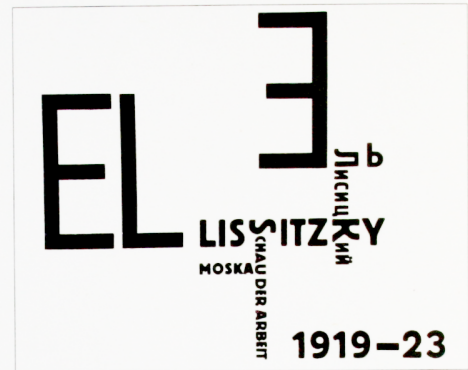


POSTMODERNO

Existen otras formas de organizar la información. A veces el contenido tiene su propia estructura interna, o necesita ignorar la estructura por completo para crear reacciones emocionales en el público al que desea llegar:

- la descostrucción de la retícula
- cambios de cuerpo y densidad
- desplazar, desmontar o superposición de las columnas
- descostrucción lingüística
- composición óptica espontánea (collage)
- alusión conceptual o pictórica
- operación aleatoria, el azar



Л И С И Ц К И Й
L I S S I T Z
M O S K A U
S C H A U D E R A R B E I T

1919-23

J O S E P H

М И Ш П О С Т

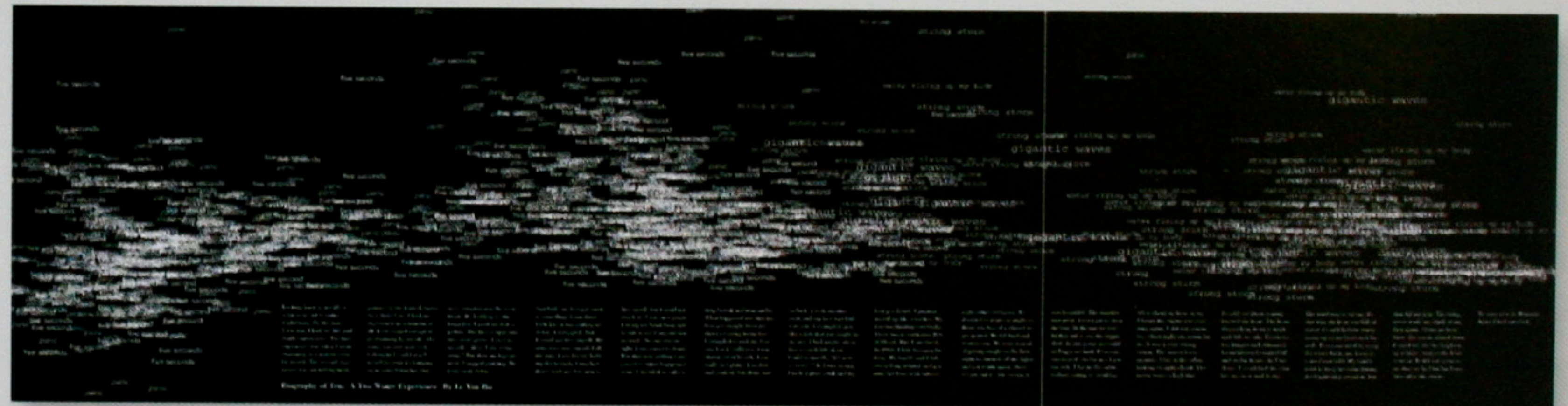
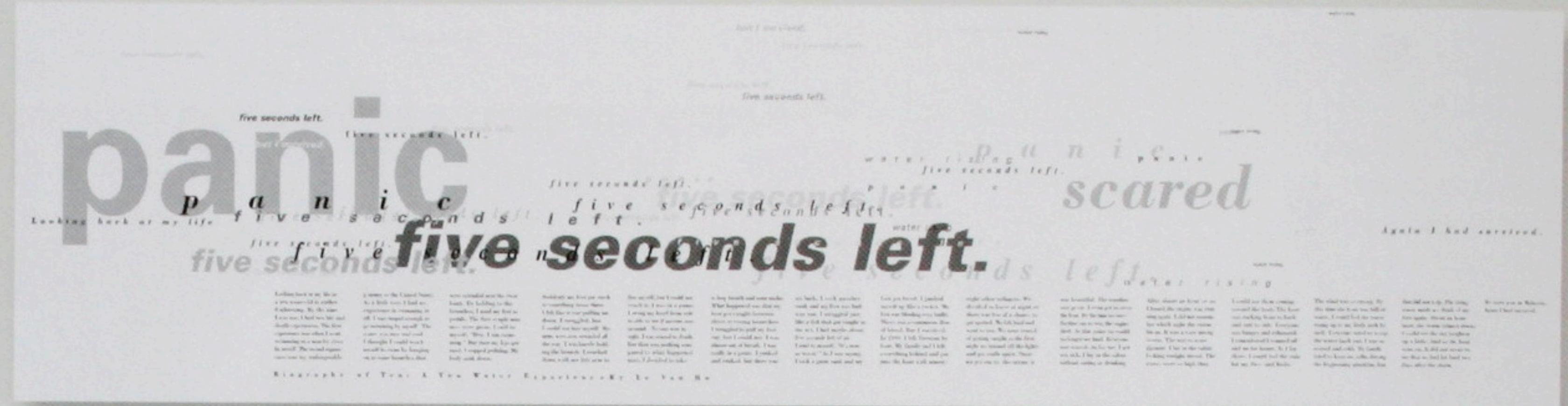
F I R S T L I G H T

K E L L Y M I L L S

Drowning
Pruebas de investigación
tipográfica
Le Van Ho

Kansas
Estudio de imagen
popular
Jessica Berardi

Esta narración personal sobre un accidente casi mortal se inicia con una estructura de columnas muy clara que se va deconstruyendo en sucesivos estudios. Con ello se pretende evocar el movimiento de las aguas de la inundación y lo desesperado de la situación.



Alusión conceptual
o pictórica

Blazer
Carteles promocionales
Steff Geissbühler

*Carson: Die Neue
Sammlung*
Cartel
David Carson

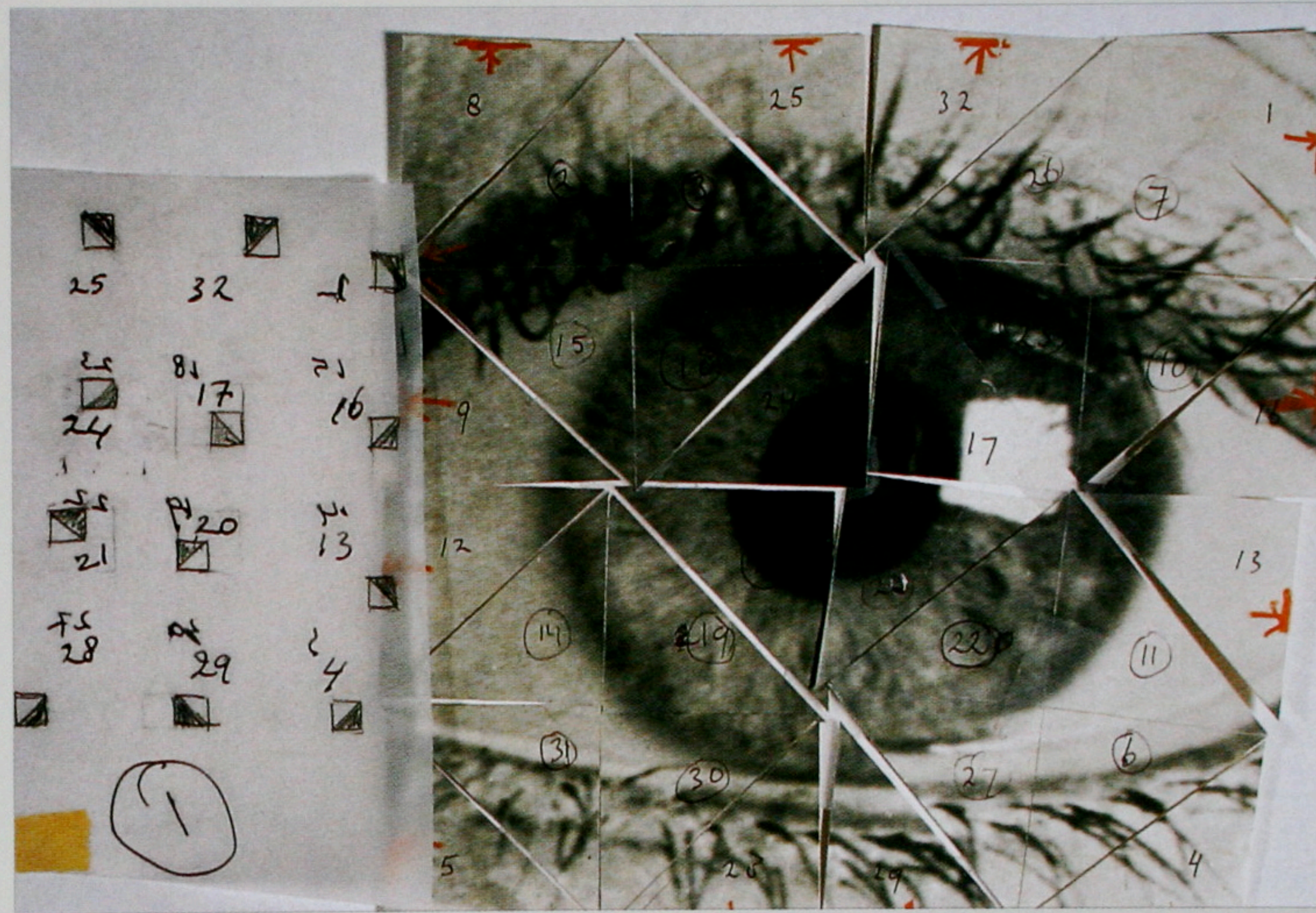
Chinese Painting
Páginas de libro
SooYoon Kim

En todas estas composiciones, los diseñadores han confiado en su sentido de la ubicación, la escala, el movimiento y el color para orquestar de manera intuitiva los rasgos visuales dentro de los formatos.

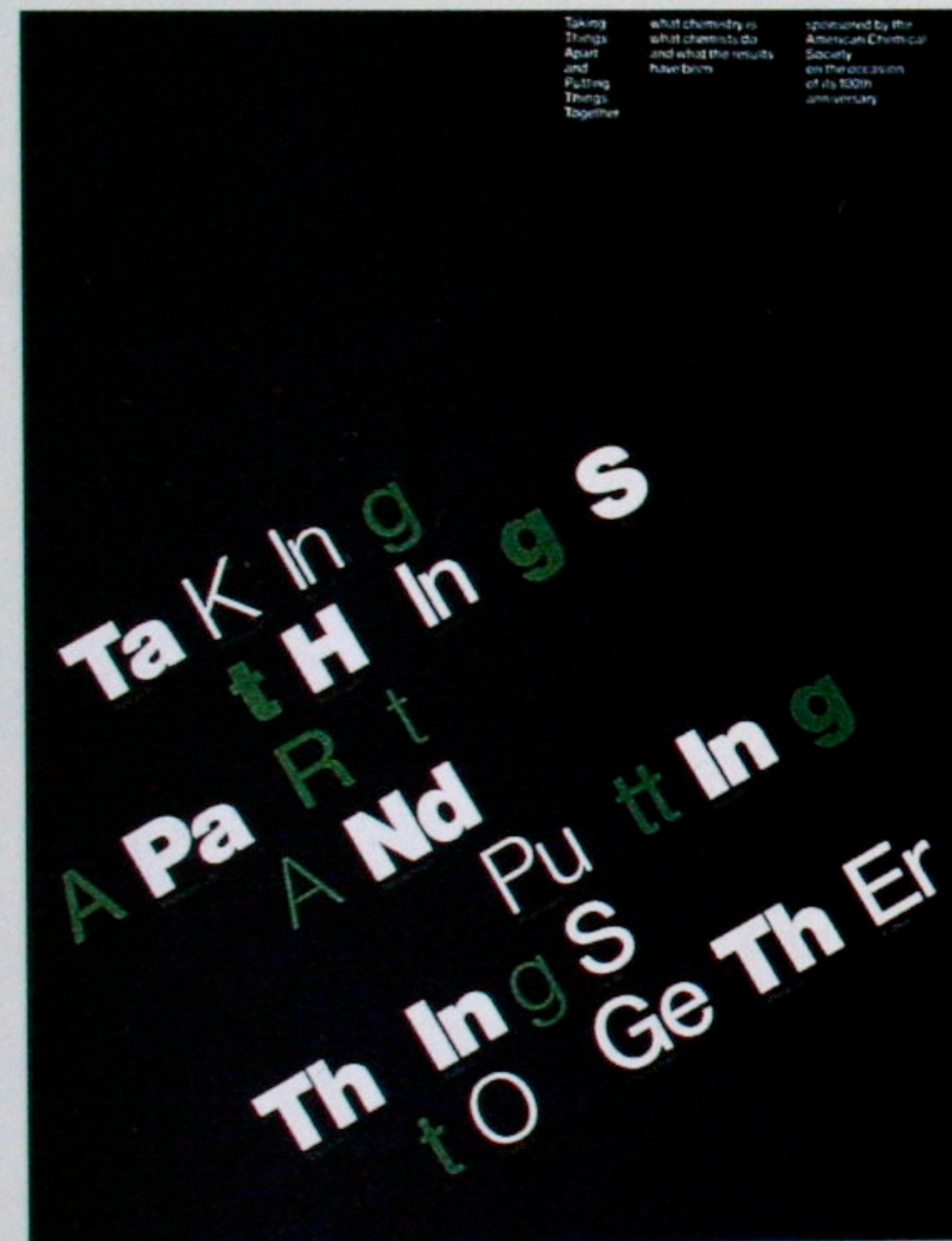


**La composición óptica
espontánea**

Una retícula maestra organiza la disección de una imagen a través de numerosas páginas de un libro. Las decisiones sobre los puntos en los que se realiza la disección se toman arbitrariamente, sin tener en cuenta la composición del interior de la imagen misma. Además, se predetermina una fórmula para decidir la ubicación de las piezas diseccionadas a lo largo de la secuencia de páginas, pero una vez más ello se hace sin saber de antemano cuáles serán los resultados.



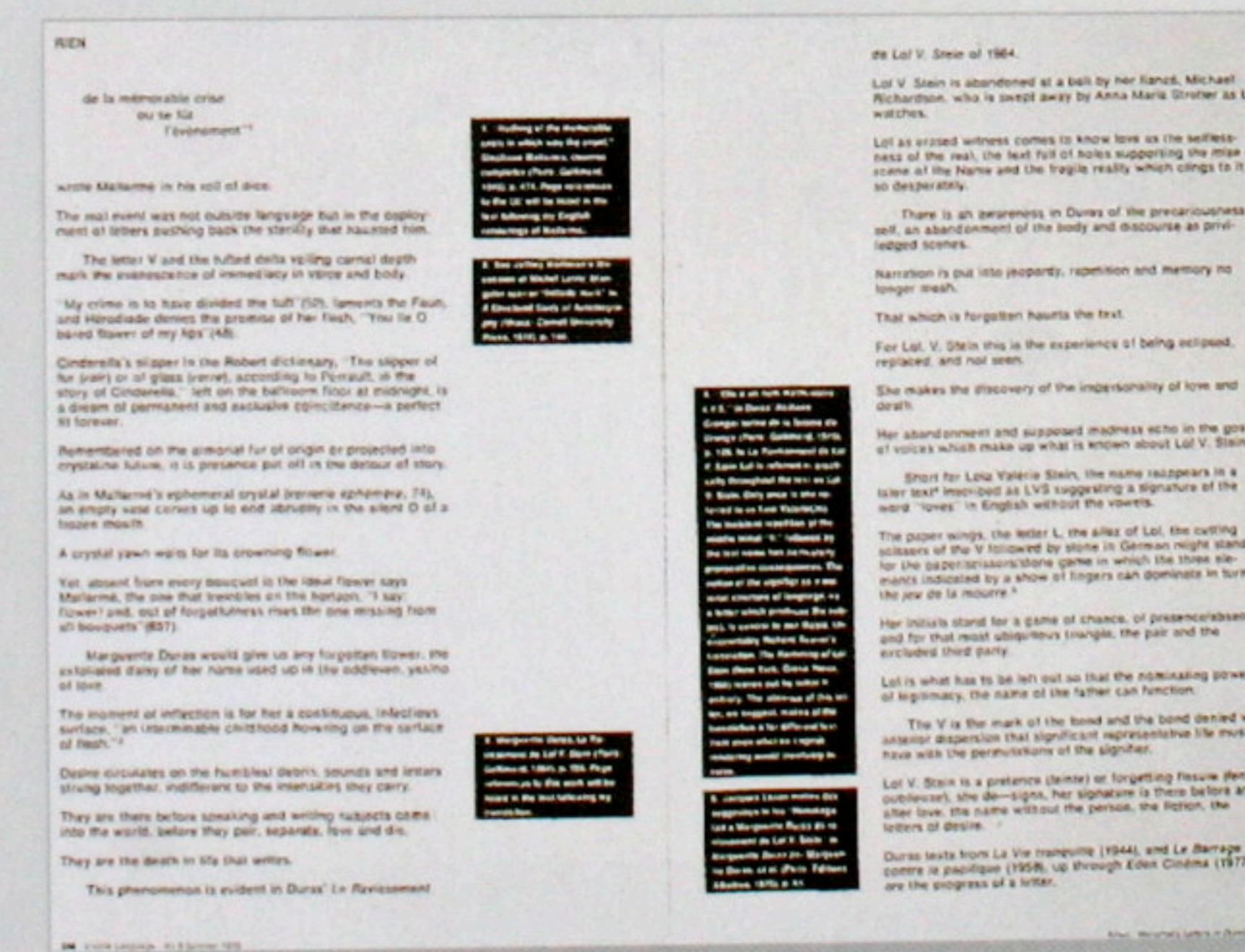
Taking Things Apart...
Cartel
Steff Geissbühler



La deconstrucción lingüística

French Currents of the Letter
Páginas de revista
Katherine McCoy

En este cartel de exposición diseñado para un laboratorio farmacéutico, la deconstrucción del título –tanto a nivel informativo como a nivel conceptual– se inspira en los nombres de compuestos químicos. La deconstrucción afecta a la tipografía del título, a la vez que comunica la naturaleza del negocio al que se dedica esta empresa.



