PAVELnoga
typo poster

POLSLOVO

KORNEL
FÖLDVÁRI

Everybody likes
RENÉ
TRIBUTE TO RENÉ WANNER AND HIS POSTERPAGE

OK WE
ČTE R
VÁM AC
ÍHE N

Typo Poster

Traditional medium
of communication
in epoch of advanced
digital technologies

PAVELnoga

Contents

City streets today are overfilled with text and visual information. With shining LEDs, neon lights, projections, billboards, banners, city light boards, traffic signs as well as, for example, graffiti and illegal advertising. Simply, with information smog. Street posters tell you what, where, when and how much for there will be or, for various reasons, will not be something happening, everything mixed with striking logotypes of sponsors and political parties. But there is a question whether you can still call them posters or if another name will catch on as the time goes.

POSTER TODAY

Fondness for big anniversaries could bring us to the 170th birthday anniversary of Eugène Grasset[1] or the 155th birthday anniversary of Alfons Mucha[2]. Both world famous poster classics lived in completely different times of the golden age of the poster as the main information medium. Almost 80 years after Mucha's death, we can say for sure that posters have not disappeared yet, but they have changed their social function and of course their external form, too.

There are a lot of prestigious poster festivals held regularly all over the world[3]. An observant visitor of these exhibitions must notice the thematic

(1) Eugène Samuel Grasset (1845–1917) was a Swiss Art Nouveau artist, who became famous for his posters, where the main roles, similar to Alfons Mucha, are played by nostalgic-looking ethereal women.

(2) Alfons Mucha (1860–1939) came up with a delicate connection of academic art and artfully designed ornaments. Nowadays we would call him a multimedia designer, because apart from posters, he was also a successful designer of typefaces, shop interiors, jewellery sets, theatre costumes and home accessories. He successfully used an image of a beautiful woman as an advertising lure and the wearer of the offered products heralding the entire next century. Alfons Mucha definitely ranks among the most famous Czech poster artists worldwide.

(3) Formally the Biennial, nowadays the Lahti Poster Triennial (Finland), Trnava Poster Triennial (Slovakia), Warsaw Poster Biennial (Poland), Golden Bee Biennale (Moscow, Russia), Chicago Poster Biennial (USA), Biennale of Theatre Poster in Sofia (Bulgaria) etc. In recent years, one of the oldest festivals (founded in 1963), the International Biennial of Graphic Design in Brno (Czech Republic), has not been engaged in a poster as

focus of most exhibits, where culture, a social sphere, politics and ecology prevail. You hardly find a purely commercial poster there. Does it mean there are no "commercial" posters nowadays or their authors are ashamed of them? From a graphic designer's point of view, it seems that, for example, cultural themes offer much more creative freedom than an order from a building company. The International Biennial of Graphic Design Brno 2010 held a panel discussion in which some renowned graphic designers, the biennial celebrities, were confronted with the opinions of the audience. When they got a direct question why "fancy" graphic design for cultural institutions is glorified at the expense of "ordinary" and plain "commercial" graphic design, they said something like "it's of course very important that somebody does this ordinary work, too, but there's no international exhibition of purely commercial posters at the moment."

A similar discussion held at the KUPÉ[4] conference in Žilina (Slovakia) in 2007 showed some issues of working for nonprofit organisations. These included somewarnings based on personal experience that the heads of non profit organisations are often worse partners in negotiations than directors of private companies.

intentionally as before. The Brno Biennial regularly changed between a poster and a book festival until 2010.

(4) KUPÉ – the international graphic design conference annually held in Žilina (Slovakia) between 2005 and 2010 with graphic designers mainly from the neighbouring countries (Slovakia, Ukraine, Hungary, Austria, the Czech Republic and Poland). The following opinions of the direct participants of the KUPÉ conference are the excerpts from the book: BENČÍK, M. Aglomerácia (Agglomeration), 2007, AFAD, Bratislava, page 84: *For a graphic designer, KUPÉ is a "floating discourse point", an intersection of current professional information, approaches and ideas. At the same time, it gives a good opportunity to experience the social dimensions of our profession and to look at the situation from the point of view of various generations, geographical positions and national particularities. To enrich ourselves with some views we haven't been able to experience or we have forgotten." (Branislav Matis, graphic designer, SK)* „It's a great meeting for people with common interests who need to talk about the meaning and the vision of their work in such a special environment the KUPÉ conference has created for them." (Jacek Mrowczyk, graphic designer, teacher and author of texts about graphic design, PL)

The reason is they mess with graphic designer's job much more, as they think they are the experts in culture or, for example, ecology... Although graphic design is mainly about communication, international poster exhibitions are actually just festivals of design and the exhibited works are not only supposed to present some factual information. Naturally there is also another plan hidden in them, authors' creative intentions evoking emotions similar to sculpture or pictures.

POSTER COLLECTORS

Posters are by their nature most similar to printmaking. At the time of Grasset and Mucha, they were most often lithographic printed, which is a technique nowadays used mainly for small edition graphic arts... Although large volume offset printing enables to churn out hundreds of posters in several minutes, there are also other modern technologies (e.g. large scale digital plotters and laser printers), thanks to which authors can have luxurious editions of just several printouts. Suddenly posters can turn into collectible rarities. And not only in the poster promised lands like Finland and Poland.

The most famous Polish poster gallery is in Krakow[5]. Since the 1950's, its founder Krzysztof Dydo (Dydo Poster Collection) has been systematically collecting the best Polish posters, organizing their exhibitions and publishing books about them. In a small shop in

(5) http://www.cracowpostergallery.com

(6) The shop "Terry's Socks" is named after the director Terry Gilliam, a member of the legendary British comedy group Monty Python, who repeatedly vis-ited the Aero Cinema. During one of his visits in autumn 1999, Terry Gilliam discussed with the cinema audience wearing only socks, and when the shop was officially open in 2005, the director gave the shop one of his socks with a "doggie", which has been exhibited, along with his inscription, in front of the shop ever since. (source http://www.terryhoponozky.cz/o-terryho-ponozkach)

(7) www.upm.cz, founded in 1885, in the current building since 1900

(8) www.moravska-galerie.cz

The foyer of the Světozor Cinema in Prague (Czech Republic)
with the Exhibition of Student Film Posters (2012)
Right: Dydo gallery in Stolarska street in Krakow (Poland) →
Right bottom: Krzysztof Dydo

Stolarska street in Krakow, you can browse through hundreds
(almost 2000) posters, which bring back the longgone days
and record the current Polish poster production.

The Světozor Shopping Arcade right in the centre of Prague
literally provides a feast for poster lovers in the form of a
shop called "Terry's Socks"[6] specialising in posters and by
organizing regular exhibitions in the foyer of the Světozor
Cinema. In the shop, you can buy original Czechoslovak film
posters from the time a film poster was born in the 1950's until
now. And the exhibitions keep presenting the works from the
largest private collection of film and theatre posters in the
Czech Republic, whose curator is Pavel Rajčan.

The most important state institutions in the Czech Republic
involved in collecting posters are the Museum of Decorative
Art in Prague[7] with a 130 year tradition and the Moravian
Gallery in Brno[8]. Hiding in their depositaries, there are tens
of thousands posters from across the world. Thanks to
organizing the International Biennial of Graphic Design, the
Moravian Gallery in Brno regularly expands its collections
with top class works of contemporary international graphic
designers. They also present the posters from their collections
at foreign exhibitions.

POSTER AS HISTORICAL MEMENTO

Posters are by their nature short-term products. As soon as
a campaign we are informed about by a poster ends, the
poster becomes a useless piece of paper. This happens
especially with commercial and culture posters. Propaganda
and political posters may seem ridiculous and incredible in

hindsight, but they were obviously able to affect generations of "passing-by" readers.

In 2014 the DOX Centre for Contemporary Art in Prague, Czech Republic, held an exhibition "The Poster in the Clash of Ideologies 1914-2014" [9]. A careful exhibition observer could find a lot of repeating parallels. The exhibition covered a century of several war disasters as well as wars of irreconcilable ideologies. The repeating motives of the calls to subscribe to war loans hit the alarm bell (Heinrich Lefler) or arise sympathy with a suffering soldier (Max Švabinský). Anti-Semitic motives can be found in the fascist and the communist ideological posters, too. The curators of the exhibition in Prague managed to put together an extensive collection bringing not only basic confrontations of warring parties and ideological enemies but also tragic personal stories of the authors and collectible rarities. So we could see, for example, a series of distinctive posters by Gustav Klutsis celebrating the power of Bolshevik revolution (Gustav Klutsis later became a victim of Stalin's purges), a political poster by otherwise non-political Ladislav Sutnar (Worker's Olympiad) or a thank-you poster to the American Army with a motif of linden leaves printed over the American flag (J. Hylma) or political comics by Vladimir Majakovsky. At the time we had to learn Majakovsky's poems by heart as compulsory reading in the 1980's, comics was unmercifully crushed as worthless pulp fiction from the "degenerated" West. Maybe, even our Russian teacher did not know that Majakovsky also made political comics or worked as a commercial "copywriter" for another famous representative of the Russian avant garde, also present ed at the exhibition, Alexander Rodchenko. And so we could go on and on.

The DOX exhibition provided its visitors with interesting views. With one eye you could cover and compare, for example, the installation of German war posters and at the same time see their counterparts from the countries of the anti-fascist coalition. The cruelty of World War II was intensified by projecting loud war newsreels. So you could not escape from it just by closing your eyes. The World War II period was also represented by interesting propaganda posters fighting in the rear and calling for order and hard work for the Reich and appropriate education of loyal youth. The DOX exhibition could help to open the eyes of mainly the young people today. After all the generation that thinks they could "google up" everything and as a result of that they are not deeply interested in anything at all, is being fooled the same as their predecessors some decades ago. They receive pre-chewed ideas directly into their Facebook mailboxes and like spreading them around between each other. The question is if the young people today still see posters as an appropriate and for them accessible information channel and if they perceive the remains of posters in city streets at all. The DOX exhibition provided its visitors with a unique opportunity of walking through time until the times of raging World War I, the Bolshevik Revolution in ed at the exhibition, Alexander Rodchenko. And so we could go on and on.

The DOX exhibition provided its visitors with interesting views. With one eye you could cover and compare, for example, the installation of German war posters and at the same time see their counterparts from the countries of the anti-fascist coalition. The cruelty of World War II was intensified by projecting loud war newsreels. So you could not escape from it just by closing your eyes. The World War

II period was also represented by interesting propaganda posters fighting in the rear and calling for order and hard work for the Reich and appropriate education of loyal youth. The DOX exhibition could help to open the eyes of mainly the young people today. After all the generation that thinks they could "google up" everything and as a result of that they are not deeply interested in anything at all, is being fooled the same as their predecessors some decades ago. They receive pre-chewed ideas directly into their Facebook mailboxes and like spreading them around between each other. The question is if the young people today still see posters as an appropriate and for them accessible information channel and if they perceive the remains of posters in city streets at all. The DOX exhibition provided its visitors with a unique opportunity of walking through time until the times of raging World War I, the Bolshevik Revolution in Russia, the fascist coup in Germany and the Cold War as well as its end connected with Solidarity in Poland, the fall of the Berlin Wall and Charta 77 and the November revolution in Czechoslovakia. And that all was presented through posters, which proved very successful as an information medium in this museum-gallery exhibition. The short and information condensed poster areas actually followed the clip editing way of perception of the young. Moreover you did not have to read long texts and borrow them for libraries... I suppose that the parallel between the present and the past presented at the exhibition must have occurred to every average visitor at the end of the exhibition. Are the affairs in Ukraine so much different from what happened in Czechoslovakia in 1938 and in Poland in 1939? Are the extremists roaring in the streets just isolated groups unable to draw attention of the majority society? Are there any ideological-religion sects or racial or religious genocides?

I think the great benefit of the DOX exhibition is its ability to ask suggestive questions.

If we pass over an indisputable content importance of the exhibition, we have to appreciate its large extent and uniqueness from the point of view of the history of graphic design. Besides being a festival of ideas, it is also a festival of art styles and designer trends. The exhibition presented significant poster artists from the past and the present as well. I have to admit that after going through the part dedicated to schematic, little imaginative socialist-realistic victorious builders, cosmonauts and "warmongers", it was quite nice to see the works of two world-famous authors dealing with anti-war and mainly humanistic themes, too.

I mean the recently deceased Shigeo Fukuda[10] and Lex Drewinski[11]. Shigeo Fukuda became famous as the master of artful compression. The Prague exhibition presented his iconic poster "Victory". I am reluctant to say that Lex Drewinski is Fukuda's successor, but I think that, similar to Fukuda, Drewinski is able to make a minimalistic political poster, get rid of the excess burden and get to the crux of the matter. Lex Drewinski was presented mainly by his posters from the times of the collapse of the Soviet rule over East European countries ("Perestroika" with Gorbachev's face and "Miss East Europe" with a deflected compass

(9) February 14 – May 19, 2014
      (10) Shigeo Fukuda (1932–2009)
(11) Lex Drewinski (1951) has been a professor of graphic design at Fachhochschule in Potsdam near Berlin (Germany) for many years
      (12) David Tartakover (1944)
(13) Grapus (graphique + crapules = rascals) is a group of French designers established in 1970 by Pierre Bernard (1944–2015) and Gérard Paris-Clavel (1943). They intentionally rejected commercial production and wanted to do only art, although the earnings were lower. Their anarchist-expressionist style was based on their own experience from the campus unrest in 1968. At that time, they established the Atelier Populaire (Popular Workshop) at the Academy of Fine Arts in Paris and created simple drawing posters mostly against the right-wing government of President De Gaulle. They used screen printing and gradually stuck their posters up all over the city.

needle), but also by his socially-critical works, such as "Money". It seems that at the time we have got used to creating complicated photomontages even in our mobile phones, Fukuda's and Drewinski's simple drawing posters have much bigger visual effect and timeless value. And it is the comparison of stiff, content empty and often endlessly repeated (as they were approved so) quotations of anti-war motives interpreted by official poster artists from the communist times and Fukuda's and Drewinski's posters that shows how far artists – graphic designers – can get if they are given full freedom of artistic expression and if they have a need to express something at all. This is, in my opinion, an important inspiration for contemporary graphic designers to keep their own opinions and not to be afraid to speak out loud. And it does not only have to be in the form of posters. Incredible technological opportunities and virtually unlimited impact of all digital forms of communication today provide every graphic designer with a possibility of influencing the public opinion. Then it is all just about not being afraid of using but not misusing it at the same time...

On the other hand, I have to admit that the times of the propagandistic communist massage made me distrust purely political

posters. However, there are artists doing political themes almost full time. Such themes are quite understandable in the works of David Tartakover12, who lives in Israel, a country permanently threatened from all sides. Yet he criticises Israeli militarism. Or the works of Grapus[13], a collective of extreme left-wing French graphic artists in the 1970's and 1980's, who made anti-American posters thematically very similar to what was also officially happening in Czechoslovakia (of course of much higher artistic quality), or the works of Jonathan Barnbrook, who is now a sworn fighter against globalisation and anything connected with the USA. His friends from Adbusters, a Canadian magazine, are tuned to the same wavelength. At the exhibition they were represented by a wellknown poster "American Flag" with the stars replaced by the logotypes of American commercial corporations.

There is no need mentioning all the artists whose works were displayed at the exhibition in Prague and all the spectrums of opinion which were presented there. It is important to see the exhibition as a whole, a memento of a hundredyear history of mankind, which have not learnt their lesson and keep liquidating themselves. Posters surely played an important role in the 20th century. They were witnesses of all revolutions, war conflicts or coups. Although their significance as a communication and propaganda medium has decreased recently, if there is something happening around, they still occupy a noticeable position along with social networks. You can always take a piece of paper, write a vigorous slogan with a marker and stick it up at a bus stop. At election times in the Czech Republic, this unknown voice of the people often peculiarly creates funny satirical comments on politicians' slogans. Using posters for official

.Happy **NEW** Fear.

السلام!

שלום!

PEACE!

LA PAIX!

government campaigns is is less common. At the beginning, I wrote that most classic posters are short-lived. When they have done their job, they have nothing more to say. The Prague exhibition, on the contrary, showed that propaganda posters presented in such a quantity and historical order can serve as a demonstrative teaching tool providing a quick flight through the history of the century. That is why it was widely visited by schools and the general public. And as it was so popular, they prolonged the duration of the exhibition. The visitors could take part in many workshops and panel discussions with the graphic designers and theoreticians. It may be worth organizing it as a travelling exhibition or making a record of it, just a sequence of samples without commentary (broadcasted, for example, at election times). After all quality posters do not need any commentary.

The era of internet globalisation brings along global themes (ecology and poverty of Third World countries), possibilities for the media struggling to publicize them and sometimes the literal use of posters for street fights (for example during the violent demonstrations against the meetings of the International Monetary Fund and World Bank in Prague in 2000).

And this is also one of the living breeding grounds of contemporary posters. Guerrilla-type posters, which you could see in the past at bus stops, passageways and roller shutters of closed-down shops, have suddenly started filling up galleries and graphic art festivals. The initiation similarity with the the campus unrest in Paris at the end of the 1960's is more than obvious. You could feel the expressivity of the original street rebellion in the posters of Grapus group for at least another fifteen years.

