- **Quiz 10** > Quiz 11
- Flip last week > No Flip this week
- Timeline Project

- Quiz 10 > **Quiz 11**
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- Quiz 9 > Quiz 10
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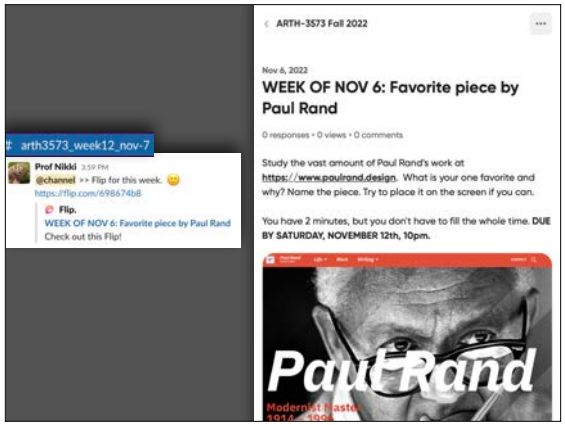

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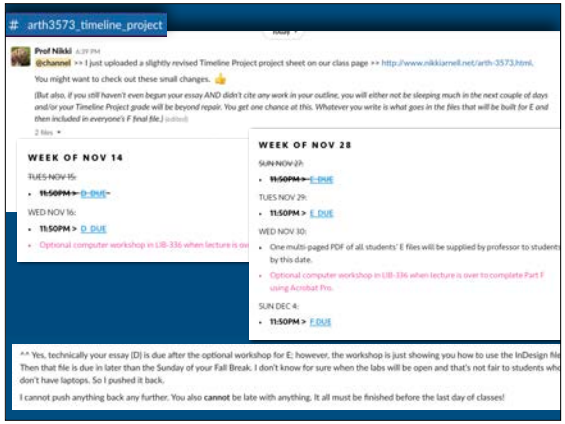
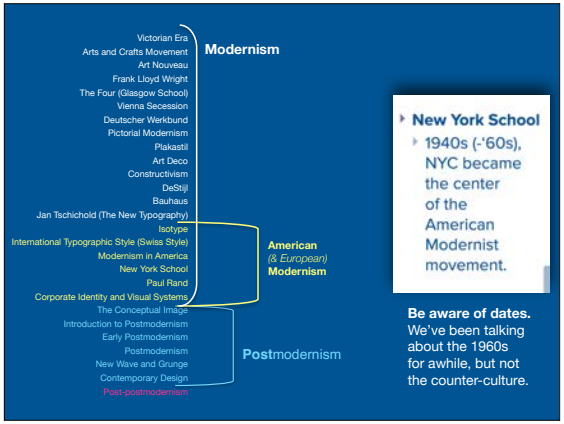


ARTH-3573 HISTORY OF GRAPHIC DESIGN

Intro to Postmodernism + The Conceptual Image

WEEK 12A



Part F | Chpts. 21 – 22 + information not in Meggs | 1950s – early 2000s

Postmodernism and the return of expression from psychedelic posters to grunge deconstruction and appropriation amongst world-changing technological advances. Though Modernist style is still alive, the ideology has increasing dystopian underpinnings. As the new millennium begins with paradigm-shifting communication advances available, what comes next? What recent events will be iconic in the history of graphic design and what are just sweeping trends that will be forgotten?

— FINAL

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Silent Generation TRADITIONALISTS, RADIO BABIES, THE FORGOTTEN GENERATION
BORN 1928 - 1945 | AGE 77 - 94 IN 2022 | 47 MILLION

Baby Boomer BOOMERS, THE ME GENERATION
BORN 1946 - 1964 | AGE 58 - 76 IN 2022 | 76 MILLION

Gen X GENERATION X, X'ERS, THE SLACKER GENERATION, BABY BUSTERS, LATCHKEY GENERATION
BORN 1965 - 1980 | AGE 42 - 57 IN 2022 | 65 MILLION

1977-1983 X-ennials

Y1
1988
Y2

Millennial GEN Y, GEN ME, GEN WE, ECHO BOOMERS, GENERATION NEXT
BORN 1981 - 1996 | AGE 26 - 41 IN 2022 | 72 MILLION

1993-1998 Zillennials

Gen Z ZOOMERS, CENTENNIALS,I-GENERATION, HOMELAND GENERATION
BORN 1997 - 2012 | AGE 10 - 25 IN 2022 | 67 MILLION

statista

EARLY POSTMODERNISM (1960s-70s)

- OVERVIEW: 1960s AMERICA
  - COUNTER-CULTURE IN SOCIETY
  - OTHER ART DISCIPLINES
  - "POSTMODERNISM"
- GRAPHIC DESIGN
  - CONCEPTUAL IMAGE
  - PUSH PIN STYLE
  - PSYCHEDELIC POSTERS
- OVERVIEW: EARLY 1970S

post·mod·ern·ism
/ˌpōs(t)ˈmädərnˌizəm/

noun

a late-20th-century style and concept in the arts, architecture, and criticism that represents a departure from modernism and has at its heart a general distrust of grand theories and ideologies as well as a problematical relationship with any notion of "art.".

- **Modernism** has (an almost desperate) belief in a **utopian** future, original thought, and universal form; **OBJECTIVE**
- **Postmodernism** will have (an almost sarcastic) assurance that there is only a **dystopian** future full of appropriated hybrid forms created by individuals; **SUBJECTIVE**

It was a time of turmoil. It was a time of change. A nation looked inward, reevaluating what it was and what it hoped to be. Half a century later, the cultural and social upheavals of the 1960s in the US and abroad inform nearly all aspects of our lives.

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SUMMARY OF MODERN ART

Modern art represents an evolving set of ideas among a number of painters, sculptors, photographers, performers, and writers who - both individually and collectively - sought new approaches to art making. Although modern art began, in retrospect, around 1850 with the arrival of Realism, approaches and styles of art were defined and redefined throughout the 20th century. Practitioners of each new style were determined to develop a visual language that was both original and representative of the times.

Marcel Duchamp,
Fountain **1917**

- The Dada readymade had a marked influence on postmodernism in its questioning of authenticity and originality. Combined with the notion of appropriation, postmodernism often took the undermining of originality to the point of copyright infringement, even in the use of photographs with little or no alteration to the original.

