

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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No. 66

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GRAPHICS 1: NEW DIMENSIONS, the first of a series of small exhibitions devoted to new ideas and methods in graphic design, will be on view at The Museum of Modern Art from June 25 through August 9.

The exhibition includes 20 designs for posters and other graphics that employ unexpected approaches to established means of presenting information, and illustrates the use of new methods and materials in graphic design in Europe, Japan, and Mexico, as well as in the United States. The works range from the shocking and highly effective "Swedish Safety Poster" by Erling Ericsson to the majestic black on black silk screen poster "Martin Luther King" by Peter Gee.

John Garrigan, Assistant Curator of Graphic Design in the Department of Architecture and Design and Director of the exhibition, has stated, "The new poster need not necessarily be a rectangle with a predetermined aspect. It may also become a three-dimensional object -- and some have been made of inflated vinyl, and vacuum-formed plastic. The interaction of the poster and its environment with the observer has been of concern to the designers of several of the works presented here. A poster may project into space with fold-out or solid forms; it may involve the observer and the environment in its composition by means of reflective surfaces, or it may physically incorporate any background on which it is displayed through the use of perforations."

The exhibition is on view in the Philip L. Goodwin Galleries for Architecture and Design on the second floor of the Museum.

Additional information available from Nancy Luria, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Telephone (212) 956-7298.

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GRAPHICS 1: NEW DIMENSIONS

Checklist

AMBASZ, Emilio

Geigy Graphics. 1967.
Offset lithography in black on black paper with die-cut projecting "G",
15 1/2 x 30" (two pieces).
Gift of the designer.

CATO, Bob

Public Sculpture in Public Places. 1967.
Offset lithography on paper, arrow-shaped,
15 3/4 x 25 3/4 x 16 3/4".
Gift of the designer.

ERICSSON, Erling

Swedish Safety Poster. 1968.
Vacuum-formed plastic printed by offset lithography,
35 3/4 x 25 1/4".
Gift of the designer.

FISCHER, Lothar

Lothar Fischer 'Emanationen'. 1968.
Silk screen on mylar,
37 1/4 x 22".
Gift of the Galerie Casa, Munich

FRONZONI, A.G.

Gio Ponti Galleria de Nieubourg, Milano. 1967.
Offset lithography on white paper with triangle projecting from surface. 44 1/2 x 58 1/2"
(Bank of six).
Gift of the designer.

Tino Stefanoni Galleria Apollinaire, Milano. 1969.
Offset lithography on paper in the shape of a traffic sign.
27 3/4 x 21 1/2".
Gift of the designer.

(over)

FRONZONI, A. G. (continued)

Bocola, Dané, Fiori, Marzorati, Raffaetà, Galleria Apollinaire, Milano. 1969.

Embossed white paper,
27 1/4 x 20 1/4".

Gift of the designer.

Romano Santucci: Interazione Visivo-suonica. 1970.

Offset lithography on die-cut paper with accordion-fold,
27 1/2 x 19 5/8" full sheet,
19 5/8 x 7" folded.

Gift of the designer.

GEE, Peter

Martin Luther King. 1969.

Silk screen, black on black,
30 x 20".

Gift of the designer.

GOLDSCHMIDT, Anthony

Sam Peckinpah's West. 1969.

Silk screen on clear vinyl,
30 3/4 x 28".

ISHIOKA, Eiko

Power Now. 1970.

Offset lithography on mylar,
40 3/4 x 28 3/4".

Gift of the designer.

LAANES, Carl

Habitat. 1965.

Dimensional plastic letters on black glass,
20 x 32 1/2".

Gift of the designer.

NONEMAN, John

Popular Optical Art Ball. 1965.

Silk screen on paper with die-cut projecting letterforms,
22 1/2 x 17 5/8".

Gift of the designer.

del PEZZO, Lucio

Calendar for Olivetti. 1970.

Silk screen on mylar,
12 sheets, 30 x 30".

Gift of the Olivetti Corporation.

(more)

PINTORI, Giovanni

751
Olivetti. 1966.
Signboard, wood with dimensional letters,
30 1/2 x 28".
Gift of the designer.

ROT, Diter

Rörelse I Konsten. 1962.
Silk screen on black paper with die-cut holes,
39 1/2 x 27 3/4".
Gift of the Moderna Museet, Stockholm.

Staff, Publications Program,
School of Architecture,
Princeton University

World Man. 1965.
Silk screen on aluminized paper,
28 5/8 x 22".
Gift of the designers.

STERN, Judy and
BROCKMAN, John

Head. 1969.
Silk screen on mylar,
25 x 39".
Gift of the designers.

TERRAZAS, Eduardo and
WYMAN, Lance

Mexico '68. 1968.
Inflated vinyl poster for Mexico Olympics,
22' diameter.
Gift of the designers.

TERRAZAS, Eduardo

Imagen Mexico. 1969.
Silk screen on mylar,
15 units, 12 x 12" each,
Gift of the designer.

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GRAPHICS 1: NEW DIMENSIONS

WALL LABEL

During the "graphics explosion" of the Sixties traditional attitudes toward form, media and materials were subjected to a reappraisal which is still continuing. This has yielded fresh approaches to existing resources, and a greater receptivity to new methods and materials.

The poster is perhaps the most conspicuous area of graphic experimentation, generating ideas and imagery that have influenced other areas of graphic design.

The new poster need not necessarily be a rectangle with a predetermined aspect. It may also become a three-dimensional object -- and some have been made of inflated vinyl and vacuum-formed plastic. The interaction of the poster and its environment with the observer has been of concern to the designers of several of the works presented here. A poster may project into space with fold-out or solid forms; it may involve the observer and the environment in its composition by means of reflective surfaces, or it may physically incorporate any background on which it is displayed through the use of perforations.

The traditional concept of the poster as, first and foremost, a vehicle for a message has been abruptly challenged. From the ornately obscure lettering of the "psychedelic" poster to severe uses of black on black and white on white, the poster has also become a stimulus, an intriguing object, often at the expense of legibility.

John Garrigan
Assistant Curator of Graphic Design

Current ideas and methods in graphic design will be presented in the Goodwin Gallery in a series of small exhibitions. This, the first of these exhibitions, comprises works which employ new methods and materials, showing some unexpected approaches to established means of presenting information. Works selected are from Sweden, Japan, Germany, Italy, Mexico and U.S.A.

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