

CYPRUS UNIVERSITY OF TECHNOLOGY
FACULTY OF APPLIED ARTS AND COMMUNICATION



Thesis

CONCEPT BRAND
FOR EXPERIMENTAL THEATRE

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Limassol 2011

CYPRUS UNIVERSITY OF TECHNOLOGY
FACULTY OF APPLIED ARTS AND COMMUNICATION
DEPARTMENT OF MULTIMEDIA AND GRAPHIC ARTS

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Individual Thanks to

Mr. Theseas Mouzouropoulos

Ms. Elena Agathokleous - Centre of Performing Arts MITOS

ABSTRACT

The main title of the thesis is “Concept Brand for Experimental Theatre”. Field of study is typographic design. The thesis is consisted of two parts Theory and Design. Theory part examines elements of typographic style, and theatre on both Futurist and Dada movements, while design part methodology examines construction and deconstruction of typographic design by using variant techniques, conventional and / or new media. Futurism and Dada movements were considered during research about typographic design and theatre movements in art and design which they were happening simultaneously. Those two movements had the most controversial and experimental format in typography, art, and design widely. Association completed on how theatre experimentation and actions on it, affected the elements of typographic design and vice-versa. On the whole, research and experimentation resulted to design a mini concept - poster booklet, which promotes the poster design and performances of experimental theatre.

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Note: All Greek text was translated by Andreas Achilleos.

INTRODUCTION

At a high point through, critical view in terms of aesthetic, semiotics, and typography, theory and practical skills, referring on Typographic Design of Experimental Theatre Posters, were gained. Theory and Design are the two elements that the thesis consisted of. Theory part examines elements of typographic style, and theatre on both Futurism and Dada movements, while design part methodology examines construction and deconstruction of typographic design by using variant techniques, conventional and/ or new media. Methodology used throughout the whole process basically was experimental. In addition, I attended performances from two Festivals on Experimental theatre and drama, first one held in Nicosia and second in Limassol, where I chose the performances to redesign their poster emphasized on typographic design. Techniques used for, including automation, overprint techniques (manual and not), overlapping text, cacophonous mixing of type styles, altogether are shaping a hullabaloo of kinetic frenzy. Also various typefaces were used, both serifs and sans serifs. Furthermore, not in an extended way, type in motion was examined. Theory explained, both Chapters “Futuristic Theatre Type Design”, and “Dada Theatre Type Design” are consisted of two parts. In the first part, major stylistic features of the Futurist, and Dada movement are mentioned, also in the second part are referred where events, performances were taking place. For instance, public places, cafes, and even on the street. What was necessary for them is that they wanted to get off the stage, and to perform to an alternative space. Keys for them was anarchy, absurdity and experimentation, they wanted to shock people. Importance was given on typographic design of experimental theatre posters, and how elements of that syntheses could combined to construct a whole image. Paper choice is very significant for the final touch and the style you desire to show off. In that occasion paper allowed the overprint feel, like dada main feature used. Corollary a mini concept – poster booklet designed.

