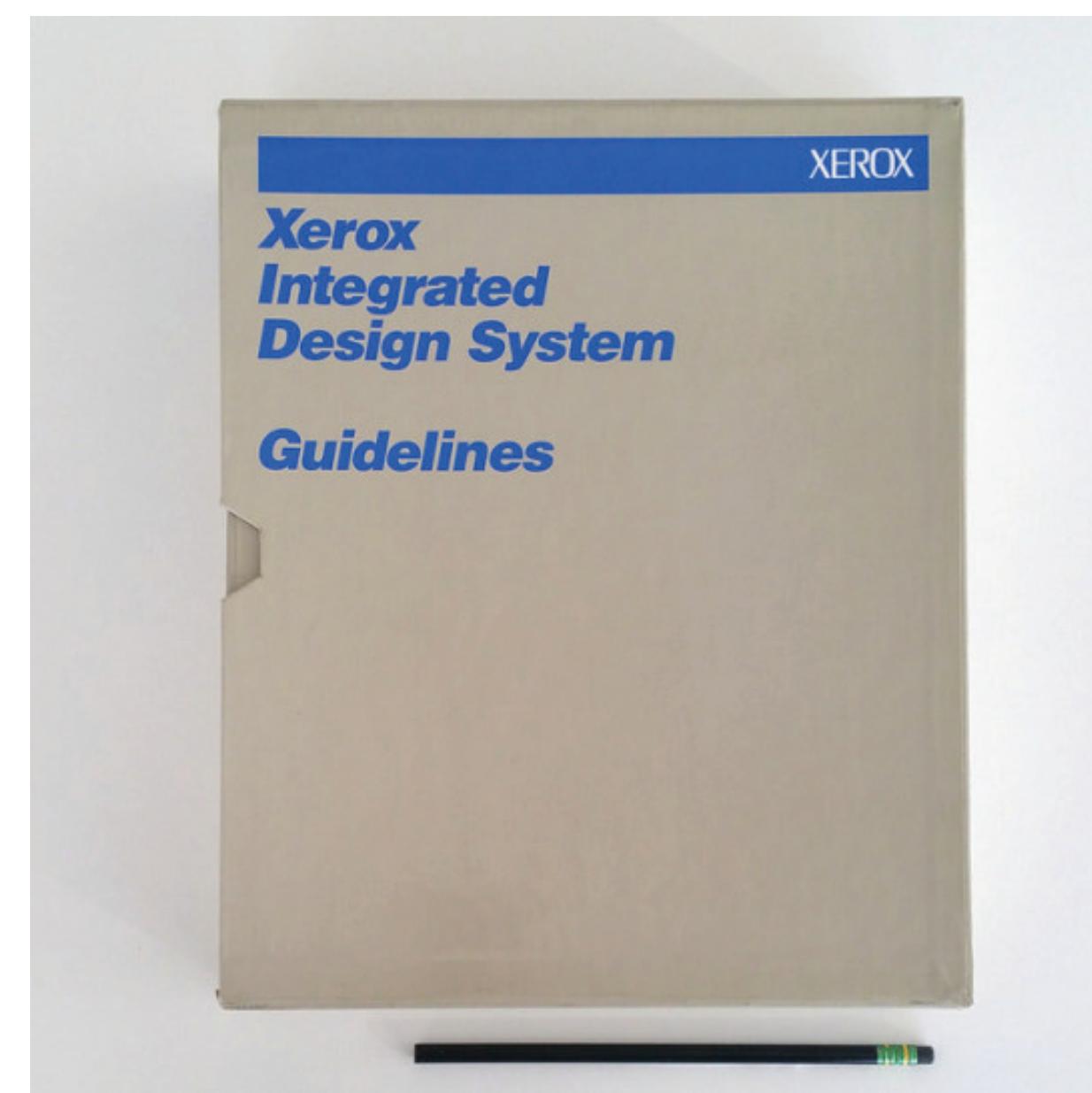


Postmodernism

A photograph of a diverse crowd of people in various 90s-style costumes, including a clown, a man in a corduroy jacket, and a woman in a polka-dot dress, standing in front of a city skyline.

The dream of the 90s



Massimo Vignelli



Postmodernism is:

reaction (not rejection) of modernist principles
erases boundaries between high and low cultures
self-reflexive (aware of itself)
expansion of theory outside of philosophy

Postmodernism in graphic design is:

layered images

vernacular hybrids

(mediators of culture, not just “problem solvers”)