Frameworkin' It
Boceto tipográfico
Young Kim



En este ejemplo, un texto convencional se va deconstruyendo poco a poco a lo largo de muchas páginas. El proceso de ruptura que el diseñador pone en marcha se inicia mediante la introducción de espacio entre las frases y, a continuación, entre las palabras: se des-

La deconstrucción lingüística se utiliza, en este caso, para representar de manera visual la palabra *journey* mediante el poema. La cadencia, el ritmo de las frases y el énfasis vocal se indican a través de cambios intuitivos de escala y tratamiento

FONDAZIONE BEVILACQUA LA MASA COMUNE DI VENEZIA

CARSON/venezia

APR. 14. 1993 : 14.11.1993
PHONE NO. : 212 324 3213

a A R

15 settembre - 4 ottobre 1996

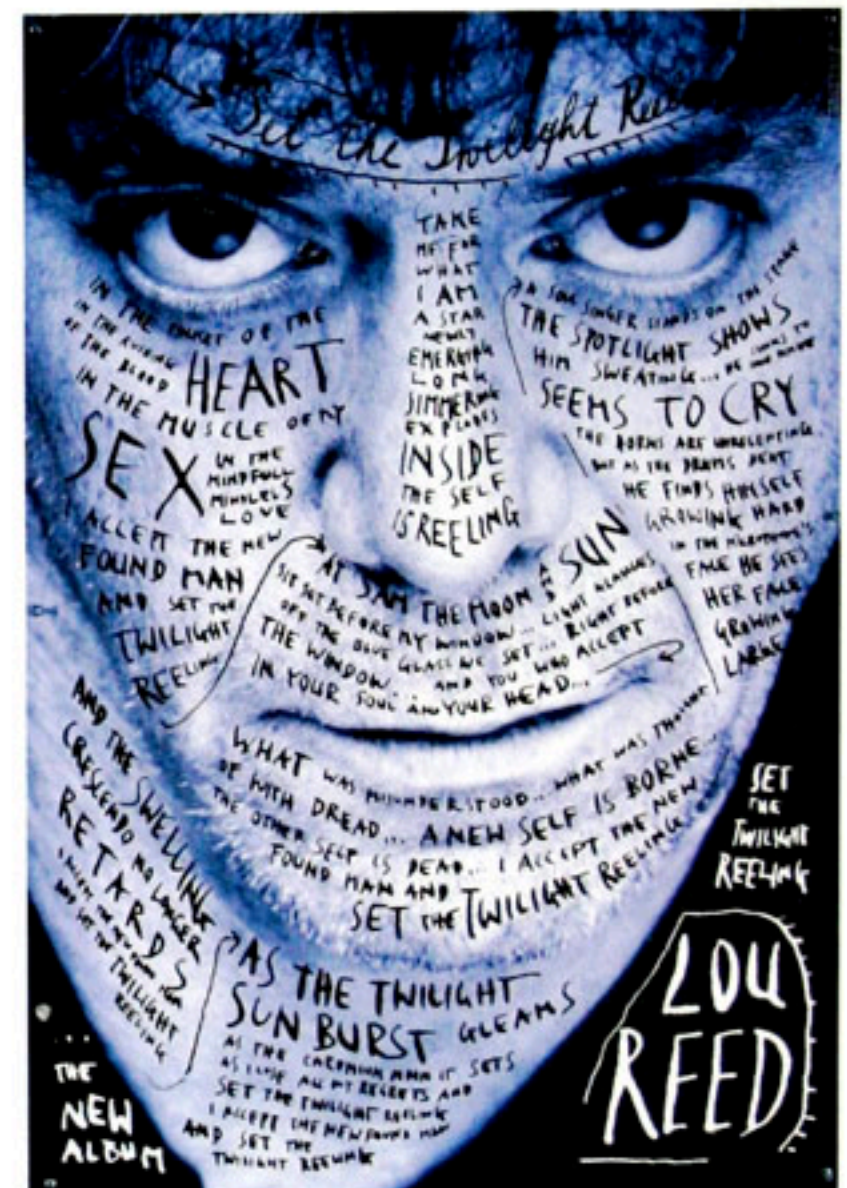
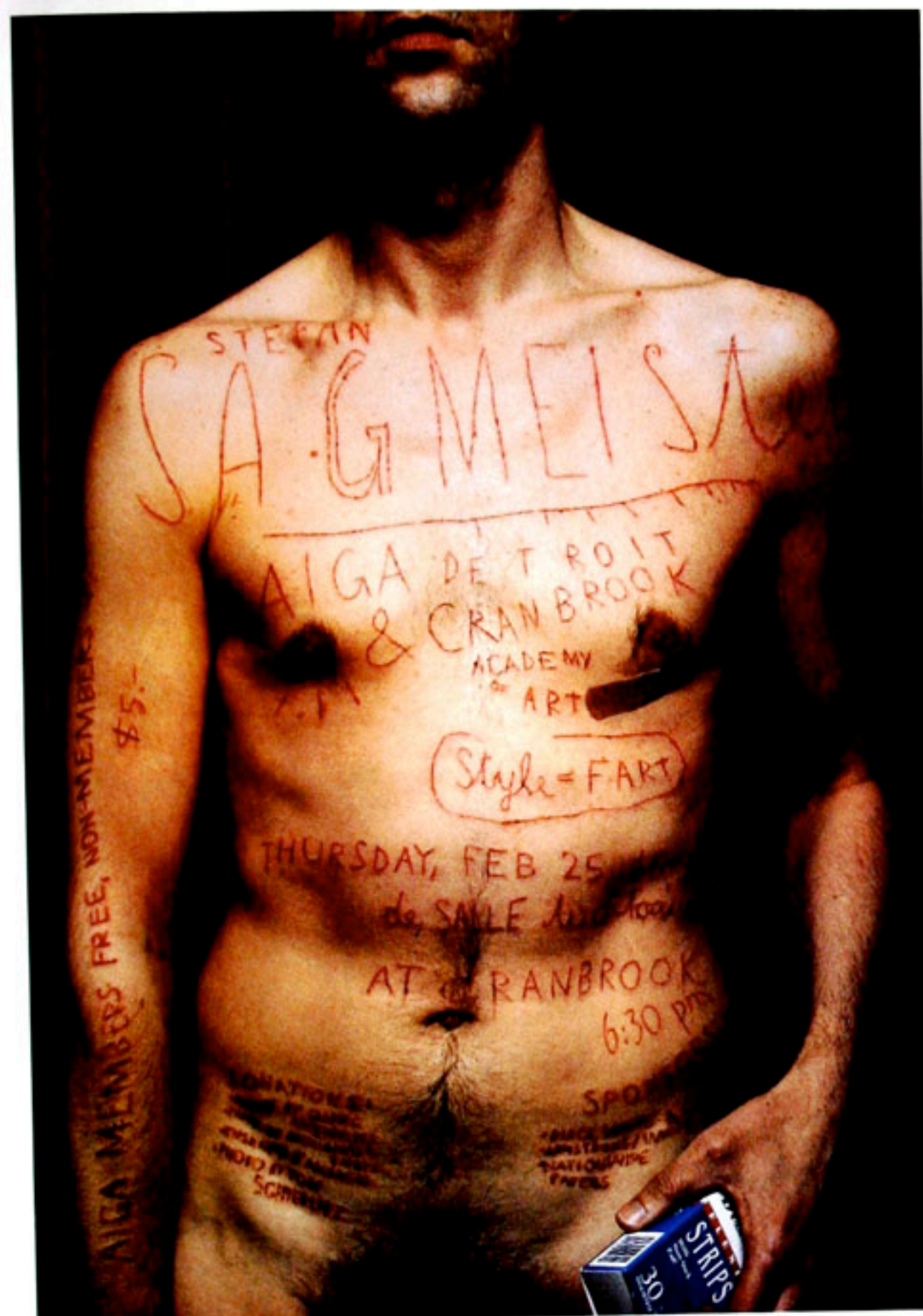
orario 9.00/19.00 chiuso il martedì

galleria della fondazione

BEVILACQUA LA MASA

The big und
Ruedi
ways
Willis au
Rathaus
25. Aug-
2. Sept '01

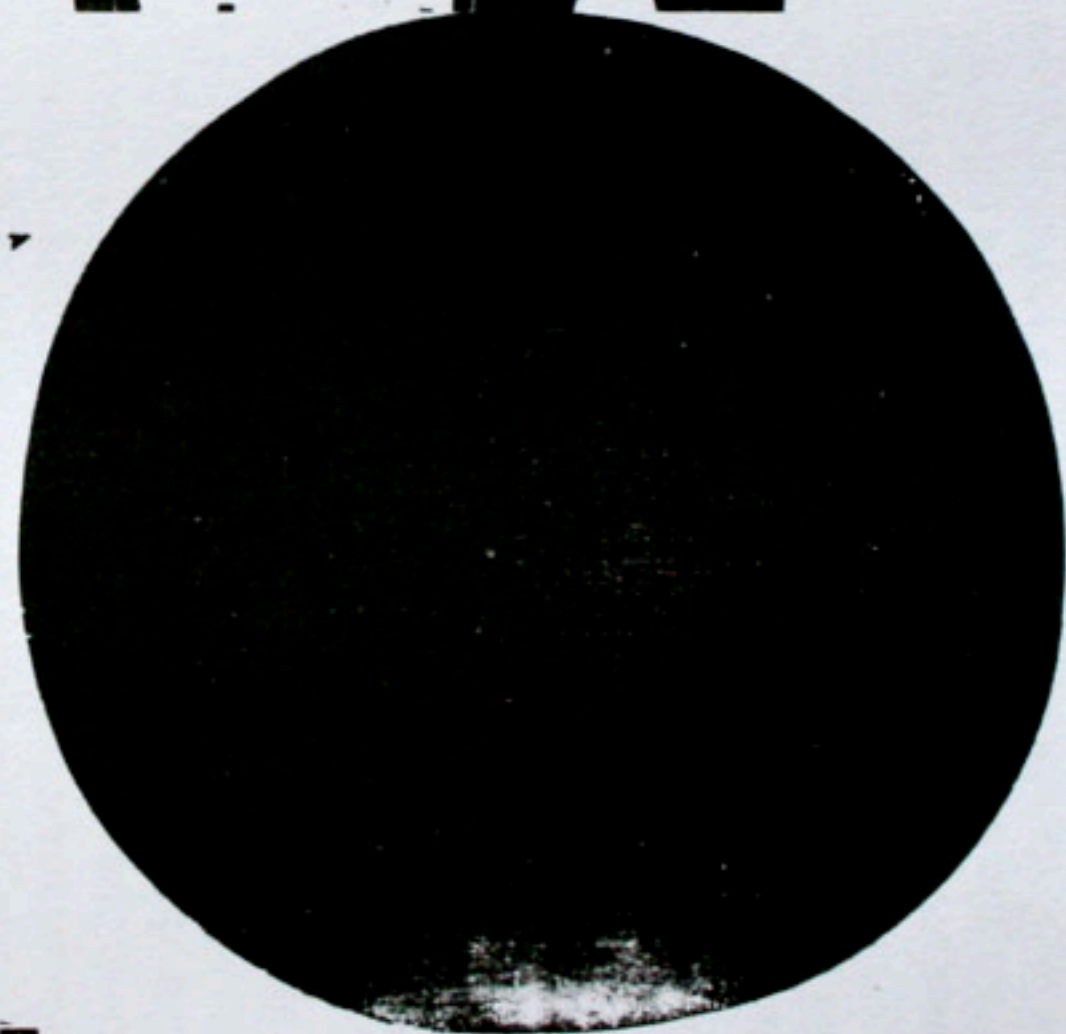
[illegible]



MODE
MODE
MODE
MODE
MODE

M

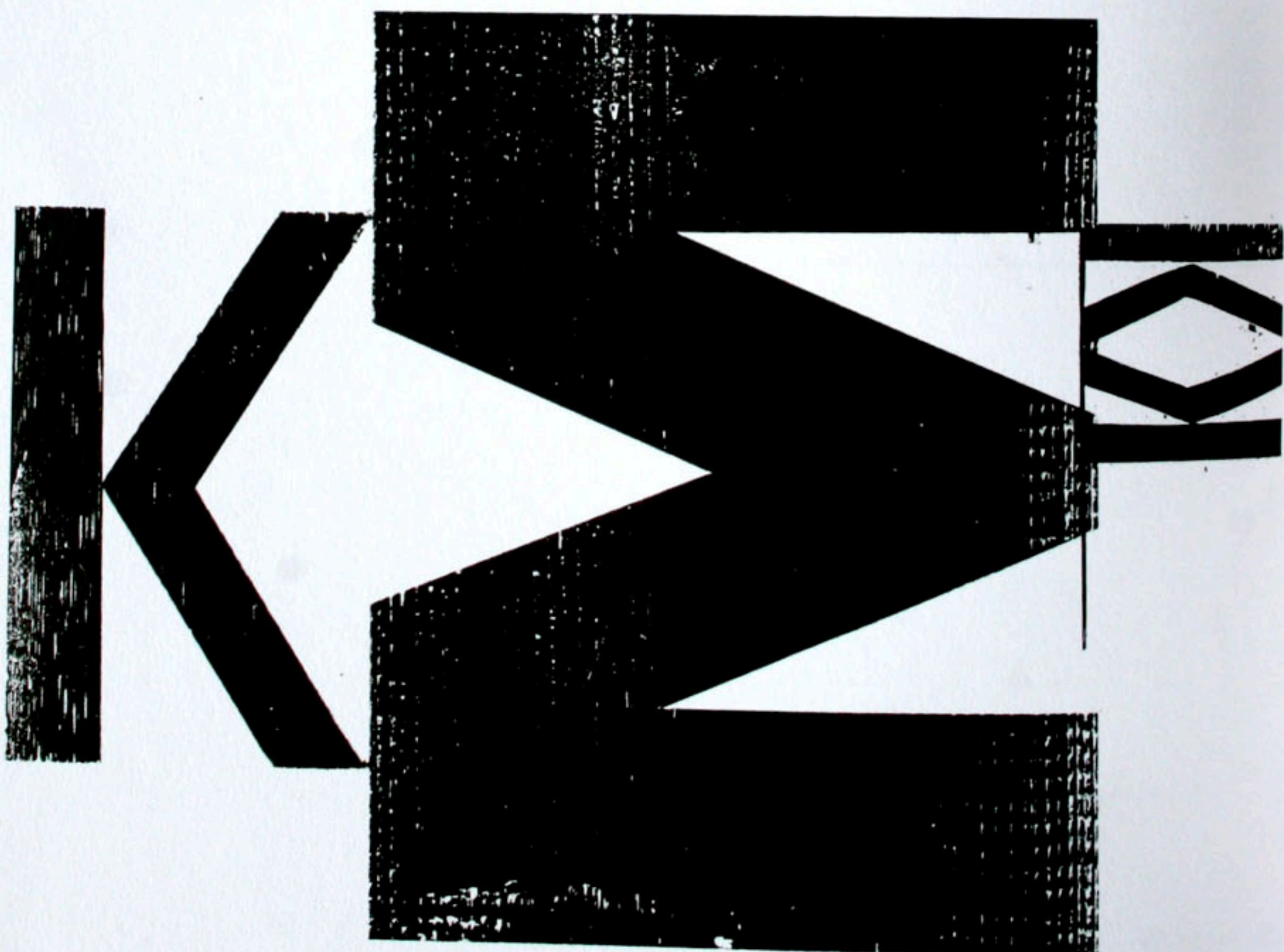
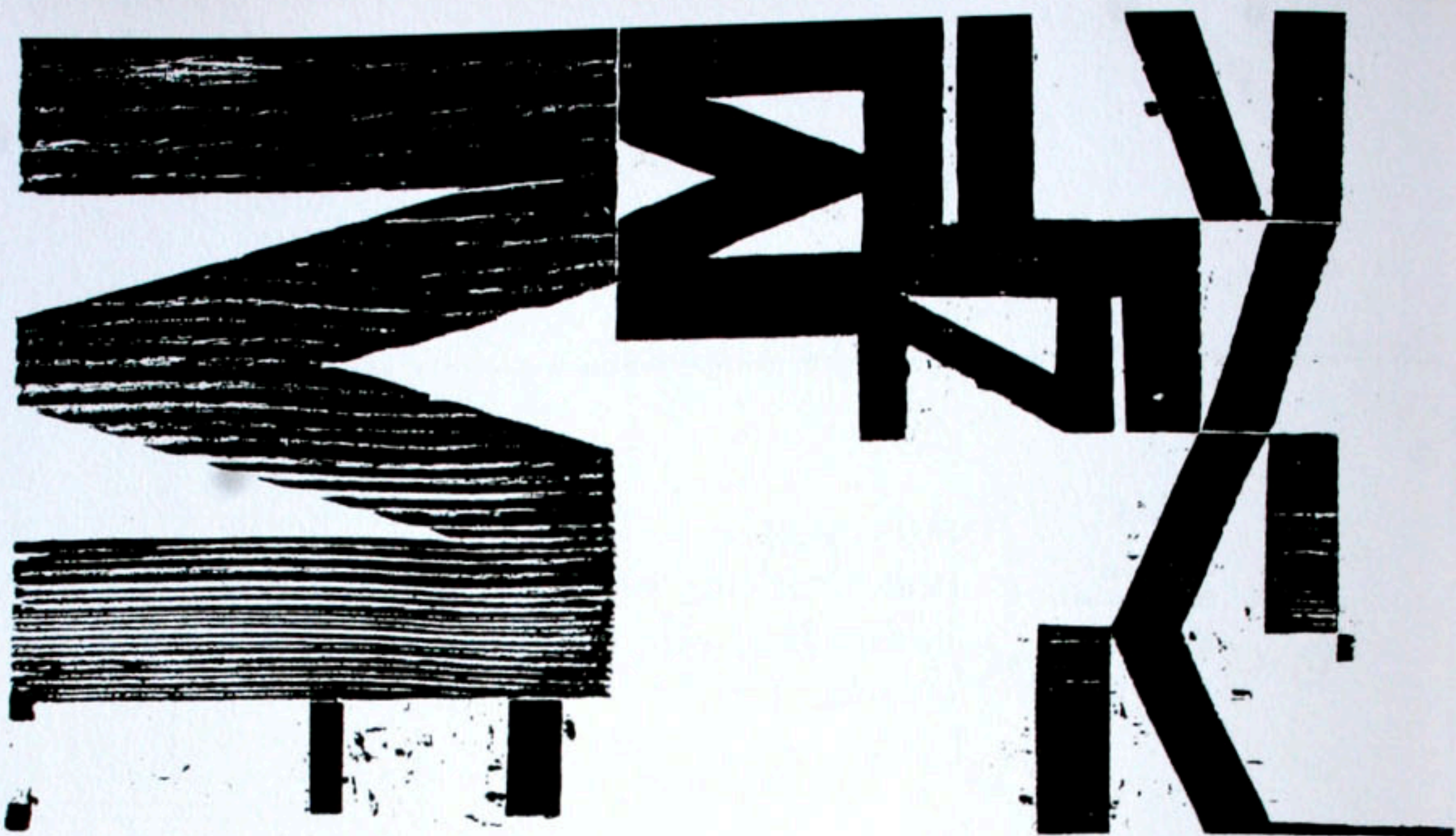
M



