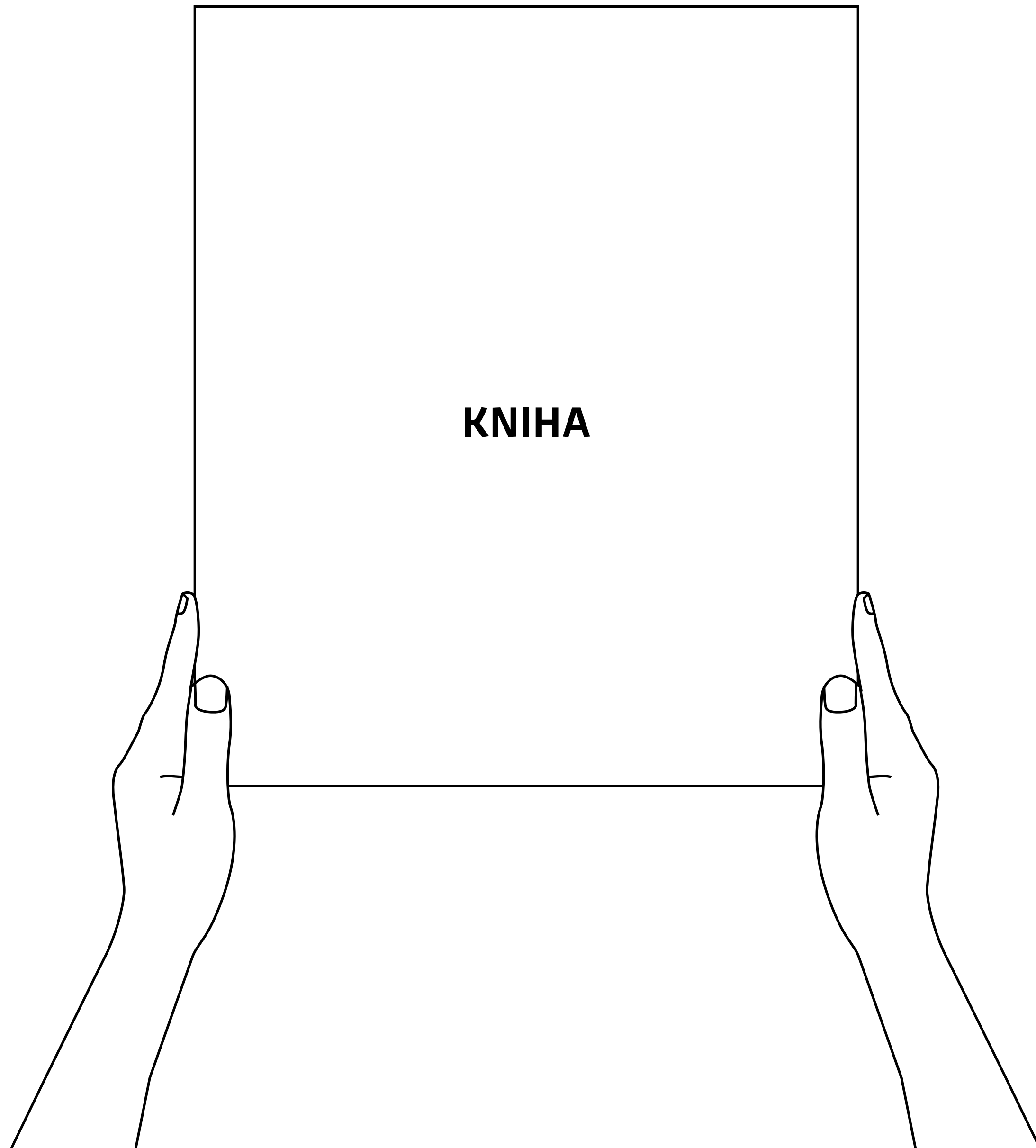




**Redakčný/
publikačný
dizajn**

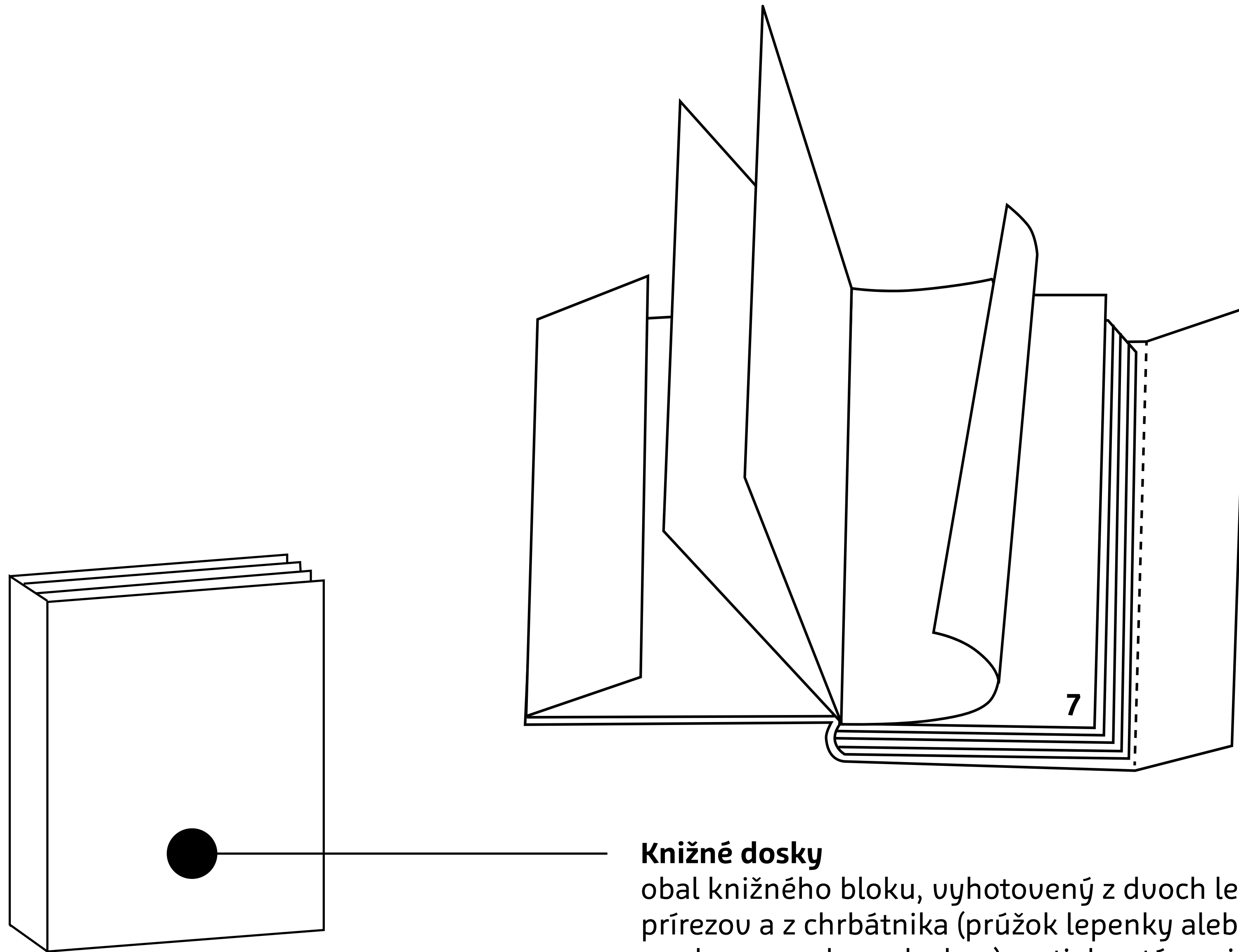


Kniha

Je médium grafického dizajnu väčšieho rozsahu, ktoré spája rôzne vizuálne prvky do jedného celku.

Dizajn závisí od účelu.

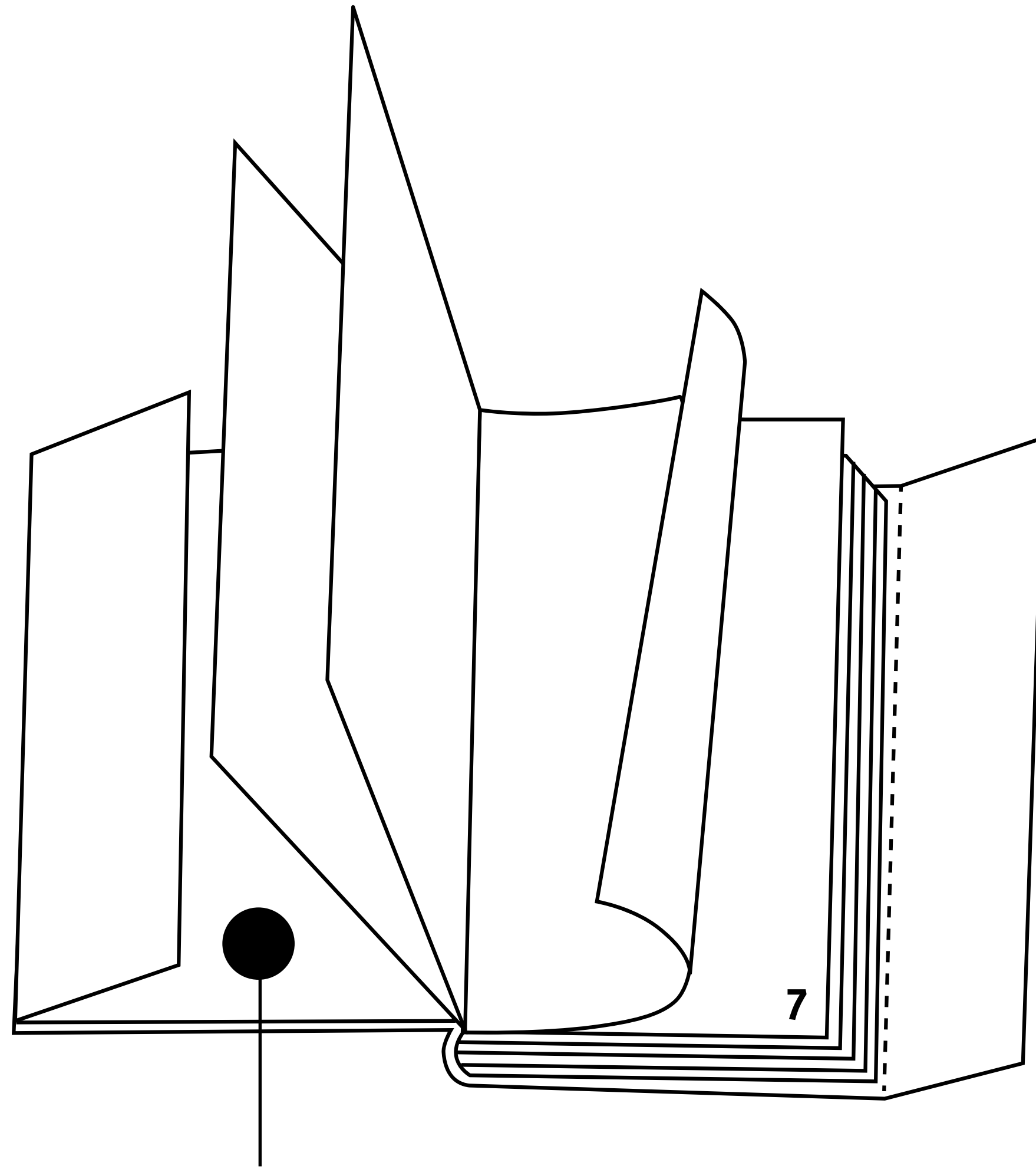
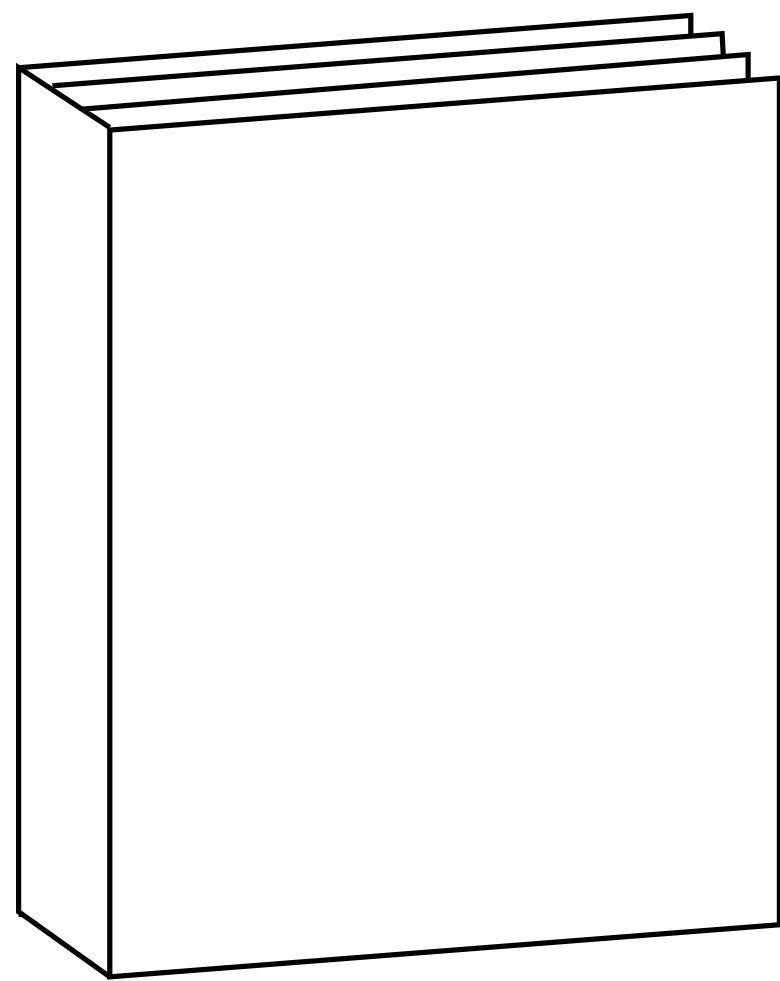
Dizajn závisí od formátu a väzby.



Knižné dosky

obal knižného bloku, vyhotovený z dvoch lepenkových prírezov a z chrbátnika (prúžok lepenky alebo kartónu medzi prednou a zadnou doskou), potiahnutý papierom, plátnom alebo iným materiálom.

Knižný dizajn
Časti knihy



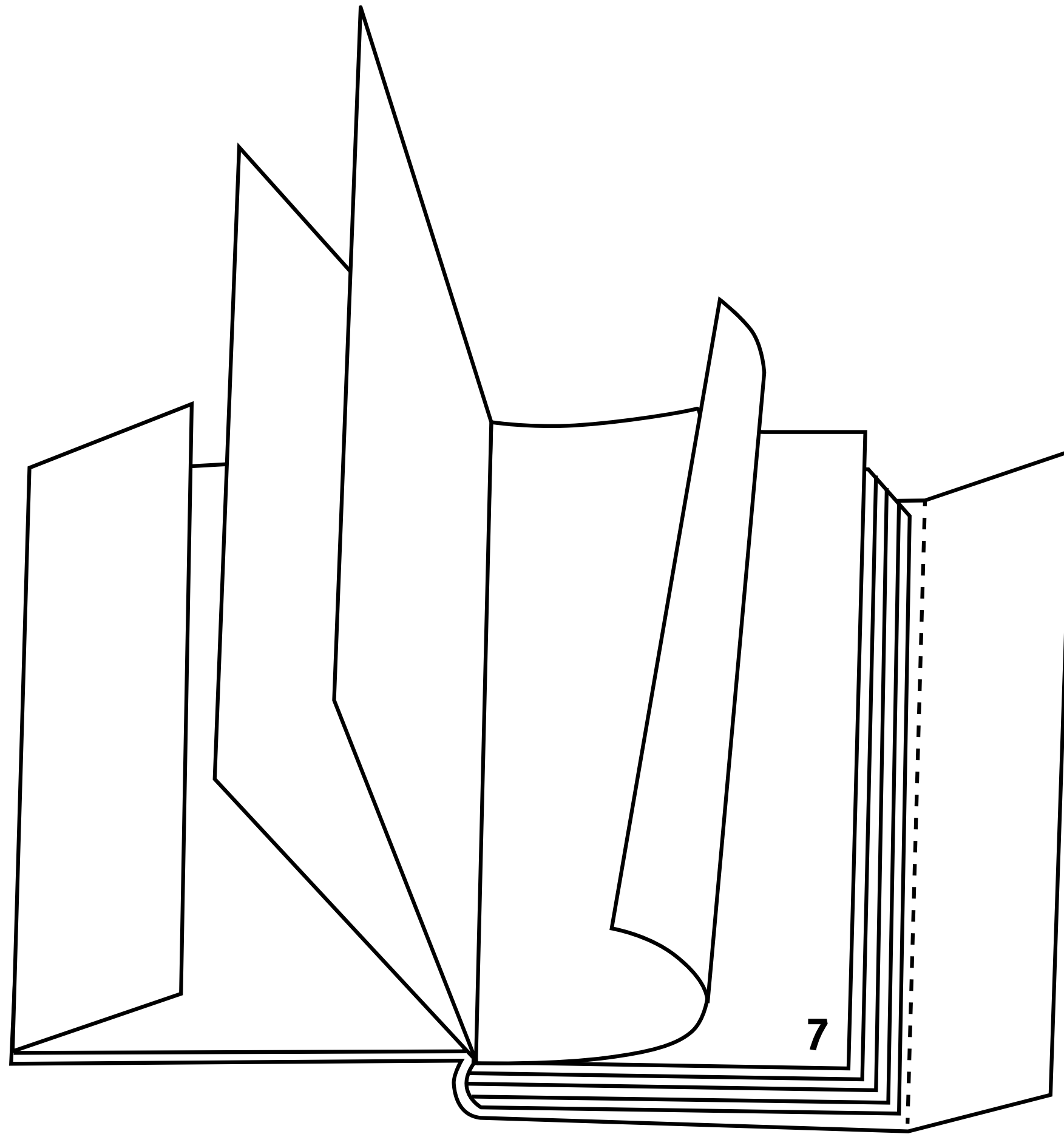
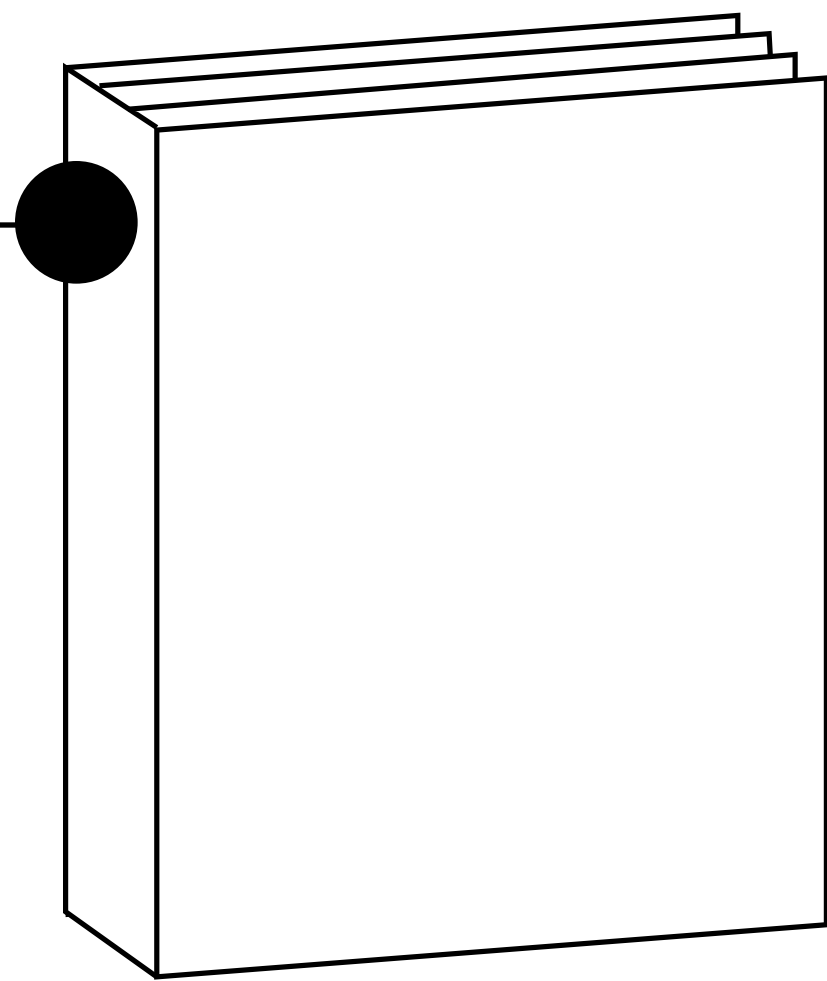
Predsádka

dvojlist potlačeného alebo nepotlačeného papiera,
určený na spojenie knižného bloku s knižnými doskami i na
ochranu prvého a posledného listu knihy.

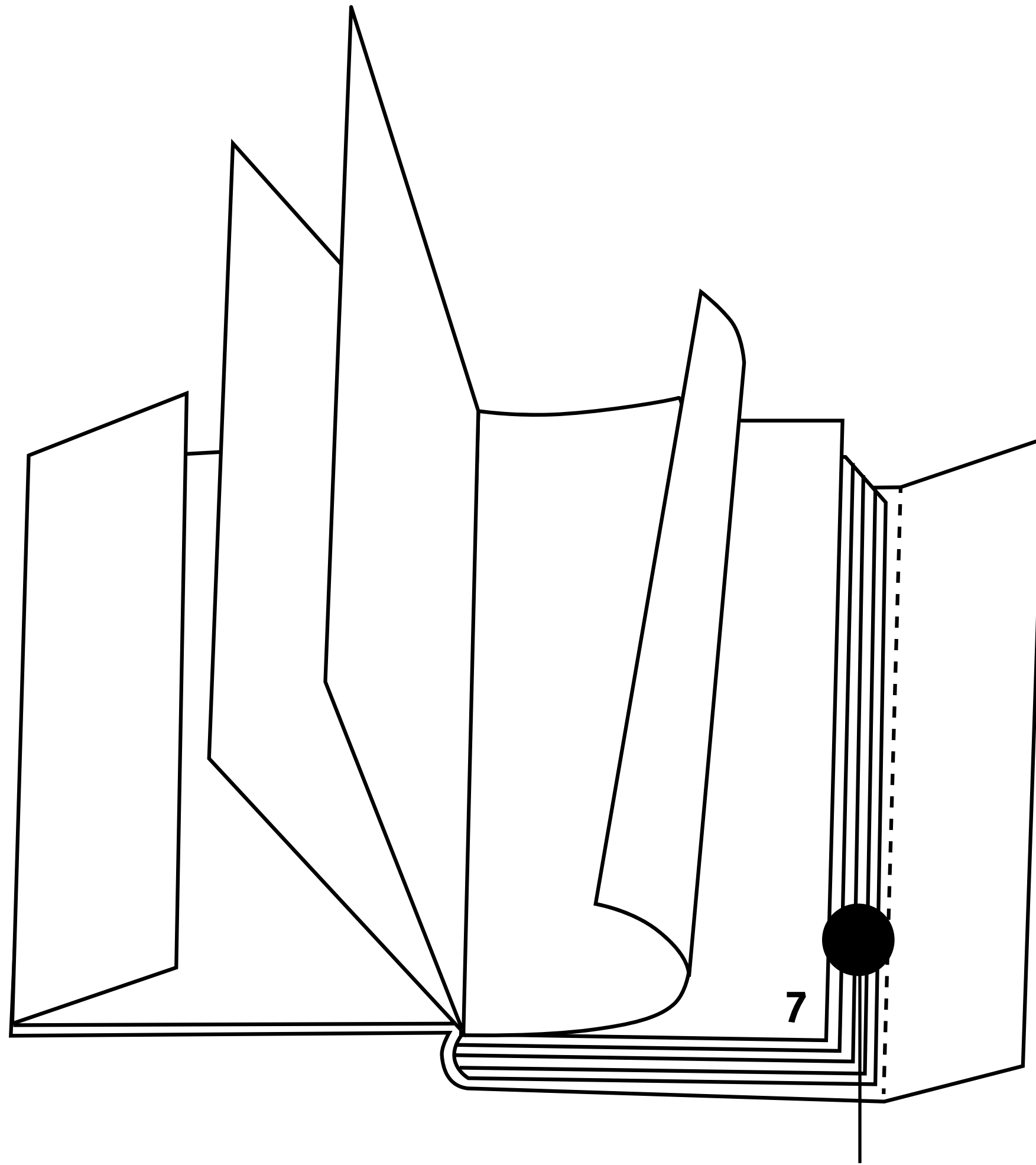
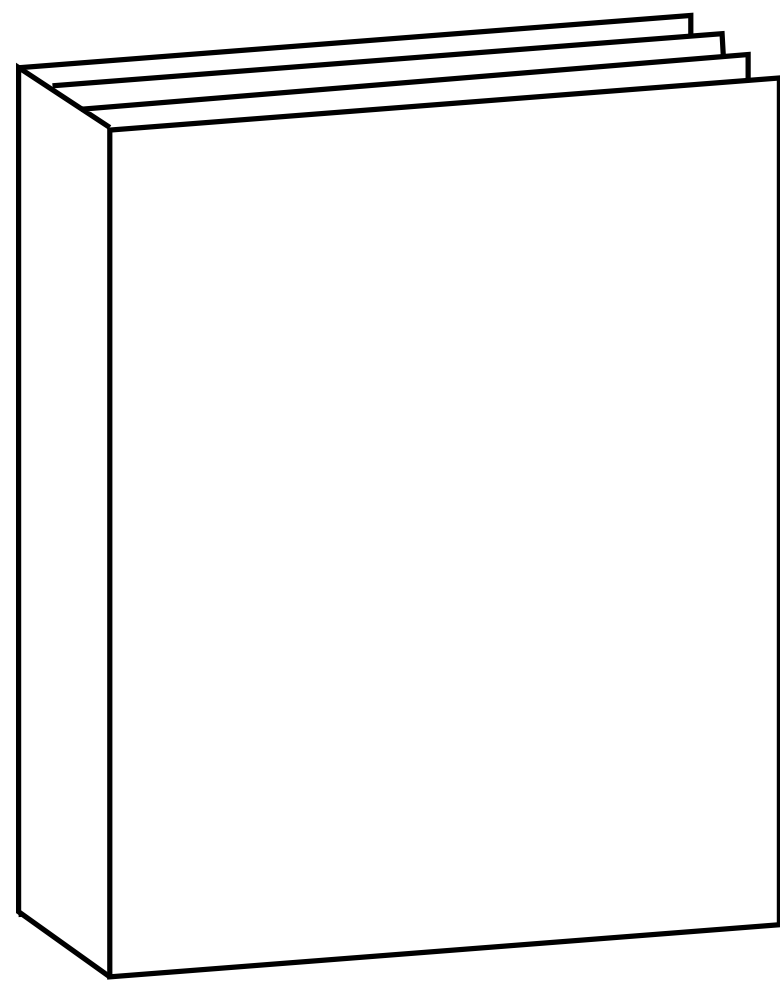
Knižný dizajn

Časti knihy

Knižný chrbát
časť knižnej
väzby, ktorú tvorí
chrbát knižného
bloku a knižných
dosiek.



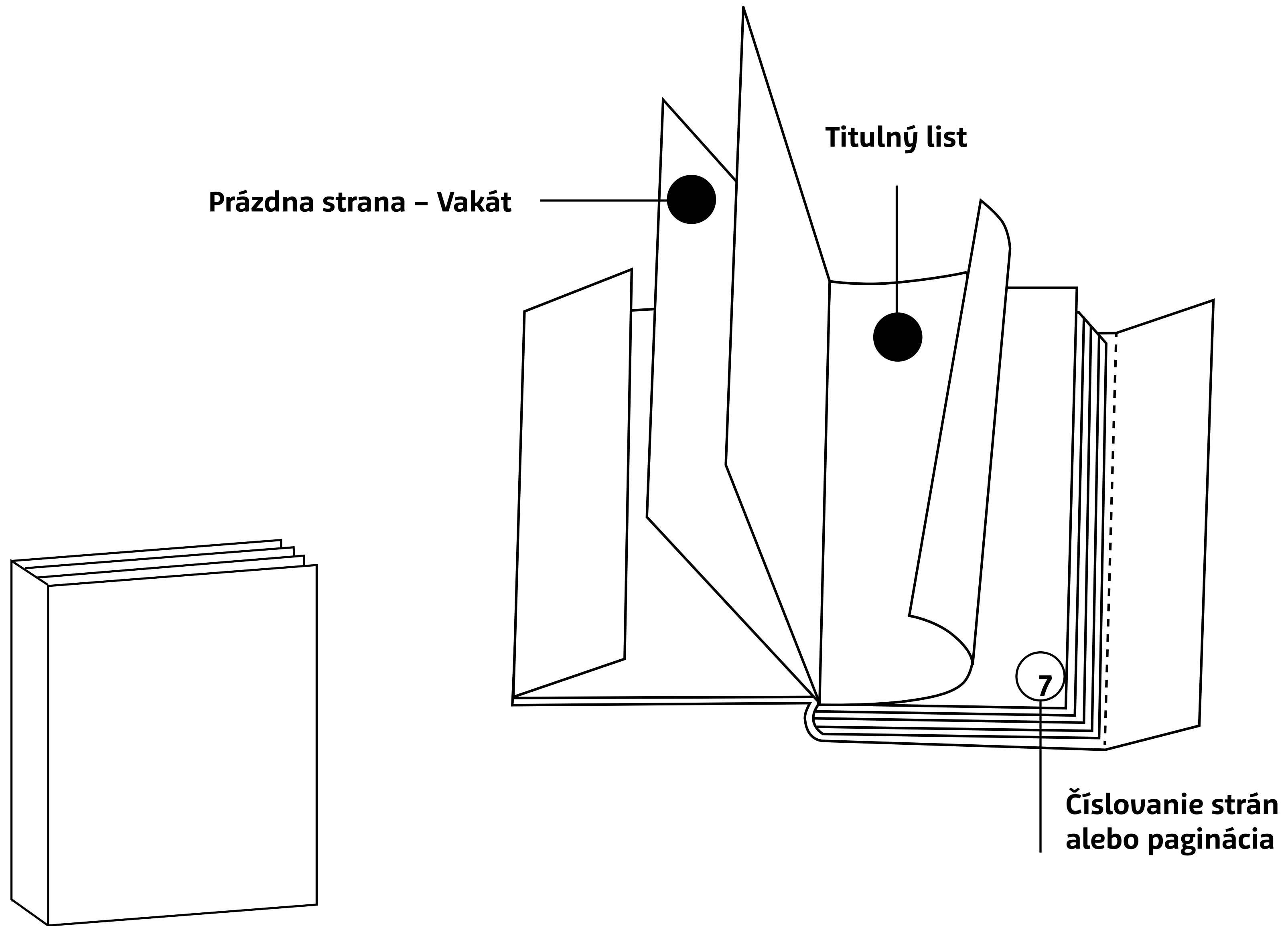
Knižný dizajn
Časti knihy

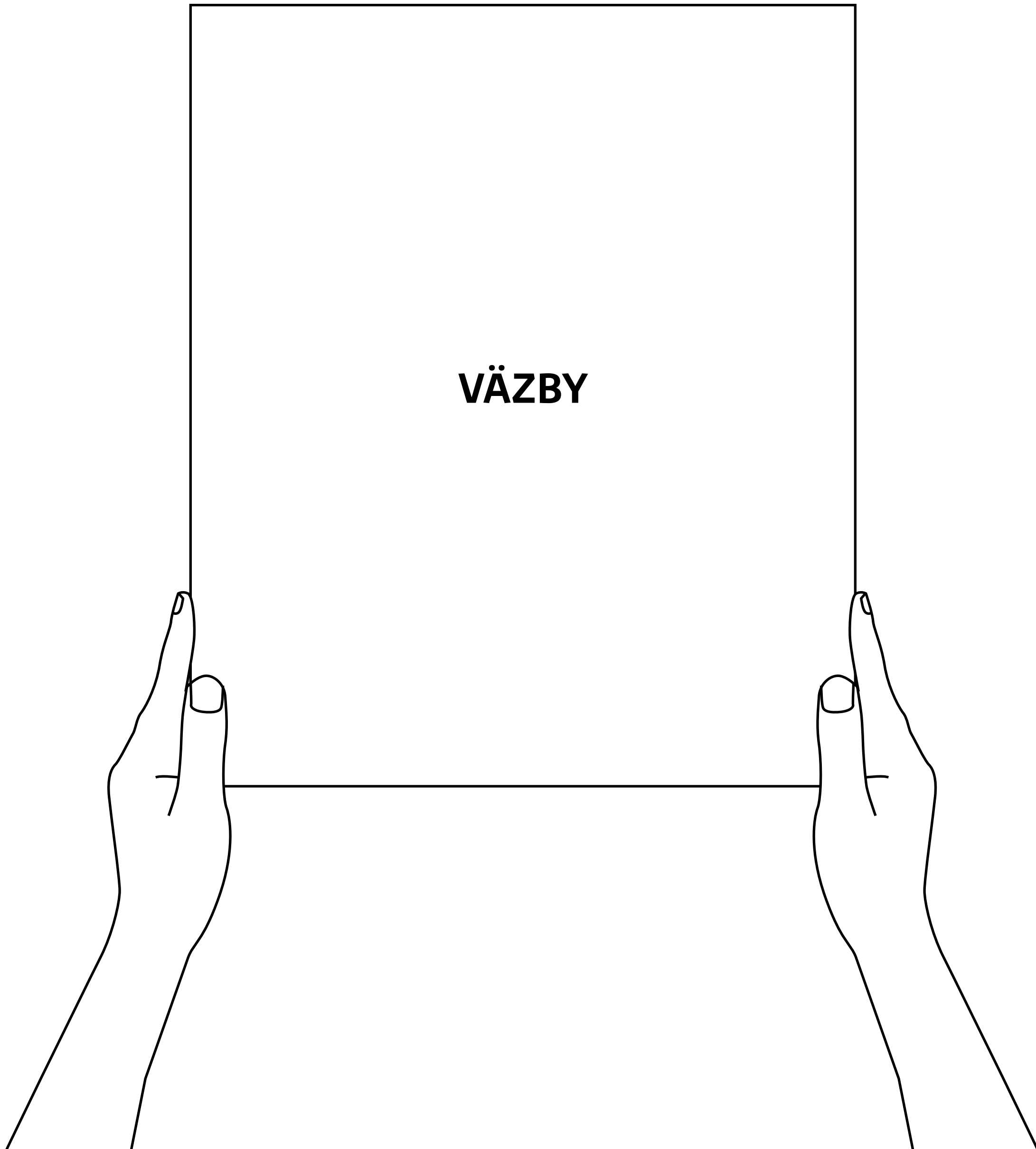


Knižný blok

knižný komplet, spojený v chrbte lepením alebo šitím. Tvorí unútornú časť knihy.