low-resolution reproductions

blends of different typefaces

disregard of grids and structure

**Postmodernism
questioned the
forms and theories
of modernism**

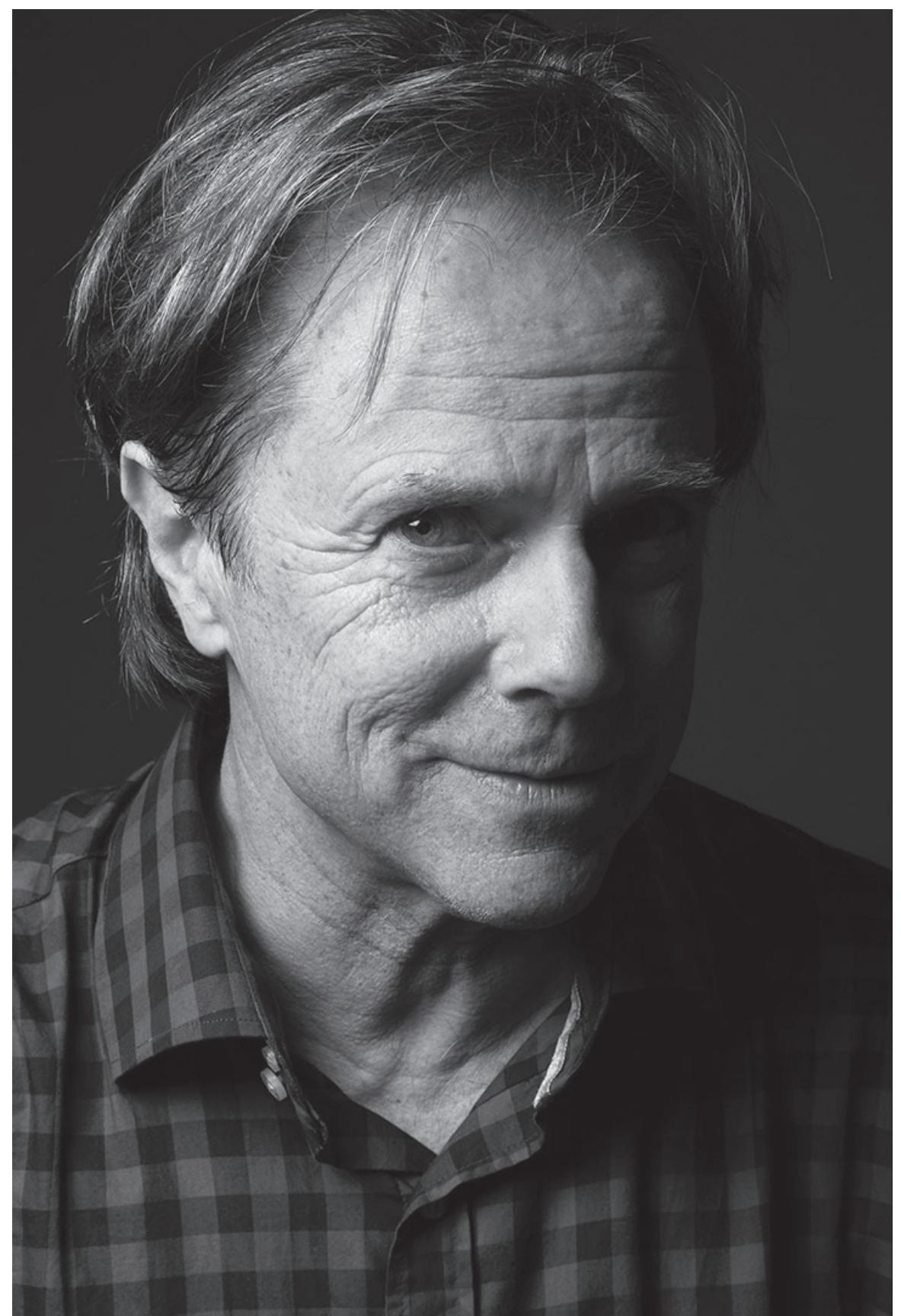




Rick Poynor (2003)

“What if you saw the daily evidence piled up around you that the world operated with thousands of visual codes, but somehow you would not be taken seriously if you used any of them other than the desiccated form that modernism had devolved into? Could you be forgiven, perhaps, for beginning to suspect that what you were being taught was not actually modernism at all, but habit? Or bizarre fraternity rituals?”

