

MODERNISM

Modernism through Cubism, Surrealism and Dada movements was strongly directed by industrialisation and cosmopolitanism.

Form follows function depicted the value of functionality and progress.

Absence of decoration and embellishment in favour of rational order and **simplicity**.

Usually an **asymmetrical** approach to layout and emphasis on **blank space** and **sans serif** typography.



**Find
a safe
place
to cross**



RECFM



**Eidg.
Schützenfest
Biel 1958
2.-21. Juli**

POSTMODERNISM

Post-Modernism celebrates personal expression and intuition rather than formula and structure.

Preference for **complexity, contradiction, diversity** and **ambiguity**.

Destroys the boundaries between high and low culture through the use of industrial materials and **pop culture imagery**.

It disrupts genre conventions with **collision, collage**, and **fragmentation**.

Postmodern art holds that all stances are unstable and insincere — therefore **irony, parody**, and **humour** are the only positions that cannot be overturned by critique or revision.



Filmpodium | Retrospektive Rudolf Thome | Filme 1954–1978

Anfangs Februar täglich im Kino-Movie 1 | Präsentation der Stadt Zürich in Zusammenarbeit mit dem kommunalen Kino Frankfurt und den Freunden der Deutschen Kinemathek, Berlin
Eröffnung: Fr 2., Samstag Fr 6., Sonntag Programm ab Ende Januar im Stadtkino und im Kino-Movie 1 anläßlich

SURREALISM

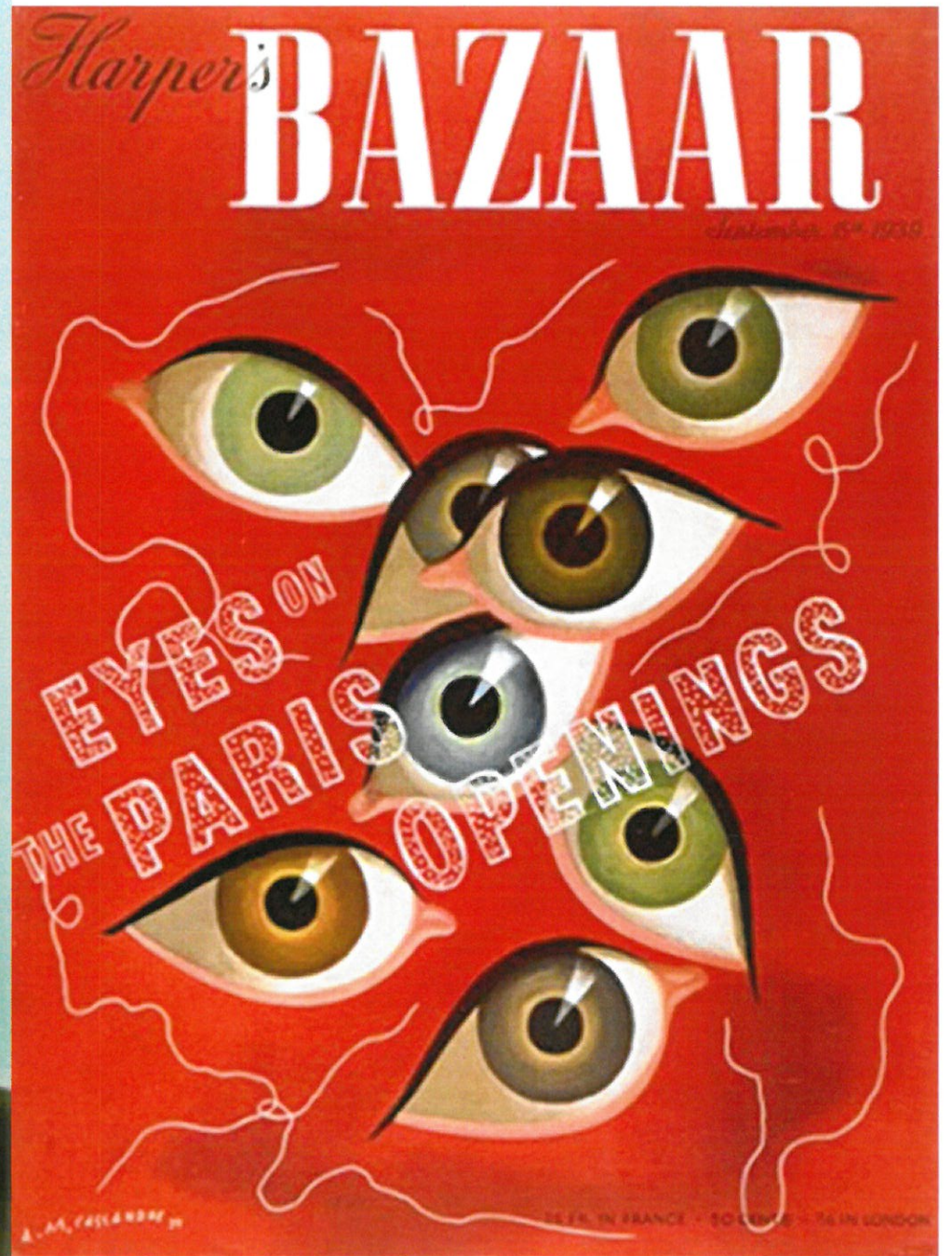
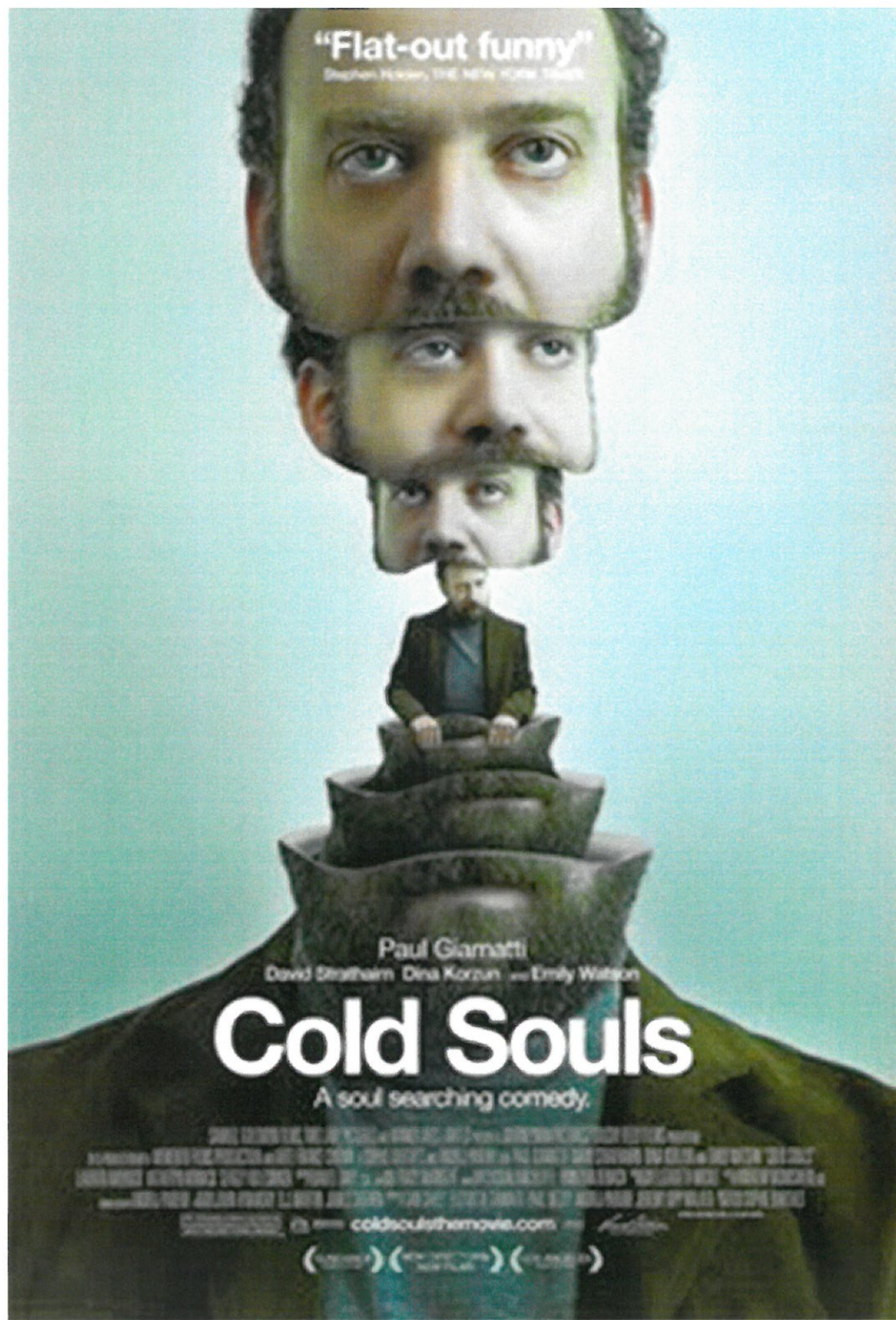
The Surrealist artists sought to channel the unconscious as a means to unlock the power of the imagination.

