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Professor Doutor
Isaac Antonio Camargo

HISTÓRIA DA ARTE

Comunicação Visual

Curso de Artes Visuais
Universidade Federal de Mato Grosso do Sul

*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.

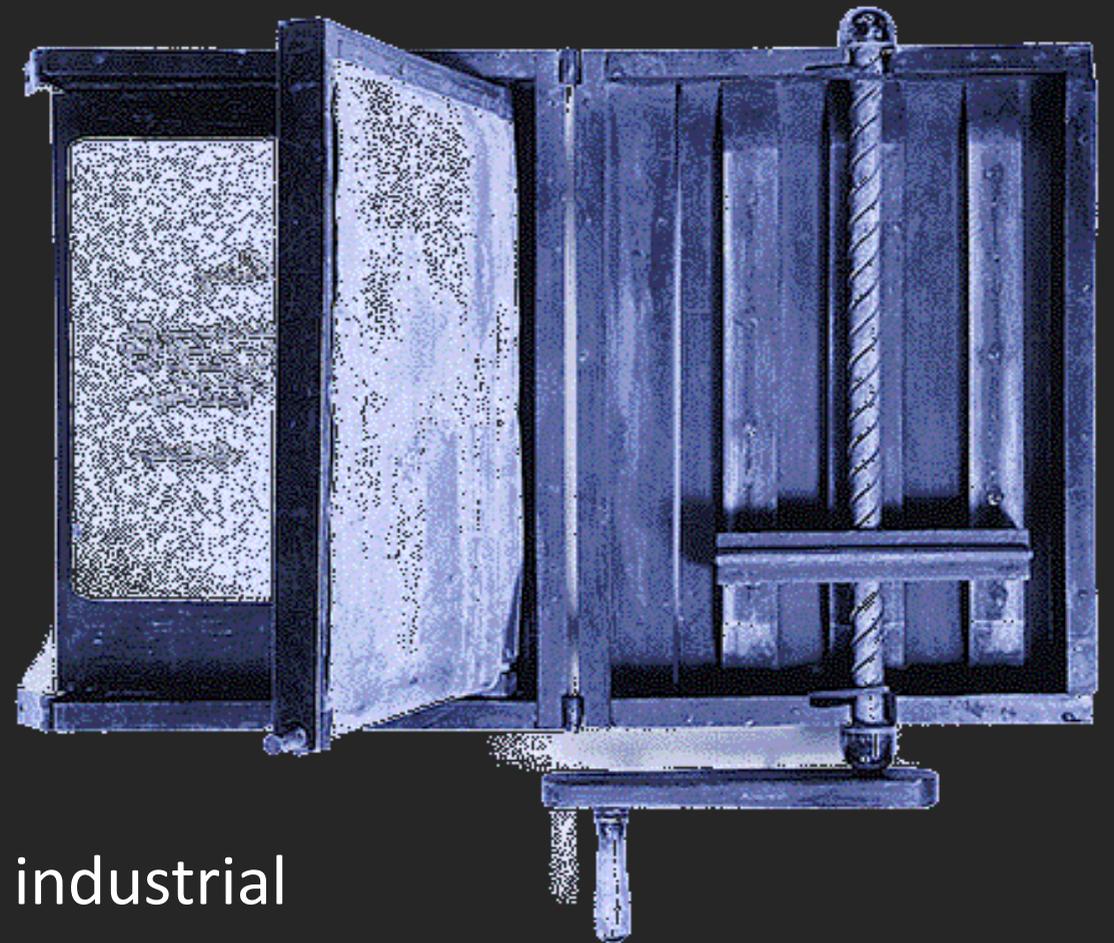
É este percurso que se pretende avaliar neste material.

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”.

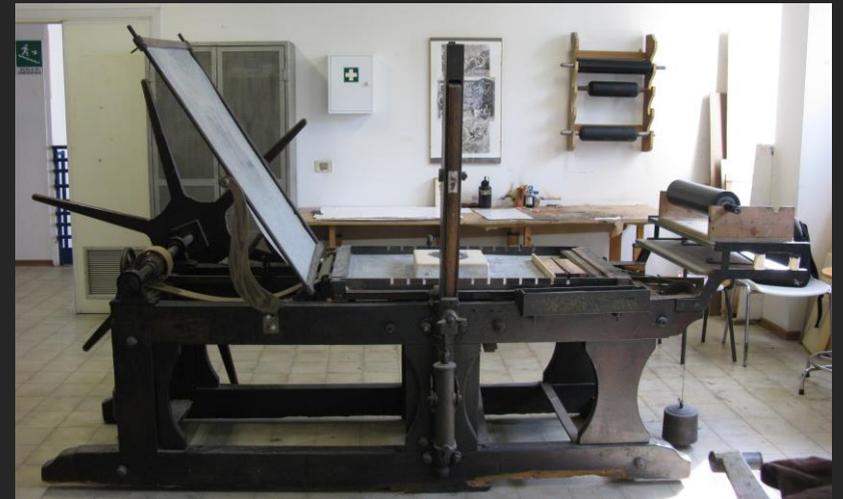
A Litografia

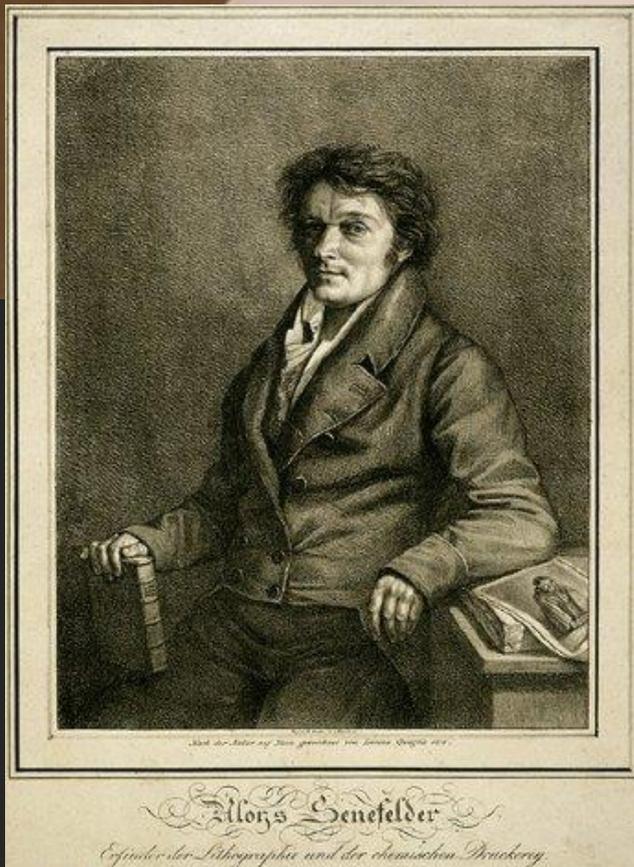
A litografia foi inventada em 1798 por Alois Senefelder, na Áustria. Usando pedra calcárea reduzida por ácido nítrico. Nela era possível reproduzir imagens desenhadas na pedra com lápis dermatográfico, inclusive à cores.



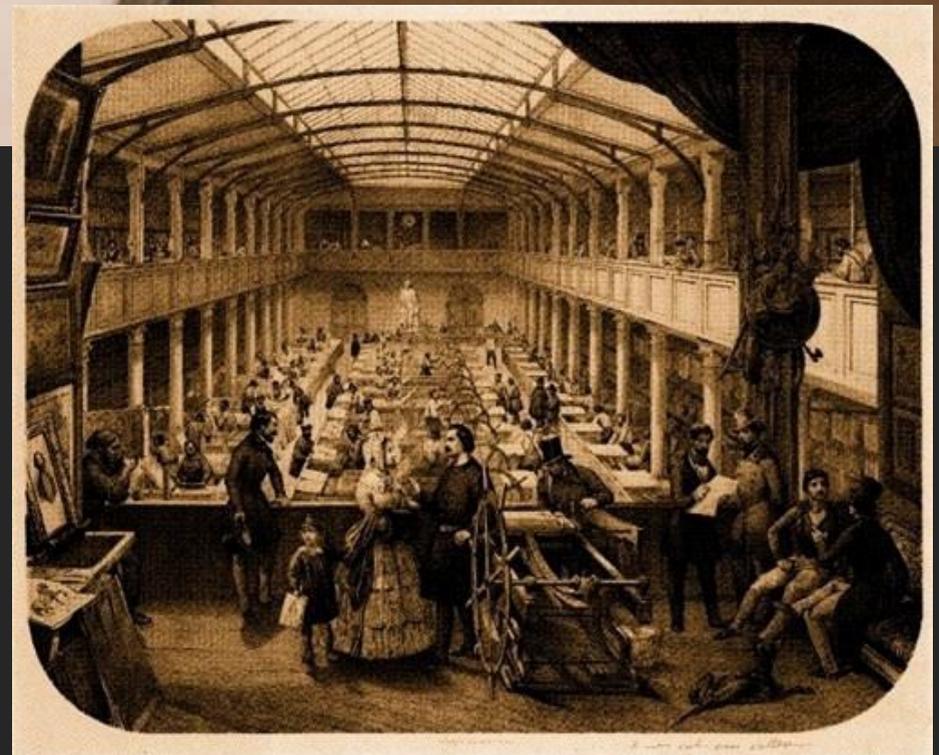
Senefelder e sua prensa manual, antecessora do sistema de off-set industrial

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.

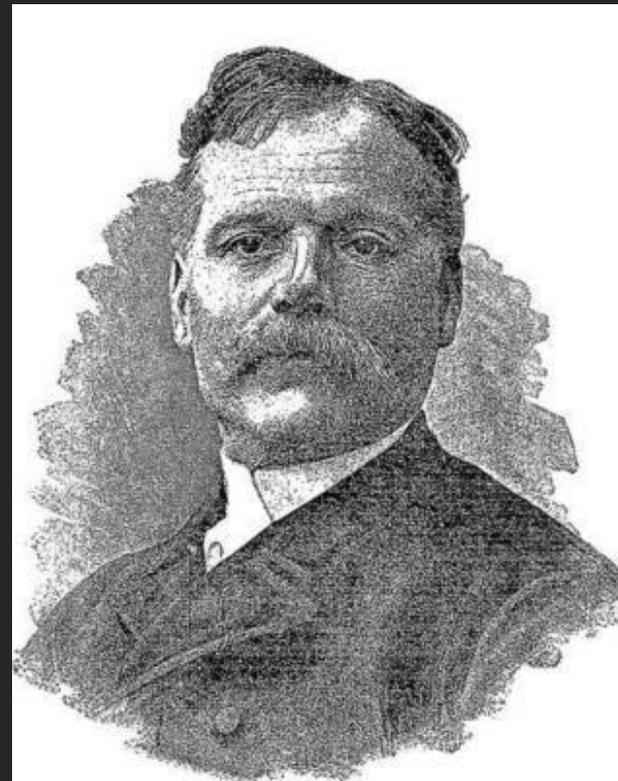
O objetivo dos Cartazes é anunciar Eventos, Produtos e Serviços são distribuídas e afixadas em lugares públicos com o fim de difundir as informações.

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.

3^{fr.} VALENTINO 1^{fr.}

DAMES CAVALLIERS

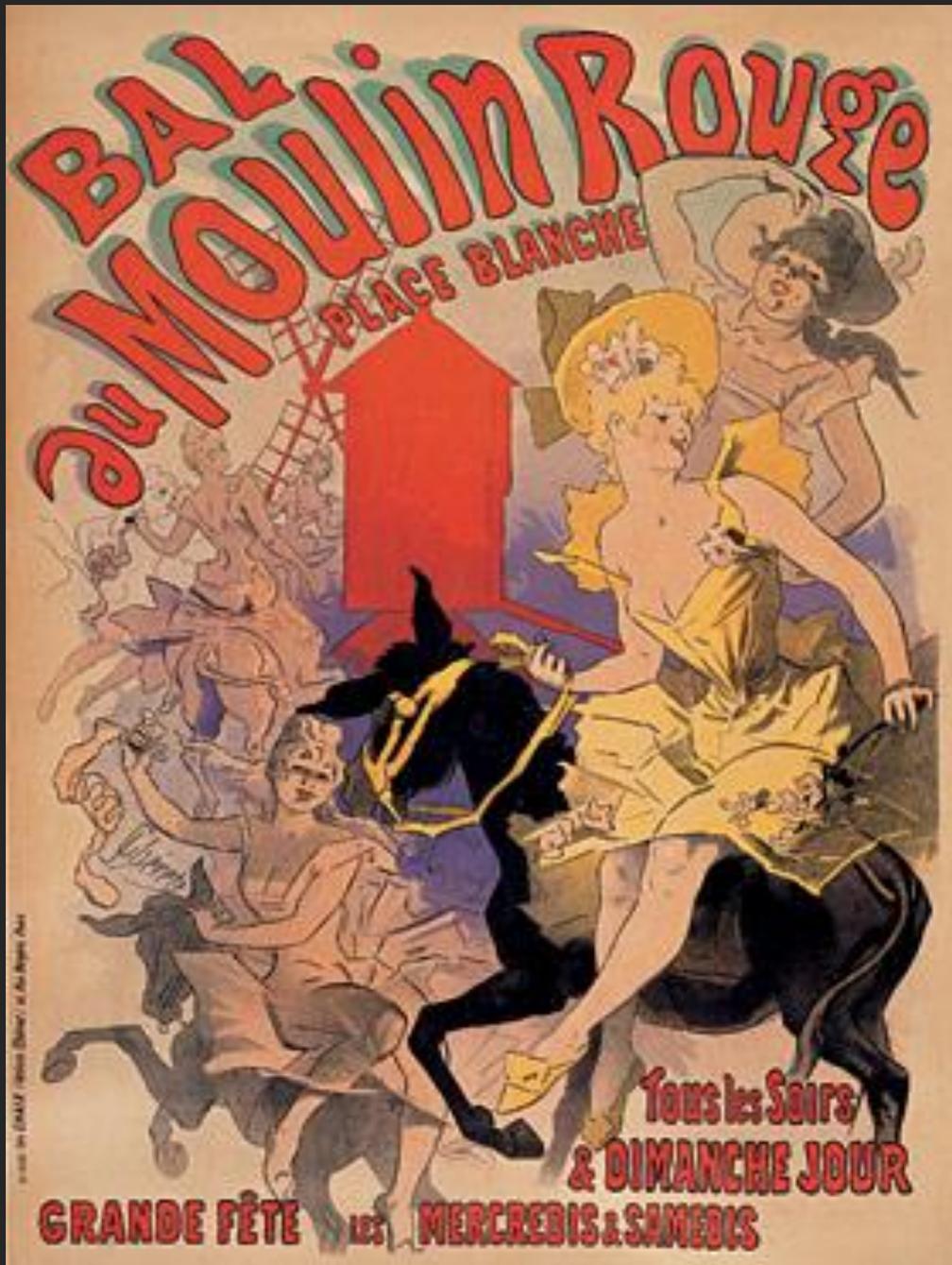
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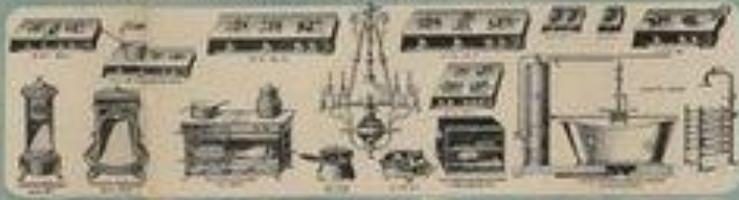
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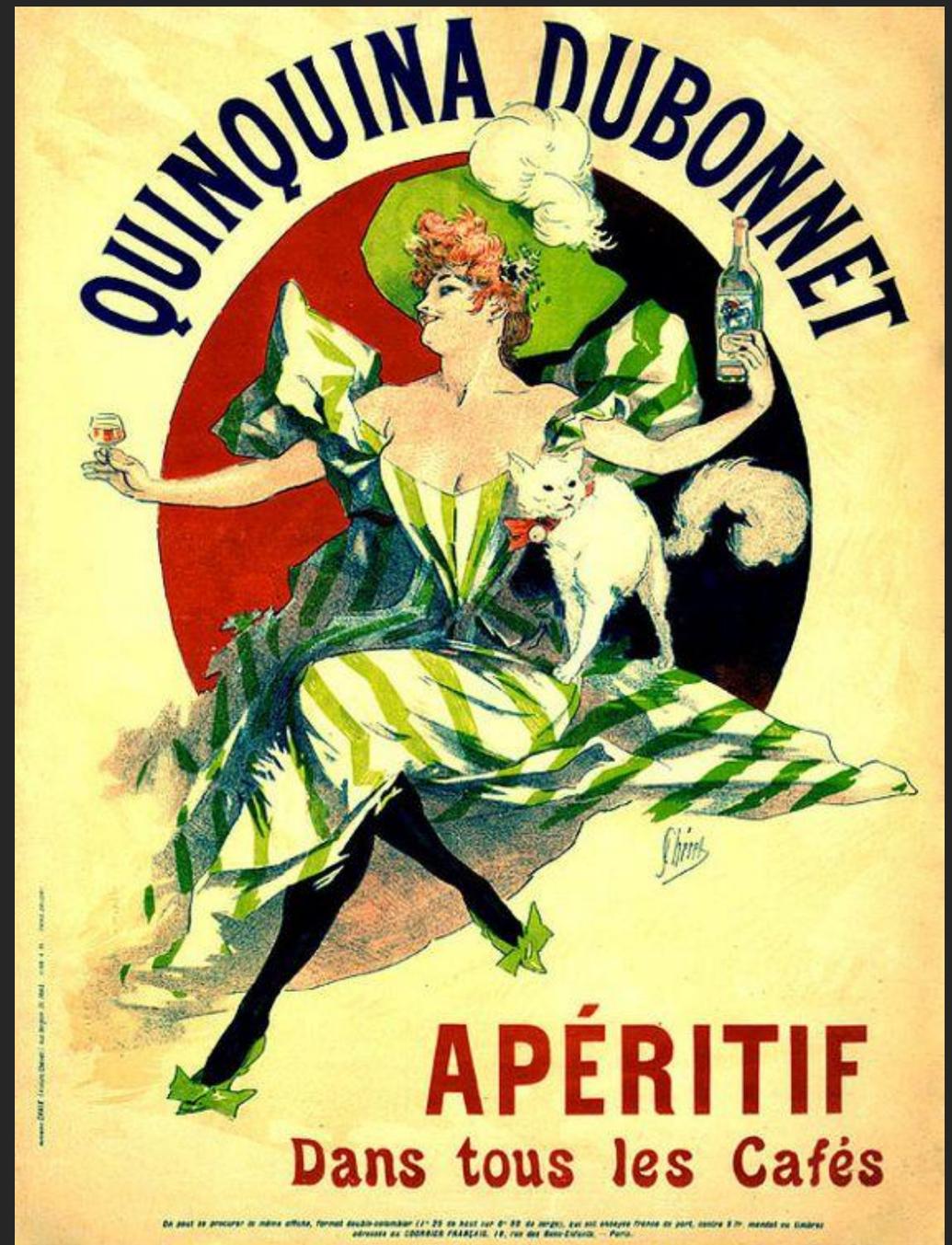
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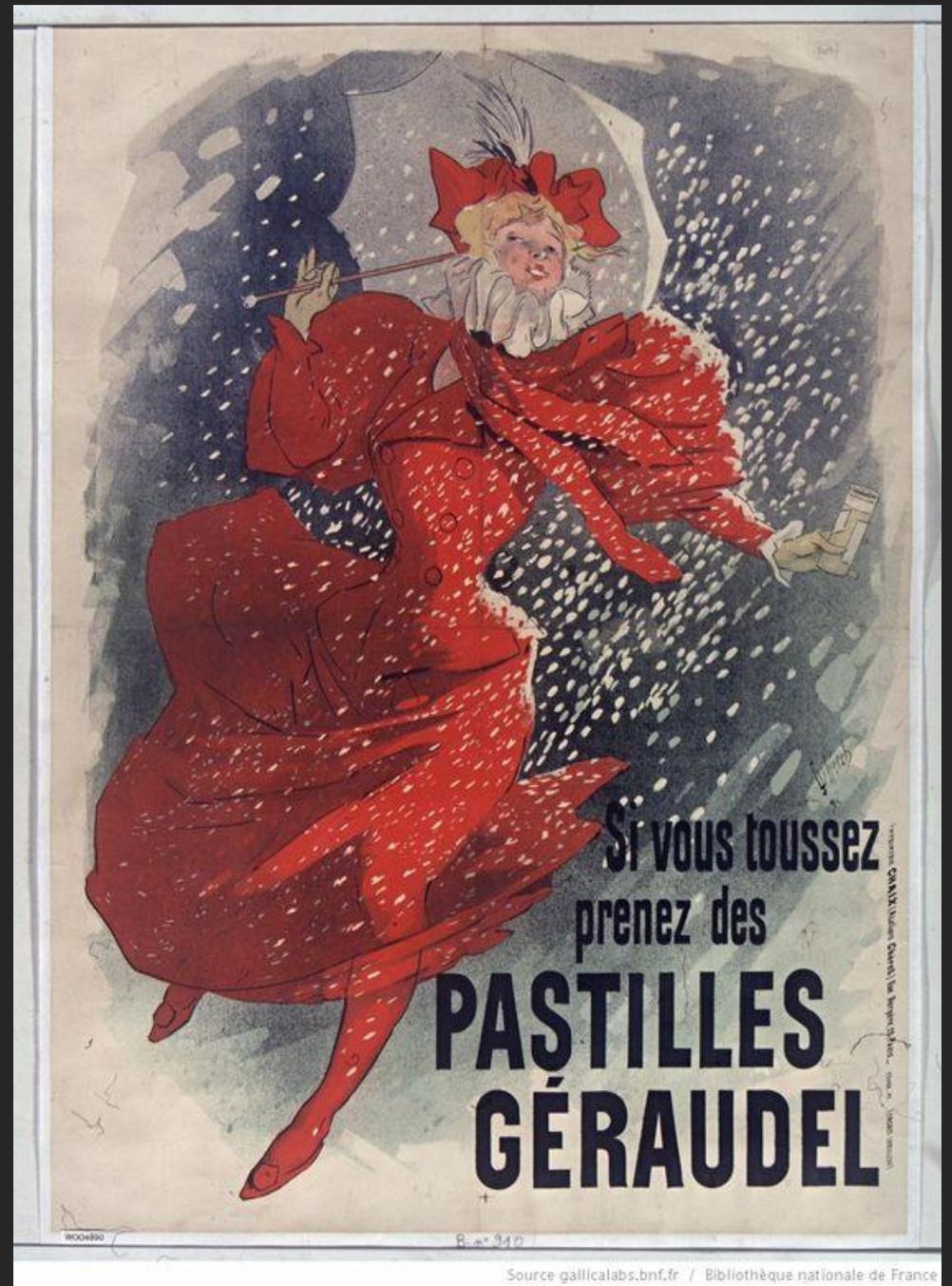
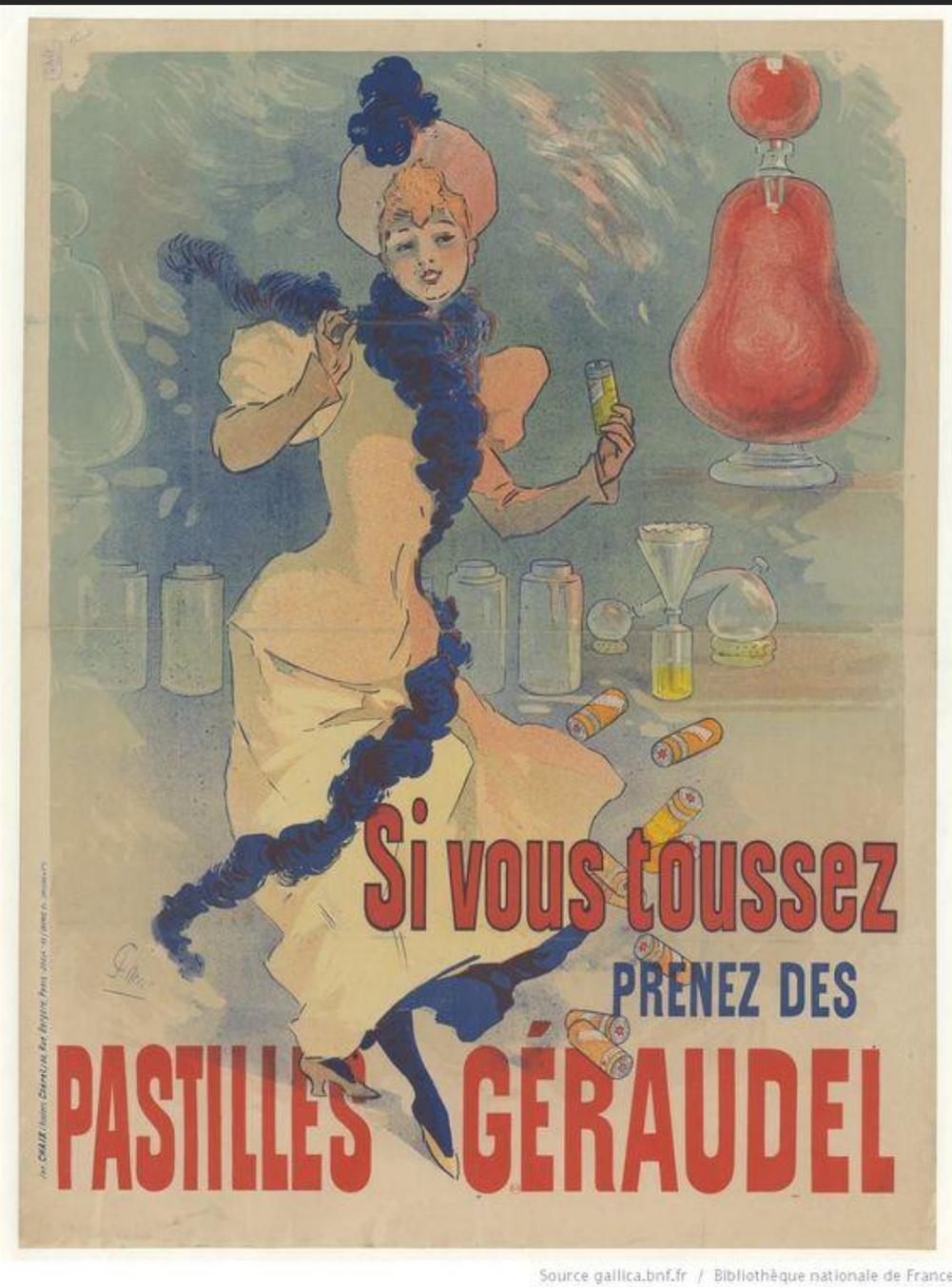
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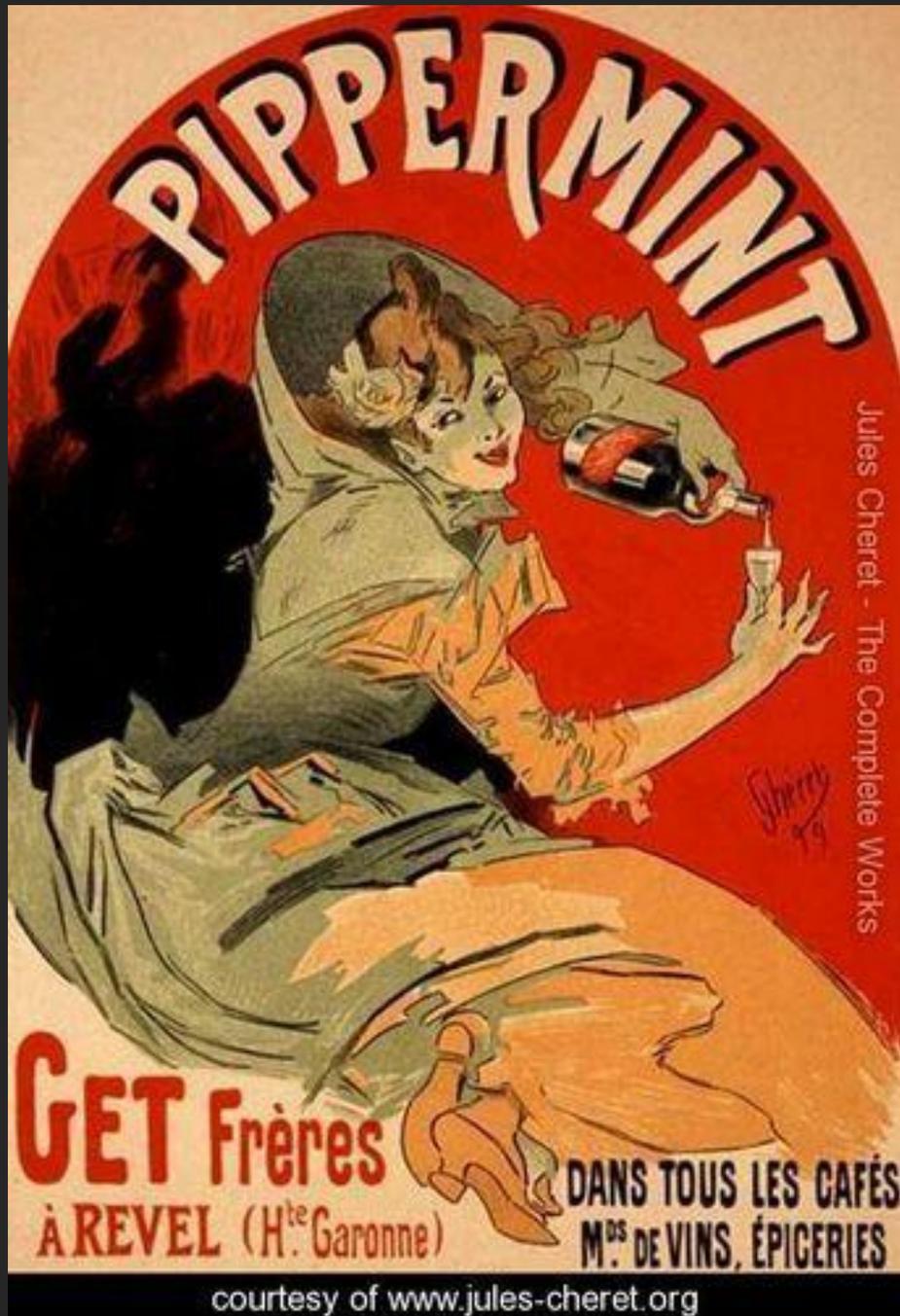
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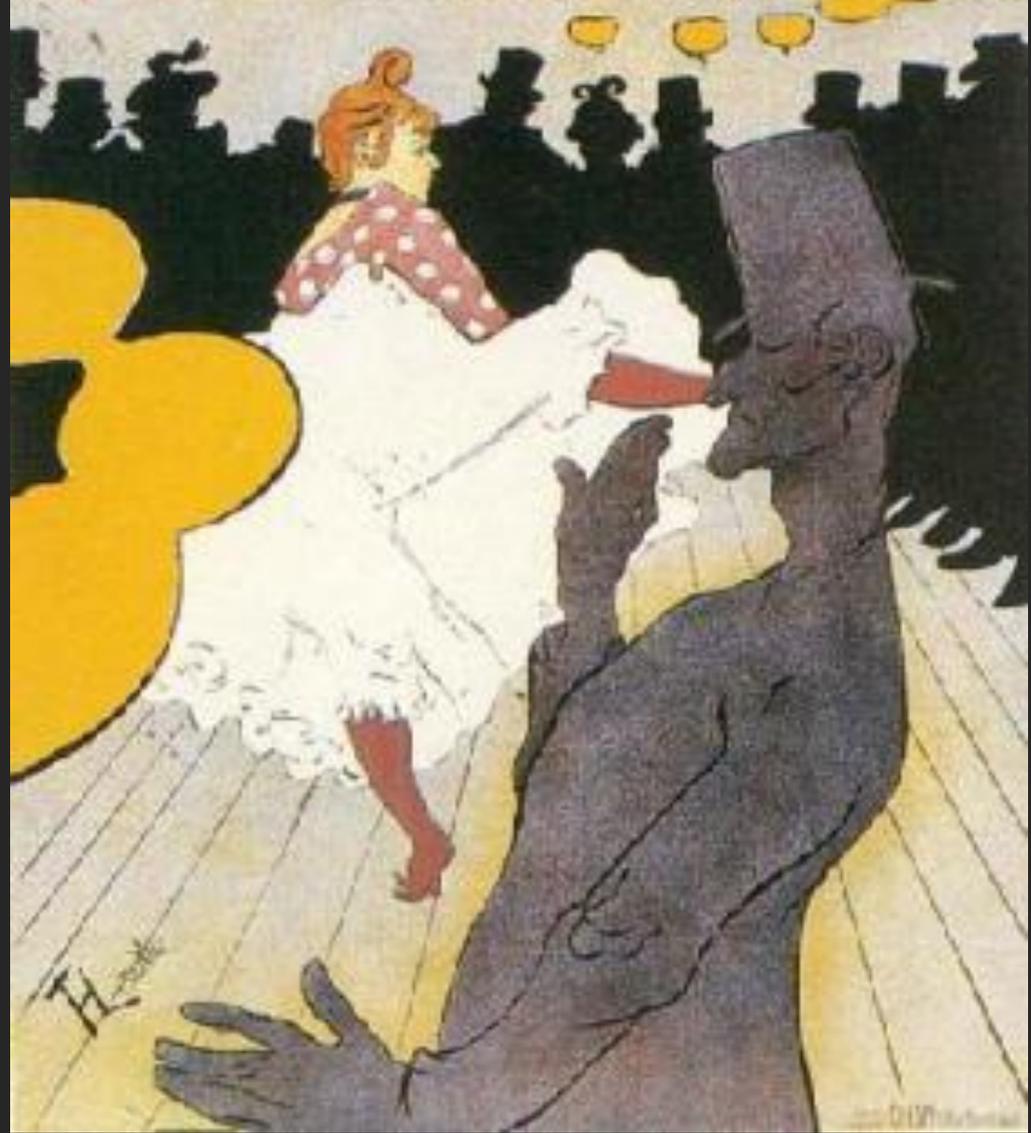
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Os cartazes produzidos pelos diferentes artistas e gravadores em vários países também se tomam uma referência na relação entre Arte e Indústria, incluindo aí as primeira das Mídias de Comunicação Visual. É patente e visível a habilidade artística por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

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

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TOUS LES SOIRS
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H. *[Signature]*

[Small text]

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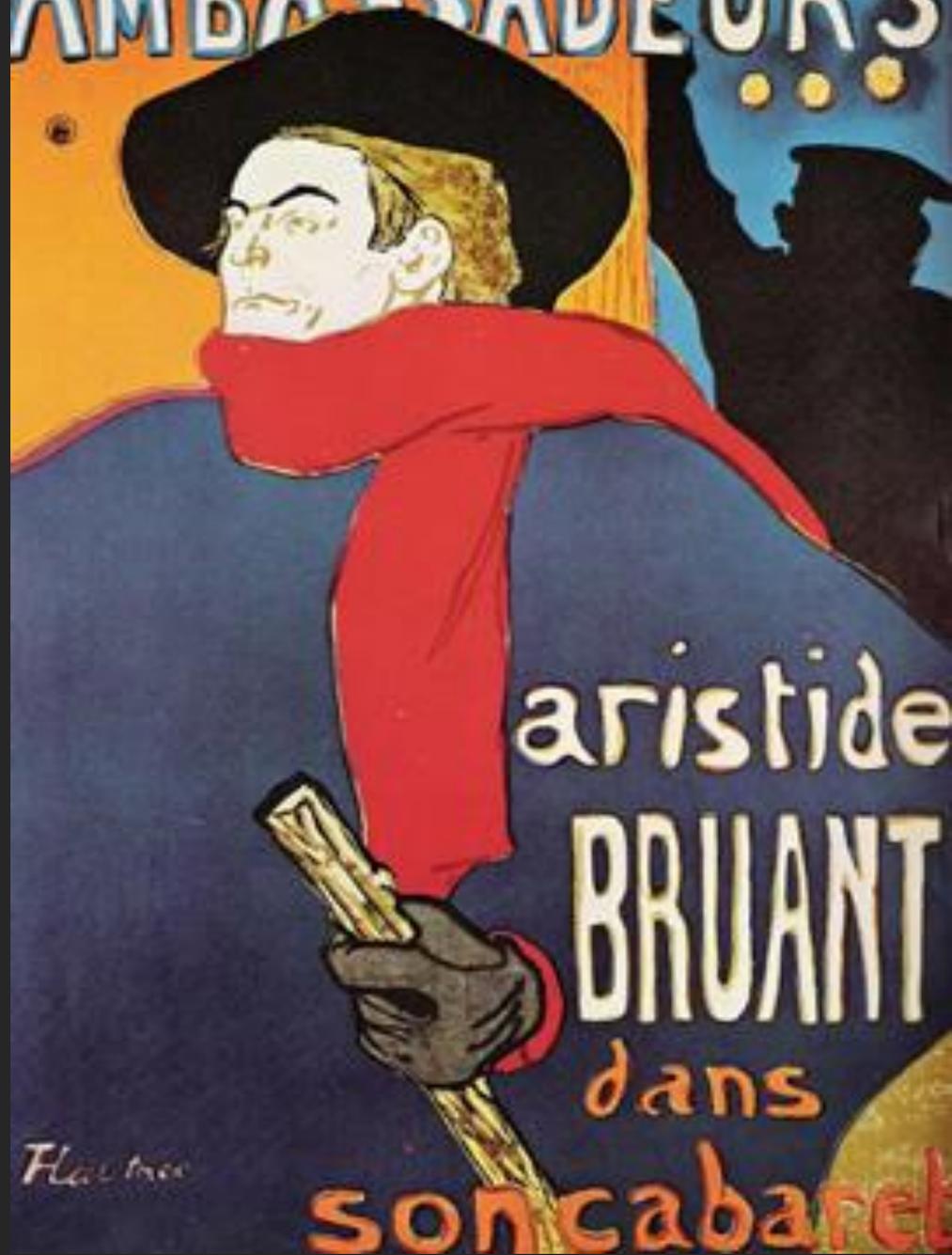


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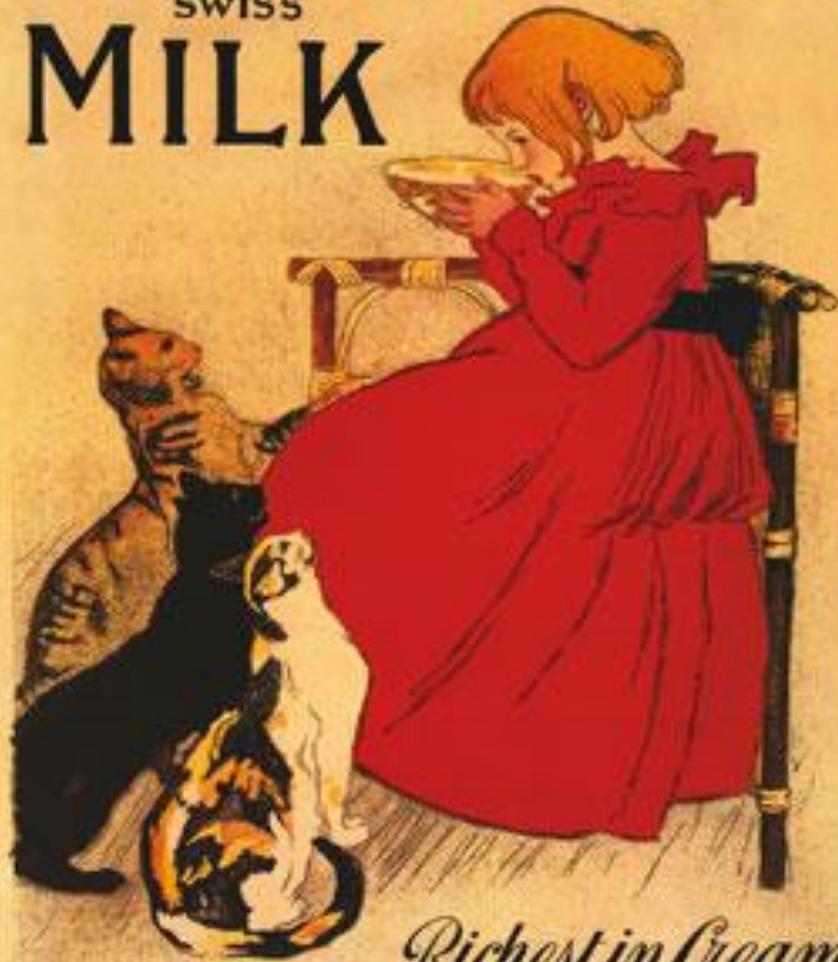
Vários outros artistas participarão do processo de instauração do sistema de Comunicação Visual que virá a se tornar, mais tarde, o Design Gráfico e Visual.