TECHNOLOGY IN GRAPHIC DESIGN

The current generation of graphic designers does not use pencils and brushes but draw on digital tablets using bitmaps and patterns which they take pictures of with their tablets. Some use sensors that can scan the movements of your eyes[14] and draw with them directly on the display, others intentionally use coincidence, for example, drawing based on the records of electronic mouse tracks. Due to the technological "shortage" in the 1980's, Zuzana Ličko created a bitmap typeface Emperor[15], which eventually became a symbol of that period. On the contrary, nowadays, programmers intentionally program errors into their applications to humanize too perfect and machine-made cold outputs created in graphic programs.

At the same time, we develop robotic machines that can, without any troubles, draw completely even ten-meter tall walls, for example, the drawing robots of Jürg Lehni[16] from Switzerland. He named them Victor, Rita and Hector. Hector is a dream of every mural artist, as it can spray a drawing of several tens square meters and is controlled by an ordinary laptop. Victor can make drawings up to many meters in size with a chalk on a board and Rita can do the same on transparent foil. Jürg Lehni does not use directly his own hand to make his works, but its extended form, a drawing robot or specially developed animation programs like Flood Fill using sort of archaic and random procedures in pixel graphic.

(14) Jochem Hendricks – Eye Drawings, http://www.jochem-hendricks.de/
(15) The print resolution of the only available dot-matrix printers at that time was very limiting. It inspired Zuzana Ličko to create a bitmap typeface Emperor – this "toothy" typeface required a minimum number of pixels. It could not be enlarged. The designation Emperor 8 meant its height was "8 points". When you wanted to typeset with a larger typeface, you had to use, for example, Emperor 15.
(16) http://juerglehni.com/

Joshua Davis discovered a graphic designer variation of a Czech fairytale about a bottomless mug cooking endless amount of porridge whenever you say so. He works with software that enables him to combine the advantages of both Adobe Illustrator and Flash. Similar to a kaleidoscope, it can automatically generate unlimited variations of shapes and colours as well as their combinations from several basic shapes and colours. He calls the whole creative process Dynamic Abstraction. And if it got widespread, graphic designers would probably start losing their jobs on a mass scale. It is hard to guess if it is an emerging trend in graphic design or just a more sophisticated branch of street art. Anyway, you can buy his product called Reflect[17], install it on your iPhone and become an automatic graphic designer.

Oded Ezer[18] is an Israeli typographer, a pioneer in the field of a 3D Hebrew typeface and a typographic experimentalist, who   came up with the terms of bio-typography, typo-sperm, Skype-Type and a lot of others. He uses the similarities between the Hebrew fonts and the animal kingdom, especially insects. Ezer's projects, posters and graphic works have found their way to galleries and publications all over the world and have become part of the permanent collections of prominent museums.

On the other end of the contemporary graphic designer spectrum, we can undoubtedly find Pierre de Sciullo[19], who at the beginning of the 21th century gives the impression of a creature from another world. In the middle of digital madness he dares to create his original navigation systems by hand. He does not care if he works with wood, metal or glass. The most important for him is the size of a project. His work also

includes literature, mainly poetry. He regards a typeface as a trip to a magical and still undiscovered world. He is interested in the relationships between a typeface and text content, between sketches and finished work. That is why he spends so much time in a letterpress shop, for example, working on several already published issues of a magazine in the form of prints "Qui? Résiste"[20].

Also the British designer Anthony Burill[21] can almost completely work without digital "machines". He intentionally chooses really antiquated printers to carry out his typographic projects. His home workplace is a little letterpress shop in an old English town of Rye. But Anthony Burill looks for similar "retired" printers in other parts of the world, too. He does not worry about the shabbiness of the printers and worn-out font sets. He was lucky to find exactly such a device in Sao Paulo, Brazil. A few elderly people operate vintage machines there and the printing with aged worn-out wooden font sets is hardly readable. That is exactly what suits Burill the best and what supports his creative artistic approach. A random printing error, game as a method of creation and inaccuracy resulting from defects of material form a contrast to the current technologically advanced but emotionally impersonal printing industry.

Offset or digital printing today can be absolutely perfect, but it lacks the touch of a human hand, a chisel or brush mark, not speaking about haptic delight of the relief on the paper if created in letterpress. The advance in digital

(17) http://www.creativeapplications.net/ios/reflect-iphone/
(18) see a book about him: The Typographer's Guide to the Galaxy, Die gestalten verlag, Berlin: 2009
(19) http://www.primalinea.com/disciullo/news/index.html
(20) http://www.quiresiste.com
(21) http://anthonyburrill.com

technologies is not only limited to printing. Today's prices and user accessibility of specialized graphic software also result in an increased interest in own typeface production. Typographic posters featuring diverse original fonts then sharply contrast with the unified international style of the 1960's and 70's and its "Helveticouniverse". The fascination with computer photomontages passed long time ago, but a pure unmanipulated photograph is disappearing from posters, too.

GLOBAL MODELS AND TRENDS

Over the past twenty years national (typo)graphic cuisines have lost their "ethnographic" differences. Globalization has affected graphic design, too. Now you can easily confuse Dutch Design, the most imitated style since the beginning of the 1990's, with German or Swiss designs, French posters in the exhibitions can only be recognized by a larger French format (120 × 176 cm) and we could go on and on.

Why is Dutch Design so attractive? Maybe because the Dutch have found their own interpretation of modernism. A common civil society has been infected by the De Stijl movement forever. A Dutch typographer Evert Bloemsma[22] once wrote, *"The Dutch openness and liberalism were brought along by a lack of own culture following in the national traditions and values. Everything in our country is new and artificial (the Dutch ripped more than a third of their country away from the sea). That's why we are still looking for the right style, which is often just a trend, as we have weak roots due to the muddy ground."* Every design lover who had the opportunity to live in Holland for at least several months must have experienced

the initial excitement of this "designed" country, which had the most beautiful money (before Euro came) and still has perfectly designed visual styles of all state institutions including all necessary printed materials and forms, not to mention their postage stamps...

A well known typographer Peter Bil'ak[23], who has been living in the Hague for a long time, also notices that the Dutch are used to relying on themselves and the designers there work individually and do not care about the work of the others[24]. Another interesting fact is that a lot of designers work only on cultural orders, which were richly subsidized by the Dutch government until recently. The system of government procurement and establishing the procurement boards was unique in the world. It ensured a high design standard of important orders for the state and enough work for the designers. As a result of the global economic crisis, the system, which had been working for many years, changed recently and the impact on Dutch Design will soon become apparent. On the other hand, even the best subsidised state program can not ensure work for all graduates of more than thirteen graphic design universities in Holland. Hardly any European country has so many university and graphic design educated barmen, storekeepers and supermarket cashiers... Over the past twenty years some Dutch schools have basically dictated the trends in European graphic design. They are the Gerrit Rietveld Academy in Amsterdam, the Jan van Eyck Academie in Maastricht and two schools with specialised typographic programs, the Royal Academy of Art in The

(22) Evert Bloemsma (1958–2005)

(23) Peter Bil'ak (1973), www.typotheque.com

(24) Read more in the article: Bil'ak, Peter. Současný holandský design (Contemporary Dutch Design). Deleatur magazine. No. 3, winter 1998. Prague: Alan Záruba 1998, page 26

Hague and Werkplaats Typografie[25] in Arnhem. Especially the works of Arnhem school are often imitated and not only in Europe.

Michal Sloboda and Ondřej Zita are the founders of the internet portal Trend List[26] focused on visual trends in contemporary graphic design. It was originally created as a kind of a joke. Social and fashion magazines often deal with latest fashion and makeup trends, so why we could not look for and publish examples of trends in graphic design. This was the goal that Sloboda and Zita set at the beginning of their project. They started looking for various visual trends in graphic design, named them and published the results on their web. They also document where the trends emerge and which countries they get most widespread. For many authors today it is a matter of prestige to be included in Trend List. But their application Trendgenerator literally "added insult to injury". Its users first enter the input data – e.g. a particular photograph, name of a concert, date and place. Then they select the graphic design trends from the menu and Trendgenerator immediately creates several graphic solutions of the poster. You simply choose one and print it. This absolute variation of a Czech fairytale about a bottomless mug cooking endless amount of porridge whenever you say so contains some alarming questions about the future of the graphic designer profession and the extreme influence of a fashion dictate.

The technological development of Czech households gives the lay public the illusion that a clever machine with appropriate software can make a design for us and a specialist graphic designer is no more necessary.

END OF POSTER IN CZECH REPUBLIC?

In 2010 the Goethe Institute in Prague held an interesting panel discussion about the future or the end and functionality or uselessness of a poster as an information medium or as an artistic discipline as well. The meeting of three generations of graphic designers represented by Jan Solpera, Robert V. Novák, Robert Jansa and Petr Bosák was moderated by Filip Blažek. The discussion participants first smilingly tried to define what a poster actually is and what it is not. For example, Robert V. Novák only recognizes a portrait format with one side at least one meter long, to which Professor Solpera responded by defending his "landscape" theatre posters from the 1960's arguing that it was actually due to the Prague billboard service and a combination of the size and price for the used billboard area (!!!). The smile on everybody's face gradually disappeared with listing all the objective conditions limiting the existence of quality posters in the streets of Czech cities today: vanishing billboard areas, high penalties for putting up posters illegally and disappearing institutions that would order posters from graphic designers. The discussion continued with Hollywood movie (non)posters[27] and also with a question if city light boards[28] are actually posters. City light boards finally kept their poster status but it turned out that a classic poster has a much more ingenious rival, a programmable

(25) www.werkplaatstypografie.org
(26) www.trendlist.org
(27) The production of original film posters, also for foreign films distributed in Czechoslovakia, was of a high standard before 1989. These posters were made by top-class artists, both educated graphic designers and painters, sculptors and architects, too, and won significant awards in foreign festivals. The central foreign film distributor ceased to exist after 1989 and foreign films now come with blank posters and they only get (and not always) their Czech titles. So poster artists can only work for Czech films (see www.terryhoponozky.cz).
(28) A city light box is an outdoor advertising medium backlit from the inside. You can often see them at public transport stops.

display. All the participants refused to become shopping centre programmers and Robert Jansa and Petr Bosák added a story of how they persuaded a producer of an unnamed foreign music band to let them not only design the band poster but also pay the printing and posting costs... They are willing to keep a poster alive for almost any price, but it must be a poster in its functional form with the information about "when, where, what and what time, or how much for" and not a Polish artistic gallery version or a digital machine with a changing display.

Filip Blažek mentioned an invaluable influence of a handmade poster as an information medium at the time of the "Velvet Revolution[29] in 1989" (the year 1968 was mentioned earlier). But although a poster today is running out of breath (and according to Jan Solpera it died long time ago), nobody would certainly like to see new mass demonstrations in the streets again.

The discussion at the Goethe Institute ended up with a pronouncement that resuscitation has to come from somewhere else than from political spheres, or it will not come at all and posters will disappear as well as manual hot metal typesetting and radio by wire[30]. And then there is the

(29) Filip Blažek wrote a book about the phenomenon of the posters from 1989: Blažek, Filip. Plakáty sametové revoluce (Velvet Revolution Posters). XYZ Publishing: Prague.

(30) Radio by wire provided radio broadcasting between 1955 and 1999 by cable distribution. You could find these radios in all public buildings and quite a lot of homes, too.

(31) For example, there is the Virtual Biennale Prague (Czech Republic) held by the Association of Applied Art and Graphic design with several years of tradition. (http://www.aug.cz/virtualni-bienale)

(32) A Polish magazine of graphic design (www.2plus3d.pl)

(33) Agatha Szydłowska is a Polish art historian focusing mainly on contemporary Polish graphic design. She also lectures at several universities.

Participants of the discussion at the Goethe Institute,
from the left Robert V. Novák, Jan Solpera, Filip Blažek,
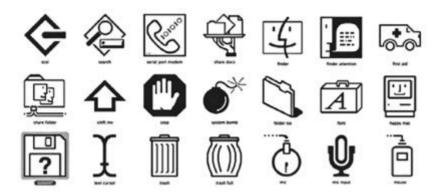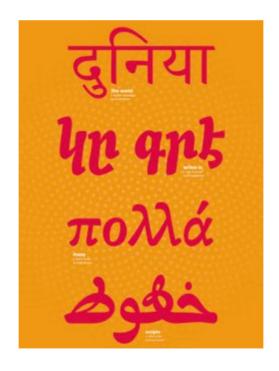Robert Jansa and Petr Bosák

collector's "Polish" way. But is a poster made for a "drawer"
actually a poster? In countries with an advanced poster
tradition like Poland, the Czech Republic, Switzerland
and Thai-wan, poster artists often organize poster design
competitions themselves to do their favourite branch and not
to get out of practice[31]. In 2+3D[32] magazine, a Polish graphic
theoretician Agatha Szydłowska often expresses her concern
about the fact that the last major poster exhibitions in
Poland presented a lot of posters designed mainly for poster
exhibitions of their authors or for poster exhibitions organized
by their colleagues. That is a kind of a poster perpetual motion
machine. Agatha Szydłowska[33] further asks where all the
"exhibition" posters have gone that you cannot see them
anywhere in the streets.

IMAGE VERSUS TEXT

It seems that the main concern of contemporary
communication designers is the solution of user interface for
digital devices surrounding us every day. Since the beginning
of the 1980's, when Suzan Kare designed a groundbreaking
visual solution for the user interface of Apple computers and
soon afterwards created the same for their competitors from
Microsoft, we have gradually found ourselves living only in
a pictorial world. Everything you look at already has its own
display with pictures. However, it turns out that the old idea
of a world understandable picture language has not found a
really working solution even a hundred years after Neurath's
Isotypes[34]. And due to insurmountable cultural and social
differences in various parts of the world, we are not likely to
find one at all.

scsi   search   serial port modem   share docs   finder   finder attention   first aid

share folder   shift-ins   stop   system bomb   folder too   font   happy mac

(?)   text cursor   trash   trash full   mic   mic input   mouse

दुनिया
The world

ਪੜ੍ਹ ਗੜ੍ਹ
written in

πολλά
many

خطوط
scripts

And so plain text is back in the game. Typeface artists today focus on various oriental countries to create digitalized written versions of their languages. Plain text finds its use, often more than an image, in corporate graphics when creating logotypes. Not mentioning free artistic creations where a typeface replaces an image, too. The visitors of this year's Venice Biennial in the medieval Arsenale, Italy, were welcome right at the entrance by Bruce Nauman's light kinetic typographic installations and the presentations of many other participating artists were also based on working with typefaces[35]. On the other hand, over the past fifteen years, we have seen a trend in graphic design of creating gallery designer projects, where, for a while, graphic designers become artists not working for their clients but according to their needs to express themselves (often socio-critically) and to present their works in galleries afterwards. They often use the means they find the closest to their commercial practice, which also include a typeface. Compared to this, more often than before, we can find commercial graphic inspired by art in the streets. Text in this case is no more an accessory to the image, but it becomes the strongest visual dominant feature. In 2010 the Najbrt Studio in Prague did a noticeable campaign for the Prague Spring International Music Festival. The syllables "ta da da" imitated the ditties people sing for themselves when they hear a song on radio. Each visual module of the campaign was purely typographic and evoked ancient futuristic records of battles and sounds of machines. The text information value was suppressed

(34) Otto Neurath (1882–1945) together with Gerd Arntz (1900–1988) defined a method of displaying statistical data using Isotypes (International System of Typographic Picture Education) – an internationally understandable system of pictograms.
(35) Others, for example, Barthélémy Toguo from Cameroon, Hristina Ivanoska from Macedonia and Newell Harry from Australia

cítim NÁRODNE, MYSLÍM sociálne.

PRÁVE V TOMTO ČASE TO moje také krédo má ešte

VÄČŠIU VÁHU AKO DOTERAZ. pretože, to, čo je dneska vo svete,

ČO SA DEJE, PRÁVE JE potrebné zdôraznit' tie slová.

RADA EURÓPY SA BLÍŽI K SVOJMU zániku. Euroústava má nedostatky, treba ju však schváliť a potom novelizovať.

NA DRUHEJ STRANE SI MYSLÍM, ŽE Slovensko niekedy, žiaľbohu, a niekedy je to aj chvalabohu, že žiaľbohu, že na Slovensku predsa len tá pracovná sila je ešte stále

lacnejšia a teraz, chvalabohu, že je lacnejšia. Médiá sú v súčasnosti v pozícii, kedy nenachádzajú nič dobré, hľadajú len to zlé. Mali by vzniknúť médiá, ktoré by prezentovali rozhodnutia vlády, parlamentu a orgánov, ktoré riadia štát. Vytipovali si jedného kandidáta, z ktorého urobili modlu a druhého kandidáta,

Pani podpredsedkyňa SNS vychádzala z volebných výsledkov, z farebného rozdelenia. A do určitej miery ja si myslím, že mala aj pravdu. Veď, zoberte si aj bilbordy pani poslankyňa vaše. Veď vy tam nemáte občanov Slovenskej republiky nejakých vrstiev chudobnejších alebo normálnych. Len samé celebrity. Samá celebrita. Vy ste kandidátka prezidenta celebrít? Ja som kandidát občanov Slovenskej republiky.

