



Press bulletin

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

Integrated2009 is a biannual international design conference, organised by Sint Lucas Antwerpen that will take place in deSingel Antwerp on **Thursday 22 & Friday 23 October 2009**. The conference will focus on the fascinating crossover between contemporary graphic design, illustration, typography, new media & art and will offer a unique interaction between ideas, thoughts and expectations for the near future.

With very important speakers such as: **Stefan Sagmeister, Adbusters, Karlssonwilker, Kesselskramer, Storm Thorgerson, John L. Walters, David Shrigley, Mevis & Van Deursen, Annelys de Vet etc.** Professor **Jean Paul Van Bendegem** (VUB) will welcome the audience during his opening speech. In this press file, you will find the extended concept memo, the different biographies and a limited portfolio of the main speakers of this conference. Please surf to our website www.integrated2009.com to obtain further information about the program and the registration formalities.

In the mean time, the conference is sold out. About 1.000 participants are expected!

If you would like to obtain a ticket or high resolution picture files, please mail to hugo@visionandfactory.com.

We are looking forward meeting you there.

Dearest regards.

Hugo Puttaert
Professor, conference responsible
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THU 22/10

Lectures will take 20 to 80 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	J.P. VAN BENDEGEM (p.8) 10:15 - 11:00
11:00	DAVID SHRIGLEY (p.8) 11:00 - 12:00
12:00	STEFAN SAGMEISTER (p.9) 12:00 - 13:00
13:00	lunch
14:00	YONN (13:45 - 14:45) WESLEY WOLKMAN (p.9) WOUTWALT (p.11)
15:00	TYPERADIO (p.11) 14:45 - 15:00
15:00	MEVIS & VAN DEURSEN (p.12) 15:00 - 16:00
16:00	ANNELYS DE VET (p.12) 16:00 - 17:00
17:00	coffee break
17:30	JOHN L. WALTERS (p.13) 17:30 - 18:30
18:30	JAN WILKER (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	RENAUD HUBERLANT (p.14) 10:00 - 11:00
11:00	NODEBOX (p.14) 11:00 - 12:00
12:00	STORM THORGERSON (p.15) 12:00 - 13:00
13:00	lunch
14:00	YONN (13:45 - 14:45) A 2 C'EST MIEUX (p.15) GAETAN&ROEBEN (p.16) STEFAN SCHÄFER (p.19)
15:00	GIORGIO OLIVERO (p.17) 15:00 - 16:00
16:00	ADBUSTERS (p.18) 16:00 - 17:00
17:00	coffee break
17:30	SIGGI EGGERTSSON (p.18) 17:30 - 18:30
18:30	ERIK KESSELS (p.19) 18:30 - 19:30
19:30	end of lectures (22:00: afterparty at Petrol)

Concept memo Integrated2009, international design conference Sint Lucas Antwerpen, deSingel 22/23 October 2009

At the end of Integrated2007, the participants were sent away with the message that this conference was only the first step in a whole series. Ambitious? Perhaps. Apart from that, 'Integrated' serves not just to be seen as a sort of 'ultimatum' to unremittingly unite things. By so-naming the conference, we refer to the versatility, the complexity, and the unbridled nature of design and artistic practices. The extreme verticality of disciplines and sub-disciplines that have characterised the last decades –in contrast to their existence in the beginning and middle of the 20th century– also ensured a need for 'connection', and possibly – if not compulsively – for integration. On conclusion of the conference, more than just symbolically, one red tee shirt was raffled-off to the participants by means of an improvised quiz. With the text: 'F*ck integration'! As a plea to absolute diversity...

The essence of the 2007 concept memo, a synopsis:

"Design! It seems like a command. Design is. Design must!... As a notion, design has become relentless, too often separated from its own content. Usually it isn't more than a hip lubricant to sustain everything and then some..." © Hugo Puttaert, De Standaard, 2004

And what then can graphic design in the year 2009 mean? Is the adjective 'graphic' still correct? After all, the role of the graphic designer has thoroughly changed over the past few decades. Along with the increasing complexity and influence of the media, marketing, technology, advanced reproduction techniques, etc... It seems that with such a large supply, the choice is obvious. However, nothing is less true. Anyway, choosing comes after deciding, whatever the motivation hiding behind it. Often the choice is for something that is already on offer. Worldwide, designers work with the same software and tools and, without realising it, their thinking is driven by the functionality of these programs, however far –technologically– these may reach.

