

Acid Graphics Overload: Psychedelia


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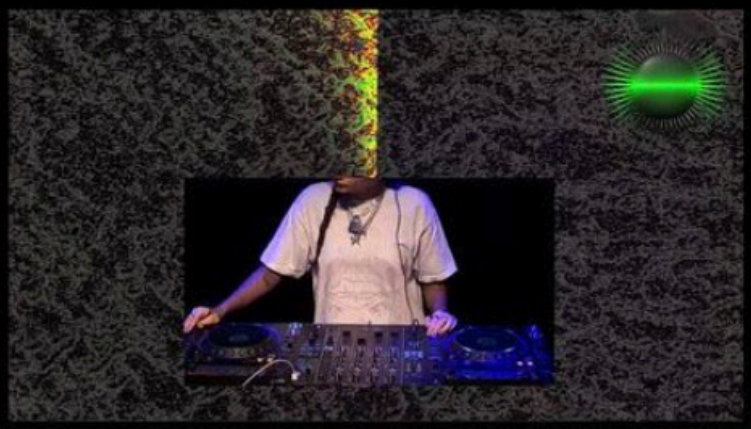

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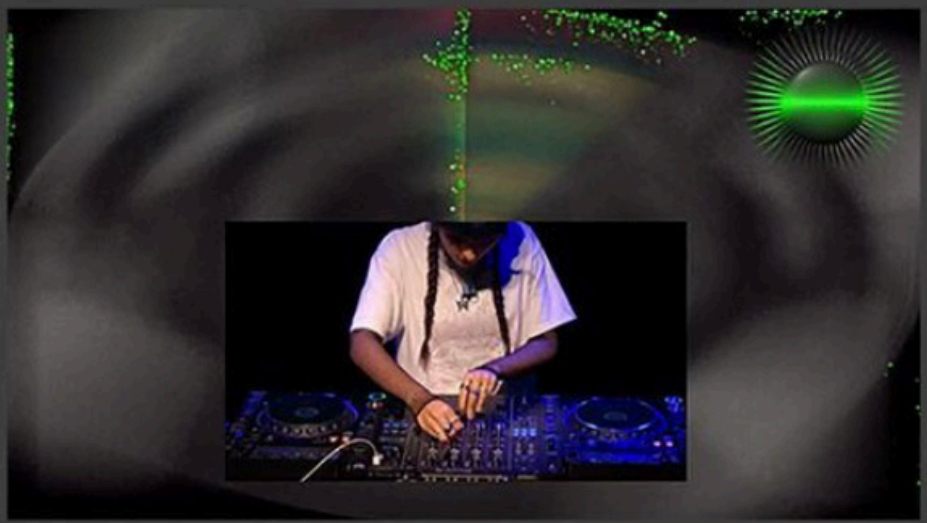

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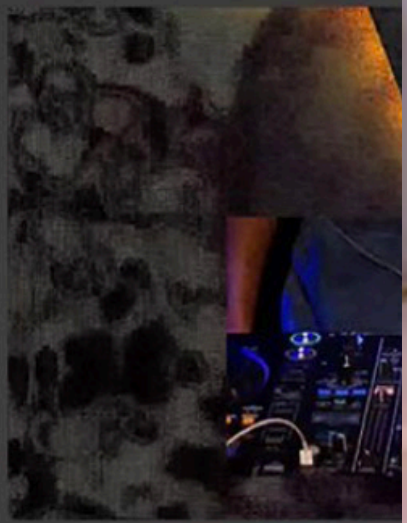

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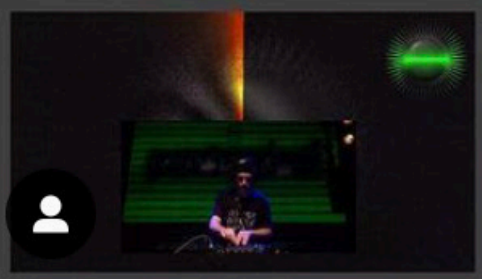


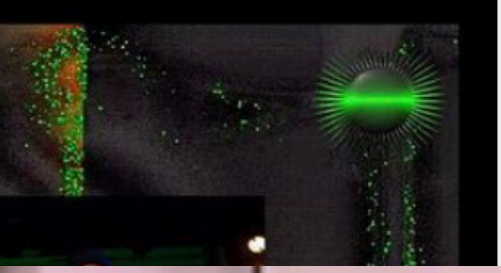




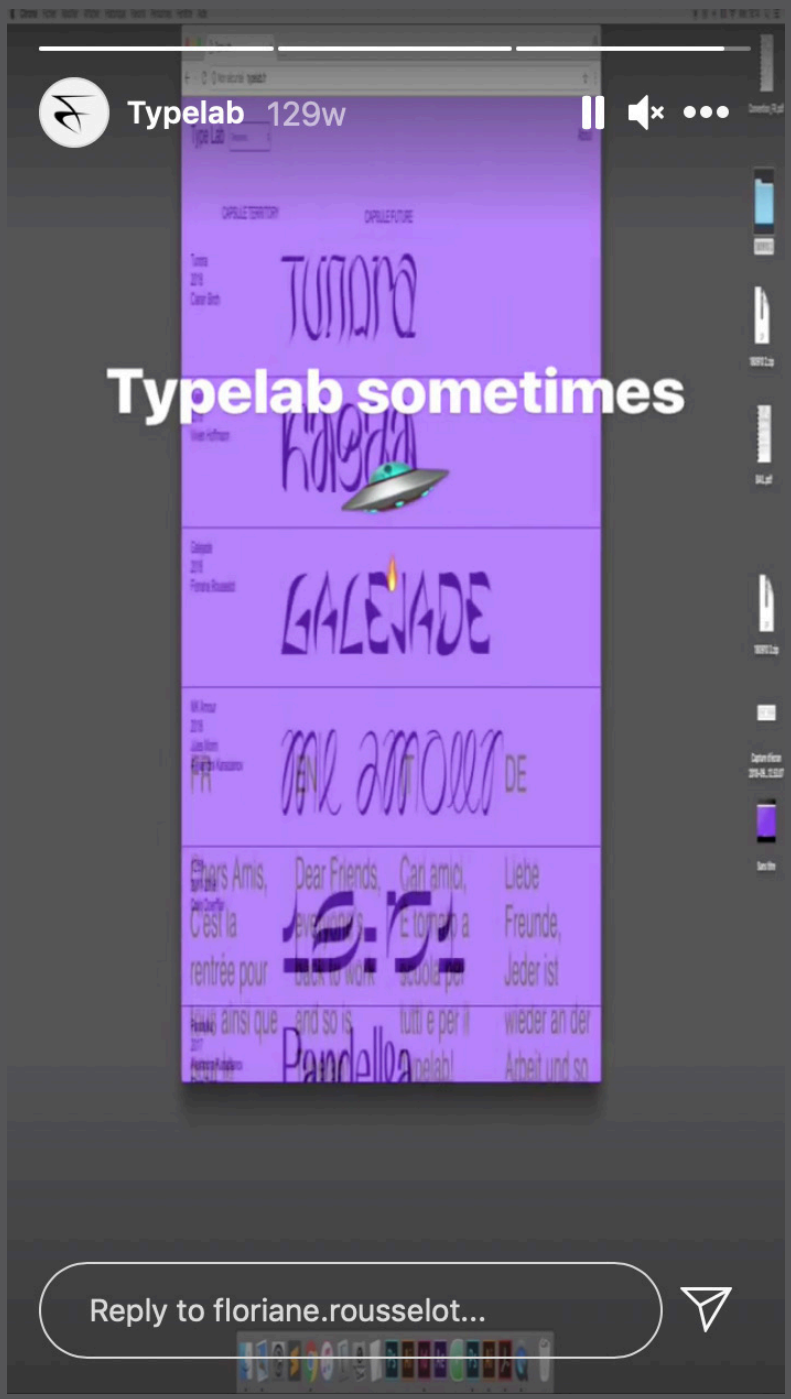








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Content

INTRO
"Acid Graphics" Are the New Psychedelia—
With a Heady Dose of Cynicism
7

MAIN ESSAY
The Digital Revolution—and Beyond
15

INTERVIEW
Anja Kaiser
25

Obby&Jappari
30

ARTIST BIO

Obby & Jappar
35
Anja Kaiser
40
Teresa Schönherr
45
David Rudnick
60
Floriane Rousselot
65
Jonathan Castro
70

Studio Cryo,
Drumstatin Cross Club, 2018



Once you tune into them, you start to see acid graphics pretty much everywhere.

“Acid Graphics” Are the New Psychedelia—With a Heady Dose of Cynicism

Style before substances

While the term “acid” mostly connotes a big, powerful LSD (lysergic acid diethylamide) head-trip, it’s a loaded four-letter descriptor. “Acid” bears a cultural resonance far deeper than its noun form. The word variously conjures hippies, “mind expansion,” ’60s psychedelia, ’90s acid house, ravers, techno, wizened drug casualties, and Timothy Leary. Aesthetically, too, we have an innate and multifarious understanding of the word: paisley-spattered psychedelic swirls, op-art, and even a narcotic-tasting spirituality come to mind.

Today, however, we have an updated understanding of “acid graphics,” as a new wave of contemporary designers bring a future-facing take to a trope that may have once seemed naively utopian and nostalgic. While the acid aesthetic from past decades can carry connotations of “free love”—a mind-expanding kind of optimism that almost feels outdated in today’s world—this new style is tinged with irony and a darker sense of humor.

Stylistically, there are of course still a few smileys in there, but mostly this new style of graphics is defined by a miasma of bright colors (there’s a hell of a lot of neon green); experimental typography (it’s warped, back to front, upside down, takes on the appearance of viscously dripping liquid metal); op-art-esque patterns; sci-fi futurism; and the odd ’70s throwback, with dystopian-tinged skies and desert scenes that owe more than a little to legendary ’60s studio Hipgnosis.

Once you tune into them, as it were, you start to see acid graphics pretty much everywhere: across music posters and record sleeves, the style’s most natural home, but also in editorial design, branding, digital design, and elsewhere. Designer and art director Hugo Hoppmann, who’s previously worked with 032c magazine, describes the style as a “really trendy” look defined by “super organic forms” and “crazy lettering” mixed with a “heavy metal aesthetic” that draws on ’90s rave graphics, though created with modern tools—“lots of rendering and 3D stuff, but also pretty trippy.” He cites David Rudnick as the oft-aped touchstone of the current acid-mania in the design world. “You see so much around, but really it’s all building on his original work,” says Hoppmann.

Brusciano, a graphic designer by trade who works as a senior digital designer at a major fashion brand he’s not allowed to name. On his Instagram page, real and speculative print and digital designs for posters are peppered with some cheeky renderings of graphics on tabs of acid.

For Brusciano, the term “acid graphics” is very much about “vintage” techno and rave flyer designs. He reckons that the proliferation of acid graphics is in part an evolution of the web-based Brutalism trend. “My personal opinion is that [a lot of creatives] were at a point with graphic design where we wanted to break the rules completely,” says Brusciano. “One of the eras where all the rules were broken was with [’90s] rave flyers: They were using horrible fonts, almost ‘antidesign.’”

In an era where it’s easier than ever for everyone from graphic design students to your Auntie with a cupcake business to create their own designs using simple-to-use

digital templates, it makes sense that graphic designers would look, once again, to rule-breaking in order stand out. The return to the '90s, too, ticks the 20-year-cycle box of trends veering in and out of eyeshot, almost like clockwork.

While it's hard to know how this might correlate directly to a design trend, it's worth noting that concurrent to the rise in acid graphics becoming so retina-searingly hot, the use of LSD has made a serious comeback. U.S. government statistics reported by Vice at the end of 2018 showed an almost fourfold increase in 18- to 25-year-olds who admitted to taking LSD since the mid-2000s (1.31 million in 2017 compared with 317,000 in 2004). It's a leap we've seen in the UK, too. Until a few years ago, it seemed very few people were using acid, bar the odd bearded festival dude, or a few psytrance nuts (the sort of folk who are into poi, or fluffy neon leg-warmers). Recently though, the drug has had something of a renaissance: UK government stats show that the number of 16- to 24-year-olds who took LSD tripled from 2012- 2013 to 2014-2015, from 0.4% to 1.2%, respectively; and the 2017-2018 Global Drug Survey also showed an increase, with around 47,000 more people between 16 and 59 using the drug than in 2016.

Could the increasing prevalence of acid the drug be having an impact on that of acid, the graphic style? The application of intense, vibrantly colored patterns have long been common as a visual shorthand for the experience of tripping. In 1926, German-American psychologist Heinrich Klüver studied the effects of hallucinogenic substances on users, and noted that the visuals they experienced were often recurring geometric patterns—dubbed "form constants"—in "highly saturated colors." This is mimicked in both the club imagery of the past and the acid graphics of the present; though those today are notably far more biting, and less utopian, than their '60s psychedelia counterparts.

It's not just drugs that hint at acid's multi-pronged comeback. "Everything is acid," declared the Financial Times of fashion's menswear shows for Spring/Summer 2019, pointing out that most collections' designers used intense acid colors alongside references to 1980s and '90s acid house in floral prints, raver-like knitwear, and bucket hats. Naturally, that "everything" encompasses graphics, too.

One designer regularly cited as an exponent of acid graphics is Leipzig, Germany-based Anja Kaiser, whose work, in her words, is often characterized by "interrupted typography, fuzzy layouts, multiple compositions, and vibrating colors." While she says she's unfamiliar with the term "acid graphics," her take on the descriptor is interesting: "I like the notion of visualizing in a biting and sour manner," she says, sidestepping the hallucinogenic connotations of the word "acid."

"I imagine acid could also apply to subjective and emotional strategies like elaborating on visual dissonances, messiness, and coexistence," she continues. "Eurocentric graphic design is loaded with dominant imperatives like the desirability of simplicity and clarity. I feel like acid tactics could be one way to challenge these concepts."

Indeed, challenging typical notions of beauty and desirability is a crucial component to acid graphics. Rudmer van Hulzen is a designer and art director at Dutch creative agency G2K, which has curated an exhibition showcasing international night club poster designs from the likes of Studio Cryo, Studio Feixen, Anna Kulachek, Bráulio Amado, and Jonathan Castro. "While many might dismiss these works as ugly, if you look closely at how they're made and what they aim for, you'll find that they are intentional and have a beauty all of their own. And you don't need chemical stimuli to see it," he says, adding that the posters that vibrate within the acid graphics style owe more to the attitudes of punk than the lysergic bliss renaissance of the '90s. "I feel it has more to do with an independent, punk-like attitude equivalent to the DIY aesthetic of the Xeroxed hardcore punk flyers from the '80s and '90s," he says, noting that the aesthetic is more about "going against the grain."

Perhaps in the wake of everyone Marie Kondo-ing every inch of their lives into clean, neat, order, the recent wave of acid maximalism has come along to fuck it all up again. Acid graphics are, in a sense, a provocation. "They're saying 'fuck you' and [rebelling against] things like smooth color palettes, single tone backgrounds, beautiful photos... I guess they want to contradict all the 'nice' stuff that comes out of certain agencies," says Lithuanian designer Mindaugas Gavrilovas of Studio Cryo. "Maybe it's also trendy because of a few 'superstar' designers like David Rudnick or Jonathan Castro."

Hoppmann, however, is skeptical about both the label "acid graphics" and the dilution of the style as it has rocketed. "I don't get really excited by it. For me, maximalism [can just be] lazy—just a lot of crazy graphics. I've seen it a thousand times. Some are really well done when it comes to composition and the way people play with textures and create a nice clash, but I'm really going back to simplicity. ['Acid graphics'] for me is too 'cyber.'"

While this style is certainly having a moment, like any modish aesthetic, it might not be around forever. "As

“I like the notion of visualizing in a biting and sour manner.”



Jonathan Castro.
Skechers China project

with anything that becomes trendy, it'll slowly integrate into mainstream design," says Gavrilovas. "So when it reaches that point and is no longer 'underground,' these weirder designers will find something else that will contradict the mainstream."

G2K's van Hulzen gives it another five years. "Trends in style, color, and shape (in fashion, art, design) seem to be coming back every 20(ish) years. It's kind of a waveform. It will be copied a lot, and people will become bored with it... I think nightclub poster design will always be on the forefront of graphic design in terms of trends, experimentation, and innovation; and because of that, it has to keep on evolving."

As for what's next, Hoppmann reckons the "counter-trend" emerging is more "organic," focusing on simpler things, and centered on evidence of a "human touch," with simple art direction, clean typography, and great photography. "That 'very trippy, lots of typefaces' thing is maxed out."

The designer suggests that among the trend's devotees, it's not hard to spot the good design from the not-so-great–or, the empty trendy designs from the ones grounded in a concept. "It can just feel really shallow," he says. "It's about taking a step back as a designer, going back to your roots and thinking, 'What do you bring to the table that's unique?'"

"That 'very trippy, lots of typefaces' thing is maxed out."

Studio Cryo, Palmes-Diskoteka,
‘18-19, Garry Gritness, 2018



The Digital Revolution —and Beyond



FONTS FOR ORIGINAL MACINTOSH (1984)

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NEW YORK 12

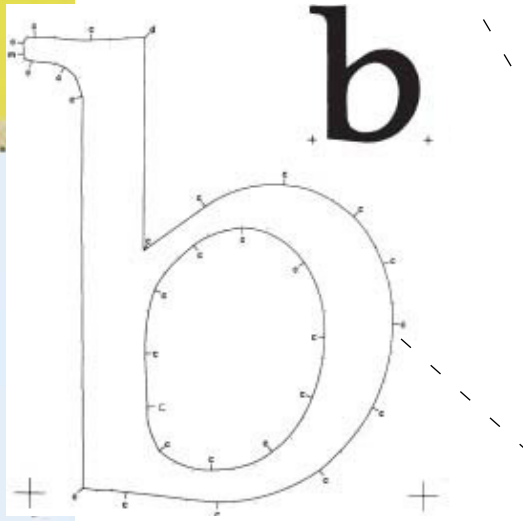
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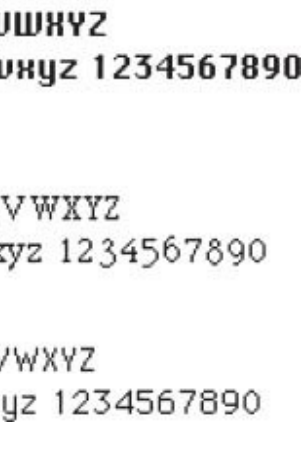
GENEVA 12

ABCDEFGHIJKLMNOPQRSTUV

abcdefghijklmnopqrstuvwx



April Greiman, "Shaping the Future of Health Care" poster, 1987.



24-1.
Susan Kare, screen fonts for the Macintosh computer, 1984. The low-resolution dot pattern dictates the letterform design and jagged edges.

24-2.
Sumner Stone, digitized data for Stone Medium b, 1985. The outline Bézier curves and filled laser-printed output are shown.

During the last quarter of the twentieth century and the first decades of the twenty-first century, electronic and computer technology advanced at an extraordinary pace, transforming many areas of human activity. Graphic design was irrevocably changed by digital computer hardware and software and the explosive growth of the Internet. Many years earlier, the Industrial Revolution had begun fragmenting the process of creating and printing graphic communications into a series of specialized steps. After phototype became prevalent during the 1960s, skilled specialists included graphic designers, who created page layouts; typesetters, who operated text and display typesetting equipment; production artists, who pasted all of the elements into position on boards; camera operators, who made photographic negatives of the pasteups, art, and photographs; strippers, who assembled these negatives together; platemakers, who prepared the printing plates; and press operators, who ran the printing presses. By the 1990s, digital technology enabled one person operating a desktop computer to control most—or even all—of these functions. New photo-optical printing machines used computer-controlled lasers to photosensitize printing drums, making short-run and even individualized full-color press sheets possible. In spite of strong initial resistance by many designers, this new technology improved rapidly, inviting widespread acceptance. Computer users were empowered by greater control over the design and production process. Digital technology and advanced software also expanded the creative potential of graphic design by making possible unprecedented manipulation of color, form, space, and imagery.