M

166 II
IAH R

3 III



2

3

4

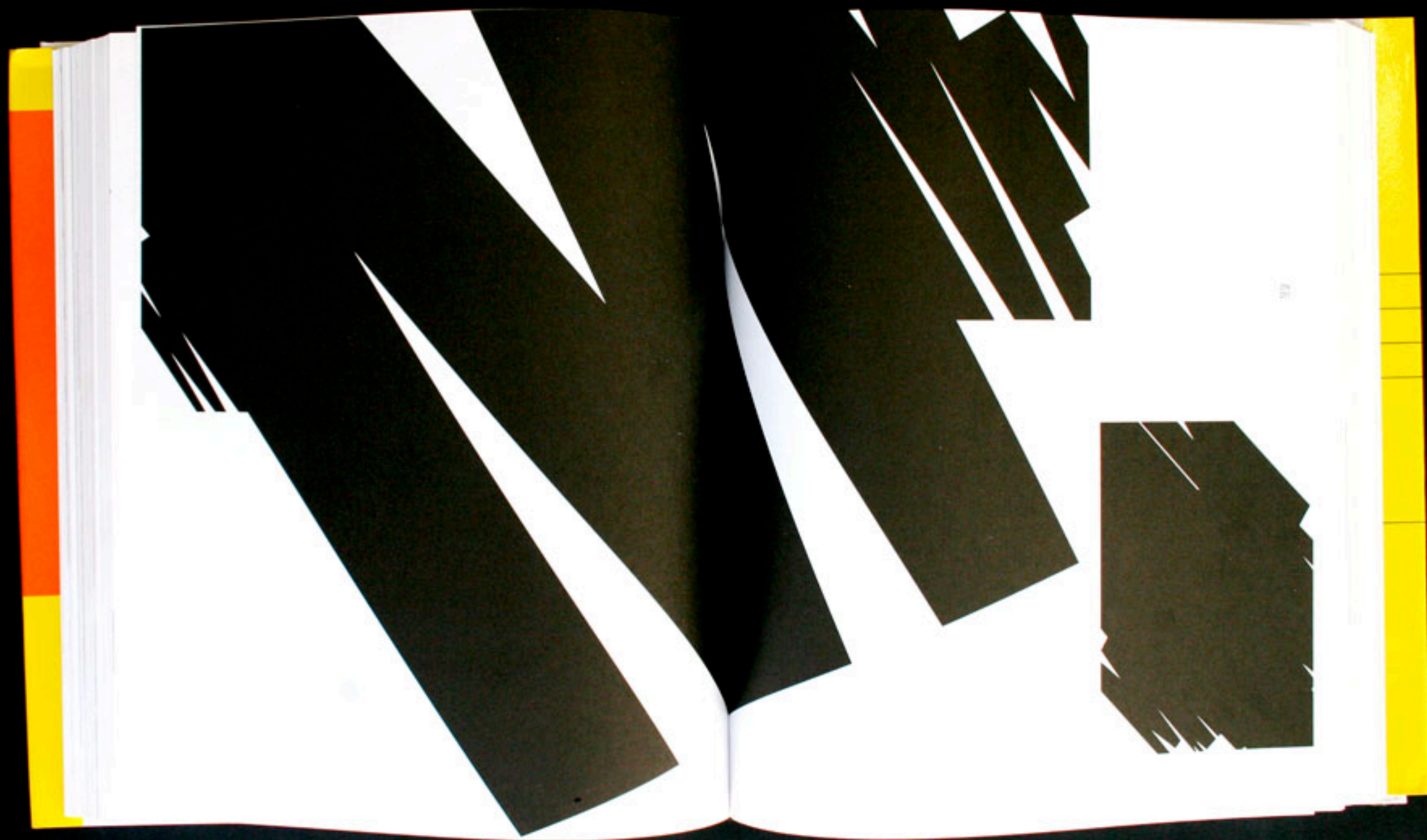
5

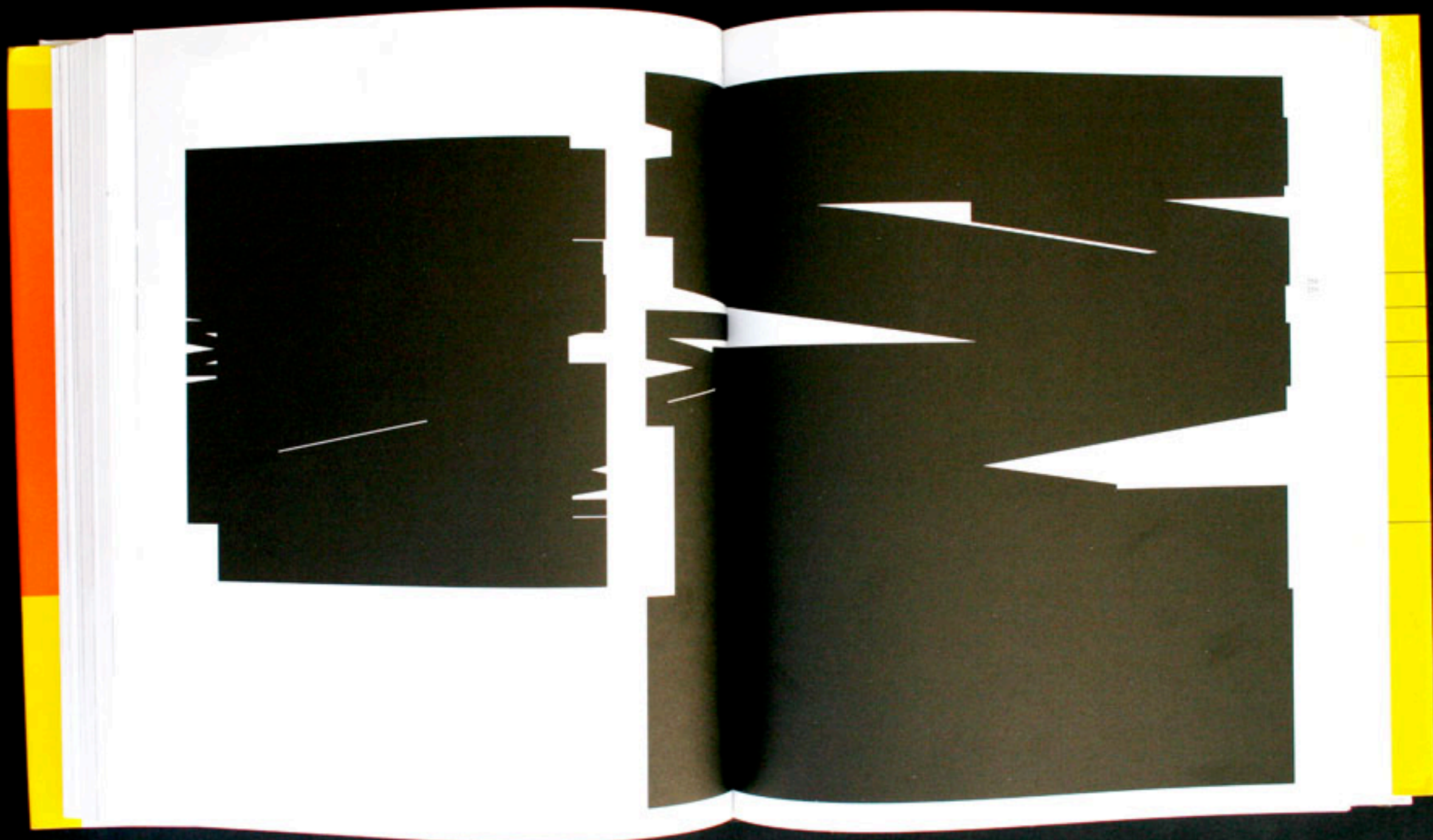
6

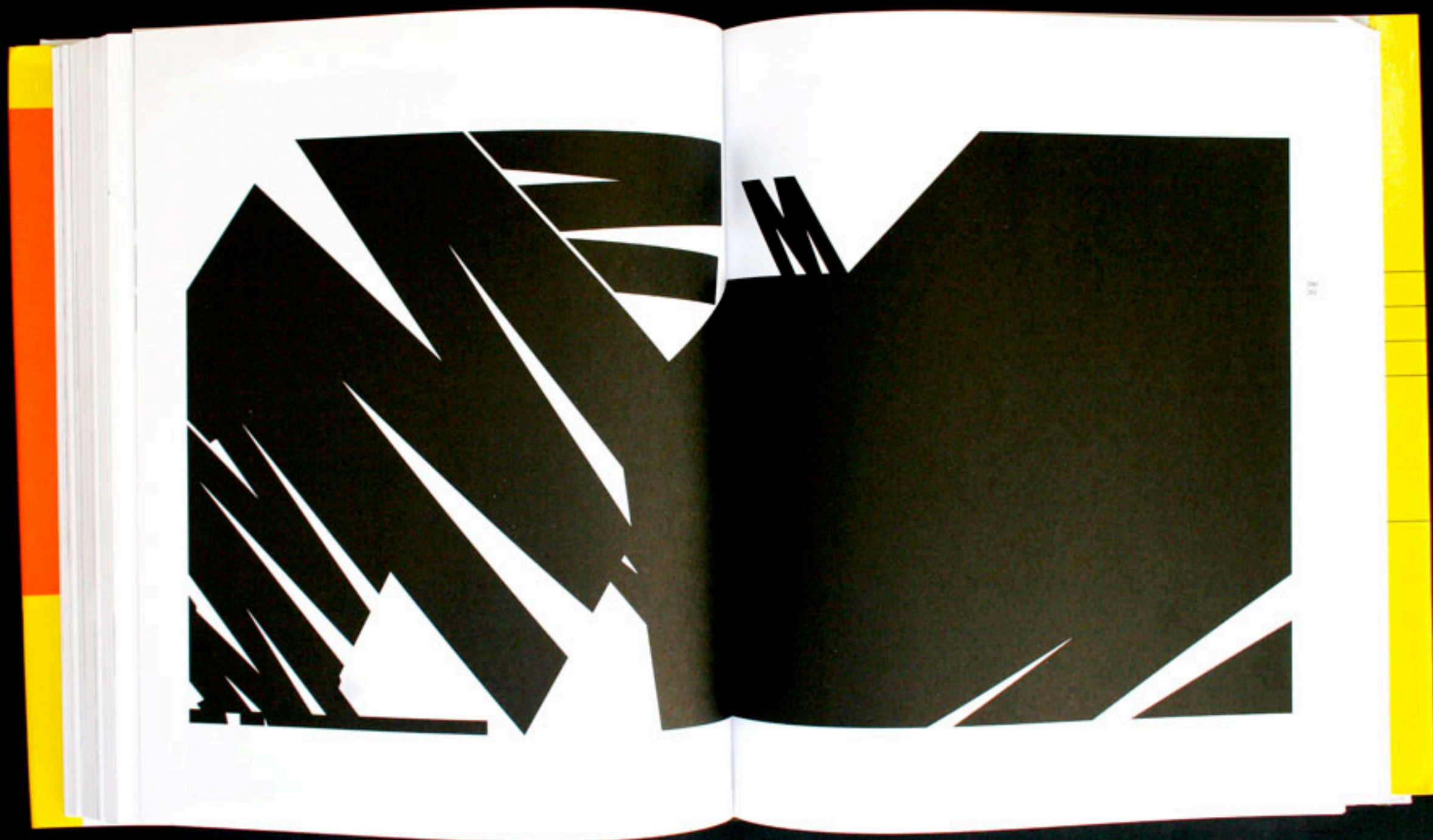
7

8

9







1 8 9 -1



T

H

M  i n e **Einstellung**

T Y P O G R A P H I E

verdanke^{ich} ganz besonders!

KARL-AUGUST HANKE,
der mir zum erstenmal 1959
Typographie aus der Schweiz zeigte und erklärte.

Meinem Lehrherrn
WILHELM RUWE, der
mir den Werkstattsschlüssel gab,
um nachts experimentieren
zu können —

und ganz sicher
HERRN EUGEN MÜLLER,
der mir im
praktischen Schulunterricht
größte Freiheiten ließ.

2

GEORDNETE AUSWAHL VON ZEICHEN AUS EINER
KONVENTIONALISIERTEN ZEICHENMENGES MIT DEM
ZIEL. DURCH DIE SPEICHERUNG ODER ÜBERTRAGUNG
VON ZEICHEN DAS VERHALTEN EINES EMPFÄNGERS
ZU BEEINFLUSSEN

ZEICHEN

TOMAS
MALDONADO 1981

4

Henri Friedlaender: 1969

Grundsätzlich ist für mich Typographie: eine **artikulierte** Aussage in eine der Aussage entsprechende artikulierte Form zu fassen. Wichtigstes Element der Artikulierung ist in der Typographie der weiße Raum. Es gibt nur «praxisnahe Typographie» einerseits, andererseits allerlei Anwendungen von typographischen Mitteln, die im Grunde freie Graphik oder psychotherapeutische Mittel oder reines Basteln sind. **Praxisnahe Typographie, sei es ein Kursbuch, eine Zeitungsanzeige, eine für einen einzigen Menschenverständlich sein sollende Botschaft:**

Wie verschieden auch der Zugang sein muß, immer sollte es ein artikuliertes, gegliedertes Gebilde sein, das entsteht.

Max Bill: 1942

Typographie ist die Gestaltung von Satzbildern. Diese Satzbilder bestehen aus Buchstaben, die sich zu Worten fügen. Die Verhältnisse und Größenunterschiede der Buchstaben und der verschiedenen Schriftgrade sind genau festgelegt. In keiner kunstgewerblichen Berufsgruppe besteht ein solches Maß von präzisen Voraussetzungen für die Gestaltung wie in der Typographie. **Dieses Grundmaterial bestimmt den Charakter der Typographie.**

László Moholy-Nagy: 1923

Typographie ist ein Instrument der Mitteilung.

Sie muß eine klare Mitteilung in der eindringlichsten Form sein.

Die Lesbarkeit – die Mitteilung darf nie unter einer a priori angenommenen Ästhetik leiden.

Die Buchstabentypen dürfen nie in eine vorbestimmte Form gezwängt werden.

11

KURT SCHWITTERS: 1924
(THESEN ÜBER TYPOGRAPHIE)

**Typo-
graphie
kann unter
Umständen
Kunstsein.**

CONCEPTION & DESIGN WEINGART

KUNST KREDIT

1981/82

Öffnungszeiten:
Täglich 10-12 und 14-18 Uhr

24. Juli bis 15. August 1982
Sonntag 1. August geschlossen

Führungen: Dienstag und Freitag 20-22 Uhr

Eintritt
frei

=
■ Mustermesse
■ Basel

Wettbewerbe, Aufträge und Ankäufe

des Staatlichen Kunstcredits

Ausstellung
Rundhofgebäude
Halle 10





MİMARLIK GÜNLERİ ARCHITECTURE DAYS

U

B

N

A

T

S

i

Ağa Han
Mimarlık Ödülleri
The Aga Khan
Award for Architecture

Bizim Ülke
Patria Nostra
Turkey

Mimarlıkta Çokseslilik Ve Ötesi Pluralism And Beyond

Panel
Discussion Panel

16 Eylül 1992,
16 th September
Saat 18.30
6:30 p.m.

Yıldız Sarayı
İstanbul
Yıldız Palace
Istanbul

Tartışmacılar
Participants

Turgut Cansever
Türkiye
Turkey
Balkrishna Doshi
Hindistan

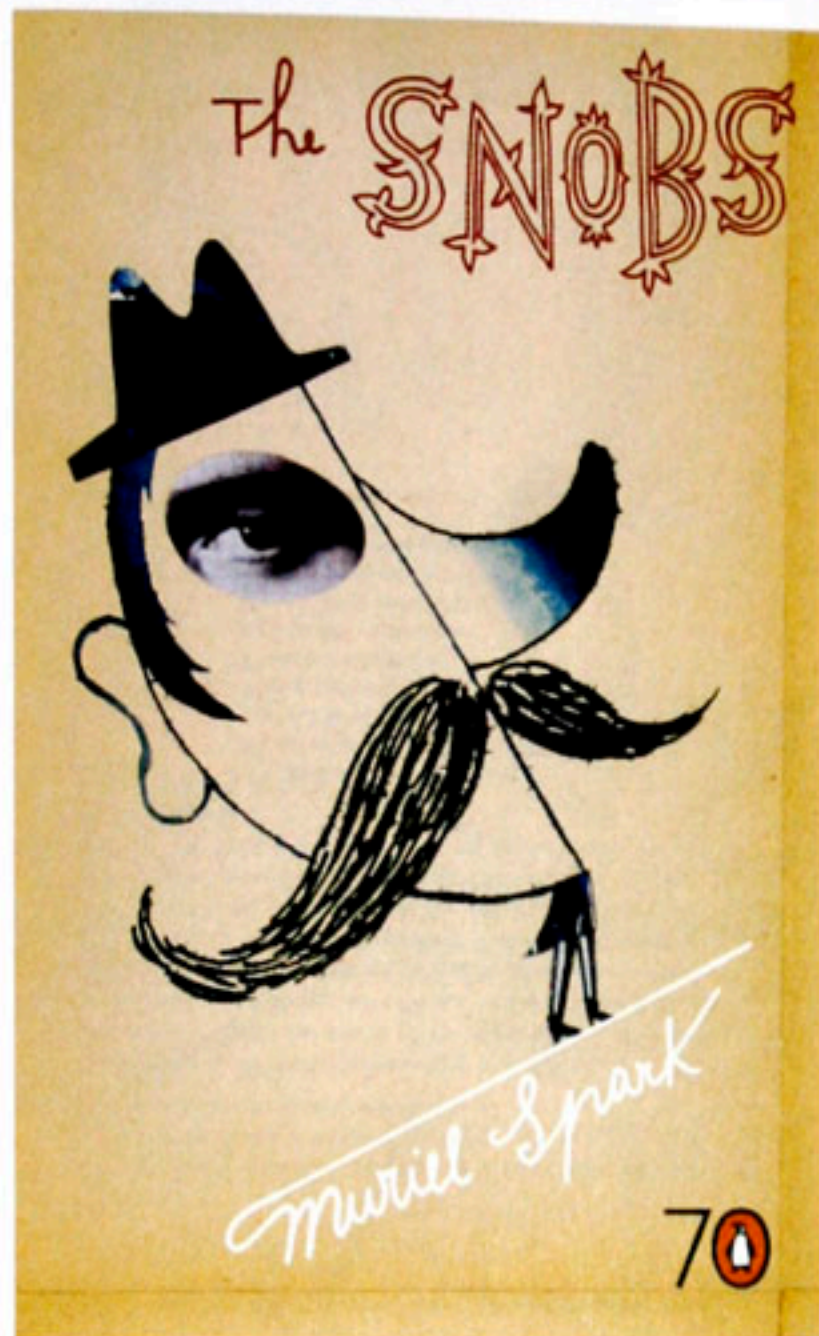
Renata Holod
ABD
USA

Frank Gehry
ABD
USA

Charles Moore
ABD
USA

Doğan Tekeli
Türkiye
Turkey

Orhan Özgüner
Türkiye
Turkey



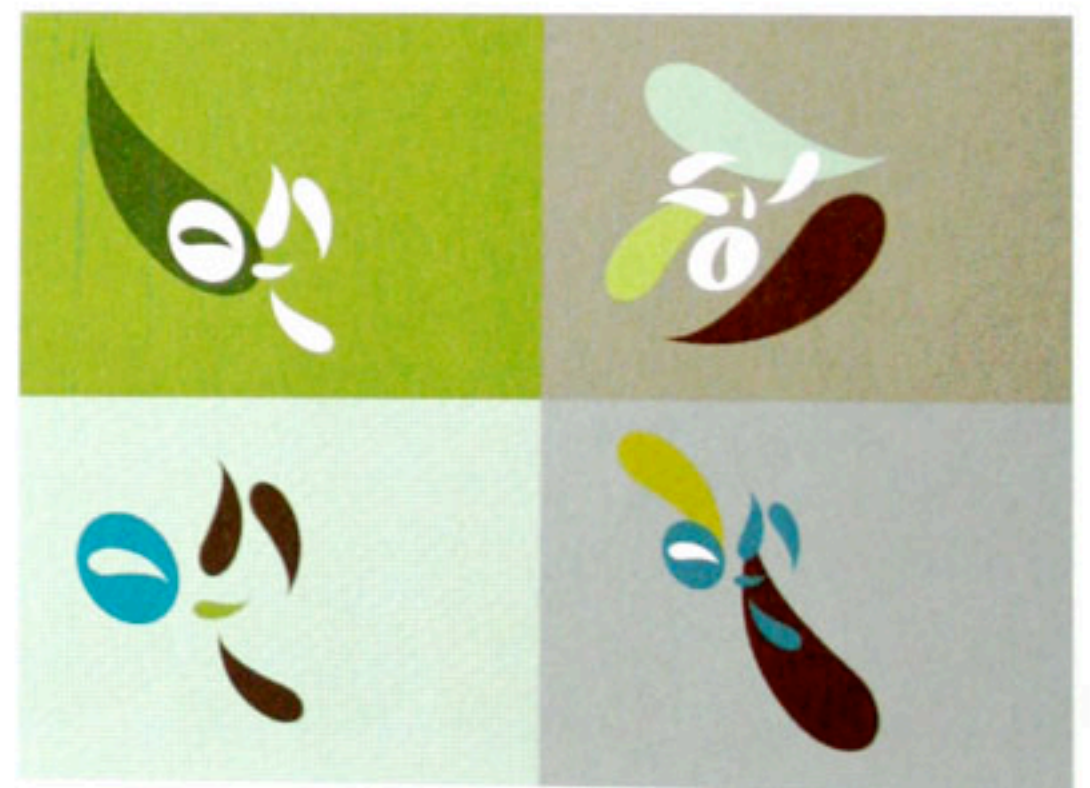
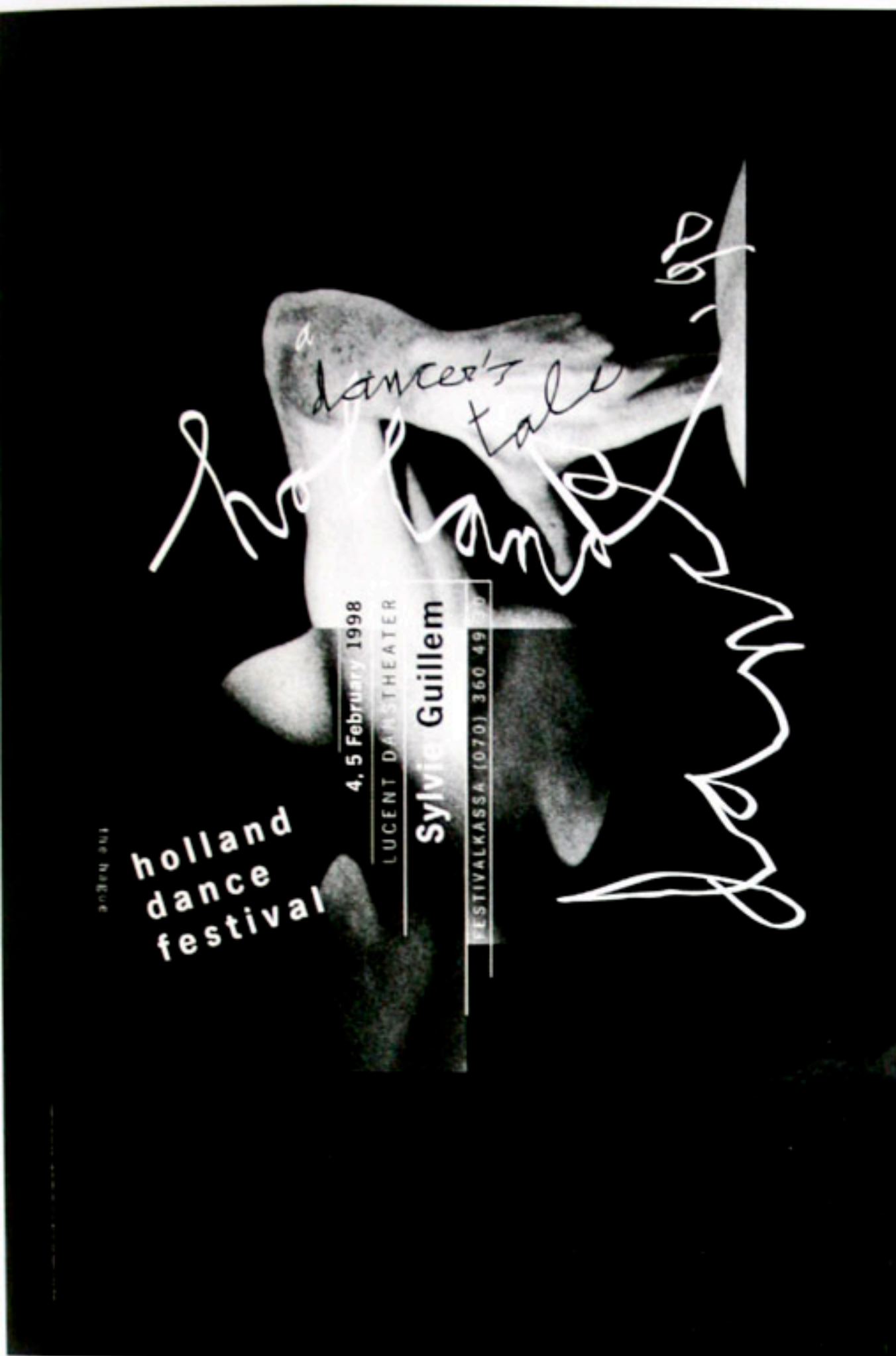


