

schedule

- Week of Aug 19: Begin Timeline Project. Students will receive all materials in shared Google Drive folder. It is expected students will review this project sheet and materials in properly ask questions on Mon Aug 26.
- Mon Aug 26: Review Part A of timeline in class after lecture.
- Wed Aug 28: Assign each student two artists for Part B.
- Wed Sept 4: Optional help day for TIMELINE PROJECT Part A in Art Annex 208 after class until 5:00pm
- Wed Sept 11: Optional help day for TIMELINE PROJECT Part A in Art Annex 208 after class until 5:00pm
- Tues Sept 24, 11:59 pm: Part A DUE

Step 7 Be sure your name is on the cover and check everything.

- > File: Package
- > Check all fonts and images are linked. Ignore the warning about images using RGB color.
- > Then do as shown here

what is due Keep these working files for yourself! I suggest you back them up by saving on the shared Google Drive in a folder you create.

What is DUE for Part A is only the Year and Name, A, Fall 1919 created when you packaged the file. Place this in your shared Google Drive folder within the sub-folder titled TIMELINE PROJECT FINAL FILES.

Tues Sept 24, 11:59pm: Part A DUE

- Week of Sept 30
 - A-State Midterms: Oct 3-9
 - Quit over previous week's lectures, readings, and assigned links
 - Lectures: Introduction to Modernism (cont.)
 - Watch assigned videos linked on Slack
 - MIDTERM Guidelines provided and discussed
- Week of Oct 7
 - A-State Midterms: Oct 3-9
 - MIDTERM: Wed Oct 9 (normal class time and location)
 - After midterm:
 - Watch assigned videos linked on Slack
 - Read Chpt. 16 "The Bauhaus and the New Typography" (skim this chapter)
 - Chpt. 17 "The Modern Movement in America"

2019

Art and Crafts Movement

- Flourished in England during last decades of 19th century as reaction against social, moral, artistic confusion of Industrial Revolution

2019

Many will tell you a simple yes (because they're the "British Isles") or no (because all Ireland is Irish)... England, Scotland & Wales) are only British. People from the (Republic of) Ireland are only Irish. People from Northern Ireland may be either or both (legally by choice) May 3, 2019

Think of the following chapters in sections:

- Part A (Chpt. 1 - 4) covering works from c. 35,000 BCE (Maggie, 10,000 BCE) - 1476 AD. The visual message from prehistory through the medieval era. Exploration of the cause and effect of the written symbol - including pictographic and phonetic, and the evolution of the form of communication in the building of civilizations and their material. Also introduction to materials necessary - including writing tools and substrates - and their effect.
- Part B (Chpt. 5 - 8) covering works from 1276 - 1816. Invention of the printing press (1476), including its independent and lasting effects. Also exploration into the origins of European typography and design for printing.
- Part C (Chpt. 9 - 12) covering works from 1786 - 1916. The Industrial Revolution. The impact of industrial technology upon visual communications. Design Arts (and "graphic design") in a recognizable field of color through factory output. Also the beginnings of Modernism as artists no longer look to the past for inspiration, beginning with Art Nouveau.
- midterm
- Part D (Chpt. 13 - 17) covering works from 1896 - 1916. Graphic design in the first half of the twentieth century and amongst two world wars. This is known as the Modernist Era. Designers create forms with roots of a unique future, replacing traditional with new forms and ideas. Though genres is found in Europe, America becomes a major player by mid-century, and De Stijl also appears.
- Part E (Chpt. 18 - 20) covering works from 1916 - 1926. The Age of Information. Graphic design in the beginning of a global village as visual language communicates what words alone cannot. Design and business become partners and the Creative Revolution occurs, changing the field of advertising forever. Modernism reaches its peak with International Typographic or "Swiss" Style.
- Part F (Chpt. 21 - 22) a lot of information not in Maggie) covering works from 1926 - early 2000s. Postmodernism and the return of expression from psychological posters to graphic deconstruction and appropriation amongst world-changing technological advances. Though Modernist style is still alive, the ideology has increasing its region independence. As the new millennium begins with psychology-shifting communication advances available, what comes next? What recent events will be iconic in the history of graphic design and what were sweeping trends that will be forgotten?
- final

ARTH 3573
HISTORY OF GRAPHIC DESIGN

6 | art nouveau

- ▶ "Art Nouveau"
- ▶ Japonisme and Ukiyo-e
- ▶ La Belle Époque
- ▶ Style and Subject Matter and Why
- ▶ Art Nouveau Overview
- ▶ Inspirations
- ▶ Highlighted Artists

- ▶ "Victorian Age"
- ▶ 1830s-1900
- ▶ Arts and Crafts Movement:
 - ▶ Flourished in Europe (and later, North America) between about 1860s-1920s
 - ▶ William Morris (1834-1896)
 - ▶ Arthur Mackmurdo (1851-1942)
- ▶ Art Nouveau (La Belle Époque)
 - ▶ From about 1890-WWI (1914)

FYI:

