of Tristan Tzara by Robert Delaunay

The movement was founded by Tristan Tzara.

He was a Romanian avant-garde poet, writer and performance artist.

**One Cannot Understand Dada.  
One Must Experience It.**

1920 – Richard Huelsenbeck

<http://dada-data.net/en/hub>

When speaking about Dada Richard Huelsenbeck, a German writer, poet, and psychoanalyst said One Cannot Understand Dada. One Must Experience It.



**1916 – Hugo Ball Dada performance at the Cabaret Voltaire**

- Dada emerged in a performance venue called the Cabaret Voltaire in Zurich Switzerland
- Young poets, painters and musicians gathered there to entertain one-another and discuss the state of the world.
- Their work was a rebellion against the horrors of war, the decadence of European society, the blind faith in technological process.
- They felt that society and the church with their conventional moral codes were doing little to help people cope with the continual upheaval the war and modern society had created.
- Dada claimed to be anti-art and had a strong negative element
- German writer Hugo Ball, who had taken refuge from the war in neutral Switzerland, was key to the movement
- Ball recited a poem on the stage of the Cabaret Voltaire in Zurich. The poem began: “gadji beri bimba / glandridi lauli lonni cadori....” It was utter nonsense, of course, aimed at a public that seemed all too complacent about a senseless war.
- Tzara, described its nightly shows as “explosions of elective imbecility.”

image: [https://thumbs-prod.si-cdn.com/4VINq0PvtEHFJmEOGhHtBdvN8Ys=/60x60/https://public-media.smithsonianmag.com/filer/dada\\_may06\\_388.jpg](https://thumbs-prod.si-cdn.com/4VINq0PvtEHFJmEOGhHtBdvN8Ys=/60x60/https://public-media.smithsonianmag.com/filer/dada_may06_388.jpg)

image: [https://thumbs-prod.si-cdn.com/OijROc\\_qCSEyXUJ7O9QPDZgweR0=/60x60/https://public-media.smithsonianmag.com/filer/dada\\_2.jpg](https://thumbs-prod.si-cdn.com/OijROc_qCSEyXUJ7O9QPDZgweR0=/60x60/https://public-media.smithsonianmag.com/filer/dada_2.jpg)

image: [https://thumbs-prod.si-cdn.com/lmdLXWl6JnyHfjhcem7PdP7tKEQ=/60x60/https://public-media.smithsonianmag.com/filer/dada\\_3.jpg](https://thumbs-prod.si-cdn.com/lmdLXWl6JnyHfjhcem7PdP7tKEQ=/60x60/https://public-media.smithsonianmag.com/filer/dada_3.jpg)

image: [https://thumbs-prod.si-cdn.com/GnzCO1I\\_8JgXZmVahNlouS-nAqU=/60x60/https://public-media.smithsonianmag.com/filer/dada\\_head.jpg](https://thumbs-prod.si-cdn.com/GnzCO1I_8JgXZmVahNlouS-nAqU=/60x60/https://public-media.smithsonianmag.com/filer/dada_head.jpg)





1917 – Marcel Duchamp, Fountain

After trying his hand at Impressionism and Cubism, Marcel Duchamp rejected all painting because it was made for the eye, not the mind.

*"In 1913 I had the happy idea to fasten a bicycle wheel to a kitchen stool and watch it turn," he later wrote, describing the construction he called Bicycle Wheel, a precursor of both kinetic and conceptual art.*

It fit with the Dada movement, although I'm not sure he was really a part of the Dada group per say.

**What do we call this kind of art? Ready-made**

Read more: <http://www.smithsonianmag.com/arts-culture/dada-115169154/#5FoiPqOQv1M4IsIK.99>



**c.1926 – Hans Arp with Navel-Monocle, Hans (Jean) Arp**

Jean Arp was a founding member of the Dada movement.

In 1920, as Hans Arp, along with another German artist Max Ernst and the social activist Alfred Grünwald, he set up the Cologne Dada group.

Hans Arp with Navel-Monocle, c.1926



**1920 – Sophie Taeuber-Arp, self portrait**

Sophie Taeuber-Arp was a Swiss artist, painter, sculptor, performance artist, and textile designer who joined the Dada movement. She married Jean Arp in 1922.

She later embraced the principles of Constructivism, and became one of its most important practitioners outside of Russia.

1920 – Sophie Taeuber-Arp, self portrait



**1920 – Untitled (Head), Sophie Taeuber-Arp**

Dada combined elements of cubism and surrealism with a new irreverence that the Dadaist themselves referred to as anti-art.

<https://www.moma.org/calendar/exhibitions/80>

<https://www.moma.org/collection/works/groups/dada>



**1919 – Hannah Höch**, (Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic)

A strong Dada movement emerged in Berlin Germany.

Hannah Höch, George Grosz, John Heartfield and Raoul Hausmann were at the heart of the movement and together they furthered the technique of photomontage which had first been used by the futurists.

We will talk more about John Heartfield next week.





**1920 – George Grosz,** (Daum Marries Her Pedantic Automaton George in May 1920 - John Heartfield Is Very Glad of It)

Grosz was a German artist known especially for his caricatural drawings and paintings of Berlin life in the 1920s.



**1920 – Raoul Hausmann, Mechanical Head –an assault on tradition**

Raoul Hausmann was an Austrian artist and writer involved in the Dada movement in Berlin.



**1919 – Kurt Schwitters, Das Unbild**

Kurt Schwitters was a German artist who worked in several genres and media, including Dada, Constructivism, Surrealism, poetry, and sound

In 1919, he was refused entry into the Dada movement because they considered him too bourgeois. Undeterred, he created his own non-political offshoot of Dada named Mertz – a one-man art movement using printed ephemera, rubbish and found materials. His work combines Dada's elements of nonsense, surprise and chance with a strong design sense.



1919 – Kurt Schwitters, Mai 191



1920s – What was life like?

<https://www.youtube.com/watch?v=GtPkzqXKhQQ>





**1920 – The “Golden Age of Radio”**

1920 The “Golden Age of Radio” began with the first commercial broadcast  
Soon followed by Weather and sports broadcasts



**1917-1921 — Prohibition in British Columbia**

The 1920s saw the imposition of alcohol prohibition and the appearance of speakeasies (illicit bars and nightclubs). Drinking was banned in British Columbia for 3 years from 1917-1921. Prohibition lasted much longer in the US and launched the mafia.

