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Designing Without Boundaries

A thesis
presented to
the faculty of the department of Art and Design
East Tennessee State University

In partial fulfillment
of the requirements for the degree
Master of Fine Arts in Graphic Design

by
Mickey Glover
December 2003

David Dixon, Chair
Wayne Dyer
Ralph Slatton

Keywords: Graphic Design, Fine Art, Art, Design,
Intuition, Spirituality, Creativity

ABSTRACT

Designing Without Boundaries

by

Mickey Glover

This thesis was written as a supporting paper for a graphic design exhibit for a Master of Fine Arts Degree. The focus of my design is the creation of successful pieces of expressive graphic design that defy many traditional or formal rules of design.

This thesis begins with a brief explanation of my methods and what I feel makes for good expressive design. These include a heavy reliance upon intuition, the necessity of traditional design education, historical and contemporary influences. I then characterize my motivations and methods of creating graphic design. Followed by the relation of my work to historical and contemporary influences. I conclude with a summary of the design work achieved in pursuit of this degree.

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CHAPTER 1

INTRODUCTION

The purpose of this paper is to support my thesis exhibit in accordance with the requirements of the Master of Fine Arts Degree at East Tennessee State University. This body of work is expressive graphic design and is in opposition to most traditional graphic design by rejecting conventional notions of typographic syntax, visual hierarchy, and imagery. Designing without boundaries is about designing from within and designing the way I want, while limiting external influences on my creative decisions. For the purpose of this paper, designing expressively means designing while expressing myself visually and relying more on intuition than on traditional means of design. Traditional design includes the conservative rules of design such as typographic syntax, visual hierarchy, color corrected photography, professional illustration, etc. As a graphic designer in the twenty first century, I must deal with the paradox of reaching my audience simply and effectively or breaking the boundaries of traditional design and risking the viewer's visual confusion. In many cases that expressionism pushes the limits of type and image into a realm of illegibility. However, as David Carson has said, one should not mistake legibility for communication.¹ I feel it is more important to be expressive and creative in graphic design than it is to conform to traditional notions. I feel that an artist does not have to be legible in his or her designs in order to communicate an idea or emotion. The power of reaching an audience is allowing them to decipher the image for themselves.

While the simple and obvious in graphic design communicate effectively, it often lacks

viewer engagement. The attraction of art to generations has always been the ability of the effective artist to challenge the expected. Generally speaking, the goal of most advertisers in printed media is to sell a product to a mass audience through simple verbal and visual communication. In most cases that entails straightforward typography accompanied by straightforward photography or illustration. While the viewer is immediately aware of what they are being sold, he or she is being dealt an injustice. Society tends to value the quick and simple over the thought provoking and challenging. These ideas could be easily challenged by professionals in the field, in most cases, traditional designers who have taken detailed efforts to understand and educate others in the art of traditional typography. I firmly believe that before designing expressively, one should have a solid background in traditional design education.

When the common rules of design have been broken, I can only fall back on my intuition. “The fundamental skill of a designer is talent. Talent is a rare commodity. It’s all intuition and you can’t teach intuition.”² Webster’s Dictionary defines intuition as the direct perception of truth, fact etc., independent of any reasoning process; immediate apprehension. Intuition is one of those invisible truths such as God, faith, love, wind, and electricity. It is there, you can’t physically see it, but you can feel it and can see what it produces. Intuition can’t be taught. In the end, rules only create a world of generic design. It is a natural human tendency to rebel. As an intuitive designer I am not governed by rules, type, size or legibility. I am governed by a God-given innate desire to create and to express myself freely.

I feel that even in graphic design, I must express myself. Taking my self-expression away is like taking my voice away. While I have a complete respect for professional values in design and practice them as much as possible, I also feel that design and art are intertwined

elements. As Paul Rand said, “There is no difference between a designer and an artist, they both work with form and content.”³ All that is wonderful in art should flow through graphic design as well. While I am fully aware of graphic design as an important form of communication that incorporates type and image, I believe it is still possible to be expressive and communicate effectively at the same time. The only prerequisite for this is intuition.

My graphic design is successful because I attempt to use the medium as a form of self-expression without boundaries. My work is not an attempt to manipulate the viewer. It is created with the intent to engage the viewer. I may choose to use this expressiveness in a design for a real client, a fictitious client or I may design for self expression only. Whatever the case may be, I am designing the way I prefer and I try to keep any dictating outside forces to a minimum.

