

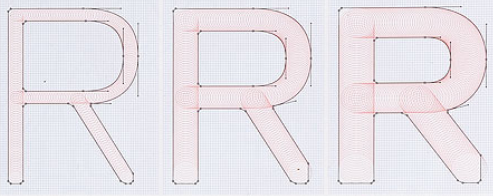
CIUDAD JUÁREZ

300 MUJERES MUERTAS

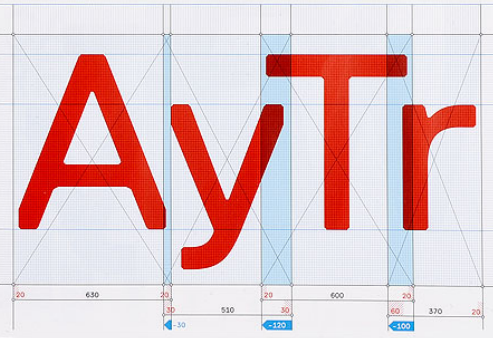
500 MUJERES DESAPARECIDAS



PROCESIÓN DE LAS MUERTAS DE JUÁREZ: LUNES 25 DE NOV. 17:00 HRS



DECIMAL GRID / WIDTH / SIDE BEARINGS / KERNING



PROTECT YOUR
SELF: ADVISE FOR
THE PUBLIC: MY
VOTERS: COUNCILS-
INS AND AN-
VERS: SITUA-
ON REPORTS
L INFORMATION
N THE COVID-19
T BREAK PRO



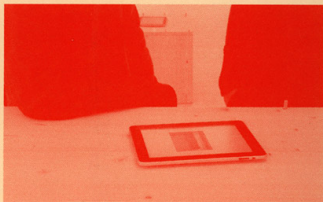


Les bords dispersés

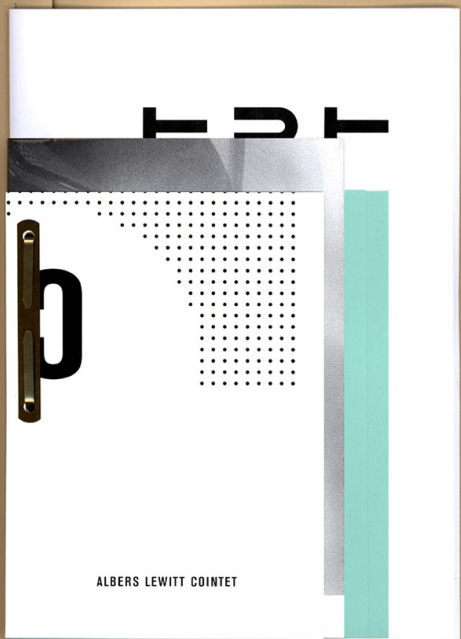


12

Postdocument



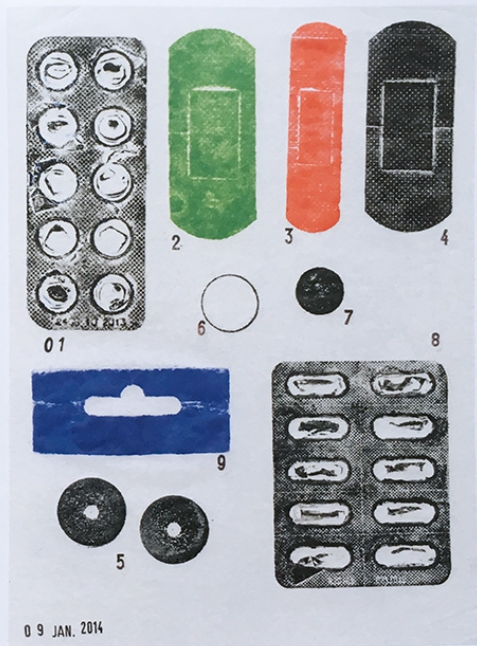
13



SIGMUND FREUD

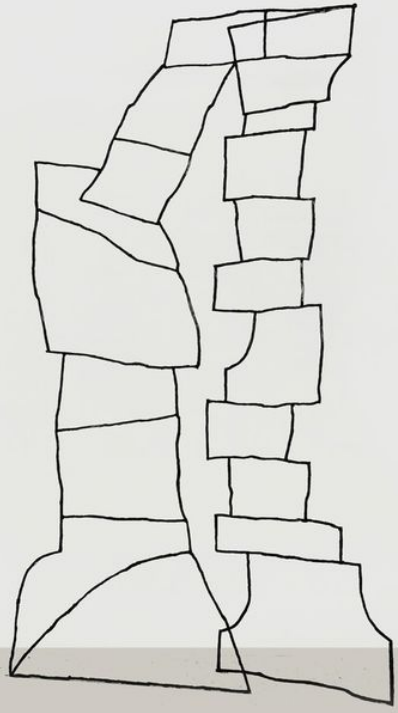
Traces d'objets collectés le 9 janvier 2014 aux alentours de l'hôtel Les Jardins du Luxembourg, situé au 5 impasse Royer Collard, 75005 Paris. En juin 1885, Sigmund Freud séjourna quelques semaines à cette adresse et y rencontra le professeur et neurologue Jean-Martin Charcot.

[1. Plaquette vide de 10 comprimés de Fluoxétine 20 mg, d'une boîte achetée à la pharmacie des Facultés, 11 rue Gay Lussac, Paris 13^e arr. | 2. - 4. Pansements assortis waterproof Urgo, d'une boîte achetée à la même pharmacie, grande taille, petite et moyenne, respectivement encrage vert, rouge et noir. | 5. Tube de Lysopaine sans sucre, côté couvercle, acheté à la même pharmacie, double empreinte. | 6. Même tube, dessous. | 7. Comprimé à sucer de Lysopaine. | 8. Plaquette vide de 10 comprimés pelliculés sécables de Escitalopram 5 mg, achetée à la même pharmacie. | 9. Conditionnement en carton d'un produit non identifiable trouvé devant l'hôtel Les Jardins du Luxembourg, encrage bleu.

