

RESPONSE / TASK EIGHT

Following the first semester, I feel that there has been a major progression in my approach towards interpreting art movements. This is due to how these lectures have helped me to understand the three different stages of art forms across the 20th Century, from Avant Garde to Modernism, Notes from Underground and Post Modernism (in that order).

Originally, I only saw this era of art as two separate styles, including traditional and modern. This was soon altered and I quickly became specifically interested in the examples shown for Modernism. One main aspect in this lecture consisted of a quote from 'A History of Graphic Design' by Philip B. Meggs, where he noted:

'kinetic asymmetrical design'

'contrasting elements'

'elementary forms'

'use of spatial intervals'

'structure/ balance/ emphasis'

'precision/ objectivity/ photography'.

These factors are key components that I would heavily consider during the production of my own work, but expressed in a clear, generalised structure by the American graphic designer. This then encouraged me to refer back to my personal interests before responding to the task in the following week; inspiring a focus onto Swiss style posters that contained these quoted elements. The poster by Hans Neuburg was a key source that merged perfectly these colourful geometric circular shapes with contrasting sans serif type.

Alongside this example, the lecture discussed this concept of reconstruction and starting a new, separating certain formats from traditional art. This gave me a much more clear overview of how Avant Garde inspired artists and designers to move forward as well as to progress, eventually forming Modernism and the complexities of visual meaning within Post Modernism.

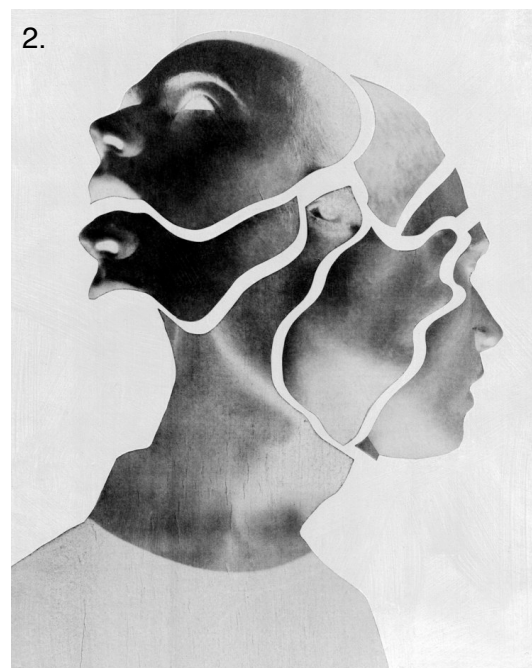
Based on these lectures, the quote encouraged me to revisit my own personal style as well as interests. This motivated me to not only consider theoretical meanings, but also to apply my own critical analysis.

Personally, my approach to theory for art has seen some progression, in which I now have a more in-depth correspondence of how Post Modernism was formed. This is shown with my analysis of Jesse Draxler's collage piece, where the use of fragmenting the figure intends to only be used to counter the stereotyping of the human form, by removing certain facial aspects.

The lectures have therefore enabled me to be more observant of the ways in which a piece of visual communication can emphasise a certain mood or meaning.

In comparison to theory, I now understand that practice similarly involves thinking about the exploration and actual production of different art forms. The examples by both Jesse Draxler and Hans-Neuburg were both shown to heavily rely on contrast between bold tones to emphasise the hosted media, showing a form of layering. This technique shows the two sources to implement a use of layering and therefore a detailed collection of designs.

To summarise, the first semester has taught me to consider this correlation between my own approach to art with alternative beliefs/-theories. This has helped me understand to consider both the theory as well as the practice aspects to different art forms at the same time.



1. Hans Neuburg, (1965), *untitled* [ONLINE]. Available at: <https://i.pinimg.com/originals/06/45/d7/0645d7c4fd57ba5dbbfa7d8eb02971bd.jpg>

2. Jesse Draxler. 2017. *untitled*. [ONLINE] Available at: http://jessedraxler.com/zi3glgkyb62vxnsuincoxwartc0xeo_ [Accessed 18 October 2017].

3. B. Meggs, P., 1983. *A History of Graphic Design*. 1st ed. United States of America (USA): Wiley.