

MashUp:  
The Birth  
of  
Modern  
Culture



# A MESSAGE FROM BARBARA KRUGER: EMPATHY CAN CHANGE THE WORLD

Melissa Kamin

In the 1984 essay entitled "From Futurist to Factography," art historian Benjamin R.D. Budick traces the emergence and development of photomontage in the early twentieth century, especially its codification among a group of avant-garde artists in post-Revolution Soviet Union. Tracking the work of El Lissitzky and Aleksandr Rodchenko in particular through the 1920s, Budick captures the urgency and optimism with which these and other Soviet artists invested in photomontage as a means not only to produce new images that could adequately address a growing mass audience,

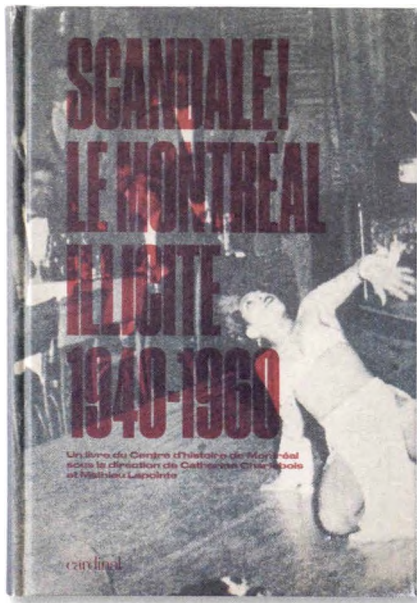
but also to transform existing systems of representation and communication, that is, institutions of production, distribution, and reception. Incorporating earlier modernist aesthetic (or anti-aesthetic) experiments from Cubism and German Dada with the tools of mass communication, such as typography, graphic design, exhibition design, advertising, and propaganda, Soviet artists embraced technology and media as an "attempt to establish an operative aesthetic framework that could focus attention simultaneously on the existing needs of mass audiences (the educative and empowerment) and on the available technologies and standards of the means of artistic production."  
According to Budick, however, the optimism of the Soviet artists for such a liberatory art that could positively impact society on a mass scale, an optimism famously shared by German cultural theorist Walter Benjamin, was soon proved to have been a "naïve utopianism."



In Budick's genealogy of photo-  
montage, the Soviet artists were  
recognition that the art form  
created conditions of a mass  
collective reception for the  
audiences of the industrial  
state would very soon mean  
the propagation of an artist  
totalitarian. Distinct propaganda  
in the Soviet Union. What if  
it would deliver the aesthetic  
technology of propaganda  
to the Fascist and German  
regimes. And only a little is  
the the immediate concern  
of Lissitzky's new montage  
regime and photomontage  
(photomontage) in their socio-  
economic for the ideological  
needs of American politics  
capitalist development (the  
consumption). That, what of  
Lissitzky's hands had time  
for construction, political art  
and the raising of concrete  
was rapidly transformed in  
instrument prescribing the  
of conformity and identity

Despite Budick's bleak and  
claim of the end of photomontage  
"a last for instruction, political  
and the raising of consciousness  
1920s, Barbara Kruger's work is  
late 1970s process otherwise. It  
fully positioned as a key figure  
history of postmodernism in  
art, the "Pictures Generation,"  
most art of the 1980s. But beyond  
categorizations, Kruger's art  
the best of advertising, both as  
the effective propaganda—art  
legacy of the Soviet experiment  
1920s and rubric it to under  
agitation, provocation, and lift  
the political subversion and the  
concomitance of her (media) is  
the twenty-first century."





This has a newsprint feel, but in a new and modern way that makes perfect sense for the subject. The pacing and proportions are flawless, as is the fine-tuned typography, which is surely the product of countless hours of meticulous grooming.

Son look papier journal, façon nouvelle et moderne, est un choix tout à fait logique pour le sujet. Le rythme et les proportions sont impeccables, tout comme la typographie peaufinée, qui est sûrement le fruit d'innombrables heures de soins méticuleux.



PUBLISHER | MAISON D'ÉDITION **Éditions Cardinal** AUTHORS | AUTEURS **Catherine Charlebois, Mathieu Lapointe, Maryse Bédard, Jean-François Leclerc** PRINTER | IMPRIMERIE **Tien Wah Press (Singapore)** TYPEFACES | POLICES DE CARACTÈRES **Druk, Sentinel & Grottesque** TRIM SIZE | FORMAT MASSICOTÉ **241 x 166 mm**. ISBN 9782924155998

PICTORIAL  
**Second Prize**

BEAUX LIVRES  
**Deuxième prix**

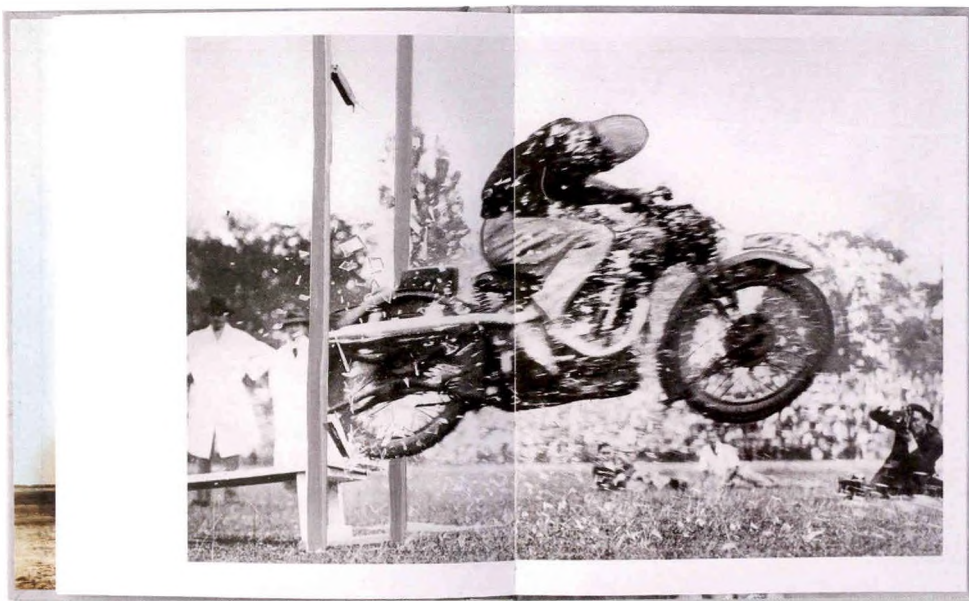
TITLE | TITRE  
**Yes Yes We're Magicians**

