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DANA TANAMACHI
THE REFINAMENT
IN OUR ERA OF THE
THE ENDLESS CYCLE
FROM UNDERGROUND
TO MAINSTREAM

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BRIEF BIOGRAPHY

Dana Tanamachi is an Designer and artist who value in great manner her privacy and she had made all the possible to keep her past and private part of her life out of internet. She always to seek to only been known for her works solely. The few details that can be obtain of her early years are these. Dana Tanamachi is a lettering artist and designer who enjoys living a quiet life and working with her hands. In 2009, an impromptu chalk installation for a Brooklyn housewarming party landed Dana her first commission for Google and set the popular chalk-lettering trend—and her career—in motion. After working under design icon Louise Fili, she opened Tanamachi Studio, a boutique design studio specializing in custom typography and illustration for editorial, lifestyle, food, and fashion brands. She has been commissioned globally by clients such as Nike, USPS, Penguin Books, Ralph Lauren, Tommy Hilfiger, and West Elm. Named a Young Gun (YG9) by the Art Director's Club in 2011 and a Young Creative to Watch by HOW Magazine, she has had the distinct honor of creating custom cover art for O, HOW, and TIME Magazines.

HER PRESENT

Dana's first of three exclusive product collections with Target hit stores nationwide in 2013 and her book *DIY Type (Potter Style)* was released in 2014. In 2015 she relocated from Brooklyn to Seattle and debuted Tanamachi Goods, a line of beautifully hand-drawn print and gift products that reflect her personal aesthetic and feature mediums beyond chalk.

The move from desert to garden, and the familial life that took root there—has become the conceptual and narrative focus of *I Liked What I Saw*, Tanamachi's Cody Center installation. The exhibition is comprised of three groupings of works: five round works + one large landscape; a cascading series of fans; and a collection of storybooks.

Tanamachi's *Lodge* works tell a personal story about journeys across landscapes, both literal and figurative, and the perpetual quest for meaning along the way. Deserts (geographical, relational, spiritual, vocational) abound. And so do desert crossers—those who continue to make the hazardous journeys across these expanses. Gardens—and the hope of gardens—abound, too.

UNDERGROUND VS MAINSTREAM

The concept of mainstream vs underground is still relevant at this time, it is conceivable to prognostic the idea that will be always relevant. This is because of a human feature that is in our nature. The feature is the endless need of the human of being surprised, entertain, and motivated for new experiences. The mainstream is the thing that already catches the majority's attention and produces those effects in the mass of the people. It is inevitable that the mainstream sooner or later will lose its effect and little by little start drift away from the focus of the people. Then, something must hold the vacancy, there is a chance where something underground can arise from the anonymous status to being the focus of most of the people.

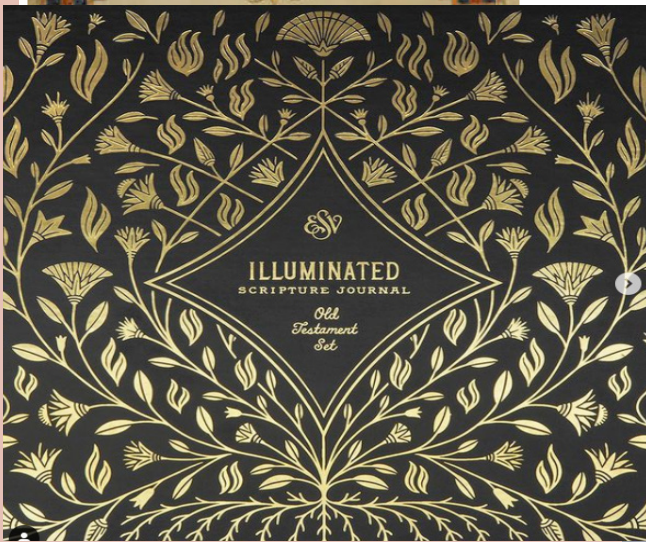
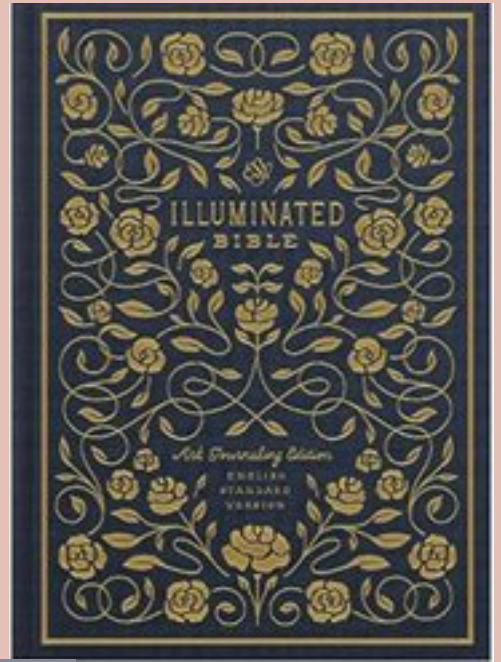
The endless cycle of entertainment that the humans requires to keep their complex mind sharp and functional is only substained by an equal endless cycle of Underground to Mainstream cycle. This cycle is the way of the human society had arranged to keep refreshing with new concepts, movements, techniques that untaped new ways to entertained the public to where is address. you could seeing that while a one is on stage receiving all the attention, everybody else are getting better, practicing, polish and getting ready to get up to that stage after the other finish its time on it.