- › World War I > 1914-1918
- › Bauhaus > existed 1919-1933, Germany
- › Nazi Party (WW2) > grew into a mass movement and ruled Germany through totalitarian means from 1933 to 1945.
- › World War 2 > 1939-1945



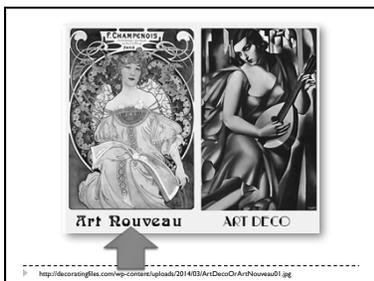
- ▶ **“Art Nouveau”**
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art nou-veau
 /ˌɑːr noʊˈvøʊ, ˌɑːr noʊˈvøː/

noun

a style of decorative art, architecture, and design prominent in western Europe and the US from about 1890 until World War I and characterized by intricate linear designs and flowing curves based on natural forms.

- The desire to abandon the historical styles of the 19th century was an important impetus behind Art Nouveau and one that establishes the movement's modernism. Industrial production was, at that point, widespread, and yet the decorative arts were increasingly dominated by poorly made objects imitating earlier periods. The practitioners of Art Nouveau sought to revive good workmanship, raise the status of craft, and produce genuinely modern design.

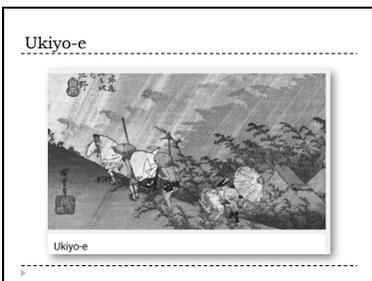
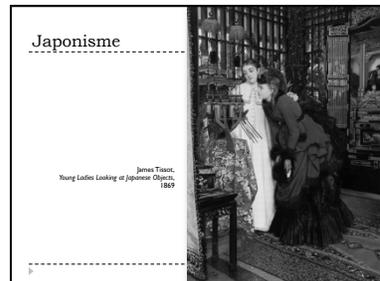




- “Art Nouveau”=
- ▶ France: also *Le Style Mucha*
 - ▶ Germany: *Jugendstil*
 - ▶ After magazine *Jugend* (Youth)
 - ▶ Austria: *Sezessionstil*
 - ▶ After Vienna Secession movement
 - ▶ Italy: *Stile Floreale* or *stile Liberty*
 - ▶ After textiles from London department store
 - ▶ Spain: *Modernismo*
 - ▶ the Netherlands: *Nieuwe Kunst*

- ▶ “Art Nouveau”
- ▶ **Japonisme and Ukiyo-e**
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- Japonisme
- ▶ A French term coined in the late nineteenth century to describe the craze for Japanese art and design in the West.

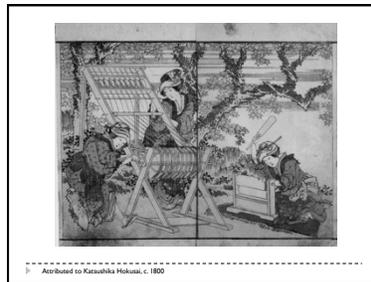


- Ukiyo-e
- ▶ “pictures of the floating world”
 - ▶ Art movement of Japan’s Tokugawa period (1603-1867)
 - ▶ Shogun banned travel/exchange = isolation

- Ukiyo-e
- ▶ Late 19th century – **Japonisme in western world**
 - ▶ Provided new approaches to space, color, drawing conventions
 - ▶ Different subject matter

Japonisme

- ▶ Calligraphic line drawing
- ▶ Abstraction, simplification of figures
- ▶ FLAT color and silhouettes



Japonisme

- ▶ Calligraphic line drawing
- ▶ Abstraction, simplification of figures
- ▶ FLAT color and silhouettes
- ▶ Unconventional use of bold black shapes, decorative pattern
- ▶ Subjects often emblematic symbols, graphic interpretations conveying ESSENCE
- ▶ Detailed SUGGESTIVE impressions of environment



- ▶ “Art Nouveau”
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La Belle Époque (*The Beautiful Era*)

- ▶ (Time in Western European history, French Term)
- ▶ A period conventionally dated from the end of the Franco-Prussian War in 1871 to the outbreak of World War I in 1914.
- ▶ The Belle Époque was named, in retrospect, when it began to be considered a “golden age” in contrast to the horrors of World War I.

https://en.wikipedia.org/wiki/Belle_%2C1870yepce

La Belle Époque (*The Beautiful Era*)

- ▶ A period characterized by optimism, regional peace, economic prosperity and technological, scientific and cultural innovations.
- ▶ In the climate of the period, **especially in Paris, the arts flourished.** Many masterpieces of literature, music, theater, and visual art gained recognition.

