

THE BOOK AS IMAGE

EDITORS

AND ARTISTS OF
THE CZECH AVANT-
GARDE 1920-1930

COLLECTION
OF PIERRE PONANT



JANUARY 25 – MAY 6 2018
EXHIBITION BOOKLET
ENG



In this exhibition, the graphic design historian Pierre Ponant invites us to discover some 100 books and magazines published in Prague in the 1920s and 30s. These “printed objects” from his collection illustrate the fascinating renaissance of publishing that took

place in the capital of Czechoslovakia following the founding of the country in 1918. In the years after World War I, dozens of publishing houses sprang up, accompanying the emergence of a new generation of artists who ushered Prague into the modern era. Although their

**editorial policies
differed, all of these
new publishers paid
careful attention
to the form of their
books, in particular
the covers, for
which they called upon
the avant-garde
creators of the time.
Addressing the
medium of the book,
these painters,**

architects, photographers and typesetters broke down the barriers between artistic disciplines. They approached the book as a complete and separate experimental genre, making it the finest showcase for Czech modern art.



THE CZECH BOOK AT THE CROSSROADS OF EUROPE

Located in the very center of Europe, Prague found itself at the crossroads of multiple avant-garde movements: primitivism and later constructivism from Russia, Italian futurism, French cubism, the Viennese Secession and German expressionism. The covers of the books published in Prague from 1900 to 1910 had already shown the permeability of these movements: highly contrasting colors and stylized ornamentation adorned Czech novels and translations of European bestsellers, especially from France. These influences are also visible in the decorative arts produced in Prague in that period: furniture, rugs and ceramics reflect the city's opening to the rest of Europe. The cultural scene was also characterized by its multilingualism, which encouraged artists and writers to travel. This openness was bolstered by the affirmation of a regained identity, which found expression in intensive typographical activity. Many Czech artists broke away from the characters imported from German foundries and created original typefaces adapted to Czech spelling.

You are listening to...

From 11 am to 12 am

Leoš Janáček
Pohádka (A Fairy Tale),
1910-1923

Performed. by Bohuslav
Pavlas (cello) and Hana
Dvořáková (piano)
Length: 10 min

From 12 am to 2 pm

Bohuslav Martinů
String quartet n°1 called.
The French quartet, 1918

1. Moderato. Allegro ma non troppo
2. Andante moderato
3. Allegro non troppo
4. Allegro

Performed. by
the Martinu Quartet
Length: 39 min

From 2 pm to 4 pm

Leoš Janáček
String quartet n°1 called.
The Kreutzer Sonata,
1923

1. Adagio. Con moto
2. Con moto
3. Con moto
– vivo – andante
4. Con moto (adagio)
– più mosso

Performed. by the Doric
String Quartet
Length: 19 min

From 3 pm to 5 pm

Bohuslav Martinů
*Sonata for violin and
piano in D minor*, 1926

1. Allegro moderato
2. Andante moderato
3. Allegro

Performed. by
the Ivan Ženatý (violin)
et Milan Langer (piano)
Length: 17 min

From 5 pm to 6 pm

Miroslav Ponc
*Pet Polydynamických
Skladeb*

(Five polydynamic
pieces), Op. 3, 1923

Performed. by
the Ebony Band
Length : 11 min

All the artworks belong to the collection of Pierre Ponant, unless otherwise specified.