Teraz chodí jeden list po schránkach, po telefónoch na stránky a podpísaný je nejaký Krstiteľ Balázs, samozvaný krstiteľ, asi on sa vyhlásil za Krstiteľa, kde píše o tom, aká vy ste slušná a aký je neslušný, bezcharakterný Gašparovič, strana Smer, Fico... Však on není farár... Nie, nesúhlasím, tak ako nesúhlasím so slovami, ktoré sú na webstránkach, na bilbordoch pani poslankyne, kde hovorí o tom, že všetci Slováci sú hlupáci, okrem tých, ktorí volia ju...Tak to je napísané. Že žije tu veľa mudrych, ktorí majú podporovať vás...

in favour a noticeable visual motive which at the same time subconsciously called for declamation and loud presentation of the displayed text, words in freedom a hundred years after Marinetti…[36] The advertising campaign of the Najbrt Studio is not the only one in the Czech Republic using purely typographic form, but at that time it also managed to attract the attention of that part of the Czech public completely indifferent to symphonic concerts.

TYPO POSTER PROJECT

The series of travelling typographic poster exhibitions had a premiere in the Museum of Print in Cieszyn, Poland, in 2012. Since then the still growing collection has been presented to the visitors in Zlín, Czech Republic (2013), Bratislava, Slovakia (2014), Ústí nad Labem, Czech Republic (2015) and in Łódź (2016), Poland. The original intention of the project curator Pavel Noga was to organize a poster exhibition. Because he found a poster to be a "dying out" communication medium and it seem to him that very few contemporary graphic designers make posters nowadays. When looking for a connecting element in the exhibition, he decided to give up a common theme (such as, for example, a cultural, political or commercial poster) and as a criterion he chose a strictly

(36) Tommaso Marinetti (1876–1944) – a leading representative of Italian futurism, an author of a poetry collection Words in Freedom, where he cancelled the traditional linear text arrangement and avoided adjectives and punctuation. Using various font sizes, various font types and various tilt in typesetting, he achieved the expressivity and dynamism of the poems. Some poems describe with enthusiasm explosions of grenades and whizzing of bullets.
(37) In few cases the presented posters are not "purely" typographic but also include drawing illustration or photographic elements. But typography always plays a significantly dominant role in the poster composition.

Ta
dáá da dáá da/dáá
da dááá/dáá dáá da/
dááááá da/dááá
dáá da/dáá da dáá
da/dááá dáá da/
dáááááá.

∫

Bedřich Smetana: Má vlast, Vltava

Pražské jaro / Prague Spring   12/5 – 4/6/2010

65. mezinárodní hudební festival / 65th International Music Festival

Anne-Sophie Mutter / Sir John Eliot Gardiner / André Previn / Oleg Maisenberg / Anoushka Shankar / Jan Tříska / Pierre Boulez
Radu Lupu / Olga Borodina / Jakub Hrůša / Herbert Blomstedt / Ewa Kupiec / Zdeněk Mácal / Garrick Ohlsson / Emanuel Ax / Jiří Kout
Dianne Reeves / Murray Perahia / Matthias Goerne a mnoho dalších.

Generální partner   Oficiální partner   Hlavní mediální partner

ČESKÁ SPOŘITELNA   RWE The energy to lead   ČT

Vstupenky v prodeji v síti Ticketpro / www.ticketpro.cz
Prodejní místo Pražského jara : Rudolfinum, nám. Jana Palacha, Praha 1
T: +420 227 059 234 / vstupenky@festival.cz / www.festival.cz

MINISTERSTVO KULTURY

TypoPoster exhibition in Tomas Bata University
in Zlín, Czech Republic (2013)
Below: TypoPoster exhibition in the Museum of
Print in Cieszyn, Poland (2012)

typographic form of a poster[37]. Moreover, he took into account
the fact that nowadays there is a big boom in typeface
production. That is why the exhibition also presents several
well-known type foundries.

The collection of exhibited works was dominated by artists
connected, either as graduates or lecturers, with the Academy
of Fine Arts and Design in Bratislava (Slovakia), Academy of
Arts, Architecture & Design in Prague (Czech Republic) and
Strzemiński Academy of Fine Arts in Łódź (Poland). All of them
are schools with rich typographic traditions.

Moreover, the Academy of Fine Arts in Łódź occupies a
special position within the "Polish School of Posters", because
it is way beyond it. While other artist from other parts of
Poland gained world fame after the World War II with their
artistically free and painting-style posters, where a type-
face often plays a minor role, in Łódź they managed to keep
the distinctiveness of the modernist legacy of the founder of
the Academy, Władysław Strzemiński, and built their artistic
expression on a typeface. The graphic designers from Łódź
provided the largest collection of posters. It was very difficult
to choose just a few examples of works by S. Kosmynka,
S. Iwanski, P. Karczewski and, for example, P. Hajek, which
could be exhibited. Their constructivist compositions were
complemented by a distinctive drawing style of A. Niepsuj.

The exhibition also includes some authors from other towns
and schools like Brno, Czech Republic (J. Rajlich, J. Eliška),
Katowice, Poland (M. Oslislo, T. Bierkowski, J. Mrowczyk,
P. Krzywda), Košice, Slovakia (A. Haščák), Krakow, Poland
(P. Kunce, A. Toborowicz) and Warsaw, Poland (J. Bajtlik,

40

L. Majewski). A purely typographic form is for some of the exhibiting artists absolutely dominant in their works, so it was not difficult for them to choose some of their already realized projects (P. Babák, P. Bosák, R. Jansa, B. Matis, K. Míšek, M. Pecina), while others made completely new posters especially for the exhibition (J. Nagy, J. Blaško, P. Bálik, P. Choma). In the end, the number of posters exceeded 170 (some authors provided more works) from more than 80 graphic designers. Unfortunately, just about a half of the collected posters could be exhibited so far due to space limitations.

As the most posters came from the graphic designers from Łódź, the Scala Cinema in Brno held a special exhibition "Posters from Łódź" (2015).

Apart from the three represented countries, the TypoPoster project also covered several generations of artists, so a visitor of the exhibitions or a reader of this publication can see various creative approaches influenced by the time of their creation or artistic techniques.
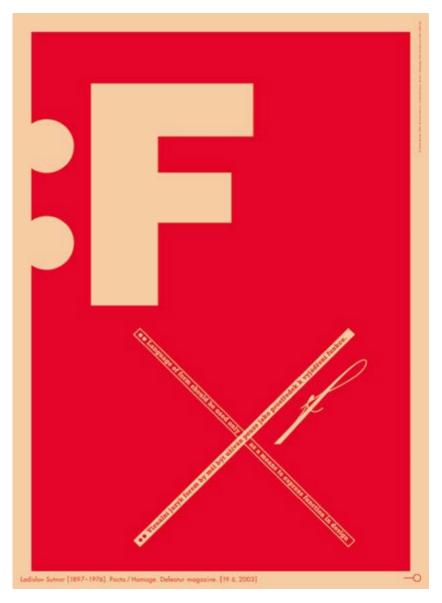
The oldest exhibiting artist is Zdeněk Ziegler, a classic of a Czech poster who worked at the Academy of Arts, Architecture & Design in Prague and brought up other presented graphic designers (T. Machek, F. Hejduk, A. Macháček, R. Peško, P. Noga, T. Salamon). Similar connections between the exhibiting artists could also be found in case of the Academy of Fine Arts and Design in Bratislava with the former lecturers L. Longauer, P. Rozložník and D. Junek, or still lecturing S. Stankoci and P. Choma, and their students, now also lecturers at the Academy, such as M. Benčík, P. Bálik, J. Blaško, O. Gavalda and M. Tornyai, or other graduates from the

Academy, for example, E. Drličiak, M. Lelovský, O. Jób, M. Chmiel and P. Morhačová.
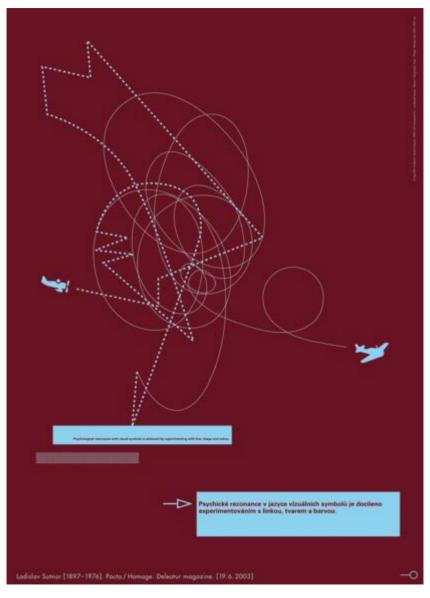
The travelling exhibitions presented posters with cultural, social and political themes. A special category includes the posters made by typeface artists, who use them to present their new products. So through a poster, the visitors of the exhibitions could have a taste of the products from the Storm Type Foundry, Rosetta Type Foundry, Dizajn Design and Urtd typeface foundries, which were represented by works of F. Štorm, D. Březina, J. Filípek and O. Jób. The project was later joined also by P. Bil'ak (Typotheque), A. Krátky and T. Brousil (Suitcase Type Foundry).

Apart from type foundries the exhibitions also presented important graphic design studios Side2, ReDesign and Najbrt Studio, which was represented by well-known posters for the Prague Spring International Music Festival (P. Štěpán), Karlovy Vary International Film Festival (P. Štěpán, M. Pistora), an architectural poster by M. Macháček and an author's poster by A. Najbrt. In addition to that, the publication also presents the graphic studio Laboratory of Petr Babák (Lukáš Kijonka, Richard Rozhoň, Jan Matoušek, Jaromír Skácel).

The exhibited works included an interesting collectible series of posters dedicated to Ladislav Sutnar[38]. In 2002 Alan Záruba asked, on behalf of Delatur Magazine, several Czech graphic designers to create posters in honour of L. Sutnar, which would visualise some of his well-known ideas. "Sutnar's Posters" were made by A. Záruba, P. Babák, T. Machek, A. Najbrt, K. Kvízová with P. Krejzek, T. Celizna with P. Knobloch and R. V. Novák.

Ladislav Sutnar [1897–1976]. Pocta / Homage. Deleatur magazine. [19. 6. 2003]

LS: Graphic design should rase the public thinking up to the level of professional designer.

Just a wishful thinking. [Petr Babák]

Ladislav Sutnar [1897–1976]. Pocta / Homage. Deleatur magazine. [19. 6. 2003]

Otevřené a poučené myšlení je jedinou cestou ke kvalitnímu designu.
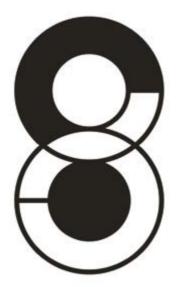
There is only one way of design solution: open and experienced thinking.

Ladislav Sutnar [1897–1976]. Pocta / Homage. Deleatur magazine. [19. 6. 2003]
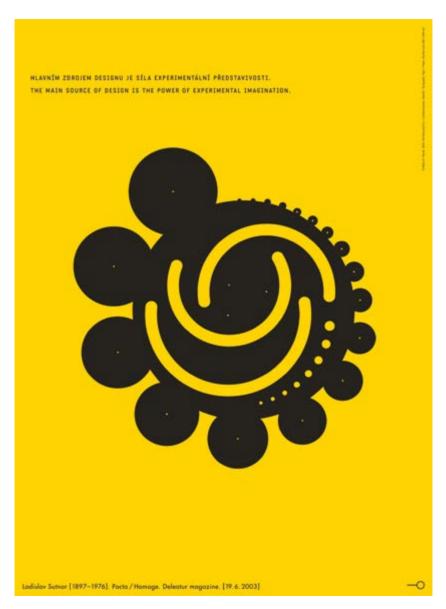
Méně je více,
jednoduchý design je cestou
k přímé komunikaci.

Less is more or the power
of a simple design
to communicate directly.

Ladislav Sutnar [1897–1976]. Pocta / Homage. Delleatur magazine. [19.6.2003]

stálá záplava tištěných informací volá po zjednodušení!   the constant

flow of printed   information has to be simplified! stálá záplava

tištěných informací volá po zjednodušení! the constant   flow of

printed information has to be simplified!   stálá záplava tištěných

informací volá   po zjednodušení! the constant flow of printed

Ladislav Sutnar [1897–1976]. Pocta / Homage. Defeatur magazine. [19. 6. 2003]

HLAVNÍM ZDROJEM DESIGNU JE SÍLA EXPERIMENTÁLNÍ PŘEDSTAVIVOSTI.
THE MAIN SOURCE OF DESIGN IS THE POWER OF EXPERIMENTAL IMAGINATION.

Ladislav Sutnar [1897–1976]. Pocta / Homage. Deleatur magazine. [19. 6. 2003]

The poster by P. Bálik depicting an indoor ficus tree, which has grown into the shape of the letter "F", can undoubtedly be called a collectible rarity, as well as a collection of folksy banners created by forest fruit sellers on the roads in the Orava region (Slovakia) presented in the poster by Pavel Choma.

We could also look at the TypoPoster exhibitions from different points of view. For example, somebody may find interesting to compare the ways posters are made in Poland, the poster promised land, and in Slovakia and the Czech Republic, where a poster is not considered a national export item like in Poland.

The whole project of typographic poster exhibitions is a living organism. The number of presented authors is increasing with every organized exhibition and it is not closed for the future, either. The exhibitions are supposed to continue also in other towns and cities with other participating artists.

For many years, a poster was the most widespread information medium. Although recently its place has been more and more often occupied by city light boards and digital information boards, or web banners, the whole project shows that we can regularly still see such a distinctive poster form as a purely typographic poster. It also seems that a classic paper poster is far from being in decline and that even the youngest generation of graphic designers is interested in it.

In the following list you can find the names of graphic designers who have already exhibited their works within the TypoPoster project or agreed to participate in the future activities of the project during the realization of this publication.

(CZ)

Petr Babák, Peter Bankov, Pavel Beneš, Petr Bosák a Robert Jansa, Filip Blažek, Tomáš Brousil, David Březina, Tomáš Celizna, Jiří Eliška, Filip Heyduk, Václav Houf, Marek Chmiel, Ondřej Chorý, Petr Knobloch, Vladimír Kovařík, Petr Krejzek, Klára Kvízová, Laboratoř, Adam Macháček, Mikuláš Macháček, Tomáš Machek, Karel Míšek, Monsters, Aleš Najbrt, Pavel Noga, Robert. V. Novák, Martin Pecina, Radim Peško, Marek Pistora, František Polák, Jan Rajlich ml., Petr Štěpán, František Štorm, Petr Tesař, Jiří Toman, Barbora Toman Tylová, Rostislav Vaněk, Alan Záruba, Zdeněk Ziegler

(SK)

Pavol Bálik, Marcel Benčík, Peter Biľak, Juraj Blaško, Emil Drličiak, Ján Filípek, Ondrej Gavalda, Andrej Haščák, Pavel Choma, Ondrej Jób, Dušan Junek, Andrej Krátky, Matúš Lelovský, Lubomir Longauer, Peter Liška, Pavlína Morhačová, Julo Nagy, Branislav Matis, Boris Meluš, Robert Paršo, Karol Prudil, Pavol Rozložník, Tomáš Salamon, Ľubica Segečová, Stanislav Stankoci, Michal Tornyai

(38) Ladislav Sutnar (1897–1976) was the most significant Czech and also world famous graphic designer, a teacher and a theoretician. American publications dealing with the history of graphic design call Sutnar, together with Alvin Lustig and Paul Rand, the father and founder of modern American graphic design. In 2003 the Prague Castle Riding School held his retrospective exhibition. On the occasion of the exhibition, a limited edition (125 pcs) of original typographic posters called Homage to LS was produced. A special cover of transparent plastic for the set of 8 posters was designed Jan Činčera.

(PL)

Jan Bajtlik, Bogusław Balicki Jakub Balicki, Ewa Stanisławska Balicka, Tomasz Bierkowski, Anna Giedryś, Karolina Grudzińska, Przemysław Hajek, Filip Iwański, Krzysztof Iwański, Sławomir Iwański,

Tomasz Jędrzejko, Piotr Karczewski, Michał Kacperczyk, Inga Kazmierczak, Tomasz Kipka, Łukasz Kliś, Sławomir Kosmynka, Paweł Krzywda, Sebastian Kubica, Piotr Kunce, Stefan Lechwar, Lech Majewski, Jacek Mrowczyk, Aleksandra Niepsuj, Tomasz Olszyński, Marian Oslislo, Władysław Pluta, Jakub Stępień, Aleksandra Toborowicz.

METODOLOGY OF PLANNED TYPOGRAPHIC POSTER RESEARCH

Graphic design is a creative artistic activity. The methodology of theoretic research has not been formalized yet. Nowadays, there are very few scientific publications dealing specifically with graphic design.