—Lorraine Wild



David Carson



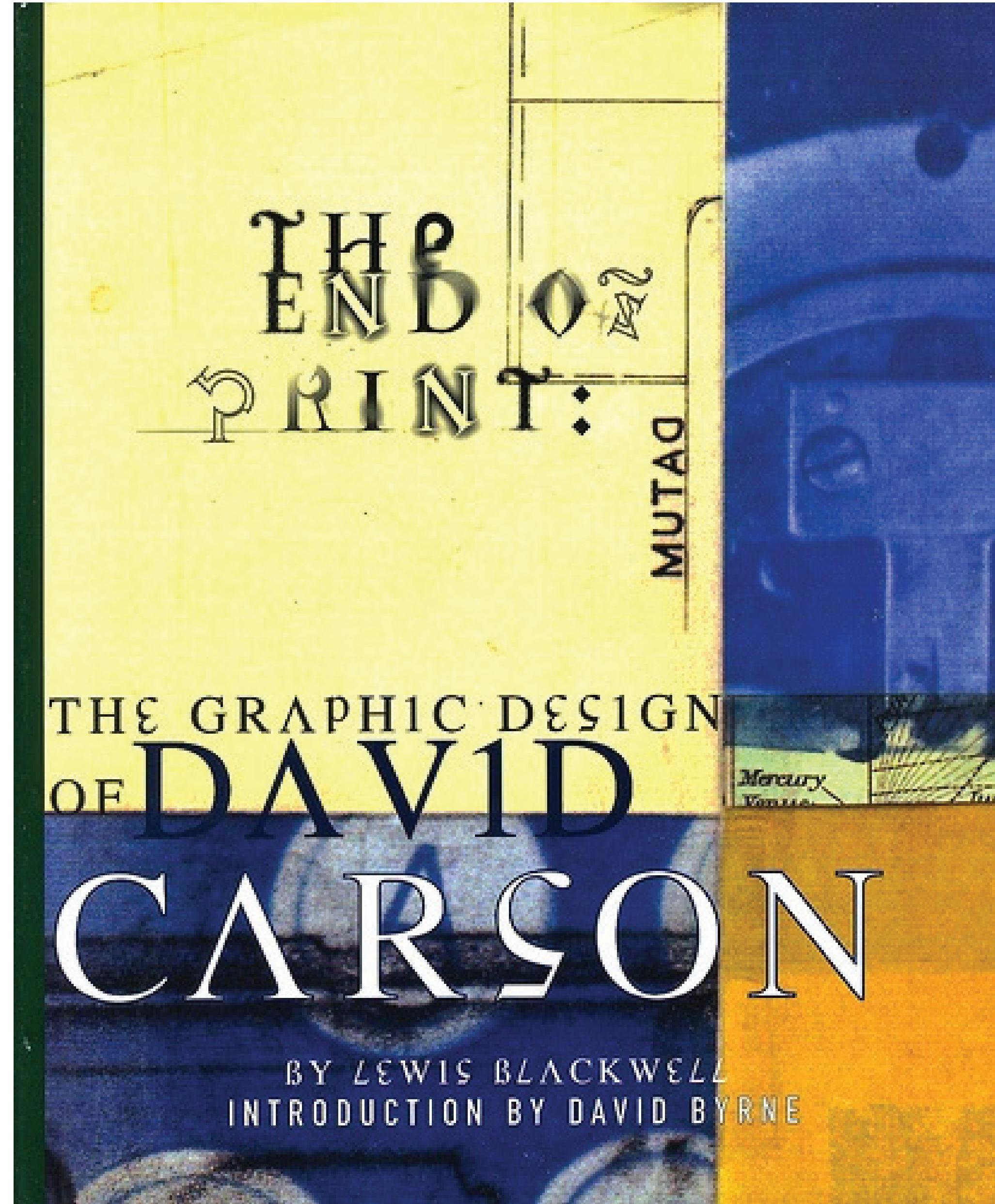
**Zuzana Licko and
Rudy Vanderlans**



April Grieman

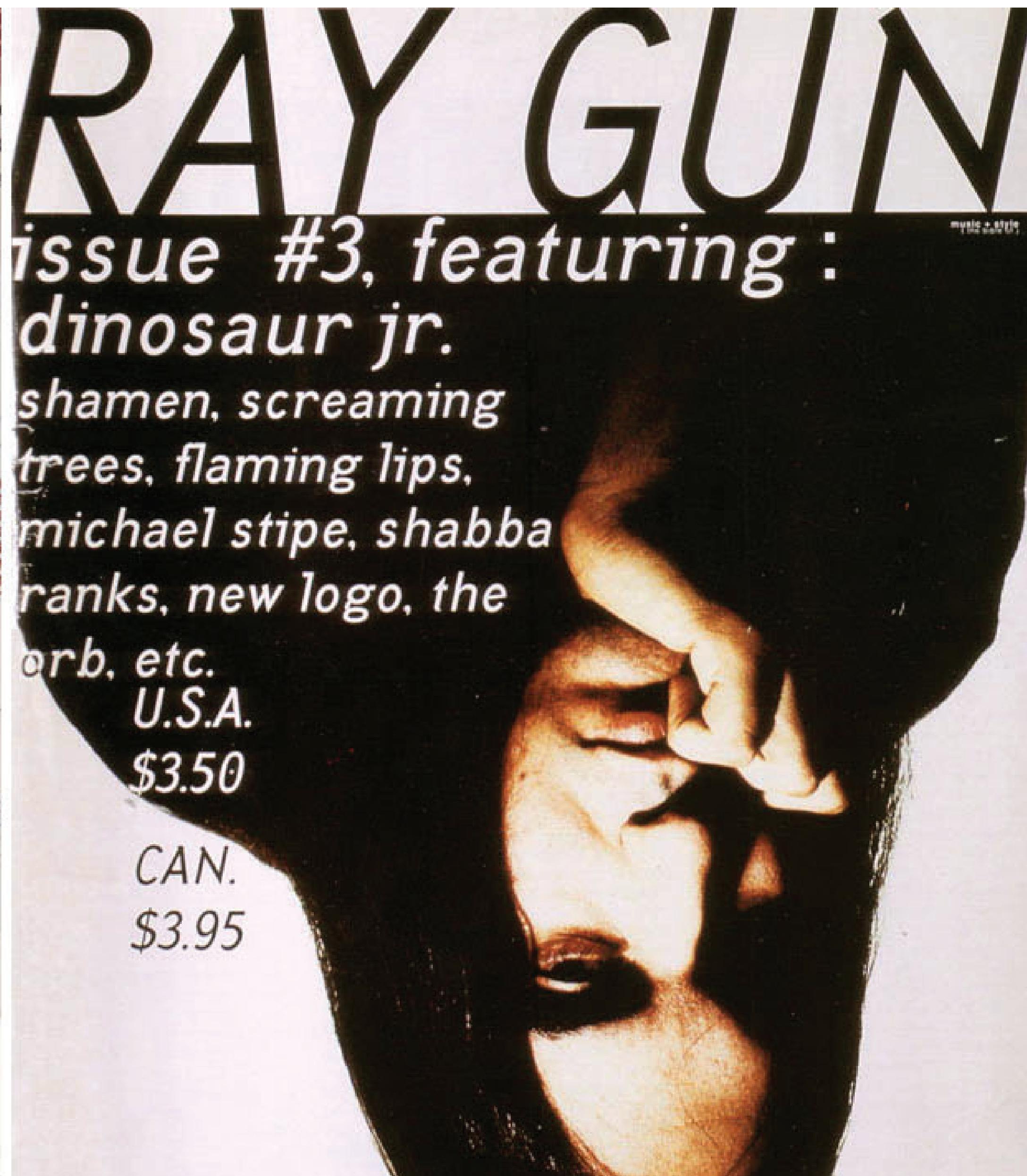


