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The Interrelationship of Graphic Design and Fine Art

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ABSTRACT

The graphic designer is a visual communicator who transmits messages from a client to an audience. The message must be clear and free of the distracting presence of the designer, because a designer's personal biases and feelings are irrelevant to the client's message. However, work produced by some contemporary designers has challenged the notion of clear visual communication and problem-solving. It is self-expressive, ambiguous, and open to interpretation, taking on characteristics traditionally associated with fine art rather than graphic design.

While the production and viewing of some graphic design is becoming a more private experience, the reverse is true in fine art. In the art world, individuals and groups are using methods of mass communication and mass production to address non-art audiences. They also have a social agenda which aims at informing and communicating.

Are the boundaries between graphic design and fine art crumbling?

Are we witnessing a redefinition of graphic design?

This thesis was an attempt at answering those questions through the examination of relevant issues, and an investigation of the current state of contemporary graphic design.

Research has shown that graphic design may be experiencing an identity crisis. Until now, the definition of graphic design has been inextricably tied to modernism. Modernism stresses clarity and objectivity. However, the work of David Carson, Rudy Vanderlans, or April Greiman does not fit the modernist mold. The many layers in these works seem almost chaotic, they are not easily understandable nor very legible. Moving away from modernism, this work is representative of postmodernism with its emphasis on complexity, pluralism, and the impossibility of universal meaning. This conflict between modernism and postmodernism is shaping graphic design today, and it may be forcing the redefinition of graphic design.

A survey was developed. Its purpose was to determine aspects which may influence a viewer's perception of art and design such as context, intent, technology, sponsorship, etc. The survey was distributed to students and faculty in the School of Art and Design and the School for American Crafts. However, the responses could not be neatly categorized: they were as diverse as the individuals answering them. Some of those individuals demonstrated confusion concerning graphic design and fine art. Questions were answered with more questions, and it became clear that no issue could be resolved, only perhaps clarified.

Based on the research and the results of this survey, a book was written and designed for an audience of freshmen students in the School of Art and Design. It attempts to identify and clarify the various points of view regarding the relationship of art and design, and provides a theoretical and historical background to that relationship. The goal was to assist students in a better understanding of each other's discipline of study, as well as an understanding of where they belong in the greater currents of art and design movements, ideologies, and history.

INTRODUCTION

Initially, the selection of this thesis topic was influenced by a personal interest in artists' books. Artists' books often mix fine art with the formats and media commonly used in mass communication and the mass production of graphic design. This interest in artists' books provided a tentative approach toward a thesis topic. The discovery of an article by Rick Poyner ("Design Without Boundaries." *ID*, November 1993) made that choice concrete.

According to Rick Poyner, editor of *Eye* magazine, graphic design work produced in this decade has challenged our notion of that discipline. It is a manifestation of a new form of visual communication in which the distinction between art and design does not exist.¹

Graphic design is in a state of flux. Graphic design journals and conferences are replete with discourse centering on ideological differences between two camps: one firmly grounded in modernism with its clear, functional communication; the other influenced by technology and the postmodern theories of semiotics and deconstruction. The latter is denounced by the former as "blips in the history of design and affronts to the sanctity of modernism."²

Obviously, the discourse is not an easy one, and this conflict creates a climate of confusion and uncertainty for the student of graphic design. An inquiry into the state of contemporary graphic design was important in order to understand its direction in a period of transformation.

This thesis tests the following hypothesis:

We are presently witnessing the creation of a new form of visual communication which blurs the boundaries between graphic design and fine art.

PRECEDENTS

There are plenty of resources for information about graphic design, fine art, modernism and postmodernism. However, research dealing specifically with the interrelationship of graphic design and fine art is more limited.

As mentioned previously, the thoughts of Rick Poynor in his article "Design without Boundaries" influenced the formulation of this thesis topic. In it, he advances that the relationship between graphic design and fine art is presently going through a major period of transition. There is division of opinion on what design should or should not be. Design is becoming increasingly experimental and conceptual, and may be a manifestation of a new category of visual communication which merges both graphic design and fine art.

The book *Art and Graphics*, edited by Willy Rotzler, deals with the correspondence between "free art" and "applied art." A distinction is drawn between the two. "Free art" is free of any external responsibilities, and is produced for its own sake; "applied art" is in service of a third party for purposes which may be quite foreign from art, such as commerce. His book consists mainly of essays written by 16 designers, illustrators, and artists such as Herbert Bayer, Milton Glaser, and Jacques Garamond, in which they express their views on the topic. The book itself provides a variety of opinions, but the actual contributors lack diversity: all are born between 1900 and 1934, and 15 out of 16 are white males. Furthermore, while it relates to the topic, it does not address issues that arose after its publication such as the significance of computer technology, and the increasing importance of postmodern theories in design.

Avant garde theories relate directly to the interrelationship of graphic design and fine art. The avant garde did not seek to establish a boundary between fine and applied art. Nor did it seek to establish a boundary between art and life. Art was seen as a force that could transform society. The avant garde encompassed a variety of movements such as Dada, Futurism, Constructivism, De Stijl and others. Resources on the avant garde are plentiful. A good introduction was a videotaped lecture by book publisher Arthur Cohen. Viewed in Roger Remington's *Theories and Methods* seminar, the videotape provided a good overview of the avant garde movements. Arthur Cohen also edited a portfolio reviewing Dada, Futurism, Constructivism, as well as the work of important avant garde typographers. *A History of Graphic Design* by Phillip Meggs and *Art et Publicité* edited by the magazine *Beaux Arts* give good overviews of the various avant garde movements. More in-depth information about specific movements can be found in *Bauhaus* by Frank Whitford, *Futurism* by Caroline Tisdall and Angelo Bozzola. Russian Constructivism is examined in *Modern Art and Popular Culture: Readings in High and Low* and in "Art, Ads and the Revolution" an *ID* magazine article by Michael McPherson.

PLANNING

Planning the master's thesis began in the fall quarter of 1994. After submitting the thesis proposal in September 1994, the thesis planning occupied the remainder of that quarter.

Planning began with an analysis of the situation and the formulation of problem and mission statements. Goals, objectives and strategies were set with research methods established to support them. An implementation plan was scheduled. Then, aspects of the thesis such as research, production, dissemination and evaluation were considered. Finally a bibliography was compiled to provide a list of relevant resources for the thesis study.

The thesis planning was monitored by Roger Remington in weekly meetings, and final copies of the thesis planning report were submitted to the thesis committee members - Deborah Beardslee, Barbara Polowy, and Tom Lightfoot. It can be viewed in Appendix 1 of this book.

RESEARCH

Upon completion of the thesis planning stage, work on the study itself began in the winter quarter. The initial emphasis was on researching trends and designers in contemporary graphic design. Since the information needed to be current, articles published within the past few years were the most helpful. Essays written by jurors in the catalogs of design competitions were quite enlightening. For instance, the 1994 book for the American Center for Design *100 Show* included writings by Ellen Lupton, Neville Brody, Karrie Jacobs and Jeffery Keedy. In it they expressed their views on the state and future of graphic design. J. Abbott Miller's article "Word Art", published in *Eye* magazine, was helpful in its discussion of art which incorporates typography and/or mass media strategies. His article discusses the work of Jenny Holzer, Barbara Kruger, On Kawara, Jasper Johns, and others.

1. Discovering Issues

By the first full committee meeting in December 1994, various issues had been discovered concerning the relationship between graphic design and fine art.

- Technology

Graphic design and fine art can share similar technologies. Electronic media has become particularly important. With the introduction in 1984 of the Macintosh by Apple, the computer has become a tool that is relatively inexpensive and easy to use. Both designers and artists have embraced computer technology as a means for producing their work. The computer, the video camera, the television, the photocopier – all are tools and outlets for designers and artists alike.

- Appropriation

Graphic design and fine art have similar influences. Both appropriate elements from history and popular culture. Jeff Koons uses and exactly reproduces a Frangelico advertisement on canvas. The designer Charles Anderson borrows commercial art from the 40s and 50s in his promotions for the French Paper Company.

- Social and Political Concerns

Graphic design and fine art are becoming increasingly socially and politically vocal. The designer Rick Valicenti bought two pages in *ID* magazine (July/August 1992) to voice his opinion. He tackles AIDS by denouncing the apathetic, the President of the United States, and money. The artist Barbara Kruger criticizes sexual stereotypes in her installations. Both take an activist stance, one in a design magazine, the other in a gallery.

- Ambiguity

Ambiguity is an aspect of many works of fine art. Like fine art, graphic design has also become more ambiguous. The increase in ambiguity is a manifestation of the influence of theories derived from semiotics such as poststructuralism and deconstruction.

Poststructuralism sees language as a system of signs consisting of words and concepts linked by culture. It is concerned with the connections between those signs and how they shape our cultural expectations. Poststructuralism rejects objectivity by emphasizing the arbitrariness of all signs, and the elusiveness of meaning.³

Deconstruction also emphasizes that meaning is elusive. It refers to the breaking down of a whole into components. Those components provide information about that whole or about the assumptions that one may have regarding it. It requires a viewer who is able and willing to understand meaning at several levels. One level may mean one thing, and another level may mean another thing, perhaps even the opposite.⁴ If the various levels bear different meanings, the resulting message can be ambiguous.

Some designers believe there is no such thing as universal meaning: no message can signify the same thing to everyone, and it is rather dictated by the viewer's personal and unique experience. Those designers do not strive for objectivity and begin taking liberties with their audiences. They are more willing to be expressive and personal with messages that may not always be clearly understood.

- Subjectivity

Ambiguous messages lead to subjective interpretation. Subjectivity takes place within an individual's mind. It has always been an integral part of art. Art requires the viewer to project his/her own experience into the work and derive meaning from it. On the other hand, graphic design has traditionally been more objective, shying away from personal prejudice and emotion. It seeks to convey a message for a client to an audience, and must therefore be clear to be understood. However, graphic design with several layers of meaning results in multiple interpretations from the viewing audience. The audience guesses the meaning, a guess inevitably shaped by personal experience. It may be an impression, a feeling or an emotion.

2. Formulating Definitions and Collecting Examples

At this point in the thesis, questions were raised and insight gained, but no real progress had been accomplished in testing the hypothesis. The topic of the interrelationship of graphic design and fine art needed to be separated into more manageable parts. Definitions had to be clarified, and a broader array of visual examples collected.

Books, catalogs and publications from art and design schools and organizations were consulted in order to discover how they defined graphic design and fine art, and what vocabulary they employed. Material from the following sources was reviewed: Rochester Institute of Technology, North Carolina State University, Virginia Commonwealth University, Cranbrook Academy, Rhode Island School of Design, American Institute of Graphic Arts, Graphic Design Education Association, and many others.

A composite definition of graphic design was formulated:

Graphic design brings meaningful form to a message by using type, image, and/or secondary elements in order to inform, persuade, or incite to action an audience in a language recognized and understood by it. It encompasses printed material, as well as environmental design, film, video, and multimedia.

Books on aesthetics and art criticism such as *Criticizing Art, Understanding the Contemporary* by Terry Barrett, *Has Modernism Failed?* by Suzi Gablick and *A Modern Book of Aesthetics* edited by Melvin Rader helped provide a definition of fine art.

Art is the expression of an artist's inner vision, using form, medium and subject matter to convey his/her experience for a viewer to see and interpret.

This view maintains that art creates its own reality, and does not need to serve a larger social purpose. This is opposite to the notion of art as an instrument of change.

As an instrument of change, art should be used to instigate changes within society, with issues that may go beyond pure aesthetics.

The RIT Wallace Library and its special collections were used as a resource for collecting examples of work in graphic design and fine art. To gain insight into both mainstream and experimental design, a variety of magazines were consulted: *Print, How, Graphis, ID, Eye*, as

well as newer publications like *Fuse* and *Ray Gun*. The special collections were also a good source of work by artists Warren Lehrer, Barbara Kruger, Jenny Holzer, Ed Ruscha, and others.

3. Understanding Modernism and Postmodernism

Postmodernism and the philosophies it represents were instrumental in shaping the current state of art and design. Professors Tom Lightfoot and Robert Morgan suggested this movement may have a strong relationship to this thesis. Further investigation into writings in contemporary graphic design and fine art showed a recurrence of ideas about language, semiotics, deconstruction, structuralism and poststructuralism.

Understanding postmodernism is not possible without a knowledge of modernism. Postmodernism does not merely follow modernism. Rather, it reacts against modernism. Those ideologies live side by side, causing a tension that reverberates in the discourse of art and design. Thus, to understand the work of the 1990s, one must also understand ideas that emerged at the beginning of the century in Europe with the birth of modernism.

- **Modernism**

At the end of the 19th century and the beginning of the 20th century Europe was undergoing tremendous change. With the Industrial Revolution, economies were shifted from principally agrarian to industrial. The automobile, the airplane, and other inventions were introduced at an accelerated pace. Europe was in a political turmoil with World War I, the Russian Revolution and the introduction of socialism and communism. Still influential today, modernism was not a single theory, but was rather a combination of ideologies and styles reacting to this environment.

Central to modernism was the avant garde, a group of movements composed of the Bauhaus, De Stijl, Futurism, Constructivism, Dada, and others. The avant garde celebrated technology and science and thrived towards innovation. It sought to completely change society in this new age through the integration of life and art. A scientific mode of thinking was favored, as was universal communication.

The modernist aesthetic and philosophy was spread by European designers, artists and architects who re-established their careers in the United States, as well as Americans such as Paul Rand, Lester Beall, and Charles Coiner. Some modernist leaders also spread their ideas through teaching: Laslo Moholy-Nagy established the New Bauhaus in Chicago (now the

Institute of Design), Herbert Bayer taught at the American Advertising Guild in New York, Josef Albers was at Black Mountain College in North Carolina.⁵

- Modernism and Graphic Design

One of the Avant Garde movements particularly influential to graphic design was the Bauhaus. Founded in Germany in 1919, the Bauhaus advocated the merging of art and industry, and the synthesis of fine and applied art. Most notably it advocated absolute clarity and objectivity, and abandoned the narrative for a more symbolic and universal communication. The designer was a problem-solver, a facilitator whose presence was not to be felt in the work. These views became extremely influential to the development of American graphic design when the rise of fascism forced the dissolution of the Bauhaus, and the emigration of modernist leaders to America.

When those artists and designers emigrated here in the late 1930s, American graphic design was in its infancy. There was no such thing as a graphic designer, but rather a layout person arranging “writers’ words and illustrators’ pictures upon the page [who would be] slowly replaced by the modern graphic designer, a conceptual problem-solver who engaged in the total design of space, orchestrating words, signs, symbols, and images into a communicative unity.”⁶ This “modern graphic designer” has been and is still the norm in graphic design, but this modernist criteria of clarity and objectivity is being challenged.

- Modernism and Fine Art

With the Industrial Revolution, fine art was questioning its place within society. Art was losing its function of narration because populations had become more literate. Art had been a way to tell stories to those who could not read. For example, stained glass windows and paintings in churches visually narrated religious stories from the Bible. Art was also losing its function of visual record-keeping with the development of photography. Artists were no longer needed to make family portraits when photography could do it quite effectively. The pure aesthetic experience became an end in and of itself. The principle of *art for art’s sake* was upheld. Art did not need to be useful and, in the new technological society, it had a spiritual dimension. Formalism was important, advancing the belief that form was paramount and could be judged objectively regardless of intent and subject matter.

- Postmodernism

There is not a single theory of postmodernism, but rather different trends and theoretical directions derived from literary theory, semiotics, linguistics, philosophy, and architecture. Some important trends have been influential in graphic design and fine art such as structuralism, poststructuralism and deconstruction.

Structuralism was derived from the semiotic theories of the linguist Ferdinand de Saussure. He saw language as a system of signs consisting of words and concepts (signifiers and signified) arbitrarily linked by the culture. Signs are interconnected, are part of a structure, and therefore cannot be explained in isolation from each other. Structuralists (Claude Levi-Strauss, Jacques Lacan) were concerned with how those structures work, and the unconscious codes that rule them.⁷

Poststructuralists (Jacques Derrida, Michel Foucault, Roland Barthes, Jean-François Lyotard) challenged structuralism's search for universal truth and belief in an unchanging human nature. Poststructuralism stressed the arbitrariness of all signs and the elusive nature of meaning, and that language, signs, and images all organize our psyche and everyday life.⁸

An important concept brought forth by Jacques Derrida is deconstruction. In deconstruction, the various components that form a whole are analyzed (such as a text, and its words, language, and metaphors) in such a way that those components provide information about the whole and the assumptions we hold regarding it, showing how things that seemed clear can actually be ambiguous.⁹

- Postmodernism and Graphic Design

The postmodern principles of deconstruction are important. Assuming that meaning is evasive, alternate readings are provided through the layering of text and image, and the placement or emphasis of certain elements. Many designers are now sending more ambiguous messages, and are testing postmodern theories.