A typographic poster takes up just a marginal part of visual communication problem area. However, its formal specificity enables us to study several aspects of contemporary graphic design within this problem area at the same time:

1. Is there any reason for a poster as an information medium on the threshold of the 21st century?

2. Picture versus text – digital technologies have been strengthening mainly the pictorial form of visual communication recently. Is there still a place for a purely typographic poster in the world like this?

3. Leaving out the information function of a typeface, we ask a question: How often do graphic designers use a typeface in its "freed" form as creative building material replacing a photograph or drawing?

4. Is the form of expression through a "typeface" poster close only to the old generation of artists or do the youngest graphic designers use it in their works, too?

Right at the beginning of the TypoPoster project it was obvious that no further research could be carried out using only examples from literature (method of studying relevant literature) or from projects presented by other people, for example, at specialized professional conferences. Therefore this research was based on a gradually growing collection, which was made especially for this project and focuses on typographic posters from the Czech Republic, Slovakia and Poland. The way of choosing the graphic designers represented in the collection is described in the previous chapter ("TypoPoster Project").

The pilot investigation was carried out during the preparatory stage and realisation of the exhibition of the current typographic poster collection, only in embryo at that time, in the Museum of Print in Cieszyn, Poland (2012). The exhibition was part of an annual design weekend hosting artists as well as theoreticians in graphic design and architecture from Poland, Slovakia and the Czech Republic. Its advantage was the possibility of seeing the visitors' reactions showing an obvious interest in the exhibition of typographic posters. You were able to enter into a dialogue with them directly within the exhibition environment.

All the empiric methods of the pilot investigation mentioned above were also used, to a greater extent, during the next TypoPoster exhibition, intentionally held at the premises of the Faculty of Multimedia Communications, Tomas Bata

University in Zlín, Czech Republic (2013), a nursery for future graphic designers. They certainly found the exhibition important also from educational point of view, like so far the last presentation of the typographic poster collection in the Armaturka Gallery in Ústí nad Labem, Czech Republic (2015). Right among the exhibited posters there were international student workshops of graphic design organized by the Faculty of Arts and Design of Jan Evantgelista Purkyně University, Ústí nad Labem, Czech Republic.

The TypoPoster exhibition in the prestigious graphic design gallery of the Slovak Design Centre in Bratislava, Slovakia (2014) enabled to present the largest selection of the still growing collection. It was also the participation of top Slovak graphic designers at the vernissage that helped to open a wide discussion with the exhibition participants. It mainly opened the debates on the similarities and differences in the content and form of posters in Slovakia, Poland and the Czech Republic.

The comparative research methods helped to define the fifth question expanding the research intention:

5. What are the differences in the attitudes to poster production and its social perception in Poland and the countries of former Czechoslovakia?

The discussions with the exhibition participants and watching their responses turned out to be interesting and for the research itself very inspiring. To get a deeper insight in their opinions, the further research required using a form of a questionnaire distributed to all the exhibitors, participants

of the project, and most of them answered the questions. The questions were formulated (see the chapter "About Typefaces and Posters with Their Authors") to make the addressed graphic designers speak about the monitored issues defined at the beginning of the research. The main focus of the research includes mainly the questions summarising common signs and the questions showing (with optimal active involvement of the addressed survey participants) unique sources of artistic creative thinking leading to authentic visual interpretation.

The research is still open. This publication summarizes its current state. It is expected that the typographic poster collection will keep growing and further exhibitions will be organized, especially abroad. Thanks to organizing the exhibitions, the Typo Poster research project did not remain closed between the walls of university study rooms or lecture halls and enables the general public to participate in its further realisation.

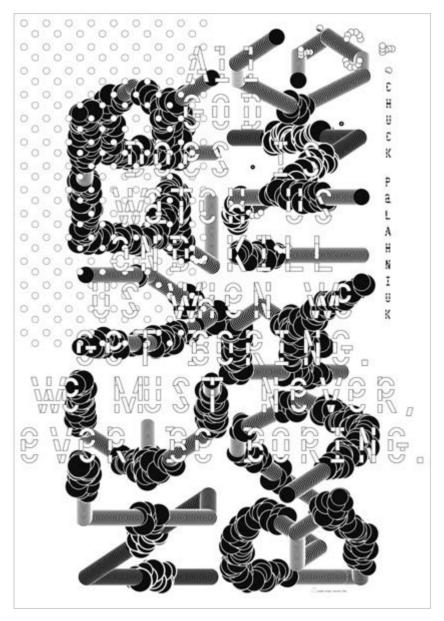The following pages present a part of the typographic poster collection.

Młoda grafika krakowska

Biuro Wystaw Artystycznych w Łodzi

Luty 1989
Galeria Sztuki BWA
Łódź, ul. Wólczańska 31

BRK MRC TU

Tomasz Bierkowski

Marcel Benčík

Nejde Nie chodzi o štýl / o styl

 zamek cieszyn

**7.02—
9.03.2014**

**Zamek Cieszyn,
antresola**

DNI ARCHITEKTÚRY A DIZAJNU

27/05 – 01/06/2014
Bratislava
www.daad.sk

Wyspiański

oczami

młodych

twórców

wystawa prac zrealizowanych podczas warsztatów fotograficznych
w Domu Towarzystwa Lekarskiego
czynna od 4 do 18 grudnia 2007
w Galerii Schody
Wydział Form Przemysłowych
ASP w Krakowie
ul. Smoleńsk 9

ONE

TWO

TRUFFAUT

WOŁANIE MIASTA

REŻYSERIA:
KAROLINA MACIEJASZEK
TEKSTY PIOSENEK:
KONRAD DWORAKOWSKI

MUZYKA:
PIOTR KLIMEK

PROJEKCJE:
JAKUB STĘPIEŃ HAKOBO
SCENOGRAFIA:
MARIKA WOJCIECHOWSKA

PRODUKCJA:
TEATR PINOKIO W ŁODZI
UL. KOPERNIKA 16
90-503 ŁÓDŹ

KULTURA DOSTĘPNA

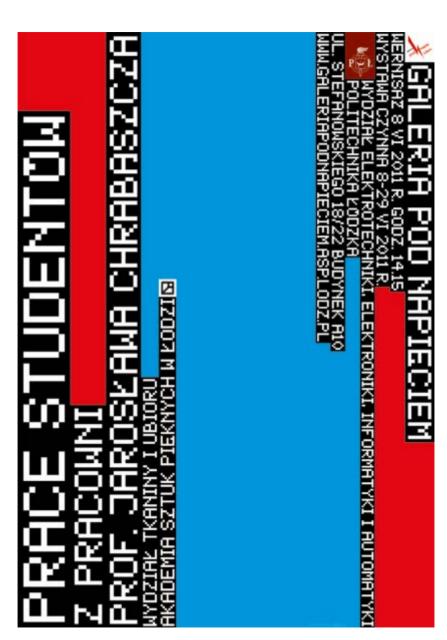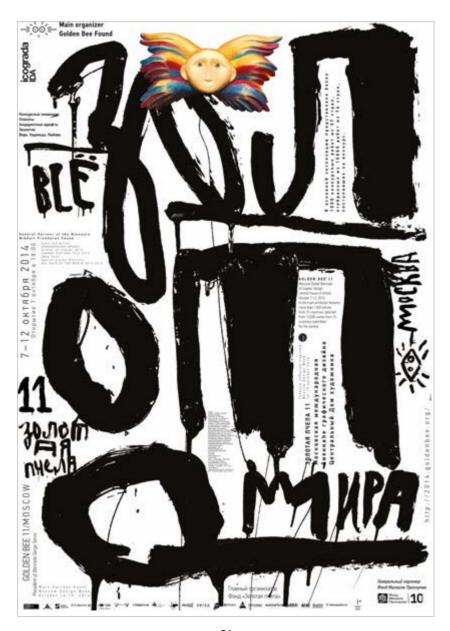PINOKIO TEATR

◻OX   30.5—24.6—2013

za
slo
vem
beyond word

reflexe tvorby
bohumily grögerové
ve fotografických listech
barbory toman tylové

a reflection of
bohumila grögerová's works
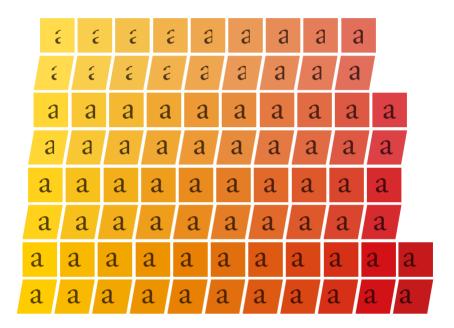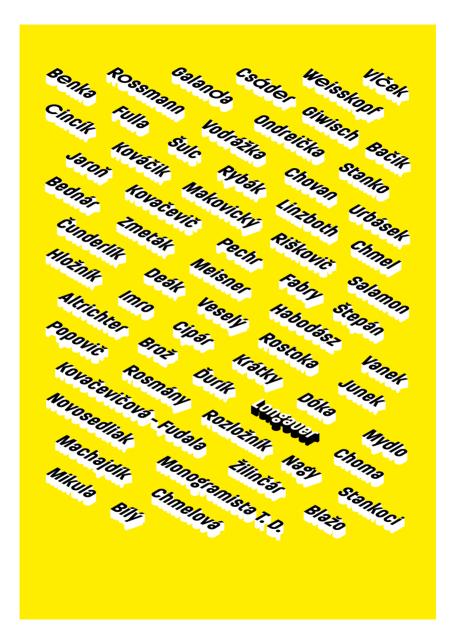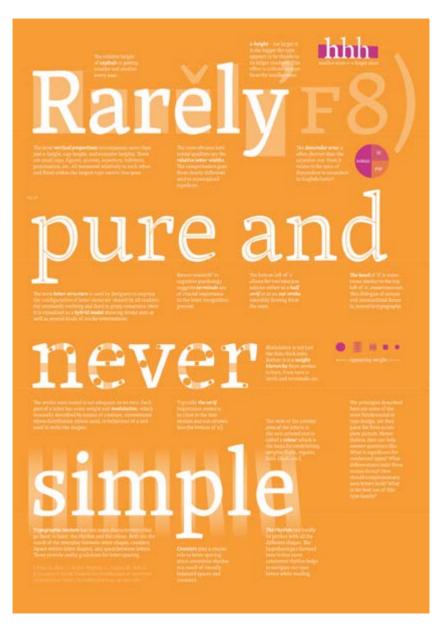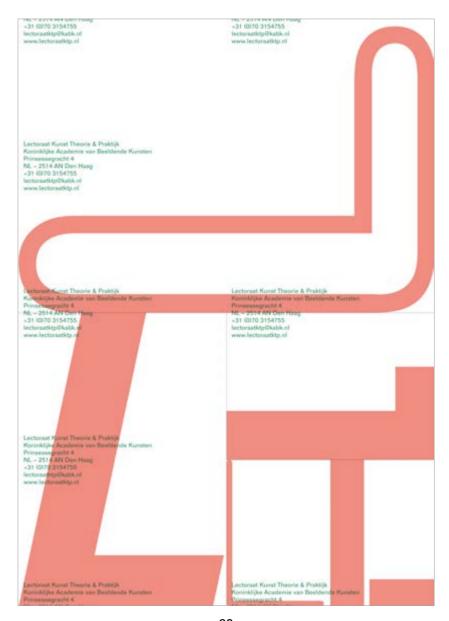in photographic sheets
by barbora toman tylová

TYPO PLA— KAT

WWW.
KAT
STUDIO.
SK

Samuel   Beckett   Hra

MESTSKÉ
DIVADLO
ŽILINA

TEXT
MIROSLAV DJABLIK
RÉŽIA
MÁRIA FRONCOVÁ AH

ÚČINKUJÚ
**BORIS ZACHAR
BARBORA ŠVIDRAŇOVÁ
JAROSLAV KYSEL** AH / **JÁN DOBRÍK
IVETA PAGÁČOVÁ
MATÚŠ KVIETIK
BRAŇO BAČO
ERIKA HAVASI**

DRAMATURGIA
LENKA GARAJOVÁ AH
SCÉNOGRAFIA A KOSTÝMY
MONIKA DLUGOŠOVÁ AH
TÁŇA HOLIENKOVÁ AH

**SCÉNICKÉ
PREZENTÁCIE
ŽILINSKÝCH
AUTOROV**

SVETOVÁ PREMIÉRA 14. MARCA 2015.
113. PREMIÉRA MESTSKÉHO **DIVADLA** ŽILINA.
MESTSKÉ **DIVADLO** ŽILINA, HORNÝ VAL 3, 010 01 ŽILINA.
VSTUPENKY PON–PIA: 14.00 – 18.00.
A HODINU PRED PREDSTAVENÍM.
POKLADŇA TEL. **041 381 0000**.
MOBIL **0915 310 671**.
E-MAIL INFO@**DIVADLO**ZILINA.EU.
WEB WWW.**DIVADLO**ZILINA.EU

Mesto Žilina

Večerník

Benka
Rossmann
Galanda
Csáder
Weisskopf
Vlček
Cincík
Fulla
Vodrážka
Ondreička
Giwisch
Bačík
Jaroň
Kováčik
Šulc
Rybák
Chovan
Stanko
Bednár
Kováčevič
Makovický
Linzboth
Urbásek
Čunderlík
Zmeták
Pechr
Riškovič
Chmel
Hložník
Deák
Meisner
Fabry
Salamon
Altrichter
Imro
Veselý
Habodász
Štepán
Popovič
Cípár
Brož
Rostoka
Vanek
Kováčevičová – Fudala
Rosmány
Ďurik
Krátky
Junek
Novosedliak
Rozložník
Dóka
Lietava
Machajdík
Monogramista T. D.
Žilinčár
Nagy
Choma
Mydlo
Mikula
Biľý
Chmelová
Blažo
Stankoci

Již 20 let nabízíme pomoc a podporu seniorům, lidem s nejrůznějším postižením a dětem i dospělým v krizových situacích. Pracujeme pro lepší život nás všech.
www.diakoniecce.cz

Diakonie
Českobratrské církve evangelické

85

Od 1. června 2004
je na adrese
www.suitasetype.com
v provozu nová česká
písmolijna. / Starting
June 1, 2004 there
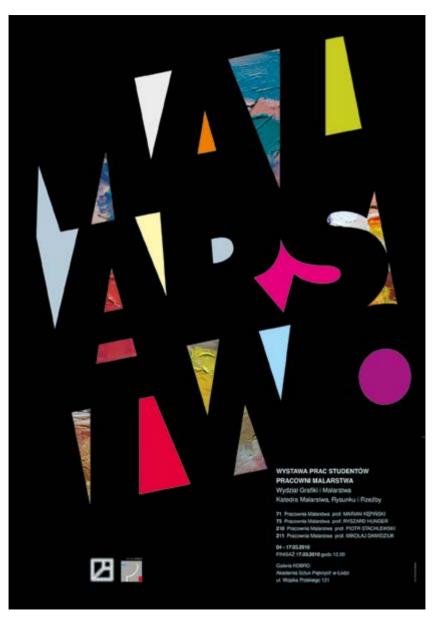is a new czech type
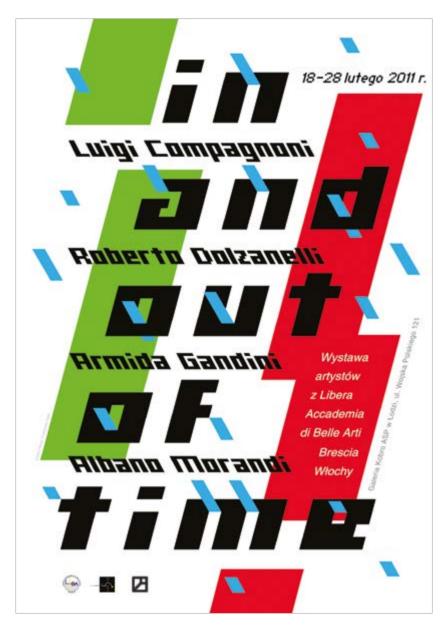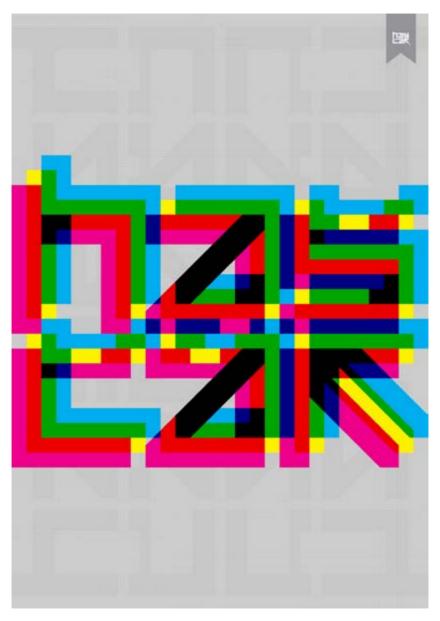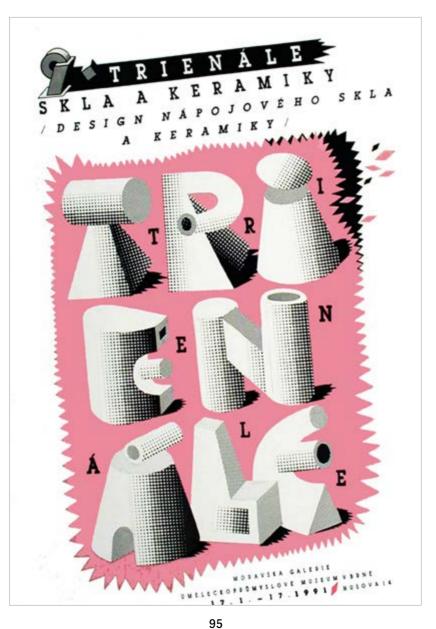foundry in service on
www.suitcasetype.com.

