

Wk3. Lecture 3. Thurs 19th October

Movers and Shakers Part 1 – The Avant Garde w/ Steve Sanderson

french military term to move forward

group of artists working with new experimental ideas and methods

Fountain (1917) by Marcel Duchamp

MOVEMENTS - pre WW2

- ABSTRACT ART (1907 TO PRESENT)

generic term describing two different methods of abstraction

semi abstraction - where an image has one foot in representational art

pure abstraction - artists uses visual elements independently as an art subject

post WW2 artists emphasised a dystopian mood to their work, captivating the darkness of that time

- CONSTRUCTIVISM (1913 - 1930)

used the same geometric language as suprematism but abandoned its mystical vision in favour of their 'Socialism of vision' - a Utopian glimpse of a mechanised modern world - seen in communist Russian posters

KRUL (key artist)

Rodchenko - rejects traditional methods of the consumption of art - "Work for life and not for palaces, temples, cemeteries and museums".

- SUPREMATISM (1915 - 1925)

was developed in 1915 - geometric style of abstract painting derived from elements of Cubism and Futurism

was a style of pure abstraction

had political intentions

- DADA (1916 - 1922)

was not an art style, form of artistic anarchy born out of disgust for the social, political and cultural establishment of the time which held it responsible for Europe's descent into World War - anti art era

- De Stijl (1917 - 1931)

dutch style of pure abstraction developed by Piet Mondrian - used grids, solid colours and lines to emphasise his universal principles of harmony, inspired by Theosophical beliefs

- Surrealism (1924 - 1939)

was a positive response to Dada's negativity - its aim was to liberate the artists imagination by tapping into the unconscious mind to discover a 'superior' reality

the man with the movie camera (1929)

RESPONSE / TASK THREE

"*Technology is the mortal enemy of art.*" is a term that can be approached in two contrasting manners. One in which may consist of how traditional forms of art, including film photography as well as fine aspects with painting have been outmatched by digitalised, creative media for the prime purpose of greater convenience.

Personally, as a contemporary practitioner, I find this almost dystopian ideology neglects the fact that the proliferation of technology has actually improved the momentum of art and design.

The evolution of editing software, including Adobe Photoshop, Catcha One as well as Revit has allowed creative individuals to effectively develop and experiment work. These functions involve enabling designers / artists to share (via Instagram or Facebook); whilst also being able to undertake greater manipulation than traditional aspects of art, such as access to more advanced colour charts and filters than simple paints on palettes. This means more flexibility for creative exploration as well as this easy accessibility for wider audiences to find art movements with social media over physical travelling to galleries.

The idea of greater simplicity in production, generated by the advances in technology may certainly apply to photography. This involves how the digital era allows me to view my raw footage directly after being taken; unlike film, where dark rooms and slow printing methods help restrict selection as well as a focus on resolution/quality.

To summarise, I believe that this broad phrase implies only on the decline of traditional art forms. I also feel that Rodchenko's manifesto intends to emphasise this fear towards technology being merged with art; but simply was unable to predict how we could creatively advance in production from its functions.



Images above show the resolution differences between digital (top design) and film (bottom design) photography.

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1.
Aspelund, Ø.S (2016)
TWILIGHT #08
<https://www.behance.net/gallery/36679591/TWILIGHT>
23.10.2017
 2.
Roufanis, A (2017)
ALONE TOGETHER IX, 2017
<https://www.behance.net/gallery/55288913/Alone-Together>
23.10.2017