- 1** Eduard Milén
Poster from
the Bohumil Kubišta
exhibition, 1922
Ink on paper
Brno, Galerie
Moravian, Inv. GD 7725
- 2** František Kysela
Poster for the 23th
Czech artists' society
Manès to Prague
exhibition, 1907
Lithography
Brno, Moravian Gallery,
Inv. GD 1412
- 3** Adolf Hoffmeister
Café Rotonda
(Coffee Rotonda), undated
Ink on paper
Brno, Moravian Gallery,
Inv. B 11208
- 4** Adolf Hoffmeister
Illustration for
I'Europe by Paul Morand,
1926
Ink on paper
Paris, Le Minotaure
Gallery
- 5** František Kupka, cover
Josef Svatopluk
Machar, *Sonety* (The
sonnets), 1890
ed. Šolc & Šimáček,
Prague, 1916 (reprint)
- 6** Jaroslav Benda,
cover and binding
Honoré de Balzac,
Dívka se zlatýma očima
(The Girl with
the golden eyes)
ed. Knihy dobrých
autorů, Prague, 1907
- 7** František Topič, cover
Svatopluk Čech,
Pestré cesty po Čechách.
Díl I. (Different roads
around Czech Republic)
Prague, 1891
Brno, Moravian Gallery
- 8** Jan Konůpek, cover
Sapfó (Sappho),
Fragmenty její lyriky
(Fragments)
Edited as of translator,
Rudolf Dominik
ed. Alois Lapáček,
Prague, 1909
- 9** Ostakar Štáfl, cover
Oskar Wilde,
Svatá kurtisána či žena
pokrytá drahokamy
(La Sainte Courtisane
or The Woman covered
in jewels)
ed. Jan Otto, Prague, 1917
- 10** Jaroslav Horejc,
cover
Karel Hloucha,
Sluneční vůz
(The Chariot of the Sun)
ed. Jan Kotík, Prague,
1921
- 11** Anonyme, cover
Upton Sinclair,
Dům Divů (The House
of Wonders)
ed. Orbis, Prague, 1922
- 12** Eduard Milén,
cover
Karel Poláček, *Povídky*
Pana Kočkodana
(The Stories of
Mr Kočkodan)
ed. Polygrafie, Brno, 1922
- 13** Jiří Kroha, cover
Arnošt Dvořák,
Nová Oresteia
(New Oresteia)
ed. Čin, Prague, 1923
- 14** Pravoslav Kotík,
cover
Karel Havlíček, *Tyrolské*
Elegie, Král Lavra
(Tyrolean elegies, King
Lavra) ed. V. Praze,
Prague, 1923
- 15** Josef Marek, cover
Miroslav Rutte,
Batavie (Batavia)
ed. Kvasnička & Hampl,
Prague, 1924
- 16** Svatopluk Klír,
cover
Otokar Fischer, *Básnické*
Spisy (Poetical works)
Copy numbered 284/350
ed. Aventinum, Prague,
1926
- 17** Svatopluk Klír,
cover
Rudolf Medek, *Láska*
a Smrt (Love and Death)
Copy numbered 141/1000
ed. Aventinum, Prague,
1928
- 18** Josef Marek,
cover
Aristophane, *Ženský Sněm*
(The Assembly of Women)
ed. Kvasnička & Hampl,
Prague, 1924
- 19** Emmanuel Pelant's
workshop
Carpet
Wool
Prague, around 1914
Brno, Moravian Gallery,
Inv. U 21285
- 20** Vlastislav Hofman
Armchair, 1912
Prague Art Workshops
(PUD)
Oak, leather
From a dinning room set
of furniture of
the sculptor Josef
Mařatka
Prague, Decorative arts
Museum, Inv. 40493
- 21** Pavel Janak
Vase, 1911
Ceramic
Brno, Moravian Gallery,
Inv. U 15099
- 22** Vlastislav Hofman
Coffee and moka
set, 1913-1914
Coffee maker, creamer,
sugar bowl, coffee cup
and saucer, moka cup
and saucer
Ceramic
Graniton, Rydl and Thon,
Svijany (manufacture),
made for Artěl Cooperative
Prague, Museum of
Decorative Arts,
Inv. C 30850-1
- 23** Adolf Hoffmeister
Marinetti, 1933
Ink on paper
Paris, Le Minotaure Gallery
- 24** Adolf Hoffmeister
André Maurois, 1927
Ink on paper
Paris, Le Minotaure Gallery
- 25** Adolf Hoffmeister
Charlie Chaplin,
undated
Mixed techniques
Brno, Moravian Gallery,
Inv. B 11234
- 26** Adolf Hoffmeister
Josephine Baker,
1927
Indian ink drawing
Brno, Moravian Gallery,
Inv. B 10936
- 27** Adolf Hoffmeister
Tristan Tzara, 1928
Indian ink drawing
Brno, Moravian Gallery,
Inv. B 7394
- 28** Adolf Hoffmeister
B. Martinů, jaro
Paříže (Bohuslav Martinů,
Spring in Paris),
undated
Lithography
Brno, Moravian Gallery,
Inv. C 12663

PRAGUE AND THE AVANT-GARDE CINEMA

Portraits of the ebullience that energized the city in the 1920s, these urban films heralded a new style, part documentary and part experimental. While at first glance formalism seems to predominate, it does not exclude elements of humor by Czech and Slovakian filmmakers participating in the cinematographic adventure of the European avant-garde. These works show an exuberant mix of influences, from the films of Charlie Chaplin to those of the Soviet director Dziga Vertov, who defied the censors in an era dominated by the socialist realist esthetic of the later 20th century.

Otakar Vávra
Žijeme v Praze
(We live in Prague), 1934

Extract: 3 min
Prague, National Film
Archive

The portrayal of the Czech capital, as seen by the 22-year-old director Otakar Vávra, is a local variation on the avant-garde film genre known as urban symphonies. Prague is represented by the contrasts between the monumentality of historical monuments and everyday life. Footage of modern residential areas alternate views of workers' houses. Reportage scenes are complemented by arranged situations that give the film a social accent.

Alexandr Hackenschmied
Bezúčelná procházka
(Aimless walk), 1930

Extract: 3 min
Prague, National Film
Archive

The Aimless Walk is one of the first avant-garde Czech films. Experimental filmmaker Alexander Hackenschmied made it in 1930 as his directorial debut, which originated in independent and amateur conditions. Hackenschmied, who had already had an experience as editor and cameraman, was filming his short movie on a borrowed camera and residual film material. Thanks to the original formal procedures, he managed to capture the inner muddle of a person who escapes from urban stimuli on the periphery where there is no expected calming.