Chapter 1: Texts on Futurism

1.1 Futurist print elements

Through contemporary literati, artists, designers and typographers, the new century soon assumed new forms of expression and also rejection of the past. Futurism was one of the first radical aesthetic movements to achieve a complete break with traditional form. The incredible and ubiquitous technological advance of the age caused the Futurists to adopt machines as their mythology and speed as their religion. “Let’s break out of the horrible shell of wisdom and throw ourselves like pride-ripened fruit into the wide, contorted mouth of the wind! Let’s give ourselves utterly to the Unknown, not in desperation but only to replenish the deep wells of the Absurd! ... O Material ditch, almost full of muddy water! Fair Factory drain! I gulped down your nourishing sludge; and I remembered the blessed black breast of my Sudanese nurse.... When I came up – torn, filthy, and striking – from under the capsized car, I felt the white-hot iron of joy deliciously pass through my heart!” (Harrison & Wood, 2003, p.147, translated from R. W. Flint). Books made of metal demonstrated their total discarding of tradition and their admiration for the car and the airplane. Designers tried to capture the energy of speed with dynamic arches superstructures on the page. Visual poetry and texts were strewn across the page in collage, in hand-drawn and in contrived forms. For the first time the linear method of reading, text the standard for centuries, was radically questioned in many Futurist works. The resulting mixture of seeing and reading, of pictures and text, was often planned by the authors themselves. Another feature of this period was type and letters became autonomous elements of design, often employed in free art. Despite its blatant “anti” attitude, in Italy and later in the U.S.A, Futurists styles surprisingly began to appear in advertisements for various products. Here too, as with other printed matter, three-dimensional fonts and contrasting forms in many sizes were employed. Diagonals were used and texts were doubled, creating an assorted, jumbled typography of verbal symbols. In this era of speed, no-one was particularly interested in developing new usable alphabets in the Futurist vein. Apart from a few signifier-type flourishes for magazines and the occasional hand-drawn, three-dimensional words, most printed material favored familiar letter forms which had been reduced to sketched outlines. There were no formal restrictions dictating the choice of print; sans-serif, slab-serifs and other roman typefaces were used together in muddled ensemble. Many Futurist designers placed this new aesthetic quality and, thus, themselves at the service of the rising political Fascist movement, which for its part welcomed this acceptance by an aesthetic faction. However, instead of their Manifestos, Futurists were influenced from Romanticism and Symbolism, where they expressed their enthusiasm for Symbolist and Nationalist Italian Poet D’Annunzio. Later observers therefore found it hard to remain impartial when judging the qualities of Futurism, especially as the

movement openly exalted war. (Φραγκόπουλος, 2006· Friedl, Ott & Stein, 1998· Harrison & Wood, 2003)

1.2 Manifestos on Futurist Theatre – Performance

In literature and theatre, Marinetti was able to inflate his anti-principles of ‘scorn of the public’ (especially first night audiences) and ‘horror of direct success’. “We will glorify war – the world’s only hygiene – militarism, patriotism, the destructive gesture of freedom-bringers, beautiful ideas worth dying for, and scorn for woman. (Harrison & Wood, 2003, p.148, translated from R. W. Flint). The enjoyment of Being Booed was so great that Marinetti was thrilled on occasions when others, including members of his own group, might well have been saddened. What could have hung about a clear-cut case of late nineteenth-century bourgeois-baiting developed into a groundbreaking and highly provoked form of drama that was later to befall an essential part of twentieth century theatre, influencing Vladimir Mayakovsky and prefiguring, through Marinetti’s encouragement of *fisicofollia* (‘physical folly’), Antoin Artaud and the Theatre of the Absurd. The foremost shaping influences on the young Marinetti were Zola’s earthy naturalism, Walt Whitman’s songs of life, Emile Verhaeren’s exultant faith in the science of the future, the poetry of Stephane Mallarme and Jules Laforgue, the philosophy of Bergson and Nietzsche, and the shockingly boorish iconoclasm of Alfred Jarry’s *Ubu* plays. The style he adopted was the *vers libre* – free verse in common with the most progressive members of his age band, since the *vers libre* was to unfettered literature what Divisionism was to progressive Italian painting. ‘Conquest of the Stars’, published in 1902, attracted significant attention in Paris was the first poem of Marinetti. *Roi Bombance*, first play of Marinetti, was written a year later, premiered at the Theatre de l’Oeuvre in 1909 – the very theatre in which Jarry’s *Ubu roi*, *Roi Bombance*’s mentor in exaggerated vulgarity, had provoked chaos in 1896. The play ends with the proto-Futurist slogan: ‘The future – that’s the only religion!’ Described as a satire of sociology and riot, a ‘sauce-ology of eaters and eaten’. Caused by the booming sound effects of a priest’s digestive system in the second act, *Roi Bombance* performance did definitely rouse a disturbance, and won the honor of both Jarry and Paul Adam, the anarchists’ friend. From its first appearance, the significance of theatre as the most admired art form in Italy for Marinetti was obvious. Before a performance of his play *Les Poupees electriques*, he chose to pronounce ‘The Founding Manifesto’ from the stage of the Teatro Alfieri in Turin. “We will destroy the museums, libraries, academies of every kind, will fight moralism, feminism, every opportunistic or utilitarian cowardice.” (Harrison & Wood, 2003, p.148, translated from R. W. Flint). Marinetti had an individual interest on declaiming manifestos, the

whole prose-poem potential of the form converted into an exhilarating performance bit. A significant part of the new form of theatre developed by the group in the course of the subsequent year was to become. (Harrison & Wood, 2003· Tisdal & Bozzolla, 1989)