The imagery is **outlandish**, **perplexing**, and even **uncanny**, as it is meant to jolt the viewer out of their comforting assumptions.

Surrealist art often uses **dream imagery** to show the inner workings of the mind and create instinctive meanings the viewer would not need rational thought to understand.

Surrealists used **symbols** that stand for ideas, events, or emotions as a method of telling a story.

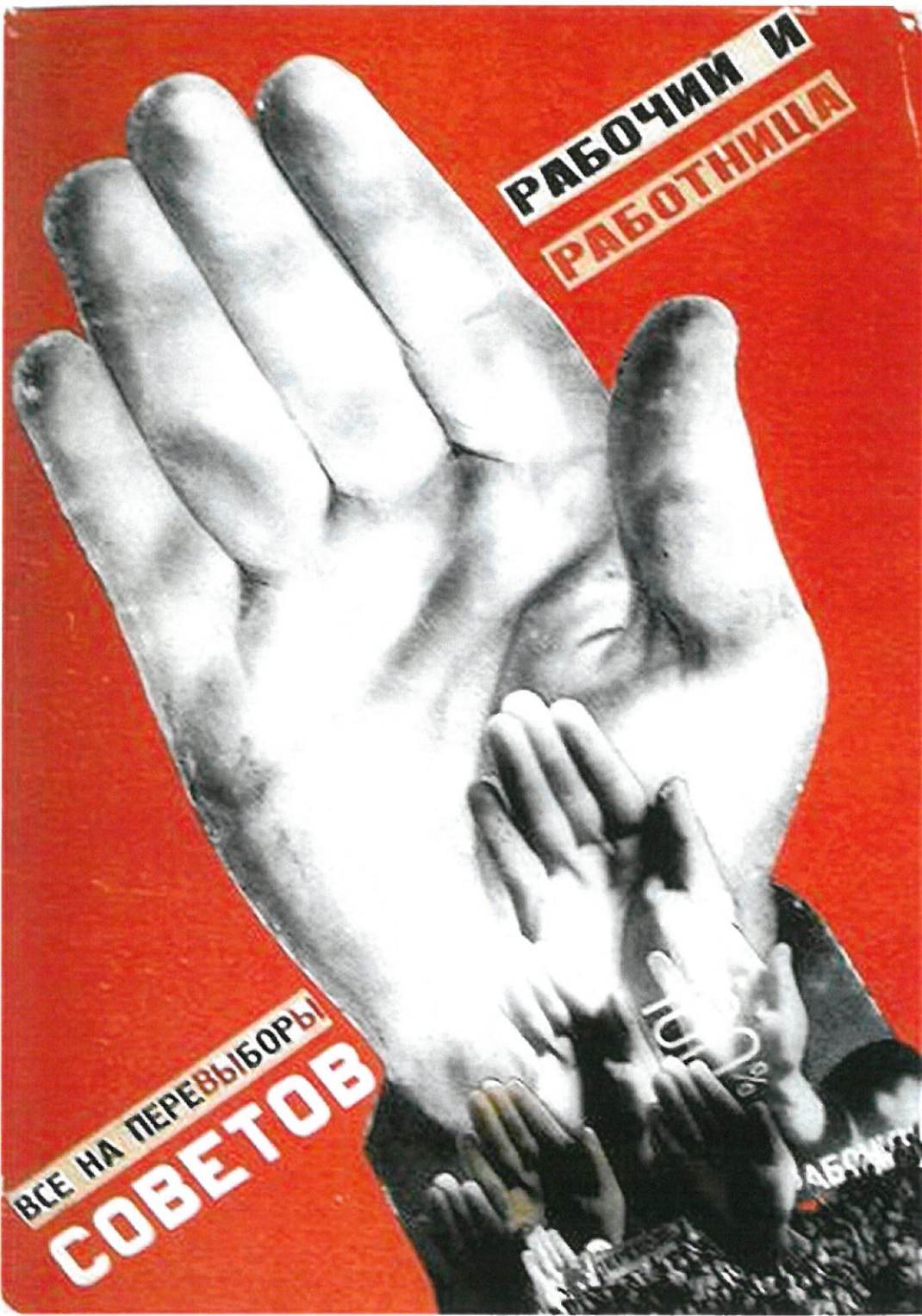
Surrealist artists often used **collage** created by using images not normally associated with each other.



