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Ambiente Virtual de Aprendizagem

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HISTÓRIA DA ARTE III

Parte 14

*Modernidade:
Relações entre Arte e
Comunicação Visual.*

A Modernidade compreende o conjunto de transformações que alteraram os processos constitutivos da Arte Visual no final do século XX. Os confrontos e conflitos provocados pelos avanços industriais e tecnológicos estimularam os debates no contexto da Arte e da Cultura instaurando novos procedimentos estéticos que antes, no ambiente tradicional, não eram possíveis nem imaginados.

A Indústria, ao surgir, retira a produção das mãos artesanais e a atribui às máquinas. Neste sentido há uma espécie de desumanização tanto dos fazeres quanto da identidade dos produtos.

Ao mesmo tempo, uma boa parte dos trabalhos aos quais os artistas se dedicavam, foram sendo absorvidos pela indústria nascente.

Neste campo, a produção de mobiliário, objetos utilitário, ornamentais e de decoração, que antes dependiam de artistas e artesãos, passaram a fazer parte dos produtos industriais.

Tais projetos focam a produção e distribuição em larga escala, em massa e a padronização ou despersonalização de produtos e processos, ou seja, a impessoalidade.

Outro destes campos foi o da produção gráfica no qual a criação e reprodução de imagens dependia dos artistas, gravadores e artesãos e passaram a ser realizados pela indústria gráfica, especialmente, após o surgimento da fotografia e dos sistemas fotomecânicos de impressão, instaurando a imprensa e, depois, as mídias de comunicação social.

Como se sabe, a Fotografia surge por conta da busca de sistemas de reprodução de imagens que facilitasse o trabalho dos gravuristas e impressores e, uma feliz coincidência, faz com que surge um meio de criação de imagens por meio da luz. Isto possibilita a aplicação do sistema no ambiente gráfico, proporcionando grandes avanços técnicos e social.

Antes da Revolução Industrial as imagens, para serem reproduzidas, dependiam das habilidades dos gravadores e dos impressores. A gravura era o meio artesanal de reproduzir imagens.

Originariamente a gravura em madeira, a Xilogravura, depois as gravuras em metal e finalmente a gravura em pedra, a Litogravura.

A litogravura, abriu o caminho para o surgimento do sistema fotomecânico na medida em que a associação entre o sistema usado pela Lito (repulsão entre água e óleo) também passou a ser usado no sistema Offset de base fotográfica.

O processo de reprodução e impressão de imagens no século XIX encontra na Litogravura um meio extremamente eficiente e de qualidade, assim, a impressão de imagens, passa a ser feita neste sistema. Ilustrações de livros, rótulos, etiquetas, cartazes, entre outros suportes, tem na litografia um aliado de excelente qualidade.

A indústria ampliar a quantidade de bens e produtos precisa ampliar também o universo de consumidores, neste sentido, é necessário propagar a existência destes produtos junto ao consumidor potencial, assim nasce a propaganda informa o consumidor a respeito da sua existência e, depois, a publicidade e o marketing que impõem uma necessidade de consumo.

No final do século XIX os produtores gráficos eram os artistas que, além de exercerem suas habilidades plásticas na produção de Obras de Arte nos diferentes gêneros que lhes cabia, assumem também a função de criar anúncios para informar a respeito de eventos sociais e produtos industrializados.

Um dos meios de propaganda bastantes utilizados no final do século XIX foi o Cartaz.

Os cartazes eram criados pelos artistas e não por um “Design”, já que esta profissão nem mesmo existia. O que já existia era o Desenhista Industrial, responsável pelos projetos de produtos destinados à produção em série, mas não o cartazista ou publicitário.

Inicialmente este campo é ocupado pelos artistas e, aos poucos, vai sendo substituído pelo Design e por outros profissionais da produção gráfica.

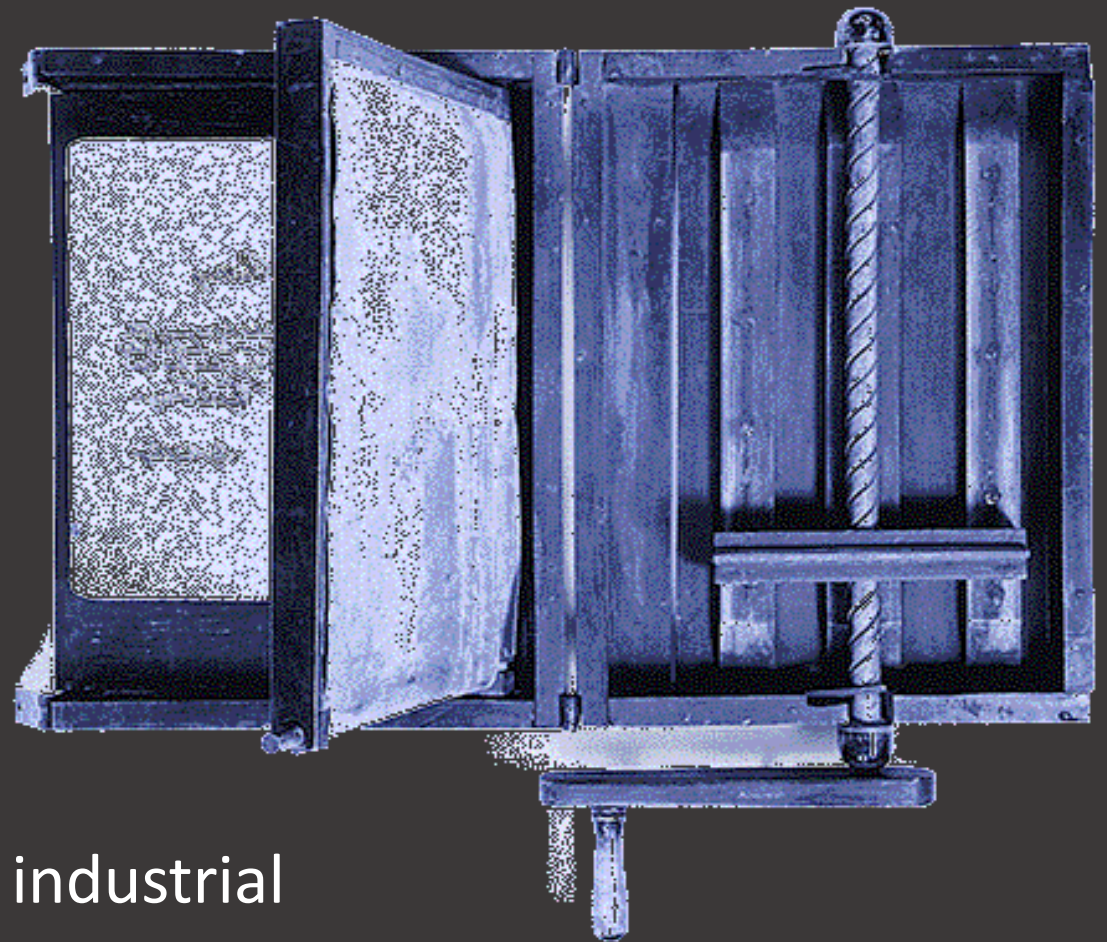
É este percurso que se pretende avaliar neste material.

As peças publicitárias para fixação em suportes como paredes e outdoors, cartazes ou painéis, são recursos comuns na publicidade e um elemento importante para a comunicação visual.

Os cartazes têm sido utilizados há muito tempo para comunicar dados, mas um dos maiores impulsos para seu desenvolvimento, ocorreu com o surgimento da “Litografia”.

A Litografia

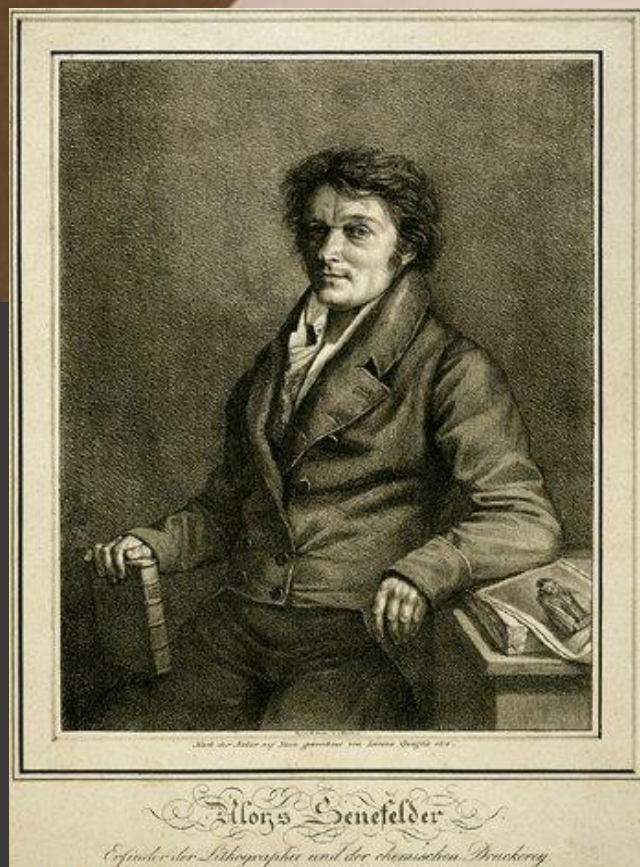
A litografia foi inventada em 1798 por Alois Senefelder, na Áustria. Usando pedra calcárea reduzida por ácido nítrico. Nela era possível reproduzir imagens desenhadas na pedra com lápis dermatográfico, inclusive à cores.



Senefelder e sua prensa manual, antecessora do sistema de off-set industrial

A impressão produzida em litografia tem boa qualidade gráfica, mas as matrizes ainda dependem das habilidades dos artistas, já que os processos de criação ou reprodução das imagens dependiam deles já que o processo foto mecânico ainda não existia.





Rose-Joseph
Lemercier,
Foi um dos
melhores
impressores de
litografias em
Paris no século
XIX.



Neste caso, os cartazes são produzidos pelos artistas e gravadores tomando como referências suas habilidades artísticas, já que não havia ainda especialistas em comunicação visual.

O “Design Gráfico”, como o entendemos hoje, só surge depois da Bauhaus, já no século XX, portanto o trabalho de comunicação visual dos cartazes tende mais à expressão do que à informação.

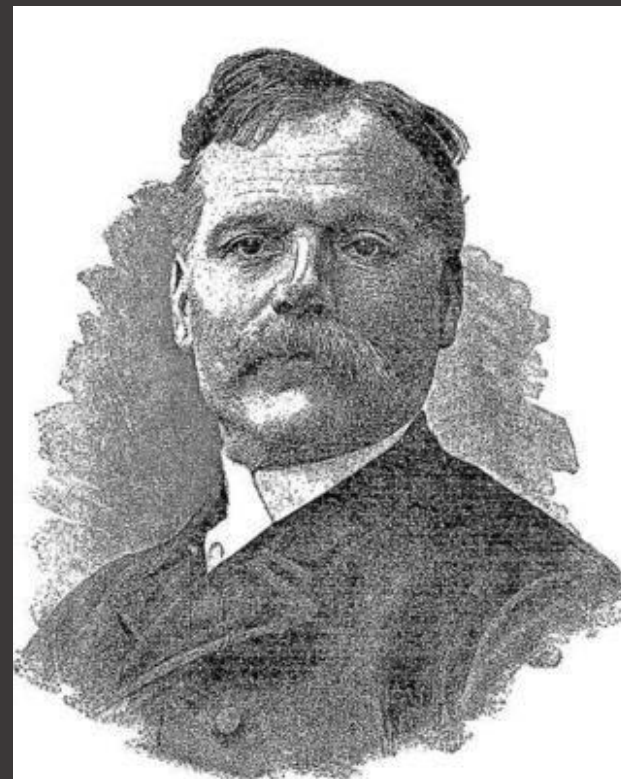
O objetivo dos Cartazes é anunciar Eventos, Produtos e Serviços são distribuídas e afixadas em lugares públicos com o fim de difundir as informações.

A principal característica destes primeiros cartazes é a vinculação que estas peças tem com a Arte Visual já que são realizados por artistas e não por comunicadores visuais, coisa que não existia na época, portanto o aspecto expressivo é mais valorizado do que o fator comunicação como se vê em Henry Toulouse Lautrac

O principal elemento de comunicação social utilizado no fim do século XIX é o Cartaz ou Afixe.

Os cartazes da época são peças plásticas expressivas e interessantes, independente de servirem à comunicação.

A expansão desta modalidade de comunicação visual é intensificada em fins do século XIX, com **Jules Chéret**, Paris, França, 31 de Maio de 1836 – 23 de Setembro de 1932, pintor e litógrafo francês.

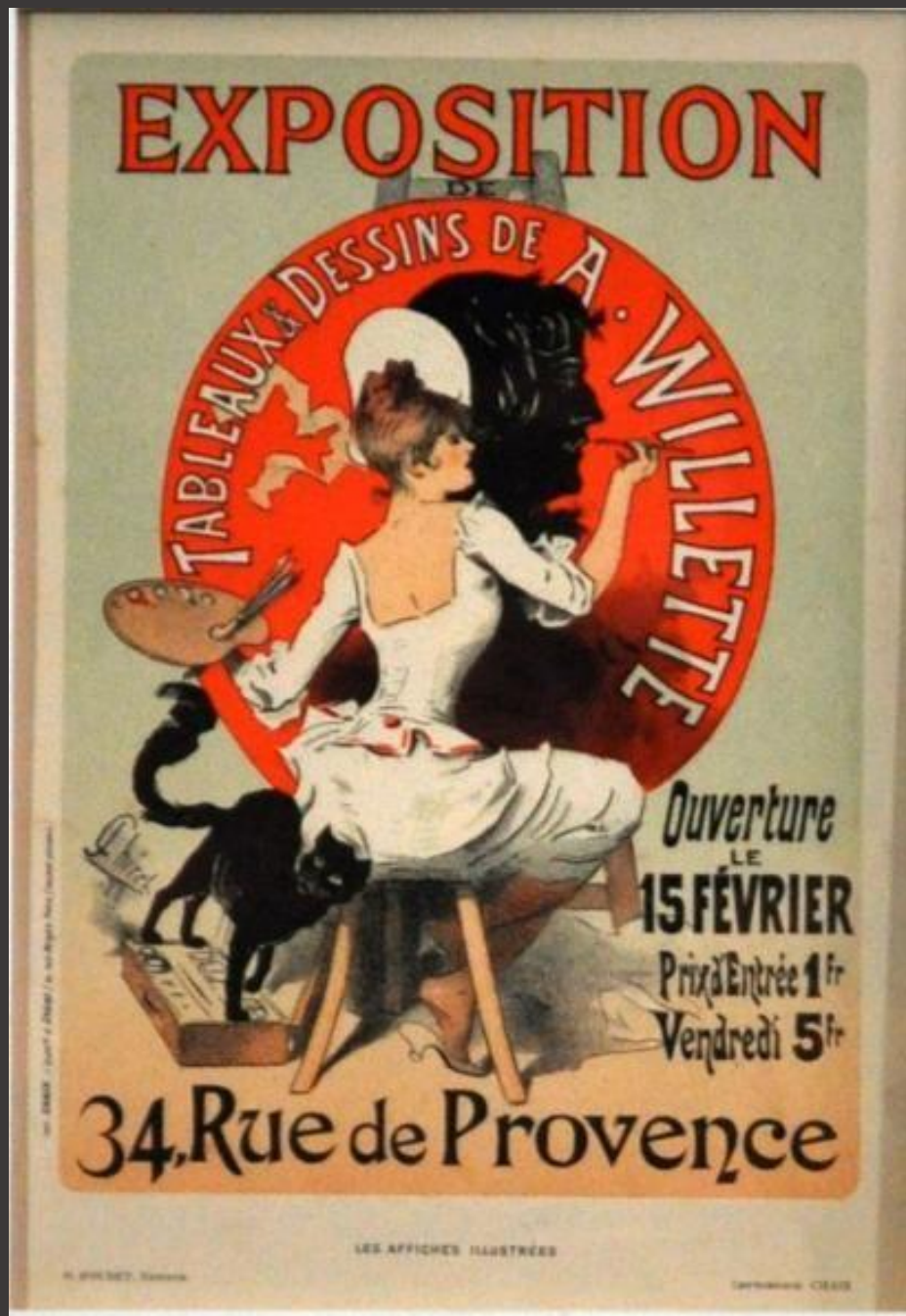


Foi pioneiro, em 1860, na criação de cartazes publicitários artísticos em litografia. Combinava imagens com texto curto e mensagem clara. Em vários de seus trabalhos utilizava mulheres belas e alegres como ilustração.









MUSÉE GRÉVIN

PANTOMIMES LUMINEUSES

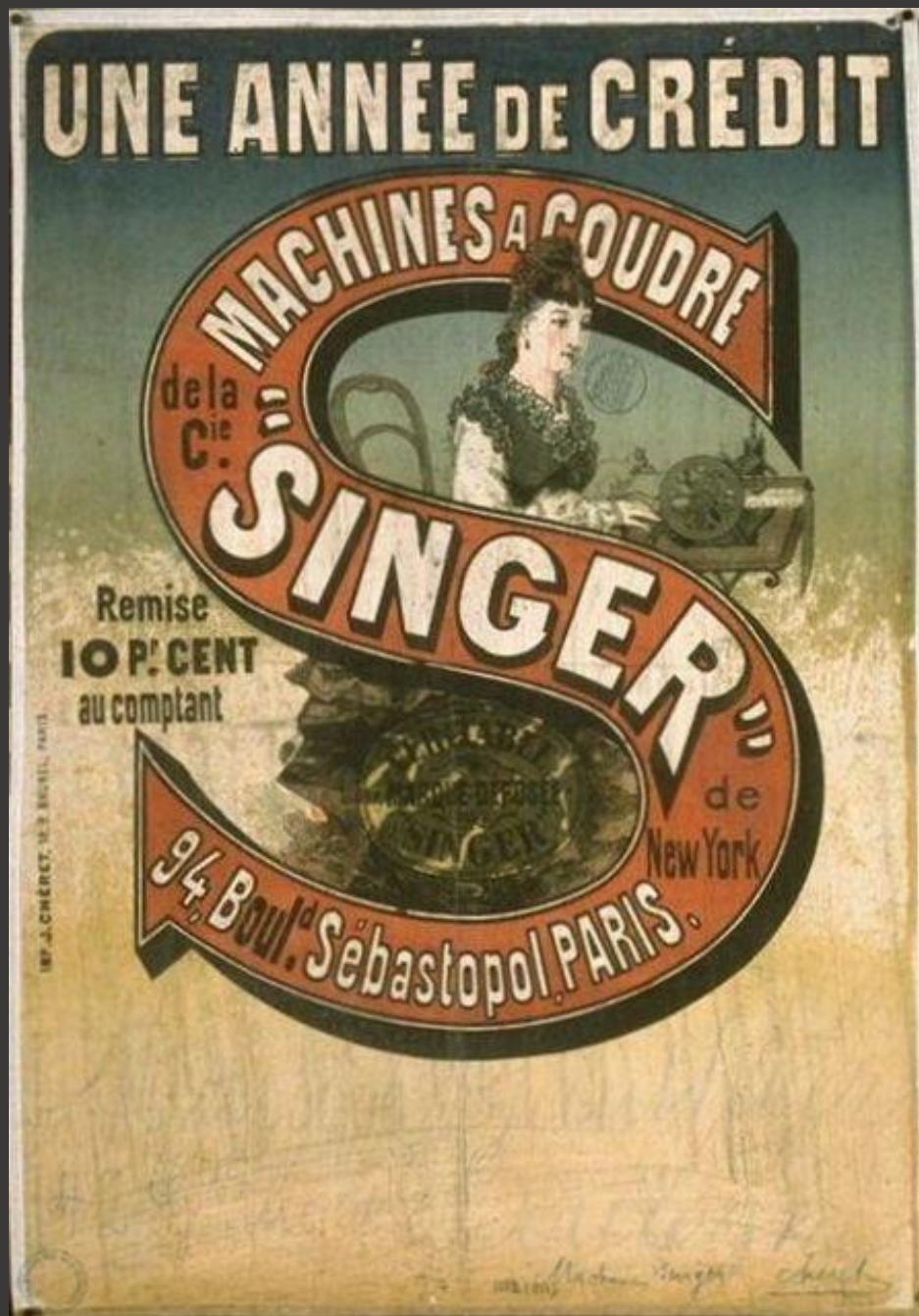
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Chopin

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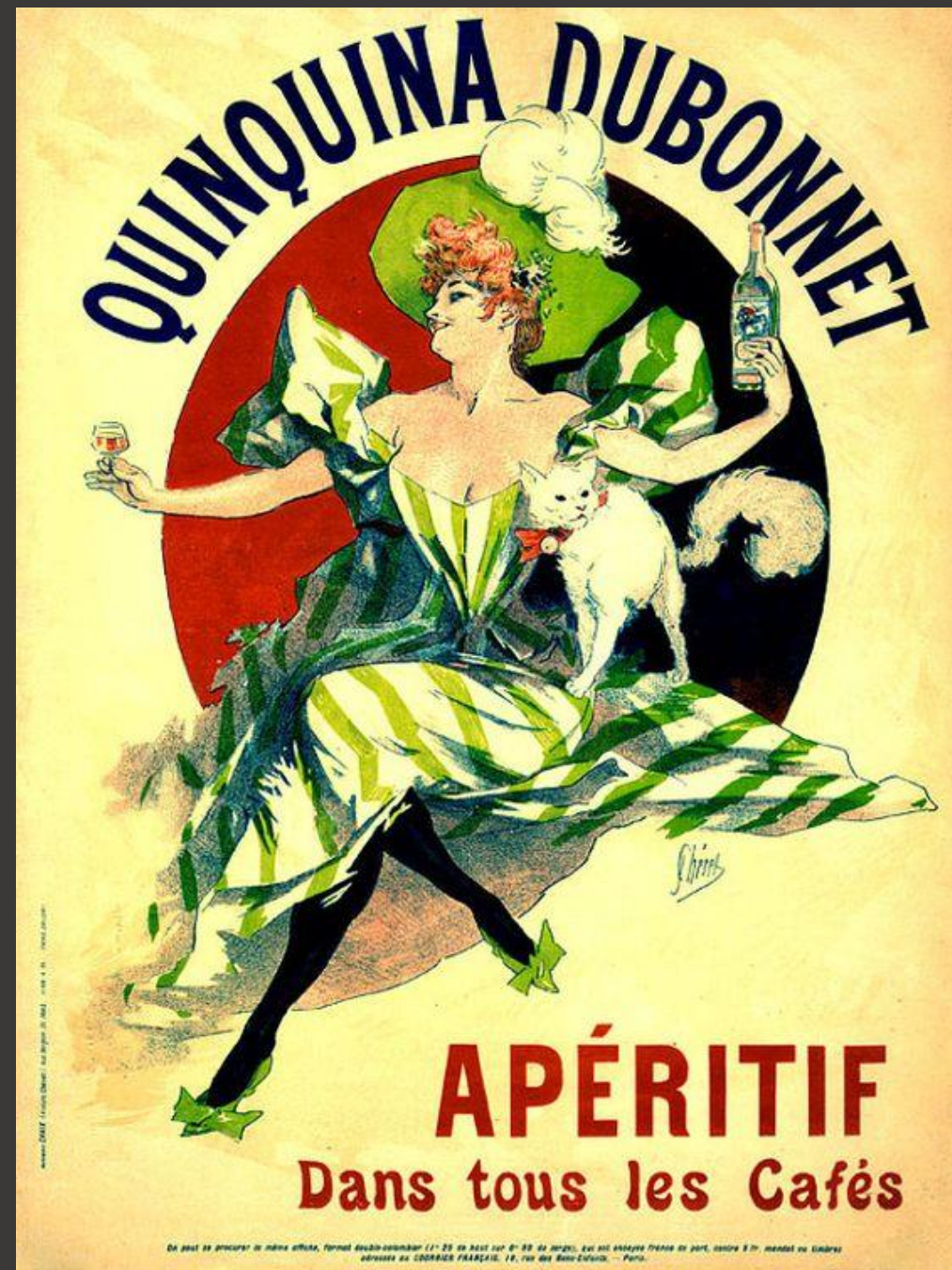
CHABRIER J^{NE}

PARIS, Rue Maubeuge, 63

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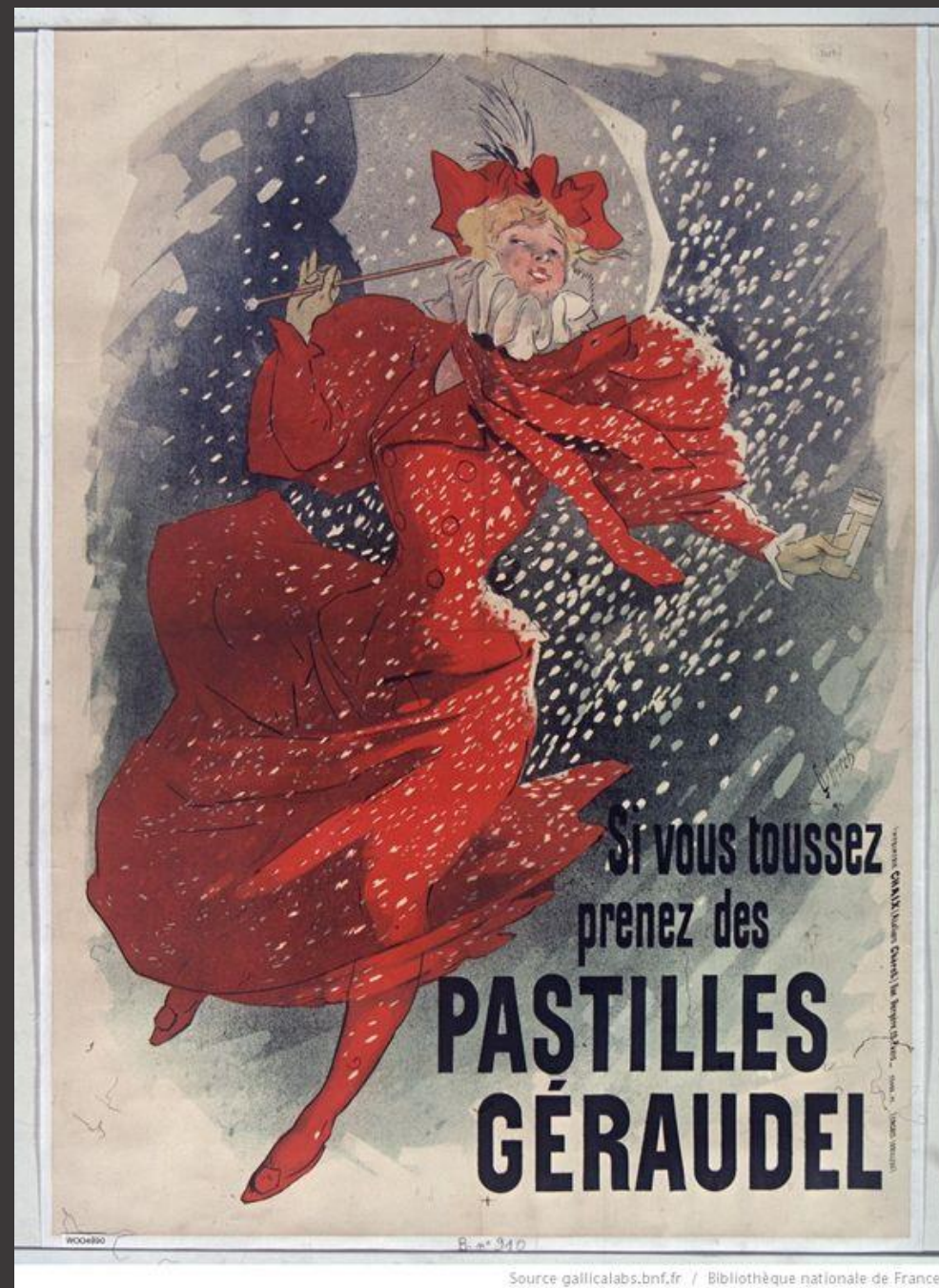
ENVOI DU CATALOGUE SUR DEMANDE

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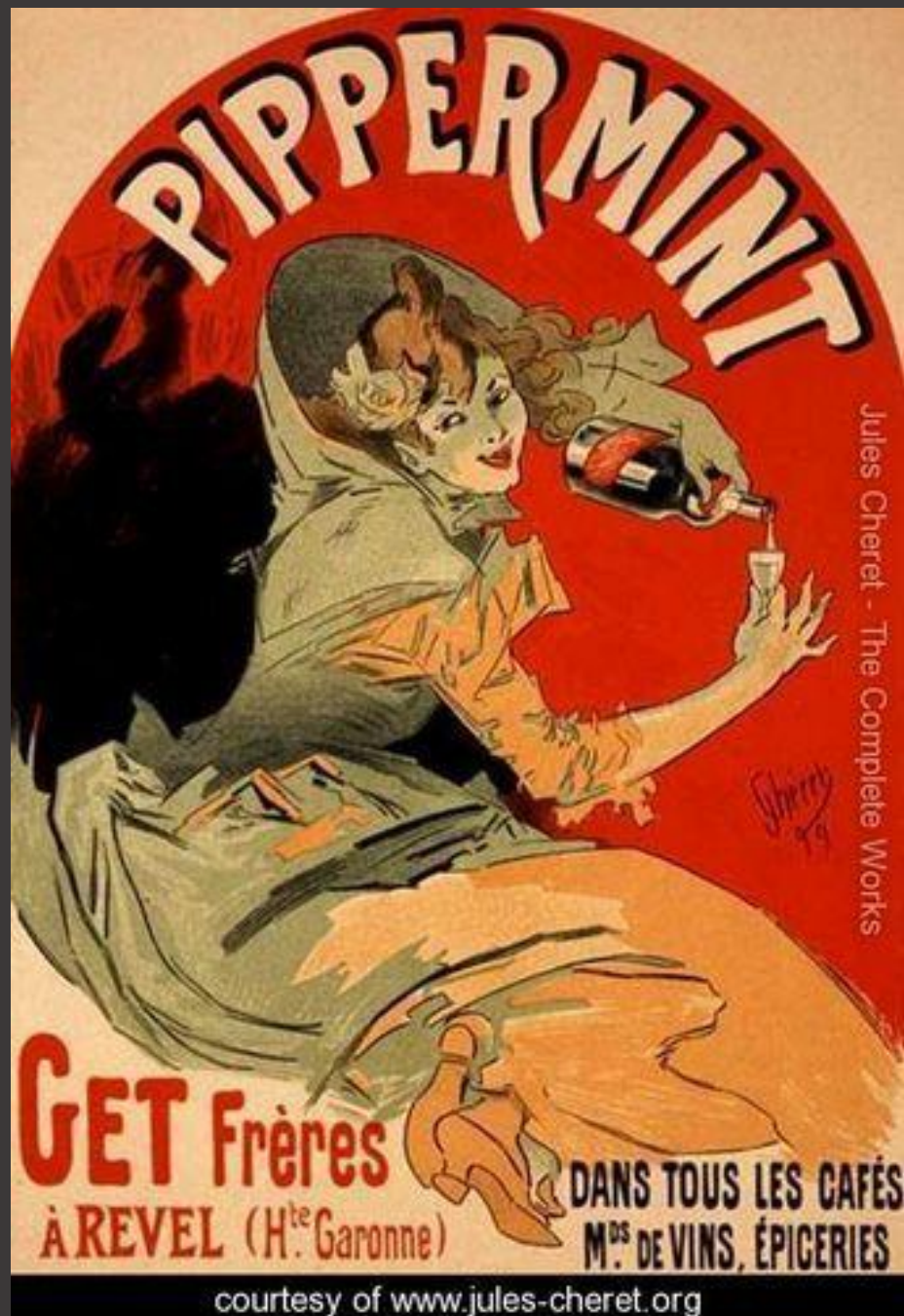


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courtesy of www.jules-cheret.org

EXPOSITION UNIVERSELLE DE 1889



Le pays des fées

Jardin Enchanté

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CHAMPS-ÉLYSÉES



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Illustration de J. B. L. (Jules Bonnet) pour le Palais de Glace, 1900.

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VICHY en 8 heures
ROYAT en 9 heures
CHÂTEL-GUYON en 8 h.

Départ de PARIS	Arrivées à		
	VICHY	ROYAT	CHÂTEL-GUYON
1 ^{re} classe	5 ^h 10	4 ^h 45	5 ^h 25
2 ^e classe	5 ^h 15	4 ^h 50	5 ^h 30
3 ^e classe	5 ^h 20	4 ^h 55	5 ^h 35
4 ^e classe	5 ^h 25	5 ^h 00	5 ^h 40
5 ^e classe	5 ^h 30	5 ^h 05	5 ^h 45

Prix des billets simples			
Paris - Vichy	4 ^{fr} 10	23 ^{fr} 70	18 ^{fr} 60
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Saxoléine

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DE
SÛRETÉ



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KRAJINSKA GIMNAZIJA



PROTESTANTSKA CHERKVA

1874



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Gruss aus **VINKOVCE**.

L. Hermann

Vinkovci, 1874

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Seul Fabricant
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DIJON

QUINQUINA DUBONNET



APÉRITIF

Dans tous les Cafés

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LES PLUS GRANDES
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TOUS LES SOIRS
SPECTACLE-CONCERT-BAL

Orchestre de 50 Musiciens dirigé par MM. NABILLE & CHAUDOIR

Os cartazes produzidos pelos diferentes artistas e gravadores em vários países também se tomam uma referência na relação entre Arte e Indústria, incluindo aí as primeira das Mídias de Comunicação Visual. É patente e visível a habilidade artística por meio da qual os cartazes são elaborados.

Henry de Toulouse Lautrec é um destes artistas-cartazistas que surgem no século XIX.



MOULIN ROUGE
MOULIN ROUGE
MOULIN ROUGE
CONCERT
BAL
TOUS Les SOIRS
LA GOULUE



JANE
Avril

H Stern, Paris.



1999







Troupe de M^{lle} EGLANTINE



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H. L. 1930

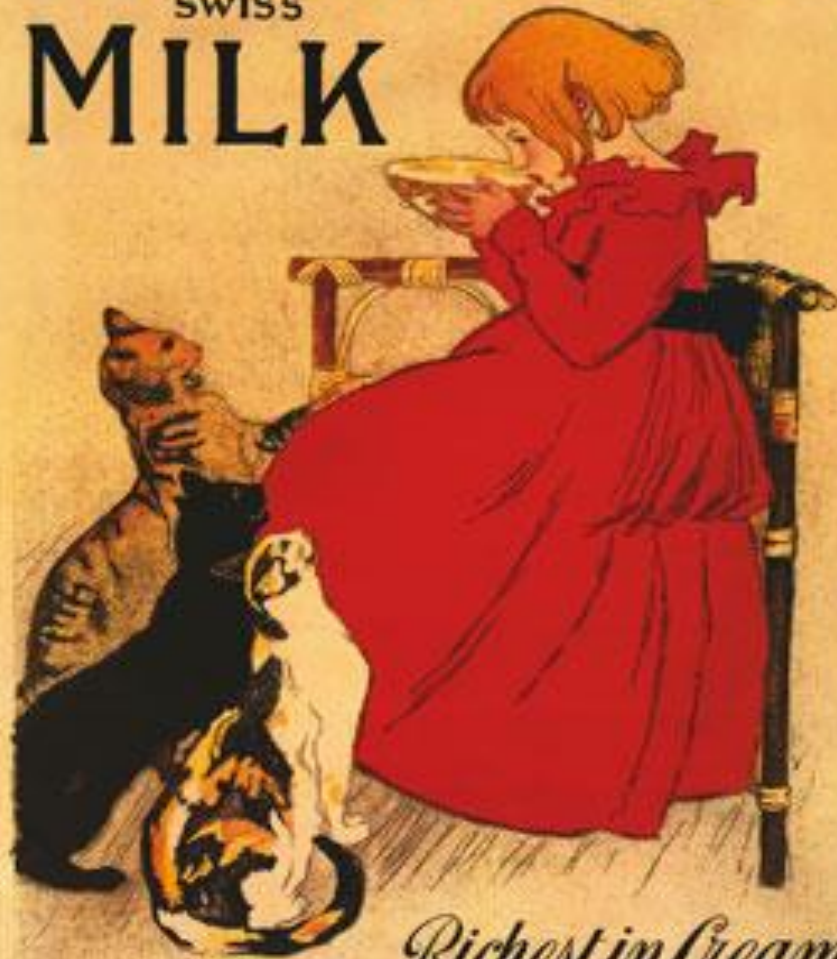
Vários outros artistas participarão do processo de instauração do sistema de Comunicação Visual que virá a se tornar, mais tarde, o Design Gráfico e Visual.

O suíço Thophile Alexandre Steinlen, é também um dos marcos da produção de cartazes em fins do século XIX e início do século XX.