The futurist evening innovation for once preceded theory, appearing before the manifestos on the theatre. The Evening was a vibrant blend of iconoclastic literary readings, political speeches, “noise” music, manifesto reading, poetry declamation, theatrical interludes, and other provocations, in which poets and painters alike took part. As Marinetti said, the degree of achievement of such an Evening depended on the rank of violence received, not applause. To all that Marinetti hated in boring traditional theatre, an outrageous alternative proposed: ‘We feel deep disgust for contemporary theatre because it oscillates stupidly between historical reconstruction (zibaldone or plagiarism) and the photographic imitation of our day-to-day life: unimportant, slow, analytical and diluted theatre worthy at most of the age of oil lamps.’ Poetry and politics were mixed. Behavior of the audience was out of control. The curtain rose to showers of vegetables and even spaghetti. Carra’ s reaction was ‘Throw an idea instead of potatoes’. The riotous Futurist Evenings had first appeared in October 1910. Furthermore, Marinetti had been brought to trial for inappropriate use of language and disrespect to public morals. Marinetti’s epic answer to D’Annunzio’s ‘African passion’ was the book *Mafarka the Futurist*. Between the manifestation of *Mafarka* and his major upcoming piece, the first Futurist book *Zang Tumb Tuum*, in 1914 he dedicated most of his energy to a number of brilliant manifestos which laid the ground for the liberation of Futurist literature and theatre from its Symbolist tradition. One sold-out performance of Futurist music held in Rome in 1914 ended in a violent melee, when the Futurists waded into the disapproving crowd “with blows, slaps, and cudgels.” Marinetti is attempting to create onstage the sense of traumatic shock that comes with technology. In theatre it meant that the rapidity and inventiveness of variety theatre and music hall could be extended into the new Futurist forms of Synthetic Theatre. (Eskilson, 2007· Tisdal & Bozzolla, 1989· Krasner, 2008)

Some of the most boldly tentative typography and graphic design of the early twentieth century was created by Marinetti. In 1912-13 he published the first Futurist book, *Zang Tumb Tumb*, in French, and published in Italian in 1914. The text is based on Marinetti’s experience in the Balkan Wars of 1912-13, when he had served as a soldier. The energetic rhythms and onomatopoeic possibilities that the new form offered were made even more effectual by the avant-garde use of dissimilar typefaces, forms, graphic arrangements and sizes that became an individual part of Futurism. For instance, Marinetti’s use of onomatopoeia are the title words “Zang Tumb Tumb” where the word scheme derives from its sound, as was the case with the roar of artillery at the Battle of Andrianopolis. To a certain extent, the zing and chaos of war was visually highlighted by the construction of the synthesis,

there is no apparent axis to this haphazard layout. Quite apart from the noise and chaos of the war, in *Zang Tumb Tuum* they are used to articulate an unexpected collection of diverse moods and speeds. The text is used as a vehicle for conventional meaning while concurrently working as a graphic signifier, as was the case with Apollinaire's *Calligrammes*. A force that could purify Italy of its mania with the past and lead it into a modern industrial future was Marinetti's war idealization. A mishmash of dissimilar typefaces and sizes strewn across the page, are featured on the cover of *Zang Tumb Tumb*. State of freedom proposed that the nouns would be spread randomly, infinitives flexibility would replace the ultimate old indicative and would free nouns from the domination of the writer's ego. The use of 'silly pauses' made by musical or mathematical signs to indicate movement and direction were of course invalid and Punctuation too. (Bartram, 2005· Eskilson, 2007· Tisdal & Bozzolla, 1989)