Knižný dizajn
Časti knihy





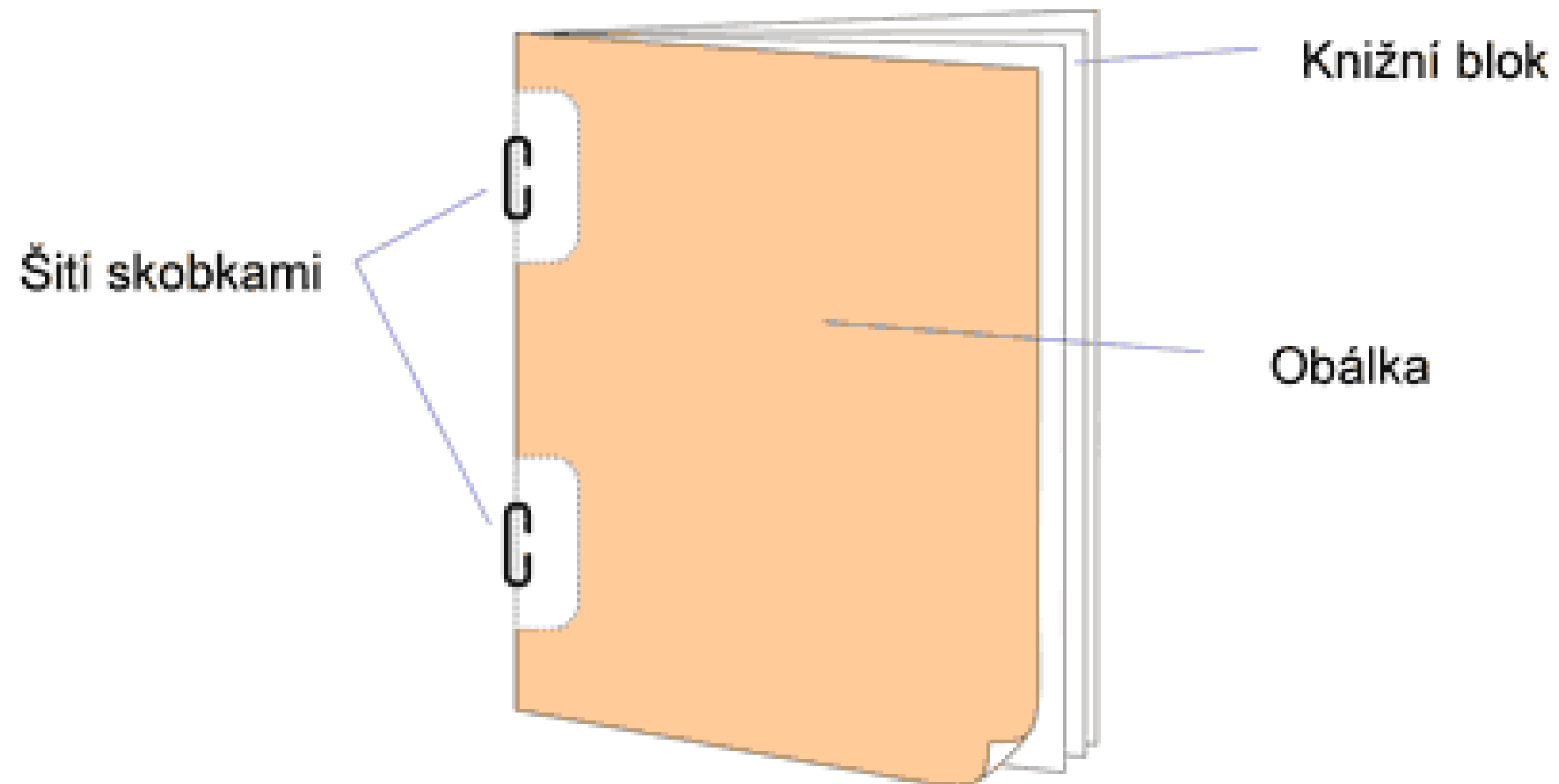
Layout samotnej publikácie závisí od väzby.



V1

ZOŠITOVÁ MÄKKÄ VÄZBA

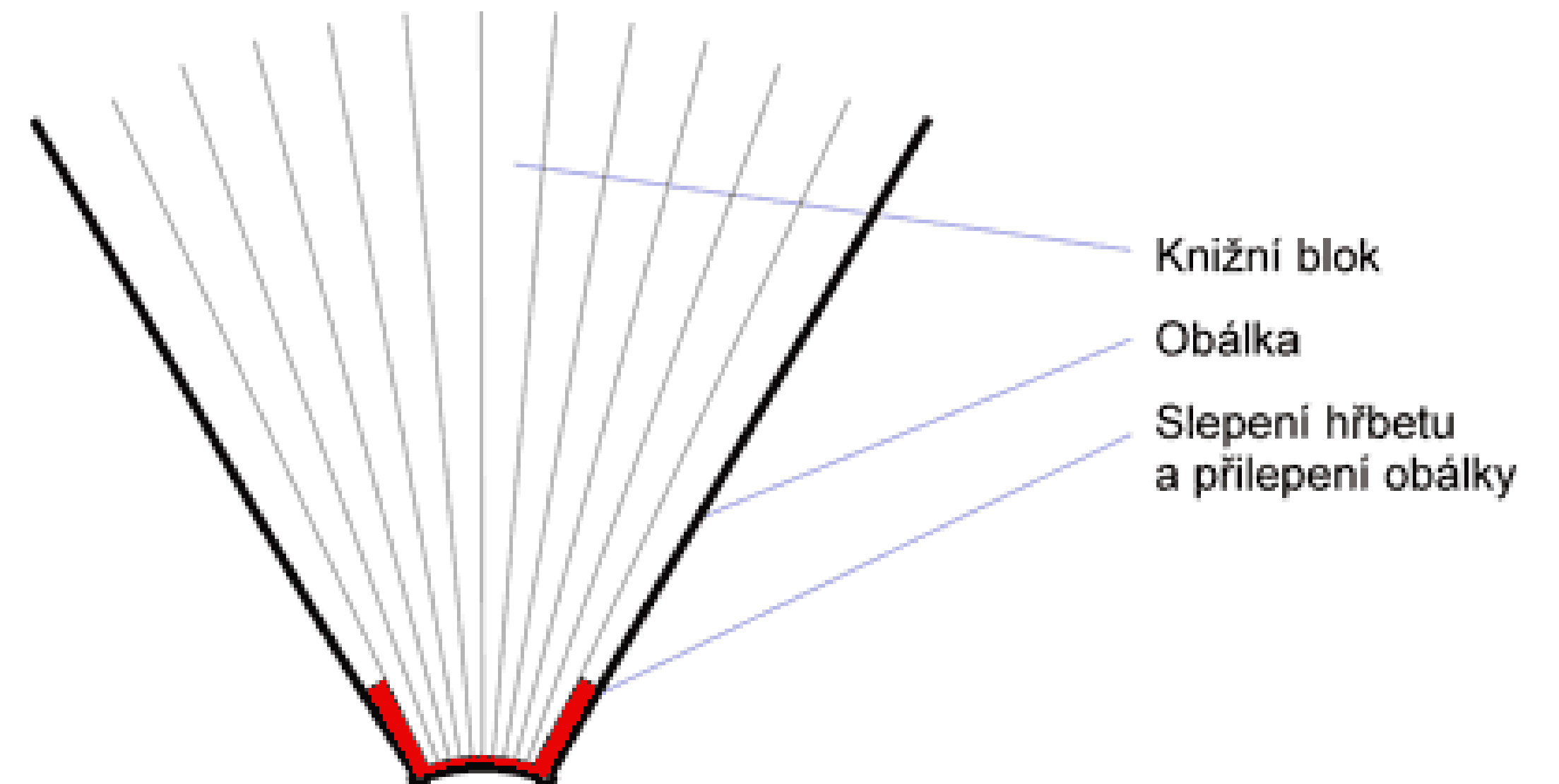
- knižné zložky poznášané do seba, napr. spinky: A6 – 2 skoby, nad A5 – 2 až 4
- gramáž obálky je rovnaká ako gramáž papiera



V2

LEPENÁ MÄKKÄ VÄZBA

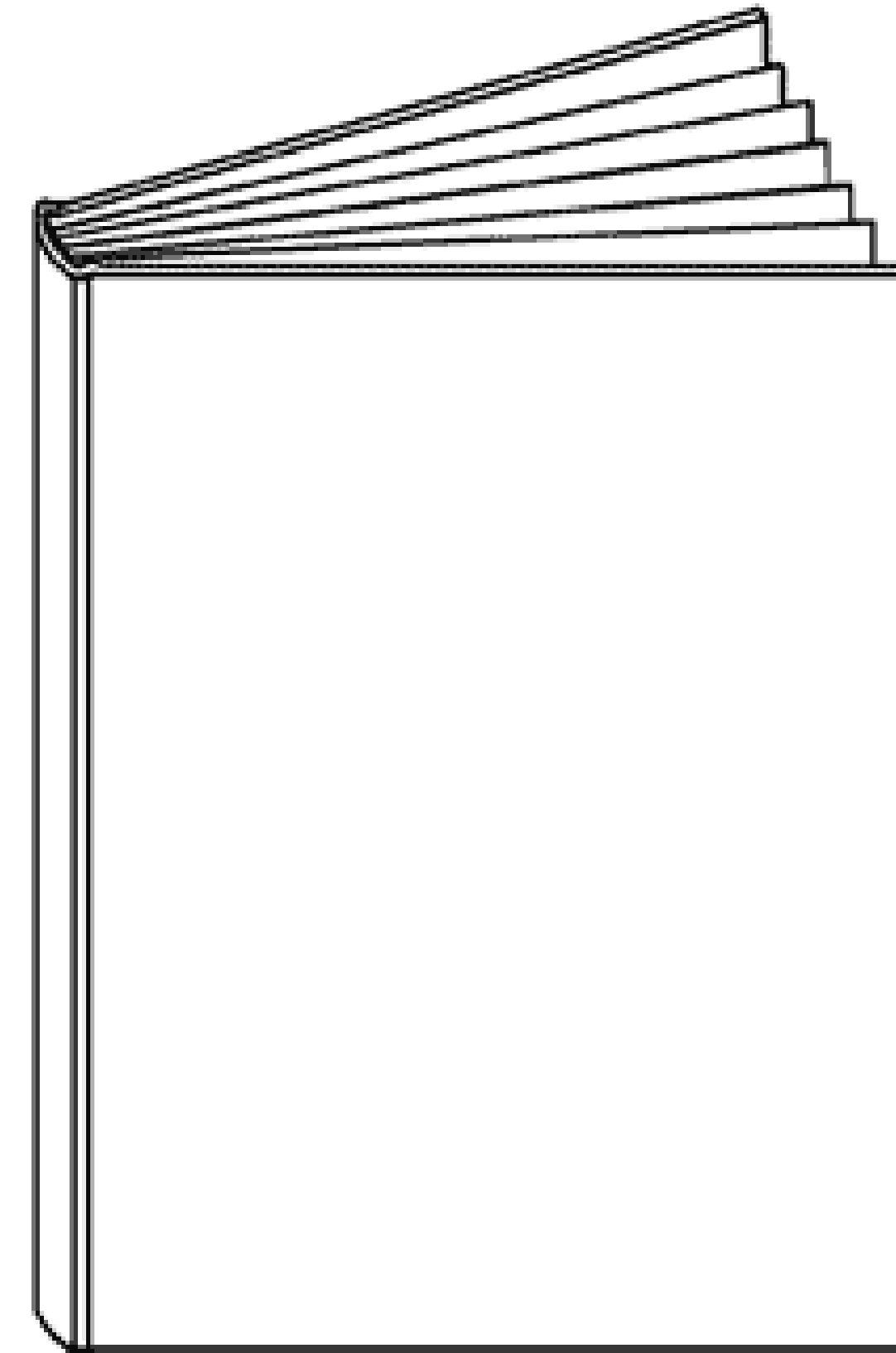
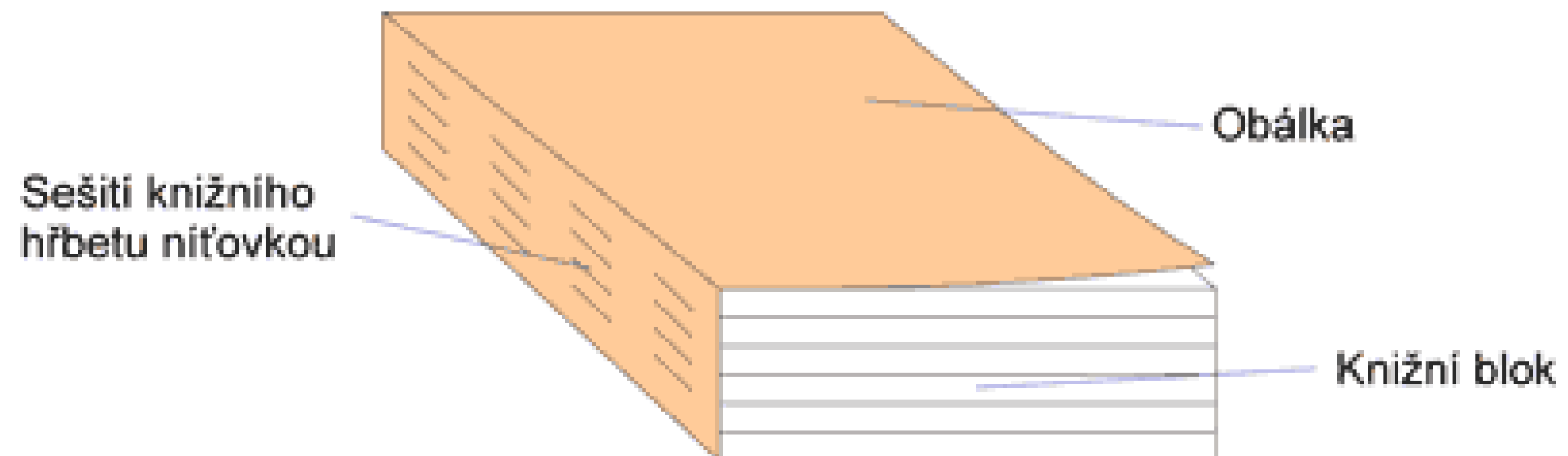
- knižné zložky sa spoja v chrbte do bloku lepidlom
- kartónová obálka



V4

ŠITÁ MÄKKÄ VÄZBA

- knižné zložky sa zošijú nitou v chrbte do bloku lepidlom
- kartónová obálka



V8

TUHÄ VÄZBA

- knižné zložky sa spoja zošitím
- tvrdé dosky potiahnuté napr. plátnom, papierom, pvc

Redakčný dizajn

Väzby knihy



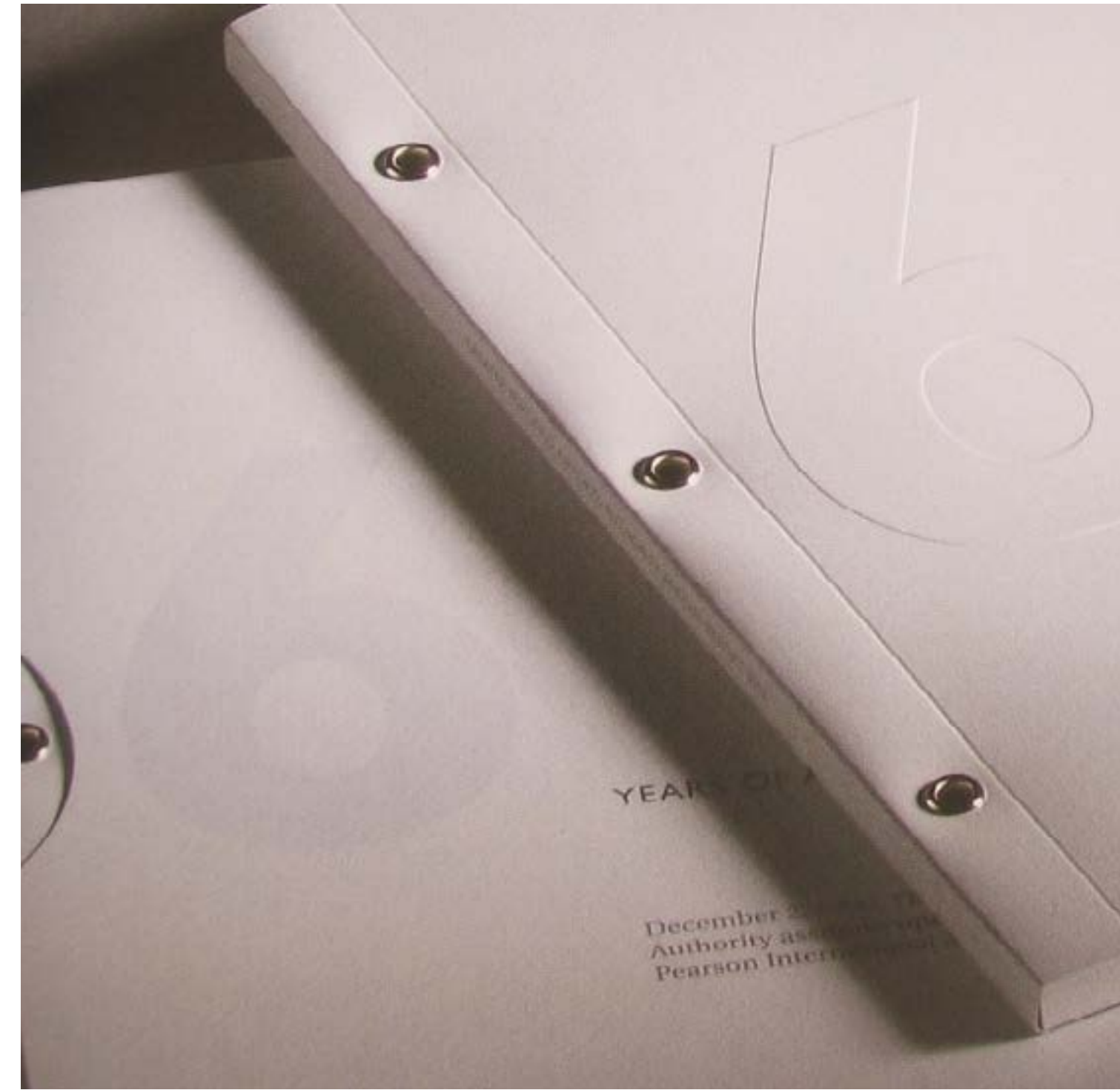
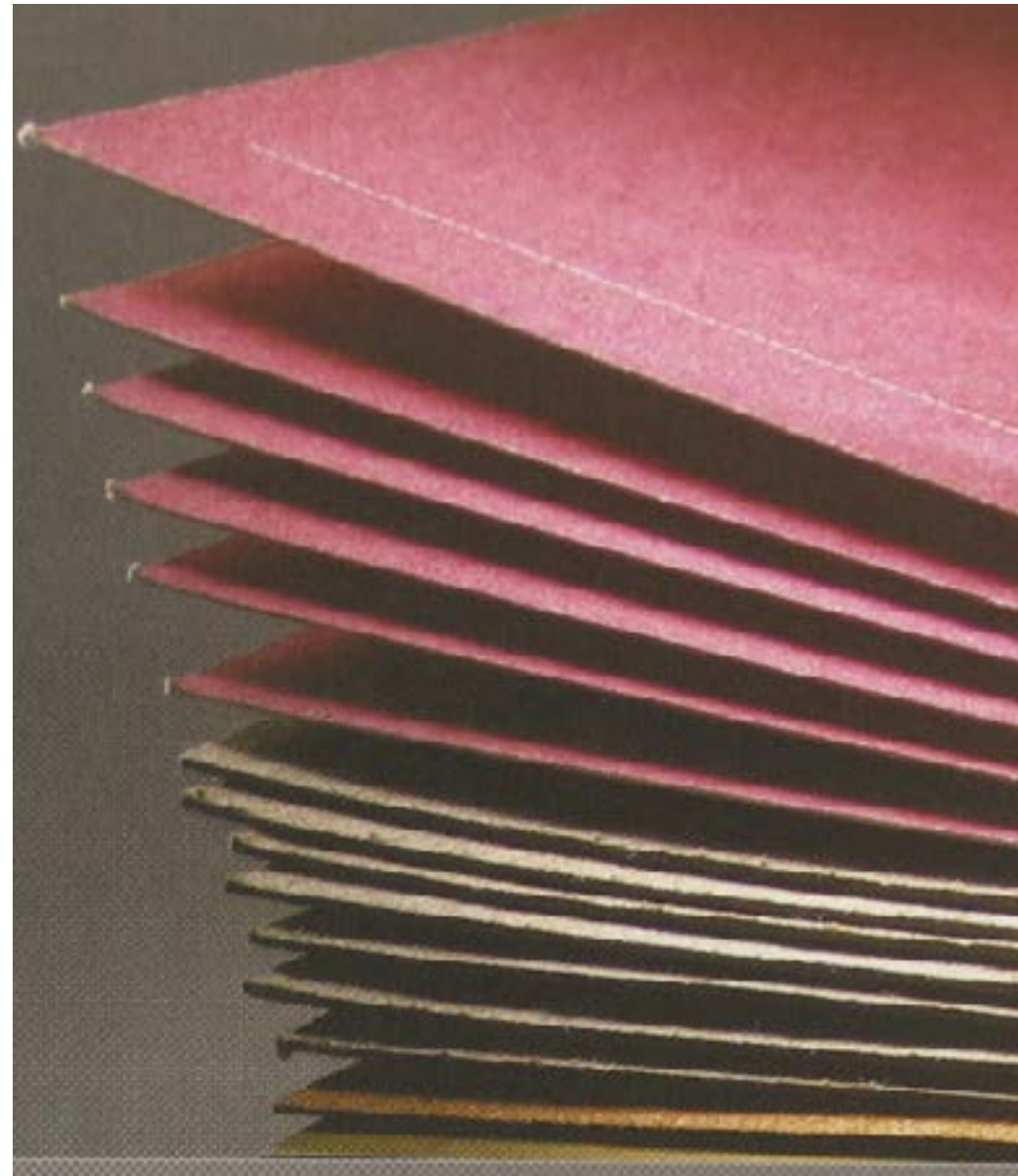
Redakčný dizajn

Väzby knihy



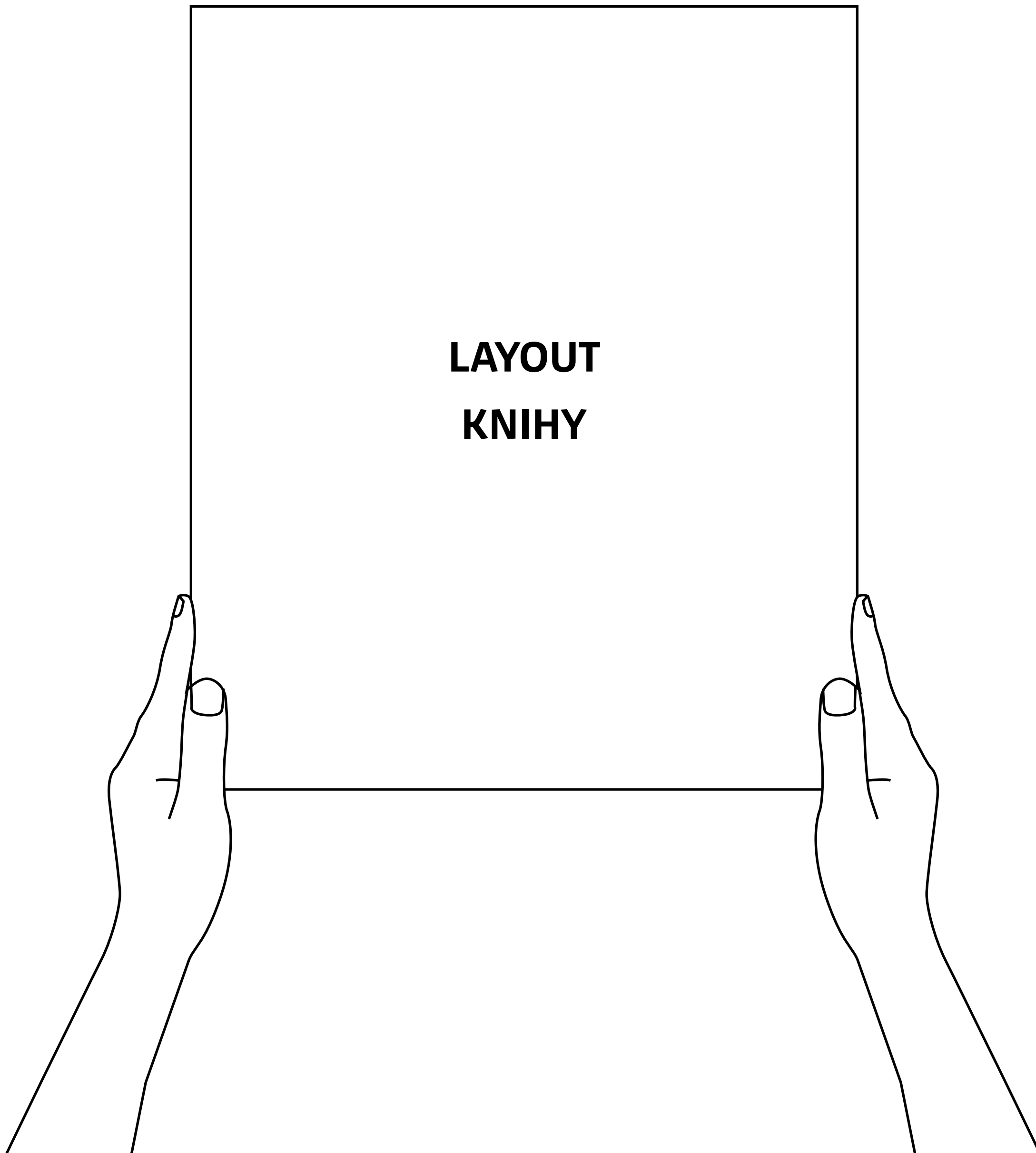
Redakčný dizajn

Väzby knihy

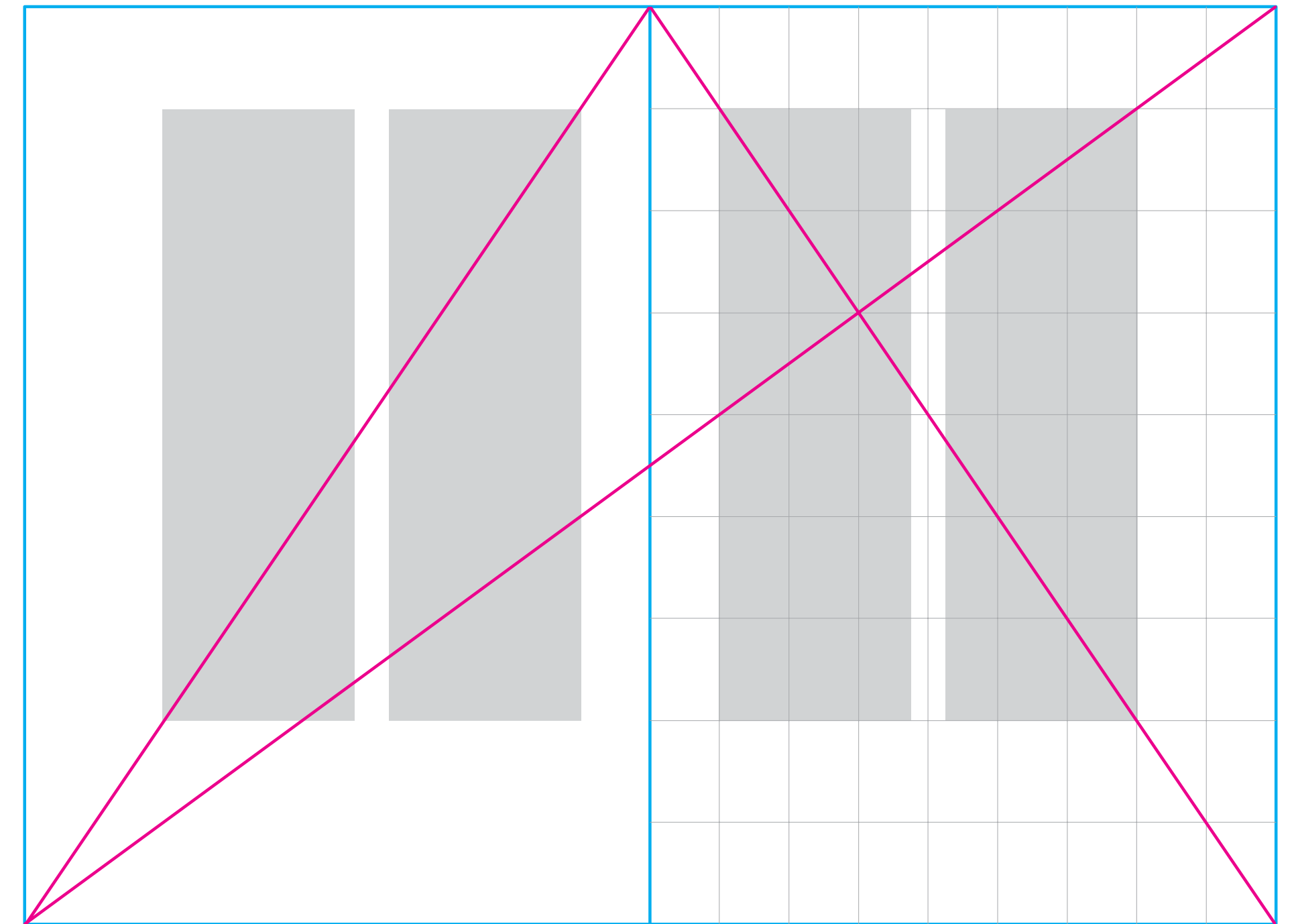


Redakčný dizajn

Layout knihy



Zrkadlo sadzby je priestor, v ktorom sa nachádzajú jednotlivé grafické elementy ako text, obrázky.



Zrkadlo a stranová proporcia Gutenbergovej biblie
Pomer strán 1:1,52

Redakčný dizajn Layout knihy



The Middle Phase: 1630–40

Single and Family Portraits

The decade 1630 marks the high point of Hals's popularity as a portraitist. During the next years Rembrandt, his younger contemporary, also painted more portraits than in any other phase of his career. After dedicating the first five or six years of his professional life as an artist to group pictures, Rembrandt, then as his chief patron, began to make commissioned portraits in 1632. The following year he painted the moving *Portrait of Dr Tulp*, the sensational group portrait that established his reputation as the most fashionable portraitist of Amsterdam. The primary focus of Hals's Amsterdam work was on one side and, as we shall see, Hals made the most significant portraits during the decade but these are portraits that the two painters did not share, and what would they have discussed at their breakfasts? They had compared notes about portrait painting, there would not have been much to talk. Rembrandt's artistic ambitions were clear to the other master, who was now in his fifties and content to paint. From the beginning, Rembrandt was determined to make his mark as a painter of religious and historical subjects and, since we read in Amsterdam, he eagerly responded to the challenge presented by the international commission of the *Portrait of Dr Tulp*. He was determined to beat Hals at his own game. Hals had no appetite for the novel and here of that struggle. During these years Rembrandt also began to study and emulate the style of Italian Renaissance artists. Not so Hals. When an occasion came making a group portrait, Hals was not averse to the Italian style during the course of the decade. The bright colours of his earlier works begin to

give way to more muted tonalities, often, the shimmering white light of the 1620s changes to a deeper, more golden one. Facial features become more restrained and his mannerism part a greater sense and simplicity. The new trend was a general one in the Netherlands at the time. It can be traced in the work of other artists as well as in the monochromatic still lifes of Pieter Claesz and Willem Heeda. The change can also be seen in the substitution of the day. The garb remained and richly embroidered clothes were rather in the century went out of style, and the white black regent costume became the norm.