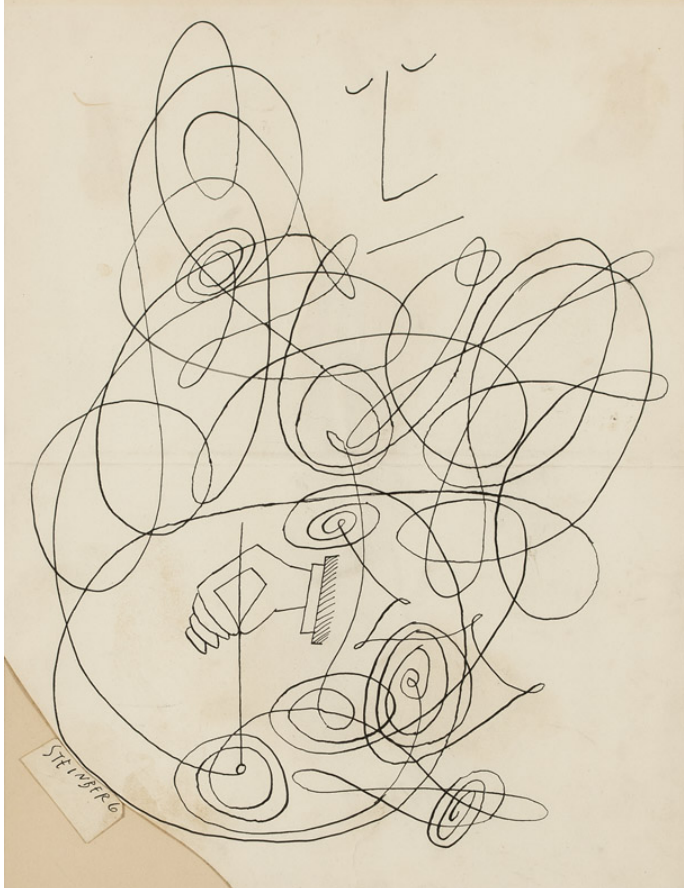


09 JAN. 2014

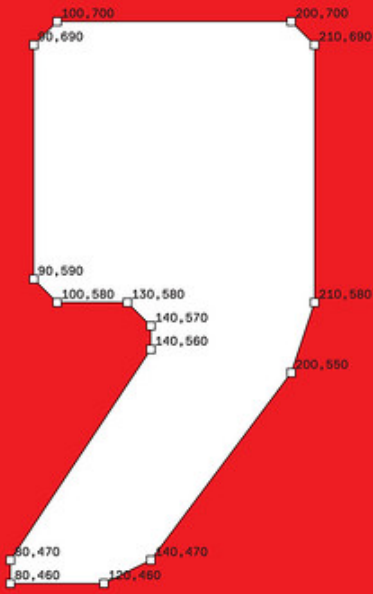












OFFicielle

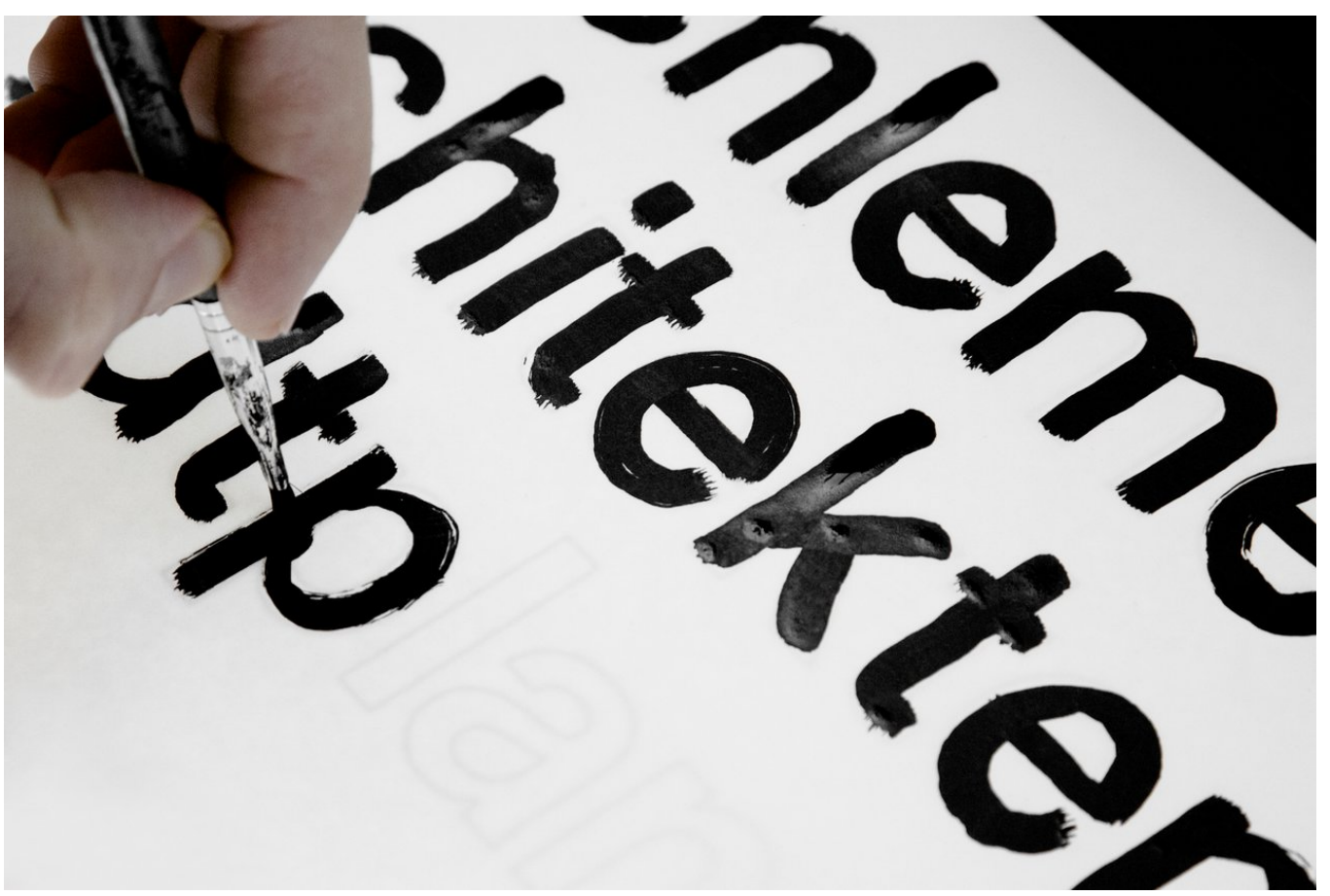
22 — 26 **O**ct**O**bre 2**O**14

d**O**cks cité de la m**O**de

et du design — paris

FOire **OFF** de la **FI**ac







3 of many

Come to Iceland. Bring Data.

Close







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2
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4
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013

le feu unique
nouveau festival
22
23
24
février
2013

Depictions of space are something we become familiar with from a very young age. From interactive villages in children's games to living rooms in old family photos and roadside commercial lifestyle billboards, our physical surroundings are translated and deployed as a means of archiving and communication. In these depicted spaces reality is blended together with new narratives, creating a huge subjective archive of references and memories. So how do we perceive and experience depicted space? As part of our reality, as a possibility for change or alteration, or as pure fiction?

The starting point of this investigation was the building offered to us by Fotopub. Rather than using clean white-cube spaces, Fotopub offers a wide variety of vacant buildings currently available in the old town centre of Novo Mesto. These buildings that have a long history show many signs of the manifested situations and lives that have occupied these spaces. For 'Lost in Depiction / part one and two' I was particularly interested in the tangible presence of history that is embodied in the space. Additionally, I also wanted to offer a space open to new possible narratives or futures.

Curating one of the exhibitions for this year's edition of Fotopub, an art festival departing from the medium of photography, I felt excited and challenged at the same time. With my work primarily revolving around spatial concepts, my relation to this platform seemed a little oblique at first. Nonetheless, an interesting dialogue arose, creating the groundwork for a refreshing exhibition within this specific context. Firstly, in selecting the artists, I was intrigued by their connection to depicted space and the way these links derive from different fields of interest and methodology. While their works are all closely aligned with sculpture and installation art, I also see manifold connections to capturing, reproducing, depicting and remembering. In addition to the selection of artists I added a work that functions as an environment for the other works to exist in. By painting the entire space blue, I tried to both accentuate and abandon the history of this particular site. Like a green screen or a white canvas that creates the opportunity for new perspectives or stories, this layer of paint also highlights the physical history of the space. A fictive character has also been introduced into the space – by collecting short sentences from randomly chosen novels I created multiple characters, drawing the visitor into plural scenarios of the past and possible futures that cohabit with the artists' work.

In Dan Adlešič's work, he acts on banal human gestures by applying his experience in improvised theatre to the way we interact with objects and spaces. For this exhibition, his starting point was a 70-inch LED TV screen, acquired because it no longer functioned as a TV. For Adlešič, this triggered a shift in value and made the screen appealing as an edible object and a light source. By transforming this everyday object and combining it with familiar materials, new surroundings can emerge.

Caz Egelie uses and combines video, performance, sculpture and other media. His work is described as a blender that mixes the entire history of 20th and 21st century art. From this mix he creates new situations and plays with concepts such as the sculpture park or the artist's studio. What is appealing in Egelie's work is his way of using collective memory and associations to create narratives that become part of a temporary experience. Caz Egelie's work for Fotopub takes its initial departure from the idea of depicted sculpture. Looking at the work of, for example, Neo Rauch or Paul Noble, Egelie researches the depiction of sculpture in paintings and drawings and transforms these into a new range of 3D models. A tool like 3D rendering then forms the basis for miniature exhibition shows, showcasing the never-existent sculptures in his own curation of combinations.

The core of Lily Lanfermeijer's work is the representation of space within a sculptural context. For the exhibition at Fotopub, Lanfermeijer created an installation consisting of wooden table tops, ceramics and fresco paintings on jute. Homemade egg tempera paint, often applied with delicate brushes, is instead applied on the plaster shapes with a large roller that would normally be used to paint the walls of contemporary interiors. The works are inspired by a broad range of fields ranging from public murals, tableware found in kitchen cupboards, and images found on printed t-shirts. One of the characteristics of mural painting, outdoor advertisements, or even printed t-shirts is that the architectural elements of a given body or space are incorporated into its reading and vice versa, either resulting in harmonious or conflicting combinations. Lanfermeijer describes these combinations as 'morphing experiences', and she often deploys these same processes of absorption in the presentation of her works. There is no hierarchy among her objects; furniture, a pedestal or an artwork are all equally important in her installations.

DANS LE CADRE DU FESTIVAL LES CREATIVES

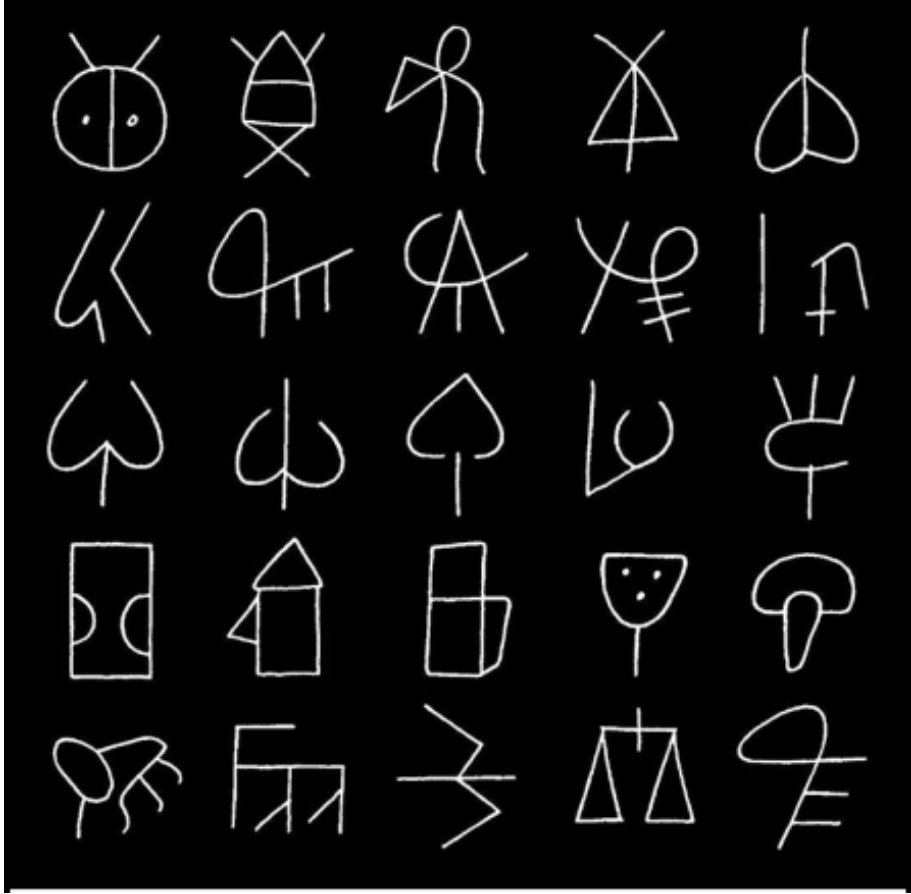
THEATRE
ST GERVAIS GENEVE

13-18.11.2018

PASSION SIMPLE — Emilie Charriot











Ouhhhh! *~*~*~*~* Ahhhh!

