



## Persmap

**Integrated2009**, international design conference, Sint Lucas Antwerp/deSingel 22/23 October 2009

Integrated2009 is een tweejaarlijkse design conferentie dat doorgaat op **op donderdag 22 en vrijdag 23 oktober 2009** in deSingel te Antwerpen in een organisatie van Sint Lucas Antwerpen (Karel de Grote-Hogeschool).

De conferentie behandelt de crossover tussen actueel grafisch ontwerp, illustratie, typografie, nieuwe media & autonome kunst en biedt een unieke interactie tussen ideeën, visies en vooruitblikken op de nabije toekomst.

Zowat 24 sprekers (zowel toonaangevende als jonge helden) vanuit verschillende disciplines worden er verwacht.

Met absolute toppers zoals o.a.: **Stefan Sagmeister, Adbusters, Karlssonwilker, Kesselskramer, Storm Thorgerson, John L. Walters, David Shrigley, Mevis & Van Deursen, Annelys de Vet etc.** Professor **JeanPaul Van Bendegem** (VUB) zal de conferentie openen.

In het hierbij gevoegde persdossier kan u een uitgebreide concepttekst, de biografiën van alle sprekers en een portfolio van de belangrijkste sprekers terugvinden. Voor alle praktische info omtrent het programma en de inschrijvingen verwijzen wij u graag naar onze website.

[www.integrated2009.com](http://www.integrated2009.com)

Intussen in de conferentie uitverkocht. Zowat 1.000 deelnemers worden verwacht!

Indien u een toegangsticket wenst of hoge resolutiebeelden wenst te ontvangen, aarzel a.u.b. niet en mail naar [hugo@visionandfactory.com](mailto:hugo@visionandfactory.com).

Wij kijken uit naar uw belangstelling.

Met vriendelijke groet.

Hugo Puttaert

Docent, conferentie verantwoordelijke

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## THU 22/10

Lectures will take 40 to 60 minutes and start at the time as mentioned. Each lecture will be moderated by a teacher of Sint-Lucas Antwerp. Please feel free to ask questions or give remarks after the lecture. All lectures will be given in English.

**YONN installations / performances:** JO DE SMEDT (p.16), NOISEBOX (p.17)

09:00	welcome/coffee/registration opening conference at 10:00
10:00	<b>J.P. VAN BENDEGEM</b> (p.8) 10:15 - 11:00
11:00	<b>DAVID SHRIGLEY</b> (p.8) 11:00 - 12:00
12:00	<b>STEFAN SAGMEISTER</b> (p.9) 12:00 - 13:00
13:00	lunch
14:00	<b>YONN (13:45 - 14:45)</b> WESLEY WOLKMAN (p.9) WOUTWALT (p.11)
15:00	<b>TYPERADIO</b> (p.11) 14:45 - 15:00
15:00	<b>MEVIS &amp; VAN DEURSEN</b> (p.12) 15:00 - 16:00
16:00	<b>ANNELYS DE VET</b> (p.12) 16:00 - 17:00
17:00	coffee break
17:30	<b>JOHN L. WALTERS</b> (p.13) 17:30 - 18:30
18:30	<b>JAN WILKER</b> (p.13) 18:30 - 19:30
19:30	end of lectures

## FRI 23/10

**KHUAN+KTRON/KOLCHOZ & SOVCHOZ** (p.10)

09:00	welcome/coffee/registration
10:00	<b>RENAUD HUBERLANT</b> (p.14) 10:00 - 11:00
11:00	<b>NODEBOX</b> (p.14) 11:00 - 12:00
12:00	<b>STORM THORGERSON</b> (p.15) 12:00 - 13:00
13:00	lunch
14:00	<b>YONN (13:45 - 14:45)</b> A 2 C'EST MIEUX (p.15) GAETAN&ROEBEN (p.16) STEFAN SCHÄFER (p.19)
15:00	<b>GIORGIO OLIVERO</b> (p.17) 15:00 - 16:00
16:00	<b>ADBUSTERS</b> (p.18) 16:00 - 17:00
17:00	coffee break
17:30	<b>SIGGI EGGERTSSON</b> (p.18) 17:30 - 18:30
18:30	<b>ERIK KESSELS</b> (p.19) 18:30 - 19:30
19:30	end of lectures (22:00: afterparty at Petrol)

## Conceptnota Integrated2009, internationale design conferentie Sint Lucas Antwerpen, deSingel 22/23 oktober 2009

Tot besluit van Integrated2007 werden de deelnemers uitgewuifd met de boodschap dat deze conferentie slechts een eerste stap was in een hele reeks. Ambitieuze? Wellicht. Integrated2007 diende overigens niet te worden gezien als een dwingend ultimatum om elementen tot één geheel te verbinden. Door de conferentie zo te benoemen, verwezen wij naar de veelzijdigheid, de complexiteit en de ongebreidelheid van de ontwerp-praxis en de artistieke praktijk. De extreme verticaliteit van disciplines en subdisciplines die de laatste decennia zo hebben gekenmerkt –en die in tegenstelling staat tot hun separate ontstaan in het begin en het midden van de 20ste eeuw– heeft geleid tot de noodzaak van ‘verbinding’ en eventueel –zij het niet dwangmatig– tot integratie. Meer dan symbolisch werd tot besluit van de conferentie in 2007 dan ook onder de deelnemers één rood T-shirt verloot, met daarop de tekst ‘F\*ck integration’! Als pleidooi voor absolute verscheidenheid...