Suitcase Type Foundry

Rarely pure and never simple

hhh

F8)

NL – 2514 AN Den Haag
+31 (0)70 3154755
lectoraatktp@kabk.nl
www.lectoraatktp.nl

NL – 2514 AN Den Haag
+31 (0)70 3154755
lectoraatktp@kabk.nl
www.lectoraatktp.nl

Lectoraat Kunst Theorie & Praktijk
Koninklijke Academie van Beeldende Kunsten
Prinsessegracht 4
NL – 2514 AN Den Haag
+31 (0)70 3154755
lectoraatktp@kabk.nl
www.lectoraatktp.nl

Lectoraat Kunst Theorie & Praktijk
Koninklijke Academie van Beeldende Kunsten
Prinsessegracht 4
NL – 2514 AN Den Haag
+31 (0)70 3154755
lectoraatktp@kabk.nl
www.lectoraatktp.nl

Lectoraat Kunst Theorie & Praktijk
Koninklijke Academie van Beeldende Kunsten
Prinsessegracht 4
NL – 2514 AN Den Haag
+31 (0)70 3154755
lectoraatktp@kabk.nl
www.lectoraatktp.nl

Lectoraat Kunst Theorie & Praktijk
Koninklijke Academie van Beeldende Kunsten
Prinsessegracht 4
NL – 2514 AN Den Haag
+31 (0)70 3154755
lectoraatktp@kabk.nl
www.lectoraatktp.nl

Lectoraat Kunst Theorie & Praktijk
Koninklijke Academie van Beeldende Kunsten
Prinsessegracht 4

Lectoraat Kunst Theorie & Praktijk
Koninklijke Academie van Beeldende Kunsten
Prinsessegracht 4

Filip Heyduk

94

remembering Jacques Derrida
http://www.humanities.uci.edu/remembering_jd/

Jacques Derrida

15.06.1930 – 2004 10.08

Vladimír Kovařík

PAN
TAR
HEI2
015

zveme vás na vernisáž výstavy

7. ročníku mezinárodního výtvarného symposia

v galerii kina hvězda v uherském hradišti

sobota 29. srpna 2015 v 17 hodin

výstava potrvá do 30. září 2015

Univerzita Tomáše Bati ve Zlíně
Fakulta multimediálních komunikací

mm cité + Pelz sádlík kino HVĚZDA

108

Nara~
Rmm&*
Agree)
Prague
@Buff

Everybody likes RENÉ

TRIBUTE TO RENÉ WANNER AND HIS POSTERPAGE

Turčianska
galéria
Martin
10. 7. - 1. 9. 2008
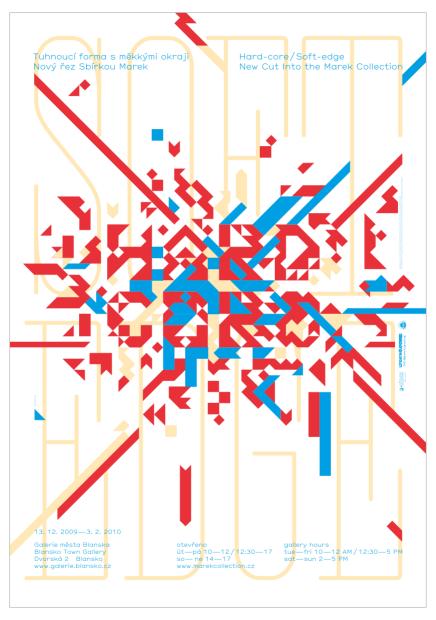
Ľubomír
Longauer

Typografická inštalácia
na tému
k

Divadlo Archa

Jan Burian & producenti jeho nových písní

Jiná doba aneb Dialog přes hranice času
29.3   2015   20.00
Divadlo Archa

Jiří Burian	Midi lidi	Karel Vepřek
Jan P. Muchow	Ondřej Ježek a OTK	Bonus
Martin Kyšperský	Dan Fikejz	Kittchen
Viliam Béreš	Mikoláš Růžička	a další

Natural Architecture

Pavillion of the Czech and Slovak Republic La Biennale di Venezia

12. Mostra Internazionale di Architettura 2010

August 29 –
November 6, 2010.
Open daily from
10am to 7pm.

Exhibition Opening
August 27, 2010,
at 3pm.

Performance by
Continuo Theatre,
Prague.

The exhibition
is organized by
the National
Gallery in Prague,
Department of
Architecture,
with the support
of the Ministry
of Culture of the
Czech Republic.

Authors: Martin
Rajniš, Jana Tichá,
Irena Fialová
Commissioner:
Radomíra Sedláková
[National Gallery
in Prague]
Exhibition
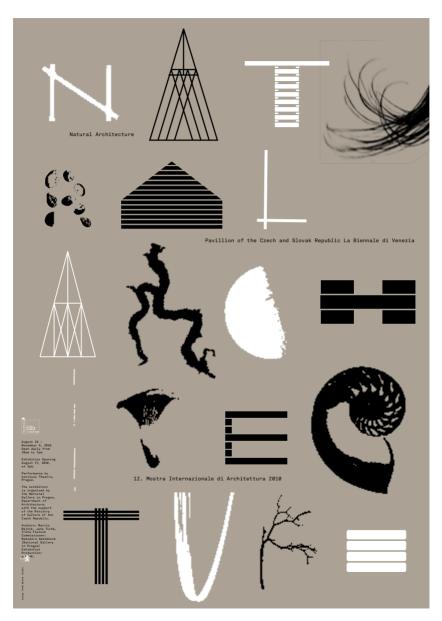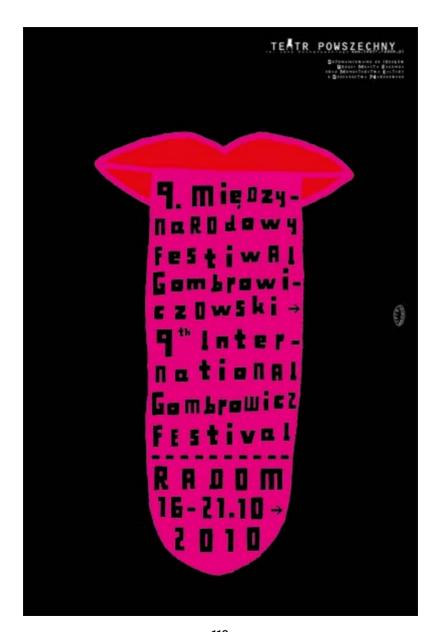Production:
a—x.xk.

KONCERTY
V SNG

zrní (*zr-nííí*)

❶ alternatívna hudobná skupina. *Něžný artbrut, kladenskej uhelnej zen* ❷ spev, flauta, husle, basa gitary, bicie, akordeón, hrnčeky, lyžice, kamene, sample a sľučky (*zvuk.*) ❸ koncert. 11/9/2013, Amfiteáter SNG ❹ hra. *Na outfit sere pes.*
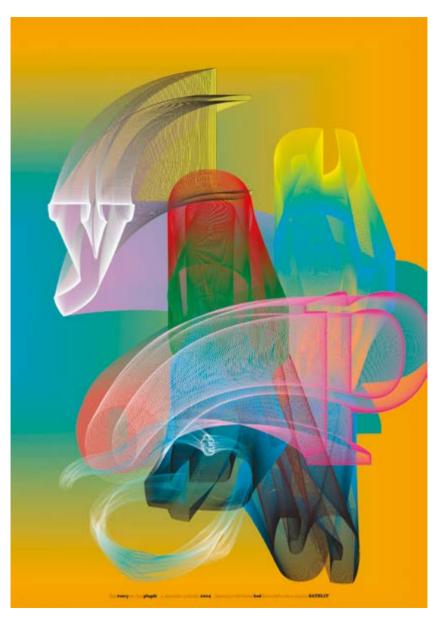
Slovenská národná galéria, Rázusovo nábrežie 2, Bratislava
Berlinka, Nám. Ľ. Štúra 4
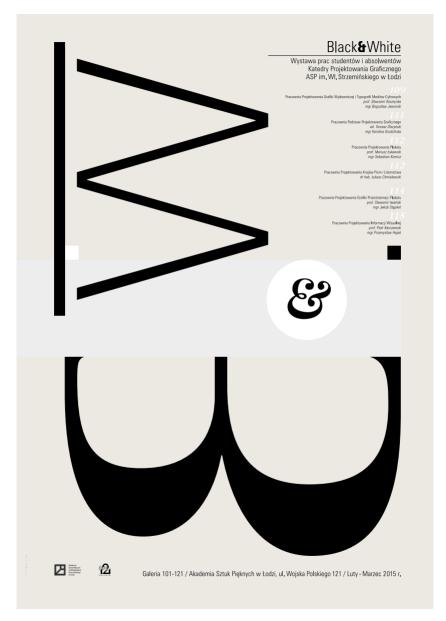vstupné na mieste Ⓑ v predpredaji Ⓟ
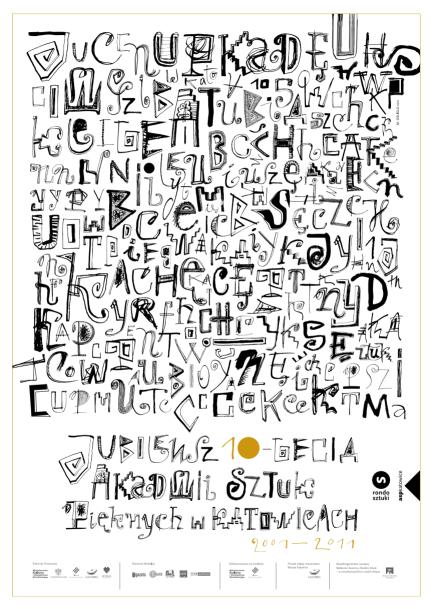→ www.vstupenka.sk → Esterházyho palác SNG, Nám. Ľ. Štúra 4 → Dr. Horák, Medená 19, Bratislava

Mirek
Tóda
novinár, SME

Alexander
Duleba
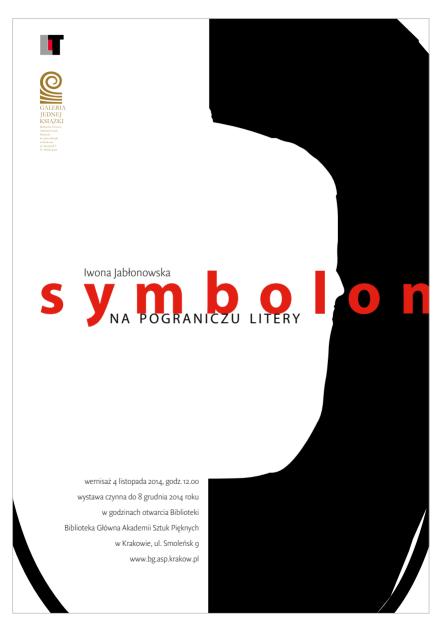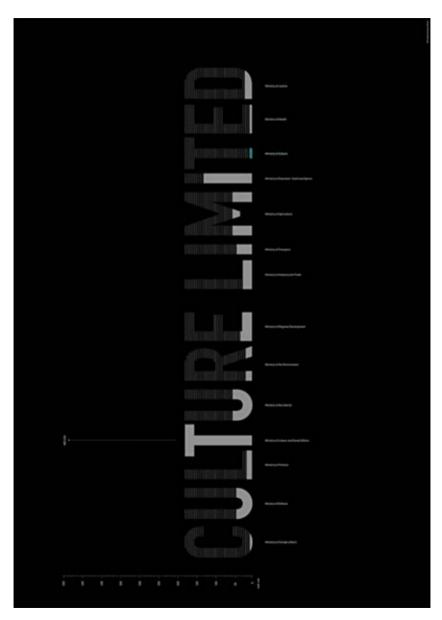zahraničnopolitický
analytik, riaditeľ RC SFPA

Sergiy
Prudkyy
Ukrajinec žijúci
na Slovensku

Ukrajina

24. marca 2014
Pondelok / 18:00
Centrum Kontakt

Ventúrska 12c (roh Zelenej)

Diskusia
o situácii
na Ukrajine,
jej príčinách
a ďalšom
smerovaní

Black**&**White

Wystawa prac studentów i absolwentów
Katedry Projektowania Graficznego
ASP im. Wł. Strzemińskiego w Łodzi

109
Pracownia Projektowania Grafiki Wydawniczej i Typografii Mediów Cyfrowych
prof. Sławomir Kosmynka
mgr Bogusław Jaworski

111
Pracownia Podstaw Projektowania Graficznego
ad. Tomasz Olszyński
mgr Karolina Grudzińska

112
Pracownia Projektowania Plakatu
prof. Mariusz Łukawski
mgr Sebastien Komicz

112
Pracownia Projektowania Krojów Pism i Liternictwa
dr hab. Łukasz Chmielewski

114
Pracownia Projektowania Grafiki Przestrzennej i Plakatu
prof. Sławomir Iwański
mgr Jakub Stępień

115
Pracownia Projektowania Informacji Wizualnej
prof. Piotr Karczewski
mgr Przemysław Hajek

&

Galeria 101-121 / Akademia Sztuk Pięknych w Łodzi, ul. Wojska Polskiego 121 / Luty - Marzec 2015 r.

Akademia
Sztuk Pięknych
im. Wł. Strzemińskiego
w Łodzi

VOLKERSCHLACHT BEI LEIPZIG 1813-2013 / JAN RAJLICH JR. DESIGN © 2013

Pavol Rozložník
Tomáš Salamon

allegretto

XXIV. stredoeurópsky festival
koncertného umenia
7. – 12. apríla 2014
Dom umenia Fatra, Žilina

M O O N

Pepone Character Map A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Ŋ Đ IJ Œ Ø Þ a b c d e f g h i j k l m n o p q r s ſ ß t u v w x y z æ ŋ ð œ ø þ A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Ŋ Đ IJ Œ Ø Þ

Essence

Tréfls

dílny čisté

Gegründet 1736

Annual report of Contemporary Design

KLIKOVSKÉ   NOKTURNO

Altrohlauer Porzellanfabrik Sortiment

Měkké světlo v krajinářské fotografii

Storm Type Foundry 2014

GALERIA
JEDNEJ
KSIĄŻKI
Biblioteka Główna
Akademii Sztuk
Pięknych
im. Jana Matejki
w Krakowie
ul. Smoleńsk 9
31-108 Kraków

Iwona Jabłonowska

symbolon

NA POGRANICZU LITERY

wernisaż 4 listopada 2014, godz. 12.00

wystawa czynna do 8 grudnia 2014 roku

w godzinach otwarcia Biblioteki

Biblioteka Główna Akademii Sztuk Pięknych

w Krakowie, ul. Smoleńsk 9

www.bg.asp.krakow.pl

TYPO POSTER AND TYPE+TEXT PROJECT

The largest exhibition of the "TypoPoster" research project was held under the curatorship of Pavel Noga in the widely visited Central Museum of Textiles in Łódź, Poland (February 2 – March 3, 2016). The exhibition was co-organized by the Academy of Fine Art in Łódź founded by Władysław Strzemiński, a leading artist of Polish modernist typography. Władysław Strzemiński plays the same role in Polish typography as Karel Teige or Ladislav Sutnar in Czech typography and a tribute to his legacy is also paid by painters and textile artists. That is the reason why type, already freed from its information burden, occurs plentifully in paintings and cloth printings made in Łódź art ateliers. The opening of the exhibition in the Central Museum of Textiles witnessed lively discussing knots of artists, theoreticians, students as well as fans of art who see (especially) constructivist typography as the symbol of the city, the same as gingerbread for Polish Torun and Czech Pardubice or beer for Czech Pilsen. It is not surprising that it was Łódź where the TypoPoster exhibition project successfully came to its end. One of the exhibition halls of the Central Museum of Textiles was divided by panels into a labyrinth of small nooks. This division provided space for clusters of varied posters enabling the visitors to compare the posters between each other better and see the differences as well as similarities in building the composition, working with colour and overall approach to poster production. Although the posters were neither sorted alphabetically nor according to the countries of their authors, in most cases, with close look, you could recognize typical features of "national styles" or current fashion trends. 98 posters by 101 artists (there were also pairs of authors) represented a larger collection.

That is the reason why, for obvious reasons, the exhibition also included some older works of older authors like Zdeněk Ziegler. Bogusław Balicki exhibited post mortem. Another interesting finding was that most posters were made for real clients, informing about real events or presenting particular products. There were much fewer purely artistic posters – prints, so we could say that the exhibition in Łódź also proved that a poster as an information platform has not lost its importance yet.