Mainstream

VS

Underground



HISTORY OF THE CYCLE

In the huge diversity that the humanity obtained throughout the millenniums, where our species cover the whole roundness of the planet Earth. This giving as result the exposition of our member to different environments, climate, fauna, flora, food, scarcities and abundance. All those elements and much more shape the way the humanity what and can live. In the natural development of the societies and the increasing complexity, the need for entertainment was increased.

In modern times we can see many factors growing parallel due to the high connectivity. The mix of those societies and their respective diversities caused an explosion of new way of music, cinema, painting, design, and all form of entertainment.

This is cause phenomena such as the Punk and Grunge. They looked that appeared of nowhere and being the mainstream for many years in the last years of the last century. Despite being made for decades in the underground circles. When the rock started to drift away from the focus of people were the opportunity for those musical movements to substitute it. This caused a renewed feeling of freshness in the musical world. Even now they inspire the new generations of musicians that still taking some parts of those movements, some musical arrangements, outfits, or simply attitude of them.

All this cause an endless cycle where everything aspired to be mainstream, but at the same time, everything started being underground. This cycle is necessary to keep satisfying the also endless need of humanity of being entertained and surprised.



There are some suspicious about how in the last decade the the velocity Mainstream -Underground had severely decreased and some claim it is a crisis of creativity in many areas such as: paintings, theatre, cinema, TV, Comics, sculpture and etc. Where a huge recycle process happened in this last decade. on top of that, there is a more problematic issue is the new productions almost none are comparable to those that were mainstream in decades ago. There is not a musical movement comparable to the Grunge of Punk, or the previous Rap and Rock, the mainstream is not hold the greatness of those who hold the status previously. it feels almost how the underground not reach the real mainstream. There are some that breaching through this process bringing back some of the greatness of the pass, adding the new technology and finishing with the unique touch of a 21st century designer. Dana Tanamachi is part of that movement that is gone against that tendency. She goes beyond recycling and she improve those ideas from the past.

TARGET AUDIENCE

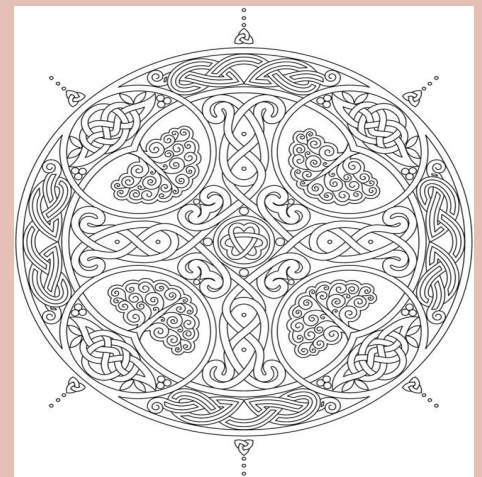
The target Audience is wide because she is going for the sure, She integrate elements of some former glories, She understand that they cause positive resonant with the vast majority. we can see her work in places for young as the branding of Starbucks, for people of middle age as we can see in her design for Rugby Raph Lauren, or even beyond in her design for Garden and Gun Magazine. She is succesful pretty much with everybody. As personal statement as think she is even more sucessful to those who have a more deep knowledge of the art, it is a pleasure for the brain to discover some of jewels integrated in her work. The epic momento where you discovered where her inspiration come from. Then, you can appreciated more accurately her personal touch and twist making those ancient ideas, IN brilliant ideas for the 21st century.