https://en.wikipedia.org/wiki/Belle_%2C1870yepce

La Belle Époque: Art Nouveau *beginnings*

- ▶ 1881: French law allows posters anywhere except churches, at polls, or any place designated for official notices
- ▶ *Loi sur la liberté de la presse du 29 juillet 1881*, often called the Press Law of 1881
- ▶ **Streets become art galleries in Paris**

La Belle Époque: Art Nouveau *beginnings*

- ▶ 1881: French law allows posters anywhere except churches, at polls, or any place designated for official notices
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- ▶ Streets become art galleries



Design arts were to be elevated to "their rightful place beside painting and sculpture."
 Renaissance and Japanese elements.
 Link between Arts and Crafts Movement and Art Nouveau

- ▶ **Arts and Crafts movement claims applied arts are equal to traditional arts**

La Belle Époque: Art Nouveau *beginnings*

- ▶ 1881: French law allows posters anywhere except churches, at polls, or any place designated for official notices
- ▶ *Loi sur la liberté de la presse du 29 juillet 1881*, often called the Press Law of 1881
- ▶ Streets become art galleries in Paris
- ▶ Arts and Crafts movement claims applied arts are equal to traditional arts
- ▶ **THEREFORE, advertisements could be art**



John Chéret, poster for *Orphée aux Enfers*, 1879



Thoughts: Alexandre Sivelain, poster: "Tournée du chat noir" de Rodolphe Salis, 1896

- ▶ "Art Nouveau"
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- ▶ La Belle Époque
- ▶ **Style and Subject Matter and Why**
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Art Nouveau Style

- ▶ Organic, plantlike line
- ▶ Freed from roots and gravity
- ▶ Vine tendrils, flowers
- ▶ "Whiplash curves"



Alphonse Mucha, poster for Job cigarette papers, 1898

Art Nouveau Style

- ▶ Organic, plantlike line
- ▶ Freed from roots and gravity
- ▶ Vine tendrils, flowers
- ▶ "Whiplash curves"
- ▶ Flowers
- ▶ Birds (esp. peacocks)
- ▶ Human female



Aubrey Beardsley, "The Peacock Girl", illustration from *Opus* (1900), Salomon, 1904

Art Nouveau *Common Subject Matter*

- ▶ Birth
- ▶ Life
- ▶ Death
- ▶ Growth and decay

Art Nouveau *...And Why*

- ▶ “Working in cities, Art Nouveau designers found greatest inspiration in nature — not necessarily nature’s beauty, but instead its vital force, its never-changing life cycle of **birth, life, decay** and **death**. Nature sometimes took the role of a creepy other-world, governed by dark uncontrollable forces...”

Art Nouveau *...And Why*

- ▶ “...This idea of an **uncontrollable world** all around us was mirrored in the Art Nouveau interest in **psychology, symbolism** and the **supernatural**. Sigmund Freud was writing about the unconscious dream world, and artists were trying to explore that world through art and design. Symbols weren’t fixed — their **meaning shifted** and was **ambiguous**...”

Art Nouveau *...And Why*

- ▶ “...Also ambiguous was the **role of women** in Art Nouveau. As always, women were important muses for artists and designers, and at this time there was a lot of interest in famous performers like Sarah Bernhardt and the nightclub performer Jane Avril...”

Art Nouveau *...And Why*

- ▶ “...But in an era when women were **increasingly independent** — struggling for suffrage, gaining the right to divorce, more visible in the public sphere than previous generations — the Art Nouveau woman had a menacing twist. **She was alluringly sexual, but also scandalous, morally compromised, even mortally threatening.**”

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Art Nouveau Overview

- ▶ **Initial phase of modern movement**

Art Nouveau Overview

- ▶ Initial phase of modern movement
- ▶ **NO LONGER LOOKED TO THE PAST FOR INSPIRATION***
- ▶ *Japan’s past, but it was all new to most Europeans

Ukiyo-e

- ▶ “pictures of the floating world”
- ▶ Art movement of Japan’s Tokugawa period (1603-1867)
- ▶ Shogun banned travel/exchange = isolation

Art Nouveau Overview

- ▶ Initial phase of modern movement
- ▶ **NO LONGER LOOKED TO THE PAST FOR INSPIRATION**
- ▶ Close collaboration between visual artists and writers
- ▶ Rejection of realism for metaphysical and sensuous
- ▶ **Led artists to symbolic and philosophic attitudes**

Art Nouveau Overview

- ▶ Attempted to make art part of everyday life



Art Nouveau Overview

- ▶ Attempted to make art part of everyday life
- ▶ Artists
- ▶ Fine arts training
- ▶ Art forms, methods developed for aesthetics but embraced applied art techniques

FINE ART vs APPLIED ART

"Applied arts refers to the application of design and aesthetics to objects of function and everyday use.