Evidence of the shift in Hals's work is seen in his imposing three-quarter length portrait of Nicolaas van der Meer and his wife Cornelia Claesdo. (fig. 13). This group portrait, dark grey backgrounds, and simplified silhouettes all work in concert. Hals had painted Nicolaas Meer once before. He appears in the *Portrait of Nicolaas van der Meer* (fig. 14), the artist may have been added as late as 1630 or 1631 as a standing figure. Cornelia Claesdo is the Jan van der Heying, dated 1624, despite her portrait without the family coat of arms (fig. 15). There were portraits for the great Hals for Van der Meer and his wife. A few years earlier Hals himself had used the same attitude to give the *Portrait of Nicolaas van der Meer* (fig. 16). Other artists used the scheme too. Van Dyck had employed it for some of the *Portrait of Nicolaas van der Meer* (fig. 17). Hals concentrated on the head of his model, there, the thick application of the heavy paint shows an essential debt to Vermeer, but his palette was less luminous than those of the other Dutch painter and his shadows remain more



Plate 13 Nicolaas van der Meer, 1630
Plate 14 Cornelia Claesdo, 1624
Plate 15 Jan van der Heying, 1624
Plate 16 Nicolaas van der Meer, 1624

their rounded backgrounds, not under them. In fact, the artist may have been added as late as 1630 or 1631 as a standing figure. Cornelia Claesdo is the Jan van der Heying, dated 1624, despite her portrait without the family coat of arms (fig. 15). There were portraits for the great Hals for Van der Meer and his wife. A few years earlier Hals himself had used the same attitude to give the *Portrait of Nicolaas van der Meer* (fig. 16). Other artists used the scheme too. Van Dyck had employed it for some of the *Portrait of Nicolaas van der Meer* (fig. 17). Hals concentrated on the head of his model, there, the thick application of the heavy paint shows an essential debt to Vermeer, but his palette was less luminous than those of the other Dutch painter and his shadows remain more

Detail of Plate 13 Officers and Sub-officers of the St George Civic Guard, 1638



Portraiture: 1640–50

During the 1640s a taste for Van Dyckian elegance and aristocratic airs became fashionable among Dutch portraitists and their patrons. The vogue which caught on quickly and remained popular during the following decades, began at the small court at The Hague, where the more international trends of Baroque art had always found greater favour than the home product. Even before Van Dyck died in 1641, portraits were beginning to appear on the scene who reflected his dazzling late style. Adriaen Hanneman settled at The Hague in 1637, after spending more than a decade in England assimilating aspects of the Flemish master's mature, supple manner. Cornelis Jonson van Ceulen, who was born in London of Dutch parents and emigrated to Holland in 1643, and Jan Mytens, a native of The Hague, also helped popularise the new ideals in court circles. At Amsterdam the gifted portraitist Bartholomeus van der Helst, after feeling the influence of Hals, Rembrandt and Nicolaas Eliasz. Pickenoy, soon adopted something of Van Dyck's studied poses, brighter colours and liquid touch. Works he did in this manner had immediate appeal and by 1645 Van der Helst replaced Rembrandt as the most stylish portraitist of Amsterdam. Not long afterwards Rembrandt's pupils Bol and Flinck adopted aspects of the new fashions.

Hals was not unaffected by the change in taste but he did not follow it slavishly. Perhaps this helps explain the small drop in the number of commissions he received after 1640. It is, however, incorrect to speak of a drastic loss of patronage during his phase or in his final years. After all, we know many more portraits by Hals the septuagenarian and octogenarian than by young Hals. Important assignments continued to come his way. A prize was offered to him in 1641 when he was commissioned to paint a life-size group portrait of

the regents of the St Elizabeth Hospital at Haarlem (Plate 146). Two years later Paulus Verschuur (Plate 148), director of the largest textile factory in Rotterdam and one of the city's civic leaders, chose



Plate 146 Regents of the St Elizabeth Hospital, 1642



Plate 148 Paulus Verschuur, 1642

him to do his portrait. Verschuur may have had business connections with the Cosmans family of Haarlem and Amsterdam, who were also textile manufacturers. Hals, as we shall see, was a favourite of the Cosmans family — perhaps they introduced him to the wealthy Rotterdam financier. In any event, it is significant that this highly placed and well-connected patron — Verschuur served as a burgomaster of Rotterdam and as a director of the Dutch East India Company — turned to Hals and not to an artist from his own city or nearby Delft, or to one from The Hague or Amsterdam.

Although there is no foundation for the traditional identification of Hals's *Portrait of a Man* dated 1644, at the Six Collection, Amsterdam (N. 55), as the anatomist illustrated by Rembrandt in 1632, we know that during the 1640s Frans continued to paint patrons who belonged to Tulip's social class. Around the end of the decade he was commissioned to paint two large, life-size family portraits. About the same time Henri Descartes was for him (Plate 170). Further proof that he was held in highest esteem in some circles during these years is the appraisal his early patron Theodorus Schrevelius (Plate 170) made of his art in *Historia* (1647, 1681). It will be recalled that Schrevelius praised his unusually personal manner of painting, adding that his portraits appear to live and breathe.



Plate 170 René Descartes, 1648
Plate 171 Theodorus Schrevelius, 1627

Detail of Plate 147 Regents of the St Elizabeth Hospital, 1642

Redakčný dizajn

Rytmus

RYTMUS

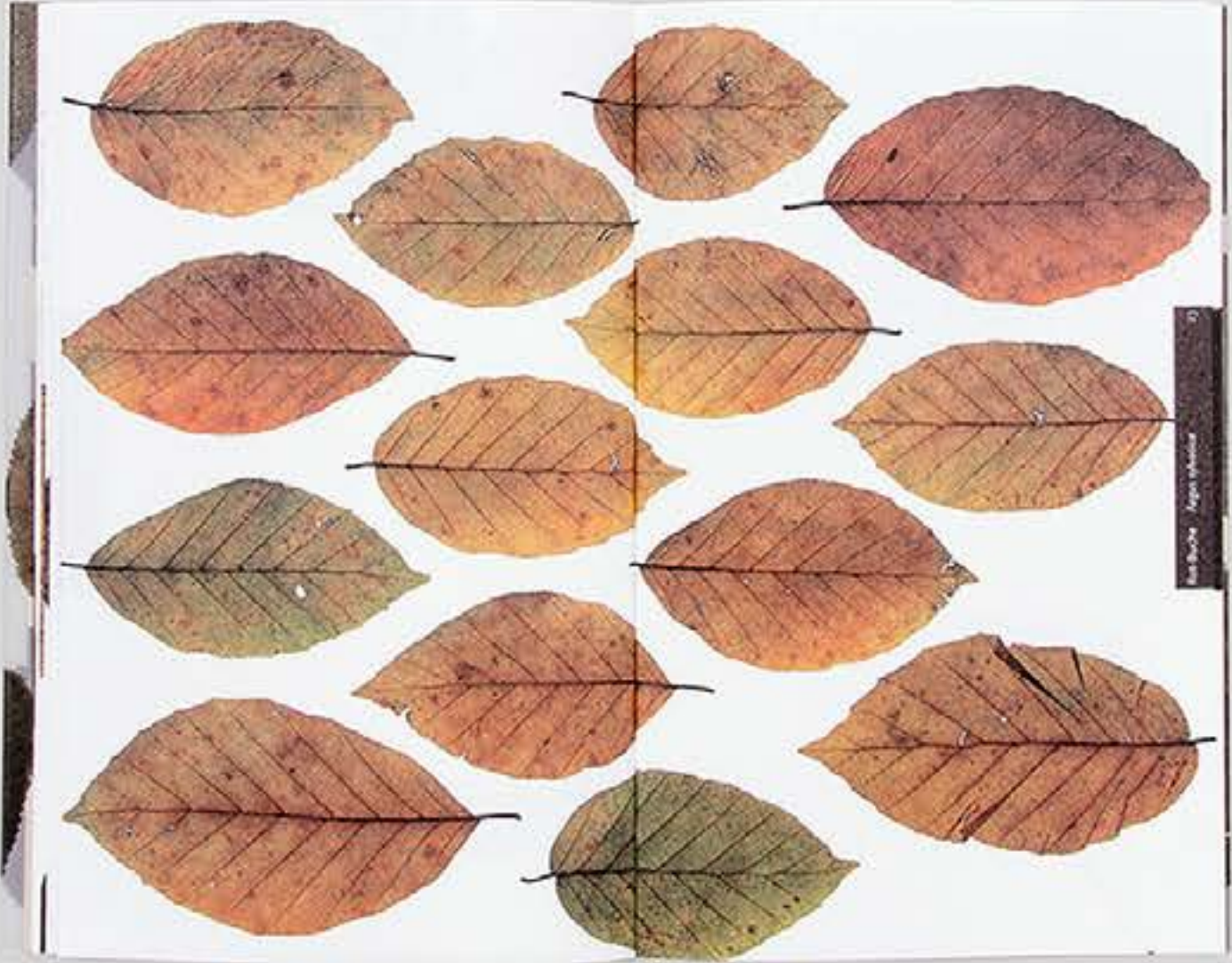
Dizajn jednotlivých dvojstrán by mal držať jednotu, ale každá strana by mala byť niečím iná ako tá predošlá a nasledujúca.

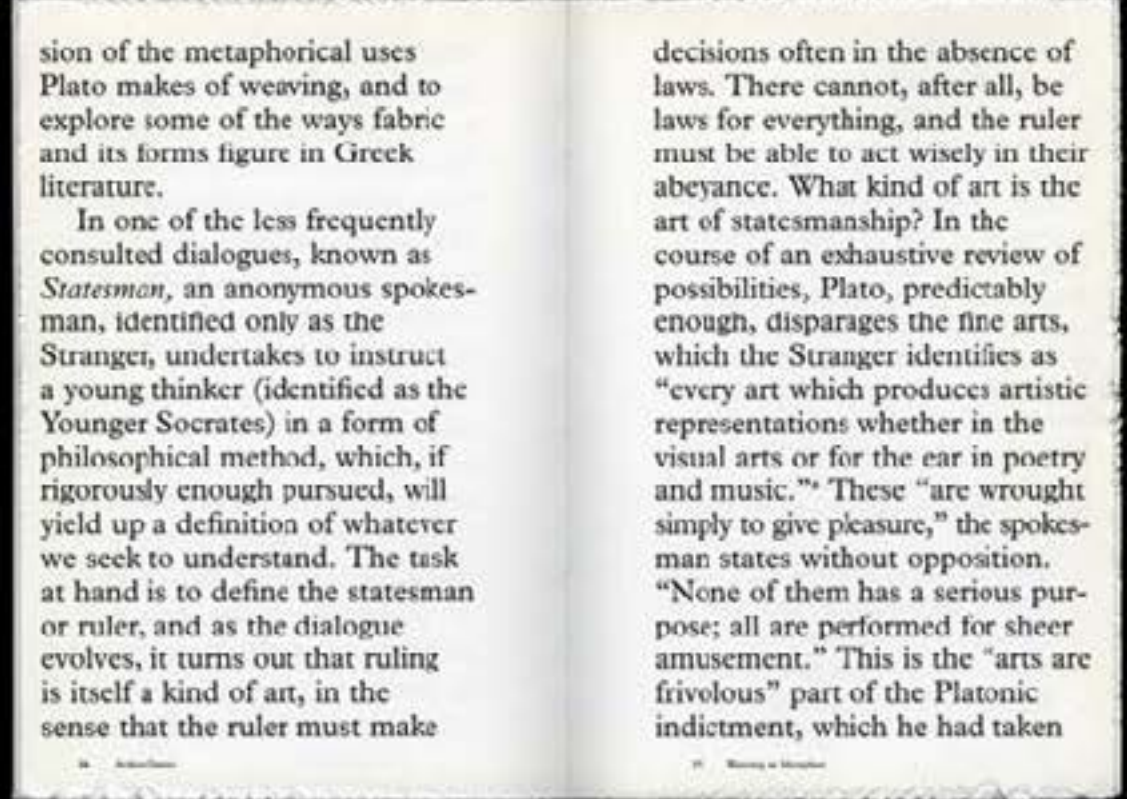
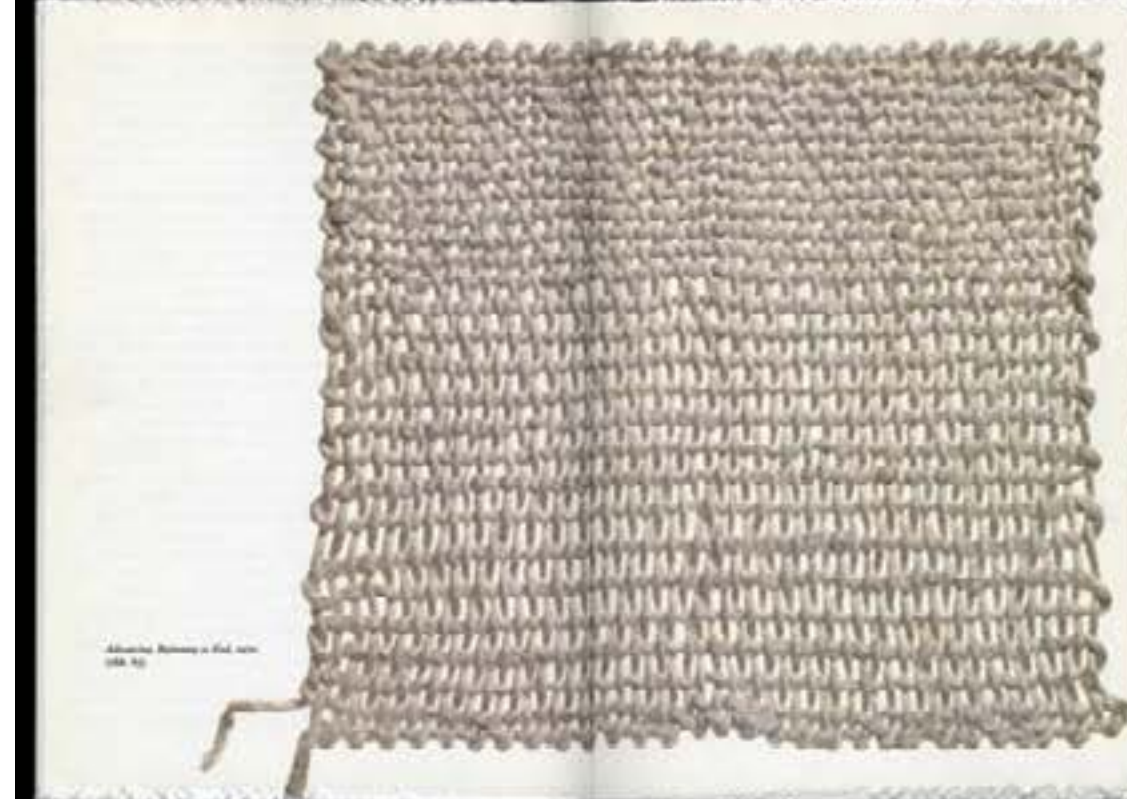
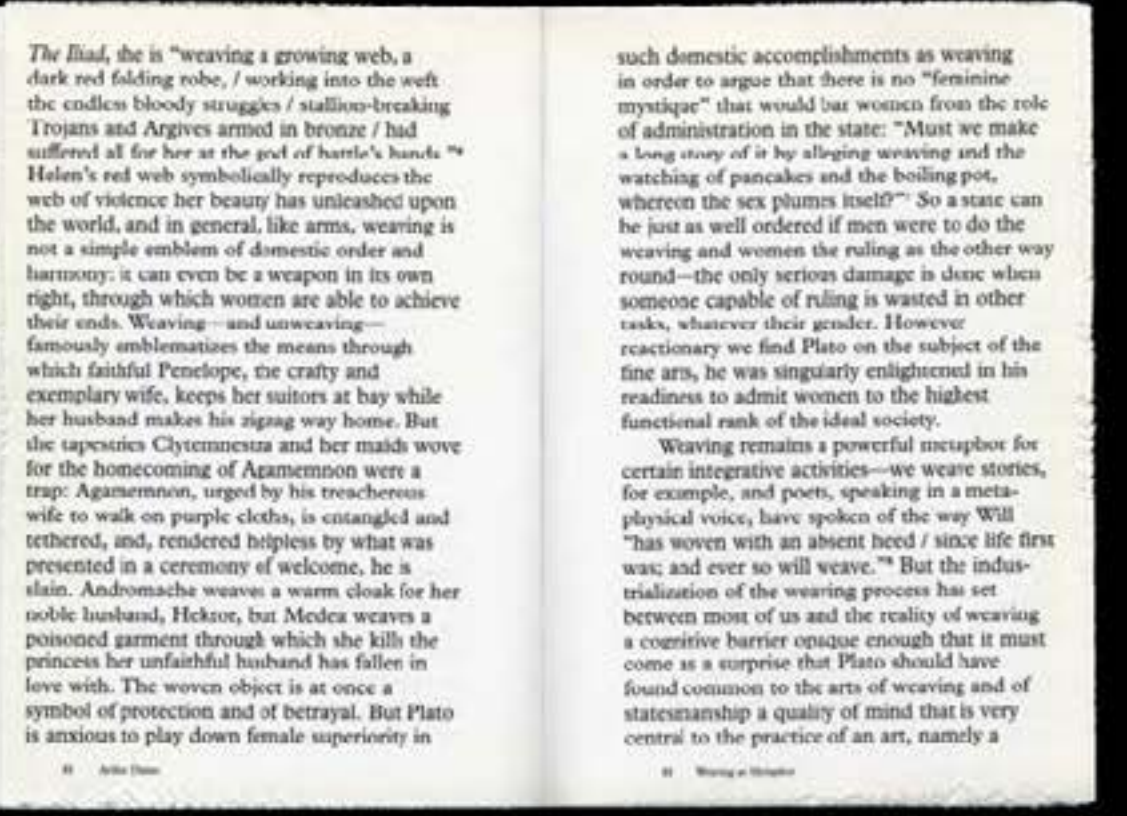
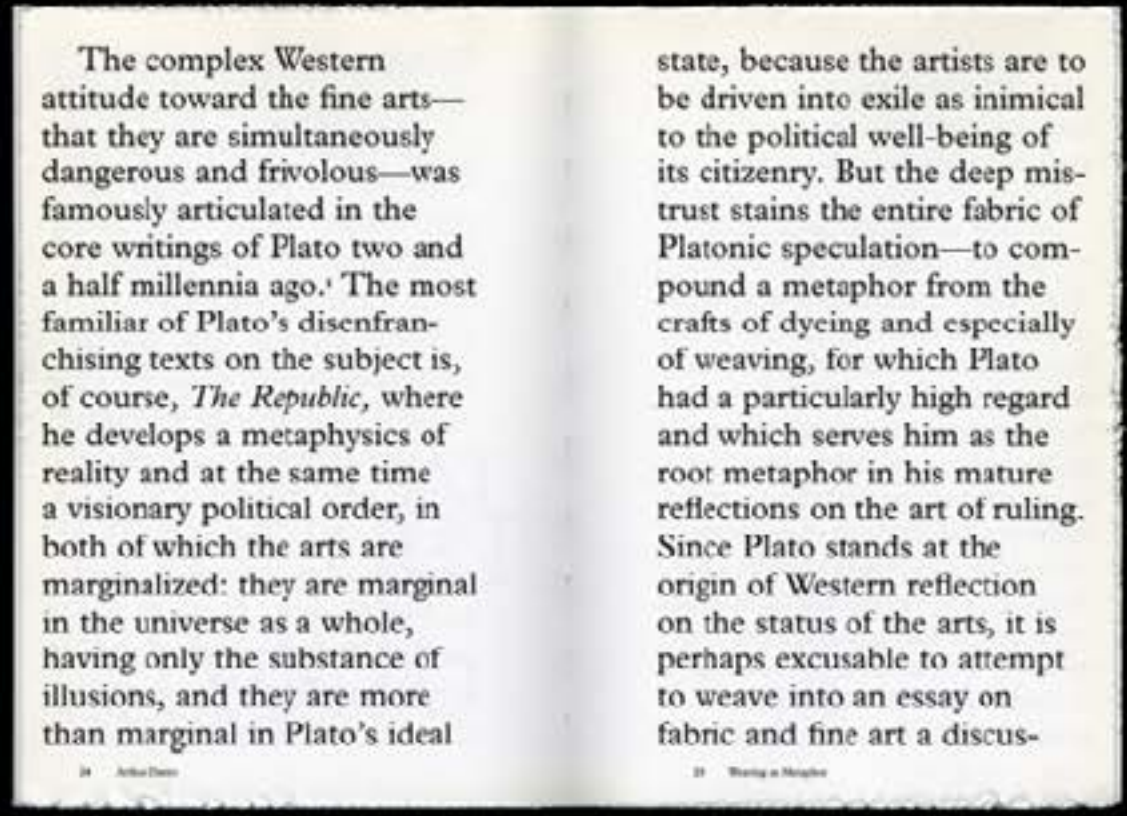
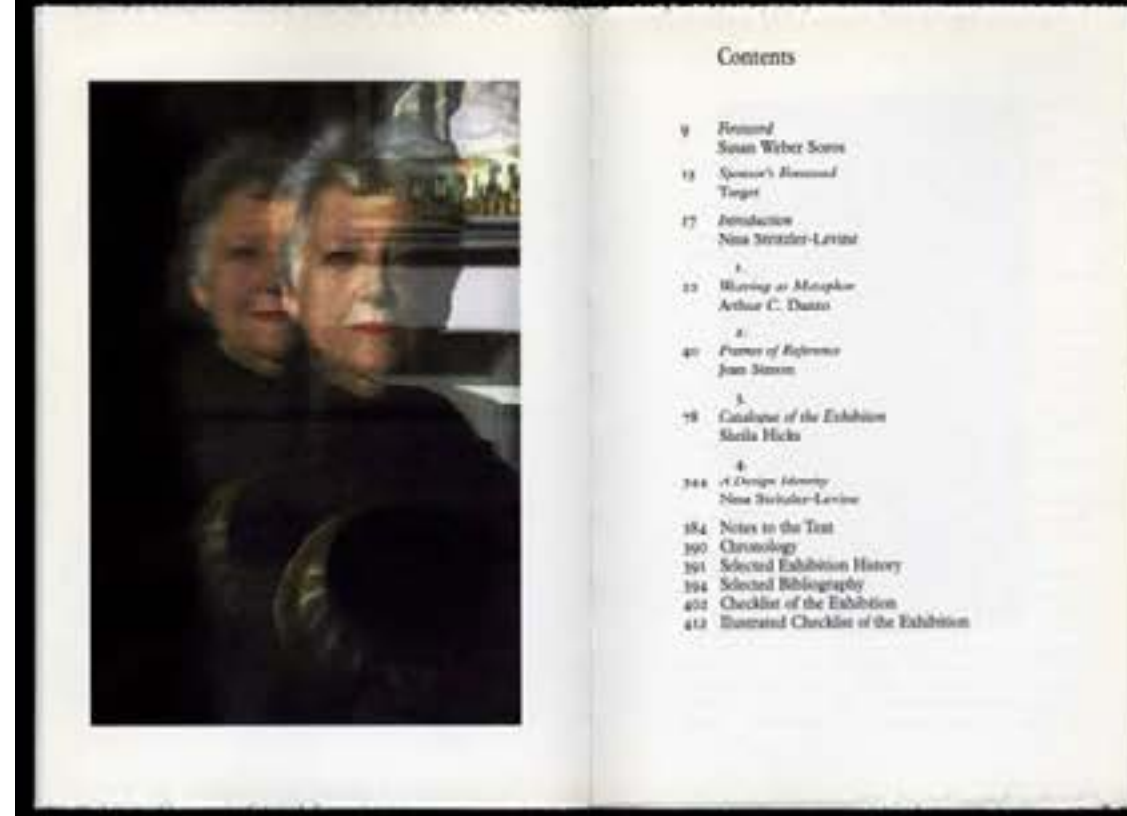
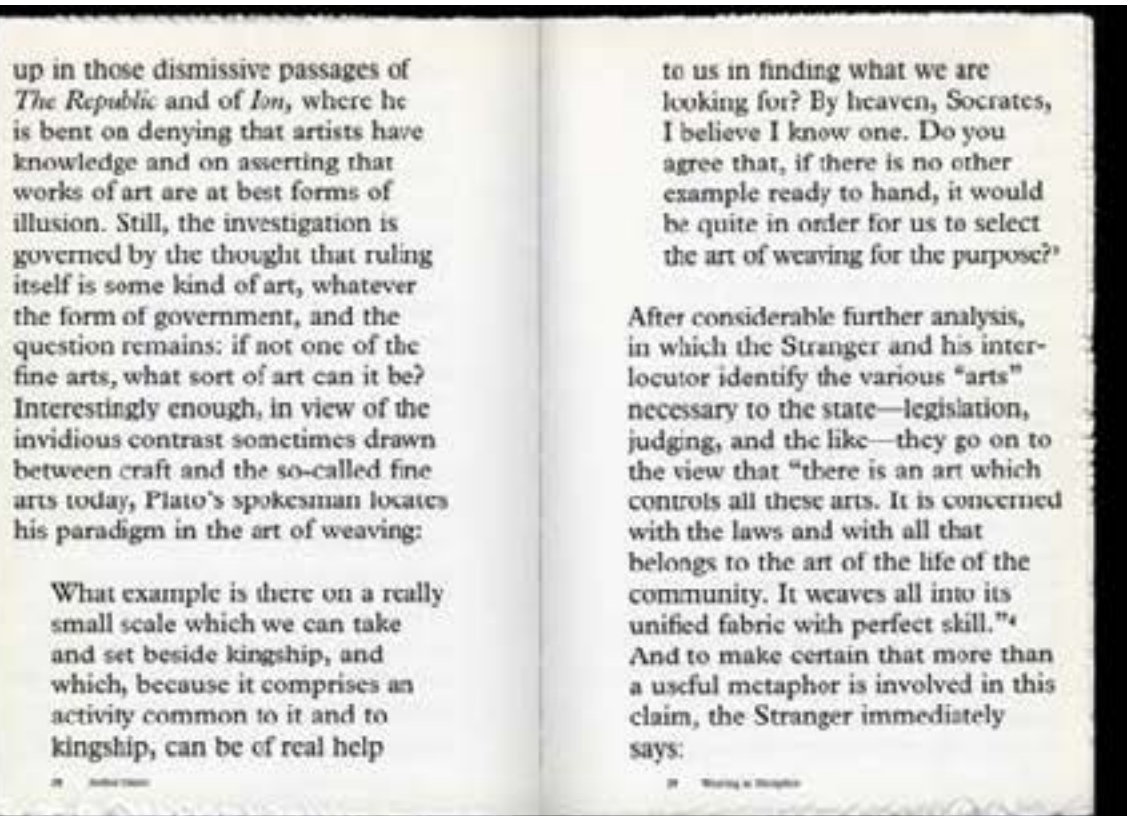
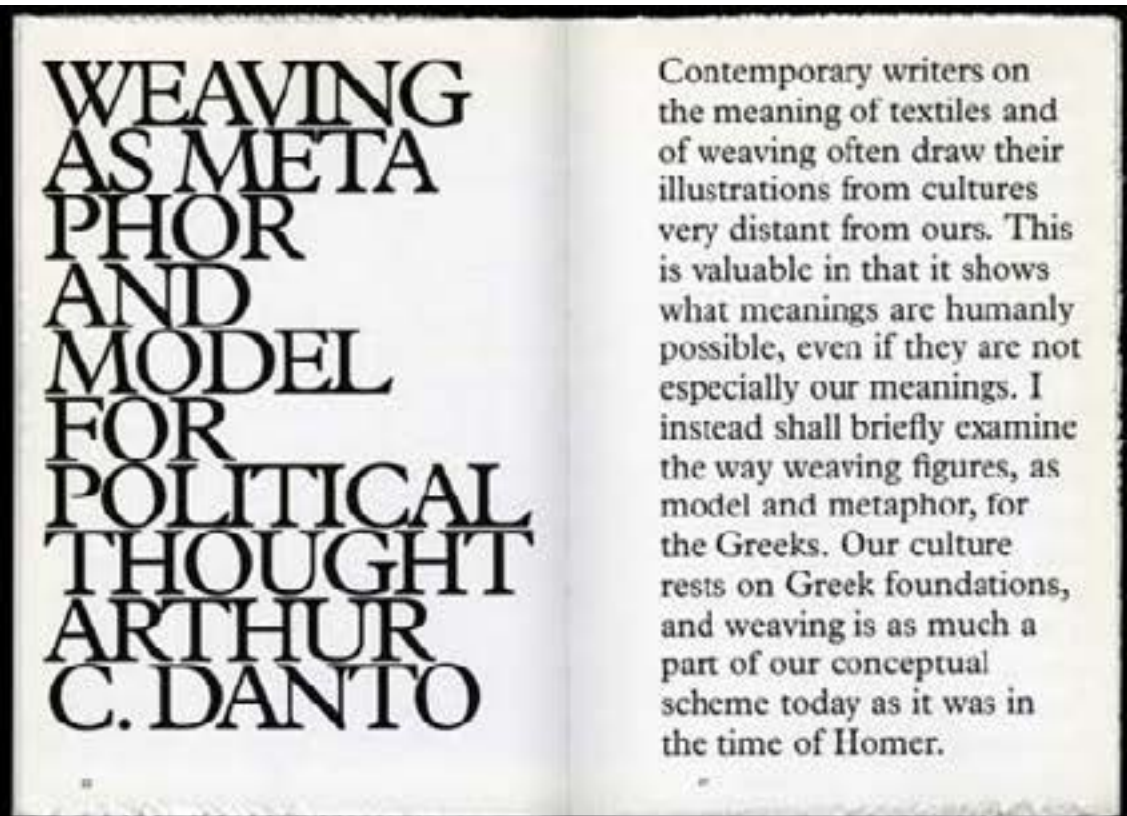
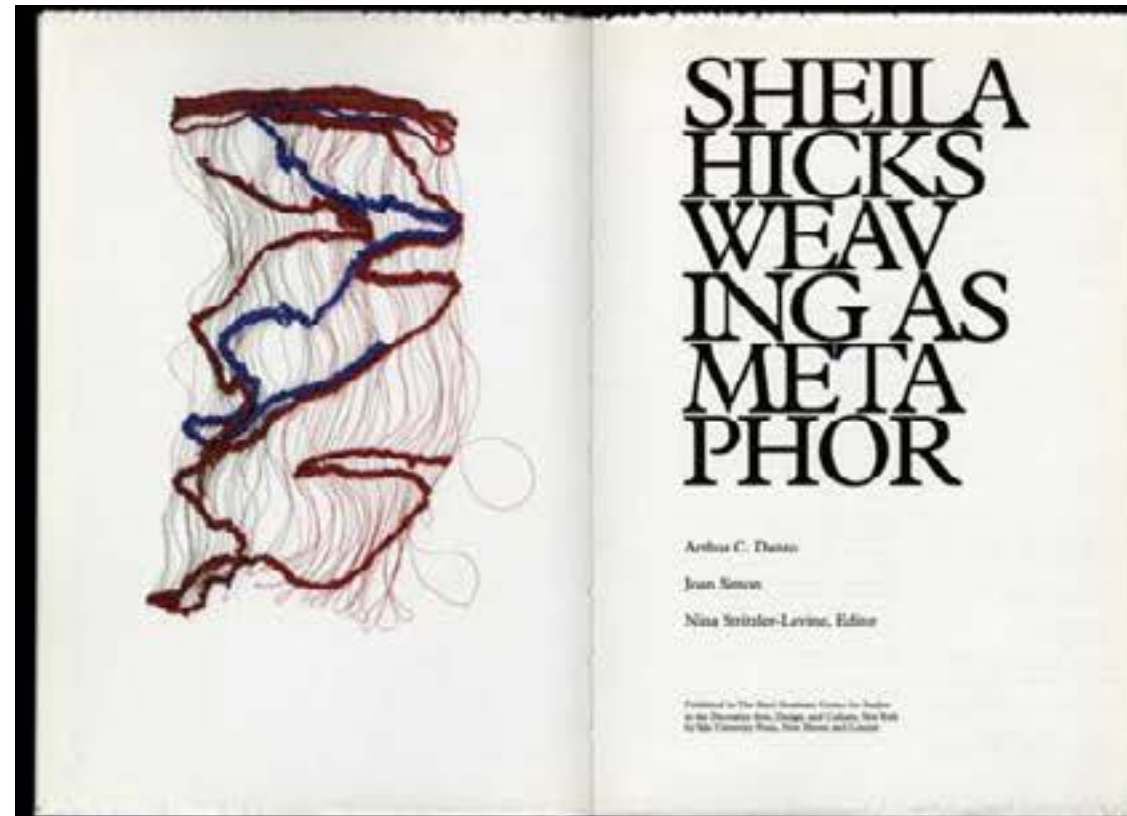