NESTLÉ'S

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Richest in Cream

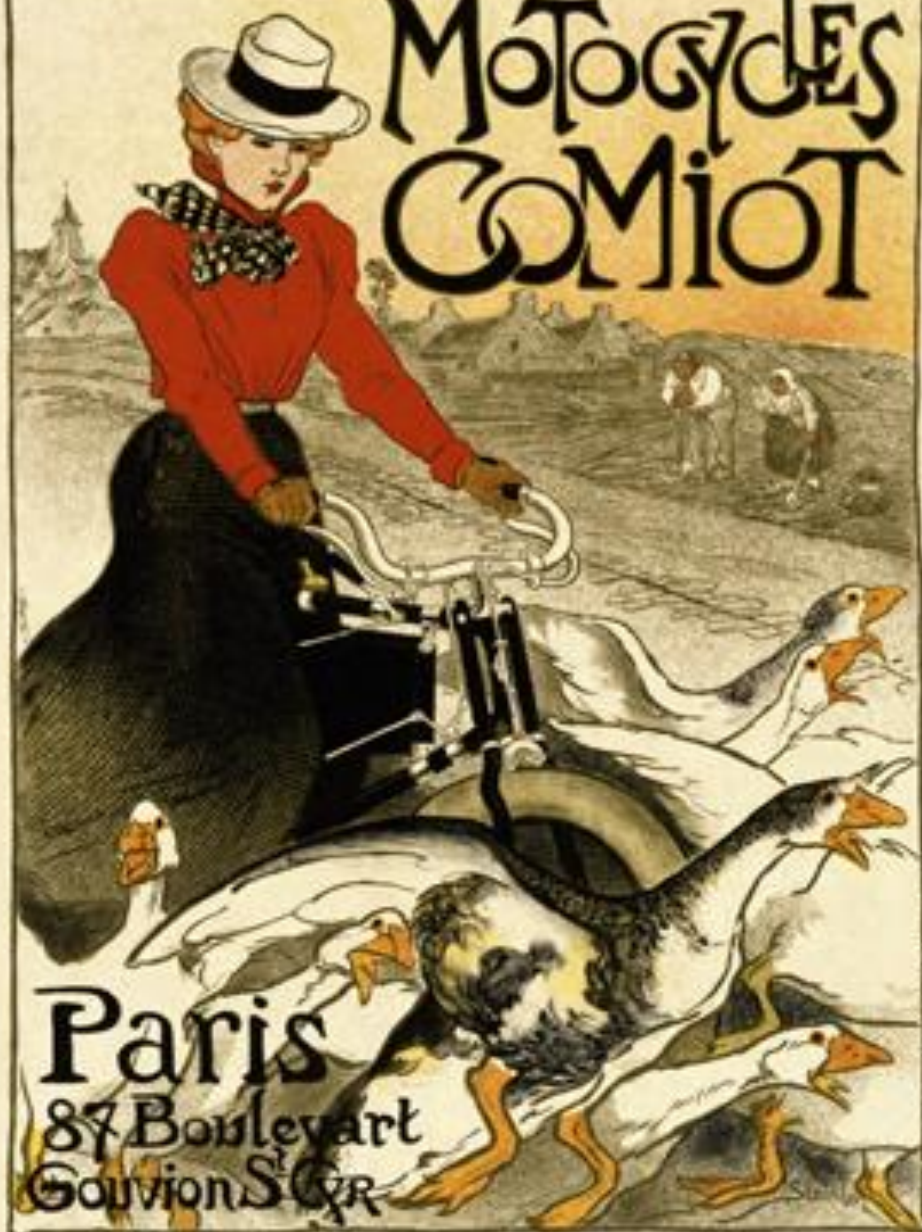
Steinlen



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de l'œuvre
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1894

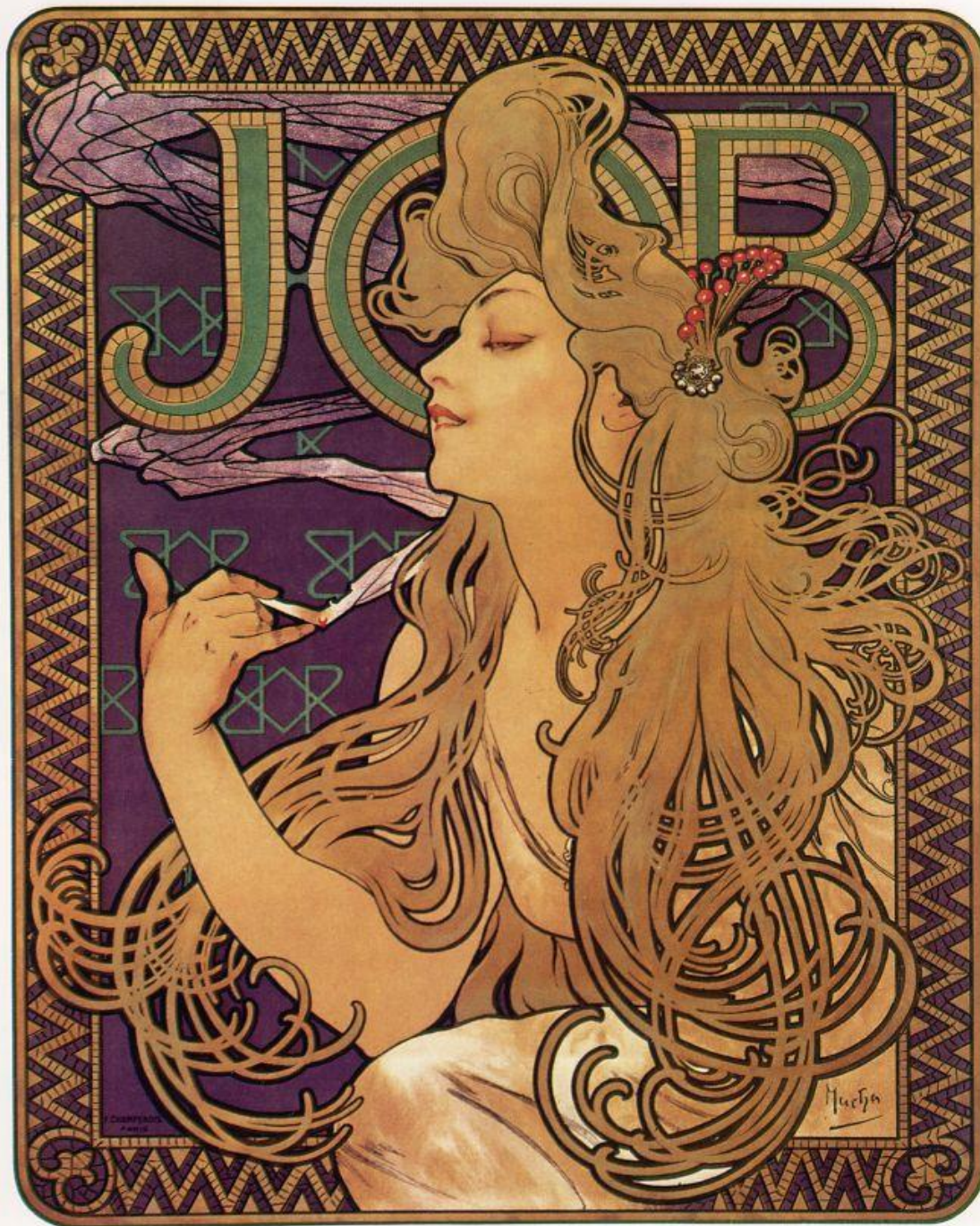


Leif, Center Director of the Observatory from 1994

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No contexto do Art
Nouveau, pode-se ver a
produção gráfica
destinada à comunicação
visual, especialmente as
obras de Alphonse Mucha







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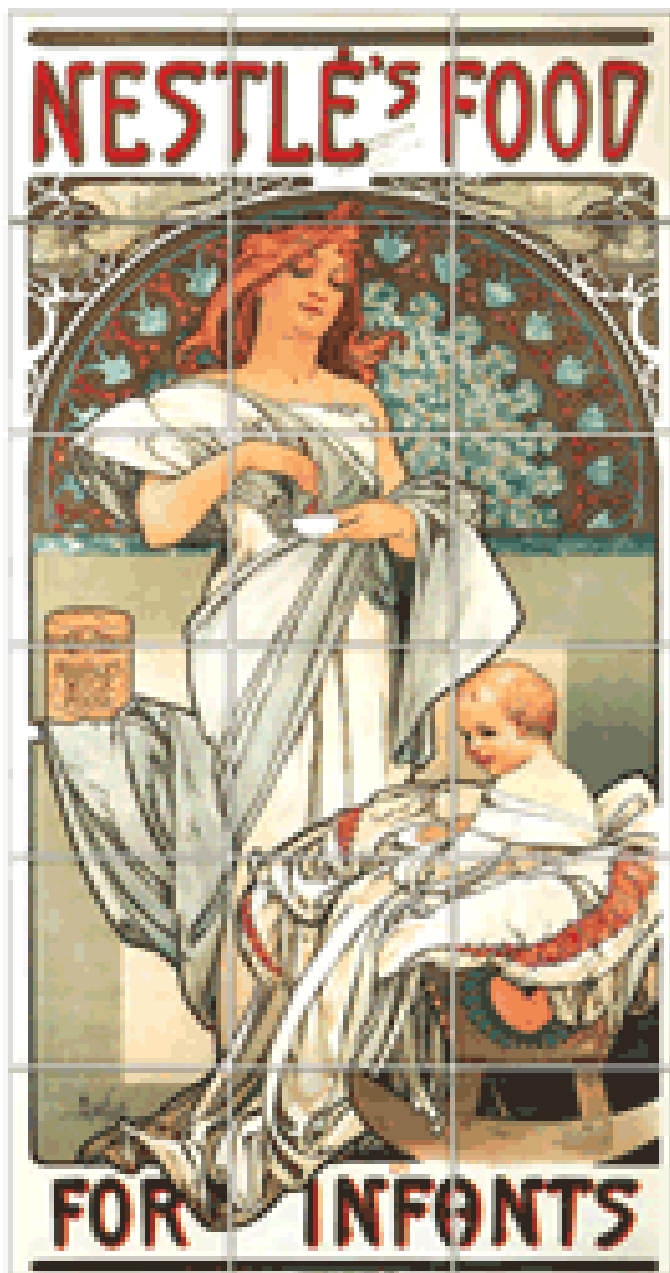
COMPAGNIE FRANCAISE DES CHOCOLATS ET DES THÉS

WAVERLEY

CYCLES



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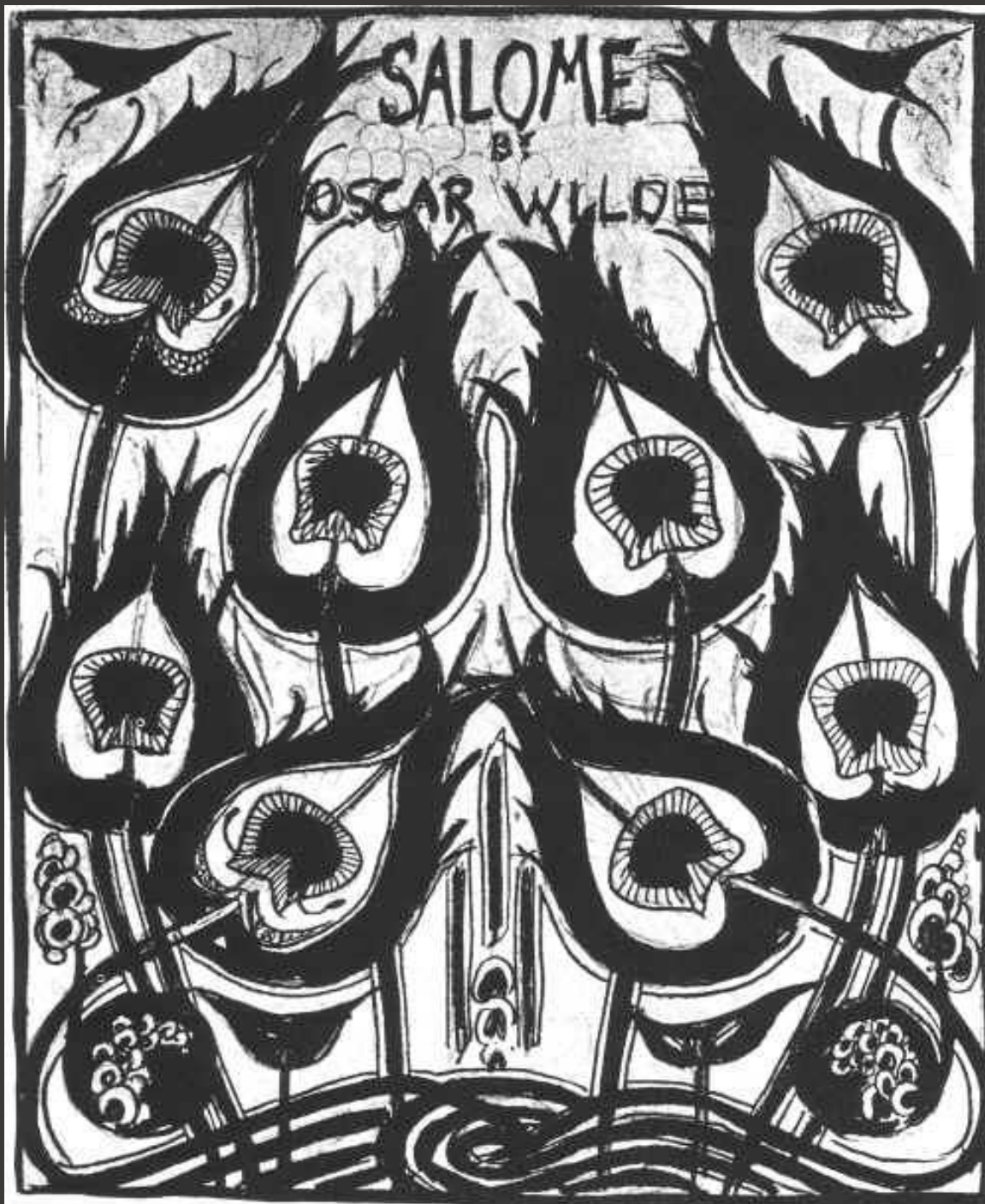
**ZDENKA
ČERNÝ**
THE
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Nouveau, pode-se ver
também a produção
gráfica do Inglês Aubrey
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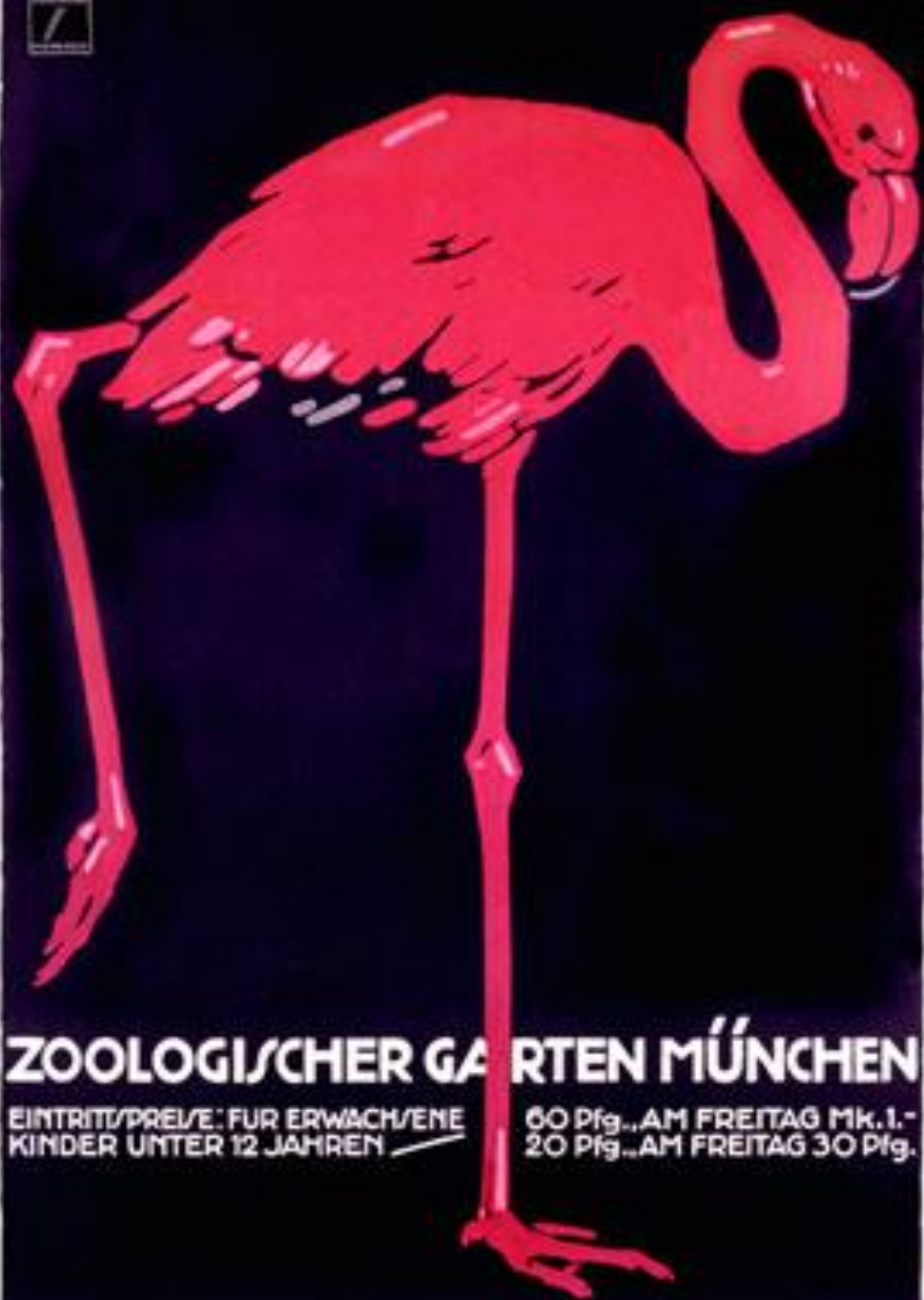
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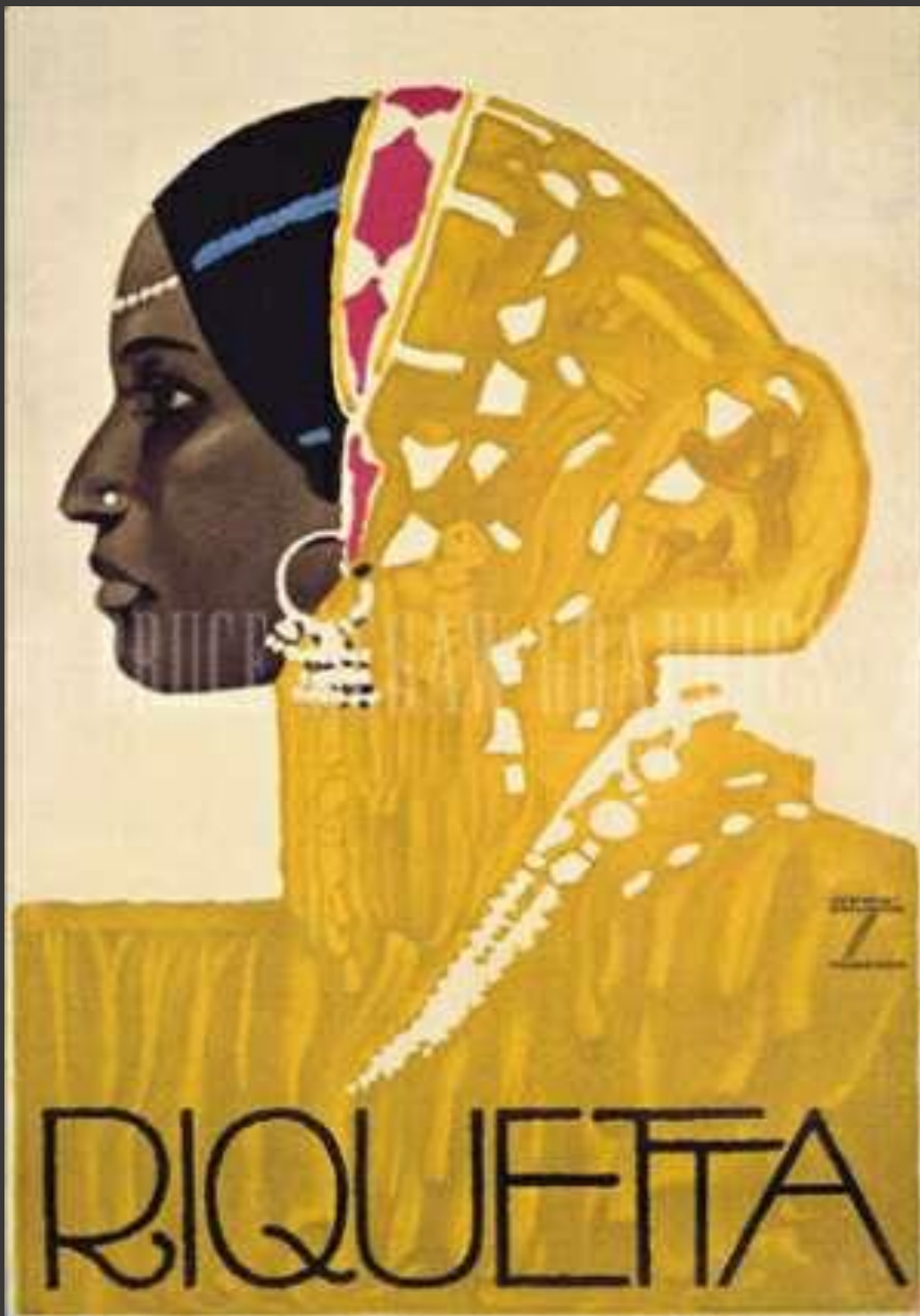




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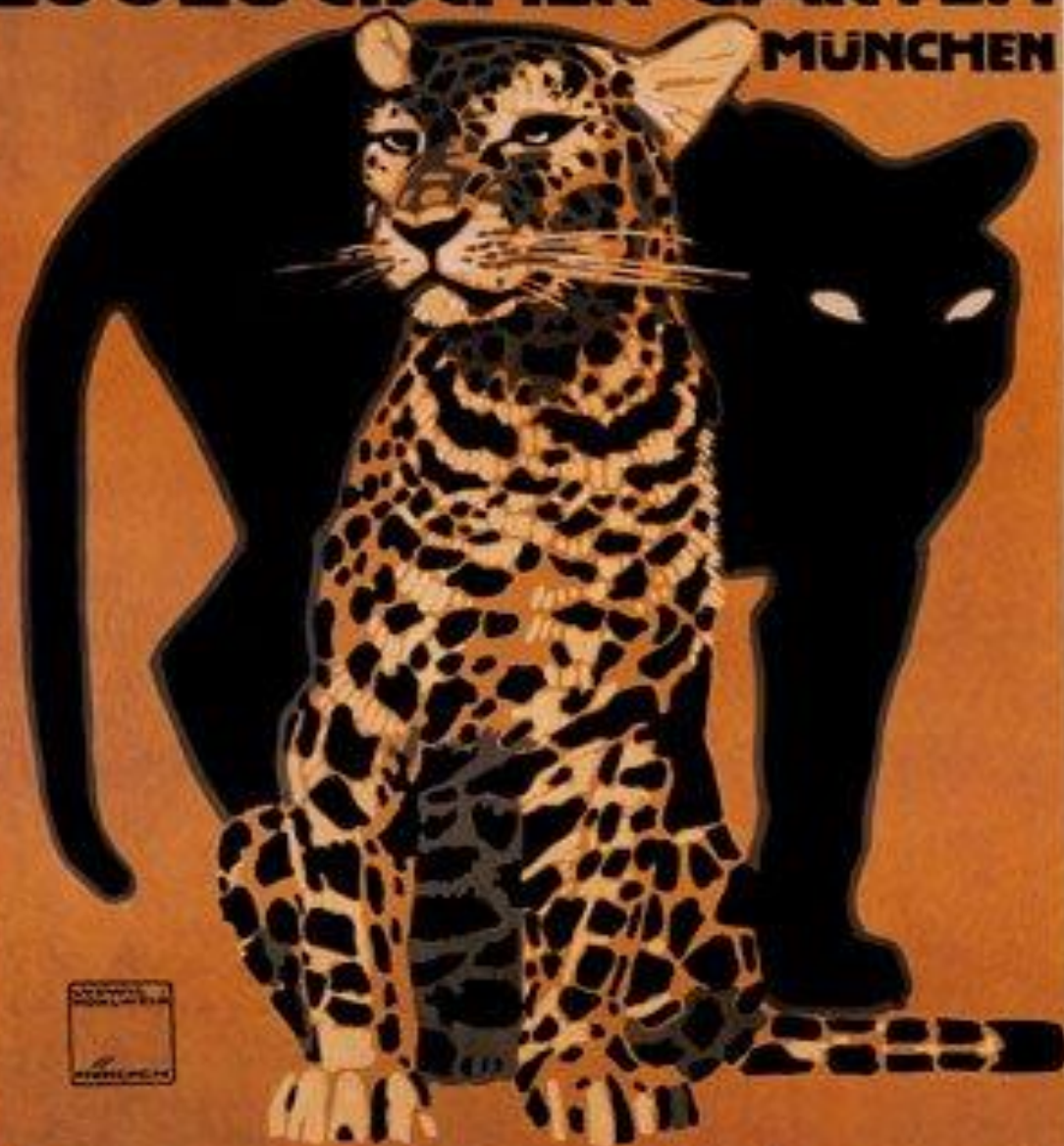
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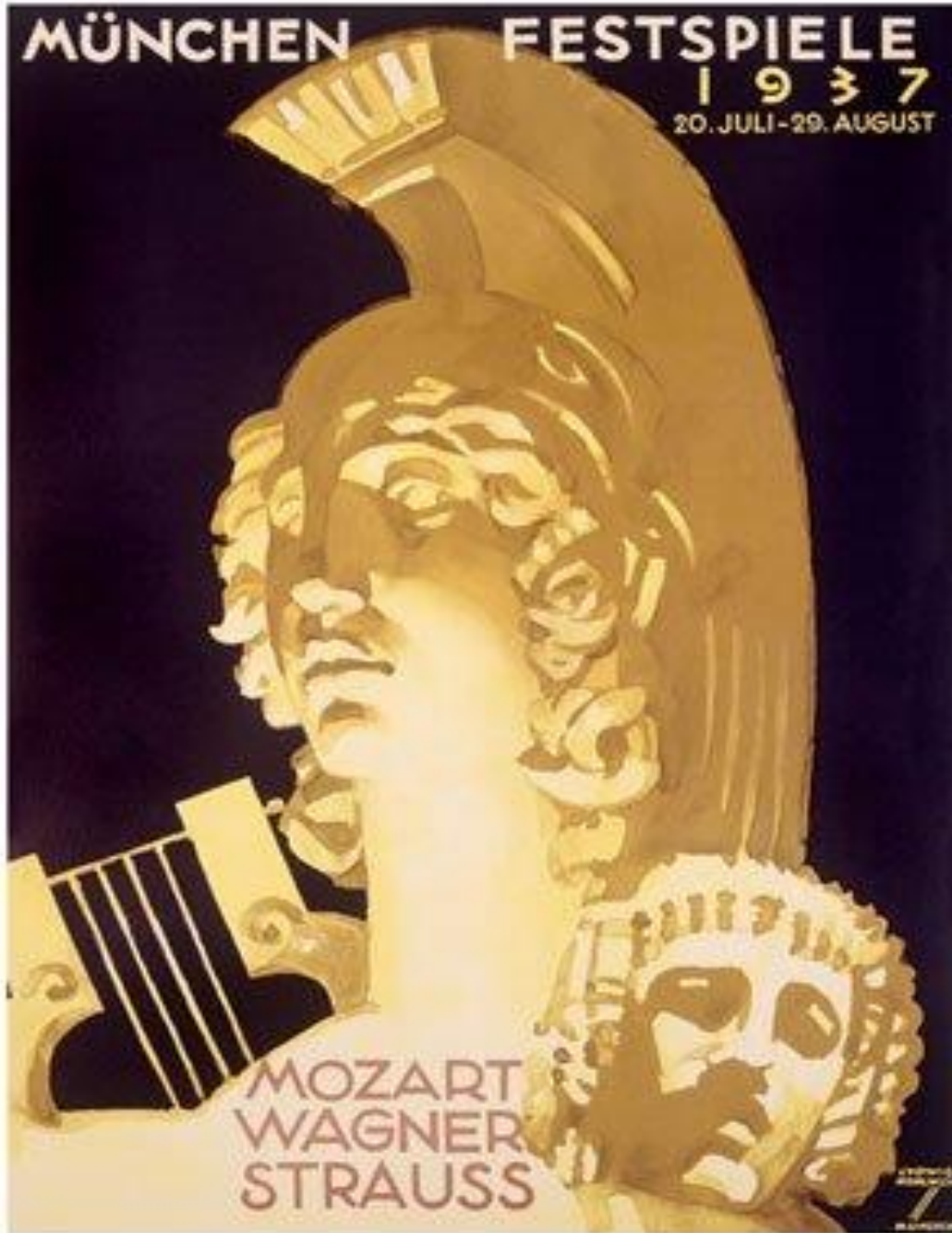
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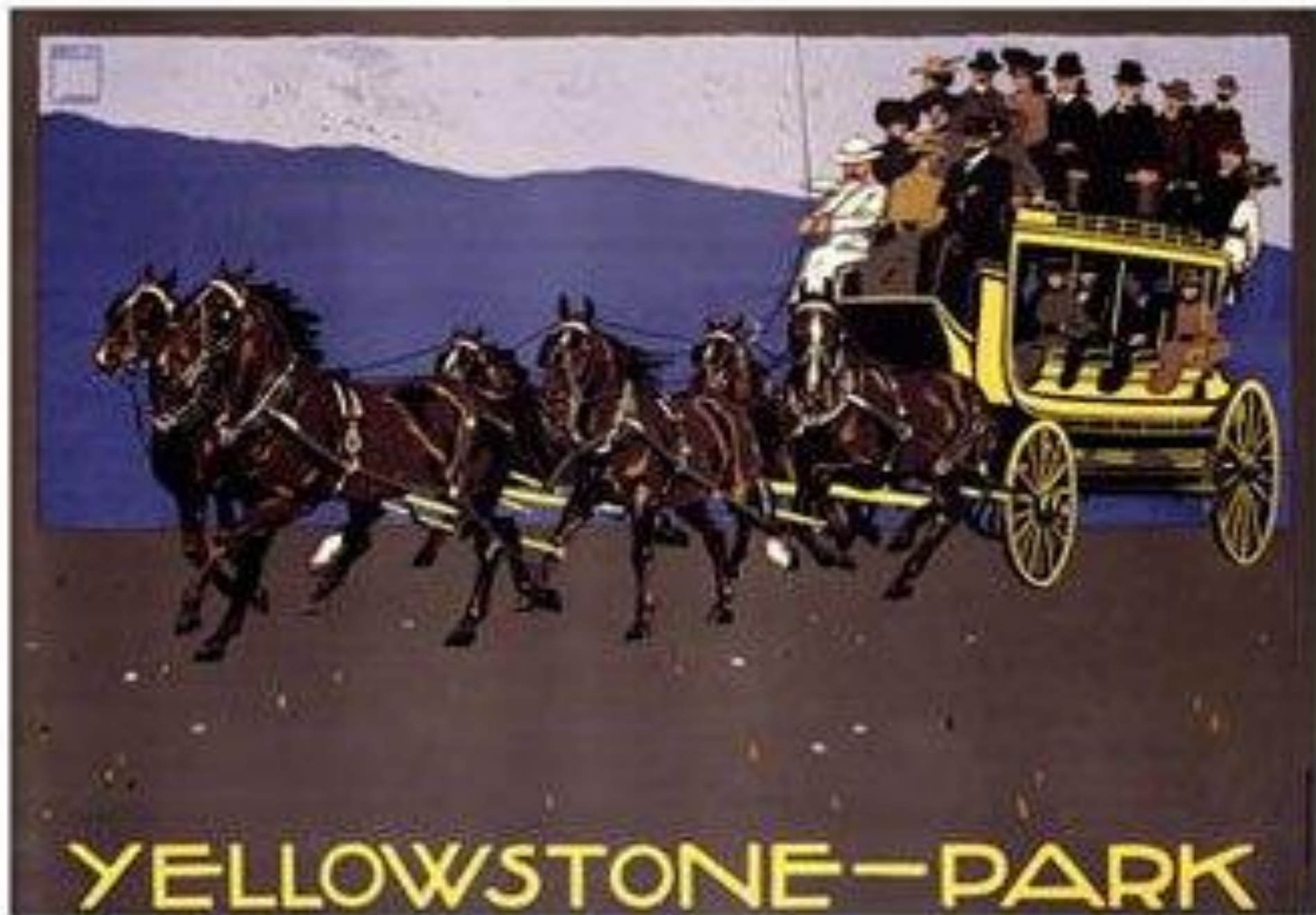


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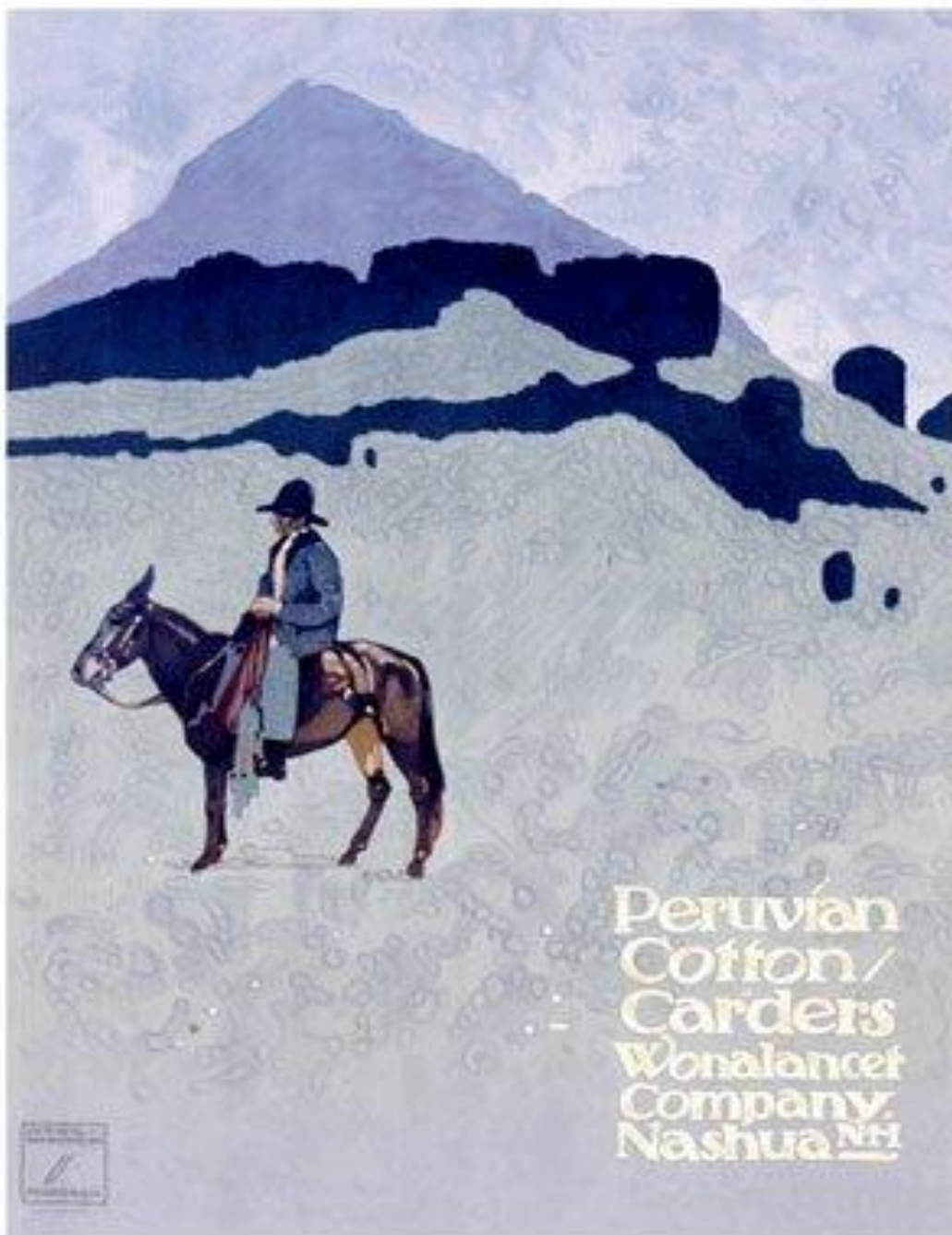
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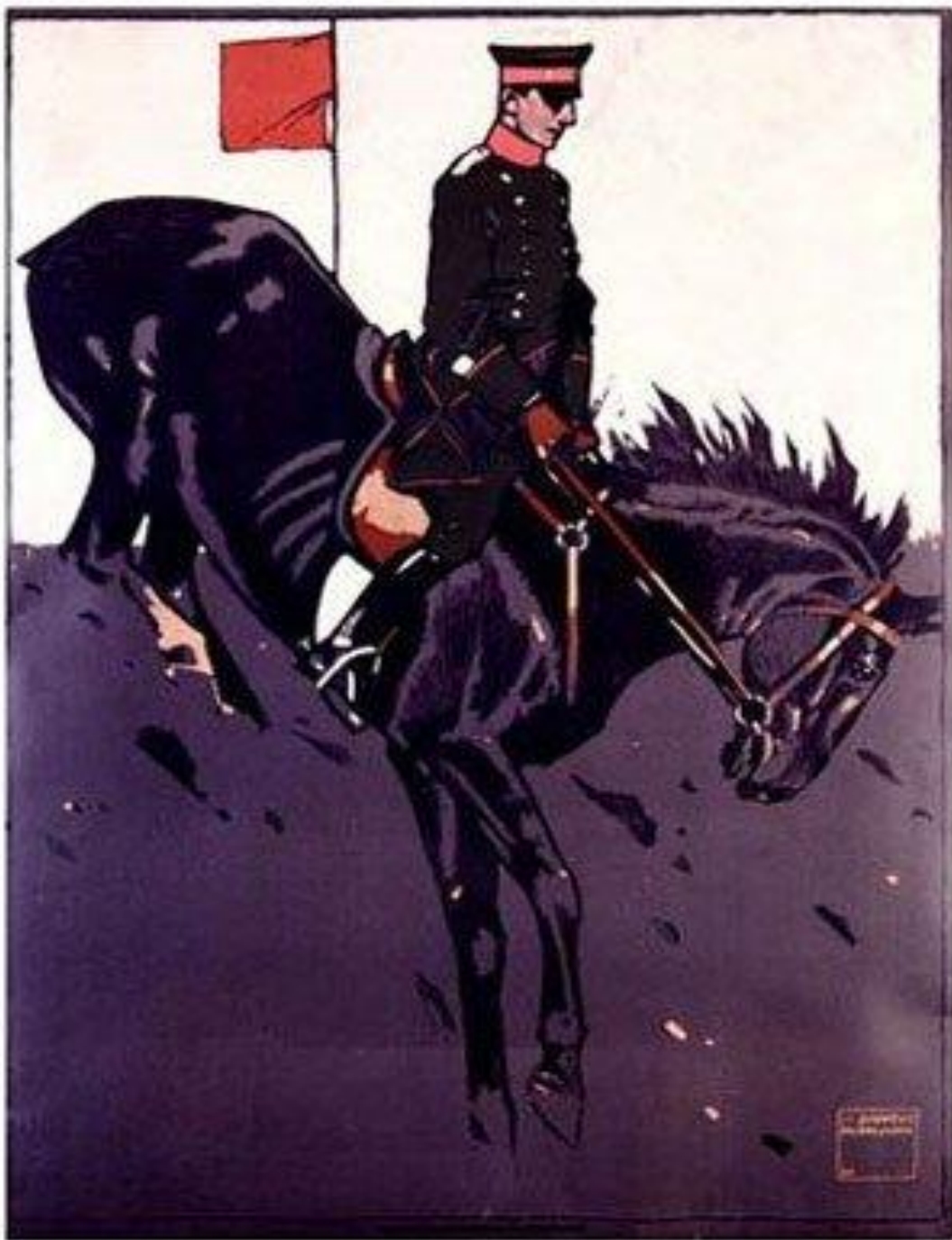