Clap! ~ Clap! ~ Clap! ~ Clap! ~

15-0 30-15 40-15 jeu ☹️

tap 🍷 tap 🍷 tap 🍷 tap 🍷 tap

Silence s'il vous plaît !

🍷 ACE 🍷 Faute!

Hahhhin *~* Ahhhh *~*

Hooo ☹️ Aaaaah ☹️ Wouah ☹️

Ehouu! 🍷~*~*~*~* Oheeee

tap 🍷 tap 🍷 tap 🍷 tap 🍷 tap

~~*~*~*~*~*~*~* Haaaaaaa!

Jeu, set et match 🍷 ☹️ ☹️ 🍷

Clap! ~ Clap! ~ Clap! ~ Clap! ~

het wijde land
het wijde land
het wijde land
het wijde land
het wijde land
het wijde land
het wijde land

21.02-26.04.07

de theater
compagnie

de theater
compagnie
martin
the
mcDonagh
pillowman
kleine
oogjes
kleine
oogjes
oo
oo
oo

de
wilde
eend
de
wilde

de theater
compagnie

het
compagnie
theater

de theater
compagnie
de wilde
eend
henrik
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11 januari - 17 februari 2007

het Compagnietheater

de theater
compagnie
de vrouw
van vroeger
you
know
ilove
you
still

de theater
compagnie
de vrouw
van vroeger
love
you
with
all my
heart

de theater
compagnie
gilgamesj
net
zo
blind
als
wij

de theater
compagnie
peanuts
de
massa
media
contro
leren
de
wereld
pluto
cratie
revolt
en
nieuw
trijd
thoc

11 januari - 17 februari 2007

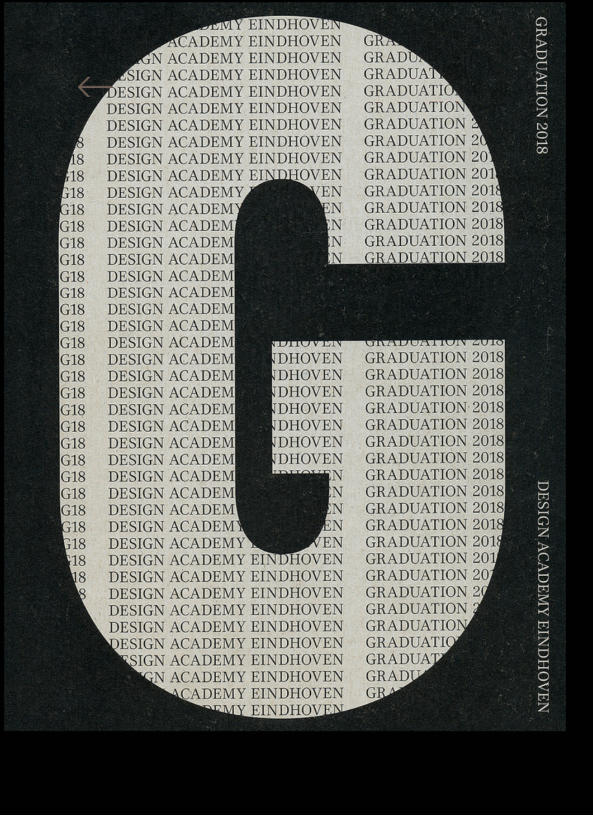
het Compagnietheater

peanuts
peanuts
peanuts
peanuts
peanuts
peanuts
peanuts
peanuts

de theater
compagnie

16.01-17.02.07





GRADUATION 2018

DESIGN ACADEMY EINDHOVEN

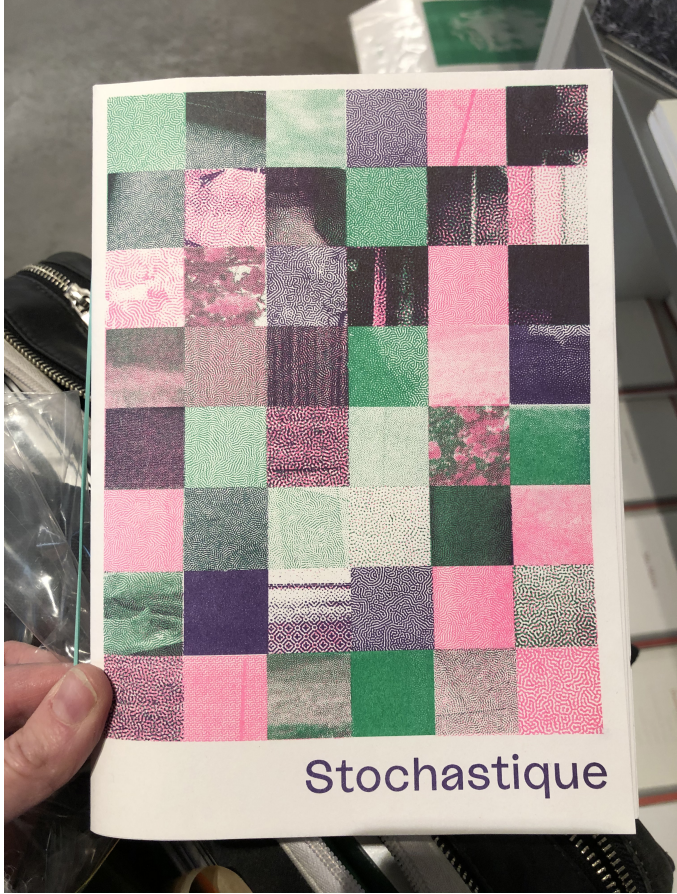





DLFO.1







Stochastique



FEAR
EATS
THE
SOUL

A white flag with horizontal stripes and a blue field with stars is flying on a black flagpole. The flag is partially obscured by the text 'FEAR EATS THE SOUL' printed in large, bold, black capital letters. The background is a soft, hazy sky with a warm, golden glow, suggesting a sunset or sunrise.





HOMOPHOBIA IS UNNATURAL

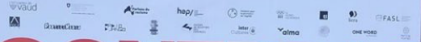


16 —
21 MARS 2020

SEMAINE
D'ACTIONS
CONTRE LE RACISME

PROGRAMME
lausanne.ch/racisme

**CONTRE LE
RACISME !!!!
CONTRE LE
RACISME !!!!
CONTRE LE
RACISME !!!!
CONTRE LE
RACISME !!!!**



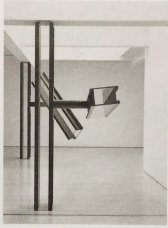
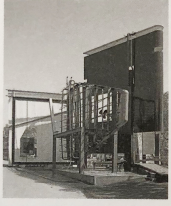
*VERY SLOW FOR THOSE
WHO WAIT VERY FAST FOR THOSE
WHO ARE SCARED VERY LONG FOR
THOSE WHO LAMENT VERY SHORT
FOR THOSE WHO CELEBRATE*

©DAK316

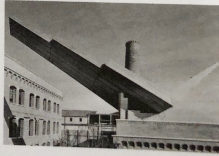


Trading between Architecture and Art

Strategies
and Practices
of Exchange

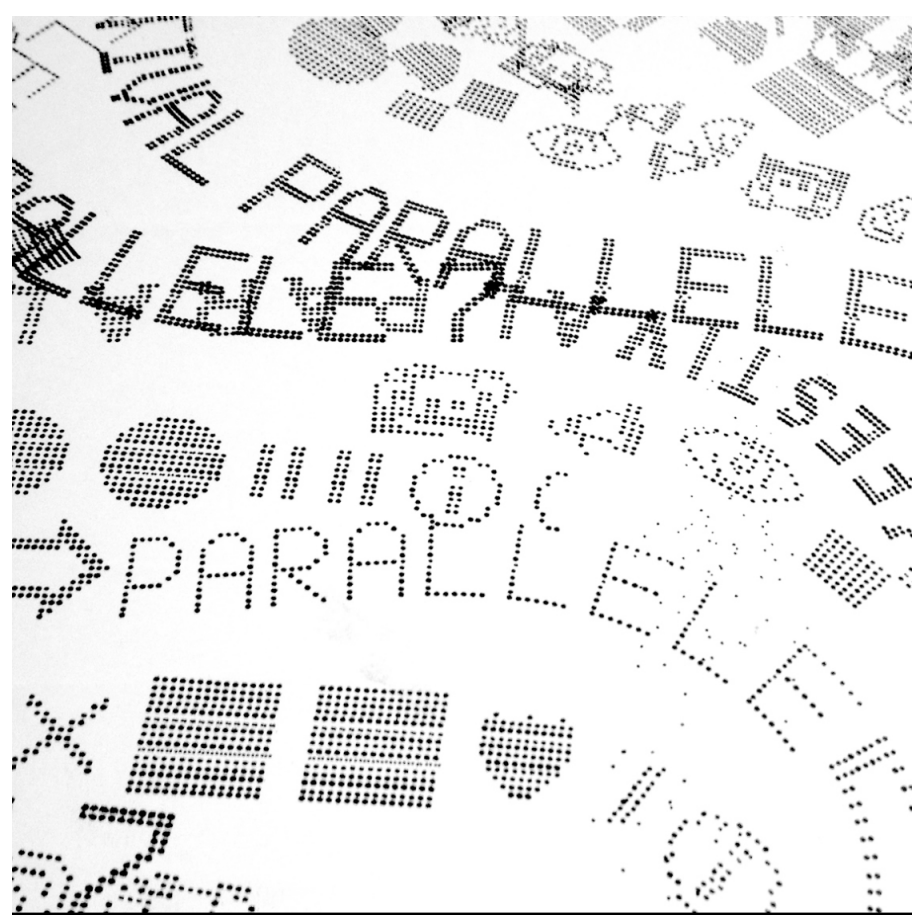


Wouter Davidts,
Susan Holden,
Ashley Paine (eds.)