POP QUIZ

**РАБОЧИИ И
РАБОТНИЦА**

**ВСЕ НА ПЕРЕВЫБОРЫ
СОВЕТОВ**



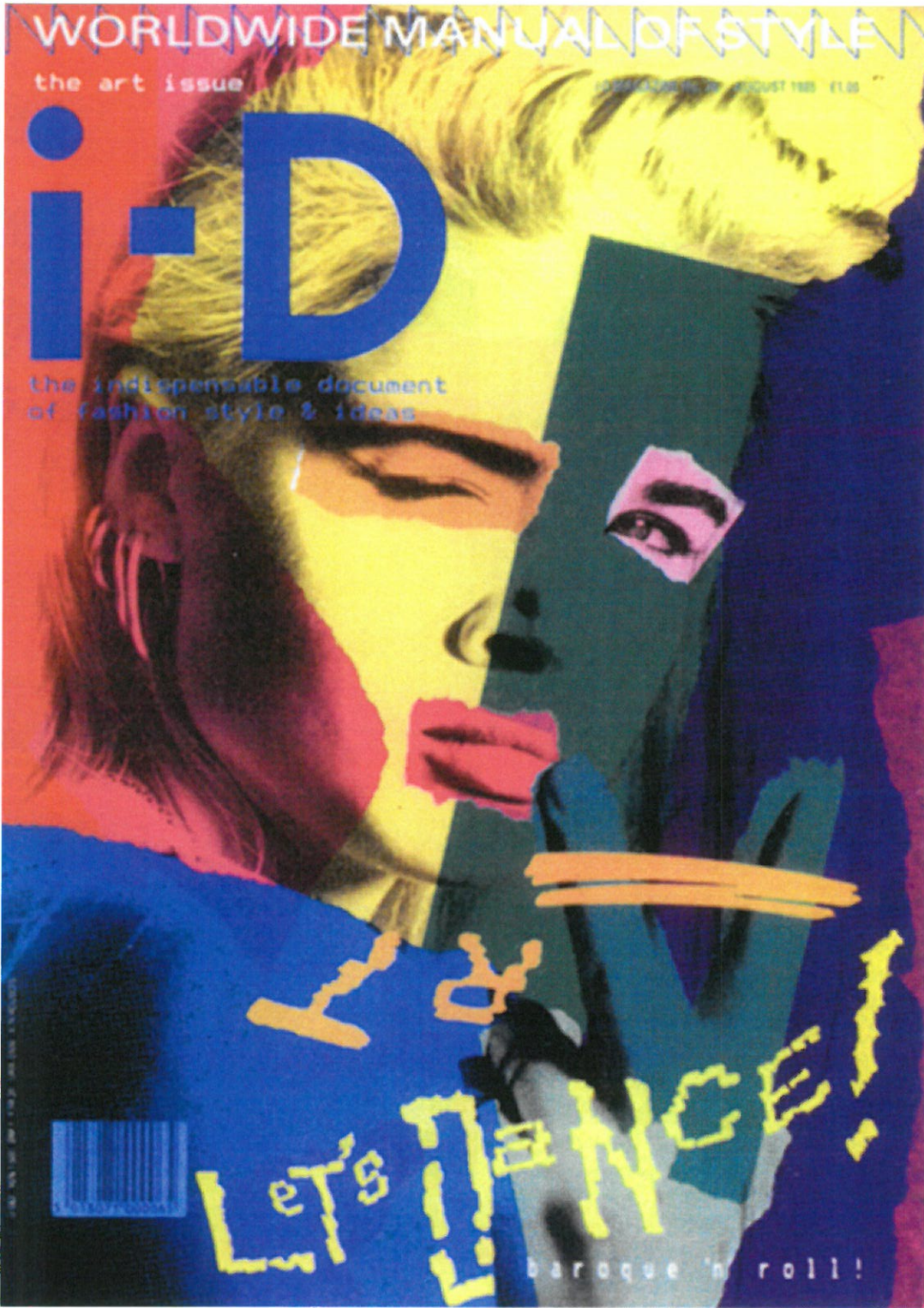
WORLDWIDE MANUAL OF STYLE

the art issue

ISSUE NUMBER 100 AUGUST 1993 £1.00

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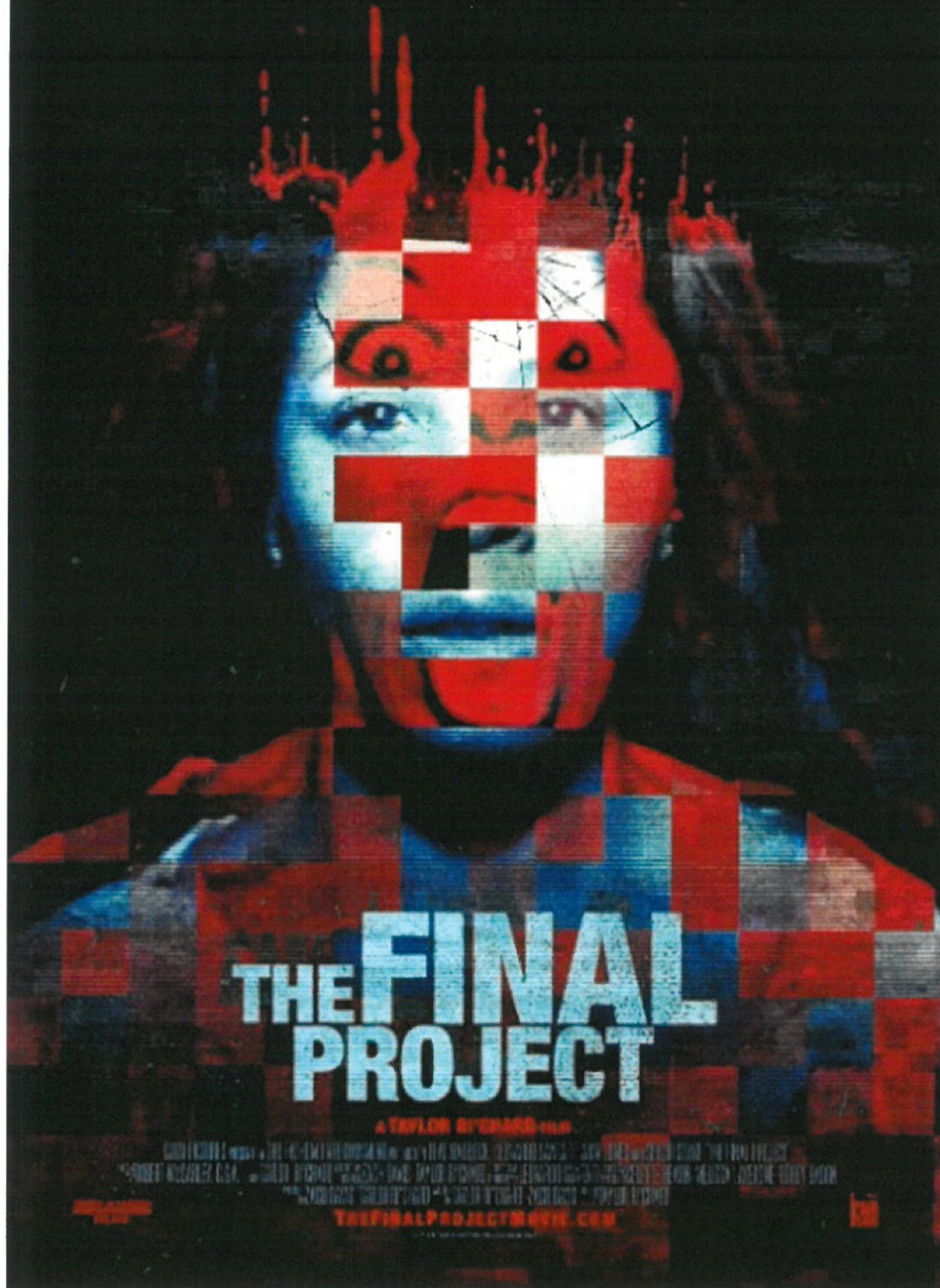
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Let's DANCE!

baroque 'n' roll!