Łódź is also the hometown of Agnieszka Ziemiszewska [39], a Polish designer and the art curator of the series of successful exhibitions entitled TYPE TEXT. The first TYPE TEXT exhibition was held in China (2016), then in Lublin, Poland (Centre for the Meeting of Cultures, June 2 – August 31, 2017). The exhibition raised some questions related not only to the posters but regarding the communication more general. Can a typographic poster be used as a universal way of communication with its recipient? Can a poster whose main element is type be readable for various civilisation cultures, too? These were the questions at the beginning of the project presenting works of Polish and Chinese authors [40]. The issue of type readability was transformed to a rather emotional experience there. Emotions as the bridge between cultures. Mutual admiration and respect. A game of type shape similarity, use of similar colours or surface rhythm. This made it undoubtedly beneficial and inspirational. When looking back at the Polish-Chinese exhibition, we can see that emotions make, of course, the communication between European and Asian cultures possible. The problem might occur with the real "readability" in case there is
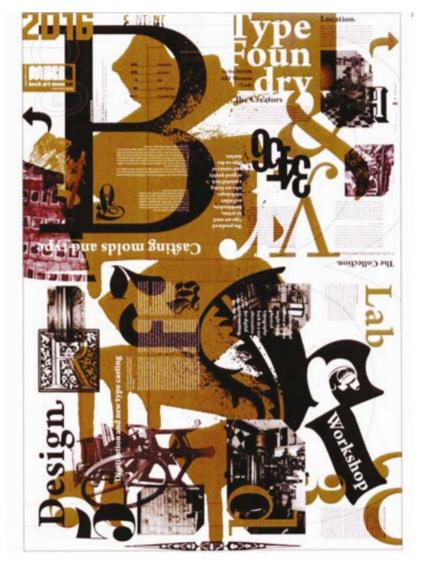
(39) Agnieszka Ziemiszewska (1971) – graphic designer, art curator and educator, (Polish-Japanese Academy of Information Technology, Academy of Fine Arts in Warsaw).
(40) The co-curators of the exhibition in Lublin were: Sebastian Smit, Li Xu and Jiang Yinggui.

INTERNATIONAL
TYPOGRAPHY
EXHIBITION

MIĘDZYNARODOWA
WYSTAWA PLAKATU
TYPOGRAFICZNEGO
I TYPOGRAFII
KINETYCZNEJ

POSTERS
& KINETIC
ART
SHOW

WERNISAŻ
WYSTAWY→
9.10.2020→
18:00

OPROWADZANIE
KURATORSKIE→
CURATORIAL TOUR
10.10.2020→
15:00→3 PM

01—15.10.2020
EXHIBITION DATES / WYSTAWA CZYNNA

GALERIA IMAGINARIUM
TRAUGUTTA 18, 90-113 ŁÓDŹ

IMAGINARIUM→LDZ→PL

TYPE-TEXT.ORG

a need to communicate specific information. But this may also be difficult for a Western reader (Latin alphabet) looking at posters in Russian Cyrillic. The Chinese authors presented at the "TYPE TEXT" exhibition were probably aware of that fact and had often added explanations in the Latin to their Chinese texts. On the other hand, the magic of typographic posters lies mainly in using type as an art tool for creating illustrations, rasters and décors – drawing with type or its fragments. From this perspective, such a direct exhibition confrontation with Chinese culture was certainly enriching.

The later TYPE TEXT exhibitions were became more multicultural. The project was joined by the most prominent designers from all over the world, including mentors and masters such as Bruno Monguzzi. Further shows (Museum of the City of Lodz, 2017, Dydo Poster Gallery in Krakow, 2018, Dubai Design Week, 2018,[41] Imaginarium Gallery in Lodz, 2020) have already shown a wide spectrum of typographers' activities all over the world as well as different systems of language notation, including moving image notation, in the field of kinetic typography. In the opening speech one of the TYPE TEXT exhibition Agnieszka Ziemiszewska used a quote of Paula Scher[42], an American designer :
„Words have meaning, type has spirit. The combination is spectacular."
And this combination gave birth to a typographical poster.

(41) The exhibition was organized in collaboration with Natalia Dydo and Aleksandra Toborowicz
(42) Paula Scher – (1947) a graphic designer (Pentagram studio)

HANDWRITTEN POSTER

In the past, a typographer was called a person who designed and made type, or did the typesetting or eventually printed

the typesetted text. Or a person that could do all of that. Later a typographer was rather a creator who could do magic with type and design graphic layouts of various prints, but did not do the printing any more. Nevertheless, the main focus was still type, although often derived from original handwritten scripts. Nowadays, we work with digital technologies and handwritten texts can easily be transferred to computers using tablets or scanners, they can be adapted there and finally printed. That is the reason why it we can speak about typographic posters, although they come from handwritten fonts. The TypoPoster project collection also includes posters created this way. To name some authors, there are posters by Marian Oslislo, Jan Bajtlik, Sebastian Kubica, Peter Bankov, Ondřej Chorý or Ján Filípek and his poster – sample fonts, which he offers in his type foundry. Over the last thirty years, we have experienced (in the Czech Republic, Poland as well as Slovakia) the euphoria of computers, the internet and the life on the net easily blurring the boundaries between the real and virtual life. And suddenly there are possibilities of escaping to handicraft activities, having fun of the smell of paint and the ability of doing something with your hands. It was also the experience a designer Petra Dočekalová[43] earned during her studies at the Academy of Arts, Architecture and Design in Prague, Czech Republic. She fell in love with calligraphy, which also became the topic of her thesis and actually a kind of her professional mission. She says[44], *"It attracts me because of the capabilities of your hand. I can control my wrist, elbow and fingers, and I'm in touch with the material world and a physical tool. It isn't mere clicking with a mouse within a white space. I wanted to become a calligraphist mainly to popularize this field. I'd like calligraphy to become an integral part of graphic design."* Petra Dočekalová is the generation

that does not have firsthand experience of the period before 1989, when there were company advertising and promotion workshops in every factory or department store in socialistic Czechoslovakia, where handwriting was one of the basic skills mainly for promotional purposes and writing slogans. A few years passed and the ability of designers to write by hand has almost disappeared. Petra Dočekalová also deals with the history of Czech handwritten typefaces in her doctoral thesis[45]. And she digitalizes them in collaboration with Tomáš Brousil and Radek Sidun[46]. The craft itself is being brought to life again by calligraphic workshops. A bit different approach to handwritten type is used by Peter Bankov[47]. While Petra Dočekalová develops and cultivates new typefaces based on old patterns, Peter Bankov uses handwriting spontaneously and intuitively. He does not create own alphabets, but works as a painter – artist. For him type is a means of transferring his emotions onto paper with an expressive gesture. He also organizes workshops teaching people how to relax and open their souls by using type. Peter Bankov's posters are solitary works not following any fashion trends. We are living in a global world of today and although this book deals mainly with typographic posters from the Czech Republic, Poland and Slovakia

(43) Petra Dočekalová – (1991) a graphic designer, a calligraphist, a typographer (collaborates with Briefcase Type Foundry) and an author of articles about design (Jaroslav Benda and his typefaces or TYPO2010)

(44) The quotations from the Czech edition of Material Times magazine are available on: <https://www.materialtimes.com/tema-tydne/pod-rukama-1/petra-docekalova-diky-pismomalirstvi-jsem-v-kontaktu-s-hmotnym-svetem.html>

(45) The doctoral thesis at the Academy of Arts Architecture & Design in Prague, Czech Republic

(46) Briefcase Type Foundry – a type foundry focusing on Czech type creators established by Tomáš Brousil, Petra Dočekalová and Radek Sidun

(47) Peter Bankov – (1969) a Russian graphic designer living in Prague, Czech Republic, who focuses mainly on poster production

(primarily Christian culture environment) we have already
mentioned Chinese posters and will add a few words about
the inspiration of Persian culture. In May 2018, the Faculty
of Multimedia Communications of Tomas Bata University
in Zlín, Czech Republic, held an independent exhibition
of an Iranian graphic designer Mehdi Saeedi[48] in their G18
gallery. As the source of his creative inspiration, he uses
Persian national aesthetics, landmarks and traditions. And
particularly a Persian Farsi typeface (either in a calligraphic
and typographic form). Mehdi Saeedi uses a classical typeface
as a kind of a base and an artistic tool at the same time. He
turns the base into original shapes and patterns and uses
them to build complex compositions adding dynamics to
space, as if he worked with brush strokes or burin grooves. His
posters are actually built on virtuoso mastered handwritten
type, although it rather resembles a system of elegant
ornaments to us, who grew up on the Latin alphabet. Mehdi
Saeedi represents a very significant Iranian poster "culture"
attracting extra attention nowadays. Especially recently,
Iranian graphic designers have significantly oxygenated the
international graphic design events
and they prove that we do not
have to look for inspiration only in
Switzerland or Holland.

(48) Mehdi Saeedi – (1979) an
Iranian graphic designer and
a lecturer living and working in
Philadelphia, USA

WHAT IS THE FUTURE OF BIG POSTER FESTIVALS?

It turns out that at the end of the first two decades of the
21st century a poster as an information medium still plays
its role in our lives. You can usually see it as a medium for
transferring commercial information, political calls or graphic
art – artistic posters intended for art collectors. In the last

years, traditional international poster festivals have been going through questionable processes trying to change the festival dramaturgy and through changes caused by economic reasons. The 25th International Poster Biennial in Warsaw, Poland, in 2016, gave up a traditional open competition with a lot of exhibitors allowing them to exhibit the works in the Poster Museum in Wilanów and changed it to a curatorial project where a competition was replaced by a subjective selection by an appointed curator. The curator David Crowley49 chose 50 most important posters of 50 years of the Warsaw Biennial (from 1966). The open competition was limited only to non-printed animated posters. In 2018 the Warsaw Biennial was moved from the premises of the Poster Museum to much smaller facilities of the Academy of Fine Arts in Warsaw, which had to empty the lecture halls on the ground floor for the Biennial. Although the main exhibition retrieved its competition character, the competition was only open for the invited authors who could then choose their guests. So the 90 invited authors recommended another 69 artists and this was the way they filled up the exposition with authors competing for the main prize. The general public was offered a kind of a substitute for the main competition - a thematic competition to celebrate the anniversary of the independence of Poland or the Czech Republic, Lithuania and Latvia, etc. The selected posters were then presented in the outdoor area in front of the Academy. The International Biennial of Graphic Design Brno in 2020 will not be held for the first time since its first year in 1963. The reasons are most probably insufficient funds (this is also the reason they are considering to change the biennial to quadrennial) and the reconstruction of the Museum of Applied Arts in Brno (which is one of the buildings of the Moravian Gallery), where the biennial is

APAC

FACES OF
LOVE

WWW.MEHRENSEMBLE.COM.AU   WWW.APACENTRE.COM.AU

PERTH APRIL 3   MELBOURNE APRIL 9   ADELAIDE APRIL 10   SYDNEY APRIL 16   BRISBANE APRIL 23

AUSTRALIAN PERSIAN ART CENTRE PRESENTS MEHR ENSEMBLE
TOUR 2016 PERSIAN CLASSICAL MUSIC CONCERT

traditionally held. The last years of the Brno Biennial were also
affected by dramaturgic approach turbulences. Compared
to its historical scope, when the Biennial was held in various
buildings scattered round the whole city of Brno with several
hundreds of exhibitors from the whole world including some
exotic countries from Africa and Oceania, it has shrunk to
a festival exhibition with several dozens of creators mainly
from particular European countries. Eventually the ground
floor of the Museum of Applied Arts provided enough space
for presenting the selected works. The Biennial of Graphic
Design Brno has never been focused only on posters, unlike
the Warsaw Biennial. But they regularly changed exhibitions
of book design and poster design. However, in the recent
years, the alternating exhibitions have disappeared and in
one exhibition you could see corporate design, type design,
book design and poster, too. An extreme example of taking a
completely different direction occurred in 2014 when instead
of professional designer projects, the curators[50] exhibited
the term works of students from several designer schools
including the tasks they had been given by their teachers.
The International Biennial of Graphic Design Brno was one of
not very typical, world famous and regularly repeating events
connected with the city of Brno. By the beginning of the 21st
century, the fame of the Brno Trade Fairs has long gone and
the Motorcycle Grand Prix awaits a final death blow every
year. Every year can also be its last year. However, we probably
cannot compare folk entertainment, which motorsport
undoubtedly represents, with a narrowly focused professional
event intended especially for professional designers, design
teachers and lecturers, students of art schools and fans
of culture events of any kind visiting theatres, film clubs
and philharmonic concerts, too… International events like

graphics biennials cannot only be funded from organizers'
budget and there are dozens of other subjects waiting in
a queue with their hands stretched out. Graphic design is
not football. There are not a lot of sponsors pouring in and
probably even fewer enthusiasts like a Russian graphic
designer Serge Serov[51], who is willing to invest his own and
not little funds to organize the Moscow Global Biennale of
Graphic Design Golden Bee. The more we have to appreciate
the new international festivals like the Poster Quadrennial
Bardejov, Slovakia, organized thanks to an immense effort of
Peter Javorík[52] in 2017 with participating top designers from
all over the world. There were 5 532 posters submitted to
the competition! This might be the way into the future, too.
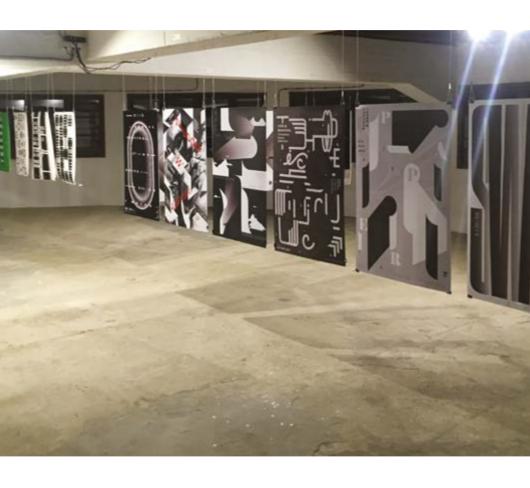Instead of big cultural metropolises,
to organize events of this kind
in smaller towns where they still
appreciate international events and
see them as the way they could put
their towns on the map of the world.
A similar approach is successfully
adopted by the organizers of the
Poster Triennial in Trnava, Slovakia.
Unfortunately, in 2020, we are
fighting with a worldwide pandemic
(COVID-19) and from this point of
view, the existence or nonexistence
of international graphic design
festivals is absolutely marginal.

(49) David Crowley – a theoretician
and a curator of fine art and design
and a lecturer (RCA London and
NCAD in Dublin)
(50) Tomáš Celizna,
Adam Macháček and Radim Peško
– Czech graphic designers living
and working mainly abroad
(51) Sergej Serov (1952),
a graphic designer, a lecturer and
a longtime organizer of Moscow
Global Biennale of Graphic Design
Golden Bee, Russia
(52) Peter Javorík (1982),
a graphic designer, a curator
and organizer of graphic design
exhibitions and the founder of
the Poster Quadrennial Bardejov,
Slovakia

ABOUT TYPEFACES AND POSTER WITH THEIR AUTHORS

Most participants of the TypoPoster project answered the questions about their exact professional orientation and expressed their opinions on working with typefaces and the possibilities of using typographic posters. The questions were as follows:

1. Your birth year
2. Place where you live and work
3. Your art education
4. Type of art or other activities you are most engaged in.
5. Does your work include a typographic poster rather less frequently or does it belong to your typical means of expression?
6. When designing a poster, do you see a typeface just as an information medium or rather as a picture – an artistic building element such as a bitmap or a brush stroke?
7. Your web page

JAN BAJTLIK
1. 1989
2. Warsaw
3. Academy of Fine Arts in Warsaw
4. Graphic design of printed materials – graphic design of books, posters, illustrating + children's art workshops and graphic design lessons.
5. A typeface is often the main medium for transferring information not only in my posters, but also in other forms of printed material. A typeface is also what the children's workshops start with.
6. Both points of view are important, but I mainly use a typeface as an artistic building material of a picture.
7. www.bajtlik.eu
   www.facebook.com/jan.bajtlik
   www.twitter.com/JanBajtlik
   www.behance.net/JanBajtlik
- - - - - - - - - -
EWA STANISŁAWSKA-BALICKA
1. 1946
2. Łódź
3. Strzemiński Academy of Art Łódź
4. Graphic design and painting

5. A typographic poster is not the only form of my artistic expression.
6. I see typography as one of the forms of artistic expression fully equal to other graphic forms.
7. www.facebook.com/ewa.stanislawska.balicka

- - - - - - - - - -

JAKUB BALICKI
1. 1973
2. Łódź
3. Strzemiński Academy of Art Łódź
4. Graphic design and multimedia
5. A typographic poster is the basic form of my artistic expression.
6. Typography is for me an information medium as well as basic graphic material for my posters. I often use specially designed typefaces (some examples on http://www.qba.4x.com.pl/portfolio-typo.html) or other typefaces changed beyond recognition (I particularly often get inspiration from Helvetica / Helvetica Neue, OCR-A or Stencil Glaser typefaces). I use them for typesetting of information texts as well as for creating image layers where a typeface becomes a graphic element.
7. http://www.qba.4x.com.pl/ https://www.facebook.com/QBA.jakub.balicki

- - - - - - - - - -

PAVOL BÁLIK
1. 1977
2. Bratislava
3. Associate Professor of Design
4. Typography focused on book design
5. Sporadically
6. Typeface = text + image
7. www.balik.sk

- - - - - - - -

PETER BANKOV
1. 1969
2. Prague
3. I studied plastic art in Minsk and book design at the Academy of Printing in Moscow; did a postgraduate course in the history of the book; and studied at the BBDO Academy, Faculty Communications Strategy.
5. I mostly try to do only typographic posters.
6. For me, a typeface and typography is the ocean, a typeface like water is infinite with many possibilities
7. www.bankovposter.com

- - - - - - - -

MARCEL BENČÍK
1. 1977
2. Bratislava
3. Academy of Fine Arts and Design in Bratislava
4. Graphic design, graphic design extending into free art
5. Less frequently
6. It is an information medium; its visuality is the result.
7. I didn't pay the hosting fees.