MODERN WORLD

In chapter 14 of the Quest for Modernity: A global/National approach to a history of Design in Latin America written by Patricia Lara Betancourt. She explains a good issue in the so-called Globalization is bringing a bad backlash in her opinion, she stated “As part of a globalized world, more than ever design is being affected by far-reaching changes in technology, communication, and markets. As globalization accelerates, and in spite of its obvious benefits, there are increasing complaints about the spread of a homogenous material and visual culture throughout the world (Holton 2011: 189–202; Fiss 2009: 3). Shopping malls and international airports are often cited as examples of this tendency that turns cities, buildings and interiors into the same undifferentiated environments everywhere.” (Lara-Betancourt, P 242) She described how the quick absorption of the more modern nation over the less modern nation causes the strong impose of their culture, techs, art, and design being little by little produced the effect of the design being more homogenous. The impact of the cycle of being underground and jumping into the mainstream begins to show fewer paths from which can be feedback. The less variety of cultures, backgrounds, and circumstances will give fewer ways born from those different environments.

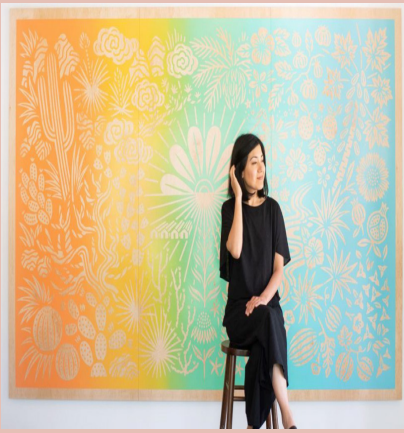
In reference to a previous paragraph where was developed the idea of the crisis and slowness of the cycle Underground-Mainstream in nowadays, This can be interpret in other way, It could be that the rapid interconnection that internet provoked in the world where almost every corner convey rapidly to be available to the whole work almost instantly. However, we are now in the time where every place is connected somehow. So, the innovation of new exotic places disappeared. Maybe after that overpowered acceleration, We are simply recedin to the natural pace. Sadly, after experimenting the acceleration we feel it as too slow.



In the book of *Designing Worlds: National Design Histories in an Age of Globalization* we can find a chapter called *Resisting Global Homogeneity but Craving Global Markets: Kiwiana and Contemporary Design Practice in New Zealand* in where the author called Claudia Bell stated “Meanwhile, new designers are striving to participate in international cosmopolitan design culture and e-commerce with the goal of creating items that express national distinctiveness, while simultaneously earning a place on the global design stage. Resistance to global homogeneity and determination to deliver uniqueness are key elements of both Kiwiana and of contemporary design practice in New Zealand.” (Bell, P 77) The authors explained the phenomenon that the previous book did, only instead of from the Latin American point of view, in here we can find the New Zealand point of view. This case is special because there are trying to nullify those effect of making homogeneous from the mainstream. They are seeking to give a variety from the underground. They push their government agencies and private enterprises to support and fostering this design of the natives of this land.

In this era where the great emporiums and enterprises have the virtual monopoly of the arts and designs. This system create a funnel where the creativity is enclosed in the taste and variety of few people that decide what or not will be exposed to vast majority. This probably the real reason why the entertainment kind a look more a more homogeneous. That’s why is important to push the governments and those private companies to expand and help those underground tendency to surpass the increased jump that is created between the mainstream and the underground.





Jason Weems in his book *Picturing the Good Earth: Modernism's Rural Roots in China and the United States* stated "My goal is to examine the artistic return to rural subject matter during the 1930s as a means to complicate our understanding of modernity—in particular, to reassess art historical narratives that envision it as revolutionary, streamlined, and irresistible. Upon careful examination ruralist art discloses a more complicated negotiation between tradition and innovation; the promise of new forms weighed against the security of old practices. Though it could be nostalgic and sentimental, rural art was often subtle in content and composition, broaching the tensions between old and new that people were negotiating in their daily lives. In this way, such imagery opened a conceptual space where modernization could be reconfigured through active dialogue with the past, rather than a clean break from it. Such was the case, I will propose, in both China and the United States; two nations whose cultural modernity took shape through a long and dynamic history of rural and agrarian innovation." (Weems, P 309) In this book, the author centers his point of view over the two most powerful nations in the world, despite the great difference between both nations. One very young with almost 2 centuries and half of life and the other with more than 5,000 years of history in its back. He also says the worrying how even these two cultures are getting close in the way of the art and design is alike more and more over time. However, he is more optimistic than the other two authors, he seems to be detected underground niches that still stand strong and will keep fueling the mainstream in the future. That hope is the large rural portions of the country that even the two superpowers of the world have. In there he identified still breath currents that are different from those that are mainstream in the cities.



One thing is clear the underground will not disappear in the near future at least. also, the more far away are the new movements from the great cities and their enclosed way of think and manage the entertainment, the most probable that movement will be more original and capable to cause surprise, entertainment, and motivation. The other solution is look the great ideas of the past to nurtress us to establis how the future will look.



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