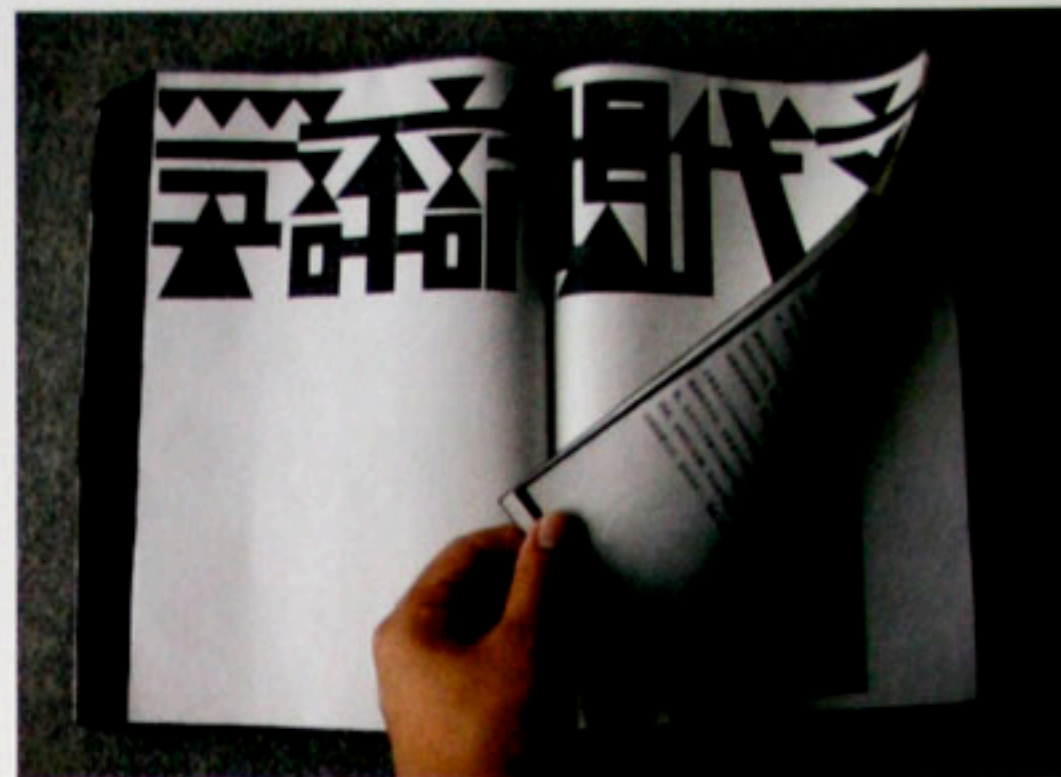




Handwritten circular stamp or mark.

10.3. bis 12.3.
Hochschule für Gestaltung und Kunst
Kunst im 21. Jahrhundert
10.3. bis 12.3.
Kunst im 21. Jahrhundert
Kunst im 21. Jahrhundert







3 octobre 1987
3 janvier 1988

Musée d'Orsay



naissance d'une métropole

1872-1922

29

Raygun flaming lips

superchunk

supersuckers

supergrass

superelectrafixion

superdub

supersmokingpopes

superyoungods



Music, style, and all that
Begin \$5 \$3.50 can \$2.99

Achievement

Award Hammy Marko

Broadcast Designers' Association International
Los Angeles Convention Center

things

1996
June 22

THIS
IS What
WILL
NEVER
Do
Because
DOO IS
WHAT this
NEVER WILL.

a magazine about the rest of the world una rivista che parla del resto del mondo

COLORES

A photograph of a baby lying upside down, held by a person whose green sleeve is visible at the bottom. The baby's mouth is wide open, and its legs are raised in the air. A green sock is on the baby's right foot, which is positioned near the top of the word 'COLORES'.

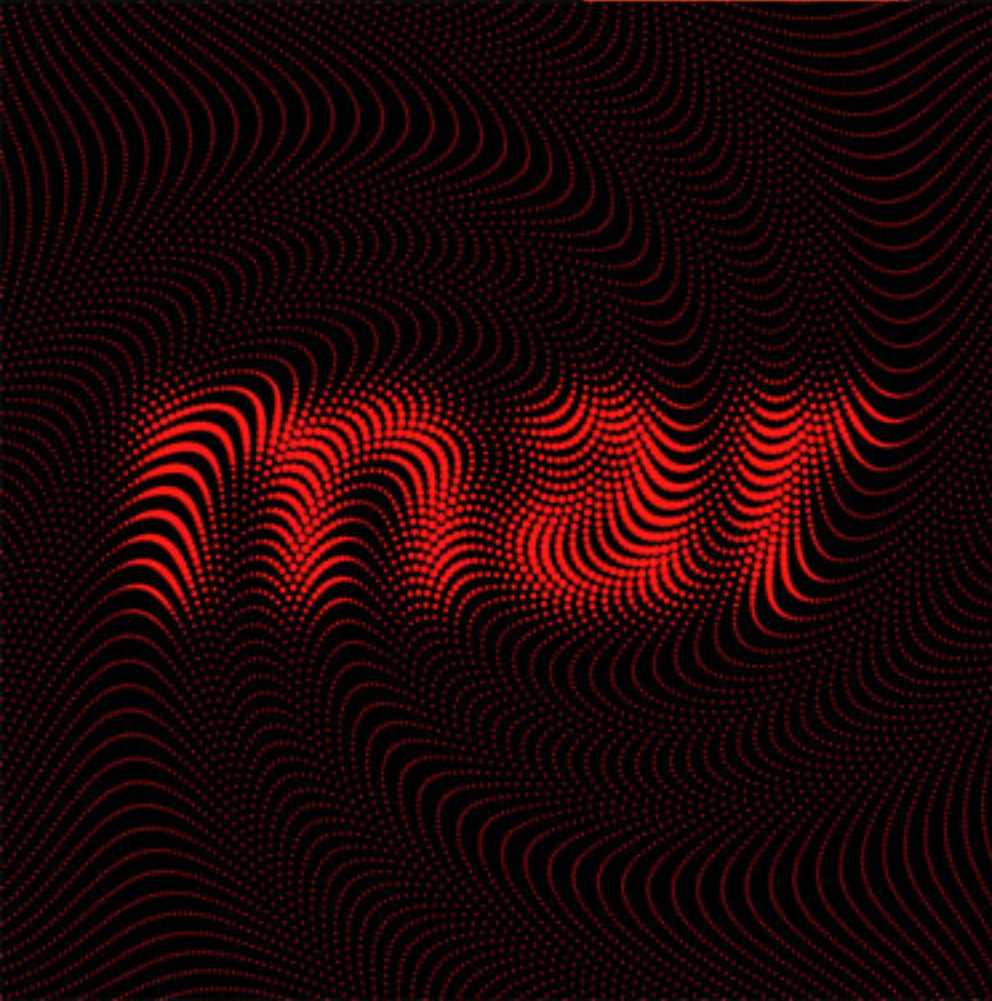
tribù a new york
cowboy in polonia
il re di tonga e la regina dell'aglio
(E UN PRINCIPE O DUE)

colazione in tibet
(E IN EGITTO E IN RUSSIA E IN COSTA D'AVORIO)

eroi in guatemala
(E IN SUD AFRICA E IN TAILANDIA)

baci dappertutto

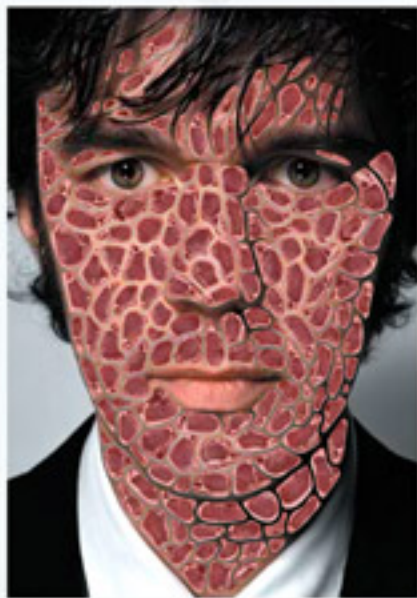
tribes in new york
cowboys in poland
breakfast in tibet
(AND EGYPT AND RUSSIA AND CÔTE D'IVOIRE)
king of tonga & queen of garlic
(AND A PRINCE OR TWO)
heroes in guatemala
(AND SOUTH AFRICA AND THAILAND)
kisses everywhere



THINGS I HAVE LEARNED



THINGS I HAVE LEARNED



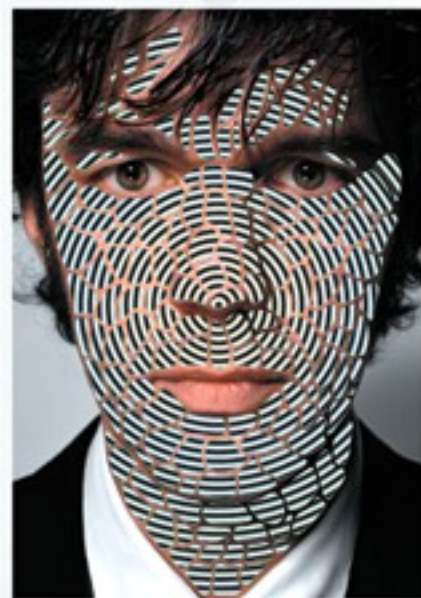
THINGS I HAVE LEARNED



THINGS I HAVE LEARNED



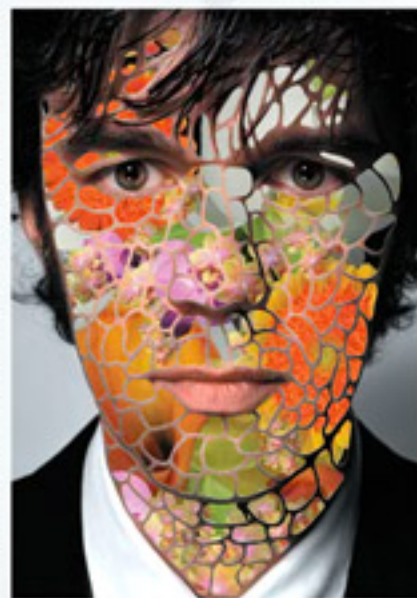
THINGS I HAVE LEARNED



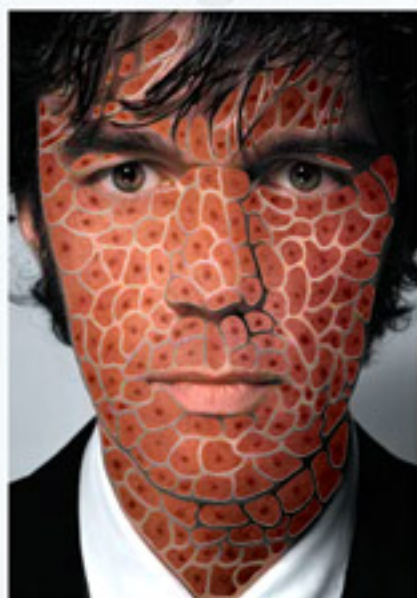
THINGS I HAVE LEARNED



THINGS I HAVE LEARNED



THINGS I HAVE LEARNED



EMIGRE

THE MAGAZINE THAT IGNORES BOUNDARIES

FIVE'S

EMIGRÉ



© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 395–401

Michelle Vignes, Alice Poleski, Tud Brynner, John Hervey, Grant Murtagh, Anne Gleeson, Marc Senan, Lisa Cohen, Samuel Beckett, Dana F. Smith, John Fante, Antonio Ole, Andrei Tolstakov, Lewis MacAdams, Svetlana Darvalia, Didier Cremonieux, Marek Majewski, Gavin Flint, Tom Clark, Peter Plate, James Joyce, William Conin, Christopher Marlowe, Memo Moxy, Badri E. Borahai, Brian Samardar, F. Heidari

3

EMIGRE

The **é·mi·gré** (em'ə grā')

Magazine
That
Ignores
Boundaries

[illegible]

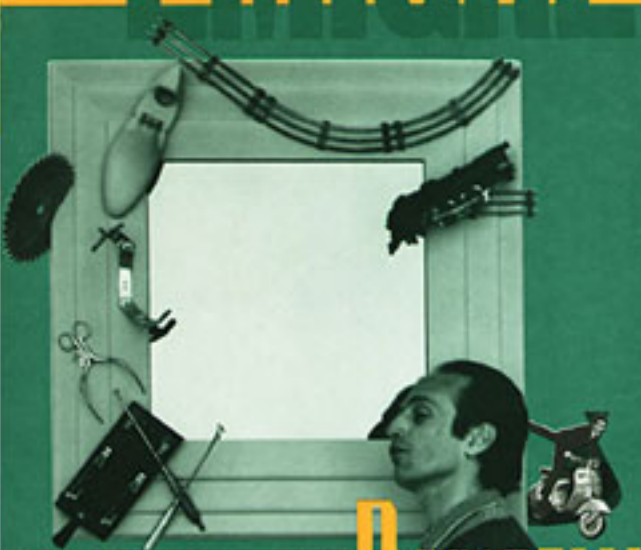
4



The Magazine That
Ignores Boundaries
\$5.-

Magazine That
es-Boundaries

EMIGRE



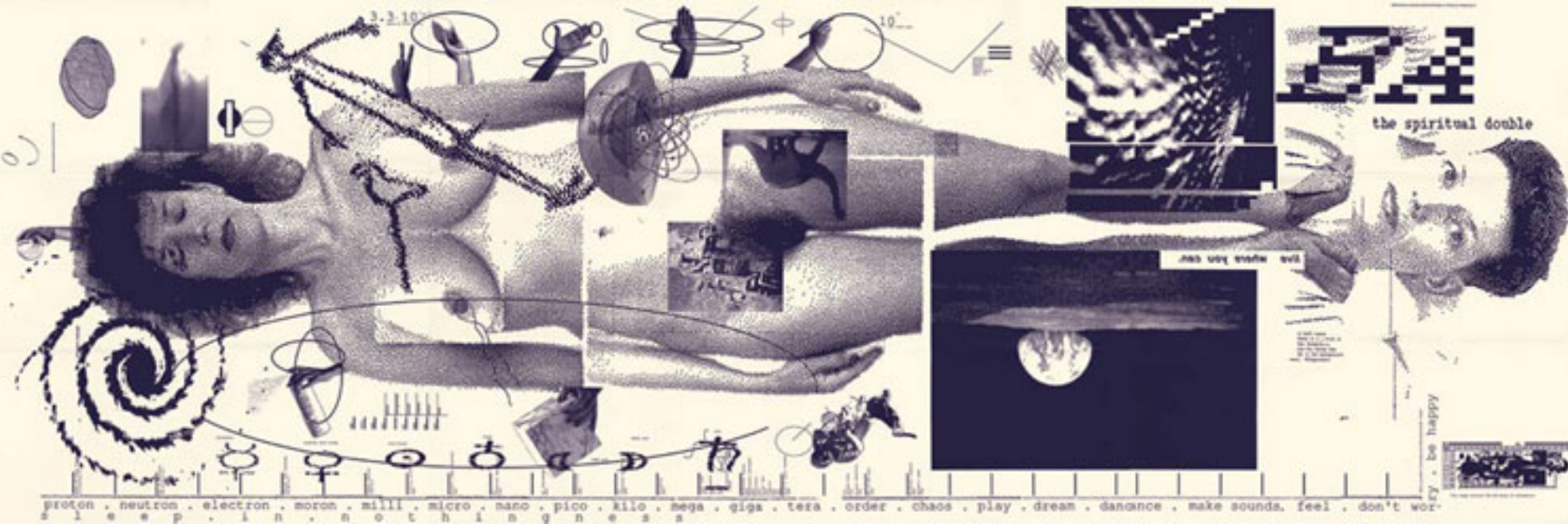
5 **Ermano Di Febbo** **CASSARELLI**
Pinocchio Furioso **ROBERTO BRENZONI** **DICENNO** **GRAFICO**
Cherries in the Afternoon **I Spent the Summer in**
SAN BERNARDINO **1916** **DAR** **IS**

