

NEW NEW NEW
POSTER POSTER POSTER
ART ART ART

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

NEW NEW NEW
POSTER POSTER POSTER
ART ART ART

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

NEW NEW NEW
POSTER POSTER POSTER
ART ART ART

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

NEW NEW NEW
POSTER POSTER POSTER
ART ART ART

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

CEES W. DE JONG ★ STEFANIE BURGER ★ JORRE BOTH

Thames & Hudson

NEW POSTER ART

CEES W. DE JONG STEFANIE BURGER ★ JORRE BOTH

Even today, among the world's profusion of digital media and abundance of images, the poster remains a key means of communication and an important medium for designers' artistic expression. But what makes a poster successful? How does a designer transform a blank piece of paper into a seductive image? What are the abiding principles, or does anything go?

NEW POSTER ART showcases over 220 of the most forward-looking and striking international posters of recent times, all created by eminent designers, and the majority done in the past ten years. As this book makes clear, posters have become a testing ground for artistic innovation, and boast breathtaking levels of conceptual and visual experimentation and skill.

Among the featured designers are:

Tapani Aartomaa
Reza Abedini
Philippe Apeloig
Günter Karl Bose
Helmut Brade
Ronald Curchod
Helfried Hagenberg
Ebrahim Haghighi
Jennifer Morla
Giorgio Pesce
Stefan Sagmeister
Paul Sahre
Gerwin Schmidt
Ralph Schraivogel
Henning Wagenbreth
Garth Walker
Martin Woodtli

With 227 color illustrations

NEW POSTER ART





NEW POSTER ART

CEES W. DE JONG STEFANIE BURGER ★ JORRE BOTH

POSTER ART NEW POSTER ART
JORRE BOTH CEES W. DE JONG * STEFANIE BURGER * JORRE BOTH CEES W. DE JONG * STEFANIE BURGER * JORRE BOTH
STEFANIE BURGER * JORRE BOTH CEES W. DE JONG * STEFANIE BURGER * JORRE BOTH CEES W. DE JONG * STEFANIE BURGER * JORRE BOTH

Contents

6	Stopping Power Jelle van der Toorn Vrijthoff
8	The New Poster Cees W. de Jong
14	Versatility Stefanie Burger & Jorre Both
26	The Posters
217	Biographies

What do a red light and a poster have in common? Stopping power. As soon as the traffic lights turn red, all wheeled road users jam on the brakes. A good poster leads to a similar reaction. The difference is that a red light forces you to stop, but a poster seduces.

Emotional impact is therefore the first and most important criterion for judging the quality of a poster design. This is not a property we seek in the design of a tax form, the instructions for a new DVD player or the information leaflet for a medical procedure. Those we simply want to be able to fill in, read and understand.

Posters have less in common with such documents. But while functionality is of less importance, seductiveness is far more essential, like the packaging intended to tempt purchasers to pick up one coffee brand from the shelf rather than another. Comparing poster designs with consumer packaging may seem disrespectful, but nothing could be farther from the truth. If an alluring image fails to make a passer-by stop to take a better look, then the information will not be read and the product is no more than ink on dead trees.

So first attention, then interest, and then – a few seconds later – information transfer. Designers have learned how to work with letters, legibility, order and so forth to facilitate that transfer of information. This can be entrusted that to most people who have been to art college, those that one would call good craftspeople. However, for that emotional impact, you need creativity. Originality of concept and style is what it is truly about.

But originality quickly loses its value. The novelty soon wears off and it is down to the designer to keep coming up with images that can still work the trick on passers-by. This is where a real creative spirit is distinguished from an ordinary craftsman.

With the ever-increasing use of the Internet, rapidly distributable flyers and picture and text messaging via mobile phone; the importance of the poster for announcing events or new products has waned substantially and will continue to do so. The new technology is faster, more up-to-date and cheaper. It has a global reach and is adaptable up to the very last moment. Distributing bits is more efficient than dragging molecules around.

These developments have altered the composition of the communication mix drastically, so that the significance of the poster in that mix is now negligible. The poster seems to have had its day as a prominent means of communication. More than ever, it has become a medium for designers seeking the limits of their autonomy in order to demonstrate their artistic talents, a release valve for the need to allow personal expression to dominate over the compelling marketing principles of commercial industry.

The poster has now become a test of artistic skill rather than an advertisement. For designers, the content can simply be an excuse for conceptual and visual experimentation. The non-profit sector and cultural institutions continue to make use of this medium and provide the room that the designer requires.

The posters assembled in this book show the development of the medium over the past fifteen years, in particular. This is done based on the work of members of the AGI (Alliance Graphique Internationale), an international club of professional graphic designers who have gained a national and international reputation. Of the roughly 360 members, for this book we have selected those who reached their zenith in the last ten years. The fruits of their labours are shown here. This book can therefore be seen as a sampler for the current state of graphic design as personal artistic expression in the concept and style of the real creative spirit.

Jelle van der Toorn Vrijthoff

International President

Alliance Graphique Internationale

WERELDPREMIERE
TANGO
WALTZ
DON 20 + VRIJ 21 JAN 05
CONCERTGEBOUWORKEST
WAGENAAR
ROBERT SPANO, DIRIGENT
ALEXANDER KERR, VIOOL
WERKEN VAN D. WAGENAAR
SALONEN EN BERNSTEIN
KAARTVERKOOP 020 671 83 45 » WWW.CONCERTGEBOUWORKEST.NL

ING PHILIPS

A sheet of white paper. Beautiful. Printed with text and image, in colour or black and white. A personal challenge for designers, with a result: a poster. A medium that can inspire, overwhelm and inform the public. Effectively presenting an event, service or product. The designers in this book have all succeeded in a singular manner. You have to manage to reach the public, your target group. But how?

The poster is still a successful medium internationally. Even in the presence of all the other 'new' modes of communication, such as radio, TV and the Internet. Despite competition from these media, the poster remains an eyecatcher. An indispensable means of communication, with its numerous forms, subjects and styles. How do poster designers successfully convey a message?

What makes a poster successful? What is the difference between a sheet of white paper and a poster? What does the designer add? And how will the public respond? Are there any distinguishable principles? What is the secret of the designers? Does the idea for a new poster arrive in a split second, or is it a 'work of art', created through hours of refining and polishing? What are the possibilities? Clear design, powerful interaction between text and image? Or maybe a totally different approach? A typographical solution. Extreme use of colour. Allowing the image to play the major role. How should the message ultimately be packaged? And what associations will be evoked in the observer, the recipient of the message, the consumer? Does the chosen visual solution fulfil the objective? Highly diverse designers have extraordinary capacities and specific design solutions.



Ronald Curchod, France
18th Ramonville Street Festival, 2005

Giorgio Pesce, Switzerland
Les Urbaines, an arts festival for young people, 2000



As an innocent bystander, I never cease to be amazed and astonished. Paper, letters, images, photographs and colour form a unity. Feelings and emotions. Unexpected similarities and contrasts.

Jennifer Moria, USA. Perfect unity of text and image. You can't tear your eyes away.

René Knip, the Netherlands. A typographer capable of designing a clear poster where the letters, the typography, play a major role.

Paul Davis, UK. A highly personal hand. Literally and figuratively. Simple, with maximum impact.

Alexander Gelman, USA. An all-round typographer and designer.

Lanny Sommese, USA. The overwhelming power of a collection of comic strips merging into a poster.

Ronald Curchod, France. As the beholder, you are carried away into his own, unique world.

Giorgio Pesce, Switzerland. Making a grand gesture with an eye for detail.

Hamish Muir, UK. Typography, typography. But oh, so strong.

Henning Wagenbreth, Germany. Living in the here and now. The contemporary world of Henning Wagenbreth.

Reza Abedini, Iran. Concept. Typography. Image. Monumental.

Michael Mabry, USA. Subtle, with an eye for detail.



Hamish Muir, UK

Flux: the Edinburgh New Music Festival, 1997

Henning Wagenbreth, Germany

'Napoleon's Secret Bunker on the Island of St Helena',
Büchergilde Gutenberg, 2002

11



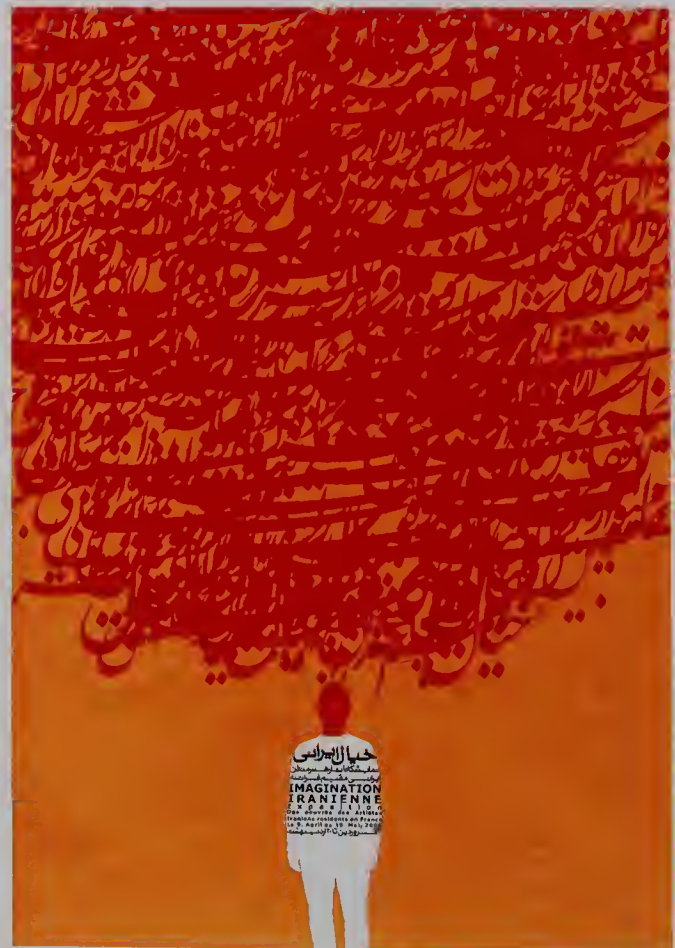
Tapani Aartomaa, Finland. This is what posters should look like, with a direct beauty.

Philippe Apeloig, France. The total concept has equilibrium. Refined design. Philippe lets the chosen text show off its best side.

Kari Piippo, Finland. Colour, colour and yet more colour.

Ralph Schraivogel, Switzerland. Design. A feast for the eyes.

Cees W. de Jong



Reza Abedini, Iran
'Iranian Imagination', exhibition poster, 2006

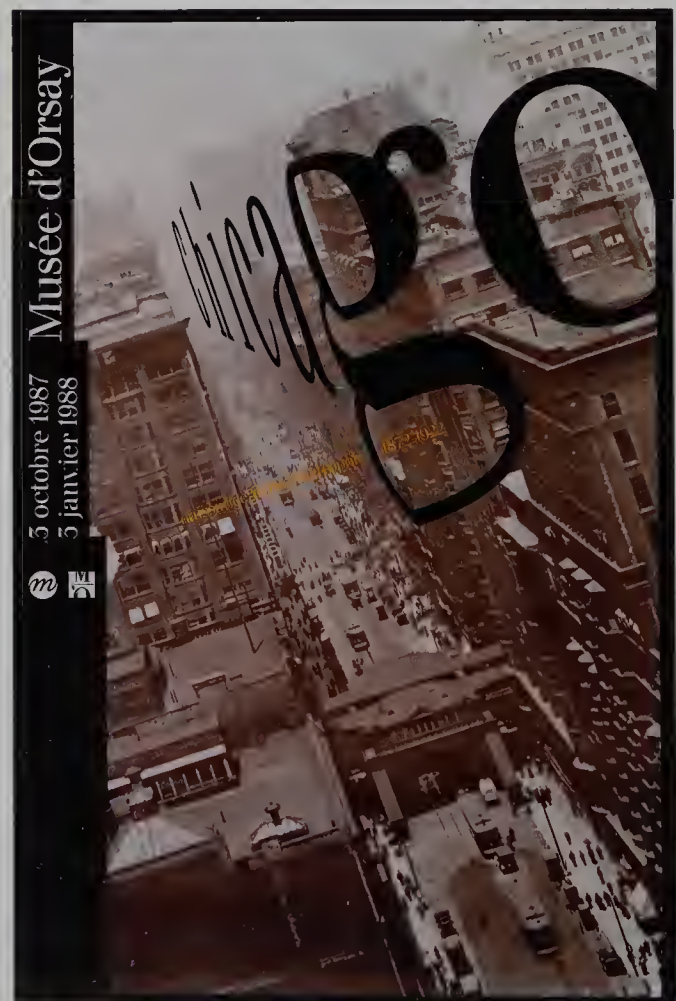
Michael Mabry, USA
Stop the Arrogance, 2004



We live in a digital era, in which we can no longer imagine daily life without computers and the Internet. Everyone is familiar with them and everyone uses them. Even artists and designers have no choice but to move with the times. They use these new media in the design process and refer to them literally in their work.

Japanese poster designer Minoru Nijima (born 1948) responds to this current development with, amongst other aspects, his use of colour. The bright colours and strict, geometric forms appear to have come straight out of the computer. The entirety is reminiscent of vintage computer games, such as Pacman. Is he just referring to these, or is this poster itself the result of digital design? As we can see from Nijima's work, the traditional medium of the poster is developing along with these new media. For a long time, posters were the only way to present a product or message to the public at large, but with the advent of advertising on radio, television and the Internet, they are faced with major competition. As we can see on the streets and in bus shelters, however, the poster is still popular. Instead of letting itself be ousted, the medium makes use of the new techniques to respond to the changing requirements of modern living. Lithography, the technique used in the early days of poster printing, has been replaced by offset printing. The proof that this can be combined with the digital world is visible in Nijima's design, but the presence of the not-so-new medium of photography in posters has also increased recently.

Jennifer Morla (born 1955) has combined offset printing with a photograph, which she has then digitally processed. This is clearly



Philippe Apeloig, France
'Chicago, Birth of a Metropolis 1872–1922',
exhibition poster, Musée d'Orsay, 1987

Minoru Niijima, Japan
Japan, exhibition poster, 1988

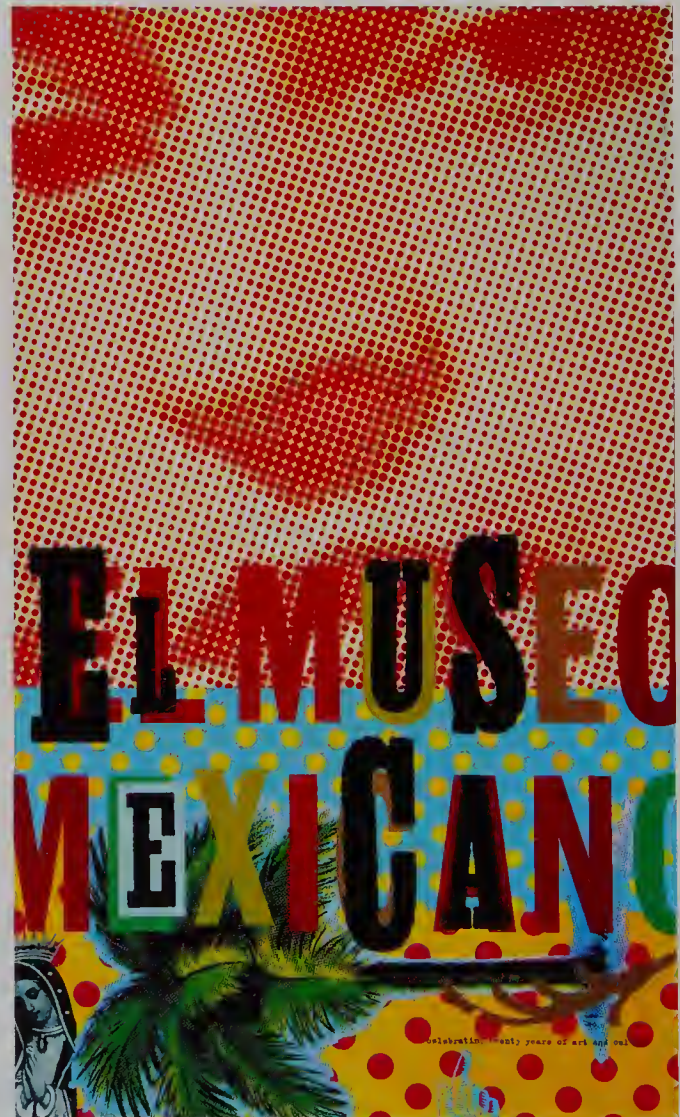


visible in the unnatural red colour and the raster, which is translated into dots. The differing typography, colour and photograph ultimately form a coherent whole.

Since the 1970s, photography has been considered a mature art form, with photographs being exhibited in museums and galleries. But only during post-modernism, the predominant artistic trend from the 1980s onwards, was photography equated with painting. From then on, the medium started to occupy an important place in poster design. Several works by Morla are part of the permanent collection of the Museum of Modern Art in New York. Posters from many other designers have also been incorporated into art collections around the world, proof that poster design is worthy of museum exhibition, too.

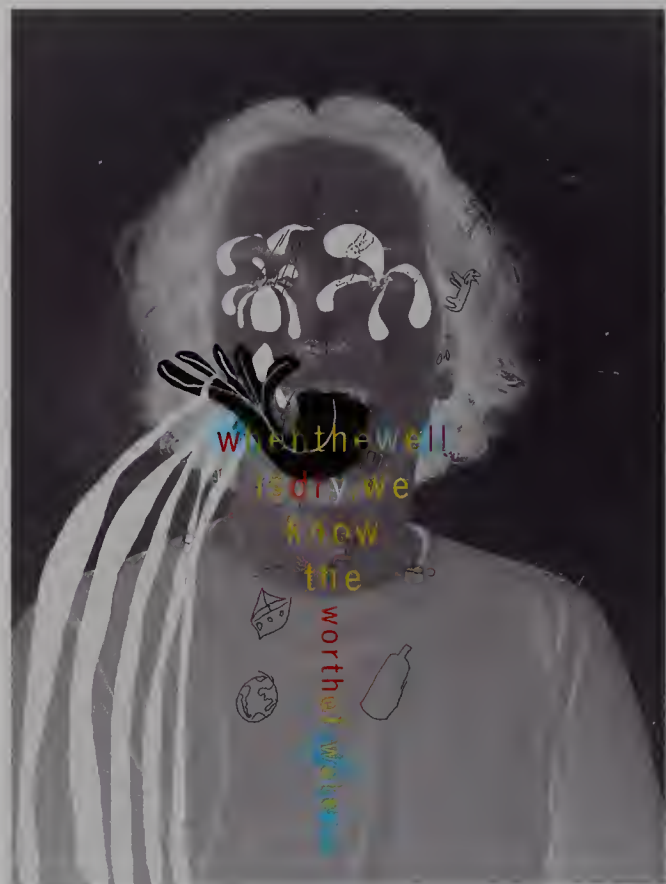
These days many designers use computers in the design process. Bob van Dijk (born 1967) has digitally transformed a photograph into an original, imaginative poster: 'When the well is dry, we know the worth of water.' The slogan is reflected in the design: water sprays from the man's eyes, flows over his cheek and we see a fish in his mouth. Van Dijk, Nijima and Morla all use digital methods, but arrive at diverse results that have an individual quality. The basis of the posters, however, is the elements that characterized posters back in the late 19th century: typography, colour and image. Nevertheless, these elements can be endlessly combined to produce surprising results.

One example of an original composition is the poster by Kari Piippo (born 1945). The first thing that attracts attention is the patches of striking colour. Then we see the



Jennifer Morla, USA
El Museo Mexicano, promotional poster, 1995

Bob van Dijk, Netherlands
When the Well is Dry, We Know the Worth of Water, 2000



shapes and only then does the face and therefore the actual message become clear. But it immediately draws the eye. In the past, it was important to show which product or event the poster was intended to promote, by means of clear typography, simple design and plain colour use. Nowadays, it is essential to evoke a certain atmosphere and create a unique world to attract the public's attention.

This is demonstrated in posters by Jianping He (born 1973); he draws us into his own rustic little world only to allow us to escape to the hectic pace of daily life, and let us dream away in a magical landscape full of trees, rocks and a babbling brook. In a time when we are overwhelmed with images and impressions, it is necessary for a designer to catch our eye immediately and hold it. The classic combination of the three elements is no longer always enough; sometimes one or even two are even omitted.

Equally simple and striking, but in quite a different way, is the poster by Paul Sahre (born 1964). Colour plays a role here, too, but it is primarily the unusual typography that attracts attention. Where the text would normally announce the message, here the letters are practically illegible when the poster is viewed frontally. Perhaps it is this that ensures the observer takes another look. We can see the letters, but what do they have to tell us? The risk here is that the observer could lose interest. What is the message that Sahre is trying to get across?

As we have seen above, the three elements – typography, colour and image – are not always present at the same time in a poster and one of the three can be sufficient for



Kari Piippo, Finland

Diary of a Madman by Nikolai Gogol, theatre poster, 1994

Jianping He, Germany

Seven Intellectuals in Bamboo Forest (Part 1), film poster, 2003



a designer. Michel Bouvet (born 1955), on the other hand, uses all three in his work. Nevertheless, his approach can still be seen as innovative. Image and text do not correspond with each other. The poster is intended for a photography exhibition in Arles. What we see portrayed, however, is a lemon. Now that photography is integrated into the poster medium, you would have expected Bouvet to use a photograph here.

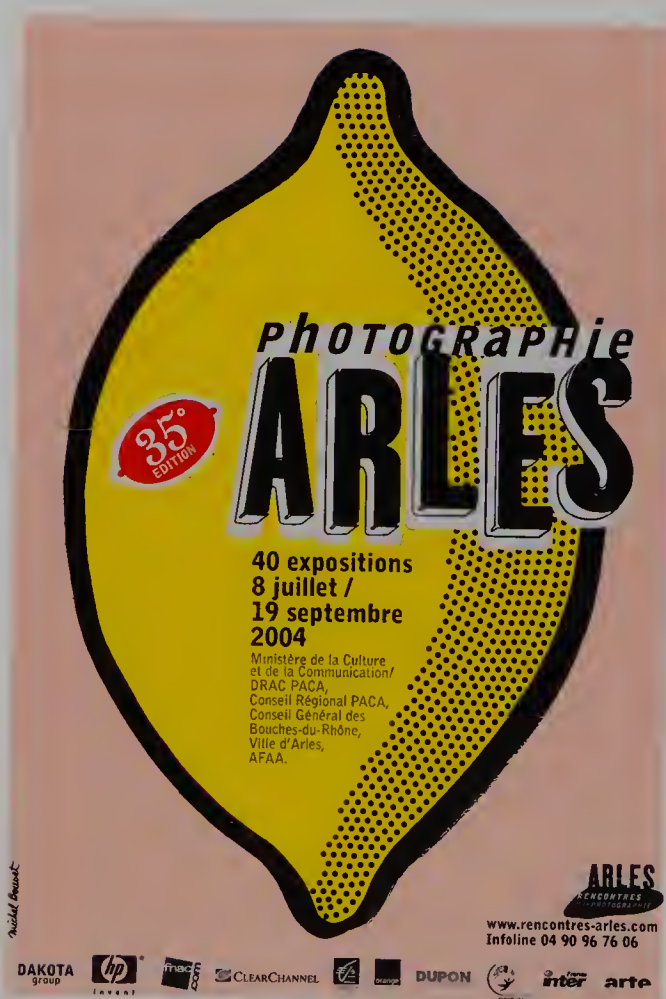
That these recognizable images do not necessarily have to come from the past is demonstrated in the poster designed by Alejandro Magallanes (born 1971). The designer, who also produces book designs, illustrations and animated films, has taken an icon of the modern consumer society as his point of departure. Cleverly, the poster shows the universally famous Mickey Mouse, to attract the attention of the public at large, but at the same time the artist subtly illustrates his criticism of that same capitalist society. At first sight, we recognize the character, but then, viewed from behind, we suddenly see that he has a rat's tail. And so Magallanes succeeds in showing us the dark side of the American dream.

This socially critical aspect features frequently in new poster art. Peter Moser (born 1962) uses the best-known part of Mickey Mouse's body, the ears, in his poster for the opera *Die Nibelungen*, and links them with another public figure, George W. Bush. By adding a Biblical quotation, the designer comments on the president and his policies. One might wonder whether this critical note is actually appropriate for the subject, because, as we see in the poster by designer Helmut Brade (born 1937), posters for the theatre generally focus on the subject



Paul Sahre, USA
Exercises in Futility, Part IV, lecture poster, 2000

Michel Bouvet, France
Photographie Arles, 2004



of the performance. South African Garth Walker (born 1957) also tackles world issues, recalling the campaign for the release of Nelson Mandela. We see the image of this anti-apartheid fighter's face tied down to the poster surface, his eyes covered by a black blindfold which bears the text.

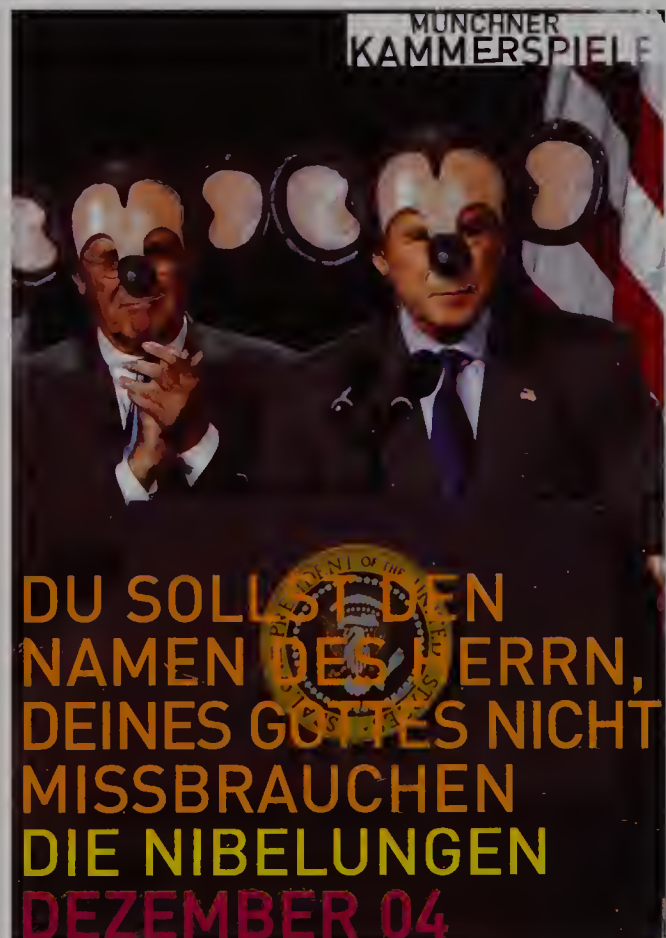
Despite certain similarities, as discussed above, there are many different developments underway in the design world. These days, it seems, anything goes, which results in a vast array of styles. No two posters are the same, with varying typography, forms, colours and images. In other words, so many possibilities that one can no longer speak of a clear trend, as was still the case for the greater part of the 20th century. Nowadays, designers develop their own style in order to be noticed amid the overabundance of images in our society, and often do not restrict themselves to the medium of posters alone. In the art world over the past thirty years, we have seen an increasing number of artists working in multiple media. An artist is no longer a painter or a sculptor, but an artist in the broadest sense of the word. One example is the aforementioned Niklaus Troxler, who devotes his talents to not only posters, but also CD booklets, book covers, illustration and typography. Even the distinction between designer and artist is often no longer clear. In the early years of the poster, it was primarily artists who designed them. In time, however, the two disciplines grew apart and graphic design became a profession in itself. Since the 1980s, however, more and more artists have been integrating the visual language of the poster into their work. In turn, designers are producing posters that are often real works



Alejandro Magallanes, Mexico
Behind the American Dream, 2001

Peter Moser, Switzerland
'Thou Shalt Not Take the Name of the Lord Thy God in Vain',
poster for Münchner Kammerspiele production of *Die
Nibelungen*, 2004

23

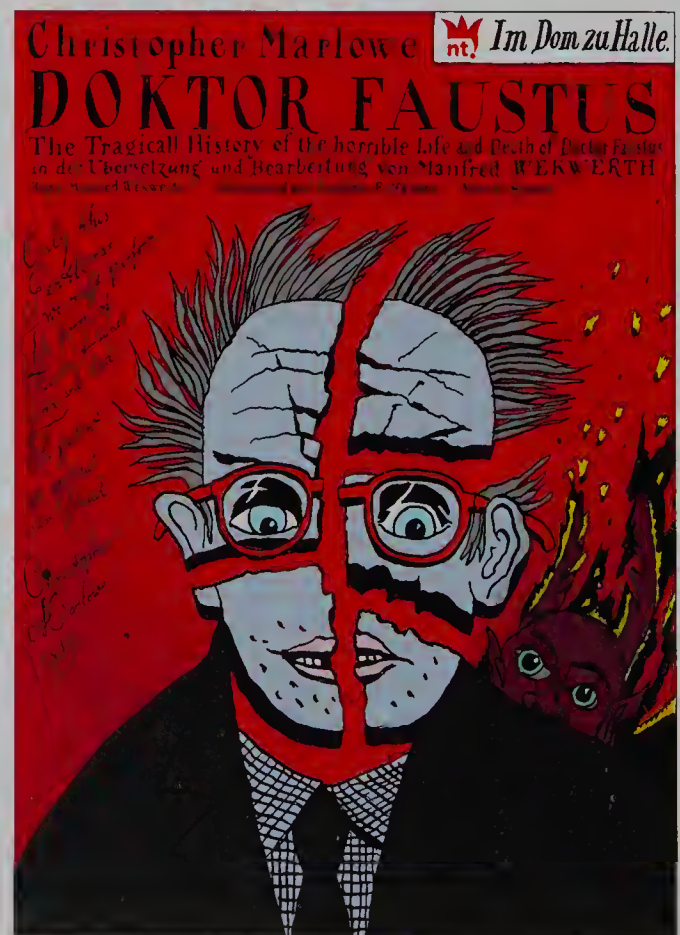


of art. Posters are hung no longer only in the street, but also frequently in art collections, as we saw with Jennifer Morla. The fact that posters and paintings hang side by side in museums shows that poster design can be seen as a fully-fledged art form. Nonetheless, paintings and posters are still two separate things, due to their different objectives.

No matter how much posters might have changed since their origins a hundred and twenty years ago, the basis remains the same; a poster has to publicize a product, concept or event to the public at large. The posters in this book prove that this fact can lead to highly diverse results, thanks to the designers' original use of the classic elements of typography, colour and image. It is quite clear that, despite the threat of merging with other media, the poster is still a major advertising force.

Stefanie Burger

Jorre Both



Helmut Brade, Germany

Dr Faustus by Christopher Marlowe, theatre poster, 2004

Garth Walker, South Africa

Free Nelson Mandela, 2004





Copyright © 2002 by Tapani Aartomaa. All rights reserved. Design: Tapani Aartomaa. Finland. 2002.

Tapani Aartomaa, Finland
Doping, anti-drugs poster, 2002





Reza Abedini, Iran
Iranian Culture Posters Exhibition, 2004

AllOne



'AllOne', exhibition poster, 2006

خطا

REZA ABEDINI POSTER EXHIBITION

REZA ABEDINI POSTER EXHIBITION

13-21 APRIL 2006 OPENING: 4 P.M.

EASTERN AZERBAIJAN ART CENTER COOPERATION WITH MINISTRY OF CULTURE

LECTURE AND Q&A

14 APRIL 2006 EGBAL AZAR HALL

TABRIZ CULTURAL AND ART COMPLEX

نمایشگاه پوسترهای رضا ابدینی

تبریز ۱۳ آذر ۱۳۸۵ افتتاح ساعت ۴ بعد از ظهر

همکاری با وزارت فرهنگ و ارشاد اسلامی

معاونت فرهنگی و هنری شهرداری تبریز

تألیف و طراحی: رضا ابدینی

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

THIRD LINE

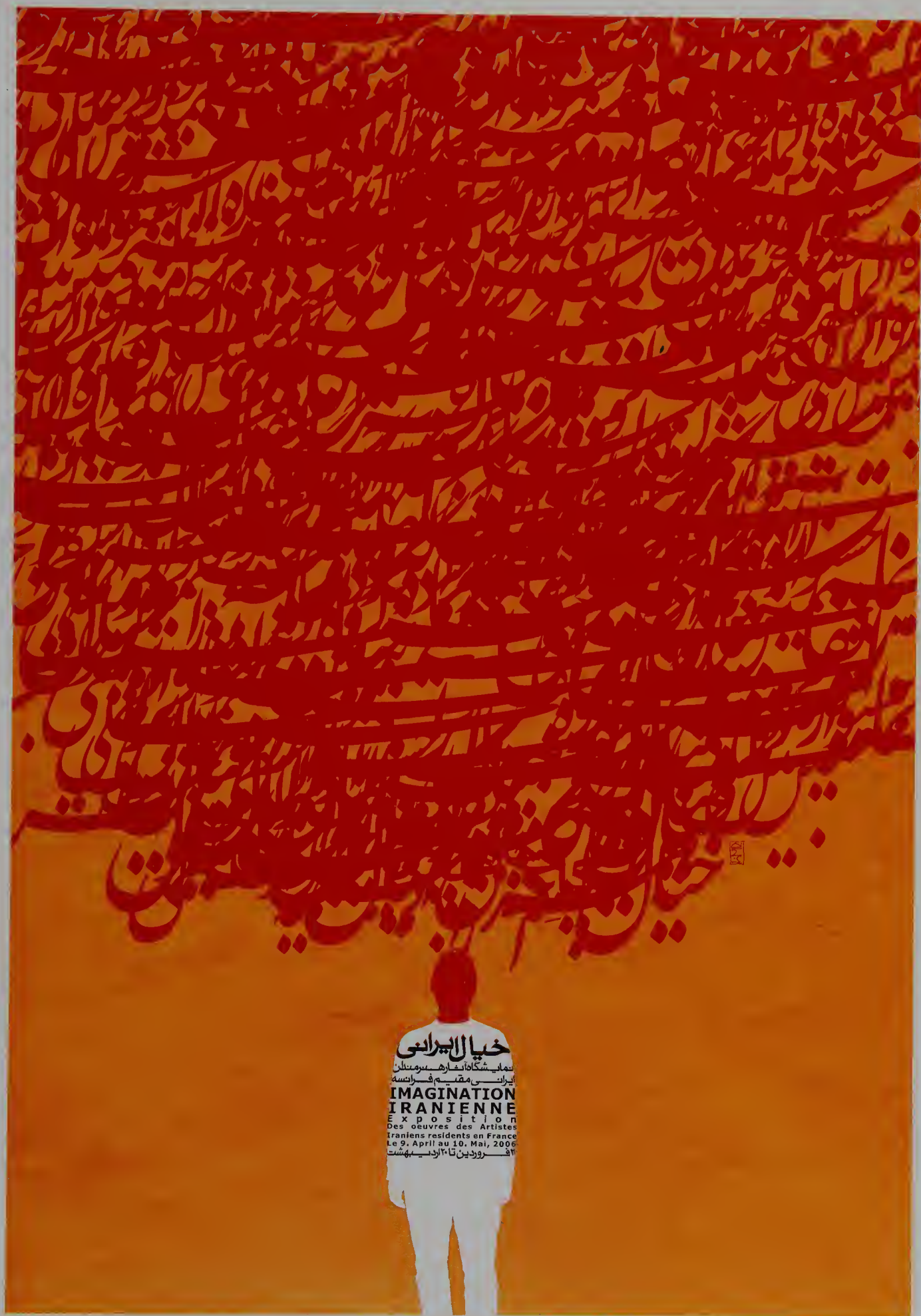
THIRD LINE

THIRD LINE

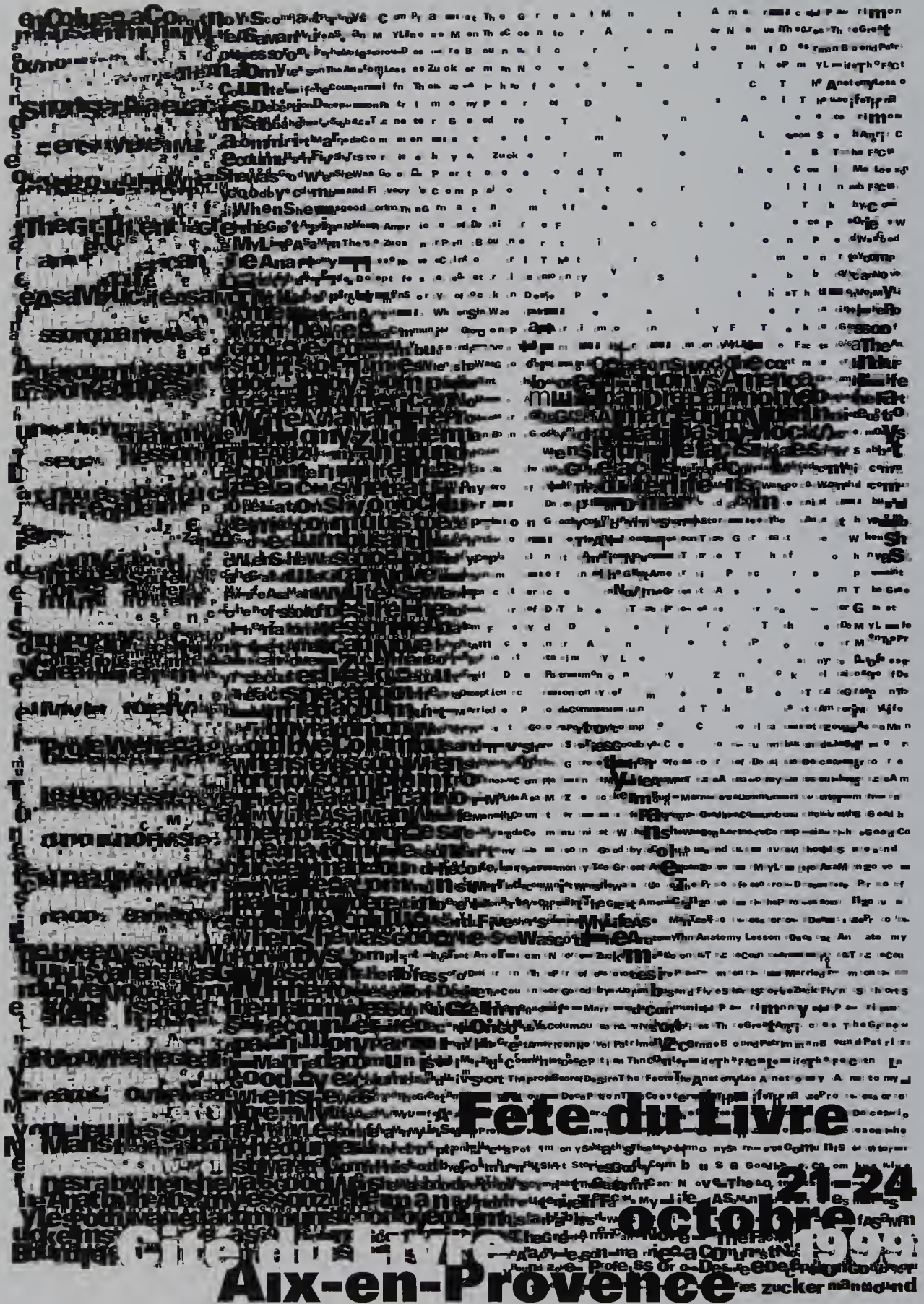
THIRD LINE

THIRD LINE

Reza Abedini, Iran
Poster for a solo exhibition, 2006



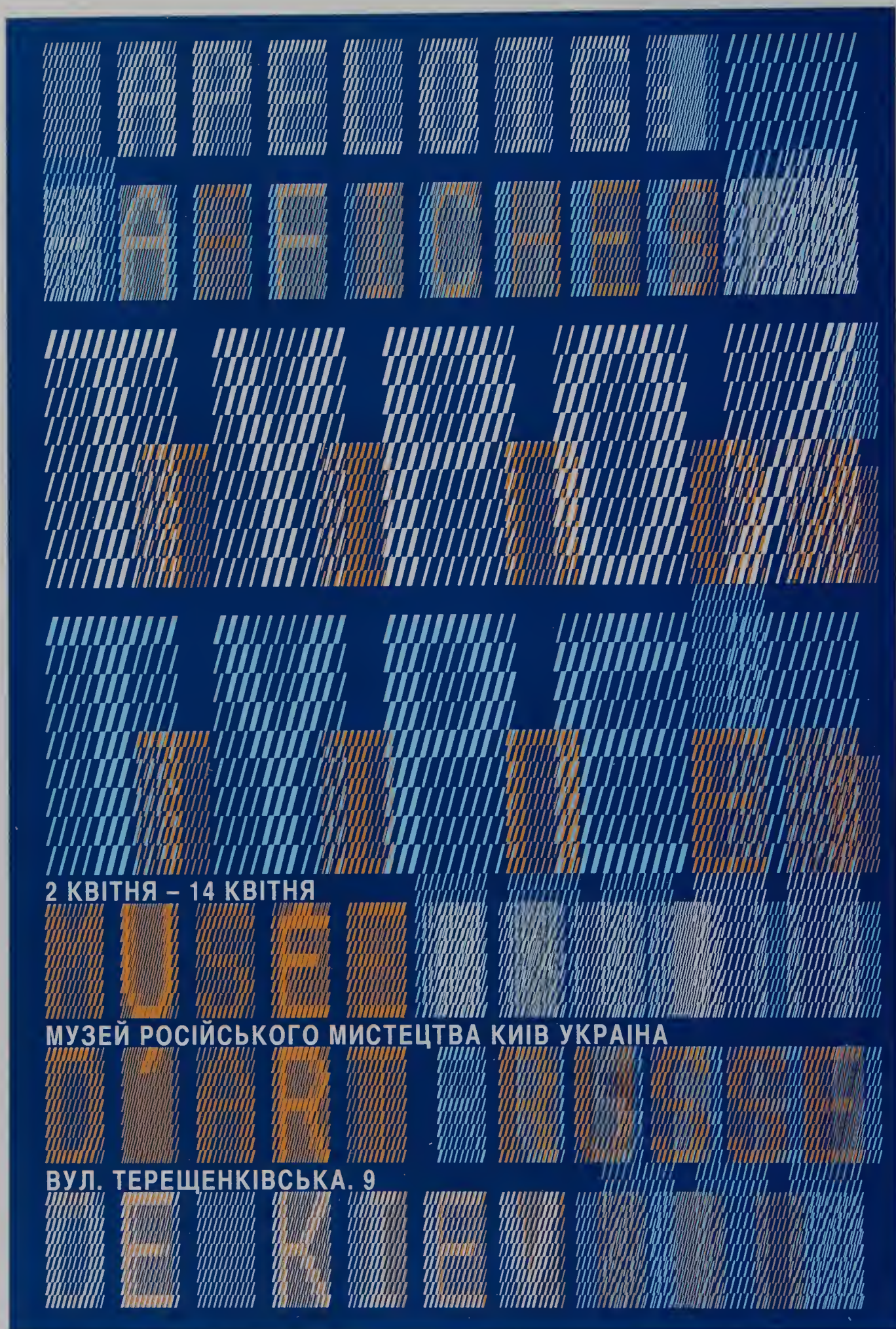
'Iranian Imagination', exhibition poster, 2006



bateaux
Exposition 28 juin – 5 juillet 2003

sur l' eau

ri vi è re s **ent**
can aux







Philippe Apeloig, France
X-tra Train, poster for the SNCF (French National Railways), 2008