Until then, criminal gangs were mostly small and operated within their own immigrant ethnic groups, such as Irish and Italian.

“organized crime” really took hold after Prohibition began. Prohibition provided small-time street gangs with the opportunity to get into the highly profitable business of bootlegging.



**1920's The age of jazz, King Oliver's Creole Jazz Band New Orleans**

Prohibition also launched the Jazz Age. Speakeasies were places to drink, but they were also places where black and white people could openly associate for the first time. Black jazz musicians could perform in front of white audiences. Black performers eventually became accepted more widely, with bands like King Oliver's Creole Jazz Band. Welcomed into the fanciest venues around the world, these performers were rarely treated as equals.



The 20's marks a new era of emancipation for women.

Who did a French journalist say was the father of emancipation for women?

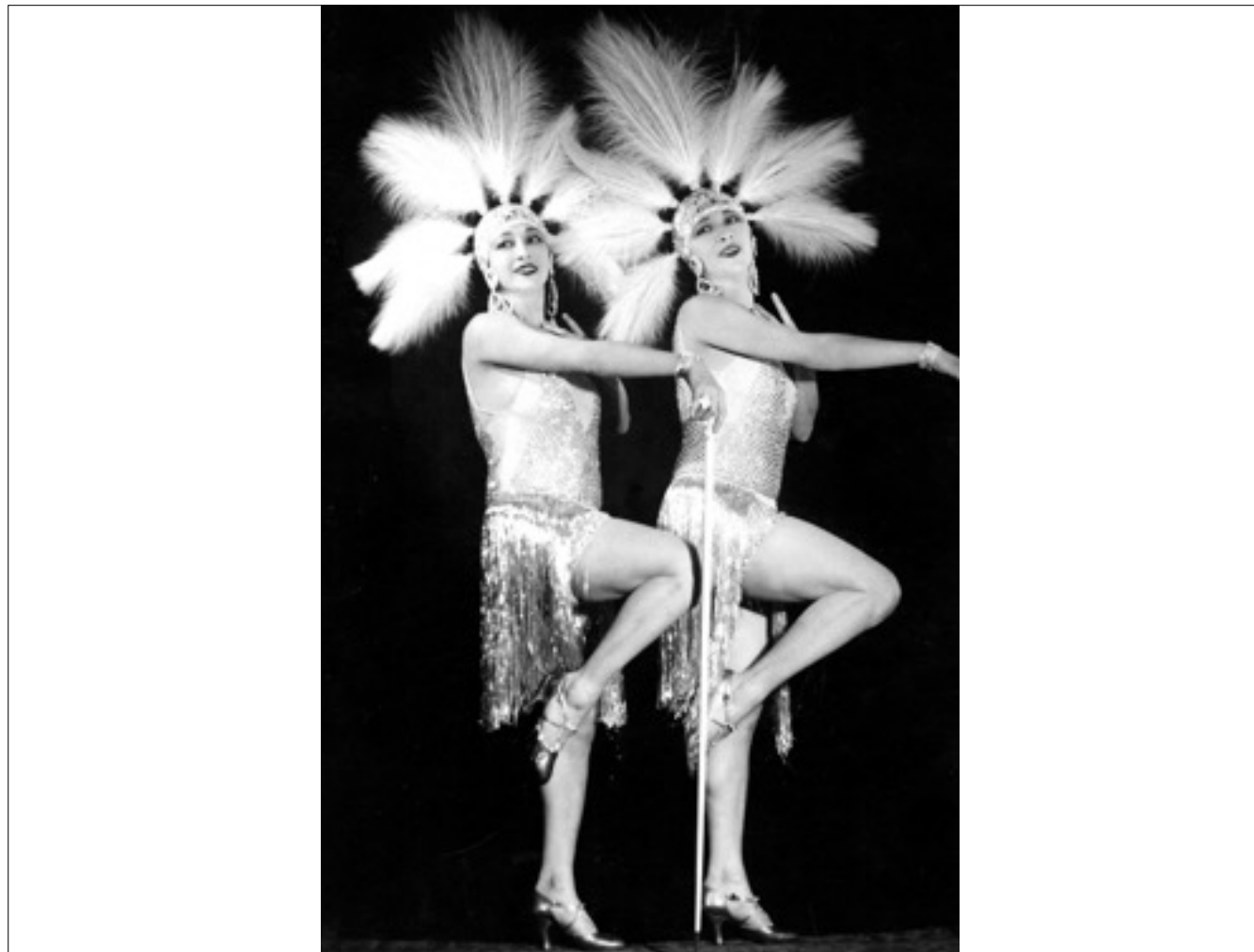


**1920s – French couturier Gabrielle “Coco” Chanel**

French couturier Gabrielle “Coco” Chanel revolutionised fashion in the 1920s. Her ground-breaking designs brought the liberating concept of casual chic. Her designs led the trend for a corset-free bust and trousers for women, along with the little black dress and “flats”.

In 1921 Chanel launched her trademark perfume Chanel No. 5. She also popularised inexpensive costume jewellery.





With jazz music came the Charleston—a very popular dance involving fast-paced swinging of the legs as well as big arm gestures. These movements would previously have been considered unseemly. Shorter, looser flapper dresses were needed to make this dance possible. And Chanel was an important part of the evolution.

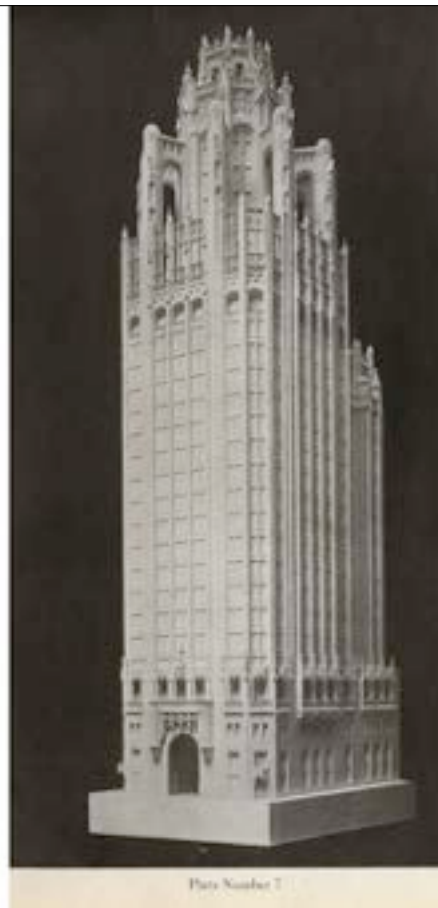


**George Barbier**

French fashion and interior designer George Barbier documented 1920s style through illustrations he created for magazines such as Vogue.