Zo, maar nu in andere bewoordingen gesteld, luidde de essentie uit de conceptnota van 2007:

*“Design! Het lijkt wel een bevel. Design is. Design moet! ... Design is als begrip dwangmatig geworden, te vaak losgekoppeld van zijn eigen inhoud. Meestal is het niet meer dan een hip glijmiddel om van alles en nog wat te slijten...”* © Hugo Puttaert, De Standaard, 2004

Wat zou grafisch ontwerp anno 2009 dan wel kunnen betekenen? Klopt het adjectief ‘grafisch’ nog wel? De rol van de grafisch ontwerper is tijdens de laatste decennia immers grondig gewijzigd - mede door de toenemende complexiteit en invloed van media, marketing, technologie, geavanceerde reproductiemogelijkheden, enz... Het lijkt alsof, bij een groot aanbod, kiezen evident is. Niets is echter minder waar. Kiezen volgt immers op beslissen, om het even welke motivatie er achter schuilt. Vaak wordt enkel gekozen voor iets dat toch al eerder in het aanbod zat. Ontwerpers werken wereldwijd met dezelfde software en tools en zonder dat ze het beseffen, wordt hun denken mee gestuurd door de functionaliteiten van deze programma’s, wat een beperking inhoudt, om het even hoe ver ze –qua technologie– ook mogen reiken.

In 1964 publiceerde de Britse ontwerper Ken Garland het ophefmakende manifest ‘First Things First’. In 1999 verscheen Rick Poyner’s geüpdatete reflectie ‘FTF revisited’ (Emigre magazine nr. 51). Die eindigt met: *“...At root, it’s about democracy. The escalating commercial take-over of everyday life makes democratic resistance more vital than ever.”* Het leek naïef, maar dat is het in de actuele context lang niet meer.

Nu de grenzen van de economische groei zich overduidelijk aftekenen, worden ook ontwerpers willens nillens geconfronteerd met de vraag of zij een betekenisvolle rol kunnen spelen in de ontwikkeling van een meer op duurzaamheid gerichte mentaliteit en waarbij ze, wars van trends en commerciële aspiraties, consequent gaan nadenken over de relevantie en draagkracht van hun ingreep. ‘Ontwerpen’ lijkt in deze context dus ‘relevanter’ te zijn geworden. Maar helaas, ook het tegendeel is waar. Ontwerp –lees design– is ook ‘gratuit’ geworden, geperst in één of andere format. Met figuurlijke grijze en emotieloze mainstream tot gevolg. In een interview stelde Stefan Sagmeister het ooit als volgt: *“There surely is a lot of beautifully photographed, well illustrated work out there, complete with carefully letter spaced typography that leaves me and I suspect many other viewers, completely cold...”* © Stefan Sagmeister, addmagazine # 2, 2006

### Ontwerpen als attitude

Ontwerpen is complex, kunnen we het daar over eens zijn? Ontwerpen gaat niet enkel over lineaire keuzes. Eén vraag = één antwoord. Kunnen we ontwerpen ook niet als een ‘attitude’ beschouwen? Waarbij de ontwerper ‘procesmatig’ te werk gaat. Toch lijkt het kunstonderwijs nog vaak te steunen op de ‘romantische gedachte’, waarbij de ontwerper als een soort ‘toegepaste kunstenaar’ de opdracht vanuit zijn/haar persoonlijke verbeelding vertaalt naar een algemeen esthetisch aanvaard resultaat. Maar de ontwerp-vragen waarmee huidige en toekomstige ontwerpers worden geconfronteerd, zijn niet louter esthetisch van aard. Ze bevinden zich in het spectrum van een complexe maatschappij. Het gekke is dat terwijl de ontwerper beter en tot een meer autonoom opererend ambachtsman opgeleid is, hij of zij ook danig wordt gestuurd door strategieën, commercieel denken op korte termijn en de impact van technologie. Formats regeren de huidige mediamaatschappij en de macht van marketing is (te) groot. Dit fenomeen heeft een dubbel effect. Het biedt enerzijds ruimte voor nieuwe ontwikkelingen maar het dwingt anderzijds de ontwerper in een louter uitvoerende rol. De ontwerper wordt zo gedegradeerd tot een spreekwoordelijke ‘platte beeldenmaker’. In deze context zijn de academische ontwerp- en kunstopleidingen van fundamenteel belang. Ze stimuleren ontwerponderzoek en dit is ongetwijfeld een onderscheidende factor. Ontwerponderzoek plaatst de ontwerper in het midden van het denk- en ontwikkelingsproces. Dit vergt echter een sterk engagement van zowel docenten als studenten. Willen jonge ontwerpers dit nog wel? Misschien willen ze zich enkel laten sturen door de briefing en kiezen ze voor de gemakkelijkste weg: snel geld verdienen zonder al te veel mentale inspanning? Of misschien specialiseren ze zich tout-court? Want het lijkt wel of de markt enkel specialisten vraagt. Maar klopt dit wel? Er zijn immers ook mensen nodig met een brede en grensoverschrijdende kijk op de dingen. Je zou ze ‘generalisten’ kunnen noemen. Een academische opleiding heeft wellicht de taak om –tot op een bepaalde hoogte– generalisme en specialisme te verenigen zodat de grafisch ontwerper-in-spe in staat blijkt te zijn om als een creatieve denker en als een inventieve organisator oplossingen aan te bieden. Ontwerpen is dus in deze context echt een ‘attitude’ waarbij ontwerpers in het midden van het maatschappelijke veld gaan postvatten. In deze zin is de taak van de grafisch ontwerper a priori onderzoekend en niet uitsluitend ‘creatief’ in de enge zin van het woord. Bovendien noopt deze onderzoekende attitude de ontwerpers tot interdisciplinaire samenwerking.