Otakar Vávra
and František Pilát
Světlo proniká tmou
(The Light Penetrates
the Dark), 1931

Extract: 2 min
Prague, National Film
Archive

Avant-garde film *The Light Penetrates the Dark* was created on the basis of the light-kinetic sculpture by Zdeněk Pešánek, which he created for the building of the Electricity Company of Prague. The author of this sculpture, one of the world's pioneers of lumino-kinetism, accentuated the popular contemporary themes of progress, cosmology and artistic synthesis. Both the film and the sculpture were well accepted not only for their artistic qualities but also for the current electrification of Prague, which significantly transformed the night scenery of the city.

Svatopluk Innemann
Praha v záři světla
(Prague Shining in Lights),
1928

Extract: 5 min
Prague, National Film
Archive

The Prague Shining in Lights was created at the order of the Electricity Enterprises of the Capital city of Prague. Director Svatoopluk Innemann has been active in Czech cinematography since the 10th century and across film genres. In this short documentary film, he captured the atmosphere of the city, which is waking up from the «old» traditions into a modern and dynamic evening scenery. The development of luminous urbanism in Prague was related to the commercial development of the capital in the late 1920s. At this time, electrification and lighting were topics addressed by the Czech avant-garde and at the same time they touched every city inhabitant.

JOSEF ČAPEK, HARBINGER OF MODERNITY

The painter and illustrator Josef Čapek cultivated a modern graphic identity. Influenced by the cubism of Braque and Picasso, his book cover designs were characterized by typographical freedom and a fresh approach to composition.

A singular personality, he forged a new kind of relationship with the publishers who appreciated his graphic vision. His collaboration with Aventinum, which resulted in more than 200 covers, marked a gradual abandonment of the figurative vocabulary in favor of abstract decorative motifs conceived to highlight the title and the author's name. Čapek embraced modernity through primitivism and a bold spontaneity: the rough geometry of the lines, crude or naive style lettering, systematic repetition, accentuated color contrasts...

Čapek's impressive body of work in the book genre extends beyond the cover, to include frontispieces, publishers' trademarks and interior illustrations. A militant antifascist, he was arrested by the Gestapo during the invasion of Czechoslovakia in 1939 and deported. He died in 1945 at the Bergen-Belsen concentration camp.

29 Josef Čapek, cover
Jules Romains,
Na březích Villette
(On La Villette's bank)
ed. AS, Prague, 1920

30 Josef Čapek,
cover
Gustave Flaubert,
Pokoušení svatého Antonína
(The Temptation
of St Anthony)
ed. Symposion, Prague,
1921

31 Josef Čapek, cover
Konstantin Biebl,
Zloděj z Bagdadu
(The thief of Baghdad)
ed. Aventinum, Prague,
1925

32 Josef Čapek, cover
Stanislav Kostka
Neumann, *Válčení civilistovo*
(The civilians in war)
ed. František Obzina,
Vyškov, 1925
Copy number 262/1350

33 Josef Čapek, cover
Konstantin Biebl,
Zlatými řetězy (With
golden chains)
Copy numbered 870/1000
ed. Čin, Prague, 1926

34 Josef Čapek, cover
Karel Čapek, *RUR*
[Rossum's Universal
Robots]
ed. Aventinum,
Prague, 1922
Prague, Museum
of Decorative Arts,
Inv. GS 7256

35 Josef Čapek, cover
Karel Čapek, *RUR*
[Rossum's Universal
Robots]
ed. Aventinum,
Prague, 1920
Prague, Museum
of Decorative Arts,
Inv. GS 7255

36 Josef Čapek, cover
Josef Kopta,
Hlídač č. 47
(The Watchman No 47)
ed. Čin, Prague, 1929

37 Josef Čapek, cover
Benjamin Klička,
Muž, který chtěl ABCDE
(The man who
wanted ABCDE)
ed. Vydavatelstvo
Družstevní práce, 1928

38 Josef Čapek,
cover
Guillaume Apollinaire,
Kacíř & Spol
(The Heresiarch & Co.)
ed. Aventinum, Prague,
1926

39 Josef Čapek, cover
Jules Romains,
Kumpáni (Friends)
ed. Aventinum, Prague,
1929

40 Josef Čapek, cover
Antonín Matěj Píša,
Soudy, boje a výzvy
(Judgements, struggles
and challenges)
ed. Čin, Prague, 1922

41 Josef Čapek
Illustration
from the album *Podoba z
biografu*
(Face from cinema), 1918
Linocut
Brno, Moravian Gallery,
Inv. C 25586

42 Josef Čapek
Illustration
of *Pásmo* (Zone)
by Guillaume Apollinaire
Linocut
ed. Fr. Borový, Prague,
1919
Brno, Moravian Gallery,
Inv. C 13510