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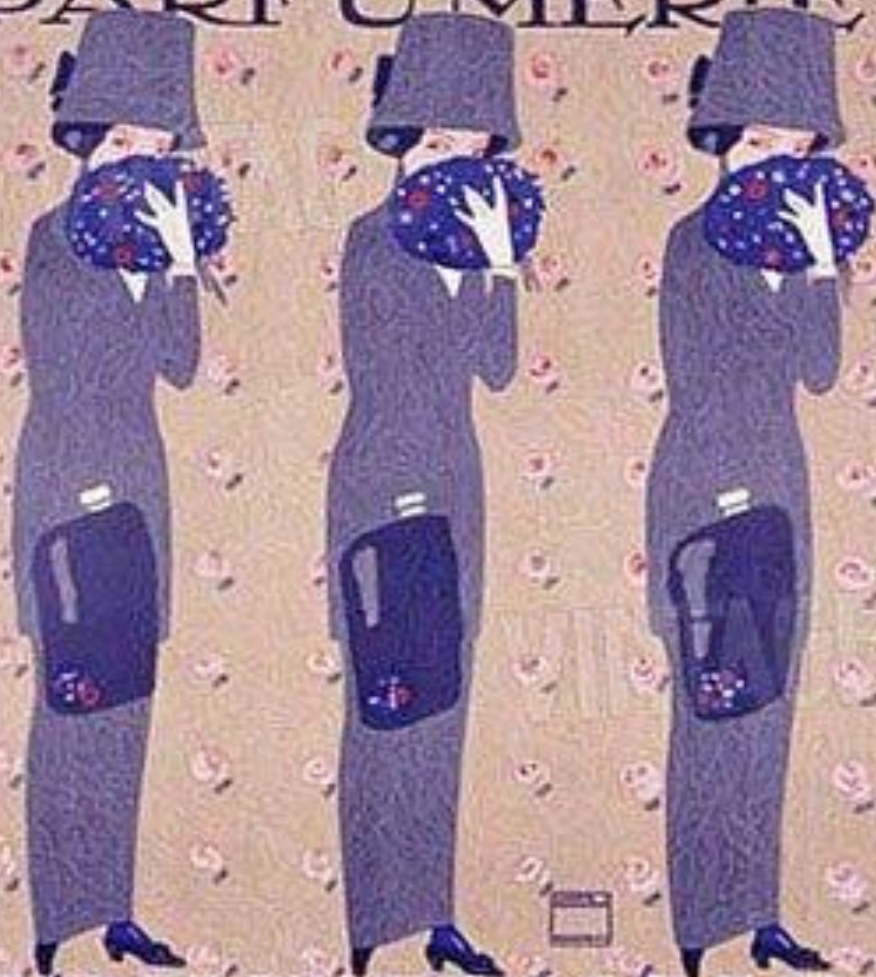
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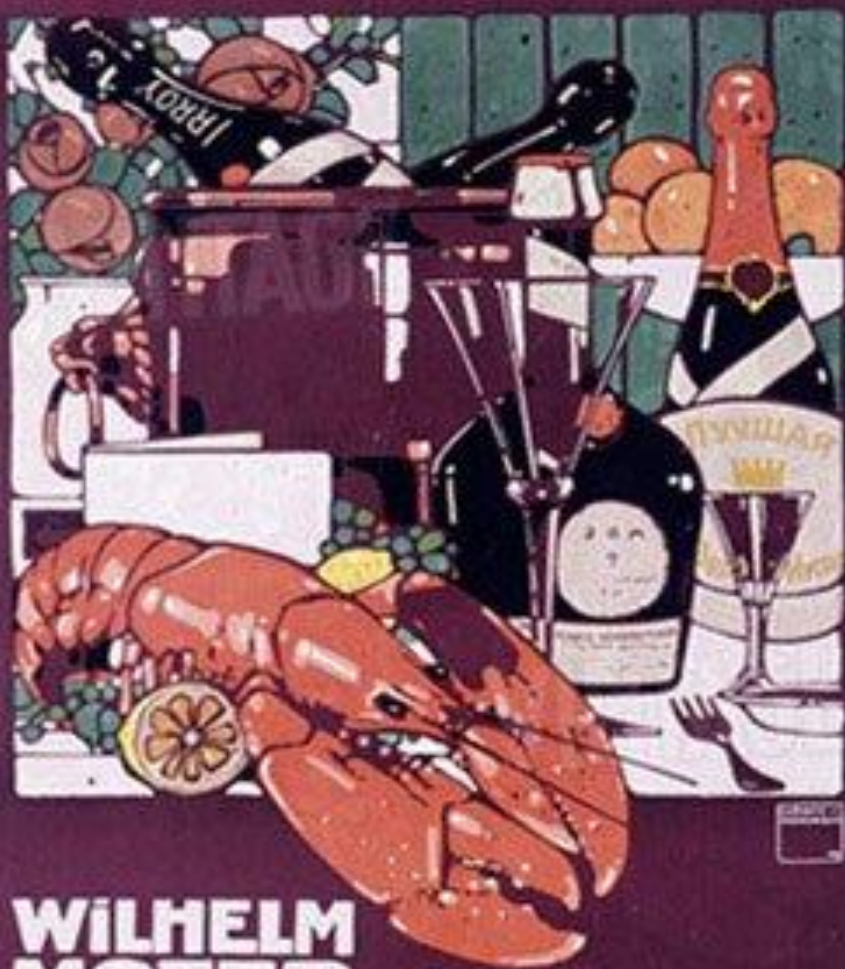
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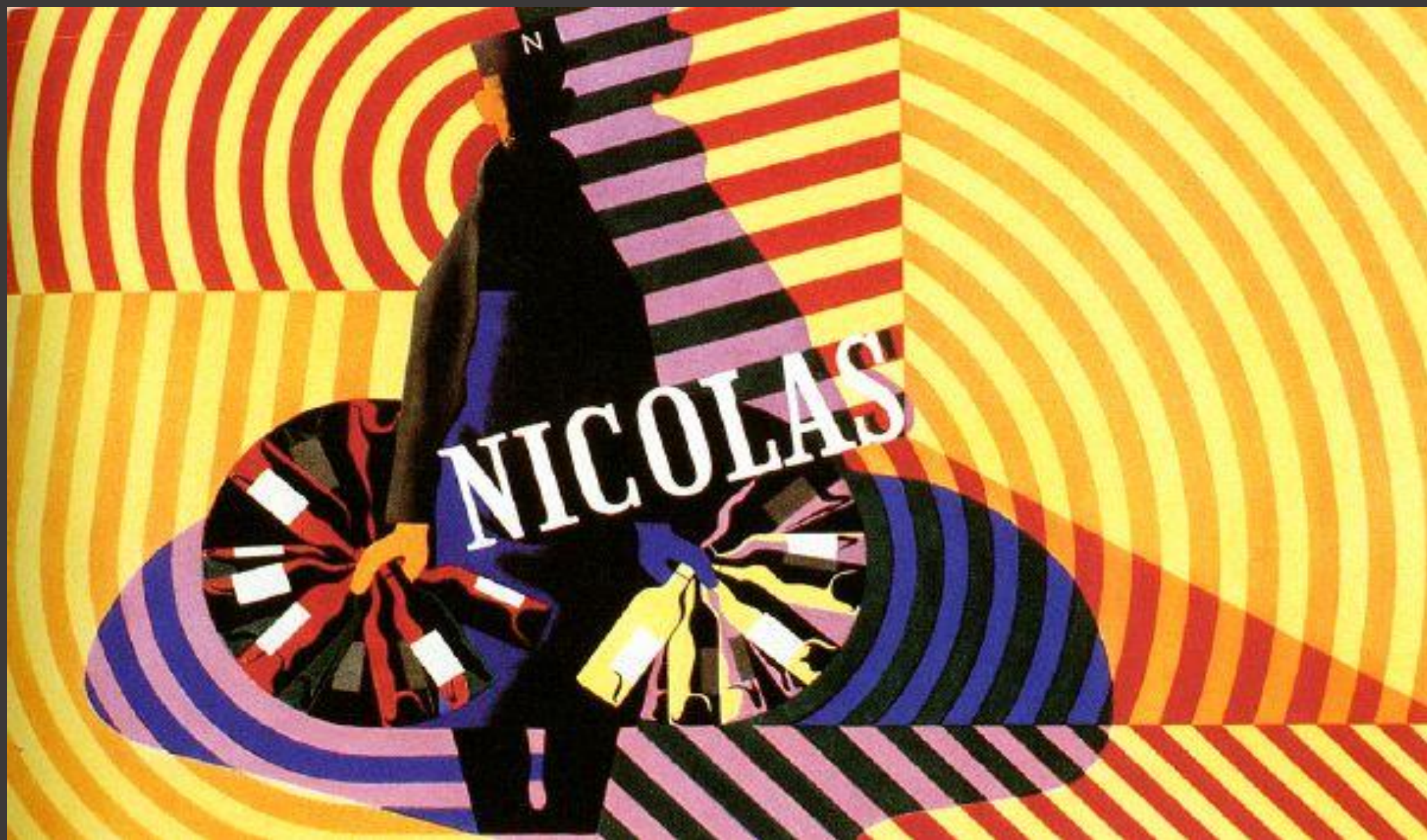
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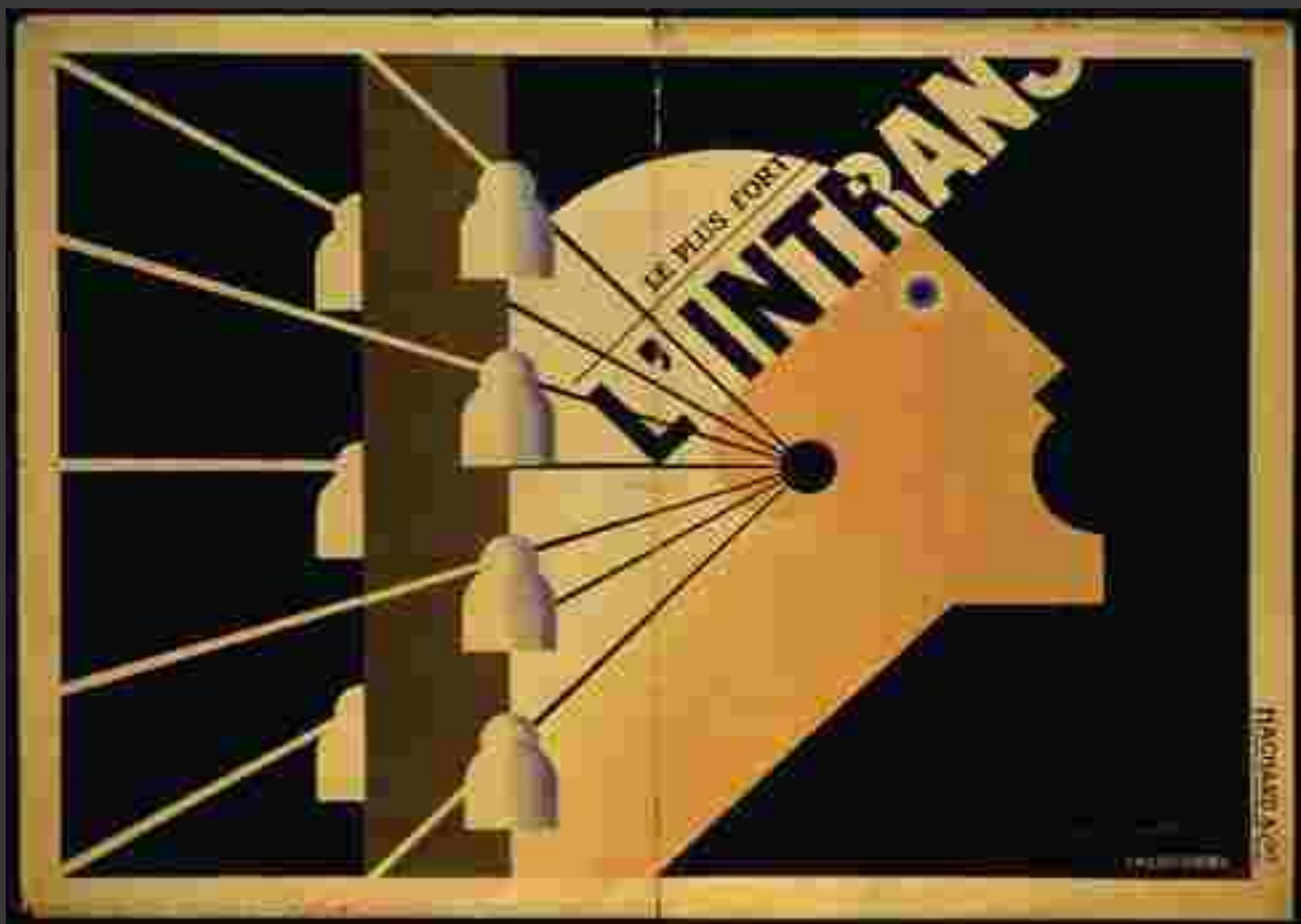


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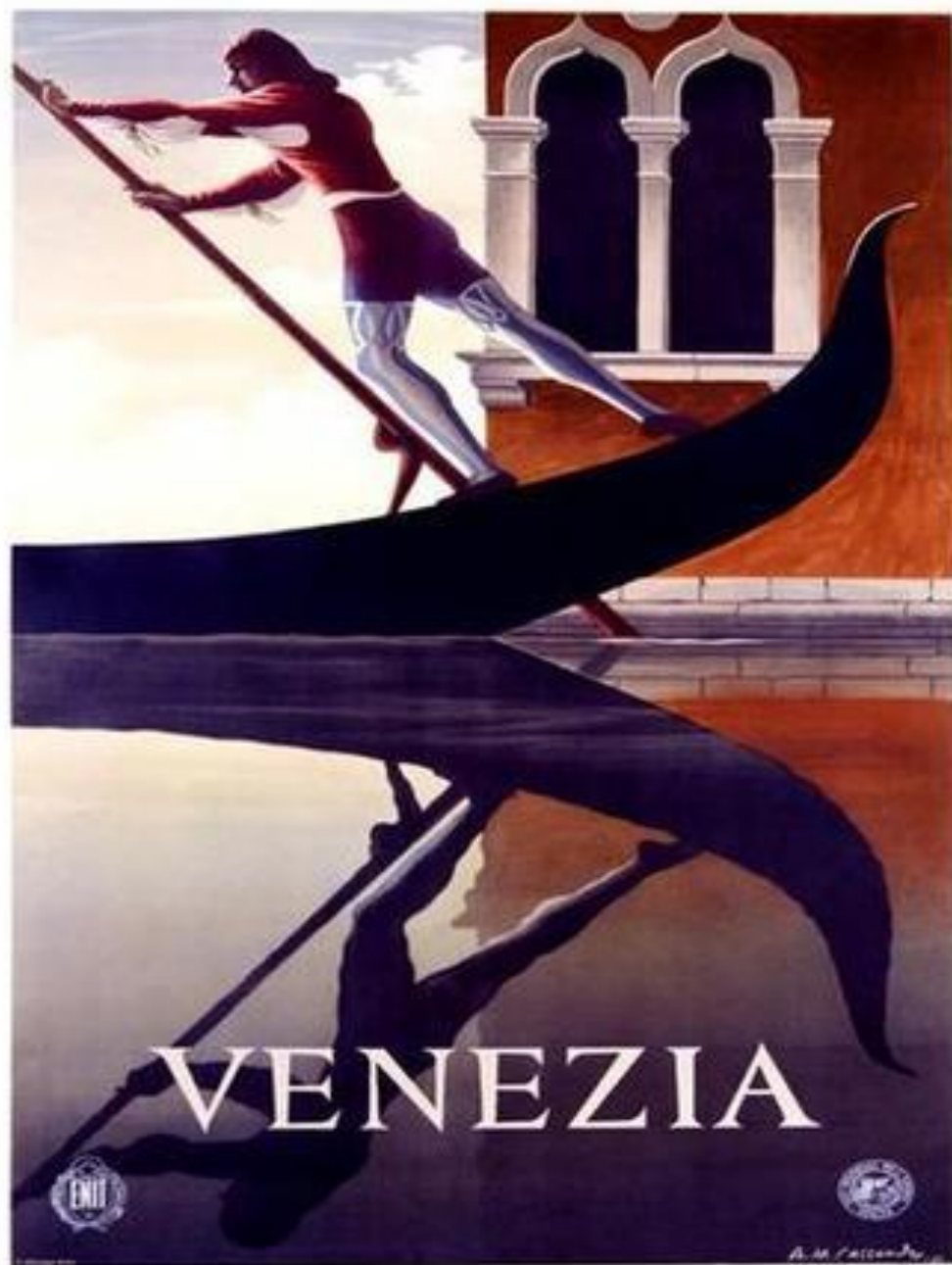
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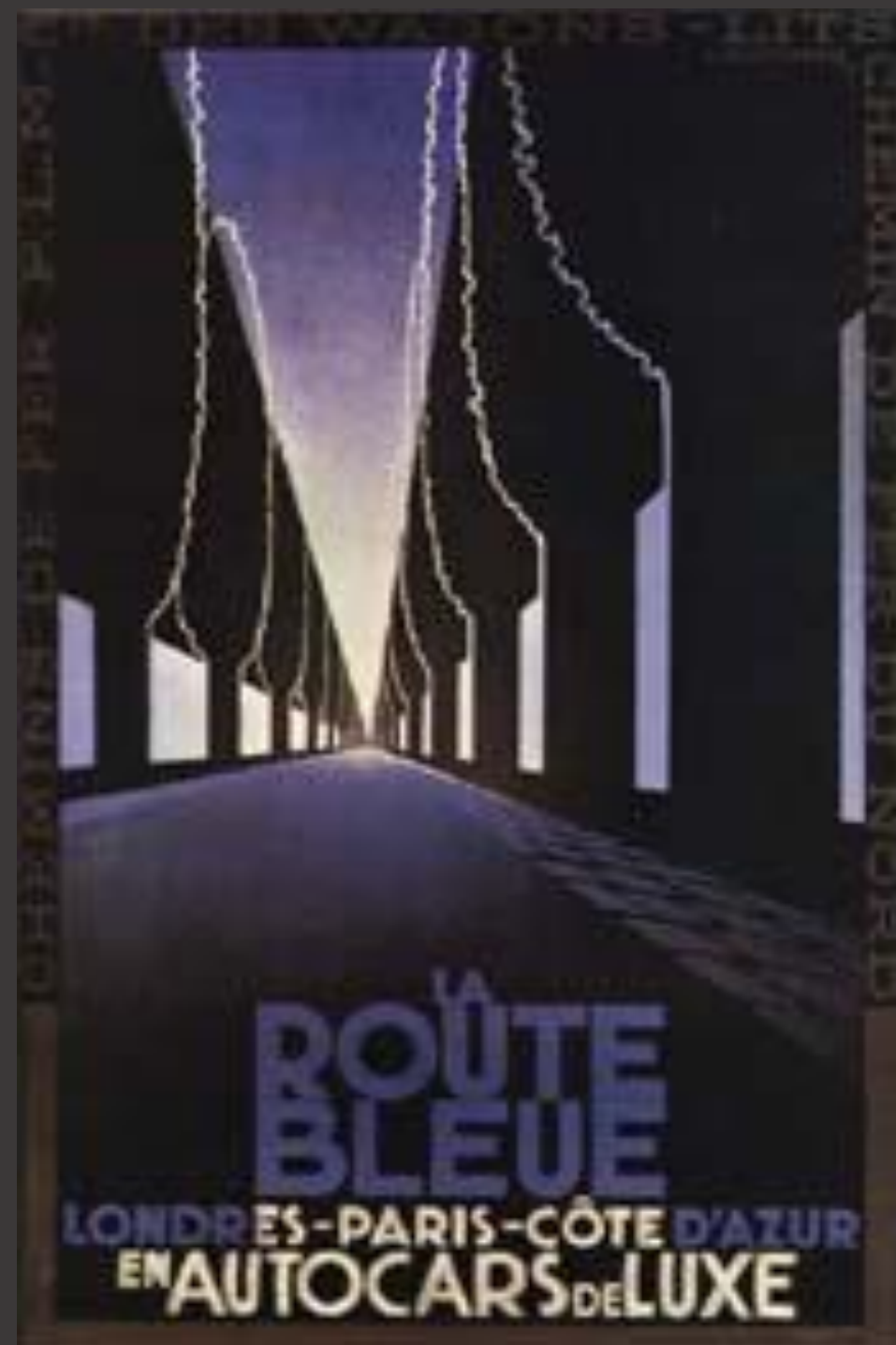


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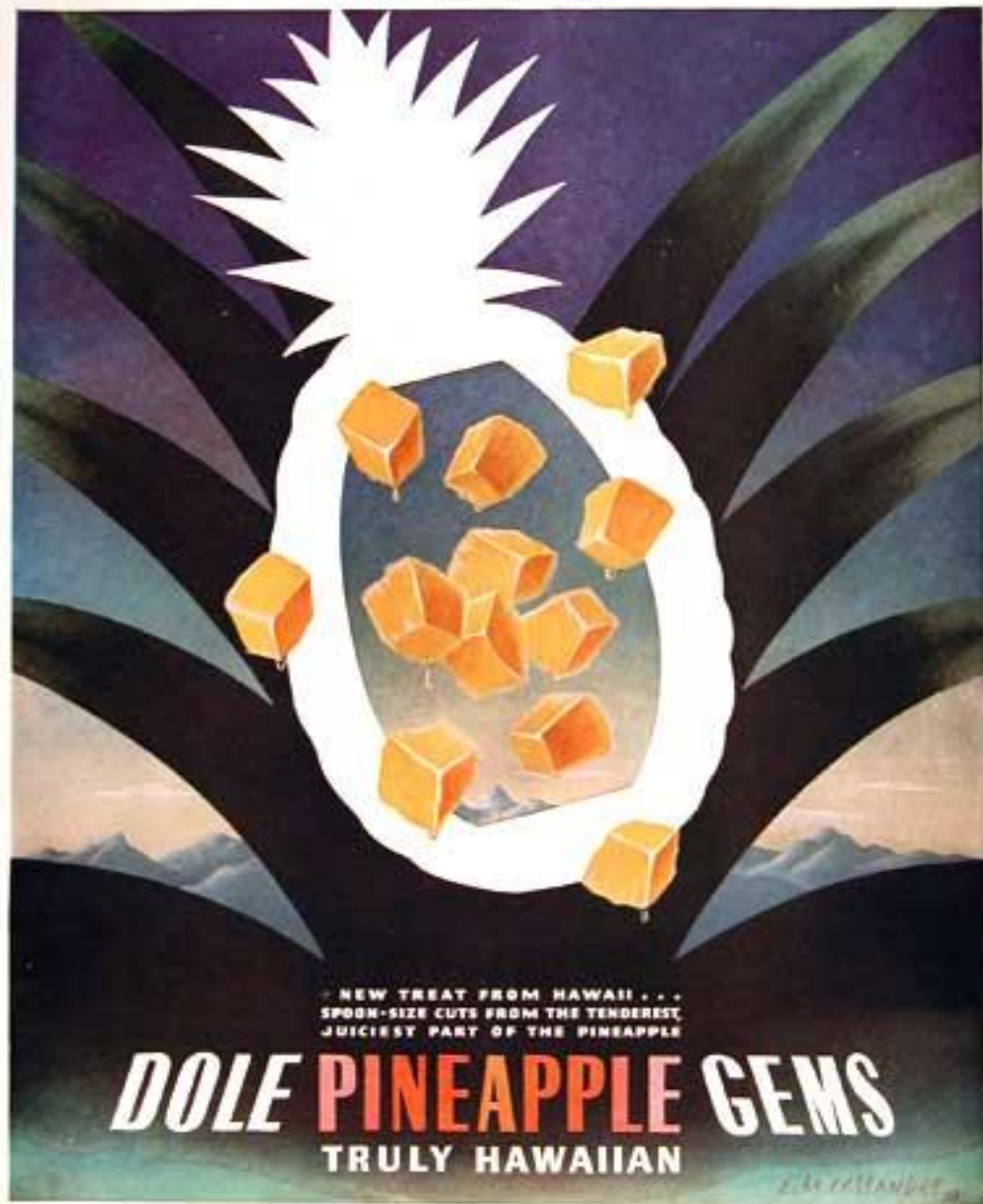
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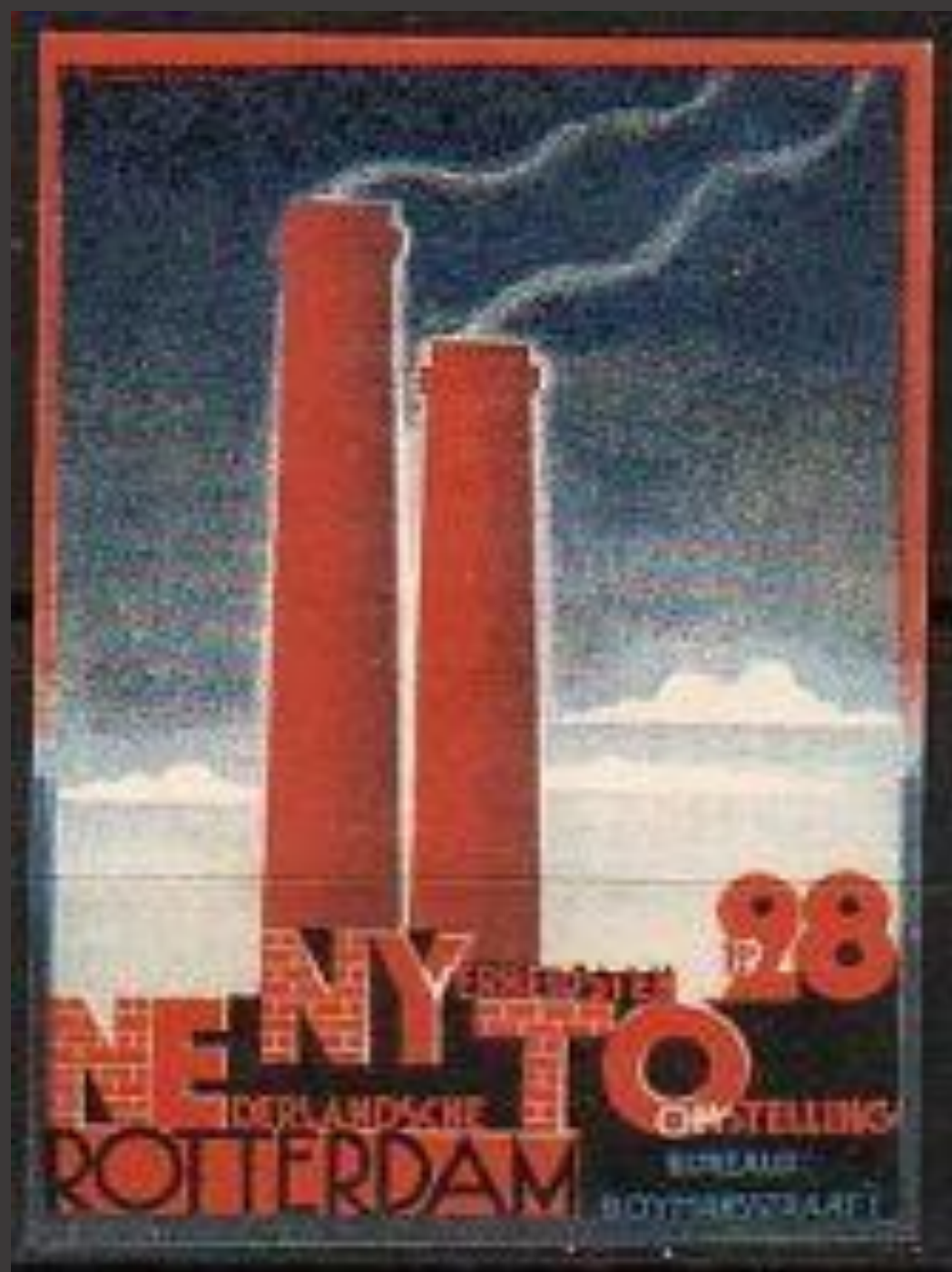
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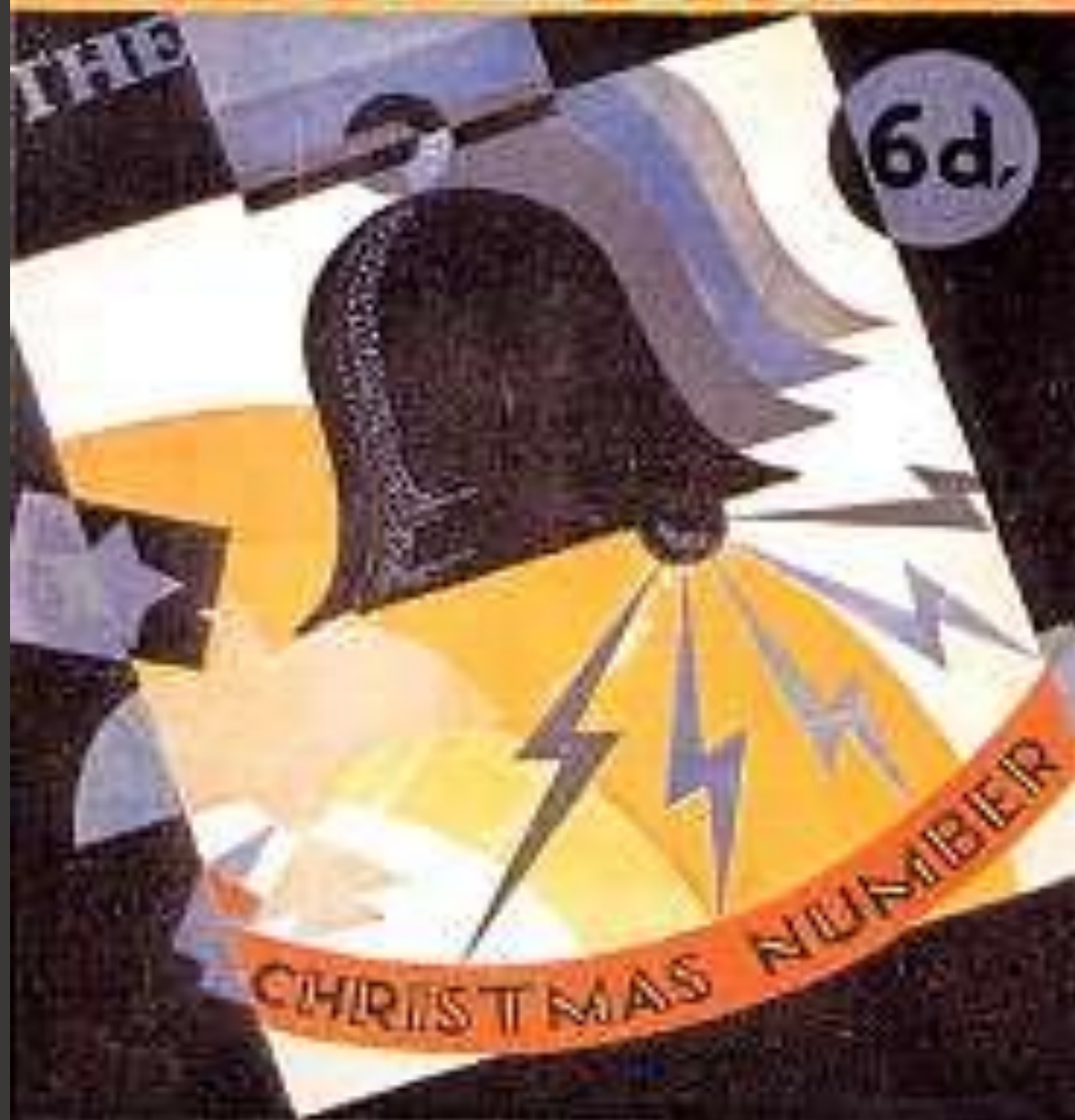