Robert Appleton, UK
Hanan Ashrawi: International Women of Hope, 1999



André Baldinger, Switzerland
Le Triptyque de Tiberiade by José Saramago, theatre poster, 2002

CENTRE DRAMATIQUE
DE THIONVILLE-LORRAINE

LA NUIT

Conception et mise en scène : Laurent Gutmann

VA TOMBER,

Avec Catherine Vinatier et Eric Petitjean

Le Centre Dramatique de Thionville-Lorraine est subventionné par
le Ministère de la Culture et de la Communication – DRAC Lorraine,
la Ville de Thionville, la Région Lorraine et le Département de la Moselle

TU ES BIEN ASSEZ BELLE

Production : Centre Dramatique de Thionville-Lorraine

 **Théâtre à installer partout**



André Baldinger, Switzerland

ANCT: Atelier National de Création Typographique, promotional poster, 1993

War Pieces I-II by Edward Bond, theatre poster, 2004

CORÉES

CREATION

CENTRE DRAMATIQUE
DE THIONVILLE-LORRAINE

41

CON
CE
PT
ion
ET
Mise
en
scène
Balázs
Gera

TEX
TE
Philippe
Gilbert
ET
Balázs
Gera

28 - 20h00
29 - 19h00
30 - 20h00
31

MAR
06 au
THÉÂTRE
en
ois



LE CENTRE DRAMATIQUE
THIONVILLE
• LORRAINE
EST SOUS LE
PARRAINAGE
DU MINISTÈRE
DE LA CULTURE
ET DES
COMMUNICATIONS
• DRAC LORRAINE
• LA VILLE DE
THIONVILLE
• LE DÉPARTEMENT
DE LA MOSELLE



Georg Barber (ATAK), Germany
Die Nibelungen, theatre poster, 1997



White Trash Carnival, 1998



Peter Bilak, Netherlands
Trnava Poster Triennial, 2003

Choreografie

Benefietvoorstelling ten bate van
Stichting Kinderpostzegels Nederland
Donderdag, April 6, 2006, 19.00uur

Lucent Danstheater
Den Haag T: 070 880 0333
inclusief maaltijd & afterparty

Design Peter Blak



**BERLIN,
SEEN BY AGI
HERIBERT
BIRNBACH**

fachverlag professor-neu-allee 6 53225 bonn

proiecta



Arnold Schönberg

Der Maler The Painter

Ausstellung | Exhibition

Arnold Schönberg
Richard Gerstl
Oskar Kokoschka
Anna Mahler
Max Oppenheimer
Egon Schiele



Arnold
Schönberg
Center

3. März – 5. Juni 2005

Arnold Schönberg Center
Schwarzenbergplatz 6
Eingang Zaunergasse 1–3
A-1030 Wien
Telefon (+43/1) 712 18 88
www.schoenberg.at

Di, Do – So 10 – 18 Uhr
Mi 12 – 20 Uhr, Mo geschlossen
Tue, Thu – Sun 10 am – 6 pm
Wen 12 am – 8 pm, Mon closed

Walter Bohatsch, Austria

'Arnold Schönberg: The Painter', exhibition poster, 2005



aut

[typo]graphic

vortrag

walter bohatsch

typographie – bauen mit zeichen

do 03. februar 2005
19.00 uhr

aut. architektur und tirol
lois welzenbacher platz 1
6020 innsbruck. austria
www.aut.cc, office@aut.cc



Irma Boom, Netherlands
Holland Festival, 1990

hollandfestival

Wolfgang Amadeus Mozart

Concertgebouw

concertant

La Clemenza di Tito

1 juni 19.30 uur

concertant

Idomeneo, re di Creta

3 juni 19.00 uur

English Baroque Soloists/ Monteverdi Choir

o.l.v. John Eliot Gardiner

KLM

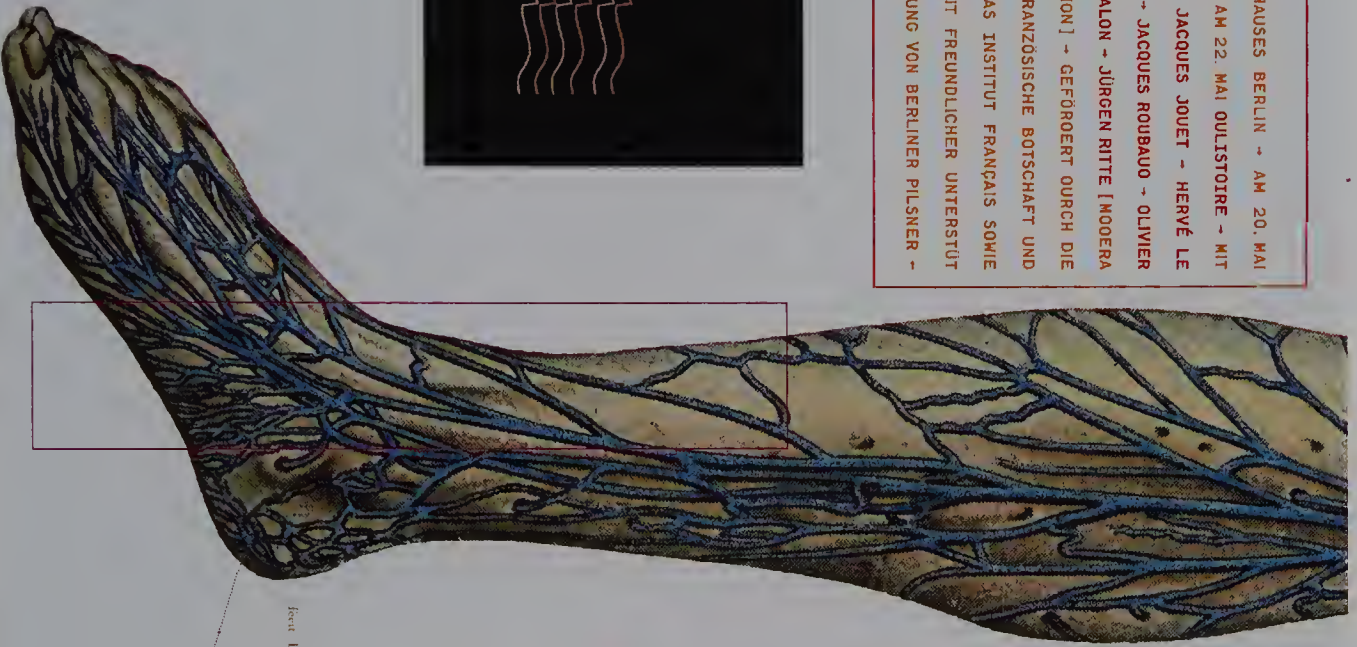
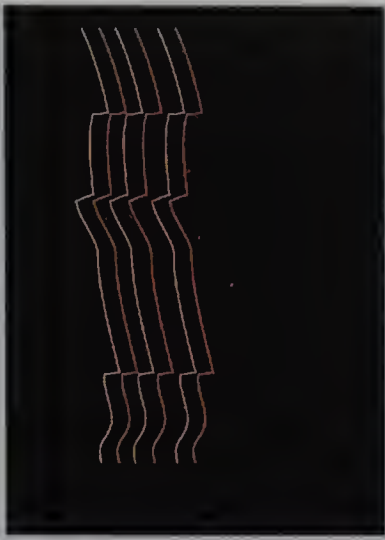
Flying the world to the Festival that's Holland



→ OULIPO

EINE VERANSTALTUNG DES LITERATURHAUSES BERLIN → AM 20. MAI
OULIPOESIE → AM 21. MAI OULIPROSE → AM 22. MAI OULISTOIRE → MIT
MARCEL BÉNABOU → ANNE GARRÉTA → JACQUES JOUET → HERVÉ LE
TELLIER → IAN MONK → OSKAR PASTIOR → JACQUES ROUBAUD → OLIVIER

SALON → JÜRGEN RITTE [MOOERA
TION] → GEFÖRDERT DURCH DIE
FRANZÖSISCHE BOTSCHAFT UND
DAS INSTITUT FRANÇAIS SOMIE
MIT FREUNDLICHER UNTERSTÜT
ZUNG VON BERLINER PILSNER →



fest
lenn
beipng
berlin

Literaturhaus Berlin Fasanenstrasse 23 Berlin Charlottenburg

!

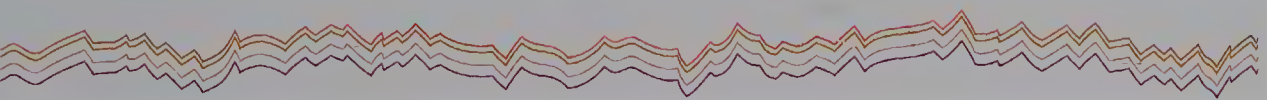
P

o

p

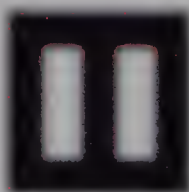
o

U





• DIETMAR WIESNER ›ZONG‹ FÜR STREICHQUARTETT UND CD-ZUSPIELUNG [2000] • CATHY MILLIKEN ›6 MEMOS‹ FÜR STREICHQUARTETT UND FLÖTE [1998]
 • HERMANN KRETZSCHMAR ›PLÖTZLICH GING DIE SONNE AUS‹ FÜR STREICHQUARTETT UND STIMME NACH TEXTEN VON KONRAD BAYER [2000|2002] URAUF-
 FÜHRUNG DER NEUFASSUNG • BERND THEWES ›WAIT FOR THE RICOCHET‹ EIN TRANS-KONZERTANTES EREIGNIS FÜR PRESSLUFTGEIGER, STREICHQUARTETT
 UND KLANGINSTALLATION [2000|2002] URAUFFÜHRUNG DER NEUFASSUNG • ILJA RICHTER [SÄNGER|DARSTELLER] • DIETMAR WIESNER [FLÖTE]
 • DIE FRANKFURT CONTEMPORARY STRING QUARTET • JAGDISH MISTRY, SWANTJE TESSMANN [VIOLINE] • SUSAN KNIGHT [VIOLA] • MICHAEL KASPAR
 [VIOLONCELLO] • KARTEN AB 7. JANUAR 2003 ZU 15,- EURO [SCHÜLER UND STUDENTEN IM VORVERKAUF UND AN DER ABENDKASSE ZU 8,- EURO] BEI
 MÜNCHEN TICKET, TELEFON: [089] 54 818181, TELEFAX: [089] 54 818154, AN DEN BEKANNTEN VORVERKAUFSTELLEN UND AN DER ABENDKASSE ①



MUSICA VIVA 2003/2004 || 2. MUSICA VIVA VERANSTALTUNG || [ABONNEMENT]

FREITAG, 07. NOVEMBER 2003, 20 UHR HERKULESSAAL DER RESIDENZ MÜNCHEN

VALERIO SANNICANDRO: STRALI FÜR FRAUENSTIMME, TONBAND UND ORCHESTER [2002]

1. PREISTRÄGER DES BMW KOMPOSITIONSPREISES DER MUSICA VIVA, AUSSCHREIBUNG 2001/2002, URAUFFÜHRUNG

PASCAL DUSAPIN: EXEO, SOLO NR. 5 FÜR ORCHESTER [2002/2003]

KOMPOSITIONSAUFTRAG DER MUSICA VIVA UND RADIO FRANCE, URAUFFÜHRUNG

ANDREAS KLINGNER: III. SYMPHONIE FÜR ALTSAXOPHON, KONTRABASS UND ORCHESTER [1999] DEUTSCHE ERSTAUFFÜHRUNG

STIMME: MONICA JORDAN || ALTSAXOPHON: JOHN-EDWARD KELLY || LIVE-ELEKTRONIK: MELVYN POORE

SYMPHONIEORCHESTER DES BAYERISCHEN RUNDFUNKS || LEITUNG: UDO ZIMMERMANN

KARTEN AB 14.10.2003 BEI MÜNCHEN TICKET, TELEFON 089/54 81 81 81, TELEFAX 089/54 81 81 54,

AN ALLEN BEKANNTEN VORVERKAUFSSTELLEN UND AN DER ABENDKASSE



Michel Bouvet

photographie ARLES

35°
EDITION

40 expositions
8 juillet /
19 septembre
2004

Ministère de la Culture
et de la Communication/
DRAC PACA,
Conseil Régional PACA,
Conseil Général des
Bouches-du-Rhône,
Ville d'Arles,
AFAA.

ARLES
RENCONTRES
DE LA PHOTOGRAPHIE

www.rencontres-arles.com
Infoline 04 90 96 76 06

DAKOTA
group

hp
invent

fnac
com

CLEARCHANNEL

orange

orange

DUPON

entente
cordiale

France
inter

arte



PHOTOGRAPHIE ARLES

50 expositions

5 juillet

18 septembre

2005

www.rencontres-arles.com
infoline 04 90 96 76 06

Ministère de la Culture
et de la Communication,
DRAC PACA,
Conseil Régional PACA,
Conseil Général des
Bouches-du-Rhône,
Ville d'Arles, AFAA.

ARLES

RENCONTRES
DE LA PHOTOGRAPHIE

SFR

DAKOTA
group

hp
invent

fnac
book

L'ORÉAL

CLEARCHANNEL

DUPON
DIGITAL LAB

BRESIL
BRESIL

France
inter
France
Culture
arte

LE QUATUOR
d'ALEXANDRIE
d'après le roman de Lawrence Durrell

Les Gêmeaux

Scène Nationale
Direction :
François Lefebvre
48, avenue Georges
Clemenceau
93700 SCEAUX
Tél : 01 46 61 36 67
Fax : 01 46 61 36 65
Subventionné par
le Ministère de la Culture,
le Département de Seine-
Saint-Denis, la Région Île-de-France,
le Conseil Général
des Hauts-de-Seine,
le Ministère de la Culture.

Renseignements
Réservations :
01 46 61 36 67

Version scénique
et mise en scène :
Stuart Seide
Théâtre du Nord

Version scénique
établie d'après
la traduction de
Roger Groux.
Avec :
Michael Abiteboul,
Emmanuelle Baillet,
Michel Bompoll,
Anne Caillera,
Eric Challer,
Olivier Cruveiller,
Olivier Dautrey,
Roland Depauw,
Hélène Lauseur,
Valérie Lemâtre,
Laurence Masliah,
Pierre-Henri Puente,
Alain Rimoux,
Stuart Seide,
Luc Tancar.
Avec le soutien
des Gêmeaux/
Sceaux/Scène
Nationale

Production :
Théâtre du Nord.
Coproduction :
Festival
d'Avignon.

23 janvier au 9 février 2003 Première en Ile-de-France

The Changeling
d'après Thomas Middleton
& William Rowley

Les Gêmeaux

Scène Nationale
Direction :
François Lefebvre
48, avenue Georges
Clemenceau
93700 SCEAUX
Tél : 01 46 61 36 67
Fax : 01 46 61 36 65
Subventionné par
le Ministère de la Culture,
le Département de Seine-
Saint-Denis, la Région Île-de-France,
le Conseil Général
des Hauts-de-Seine,
le Ministère de la Culture.

Renseignements
Réservations :
01 46 61 36 67

Adaptation
et mise
en scène
**Declan
Donnellan**

Scénographie :
Nick Ormerod,
Toussaint Francis,
Harold Manning.
Avec :
Olivia Williams,
Jodie McNeel,
Jennifer Kidd,
Will Keen,
David Collings,
Clifford Samuel,
Laurence Spellman,
Tom Hiddleston,
Johann Annon,
Jim Hooper,
Phil Chastell,
Tobias Bein,
Philip McGinley.

Coproduction :
Les Gêmeaux/
Sceaux/Scène
Nationale,
Barbican Center/
Londres,
Compagnie
Check by Jovi,
Festival de Almagro.

CRÉATION 15 MARS → 2 AVRIL 2006

Michel Bouvet, France

The Alexandria Quartet by Lawrence Durrell, theatre poster, 2003

The Changeling by Thomas Middleton and William Rowley, theatre poster, 2006



PHOTOGRAPHIE ARLES

**5 juillet >
12 octobre**

Ministère de
la Culture et de la
Communication /
DRAC PACA,
Région PACA,
Conseil Général des
Bouches-du-Rhône
Ville d'Arles,
AFAA, Monum.

Michel Bouvet

ARLES
RENCONTRES
DE LA PHOTOGRAPHIE
2003

www.rencontres-arles.com
Infoline: 04 90 96 76 06

DAKOTA
group

fnac
cof

ARLES

DUPON

A



Helmut Brade, Germany

The Lower Depths by Maxim Gorky, theatre poster, 1999

Christopher Marlowe



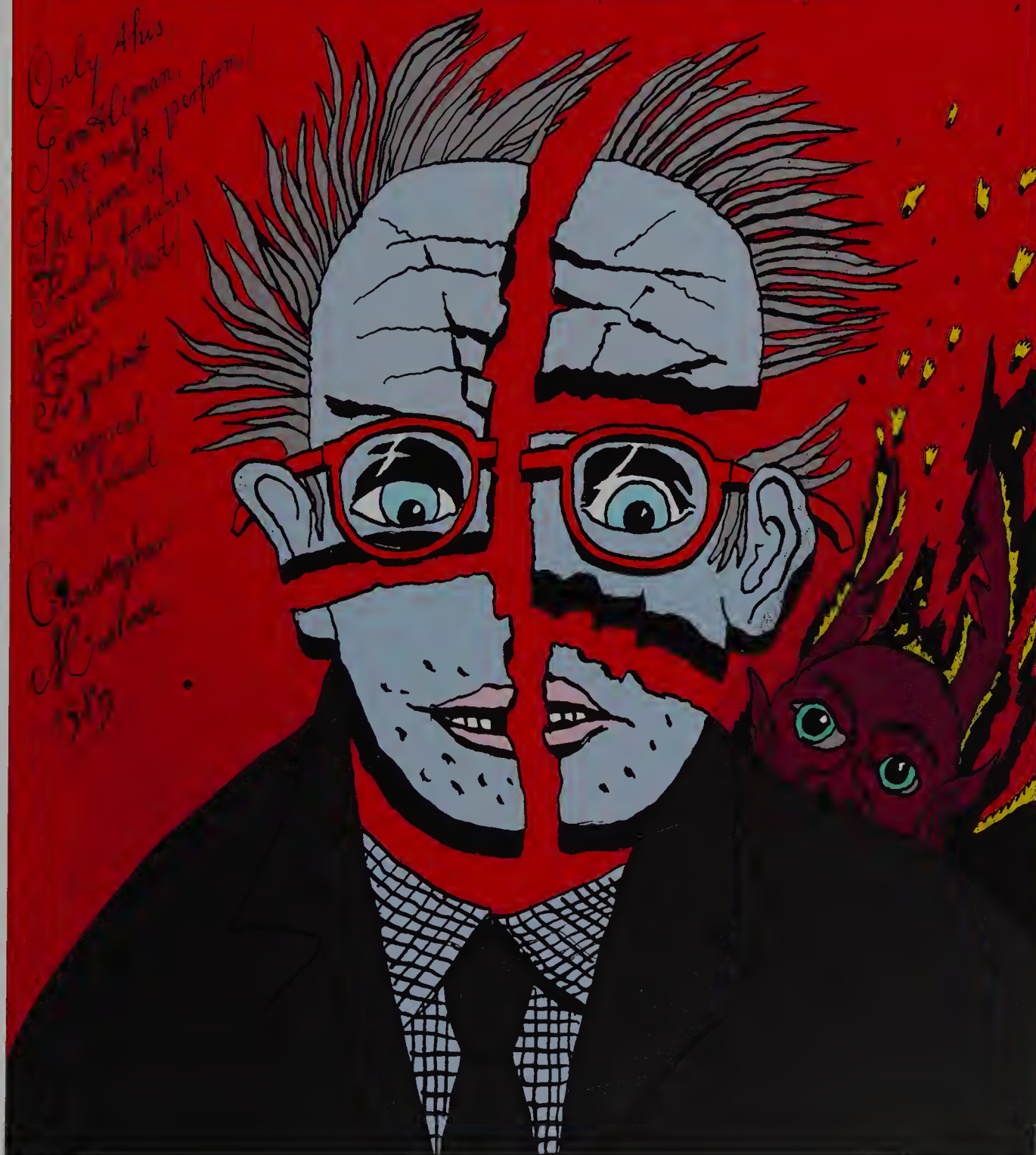
Im Dom zu Halle.

DOKTOR FAUSTUS

The Tragicall History of the horrible Life and Death of Doctor Faustus
in der Übersetzung und Bearbeitung von Manfred WEKWERTH

Regie Manfred Wekwerth. Bühnenbild und Kostüme Rolf Klemm Musik: Syman

Only Ahus
Goodman,
We must perform!
The form of
Faustus features
Faustus and his
Faustus
Faustus
We appear
our friend
Christopher
Marlowe
1589





Helmut Brade, Germany
Richard III by William Shakespeare, theatre poster, 1997



Hamburgische
Staatsoper

**RICHARD
WAGNER LOHENGRIN**

AB 18. JANUAR 1998. MUSIKALISCHE LEITUNG: INGO METZMACHER, INSZENIERUNG: PETER KONWITSCHNY, BÜHNE: HELMUT BRADE,
KOSTÜME: HELMUT BRADE, INGA VON BREDOW, CHOR: JÜRGEN SCHULZ. KOPRODUKTION MIT DEM GRAN TEATRE DEL LICEU BARCELONA

 Günter Jäger AG & Co.
Druck und Verlagsbüro
München

Macbeth

Giuseppe Verdi
Daniel Klajner
Eike Gramss
Eberhard Matthies
Renate Schmitzer
Lech-Rudolf Gorywoda

Ursula Furi-Bernhard
Florentina Giurca
Don Bernardini
Ernst Garstenauer
Robert Hyman
Jan-Martin Mächler

Mit freundlicher
Unterstützung der
Teo Jakob AG

ab 6. April 2002
Stadtheater Bern

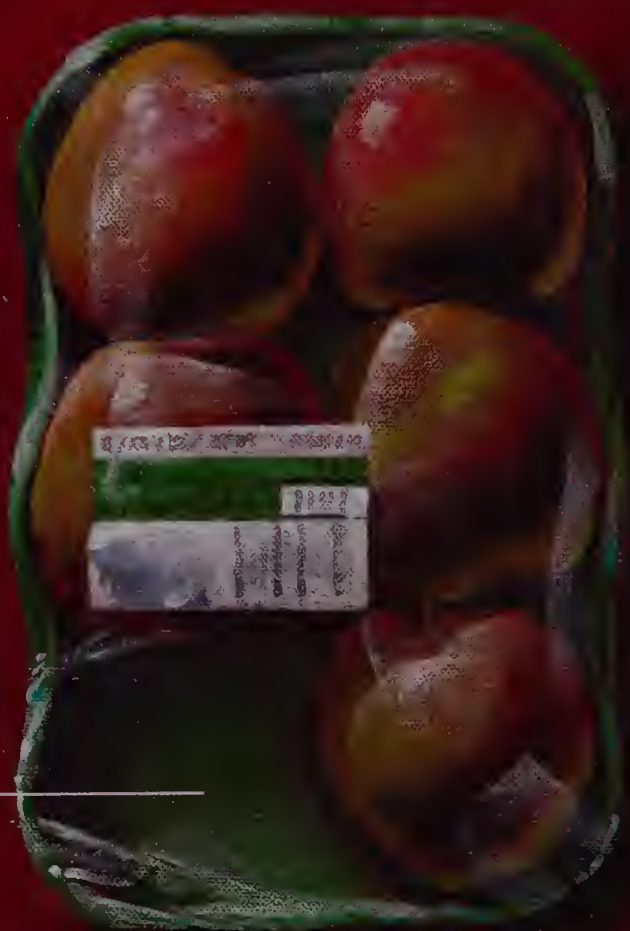


Stephan Bundi, Switzerland
Macbeth by Giuseppe Verdi, opera poster, 2002



Wilhelm Tell

Friedrich Schiller
ab 2. September 1999
Stadttheater Bern





Mein Leben als Versager (My Life as a Failure) by Raeto Meier,
advertising poster for a book, 1996/2005



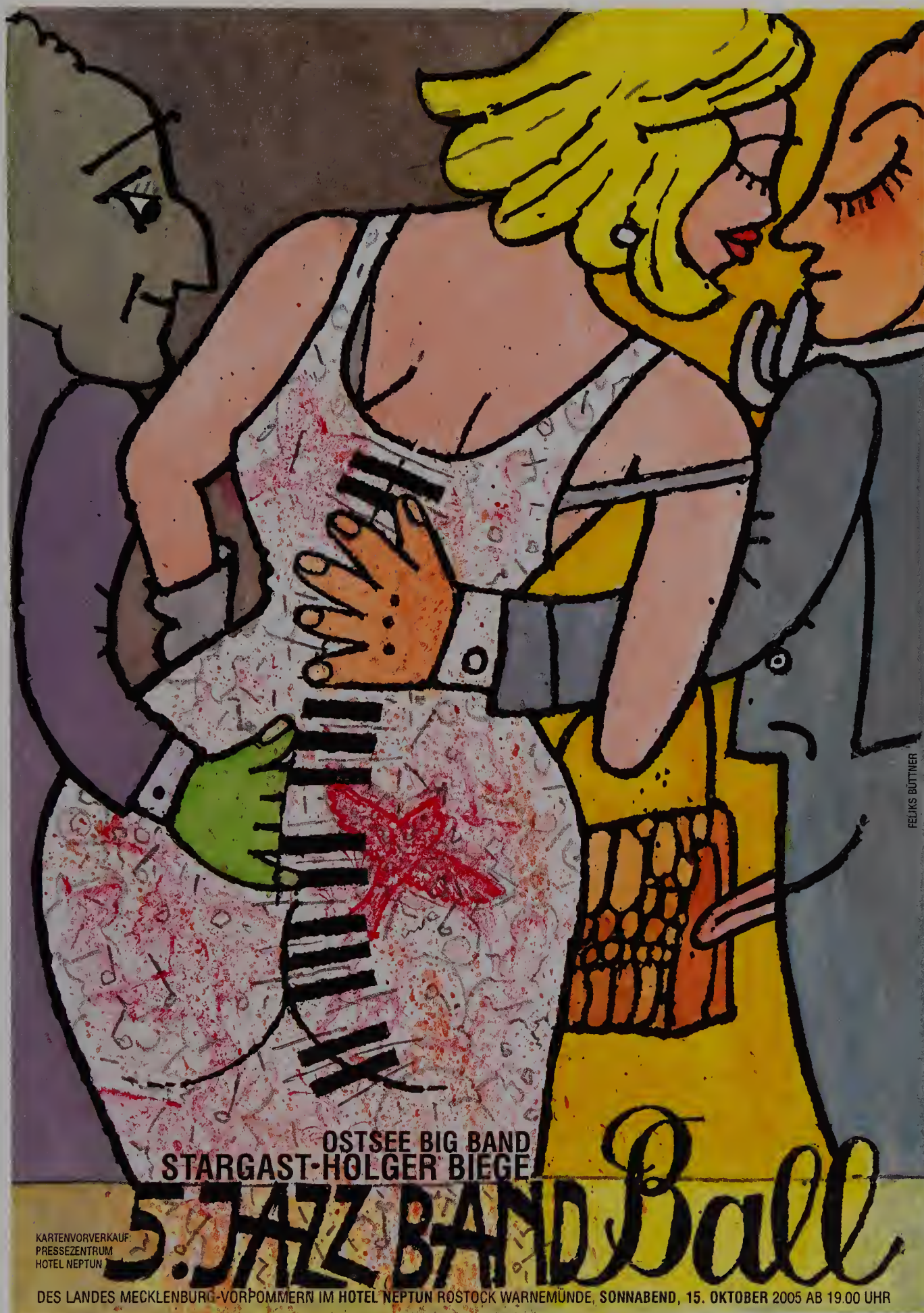
JAZZCLUB ROSTOCK E.V.

HOLLAND WILLEM BREUKER KOLLEKTIEF

KONZERT AM 02. NOVEMBER 2004 UM 20.00 UHR IM STEIGENBERGER HOTEL SONNE · KARTENVORVERKAUF: PRESSEZENTRUM

Helmut Feliks Büttner, Germany

Willem Breuker Kollektief, concert poster, 2004



KARTENVORVERKAUF:
PRESSEZENTRUM
HOTEL NEPTUN

DES LANDES MECKLENBURG-VORPOMMERN IM HOTEL NEPTUN ROSTOCK WARNEMÜNDE, SONNABEND, 15. OKTOBER 2005 AB 19.00 UHR



Ronald Curchod, France
'La migration des braises', poster for a theatre event, 2000



'Le Ring', poster for a theatre event, 2005–6



Ronald Curchod, France
18th Ramonville Street Festival, 2005



Loupiote Orchestra, concert poster, 2005
 Les Parchemins du Midi, advertisement for a printer, 2003

PIONEER

LET FACE IT, COMMUNICATION
HAVE CHANGE, JOIN ME.



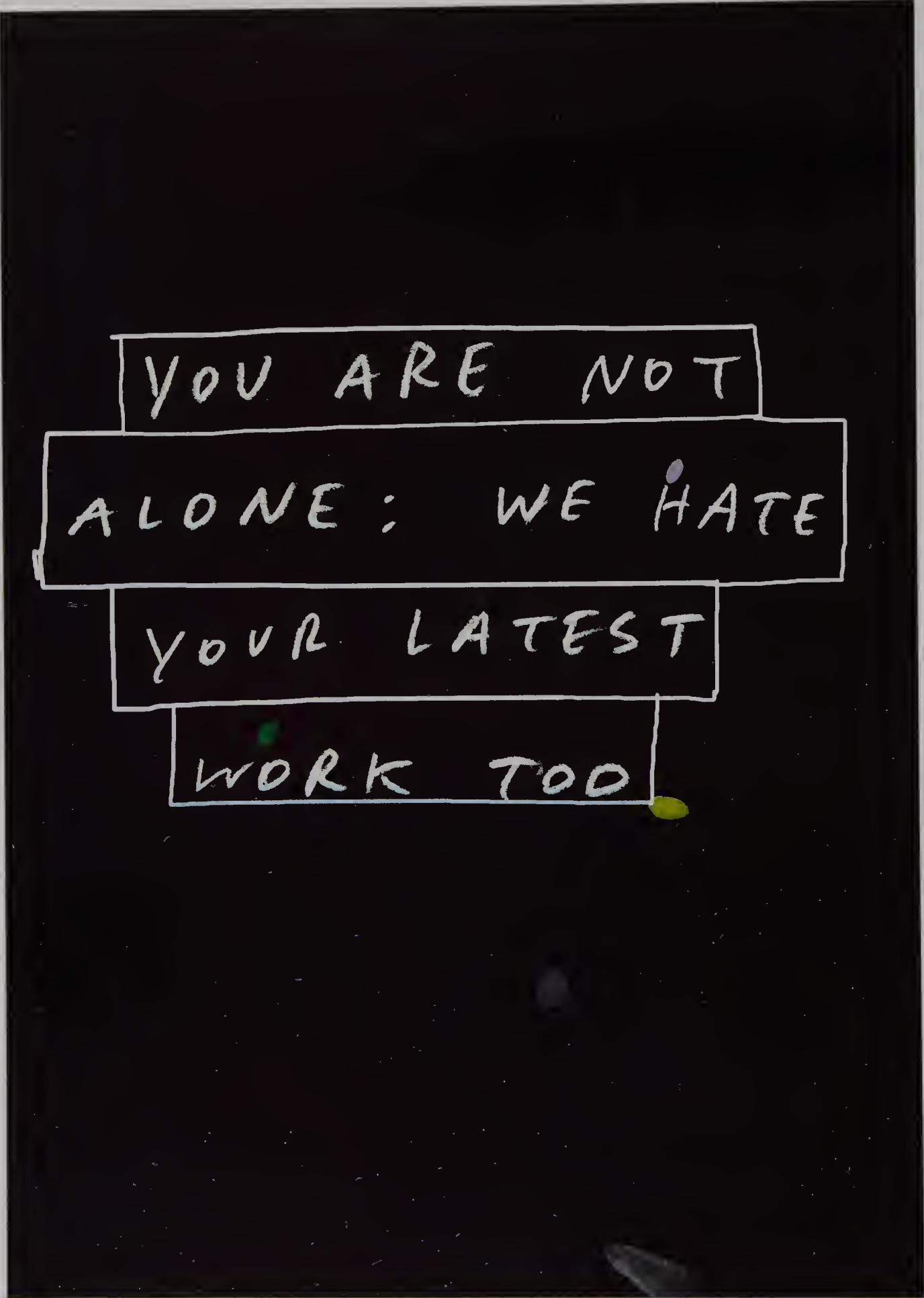
DAVIS SYSTEMS
COPYRIGHT DAVIS.COM

①

OXFORD ST. (SUMMER)
London. England.
very late, very sober.
Then:

FUCK OFF.
OF COURSE I LOVE YOU.