Marinetti Felt that traditional literary forms such as the book were dead, that their rigid, static qualities made them unable to express the excitement generated by modern industrial society. He wanted to replace the book with his invention parole in liberta (literally, "words in freedom"). Rejecting any and all conventional rules of grammar, punctuation, and syntax, Marinetti created a simultaneous vision – words plus type-image – where the reader understands the general meaning of the poem as much by its appearance as by its literary content. The inner page from *Zang Tumb Tumb* reproduce here demonstrates Marinetti's call for graphic designs that jump off the page with the same kinetic energy of the experience of war expressed by the text. Like Apollinaire in his *Calligrammes*, here Marinetti is making use of the materiality of the words to reinforce his message in two different ways: first, the text forms the shape of a Turkish balloon like those he saw in the battle; second, the swirling movement of type is suggestive of the soldier-poet's experience of war. Through his extensive publications, Marinetti sought to open up for Futurism a new space for artists that they had never before engaged-the publicity of the mass media. The landscape could be described as it is supposed by a dog, and the conversations of motors be reproduced, similarly as proposed by Carra in his Manifesto 'The painting of Sounds, Noises and Smells' a year later, and in the dramas of objects that were to be feature of the Futuristic Synthetic Theatre. (Bartram, 2005· Eskilson, 2007· Tisdal & Bozzolla, 1989)

All this would lead in turn to what Marinetti Called 'Imagination without Strings' (*Immaginazione senza fili*, 'wireless imagination' of untrammeled fantasy') – the stage at which the first term of each analogy could be omitted to leave no more than a nonstop sequence of second terms. For this reason it

was not essential to be perceivable. After a year a further manifesto, 'Destruction of Syntax – Imagination without Strings – Words-in-Freedom', reinforced the message, with further examples of the 'animalization, vegetabilization, mineralization, electrification of liquefaction of style, and Marinetti also espoused his plans for changes in book design. For example, to give life to a blade of grass. I say "I will be greener tomorrow". For the period of 1911 'Manifesto of Futurist Dramatists' and the turmoil of the Futurist Evenings had provided some clue of where the dramatic equivalent of Words-in-Freedom might lie. A form of theatre was to arise in the next following years, the Futurist Synthetic Theatre, which is described for its contemporary innovation, speed, liveliness and originality that Marinetti praised in 'The Variety Theatre', a significant manifesto of September 1913. A contemporary significance and absurdity founded in this English genre by Marinetti, which were served as an ecstasy to 'the Solemn, the Sacred, the Serious, the Sublime of Art with capital A'. The vital ingredient for Variety theatre was to shock. That was achieved by using every possible kind of modern mechanical miracle, for instance cinema, which could bring to variety theatre battles, races, cars and planes in order to shake emotionally the audience. The logic of audience drawn in an iconoclastic damage, and Intelligence was pushed to the lip of folly, in variety theatre. For instance, a popular song could be interrupted by an avant-garde speech about politics, and along with jugglers and wrestlers it would still all be part of variety theatre. Morals, pain and passion were ridiculed, and politics also. The whole of Shakespeare could be condensed to a single act, and the works of Wagner, Bach, Beethoven and Chopin enlivened with Neapolitan songs in the altered Futurist vision of variety theatre. Variety theatre 'cooperates with the Futurist catastrophe of memorable and a great value masterworks, plagiarizing them, parodying them, making them look cheap by stripping them of some of their solemn apparatus as if they were mere attractions. Due to 21 of November 1913, The 'Variety Theatre' manifesto was reproduced, in an edited version, in the London Daily, under the title of the 'Meaning of Music Hall' qualified by Marinetti, and then again two months later in Edward Gordon Craig's theatrical magazine The Mask. A new form of performance about Dynamic and Synoptic Declamation was Marinetti's invention, which was first previewed in March 1914 in Giuseppe gallery located in Rome. A development to involve the lessons of variety theatre, Words-in-freedom and a greater amount of audience participation. Cangiullo's Words-in-freedom drama Piedigrotta was the main feature of the Evening, where a cacophony of allegedly onomatopoeic sound from violins, trumpets, drums, saws and bells, was produced by Futurists which they were featured as dwarfs, in scorn of Neapolitan moonlight, gloomy mythology, musical intelligence and the ecclesiastical processions that made up the festival of Piedigrotta in Cangiullo's native Naples. While the others left Balla's red-lit scenery and charged around disturbing the audience, Marinetti and the author declaimed. A high point was the funeral parade for a passeist critic struck down by Futurism. From the back of the room came Balla the sacristan and his aides, their heads covered in tubes of black tissue paper with holes punched for eyes. While Balla struck a cowbell with a paintbrush and chanted

mournfully, Cangiullo played a funeral march on an out-of-tune piano. Marinetti gave the funeral oration and the audience invited by him in lighting cigarettes to counter the 'putrid stench' of the dead body, so that smoking became part of the performance. Within the next two years the 'Manifesto of Dynamic and Synoptic Declamation' publication, suggested to vary speed and rhythm, using the whole range of voice tone, bodily movement and all parts of the theatre too, so that the viewer could no longer remain in a position of critical disconnection – an idea which recurs a few years later, though in a calmer and more balanced way, in the stage sets of the Russians Stepanova and Popova. (Eskilson, 2007· Tisdal & Bozzolla, 1989)