Redakčný dizajn Rytmus

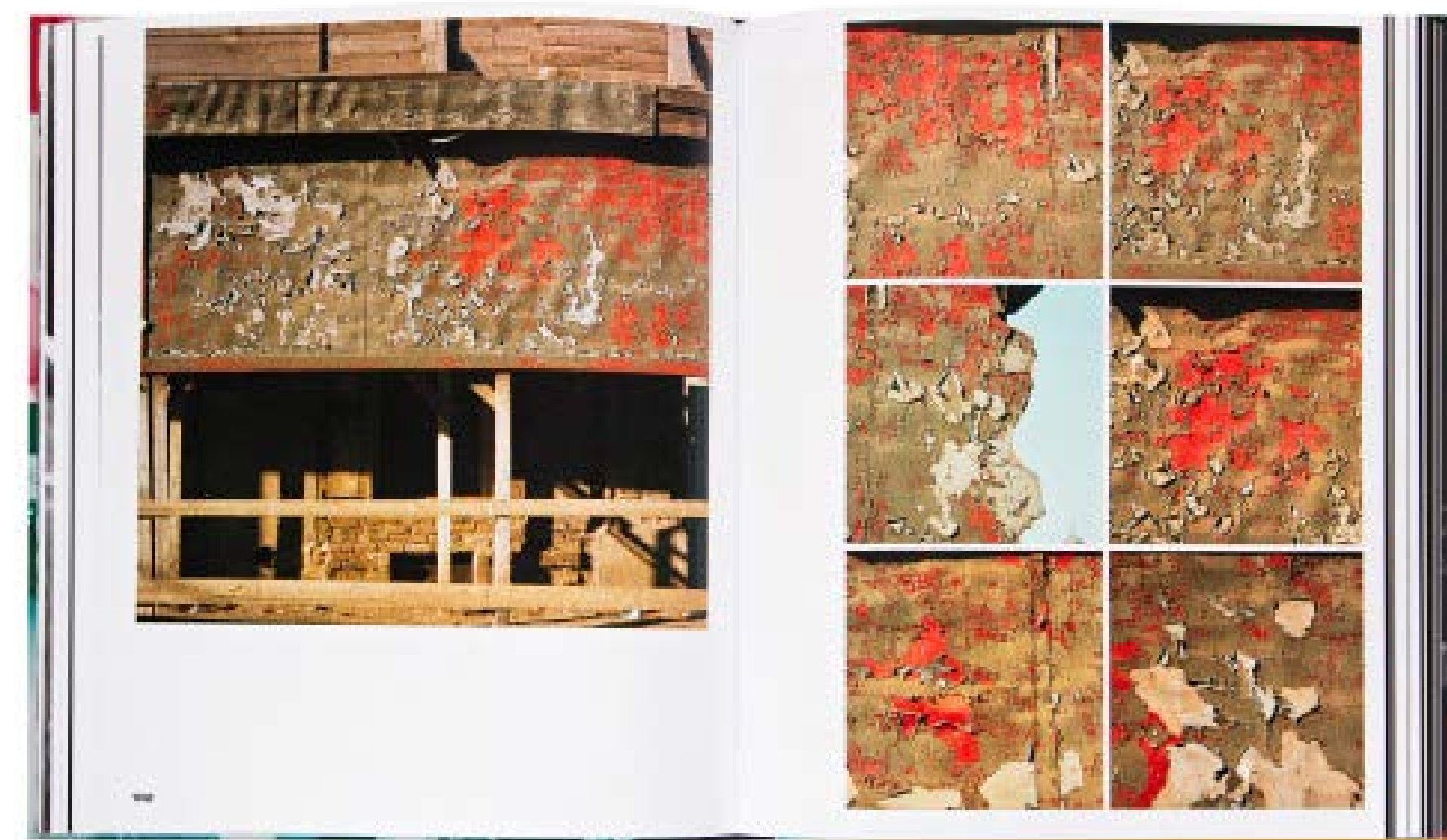
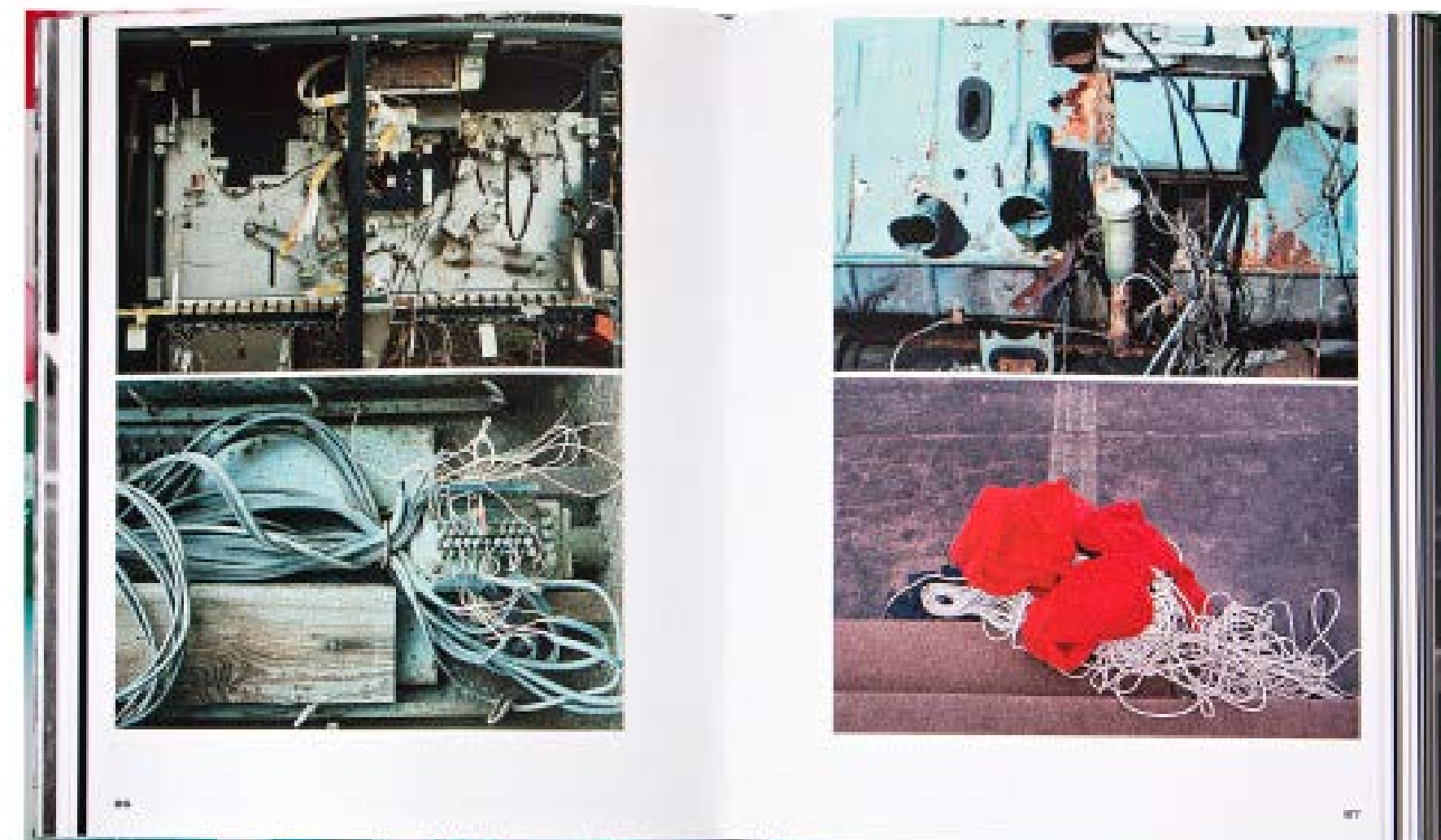


Redakčný dizajn
Rytmus





Redakční dizajn Rytmus



Redakčný dizajn

Prázdne miesto



PRÁZDNE
MIESTO

Prázdne miesto v dizajne je prázdna plocha, bez potlače, bez elementov, ktorý obklopuje grafické prvky a tým vytvára dizajn ľahším a čitateľnejším

3

by Bob Sacks

The printed page and the printing press are no more or less than tools. They are tools that perform a very specific function: the distribution of information. In reality it is the distribution of information that matters, not the tools used to deliver it.

WNO

The Business of Content

I've heard it said that the future is already here but it is just not widely distributed. I think that is a thought worth pondering. As advanced as we seem (in terms of technology and experience) we stand the chance that we can possibly imagine. Amongst advertisements are everywhere and in every industry. Publishing is no exception, and one can make the case that it is even a leader in this progress. In the space of one generation we have gone from analog printing to the multi-media world of electronic paper to a digital age that could, in theory, make what is happening now in not science fiction, it is science fact. In the 1970s, magazines were still printing using letterpress. (An interesting side note: just twenty five years ago the magazine industry was using the same technology - letterpress - that Gutenberg invented five hundred years ago!) In the 1980s we learned of a similar digital advance which resulted in speed and accuracy never before thought possible. Now in the twenty first century we have succeeded and adapted into an entirely new phase of the publishing/printing industry. We are exploring new and more effective ways of distributing information.

The first and most important thing to understand in this new digital universe is the science shift from distributing analog printed products to a much broader based system of unified information distribution. Once you understand that, you arrive at what I call "E3-CED" - Electronically Coordinated Information Distribution. It will be E3-CED that will empower publishers and printers to perform at their best and create business models that are based on the multipath universe of information distribution. E3-CED is our ability to deliver information to multiple platforms in an instant and on a global basis. What is what the new successful magazine business paradigms must be if we succeed in surviving in the media industry. The future of publishing is the ability to access any and all the information there is, all the time, quickly and reliably. In the coming years the magazine industry will be at the mercy of a public that has over many media choices. As the options continue to multiply, the task of capturing reader's attention will be tougher than ever. New information delivery methods, combined with the potential for personalization, promise to shake up the playing field for the industry's established players. Today the magazine industry is in a state of flux, but I believe that huge opportunities and an era of great publishing expansion will follow this cycle of change. It is happening already, but it hasn't reached the economic watershed moment when you turn around and say, "Wow! Where'd the heck did that come from?" The industry has come a very long way over hundreds of years, so there is this constant. Mixed signals are everywhere. Who are we, and where are we going? Currently, in the United States, over 6,000 consumer magazines are in print. Last year alone over 1,000 new titles were released. The numbers on these new magazines pale, every day of the week. That sure sounds encouraging. And recent Publishers Information Bureau (PIB) reports suggest that magazine advertising is in a growth mode, but surely we need to create some caution and understand that raw total reported revenues can be misleading. The number of actual ad pages is a far more accurate barometer of the industry's health than the reported revenue. The actual ad page count shows a modest but positive growth in ad pages in the last year. Let's look at some more statistics, and see if we can draw some conclusions. Based on data provided by the Audio Bureau of Circulations (ABC), U.S. magazine sales grew very slowly from 145 million copies in 1975 to 160 million in 1990. Then from 1990 to 2000 the actual growth of magazines stopped dead. We still only sell 160 million copies a year. So it seems that, no matter how many new magazines we launch, the total number of copies sold has not changed for nearly seven years. Is it possible that we have hit a wall of magazine readers, and that publishers are just making them from each other? Then there are we look at these developments. The printed page and the printing press are no more or less than tools. They are tools that perform a very specific function: the distribution of information. In reality it is the distribution of information that matters, not the tools used to deliver it. All technologies and tools are eventually replaced or at least superseded by newer and more efficient technology.

The future of publishing is enabling access to any and all the information there is, all the time, quickly and reliably.

readjustment from print to electronic took five hundred years of development and risk-taking, but we are on the threshold of a better road. E3-CED is what the next successful publishing paradigm must be if we intend to survive in the information distribution industry. We must no longer consider ourselves as just print publishers, journalists, and media professionals. We are information distributors. We are now at a fork in the road where the customer can take information that has been designed and programmed for them or can design and program the media for themselves. What we are left with is what I call "McMedia". In the very near future we will move from mass media to mass. As Media, from mass marketing to permission based marketing and publishing. In short, our emphasis is going to be on the business of selling content, and the creation of that content through intelligent reporting, news gathering, editing, packaging, and design, regardless of the magazine's delivery method. In the end, the ultimate goal is to create timely, yet timeless, additional information that answers the simple human question, what is in it for me? As television has not grown up following the credo that information should be free, they see no reason to pay for news. Instead, they access a newspaper Web site or surf Google News where they select from literally thousands of information sources. They receive health, travel, education (ES) feeds on their PDA or via bloggers who create much with their own, in short, they consume their news/publishing experience in a way no single printed paper or publication could ever do. In a recent survey, the Online Publishers Association found that eighteen percent of their subscribers are far more apt to use their free time to log on to the Internet than engage in other activities, surf the Internet - 40 percent watch TV - 40 percent read a book - 7 percent listen to radio - 3 percent read a newspaper or magazine - 3 percent. Add to these statistics that Americans read very little magazines and that they pay eight and a half hours of media exposure into six and a half hours of each day. To be successful today, publishers must understand the science shift we have gone through from distributing printed products to a much broader based system of unified information distribution. We now have the ability to deliver information to multiple platforms in an instant and on a global basis. The most successful printers and publishers will create business models based on a multipath universe of content distribution. This means we must no longer consider ourselves as just publishers, printers, journalists, and media professionals, but information distributors. That is what the new successful business paradigm must be if we intend to survive in the publishing industry. The future of publishing is enabling access to any and all the information there is, all the time, quickly and reliably. One of the many new developments in information delivery is the digital magazine. And what is a digital magazine? It is usually an exact PDF reproduction of the printed product but reproduced in digital format on the screen of your choice. Digital magazines should not be confused with Internet HTML pages. They are better, much better. Digital magazines can deliver the same personal, intimate, page-turning experience as a printed magazine. So reading a digital magazine is an rewarding experience as reading a traditional magazine or newspaper. Here is the core of this brilliant design. It has a beginning, middle, and end, just like in olden times, the printed magazine. It has design and art, it has an editorial voice and an identity not easily reproduced by an ordinary HTML page. An HTML page stands alone as a single page among billions of single-stacked, solo Internet pages. There is usually a home page and a list of articles. You find the article you like, you click, and off you go to some page(s) that you know where to find on the Internet. And that is that. You may be directed back to the home page or not, but there is no continuity, no real identity, no style, no familiar page-turning experience. No real beginning, no middle, and surely no satisfying end. A digital magazine is different, very different. It has all the style, charm, and identity of a traditional magazine, and you can turn pages from the cover all the way to the end; you can jump to the middle and back; the digital magazine delivers much more than these printed brothers. They can deliver audio, video, and dynamic, rich media content on any page. Digital magazines are audio magazines on steroids. Headlines or body art can attract attention with creative, flat, movement, and eye-catching emphasis. Unlike traditional media, a digital magazine can be constantly updated before the download, which is a handicap for any printed magazine that suffers from old age. The minute it leaves the printer's loading dock, it can also have dynamic links to anywhere on the Internet. An ad page can direct the interested consumer to more specific and detailed information on the home page of the advertiser. The editorial pages can direct the reader to more charts, videos, and editorial content than was originally contained in the printed product. Digital magazines can have no maintenance and distribute them faster than physical magazines. Without the expense of paper, ink, and printing, manufacturing costs are minimal. Distribution costs are only a fraction of the freight and USPS charges for today's printed products. These advantages coupled with the compelling interactive experience offered by these magazines, make delving into the digital age most appealing. The future is never here and the present is never the end of the road. The magazine business will thrive and grow, but not as we have known it in the past. In the next few years the combination of a national WiFi network and the introduction of a scalable, e-paper solution will gain traction and be combined with the developing digital magazine. When that happens, it will be a new golden age for the magazine business. It will deliver the vivid and true magazine experience with blazing speed and completely fresh, updated information, minute to minute and second to second, the possibilities are endless.

3

by Bob Socks

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3

The Business of Content

I've heard it said that the future is already here but it is just not widely distributed. I think that is a thought worth pondering. As advanced as we seem (right, money, technology, and experience) we stand the chance that we can possibly imagine. Amongst advertisements are everywhere and in every industry. Publishing is no exception, and one can make the case that it is even a leader in this progress. In the space of one generation we have gone from analog printing to the multi-sources of electronic paper to a digital age that could, in principle, what is happening now is not science fiction; it is science fact. In the 1970s, magazines were still printing using letterpress. (An interesting side note: just twenty-five years ago the magazine industry was using the same technology - letterpress - that Gutenberg invented five hundred years ago!) In the 1980s we learned of a similar digital advance which resulted in speed and accuracy never before thought possible. Now in the twenty-first century we have recognized and adapted into an entirely new phase of the publishing/printing industry, we are exploring new and more effective ways of distributing information.

The first and most important thing to understand in this new digital universe is the science shift from distributing analog printed products to a much broader based system of unified information distribution. Once you understand that, you arrive at what I call "E3-CED" - Electronically Coordinated Information Distribution. It will be E3-CED that will empower publishers and printers to perform at their best and create business models that are based on the multipath universe of information distribution. E3-CED is our ability to deliver information to multiple platforms in an instant and on a global basis. What is what the new successful magazine business paradigms must be if we succeed in surviving in the media industry. The future of publishing is the ability to access any and all the information there is, all the time, quickly and reliably. In the coming years the magazine industry will be at the mercy of a public that has over many media choices. As the options continue to multiply, the task of capturing reader's attention will be tougher than ever. New information delivery methods, combined with the potential for personalization, promise to shake up the playing field for the industry's established players. Today the magazine industry is in a state of flux, but I believe that huge opportunities and an era of great publishing expansion will follow this cycle of change. It is happening already, but it hasn't reached the economic watershed moment when you take a jump and say, "Done! Where do the bucks do that come from?" The industry has come a very long way over hundreds of years, so there is this constant. Mixed signals are everywhere. Where are we, and where are we going? Currently, in the United States, over 6,000 consumer magazines are in print. Last year alone over 1,000 new titles were released. The numbers on these new magazines pale, every day of the week. That sure sounds encouraging. And recent Publishers Information Bureau (PIB) reports suggest that magazine advertising is in a growth mode, but surely we need to create some caution and understand that raw, cold reported revenues can be misleading. The number of actual ad pages is a far more accurate barometer of the industry's health than the reported revenue. The actual ad page count shows a modest but positive growth in ad pages in the last year. Let's look at some more statistics, and see if we can draw some conclusions. Based on data provided by the Audio Bureau of Circulations (ABC), U.S. magazine ad pages very much from 145 million copies in 1975 to 180 million in 1990. Then from 1990 to 2000 the actual growth of magazines stopped dead. We still only sell 180 million copies a year. So it seems that, no matter how many new magazines we launch, the total number of copies sold has not changed for nearly sixteen years. Is it possible that we have hit a wall of magazine readers, and that publishers are just making them from each other? Then it is time to look at these developments. The printed page and the printing press are no more or less than tools. They are tools that perform a very specific function: the distribution of information. In reality it is the distribution of information that matters, not the tools used to deliver it. All technologies and tools are eventually replaced or at least superseded by newer and more efficient technology.

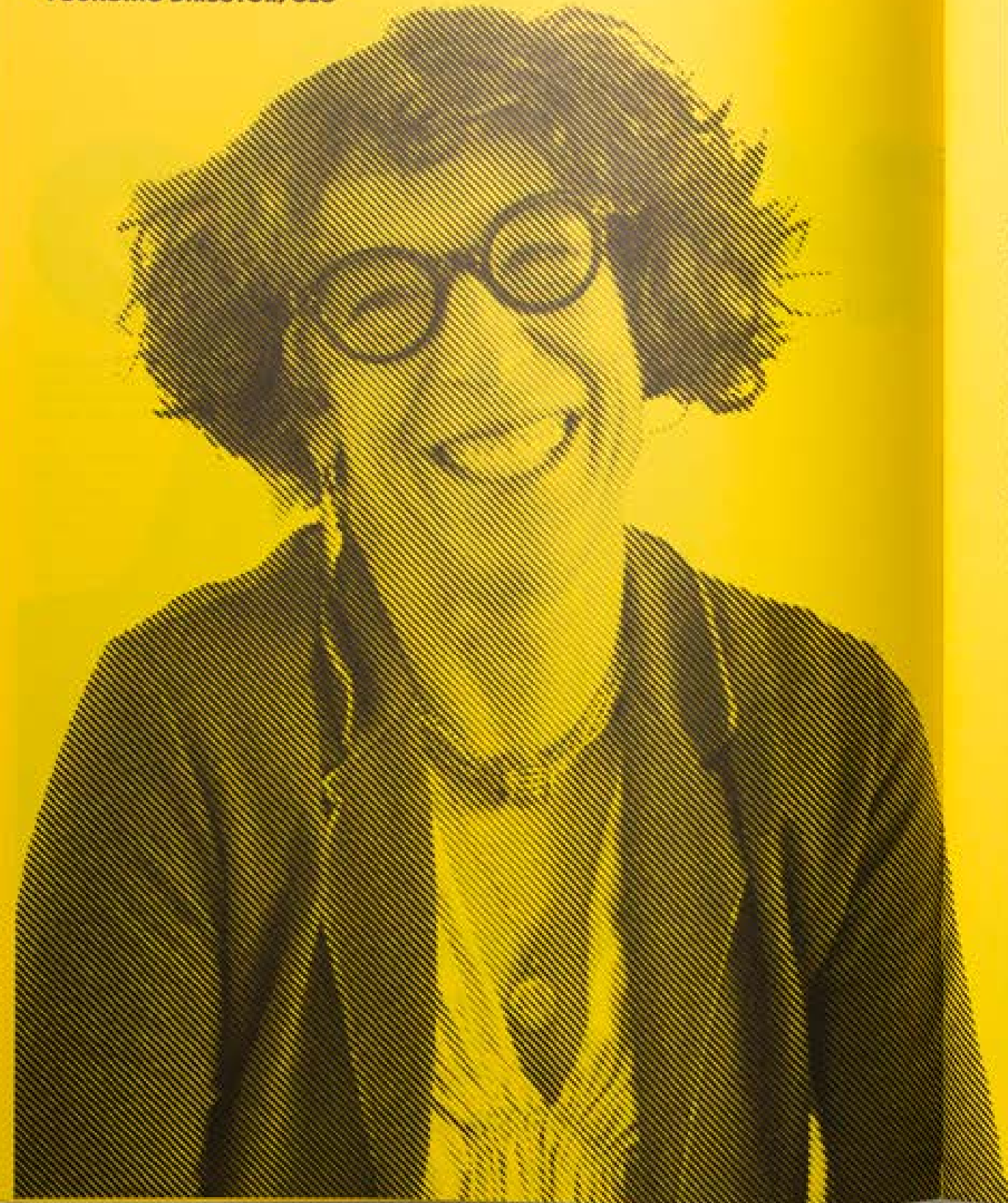


The future of publishing is enabling access to any and all the information there is, all the time, quickly and reliably.

readjustment from print to electronic took five hundred years of development and risk-taking, but we are on the threshold of a better road. E3-CED is what the next successful publishing paradigm must be if we intend to survive in the information distribution industry. We must no longer consider ourselves as just print publishers, journalists, and media professionals. We are information distributors. We are now at a fork in the road where the customer can take information that has been designed and programmed for them or can design and program the media for themselves. What we are left with is what I call "McMedia". In the very near future we will move from mass media to mass. As Media, from mass marketing to permission based marketing and publishing. In short, our emphasis is going to be on the business of selling content, and the creation of that content through intelligent reporting, news gathering, editing, packaging, and design, regardless of the magazine's delivery method. In the end, the ultimate goal is to create timely, yet timeless, additional information that answers the simple question, what is in it for me? As television has not grown up following the credo that information should be free, they see no reason to pay for news. Instead, they access a newspaper Web site or use Google News, where they select from literally thousands of information sources. They receive health, travel, education (ES) feeds on their PDA or via bloggers who create much with their own, but no matter, they consume their news-purveys content in a way no single printed paper or publication could ever do. In a recent survey, the Online Publishers Association found that eighteen-to-thirty-four-year-olds are far more apt to use their free time to log on to the Internet than engage in other activities, surf the Internet - 40 percent, watch TV - 40 percent, read a book - 7 percent, listen to radio - 3 percent, read a newspaper or magazine - 3 percent. Add to these statistics that America's youth are very savvy multi-taskers and that they pack eight and a half hours of media exposure into six and a half hours of each day. To be successful today, publishers must understand the science shift we have gone through from distributing printed products to a much broader based system of unified information distribution. We now have the ability to deliver information to multiple platforms in an instant and on a global basis. The most successful printers and publishers will create business models based on a multipath universe of content distribution. This means we must no longer consider ourselves as just publishers, printers, journalists, and media professionals, but information distributors. That is what the new successful business paradigm must be if we intend to survive in the publishing industry. The future of publishing is enabling access to any and all the information there is, all the time, quickly and reliably. One of the many new developments in information delivery is the digital magazine. And what is a digital magazine? It is usually an exact PDF reproduction of the printed product but reproduced in digital format on the screen of your choice. Digital magazines should not be confused with Internet HTML pages. They are better, much better. Digital magazines can deliver the same personal, intimate, page-turning experience as a printed magazine. So reading a digital magazine is an rewarding experience as reading a traditional magazine or newspaper. Here is the core of this brilliant design. It has a beginning, middle, and end, just like in olden times, the printed magazine. It has design and art, it has an editorial voice and an identity not easily reproduced by an ordinary HTML page. An HTML page stands alone as a single page among billions of single-stacked, web Internet pages. There is usually a home page and a list of articles. You find the article you like, you click, and off you go to some page(s) that you know where to find on the Internet. And that is that. You may be directed back to the home page or not, but there is no continuity, no real identity, no style, no familiar page-turning experience. No real beginning, no middle, and surely no satisfying end. A digital magazine is different, very different. It has all the style, charm, and identity of a traditional magazine, and you can turn pages from the cover all the way to the end; you can jump to the middle and back; the digital magazine delivers much more than these printed brothers. They can deliver audio, video, and dynamic, rich media content on any page. Digital magazines are audio magazines on steroids. Headlines or body art can attract attention with creative, flat, movement, and eye-catching emphasis. Unlike traditional media, a digital magazine can be constantly updated before the download, which is a handicap for any printed magazine that suffers from old age. The minute it leaves the printer's loading dock, it can also have dynamic links to anywhere on the Internet. An ad page can direct the interested customer to more specific and detailed information on the home page of the advertiser. The editorial pages can direct the reader to more charts, videos, and editorial content than was originally contained in the printed product. Digital magazines can have no maintenance and distribute them faster than physical magazines. Without the expense of paper, ink, and printing, manufacturing costs are minimal. Distribution costs are only a fraction of the freight and USPS charges for today's printed products. These advantages coupled with the compelling interactive experience offered by these magazines, make delving into the digital age most appealing. The future is never here and the present is never the end of the road. The magazine business will thrive and grow, but not as we have known it in the past. In the next few years the combination of a national WiFi network and the introduction of a scalable, e-paper solution will gain traction and be combined with the developing digital magazine. When that happens, it will be a new golden age for the magazine business. We will deliver the tried and true magazine experience with blazing speed and completely fresh, updated information, minute to minute and second to second, the possibilities are endless.



LETTER FROM
FOUNDING DIRECTOR/CEO



LOVE

ANOTHER YEAR HAS FLOWN PAST AND AS I SIT TO WRITE THIS LETTER I AM AGAIN DELIGHTED AND HUMBLLED BY THE EXPERIENCES OF THE YEAR AND ALL THAT WE HAVE ACHIEVED TOGETHER.

It is easy to report statistics and say that OzHarvest delivered 5.34 million meals nationally in FY2012. Yes, we have more meals on the road. We have also diverted 1.5 million kilos from landfill. OzHarvest makes an enormous and positive difference to people's lives every single day. Without you, be you a volunteer, a financial or in-kind donor, a food donor or one of our valued staff, we would not be able to achieve all that we do. So thank you!

I am reminded of a quote by MFK Fisher, The Art of Eating: "It seems to me that our three basic needs, for food and security and love, are so mixed and mingled and intertwined that we cannot straightly think of one without the others."

Like MFK Fisher, I too "cannot straightly think" of OzHarvest without thinking of food and love and security. Each day because of people's generosity we are able to share food, and through doing that provide some small level of security to people for that day.

I know that when I speak to our volunteers, staff, food, financial and in-kind donors about why they support OzHarvest they do so out of love and a desire to help those less fortunate than themselves.

We achieved so much this year and I would just like to share a few highlights.

We opened our Brisbane OzHarvest operation in September 2011 in conjunction with Wesley Mission Brisbane. As at 30 June 2012 we had three permanent staff, two vans and a team of volunteers in action. Over 122,000 meals have been delivered to 22 charities since opening.

In partnership with Caritas, OzHarvest hosted its inaugural CEO CookOff. 130 CEOs from around Australia, together with 30 celebrity chefs, raised almost \$1 million and together fed 1000 of our charity clients. Given the success of the event, Caritas and OzHarvest have joined forces to hold the event again in February next year.

We also benefited from the extraordinary support of the MasterChef team. MasterChef featured a food rescue challenge and over 1,004 million people viewed the programme and learned about OzHarvest's work. The programme raised over \$32,000 for OzHarvest.

It has been a wonderful year and as I look forward to 2013 I am filled with enthusiasm for all that we can do together.

