

Introducing: Culture



Identities

THIS IS NOT A DAMIEN HIRST

MARRRES
CENTRE FOR
CONTEMPORARY
CULTURE

3 december 2009
om 20.00 uur

gesprek met
Mgr. E. J. Jong
en Prof. Dr.
G. Roozendaal

presentatie van
dwaalobjecten
uit de schatkamer
van de Sint Servaas

toegang gratis

bij Marrres,
centrum voor
contemporaine
cultuur

Capucijnenstraat 98
Maastricht
www.marrres.org

HAU

www.hebbel-am-ufer.de

**SARAH MORRIS
GEMINI
DRESSAGE**

30 Mei
10 August 2009

A portrait of Ludwig van Beethoven with red dots overlaid on his face, next to a color calibration chart with various colored squares.

Design for
Museums, Theaters,
and Cultural Institutions

LES GRAPHIQUANTS

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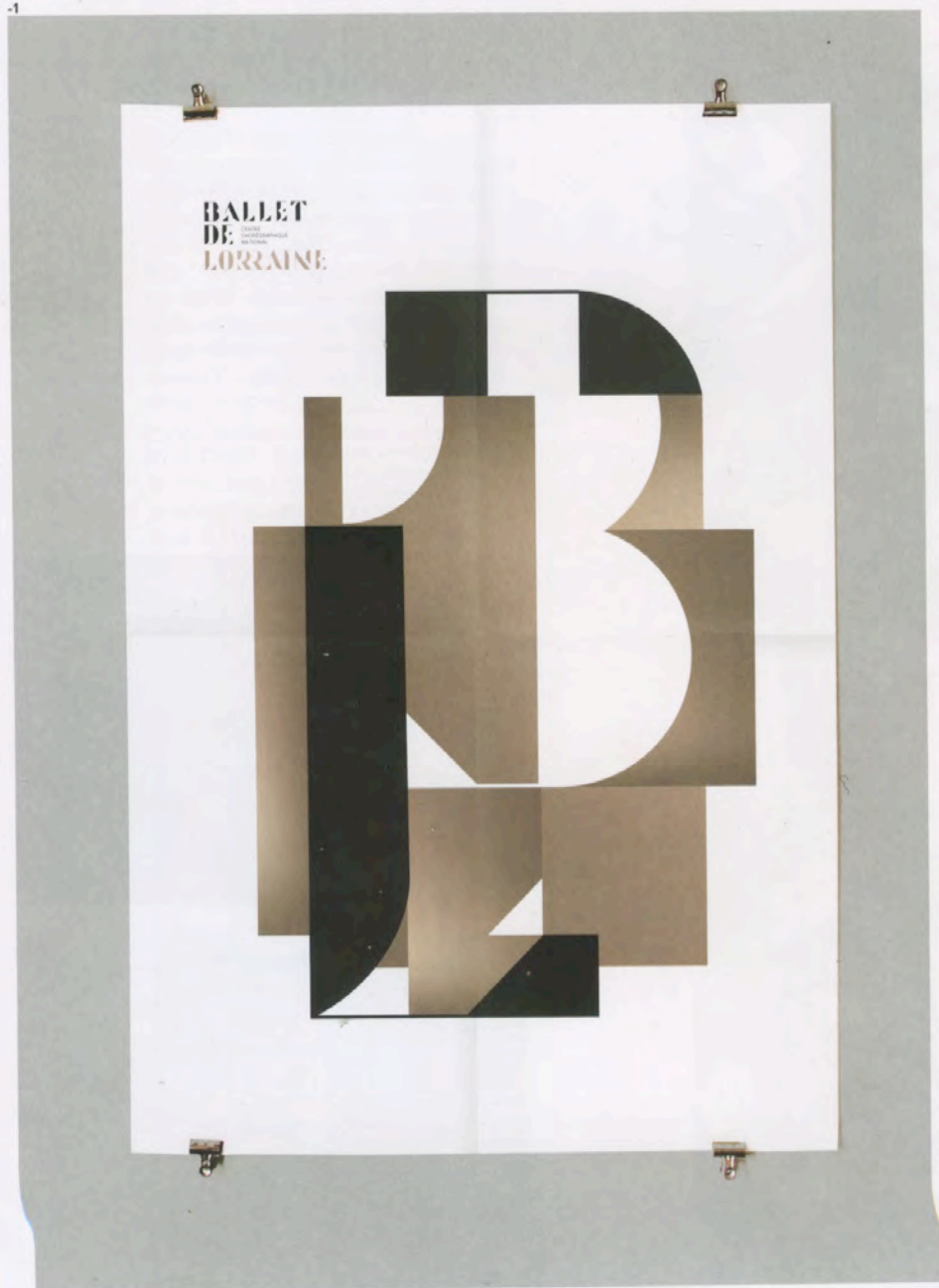
Les Graphiquants became famous through placeholders. Notwithstanding their apparent creative potential, their story is one of happy coincidences. It began when Metrobus, a company responsible for placing billboards at bus stops, train platforms, and subway corridors for the French National Railway Corporation SNCF, didn't have enough bookings to fill all of its available advertising spaces. And they had met François Kenesi, who happened to be a friend of the communications director at Metrobus. As a result, the geometric paper fold posters, which the studio's principals Romain Rachlin and Maxime Tétard had initially produced for their first group show, made their