Een ander boeiend fenomeen is dat van de 'gescheiden werelden'. Ondanks de vermenging in het dagelijkse leven, blijft het brede vakgebied er één van onmiskenbare min of meer gescheiden werelden die elk hun eigen jargon, gewoontes en principes kennen. Ondanks de grotere overlappingsen en uitingen van crossover, blijven deze werelden toch min of meer gescheiden functioneren. Een hoogst eigenaardig maar ook zeer fascinerend fenomeen. Als we 'grafisch ontwerp' in zijn brede en realistische context zien, dan blijkt overduidelijk dat de 'grafisch ontwerper' met al deze 'werelden' beroepshalve in contact komt. Daarmee bevindt hij zich in een unieke positie, die zeer complex is maar tevens sterk uitdagend. Daarom wil Integrated2009 een conferentie zijn voor doeners en denkers en combinaties van beiden. Wij willen niet uitsluitend vertrekken vanuit het domein 'grafisch ontwerp' maar ook contact leggen met mensen die op een zeer aparte en eigenzinnige manier actief zijn op andere gebieden of in grensgebieden van grafisch ontwerp, typografie, beeldcultuur en autonome kunst.

**Integrated2009 wil een Europees platform worden waar ambitieus, onderzoekend en met een gezonde mix van beeld, gedachte en woord inzichten worden gebracht in de complexiteit van ontwerpprocessen, van welke aard en in welke discipline ook.**

#### **Organisator**

Afstudeerrichting Grafisch Ontwerp, Sint Lucas Antwerpen (Karel de Grote-Hogeschool) i.s.m. deSingel, internationale kunstcampus.

#### **Data en locatie**

Donderdag 22 en vrijdag 23 oktober 2009 (van 10.00 tot 20.00u)  
deSingel, internationale kunstcampus (Blauwe Zaal, Kleine Zaal en de 'straat')

#### **Vorm**

Tweedaagse conferentie met 7 (hoofd)lezingen per dag (14 in totaal), in de Blauwe Zaal (capaciteit: 940 zitplaatsen)  
YONN (Young Ones National Neographic) forum voor boeiende, vernieuwende studentenprojecten of pas afgestudeerden, 3 per dag in de Blauwe Zaal tijdens een lange middagpauze, 15 à 20 minuten per sessie.  
Diverse installaties/performances in 'de straat'.  
Bookshop, uitgebaat door Copyright.

#### **Doelgroepen en bereik**

Studenten, docenten, Sint Lucas Antwerpen (alle afstudeerrichtingen) en van de Academie (Artesis Hogeschool Antwerpen).  
Studenten en docenten van de andere onderwijsinstellingen in België, Nederland, Duitsland, Frankrijk, Groot-Brittannië enz.  
Grafische ontwerpers, illustratoren, letterontwerpers, art directors, webdesigners, fotografen, nieuwe media adepten, kunstenaars enz.  
Communicatie-adviseurs, curatoren, beleidsmakers, culturele instellingen, overheden, pers enz.  
Alle andere geïnteresseerden.

#### **Sprekers**

Sprekers werden uitgenodigd vanuit diverse optieken:  
-vanuit de innovatieve en picturale kracht in hun werk  
-vanuit hun onmiskenbare invloed binnen of buiten hun vakgebied of op hun generatie  
-door hun cross-over aanpak, vanuit een andere discipline, of naar een andere discipline  
-vanuit een theoretisch of kunsthistorisch oogpunt  
-vanuit een filosofische visie  
-vanuit een project, publicatie, tentoonstelling of product  
-vanuit hun artistieke praktijk  
-vanuit onderzoeksprojecten (vb ons eigen typografisch platform (Isotype en Nodebox/Gravital))

#### **Voertaal**

ENG

**Stefan Sagmeister (AUS)** formed the New York based Sagmeister Inc. in 1993 and has since designed for clients as diverse as the Rolling Stones, HBO, and the Guggenheim Museum. Having been nominated five times for the Grammys he finally won one for the Talking Heads boxed set. He also earned practically every important international design award. In 2008 a comprehensive book titled "Things I have Learned in my Life so far" was published by Abrams. Solo shows on Sagmeister Inc's work have been mounted in Zurich, Vienna, New York, Berlin, Tokyo, Osaka, Prague, Cologne, Seoul and Miami. He teaches in the graduate department of the School of Visual Art in New York and lectures extensively on all continents. A native of Austria, he received his MFA from the University of Applied Arts in Vienna and, as a Fulbright Scholar, a master's degree from Pratt Institute in New York.

[www.sagmeister.com](http://www.sagmeister.com)

**Siggi Eggertsson (ISL)** was born in Akureyri, a small town on the north coast of Iceland. He first showed interested in graphic design at the age of 14 when he became involved in local design programs creating posters for jazz concerts and art exhibitions. When he turned 18, his vision started to expand beyond his remote home, so he applied to the Iceland Academy of Arts in Reykjavik to study Graphic Design. During his first year he met the typographer Atli Hilmarsson and they began working together on design briefs. Here Siggi Eggertsson developed not only as a typographer and designer but also, increasingly, as an Illustrator and image maker in his own right. In 2005 he moved to New York to work at the Karlssonwilker design studio followed by a move to Berlin to study in the Kunsthochschule Berlin-Weissensee. Early in 2007 Siggi moved to London to become part of the Big Active family and contribute to publications like Dazed and Confused, The New York Times and Arkitip plus commercial work with H&M, Stussy and various music projects. Siggi has a unique and complete visual identity; his approach to work takes in his design background, which results in work of hidden depth and sense of purpose.

[www.vanillusaft.com](http://www.vanillusaft.com)

**Jan Wilker (DEU)** grew up in Ulm, Germany and later studied at the State Academy of Art and Design in Stuttgart. Towards the end of that, he and Icelandic **Hjalti Karlsson (ISL)** founded **karlssonwilker inc.**, a design studio located in the heart of Manhattan. The two of them (plus one intern) are working on all sorts of projects and from time to time there are parties on their backyard rooftop. Their work has appeared in more than one design publication and they have received less than thousand awards. 'Tellmewhy', a book about their studio that chronicles their first 24 months in business, was published by Princeton Architectural Press in 2003. Since then, nothing really has changed. They frequently lecture and give workshops on design, and they continue to work with an eclectic list of clients, including A, the B, C, D, E, the F Club, G, H mag, I, J, and K.