The following chapter will document the various historical influences on my design work. The artists that have influenced me include Pablo Picasso, Georges Braque, Robert Rauschenberg and David Carson. Chapter three will concentrate on a thorough explanation of my personal motivations and methods. Chapter four will relate my work to historical and contemporary influences, and finally, conclusions and a summary are offered in Chapter five.

CHAPTER 2

HISTORICAL INFLUENCES

Several important elements have contributed to my work as an expressive graphic designer. They include what I call divine intuition, as well as knowledge of traditional typography or formal design, and a number of artists who have influenced my design style. I believe that the most effective designs are those that follow their own rules or at first appear not to conform to any rules at all, yet achieve a distinct aesthetic quality. The element that I feel is most necessary to expressive design is intuition. This chapter will detail each of these elements, and describe which aspects I have integrated into my design approach. The first half of this chapter deals with two necessary elements of my design philosophy, intuition and a strong foundation in traditional design.; the second half deals with those artists that have influenced my design style.

Intuition may not be something we can lay our hands on, but it is not on trial by any means. In 1983, Phillip Goldberg did extensive research on this issue. In his book, *The Intuitive Edge*, he concluded that,

“Instead of singular truths, facts, or verifiable information, the creative function of intuition deals with alternatives, options, or possibilities. This function generates ideas that may not be right or wrong in the factual sense but are more or less appropriate to a situation...If he were a problem solver, he would generate a lot of unusual solutions, a high percentage of which would achieve the desired results. If he were an artist, his conceptions would have the ring of “truth” that enables some art to endure.”⁴

In most cases, intuition is considered a philosophical idea. Many books have been

written on the idea of intuition and most include a philosophical approach. I believe that intuition is more of a solid matter than a philosophical thought. I believe that it is a divine gift. Albert Einstein once stated that, “The really valuable thing is intuition.”⁵ In David Carson’s book *2nd Sight*, Karrie Jacobs states “Three hundred years ago, intuition had its day in the sun. It was billed as the pathway to God.”⁶ I don’t believe it is so much the pathway to God as it is a gift from God. This Divine gift is not given to everyone. Just like the ability to play a sport, write poetry, or the patience to be a healthcare professional, not everyone is blessed with sufficient intuition to be a successful artist. I believe intuition is more important to a designer than anything else. I could strive for years learning the basics of playing the violin and practicing endlessly, but unless I was gifted in that area, I probably would not succeed.

“Baruch Spinoza, in the 17th Century, maintained that there were three kinds of knowledge: the first based on imagination or opinions, the second based on reason, and the third based on intuition. ‘The highest endeavor of the mind, and the highest virtue is to understand things by the third kind of knowledge,’ Spinoza wrote in the *Ethics*. ‘...As we understand things more in this way, we better understand God...’”⁷

I feel that not enough emphasis is placed on this matter in the design community. Are basics of design more important than acknowledging the intuitive side of design? “We live in a time when the gut feeling isn’t given much credence, not in corporate life, or political life, not even in the arts. We have all become superb calculators, figuring the percentages on every move. Artists have to have the math skills of rocket scientists to survive.”⁸ William James, commenting on the fact that once things are made, they are dead, in reality the things that are being made are really alive. He incorporated this idea with intuition and said,

“What really exists is not things made but things in the making,” writes William James. “Once made, they are dead, and an infinite number of alternative conceptual decompositions can be used in defining them. But put yourself in the making by a stroke of intuitive sympathy with the thing and, the whole range of possible decompositions coming at once into your possession, you are no longer troubled with the question which of them is the more absolutely true.”⁹

The other element critical to my design philosophy is my education and background in traditional design. I believe that before designing without boundaries, I must know the boundaries. I feel that my expressive design is a reaction to traditional design. It’s an anti-traditional design. Many elements make up traditional design such as alignment, proper use of typography (justification, letter spacing, etc.) clean and clear, color accurate photography. These elements in many cases serve clients needs directly and effectively.

I feel that in expressive design it is necessary to emphasize that rebellion against traditional design. The more subtle the reaction, the less of an impact, and the more likely the design won’t work. If I am going to use a large amount of space between letters, I am going to overdue it so that it is evident that it was intentional.