Postmodern architecture has been an influence in graphic design. In the book *Learning from Las Vegas*, architects Robert Venturi and Denise Scott Brown reject the clarity and purity of modernism, and embraces complexity, contradiction, and the American vernacular. Departing from the rigor of modernism, postmodern architecture uses ornamentation. It also alludes to the past rather than striving for innovation. It became important to graphic designers who not only borrowed freely from the vernacular, but also from past historical forms.

- Postmodernism and Fine Art

Fine art has also been interested in the discourse that takes place between language and image, and how this relationship shapes our consciousness. It is believed that our cultural expectations are shaped by external factors such as language. Art questions cultural codes and explores the social, political, economic, and technological structures that lie at the base of art, culture and society.¹⁰ It is pluralistic and political, and seeks to be more involved in society at large by using public ways of communication.

Postmodernism has caused a re-examination of graphic design and fine art, and what their function and role in society are. In some respects they have taken on each others' characteristics. Some graphic design has taken on the ambiguity, subjectivity, and self expression of fine art. Fine art is using mass production, mass communication, and is becoming more involved with society at large. The boundaries between graphic design and fine art seem to be shifting, and a reevaluation of our perception of these disciplines is due.

SURVEY

Parallel to the research already mentioned, a survey was developed. It sought answers to certain questions concerning the intent of the artist or designer, the context in which the work is shown, and the importance of ambiguity, technology, and sponsorship in perceiving art and design. The purpose was to determine the extent to which those factors affect how we define graphic design and fine art.

The survey was distributed to students and faculty from the School of Art and Design and the School for American Crafts (See Appendix 2). It was produced in January 1994 and distributed throughout the winter quarter and part of the spring quarter. It originally consisted of 16 visual examples from graphic design and fine art, each accompanied by a brief explanation. That number was later shortened to 9 examples when the survey was deemed too lengthy and time consuming. One needed to decide whether each example was a product of graphic design, fine art, or somewhere in between. Ample space was provided for a written justification of each choice. An effort was made not to specify whether an artist or designer had produced the piece, in order not to influence the responses.

Time and effort was required to fill each survey, and some individuals did not have the patience to conscientiously answer the questions. There were also critics: some found the survey too simplistic, some wanted more context for the examples, while others thought the provided background was not objective enough.

Once the surveys were compiled, answers to the original questions of intent, technology, content, ambiguity and sponsorship were not found, but other issues were raised. It was difficult to sort out so many diverse voices and opinions. While some people showed a depth of reflection and knowledge, many did not seem to have a strong sense of what is involved in graphic design and fine art, even as the discipline they were in school to study.

The survey example *Select Your Network* was designed by P. Scott Makela in the course of his graduate studies in graphic design. It consists of 9 uneven units layered with the words "Invention Intuition Ideology" at the top and "Medium of Distribution" at the bottom. It seems to "present the viewer with a communication problem to solve," leaving it up to him/her to interpret the message.¹¹ When confronted with this example, a RIT graphic design student responded that it was graphic design because of its grid-like structure. Although the grid is a common organizational method in graphic design, it does not define graphic design. In this particular case the student's justification relied on the identification of a tool, rather than on the larger issues of communication and problem solving.

Some students had a simplistic version of what was happening in disciplines they were not familiar with. An illustration student states "general beauty is not the primary concern [in graphic design] but rather the stimulation of purchasing behavior," and a graphic design student defines fine art as "drawing, sculpture, and painting with little or no use of typography." Graphic design often seek to influence one's behavior for the sake of commerce, and art does include drawing, sculpture and painting, but those statements demonstrate an ignorance of the many facets of graphic design and fine art, as well as their historical contexts. These responses show a lack of awareness of the many functions of design, and of the range of media utilized in the arts.

APPLICATION

Findings from the existing research and the survey responses were synthesized into a book designed for use by freshmen in the School of Art and Design. As mentioned earlier, there were many different opinions about graphic design and fine art. However, some students seemed to lack an awareness of what they actually entailed. This book is intended to be an educational tool that could inform students about the various viewpoints on the relationship between art and design. It also provides an historical and theoretical context to that relationship.

Titled *The Interrelationship of Graphic Design and Fine Art*, the book is composed of four sections: Introduction, History and Theory, Points of View, and Conclusion. The introduction presents the issue of the interrelationship of graphic design and fine art, defines those two disciplines, and shows their process. The History and Theory section provides information on modernism, postmodernism, and includes a timeline of graphic design and fine art from 1900 to the present. It gives an historical context to the relationship between graphic design and fine art. The Points of Views section informs the reader of the various opinions regarding that relationship. The Conclusion emphasizes the importance of being familiar with both graphic design and fine art, as well as their relationship.

1. Content

- Introduction

The Issue

With modernism, the difference between graphic design and fine art was clear. Graphic design was a public experience involved with commerce and clients, seeking to communicate clear messages to large audiences. Fine art on the other hand was a private experience both for the artists producing the work and the viewer deriving meaning from it. Postmodernism has challenged this separation. Graphic designers are questioning the notion of clarity, simplicity, and objectivity. Some are producing work that is self-expressive and ambiguous. On the other hand, artists are taking on the public sphere, using techniques of mass production and mass communication. Streets becoming their outlets rather than galleries.

Some definitions

This section defines graphic design and fine art for the reader not familiar with these disciplines. Please refer to page 8 of this documentation for those definitions.

The process

The last part of the introduction is a diagram of the process of art and design. The diagram shows that graphic design and fine art are both creative processes affected by similar elements, such as sponsor, concept, production, distribution, context, audience, etc.

The movements of modernism and postmodernism presented in the introduction are explained in more details in the History and Theory section.

- History and Theory

Modernism

Modernism was influential in shaping graphic design and fine art. Graphic design became rational, clear, and objective. Fine art adopted the principle of art for art's sake, and stressed form over intent or subject matter.

Postmodernism

Important trends in postmodernism have influenced graphic design and fine art. Some designers have rejected the austerity of modernism by embracing popular culture and past historical forms. In addition, designers explore the principles of deconstruction. They create complex layers of text and images, and question the possibility of universal meaning. Artists also explore the relationship of language to ourselves and society, and how it shapes our biases and expectations. Political and pluralistic, artists denounce those biases through the use of mass communication in order to reach a larger audience.

Timeline

A timeline represents graphic design and fine art from 1900 to the present. Concepts and movements, as well as visual examples that relate to the interrelationship of graphic design and fine art are incorporated into the timeline. The timeline graphically represents the sequence of movements and concepts and allows the viewer to make historical connections.

- Points of View

Different points of view about the relationship of graphic design and fine art are examined in this section. A diagram graphically represents each of three viewpoints.

Graphic design and fine art are separate and different.

Graphic design's primary responsibilities are to its client, its message, and its audience. It is an instrument to inform, to persuade, to sell – in essence to communicate a message for someone else. To be effective, the message must be understood by its audience, and therefore cannot be unclear or ambiguous. The designer, as mediator between client and audience, must first answer their needs.

Unlike graphic design, art is a private experience which touches the viewer on an intimate level. It is subjective and open to interpretation. Art is self-generated rather than generated by a third party, and the artist's intent and concept are most important.

Graphic design and fine art overlap.

With the belief that no message is universal, designers deliver more ambiguous messages. Legibility is no longer a priority: the viewer is expected to become more involved. Graphic design is becoming more reflective on its history and theory, prompting designers to engage in more personal research to test ideas. This results in design that is self-referential, and only accessible to those few familiar with the theories behind it. This type of design does not serve a client or an audience, but is rather design for design's sake. Self-generated and highly personal, it moves towards the realm of art.

While some graphic design is becoming more introspective, fine art is moving into the public arena. Challenging the modernist view of art for art's sake, some artists feel that art should not be strictly about aesthetics and personal expression, but should take on social responsibilities. Art ought to provoke the viewer into re-evaluating his/her conception of reality, and incite the individual to action. It becomes involved in the community, moving away from the art world, and addressing non-art audiences.

Graphic design and fine art are similar

Trying to differentiate between graphic design and fine art is not necessary, nor desirable. This view was held by many avant garde movements at the beginning of the century. The distinction between fine and applied art was questioned. Art in any form was an instrument to better society, and the avant garde wanted it to be fully integrated into everyday life. Some contemporary artists and designers are also questioning this distinction between high and low forms of communication. They feel it only answers our need to categorize and systematize, ignoring the vitality of human experience and the impossibility of labeling it.

- Conclusion

The debate surrounding the relationship between graphic design and fine art is unlikely to be resolved soon, however the study of that relationship serves a purpose. By becoming more familiar with both graphic design and fine art, students can gain a mutual respect of each other's disciplines. In the likely event of working together, their mutual understanding will lead to more fruitful and productive collaborations.

- Glossary

This section provides definitions to concepts introduced in the book. Many terms are explained in the main running text, but the glossary groups those terms for easy reference.

- Selected Bibliography

A list of resources is provided to students. It is a shortened version in which every book and article relevant to the subject is not included. It was selected by keeping in mind an audience of freshmen students. Difficult and dense writings were avoided in favor of works that were successful in clarifying complex issues.

Several levels of information exist in this application. One level is the main running text which explains relevant issues and concepts. Another level is comprised of the visual examples that support the text. In addition, quotes and diagrams reinforce the text and examples. Verbal and visual means are incorporated to help the reader understand complex ideas.

The book addresses an audience of beginning college students. Therefore, an effort is made to keep the language as clear and simple as possible. It is important that students understand the concepts introduced, and verbiage would be an obstacle to that understanding.

2. Form

- Dimensions

The book application was designed for use by students. For the sake of convenience, it needed to fit in a student's notebook or easily be kept in a bookbag. The dimensions of the application were originally dictated by the 8.5 by 11 inch dimension of notebook paper, as well as a standard laserprintable size. However, the 8.5 by 11 size was deemed too common. The final dimensions are 8.5 by 8.5.

- Grid

The next step was devising a grid to organize the information and layout of the pages. Each page is divided into four columns, and each column is divided into 7 units. The 4 columns provided enough flexibility and diversity for the placement of text and images. It was also helpful in signifying the different paragraphs. Each paragraph was not marked by indentations or by additional line space, but rather by beginning at a different column.

- Typography

The main running text was set in Wunderlich (8 point with 12 points leading). Important words were called out in Wunderlich Bold (10 point) and in Wunderlich Medium (24 point). Commentaries accompanying the visual examples were set in Template Gothic (8 points), the quotes in Journal Italic (8 point), and the main titles in Journal Ultra (14 point). This set of typographic variables helped in differentiating between the various levels of information and added some visual interest through contrast and texture.

- Paper

The paper selected was Milkweed 80 lb Text from the Genesis line of the Cross Pointe Paper Corporation. The selection of paper was partly based on the environmental responsibility of the paper company. It was chosen from a line of papers which is not only made from 100% post-consumer waste, but is also acid-free and archival. The color selected was Milkweed, a creamy white paper which would not interfere with the color of the reproductions.

- Production

The book was designed on a Macintosh computer 840AV using the following software: QuarkXpress 3.3, Adobe Illustrator 5.5 and Adobe Photoshop 3.0. All proofs were printed on a 600 dpi black and white printer (HP Laserjet Jet 4MP), and the final color output was done on a Xerox 5775 Color Laser Copier with a resolution of 400 dpi.

For the final output, two pages were printed per 11 by 17 sheet. The sheet was then folded in half. Thus, each page had a double thickness. Once all the pages were folded and trimmed, they were wire-bound in the Media Center of the School of Art and Design.

EVALUATION

As previously stated, *The Interrelationship of Graphic Design and Fine Art* was designed for freshmen art and design students, thus they were asked to read and evaluate it. An evaluation form was created with brief questions related to first impression, delivery of information, visual examples, vocabulary and content. Additional space was provided for students to express their opinions in their own words. Tom Lightfoot generously agreed to use this evaluation as an assignment for two of his foundation courses. The book was photocopied in black and white, and distributed to several classes. Students had a week to read it, and were expected to evaluate it in class within discussion groups. Thirty-three evaluations were completed and returned. Overall, the reactions were fairly positive.

- First impression

Students were asked the following question: "You have browsed through this book once, your first impression is..." The intention was to find out if the book seemed interesting enough at first glance to want to read it.

Two students could not wait to read it.

Nineteen thought the book looked interesting and deserved further investigation.

Twelve were not sure but were not too excited.

The book was successful in engaging the students' interest with 21 who found it appealing, against 12 who did not.

- Multiple levels of reading

The book has multiple levels of reading such as the main running text, explanations of examples, diagrams, quotes. They are set in different typefaces and different sizes. The intention of this question was to find out if those levels of reading enhance the book rather than detract from it.

Thirteen students enjoyed the different levels, finding the book visually stimulating.

Thirteen thought those levels added some interest.

Four students were a bit confused by them.

Three did not even know where to start.

The students' responses to the multiple levels of reading were positive with 26 out of 33 students who found them either stimulating or somewhat interesting.

- Visual examples

Visual examples accompany the text of the book, visually reinforcing what is written. This question attempted to find out if these examples were providing the students with help in understanding the main points of the book.

Twelve students found them very helpful in clarifying the points being made.

Fifteen found them somewhat helpful.

Three were indifferent.

Three either did not understand how they related to what was being said.

Overall, the visual examples do provide a helpful reinforcement to the main body of the text, with 27 out of 33 students finding them very helpful or somewhat helpful.

- Vocabulary and language

The Interrelationship of Graphic Design and Fine Art introduces the students to many concepts they may not be familiar with. The language and vocabulary needs to be clear and simple enough for an audience of freshmen students.

Twenty-six students found the language and vocabulary to be appropriate.

Three felt patronized.

Three wished the book were easier to read.

The choice of vocabulary and language was very successful with an overwhelming majority of students (26 out of 33) finding it appropriate to their level of education.

- History and Theory

The book has a section explaining modernism, postmodernism and providing a time line. Its purpose is to allow the reader to understand his/her discipline's background, and to make historical connections.

Thirteen students found it very helpful, they acquired a sense of where they stood in "the big picture."

Fourteen found it somewhat helpful.

Three could not see the connection to themselves or their work.

One thought it had nothing to do with him/herself as a designer or artist.

Overall, the response to the History and Theory section was mostly positive with 27 students finding it very or somewhat helpful.

-
- Understanding and respect

The Interrelationship of Graphic Design and Fine Art hoped to be a step for students towards understanding and respecting a discipline they were not planning to study.

Six students found the book enlightening, giving them a new outlook.

Thirteen thought their attitude had changed in some ways.

Ten did not think the book had made a big difference.

One student felt it had made no difference.

Responses were mixed. Nineteen students felt the book had been illuminating or somewhat changed their attitude, but it made little difference to 11 students.

- Book as introduction

The book is an educational tool introducing students to modernism, postmodernism, and the various viewpoints related to the relationship between art and design.

Twenty-four students found the book an appropriate introduction to those concepts.

Three students were hungry for more depth, finding the book too superficial.

Three thought a bit too much information was given for an introduction.

The response to the book as an introduction to new concepts was positive, with most students finding it quite satisfactory.

- Additional comments

The copies of the book were in black and white, and several students expressed a desire for color. Some other negative feedback was that the book felt too much like a textbook, and that the layout was sometimes confusing. However, negative reactions were not the majority: the overall response to the book was good. Many students found it informative and useful, as well as visually interesting. Several students thought the book was a good reference because it was clear and concise.

Feedback from students was helpful in determining which areas of *The Interrelationship of Graphic Design and Fine Art* needed to be emphasized or modified. If the book was actually produced and distributed to students, it would be best to print it in color since several students felt it would add some visual interest. While *The Interrelationship of Graphic Design and Fine Art* is an educational tool, it could perhaps be more sensitive to the reading and viewing habits of an audience 18 to 19 years-old. Research into magazines and books addressing that particular audience might provide additional clues on how to interest students verbally and visually. Thus, fewer students would feel that they are reading a textbook.

Professor Tom Lightfoot felt that it was important to expose students to the concepts presented in *The Interrelationship of Graphic Design and Fine Art*, but not to expect them to understand those concepts. Exposure came first, understanding would perhaps come later with students gaining maturity. However, this book showed that freshmen students seem able to grasp complicated concepts when they are presented simply and clearly. They are capable of understanding greater connections. As one student puts it, "one day we'll realize that everything is related to everything else."