[www.karlssonwilker.com](http://www.karlssonwilker.com)

**NodeBox (BEL)** is an ongoing effort to create novel graphics software that allows more people to express themselves creatively. During this talk we'll give an overview of the new NodeBox 2, which generates visual output based on programming code, a node-based interface, or natural language (i.e. English). NodeBox is developed at the Experimental Media Group, founded in 2004 at Sint Lucas Antwerp. The EMG has since been involved in various research projects bordering between art and technology. We draw inspiration from domains such as AI, cognitive science, linguistics, biology, toys, in an attempt to define the nature of creativity.

Current EMG members are: **Frederik De Bleser** (author of NodeBox), **Tom De Smedt** (PhD student in computational creativity), **Stefan Gabriëls** (software developer for NodeBox 2), **Lieven Menschaert** (graphic design teacher & electronics hobbyist) and **Lucas Nijs** (formerly Apple Computer, graphic design teacher, head of EMG).

[www.nodebox.net](http://www.nodebox.net)

**John L. Walters (GBR)**, editor, Eye, the international review of graphic design. John L. Walters has edited Eye for ten years, and launched Eye's blog (blog.eyemagazine.com) in July 2008. Walters studied maths with physics and began his career as a jazz composer and record producer (working on pop hits) before moving into journalism. In the 90s he was a founder of the award-winning, not-for-profit audio journal Unknown Public, and freelanced for several newspapers (Sunday Times, Independent) and magazines (The Wire, Architectural Review) before joining Eye. He writes about music for the Guardian and occasionally broadcasts for the BBC. In April 2008 Walters led a management buy-out (with MD Hannah Tyson and art director Simon Esterson) of Eye, which is now published independently by their new company. Walters is the co-curator (with Catherine Dixon) of a one-day event about design and music at the St Bride Institute, London, next January, and he is a member of the jury for the 24th International Biennial of Graphic Design Brno 2010.

[www.eyemagazine.com](http://www.eyemagazine.com)

**Jean-Paul Van Bendegem (BEL)** is a philosopher and mathematician and professor at the Vrije Universiteit Brussel (VUB) in logic and philosophy of science. He is president of the National Center for Research in Logic, director of the Center for Logic and Philosophy of Science, and he is also co-director of the interdisciplinary Center Leo Apostel (VUB). His research concerns mainly non-classical logics, the practice and philosophy of mathematics and, more generally, the relations between science, religion, and society. Topics studied by members of the research group are: cultural identity, biological origins of language and basic mathematical capacities, philosophy of information, philosophy of consciousness.

[www.vub.ac.be](http://www.vub.ac.be)

**Giorgio Olivero.** ToDo is a next-gen design studio based in Italy and founded in 2007. While designing near-future projects today, they focus on dialogue, exchange and community through the integration of ideas, interactivity and technology. The outcome is a steady stream of new experiences that question and redefine the relationship between technology, products, services and smart environments for the twenty-first century. Giorgio Olivero (ITA) is an interaction designer and one of the studio co-founders. At ToDo he takes care of design management and creative direction. In 2004, he graduated from the Masters programme in Interaction Design from the Interaction Design Institute Ivrea (Italy).

[www.todo.to.it](http://www.todo.to.it)

**Storm Thorgerson (GBR)** was born in Potters Bar, which was in Middlesex at the time and is now in Hertfordshire. He was a key member of the British graphic art group Hipgnosis, and designed many of their most famous single and album covers. Latterly, he runs a design studio called StormStudios a loose group of freelancers. Perhaps his most famous designs are those for Pink Floyd. His design for The Dark Side of the Moon has been called one of the greatest album covers of all time, and is without a doubt one of the most iconic. Many of his designs are notable for their surreal elements. He often places objects out of their traditional contexts, especially with vast spaces around them, to give them an awkward appearance while highlighting their beauty.

To quote Thorgerson, *"I like photography because it is a reality medium, unlike drawing which is unreal. I like to mess with reality... to bend reality. Some of my works beg the question of is it real or not?"* Several books have been devoted to surveying Thorgerson's work over three-plus decades.

[www.stormthorgerson.com](http://www.stormthorgerson.com)

**Annelys de Vet (NLD)** is a critical graphic designer based in Brussels and head of the design- department of the Sandberg Institute Amsterdam (Masters Rietveld Academy) – where she earned her MFA in 1999. Her work explores the role of design in relation to the public and political discourse. Books she both published and designed include: 'Subjectieve atlas van Nederland' (BIS Publishers '05), 'The public role of the graphic designer' (Design Academy Eindhoven '06), 'Subjective Atlas of Palestine' (010 Publishers '07) and 'Subjective atlas of Serbia' (Dom Omladine '09). In addition De Vet is initiator and designer of the yearly 'Temporary Museum Amsterdam'; the side program of Art Amsterdam.

[www.annelysdevet.nl](http://www.annelysdevet.nl)

**Wesley Wolkman (BEL)** is a Arnhem, Antwerp, Ghent based artist, involved in different projects and organisms such as W.W. Publishers, D.O! (previously De Onderneming), W. Wolkman, etc. Recently forgotten about the past. Nowadays very interested in collaborations, processes, language, publishing and output- devices.

[www.wesleywolkman.com](http://www.wesleywolkman.com)

**WoutWalt (BEL)** is a Brussels-based creative duo. WoutWalt is Walt Van Beek and Wouter De Raeve. WoutWalt's early work mainly focussed on WoutWalt projects, which was soon followed by work for cultural clients ( Bozar, Zinneke, VICE...) WoutWalt does installations, visual work, makes WW cookies and runs the WaiWaiSpace, an artspace in the centre of Brussels.