“One of the principles of durable typography is always legibility...There are always exceptions, always excuses for stunts and surprises. But perhaps we can agree that, as a rule, typography should perform these services for the reader:

- invite the reader into the text;
- reveal the tenor and meaning of the text;
- clarify the structure and the order of the text;
- link the text with other existing elements;
- induce a state of energetic repose, which is the ideal condition for reading.”¹⁰

Ilene Strizver in her book *Type Rules* says that,

“The first and foremost step in selecting a typeface is knowing your goals. As a designer, your primary responsibility is to serve the client using your design and problem-solving skills. It is not to make their needs into your own personal award-winning design statement. Personal self-expression to the exclusion of the needs of the project are what fine art is all about, but not graphic design.”¹¹

I don't agree with her statement. I do believe that statements like these are what spark great expressive designs and prompt designers to design without boundaries. As I stated before I don't feel that there is a difference between fine art and graphic design, so this statement creates a desire to create an effective graphic design in an expressive and original manner.

In the foundations of art education, I believe it is necessary to realize the importance of basic design to understand the visual significance of expressive design. Basic design principles include unity, emphasis/focal point, scale/proportion, balance, and rhythm. Basic design elements include line, shape/volume, texture, illusion of space, illusion of motion, value and color.¹² While expressive design may go against traditional typography, I believe in most cases it follows basic design principles and elements. Design is deliberate.¹³ In many cases to the untrained eye, successful expressive design looks chaotic. But after an in-depth analysis expressive design will follow many of the same elements and principles as traditional graphic design. Even though design principles and elements can be taught as definitions, in the end the more intuitive designer will use them most effectively.

Numerous artists have influenced my design style. They are too numerous to list in this paper. I will limit my acknowledgement to only a few who are probably the most well known artists that I believe have been successful at designing without boundaries. They include Pablo

Picasso, Georges Braque, Robert Rauschenberg, and David Carson. These artists have many things in common including their ability to defy traditional rules and create their own unique graphic expressions in their work. Even though only one was considered a graphic designer (Carson), I believe that all have had a tremendous impact on expressive graphic design.

Robert Rauschenberg's work combines painting, collage and silkscreen images with a heavy reliance upon intuition.

“He stated that he tried never to come into the studio with an idea. If he has an idea before starting, he goes for a walk just to get rid of that idea. He says if he does start with an idea, chances are he'll only come up with stuff that he or somebody else has done before him. He wants all the insecurities and doubts of the working process to become part of the final piece.”¹⁴

Rauschenberg's expressiveness with paint and his use of photographic images have always intrigued me and been an influence on my work.

“Although Rauschenberg was sometimes confounded by the wildly differing interpretations of his combines, he sought the attention and controversy they stirred. He wanted to involve the viewer in his art, and he wanted to convey the randomness of experience. According to John Cage, “There is no more subject in a combine than there is in a page from a newspaper. Each thing that is there is a subject.””

Other than the obvious graphic quality and the use of type in much of his work, Rauschenberg's connection to graphic design was also through the German painter Joseph Albers, a faculty member at the Bauhaus school, who also taught at Black Mountain College. “Albers had taught the famous Preliminary Course at the Bauhaus, the institution that began the revolution in modern design.”¹⁵

“Rauschenberg learned not so much a style as an attitude from the disciplined methods

of this former Bauhaus professor, for the young artist's rough, accretive assemblages could hardly be further from the pristine geometry of Albers' abstractions."¹⁶

Pablo Picasso and Georges Braque used cubism as a reaction against realism in painting. Cubism was a defraction of objects and settings that became almost illegible. "By introducing a concept independent of nature, cubism began a new artistic tradition and way of seeing that challenged the four-hundred-year Renaissance tradition of pictorial art."¹⁷ I feel that what cubist artists did is very similar to what expressive designers have done with graphic design. In many cases, Picasso and Braque incorporated type into their designs. This type became an intriguing visual element on its own.

"In the spring of 1912, Picasso pasted a piece of oilcloth printed with a trompe l'oeil chair-caning pattern the surface of a small, oval canvas representing a café still life. This work, which he framed with a course rope, has acquired legendary status in the history of art as the first deliberately executed collage—the first work of fine art, that is, in which materials appropriated from everyday life, relatively untransformed by the artist, intrude upon the traditionally privileged domain of painting."¹⁷

Picasso and Braques Paper Collé works are very much similar to the style in which I work. I consider my artwork and design both as digital collages.