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

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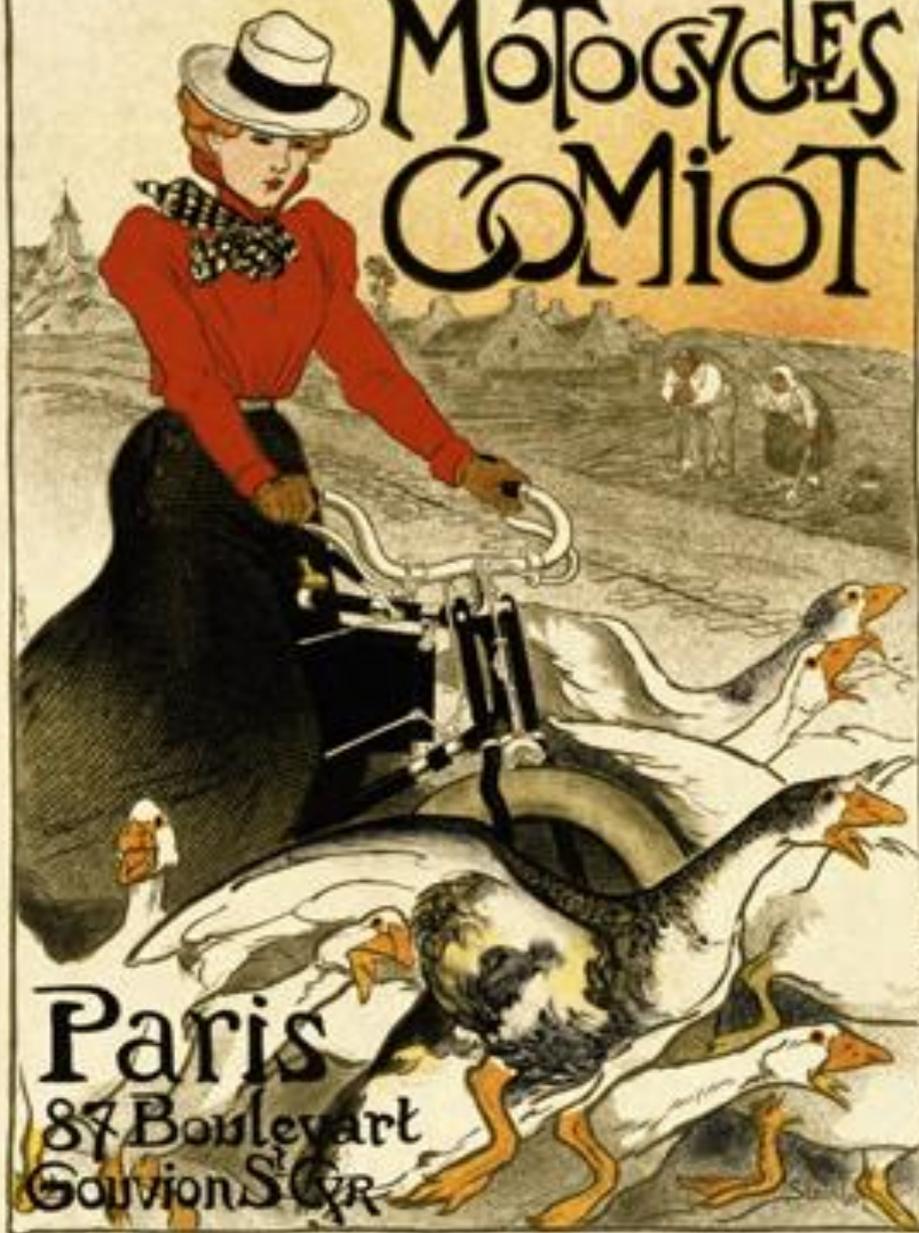
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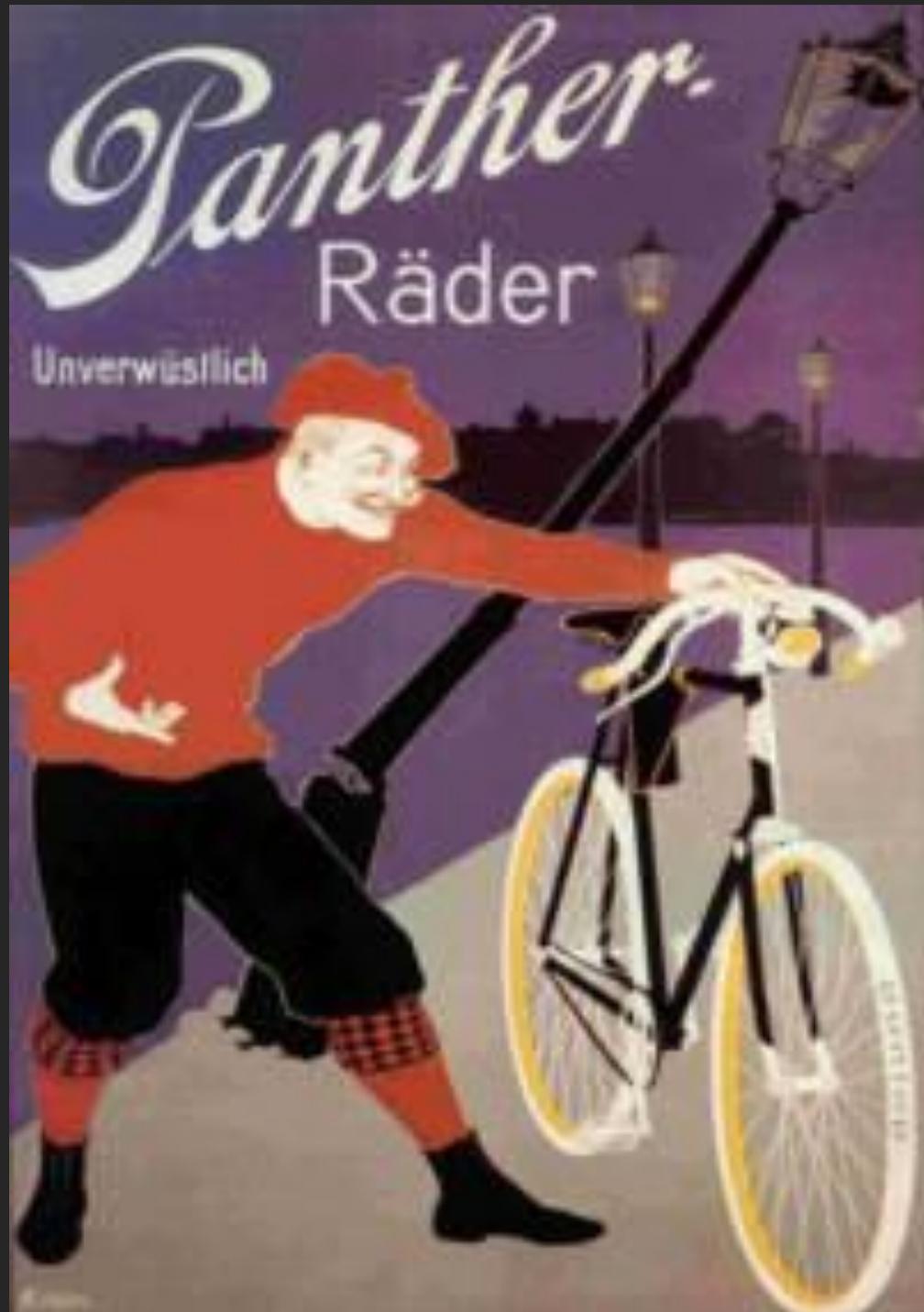
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de l'œuvre
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1894

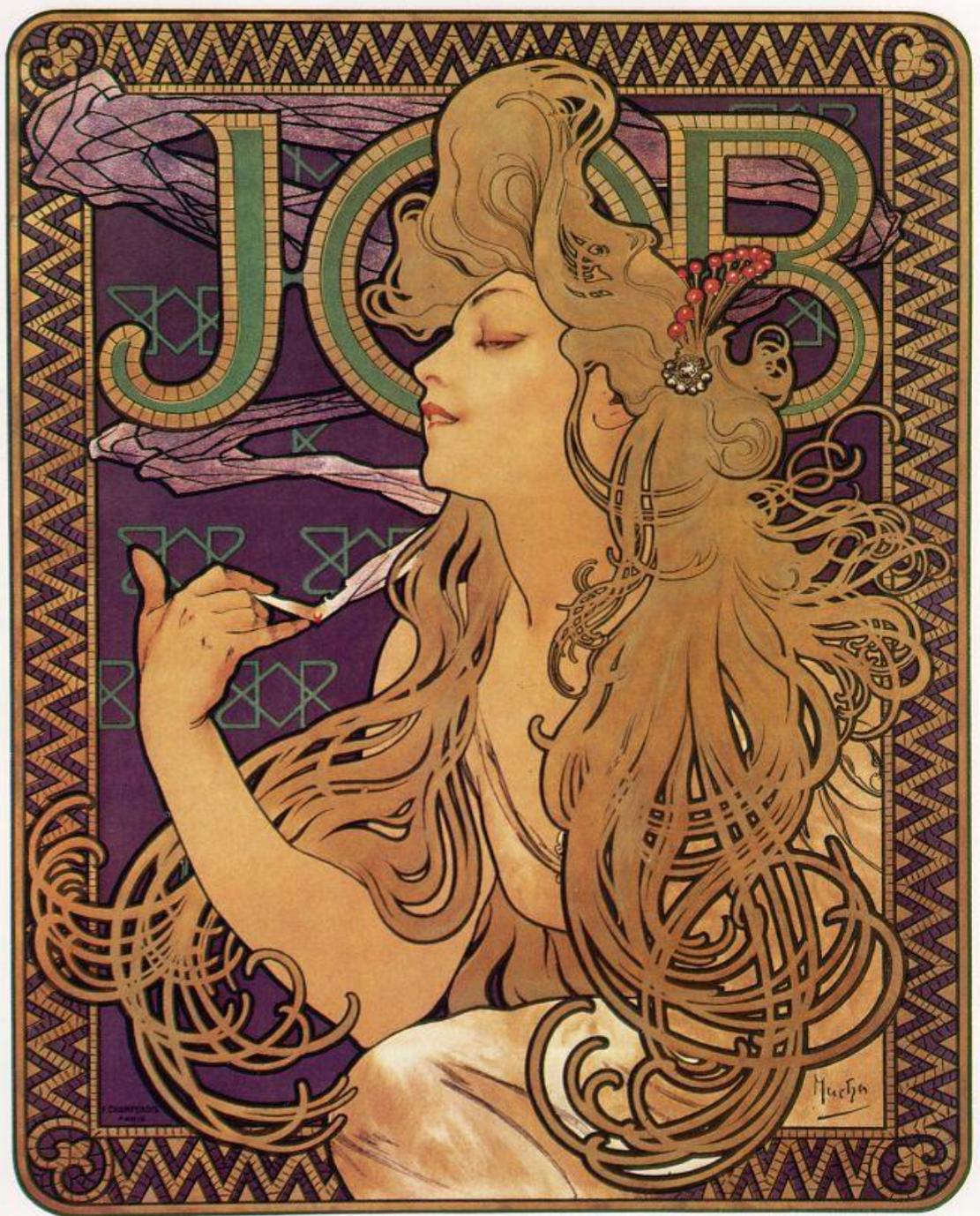


1894 - COMITÉE ALABODINIÈRE - 18 RUE S LAZARÉ - PARIS (2^e)

LES ÉDITIONS ALABODINIÈRE - 18 RUE S LAZARÉ - PARIS (2^e)

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Nouveau, pode-se ver a
produção gráfica
destinada à comunicação
visual, especialmente as
obras de Alphonse Mucha





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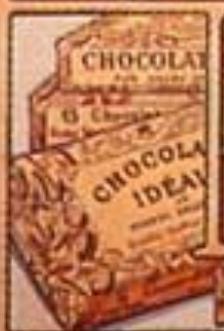




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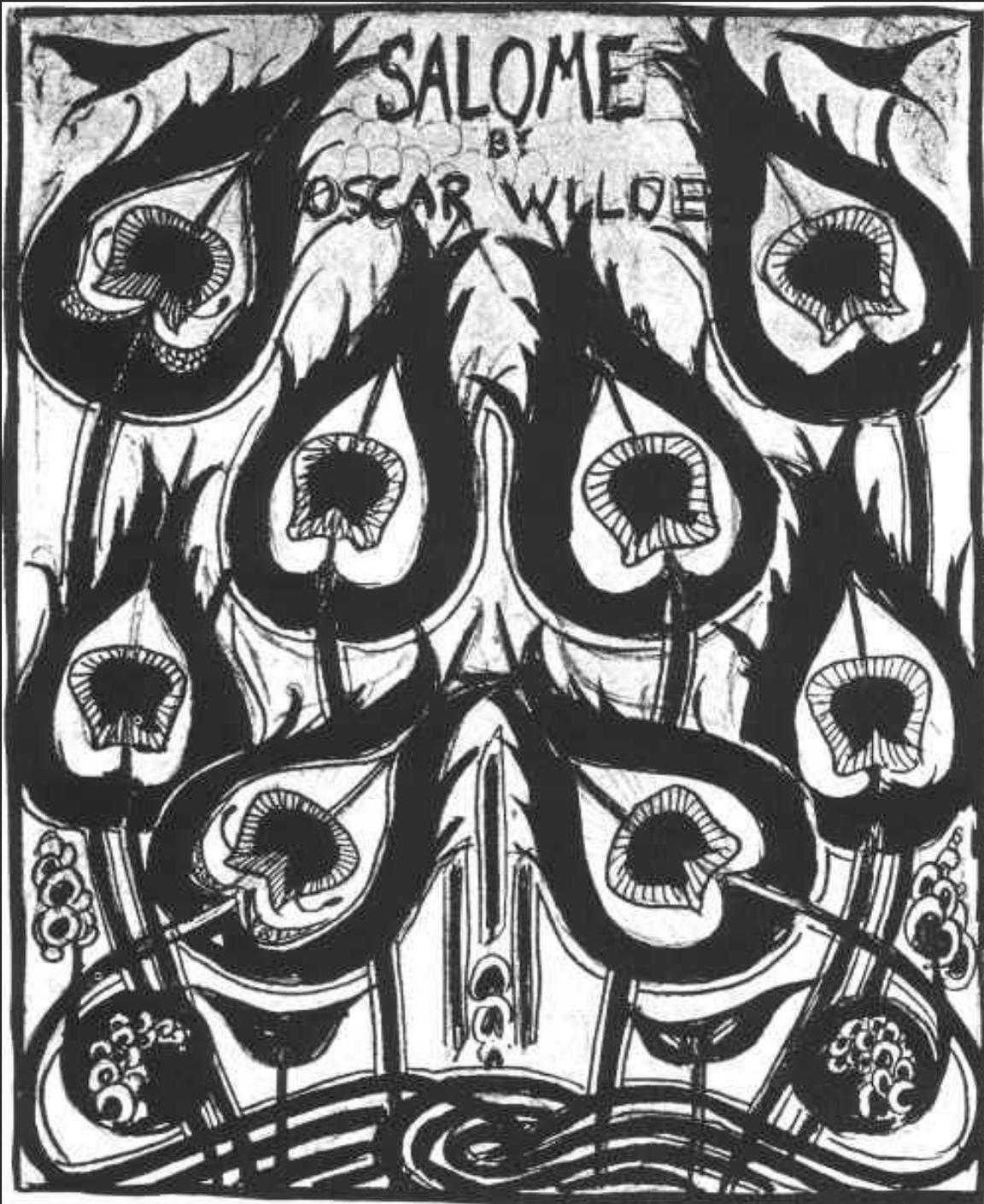
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No contexto do Art
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também a produção
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Manuel Orazi, um ilustrador e cartazista italiano também cria um estilo próprio no contexto cartazista.

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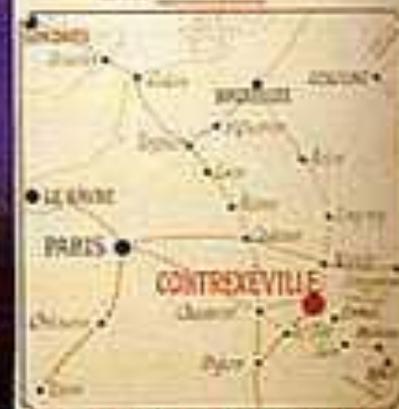
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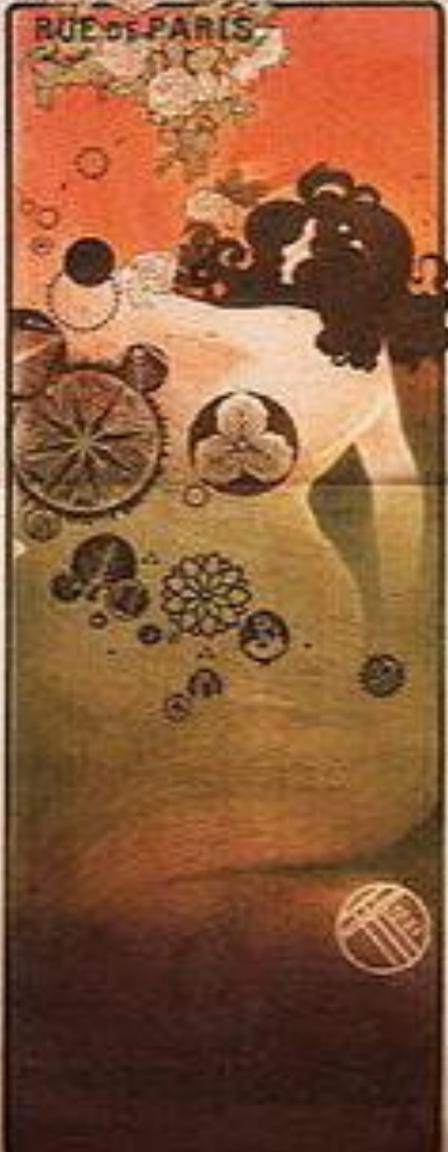
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L'AMEUBLEMENT
ET LA PARURE →
AU XX^{SIÈCLE}



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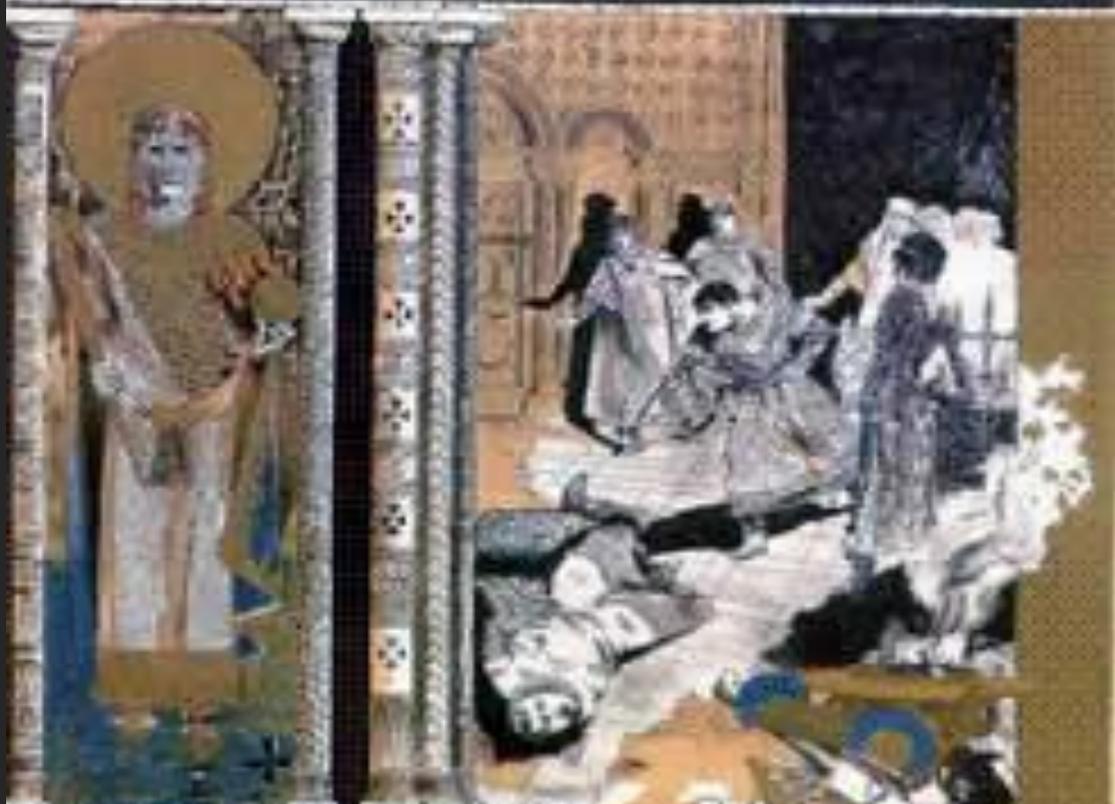
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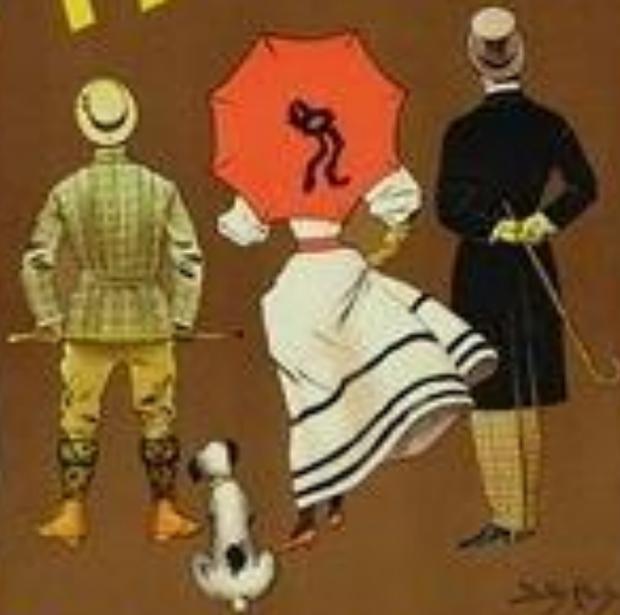
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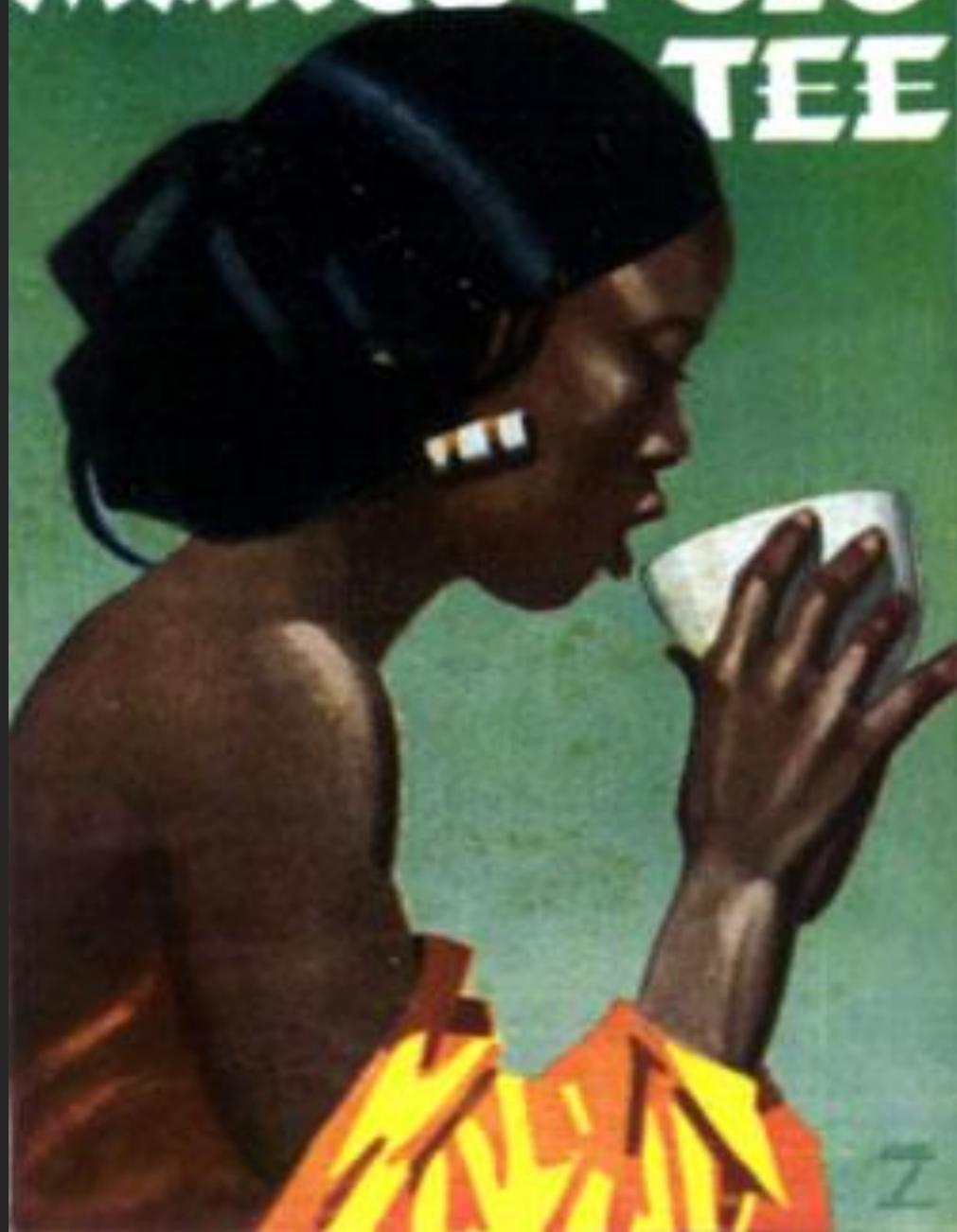
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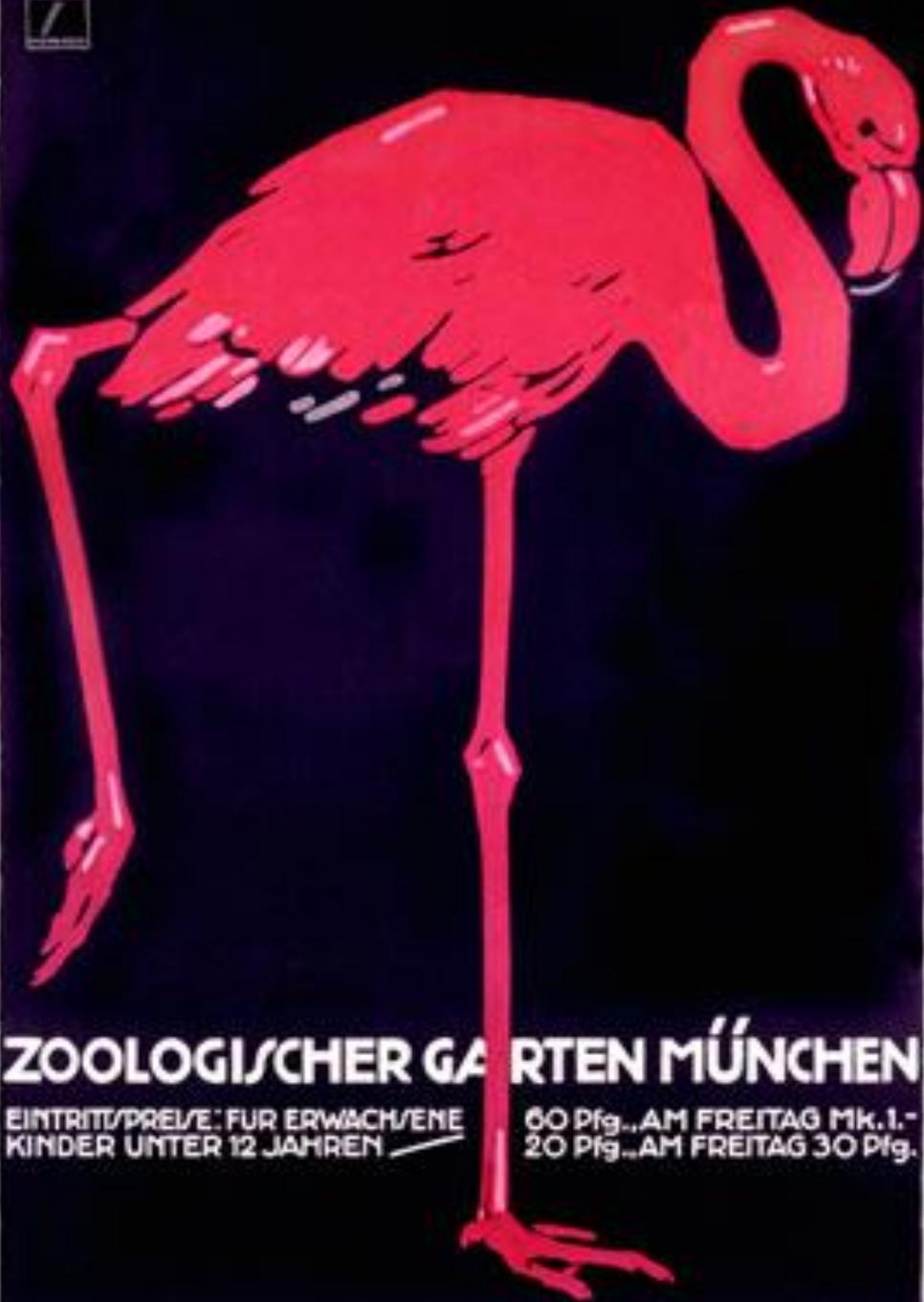


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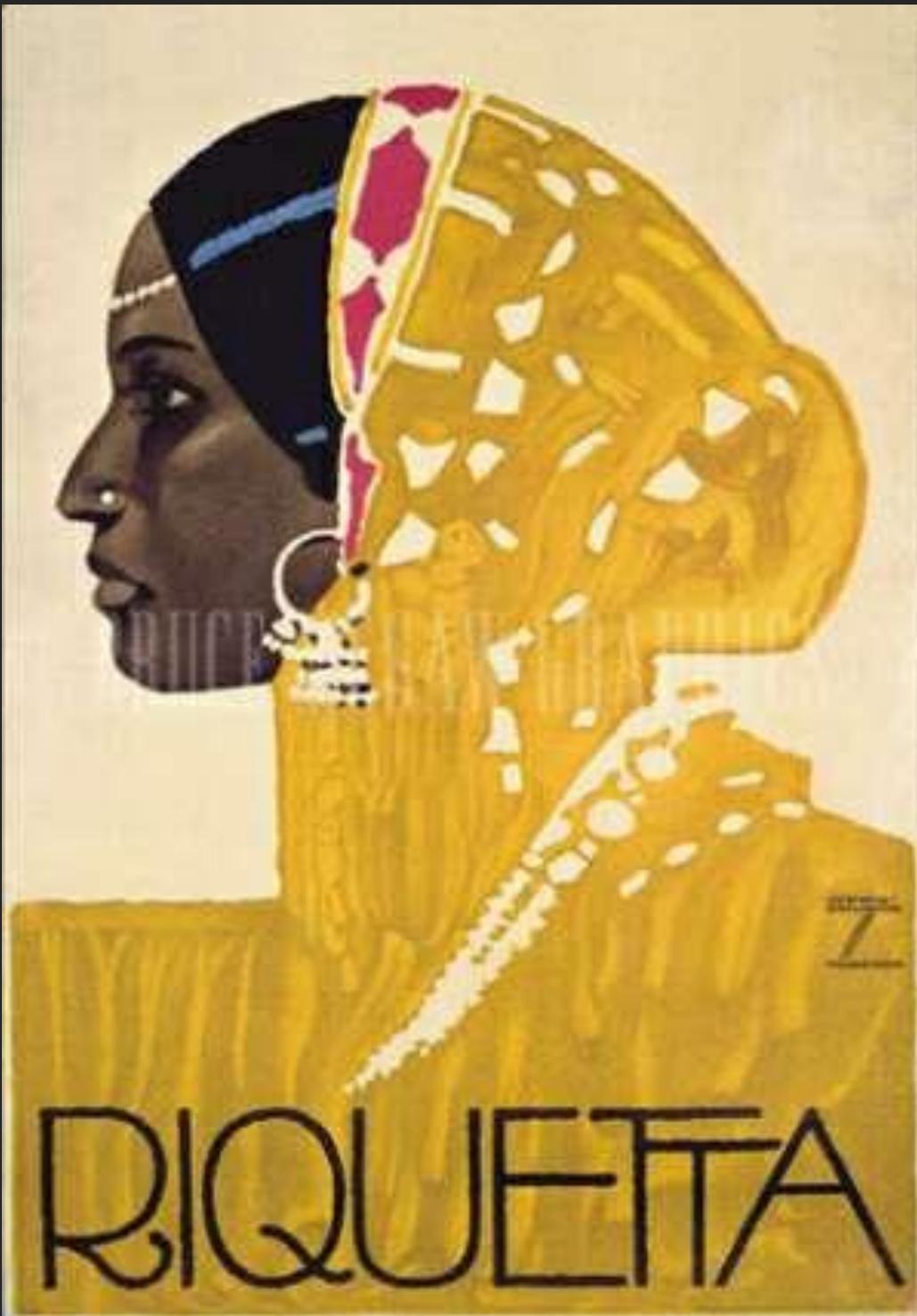
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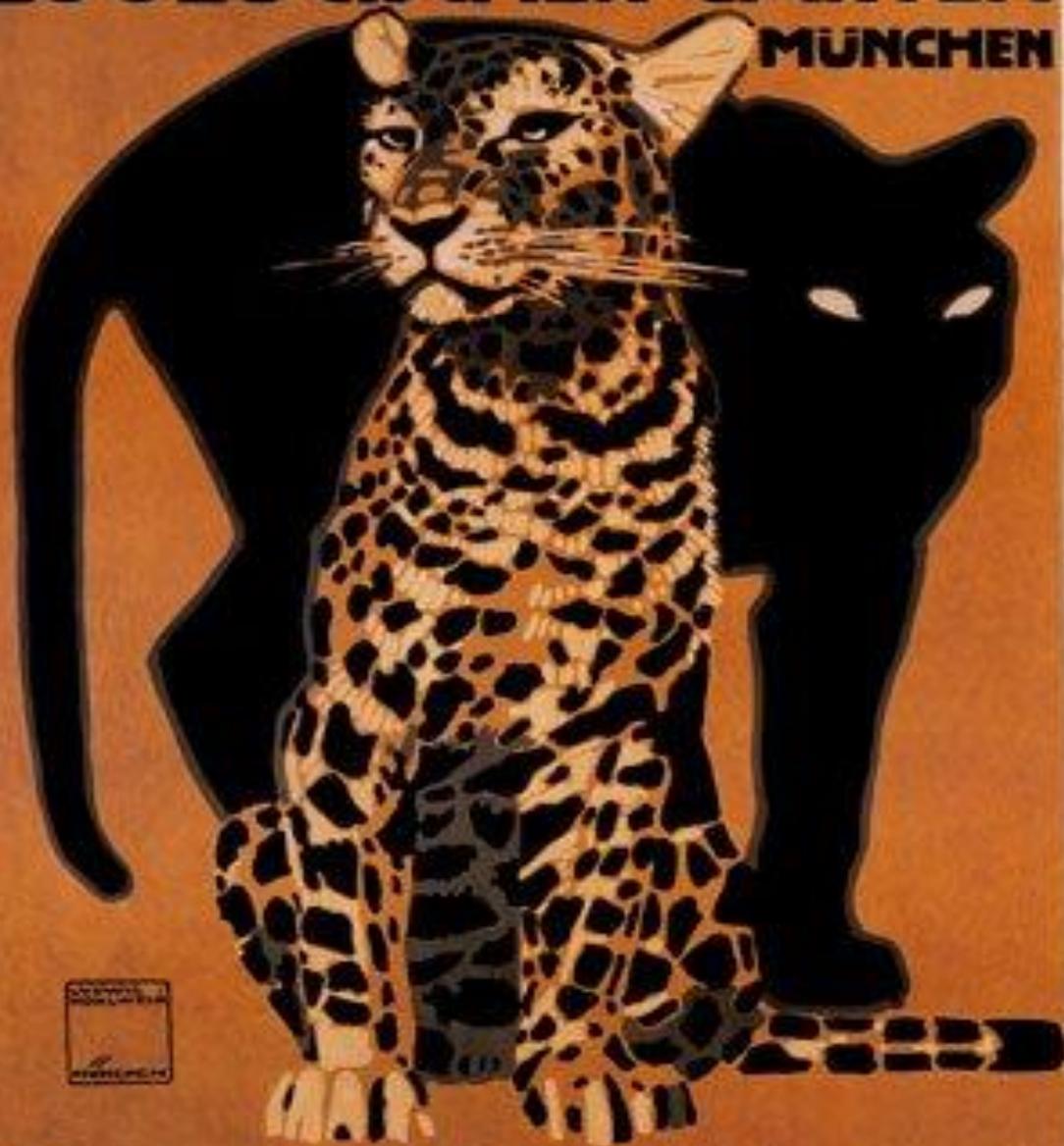
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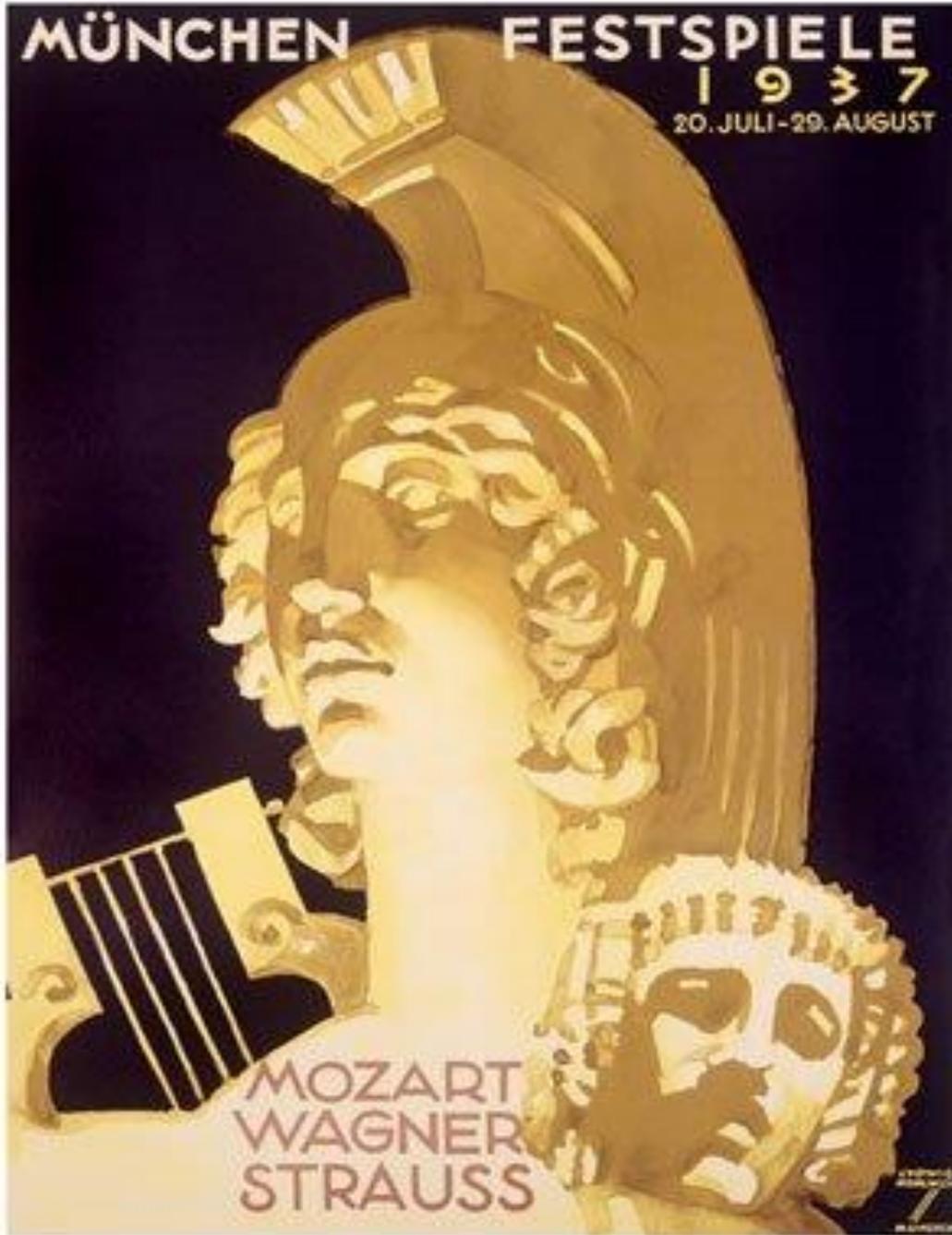
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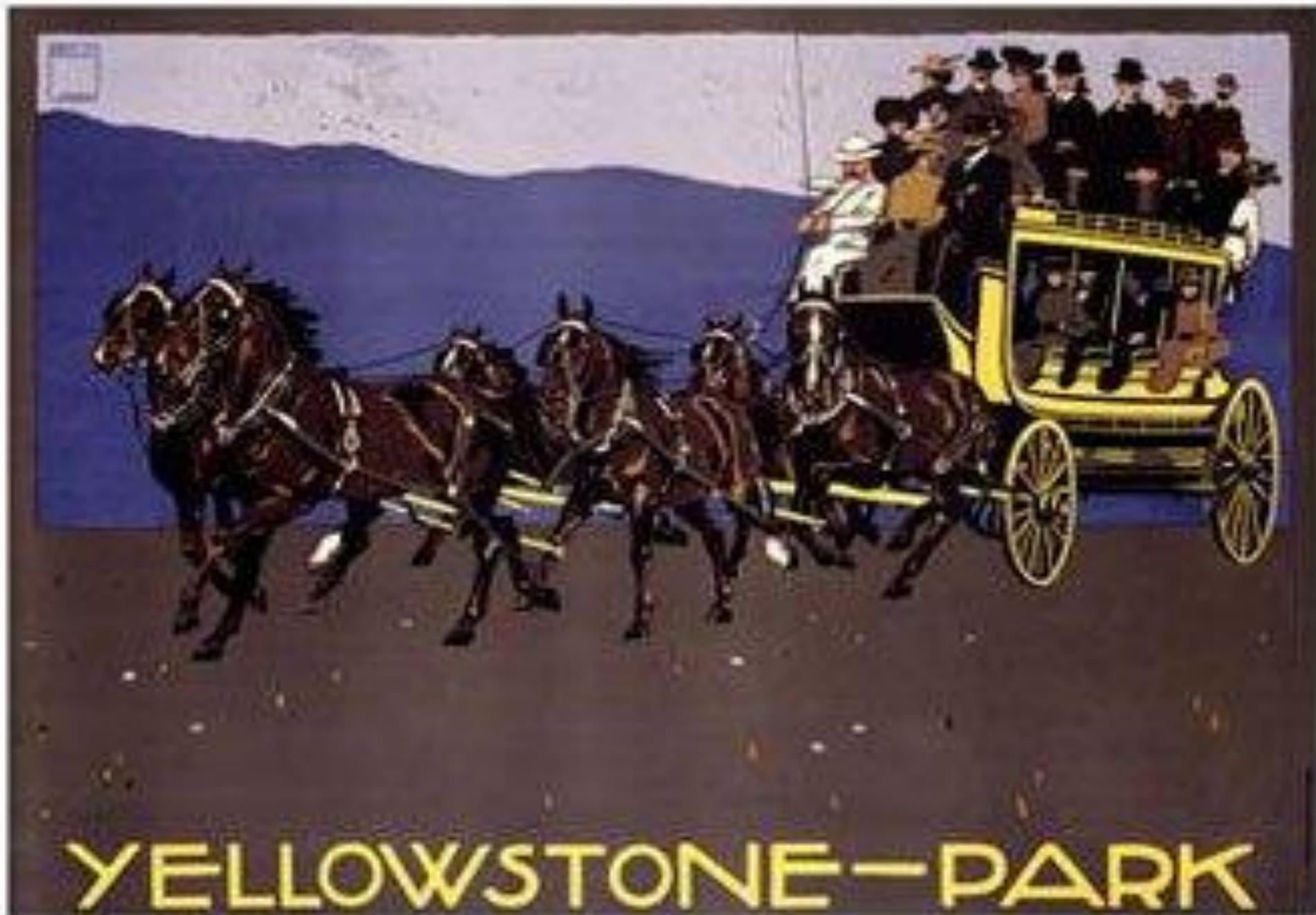
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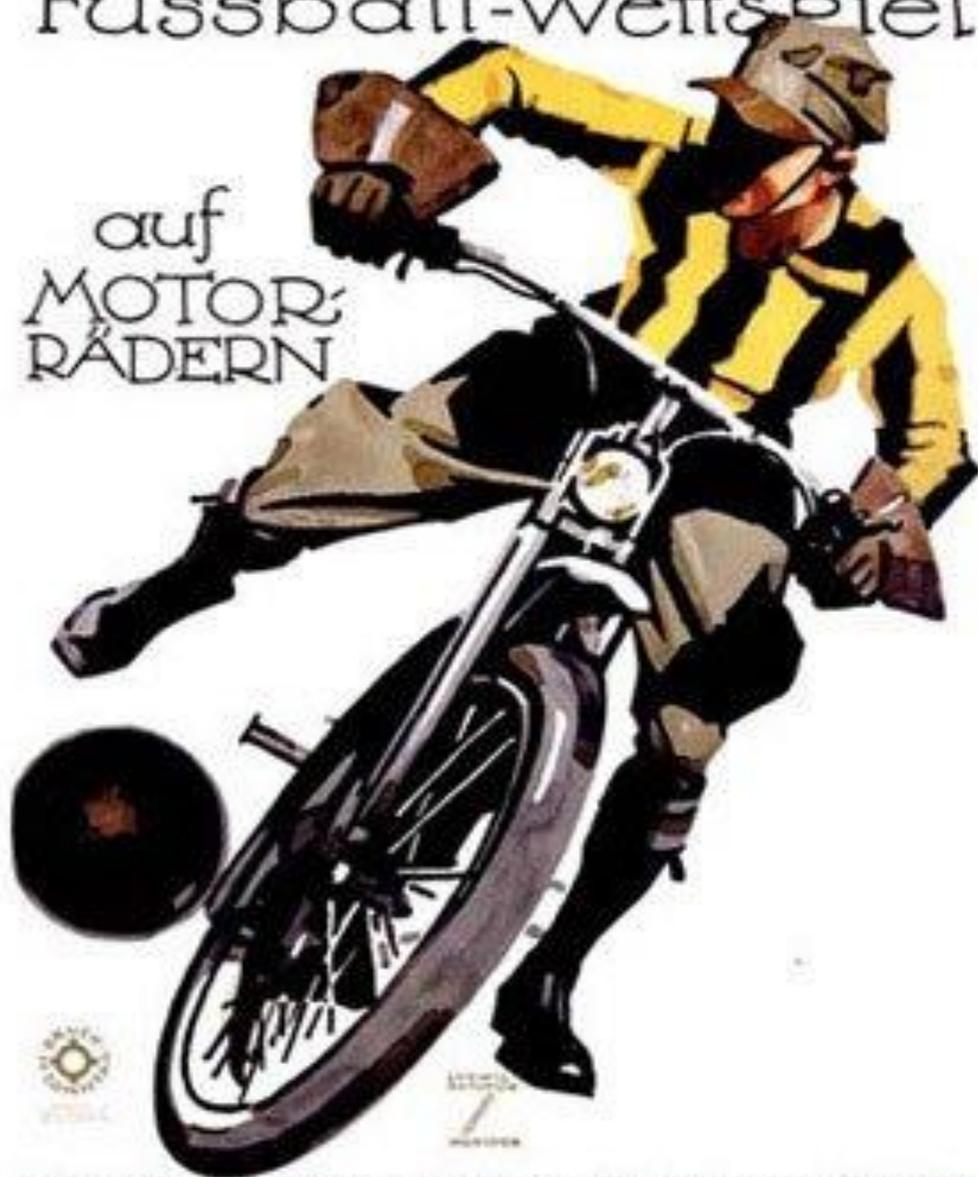
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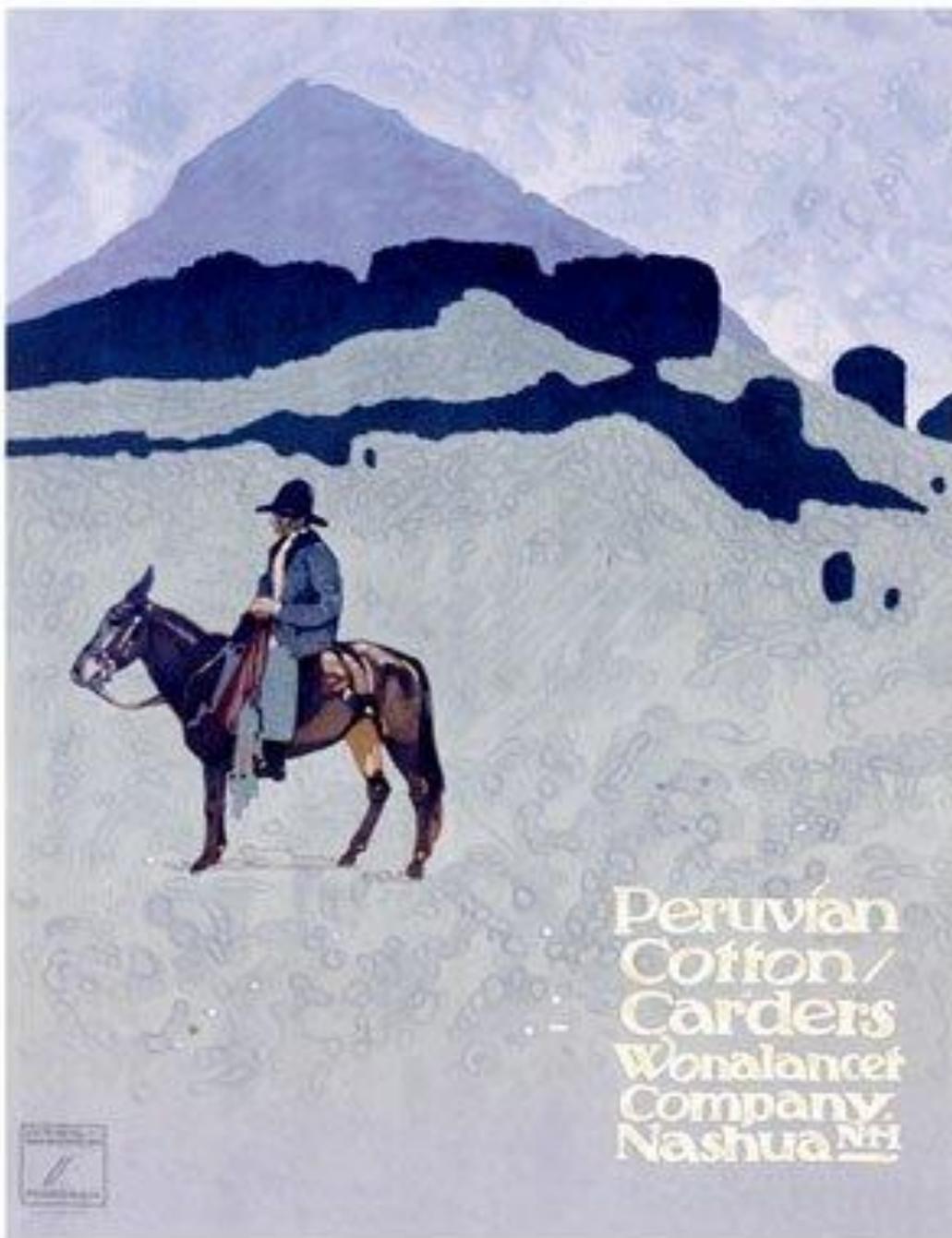
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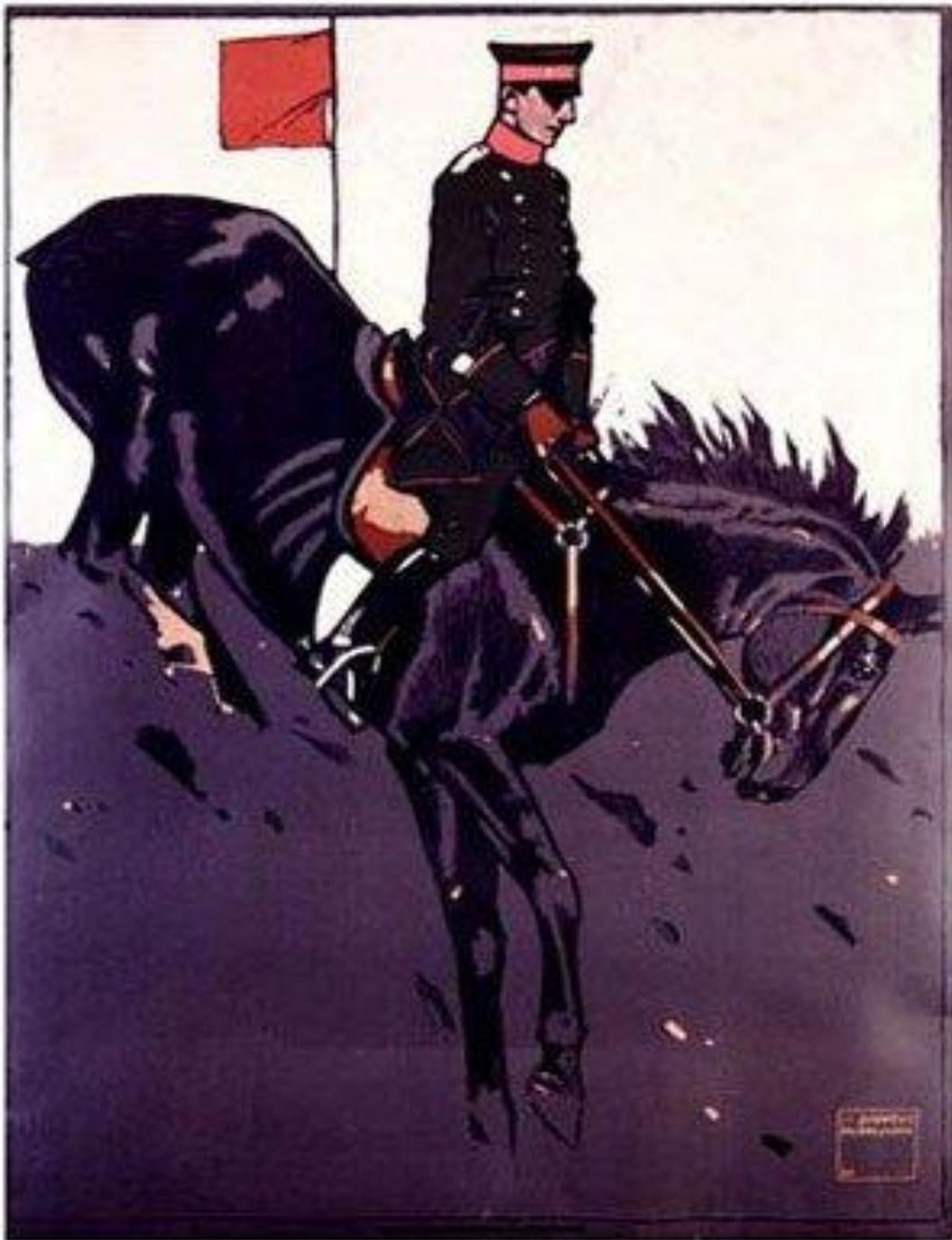