Whereas fine arts serve as intellectual stimulation to the viewer or academic sensibilities, the applied arts incorporate design and creative ideals to objects of utility, such as a cup, magazine or decorative park bench."*

<https://answers.yahoo.com/question/index?qid=2004-02-07-075311AA02u0C>

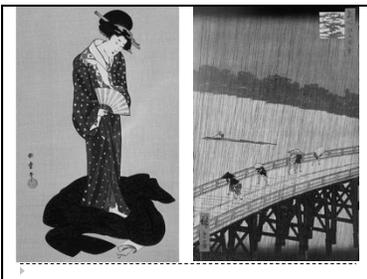
Art Nouveau Overview

- ▶ Attempted to make art part of everyday life
- ▶ Artists
- ▶ Fine arts training
- ▶ Art forms, methods developed for aesthetics but embraced applied art techniques
- ▶ Development of commercial printing techniques
- ▶ Able to upgrade significantly the visual quality of mass communications
- ▶ Advances in transportation and communications technology

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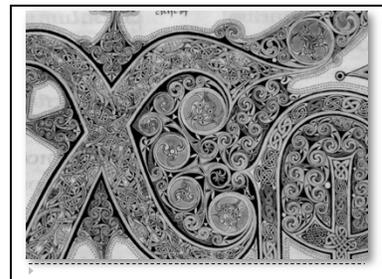
Art Nouveau Artists' Inspirations

- ▶ Japanese Ukiyo-e
- ▶ Celtic ornament
- ▶ William Blake's books
- ▶ Rococo style
- ▶ Arts and Crafts movement
- ▶ Pre-Raphaelite painting
- ▶ Vincent Van Gogh-swirling forms
- ▶ Paul Gauguin-flat color, stylized organic contour
- ▶ Nabis group-symbolic color, decorative pattern



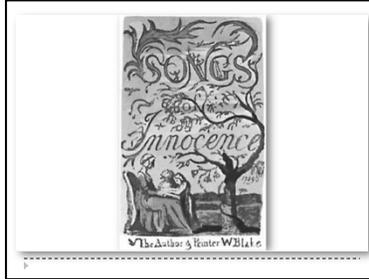
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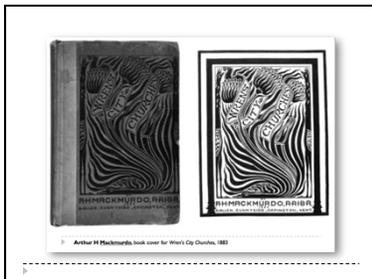
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Vincent Van Gogh, *Starry Night*, 1889



Vincent Van Gogh, *Self-Portrait*, 1889

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Paul Gauguin, *Woman with a Flower*, 1891



Paul Gauguin, *Mano Topitoa (The Spirit of the Dead Awakes)*, 1892

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Pierre Bonnard, *Standing Nude*, 1906

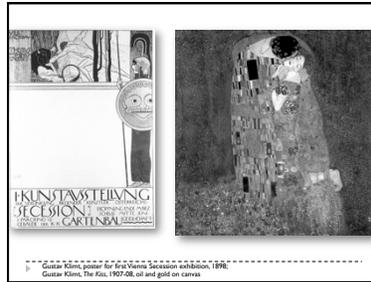


Edouard Vuillard, *The Abstemious*, 1905

Art Nouveau Artists' Inspirations

"Art Nouveau" =

- France: also Le Style *Muchga*
- Germany: *Jugendstil*
- After magazine *Jugend* (Youth)
- Austria: *Sezessionstil*
- After Vienna Secession movement



► “Art Nouveau”

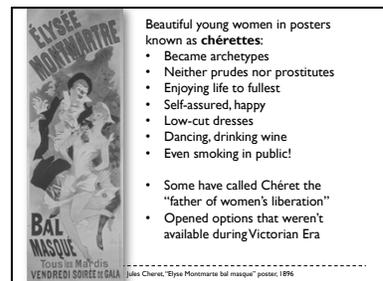
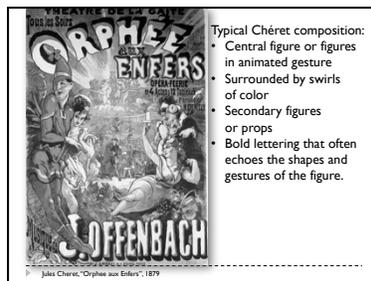
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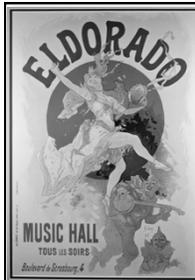
Art Nouveau Artists

- France
 - Jules Chéret, Eugène Grasset, Henri de Toulouse-Lautrec, Alphonse Mucha
- England
 - Aubrey Beardsley, Charles Ricketts
- America
 - Will Bradley
- Belgium
 - Henri van de Velde
- Germany
 - *Jugend*, Peter Behrens

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- Some have called Chéret the "father of women's liberation"
- Opened options that weren't available to women during the Victorian Era

Jules Chéret, "Eldorado" Poster, 1894

Art Nouveau Artists

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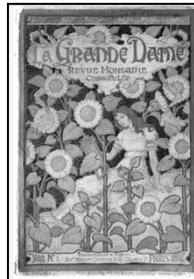


- Quietly demure instead of exuberant, Grasset's women evoke a different nature than chéretteas
- But the compositions still contain:
 - swirling lines
 - plant life
 - objectification of woman

Eugène Grasset, exhibition poster, c. 1894



Eugène Grasset, chapter title page and text page from Histoire des quatre B. Apollon, 1883



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Eugène Grasset, La Grande Dame Revue, 1894



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Eugène Grasset, Octobre (from fall calendar), 1894



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 - swirling lines
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Eugène Grasset, Méditation, 1897



Eugène Grasset, Suzy Deguez, c. 1905

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- This cover launched his career.
- The editor reproduced 11 of his illustrations in the inaugural issue.
- Most of his work is "shockingly erotic" (this is obviously not an example of such.)