David Carson was another influential artist. "Carson eschewed grid formats and consistent layout or typographic patterns; instead, he chose to explore the expressive possibilities of each subject and each page or spread, rejecting conventional notions of typographic syntax, visual hierarchy, and imagery..."¹⁸ He had a total disregard for traditional typography yet his work achieved fundamental design elements such as rhythm, balance etc. The defracted type in his work is not as much about verbal communication as it is visual

communication. It invites the viewer to decipher the work presented to them. Everybody's life experiences shape how they see and process information. Carson presented visual images that were left up to each individual to contemplate. This made his work very powerful and so much more than just typography. It reached beyond and grabbed hold of the viewer.

“Carson flouted design conventions. Page numbers might be set in large display type; on occasion, normally diminutive picture captions became prominent design elements. Article titles were letterspaced erratically across images or arranged in expressive rather than normative sequences. Parts of the letters were sliced away, inviting the reader to participate by deciphering the message. Carson's text type often challenges the fundamental criteria for legibility. He explored reverse leading, extreme forced justification, text columns jammed together with no gutter, text columns the width of a page (and on at least one occasion, a double-page spread), text with minimal value contrast between type and the image or color underneath, and text columns set in curved or irregular shapes. White display type placed over text knocks out some of the words, but the text can still be understood. Carson became quite controversial during the early 1990s. He inspired young designers while angering some communications professionals who believed he crossed the line between order and chaos. The alleged illegibility of Carson's typography was decried and denounced, but as Carson, Vanderlans, and others pushed their work to the edge of illegibility, designers discovered many readers are more resilient than assumed, and messages were often read under less than ideal circumstances.”¹⁹

“He believes one should not mistake legibility for communication because while many highly legible traditional printed messages offer little visual appeal to readers, more expressionist designs can attract and engage them. Perhaps Carson is not a graphic designer but a graphic artist.”²⁰ I feel that in this statement Phillip Meggs makes a historical statement that may separate graphic design into two distinct groups. Perhaps a graphic designer is one who must submit to an outside source and design accordingly, whereas a graphic artist designs from within, and who's sole purpose is to express him or herself.

Various cultural and historical sources have shaped the development of my design work.

These range from a strict adherence to traditional design to a complete disregard for implied design rules; all of which have been accounted for. The following chapter will explain exactly what, “Designing without Boundaries” entails, and the various reasons for development of this method or lack thereof.

CHAPTER 3

PERSONAL MOTIVATIONS AND METHODS

This chapter will deal with the specific nature of “Designing Without Boundaries.” It will explain why I was motivated to use such a method, and what the method is all about.

My personal motivations for this method came from five years of working in environments where individuals without design training, such as company presidents and customers had the final say in the look and organization of a design. Their reasoning usually included, but was not limited to, their own ideas of visual hierarchy, color corrected and sharp photographs and clean legible typography. Quickly into my career as a designer I realized that this method of designing was rather trite. It became monotonous and repetitious. I felt the viewer was being served an injustice. While it was clear and legible, it was not engaging. The designs did not draw the viewer in and hold his interest. In essence it was, “design by committee.”

The method of “Designing Without Boundaries” is in a way a non-method. It is essentially the artist using his or her skills to create expressive designs for any type of customer or no customer at all, the way the artist feels it should be done. This is not to say that the customer is not important, just that the designer is being paid for their services, so the designer is the educated and knowledgeable one when it comes to designing.

I feel that in many cases graphic designers have become the designing hands of outside sources dictating their every move. With the availability of computers and computer software,

and the use of these tools by uneducated, self-proclaimed designers, good design is now at a premium. The reliance upon computers has become the norm. Type is easily reproduced and clip art is available to most. These factors have made the designer with an education in design and with experience more valuable. In the same way, I feel that designers who design expressively are also at a premium. An expressive designer, or one who designs without boundaries, is more of a commissioned fine artist than a graphic designer by today's standards.

It is also important to me that graphic design be considered in the realm of fine art. I feel that expressive design should be integrated into the gallery experience more often. For the most part, galleries today limit their exhibits to painting, sculpture, photography, printmaking, and even digital art, when graphic design could be included just as easily. This brings up the question of: What is the difference between graphic design and fine art? In this exhibit I intend not only to display expressive design, but also blur the line between graphic design and fine art. I will challenge the viewer to label each piece of artwork, if possible. In many cases I hope to cause the viewer to rethink his or her ideas about graphic design and its place in today's society. My intent is not to attempt to define fine art or graphic design, but to blur the already ambiguous line even more.