YOU ARE NOT
ALONE: WE HATE
YOUR LATEST
WORK TOO

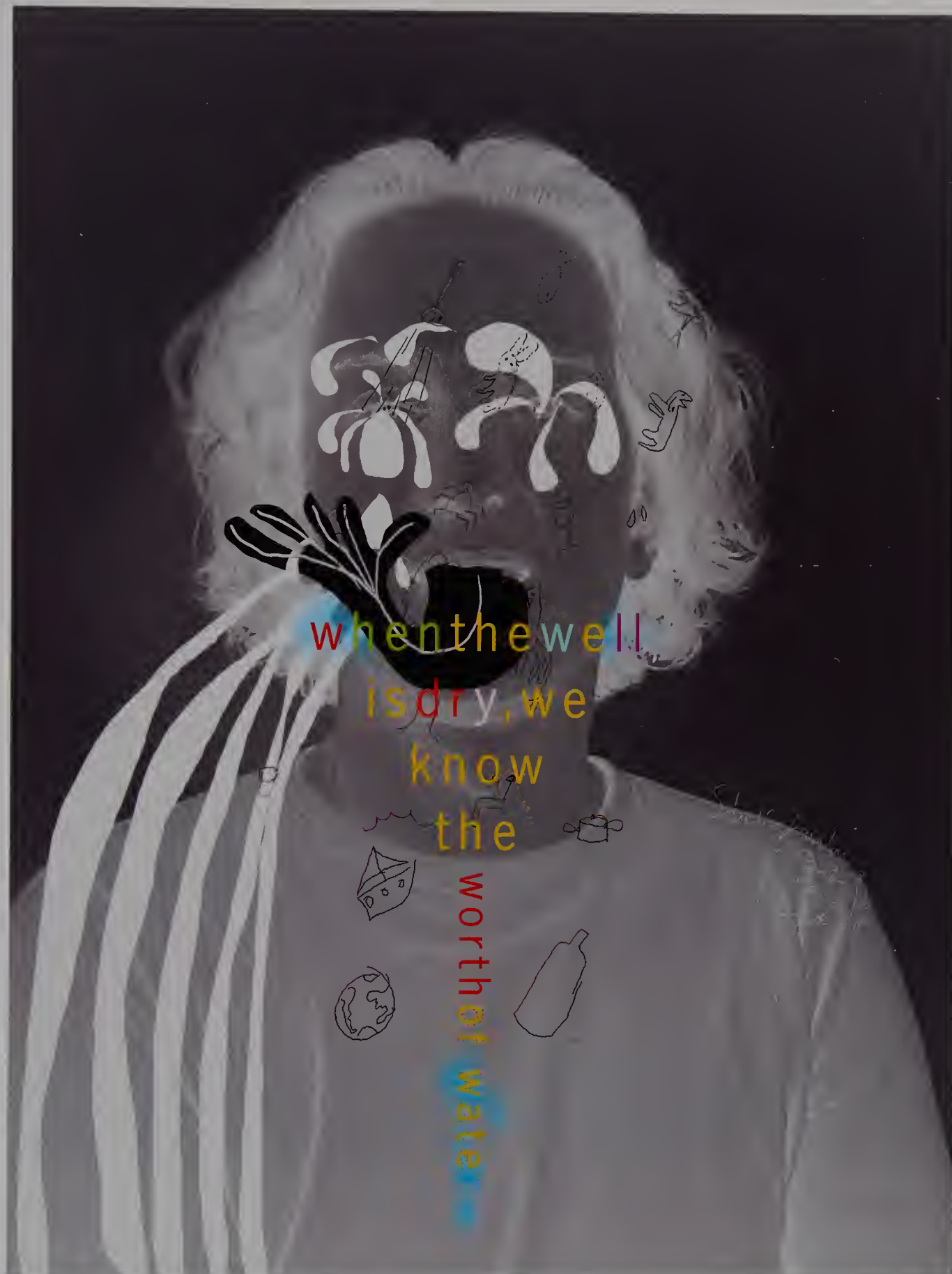
I CAN ARRANGE
YOUR MORTGAGE
FOR YOU.



BullSystems

~





When the Well is Dry, We Know the Worth of Water, 2000
(Design: Studio Dumbar)



Bob van Dijk, Netherlands
Culture Night, 2003 (Design: NLXL)



'Unknown Land', AGI poster, Amsterdam, 2007



Tatsuo Ebina, Japan
TBS Radio Communications, 2000



DION, poster for an Internet provider, 2001



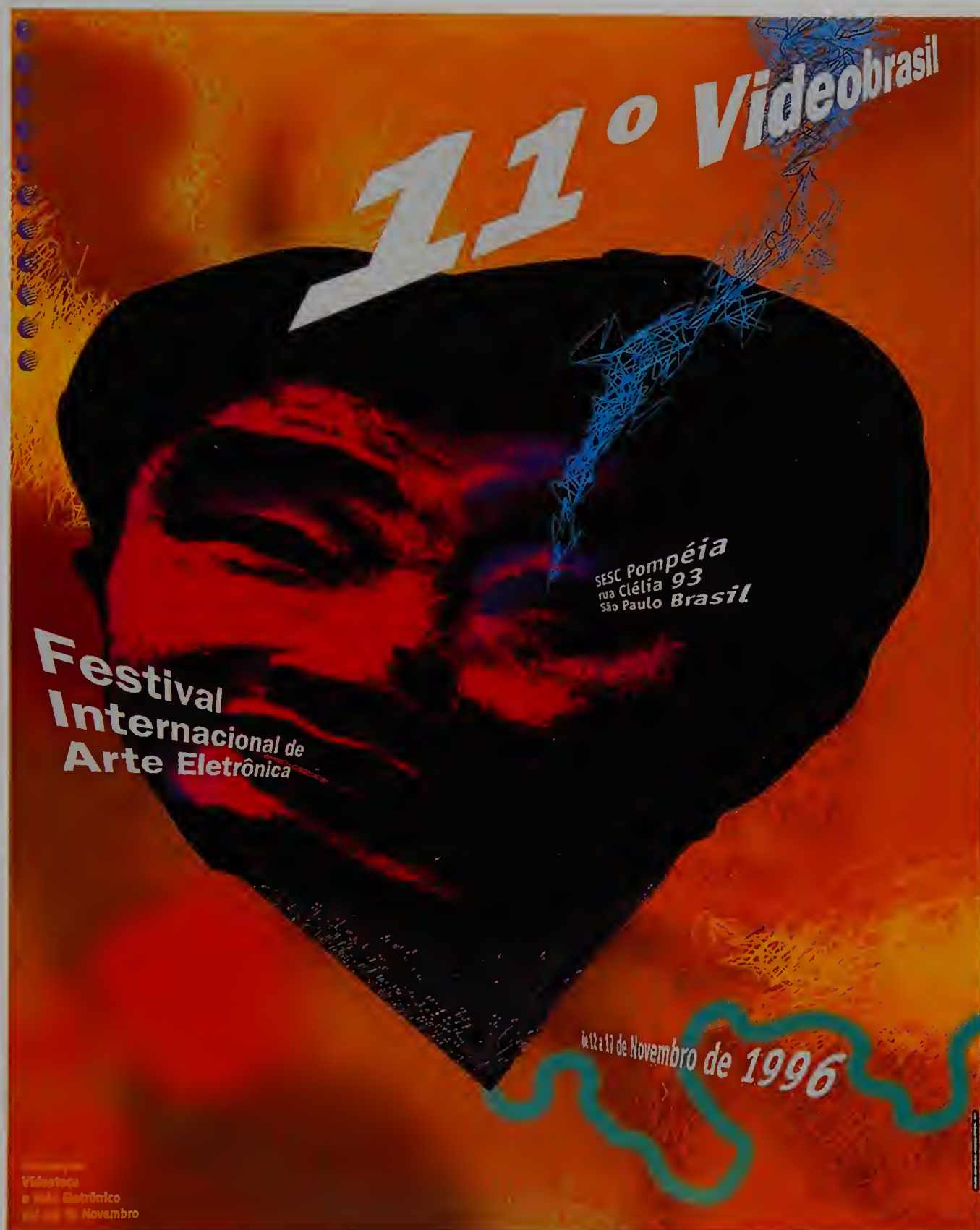
Fang Cao, China
Print-Seal, 2000



A Live Fossil in the Keyboard, 2003



Kiko Farkas, Brazil
10th Videobrasil Festival, 1994





Ben Faydherbe, Netherlands
Brush/Liquid, 2003

STI
CHT
ING

RUI
MTEV
AART

[UN]
BUIL
DING

LOOSDUINSEWEG-9
FILMS+PROJECTIE
VAN-12.00-22.00

GROU
NDTW
ODIY

DOIT
YOUR
SELF

8-9 /
9-9 /
2007

SUP-
ERB-
FILM

DEUTSCHES THEATER BERLIN  SPIELZEIT 2002 | 2003

D

T

FRIEDRICH SCHILLER

MARIA

STUART

REGIE THOMAS BISCHOFF

DEUTSCHES THEATER BERLIN  SPIELZEIT 2002|2003

D

T

CHARLES MEE

TRUE

LOVE

REGIE MARTIN KLOEPFER



Dieter Feseke, Germany

Mingus + Ellington Songs by Aki Takase and Walter Gauchel, music poster, 2004

Taiko Saito on Tour, music poster, 2004

19.—25. januar
 warschau—berlin—hollywood

pola negri

internationales festival

MADAME DUBARRY - DIE BERGKATZE - DIE FLAMME BARBED WIRE - CARMEN —
 LIVEBEGLEITUNG: ALJOSCHA ZIMMERMANN (PIANO) — GRAF V BOTHMER
 HANS-GÜNTHER WAUER (KINOORGEL) — ANTONIO PALESANO (PIANO,
 ELECTRONICS) CHRISTIAN WEJNER (SAXOPHON, KLARINETTE) — WILLY
 SOMMERFELD (PIANO) — STEVEN GADLING (SCHLAGWERK + ORGANISATION)

für
 stummfilm
 und musik
 im babylon berlin

ROSA LUXEMBURG-STR. 30 WWW.BABYLONBERLIN.DE 030 - 2425969

mitte

100 best stephan kate '02

deutschland österreich schweiz

20.6. bis 15.8. 2003

Zentral- und Landesbibliothek Berlin
Foyer Haus Berliner Stadtbibliothek
Breite Straße 32-36 10178 Berlin-Mitte

Montag – Freitag: 10 – 21 h
Samstag: 10 – 18 h

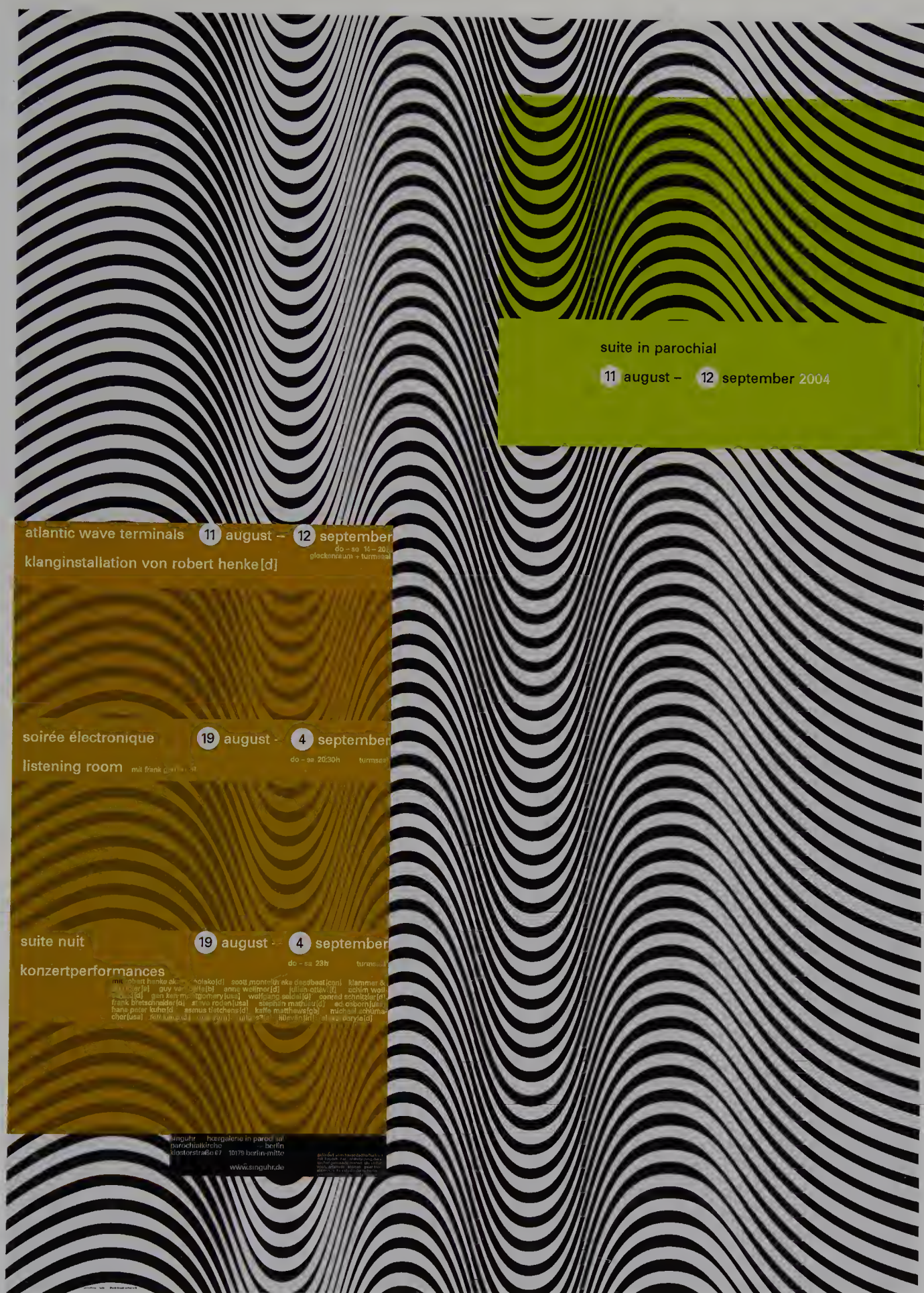
www.100-best-posters.de



'Urban + Aboriginal XVI: Old and New Music from Korea', concert poster, 2004



Detlef Fiedler, Cyan, Germany
 Singuhr: Sound Gallery at the Parochial Church, Berlin, 1997
 Toula Limnaios dance company, promotional poster, 1998



'Suite in Parochial', poster for an art and music installation, Berlin, 2004



Alexander Gelman, USA
Paper Expo, New York, 1999

PAPER EXPO

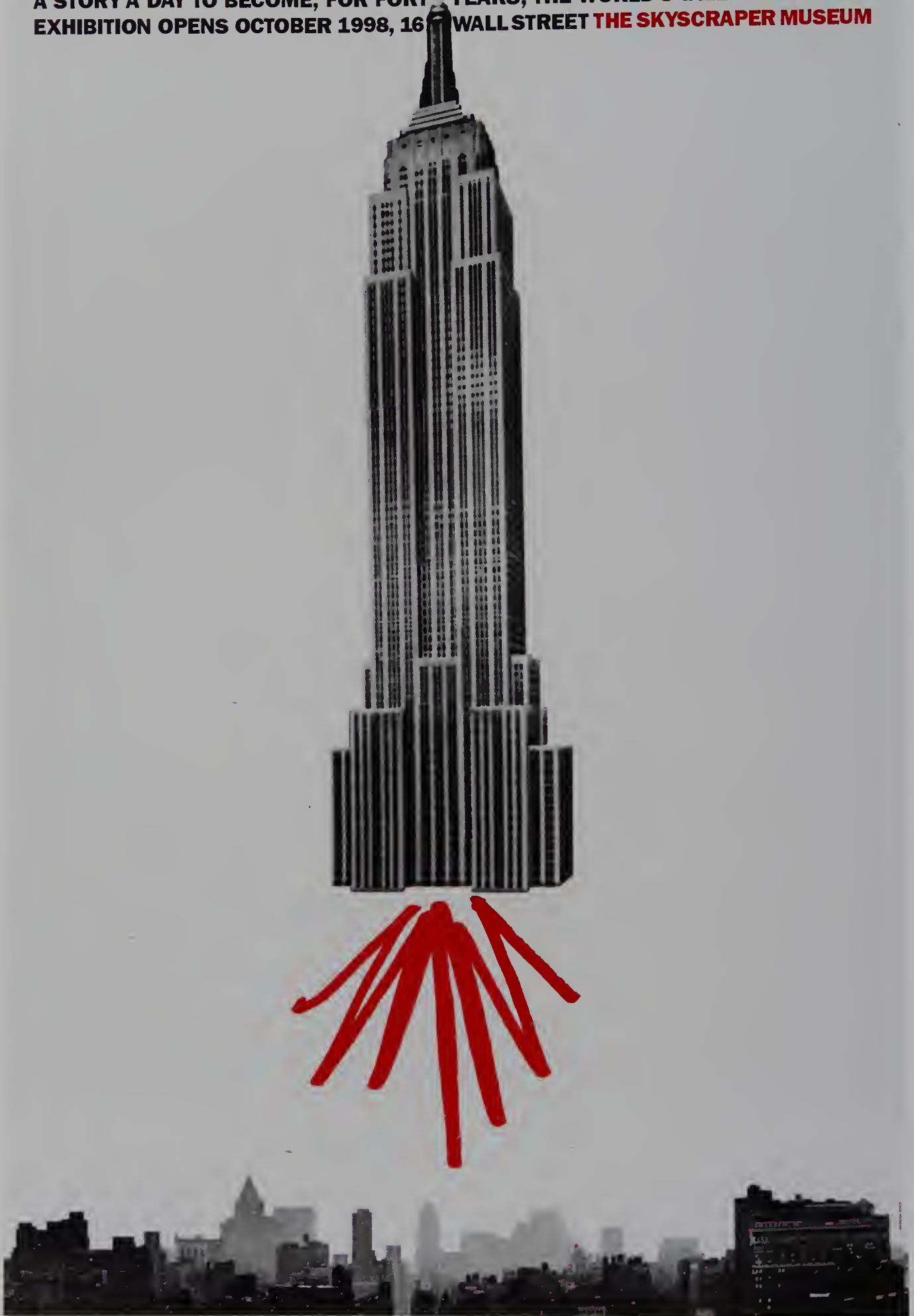


Alexander Gelman, USA
Swatch collection 1997–98, 1996



Absolut Gelman, 1998

BUILDING THE EMPIRE STATE BLASTING ALL CONSTRUCTION RECORDS & RISING
A STORY A DAY TO BECOME, FOR FORTY YEARS, THE WORLD'S TALLEST BUILDING
EXHIBITION OPENS OCTOBER 1998, 167 WALL STREET **THE SKYSCRAPER MUSEUM**



Michael Gericke, USA

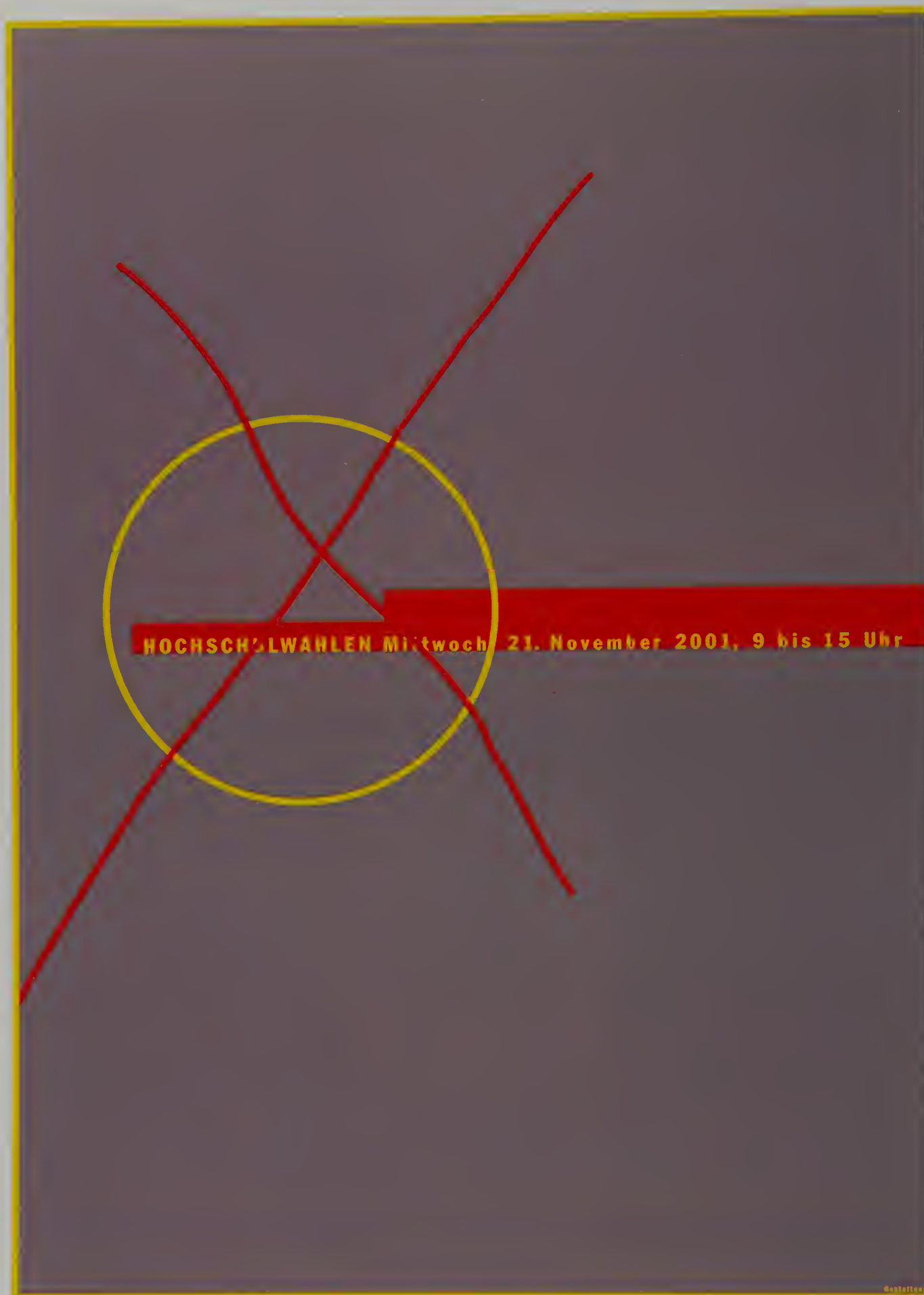
'Building the Empire State', The Skyscraper Museum, exhibition poster, 1998

American Institute of Architects, New York Chapter

Architects at The Frying Pan

Thursday May 22, Pier 63, 23rd St. & Hudson River





Helfried Hagenberg, Germany
University of Applied Sciences, Dusseldorf, poster for a student election, 2001

FH D FB 2

Ansichten und Einsichten Bilder aus der Wirtschaft Dr. Dietmar Meyersiek Mittwoch 8. Dezember 2004 10 Uhr, Raum N 2.36

Im Rahmen der Vortragsreihe der Lehrveranstaltungen von Prof. Helfried Hagenberg sind zum Vortrag von Herrn Dr. Dietmar Meyersiek die Lehrenden und Studierenden des Fachbereich Design der Fachhochschule Düsseldorf herzlich eingeladen.

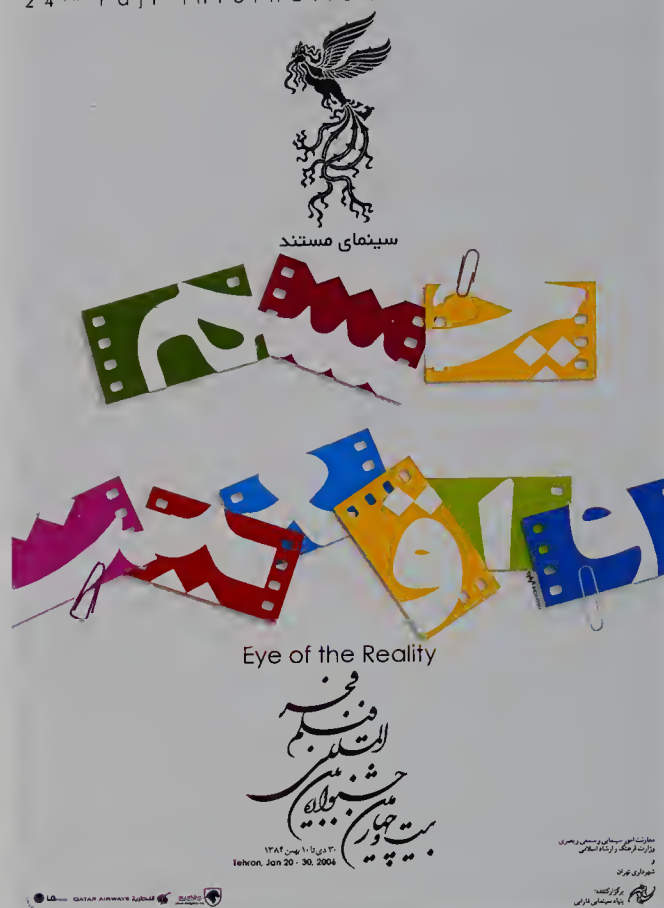




Ebrahim Haghghi, Iran
All Mankind Are Equal, poster for human rights, 2003



'A Homage to Morteza Momayez', exhibition poster, 2003

24th Fajr International Film Festival

Ebrahim Haghghi, Iran

Sadeq Hedayat 1903–1950, tribute to an Iranian writer, 2004

'Eye of the Reality', 24th Fajr International Film Festival, 2006

25th
Fajr
International
Film Festival

Tehran, Feb. 1-11, 2007

معاونت امور سینمایی و سمعی و بصری
وزارت فرهنگ و ارشاد اسلامی
برگزارکننده:
بنیاد سینمایی فارابی



فجر
بین المللی
فیلم
۱۳۸۵



Seeking the Truth Competition of Spiritual Cinema

۲۵
۵۳

سینمای اکبر

در جستجوی حقیقت

مهر



Jianping He, Germany
Seven Intellectuals in Bamboo Forest (Parts 1 & 2), film posters,
 2003 & 2004

Zeit
genö
ssi
sche
chi-
ne
si
sche
Sch
rift
pla
te

Bilder Schrift

14. September-06. November 2005
Mo.-Fr.: 09.00-21.00 Uhr, Sa. 10.00-12.00 Uhr
Rössligasse 12, HGK Luzern
Organisiert von Posters Luzern
Vernissage: Kornschütte im Rathaus Luzern
14. September 2005 um 18 Uhr
In Zusammenarbeit mit dem Museum für Gestaltung Zürich

© Posters Luzern

A F I L M -

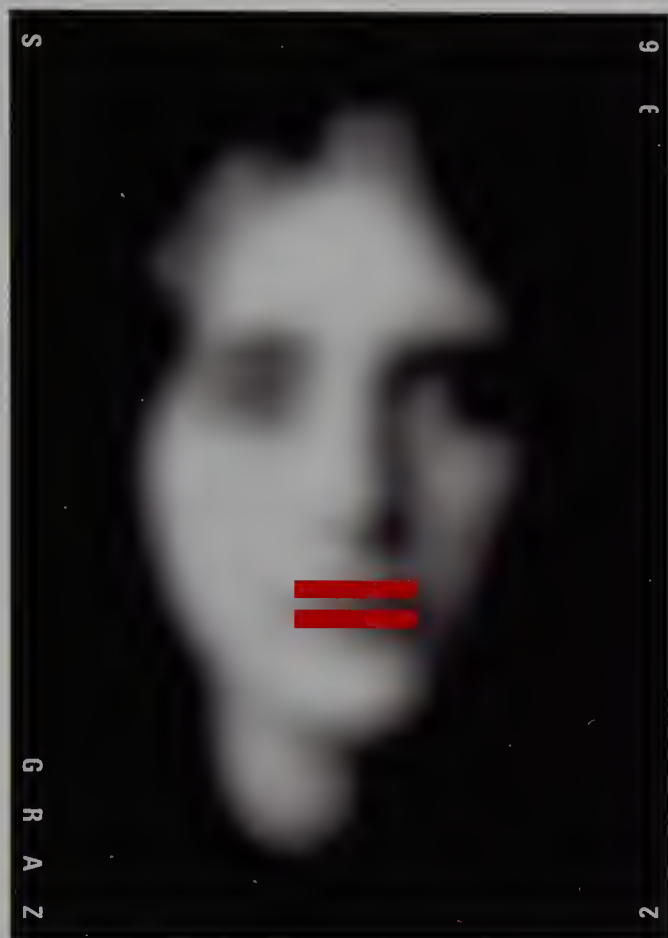


S T U M M F I L M - T A G E G R A Z



*Als Augen noch
sprechen könnten*

2 0 . 1 0 . - 3 0 . 1 1 . 9 6



It is not for the purpose of reviving old or making new rules that these facsimiles have been reproduced. One might as well try to provide models for unalterable fashions in garments, houses, furniture, or decoration. However pleasing a new fashion may be, that pleasure does not entirely suppress the desire for change, and that desire was never greater than it is now. / Less is more. Catalogues, posters, advertisements of all sorts. Believe me, they contain the poetry of our epoch. / Build a book like a body moving in space and time, like a dynamic relief in which every page is a surface carrying shapes, and every turn of a page a new crossing to a new stage of a single structure. / A photograph neither lies nor tells the truth. Colour is a creative element, not a trimming. / The elements of the printed surface are taken in by seeing, not by hearing. / The more units there are for a letter, the more useful it is to the eye. / For the first time, the artist's exponent of form the artist's exponent of form is of the world. / Typography must be clear. / Mr. M. C. Escher's form... Clarity is the mark of our age. / Contrast is the mark of our age. / I am the Leaden Army That Conquers the World: I AM TYPE. / All the old fellows stole our best ideas. / Type production has gone mad, with its senseless outpouring of new types... Only in degenerate times can 'Personality' (opposed to the nameless masses) become the aim of human development. / Contrast is perhaps the most important element in all modern design. / A layout plan should be simple, with good photographs. It should perform a function. / When the pictures are bad, simplicity of form is a great virtue. / Art is a journey, not a destination. / Also a journey. / Typography is an art, good typography is art. / A type is a form is a projected action using visual tools. / ... A study of typography must include a study of the meaning of 'text'. / Typography fostered the sense of individuality, but it destroyed the medieval sense of community and integration. / Type can be a tool, a toy, and a teacher. / Everything under the sun is art! / Communication should be a language. / You read best what you read most. / In order for language to function, signs must be convertible into each other (otherwise they are not signs). / Every sign (phonetic, semantic, syntactic, and so on) has its own laws of organization and continuity, but its primary material is composed of irreducible atoms (phonemes for spoken language, and for written signs...) ... Language is a hierarchical composition of bits."

I AM THE LEADEN ARMY THAT CONQUERS THE WORLD: I AM TYPE



Crafts Council Gallery
44a Pentonville Road
Islington, London N1 9BY
Tel 020 7278 7700
5 minutes from Angel tube

Free entry
Tues to Sat 11-6
Sunday 2-6
Closed Monday
Disabled Access

Closed from 6.00
Saturday 23 December
Re-opens Tuesday
2 January 2001

FABRIC OF FASHION

CRAFTS COUNCIL GALLERY
9 NOVEMBER 2000 - 14 JANUARY 2001

A BRITISH COUNCIL EXHIBITION INCLUDING HUSSEIN CHALAYAN, CAROL FRASER
ELEY NISHIMOTO, JESSICA OGDEN, UNIFORM, VEXED GENERATION



The
British
Council

Presented by
THE
ARTS
COUNCIL
OF ENGLAND

'Fabric of Fashion', exhibition poster, 2000



Melchior Imboden, Switzerland
Kunstmarkt Innerschweizer Künstler, poster for an art fair, 1994



'Zeitbilder: Melk Imboden', exhibition poster, Berlin, 2005



Melchior Imboden, Switzerland
 Kunstmarkt Innerschweizer Künstler, poster for an art fair, 2000



Max Kisman, Netherlands
'Bonjour Toulouse-Lautrec', exhibition poster, 2001

0 OK:01 Rob Duyser Moze Jacobs Henri Lucas Ni Haifeng Max Kisman
Renée Ridgway Jan Rothuizen Ruth Ruston Spinvis Yafit Taranto
check www.roamismyhome.nl for programme updates

121

ROOM

is my

HOME

CM Studio/Centraal Museum Utrecht
2-7 mei 2006

Nicolaaskerkhof 10 Utrecht dagelijks open 10-17 uur vrijdag 10-21 uur
www.roamismyhome.nl

ontwerp Max Kisman Studio Amsterdam



*ALBA Los Angeles presents
Mieke Gerritzen Frans Oosterhof Jan Middendorp Max Bruinsma*

SPACED OUT

*DOUBLE DUTCH: THE WORD OF IMAGE
MOCHA THE MUSEUM OF CONTEMPORARY ART
Wednesday July 21 2004 Reception 6:30pm Presentation 7:30pm
at California Plaza 250 South Grand Avenue Los Angeles*

Parking: California Plaza parking garage on Olive Street \$8 flat rate for the general public after 6:00 PM. Street parking on Grand Avenue and on 1st Street

Poster design by Max Kisman. 2003. Selling, selling from maxkisman.com. Typeface: Helvetica by Helmut Fiedler (www.hellmutfiedler.com)

Max Kisman, Netherlands

'Spaced Out, Double Dutch: The Word of Image', seminar poster, 2004



Max Kisman's

LIEVE LUST

*Beurs van Kleine Uitgevers
Paradiso Amsterdam
11 december 2005*

**COLORS OF
SHENG
CRIMSON**

 **DON 6 EN VRIJ 7 OKT 05**

CONCERTGEBOUWORKEST

DAVID ROBERTSON, DIRIGENT
TOMOKO MUKAIYAMA, PIANO COLIN CURRIE, SLAGWERK
WERKEN VAN STRAVINSKY, ANDRIESSEN,
SHENG EN HINDEMITH