vis-à-vis







Les éditions extensibles
présentent
CORRESPONDANCE
deux mille dix-sept

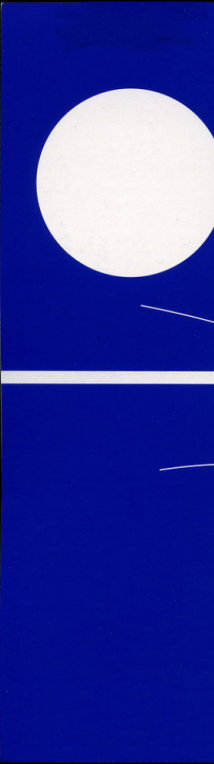
Objet d'une
expérimentation narrative
portée sur la durée,
ce livre expose
dans l'ordre chronologique
le contenu de notre
correspondance
par mails menée au long
de l'année 2017.
Il comporte douze fictions

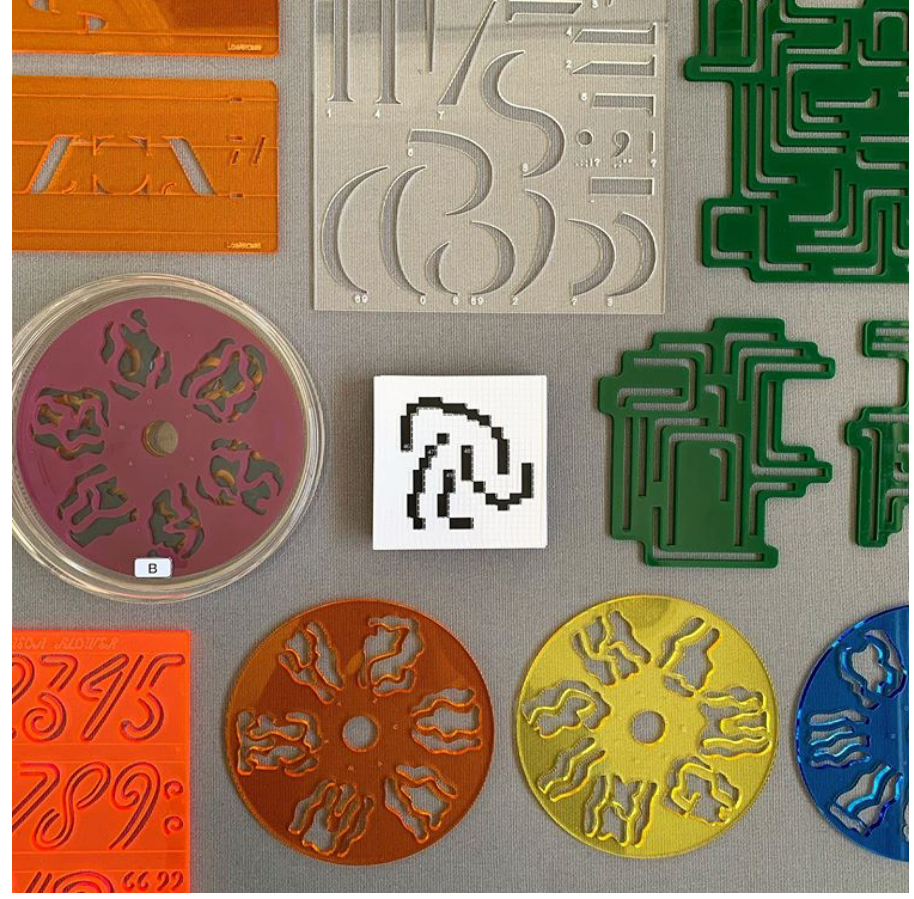
CORRESPONDANCE DEUX MILLE DIX-SEPT

SÉBASTIEN
SOUCHOY
ADRIEN
VAN NELLE
ÉDITIONS
EXTENSIBLES
ISBN
9781098487027
15€ 0,45 / 100

est l'occasion
d'une exploration
de nos préoccupations
littéraires.

SÉBASTIEN SOUHOY
ADRIEN VAN NELLE

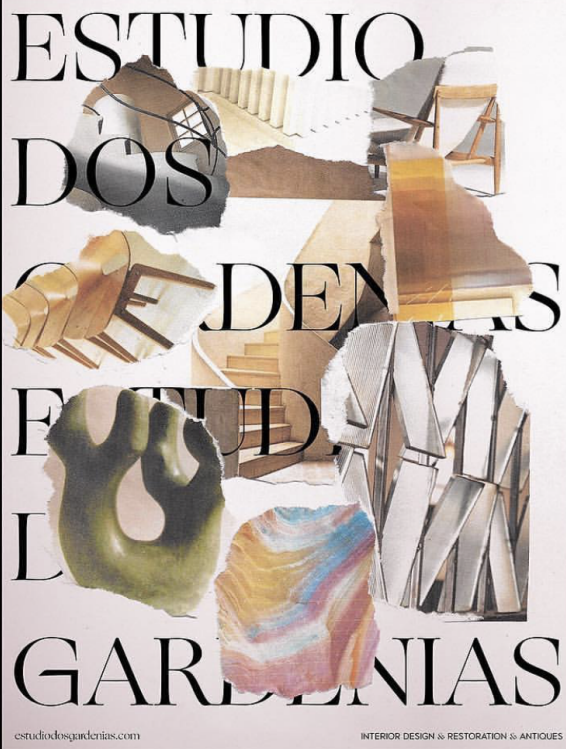




ESTUDIO
DOS
GARDENIAS
ESTUDIO
L
GARDENIAS

estudiosgarderias.com

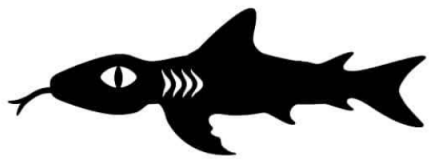
INTERIOR DESIGN & RESTORATION & ANTIQUES



and people
began to
think
differently







Ariel



circuit		
zaterdag	07.12.2019	fixt!
zondag	15.12.2019	DIY workshop
zaterdag	04.01.2020	fixt!
zaterdag	25.01.2020	ruilbeurs
zaterdag	01.02.2020	fixt!
zondag	23.02.2020	circulaire woon- & bouwbeurs
zaterdag	07.03.2020	fixt!





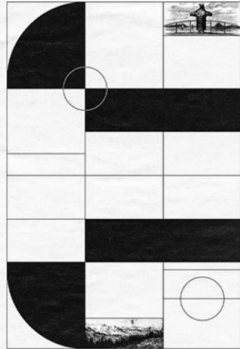
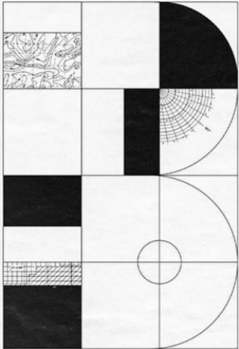
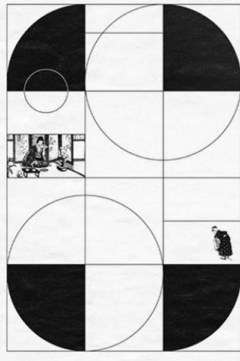
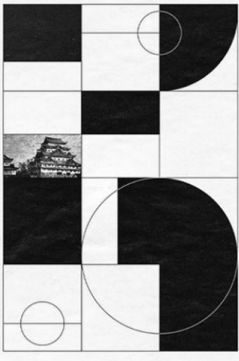
Ezechiel, 25.17

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PangramPangram®Foundry!