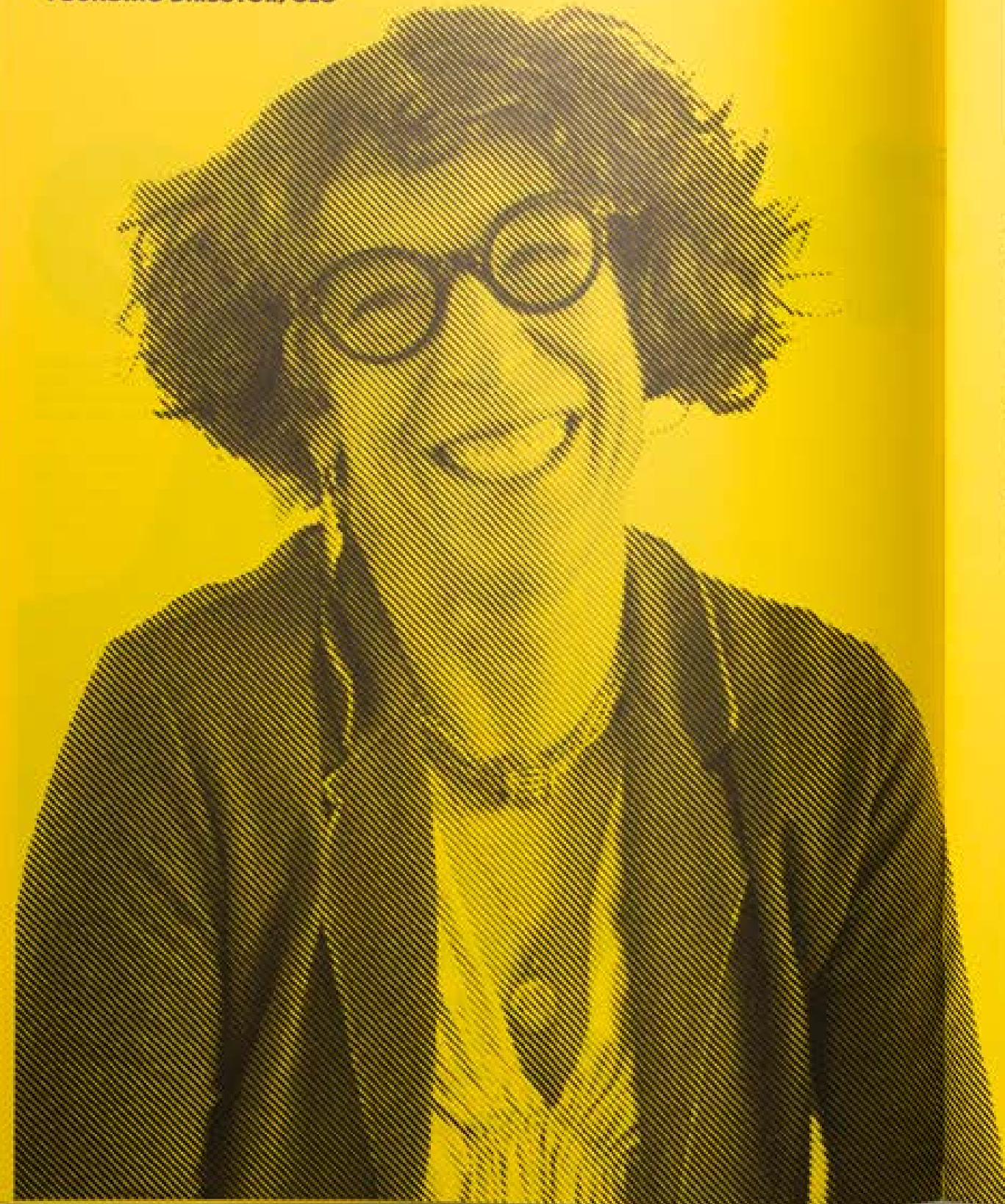
RONNI KAHN
Founder and CEO

**WITHOUT YOU, BE YOU A
VOLUNTEER, A FINANCIAL
OR IN-KIND DONOR, A FOOD
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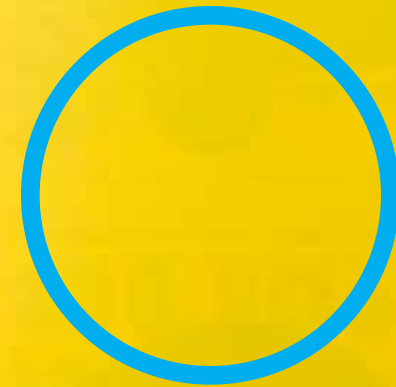
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RONNI KAHN
Founder and CEO



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**HIERARCHIA
INFORMÁCIÍ**

proporcie

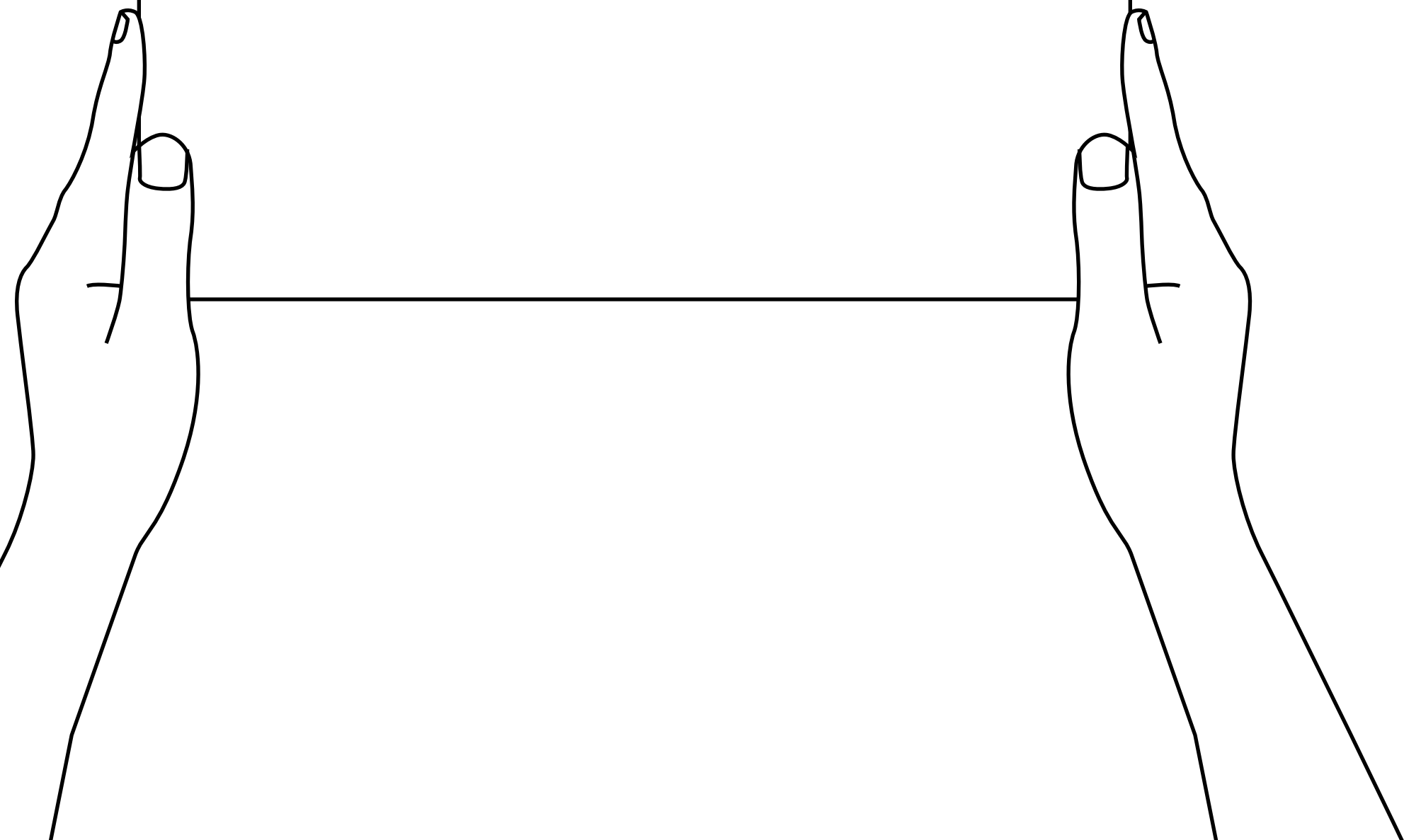
písmo

farba

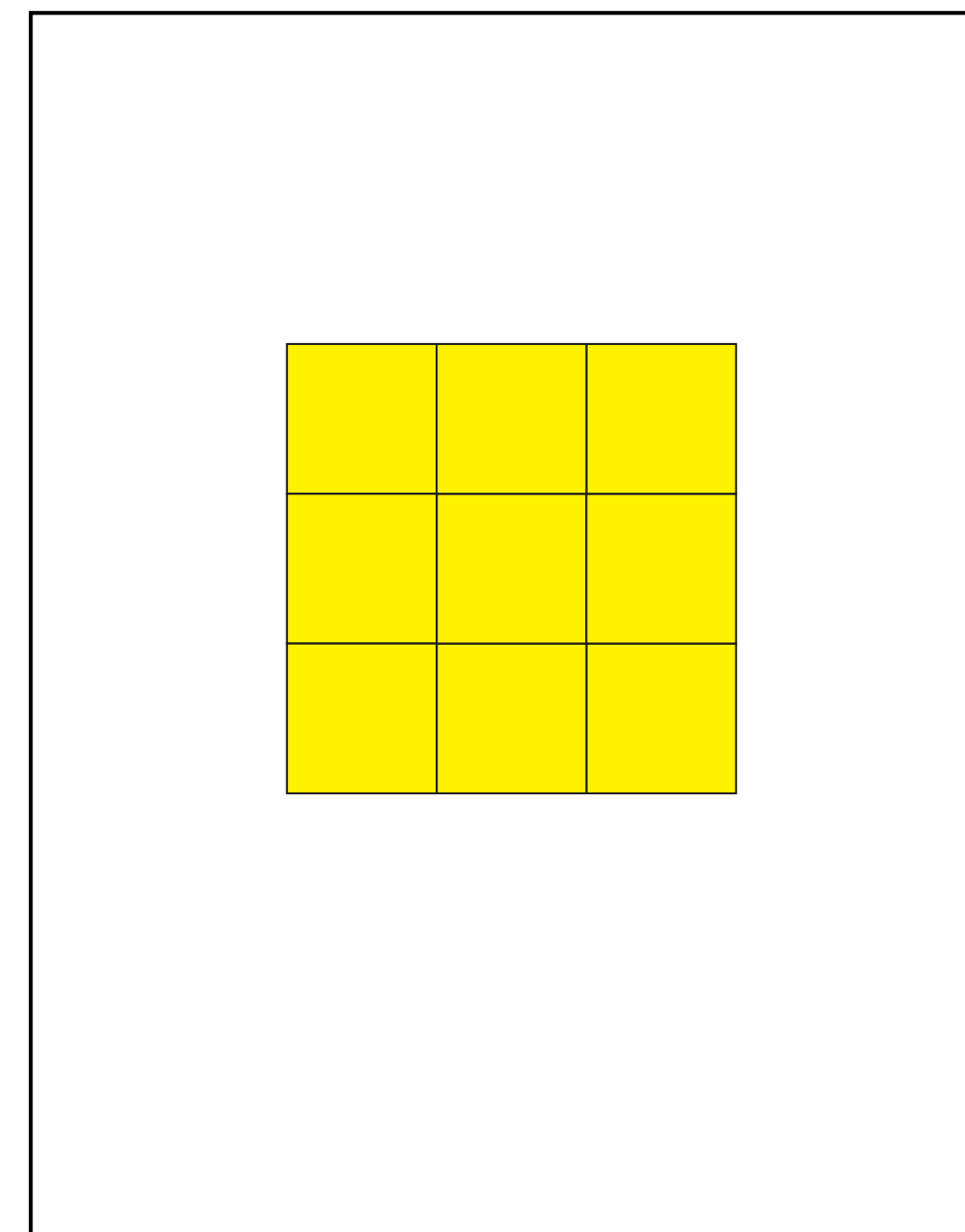
Hierarchia Zvýraznenie



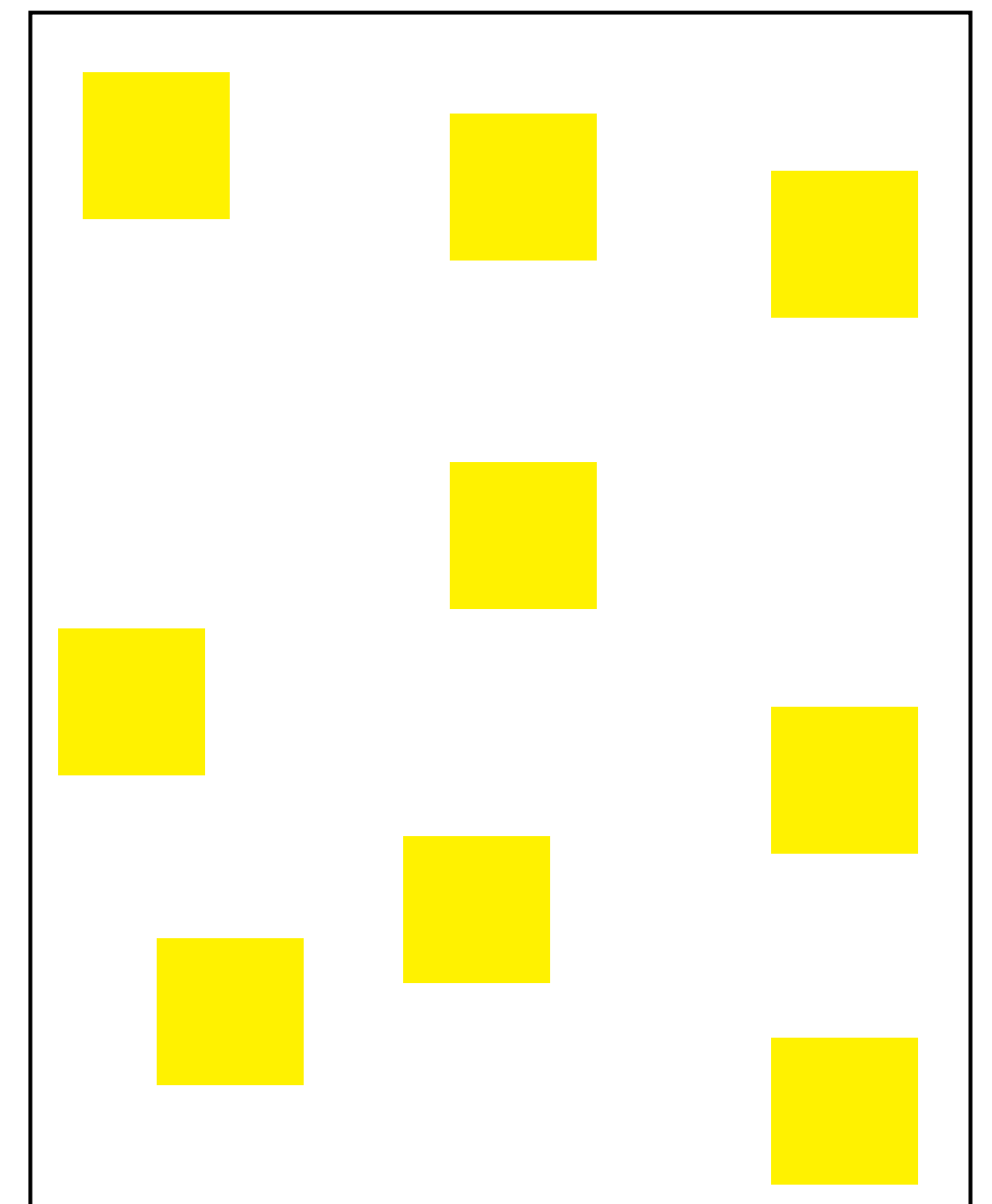
PRINCÍP
BLÍZKOSTI



Elementy, ktoré sú v kompozícii
bližšie, patria k sebe



jedna skupina



separátne elementy

Redakčný dizajn

Gestalt – princíp blízkosti



Redakčný dizajn
Gestalt – princíp blízkosti

Mediálna praktika kameraného filmu

Mediálna praktika kameraného filmu (medialita) je súčasťou kultúry a komunikácie. Jej základom je vizuálna komunikácia, ktorá je v súčasnosti najviac rozvinutá v oblasti vizuálnej komunikácie. V súčasnosti je mediálna praktika kameraného filmu (medialita) súčasťou kultúry a komunikácie. Jej základom je vizuálna komunikácia, ktorá je v súčasnosti najviac rozvinutá v oblasti vizuálnej komunikácie. V súčasnosti je mediálna praktika kameraného filmu (medialita) súčasťou kultúry a komunikácie. Jej základom je vizuálna komunikácia, ktorá je v súčasnosti najviac rozvinutá v oblasti vizuálnej komunikácie.

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... (caption text) ...

Redakčný dizajn
Jednotiace grafické prvky

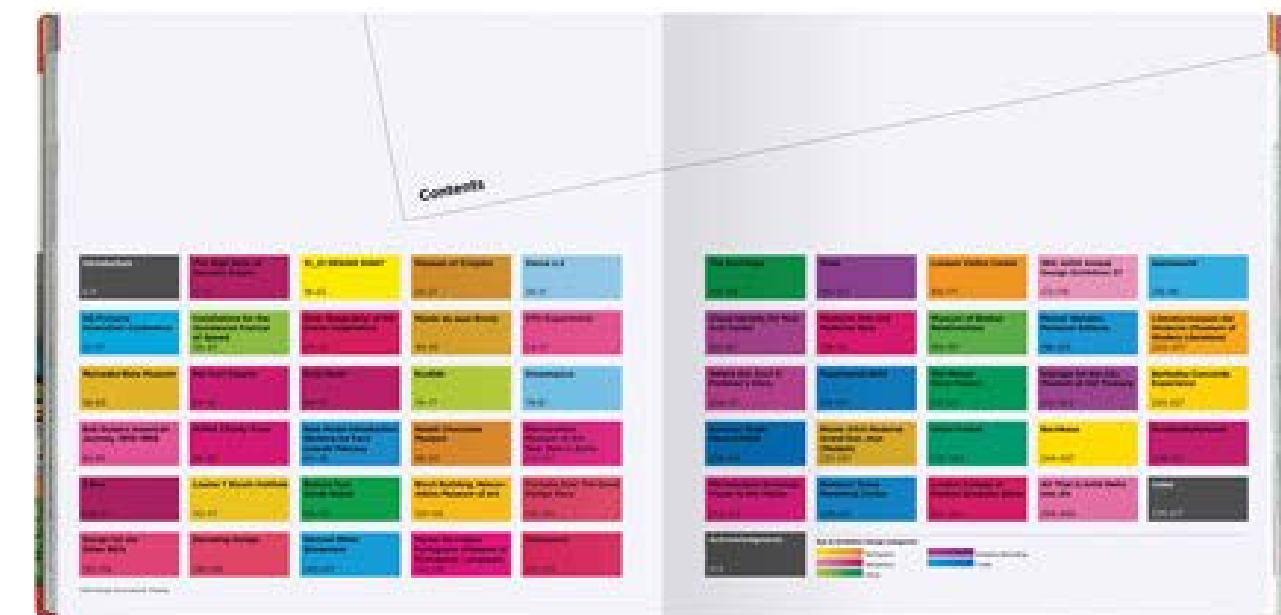
**JEDNOTIACE
GRAFICKÉ PRVKY**

**Layout by mal obsahovať jednotiace vizuálne prvky,
ktoré prechádzajú celým dizajnom publikácie.**



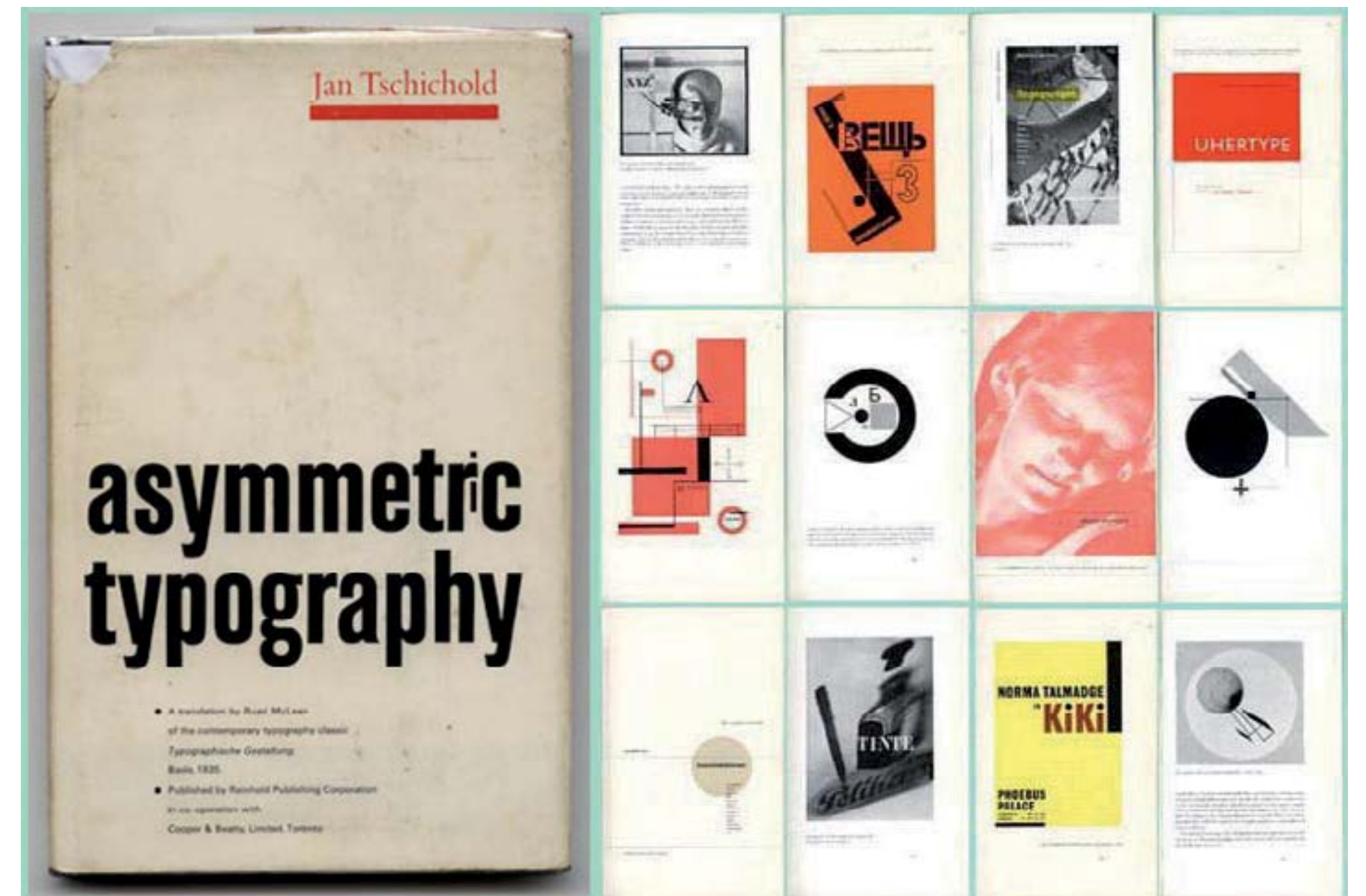
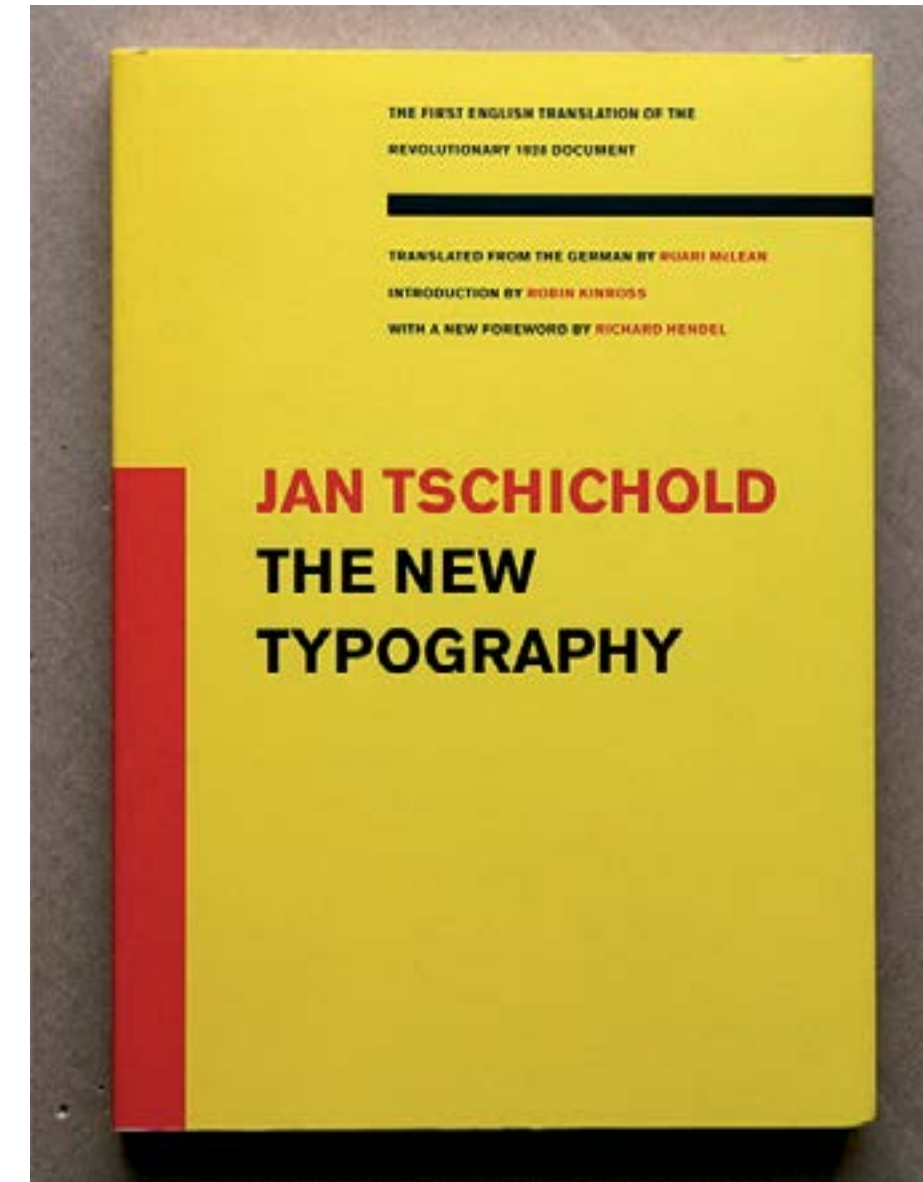
Redakčný dizajn

Jednotiace grafické prvky



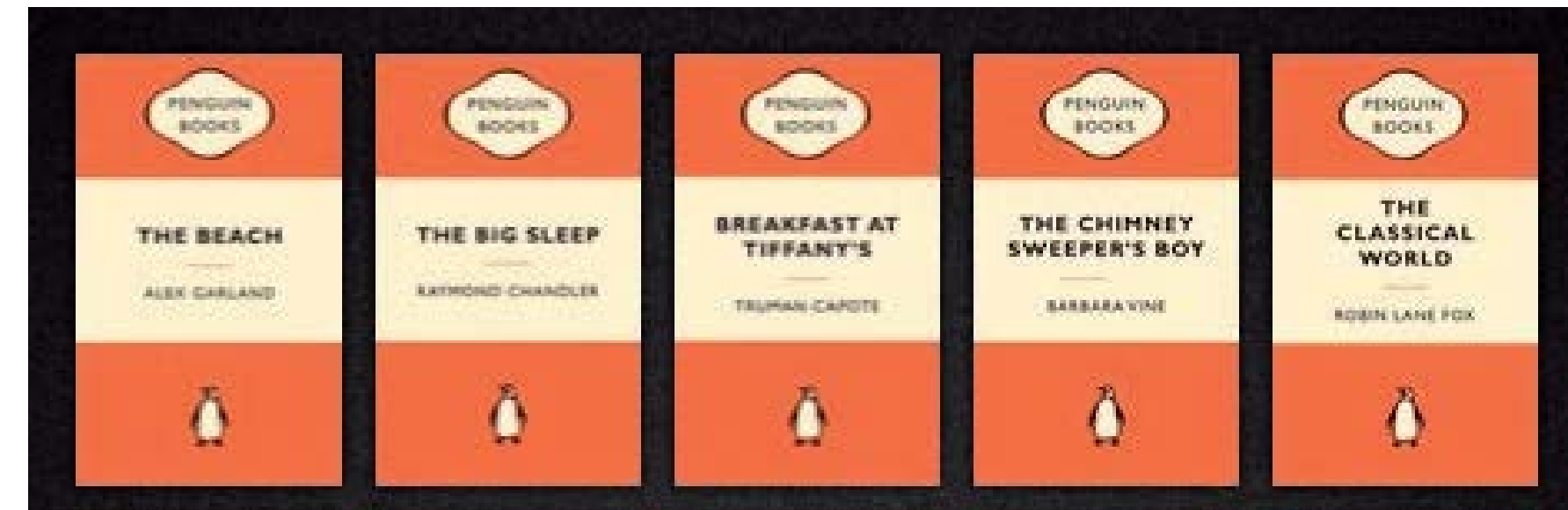
Jan Tschichold (1902–1974)

Jeden z najdôležitejších
typografou 20. stor.
Definoval typografické
pravidlá v publikácii
Nová typografia, kde hlása
jednoduchosť a funkčnosť
v tvorbe layoutu.

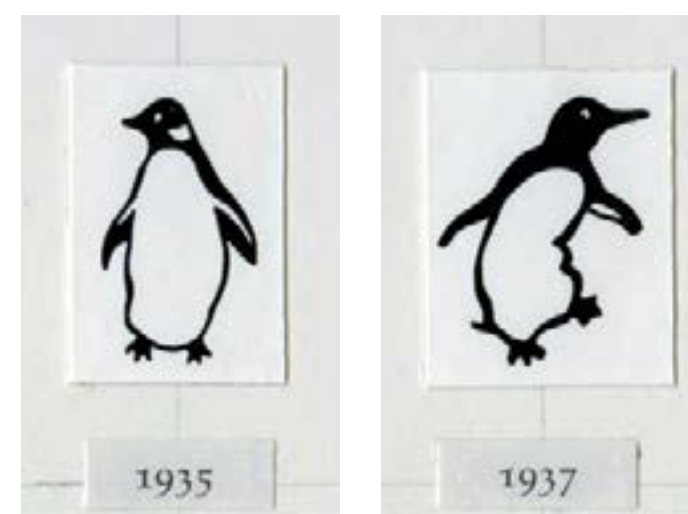
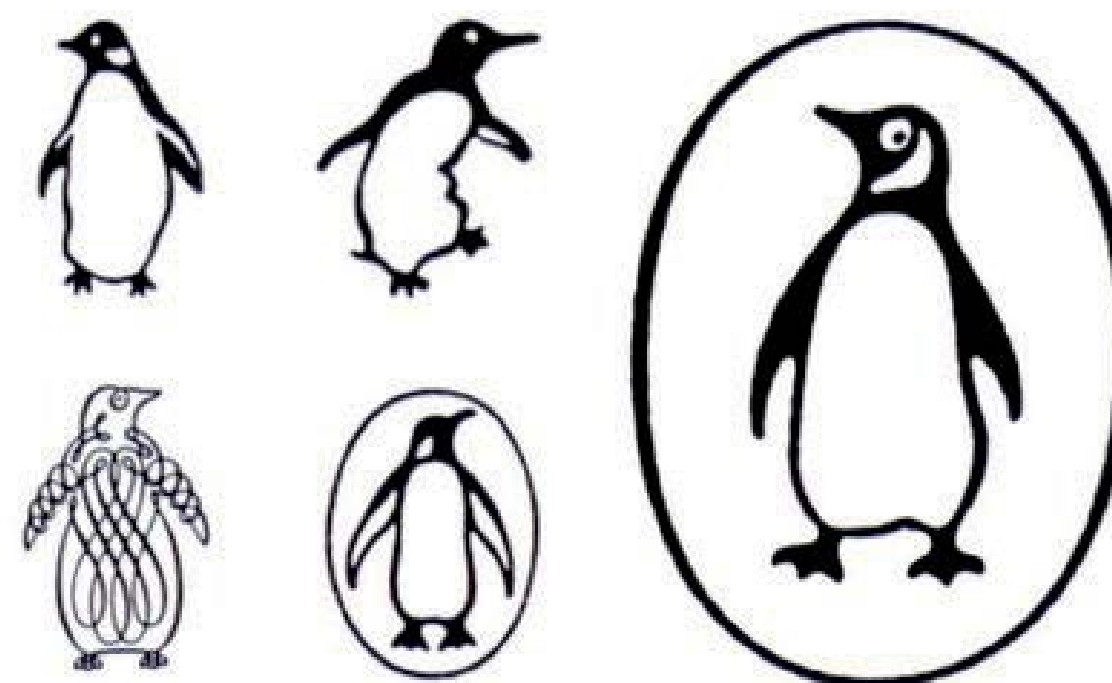