Aubrey Beardsley, first cover for The Studio, 1893



Aubrey Beardsley, "The Peacock Show", illustration from Oscar Wilde's Salome, 1894



Aubrey Beardsley, "The Doctor's Reward", illustration from Oscar Wilde's Salome, 1894



Aubrey Beardsley, Frontispiece for 'Venus and Tannhäuser' 1893



Aubrey Beardsley, How Four Queens Found Lancelot Sleeping 1893

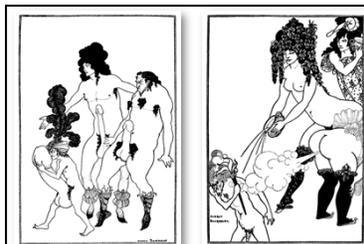


Aubrey Beardsley, The Black Caps, 1894



- ▶ Influenced by Japanese Shunga:
- ▶ "Shunga is a Japanese term for erotic art. Most shunga are a type of ukiyo-e, usually executed in woodblock print format."

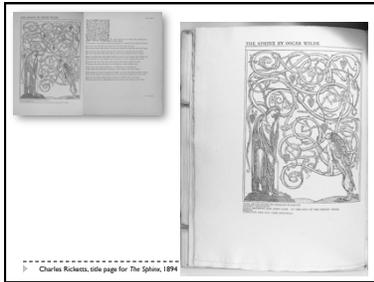
DETAIL, Coppershire Shonan (1767-1797), The Kurgusan Handkerchief, Japan, Edo period, butkus 18th century



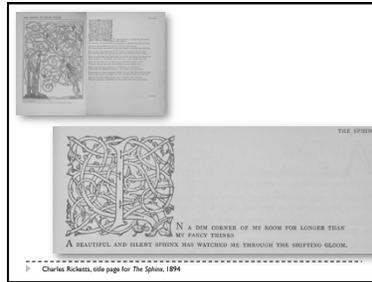
Aubrey Beardsley, Ligitimus's Ligitimus, 1894

Art Nouveau Artists

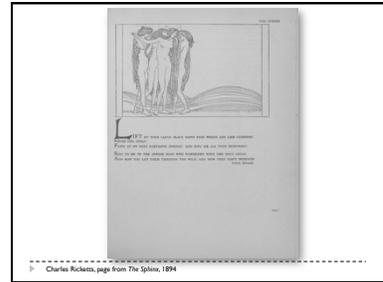
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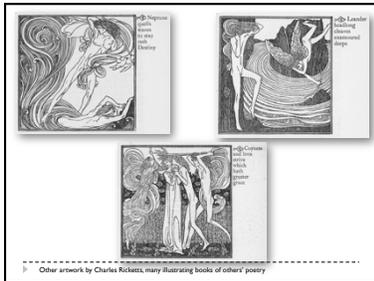
Charles Ricketts, title page for *The Sphinx*, 1894



Charles Ricketts, title page for *The Sphinx*, 1894



Charles Ricketts, page from *The Sphinx*, 1894



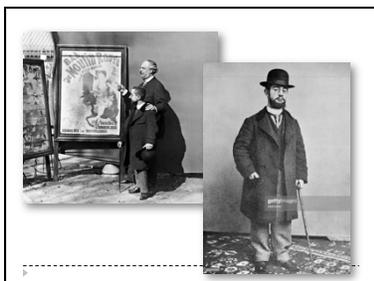
Other artwork by Charles Ricketts, many illustrating books of other's poetry

Art Nouveau Artists

- ▶ France
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Moulin Rouge Official Trailer #1 - José Ferrer Movie (1952) HD



Henri de Toulouse-Lautrec

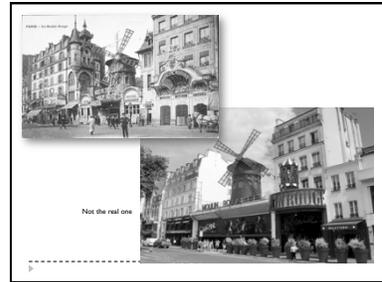
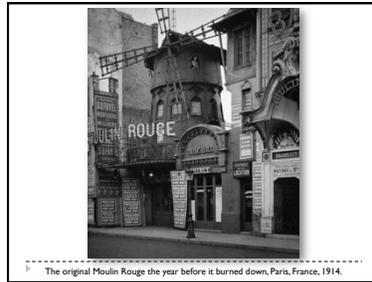
- ▶ "An aristocratic, alcoholic dwarf known for his louche lifestyle, Henri de Toulouse-Lautrec created art that was inseparable from his legendary life."
 - ▶ As an adult, Lautrec had a normally proportioned upper body, but the stubby legs of a dwarf; his mature height was barely five feet, and he walked with great difficulty using a cane.
- ▶ Lautrec compensated for his physical deformities with alcohol and an acerbic, self-deprecating wit.
- ▶ His sympathy and fascination for the marginal in society, as well as his keen caricaturist's eye, may be partly explained by his own physical handicap.