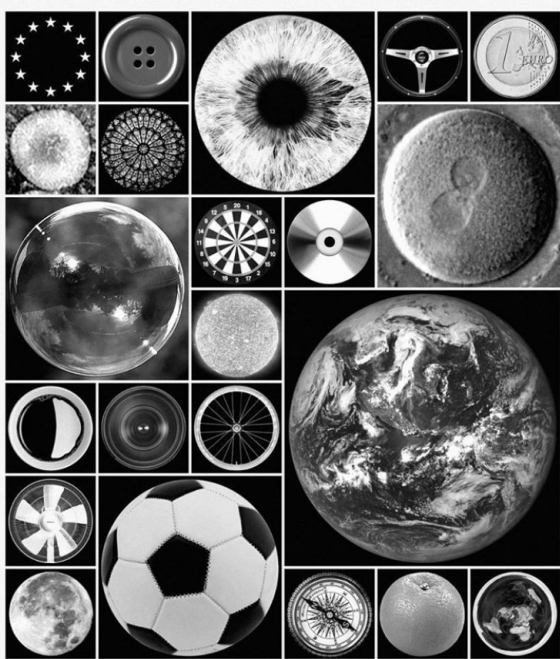


K 0 0 1

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EUROPEAN UNION
SAFES-COV. 2
SOAP BUBBLE
COFFEE
COOLING FAN
MOON

BUTTON
ROSE WINDOW
LENS
FOOTBALL

IRIS
DARTBOARD
SUN
WHEEL

CD
EARTH
COMPASS

STEERING WHEEL
FERTILIZED EGG
ORANGE

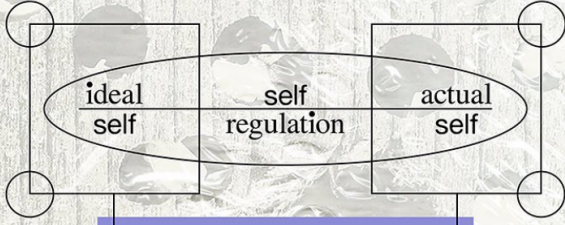
EURO COIN
AZIMUTH PROJECTION

COEXIST

ATLAS OF CIRCLES (2020)

REPUBLIQUE.STUDIO

AUTO POIETIC SELF

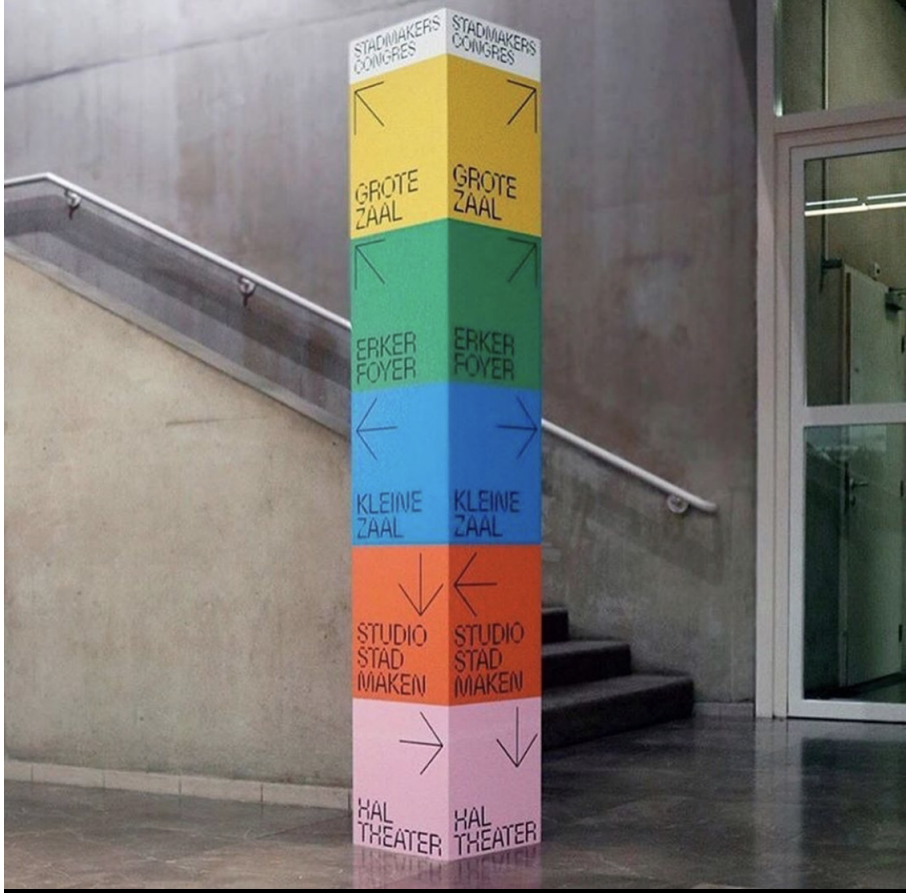


The Domain of
Possible Selves











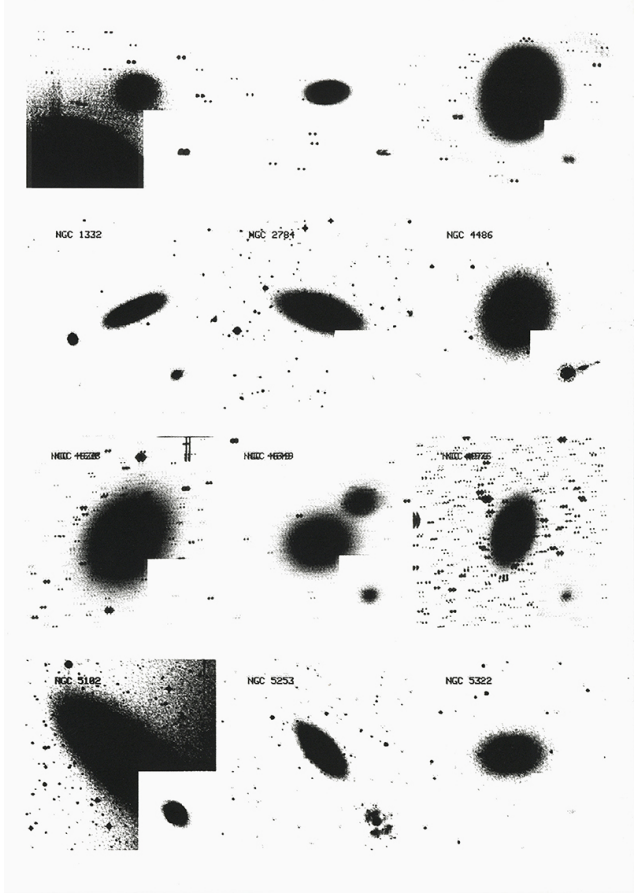
MAYA ROCHAT

LIVING
IN A PAINTING

16.11-23.12
23.12-11.91

LIVING
IN A PAINTING

PIETRO RUSSO



Le grand
 ancêtre s'avancait, escorté
 de souffles et d'attentes, guetté
 par les détours et tout couronné
 de péris; dans l'ombre sur ses pas
 se tassaient des faims sans visage dont
 son courage sans cesse tendu contenait seul
 l'impatience. Mais l'aube était une éclipse
 qui s'ouvre, il en sentait sur ses épaules
 couler la candeur liquide, et de ses bras
 levés, il en prolongeait sur toute
 sa nudité le baptême. Apparition entre
 les arbres des lacs fleuris, sillonnés
 de croupes monstrueuses et où s'abat
 le vol d'oiseaux blancs portant leurs
 longues fines pattes suspendues.
 Sommets que baigne un vent si pur
 qu'il est acide et d'où ne s'aperçoit
 que l'ondulation indéfinie des forêts.
 Courses sur les chemins de liane,
 balancements et suspensions, glissades
 au flanc tiède des rocs, ruissellement
 sur la peau, des eaux traversées,
 rencontre soudaine d'une brise
 qui se livre. Fleuve qui s'ouvre
 brusquement sous les pas et passe, muet,
 dressées comme des feuilles et des branches
 jonassins des grands animaux autour de l'eau. Combats
 et silences universels planant autour de la fontaine,
 l'autre. Au soir le soleil se laissait tomber jusqu'à
 les monts, et, longtemps encore après
 sa disparition, sa vaste main dépassait,
 écartée dans l'azur.

L'homme,
 accoudé
 à la solitude comme
 à une barrière, recueillait dans
 la profondeur de son ouïe la
 naissance des voies nocturnes.
 Il entendait les distances,
 innombrablement peuplées,
 s'émouvoir peu à peu; elles
 semblaient converger vers
 son cœur et s'y attacher;
 chaque éveil le long du fil
 invisible s'y venait répercuter
 et en rythmait les battements.
 Et des lointains du ciel,
 de chaque astre, par le lait
 de la nuit voguait une anxiété
 voluptueuse vers son attente.





ANONYMOUS



Theodor Holm Nelson



est un **américain**.



né le 17 juin 1937 à Chicago.

Il est **sociologue**,



informaticien,



artiste



et écrivain .

Ted

Il va être **l'inventeur**



du terme **hypertexte**



qui va apparaître en 1965.

Nelson:

Il ira au collège Swarthmore près de **Philadelphie**



en 1959, grâce à ça il acquerra la **philosophie**.



Ensuite en 1963, il ira faire un **master**



en **sociologie**



à Harvard.

Après, il va imaginer une machine qui permettrait de stocker des données et de les mettre à disposition de tous. Dans les années 60 il lance le projet **Xanadu**



et par la suite le projet de l'hypertexte.

Ted Nelson



est l'auteur de très nombreux ouvrages, dont les plus célèbres sont Computer Lib/Dream Machines (1974) et Literary Machines (1980).