ING  **SanLee**  **NTON**  **PHILIPS**
SPONSORS VAN HET KONINKLIJK CONCERTGEBOUWORKEST

TEL 020 671 83 45 » 0900 0191 » WWW.CONCERTGEBOUWORKEST.NL

PIANO CONCERT ULLMANN



VRIJDAG 4 MAART 2005

CONCERTGEBOUWORKEST

JAMES CONLON, DIRIGENT

GARRICK OHLSSON, PIANO

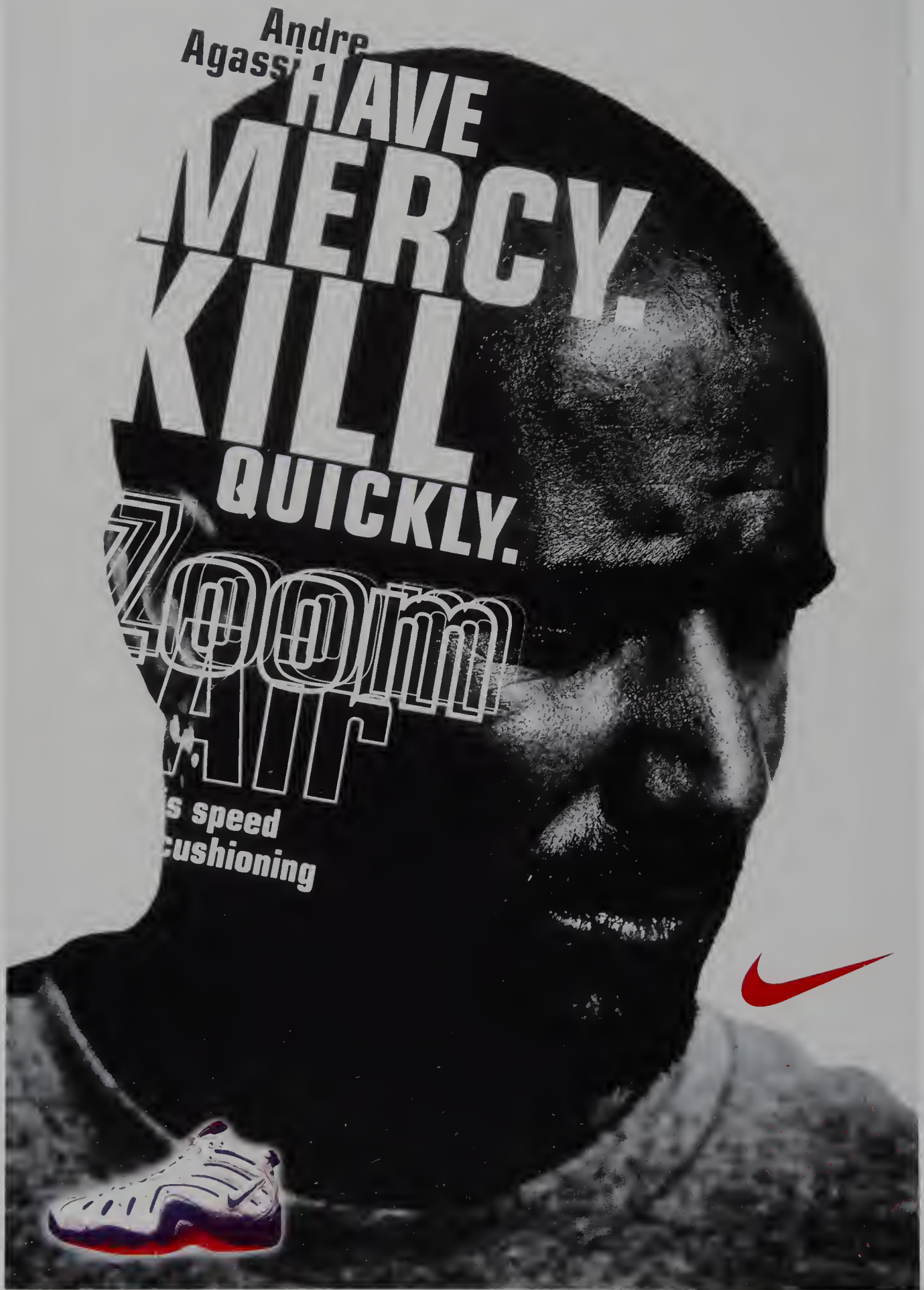
WERKEN VAN SCHULHOFF

ULLMANN EN SJOSTAKOVITSJ




SPONSORS VAN HET KONINKLIJK CONCERTGEBOUWORKEST

KAARTVERKOOP 020 671 83 45 » WWW.CONCERTGEBOUWORKEST.NL



Jacques Koeweiden, Netherlands

'Andre Agassi: Have Mercy. Kill Quickly.' European ad campaign for Nike, 1998



Terome Esch

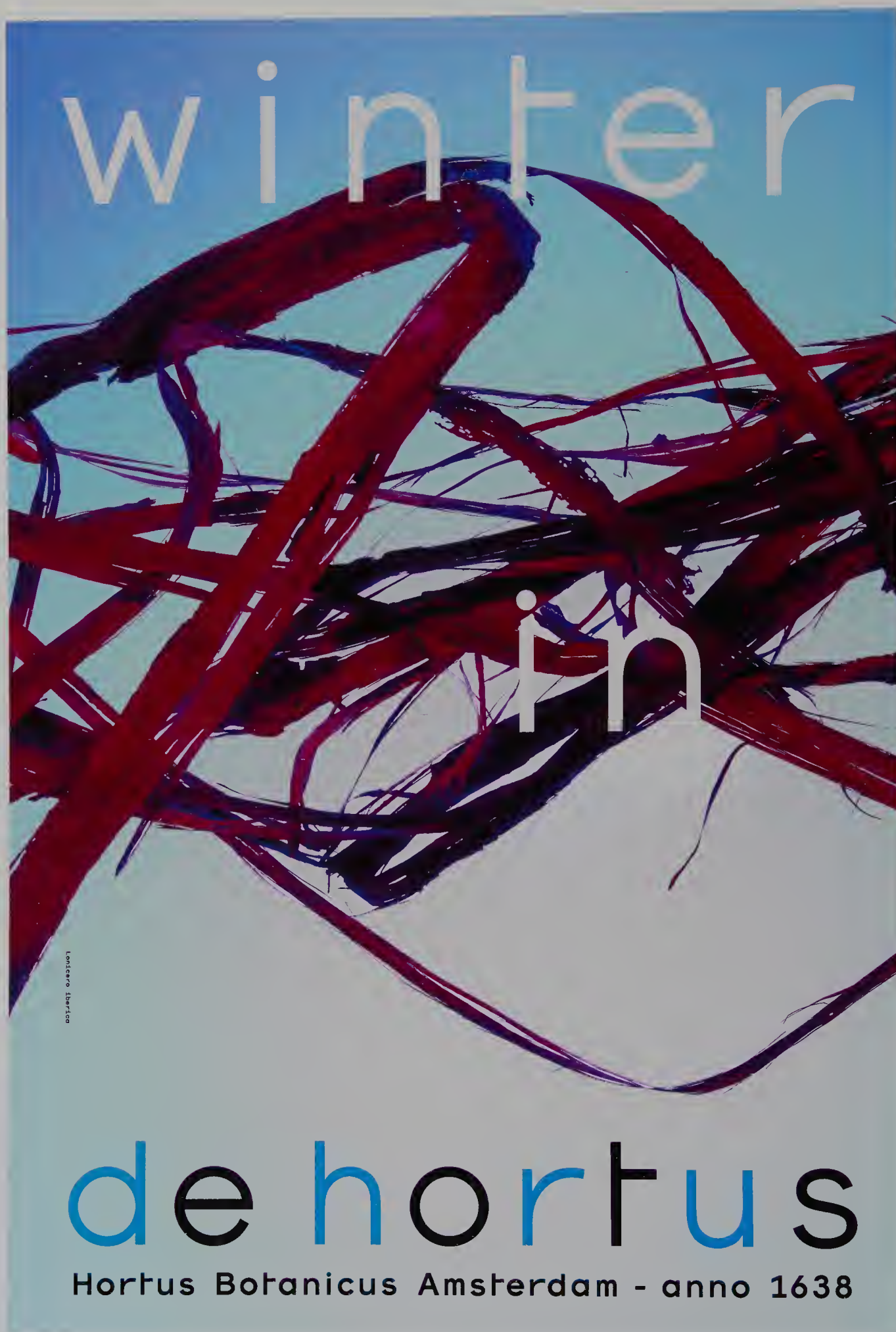
12.6.2002

127

MASTERCLASS

PANL

Voor wie: PANL-leden, assistenten van PANL-leden, 3e & 4e jaars fotografie-studenten. Wanneer: in overleg met de deelnemers, drie bijeenkomsten tussen mei en oktober 2002. Waarom: om fotografen van verschillende disciplines samen te brengen en inzicht te geven in elkaars werk. Aanmelden: PANL-leden & assistenten dienen mappen voor de voorselectie uiterlijk 24 mei 2002 in te leveren bij Hazazah Film & Photography, Plantage Parklaan 9, 1018 SR Amsterdam, studenten uiterlijk 20 mei 2002 bij de academie Sponsors: Koeweiden Postma / Epson / Elite / Kwak & van Daalen & Ronday / Hazazah Film & Photography. Voor meer informatie zie leaflet of kijk op www.panl.nl



Jacques Koeweiden, Netherlands
'Winter in the Gardens', Amsterdam Botanical Gardens, 2001



ontwerp: koeuerten postma, amsterdam

MA.7 MEI, 20.30u
in de Balie, Amsterdam

i.s.m. Stichting Eutopia
Toegangsprijs: €7 / €5 met korting
reserveren: (020) 35 55 100
www.debalie.nl

wordt deze bijzondere documentaire in aanwezigheid van de maker vertoond en besproken
Reel Bad Arabs - How Hollywood vilifies a People. Van Jack Shaheen | USA | 2006 | 48' video | Engels gesproken
Ook: woe. 9 mei, 19.30u, Studium Generale, Erasmus Universiteit Rotterdam. En vr. 11 mei, 19.00u, Kosmopolis, Filmhuis Den Haag

MARHABA

welkom. islam. cultuur. ontmoeting.



Anette Lenz, France
'Figures Légères', from a series of 10 posters for Radio France, 2001



'Figures Antiques', from a series of 10 posters for Radio France, 2001



Anette Lenz, France
 'La Tête dans les Nuages', poster for a family theatre festival,
 2004 (in collaboration with Vincent Perrottet)



'La Tête dans les Nuages', poster for a family theatre festival, 2005 (in collaboration with Vincent Perrottet)

curiosités et éphémères



AIGA

Membership

National Design Center

Michael Mabry, USA
AIGA National Design Center Membership, 2000

STOP THE ARROGANCE



Michael Mabry, USA
Stop the Arrogance, 2004

DETRÁS DE LA FANTASÍA AMERICANA

137



Alejandro Magallanes, Mexico
Behind the American Dream, 2001



Alejandro Magallanes, Mexico
34th Huesca International Film Festival, 2006



3 de marzo
13:00 horas
Grupo "Águilas que no se olvidan"
(de la etnia chichimeca jonaz)
18:00 horas
Maculáochitl
(canto náhuatl)

5 de marzo
13:00 horas
Presencia de Oaxaca con Susana Harp y la presentación de su disco "Xquenda"
(recopilación de música tradicional oaxaqueña)
Dirección: José Hinojosa
Natalia Toledo
(lectura de poesía en zapoteco)
18:00 horas
Martín Chacón "el cantante de la tradición zapoteca"

10 de marzo
18:00 horas
Amparo Cervantes, soprano. Diego Ordaz, piano
(canciones en lengua náhuatl)

12 de marzo
13:00 horas
Grupo Tambiccha
(música tradicional purepecha)
Dirección: Andrés Campos

17 de marzo
18:00 horas
Rocío Próspero
(recital de pirkuas michoacanas)

19 de marzo
13:00 horas
Banda Renacimiento de Yatzahtitl el Alto
Dirección: Adrián Guzmán Lázaro

Teatro del Pueblo Nuevo
(Corte lateral a 250 personas)
Av. Michoacán y La Parroquia s/n Col. Veracruz, Irapuato
Tel. 724-6207 y 21



La primera vez

Ciclo de Óperas primas de grandes directores de la cinematografía mundial
Coordinado por el crítico Leonardo García Tsao

Sala Luis Buñuel, Centro de Capacitación Cinematográfica 14 de enero-22 de marzo / 19:00 hrs.

ENTRADA LIBRE

ENERO 18
Sombras / Shadows
EUA, 1959
Dirección: John Cassavetes

ENERO 25
Todo comenzó en sábado / Saturday Night and Sunday Morning
Eua, 1960
Dirección: Karel Reisz

FEBRERO 1
El cuchillo en el agua / Noz w wodzie
Polonia, 1962
Dirección: Roman Polanski

FEBRERO 8
Tiempo de morir
México, 1965
Dirección: Arturo Ripstein

FEBRERO 15
Nido de escorpiones / Junge Törless, Der
Alemania, 1966
Dirección: Volker Schlöndorff

FEBRERO 22
La infancia desnuda / L'enfance nue
Francia, 1970
Dirección: Maurice Pialat

MARZO 1
Signos de vida / Lebenszeichen
Alemania, 1968
Dirección: Werner Herzog

MARZO 8
Who's That Knocking at My Door?
EUA, 1968
Dirección: Martin Scorsese

MARZO 15
La infancia de Ivan / Ivanovo detstvo
Rusia, 1962
Dirección: Andrei Tarkovsky

MARZO 22
La manzana de la discordia
México, 1968
Dirección: Felipe Cazals

Programación sujeta a cambios

informes: 420 4490
Centro de Capacitación Cinematográfica
Centro Nacional de las Artes
Calz. Tlalpan esq. Río Churubusco
Col. Country Club
Revisa la cartelera en: <http://ccc.cnart.mx>

PROGRAMA DE APOYO A LA DOCENCIA,
INVESTIGACIÓN Y DIFUSIÓN DE LAS ARTES / PADID
CONACULTA · CENART · CENTRO DE CAPACITACIÓN CINEMATOGRAFICA

auténticas
intrépidas
buscadoras
del peligro

Muxe's

authentic
intrepid
seekers of danger

UN DOCUMENTAL DE / A DOCUMENTARY BY
ALEJANDRA ISLAS



CON LA PARTICIPACIÓN DE:

ÁNGEL, KIKA, JAROCHA, MÍSTICA, FELINA, ELI, ENOCH, ALEXIS, JULIO, GÉMA, CHENTE, ARMANDO
LA SOCIEDAD DE LA VELA DE LAS AUTÉNTICAS, INTRÉPIDAS, BUSCADORAS DEL PELIGRO
Y MUXE'S DE JUCHITÁN Y UNIÓN HIDALGO OAXACA.

DOCUMENTAL DOCUMENTARY / 105 MIN / COLOR / 2005 / MEXICO

DIRECCIÓN / GUIDO / PRODUCCIÓN-DIRECTOR, SCREENPLAY-PRODUCER ALEJANDRA ISLAS / FOTOGRAFÍA-CINEMATOGRAPHY ALEJANDRO QUESNEL / MÚSICA-MUSIC ALEJANDRO HERRERA
PRODUCTOR EJECUTIVO-EXECUTIVE PRODUCER ELI BARTOLO / SONIDO-SOUND ERNESTO BARRAZA GALILEO GALAZ / EDICIÓN-EDITING ALEJANDRA ISLAS ALEJANDRO QUESNEL
PRODUCCIÓN-INCINE / FOPROCINE / RA'BACANDA FILMS
RABACANDAFILMS@YAHOO.COM / WWW.INCINE.GOB.MX

CONACULTA • INCINE

FOPROCINE

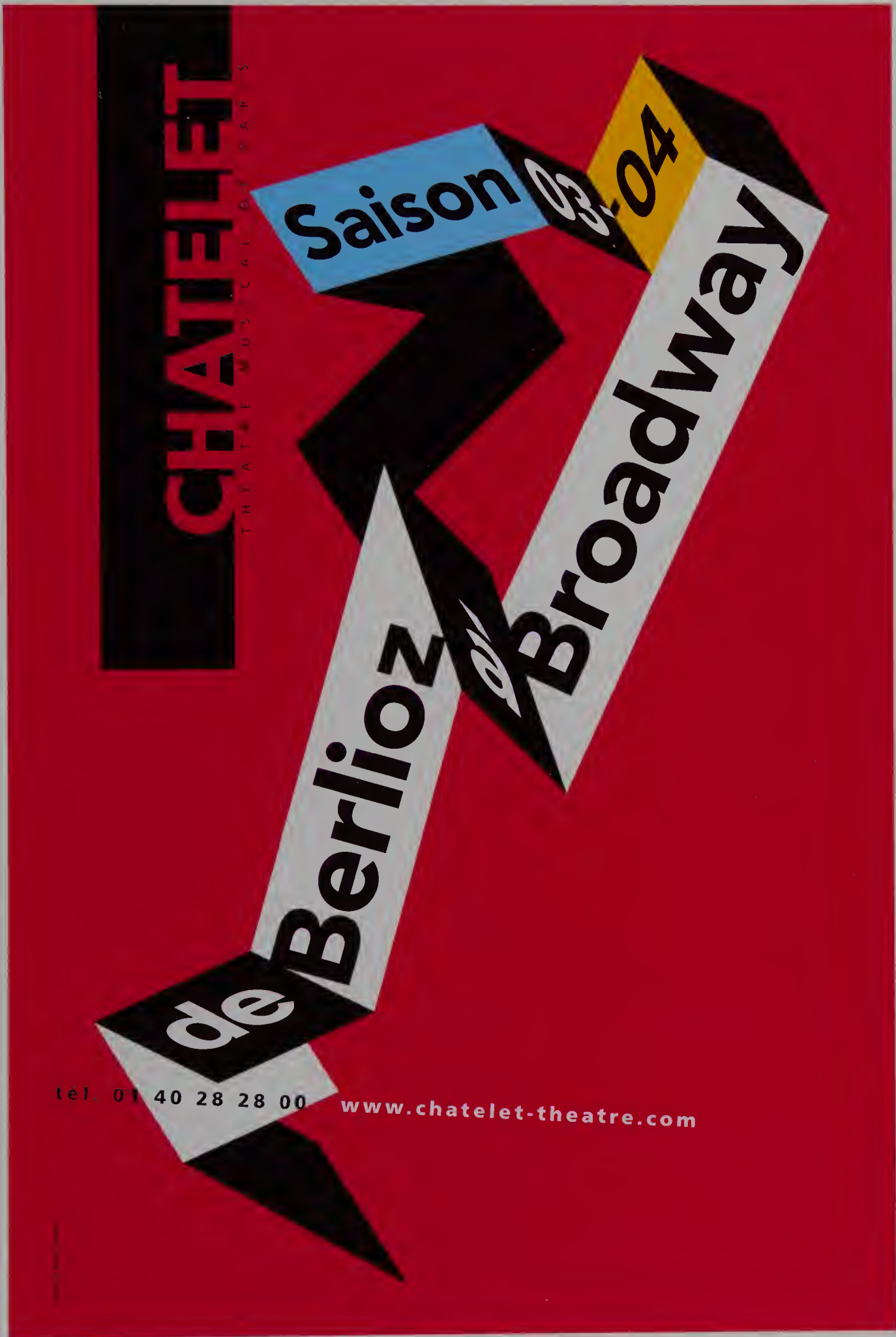




یک بوس کوچولو

فیلمی از بهمن فرمان آرا

بازیگران: رضا کیانیان، جمشید مشایخی، هدیه تهرانی، جمشید هاشم پور، فاطمه معتمدآریا
طراح صحنه: فرهاد فارسی، موسیقی: احمد پژمان، تدوین: عباس گنجوی، مدیر فیلمبرداری: محمود کلاری
تهیه کننده: علیرضا شجاع توری، نویسنده و کارگردان: بهمن فرمان آرا



Rudi Meyer, France
'From Berlioz to Broadway', Théâtre du Châtelet, 2003–2004 Season, 2003



Rudi Meyer, France
Théâtre du Châtelet, 2004–2005 Season, 2004

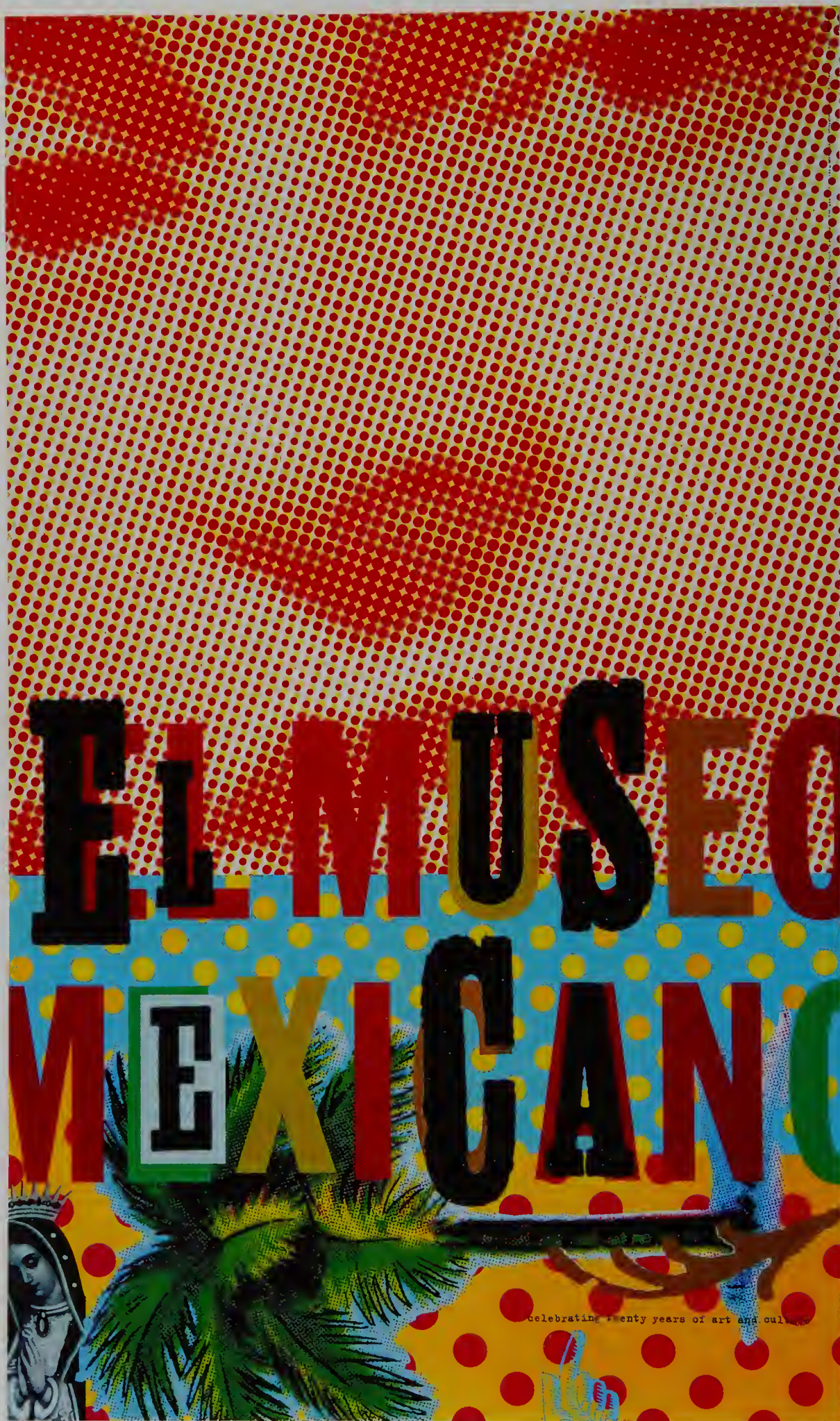
CHATELET
THEATRE NATIONAL DE PARIS

• La Tétralogie • Boris Godounov • Le Voyage à Reims • Fierabrás • Peter Pan • L'Orfeo •

• Ballet du Mariinski • Ballet de Zurich • Concerts • Récitals • Moments Musicaux • Jazz • Jeune Public •

tél. 01 40 28 28 00 – www.chatelet-theatre.com

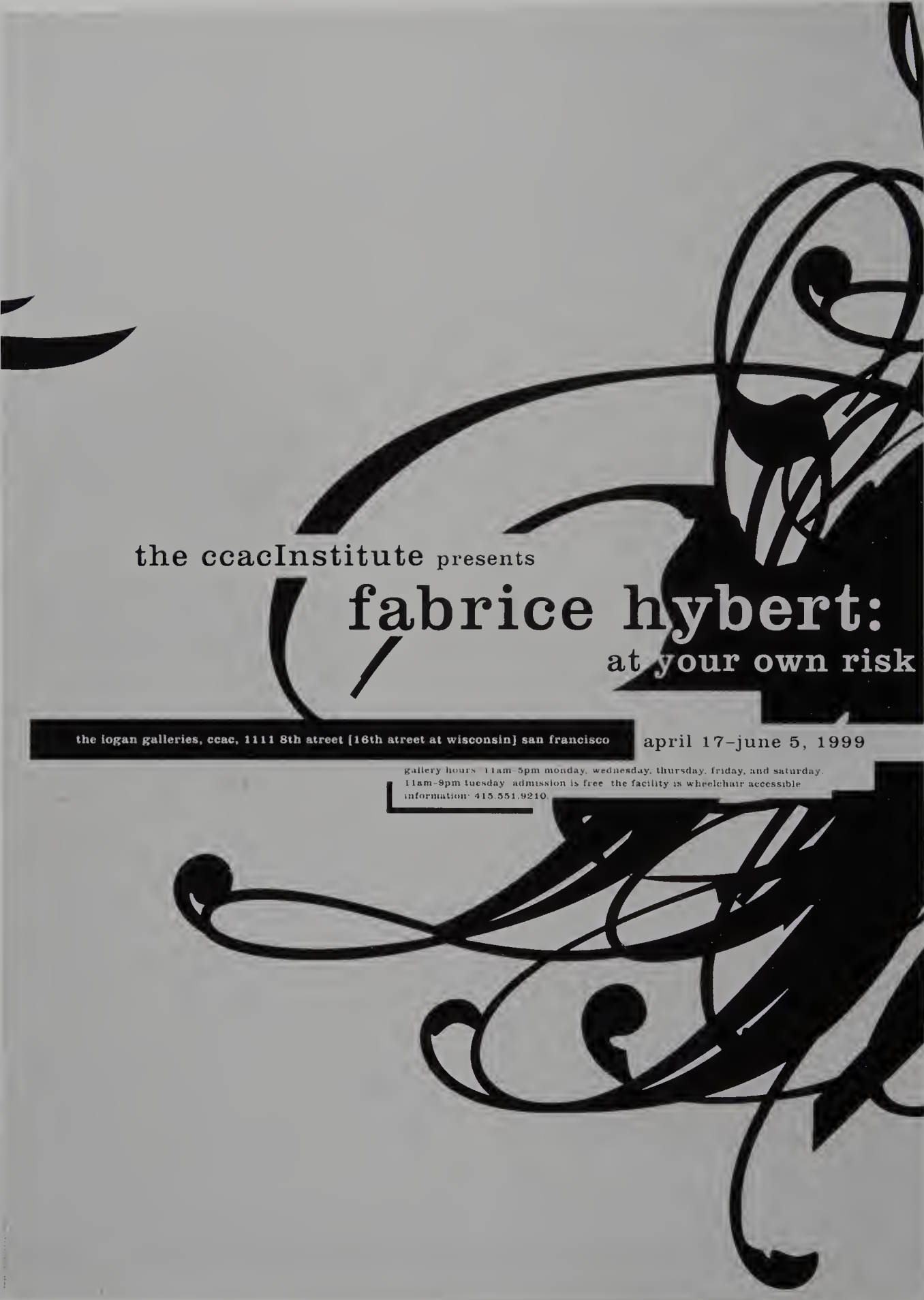
Design: Paul Meyer - 2005



Jennifer Morla, USA
El Museo Mexicano, promotional poster, 1995



Poster for Levi's, 1998



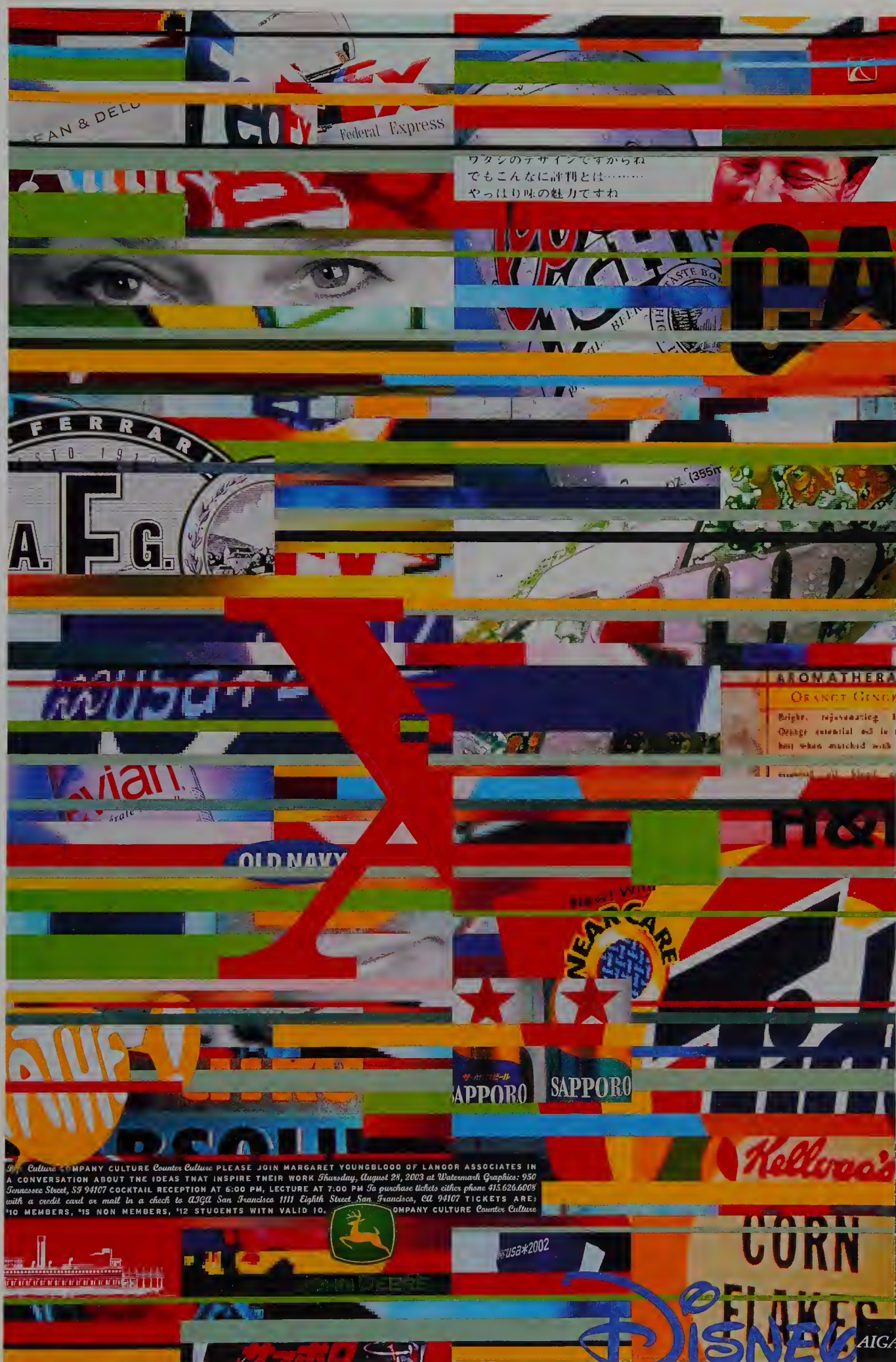
the ccacInstitute presents

fabrice hybert:
at your own risk

the logan galleries, ccac, 1111 8th atreet [16th atreet at wisconsin] san francisco

april 17-june 5, 1999

gallery hours 11am-5pm monday, wednesday, thursday, friday, and saturday.
11am-9pm tuesday admission is free the facility is wheelchair accessible
information 415.551.9210.





Peter Moser, Switzerland

'Thou Shalt Not Take the Name of the Lord Thy God in Vain',
poster for Münchner Kammerspiele production of *Die Nibelungen*, 2004

MÜNCHNER
KAMMERSPIELE

151



'Thou Shalt Not Kill', poster for Münchner Kammerspiele
production of *Hamlet*, 2005

1st week

the edinburgh
new music festival

1st week

12/13-17

tue/wed the divine comedy
12/13 with michael nyman
thurs 14 the wannadies
fri 15 andy sheppard/jazz jamaica
sat 16 babybird
sun 17 strike out 4 (at 13.00)

doors 20.00

tickets fringe 0131 226 5138
inside tickets 0131 477 8222

a usp arts presentation

Edinburgh Fringe, Aug 98

Flux

@Queen's Hall Clerk Street

Fri 14/Sat 15 Spiritualized &

Steve Martland. Sun 16 Ken

Kesey & Ken Babbs, Fri 21/

Sat 22 Nick Cave. Fri 28 John

Zorn. Sat 29 The Creatures.

@Jaffa Cake Grassmarket

Sun 16/Mon 17 The Jesus

& Marv Chain, Tue 18 Je t'aime

Gainsbourg, Thu 20 Roddy

Frame. Fri 21 The Bathers, Pearl

Fishers. The Swiss Family

Orbison. Sat 22 Arab Strap &

The Nectarine No 9. Sun 23

David Thomas & Yo La Tengo.

Tue 25 P J Harvey, Thu 27 Asian

Dub Foundation.

All doors 8pm

Tickets from £8

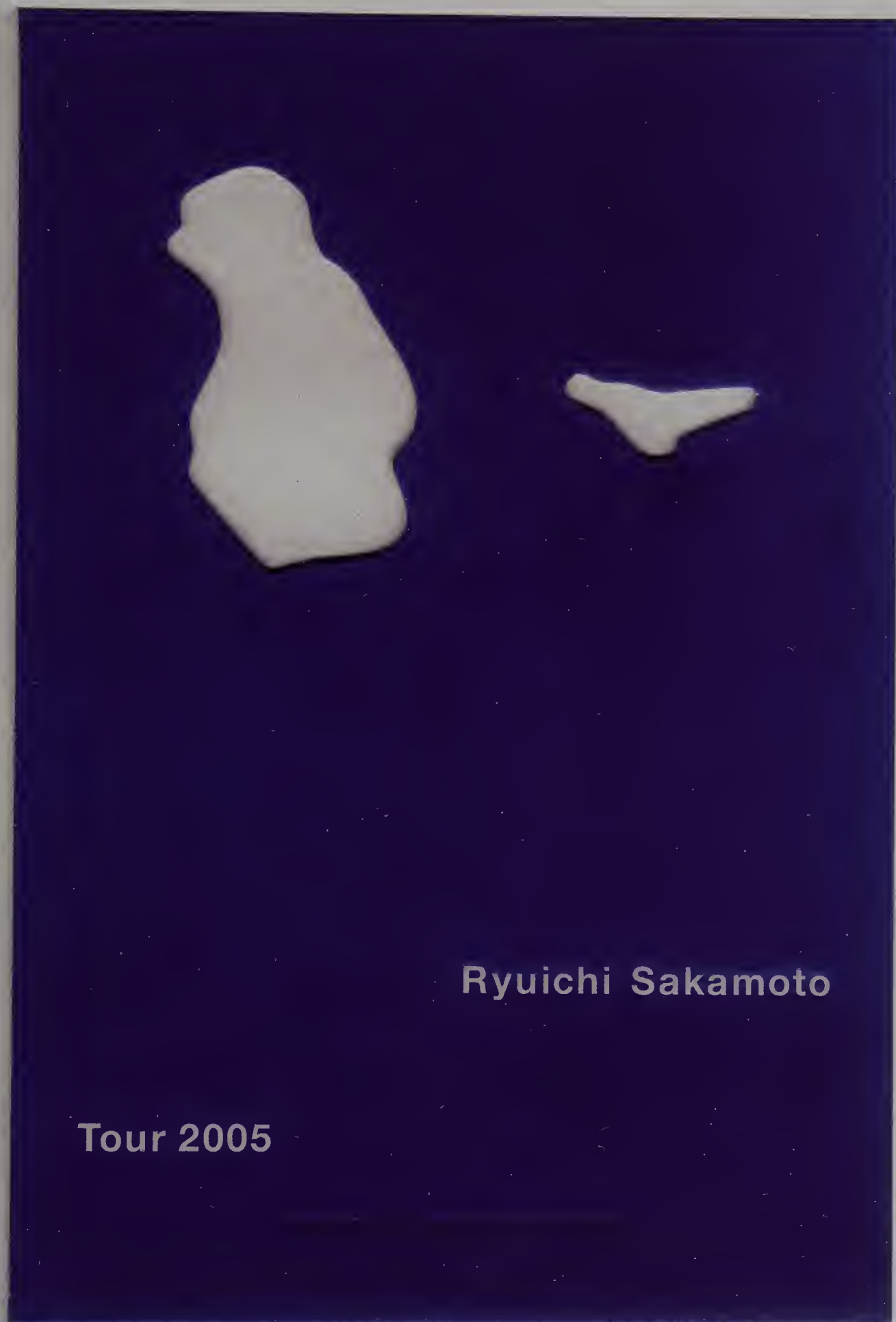
Box Office 0131 667 7776

AUSP Arts Presentation

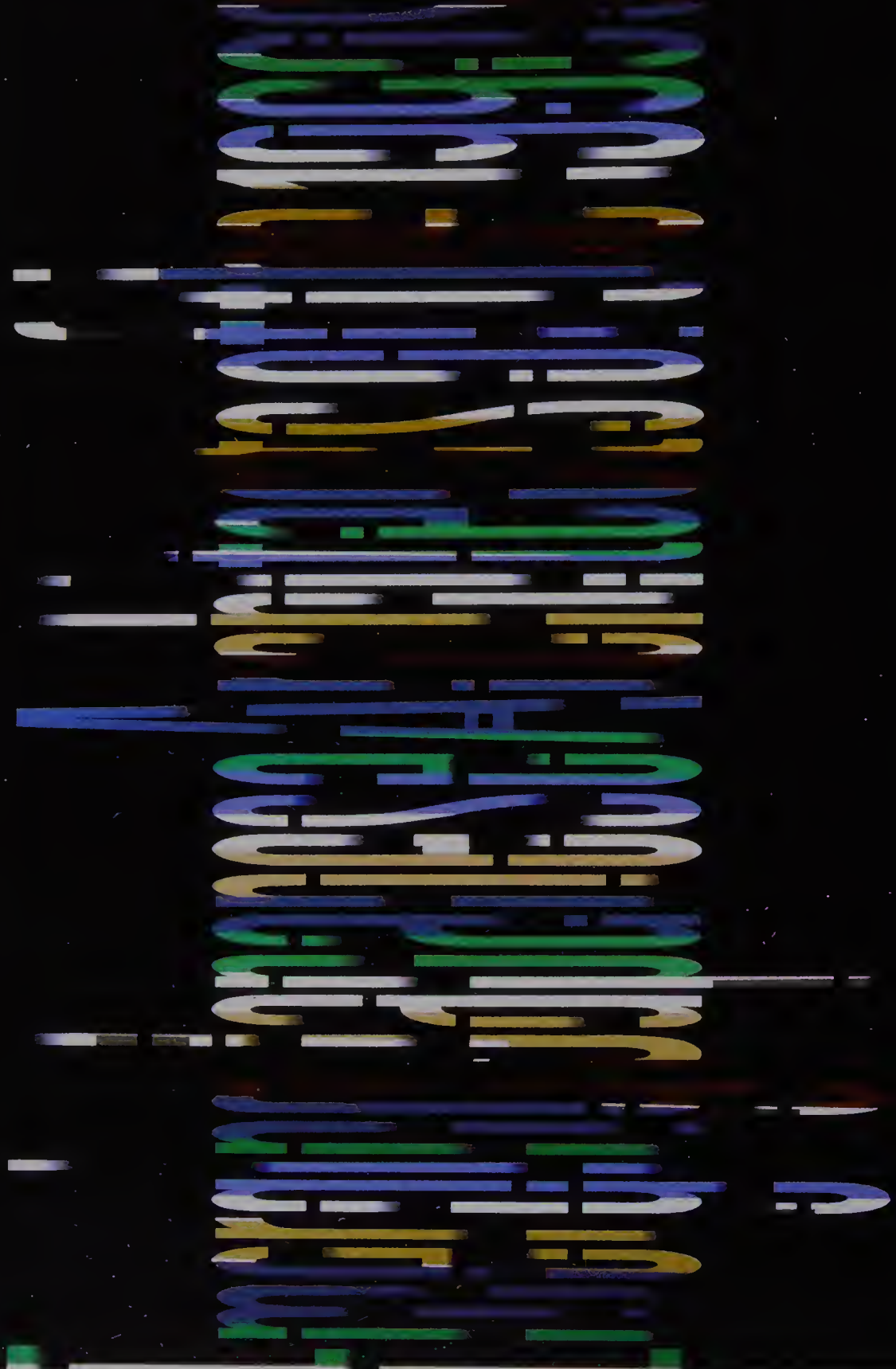


ISSEY MIYAKE

Hideki Nakajima, Japan
Issey Miyake, advertising poster, 2000



Presenting works by: Ryosuke Imai, Tetsuya / AKIYOSHI, Naohisa Imai, Hiroyuki Watanabe, MITSUKIYO Hasegawa, Akiyoshi Hasegawa, Curated by Jiroko Rottenbaum.
16 September - 3 November 1991, Museum of Modern Art, Department of Architecture, 1100 Avenue of the Americas, New York, New York, 10021. Tel 212 654-7200. Hours: Wednesday-Saturday 10 a.m.-5 p.m.
10 April - 30 June 1991, Canadian Centre for Architecture, 1900 Avenue des Canadiens, Montreal, Quebec, Canada H3H 2C4. Tel 514 980-7000.
This exhibition has been made possible through the generous support of: The Japan Foundation, CHRYSLER CORPORATION, Vermont Record Lighting Co., Ltd., FLEISCHER Corporation, and Apple Glass Co., Ltd.
This exhibition is supported by the Canadian Council of Japan at New York, and the University of Canada in Japan. Coordinated by Peter Ogden. Administered by Anne Quinn.
Revised Guide to Japanese contemporary architecture, 1991.