Neville Brody

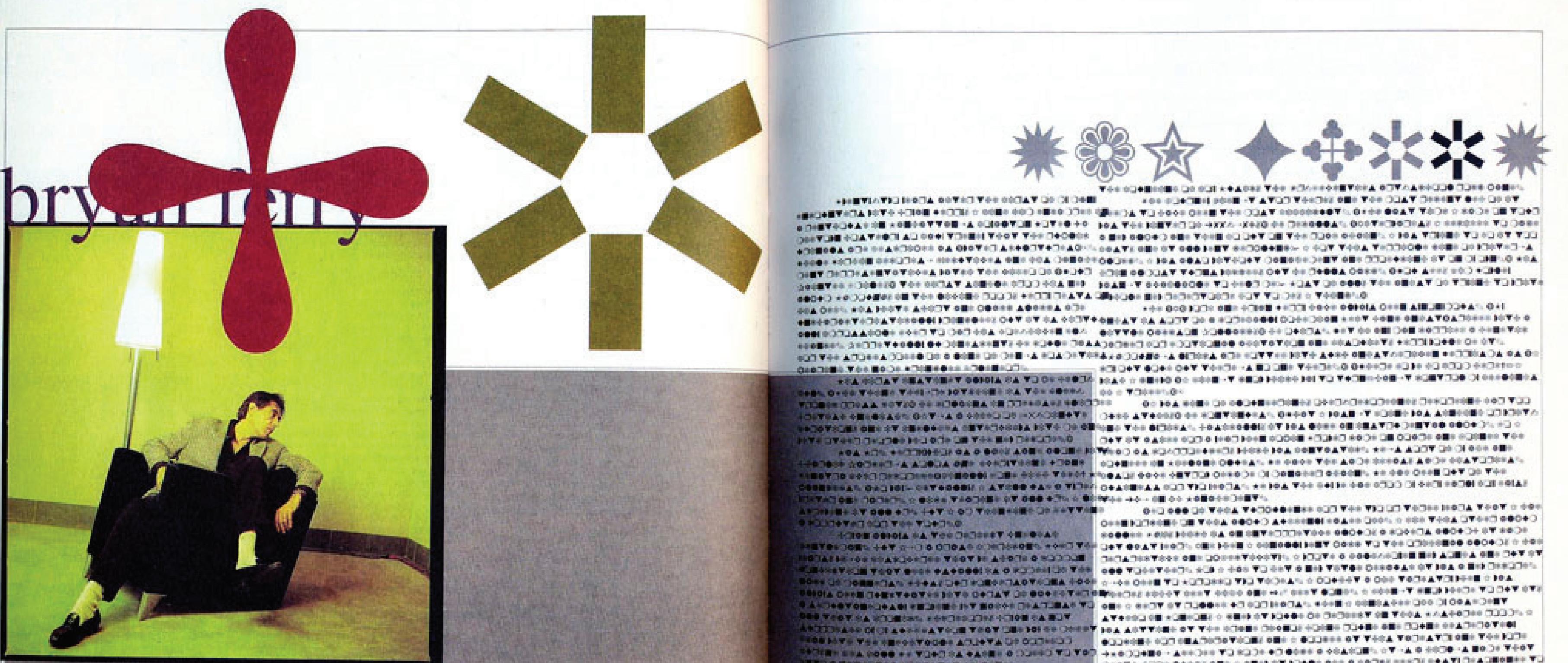


David Carson





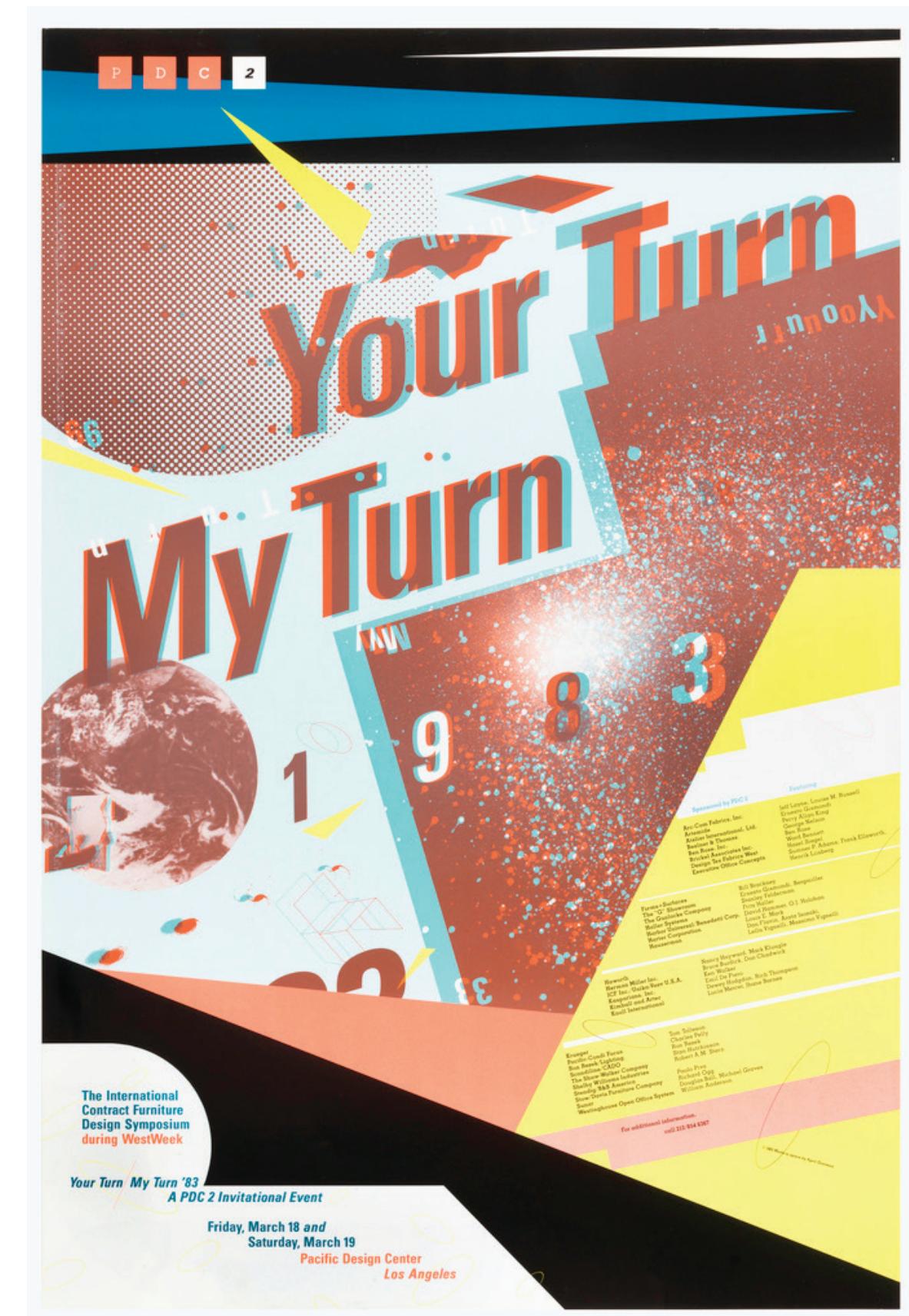
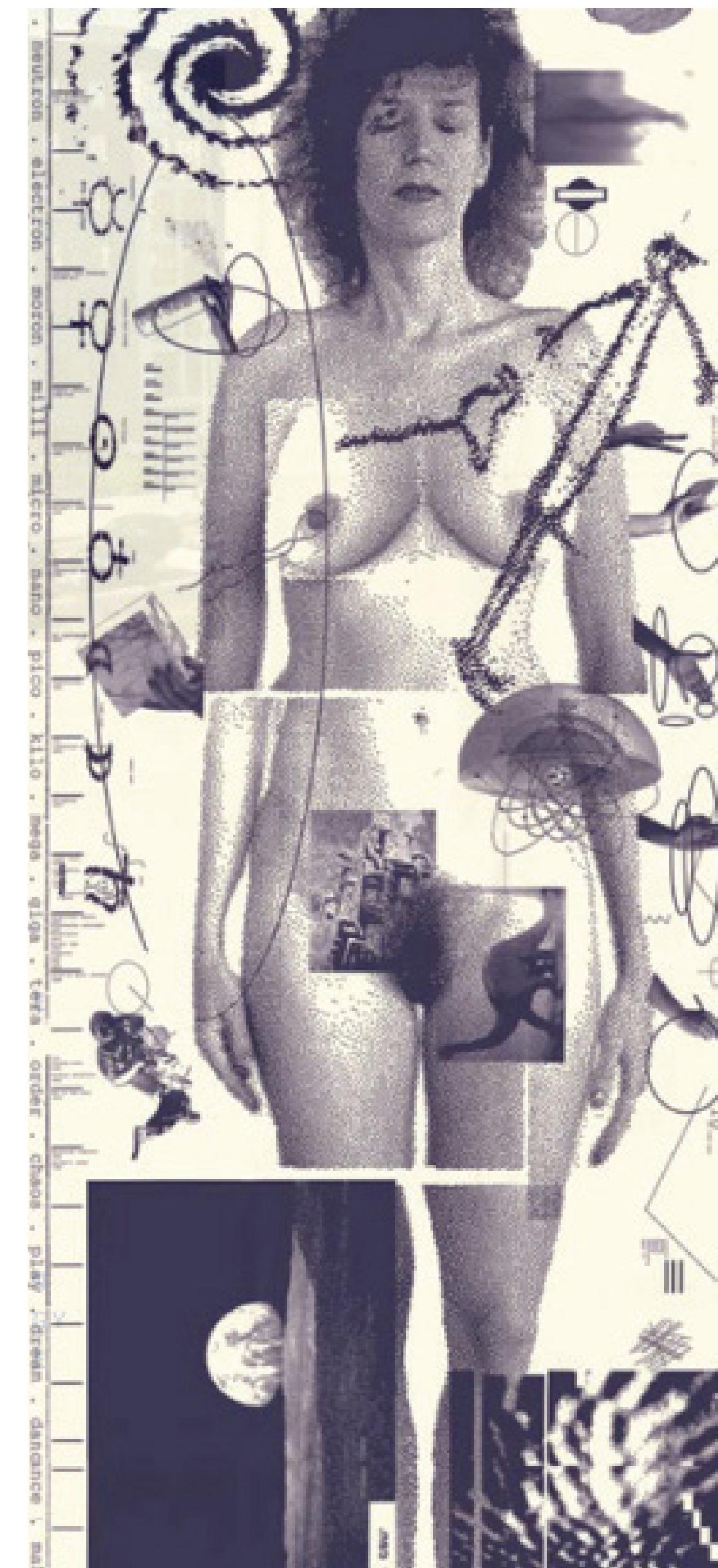
David Carson