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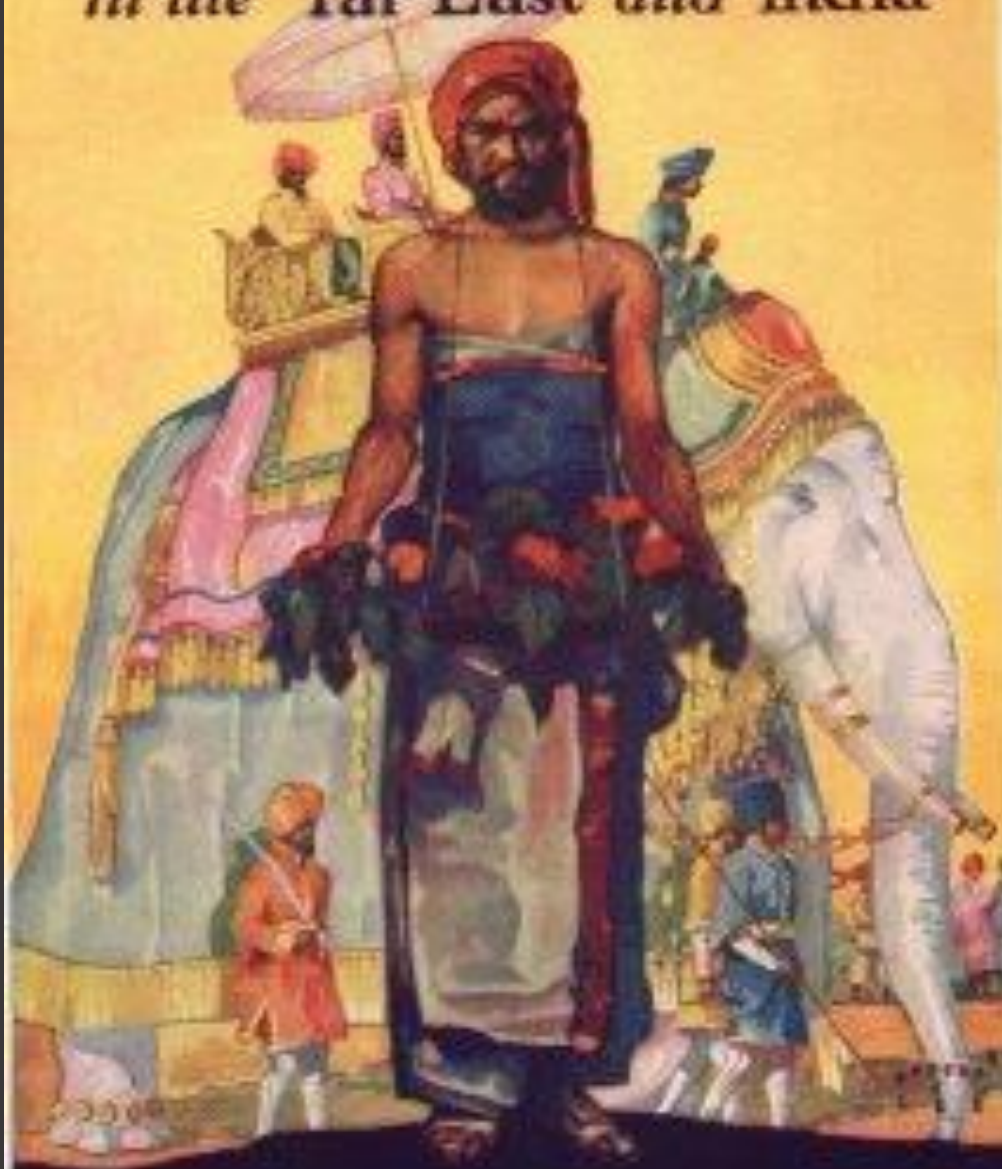
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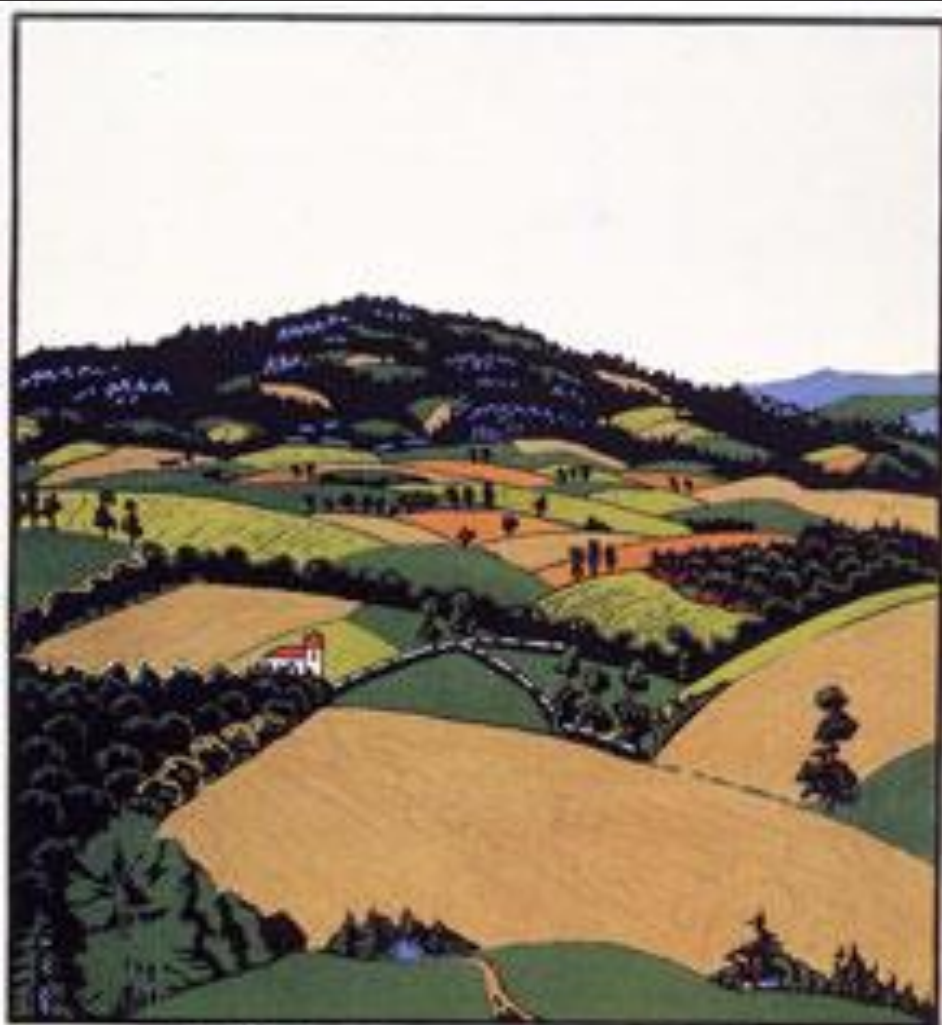
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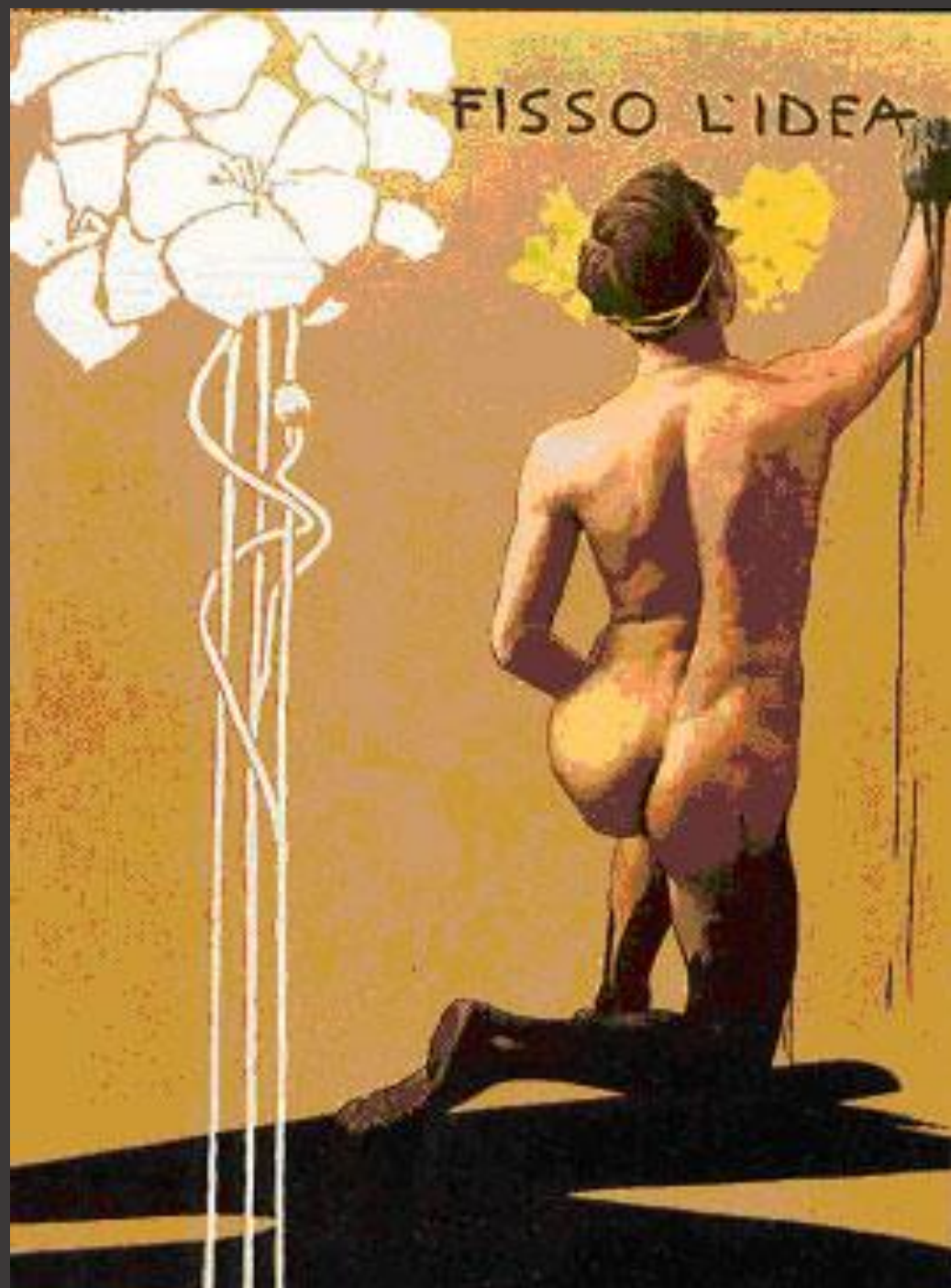
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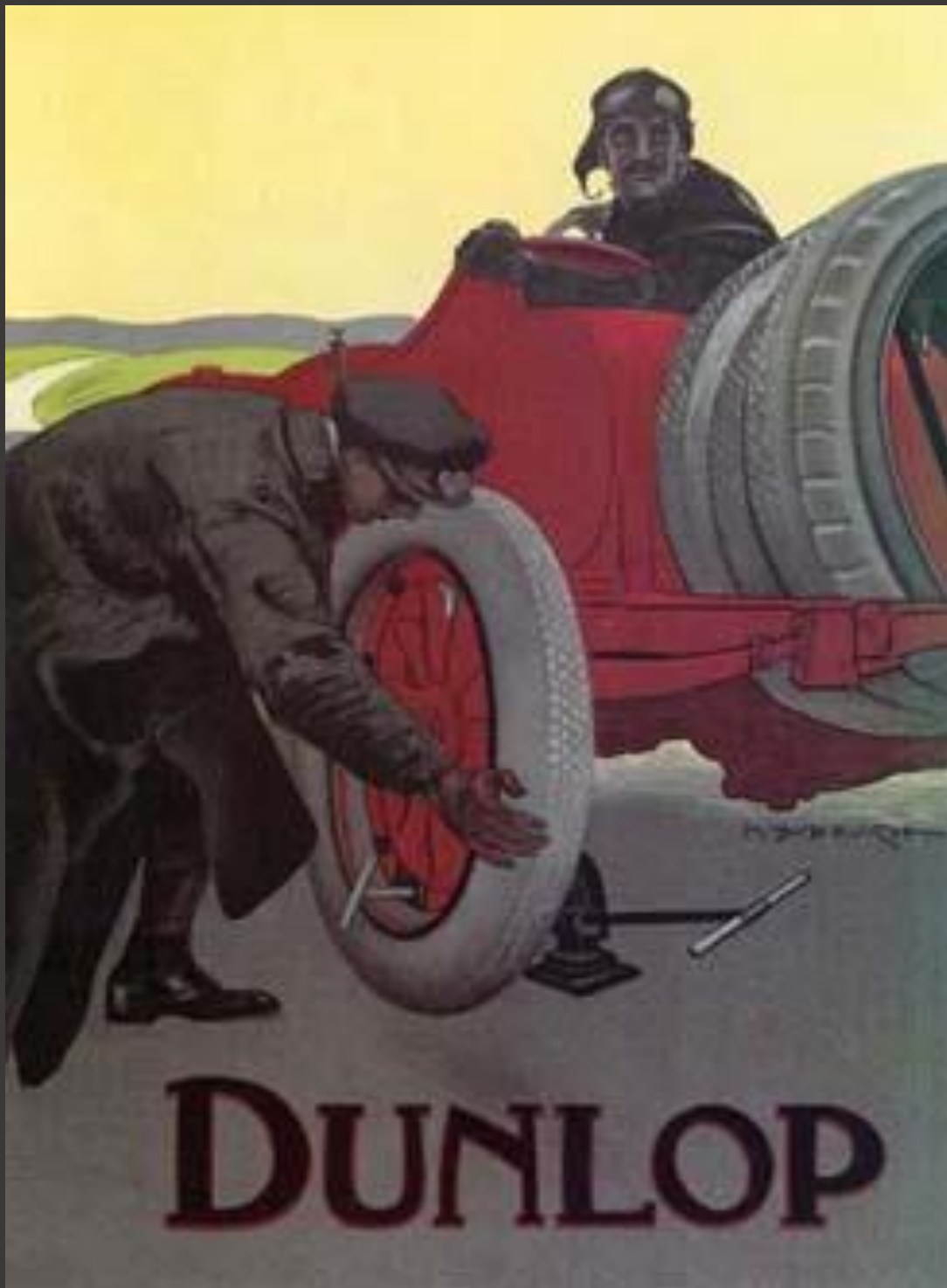
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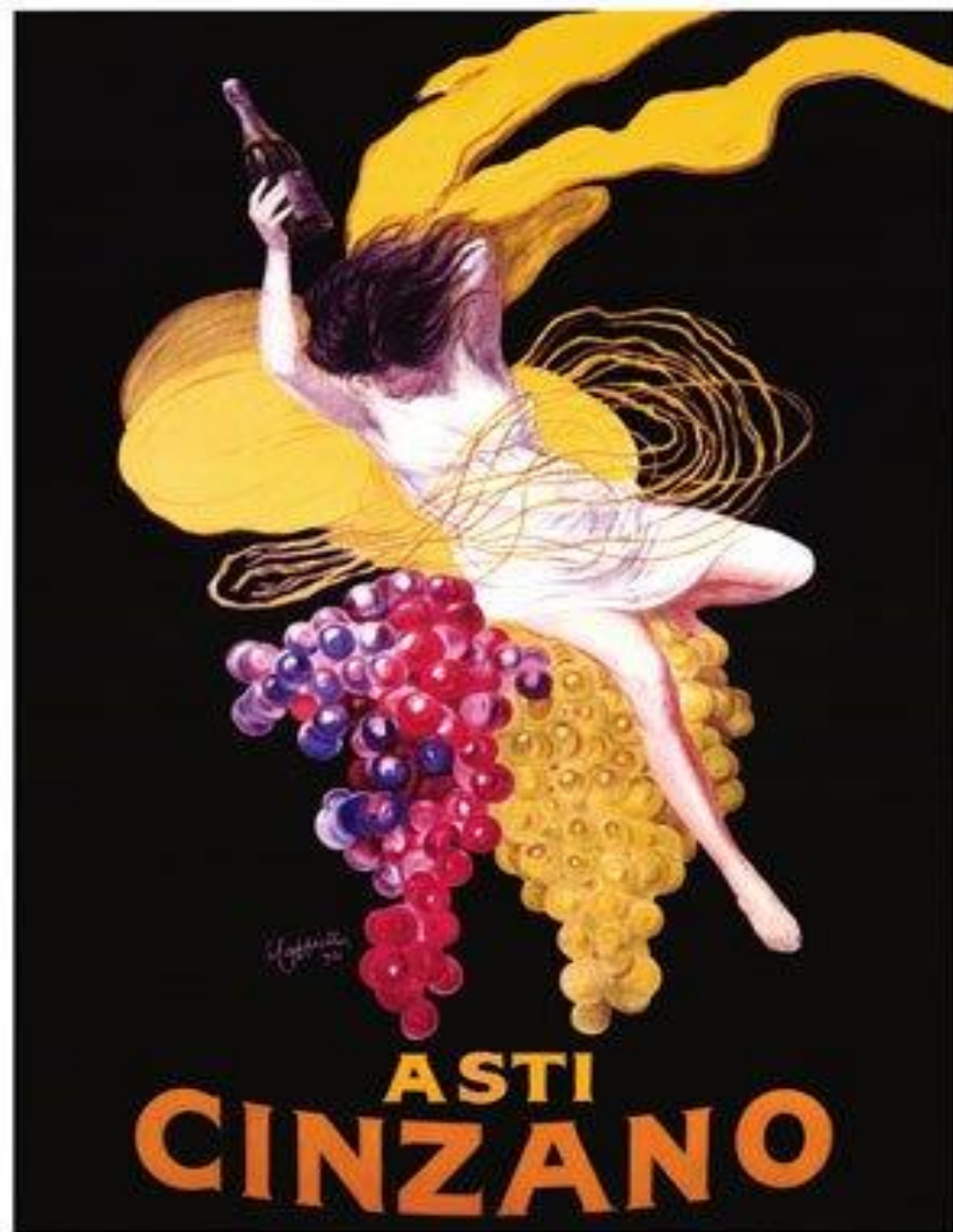


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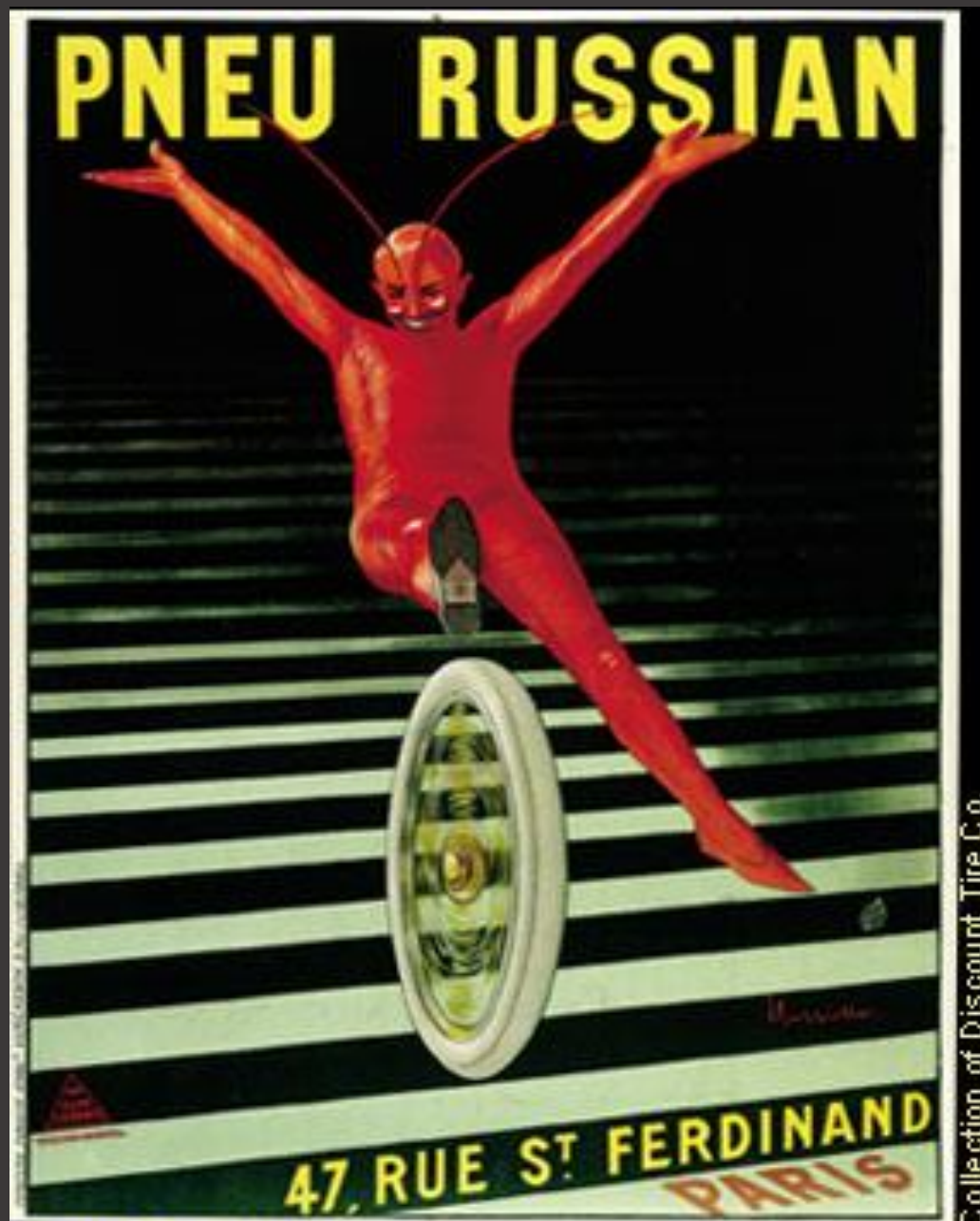




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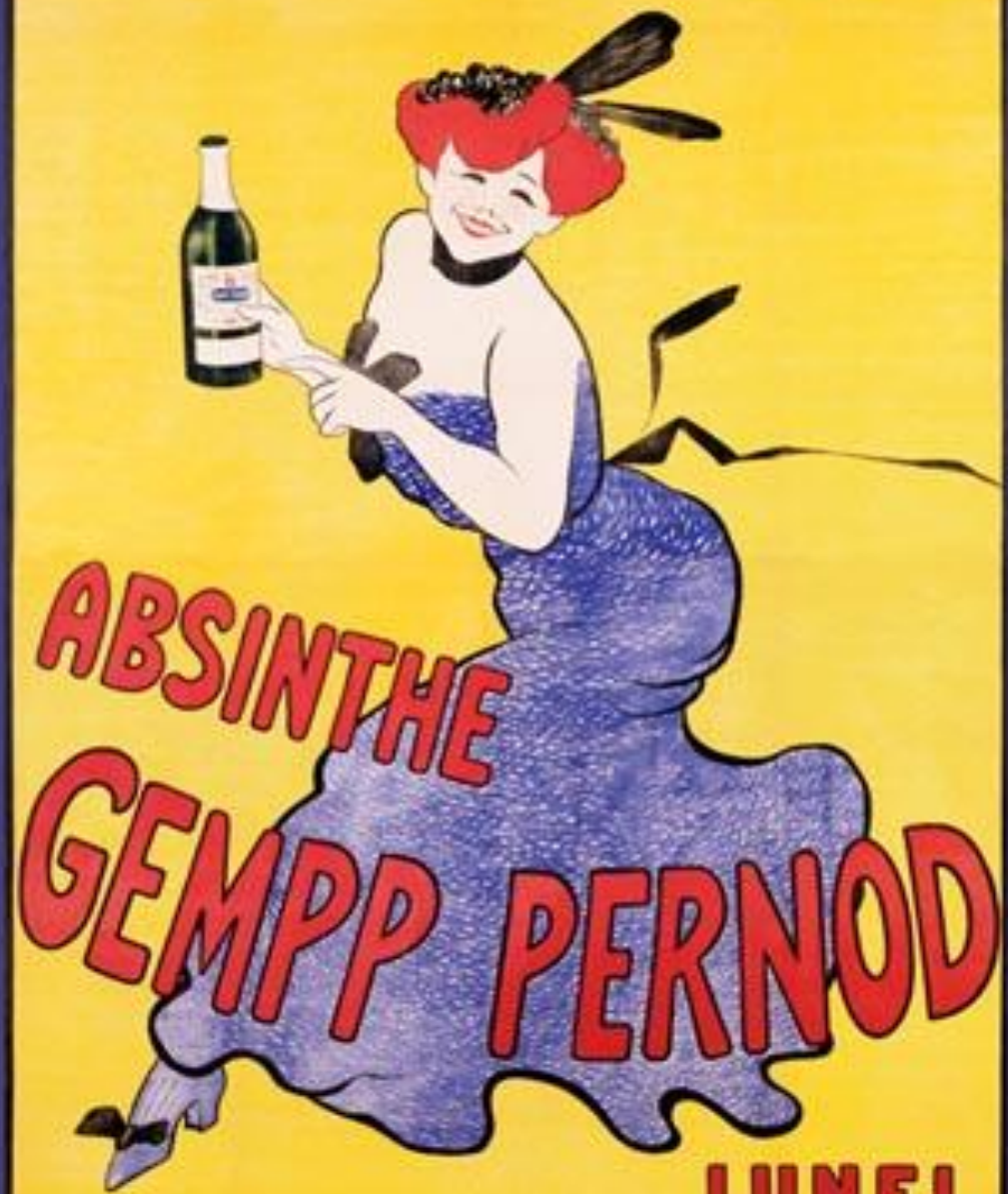
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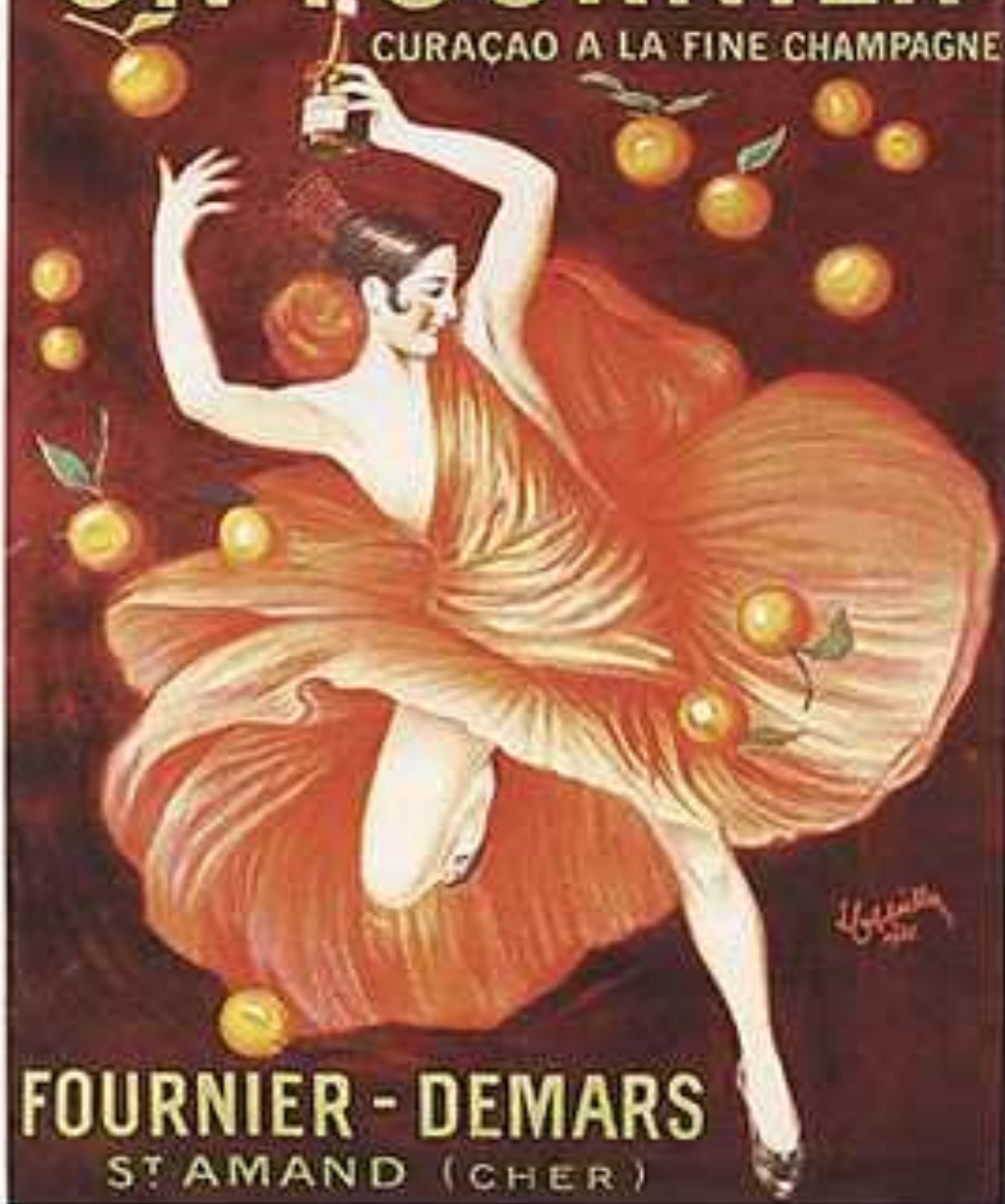
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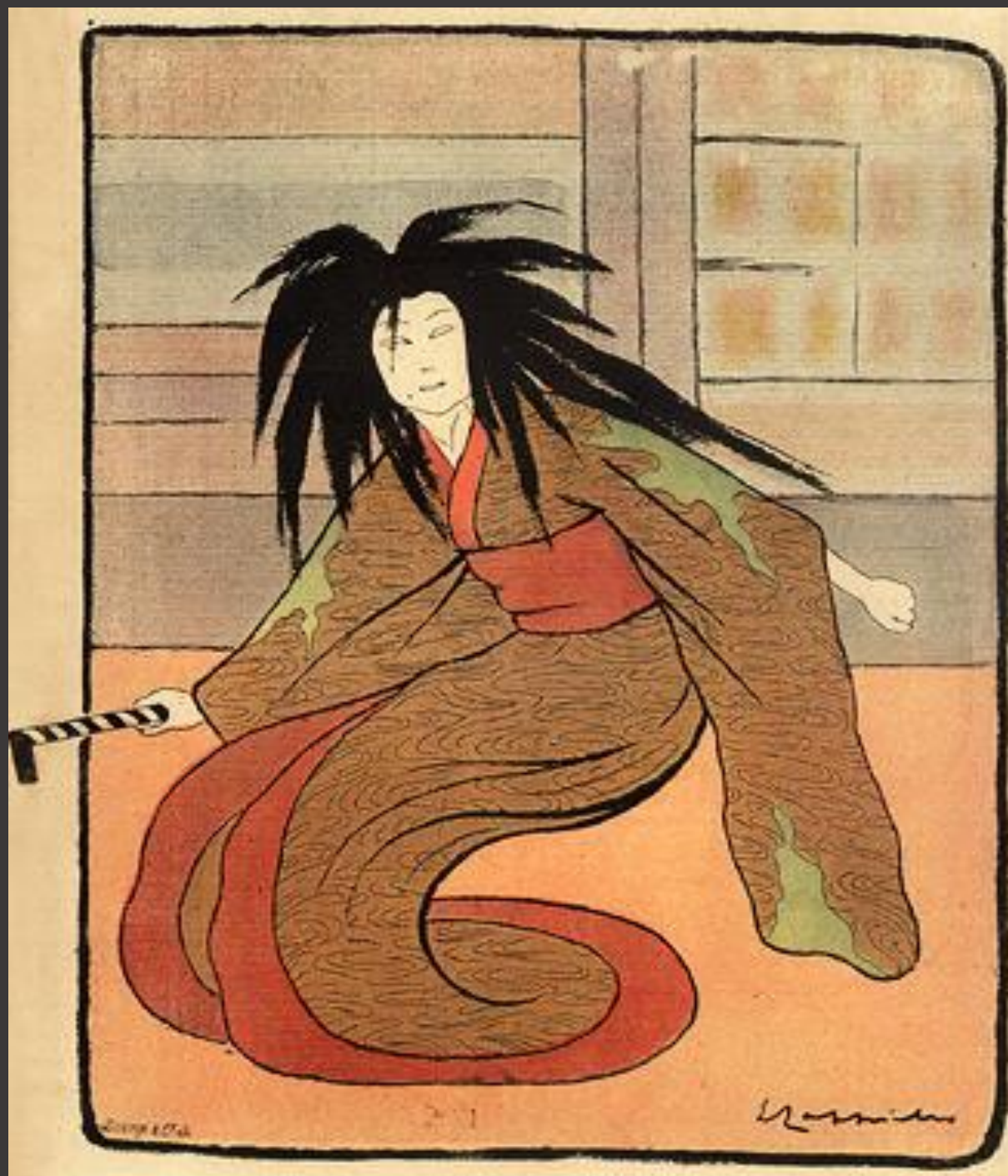
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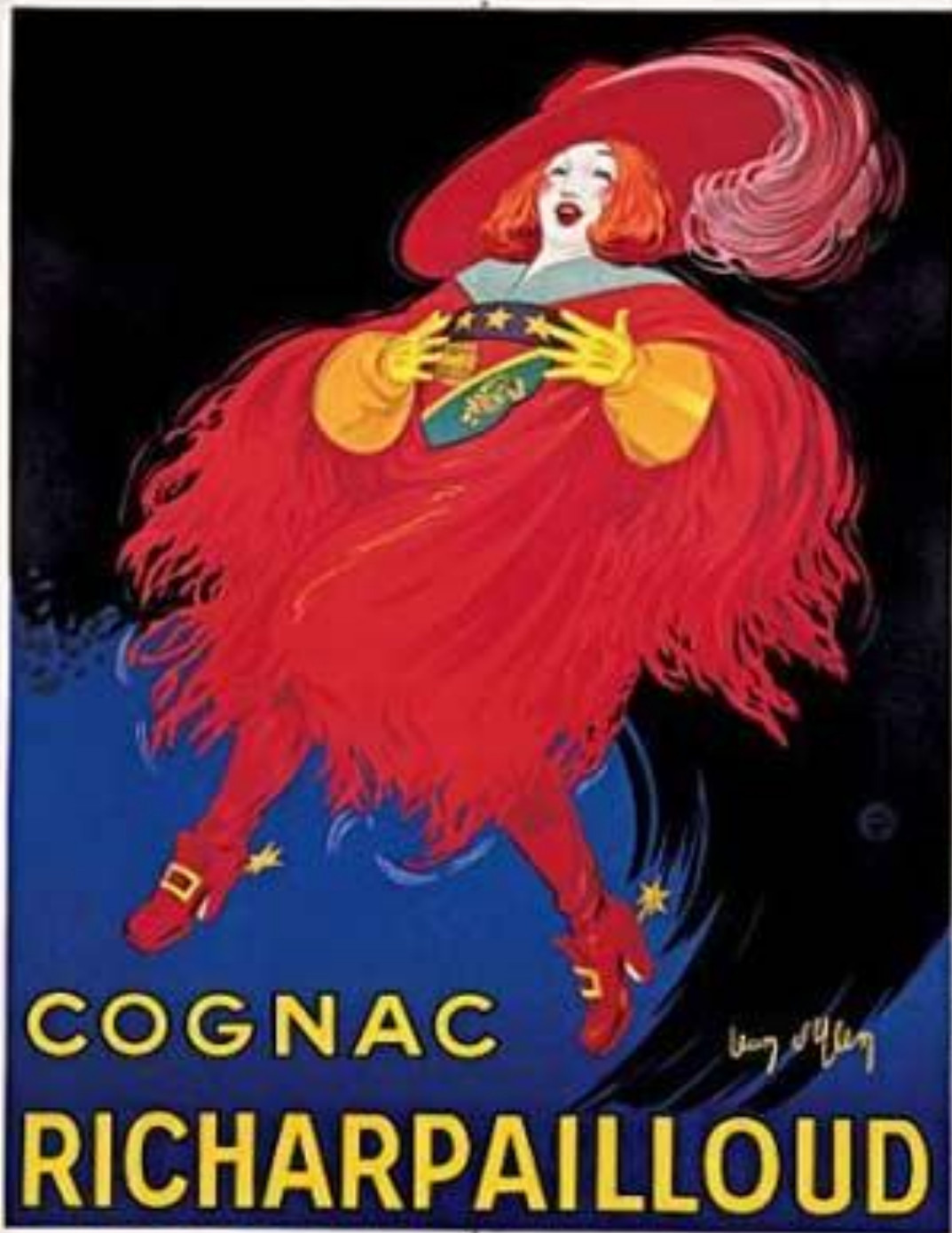


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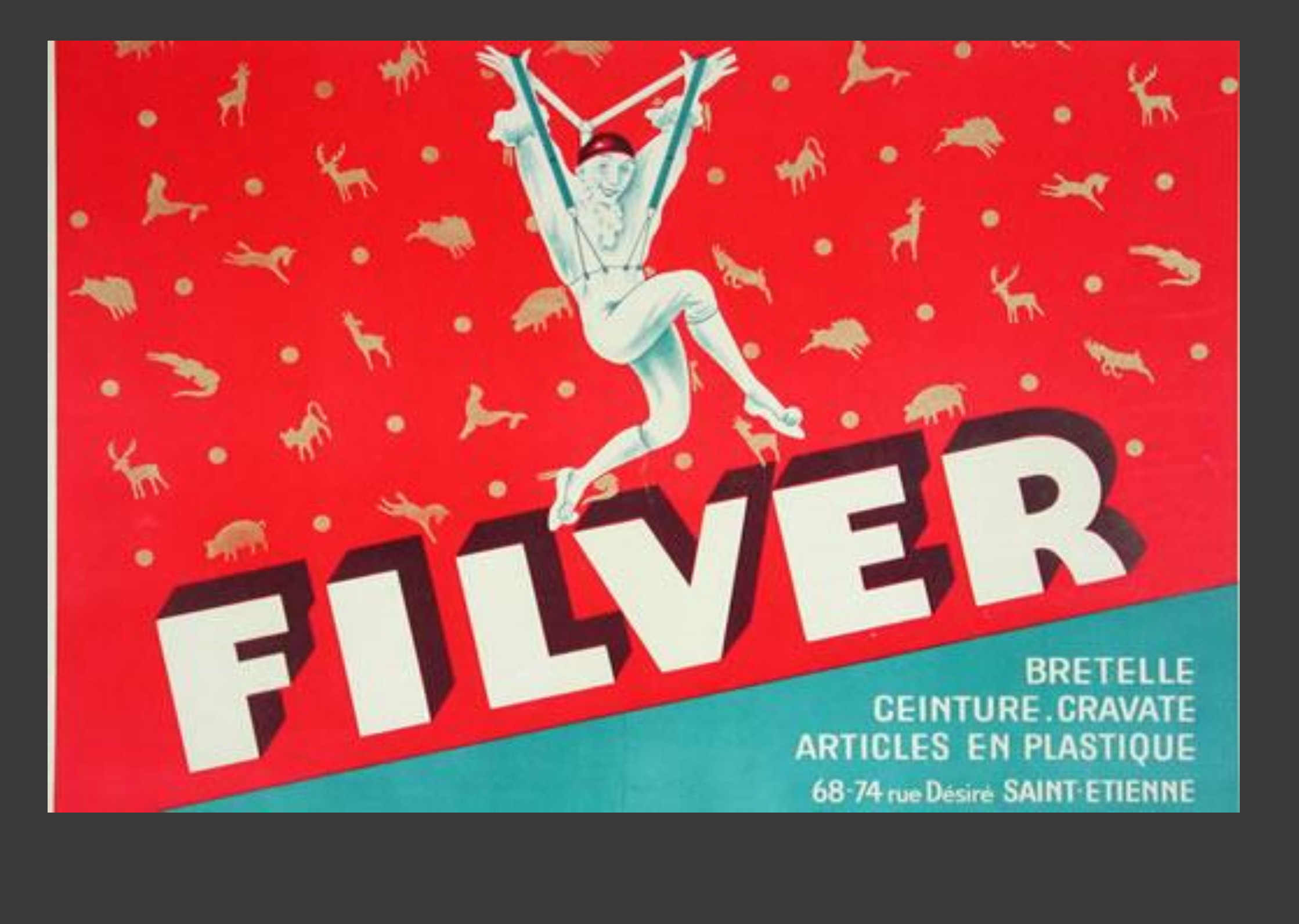
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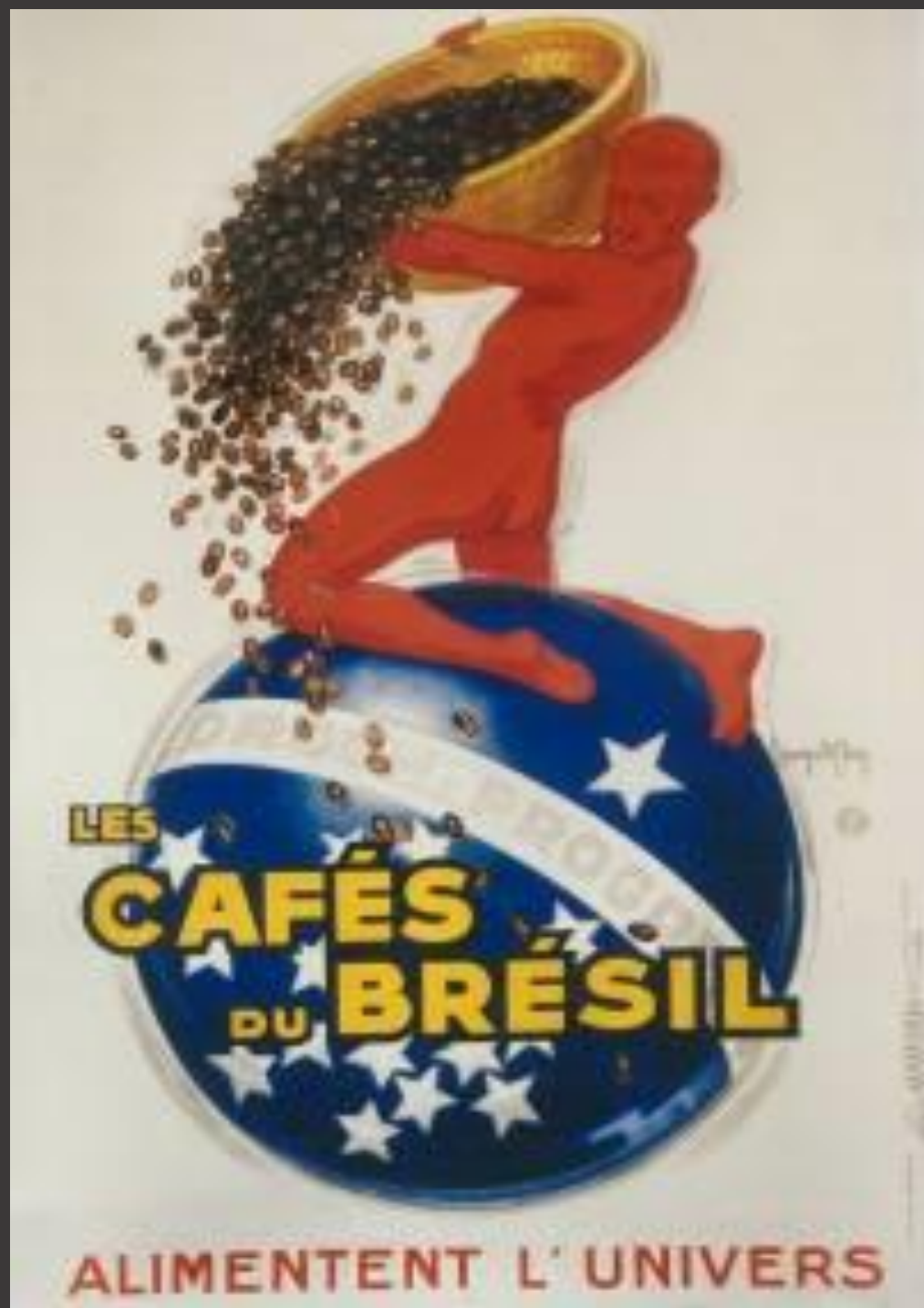