Depuis 1994, il vit au **Japon**



. Il travaille sur **la nouvelle version de Xanadu**

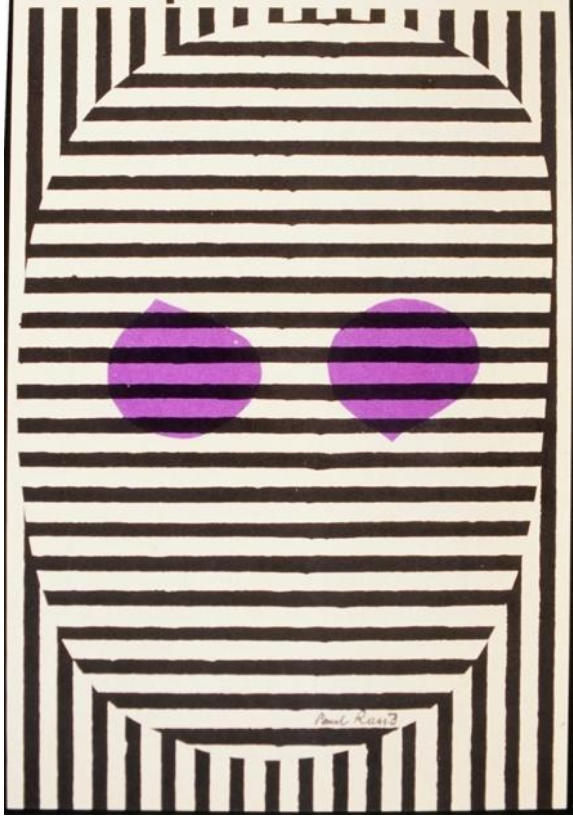


dans un centre de recherche de l'université de Fujisawa .

Hyperliens

The Captive Mind

Czesław Miłosz







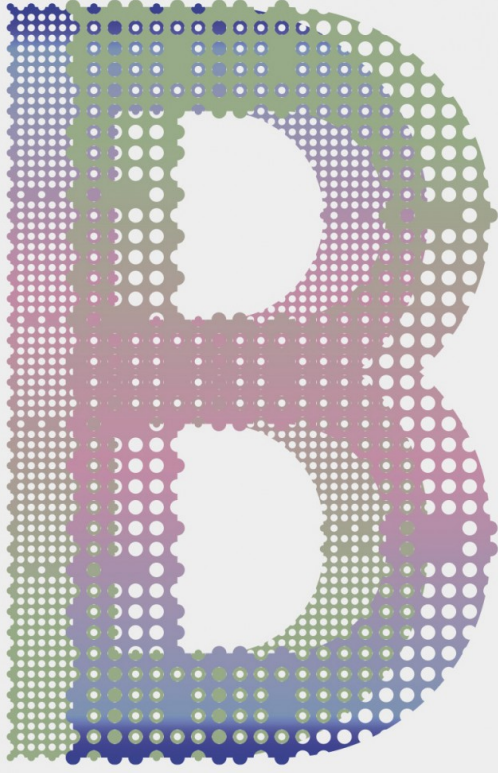


HSD Sans Design

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z 1 2 3 4
5 6 7 8 9 0 ; ! ?
HSD D
P B S A
| - / \ O o

HSD Sans Maschinenbau

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z 1 2 3 4
5 6 7 8 9 0 ; ! ?
HSD M
| - / \ O o



Printed on the back of the sheet
with a resolution of 300 dpi

Roland Digitaldruck Solvent

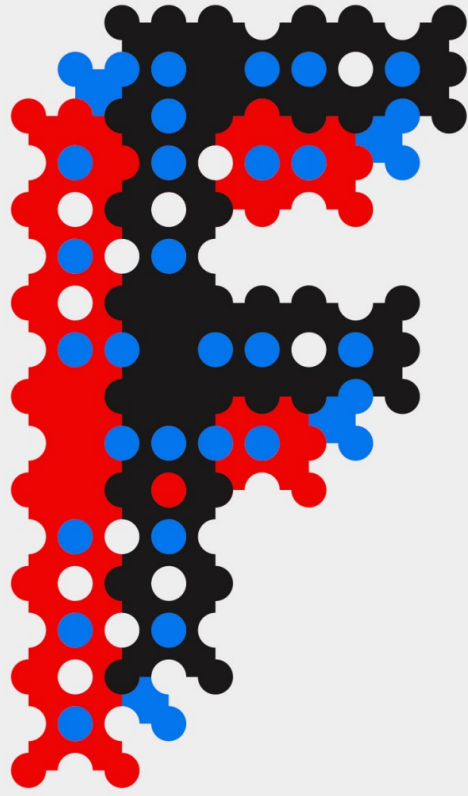
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Sihl Solvent Photopapier 291
240 g

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RICHARD ● ● ●

Bold



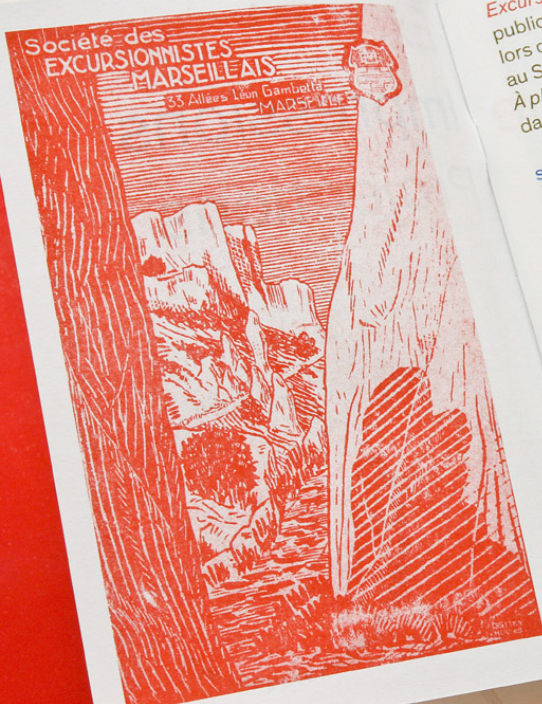
F COALA Mesh
410 g

○ weiß
glänzend

Digitaldruck Solvent

Design: ...
Produktion: ...



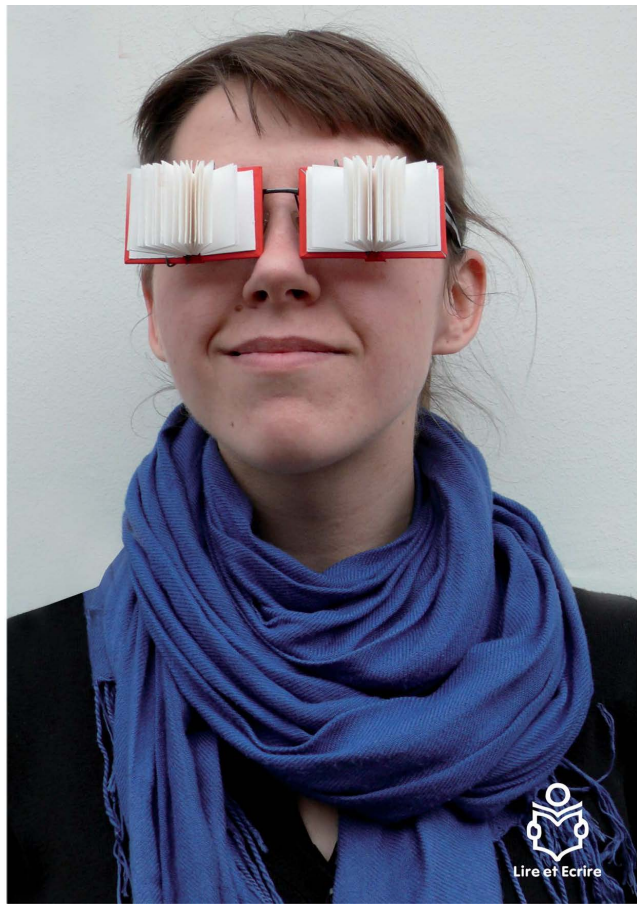


Excursions, Impressions, Projections est une publication réalisée du 6 au 10 février 2017 lors de la résidence du collectif Super Terrain au Studio Fotokino pendant l'exposition *À plaques perdues* présentée également dans l'espace du 4 au 26 février.

À plaques perdues est le résultat d'une semaine de résidence à l'atelier de lithographie *À Fleur de Pierre* (Paris). Ce travail réalisé en collaboration avec Laurence Lépron et Étienne de Champfleury, est une expérimentation plastique se composant d'une multitude de combinaisons imprimées à partir de trois matrices (offset, litho, xylo) et d'une dégradation progressive spécifique à chacune de ces matrices.

Cette publication propose une lecture d'une série d'images composées de nouvelles combinaisons des matrices, confrontées à des associations de champs lexicaux dont celui des Excursionnistes Marseillais, société de randonneurs dont les locaux se trouvaient dans l'espace occupé aujourd'hui par le Studio Fotokino (extrait d'*Excursions en Provence*, 1^{re} série de Paul Ruat).