He captures a sense of ease and decadence



**1922 — Chicago Tribune new headquarters design**

In 1922 the Chicago Tribune newspaper commissioned a new headquarters building that they hoped would be "the most beautiful office building in the world."



### 1922 — Chicago Tribune design competition

To find a suitable architect, the Tribune held a competition that was also a brilliant publicity campaign. With a \$50,000 first prize (the equivalent today of about \$690,000!), and substantial second and third prizes, the competition generated massive press coverage and attracted 263 entries from twenty-three countries.

There is a link on the week 8 blog to why these kinds of design competitions—which are particularly common in architecture—are harmful to designers.



**1923 – Time Magazine**

Magazines flourished throughout the 1920's-30's.

In 1923 Time Magazine appeared in the U.S. alongside already successful magazines such as The Saturday Evening Post, Life, Harpers, Vogue, McClure's and Vanity Fair.





1920's-30's – Vanity Fair

Vanity Fair “was a barometer of its time” (wrote social historian Cleveland Amory)

It became the gold standard of magazines throughout the 20s and into the 30s.

It fell prey to the ravages of the Depression and folded in 1936. It took almost 50 years for VF to make its way back to the newsstands in 1983 and it now includes five international editions.

<https://www.vanityfair.com/hollywood/photos/2013/05/great-gatsby-covers-images#4>

\\



**1920 – Lawren Harris – Algoma Hill**

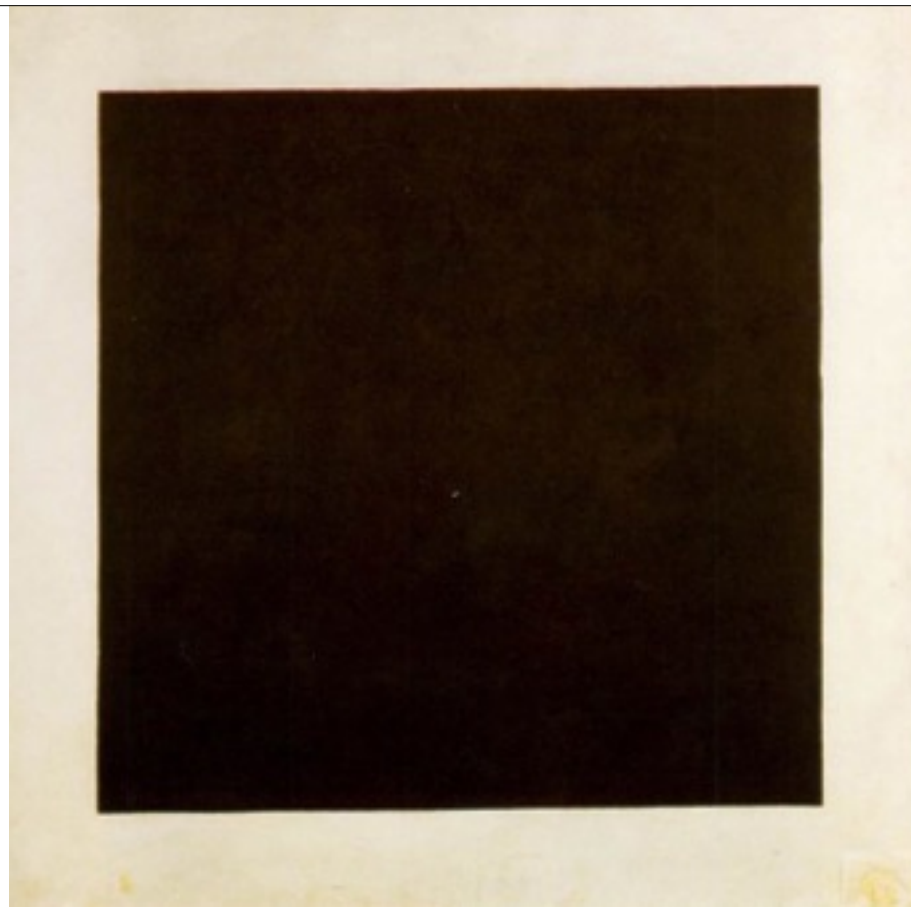
In the 1920s the Toronto-based Canadian art movement The Group of Seven emerged. Working as commercial artists during the week, Franklin Carmichael, Lawren Harris, A. Y. Jackson Frank Johnston, Arthur Lismer and J. E. H. MacDonald would sketch and paint en plein air during their free time> They explored the unique character of Canada's wilderness. Emily Carr and Tom Thomson were not part of the group, but were actively painting unique Canadian landscapes over the same period.

# Suprematism

Suprematism is a form of non-objective art.

***What does that mean?***

***Non-objective art is a type of abstract, often geometric, art that aims to convey universal truth through simplicity and purity.***



**1914 – Kasimir Malevich, Black Square**

The period 1913-1933 was a period of massive upheaval in Russian culture.

Artistically the change began with the suprematist movement, founded by the Russian artist Kasimir Malevich.