The growth of cable and satellite television in the last quarter of the twentieth century expanded the number of broadcast channels, inspired creative and technical advances in broadcast and motion graphics, and paved the way for consumers to embrace the power and flexibility of the Internet. The rapid development of the Internet and the World Wide Web during the 1990s transformed the way people communicate and access information, generating a revolution surpassing even Gutenberg's in its magnitude. By the early twenty-first century, many people had become dependent on the Internet for access to information and entertainment. This technological development has continued to have widespread social, cultural, and economic implications. Technology has transformed the era of corporate communications for mass audiences into a period of decentralized media offering near-limitless options for individuals. Computer graphics experimentation explored electronic techniques while churning through modern and postmodern design ideas, retro revivals, and eccentric work to create a period of pluralism and diversity in design.

The origins of computer-aided graphic design

The digital revolution came to the desktop of individual graphic designers as a result of affordable yet powerful hardware and software created primarily by three companies during the 1980s: Apple Computer developed the Macintosh computer; Adobe Systems invented the PostScript programming language underlying page-layout software and electronically generated typography; and Aldus created PageMaker, an early software application using PostScript to design pages on the computer screen.

Apple Computer's 1984 introduction of the first-generation Macintosh computer, based on technology pioneered in its Lisa computer, foretold a graphic revolution. The Macintosh displayed bitmapped graphics; that is, its screen presented information as dots called pixels, with 72 dots per inch (dpi) on a black-and-white screen. Its interface with the user was achieved via a desktop device, called a mouse, whose movement controlled a pointer on the screen. By placing the pointer on an on-screen icon and clicking a button on the mouse, the user was able to control the computer intuitively and focus on creative work rather than machine operation or computer programming.

The first mouse, a small wooden box on steel wheels, was invented by scientist Douglas C. Engelbart (1925-2013) in the 1960s at the federal government's Augmentation Research Center. It was called an "x-y position indicator for a display system" in the patent. A colleague dubbed Engelbart's little position-indicator device "the mouse," and the name stuck. The mouse made computers accessible through intuitive processes rather than tedious mathematical coding and empowered thousands of people, from accountants and writers to artists and designers, to use computers.

Engelbart has been lauded as a visionary whose early innovations humanized computers by making their technology more accessible. Decades ago his research foreshadowed electronic mail systems, icon- and window-based computer operating systems, the Internet, networking software allowing several users to work on a document at the same time, and videoconferencing.

Apple released software applications for word processing, drawing, and painting. Early bitmapped fonts (Fig. 24-1) were designed by Susan Kare (b. 1954), then of the Apple Computer design department. The matrix

Adobe Systems' PostScript page description language enabled printers to output text, images, and graphic elements, and determine their placement on the page. PostScript fonts are not simply made up of bitmapped dots; rather, they are stored as graphical commands and data. Type characters are generated as outlines that are then filled in as solid forms. The curved lines of the characters are formed of Bézier splines. Named after the French mathematician Pierre Bézier (1910-99), who invented them, these are mathematically generated nonuniform curves (in contrast to curves with uniform curvature, called arcs) defined by four control points. Bézier curves can create complex shapes with smooth endpoints, making them particularly useful for creating letterforms (Fig. 24-2) and computer graphics.

In 1985, Apple Computer introduced its first laser printer, whose 300-dpi output of PostScript fonts enabled its typo•graphic proofs to more closely duplicate typesetting. A controversy about resolution quality ended after the arrival of 600-dpi laser printers and high-resolution image-setters such as the Linotron, capable of either 1,270- or 2,540-dpi output.

Page-layout programs made possible by PostScript permitted the design of complete pages on the screen. In 1984, a thirty-six-year-old former newspaper editor named Paul Brainerd (b. 1947) formed a company called Aldus (after the fifteenth-century printer Aldus Manutius) to develop software enabling newspapers to produce advertisements more efficiently. In July 1985 Aldus introduced PageMaker software for the Macintosh computer. PageMaker could alter type size, font, and column dimensions. It integrated text type with other elements, such as scans of pictures, ruled lines, headlines, and borders. A desktop metaphor enabled the user to create elements on the computer screen and then position these on the page in a manner similar to the traditional way elements are prepared and pasted into position for offset printing. Brainerd coined the term desktop publishing for this new method.

Desktop publishing saved significant amounts of time and money in preparing pages for printing. Procedures including layout, typesetting, making position photostats, and pasting elements into position were all combined into a seamless electronic process. A comparison can be made to George Eastman's invention of the Kodak camera. Just as photography was wrested from the exclusive use of specialists and made available to the general public in the 1880s, typography left the exclusive domain of professionals and became accessible to a larger sphere of people in the 1980s.

Earlier digital hardware included digital typesetting systems; powerful electronic image processors such as Scitex systems, which electronically scanned images and permitted extensive editing; and Quantel Video and Graphic Paintboxes, which permitted precise color control and allowed images to be overlapped, combined, and altered. The LightSpeed system was a sophisticated early page-layout machine. All of these systems were very expensive and rarely available to designers for experimentation; the profound significance of Macintosh computers and software stems from their broad accessibility to individual graphic designers and laypersons.

By 1990, the color-capable Macintosh II computer and improved software had spurred a technological and creative revolution in graphic design as radical as the fifteenth-century shift from hand-lettered manuscript books to Gutenberg's movable type. An unprecedented expansion of design education and professional activity produced a larger field with vast numbers of trained practitioners. The number of individual designers and firms producing fine work rose exponentially, yet digital technology also enabled untrained and marginally trained practitioners to enter the field.



24-3.
April Greiman, poster for the Los Angeles Institute of Contemporary Art, 1986. Computer output, printed as layers of lavender, blue-gray, red-orange, and tan, which overlaps and combine into an even fuller palette of color. 77.4 x 52.2 cm

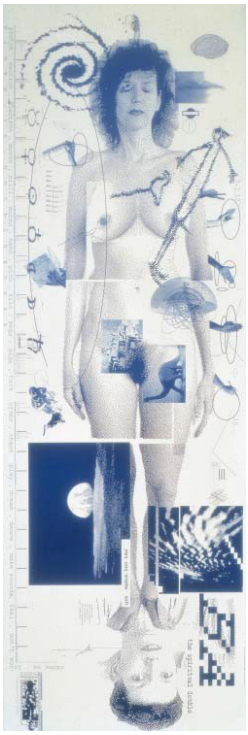
24-4.
April Greiman, graphic imagery for Design Quarterly, no. 133, 1987. This poster composed of digitized images was output by a low-resolution printer. 192 x 65 cm, unfolded

24-5.
Rudy VanderLans, cover for Emigre, no. 11, 1989. Three levels of visual information are layered in dimensional space. 43 x 29 cm

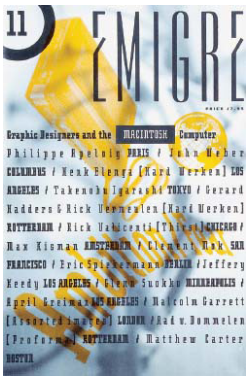
24-6.
Glenn A. Suokko (designer) and Emigre Graphics, cover for Emigre, no. 10, 1989. Traditional typographic syntax yielded to an experiment in unconventional information sequencing for a special issue about a graphic design exchange between Cranbrook and Dutch designers. 42 x 29 cm

Pioneers of digital graphic design

By providing designers with new processes and capabilities, new technology often enabled them to create unprecedented images and forms. While many designers rejected digital technology during its infancy and derided those designers who chose to explore it, many others embraced it as an innovative tool capable of expanding the scope of the field of graphic design as well as the very nature of the design process. Using a computer as a design tool enabled one to make and correct mistakes. Color, texture, images, and typography could be stretched, bent, made transparent, layered, and combined in unprecedented ways. Early pioneers who embraced the new technology and explored its creative potential include Los Angeles designer April Greiman (b. 1948), Emigre magazine designer/editor Rudy VanderLans (b. 1955), and typeface designer Zuzana Licko (b. 1961).



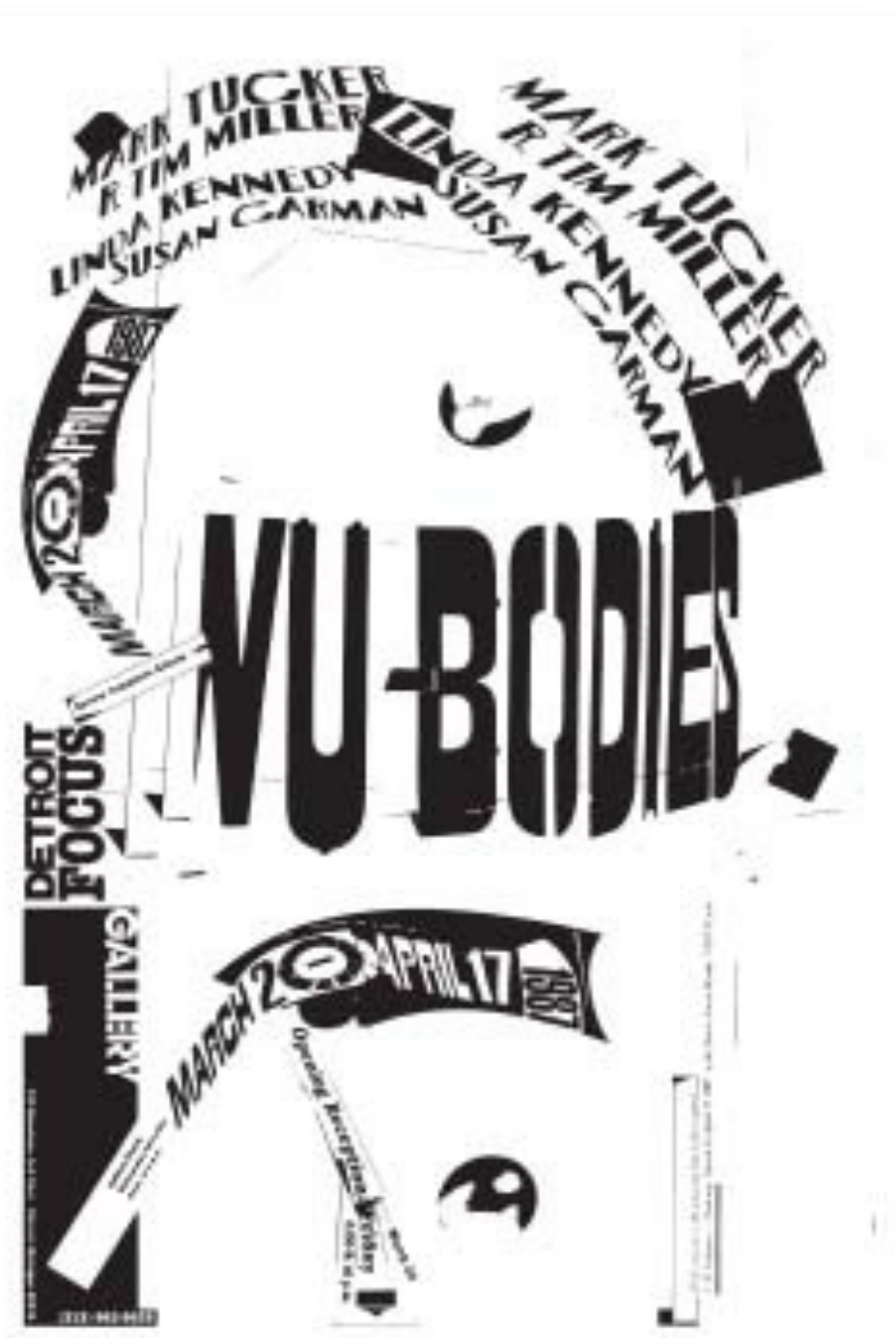
Greiman explored the visual properties of bitmapped fonts, the layering and overlapping of computer-screen information, the synthesis of video and print, and the tactile patterns and shapes made possible by the new technology. In her first graphic design using Macintosh output (Fig. 24-3), bitmapped type and computer-generated textures were photostatted to a large size and pasted up through conventional typesetting.
When asked to design an issue of Design Quarterly magazine for the Walker Art Center in Minneapolis, Greiman created a single-sheet magazine with a 61 by 183 centimeter digital collage executed entirely on the Macintosh computer (Fig. 24-4). She explored capturing images from video and digitizing them, layering images in space, and integrating words and pictures into a single computer file.





As computers and their software became more powerful, a new spatial elasticity became possible in typography and imagery. In 1988, Greiman expressed an obligation to "take on the challenge of continuing forward toward a new landscape of communications. To use these tools to imitate what we already know and think is a pity." In addition to using the new technology to make decisions about type and layout, she said, "I think there has to be another layer applied here. And that's about ideas."

After arriving in the United States in 1981, Rudy VanderLans began to edit, design, and publish a magazine called Emigre in 1984. Joining him were two Dutch friends whom he had known at the Royal Academy of Fine Arts at The Hague and who were, at that time, also living in San Francisco. With the creation and publication of Emigre, they originally intended to present their unpublished works alongside the creative works of others. The journal's name was selected because its founders believed that exposure to various cultures, as well as living in different cultural environments, has had a significant impact on creative work. VanderLans used typewriter type and copier images in the first issue and low-resolution Macintosh type for subsequent issues. An experimental magazine with a print run of seven thousand copies became a lightning rod for controversy, outraging many design professionals



24-9.
Edward Fella, mailer for Detroit Focus Gallery, 1987. The "transparent" typography of mass communications yields to a typography that references its form, history, and production processes. 29 x 20 cm

We Read Best What We Read Most (Oakland 8)

We Read Best What We Read Most (Emperor 14)

We Read Best What We Read Most (Modula)

We Read Best What We Read Most (Emigre 14)

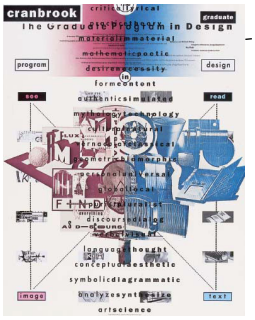
We Read Best What We Read Most (Matrix)

24-7.
Zuzana Licko, digital typefaces, late 1980s. Oakland, Emperor, and Emigre were originally designed as bitmapped fonts for 72-dpi resolution. Modula and Matrix are higher-resolution versions of the latter two fonts.



24-10.
Edward Fella, announcement for a lecture, 1995. A medley of personal and eccentric letterforms is composed with connective logic and visual whimsy. 29 x 20 cm

while captivating those who embraced computer technology's sense of infinite possibility for reinvigorating and redefining graphic design. Emigre's experimental approach helped define and demonstrate the capabilities of this new technology, both in its editorial design and by presenting work that was often too experimental for other design publications (Figs. 24-5 and 24-6). After sixty-nine issues Emigre came to a close in 2005, its last number aptly titled "The End."
In 1987 VanderLans left his newspaper design job and formed a partnership, Emigre Graphics, with designer Zuzana Licko, whose educational background included computer-programming courses.



Dissatisfied with the limited fonts available for the early Macintosh, Licko used a public-domain character-generation software called FontEditor to create digital typefaces. Her first fonts were initially designed for low-resolution technology (Fig. 24-7) and then later converted to companion high-resolution versions as font-design software and printer resolution improved. Licko recalls the unpleasant experience of a college calligraphy class in which she was forced to write with her right hand despite being left-handed; she references this experience as a source of seminal inspiration for her original approaches to font design and complete departure from calligraphy, the traditional basis for conventional fonts.

In the late twentieth and early twenty-first centuries, many art school and university design education programs became important centers for redefining graphic design through theoretical discourse and experimentation with computer technology. At Michigan's Cranbrook Academy of Art, graphic designer Katherine McCoy (b. 1945) cochaired the design department with her husband, product designer Michael McCoy (b. 1944), from 1971 until 1995, and it became a magnet for people interested in pushing the boundaries of design. Cranbrook has since continued to emphasize experimentation while rejecting a uniform philosophy or methodology. The faculty believes students should find their own directions while interacting with others engaged in similar searches. McCoy likened Cranbrook to "a tribal community, intense and immersive," where she functioned as "a parade director and referee."

During McCoy's twenty-four years at Cranbrook, the program evolved from a rational, systematic approach to design problem solving influenced by the International Typographic Style, to an approach that questioned the expressive limits of this style, in which complexity and layering, vernacular and premodern forms, and the validity of normative rules and conventions were explored. In 1989, McCoy designed a poster (Fig. 24-8) that challenged norms of college recruiting materials and demonstrated a complexity of form and meaning. Breaking away from prevailing notions of simple, reductive communications, McCoy overlaid different levels of visual and verbal messages, requiring her audience to decipher them. Edward Fella (b. 1939), a Detroit graphic designer with whom McCoy worked at the Designers & Partners studio before her appointment at Cranbrook, was a major force within the program. After serving as a frequent Cranbrook guest critic for many years, Fella attended the academy's graduate program from 1985 to 1987 and then accepted a California teaching position. With roots in American vernacular design and early modernist typography, Fella's experimental work became a major influence on a generation of designers. From 1983 until 1991, Fella contributed graphics to the Detroit Focus Gallery and produced flyers (Fig. 24-9) whose typography and lettering challenged the reader in the same way advanced art in the gallery challenged the viewer. He explored entropy, the disintegration of form from repeated copying, and an unbounded range of techniques, from found typography, scribbles, and brush writing to typesetting, rubdown letters, public-domain clip art, and stencils. Echoing futurism, Fella investigated the aesthetic potential of invented letterforms, irregular spatial intervals, eccentric characters, personal glyphs, and vernacular imagery. He combined these materials with great compositional skill and often attached asides, notes, and addenda to the primary message (Fig. 24-10). Fella wryly observed, "Deconstruction is a way of exposing the glue that holds together Western culture."
By the mid-1990s, the complexity of form, theoretical concerns, and computer manipulations found in the work of early pioneers made their way into the mainstream of graphic communications.

24-8.
Katherine McCoy, Cranbrook recruiting poster, 1989. A photographic collage of student projects is layered with a listing of polemic oppositions and a communications-theory diagram. 71.1 x 55.9 cm

24-11.
David Carson (art director) and Pat Blashill (photographer), "Hanging at Carmine Street," Beach Culture, a magazine focusing on West Coast watersports, 1991. Responding to the title of an editorial feature on a public swimming pool, Carson was inspired to "hang some type." 34 x 27 cm

24-12.
David Carson (art director) and John Ritter (photographer), "Is Techno Dead?," Ray Gun, 1994. Text type and spatial intervals join with computer-manipulated photographs in a rhythmic melody of white and dark shapes. 30.4 x 25.3 cm

Revitalizing editorial design

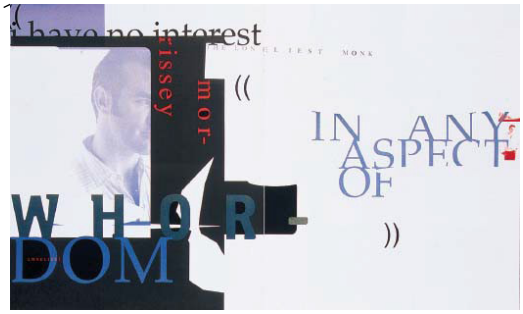
During the early 1990s, accelerating progress in computers, software, and output devices enabled graphic designers to achieve results virtually identical to those of conventional working methods, for the promise of seamless on-screen color graphics had been fulfilled. While designers explored the unprecedented possibilities of computers and graphics software, at the same time a renewed interest in handmade and expressionist lettering and images was growing.



QuarkXPress, another page-design application, enabled designers to place elements on a page in increments of one hundred-thousandth of an inch and to kern type in intervals of one twenty-thousandth of an em (a horizontal measurement equivalent to the width of the letter m). Adobe Photoshop, an application initially developed for electronic photographic retouching, enabled unprecedented image manipulation and creation.

New developments migrated from individual exploration and design education to the mainstream as editorial designers for specialized magazines applied computer experimentation to their pages. David Carson (b. 1956), a sociology graduate from San Diego State University and a former professional surfer and schoolteacher, turned to editorial design in the 1980s. Carson eschewed grid formats, information hierarchy, and consistent layout or typographic patterns; instead, he chose to explore the expressive possibilities of each subject (Fig. 24-11) and each page or spread, rejecting conventional notions of typographic syntax and imagery. As art director and designer for Transworld Skateboarding (1983-87), Musician (1988), Beach Culture (1989-91), Surfer (1991-92), and Ray Gun (1992-96), Carson flouted design conventions. His revolutionary layouts included page numbers set in large display type, and normally diminutive picture captions enlarged into prominent design elements.