way into just about every subway and train station in France. No message, no signature, no copyright notice—the posters just had plain, beautiful graphics, reminders of pure style in an age of information overload.

The Metrobus posters were honored with a nomination at the International Poster and Graphic Design Festival of Chaumont in 2009. Since that time, Les Graphiquants, a hybrid neologism for graphic traffickers, have traded graphic services at large flow rates. Now working in a team of four (Cyril Taieb joined the studio to oversee production and administration issues, François Dubois as an expert in digital and multimedia work), their portfolio is growing steadily, especially with projects for cultural clients like the Centre National des Arts Plastiques (CNAP), La Biennale de Danse de Lyon, or GRAME, the National Centre of Music Creation.

The first large institution that put its trust in Les Graphiquants was the Centre Pompidou-Metz. Claire Bonnevie, an editor at the then newly built museum, called the designers to invite them for an open call; she was looking for someone to design the visual identity for one of their first exhibitions, *Chefs-d'œuvre*, a show on architecture, and she considered Les Graphiquants an apt choice. Romain Rachlin and Maxime Tétard, the founders of the studio, had mainly designed for clients in the field of architecture since the time of their annual greeting card for a renowned Parisian architecture firm, which they had produced as a student project at l'ENSAD (Ecole Nationale des Arts Décoratifs de Paris). The card had been sent out to a number of important addresses, spreading their names throughout the discipline and yielding plenty of jobs, for example, for the renowned Paris-based companies LAA Architecture and Arte Charpentier.

The Centre Pompidou-Metz's open call was Les Graphiquants' very first. They won it, and realized a graphic concept of pertinently spatial appearance. *Seemingly plastic graphic shapes* are typical of their work. Unusual about the Pompidou project is its sober, unprocessed type.



At first sight, Les Graphiquants' work seems to be interested in the image, rather than the word, concerned with style, rather than content. In fact, it is very responsive to both. Looking at their project for the CCN, Le Centre Chorégraphique de Nancy, letters, and parts of letters, become constitutive elements of a daring performance set out to sensitize audiences not only to their own corporeality, but also to the physical presence of dance.

The grandeur of the expression feels typically French. Les Graphiquants' style may not build on their country's design heritage: they are "very proud of France's graphic history from Cassandre to Grapus" but certain that "French design doesn't exist anymore." However, their visual language bears remarkable similarities to their mother tongue in its rhythm and melody, vocal-symphonic texture, accents, and round-bellied visual vowels. French spelling, which has many silent letters, is not always a reliable guide to pronunciation. Les Graphiquants' type has blind spots, and is not always fully legible. Their courage in allowing readerly gaps seems somewhat revolutionary.

Liberté, Curiosité, Modernité: the verbal content of a poster they recently created for a music festival appears like an apt punch line for what Les Graphiquants do. Taking much freedom in deforming conventional visual codes, they challenge the viewer with typographic puzzles of contemporary looks. The process of deciphering turns the message into an experience, and stimulates the mechanisms of memory and remembrance.