Marcel Duchamp,
Fountain **1917**

https://www.theartstory.org/definition/postmodernism/

René Magritte,
The Treachery of Images **1928**

Jackson Pollack
Autumn Rhythm (Number 30) **1950**

SUMMARY OF POSTMODERN ART

Postmodernism is best understood by defining the modernist ethos it replaced - that of the avant-garde who were active from 1860s to the 1950s. The various artists in the modern period were driven by a radical and forward thinking approach, ideas of technological positivity, and grand narratives of Western domination and progress. The arrival of Neo-Dada and Pop art in post-war America marked the beginning of a reaction against this mindset that came to be known as postmodernism. The reaction took on multiple artistic forms for the next four decades, including Conceptual art, Minimalism, Video art, Performance art, Institutional Critique, and Identity Politics. These movements are diverse and disparate but connected by certain characteristics: ironical and playful treatment of a fragmented subject, the breakdown of high and low culture hierarchies, undermining of concepts of authenticity and originality, and an emphasis on image and spectacle. Beyond these larger movements, many artists and less pronounced tendencies continue in the postmodern vein to this day.

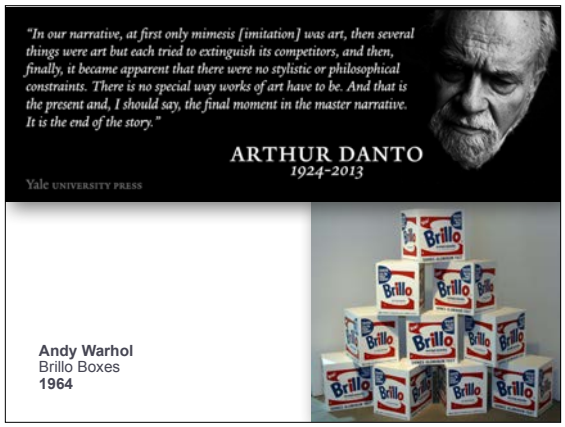
https://www.theartstory.org/definition/postmodernism/

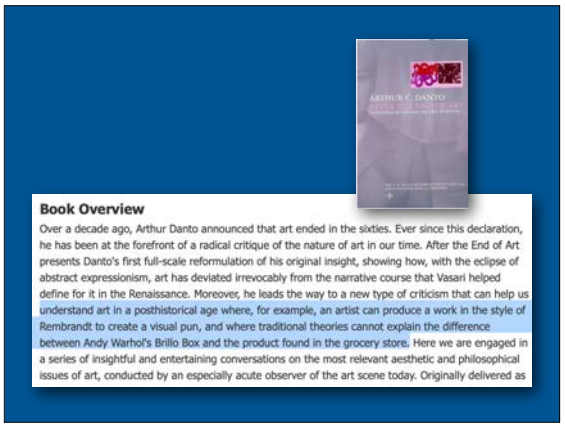
Richard Hamilton
Just what is it that makes today's homes so different, so appealing? **1956**

Roy Lichtenstein
Drowning Girl **1960**

Andy Warhol,
Untitled from Marilyn Monroe **1967**

There are several characteristics which lend art to being postmodern; these include bricolage, the use of text prominently as the central artistic element, collage, simplification, appropriation, performance art, the recycling of past styles and themes in a modern-day context, as well as the break-up of the barrier between fine and high arts and low art and popular culture.[1][2]





Danto's view: 3 Phases

- **Until the late 19th century**, art was mimetic; that is, it imitated reality.
- The rise of **Modernism, beginning in the late 1880's**, ushered in the second phase, a period in which several kinds of art co-existed at any given time; for instance, from 1910- 1930 traditional and experimental styles of art multiplied, including abstraction, minimalism, futurism, dada and cubism.
- By the third phase, about the time that Pop art emerged in the **early 1960's**, there were so many forms of art that none could claim to be the only 'real' art. In this contemporary era, anything and everything could be art. **Without limits there could be no more singular vision or linear progress.**

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"What [Warhol's Brillo Boxes] taught was that **there is no way of telling the difference [between art and non-art] merely by looking**.

The eye, so prized an aesthetic organ when it was felt that the difference between art and non-art was visible, was philosophically of no use whatsoever when the differences proved instead to be invisible."

- Arthur Danto

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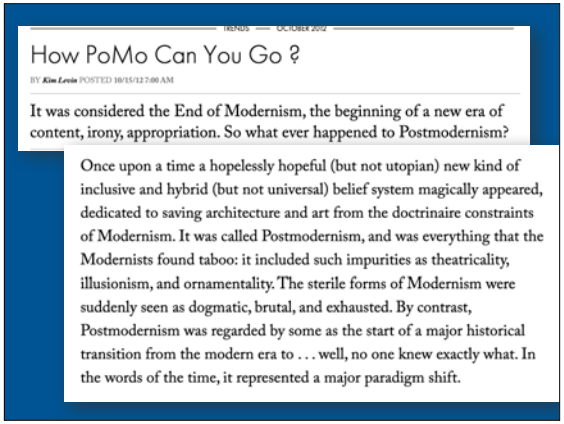
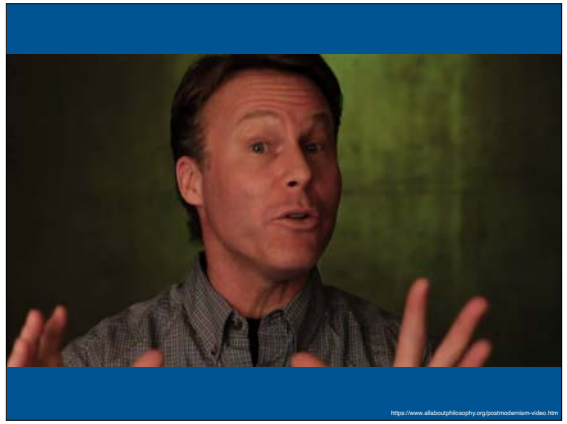
https://www.vam.ac.uk/articles/what-is-postmodernism >> WATCH LATER IN LECTURE



chitecture and art from the doctrinaire constraints called Postmodernism, and was everything that the po: it included such impurities as theatricality, hentality. The sterile forms of Modernism were natic, brutal, and exhausted. By contrast, garded by some as the start of a major historical odern era to . . . well, no one knew exactly what. In it represented a major paradigm shift.