With these ideas, I also place a great deal of responsibility on myself as a designer. I feel that graphic designers have a powerful voice in the world. We have responsibilities, not only morally and ethically, but also aesthetically. It is not hard to see the significance we play in advertising, television, movies and printed media. In a way, graphic designers are the most seen, but least recognized artists in the world. Today's society looks to designers, or at least their product, as sources of direction, influence, inspiration and entertainment.

“Designing Without Boundaries” is the idea that an educated and talented artist can make his or her own aesthetic decisions without the boundaries often created by outside influences. I have purposely enlarged my work to “fit” into a gallery space. In many cases my designs were originally meant to be small printed pieces, however I chose to enlarge them to create the dramatic effect and statement that design is fine art. I also chose to frame these pieces. Some might venture to say that the frames are boundaries. The framing was done after the designing and is used to create a coherent exhibit. The frames also break the traditional boundary that graphic design is advertising and is not meant for the gallery experience. I, as the artist, made intuitive decisions and I am displaying these decisions with the intent to blur the lines even more.

For me, as an artist and graphic designer, it was important to explore the combination of graphic design and fine art, while questioning whether or not there is truly a difference. I cannot say that I have a detailed method of arriving at a finished product. I rely heavily upon intuition. My studio is the computer. I tried not to have any preconceptions before beginning work on each design. In certain instances, I would research the product I intended to advertise, develop a fictitious client and go from there. In some cases the designs or artwork are purely developed from within. When necessary, and as much as possible I would develop type and image with pencil, and using a scanner, I would scan the marks to be used in the composition. By using this technique, I defied the popular notion that everything in a design should be created on the computer and look that way as well.

To summarize this chapter, I was sparked by past experiences as a designer to work more expressively. I felt the need to explore the boundary between graphic design and fine art.

And, if possible, to blur the already ambiguous line. “Designing Without Boundaries” is about trusting your instincts as a designer instead of relying on traditional rules and forms. My goal is to create successful expressive graphic design that is welcomed in the gallery experience.

CHAPTER 4

RELATING WORK TO HISTORICAL AND CONTEMPORARY INFLUENCES

Chapter four will relate my work to the historical and contemporary influences that were mentioned in Chapter two. Those influences include what I call a divine intuition, as well as knowledge of traditional typography or formal design, and a number of artists who have influenced my design style. As I stated before, I believe that the most effective designs are those that follow their own rules or at first appear not to conform to any rules at all, yet achieve a distinct aesthetic quality. The element that I feel is most necessary to expressive design is intuition. This chapter will relate my work to these influences and explain their involvement in my methods.

I feel that in my personal way of working, I rely more on intuition than on right and wrong decisions based on traditional design formulas. I prefer to work by moving things around. I usually brainstorm and decide on a number of elements before placing them in the working area of the design. I cannot single out any design that was more intuitive than another, however I can give an example of intuitive decisions that have succeeded over formal design boundaries.

In the piece Mountain Music Festival, I had the option to use all type as white and in a formal manner, or set some type apart from the rest. Realizing that there were two distinct groups of type, the festival headline and information and festival events, I intuitively felt that the festival events belonged in the areas of color to the sides of the poster. While this is not as

easily read, it gives the viewer options. The viewer can either chose to seek that information or just accept it as part of the overall design. Either way it keeps the information from becoming too powerful for the images. Intuitively the design works, whereas had I used traditional typographic rules, the design would most likely have failed.

Obviously, after six years of higher art education and eight years of working in the field as a graphic

designer, I have developed an experienced eye for typography and formal design. While learning the principles of design early in my education, they eventually became ingrained into my design skills. Considering the principles of design such as balance, rhythm, variety, unity and emphasis became second nature to me. Over time and with experience these learned terms became an integral part of intuition. The spacing between type became an important visual decision. It became easier to see the problem areas in large bodies of type. All these things are necessary to know in order to be an effective designer in the traditional sense as well as the expressive.

Some of the artists that have influenced my work include Pablo Picasso, Georges Braque, Robert Rauschenberg, and David Carson. These artists have many things in common including their ability to defy traditional rules and create their own unique graphic expressions in their work.

Picasso and Braque, as cubists, broke the traditional boundaries of painting. The



Figure 1. MICKEY GLOVER, *Mountain Music Festival Poster*, 2001

defracted shapes, abstract objects, and unorthodox use of color in their work was in complete opposition to the realism that so pervaded the prior era. Just as they defied the traditional implied boundaries set by painters before them, my intentions were to defy the traditional implied boundaries of graphic design. I don't feel my work relates to the cubists in a visual sense as much as in a idealic sense. For years, graphic design has been primarily a form of advertisement that has been dominated by formal rules. In many cases graphic artists have come along and challenged those rules. While expressive design is nothing new, I feel it is important for designers of every era to step out and explore their medium. It keeps the artform fresh, engaging and alive.