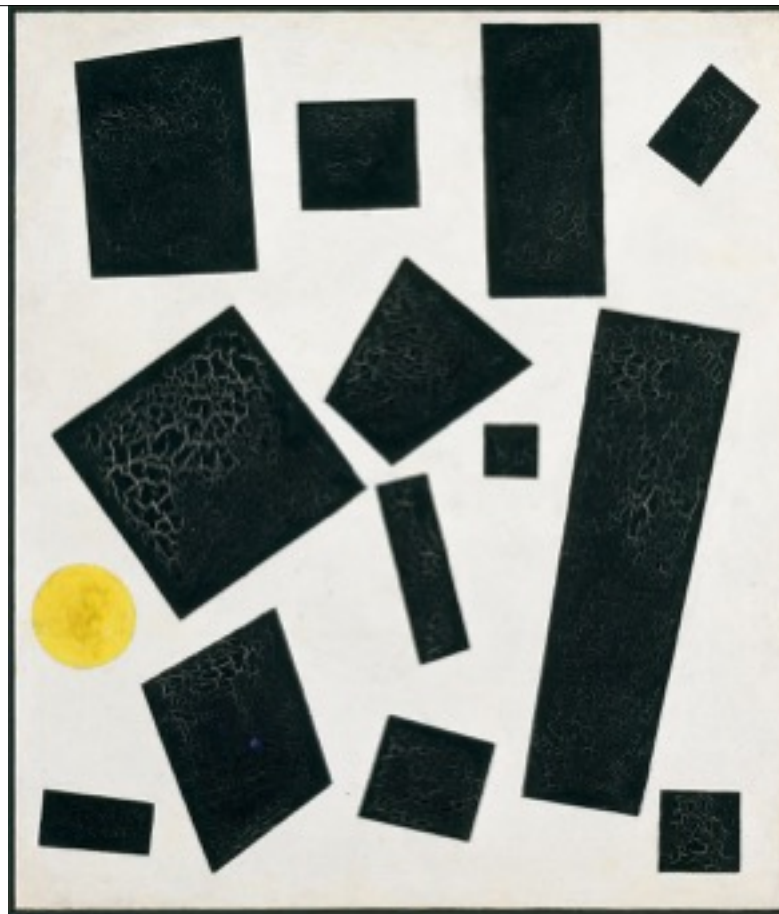
***What was he inspired by?***

His art was inspired by the Greek philosopher Plato who believed that geometry was the highest form of beauty. Malevich rejected functional and pictorial representations and made his art devoid of all objectivity.



**1915 – Kasimir Malevich, Suprematist Composition**

It features basic, abstract geometric forms and pure colours.



**1915 – Kasimir Malevich, Suprematist Composition**

Malevich's goal was to convey pure feeling through reducing art to an abstract combination of color and forms. He rejected both function and pictorial representation to make art devoid of all objectivity.



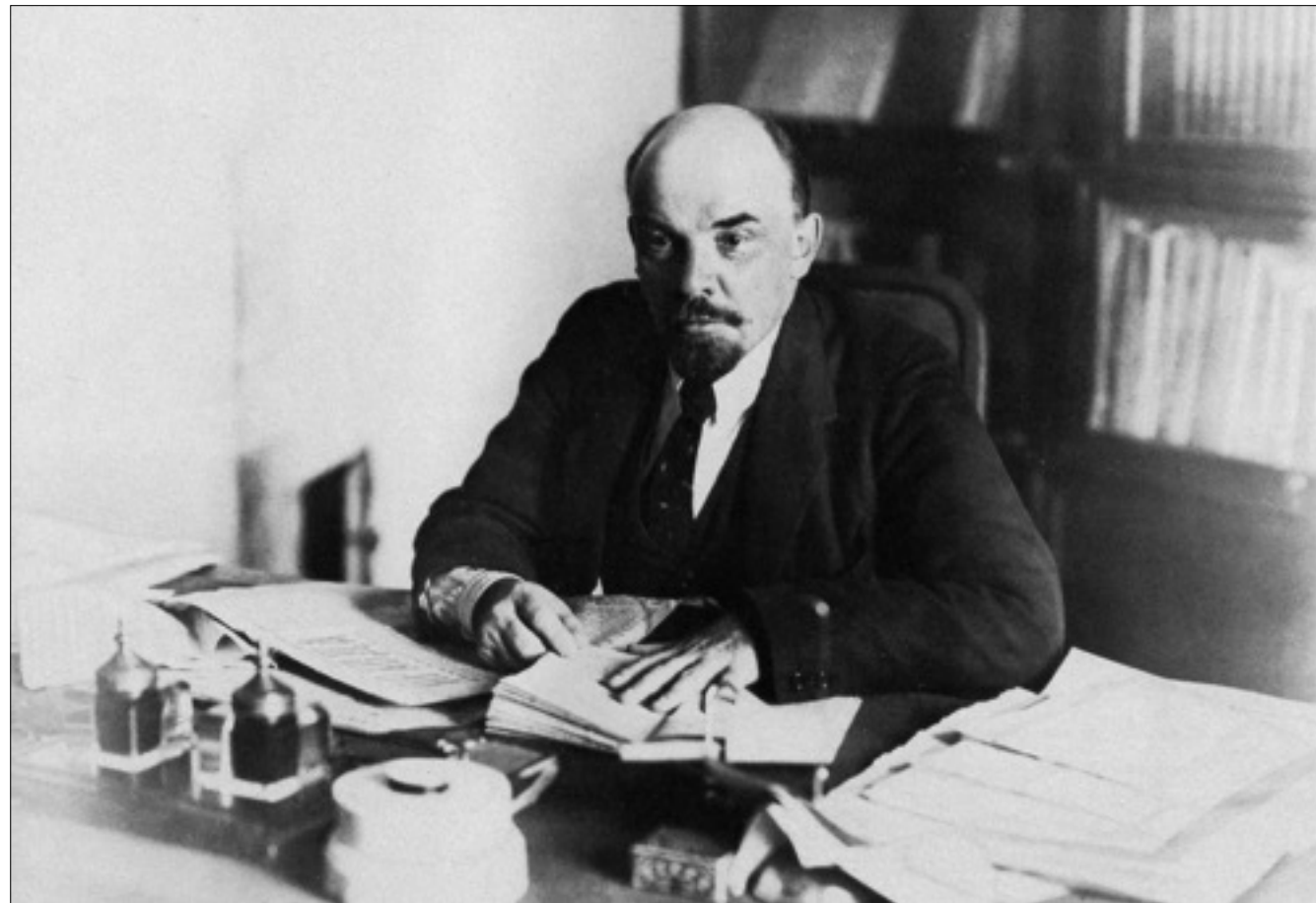


1917 – October Revolution – Peace! Land! Bread!

While Malevich turned the Russian art world on its head... revolution was turning the country upside down.  
1917 October Revolution was the second of 2 Russian revolutions that year.