THERE ARE SOME PLACES THE LIVING SHOULD NEVER GO



THE FINAL PROJECT

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HAIR AND MAKEUP BY JESSICA WILSON
PRODUCTION DESIGNER JESSICA WILSON
EXECUTIVE PRODUCERS JESSICA WILSON, TAYLOR RICHARD
PRODUCED BY JESSICA WILSON
WRITTEN BY JESSICA WILSON
DIRECTED BY TAYLOR RICHARD

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**Günther Förg
Photographs**

Bauhaus Tel Aviv – Jerusalem

Hatje Cantz

PERCEPTION OF AUTHORSHIP 2015

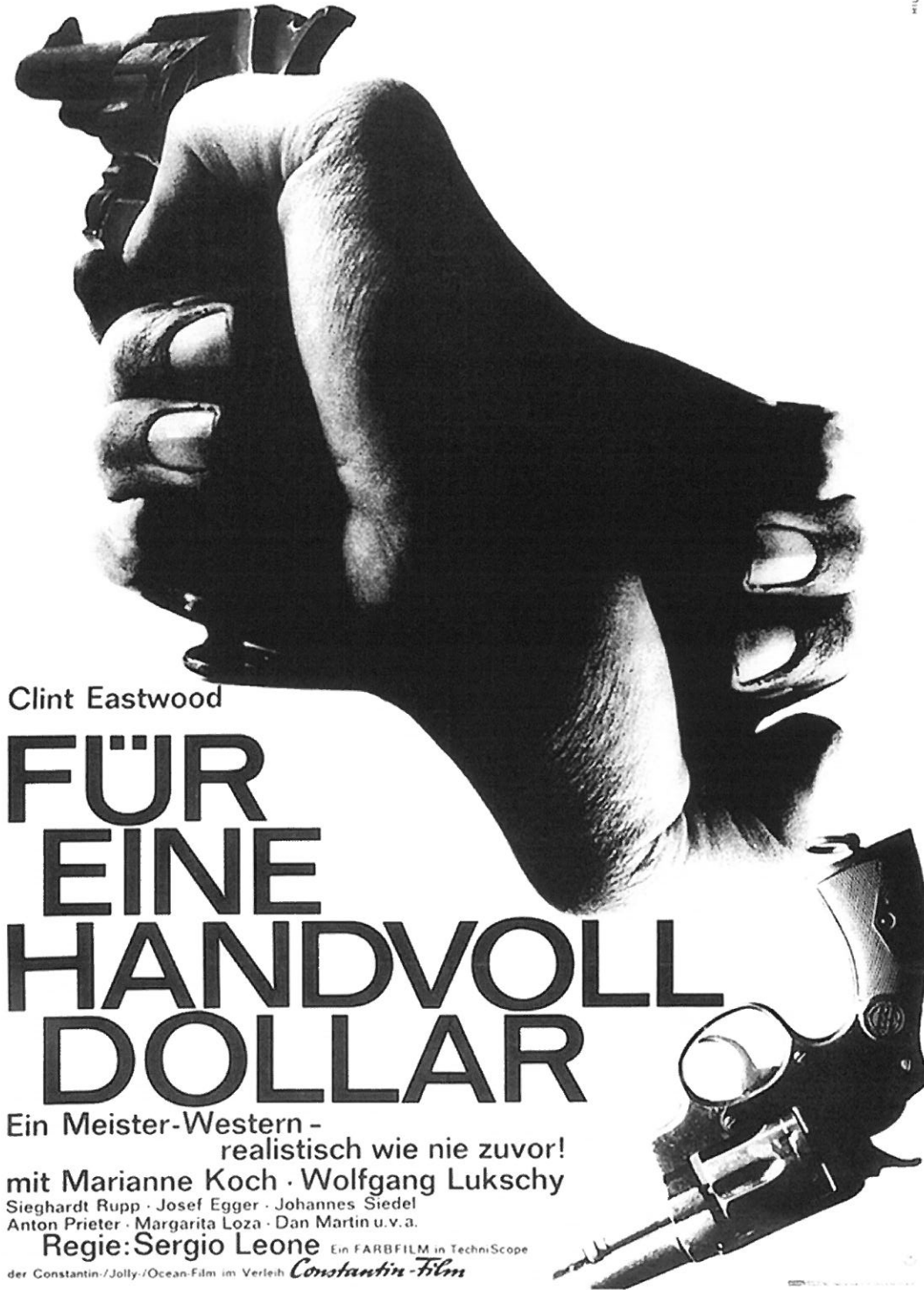


Authorship, in its simplest term, is the origin or originator of a work; commonly in reference to an author creator or producer. Within art and design it has more complex connotations. The emergence of a designer as an author is one of the key ideas in the postmodern period. However, in relation to art, authorship was only associated with work in the Modern period. An 'author' is now a problematic concept, memorably expressed in Roland Barthes "The Death of the Author" in which he rejects the idea of authorship and instead demonstrates that it is a socially and historically constituted subject. Barthes argues the importance of the reader, as they are responsible for the future of writing and concludes, "The birth of the reader must be at the cost of the death of the Author".