Journal of Health Politics, Policy and Law





BEGIN WITH IDEAS. ALLOW CONCEPTS TO DETERMINE
 FORM. A SILLY IDEA CAN CREATE SOMETHING PROFOUND. CONNECTIONS
 AND Juxtapositions. THE ARRANGEMENT OF THINGS TOGETHER CHANGE
 THE PROPERTIES OF THE INDIVIDUAL PARTS. SIDE BY SIDE, ABOVE AND BELOW,
 BACK TO BACK, SEQUENCE AND ARRANGEMENT, UNIFIED OR DISPARATE. MISTAKES &
 MISCOMMUNICATION. A DINT OF APPLE JUICE OR A PINEAPPLE JUICE. TEN ISSUES OR
 TENNIS SHOES. SWITCH THE DARK OFF. DISMANTLE THEN MANTLE (PUT BACK TOGETHER).
 FORCE MISTAKES, TALK QUICKLY WHEN GIVING INSTRUCTIONS. MAKE UP WORDS, DESCRIBE THINGS
 LOOSELY, ALLOW FOR INTERPRETATION. PRACTICE & PATIENCE. PERFECT SOMETHING DIFFICULT. BECOME
 AN EXPERT OR ACQUIRE A SKILL THAT NEEDS INSTANT HONING. BALANCE ON THE BACK TWO LEGS OF A
 CHAIR. RUN A MILE IN UNDER FOUR MINUTES. MAKE SOMETHING LOOK EASY. STANDARDS & ARCHETYPES. PRODUCE
 EXTRAORDINARY THINGS FROM HUMBLE AND READILY AVAILABLE (NON EXOTIC) MATERIALS. EMBRACE COMMON THINGS
 AS POSTCARDS, A4 PAPER AND REAMS, (MYK PRINTING, HTML WEBSITES, POST-IT NOTES, INSTRUCTIONS & TEMPLATES.
 LEAVE SPACE. BLANK SPACES OPEN FOR CONTENT AND INTERPRETATION. MINIMUMS & MAXIMUMS. EVERYTHING IS CONCEPTUAL
 TO COMPLETE. GIVE REDUCTION, SIMPLIFICATION OR MAXIMISATION AND COMPLEXITY. A COMPLEX TASK TO RESULT IN NOTHING.
 THE TITLE OF A WORK IS AS IMPORTANT AND INTEGRAL AS THE OBJECT/IMAGE.
 MINIMALISM, REDUCTION, SIMPLIFICATION OR MAXIMISATION AND COMPLEXITY. A COMPLEX TASK TO RESULT IN NOTHING.
 VERY SIMPLE OR VICE VERSA. TITLES & ANSWERS. THE TITLE IS INSEPARABLE FROM THE WORK.
 WIT & HUMOR. ABSURDITIES, IRONY, SARCASM, POINTLESSNESS. IDEAS CAN MAKE YOU HAPPY GIVING A MOMENT OF REALISATION THAT
 WHICH CAME FIRST THE CHICKEN OR THE EGG. WORKS FEEL COMPLETE WHEN THE IDEA, FORM, TITLE, MATERIAL ALL SIT TOGETHER TO FORM A LABEL.
 ALIGNMENTS & LISTS. THE COMING TOGETHER OF THE EGG. WORKS FEEL COMPLETE WHEN THE IDEA, FORM, TITLE, MATERIAL ALL SIT TOGETHER TO FORM A LABEL.
 LIST & HIERARCHIES. ALPHABETIZED, PRIORITY, WISH LISTS, WORK LISTS, INDEX LISTS, CONTENTS LIST. THE FEELING OF SATISFACTION AND PROGRESS THAT COMES
 FROM A SIMPLE REPETITIVE TASK. REPEATING THE SAME ACT OVER AND OVER AND OVER. RELENTLESSLY DOING THE SAME TASK. THE FEELING OF SATISFACTION AND PROGRESS THAT COMES
 OBSSESSIONS & REPETITION. REPEATING THE SAME ACT OVER AND OVER AND OVER. RELENTLESSLY DOING THE SAME TASK. THE FEELING OF SATISFACTION AND PROGRESS THAT COMES
 DOCUMENTATION & PRESERVATION. RECORDING ACTIONS, EVENTS, SITUATIONS AND THINGS THAT OTHERWISE WOULD NOT LAST. INVENTING & ENTREPRENEURIAL
 FROM A SIMPLE REPETITIVE TASK. REPEATING THE SAME ACT OVER AND OVER AND OVER. RELENTLESSLY DOING THE SAME TASK. THE FEELING OF SATISFACTION AND PROGRESS THAT COMES
 HAVE, GO WITH YOUR FIRST IDEA, MAKE THINGS UP AS YOU GO ALONG. READYMADES & STANDARDS. USE EXISTING & ABIDING. UTILISE WAY OF DOING THE EXPECTED BY
 CONTEXT AND APPLY IT IN ANOTHER. RESTRICTING & GIVING. EMBRACE, NOW WITH, SUBVERT, RULES, BUT ONLY JUST. SYSTEMS THAT GENERATES FORM. REBEL & BE UNKWARD. IT AND NOT
 A CONSOLE OR GAP TO EXPLOIT. ARRIVE AT A SOLUTION THAT IS WITHIN THE RULES, BUT ONLY JUST. SYSTEMS THAT GENERATES FORM. REBEL & BE UNKWARD. IT AND NOT
 MOTION AND ALLOW THE OUTLINE TO BE A RESULT OF THE PROCESS. REDUCE MATERIAL AND PRODUCTION TO DO SOMETHING NEW. IMPROVISATION & ABIDING. UTILISE WAY OF DOING THE EXPECTED BY
 A GUIDING CONCEPT THAT ANTICIPATES AND ALLOWS FOR GROWTH. REDUCE MATERIAL AND PRODUCTION TO DO SOMETHING NEW. IMPROVISATION & ABIDING. UTILISE WAY OF DOING THE EXPECTED BY
 BY BEING DIFFICULT TO SEE. CHALLENGING CONVENTIONS AND ALLOWING FOR GROWTH. REDUCE MATERIAL AND PRODUCTION TO DO SOMETHING NEW. IMPROVISATION & ABIDING. UTILISE WAY OF DOING THE EXPECTED BY
 HAVE, GO WITH YOUR FIRST IDEA, MAKE THINGS UP AS YOU GO ALONG. READYMADES & STANDARDS. USE EXISTING & ABIDING. UTILISE WAY OF DOING THE EXPECTED BY
 CONTEXT AND APPLY IT IN ANOTHER. RESTRICTING & GIVING. EMBRACE, NOW WITH, SUBVERT, RULES, BUT ONLY JUST. SYSTEMS THAT GENERATES FORM. REBEL & BE UNKWARD. IT AND NOT
 A CONSOLE OR GAP TO EXPLOIT. ARRIVE AT A SOLUTION THAT IS WITHIN THE RULES, BUT ONLY JUST. SYSTEMS THAT GENERATES FORM. REBEL & BE UNKWARD. IT AND NOT
 MOTION AND ALLOW THE OUTLINE TO BE A RESULT OF THE PROCESS. REDUCE MATERIAL AND PRODUCTION TO DO SOMETHING NEW. IMPROVISATION & ABIDING. UTILISE WAY OF DOING THE EXPECTED BY
 A GUIDING CONCEPT THAT ANTICIPATES AND ALLOWS FOR GROWTH. REDUCE MATERIAL AND PRODUCTION TO DO SOMETHING NEW. IMPROVISATION & ABIDING. UTILISE WAY OF DOING THE EXPECTED BY
 BY BEING DIFFICULT TO SEE. CHALLENGING CONVENTIONS AND ALLOWING FOR GROWTH. REDUCE MATERIAL AND PRODUCTION TO DO SOMETHING NEW. IMPROVISATION & ABIDING. UTILISE WAY OF DOING THE EXPECTED BY



RAY GUN

\$3.50 US \$4.50 CAN printed in USA
CEAL ANNIVERSARY ISSUE October 1990

portishead

fanya donelly

echo and the bunnymen

photek

to manchu

whiskeytown

sound

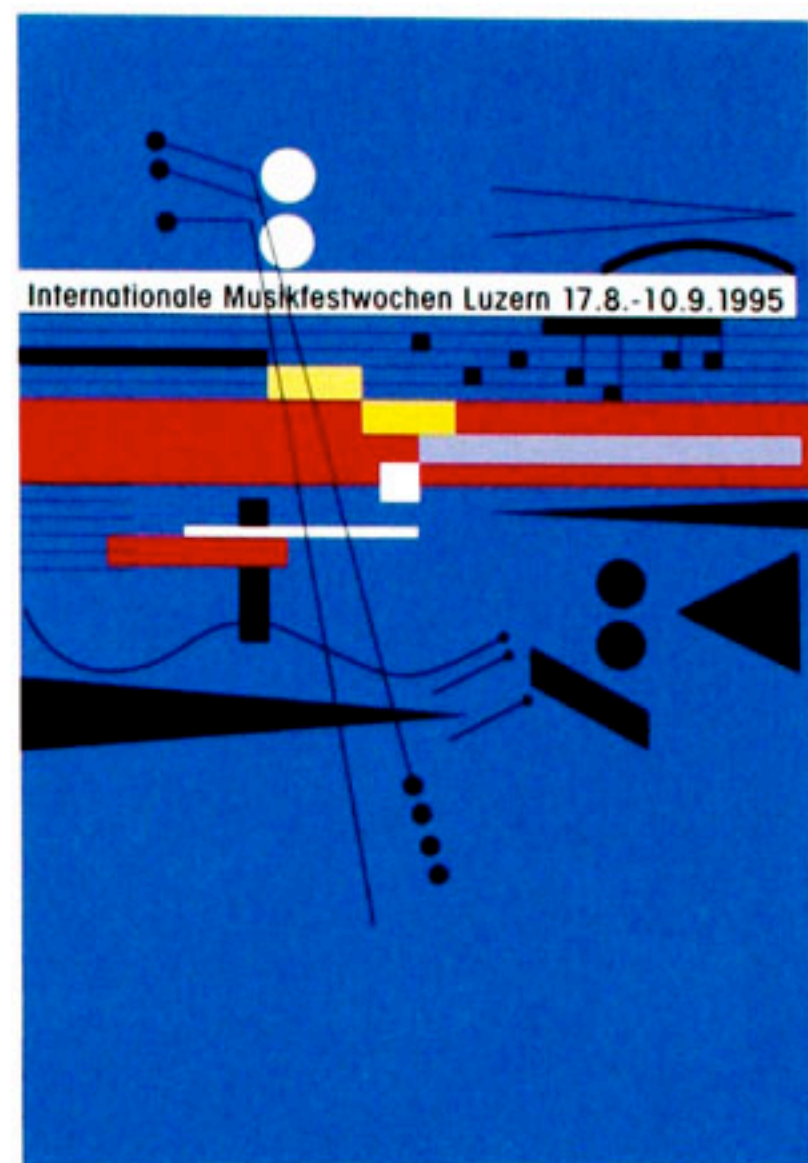
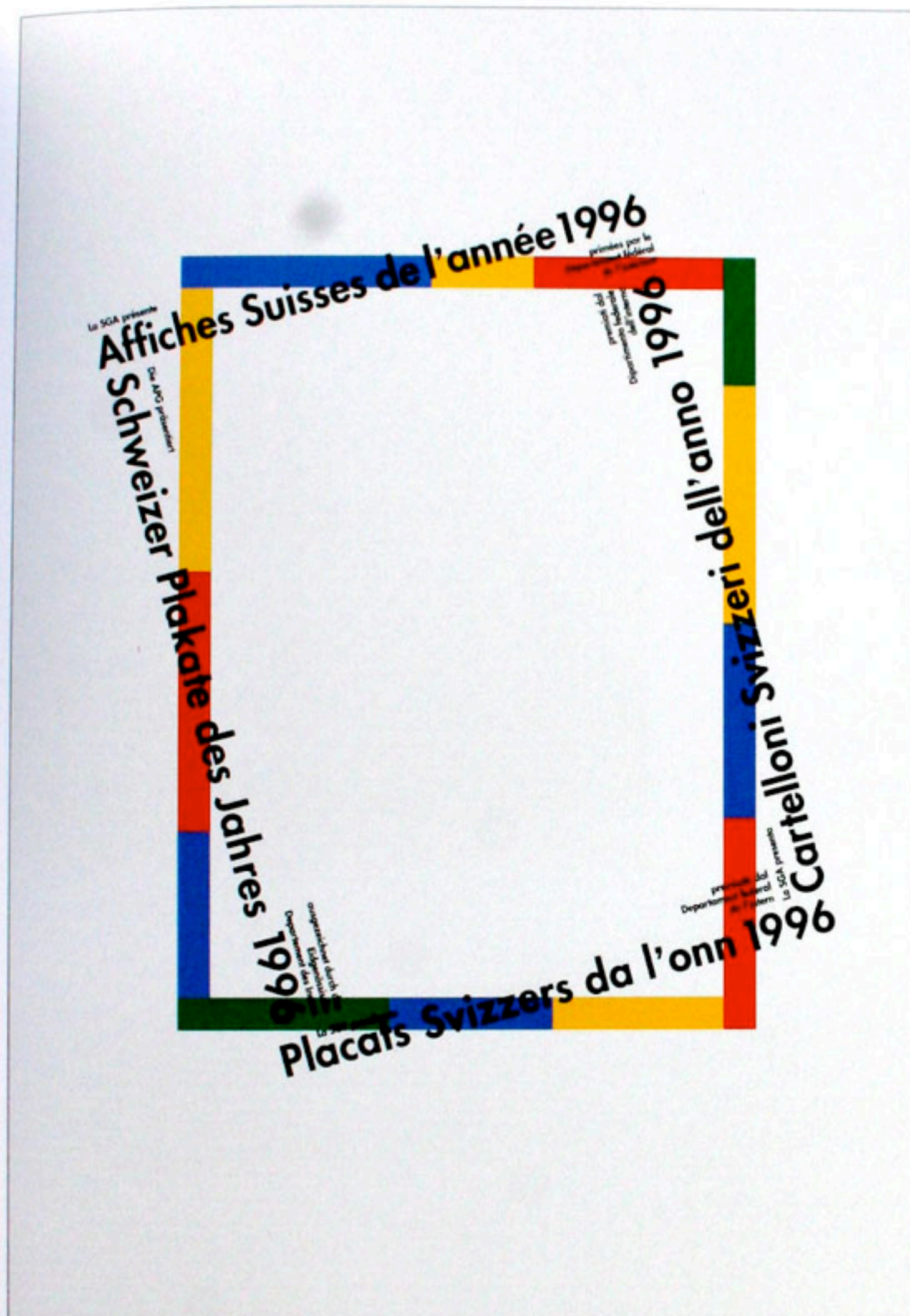
print

50

COASTS







a cura del ministero della cultura dell'urss

Mejerchold

stanislavskij

Malakovsky

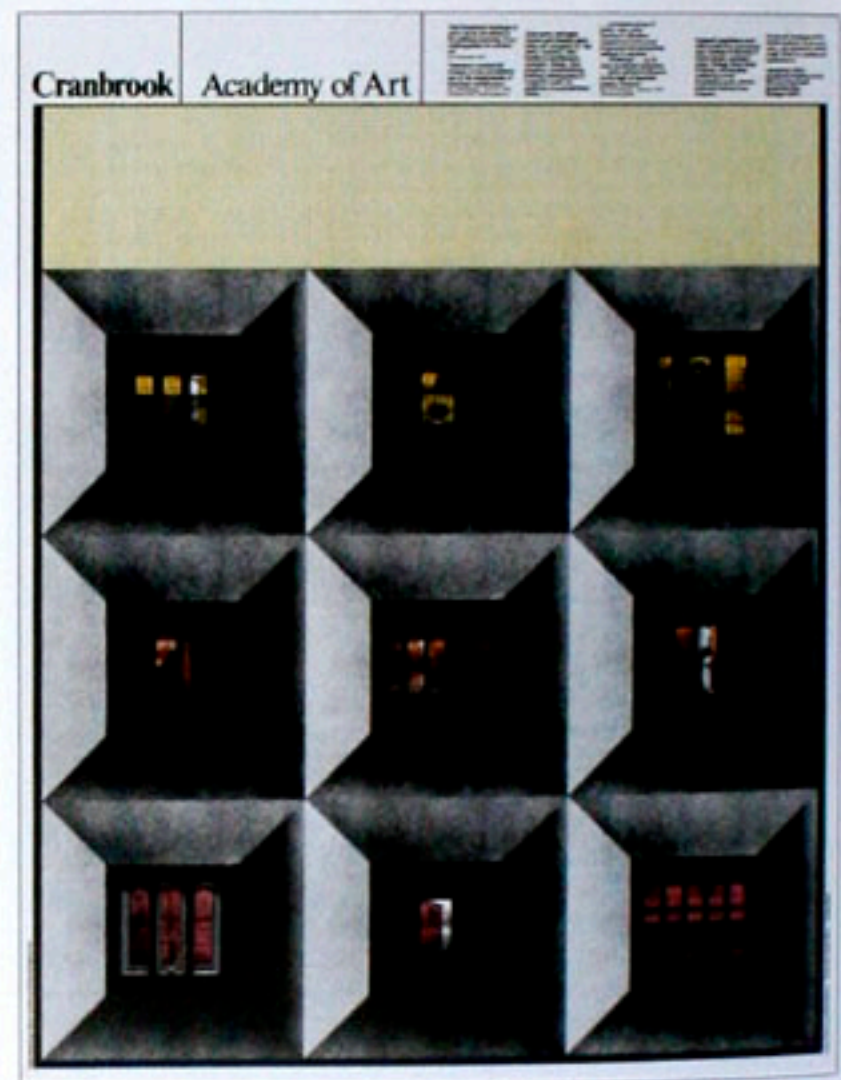
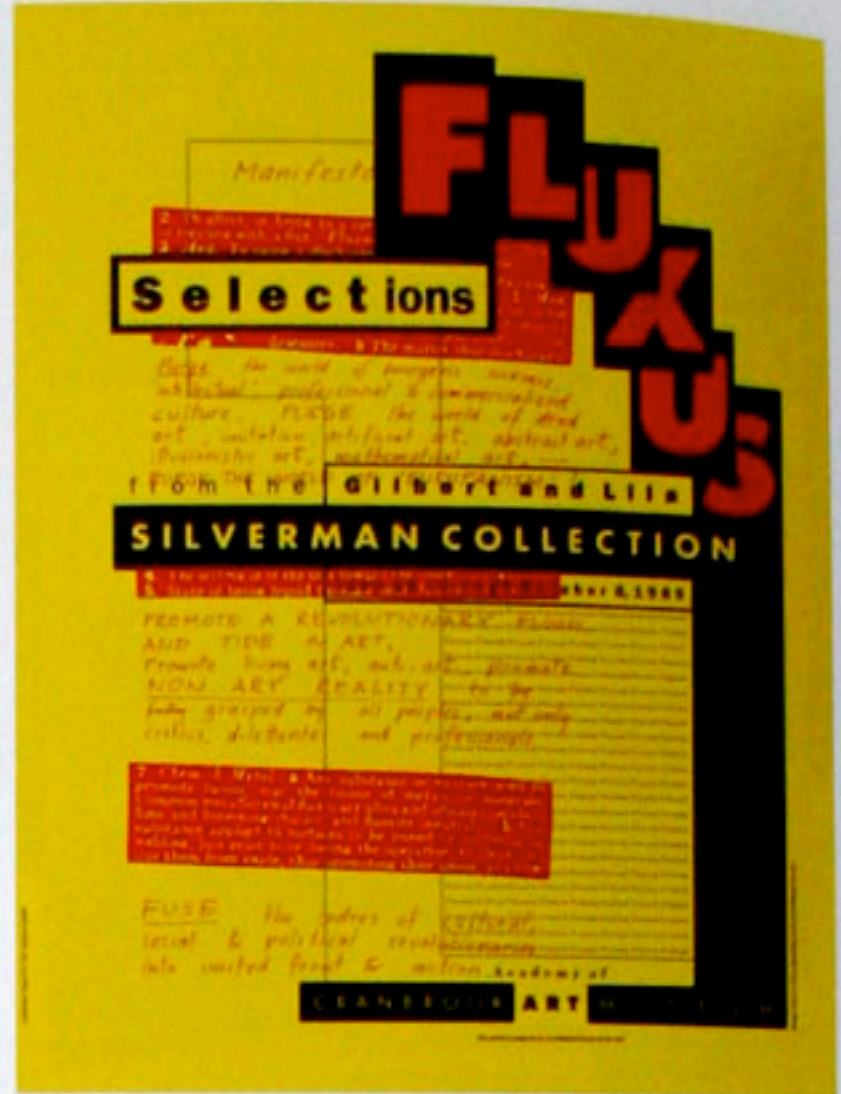
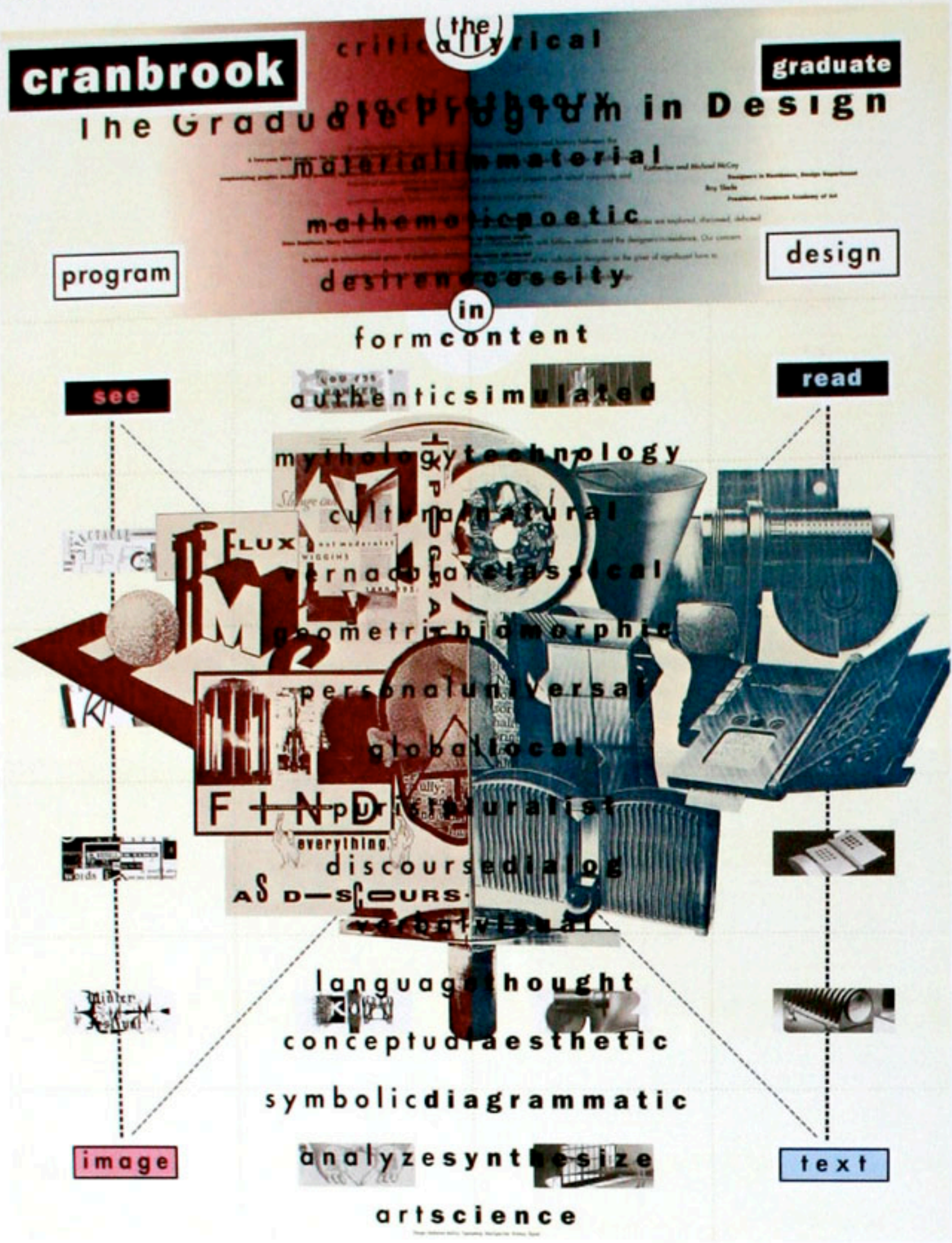
comune di milano
ripartizione cultura
regione lombardia
associazione italia-urss

milano
castello sforzesco
sala della balla

dal 2 al 23 aprile 1975 lunedì escluso

ore:
9.30—
12.30
14.30—
17.30

entrata libera



du 27 octobre au 7 février

(82) ↑

(83)

AU MUSÉE de l'AFFICHE - PARIS
Gyaprus.