[www.woutwalt.be](http://www.woutwalt.be)**Gaetanandroebe**n. Mirrors got sprayed, shop-windows got wall-papered, helicopters were flown, nations got destroyed, security were told to back off, cowboyboots took on a second life, trams tried to escape, Google Earth gained a new dimension, pop stars got involved, days turned into nights, nights into days, women got seduced, flags got folded, books devoured, memory sticks exchanged, left switched to right, world population got reshuffled, Helvetica was raped, Rockwell sprung to life, camera's were rolling, busstops were made pleasing, airplanes had to fly low, Africa was given another chance, Danish isles got robbed of their sheep, beer got drunk, ideas emerged, plans evolved.

WE ARE OPEN. We are **Gaetan & Roeben (BEL)**.

<http://gaetanroeben.wordpress.com>

**NoiseBox** is a product of innovation and technology, that strives after perfection in imperfection. It produces a result that would be considered by many as a failure. **Angelo Wellens (BEL)**, young starting philosopher, artist, photographer, painter and musician. He graduated in economics and continues studying architecture at the Henry Van de Velde Academy. Two years later he decided to be absorbed into the knowledge of graphic design which he's still studying industriously at the Sint Lucas school of art in Antwerp. Not knowing where his destiny lies, he's seeking his way into the mentally disturbed, fast growing world of graphic design.

[www.noisebox.eu](http://www.noisebox.eu)

**Adbusters.** Based in Vancouver, British Columbia, Canada, Adbusters magazine is a nonprofit, reader- supported magazine which concerns itself with the erosion of our physical and cultural environments by commercial forces. The magazine is a project of the Adbusters Media Foundation, a global network of artists, activists, designers, writers, pranksters, students, educators and entrepreneurs whose aim is to topple existing power structures and forge a major shift in the way we live in the 21st century. In 2000, Adbusters launched First Things First 2000, an updated version of Ken Garland's 1964 manifesto, which challenges designers to use their skills for worthy causes and not simply to promote consumerism.

**Will Brown (CAN)**, Art Director, Adbusters magazine. Born in Saskatoon, Saskatchewan in 1981, Will Brown holds a Bachelor of Design from the Ontario College of Art and Design in Toronto. After achieving a high level of success for his illustration work, Will worked as an art director for a variety of alternative culture publications until assuming the position of art director at Adbusters magazine in 2006.



He was recently the keynote speaker at Jeddah, Saudi Arabia's inaugural design conference.

**Douglas Haddow (CAN)**, Creative Consultant, Adbusters magazine. Born in Nelson, British Columbia in 1981, Douglas Haddow received a Bachelor of Arts in Film from the University of British Columbia. After a few years spent in feature film production and advertising, Haddow left the commercial sphere to work as a journalist and freelance creative consultant – writing a number of notable articles and working on various independent media design projects. He began working with Adbusters in early 2008.

[www.adbusters.org](http://www.adbusters.org)

**David Shrigley (GBR)** was born in 1968, in Macclesfield, England. He studied Fine Art at Glasgow School of Art from 1988 to 1991.

His work encompasses drawing, sculpture, photography, animation and music. Recent exhibitions include Galleri Nicolai Wallner, Copenhagen; BQ, Cologne; Anton Kern Gallery New York; Carnegie International, Pittsburgh; Bergen Konsthall, Norway. His drawings have appeared in newspapers and magazines such as Esquire (Japan), Donna (Italy), Arena (UK), The Guardian (UK), Le Monde (France) Suddeutsche Zeitung (Germany), New York Times (US). He has produced animated pop promos for Blur and Bonnie Prince Billy and has produced album artwork for artists such as Deerhoof and Malcolm Middleton. In 2006 he produced a spoken word album Shrigley Forced To Speak With Others and in 2007 released a compilation album Worried Noodles featuring 39 artists invited to create songs based on his lyrics originally published in a book of the same name. The project included contributions from David Byrne and Franz Ferdinand amongst others. Shrigley is the author of numerous books of drawings details of which can be found at [redstonepress.co.uk](http://redstonepress.co.uk), He now lives and works in Glasgow and is represented by the Stephen Friedman Gallery, London.

[www.davidshrigley.com](http://www.davidshrigley.com)

**Renaud Huberlant (BEL)**. Après des études artistiques à Saint-Luc Bruxelles Renaud Huberlant s'orienté en autodidacte vers une pratique de graphisme culturel et crée en 2002 le studio SalutPublic qu'il anime avec Pascale Onraet. Ils accompagnent artistes et commissaires dans la conception de livres et avec des architectes au développement d'identités culturelles. Renaud Huberlant publie régulièrement des articles dans des revues et monte des expositions trans- disciplinaires. Il est un des promoteurs du prix Fernand Baudin (plus beaux-livres Wallonie-Bruxelles). A donné une conférence à Beaubourg en avril et participera en septembre au débat 'Graphisme dans la ville' à la Galerie Anatome, Paris.

Enseignant à l'Erg depuis 1993, il dirige les cours de typographie en Master.

[www.salutpublic.be](http://www.salutpublic.be) - [www.erg.be/blogs/huberlant](http://www.erg.be/blogs/huberlant) - [www.erg.be](http://www.erg.be)

**Jo De Smedt (BEL)** studied Fine Art at Sint Lucas Brussels where he graduated in the atelier 'printmaking'. A lot of descriptions already marked his work. From a 'young angry post-dadaist' to 'a multiple re-user of stolen images'. There are no hidden worlds in his work, everything is there, if you want to search for it. Jo's work is inspiring, refreshing and he likes to discover the limits of semiotics & significances. Although he paints, draws, sculptures, makes prints, he's not a painter, nor a sculptor or a printmaker. He's a real multi-media adept, not in the technological way though, yet straightforward and with a sparkling view on today's reality and cultural, social & artistic environments.

