

Modernism

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

Germany

- ▶ State-sponsored *Deutscher Werkbund*
- ▶ An association that promoted the union of art and technology
 - ▶ Integrated traditional crafts and industrial mass-production techniques
 - ▶ Put Germany on a competitive footing with England and the United States
 - ▶ Motto: "Vom Sofakissen zum Städtebau" (from sofa cushions to city-building) reveals its range
- ▶ Original leadership: **Hermann Muthesius**, Henry van de Velde, Peter Behrens.



Deutscher Werkbund (German Association of Craftsmen)

Walter Gropius repeatedly emphasised that the Bauhaus emerged from the spirit of the *Deutscher Werkbund*. Founded by Hermann Muthesius (1861-1927) in Munich in 1907 as an association of artists, architects, businessmen and experts, and carried by designers like Peter Behrens and Walter Gropius, the *Deutscher Werkbund* tried to create a practical, effective connection between commerce, craftsmanship and industry, and the designing artist. On the basis of a positive assessment of social and technical industry potential and new products such as aircraft, fast trains, washing machines and automobiles, aesthetics were developed which emphasised usefulness and functionality as well as material appropriateness in architecture and consumer devices, in the spirit of an industrial culture for all. Emphasis was also placed on sustainable marketing of the Werkbund products in the media. Despite fundamental agreements among the members of the Werkbund, accord was never reached on specific questions, which ultimately can be traced to the processes of exploitation, alienation and objectification in a modern industrial society, closely connected to the production of goods.

▶ Bauhaus 1919/1933 by Michael Szebenits and Lutz Schöbe, 2015

Germany

- ▶ **Gesamtkultur**
- ▶ AKA "The New Objectivity movement"
- ▶ Universal culture existing in a totally reformed man-made environment
- ▶ Design as an engine that could propel society forward to achieve this *Gesamtkultur*

Germany

- ▶ **Gesamtkultur**
- ▶ "The new visual language of *Gesamtkultur* was a style stripped of ornament in favor of simplicity and function.
- ▶ All areas of cultural production were affected by this new philosophy — graphic design, architecture, industrial design, textiles, and so forth — and all were reconfigured and optimized.
- ▶ Sans serif fonts dominated the reductive graphic design style as did standardization of sizes and forms in architecture and industrial design."

Germany

- ▶ **Gesamtkultur**
- ▶ 2 groups emerged
 - ▶ **Muthesius - towards rationalism**
 - ▶ Union of artist/craftsman with industry
- ▶ Van de Velde
- ▶ Behrens

Germany

- ▶ **Gesamtkultur**
- ▶ 2 groups emerged
 - ▶ Muthesius
 - ▶ **Van de Velde - towards expressionism**
 - ▶ primacy of individual artistic expression
- ▶ Behrens

Van de Velde

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

▶ Henri van de Velde, 1900-1901, 1911

Germany

- ▶ *Gesamtkultur*
- ▶ 2 groups emerged
 - ▶ Muthesius
 - ▶ Van de Velde
- ▶ Behrens – attempted to mediate
 - ▶ (but showed strong tendency toward standardization)

Germany

- ▶ *Gesamtkultur*
- ▶ 2 groups emerged
 - ▶ Muthesius - towards rationalism
 - ▶ Van de Velde – towards expressionism
- ▶ Behrens – attempted to mediate
- ▶ Group still believed that form should be determined SOLELY by function
- ▶ Elimination of all ornament

Peter Behrens

- ▶ Artist, architect, designer
- ▶ Early advocate of sans serif

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Art Nouveau Artists

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 - ▶ Jean Cocteau, Eugène Ionesco
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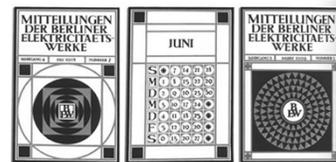
▶ Peter Behrens, *Collection of Life and Art: A Consideration of the Theater as the Highest Symbol of Culture*, 1900



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Peter Behrens

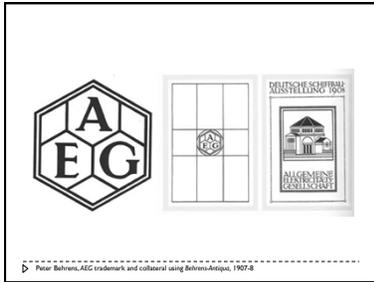
- ▶ Artist, architect, designer
- ▶ Early advocate of sans serif
- ▶ Grid system to structure space