CONCLUSION

The original hypothesis for this thesis study stated that *we are witnessing a new form of visual communication blurring boundaries of graphic design and fine art*. However, rather than the emergence of a new form of visual communication, we may be witnessing a shift in the definition of graphic design. Graphic design has been defined along modernist guidelines, but it is now operating in a context permeated by a conflict between modernism and postmodernism, a context forcing a reevaluation of what graphic design is.

Some designers have challenged the modernist status quo in graphic design, and their work has been readily accepted by certain audiences. For example, the magazine *Ray Gun* designed by David Carson breaks the rules of legibility and clarity, and it develops a visual code that the reader must learn over time. "If you pick up the magazine one time, you will be lost, but after an issue or two, the reader who catches on feels he's a member of the club," says Carson.¹² The viewing audience is willing to become involved, and accepts a publication that is not ruled by clarity and legibility. Audiences are changing, some have been weaned on the constant movement and aggressive stimulation of television. Chaotic, ambiguous and expressive work may be quite appropriate for a specific audience. This shows that graphic design does not always need to be objective, clear and legible to fulfill its mission. It may be moving away from its original modernist definition.

This thesis study provides a macro view of design and art. It helps to establish connections between movements and concepts of the past one hundred years that are affecting us as designers or artists, and allows the reader to gain a perspective on the conflict between modernism and postmodernism. It is important for both designers and artists to understand this conflict. The climate created by postmodernism encourages diversity and multiculturalism, and questions the validity of universal meaning. This can be challenging and confusing to the designer or artist which has been educated from a modernist point of view. However, by learning what modernism and postmodernism are and how they relate to each other, artists and designers can better understand the climate in which they work, as well as establish their own opinions regarding that climate.

This thesis focused more heavily on graphic design than fine art, thus further research in the area of fine art could be beneficial in making this thesis more relevant to artists. The inquiry could also be extended in many areas. One area could be an exploration of how the dialogue of between modernism and postmodernism in design and art may be a reflection of a society switching from an essentially white anglo-saxon male point of view towards multiculturalism and pluralism. Another issue is how television may be an influence on contemporary graphic

designers as well as the audiences viewing their work. Yet another is the influence of computer technology on the creation of a new aesthetic sensibility.

The interrelationship of graphic design and fine art is a broad topic which deserves further investigation. It is hoped that this particular study provides a starting point for the student of graphic design in shedding new light on his/her profession.

GLOSSARY

Activist Art	Art that takes an active role in society by denouncing our social and political shortcomings, and advocating for change.
Aesthetics	Theory of beautiful objects and experiences.
Ambiguity	Open to multiple interpretations.
Appropriate	Suitable for a specific mission, place or audience.
Appropriation	Using all or parts of someone else's work. It can go from masterpieces of past artists and designers to common images from popular culture such as comics or advertising.
Art as Expression	Expression of an artist's inner vision, using form, medium, and subject matter to convey his or her experience for a viewer to investigate and interpret.
Art as Instrument	Art which instigates changes within society with issues that may be larger than aesthetics.
Art for Art's Sake	View that art is an end in and of itself, and does not need to be useful.
Avant Garde	Movements from the earlier part of the 20th century such as Futurism, Dada, Constructivism, and De Stijl, which challenged art and society, and their relation to each other. The avant garde strived for innovation and the fusion of art and life.
Bauhaus	German design school (1919-1933) advocating the merging of art and industry, and the synthesis of fine and applied art. It advocated absolute clarity, objectivity, and universal communication, and was particularly influential on American graphic design when its leaders migrated to America.

Deconstruction	It refers to the breaking down of a whole into components. Those components provide information about that whole or about the assumptions that one may have regarding it. It requires a viewer able and willing to understand meaning at several levels, one level meaning one thing, and another level meaning another, perhaps even the opposite. ¹³
Formalism	View that artwork should be evaluated objectively, based on its form only rather than context or subject matter.
Graphic Design	The bringing of meaningful form to a message by using type, image, and/or secondary elements in order to inform, persuade, or incite to action an audience in a language recognized and understood by it. It encompasses printed material, as well as environmental design, film, video, and multimedia.
High and Low	Distinction drawn between high and low art, high and low culture. High being the fine arts and low being forms of mass culture such as newspapers, advertisements, comic books, graffiti, etc.
Layering	Trend seen in postmodern graphic design. There is a visual layering in which words and images are superimposed as well as a layering of meaning in which a variety of interpretations can be extracted from a single piece.
Legibility	Ease and speed with which printed material can be read.
Mass Media	Means of communication which reach a large audience such as magazines, newspapers, television, electronic sign displays, etc.
Mass Production	Means of producing an object in large quantities. It can be done through print, photocopy, photography, silkscreen, etc.
Objectivity	Unaffected by emotion, biases or personal prejudices.

Poststructuralism	Philosophy with similar roots as structuralism, but rejecting its objectivity by emphasizing the arbitrariness of all signs, and the elusiveness of meaning.
Semiotics	Study of systems of signs and symbols. It is composed of three areas: semantics, the study of what signs and symbols mean; syntactics, the study of how they are organized into a structural whole, and pragmatics, the study of how they relate to the user. ¹⁴
Structuralism	Philosophy derived from semiotics. Language is seen as a system of signs consisting of words and concepts arbitrarily linked by the culture. Signs are interconnected, and cannot be explained in isolation from each other. Structuralism studies the structure of signs and the unconscious codes that rule them.
Subjectivity	Particular to a given individual. Taking place within one person's mind and leading to individual interpretation.
Vernacular	Refers to a "natural, unschooled sensibility free from stylistic self-censorship." ¹⁵ Examples of vernacular styles are crude hand signage, commercial art from the past, supermarket tabloids, etc.

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APPENDIX 1

Thesis Planning

THESIS PLANNING REPORT

November 8 1994

Antoinette Monnier
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Rochester Institute of Technology
Graduate Graphic Design
Graphic Design Department
One Lomb Memorial Drive
Rochester NY 14623

The Interrelationship between Graphic Design and Fine Art: Towards a New Definition

Situation Analysis

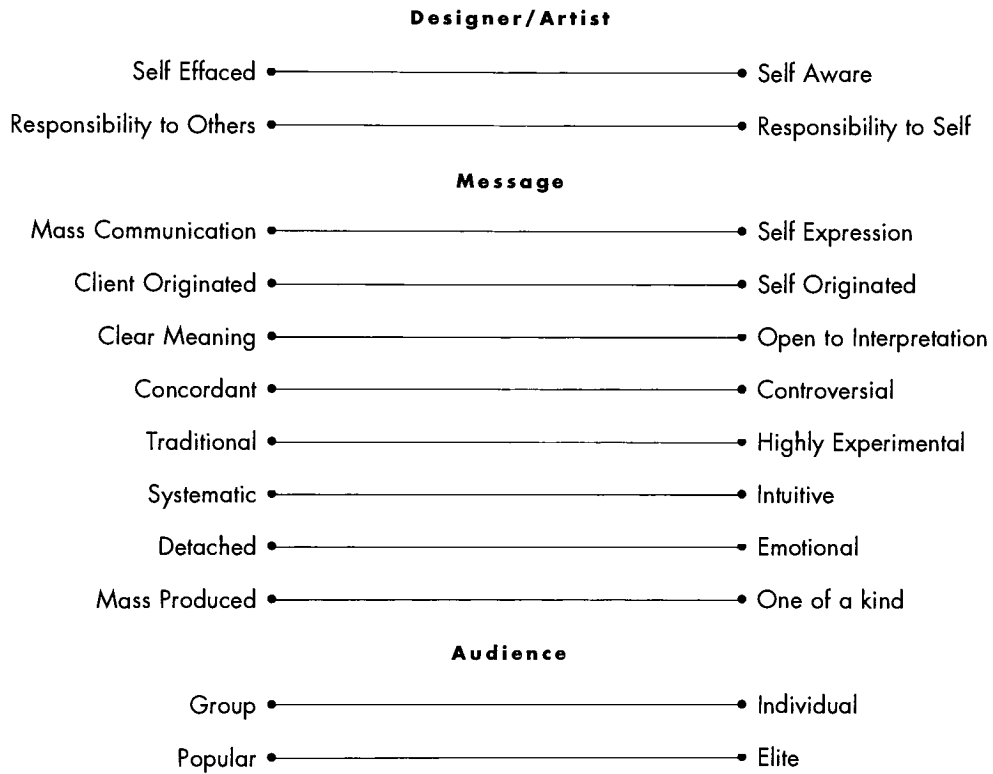
Graphic design produced in the past decade has at times challenged our notion of what it is or should be, as it seems to cross over to fine art. Is this type of design indulging in pure self expression? Is its meaning too obscure to be qualified as a successful piece of visual communication? Is it art or is it graphic design? Is it neither? According to Rick Poynor, it is a new form of visual communication in which the distinction between art and design does not exist. To others it is the work of a few designers working on the fringe, and will remain so. It is important to clarify those issues, and decide if we are dealing with yet another avant-garde movement or if indeed we are witnessing a redefinition of graphic design.

Problem Statement

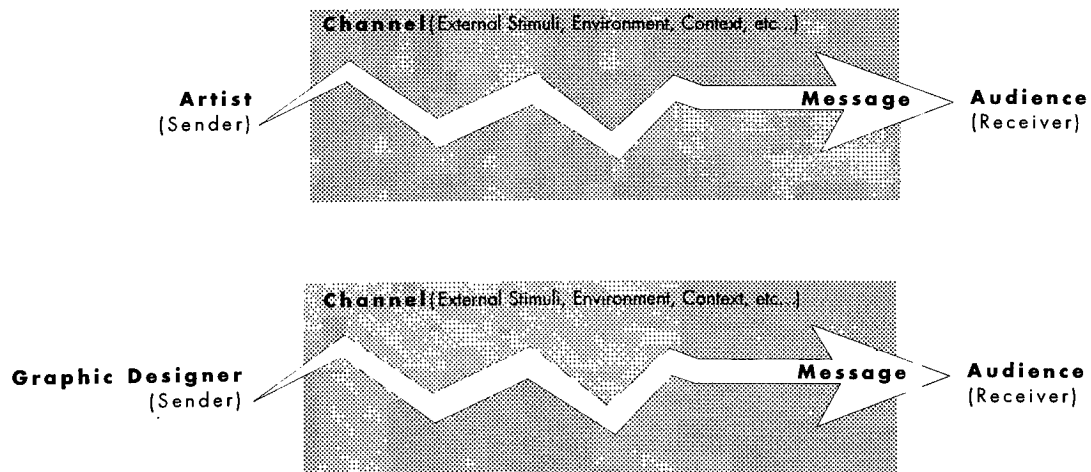
To determine if graphic design and fine art are merging into one new form of visual communication or if graphic design with a strong fine art overtone is a manifestation of the Avant Garde.

Research Methods

In order to organize the gathered information, a set of polarities will be established, creating continuums along which case studies in graphic design and fine art will be located.



In addition, these following models will provide a basis for the analysis of graphic design and fine art:



Mission Statement

This thesis is an inquiry into the shape of contemporary graphic design. It will inform designers about its possible new definitions, and it will help them understand its direction in a period of transformation.

	Goals	Objectives	Strategies
Problem Identification	<ul style="list-style-type: none"> To define the relationship between graphic design and fine art 	<ul style="list-style-type: none"> To show the direction contemporary graphic design has taken in order to provide a context to the viewer To show the direction contemporary fine art has taken also in order to provide a context to the viewer To demonstrate how graphic design and fine art can be similar 	<ul style="list-style-type: none"> Interview designers Collect writings and visual examples from design publications Interview fine artists Gather writings and visual examples from art publications Identify similarities from collected examples and writings
	<ul style="list-style-type: none"> To research and analyze the relationship between graphic design and fine art in the past 	<ul style="list-style-type: none"> To establish the previous existence of the debate about the limits of design and art To research the history of the relationship between design and art 	<ul style="list-style-type: none"> Collect writings on the subject in design as well as other disciplines Read philosophies of various art and Avant garde movement Collect examples of work from the Avant Garde (Futurism, DeStijl, Bauhaus, Constructivism...) Collect writings merging design and art
Research and Analysis	<ul style="list-style-type: none"> To research and analyze the relationship between graphic design and fine art today 	<ul style="list-style-type: none"> To gather critical writings on the subject To provide an overview of visual examples in design and fine art in order to understand the scope of the relationship between these fields 	<ul style="list-style-type: none"> Collect articles from design and fine art publications Interview designers Interview fine artists Collect examples from design publications Sort out and organize examples

	Goals	Objectives	Strategies
Synthesis	<ul style="list-style-type: none"> • To examine the research 	<ul style="list-style-type: none"> • To understand the significance of the relationship between design and art and discover possible patterns in that relationship • To draw conclusions about the future of graphic design 	<ul style="list-style-type: none"> • Organize collected information and derive conclusions from it • Reflect on gathered research and infer from it and personal speculation
	<ul style="list-style-type: none"> • To develop possible concepts for thesis application 	<ul style="list-style-type: none"> • To explore a wide varieties of ideas from which the best ones can be selected • To generate many different visual solutions 	<ul style="list-style-type: none"> • Create a mind map or other brainstorming device • Select concepts to develop • Gather material to support design (images, words, quotes, etc...) • Produce thumbnails and rough sketches
Evaluation	<ul style="list-style-type: none"> • To select the most effective design solutions 	<ul style="list-style-type: none"> • To refine solutions with the strongest semantic/syntactic/pragmatic relationships • To get feedback from thesis committee and peers in order to reinforce the chosen direction and maintain high standards 	<ul style="list-style-type: none"> • Make formal decisions (system, format, colors, type, etc...) that support the concept most effectively • Produce tight comps • Meet with committee members • Show work in progress to peers and other designers
	<ul style="list-style-type: none"> • To design the thesis application (poster series) 	<ul style="list-style-type: none"> • To refine the final choices most worthy of being implemented • To produce the design application 	<ul style="list-style-type: none"> • Make last adjustments • Ensure the series is unified • Contact and secure any service bureaus and any other professionals of assistance to production
Retrospective Evaluation	<ul style="list-style-type: none"> • To devise methods of evaluation 	<ul style="list-style-type: none"> • To determine the effectiveness of the design solutions in order to learn and apply toward future experience and design problems 	<ul style="list-style-type: none"> • Write questionnaire • Interview other designers • Compile opinions

Implementation Plan

NOVEMBER 28 TO FEBRUARY 5

Problem Identification, Research and Analysis, Synthesis

Before Christmas break (3 weeks) attend to anything that may require extra time such as: Interviews, Interlibrary loans, letter writing, phone calls, etc...

<i>November 28</i>	<i>Winter Quarter Starts</i>
<i>December 8th</i>	<i>First Committee Meeting: Orientation</i>
<i>December 17</i>	<i>Christmas Break Starts</i>
<i>December 25</i>	<i>Christmas Day</i>
<i>January 2</i>	<i>Christmas Break Ends</i>
<i>January 5</i>	<i>Second Committee Meeting</i>
<i>February 2</i>	<i>Third Committee Meeting</i>

FEBRUARY 6 TO APRIL 3

Ideation, Evaluation, Implementation

<i>February 6 to February 19</i>	<i>Generation of concepts, thumbnails, rough sketches</i>
<i>February 20 to March 19</i>	<i>Selection of designs, Refinement</i>
<i>March 14 (thirteenth week)</i>	<i>Fourth Committee Meeting: Presentation of work in progress</i>
<i>March 20 to April 2</i>	<i>Final Refinement and production, writing of questionnaires for evaluation</i>
<i>February 27- March 2</i>	<i>Spring Break</i>
<i>March 6</i>	<i>Spring Quarter Starts</i>
<i>April 3</i>	<i>Thesis Show, questionnaires accompany the work</i>

APRIL 3 TO MAY 15

Retrospective Evaluation

<i>May 12</i>	<i>Last Daytime Class</i>
<i>May 15</i>	<i>Last Committee Meeting: Signing of the thesis book</i>
<i>May 20</i>	<i>Commencement</i>

Pragmatic Considerations

The principal source for research will be the RIT Library and its Graphic Design Archive. Additional libraries will be considered through interlibrary loans, as well as design resources in the Boston area.

The main expense will be in the production of the posters through a service bureau. At the moment, it is not possible to fully anticipate the budget. Several Syquest cartridges will be needed at 65 dollars each. It is likely that countless photocopies will be made, but the dollar amount cannot be determined at the moment.

A Macintosh computer (Quadra B40AV) will be used for the compilation of the information and the final design solutions.

Dissemination

The thesis and its application will be disseminated first through the thesis show, which will allow an audience to view and evaluate it. Then it will be available at the Wallace Library Archives for anyone to consult.

Evaluation

Evaluation will be made throughout the process and at the thesis show both informally, and formally by means of a questionnaire available during the show. Evaluation will allow improvement throughout the experience, and the ability to learn from it once the final application is finished.