***Why did it happen?***

***The country's mismanagement of their economy and their war effort drove soldiers and civilians to revolt.***



**1917 – Vladimir Lenin – Mastermind of the Bolshevik revolt**

The October Revolution was masterminded by Vladimir Lenin. With the help of the Bolshevik (red) army he took over rule of the country and appointed himself the first head of the newly created USSR.



**1918 Tsar Nicholas II and his family were executed by the Bolsheviks**

1918 Tsar Nicholas II abdicated power. He and his family were later executed by the Bolsheviks, although Lenin claimed not to have ordered their deaths.

The country experienced massive upheaval and changes brought about by the Russian Revolutions and World War I.

Art, literature and music from this time reflects these profound changes. Theatre in particular underwent huge changes when new and adventurous productions called for innovative design solutions.

Architects, textile designers, photographers and graphic artists worked together to find the answers.

*[www.infobarrel.com](http://www.infobarrel.com)*

# Constructivism

Suprematism provided inspiration to a group of young artists who wanted to contribute to the revolutionary movement in Russia. They called themselves constructivists



**El Lissitzky**

One artist inspired by suprematism was El Lissitzky

A Russian artist, designer, photographer, typographer and architect.

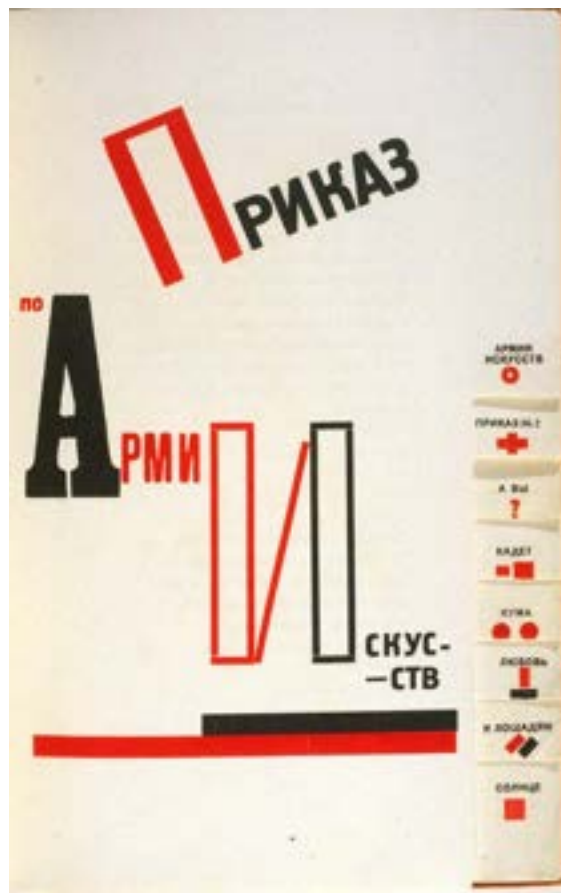
Malevich was his mentor.



ca. 1920 – El Lissitzky, Beat the Whites with the Red Wedge

He experimented with production techniques and stylistic devices that would go on to dominate 20th-century graphic design.  
1918-21 In the Russian Civil War “Red” forces fight the “White” forces





1923 – El Lissitzky, page from Vladimir Mayakovsky's 'For the voice'

El Lissitzky used his talents to create numerous exhibition displays and propaganda works for the Soviet Union.

He fell out with Malevich and fellow Suprematist Vassily Kandinsky in 1921. They argued that art should be kept apart from the needs of society—that it should not serve a purpose other than to provoke thought. Lissitzky believed that the artist could be an agent for change.

His motto became "das zielbewußte Schaffen" (goal-oriented creation)—which really sums up graphic design.

1923 Page from Vladimir Mayakovsky's 'For the voice' – El Lissitzsky

Vladimir Mayakovsky: a poet and designer who helped compose the 1912 manifesto of Russian Futurists entitled, "A Slap in the Face of Public Taste".



1923 – El Lissitzky, pages from Vladimir Mayakovsky's 'For the voice'

1921 El Lissitzky he moved to Berlin spreading suprematist and constructivist ideas to W. Europe



ca. 1923 – Henryk Berlewski, Reklama Mechano

### The Spread of Constructivism abroad via El Lissitzky

Polish artist Henryk Berlewski: to Warsaw in 1913 to study at the school of design. During World War I, he discovers futurism and Dada.

1920 attends El Lissitzky's lecture in Warsaw – moves to Berlin, where in 1922–1923 he abandons figurative art for pure constructivist abstraction.

1922 Meets El Lissitzky, Viking Eggeling (to whom Berlewski devoted article published in 'Albatross' in 1922), and many others (Moholy-Nagy, van Doesburg, Richter, van der Rohe). May-Sep 1923 presents his first Mechano-Faktura compositions in the Novembergruppe section of the Grosse Berliner Kunstausstellung. Mechano-Faktura: a constructed abstraction that abolished any illusion of 3 dimensions. It was seen as an expression of industrial society.

March 1924 publishes his **theoretical tract** being written since 1922, Mechano-Faktura (using mechanical means to create texture), prefaced by the writer Alexander Wat; its basic premise rejects the illusion of space in favor of two-dimensionality; color is reduced to black, white, and red, and visual equivalents of images are accomplished by mechanical means using rhythmic arrangements of lines and simple geometrical forms such as circles and squares. Along with the publication he organizes the first mechanofaktura exhibition at the Austro-Daimler Automobile Salon. Summer 1924, invited by Herwarth Walden, founder of the Der Sturm magazine and gallery, to exhibit his mechanofaktura works in Berlin; the German version of his manifesto gets published. 1924 establishes Reklama-Mechano advertising agency with Wat and Stanisław Bruczyński, that—among its rare realizations—worked on the Plutos chocolate brochure.