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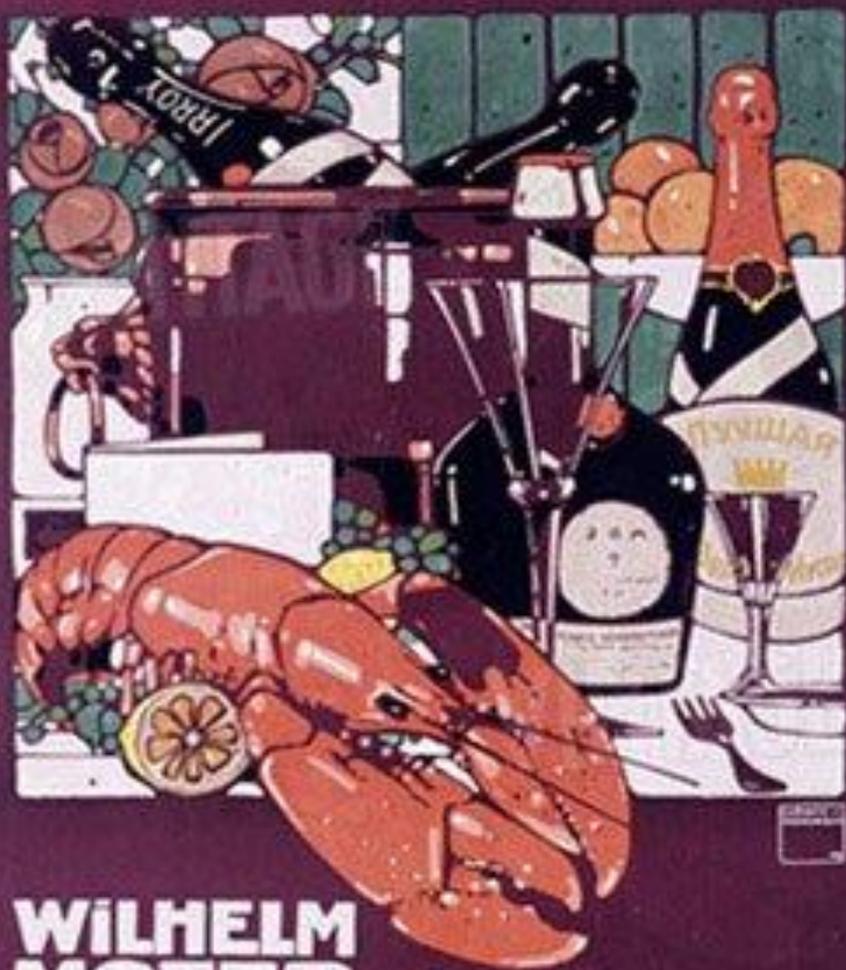
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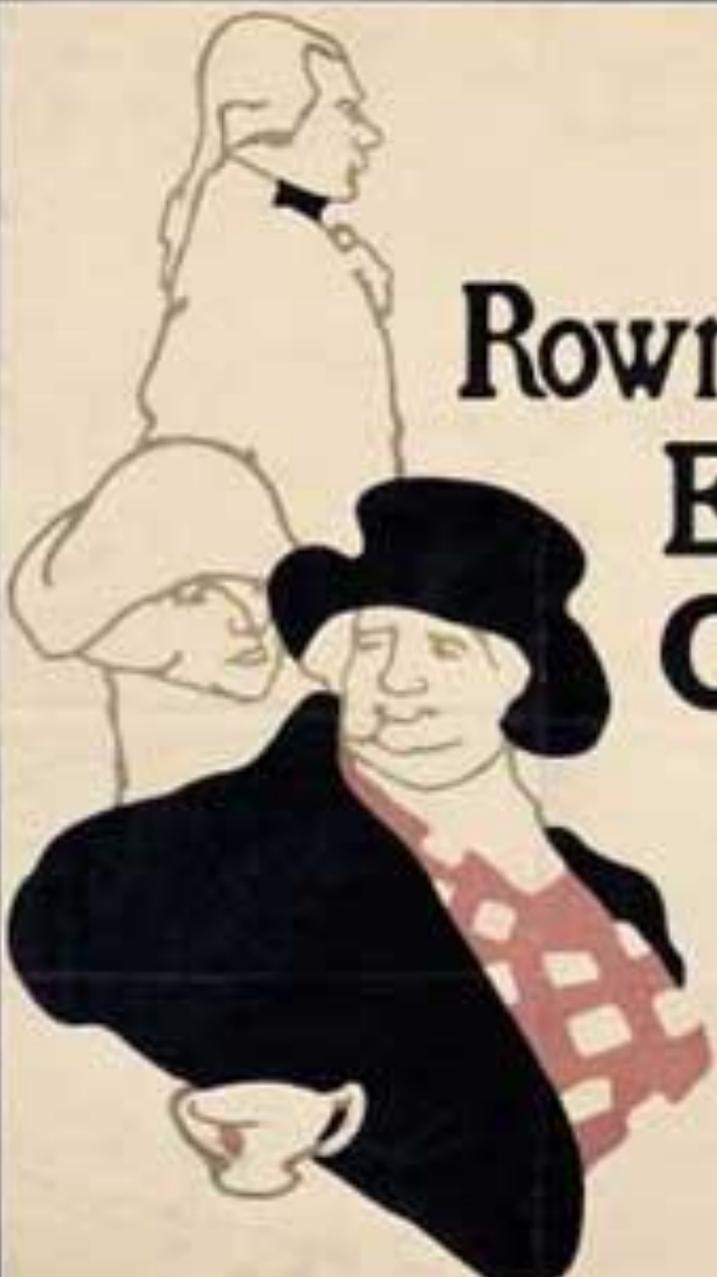
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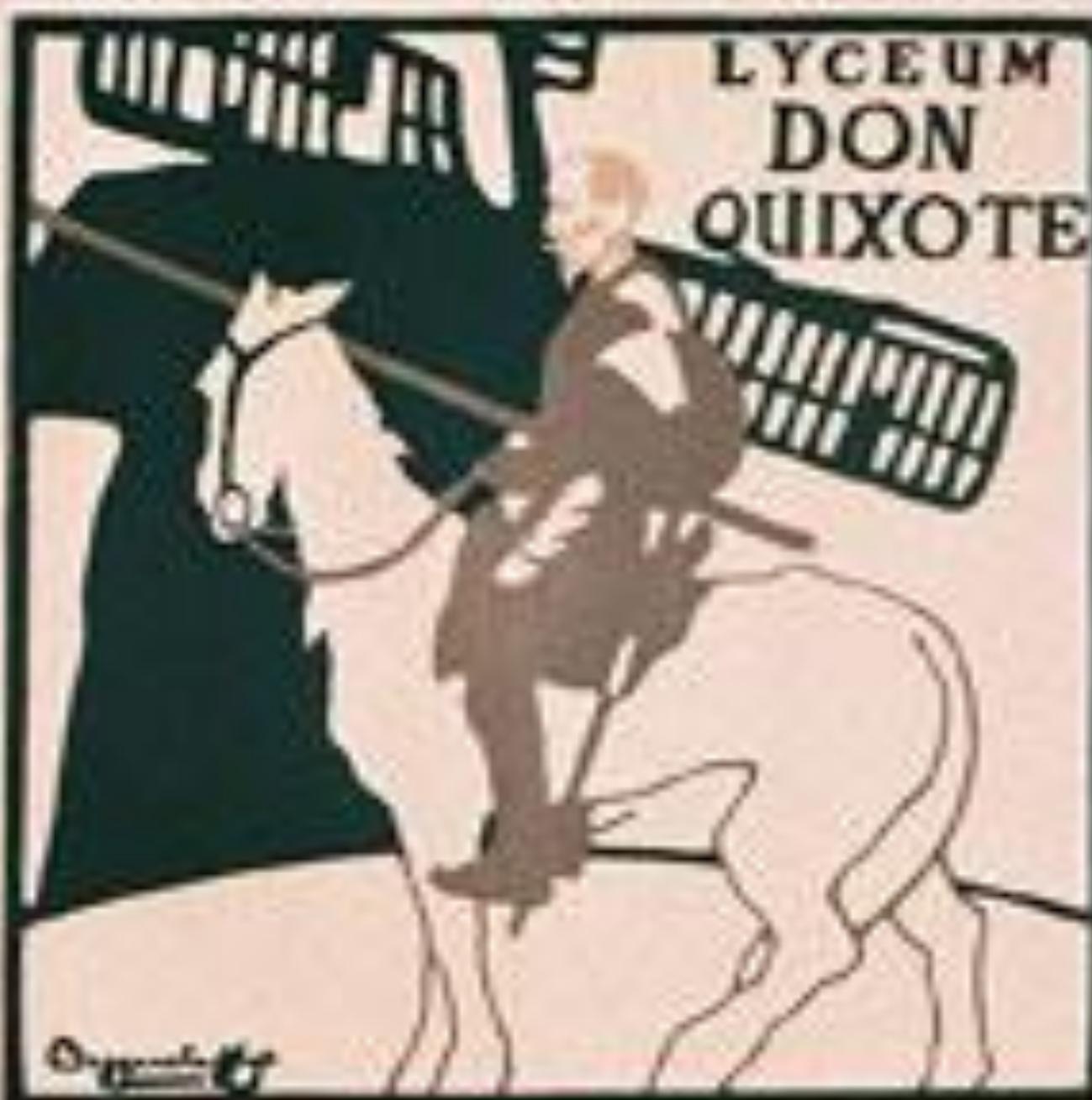


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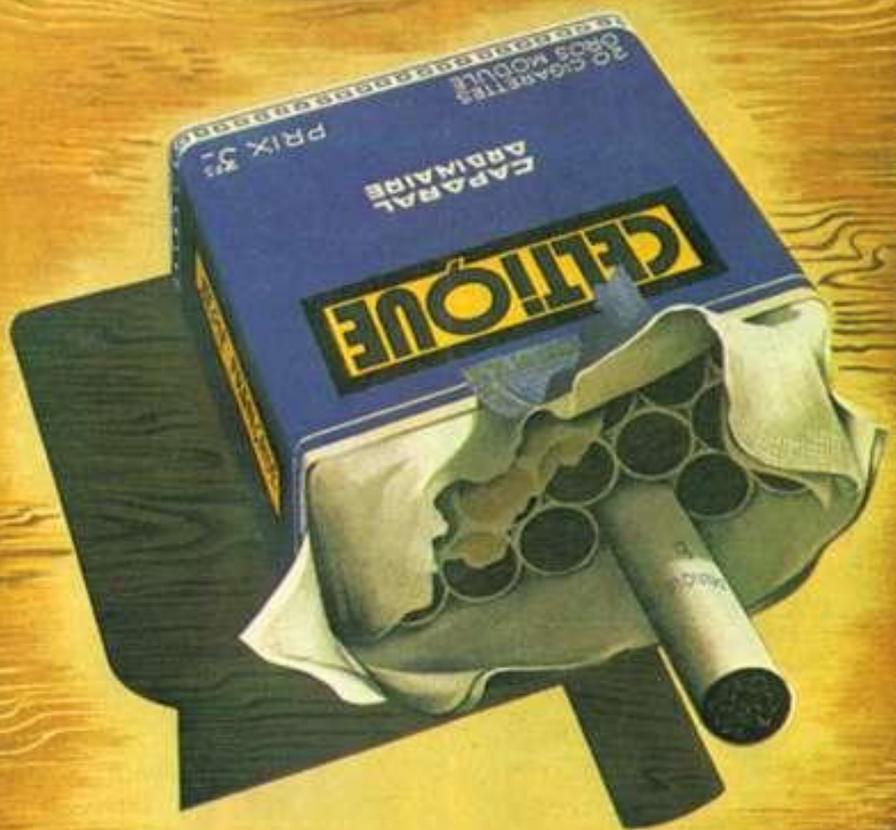
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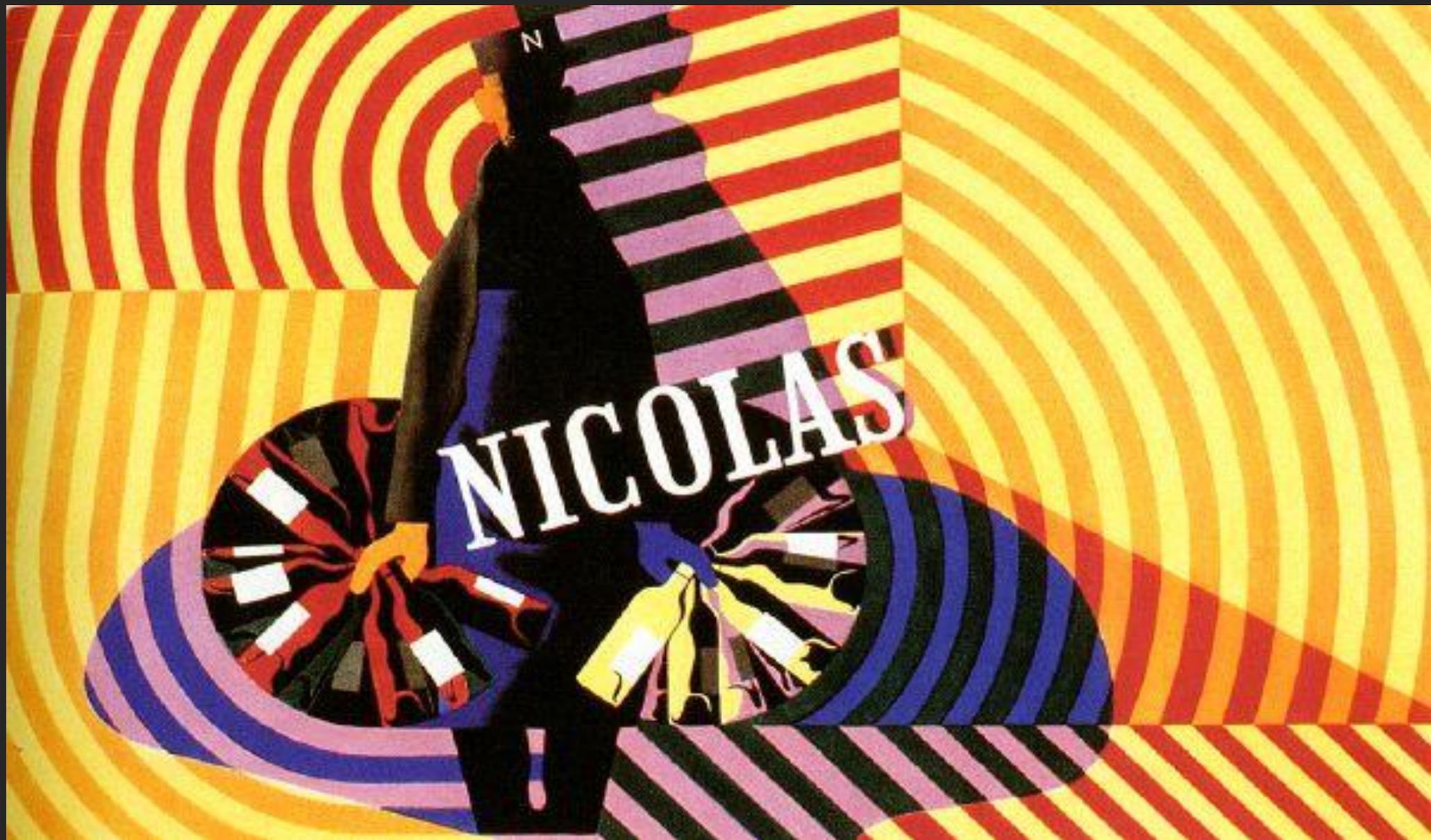


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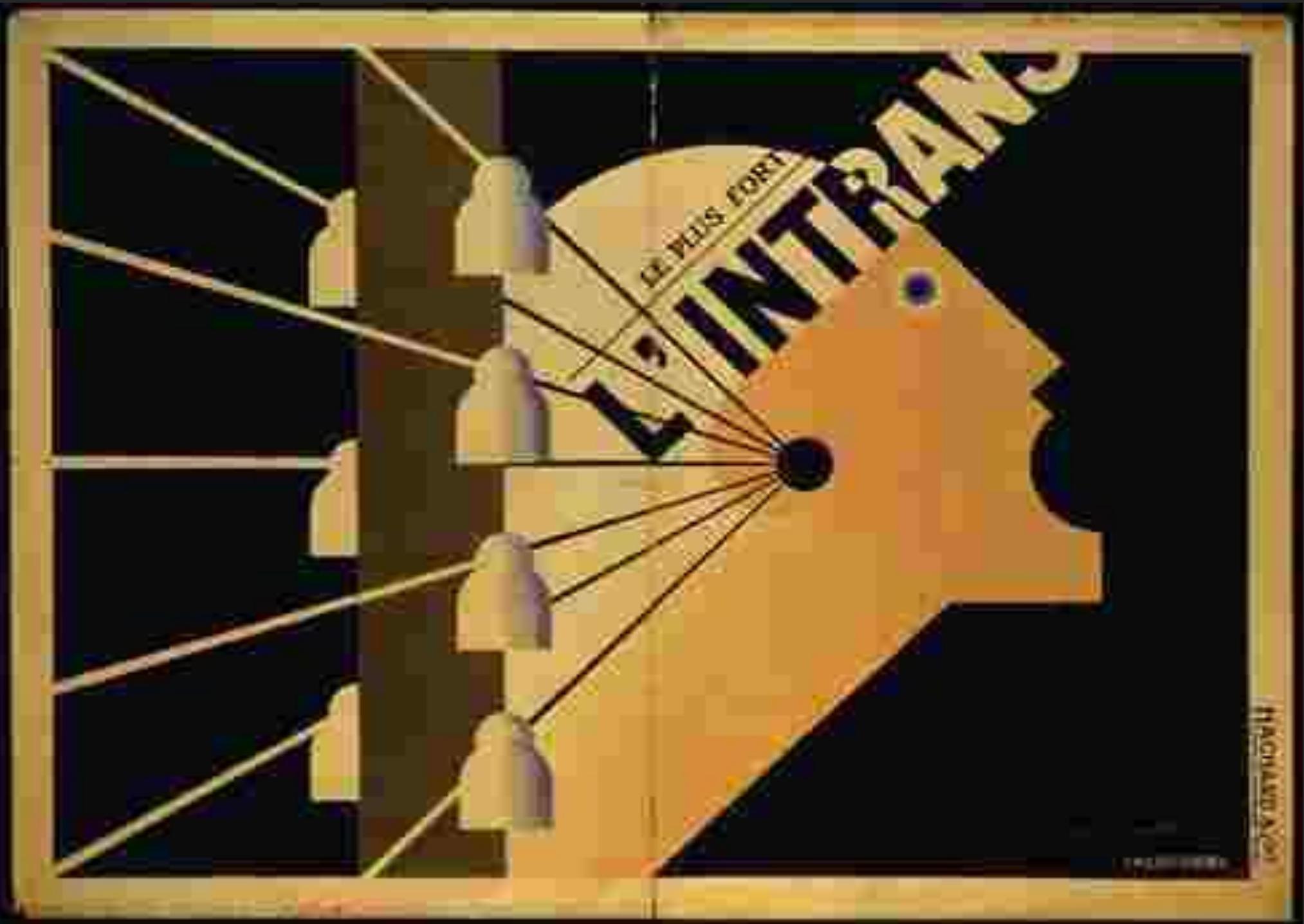


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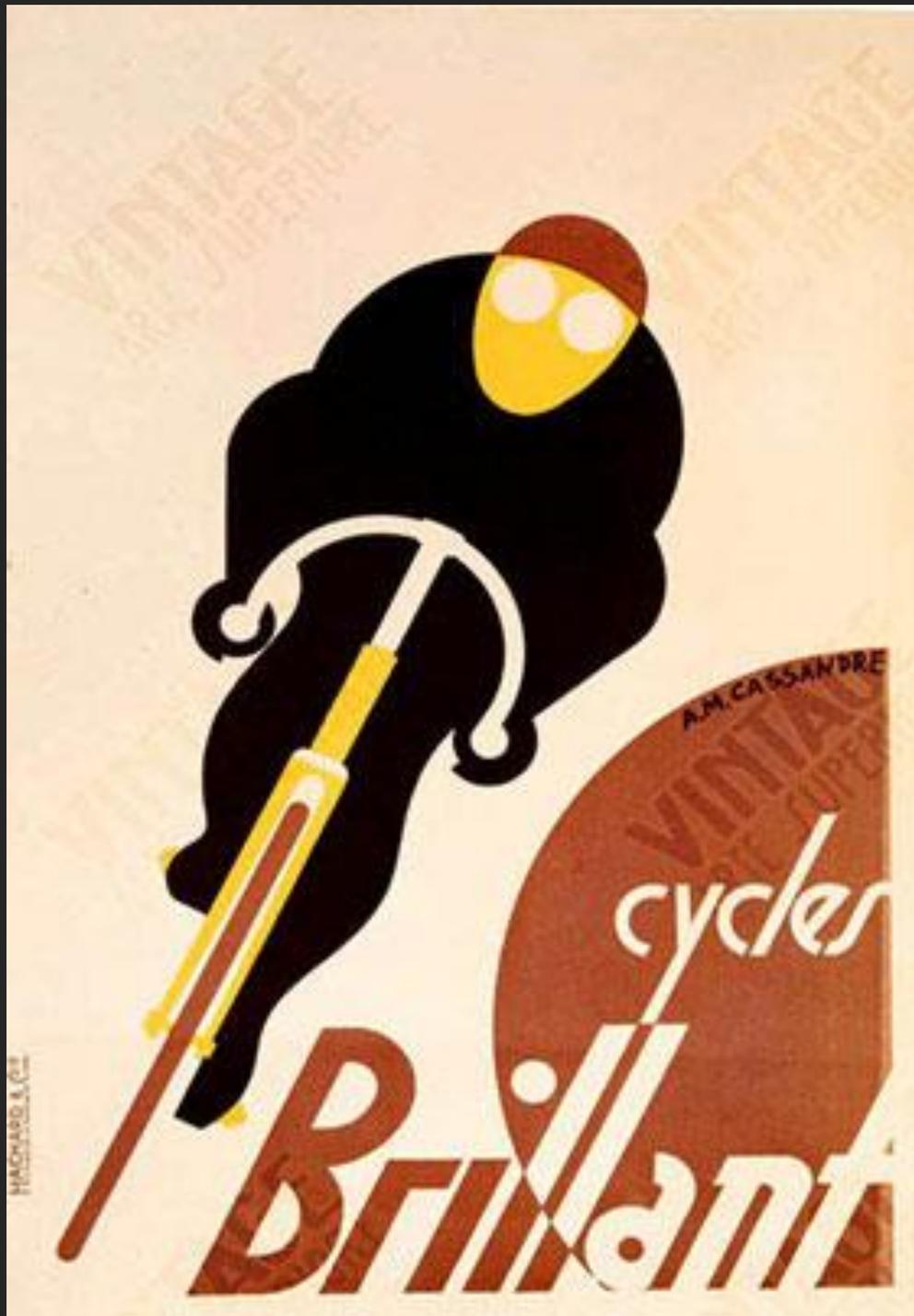
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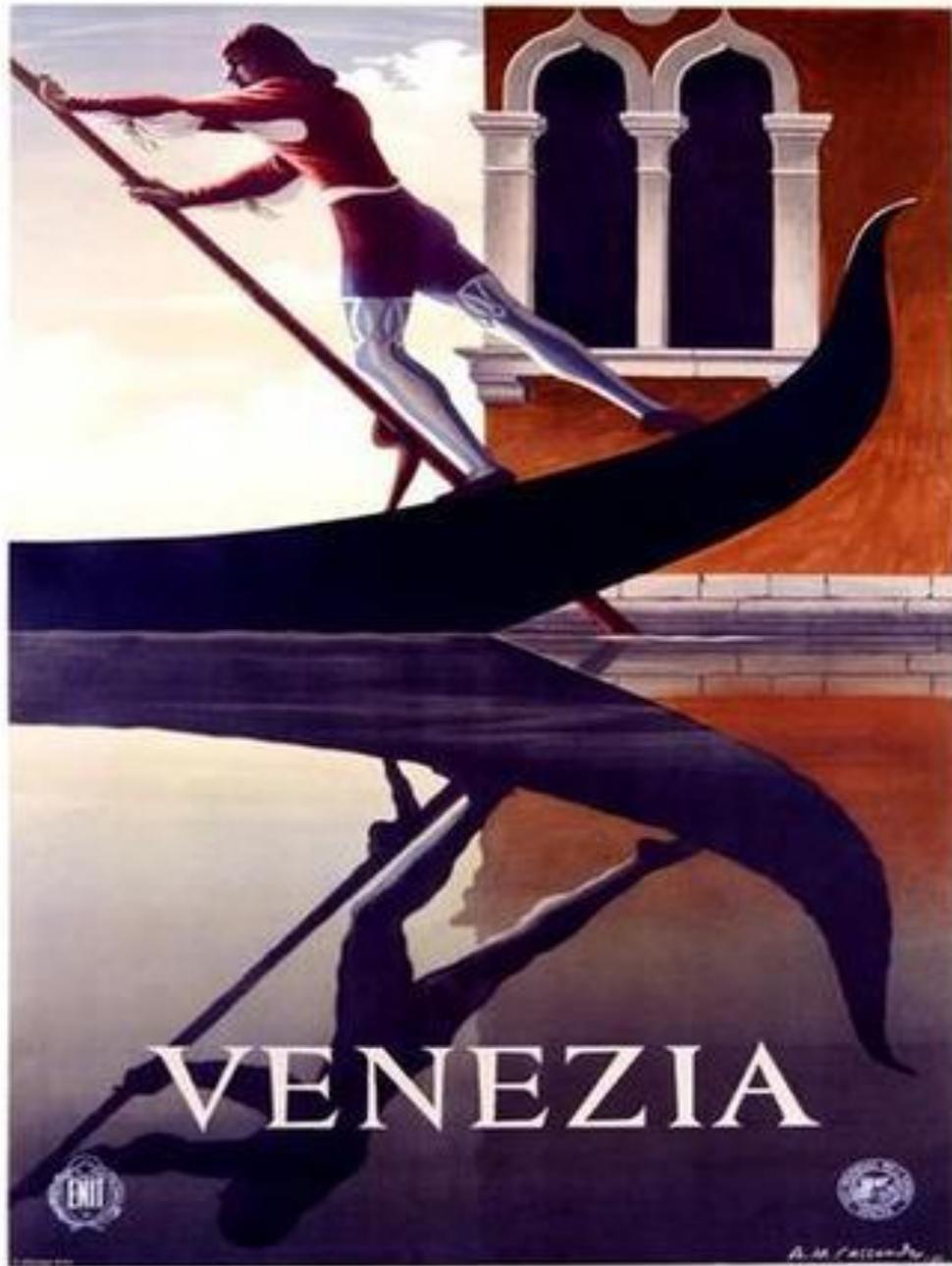
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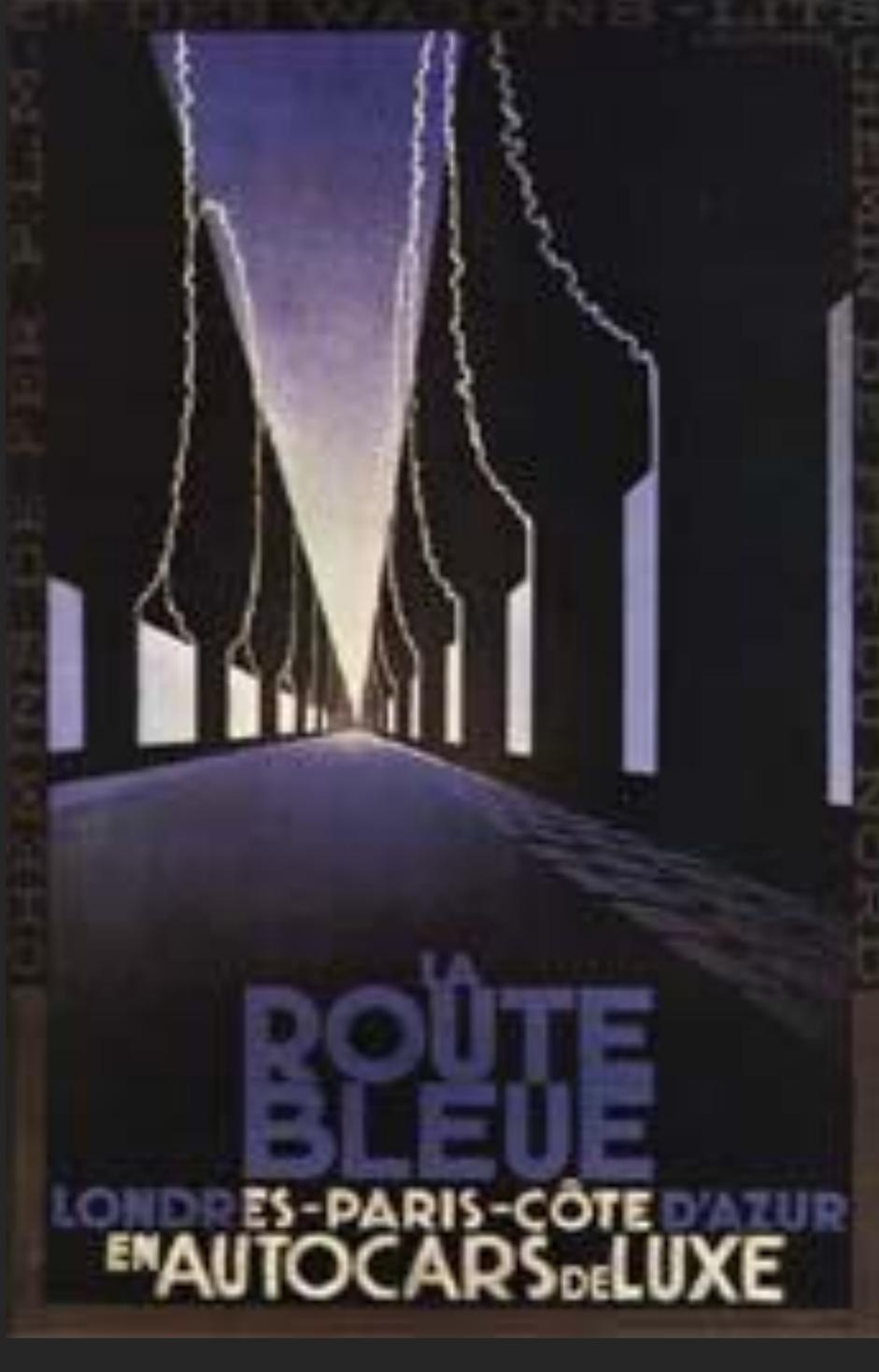
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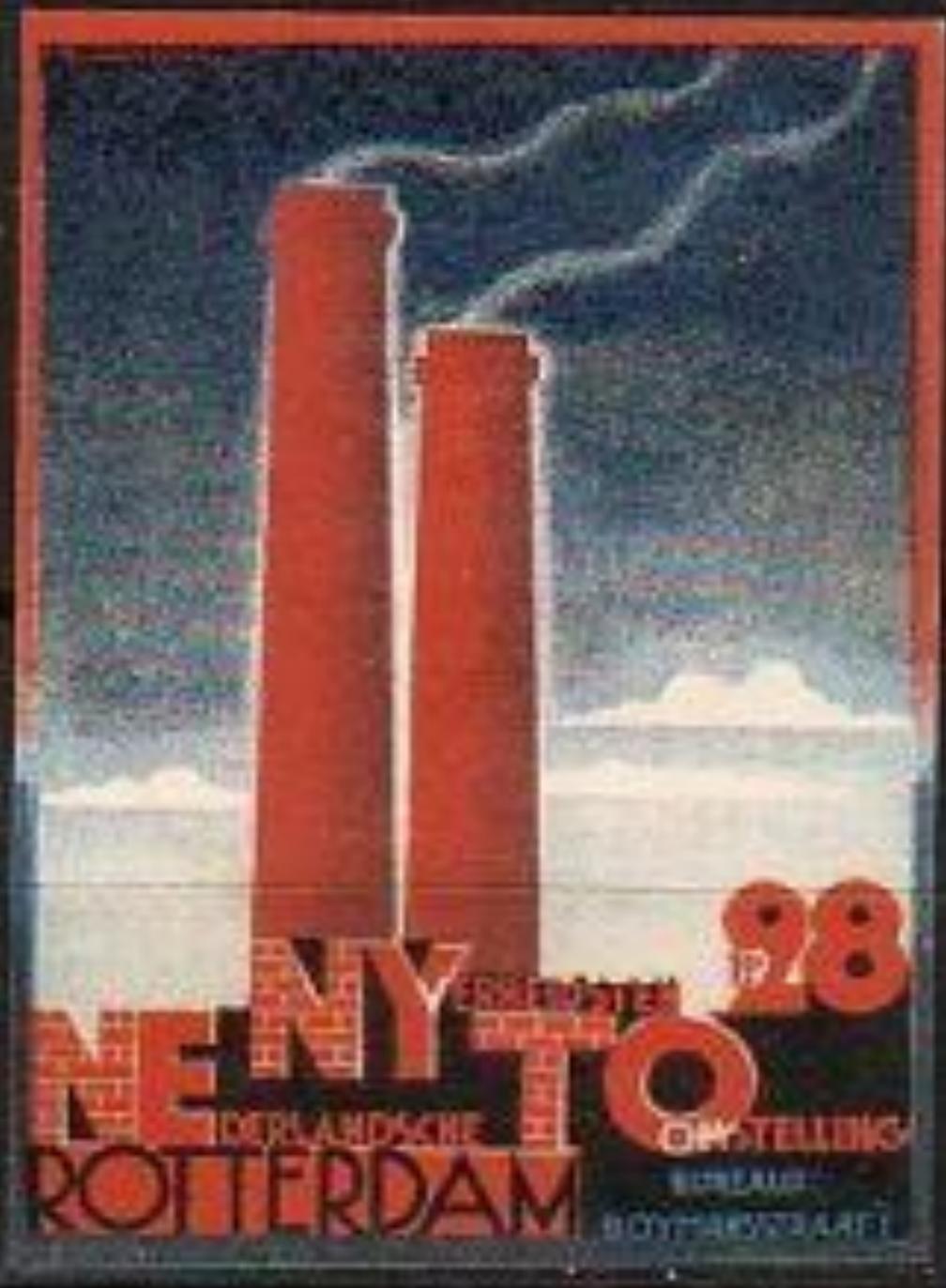
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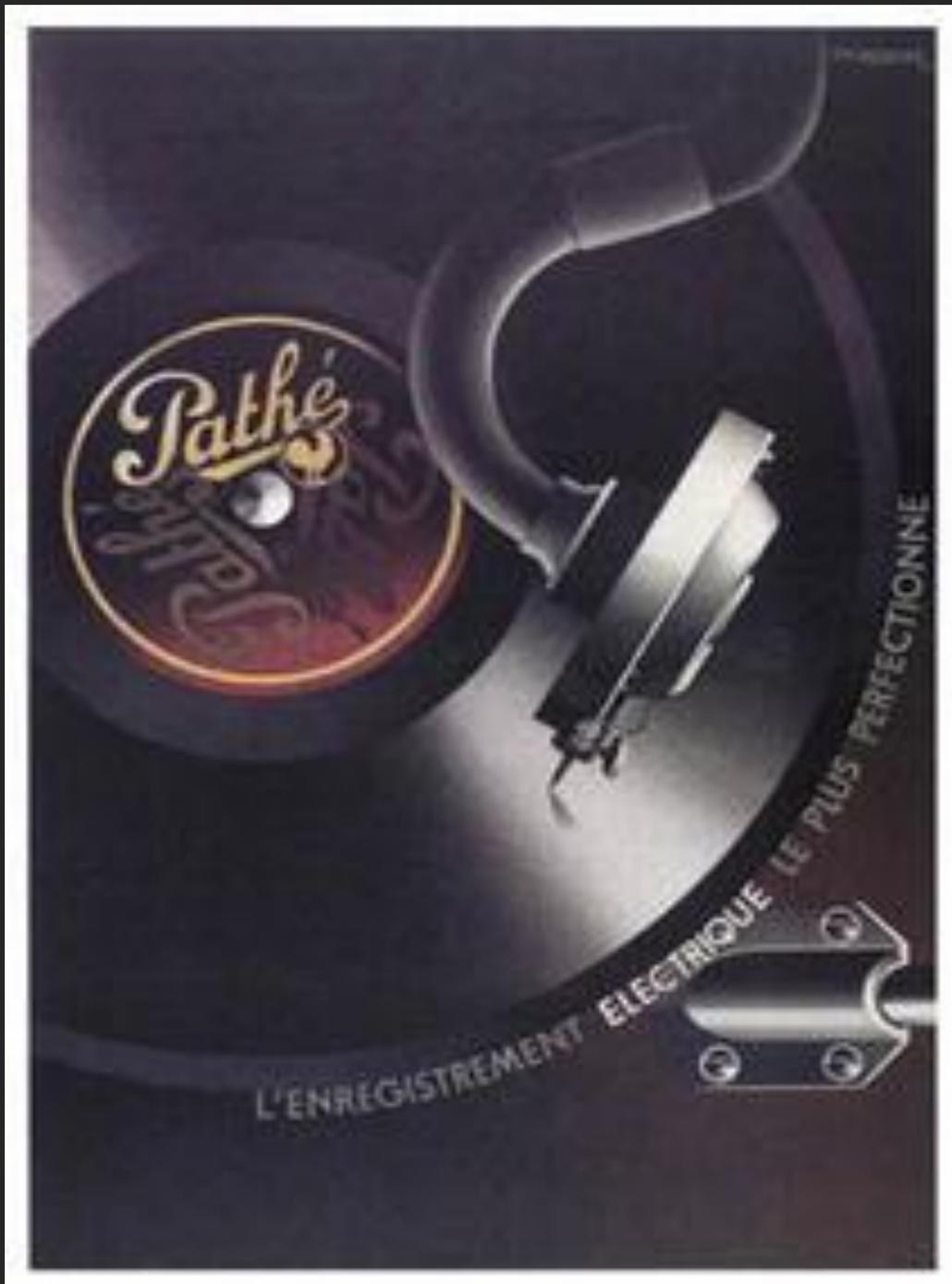