- - - - - - - -

PAVEL BENEŠ
1. 1960
2. Prague
3. Secondary School of Applied Arts in Prague Academy of Arts, Architecture & Design in Prague
4. Graphic design, illustration and caricature, lecturing (Faculty of Art and Design JEP University in Ústí nad Labem).
5. I use it in case it is easier to express the theme by a typeface than by any other forms.
6. As an information medium (!), or as its

interpreter.
7. Outdated
- - - - - - -
TOMASZ BIERKOWSKI
1. 1974
2. Rachowice, Katowice
3. Academy of Fine Arts in Krakow
4. A typographer, designer specialized in book design, university lecturer, design critic, author of the book "About Typography"
5. When I make a poster, I always use typography.
6. I use typography as a communication tool. The definite form of my poster proceeds from its function, the particularity of its content, context of its perception, specificity of its recipient and technological and economic limitations.
7. www.bierkowski.pl
- - - - - - -
PETER BIL'AK
1. 1973
2. Den Haag
3. Graphic design: Academy of Fine Arts and Design, Bratislava Design: Jan van Eyck Academy, Maastricht Typography: Atelier national de création

typographique, Paris
4. Typeface creation and publishing
5. Not very often
6. Information media
7. http://www.typotheque.com
   http://WorksThatWork.com
   http://peterbilak.com
   http://TPTQ-Arabic.com
   http://fontstand.com
- - - - - - -
JURAJ BLAŠKO
1. 1980
2. Bratislava
3. Graphic design
4. Graphic design
5. Although the last series of posters I made were typographic posters, I can't say it is a typical form of my artistic expression. It depends on the task and idea.
6. Most often it is for me an information medium, but it can also be a bitmap element.
7. www.jurajblasko.sk
- - - - - - -
FILIP BLAŽEK
1. 1974
2. Prague
3. Secondary School of Graphics, books, magazines, blogs, conferences, lectures...
4. Design of books,

magazines and corporate identity
5. I see a classic printed poster within the graphic design as a dead medium. When a poster moved away from streets into galleries, it transformed from an information medium for masses into a piece of art for a select few individuals and stopped being interesting for me. I am not an artist and my posters (nowadays mainly city lights) are utilitarian – serve the client. They are not intended to be exhibited and their meaning ends with the event they promote.
6. A typeface is for me primarily an informati on medium, but I always use it as a part of a bigger composition.
7. www.designiq.cz
- - - - - -
TOMÁŠ BROUSIL
1. 1975
2. Prague
3. Academy of Arts, Architecture & Design in Prague, Atelier of Book Culture and Typeface

156

4. Typeface creation
5. Does not include.
6. An essential medium
7. www.suitcasetype.com
- - - - - - -
DAVID BŘEZINA
1. 1974
2. Brno
3. Mgr. – Masaryk University BrnoMA – University of Reading
4. Typeface creation
5. I do not create other posters.
6. Both.
7. http://rosettatype.com
   http://davi.cz
- - - - - - -
TOMÁŠ CELIZNA
1. 1977
2. Amsterdam
3. I graduated from informatics and then two-year study program of graphic design.
4. Graphic design
5. Rarely.
6. Both.
7. www.tomascelizna.com
- - - - - - -
JIŘÍ ELIŠKA
1. 1948
2. Brno
3. Secondary School of Applied Arts in Brno and Department of Aesthetic (Art) Education, Masaryk University in Brno (its name changed repeatedly)
4. Drawing, computer graphics, graphic works (posters, typography, typeface, advertising drawing...)
5. Before the computer era I had to draw the typeface on the posters (the offer of the socialistic printing works was... as it was). I still draw the headline typeface, but I now use vector programs. When making a typographic poster I try to use my decorative typeface or calligraphic techniques. A typeface is a drawing, so it merges together. For three years I have been making posters for the Brno Half Marathon, which are minimalistic as for the typography, and iworks... and even as a corporate identity.
6. A typeface is for me a drawing shape. It must match with the message content... harmonize... Visually identifiable and distinctive values of a typeface are important for me
7. www.jirieliska.cz
- - - - - - -
JÁN FILÍPEK
1. 1983
2. Bratislava
3. Magisterské studium Master study program Type and Media at the Royal Academy in the Hague, Visual Communication at the Academy of Fine Arts and Design in Bratislava
4. Typeface design and typography
5. Less frequently
6. I see it as an artistic element; visual effect is very important for me
7. www.dizajndesign.sk
- - - - - - -
ONDREJ GAVALDA
1. 1984
2. Bratislava
3. Graphic design – Academy of Fine Arts and Design, Bratislava
4. Visual communication
5. I make a solely typographic poster only sometimes.
6. I often use a typeface as a graphic element that is an information medium at the same time.
7. www.gavalda.sk
- - - - - - -

157

KAROLINA GRUDZIŃSKA
1. 1979
2. Łódź
3. Graduated from the Faculty of Graphics and Painting at the Strzemiński Academy of Art Łódź
4. Graphic design a photography
5. A typographic poster is my favorite form of expression.
6. I try my posters to be clearly well-read for the recipient and to be somewhere between the word and image.
7. I have no web page at the moment
- - - - - - -
PRZEMYSŁAW HAJEK
1. 1980
2. Łódź
3. Graduated from the Atelier of Visual Information at the Department of Graphic Design at the Faculty of Graphics and Painting at Academy of Fine Arts in Łódź Study visit at the Danmark Design Skole: Graphic Design Department, Kopenhagen, Study visit at the Media & Communication School, Kouvola

4. Generally they are graphic works for cultural institutions and festival. Designing of visual styles of books (typography and covers) and author poster.
5. Yes, a typographic poster is my typical form of expression. However, the task (theme) of the work always influences the further graphic design approach.
6. Typography plays an important role in my work. It often uses a visual abbreviation to illustrate the allegory of the given theme. Variability and availability of fonts offers unlimited possibilities of designing.
7. www.studio7a.pl
- - - - - - -
ANDREJ HAŠČÁK
1. 1976
2. Košice
3. Slovak University of Technology in Bratislava, Faculty of Architecture, habilitation in design, (doc.), Slovak University of Technology in Bratislava, Faculty of Architecture,

Design, (ArtD.) Academy of Fine Arts and Design in Bratislava, Department of Design, Applied Arts – Industrial Design (Mgr. art.)
4. A graphic designer, designer and university lecturer. Artistic work connected with the field of study or a related field of study. I am mainly engaged in designing posters.
5. A typographic poster is not included in my work very often, but I work with typefaces and typography. It is an inherent part of designing and work within my poster work.
6. Both ways. However, if I could choose, then when designing a poster, the typeface is rather a picture, similar to, for example, a bitmap or a brush stroke.
7. www.hascak.com
- - - - - - -
FILIP HEYDUK
1. 1967
2. Prague
3. Academy of Arts, Architecture & Design in Prague
4. Logotypes, corporate

identity, posters, web pages, exhibitions, books…
5. A typographic poster belongs to typical projects I am engaged in.
6. I prefer typography to play a dominant role in the poster and to express a particular idea at the same time, when it isn't only an information medium. Everything must be in symbiosis, both the visual style and the ideas.
7. www.hmsdesign.cz
- - - - - - -
VÁCLAV HOUF
1. 1949
2. Brno
3. University JEP Brno
4. Graphic design
5. In the past a lot, now little…
6. I like creating a kind of pseudo-typography, but I don't know exactly what it is…
7. www.hmsdesign.cz
- - - - - - -
VÁCLAV HOUF
1. 1949
2. Brno
3. University JEP Brno
4. Graphic design
5. In the past a lot, now little…

6. I like creating a kind of pseudo-typography, but I don't know exactly what it is…
7. www.studiohouf.cz
- - - - - - -
MAREK CHMIEL
1. 1985
2. Havířov
3. Department of Visual Communication, Academy of Fine Arts and Design in Bratislava
4. Graphic design
5. I like a typographic poster, but I rarely have an opportunity of using such a solution.
6. It's hard to separate writing from aesthetics, as reading is never only decoding of the text. That is also why there are still new fonts being designed. However, I do not use typography just formally, that is without some exact content.
7. www.chmiel.cz
- - - - - - -
PAVEL CHÓMA
1. 1950
2. Bratislava, Žilina, Martin
3. Academy of Fine Arts and Design in Bratislava
4. Exhibition design and book design
5. Less frequently
6. The meaning of a poster

should determinate which typeface you should use, make up, design, decide upon…
7. www.palochoma.sk
- - - - - - -
ONDŘEJ CHORÝ
1. 1963
2. Olomouc
3. Academy of Arts, Architecture & Design in Prague, Studio of Book Culture and Typeface
4. Advertising graphics and typeface creation
5. Occasionally once a year, posters for personal use only – promo typeface, promo typeface teaching, own exhibitions of lectures
6. A typeface has a lot of layers. The rational language information is just the surface of which the importance is overvalued. Roaring under this thin skin of thinking there are sounds, colors, images, feelings, bare creativity and ager.
- - - - - - -
FILIP IWAŃSKI
1. 1978
2. Łódź
3. Master of Fine Arts
4. I do a typographic

poster and work as a creative director in my own agency IMAGINE.

5. I see a typographic poster more generally. Not only as a composition of typefaces, but also as an area charged with an emotional message and keeping its multiple meanings. A poster is one of many forms of expression that we can use. I think that the Internet, as the basic information medium nowadays, fulfills the role of a poster in much greater and more interactive form than before. I feel happy to live at the time of digital revolution, which reflects both in my everyday life and especially in my poster work.

6. Typography – that is just a part of the whole composition, although very important. I am deeply convinced that the typeface itself can't make the complete information message. That is why I often use photographs, but not

the way it would compete with the typography, but the way it would suitably complete it.

7. www.imagine.am

- - - - - - -

SŁAWOMIR IWAŃSKI
1. 1947
2. Łódź
3. Strzemiński Academy of Art Łódź, where I am a professor now.
4. I am engaged in graphic design and graphic arts – screen printing.
5. A typographic poster and design of printed material including graphic arts, using typographic elements, belong to my most often works.
6. Typography itself is for me the most important form of expression. Through typography I try to defin the relationships between a word and an image as precisely as possible. It enabled me to create artistic structures in connection with geometrical forms and photographs. Using typographic means I try to develop the poster theme as simple as possible.

7. www.iwanskiposter.pl

- - - - - - -

KRZYSZTOF IWAŃSKI
1. 1985
2. Łódź
3. Master of Fine Arts
4. A typographic poster, a graphic designer in the creative agency IMAGINE.
5. A poster is my most frequent form of expression.
6. I try to connect typography and all available techniques.

7. www.ivvanski.com

- - - - - - -

ONDREJ JÓB
1. 1984
2. Bratislava
3. Department of Visual Communication, Academy of Fine Arts and Design in Bratislava Type & Media, Koninklijke Academie van Beeldende Kunsten, Den Haag
4. Typeface design
5. It is one of the most frequent mediums for me.
6. It depends on the content and the length of the text. If the text allows, I treat a typeface as an image. However, I always try to use the text to express more than only the content.

7. http://www.urtd.net/

DUŠAN JUNEK
1. 1943
2. Bratislava-Dunajská Lužná
3. Faculty of Architecture – Slovak University of Technology in Bratislava, Academy of Fine Arts and Design in Bratislava
4. Visual communication graphic, typography, poster
5. A typographic poster belongs to my typical means of expression.
6. A typeface is for me an ideological-artistic principal element of the work.
7. www.posterpage.ch/exhib/ex309jun/ex309jun.htm
- - - - - - -
PIOTR KARCZEWSKI
1. 1964
2. Łódź
3. Strzemiński Academy of Art Łódź
4. Graphic design.
5. I very often create my posters using exclusively typography.
6. Apart from obvious semantic properties, typography is for me a reliable element when creating the form of a poster.
- - - - - - -
INGA KAŹMIERCZAK
1. 1978
2. Łódź
3. Strzemiński Academy of Art Łódź

4. Graphic design work
5. I see typography as a basic artistic means of expression forming the composition, although it is not the only one used.
6. I use typography freely taking advantage arising from a typeface itself or I make it subject to transformation. The final form must be a metaphor of visually communicated content.
7. I do not have
- - - - - - -
TOMASZ KIPKA
1. 1976
2. Radzionków, Cieszyn
3. University of Silesia, Faculty of Fine Arts and Music in Cieszyn (mgr., dr., dr hab.)
4. Graphic design
5. A typographic poster is typical for me, but I often use other methods as well.
6. I see a typeface as an image, an equal composition element and not only an information medium.
7. www.facebook.pl/tomasz.kipka www.tecken.pl
- - - - - - -
ŁUKASZ KLISZ
1. 1975
2. Wrocław / Cieszyn

3. Faculty of Design, Academy of Fine Arts in Krakow
4. A poster, symbol, book design
5. In my opinion a typographic poster is a very special means of communication and I very rarely have an opportunity of designing such posters.
6. In my opinion, the role of typography as a media tor of transferring information is very important. Typography enables to picture a spoken word, and a printed word is absolutely essential for me.
7. www.lukaszklis.com (neaktualizované)
- - - - - - -
SŁAWOMIR KOSMYNKA
1. 1960
2. Łódź
3. Strzemiński Academy of Art Łódź
4. Multimedia, theatre poster, graphic design, photography
5. I have almost always been making typographic posters. There is no calculation in it. And that is what I

appreciate. I also work as a graphic designer and do not avoid other areas of graphics.
6. Typography and bitmap as well as architecture and construction, these are inseparable basis. The typeface, the single letters define the bitmap as the basis of architecture, which turns a blank sheet of paper into a complex information structure. A word is an image.
7. Under construction

VLADIMÍR KOVAŘÍK
1. 1965
2. Uherské Hradiště
3. Academy of Arts, Architecture & Design in Prague
4. Graphic / product design, free art
5. Less frequently
6. Both – sometimes only as an information medium, sometimes as a "picture", but rather as it was defined in the question, as an "artistic building element"
7. I do not have

ANDREJ KRÁTKY
1. 1966
2. Bratislava
3. Academy of Arts, Architecture & Design in Prague
4. Graphic design, advertising
5. Occasionally
6. I can't answer the question due to very little production.
7. Your web page (I do not have my own web page) agency:
www.creativedepartment.sk
fontstand: www.fontstand.com

PIOTR KUNCE
1. 1947
2. Kraków
3. Academy of Fine Arts in Krakow
4. Poster design, graphic design
5. Rather less frequently, although I try to make typography play an important role in my works. It is never just an accessory, but it represents an essential element of the composition.
6. When I am designing a poster, I start with writing all the texts I have to use into the space. Then I set their hierarchy and from

that moment on I know how to create and compose the picture.
7. www.piotrkunce.eurotone.eu

STEFAN ŁECHWAR
1. 1975
2. Bytom, Cieszyn
3. University of Silesia, Faculty of Fine Arts and Music in Cieszyn (mgr., dr., dr hab.)
4) Graphic design (poster, corporate identity, book design), illustrations, painting, theatre
5. My work includes a typographic poster only occasionally. The theme of a particular poster determines the area where I look for the form. Typography is sometimes able to carry the visual content of a poster on its own.
6. When designing a poster I most often use typography for transferring the content of information. I treat it as an equal element (illustration, symbol) of graphic composition. Sometimes typography even becomes the main motif of the picture having both information and visual function.