As words become riddles, long-term projects evolve into identity quests. A comprehensible message may only unfold after a while. "For an art gallery like



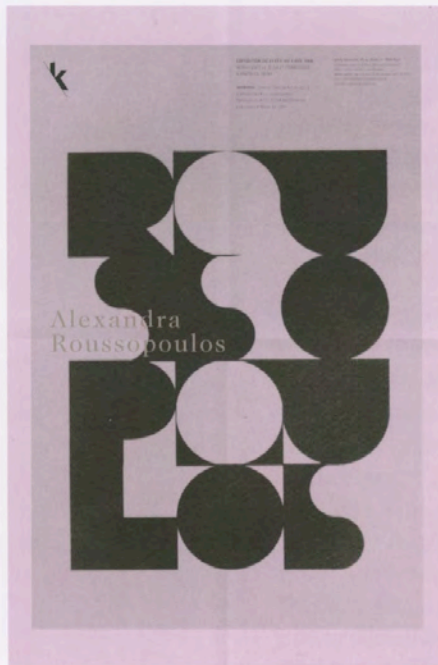
Kamchatka, or the CCN, we work for a longer period of time, and not for an exclusive event. There are at least 10 events a year, so we can be quite abstract first, then each new event will make the identity clearer and clearer, and at the end of the year it will be understood, and the mystery will fall. So we will then work on the new season to make it less understandable and give back the mystery of the new project."

The idea of keeping up the mystery relates to the unsettled nature of culture itself, but also to the cultural industries' openness to communicate with rather unconventional means. "It is true, many cultural clients are very receptive to the sense of mystery. They foster abstract subjectivity and are thus fantastically fertile grounds for us to practice. More often than not, we are as free as we can dream. In the end, however, we want to make abstract graphics that we like, and do it with pleasure. So whether it's a gallery or a bank asking us to do some nice graphics, we will do our best to make it real."



KAMCHATKA GALLERY
[Paris, France, 2008–2010]

The Paris-based gallery Kamchatka presented works by young French and international artists from various creative fields ranging from painting and photography to multi-media installations and video arts. Since 2008, Les Graphiquants was responsible for all of the gallery's visual communications, until the gallery closed its doors in late 2010. The designs captivate with eclectic type and graphic morphing.



LA DISPARITION DES CORPS

8.09.09 > 17.10.09
Rachel Obastie,
Nicolas Delprat

Commissariat d'exposition :
Christian Alandete

Le monde de Rachel Labadie comme de Nicolas Delprat. Images de monde virtuel et d'un monde réel, monde dans lequel l'individu est plongé et se trouve particulièrement exposé. Il y a des images d'artistes qui cherchent à pousser leurs limites et à explorer de nouvelles formes de communication. Elles sont parfois en rupture avec les codes établis, parfois elles sont en dialogue avec eux. Elles sont parfois en dialogue avec les codes établis, parfois elles sont en rupture avec eux. Elles sont parfois en dialogue avec les codes établis, parfois elles sont en rupture avec eux.

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La disparition des corps

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VERNISSAGE ?
Mardi 8.09.09
à partir de 18h

galerie Kamchatka | 21, rue Chatelet | 75001 Paris
du mardi au samedi de 18h à 19h30 et sur rendez-vous
Métro : St Paul - Bastille / Lady Mikieland

Christian Obastie
Nicolas Delprat

galerie Kamchatka | 21, rue Chatelet | 75001 Paris
du mardi au samedi de 18h à 19h30 et sur rendez-vous
Métro : St Paul - Bastille / Lady Mikieland

Luis NIETO

EXPOSITION DU 21 FÉV.
AU 4 AVRIL 2006
du mardi au samedi de 18h à 19h30
et sur rendez-vous
Métro : St Paul - Bastille / Lady Mikieland



DORTE OLESEN TWYLA THARP INGUN BJØRNSGAARD

LA RIBOT ETIENNE BIDEAU REY GISELE VIENNE

MATHILDE MONNIER

LA SAISON DE LA

BALLETT 12 13 DE LORRAINE

CENTRE CHORÉGRAPHIQUE NATIONAL

DIRECTION PETER JACOBSSON

WWW.BALLET-DE-LORRAINE.EU
3 rue Henri Bazin — 54000 Nancy
Renseignements / Billetterie : 03 83 85 69 08