1924 – Henryk Berlewski, Composition In Red, Black and White

1924 Composition In Red, Black and White – Henryk Berlewski



ca. 1917 – N.V. Tsivchinskii

c. 1917 The Victory of the Five Year Plan is a Strike Against Capitalism – N.V. Tsivchinskii



1920 – ROSTA poster (Russian Telegraph Agency)

1920 ROSTA (Russian Telegraph Agency) posters spread the Bolshevik message





B. Bilotlskii

Propaganda poster showing the Union's diverse ethnicity – B Bilotlskii



**S. Kukurudza**

1917-1932 "15 years of Struggle for the General Party Line" – S. Kukurudza



**c. 1920 – Vladimir Tatlin and Alexander Rodchenko**

El Lissitzky moved to Berlin, but his work helped to inspire a whole generation of Russian artists and designers all intent on furthering the Communist cause.

c. 1920 Vladimir Tatlin and Alexander Rodchenko found the Constructivist movement



**ca. 1920 – Tatlin's Tower, the Monument to the Third International**

Tatlin's Tower, or the project for the Monument to the Third International (1919–20), was a design for a grand monumental building by the Russian artist and architect Vladimir Tatlin, that was never built.

It was planned to be erected in Petrograd (now St. Petersburg) after the Bolshevik Revolution of 1917, as the headquarters and monument of the Comintern (the third international).

The Communist International, abbreviated as Comintern and also known as the Third International (1919–1943), was an international communist organization that advocated world communism.

Tatlin's Constructivist tower was to be built from industrial materials: iron, glass and steel. In materials, shape and function, it was envisaged as a towering symbol of modernity.

It would have dwarfed the Eiffel Tower in Paris.



London 2012

Does this look familiar?





1919 – Rodchenko poster

Rodchenko was a painter and a sculptor, but like El Lissitzky, gave these pursuits up to do something more useful. Rodchenko becomes one of the leading voices of the constructivist movement in Russia.

He gives up art to focus design and photojournalism





1923 – Rodchenko poster



1923 – Rodchenko, LEF Magazine cover

1923 LEF Magazine was the journal of the Left Front of the Arts, a widely ranging association of avant-garde writers, photographers, critics and designers in the Soviet Union. The journal's objective, as set out in one of its first issues, was to

**"re-examine the ideology and practices of so-called leftist art, and to abandon individualism to increase art's value for developing communism."** The editors were Osip Brik and Vladimir Mayakovsky: fittingly, one a Russian Formalist critic and one a poet and designer who helped compose the 1912 manifesto of Russian Futurists entitled, "A Slap in the Face of Public Taste". The covers were designed by Alexander Rodchenko, and featured photomontages early on, being followed by photographs in New LEF.



1923 – Rodchenko poster

What is different about this poster to all the others?



1924 – Rodchenko poster







**Varvara Stepanova**

Women artists play an important role in the constructivist movement – Rodchenko was a partner in work and life with Varvara Stepanova





1920 – Varvara Stepanova, lino cut

1920 Lino cut – Varvara Stepanova



1920 – Varvara Stepanova, Three Figures

1920 Three Figures – Varvara Stepanova

***What painting style is this?***



1925 – Varvara Stepanova and Vladimir Mayakovsky, GIZ State Publishers ad

1925 GIZ State Publishers ad – Varvara Stepanova, Vladimir Mayakovsky



1923 – Varvara Stepanova, Sportswear designs in LEF magazine

1923 Sportswear designs in LEF magazine – Varvara Stepanova



**1924 – Varvara Stepanova, textile design**

1924 Textile design – Varvara Stepanova





**1919 – Lyubov Popova**

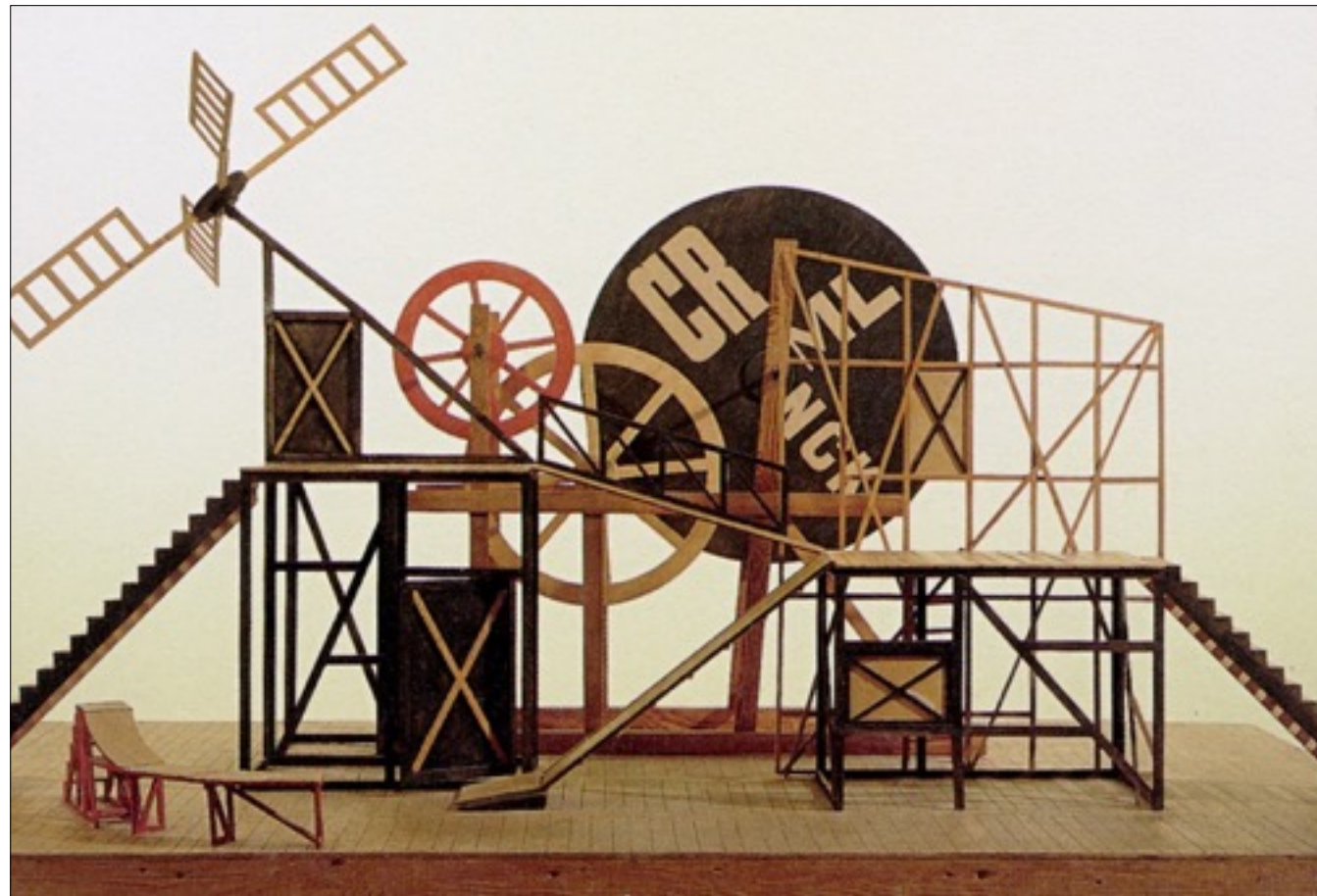
1922 Lyubov Popova constructivist stage design





