

CHAPTER 13 THE INFLUENCE OF MODERN ART

Read Cubism through Dada (pp248–top 262)
—Extremely Important to the Understanding of 20th Century Design!!!!

Movements/Names/Important Information

- **Cubism**
 - **Pablo Picasso**—(1881–1973)
 - **Georges Braque**—(1881–1963)
 - **Juan Gris**—(1887–1927)
 - **Fernand Léger**—(1881–1955)

By the end of the 19th C, American architecture was increasingly concerned with form and function of design. The emphasis of painting, too, was changing. In 1907 **Picasso** produced *Les Femmes d'Alger (O.J.)*, a 2-D painting that appeared primitive when contrasted with traditional Western art. Picasso used bold contours and angles to minimize 3-D, introducing a design concept independent of nature and **establishing design as a principal element of his art**.

In 1909 Cubism received its name. Between 1907 and 1909 Picasso and Braque painted in a way which *replaced the rendering of appearances with the creative expression of invented form* (#13-3, p249).

In 1912 both Picasso and Braque *applied collage materials to their paintings*. Texture and letterforms were incorporated as a means to add visual interest and a sense of meaning.

In 1913, Cubism evolved into Synthetic Cubism, where the essence and basic characteristics of an object became important to represent rather than the object's objective realism (p249, last paragraph).

Juan Gris and Fernand Léger took the influence of Cubism further to combine proportion and grid upon which their subject matter was applied. They were concerned with the geometric composition of their art (pp250, 251). Léger's work pointed the way towards geometric letterforms, providing inspiration to the creators of poster art during the 1920s. Léger's flat planes of color, his urban depictions and his precise mechanical forms laid groundwork for modern design which evolved after WWII.

- **Futurism**
 - **Filippo Marinetti**—(1876–1944). Sculptor, originator of Futurist Movement
 - **Fortunato Depero**—(1892–1960). Poster, typographic, advertising designer

In 1909 a group of young Italian artists and writers established Futurism as a revolutionary movement designed to test ideas and artistic forms against society. Marinetti, an Italian poet, joined by painters Boccioni, Balla and Severini and architect Sant'Elia resisted societal norms in favor of machine-age aesthetics, motion, energy and emotionally-charged work.

In 1913, typographic design was questioned by the Futurists. pp250–256. They rejected harmony, preferring to invalidate imitation, elevate originality and “sweep the field of art clean” with “leaps and bursts of style running through the page” with three–four bold colors and up to 20 typefaces creating dynamic expression. Futurism initiated a painterly form of typographic design: **they called it Free Typography**.

- **Previous to, yet related to Futurism, the Pattern Poetry of...**
 - **Lewis Carroll**—(?? mid–late 1800s). p253, #13-13 (1868)
 - **Stéphane Mallarmé**—(1842–1898). p254, #13-14 (1897) Book, “*Calligrammes*”
 - **Guillaume Apollinaire**—(1880–1918). pp254, 255, #13-15, #13-16: “...catalogues, posters, advertisements of all types, believe me, they contain the poetry of our epoch.”
 - **Giacomo Balla**, #13-17: dynamic motion, speed and energy
- **Dada**
 - **Hugo Ball**—(1886–1927). Poet
 - **Tristan Tzara**—(1896–1963). Poet
 - **Marcel Duchamp**—(1887–1968). Associated with Futurism and Dada
 - **Kurt Schwitters**—(1887–1948). **Merz: the association of art and commerce**
 - **Hanna Höch**—(1889–1978). Collage
 - **I.K. Bonset**—(1883–1931). **Also refer to Ch 17, De Stijl**
 - **John Heartfield**—(1883–1931). **Photomontage**
 - George Grosz

Dada began as a literary movement, guided by a Hungarian poet, Tristan Tzara and Hans Arp, the painter.

Dada rejected tradition, sought to revitalize visual art by breaking all rules with complete freedom and firm disagreement with tradition. There was even disagreement with the origin of the name Dada. By some accounts it means “yes, yes” (from the Slavonic “da, da”), by others Dada is a nonsensical word, sort of baby talk. One story credits Dada to a randomly-chosen French dictionary word (dada: hobby horse).

Dada writers and artists promoted shock, protest and nonsense, a state of mind over an art movement. Dada promoted a universal language expressed in art: Pan National—not of any one nationality, but of all.

Of particular interest to the field of graphic design, **Dada freed typography from earlier rectilinear restrictions**. It also reinforced the Cubism-inspired application of letterforms as a valid visual experience.

From a marketing view, advertising owes debt to Dada's elements of shock and surprise to command viewer/reader attention.

- **Surrealism**
 - **Hans Arp**—(1887–1966). Squares Arranged According to the Laws of Chance