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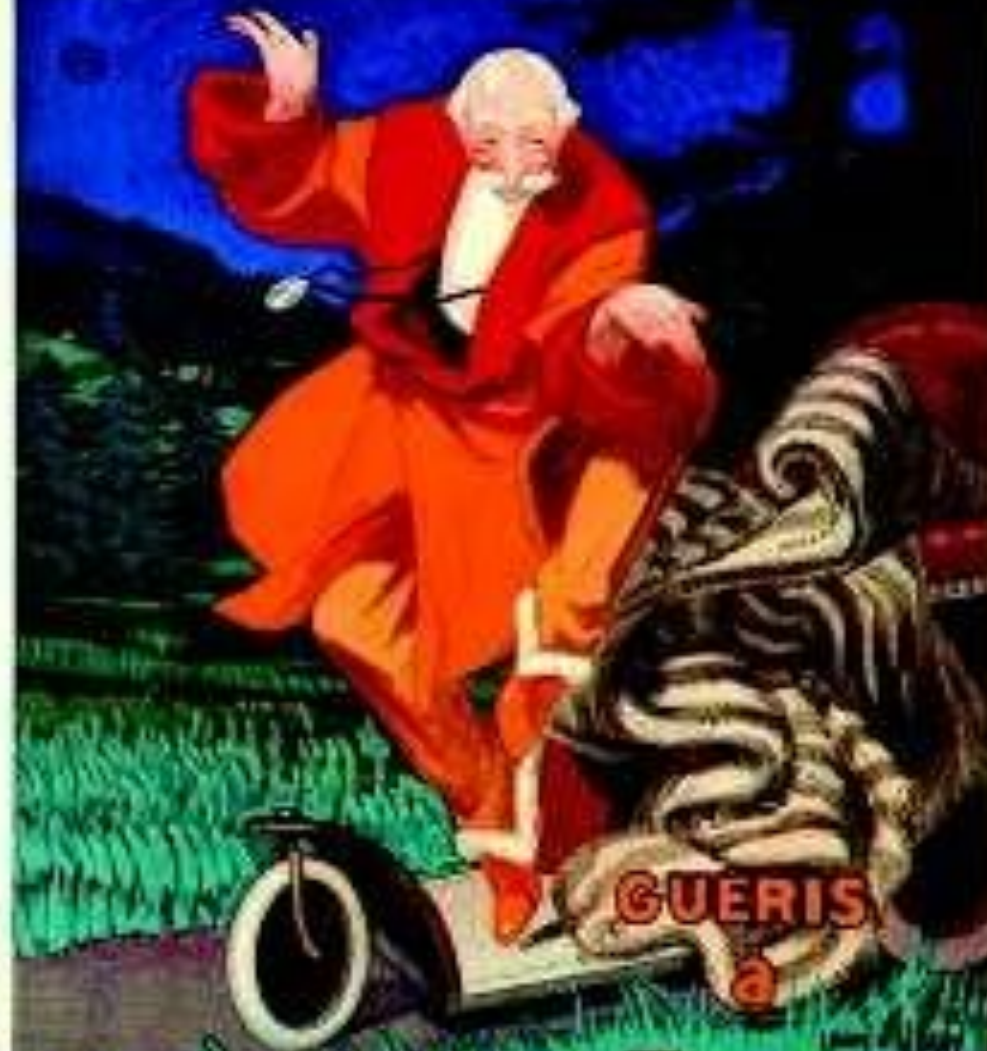
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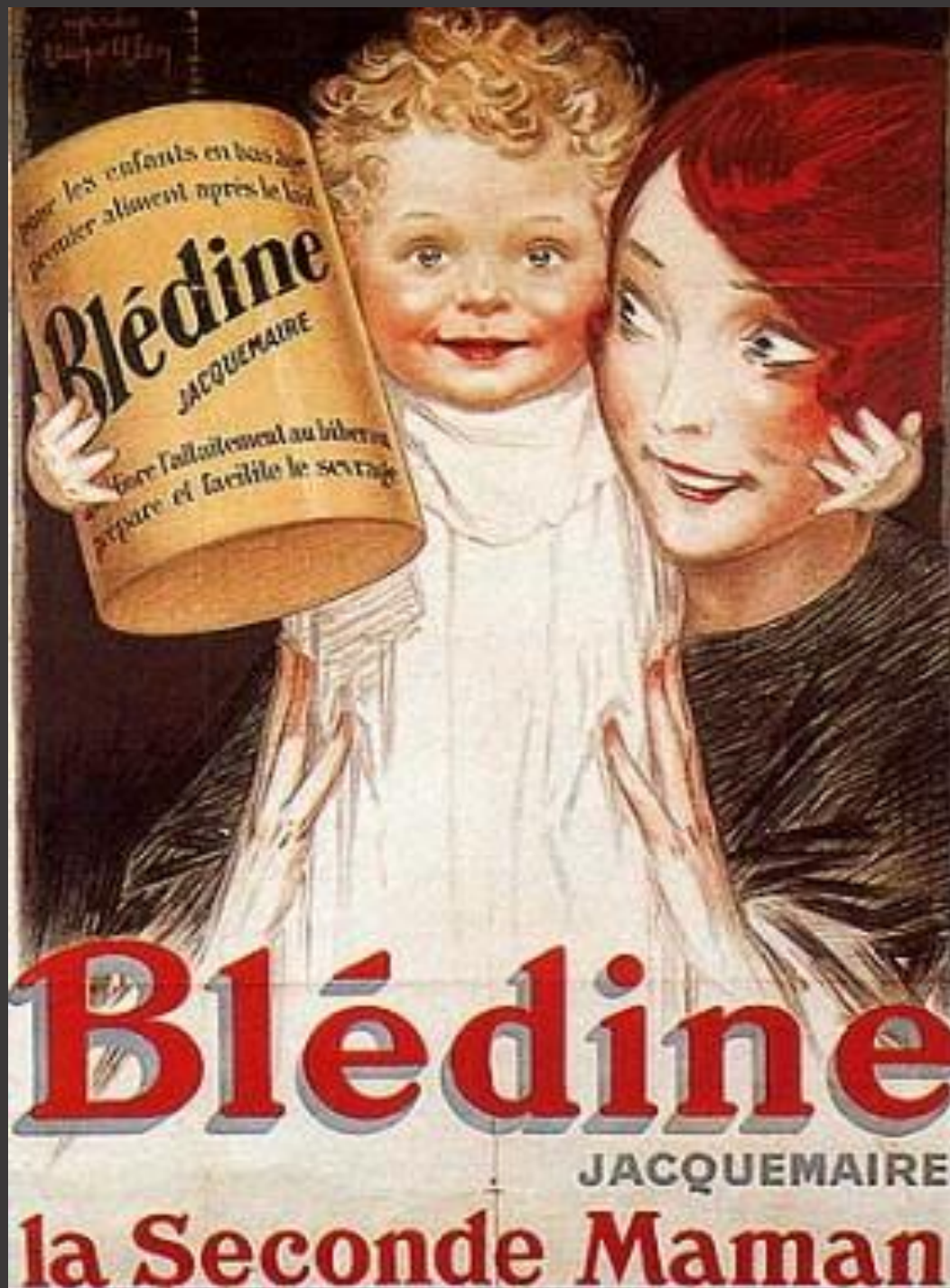


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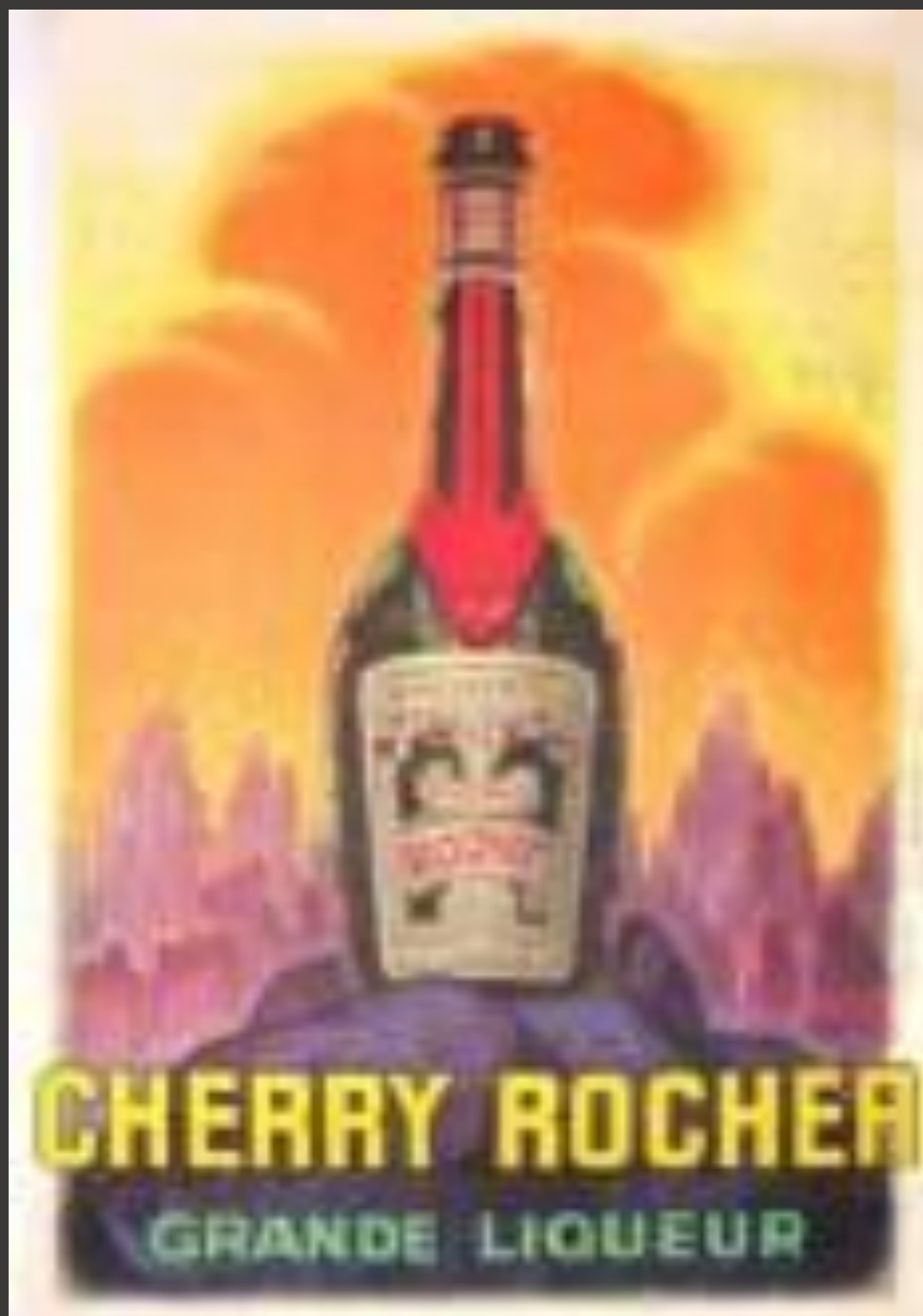
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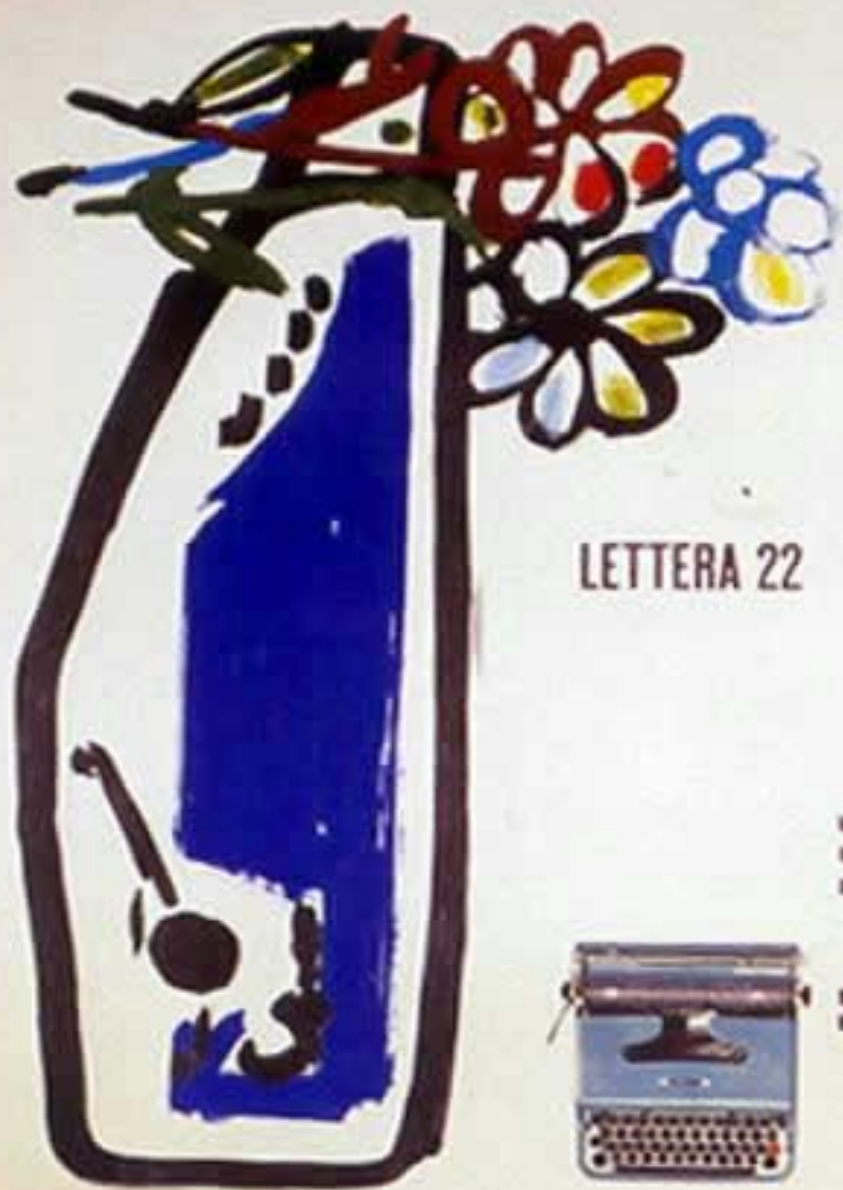
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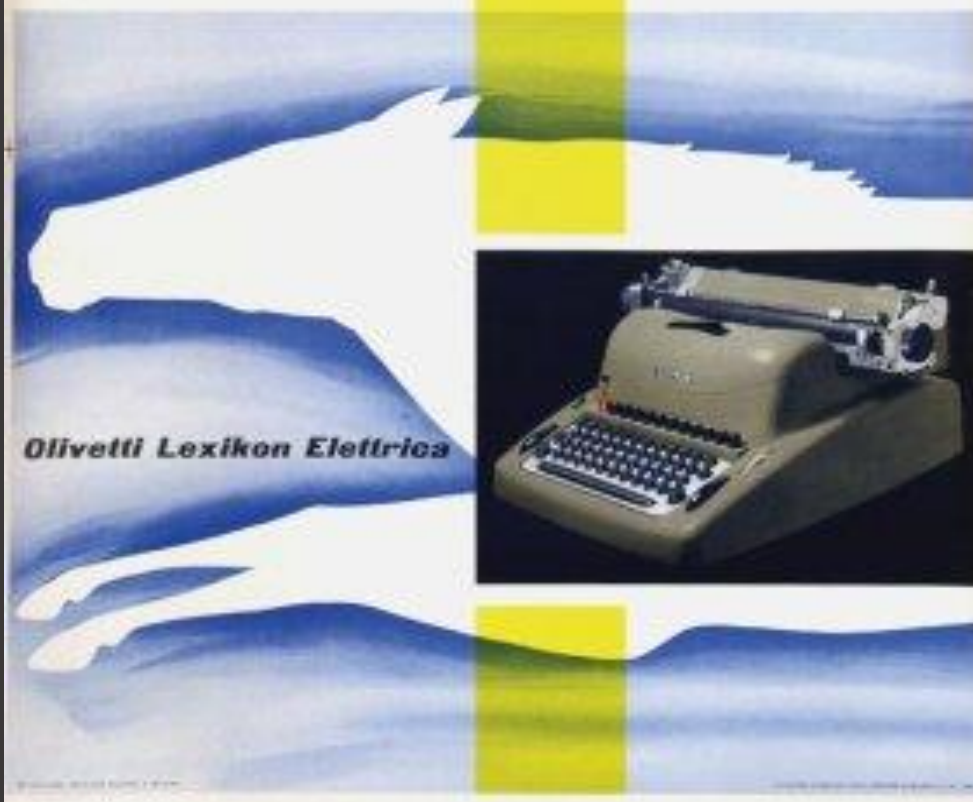


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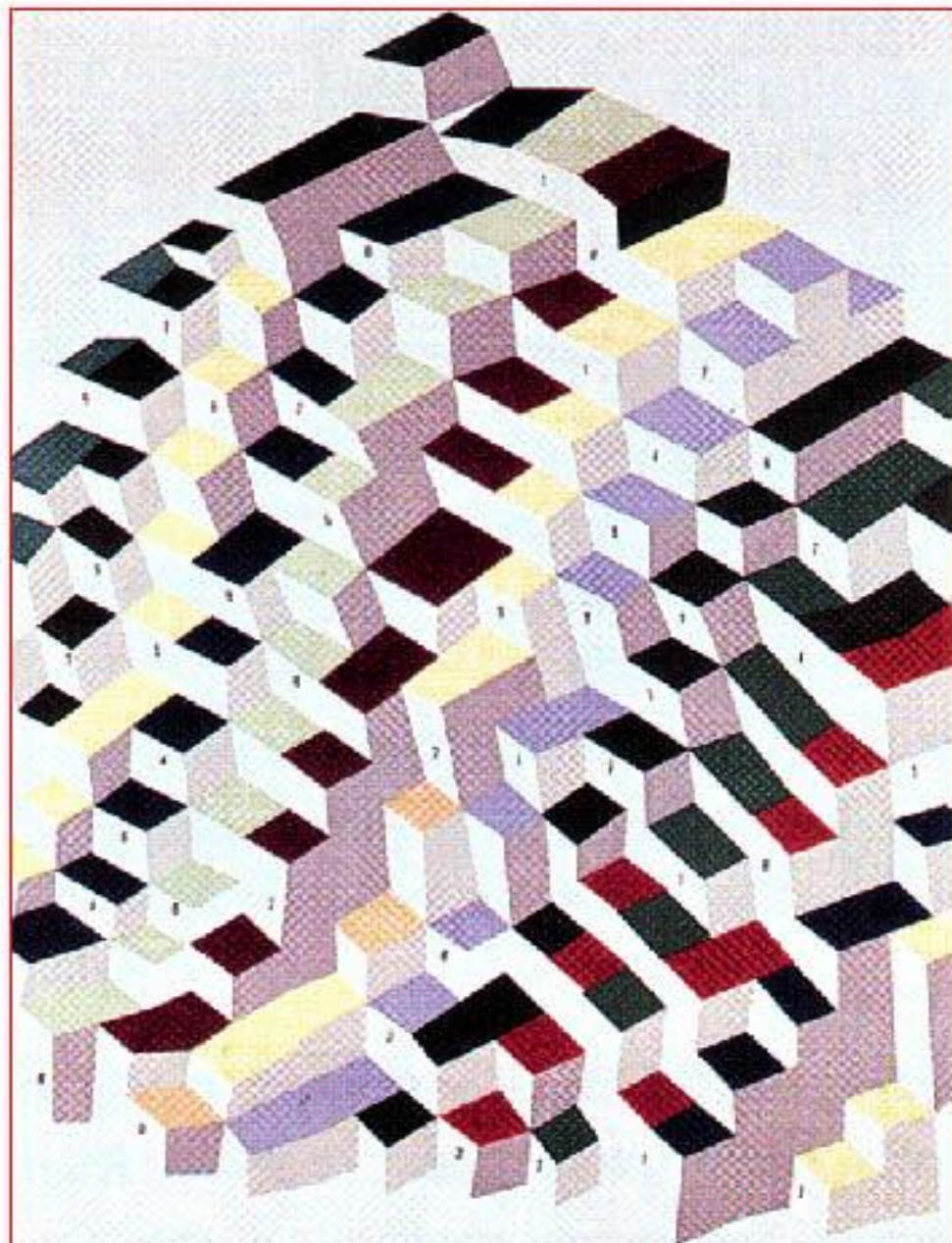
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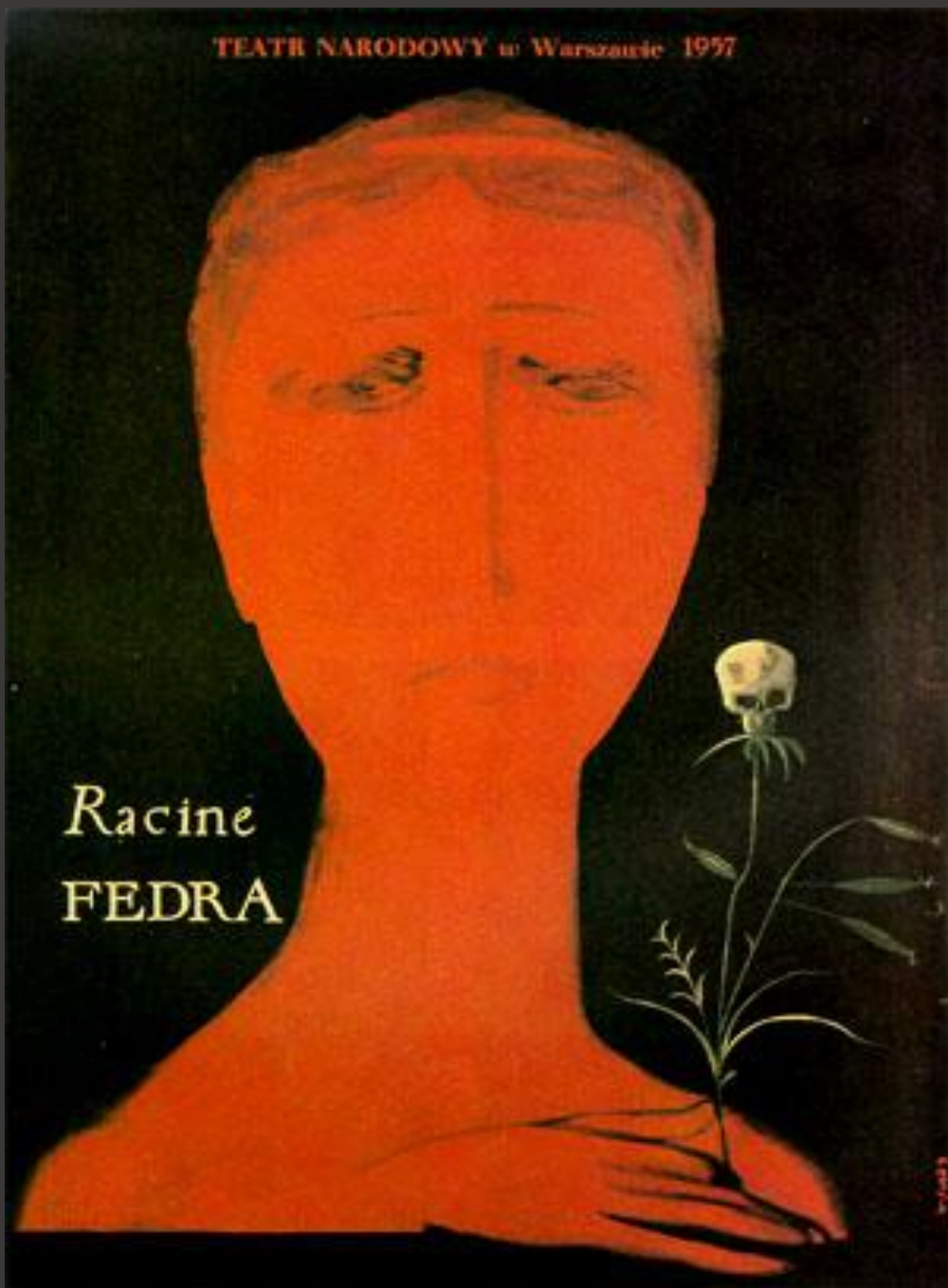


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1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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KANAŁ

Film produkcji państwowej kierowany Andrzejem Wajdą

Scenariusz Jerzy Białon, Stanisław Zieliński, Zdzisław Tyszkiewicz

Wykonawcy: Teresa Budzisz-Krzywicka, Andrzej Łapiński, Wiesław Gołas i inni

Wydawca: Wydawnictwo Książka i Wiedza, Warszawa, 1967, 1968

FILM PRODUKCJI POLSKIEJ

ziemia

reżyseria
Janusz Strachocki

scenariusz
Szymon Młak

produkcja
Iadwiga
Andrzejewska

1 kasa

dystrybucja
Jerzy Zarzycki



Łódźskie Muzeum Sztuki im. Józefa Pogońskiego

Oko za oko

Reżyseria: André Cayatte

wspomniany: Eugen Ionesco, pośrodku

Produkcja: Polska Biurocinematograficzna - Arty Film



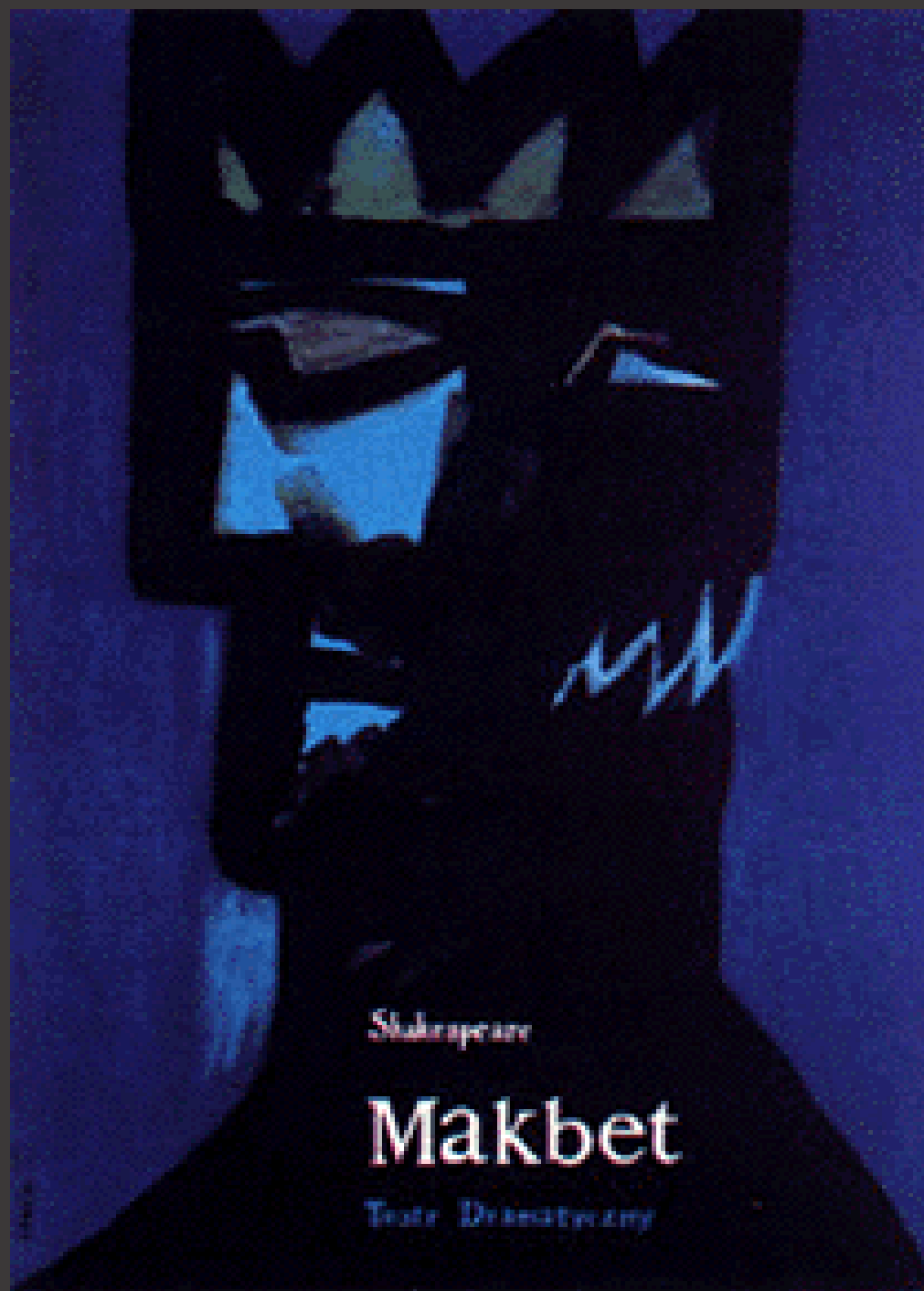




Teatr Ateneum
Stowacki
Fantazy



1492 - 1932



Shakespeare

Makbet

Teatr Dramatyczny



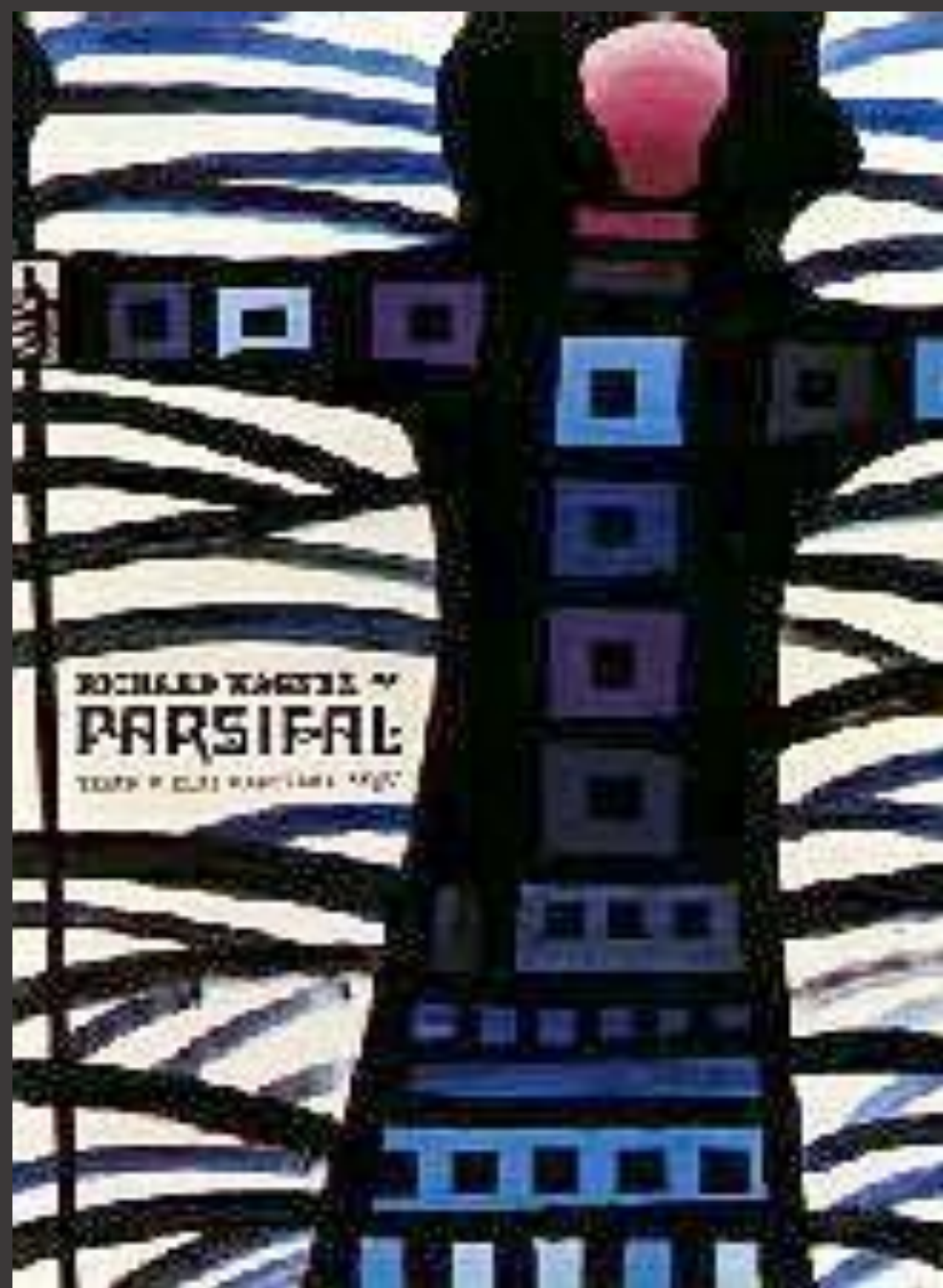
TEATR WIELKI W WARSZAWIE



WAGNER

TANNHÄUSER





TEATR WILKO CŁAJKOWSKI JELIŚKO LABĘDZIE









XVIth INTERNATIONAL CONGRESS FOR VEXILLOLOGY
WARSAW 30 June - 5 July 1995



IWANS KINDHEIT

ein Film von **ANDREJ TARKOWSKI**

nach Motiven der Erzählung „Leuchtmaler
über dem Strom“ von Wladimir
Bogomolow



Großer Preis der Filmfestspiele
Venedig 1962

Großer Preis des Filmfestivals
Acapulco 1962

Regiepreis des Filmfestivals
San Francisco 1962

Prädikat: Besonders wertvoll

Im Vorprogramm:

„Labyrinth“ von Jan Lenica

ein Actors Film



Lenica

Der Soldat

Atlas Film präsentiert:
Le Petit Soldat
(Frankreich 1960)
Ein Film von Jean Luc Godard
mit Anna Karina und Michel Sobot

Ein Exklusiv-Programm von bekannten Filmen.
Großes Siegel ausstrahlungsfähig.
berühmte Aufnahmen und klassische Musikwerke
werden erstklassig
in deutschen Filmtheatern hergestellt.

 sezession





24867

OSTATNI ETAP



CK

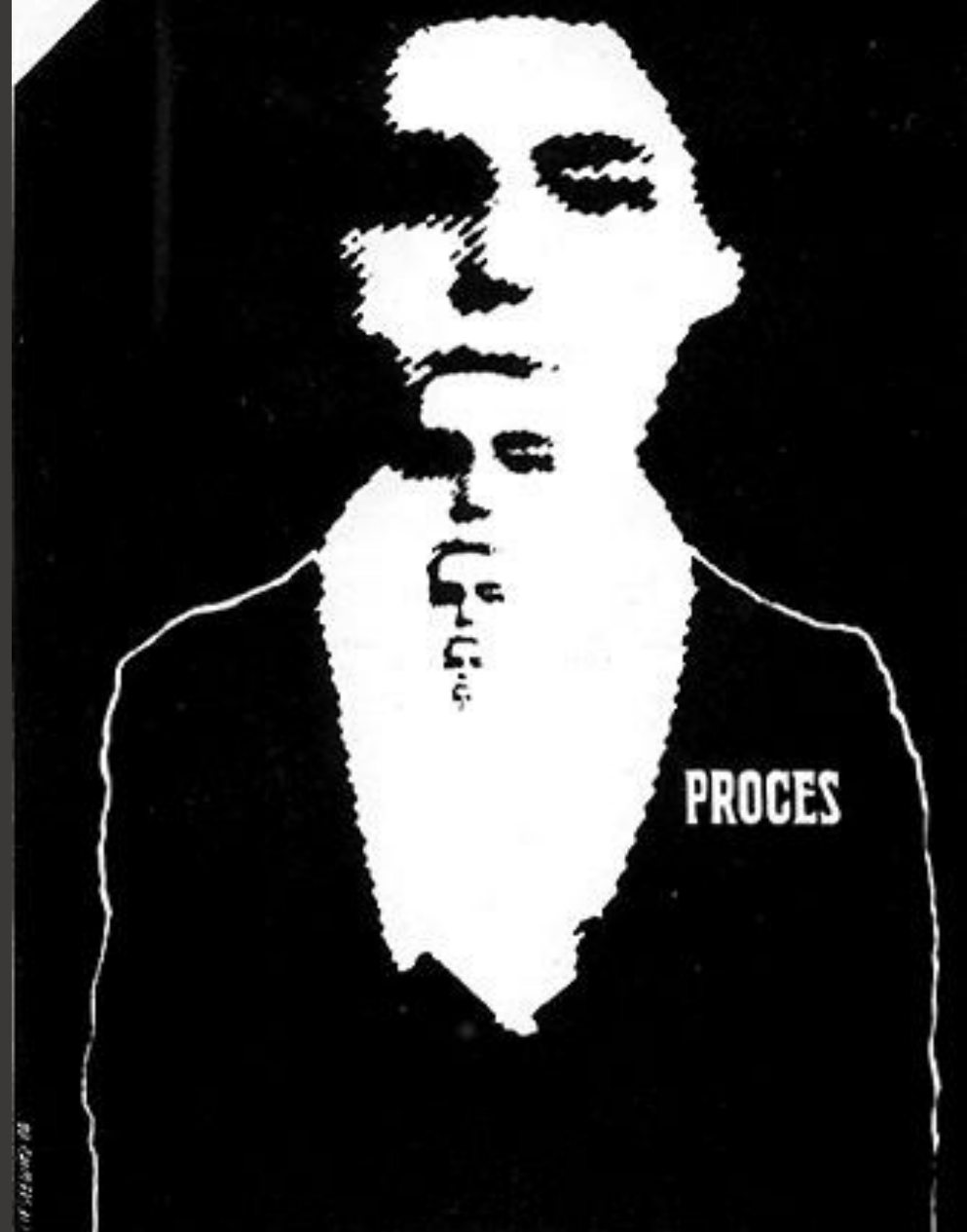
ROZPOWSZECZANIE: CENTRALA WYNAJMU FILMOW

Hommage
à
Joseph
Beuys



Com Roman Cieslewicz a fotografia passa a integrar definitivamente os cartazes.