[www.jodesmedt74.be](http://www.jodesmedt74.be)

**Sam Vanallemeersch (BEL)** was born some time ago, and he will probably die one day too. He studied somewhere, and he graduated something. Sam is here and Sam likes to draw. Right lobe = Kolchoz - Left lobe = Sovchoz (or was it the other way around?).

[www.kolchoz.com](http://www.kolchoz.com) - [www.sovchoz.be](http://www.sovchoz.be) - [www.flickr.com/photos/kolchoz](http://www.flickr.com/photos/kolchoz)

**KHUAN+KTRON (BEL)**, also known as Kobbyhuan & Kobbytron, KHUAN Cavemen Co., Kwan Tung Lo, The Long Johns Of Yore and/or Yonder, The Abominable Tribe of Long-Haired Goons, The Daruma Crew, and The Kargasok Clan.

KHUAN+KTRON are... (NTD) Ningtiendo Sehguh (1976) was raised by his aunt in Belgium with all the trades of a modern Japanese upbringing: manga, computer games, fluorescent sweets and double school hours. At eighteen, he left for Antwerp to study the noble graphic arts, and started distilling his trademark stylings from his slightly frenzied education. After ten years on the job, he still feels like he's only just starting – so much more to learn and see and do.

<http://khuan-ktron.com>

**Typeradio**. Now we are talking. Typeradio, the radio channel on type & design. Typeradio is a Microfm broadcast, a MP3 internet radio stream, a podcast station and occasionally a live show. Since 2004 Typeradio (which is Donald Beekman (DBXL.nl), Liza Enebeis (LoveLiza.nl) & Akiem Helmling, Bas Jacobs, Sami Koretemaki (Underware.nl) is visiting different design events around the world, to meet designers and to talk. So far there are approximately 200 interviews that you can listen to and download for free. So stop talking and start listening!

[www.typeradio.org](http://www.typeradio.org)

**Mevis & Van Deursen (NLD).** Graphic designers Linda van Deursen and Armand Mevis live & work in Amsterdam, where they began their collaboration after graduating from the Gerrit Rietveld Academy in 1986. Mevis & Van Deursen have been working for cultural clients, producing the new identity of Museum Boijmans Van Beuningen in Rotterdam, the identity and publications for fashion duo Viktor & Rolf, but are best known for numerous books on art, architecture and design. Their work has been shown in museums and educational institutions throughout the world. Linda Van Deursen serves as head of the Graphic Design Department at the Gerrit Rietveld Academy and is a critic at Yale, School of Art, New Haven, Connecticut, while Armand Mevis is artistic director at the Werkplaats Typografie, Arnhem.

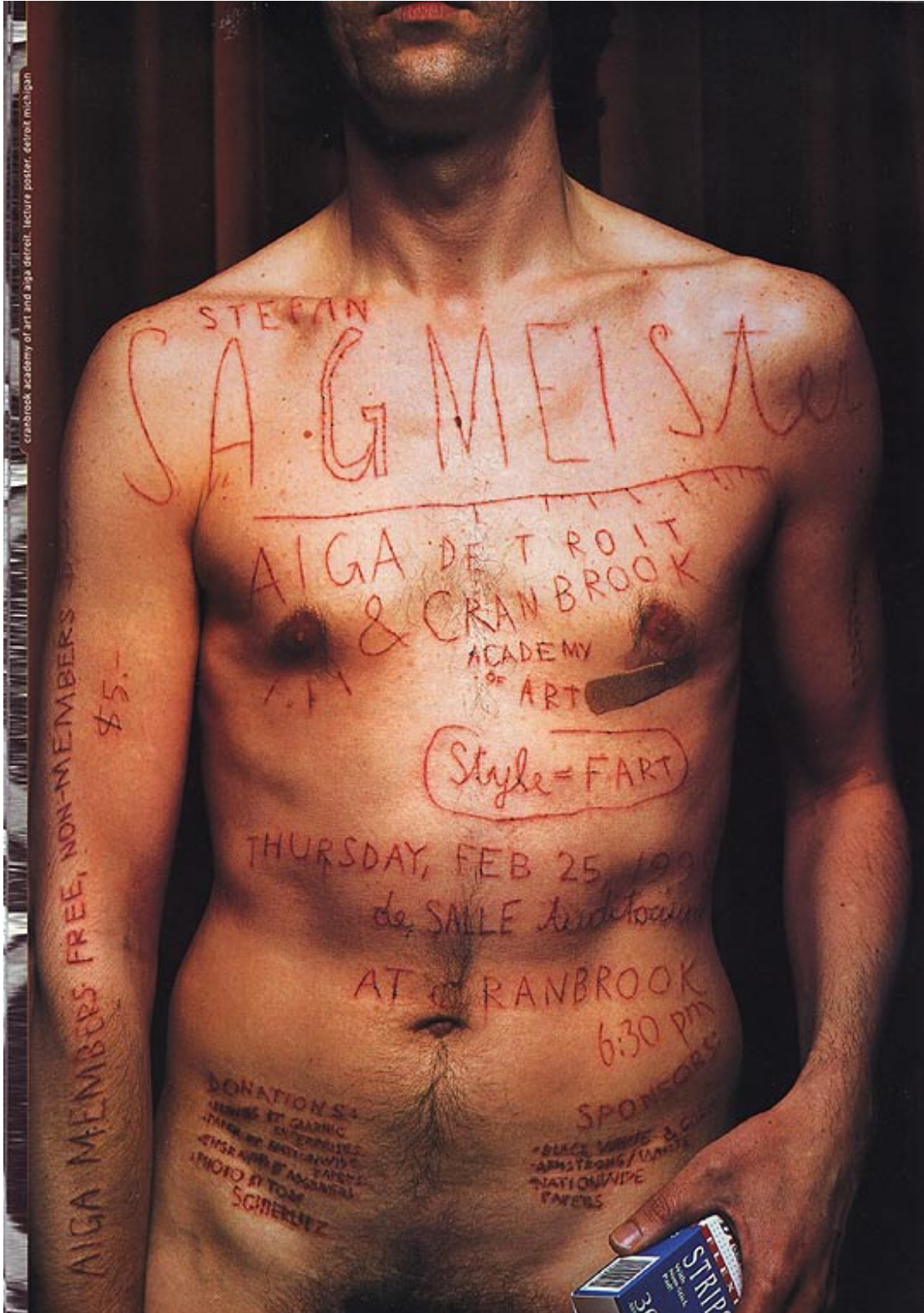
**à 2 c'est mieux** is an art direction studio, founded in 2007 by **Aurore Lameyre & Vincent de Hoÿm**. Graduated from the school ESAG Penninghen, the à 2 c'est mieux work within the fields of print and digital medias. Aurore and Vincent provide their clients with simple solutions, each time unique and well-tailored, paying a particularly close attention to the fabrics used and production processes. They enjoy curating events and building collective projects. The young studio was offered the artistic direction from the french graphic design magazine étapes for its issue 155. Aurore and Vincent took part in the 2008 and 2009 edition of the Chaumont Poster Festival, as well as in Synth Eastwood 5 (Dublin). In September 2008, they co-founded with Jade Fourès-Varnier the travelling art gallery Rendez-vous sauvage. After organizing with Jade the 1, 2, 3 GO! and On Air shows, Aurore and Vincent curated the Niveaux de Gris Poster Collection exhibition (presented at the Chaumont Festival and at Nuits Sonores in Lyon), bringing together 35 international designers.

