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Navn: Stella La

Gruppe: 7

Stilart: Postmodernisme

Link til præsentation

<https://docs.google.com/presentation/d/1jOkqhthNQ7JIBVitHMBtidsv9QW87QoUbrL-g4MFnD78/edit>

Indhold til mobilsite

All truth is relative

(*except this statement)

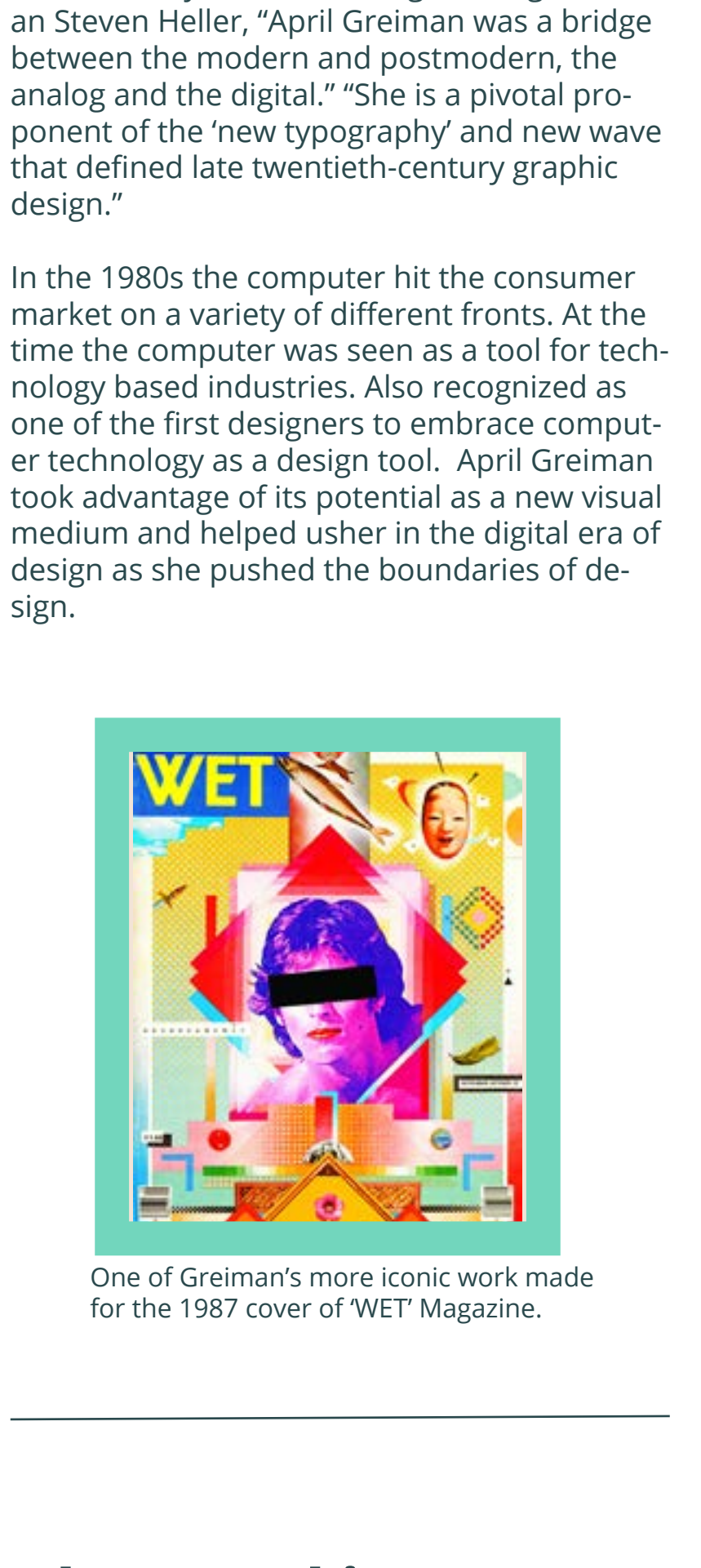
Postmodernism, a late 20th-century movement characterized by broad skepticism, subjectivism, or relativism; a general suspicion of reason; and an acute sensitivity to the role of ideology in asserting and maintaining political and economic power.