In 1964 the British designer Ken Garland published the commotion-causing manifest 'First Things First'. In 1999 Rick Poyner's updated reflection 'FTF revisited' (Emigre magazine no. 51) appeared. It ended with: "...At root-level, it's about democracy. The escalating commercial take-over of everyday life makes democratic resistance more vital than ever." It seemed naïve, but in the current context that's no longer the case. Now that the borders of economic growth have been clearly laid out, designers are also confronted willy-nilly with the question as to whether they can play a meaningful role in the development of a mentality more focused on durability, and by which, averse to trends and commercial aspirations, they can think responsibly about the relevance and carrying capacity of their intervention. Thus 'designing' in this context seems to have become 'more relevant'. But alas, the opposite is also true. Design has also become 'more gratuitous', squeezed into one or other 'format', with, figuratively speaking, a grey and emotionless mainstream as a consequence.

In an interview, Stefan Sagmeister postulated: *"There surely is a lot of beautifully photographed, well illustrated work out there, complete with careful, letter-spaced typography, that leaves me, and I suspect many other viewers, completely cold..."* © Stefan Sagmeister, addmagazine # 2, 2006

Design as attitude

Design is complex; can we agree on that? Design isn't about linear choices. One question = one answer. Can we not also consider design as an 'attitude'? By which the designer works in a 'process-orientated' way. Still, it seems that art education often supports the 'romantic notion', by which the designer translates the brief from his/her personal imagination into a generally aesthetically acceptable result, like a sort of 'applied artist'. But the design question with which current and future designers are confronted, is not merely grounded in aesthetics. Designers find themselves within the spectrum of a complex society. The silly thing is that while the designer is better and more autonomously educated, strategy, short-term commercial thinking and the impact of technology, also, to a considerable degree, drive him or her. Formats govern the contemporary media society and the power of marketing is (too) great. This phenomenon has a twofold effect. On the one hand it offers space for new developments, but on the other hand it forces the designer into a purely executive role. As such, the designer becomes degraded to a proverbial 'common image-maker'. In this context academic art and design courses are fundamental. They stimulate design research and this is undoubtedly a differentiating factor. Design research places the designer in the centre of the thinking and development processes. Nevertheless, this demands strong engagement from the docents as well as from the students. Do young designers still want this anyway? Maybe they only want to let themselves be led by the brief and to choose for the easiest route: to quickly earn money without all that much mental exertion? Or maybe they simply become specialised? Because it certainly seems as though the market calls only for specialists. But is this right? After all, there are also people needed to take a broad and transgressive look at things. You could call them 'generalists'. An academic education, to a certain degree, perhaps has the task of uniting generality and speciality such that, with hope, the graphic designer proves able, as a creative thinker and inventive organizer, to offer solutions. Design in this context is thus really an 'attitude' with which designers implant themselves in the middle of the social field. In this sense the a priori task of the graphic designer is investigative and not exclusively 'creative' in the narrow sense of the word. Moreover, this investigative attitude obliges designers to engage in interdisciplinary collaboration.

Another intriguing phenomenon is that of 'separate worlds'. Despite the mingling that goes on in daily life, there are undoubtedly more-or-less separate worlds, each possessing its own jargon, customs and principles. Despite large overlaps and utterances of crossover, these worlds continue to function separately, to a greater or lesser degree. This is extremely peculiar but also highly fascinating. When we look at 'graphic design' in its broad and realistic context, it is crystal clear that in professional terms, the 'graphic designer' comes into contact with all these 'worlds'. This is a unique position, extremely complex but at the same time hugely challenging. For this reason Integrated2009 wants to be a conference for doers and thinkers and combinations thereof. We not only wish to depart from the domain of 'graphic design', but to make contact with people who, in a very unusual and individual manner, are active in other areas or at the fringes of graphic design, typography, image culture and autonomous art.