Knižný dizajn

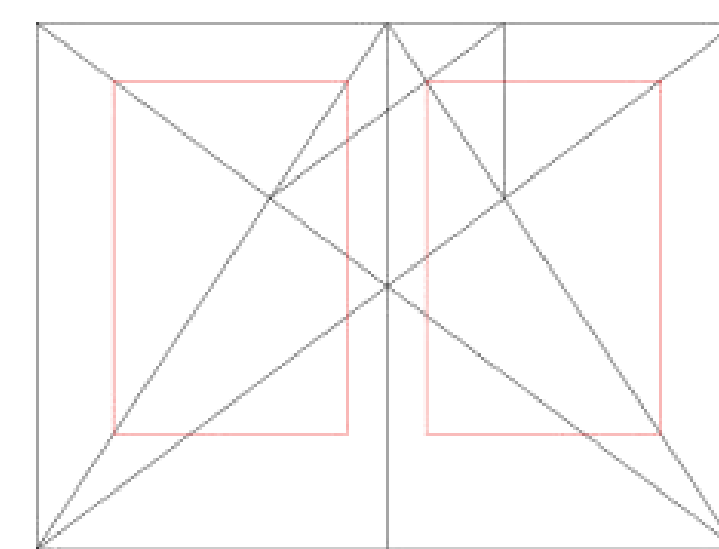
História – Jan Tschichold



Původní značka: autor Edward Young



Redesign značky: Jan Tschichold, 1935



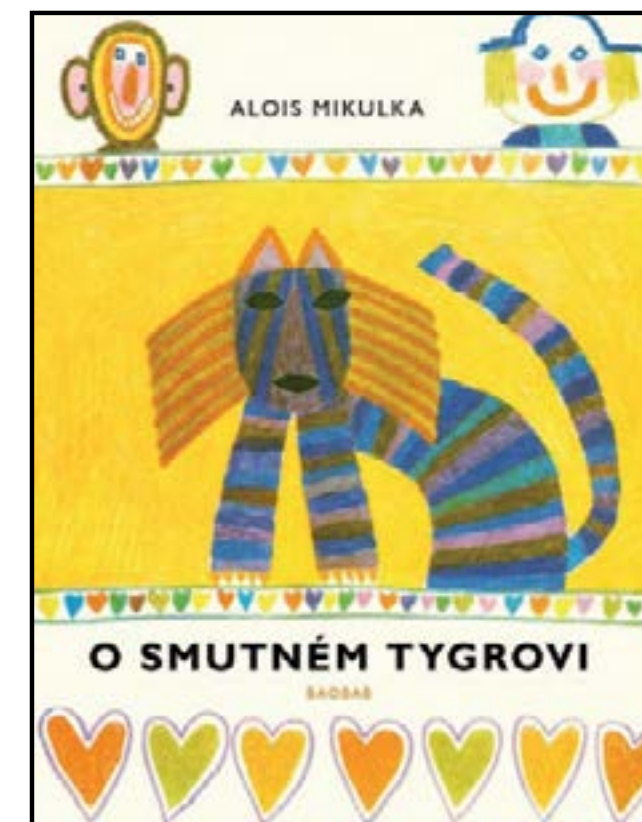
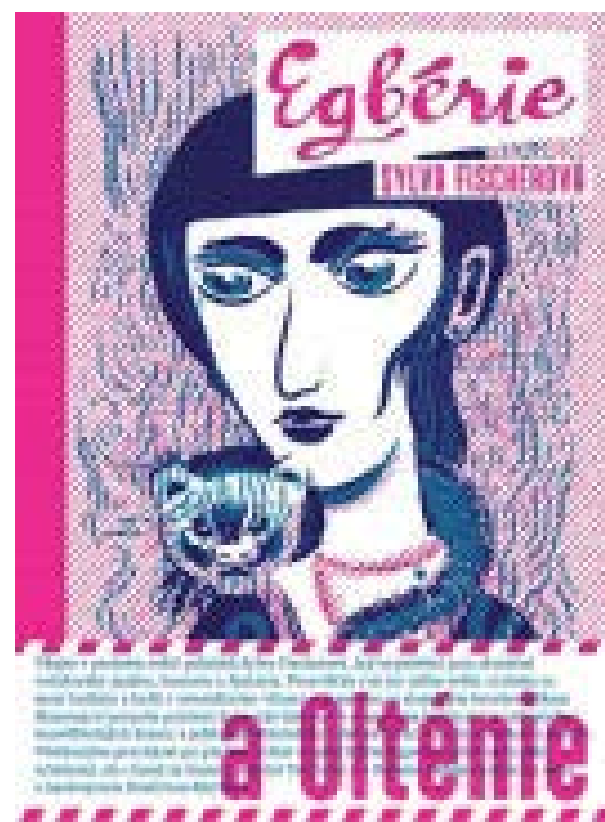
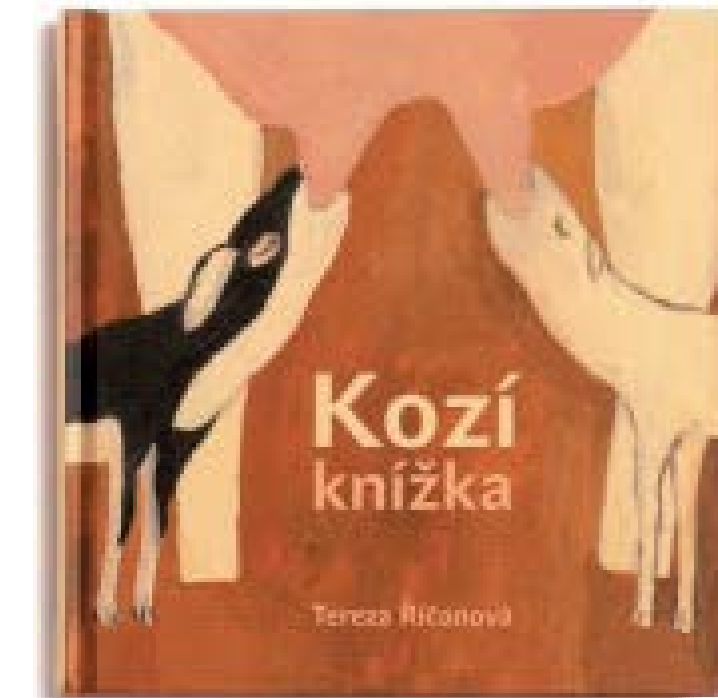
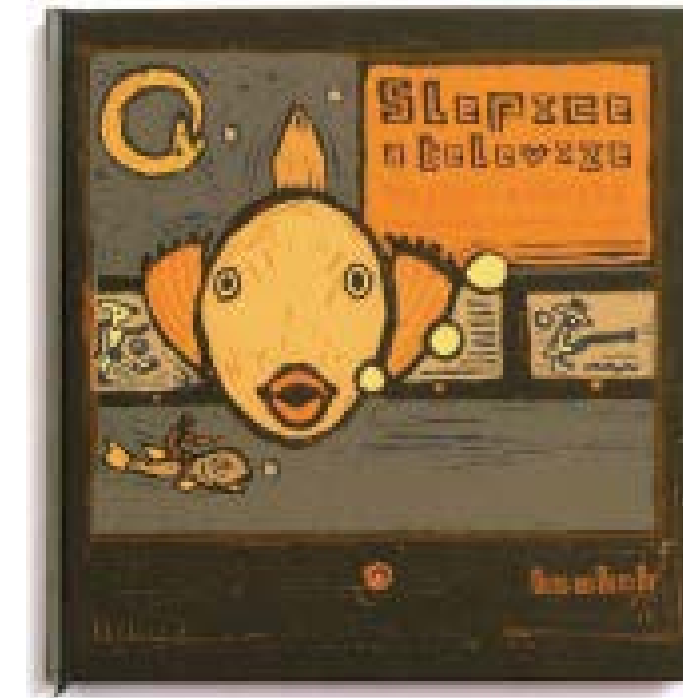
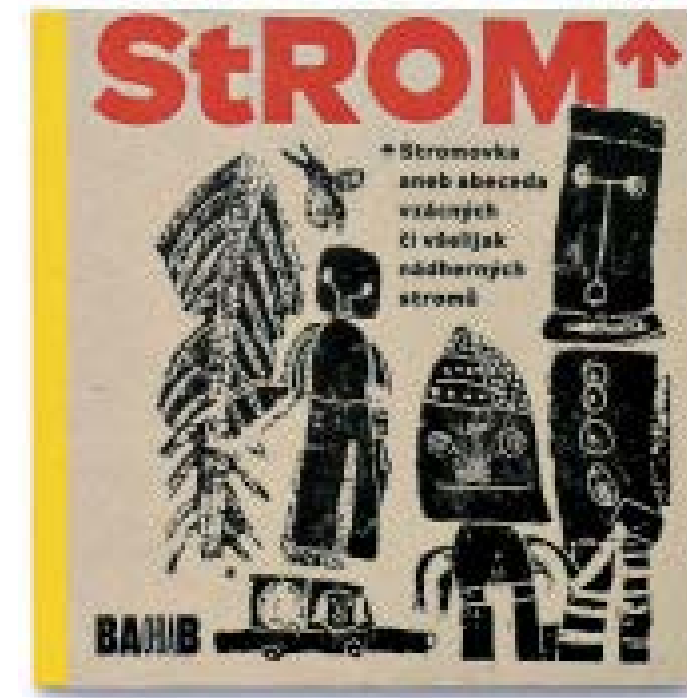
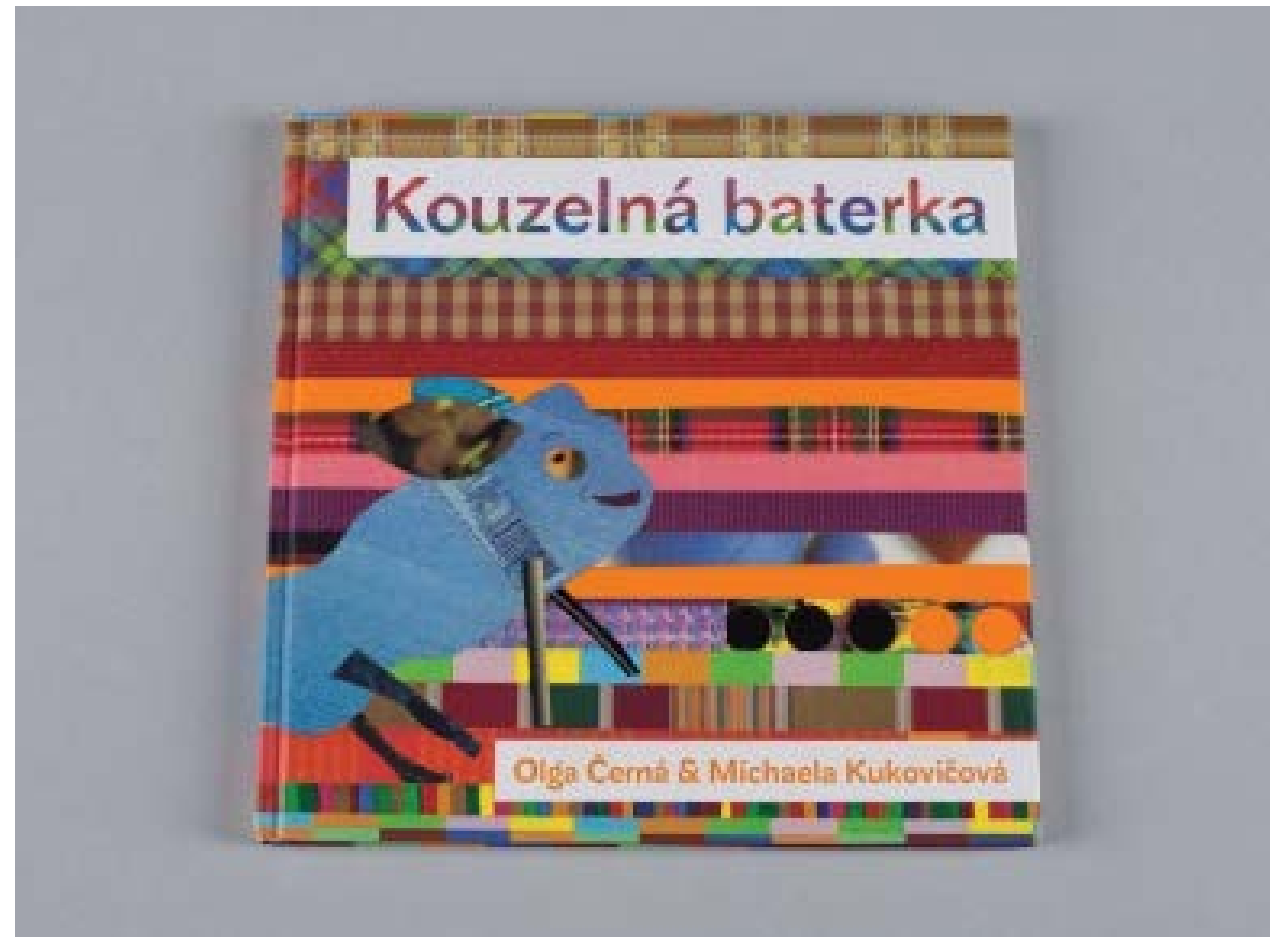
Kuřta Pacovsk
(1928)

Ilustrtorka detskch knh.
V roku 1992 zskala Cenu
Hanse Christiana Andersena,
o ktorej sa hovor, že je to
Nobelova cena za detsk
literatru.



Knižný dizajn

Ukážky – Detská literatúra



leporela



Dětská literatura (Baobab)

<http://www.book-design.eu/knizni-grafika.html>

<http://www.baobab-books.net/>

<http://www.aulos.cz/home.php>

Redakčný dizajn

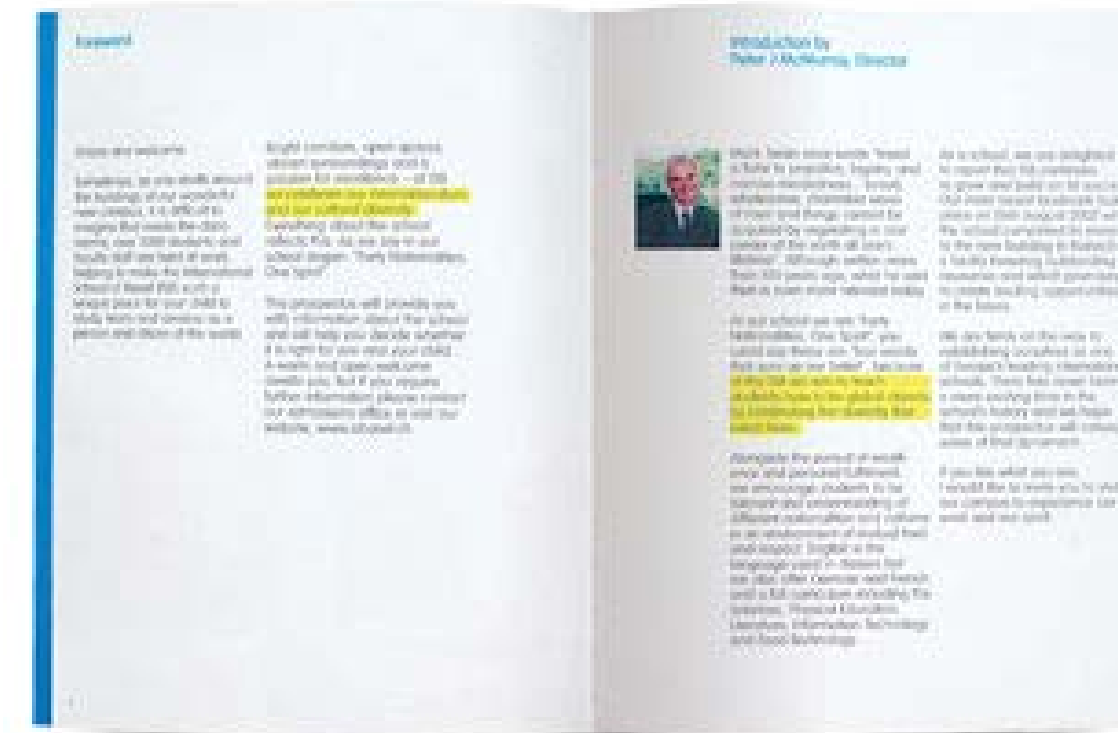
Brožúra

BROŽŮRA

Neperiodické médium
menšieho rozsahu. Ide
väčšinou o prezentáciu
firmy, napr. výročné správy
a pod.

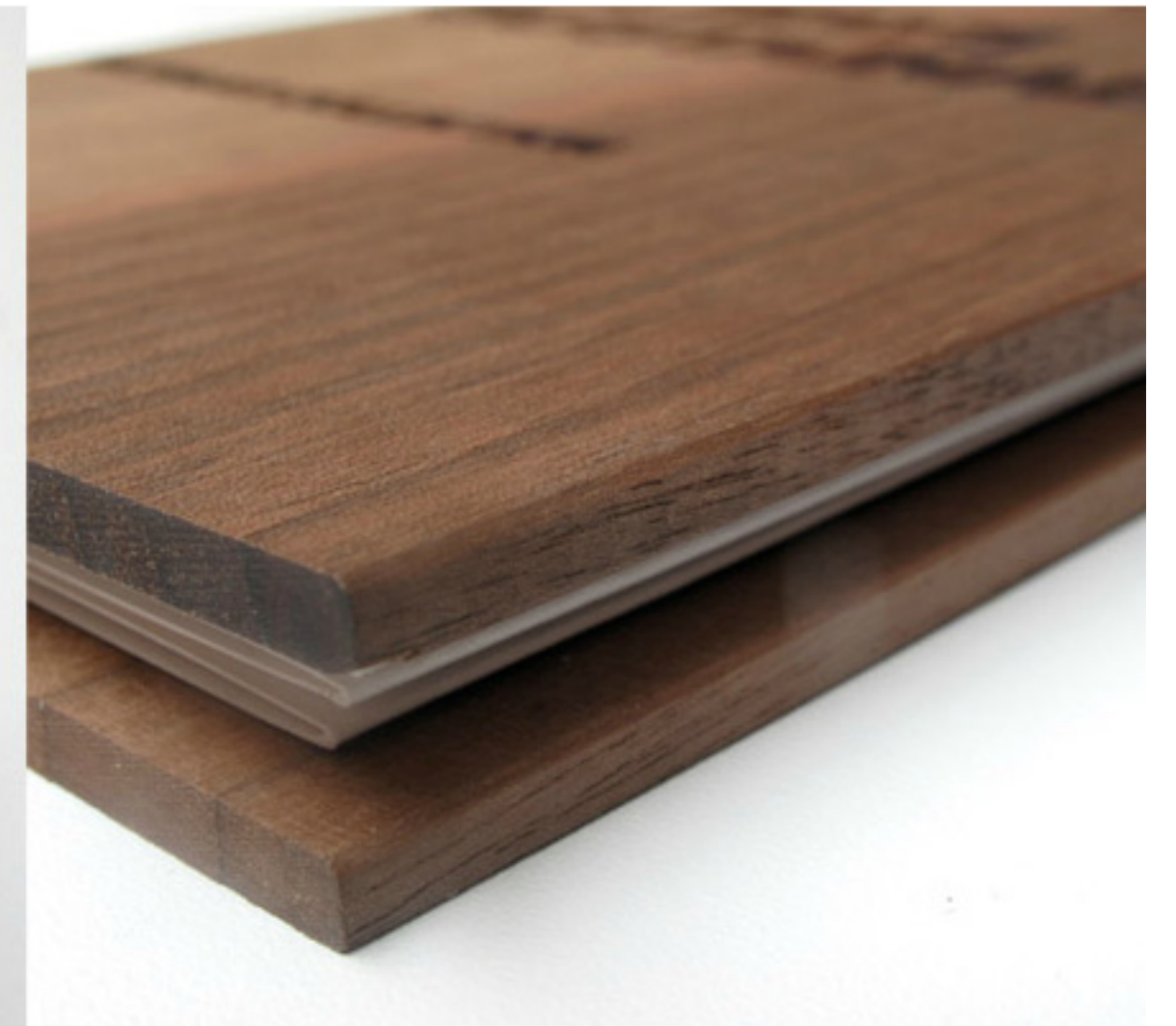


Redakčný dizajn Brožúra



FIREMNÝ KATALÓG

Neperiodické médium
ľubovoľného rozsahu.
Dizajn môže byť odvážnejší,
prípadne použité rôzne
materiály, väzby.



SELF-PROMO
KATALÓG



NOVINY

Periodické médium, spája rôzne vizuálne jednotky, ako text, fotografiu, infografiku. Primárne však sprostredkúva informáciu cez text.



ČASOPIS

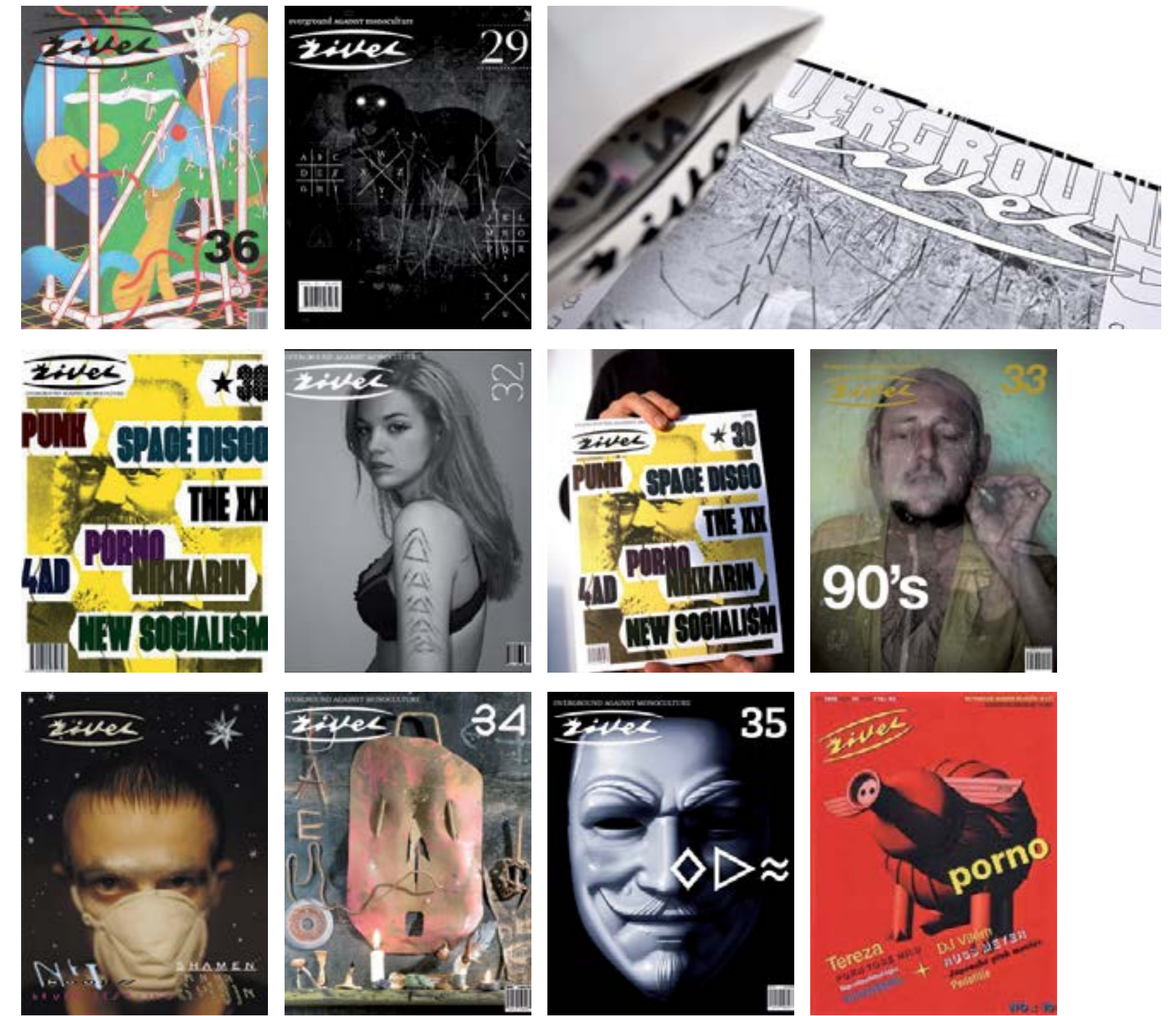
Periodické médium, spája rôzne vizuálne jednotky, ako text, fotografiu, infografiku. Dizajn časopisu sa viaže na cieľovú skupinu.



Raut

Časopis formátu 50 x 70 cm Raut založili Aleš Najbrt a Tono Stano. Časopis predstavoval predovšetkým známe i neznáme osobnosti českej kultúry. Členy aktívnej redakčnej rady boli David Vávra, Jaroslav Róna, Michal Cihlář, Jáchym Topol, Blumfeld S. M., Josef Rautolf a ďalší.

ČASOPIS



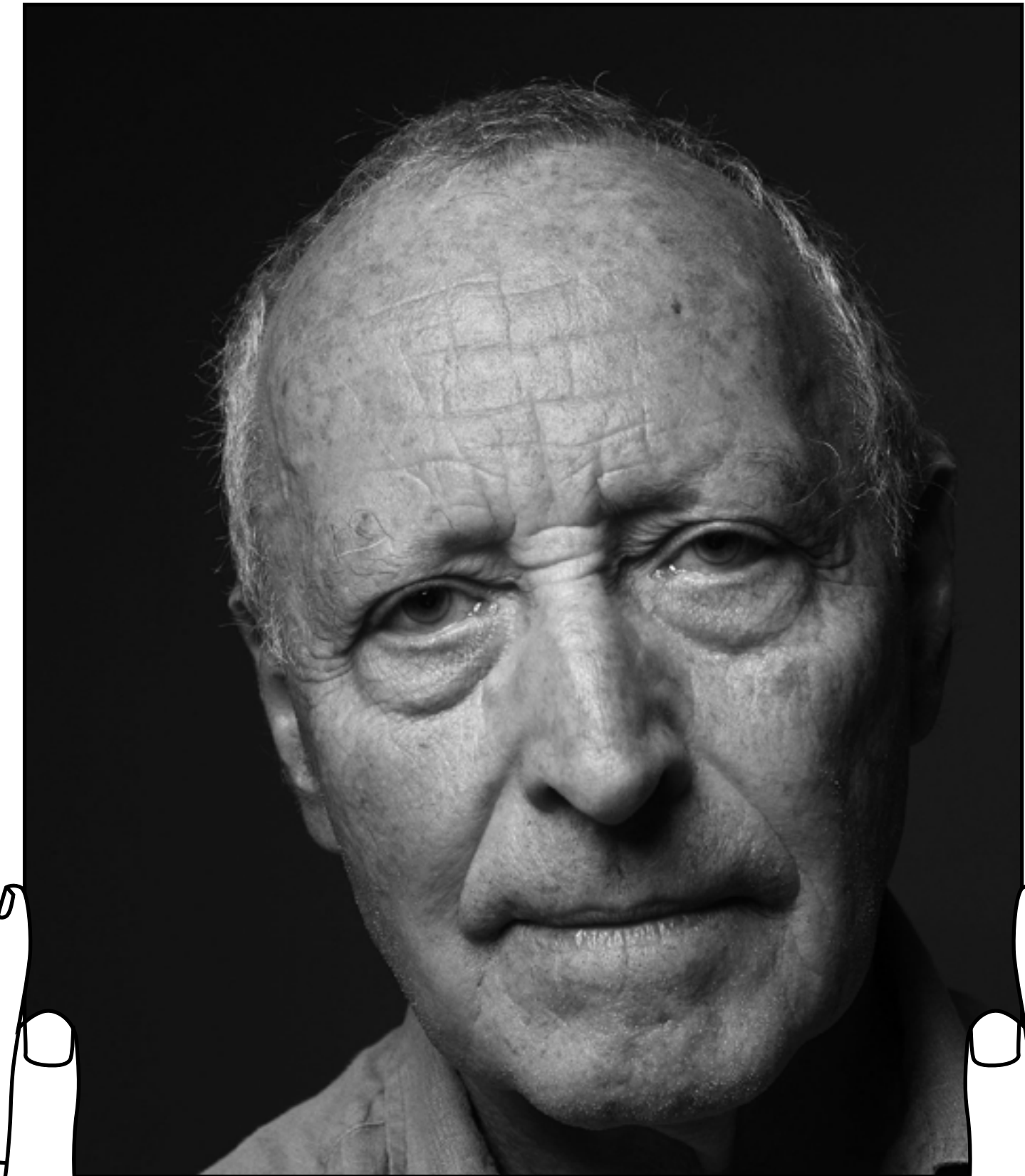
Živel

Experimentálny grafický design, neobvyklé vizionárske témy, prirodzene pôsobiace rozhovory a veľmi osobné recenzie robili z časopisu Živel stále neobvyklý zážitok.

Začínal v roku 1995 s vlnou novej hudby (príchodom house party, DJingu, tanečných drog), grafického designu (Apple, Photoshop, 3D, vektorová grafika, digitálna fotografia), životného štýlu pozitívne ovplyvnenému vznikom a rozšírením počítačov a ich sietí.

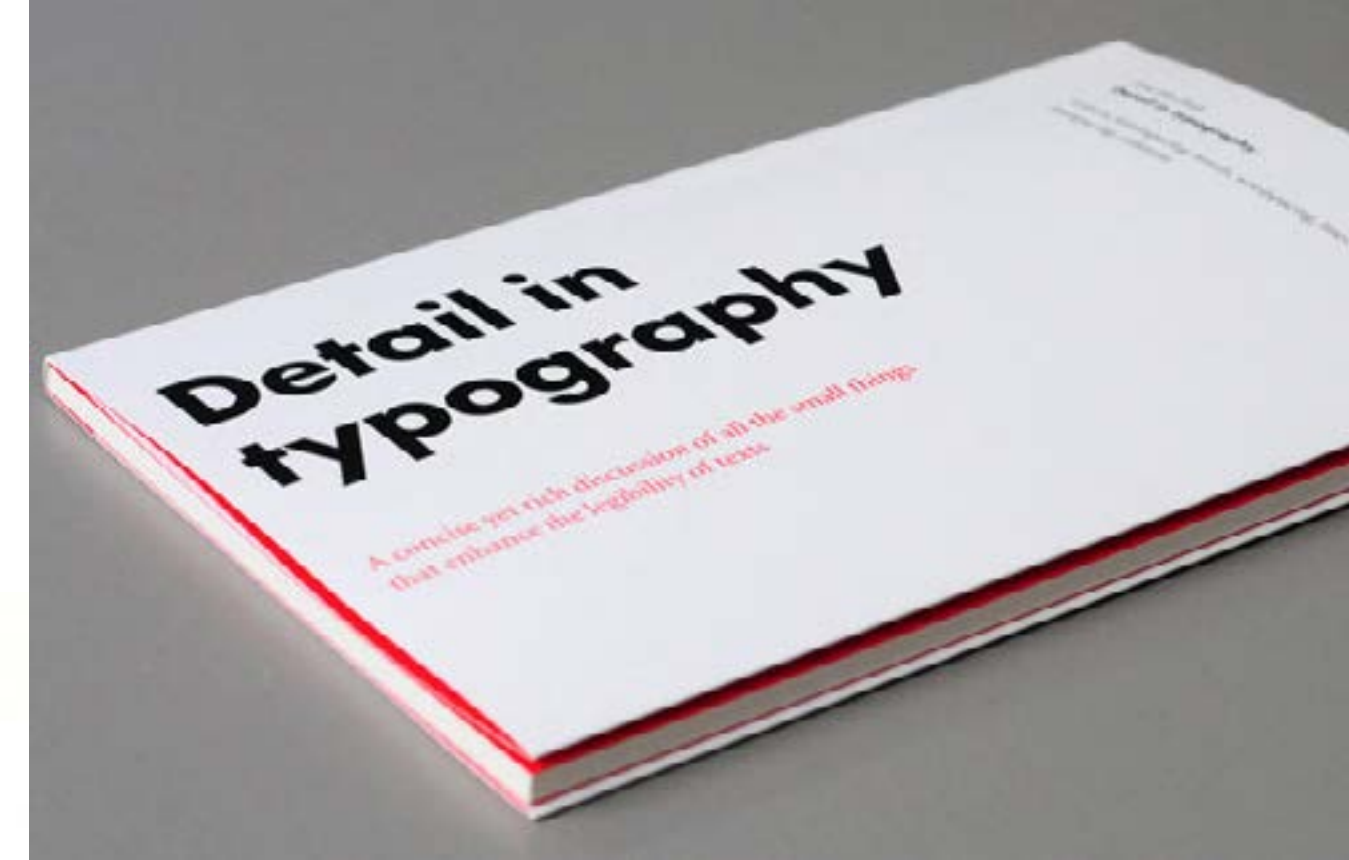
Jost Hochuli
(1933)

Švajčiarsky typograf, ktorý
sa orientuje na knižný dizajn.
Jeho štýl nadväzuje na novú
typografiu.