Postmodernism and society

Postmodernism is a broad movement that developed in the mid- to late-20th century across philosophy, the arts, architecture, and criticism and that marked a departure from modernism. The term has also more generally been applied to the historical era following modernity and the tendencies of this era. (In this context, "modern" is not used in the sense of "contemporary", but merely as a name for a specific period in history.) Postmodernism sets out with universal Western thinking, based on rationality, objectivity and totality thinking. Instead, concepts such as ambivalence, unpredictability, ambiguity, differentiation, currents, dialogues, games and irony become significant in postmodern thinking and in the analysis of the postmodern society.

Defining postmodern art

Postmodernism describes movements which both arise from, and react against or reject, trends in modernism.[22] General citations for specific trends of modernism are formal purity, medium specificity, art for art's sake, authenticity, universality, originality and revolutionary or reactionary tendency, i.e. the avant-garde. However, paradox is probably the most important modernist idea against which postmodernism reacts. Paradox was central to the modernist enterprise, which Manet introduced. Manet's various violations of representational art brought to prominence



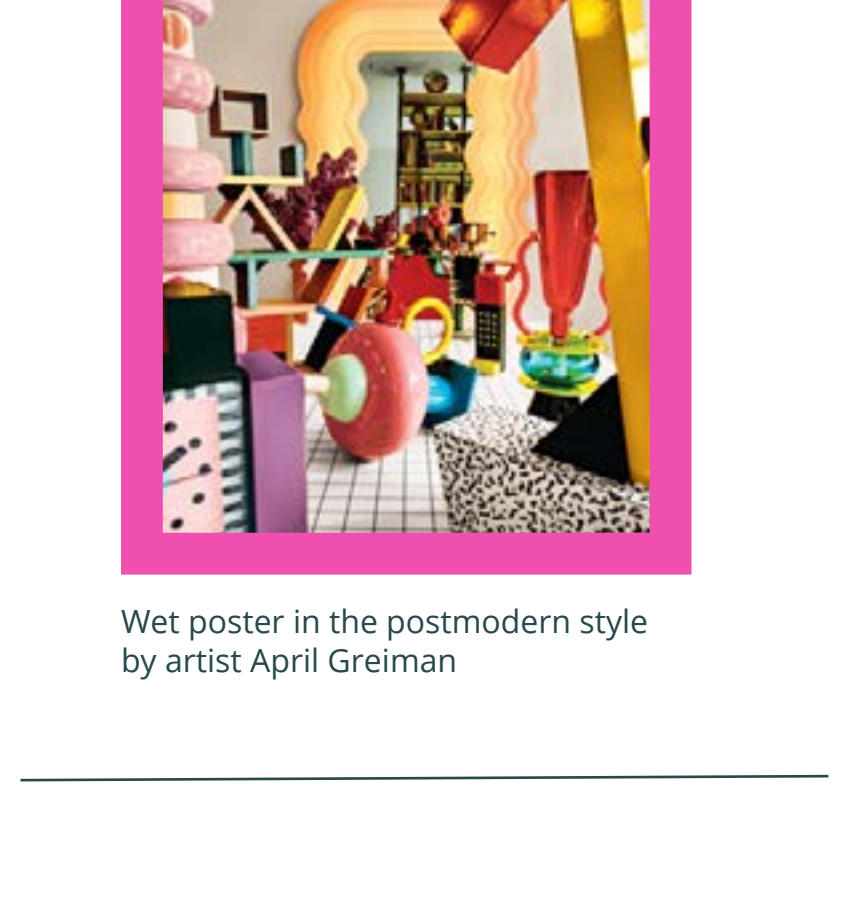
PPG Place in Pittsburgh by Phillip Johnson

Artists from postmodernism era

April Greiman

Born 22 March 1948. April Greiman was a designer in New York City in the mid-1970s when she decided to leave the comfort of a design community deeply entrenched in European tradition for an uncertain future on the opposite coast