Minoru Nijima, Japan
'Emerging Japanese Architects of the 1990s', exhibition poster, 1990-91

Graduate School
of
Art and Design:

Fine Arts Course
Design Course

College
of
Art and Design:

Department
of
Japanese
Painting

Department
of
Painting

Department
of
Sculpture

Correspondence
Course

Department
of
Architecture

Department
of

Department
of
Imaging Arts
and
Sciences

Department
of
Industrial,
Interior,
and
Craft Design

大学院 造形研究科:
美術専攻
デザイン専攻

造形学部:
日本画学科
油絵学科
彫刻学科

造形学部 通信教育課程

武蔵野美術大学
Musashino Art University

池の台キャンパス
〒187-8505 東京都小平市小川町1-736
Tel 042-341-5011 (代表)

吉祥寺キャンパス
〒180-8566 東京都武蔵野市吉祥寺東町3-3-7
Tel 0422-22-8175

http://www.muas.ac.jp/

Museo comunale
d'arte
moderna
Ascona

omaggio a **Joseph Beuys**

ottobre
30
di venerdì
2004

martedì
sabato
10.00
12.00
15.00
18.00

domenica
e festivi
16.00
18.00

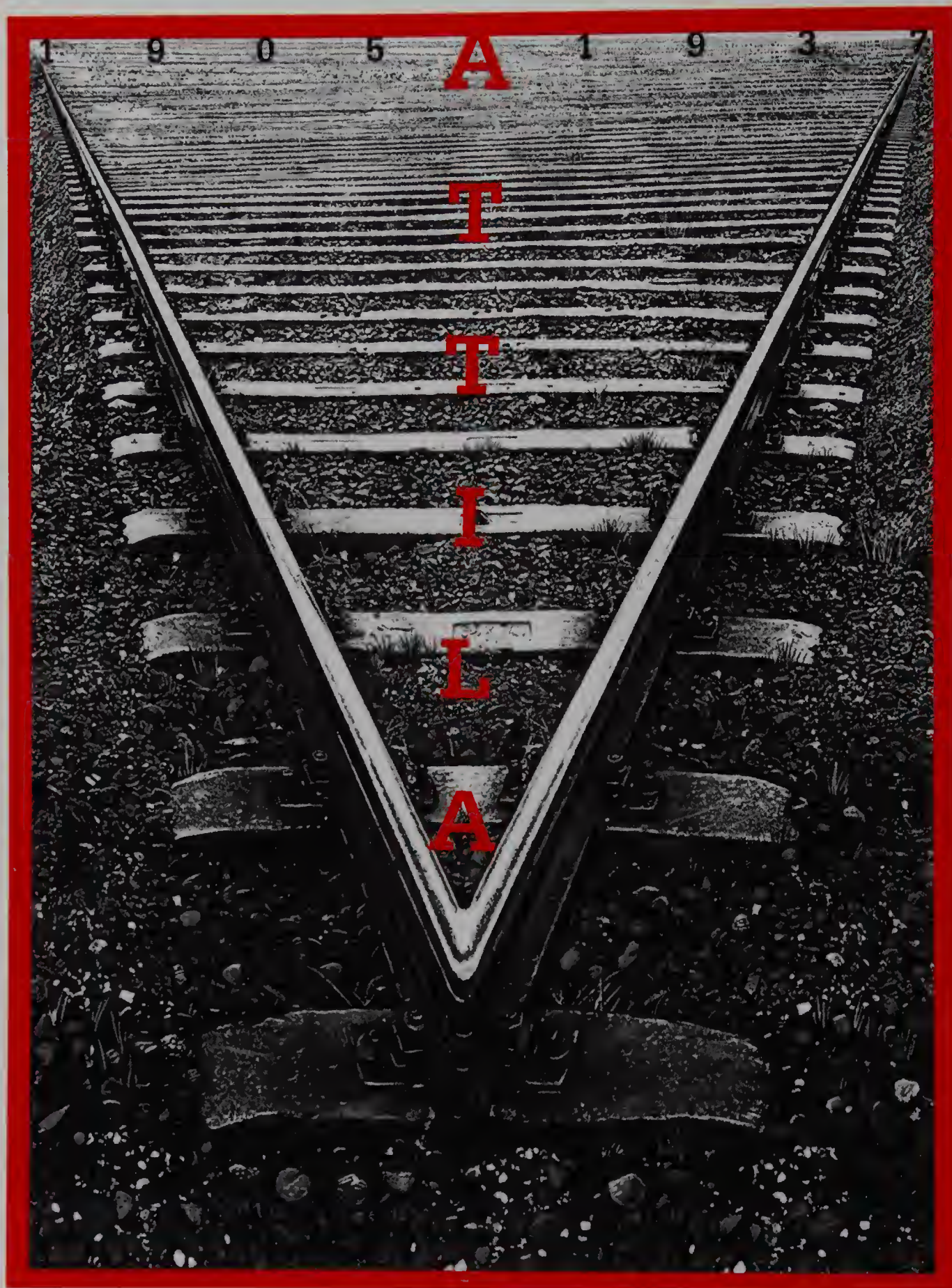
venerdì
chiuso

la
Biblioteca
4

XX
anniversario
della Difesa della Natura
– Bolognano 1984
– Ascona 2004







István Orosz, Hungary
'Attila József 1905–1937', tribute to a Hungarian poet, 2005



Berlin Wall, 2005

REFLECTIONS OF WATER REFLECTIONS OF



MEXICO 2006
IV FORO MUNDIAL DEL AGUA
IV FORO MUNDIAL DEL AGUA
MEXICO 2006

LES URBAINES

FESTIVAL DES JEUNES CREATIONS

• ARSENIC • TETARD • EJMA
• SEVELIN 36 • ESPACE FLON • CIRCUIT
• CINEMATHEQUE SUISSE • LOFT

1 + 2
DECEMBRE 00

theatre
danse
musique
cinema
arts plastiques
performances

GRATUIT

LAUSANNE

www.urbaines.ch

Merci au Centre d'imagerie du Petit-Chêne CIP SA pour les radiographies

Avec le soutien de la
Ville de Lausanne
et de l'Etat de Vaud

PR • HELVETIA
■ ■ ■
radiation suisse pour la culture

BCV

CNE

CYBERLAB

COVERS

24 heures

1664

Giorgio Pesce, Switzerland

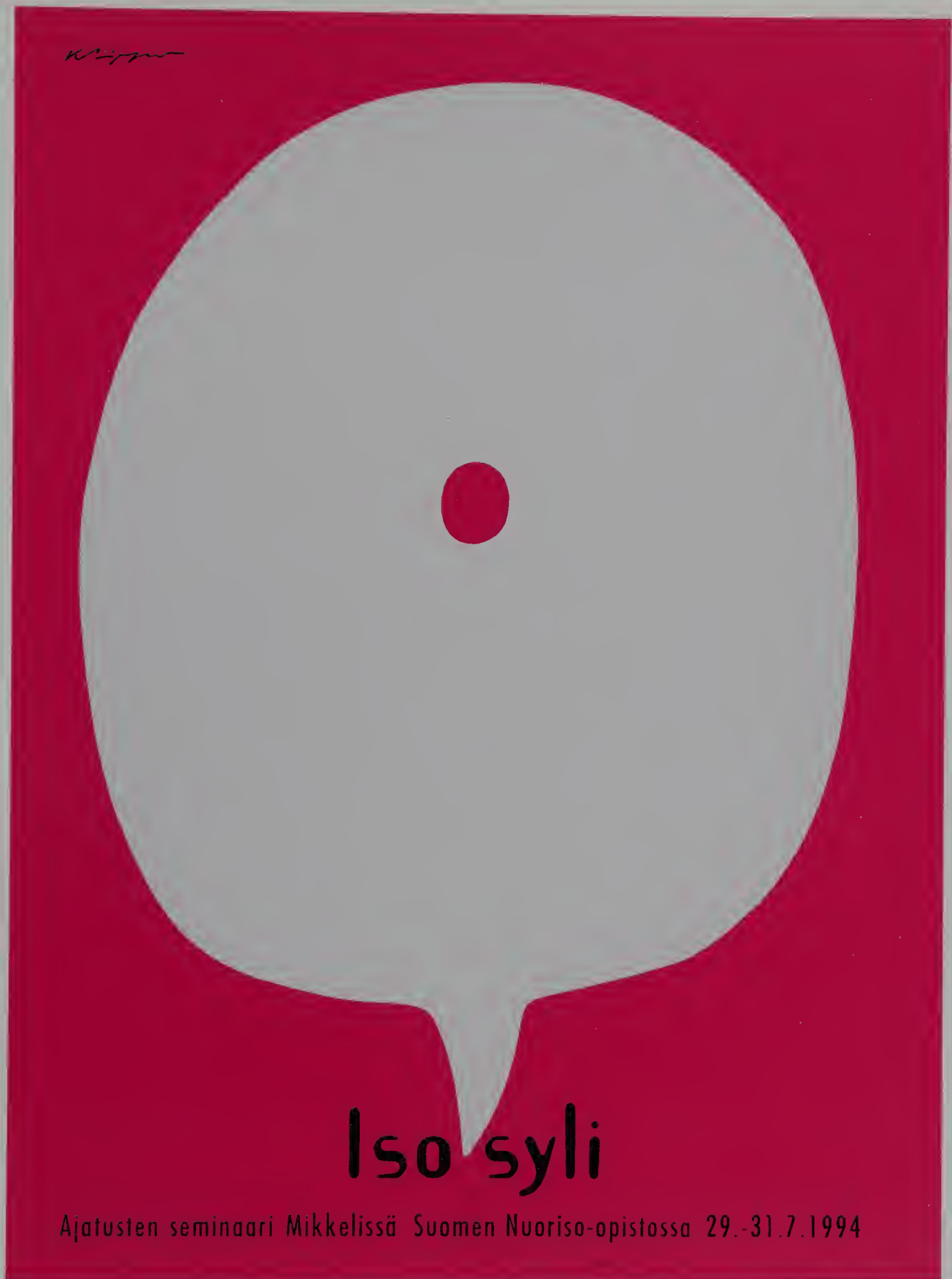
Les Urbaines, an arts festival for young people, 2000

Istanbul

as felt by Kari Piippo



Kari Piippo, Finland
Istanbul As Felt By Kari Piippo, 2006



Iso Syli, poster for a seminar, 1994



Santiago Pol, Venezuela
Marcel Marceau: *Le Chapeau Melon*, 1999

2010

SHANGHAI

167





Lex Reitsma, Netherlands
Capriccio by Richard Strauss, De Nederlandse Opera, 2000

L'amour des trois oranges

DE NEDERLANDSE
OPERA

DE NEDERLANDSE
OPERA

Sergej Prokofjev

0 6 31 14 17 20 23 26 27 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
tel: 020 625 5155 www.dno.nl

De NEDER LANDSE OPERA

Het MUZIEKTHEATER
AMSTERDAM



WOZZECK

ALBAN BERG

27
30 4 6 9 13 15 18 21 24

PLAATSBESPRIJVEN 020-6255455
JAN FEBR 1994 20.00 UUR MATINEE 13.30 UUR

Die Meister singer von Nürnberg

Richard Wagner

1 4 7 10 13 16 20 23 27 30
Juni 95 17.30 / *13.30 uur

productie in het kader van het Holland Festival



DE NEDER
LANDSE
OPERA

Het MUZIEKTHEATER
AMSTERDAM

2003

Adobe

DESIGN ACHIEVEMENT AWARDS

CALL FOR ENTRIES

GETTING AN "A" ON THIS PROJECT COULD GET YOU \$5000 AND A TRIP TO CHICAGO.

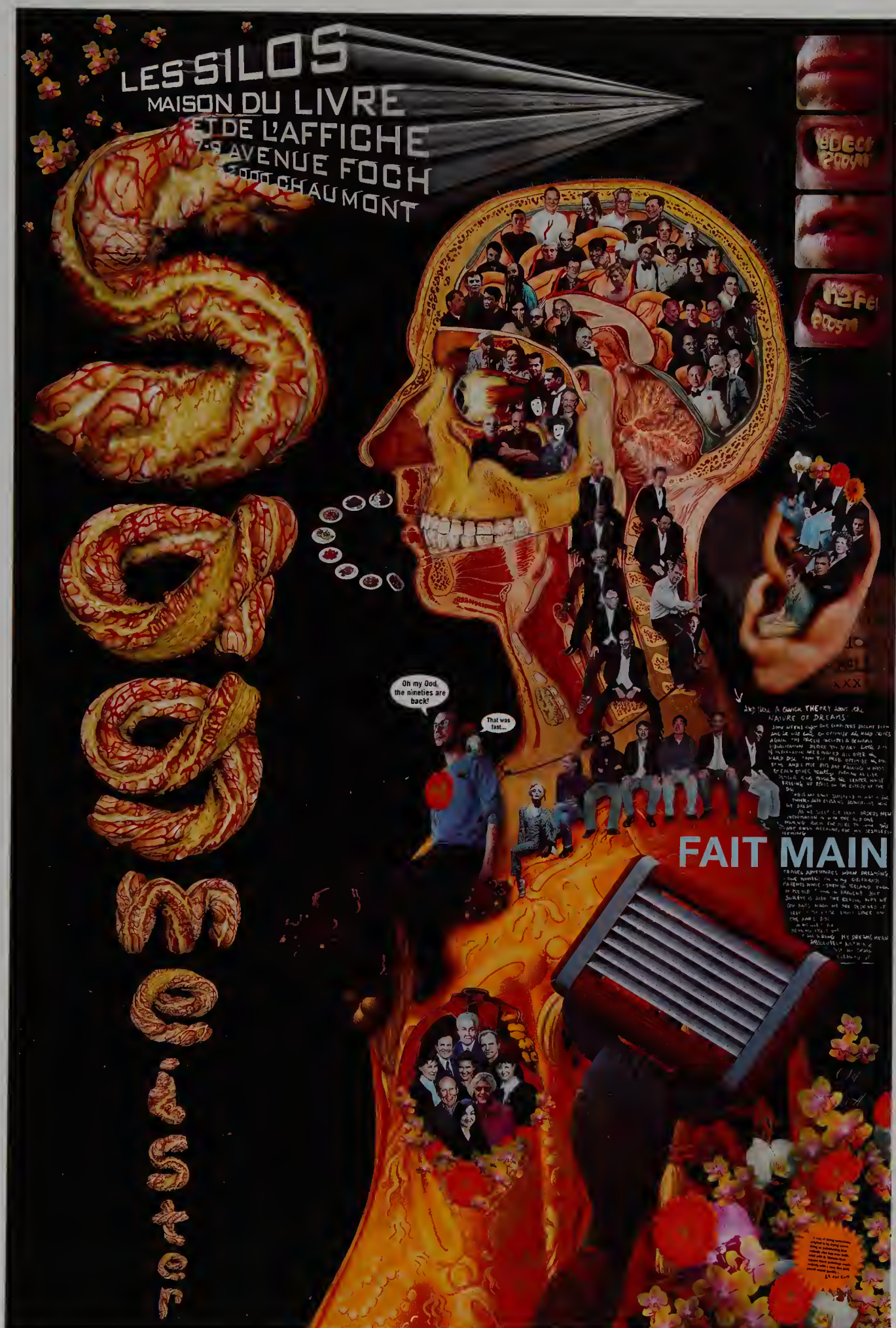
Accepting entries from APRIL 1 through MAY 15, 2003.

Adobe

OPEN TO FULL TIME VISUAL ARTS STUDENTS attending accredited U.S., U.K., and Canadian (excluding the Province of Quebec) institutions of higher education and who meet the eligibility requirements described in the rules.

For more information on rules and submit your best work go to www.adobe.com/education

Stefan Sagmeister, USA
 Adobe Design Achievement Awards, 2003



'Sagmeister: Fait Main (Hand Made)', poster for a solo exhibition, Chaumont, 2004-5

PAUL SMITH: EXERCISES IN FUTILITY, PART IV
 APRIL 7, 2000 4PM DUNTING 110 M.I.C.A.

APRIL 7, 2000 4PM DUNTING 110 M.I.C.A.

FREE



Design Spirit of Japan / The University Art Museum, Tokyo National University of Fine Arts and Music / 8 October to 25 November 2001

Yasuhiro Sawada, Japan
'The Design Spirit of Japan', exhibition poster, 2001



Kosaka Giken, poster for a building consultant, 2004



The big A.

Ambassador Arts. Maximum impact. Minimum price.



Fucking A by Suzan-Lori Parks, poster for The Public Theater, 2003



Gerwin Schmidt, Germany
'The Authenticity of Imitation', poster for a design
symposium, 1998



'National Socialism in Munich', exhibition poster, 2002



Ralph Schraivogel, Switzerland
Paul Newman, Filmpodium Zürich, 2001



'Henry van de Velde', exhibition poster, Museum für Gestaltung, Zürich, 1993
 'Communicate: Independent British Graphics Since 1960', exhibition poster,
 Museum für Gestaltung, Zürich, 2006



Lanny Sommese, USA
Central Pennsylvania Festival of the Arts, 2006



'Help', Hurricane Katrina Poster Project, 2004-5

I
U
A
V

Università Iuav di Venezia

D'A - Poliorato
in Composizione ArchitettonicaIstituto
Lina Bo e P.M. BardiFACOLTA
DI ARCHITETTURAFACOLTA
DI DESIGN E ARTIRegione Veneto
Comune di Venezia

Con la partecipazione di

Settecento s.p.a.
Assicurazioni Generali s.p.a.
Bertoli s.p.a.
Fondazione di Venezia
(Calzini s.r.l.)
Meitner & C. s.p.a.
Pacorini Group

LINA BO BARDI ARCHITETTO

Galleria internazionale di arte moderna di Ca' Pesaro

Santa Croce 2076 - Venezia

10.09 - 15.11.2004

h. 10.00 - 18.00

lunedì chiuso

LINA

BO

BARDI

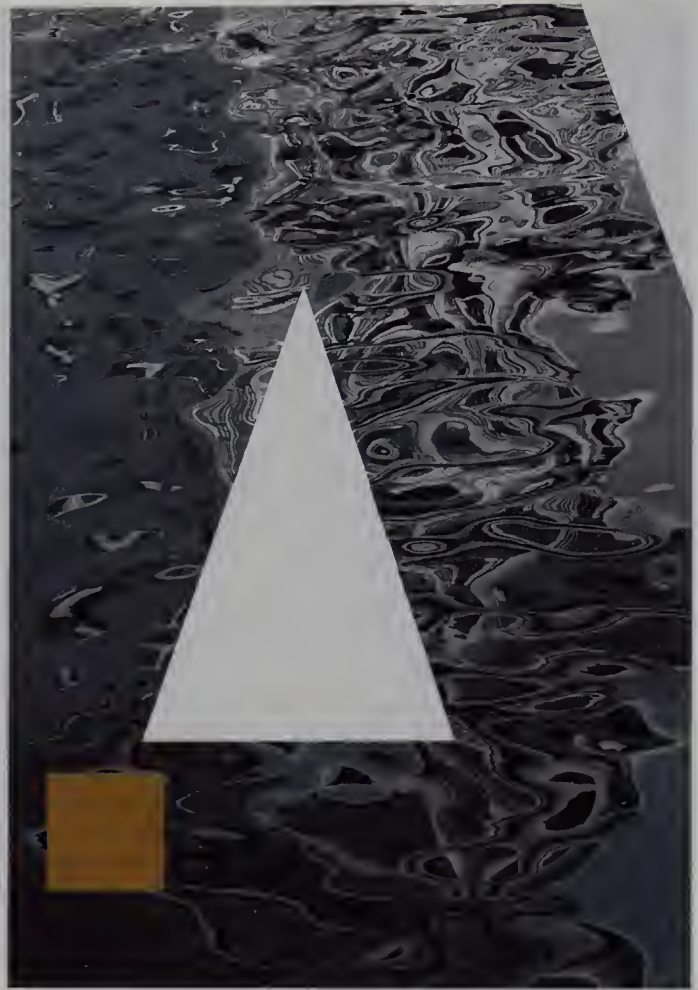


photo by
maurizio bazzaga - armet
printed by
italis srl - grafiche
in release
produced by
codesign, July 2005



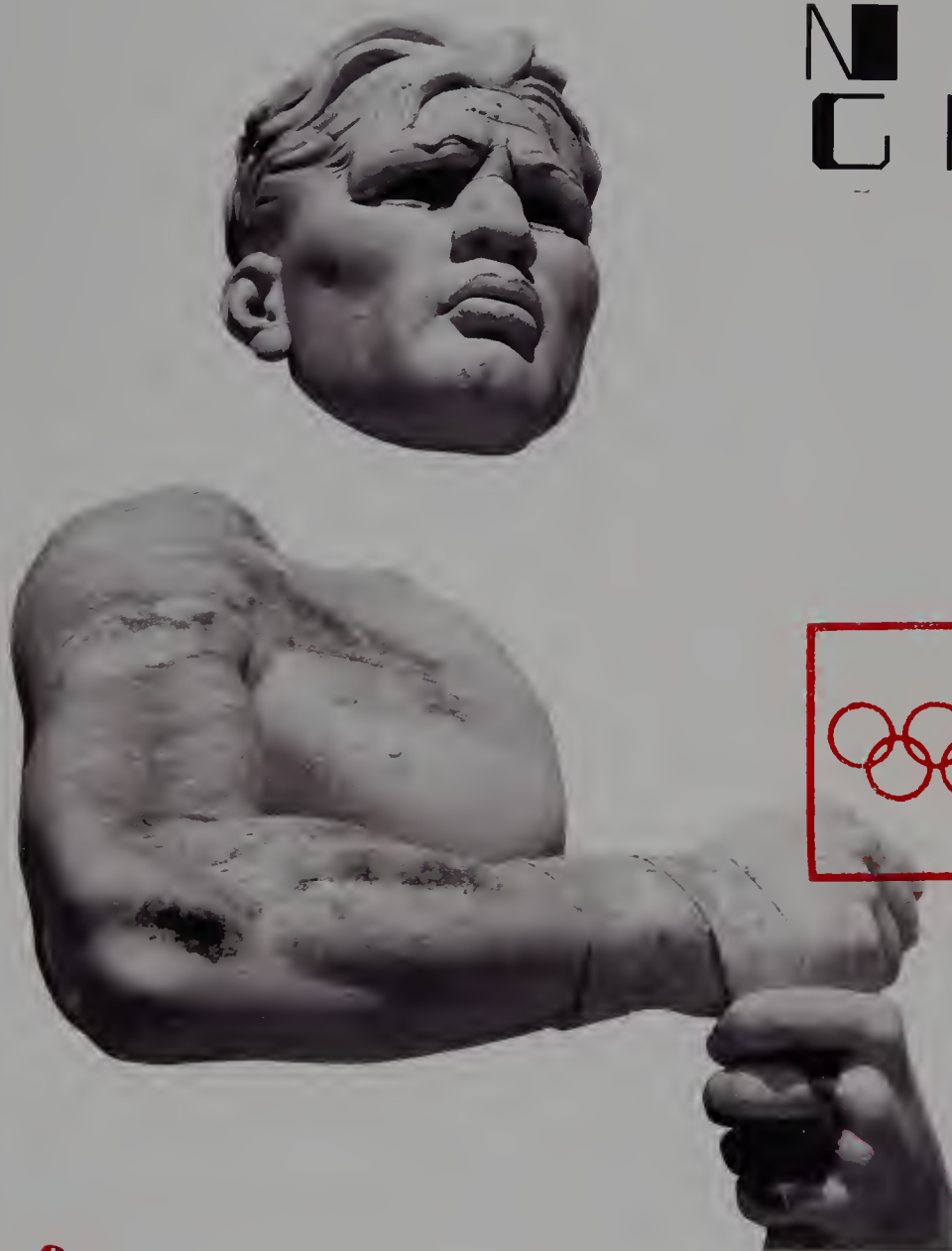
BERLIN -
SEEN BY
LEONARDO SONNOLI - CODESIGN
AGI CONGRESS 2005
IN BERLIN

INAUGURAZIONE
DELL'ANNO ACCADEMICO
2004/2005
MARTEDÌ 5 APRILE 2005
AULA MAGNA IUV
SANTA COCE 19h
VENEZIA COCE 19h
RELAZIONE 15
MILANO FORLIM
INTERVENTO DEL RETTORE
LUCIANO FERRI
PRESIDENTE DI
DEGLI STUDENTI
PROLUSIONE DEL SENATO
CARLO MAGGIOLI
INTERVENTO DI PROF.
ANNA MARIA ANTONI
PRESIDENTE
GIOVANI IMPRENDITORI
CERIMONIA LAUREA
HONORIS CAUSA
LAUREATO DI PROF.
LUCIANO FERRI
LUCIANO FERRI
LECTIO MAGISTRALIS

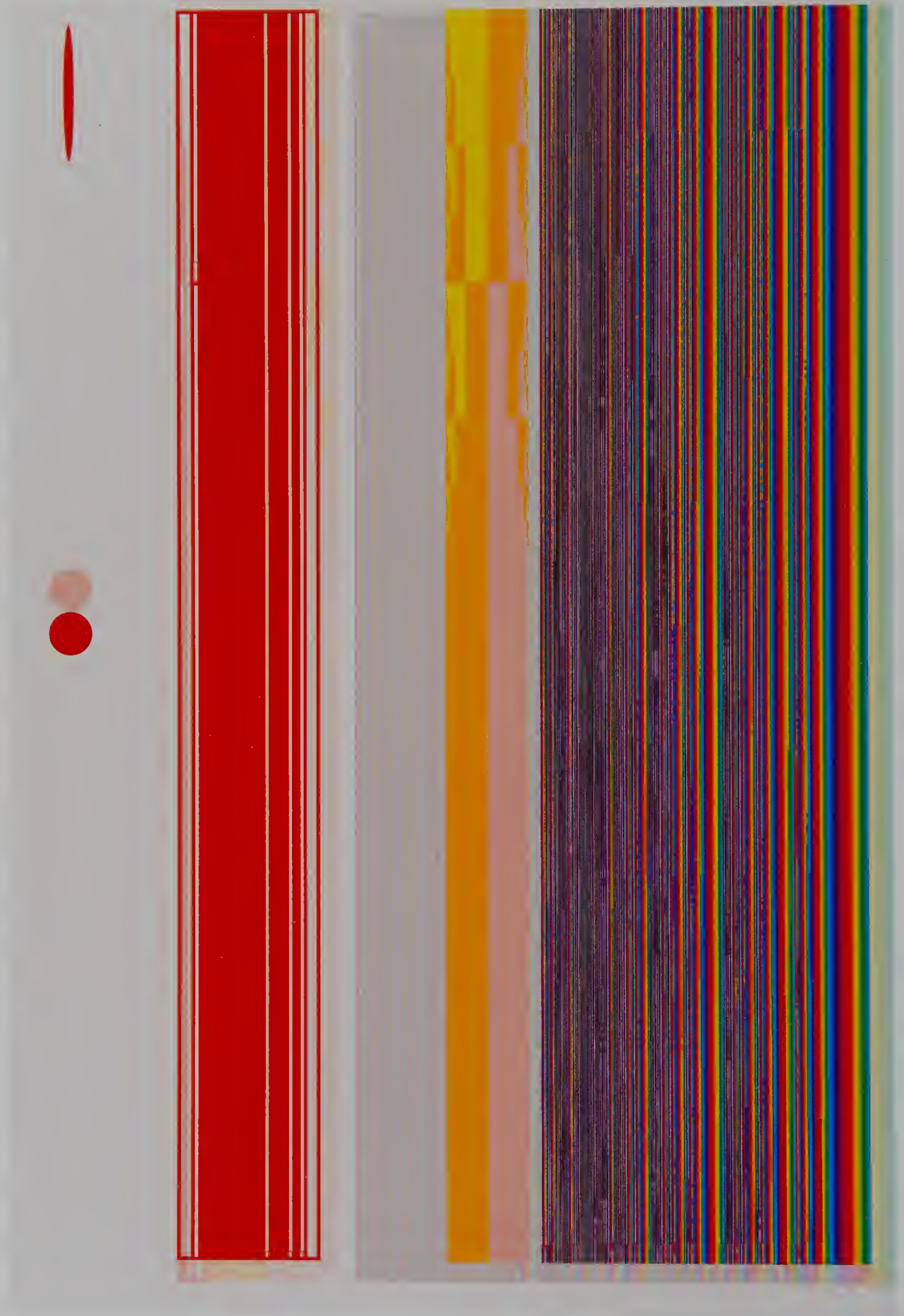


Leonardo Sonnoli, Italy
AA (Anno Accademico), series of 2 posters, IUAV, Venice, 2005

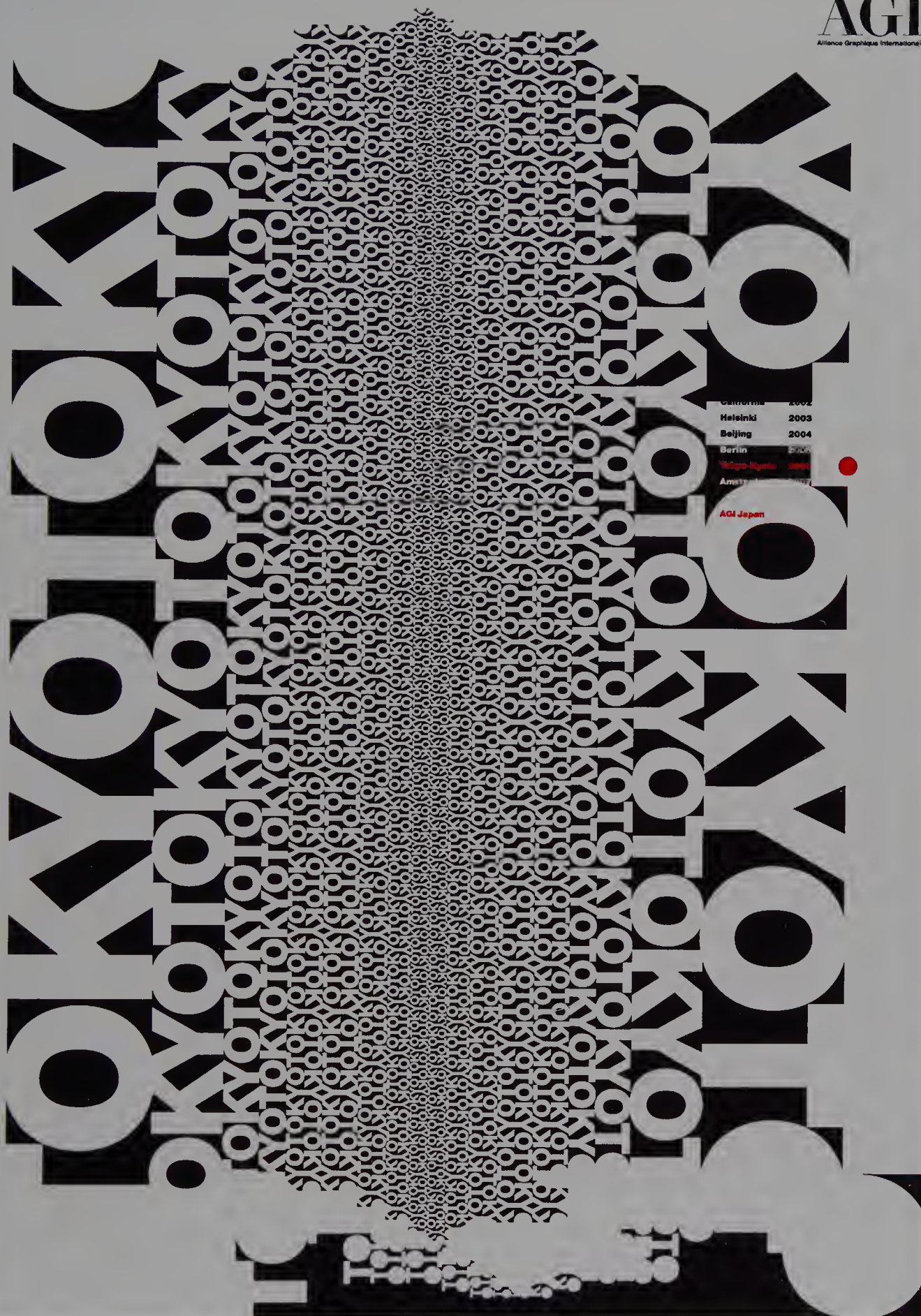
BEIJING OLYMPIC GAMES



© 2008 Olympic Games. All rights reserved.
Beijing 2008 Olympic Games. All rights reserved.
Beijing 2008 Olympic Games. All rights reserved.