The influence of the cubist's idea of breaking with tradition are evident in the piece, Endless Ripples. Instead of using clean and clear type overlaid on images that were easily recognizable, I butchered the formal idea. I



Figure 2. MICKEY GLOVER, *Endless Ripples*. 2003.

defracted the type placing it in the design in a near chaotic way to engage and challenge the viewer. I also purposely chose colors that might not suite the intended emotion of the prose. The illusion of dripping paint became the significant visual element because oil paint is not used in most computer generated graphic designs. By creating digital paint and incorporating my own written prose, I took this piece beyond the label of “graphic design”. In essence, I took the advertisement away from graphic design. At this point it should be a challenge for the viewer to seek a definite label for the work. Each of these visual ideas of breaking the boundaries are similar to what the cubists did with painting.

Robert Rauschenberg began defying rules from the beginning of his art education at the Black Mountain School in Black Mountain, North Carolina. His style was very much different than the precise, mathematical style of his instructor, the German Joseph Albers. Rauschenberg recalls, “He started every class with saying, ‘I don’t want to know who did that!’ (pointing at my work) and everyone (in the class) would turn and look at me.”²¹ Rauschenberg’s work did not fit with any particular “style” of the era. He and fellow artist Jasper Johns were somewhat in a class of their own. However, Rauschenberg was way ahead of his time. His use of layering in many of his images are similar to expressive digital art created today. Visually my work is influenced by Rauschenberg due to the fact he often used almost seemingly random objects placed in the design that eventually revealed his intuitive decisions. While he may have had a purpose in each element in his work, it was not immediately apparent to the viewer.

In the piece, Well Hidden, I used the same type of intuitive process as Rauschenberg. I didn’t approach the project with any preconceived ideas. I chose the elements beforehand and then sought an intuitive solution to the problem. My intentions were to create a piece where the content was not immediately evident and each viewer would reach a different conclusion to its meaning. Visually it was similar to Rauschenberg’s



Figure 3. MICKEY GLOVER, *Well Hidden*. 2003.

technique of overlaying images on top of areas of color or other images. Rauschenberg often used oil and silkscreen ink on canvas. By doing that, in essence, he created a painted collage. Images would overlap and run together creating a plethora of visual information for the eye to

take in. While I can't assume what Rauschenberg's intentions were in the painting, Estate, as an observer to the piece, I can see that the images used are in some ways disconnected, there's not an immediate explanation of why the images were used together. In the same way, I felt the aesthetics of the piece Well Hidden were more significant than any detailed or intended profound content.

David Carson's complete disregard for traditional design practices were what made his work so intriguing. After his technique of splitting type and use of pixilated images, the viewer was left to decipher the design for himself. Instead of Carson treating the viewer as a potential cash cow for his client, Carson chose to involve the viewer into the design. Carson felt that the viewer was more diligent than other designers had assumed, and would decipher the message under less than ideal circumstances.

When discussing expressive graphic design it is inconceivable that one could dismiss the work of David Carson. Flouting conventional notions of visual organization, he took graphic design in an unparalleled direction. While his methods influence my work and his intentions similar, I would regard him as the father of modern expressionist design, who broke boundaries first thought unbreakable. My exploration into expressive design is only a fraction of the ground that was explored by Carson. The most obvious influence of Carson in my work was his use of type. In TG Dance Poster there was an intended audience. There was a client who needed her information to be advertised. While traditional methods of design could have been used in this instance, I chose to design expressively. Understanding that the intended audience were themselves either going to be artists or those familiar with the creative field, I designed for the viewer's engagement. Type was in no way formal. The only visual hierarchy

adhered to was the headline which could be read before any other type. Besides that, type is scattered in some places difficult to read. The photograph is only a black posterized image of the dancer. At a closer look, the viewer can see that type was even used to create texture into the photograph. Just as Carson had pushed these visual elements into a realm of self expression, I too chose to defy conventional notions. The poster is visually appealing and engages the viewer. The viewer is not lost or confused, only drawn into the information presented.



Figure 4. MICKEY GLOVER, *The TG Dance Project Poster*. 2001.