Carson often letterspaced his article titles erratically across images or arranged them in expressive rather than normative sequences. He also required his reader to decipher his message by slicing away parts of letters. Carson's text type often challenged the fundamental criteria for legibility. He explored reverse leading, extreme forced justification, text columns jammed together with no gutter, text columns the width of a page (and, on at least one occasion, a double-page spread), text with minimal value contrast between type and the image or color underneath, and text columns set in curved or irregular shapes (Fig. 24-12). White display type placed over text covered some of the words, but the text could still be understood. Writing and subject matter receive Carson's careful attention, for his designs emerge from the meaning of the words, or comment on the subject, as he seeks to bring the layout into harmony.



Unconventional treatment of images included "unnatural" cropping to express content. Although Carson was viewed as the epitome of the computer revolution, Ray Gun 14 (Fig. 24-13) was the first magazine he sent to the printer as electronic files. Before that he had generated elements by computer, then prepared camera-ready art on boards.

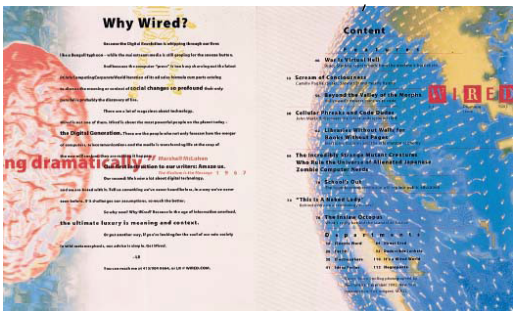
Carson became quite controversial during the early 1990s. While he served as powerful inspiration for many young designers, he angered many others who believed he was crossing the line between order and chaos. Carson's typography was decried and denounced, but as he and others pushed their work to the edge of illegibility, designers discovered that many readers were more resilient than they had previously assumed, noting that messages could often be read and understood under less than ideal circumstances. Film and video techniques informed Carson's magazine designs, for the hierarchical and regularized structure of page design in his work yielded to a shifting, kinetic spatial environment where type and image overlap, fade, and blur. Disparate visual and verbal


carmine st.

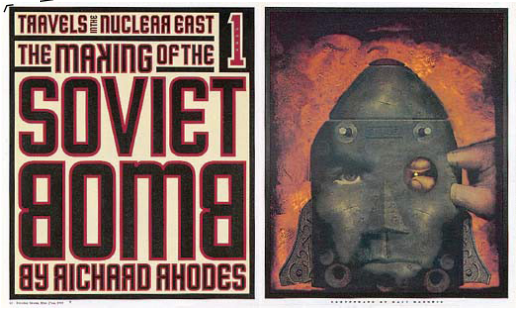
elements jostle and collide in space the way sound and image bump and shove in film and video. Carson consciously made his pages cinematic by letting articles and headlines flow from spread to spread and by wrapping pictures around the edge of the page onto the other side.

During Carson's tenure as art director of Ray Gun magazine, he provided a rare open forum for major illustrators and photographers, introducing new artists and turning a half-dozen pages over to readers' illustrations for song lyrics. This populist gesture recurred as zines, self-published personal magazines using desktop-publishing software and cheap printing or copier reproduction, began appearing in magazine racks. Carson left Ray Gun in 1996 and applied his approach to print and other media communications for mass-media advertisers such as Coca-Cola and Nike. He believes one should not mistake legibility for communication, because while many highly legible traditional printed messages offer little visual appeal to readers, more expressionist designs can attract and engage them.

After art-directing Texas Monthly and Regardie's, Fred Woodward (b. 1953) became art director of the semi-monthly rock-and-roll magazine Rolling Stone in 1987; Gail Anderson (b. 1962) became deputy art director later that year. As intuitive designers, Woodward and Anderson tried to match typefaces and images to the content. Rolling Stone's tradition of editorial and graphic excellence (see Fig. 19-43) dated to its 1967 inception, so pressure to compete with this legacy prevailed. A turning point occurred when Woodward reinstated the "Oxford rules" (a term for multiple-line thick-and-thin borders) found in the magazine's earlier periods. He felt these borders gave him great license, almost as though anything he put within them would look like Rolling Stone.



The magazine had a PhotoTypositor and hundreds of typefaces; Woodward added to this stock and made audacious typography a hallmark of his work. A breakthrough design (Fig. 24-14) used large-scale type and a full-page photograph to make a strong visual statement about singer Sinead O'Connor. This layout changed the look and feel of Rolling Stone, for Woodward felt challenged to build on it. Text pages were punctuated by expansive double-page opening spreads juxtaposing full-page portraits opposite title pages dominated by display type; frequently these had little or no text. Content was expressed through unexpected selection, scale, and placement of type. Although the magazine converted to Macintosh computers in the early 1990s, Woodward sought for the publication a handmade quality. Rolling Stone used a wide range of fonts, freely exploiting not only digital manipulation but calligraphy, hand-lettering, found type, and graphic entropy achieved by running type through a copier many times. Saying that he preferred never to use a typeface more than once, Woodward expressed an interest in dynamic change and in creating a publication that constantly reinvented its design in response to content. Figure 24-15 demonstrates how the typeface, its treatment, the color palette, and the image all emerged from associations and interactions with the article topic.



Computer software allowed designers to control type interactively by changing the scale, color, and overlapping of forms until a dynamic equilibrium was achieved. The software gave illustrators and photographers the latitude and openness to achieve their finest work.

In the mid-1990s, as the U.S. economy recovered from a devastating recession, a new cultural paradigm was emerging: personal computers and the Internet were launching the information age. The magazine that would give voice to, and act as a virtual roadmap of, the new "digital generation" was Wired. Its design team, John Plunkett (b. 1952) and Barbara Kuhr (b. 1954),

24-16.
Erik Adigard/MAD (designer), John Plunkett, Barbara Kuhr (art directors), Wired magazine contents spread with publishing mission, premiere issue, March 1994. Publisher Louis Rossetto's manifesto of Wired's editorial mission was conveyed by the text of the opening paragraph of Marshall McLuhan's 1967 book, The Medium Is the Massage. 27 x 23 cm

24-15.
Fred Woodward (art director), Gail Anderson (designer), and Matt Mahurin (photographer), "The Making of the Soviet Bomb," Rolling Stone, 1993. Blocky sans-serif letters evoke Russian constructivism, while reversed Bs, Rs, and a K connote the Cyrillic alphabet used in Russia. 31.5 x 26.5 cm

4-17.
John Plunkett, Barbara Kuhr (designers and art directors), Wired magazine, front-of-book spread. The Electronic Word section used layered form, with text often running over layers of images to express the multidimensional content of the Internet and, in the words of the designers, "shape" the readers' experience. Car photograph: Renault, Ltd. 27 x 23 cm

principals of Plunkett + Kuhr located in Park City, Utah, envisioned a magazine that would do for the emerging information highway what Rolling Stone had done for rock and roll a generation earlier: define it, explain it, and make it indispensible to the magazine's readers. Plunkett and Kuhr came to Wired, a San Francisco publication, via Paris, France, where they had met the magazine's founding publisher, Louis Rossetto, in 1984. In 1991, Kuhr designed a color-xeroxed prototype for Wired, and after much searching for funding by Rossetto and his partner Jane Metcalf, Wired was born in 1994 (Fig. 24-16). Plunkett imagined the design problem as one of finding a way to use the convention of ink on paper "to report on this emerging, fluid, nonlinear, asynchronous, electronic world."

The pulse of the information age was presented in a decidedly nonlinear fashion, with fluorescent and PMS inks used rarely, if ever, in magazine publishing. Electronic Word, an eight-page front-of-book section of news and products (Fig. 24-17), was often cited as difficult to read but was, in fact, a layered design meant to emulate the emerging visual nervous system of the Internet, with its often overlapping and simultaneous information streams. The design was decidedly influenced by Quentin Fiori's 1967 design for Marshall McLuhan's The Medium Is the Massage. Feature article designs, clearly postmodern, used a wide range of edgy fonts in headlines (Fig. 24-18). Wired's designers soon ordered their own text font, Wiredbaum, designed by Matthew Carter (b. 1937), and based on the modern serif font Walbaum. There was no other magazine that looked like Wired. The timing was perfect; following close on the heels of the widespread introduction of the Internet, Wired's machine-aesthetic design debut was an overnight success.

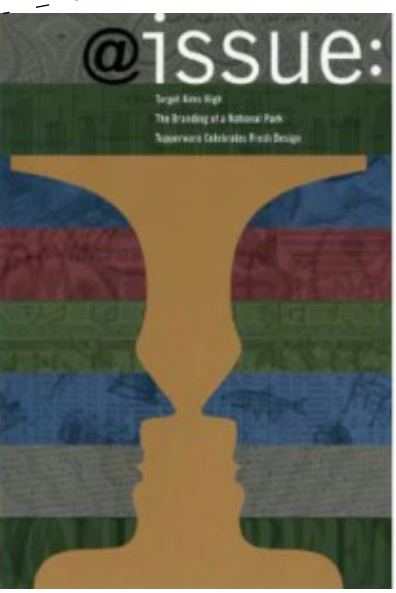
Kit Hinrichs (b. 1941), a "visual storyteller," graduated from the Art Center College of Design in California in 1963 and worked in a variety of New York design offices for three years before becoming a design consultant. In 1972 he founded Hinrichs Design Associates, which focused on reinterpreting the annual report with a concentration on the character of particular companies. Four years later he began Jonson, Pedersen, Hinrichs & Shakery, a designers' association situated on both the East and West Coasts of the United States. In 1986, he became a partner at Pentagram, and his organization became Pentagram's San Francisco office. His editorial work is informed by his appreciation for typefaces and their designers, including those practicing in the predigital and postdigital revolution. Having worked closely with printers throughout decades of changes in technology and advancement in the industry, he has a deep understanding of the possibilities of print media. His expertise in both typography and printing yields exceptional product in the field of editorial design. In 1995 he cofounded @issue: The Journal of Business and Design with the Corporate Design Foundation, a nonprofit organization dedicated to promoting the role of design in business. The Corporate Design Foundation recognized the need for (and benefits of) integration of all areas of design—including identity, print design, web design, "new" media, product design, and architectural design—into brand and business strategy; @issue served as a major vehicle for promoting this vision. Hinrichs continues as its art director today (Fig. 24-19). His designs are distinguished by a keen understanding of the narrative and abundant interpretations on a theme; all covers of @issue, for example, explore and reinvent representation of the human face.



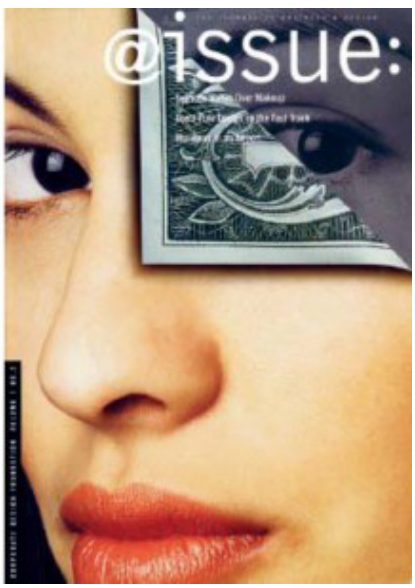
A graduate of the Cooper Union School of Art in New York, Abbott Miller (b. 1963), together with Ellen Lupton (b. 1963), began the multidisciplinary studio Design/Writing/Research in 1989. Initiating the concept of "designer as author," they developed a procedure through which content and form evolved in tandem, with one enhancing the other. In 1999 Miller joined Pentagram's New York office, where he heads a group working with books, magazines, and other editorial endeavors. His work on 2wice magazine, a biannual publication devoted to the visual and performing arts, further explores his dynamic union of form and the written word (Fig. 24-20).

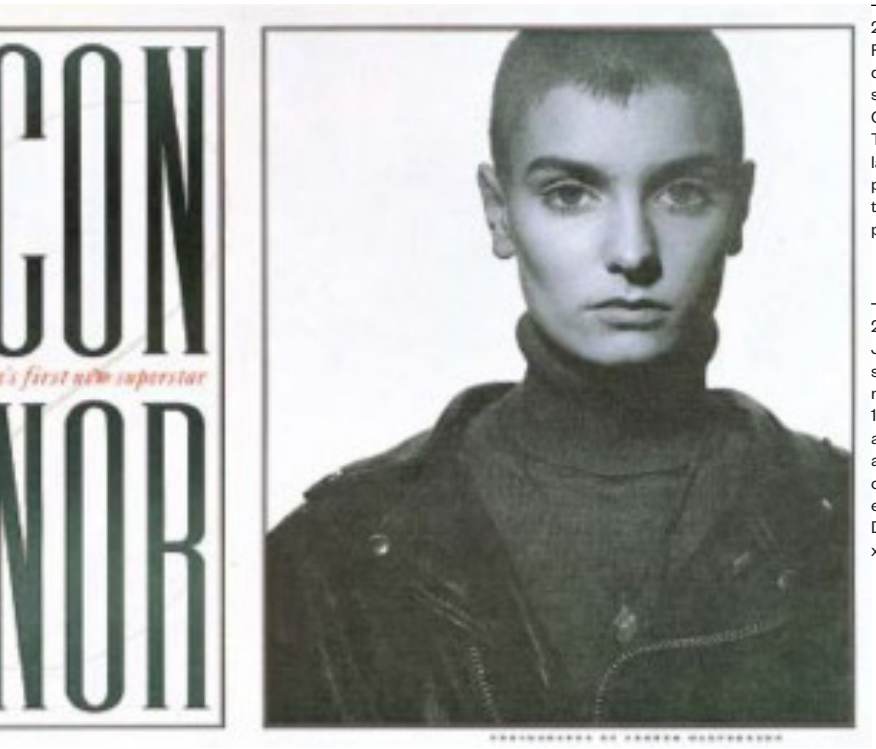
Martin Venezky (b. 1957) earned his master's degree at the Cranbrook Academy of Art in 1993, a time when the design industry—and graphic design education—had one foot in more traditional modes of production and one foot in the emerging digital technologies of the time. As mentioned earlier, Cranbrook's graphic design department, under the direction of Katherine McCoy, emphasized invention and encouraged students to develop their own design philosophies and methodologies.


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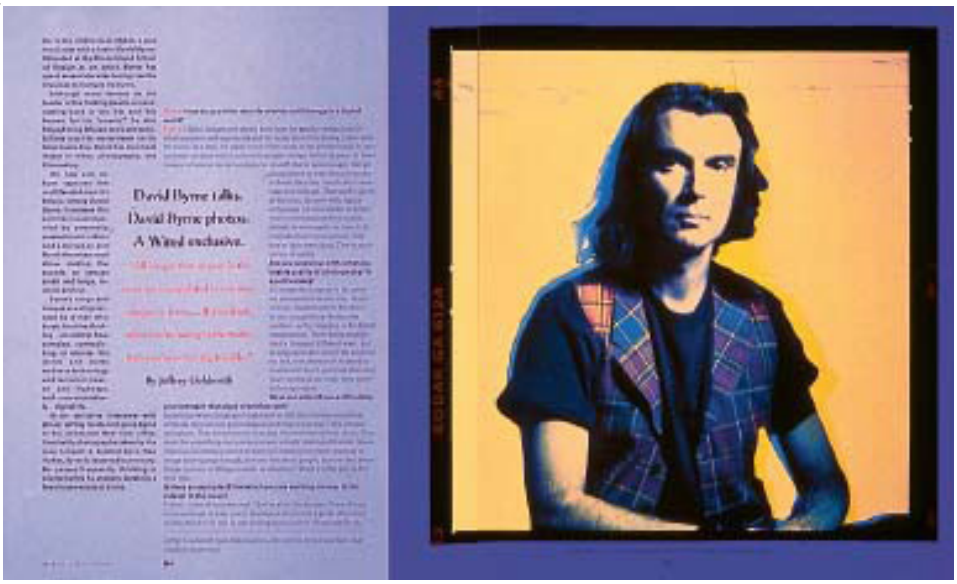

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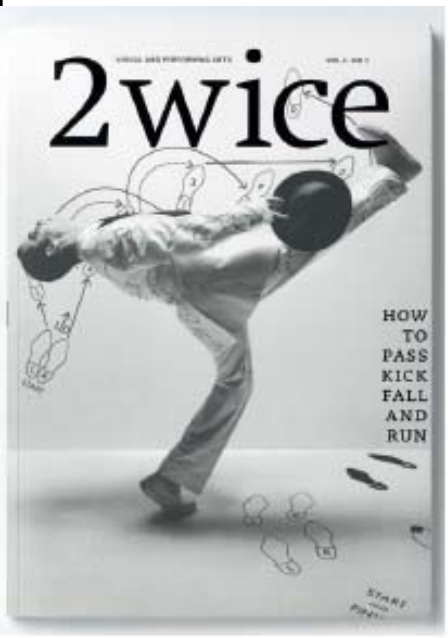


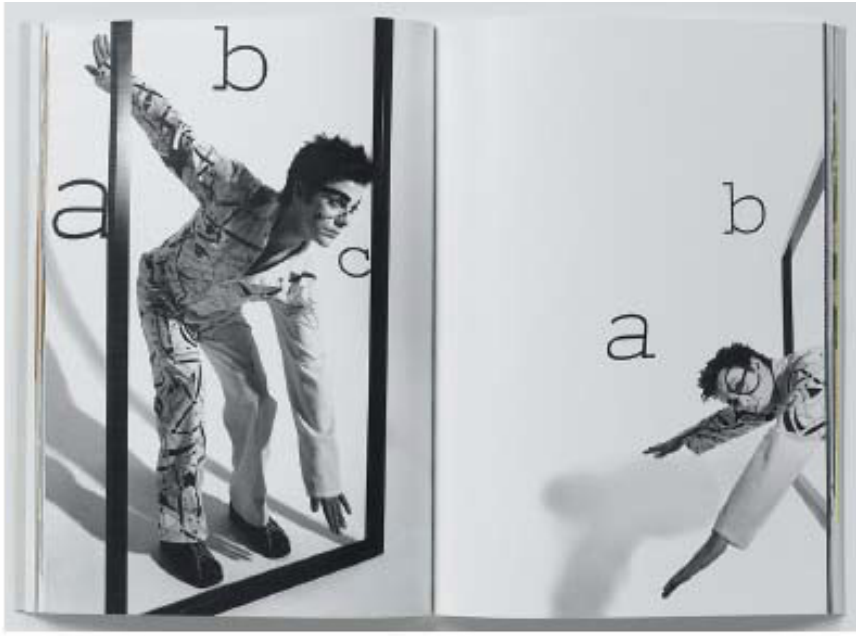
24-14.
Fred Woodward (art director and designer) and Andrew Macpherson (photographer), "Sinead O'Connor...," Rolling Stone, 1990. This breakthrough layout used large-scale display type over two pages as a dynamic counterpoint to the photographic portrait. 31.5 x 26.5 cm

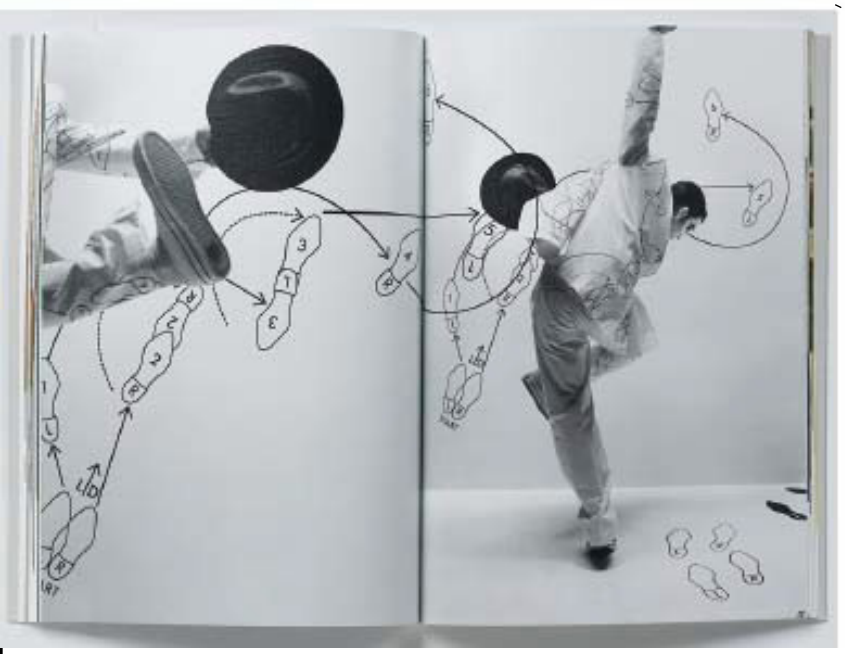
24-18.
John Plunkett, Barbara Kuhr (designers and art directors), Wired magazine feature spread, July 1994. Postmodern text designs and florescent colors signaled a new paradigm for print communication about the new electronic media. Photograph of David Byrne by Neil Selkirk.27 x 23 cm

24-19.
Kit Hinrichs (Pentagram), @issue magazine, c.1997-2003. In these disparate designs, the unifying element becomes the masthead itself. 30.5 x 21.5 cm









24-20.
Abbott Miller, "How to Pass, Kick, Fall and Run," 2wice magazine, 2007. This issue was dedicated to Merce Cunningham's dance of the same name. Working closely with Cunningham, Miller transformed words and movements into a visual interpretation of the issue's content. The masthead was designed using the 1985 typeface Swift, created by the Dutch type designer Gerard Unger. 29 x 21 cm

Students often worked with both hand tools and digital materials, combining them in the creation of experimental work. Venezky's Cranbrook education still informs his work today. He is intrigued by patterns, rhythm, and the structural qualities of letterforms; he often uses collage material, digital images, and altered or distorted type in his work, which skillfully combines handwork with technology. His most influential work includes designs for the Sundance Film Festival (Figs. 24-21 and 24-22), Reebok, the San Francisco Museum of Modern Art, Chronicle Books, Princeton Architectural Press, and Blue Note Records.