1922 – Lyubov Popova, set design for The Magnanimous Cuckold

1922 Set design for The Magnanimous Cuckold – Liubov Popova



1922 – Lyubov Popova, set design for The Magnanimous Cuckold



1921 – Lyubov Popova, costume design, working clothes for actor no. 5

1921 Costume design, working clothes for actor no. 5 – Liubov Popova

# Surrealism

The word 'surrealist' was coined by Guillaume Apollinaire and first appeared in the preface to his play *Les Mamelles de Tirésias*, which was written in 1903 and first performed in 1917.[2]



**The surrealist movement was founded by André Breton**

The literary and artistic movement was founded by André Breton the French writer, poet, and anti-fascist. His writings include the first Surrealist Manifesto (Manifeste du surréalisme) of 1924.

André Breton portrait by Man Ray, 1932



**1916 – Giorgio de Chirico, The Jewish Angel**

Surrealism emerged in Paris on the heels of the Dadaists.

The surrealists were searching for the “more real than real world beyond the real”.

The movement was heavily influenced by the work of Giorgio de Chirico.

He was an Italian artist who he founded the scuola metafisica art movement in the years before World War I.





max ernst / arp

1920 – Jean Arp and Max Ernst, Physiomythologisches Diluviabild

The surrealists were painting the world of intuition, dreams and the unconscious realm explored by Sigmund Freud. It was less a style than a way of thinking and a way of life.

Where Dadaism had been negative and destructive, surrealist had faith in man and his spirit

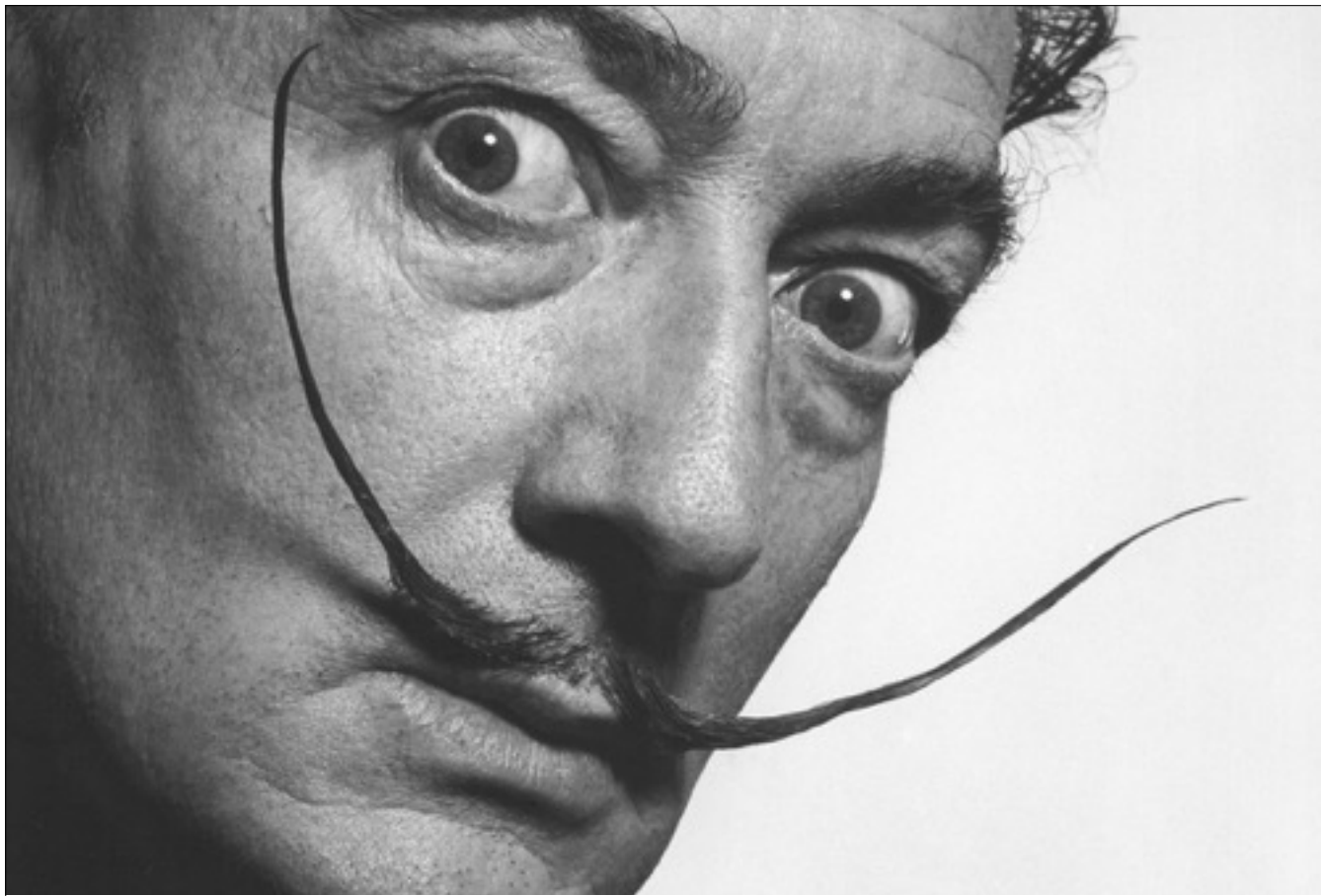


1921 – Max Ernst, *The Gramineous Bicycle*

Max Ernst was a German painter, sculptor, graphic artist, and poet.  
Like Hans Arp, Ernst was involved in both the Dada movement in Germany and Surrealism in France.



