

Detail En Typographie Le

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drucker skillfully traces the development of this critical position suggesting a methodology closer to the actual practices of the early avant garde artists based on a rereading of their critical and theoretical writings after reviewing theories of signification the production of meaning and materiality she analyzes the work of four poets active in the typographic experimentation of the 1910s and 1920s ilia zdanevich filippo marinetti guillaume apollinaire and tristan tzara drucker explores the context for experimental typography in terms of printing handwriting and other practices concerned with the visual representation of language her book concludes with a brief look at the ways in which experimental techniques of the early avant garde were transformed in both literary work and in applications to commercial design throughout the 1920s and early 1930s

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