Shinnoske Sugisaki, Japan
Manascreen: 25th Anniversary, poster for a silkscreen company, 2004





2000 Sanki Design - Print, L'Espresso - Associazioni per una banca d'immagini: l'acqua, l'acqua per l'umanità

Yuri Surkov, Russia
Water for Human Kind, 2000



'Supremus: The Clitoral Truth', poster for an art project, 2003

8

15.05-16.15

Die Schweiz - drei
Schweizer
Die Schweiz - drei
Schweizer
Die Schweiz - drei
SchweizerLa Suisse - trois
Suisses
La Suisse - trois
Suisses
La Suisse - trois
Suisses

16.05-17.15

Die Schweiz und
die Schweiz
Die Schweiz und
die Schweiz
Die Schweiz und
die SchweizLa Suisse et les
Suisses
La Suisse et les
Suisses
La Suisse et les
Suisses

17.05-18.15

Einleitung und
Einleitung
Einleitung und
Einleitung
Einleitung und
EinleitungIntroduction et
Introduction
Introduction et
Introduction
Introduction et
Introduction

08. JUNI 2001

Freitag
Die Schweiz wird eröffnetVendredi
L'inauguration de la Bibliothèque

C'EST OUVERT! INAUGURATION DE LA BIBLIOTHEQUE NATIONALE SUISSE

ERÖFFNET! EINWEIHUNG DER SCHWEIZERISCHEN LANDESBIBLIOTHEK

9

18.05-19.05

offen

19.05-20.05

offen

20.05-21.05

offen

21.05-22.05

offen

22.05-23.05

offen

23.05-24.05

offen

24.05-25.05

offen

25.05-26.05

offen

26.05-27.05

offen

27.05-28.05

offen

28.05-29.05

offen

29.05-30.05

offen

30.05-31.05

offen

31.05-01.06

offen

01.06-02.06

offen

02.06-03.06

offen

03.06-04.06

offen

04.06-05.06

offen

05.06-06.06

offen

06.06-07.06

offen

07.06-08.06

offen

08.06-09.06

offen

09.06-10.06

offen

10.06-11.06

offen

11.06-12.06

offen

12.06-13.06

offen

13.06-14.06

offen

14.06-15.06

offen

15.06-16.06

offen

16.06-17.06

offen

17.06-18.06

offen

18.06-19.06

offen

19.06-20.06

offen

20.06-21.06

offen

21.06-22.06

offen

22.06-23.06

offen

23.06-24.06

offen

24.06-25.06

offen

25.06-26.06

offen

26.06-27.06

offen

27.06-28.06

offen

28.06-29.06

offen

29.06-30.06

offen

30.06-01.07

offen

01.07-02.07

offen

02.07-03.07

offen

03.07-04.07

offen

04.07-05.07

offen

05.07-06.07

offen

06.07-07.07

offen

07.07-08.07

offen

08.07-09.07

offen

09.07-10.07

offen

10.07-11.07

offen

11.07-12.07

offen

12.07-13.07

offen

13.07-14.07

offen

14.07-15.07

offen

15.07-16.07

offen

16.07-17.07

offen

17.07-18.07

offen

18.07-19.07

offen

19.07-20.07

offen

20.07-21.07

offen

21.07-22.07

offen

22.07-23.07

offen

23.07-24.07

offen

24.07-25.07

offen

25.07-26.07

offen

26.07-27.07

offen

27.07-28.07

offen

28.07-29.07

offen

29.07-30.07

offen

30.07-31.07

offen

31.07-01.08

offen

01.08-02.08

offen

02.08-03.08

offen

03.08-04.08

offen

04.08-05.08

offen

05.08-06.08

offen

06.08-07.08

offen

07.08-08.08

offen

08.08-09.08

offen

09.08-10.08

offen

10.08-11.08

offen

11.08-12.08

offen

12.08-13.08

offen

13.08-14.08

offen

14.08-15.08

offen

15.08-16.08

offen

16.08-17.08

offen

17.08-18.08

offen

18.08-19.08

offen

19.08-20.08

offen

20.08-21.08

offen

21.08-22.08

offen

22.08-23.08

offen

23.08-24.08

offen

24.08-25.08

offen

25.08-26.08

offen

26.08-27.08

offen

27.08-28.08

offen

28.08-29.08

offen

29.08-30.08

offen

30.08-31.08

offen

31.08-01.09

offen

01.09-02.09

offen

02.09-03.09

offen

03.09-04.09

offen

04.09-05.09

offen

05.09-06.09

offen

06.09-07.09

offen

07.09-08.09

offen

08.09-09.09

offen

09.09-10.09

offen

10.09-11.09

offen

11.09-12.09

offen

12.09-13.09

offen

13.09-14.09

offen

14.09-15.09

offen

15.09-16.09

offen

16.09-17.09

offen

17.09-18.09

offen

18.09-19.09

offen

19.09-20.09

offen

20.09-21.09

offen

21.09-22.09

offen

22.09-23.09

offen

23.09-24.09

offen

24.09-25.09

offen

25.09-26.09

offen

26.09-27.09

offen

27.09-28.09

offen

28.09-29.09

offen

29.09-30.09

offen

30.09-01.10

offen

01.10-02.10

offen

02.10-03.10

offen

03.10-04.10

offen

04.10-05.10

offen

05.10-06.10

offen

06.10-07.10

offen

07.10-08.10

offen

08.10-09.10

offen

09.10-10.10

offen

10.10-11.10

offen

11.10-12.10

offen

12.10-13.10

offen

13.10-14.10

offen

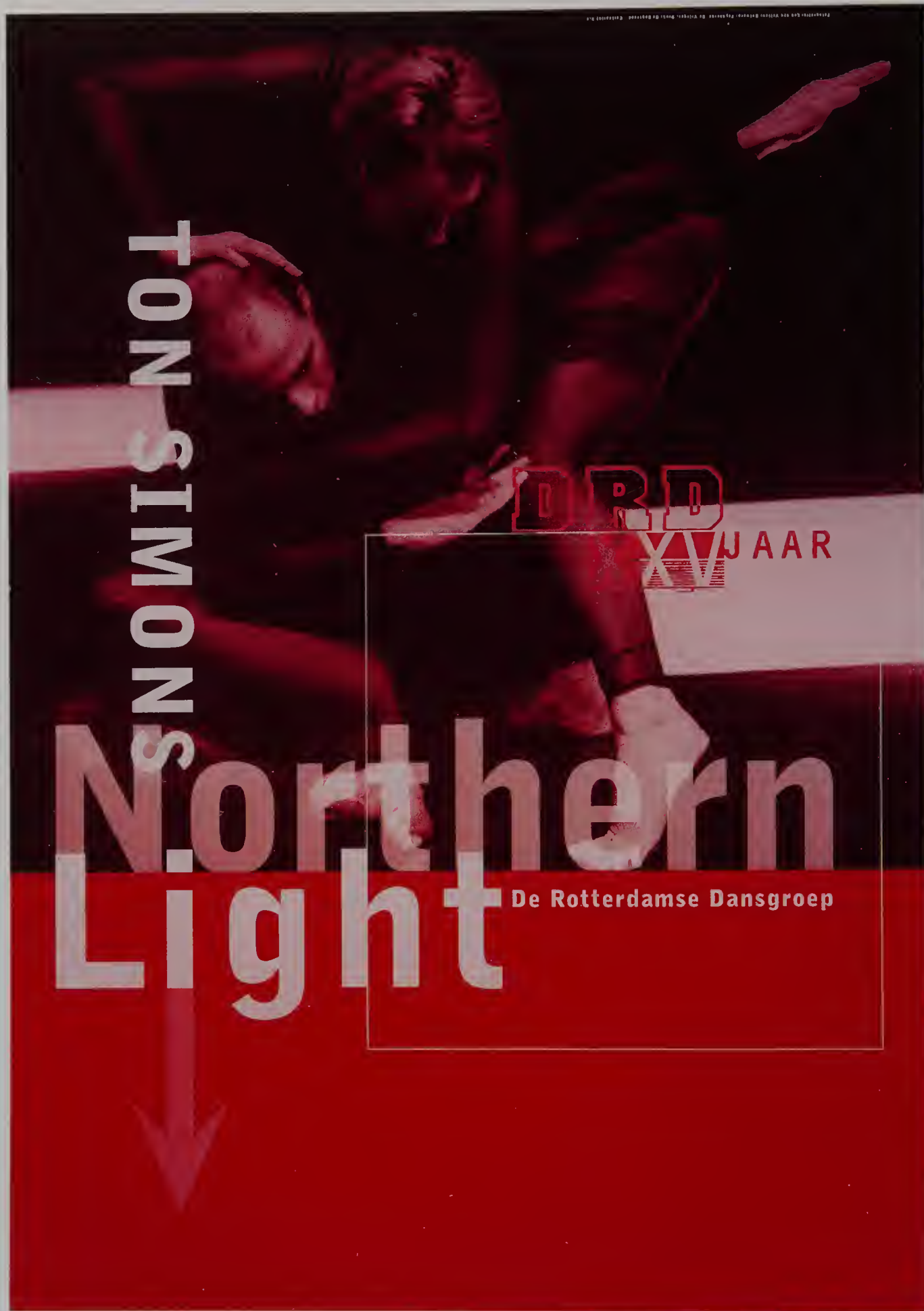
14.10-15.10

offen

15.10-16.10

offen

1



Wout de Vringer, Netherlands
Northern Light, poster for a dance group, 2000

100 JAAR 100 GEZICHTEN 100 KEUZES UIT DE COLLECTIE

26-03 T/M 31-10

met onder andere:

Ezgi Akin
Raymond Atteveld
Sjaak Bral
Bart Chabot
Chuck Deely
Wim Deetman
Floortje Dessing
Winston Gerschtanowitz
Thom Hoffman

Yvonne Keuls
Fajah Lourens
Ferry Mingelen
Fabian Paagman
Erica Terpstra
Paul van Vliet
John Williams
Jan Wolkers
Cesar Zuiderwijk

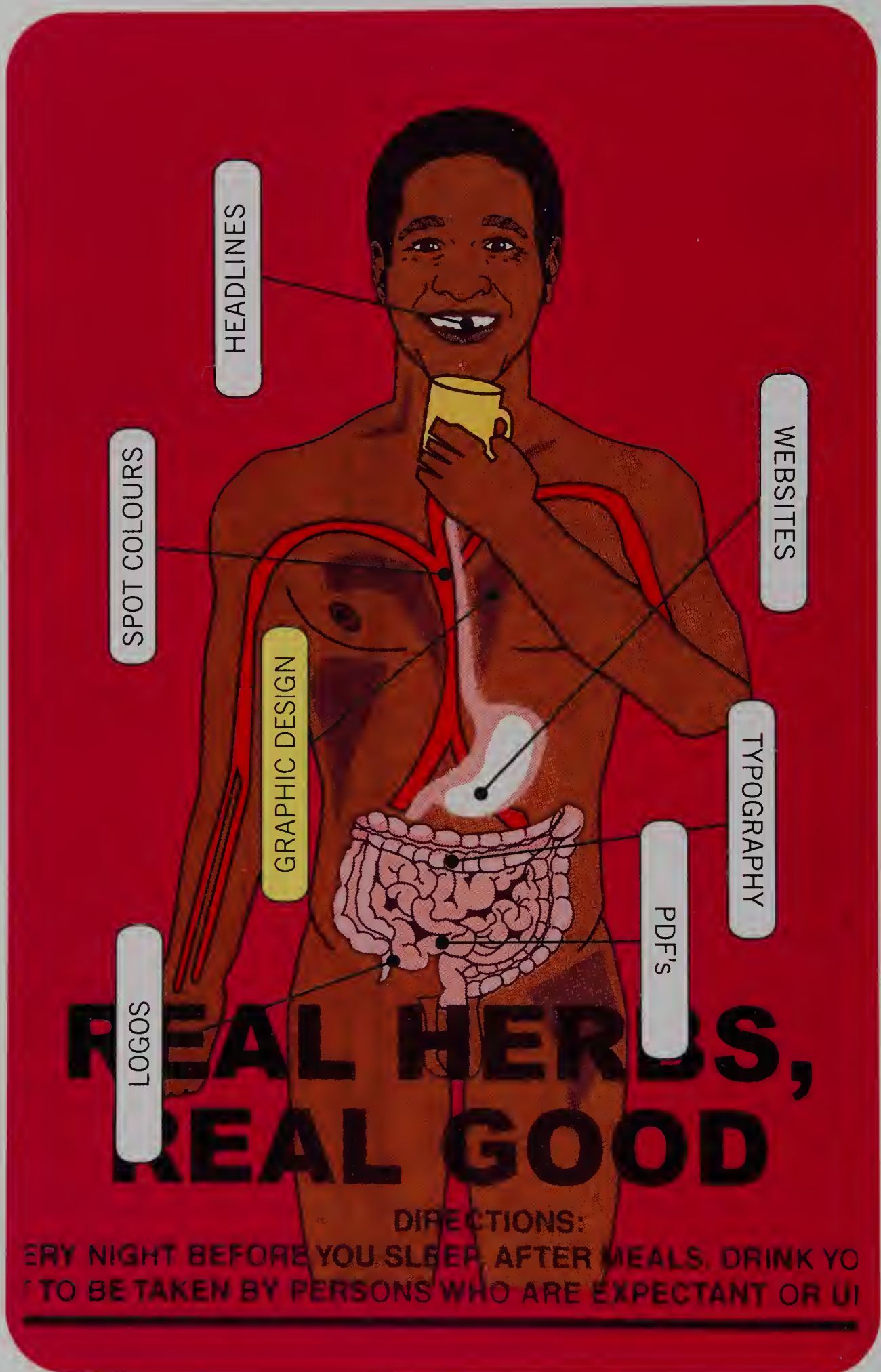


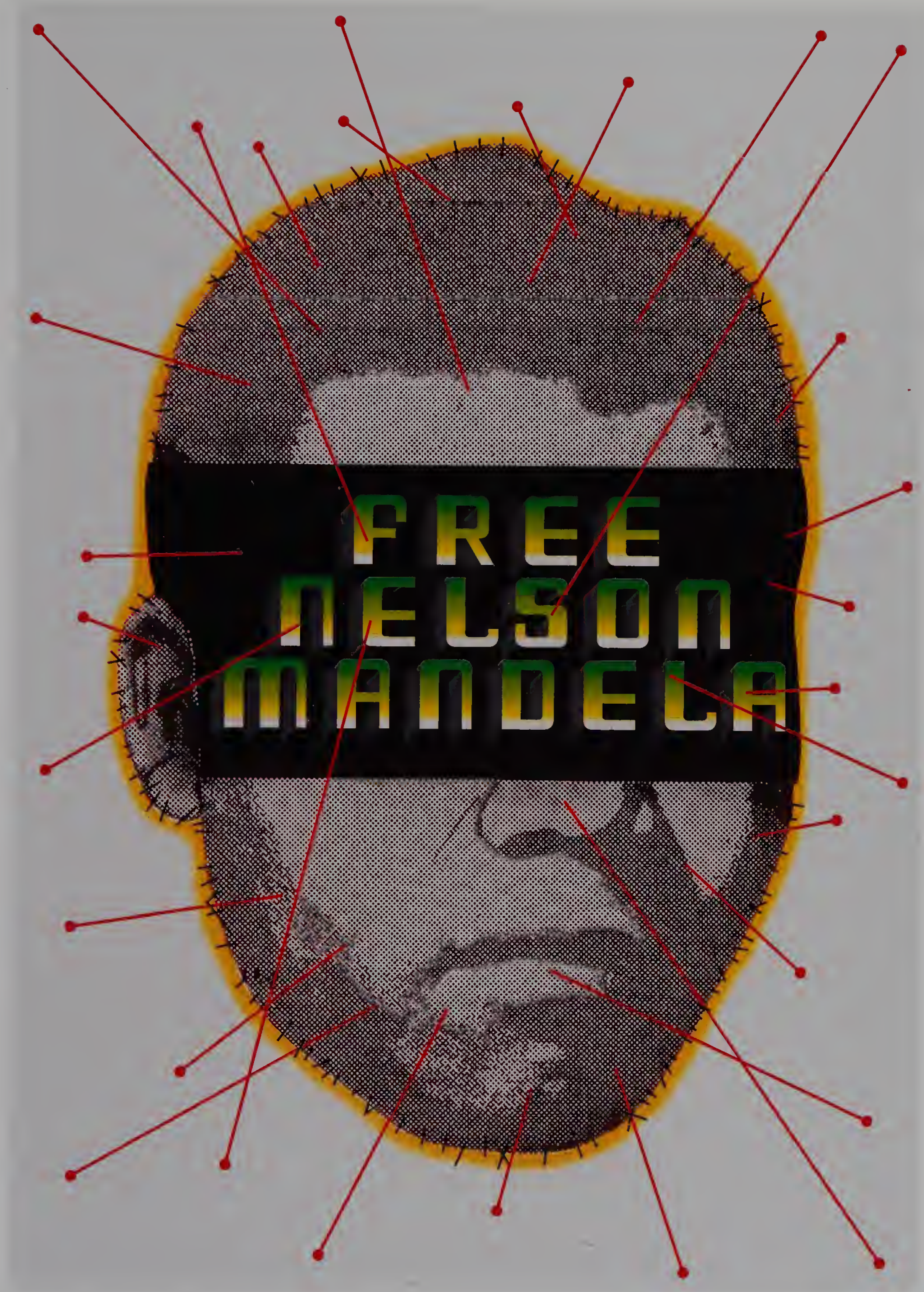
MUSEON

STADHOUDERSLAAN 37 DEN HAAG WWW.MUSEON.NL









Free Nelson Mandela, 2004



Russell Warren-Fisher, UK
Printed Matter No. 1 (The Life and Death Issue), promotional poster, 2002

WORKSHOP: PHOTOGRAPHY, IMAGE + THE BODY

with Lilo Baur & Sarah Ainslie

Monday 24 – Friday 28 July 2006

10am – 5pm daily

Venue:

Soho Laundry Studio 1 (2nd floor), 9 Dufour's Place, London W1

In this workshop we will focus on observation, expression and storytelling through images and the body. We will explore the interplay between image and movement, and the reciprocal nature of vision. We will move, take photos, respond to images and work with the neutral mask.

LILLO BAUR IS AN ACTOR AND DIRECTOR.

She has taught extensively in the UK and internationally. Acting for Complicite includes: *Light*, *To the Welling*, *The Three Lives of Lucie Cabrol* (winning a Dora Toronto Award and Manchester Evening News Best Actress Award), *The Street of Crocodiles*, *The Winter's Tale*, *Help! I'm Alive*, *The Visit*. Other theatre includes *The Oresteia* (directed by Katie Mitchell), *Hamlet* (directed by Peter Brook), *The Merchant of Venice* (directed by Richard Olivier) and numerous films and TV.

SARAH AINSLIE IS A FREELANCE PHOTOGRAPHER.

She has worked with Complicite since 1997, photographing rehearsals and productions. She has also worked with numerous other theatre and film companies, a group of women in a township in South Africa and striptease in the East End. Other work includes commissions to photograph Arsenal football supporters,

Fee: £300

Participants should bring their own digital or film camera and cover their own film/processing costs.

To apply for a place on PHOTOGRAPHY, IMAGE + THE BODY, please complete the application form (see over) and send it to Complicite, 14 Anglers Lane, London NW5 3D3 enclosing a cover letter, CV and photograph of yourself.

Please also send a deposit of £100 sterling (payment in sterling only). The balance is payable at registration on the first day of the workshop. Deposits will be returned if you are not offered a place. Once offered a place, deposits are only returned if you cancel more than one week prior to the workshop.

Applications must be received by Friday 13 June

Successful applicants will be informed by Friday 23 June

Please let us know if you are restricted in movement through injury or any other cause. Due to the physical nature of the work, it is imperative that previous injuries are declared at the beginning of the workshop. For insurance purposes Complicite take no responsibility for accident or injury.

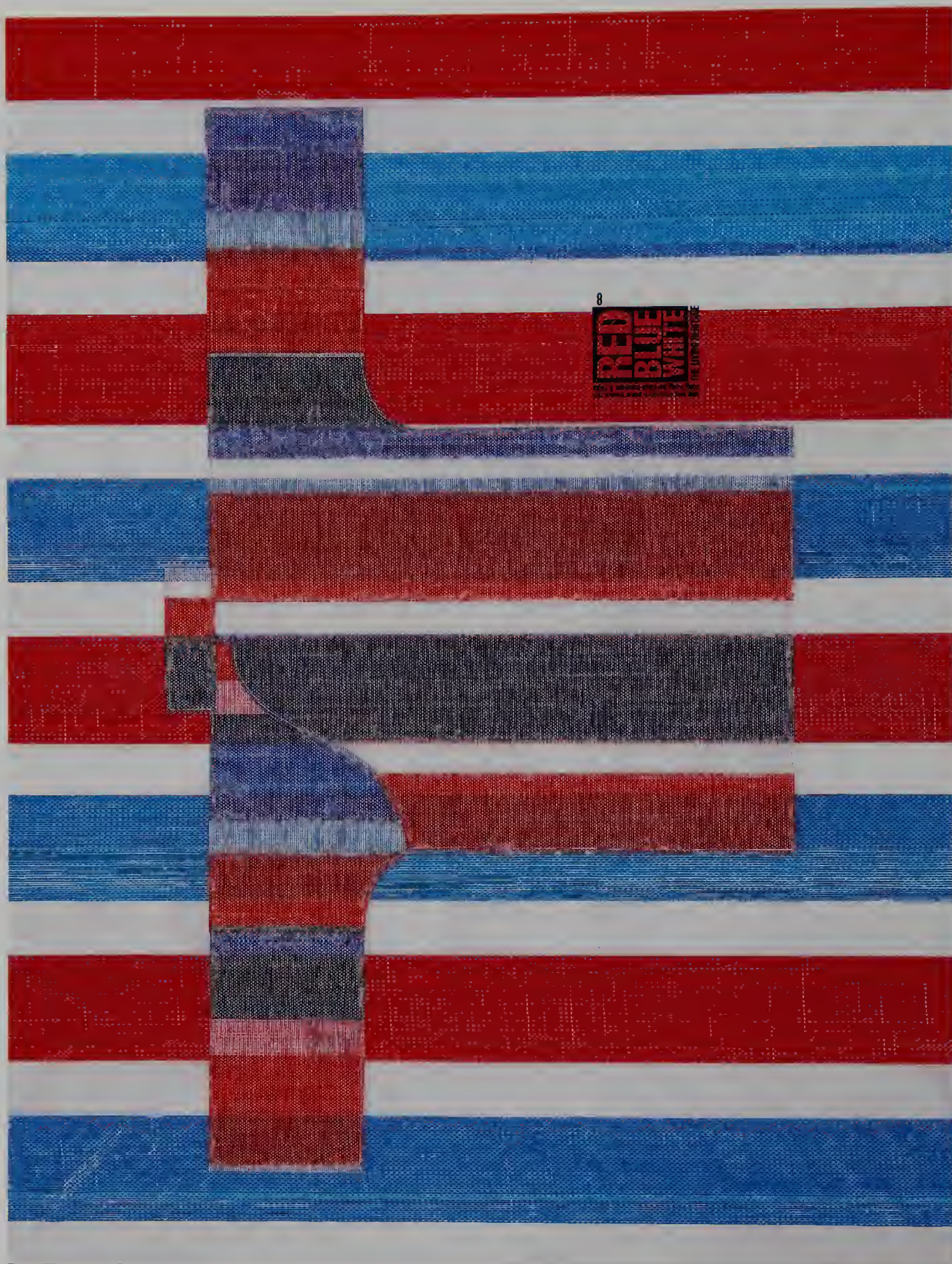
For all workshops please come in comfortable clothes and be prepared to move. Please bring your own drinking water.

Complicite

14 Anglers Lane, London NW5 3D3

T: +44 (0) 20 7485 7700 | F: +44 (0) 20 7485 7701

www.complicite.org



Stanley Wong, China
Red Blue White, 2001



'Superwoman', museum poster, 2002



Martin Woodtli, Switzerland
 'VideoEx', exhibition poster, Kunstraum Walcheturm, 2003



'Sport Design', exhibition poster, Museum für Gestaltung, Zürich, 2004



Martin Woodtli, Switzerland

'Lichtecht' (Light -Fast), exhibition poster, Museum für Gestaltung, Zürich, 2004



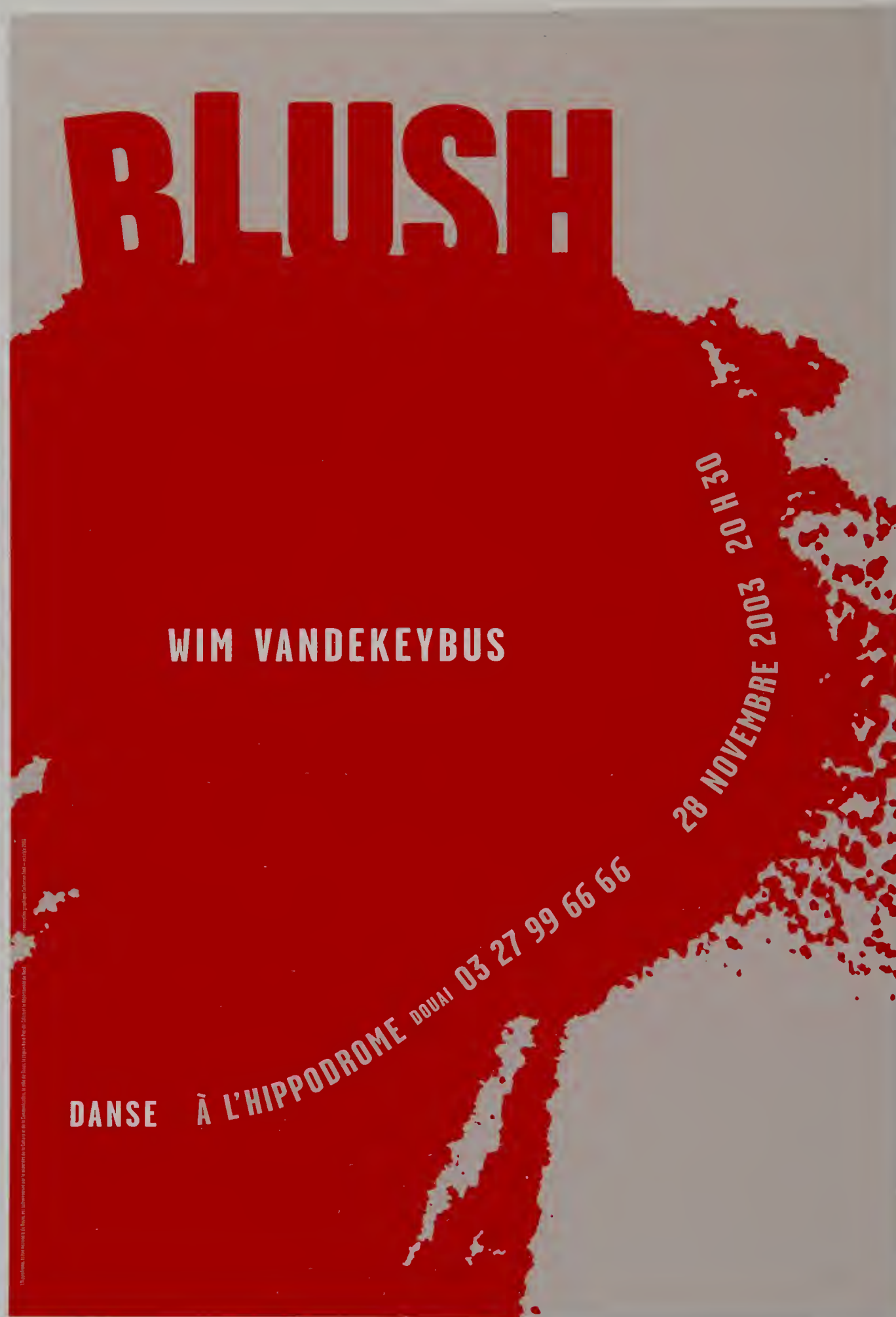
'PLAY', exhibition poster, Museum für Gestaltung, Zürich, 2005



Catherine Zask, France
Macbeth, theatre poster, 2001

PASSION
DE BECKET
REGIS
OBADIA
COLLEGIALE
SAINT-PIERRE
29 AVRIL 2005
20 H 30 / DANSE
L'HIPPODROME
03 27 99 66 66

Équipement : CLM, entretien : G. Baud, en collaboration avec le service de l'Équipement de l'Université de Caen et de la Communauté de Caen – Caen 1995



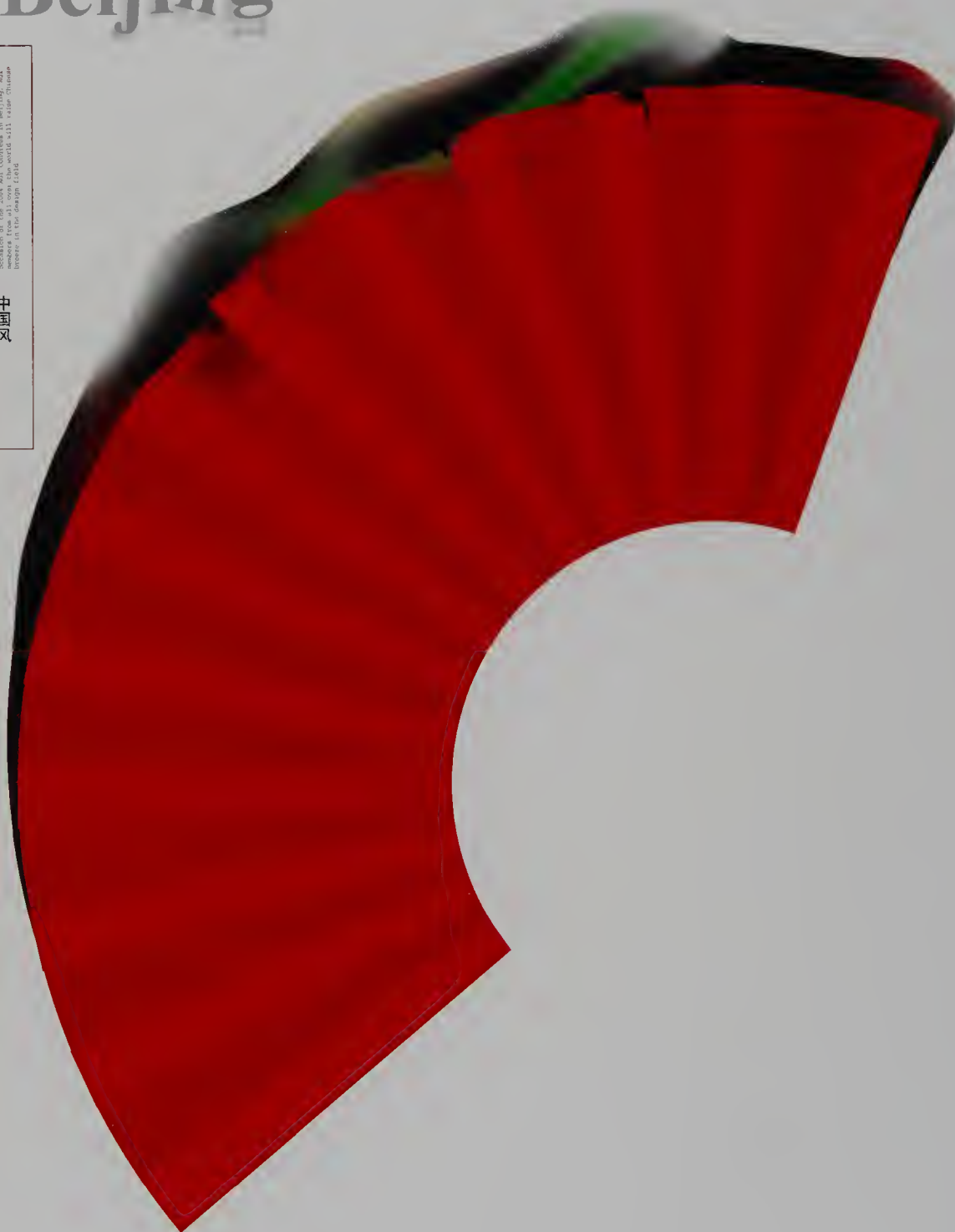
Catherine Zask, France
Blush, poster for a dance performance, 2003



Alcibiade au Téléphone, 2000

12 Easy Waltzes, poster for a dance performance, 2004

AGI Congress 2004 Beijing





Find Out Yourself, 2005

Tapani Aartomaa, Finland*Born 1934 in Karuna.*

Aartomaa started his studies at the Institute of Marketing in Helsinki, at the same time as attending graphic art evening classes at the Institute of Art and Design (Ateneum). Continued studying book design and sculpture in day classes. Started his career as a commercial artist in major advertising agencies in Finland. He has run his own freelance studio since 1963. Taught graphic design at Lahti Design Polytechnic 1972–86. In 1972 he also started as lecturer at the University of Art and Design, where he became a professor in 1986. Over the years he has given lectures and workshops in various countries in Europe, Asia, and North and South America. He has been awarded for numerous book designs since 1967, most recently in 2005. His poster designs have been honoured both nationally and internationally, including an award at the Colorado International Poster Exhibition 2005. He was nominated as one of the 100 leading graphic designers of the world 1983–93 by *IDEA*/Japan, 1993. He has been a member or head of international and national juries for poster biennials and competitions in Warsaw, Aosta, Moscow, Rzeszów and Lahti, and was co-founder of Lahti Poster Biennial, 1975. Since 1989 he has collaborated with interior architect Yrjö Kukkapuro on the design of graphics for chairs; this work has been shown in the exhibition 'Tattooed Chair', most recently in Lisbon, 2006.

Reza Abedini, Iran*Born 1967 in Tehran.*

Abedini graduated in graphic design from Tehran School of Fine Arts (1985) and earned a BA in painting at Tehran Art University (1992). He founded Reza Abedini Studio in 1993 and has taught at Tehran University since 1996. His works have been shown internationally since 1993, and he is an art critic and editor-in-chief of *Manzar* magazine. Awards include: first prize for poster design, International Film Festival, Iran, 1993, 1994, 1996; Film Critics Special Award, Best Film Poster, Iran, 1994, 1996; third prize, Biennial of Iranian Graphic Design, 1999; Special Award for Creativity from the Iranian Graphic Designers Society, 1999; honourable mention, Colorado International Poster Exhibition, 2003; Union of Visual Artists' Award, Brno, 2004; second prize, Chaumont Poster Festival, France, 2004;

first prize, Hong Kong International Poster Triennial, 2004; gold medal, International Poster Biennial, Mexico, 2004; silver award, International Poster Biennial, Korea, 2004; first prize, International Islamic World Poster Biennial, Iran, 2004; bronze medal and special awards, China International Poster Biennial, 2003/2005; silver medal, Warsaw International Poster Biennale, 2006; Prince Claus Award, the Netherlands, 2006.

Philippe Apeloig, France*Born 1962 in Paris.*

Philippe Apeloig, who grew up in Paris, was educated at the École Supérieure des Arts Appliqués and the École Nationale Supérieure des Arts Décoratifs. After graduating and spending two transformative training periods at Total Design in Amsterdam, he worked as a designer for the Musée d'Orsay in Paris from 1985 to 1987. In 1988, Apeloig received a grant from the French Foreign Ministry to work in Los Angeles with April Greiman. Later, from 1993 to 1994, he was honoured with a research and residency grant from the French Academy of Art in the Villa Medici in Rome. Apeloig taught typography and graphic design at the École Nationale Supérieure des Arts Décoratifs in Paris from 1992 to 1999, and the Cooper Union School of Art in New York City from 1999 to 2002. He established his own design studio in Paris in 1989 and works on design projects such as posters, logos, typefaces, and communication materials for cultural events, publishers and institutions.

Robert Appleton, UK*Born 1947 in Glasgow.*

Robert Appleton is a graphic designer, artist, photographer, musician and teacher. After ten years as an advertising art director, he left Saatchi & Saatchi in 1973 to study fine art at Saint Martins in London. A drummer since the age of fourteen, his percussion studies with Tony Oxley led to performing on the jazz and new music scenes there. After a photo class with Philip Jones Griffiths, he became a photojournalist for BBC Television. In 1979 he arrived in the US, founding Appleton Design in Connecticut in 1982. After creating the first annual reports on computer for Lotus and Interleaf in Boston, he was invited to New York to develop a new brand identity for IBM. In music, he worked with John Cage and Ornette Coleman, designing posters,

packaging and identity for the Verve Music Group and New Music America. His book *Web Design Now* (Gnaphys, 1998) was the first international review of the internet as a design medium. He has taught at Parsons School of Design and the University of Minnesota. His original contributions to design vocabulary are documented in his books on design, music and the play instinct, and in his work with jazz composer George Russell.

André Baldinger, France

Born 1963 in Zürich.

Baldinger began his career as a graphic designer in 1987. After three years of practice, he sharpened his skills as a typographer by studying with Hans Rudolf Bosshard in Zürich. After earning his diploma in 1993, Baldinger headed for Paris and joined the Atelier National de Création Typographique. In 1995 he started his own office. His clients range from cultural institutions to a wide range of industries. 'Alternative' projects like set design for the theatre and 3D design projects are key parts of his practice. Baldinger has also established himself as a skilled font designer; his typeface Newut (New Universal Typeface) is notable for its originality and modernity. Other projects include the type system for the Cité Internationale Universitaire de Paris and a special font for the new Eiffel Tower signage. He has taught at the ÉCAL—Lausanne University of Art and Design, the Berne University of the Arts and the ANRT in Nancy. Since 2006 he is teaching at the École Nationale Supérieure des Arts Décoratifs in Paris and the University of arts in Zürich. He has taught at ÉCAL (1995–2003) and Lausanne University of Art and Design and the Berne University of the Arts (2003–2006). He has been awarded grants from both the French and the Swiss governments, and has been honoured by the Japan Type Directors Club (2001, 2003, 2004, 2008), the New York Type Directors Club (2004, 2008) and the 100 Best Posters, Berlin (2004). In 2005 the Swiss National Bank invited him to join the competition for the design of the new Swiss currency.

Georg Barber (ATAK), Germany

Born 1967 in Frankfurt an der Oder.

Barber is an artist and illustrator who lives and works in Berlin, Ghent and Stockholm. He went to graphic design school (1984–86), and studied visual communication at the

HDK Berlin (1990–95). Since 2002, Barber has taught at art schools in Vienna, Hamburg and Berlin. Since 2006 he has been a professor of illustration at St Lucas Art School in Ghent, Belgium. He works on illustrations for books, magazines and comic books for international publishers. His work has been shown at exhibitions in Paris, Lisbon, New York, Helsinki, Stockholm, Brussels, Kyoto and Zürich.

Peter Bilak, Netherlands

Born 1973 in Presov, Czechoslovakia.

Peter Bilak studied in Slovakia, the UK and the United States, before getting his MA from the Atelier National de Création Typographique in Paris and his postgraduate diploma from Jan van Eyck Akademie in Maastricht. Before starting his studio in The Hague in 2001, he was with Studio Dumbar. He is presently working on a broad range of cultural and commercial projects. Recent projects include: design of the standard stamps for the Dutch Royal Mail (TPG Post); a series of dance performances (in collaboration with choreographer Lukas Timulak); design of Arabic fonts (in collaboration with Tarek Atrissi); books and publications for Stroom Den Haag art centre; exhibition design for the Dutch Architectural Institute; curator of exhibitions for the Graphic Design Biennale, Brno. He has designed several fonts including FF Eureka (published by Fontshop) and Fedra (published by his own type foundry Typotheque). He frequently contributes writings and designs to books and publications that include *Print*, *IDEA*, *Items*, *Emigre*, *Abitare* and *Page*. He is one of the founding editors of *Dot Dot Dot*, an art and design magazine. Peter teaches at the Royal Academy in The Hague, and lectures internationally.

Heribert Birnbach, Germany

Born 1956 in Bad Godesberg.

Heribert Birnbach started his studies in political science, history and psychology at the University of Bonn, but turned then to visual communications at the FH Düsseldorf. There he took a postgraduate degree in 1982 and afterwards worked for several years as an employee and later as a freelancer for advertising agencies in Düsseldorf and Cologne. He started his own design office in 1988, working in the fields of corporate communication and corporate design, poster design and advertising. He has received numerous national and international awards,

including: Art Directors Club Deutschland, Grafik Design Deutschland, Typografie Deutschland, Red Dot Award for Excellence, The 100 Best Posters and several awards from the New York Type Directors Club. His posters feature in the collections of several German museums. Since 1995 Heribert Birnbach has been professor of graphic design and typography at the University of Wuppertal. In winter 2005–2006 he moved his studio to Bad Godesberg. He is a passionate pilot and enjoys open water diving.

Walter Bohatsch, Austria

Born 1949 in Mürzzuschlag.

Walter Bohatsch began his career as a graphic designer in 1973 in Montreal, Canada, where he worked for John German Inc. and Gottschalk & Ash. From 1978 to 1981 Bohatsch attended the postgraduate course for Structural Film and Graphic Design at the School of Design in Basel, Switzerland. In 1988 he took further courses at Carnegie Mellon University and Harvard University (Electronic Publishing). In 1983 he set up his own office in Vienna, Austria. In 1993 he and his former employee Clemens Schedler established Bohatsch und Schedler GmbH; in 1997 the firm was restructured and renamed Bohatsch Visual Communication GmbH. He taught experimental and computer-aided typography from 1989 to 1992 at the University for Applied Arts in Vienna and in 1998 'Integral Design' for the InterMedia programme at the University for Applied Sciences in Vorarlberg, Austria. Bohatsch's designs have received prizes at national and international graphic design competitions and have been included in various exhibitions. He also takes part in national and international juries.

Irma Boom, Netherlands

Born 1960 in Lochem.

Irma Boom is an Amsterdam-based graphic designer, specializing in books. For five years she worked (editing and concept/design) on the 2,136-page *SHV Think Book 1996–1896*, commissioned by SHV Holdings in Utrecht. The *Think Book* was published in English and Chinese. Irma Boom studied graphic design at the AKI Art Academy in Enschede. After graduation she worked for five years at the Dutch Government Publishing and Printing Office in The Hague. In 1991 she founded Irma Boom Office, which

works nationally and internationally in both the cultural and commercial sectors. Clients include Rijksmuseum Amsterdam, De Appel theatre group, Inside Outside, Museum Boijmans Van Beuningen, Zumtobel, Ferrari, Vitra International, NAI Publishers, United Nations and OMA/Rem Koolhaas, Koninklijke Tichelaar, Camper. Since 1992 Boom has been a critic at Yale University in the US and gives lectures and workshops worldwide. She has been the recipient of many awards for her book designs and was the youngest-ever laureate to receive the prestigious Gutenberg Prize for her complete body of work.

Günter Karl Bose, Germany

Born 1951 in Debstedt.