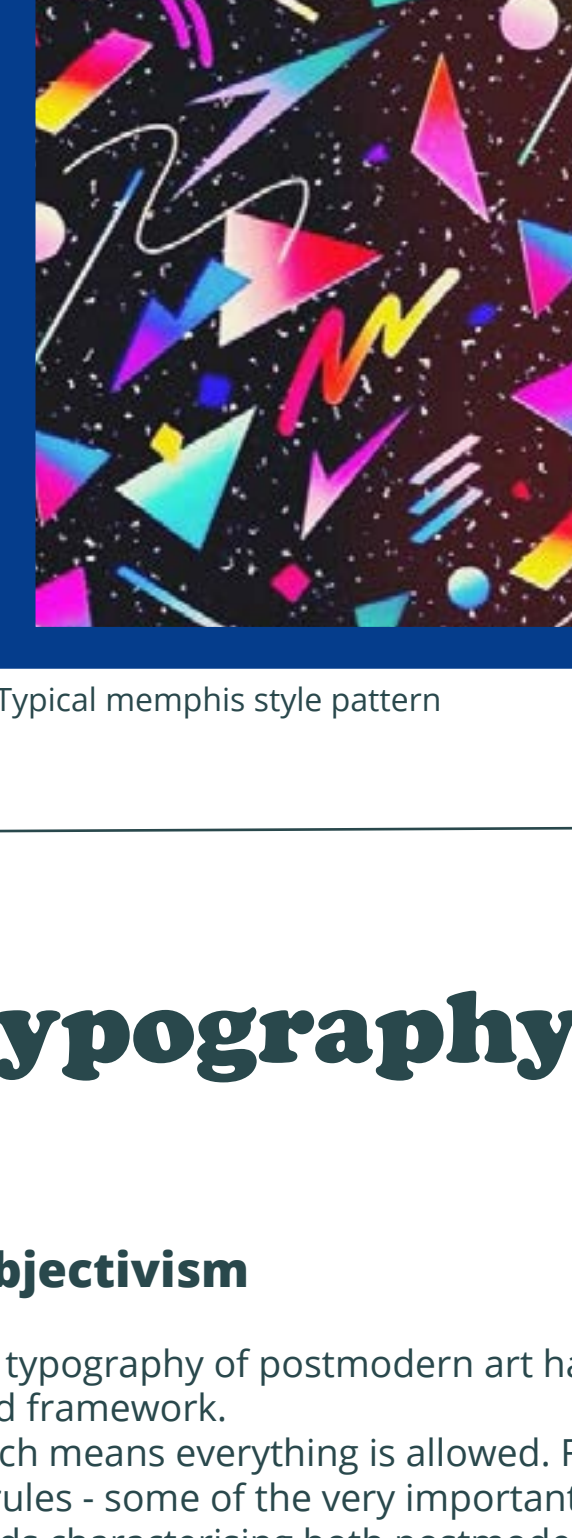
Greiman heads Los Angeles-based design consultancy Made in Space. Her art combines her Swiss design training with West Coast postmodernism. Greiman finds the title graphic designer too limiting and prefers to call herself a "trans-media artist". Her work has inspired designers to develop the computer as a tool of design and to be curious and searching in their design approach.



