

GD 135 HISTORY OF GRAPHIC DESIGN

Chapter 21: The Conceptual Image

TERMS:

- Conceptual image (pg. 465)
- The Polish Poster (pgs. 465-469)
- American conceptual images (pgs. 469-467)
- Push Pin Studio (pgs. 469-474)
- Psychedelic posters (pgs. 478-479)
- European Visual Poets (pgs. 481-486)
- Iconographic image (pgs. 488-489)

PEOPLE AND PLACES:

- Post WWII Poland (pg. 465)
- Postrevolution Cuba (pg. 486)
- Armando Testa (pgs. 464-465)
- Reynold Ruffins (pgs. 469, 471)
- Seymour Chwast (pgs. 469, 472-475)
- Milton Glaser (pgs. 469, 472-475)
- Woody Pirtle (pg. 478)
- Robert Wesley "Wes" Wilson (pgs. 478-479)
- Victor Moscoso (pg. 478)
- Peter Max (pg. 479)
- Gunther Kieser (pgs. 482-483)
- Gunter Rambow (pgs. 482-483)



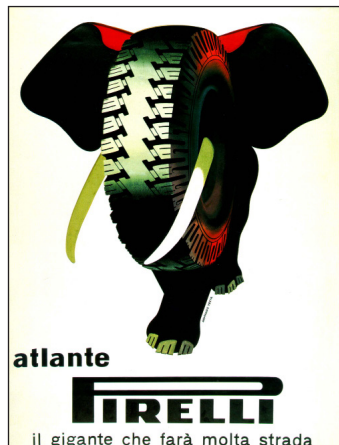
Chapter 21 Study Questions

1. After World War II, the conceptual image emerged. It dealt with the design of the entire space, including the integration of word and image, and conveyed not merely narrative information but _____.

- A. ideas and concepts
- B. objective art and factual information
- C. color and decoration
- D. random disconnected thoughts

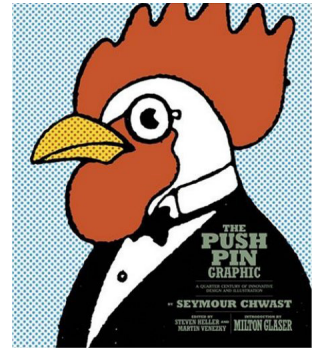
2. Which Italian graphic designer was one of the first to use surrealism with easily recognizable symbols in his posters and advertisements to communicate in as few words as possible, sometimes with only the product name?

- A. William Golden
- B. Armando Testa
- C. Aldus Manutius
- D. Tadeusz Trepkowski



3. As photography stole illustration's traditional function, the conceptual approach to illustration began with a group of young New York graphic artists: Seymour Chwast, Milton Glaser, Reynolds Ruffins, and Edward Sorel banded together and shared a loft studio. What was the name of this conceptual studio formed in 1954?

- A. Pentagram
- B. Solidarity
- C. Westvaco Inspirations
- D. Push Pin Studio

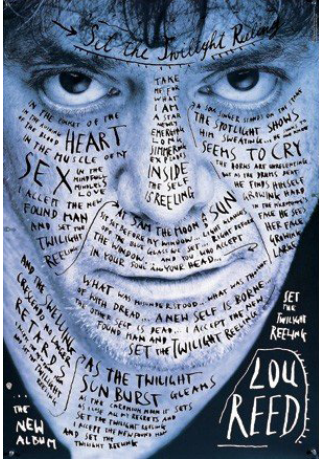


4. Illustrative, conceptual images and the influence of Push Pin Studios often mingled with Wild West, Mexican, and Native American motifs and colors in a regional school of graphic design that emerged in Texas during the 1970s and became a major force in the 1980s. The work of _____, epitomizes the originality of Texas graphics evidenced by his Knoll "Hot Seat" poster.

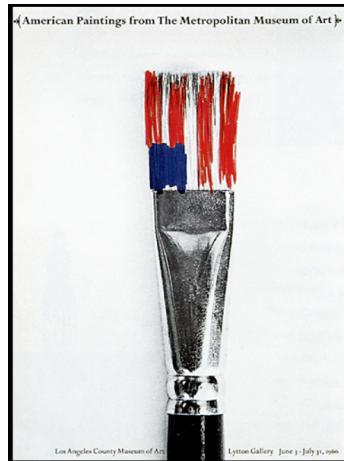
- A. Seymour Chwast
- B. Milton Glaser
- C. Woody Pirtle
- D. Peter Max

5. Conceptual image making was not just the exclusive province of the illustrator. Graphic designers combine images with words to make conceptual book covers, posters and advertisements. Which ONE is NOT conceptual?

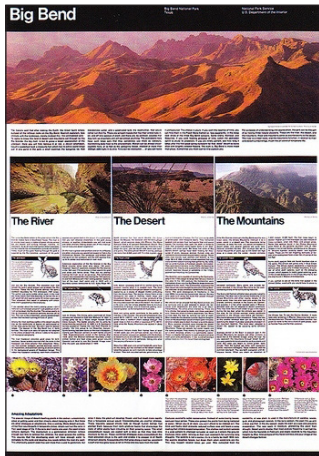
A. Stephan Sagmeister
Lou Reed poster, 1996
The musician's lyrics are extremely personal, like a part of his skin.



B. Lou Danziger
American Paintings poster, 1966
Two symbols merge as one: a flag and a brush.



C. Massimo Vignelli
Big Bend National Park brochure 1977
Factual information is presented in an easily understood manner.



D. Isidro Ferrer
Shakespeare's Hamlet, book cover 1999
Found objects depict a theme of royalty and revenge.

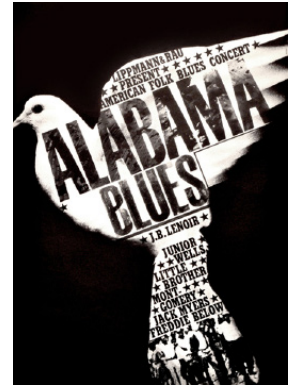


6. "_____ " emerged in San Francisco's hippie subculture during the late 1960s. A grassroots affair, these posters were more of a social statement than a commercial message, representing antiestablishment values, rock music, and psychedelic drugs.

- A. Victorian graphics
- B. Psychedelic posters
- C. Art nouveau
- D. Propaganda posters

7. Beginning in the 1960s and into the 1990s, a poetic approach to graphic design emerged in Europe. Gunther Kieser was a master of the _____ movement. His "Alabama Blues" poster combines two photographs, of a dove and a civil-rights demonstration, with typography inspired by nineteenth-century wood type.

- A. Expressionist
- B. European visual poets
- C. De Stijl
- D. Psychedelic



8. German designer/photographer Gunter Rambow often manipulates straightforward photographs with a sense of magic or mystery. In a series of posters for a publisher, the book becomes a _____, representing convenience and portability.

- A. helium balloon
- B. best selling novel
- C. symbolic object
- D. weapon



9. From the end of WWII until the fall of the Iron Curtain in 1989, industrialized nations formed two groups: capitalist democracies (Western Europe, North America & Japan) and the communist block (Soviet Union & China). What were the emerging nations of Latin America, Asia and Africa called?

- A. oppressed
- B. socialist
- C. united nations
- D. third world

10. Third world countries relied on posters for outreach and support of their ideological viewpoints. Cuban graphic designers made the image of _____ into a powerful symbol representing the struggle against oppression – one of the most reproduced icons of the late twentieth century.

- A. Ho Chi Minh
- B. Karl Marx
- C. Che Guevara
- D. Fidel Castro