This chapter has related my work of “Designing Without Boundaries” to historical and contemporary influences. While this chapter has only touched on certain techniques and individuals, influences in my life have been innumerable. I also should mention that there have been influences that I was unable to account for here including family, friends, teachers, authors and pastors. Our environments shape us, and we are filters of the influences that pass through our lives. The final chapter of this thesis will offer summary and conclusions.

CHAPTER 5

SUMMARY AND CONCLUSIONS

Graphic design is a very important element in today's society. From printed media, such as books, magazines and newspapers to advertisements, billboards, signs, banners, posters, and websites these things are becoming a larger part of our everyday experience. With this comes a moral, ethical and aesthetic responsibility. Design is no longer the best way to advertise, great design is the best way to advertise. It is necessary now to rise above the sea of mediocre design. I feel that "Designing Without Boundaries" is the way to do that.

With this in mind, I have worked to "Design Without Boundaries," feeling that the time was right to place more emphasis on intuition and the skill of the designer than on formal rules. I feel that design in society would benefit greatly from a more concerted effort to allow designers to design with no boundaries. A designer would be able to approach a project free from outside influences and develop an intuitive and expressive solution to the design problem.

"Designing Without Boundaries" enables me to create in an expressive manner, whether I am designing for a client or creating artwork for an exhibit. There should be no difference between the artist and designer except for their use of media. In regard to the historical significance of this method, I don't believe that this is a new idea or an old one. Expressive design has been around for decades and will continue. The designer should evaluate his or her motivation no matter what time period they live and seek the intuitive and expressive solutions.

NOTES

- ¹ Phillip Meggs, *A History of Graphic Design*, (New York: John Wiley & Sons, Inc., 1998.) 463.
- ² Paul Rand, quoted in *David Carson: 2ndsight*, (New York: Universe Pub., 2001.) 41.
- ³ Paul Rand, quoted in *David Carson: 2ndsight*, (New York: Universe Pub., 2001.) 31.
- ⁴ Philip Goldberg, *The Intuitive Edge*, (Los Angeles: Jeremy P. Tarcher, Inc., 1983.) 49.
- ⁵ Albert Einstein, quoted in *The Intuitive Edge*, 15.
- ⁶ Karrie Jacobs, “A Short Philosophical Treatise on Intuition.” *David Carson: 2nd Sight*, (New York: Universe Pub., 2001.)
- ⁷ Karrie Jacobs.
- ⁸ Karrie Jacobs.
- ⁹ William James, quoted in *David Carson: 2ndsight*, (New York: Universe Pub., 2001.) 22.
- ¹⁰ Robert Bringhurst, *The Elements of Typographic Style, Version 2.4.*, (Vancouver: Hartley & Marks, 2001.) 17
- ¹¹ Ilene Strizver, *Type Rules*, (Cincinnati: North Light Books, 2001.) 43
- ¹² David A. Lauer and Stephen Pentak, *Design Basics*, (London: Thomson Learning, Inc., 2002.) vi.
- ¹³ Mary Stewart, *Launching the Imagination*, (New York: McGraw-Hill, 2002.) I-6.
- ¹⁴ Stefan Sagmeister, “Tweedledee, Tweedledum: My Year of Graphic Design without

Clients.” *Communication Arts* Vol. 43 (2001): 252.

¹⁵ Mary Lynn Kotz, *Rauschenberg/Art and Life*, (New York: Harry N. Abrams, Inc., 1990.) 66.

¹⁶ H.H. Arnason, *History of Modern Art*, (New Jersey: Prentice Hall, 1998.) 511.

¹⁷ Phillip Meggs, *A History of Graphic Design*, (New York: John Wiley & Sons, Inc., 1998.) 231.

¹⁸ Kristine Poggi, *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage*, (New Haven: Yale University Press, 1992.) 1.

¹⁹ Phillip Meggs, 461-462.

²⁰ Phillip Meggs, 463.

²¹ Phillip Meggs, 463.

²² Chris Granlund, *Robert Rauschenberg: Man at Work*, (MMI Image Entertainment, 1997.) video.