From Greiman's Designer-in-Residence Program

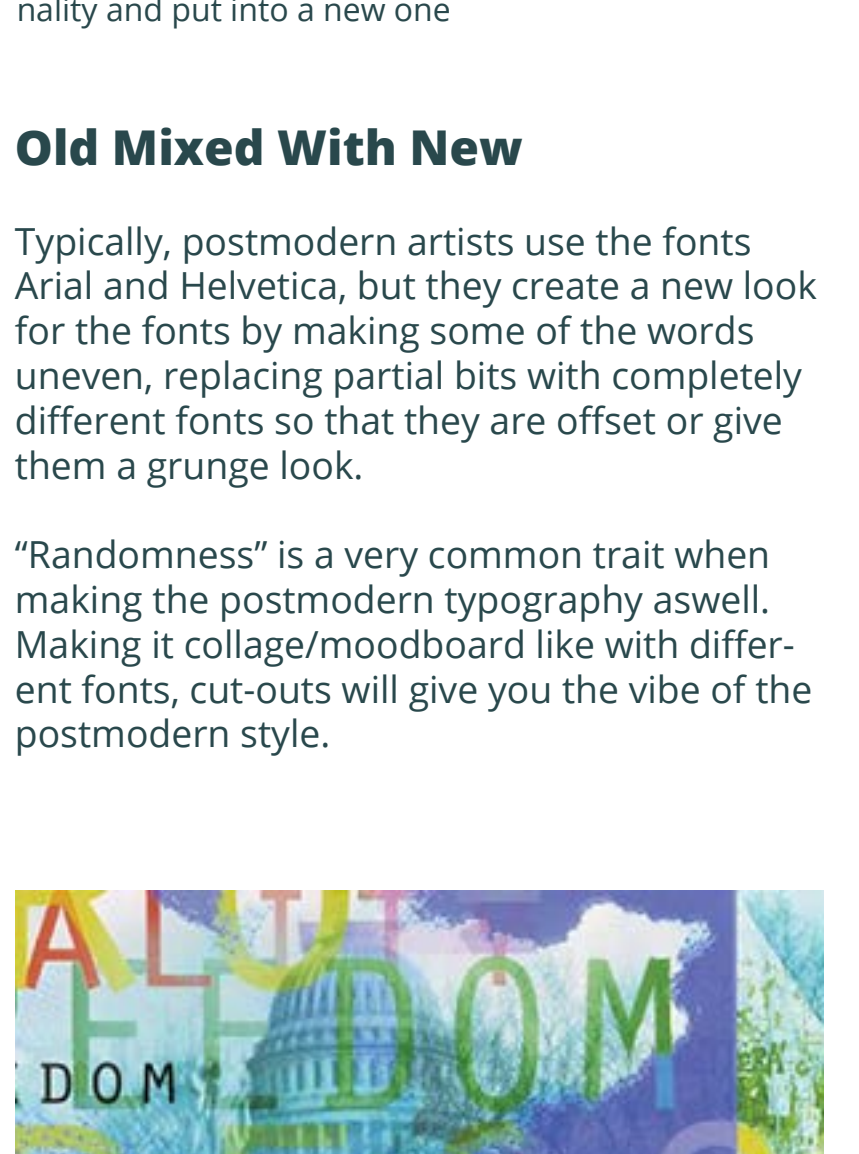
Greiman is credited, along with early collaborator Jayme Odgers, with establishing the 'New Wave' design style in the US during the late 70s and early 80s." According to design historian Steven Heller, "April Greiman was a bridge between the modern and postmodern, the analog and the digital." "She is a pivotal proponent of the 'new typography' and new wave that defined late twentieth-century graphic design."

In the 1980s the computer hit the consumer market on a variety of different fronts. At the time the computer was seen as a tool for technology based industries. Also recognized as one of the first designers to embrace computer technology as a design tool. April Greiman took advantage of its potential as a new visual medium and helped usher in the digital era of design as she pushed the boundaries of design.



One of Greiman's more iconic work made for the 1987 cover of "WET" Magazine.

The Memphis Group



A collection of objects by Memphis

Origin

The Memphis group comprised of Italian designers and architects who created a series of highly influential products in the form of furniture, fabrics, ceramics, glass and metal objects throughout the 1980's. They disagreed with the conformist approach at the time and challenged the idea that products had to follow conventional shapes, colours, textures and patterns.

The Memphis group was founded in 1981. One of the leading members of the group Ettore Sottsass called Memphis design the 'New International Style'. The Memphis group's work often incorporated plastic laminate and was characterized by ephemeral design featuring colorful and abstract decoration as well as asymmetrical shapes, sometimes arbitrarily alluding to exotic or earlier styles.