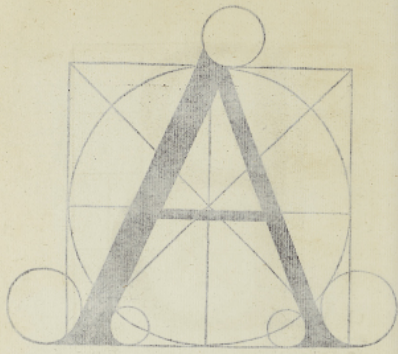
HOMMAGE À
OLIVIER
MESSIAEN

QUATUOR POUR
LA FIN
DU TEMPS
17.06.2017
à 20h

Bozar
rue ravenstein
23, 1000 bxl

His eye beneath
the eyelid was of divine
descent enshadowed by a veiling
of humanity: how much enchantment is
conferred on sight by this shading, this
mantlet on luminosity? Like waves ascending
underneath a setting sun, to the eye's sphere
they open their vaulted dampness, - and embracing
the cherished globe, they marry human-kind with the
awareness of nothingness : the knowledge
of sleep and of mor Conceived tality - as well as
the taste of pray to be the rival er, of mercy, and
of meditation, t he yet became like he inward vision
and the other's another self: his own blinking glance
or that eye whi beloved eye's pupil and ch twinkles and
squeezes in its dear friend's true star. corners a tear.
It is the eyes' Down to the very heart of lids also, that
circumvallate t darkness : everything had hose expressive
looks of women: he seen, and touched with the flesh which
shades them bet bare hands the deathless ter than shawls
clothe their fl life - before engraving esh, gives them
a look of Héloï on brickstone-tablets se or Kirgizka:
a counterpoise o vestigial remnants f west and east.
Only the snake is of his pristine deprived of lids:
this ravisher of im journeys. mortality had taken
the plant which stin gs like a thorn. Its
eye without lids is to the secrets of the soul like
a woman without shame to her charm: like a temple
slave, a sacred harlot, a palace of love with
shattered gates. Like a calyx folded in the
maiden's blessing hand, like the foot of
her friend on the temple's threshold
they rest upon the irised ring:
those guardian angels of
the soul's well.





Questa lettera A. si compone di tre parti e di quattro linee. La prima è la diagonale che si divide in tre parti. La seconda è la diagonale che si divide in due parti. La terza è la diagonale che si divide in due parti. La quarta è la diagonale che si divide in due parti.



Questa lettera B. si compone de doi tordi quello defotto
 fieslo piu grande de li noae parti luna cioè uo esser li cin-
 que tordi de la sua altezza p diametro. Equella de sopra uol
 esser li quattro noni medesimamente per diametro come
 qui de sopra peopocionatamente negliocute la pteente.



a tribute
to wim crouwel

"Of course design is
about problem solving,
but I cannot resist adding
something personal."



— À quelle monnoye de singe bastard ? Tu parles fort mais tu es sous des murs que tu ne tiens, que nous tenons, gros jehan comme devant !

— Tout doux messires petits bandouliers, et cessez vos ragotes. Si je vous mets le siège, vous y rester, et alors là, vivent les murs ! Au jour d'hui, vos tonnes sont en perce, vos bœufs encor gras mais d'icy trois semaines, Chaumont sera bien nommée : plus rien n'y aura à peler !

— Et toi d'abord, mort de faim et de gel sur le pré !

— Mesme pas en songe, claquedents ! Derrière moy, toute la contrée. Je course, je retourne à plein tant dit que vous sèche sur pied, sans moivoir

— On t'en croit bastard ! Va donc courser dès maintenant ! les ventre-creux sont avec toi, ne par toi nous !

— Ne soyez pas si bornés. Les guerres de sièges sont de longue haleine mais ceux qui sont par dehors ont toujours plus d'air. Je vous rachète j'ay dit ! À savoir, j'oublie vos fredaines et vous prends dans ma compaignie

— Pour faire le rosty ? Tu manques de vimde à ce point ?

— Corne bouc putie corps-dieu ! Je parle clair et sans travers

— Comme le goupil !

— Je n'ay qu'un dit

— Qui se retourne à l'envy !

— Mais foutredieu qu'avez-vous dont à l'ordure de moy ? Ne suis nicet baudet, ne agnel et ne angelot, suis capitaine d'escorcheurs ! Qu'ai-je fait que ne fait tout seigneur ? Accraser, piller, rançonner, et quoy d'autre ? Et Xaintrailles en Anjou ? Et la Hire en Languedoc, ont-

ils fait moins ? Ont-ils fait mieux ? Sont-ce enfans de chœur à vos oeilz ? Vous n'entendez rien ! En moy n'a ni venin ni fiel, aucune cruauté dans mes agissemens. Je suis polissant et le vray puissant est celui qui se maintient.

— Dans le sang ? Dans le sang des paysans, des gueux, des vieillards et des jouvencelles ? dans le sang des moynes de Fontenay ?

— Oui dans le sang ! Dans le sang et l'ordure, sur le haut du fumier, seul lieu pour un trône. Le roy lui-mesme a pillé cette année le trésor des églises, les marchands, les marchandes, pour la reprise du chasteau de Montereau, repris, d'où sont partis les Angloys, sauves leurs vies ! Sauves leurs vies, vous m'entendez ! Trois cents meurtriers et larrons, godons, ennemis, relaschés par le roy, descendant la Seine en bateaux lourds et chargés de biens. Les églises pillées pour ce faire, les bourgeois rançonnés. Et c'est ody le pasteur !

— Il suffit, c'est assez ! Le roy jouerait-il comme toi au jeu de la huche ?

— Par o barbe, il y joue ! C'est la France qui est dedans et nous tous par dessus !

Or à ce point, il y eut si grande noise venant des fossés que le charnement fut rompu et cassé aussi bien que la glace qui cédait sous les hommes du bastard attaquant par surprise et tromperie en sous la rue Chaude.

— Tu n'es pas goin mâtin punais, à parler de droiture en menant ta faulcée par derrière. Icy tu joues ta vie, tu vas le sentir !

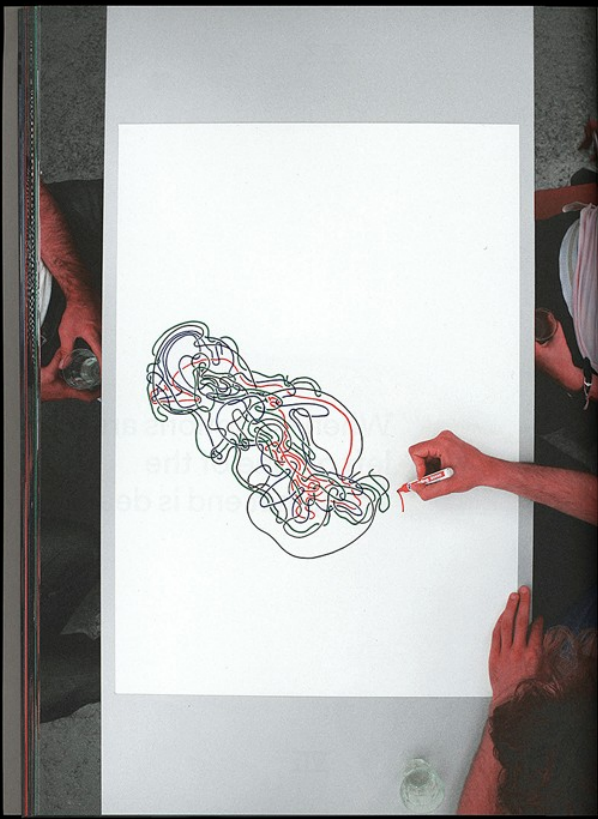








DEMI - AUBERGINES
FRANCHES D'AMBERGUES
DEMI - TOMATES
DE MI - PASTEGUES



3.4,

When both ends are
dead, you may start
with a new line.