Integrated2009 wants to be a European platform in which ambitious, investigative insights displaying a healthy mix of image, thought and word, are brought into the complexity of the design process, of whichever sort and in whichever discipline.

Organiser

Field of study: Graphic Design, Sint Lucas Antwerp (Karel de Grote-Hogeschool) in association with deSingel, International Art Campus.

Date and location

Thursday 22 and Friday 23 October 2009 (from ± 10am to 8pm)
deSingel, International Art Campus (Blue Hall and the 'street')

Mode

Two-day conference with 7 (main) lectures per day (14 in total), in the Blue Hall (capacity: 940 seats)
YONN (Young Ones National Neographic) forum for intriguing, innovative student projects or recent graduate projects (selection), 3 per day, in the Blue Hall during an extended midday break.
Bookshop, run by Copyright.

Target groups and range

Students, docents, Sint Lucas Antwerp (all subjects) and the Academy (Artesis College Antwerp).
Students and docents of the other educational institutes in Belgium, Netherlands, Germany, France, Great Britain, etc.
Graphic designers, illustrators, letter designers, art directors, web designers, photographers, new media initiates, artists, etc.
Communication-advisors, curators, decision-makers, cultural institutes, government, press, etc.
All other interested parties.

Speakers

A dynamic and varied long-list has been put together.

Speakers can be invited based on diverse criteria:

- the innovative and pictorial power of their work
- their recognisable influence inside or outside their area of expertise or to their generation
- their crossover method of working, as in from another discipline or to another discipline
- a theoretical or art historical point of view
- a philosophical vision
- a project, publication, exhibition or product
- their artistic practice
- research projects (such as with our own typographic platform, Isotype)

Languages employed

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

Siggi Eggertsson (ISL) was born in Akureyri, a small town on the north coast of Iceland. He first showed interest 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

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

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

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

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

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

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

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

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

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**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

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

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, He now lives and works in Glasgow and is represented by the Stephen Friedman Gallery, London.

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 - www.erg.be/blogs/huberlant - 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 **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 - www.sovchoz.be - 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 Sehghah (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