A **paradigm** is a standard, perspective, or set of ideas.

A **paradigm** is a **person's** frame of reference. A **person's paradigm** is how they see the world based on all the information that they have gathered and the beliefs that they possess. If the universe is analogized to a computer processor, a **paradigm** is like the operating system. Jan 2, 2017



https://www.allaboutphilosophy.org/postmodernism-video.htm

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- The end of the 20th century saw the **gradual breakdown of the dominance of the International Typographic Style** in the face of challenges that arose as part of the "postmodern" movement.
- The term 'postmodern' is at its heart a chronological term that means simply "**after modern**".
- However, **the term has been complicated** by a variety of different and overlapping definitions that were devised to fit certain situations.

Stephen Eskilson, Graphic Design: A New History, Second Edition, Yale University Press, 2012

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- One overarching idea of what constitutes 'postmodern' is that it **rejects that which is 'modern'**. For the purposes of graphic design, modern refers to the **International Typographic Style** so one should expect postmodern design to **neither look like nor to have the same conceptual basis** as previous...styles and ideologies in direct lineage to ITS.

Stephen Eskilson, Graphic Design: A New History, Second Edition, Yale University Press, 2012

- The **stylistic conventions** of **postmodern graphic design** include:
  - Mixing diverse type sizes and weights
  - Overprinting
  - Cluttered pages
  - Deliberate 'mistakes'
  - Unpredictable historicist references
  - Blurred photographs
  - Even in some cases, an embrace of general messiness

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  - Overprinting
  - general messiness

What is an example of dogmatism?

The **definition** of dogmatic is the strong expression of opinions as if they were facts. An example of dogmatic is insisting that a feminist view is the one and only way to look at literature. (philosophy, medicine) Adhering only to principles which are true a priori, rather than truths based on evidence or deduction.

- **All elements that reject the dogmatic rules of the International Typographic Style.**

- However, most scholars feel that the **modern movement did not end** with the beginning of postmodernism, so that **modernism and postmodernism actually have existed side by side**, with the former losing ground to the latter over the years.

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  - While postmodernism cannot be confined to any one specific country or even continent, this lecture will concentrate mainly on the **American** and **British** works that are considered to be at the heart of the western graphic design postmodern movement.

Stephen Eskilson, Graphic Design: A New History, Second Edition, Yale University Press, 2012

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Conceptual **ART**

- Conceptual art is art for which **the idea** (or concept) **behind the work is more important** than the finished art object.
- It emerged as an art movement in the 1960s and the term usually refers to art made from the **mid-1960s to the mid-1970s**.
- Often text-based: Explored the **potential of language** to be used in the **aesthetic realm**

Conceptual **ART**

WHAT?

Robert Rauschenberg, *Erased de Kooning Drawing*, 1953

John Baldessari – Kiss/Panic, 1984 (Left) / Tips for Artists Who Want to Sell, 1966 (Right)

Conceptual Image in Graphic Design

- Graphic designers reinvented the visual narrative when it came to communicative arts.
- Traditional illustrative stories were no longer seen as being the most effective, and artists began to look at how to best form ideas and concepts.
- Integration of text and form and space became key. **Every element in a picture had to be functional; it had to have a purpose for being there.**
- Content and imagery were distilled into their simplest forms until only the basic elements remained on a poster. Thus, the artist rendered their message in the most straightforward fashion.

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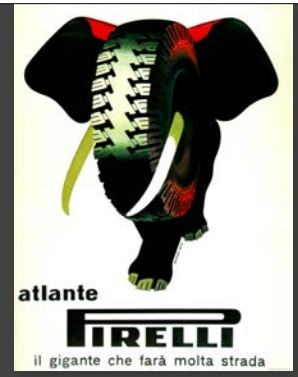
Conceptual Image in Graphic Design

- Inspirations
  - **Dada:** message
  - **Cubism:** spatial configurations
  - **Surrealism:** juxtapositions, dislocations, scale changes
  - **Expressionism and Fauvism:** pure color with little reference to nature/reality
  - **Pop Art:** recycling of mass-media images



Armando Testa, poster for Pirelli, 1954

Armando Testa, poster for Pirelli

Conceptual Image: Polish Posters

- From Poland **after violence of WW2**, it's amazing the country recovered **after almost being destroyed**.
- Printing and **graphic design** (like much of Polish culture and society) were **controlled by the government**.

BUT...

- Entry into **Polish Union of Artists**, with set standards and fees, which was only offered after completion at either Warsaw or Krakow Academy of Art.
- And **entry into these programs was VERY rigorous**, with the number of graduates **carefully controlled** to equal the need for design/designers

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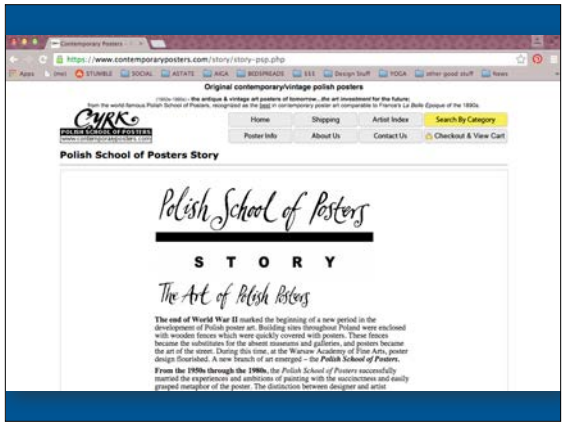

Jan Lenica: *Poster Biennale* poster, 1976

From the 1950s through the 1980s, the *Polish School of Posters* successfully married the experiences and ambitions of painting with the succinctness and easily grasped metaphor of the poster. The distinction between designer and artist disappeared. The Polish poster became a national tradition and became recognized as the best in contemporary poster art, comparable to France's *La Belle Époque* of the 1890s.