"A shoutgun wedding between Bauhaus and Fisher-Price"

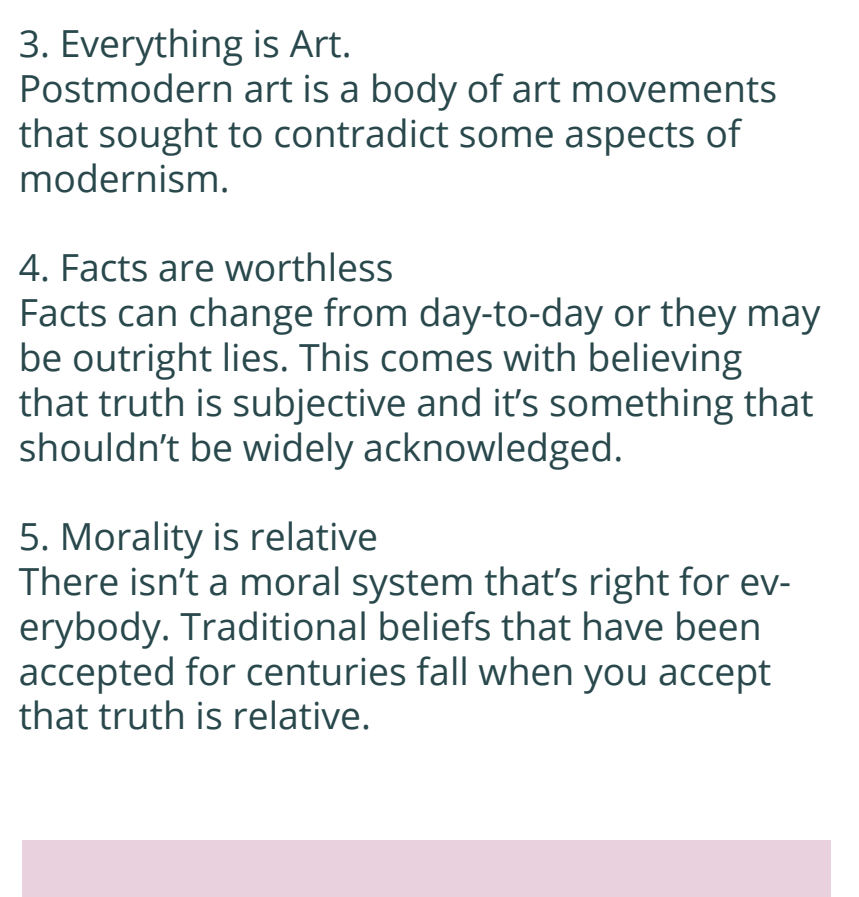
While created in the 1980s, the colourful geometric style became most popular and widely accepted in the 1990s, where it influenced the design of furniture, architecture, and household items.

Memphis has reemerged, inspiring Greenpoint ceramicists, Supreme collaborations, and an exhibit at the Met Breuer. Memphis designs also served as inspiration for the Fall/Winter 2011–2012 Christian Dior haute couture collection fashion show, for the Winter 2015 Missoni collection, and fashion designer Karl Lagerfeld collected Memphis pieces



Wet poster in the postmodern style by artist April Greiman

Memphis style pattern



Typical memphis style pattern

In addition to the Memphis group and their creation with objects, a whole new style pattern was born

The point of the Memphis style was to exactly be the mere opposite of the black, minimalist, and humorless designs of the 70's. What is typical noticeable about the Memphis style pattern are the many different geometric shapes used. The "randomness" of placement of forms dominates this style in combination with usually bold and bright colors.

Bold, bright, colourful

In contrast to what seemed to lack individualism and personality from the 70's, the Memphis group, with their style and patterns, offered both objects and art full with shocking pieces in bold, bright and colourful pieces. The Memphis style may look dated today, but at the time this daring new style, looked remarkable. The word tasteful is not commonly associated with this specific style pattern, but they were certainly groundbreaking at the time.

Typical memphis style pattern

Typography

Subjectivism

The typography of postmodern art has no fixed framework. Which means everything is allowed. Free rein, no rules - some of the very important keywords characterising both postmodern values but also its style.

Fonts from earlier styles are composed together and quotes are taken from their original context and put into a new context.

Moodboard where things are taken from their originality and put into a new one

Old Mixed With New

Typically, postmodern artists use the fonts Arial and Helvetica, but they create a new look for the fonts by making some of the words uneven, replacing partial bits with completely different fonts so that they are offset or give them a grunge look.