He studied German studies, art history and politics at the University of Freiburg, Germany (1970–76), before becoming a publisher in Berlin (1979–96), at Brinkmann & Bose. From 1993 he became professor of typography at the Hochschule für Grafik und Buchkunst, Leipzig, and since 1998 he has been head of the school's Typography Department and Institute for Book Design. He has owned LMN-Studio in Berlin since 2000. He lives and works in Berlin and Leipzig as a graphic designer and collector of photography and typography. Bose is a consultant for Deutsche Oper Berlin, Musica Viva (Bayerischer Rundfunk), Kunststiftung NRW, Literaturhaus Berlin, Kleist-Museum and Berliner Festspiele. Selected bibliography: *Plakate + andere Drucksachen für Musica Viva* (Munich: Bayerischer Rundfunk, 2005); *Area: 100 Graphic Designers* (New York & London: Phaidon, 2003); *IDEA 292* (Tokyo, 2002). Selected exhibitions: 'Text als Bild', Hamburger Bahnhof, Berlin, 2006; 'Plakate + andere Drucksachen', Munich, 2005; 'Summit: The Best Posters at the End of the 20th Century', PAN Kunstforum, Emmerich, Germany, 2003.

Michel Bouvet, France

Born 1955 in Tunis, Tunisia.

Bouvet graduated from the École Nationale Supérieure des Beaux-Arts de Paris. He lives and works in Paris. His studio works mainly for public institutions: theatres, operas, museums, festivals, dance companies, orchestras, and for publishers in France and abroad. Bouvet has participated as a poster artist and a jury member in international biennials in Warsaw, Lahti, Helsinki, Brno, Fort Collins,

Toyama, Mexico, Chaumont, Rzeszów, Sofia, Ogaki, Zagreb, Taipei, Seoul and the Art Directors Club, New York. Solo exhibitions: France, Netherlands, Germany, Romania, Yugoslavia, Poland, Austria, Portugal, Mexico, USSR, Uruguay, Chile, Finland, India, Philippines, Peru, Cuba, Greece, South Africa, Italy, Czechoslovakia, Argentina, Hungary, Albania, Spain, Japan, Denmark, Turkey, Paraguay, China. Major awards: Grand Prize for a Cultural Poster, Bibliothèque Nationale, Paris; First Prize, International Poster Exhibition, Fort Collins, Colorado; First Prize, International Biennale of Theatre Posters, Rzeszów, Poland; Silver Medal, International Poster Triennial in Toyama; Jan Lenica Prize, International Poster Biennale, Warsaw; Bronze Medal, Brno Biennale; honourable mentions in Warsaw, Lahti, Fort Collins, Moscow and Zagreb. Michel Bouvet is professor at the ESAG/ Penninghen, École Supérieure des Arts Graphiques, Paris.

Helmut Brade, Germany

Born 1937 in Halle, Saale.

Brade studied ceramic arts, architecture and graphic design at the Hochschule für Formgestaltung, Halle-Burg Giebichenstein. After his studies he started his career as freelancer in various graphic design fields in Halle. He designs posters and books, but specializes in set design for theatre and opera performances in Berlin, Hanover, Budapest, Tübingen, Kassel, Nuremberg, Basel, Leipzig, Hamburg, Paris, Barcelona, Tokyo, Oslo and Copenhagen. He is a professor of graphic design at the College of Arts and Design Burg Giebichenstein in Halle. He has participated in exhibitions all over the world and was the subject of a retrospective in Halle in 2003 and Berlin in 2004. He won the National Award of the DDR (1983), the Halle Handel Prize (1990) and the Kunstpreis Sachsen-Anhalt (2003). His works feature in several German and international collections.

Stephan Bundi, Switzerland

Born 1950 in Trun.

Bundi graduated as a graphic designer from the Berne School of Design and trained at the Young & Rubicam agency. He later studied book design and illustration at the Academy of Art and Design in Stuttgart, before going into business for himself. He now works as an art director

and designer for publishers, theatres, concert promoters, film producers and museums, and is active in the fields of consumer and investment goods and advertising. He is a lecturer in visual interpretation (illustration) at the new Berne University of the Arts and is also a guest lecturer and expert at different art and design schools around the world. His work has appeared and been documented in numerous publications. He has won the Swiss national prize for design and several awards for poster, book and CD sleeve design, including gold and silver medals at international poster biennials in Belgium and Korea. His latest prize was the Icoграда Excellence Award at the 20th International Poster Biennale, Warsaw, 2006. Collections/ exhibitions: BNF, Paris; NY MoMA; Die Neue Sammlung, Munich; Design Museum, Kyoto, among others.

Helmut Feliks Büttner, Germany

Born 1940 in Merseburg.

Büttner trained as stage designer and studied briefly in a professional design school (1960–61). Then he worked in various theatres as a poster designer and studied graphic design and painting on his own. Since 1967 he has lived in Rostock, working as a freelance painter, producing frescoes, billboard paintings and illustrations. His favourite field is poster design; almost all his posters have been produced on his own initiative, financed personally and printed in small numbers. He has taken part in national and international exhibitions and poster biennials. In 1981, Büttner received the painting prize at the Biennale of Humour, Gabrovo, Bulgaria and in 1984 an honorary award at the International Biennale, Warsaw. He has also received several prizes in the German national competition for Best Posters of the Year. He was a jury member for the 7th International Poster Biennale, Lahti, 1987 and in 1988 for the 5th International Poster Exhibition, Fort Collins, Colorado.

Ronald Curchod, France

Born 1954 in Lausanne, Switzerland.

I started working at the age of 17 in a graphic design workshop until my diploma. In 1975 I left for France where I worked as a graphic designer and illustrator for advertising and industry. In 1985 I went freelance to work on cultural events. In 1989 I developed a more personal approach to

poster design and illustrations, and worked on some set designs. Since then, I have continued to study the concept of making freely generated images, both for commissioned as well as non-commissioned projects. Images made with oil, clay or watercolours, that have an impact upon each other. The genres even mix together sometimes. I now work in collaboration with cultural organizations and local, national and international councils. I design event programmes, posters, visual identities, websites and illustrations, and get illustration commissions from newspapers and magazines. I also publish screenprints and books, organize workshops in art schools and exhibit my work in art galleries in France and abroad. My posters have been selected for international competitions and have won awards at the following events: 3rd International Theatre Poster Competition in Osnabrück, Germany, 1996; bronze award at the International Poster Triennial in Toyama, Japan, 2000; first prize at the 13th Chaumont Poster Festival, 2001.

Paul Davis, UK

Born 1962 in Somerset.

Work featured in: *Creative Review*, *Time Out*, *Graphics International*, *Print* (US), *Barfout* (Japan), *Dazed & Confused*, *Self Service* (France), *Illustration* (Japan), *Bibel* (Sweden), *Doing Bird* (Australia), *Independent on Sunday*, *i-D*, *Arena*, *Blueprint*, *Clear*, *Eye Magazine*, *Black Book*, *3X3*, *Esquire*, *Varoom*. Exhibitions: 2003: 'My Room Somehow, Somewhere', GM Gallery, Osaka; 'The Ganzfeld Unbound', Adam Baumgold Gallery, New York; 'Drawnpaintedprint', Speakfor Gallery, Tokyo; 'New Work', Colette, Paris; 'I love', Brussels; 2004: 'Ballpoint', Pentagram, London; 'Graffiti Meets Windows', Osaka; 'PARC 1', London and Birmingham; 'God Knows', Browns, London; 2005: 'Improved', Rivington Gallery, London; 'Gelman/Davis', Andrew Roth Gallery, New York; Poster Exhibition, Tokyo; 'It's Not About You, The Wapping Project', London; 'CET05', Nihonbashi, Tokyo; 'It's Not About You Again', IID Gallery, Tokyo; 2006: Soi Sabai, Bangkok; 'I'm So Free', Harry's Loft, New York; 'Heidiland-Ku', Nanzuka Underground, Tokyo. Publications: *Blame Everyone Else*, London: Browns with Westerham Press, 2003 (Printed Book of the Year); *Them and Us*, London: Laurence King and Princeton, NJ: Princeton Architectural Press, 2004; *GELMAN/DAVIS*, self-published, 2004; *God Knows*, London:

Browns, 2005; *Marketing Photographs*, Zürich: Nieves Books, 2005; *THINK4: The Thinking of Paul Davis*, London: Browns with Howard Smith Paper, 2005.

Bob van Dijk, Netherlands

Born 1967 in The Hague.

After graduating cum laude at the Royal Academy of Art in The Hague in 1992, Bob started his career at Studio Dumbar. He won the esteemed Dutch Design Prize in 1996 for his poster campaign for the Holland Dance Festival. In 1996 his design for the European side of the Euro coin was chosen as one of three Dutch entries. In 2000 he opened his own studio, Bob van Dijk, where he designed posters for the Jetlag Discotheque and impressive illustrations for the annual report for De Sociale Verzekeringsbank, designed by Faydherbe/De Vringer. During that period he also created designs for Leagas Delaney, working on Telecom Italia. In 2001 he started NLXL: Visual Communication and Interactive Design, along with two partners. In 2002 NLXL was involved in the HP+ global campaign for Hewlett Packard, and in 2003 they designed graphics for the airports of Rome and Milan. Recently Van Dijk worked with Wieden+ Kennedy, winning the pitch for the Coca Cola campaign, 'Walk on the Coke Side of Life'. Bob has won several awards and his work is exhibited in numerous places around the world. His posters are in the permanent collection of MoMA, New York. He is frequently invited to lecture, and participates in workshops at home and abroad.

Tatsuo Ebina, Japan

Born 1960 in Tokyo.

Ebina founded E Co. Ltd in 1986, joined Satoru Miyata Design Office (now Draft Co. Ltd) in 1987, before reviving E Co. Ltd in 1988. He became a member of JAGDA in 1993, and Tokyo ADC in 1999. Awards: JAGDA New Talent Award (1994), Tokyo ADC Awards (1995, 1996, 1997), New York ADC Awards (1999, 2001).

Fang Cao, China

Born 1956 in Su Zhou.

Fang Cao is a professor at the Nanjing Arts Institute and a member of the Industrial Design Association of China, and has been awarded the title of 'Distinguished Teacher' by Jiangsu Education Bureau. In 1996 she was invited by

Aichi Art University, Japan to lecture on the graphic design of Chinese characters, and the same university and the Nanjing College of Arts exhibited her work on the same theme in 1997 (with Shiraki of Japan). From 1999–2005 she published ten design books on different aspects of graphic design and in 1999 she lectured at the Kassel Art Institute in Germany and visited design schools in nine European countries, to study their design courses and work. She writes frequently in design journals on topics including logo and book design. From 2000 on she exhibited her *Chinese Characters and Music* series at Hong Kong Heritage Museum, Track 16 Gallery, Santa Monica, and the Museum für Gestaltung, Zürich. She won a silver award at the 10th National Art Exhibition and another at the National Packaging Design competition. She has received over thirty national and international prizes.

Kiko Farkas, Brazil

Born 1957 in São Paulo.

Education and career: 1979: life drawing at Arts Students League, New York. 1982: graduated as an architect. 1987: Founded Máquina Estúdio to work as a graphic designer and illustrator. Publications: *Novum* (June 1991 and October 2000), *Print* (November 1987), *Communication Arts* (April 2005). International exhibitions: International Poster Exhibition, Colorado, 1991, 1993, 1995, 1997; 14th Poster Biennale, Warsaw, 1994; Poster Triennial, Toyama, 1989; Brno Biennial, 1990; 'New Graphic Design in Brazil', Lisbon; Triennial of the Stage Poster, Sofia, 1997, 2003; Trnava Biennial, 2003; Poster Biennial, Helsinki, 1997, 2002; Special room at 'Brésil à l'affiche', Chaumont, 2004–2005. Working for São Paulo Symphony orchestra since 2003, his posters have been internationally recognized and were the subject of 'Images of Music', his first solo show in São Paulo, 2004. He was curator of the Brazilian contribution to the 'Designmai' exhibition, Berlin, 2006. In 2004 Kiko won a national contest to create the identity for international tourism in Brazil. His children's books have won several prizes, including the Jabuti grand prize for fiction for his book *Um passarinho me contou*. At the 8th ADG biennial (2004, 2006), Máquina Estúdio was the most awarded studio in Brazil. Kiko Farkas is a lecturer, a founder of ADG, the Brazilian association of graphic designers, and an invited teacher at Miami Ad School.

Ben Faydherbe, Netherlands

Born 1958 in Amsterdam.

He studied at the Koninklijke Academie van Beeldende Kunsten, The Hague (1977–82), then worked at the studio Vorm Vijf (1981–86) with assignments for PTT Telecommunication and Ministry of Welfare, Healthcare and Culture (WVC). In 1986 he formed Faydherbe/De Vringer with Wout de Vringer and designed mostly for cultural clients such as The Hague Summer Festival, Theater aan de Haven and Filmhuis Den Haag, creating a large number of posters. He did more corporate work for government and semi-governmental bodies, including the Fund for Performing Arts, and designed several books. From early on in his career Ben has been interested in 20th-century avant-garde design. In his opinion, image complexity, through the use of different techniques like (photo)collage and overprinting, is always of minor importance in comparison with the clear visual language of the design. He won the silver medal at the Brno Biennale in 1986, and has held workshops at Saint Martins, London, and Merz Akademie, Stuttgart. The exhibition 'Looking Back into the Future' was held in the DDD Gallery, Osaka in 1998. Other exhibition venues include the Theater aan het Spui, The Hague (1996) and Hotel van de Velde, Brussels (1999). His work can be found in the collection of NY MoMA and Cooper Union.

Dieter Feseke, Germany

Born 1955 in Salzwedel.

Feseke graduated from FWG Berlin-Schöneeweide and has worked in Berlin since 1986. In the DDR he formed the successful design team Grappa with Baarmann, Franke, Fiedler and Trogisch. From this source originated Cyan, Blotto (Grebin & Trogisch), Umbra (Baarmann) and Dor (Feseke & Döring). In 2005 Umbra and Dor started a cooperative, together with their friends Frank Döring, Robert Krzeminski, Caroline Winkler and others. They work mainly in Berlin Pankow, as well as elsewhere. Most of their work is for the cultural sector: architecture, art, design, film, photography, music, dance and theatre. Feseke has worked with several of these partners. His clients include Bauhaus Dessau, Deutsches Theater Berlin, Babylon Berlin, publishing firms, artists and architects; he works on corporate design, posters and books, as well as

Project Typomoon (2001–2007). The monograph *Dieter Feseke: From Grappa to Umbra Dor* was published in China in 2007. From 2003–2005 he taught at the Hochschule für Grafik- und Buchkunst, Leipzig. Solo exhibitions have been held in Carcassonne (France), DDD Gallery Osaka and Grafill Oslo. Awards include Lahti Poster Biennial, 1989; 100 Best Posters, Berlin, 1995; Red Dot Award, Germany, 2002. His works have featured in *Eye*, *Creative Review*, *Who is Who*, *IDEA* and *Type, Image, Message*, and at MoMA New York and the Kunstgewerbemuseum Hamburg.

Detlef Fiedler, Cyan, Germany

Born 1955 in Schönebeck.

Detlef Fiedler studied architecture in Weimar. After his studies he worked as a gardener and later as a garden architect. He moved to East Berlin in 1987 and worked as a graphic designer at the advertising agency DEWAG. In 1989 he and four other young designers founded Grappa, the first graphic design group in the GDR. In 1992 he and Daniela Haufe left the group to found Cyan. Together with one to four other designers they create graphic design and corporate identity programmes exclusively for cultural clients such as the Bauhaus Dessau, the State Opera Berlin, the House of World Cultures and various galleries. From 1991 to 1996 he was co-editor of the critical design magazine *form+zweck* (form+purpose). As a member of the dance company Toulas Limnaios he created several films and videos that were projected on stage. From 1996 to 2006 he taught as a professor of graphic design together with Daniela Haufe at the Academy of Visual Arts, Leipzig. He has been invited to exhibit his work and to give lectures and workshops worldwide.

Alexander Gelman, USA

Born 1967 in Monaco.

In 2001, MoMA New York listed Alexander Gelman among the 'world's most influential modern and contemporary artists in all media'. Alexander Gelman (most commonly known as Gelman or Glmn) is a celebrated media artist based in New York, Tokyo and London. His work, extensively shown around the world, has been a subject of private and public acquisitions and is represented in permanent museum collections, including the Smithsonian, MoMA NY, and Bibliothèque Nationale de France in Paris. Gelman

collaborates with musicians and artists, companies and institutions, he designs products and installations, directs TV commercials and music videos. Some of his most recent collaborations include projects with Apple, Nike, Target and Warp Records in London. A noted thinker on creativity, perception and communication, he also serves as a guest professor with Yale and MIT Media Lab and is the subject as well as author of many books, articles, and monographs. His bestselling book, *Subtraction*, reissued in four languages, has been acclaimed a 'modern-day classic'. His latest project *Infiltrate* (currently in its second printing) has become a milestone in critical journalism.

Michael Gericke, USA

Born 1956 in Wisconsin.

Michael studied design at the University of Wisconsin. He then moved to Colorado, where he worked for two expatriates of the Charles and Ray Eames office and produced many projects that combined graphics with three-dimensional design. Joined Pentagram's NY office in 1986 and was elected a Partner in 1995. Michael's images and projects are known for their simplicity and clarity, and often portray the essential qualities of the object or topic he is representing. His work encompasses a wide variety of assignments and media, including identity, environmental graphics and communication design. He has been actively involved in the design efforts for the rebuilding of Lower Manhattan. His recent projects have included the Viewing Wall that now surrounds the World Trade Center site; a major information programme for Calatrava's PATH train terminal, and the cornerstone and graphic system for the Freedom Tower. Michael has also produced many comprehensive identity programmes, including CBS's television coverage of the 1992, 1994 and 1998 Winter Olympic Games, the 1994 World Cup soccer championships, New York's AirTrain, and the Arizona Cardinals NFL stadium. He has received numerous accolades and his work is represented in the permanent collections of museums around the world. He is a frequent lecturer and teacher at universities and professional organizations.

Helfried Hagenberg, Germany

Born 1940 in Hanover.

After his studies at the Staatliche Kunstakademie Düsseldorf (1961–65), where he was an assistant to Prof. Walter Breker, Hagenberg began his freelance practice as a communication designer and typographer. Today his main areas of work include the development of coordinated design programmes, corporate design, editorial design and poster design for industry, publishers and cultural institutions. He has received several international awards for his work and participated in various exhibitions in Europe, the USA and Asia. His works are in museums and public collections including: Staatliche Museen Preussischer Kulturbesitz (Berlin), the New York Museum of Modern Art, Museum of Modern Art (Toyama), Staatliches Museum für Angewandte Kunst (Munich), Museum für Gestaltung (Zürich), Staatliche Museen zu Berlin, Nationalgalerie (Berlin), Tel Aviv Museum of Art, and the Deutsches Plakatmuseum (Essen). He is professor of visual communication, typography and semiotics at the University of Applied Sciences in Düsseldorf. He is also an honorary member of the German Society of Cosmetic Surgery.

Ebrahim Haghighi, Iran

Born 1949 in Tehran.

He has an MA in Architecture from the Faculty of Arts, Tehran University. In 1970, he founded his own studio with his brother, and began his professional activities in graphic art. He has taught graphic arts at Tehran University, Farabi University, Tehran University of Art, Tehran College of Television and Cinema, and Azad Islamic University of Iran. He is a board member of the Iranian Graphic Designers Society (IGDS), the Iranian Documentary Filmmakers Society, and the Iranian Association for Illustrators of Children's Books. Ebrahim has had more than twenty solo exhibitions of his paintings and graphic work and has produced title sequences for more than thirty Iranian films and TV series. He was the general secretary of the 8th Tehran International Poster Biennial, 2003.

Jianping He, Germany

Born 1973 in Zhejiang, China.

He studied graphic design at China Academy of Art, Hangzhou (1991–95), and attended Berlin University of Arts (1997–2001). Since 2001 he has taught poster art at Berlin University of the Arts, and has been studying for a doctorate at the Freie University Berlin, department for history and cultural studies, since 2003. In 2004 he opened a publishing and design company in Berlin and Shanghai. He has published articles in many Chinese design magazines. Awards include: honourable mention, Lahti Poster Biennial, 2001; silver medal, Ningbo International Poster Biennial, China, 2002; Merit Award, NY ADC, 2002; silver prize, International Poster Biennale, Warsaw, 2002; honorary mention, Computer Art Biennale, Rzeszów, 2004; silver prize, International Poster Triennial, Hong Kong, 2004; award for Typographic Excellence, TDC NY, 2005; first prize, Lahti Poster Biennale, 2005. His works feature in the collections of the Friedrich Ebert President Foundation, Germany; Hamburg Industrial Arts Museum; Ogaki Poster Museum; the National Museum, Israel, and Die Neue Sammlung, Munich. He has held solo exhibitions in Germany, China and Malaysia, and is a member of NY ADC.

Fons Hickmann, Germany

Born 1966 in Hamm.

Fons Matthias Hickmann studied design, photography and philosophy in Düsseldorf. The design studio Fons Hickmann m23 was founded in 2001 by Gesine Grotrian-Steinweg and Fons Hickmann. It varies a lot in size and scope: 'There are seven of us at the moment, sometimes there are four of us, sometimes fourteen,' says Fons. The crew comes from Austria, Germany and Switzerland. The Berlin studio focuses on the design of complex communication systems, with activities including corporate design, book and poster design, magazine design and digital media. Hickmann's work is conceptual and analytical, but also has a great sense of humour. Practically all of Hickmann's completed works have been awarded with prizes of international repute. Hickmann has taught at several universities, and holds lectures and workshops around the world. He is a professor at the University of Applied Arts in Vienna and the Berlin University of Arts. His first prize-winning monograph, *Fons Hickmann – Touch Me There*, was published in 2005.

Angus Hyland, UK*Born 1963 in Brighton.*

Angus Hyland has been a partner at Pentagram London since 1998. He has worked with a range of clients including Asprey, Garrard, BMP DDB, Cass Art, EMI, Getty Images, EAT, Penguin Group, Dorling Kindersley, Phaidon, the BBC, Nokia, the British Council, the British Museum, the Crafts Council, The Sage Gateshead, Shakespeare's Globe and the Victoria & Albert Museum. In 2005, Angus was appointed consultant creative director to Laurence King Publishing where he oversees all aspects of design and brand management and is responsible for generating new book concepts. In May 2006 LKP published *C/ID: Visual Identity and Branding for the Arts*, edited by Angus with Emily King. Angus has won over one hundred creative awards for his work, including two D&AD silvers and Grand Prix at the Scottish Design Awards. He featured in the *Independent on Sunday's* Top Ten Graphic Designers in the UK and was the only designer mentioned in *The Observer's* review of the most influential people in British publishing, 2006. Currently he is President of the AGI UK chapter. In 2002 Angus received an honorary master of arts from the Surrey Institute of Art & Design.

Melchior Imboden, Switzerland*Born 1956 in Stans.*

Melchior Imboden studied graphic design at the Art School in Lucerne. After practical work in Milan and Basel, he was employed as a designer in Zürich. In 1992 he became a freelance graphic designer and photographer. His main field of activity is in poster, book and catalogue design. He has taken part in several international poster exhibitions. His posters are part of different permanent collections and have been honoured with numerous awards including: Gold Medal, Brno, 1994; IBCC Award Golden Bee, Moscow, 1996; Bronze Medal, Tokyo, 1998; NY TDC Award, 1998; Bronze Medal, Toyama, 2000; NY ADC Award, 2002; Best Design, Brno, 2002; Silver Medal, Mexico City, 2002; Icograda Award, Chaumont, 2003; Grand Prix, Seoul, 2004; Poster Award, Rüttenscheid, 2004; Josef Binder Award, Vienna, 2004; Icograda Award, Taipei, 2005. As a photographer he has participated in many national and international exhibitions and has received several awards. His photographs are in several museums and private

collections. In 2001–2003 he was a guest professor at the, University for Art and Design, Karlsruhe, and in 2003–2006 he was a guest professor at UdK University for Art and Design, Berlin.

Max Kisman, Netherlands*Born 1953 in Doetinchem.*

Kisman studied graphic design, illustration and animation at the Academy for Art and Industry in Enschede and the Gerrit Rietveld Academy in Amsterdam (1972–77). In 1986 he co-founded *TYP/Typografisch Papier*, an alternative magazine on art and typography. At the same time, he pioneered digital technology for *Language Technology/Electric Word* magazine and designed the 1986 Red Cross postage stamps for the Dutch PTT. In 1992 he began designing animations for programme announcements on the progressive Dutch public television broadcasting station VPRO. In 1996 he received the H.M. Werkman award and the (audience) Design Prize of the City of Rotterdam for his work in television graphics and animation. Kisman taught and teaches at various international art institutes and has been involved in various international projects, like Tribe, Building Letters (UK, USA), AIGA's Spaced Out (USA) and Fleurons of Hope (USA). He lived in California from 1997–2006, worked for Wired Television in San Francisco and founded Holland Fonts, a foundry for his typeface designs. Currently he resides in the Netherlands with a studio in Amsterdam.

René Knip, Netherlands*Born 1963 in Hoorn.*

Knip studied at the St Joost Academy of Visual Arts, Breda. René initially intended to become a painter, but his teacher, the typographer Chris Brand, stimulated his fascination for letters, calligraphy and typography, so René switched to the applied arts. He graduated with honours in 1990. After an intensive training of three years as an assistant to Anthon Beeke, he started his own studio, Atelier René Knip. The studio concentrates on graphic design at the dividing line between flat and three-dimensional works. Knip calls it the '2½nd Dimension'. In his opinion this is fallow land, a largely unexplored field. Other A.R.K. interests are the miraculous effects of the female and male; the autonomic possibilities of applied graphic art; the independence

of material and colour; and type design and calligraphy as visual tools. By moving the atelier from Amsterdam to a Frisian farmhouse in the north of the Netherlands (2006), René entered into a new phase. Everything changed. Atelier René Knip employs a team of two to four collaborators. René teaches and lectures frequently at home and abroad.

Jacques Koeweiden, Netherlands

Born 1957 in Eindhoven.

Creative partner of Koeweiden Postma. Education: Royal Academy of Art & Design. University of Utrecht (sound design). Clients: Ministry of Education Culture & Science, Ramadan Festival, HEMA, Marhaba (Islamic Cultural Centre), European Student Network, MTV, The Dutch Judiciary Council, Leine & Roebana (dance company), Hortus Botanicus and Viacom/NY. Group exhibitions: Stedelijk Museum Amsterdam; Design Museum London; Poster Festival Bergen, Norway; Cooper-Hewitt, NY and SF MoMA; also took part in exhibitions in Los Angeles, Chicago, Sydney, Hong Kong, Malaysia, Italy, France and Germany. Memberships: BNO, D&AD. Koeweiden gives lectures and masterclasses in and outside Europe and is co-founder of *Mind the Gap*, a series of visually based lectures that investigates the role of design, art direction and new media in a changing world of communication. KP is also one of the partner agencies of Design2context/The Swiss Institute for Design Research, Zürich. Awards/nominations: competitions and festivals include the ADCN; Dutch Theatre Year prize; Dutch Design Prize; Dutch Stationery Prize; British D&AD; NY ADC and TDC; ADC Tokyo; TDC Tokyo; The 100 Show (USA); German Design Prize; STD (UK); TIA (USA); Chaumont Poster Festival (France) and the Hong Kong Poster Triennial (China). As a jury member, Koeweiden has been involved in many festivals and competitions worldwide.

Anette Lenz, France

Born 1964 in Eslingen, Germany.

After studying in Munich, Anette moved to Paris in 1990, where she worked with Alex Jordan in the well-known cultural-political design group Grapus. Later, as a co-founder of the design collective Nous Travaillons Ensemble, she was involved in designing books, posters

and identities for cities and cultural institutions. Since 1993, when she started her own studio, Anette has continued working in the social and cultural field, bringing beautiful, intelligent works into the public space. She draws on her knowledge of German typographic traditions with bold French-influenced imagery for clients such as the City of Paris, the French Ministry of Culture, Radio France, Le Sénat Français, Musée des Arts Décoratifs, *Le Monde*, and Théâtre d'Angoulême. Anette has won, amongst other prizes, the Gold Medal at the Brno Biennale, 2002; the Honorary Prize in Lahti, 2003; and the Plakatkunst Hof Rüttenscheidpreis 2005 for her entire body of work in poster design. Her work on posters for the Théâtre d'Angoulême, in association with Vincent Perrottet, has received the Silver Medal at the Tehran Biennale, 2004, and the Grand Prix at Ningbo, China, 2004. She actively participates in exhibitions, conferences and workshops, and enjoys sharing her passion for design with students in many countries.

Michel Lepetitdidier, France

Born 1962 in Metz.

I haven't figured out if graphic design is my life. Maybe I'll never know, but art may be my reason to live and thus a good reason to work in this direction. Gently, you enroll in art school, (School of Fine Arts, Metz), 1980 and after five years you graduate and leave. Quietly, you begin to work, (1985) with desire, without certainties but with strength. Slowly, you convince a concert hall (Arsenal Metz), museums (Nicéphore Niépce and Denon in Chalon-sur-Saône, American Art of Giverny, Fine Arts of Dijon, Nancy, Metz), theatres (La Manufacture in Nancy, Jarnisy), publishers (Au Figuré, Paris Musées), a television channel (Arte), from the sidelines. Far from the Paris spotlight you continue alone, then as a pair, as a trio, and then alone again, in a studio which uses your name. Now visible, you begin to teach (School of Decorative Arts, Strasbourg; National School of Fine Arts, Nancy), your works appear in *Graphis* and *Étapes*, you are a jury member for competitions and awards, and you lead student workshops (Échirolles, Art School). I have been working for more than twenty years, and am both satisfied to have achieved this and unhappy for only having come this far. Although graphic design is not my life, it fills it entirely.

Michael Mabry, USA

Born 1955 in Niles, Michigan.

Michael received his BFA in graphic design from the University of Utah. He worked for SBG Partners as a senior designer and then started his own firm in 1981. He served on the faculty at the California College of Art and guest lectures at many universities and various designer/art directors' organizations. His work has received awards in design competitions including *Communication Arts*, the American Institute of Graphic Arts, the American Center for Design, *Graphis*, the NY ADC and the SF Society of Communicating Arts. His work is in the permanent collections of the Library of Congress, SF MoMA, the Hong Kong Heritage Museum and the Center for the Study of Political Graphics. Michael's work has featured in a solo exhibition in Osaka and a group exhibition on California Design at the Museo Fortuny, Venice. He has been included in *International Design* magazine's '40 Design and Technology Innovators on the West Coast'. He was president of the SF chapter of the American Institute of Graphic Arts and on the National Board of Trustees of the American Institute of Graphic Arts. Current clients include: Columbia School of Journalism, Chronicle Books, Hewlett Packard Corporation, The Land of Nod, Lucasfilm, Martha Stewart Omnimedia, the Mellon Foundation, Netjets Europe, *The New York Times* and the Oakland Museum of California.

Alejandro Magallanes, Mexico

Born 1971 in Mexico City.

Alejandro studied at the National School of Visual Arts, in Mexico City. In 1995 he founded the studio La Máquina del Tiempo, working on cultural and social issues, designing posters, books, illustrations and animations. He was invited to lecture at Alberta University, Canada in 2004, and has led workshops at the 16th International Poster Festival in Chaumont (France, 2005), ItuitLab (France, 2006), and the Université du Québec (Canada, 2006). He was also invited to be a juror at ESAG Penninghen (France, 2005). His poster work has won prizes including the Jozef Mrosczak Award, Warsaw Poster Biennale, 1998; third prize at the 4th Block Poster Triennial, Ukraine, 2000; Icograda prize at the Poster Biennale in Mexico, 2000; Golden Bee Prize for brochure design (with Fuera de Registro) at the

International Biennale of Graphic Design in Moscow, 2000; first prize at the International Triennale of Political Posters in Mons, Belgium, 2004; first prize at the Latin American Poster Biennial in Bolivia, 2005 and silver medal at the International Poster Biennale in Warsaw, 2004.

Saed Meshki, Iran

Born 1964 in Gonabad.

Education: BA in Graphic Design, Faculty of Fine Arts, Tehran University. Work: graphic designer and art director of Meshki Studio, 1987 to present, working on book design, poster, signage and illustration. Art director of Iranzamin International Theatre Festival, Abadan International Film Festival, and International Festival of Comic Theatre. Graphic designer of publishing imprints including Mahriz, Qoo, Roozgar. Executive manager, art director and graphic designer of *Iranian Contemporary Graphic Designers*, 20 vol. series, and executive manager of *The Book of Signs*. Lecturer in graphic design at the Faculty of Fine Arts, Tehran University. Member of IGDS (Iranian Graphic Designers Society), board member for *Neshan* (Iranian design magazine), member of Sth Color (Iranian graphic designers group), selection committee for 7th Iranian Graphic Design Biennial, jury for First Self-Promotional Poster Exhibition, jury for Sth Exhibition of Book Illustration for Children and Young Adults. Awards: best cover design for children's book, Tehran (1993); special prize, Iranian Graphic Design Biennial (1997); New Talent award, Iranian Graphic Design Biennial (1997); Best Cover Design, Iranian Graphic Design Biennial (1999); special prize, Pearl of Czech Design, Poster Design (2002); first prize for book cover design, First Exhibition of Cover Design in Iran (2003); Icograda Excellence Award at the Warsaw International Poster Biennale (2004).

Rudi Meyer, France

Born 1943 in Basel, Switzerland.

After taking courses with Armin Hofmann and Emil Ruder at the Basel School of Design, Meyer moved to Paris in 1964, where he started working as a freelance graphic, product and interior designer as well as a photographer, cartographer and typographer. He designed logos and corporate identity programmes for Waterman, Banque Nationale de Paris; posters for Esso, Festival du Marais in

Paris, Kieler Woche (Germany, 1987), LVMH and more. He creates books, catalogues or annual reports for international companies including Michelin, Polaroid, EDF, Renault, IBM, Compagnie Bancaire, Imation. Rudi has designed around a hundred posters for the Théâtre du Châtelet in Paris (1999–2006) and worked for cultural exhibitions and museums such as the MNHA in Luxembourg. As a product designer, he created wristwatches for Lip, signage systems for Capgemini University and the École Nationale Supérieure des Arts Décoratifs (ENSAD) in Paris. He worked as a cartographer for the French National Railways (SNCF) and for the Paris Suburban Railways (RER). From 1967 to 2004 he taught at the ENSAD. As a teacher, he has inspired a whole generation of graphic designers by stressing the importance of basic design principles and typographical research.

Jennifer Morla, USA

Born 1955 on the East Coast.

Jennifer Morla is president and creative director of Morla Design, San Francisco. She has been honoured internationally for her ability to pair wit and elegance on everything from annual reports to retail environments. With over 300 awards for excellence in graphic design, Ms Morla has been acknowledged by virtually every organization in the field. Her work has been published extensively, with showcases in *The History of Graphic Design*, *Graphic Design: America and US Design 1975–2000*. She has been featured in numerous magazines such as *Graphis*, *Communication Arts*, *IDEA* (Japan), *Linea Grafica* (Italy), *A Diseño* (Mexico) and *Novum* (Germany). In addition to being displayed at the Grand Palais in Paris, the Brandenburg Art Gallery in Berlin, the Museum of Arts and Design in New York, the Denver Art Museum and the Smithsonian Museum of American Art in Washington DC, Ms Morla's work is a part of the permanent collections of the NY MoMA and the SF MoMA, the Denver Art Museum and the Library of Congress. Ms Morla has had solo exhibitions at the SF MoMA and DDD Gallery in Japan. In addition to teaching at California College of the Arts, she lectures internationally.

Peter Moser, Switzerland

Born 1962 in Lucerne.

Peter Moser trained at the Lucerne School of Design from 1978–83. From 1989–96, he worked for VIPER International Festival for Film, Video and New Media, Lucerne. A new image and graphic concept was created. Until 1996, Peter worked alone in various studio partnerships in Zürich and Lucerne. During this time, he designed posters for the Museum of Design in Zürich. In 1996, he became a member of Velvet Creative Office in Lucerne. Velvet rapidly acquired new customers. Besides working for advertisers such as Vökl Ski and Paiste Cymbals, Peter particularly dealt with customers in the cultural sector. From 1999, he designed a new image for the Lucerne Theatre, and in the four years that followed, he produced posters, programmes, flyers and their website. In 2004, he started working for the famous Munich Kammerspiele studio theatre, designing a series of posters covering three seasons, focusing on religion, war and society. Once a year, Velvet undertakes a journey. On site, they produce an 'instant journal', using digital cameras and computers. In 1997, for example, Velvet was in Havana, Cuba and in 2003 in Tirana, Albania, to portray the city and a renovated children's hospital. In December 2005, Velvet was in Laos to document a landmine clearance project.

Hamish Muir, UK

Born 1957 in Paisley, Scotland.

Hamish Muir studied graphic design at Bath Academy of Art in the UK (1976–79) and at the School of Design, Basel, Switzerland (1980–81). He was co-founder (with Mark Holt and Simon Johnston) and principal of the London-based graphic design studio 8vo (1985–2001), and co-editor of *Octavo*, *International Journal of Typography* (1986–92). 8vo's typographically led design work was produced for a wide range of clients in the UK and Europe, including album covers and posters for Factory Records, Manchester; catalogues and posters for the Museum Boijmans Van Beuningen, Rotterdam; and billing and statement designs for companies such as Thames Water and Scandinavian Airlines. Since 2001, Muir has taught information design at the London College of Communication (formerly LCP). With Mark Holt, he wrote and designed 8vo: *On the Outside*, published by Lars Müller, 2005.

Hideki Nakajima, Japan

Born 1961 in Saitama.

After working at *rockin'on* magazine, he established Nakajima Design in 1995. In 1999, he published the anthology *Revival*. Prizes to date include: Art Directors Club Awards (5 Gold, 7 Silver, 1995–2000); Tokyo ADC Award in 1999; Best Design, Books Category, 19th International Biennale of Graphic Design, Brno, 2000; Chicago Athenaeum's Good Design Award, 2001; Tokyo TDC Grand Prize, 2006. Member of the Art Directors Club and Tokyo ADC, and Tokyo TDC.

