

Lecture Notes - Design Movements - Graphic Design 1 & 2

Arts and Crafts was an international design movement that flourished between 1860 and 1910, especially in the second half of that period,^[1] continuing its influence until the 1930s. It emphasized the worker, in rebellion to the industrialization and modern advancements in manufacturing.

Artists: William Morris, Stickley

Suprematism (Russian: *Супрематизм*) was an art movement, focused on basic **geometric** forms, such as circles, squares, lines, and rectangles, painted in a limited range of colors. It was founded by **Kazimir Malevich** in Russia, around 1913, and announced in Malevich's 1915 exhibition in St. Petersburg where he exhibited 36 works in a similar style.^[1] The term *suprematism* refers to an abstract art based upon "the supremacy of pure artistic feeling" rather than on visual depiction of objects.^[2]

This development in artistic expression came about when Russia was in a revolutionary state, ideas were in ferment, and the old order was being swept away. As the new order became established, and **Stalinism** took hold from 1924 on, the state began limiting the freedom of artists. From the late 1920s the **Russian avant-garde** experienced direct and harsh criticism from the authorities and in 1934 the doctrine of **Socialist Realism** became official policy, and prohibited abstraction and divergence of artistic expression. Malevich nevertheless retained his main conception. In his **self-portrait** of 1933 he represented himself in a traditional way — the only way permitted by **Stalinist** cultural policy — but signed the picture with a tiny black-over-white square.

De Stijl (*/deˈstɑːl/*; Dutch pronunciation: [deˈstɛi̯l]), Dutch for "The Style", also known as **neoplasticism**, was a Dutch **artistic** movement founded in 1917. In a narrower sense, the term *De Stijl* is used to refer to a body of work from 1917 to 1931 founded in the Netherlands.^{[1][2]} *De Stijl* is also the name of a journal that was published by the Dutch painter, designer, writer, and critic **Theo van Doesburg** (1883–1931), propagating the group's theories. Next to van Doesburg, the group's principal members were the painters **Piet Mondrian** (1872–1944), **Vilmos Huszár** (1884–1960), and **Bart van der Leek** (1876–1958), and the architects **Gerrit Rietveld** (1888–1964), **Robert van 't Hoff** (1887–1979), and **J.J.P. Oud** (1890–1963). The artistic **philosophy** that formed a basis for the group's work is known as *neoplasticism* — the new plastic art (or *Nieuwe Beelding* in Dutch).

Proponents of De Stijl sought to express a new **utopian** ideal of spiritual harmony and order. They advocated pure **abstraction** and universality by a reduction to the essentials of **form** and **colour**; they simplified visual compositions to the vertical and horizontal directions, and used only **primary colors** along with **black** and **white**. Indeed, according to the **Tate Gallery's** online article on neoplasticism, Mondrian himself sets forth these delimitations in his essay 'Neo-Plasticism in Pictorial Art'.

Van Doesburg

Cubism

Was the first truly 'modern' art style. Georges Braques and Pablo Picasso are two artists associated with this movement, as was Cezanne. The cubist vision challenged traditional notions of 'seeing' in art - as photography began to replace painting and portraiture as a means of representation, artists needed a more radical way of portraying their subjects. Reaching beyond the more rigid geometry of notions of perspective, cubist artists selected certain elements of the subject to emphasize, sometimes showing many parts at once that wouldn't necessarily be viewable all at once in traditional perspective.

Constructivism was an **artistic** and **architectural** philosophy that originated in Russia beginning in 1919, which was a rejection of the idea of autonomous art. The movement was in favour of art as a practice for social purposes. Constructivism had a great effect on modern art movements of the 20th century, influencing major trends such as **Bauhaus** and **De Stijl** movement.

Surrealism is a **cultural movement** that began in the early 1920s, and is best known for its visual artworks and writings. The aim was to "resolve the previously contradictory conditions of dream and reality." Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself.^[1]

Futurism (Italian: *Futurismo*) was an **artistic** and **social movement** that originated in **Italy** in the early 20th century. It emphasized and glorified themes associated with contemporary concepts of the future, including speed, technology, youth and violence, and objects such as the car, the airplane and the industrial city. It was largely an **Italian** phenomenon, though there were parallel movements in **Russia**, **England** and elsewhere.

Art Nouveau (French pronunciation: [aʁ nuˈvø], Anglicised to /ˈɑːt nuːˈvɔʊ/) is an international **philosophy**^[1] and **style** of art, architecture and **applied art**—especially the **decorative arts**—that were most popular during 1890–1910

Artists: Alfonso Mucha

Art deco (/ɑːrtˈdekoʊ/), or **Deco**, is an influential **visual arts** design style which first appeared in France during the 1920s, flourished internationally during the 30s and 40s, then waned in the post-**World War II** era.^[1] It is an **eclectic** style that combines traditional **craft motifs** with **Machine Age** imagery and materials. The style is often characterized by rich colors, bold **geometric** shapes, and lavish ornamentation. Deco emerged from the **Interwar period** when rapid industrialization was transforming culture. One of its major attributes is an embrace of technology. This distinguishes Deco from the **organic motifs** favored by its predecessor **Art Nouveau**.

Dada /dɑːdɑː/ or **Dadaism** was an **art movement** of the European **avant-garde** in the early 20th century. Many claim Dada began in **Zurich, Switzerland** in 1916, spreading to **Berlin** shortly thereafter but the height of New York Dada was the year before in 1915.^[1] To quote Dona Budd's *The Language of Art Knowledge*,

Dada was born out of negative reaction to the horrors of **World War I**. This international movement was begun by a group of artist and poets associated with the **Cabaret Voltaire** in Zurich. Dada rejected reason and logic, prizing nonsense, irrationality and intuition. The origin of the name Dada is unclear; some believe that it is a nonsensical word. Others maintain that it originates from the Romanian artists **Tristan Tzara's** and **Marcel Janco's** frequent use of the words da, da, meaning yes, yes in the **Romanian** language.