▶ Peter Behrens, *EEG trademark and collateral using Behrensdesigner*, 1903

Peter Behrens

- ▶ Artist, architect, designer
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- ▶ Grid system to structure space
- ▶ Consistent visual identity



Peter Behrens

- ▶ Artist, architect, designer
- ▶ Early advocate of sans serif
- ▶ Grid system to structure space
- ▶ Consistent visual identity
- ▶ Lasting influence

Looking ahead (and behind in this lecture):

- ▶ In 1919, Walter Gropius, a modernist architect whose work was inspired by **Werkbund** ideals, was finally successful in helping to open a school he called the Bauhaus (where artists, industrialists, and technicians would develop their products in collaboration).

Modernism

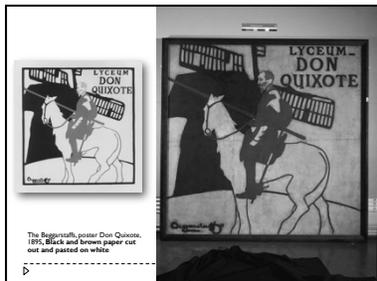
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Beggarstaff Brothers

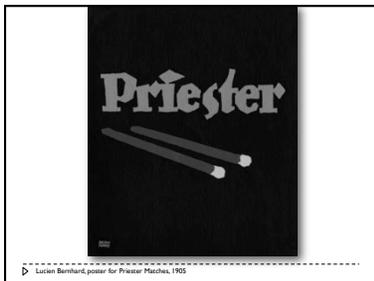
- ▶ "Pseudonym used by the brothers-in-law **William Nicholson** and **James Ferrier Pryde** for their poster designs.
- ▶ They joined forces in 1894, and for the next five years they produced a series of posters which by their bold simplicity and clarity of design revolutionized certain aspects of poster art throughout Europe
- ▶ They presented the image in its starkest form; the background is stripped bare of unnecessary detail and the fullest use is made of the silhouette."





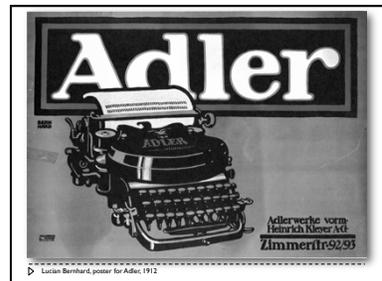
Pictorial Modernism

- ▶ **Plakatstil**
 - ▶ "Poster Style" – Germany (but other countries also doing)
 - ▶ History of poster as we know begin with the works of French designers Cheret, Steinlen and Toulouse-Lautrec in 1870s
 - ▶ By 1920, the modern poster was established as a highly persuasive commercial advertising tool.



Pictorial Modernism

- ▶ **Plakatstil**
 - ▶ "Poster Style" – Germany (but other countries also doing)
 - ▶ Reductive, flat color



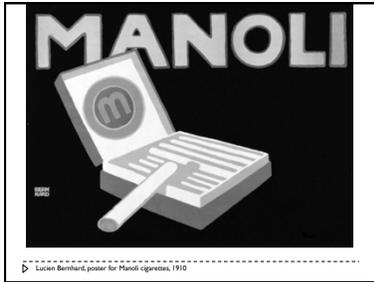
Pictorial Modernism

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 - ▶ Reductive, flat color
 - ▶ Poster designs were expressive and symbolic images



Pictorial Modernism

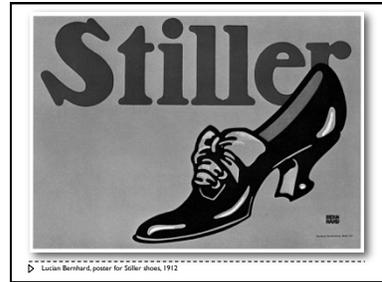
- ▶ **Plakatstil**
 - ▶ "Poster Style" – Germany (but other countries also doing)
 - ▶ Reductive, flat color
 - ▶ Poster designs were expressive and symbolic images
 - ▶ Pictorial graphics influenced by modern art.