18 rue de Paradis 109





Texte: Michael Krüger
Musik: Michael Krüger
Regie: Kay Lorentz

Michael Krüger
Vorverkauf an den
Bühne: Pit Fischer

Kom(m)ödchen
Jutta Hahn

Heinrich Heine Theater
Regie: Kay Lorentz
täglich 19.00 Uhr
Samstag 19.00 Uhr
Sonntag 14.00 Uhr
Vorverkauf an den
Bühne: Pit Fischer

Noir Black Schwarz Nero



Du 9 juin
au 5 septembre 1999

Le noir dans le design,
le graphisme, la mode
et d'autres métiers
d'arts contemporains.

MUSÉES
DES ARTS
DÉCORATIFS
DE LAUSANNE

EXCEPTIONAL SUPPORT FOR THE 1995-1996 SEASON HAS BEEN PROVIDED LUESTER T. MERTZ CHARITABLE TRUST.

THE
95
96
SEASON

BRING IN
'DA NOISE,
BRING IN
'DA
FUNK

BY SAVION GLOYER,
REG.E. GAINES
AND GEORGE C. WOLFE

WRITTEN BY
STEVE MARTIN
DIRECTED BY
BARRY
EDELSTEIN

AND
OTHER
PLAYS

2 WOMEN IN REP
ANDREA MARTIN & MARGA GOMEZ

BY HAN ONG DIRECTED
BY MARCUS STERN

**THE CHANG
FRAGMENTS**

**ON KILL
LEAR**

WRITTEN BY
WILLIAM SHAKESPEARE
DIRECTED BY ADRIAN HALL

**DANCING ON HER
KNEES**

WRITTEN BY NILO CRUZ
DIRECTED BY GRACIELA DANIELE

VENUS

WRITTEN BY SUZAN-LORI PARKS
DIRECTED BY RICHARD FOREMAN

THE SKRIKER

WRITTEN BY CARYL CHURCHILL DIRECTED BY MARK WING-DAVEY

212-260-2400
425 LAFAYETTE STREET

SPECIAL ADD-ON PRODUCTION
WAKEUP CALL FEATURING
CAMRYN MANHEIM

MEMBERSHIP IS EASY! CALL 212-260-2400

UCLA Extension
Spring Quarter begins
April 1, 2000



4. JAZZDOR
STRASBOURG
-BERLIN /

2.-05.
2010

HAUS

IES

L

Poster

4. JAZZ
STRASBOURG
-BERLIN

02.-05
JUNI 2010

KESELHAUS

FRANZÖSISCHES

JAZZFESTIVAL

WWW.

JAZZDOR-

STRASBOURG

-BERLIN.EU /

4. JAZZDOR

4. JAZZ

FRANZÖSISCHES
JAZZFESTIVAL

WWW.

JAZZDOR-

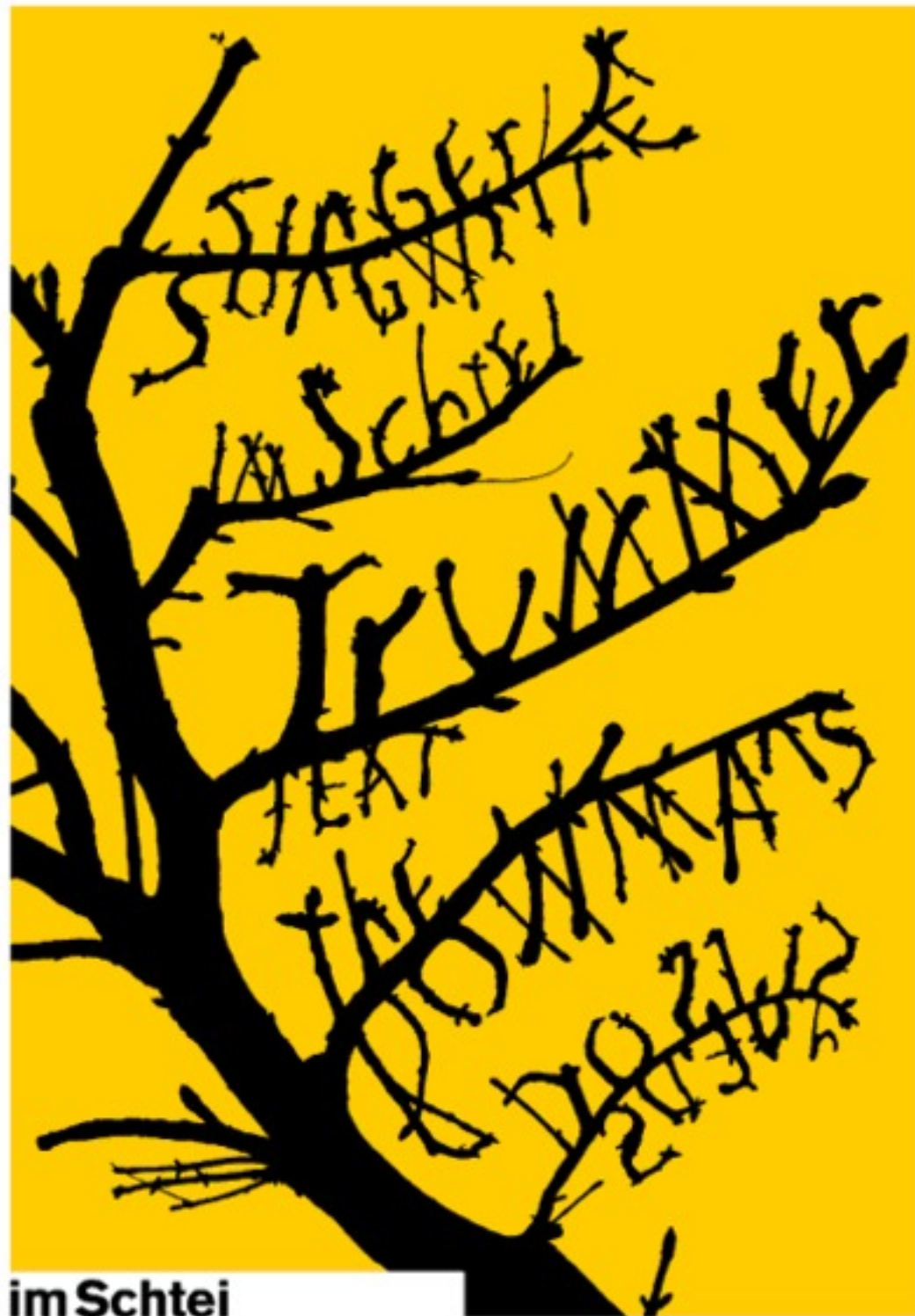
STRASBOURG

-BERLIN.EU /

4. JAZZDOR

4. JAZZ





im Schtei

16
03

wupwup

kunStart 12

FOUR POINTS
BY SHERATON



14 - 18/03/2012 wupwup plays kunStart Bozen Bolzano

wupwup plays kunStart
opening clubbing night
Hercules & Love Affair's

the Queen of Berlin
live!

AÈREA NEGROT

BPitch Control Venezuela-Berlin
with Fata Kiefer
plus wupwup & tanzen ist auch sport
family surprises & big show

22 - 03th Congress Center, Bolzano Bozen, Via Bruno Buozzi 35
Four Points by Sheraton

20
12

www.
wupwup.
com/
kunStart

JAZZDOR

JAZZ

FESTIVAL
JAZZ DE
BOURG

25^E FEST
DE JAZZ
STRASBOU

—19
BRE

05—19
NOVEMBRE
2010 /

Strasbourg.eu



www.jazzdor.com

www.jazzdor.com

www.jazzdor.com



www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

www.jazzdor.com

WWW
JAZZDOR
.COM /

TÉL 03 88
36 30 48

JAZZDOR

JAZZ

JAZZ DOR
FESTIVAL
26^e
EDITION
2011
DE
STRAS-
BOURG

WWW.JAZZDOR.COM

04 - 18
NOVEMBRE
2011

TEL.
03 88 36
30 48

Grandes

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

Grandes

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

2011

MUJIH FESTIVAL Ed. 2
27 AUGUST 2011 → 02PM
AIRPORT BRNO MEDLANKY

PLAY →
JULIUS STEINHOFF JOE
BIGFISH & BDK / SK
STRANGELET live
HAUSAGGREGAT
MUJIH SHOWCASE

M U
F E S T I
V A L
27.8

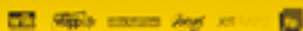
2



FLASH DANSE 2 - PLAYLIST CHOREGRAPHIQUE
DU 16 AU 26 JANVIER 2012 - TU-NANTES
WWW.TUNANTES.FR 02 40 14 55 14



- TU
NAN
TES





szopen 1810 - 1849

FAKIR,

CZYLI OPTY- MIZM

TEATR ŁAZNIA NOWA
MILICKA INSTYTUCJA KULTURY
UL. ŚLĄSKIEJ 25
51-877 KRAKÓW
WWW.LAZNIANOWA.PL

KURTY-
TEL: 12 248 21 80
BILET@LAZNIANOWA.PL

REŻYSERIA
BARTOSZ
SZYDŁOWSKI

26, 27 LUTEGO
5, 6, 11 MARCA
2011



SPEKTAKŁ NA PRZEWÓR, PRZECIW,
WBRÓW, A PRZED WSZYSTKIM ZA!

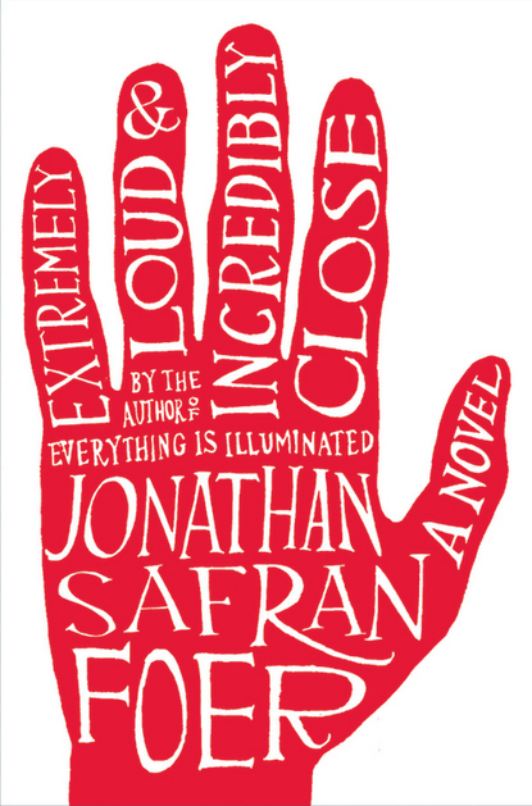
WERNISAŻ
7.10.11
19:00
1500m2

PO

Y

WYSTWA
POTRWA DO
9.10.11

CARLOS ARMENDARIZ
CRAIG BARKER
ŁUKASZ BIEDERMAN
JOANNA CHUDY
KEVIN CLARKE
UGNE DAINIUTE
JOSH DINSMORE
NATALIA JANULA
KAMILA KULIK
ALEKSANDRA ŁOSKA
AGA ŁUCZAKOWSKA
BARTOSZ MATEMKO
PIOTR NIEPSUJ
ŁUCIA STRANAIDWA
MARCIN SUJZINSKI
KATRIN TRAUTNER
YULIA WILAM
PIOTR ZBIERSKI



EXTREMELY

LOUD &

INCREDIBLY

CLOSE

BY THE
AUTHOR OF

EVERYTHING IS ILLUMINATED

JONATHAN
SAFRAN
FOER

A NOVEL

MUNDO
RAZAVEL

ENCENAÇÃO
ANA LUENA

CONVÊNIO
PEDRO TUDELA

24-OUT.

22H /
4-NOV. ESPAÇO BRUTO/
FABRICA SOCIAL



TEATRO DE USE
RUA MONTEIRO

CONCEPÇÃO E DESIGN ORIGINAL
RICARDO RAUIMUNDO

TEXTO ORIGINAL
MARTA FREITAS

INTERPRETAÇÃO
MARGARIDA GONÇALVES,
MARTA FREITAS, PEDRO MENDONÇA





creativew Zealand

www.icograda.org/nz

icograda
IDA

leading creativity

International Council
of Graphic Design Associations
in Honor of the International
Design Alliance

P e — t r u A n — d r a ș

2

0

1

3

ART and RESEARCH
Honours Programme
2010-2011

Art, Research, and
Other Forms of Knowledge



University of Amsterdam
Gerrit Rietveld Academie



creativew Zealand

www.icograda.org/nz

icograda
IDA

leading creativity

International Council
of Graphic Design Associations
in Honor of the International
Design Alliance

加賀

正

元旦



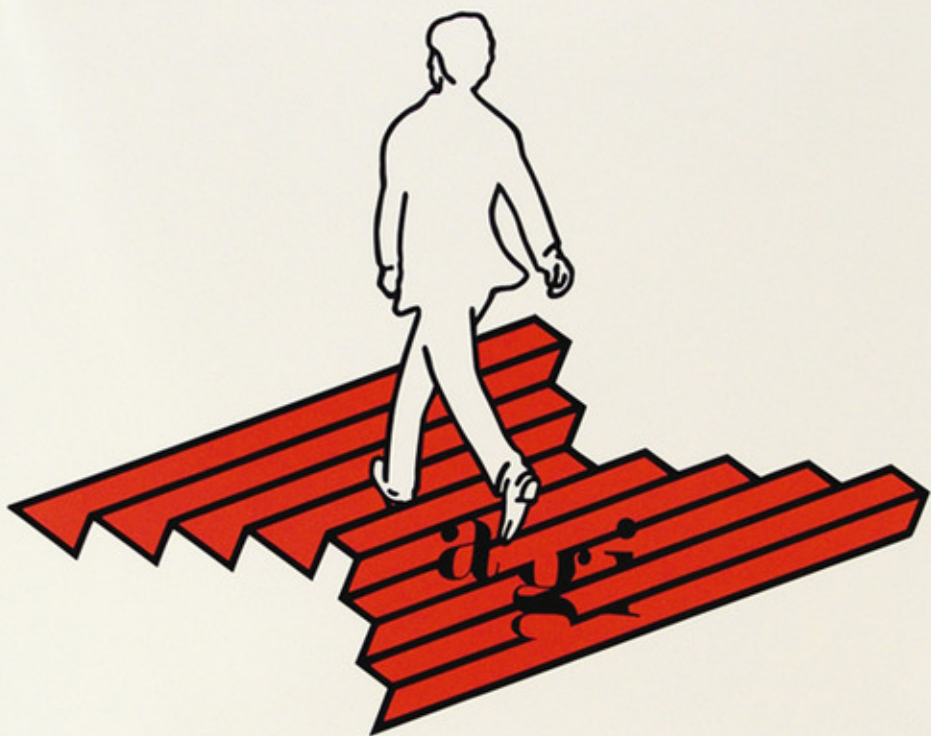
北米

フィリッピン

ハワイ

躍進日本





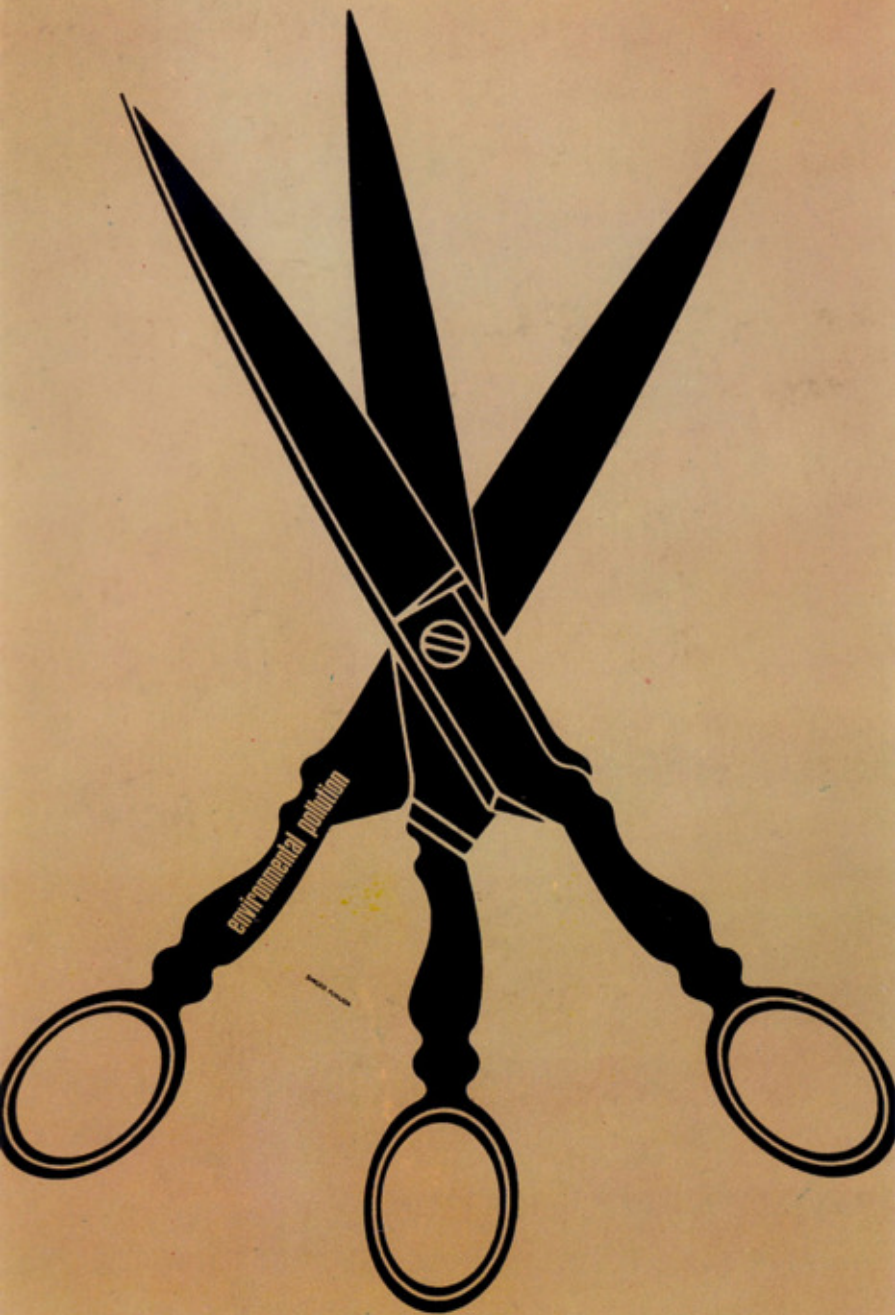
SHIENHUTU
FIVHODH



THE IMPACT
OF THE HOLOCAUST AND GENOCIDE
ON JEWS & CHRISTIANS

**Remembering
for the Future**

An International Scholars' Conference
Oxford, 10-13 July 1988
Public Conference
London, 15 July 1988





テーマ=都市空間のなかに 同時開催=彫刻小品展(公園内考古館)

神戸須磨離宮公園 第3回 現代彫刻展

1972年9月10日-10月22日(夜間9時まで) 会場構成=大高正人 主催=神戸市・朝日新聞社・日本美術館企画協議会



招待作家=伊藤隆道 井上武吉 江口週 小清水漸 高橋清 多田美波 土谷武 富樫一 村岡三郎 保田春彦
一色邦彦 掛井五郎 河口龍夫 宮脇愛子 湯原和夫 淀井敏夫 若林奮/堀内正和 向井良吉 柳原義達(順不同)



新潟中越地震ポスターデザイン支援プロジェクト

Poster Design Support Project

Tama Art University

Earthquake in Japan

Niigata Chuetsu Earthquake

(2004.10.23.19:56)



The Takeo Poster Collection / Best Selection 05

Masters of Illustration Posters - Poland 1

ポーランド・イラストレーションポスターの巨匠・1

ヘンリク・トマシェフスキ / ヤン・レニツア / ロマン・シスレヴィッチ / フランチシェク・スタロヴェイスキ
Henryk Tomaszewski / Jan Lenica / Roman Cieslewicz / Franciszek Starowieyski

2007.1.6.Sat.-4.15.Sun.