1926 – René Magritte, *After the Water, the Clouds*



**Salvador Dali**



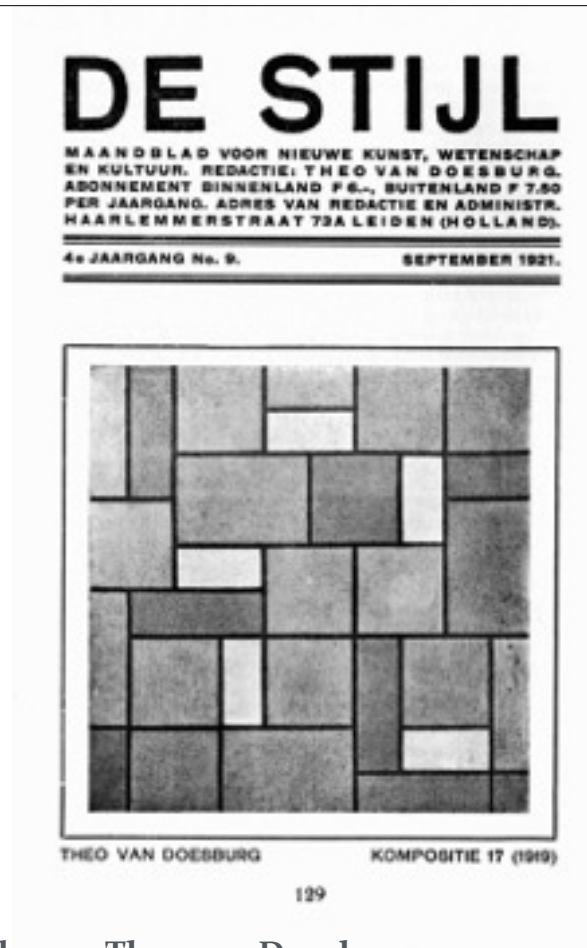
Un Chien Andalou: Un Chien Andalou (An Andalusian Dog) is a 1929 silent surrealist short film by the Spanish director Luis Buñuel and artist Salvador Dalí. It was Buñuel's first film and was initially released in 1929 with a limited showing at Studio des Ursulines in Paris, but became popular and ran for eight months.

[Documentary on Surrealism on the blog](#)

# De Stijl

The De Stijl movement began in the Netherlands





1919 – De Stijl catalogue, Theo van Doesburg

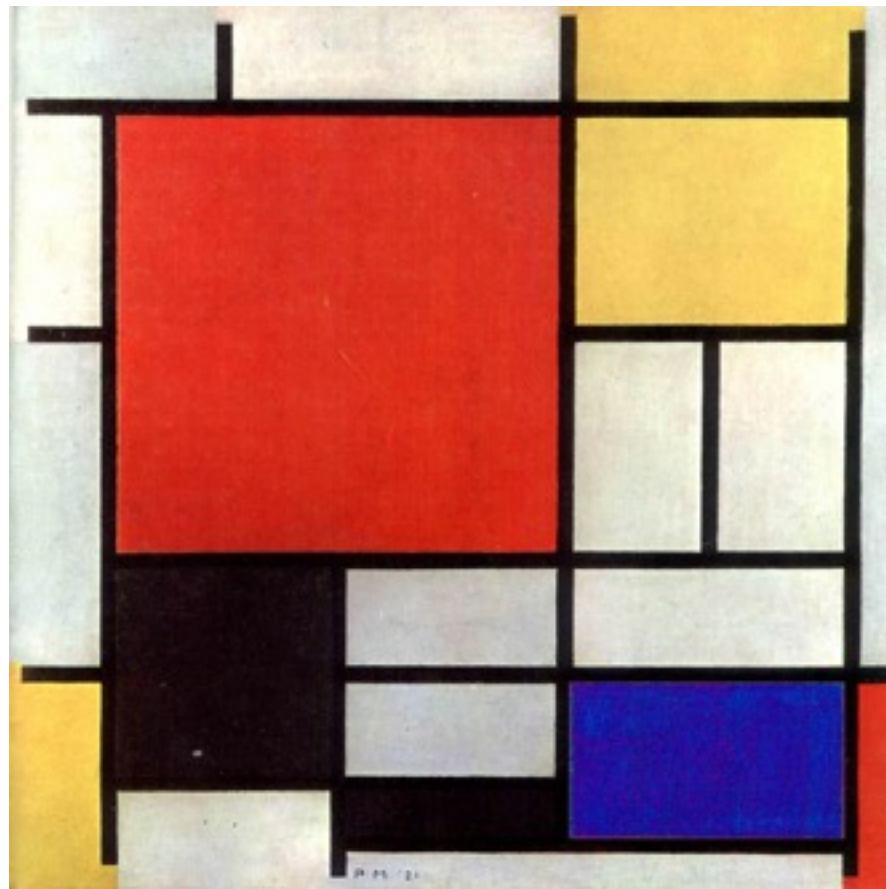
It was founded by Theo van Doesburg

Theo van Doesburg was a Dutch artist, writer, poet and architect.

An abstract geometric style seeking balance and harmony for art hoping it would lead to a new social order following the upheaval of the war.

De Stijl artists sought to express the mathematical structure of the universe and the universal harmony of nature.

**What does De Stijl mean?**



**1921 – Piet Mondrian**

1921 Piet Mondrian is arguably the movement's most influential contributor



1922 – Theo van Doesburg and Kurt Schwitters

1922 Poster, Kleine Dada Soirée – Theo van Doesburg and Kurt Schwitters



**1917 – Gerrit Rietveld, Red and Blue chair**

Gerrit Rietveld was a Dutch furniture designer and architect and one of the principal members of De Stijl  
1917 Red and Blue chair using elementary forms and colors



2004 – Mario Minale, Red blue Lego chair

Rotterdam-based German-born designer Mario Minale





**1924 – Gerrit Rietveld, Schröder House, Utrecht**

1924 Rietveld Schröder House, Utrecht – Gerrit Rietveld





**DONE TALKIN'**