Venezky has taught typography at the California College of Arts in San Francisco since 1993. In 1997, he established the San Francisco–based firm Appetite Engineers. In the same year, he was included in ID magazine's list of most influential designers, and in 2001, a retrospective of his work was held at the San Francisco Museum of Modern Art.

24-22.
Martin Venezky/Appetite Engineers, spread from the Sundance Film Festival program, 2001. 29 x 22 cm



24-21.
Martin Venezky/Appetite Engineers, cover of the Sundance Film Festival Identity and Film Guide, 2001. 29 x 22 cm



New typographic expression

The use of text as signs or as visual form began as far back as 33 bce, when it was referred to as pattern poetry. The cubists, Dadaists, and futurists all explored word-images and shaped text. The work of Guillaume Apollinaire (see Figs. 13-18 and 13-19), who shaped text to illustrate ideas in his calligrammes and editorial pages, has been an inspiration for others seeking to use text to illustrate a story. These pieces challenge viewers to "see" text as images as well as something to be read.

Long before the arrival of the computer, artists and designers were liberating type from the page by turning it into expressionist signs. Futurist artist and designer Filippo Marinetti celebrated "words in freedom" in his Technical Manifesto of Futurist Literature of 1912. The personal computer has enabled designers to freely stretch the limits of typographic form to create unbounded words or letters on the page. Shuichi Nogami (b. 1954) is a designer who creates posters using expressionist typographic forms. For a poster promoting an architect working with wood in Japan, the designer combined letterforms and stretched their shapes into a wooden sculpture floating in space (Fig. 24-63). Nogami often takes surprising letters and photographic images and combines, overlaps, merges, and stretches them into experimental letterforms that float as three-dimensional objects on the page. The designs of Shinnoske Sugisaki (b. 1953), both elegant and poetic, display a unique blend of Western and Japanese features (Fig. 24-64).





Among the leading figures in contemporary Swiss graphic design are Ralph Schraivogel (b. 1960) and Melchior Imboden (b. 1956). A graduate of the Zurich School of Design, Schraivogel established his own graphic design studio in 1982. He has developed posters for a wide range of institutions and cultural events, including Zurich's Filmpodium, the Museum of Design Zurich, the Festival of African Films (CinemAfrica), and the Theatre am Neumarkt (Fig. 24-65).



Imboden arranges elements of simple, geometric compositions through minimal and decisive use of color to create bold, visually arresting, and illusionistic typographical abstractions. His expressive work combines a penetrating and rhythmic use of space with abstraction, repetition, flat geometric planes of color, and experimental typography. Imboden has designed many posters, books, and catalogues for Swiss cultural institutions that have earned recognition at international exhibitions (Fig. 24-66).

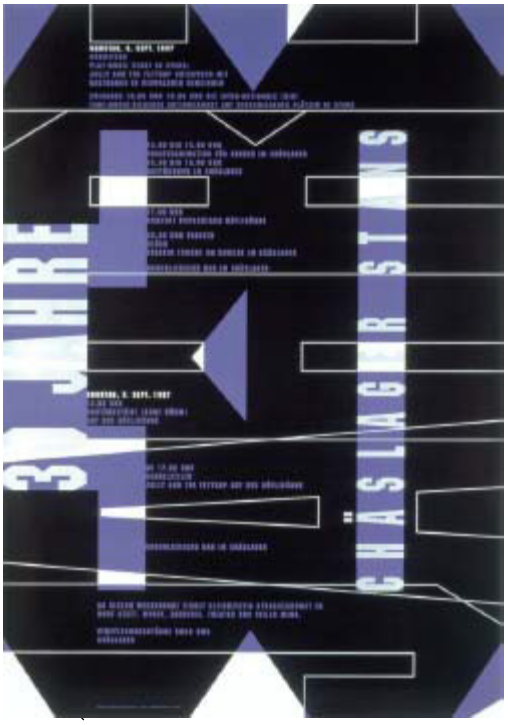
Paula Scher draws upon historical models while transforming them into her own unique form of expression. Her posters for the Public Theater's productions of Bring in 'da Noise, Bring in 'da Funk; Hamlet and Hair; and Twelfth Night and The Bacchae are refined and more expressive versions of nineteenth-century typographic posters combined with the playful spirit of Dada (Figs. 24-67 through 24-69).

A graduate of the Massachusetts College of Art, Jennifer Morla (b. 1955) founded Morla Design in 1984. Since the studio's founding, Morla has engaged in all facets of design, including branding, print, packaging, motion graphics, environmental design, and typography. She has won over three hundred awards of excellence and was admitted to the prestigious Alliance Graphique Internationale in 1998.

24-63.
Shuichi Nogami, poster for the architectural firm Shiki, 2002. Shiki works exclusively in wood on residential buildings in Japan. 93 x 65 cm

24-64.
Shinnoske Sugisaki, poster for the exhibition Mackintosh and the Glasgow Style, 2000. Using symmetrical overlapping letterforms, Sugisaki deftly suggests the ascending elegance of the Glasgow style. 97 x 63 cm

24-65.
Ralph Schraivogel, "Henry van de Velde," poster, 1993. The spirit of Van de Velde is invoked as his name is placed in one of his chair designs surrounded by vibrant moiré patterns. 128 x 90 cm



24-66. Melchior Imboden, poster for the Swiss exhibition 30 Jahre Chäslager Stans (30 Years of the Gallery Chäslager Stans), 1997. 128 x 90 cm



24-21.
Martin Venezky/Appetite Engineers, cover of the Sundance Film Festival Identity and Film Guide, 2001. 29 x 22 cm

She is known for her ability to combine wit and aesthetics with business pragmatics (Figs. 24-70 and 24-71). Her clients include Levi Strauss, Herman Miller, and AIGA, among many others. In addition to serving as Morla Design's president and creative director, she also assumed the position of chief marketing officer for Design Within Reach in 2006. She has exhibited widely and her work is part of the permanent collections of the Museum of Modern Art (New York), the San Francisco Museum of Modern Art, the Denver Art Museum, and the Library of Congress. She teaches at the California College of the Arts and lectures internationally.

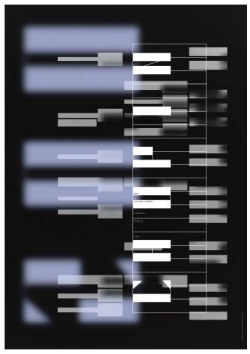


Thomas Wedell (b. 1949) and Nancy Skolos (b. 1955) met in 1975 as students at the Cranbrook Academy of Art. In late 1979 they located their practice Skolos, Wedell + Raynor, in Boston with a third partner, Kenneth Raynor, also from Cranbrook. The studio developed a visual vocabulary with a complexity of structure and color that echoed the spirit of their primarily high-tech and consumer electronics clients such as Digital Equipment Corporation and Boston Acoustics. The intense energy, vibrant color, and textures of their work deftly evoke the spirit of technology itself.

The studio's work pushes the potential interactions between word and image. Their three-dimensional constructions are collaged back into two-dimensional space and reflect the influence of modern art, technology, and architecture. In the early 1990s Raynor left the studio, and Skolos and Wedell began teaching at the Rhode Island School of Design, where the emphasis on communication theory influenced their work with a more refined use of symbolism (Figs. 24-72 through 24-77).

Catherine Zask (b. 1961), one of the leading figures in contemporary French graphic design, has developed posters for numerous cultural events and institutions, including the University of Franche-Comté, Scam (Civil Society of Multimedia Artists), L'Hippodrome, the national theater of Douai, the French Ministry of Culture, Paris Diderot University, and Hermès International. She was educated at the Graduate School of Graphic Arts in Paris and has taught at the School of Visual Communication and at the School of Art in Besançon. Zask's posters exhibit a fluid elegance and expressive style of both word and letter that are constructed by typographic forms converted into written symbols (Figs. 24-78 and 24-79). Her typographic forms and configuration of the writing is the distinguishing characteristic of her oeuvre. During her residency at the French Academy in Rome, Zask focused on shaping letterforms, tracings, doodles, the symbolism of words, and typographic signs of writing she calls Alfabetempo. This work forms the basis of her continuous experimentation with the assemblage and deconstruction of typography (Fig. 24-80). She has won many awards, including the 20th International Biennial of Graphic Design Brno in 2002, and she is a member of the Alliance Graphique Internationale (AGI).





24-70.
Jennifer Morla, poster for AIGA/Landor Associates, 2003. Morla expresses the diversity of AIGA with an explosion of images and textures. 76.2 x 50.8 cm

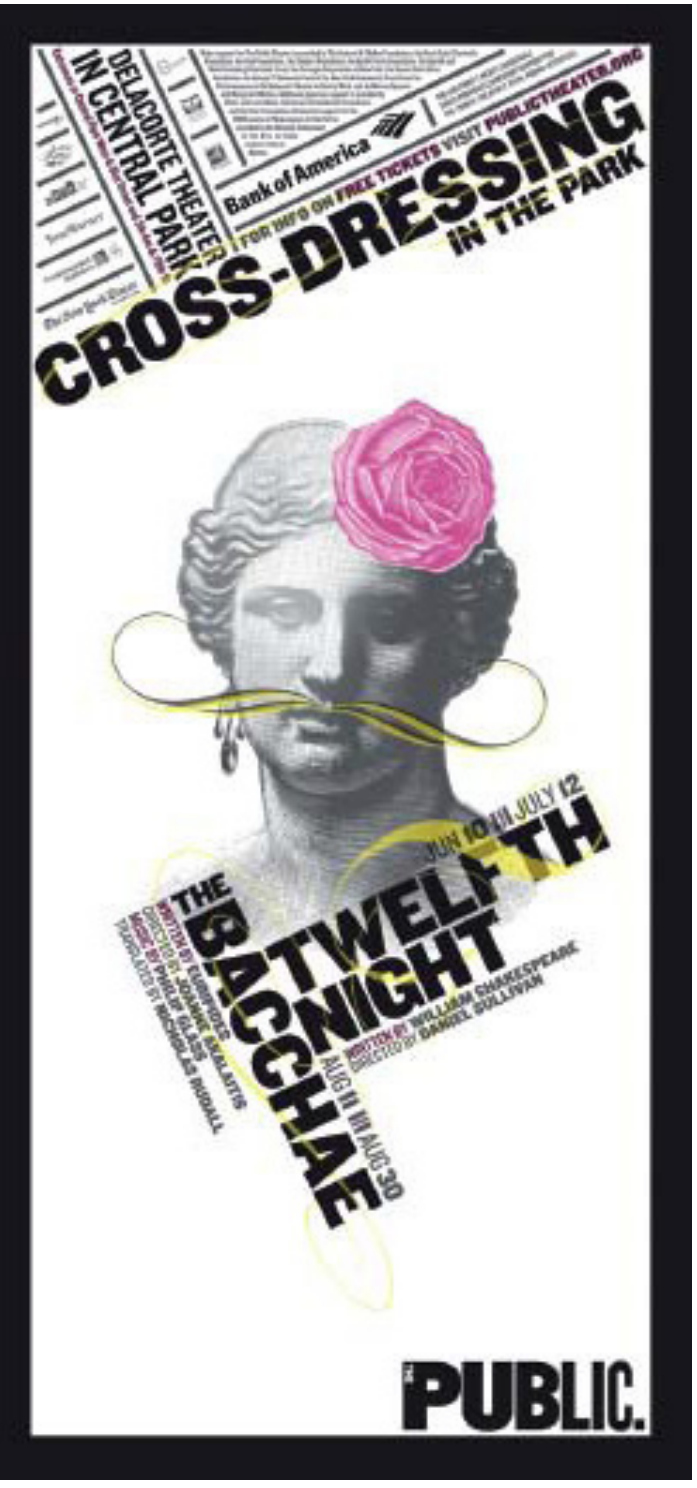
24-64.
Shinnoske Sugisaki, poster for the exhibition Mackintosh and the Glasgow Style, 2000. Using symmetrical overlapping letterforms, Sugisaki deftly suggests the ascending elegance of the Glasgow style. 97 x 63 cm

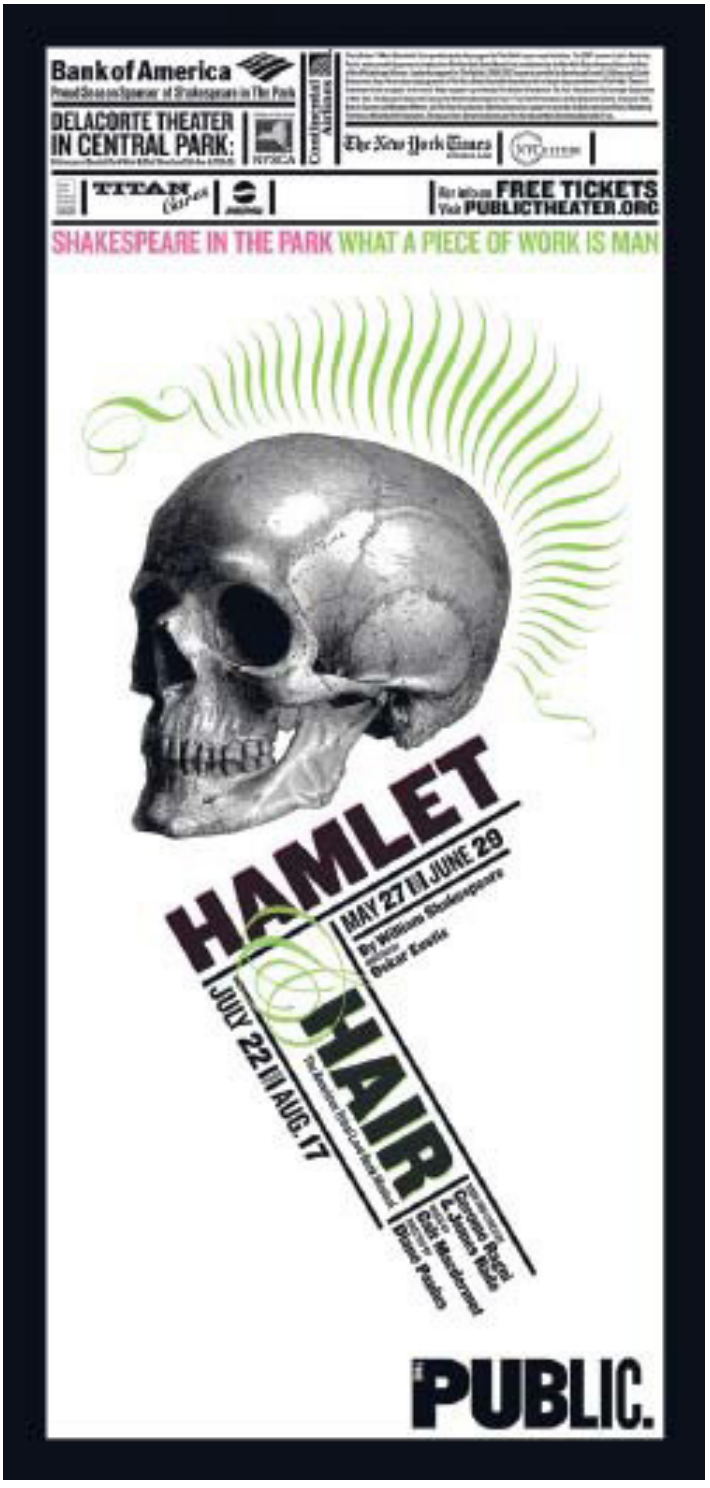
24-76.
Skolos-Wedell, poster for Public Bike, 2012. 128 x 90 cm

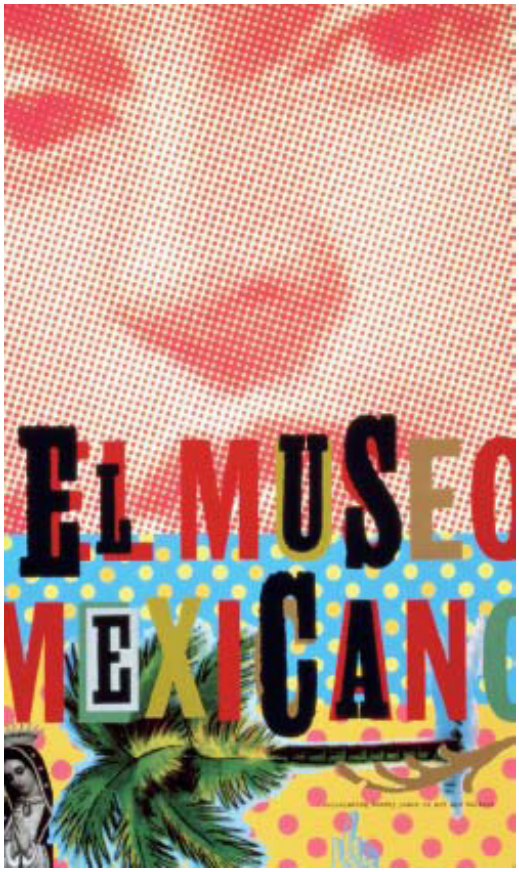
24-77.
Skolos-Wedell, poster commemorating Frederic Chopin's two hundredth birthday for the 22nd Annual Poster Biennale Warsaw "Chopin Anew" competition, 2010. 128 x 90 cm

24-69.
Pentagram (Paula Scher), poster for the Public Theater's productions of Twelfth Night and The Bacchae, 2009. 134.4 x 57.6 cm

24-68.
Pentagram (Paula Scher), poster for the Public Theater's productions of Hamlet and Hair, 2008. 134.4 x 57.6 cm

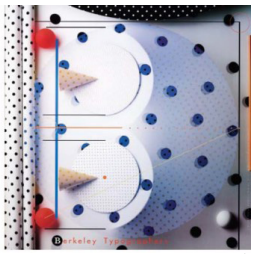

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DIRECTED BY DANIEL SULLIVAN
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HAMLET
MAY 27 TH JUNE 29
By William Shakespeare
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JULY 22 ND AUG. 17
THE PUBLIC.