[www.a2cestmieux.fr](http://www.a2cestmieux.fr)

**Stefan Schäfer (GER)** was born in 1981 in Witten, Germany. He studied graphic design at the ArtEZ Academy of Art and Design in Arnhem and graduated in July 2009. After graduating he took part in a few music and dance projects, in which he produced live visuals on stage via an overhead projector; he also 'acted' in these. On graphic design: "For me, I see graphic design, especially nowadays, as a tool for looking at things critically and creating alternatives based on these analyses. I think it's important, or even logical, to work on self-initiated projects, including group projects, in order to start a dialogue with the public, not to manipulate them, but to stimulate them." The project "bacteriophages -wolfsburg/golfsburg" was published in "htv nr 72 - a democratic brand paradox", which was designed and edited by Metahaven.

[www.stefanschaefer.nl](http://www.stefanschaefer.nl)

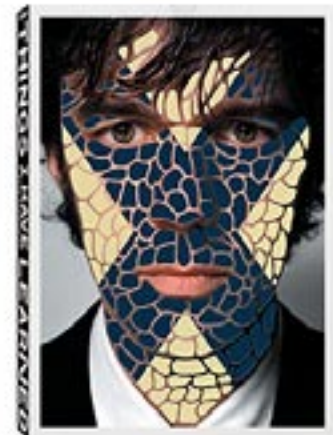
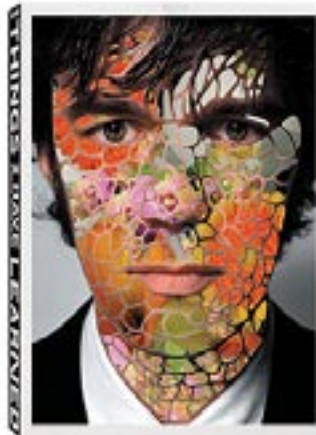
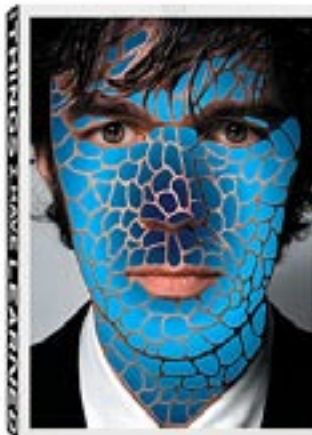
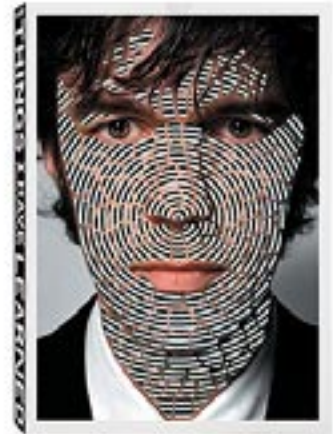
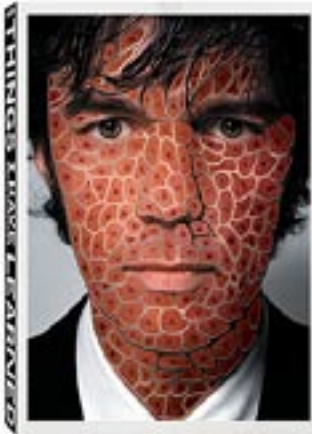




© Stefan Sagmeister  
 poster 'Style is Fart'  
 lecture at the AIGA conference 1999.  
 Warning: this is not a Photo-Shop manipulation!



© Stefan Sagmeister  
'Things I learned in my life so far',  
Abrams New York.  
A sleeve, containing 14 little books  
with self initiated projects.





© Stefan Sagmeister

poster: Adobe Design Achievement Awards 2003

installation: Banana wall, New York 2008. After a number of days the green bananas turned yellow and the type disappeared.

book: Made you look, another self-indulgent design monograph, Booth-Clibborn Editions 2002.



© Storm Thorgerson

Taken by Storm, the album art of Storm Thorgerson, Omibus Press, 2007.





© Storm Thorgerson

Taken by Storm, the album art of Storm Thorgerson, Omibus Press, 2007.  
Record cover Peter Gabriel, Charisma 1977.