DESIGNERS | CONCEPTION GRAPHIQUE  
**Jonah Samson & Jessica Sullivan**



Thoughtful pacing, considered production choices, quiet details like the exposed binding, and a warm, engaging grey throughout all serve to please the reader and highlight the photos, which are paired expertly with text.

Un rythme réfléchi, des choix de production recherchés, des détails délicats tels que la reliure exposée de même qu'un gris dominant et chaleureux au fil des pages, contribuent à plaire au lecteur et à mettre en valeur les photos, habilement agencées avec le texte.

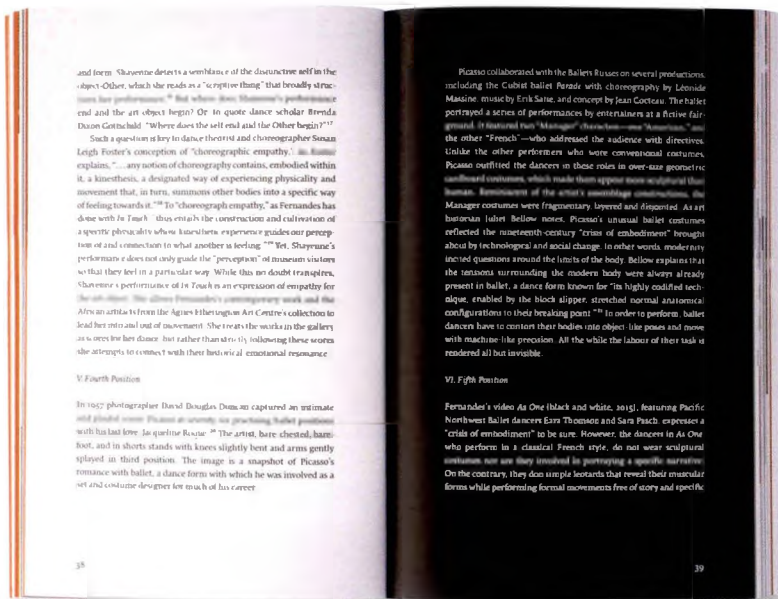


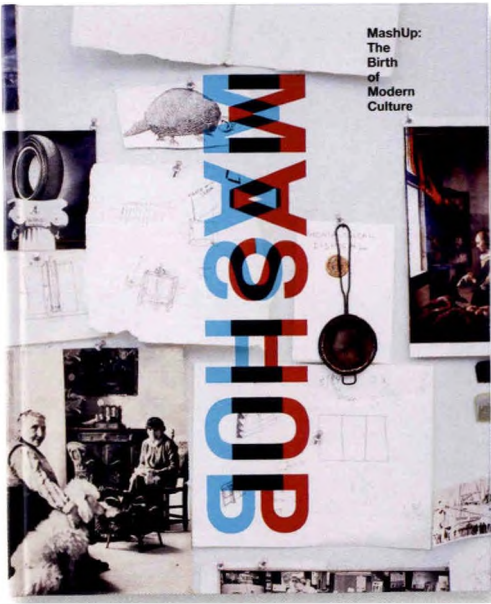
PUBLISHERS | MAISONS D'ÉDITION **Figure 1 Publishing & Presentation House Gallery** AUTHOR | AUTEUR **Jonah Samson**  
PRINTER | IMPRIMERIE **1010 Printing International Ltd.** TYPEFACE | POLICE DE CARACTÈRES **Sentinel** TRIM SIZE | FORMAT  
MASSICOTÉ **229 x 180 mm.** ISBN 9781927958865



From the excellent opening pages this exhibition book shows a beautiful new form. The design makes expert use of its simple type and its grid, somehow appearing both disciplined and playful. The black and orange are deployed so effectively it feels like there are more than two colours.

Dès les premières pages, de très haute qualité soit dit en passant, ce livre consacré à une exposition est présenté sous une forme nouvelle et agréable. La conception graphique fait un usage habile des caractères et de la grille, dégageant en quelque sorte discipline et ludisme. Le noir et l'orange sont déployés si efficacement qu'on croirait y voir plus de deux couleurs.





The type stands with strength on the page, often on top of images. The pacing and use of the grid are skilled. It's a bold and busy design, sometimes overwhelming and always impressive.

Les caractères se dressent avec force sur la page, souvent même en prenant le dessus sur les images. Le rythme et l'utilisation de la grille sont habiles. C'est un design audacieux et chargé, parfois débordant et toujours impressionnant.



PUBLISHERS | MAISONS D'ÉDITION **Vancouver Art Gallery & Black Dog Publishing** EDITORS | ÉDITEURS **Daina Augaitis, Bruce Grenville & Stephanie Rebeck** PHOTOGRAPHERS | PHOTOGRAPHIE **Various** PRINTER | IMPRIMERIE **Livonia Print (Latvia)** TYPEFACES | POLICES DE CARACTÈRES **Union & Stanley** TRIM SIZE | FORMAT MASSICOTÉ **281 x 228 mm.**  
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