Minoru Niiijima, Japan

Born 1948 in Tokyo.

Niiijima opened his own design studio in Tokyo in 1977. Three years later he travelled to the USA to continue his study of graphic design, typography and book design at the graduate programme at Yale University. He received his MFA in 1983. When he returned to Japan, he held an exhibition in Tokyo and opened Minoru Niiijima Design Studio. He became a committee member of the Japan Typography Association the following year. In 2003, he held an exhibition called 'Interaction of Colours and Fonts' at Ginza Graphic Gallery (GGG) in Tokyo. He is currently a professor at Musashino Art University, in the Visual Communication and Design Department.

Sabina Oberholzer, Switzerland

Born 1958 in Locarno.

Studied under Bruno Monguzzi at the CSIA in Lugano. In 1983 she founded the Studio di Progettazione Grafica with her partner Renato Tagli in Cevio, in the Italian-speaking region of Switzerland. Oberholzer and Tagli are alive to the relationship between nature and creativity, and sensitive to their responsibilities within the small community in which they live and work. Driven not by economics but rather by a belief in quality and clarity of the message, Oberholzer's design philosophy is based on appropriateness and generally results in the elimination of the superfluous, ornate or artificial. In 1985, they won the contest for the creation of the corporate identity of the city of Locarno. In 1987, they were responsible for the design of the newspaper *Quotidiano*, for which the following year they won a prize from the Federal Scholarship for Applied Arts,

a feat they repeated two years later. They were second in the contest for the best Swiss corporate identity with Ottica Stiefel in 1992. In 1995 they created the new corporate design for Monte Verità. In 1998, they began work on the corporate design for the Museo Comunale d'Arte Moderna Ascona. In 2005, they were invited by the Swiss National Bank to take part in a competition to design a new series of banknotes.

István Orosz, Hungary

Born 1951 in Kecskemet.

Istvan Orosz, also known as Utisz, was trained as graphic designer at the University of Arts and Design in Budapest. After graduation, in 1975, he became interested in theatre and film animation and started his career as a stage designer and animation film director. Later he also designed posters, mainly for theatre, movie and exhibitions. During the East European democratic changes he drew some political posters as well. He is known as a painter and printmaker. As an illustrator he is inspired by the Dutch graphic artist M.C. Escher. He likes to use visual paradox and illusionistic approaches while following traditional printing techniques such as woodcuts and etching. István exhibits in major international exhibitions of posters and graphic art and his animated films are often shown in Hungary and abroad. He is a film director at the Pannonia Film Studio in Budapest, a teacher at the West Hungarian University, a co-founder of the Hungarian Poster Association, and a member of the Hungarian Art Academy. Awards include: gold medal at the Biennial of Graphic Design Brno (1990), first prize at the International Poster Biennial, Lahti (1991), Icograda prize at the International Poster Show, Chaumont (1994), gold medal at the Annual Exhibition of the Society of Illustrators, New York (2001).

Giorgio Pesce, Switzerland

Born 1966 in Lausanne.

Giorgio Pesce studied at the École Cantonale d'Art de Lausanne (ECAL), and on training courses in Spain and France. He worked in New York for a year and was influenced by Tibor Kalman, whom he met there. He opened Atelier Poisson in 1995 in Lausanne. He works mainly in the cultural/institutional domain, on global corporate images from posters to programmes as well on

museography and signage. Giorgio is also the illustrator on all his projects, constantly drawing and painting. Attracted to vintage objects, books and signs, he often uses antique inspirations for his new designs. He also eats fish. Atelier Poisson clients include Arsenic Theatre, La Manufacture school theatre, Lausanne Jardins urban garden festival, Espace des Inventions science museum for kids, Swiss Dance Festival, Alph@ outdoor poster exhibition, Museum Night, *Tracés* architecture magazine, and Lausanne Geological Museum. Numerous works have been awarded by the Type Directors Club NY, Art Directors Club NY, and 100 Best Posters, and published in books on design in the UK, the US and China. His work has also featured in exhibitions at the Bibliothèque Nationale, Paris (2001), and the Centre Culturel Suisse, Paris (2003), and his posters appear in the collection of the Museum für Gestaltung, Zürich.

Kari Piippo, Finland

Born 1945 in Lappajärvi.

Graduated from the School of Industrial Art in Helsinki in 1967, then became a freelance graphic designer, specializing in illustration and poster design. Founded his own studio in 1987. Lecturer in graphic design at the University of Art and Design Helsinki, 1989–97. Visiting professor at Tama Art University in Tokyo and Shandong University of Art and Design in Jinan, China, since 2004. Has held many individual and group exhibitions at home and abroad. Has given many poster workshops and lectures, in Australia, China, Ecuador, France, Italy, Japan, Mexico, Turkey, USA and elsewhere. Has taken part in the most important international poster exhibitions since the 1980s and has been a jury member in many national and international competitions since 1989. Major Finnish awards include the State Industrial Arts Award, Graphic Artist of the Year, Platinum Award and four Gold Awards, plus several Best Finnish Poster Prizes. Major international awards: Icograda Excellence Award, Chaumont 1990; 1st Prize, in Mexico IPB, 1990; 2nd Prize, Lahti IPB, 1991; 1st Prize, Rzeszów ITPB, 1993; 1st Prize, Colorado CIPE, 1999; Grand Prix, Eco Poster Triennial, Slovakia, 2000; Bronze, Graphic Designers Poster Exhibition, Ningbo, 2001; Bronze, Korea International Poster Biennale, 2002; International Poster Art Prize, Germany, 2003.

Santiago Pol, Venezuela

Born 1946 in Barcelona, Spain.

Santiago pursued his studies at the Schools of Fine Arts of Caracas and Paris. Some of Pol's works have been presented in solo exhibits in Cuba, Mexico, Brazil, the UK, France and Venezuela. His works have also featured in group shows including the Mexico City Biennial International Exhibition and the Modern Art Museum of Mexico, and at biennials and triennials in Warsaw, Moscow, New York, Lahti, Brno and Toyama. Pol represented Venezuela at the 51st Venice Biennial, 2005. He is a member of the Venezuelan Association of Fine Arts, National Council of Graphic Arts, International Council of Graphic Design of London and Union des Arts Décoratifs de Paris. He has won the Graphic Arts National Prize, and the Golden Dove at the Leipzig International Film Festival. His works feature in major collections in Venezuela and worldwide, including NY MoMA, the Israel Museum of Jerusalem, the Polish Museum of Posters, the Library of Congress in Washington DC, the Louvre, and the Carlos Cruz-Diez Print and Design Museum, Caracas. At present, he is the coordinator of academic exhibits at the Integral Design Unit of the Universidad Nacional Experimental de Yaracuy, Venezuela.

Lex Reitsma, Netherlands

Born 1958 in Delden.

Lex Reitsma studied graphic design at the Gerrit Rietveld Academy in Amsterdam from 1978 to 1983. He is self-employed. Most of his commissions come from the cultural sphere and many of these publications deal with photography, architecture, art, cinema or the graphic profession. He has designed exhibition catalogues and posters for museums such as Museum Overholland and the Amsterdam Stedelijk Museum. For Dutch Royal PTT he has created postage stamps, diaries and annual reports. As of 1990, he is the regular graphic designer for De Nederlandse Opera. His opera posters, which often feature his own photographs, balance image, text and empty space to create a total experience and lucidly convey information. His posters are like blown-up stamps, just as his stamps are miniature posters. In 1994, Reitsma won the Dutch Theatre Poster Award. In 2002, he received the H.N. Werkman Award from the Amsterdam Art Fund for his designs for De Nederlandse Opera. Over twenty of his books were

included in the annual selection of the Best Book Design by the CPNB. Lex Reitsma has a character trait that dominates his life: he is self-willed, critical and mistrustful of the latest fads.

Stefan Sagmeister, USA

Born 1962 in Bregenz, Austria.

Sagmeister received his MFA in graphic design from the University of Applied Arts in Vienna and, as a Fulbright Scholar, a master's degree from Pratt Institute in New York. He formed the New York-based Sagmeister Inc. in 1993 and has since then, designed graphics and packaging for the Rolling Stones, Talking Heads and Lou Reed. He was nominated five times for the Grammy awards and finally won one for the Talking Heads boxed set. He has also won many international design awards. In 2001, a monograph about his work entitled *Sagmeister Made You Look* was published by Booth-Clibborn and became a bestseller. His work with Sagmeister Inc. has been seen in solo shows in Zürich, Vienna, New York, Berlin, Tokyo, Osaka, Prague, Cologne and Seoul. Stefan has tried to keep his studio small (himself, Matthias Ernstberger and one intern). He lectures extensively on all continents.

Paul Sahre, USA

Born 1964 in Los Angeles.

Graphic designer, illustrator, educator and author Paul Sahre established his own design company in New York in 1997. Consciously maintaining a small office, he has nevertheless established a large presence in American graphic design. The balance he strikes, whether between commercial and personal projects or in his own design process, is evident in such things as the physical layout of his office – part design studio, part silkscreen lab, where he prints designs and posters for various off-off-Broadway theatres (some of which are in the permanent collection of the Cooper-Hewitt Design Museum). On the other side of the office, he is busy designing book covers for authors such as Rick Moody, Chuck Klosterman, Ben Marcus and Victor Pelevin. Sahre is also a frequent contributor to the *New York Times* Op-Ed page. He is co-author of *Hello World: A Life in Ham Radio*, a book based on a collection of QSL cards, which amateur radio enthusiasts exchange after communication with other operators around the world.

Yasuhiro Sawada, Japan

Born 1961 in Tokyo.

Education: 1981–85: Graphic Design, Tokyo University of Fine Arts and Music. Career: 1994–present: assistant professor at Tama Art University, Department of Graphic Design; 1989–present: Sawada Yasuhiro Design Studio; 1985–89: art director, Suntory Creative Department. Major awards: 2003 Bronze Prize, International Poster Triennial in Toyama; 1994 Bronze Prize, International Poster Triennial in Toyama; 1993 New Designer Award, Japan Graphic Designers Association; 1991 Silver Prize, Tokyo Type Directors Club; 1990 Gold Prize, Japan Magazine Advertising; Tokyo ADC Award; 1989 Grand Prize, Tokyo ADC; 1988 Silver Prize, NY ADC; Bronze Prize, International Poster Triennial in Toyama. Major exhibitions: 2005, 'Japanese Posters Today', State Museum of Applied Arts and Design, Munich, Germany; 2002, 'Graphic Wave', GGG, Tokyo, Japan; 2001, 'Design Spirit of Japan', The University Art Museum, Tokyo National University of Fine Art & Music; 1997, 'Advertising Art History II 1991–1995', Tokyo Station Gallery; 1995, 'Close-up of Japan', São Paulo Museum, Brazil; 1995, 'Today's Japan', Harbourfront Centre, Toronto, Canada; 1992, Amnesty International Poster Exhibition, Yokohama Museum, Kanagawa, Japan; 1991, Yasuhiro Sawada Exhibition, GGG, Tokyo.

Paula Scher, USA

Born 1948 in Washington DC.

For over three decades Paula Scher has been at the forefront of graphic design. The images she has created have entered into the American vernacular – at once iconic, smart, and unabashedly populist. Scher has been a principal in the New York office of the distinguished international design consultancy Pentagram since 1991. She began her career as an art director in the 1970s and early 80s, when her eclectic typography for records and books exerted a great influence on the graphic design of the period. At Pentagram she has created identities, packaging, publications and environments for a broad range of clients that includes The Public Theater, Citibank, Jazz at Lincoln Center and *The New York Times*. She is a recipient of the Chrysler Award for Innovation in Design, a member of the Art Directors Club Hall of Fame, a medallist of the Type Directors Club, and a medallist of the American Institute

of Graphic Arts. Scher holds a BFA from the Tyler School of Art and a Doctor of Fine Arts Honoris Causa from the Corcoran College of Art and Design. Her teaching career includes over two decades at the School of Visual Arts. In 2002 Princeton Architectural Press published her career monograph, *Make It Bigger*.

Gerwin Schmidt, Germany

Born 1966 in Munich.

1987: graduated from high school in Munich. 1988–89: community service, work with animated cartoons, work for agencies, drawing school. 1990–92: studied graphic-design at Kassel University (Visual Communication Department) under Prof. Gunter Rambow. 1992–97: studied visual communication at design college HfG Karlsruhe under Prof. Gunter Rambow, Kurt Weidemann, Werner Jeker, painting under Prof. Günther Förg. 1993–97: freelance designer in Karlsruhe, Cologne and Munich. Has his own design office in Munich since 1997. Book and poster design, mostly for cultural clients, including: Design Centre Munich, Die Neue Sammlung Munich, Haus der Kunst Munich, Staatsgalerie Stuttgart. Corporate design for cultural events and business clients. Since 1998: graphic design for the film magazine Revolver. Since 2001: corporate design for Gaggenau. Mid-1999–2003: guest lecturer at Fachhochschule Vorarlberg, Austria, Intermedia Department. 2000: poster workshop for the Icelandic Design Association in Reykjavik. 2001: guest lecturer at the Icelandic Academy of the Arts (Department of Visual Arts), Reykjavik. Poster workshop at the invitation of the Goethe Institut at the Krakow Academy of Arts, Poland, Graphic Design Department. Since 2003: professor at the State Academy of Art Stuttgart, Visual Communication Department. Awards and prizes in national and international book and poster competitions.

Ralph Schraivogel, Switzerland

Born 1960 in Lucerne.

Trained as a graphic designer at the Zürich School of Design from 1977 to 1982. In 1982, upon completion of his studies, he opened his own graphic design studio in Zürich. He has created posters and programmes for the Zürich arthouse cinema Filmpodium since 1983; he has worked frequently for the Zürich Museum of Design since 1984. He has also worked for many other institutions including:

the Kunsthau Zürich, the Theater am Neumarkt, the International Jazz Festival Zürich, the Schaffhausen Jazz Festival, the Solothurn Literature Days, and Cinemafrika: the African Film Festival in Zürich. From 1992 to 2001 he taught at the Zürich School of Design. In 2001–2002 he was guest professor at the UdK, Berlin. One-man shows were held in Osaka, 1997, Berne, 1998, Tehran, 2002, Paris, 2003, and Zürich, 2004. His posters have been awarded many prizes including: gold medals at the Warsaw Biennial, 1994; Moscow Biennial, Golden Bee, 1994; Chaumont Poster Festival, 1997; Ningbo International Poster Exhibition, 2001, 2003; ADC New York, 2003 and the Grand Prix at the Brno Biennial 1998. His posters are part of various permanent collections including the NY MoMA.

Lanny Sommese, USA

Born 1943 in East Moline, Illinois.

Lanny Sommese studied graphic design and fine arts at the University of Florida (1961–65), and graphic design at the University of Illinois, Urbana (1966–70). His career has taken two tracks. As an educator he developed and shepherded the graphic design programme at Penn State University. As a practitioner he maintained his own design office, Lanny Sommese Design & Illustration, which, in 1988, when his wife Kristin joined him, was renamed Sommese Design. The firm specializes in corporate, print, packaging and poster design as well as illustration for clients on and off campus. Sommese has had an ongoing engagement with social issues and social responsibility, not only in his work but that of his students as well. Best known for his conceptual posters, which are often witty and full of commentary about the human condition, he has won many awards, highlighted by a gold medal and the José Guadalupe Posada medal for Best Poster at the Biennial of the Poster in Mexico and first prize in the Triennial of the Stage Poster, Sofia. Finally, for more than thirty years Sommese has created posters for the Central Pennsylvania Festival of the Arts, providing the annual event with a unique and internationally recognized reputation.

Leonardo Sonnoli, Italy

Born 1962 in Trieste.

Sonnoli earned his diploma from the ISIA, Urbino, and did his professional training at the Tassinari/Vetta Studio of

Trieste. He worked for the Dolcini Associati Studio from 1990 to 2001. Along with Paolo Tassinari and Pierpaolo Vetta, he founded CODEsign and became a partner in 2002. He is involved with the visual identity of companies in the private and public sectors, and with the design of cultural events and signage systems. He teaches at the IUAV in Venice and at the ISIA in Urbino, living and working between Rimini and Trieste. Along with Tassinari he is the art director of the architectural magazine *Casabella* and *Electa architettura* publishing house. He designed identities for the 50th Venice Art Biennale and of the Modern Art National Gallery in Rome, and is currently working for the MART Contemporary and Modern Art Museum of Trento and Rovereto. He has won silver medals at the Art Exhibition of Toyama (Japan) and the 2nd China International Poster Biennial in Hangzhou, and received honourable mentions from the 21st Compasso d'Oro/Adi Awards and the New York ADC. His work has been published in books including *Poster Collection 08: Black and White* (2003), *Area* (2005), and *Type, Image, Message* (2006).

Shinnoske Sugisaki, Japan

Born 1953 in Nara.

Shinnoske graduated from the Design Department of Osaka University of Art in 1974. In 1986, he established Shinnoske Inc., where he serves as creative director and president. Sugisaki has designed advertising, identities, graphic and typographic works for some of Japan's largest companies and organizations including Panasonic, Mitsubishi Pharma, Mainichi Broadcasting, Morisawa, Osaka Government, and Suntory. Sugisaki's experimental and private works have been showcased in exhibitions both domestically and internationally, in cities such as Tokyo, Osaka, Beijing, Shanghai, Hong Kong, New York and São Paulo. He has lectured at the Seian University of Art and Design and Kyoto College of Art and Design. Shinnoske has received several prestigious design awards from the NY ADC, the International Poster Triennial in Toyama, the Trnava Poster Triennial, the Graphic Design Biennale Brno, and the Lahti Poster Biennial. His work has been selected for the collections of the Museum für Kunst und Gewerbe, Hamburg; the Regional Council Heritage Museum Hong Kong; Suntory Museum, Tenpozan; and Osaka

Contemporary Art Centre. Shinnoske is a member of the Japan Graphic Designers Association (JAGDA), Tokyo Type Directors Club (TDC), Japan Typography Association (JTA) and DAS Designers Association.

Yuri Surkov, Russia

Born 1961 in Moscow.

Education: 1990: graduated from the Moscow Art College in Memory of the 1905 Uprising. 1990–91: assistant art director for *Reklama* magazine. 1992–onwards: independent designer, Suric Design. 2006: jury member, 6th International 4th Block Triennial of Eco Posters. Teaching: invited lecturer at High Academic School of Design, Moscow (2003–2005). Major clients: Fine Arts Museum of Surgut, World Wide Fund for Nature (WWF), Centre for Russian Environmental Policy, State Tretyakov Gallery, The Open Society Institute, Soros Foundation. Projects: 2000: 'Coexistence' poster for international poster project, Museum On The Seam, Jerusalem. 2000: 'Water for Humankind', poster for international poster project, Association pour une Banque d'Images, Paris. 1999 and 2000: Icoграда World Graphic Day postcards. Exhibitions: 'Natura List', solo exhibition, Schusev State Museum of Architecture, Moscow, 2004; 'Trj Bogatyrya', Galerie Anatome, Paris (in collaboration with Vladimir Chaika and Andrey Logvin), 2005; solo exhibition, Academy Gallery, Kharkov, 2005. Awards: Russian Ministry of Culture award, 1998; two first prizes at the International 4th Block Triennial of Eco Posters, Kharkov, Ukraine, 1997, 2000; bronze medal at the 18th International Poster Biennale, Warsaw, 2002; Golden Bee Awards at the Moscow International Biennale of Graphic Design, 1994, 1996, 2004.

Mihaly Varga, Switzerland

Born 1957 in Dunakiliti, Hungary.

1977–80: studies architecture in Budapest. 1985–88: studies graphic design at the HGKZ school of art and design, Zürich. 1988–90: graphic designer in the studio of Lars Müller, Baden. 1990: opens own studio. 1992: teacher at the HGKZ, department of visual communication. 1996: co-founds the multimedia agency Eyekon. Clients: Zoo Zürich info system, educational guides, 1991–2000; Swiss National Library corporate design and advertising, 1994–2004; Gessnerallee Theatre, Zürich, corporate design and advertising, 1994–

2004 (the theatre supports young independent groups from Switzerland and all over Europe); *Schweizer Monatshefte*, magazine, Zürich, redesign and advertising, 2004–ongoing.

Wout de Vringer, Netherlands

Born 1959 in Rijswijk.

He started his studies in graphic design at the Academie voor Kunst en Vormgeving Den Bosch (1979–84) and was an apprentice at Samenwerkende Ontwerpers, Amsterdam and 2D3D, The Hague. He then began to work as a freelancer and, in 1985–86, for Vorm Vijf, The Hague, and did some print design for PTT Telecommunications. Together with Ben Faydherbe he formed his own studio in The Hague (1986), designing mostly for cultural clients such as The Hague Summer Festival, Theater aan de Haven and Filmhuis Den Haag. He also designed for semi-government institutions including Centrum Beeldende Kunst, Dordrecht and Centrum Beeldende Kunst, Provincie Utrecht. Wout has had one-man exhibitions in The Hague (1997) and at the DDD Gallery in Osaka, Japan (1998) and has taken part in group exhibitions in Europe and the USA. He has given guest lectures at Yale University, New Haven, Bristol, London, Kolding and Detroit and taught graphics at the Evening Academy in Rotterdam. His book *Dolly, A Book Typeface With Flourishes* was selected as the Best Book (2001) in the Netherlands and also for the World's Most Beautiful Book awards, Leipzig.

Henning Wagenbreth, Germany

Born 1962 in Eberswalde, East Germany.

Henning Wagenbreth studied at the Kunsthochschule in East Berlin. Before the fall of the Berlin Wall in 1989, he worked for two years as an illustrator and film animator and created posters for various citizens' groups. During the years of political transformation that followed the reunification of Germany, he designed many theatre posters, primarily using illustration and hand-drawn typography. In 1992, he went to Paris where he met many other illustrators, artists, and publishers. In 1994, he returned to Berlin and began his current position as a professor of illustration and graphic design at the University of the Arts. Henning has illustrated many books for both children and adults, as well as posters, newspapers, magazines and comic strips. He likes to design

and digitize hand-drawn typefaces and has developed automated illustration systems. His work shows his interest in combining traditional graphic printing and drawing techniques with modern digital publishing technology. His work has been awarded prizes by poster festivals in Germany, France and Poland and by the German Book Foundation.

Garth Walker, South Africa

Born 1957 in Pretoria.

Garth trained at Technikon Natal, Durban during the 1970s. In 1995 he launched Orange Juice Design in Durban. Many of South Africa's major corporate and consumer brands are among his clients. His projects are too numerous and varied to list, as he states himself. He specializes in branding and identity, literature and packaging. He is the editor and publisher of South Africa's only experimental graphics magazine *i-jusi*. The magazine is non-commercial and exists to create opportunities for designers from different backgrounds and cultures to collaborate and explore their own ideas. He has written articles for various magazines and also several books. As a teacher, Garth has hosted student workshops in six countries. Among the industry awards he has received are: One Show, US (Gold 1998), Art Directors Club, US (Silver 1999), D&AD, UK (1998, 2002, 2005), Type Directors Club, US (1996, 1998, 1999, 2000, 2002, 2004) and Loeries, South Africa (Grand Prix, 6 Gold, 17 Silver 1998–2005). His works can be found in the BNF, Paris, Victoria & Albert Museum Library, London and the Smithsonian Museum, Washington DC.

Russell Warren-Fisher, UK

Born 1964 in London.

Russell studied graphic design at the London College of Printing (1983–86) and subsequently at the Royal College of Art (1986–88) under the professorial guidance of Gert Dumbar and Derek Birdsall. A nomination by Gert Dumbar for the Creative Futures award helped launch his independent career, working directly with clients such as the British Film Institute, Theatre de Complicité, Hong Kong Telecom and Decca Records. Taking time away from his east London studio and teaching positions for a sabbatical to China and the Far East in 1993 helped generate new works for solo shows in Tokyo and Osaka. The space between

commercial graphic design and printmaking continues to be the area that he enjoys working in most, and he distributes his time between experimental print projects, teaching and applied graphic design. In 2002 he was invited to the University of Western Sydney, Australia as a course consultant and in 2004 began a 'Print Digital' research project at the Royal College of Art, London. He has won numerous design and print awards and his work has been featured in publications such as *Typography Now*, *Fax You*, *Art & Design: 100 Years of the RCA*, *Graphic Originals*, and *All Men are Brothers*.

Stanley Wong, China

Born 1960 in Hong Kong.

Stanley Wong, also known as 'another mountain man', graduated from the Hong Kong Technical Teachers' College in 1980. Stanley worked as a graphic designer for five years before embarking on what was to become a productive and rewarding career in advertising for fifteen years. In 2000, Stanley joined Centro Digital as chief creative officer/film director. There he experienced, for the first time, the joy of directing. Two years later, along with his partner, Stanley set up Threetwoone Film Production Ltd, specializing in advertising film production. In recent years, his 'Redwhiteblue' works, depicting the spirit of Hong Kong, using the ubiquitous tri-colour canvas, have won critical acclaim both locally and internationally. A selection of his works are in permanent collections at Hong Kong Museums and the Victoria & Albert Museum in London. In 2005, 'Redwhiteblue' travelled to Venice as one of the two art works from Hong Kong presented at the 51st Venice Biennale. Throughout his career, he has won more than 400 awards in graphic design and advertising at home and abroad.

Martin Woodtli, Switzerland

Born 1971 in Berne.

Woodtli studied graphic design at the Berne School of Design (1990–95), and visual communication at the Zürich Academy of Art and Design (1996–98). In 1998–99, he lived in New York and worked with Stefan Sagmeister. In 1999, he opened his own studio in Zürich and was awarded the Swiss Federal Design Prize. His works are featured in: *Print* magazine; *International Design* magazine's I.D. Forty

(2000); *IDEA* 285, Tokyo (2001); *kAk* magazine, Moscow.

The monograph *Woodtli* was published by Die Gestalten Verlag, Berlin in 2001. Woodtli has taught at the School of Design, Biel, Staatlichen Akademie der Bildenden Künste, Stuttgart, and, since 2002, at the Academy of Art and Design in Lucerne. He also gives workshops at the Academy of Art and Design, Berne. Awards include: prize for The Most Beautiful Swiss Books and Jury Book Prize, 2005; first prize at the Chaumont Poster Festival, 2005; second prize, Swiss Bank Design awards, 2005; bronze award, Poster Triennial, Toyama, 2006.

Catherine Zask, France

Born 1961 in Paris.

Graphic artist, poster designer, writer - Zask is as multifaceted as the building blocks of her visual language. She graduated from the ESAG, Paris in 1984, and started her career as an independent designer in 1985. She works mainly with institutions: University of Franche-Comté, 1985-2002; Scam, Civil Society of Multimedia Artists, since 1993; L'Hippodrome, national theatre of Douai, 1997-2006; the French Ministry of Culture, since 1998; Université Paris Diderot (Paris VII), 2006, Hermès, 2007. Her work for the UFC was shown at the Centre Pompidou in 1991. She taught at the École de Communication Visuelle (1989-90), and at the École d'Art de Besançon (1992-93), gives lectures and participates in juries in France and abroad. Zask created *Alfabetempo* in 1993-94, during her residency at the Villa Medici, Académie de France in Rome. This work continues the research she began ten years earlier on letter, tracing and sign. Solo exhibitions took place at the Galerie Anatome, Paris in 2004; at the Museum für Gestaltung, Zürich in 2005; at Artazart, Paris, at the Design Centre of the Czech Republic, Brno in 2006, Prague in 2007. Zask has won several awards, including the Grand Prix at the 20th International Biennial of Graphic Design, Brno, 2002.

Jian Zhao, China

Born 1966 in Nan Jing.

He is an associate professor of visual communication in the Design Department of the Academy of Arts & Design, Tsinghua University, and guest professor at the Graduate School, China Art Academy. He graduated in 1988 from the graphic design department, Central Academy of Arts

and Design where he also taught, and worked for a short period at Studio Dumbbar (1996). He earned a masters degree in art and design (1998), was a visiting scholar at Dentsu Advertising (2000–2004), and now runs his own studio. Clients include: Palace Museum of China, China CCTV, China National Library, Library of Chinese Academy of Sciences, National Art Museum. He specializes in book design, posters, typography and visual identity design, and his works and articles are published in professional magazines both in China and abroad, and have won many prizes, including: Hong Kong Best Chinese Art Album, 1997; Book Design Gold Medal and Silver Medal awarded by the Ministerial Subcommittee of Book Design and Art Committee of China Publishers Association, 1997; Gold Medal and Excellence Prize awarded by the National Book Design Exhibition, 1999; the China Book Award for his book *The History of Chinese Costume Art*, 2000; Gold Medal and Excellence Prize at National Book Design Exhibition 2004; World's Most Beautiful Books, Leipzig, 2006.

Tapani Aartomaa, Finland, 26-27
 Reza Abedini, Iran, 12, 28-31
 Philippe Apeloig, France, 14, 32-36
 Robert Appleton, UK, 37
 André Baldinger, France, 38-41
 Georg Barber (ATAK), Germany, 42-43
 Peter Bilak, Netherlands, 44-45
 Heribert Birnbach, Germany, 46-47
 Walter Bohatsch, Austria, 48-49
 Irma Boom, Netherlands, 50-51
 Günter Karl Bose, Germany, 52-55
 Michel Bouvet, France, 21, 56-59
 Helmut Brade, Germany, 24, 60-63
 Stephan Bundi, Switzerland, 64-67
 Helmut Feliks Büttner, Germany, 68-69
 Ronald Curchod, France, 8, 70-73
 Paul Davis, UK, 74-77
 Bob van Dijk, Netherlands, 17, 78-81
 Tatsuo Ebina, Japan, 82-83
 Fang Cao, China, 84-85
 Kiko Farkas, Brazil, 86-87
 Ben Faydherbe, Netherlands, 88-89
 Dieter Feseke, Germany, 90-93
 Detlef Fiedler, Cyan, Germany, 94-97
 Alexander Gelman, USA, 98-101
 Michael Gericke, USA, 102-103
 Helfried Hagenberg, Germany, 104-105
 Ebrahim Haghighi, Iran, 106-109
 Jianping He, Germany, 19, 110-111
 Fons Hickmann, Germany, 112-113
 Angus Hyland, UK, 114-115
 Melchior Imboden, Switzerland, 116-119
 Max Kisman, Netherlands, 120-123
 René Knip, Netherlands, 7, 124-125
 Jacques Koeweiden, Netherlands, 126-129
 Anette Lenz, France, 130-133
 Michel Lepetitdidier, France, 134
 Michael Mabry, USA, 13, 135-136
 Alejandro Magallanes, Mexico, 22, 137-141
 Saed Meshki, Iran, 142
 Rudi Meyer, France, 143-145
 Jennifer Morla, USA, 16, 146-149
 Peter Moser, Switzerland, 23, 150-151
 Hamish Muir, UK, 10, 152-153

Hideki Nakajima, Japan, 154-155
 Minoru Nijima, Japan, 15, 156-157
 Sabina Oberholzer, Switzerland, 158-159
 István Orosz, Hungary, 160-162
 Giorgio Pesce, Switzerland, 9, 163
 Kari Piippo, Finland, 18, 164-165
 Santiago Pol, Venezuela, 166-167
 Lex Reitsma, Netherlands, 168-171
 Stefan Sagmeister, USA, 172-173
 Paul Sahre, USA, 20, 174-175
 Yasuhiro Sawada, Japan, 176-177
 Paula Scher, USA, 178-179
 Gerwin Schmidt, Germany, 180-181
 Ralph Schraivogel, Switzerland, 182-183
 Lanny Sommese, USA, 184-185
 Leonardo Sonnoli, Italy, 186-189
 Shinnoske Sugisaki, Japan, 190-191
 Yuri Surkov, Russia, 192-193
 Mihaly Varga, Switzerland, 194-195
 Wout de Vringer, Netherlands, 196-197
 Henning Wagenbreth, Germany, 11, 198-199
 Garth Walker, South Africa, 25, 200-201
 Russell Warren-Fisher, UK, 202-203
 Stanley Wong, China, 204-205
 Martin Woodtli, Switzerland, 206-209
 Catherine Zask, France, 210-213
 Jian Zhao, China, 214-215

Editing and design:

Cees W. de Jong, Laren NH

Editing:

Stefanie Burger, Den Bosch

Jorre Both, Zeist

Translation:

Doe-Eye- Hans & Roz Vater-Buck, Lasserre

DTP / Layout:

Karin Cools & Asher Hazelaar,

puls grafisch ontwerp, Ermelo

First published in the United Kingdom in 2008 by
Thames & Hudson Ltd, 181A High Holborn,
London WC1V 7QX

www.thamesandhudson.com

First published in 2008 in hardcover in the United States
of America by Thames & Hudson Inc., 500 Fifth Avenue,
New York, New York 10110

thamesandhudsonusa.com

© 2008 VK Projects, Tafelbergweg 20,
Laren NH, The Netherlands

vk@euronet.nl

© 2008 AGI, Alliance Graphique Internationale
Bahnhofstrasse 11, CH-9230 Flawil, Switzerland

All Rights Reserved. No part of this publication may be
reproduced or transmitted in any form or by any means,
electronic or mechanical, including photocopy, recording
or any other information storage and retrieval system,
without prior permission in writing from the publisher.

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the
British Library

Library of Congress Catalog Card Number 2007906727

ISBN: 978-0-500-28723-1

Printed and bound in China

CEES W. DE JONG is Director of the design studio and publishing company V+K Design-Publishing in the Netherlands.

STEFANIE BURGER and **JORRE BOTH** are Masters students at the University of Utrecht, The Netherlands. They recently co-curated an exhibition of Dutch posters at the Museum Mesdag in The Hague.

Other titles of interest

AGI: GRAPHIC DESIGN SINCE 1950

Edited by Ben and Elly Bos

With 2,000 color illustrations

CREATIVE TYPE

A Sourcebook of Classic and Contemporary Letterforms

Cees W. de Jong and Alston W. Purvis

Illustrated in color and black and white throughout

WAR POSTERS

Weapons of Mass Communication

James Aulich

Over 250 illustrations in color and black and white

Thames & Hudson

500 Fifth Avenue

New York, New York 10110

thamesandhudsonusa.com

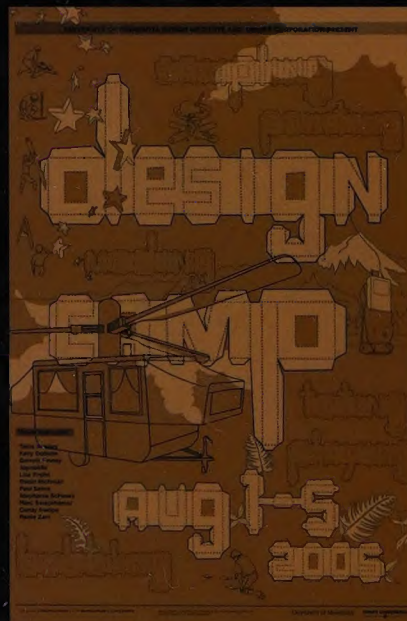
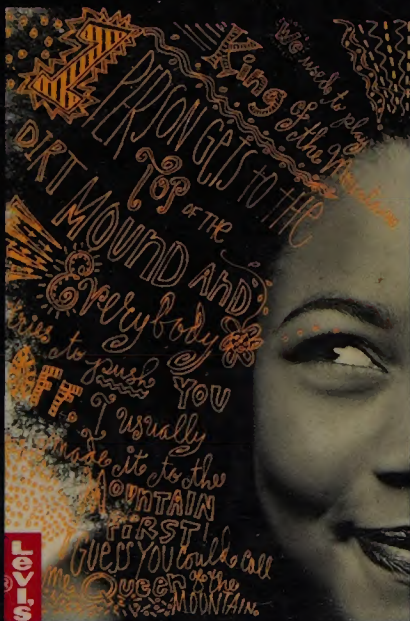
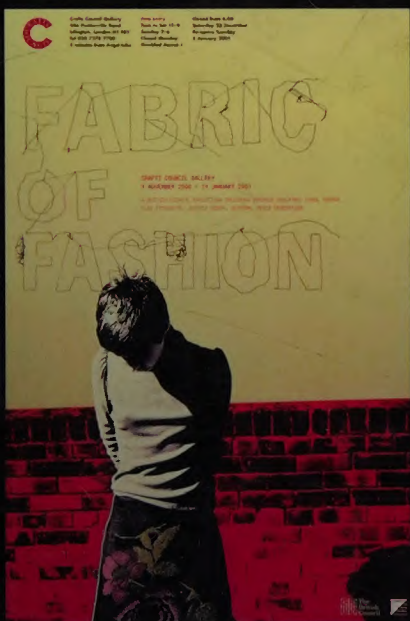
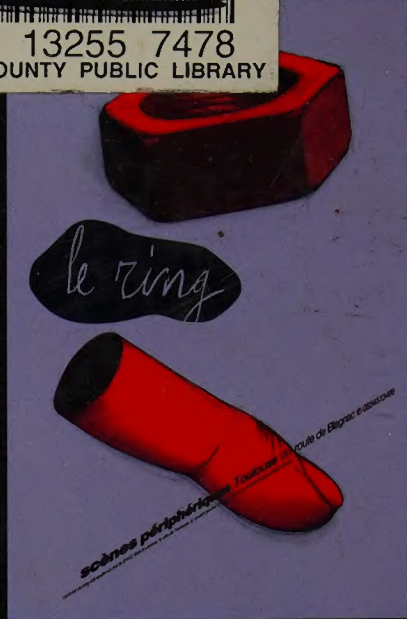
Printed in China



LE TRISTE
 THEATRE
 PAR LE
 CHOCHE
 A
 N
 U
 A
 G
 E
 D
 E
 T
 I
 E
 N
 I
 A
 D
 E
 D
 E
 T
 I
 O
 S
 E
 S
 A
 R
 A
 M
 A
 G
 O

ANGE
 DE
 DORIGNY
 DU
 5
 A
 V
 1
 5
 D
 E
 C
 E
 M
 B
 R
 E

3 118
 BALTIMORE



9 780500 287231