As opposed to "author", the term "style" on the other hand is a much simpler concept to grasp. Through association, style can provide identification to authorship. It is a term used every day and in different contexts, yet exploring a similar association. Style can be seen as a form of taxonomy: it is a way of categorising subject within similar characteristics. The art movements, both Modern and Postmodern are perfect examples of "style". For periods of time, certain elements were deemed to be popular, but style often overlapped and expanded to create new forms. With style, you can still deliver the same message and subject, but portrayed differently. Visually, everyone can understand it; however whether they can identify it or not is another matter.

The continuing problem for some critics is the desire for some designers to be authors but cannot be reconciled with the criticism of authorship as authority in which Barthes and Foucault share. Barthes, who rejects authorship, argues the importance of the reader who is responsible for the future of writing. However, it must be noted that both figures are venting authorship in its broadest sense. Bruce Mau, Stephen Heller and Ellen Lupton provide an insightful perception of authorship, in the broader sense, as well specifically to design. There is a relative difference between their perceptions; however they do have a common agreement in the significance of concept, content and idea generation over the importance of authorship. Though they do not refuse authorship like Barthes, they see these aspects of content and idea generation to be the priority.

Within Graphic Design, it is known that many ideas can, and, are recycled from various sources. Therefore the idea of originality and innovation can be quite challenging. With the overwhelming global phenomenon that is the World Wide Web, it surely makes it easier for designers to take inspiration from existing works that result in an adapted interpretation. Appropriation is this act of direct taking. It's interesting to think of the taxonomies within visual communication: the principles and characteristics in which form categories and styles. Logically, if a so-called visual was associated within a certain style, is it worth knowing the authorship? It all depends on how you perceive it.



Clint Eastwood

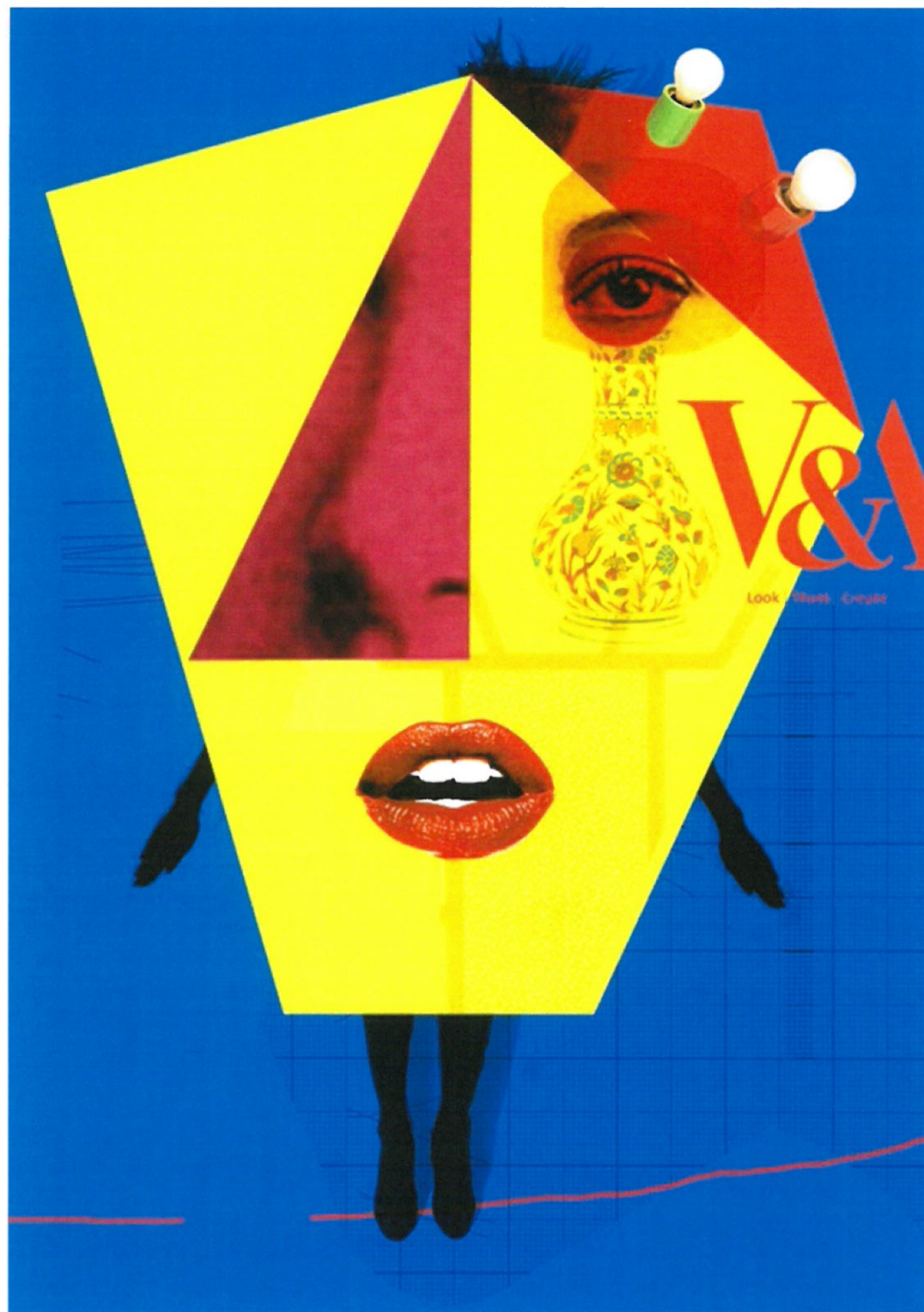
FÜR EINE HANDVOLL DOLLAR

Ein Meister-Western -
realistisch wie nie zuvor!
mit Marianne Koch · Wolfgang Lukschy

Sieghardt Rupp · Josef Egger · Johannes Siedel
Anton Prieter · Margarita Loza · Dan Martin u.v.a.