KAFKA



PROCES



WYDAWCA: WYDZIAŁ KULTURY I SPOŁECZNOŚCI

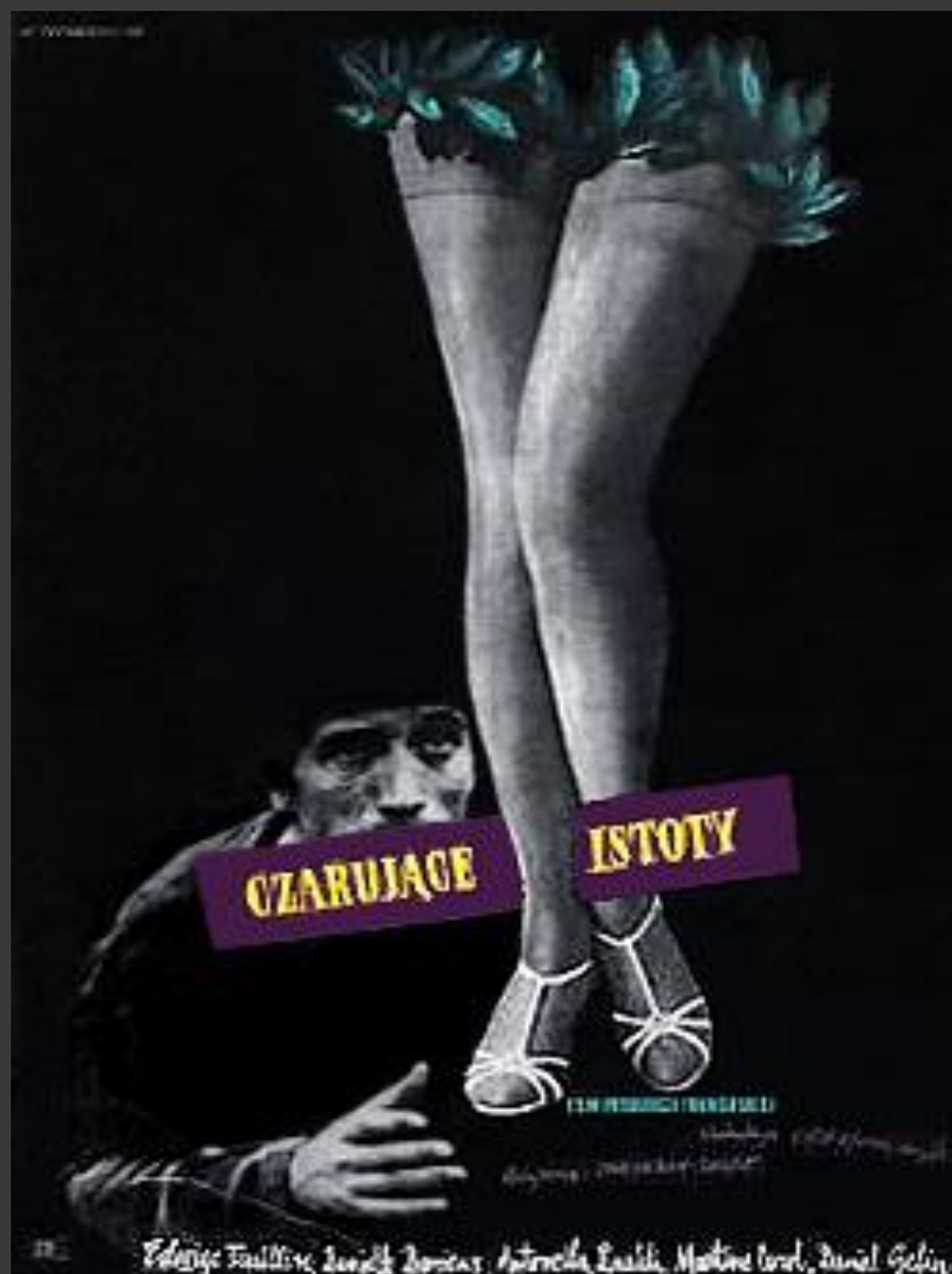
Wydanie
1991 r.

Wydanie

DEJAKI POKOJ
WIELKI MONTAŻ
PIERWSZE ARKUSZE

LUDZIE I WILKI







TRZY CZWARTE SŁOŃCA

FILM PRODUKCJI
JUGOSŁOWIAŃSKIEJ
TRIGLAV-FILM
REŻYSERIA
JOŽE BADIČ
WROLACH GŁÓWNYCH
DANRO BEZLAJ,
ANTUN
VRDOŠIAK,
VANJA
DRACH

FILM PRODUKCJI POLSKIEJ

weekendy

w rolach głównych:
SPELA ROZIN, ANDRZEJ HRYDZEWICZ

Reżyseria:
J. RUTKIEWICZ, W. DERESTOWSKI, J. HEN

Produkcja: ZRF

„DROGA”

Terem Izabela
Tadusz Jacek

wstawiam
 filmie
 polskim
 rodzinnym:
 odtwarzam, kocham
 produkcja
 oryginalna
 kierownik i wydziałowy
 part. rytmów
 kierownik i kierownik
 obywateli i ich

archiwum



Gloria Kubini

Antonella Lualaba

Giovanna Pollini

Mariya Berlioz

Franca Bionni

Reżyseria Gianni Franciolini

produkcja CUDAC

FILM PRODUKCI WŁOSKIEJ

Panienki z miasteczka





W ROZIERCE

100



FILM
PRODUKCJI
POLSKIEJ

LUDZIE z POCIĄGU

REŻYSERIA:
KAZIMIERZ KUTZ

W ROLACH GŁÓWNYCH:

DANUTA
SZAFLARSKA

JANINA
TRACZYKÓWNA

JERZY
BLOCK

ANDRZEJ
MAY

ALEKSANDER
FOGIEL

I INNI

PRODUKCJA
ZRF „KADR”



Brigitte•Bardot ALAIN•DELOH

JEAN-CLAUDE REILLY • GENEVIE FEJERHAY • ANNE GIRAUDON

Dany Robin • JEAN PAUL BELMONDO

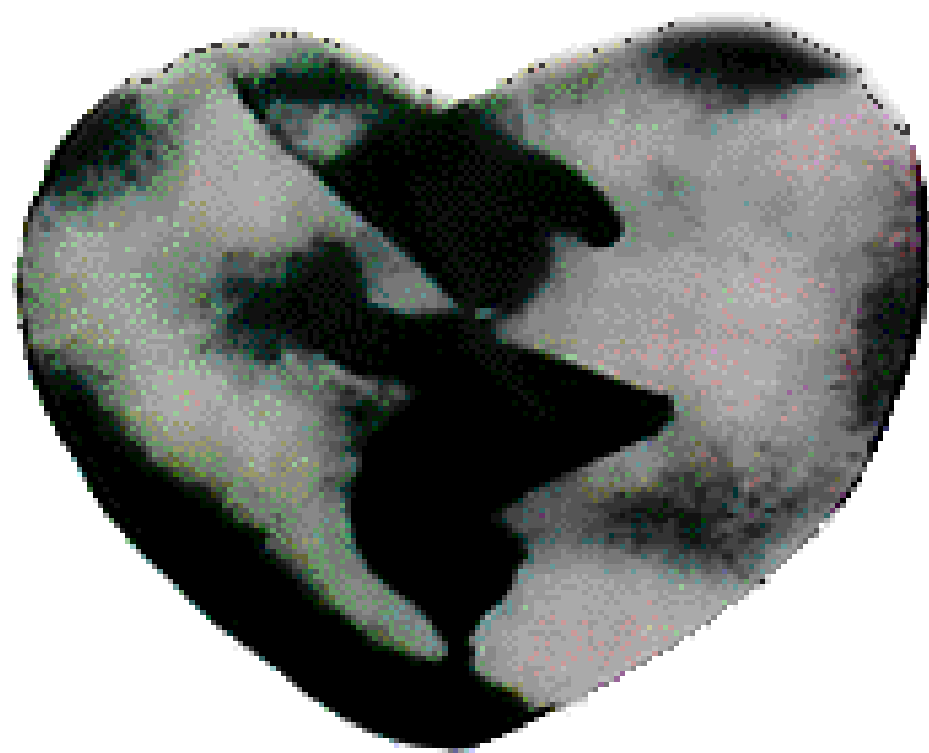
SIMONE • SIGNORET • Pierre Vaneck

Eric Dux • LAFORÉT • Jean Duvall

reżyseria: Michel Mitré

film SZEROKOEKRAŃOWY

ślawne miłości



FILM

PRODUKCJI

POLSKIEJ

REZYSERIA

WYDZIAŁ KULTURY

PETELSCY

ZRF

STUDIO

WYKONAWCY

T. ŁOMNICKI

Z. SŁABOSZOWSKA

J. CHOJNACKA

H. BOROWSKI

B. HORAWIANKA

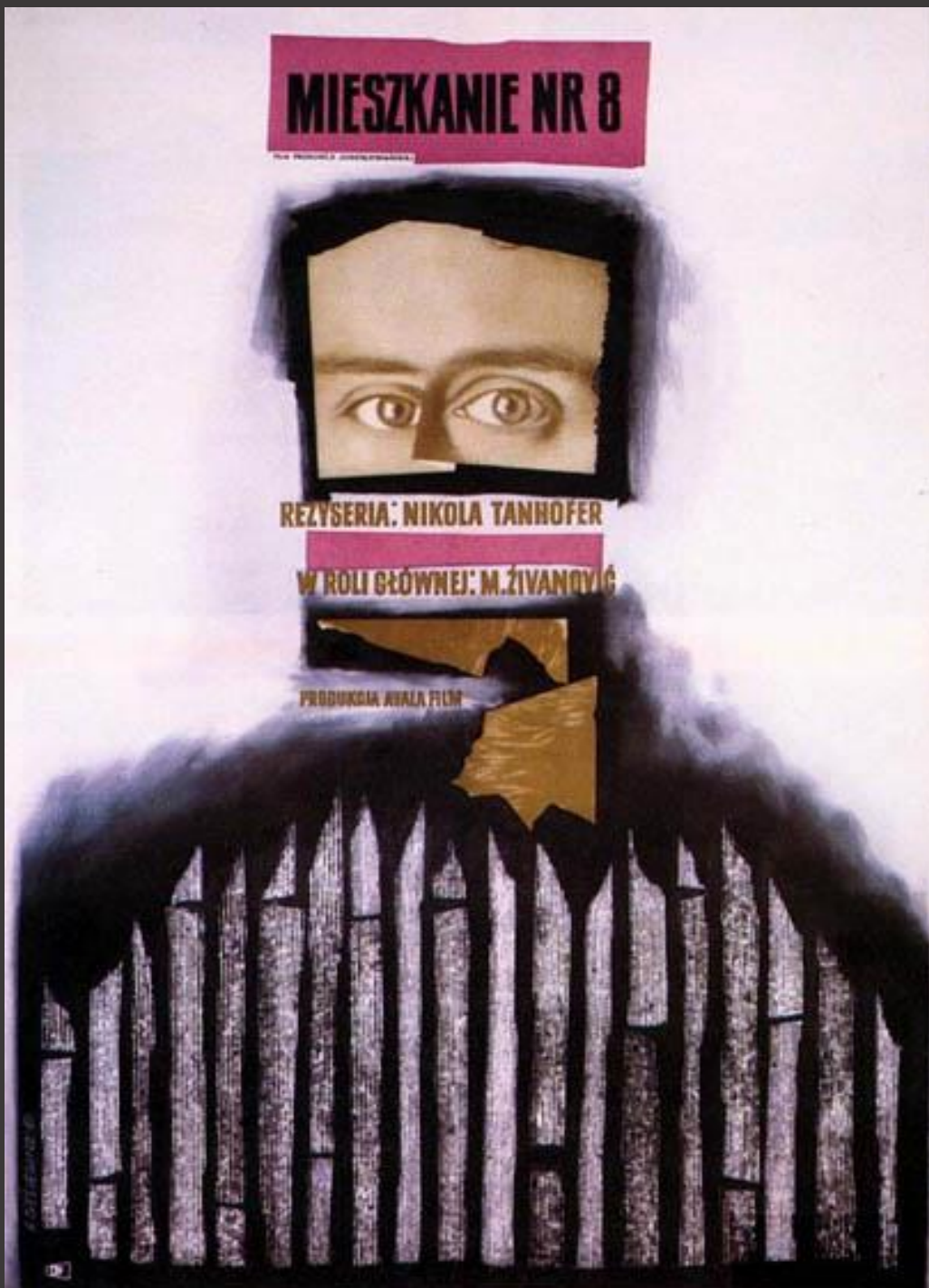
KAMIENNE NIEBO

MIESZKANIE NR 8

REŻYSERIA: NIKOLA TANHOFFER

W ROLI GŁÓWNEJ: M. ŽIVANOVIĆ

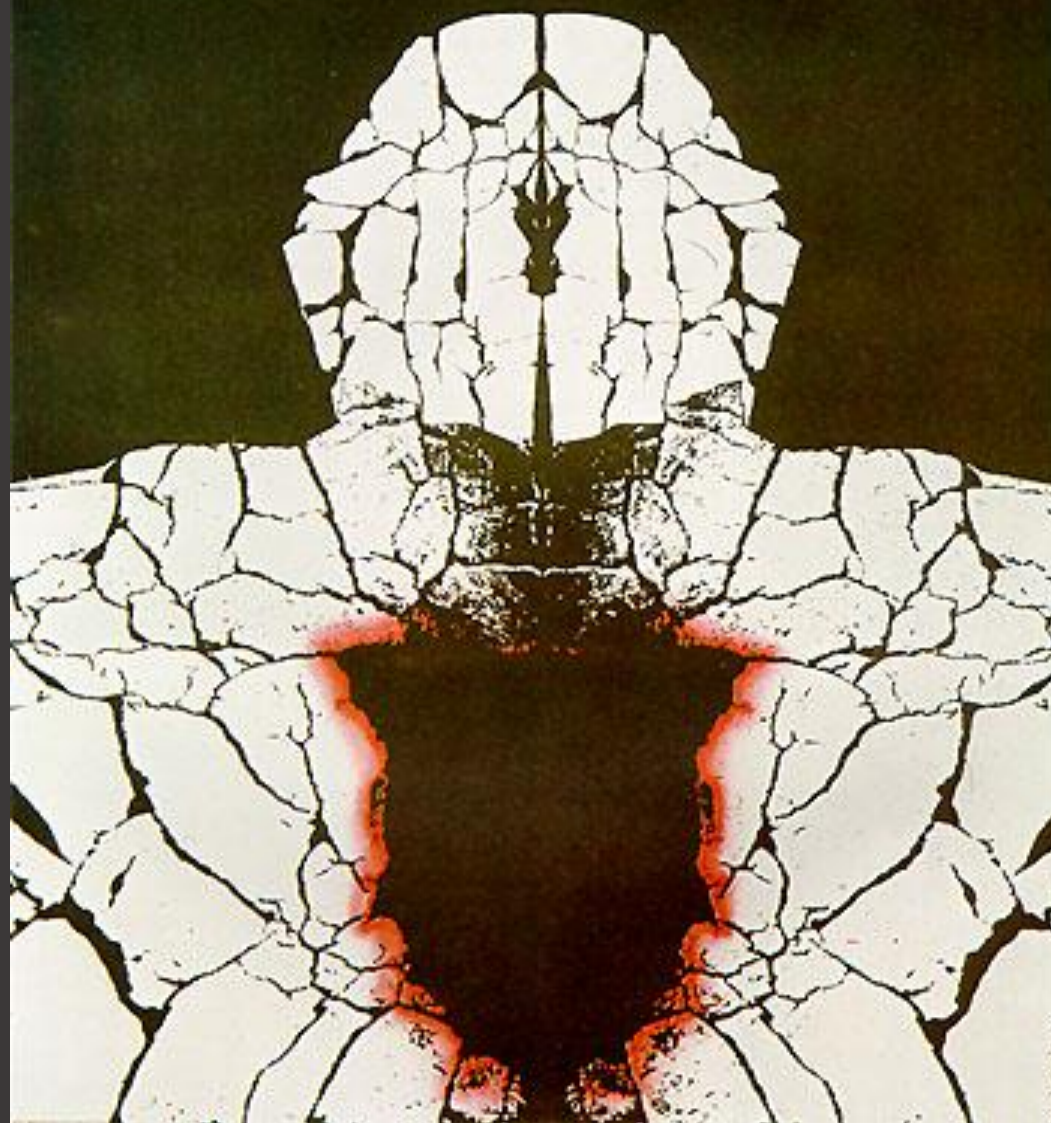
PRODUKCJA: AVALA FILM

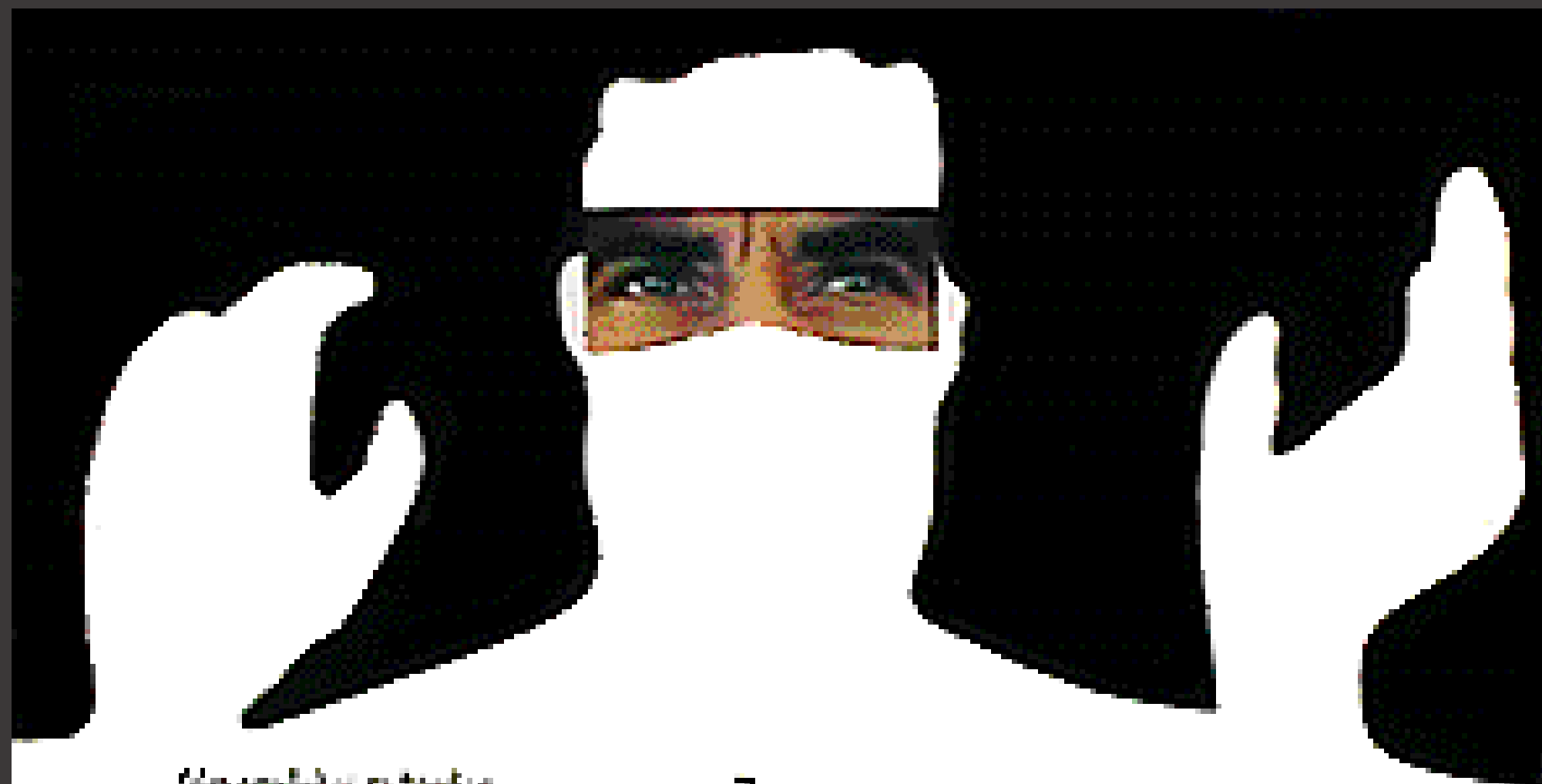


ADAM MICKIEWICZ

dziady

TEATR NARODOWY





film wyprodukowany przez

operacja konieczna

reżyseria: Edward Zwick | produkcja: Moby Pictures | dystrybucja: Moby Pictures | muzyka: John Williams | montaż: Michael Ballhaug | scenariusz: Michael Ballhaug | zdjęcia: Michael Ballhaug

11

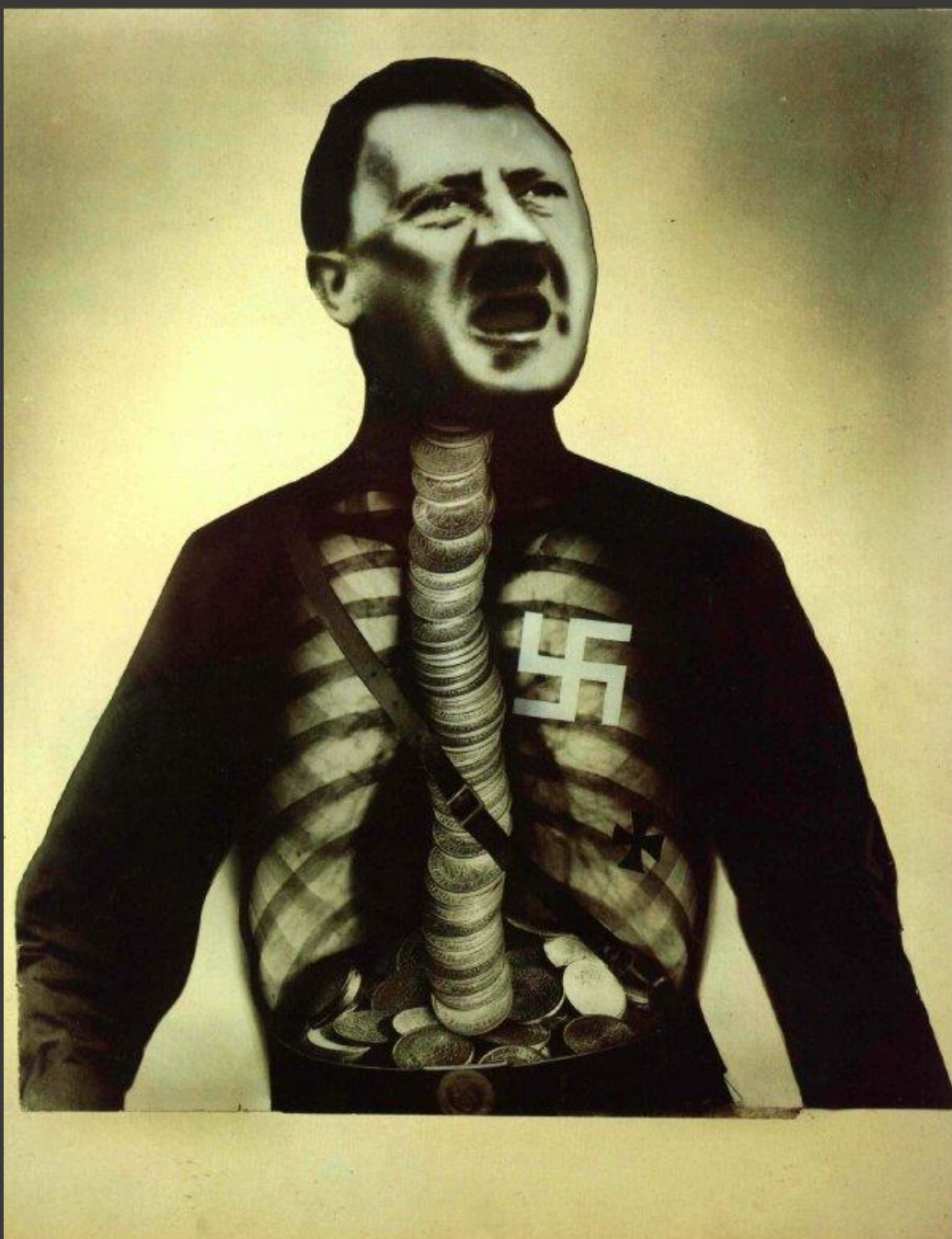


1944 22 VII 1959

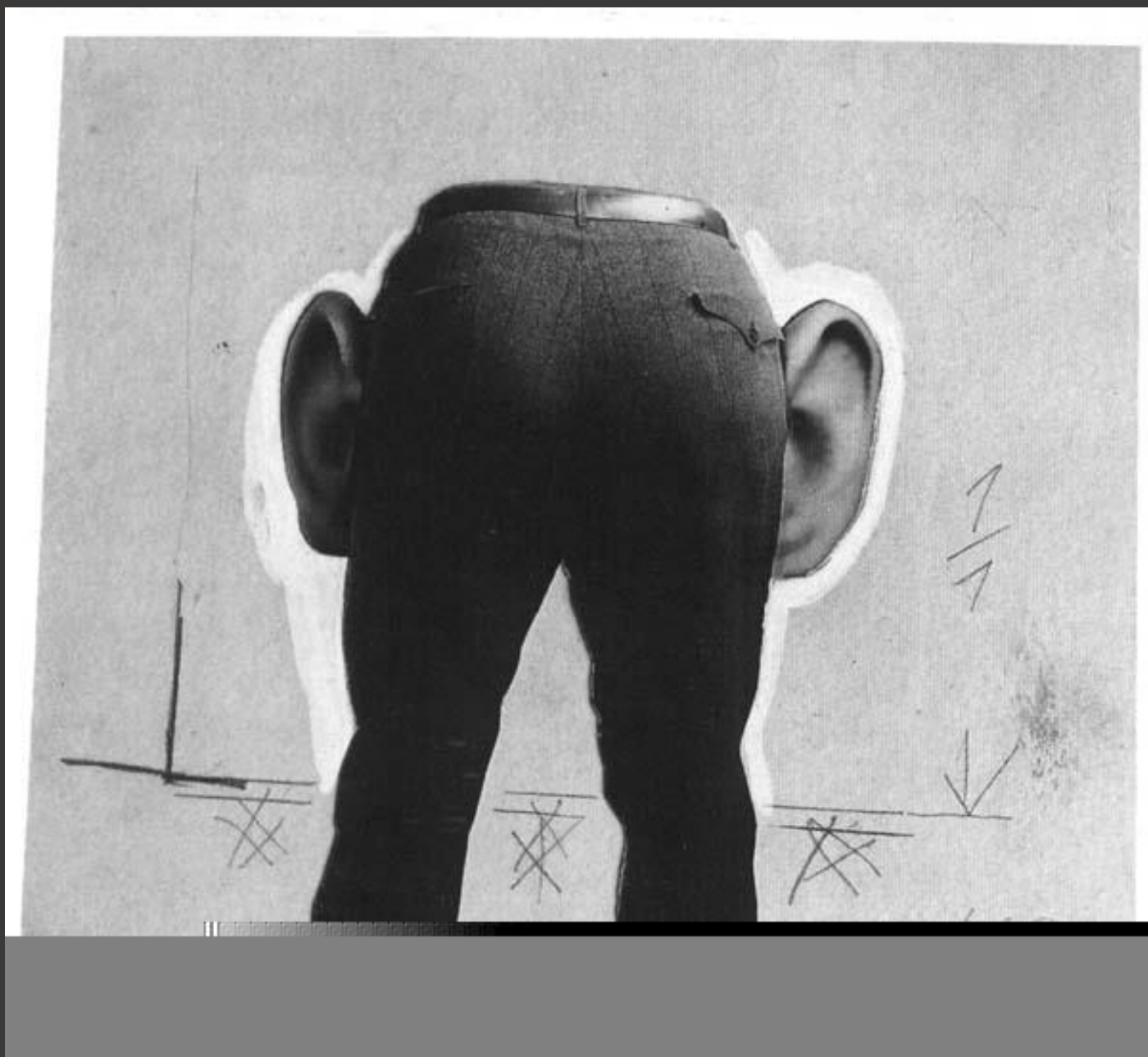


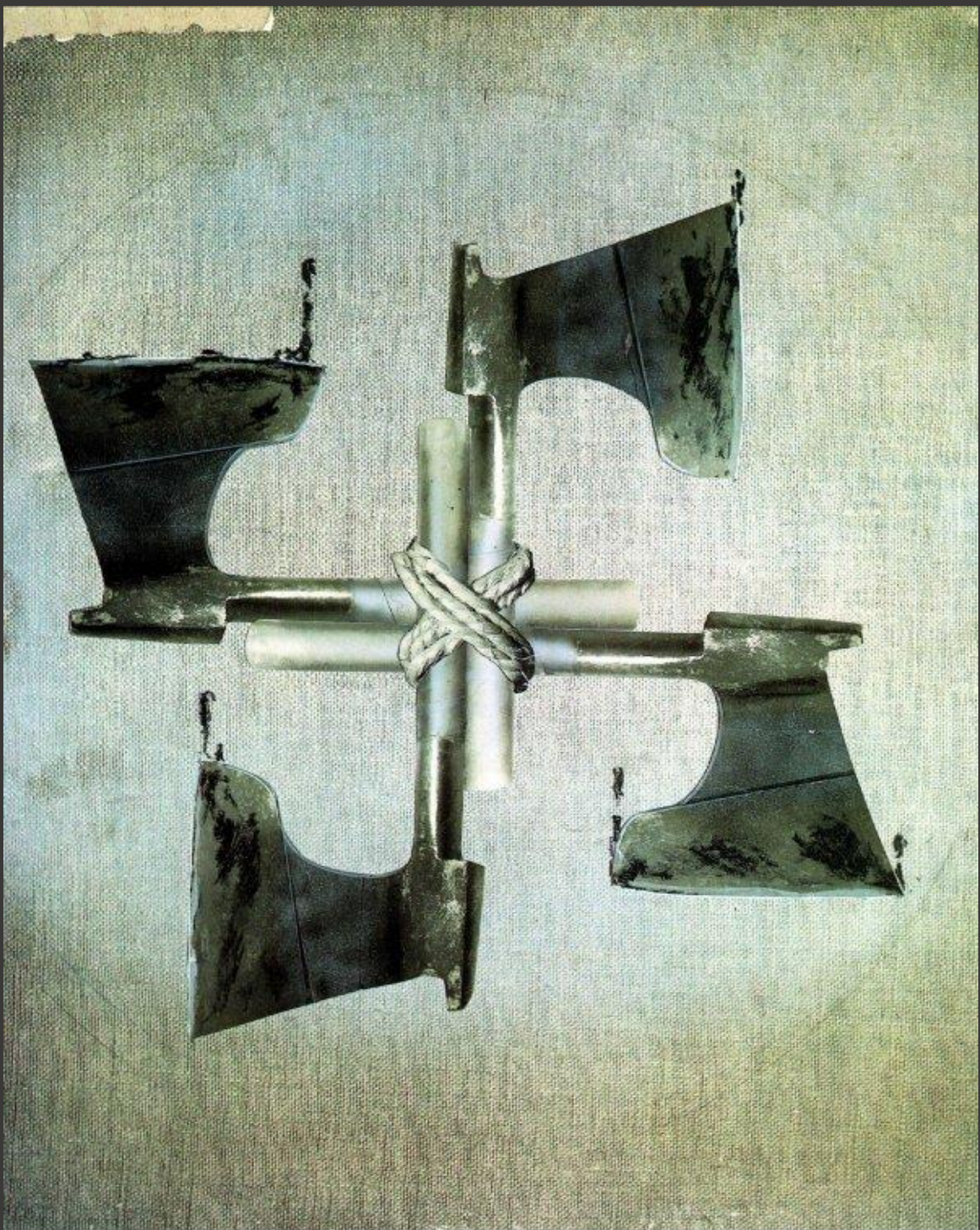
CZEŚĆ LUDZIOM PRACY — BUDUJĄCYM POLSKĘ LUDOWĄ

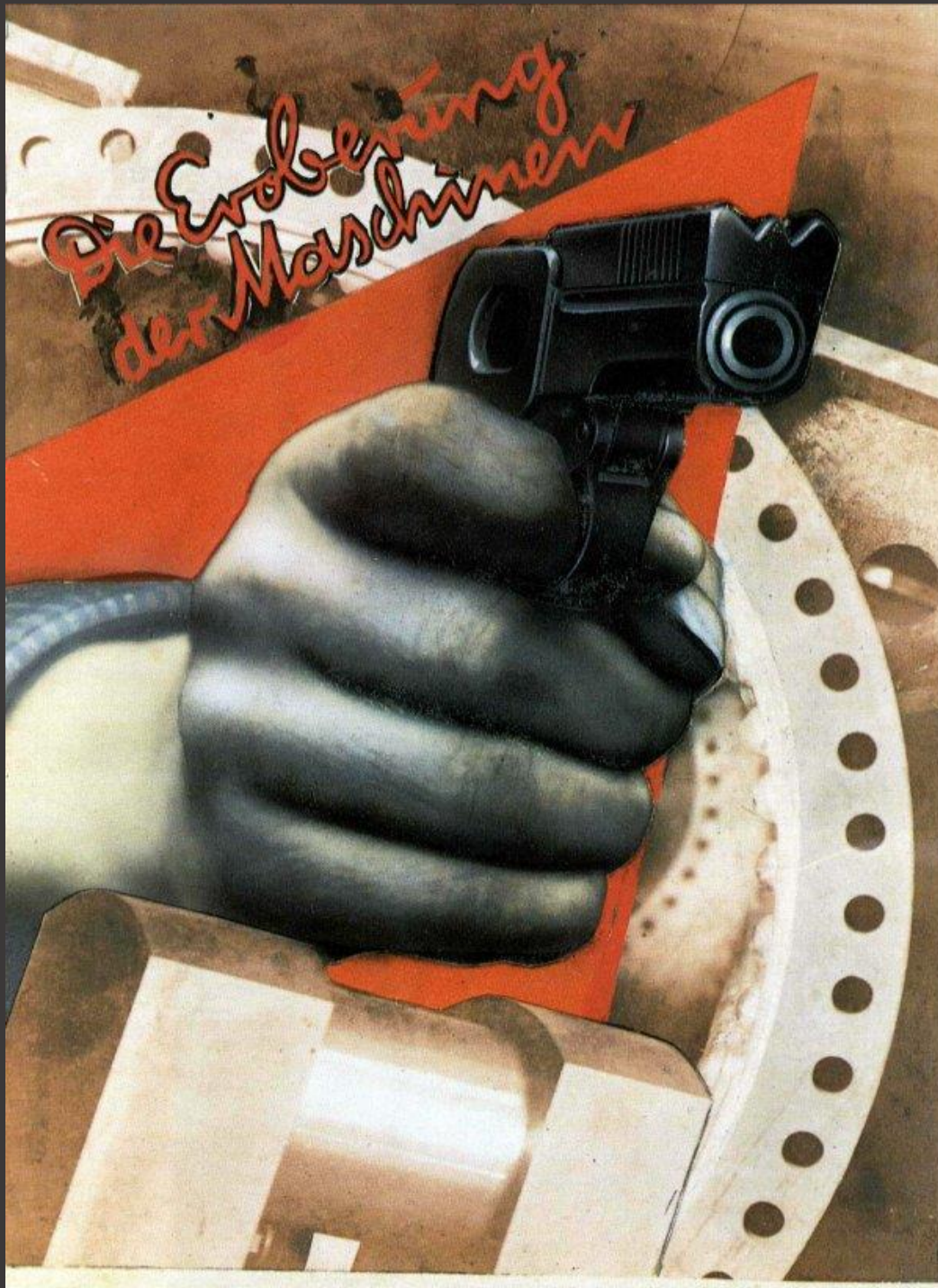
Com o alemão
John Heartfield o
engajamento na crítica
política passa a integrar
definitivamente o
contexto da
Comunicação Visual por
meio de cartazes que
tecem críticas severas
ao Nazismo.



