Polish posters are more than aloof graphic images - they also reveal the artists' emotional involvement with the subject as well as his or her commentary on society. Often using camouflage and commonly understood ironies, they communicated surreptitiously with the public. The symbolism was frequently generic: e.g. bears to represent the former Soviet Union (the Russian bear) but at other times the hidden meaning was specific to the poster. Thus, Polish posters should be more than viewed; they should be read, pondered and digested. When the Polish poster crossed the fine line between visual communication and art, it became a lively, creative branch of contemporary art.

Jan Lenica: poster for Alban Berg's *Wozzexk*, 1976

Conceptual Image: Polish Posters

- These 2 major trends in **Polish posters** emerged in the **1960s and 1970s**:

  1 > Tendency toward **metaphysical** and **surrealism**

  2 > **Somber, darker side of realism** explored as a subtle reaction to social constraints of dictatorial regime and a yearning for autonomy

- Many examples of these posters begin to borrow from the earlier art movements

Waldemar Swierzy, Jimi Hendrix poster, 1974

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  - **PUSH PIN STYLE** **<< REALLY REALLY BIG DEAL!**
  - PSYCHEDELIC POSTERS
- OVERVIEW: EARLY 1970S

NOT International Typographic Style

- Despite decades of dominance, the ITS was being **undermined as early as the 1960s**.
- Young designers began **experimenting** with an **eclectic variety of styles**.

Even the New York School group was doing that ^^ while still calling it Modernism.

NOT International Typographic Style

- Some work is a **self-conscious reaction** to ITS
  - (Like Push Pin)
- Some work **grew organically** from (mostly) **untrained artists** out of **social circumstances** of the 1960s and beyond
  - Like **psychedelic posters** with the **music scene** and its cultural center of **San Francisco**, California

Conceptual Image **in America**

- **1950s** in America:
  The "Golden Age of Illustration" is **ending** because of improvements to paper, printing, and **photography**

Conceptual Image **in America**

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  ~~The "Golden Age of Illustration" is **ending** because of improvements to paper, printing, and **photography**~~
- **NEW** approach to **illustration**
  - Milton Glaser
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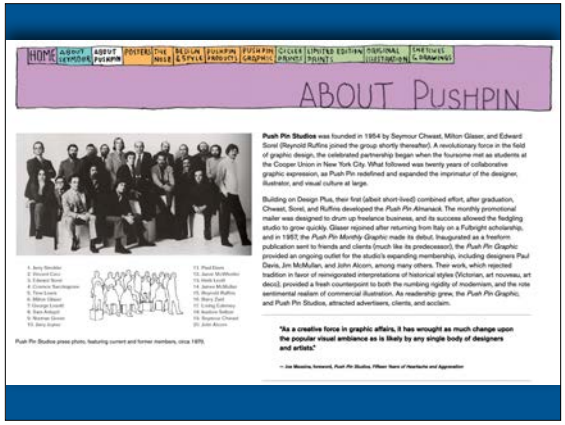
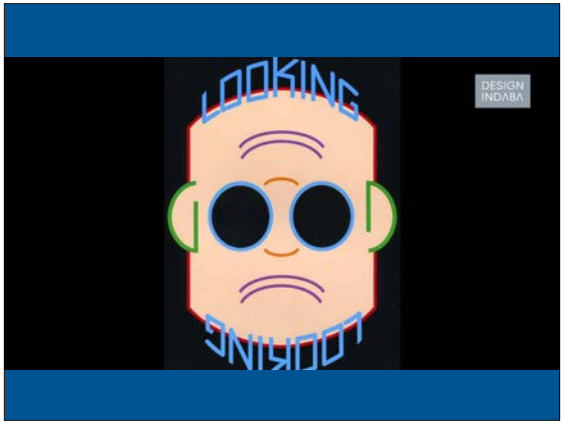
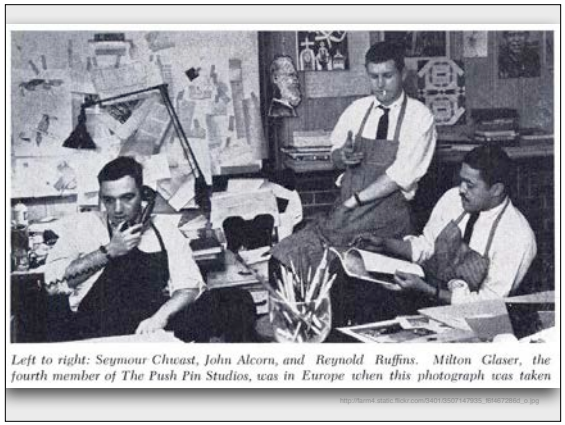
- **= PUSHPIN STUDIO, 1954 (NYC)**





Push Pin Style

- Using art and graphic history **from Renaissance paintings to comic books** as a data bank of form, images, and visual ideas, **Push Pin artists freely paraphrased and incorporated multiplicity of ideas** into their new work, often **re-shaping these eclectic sources** into new and unexpected forms." - *Meggs*
- "The **sheer diversity** of their work, which embraced **various styles** and was **imbued with popular culture and fine arts**, marks it as an **alternative vision to the rigid principles** of the International Style." - *Eskilson*


Left to right: Seymour Chwast, John Alcorn, and Reynold Ruffins. Milton Glaser, the fourth member of The Push Pin Studios, was in Europe when this photograph was taken

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Push Pin Graphic covers, 1960s

Push Pin Style

- "***Push Pin Monthly Graphic*** was not a true journal, but rather a trade publication that the firm used in order to **drum up business** and as a space where they could **explore new styles**.
- Its content was as **idiosyncratic as its graphic design**, and rarely commented directly on the field in the manner of most other publications of its type."
- **It wasn't even monthly!**
- Eventually renamed as ***PushPin Graphic*** and also observed as ***Push Pin Almanack***

Push Pin Style

- "***Push Pin Monthly Graphic*** was not a true journal, but rather a trade publication that the firm used in order to **drum up business** and as a space where they could **explore new styles**.
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Push Pin Style

- The artists at Push Pin **never** made any sort of **determined commitment to one artistic period** or another; rather, they simply chose to work with **whatever caught their eye** at the time.
- At a time when International Typographic Style represented the utmost in seriousness, designers such as Chwast **reveled in silly visual puns and caricatured drawings**." *- Eskilson*

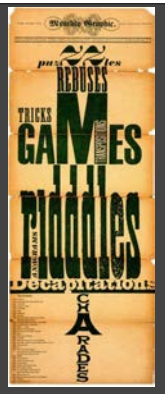
- One of the main strategies was to embrace styles that were seen as **obsolete**, even passé, such as Victorian typography, and to **cause people to look at them in a new light**.