43 Josef Čapek
Illustration for
Horký Van (Warm wind),
written by Stanislav
Neumann, 1918
Lithography
Brno, Moravian Gallery,
Inv. C 3836

44 Josef Čapek
Piják (Drinker),
1913
Oil on canvas
Brno, Moravian Gallery,
Inv. A 1059

A NEW GENERATION OF PUBLISHERS

Publishers fulfilled a crucial role in the blossoming of this modern esthetic. Magazines served as editorial extensions of the new publishing houses (Aventinum, Odeon, dp, Cĭn...), announcing the release of new books and publicizing the work of the painters and illustrators who collaborated with the publishers. From simple news bulletins, some periodicals developed into magazines devoted to contemporary graphic art, like *Panorama*, which debuted the work of the photographer Josef Sudek. The magazines also became a technological showcase for printers, using high-quality photogravure processes. A co-founder of the Prague Photographic Society, Sudek opened his own studio in 1927. He produced several photo essays for dp and organized his first exhibition at the publishing house's offices in 1932. Produced as promotions for books published by dp, the photographs shown here demonstrate Sudek's flair for vivifying inanimate objects, bringing them to life and using daring compositions to underscore their affinity with modernity.

45 Magazine *Náš Směr* (Our trends),
No. 1, 1921-1922
Cover and inside pages

46 *Dorost knihtiskařský*
(Typographical youth), No. 6,
1930-1931

47 *Typografia*, No. 7,
July 1933

48 *Typografia*, No. 11,
November 1933

49 Ladislav Sutnar,
binding
Panorama, 9th year,
ed. Družstevní Práce,
Prague, 1931

50 Magazine *Rozpravy Aventina*
(Aventinum's debates)
1929-1930
ed. Otakar Štorch-Marien

51 to 55

Josef Sudek
Photographs taken
for the publisher dp,
1928-1936
© Prague, Museum
of Decorative Arts

56 Adolf Hoffmeister,
caricature of
the editor Otakar
Štorch-Marien published
on the cover of
Rozpravy Aventina
(Aventinum's debates),
No. 9, Prague, 1929
Lithography
Brno, Moravian Gallery,
Inv. C 12640



CUBISM AND THE CZECH DECORATIVE ARTS

The presence of Czech artists in Paris in the late 1900s, gravitating around Braque and Picasso, and the spread of cubism in Europe exerted an influence on Czech avant-garde art through the mid-1920s. In Prague, the unique phenomenon of architectural cubism, which emerged in the early 1910s, left its imprint in turn on the decorative arts. For architects like Pavel Janak and Josef Gocar, objects and furniture allowed them to give form to their cubist vision. Janak designed boxes with faceted volumes, highlighting their edges in blue or orange to accentuate the most salient parts of the form. The effect disrupts the viewer's perception, giving the impression that other volumes are concealed within the initial volume. In his furniture designs, Gocar seemed to avoid right angles, deliberately distancing himself from the orthogonal structure of traditional furniture. Hexagons, trapezoids and skewed triangles bring out an alternation of acute and obtuse angles amid a multitude of edges.

57 Josef Gočár
Chair
(from a rondocubist set
of furniture), 1915
Oak, veneer
Brno, Moravian Gallery,
Inv. U 28670

58 Josef Gočár
Table (from
a rondocubist set
of furniture), 1913
Oak, veneer
Brno, Moravian Gallery,
Inv. U 16681

59 Josef Gočár
Chair, 1915
Oak, veneer
Brno, Moravian Gallery,
Inv. U 16685

60 61
Pavel Janák
Boxes, 1911
Graniton Manufacture,
Rydle and Thon, Svijany
Designed for the Artěl
Cooperative, Prague
Earthenware
Prague, Museum
of Decorative Arts,
Inv. C 97332, Inv. C 98445

62 Josef Chochol
Residential buildings,
Prague 2 - Vyšehrad,
1912-1913
Photograph
Prague, National Technical
Museum, Archive of
Architecture and
Civil Engineering



BOOKS FOR CHILDREN AND TEENAGERS

63 Adolf Hoffmeister,
illustrations
Ilja Erenburg,
Julia Jurenita
ed. Odeon, Prague 1966

64 Adolf Hoffmeister,
cover and
illustrations
Vladimir Mařakovski,
Vesele i Vážně
(Children's poems) ed.
SNDK, Prague, 1961

65 Karel Teige, cover
Karel Čapek,
Dášeňka čili život štěněte
(Dášeňka or The life
of a puppy)
ed. Fr. Borový, Prague,
1934

66 Adolf Hoffmeister,
cover and
illustrations
Jan Noha,
Pohlednice (Postcard)
ed. SNDK, Prague, 1961

67 Zdeněk Rossmann,
cover
and illustrations
Josef V. Pleva, *Kapka
vody* (The Water drop)
ed. Index, Olomouc, 1935
Collection of Klára
Prešnajderová

68 Adolf Hoffmeister
& al, illustrations
Collectif, *Labyrint*
(Labyrinth)
ed. SNKLU, Prague, 1962

KAREL TEIGE AND THE INVENTION OF THE BOOK AS IMAGE

From magazine publishing to authoring a treatise on architecture, Karel Teige redefined the approach to the book, envisioning it as a point of convergence for the visual arts, architecture and poetic creation, an interaction made possible through typography that Teige summed up in the expression “the book as image.” Some 20 of his books are included in this exhibition, juxtaposing approaches that range from Dadaist collage to photomontage to pure typography. A typographer, painter, theoretician and “agitator,” Teige was one of the co-founders of the Devětsil group. Formed in Prague in 1920, it united most of the Czech avant-garde artists and spanned all artistic disciplines.

