EARLY MODERN-MODERN : 1910-1935

**Early Modern (1900-1930)**

“After 1900 the great artificial flower of Art Nouveau began to wither, ” p. 73

“The most effective way to overcome the evils of industrialism was to cooperate with industry rather than to return to handicrafts,” p. 73

The poster was the testing ground that demonstrated that collaboration was both possible and profitable,” p. 73

Poster became a high industrial art form

The opposite of antiquated, old-fashioned, outdated

Avant garde/Experimental

Common thread: dissatisfaction of the past, need for radical change in society

In love with geometry, despised ornament

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| **THEMES**  Agitational, riveting posters, publications and graphics | **DESIGNS**  bold yet minimal lettering  focusing on one product image (veer away from decorative tendencies)=the “object” poster  Goal is to attract attention immediately  Simple, eye-catching colors  A simple, central image |

**Expressionism (1900-1922)**

Concerned with the human condition and felt deep empathy for the poor and social outcasts

a turn away from objective reality, so that art reveals an inner, imaginative expression rather than an impression; but a rejection of complete abstraction

The world is a hostile place…use art to become socially useful

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| **THEMES**  Agitational posters, publications and graphics  Excitement for the novel and the unprecedented  An inner search for personal symbolism  Exposing the brutality of war  Inspired by art by chlldren  Depicting alienation, despair, anxiety | **DESIGNS**  Stark woodcuts and lithographs  Thick raw strokes, loose brushwork, bold contour  Use of very few but violent colors  Distorted and elongated human figures and landscapes to create a mood of excitement within outlined and shaded forms.  Personal calligraphy takes the place of “artistic conformity” |

**Modern (1908-1933)**

Subversive, elitist, marginal

Smash the old visual language and create a new one

Photomontage (photos created by machines) became an effective propaganda weapon and the most popular tool of the new graphic design

**Cubism:** complete rejection of decorative tendencies

**Futurism:** “There can be no nostalgia, no pessimism! There is no turning back!”

Embrace the machine: cars and airplanes are totems of the modern spirit.

**Vorticism:** destroy everything old and decadent in its path

**Constructivism:** Unifies Communist ideology and visual form: Russian youth movement; convince the public of the legitimacy of Bolshevism. “The individual and his work is subordinate to the group.”

**DeStijl** (the style in Dutch): developing a utopian style and spirit: anything emotional was taboo.

**Bauhaus:** Anything geometric, functional or modern. Form follows function.

**New Typography:** A rejection of all the rules of typographical symmetry.

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| **THEMES**  Glorify the machine  Challenge the social system  Aggressive | **DESIGNS**  Assymetrical typography  Cubism: integrating random, collaged letterforms into paintings  Typographic collaged images  Photomontage  Geometric layout  Vorticism: “using the colors of an acute sick headache” |
|  | Unambiguous, objectified, free from ornament  Lettering: function on a substantive and emotional level.  Strong geometry, bright color, bold lettering  Tilted access  Heavy use of Black and White with RED  Sans serif type as a pictorial element and a combination of photomontage with a painted image.  DeStijl: Based on the rectangle and the use of black, white, gray, and the primary colors.  Dadaism: rubbish, found materials  Speed  Sans serif type = essential |