Regie: Sergio Leone Ein FARBFILM in TechniScope

der Constantin-Jolly-Ocean-Film im Verleih *Constantin-Film*



V&A

Look. Live. Create.



Strong Identities

RYAN GOSLING GEORGE CLOONEY PHILIP SEYMOUR HOFFMAN PAUL GIAMATTI MARISA TOMEI JEFFREY WRIGHT EVAN AND RACHEL WOOD

ME

Is This Man
Our Next
President?

THE IDES OF MARCH

SONY PICTURES CLASSICS PRESENTS AN ANNE KOPELSON COHEN PRODUCTION A CAPOLINI FILM THE IDES OF MARCH CASTING BY JENNIFER LEE COHEN COSTUME DESIGNER JENNIFER LEE COHEN EXECUTIVE PRODUCERS JEFFREY WRIGHT AND RACHEL WOOD PRODUCED BY PHILIP SEYMOUR HOFFMAN, PAUL GIAMATTI, MARISA TOMEI, JEFFREY WRIGHT AND RACHEL WOOD WRITTEN BY GEORGE CLOONEY AND PHILIP SEYMOUR HOFFMAN DIRECTED BY GEORGE CLOONEY

THIS FALL

RAGE AGAINST THE MACHINE

WITH RISE AGAINST

@ THE HOUSE OF BLUES

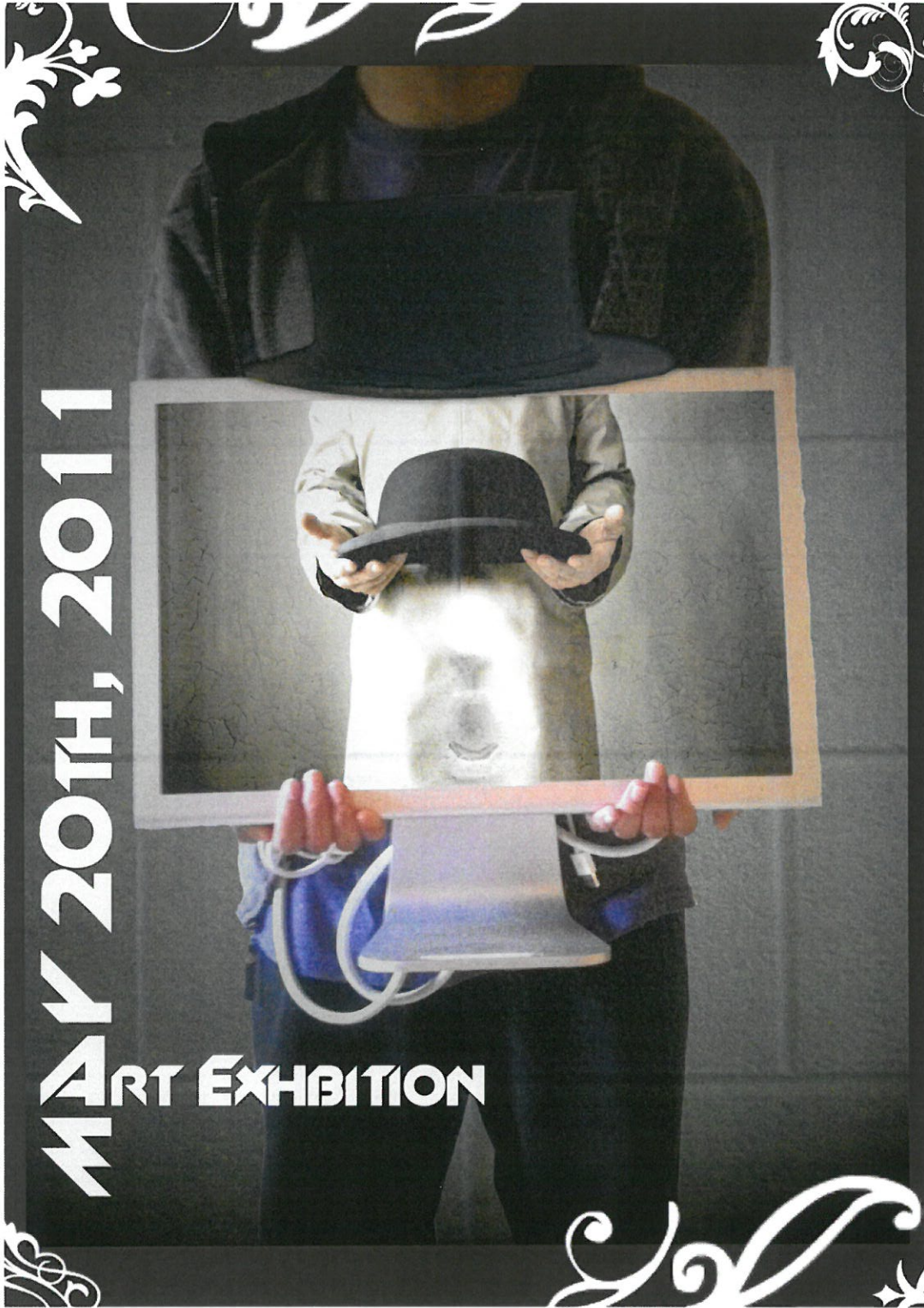
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Un événement
An event