"Randomness" is a very common trait when making the postmodern typography as well. Making it collage/moodboard like with different fonts, cut-outs will give you the vibe of the postmodern style.

Moodboard with inspiration from April Greiman

Composition/ Colour

Postmodernist painting and sculptures was bold, bright and instantly recognizable. Themes and images were borrowed mostly from high profile consumer goods, magazines, advertising graphics, TV, film, cartoons and comic books. For the first time, everyone understood the art on display. A key objective for this style is instant recognition.

Art can be made from anything

Continuing in the traditions of Marcel Duchamp - whose urinal entitled "Fountain" (1917) was the first famous example of an ordinary object being made into a work of art - postmodernists have made a point of creating art from the most unlikely materials and scraps of rubbish. The idea behind this was to democratize art and make it more accessible.

Colourblock palette

Typical use of colourblocking and bright colours

The idea matters more than the work of art itself

Broadly speaking, up until the 1960s, artists (including Picasso, Pollock and Lichtenstein) believed that without a finished product, there was nothing. So a huge amount of attention was lavished on the quality of the finished work of art, and the craftsmanship needed to produce it.

Today, things are different. Postmodernists typically have a stronger belief in the concept behind the finished product, rather than the product itself. Which is why a lot of "postmodernist art" is known as "Conceptual Art" or "Conceptualism".

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Links

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- https://en.wikipedia.org/wiki/Memphis_Group
- <http://design-technology.org/memphis1.htm>
- https://www.difference.wiki/modern-art-vs-postmodern-art/#Definition_ofPost-modernism
- <http://www.visual-arts-cork.com/postmodernism.htm>