多摩美術大学美術館

<http://www.tamabi.ac.jp/museum/>

10:00-18:00 (入館は17:30まで) ※観覧料 大人1,200円、小・中学生500円、高校生1,000円、大学生1,500円、中学生以下無料 ※1歳未満の幼児は無料

入館料 一般300円(200円) / 大・高校生 200円(100円) / 身体障害者および中学生以下無料 ※1歳未満の幼児は無料

〒206-0033 東京都多摩市境台1-33-1 Tel.042-357-1251 交通 多摩センター駅(京王相模原線)小国徒歩5分・多摩モノレール(徒歩5分)

Tama Art University
Museum

Asahikawa Design Camp 2010

デザインはチームプレー。



中島英樹展
[CLEAR in the FOG]

2006年11月2日[木]→25日[土]

東京都美術館 第一展示室
〒100-8558 東京都千代田区千代田1-10-1

(博士後期課程)
 美術専攻
 (博士前期(修士)課程)
 建築専攻
 彫刻専攻
 工芸専攻
 デザイン専攻
 造園学専攻

経営学院 日本経営史、国際経営史、経営倫理
創成学院
工業学院
デザイン・デザイン学院
生産デザイン学院 デザイン・デザイン学院
環境デザイン学院
情報デザイン学院
芸術学院

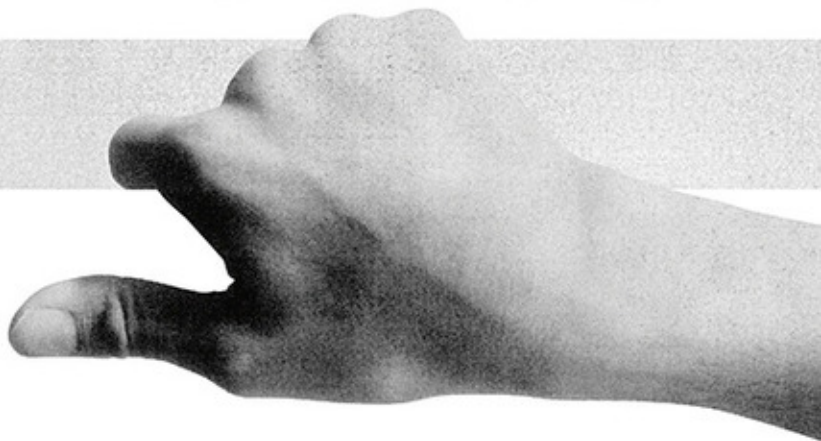
自然学科
デザイン学科
社会連関学科

五反田キャンパス 本部、大学部、造形美術学部
〒158-8555 東京都目黒区五反田3-15-24
TEL 03-3702-1141

六反田キャンパス 大学部、美術学部
〒152-0394 東京都六反田5丁目6-23-23
TEL 042-878-8811

www.nagata.co.jp www.nagata.ne

Т А И А З



J A G D A
ふんふん。
H O K K A I D O
ポスター
ふんふん。
E X H I B I T I O N
2 0 0 9

フォトグラフィックデザイン

作品募集

グラフィックデザイン が、写真に挑む時

—— デジタルでも、アナログでも、スキャン画像でも、
求め、「写真」を広く捉えた新しい表現
求め、斬新な視点や実験的な手法。

ジャグダ北海道 ホスター展 2009
THEME: フォトグラフィの異次元

OPENING: 9月25日(金)

CLOSING: 10月5日(月)



ブルーノ・ムナリー展 1985年11月22日(金) - 12月15日(日) 所収

[illegible]

11月22日 10:00AM - 6:00PM

ターナーこそ天才の創造性の中に愛惜もった自覚あり、自らも外
界に愛惜を「ブルー・ノム・ターナー」「パウル・ブルーノム・ターナー」

こどもの城 青山劇場

10-8726 人産科-1,500円 人産科上24時間救急センター 電話 4400-752-5905

こどもの城 (通称スタジオ・プレイホール)

1:00PM-5:30PM/10:00AM-5:30PM (M, W, F)
JANIS HARRIS-33-1 TEL (202) 792-5886

800-451-5551 | 714-942-5000

金曜日 11月23日 土 24日 日 26日 火 27日 水 ZIKRA - ZIKRA

ブルー・ナムター湖が日本の気象に大きな影響を及ぼすことを示す。

こどもの城 青山円形劇場

電話03-5678-5000（入場券は、この6枚綴りの2枚で有効） 電話予約03-5678-5000

總機：02-26523535 傳真：02-26523536



GLAMOROUS
POISON
GIRLY
AND
CUTE

ガーリー

キュート
グラフィックス

LOVELY & POP
PIE

ROMANTIC & FAIRY-TALE

POP & ROCK

現在進行形の
「ガーリー」テイストが
分かる！

パイインターナショナル

KOZUE
AKIMOTO

2000
 2001
 2002
 2003
 2004
 2005
 2006
 2007
 2008
 2009
 2010
 2011
 2012
 2013
 2014
 2015
 2016
 2017
 2018
 2019
 2020
 2021
 2022
 2023
 2024
 2025
 2026
 2027
 2028
 2029
 2030
 2031
 2032
 2033
 2034
 2035
 2036
 2037
 2038
 2039
 2040
 2041
 2042
 2043
 2044
 2045
 2046
 2047
 2048
 2049
 2050
 2051
 2052
 2053
 2054
 2055
 2056
 2057
 2058
 2059
 2060
 2061
 2062
 2063
 2064
 2065
 2066
 2067
 2068
 2069
 2070
 2071
 2072
 2073
 2074
 2075
 2076
 2077
 2078
 2079
 2080
 2081
 2082
 2083
 2084
 2085
 2086
 2087
 2088
 2089
 2090
 2091
 2092
 2093
 2094
 2095
 2096
 2097
 2098
 2099
 2100
 2101
 2102
 2103
 2104
 2105
 2106
 2107
 2108
 2109
 2110
 2111
 2112
 2113
 2114
 2115
 2116
 2117
 2118
 2119
 2120
 2121
 2122
 2123
 2124
 2125
 2126
 2127
 2128
 2129
 2130
 2131
 2132
 2133
 2134
 2135
 2136
 2137
 2138
 2139
 2140
 2141
 2142
 2143
 2144
 2145
 2146
 2147
 2148
 2149
 2150
 2151
 2152
 2153
 2154
 2155
 2156
 2157
 2158
 2159
 2160
 2161
 2162
 2163
 2164
 2165
 2166
 2167
 2168
 2169
 2170
 2171
 2172
 2173
 2174
 2175
 2176
 2177
 2178
 2179
 2180
 2181
 2182
 2183
 2184
 2185
 2186
 2187
 2188
 2189
 2190
 2191
 2192
 2193
 2194
 2195
 2196
 2197
 2198
 2199
 2200
 2201
 2202
 2203
 2204
 2205
 2206
 2207
 2208
 2209
 2210
 2211
 2212
 2213
 2214
 2215
 2216
 2217
 2218
 2219
 2220
 2221
 2222
 2223
 2224
 2225
 2226
 2227
 2228
 2229
 2230
 2231
 2232
 2233
 2234
 2235
 2236
 2237
 2238
 2239
 2240
 2241
 2242
 2243
 2244
 2245
 2246
 2247
 2248
 2249
 2250
 2251
 2252
 2253
 2254
 2255
 2256
 2257
 2258
 2259
 2260
 2261
 2262
 2263
 2264
 2265
 2266
 2267
 2268
 2269
 2270
 2271
 2272
 2273
 2274
 2275
 2276
 2277
 2278
 2279
 2280
 2281
 2282
 2283
 2284
 2285
 2286
 2287
 2288
 2289
 2290
 2291
 2292
 2293
 2294
 2295
 2296
 2297
 2298
 2299
 2300
 2301
 2302
 2303
 2304
 2305
 2306
 2307
 2308
 2309
 2310
 2311
 2312
 2313
 2314
 2315
 2316
 2317
 2318
 2319
 2320
 2321
 2322
 2323
 2324
 2325
 2326
 2327
 2328
 2329
 2330
 2331
 2332
 2333
 2334
 2335
 2336
 2337
 2338
 2339
 2340
 2341
 2342
 2343
 2344
 2345
 2346
 2347
 2348
 2349
 2350
 2351
 2352
 2353
 2354
 2355
 2356
 2357
 2358
 2359
 2360
 2361
 2362
 2363
 2364
 2365
 2366
 2367
 2368
 2369
 2370
 2371
 2372
 2373
 2374
 2375
 2376
 2377
 2378
 2379
 2380
 2381
 2382
 2383
 2384
 2385
 2386
 2387
 2388
 2389
 2390
 2391
 2392
 2393
 2394
 2395
 2396
 2397
 2398
 2399
 2400
 2401
 2402
 2403
 2404
 2405
 2406
 2407
 2408
 2409
 2410
 2411
 2412
 2413
 2414
 2415
 2416
 2417
 2418
 2419
 2420
 2421
 2422
 2423
 2424
 2425
 2426
 2427
 2428
 2429
 2430
 2431
 2432
 2433
 2434
 2435
 2436
 2437
 2438
 2439
 2440
 2441
 2442
 2443
 2444
 2445
 2446
 2447
 2448
 2449
 2450
 2451
 2452
 2453
 2454

[illegible][illegible]

JADA
JOURNAL OF DENTAL RESEARCH
JOURNAL OF DENTAL EDUCATION

WE LOVE HOKKAIDO

ROOTED

POSTER

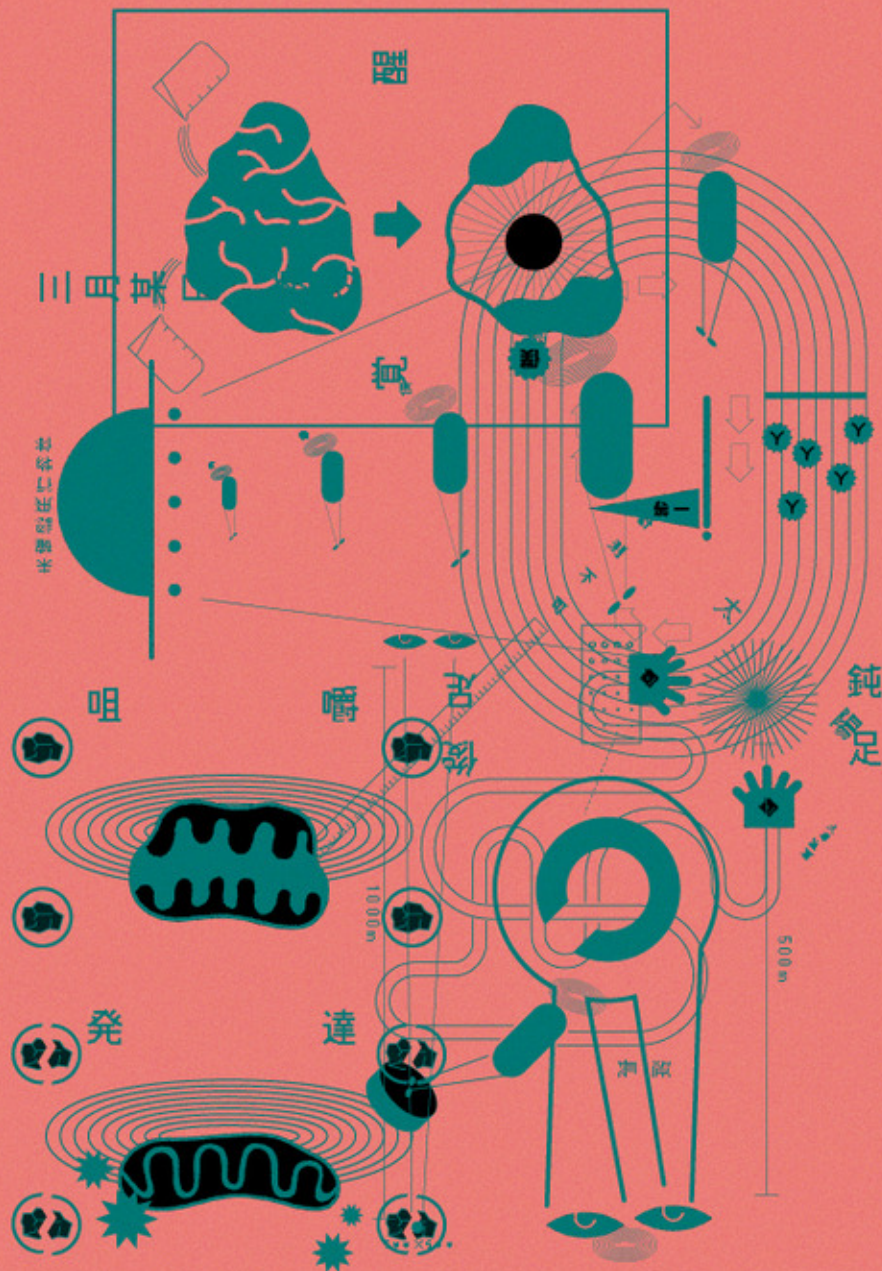
POSTER

と 8 2000年9月25日(水)~10月9日(木)
10:00~17:00 入場無料

と 9 9月~11月通期開催
東海各駅(名古屋、岐阜、下関、津、大井町、伊勢)

1. **Identifikasi Masalah**: Menentukan masalah yang akan diteliti. **2. Studi Literatur**: Melakukan penelitian awal untuk memahami latar belakang masalah. **3. Merumuskan Hipotesis**: Menyusun dugaan sementara tentang hasil penelitian. **4. Metode Penelitian**: Menentukan cara pengumpulan data. **5. Pengumpulan Data**: Melakukan observasi atau wawancara. **6. Analisis Data**: Memeriksa dan menginterpretasikan data yang diperoleh. **7. Kesimpulan**: Menyimpulkan hasil penelitian.





DISMANTLEMENT

DISMANTLEMENT

AN

BLUE-SKY DAYDREAMS

Exhibition by Hidemi Nishida

解体

KAITAI

伴

夢

夢

MUSEUM

木心

夢

at

GALLERI FISK

March 15 (fri)

March 17 (sun)

2013

Venue:
GALLERI FISK
Fung Oscars Gate 46
5017 Bergen, Norway

Date:
13th to 17th
March 2013

Exhibition Opening
from 19:00
on Friday 15,
March 2013

Opening hours
Friday: 19:00 - 22:00
Saturday: 12:00 - 18:00
Sunday: 12:00 - 18:00

DAYDREAMS

ADDITIONAL

Born in Japan 1980, based in Bergen, Norway today, Nishida is mainly working on environmental art relating strongly to architectural ideas that is supported by his experience as architect. In this exhibition, Nishida installs new site-specific work 'Triple Interior' in the gallery space and also shows several realized projects.

GALLERI FISK

k: Kunsthuset Bergen

BLUE-SKY

AND

Chapter 6: ART FROM THE CLINIC AT GUGGING

One disappointment for Dubuffet, and indeed for the collectors who followed, was that fewer original and vital artworks were being created in mental hospitals. It had taken Hans Prinzhorn only two years to build up his vast collection simply through contacts with hospitals mostly in the German-speaking world. However, perceiving changes in the treatment of patients had had repercussions on the manner in which they were able to express themselves. Patients were heavily sedated with drugs, institutionalized in electric shock treatment, even lobotomized. Treatment often came to have as its duty control and management, guiding the patient into a state as close to normalcy as possible. In many cases artistic expression has ceased to be a private and/or nonpurposeful act, often becoming a structured art therapy activity—a public component of the institutional day, its results documented and analyzed in a diagnostic aid. ¶ One hospital in Europe stands out as a



House of genuine creativity. Through the efforts of the highly gifted psychiatrist Leo Neretti, the natural flow of creative self-expression by the patients of Morges-Helvetia and Dubuffet in Gugging in the institution as the mental hospital at Gugging, Italy (Venezia).

As a young psychiatrist, Neretti became fascinated with the drawings of his patients and their "images" in the diagnostic process, observing how depictions of the human figure would alter according to varying mental states. Although he believed very much that the images produced by patients were indicative of their psychological condition, he came to realize that some could produce work displaying real talent and originality. Neretti saw this artistic expression as a symptom of schizophrenia, a reaction which helped to stabilize the personality. The patient was "Schizoid" (the art was not a direct result of his illness). "The artist inside him said his psychosis."

The creative achievement of these patients is a symptom of illness, and the formative process at its base is a process governed by that illness, more precisely, an attempted reparation within the sphere in which the illness takes shape.

The works of Morges-Helvetia and Prinzhorn inspired his friends and on the one hand, he made contact with one of the artists who had been studying at the University of Lausanne. Dr. Alfred Ruder, in Vienna, the work of Neretti's patients had aroused the interest of painters such as Ernst Fuchs and Arnold Rainer. Neretti was encouraged by their enthusiasm for his work, and the high esteem in which they held his patients' achievements. ¶ Arnold Rainer had begun to work



Cranbrook Art Center

Its 70 year history of success is rooted in a special form of education within an "Academy" and the practice, focus and discipline of ten

Artists-in-Residence who lead their programs as vibrant professionals. The faculty members live and work at Cranbrook. Their studios are adjacent to the departments they lead. Their energy is the fuel of the Academy. Their presence and their practice create continuity that is unique in graduate education.



An Academy offers a special form of education based in the co-existence of faculty and students committed to learning—together. The department heads carefully select their students to form a tribe of complementary artists. Individuality and creativity is highly valued at the Academy, and nurtured. The intensity of the educational experience is discovered in the questions posed by the work of all participants. All voices count; all ideas are debatable. Intelligent resistance is welcome and essential.

One visit to our campus will reveal the memorable nature of this special setting that melds the genius of Eliel Saarinen's architecture within a 315-acre environment of woods, lakes, paths and landscaped courtyards. In many ways the place is a world apart—a quiet retreat, a place to work, a place of reflection and personal discovery, a place to insert one's own imagination. It's amazing how generations of young artists have performed brilliantly in this place wherein past and present are dynamic agents, simultaneously pressing forward.

Today, all departments are benefiting from expanded studio space and new facilities, the result of extensive renovations and a New Studios Building by renowned Spanish architect Rafael Moneo. An evolving Media Lab, new tools, and the expanded student-run Forum Gallery brings students' work to the public at a prestigious institution, the Cranbrook Art Museum. A growing museum program brings the best of contemporary art exhibitions to the campus, including the Network Gallery of current work by alumni. In 2001, the museum welcomed an important gift, the Shuey Collection of 46 artworks by important post World War II era artists such as Warhol, Rauschenberg, and Riley.

Near Cranbrook, the city of Detroit is an exceptional phenomenon in postindustrial America. Its diverse cultural resources, its museums, universities and colleges and 300-year history offer a wealth of inspiration for quintessentially American. Detroit's manufacturing sector also affords abundant opportunity for outsourcing or collaboration. The extent of one's reach is determined by one's appetite. The menu is rich and varied.