N° Licences entrepreneur du spectacle : 1-103708 / 2-103709 / 3-103710

Lorraine Nancy

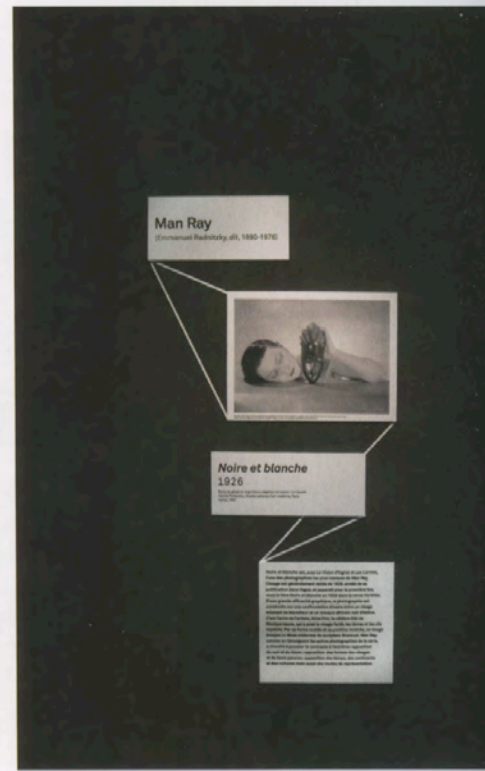
LE CENTRE CHORÉGRAPHIQUE DE NANCY

[Nancy, France, 2012]

Le Centre Chorégraphique de Nancy – Ballet de Lorraine is a creative platform for contemporary dance production and research. A mix of various choreographic visions, its repertoire merges classical ballet tradition with experimental contemporary approaches.

Les Graphiquant's visual identity is based on the custom typeface La Lorraine, which combines fragments of classic type with daring omission. The technique of fragmentation is applied to the imagery too, where it adds gripping structure.



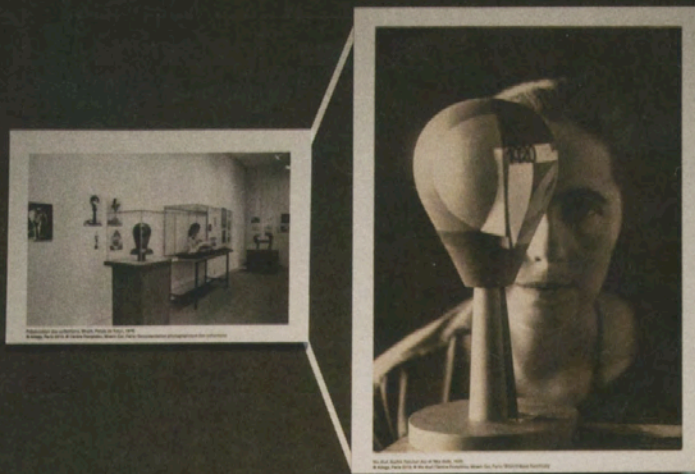


CENTRE POMPIDOU-METZ [Metz, France, 2010]

A branch of the Pompidou Arts Centre, and the largest temporary exhibition space outside Paris, the Centre Pompidou-Metz has presented works from the large collection of the French National Museum of Modern Art since 2010. The inaugural exhibition *Chefs-d'oeuvres?* (Masterpieces?) examined the notion of

the masterpiece in the past, present, and future, with a focus on architecture in one section. Les Graphiquants developed signage and print designs for the show, and their visual language plays with spatial structures that appear to draw inspiration from the architectural field.