Facts on postmodernism

- Truth is relative
There are no objective truths. They have been defined by people and groups who use them to attain power. One person's perception of reality doesn't always match another person's perception of reality.
- Equality
Postmodernists hold many socially liberal views, believing in equality for all in spite of race, sexual preference, class or creed. "Am I better than you? Who cares?"
- Everything is Art.
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- Facts are worthless
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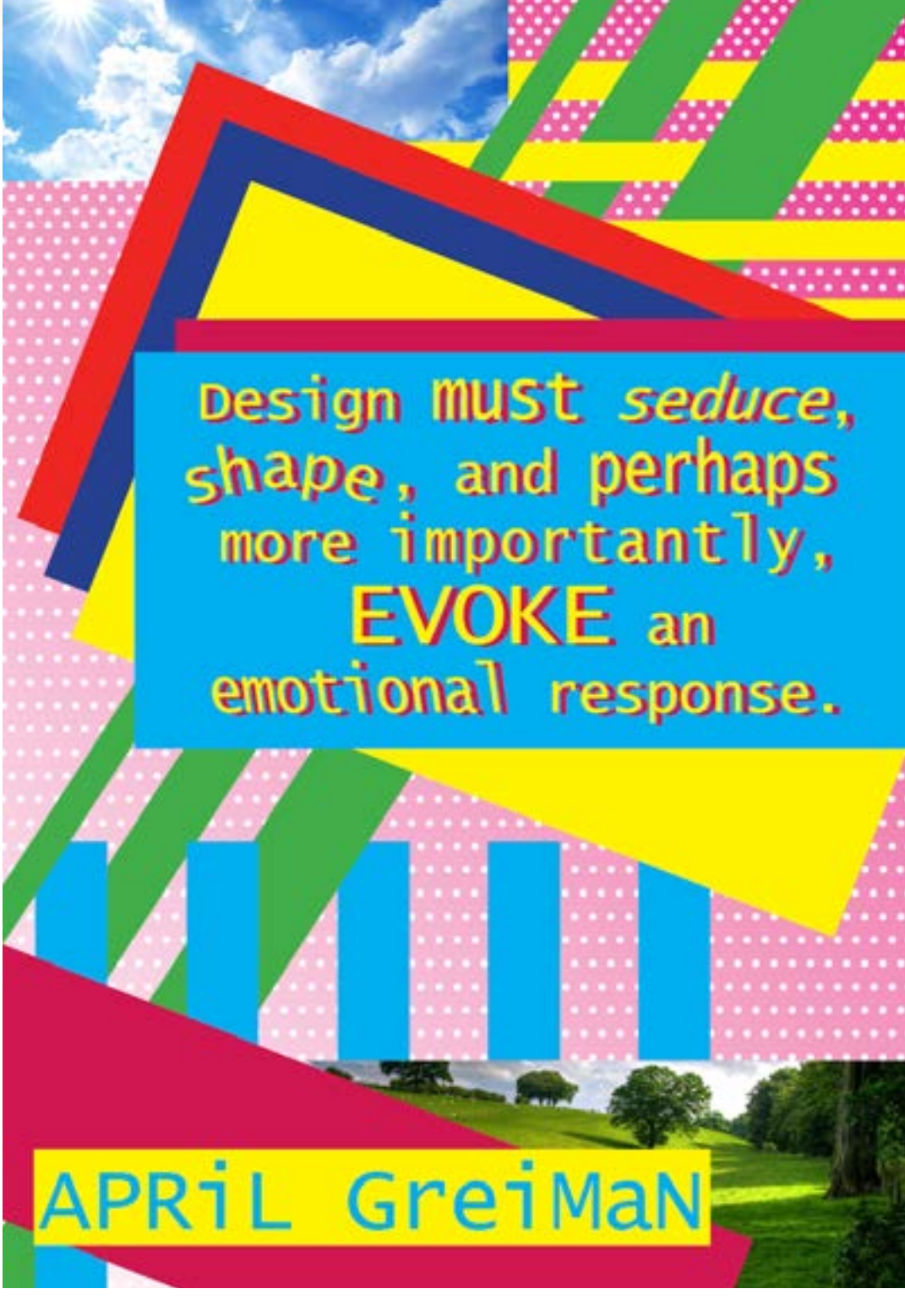
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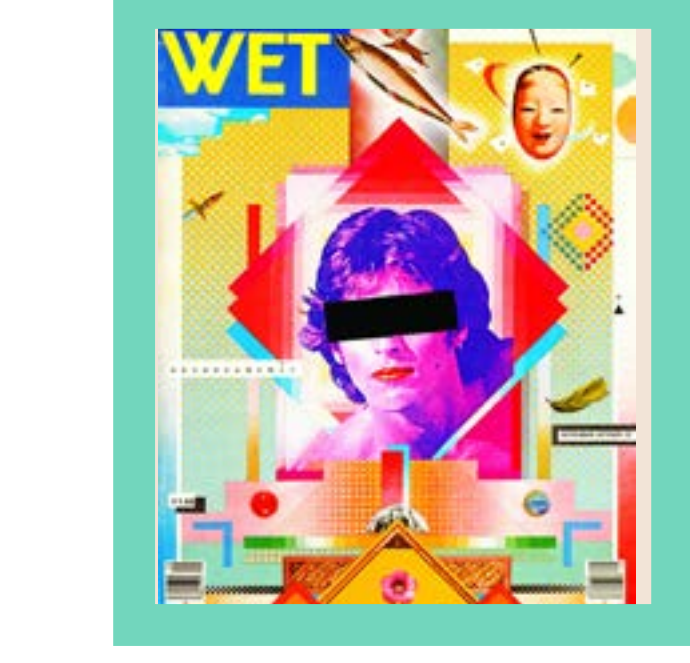
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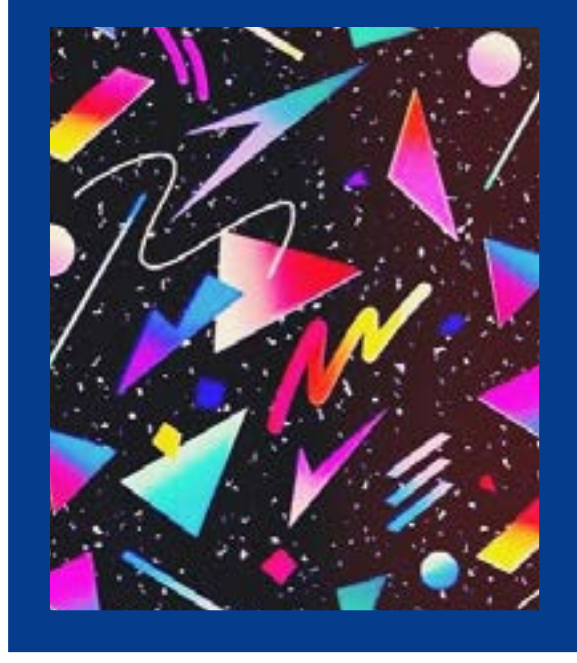
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What is characteristic about this type of style is the very generous use of geometric shapes. Play with various shapes are present in one picture unlike some previous style arts, such as modernism where everything had to be in straight lines and very “aesthetically” pleasing.