The Push Pin Monthly Graphic, no. 25 cover, 1960

Push Pin Style

- "**The Push Pin approach** is less a set of visual conventions, or a unity of visual techniques or images, than it is:
  - an **attitude** about visual communications, an **openness** about trying new forms and techniques
  - as well as **reinterpreting** work from earlier periods,
  - and an ability to **integrate word and image** into a conceptual and decorative whole."

-Meggs



Seymour Chwast, *The Push Pin Monthly Graphic*, no. 24 cover, 1959

Seymour Chwast, *The Push Pin Monthly Graphic*, no. 24 interior, 1959

PUSHPIN STYLE:
Italian Renaissance painting
+ stencil lettering
+ a dog (icon of American culture)
=
advertisement for a shiny new red (Olivetti) typewriter

"It is this type of illustration, capriciously **devoid of any recognizable internal logic**, that brought the Push Pin style into the **mainstream**."

Milton Glaser, *Valentine Olivetti* poster, 1968

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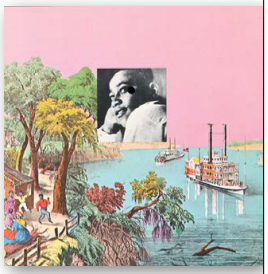
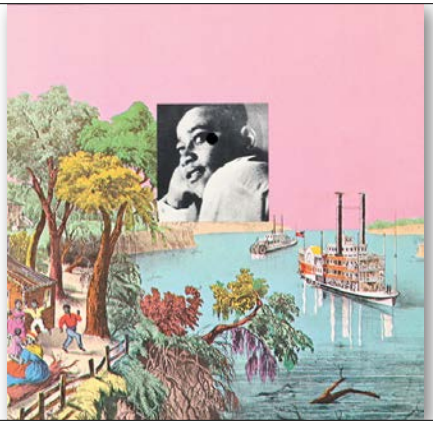
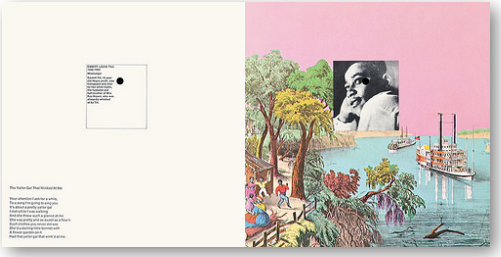
Milton Glaser, *Valentine Olivetti* poster, 1968

In **1967**, Chwast sought to point out the **endemic racism** of the U.S. by juxtaposing images of **victims of white racial violence** – such as **Emmitt Till**, a 14-year-old boy who had been violently murdered in Mississippi in 1955 – with **idealized images of the American South** drawn from everyday culture.

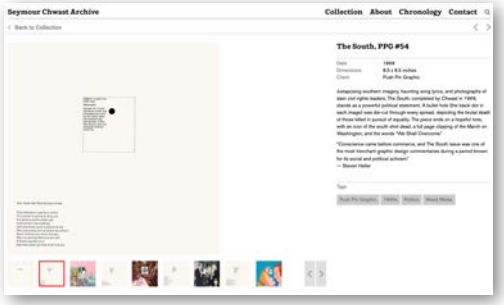

Seymour Chwast, *The Push Pin Monthly Graphic*, no. 54, 1959, interior page

July 25, 1941 — Emmett Till was born.
His brutal murder in 1955 catalyzed the Civil Rights Movement.





He also **juxtaposed factual texts** relating details of **racial murders** with **snippets of songs and poems** praising the **beauty** of the Southern landscape and people.



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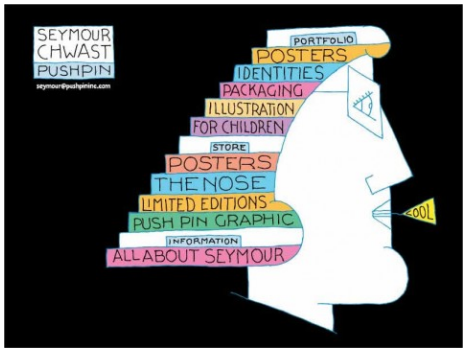
Seymour Chwast, poster protesting bombing of Hanoi, 1968

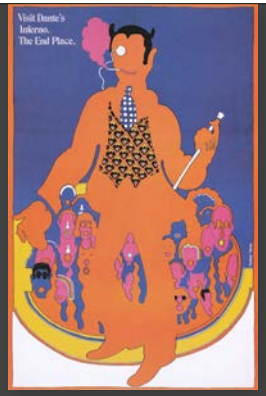
Seymour Chwast. *War is Good Business, Invest Your Son* poster, 1968



Seymour Chwast, Push Pin website, PULLED 2012

Seymour Chwast, The Dark Side of Good People, 1971

Seymour Chwast, fonts, c. 1970



Push Pin Studios (Chwast, Glaser, McMullan), 1967

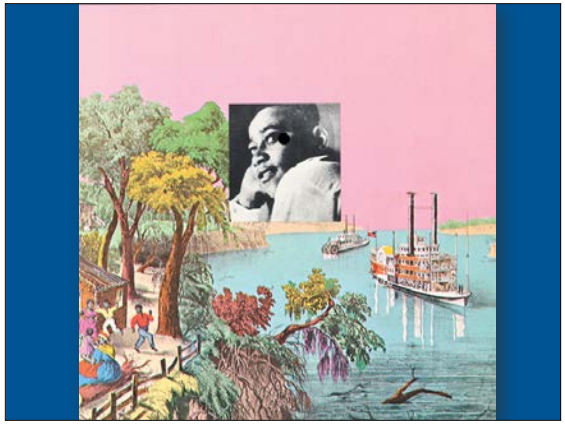
Milton Glaser, Bob Dylan poster, 1967

Milton Glaser, "I Love NY", 1975-7

WATCH UNTIL 2:06

Milton Glaser,
"I Love NY
More Than Ever"
logo, 2001

TELL ME AGAIN
WHAT THIS MEANS



EARLY POSTMODERNISM (1960s-70s)

