

De Stijl

The DeStijl movement was completely different from the Art Deco movement. It was a Dutch movement founded in 1917, with the help of Theo Van Doesburg. De Stijl had two purposes, it was used to describe the artist work and it was a journal which was published by Theo Van Doesburg, in order to manifest the theories to the public. DeStijl, a movement designed to create a utopian ideal of spiritual harmony and order. The artist's styles were pure abstraction; they simplified visual compositions to vertical and horizontal directions and used only primary colors along with black and white. The downfall of the DeStijl movement was mainly because of Malevich and Russian Constructivism, not all members agreed. The main influential artists of the movement were Theo Van Doesburg, Piet Mondrian, and Piet Zwart.

PIET ZWART

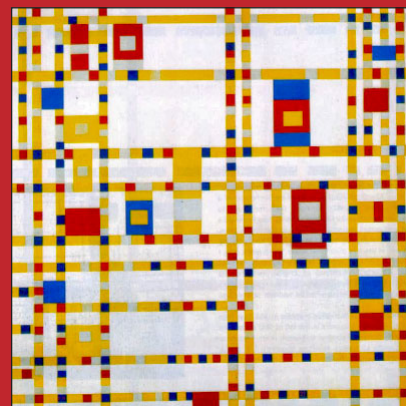
Piet Zwart was an interesting artist; who trained at the Amsterdam School of Arts and Crafts for about five years. After school Zwart worked for the architect H.P. Berlage, Berlage introduced Zwart to a major client Nederlandse Kabelfabriek Delft, which was the Dutch Cable Factory in Delf. Zwart worked for the NKF Company for about ten years he created 275 promotional designs. He also created many stamps and publicity booklets for the Dutch Postal Telegraph and Telephone Company for many years. He resigned to become an interior and furniture designer. He rejected the typography rules and instead he worked more, and used formal principles of constructivism and DeStijl. He used primary colors, geometrical shapes, and repeated word patterns along with some use of photomontage. Of his 275 designs in 10 years for the NKF Company, almost all were typographical works.

PIET MONDRIAN

Piet Mondrian was an important contributor to the DeStijl movement. Mondrian's paintings have a certain complexity that underlies their simplicity. His early work was based more off impressionism. His best known paintings consist of rectangular forms of red, yellow, blue or black, separated by thick, black lines. In September 1938, Mondrian left Paris because of the advancing fascism and moved to London. After the Netherlands were invaded and Paris fell in 1940, he left London and moved to New York City. In his lifetime he created over 250 abstract paintings, a modest number for over 25 years of work. Each painting he worked and re-worked until he came to perfect harmony which was perfect form, color, and surface.

THEO VAN DOESBURG

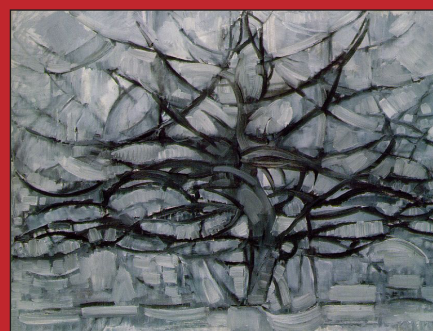
Theo Van Doesburg was a painter, designer, and art critic acknowledged as the main creative force behind the DeStijl movement. Van Doesburg viewed works of Piet Mondrian who already gained some attention with his paintings. Van Doesburg idea was in Mondrian's paintings, which are an abstraction of reality. Soon after, he founded the magazine DeStijl in 1917. He was the ambassador of the movement promoting it across Europe. He moved to Weimar, Germany in 1922, he used his home as a way to spread the DeStijl philosophy. He wanted the art to be based off the pureness and simplicity. Van Doesburg had other activities apart from painting and promoting DeStijl. He dabbled in architecture and pioneered in the efforts of the International Arts in two well known congresses.