NUR KEINE ANGST – ER IST VEGETARIER

2292

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“Jedermann sein eigner Fussball”

Illustrierte Halbmonatsschrift

1. Jahrgang

Der Malik-Verlag, Berlin-Leipzig

Nr. 1, 15. Februar 1919

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Preisanschreiben! Wer ist der Schönste??



Deutsche Manneschönheit 1

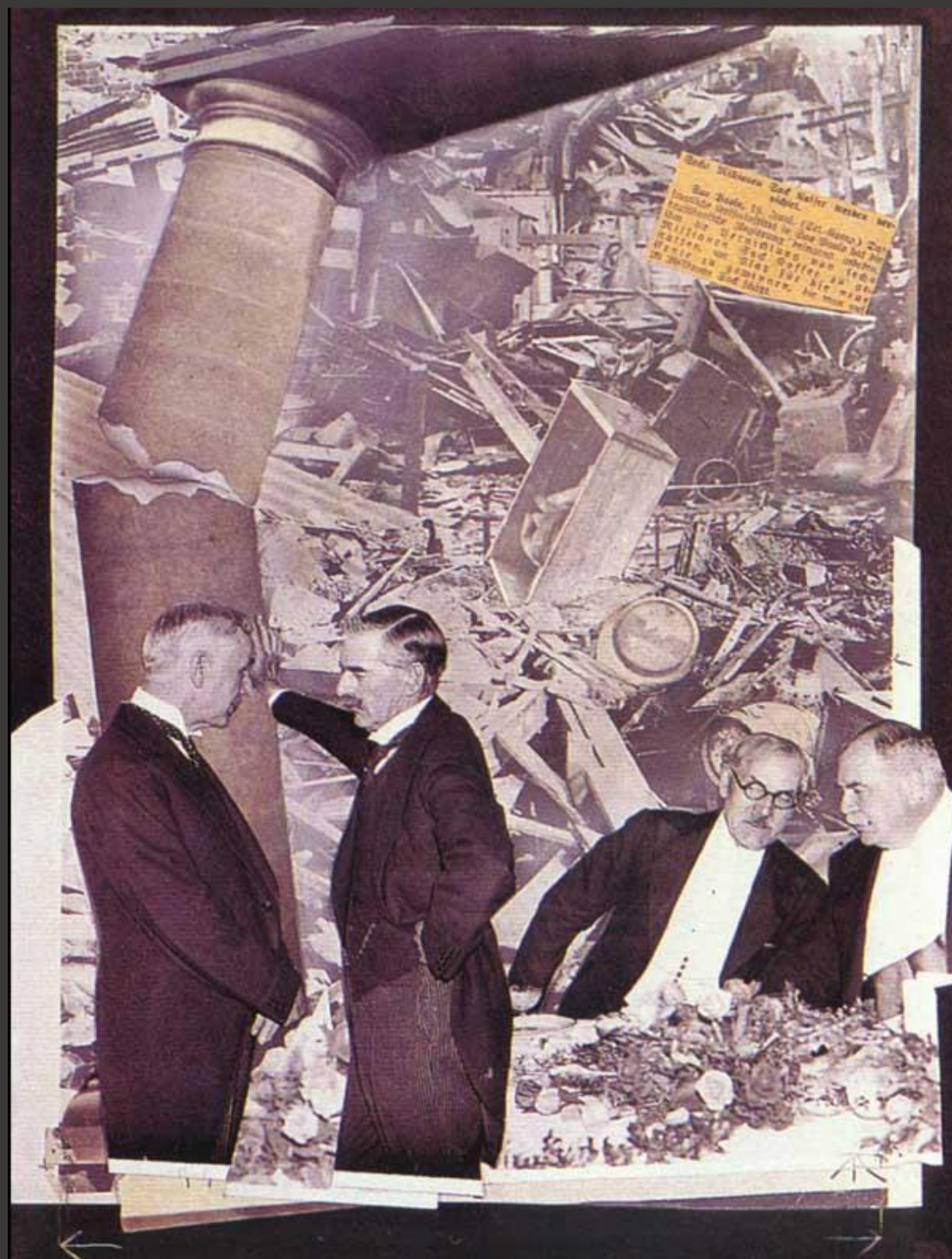
(Bergl. Seite 4)

Die Sozialisierung der Parteifonds

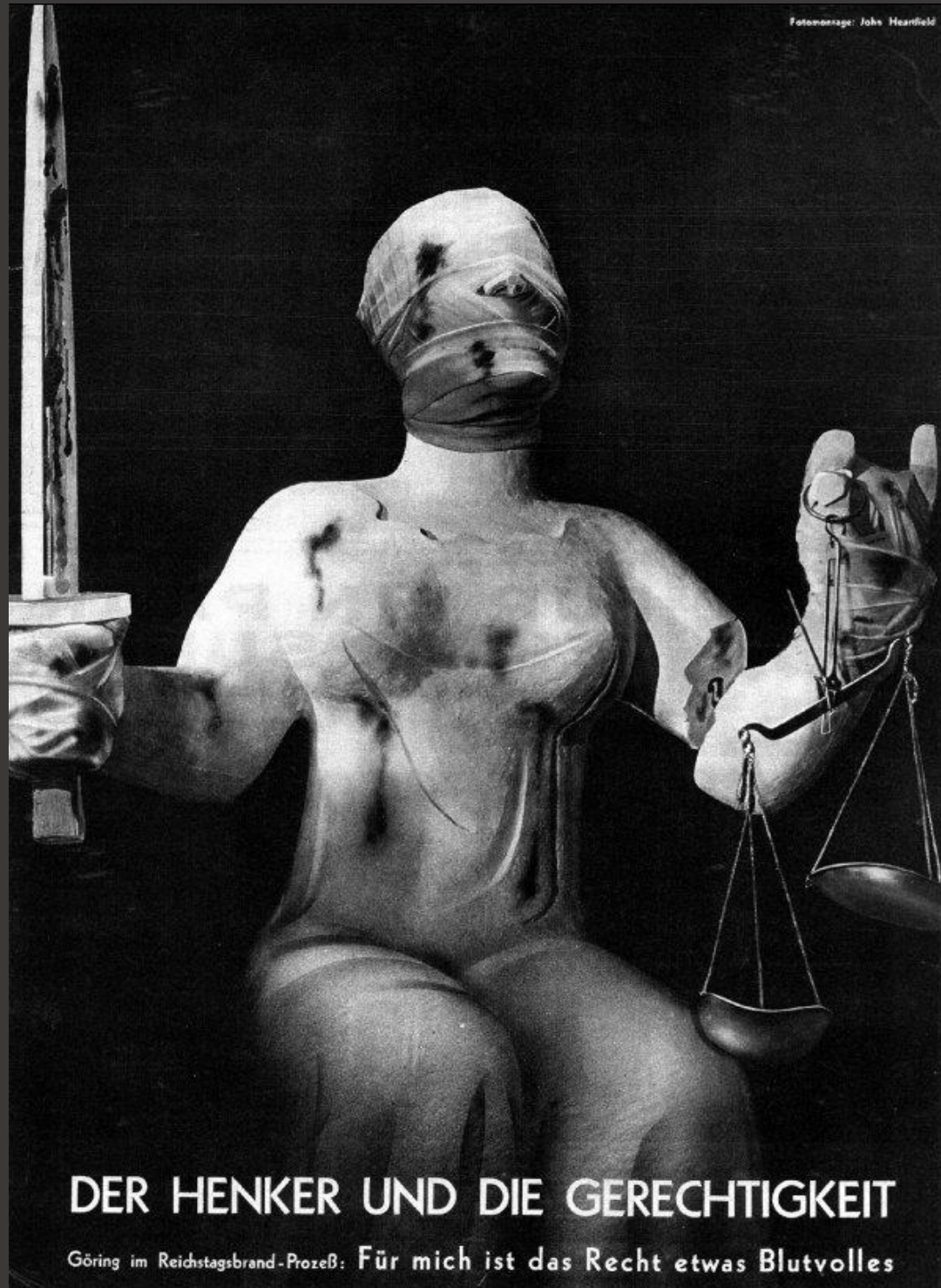
Eine Forderung zum Schutze vor allgemein üblichem Wahlbetrug

(Diese Ausführungen sollen des Unfugs unserer Nationalversammlung selbst vom Gesichtspunkt der Demokraten aus illustrieren, jener Leute, die meinen, ein Volk dürfe keine Regierung besitzen, deren Niveau dem seines eigenen Durchschnitts überlegen ist.)

Man mag Demokrat sein, deutsch-sozialistischer Untertan oder Kommunist, man mag mit Schiller sagen: Verstand ist stets bei wenigen nur gewesen oder behaupten auf jede Stimme komme es (sogar mit Recht) an, die Tatsache wird man nicht bestreiten: Wahlen gehören zu den ge-



Fotomontage: John Heartfield



DER HENKER UND DIE GERECHTIGKEIT

Göring im Reichstagsbrand-Prozeß: Für mich ist das Recht etwas Blutvolles





AIZ

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DEUTSCHEN VOLKE

GOERING DER HENKER DES DRITTEN REICH

In Leipzig werden am 21. September
dem Provokateur Lubbe, vier Unschuld
Opfer eines der ungeheuerlichsten Ju-
brechen — vor Gericht stehen. Der
Reichstagsbrandstifter, Goering, wird ni-
cht den Schranken erscheinen.

Fotomontage: John Heartfield // Umschlagbild des „Jugend- und
Reichstagsbrand und Hitlerterror“ // Das Gesicht Goerings ist
aus einer Originalfotografie entnommen und wurde nicht verändert.

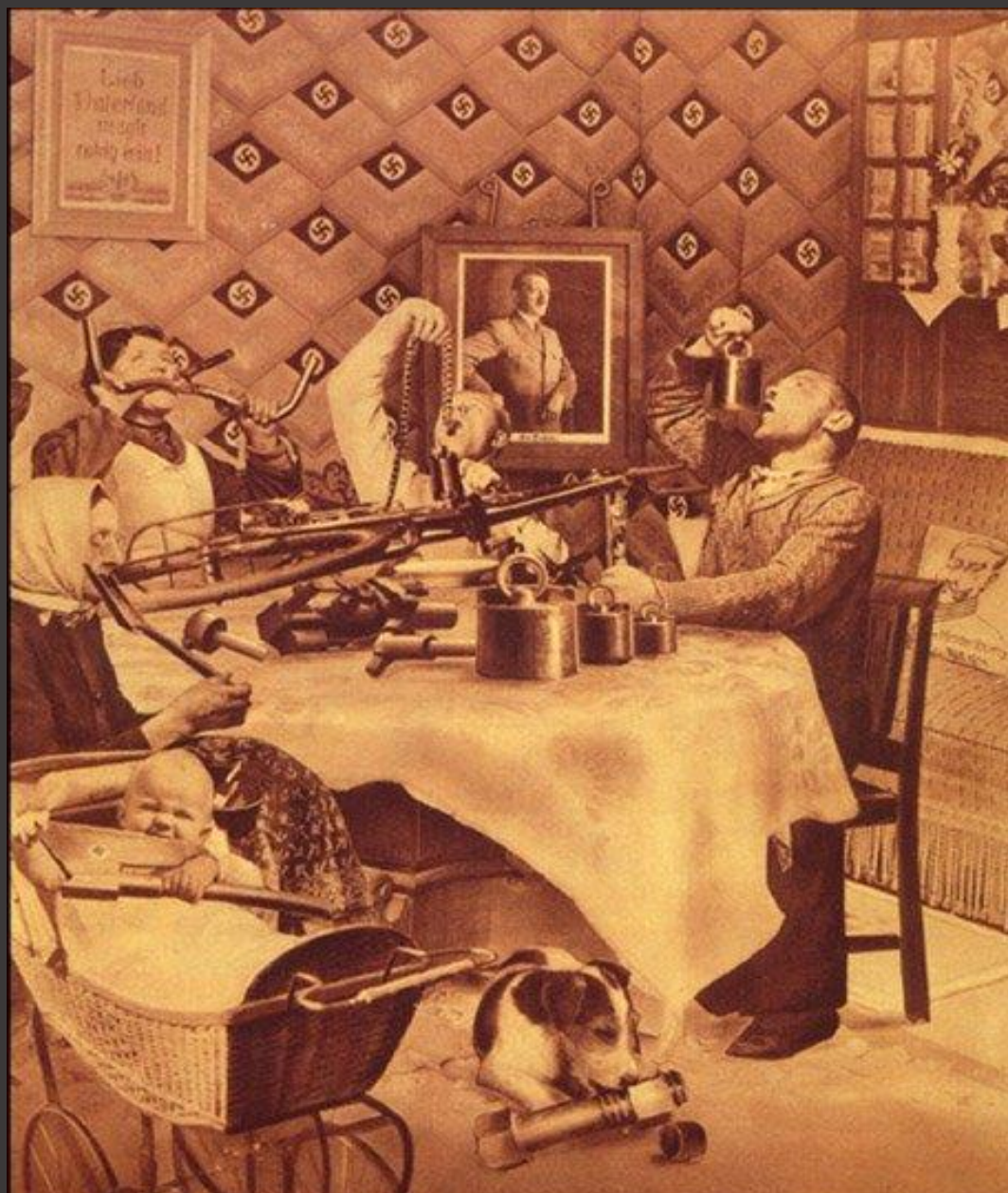
SONDERNUMMER: REICHSTAGSBRAND

PROZESS/GEGENPROZESS

John Heartfield



5 Finger hat die Hand **5** packst Du den Feind!
mit
Wählt Lüste
Kommunistische Partei!



Hurrah, die Butter ist alle!

Goering in seiner Hamburger Rede: „Erz hat stets ein Reich stark gemacht,
Butter und Schmalz haben höchstens ein Volk fett gemacht“.

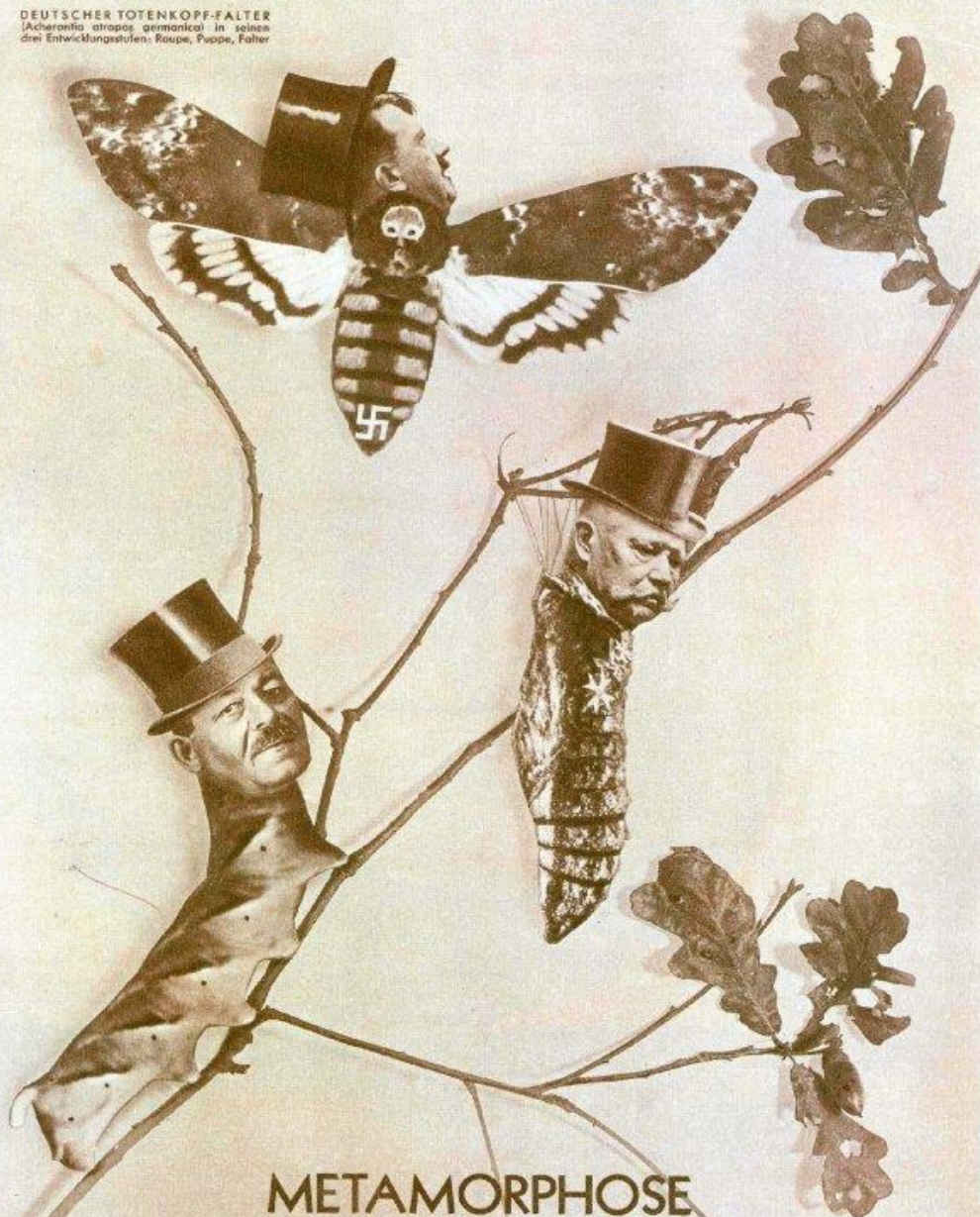
30. JUNI 1934



HEIL HITLER!

DEUTSCHE NATURGESCHICHTE

DEUTSCHER TOTENKOPF-FALTER
(*Acherontia atropos germanica*) in seinen
drei Entwicklungsstufen: Raupe, Puppe, Falter

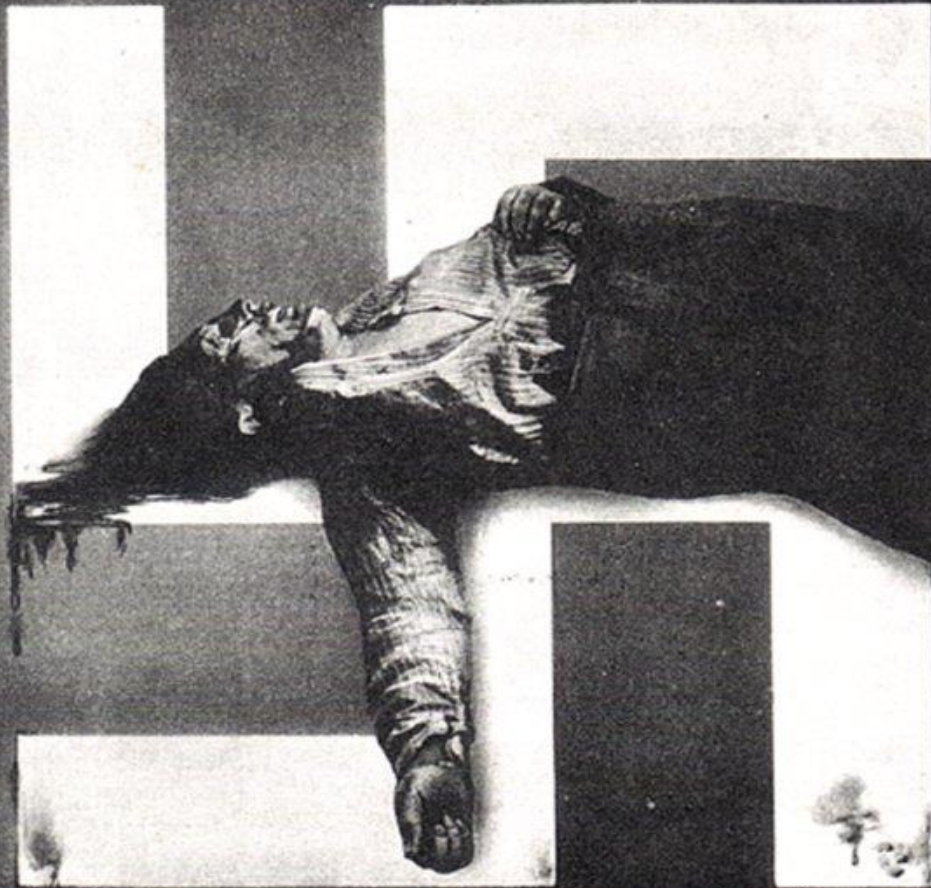


METAMORPHOSE

«Metamorphose», (griechisch μεταμορφή - Gestalt) bedeutet: 1. In der Mythologie: die Verwandlung von Menschen in Bäume, Tiere, Steine u. s. w. 2. In der Zoologie: die Entwicklung mancher Tiere über Larvenformen und Puppen, beispielsweise Raupe, Puppe, Schmetterling. 3. In der Geschichte der Weimarer Republik: die geradlinige Folge EBERT — HINDENBURG — HITLER.

Fotomontage: John Heartfield

DAS MÖRDERKREUZ



Wo ihr dies Zeichen seht, denkt daran:
Für euch ist das Blut der Genossen geflossen.
Ihre brechenden Augen sprechen:

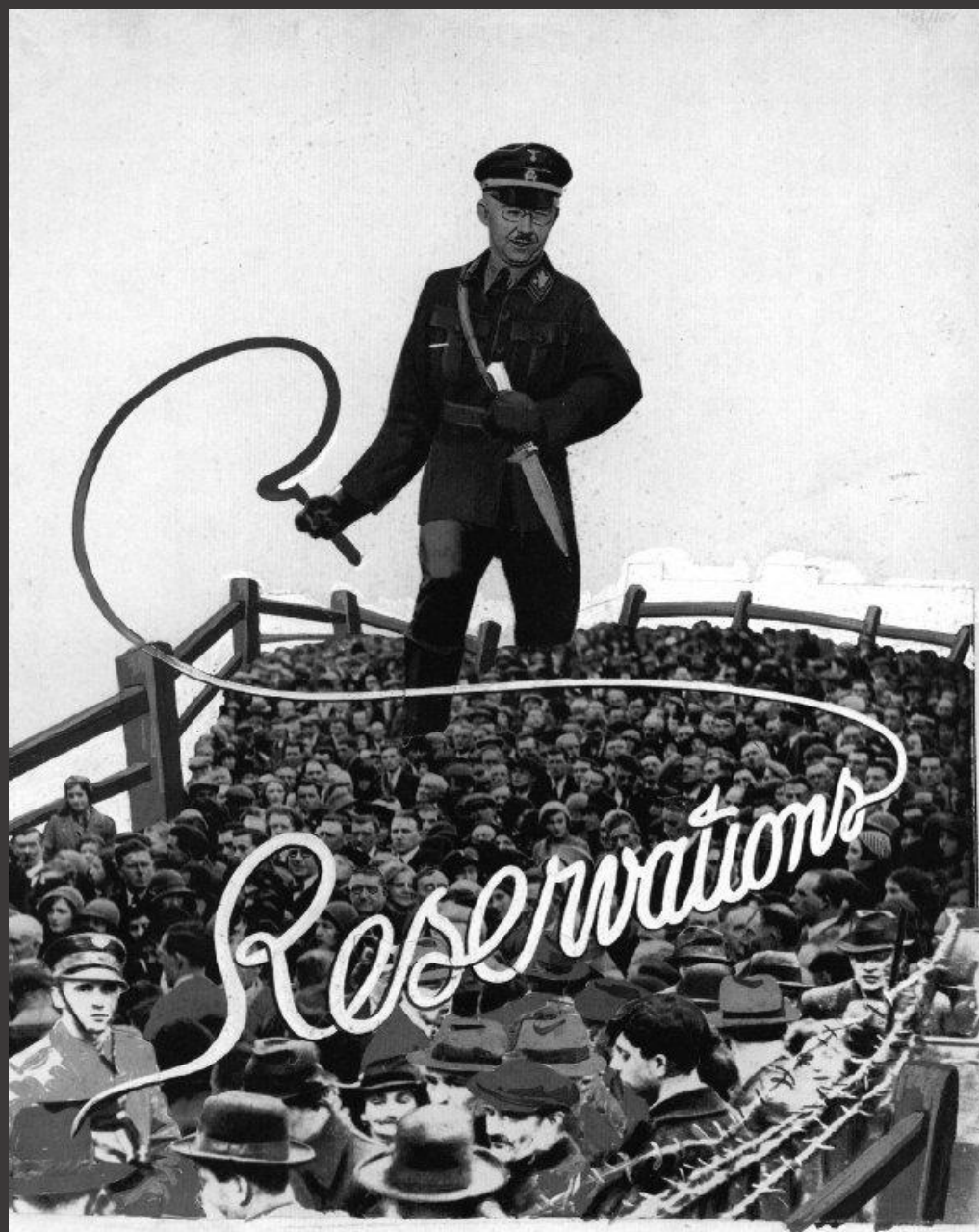
IHR MÜSST UNS RÄCHEN!



1004

EIN PANGERMANE

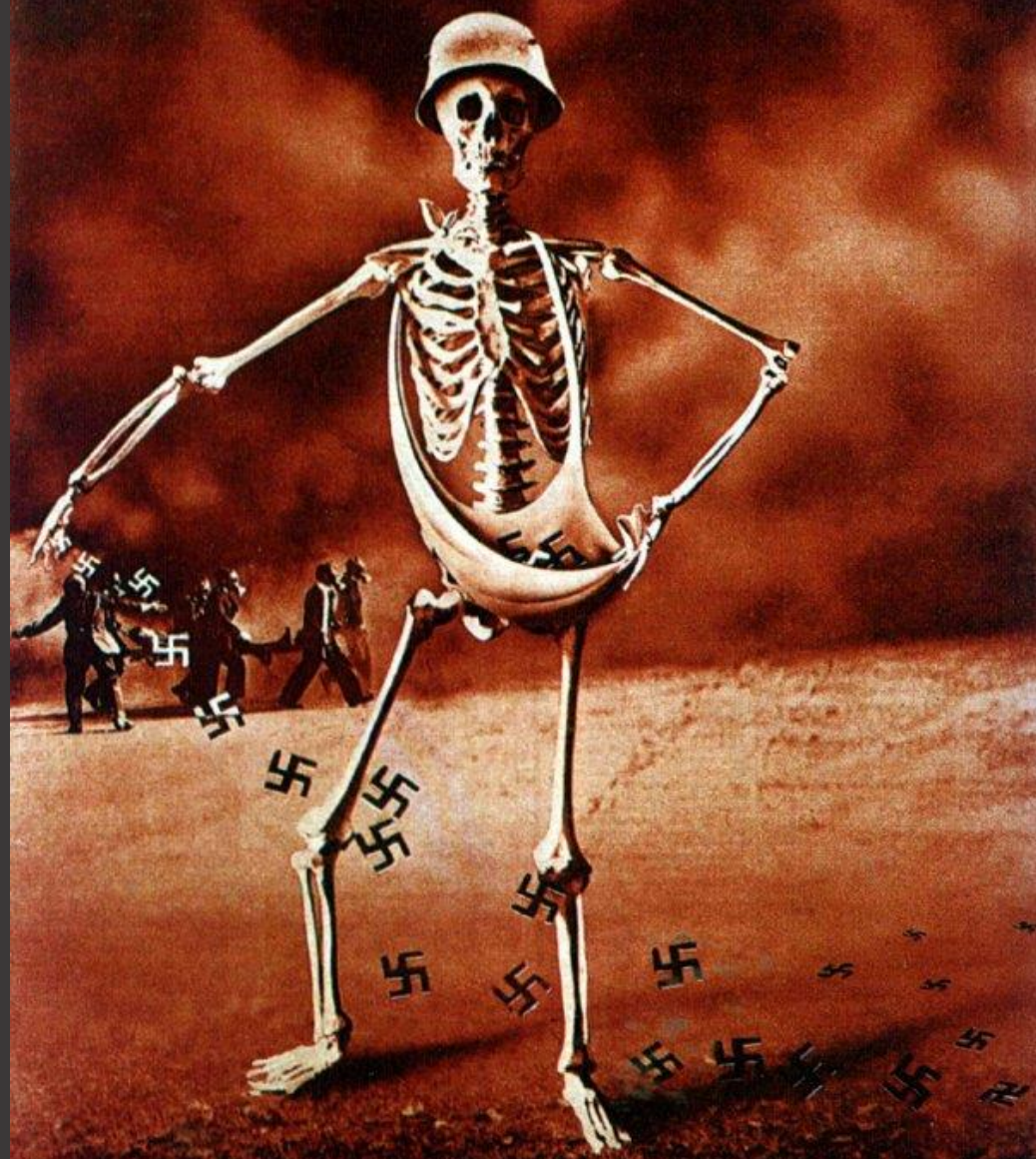




JEWS DRIVEN LIKE CATTLE

**STUPIDITY OF ALL
PEOPLES**
"Thousands of Jews have been
murdered in the name of the
German People's Army. They are
not only the victims of the
German People's Army, but also
of the German People's Army."
The Jews are the victims of the
German People's Army.

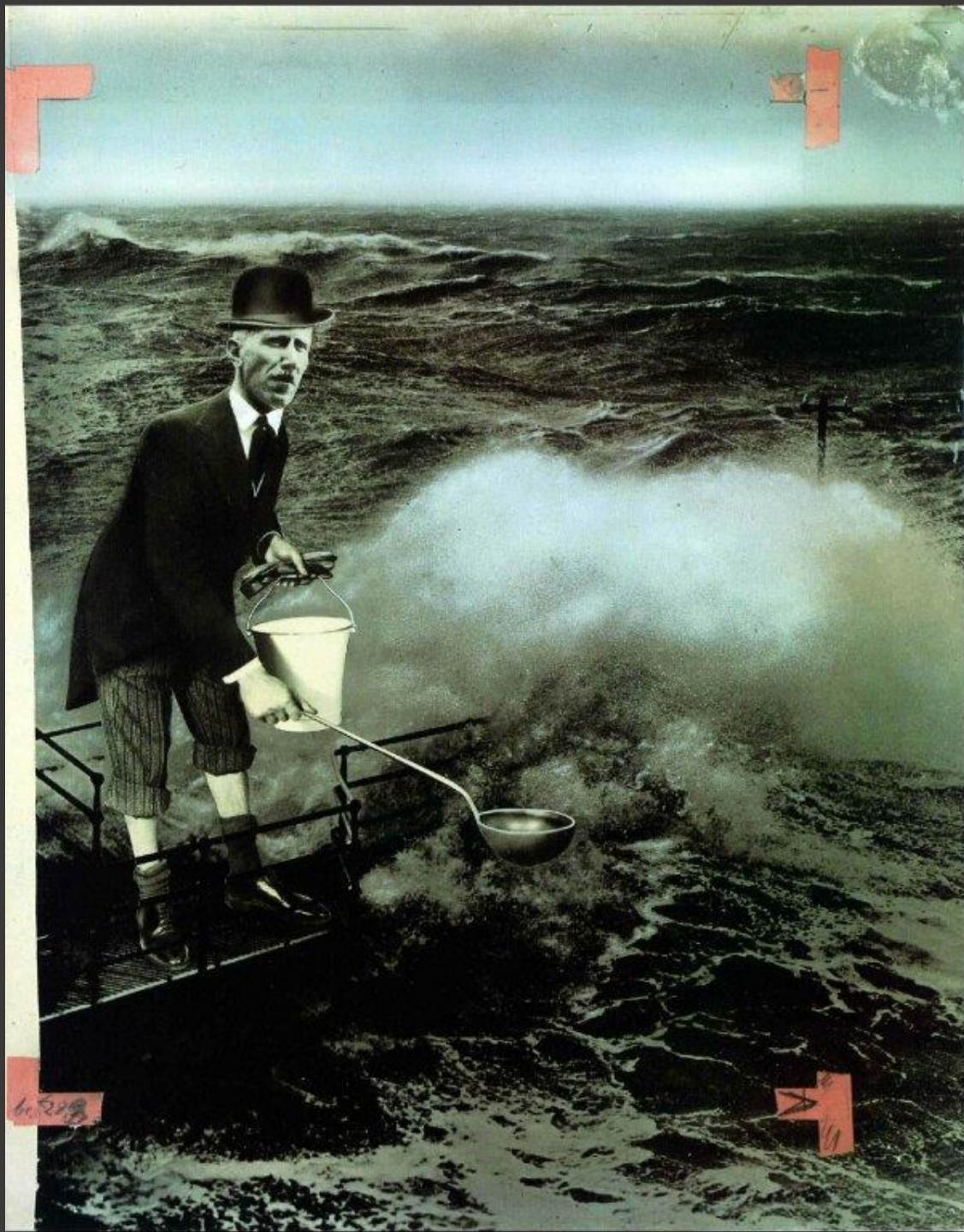
Die Saat des Todes



Wo dieser Sämann geht durchs Land,
Erntet er Hunger, Krieg und Brand.

Fotomontage: John Heartfield





In der Zeitschrift »Archiv für Biologie und Rassenforschung«, Berlin, ist ein Artikel unter dem Titel »Nutzen, welchen das Luftbombardement vom Standpunkt der rassenhygienischen Selektion und der Sozialhygiene bringt« erschienen. In dem Artikel heißt es u. a.: »Am meisten leiden unter Luftbombardements die stark bevölkerten Teile der Städte. Da diese Gegenden zumeist vom Lumpenproletariat bewohnt sind, wird die Gesellschaft dadurch von diesen Elementen befreit. Schwere Bomben mit einem Gewicht von einer Tonne bringen nicht nur den Tod, sondern rufen auch sehr oft Leiden hervor. Menschen mit schwachen Nerven können derartige Erschütterungen nicht aushalten. Das gibt uns die Möglichkeit, Neurotiker zu kontrollieren. Dann bleibt nur noch übrig, solche Menschen zu sterilisieren. Dadurch wird die Reinheit der Rasse gesichert.«

(Preuß. Abendschau, Nr. 118)

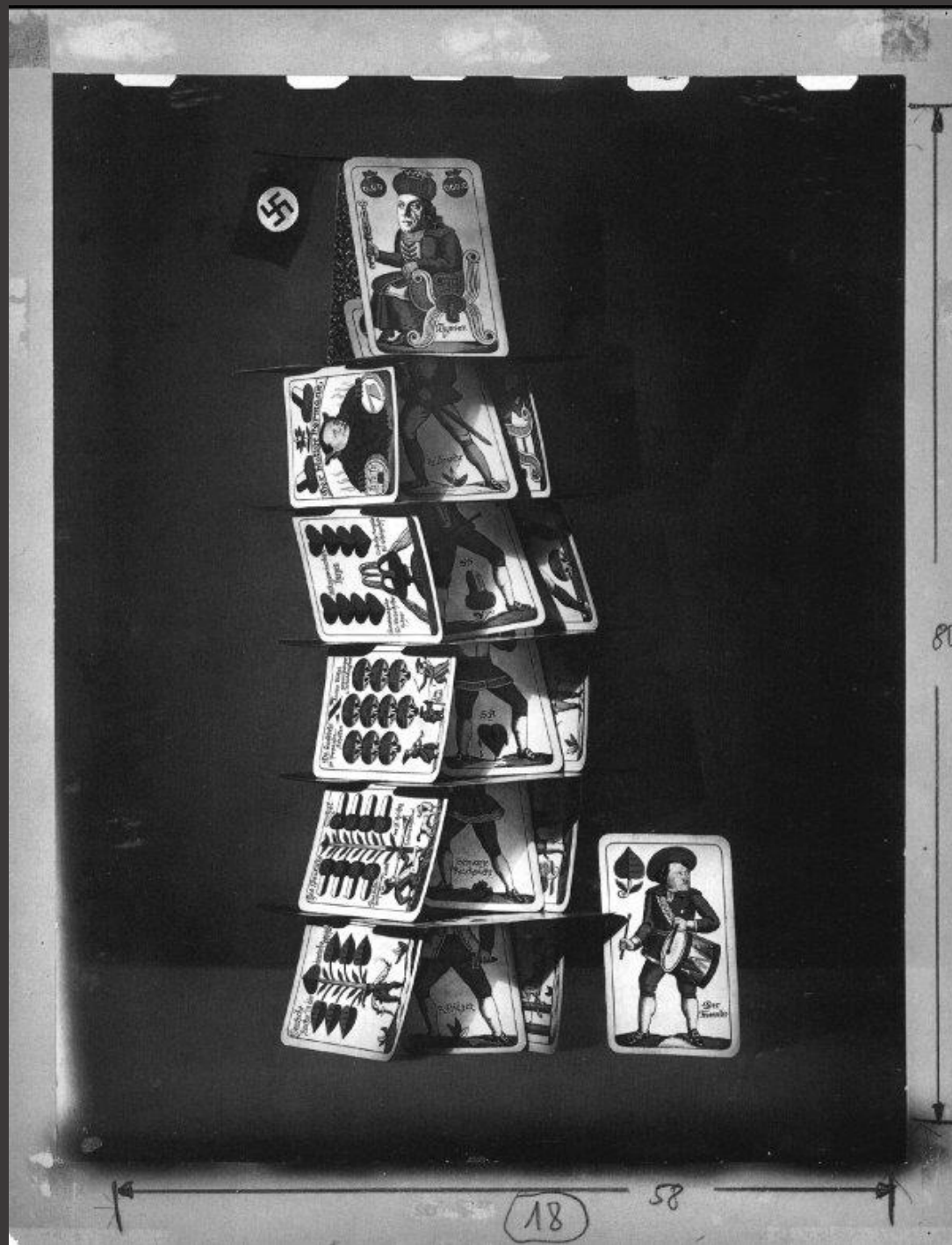
Tokio. (United Press.) Ein Sprecher der japanischen Marine, Vizeadmiral Noda, erklärte, daß die Marine mit den bisherigen Erfolgen des Bombardements auf Kanton sehr zufrieden sei. Die Bombardements würden fortgesetzt werden.