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Glossary of Terms

<i>Aesthetics</i>	Branch of philosophy that provides a theory of the beautiful and the fine arts. Theories and descriptions of the psychological response to beauty and artistic experience. ¹
<i>Art</i>	Quality, production or expression, according to aesthetic principles of what is beautiful, appealing, or more than ordinary significance.
<i>Avant Garde</i>	Anything genuinely innovative and pioneering, seeking to extend the boundaries of art and people's sensibilities, by sometimes subverting or opposing the ruling ideas and conventions of the day. Movements from the earlier part of the 20th century such as Futurism, Dada, Constructivism, De Stijl which encompassed not just art, but many other aspects of society, and whose philosophies redefined the distinction between fine and applied art, introducing new approaches to the relationship between language and literature.
<i>Deconstruction</i>	Theory referring to the breaking down of something (an idea or value) in order to understand its components in such a way that those components will provide information about that thing or any convictions and assumptions that one may have regarding it. It requires a viewer able and willing to understand meaning at several levels, one level meaning one thing and another level meaning another, perhaps even opposite, pointing out the elusiveness of meaning. ²
<i>Graphic Design</i>	Creative process combining type and image to produce a meaningful message in order to communicate to a given audience.
<i>Fine Art</i>	Disciplines primarily subject to aesthetic criteria or judgments of beauty and meaningfulness, such as painting, sculpture, literature, drama, architecture...
<i>Pragmatic</i>	Aspect of graphic design concerned with the practical aspect of graphic design, such as production, distribution, specification, visibility, etc...
<i>Semantic</i>	Aspect of graphic design concerned with what messages mean, how they communicate, and how they are perceived
<i>Semiotics</i>	Study of the ways in which systems of signs function and evolve, relate to meaning, serve and transform their user, can be improved to fulfill new needs and meet new challenges. ³
<i>Syntactic</i>	Aspect of graphic design concerned with the formal qualities of graphic design, such as unity, contrast, composition, texture, shape, etc...
<i>Visual Communication</i>	Type of message making which relies primarily on imagery rather than language to communicate to its audience.

1. *The American Heritage Dictionary*. Boston: Houghton Mifflin Company, 1982

2. Byrne, Chuck & Witte, Martha. "A Brave New World: Understanding Deconstruction". Print, Nov/Dec 1989

3. Toronto Semiotic Circle

APPENDIX 2

Survey Sample

This survey is part of my thesis research on the interrelationship between graphic design and fine art.

I would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

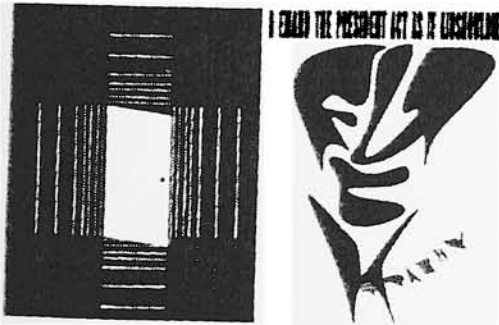
Check one: Faculty Student

Write in: Year Level (If Student)

Department or Major

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain *why* you made that choice.

An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Why? _____



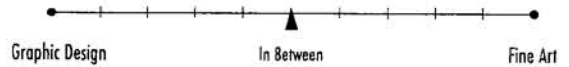
An individual famous for his manipulation of the mass media and the art world develops a series of self-promotion ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.



Why? _____



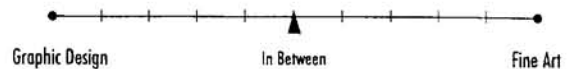
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? _____



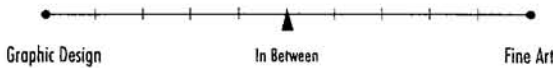
A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? _____



An individual participating in a group show generates a poster for that show, a work he considers pivotal. In a conceptual art gesture, he calls a poster company chosen from the Yellow Pages, dictates the information over the phone, and lets the company handle all the design and production.



Why?

ANY SURPLUS IS IMMORAL
 DISHONESTY IS THE APPROPRIATE RESP
 EVERYONE'S WORK IS EQUALLY IMP
 EXCEPTIONAL PEOPLE DESERVE SPEC
 FAITHFULNESS IS A SOCIAL NOT A BI
 FREEDOM IS FREEDOM NOT A NECES
 GOVERNMENT IS THE ENEMY ON THE
 HUMANISM IS OBSOLETE
 IDEALS ARE EVENTUALLY REPLACED
 INHERITANCE MUST BE REFORMED
 KILLING IS UNA VOIDABLE BUT IS NO
 LABOR IS A LIFE-DESTROYING ACTIV
 MONEY CREATES TASTE
 MORALS ARE FOR LITTLE PEOPLE
 MOST PEOPLE ARE NOT FIT TO RULE
 MOSTLY YOU SHOULD MIND YOUR C
 MUCH WAS DECIDED BEFORE YOU W
 MURDER HAS ITS SEXUAL SIDE
 PAIN CAN BE A VERY POSITIVE THIN
 PEOPLE ARE NUTS IF THEY THINK THE
 PEOPLE WHO DON'T WORK WITH THE
 PEOPLE WHO GO CRAZY ARE TOO SI
 PEOPLE WON'T BEHAVE IF THEY HAV
 PLAYING IT SAFE CAN CAUSE A LOT
 PRIVATE OWNERSHIP IS AN INVEAT
 ROMANTIC LOVE WAS INVENTED TO

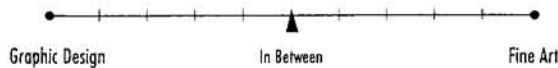
Posters are put up throughout Manhattan. They consist of alphabetically ordered statements that are sometimes incompatible with each other, such as "Everyone's work is equally important. People who don't work with their hands are parasites. Labor is a life destroying activity." The viewer is forced to sort out his or her own opinion.



Why?



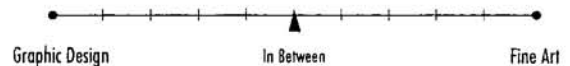
An individual runs across a series of romance puzzles. He proceeds to shift sections of one puzzle for another, thus questioning the "literary and illustrative language of the pictures." The result is entered in a graphic design competition and selected for exhibition.



Why?



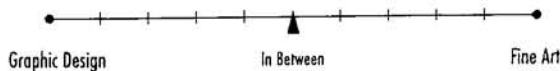
A poster titled *Select Your Network* consists of 9 uneven units layered with the words *Invention Intuition Ideology* at the top and *Medium of Distribution* at the bottom. It seems to "present the viewer with a communication problem to solve", leaving it up to him or her to interpret the message.



Why?



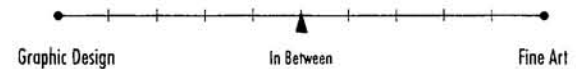
An individual commissions a graphic design firm to make him a logo. The logo is then reproduced and installed in a gallery as part of an exhibition.



Why?



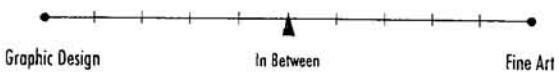
The book *French Fries* is a "visual interpretation of a play" in which each actor is represented by a specific typeface. In this particular scene, an argument breaks out between characters resulting in a raucous page spread.



Why?



A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code" that, when deciphered by the readers, allows them to become part of the process."



Why?



A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



Why?



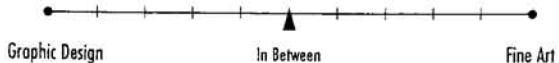
An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



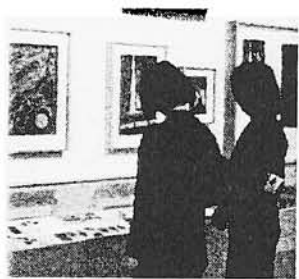
Why?



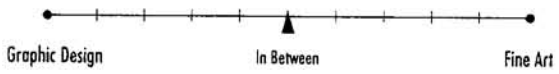
An art publication commissions an artist to design the cover to its 30th anniversary issue. The result, reflective of the artist's idea of history, is composed of red dowel sticks arranged on linen to form a receding "Etc, Etc".



Why?



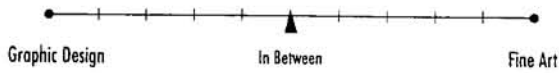
A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why?



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why?

This survey is part of my thesis research on the interrelationship between graphic design and fine art.

I would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

Check one: Faculty Student

Write in: Year Level (if Student) SR (4th)
 Department or Major ILLUSTRATION

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Graphic Design — In Between — Fine Art

Why? IT HAS AN "ARTSY-NESS" TO IT, ALTHOUGH IT IS SIMPLE AND THE FOCUS IS MORE ON THE PLACEMENT AND BOLD QUALITY OF THE IMAGE.



A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code that, when deciphered by the readers, allows them to become part of the process."

Graphic Design — In Between — Fine Art

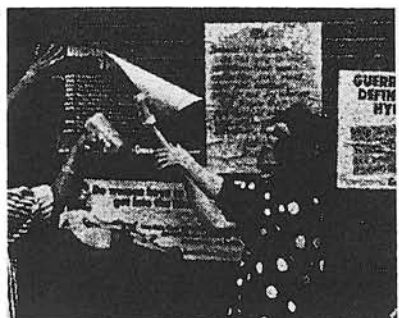
Why? IT IS A PLAY OF TYPOGRAPHIC ELEMENTS AND ALTHOUGH THE "JUMBLE" "ILLUSTRATES" THE CONCEPT OF ANARCHY, IT DOES SO WITH THE TOOLS OF GRAPHIC DESIGN.



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.

Graphic Design — In Between — Fine Art

Why? IT IS ONLY CLOSE TO BEING EVEN ON THE SCALE BECAUSE IT IS A PHOTOGRAPH. IT IS RELATED TO GRAPHIC DESIGN BECAUSE IT USES THE BASIC CONCEPTS FOR EYE-CATCHING, BUT NO GREAT AMOUNT OF ARTIST SKILL WAS USED, AND NO ILLUSTRATION.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Graphic Design — In Between — Fine Art

Why? I WOULD SAY NEITHER. IT IS PERFORMANCE ART TO PROVE A POINT, ALTHOUGH THE POSTERS THEMSELVES MAY HAVE GRAPHIC DESIGN AN TOPICALITY.

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I would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

Check one: Faculty Student

Write in: Year Level (if Student) 4

Department or Major JADL Illustration

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Graphic Design In Between Fine Art

Why? - the images look like "graphic design" - but seems expressionistic



A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code" that, when deciphered by the readers, allows them to become part of the process."

Graphic Design In Between Fine Art

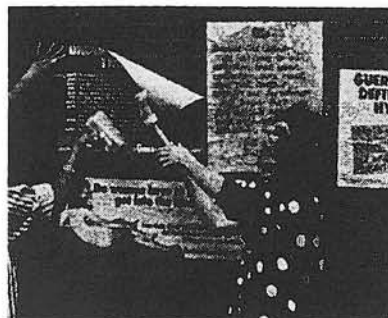
Why? - It seems more "designed" than for a marketing purpose vs. for expression



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.

Graphic Design In Between Fine Art

Why? - more like just photography



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Graphic Design In Between Fine Art

Why? - personal expression

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Check one: Faculty Student

Write in: Year Level (If Student) 4

Department or Major Illustration

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Graphic Design In Between Fine Art

Why? It is G-Design Fine Art class and appear in Magazines ~~magazines~~ in this fashion. This is no different than a Louis ~~and!~~



A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code that, when deciphered by the readers, allows them to become part of the process."

Graphic Design In Between Fine Art

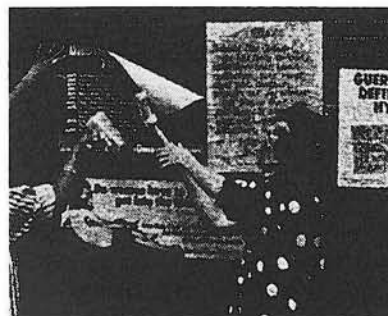
Why? This ~~is~~ has all the elements of design in a non-functional composition its lies in Designer with its main goal being (ironical) in the realms of the non-readable



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.

Graphic Design In Between Fine Art

Why? It would have been fine art without that company logo but w. that it has an entirely different motive than what the essence of fine art is about.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Graphic Design In Between Fine Art

Why? No Company Logos No fashion magazines

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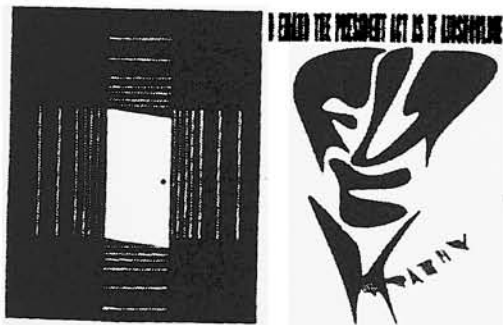
Check one: Faculty Student

Write in: Year Level (If Student) 4

Department or Major JADL

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Graphic Design In Between Fine Art

Why? No client. Self-expression for the sole purpose of conveying a viewpoint.



A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code" that, when deciphered by the readers, allows them to become part of the process."

Graphic Design In Between Fine Art

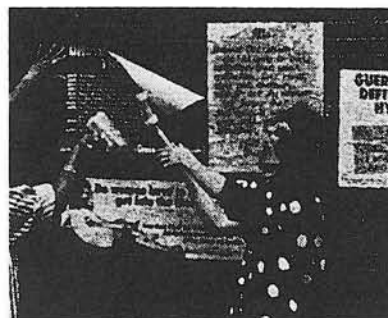
Why? Stems from DADA and ... the viewer is become a part of the piece. Not just a viewer because it is a code to decipher a text and being hip.



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.

Graphic Design In Between Fine Art

Why? Shock value and ... social concerns yet a nice to make that particular company seem sympathetic



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Graphic Design In Between Fine Art

Why? Performance Art. Self-expression for no monetary gain.

This survey is part of my thesis research on the interrelationship between graphic design and fine art.

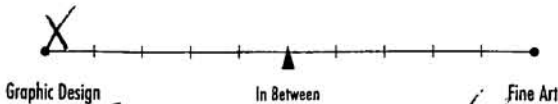
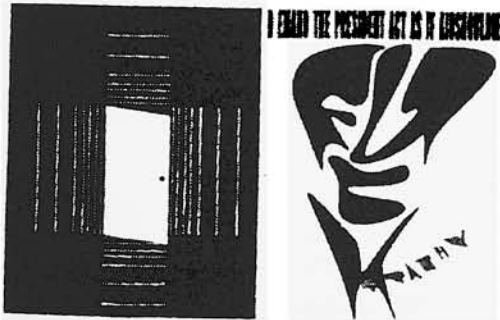
I would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

Check one: Faculty Student

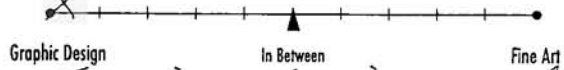
Write in: Year Level (If Student) 2nd yr. grad
Department or Major Painting - Fine Arts

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

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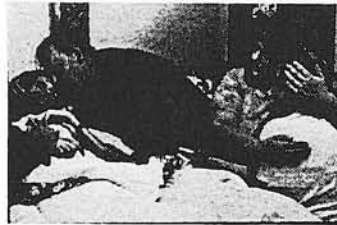


Why? This is essentially an advocacy advertisement. It is meant to stimulate action and is not beautiful in and of itself.



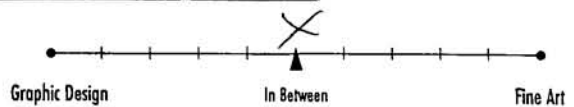
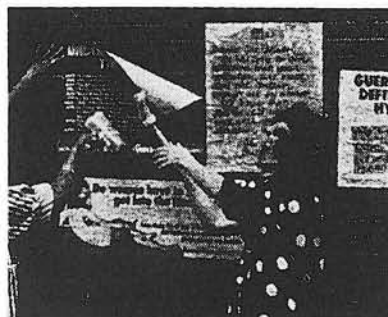
Why? This is a device used to induce purchase of the magazine and not an end in itself.

A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code" that, when deciphered by the readers, allows them to become part of the process."



Why? The real placement depends on the quality of the picture.

A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? Posters are graphic art. The masked women hanging these may well claim to be doing performance art.

A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

you ~~will~~ be a designer, because you use a linear scale to determine things that are not linear!

It is very problematic to interpret and reduce anything to two dimensions. Life is not ELEGANT. It is not a model.

