



**Filippo Marinetti, Mots en Liberté, 1919.**  
**Most famous typographic experiments of the avant-garde,**  
**this poem portrays the sounds of battle in an image that**  
**explodes off the page.**



**Hannah Hoch, collage, 1919.**

**One of the most original graphic talents of the Dada movement. This work was disturbing and controversial for the time. Her work aggressively attacked stereotypes of women.**



**James Montgomery Flagg, Uncle Sam Wants You, 1917.  
Uncle Sam recruiting poster with red white and blue.**



**El Lissitzky, Beat the Whites with the Red Wedge, 1919. Used abstract forms to symbolize conflict and war. The red wedge represented the Communist armies organized against the conservative "white" forces of aristocratic landowners.**



**Alexander Rodchenko, Novyi LEF, 1928.  
His photography exploited dramatic angles. The effect of  
"defamiliarization" was crucial to Rodchenko.**



**Kurt Schwitters, Merz, 1924.**

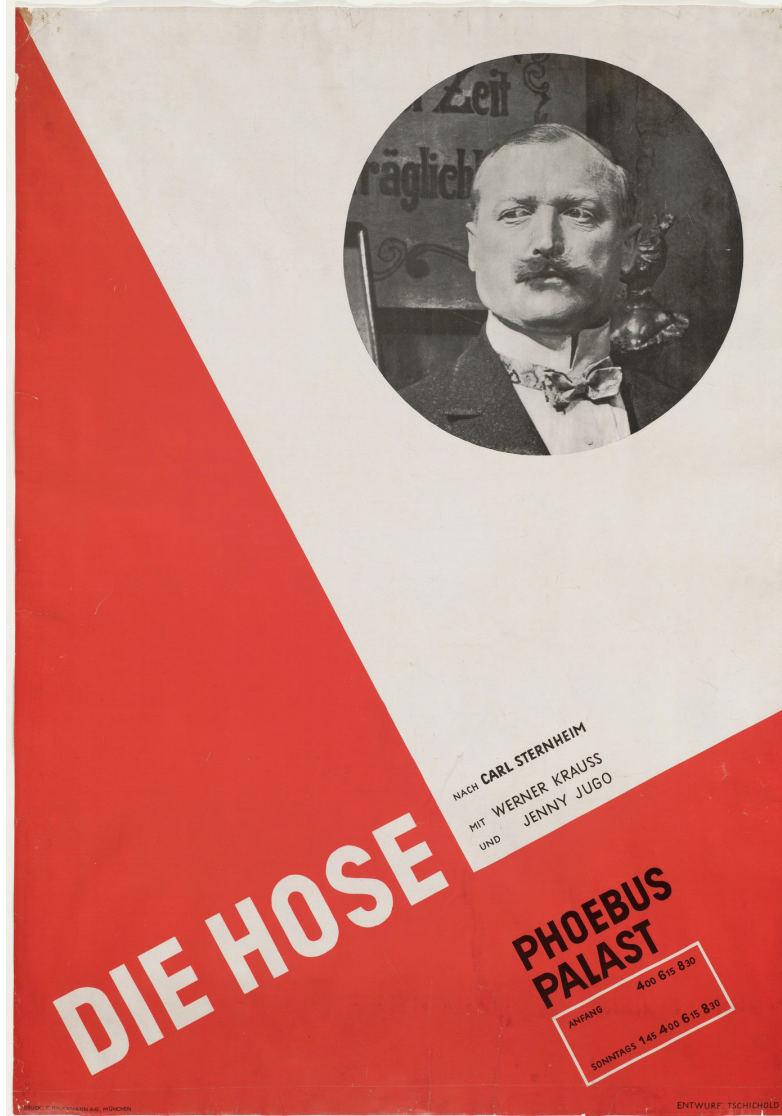
**Red and black rule, implied grid, asymmetric arrangement, and use of arrows, white space, and compositional tension show principles of modern design.**



**Laszlo Moholy-Nagy, Bauhaus catalogue design, 1923.  
Published to accompany first exhibition of Bauhaus work.**



**Herbert Bayer, Bauhaus poster for Kandinsky exhibition, 1926.  
Characterized by the approach developed at the Bauhaus.**



**Jan Tschichold, poster, 1927.  
Bold diagonal, white dropped-out title, and typographic  
minimalism. Reduced page to essential elements in  
dynamic balance.**