Lucien Bernhard, poster for Manoli cigarettes, 1910

Pictorial Modernism

- ▶ **Plakatstil**
 - ▶ Reductive, flat color
 - ▶ Poster designs were expressive and symbolic images
 - ▶ Pictorial graphics influenced by modern art.
- ▶ "... the world was changing. Industrialization, the growth of cities, the increase of traffic and the fast pace of everyday life, required that advertisers compete for attention as never before." (Heggs, Critique, 1998)



Lucien Bernhard, poster for Stiller shoes, 1912

Pictorial Modernism

- ▶ Plakatstil
- ▶ War Poster

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

America and World War One Select Language

America entered World War One on April 6th, 1917. Up to that date, America had tried to keep out of World War One – though she had traded with nations involved in the war – but unrestricted submarine warfare, introduced by the Germans on January 9th, 1917, was the primary issue that caused Woodrow Wilson to ask Congress to declare war on Germany on April 2nd. Four days later, America joined World War One on the side of the Allies.



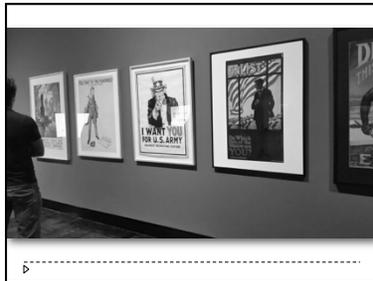
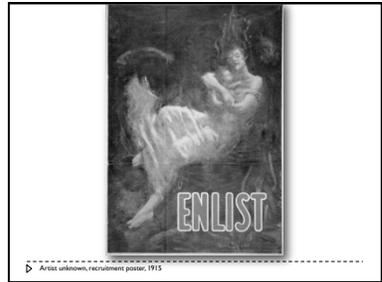
DEFINITION OF 'WAR BOND'
 Debt securities issued by a government for the purpose of financing military operations during times of war. It is an emotional appeal to patriotic citizens to lend the government their money because these bonds offer a rate of return below the market rate.



Julius Klinger, poster for Germany's war bond drive, 1917



Otto Lehmann, poster for war-bond campaign, undated



Pictorial Modernism

- ▶ AFTER the war (between WWI and WW2): a decade of unprecedented prosperity dawned.
- ▶ Faith in the machine and technology was at an all-time high in Europe and North America
- ▶ Celebration of mechanical, machine-made, and industrial forms becomes an important design resource
- ▶ Cubist ideals about spatial organization and synthetic imagery inspire "Post-Cubist Pictorial Modernism"

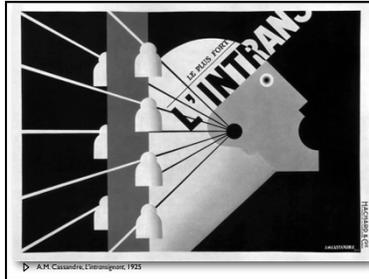
Pictorial Modernism

- ▶ Postcubist Pictorial Modernism aka **Art Deco**
- ▶ The term Art Deco is used to identify popular geometric works of the 1920s and 30s
- ▶ Influence of Cubism, the Bauhaus®, the Vienna Secession and DeStijl® Suprematism®; plus penchant for Egyptian, Aztec, and Assyrian motifs



Art Deco

- ▶ The term Art Deco refers to a style that spanned the boom of the roaring 1920s and the bust of the Depression-ridden 1930s.
- ▶ It affected all forms of design, from the fine and decorative arts to fashion, film, photography, transport and product design.



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- ▶ It affected all forms of design, from the fine and decorative arts to fashion, film, photography, transport and product design.
 - ▶ Absolute faith in machine and technology
 - ▶ Celebration of the mechanical
 - ▶ "Severe geometry"

Art Deco

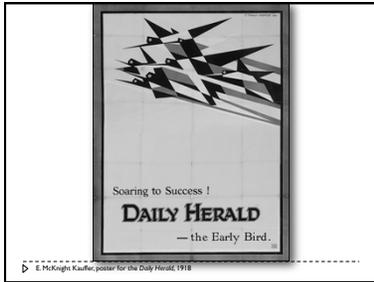
- ▶ "Art Deco, like its forerunner Art Nouveau, was an eclectic style and drew on many sources. Designers sought to infuse jaded traditions with new life and to create a modern style based on a revitalized decorative language.