The Futurist Synthetic Theatre was to be 'technical, dynamic, simultaneous, autonomous, alogical, and unreal'. Cinema could be thrown out by using those elements. In place of the exhausted forms of the past there would be 'the many forms of Futurist Theatre, such as: lines written in Words-in-Freedom, simultaneity, interpenetration, the short poem performed, dramatized sensation, stand-up dialogue, the negative act, the re-echoing line, "extra-logical" talk, synthetic deformation, the scientific outburst that clears the air'. In the early twentieth century, the Italian futurists worked toward a new synthesizing and technological performance form, just as performance practitioners using computer technologies are attempting today. Exalting "the machine" and the new technologies of their day, the futurists sought a multimedia convergence of art forms and the marriage of art with technology. In 1916, this *Gesamtkunstwerk* was afforded, like a piece of computer code designed a mathematical formula to activate a virtual event, what they termed *synthetic theatre*: Painting + Sculpture + plastic dynamism + words-in-freedom + composed noise + architecture = synthetic theatre. In the 'Drama of Objects' outlined in the manifesto, a theatrical extension of the 'animalized, vegetabilized and mineralized' life beyond man, explored in the molecular descriptions of Zang Tumb Tuum was Marinetti's greatest interest. The first of these Dramas of Objects was *They're coming* (Vengono), and the major characters are not the three actors but tables and chairs. The manifesto described the wealth of material that lay waiting for the Futurist synthetic playwright: 'in the subconscious, in undefined forces, in pure abstraction, in pure cerebralism, in pure fantasy, in breaking records and physical folly'. Balla and Depero put into *Geometrical Splendour* and the *Numerical Sensibility* in a number of light-hearted Syntheses, based on number sequences and nonsense words, that would have appealed to the Dadaists. Elements of that Syntheses were abstract, improvised words, repetition of numbers, and letters which performed by four persons at the same time. Balla's Syntheses took on a more abstract form too. In a number of them he replaced actors with colored shapes. (Dixon, 2007· Tisdal & Bozzolla, 1989)

Almost every 20th century effort to let loose language from habitual rules and boundaries has a precedent somewhere in Futurism. So, too, do the various typographic experiments in combining words and the visual qualities of print and poetic line, from the Vorticists' short-lived magazine *Blast* in 1914, strongly influenced by *Lacerba*, to the more recent developments in concrete poetry where typography is used to bring out the meaning of words, as in Govini's 'The Sea' of 1915. The Florentine newspaper *Lacerba*, with Giovanni Papino and Ardengo Soffici as main contributors, ran from 1 January 1913 to 22 May 1915, with a total of seventy issues. Unlike Dada work, it truly introduced art into daily life, for *Lacerba's* wide-ranging content covered not mere politics and current affairs, for which one might have expected a wide readership but art, architecture and poetry. And in the theatre, Futurist use of speed, brevity, absurdity, disruption and audience involvement to dislocate the spectator and break down the old barrier between art and life had in the germs of the 'alternative theatre' of later generations: street theatre, actions, happenings. There are intimations too of developments in later mainstream theatre: Pirandello's psychological situations owe a recognized debt to Futurist sketches of the dramatic presence of the alter ego or 'simultaneous states of mind'. Samuel Beckett's tramps and pebble-counting characters suspended in their own limbo are there, as well as Ionesco's situational absurdity. (Bartram, 2005· Tisdal & Bozzolla, 1989)