- OVERVIEW: 1960s AMERICA
  - COUNTER-CULTURE IN SOCIETY
  - OTHER ART DISCIPLINES
  - "POSTMODERNISM"
- **GRAPHIC DESIGN**
  - CONCEPTUAL IMAGE
  - PUSH PIN STYLE
  - **PSYCHEDELIC POSTERS**
- OVERVIEW: EARLY 1970S

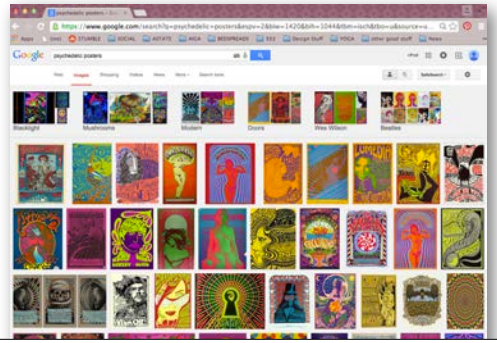
Psychedelic Posters

psy·che·del·ic
/ˌsīkəˈdelik/

adjective

1. relating to or denoting drugs (especially LSD) that produce hallucinations and apparent expansion of consciousness.
   synonyms: hallucinatory, trippy, dream-like, mind-bending, mind-altering, mind-expanding, mind-blowing, bizarre, surreal
   "a psychedelic experience"

Psychedelic Posters



Psychedelic Posters

- Groups of poster designers – many with no formal art training – developed an exuberant, **EXPRESSIONIST** visual language that neatly complemented the **COUNTERCULTURE** that was developing among young people during the 1960s

Psychedelic Posters

- The "counterculture" refers to the overwhelming **rejection of conventional mores and social norms** that characterized many young people's beliefs in the 1960s.
- There was a prevailing sense among young people that their parents' lifestyles were stifling and outdated, and that it was necessary to resist **mainstream middle-class values that would lead to an inauthentic existence.**

mores | ˈmôrāz |
plural noun
the essential or characteristic customs and conventions of a community: *an offense against social mores.*

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Psychedelic Posters

- Profoundly idealistic young people in Europe and the U.S. succeeded in forcing dramatic changes in the way many people viewed the world.

Psychedelic Posters

- **U.S.A. during the 1960s' social activism:**
  - Civil rights movement
  - Public protest against Vietnam War
  - Women's liberation movement
  - Alternative lifestyles (LGBTQ)

Wes Wilson,
Captain Beef-heart & His Magic Band,
color lithograph poster,
1966

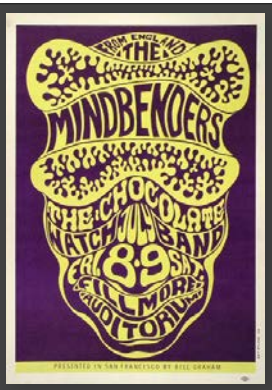
Psychedelic Posters

- **U.S.A. during the 1960s' social activism:**
  - Civil rights movement
  - Public protest against VietNam War
  - Women's liberation movement
  - Alternative lifestyles
- Began in **late 1960s hippy subculture** centered in Haight-Ashbury section of San Francisco

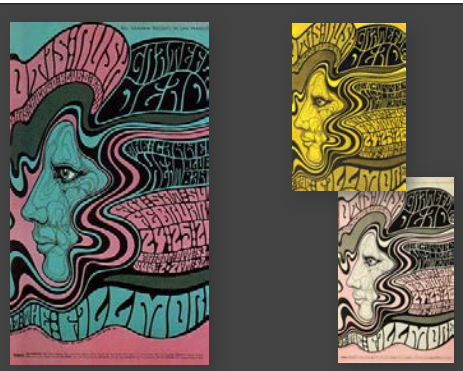
Michael English, *Love Festival* screenprint poster, 1967

First 2 minutes (at least)

Wes Wilson, concert poster the Association, Quicksilver Messenger Service, Grass Roots, Sopwith Camel, 1966



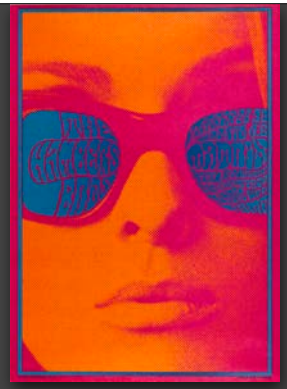
Wes Wilson, poster featuring Mindbenders, Chocolate Watchband, 1966



Wes Wilson, featuring Grateful Dead, Otis Rush Chicago Blues Band, The Canned Heat Blues Band, 1967

Victor Moscoso, *Youngbloods* poster, 1967

Victor Moscoso, poster for Miller Blues Band, 1967



Victor Moscoso, poster for the Chambers Brothers, 1967

Victor Moscoso, poster for Big Brother & the Holding Co. (with Janis Joplin), 1966

(Another) "Golden Age" of the Poster

AMERICA

- Victor Moscoso, Wes Wilson, Richard Griffin, Alton Kelly, and Stanley Mouse **formed Berkeley- Bonaparte** agency to market poster art

ENGLAND

- Michael English and Nigel Waymouth **formed Hapshash and the Coloured Coat**.