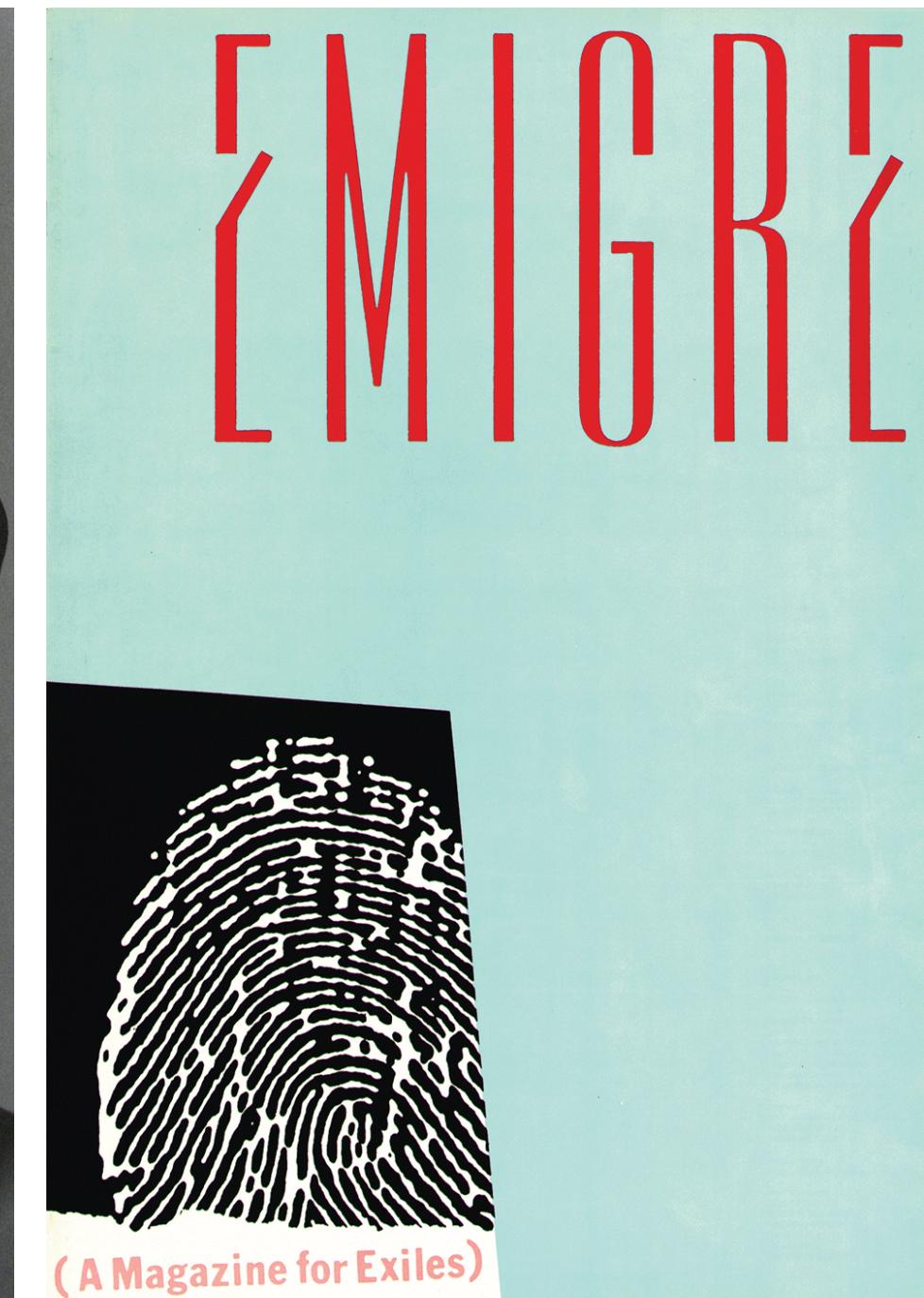
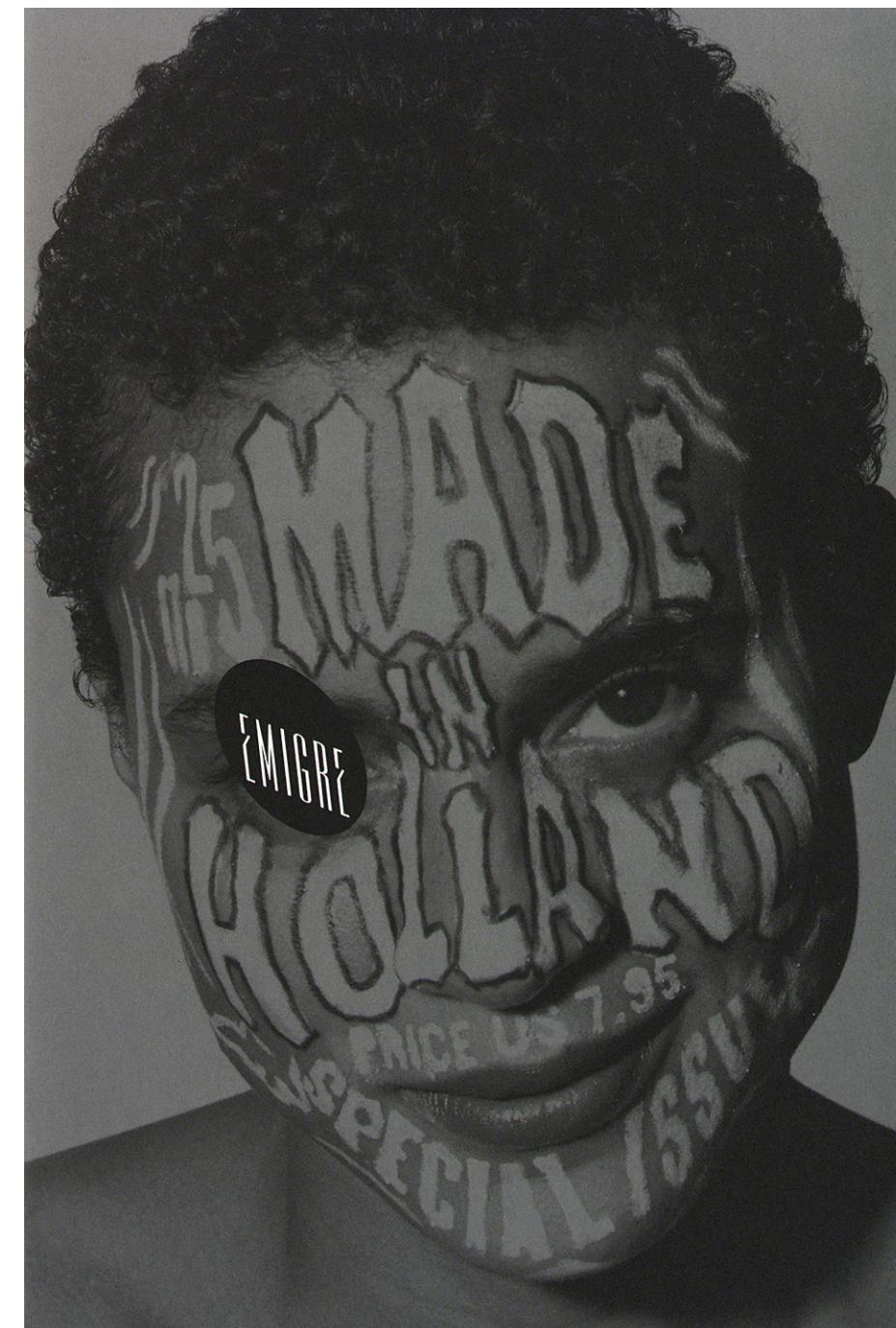
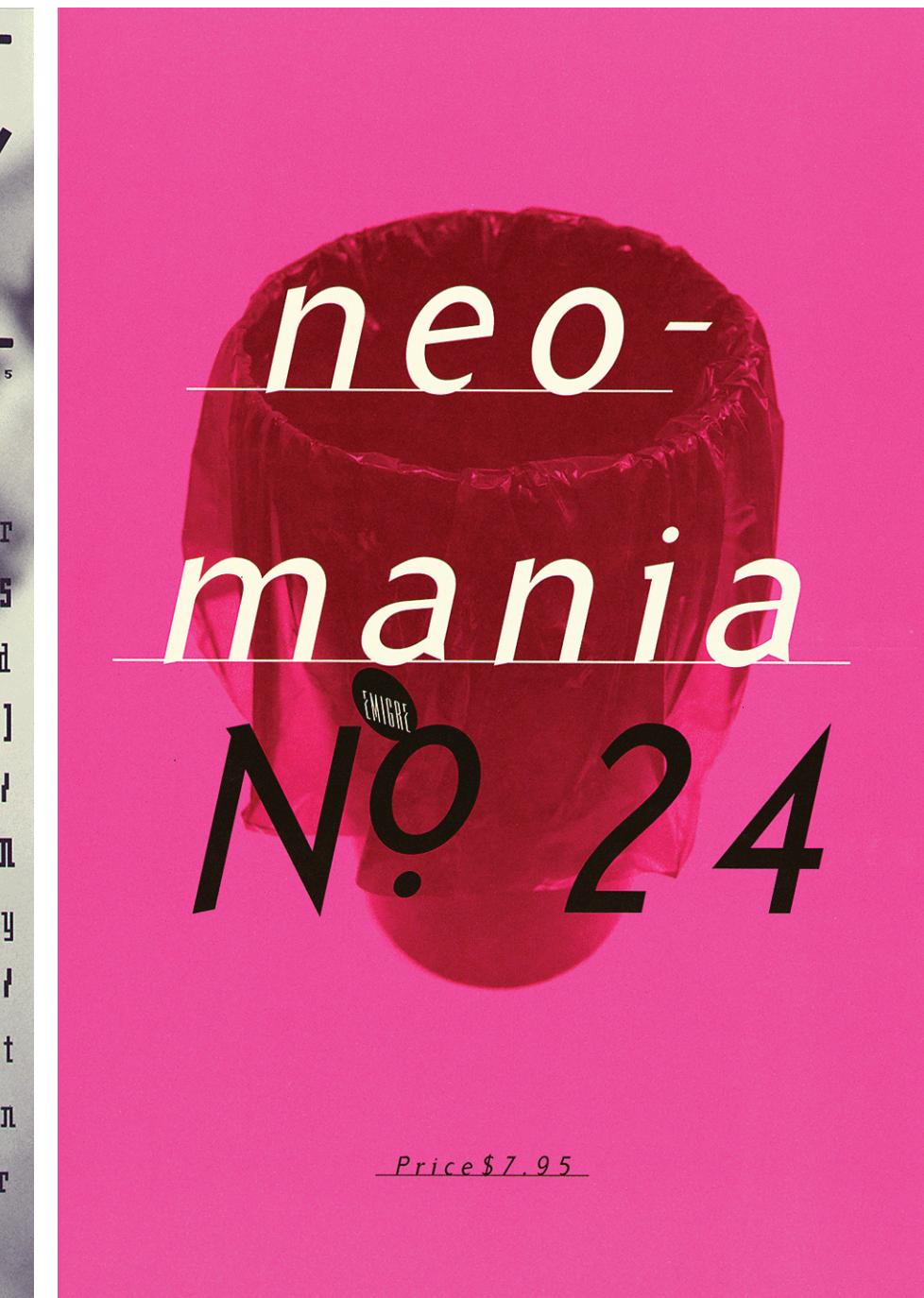