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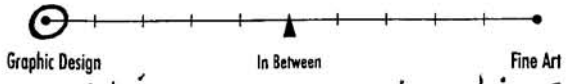
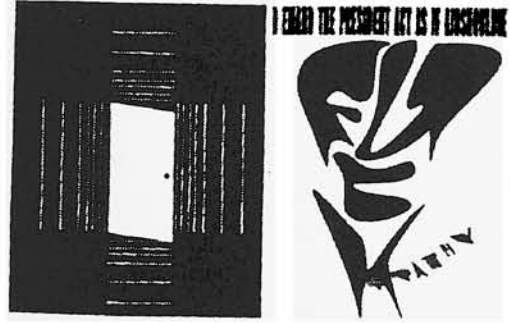
Check one: Faculty Student

Write in: Year Level (If Student) Jr

Department or Major Painting

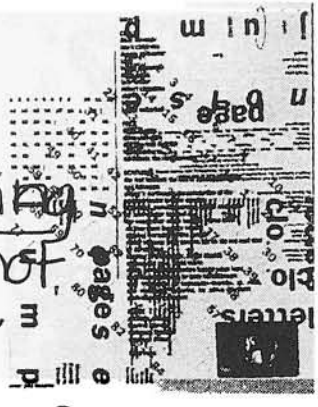
Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Why? It is communication, persuasion, as goal.

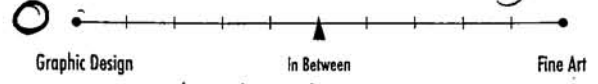
A Fancy message doesn't change the fact that it is still only a message.



A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code" that, when deciphered by the readers, allows them to become part of the process."

bullshit.

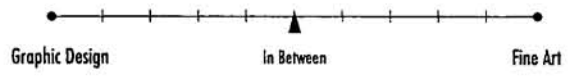
It just wants to be something else.



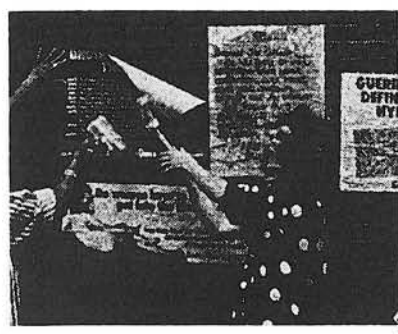
Why? Bad design - there's nothing functional about it. Design should function. Why design something that denies the human interaction it was intended for?



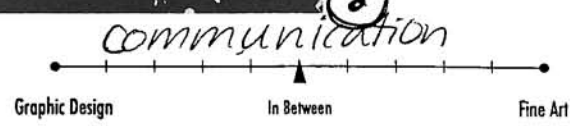
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? This goes off the scale. The forum cheapens and is inappropriate. BECAUSE OF MONEY.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? This is a communication attempt. The message is of superior value, not the "design". Gorillas attract attention, they don't become part of the substance.

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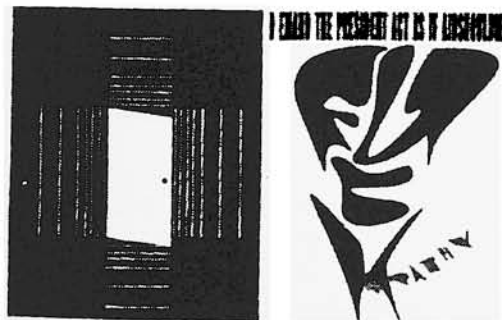
Check one: Faculty Student

Write in: Year Level (If Student) 4

Department or Major Painting

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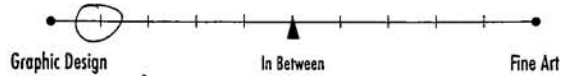
1 DEMAND THE PRESIDENT ACT AS IF AIDS SHOULD DIE



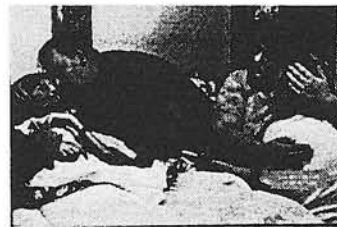
Why? The artist did not do it for a client or company, some knowledge of graphic design had to be known for the typography but it's mainly fine art



A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code" that, when deciphered by the readers, allows them to become part of the process."



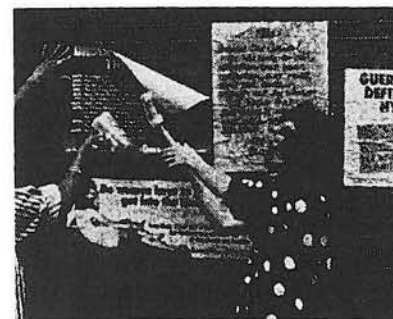
Why? It's for a surfer magazine intended to promote the Surfer magazine



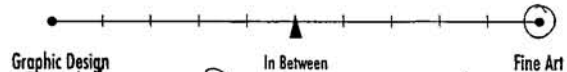
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? not even, I think it's photo illustration. It's for Benetton



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? It's performance art, or art terrorism. These women's motivation isn't to make money or represent some company, but to speak out against a company

Please complete and return to my graduate mail folder (Building 7A), or mail to:

Antoinette Monnier
 c/o Professor Deborah Beardslee
 Graphic Design
 School of Art and Design
 73 Lomb Memorial Drive
 Rochester NY 14623-5603

This survey is part of my thesis research on the interrelationship between graphic design and fine art.

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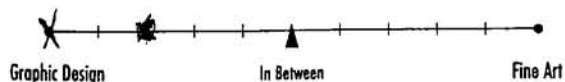
Check one: Faculty Student

Write in: Year Level (If Student) 2

Department or Major PAINTING

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

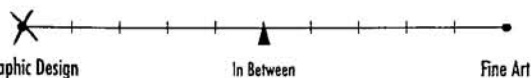
An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Why? Since this is one man acting on his own, but all he is offering are three catchy slogans. If he actually had an idea for a possible solution... All that he is doing here is admitting he has no idea what to do and his passing the ~~back~~ buck to others (the president, the apathetic, money).



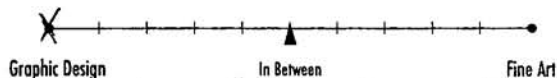
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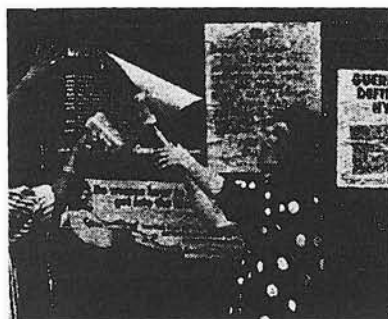
Why? "Anarchic" letters aren't all that new or original anymore. Many people have used them before. The magazine is simply catering to the "surfer image." It grows old ~~and~~ very quickly.



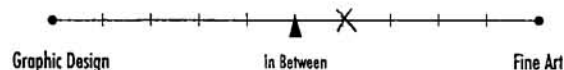
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? This is just an illustration. No comment is being made other than that there is a social issue that needs to be addressed. So what happens once this issue is addressed? This image will be forgotten. Nobody cares too much for looking at woodcuts from the Bubonic Plague nowadays, for example.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? What is the symbolism of a gorilla in this case? How is this "attack" similar or different from other gorilla girl attacks? It is possible that if you look beyond the blatant feminist act you may find a more profound commentary within a commentary. Then again, maybe not. Either way, the action warrants more than a cursory examination. However, for the reasons mentioned above, the action's impact could wane with time if it accomplishes its goal.

survey is part of my thesis research on the interrelationship between graphic design and fine art.

would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

Role: Faculty Student

Year Level (If Student):

Department or Major:

Below are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Importantly please explain why you made that choice.

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Scale: Design In Between Fine Art

Why? Because it is very graphic and the language is subtle. It looks like a graphic design piece to me - but it's more like a fine art piece.



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Scale: Graphic Design In Between Fine Art

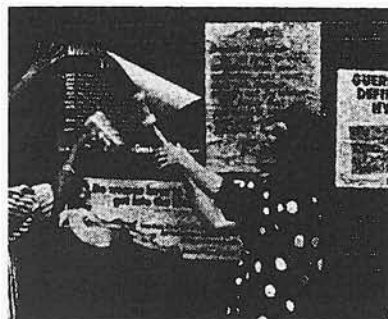
Why? Very hard to read - mostly illegible. It's a graphic design piece that should convey a clear message.



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type of text except for the logo of the company who purchased the space in the magazine.

Scale: Graphic Design In Between Fine Art

Why? ~~It's~~ a company sponsored it and it conveys a clear message. It's a little more of an interpretation.



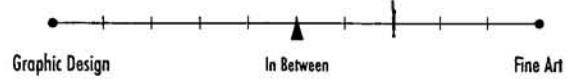
A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Scale: Graphic Design In Between Fine Art

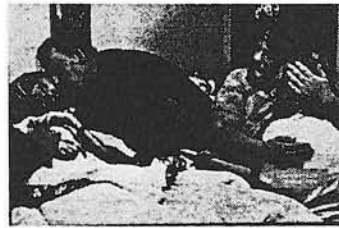
Why? Not centered type - actual fine art photographic.



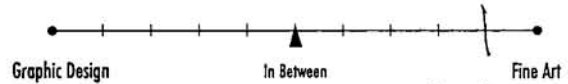
An individual famous for his manipulation of the mass media and the art world develops a series of self-promotion ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.



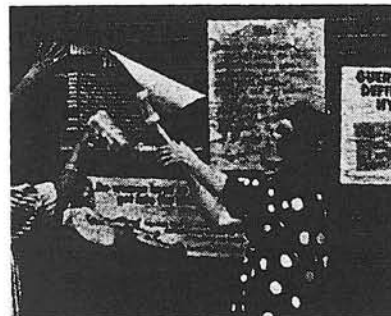
Why? Picture seems a little loose, but it could be GD because it is for an ad not just for a viewers liking or disliking.



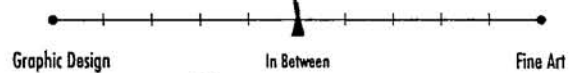
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? The picture was probably taken for something else then applied to the magazine. Nothing has been changed or manipulated.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? It could be FA because if the women were doing this for a one time thing - conceptual kind of art. It could be GD because they could be just posting these posters for info.

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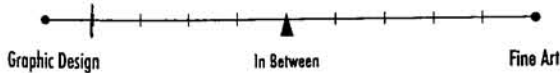
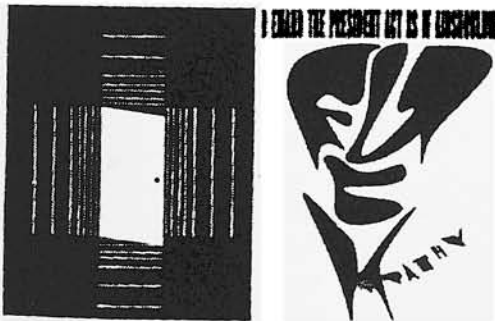
Check one: Faculty Student

Write in: Year Level (If Student) 3

Department or Major JADC

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

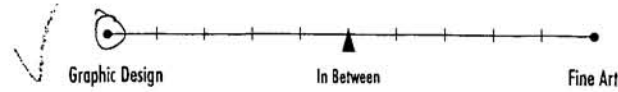
An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Why? The designs have more basic design elements; line intervals, how shapes relate to one another - things seem well thought out and very clean.



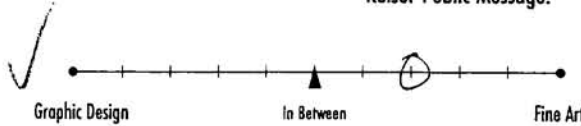
A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code that, when deciphered by the readers, allows them to become part of the process."



Why? Although it's unclear at 1st there is a message that most will get. There is order to it.



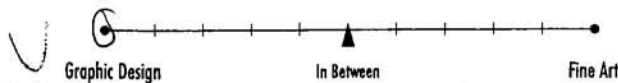
A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



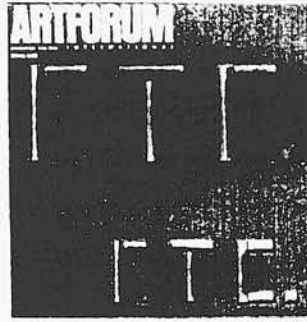
Why? Did the picture & text start together? If not its GD if it is FA. Not sure about this one too.



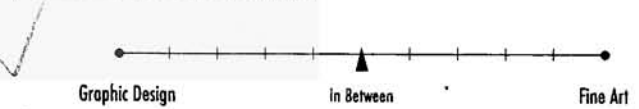
An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



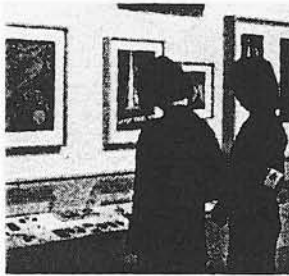
Why? Typical GD - basic design concepts - thought out.



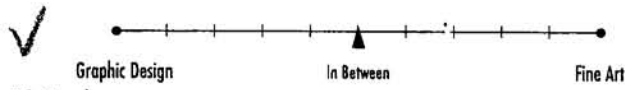
An art publication commissions an artist to design the cover to its 30th anniversary issue. The result, reflective of the artist's idea of history, is composed of red dowel sticks arranged on linen to form a receding "Etc, Etc".



Why? Can't say



A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? Not sure - I don't consider photography GD at all.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? Very conceptual - not an ad for one thing - one message will get people to think many things



An individual famous for his manipulation of the mass media and the art world develops a series of self-promotion ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.

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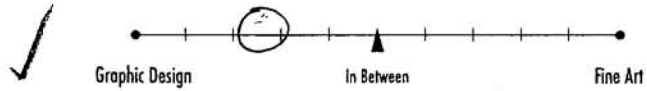
I would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

Check one: Faculty Student

Write in: Year Level (If Student) GRAD

Department or Major PRINTMAKING

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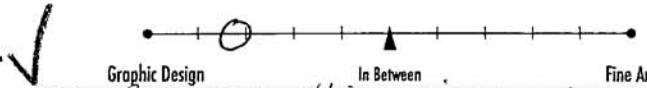


Why? Because the main intention of this piece is self promotion and, not mere "cerebral stimulation". I feel this piece is much more a graphic design image.

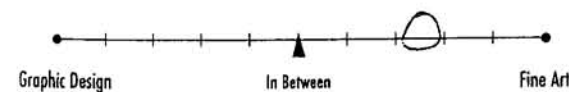
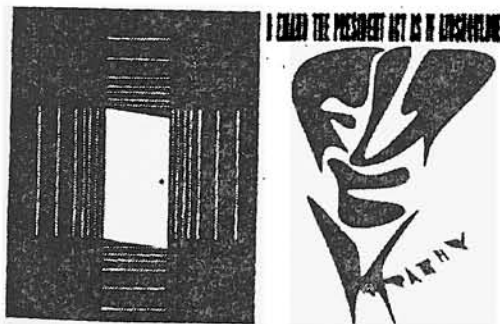


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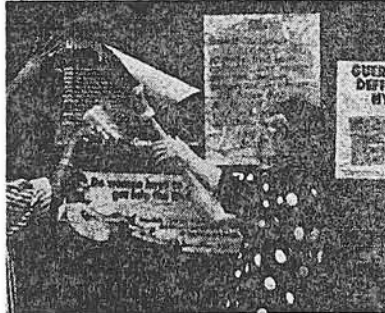
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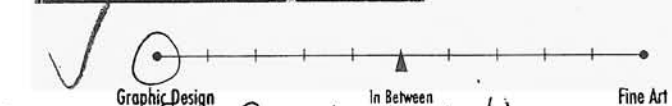
Why? Because this piece is going for shock value and it incorporates its own identity - no matter how minimal - they are essentially trying to convey their own awareness, it is to generate support for their product.



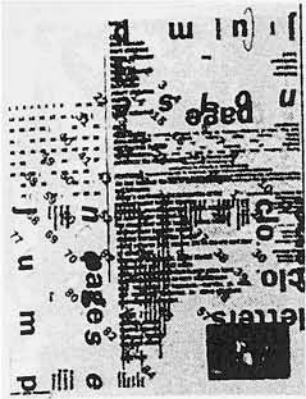
Why? Because the piece was generated out of political motivation and it isn't for a particular organization - however it still conveys a specific provocative and shocking message - regardless of its obscurity therefore it possesses elements of Graphic Design.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women. *key message: the veil and their ideas about social issues*



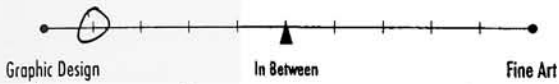
Why? Go Gorilla Girls!! Message is the primary goal here - not to be decorative - but to get to think about the reality by using sarcasm and dry blunt statements. Clear + Simple.



A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code that, when deciphered by the readers, allows them to become part of the process."