Posters, Berkeley Bonaparte, 1967

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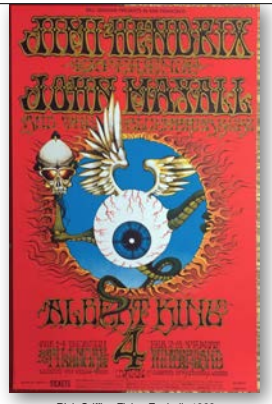
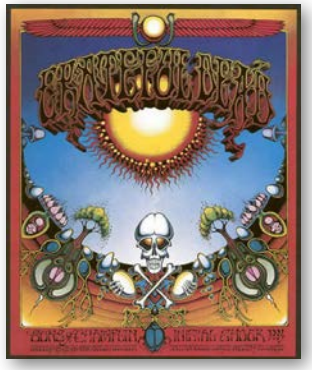
Hapshash and the Coloured Coat, *Pink Floyd CIA-UFO*, screenprint poster, 1967



Rick Griffin, *Flying Eyeball*, 1968



Rick Griffin, *Grateful Dead* poster, 1960s

Original Rolling Stones logo designed by **Rick Griffin**, 1967

Rolling Stones logo designed by **Jim Parkinson**, 1975

Jon Goodchild and Virginia Clive-Smith, *Oz* no. 8 magazine cover, Jan 1968

Richard Avedon (photographer), poster set for the Beatles, 1967

Peter Blake and Jana Haworth, *Sergeant Pepper's Lonely Hearts Club Band* album cover, 1967

EARLY POSTMODERNISM

- Postmodernists **borrowed indiscriminately** from past styles **without adopting the ideology** or full aesthetic principles of any given historical moment.
- Also postmodernists mixed together historical references that **did not necessarily fit** with one another.

Heinz Edelmann (during era of Peter Max)

Terry Gilliam

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- **OVERVIEW: 1970S IN AMERICA**

1970s

- While the 1970s are often derided for their **bell bottoms** and **disco**, the graphic design got to be **experimental**, playing around with different styles.
- As a child of the 1970s, I recall growing up **with bright, clashing colors** and **balloony words**. It was like the '60s kept all the serif fonts to themselves and left the next decade with rounded typography.

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- While **psychedelic rock-concert posters** carried into the 1970s, that decade also saw **an evolution in advertising**, with more people's up-close faces declaring their devotion to a product.
- Cartoons and drawings were left to make-believe animals – the **starkly drawn housewives of the '50s were replaced** with perky human beings.

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Ad in *TV Radio Mirror*, July 1972.

1972 advertisement in *Ebony* magazine.

Paul Rand's striped IBM logo replaced the solid design in 1972.

IBM

https://pomedia.com/zine/inspiration/70s-graphic-design-inspiration/

Milton Glaser's iconic tourism-campaign symbol debuted in 1973.

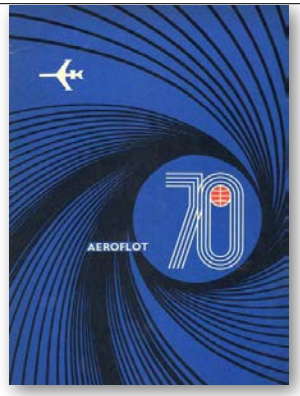
I ♥ NY

https://pomedia.com/zine/inspiration/70s-graphic-design-inspiration/

https://www.youtube.com/watch?v=O-XrRQf7BPMwh

1970 Jerzy Flisak – Those Who Wear Glasses

1970 Danuta Zukowska – Circus



Aeroflot International Route Map, 1970

Rainboeing the Skies Ad 1971

Cepelia, 1973, by Jan Mlodozeniec

Hollywood Bowl program, 1970 – Deborah Sussman

Poster advertising Olivetti's participation in office equipment exhibit (Switzerland), 1971

Jaroslav Fišer, 1971

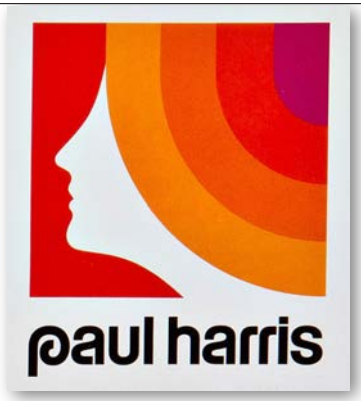
Hubert Hilscher – Plakat Secesyjny, 1971

1974-1975 Canadian Broadcasting Corp Annual Report

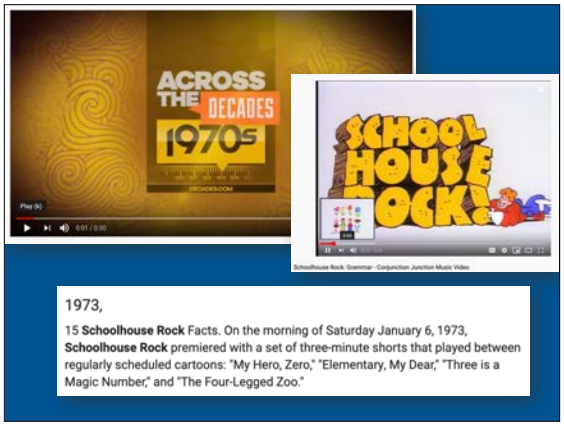
Montreal 1976

Olympiad Games Program, 1976

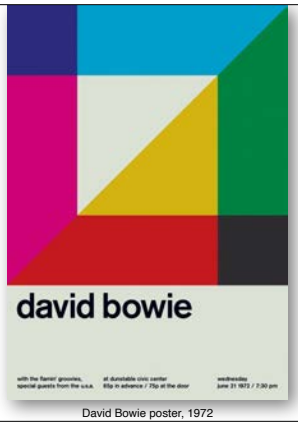
Weltspartag 1975, Advertising Poster



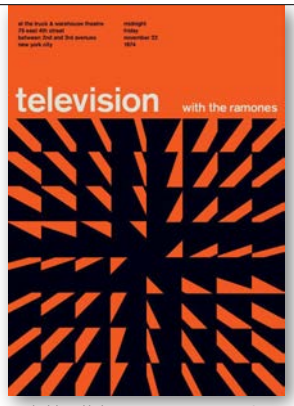
IDEA Magazine I Tribute to Saul Bass (and Associates) in 1979 I design et typo



Recta Film ad, 1969



David Bowie poster, 1972



television with the ramones concert poster, 1974

1978

1979

The song "Rapper's Delight" itself was termed the pioneer upon which the wide-scale influx of hip-hop to the larger market was built. Not that it was the first rap song released, but it was one of a kind, considering the overall reception to hip-hop music back in the day. Upon its release in 1979, the Sugarhill Gang's song, produced by Sylvia Robinson, brought the never-heard before freshness of rap with the oddity of blending different rap styles and content into one big blend: hip-hop.