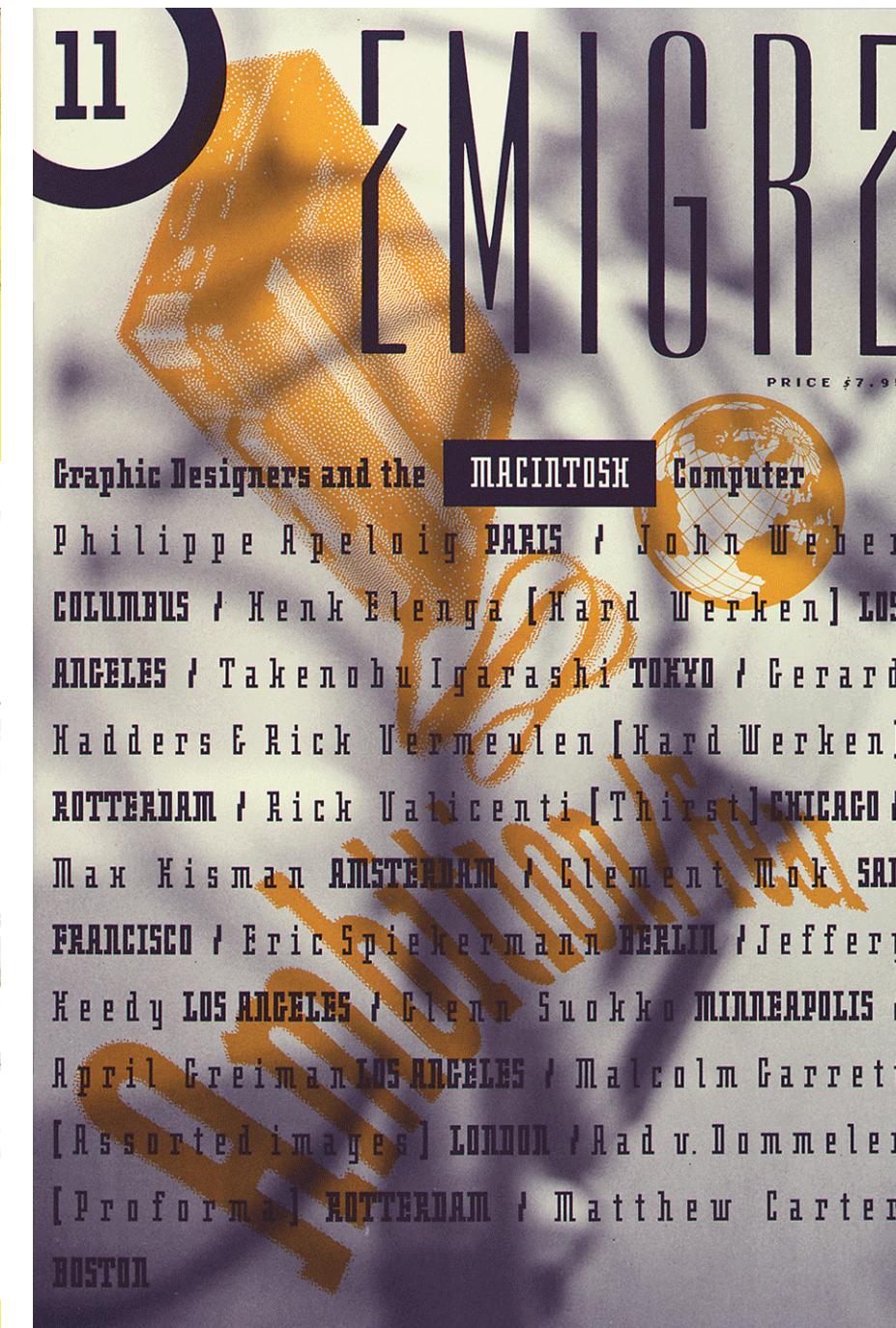
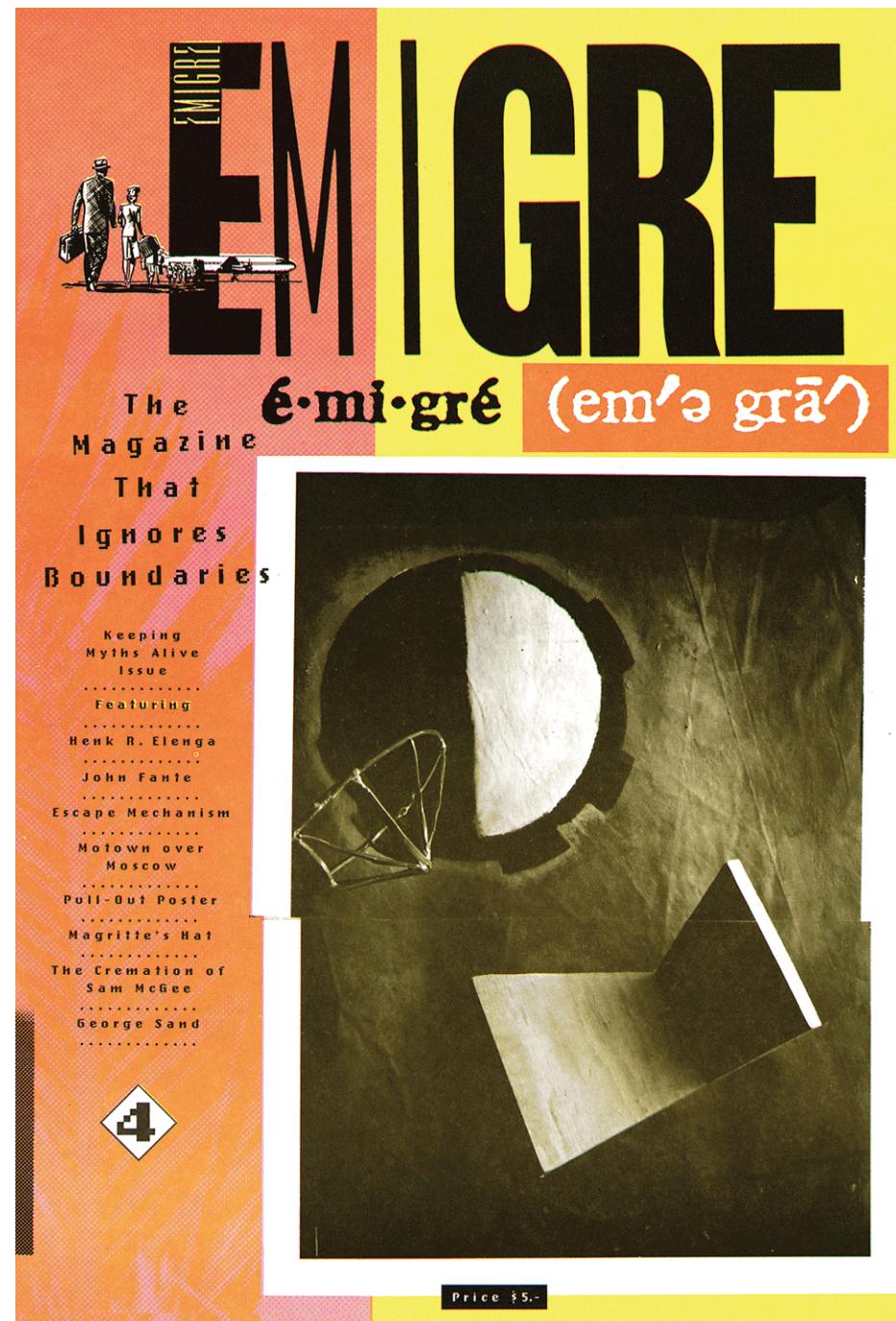