<https://www.biography.com/people/henri-de-toulouse-lautrec-959115>

Henri de Toulouse-Lautrec

- ▶ His career lasted just over a decade and coincided with two major developments in late nineteenth-century Paris: the birth of **modern printmaking** and the explosion of **nightlife culture**.
- ▶ Lautrec's posters promoted Montmartre entertainers as celebrities, and elevated the popular medium of the **advertising lithograph to the realm of high art**.
- ▶ His paintings of dancehall performers and prostitutes are personal and humanistic, revealing the sadness and humor hidden beneath rice powder and gaslights.
- ▶ Though he died tragically young (at age 36) due to complications from alcoholism and syphilis, his influence was long-lasting.

http://www.metmuseum.org/look/hdl/laultrd_la.htm



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http://www.metmuseum.org/ish/hdl/autht/_autht.htm





Jane Avril, 1893
Henri de Toulouse-Lautrec, Jane Avril, gouache, 1892



Toulouse-Lautrec and Jane Avril: Avril in Public and Private



Henri de Toulouse-Lautrec, Lithograph poster for Divan Japonais, 1892



Henri de Toulouse-Lautrec, lithograph poster Aristide Bruant, 1893



Henri de Toulouse-Lautrec, lithograph poster for Troupe de Mlle Eglantine, 1896

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http://www.metmuseum.org/ish/hdl/taut/ld_jauch.htm



Henri de Toulouse-Lautrec, Self-portrait in the crowd at the Moulin Rouge, 1892, oil



Henri de Toulouse-Lautrec, L'adorable (Les deux amies) (Hoardroom) (The Party), 1895, oil



Henri de Toulouse-Lautrec, Sainted Doctor in Pink Eglis, 1890, oil, and ink on board

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http://www.metmuseum.org/teah/hoflautehd_lauct.htm

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ALPHONSE MUCHA TIMELINE

Czech painter Alphonse Maria Mucha spent his formative years in Paris in 1885 when his poster *Clémence* (1884) for the soprano Sarah Bernhardt landed the birth of the decorative "Style Mucha" and established him as the pre-eminent exponent of French Art Nouveau.

The long creative journey Mucha's life within the context of significant contemporary historical and artistic events, and shows how his artistic legacy has been recognized and promoted by his family, leading to the establishment of the foundation in 1992 and an ongoing mission to share and celebrate his work and life.

See also Mucha at a glance

Art Nouveau

- ▶ France: also Le Style Mucha
- ▶ Germany: Jugendstil
- ▶ After: magazine *Jugend* (Youth)
- ▶ Austria: Sezessionstil
- ▶ After: Vienna Secession movement
- ▶ Under: Style Moderne or style 1900



ET Naisie photograph of Sarah Bernhardt; Eugène Grasset, poster for Sarah Bernhardt in *Joan of Arc*, 1894

- Studied pose from Grasset's earlier poster for Bernhardt in *Joan of Arc*
- Bottom portion unfinished because Mucha ran out of time
- Elongated format
- Almost 7 feet tall
- Used Byzantine-inspired mosaics as background motifs
- Plants, flowers, Moravian folk art
- Magic and occult
- Parisians fell in love, fame set in

Alphonse Mucha, *Clémence*, poster, 1894

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Deesic mosaic of Jesus in Hagia Sophia, 1261

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Photograph of Sarah Bernhardt in *Gisvinda* (1874)

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Alphonse Mucha, *Gisvinda*, poster, 1894



Mucha's women project an archetypal sense of unreality.

Alphonse Mucha, *Four Seasons* (Winter, Spring, Summer, Autumn), 1895



Exotic, sensuous, yet maiden-like. Express no age, nationality, historical period.

Alphonse Mucha, *The Seasons* (series), four decorative panels on silk, 1900



Hair becomes part of his recognizable style.

