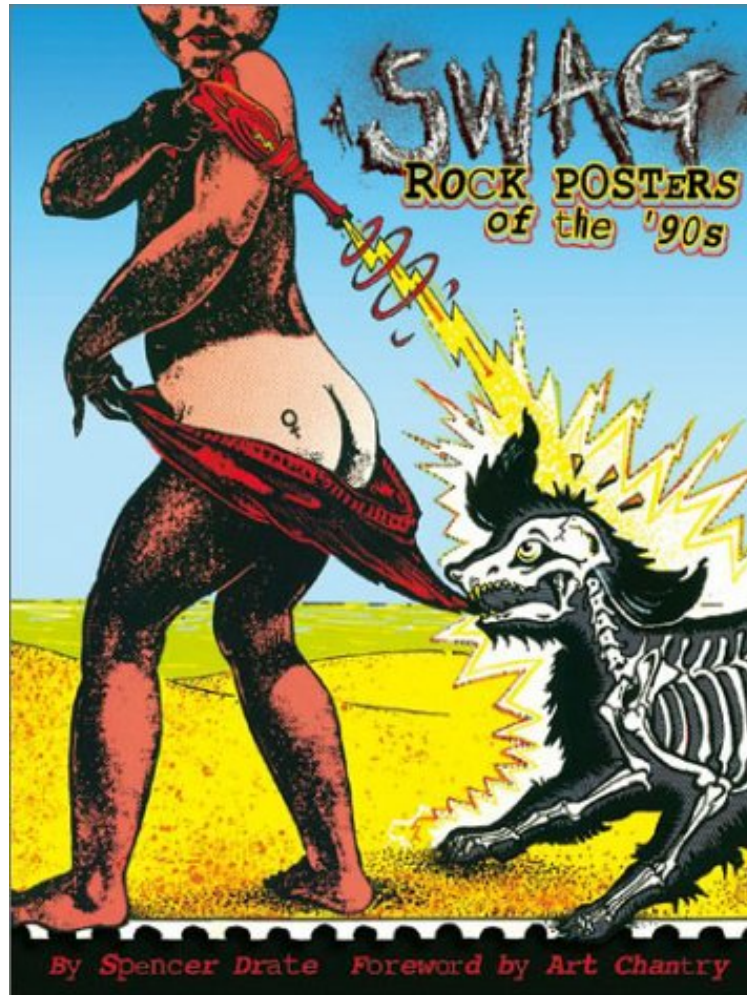


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Spencer Drate, Art Chantry
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[FREE] Swag: Rock Posters of the 90's

Swag: Rock Posters of the 90's

Spencer Drate, Art Chantry : Swag: Rock Posters of the 90's before purchasing it in order to gage whether or not it would be worth my time, and all praised Swag: Rock Posters of the 90's:

0 of 0 people found the following review helpful. Five StarsBy JESUS PRADO ARCINIEGAgreat0 of 0 people found the following review helpful. Five StarsBy william clarkCoe19 of 23 people found the following review helpful. I guess it was a nice try?By A CustomerA lot of people have been waiting for this book to come out. I am one. The book "looks" great, high quality design, printing, etc. The Chantry essay in the begining is excellent (but that is to be expected). But after that, it's all down hill. First glaring problem here. "Rock Posters of the 90's" is the title. Then why are half the artists in this book little known artists who never even MADE posters in the 90's? It's like putting out an album of "60's Rock Classics" and half of it is Leo Sayer and Doobie Bros. Another big problem with this book is it seems like there was absolutely NO RESEARCH done in it's making. Old Artrock catalogs are more informative. There are LOTS of artists who are not in here, and should. As there are lots of artists who are in here, that maybe

shouldn't. And then big important artists like Mark Arminski, who is truly a pioneer of the poster world only gets one page??? Judging by the reviews of the "45 Cover" book by the same author, you can probably get them both for \$5 after the holidays on the "cheap" table, I now wish I waited to buy this. It is interesting that all of the problems with the "45 cover" book, are evident in this book too. Sorry. Big let down. Save your money for the Electric Frankenstein book of all of their posters/cover art, and the Art of Modern Rock, which I think will rule!

Exploding with color, Swag is an introduction into the world of concert poster art from the past decade, and a look at the cutting-edge music for which it was created. Sandwiched between the glitz of glam rock and the bombast of bling-bling, rock music in the 1990s sounded off against record-industry commercialism in favor of a new stripped-down, do-it-yourself aesthetic. Disenchanted by the over-produced pop sensations of the 1980s, bands such as Nirvana, Pearl Jam, Sebadoh, and Sonic Youth began to emerge from relative obscurity into the limelight of music videos, magazine covers, and festivals with their raw amped-up sounds that only bass, drums, and guitars could make. It was a time when, on many levels of popular culture, the underground seized control of the mainstream. In alternative arts communities from Seattle to New York, it seemed that nearly everyone was in a struggling band or lending a hand to one. Meanwhile, that same DIY spirit was driving those whom had been enlisted - budding graphic artists, band members, among others - to create the concert flyers, posters, and other promotional materials that directed the fan bases to the plethora of performances. They too were stripping away the gloss, reducing the methods and the medium until only the essentials were left. A new kind of rock poster had emerged and it broke at least as many established rules as the bands it was designed to promote.

From Publishers Weekly Graphic art takes the spotlight in this collection of "swag"-the decorative concert ads that festoon lampposts, billboards and teenagers' walls. CD-packager Drate celebrates what he calls the "global poster movement" and features the work of 50 artists, from established graphic designers like Frank Kozik to newbies like Serigraphie Populaire, a duo who print all their posters by hand. Although many of the posters showcase the grunge and indie bands that sprung up during this new era of graphic design, there are samples from some mainstream musical acts who jumped on the wagon too: Bob Dylan and Ozzie Osbourne find their swag alongside Pearl Jam and Radiohead. The reprinted posters date from 1993 to 2002, with the nexus of work centered on the late 90s to the present (the subtitle is a bit misleading). Aside from Seattle designer Art Chantry's historical tour of rock posters in the introduction, the prose is minimal, leaving plenty of space for the surreal, satirical, raw sometimes ghastly vision of "classic sleazeball American trash culture." 250 color illustrations. Copyright 2003 Reed Business Information, Inc. "Welcome to the vivid, lewd world of '90s rock posters...rock posters aren't necessarily parasitic, but meaningful independent artworks." -- Blender About the Author Spencer Drate, creative director, designer, CD consultant, and author, has created award-winning CD-packaging for many popular recording artists, including Bon Jovi, Lou Reed, U2, The Ramones, The Velvet Underground, Joan Jett, and Talking Heads. He has written several books, received many design awards, and has been interviewed by many leading publications. He lives in New York City. Art Chantry, heralded as one of the kings of graphic design in the rock and punk-rock community, has been producing posters, album covers, ads, logos, and magazine covers since 1978. He has been both the subject and author/illustrator of several books on graphic design and the Seattle punk culture. He lives in St. Louis.