photos: Peter Morello; stylist: Jill Spector



April Grieman





EMIGRE, Rudy Vanderlans, Zuzana Licko

American Computing
DIGITIZATION
AUDIO COMPRESSION ALGORITHMS
Megapixels
SEQUOIA SUPERCOMPUTER SYSTEM

**Tommy
Muscle**

Chromolithography
MODERNISM
Santa Barbara Wine Makers Conference
Space Exploration

NEUROLOGICAL
Impressionist Paintings
PHOTOGRAPHY
Fine Arts Museums of San Francisco

Metropolis
Agricultural World
UNFOUNDED

Scott Mackela

Chromolithography
MINUTE
Presidential Elections

Jeffrey Keedy

Blue Eyes shadow
Jigsaw
drop shadow

Elliott Earls

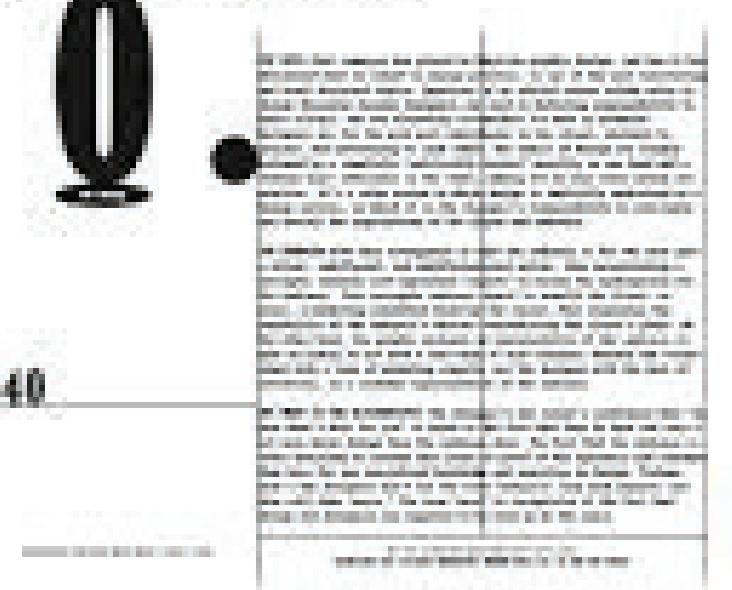
NATIONAL
Monthly Maintenance Magazine
AMERICAN EAGLE