Teige’s oeuvre is inseparable from his leftist political activism. Championing the ideas of the Communist Party, although he never became a member, he sought to make books available to the widest possible public. His elimination of ornamentation and revival of a typeface used for daily newspapers was part of that effort.

69 Letter from Karel Teige to Le Corbusier, 24 January 1923
© Fondation Le Corbusier

70 Otakar Mrkvička, cover
Jaroslav Seifert, *Samá láska* (Only love)
ed. Večernice, Prague, 1923

71 Karel Teige et Jaromir Krejcar, cover
Karel Schulz, *Sever Jih Západ Východ* (North, South, West, East)
ed. V. Vortel & R. Rejman, Prague, 1923.

72 to 74
Karel Teige et Otakar Mrkvička, cover

Bratri Čapkové, *Ze života hmyzu* (Pictures from the Insects' life)
ed. Aventinum, Prague, 1924

Louis Delluc, *Charlie Chaplin*
ed. Aventinum, Prague, 1924

Ilja Erenburg, *Rváč* (Wrestler)
ed. Aventinum, Prague, 1926

75 Karel Teige, cover
Louis Delluc, *Filmová dramata* (Cinema dramas)
ed. Ladislav Kuncíř, Prague, 1925

76 Karel Teige, Emile Verhaeren, cover
Svítání (The Dawn)
ed. Odeon, Prague, 1925

77 Karel Teige and Otakar Mrkvička, cover
Ilja Erenburg, *Historie jednoho léta* (Summer 1925)
ed. Odeon, Prague, 1927

78 Karel Teige graphic design
Vítězslav Nezval, *Abeceda* (ABC-Book)
ed. J. Otto, Prague, 1926
Prague, Musée des arts décoratifs, Inv. GK 8814

79 Karel Teige, cover and Josef Šíma, illustrations
Blaise Cendrars, *Zlato* (Gold)
ed. Odeon, Prague, 1926

80 Karel Teige and Otakar Mrkvička, cover
Guillaume Apollinaire, *Zavraždený básník* (The Poet Assassinated)
ed. Aventinum, Prague, 1925

81 Karel Teige et Otakar Mrkvička, cover
Karel Konrád, *Rinaldino*
ed. Odeon, Prague, 1927

82 Karel Teige, cover and Adolf Hoffmeister, illustrations
Nevěsta, journal
ed. Odeon, Prague, 1927

83 Karel Teige cover and inside page
Jaroslav Seifert, *Na vlnách TSF* (On TSF waves)
ed. Nakladatelství v petra, Prague, 1925

84 86
Karel Teige, graphic design

Konstantin Biebl, *S lodí jež dováží čaj a kávu* (On the road with the ships importing tea and coffee)
ed. Odeon, Prague, 1928

Konstantin Biebl, *Zlom* (Shift)
ed. Odeon, Prague, 1928

85 Karel Teige, cover
Jindřich Honzl, *Moderní ruské divadlo* (The modern Russian theater)
ed. Odeon, Prague, 1928

87 88 | Karel Teige, maquette and Josef Šíma, illustrations
Guillaume Apollinaire, *Prsy Tiresiovny* (The Breasts of Tiresias)
ed. Odeon, Prague, 1926

89 Karel Teige, cover and inside
Journal *ReD, n°2*
Monthly journal published by the modern cultural Union Devětsil
ed. Odeon, Prague, November 1927

90 Karel Teige, binding
Journal *Tvorba* (Creation), 1927
Cultural and literary magazine initiated by Karel Teige and the Devětsil group
Prague, 1927

91 Karel Teige, logotype design
Journal *Tvorba* (Creation), n°2, 1925

92 Cyril Bouda, cover
Paul Morand, *Jen Země* (Nothing but the earth)
ed. V. Petr, Prague, 1928

93 Otakar Mrkvička, cover
J. Eiselt, *Muž a elegance* (Man and elegance)
ed. F. Topic, Prague, 1928

94 Adolf Hoffmeister
Typografická úprava Karla Teigeho (Typographical adaptation of Karel Teige)
Lithography
Brno, Moravian Gallery, Inv. C 12648



TOWARD A STANDARDIZED BOOK

In this aspiration to modernity, architecture and the graphic arts are closely interlinked. In the 1920s through the early 1930s, many books had a uniform appearance, making them instantly recognizable as members of the same spiritual family. The similarity was comparable to that of the architectural projects that were transforming the cityscape of Prague. Stark, straight lines, right angles, structured letters and geometric motifs are the components of the asymmetrical compositions typical of the Czech constructivist book. Architects like Vit Obrtel designed a number of book covers, while atypical personalities like Ladislav Sutnar blurred the frontiers between disciplines, designing as many book covers, characterized by his use of bright orange, as tea services, with an esthetic reminiscent of the creations of the Bauhaus.