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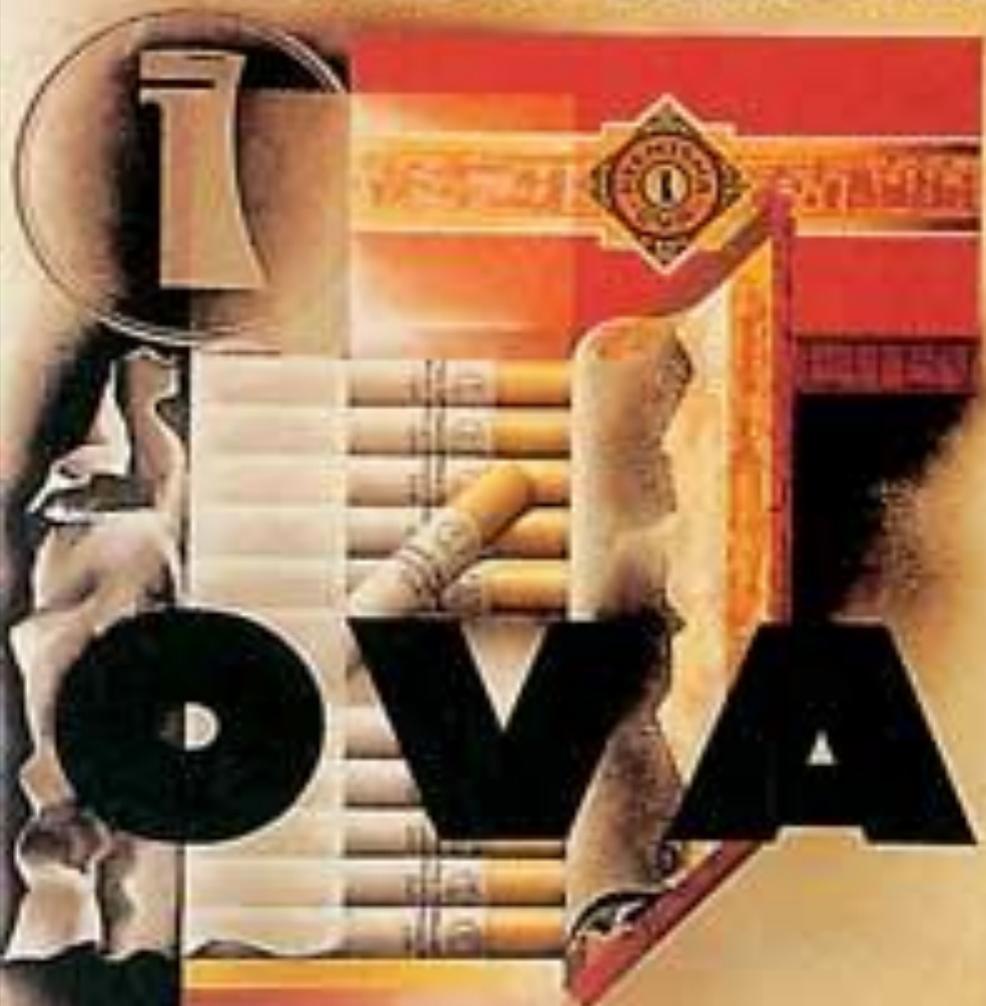


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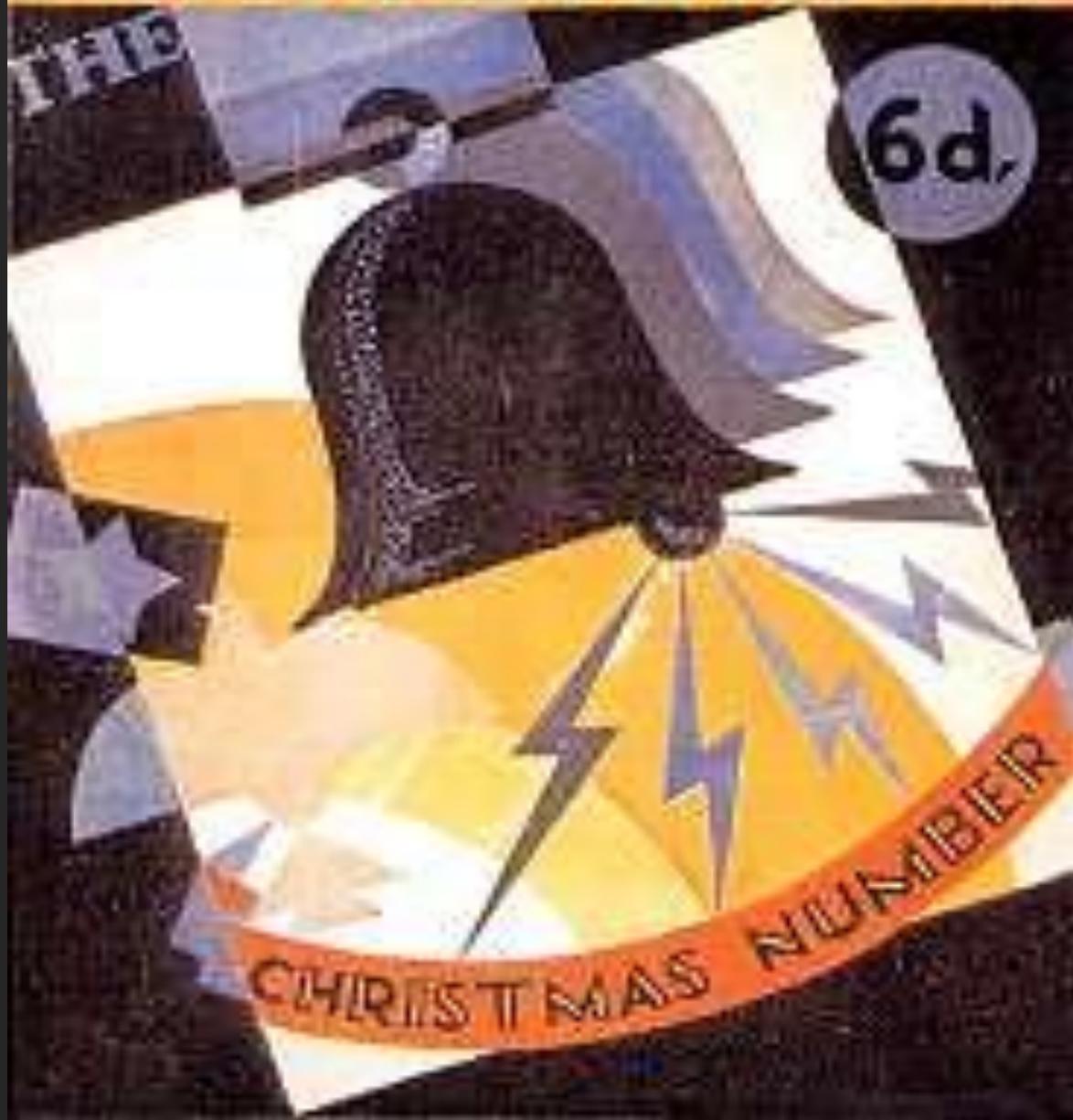


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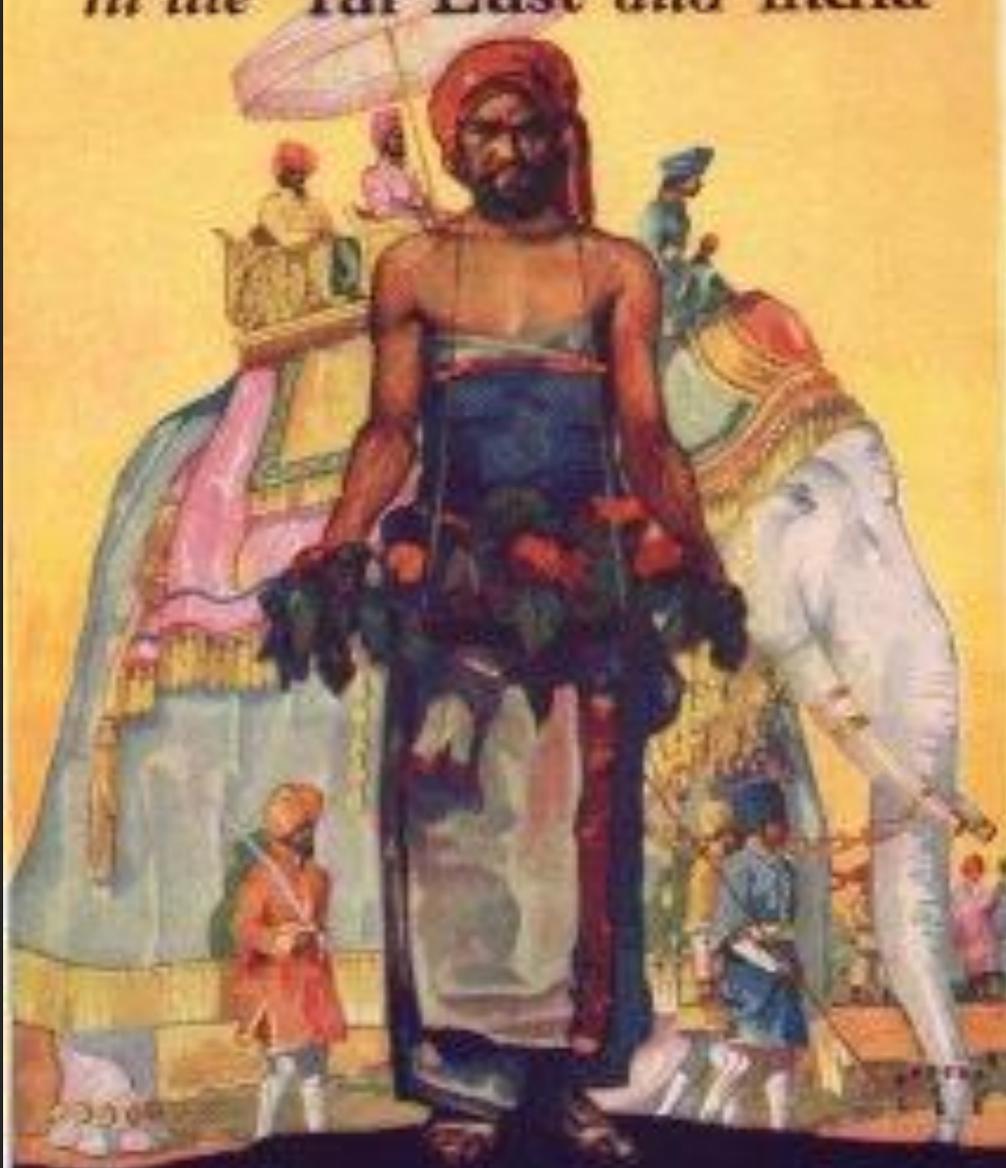
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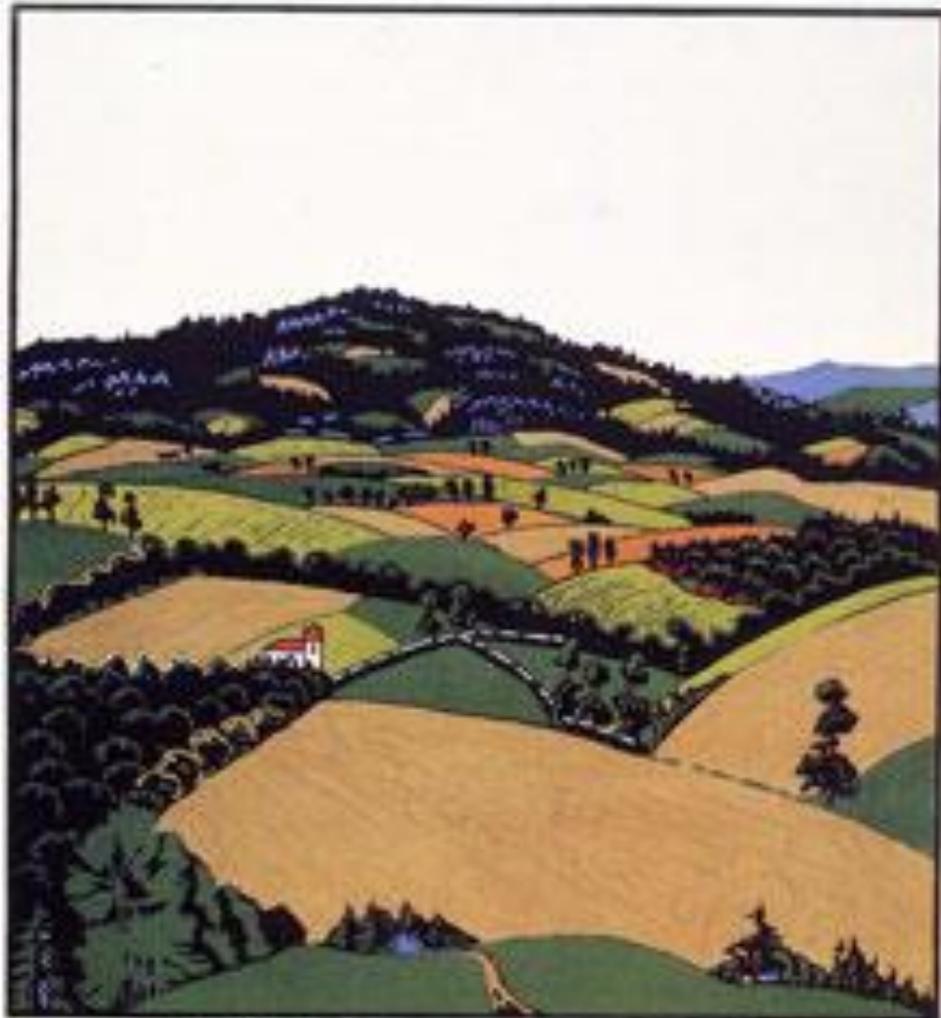
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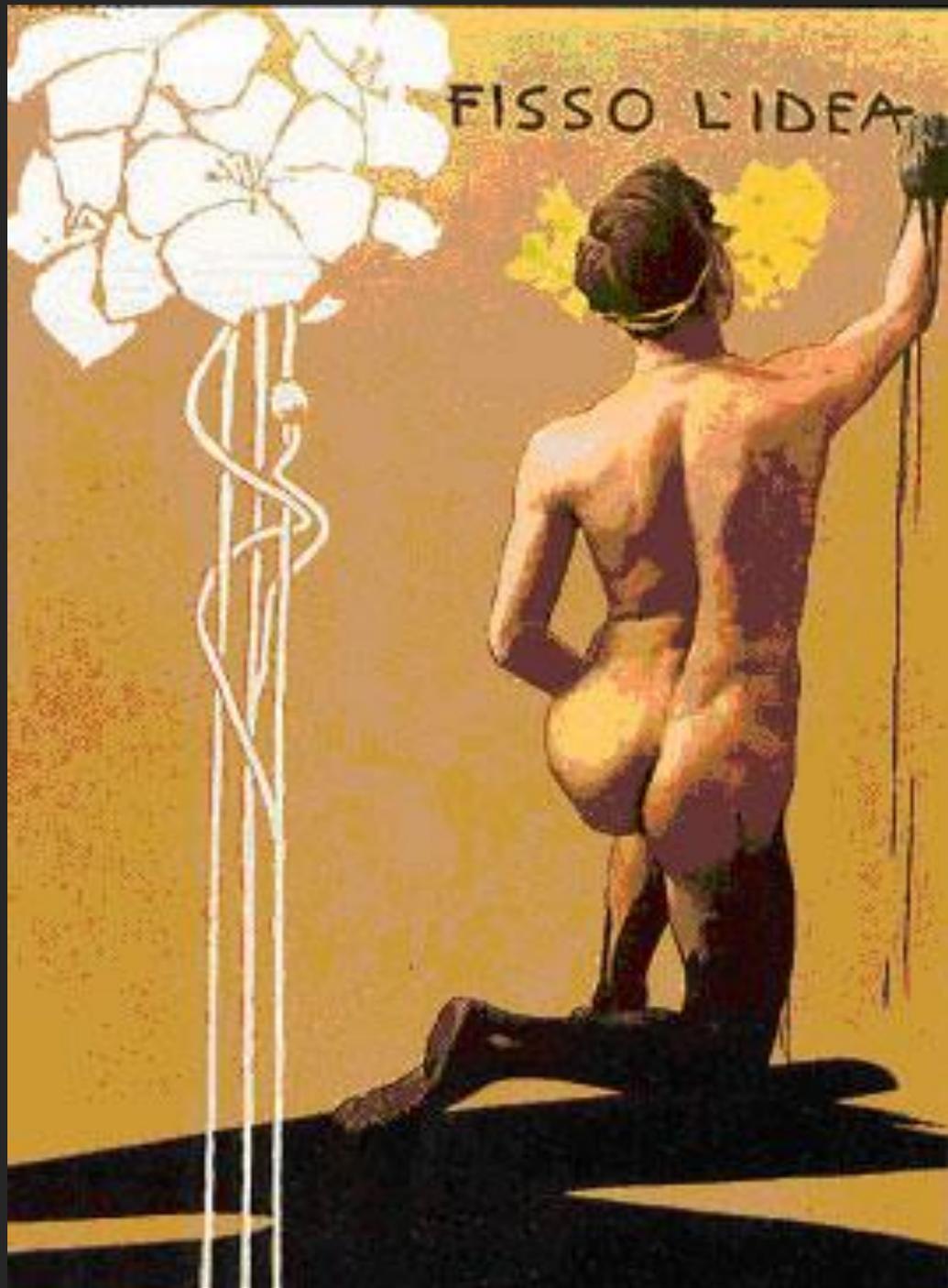
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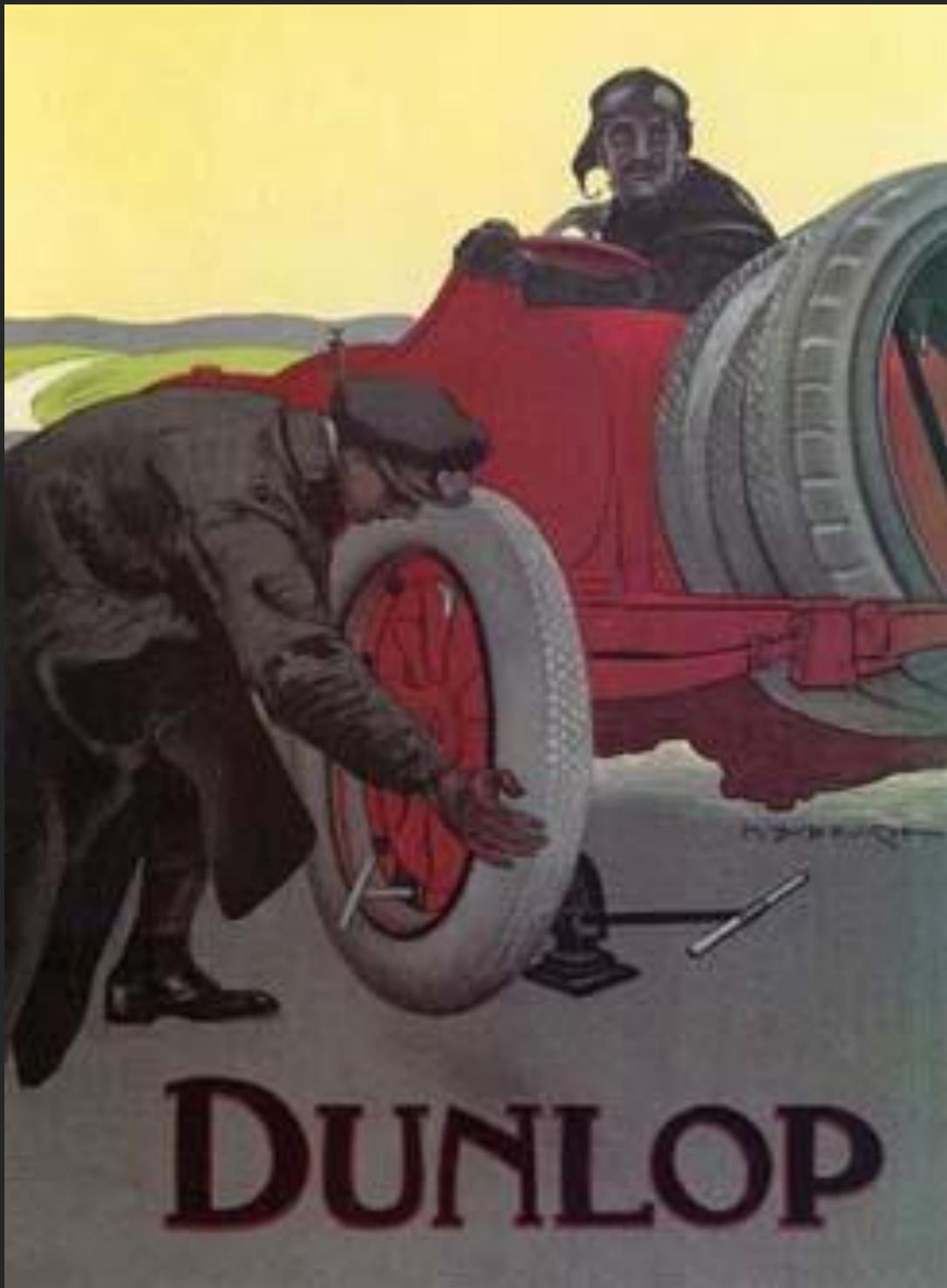
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DIRETTORE: ENRICO RICORDI

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per tutti



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EN VENTE : 92, Rue Richelieu à PARIS



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1950

LE THERMOGÈNE

ENGENDRE
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ET

COMBAT:

TOUX RHUMATISMES POINTS DE CÔTE

Marcel



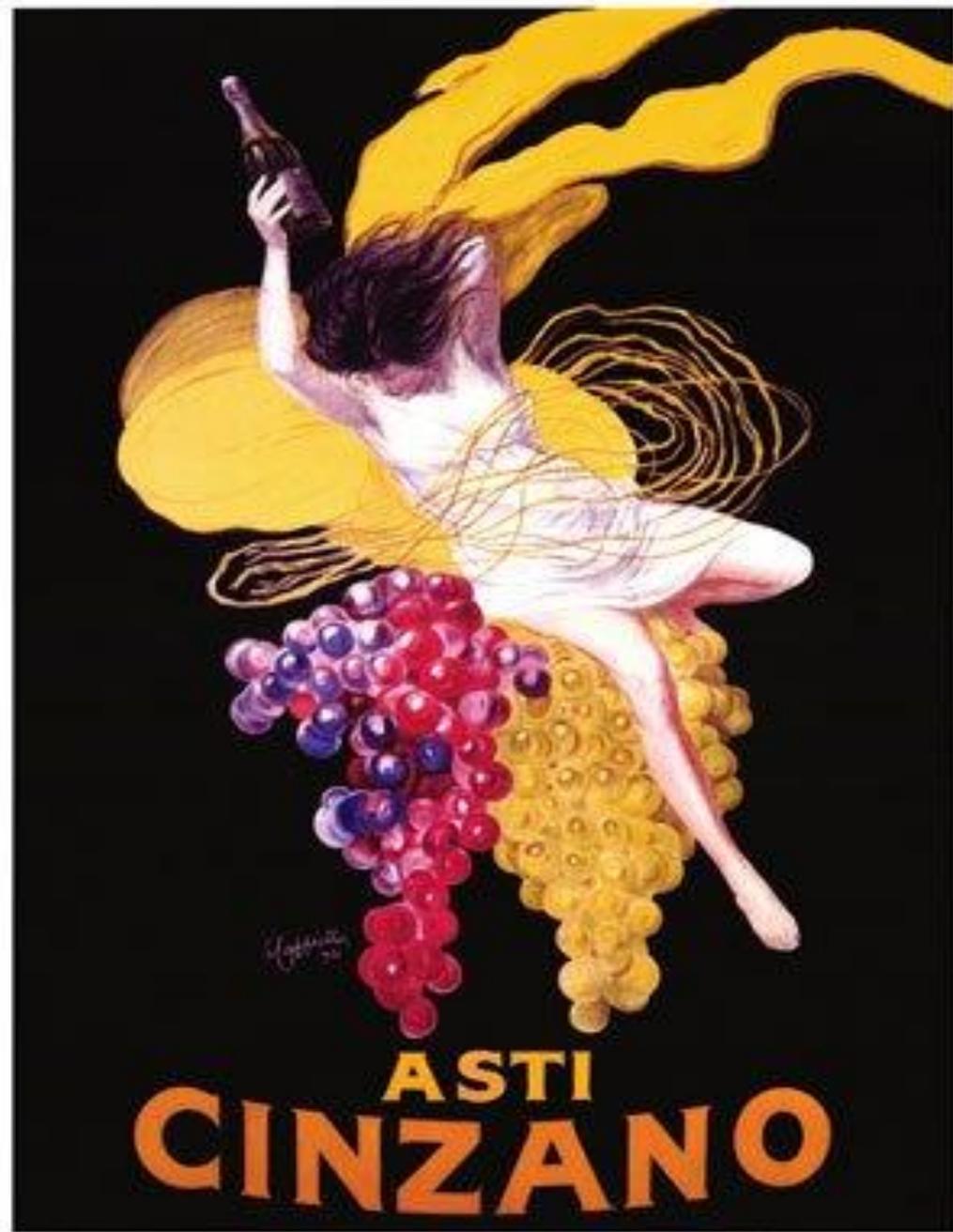
Maurin

MAURIN QUINA

LE PUY

FRANCE

Im. P. Bouché & Co. 127 av. de la Gare - PARIS



ASTI
CINZANO

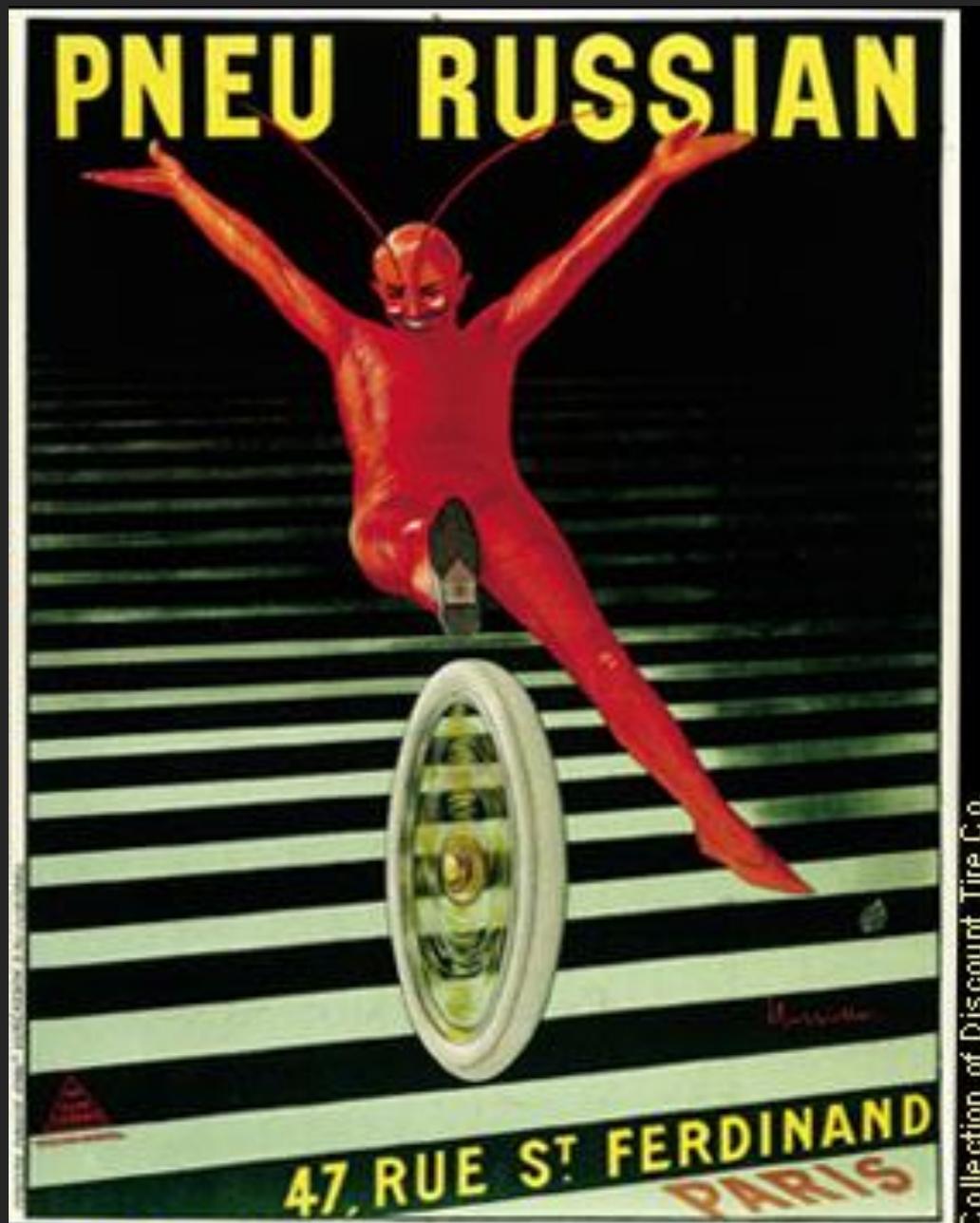


LES BONBONS
JACQUIN

· 12, Rue Pernelle - PARIS ·

REGNEZ CETTE FIGURINE SUR TOUS NOS PAQUETAGES

© 1920, J. & F. Jacquin, Paris, France

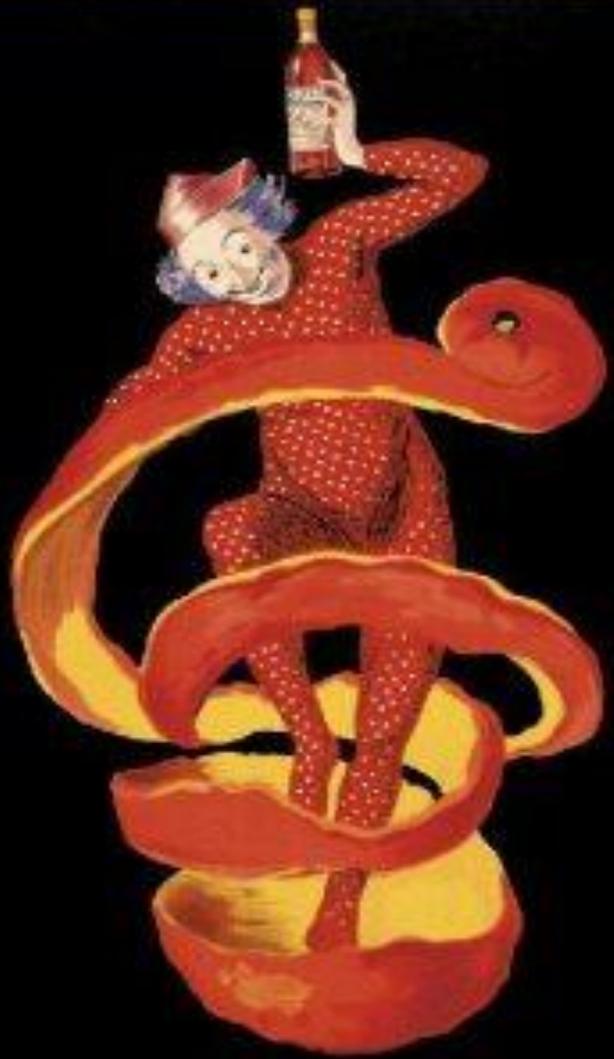


Collection of Discount Tire Co.

Pneu Russian

Leonetto Cappiello, France, 1910.

Color lithograph.



"CAMPARI,"
l'apéritif

Alf. G. 20

PARAPLUIE-REVEL



Klappholz



**ABSINTHE
GEMPP PERNOD**

LUNEL

© 1900 J. & F. COGNAC

ÉVITER LES CONTREFAÇONS



CAFÉ MARTIN

EUGÈNE MARTIN 33, Rue Joubert . PARIS



Chocolat
au lait
Suchard

Chiffon



ère
marque

AURORE
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BOUANDRE Z. 10011 (Dessiné par) - LYONS, PARIS



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QUE
LE NIL

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NOVITÀ per SIGNORA

STUDIO DES CHAMPS-ÉLYSÉES

MAYA



© TABLEAUX
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MISE EN SCÈNE DE
GASTON BATY

PAUL
COLIN



THÉ DE LA C^{IE} COLONIALE

"UN FOURNIER"

CURAÇAO A LA FINE CHAMPAGNE



FOURNIER - DEMARS

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*dans toutes
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PRODUIT DE SURALIMENTATION

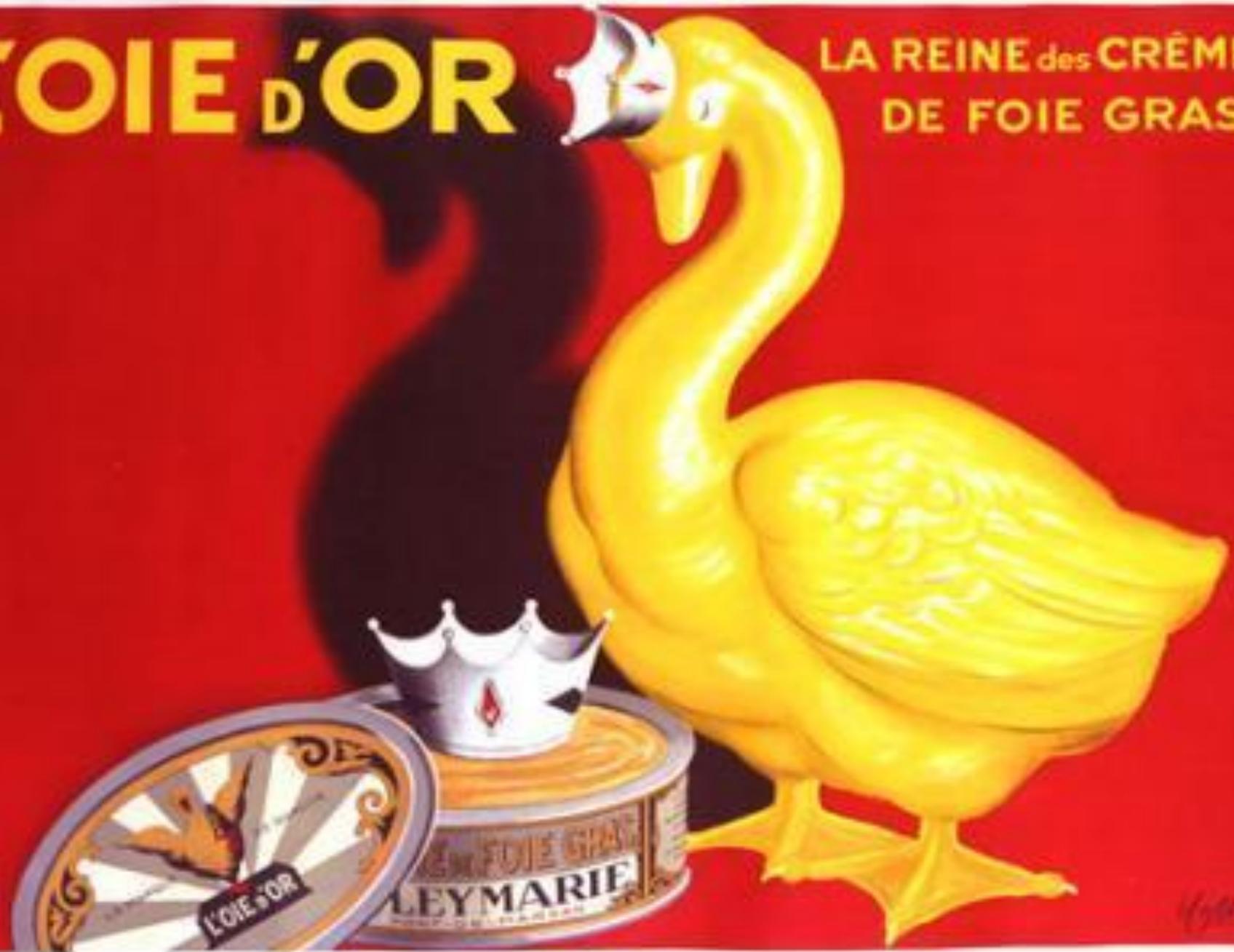
MOSSANT





L'OIE D'OR

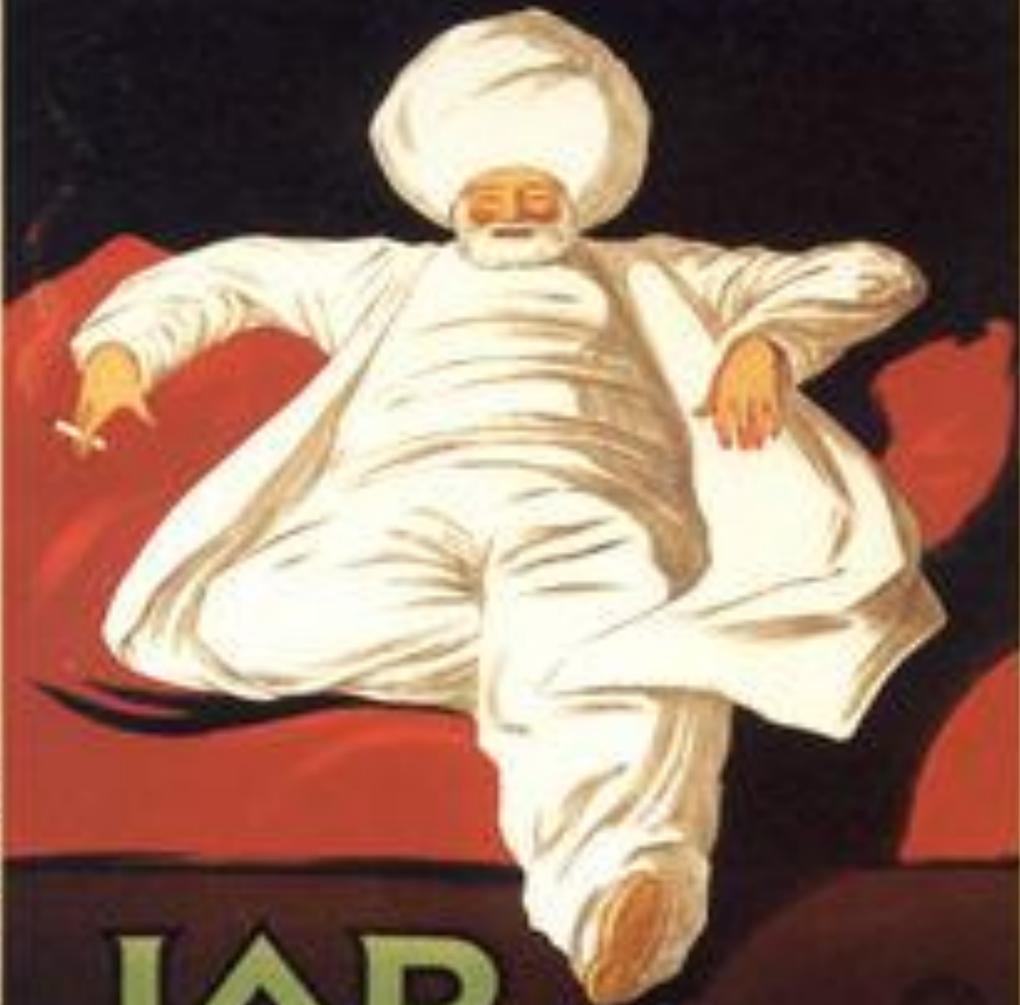
LA REINE des CRÈMES
DE FOIE GRAS



DEVAUDÉZ, H.C. Champs-Élysées - PARIS

Handwritten signature

PAPIER
À CIGARETTES



JOB

© 1911 H. J. ROSS & CO. NEW YORK





IMPERMEABILI
★ PIRELLI ★

Jean D'Ylen, Cartazista
Francês, do início do
século.