Alphonse Mucha, *The Seasons* (series), 1898



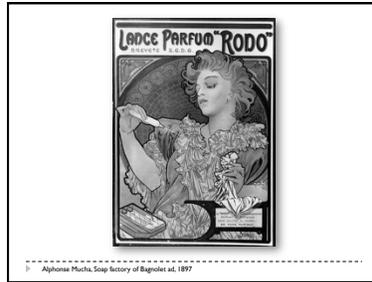
Alphonse Mucha, poster for Job cigarette papers, 1898



Alphonse Mucha, *Chocolate Ideal*, 1900



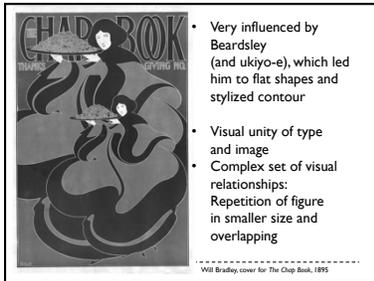
Alphonse Mucha, Biscuits Lefèvre-Utille ads, 1896 (both)



Alphonse Mucha, Soap factory of Bagnolez ad, 1897

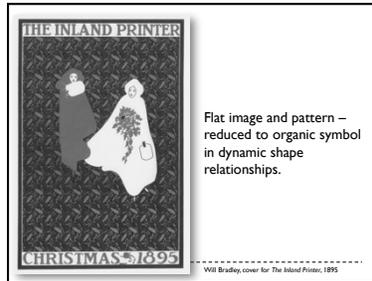
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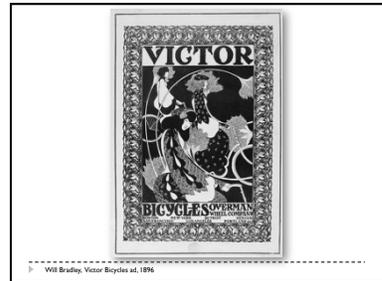
- Very influenced by Beardsley (and ukiyo-e), which led him to flat shapes and stylized contour
- Visual unity of type and image
- Complex set of visual relationships: Repetition of figure in smaller size and overlapping

Will Bradley, cover for The Clip Book, 1895



Flat image and pattern – reduced to organic symbol in dynamic shape relationships.

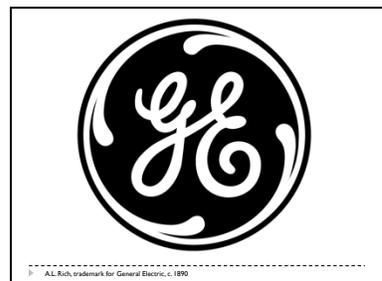
Will Bradley, cover for The Inland Printer, 1895



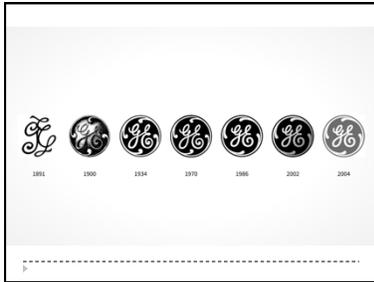
Will Bradley, Victor Bicycles ad, 1896

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 - ▶ Also read about Louis Rheed, Maxfield Parish, and Ethel Reed (female)
 - ▶ Belgium
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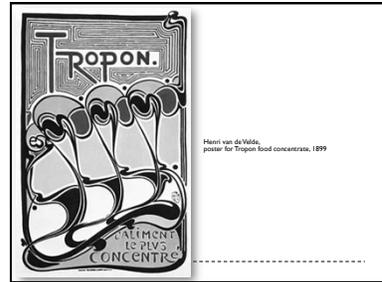
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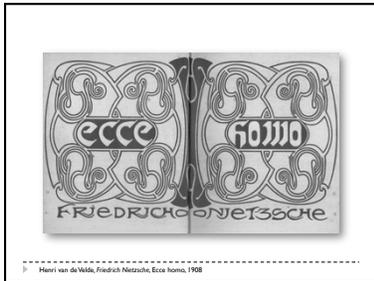
A.S. Kola, trademark for General Electric, c. 1900



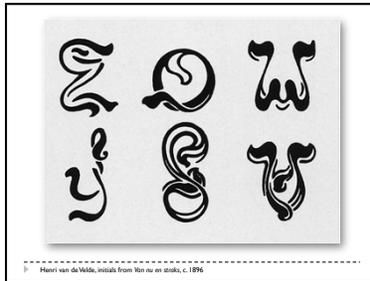
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Henri van de Velde, poster for Tropin food concentrate, 1899



Henri van de Velde, Friedrich Nietzsche, Ecce homo, 1908



Henri van de Velde, initials from Non tu es arduus, c. 1896

- Art Nouveau Artists**
- ▶ "[...]all branches of art – from painting to graphic design and from industrial design to sculpture – share a **common language of form** and are of **equal importance** to the human community.]”
 - ▶ Meggs, regarding the teachings of **Henri van de Velde**

FINE ART VS APPLIED ART

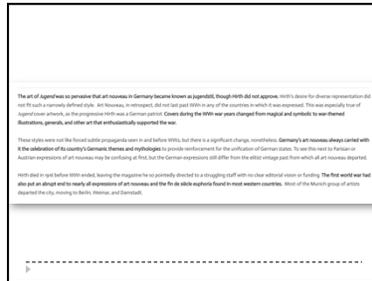
Century Guild

- ▶ Design arts were to be elevated to “their rightful place beside painting and sculpture.”
- ▶ Renaissance and Japanese element
- ▶ **Link between Arts and Crafts Movement and Art Nouveau**