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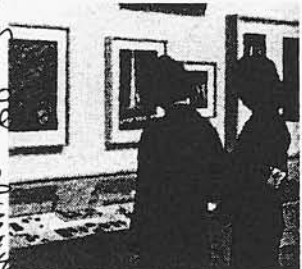


Why? Simple because this is a magazine layout makes it graphic design in many ways - even though the typography is jumbled - it is done w/ a certain intention

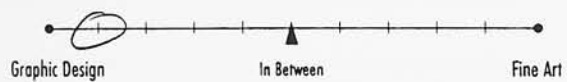
Graphic Design In Between Fine Art
Why? The application is graphic design - but the image is fine art with an intended meaning.



A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? Specific message - Clear meaning - more of a mass appeal as opposed to an individual plant.

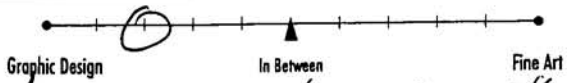
Graphic Design In Between Fine Art
Why? if the exhibit is of graphic design - then it must be an example of graphic design - However I don't see a clear line between the two in any case. I think they cross each other all the time.



An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? design of a typeface - though it certainly has artistic and aesthetic merit - is primarily for use in graphic design.

Graphic Design In Between Fine Art
Why? I feel this is closer to graphic design because no imagery was used - and the message is pointedly clear - not meant to please - but then again all art isn't meant to please either. oh god -

I believe THAT THE MORE OPEN FOR individual interpretation a piece is, the more it can be classified as fine art. Whereas, the primary role of graphic design is to communicate A message in the most aesthetically pleasing way possible while also "layering" the intended info. so the viewer is left with an unforgettable

This survey is part of my thesis research on the interrelationship image/message between graphic design and fine art.

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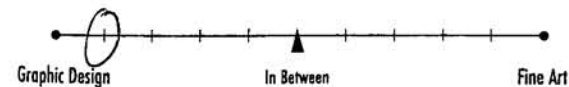
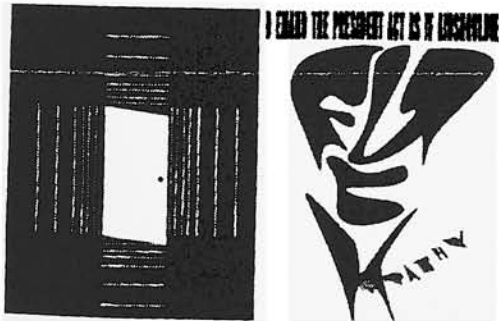
Check one: Faculty Student

Write in: Year Level (If Student) 6⁷/₈

Department or Major Graphic Design

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

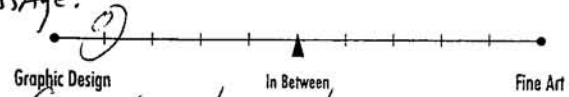
An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Why? This is a strong graphic design piece because it addresses a social issue AND it's telling the viewer it is. FINE ART IS OPEN FOR MANY INTERPRETATIONS - GRAPHIC DESIGN IS ART WITH A MESSAGE!



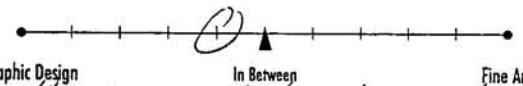
An individual famous for his manipulation of the mass media and the art world develops a series of self-promotion ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.



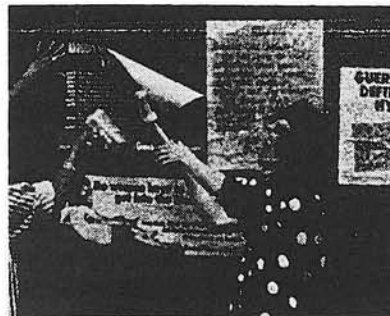
Why? Graphic design because an item is being intentionally promoted - in this case, himself. (YOU DON'T HAVE CIRCIALINA'S PHONE NUMBER, DO YOU?)



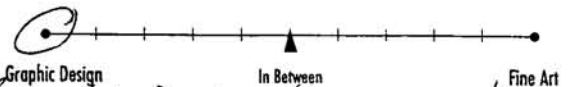
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



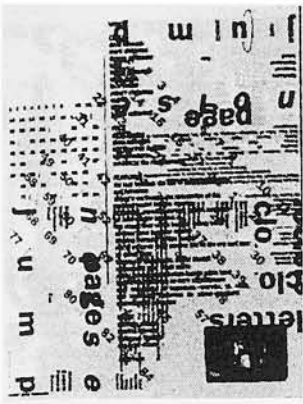
Why? IF THE COMPANY'S LOGO IS AN OBVIOUS STATEMENT ABOUT WHAT THE PHOTO IS FOR, THEN IT LEANS TOWARD GRAPHIC DESIGN. IF THE COMPANY'S LOGO HAS NOTHING TO DO WITH AIDS THEN IT LEANS MORE OPEN FOR EACH INDIVIDUALS



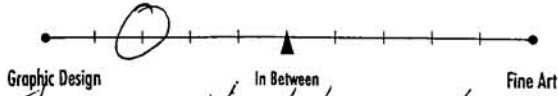
interpretation A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? Graphic Design because it's a definite statement - there's almost nothing left to interpret.



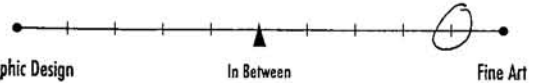
A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code" that, when deciphered by the readers, allows them to become part of the process."



Why? The main intent here is to inform, so it's more graphic design.



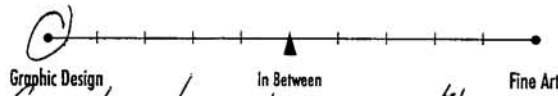
An art publication commissions an artist to design the cover to its 30th anniversary issue. The result, reflective of the artist's idea of history, is composed of red dowel sticks arranged on linen to form a receding "Etc, Etc".



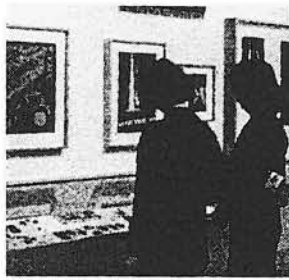
Why? It's more of a fine art piece because of the materials and more importantly, the composition. It would be more graphic design oriented if the artist's idea of history was evident to readers, on the cover.



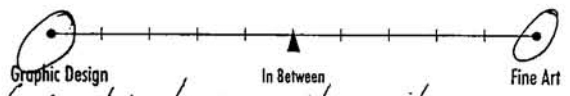
A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



Why? Graphic design because of its strong implication. I'm assuming the billboard's viewers are familiar with Foster and Keiser. I'm NOT—who are they?



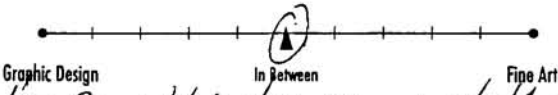
A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? Graphic design when it was created for as a magazine cover—it conveyed a message. Fine Art years later because it is now open for interpretation.



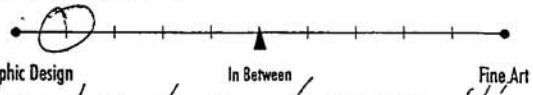
An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



Why? I've seen this typeface and the poster. The typeface is more form than information giving. My personal opinion is that this is a typeface that shouldn't be called a typeface.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? Graphic design, because it's attempting to influence people with the messages. It's not open to individual interpretation. The format (electronic sign) & location makes it difficult for me to accept this as a work of art.

This survey is part of my thesis research on the interrelationship between graphic design and fine art.

I would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

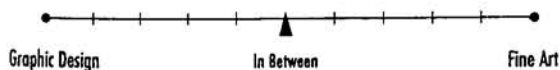
Check one: Faculty Student

Write in: Year Level (If Student) 3

Department or Major GRAPHIC DESIGN

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

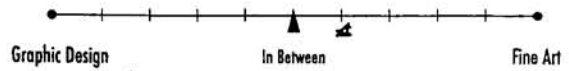
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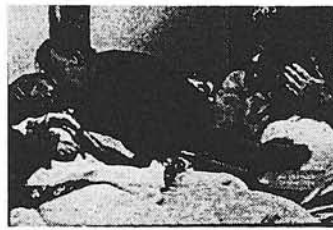
Why? In Between, could be both. Fine AAs because the left side - the picture of hallway is abstract. The right side of the face could be both fine + graphic arts due to the shapes + typography used.



An individual famous for his manipulation of the mass media and the art world develops a series of self-promotional ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.



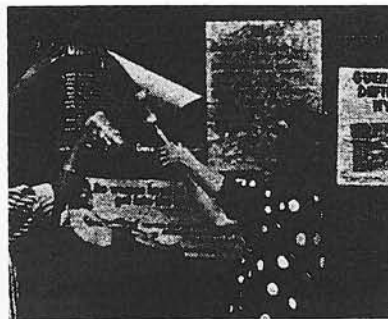
Why? Could be both, more towards fine art because of detail illustration is with little type. Could also be graphic design - layout for magazine



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



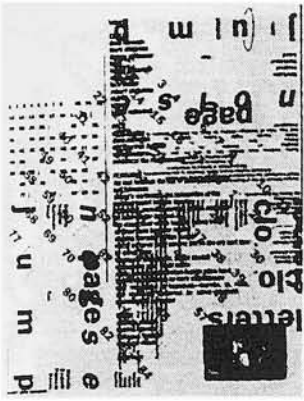
Why? Graphic Design - placement of photography unless fine art includes photography as a choice.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? Graphic Design - poster has typography in it and graphic designers are known to place type in their pictures.



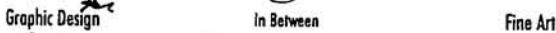
A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code that, when deciphered by the readers, allows them to become part of the process."



Why? Graphic Design - the placement of typography - interesting, catches your eye and the placement of the small photograph.



A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



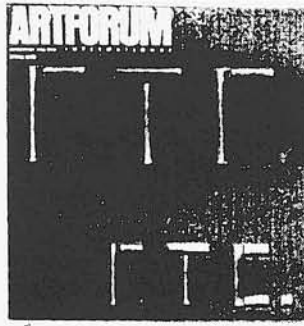
Why? Graphic Design + Fine Arts - looks like both. Human figures looks like a painting and graphic design because it's advertising and contains type.



An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



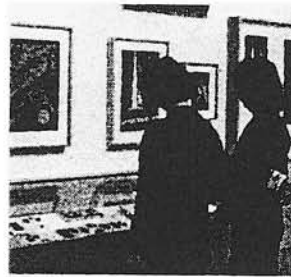
Why? Could be both - HAS AN ABSTRACT LETTER FORMS. FROM A DISTANCE YOU CAN'T TELL WHAT THE LETTERS ARE. FINE ARTS ALSO HAS THE SENSE OF MYSTERIOUS. WANTS VIEWER TO TAKE A CLOSER LOOK.



An art publication commissions an artist to design the cover to its 30th anniversary issue. The result, reflective of the artist's idea of history, is composed of red dowel sticks arranged on linen to form a receding "Etc, Etc".



Why? Could be both due to photography, painting and type. Maybe be more fine arts due to less type.



A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? Graphic Design because it's a magazine with layouts, type + pictures. It's also about the history of graphic design.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? Graphic Design - Communicator to public. Simple type. Fine Arts would/might prefer to add more to the sign - more art.

I'm not too sure what the actual difference is between fine arts →

This survey is part of my thesis research on the interrelationship between graphic design and fine art.

I would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

Check one: Faculty Student

Write in: Year Level (If Student) 1st yr. grad


Department or Major Graphic design

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

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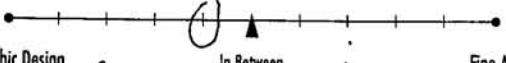


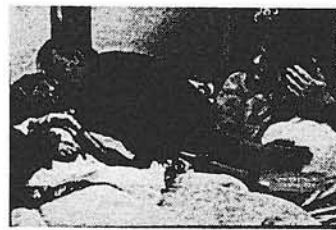
I DEMAND THE PRESIDENT ACT AS IF AIDS SHOULD DIE

✓  Graphic Design In Between Fine Art
Why? Uses, rather utilizes design elements to create an image with artistic feelings, elements.

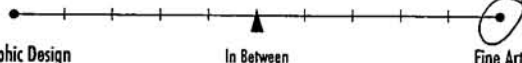


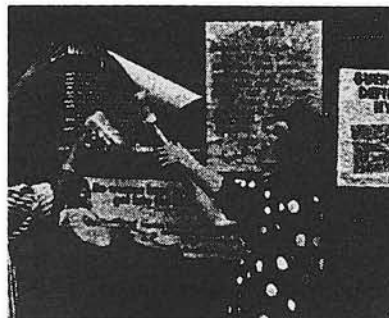
An individual famous for his manipulation of the mass media and the art world develops a series of self-promotional ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.

✓  Graphic Design In Between Fine Art
Why? Using figures/forms to design the page... Not actually designing the images?




A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.

✓  Graphic Design In Between Fine Art
Why? Safely engaging a sense of image.

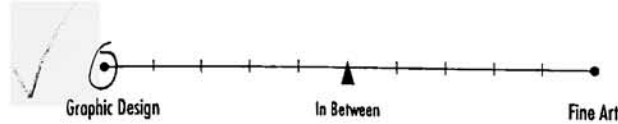


A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

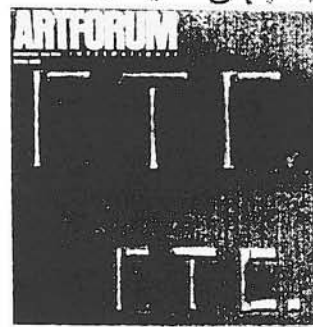
✓  Graphic Design In Between Fine Art
Why? Using designed posters to protect their ARTISTIC FREEDOMS.



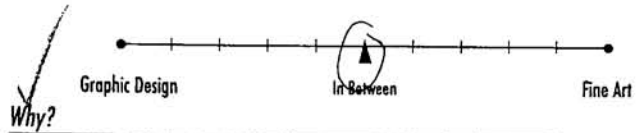
A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code that, when deciphered by the readers, allows them to become part of the process."



Why? Pure visual element



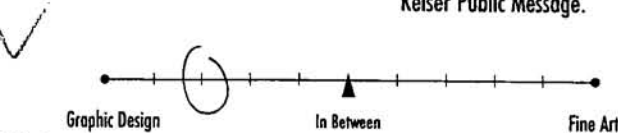
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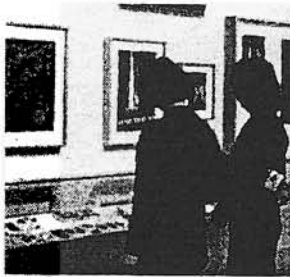
Why?



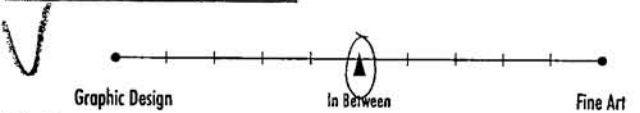
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Why?



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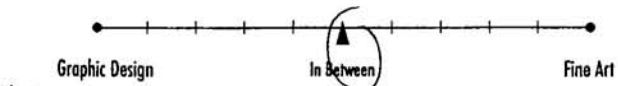


Why?

Graphic design transitioned into fine art.



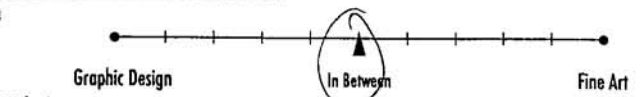
An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



Why?



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why?



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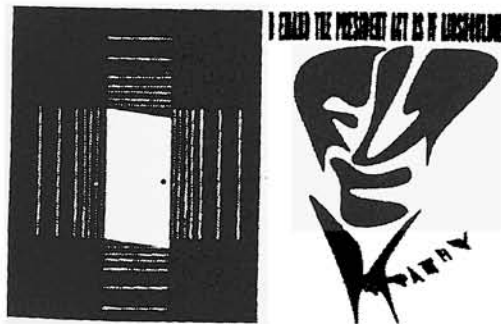
Check one: Faculty Student

Write in: Year Level (if Student) 5

Department or Major Printmaking

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

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Graphic Design In Between Fine Art

Why? To me, Fine Art is a collection of human creativity manipulated objects that confront formalist or real issues in an indirect fashion. In other words, the fine artist seeks to attract through indirect means of communication anything that promotes ideas or images by way of direct action is advertising or graphic design.



An individual famous for his manipulation of the mass media and the art world develops a series of self-promotion ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.