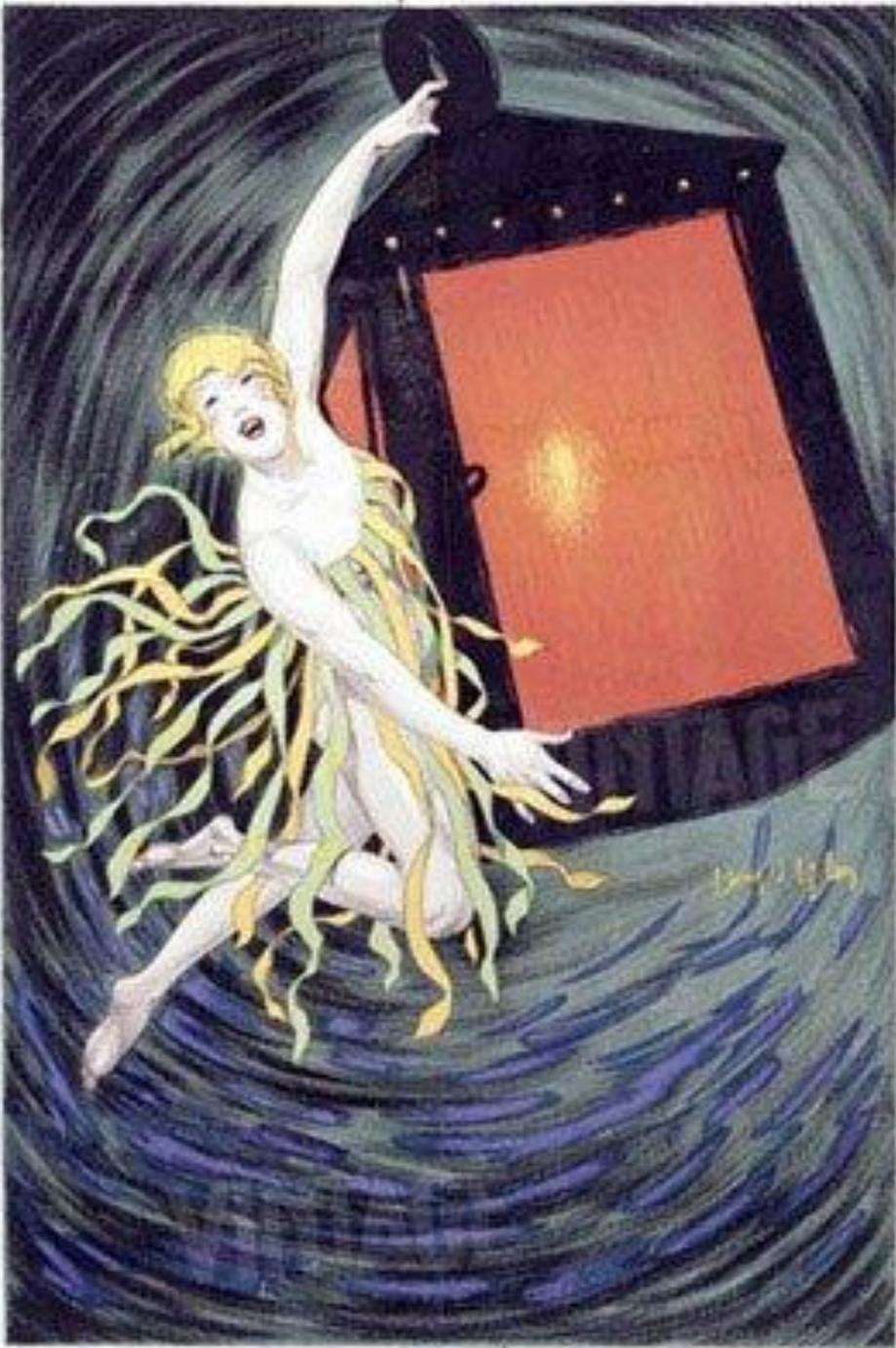


CACAO CIDA



BIÈRE
GANGLOFF

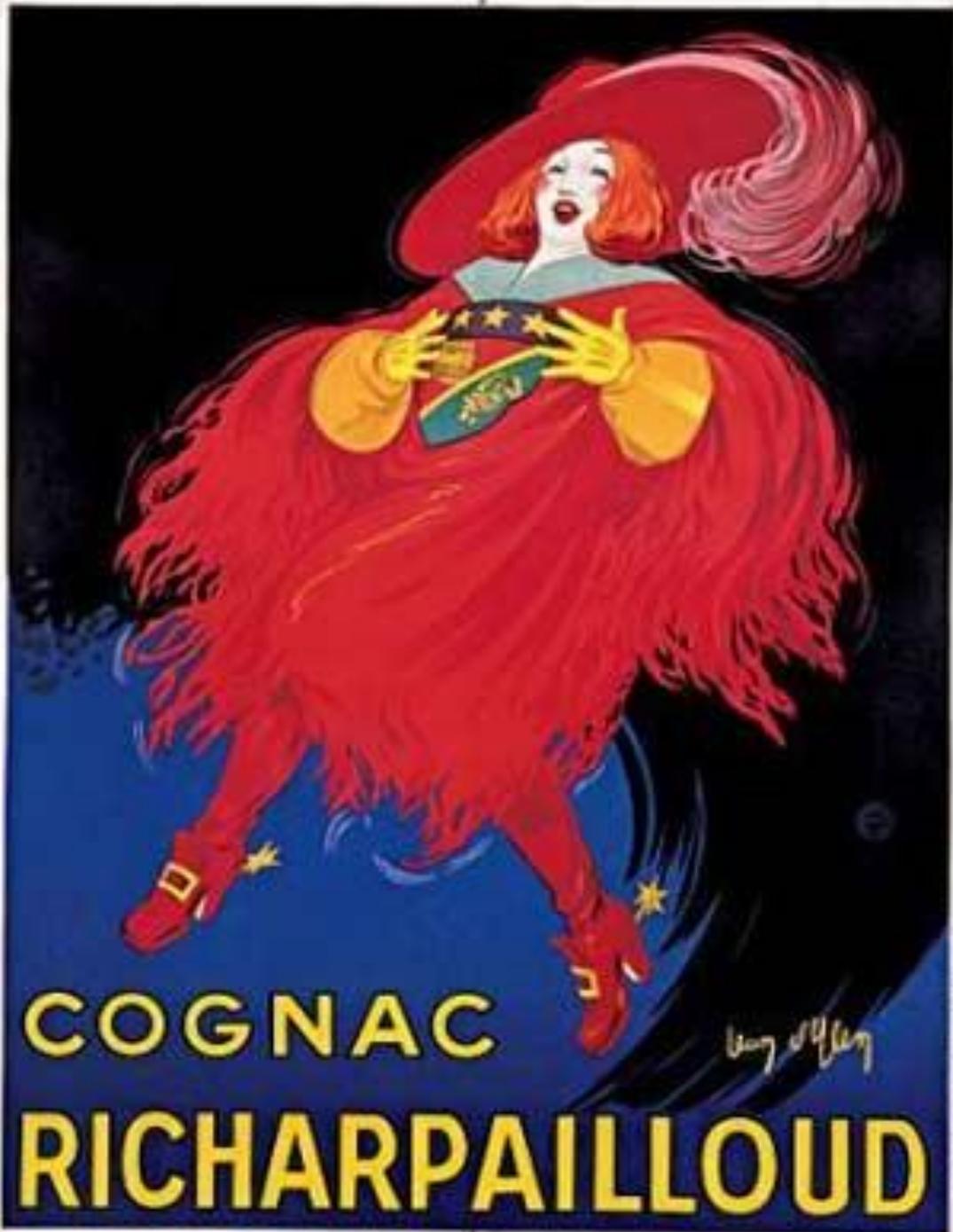
FABRICATIONS / PARIS



1900







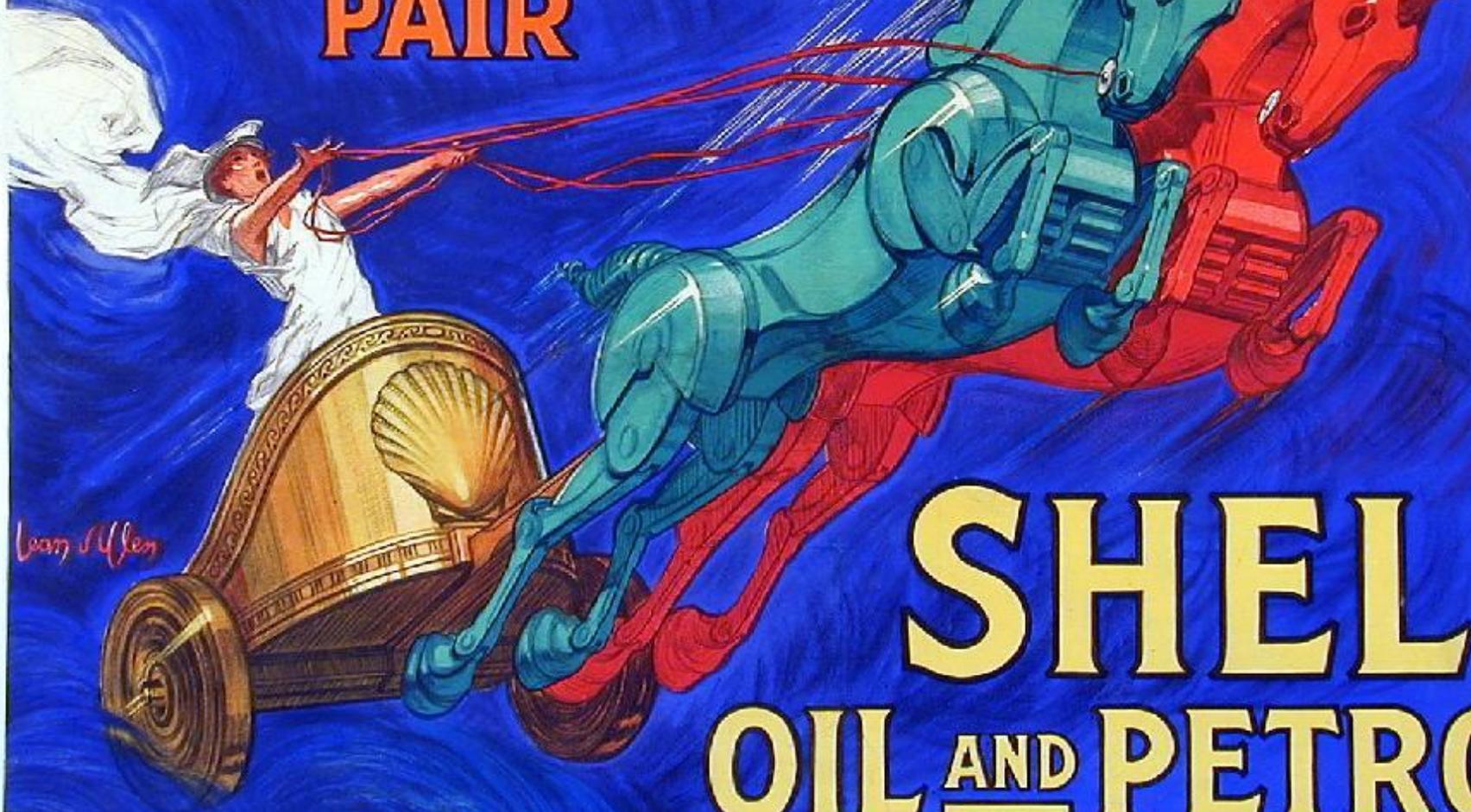
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Gauguin

Dessiné par G. GAUGUIN - Paris

The **QUICK-STARTING
PAIR**



Leon Allen

**SHELL
OIL AND PETROL**

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JUSTE AU TOURNANT

17, RUE DE LA MONTAGNE, CHARLEROI.

LA **MAISON**
DU **PORTE-PLUME**



DIREZIONE: **VERGASSON** - VIA MARELLI, 11 - GENOVA - TELEFONO 1040



FILVER

BRETELLE
CEINTURE. CRAVATE
ARTICLES EN PLASTIQUE
68-74 rue Désiré SAINT-ETIENNE

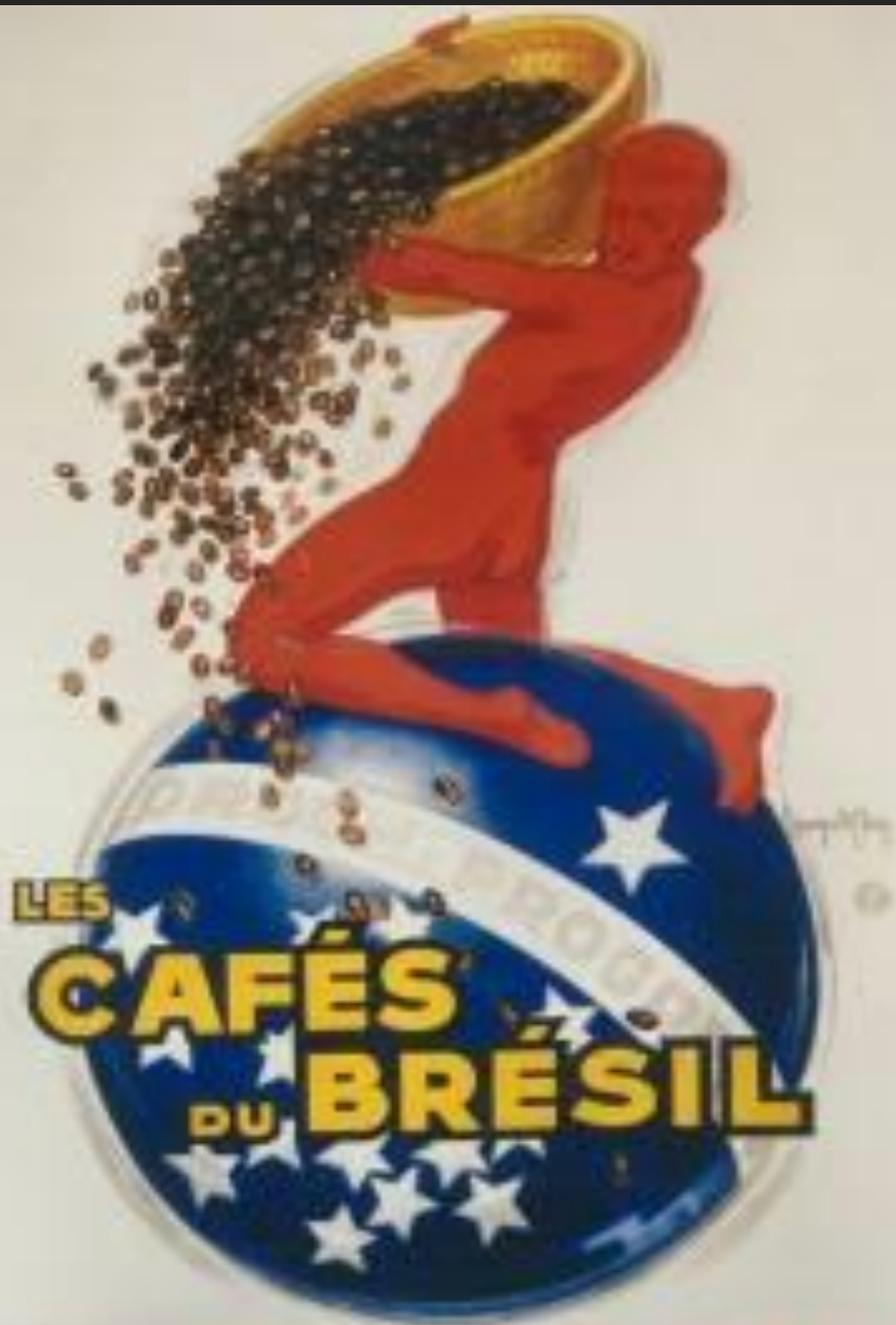


FIORINO

ASTI SPUMANTE

SEUL CONCESSIONNAIRE POUR LA FRANCE: Marcellin FIORIO à LÉZIGNAN (Aude)





ALIMENTENT L'UNIVERS



COGNAC MARTELL

ON SE RASE VITE ET MIEUX



AVEC LE **FLUIDEX**

SANS EAU NI SAVON NI BLAIREAU

"FLUIDEX" 39, Rue de Chateaudun, Paris. (Xemef)



CUSENIER
LIQUEURS DE LUXE

VERASSON



Francis Bacon, *Smoker*, 1953. Oil on canvas, 100 x 100 cm. The Art Institute of Chicago, Chicago, IL, USA. © The Art Institute of Chicago. All rights reserved.

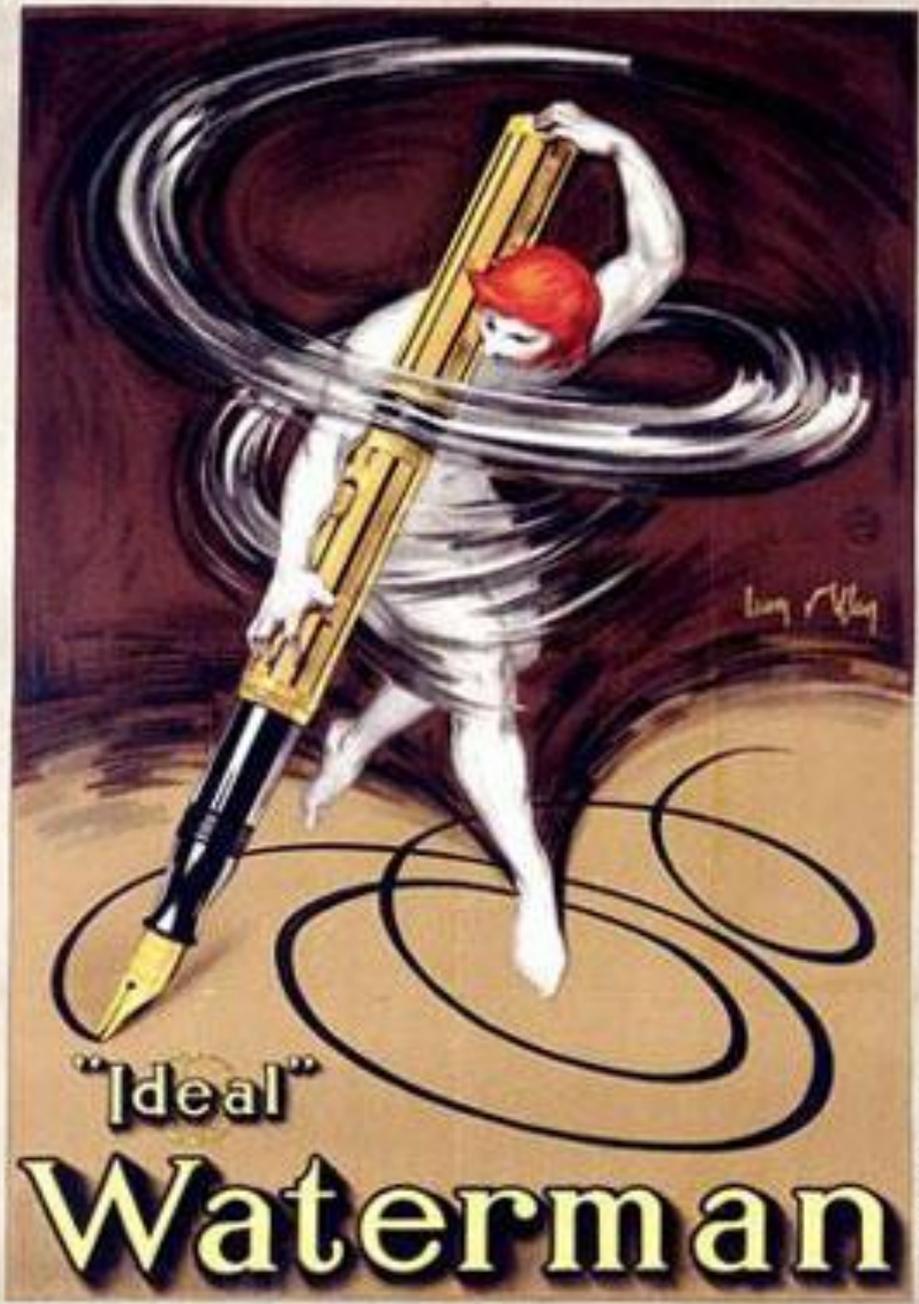
BERLIET

ELEGANTE. CONFORTABLE. DURABLE

la **9** cv.
4 cylindres
4 vitesses



la 9 cv. 4 cylindres 4 vitesses

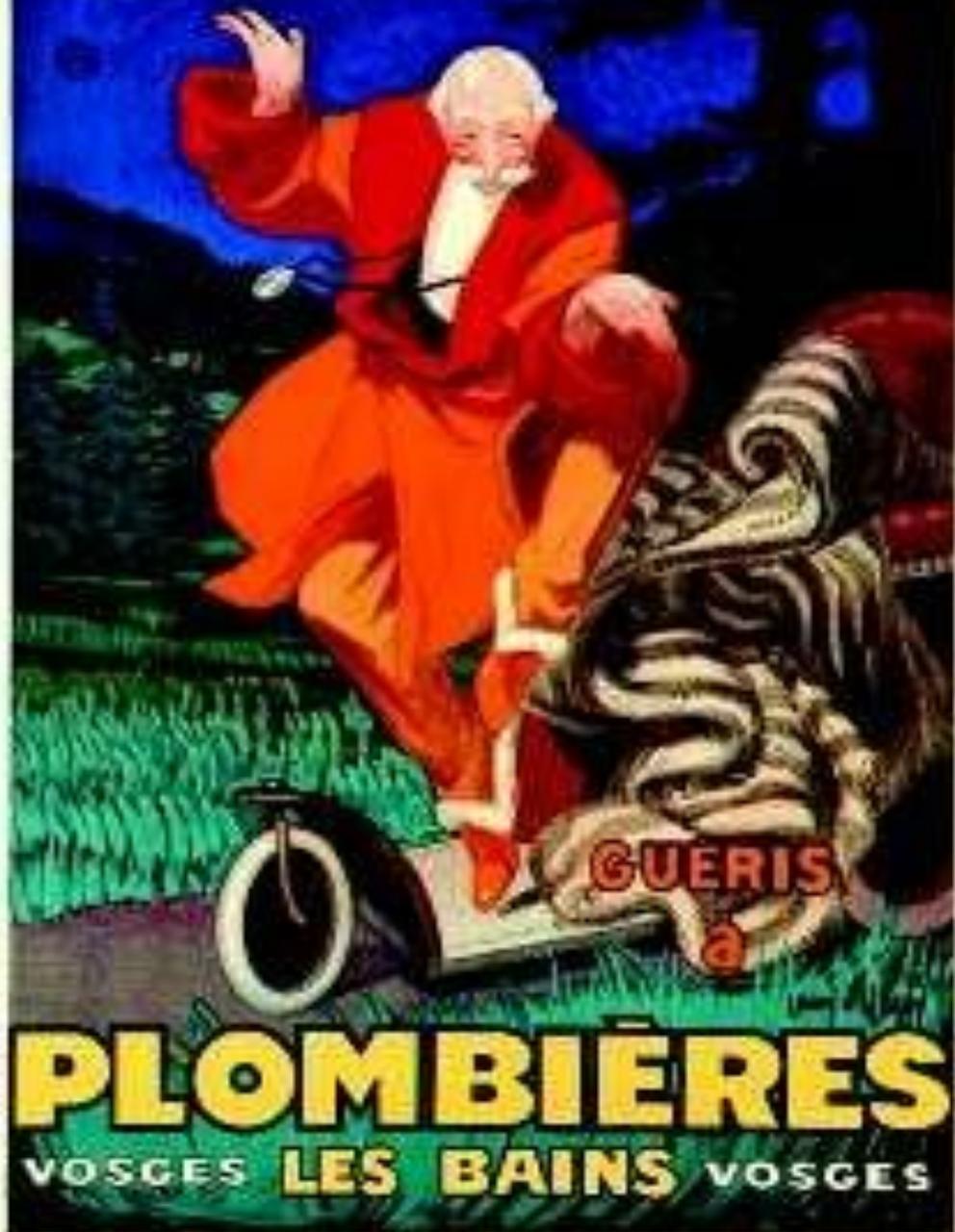


Long & Key

"Ideal"
Waterman

© 1911 WATERMAN

ENTÉRITES. RHUMATISMES



GUÉRIS
à

PLOMBIÈRES

VOSGES LES BAINS VOSGES

à 6 heures de Paris (voitures directes.)

Rene
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*qui dit
Radio
dit*



Radiola

MUSIQUE ☆ RADIO ☆ TÉLÉVISION

pour les enfants en bas âge
premier aliment après le lait

Blédine
JACQUEMAIRE

facile l'alimentation au biberon
prépare et facilite le sevrage

Blédine
JACQUEMAIRE

la Seconde Maman

Detailed description: This is a vintage advertisement for Blédine baby food. The central illustration shows a young child with curly blonde hair, wearing a white dress, holding a large cylindrical tin of Blédine. To the right, a woman with short, styled red hair is shown in profile, looking affectionately at the child. The background is dark, making the figures stand out. The text is arranged around the illustration, with the product name 'Blédine' and manufacturer 'JACQUEMAIRE' appearing twice. The slogan 'la Seconde Maman' is at the bottom.



Carlo C. Biondi

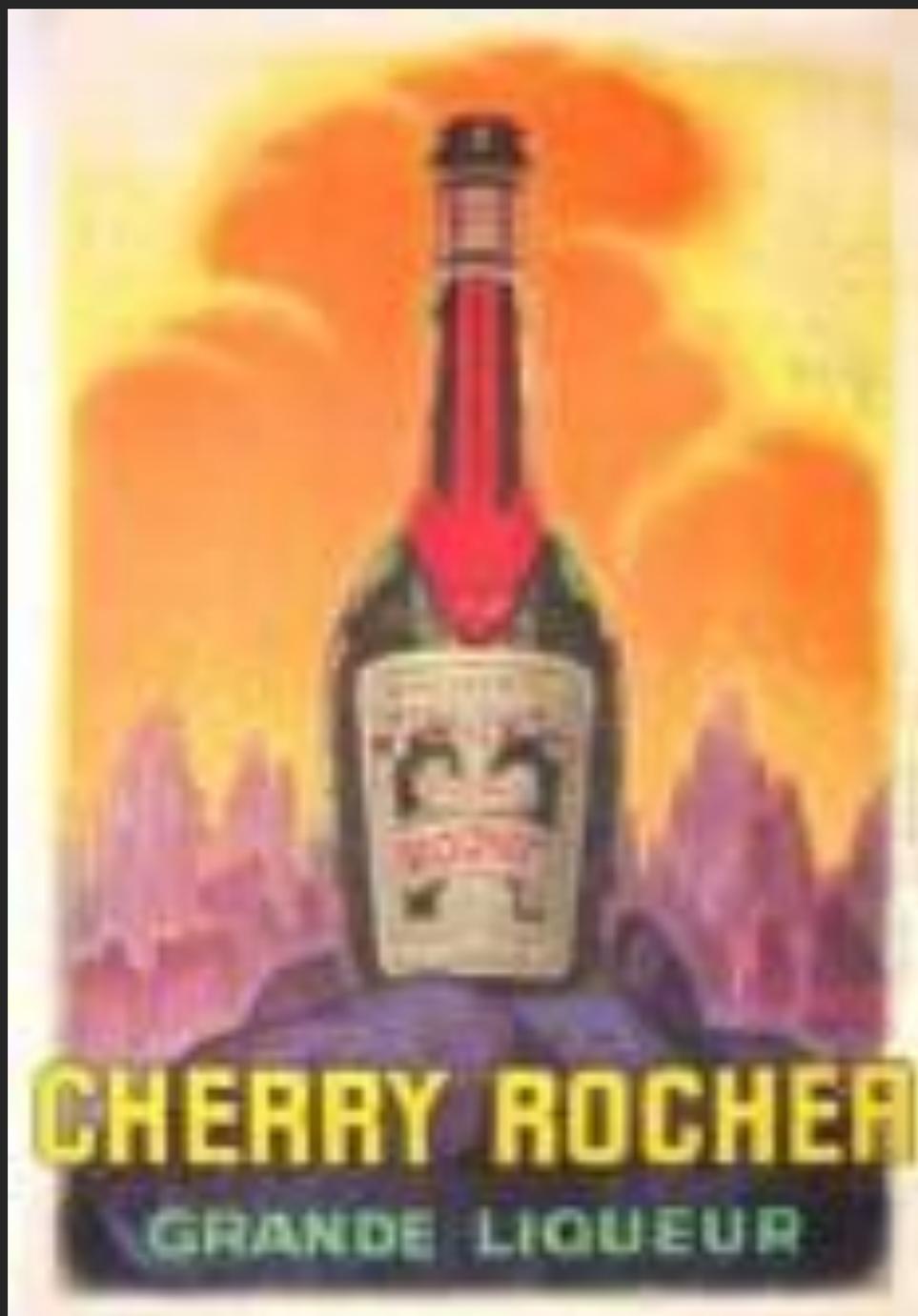
VERMOUTH

Soc. ANON. FRATELLI BRANCA - MILANO

1927 - 1928 - 1929 - 1930 - 1931 - 1932 - 1933 - 1934 - 1935 - 1936 - 1937 - 1938 - 1939 - 1940 - 1941 - 1942 - 1943 - 1944 - 1945 - 1946 - 1947 - 1948 - 1949 - 1950 - 1951 - 1952 - 1953 - 1954 - 1955 - 1956 - 1957 - 1958 - 1959 - 1960 - 1961 - 1962 - 1963 - 1964 - 1965 - 1966 - 1967 - 1968 - 1969 - 1970 - 1971 - 1972 - 1973 - 1974 - 1975 - 1976 - 1977 - 1978 - 1979 - 1980 - 1981 - 1982 - 1983 - 1984 - 1985 - 1986 - 1987 - 1988 - 1989 - 1990 - 1991 - 1992 - 1993 - 1994 - 1995 - 1996 - 1997 - 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



MARSALA FLORIO



CHERRY ROCHER

GRANDE LIQUEUR

Julius Ussi Engelhard,
cartazista alemão.

**BONBONNIERE
EREMITAGE**



Hausers Bar-Restaurant
„Der Reichsadler“



32 Herzog-Wilhelms-Platz 32

19 FILMBALL 35



20. Januar
DEUTSCHES THEATER
SAMSTAG, 23. FEBRUAR

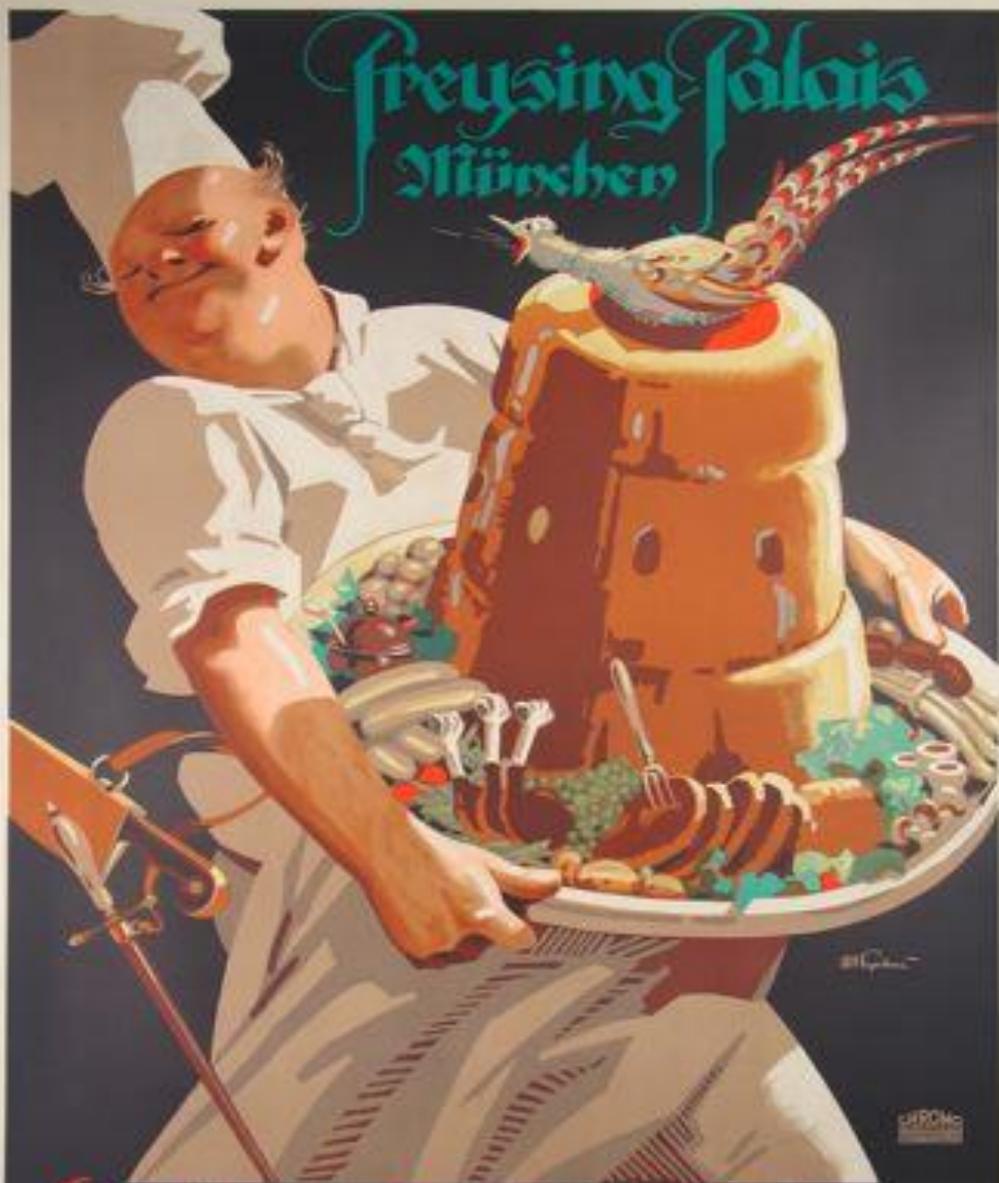
MODE-BALL



19

28

Freysing Palais München



Die kultivierte Gaststätte für Jedermann
freiswerte Frühstücken, Mittag- und Abend-Essen
5 Uhr Tee, eigene Konditorei, 10 Cafe, Fernruf 23877

Agfa



Agfa-Rollfilm

Münchner-Flieger-Tag

Samstag, 1. Juni 1918



Ausstellungsort: „Dellka“ Ibersiedelstraße

Deutsches-
Theater
München
September 1919



Box-Kampf
um die *Meisterschaft* von
Deutschland 1919
(Professional)



W. Fries

FRIES, MÜNCHEN
í MAXIMILIANSTRASSE í
D. E. R. HERRENSCHNEIDER.

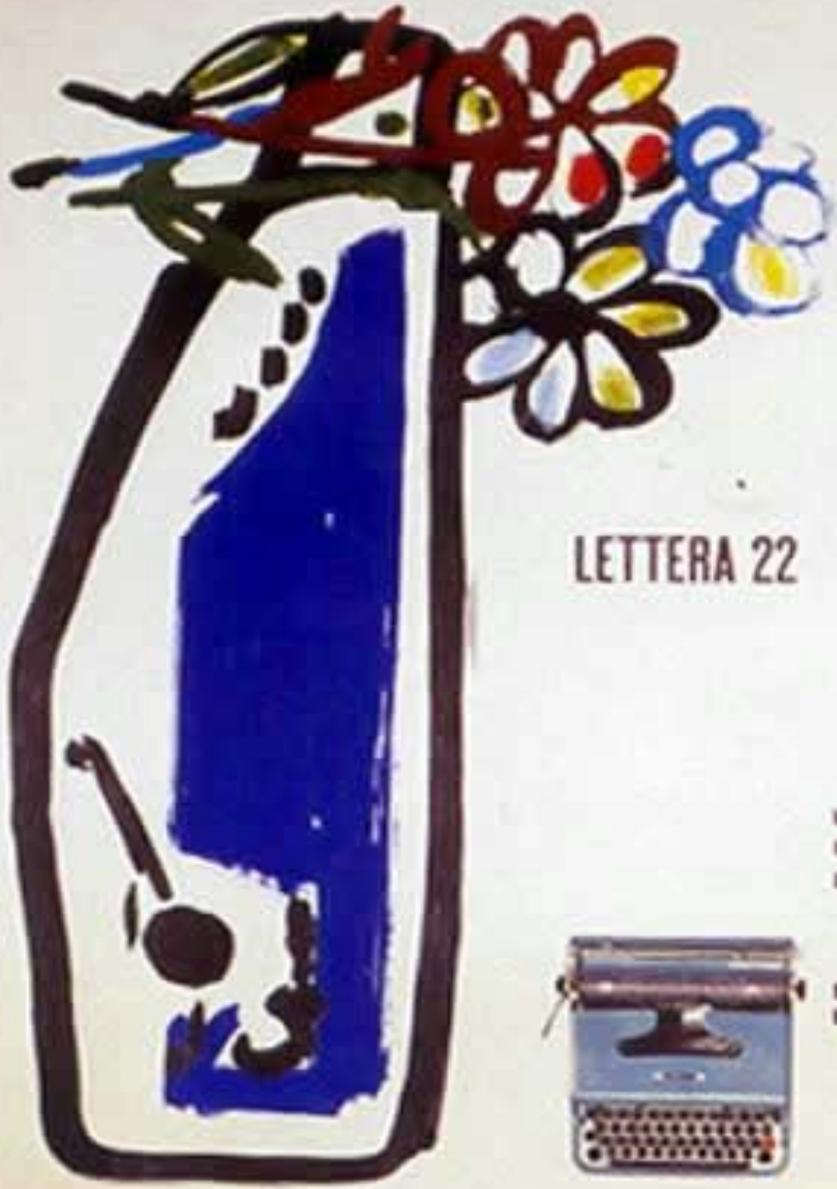
Mais recentemente, já no século XX, mesmo com os avanços tecnológicos, alguns artistas e designers gráficos recorrem à plásticidade visual, dando ao cartaz maior esteticidade, um deles é o italiano Giovanni Pintore.



Lexikon

olivetti

2000/00



LETTERA 22

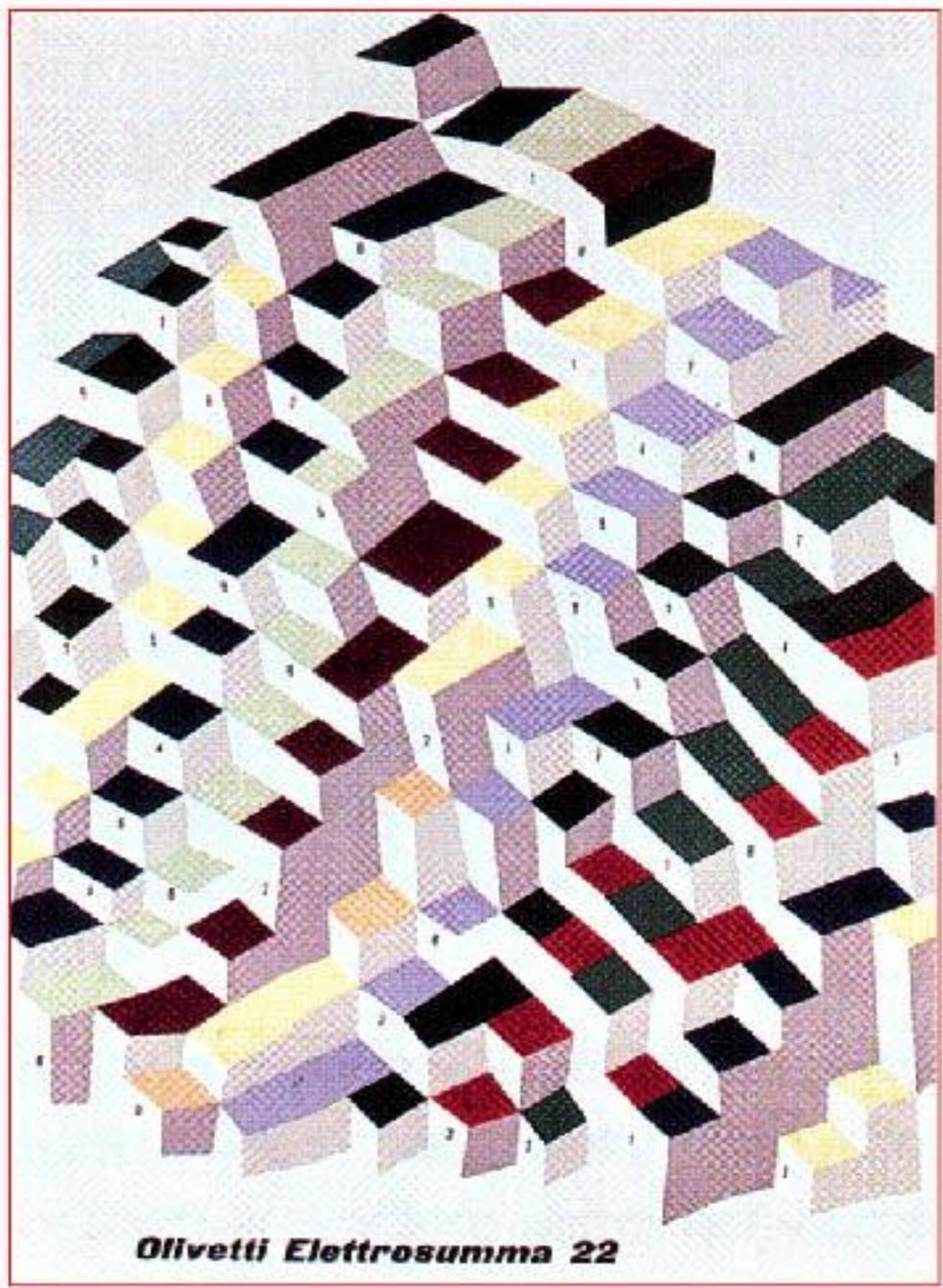


olivetti



olivetti
82 Diaspron







Também no século XX, o designer polonês Jan Lenica.

TEXTS WIELBI



ALBAN BERG WOZZECK

Teatr Wielki w Warszawie

Muzeum Teatralne



Teatr Kopernikowi

Wyświetl Sala Filharmonii Lutylist 1973 - Lipiec 1974

Teatr Wielki Otello Verdi



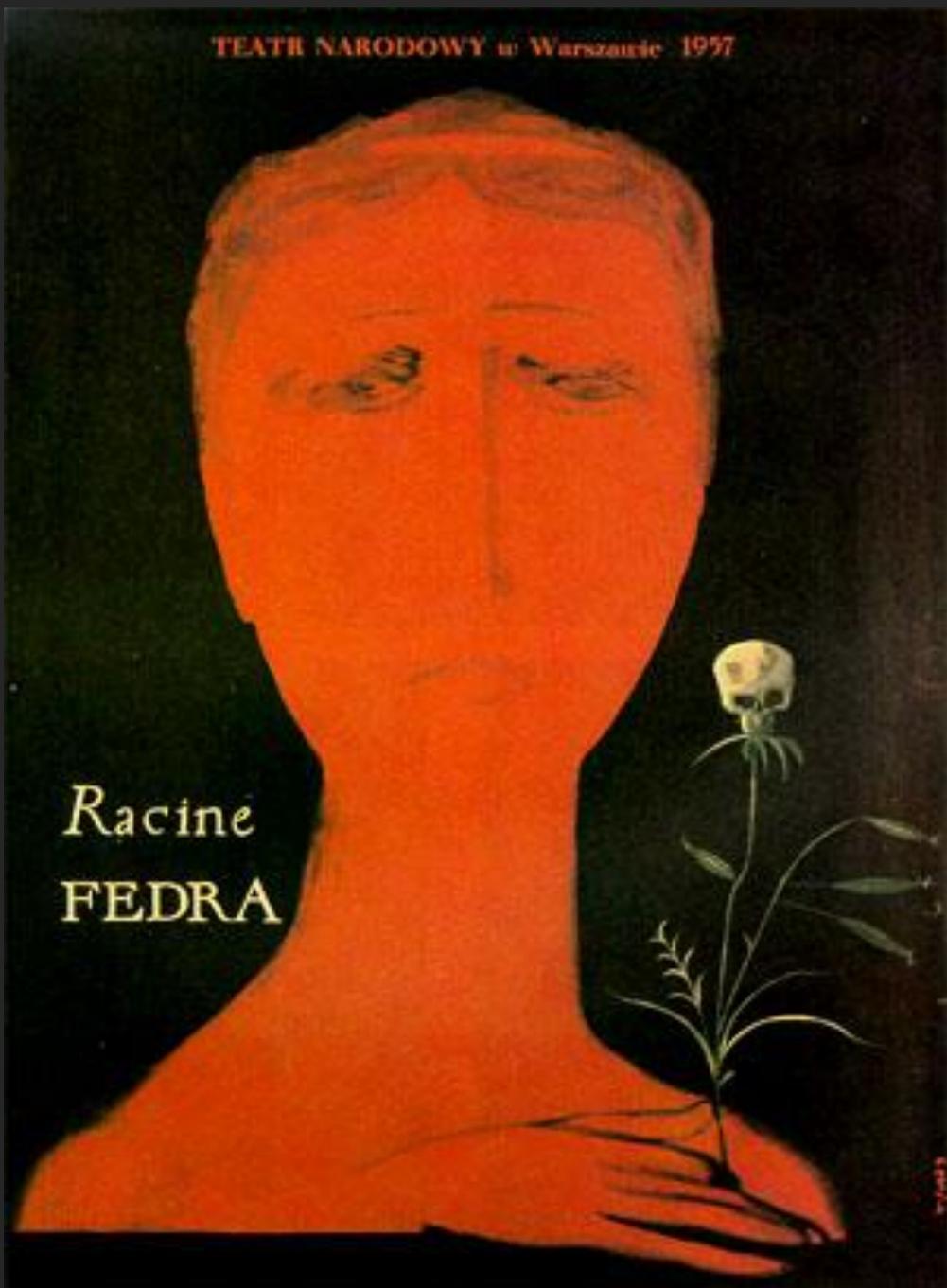


CENA STRACIUI

AVVERTENZA: IL FUMARE NUCLEARE È DANGEROSO. PER INFORMAZIONI SULLE MISURE DI SICUREZZA, LEGGERE LE AVVERTENZE SULLA PACCARETTA. IL FUMARE NUCLEARE È DANGEROSO.