Barry Deck



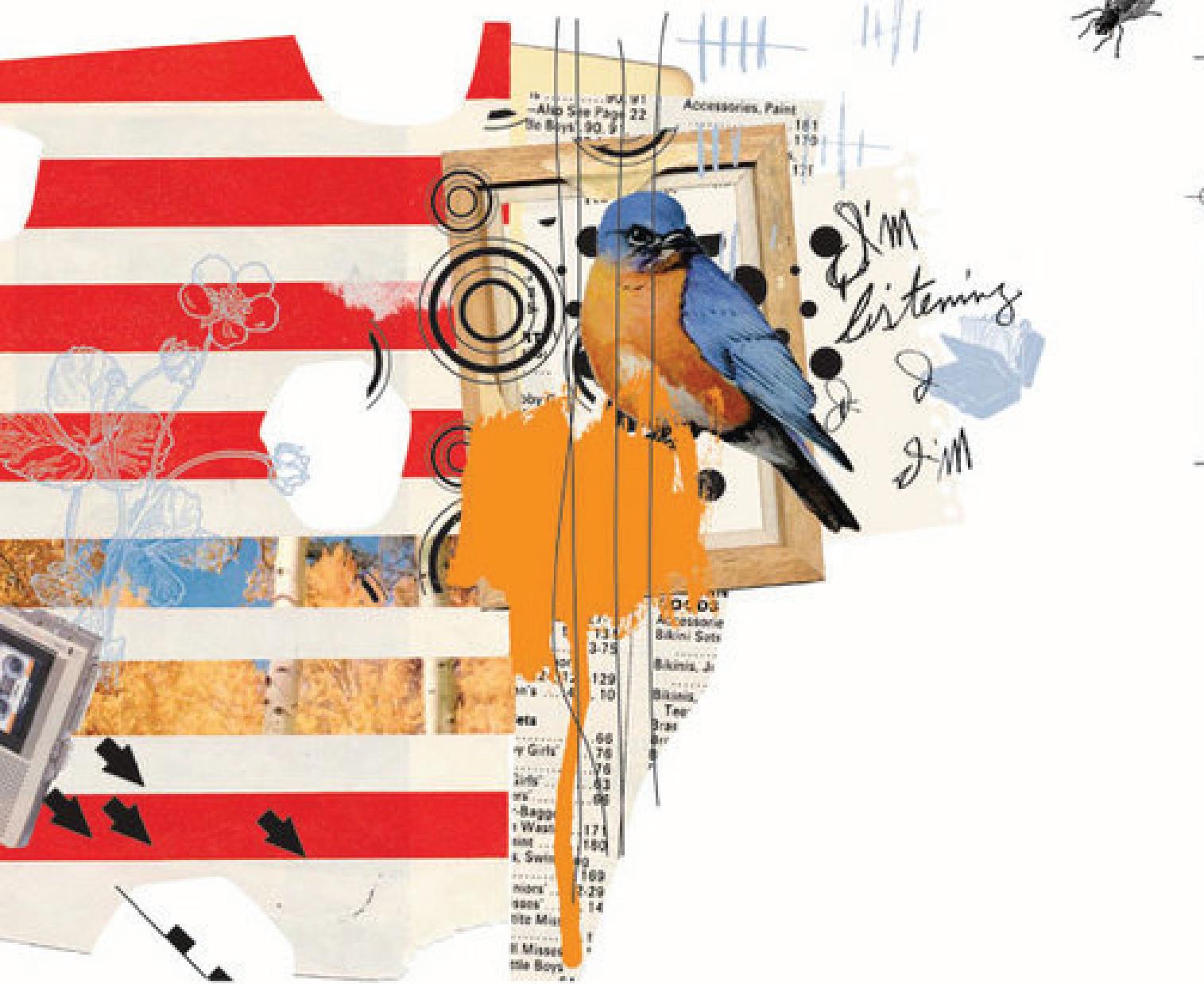
EMIGRE, Rudy Vanderlans, Zuzana Licko

GREASING THE WHEELS OF CAPITALISM WITH STYLE AND TASTE OR THE "PROFESSIONALIZATION" OF AMERICAN GRAPHIC DESIGN



JUST SHOW ME THE MONEY 1.

2 ECLECTICISM AND MODERNISM





Legibility Wars

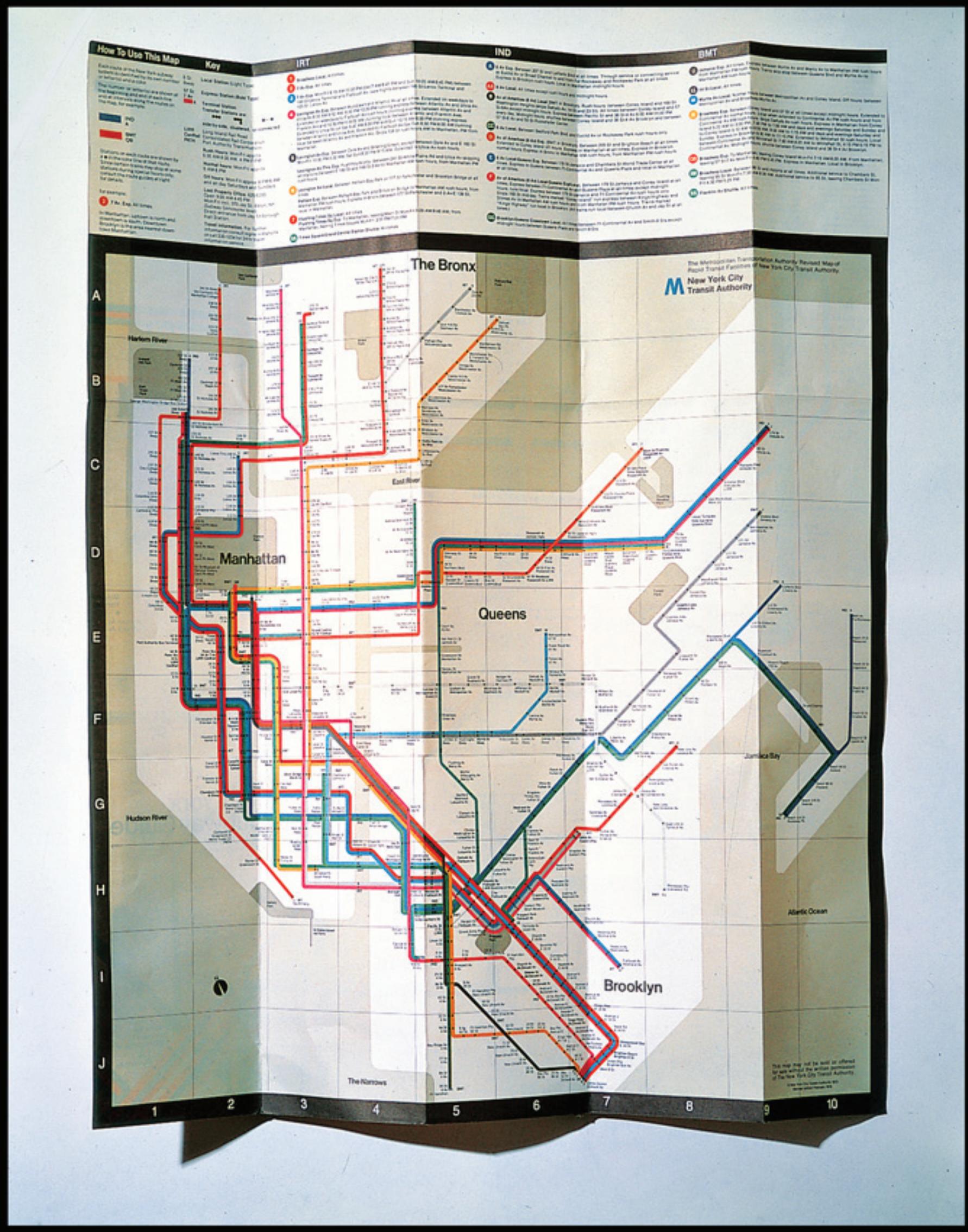
Designer as author

commercialism

expression

“This is the case with certain of the graphic design experiments that have emanated from graduate schools in the US and Europe in recent years – work driven by instinct and obscured by theory, with ugliness its foremost by-product.”

—Steven Heller



“garbage”

“an aberration of culture”

“The people who like Emigre say it’s great because they have no education or sense.”

“I don’t want to hear any rationalizations. It’s all baloney. You measure these things by the end result. None of these fonts have made any contribution to typography. They are commercial and irresponsible.”

**“It was actually very rich
“experimental” territory—
more than today.”**

—Steven Heller (2013)

“That certainly was what motivated me... understanding that the visual conventions of modernism were not timeless truths, but instead, the results of a visual response to social, economic, and technological change, and that we were facing a similar situation...If the audience has changed and the production has changed, and the messages might change, wouldn’t common sense suggest that the notion of form might evolve too?”

—Lorraine Wild

**What are the new tools that could
'disrupt' design processes today?**

**What theoretical debates could
take place today?**

**What are the forms of this
cultural moment?**

**What would 'experimental' graphic
design look like today?**