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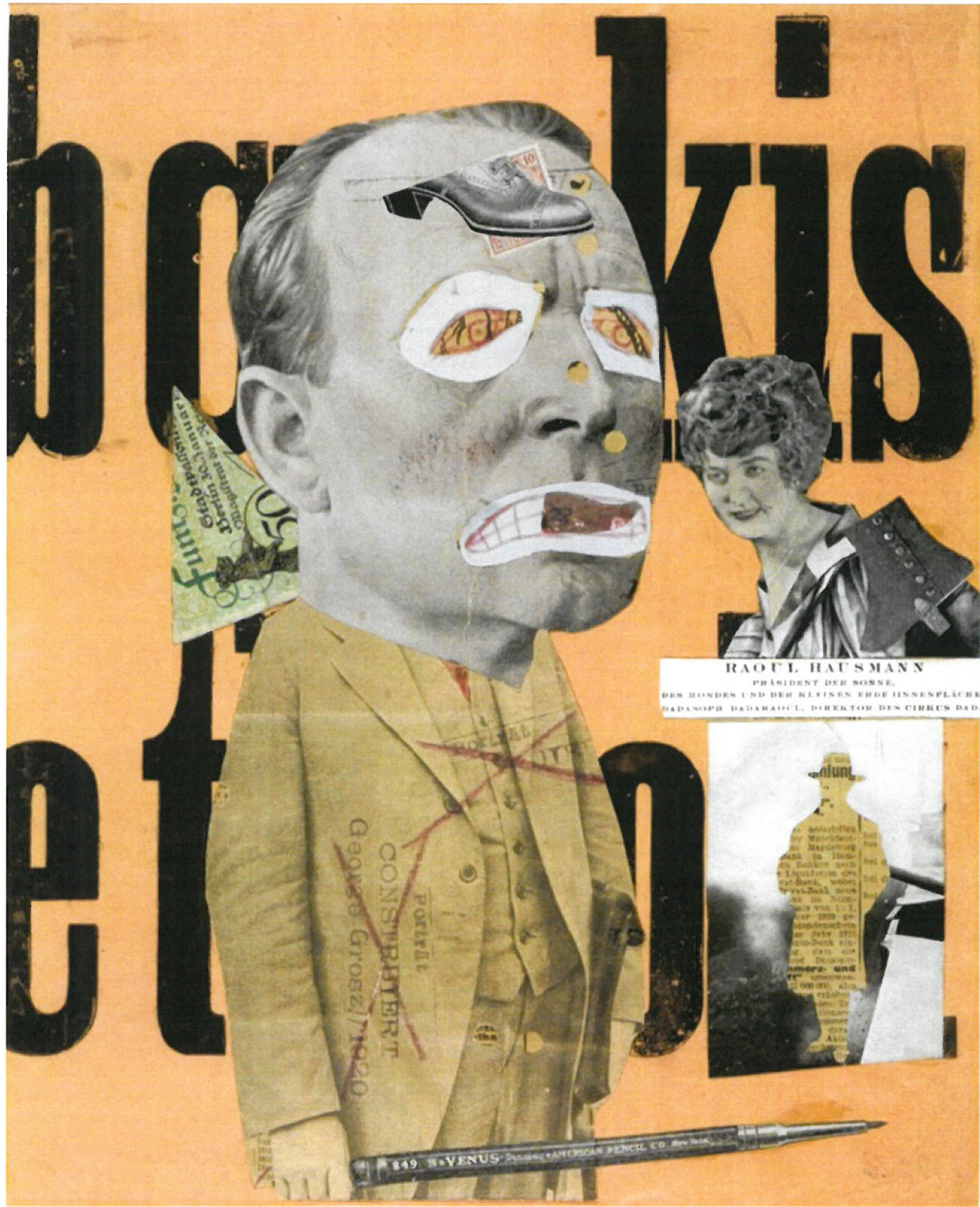
PARIS
DESIGN
WEEK

JE T'AIME

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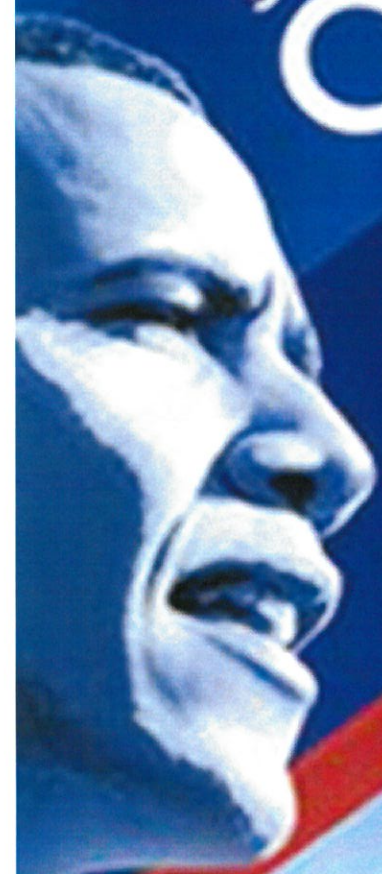
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