The Broadway Boogie-Woogie, 1942/43



Composition with Grey and Light-Brown, 1918



Gray Tree, 1911



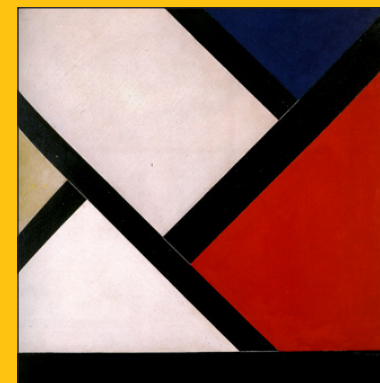
Advertising Leaflet for PTT, "Het boek van PTT" 1938



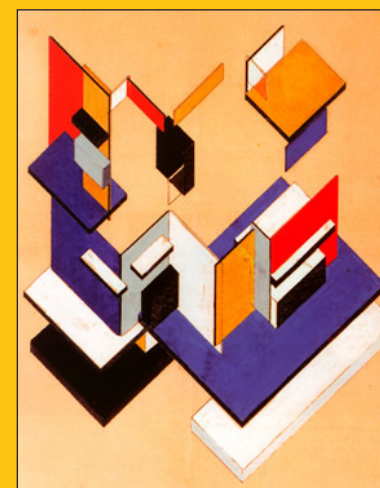
Advertising Leaflet for PTT, 1932



Advertising Leaflet for PTT, "Het boek van PTT" 1938



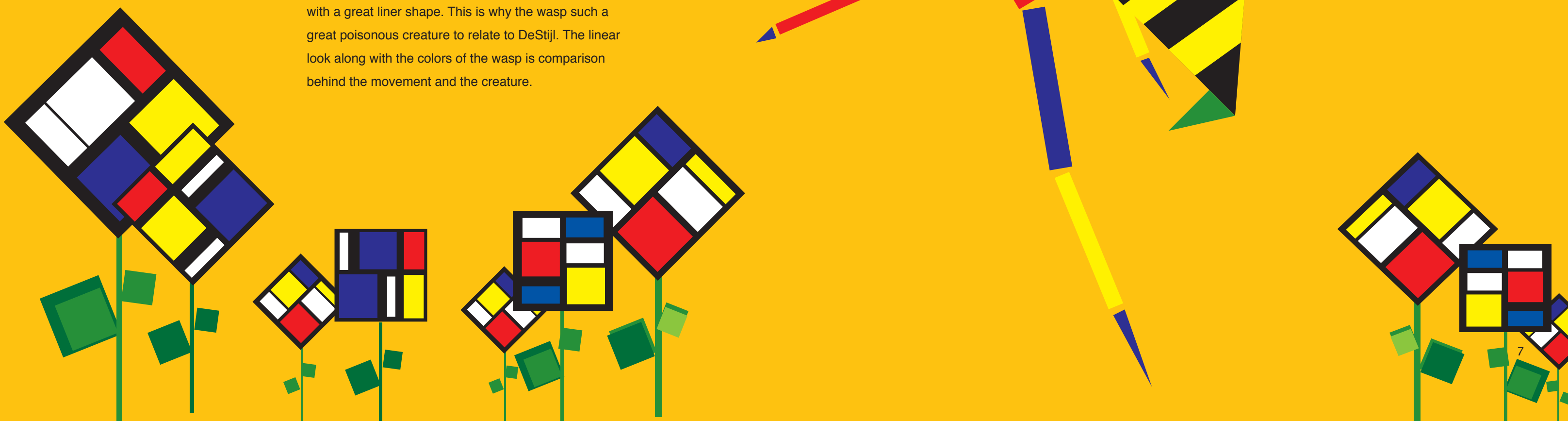
Kontra-Komposition XIV, 1925



Color Construction, 1923



Arithmetische Compositie, 1924



Theo the Bee

Line width, color, and shape is what made DeStijl so interesting. Although it was not a big movement, it made a big splash to the art world. The Wasp is an creature with a great liner shape. This is why the wasp such a great poisonous creature to relate to DeStijl. The linear look along with the colors of the wasp is comparison behind the movement and the creature.

FUTURISM

Filippo Tommaso Marinetti

Futurism was a revolutionary art movement that had embraced all art including painting, sculpture, poetry, theatre, music, architecture, and even gastronomy. The Italian poet Filippo Tommaso Marinetti was one of the first to produce a manifesto of artistic philosophy in his "Manifesto of Futurism", which was published in the French paper Le Figaro. The major principles of Futurists included political and artistic traditions along with loathing for the past. The futurists loved speed, technology and violence. In most of the works they used cars, planes, and the industrial town. This was used because they represented the technological triumph of man over nature. Marinetti's "Manifesto of Futurism" attracted the support of what would later be famous artist of the movement.