Graphic Design In Between Fine Art

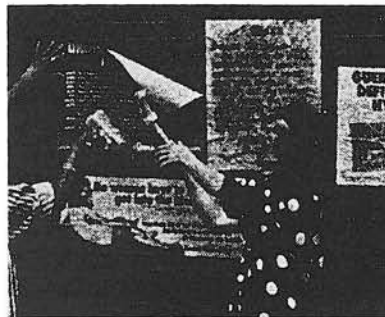
Why? On the other hand, there are artists like Jeff Koons who feel w/ the notion of fine art. It is this kind of directness I am less than ready to accept as fine art. To me, fine art does not always find itself in a gallery or in art magazines. It is a profound documenting of human conditions + human creativity.



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.

Graphic Design In Between Fine Art

Why? It is difficult to place Doc V�drama, either in film form or photo montage, in the realm of fine art. For me, it is due to the informing nature of these mediums that make them seem too direct to be anything other than narrative.



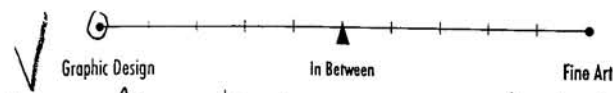
A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Graphic Design In Between Fine Art

Why? Performance art goes directly to the core of any attempt at defusing something as fine art. In this instance, it is the human act that defines this photograph as a potent form of provocation; an accessibility to sparking change.



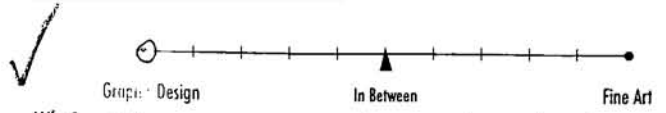
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Why? surfing design. some of the greatest graphic design work has been done in counter youth culture magazines. This is where graphic design rises to the level of its counterpart.



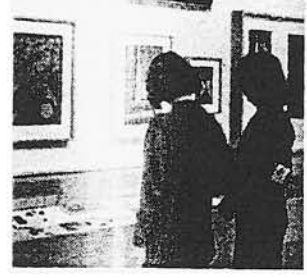
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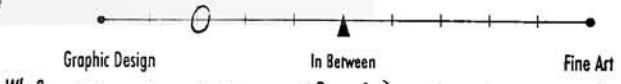
Why? The cover is graphic design. The original piece becomes part of the artist's collection of drawings. Fine Art? Time will tell.



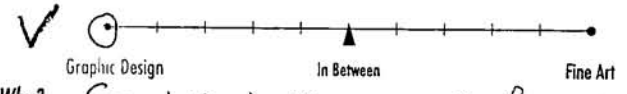
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Why? Illustration. Quick messages in a fast paced world. Bigger is better. Kliff said?



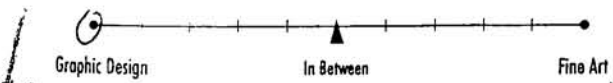
Why? Graphic design can be fine art but it often isn't. Where is it being seen?



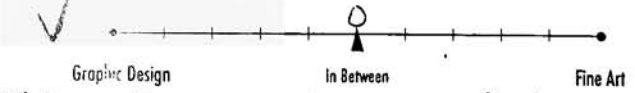
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In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? The design in this case explores composition as much as it does typography. Much of today's graphic design is influenced by yesterday's fine art. The deciding factors are time and publishing format.



Why? Whatever it does, it does.

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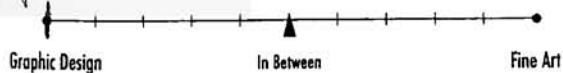
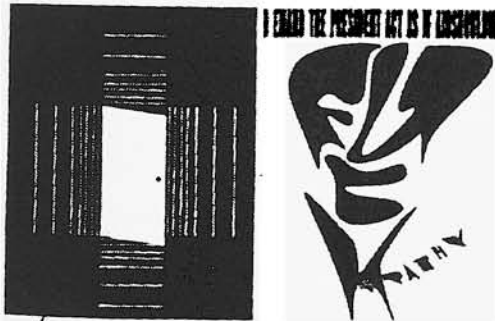
Check one: Faculty Student

Write in: Year Level (If Student) 2

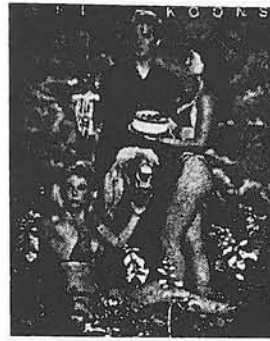
Department or Major Illustration

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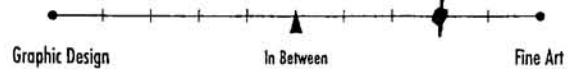
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Why? Graphic design - using more of graphics to get point across. simple details type, looks graphic to me.



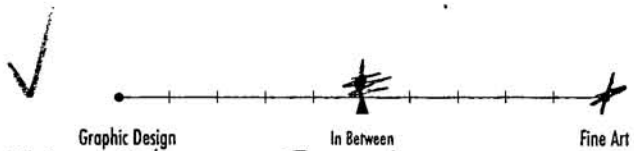
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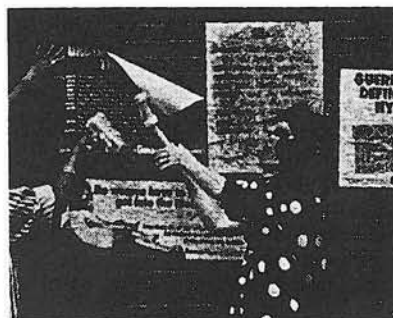
Why? More of a fine art if not an in between. Type at the top gives sense of graphic, but figures in the environment tell a story to give it an fine art feel. Kind of fantasy feel. Feels fake.



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? In Between, Fine art - gives sense of sadness, feeling, & pain. Not much graphic design here.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



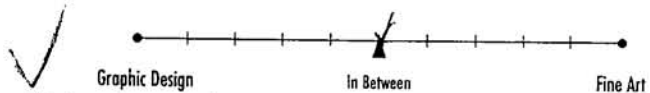
Why? in Between. Signs are graphic but in whole it tells a story makes you use your imagination.



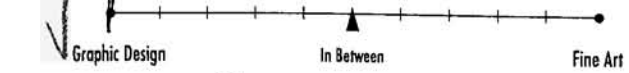
A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code that, when deciphered by the readers, allows them to become part of the process."



An art publication commissions an artist to design the cover to its 30th anniversary issue. The result, reflective of the artist's idea of history, is composed of red dowel sticks arranged on linen to form a receding "Etc, Etc".



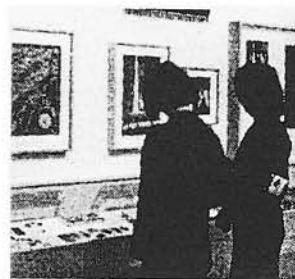
Why? in Betweener graphic feel but also fine art because of the way "Etc, Etc" is done



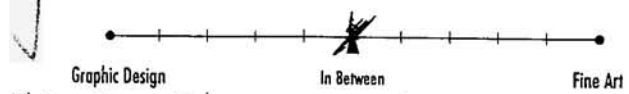
Why? Graphic - feels graphic, I don't know what it says, a little distracting but it works



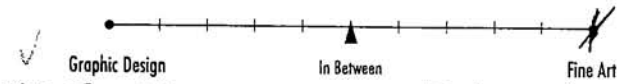
A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? In Between - children are very fine art - gives feeling of Norman Rockwell. But it also has type that can be considered graphic



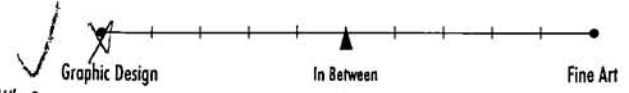
Why? Fine Art = It just feels that way to me, I don't get a sense of graphic here.



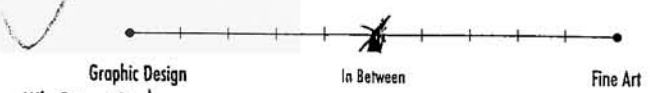
An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? Graphic Design - looks graphic with simple shapes and etc.



Why? in Betweener - uses words and a place to get what it wants to say

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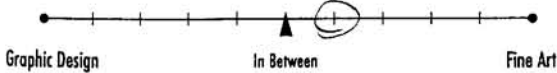
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Write in: Year Level (If Student) 3

Department or Major Graphic Design

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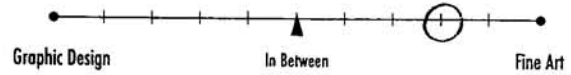
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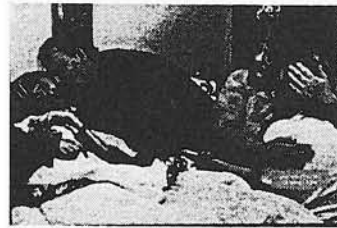
Why? Because the ad will provoke personal and individual feelings that are different for everyone.



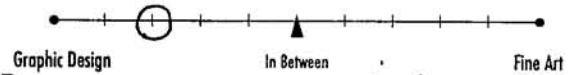
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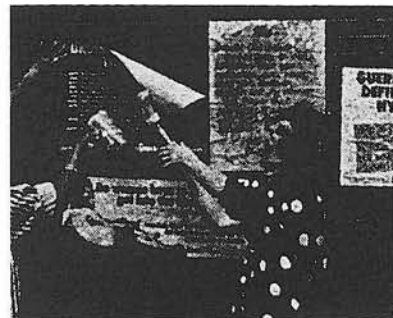
Why? It seems like if one's represented by galleries then one is more likely to be a fine artist.



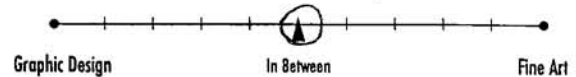
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? Because a company's logo was involved in this piece, I feel it might be more graphic design oriented.



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



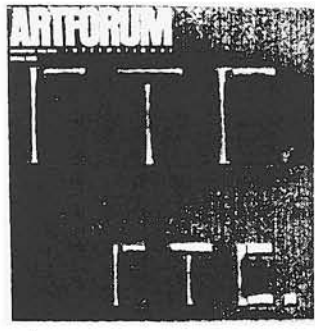
Why? I think it would depend on how the posters are designed.



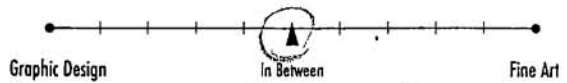
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Why? It's graphic design because it's using typographic forms, it's just bad graphic design



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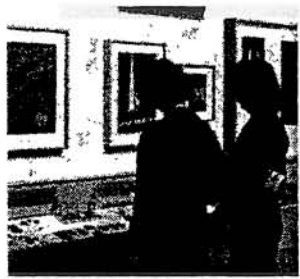
Why? If there a valid reason for choosing red dowels and linen, then it may be considered to be graphic design, if the materials were chose randomly, then it's fine art.



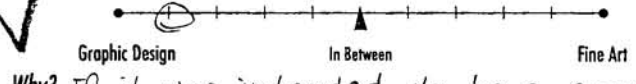
A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



Why? It's trying to communicate a idea or thought through imagery + typography.



A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? If it was intended to be a graphic design piece and was considered one, then it is, no matter what the environment is.



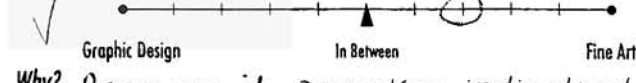
An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



Why? Seeing the poster knowing where it's coming from makes it graphic design, not knowing where the thought process came from makes it a fine art piece.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? Because it provokes individual thoughts and ideas.

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Graphic Design In Between Fine Art

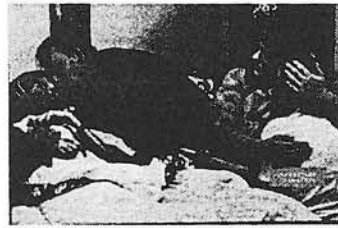
Why? Because it was run in print in magazine, and it's making a statement through type



An individual famous for his manipulation of the mass media and the art world develops a series of self-promotion ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.

Graphic Design In Between Fine Art

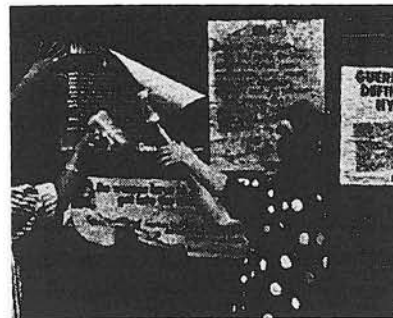
Why? most of his stuff is more illustrated but is still an advertisement for his business



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.

Graphic Design In Between Fine Art

Why? If photography of this type is fine art then it would be towards that side, otherwise it is more graphics related



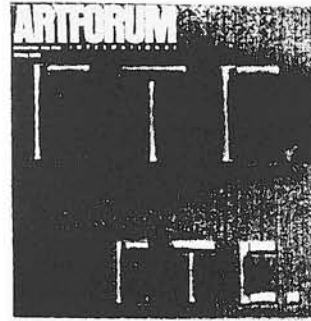
A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Graphic Design In Between Fine Art

Why? the act that they are performing itself is art, the posters are graphic type element involved in the protest



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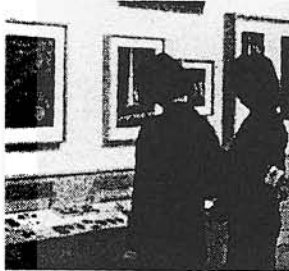
Why? *more wild sort of graphic design*

Graphic Design In Between Fine Art

Why? *graphics*



A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.

Graphic Design In Between Fine Art

Why? *Billboard are part of graphics*

Graphic Design In Between Fine Art

Why? *graphics but in a fine art setting but it is still graphic which shows the close relationship between the two*



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In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.

Graphic Design In Between Fine Art

Why? *that is cool, and makes a design the evolves from type again it is so closely related.*

Graphic Design In Between Fine Art

Why? *It is a performance piece that is continually changing*

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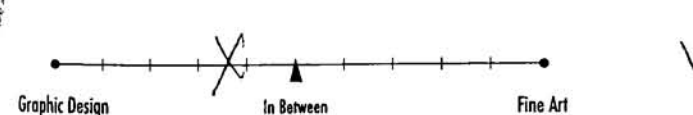
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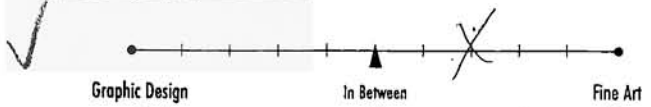
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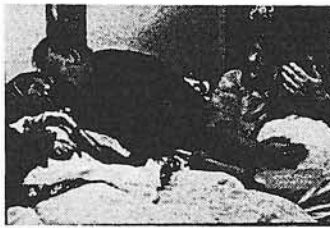
Why? Being paired with a design magazine makes it Graphic Design although it does have aspects of self-expression



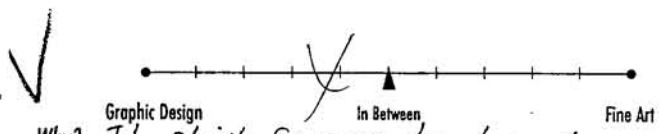
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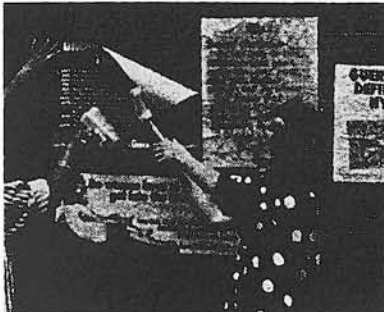
Why? It seems the artist is more concerned with his own ideas rather than the viewer. He's using Graphic Design for his own needs



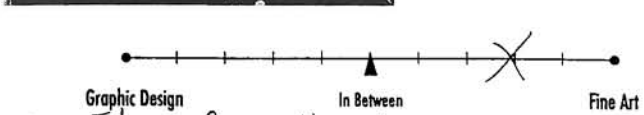
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? It still seems to be a form of advertising even without type



A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? The Gorilla women seem much more concerned with communicating their ideas than producing good design



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Graphic Design In Between Fine Art

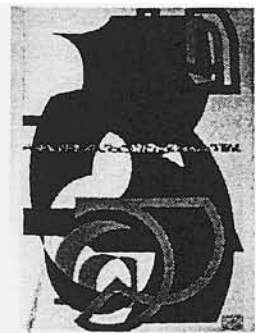
Why? Although to some this might seem rather radical and go against the ideas of easy communication I still consider this graphic design (dealing w/ type and image)



A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."