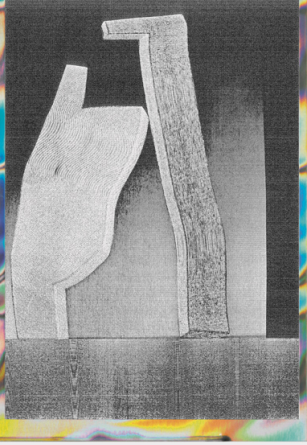
VII



Collection revue 6



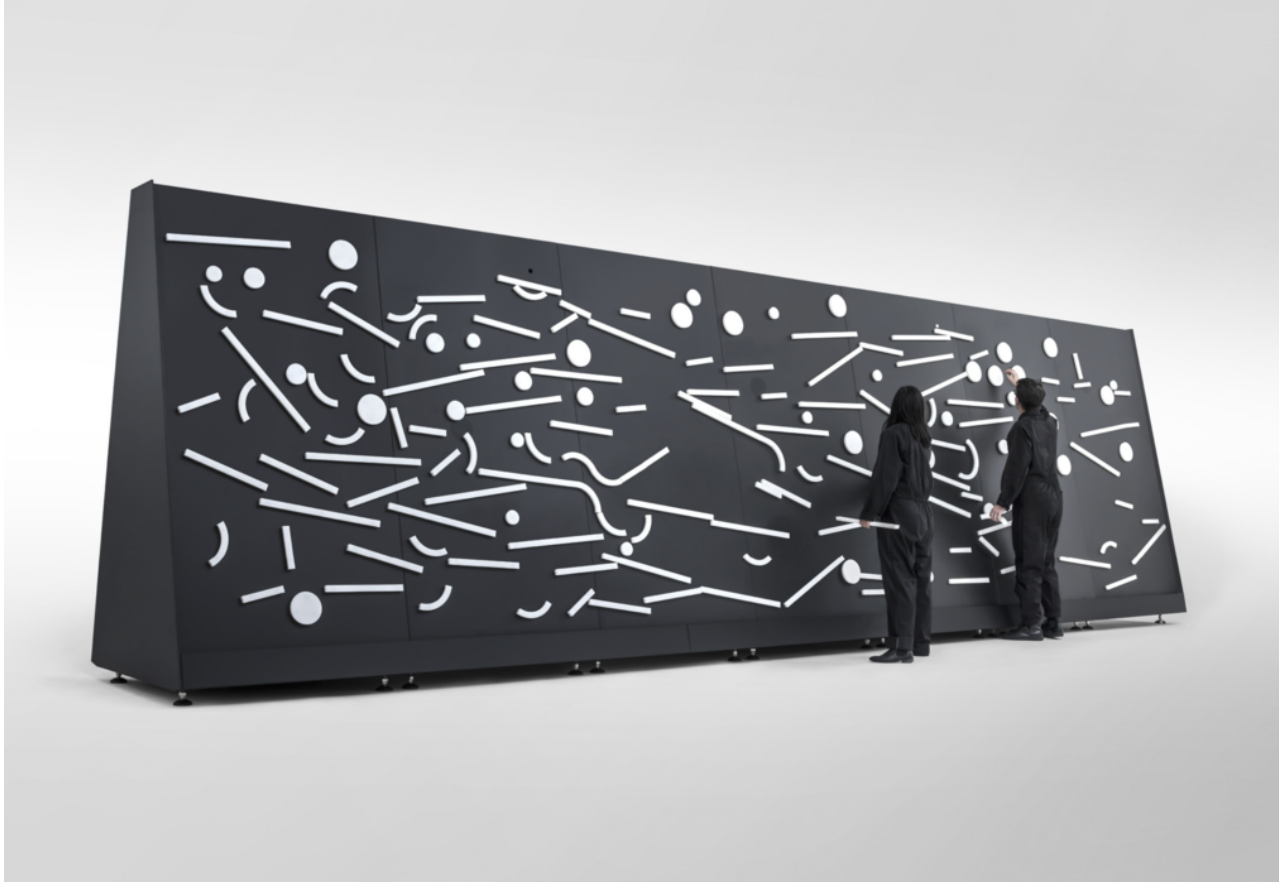
8 conversation



ALL WE
EVER
WANTED
WAS
EVERY
THING









2012 11월 22일



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**ART
LOOKS
MUCH
BETTER
ON
INSTAGRAM**





IDEA STORE,
WHITECHAPEL ROAD
2005
London/UK

MOSCOW SCHOOL
OF MANAGEMENT, SKOLKOVO
2010
Moscow/Russia

MOSCOW SCHOOL
OF MANAGEMENT,
SKOLKOVO
2010
Moscow/Russia

CORNER DETAIL,
STEPHEN LAWRENCE CENTRE
2007
London/UK







FRANK SINATRA · ELEANOR PARKER · KIM NOVAK

THE
MAN
WITH
THE
GOLDEN
ARM



A FILM BY OTTO PREMINGER · FROM THE NOVEL BY NELSON ALDREN · MUSIC BY ELMER BERNSTEIN · PRODUCED & DIRECTED BY OTTO PREMINGER





NARRATIVE
NARRATIF

TOOLS
OUTILS



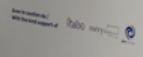
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THE NEW (LEARNING)
OBJECTS



PLATFOR
PLATEFORM

NETIC
MÉTIQUE





To remain vital, to create alternative professional definitions, to sow new ground, graphic design must gain a new perspective from outside both its' canons and history. To the extent that we can remove ourselves from the dominant paradigm of which we are so much a part, we must step out-of-bounds to take a critical inventory and question the underlying structure.

> The graphic designer who looks beyond the accepted givens is faced with sifting through myriad assumptions, interpretations and histories of design, determining what to discard, what to keep.

If we throw aside traditional precepts of "good design" on the basis of their complicity in exploitation and indoctrination (as per W. Riley), what will become the qualifiers for evaluating design? If we accept that concepts of value are arbitrary, and like signs, gain meaning only in a cultural context, and that that context is revealed as faulty and incomplete (the half-truth of the MYTH), what framework restructures our notions of good, bad, and ugly? If, in creating a new self-definition, we reject the mainstream as vacuous rehash (personal assessment), what is left worth keeping?

> Appropriateness? In the commercial environment it doubles as a another word for complicity, a co-conspirator in placing limits on the graphic designer within the problem-solving 'mass' communication context. If we are to stretch the bounds of values and understanding, we need to reassess not only how we use the term appropriate but the assumptions behind all current design terminology. > Significant and values are slippery stuff. Professional borders shift, expand and transform. A strategy for growth and perspective needs to take place on the level of super-structure, beyond ephemeral definitions.

> To avoid the limited scope of permanent residence on only one side of the fence, to eliminate or expand its perimeter, designers must consider themselves authors, not facilitators. This shift in perspective implies responsibility, voice, action. With responsibility comes accountability; this in itself demands an educated understanding of the overall context. With voice comes a more personal connection, an opportunity to explore individual opinions. As initiator or as working partner, the graphic designer as author becomes an active participant, with a stake in the communication process.

This shift may be the catalyst for the reconstruction of our roles within (or without) the dominant paradigm. As collaborators, rather than hand-maidens of industry, graphic designers, authors, are free to define their own parameters, and then to cross them.

As the educational foundation and professional definition for the majority of graphic design done today, the discourse, as Riley points out, a substantive view of design's participation in patterns of social, economic and political organization. It posits a relationship between form and function with limited boundaries that are restrictive. It ignores the entire world of what Gert Steiner calls "mass-manus everyday objects" (which are banished to the ghetto of kitsch), and treats personal, socially-active, academic and art-related work as the charming little sister of commercial design. This body of work challenges the presumed design/industry relationship, and as such is marginalized and trivialized by labels such as "experimental", "arty", "idiosyncratic" or "individualistic". Exiled beyond the parameters, it is not seen as relevant to (and apparently threatens the authority of) the commercial mainstream status quo.

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Once upon a time, alternative work was produced by sociologists of modernism, bent on improving the world for the 'masses'. While it challenged contemporary practice, it retained that practice with new forms supported by ideals that were easily usurped by consumerism. In recent years the alternative focus has shifted toward critical theory and abstractly esoteric work produced for an initiated audience. It resides by choice outside conventional parameters, calling the mainstream into question. It offers little that can be sold to (or sold by) a corporate executive. > In the main, visual form is the graphic designer's context and is subject to a value system whose concerns are predominantly aesthetic. These judgments of taste are essentially cultural agreements between the participants of graphic design as a profession, high-brow, conventional, safe. Such values are built by one another, but all Western in their basis, and high culture in their bias. The dialogue is an insular one. Yet at the same time, the style-hungry mainstream feeds on the work done outside these bounds. It appropriates formal style out of context, and minus content, in a manner similar to what Dick Hebdige observes in the relationship between subcultures, their overt, alternative style of consumption and its subsequent absorption by high fashion.

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S S S S S L L L L L L L L L

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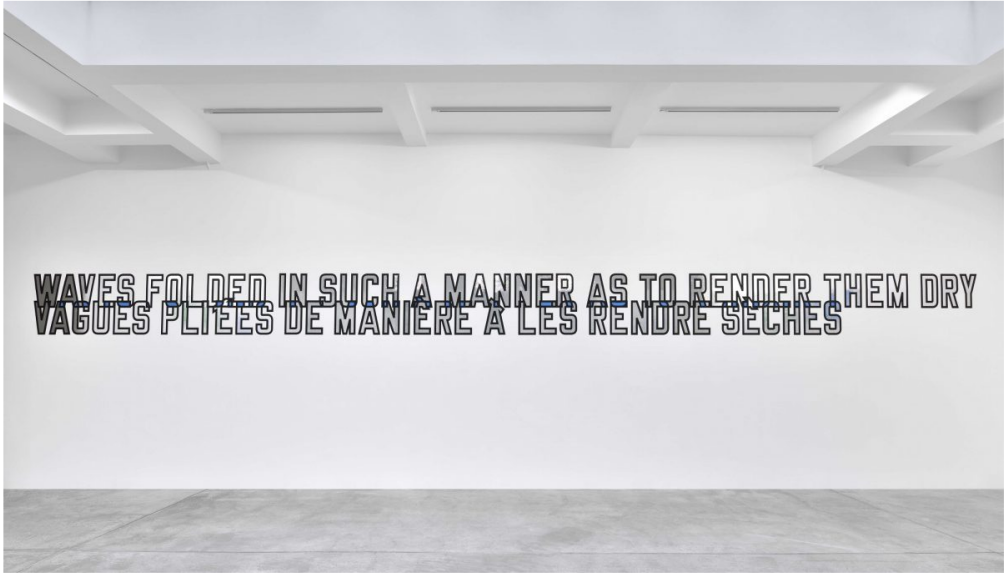
of
josef
müller-
brockmann

printed
in
switzerland

new york
n.y.

designed
by
j. müller-brockmann
switzerland





WAVES FOLDED IN SUCH A MANNER AS TO RENDER THEM DRY
VAGUES PLIÉES DE MANIÈRE À LES RENDRE SÈCHES

ZIGZAG

ZIGZAG

ZIGZAG

ZIGZAG

ABCDEFGHIJKLMN OPQRST

ABCDEFGHIJKL MNOPQRST

ABCDEFGHIJKLMN OPQRST

ABCDEFGHIJKLMN OPQRST

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