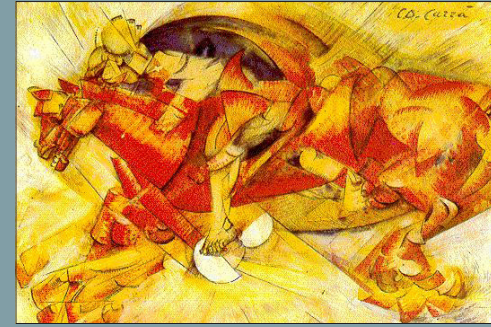
Fortunato Depero

Fortunato Depero was an Italian painter, writer, sculptor and graphic designer. Growing up in Rovereto, is where he first began exhibiting his works. It was on a trip to Florence that he discovered a copy of the paper "Lacerba" with an article by Filippo Tommaso Marinetti. Inspired by the article he quickly moved to Rome and met fellow futurist Giacomo Balla. Depero and Balla wrote the great manifesto "Futurist Reconstruction of the Universe." By 1919 Depero founded the House of Futurist Art in Rovereto, the house specialized in producing toys, tapestries, and furniture all in futurist style. He represented the futurists at the International Exposition of Modern Industrial and Decorative Arts. Depero moved

to New York In 1928 and began creating costumes for the stage productions, he also designed covers for the famous magazines: Movie Maker, The New Yorker, and Vogue. He also did work for the New York Daily News and Macy's. In August 1959 the Galleria Museo Depero opened, fulfilling one of his long-term ambitions.

Carlo Carra

Carlo Carra was an Italian painter who flourished in Italy during the beginning of the 20th century. He started out his career of art as a mural decorator in the cities of Valenza Po, Milan, Paris, London and Bellinzona. He collaborated with many other famous artists in a manifesto addressing young artists, encouraging them to adopt a new expressive art. The Florence based group of artists called "la Voce", who set up the new magazine "Lacerba", directed by Papini and Soffici. Carra had contributed to the magazine "Lacerba" with articles and drawings. Around 1914 with the change of his collages it was becoming clear that Carra had started to break away from futurism. This was the start of the period of reflection and study for Carra. He was then called to fight in the war. Carra spent time at Pieve di Cento but, for health reasons, was sent to the military hospital in Ferrara. After he returned from the war he went through a period of interior and artistic breakdown, at this point he emerged with a fresh vision of painting. He began the next artistic phase which he called "lyric realism." The artistic phase embraced nature, here is where he began painting a great amount of landscapes.



Red Horseman, 1913



Burial of the Anarchist Galli, 1911



Patriotic Celebration, 1914



Veneziano Gondoliere, 1944



Interno di fattoria, 1928/30



Motorcyclist, 1923



Liberated Words, 1915



After the Marne, Joffre Visited the Front of an Automobile, 1915.



Irredentismo, 1914



F. T. Centipeder

Futurism the movement of speed, during this period, the mostly Italian artist had an obsession with the fast paced industry world. So why not make the artwork full of speed too. This centipede with it's fast moving legs represents the movement well. The constant movement of the centipede along with its poisonous bite makes it the perfect creature to pair with Futurism.

Bauhaus

"If your contribution has been vital there will always be somebody to pick up where you left off, and that will be your claim to immortality" An infamous quote by Walter Adolph Gropius, the founder of the Bauhaus school of design. The school was founded in Weimar, Germany in 1919 and was later moved to Dessau, Berlin in 1932.

The Bauhaus was officially destroyed by the Nazi's . Walter Gropius along with other great artist including Laszlo Moholy-Nagy, Herbert Bayer and Joost Schmidt, he helped to create a manifesto that would become one of the most remarkable movements of the 20th century. The Bauhaus was an idea, school, and a movement that would sweep the world by storm in order to open the gates for other such movements. Many artists were outraged by the school's closure and fled to America in order to practice their ideas in a great booming country. Bauhaus German expression meant "house for building" and the Architect Walter Gropius was appointed to head a new institution that would help rebuild the country. The Institution called for a new social housing for the workers and architects rejected decorative details. They used the principles of Classical architecture in their most purest form, with out ornamentation of any kind. The Bauhaus buildings have flat roofs, smooth façades, and cubic shapes. The colors most commonly used were white, gray, beige and black. The design of other graphic arts during this movement were much the same, the movement relied a lot on the basic shapes, mostly geometric, basic color that was just plain interesting to the human eye and mind.