To do so, they borrowed from historic European styles, as well as from contemporary avant garde art, the rich colors and exotic themes of the Ballets Russes, and the urban imagery of the machine age."

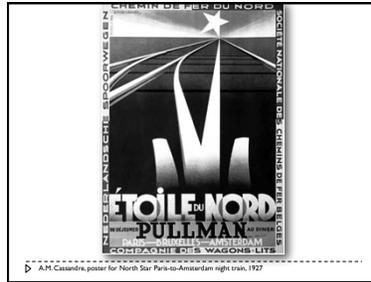


Fritz Lang: Metropolis (1927)

Note: Though art deco usually conveyed unbridled optimism for machines and human progress, Metropolis hints at a dystopian future where robots replace people.



E. McKnight Kauffer, poster for the Daily Herald 1918

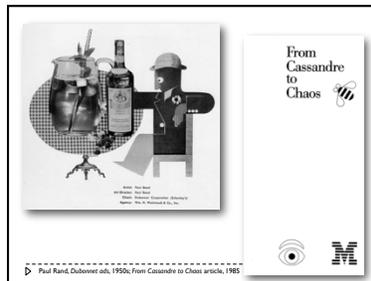


A.M. Cassandre, poster for North Star Paris-to-Amsterdam night train, 1927

- ▶ **A.M. Cassandre (1901-1968)**
- ▶ Pseudonym of Adolphe Jean-Marie Mouron was a Ukrainian-French painter, commercial poster artist, and typeface designer.
- ▶ Major influence on Paul Rand, a major importer of Modernist graphic design style to mainstream advertising in America in coming decades.

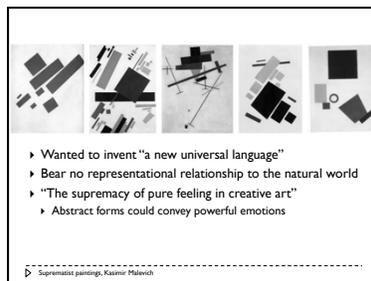


A.M. Cassandre, poster for Dubonnet, 1932



Paul Rand, Dubonnet ads, 1950s; From Cassandre to Chaos article, 1985

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- ▶ Wanted to invent "a new universal language"
- ▶ Bear no representational relationship to the natural world
- ▶ "The supremacy of pure feeling in creative art"
- ▶ Abstract forms could convey powerful emotions

Suprematist paintings, Kazimir Malevich

- Constructivism**
- ▶ Constructivism was an artistic and architectural philosophy that originated in Russia beginning in 1919, at a time when the revolution of 1917 had been consolidated and the new Soviet government was building a new communist society.
 - ▶ Through the 1920s the Constructivists developed radical new architecture, graphic design, film and photography, and pioneered design styles for the new mass production techniques that were helping turn Russia from an agricultural society to an industrial one.

<https://www.creativeblog.com/graphic-design/learn-graphic-design-movements-constructivism-1014884/>

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<http://www.creativeblog.com/graphics-design/early-design-movements/constructivism-1013483>

Constructivism

- Centrally, the Constructivists rejected the idea of art being autonomous from the rest of society; to them, all art and design was a political tool. In short, Russia was their canvas, the building of the new Soviet nation, an art project of gigantic scale.
- The Constructivists applied this abstract visual grammar with remarkable consistency across a wide range of design disciplines.
- "Abstract Visual Grammar": a rejection of self-expression combined with a commitment to industrial materials (vs. fine art medium of Suprematism)
- Early Soviet graphic design is thus an unlikely mix of high avant-garde theory and political propaganda.

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Constructivism

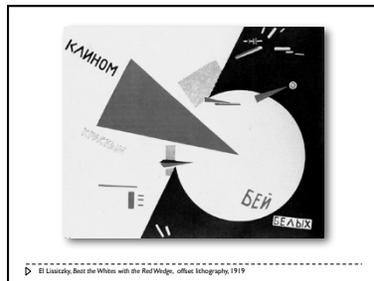
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El Lissitzky (Lazar Markovich Lissitzky)

- Saw Russian Revolution as new beginning**
- Communism and social engineering create new world order
- Technology provide for society's needs
- Artist/designer forge unity between art and technology
- Believe that the universal language of Suprematism/Constructivism could convey meaning to both learned intellectuals and illiterate peasants