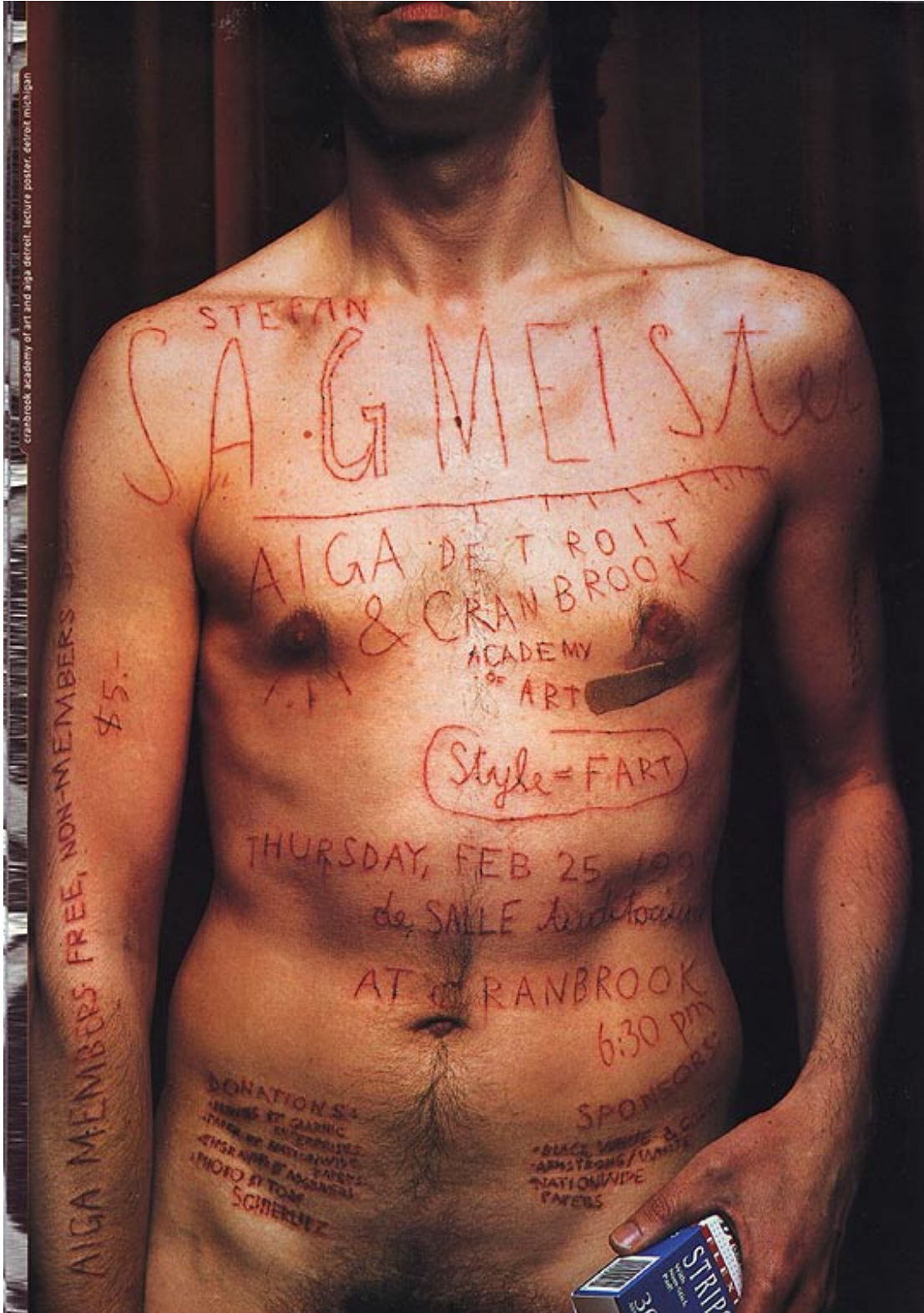
Mevis & Van Deursen (NLD). Graphic designers Linda van Deursen and Armand Mevis live & work in Amsterdam, where they began their collaboration after graduating from the Gerrit Rietveld Academy in 1986. Mevis & Van Deursen have been working for cultural clients, producing the new identity of Museum Boijmans 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

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.

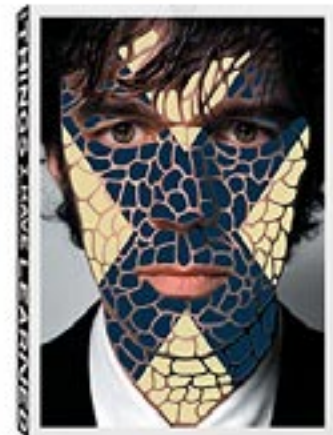
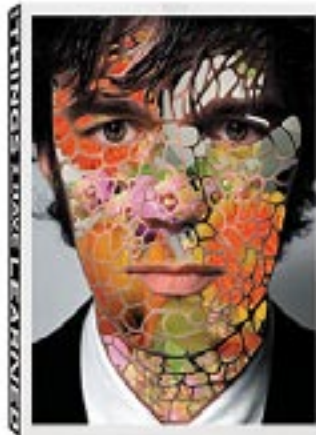
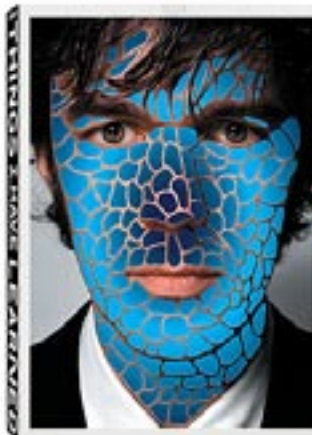
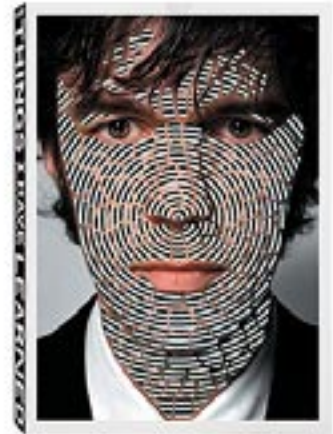
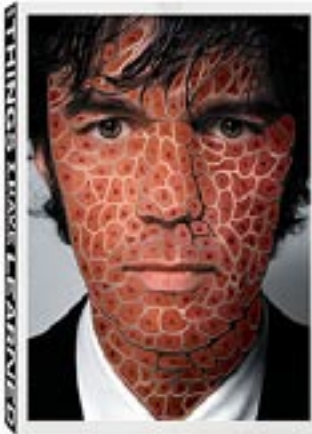
www.stefanschaefer.nl