I invite you to discover Cranbrook's identity through this catalog, our Website (www.cranbrookart.edu), or walking the grounds. Come visit! On behalf of our Artists-in-Residence, Academy and Museum staff, and current students, we look forward to hearing from you and perhaps even working with you to mutual benefit.

Gerhardt Knodel, Director

calamity

unfolds

14/04/11 17/01/2010

Continued on page 14

The 2010 Haiti earthquake was a rare double magnitude 7.0-8.0 earthquake, with an epicentre near the town of Les Cayes, approximately 50 km (31 miles) west of Port-au-Prince, Haiti's capital.

No US military or civil aid efforts were necessary, as the quake had been expected. An estimated three million people were affected by the quake. The Italian Government reported that an estimated 100,000 people had died, 400,000 had been injured and 1,000,000 made homeless. They also estimated that 200,000 homes and 50,000 commercial buildings had collapsed or were severely damaged.



SOMMER NACHT

SA/30*07*2011

Live/Umgli. WOLERAM feat.

PATRICK PULSINGER

Live: COMA

Support: SIMON DÖRKEN



MÄNNELN IM SCHTEI

IOANA & THE SAILORS

NADJA & DOLAR

SA 10. DEZEMBER 2019

10:30 UHR



im Schtei

- vinte bandas
- vinte dj's
- ◆ vinte cartazes

24.03.2012
Instituto de Design
Guimarães

D

- da chick (match attack)
- dj lynce
- dj w. guimarães
- ◆ diogo tudela

C

- cangreja
- crotch
- carlos melgares
- carlino
- cova
- ◆ carls flyca

W

- equillians
- erick

H

- hling_the_dj
- ◆ hugo alfredo
- ◆ hey cecilia!

A

- alio!
- anderson
- ◆ albuquerque
- ◆ alio
- ◆ and alio!

B

- black bombain
- bulota
- ◆ bdr
- ◆ bráulio amado

G

- ghungahg
- gloute x

I

- ina
- ◆ inês nepomuceno

L

- lula machado
- ◆ lula dourado

J

- jem
- jorge naper
- ◆ joão penada

N

- new kind of mamba

Inauguração da exposição - 22 h
Início dos concertos/dj's - 23.30 h
www.vintevintevinte.com



atividades paralelas



M

- manicota de pedra
- melinda
- mr mofu!
- mickler steve
- ◆ marcoslopes

T

- the glockenspiel
- the sticks & stones & the broken
- tiago
- ◆ this is pacifica

O

- ◆ oof

P

- parties and dings
- ◆ pedro lobo

R

- rita garço
- ruijojo alfonso
- ◆ ruijojo

S

- saito
- swinging rabbits
- srt's carvalho
- spark
- vupa
- ◆ virginia alves
- ◆ alivadesigners
- ◆ studio andrew howard

V

- viciante
- ◆ v-v
- ◆ viciante

EVERY
BODY
KNOWS THAT
ELVIS
DIED OF
BURGERS

LARGO
CÓRGO
JOSE
MAR
A

20 21:30

21 17:00
21:30

22 11:00
17:30

Centro Cultural 78-27h
de Sobrado 9 Casa de
Bernarda Albo

78-20
maio
1977h

Quem matou
Ambrósio

78-17h
O Gato
Malhado da
Andorinha Sinha

100 YEARS OF POLISH
PUPPET ANIMATION

3.

SE-MA-FOR
FILM FESTIVAL
WWW.SE-MA-FOR.COM

10 - 13
PAŹDZIERNIKA
2012



WEEKDAYS 10.00 - 12.00
OPENING HOURS

Too Much Fun Club.




KONINGINNENACHT 2010
DONDERDAG 29 APRIL
22.00 - 04.00

MARTELO
(UK)

SELJI
(UK)

DRUMS OF DEATH
LIVE (UK)
ROBOB & ZUPA
(NL)



Too Much Fun Club
OF
NACHT

VOORVERKOOP €10
BU
HOGSTE TUD
POP KAPPERS
NACHT

THE BUILDING
STRIP-S EINDHOVEN, SEU-GEBOUW
WWW.THEBUILDINGEINDHOVEN.NL

OPENING:
GOMMELSCH
SOUTHERN COMFORT
ONTOUR
HOGSTE TUD
THE BUILDING
HEYNEYHEY

An aerial photograph of a city street intersection. A black car is at the top, a yellow taxi is at the top right, and another black car is at the bottom right. A cyclist is riding through the center of the intersection. Large white text is painted on the asphalt.

BIKE
like a
NEW
YORKER.



TRANSPORTATION
ALTERNATIVES

BIKENYC.ORG

LA BIENNALE
DE LYON
DANSE

15^E
BIENNALE
DE LA
DANSE
LYON

— DU
13 AU 30
SEPTEMBRE
2012 —

BIENNALEDELADANSE.COM

criação:



CASA
DAS ARTES
DE FAMILIÇÃO

20-22 NOV
21:30

EL SHOLM

CO-PRODUÇÃO:
MUNDO RAZOVEL
CASA DAS ARTES DE FAMILIÇÃO
TEATRO NACIONAL SÃO JOÃO
EXTERNATO DELPIM FERREIRA



A PARTIR
ECCE HOMO
DE NIETZSCHE

TEXTO ORIGINAL
MARTA FREITAS
CO-ENCENAÇÃO E DRAMATURGIA
JOSÉ EDUARDO SILVA
MARTA FREITAS

INTERPRETAÇÃO
ADOLFO LUXÚRIA CANIBAL
JOSÉ EDUARDO SILVA

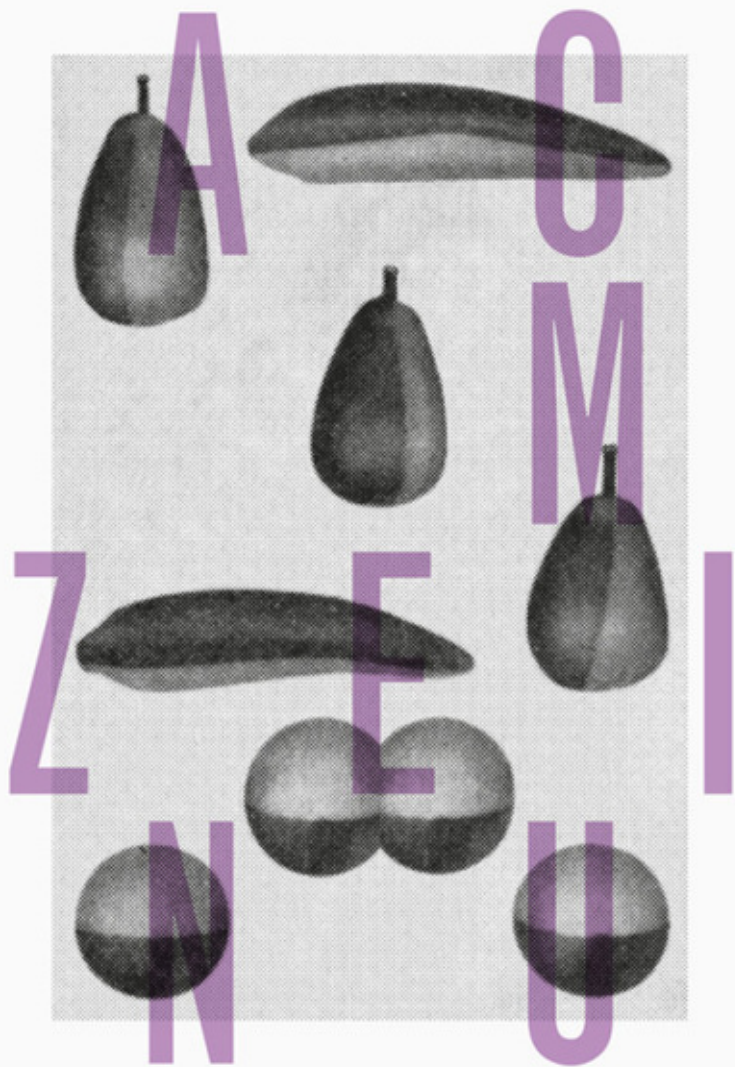
CENOGRAFIA E FIGURINOS
CATARINA BARROS

DESENHO DE LUZ
FILÍPE PINHEIRO

MÚSICA ORIGINAL E SONOPLASTIA
RICARDO RAIMUNDO

LETRAS ORIGINAIS
ADOLFO LUXÚRIA CANIBAL
VÍDEO
JORGE QUINTELA

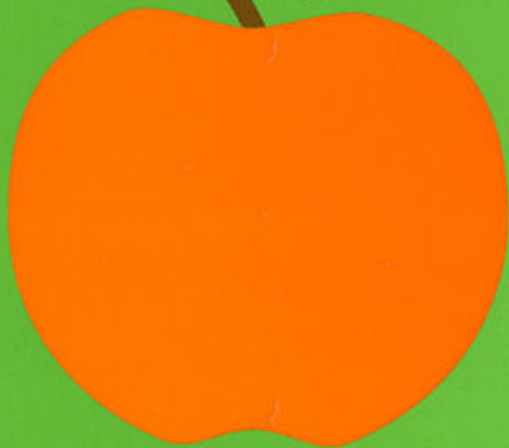
M/16





APPLES &
best dutch graphic design
ORANGES

01



JEAN SEBERG
JEAN-PAUL BELMONDO

avec un film de
JEAN-LEUC GODARD



Scénario original de
FRANÇOIS TRUFFAUT

Réalisateur
CLAUDE CHABROL

Avec
Henri-Jacques Huet

Liliane David

Claude Mansard

Van Doude

Daniel Boulanger

Montage de
MARTIAL SOLAL

éditions Bélièvre

photographie de
Karel COUDARD

© 1960 - 1970 - 1980 - 1990 - 2000

AND EVERYTHING IS GOING FINE

A FILM BY STEVEN SODERBERGH



WORLDVIEW FILMS Presents KALFA SADA ENT Production "AND EVERYTHING IS GOING FINE" DUK IMINA PLACENS OCHSEDOIGER AND
SIMPLEX DEKITE RUSHBROW ON WED FORPWEKE OPE IMANEHEN WITH AMUEN TAT AND A STIFFERST PEORIT, Casting Director
MARTIN J. KATZ SIMPLEX MUNDITE Director Designer VESTIS AMPLUS Production Artist SODERBERGH Director of Photography FIAT LUX MONTANA VILSON
SCHORA CANTONUM One Producer DARA ET ACCEPTA Editor TOTIEM VERBIS CORDA Executive Producer MORGASOO OPEWICKY AND DETE
Produced by ROY WET MINGUS DOOM ROBERT MARRISUEY TURRESOQUETY Writer and Directed by STEVEN SODERBERGH

www.fox.com

IFG FILMS AND RIVER ENTERTAINMENT
PRESENT A TRUE STORY ABOUT
REVOLUTION PRODUCTIONS
IN ASSOCIATION WITH CURIOUSLY BEAUT
ENTERTAINMENT
INDIAN ENTERTAINMENT GROUP

KILLER INSIDE ME

OFFICIAL SELECTION
TRIBECA FILM FEST

OFFICIAL SELECTION
BERLIN FILM FEST

OFFICIAL SELECTION
SOUTHWEST FILM FEST

★★★★

UTTERLY HYPNOTIC

Matthew Turner
Viper London

CASEY AFFLECK

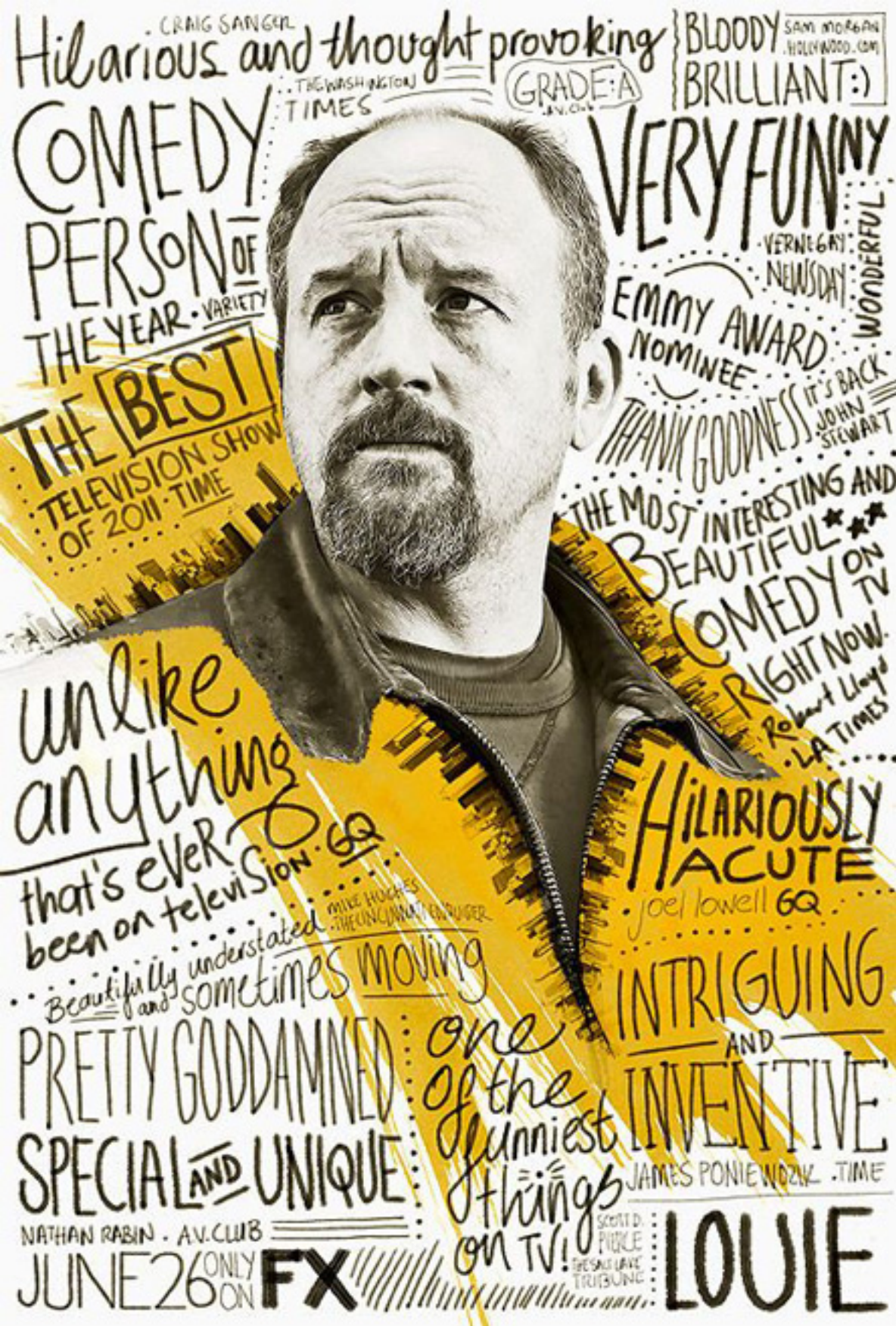
KATE HUDSON

WRITTEN BY
JESSICA ALBA
JOHN CURRAN

AND BASED ON
A FILM BY
THE NOVEL BY
MICHAEL
JIM THOMPSON
WINTER BOTTOM

INDIAN IFC FILMS
HERO USA





CRAIG SANGER

Hilarious and thought provoking

BLOODY BRILLIANT:)

SAM MORRIS
HOLLYWOOD.COM

THE WASHINGTON
TIMES

GRADE: A
AV. CLUB

COMEDY
PERSON OF
THE YEAR

VARIETY

THE BEST
TELEVISION SHOW
OF 2011

VERY FUNNY

VERNE GAY
NEWSDAY

EMMY AWARD
NOMINEE

THANK GOODNESS
IT'S BACK
JOHN STEWART

THE MOST INTERESTING AND
BEAUTIFUL

COMEDY ON
TV
RIGHT NOW
Robert Lloyd
LA TIMES

Unlike
anything
that's ever
been on television

MIKE HUGHES
THE WASHINGTON POST

Beautifully understated
and sometimes moving

PRETTY GODDAMNED
SPECIAL AND UNIQUE

one
of the
funniest
things
ON TV!

INTRIGUING
AND
INVENTIVE

JAMES PONIEWOZNY
TIME

NATHAN RABIN - AV. CLUB

JUNE 26 ONLY ON

FX

SCOTT D.
PILGRIM
THE SALT LAKE
TRIBUNE

LOUIE

Soirée aux Subsistances

PROMENADE

Musée des Beaux-Arts

Théâtre Les Ateliers

plus
10€
prêts

MUSICALE

Musées Gadagne

Sam.
17-Mars
2012

Église Saint-Paul

CONTEMPO-

Opéra de Lyon

2012
MUSIQUES
BIENNALE
EN-SCÈNE
LYON

RAINE

www.bmes-lyon.fr

T E X T U R E
R H Y T H M
S T R U C T U R E
K I N E T I C S
T O N A L I T Y

point point point point point point point point point point
plane plane plane plane plane plane plane plane plane plane

atlas for a typeface exploration

paths of explorations found within
morphological studies using various
opposites to discover some visual abilities
of a typeface called Baskerville

mi

michelmaier

portfolio

chel

me

edition 1

ier





RAKE

Donationen
und Neu-
erwerbungen
1984/85

Industrial Design,
Serienherzeugnisse,
Unikate

Ausstellung 6
der Serie »Zeugnisse«
10.2. bis 10.4.1988
Dienstag bis Sonntag
10 bis 17 Uhr

Die Neue Sammlung
Staatliches Museum
für angewandte Kunst
Prinzregentenstr. 3
München





FESTIVAL DE MARTIGUES

20>28
JUILLET

2014

A Tony
Scott film



James G. Robinson
presents
a Morgan Grech production
A Tony Scott film

Christian Slater, Kevin Spacey, Tony Danza, and
with Dean Cain, Hopper, Val Kilmer, Gary Oldman, Paul Giamatti, Christopher Moltisano
Music by Hans Zimmer, producer Bob Weinstein
edited by Michael Tarnish and Christine Wagner
production designer Benjamin Fromm, director of photography Jeffery M. White, A.S.C.
producer James G. Robinson and Gary Barber, written by Quentin Tarantino
produced by James Harkin, Steve Perry, Bill Unger
directed by Tony Scott



Special Edition
DOLBY DIGITAL
DOLBY DIGITAL

© 1999 CBS Home Entertainment

R
RESTRICTED
Under 17 requires
accompanying
parent or guardian



presented by
OddCity

Okutabi

vol.1
Page 9890
2014.10.10
あつけない!がみつかる!



あれもしたい。

これもしたい。

心もカラダも

まじりガールのおくいずも旅。

奥までいけば

あつけない!がみつかる!

Marunouchi

さくら祭り2012

Marunouchi
Cherry Blossom
Festival

10:00AM - 5:00PM
11:00AM - 5:00PM

丸ビル1階に

2012.3.31 Sat.

丸ビル1階 MARUNOUCHI

丸ビル1階 MARUNOUCHI

中川 正子
Slidestory

た
と
え
ば

あ

の

雨

の

白

に

。



京都 prinz
2014.6.2 — 6.20

東京 キチム
2014.7.5 — 7.6

札幌市中央区大通西1丁目～大通東2丁目
(地下鉄大通駅と地下鉄東西線バスセンター前駅間の地下コンコース内)

北

札幌大通地下ギャラリー
500m美術館
Sapporo Odori 500-m Underground Walkway Gallery
vol.11

の
脈

2014年4月5日(土)→6月27日(金)

主催：札幌市さっぽろ・国際芸術祭実行委員会
7:30→22:00(最終日のみ17:00まで)

-North Line-
<http://500m.jp/>

is
ever evolving
stadium of
over ending
possibilities.

Chronos

Time is like a
young buck.
The more you
chase it, the
more it
gets away.

Chronos

Time is a
speeding train
driven by a
nervous little
man that barely
stops and waits
for absolutely
no one.

Chronos

6

Chronos

5

Chronos

4

Chronos

3

Chronos

We believe that
time is much
more than
money.

What
about you?

Chronos

We believe that
time is much
more than
money.

What
about you?

Chronos

We believe
time is m
more th
money

Wh
ab

LET GO
OF THE PAST

And make way

FOR THE

FUTURE

Chronos

Chronos

Chronos

Chronos