Knižný dizajn

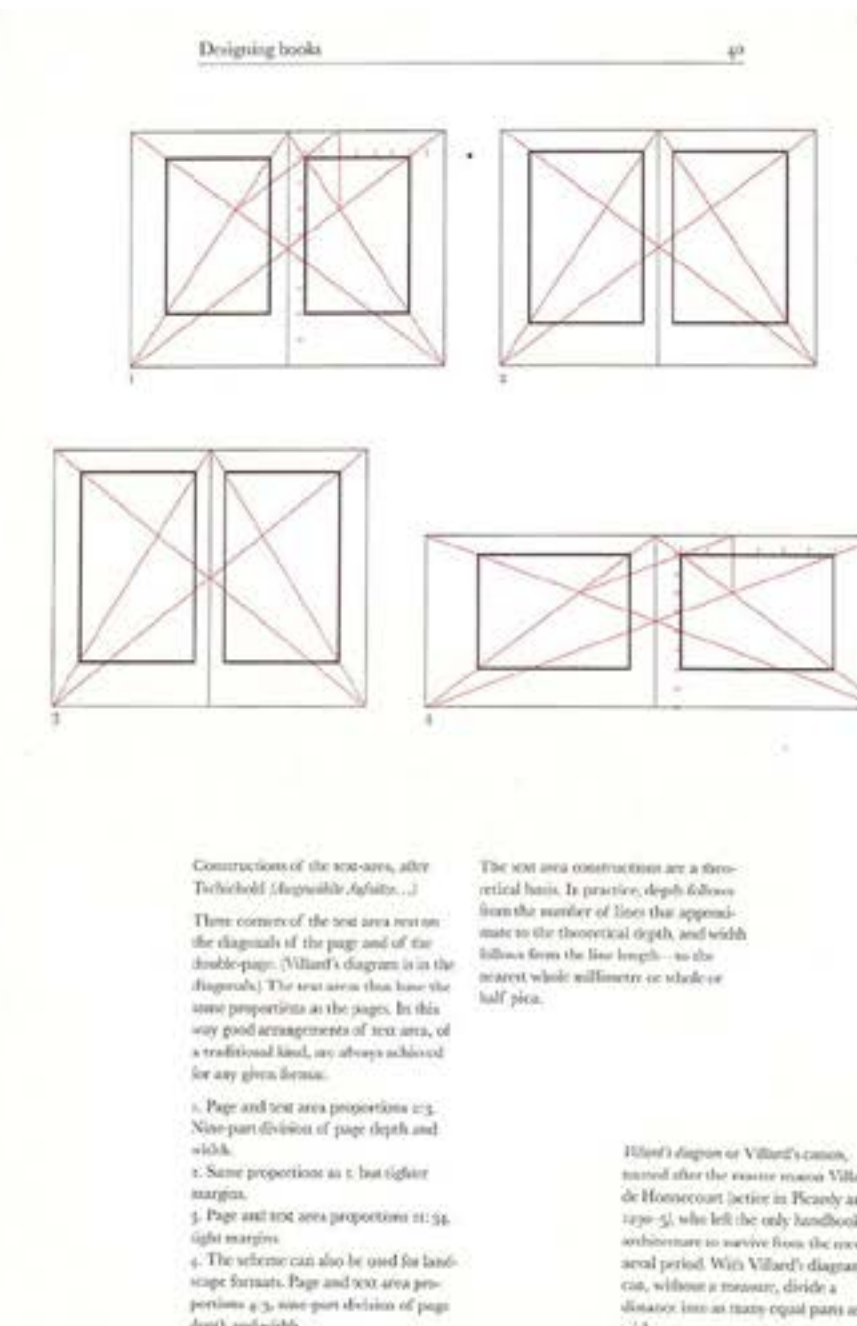
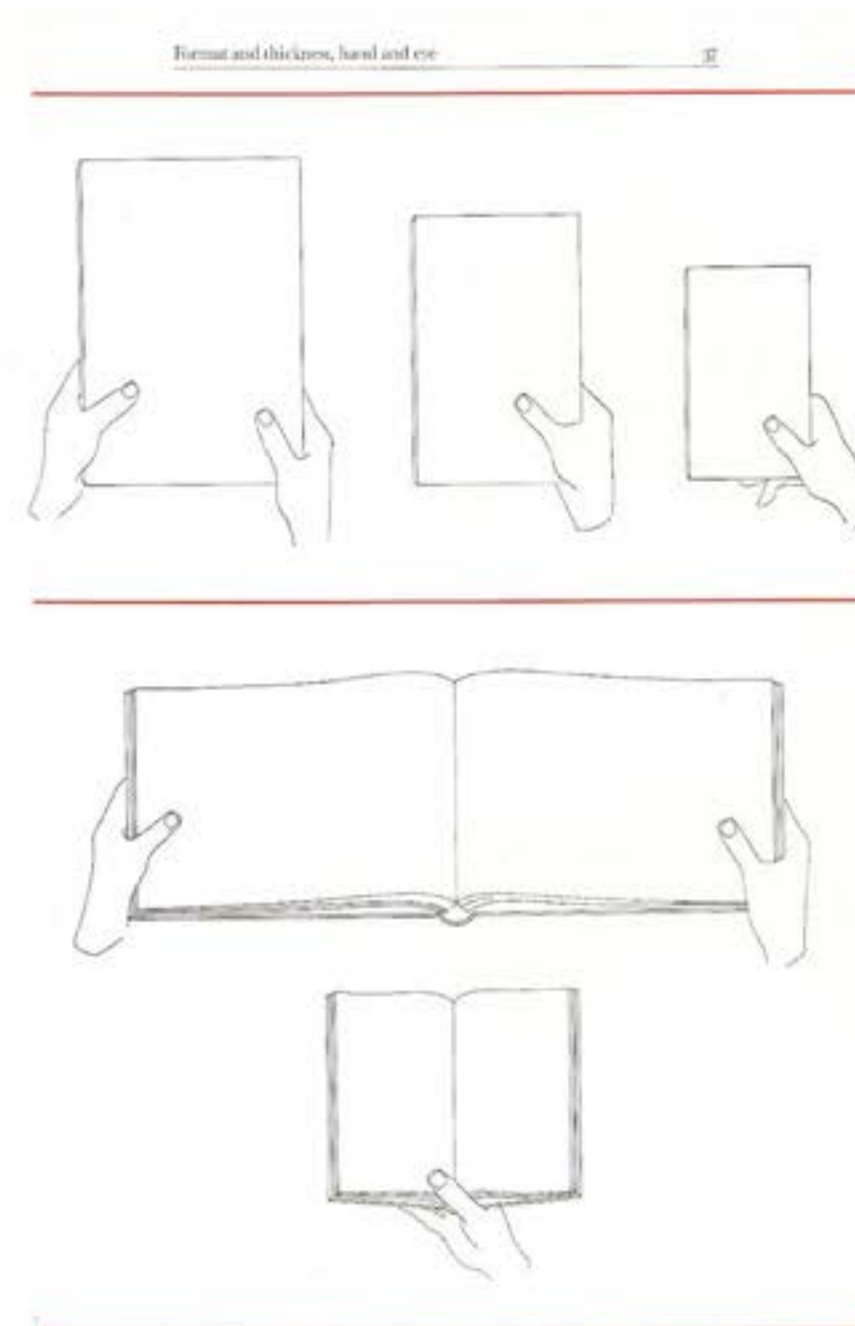
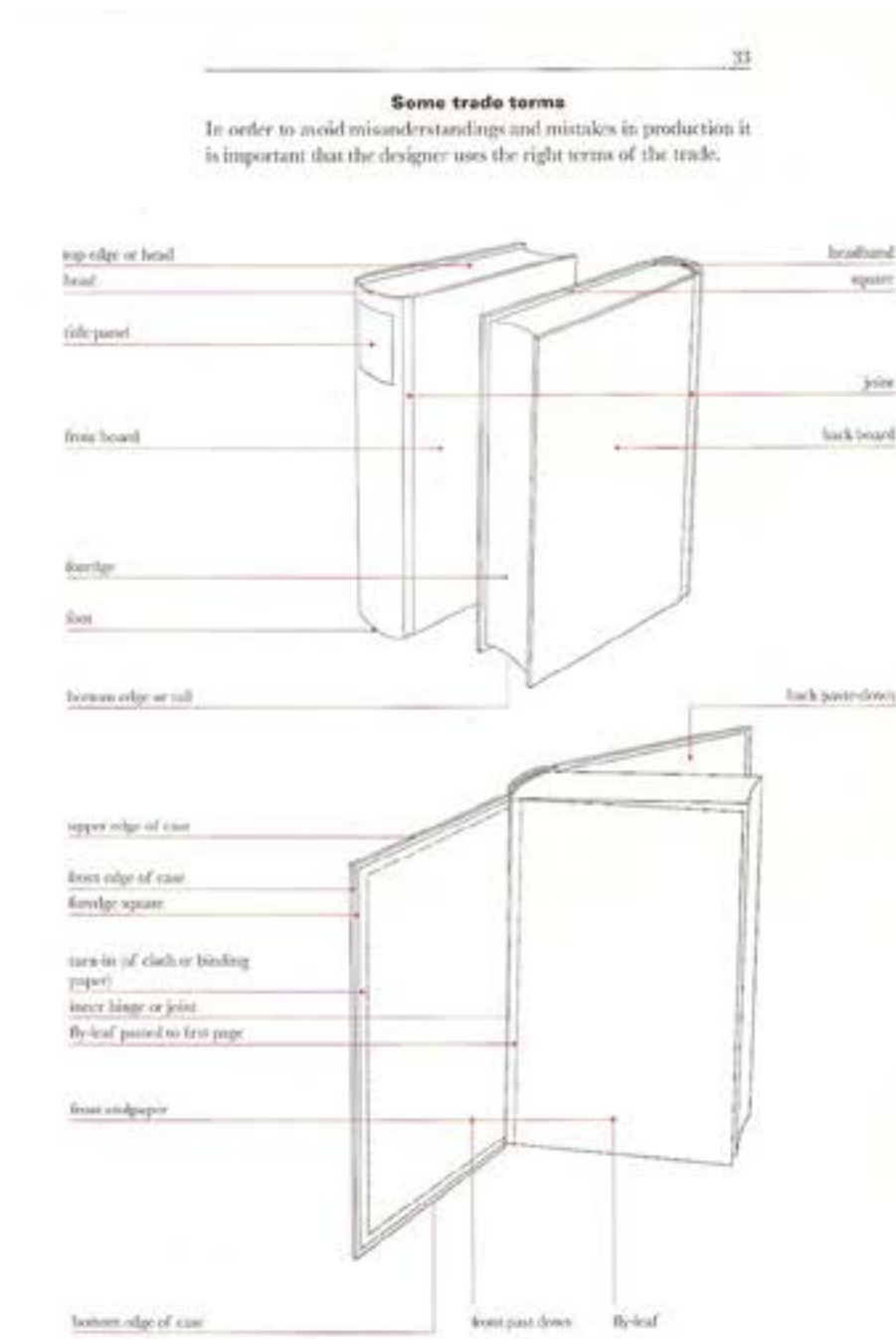
Jost Hochuli



* Jost Hochuli: Detail in typography.
ISBN 9782917855669

<http://editions-b42.com/books/detail-typography/>

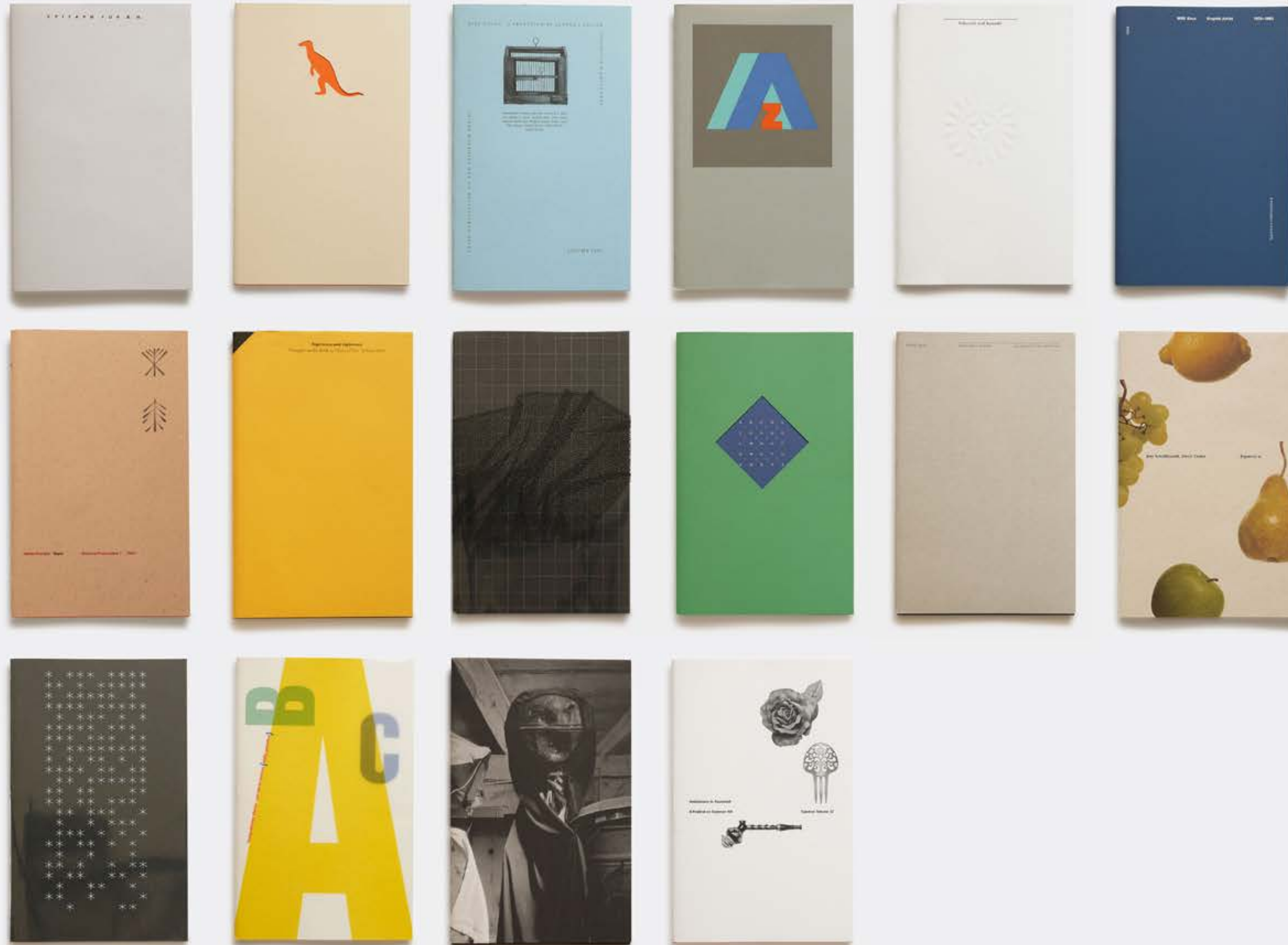
* Jost Hochuli: Printed Matter, Mainly Books
ISBN 9782917855669



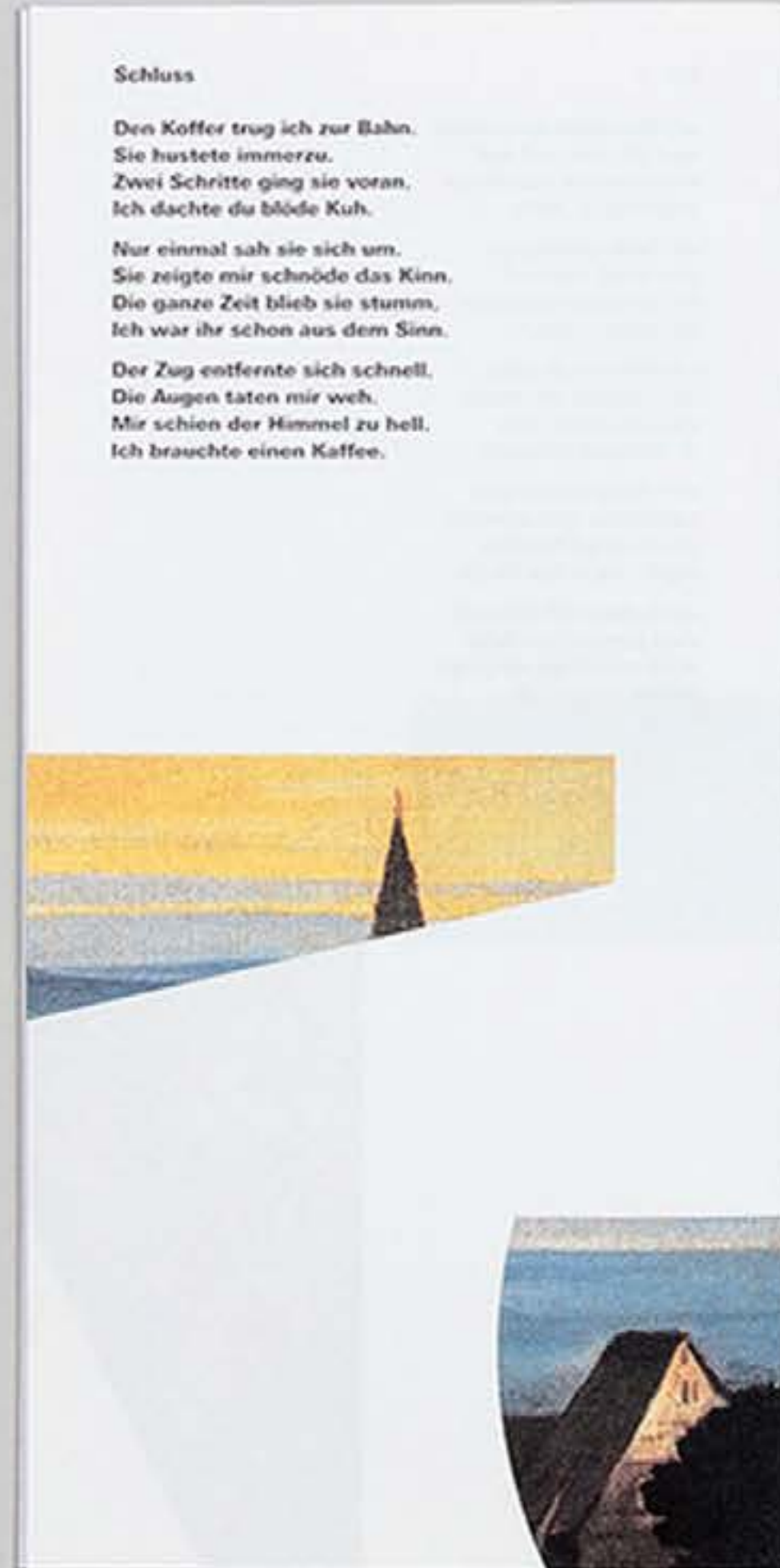
<http://indexgrafik.fr/jost-hochuli/>



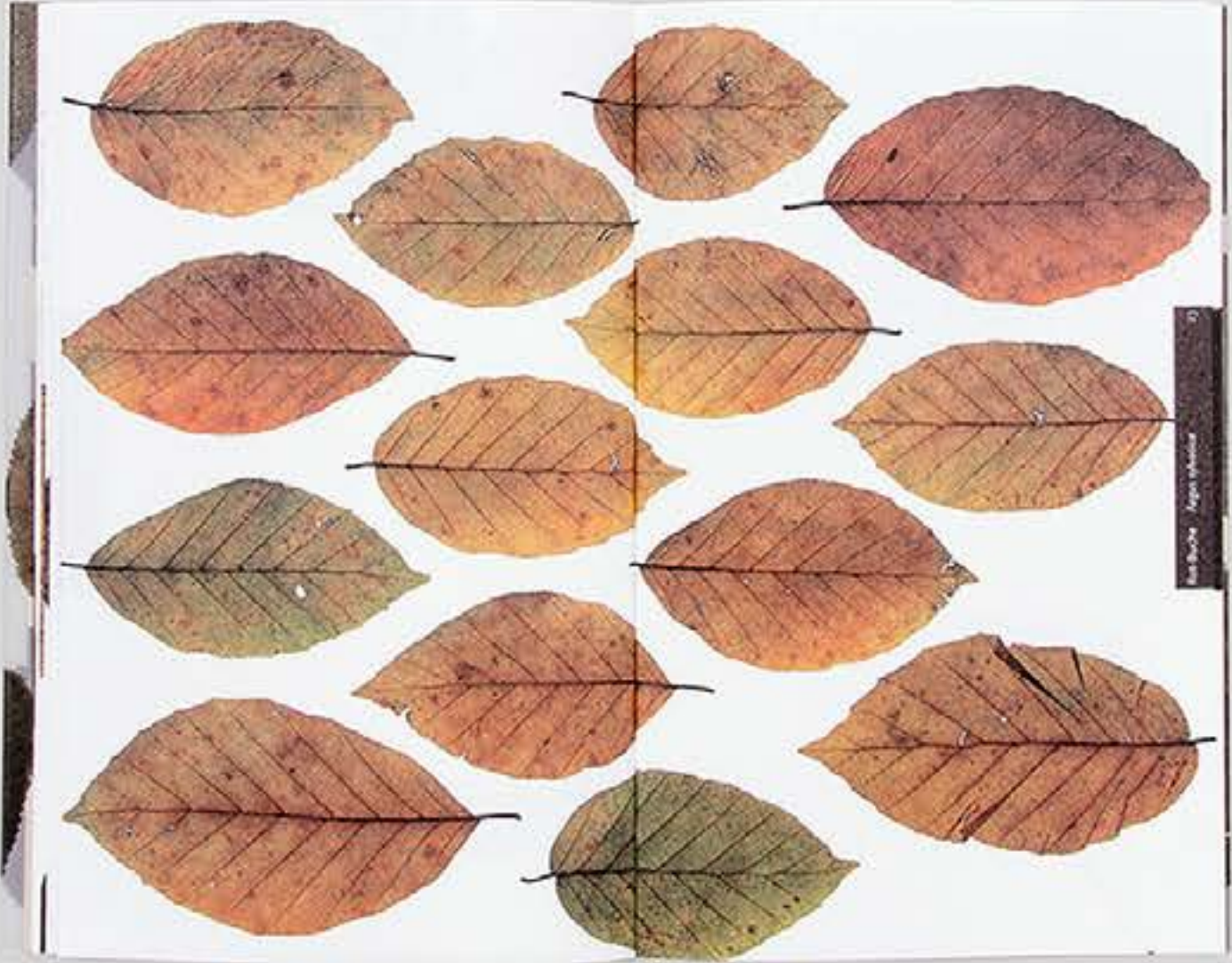
Knižný dizajn
Jost Hochuli
Typotron
1983—1998



Knižný dizajn
Jost Hochuli



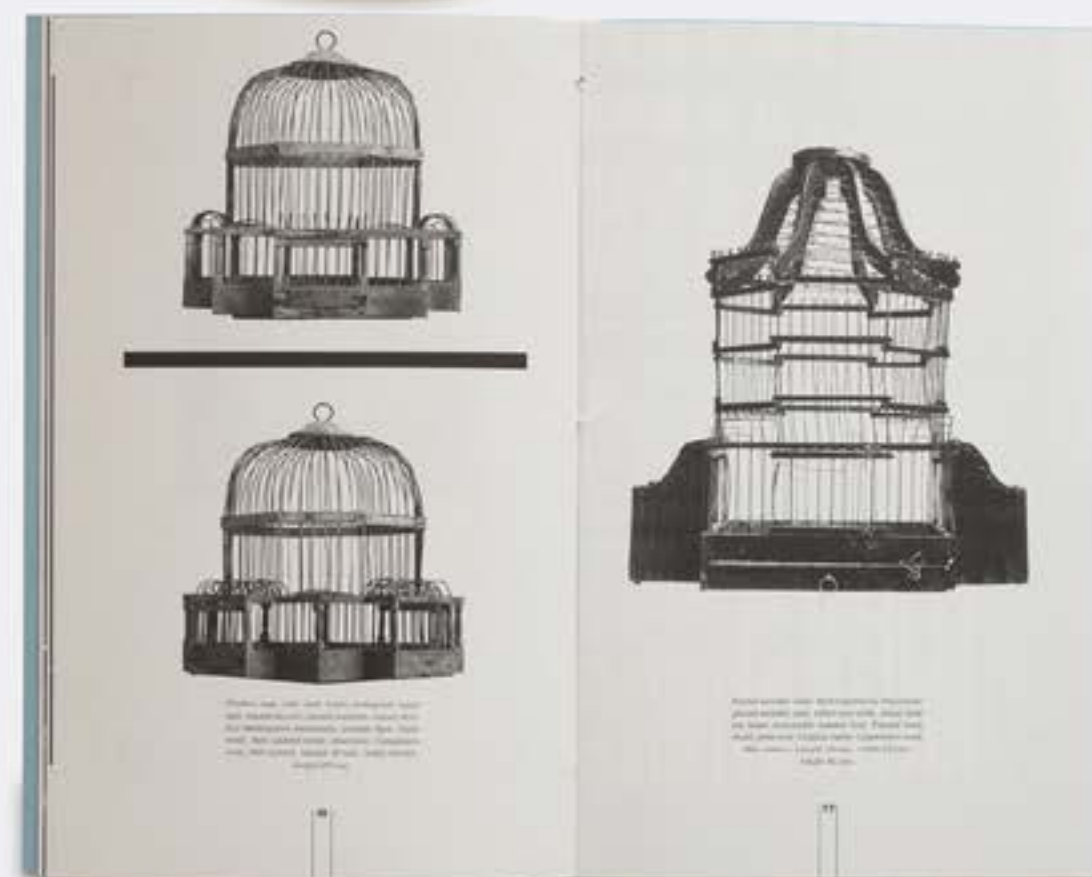
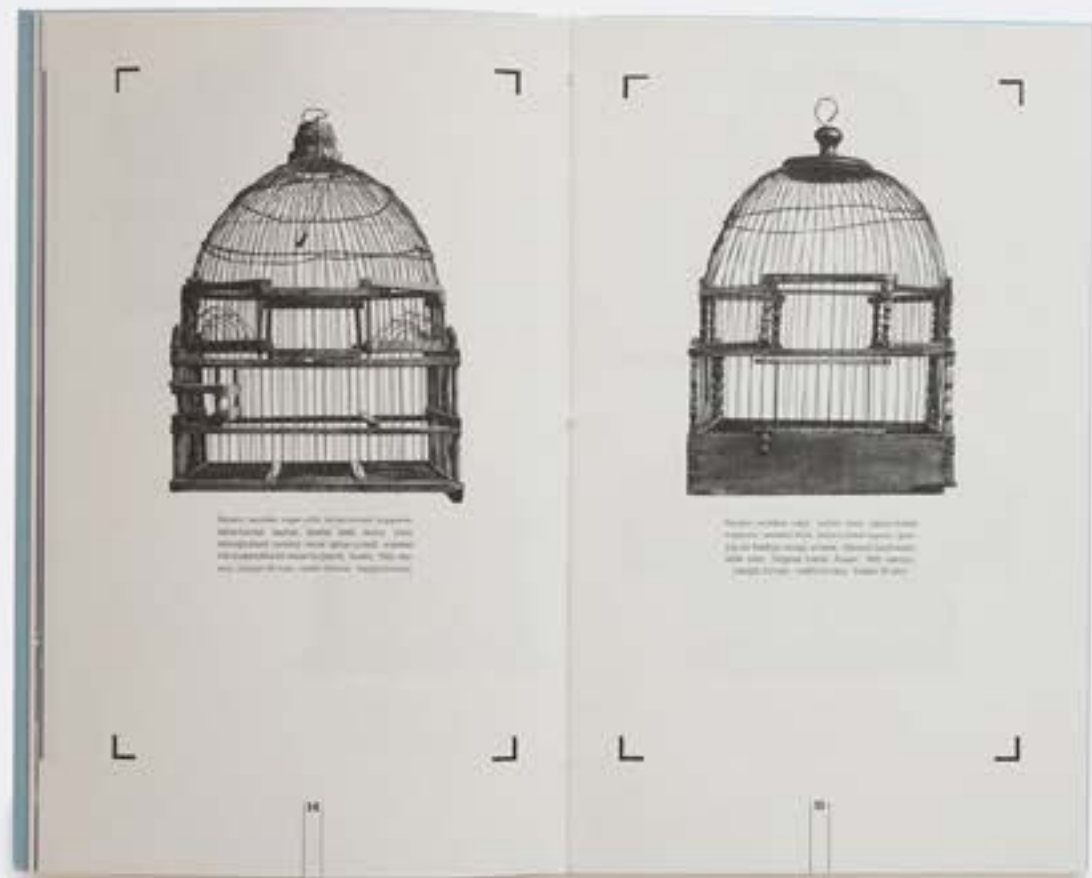
Knižný dizajn
Jost Hochuli



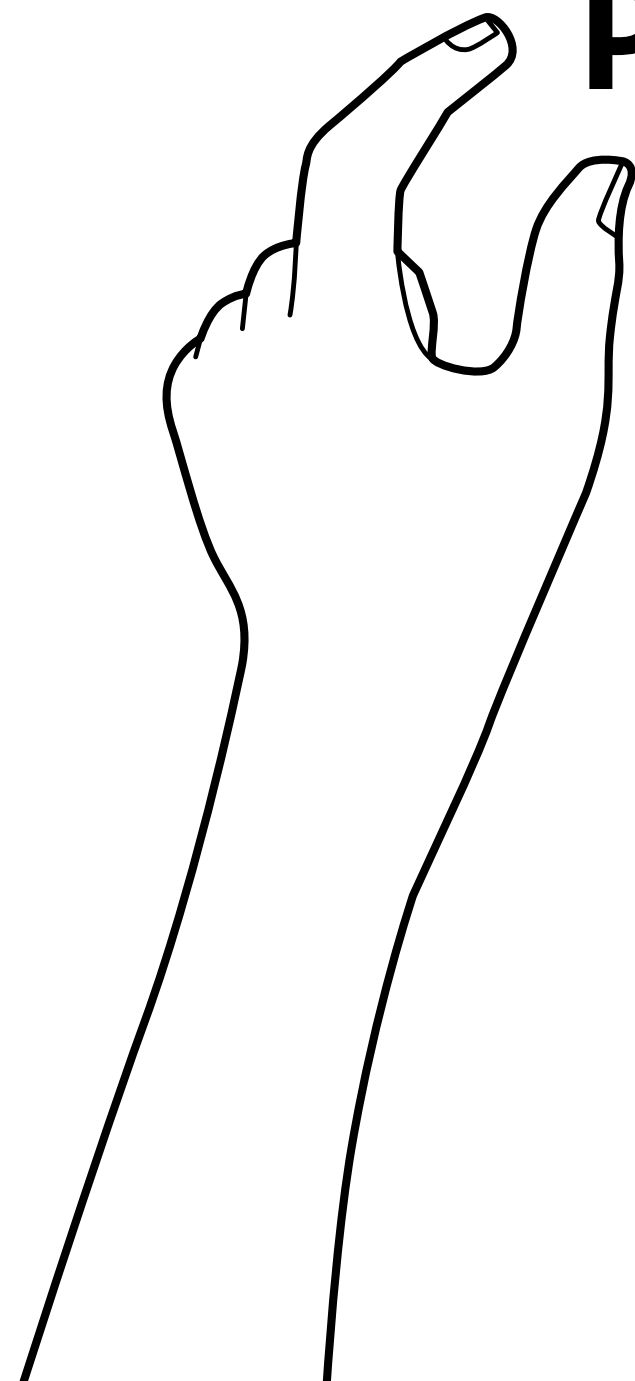
Waldes im Fluss
 Die Stämme lag das im Wasser gestaute
 Land der Bäume fort –
 Ich sah sie an alle Leise
 Die schliefen ohne ein Klagen
 Die Blätter saßen und trüben,
 Gesendet vom Wind und Blau des
 Gefüges, und schliefen dann still.
 Wie aber der Herbst erlöste
 Als er an Größern betet,
 Schallend hat auszuheilen will
 Jostes Ringelreze



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Práca s fotografiou



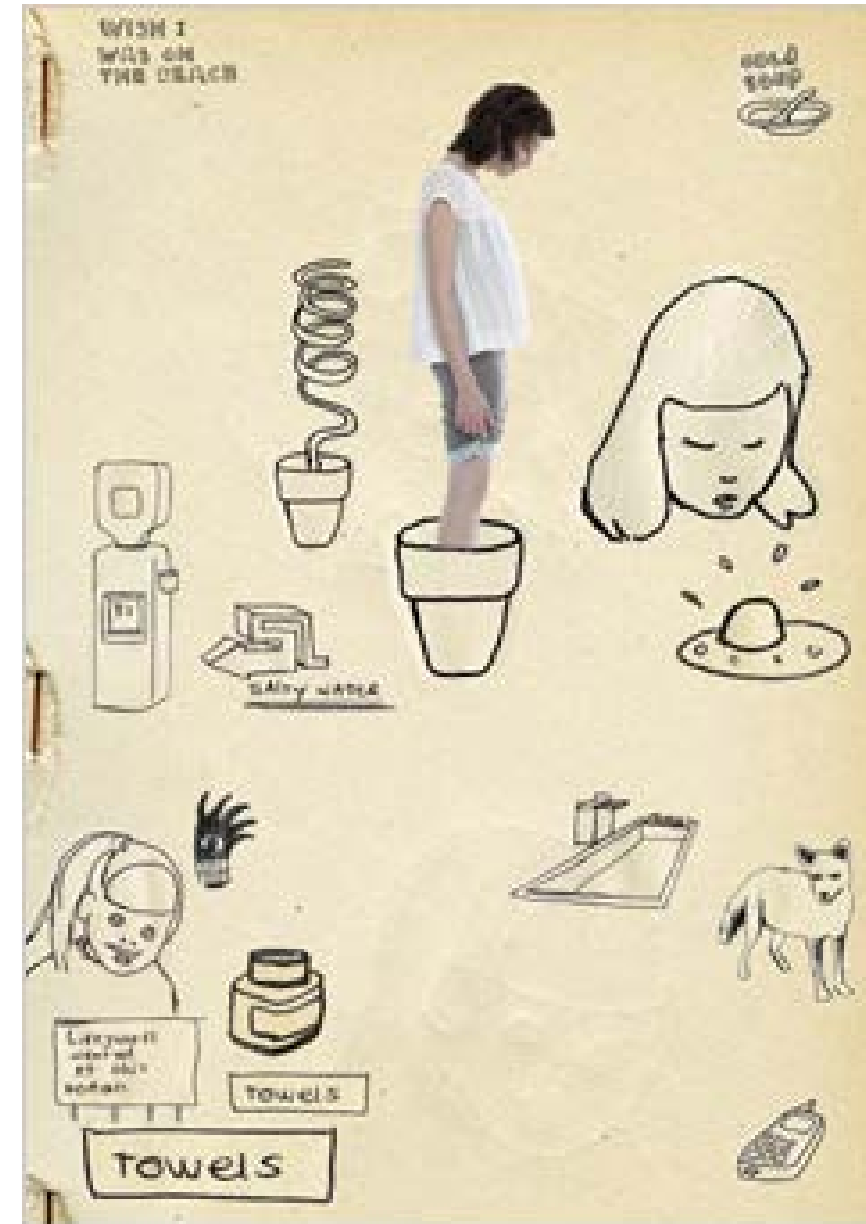
Publikačný dizajn

Práca s fotografiou



Publikačný dizajn

Práca s fotografiou



Publikačný dizajn
Práca s fotografiou
Jost Hochuli

Annäherungen – eine Spurensuche

Mit Gallus und einem Bären ist die Mälaremschicht in die Geschichte eingetretten, zumindest laut schriftlichen Quellen. Was es 1018 nach drei Jahrhunderten einer von pausenreichen Nüchtern unterstützten Aktion Mälaren-Schlucht gelang, hätte St. Gallen heute in der Schlucht einen gut angelegten Parkweg und sogar einen Käsegarten – und damit ein ökologisches Problem mehr. Einer der erlittenen Befürworter war Prof. Dr. Oskar Weber (1841–1914), der sich intensiv mit allen Aspekten der Mälaremschicht auseinandersetzte. Mehrere prägnante Ordner, die jetzt in der Kantonsbibliothek (Valana) lagern, zeugen von seinem großen Engagement. Für ihn und die anderen Aktionmitglieder, ausschließlich Männer, war die 1914–53 geschaffene Gallus-Gedenkstätte bei der Tabakstation der Mälaremschicht erst ein Anfang. Oskar Weber, Lokalfunktionär Dr. Hermann Rüser (1872–1929) besuchte die Mälaren zu jenem Zeitpunkt wie eine Terra incognita, als ein Stück unbekanntes St. Gallen, das sich da weiters zwischen Kloster und Mälaremschicht findet, bedacht mit der Finesse der Hässlichkeit, die sich mit der Kraft der Natürlichkeit, Flussterrassen verknüpfen, wie sie Fels und Eis, Raum und Wasser ergötzt, selbst in glücklich-vertraut und ebenso unvertraut...

Der Verdacht der Hässlichkeit lautet bis heute auf der Mälaremschicht. Dies mag – oberflächlich – eine Erklärung dafür sein, dass sie in den meisten Stadtbildbeschreibungen und Stadtgeschichten nur am Rande vorkommt. Richtiger scheint die Überlegung, dass sich frühere Chronisten wie Justus von Watt (Valana) im 17. Jahrhundert, Bernhard Hartmann im 18. Jahrhundert oder Georg Leonhard Hartmann im 19. Jahrhundert eher für die Wassernutzung und die Mälaren interessiert als für landschaftliche Schönheiten oder Ursprünglichkeit. Bis gegen Ende des 20. Jahrhunderts hat sich daran wenig geändert. Heute kam einzig die Bewusstseinsfrage für die Mälaremschicht, die als technisch modern galt. Gerolf Felder und seine Mitarbeiter erwähnen die Schlucht in ihrer 1998 erschienenen Heimatkunde nur an wenigen Stellen. Gleiches gilt für den von Dr. F. Schmid 1929 angelegten Beitrag zur Mälaremschicht der Schweiz. Er weist zwar – doch ohne in die Tiefe zu gehen – auf einige Aspekte der Mälaren hin: die Mälaren, das Wasser, die Wälder, die Geologie. Trocken erklärt Schmid, warum die Mälaren in eine Randlage geriet: 1912 kam es zum Bau der Straße über Büch. Von dieser Zeit an waren die Bewohner von St. Gallen nicht mehr einzig auf den Weg durch das Mälarenbühl angewiesen. Ganz fehlt die Schlucht in keinem ernsthaften Buch über die Stadt, nicht in Beschreibungen von Ortsbildern und Burgen, von St. Gallen Quartieren oder der Stadtveränderung im 19. Jahrhundert. Doch wird dabei die Schlucht in selbster Weise nicht wirklich lebendig.