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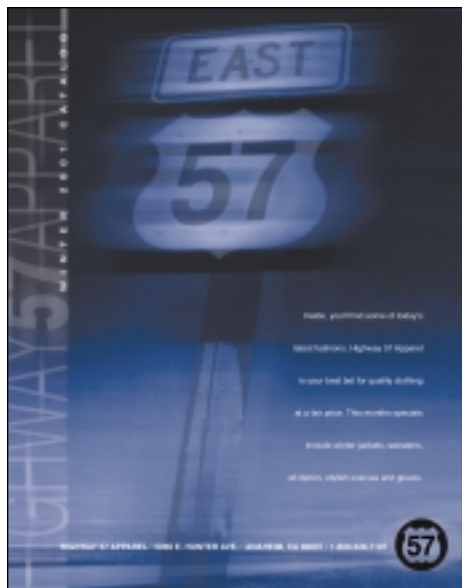
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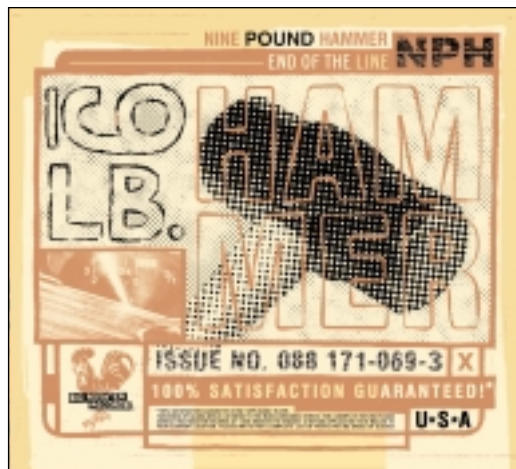
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EXHIBIT



MICKEY GLOVER,
Highway 57 Catalog Cover.
2001. digital.



MICKEY GLOVER,
9LB. Hammer CD Cover.
2002. digital.



MICKEY GLOVER,
Café Mambo Poster.
2001. digital.



MICKEY GLOVER,
Beyond the Light...
2003. digital.



MICKEY GLOVER,
...just being.
2003. digital.



MICKEY GLOVER,
The TG Dance Project Poster.
2001. digital.



MICKEY GLOVER,
The Great Seal.
2002. digital.



MICKEY GLOVER,
Joe Maphis CD Cover.
2003. digital.



MICKEY GLOVER,
Virtue of Silence.
2002. digital.



MICKEY GLOVER,
Endless Ripples.
2003. digital.



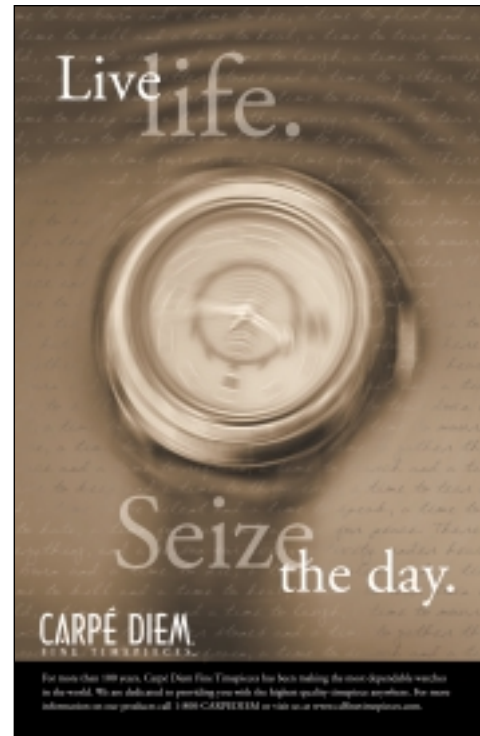
MICKEY GLOVER,
Well Hidden.
2003. digital.



MICKEY GLOVER,
The Walk.
2002. digital.



MICKEY GLOVER,
Mountain Music Festival Poster.
2001. digital.



MICKEY GLOVER,
Carpé Diem Fine Timepieces Ad.
2001. digital.

VITA

MICKEY GLOVER

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 Virginia Intermont College, Bristol, Virginia
 Graphic Design, A.A. Fine Art, B.A. 1997
 East Tennessee State University, Johnson City, Tennessee
 Graphic Design, M.F.A.
- Professional
Experience: Graduate Assistant, East Tennessee State University,
 Department of Art and Design, 2001-2003
 Adjunct Faculty, East Tennessee State University, Department
 of Art and Design, 2003
 Adjunct Faculty, Virginia Intermont College,
 Art Department, 2003
- Honors and
Awards: Artwork Beyond the Light included in the 2002 East
 Tennessee State University's honors publication *The
 Mockingbird*.
- Phi Kappa Phi, East Tennessee State University