TEATR NARODOWY w Warszawie 1997

Racine
FEDRA





Teatr Wielki
w Warszawie
Mozart
Don Giovanni



NIEBIESKI PTAK

Federico Fellini

Giulietta Masina
Benedict Cumberbatch

Rio Escondido



KANAŁ

Film produkcji państwowej, kierownik artystyczny Andrzej Wajda

Scenariusz Jerzy Bisioń, Sławicki-Zolner, Tadeusz Lipiński

Wykonawcy: Teresa Lipińska, Zdzisław Jankowski, Wiesława Gajda i inni

Wydawca: Wydawnictwo Kinematograficzne, ul. Nowy Świat 55, Warszawa, 1967, 1969



FILM PRODUKCJI POLSKIEJ

ziemia



reżyseria
Janusz Strachocki

scenariusz
Szymon Mitrak

muzyka
Iadwiga Androszewska

l. 1961

dystrybucja
Jerzy Zarzycki



LEWON JAK POKOJÓC PRACOWNIKI WOLNI

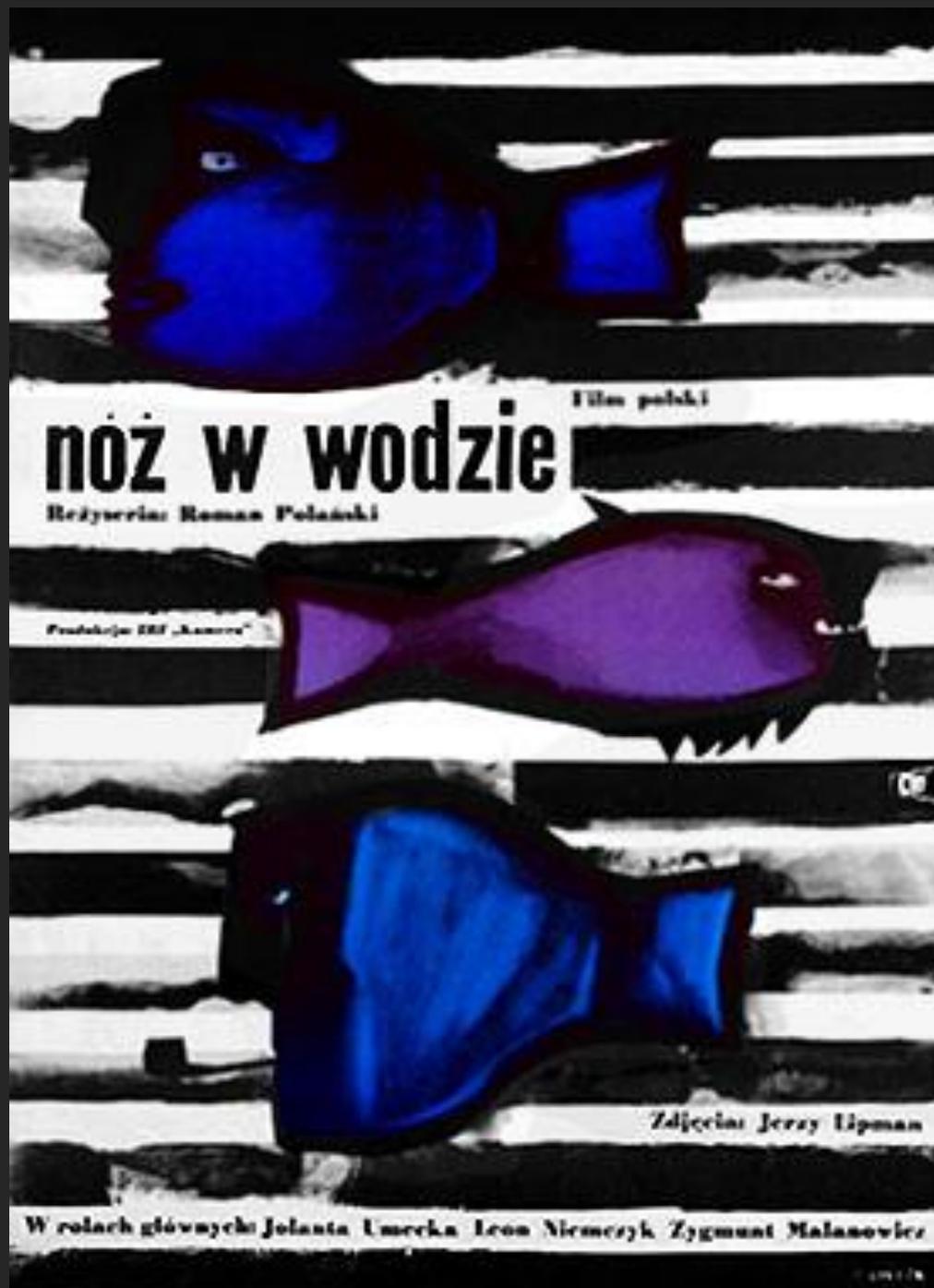
Oko za oko

Reżyseria: André Cayatte

wspomógł: Yves Hérault, Michał Tułaj

Produkcja: Polna Biurocinematograficzna - Jerzy Hinc





nóż w wodzie

Film polski

Reżyseria: Roman Polański

Produkcja: IFF „Kamera”

Zdjęcia: Jerzy Lipman

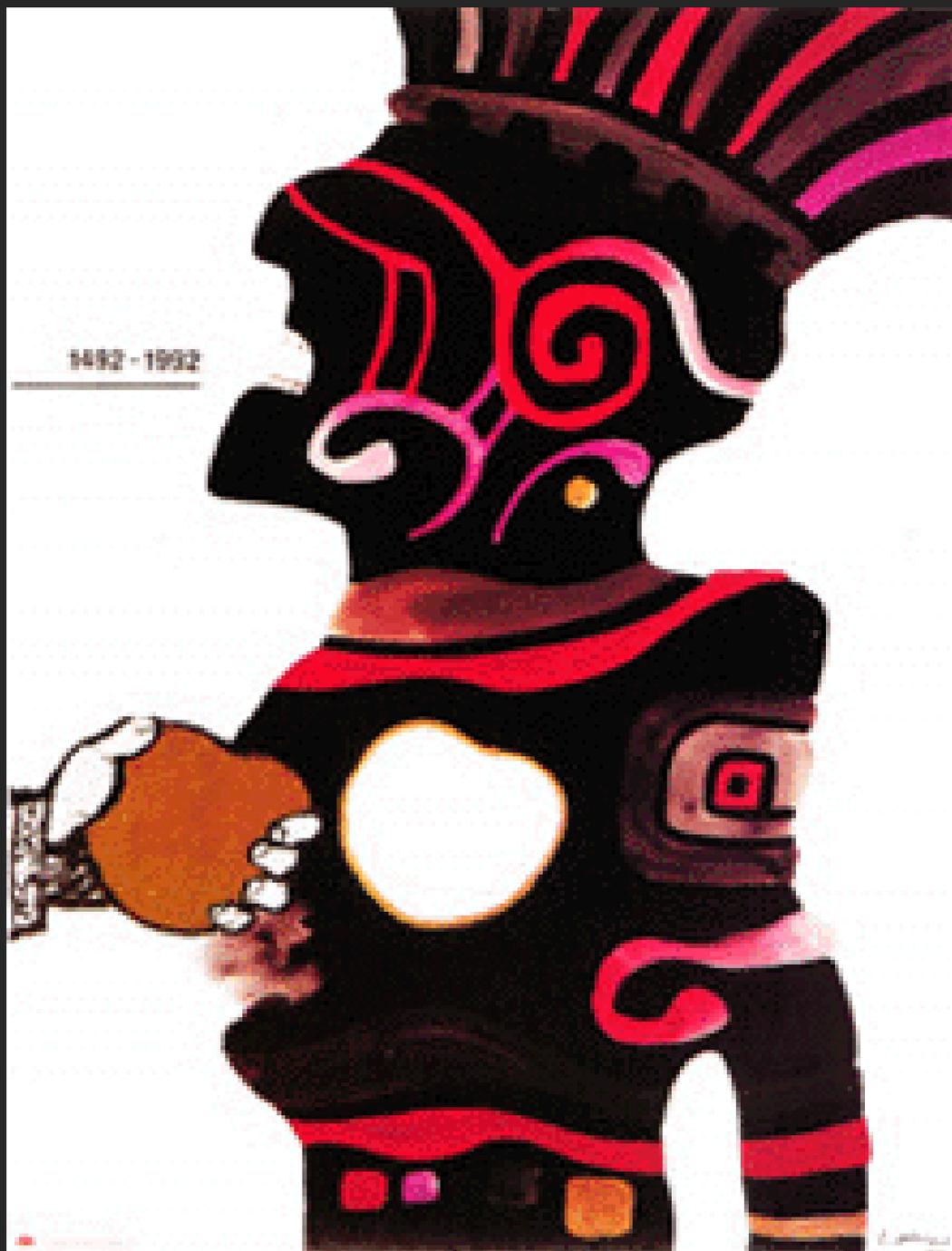
W rolach głównych: Jolanta Umecka, Leon Niemczyk, Zygmunt Malanowicz

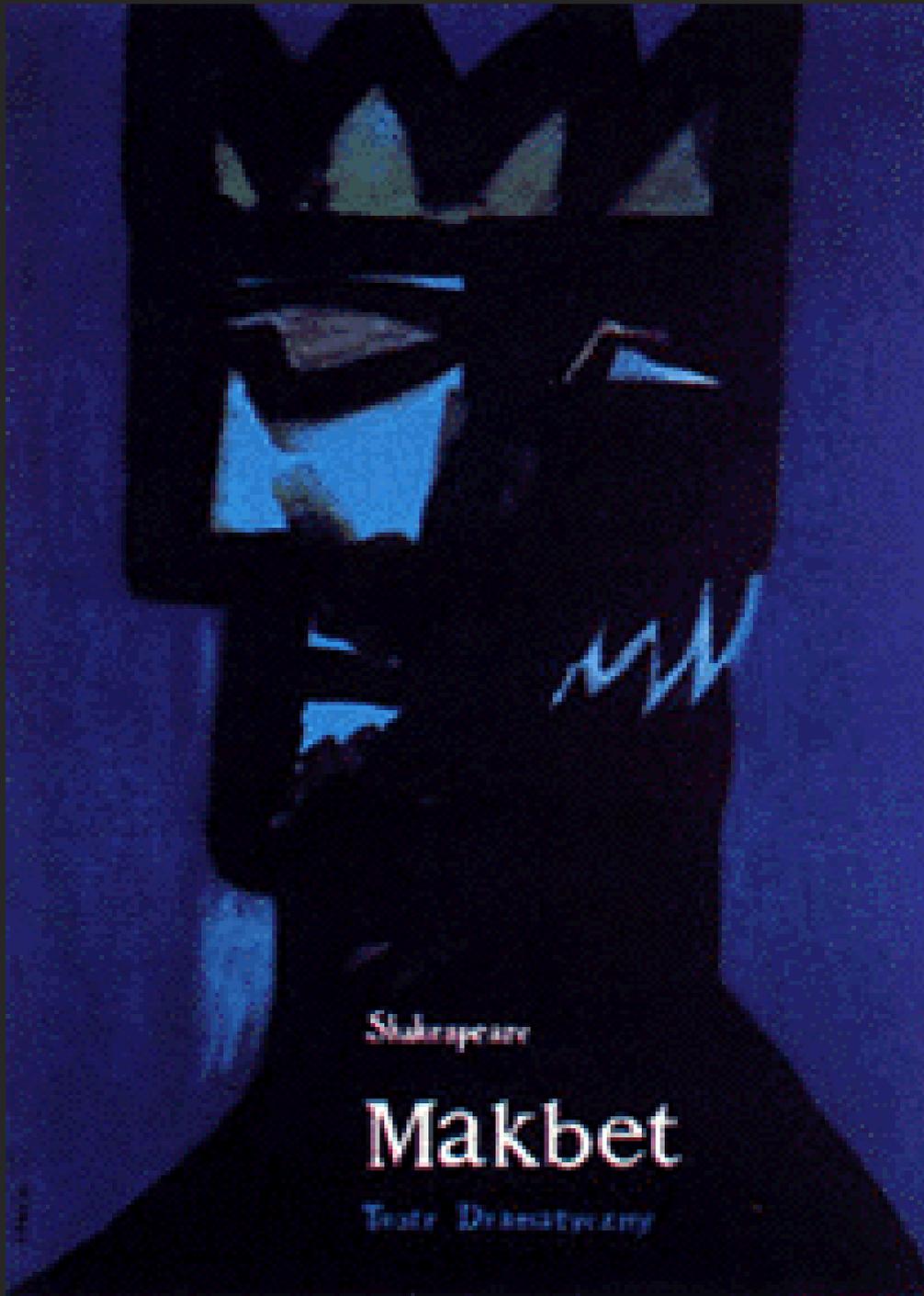
© 1961



Teatr Ateneum
Stowacki
Fantazy

1492 - 1932





Shakespeare

Makbet

Teatr Dramatyczny



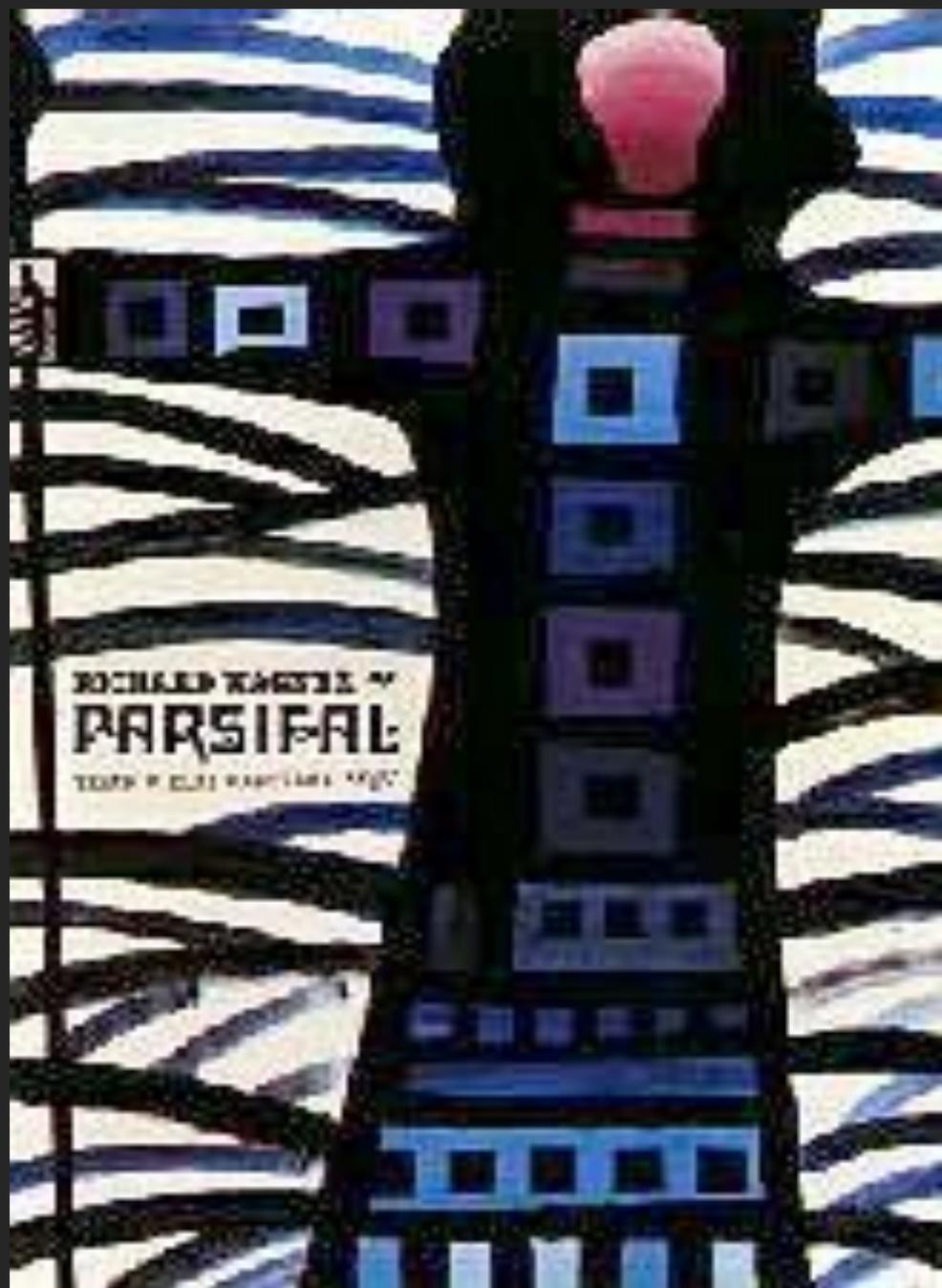
TEATR WIELKI W WARSZAWIE



WAGNER

TANNHAUSER





TEATR WILKO

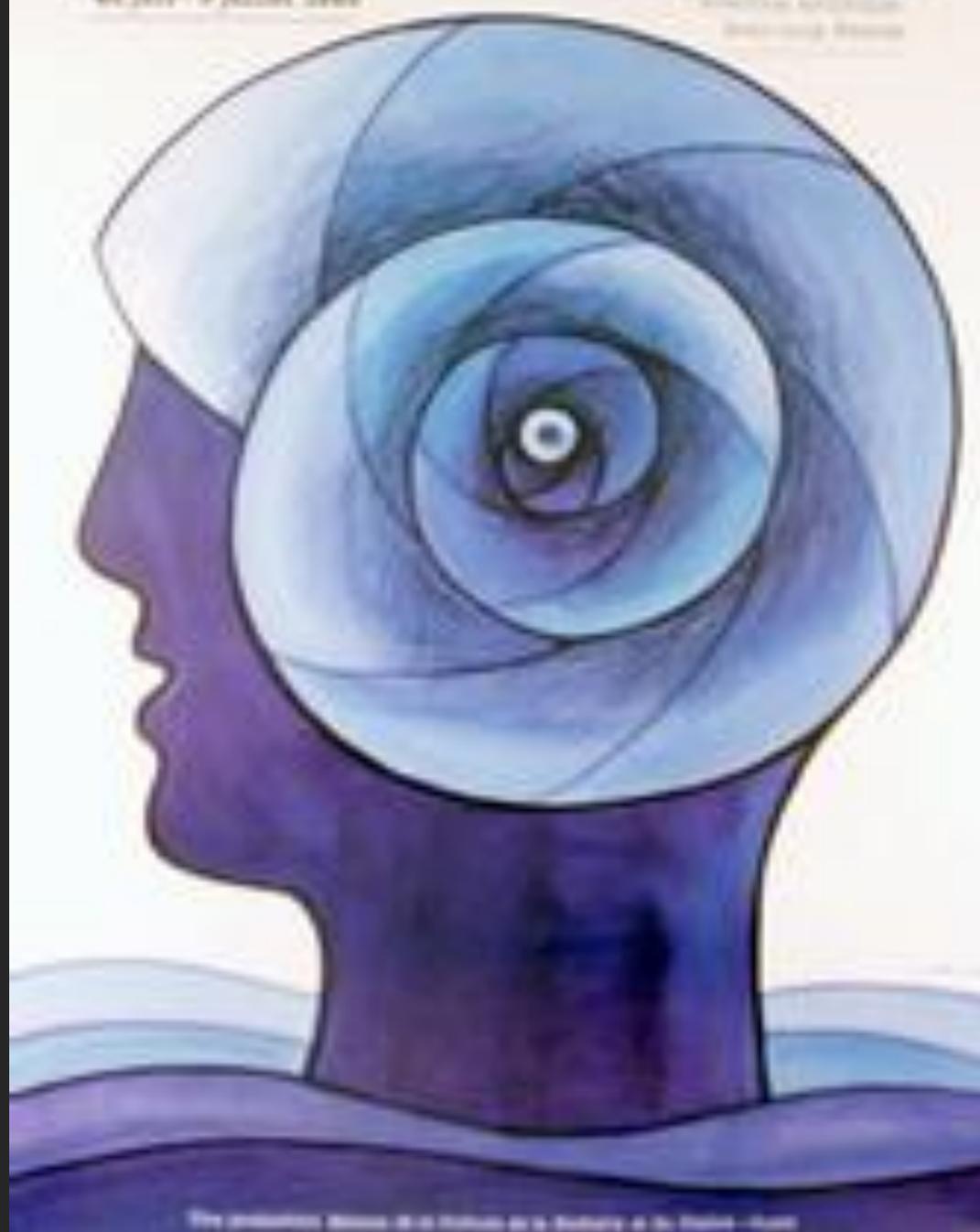
CBADKOWSKI JELIŠEKO LABEČIČ



XIII FESTIVAL CINEMA DE LA ROCHELLE

26 Juin - 9 Juillet 1968

ROCHELLE ANTOINE
Directeur Général

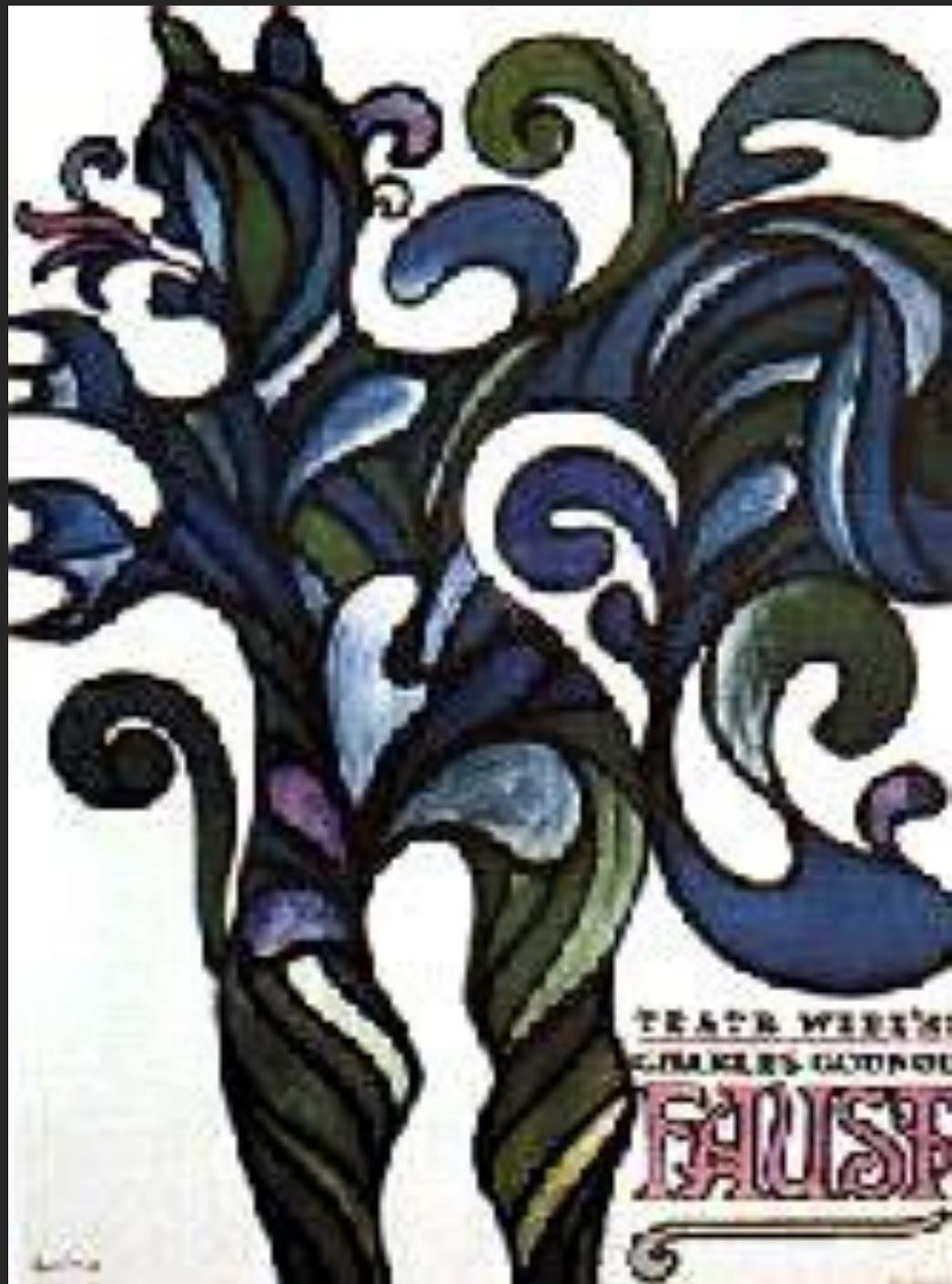


The production office of the festival is in Rochelle, 4 St. Pierre - France



VITTORIO BELLINI
NORCIA

con Mado e Miriam





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

Jean Racine
FEDRA

TRADUIT DE L'ANGLAIS PAR M. G. G. G.



11110

Grain

IWANS KINDHEIT

ein Film von **ANDREJ TARKOWSKI**

nach Motiven der Erzählung „Leuchtkäfer
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 Atlas 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 weltbekannter Filme.
Drei- und Vierkanal-Stereo-Filme.
berühmte Aufnahmen und klassische Meisterwerke
werden erstmals
in deutschen Filmtheatern gezeigt.

 sezession



Delynarte



24867

OSTATNI ETAP



ICW

ROZPOWSZECZNIANE: CENTRALA WYNAJMU FILMOW

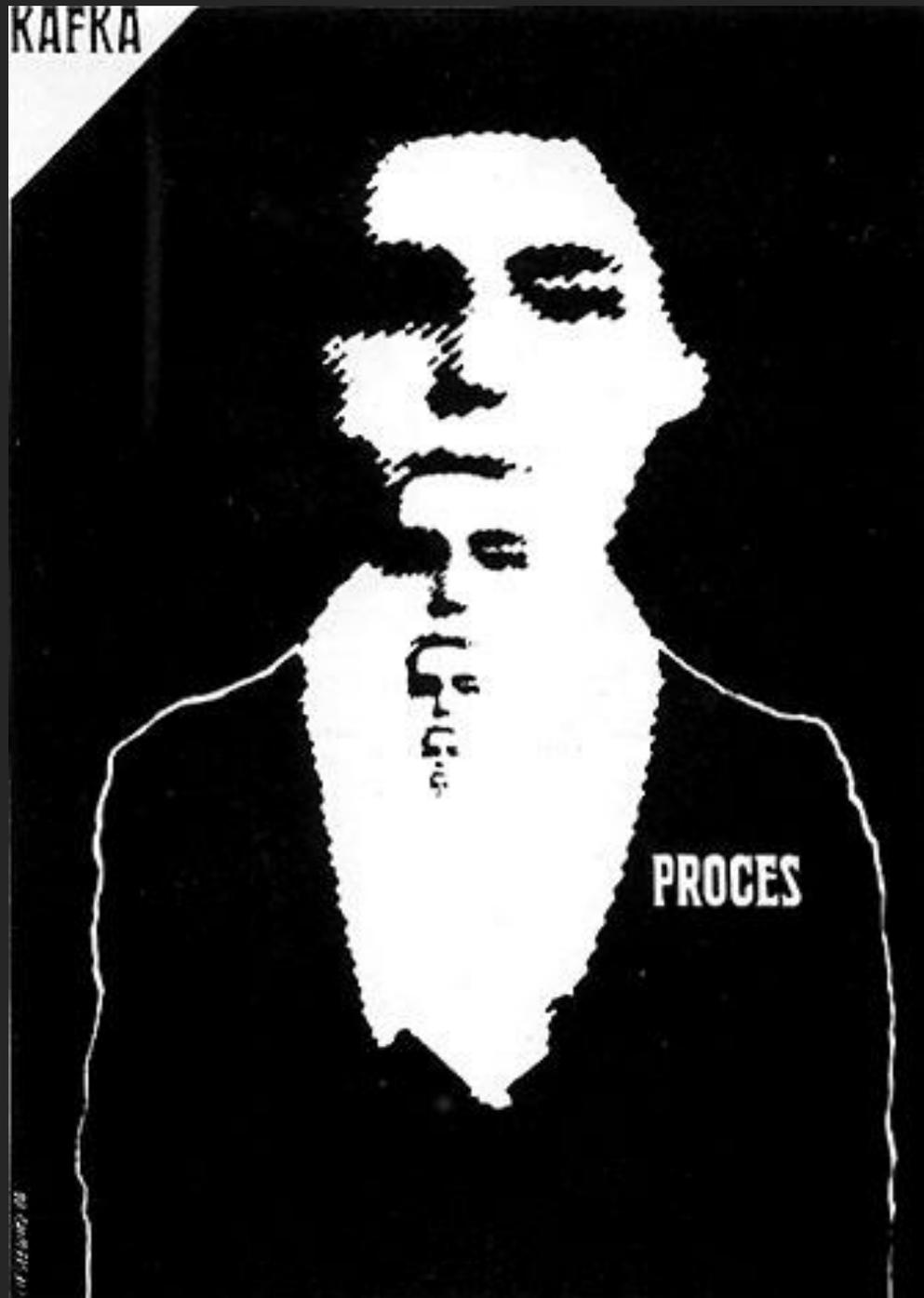
Hommage
à
Joseph
Beuys



Günther Rambow - 90

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

KAFKA



PROCES



3/8

P. MORGAN

WYDAWCA: WYDZIAŁ WYDAWNICZY UNIWERSYTETU W Białymostku

Wydanie
1998 r.

1000 egz.

DEJAKI PARADY
TYLKO MONTAŻ
PERO ARMEANIZ

LUDZIE I WILKI

3
11

EXCELENTE FILM PRODUCIA NAUTICA SA

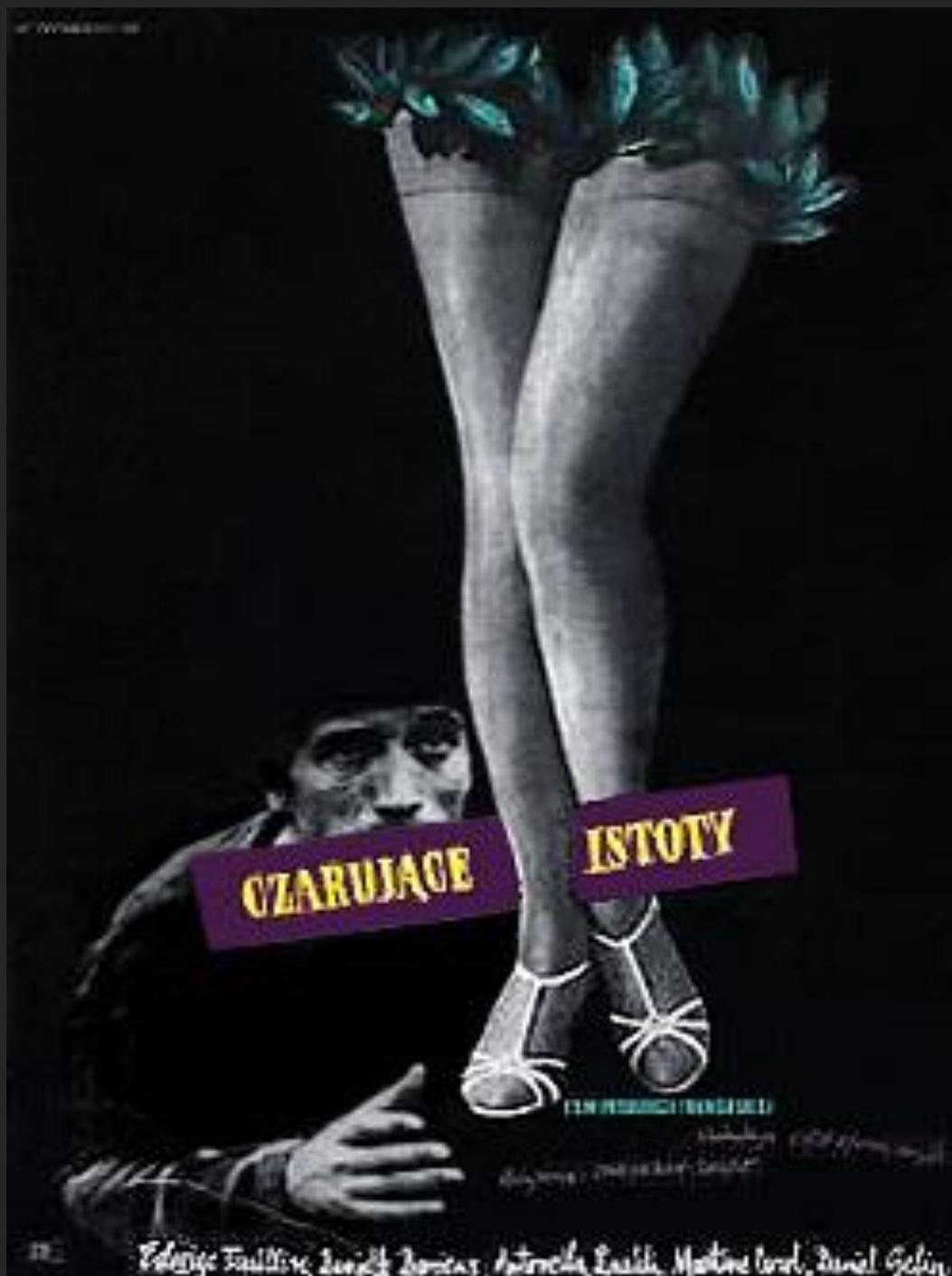
ZEAMANA SIRZAEA

REGIZOR
GHEORGHE VISAN

PRODUCIA
NAUTICA SA

1971





CZARUJĄCE

ISTOTY

FILM PRODUKCYJNY FRENCH FILLS

Federico Fallone, Daniel Bonicás, Antonella Lualaba, Martine Loub, Daniel Gelin

A black and white photograph of a hand holding a bright yellow sun. The hand is positioned with the index finger pointing upwards, directly touching the bottom of the sun. The sun is a solid, bright yellow circle. The hand is rendered in a realistic style with shading, showing the texture of the skin. The background is a plain, light color. The entire image is framed by a dark border.

TRZY CZWARTE SŁOŃCA

FILM PRODUKCJI
JUGOSŁOWAŃSKIEJ
TRIGLAV-FILM
REŻYSERIA
JOŽE BABIČ
WROLACH GŁÓWNYCH
DANRO BEZLAJ,
ANTUN
VRDOVIK,
VANJA
DRACH

FILM PRODUKCJI POLSKIEJ

weekendy

w rolach głównych:
SPELA ROZIN, ANDRZEJ HRYDZEWICZ

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

Produkcja: ZRF

DRUGA

NAFFIA



Teresa Iżewska
Tidens Jacek

wrazom
filmie
półfilmie
redymoni:
długość filmu: 100 minut
produkcja
reżyseria
kierownictwo artystyczne
i realizacja
kierownik produkcji
distribucja: Bona Vista

ALBA



Antonella Lualdi

Giovanna Pajli

Giulia Pichini

Marta Bertini

Franca Bardi

Regia Gianni Franciolini

Produzione CIRA

FILM PRODUKCI WIDOWEJ

Panienki z miasteczka





Always be bright, no matter how dark it is.

THE KENTUCKY

THE KENTUCKY

THE KENTUCKY

THE KENTUCKY

WOLTERGE

THE KENTUCKY

THE KENTUCKY

THE KENTUCKY

THE KENTUCKY





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 DELON

JEAN-CLAUDE BRÉALY • MONIQUE BEAUFREY • ANNE GIRARDON

Dany Robin • JEAN PAUL BELMONDO

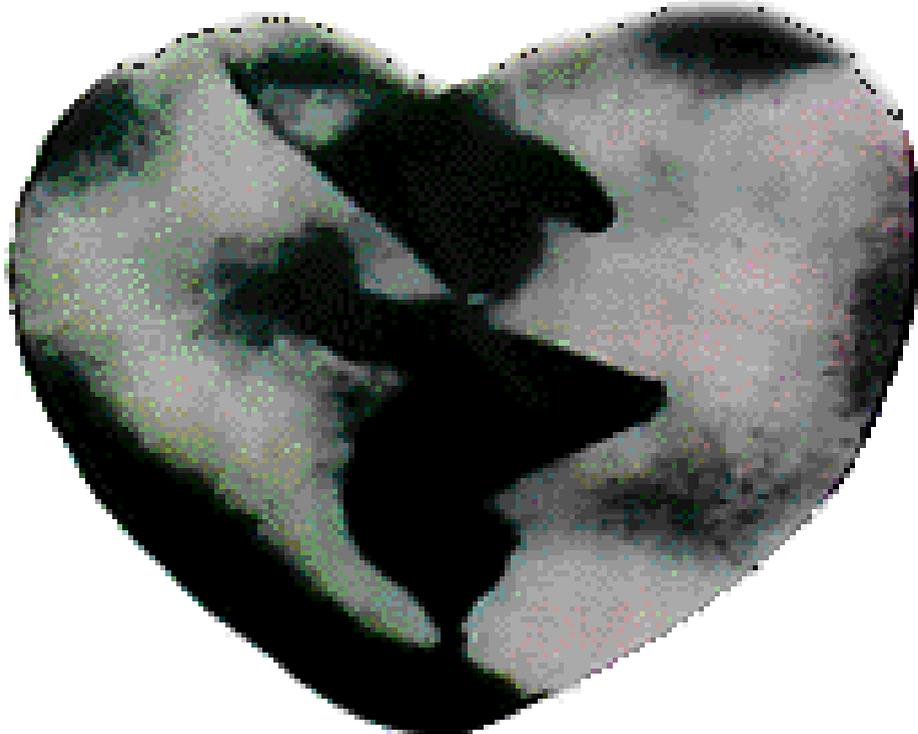
SIMONE • SIGNORET • Pierre Vaneck
Jean Desailly

EMILIE DRY • LAFORÉT • Pierre BRASSEUR

reżyseria: Michel Mitré

film SZEROKOEKRANOWY

ślawne miłości



FILM

PRODUKCJI

POLSKIEJ

REZYSERIA

WYKONALI

PETELSCY

ZRF

STUDIO

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B. HORAWIANKA

KAMIENNE NIEBO

MIESZKANIE NR 8

REŻYSERIA: NIKOLA TANHOFFER

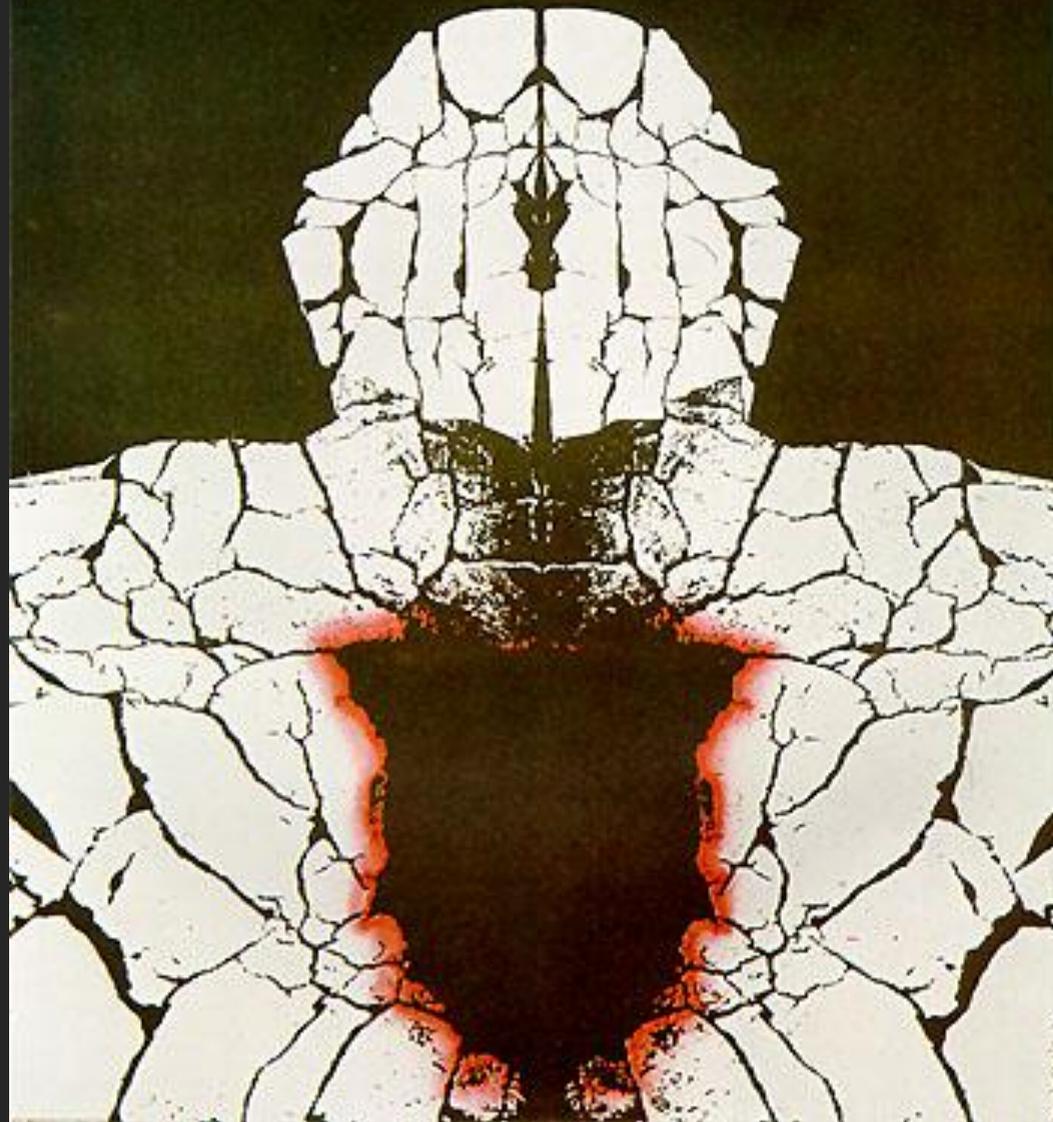
W ROLI GŁÓWNEJ: M. ŽIVANOVIĆ

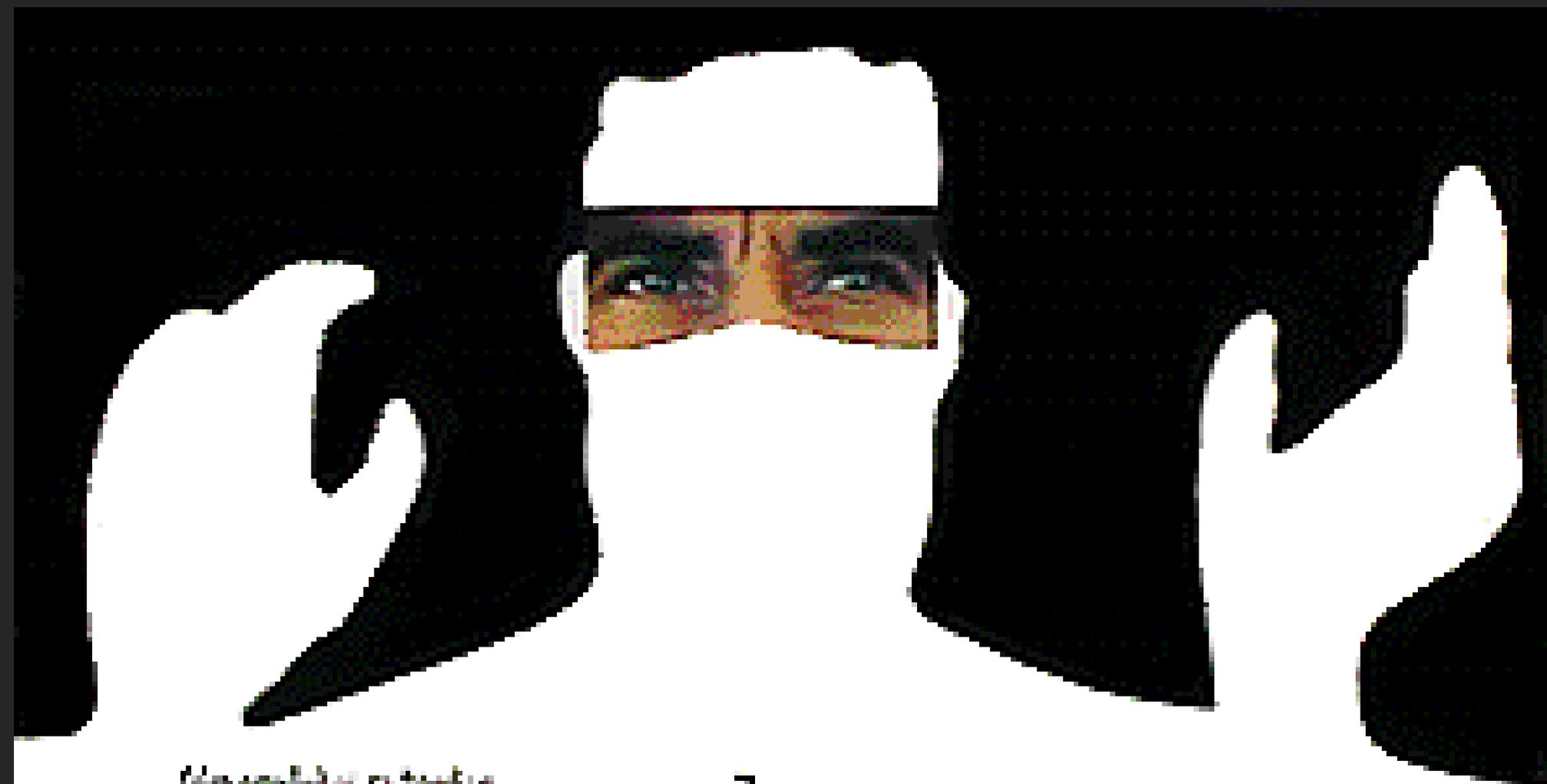
PRODUKCIJA AVALA FILM

ADAM MICKIEWICZ

dziady

TEATR NARODOWY





film wyprodukowany przez

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1944 *22* / *VII* 1959



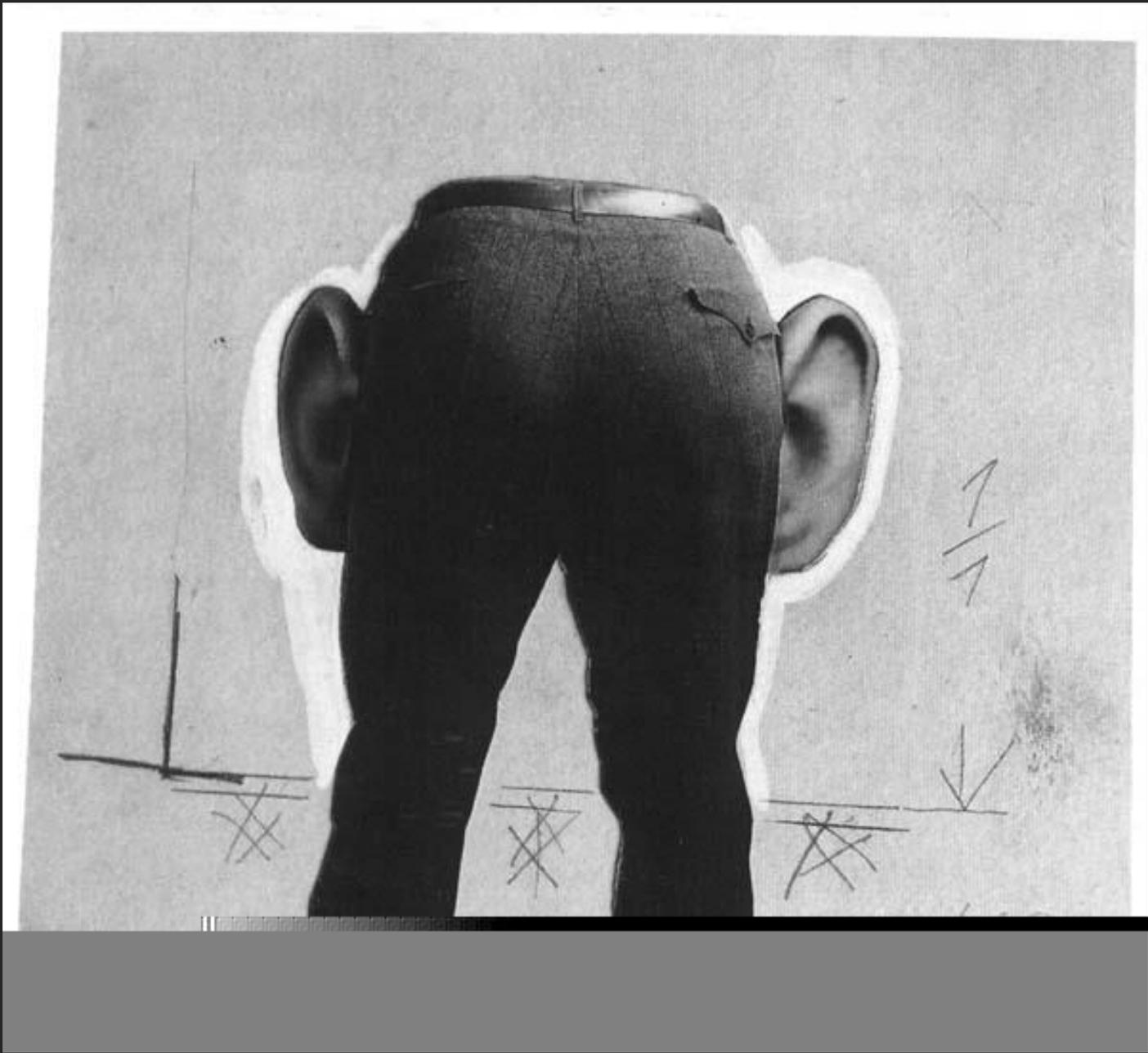
CZEŚĆ LUDZIOM PRACY — BUDUJĄCYM POLSKĘ LUDOWĄ