1 Dada theatre Type Design

1.1 Dada Print Elements

Dada was a literary and design movement, founded in Zurich in 1915 and quickly spreading to the rest of Europe. It started as a strongly anarchist and socially critical movement which took in the absurd processes of the First World War and the questionable social values of the time, transforming the peaceful haven of Switzerland into a raucous zone of aesthetic protest. Creators of that movement were the poets Tristan Tzara, Hugo Ball, and painter Hans Arp, where they were organizing absurd events in Cabaret Voltaire in order to shock the people. As an alternative to pointless ritual, Dadaists aimed to create things without a purpose. In doing, so as many rules and dogmas as possible were flouted. Chance events were accepted, welcomed as an expression of the subconscious. Dada typography was totally unsuitable for advertising or information purposes. But this liberated and liberating from had, and still has, a very stimulating and refreshing effect on individual design experiments. Technical typesetting rules were completely disregarded. Collages were made of unprofessionally-jumbled alphabets, set obliquely or in rounded lines; letters and words danced in rapturous freedom across the margins. Single letters became illustrative elements in an artistic composition. Accustomed textual layouts were split up in favor of pictorial interpretations. Lines of various thickness and pattern were added to the letters; bits of picture and photo collages, whether related to the content of the text or not, were integrated into the designs. Dada and dada typography were bursting with a radical refusal to compromise. This had many consequences, particularly in the visualization of literary innovations. Seldom had history experienced such closeness of contextual demand and actual form, mutually dependent as in sound poems and acoustic collages, producing a new poetic form. No other formal artistic innovation of the 20th century attracted as much (probably intended) criticism from opposing political and social groups as Dada. It was misinterpreted, threateningly denounced as the incarnation of turmoil and ridicule. With Zurich as its initial base, Dada centers sprang up in Berlin, Paris and New York. Within a short space of time numerous publications appeared: books, magazines, posters and other printed matter. Yet after only a few years the subversive mockery of Dada's anti-form waned. Protest was made in other ways. (Φραγκόπουλος, 2006· Friedl, Ott & Stein, 1998)

2.2 Dada Dada

The name itself, Dada, exemplifies the group's iconoclastic spirit, because the word is essentially meaningless. Long before Dada's activities began at the Cabaret Voltaire in Zurich in 1916, cabaret theatre was already popular night-life entertainment in German cities. Munich, a thriving art centre before the war, was the city from which came two key personalities of the Cabaret Voltaire – its founders the night club entertainer Emmy Hennings and her future husband Hugo Ball. Noted for the Blaue Reiter group of Expressionist painters and for its prolific Expressionist theatre performances, Munich was also famous for its bars and cafes, that were the focal point for the city's bohemian artists, poets, writers and actors. It was in cafes like the Simplicissimus (where Ball met Hennings, one of the cabaret stars) that their half-written manifestos and partly edited magazines were discussed in the dim light while, on small platform stages, dancers and singers, poets and magicians played out their satirical sketches based on everyday life in the prewar Bavarian capital. In these so-called 'intimate theatres', eccentric figures flourished, among them Benjamin Franklin Wedekind, better known as Frank Wedekind. The dadaists sought to use irony, satire, and improvisation in their performances in order to shock the public into recognizing the contradictions of European culture. (Eskilson, 2007, Tisdal & Bozzolla, 1989)

On the numerous artistic and political strategies pursued by members of Zurich Dada movement, the most innovative were the chaotic evenings they arranged at the Cabaret Voltaire. Using random chance while embracing the incoherent effects caused by simultaneous, overlapping elements, Dada evenings featured dance, music, poetry readings, and other hybrid types of performances. Odd costumes, acerbic attacks on traditional culture overlaid with "noise performances," and, of course, inebriated performers and audience members, worked together to create a confounding spectacle. For example, *L'amiral Cherche une Maison a Louer* ("The admiral looks for a house to rent") by Tzara, Huelsenbeck, and Janco, was performed at the Cabaret Voltaire in 1916. With all the three artists speaking at once, and many of their words made up of gibberish and singsong, the final effect depended on the simultaneous contrasts of speech and noise. Much of the ironic strength of the poem lies in its style, but the absurd and incongruous nature of its imagery complemented the drama of its performance. Taking up the cause of the artist against the complacent public at large, Wedekind was soon joined by others in Munich and elsewhere who began to use performance as a cutting edge against society. Wedekind's notoriety traveled beyond Munich. Midst the popular wave of Expressionism in Munich, Berlin and Vienna around this time, albeit in written form rather than actual performance, Wedekind viewed with extreme disfavor any attempts to align his works with