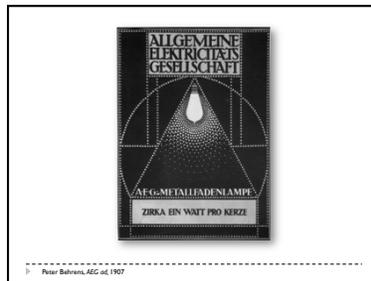
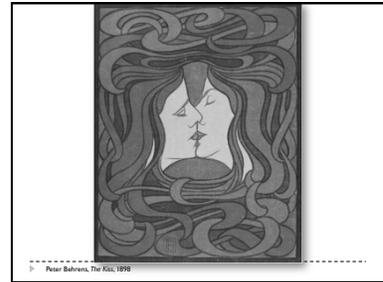
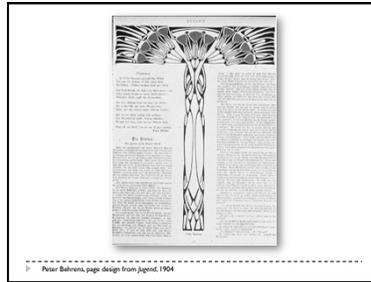
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Art Nouveau

- ▶ France: Jules Chéret, Alphonse Mucha
- ▶ Germany: Jugendstil
- ▶ **After magazine Jugend (Youth)**
- ▶ Austria: Secessionist
- ▶ After Vienna Secession movement
- ▶ Italy: After Futurism and other movements



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-
- ▶ Modernism
 - ▶ Modern Art Overview and Influence
 - ▶ Art Nouveau
 - ▶ Frank Lloyd Wright - America
 - ▶ The Four (The Glasgow School) - Scotland
 - ▶ Vienna Secession - Austria (Austro-Hungarian)
 - ▶ Werkbund & Peter Behrens - Germany
 - ▶ Pictorial Modernism & Art Deco
 - ▶ Constructivism - Russia, Germany
 - ▶ DeStijl - Netherlands
 - ▶ Bauhaus - Germany



- ▶ “Art Nouveau”
- ▶ Japonisme and Ukiyo-e
- ▶ La Belle Époque
- ▶ Style and Subject Matter and Why
- ▶ Art Nouveau Overview
- ▶ Inspirations
- ▶ Highlighted Artists



Beginning of Modernism:

“As in England, France, Austria, and the U.S., the Art Nouveau movement in Germany emerged from a whirlwind of post-Impressionist painting, Oriental motifs, folk art, modernist art and advertising, book illustration, and graphic and industrial design. Appropriately, given its push for the removal of mass ornamentation, Art Nouveau looked both backward – to the medieval, gothic, and romantic – and forward toward a more modernist, urban, and urbanized society.”

<https://www.theguardian.com/glossary/meaning-art-nouveau>

Beginning of Modernism:

- ▶ "The desire to **abandon historical styles** of the 19th century was an important impetus behind Art Nouveau and one that establishes the movement's **modernism**."
- ▶ **Industrial production** was, at that point, widespread, and yet the decorative arts were increasingly dominated by poorly-made objects imitating earlier periods.
- ▶ The practitioners of Art Nouveau sought to revive good workmanship, **raise the status of craft**, and produce genuinely modern design that **reflected the utility** of the items they were creating."

https://www.cheartstory.org/movement-art-nouveau.htm

Beginning of Modernism:

- ▶ "The academic system – which dominated art education from the 17th to the 19th century – underpinned the widespread belief that **superior to crafts such as furniture design and ironwork**. The consequence, many believed, was the neglect of good **craftsmanship**."
- ▶ Art Nouveau artists sought to overturn that belief, aspiring instead to **total works of the arts**. This famous *Gesamtkunstwerk*⁹ inspired buildings and interiors in which every element worked harmoniously within a related visual vocabulary. ⁹This will be discussed in more detail in the upcoming lectures.
- ▶ In the process, Art Nouveau helped to **narrow the gap between the fine and the applied arts**, though it is debatable whether this gap has ever been completely closed.

https://www.cheartstory.org/movement-art-nouveau.htm

Beginning of Modernism:

- ▶ "Art Nouveau was aimed at modernizing design, seeking to escape the eclectic historical styles that had previously been popular..."
- ▶ The style went out of fashion for the most part long before the First World War, paving the way for the development of Art Deco."

https://www.cheartstory.org/movement-art-nouveau.htm

Beginning of Modernism:

- ▶ "Many Art Nouveau practitioners felt that earlier design had been **excessively ornamental**, and in wishing to avoid what they perceived as frivolous decoration, they evolved a belief that the **function of an object should dictate its form**."
- ▶ In practice this was a somewhat flexible ethos, yet it would be an important part of the style's legacy to later modernist movements, most famously **the Bauhaus**!"

https://www.cheartstory.org/movement-art-nouveau.htm