

What is this course about? Contemporary artists and designers create meaningful, persuasive, and expressive works using a combination of image and text. These works of graphic design and art demand to be read as much as “looked” at. In every way imaginable, they help to shape the visual culture of our lives, from the visual appearance of information in print and online to the style of social media networks. Through the public media of advertising, the public display of art — even architecture and urban planning — works combining image and text shape our experience of the cities in which we live. This course will survey the history and theory of such works of art and design across the modern and contemporary period, from the beginning of the twentieth century to the knowledge economy of our present time. Drawing on case studies from Western and non-Western cultures and through the production of an individual word-and-image publication, we will explore the ideas and processes that enable contemporary artists and designers to create these works and to disseminate them throughout society. Finally, we will consider how the significance and power of works of image and text is linked to the historical interrelationship between artists and graphic designers.

Instructor Biography. Michael Corris (MFA Painting/Media; PhD History of Art) is an internationally recognized artist and writer on art whose creative work straddles the divide between art and graphic design. Corris has exhibited internationally and his work — which includes award-winning, typographically inspired artist’s books— is represented in research libraries, museums and private collections throughout North America, Europe, and Australia. Corris’ writings focus on the theoretical and practical relationship between language and visual art; his publications include books, catalogue essays, chapters in edited volumes, and reviews of modern and contemporary art exhibitions. He is the author, along with John Dixon Hunt and David Lomas, of an authoritative work on text and image, *Art, Word & Image: 2,000 Years of Visual/Textual Interaction* (Reaktion Books, 2010). Recent publications include *Leaving Skull City: Selected Writings on Art* (Les Presses du Réel, 2016) and *The Fourth Book* (Free Museum of Dallas Press, 2018).

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May Term 2019
Professor Michael Corris
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The benefits of this course:

- Learn in an environment that integrates theory, history, discourse, and research
- Fulfill a requirement for the Graphic Design Minor
- Acquire conceptual skills needed to plan, execute, and present your creative concepts to an audience of peers and professionals
- Explore the aesthetic and conceptual trends in art and design from the early-20th century to the present
- Broaden your visual intelligence through an historical survey of the integration of text and image and the application of the visual resources of fine art for the purpose of communication and persuasion.

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SYLLABUS

ASAG 1310 / ADV 2323

3 credits

10am - 2:00pm, May 16 – 31, 2019

SMU Main Campus: Room to be announced.

Grading Options: This course is not available as a Pass/Fail grading option.

Instructor: Dr. Michael Corris, Professor of Art

Email: mcorris@smu.edu Phone: (817) 823-9239 or (214) 768-3848

During May Term, I will be available to meet with students between 2:00 – 3:00pm, by appointment only.

Why this course? This course — co-listed in the Division of Art and the Temerlin Institute for Advertising — will count towards the fulfillment of your degree credits in the following ways: (1) if you are a BFA or BA Art major, you may take this course as part of your “Additional Art Studies”; (2) if you are a Graphic Design minor, this is a required Core course; and (3) if you are majoring in any other subject area, or are an Art minor, you may take this course as a Free Elective.

What will I learn? This course will help you expand your creative imagination through an exploration of fundamental concepts and theories found in the art and graphic design since the early 20th century to the present. You will gain a basic historical and conceptual understanding of the relationship between art, design, and technology over the course of more than a century. Our focus will be on artists and designers — often one and the same individual — who experiment with the integration of text and image. We will examine modern and contemporary typographic design, various types of image production and reproduction, and the immense influence on designers of new digital tools and screen-based working environments.

How will I learn? The content of this course is delivered through lectures, seminars, individual research, and peer learning (that is, by student presentations and other means of interaction between you and your classmates).

How will I be assessed? The modes of assessment for this course will grade your oral presentations, participation in class discussions, the quality of your short research reports (500 words), and how well you perform on an image identification exam.

What materials are required for this course? The required text is Philip B. Meggs & Alston W. Purvis, *Meggs' History of Graphic Design*, 6th edition (Wiley, 2016)

What is expected of me in this course?

- Attendance is mandatory: unexcused absences will result in a lowering of your overall grade.
- Be considerate of other classmates and show up on time for class. Late arrivals disrupt everyone.
- Students are expected to utilize work time during class productively and to be present for the entire class time.