7. cargocollective.com/lechwar
   pigasus-gallery.de/
   lechwar-stefan.php

MATÚŠ LELOVSKÝ
1. 1982
2. Bratislava
3. Academy of Fine Arts
   and Design in Bratislava
4. Graphic design
5. It includes some.
6. Both. An information
   medium and an artistic
   building element.
7. www.lelovsky.sk

ĽUBOMÍR LONGAUER
1. 1948
2. Bratislava-Devínska
   Nová Ves
3. Academy of Fine Arts
   and Design in
   Bratislava
4. Graphic design, history
   of graphic design in
   Slovakia, journalism,
   curatorship, museum
   management, I was
   a university lecturer for
   20 years (1990–2010)
5. Rather less frequently
6. Both ways, it depends
   on circumstances.
7. I do not have

ADAM MACHÁČEK
1. 1980
2. Berkeley, California
3. Academy of Arts,

Architecture & Design
in Prague
4. Graphic design – mainly
   arrangement of books,
   catalogues and exhibitions,
   a poster, illustration,
   co-creation and
   organization of graphic
   design exhibitions
   (Brno Biennial 2012,
   2014 and 2016)
5. If there is a good
   occasion, I like to work
   with typography as
   a main means of
   expression, and not
   only in a poster.
6. It always depends on
   a particular situation,
   but I primarily see
   a typeface a medium
   for information which
   can be, similarly to
human speech, expressed
   in many different   ways.
7. Google.

MIKULÁŠ MACHÁČEK
1. 1976
2. Prague
3. Academy of Arts,
   Architecture & Design
   in Prague
4. Graphic design
5. It belongs to my most
   typical ones!
6. A typeface is for me
   information as well as
   an image.

7. We only have a domain
   with the contacts, not
   a web page with samples
   of works.

TOMÁŠ MACHEK
1. 1970
2. Praha
3. Academy of Arts,
   Architecture & Design
   in Prague
4. Visual communication
5. If it fits the content
6. According to the task
   – sometimes it is pure
   information, another
   time it can be emotive.
7. www.side2.cz

LECH MAJEWSKI
1. 1947
2. Warsaw
3. Academy of Fine Arts
   in Warsaw
4. Graphic design, posters,
   graphic design of books
5. When doing graphic
   design, I use the means
   that best suit the
   realisation of a particular
   topic. Art should not be
   bound by any rules "
   from on high", otherwise
   it is dead.

BRANISLAV MATIS
1. 1978
2. Bratislava
3. Academy of Fine Arts

163

and Design in Bratisla-
va, PhD study program
4. Graphic design
5. Due to its effectiveness,
I regularly use
a typographic poster.
6. The advantage of
a typeface is its ability
to provide information
exactly and at the
same time effectively
create aesthetics. It is
for me an equal informa-
tion and artistic element.
7. branomatis.com

BORIS MELUŠ
1. 1981
2. Bratislava
3. Academy of Arts,
Architecture & Design
in Prague
4. Book, exhibition and
interactive design
5. I have a little trouble
with the definition of
a typographic poster.
If the definition says
the poster "can't be"
a photograph, or that
a typeface must be
"transformed" some-
how, then I see this as
a bit artificial division.
Most of "utility" posters
that want to tell us
something are at least
partially typographic.
But if you ask about

"treating" a typeface
as image material",
I would say such an
attitude is only an
exception in my work.
6. A typeface is for me
mainly the tool for
factual content message,
and from a medium point
of view I use it rather in
a context than as image
material.
7. boris.melus.sk

KAREL MÍŠEK
1. 1945
2. Praha
3. Prague
3. Academy of Arts,
Architecture & Design
in Prague, Academy of
Fine Arts in Warsaw
4. Graphic design, visual
communication
5. According to the
character of the task.
6. I always use typogra-
phy with respect to
the content of the work,
i.e. the used typeface
is not adopted from
anybody else, but it is
my own typeface,
through which I look
for own expression of
the work content. The
single letters are for
me a part of the work
– living element that

you can still work with.
7. Webové stránky I do
not have a web page

MONSTERS – MICHAELA
LABUDOVÁ, PAVEL FRIČ
1. 1978
2. Ústí nad Labem
3. Master and PhD study
program at the Faculty
of Art and Design of Jan
Evangelista Purkyně
University in Ústí n L.
4. Graphic design: Corpo-
rate identity focused
particularly on cultural
sector, book design,
typography..., "Free"
installations and
exhibition projects,
Teaching
5. A typeface almost
always appears in our
work. It is for us a natu-
ral way of formulating
our own visual
language.
6. We see these two
functions connected to
each other. The
important thing for us
is to try to do some
development or
progress in the attitude
to the typeface in
Monsters' works. We
try not to repeat more
than it is necessary
and find for us new

ways. In single project we look for the attitudes that support a communicated message and at the same time develop our ability to communicate through own typographic style.
7. www.fb.com/monsterscz
- - - - - -
JACEK MROWCZYK
1. 1972
2. Kraków, Katowice, Providence (USA)
3. Faculty of Design, Academy of Fine Arts in Krakow
4. Graphic design
5. It depends solely on the type of an order and theme. If the theme enables it, I use the means of typography or connect a typeface with an image. 6. Using a typeface as an artistic element – it is also a particular kind of information. The used process depends on the theme. If I was to think about a prevailing attitude in my works, I would probably choose the use of typography as an information medium.
7. www.2plus3d.pl

JULO NAGY
1. 1965
2. Lozorno, Bratislava
3. Secondary School of Applied Arts in Bratislava, Academy of Fine Arts and Design in Bratislava
4. Graphic design
5. Very little, only a few people and firms order posters nowadays
6. Generally, I see design as a service. A service for a client and a service for somebody you communicate with. If a poster with a particular task is to meet a particular goal, for example, through attracting a target group to inform it, motivate or persuade to do something, then I see a typeface mainly as an information medium. Then according to the target group a typeface is for me also a building element. With suffering of an artist I am used to giving up some "art" for "higher goals" of the client. The art of a typeface, its style and the way it is used, it is all also information that may drive away

one target group but attract another one. I think it is always about what the poster is to achieve, who it is intended for and what goal it is to follow. A very creative typographic poster for tomatoes in the country is not likely to sell a lot of goods, but in the city it may work completely differently with a city type of a customer. Sometimes the same is not the same, so you have to think about the whole context and make clear who I am, what I do, on behalf of who and who for.
7. www.jnagy.sk, www.calder.sk
- - - - - -
ALEKSANDRA NIEPSUJ
1. 1986
2. Warsaw
3. Strzemiński Academy of Art Łódź Escola Superior de Artes e Design de Matosinhos Faculdade de Belas Artes da Universidade do Porto
4. Graphic design, illustration
5. Typography as a building element of

165

a poster carries only information, when the means of expression is essential and when it creates, in my opinion, an image that is visually strong enough to correspond exactly with the task.

6. I see typography both as a building element of an image and as symbols of particular letters of a typeface.

7. http://www.olaniepsuj.com/
   https://www.pinterest.com/olaniepsuj/
   https://www.behance.net/olaniepsuj
   https://instagram.com/olaniepsuj

- - - - - -

PAVEL NOGA
1. 1969
2. Vělopolí, Zlín
3. Academy of Arts, Architecture & Design in Prague (Mgr.A.) Academy of Fine Arts and Design in Bratislava (ArtD., habilitation)
4. Graphic design, teaching and curator activities, texts about design
5. Recently more and more frequently.
6. We live in the environment of picture navigation and icon corporate madness. A typographic poster, where the typeface itself is an information medium and also creates a dominant artistic building element of transferring the information and can do that without an illustration or photograph, is visually refreshing for me.
7. www.pavelnoga.cz

- - - - - -

TOMASZ OLSZYŃSKI
1. 1965
2. Łódź
3. Strzemiński Academy of Art Łódź (dr.)
4. I do graphic design – especially visual communication, packaging design, plaque and book design. I do not do motion design.
5. I use a typographic poster as often as any other graphic means of expression.
6. When designing a poster I use both ways of working with a typeface. I use typefaces designed by somebody else and I make my own typeface.

7. I don't have a web page.

- - - - - -

MARIAN OSLISLO
1. 1955
2. Zabrze, Katowice
3. Art Professor – (Academy of Fine Arts in Kraków – Faculty of Graphic Arts in Katowice)
4. Graphic design, calligraphy, multimedia
5. I quite often do a typographic poster.
6. I use both ways, I decide according to the character of the designer problem I am to solve.
7. http://oslislo.pl/marianoslislo/

- - - - - -

ROBERT PARŠO
1. 1970
2. Bratislava, Báhoň, Kaplna
3. Academy of Fine Arts and Design in Bratislava (mgr.)
4. Graphic design
5. It is quite often necessary to complete a poster with a visual style of an exhibition, which is a typographic treatment of its name.
6) First of all, I always focus on the information and then I try to do some aesthetics.
7. www.multitalent.in

- - - - - -

166

MARTIN PECINA
1. 1982
2. Prague
3. Secondary School of Applied Arts in Uherské Hradiště, Tomas Bata University in Zlin
4. Book graphic, typography
5. Nowadays, a typographic poster does not actually exist but for exhibition halls, so I do not do it. But typography is the basis of everything in my work.
6. It depends.
7. www.book-design.eu

RADIM PEŠKO
1. 1976
2. London
3. Secondary School of Applied Arts in Uh. Hradiště, Academy of Arts, Architecture & Design in Prague, London College of Communication, London, Werkplaats Typofrafie, Arnhem
4. Graphic design
5. A poster has generally become a bit obsolete medium, so I do not have many opportunities.
6. It depends on a particular case.

7. www.radimpesko.com

MAREK PISTORA
1. 1973
2. Prague
3. Academy of Arts, Architecture & Design in Prague
4. Graphic design, typography
5. A poster generally appears still less frequently.
6. It is essential.
7. pistora.net

WŁADYSŁAW PLUTA
1. 1949
2. Kraków
3. Faculty of Design, Academy of Fine Arts in Krakow
4. Art and design
5. A typographic poster is my typical means of expression.
6. When designing I use typography as an artistic image.
7. I do not have.

JAN RAJLICH ml.
1. 1950
2. Brno
3. aculty of Architecture, University of Techno-logy in Brno
4. Graphic design (posters, printed material,

corporate graphics)
5. About one third of my work.
6. Both.
7. http://rajlich.cz/JanRajlich.html

PAVOL ROZLOŽNÍK
1. 1957 †2018
2. Bratislava
3. Academy of Fine Arts and Design in Bratislava
4. Visual communication (especially corporate identity) and personal growth
5. In my work (not only poster) I emphasize working with a typeface, however I mostly complete it with another graphic element (symbol, illustration or photograph).
6. Of course, a typeface is for me mainly an information medium. Subsequently I work with it as with an image full of graphic details and shapes. I sometimes adapt letters to a particular ornament arising out of them.
7. www.iqdesign.sk
   www.komunikacia.sk

TOMÁŠ SALAMON
1. 1973
2. Bratislava
3. Academy of Arts,

Architecture & Design
in Prague
4. Graphic design
5. expression?
Unfortunately, a my
clients use a poster as a
medium less and less
frequently, they more
and more emphasize the
"digital" form and
a printed medium is
rather a matter of small
formats or nonstandard
applications.
6. A symbol, typeface or
word itself is an image
carrying some
information. That is
why for me it symbolizes
the same element
as the area is covers with
its information.
7. www.salamondesign.sk

JAKUB STĘPIEŃ
1. 1976
2. Łódź
3. Strzeminski Academy
of Fine Arts, Łódź
4. Visual communication,
graphic design,
graphics
5. It is a pure form of
communication going
straight into your head.
6. I choose a typeface
exactly according to
the theme of a message
I want to transfer.

A typeface as well as
all other composition
elements play
a complementary role
and help to improve
the legibility of the
information transfer.
7. www.hakobo.pl
www.hakobo.art.pl
www.hakobographicworld.com

FRANTIŠEK ŠTORM
1. 1966
2. Domanín u Třeboně,
Prague, Goa (India)
3. Secondary Art School
of Václav Hollar in
Prague, Academy of
Arts, Architecture &
Design in Prague
4. Graphics, music and
typography. I prefer
doing woodcut
illustrations of books
and vinyl records.
5. I do not do a typo-
graphic poster, I use
own typefaces in
books with my illustra-
tions and on album
covers. Another thing
is typeface sample
books that I make in
a form of a printed
brochure and as a kind
of posters on the
Internet. These posters
have a strange
cinema format as its

aspect ratio fits to web
layouts, which I hate.
That is why I make my
web pages the way
they can include height,
square and width
visuals one next to
another one. I actually
solve these things as
a poster, although it is
never printed.
6. Definitely not. A type-
face in a poster should
be an expressive
grimace. All the rubbish
about a necessary typeface
legibility and subordination
may apply to advertising.
But a poster is a piece
of art. A typeface is an
abstract symbol with
a great flexibility.
People can read every-
thing if they want. You
can cut it into parts
and the reader's brain
will put it together
again.
7. www.stormtype.com

ALEKSANDRA TOBOROWICZ
1. 1983
2. Kraków
3. Academy of Fine Arts in
Cracow, Faculty of
Graphic Arts, Lettering
and Typography Studio
4. Editorial design,
typography, mural /

168

street art (lettering in
public space), painting
5. Rarely.
6. I try to connect one with
the other one.
7. atoborowicz.pl
muzeumerotyzmu.pl
gwarchmar.tumblr.com
- - - - - -
JIŘÍ TOMAN
1. 1974
2. Prague
3. Theory and history of art
4. Graphic design
5. Rather less frequently.
6. A combination of an artis-
tic and content aspect.
7. www.toman-design.com
- - - - - -
BARBORA TOMAN TYLOVÁ
1. 1981
2. Prague
3. Faculty of Art and
Design JEP University
in Ústí nad Labem, Academy
of Arts, Architecture &
Design in Prague
4. Graphic design, books,
identity, free graphic
projects, lecturing at
the Prague College
5. It includes it, I generally like
expressing myself through
typography.
6. A typeface is perfect
just because it contains
both aspects– infoma
tion and visual.
7. www.toman-design.com;

http://gdvk.cz/users/
barbora-toman-tylova
- - - - - -
MICHAL TORNYAI
1. 1980
2. Bratislava
3. Academy of Fine Arts
and Design in Bratislava
4. Graphic design /
typeface creation
5. I do a poster in my work
very little and typography
even less than that.
6. It depends on the character
of a project, but mostly I try
to keep a harmony between
the functional and visual
aspect.
7. www.katstudio.sk
- - - - - -
ALAN ZÁRUBA
1. 1964
2. Prague
3. London College
of Printing (M.A.)
Academy of Arts,
Architecture & Design
in Prague (dr.)
4. Graphic design and
visual communication,
television and
information graphics,
curatorial and
publishing activities.
5. The typographic
means of communica-
tion are for me principal
in all areas
of production.

6. A typeface is in my
concept of the posters
I have designed so far
surely a basic building
element of the whole
artistic composition.
Next scenario and thinking
about the complex solution
then depends on it and its
use. A typeface has for
me, of course, mainly
a functional, informa-
tion value, but it often
has a stylistic effect
on me. The form and
construction of a type-
face, its proportions
and an image may also
influence the way
I think about the final
image message, so
that it was to some
extent subordinated to
the typeface and thus
resulted in a surprise,
a new imagery
7. www.albadesign.org
- - - - - -
ZDENĚK ZIEGLER
1. 1932
2. Prague
3. Faculty of Architecture,
Czech Technical
University in Prague
4. Book
5. Less frequently
6. An information
medium.

169

CONCLUSION

A typeface is one of the basic tools of human communication and for a long time a poster belonged to the most widespread means of mass communication. Upon the arrival of digital technologies it seemed that a poster would gradually disappear from the print media. However, it turns out that along with still more intensive everyday use of various text displays, there is also a renaissance of a traditional typeface poster and its extinction is probably not in sight yet.

BIBLIOGRAFIE

- Livingston, Alan+Isabella. *Dictionary of Graphic Design and Designers.* London: Thames&Hudson, 2003
- Eskilson, Stephen, J. *Graphic Design A New History.* London: Laurence King Publishing Ltd, 2007.
- Gerber, Anna; Lutz, Anna. *Influences. A Lexicon of Contemporary Graphic design.* Berlin: Die Gestalten Verlag, 2006.
- Gottschall, Edward, M. *Typographic Communications Today.* Cambridge (Massachusetts): The MIT Press, 1991.
- Resnick, Elisabeth. *Design for Communication: Conceptual Graphic Design Basics.* New Jersey: John Wiley & Sons, 2003.
- Saccani, Anna. *LetterScapes. A Global Survey o Typographic Installations.* London: Thames & Hudson, 2013.
- Barnbrook, Jonathan. *Barnbrook Bible.* New York: Rizzoli International Publ., Inc., 2007.
- Monem, Nadine, Käthe. *Font. The Sourcebook.* London: Black Dog Publishing Ltd., 2008.
- Fawcett-Tang, Roger. *New Typographic Design.* London: Laurence King Publishing, 2007.
- Sinclair, Mark + Brook, Tony. *Type Only.* London: Unit Editions, 2013.
- Bankov, Peter. *I make posters every day.* Prague / Moscow: Peter Bankov self edition, 2014.
- Meggs, Philip B.; Purvis, Alston W. *History of Graphic design.* New Jersey: John Wiley & Sons, 2016.
- Ziemiszewska, Agnieszka. *Type + Text. International Typographic Poster Exhibition.* Lublin: Faculty of Arts, Institute of Fine Arts, 2017.

Pavel Noga is a graphic designer, a curator, a theorist
and a teacher lecturing at the Faculty of Multimedia
Communications of Tomas Bata University in Zlin and
at the Faculty of Education of Masaryk University in Brno.