95 Emanuel Frinta, cover
Joseph Delteil, *Pět Smyslů* (The Five Senses)
ed. Družstevní práce, Prague, 1927

96 Emanuel Frinta, cover
Marie Pujmanova, *Lidé na křižovatce* (People at the junction)
ed. Fr. Borový, Prague, 1937

97 98 Ladislav Sutnar, binding and jacket cover illustration
Arnold Zweig, *Nastolení krále* (The king's crowning)
ed. Družstevní práce, Prague, 1938

99 Ladislav Sutnar, binding illustration
Walter Greenwood, *Laska na podporu* (Love on the dole)
ed. Družstevní práce, Prague, 1937

100 Ladislav Sutnar, binding illustration
Václav Řezáč, *Větrná Setba* (Sowing by the Wind)
ed. Družstevní práce, Prague, 1935

101 Ladislav Sutnar, binding illustration
George Bernard Shaw, *Povolání cashela Byrona* (Cashel Byron's Profession)
ed. Družstevní práce, Prague, 1929

102 Ladislav Sutnar, cover
Magazine *Žijeme* (We live), n°8, 1931

103 104

Ladislav Sutnar, covers
George Bernard Shaw, *Trakař jablek, Americký císař* (The Apple Cart)
ed. Družstevní práce, Prague, 1932

Georges Bernard Shaw, *Obrácení kapitána Brassbounda* (Captain Brassbound's Conversion)
ed. B.M. Klika Sro, Prague, 1932

105 Ladislav Sutnar, 1936
Magazin Dp n°9,
ed. Družstevní Práce, Prague, 1936

106 107 Stanislas Roch, cover and inside pages

Bedřich Bělohlávek, *Kaleidoskop. Epigramy, satiry a smutky z let 1923 – 27* (Kaleidoscope)
ed. R. Rejman, Prague, 1927

108 Unknown, cover
H.G. Wells, *První Lidé na Měsíci* (The First Men in the Moon)
ed. Aventinum, Prague, 1927

109 Vít Obrtel, cover
Vítězslav Nezval, *Blíženci* (Gemini)
ed. Ladislav Kuncíř, Prague, 1927
Brno, Galerie Moravian, Inv. BF 814

110 Vít Obrtel, cover
Vítězslav Nezval, *Diabolo* (Diabolo)
ed. Olymp, Prague, 1926

111 Vít Obrtel, cover
Vítězslav Nezval, *Akrobat* (Acrobat)
ed. Plejada, Prague, 1927

112 Vít Obrtel, cover
E.F. Burian, *Polydynamika* (Polydynamic)
ed. Ladislav Kuncíř, Prague, 1926

113 František Muzika, cover
Ilya Ehrenbourg, *Bouřlivý život Lazika Rotschwanze* (The Stormy life of Lasik Roitschwantz)
ed. Aventinum, Prague, 1929

114 František Muzika, cover
Paul Morand, *Budha žije* (The Living Buddha)
ed. Aventinum, Prague, 1928

115 František Muzika, cover
Jaroslav Jan Paulík, *Arizona* (Arizona)
ed. Aventinum, Prague, 1928

116 Karel Teige, couverture et František Muzika, inside pages
Vítězslav Nezval, *Most* (The Bridge)
ed. Fr. Borový, Prague, 1937

117 to 120 Josef Sudek
Photographs taken for the publisher *dp*, 1928-1936
© Prague, Museum of Decorative Arts

121 Jiří V. Kroha
Armchair, 1925
Walnut, fabric (copy of an upholstery made by J. Mundill, Prague)
Prague, Museum of Decorative Arts, Inv. 90257

122 Jiří V. Kroha
Side table
Elm veneer
Prague, Museum of Decorative arts, Inv. 93595

123 124 Ladislav Sutnar
Set including a tea pot, a cup and saucer, 1935-1940
Glass
Brno, Moravian Gallery, Inv. U 20415, Inv. U 20421

THE SUCCESS OF PHOTOMONTAGE IN THE 1930s

The technique of photomontage became a common practice in the 1930s: black and white photos are cut up, manipulated and reconfigured to create intriguing compositions in which color also plays a role. Yellow, red, blue, orange and green could be used to highlight the typography, the title of the book and the author's name, or, by creating a contrast, to draw attention to the photography. At a time when John Heartfield was pioneering photomontage in Germany to denounce the rise of Nazism, with his covers for the weekly magazine *AIZ* (Arbeiter Illustrierte Zeitung), Czech artists were adopting the process to further the esthetic renewal of books and publishing. Among them, Jindřich Štyrský understood very early the potential of photography for creating “image-poems” and surrealist montages. A co-founder, with Toyen, of the Czech surrealist group, Štyrský created his compositions from unusual images of objects, mannequin heads, posters and graffiti, photographed during his wanderings in Prague and Paris.