Academic Honesty and Misconduct. The Honor Code and the SMU Student Code of Conduct bind you to follow widely recognized standards of studentship and behavior.

Be aware that plagiarism — intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise — is a serious breach of the Honor Code.

For complete details on the Honor Code and the SMU Student Code, refer to the University website: <http://www.smu.edu/StudentAffairs/StudentLife/StudentHandbook/HonorCode>

Disability Accommodations: Students needing academic accommodations for a disability must first be registered with Disability Accommodations & Success Strategies (DASS) to verify the disability and to establish eligibility for accommodations. Students may call 214-768-1470 or visit <http://www.smu.edu/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor to make appropriate arrangements.

Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities: Because of the intensive instructional schedule for May Term courses it is recommended that students refrain from participating in extracurricular activities.

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ASAG 1310 / ADV 2310 Course Calendar / May Term 2019

(Note: This calendar may be subject to minor changes.)

• Thursday, May 16

Lecture 10:00-10:30am: *“No Free Reading”: An overview of word and image in modern and contemporary art and design*

Screening & Discussion 10:30-11:30am: Excerpts from “Helvetica”, a film about the design, development and application of the world’s most popular type font.

Research: 11:30am-1:00pm: Student groups will research assigned topics for a brief audio visual presentation

Presentations 1:00-2:00pm: Student groups will present research; discussion

• Friday, May 17

Lecture & Discussion 10:00am-11:00am: *The Power of Print, 1900-1920*

In-Class Research Task 11:00am-1:00pm: Art Nouveau, Propaganda & Public Information, 1900-1920.

Presentations: 1:00-2:00pm: Student groups will present research; discussion

• Monday, May 20

Group Presentations (weekend assignment) 10:00-11:30: Modernist art & design, 1920-1940

Lecture & Discussion 11:30am-12:30pm: *The Impact of Color Printing & Photography on Graphic Design, 1920 - 1940*

In-Class Research Task & Workshop 12:30pm-2:00pm: Comparative Study of Photography in Advertising, USA/Europe, 1920 – 1945

• Tuesday, May 21

Lecture 10:00am-11:00am: *Type & Technology: From Mergenthaler to the Digital*

Workshop & Discussion 11:00am-Noon: The Grid: Systematic approaches to page design.

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• **Tuesday, May 21 (continued)**

Research: Noon-2:00pm: Student groups will research topics related to the transformation of typographic design during the period 1925 – 1970.

• **Wednesday, May 22**

Group Presentations (weekend assignment) 10:00-11:30: Modernist art & design, 1920-1945

Lecture & Discussion 11:30am-12:30pm: *The Impact of Photography on Graphic Design, 1920 - 1940*

In-Class Research Task & Workshop 12:30pm-2:00pm: Comparative Study of Photography in Advertising, USA/Europe, 1920 – 1945

• **Thursday, May 23**

Lecture & Discussion 10:00am-11:00am: *Post-War Prosperity & Social Challenges: Graphic Design & Typography, 1945 - 1960*

In-Class Research Task 11:00am-1:00pm: The Transition from War to Peace, 1940-1960.

Presentations: 1:00am-2:00pm: Student groups will present research; discussion

• **Friday, May 24**

Lecture & Discussion 10:00am-11:00am: *Madison Avenue: Advertising and Design*

In-Class Research Task 12:00 Noon-1:00pm: Key graphic designers working in the field of advertising and consumer publications, 1945-1960

Presentations: 1:00pm-2:00pm: Student groups will present research; discussion

Memorial Day Weekend Assignment: research paper on a topic to be decided

• **Tuesday, May 28**

Lecture 10:00am-10:45am: *The Decade of the 60s: Design, Advertising, and Illustration*

Screening & Discussion 10:45am-11:30am: Conversations with Marshall McLuhan

Research: 11:30am-1:00pm: Student groups will research developments in design and illustrations for books, magazines, artists' bookworks, and other avant-garde art publications of

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the 1960s, including *The Medium is the Massage* (McLuhan & Quentin Fiore), *Vogue*, *Avalanche*, *Artforum*, Ed Ruscha's *Twenty-Six Gasoline Stations*, and *Aspen Magazine*.

Presentations 1:00pm-2:00pm: Student groups will present research; discussion

• Wednesday, May 29

Lecture & Discussion 10:00am -11:00am: *Postmodernism in Graphic Design, 1970-1990*

In-Class Research Task 11:00am -12:00pm: Key Figures in Graphic Design, 1970-1990.