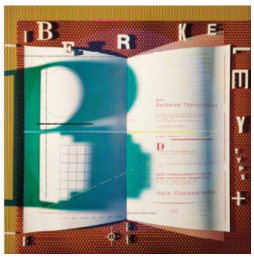


24-71.
Jennifer Morla, El Museo Mexicano promotional poster, 1995. 94 x 56.5 cm

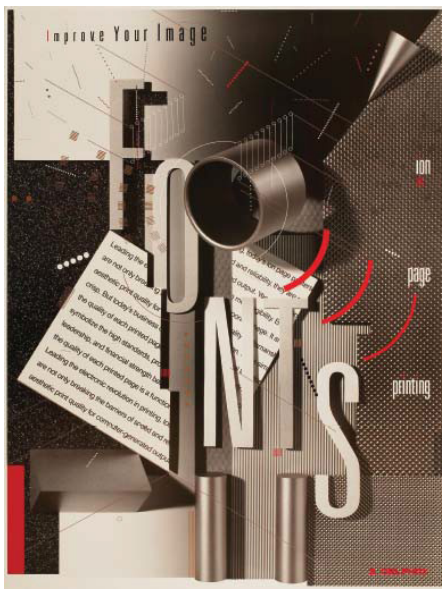




24-73.
Skolos, Wedell + Raynor, poster for Delphax Fonts, 1987. 112 x 84 cm



24-72.
Skolos, Wedell + Raynor, posters for Berkeley Typographers, 1981, 1986, and 1989. 63.5 x 63.5 cm





24-74.
Skolos-Wedell, poster for the Lyceum Fellowship competition, 2006. 128 x 90 cm



24-75.
Skolos-Wedell, poster honoring Matthew Carter as a AIGA Boston fellow, 2010. 128 x 90 cm

dgtl fmnsm Festival, Festspielhaus Hellerau Dresden 2018, offset poster series





Designer Interview Anja Kaiser



Leipzig-based graphic designer, researcher and educator Anja Kaiser (@aeni.kaiser) has a provocative approach to typography. Her work challenges the hierarchical principles of content, aims to explore how visual information could be intertwined and allows the viewer generate new insights. We invited Anja to discuss her dynamic practice and learn how popular culture and its impact on society fuels her work.

Laura: First of all I'm curious to hear what drew you into graphic design and typographic experiments?

Anja: I got into graphic design in 2004, while drawing posters for our female DJ collective in Cottbus, a small town in Brandenburg. At that stage, graphic design was a kind of escape from earning money within the club scene. I had no clue I would end up in the same trap with graphic design.

Two years later I began my bachelor studies at the Burg Giebichenstein University of Art and Design Halle where the focus was on typography and editorial design for print media. For my Master's degree I felt like exploring my own field of interests and taking an open media approach – I was craving to explore some unknown territory and to combine design with research. So, in 2012 I relocated to Amsterdam to do my MA in the design department at the Sandberg Institute Amsterdam. During those two years, I investigated feminism visually and theoretically, began to work on a project Sexed Realities — To Whom Do I Owe My Body? which was accompanied with an essay.

In terms of my formal and conceptual development, it was a very challenging time, but the program allowed me to spend a lot of time to research and formulate more precisely what I wanted from it. I started applying the typographic skills I learned in my former education in a more specific way just as much as my dilettante manner of using software to generate an (unintended) output. My passion to use unconventional digital tools definitely originates in this period. These tools also influenced my typographic treatment. Strategies like Simultaneousness became very important to me, in the sense of needing to create something that allows me to establish complexity, implanting shifts and eclectic contrasts.

Laura: Can you tell us more about Simultaneousness and any other particular methods that guide your creative work?

Anja: Designers use a specific set of tools that is consolidated, expanded and readjusted within their practice over the years. Tools in graphic design are not only design principles, they also give an account of the canon, knowledge production, models of work, collaboration and strategies of storytelling. Since my MA studies I try to connect and question my visual and conceptual approach in relation to my political agenda: feminism. As in all other areas, it is a western and male-dominated historiography that bars a view beyond the eurocentric horizon of the graphic design scene. I'm searching for an alternative historiography in graphic design and I'm inspired by designers like Sheila Levant De Bretteville whose visual practice is shaped by the political activism and the Women's movement in the 60s and 70s in the USA.

I have an urge to exploit the limits of tools, to overcome pragmatic functionalities and to perform alternative narrations. This process is a chaotic navigation of in-between knowledge and non-knowledge to uncover dominant structures and reoccupy subjective gestures in graphic design. Designers usually smooth out conflicts and legitimize the current social order with their symbolic productions. What if these symbols become messy and unstable?

To me collecting, exploiting, deconstructing and collaging various materials describe an eclectic design practice. Simultaneousness is a process of translation and repetition in order to simultaneously identify and show connections, oppositions and paradoxes. What if foreground and background are enmeshed into each other? And typography doesn't aim to hierarchize content, but rather to intertwine content and provoke encounters?

Balance Club Culture Festival, Leipzig 2020, in collaboration with Studio Unfun (web) and Balance Team (curation)



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Laura: How has your approach to typography, and perhaps more broadly design, evolved over the years creating posters for underground clubs and music events?

Anja: I think it is important to mention that many of these assignments do not come to me from external clients, because in most cases I am part or connected to the festival or feminist collective myself. In the last years I had to learn to professionalise in several roles: writing prose for funding applications, curating programs more inclusively, mediating between artistic productions and rigid regulations of funding partners and much more. In that sense I had to collectively learn to build a structure that made it possible for us to invite and pay musicians, producers and artists. As a result, all my design inspiration for these events is embedded in the debates we have around the various festival editions. In this environment I have the chance to question hierarchy in club line-ups and discuss the financial and institutional dependencies which then also affect my visual strategies.

Laura: How does your critical research practice influence the visual representation of your projects?

Anja: I think all forms of visual representation reflect upon an ideology and provide information about the state of society. If I want to fuel the necessity for a feminist design practice, I need to constantly ask whose voices do I amplify, who do I bring in for a project and which structural conditions do I reproduce. I have the privilege to switch in-between client work, teaching, collective work and self-initiated artistic projects. And all these different fields inform my practice fundamentally. There is not one short-cut to translate a critique or a condition visually. As a visual translator I like to be invited to think through subjective design strategies and intervene with questions, fictions and alternative narratives instead of construed clarity and order.

I think all forms of visual representation reflect upon an ideology and provide information about the state of society.

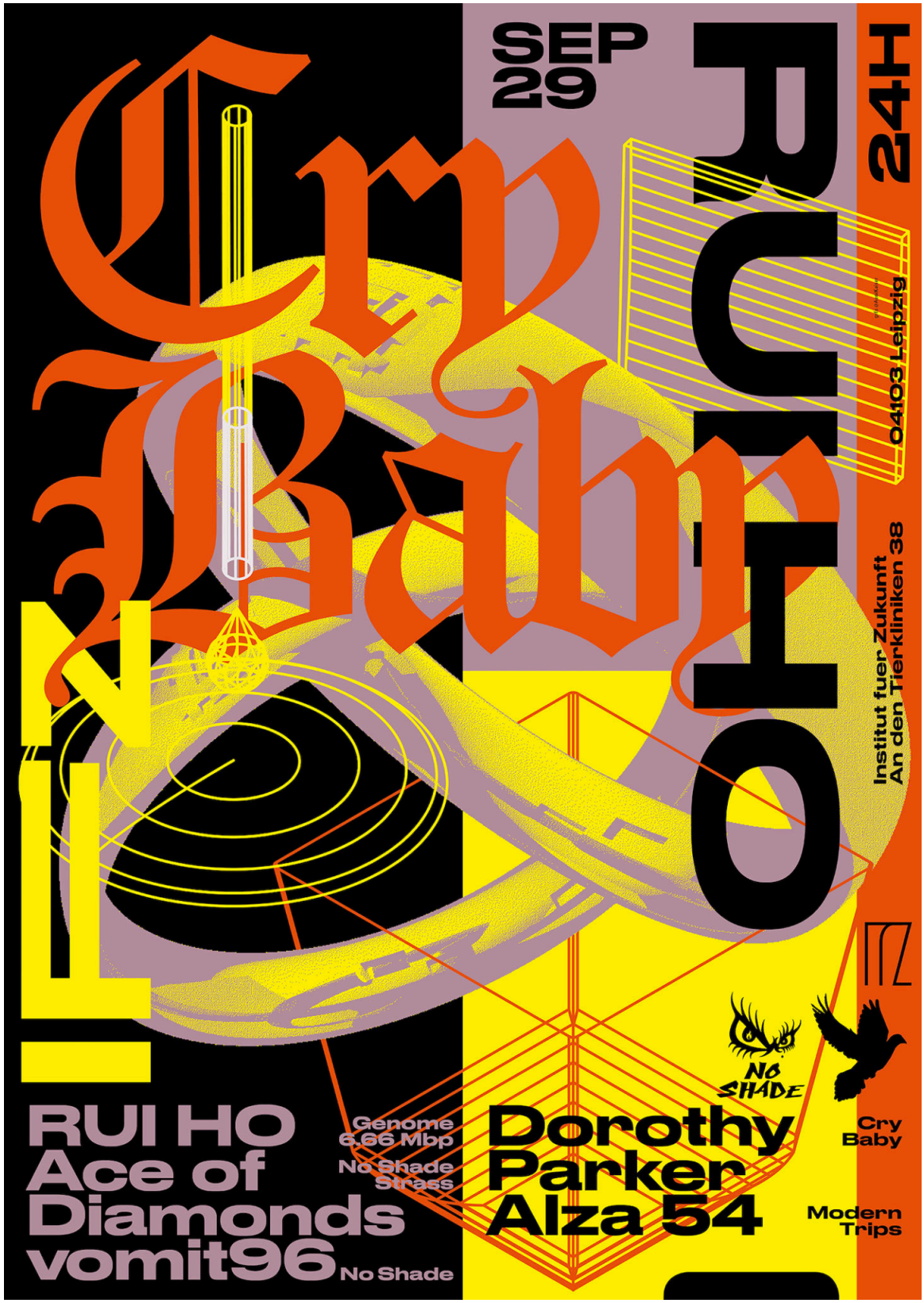


dgtl fmnsm Festival, Festspielhaus Hellerau Dresden 2019, offset poster series

Cry Baby w/ Ziúr, Institut fuer Zukunft,
Leipzig 2017, offset poster series



Cry Baby w/ Rui Ho, Institut fuer Zukunft,
Leipzig 2017, offset poster series



Laura: Speaking of feminist design practice, can you tell us more about your recent project Glossary of Undisciplined Design?

Anja: Glossary of Undisciplined Design (GUD) is a collaborative initiative by designer, educator and artist Rebecca Stephany and myself. We joined forces in 2018 in order to gather and publish tools, strategies and the work of pioneers and peers with the aim to amplify feminist and undisciplined design practices. In collaboration with design students, practitioners and educators, the Glossary of Undisciplined Design is conceived as an approach to be expressed in different models: a series of topical lectures, teaching formats, workshops and a symposium at GfZK – Museum of Contemporary Art Leipzig. All these activities serve as the extended editorial framework for the GUD handbook (to be published in February/March 2021).

With around 56 entries in text and image by more than 20 international contributors, among which Sheila Levrant de Bretteville, Hackers & Designers (Anja Groten and Juliette Lizotte), Sara Kaaman, Ece Canlı, Jungmyung Lee and Clara Balaguer, as well as Rebecca and I with students from HfG Karlsruhe, the GUD handbook combines a multitude of theories and narratives with unruly strategies for empowering modes of design practice.

Discriminatory structures and biased definitions in the field of design continue to reinforce disadvantages, from studying or teaching design to ways of professionalizing in the field and are inseparable from structural issues around relevance, visibility and representation. Rather than pointing to a binary understanding of "undisciplined" as opposed to a "methodical" or "orderly" way of designing, we work with undisciplinarity as a feminist unpacking of modernist, patriarchal or dogmatic rules for designing. Through critical investigations, hands-on experiments, speculative narratives and hybrid forms, GUD approaches this process as a deliberately humorous and joyful attempt to resist patriarchal expectations for the field of graphic design towards messy, fuzzy, emotional, unruly, collaborative and caring design practices.

The playful conception of the handbook as a glossary allows for the rhythmic and engaging interweaving of different intensities and densities of content. In order to address conventional design paradigms in the design of the book itself, conceptual and editorial means such as non-linearity, discontinuity and patchwork are employed alongside formal explorations in typography and layout. On a pictorial level, narrative essays, digital collages, sketches, photos, documentation materials of the symposium as well as reproductions of the design and art work of the contributors, are set alongside each other. This porous and polyphonic editorial strategy enables diverse ways of reading and experiencing the various contents offered in the handbook – contradictions and questions (rather than answers) are articulated and produce a productive tension that invites the reader to access the publication from his/her personal experiences, associations and decidedly subjective points of view.

You can follow Anja's work on Instagram and sign up for a newsletter to be updated about the Glossary of Undisciplined Design book release.



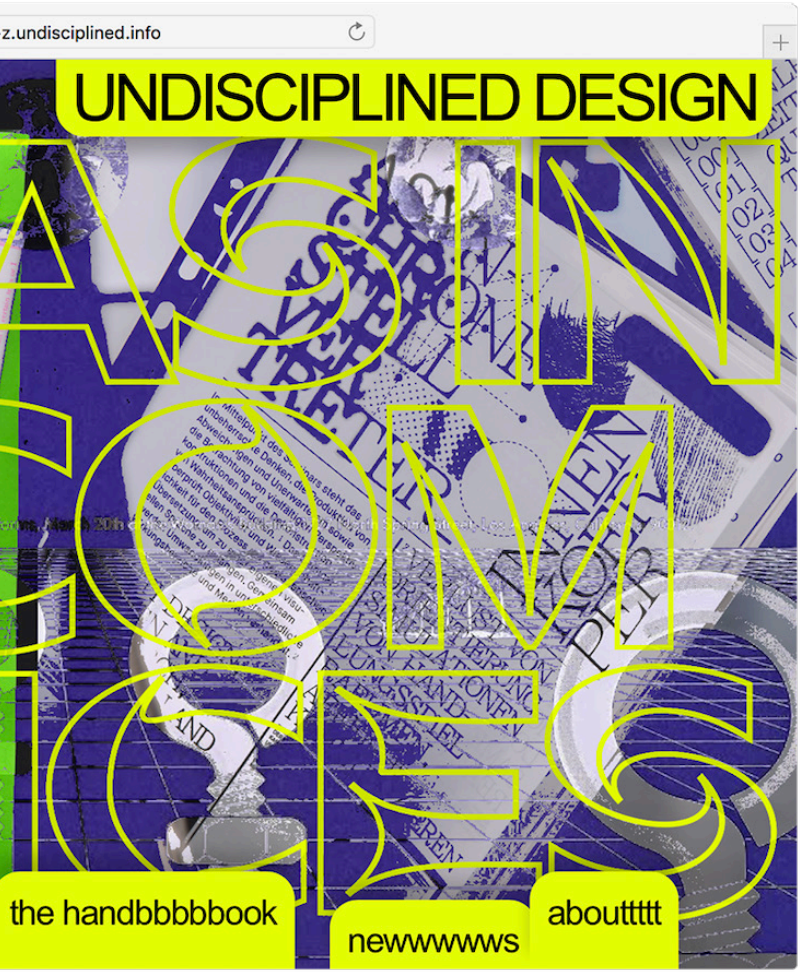


Whose.Agency, Leipzig 2019,
animated city light posters,
http://whose.agency/

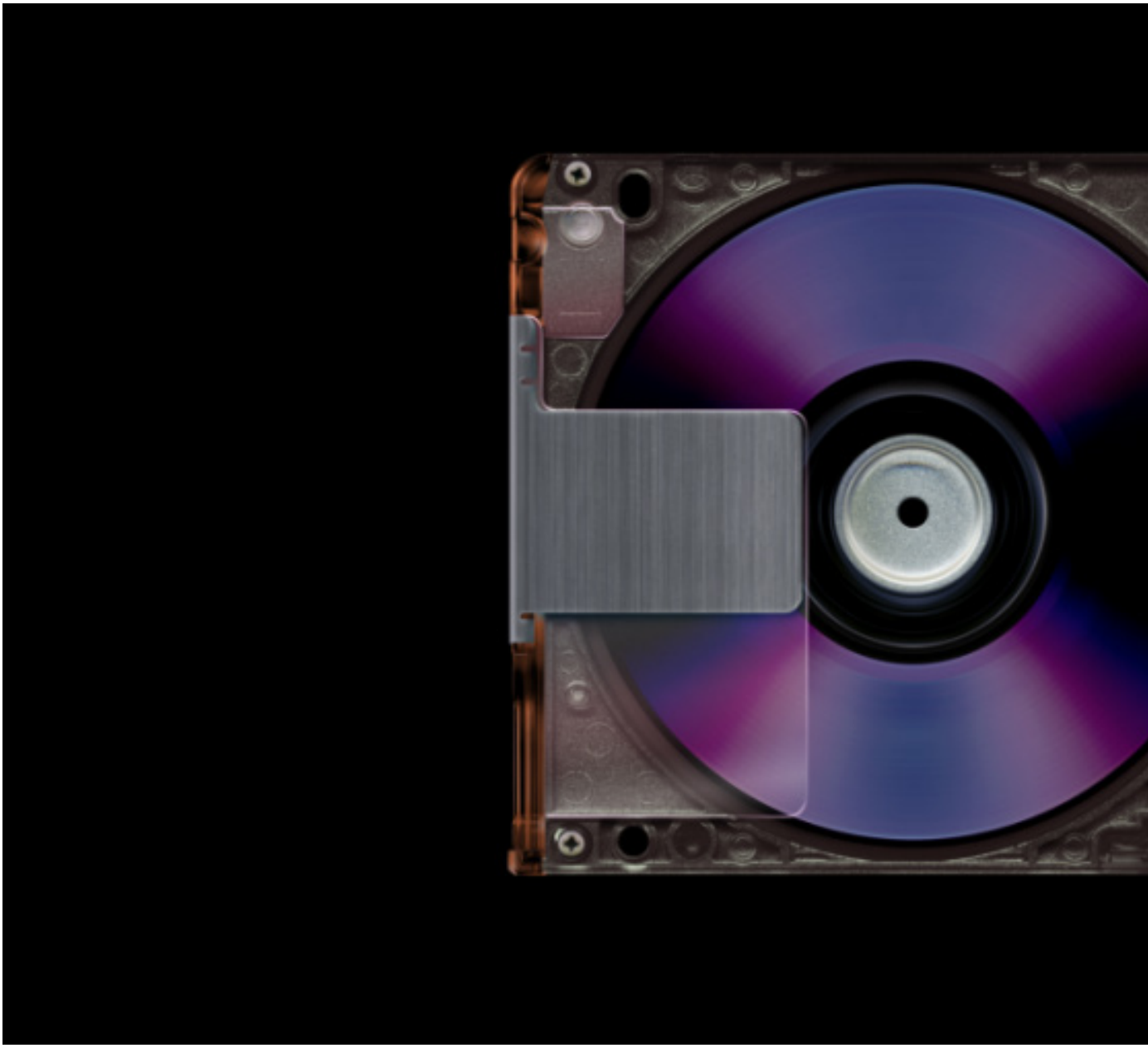
Next page, GUD Website

Glossary Of Undisciplined
Design is a project by Anja Kaiser
and Rebecca Stephany




z.undisciplined.info
UNDISCIPLINED DESIGN
the handbbbbbook
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Individual Project:
PH015Lemonade



DAVID RUDNICK: IDEOLOGIES



David Rudnick is a UK-born, American-raised, self-taught graphic designer.

With a degree in art history and philosophy from Yale University (BA 2009; MFA 2016), his practice is primarily concerned with de-codifying the digitally fragmented environments we operate within; emphasising cultural utility over aesthetic value.

The idea of being excited about processes that can think in ways we fundamentally can't leads to communicatio which can ne be fundament understood.



David Rudnick

EDLX.056 Heavy The Eclipse | Clouds



What does it mean to be a graphic designer at this current point in time?