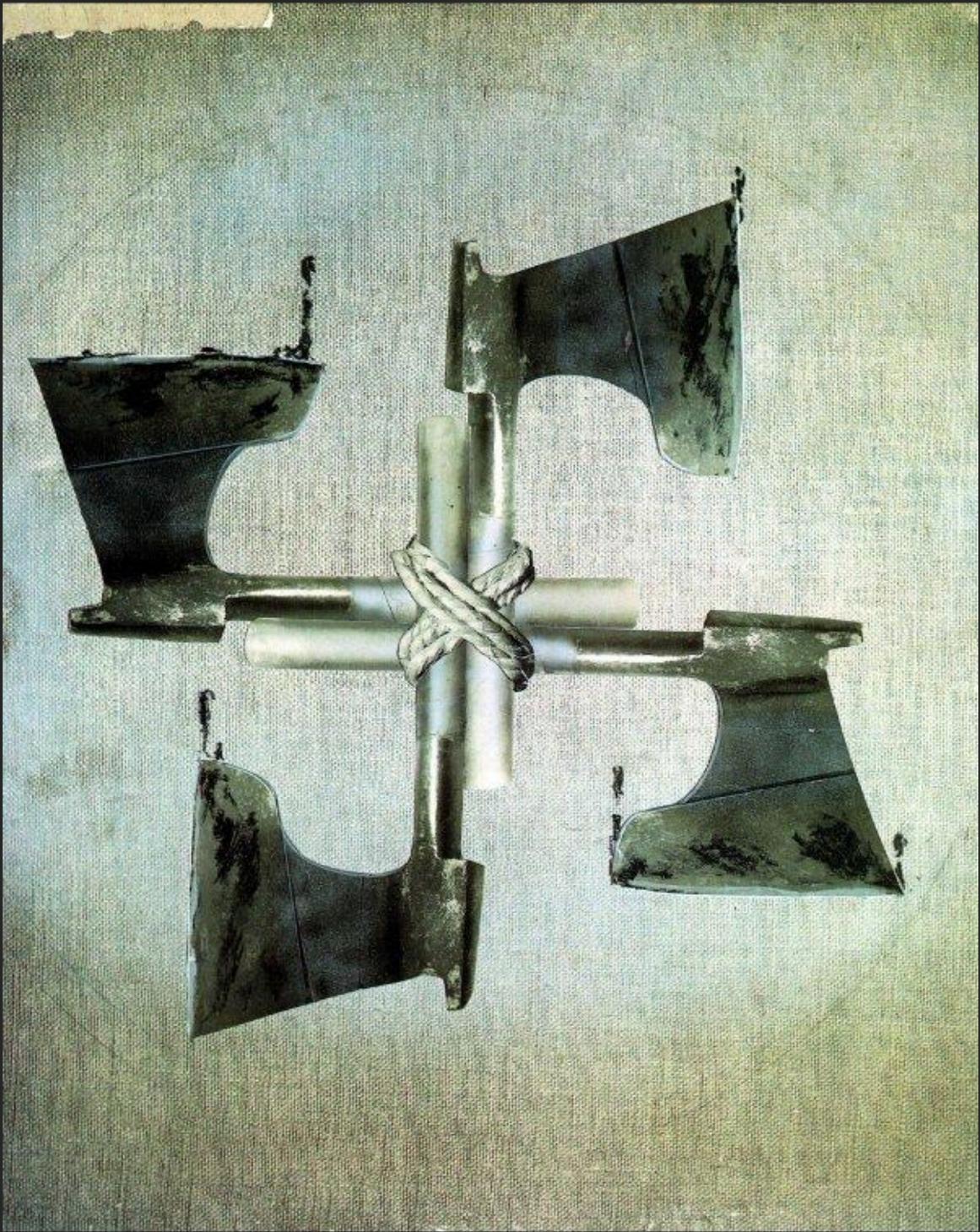
Wojciech Gaj / Agencja

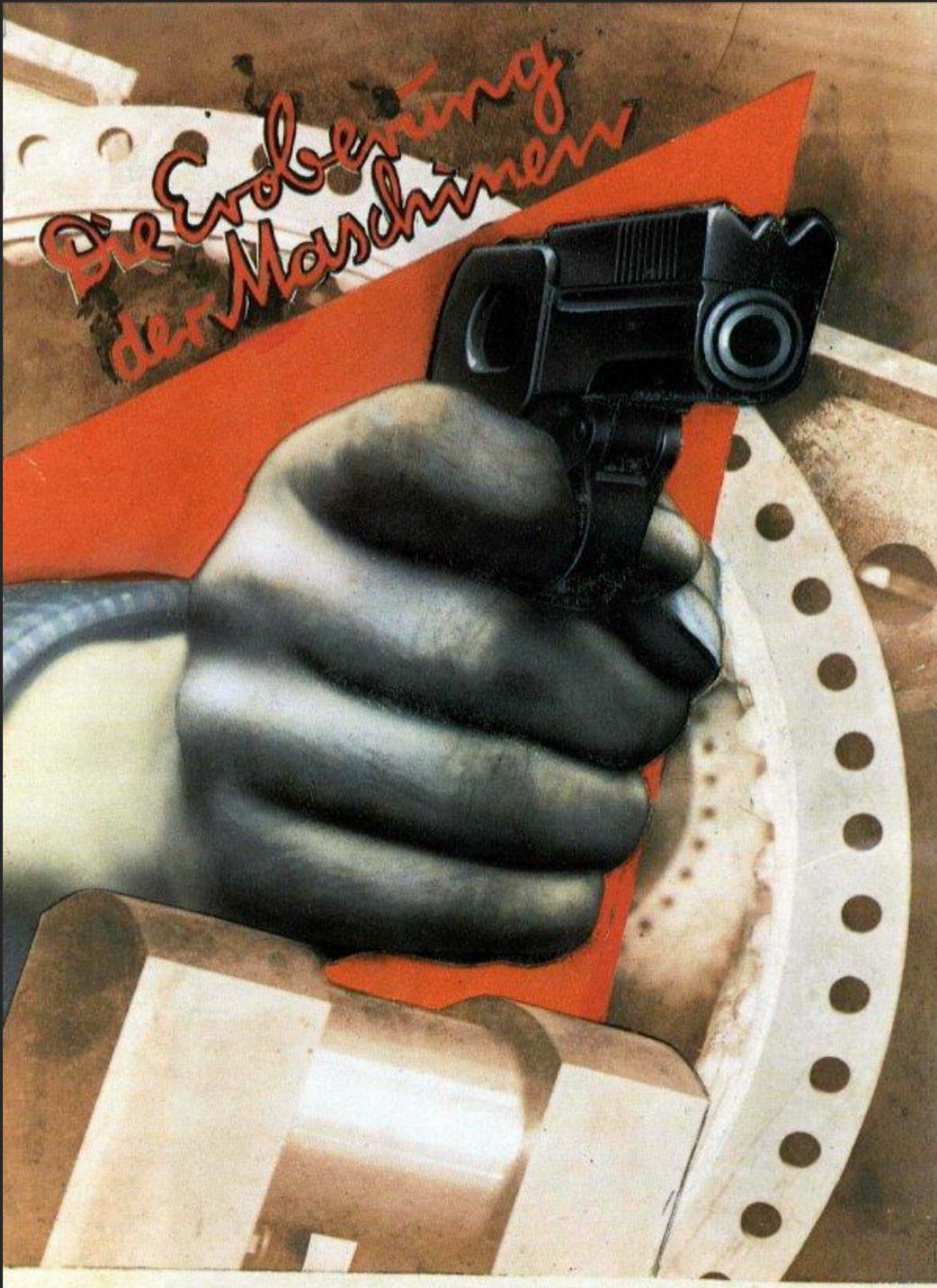
Com o alemão
John Heartfield o
engajamento na crítica
política passa a integrar
definitivamente o
contexto da
Comunicação Visual por
meio de cartazes que
tecem críticas severas
ao Nazismo.















dada-merika
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“Jedermann sein eigener Fussball”

Illustrierte Halbmonatsschrift

1. Jahrgang

Der Malik-Verlag, Berlin-Leipzig

Nr. 1, 15. Februar 1919

Sämtliche Zuschriften, betr. Red. u. Verl. an: Wieland Herzfelde, Berlin-Halensee, Kurfürstendamm 76. Sprechst.: Sonntags 12-2 Uhr

Preisanschreiben! Wer ist der Schönste??



Deutsche Manneschönheit 1

(Bergl. Seite 4)

Die Sozialisierung der Parteifonds

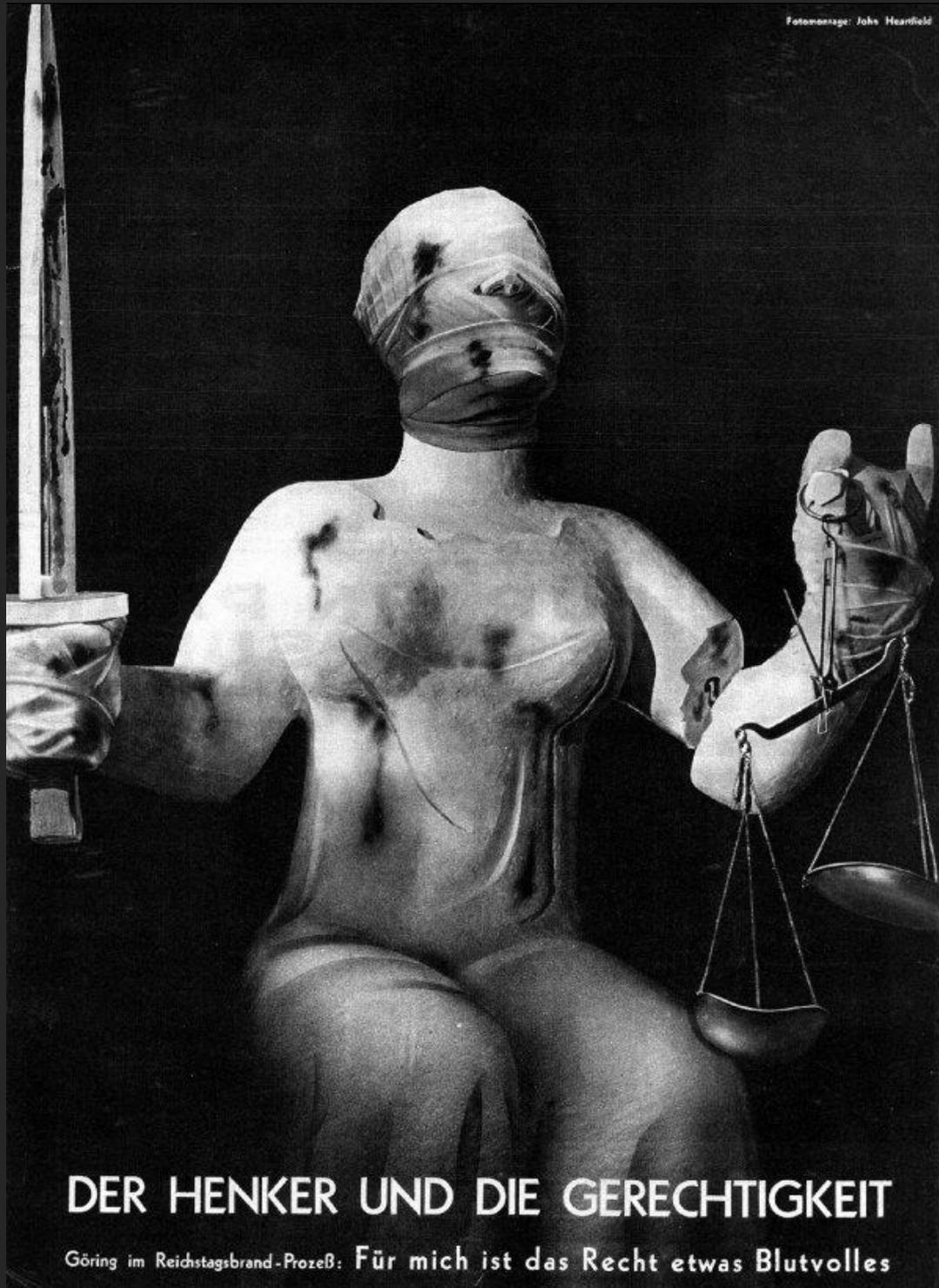
Eine Forderung zum Schutze vor allgemein üblichem Wahlbetrug

(Diese Ausführungen sollen des Unfug unserer Nationalversammlung selbst vom Gesichtspunkt der Demokraten aus illustrieren, jener Leszte, 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



10 440



ATZ

U.S. erscheint wöchentlich einmal. Preis: 1,00 Mk., 30 Gr. 1,25 Fr., 30 Sp.
Abt. 10 Zimmer, City, 15. Post. Ckr. Jahrgang XIII. - Nr. 96. - 14. September 1933

DEUTSCHEN VOLKE

GOERING DER HENKER DES DRITTEN REICH

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

Fotomontage: John Heartfield // Umschlagbild des „Grundgesetz“ über Reichstagsbrand und Hitlerterror // Das Gustav Goering in einer Originalfotografie entströmen und wurde nicht verändert.

SONDERNUMMER: REICHSTAGSBRAND

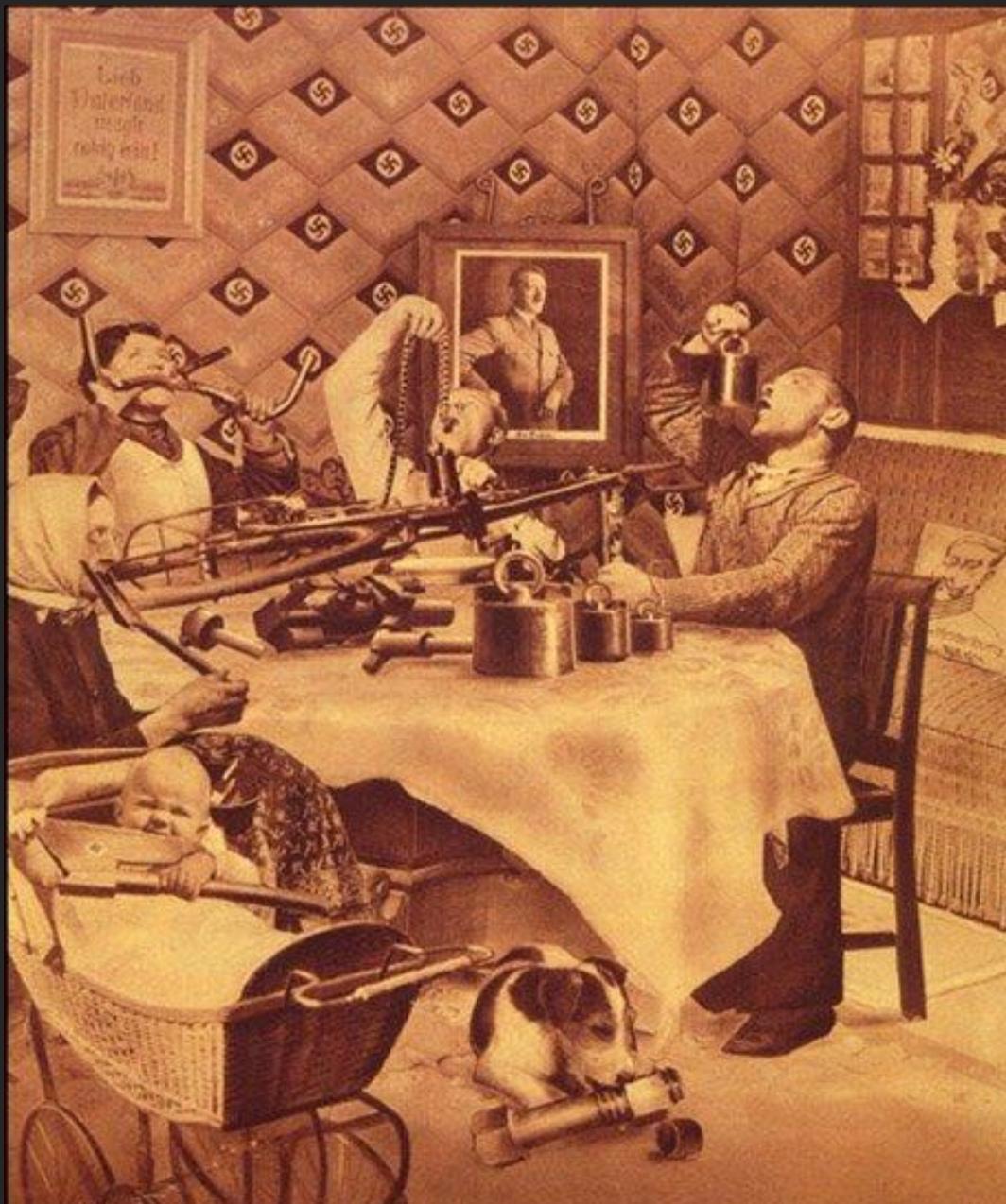
PROZESS/GEGENPROZESS

T.152

John Heartfield



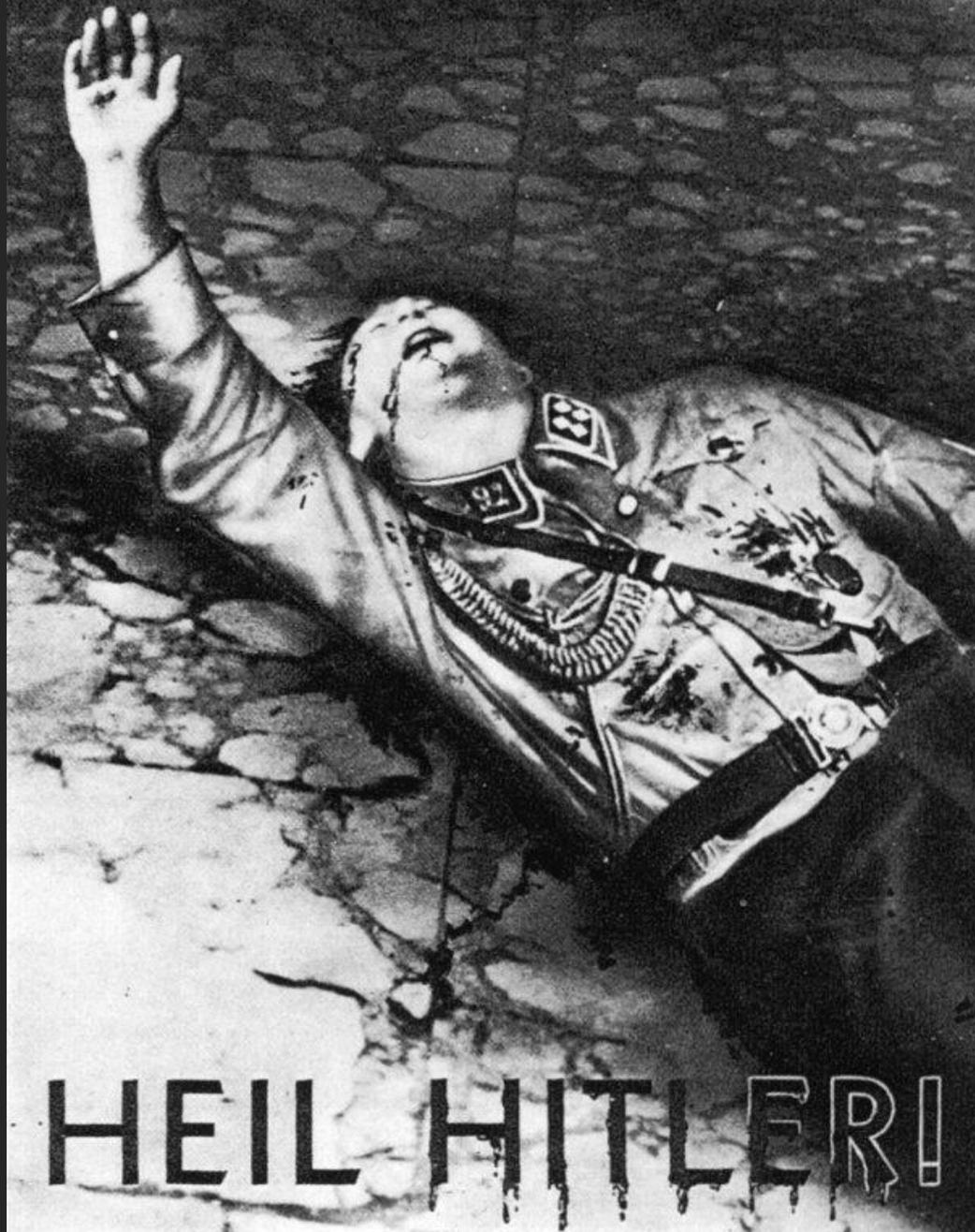
5 Finger hat die Hand
mit **5** packst Du den Feind!
Wählt Lüste
Kommunistische Partei!



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“.

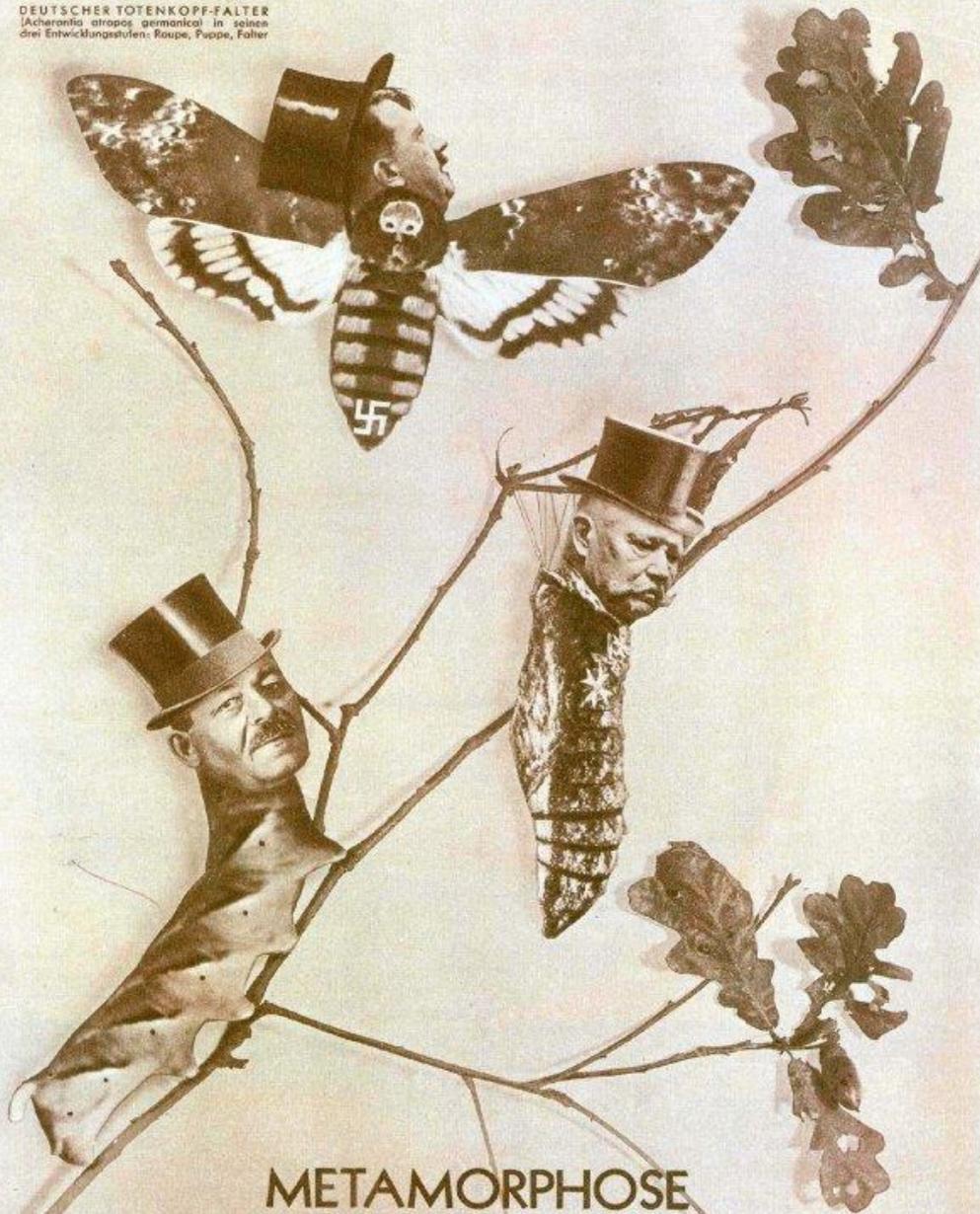
30. JUNI 1934



HEIL HITLER!

DEUTSCHE NATURGESCHICHTE

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

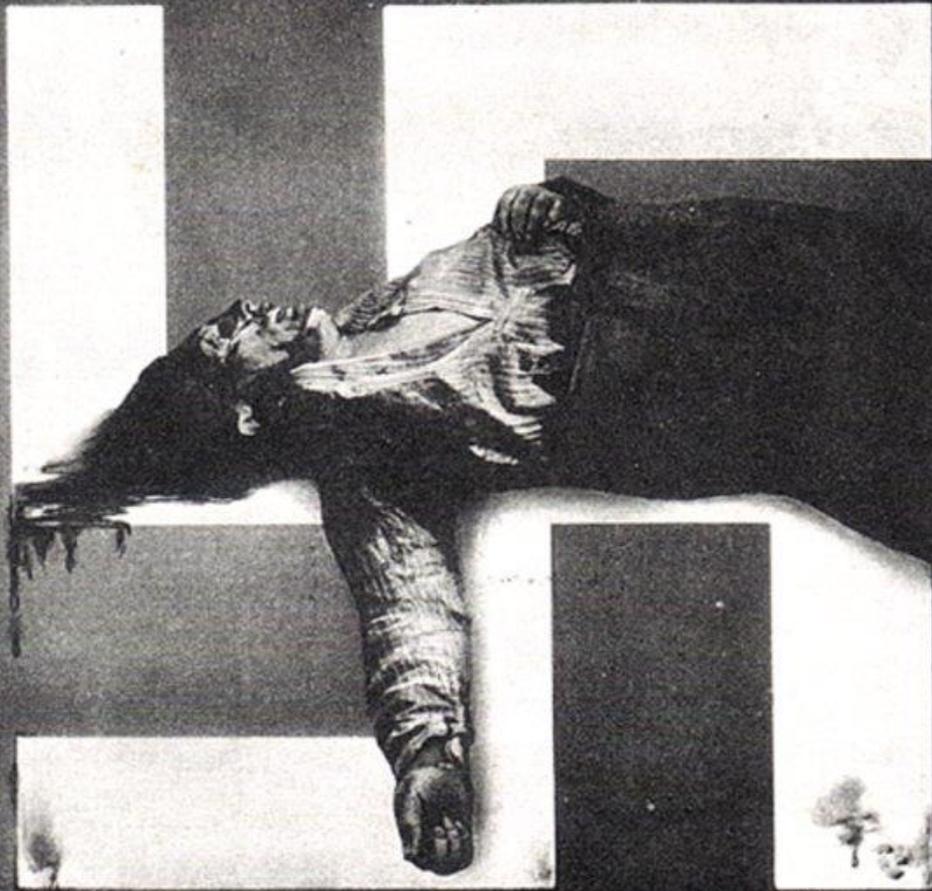


METAMORPHOSE

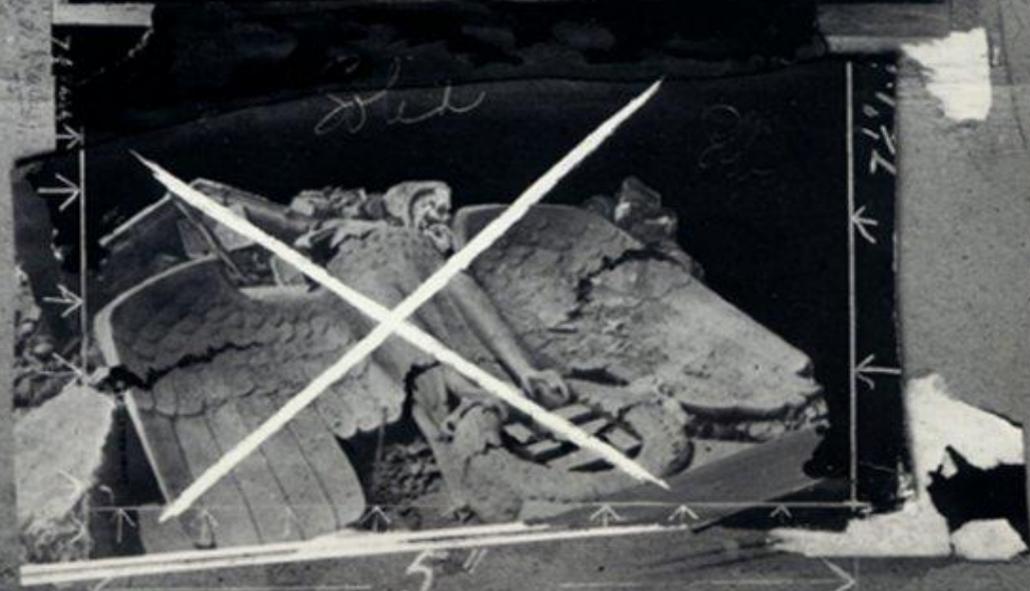
«Metamorphose», (griechisch μεταμορφή - Gestalt) bedeutet: 1. In der Mythologie: die Verwandlung von Menschen in Bäume, Tiere, Steine u. s. w. 2. In der Zoologie: die Entwicklung mancher Tiere über Larvenformen und Puppen, beispielsweise Raupe, Puppe, Schmetterling. 3. In der Geschichte der weimarer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

Fotomontage: John Hearfield

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!



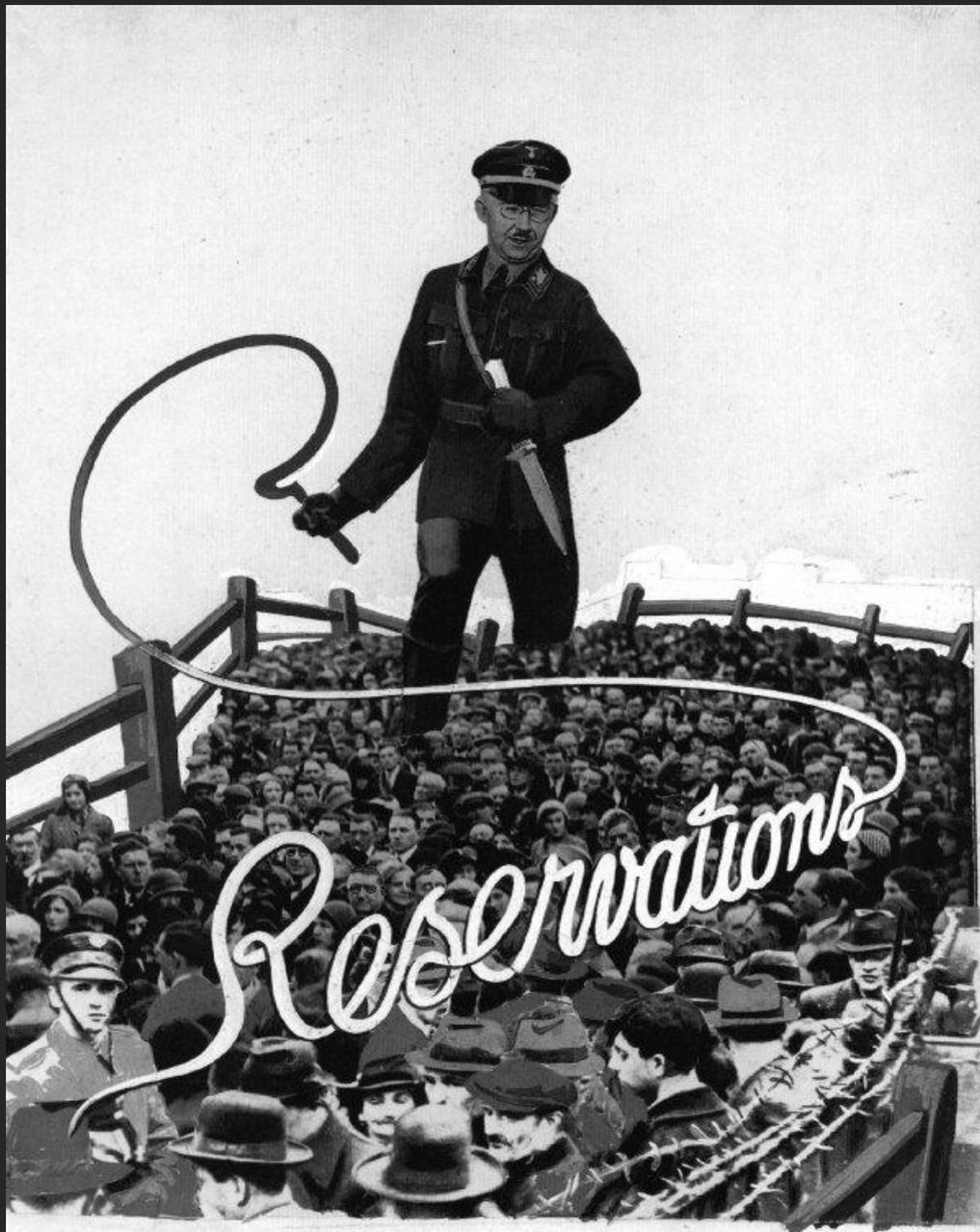
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5"

EIN PANGERMANE

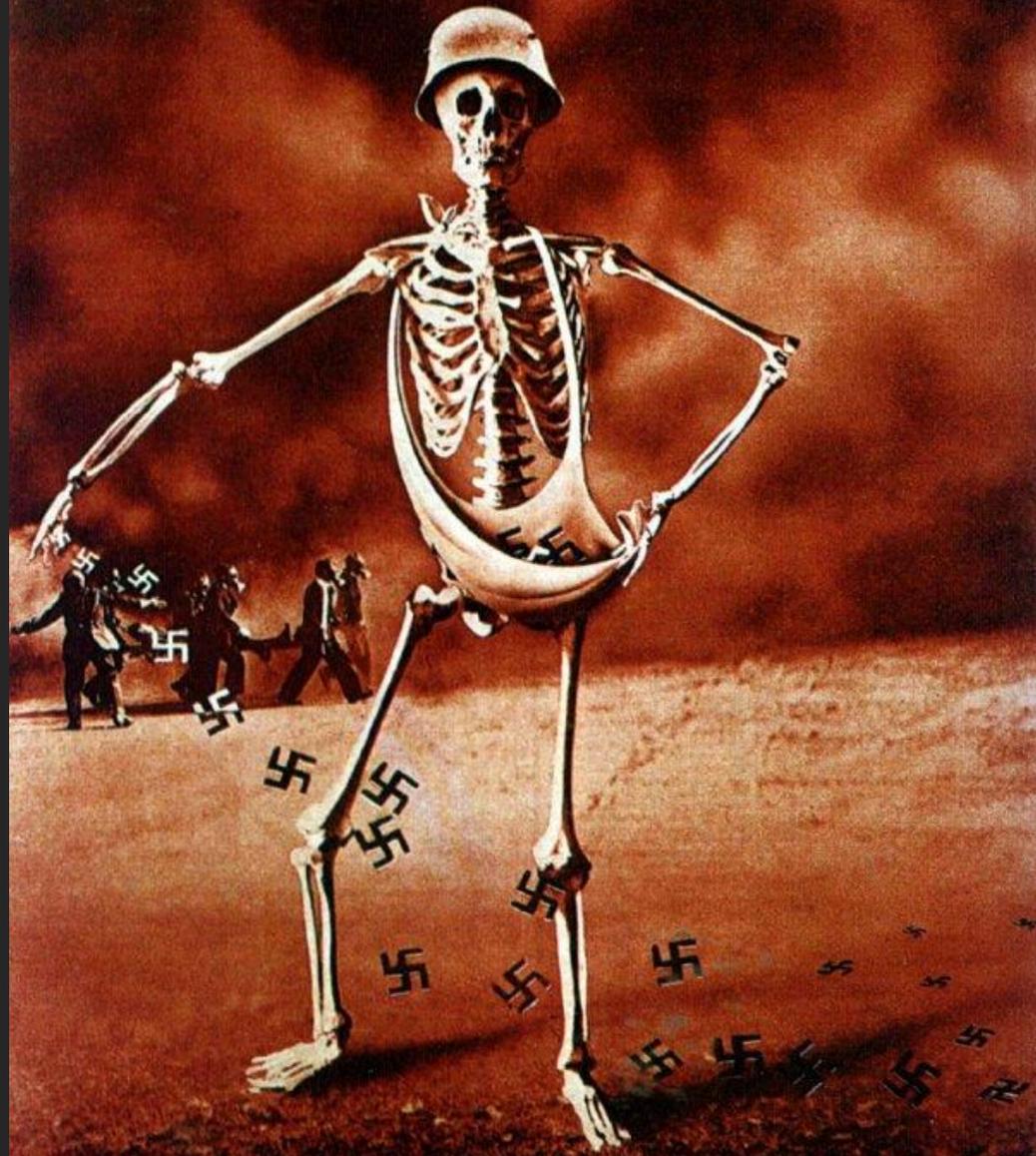




JEW'S DRIVEN LIKE CATTLE

**STUPIDITY OF ALL
PEOPLE**
The cartoonist of this issue is
a member of the American People's
Party. He is a Jew-hater and
a supporter of the Hitler
Government. He is a
member of the American
People's Party.