Presentations: 1:00-2:00pm: Student groups will present research; discussion

• Thursday, May 30

Lecture & Discussion 10:00am - 11:00am: *The Digital Revolution in Graphic Design, 1990-Present*

In-Class Research Task 11:00am – 1:00pm: Human-Computer Interface Design and related topics in web design

Presentations 1:00pm-2:00pm: Student groups will present research; discussion

• Friday, May 31

Lecture & Discussion 10:00-11:00am: *The Visual Display of Information: Graphic Design as an Adjunct to Research in the Sciences & Humanities*

In-Class Research Task 11:00-1:00pm: The State of the Art of Visualization

Presentations: 1:00-2:00pm: Student groups will present research; discussion

Bibliography

Books (Print and eBooks)

Helen Armstrong, *Graphic Design Theory: Readings from the Field* (2012)

Lewis Blackwell, *The End of Print and the Grafik Design of David Carson* (2000)

Michael Bonesteel, *Henry Darger: Art and Selected Writings* (2001)

Arthur C. Danto, *What Art Is* (2012)

[Johanna Drucker](#) and [Emily McVarish](#), *Graphic Design History: A Critical Guide* (2008)

Stephen Eskilson, *Graphic Design: A New History* (2007)

[Steven Heller](#), *Graphic Design Reader* (Kindle Edition, 2002)

John Dixon Hunt, Michael Corris and David Lomas, *Art, Word & Image: 2,000 Years of Visual/Textual Interaction* (2010)

Liz Kotz, *Words to Be Looked At: Language in 1960s Art* (2010)

Michael Kroeger, *Paul Rand: Conversations with Students* (2008)

Ellen Lupton, *Thinking with Type* (2010)

Philip B. Meggs, Alston W. Purvus, *History of Graphic Design* (2011)

W. J. T. Mitchell, *Iconology* (1987)

_____, *Picture Theory: Essays on Verbal and Visual Representation* (1995)

_____, *What Do Pictures Want? The Lives and Loves of Images* (2006)

Josef Müller-Brockmann, *Grid Systems in Graphic Design* (1996)

Otto Neurath, *From Hieroglyphics to Isotype: A Visual Autobiography* (2010)

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Bradbury Thompson, *The Art of Graphic Design* (1988)

Edward Tufte, *Envisioning Information* (1990)

_____, *Visual Explanations* (1997)

_____, *The Visual Display of Quantitative Information* (2001)

John Wozencroft, *The Graphic Language of Neville Brody* (volumes 1 & 2: 1988, 1994)

Websites of Artists & Designers or In-depth Articles Online

Neville Brody: <http://www.researchstudios.com/>

David Carson: <http://www.davidcarsondesign.com/>

Emigré Fonts & Magazine: <http://www.emigre.com/>

FUSE: <http://www.printmag.com/design-inspiration/the-fuse-box-faces-of-a-typographic-revolution/>

April Greiman: <http://aprilgreiman.com/>

Jenny Holzer: <http://projects.jennyholzer.com/>

Barbara Kruger: <http://www.theatlantic.com/entertainment/archive/2012/08/the-unsettling-text-driven-world-of-barbara-krugers-belief-doubt/261348/>

Otto Neurath: <http://plato.stanford.edu/entries/neurath/>

Raymond Pettibon: <http://www.raypettibon.com/>

Karen Schiff: <http://karen-schiff.com/>

Erik Spiekermann: <http://edenspiekermann.com> and <http://fontfeed.com/archives/erik-spiekermanns-typo-tips/>

Bradbury Thompson: <http://library.rit.edu/gda/designer/bradbury-thompson>

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Edward Tufte: <http://www.edwardtufte.com/tufte/>

Jenny Weiner: <http://www.forensicfairytale.com/>

Bibliographic Websites

<http://www.designishistory.com/bibliography/>

<http://purchase.libguides.com/graphicdesign>

Journals and Periodicals

Artforum

Art in America

Frieze

Print

U&Ic

Word & Image

Other Resources

[Saul Greenberg](#) , [Sheelagh Carpendale](#), [Nicolai Marquardt](#) & [Bill Buxton](#), “Sketching User Experiences: The Workbook”