

Shauntaya Harriott

Professor Jenna Spevack

COMD-3504-OL08

October 3, 2021

There are many different methods to express ideas, and art evolves over time to reflect these changes. Some art movements, such as the Avant-Garde, Bauhaus, and Futurism, as well as others, such as semiotics and signs, universality, and authorship, have used designs to convey emotions. Using the movement of Futurism we could understand how artists now have different approaches to their designs and how it connects to other artists' artwork throughout history. Futurism was an Italian-centered movement that exalted the dynamism, speed, energy, and strength of the machine while also evoking the vibrancy, change, and restlessness of contemporary existence. Artists like Suzie Zuzek use their knowledge of textile applying it to screen printing to create whimsical watercolor and pen and ink drawings that took elements from the natural world around them. The artwork of [1972 Drawing, Wilding made by Suzie Zuzek](#) took graphic elements and technological advances from the industrial boom to mass-produce her prints on fabric.

Anyone who wore Lilly Pulitzer clothing in the 1960s and 1970s recognized the use of vibrant colors and unusual design, but no one knew who the artist behind those prints was; Suzie Zuzek was the artist behind those prints. Of course, Lilly Pulitzer is a globally recognized fashion company and a Palm Beach classic. Her designs were the pinnacle of easy, versatile, traditionally informal resort attire, and they were adored by celebrities. Zuzek's work went undetected throughout her lifetime, although those who have had an impact on the fashion

business can attest to it. Suzie Zuzek, according to Adrea White's book *Suzie Zuzek Was a 1960s Icon Who Never Got Her Due*, "designs gave simple shift dresses and little skirts a variegated feeling of sophistication" and were influenced by everything from cabbage to African animals. Her use of technology, such as screen printing, allowed her to mass-produce prints of her work for Lily Pulitzer on hundreds of yards of cloth.

The [1972 Drawing: Wilding by Suzie Zuzek](#) share some graphic elements to futurism artist like Umberto Boccioni who know for painting and sculpting some of the movement's most renowned works, reflecting the vibrancy and color of modern life in a style he advocated and defended in manifestos, for futurism. For example work by Boccioni called [The City Rise 1910](#) is a very dynamin piece based on movement which showed the building of Milan's new power plant, the men around a massive red horse attempt to restrain it. It pays homage to labor and revolution. Not the typical work of naked women on and love seat or traditional artwork that focus on structure but dynamism. Boccioni's use of blurred effect makes the painting have movement. It can connect to Suzie Zuzek's work because his designs are free-forming and dynamic with no structure to them leaving traditional art behind. Zuzek was abandoning the traditional form of the art moving to use free-flowing design. Instead of using 3d form to create the leopard, the work uses abstract patterns on the leopard's skin to create the animal's shape. A sense of layering and organic feeling is created by the random placement of the animal and flower on top of each other. Zuzek stray is from traditional means to create a pattern for her design and proper forms. Like her predecessor before her, Umberto Boccioni explored new ways to approach his painting and sculptures in a more futuristic way Suzie Zuzek approach her work on the basis of textile mass production and the uses of dynamic composition. According to *Graphic Design Theory: Readings From the Field*, "The moment we stop riding complacently

on our high horse, we have to admit that the first daguerreotypes are not primitive rough-and-ready things but the highest achievements in the field of the photographic art” the moment we stop being complacent and fight against change and advancement in technology we can expect the new. Therefore, communication and new technology are a tremendous force that defies tradition, skilled expertise, and nostalgia. It has absorbed many of the mediums that have been presented to it. Thus Suzie Zezuk finds new ways to be inspired by the natural world around her and accepted new ways to expand her craft.

On the other hand, her work is recognized by many she design, made, and sold yards or fabric to Lily Pulitzer. Even though people didn't know the prints were designed by her she had full authorship of her product by being able to produce and sell by her means. Authorship expanded the Free Culture Movement which promotes distribution and modification of the works of others for free connection without constipation. Thus Lily Pulitzer paid for the fabric with the prints used for her fashion and didn't have to compensate Suzie Zezuk for exposure for people to know she did not design the print on the fabric used for the fashion line. As stated by *Graphic Design Theory: Readings From the Field* “Graphic designers must take note and consciously position themselves within the prosumer culture or run the risk of being creatively sidelined by it” must pay attention and consciously place themselves inside the consumer and enterprise culture or risk being creatively ignored by it. In this case, Suzie Zezuk was ignored by the customer of that fashion line and didn't get recognized for her design that is memorable by many.

Works Cited

Armstrong, Helen. "Section One." *Graphic Design Theory: Readings from the Field*, Princeton Architectural Press, New York, 2009, pp. 9–31.

"Drawing, Wildness, © September 11, 1972." *Cooper Hewitt, Smithsonian Design Museum*, <https://collection.cooperhewitt.org/objects/2318796434/>.

Whittle, Andrea. "Suzie Zuzek Was a 1960s Icon Who Never Got Her Due." *W Magazine*, W Magazine, 2 June 2021, <https://www.wmagazine.com/fashion/suzie-zuzek-lilly-pulitzer-cooper-hewitt-rizzoli-book>.

https://www.moma.org/collection/works/79865?artist_id=624&page=1&sov_referrer=arti

[st](#)