Die Heimatkunde-Schulbücher der Stadt St. Gallen aus dem vergangenen Jahrhundert bringen bis 1981 wenig Aufschluss. Die Verfasser und Verfasserinnen von St. Gallen widmen der Mälaremschicht mehrere Seiten. Jedes Gewässlein wird wie auch hier nicht umfassend, nicht mit der Begrüßung etwa wie im Prospekt (1998) der Aktion Mälaren-Schlucht: „Zudem findet sich hier noch ein Rest einer romantischen Naturlandschaft mit Wasserfällen und einer fischreichen Gärten, interessanten Pflanzen, Gesteinen und geologischen Phänomenen, einer Natur-Felsbrücke – und einer Nagelhalmwand mit den Sporen

des Delta eines vor Jahrtausenden hier in das St. Gallen Meer mündenden Flusses.“ Nebenbei: Dass im Tagblatt der Stadt St. Gallen 1914 nach auf die Möglichkeit eines Bades im Mälarenbühl hingewiesen wird, erscheint heute schlicht unglaubhaft.

Aber auch Reisende und Verfasser von Reise- und Stadtführern haben sich meist nur kurz mit der Schlucht beschäftigt. Hermann Alexander Berpach konzentriert sich 1879 auf die Steinach, die er als ein während des größten Teiles vom Jahr nicht existierender Fluss beschreibt. Im Herbst lebt er den Fluss, wenn er, etwa nach der Schneeschmelze, richtig Wasser führt. Dann gewöhnen die von Terrasse zu Terrasse in der Mälaremschicht herabschäumenden Cascaden ein unterhaltendes Schauspiel, das, besonders von der Bergseite im vollen Überblick gesehen, malerisch Szenen darbietet.“ Obgleich von der Steinach beeindruckt ist Dr. Otho Henning am Rhy in seinem Städtebild von 1881: „Durch eine tiefergelegene Schlucht, welche auf beiden Seiten steile Felswände bildet, stürzt sie zur Thüroler mündet, auf welcher die Stadt liegt, sie wohnt sich dort [...] inmitten eines Wasserfalls, der bei unserer Witterung besuche imponiert wird, noch eine weitere Vertiefung aus.“ Eine schöne Beschreibung stammt von Peter Schölin, veröffentlicht 1894: „Ein kleines Bergwasser, das nicht weit von der Stadt entpringt, und nur bei schwachen Schneeschmelzen und starken Regengüssen mehrmals schon über die Felsen, von Stufe zu Stufe herabstürzt.“ Der Weg an diesem Rache herauf ist steil und wild. Die Felsen sind Nagelhalm.“ Im Baderer Ausgabe 1913 wird auf die unterirdische Drahtseilbahn durch die steil abfallende Steinachschlucht hingewiesen. Darauf be-



der Delta eines vor Jahrtausenden hier in das St. Gallen Meer mündenden Flusses. Nebenbei: Dass im Tagblatt der Stadt St. Gallen 1914 nach auf die Möglichkeit eines Bades im Mälarenbühl hingewiesen wird, erscheint heute schlicht unglaubhaft. Aber auch Reisende und Verfasser von Reise- und Stadtführern haben sich meist nur kurz mit der Schlucht beschäftigt. Hermann Alexander Berpach konzentriert sich 1879 auf die Steinach, die er als ein während des größten Teiles vom Jahr nicht existierender Fluss beschreibt. Im Herbst lebt er den Fluss, wenn er, etwa nach der Schneeschmelze, richtig Wasser führt. Dann gewöhnen die von Terrasse zu Terrasse in der Mälaremschicht herabschäumenden Cascaden ein unterhaltendes Schauspiel, das, besonders von der Bergseite im vollen Überblick gesehen, malerisch Szenen darbietet.“ Obgleich von

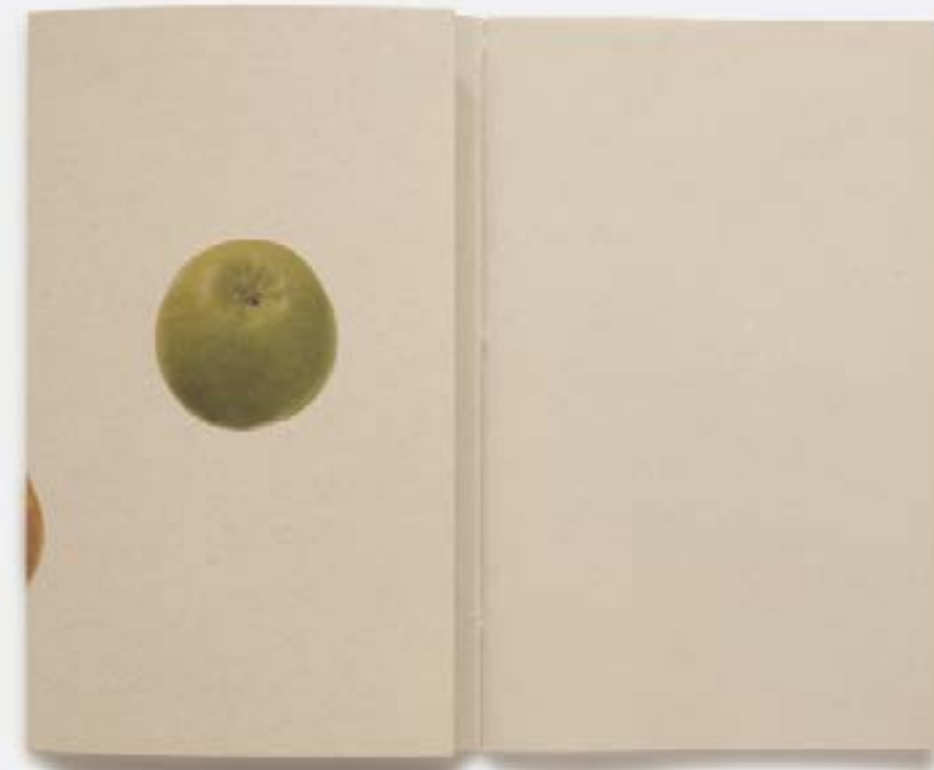
Blick aus dem Schluchtgebiet auf die Felsen unterhalb des Mälarenbühls und auf die Mälaren-Schlucht. (Jost Hochuli, 2018)

Mühle der Ende, Wirkung des Wassers

Ein Naturbild, um einen Erfahrungsweg zu zeigen. (Jost Hochuli, 2018). Landschaftliche Spurensuche auf dem Weg zur Mälaremschicht. (Jost Hochuli, 2018).



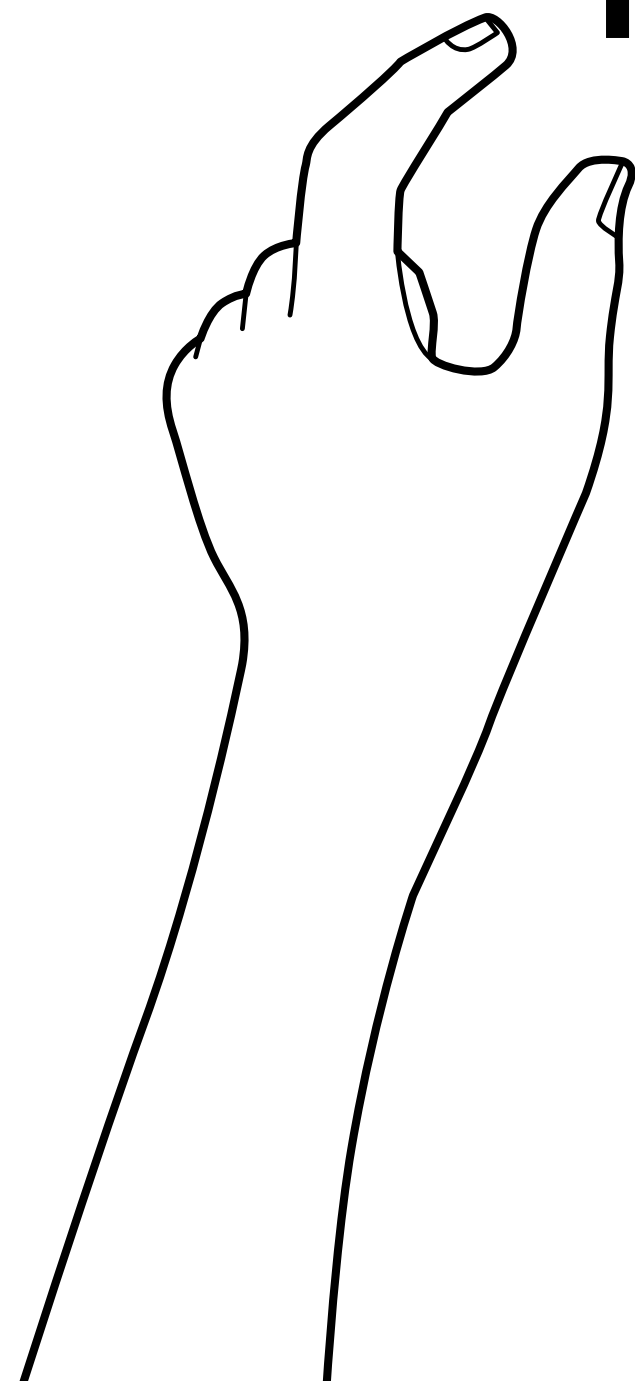
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Práca s fotografiou
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Práca s fotografiou
Jost Hochuli



Typografia a fotografia



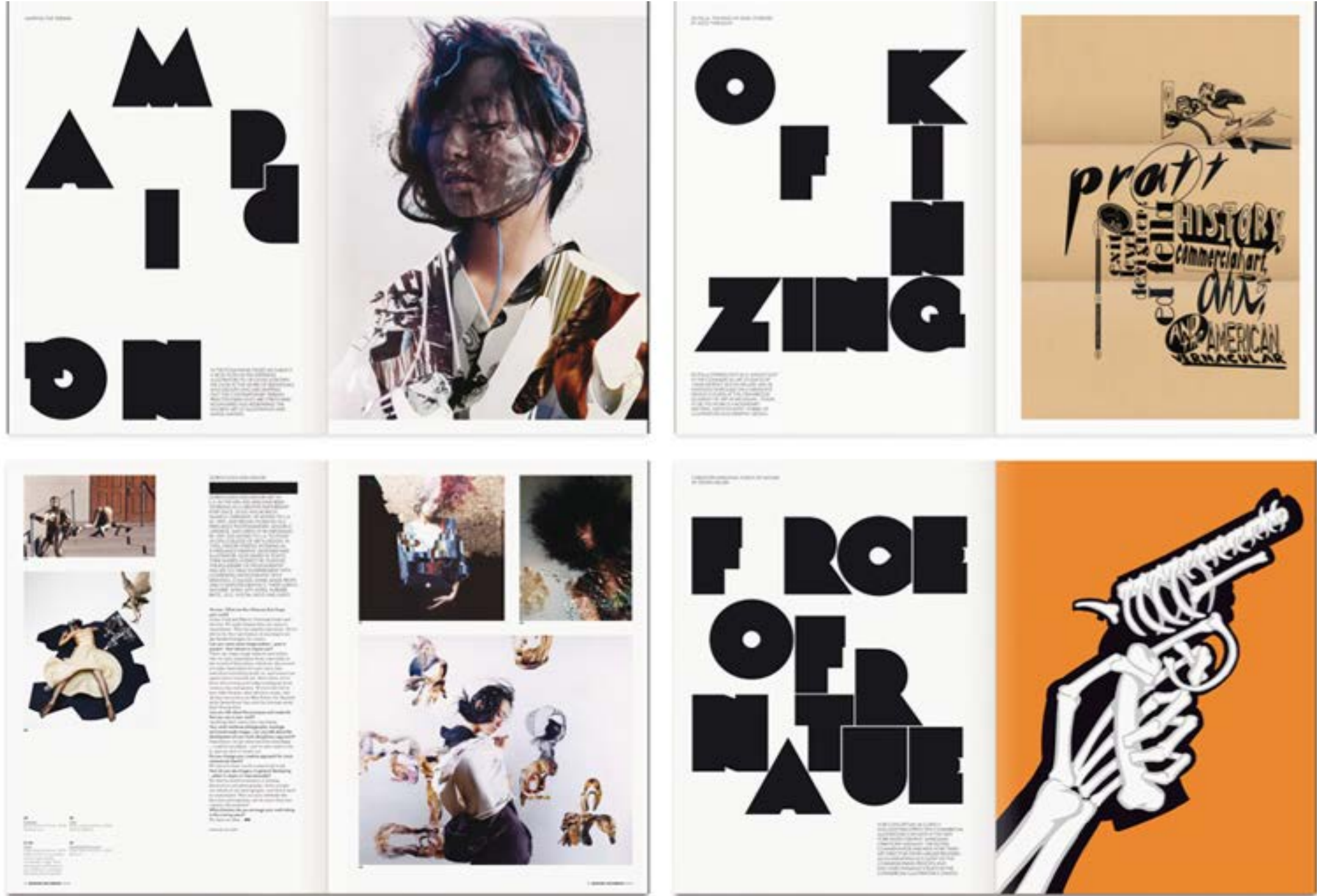
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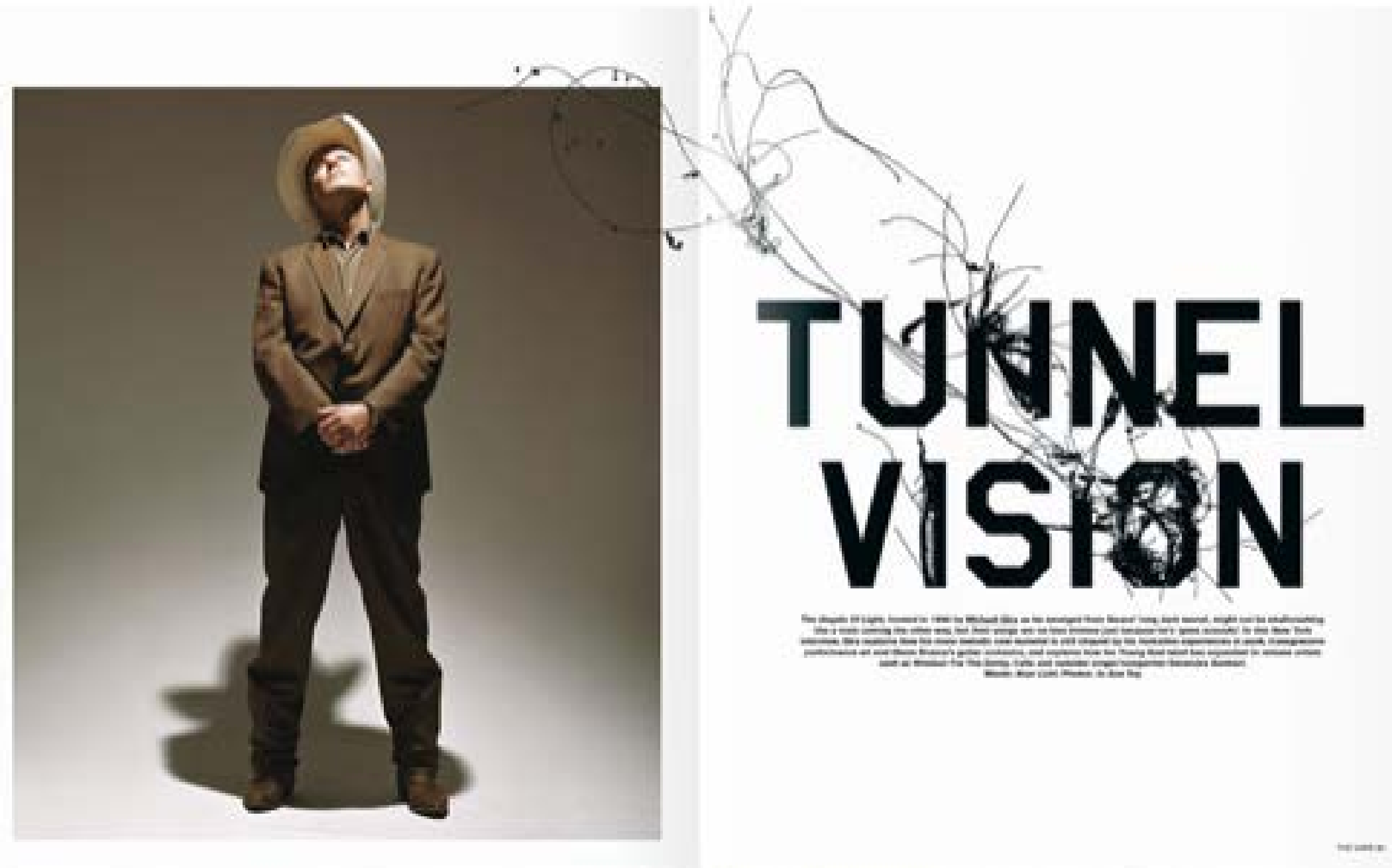
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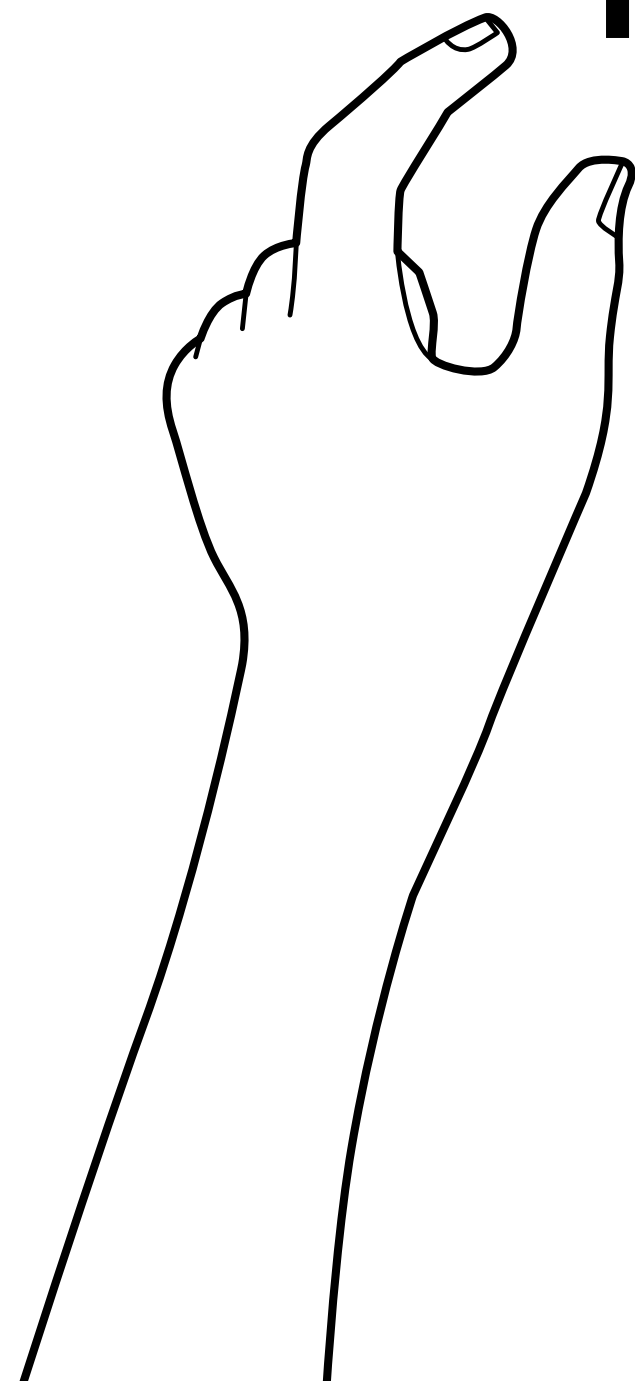
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Typografické dvojstrany



Publikačný dizajn
Typografické dvojstrany



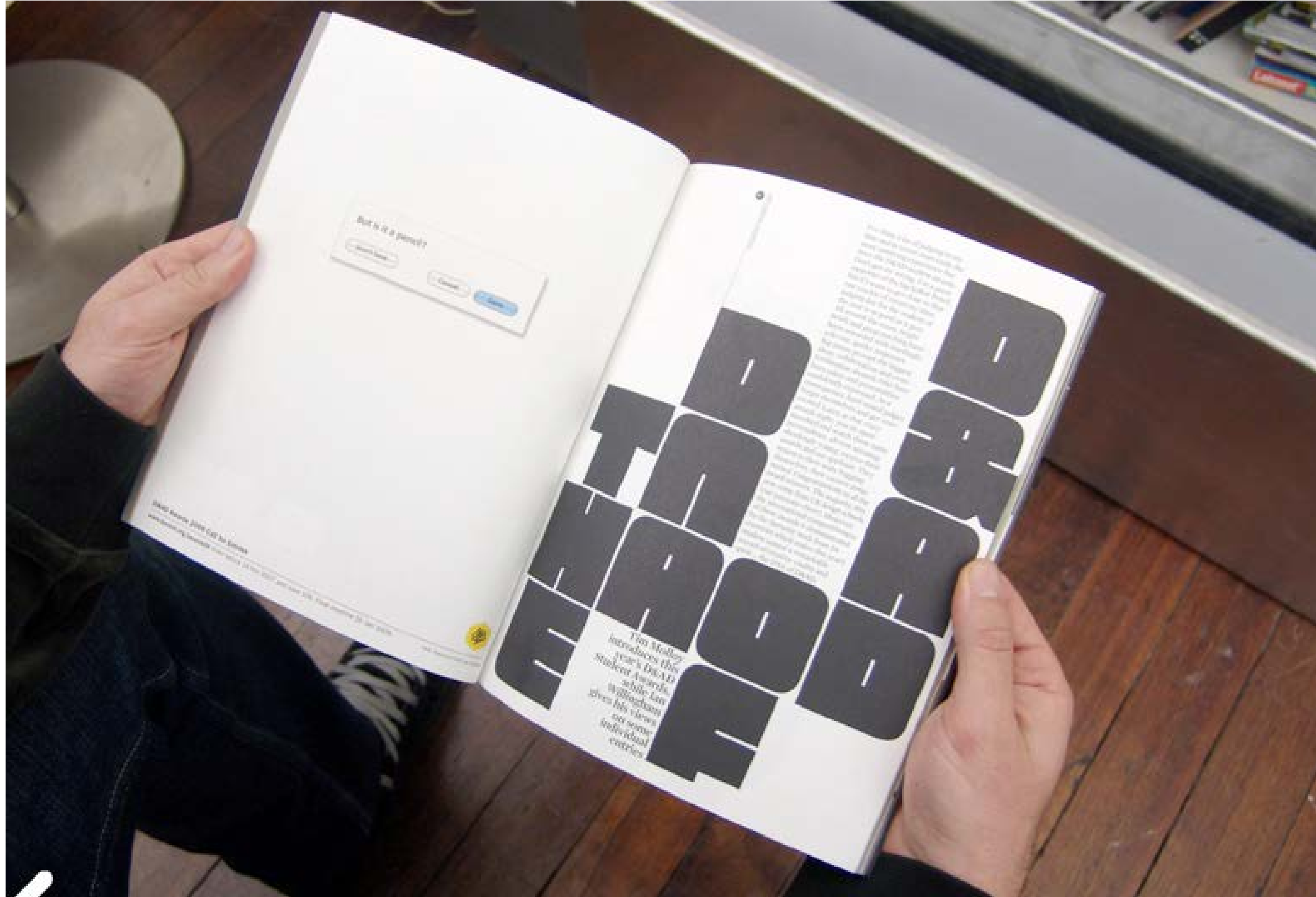
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Typografické dvojstrany



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Typografické dvojstrany



Publikačný dizajn
Typografické dvojstrany



Publikačný dizajn
 Typografické dvojstrany

Financial Highlights

- Total assets under management up 31% to \$2.1bn
- Net profit after tax up 157% to \$17 million
- Total income (revenue) up 43% to \$109 million
- Underlying earnings after tax up 54% to \$56 million
- EPS up 4.3% to 10.44 cents
- DPS up 5.1% to 10.3 cents
- Net tangible assets per security up 12.3% to \$0.99

\$56m **\$2.1bn** **10.3¢**

\$105m **99¢** **10.44¢**

2 3

FUN WITH LISTS: DUST NOTES

What do you do when they're all at that state? As they twinkle through their
 back to their own minds, or going to the state, making the capital?
 ...

WIN

DESCRIPTION OFFER

BRET EASTON ELLIS LUNAR PARK

WIN

www.bretellis.com 2010 10/21/10 128

This is a condensed version of a series of interviews carried out in 2014 and 2015, during Jan Dibbets' preparatory visits for his exhibition at the Musée d'Art Moderne de la Ville de Paris. A chronicle of the project's different stages – its initial lines of enquiry, its questionings and shifts of emphasis, its processes of justification and clarification, its revelations and moments of disavowment – the interviews are the product and reflection of an intellectual fluidity admirably resistant to fatigue and the demands of the museum. Faithful in this respect to a line of conduct that Dibbets has made his own – particularly since the 1970s – this attitude towards photography, one free of any calculation or stance that might require outside approval or consent, is known a kilometre away to Thomas Sermet, Dibbets' the man – like his artistic trajectory – has always taken "the opposite direction". Making no secret of the subjectivity of his point of view, here this first-time curator is exhibiting a conception of photography more concerned with its specific characteristics than with any externally imposed narrative

or descriptive content. The fact that these characteristics were, according to Dibbets, already a part of scientific photography in the nineteenth century, is eloquent testimony to the medium's inherent contradictions. More closely aligned than any other form of photography with the type of "content" it was supposed to disclose, the scientific versus with its "abstractness" and its misrecognition with the way we actually use, paradoxically paved the way, he sees, for the self-reflexive practices and agendas that developed during the twentieth and twenty-first centuries. It goes without saying that the history of photography he puts forward and defends cannot be considered the only possible one, and Dibbets is perfectly aware that his vision of the medium is at odds with the photographic orthodox that he sprung up during the last thirty years, notably at the time of the postdocumetary movement. It is through its very topicality, then, that his counter-play can turn itself to highly instructive, while also fulfilling its principal ambition: laying the groundwork for a discussion which he more than anyone else would like to keep "open-ended". La Voix

Jan Dibbets in conversation
with Erik Verhagen

Stop Taking Photos!

A tree with its roots

EV How did you go about constructing this exhibition? You're neither a theorist nor a historian, and you're someone that you'd never given photography much thought before this project came up.

ID No, I'd never thought about photography from this point of view. I don't think artists should construct discourses or concepts out of what has gone before them – history, I mean they should be thinking about what's still to come. And when I was asked to mount this exhibition, I felt it was maybe time to start doing just that, if somebody had put the idea to me fifteen years ago, I would have said no. But at the venerable age of almost seventy-five, why not? In fact I really enjoyed coming to grips with photography in another way, applying "new" parameters, and the outcome was different from anything I could have imagined: in a way, I returned everything. Because I didn't actually know that much. It's odd things here and there. But in the final analysis photography has never interested me in terms of its history or historiography. I'm drawn to art and to photography as such. We supposedly Conceptual artists never talked about photographs per se.

EV Isn't that surprising for a self-styled photoconceptualist? I'm also thinking here of the fact that you were never big on theory.

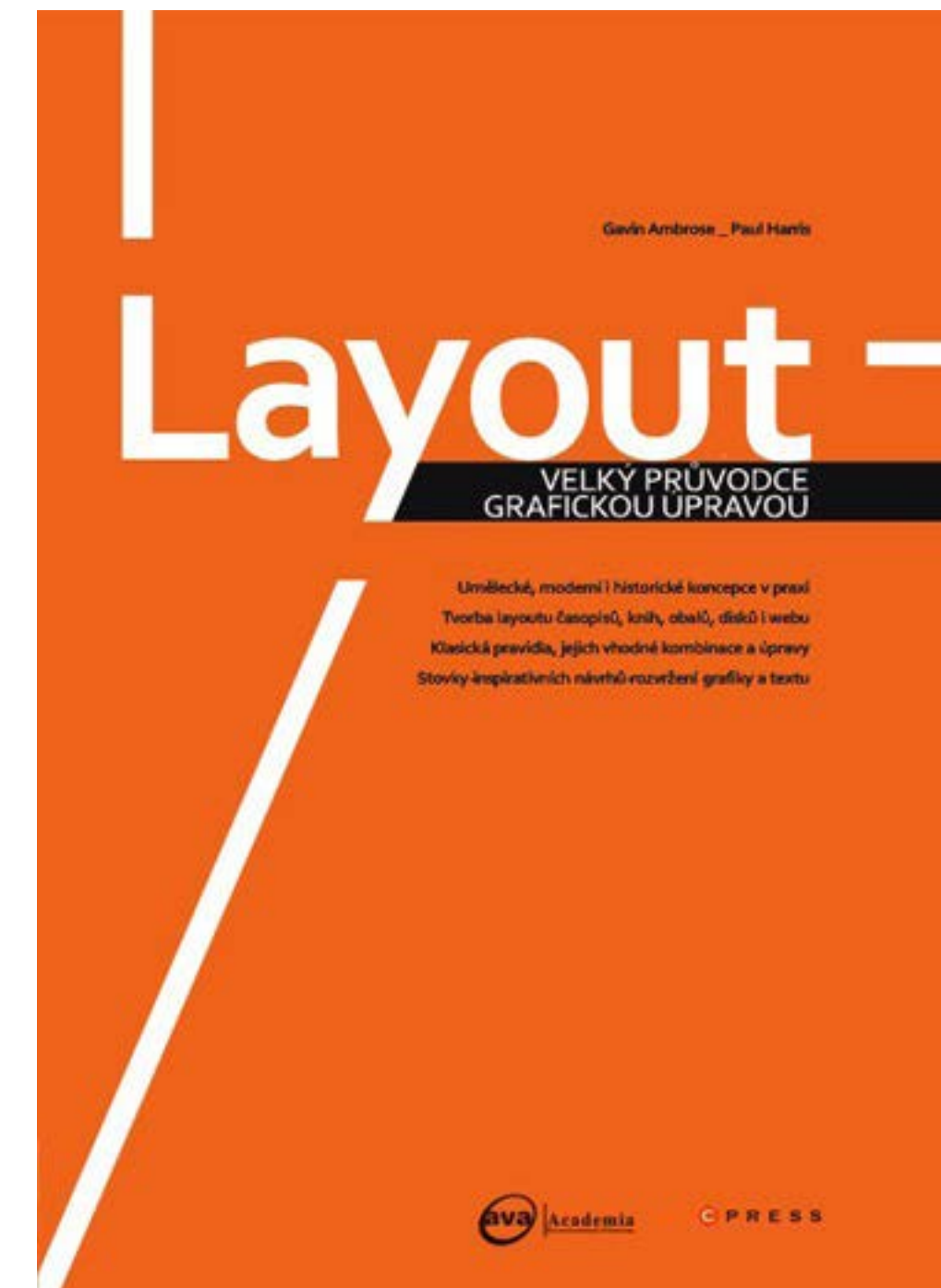
ID You know that remark of Barnett Newman's about art history, that to him it's what ontology is to him? What part is there for an artist in relying on some theoretical system? Between artists we talked art, not theory. Conceptual art didn't exist back then. The label came along much later, and as you often happens, by the time the label came along, the thing itself has vanished. 1973 was the end of Conceptual art. And that wasn't such a bad thing either. You know, obviously Conceptual art got up why again. It was pushed by fellow artists who made fun of me for using colour photography around 1970. For them only black and white

was worthy of any interest. To come back to your question, all I can say is that when you set to work, theory's no help at all, because what you're embarking on doesn't exist yet. Theory can only get in the way.

EV In your exhibition there's a real emphasis on scientific photography. Should we see this as a kind of statement against early "artistic" photography?

ID I began gearing up for the exhibition by hunting for information and reading books, and after a week of that I came to the conclusion that scientific photography was far more interesting than the artistic variety. That was a revelation: a whole new world opened up for me. Except for Eastwold, Mybridge and Diemer-Jake Marry, I had no idea that kind of thing existed. Scientific photography had a real impact on me: it triggered fresh possibilities and a whole new vision of the medium. Apart from the "scientists", very few of the nineteenth-century photographers interested me, although I should mention Gustave Le Gray, David Octavius Hill, Maxime Du Camp, Henri Le Secq, Charles Nipce, Nicéphore Niépce and Roger Fenton. All Le Gray's pictures are good, and you could call him the first of the Photohoppers – you only have to look at his montages. It was the nineteenth-century scientific photographers who were the real precursors, not the artistic photographers. I went looking for the roots of artistic photography – its wellsprings. True, you can talk about art in connection with the work of Le Gray, Mybridge and Marry, but in their day everything was vague, veiled. Frankly, practically all nineteenth-century photography leaves me cold. I settled initially for work I saw as serious. I have to say that for me Louis Daguerre and a lot of his contemporaries present no real interest. Obviously you can't ignore Daguerre the inventor, but he was very quickly outstripped by people like Andreas Ritter von Sieghausen, with his daguerotypes of plants and cross-sections of botanical specimens, and Anna Atkins and William Henry Fox Talbot, who linked their images with poetry. I found few convincing examples among the supposedly artistic photography of that period. It was the scientists who produced really great stuff. Scientific

LITERATÚRA



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