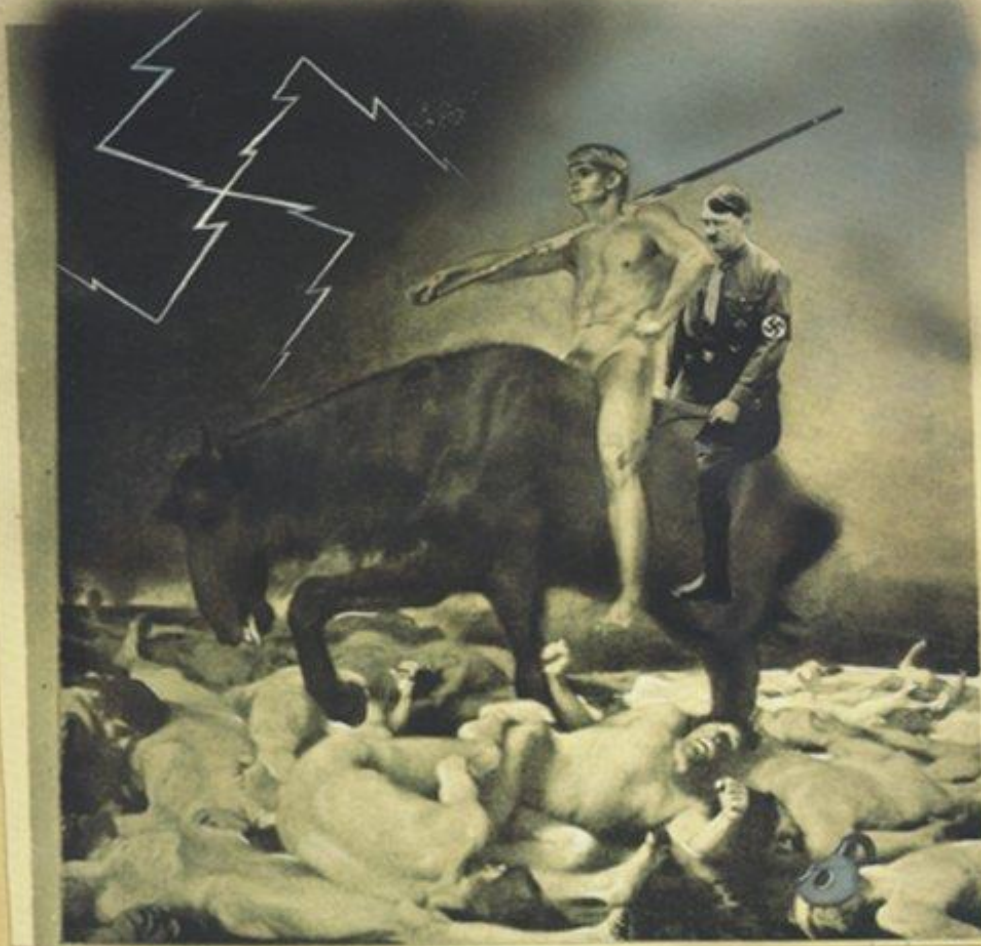


Das ist das Heil, das sie bringen!



Sudetendeutsche, euch trifft es zuerst!





K

15,5 km

21.2 km

34

128

16.4 km

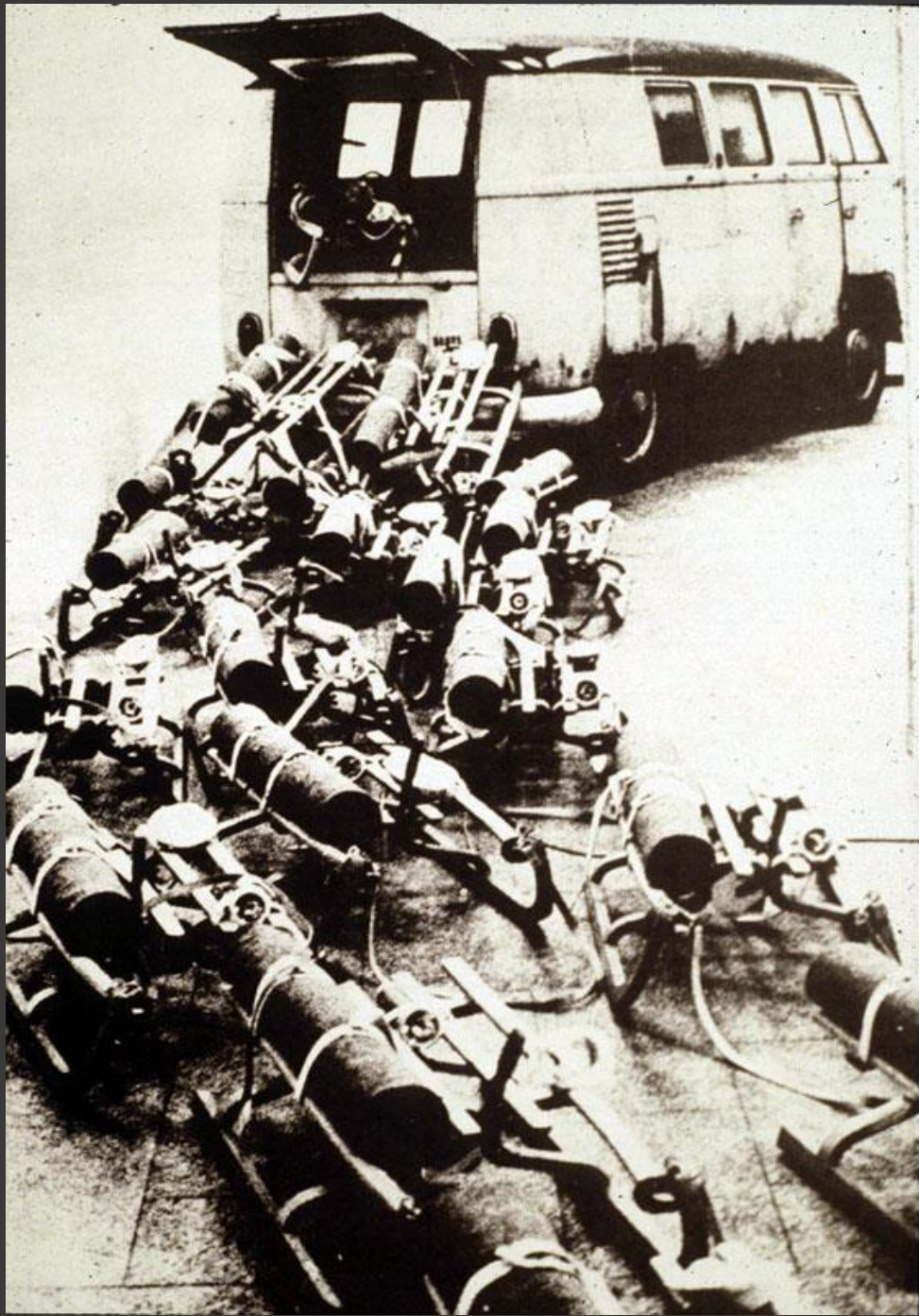
15

Mahnung



Heute noch seht ihr im Film den Krieg in anderen Ländern.
Doch wisset: wenn ihr nicht einig euch wehrt, mordet er morgen auch euch!

Fotomontage: John Heartfield





A-J-Z

**DER SINN DES
HITLERGRUSSES:**

von
HELMUTH
JENSEN
KREIZER, 1941

Kleiner Mann bittet um große Gaben

WIE IM MITTELALTER



... SO IM DRITTEN REICH

MADRID 1936





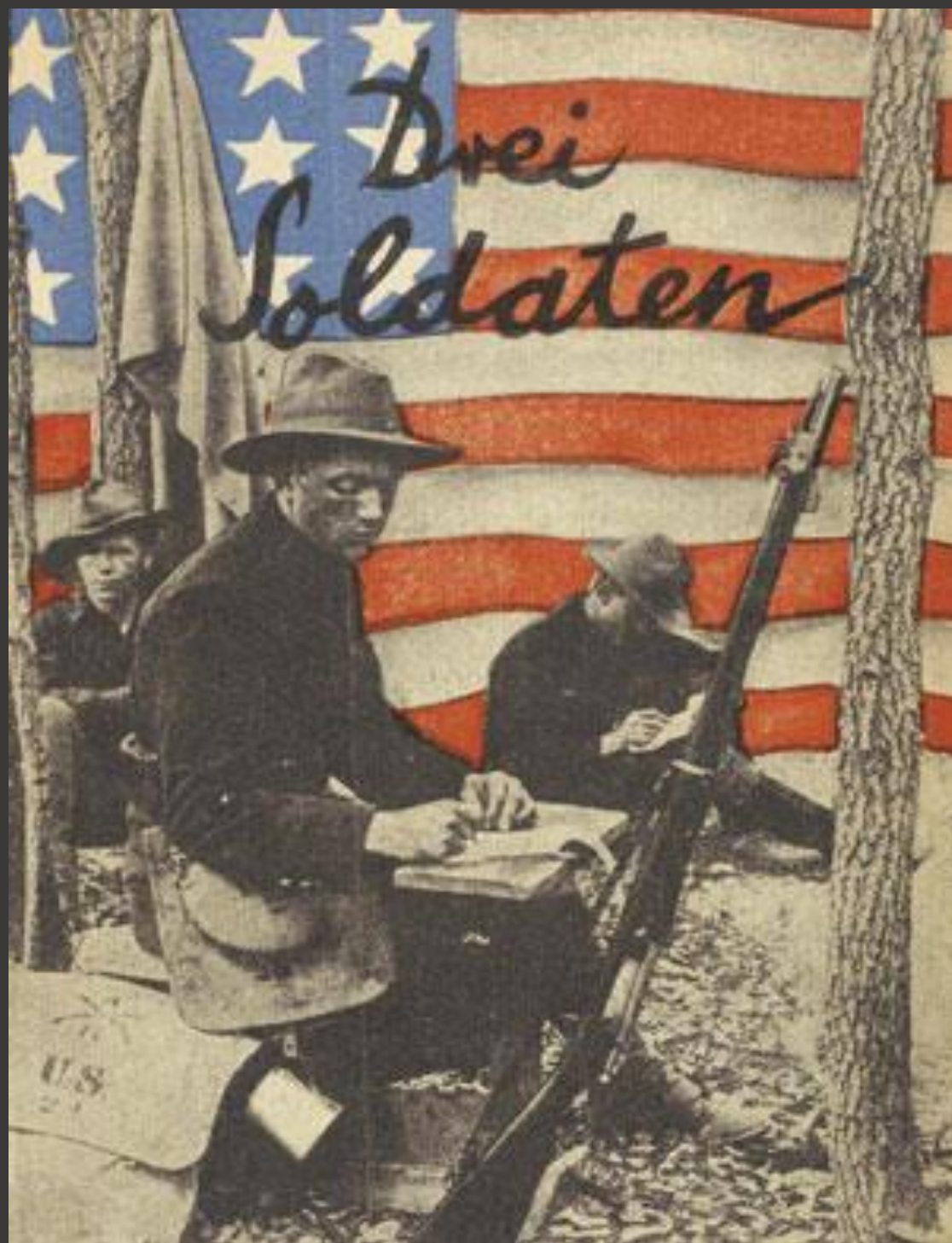


KRIEG UND LEICHEN - DIE LETZTE HOFFNUNG DER REICHEN





WER BÜRGERBLÄTTER LIEST WIRD BLIND UND TAUHL
WEG MIT DEN VERDUMMUNGSGANDAGEN!



Die drei Weisen aus dem Sorgenland



Und die bilden sich ein:
das geht fünfundzwanzigtausend Jahre so weiter!

Fotomontage: John Heartfield

A-J-Z

Department of Anthropology, University of Illinois at Chicago, Chicago, IL 60607, U.S.A.

In Dorf, der Stadt des Völkermordes, wurde ein Denkmalgeweiht in die gegen den Faschismus kämpfenden Arbeiterinnen gewidmet.
10 Tote, über 60 Verwundete blieben auf dem Platz.
Ausführliche Bilderfolge, vom
Denkmalgeweiht auf der Mauer.

DER SINN VON GEM

Wo das Kapital lebt,
kann der Friede nicht leben!

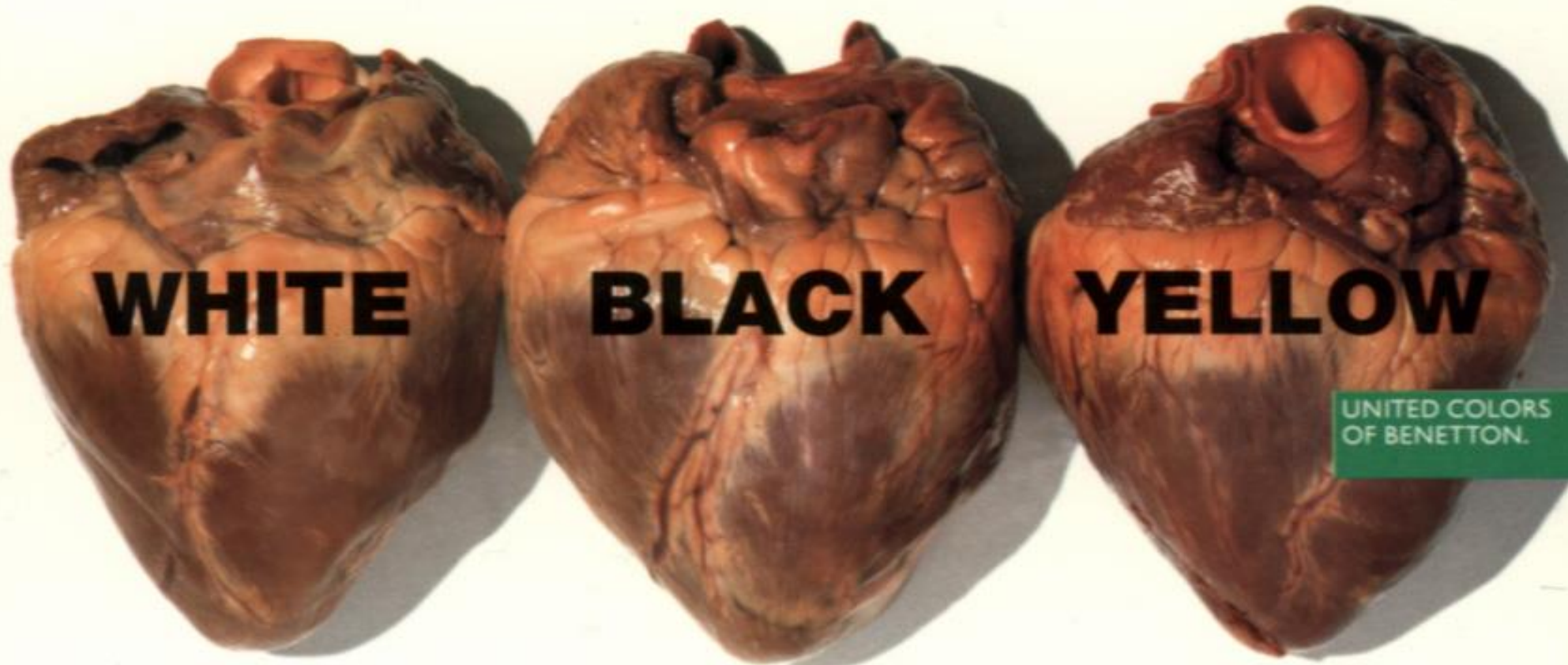






Saindo do contexto histórico pode-se trazer a polêmica para a década de 80 do século passado e olhar para o trabalho do fotógrafo e publicitário italiano Oliviero Toscani realizado nas campanhas da grife de roupas Benneton, nas quais destaca várias questões caras à sociedade atual como o racismo, a identidade, as doenças contemporâneas.

Dialoga com os preconceitos e as mazelas sociais como a violência, o terrorismo e demais problemas que a sociedade contemporânea tem enfrentado. Suas campanhas assumem uma postura institucionalizada antes de assumirem a relação com os objetos da moda, necessárias ao contexto contemporâneo.



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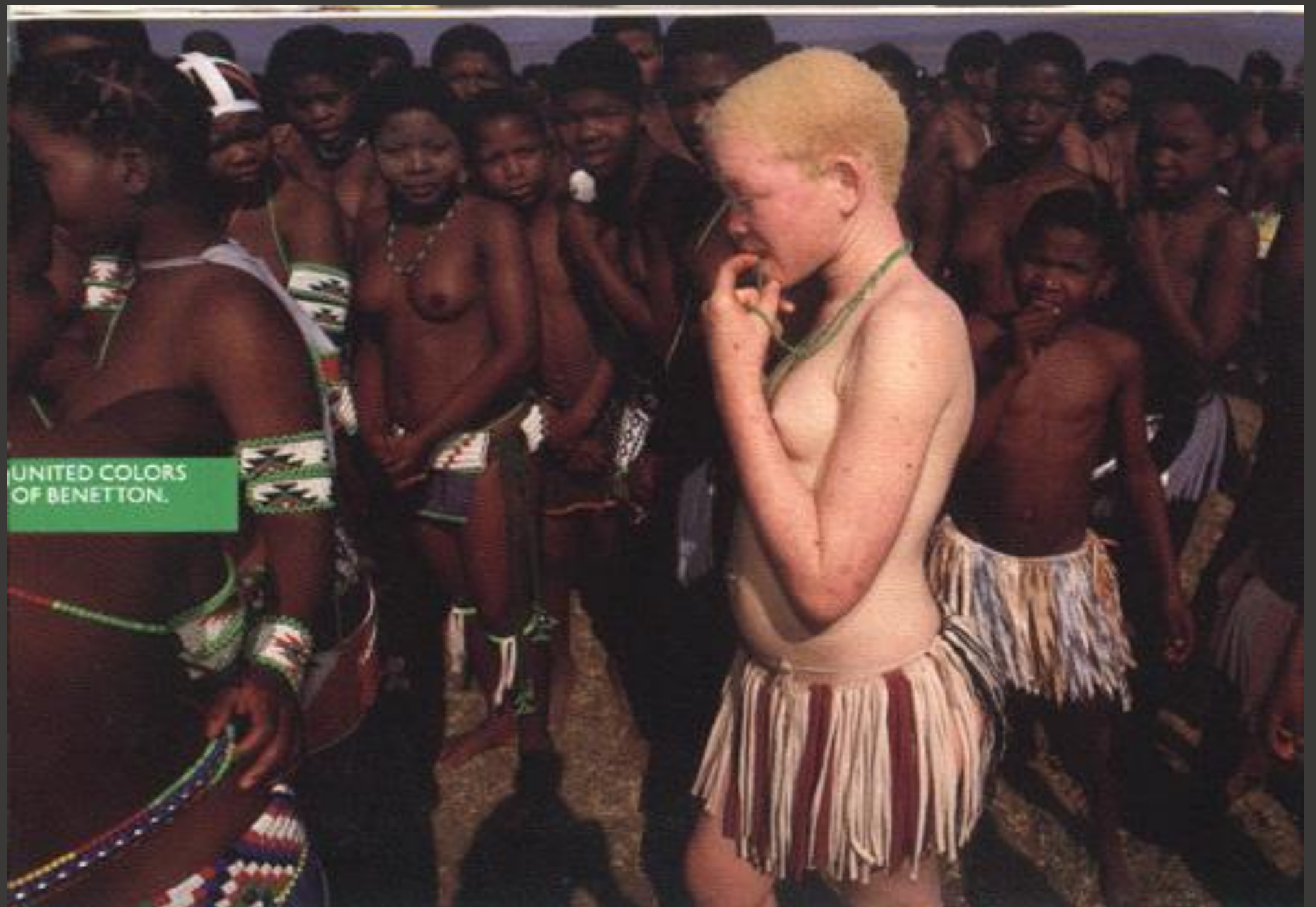
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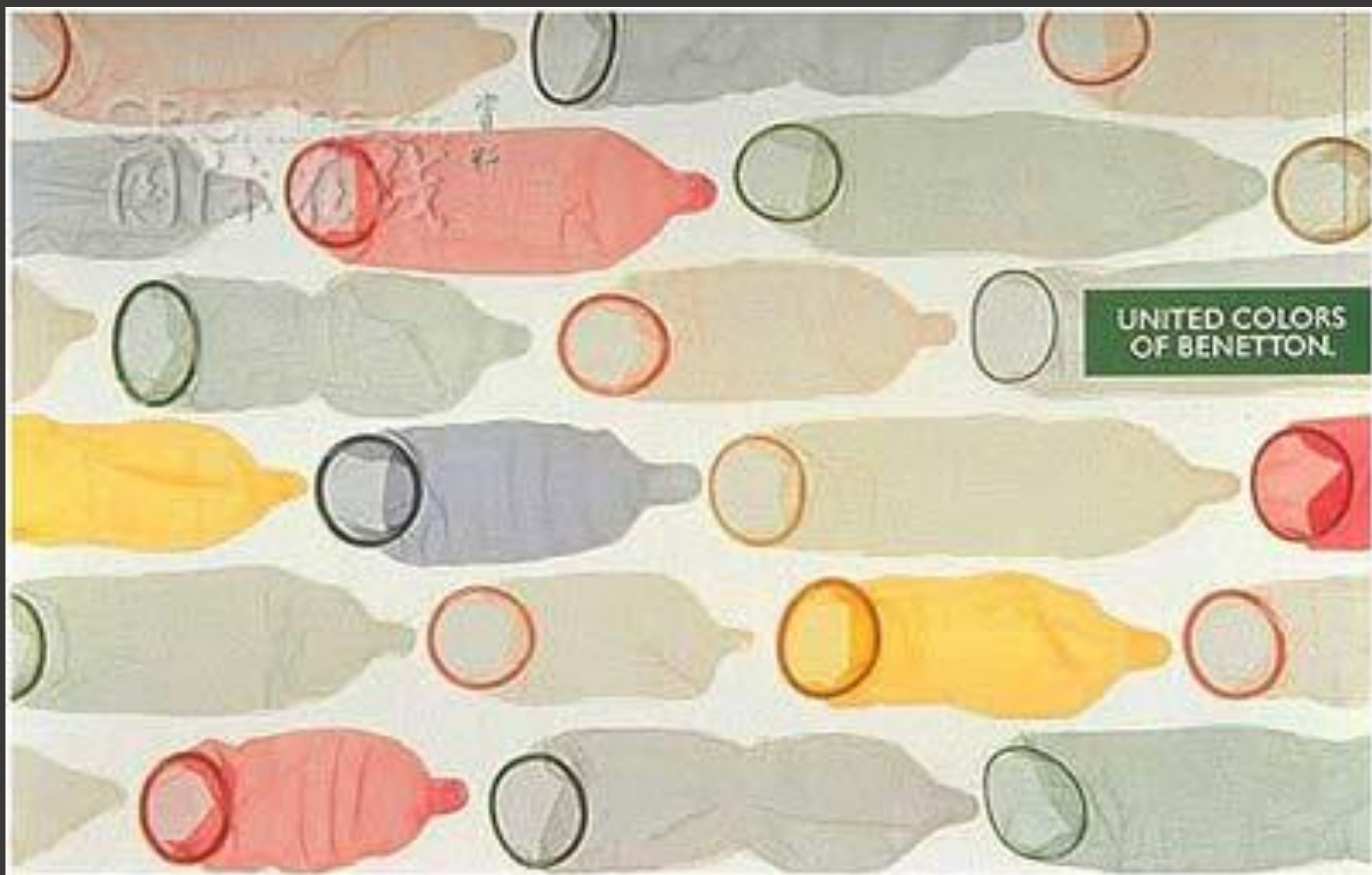
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Saindo das questões sociais é possível observar alguns produtos que exploram a criatividade, por meio de algumas peças publicitárias trazem o bom-humor para este contexto.











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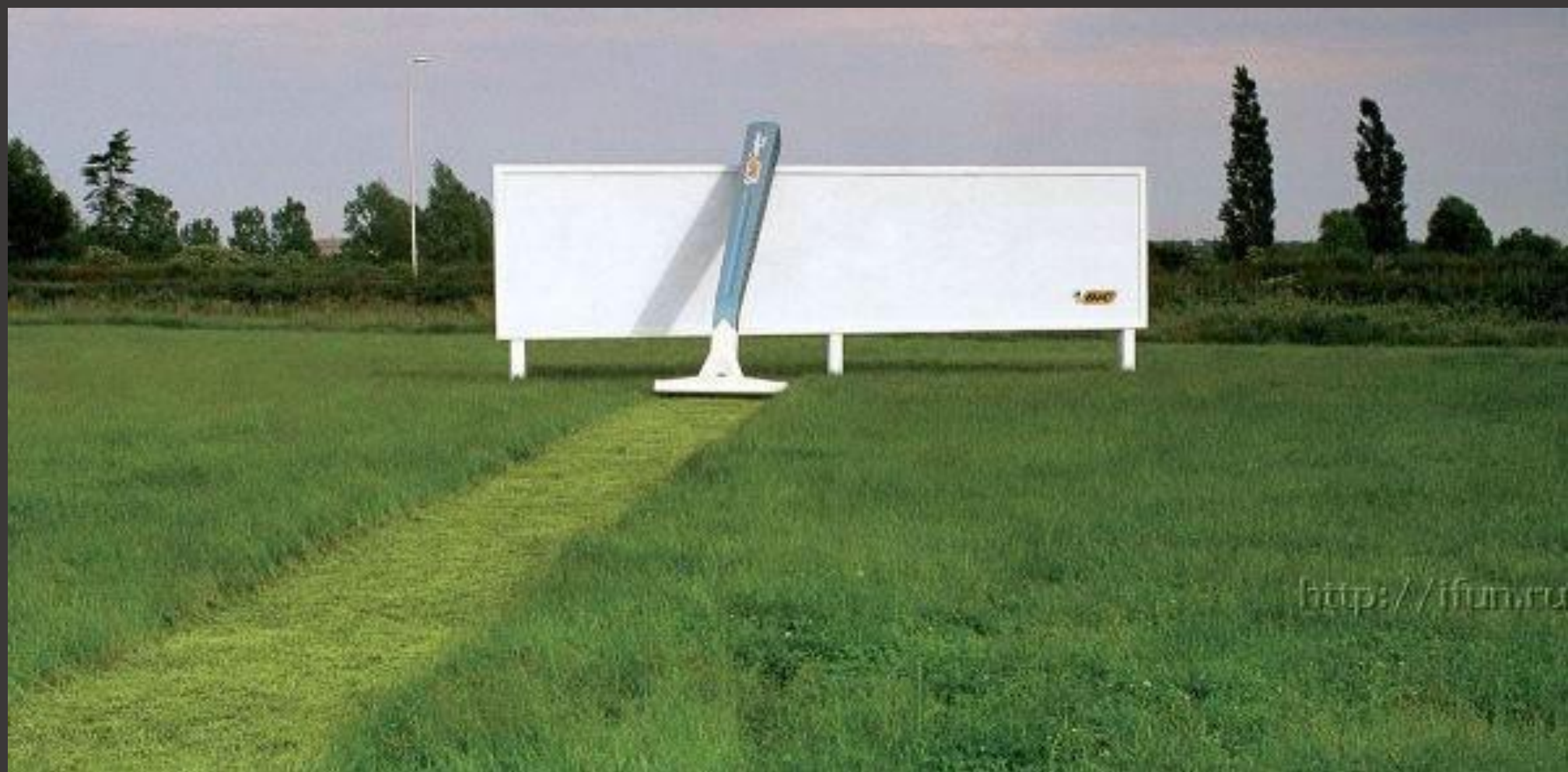








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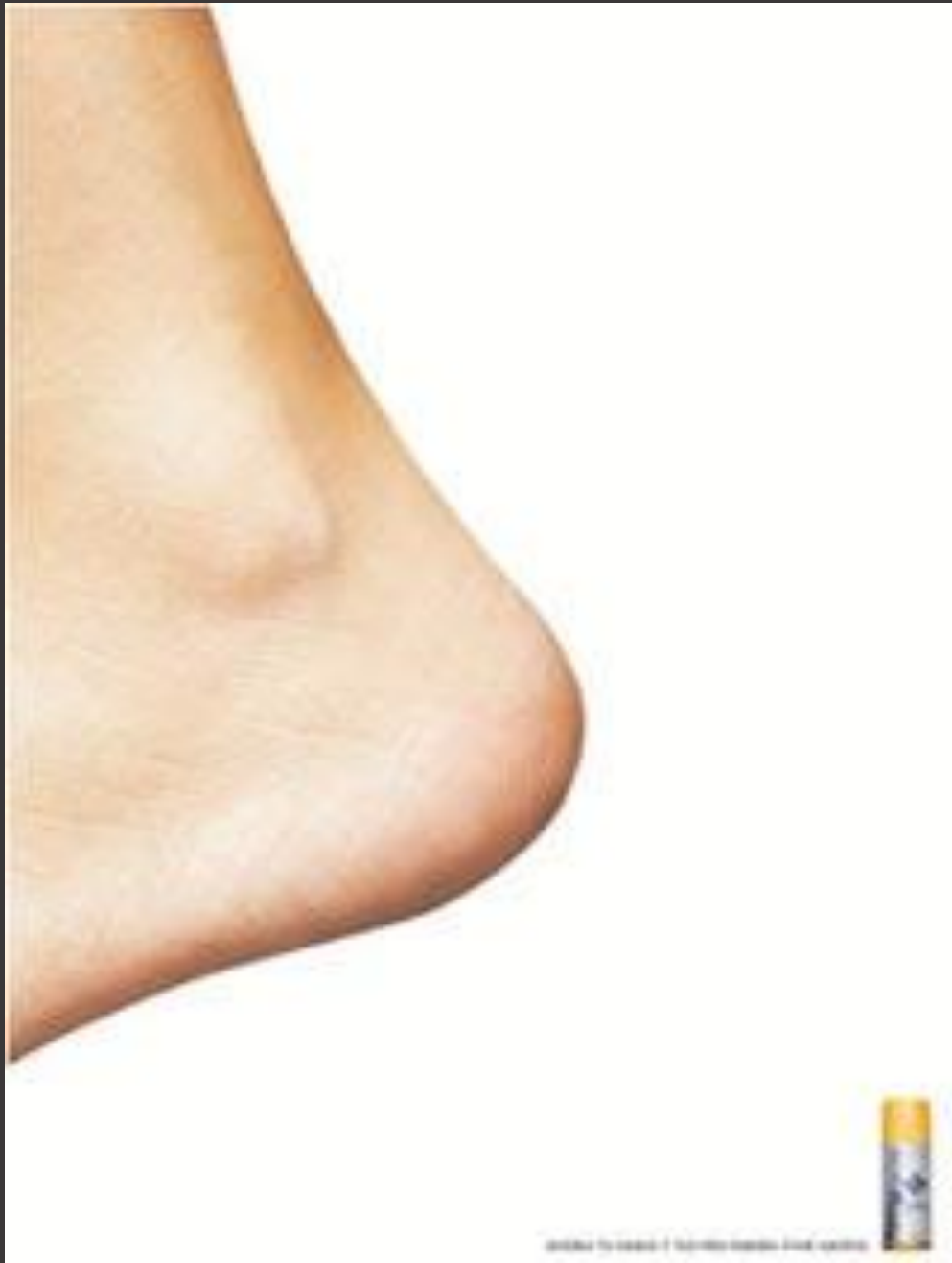


In Wien kann man
die Zukunft genießen.

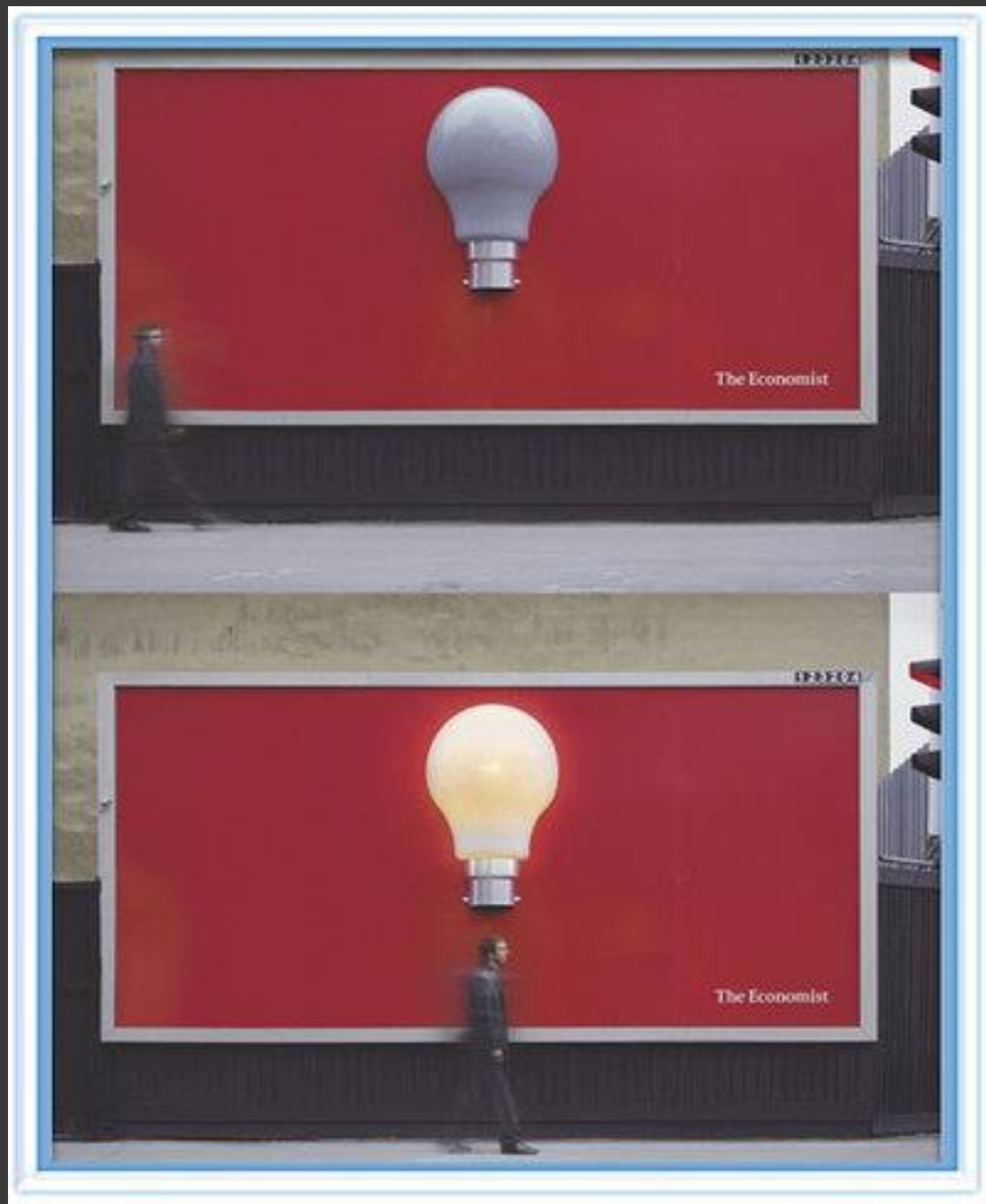
DIE ZUKUNFT KANN NIEMAL
WIE NIEMAL SE-KOMMEN







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DIMENSION7





YAMAHA

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Desde os primeiros cartazes o processo de comunicação visual, baseado no afixe, seja cartaz, outdoor, display, enfim qualquer meio ou sistema de difusão de informação visual ainda é devedor dos primeiros artistas, mesmo que, hoje em dia, os designers contemporâneos sejam muito criativos, a plasticidade dos "posterres" criados por eles ainda são memoráveis e colecionáveis.