





Columbia Museum of Art

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teaming up with a commune of hippies under the name "The Family Dog," did the same for the Avalon Ballroom. They hired designers to create original posters for each show, promoting experimental bands that were emerging to create the San Francisco sound.

The designers of these posters created complicated visual experiences with image mashups and vibrating color combinations. This was an intentionally dense style, distinct from the easy-to-read marketing of New York's Madison Avenue advertising firms. Young designers pillaged thrift stores, libraries, and art museums for images to combine in their posters. They built from the sinuous style of Art Nouveau, images of silent film stars, Edward Curtis' portrait photos of Native Americans, and contemporary product packaging. Finally, these ren-

egade designers worked with professional printers, such as the Bindweed Press, Tea Lautrec Litho, and West Coast Lithography, to create posters as offset lithographs, a complicated process known as the "workhorse of printing."

TRIBE: A Celebration of South Carolina Hip-Hop Culture examines the fluid story of Hip-Hop culture in South Carolina along with the shaping of the art form's national identity, spanning four decades of historical events and individual contributions from around the state.

Including posters, graffiti, clothing, audio and video media, and photography, *TRIBE* brings together a creative compilation that celebrates the intergenerational connections of the genre's creators and its lasting impact, evolution, and empowerment.

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