125 Jindřich Štyrský
Les yeux
(The eyes), 1936
Decalcomania on paper
Musée d'Art Moderne
de la Ville de Paris,
Inv. AMD 916

126 Josef Klaplicky,
cover
Ludwig Renn, *Válka*
(The War)
ed. Václav Petr, Prague,
1930

127 A.B. Kohout,
cover
Jaroslav Maria, *Jedy*
(Poisons)
ed. Sfinx Janda, Prague,
1932

128 Vojtěch
Tittelbach,
jacket cover
Václav Řezáč, *Větrná
Setba* (Sowing by the
wind)
ed. Družstevní práce,
Prague, 1935

129 Vojtěch
Tittelbach, book
cover
Jan Opolský, *Čtení z
hvězd a obelisků* (Reading
from the stars and
obelisks)
ed. Umelecka Beseda,
Prague, 1936

130 Karel Sourek,
cover
Václav Lacina, *Ozubené
okno* (Toothed window)
ed. Čin, Prague, 1930

131 Jindřich Štyrský,
cover
Jan Havlasa, *Hledání
neznámých veličin*
(Looking for an
unknown quantity)
ed. Sfinx Janda,
Prague, 1934

132 Jindřich Štyrský,
cover
Vitězslav Nezval, *Ulice
Gît-le-cœur* (Gît-le-cœur
street)
ed. Fr. Borový, Prague,
1936

133 Jindřich Štyrský,
cover
Jindřich Honzl, *Sláva a
bída divadel* (Rise and fall
of the theaters)
ed. Družstevní práce,
Prague, 1937

134 František
Ketzek, cover
E. F. Míšek, *Naříkající
motýl* (Crying butterfly)
ed. Fr. Borový, Prague,
1940

135 Zdeněk
Rossmann,
cover with a photograph
by Man Ray
František Nechvátal,
Vedro na paletě (Heat on
the palette)
ed. Václav Petr, Prague,
1935

136 Toyen, picture
from the jacket
cover
Walter Greenwood, *Láska
na podporu* (Love on the
dole)
ed. Družstevní práce,
Prague, 1937

137 Karel Teige,
cover
Paul Verlaine, *Prokletí
básníci* (The Cursed
Poets)
ed. Otto Girgal, Prague,
1946

138 František
Muzika, jacket
cover
Karel Čapek, *Povětroň*
(The Meteor)
ed. Fr. Borový, Prague,
1938

139 František
Muzika, jacket
cover
Karel Čapek, *Obyčejný
život* (Ordinary life)
ed. Fr. Borový, Prague,
1937

140 John Heartfield,
photomontage
*Zum Krisen-Parteitag der
SPD* (About the SPD
crisis)
AIZ journal, n°24, 1931

141 A.V.Hrska, cover
Josef Laufer et
František Maixner,
Abeceda footballu
(Football alphabet)
ed. L. Mazáč, Prague,
1935

142 *Reflektor*,
journal
No. 1, 1924

143 *Reflektor*,
journal
No. 9, 1924

144 *Reflektor*,
journal
No. 22, 1924

145 *Typografia*,
journal
No. 6, July 1933

146 to 150
Eva, magazine
No. 4, 15, 17, 5 and 18,
1933

ILLUSTRATION AS AN EVERYDAY ART

Drawing and caricature occupy an important place in this renaissance of the book, which placed great emphasis on illustration. Independent from the functionalist and constructivist currents, these drawings evoke the lighthearted, facetious spirit of the Devětsil artists. Many of these illustrators, like Otakar Mrkvička and Adolf Hoffmeister, were founding or active members of the avant-garde group. Their drawings are characterized by a kind of clear line approach, devoid of hatching and shading.

A key figure in the Czech avant-garde, Hoffmeister was an exceedingly prolific illustrator and caricaturist, as well as an art critic, translator and teacher. A fervent communist and a member of the anti-Nazi resistance, he was appointed ambassador to Paris in 1948, then sidelined in the 1950s. A connoisseur of the art scene in Prague and Paris, he sketched a great many well-known artistic and literary personalities. These drawings, seen in exhibitions and publications, bear witness to his wit and richly inventive imagination.