We're in a moment where what a graphic designer is (or was) and what graphic design constitutes is quite radically shifting, due to not only changes within the profession but within the technological and social paradigm we find ourselves in.

If we're not there already, we're rapidly approaching a point where every participant in mainstream social communication is a visual ideator; someone who is participating in the graphic production of communicating their identity through either a curated choice of images, in how one decorates their social media profile, or even whether you choose to create or share memes in your Instagram or Snapchat stories. Most people now are participating in some hybrid communication that, to some extent, involves the traditional skills and choices that would have previously been the preserve of an educated visual class. Font choices, how certain visual decisions represent tone of voice and identity, representation — these skills are now being seen as normative essentials in the participation of every day life.

These were once presented or considered as fringe concerns or negative considerations of the elite; 'high decisions' that would take place above people's heads. I think those illusions are falling by the wayside, while simultaneously the professional class is having to reconcile that the speed and breadth of which decisions take place on a daily basis have outflanked any centralised attempt to control or coordinate them. The number of young people who are aware of (and interested in) how the basic skills of visual communication operate, and understand the way it's important in their life, is a really startling change. The concern or interest in how branding and identity works makes it almost impossible to participate in contemporary day-to-day society without having some form of relationship with those ideas. Whether it's one that is codified by a formal education or approached in a very informal manner.

What has that meant for the consistencies and evolution of your own practice?

Unquestionably there are elements that are not unchanging; particular elements which are destined to be considered 'consistent'. There are certain themes in how I document and articulate my visual methodology within my own personal space that are consistent.

The way the designer documents work as a product of their own process, how the client documents the work, and how the client presents the work must change. I have spoken previously about the concept of Work One and Work Two, where there is a fracturing individual environment wherein every graphic brief generates two works: Work One is the work executed to reach the audience in the context of the client. For example, if I am making an album cover, Work One is the digital artwork that appears on Spotify or the physical record that can be purchased and lives in the life of the audience. It's very important, essential even, that designers are cognizant they do not need to use Work One (the space that should be an encounter between the work and the audience) to assert their ego as some signature. Defining one's own practice can be fulfilled by Work Two, which is the way you document the work in the context of it being produced by your practice. There isn't traditionally a discussion of the difference between these, but I think they're enormous and in the internet age it's something which is a new fundamental of design.

Every piece of design for a new client is a totally new vocabulary; a set of ideas they bring to the table, a different audience (who have their own expectations and graphic ideas to activate them), and different levels of visual understanding I need to be mindful of. I would hope when you look at Work One, it's constantly changing. Consistencies in my presentation as Work Two may mislead people to think I'm trying to create some sort of unified aesthetic and apply it across different projects. When you see my work in the world independently of how I document it, the presence of the designer is far less than when I'm trying to present it as a sequence of ideas I've developed in my own practice. I deliberately created a documentation method on my tumblr, where I present my work in sequence one at a time. The goal of that was to show how ideas develop in my practice across multiple bodies of work, or you will see me return to ideas I had previously explored that I think are relevant elsewhere.

I've also talked informally to other designers about the concept of 'the long poem' where you can view your body of work as an opportunity to explore ideas that may take more time to fully develop than any one client can afford you. It may take 15 years to work out an attitude towards certain fundamentals of the grid or visual composition or historical attitudes to typography, where you need some way of organising those explorations to draw value from them. Part of the role of my tumblr was so I could help organise, for me and observers of my practice, longer term aspirations and ideas. They should never come at the expense of delivering something meaningful for the audience of the work. I don't want it to feel like it's another episode of my 'performance' of graphic design. My ego should never be present in the Work One that the audience encounters. If so, I've failed.

Rudnick's We Live As One,
collaboration with Crack Magazine



I don't think the sensitivity of learning to challenge your client is possible when you are punished for challenging your teacher.

David Rudnick

In that regard, can you talk about the long-term client relationships you've forged and the ideal structure of any interdependence?

I'm really grateful that it has shown me just how phenomenally varied and special individual creative practices are. They are a reflection of not just individual methodologies but attitudes, experiences, backgrounds, childhoods and environments — things I feel incredibly privileged to listen to and pick up on throughout time. I want to build tools that reflect those ideas and communicate them to their audience rather than having them give me a platform to do 'me' on top of their work.

What can be the most rewarding (or disappointing) experience is when those relationships abide over time; seeing someone whose practice you admire grow and change over time and having to learn and change as a result. Whenever I'm approached by a client one of the things I always try and ask is 'what is the longest-term value we can possibly build out of the work we do together?'. It's amazing working with musicians or artists because they're probably going to continue doing that for a long period of time, but it's equally important to ask that of a more conventional client where what we're trying to do is deliver meaningful value for the audience. Firstly, we're not trying to make disposable design and secondly, we're not trying to give the impression of it being flippant or without longer term meaning or value. Part of growing and learning for me is (having had some incredibly rewarding experiences with individual creatives) how I could try and build relationships with social organisations or conventional companies where we can commit to long-term goals that are of lasting value.

I talked a little at the beginning of my career (and I still feel it's important) that we don't have a very good language within design for assessing metrics of recurrence. It's why I was done with social media early in my career and developed strategies in my practice which were antagonistic or dissentive to what I saw was an environment radically changing design. I believe that would have been more widespread had we placed additional value on the idea that the things you see 10,000 times are far more important and intrinsic to understanding visual culture than something you see only once. There is a tendency, particularly in advertising, of championing graphic spectacle; a fireworks display you see once. What is far more nefarious is your electricity bill or the visual makeup of the social network in which you spend eight hours a day — this is where graphic ideas start to normalise and shape the identities and thoughts of the audience and user. That's why I started doing magazine design in college. What I loved about them growing up was that in the architecture of my mind, just prior to the internet, it was a place you could return to every month. They had a voice that felt consistent and a graphic attitude where certain things occurred within the magazine that you wouldn't expect to occur anywhere else and you would start to look forward to that experience again the next month. That sense that we are creating both environments and then the social, political and visual culture of those environments become the social, political and visual culture of their audiences is the place from which I approach graphic design. I want to be really clear part of the goal of my practice has always been to better understand how we can create meaningful value for the people who have to view those environments, and for them to become positive places within their lives.

I've spent a long time avoiding opportunities to work with corporate clients or brands or networks because I'm still trying to find ways I can put on the table strategies we feel can have long term value. I'm really not interested in creating fireworks for the network, I'd rather help the network become a better environment for its audience.



Individual Project:
Rare Earth Publication



Rudnick's We Live As One,
collaboration with Crack Magazine

How were these ideologies dictated by the nature of your self-taught education, and what do you believe is missing from present-day design education?

I approach design from a position of distrust and unease. I don't think I'm a very good student in the conventional sense. If you tell me something is done this way, and I see results in the design industry that look like a pile of shit, I am disinclined to learn to do it the way it's 'supposed to be done' considering I don't agree with the result. There are an enormous number of young people today who don't want to end up looking like anything within the design industry as it currently stands. This creates a paradox from an educational perspective because you're asking people to buy in (often at extreme personal expense) to a certain economic model of renumeration that doesn't feel like an attractive proposition.

I do think the models of design education as they stand need to change fundamentally. My personal feeling is that paid design education on behalf of the student can not and should not be the norm, or encouraged at all. Publicly available educational resources (freely distributed online) coupled with paid placement (within active studios that have a commitment and incentive to training their staff) is a model that needs to propagate.

When I gave my lecture at The Strelka Institute, I talked about how the Netflix series Chef's Table had been hugely influential to me. I don't want to be seen in any way as holding up fine dining as this paragon of superb working practice but it was very clear from these vignettes of chefs (from many different walks of life) talking about how they got their start, that it was practical experience; not just within the industry but from seeking out other practitioners or environments where there was a highly demanding focus on skill. There, they started to assemble a basic vocabulary and palette of understanding and abilities they could apply to their own practice. I do not think the demands of commercial design nor the responsibilities of delivering for an audience can be satisfied fully through the use of practical tutorials in an academic setting. I don't think the sensitivity of learning to challenge your client is possible when you are punished for challenging your teacher.

It works both ways too. If a design student is fucking about doing work just to be as aesthetically attractive as possible with no actual practical demand (for example, those designers who do a poster a day on Instagram or something), that's abandoning an important responsibility.

I view myself as someone who grew up in an itinerant way. I was incredibly privileged and didn't have a lot of responsibility in my life and what I'm most grateful for is that my practice gives me a reason every day to consider my responsibility to other people and deliver in that fashion. I don't think the current graphic design system in any way addresses this notion of responsibility; I think it addresses liability and it creates transactional relationships where agency can be bought and sold. Similarly, the expectation of the current education model is that design skills are a commodity which can be purchased by a student, which I reject completely. The learning of design skills involves labour, commitment and responsibility on behalf of the student which should be compensated. Ideally we should aim for a situation where all parties — the students, the mentors and the audience — can receive at least some output where every input is valued and respected.

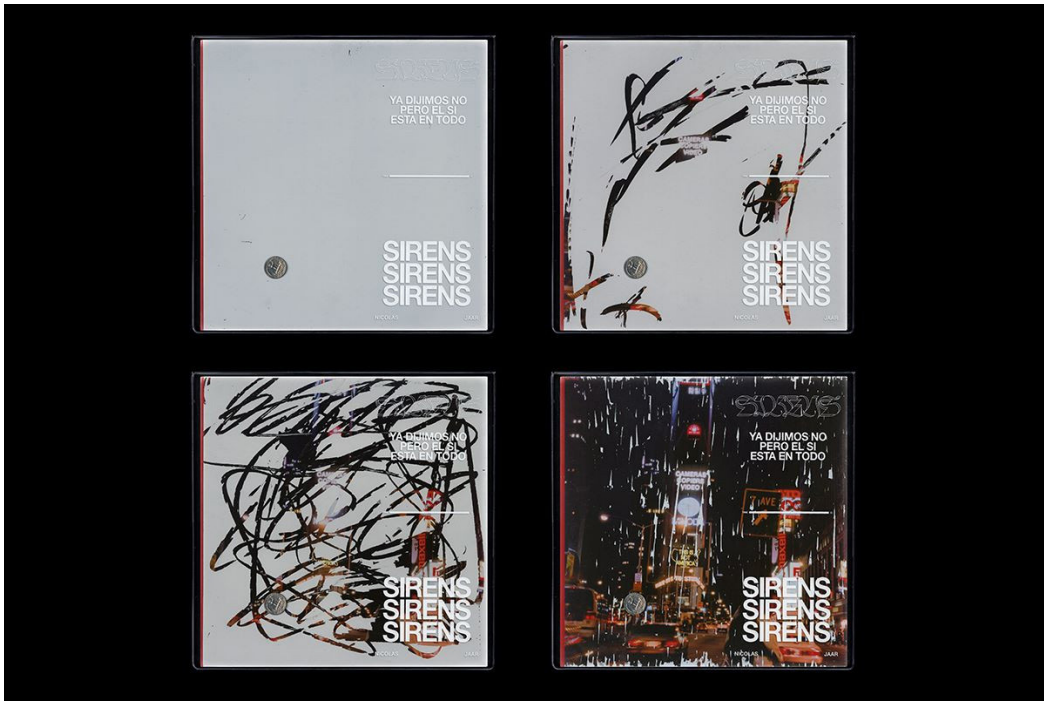
RL Grime -
NOVA (The Remixes, Vol. 2) artwork



The Trance War
(1998–Ongoing)



Nicolas Jaar and David Rudnick collaborate on
limited-edition Crack Magazine



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WARP295



Can you develop that exclusively on your own accord?

You can, but no one develops skills in a vacuum. Everyone has a unique biography, family history, cultural history and social and political background — those are intrinsic, there are no designers who don't have that. Therefore there is groundwork for a voice, a set of skills or way of framing those skills that will be unique to you. I'm not saying it's every man for themselves nor am I suggesting people go out and become this self-sufficient individual node, but I think designers should be aware of their practice on a daily basis. They should be sensitive to the way their daily environment is helping them grow or holding them back. If you're operating outside of education one of the most important things is to find supportive communities: the other designers or clients working towards certain goals whom you can have protection from the precocity of what it means to not work in a structured environment — for example, without a regular pay check.

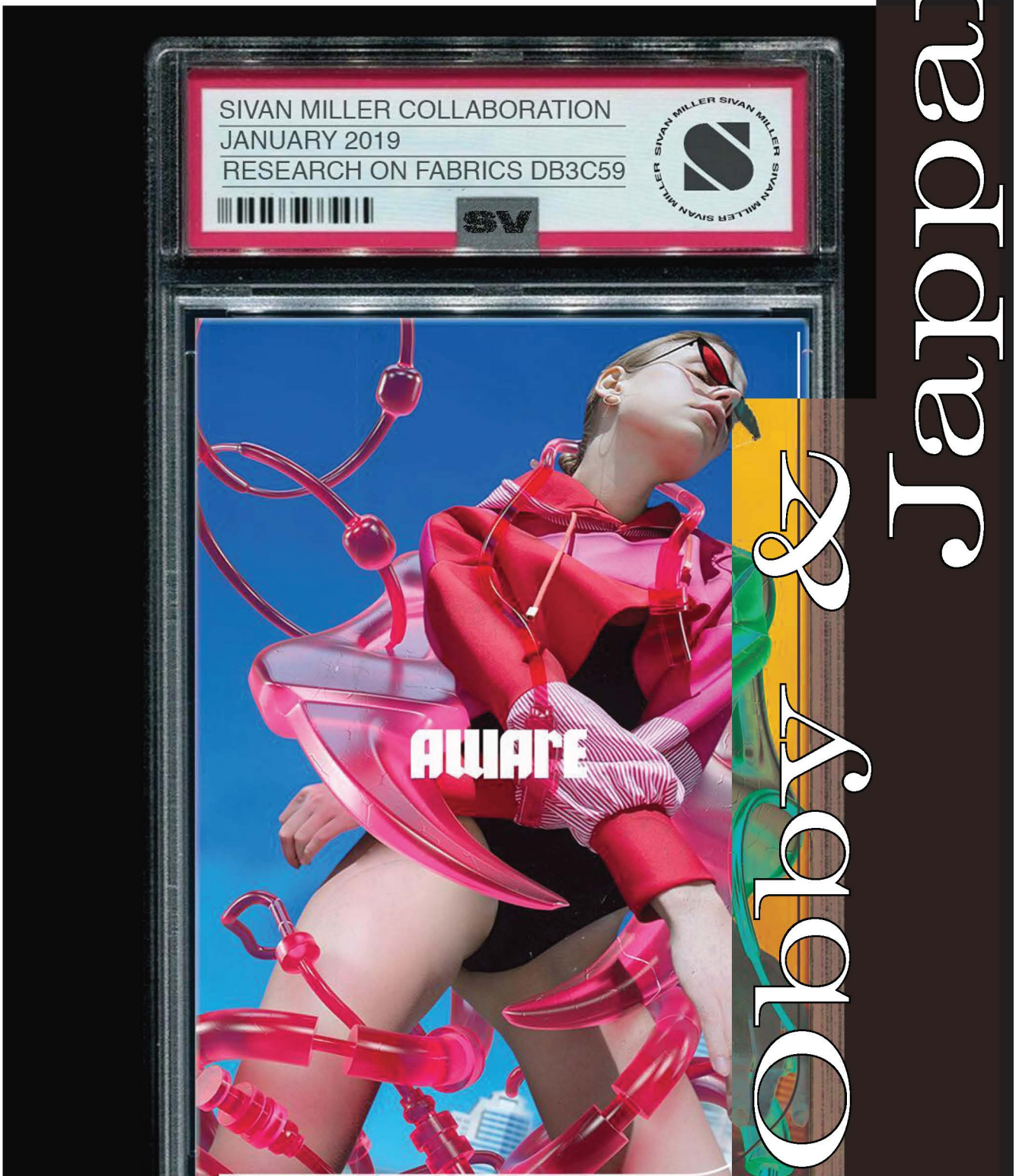
I can't stress enough that in my life I would not have got through without the support, patience and understanding of friends. There were times in the first five or six years of my practice which were enormously economically difficult. I was very obstinate in not wanting to take work I felt was socially or personally against my values, and that meant there were times when I was broke. The idea of me advocating everyone goes it alone is awful because I'd be callously putting a lot of people at tremendous risk and harm. I have nothing against and have tremendous respect for people who are trying to build their skills in an environment they determine, and I'd encourage them to remain in contact with other people to learn more about the variety of situations in their space and to never consider themselves distinct or superior. Ultimately it just makes you a worse designer; it will diminish your responsibility to understand what an audience wants or to feel you should be learning about other practices, because that's what puts opportunities on the table. Communication requires you to have a reasonable understanding of what the other person is saying or needs to hear.

Under the assumption that design is largely dictated by technology, do you think there is a positive impact technology like AI can have in creative fields?

I'd rather it didn't exist. There's a privilege to the belief we could get some graphic design while losing the ability to communicate publicly and be trusted as the basis of democracy, or that the more vulnerable in our society may be literally at risk at death because we're empowering political actors not to be questioned.

Who gives a shit if you could make some cool graphic design? That's a farcical abandonment of a sincere interest in the essence of graphic design itself. The technology as spectacle — the idea of graphic design as a way of entertaining without thinking — has been enormously ruinous. This is the black-hat side of design where the tools of working are obscured to the viewer. I passionately believe that the design principles on which a piece of work operates should not be withheld from the viewers understanding. And the idea of being excited about processes that can think in ways we fundamentally can't leads to communications which can never be fundamentally understood. They can empower, and you can make money off them, but it's at the expense of the viewer or user. It's part of a power dynamic: the people able to weld those systems most effectively will be the first to access to them; they will have the most money and the biggest social reach at the expense of the audience. They are empowered actors and they hurt viewers. We need to be far more principled in our conversations with one another; if something empowers actors and hurts viewers, we have to stand up and oppose it. We have to. There is no other moral way of looking at that problem, no possible way of suspending it unless you are willing to defend an idea of design as a tool of manipulation at the expense of the audience.

Obby & Jappari: The Future is Here
In collaboration with Sivan Miller



The Dream Team

Obby and Jappari are a graphic design dream team based in Frankfurt, Germany, putting out new digital art almost every day. From album covers to clothing merchandise and even package design, the two young graphic designers work on every project together. They've done work for brands like Nike, Under Armour and Tiesto, always adding their futuristic-yet-retro flavour despite how big the project.

The Nike Vapormax Campaign

The Vapormax is an insanely popular shoe, famously remixed by Virgil Abloh in the "The Ten" Off-White X Nike collection. Nike launched a global campaign for the shoes and called on Obby & Jappari to create a visual identity for it. They did 3D renderings of the shoes using their signature style and created in-store visuals and poster ads. Their work was plastered all over Nike's Portland, Oregon HQ during the campaign.

The clients will come

Obby and Jappari are constantly coming up with new concepts and ideas on a daily basis, whether someone has hired them or not. They'll drop album concepts because they didn't like the official artwork, and whip up a 3D scan of their favourite Balenciaga shoes just for fun. These guys gift their followers new and unique ideas that are sure to inspire anyone and show us what grinding really looks like.



The Futuristic Kids
Photographer: Sivan



Artwork with @global_studio
Artificial Inteligence Cover
With @obby1000



Previous page
Obby & Jappari
In collaboration with WIDE AWAKE

JUST DO IT 1000
Collaboration work with
@adxmboni : Airmax TN Super Sharks





Work for @tiesto
Creative Directed
by @joe_r_perez

Obby Sports
In collaboration with @xxvnii



Obby&Jappari for @nike
Work from the @nikesportswear
vapormax campaign

nike martymcfly airmag II
Concept.
W/ @obby1000




VAPORMAX VAPORMAX VAPORMAX
NIKE
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Anja Kaiser

anjakaiser.info website



Whether in activist settings or pop-cultural scenes, Anja Kaiser is looking for potential means to actively and collectively shape society. In cooperation with various subcultural spaces and feminist groups she contributed to projects and their graphical translation. In her own work she investigates the human body as inevitable object of projection for biologically founded determinisms and means of deconstruction. She works at the junction of graphic design, art, music and forms of digital self-empowerment. Through her posters, animated digital images and towel editions that carry her signature of radical aesthetics, she leverages a wider public awareness for her topics.