<http://www.creativeblog.com/graphics-design/early-design-movements/constructivism-1013483>





▷ Gustav Klutsis, Sportivnyi postupok, 1928



▷ Alexander Rodchenko and Viktor's Sapozhnik, book 'poster', 1928



▷ Franz Ferdinand album cover, 2006



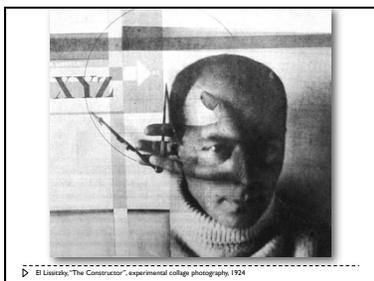
▷ Alexander Rodchenko work, 1923-24



▷ Alexander Rodchenko, cover for Noyi ik no. 3, 1923



▷ Alexander Rodchenko, cover for Noyi ik no. 2, 1923

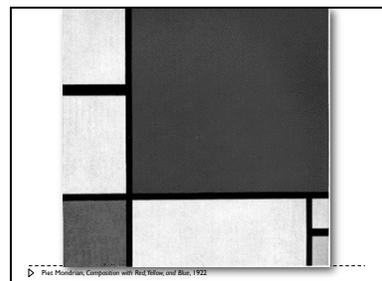


▷ El Lissitzky, "The Constructor", experimental collage photograph, 1924

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▷ Piet Mondrian, Composition with Red, White, and Blue, 1922



De Stijl (via van Doesburg)

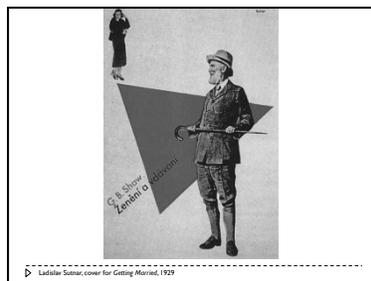
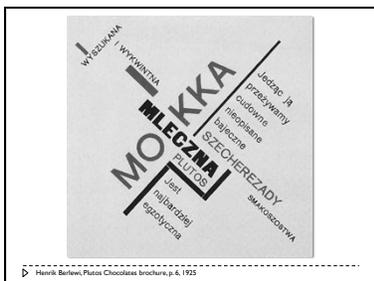
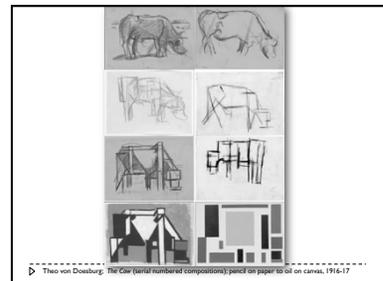
- Art into everyday via architecture, product design, and graphic design

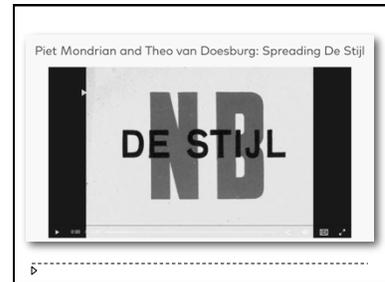
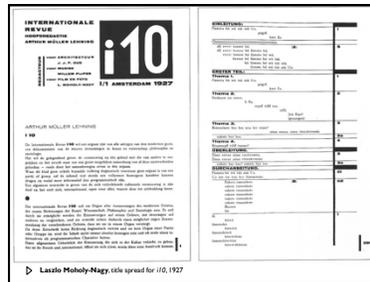
De Stijl (via van Doesburg)

- Art into everyday via architecture, product design, and graphic design
- Art would not be relegated to the level of everyday object

De Stijl (via van Doesburg)

- Art into everyday via architecture, product design, and graphic design
- Art would not be relegated to the level of everyday object
- Everyday object would be elevated to the level of art





"At the time, these artists believe that there was something like a kind of totally unifiable humankind, all of whom would respond to simple, geometric forms in exactly the same way and these could therefore be meaningful."

▷

- ▷ Visionary prototype for a new world order
 - ▷ Unification of social and human values, technology
 - ▷ Visual form became a goal for those who strove for a new architecture and graphic design
- ▷

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