Expressionism. He had, after all, instinctively used expressionist techniques in his work long before the term and the movement had become popular. (Eskilson, 2007· Goldberg, 2001)

The Greeks put masks on their actors, to fix character – sad, passionate, angry, etc Kokoschka did the same thing in his (or her don't know if a man or woman) own way, by painting on faces, not as decoration but to underline the character. It was all meant to be effective at a distance, like a fresco painting. I treated the members of the cast quite differently. Some of them he/she gave cross stripes, like a tiger or cat, but he/she painted the nerves on all of them. Expressionist plays had actually yet performed, the new notions of performance were already being seen as possible means of destroying earlier realistic traditions by such people as the twenty-six-year-old Hugo Ball, who was by then deeply involved in the planning of performances of his own. To Ball, the Munich years meant plans to initiate a collaborative *Kunstlertheater*. In 1913 he teamed up with Kandinsky who 'by his mere presence placed this city far above all other German cities in its modernity', and the periodicals in which they expressed themselves were *Der Sturm*, *Die Aktion*, *Die Neue Kunst*, and *Die Revolution*. Janco made masks which Ball said 'were not just clever. They were reminiscent of the Japanese of ancient Greek theatre, yet were wholly modern.' Designed to be effective from a distance in the relatively small space of the cabaret, they had a sensational effect. 'We were all there when Janco arrived with his masks, and everyone immediately put one on.' Ball invented a new species of 'verse without words' or 'sound poems', in which 'the balancing of the vowels is gauged and distributed only to the value of the initial line'. Schwitters even proposed a *Merz* theatre in a manifesto entitled 'To All the Theatres of the World I Demand the Merz Stage', calling for equality in principle of all materials, equality between complete human beings, idiots, whistling wire netting and thought pumps'. (Goldberg, 2001)

In 1917, Tristan Tzara, began editing and publishing the journal *Dada*, which was intended to spread word of the movement to like-minded people in Zurich and other European cities. The third issue marked a dramatic break from both the style and substance earlier Dada periodicals. Consistent with the transgressive spirit of the movement, the third issue rejected every convention of readable typography and logical composition. A chaotic collection of types often overprinted on one another seemed in some pages to have been scattered across the page without rhyme or reason. Centered, slanted, upside down – words ran up and down and across the page with a spirit of anarchic freedom. It looked as if the designer had sought to fill up the available space, while ignoring the established standards of magazine layouts. This radical design was not, however, merely a puerile joke or nihilist gesture; rather, it sought to disrupt the reader's expectations in a way that signified the revolutionary character of Dada thought – especially its attempt to undermine the rationalist beliefs that underlay

European society. Published in both French and German versions on cheap newspaper stock. On issue no. 6, called *Bulletin Dada*, The sense of improvisation is boosted by the tremendous use of overlapping text. Still, there is enough clarity to get the message across: in case, the journal introduced a whole new roster of Dadaists who were scheduling a number of new public performances. (Eskilson, 2007)

OUTCOME

As a result of the theory part the outcome product is a mini concept – poster book. Methodology is going to be examined in the following text. Main influences to create that mini concept – poster book were the two movements in Design Futurism and Dada. Typography on these two movements that were mentioned before were the most controversial and experimental in context. Elements of both movements were depicted to create the mini concept - poster book. Research helped me to find the style that suits on experimental theatre and the aesthetic that I wanted to create. Inside the product a concept is included where from a dictionary like mini concept poster book the reader can be informed in an alternative way when the performances are and also to learn some symbolisms that are included in the performances. In order to design that booklet I attended performances on experimental theatre where I chose 4 of them and redesigned the posters even they had or not. Furthermore, influences came from PLAYBILLS for Broadway. The word playbill in my occasion is tripled and mixed to show the meaning that this playbill is oriented for experimental theatre announcement. In addition References from Jules Cheret and his publication Maitres De L’Affiche were under consideration. Another part of methodology used is the mixing of typefaces and the technique of overprint. For the final touch the choice of paper allowed that see through feel where overprint technique suggests. The goal of creating that product is to promote experimental theatre widely.

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APPENDICES