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



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



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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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 Confucius



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a view on the Adbusters website, 2009. www.adbusters.org/magazine/85



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



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



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Subjective Atlas of Palestine
 Publication, 010 Publishers, 2007
Subjective Atlas of Serbia
 Self initiated publication, Dom Omladine, 2009

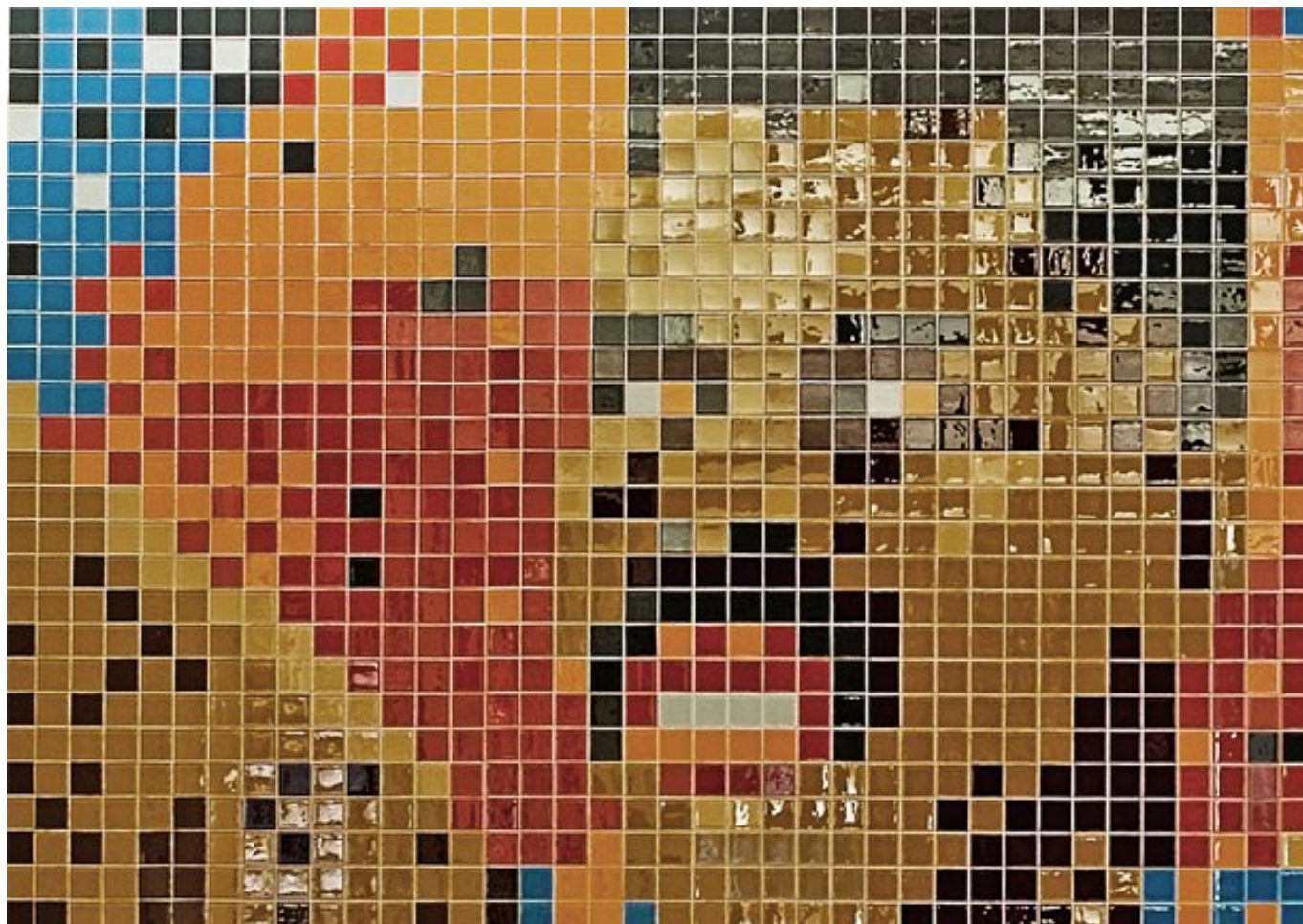


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 Book: *De Publieke Zaak van de Grafisch Ontwerper*,
 Nederland 2006



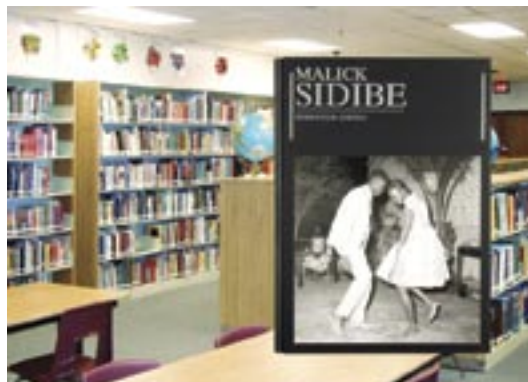
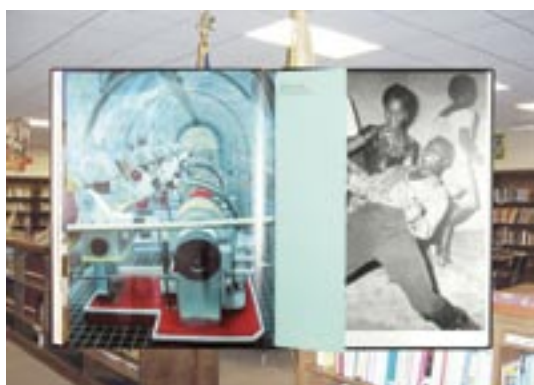
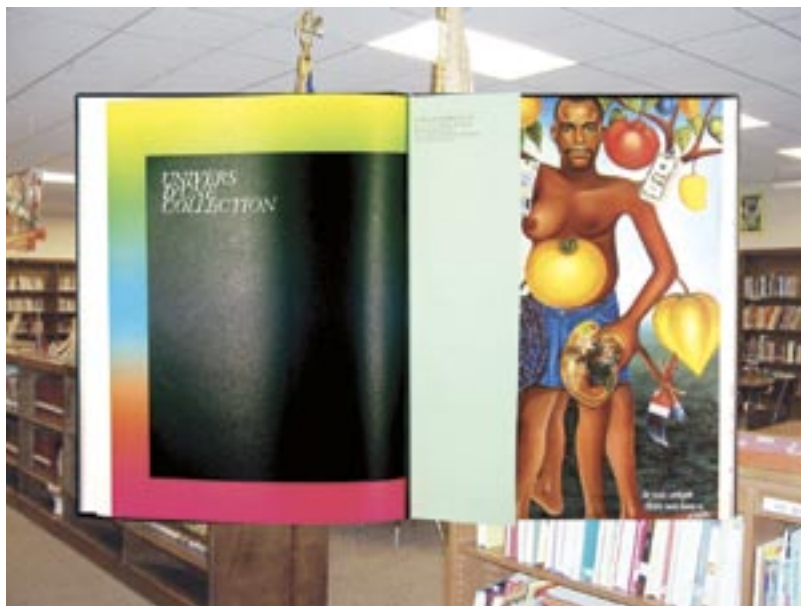


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Illustrations for the 2nd album of Gnarl Barkley,
"The Odd Couple".



© Siggie 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.



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Several books