Graphic Design In Between Fine Art

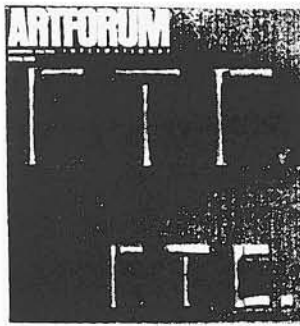
Why? I feel this is some sort of advertising even though no product is being sold.



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Graphic Design In Between Fine Art

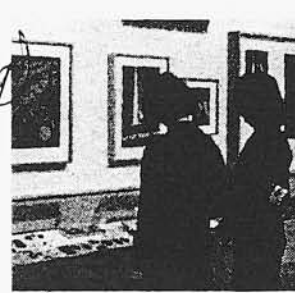
Why? Again page layout, cover design and typefaces in my opinion fall under the category of graphic design



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Graphic Design In Between Fine Art

Why? Cover design and page layout falls under graphic design even though it's an art magazine



A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.

Graphic Design In Between Fine Art

Why? It is graphic art which has been raised to the level of fine art.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.

Graphic Design In Between Fine Art

Why? The use of type here is only a means to something much greater I consider this more along the lines of fine art.

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Graphic Design In Between Fine Art
 Why? more visual statement and really no graphic elements that make it work.



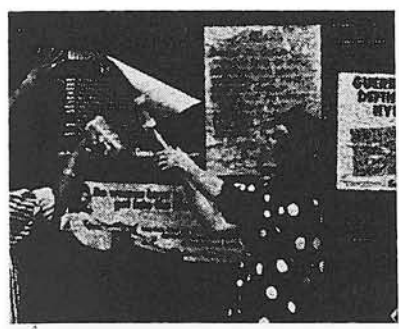
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Graphic Design In Between Fine Art
 Why? TD Typography plays a role with the imagery.



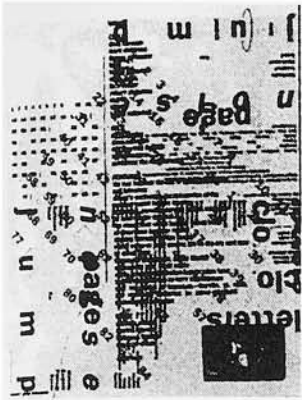
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Graphic Design In Between Fine Art
 Why? looks like a painting in such a way that the figures don't look real.

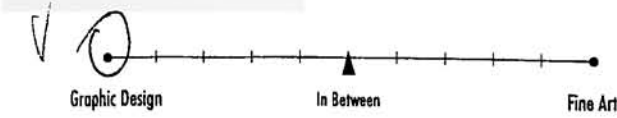


A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Graphic Design In Between Fine Art
 Why? posters indicate typography and have statement about work with Graphic Design.



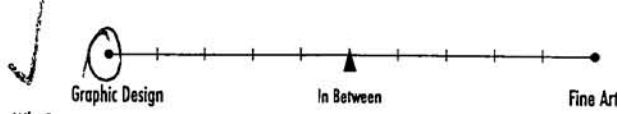
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Why? No real pictures or elements of different characteristics



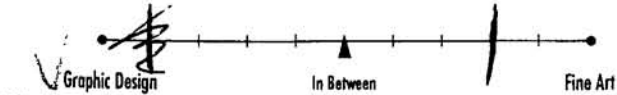
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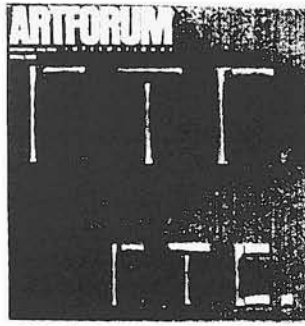
Why? letters come forward out at you and are read first.



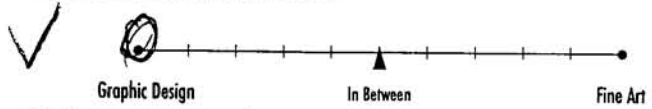
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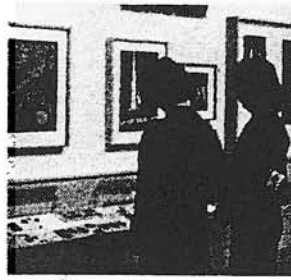
Why? Almost kind of Abstract and play on the fine arts as well as Graphic.



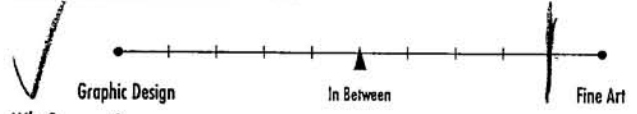
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Why? All Graphic because of the dull background and letters



A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? Because they are figures looking at pieces of art work which don't show any graphics.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? This is a money saying which catches peoples eyes as walking by.

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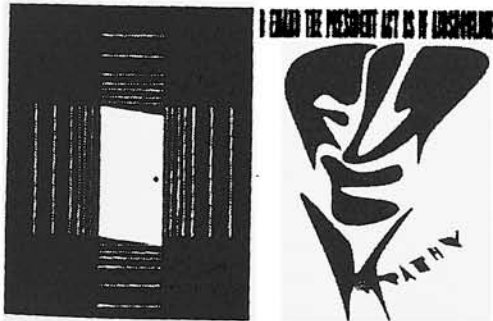
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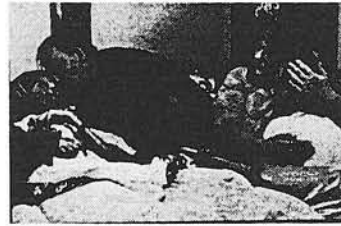
Why? There is an underlying meaning. Design to me is a way to aid the viewer and make a piece look good. Fine Art (generally) has a meaning, although it may not, fine art doesn't always use design.



An individual famous for his manipulation of the mass media and the art world develops a series of self-promotion ads which depict him in a variety of situations, and are intended to appear in a range of art magazines. The copy includes his name and the galleries representing him.

Graphic Design In Between Fine Art

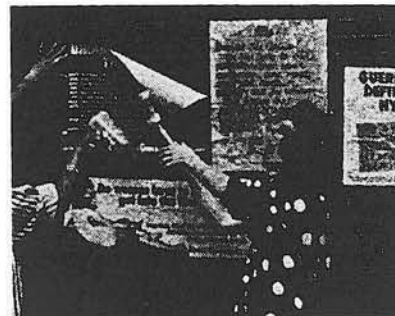
Why? He is advertising himself in a fine art way. Artsy if you will. At the same time applying design skills to what has been created.



A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.

Graphic Design In Between Fine Art

Why? It is conveying a meaning / theme / idea. But it does advertise the company.



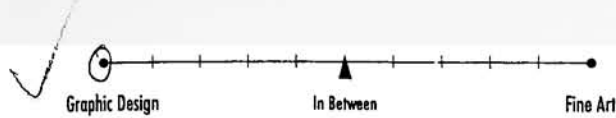
A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.

Graphic Design In Between Fine Art

Why? No company. No ad. Just meaning, theme, and idea.



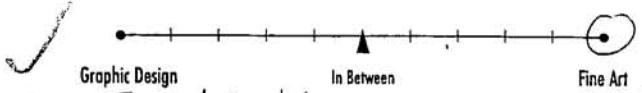
A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code" that, when deciphered by the readers, allows them to become part of the process."



Why? Interactive Design



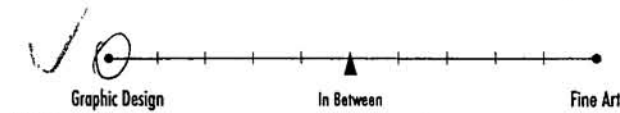
An art publication commissions an artist to design the cover to its 30th anniversary issue. The result, reflective of the artist's idea of history, is composed of red dowel sticks arranged on linen to form a receding "Etc, Etc".



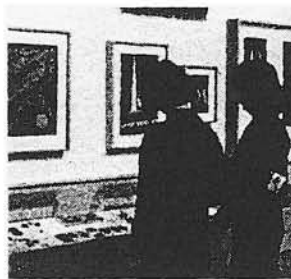
Why? Fine Art utilizing graphic design for a mag.



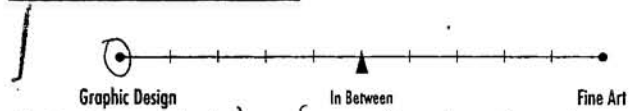
A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



Why? Advertising something by a company that is related to their services and them.



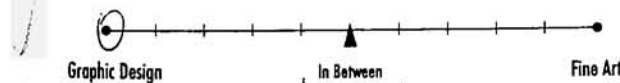
A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? On exhibit for Graphic Design



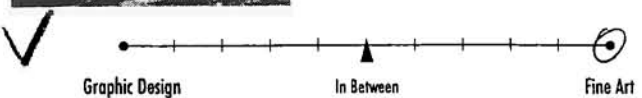
An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



Why? Using design to sell in a neat way their new product.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? Underlying theme and message. Graphic Design is the industry art where everyone needs to understand. Fine Art is not and not everyone will understand!

Many of these examples could easily be argued either way with equal support. Today Graphic Design has become very misunderstood mostly because of the computer. More and more people are calling themselves Graphic Designers or my favorite "Desktop Publishers"

This survey is part of my thesis research on the interrelationship between graphic design and fine art.

I would greatly appreciate your time and cooperation in completing it. If necessary, please return to my graduate mail folder. Thank you very much, Antoinette Monnier.

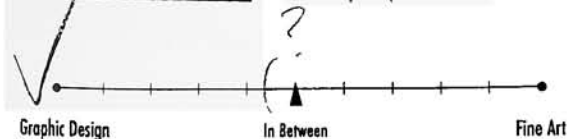
Check one: Faculty Student

Write in: Year Level (If Student) 4th

Department or Major GRAPHIC DESIGN

Following are a series of examples. Indicate whether they belong to graphic design, to fine art or somewhere in between. Most importantly please explain why you made that choice.

An individual designs an AIDS awareness piece. The message: "Demand the president act as if aid should die. Fuck apathy. If money talks why won't it listen." He then proceeds to purchase a double page spread in a prominent design magazine to feature his work. No client was involved, the work was completely self-generated.



Why? To say that this piece is in between still does not give it the explanation it needs. Fine art and graphic design are known for speaking out and being bold in doing so. Graphic design takes basic elements to create an aesthetic pleasing design. This spread incorporates much of what graphic design is about but has a much more fine art twist to it.



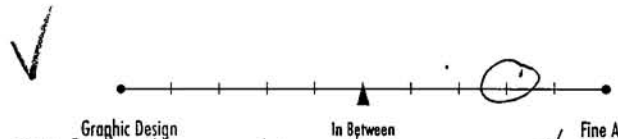
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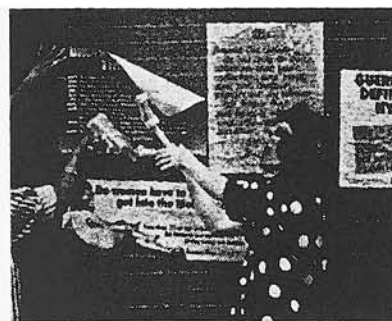
Why? Once again this piece has a little of both, but more fine art overtones with a conscious effort to exploit design. The application, I think, is what makes it more graphic design than the design itself.



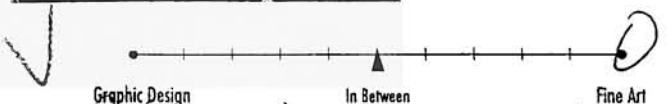
A photograph of an AIDS victim occupies a full page in a fashion magazine. The disturbing image is meant to increase the viewer's social awareness. It is not accompanied by any type except for the logo of the company who purchased the space in the magazine.



Why? Definitely more fine art because of the obvious emotions portrayed with minimal text or other forms of communication.



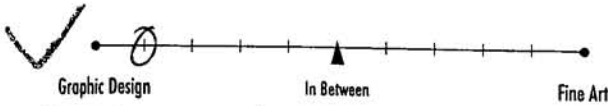
A group of women wearing gorilla masks to protect their identity paste posters on the walls of Soho incriminating the art establishment for its lack of support of women.



Why? Protest is a basic element of fine art. Graphic design kisses more and then it kicks it!



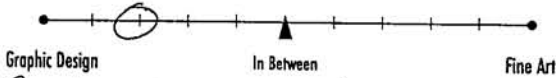
A surfer magazine is redesigned. The contents page has a look of typographic "anarchy" in which letterforms are overlapped, smashed and upside down. Page numbers are nonexistent. It is a "code that, when deciphered by the readers, allows them to become part of the process."



Why? David Carson has brought a new interest in typography to the magazine world - this has that same feel, I think this has work but many copies and misprints have appeared all over.



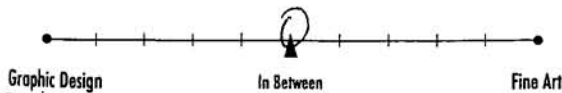
A billboard is displayed in Chicago. The words "We don't need another hero" run across the image of two children. Along the bottom of the billboard, it reads "A Foster and Keiser Public Message."



Why? Graphic design is becoming more & more responsible for communicating changes in American society. What separates this poster from others in this society is the application and the message.



An individual creates a typeface consisting of abstracted letterforms. He later designs a poster for the font company selling it. It features a composition with the new font and a layering of type forms.



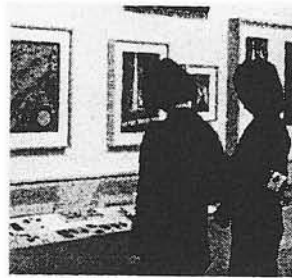
Why? Cal. Arts has been doing a lot of this and is responsible for many new thoughts of where fine arts and graphic arts. Combining abstract forms is artsy but it was planned and developed.



An art publication commissions an artist to design the cover to its 30th anniversary issue. The result, reflective of the artist's idea of history, is composed of red dowel sticks arranged on linen to form a receding "Etc, Etc".



Why? In this instance a more fine art approach is appropriate to accurately show the history. The creativity & thought is what makes me say it's more fine art.



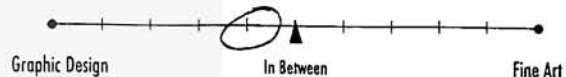
A cover is designed for an innovative magazine. Several years later, it is part of a large exhibit on the history of graphic design curated by a major art museum.



Why? I assume this is a photograph? I find it hard to decide how to classify this just because of the poor reproduction.



In Times Square, New York, an electronic sign displays a series of messages such as "Fathers use too much force" and "Torture is barbaric". It is a sign commonly used for commercial messages and is seen by thousands daily.



Why? Graphic design in concept and application but the messages it displays give a real fine art feel.

APPENDIX 3

Book Application

APPENDIX 4

Evaluation

The Interrelationship of Graphic Design and Fine Art
Evaluation

Please circle the most appropriate response for each question

You have browsed through this book once, your first impression is:

1. You can't wait to read it
2. It looks interesting, and may deserve further investigation
3. You're not sure, but you are not too excited
4. It bores you
5. Other _____

This book has several layers of reading: quotes, explanations of examples, words larger or bolder, diagrams

1. It's visually stimulating, and you like being able to pull out information here and there
2. It's OK, it does add some interest
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4. It's a jumble, you don't know where to start
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Visual examples accompany the text. How do you feel about them?

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What do you think of the vocabulary and language?

1. You feel talked down to. This is college, not high school
2. You think it is appropriate to your educational level
3. It's tough. You wish it were easier to read
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Sean Magee

The Interrelationship of Graphic Design and Fine Art
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The information was interesting but
I really didn't have the time
to look very good

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2. It's OK, it does add some interest
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5. Other

I liked how they made the
words demand attention.

Visual examples accompany the text. How do you feel about them?

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I felt it was easy reading.

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3. You could take 'em or leave 'em
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5. Other The pictures are helpful, but the diagrams a little confusing.

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Jamie E Johnson

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William Seepaul

The Interrelationship of Graphic Design and Fine Art

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5. Other It is easy to read... however the ideas ~~are~~ need to become more in depth... it seems to only scratch the surface... this bothers me.

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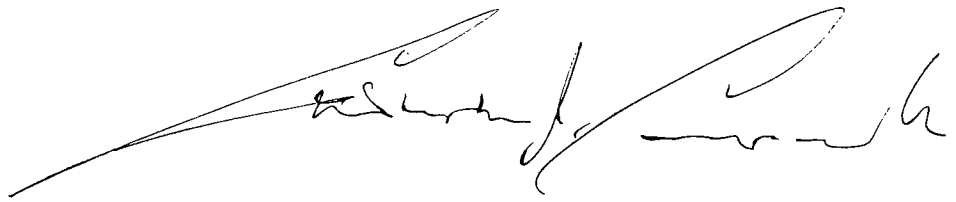
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