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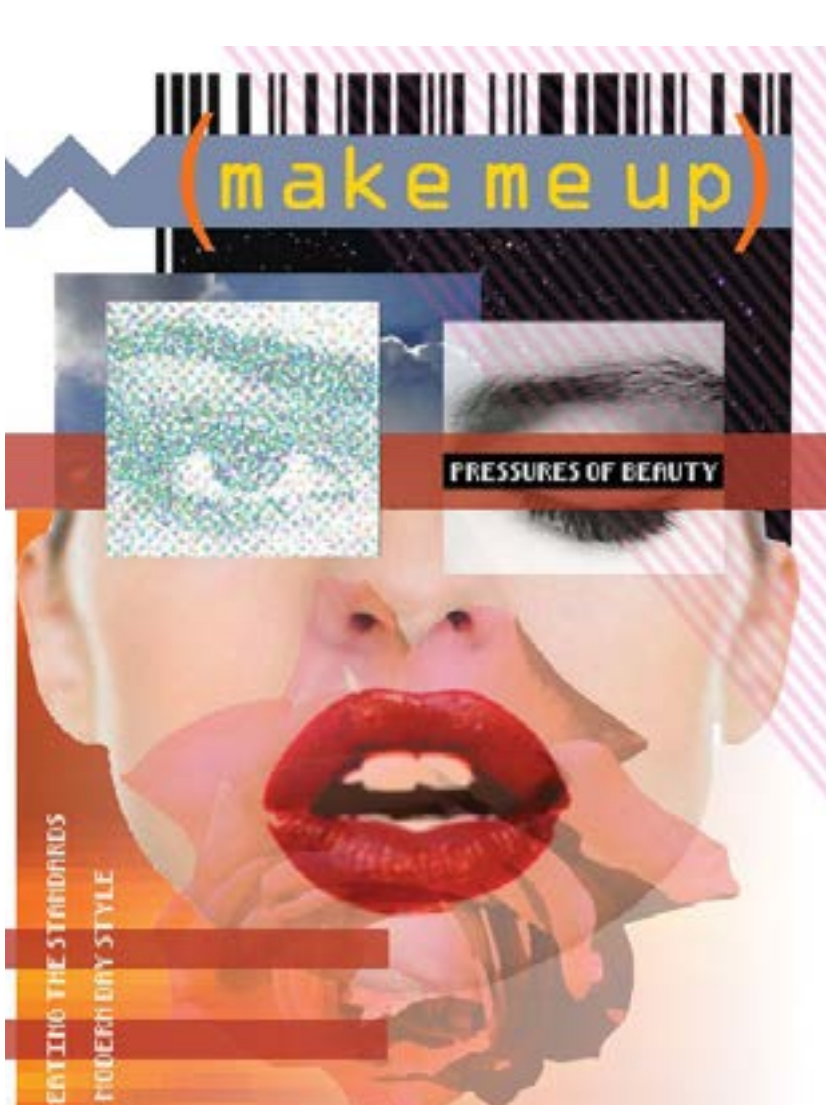
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Poster by April Greiman

Example

Poster made by April Greiman. Here she took cut-outs from one context and put them together to form a new one.



Composition/

Colour



Bright colourpalette

Bold and bright

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