Sophie Taeuber-Arp

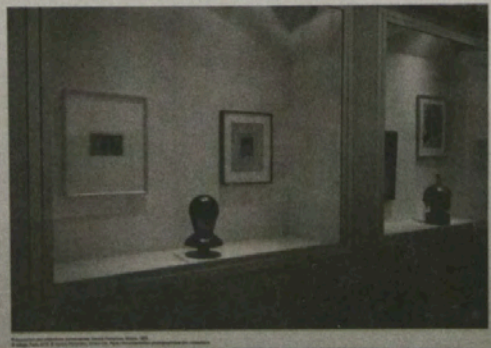
(née Sophie-Henriette Taeuber, 1889-1943)



Tête dada 1918-1919

Bois tourné et peint
Centre Pompidou, Musée national d'art moderne, Paris
Don de Marguerite Arp-Hagenbach, 1967

Cette Tête est probablement la première d'une série réalisée par Sophie Taeuber entre 1918 et 1920, peu après sa rencontre avec Jean Arp et le mouvement Dada. Inspirée par son travail sur les marionnettes du *Roi-Cerf*, ballet de Carlo Gozzi, et réalisée en bois tourné recouvert d'une couche de peinture noire, elle présente à l'avant un motif d'yeux entrelacés. Si l'on y reconnaît l'emprunte de la décoration viennoise, à laquelle l'artiste a été sensibilisée dans les ateliers où elle a travaillé, on perçoit déjà l'influence du constructivisme : les courbes souples du motif épousent la perfection ovale de l'objet en bois. Comme l'écrit Jean Cassou, « c'est comme un effet de l'acte poétique le plus pur qu'il faut considérer les géométries de Sophie Taeuber ». Elles sont animées de la joie d'une création libérée, la souplesse de l'arabesque traduisant, par contraste, la révolte face à la violence de la guerre.



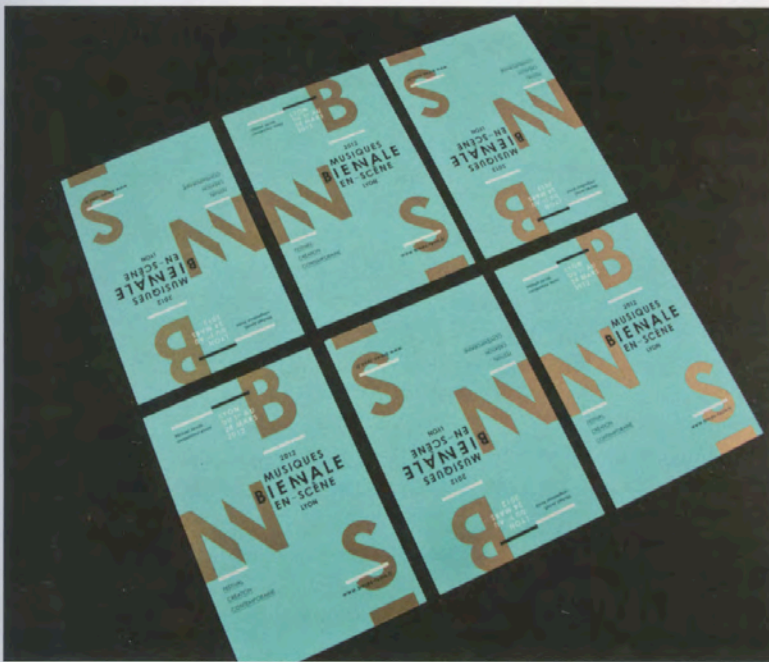


BIENNALE DE LA DANSE DE LYON

[Lyon, France, 2012]

The Biennale de la Danse de Lyon is a festival that explores the field of dance in all of its diversity. Since its first edition in 1984, the contemporary repertoire endeavors to break down stylistic and geographical boundaries and open up the world of dance to a wide audience. The visuals that Les Graphiquants developed to promote the event illustrate the designers' keen interest in what they call "graphic stage direction" and their obsession with the third dimension.





GRAME - MUSIQUES EN SCÈNE
(Lyon, France, 2012)

Set up in 1982 by Pierre-Alain Jaffrenou and James Giroudon, and certified as Centre National de Création Musicale (National Center of Music Creation) in 1996, Grame promotes the creation, production, and distribution of contemporary music projects. It supports the development of technology and musical

research with residence programs and wide-ranging educational activities, and aims to connect creative artists and the public with multidisciplinary showcases like the Journées Grame and the biennale Musiques en Scène. Les Graphiquants created a visual identity for the 15th edition of the latter. Progressive, cadenced type reflects the event's musical content.