151 František Muzika,
Drawing published in the satirical revue *Dobry den* (Good Morning), n°6, 1929
Lithography
Brno, Galerie Morave, Inv. C 12618

*Where are you going Mr Hexensus ?
To the cimiteroy of Olsany, where my wife is.
Poor man!
I am not sad at all, I still have a wife at the cemetery of Mavazinky.*

152 František Muzika,
Drawing published in the satirical magazine *Dobry den* (Good Morning), n°20, 1929
Lithography
Brno, Galerie Morave, Inv. C 12607

The painter Kalvoda was, to me, a suggestive artist. I have had his painting "Silence in the wood" for less than a week and you can see the mushrooms growing under the bed and the insects measuring the furniture.

153 František Muzika, *Jarní nálada v kavárně* (Spring feeling at the bar), undated
Lithography
Brno, Moravian gallery, Inv. C 12616

As I am looking at the billiard cloth, my colleague... Soon it will be Spring, the grass will become green and we will have a good time at the bar.

154 Adolf Hoffmeister
Adolf Hoffmeister, *Světobol* (The evil of the century), ed. Prokop Toman, Prague, 1931

155 Adolf Hoffmeister, cover and inside illustrations
Adolf Hoffmeister, *Hors d'œuvre* (Hors d'œuvre) ed. Aventinum, Prague, 1927

156 Adolf Hoffmeister, cover
Jules Romains, *Obrozené městečko* (The Army in the City) ed. Odeon, Prague, 1928

157 Adolf Hoffmeister, illustrations
Journal *Tvorba*, 1925, p. 172-173

158 Adolf Hoffmeister, illustrations
Kreslíř Adolf Hoffmeister (Adolf Hoffmeister caricaturist) ed. SVU Mánes a Malantrich, Prague, 1948

159 Josef Šíma, cover
Josef Delteil, *Cholera* (Cholera) ed. Odeon, Prague, 1926

160 Josef Šíma, inside illustrations
Louis Delluc, *Lidé z Baru* (An evening at the bar) ed. Aventinum, Prague, 1925

161 *Dobry Den* journal, 1929

162 Otakar Mrkvička and Josef Šíma, cover and inside illustrations
S. K. Neumann, *Písně o jediné věci* (Sings of a thing) ed. Fr. Borový, Prague, 1927

163 Otakar Mrkvička, cover
Heinrich Heine, *Výbor Básní* (Chosen poems) ed. Komunistické knihkupectví a nakladatelství, Prague, 1924

164 Adolf Hoffmeister
Portrait of Ilja Erenburg, 1927
Ink on paper
Paris, Galerie Le Minotaure

165 Josef Skupa, cover
Josef Vrba, *Avion: básně* (Plane : poems) ed. Omladina, Pilsen, 1927

166 Václav Mašek, cover
Vladimir Maňakovski, *150.000.000* ed. Edice Atom, Prague, 1925

167 Václav Mašek, cover
Camille Lemonnier, *Moloch* (Moloch) ed. Aventinum, Prague, 1925

168 J. B., cover
Jan Bor, *Oběti Strojů* (Victim of the machines) Self-edited work, Ostrava, 1930

169 Václav Mašek, cover
Camille Lemonnier, *Syn Země* (A Male) ed. Aventinum, Prague, 1925

170 Jindřich Štyrský, cover
Karel Weinfurter, *Sir Arthur Conan Doyle a Spiritismus* (Sir Arthur Conan Doyle and Spiritism) ed. J. Hokr, Prague, 1930

171 Václav Maska, cover
Bernard Kellermann, *Pošetilec* (The Fool) ed. Čin, Prague, 1925

172 Jindřich Štyrský, cover and Karel Teige, graphic design
Vítězslav Nezval, *Pantomima* ed. ÚSKN, Prague, 1924
Prague, Museum of decorative arts, Inv. GK 3085

173 Podrazký, cover
Václav Prokůpek, *Historky z kriminálu* (Criminal stories) ed. Rudá Pomoc, Pilsen, 1929

174 Otakar Mrkvička, cover and inside illustrations
Václav Lacina, *Plechový cirkus* (Metal Circus) ed. Melantrich, Prague, 1945

175 A.V. Hrska, cover
Jérôme and Jean Tharaud, *Království Boží* (A Kingdom of God) ed. Aventinum, Prague, 1924

176 Pravoslav Kotík, cover
Anatole France, *Crainquebille* (Crainquebille) ed. Vinohrady, Prague, 1920

177 Otakar Mrkvička, *Krokodýl* (Crocodile), undated
Ink on paper
Brno, Moravian Gallery, Inv. B 11189

178 Otakar Mrkvička, illustration
20s of the 20th century, undated
Ink on paper
Brno, Moravian Gallery, Inv. B 11187

179 Adolf Hoffmeister
Fa Bři Čapkové, nyní zahradnictví (The Capek brothers, now the garden), undated
Lithography
Brno, Moravian Gallery, Inv. C 12632

MADD

MUSÉE DES ARTS DÉCORATIFS ET DU DESIGN DE BORDEAUX

The book as image
Editors and artists
of the Czech avant-garde
(1920-1930)
January 25th –May 6th
2018

The City of Bordeaux and
the musée des Arts
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thank the collector and
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