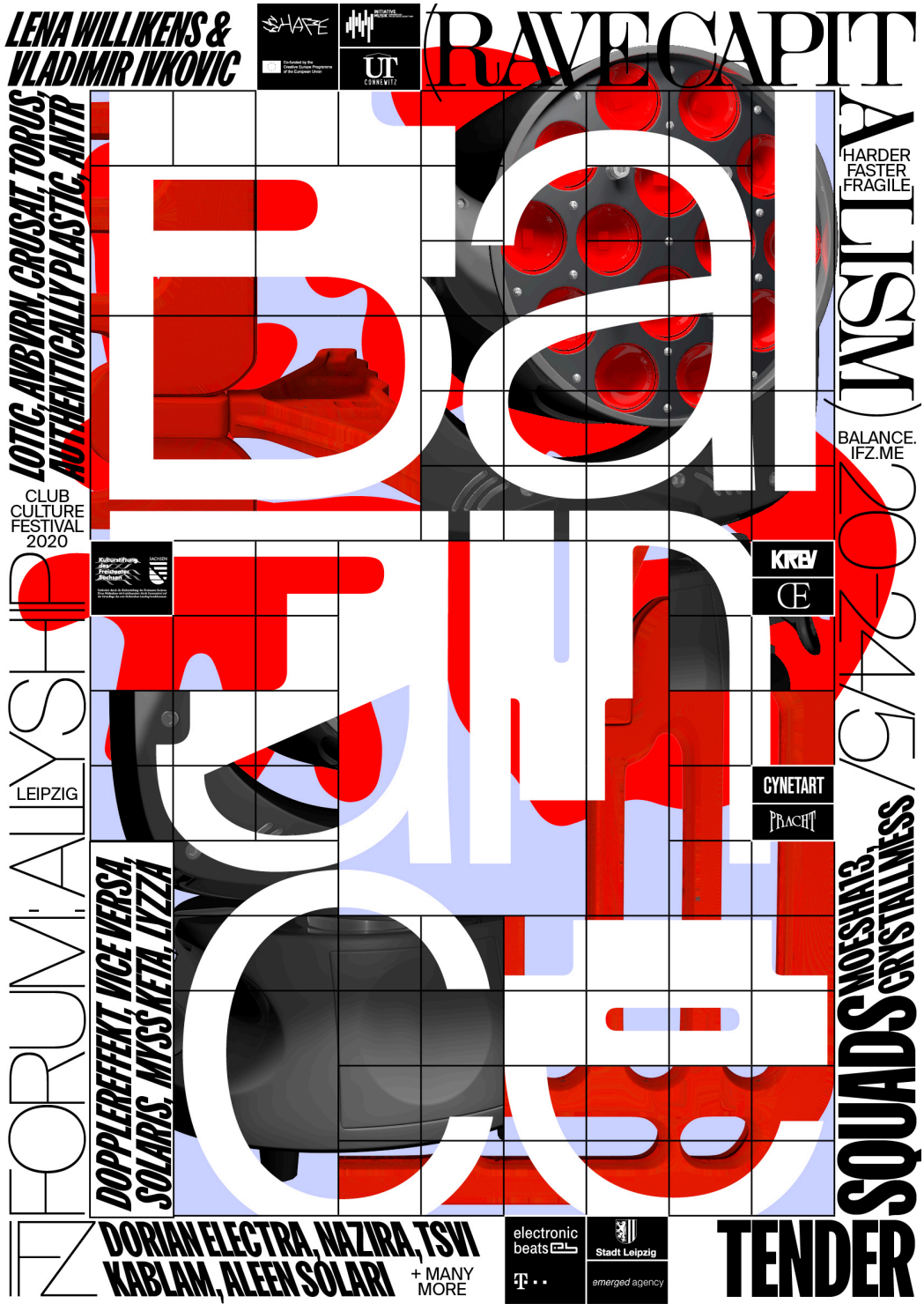
Anja Kaiser (born 1986, lives and works in Leipzig) works as an independent graphic designer since 2011. From 2014 to 2018 she was an artistic associate at the department of type and typography at Burg Giebichenstein University of Art and Design. She is regularly invited to give lectures and workshops in Germany and abroad, most recently at the Biennale of Graphic Design in Chaumont or the Weltformat Graphic Design Festival in Lucerne. In 2017 she received the INFORM award of the Galerie for Contemporary Art Leipzig, honouring design practices on the crossover between graphic design and visual arts. Recently her work Whose.Agency was nominated for the shortlist of the renowned Beazley Design of the Year 2019 and exhibited at the Design Museum in London.

Sexed Realistic
website




ealiti.es
COSMO
APRIL 2013
SHERYL SANDBERG
EXCLUSIVE
YOUR BODY IS A HOME OFFICE
YOUR _ZING CAREER
STARTS NOW!
turn here
HETEROSEXUAL TRAINING

Balance Club /
Culture Festival



NEW SITE
kunsthalle.osnabrueck.de

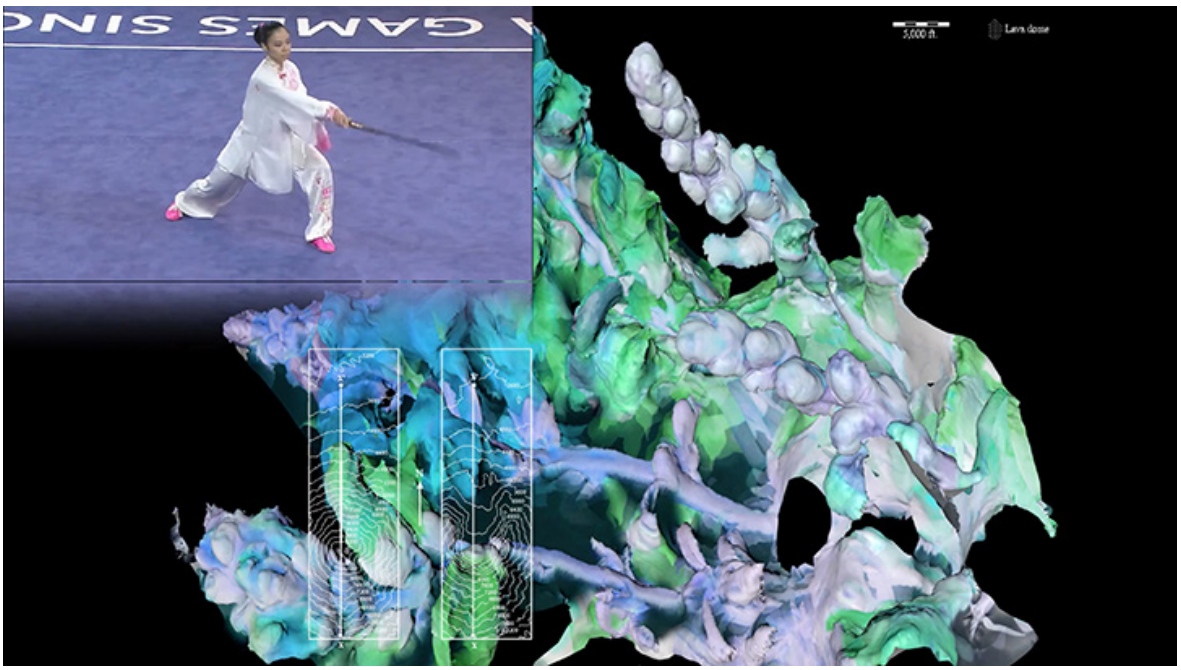


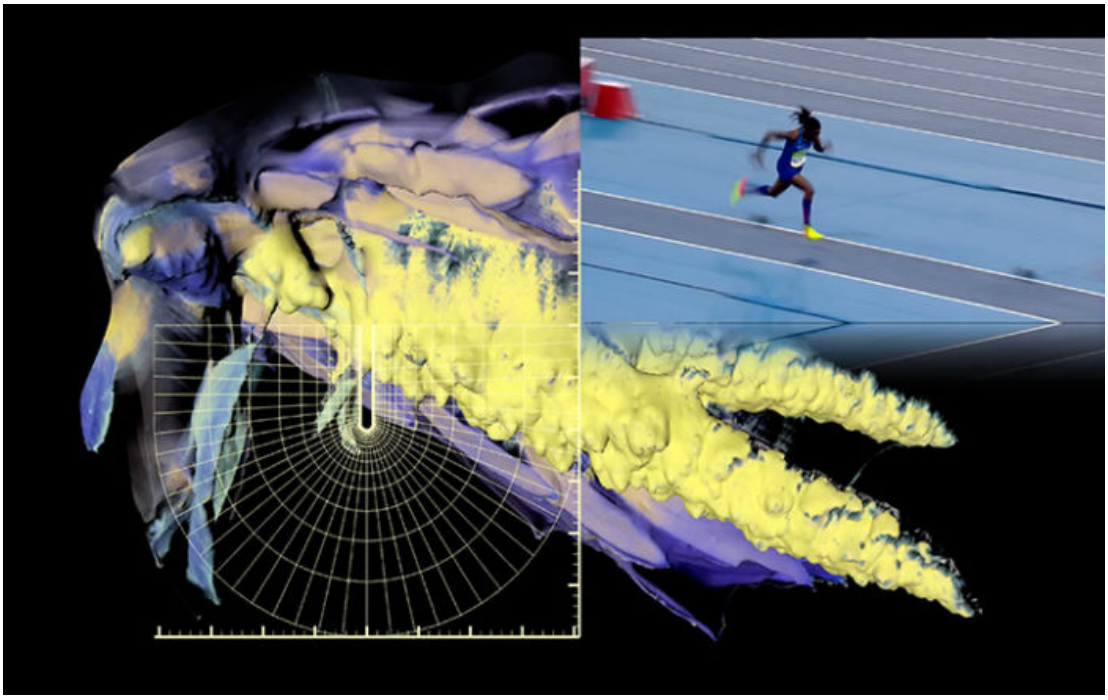
Anja Kaiser:
Undisciplined Toolkit

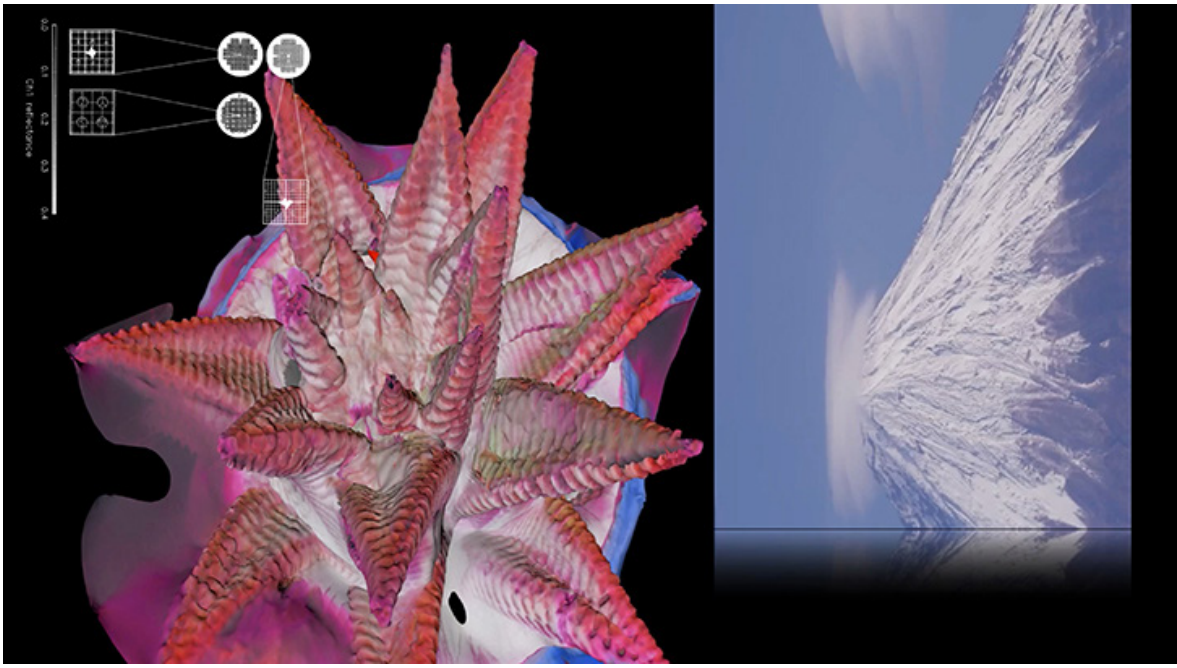


Anja Kaiser
'SkyH1' Courtesy the artist.








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0.3
0.4
CH1 reflectance

CLUB \ CULTURE FESTIVAL

Balance pres.



Polygon (CZ)

#1

DEZ 3, '16

PROLOGUE EVENT

INSTITUT FUER ZUKUNFT An den Tierkliniken 38, Leipzig

TRAKT 1: *Polygon*
Trevor Linde live; Selektiv
Mutism; em ju es aj si 626 jkb;
Trevor Linde 626 von Reis;
Nathan Solo hybrid live;
Karst; *IfZ* Nyt

Atmosphere by
Žhář; Světlonoš;
Urbi et Orbi;
Vojtech Kálecký

TRAKT 2,3:
Palmbomen II live A/V;
Luzi Gehrisch; Mutuju;
Pepi Moreti; Citty modular live

TSCHECHISCHES ZENTRUM
ČESKÉ CENTRUM

IFZ

POSITIVE

CENTRE live

Previous page
Anja Kaiser: Balance Presents

Monatsplakat für das Institut
für Zukunft by Anja Kaiser



Floriane Rousselot

Hi! I'm a French Graphic Designer, focusing on Type Design. I am graduated with a Master degree in Visual Communication from ECV Provecence, France. Hit me up for collaboration! Founder of Typelab.fr

"I think graphic design needs more benevolence, and young type designers need more help to highlight their work and find clients and collaborators. I think they need a digital place where the public can test their work to help them acquire more visibility," says graphic and type designer Floriane Rousselot, the founder of Typelab. A digital platform, Typelab is a space to do exactly that: showcase the work of young typographers who are unable to sell their fonts through more established and traditional type foundries.

"Typelab began one year ago as a part of my diploma project. Some friends and I wanted to share our type design projects, but they were mostly work-in-progress display fonts, and they couldn't fit within foundries' catalogues. That's why I decided to create a digital platform which could help firstly my friends and then other young designers to showcase their fonts and communicate their practice." So far, Typelab has been home to the work of 24 young designers through four themed collections. The third collection, Gadji, for example, focused solely on the work of female designers in an effort to "show the work of female typographers is highly relevant and definitely got its place in our field."

Next Page
Poster and custom typeface
designed for @adapt____

FEEL NOT SAD

Copeland Gallery

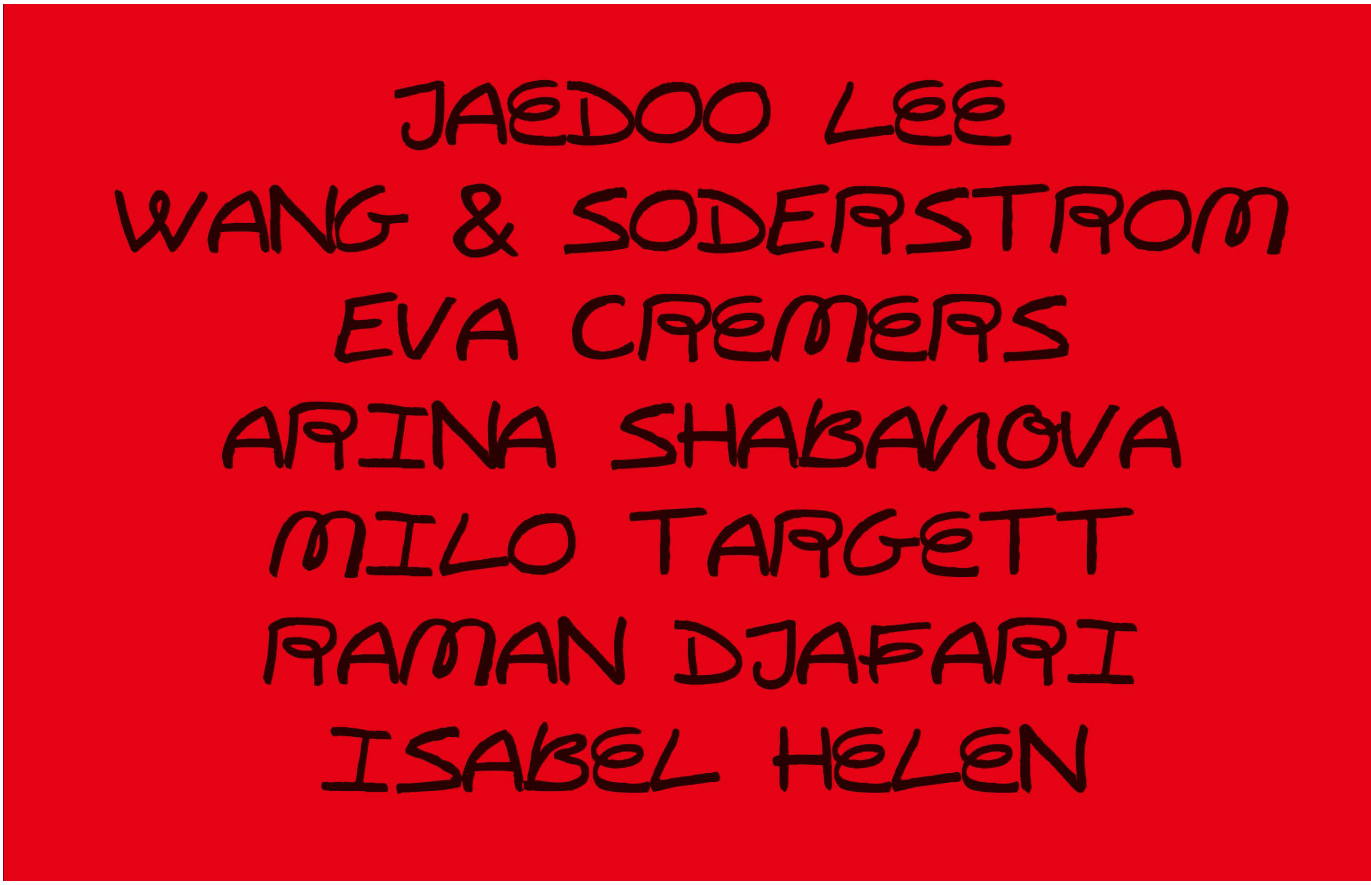
Copeland Road Peckham, London SE15 3SN

Sadness is a no go-zone

Adaptive Capacity

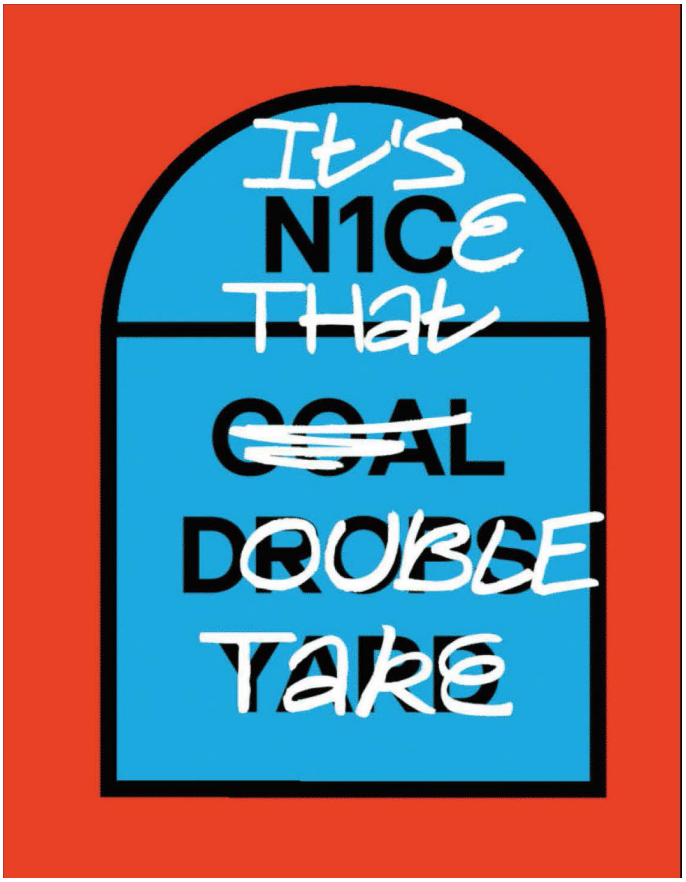
Florian Rousselot © - www.florianrousselot.com