Die Saat des Todes



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

108

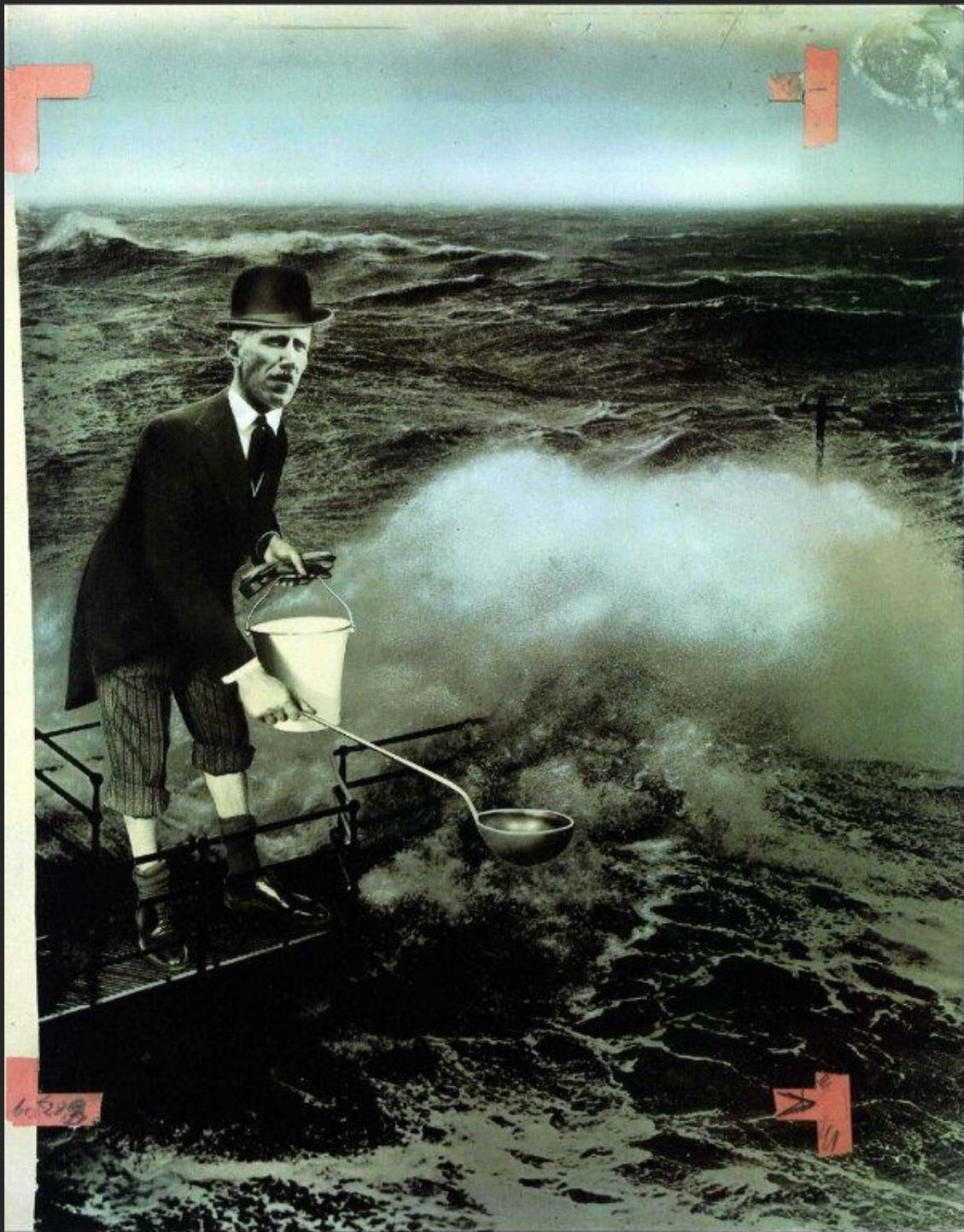


11,2 cm

früher

früher

Pol 502



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 Gräueltat 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 kastrieren. Denn bleibt nur noch übrig, solche Menschen zu sterben lassen. Dadurch wird die Reinheit der Rasse gesichert.«

(Japan-Abendzeitung, Nr. 119)

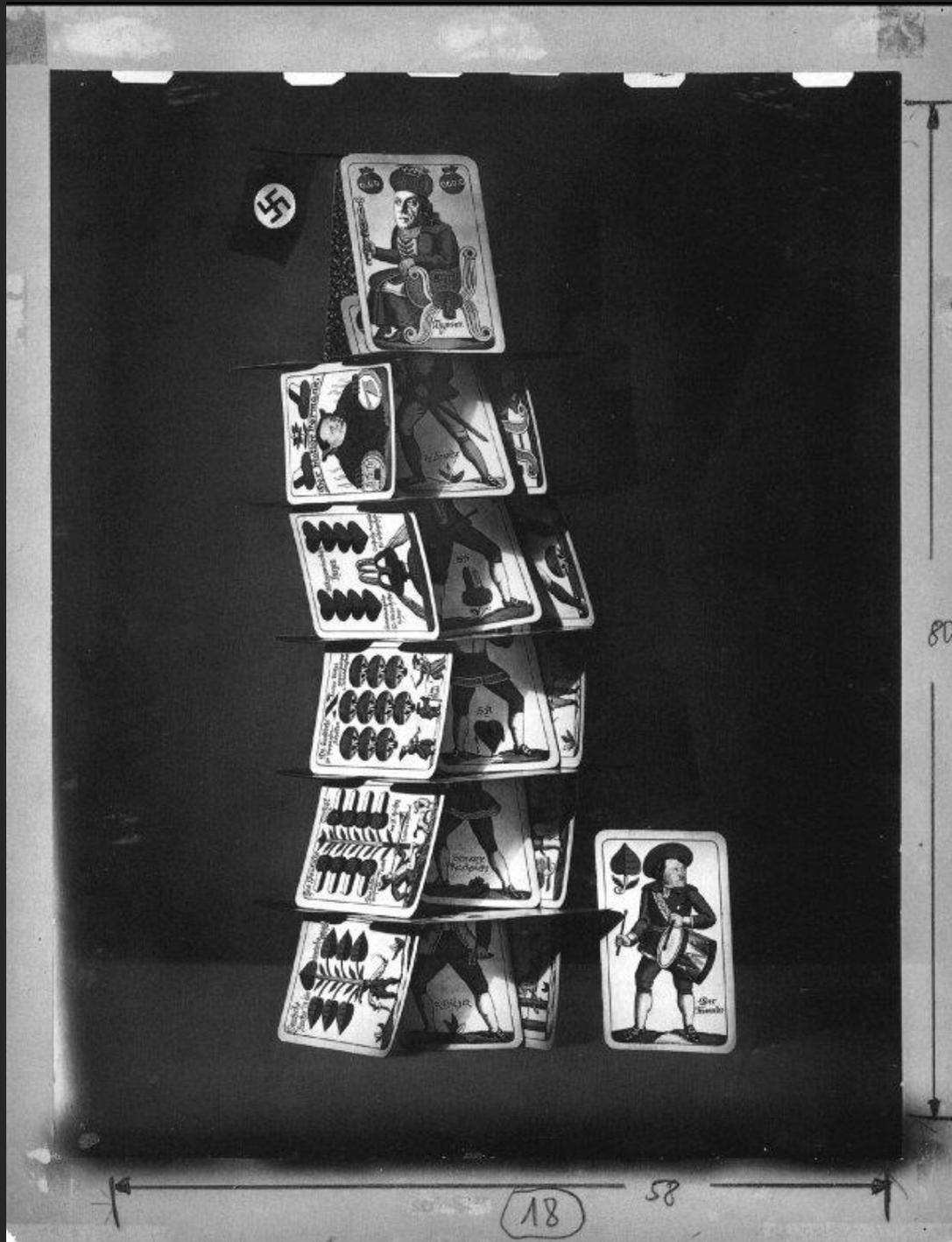
Tokio. (United Press.) Ein Sprecher der japanischen Marine, Vizeadmiral Noda, erklärte, daß die Marine mit den bisherigen Erfolgen des Bombardements auf Kanton sehr zufrieden sei. Die Bombardements würden fortgesetzt werden.

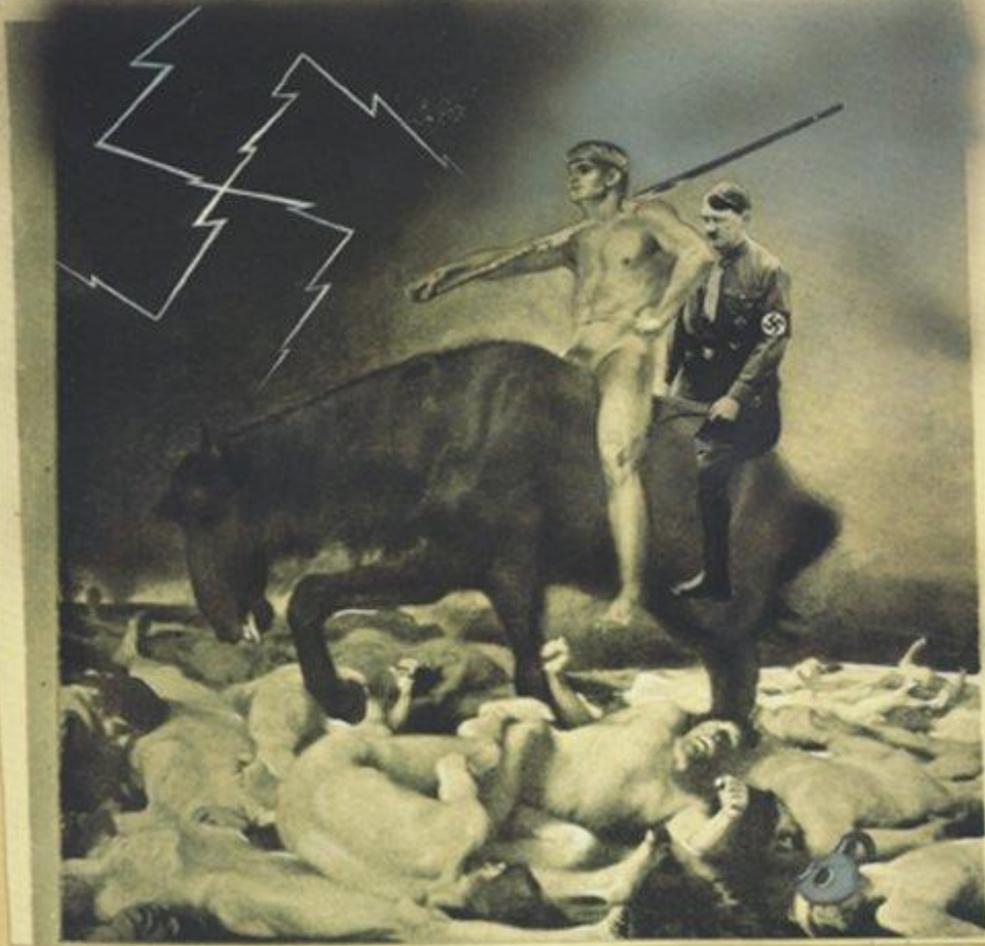


Das ist das Heil, das sie bringen!



Sudetendeutsche, euch trifft es zuerst!





K

15,5 cur

~~212 in books~~

16.9 cur

34

128

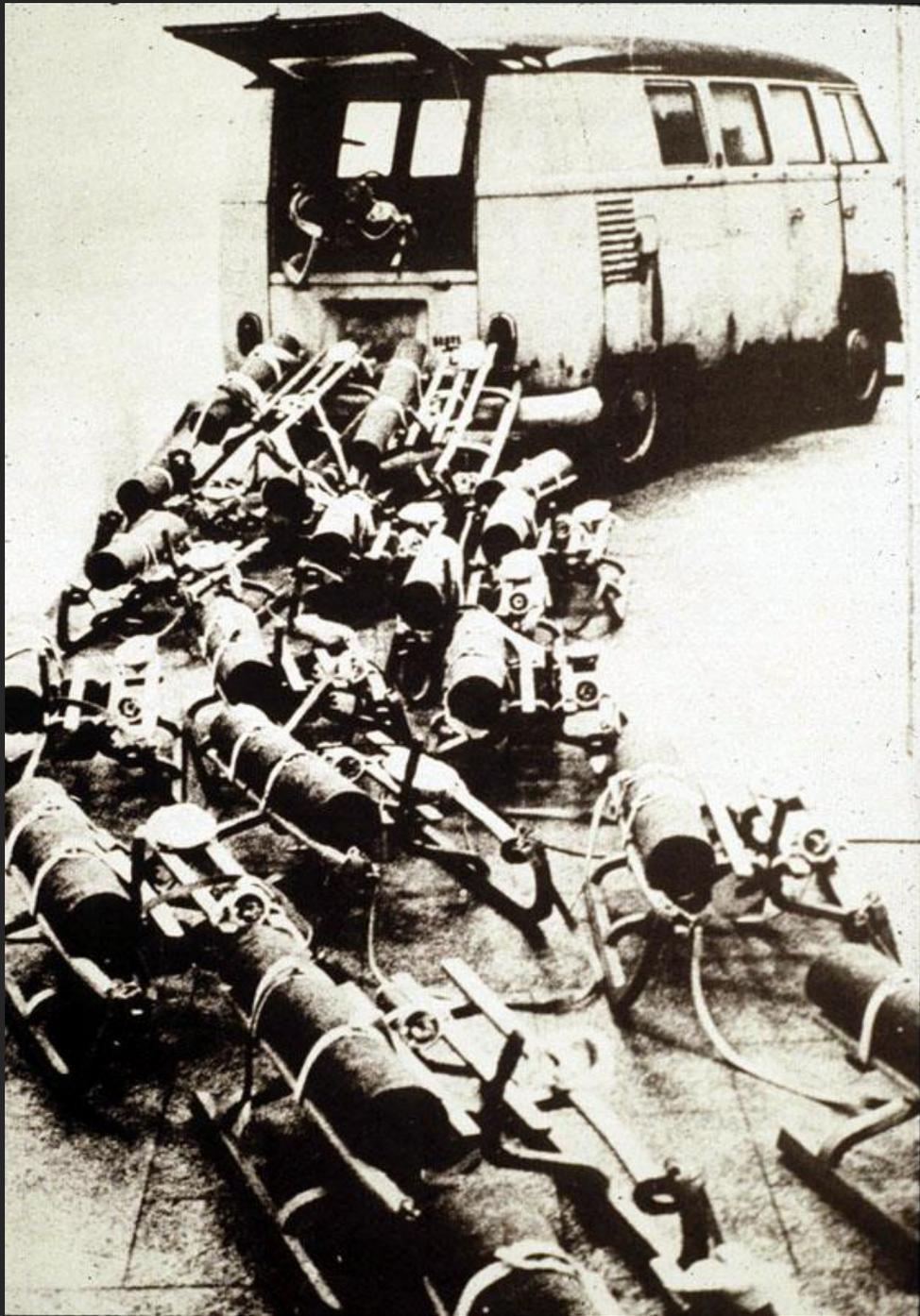
75

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
HEINRICH
HEIMANN
KARL JUNG

Kleiner Mann bittet um große Gaben.



WIE IM MITTELALTER



... SO IM DRITTEN REICH

MADRID 1936





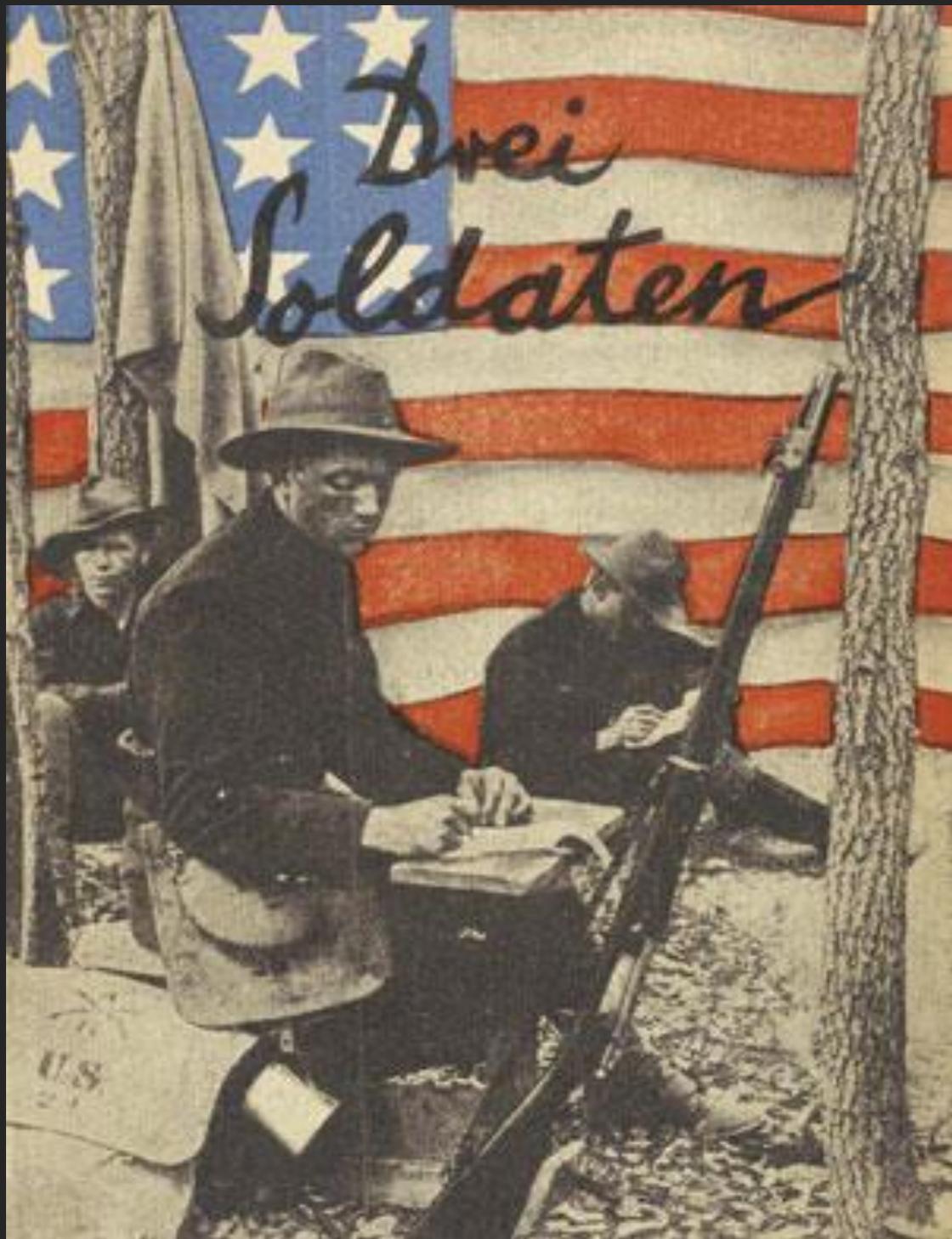


KRIEG UND LEICHEN - DIE LETZTE HOFFNUNG DER REICHEN





WER BÜRGERBLÄTTER LIEST WIRD BLIND UND TAUGLICH
WEG MIT DEN VERDÜMMUNGSGANDAGEN!



Die drei Weisen aus dem Sorgenland



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

Fotomontage: Edda Herfeld

A-J-Z

Internat. Arbeiterbewegung - 1934 - 1935
N. 10. 1934 - 1935 - 1935

In Gestalt der Stadt des Völkermordes, wurde der
Wahlkampf in die gegen den Faschismus
durchgeführten Arbeiterbewegung geführt
1934, über 80 Verurteilte kamen auf den Folter-
tische, die in der Nacht um
Brennen des Lichtes auf den Folter-

DER SINN VON GENÈVE

Wo das Kapital lebt,
kann der Friede nicht leben!

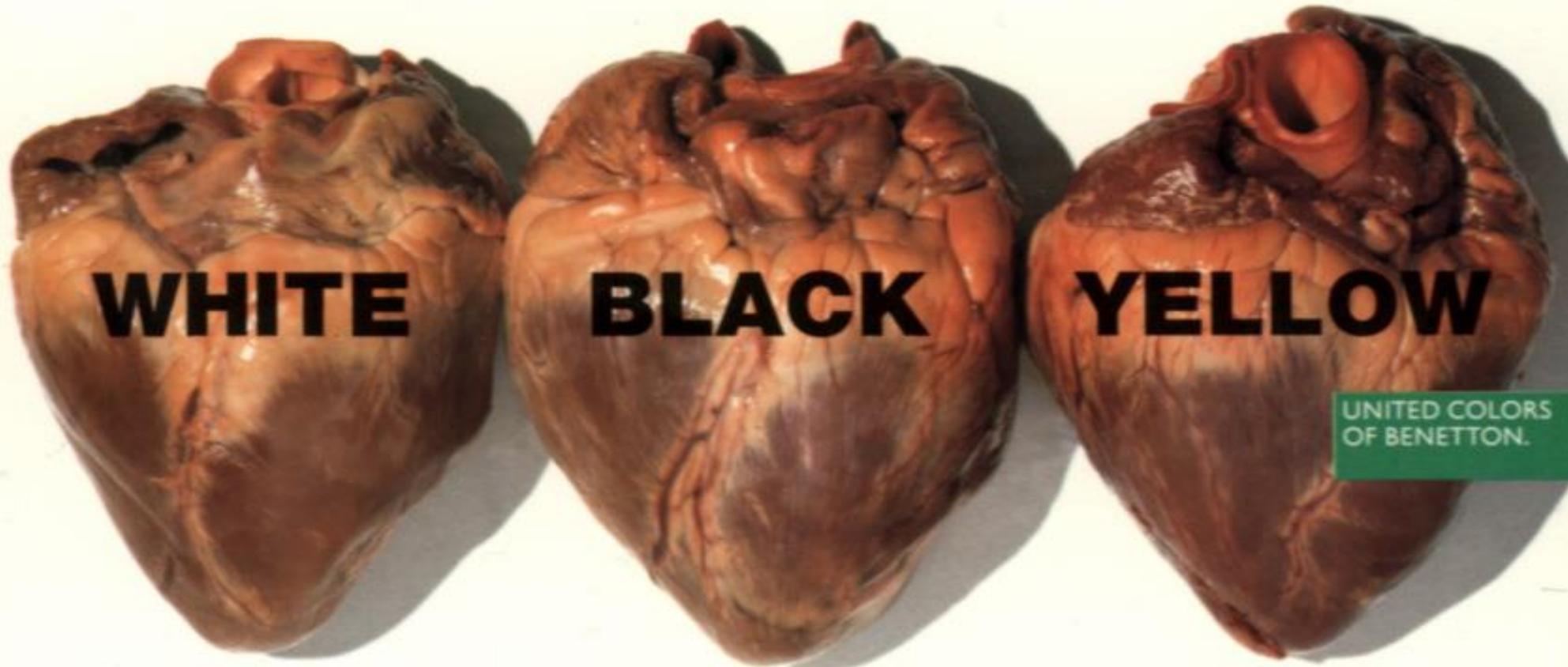






Saindo do contexto histórico pode-se trazer a polêmica para a década de 80 do século passado e olhar para o trabalho do fotógrafo e publicitário italiano Oliviero Toscani realizado nas campanhas da grife de roupas Benneton, nas quais destaca várias questões caras à sociedade atual como o racismo, a identidade,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



WHITE

BLACK

YELLOW

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OF BENETTON.

H.I.V.
POSITIVE

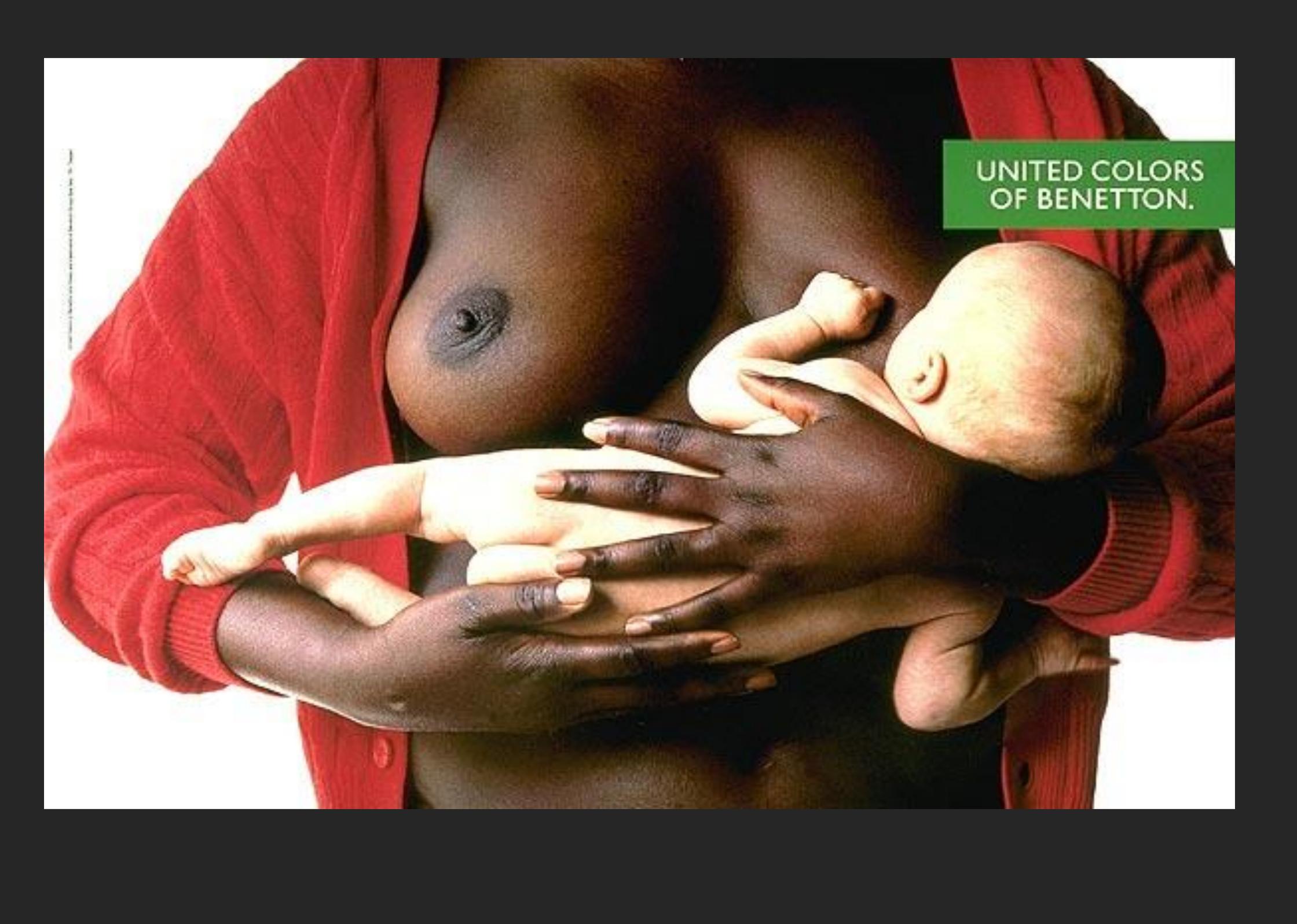
UNITED COLORS
OF BENETTON



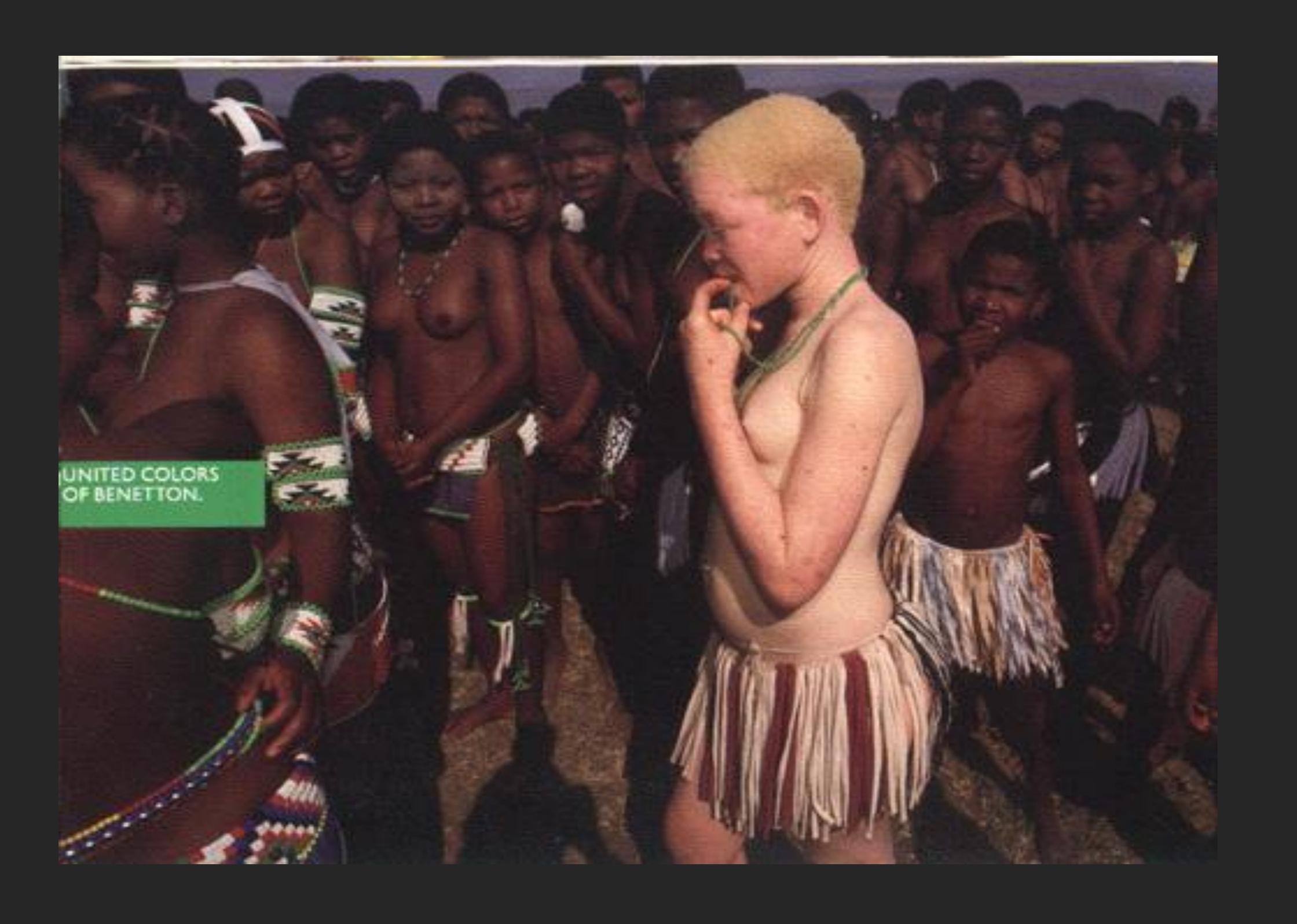
©1970 Disney-Talbot - FOM.



UNITED COLORS
OF BENETTON.



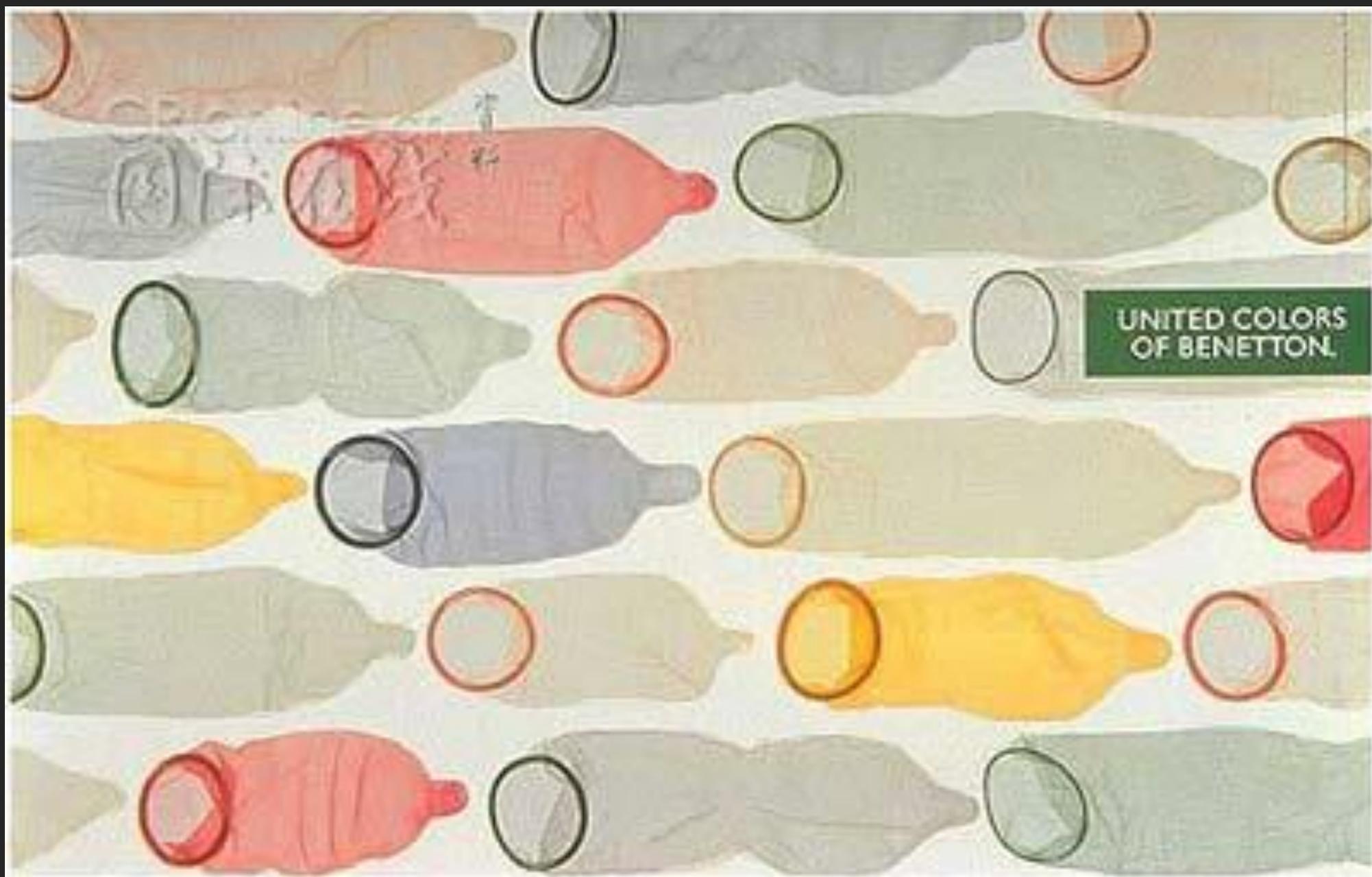
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ALWAYS ON
THE RUN





ALWAYS ON
THE RUN











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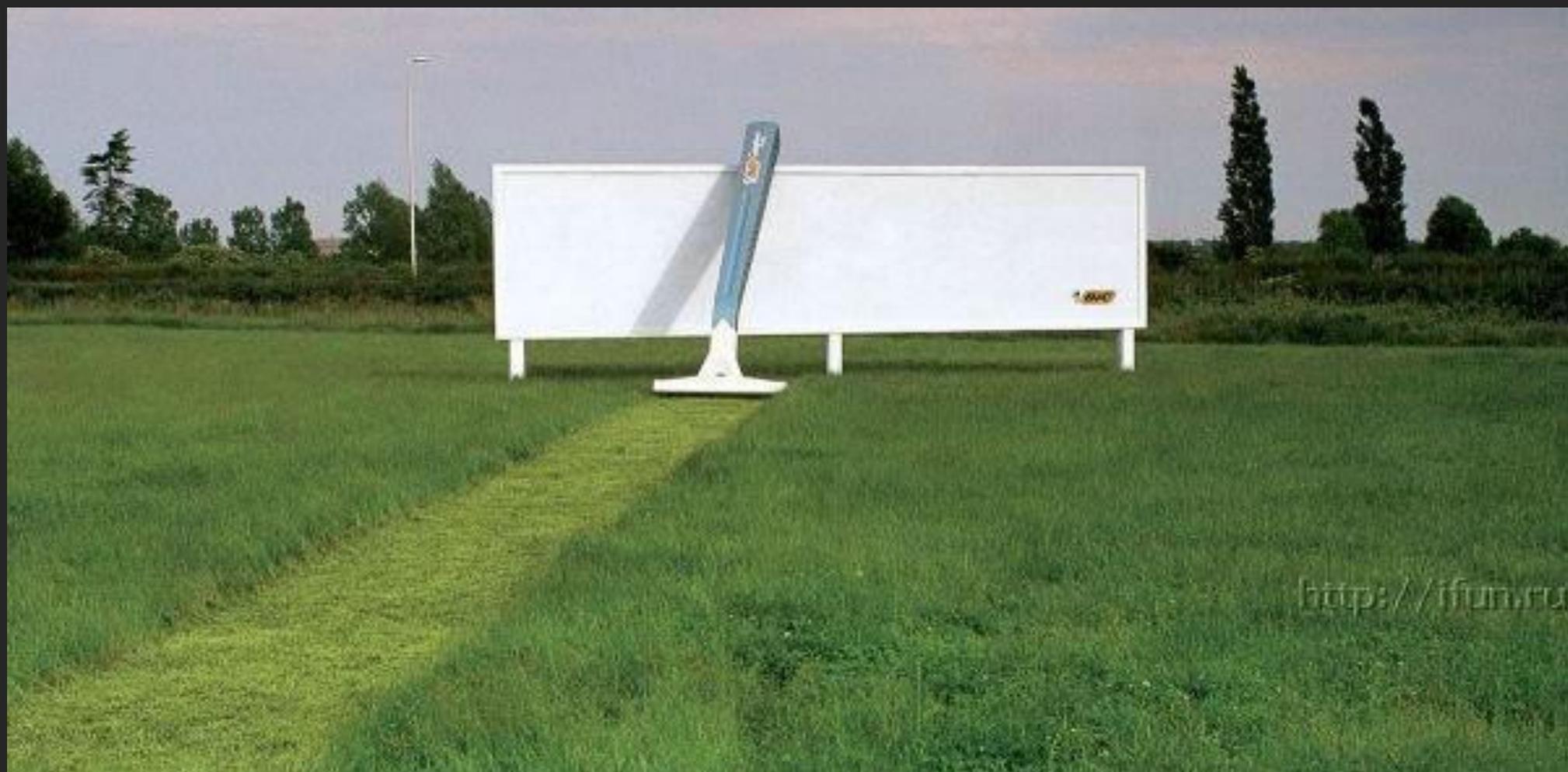
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Die AUSSTELLUNG

15.01.08 - 29.10.08
Barn. Arenden

Willy Brandt-
Platz 2-3



Respira profundo







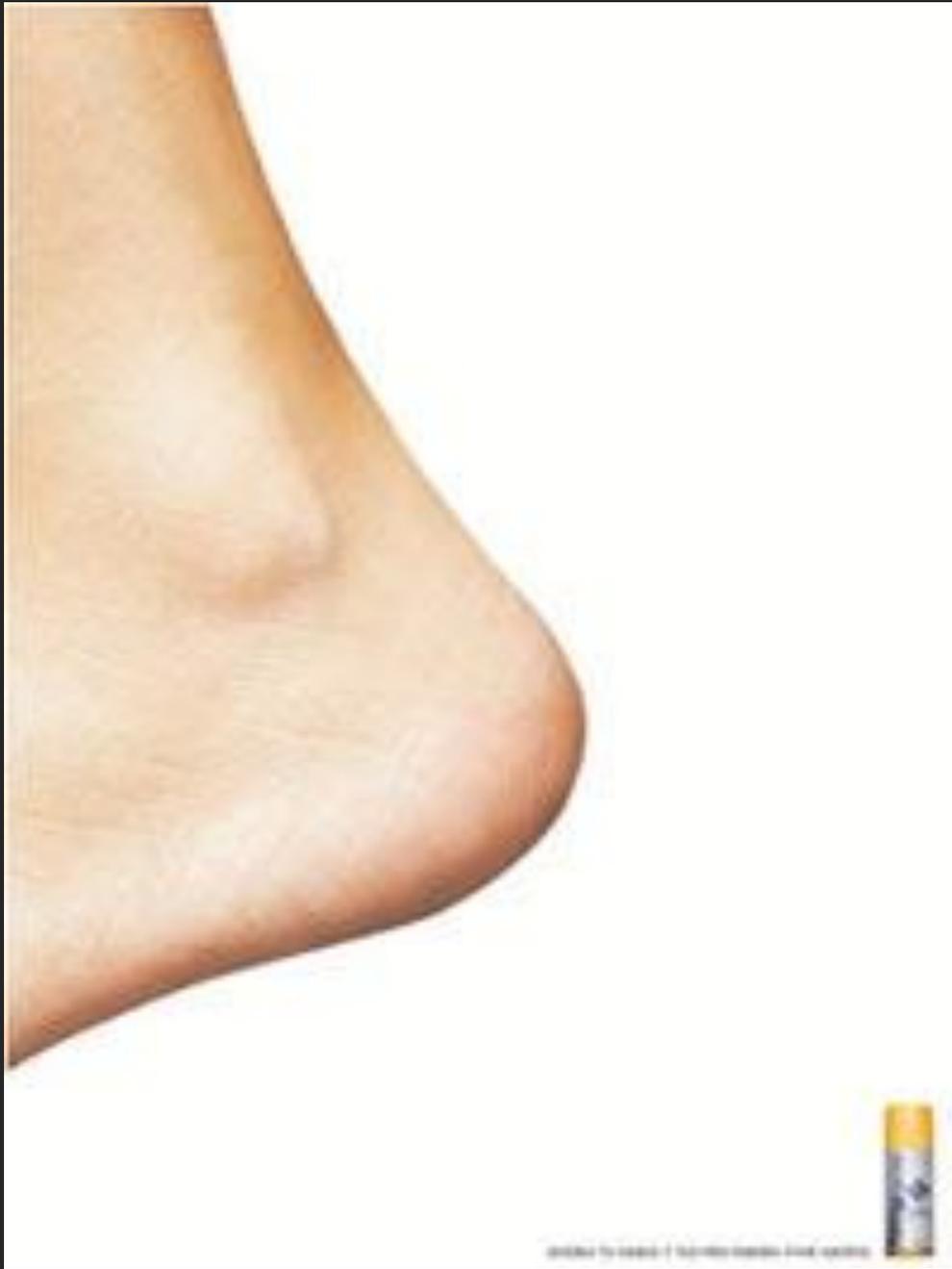


In Wien kann man
die Zukunft genießen.

DIE ZUKUNFT KANN SICHER
WIENER SCHOKOLADE

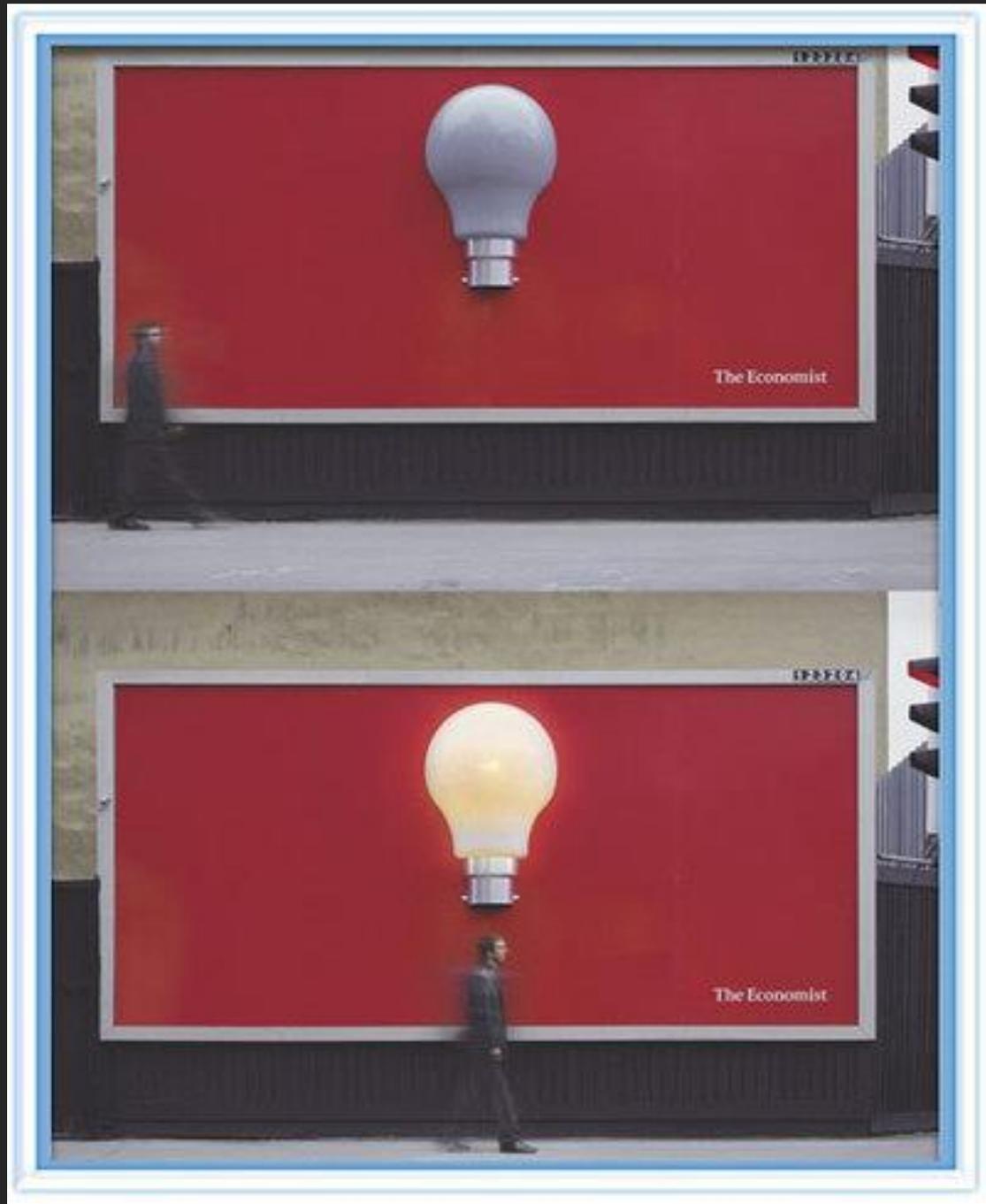






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DIMENSION7





YAMAHA

Känns det bra? Fortsätt till någon av våra återförsäljare.



Ignore
obstacles.

The
Wall

HOUSE

THE WALL







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.