© Karlssonwilker  
 magazine: front- & back cover for Creativity magazine.  
 spread: 'The Dog Lamp' for the World Studio Foundation, taken out of their book:  
 'tellmewhy, The First 24 Months of a New York Design Company, Princeton Architectural  
 Press 2003.





© Karlssonwilker  
CD & tour poster: 'Kraan Live 2001', the perfect project to try some Adobe Illustrator®  
presets and swatch libraries. Taken out of their book 'tellmewhy, The First 24 Months of  
a New York Design Company, Princeton Architectural Press 2003.  
CD: for Hattler. Book: Curious BOYM





© David Shrigley  
The book of Shrigley  
Chronicle Books, LLC, San Francisco, 2005

David Shrigley's darkly hilarious scrawls tell the truth - about bad-tempered pets, strange attractions, work, S-E-X, art, knitting, wrestling, and a host of other everyday activities, dangers and amusements. It's all here. Prepare yourself.

'Like a psychotic version of Matt Groening's 'Life in Hell Cartoons' - The Guardian  
'Shrigley's artwork is dangerously funny' - The Independent (UK)





© Kesselskramer  
 book: '2 kilo of Kesselskramer', a review on the creative  
 work of KesselsKramer since 1996. Pie Books Publishers.





© Kesselskramer  
campaigns for: *The Hans Brinker Budget Hotel, Amsterdam.*  
taken out of the book *'The Worst Hotel in the world'*, Booth-Clibborn Editions, 2009.

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*"To see what is right, and not do it, is want of courage, or of principle."*  
 Confucius



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Adbusters #85 Sep/Oct 2009

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 a view on the Adbusters website, 2009. [www.adbusters.org/magazine/85](http://www.adbusters.org/magazine/85)



© Mevis & Van Deursen  
Book: *Desert Cities – Aglaia Konrad* 23 x 31 cm, 236 pp  
JRP ringier, 2008 Zürich, Switzerland / Christoph Keller Editions





© Mevis & Van Deursen  
Book: *Why Mister Why - Irak '03/'04* - Geert van Kesteren,  
17 x 22 cm, 576 pp Artimo Publishers, Amsterdam, NL



© Annelys de Vet  
*Subjective Atlas of Palestine*  
 Publication, 010 Publishers, 2007  
*Subjective Atlas of Serbia*  
 Self initiated publication, Dom Omladine, 2009



© Annelys de Vet  
 Book: *De Publieke Zaak van de Grafisch Ontwerper*,  
 Nederland 2006



# GNARLS BARKLEY THE ODD COUPLE



© Siggie Eggertsson

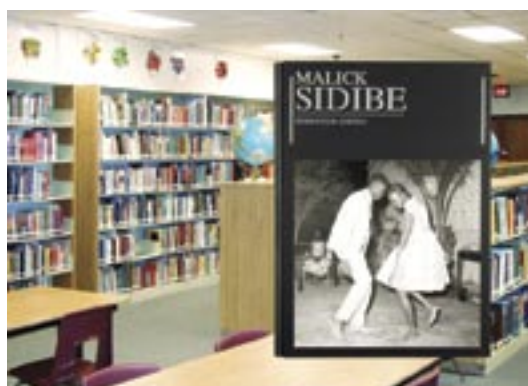
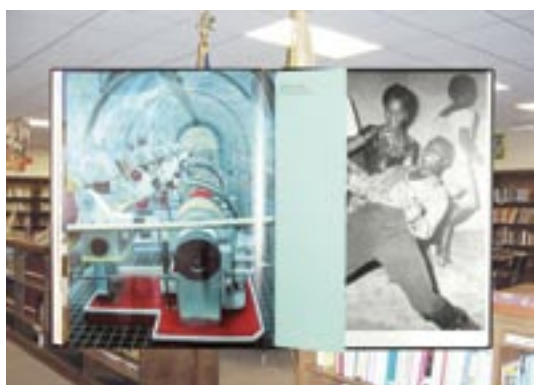
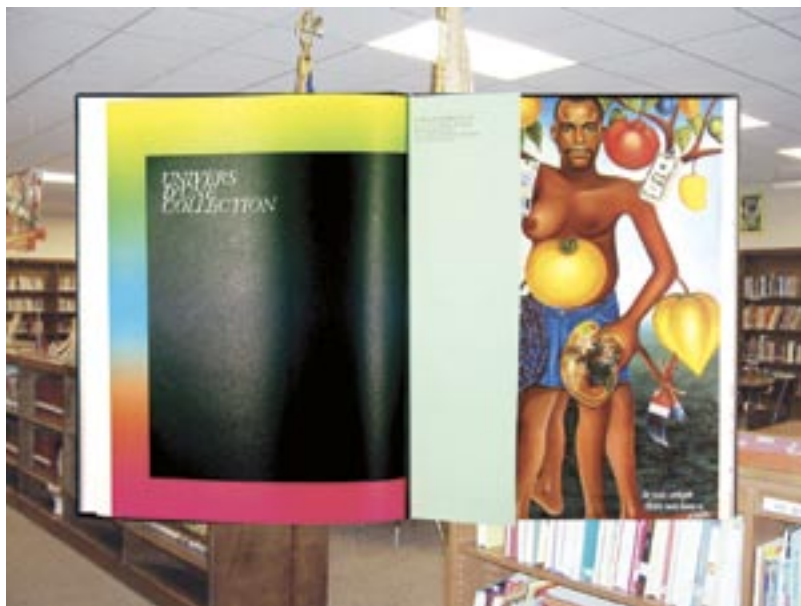
Illustrations for the 2nd album of Gnarl Barkley,  
"The Odd Couple".





© Siggi Eggertsson

Mosaic mural for a House of Hoops, a Nike store in New York/Harlem. This piece resembles the mosaic of the Subway, and shows the basketball player Patrick Ewing, the New York Knicks basketball legend.



© Renaud Huberlant - Salutpublic  
Several books