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The opposite of antiquated, old-fashioned, outdated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 letteringfocusing on one product image (veer away from decorative tendencies)=the “object” posterGoal is to attract attention immediatelySimple, eye-catching colorsA 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 graphicsExcitement for the novel and the unprecedentedAn inner search for personal symbolismExposing the brutality of warInspired by art by chlldrenDepicting alienation, despair, anxiety | **DESIGNS**Stark woodcuts and lithographsThick raw strokes, loose brushwork, bold contourUse of very few but violent colorsDistorted 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 machineChallenge the social systemAggressive | **DESIGNS**Assymetrical typographyCubism: integrating random, collaged letterforms into paintingsTypographic collaged imagesPhotomontageGeometric layoutVorticism: “using the colors of an acute sick headache” |
|  | Unambiguous, objectified, free from ornamentLettering: function on a substantive and emotional level. Strong geometry, bright color, bold letteringTilted accessHeavy use of Black and White with REDSans 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 materialsSpeedSans serif type = essential |