Research, custom Typeface for Call Drops Yard,
identity in Collaboration with It's Nice That









CE THAT

CE THAT

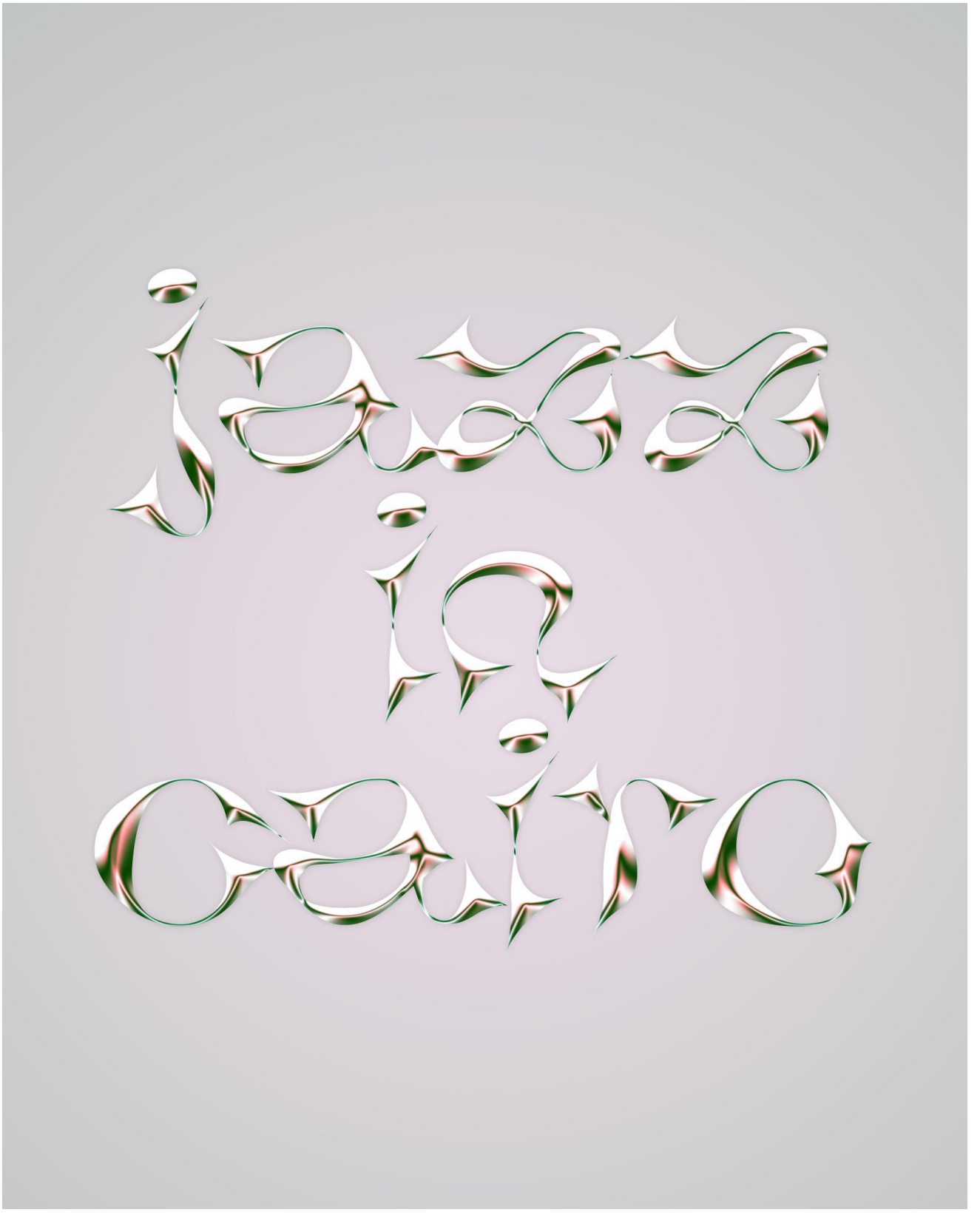
Typelab. fr
Lapicide Still



Typelab. fr
Gvng Type Specimen



Typelab. fr
New font Goliagolia





"A font that looks like - a spaceship collided with a baroque cathedral"

AIGA - Eyes On Design

The new Coliagolia Sharp style is officialy ready! The idea behind it was to try to do something with a modern look but maintaining some kind of classic baroque traits. I wanted to keep some handwriting feeling in order to make it geometrically imperfect. This helped to create a less rigid type in which the inexact hand lines meet with modern sharp 'display' curves. I feel this gives spirit and an uncommon contrast to the typeface.

Available now on T:D:F


ANTI
POS
FEST

WERP

TER

IVAL

Teresa Schöner

Previous Page
The Antwerp Poster Festival
by ssnn and Typelab

Teresa Schönherr,
designs for media art event Cynetart-Festival in Dresden



Teresa Schönherr (@schoenherr666) is a graphic designer and tattoo artist with a style that's inspired by the chaos of the 90s and southern german mysticism.

After completing her studies at the Academy of Fine Arts in Leipzig, Teresa now has a successful graphic design career, as well as an increasing following for her tattoo artistry. In this interview, YEOJA speaks to Teresa about the influences behind her unique poster designs, her tattoo art, and her future plans.

Growing up influenced by traditional German literature, designer and tattoo artist Teresa Schonherr speaks on her confidence in her own creative ability to produce authentic work, and her innate desire to take advantage of oversea opportunities this new year. Discovering an interest in graphic design through party posters and comics she created throughout her youth, Teresa later officially studied design in Eastern Leipzig. 2020 will be about breaking out of her comfort zone, exploring and expanding on new creative avenues, all whilst enjoying herself in a warm paradise.

page303030 Artwork



Teresa Schönherr,
Tryptichon diploma project








27 09 19


COLD
HEAT
Air Waves presents
VIR-GO
NEUES
SCHAUSPIEL
LEIPZIG
AB 23:00 UHR
AIR WAVES
G-EDIT
BATZEN
GRAVITY
CLUB
ALIEN

Teresa Schönherr,
poster for Melt festival



Teresa Schönherr,
poster design for a party





David Rudnick



David Rudnick is a British-born, American-raised, and self-taught graphic designer whose work encompasses editorial, identity, and typographic design. Following an experimental approach, he mainly works with electronic musicians, and makes album and vinyl covers for them. The music magazine Volume, the record label Turbo, and the clothing brand Wil Fry are among his clients. Rudnick gave a lecture at Strelka and presented his own particular view of technological changes and graphic design and its future. Strelka Magazine presents the main points of his lecture.

David Rudnick's work ticks all the boxes in terms of striking typography, cracking visual references and slick compositions. His ongoing designs for music producer Evian Christ AKA Joshua Leary epitomises this sentiment, as the designer executes posters, album and CD artwork that visually interpret the music Evian Christ creates.

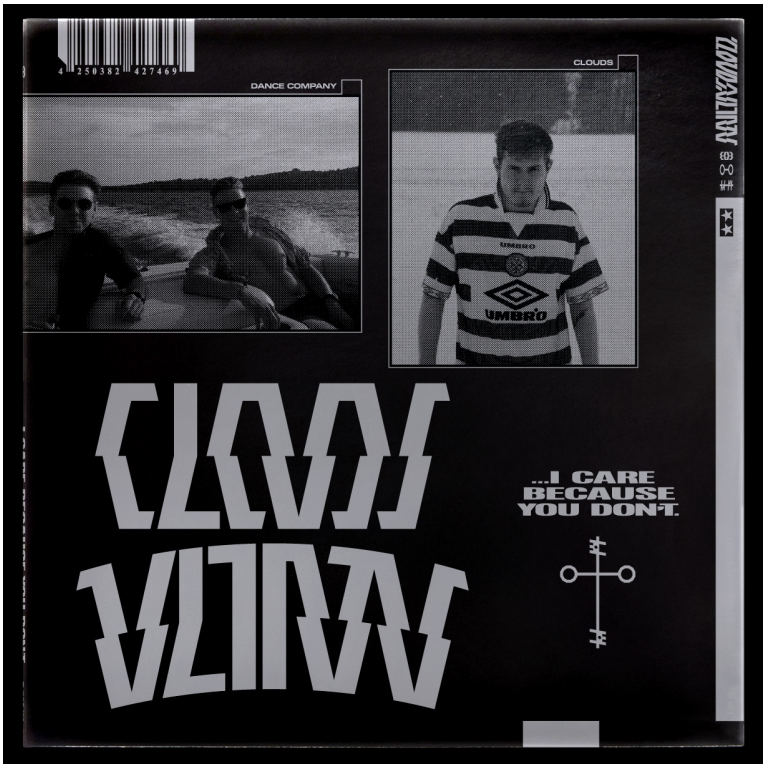
We've swooned over his past projects before for their freshness, and here David manages to convey a personal feel to the work. This distinctive tone is partly due to David designing many of the typefaces featured and it's this attention to detail that makes his work so engaging.

His poster work is like organised chaos as contrasting fonts sit beside warped found imagery and cartoons creating a nostalgic but still relevant quality. He becomes slightly more restrained when it comes to the CD artwork where just one typeface and a simple graphic is used, yet even in these quieter design moments David demonstrates his skill as a designer and image maker.

Clouds – H.T.I.D. EP
Electric Deluxe – EDLX053






4 250382 427469
DANCE COMPANY
CLOUDS
UMBRO
UMBRO
CLOUDS
...I CARE
BECAUSE
YOU DON'T.




MATURE 17+
M
CONTENT RATED BY
ESRB


YOU ARE
STANDING IN
AN OPEN
FIELD
MATURE 17+
M
CONTENT RATED BY
ESRB

Previou page
Promotional materials for Jon Rafman's solo show You Are Standing In An Open Field,



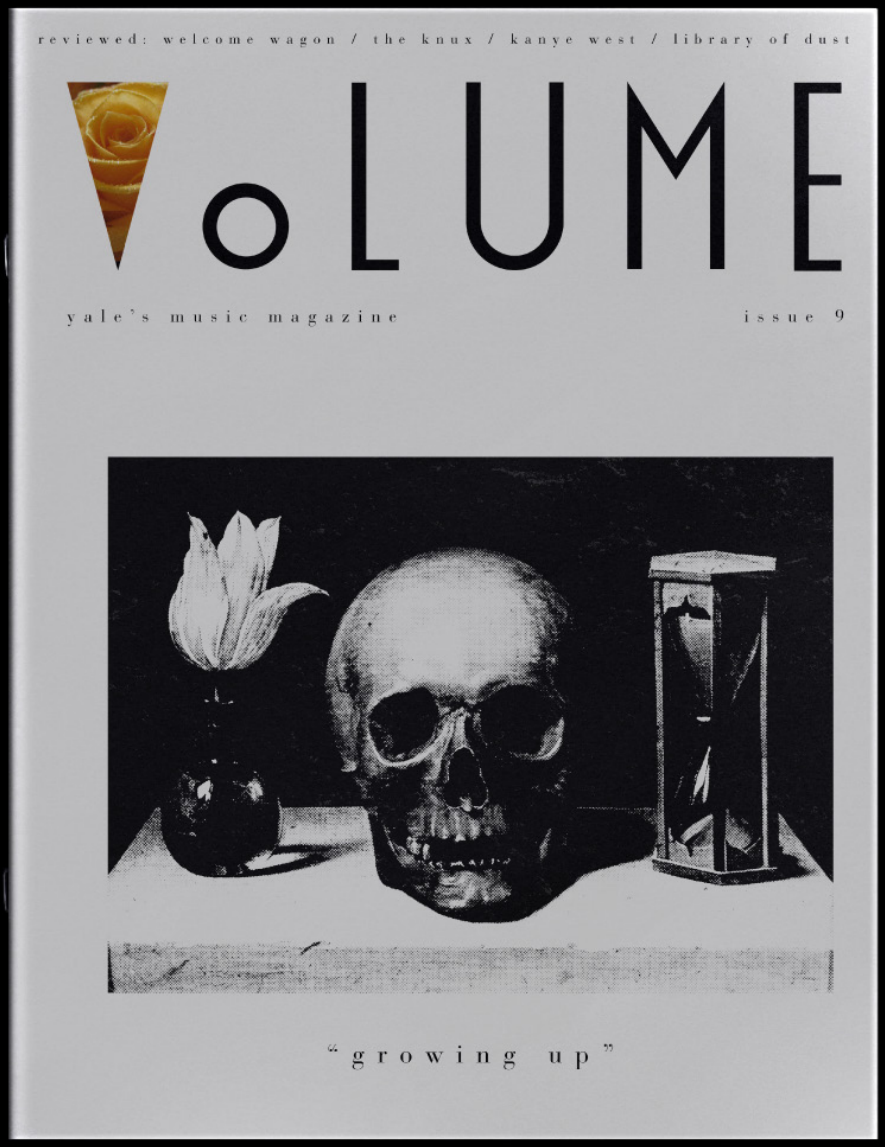
Evian Christ's Waterfall EP cover.
Image courtesy David Rudnick.



Yale's music magazine
Volume




UP / SQUAREPUSHER / TERRY LYNN
UME
ベック工ム
ジロ ビビス
jiro bevis
volume 8 sight + sound featuring:


reviewed: welcome wagon / the knux / kanye west / library of dust
VOLUME
yale's music magazine
issue 9
"growing up"

Jonathan Castro:
Mannequin Records





RESIDENCIES
2019 Jan van Eyck Academie, The Netherlands (Until 2020)

COLLABORATIONS & CLIENTS
Tom Volkaert, Octave Rimbert-Rivière, Maika Garnica, Anne Büttner, Chris Harnan, Lotte Reinmann, Alex Mccullough, Szilvia Bolla, Paul Waak, Delphine Lejeune, Martin Groch, Norman Orro, Andrea Belosi, Javier Rodriguez, Emilia Tapprest, Aarón Julian, Christophe Synak.

Studio Dumbar, The Rodina, Metahaven, Bureau Borsche, Nike China, Hypebeast China, Gallery W139, Van Gogh Museum, Jan van Eyck Academie, 032c, Ssense, Pin-Up Magazine, Freddy Mamani, Idea Magazine, Boiler Room, Burberry Japan, Randomevent, Roaringwild, Mannequin Records, AD93, JASSS, Pinkman Records, Clone Records, Buh Records, Cosmic Compositions, Maoupa Mazzocchetti, Planisphere, Fake NYC, Pantropical, Berghain.

Jonathan Castro is a graphic designer from Lima, Perú based in Amsterdam. Jonathan uses graphic design as a colorful depiction of a living spirit always moving in search of new possible visual futures, tools and languages. As a graphic designer, he worked for Metahaven, Studio Dumbar, Bureau Borsche and The Rodina. Clients and collaborators have included Boiler Room, Nike China, 032c, Hypebeast China, Gallery W139, Van Gogh Museum, Mannequin Records, Pinkman Records, Borshch Magazine, Pin-Up Magazine. Currently participant of the Jan Van Eyck Academie residency focusing his research in the symbology, music, rituals, and traditions of the precolonial history in Perú to develop a hybrid concept, between the ancient and future questioning the relationship between aesthetics, fiction, rhythm, and spirituality.


MANNEQUIN
11 Years RECORDS
NACHT X
An-i (Live)
Black Merlin (Live)
Tobias Bernstrup (Live)
Techno Bert
Alessandro Adriani
JASSS b2b CEM
15.02.2019
BERGHAIN
Design by Jonathan Castro


Alessandro Adriani
Carlos Souffront
DJ Hell
Tony Carrasco/
Klein & Mbo
19.04.2019
PANORAMA BAR



004.planisphere.eu

ABOUT SINGLE MEDIUM FULL TRACKS

01 Phantoms of Dreamland (LH Mix)
02 Maid of the Mist (Neue Grafik Rework)
03 End of the Day (Robert Atkinson Fennesz and Mogwai Mix)
04 Rainwater Fix (Lorenzo Edgar Remix)
05 [illegible] (Lorenzo Pelt Remix)
06 [illegible] Remix)
07 Maid of the Mist (Nick Hoppner Remix)
08 Spooked Boogie (Luca Duran Remix)
09 Bed of Fire (object blue Version)
10 Al Teb (Mehmet Aslan Remix)
11 Are You Psychic (Parco Palaz Remix Pt I)
12 Are You Psychic (Parco Palaz Remix Pt II)
13 Maid of the Mist (Leo Leone Rework)



Previous page
47°34'14.0"N 7°34'23.6"E @ Vitrine Gallery, Basel

Healion -
In Light, It Undoes Nothing (NAFFF Recordings)



Selected Exhibition History

Anja Kaiser

Solo Exhibition

2018
Inform Preisträgerin: Anja Kaiser.
Museum Of Contemporary Art Leipzig (GFZK).
Jul 14 - Sep 30.

2019
Anja Kaiser: Whose.Agency.
Museum Of Contemporary Art Leipzig (GFZK).
Mar 08 - Apr 07.

Group Exhibition

2020
Undisciplined Toolkit-Feminisime et design graphique, Le Signe, Centre National du Graphisme.
Nov 07 - Mar 01, 2021.

David Rudnick

Group Exhibition

2015
ICA Associates: WARP, Evian Christ & David Rudnick, Trance War: Elegy for The Trance War.
Jul 24 - 26.

2016
Trekhgornaya Manufaktura, Moscow,
Jul 01 – Aug 10.

Jonathan Castro

Group Exhibition

2019
Speak, Memory exhibition @ W139, Amsterdam.
Sep 14 - Nov 03.

2020
Kent Chen, Hot House: Liken Lichen poster exhibition 2020.
Jan 01 - Jul 02.

Exhibition Checklist

Obby & Jappari

The Future is Here

In collaboration with Sivan Miller

In collaboration with WIDE AWAKE

The Futuristic Kids
Photographer: Sivan
Photograph

Artwork with @global_studio
Artificial Inteligence Cover
With @obby1000

JUST DO IT 1000
Collaboration work with
@adxmboni : Airmax TN Super Sharks

Work for @tiesto
Creative Directed by @joe_r_perez

Obby Sports
In collaboration with @xxvnii

nike martymcfly airmag II Concept.
W/ @obby1000

Obby&Jappari for @nike
Work from the @nikesportswear vapormax campaign

Anja Kaiser

anjakaiser.info website

Sexed Realistic
website.

NEW SITE
kunsthalle.osnabrueck.de

Anja Kaiser:
Undisciplined Toolkit

Anja Kaiser
'SkyH1' Courtesy the artist.

Anja Kaiser: Balance Presents

Monatsplakat für das Institut für Zukunft
by Anja Kaiser

Floriane Rousselot

Poster and custom typeface designed
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Research, custom Typeface for Call Drops Yard,
identity in Collaboration with It's Nice That

Typelab. fr
Lapicide Still

Typelab. fr
Gvng Type Specimen

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page303030 Artwork

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David Rudnick

Clouds – H.T.I.D. EP

Promotional materials for Jon Rafman's solo show
You Are Standing In An Open Field,

Evian Christ's Waterfall EP cover.
Image courtesy David Rudnick.

Yale's music magazine
Volume

Jonathan Castro

Jonathan Castro:
Mannequin Records

47°34'14.0"N 7°34'23.6"E
@ Vitrine Gallery, Basel
Healion -

In Light,
It Undoes Nothing (NAFFF Recordings)

Acid Graphic Overlord: Psychedelia in conjunction with the exhibition Acid Graphic Overlord which was curated by MOCA shown in 2021.

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Contributors: Obby & Jappar, Anja Kaiser, Teresa Schönherr, David Rudnick, Floriane Rousselot, Jonathan Castro

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Murphy Wei

Lithography

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In-between Reality And Fantasy