1970

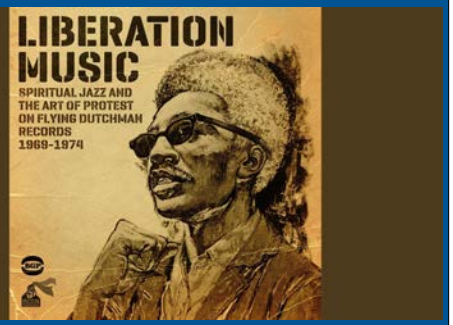
Back in 1969, 19-year-old college student Gil Scott-Heron could hardly have foreseen the song's global impact when he first came up with the lyrics while watching baseball games on TV at his dorm room in Lincoln College outside of Philadelphia. It was a heady time on campus, amid the political ferment over Civil Rights and the Vietnam War exploding across the country. And Gil, who was one of three black children to integrate his middle school in Jackson, Tennessee, back in 1961, was right in the in thick of it, organizing protests at Lincoln to demand better health care for students, among other rights.

1970

In the song, Gil recites advertising slogans for some of America's most famous brands--Coca-Cola, Listerine, Hertz, Dove, Exxon--totems of the consumer culture of the 1950s and 1960s which had inculcated themselves into the country's mythology and folklore. And he name-checks popular TV shows and movie stars—"Green Acres," "The Beverly Hillbillies," Natalie Wood, Steve McQueen--the demigods of America's popular culture. His voice dripping with sarcasm, Gil mocks their triviality and insignificance because when the revolution comes, "black people will be in the street looking for a better day," because "there will be no highlights on the 11 o'clock news." He continues:

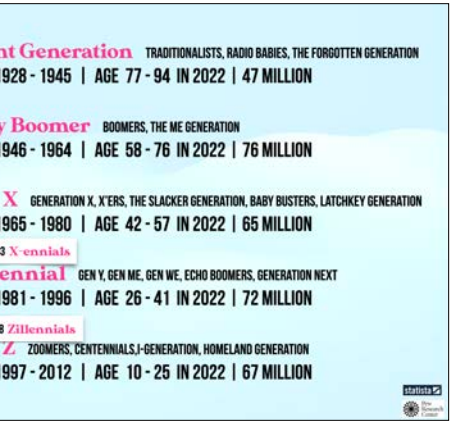
The revolution will not go better with Coke
The revolution will not fight the germs that cause bad breath
The revolution WILL put you in the driver's seat
The revolution will not be televised
WILL not be televised, WILL NOT BE TELEVISED
The revolution will be no re-run brothers
The revolution will be live

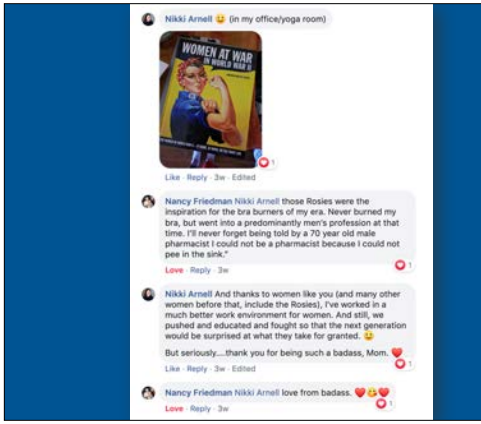
1970



1974

1980





Graphic Design we will study in the 1980s is greatly influenced by the styles of **NEW WAVE** and **PUNK**.

- Music, fashion, hair, makeup, etc.
- Punk and New Wave also influenced each other, though the very ideology of Punk is to rebel against anything mainstream. New Wave was not so adamantly rebellious, though neither looked to be mainstream.

1971 **NEW WAVE** Bowie was an influence to New Wave.

NEW WAVE

August 1981 MTV launched at 12:01 AM with The Buggles' "Video Killed the Radio Star" and sparked the moment when 'pictures came and broke your heart.' The first hour featured videos by the Buggles, Pat Benatar, Rod Stewart, The Who, Cliff Richard, The Pretenders, Todd Rundgren, Styx, Split Enz, and .38 Special.

1981

NEW WAVE

PUNK

Jamie Reid, God Save the Queen, UK, 1977

PUNK

Looking Ahead:

- When we study "High Postmodern" Graphic Design style of 1990s grunge, you will see a lot of punk style (design, fashion, etc.) coming back.
- The music style of Grunge has also been labeled "Punk Gone Pop."
  - Punk (still) despises being mainstream. Grunge was absolutely mainstream, whether musicians wanted to be or not.

- QUIZ 10 + FLIP
- TIMELINE PROJECT HELP
  - Footnotes from Bibliographies
  - Citing Websites
  - Grammarly Reports

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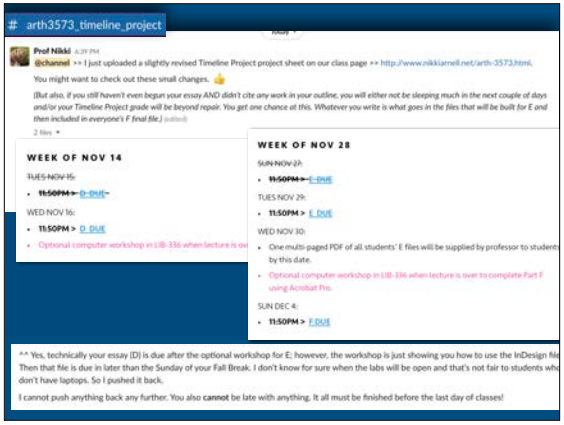

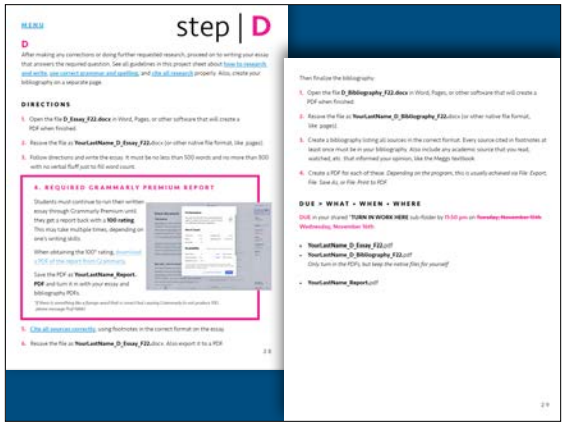

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