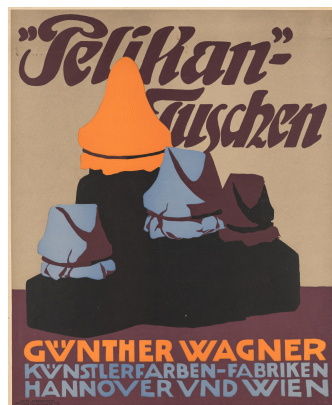


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- 1 Fotomontage, Der Konstrukteur, 1924, Künstler: El' Lisickij (Lazar' Markovič Lisickij). Abbildung: Fotostiftung Schweiz, Winterthur.
- 2 Plakat, «Pelikan»-Tuschen, 1909, Österreich, Gestaltung: Walter René Fürst. Abbildung: Museum für Gestaltung Zürich / ZHdK.

El Lissitzky (Lazar Markovich Lissitzky, 1890–1941) is known as the father of Constructivism. He combined photomontage and typography to create a progressive approach in the political graphic design of the young Soviet Union. With his Pelikan poster for the British market, El Lissitzky launched a new visual language in product advertising.

Pelikan Holding AG was founded in Hannover in 1838. The company initially focused on making writing inks and artists' paints. El Lissitzky resided in Germany between 1922 and the beginning of 1925 and became acquainted with Dadaist Kurt Schwitters (1887–1948) in Hannover. Pelikan, with its openness to avant-garde trends, was the ideal customer for both artists. The poster from 1925 breaks with the painterly tradition of Pelikan advertising. The collage of a hand, inkpot, and compass unites photography and illustration. It is inspired by a famous, programmatic self-portrait of the artist from the same year that emphasized El Lissitzky's image of himself as a constructor. Adolphe Mouron Cassandre (1901–1968) uses a painted aesthetic in his poster for Pacific cigarettes from 1935, which references El Lissitzky's imagery with the open palm. In 1929,

El Lissitzky designed another, purely typographic poster for Pelikan. (Bettina Richter)

Plakat, Pelican – Drawing Ink., 1925
Erscheinungsland: Grossbritannien
Gestaltung: El' Lisickij (Lazar' Markovič Lisickij)
Auftrag: Pelikan AG, Hannover, DE
Material / Technik: Offset-Lithografie
32.5 × 44.5 cm
Eigentum: Museum für Gestaltung Zürich / ZHdK

<https://www.eguide.ch/en/objekt/pelican-drawing-ink/>