

Classical Modernism

Height of European Movements and Schools

Nationalistic Tendencies

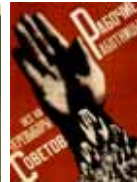
- For the first part of the 20th century, the Europeans dominated modern movements.
- Each country produced its own version of Modern with all demonstrating a connection with the machine, notions of universality, and the desire for a functional vocabulary.



Herbert Matters, poster, 1936 (Switzerland)



Tom Echersley and Eric Lombers, Poster 1938 (British)



15-36. Gustav Klutsis, propaganda posters, 1931. (Russian)



16-30. Jan Tschichold, poster, 1938. (German)

Exchange of Idea

- While National tendencies persisted through the 1940s, there was still an exchange of ideas across national boundaries.
- Still, Styles were distinct in each country until the second war forced artist to flee homelands and seek refuge elsewhere—first in Europe, second in America.

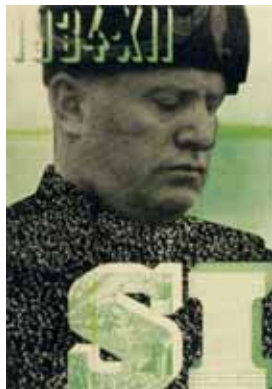


Figure: Xanti Schawinsky, Bauhaus trained, worked in Italy, fled to America at the invitations of Josef Albers.

Poster, 1934

After WWII

- Design Centers: London, Chicago, New York, Basel, Ulm, Stuttgart
- According Heller and Chwast
- Designers sought with great purpose to make styles that responded to the character of their time
- Personal reevaluation over overriding public concern



A.M. Cassandre, Cover, 1939



Alexey Brodovitch at work at Harper's Bazaar, Photograph by Richard Avedon, 1939