Joost Schmidt

Joost Schmidt was a typographer, sculptor, adverting, and exhibition designer at the Bauhaus. Schmidt studied at the Bauhaus until he decided that he wanted to join the

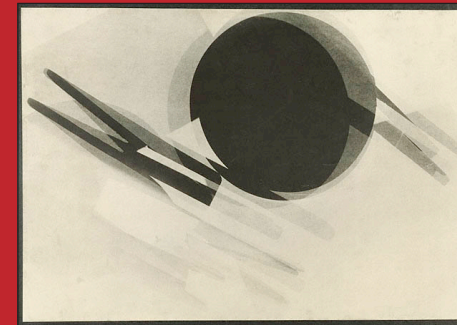
war effort. When he returned he was asked to be the head of the Sculptor workshop where he also taught typography. Asymmetrical typewas used often in his pieces; he even had his own studio until 1933 when he lost it due to Nazi rule.

Laszlo Moholy-Nagy

One of the great artists who flourished and changed the world with his art was Laszlo Moholy-Nagy. He was invited to teach at the famous Bauhaus school where he was most known for his creative photography and typography. He did well until Nazi's closed down the school, he was than forced to leave the country fled to Chicago, Illinois. While at Chicago, Moholy-Nagy designed many prospects and published many books at the New Bahuaus School. He was appointed the Director of the New Bauhaus in Chicago. He worked for many businesses including Fortune magazine created photoplastics, photograms.

Herbert Bayer

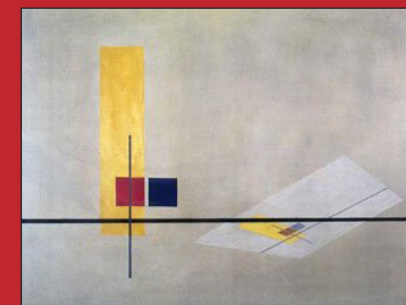
Herbert Bayer was a graphic, exhibition, architect, photographer, and painter. He was a pioneer for modernism in Europe and America, He designed in a bold, functional way by using lots of type. He was appointed Head of the new department of Typography and Advertising, were he created radical typographical ideas. Bayer left the Bauhaus in 1928, and set up his own studio in Berlin, here is where he than art directed for Vogue magazine. He worked as The art director for the J. Walter Thompson and Dorland International, and the Container Corporation of America, and finally Bayer became the chairman in 1956.



Photogram #1 Mirror, 1922/23



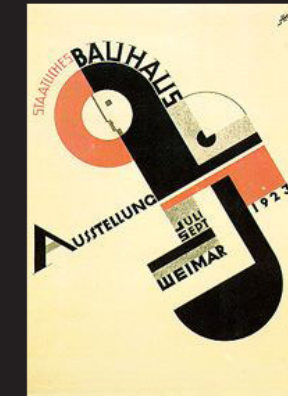
The Oilly and Dolly Sisters, 1925



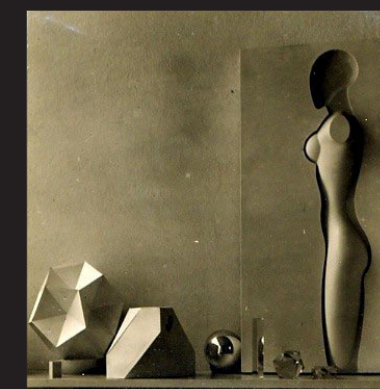
Konstruktion, 1922/23



Biografische Angaben, 1928



1923 Bauhaus exhibition in Weimar



Hok & Gips (Wood & Plaster), 1932



Divisumma, 1953



Bauhaus, 1928



Wassily Kandinsky's 60th birthday, 1926

Gropius feels the Monster

The basic shapes and style of the Bauhaus is what made the movement important and politically interesting. Take a look at this creature can you guess that it is? Its a Gila Monster, a lizard with an extremely powerful bite. So strong a bite that it can bite off a finger. This is why the Gila Monster is a great poisonous creature to relate to Bauhaus. The reason, behind it is that the Bauhaus had the same concept, it was put out there to bite down hard. So hard thay during those times, holding on so strong that it would become one of the strongest and most influential movements of all time.

