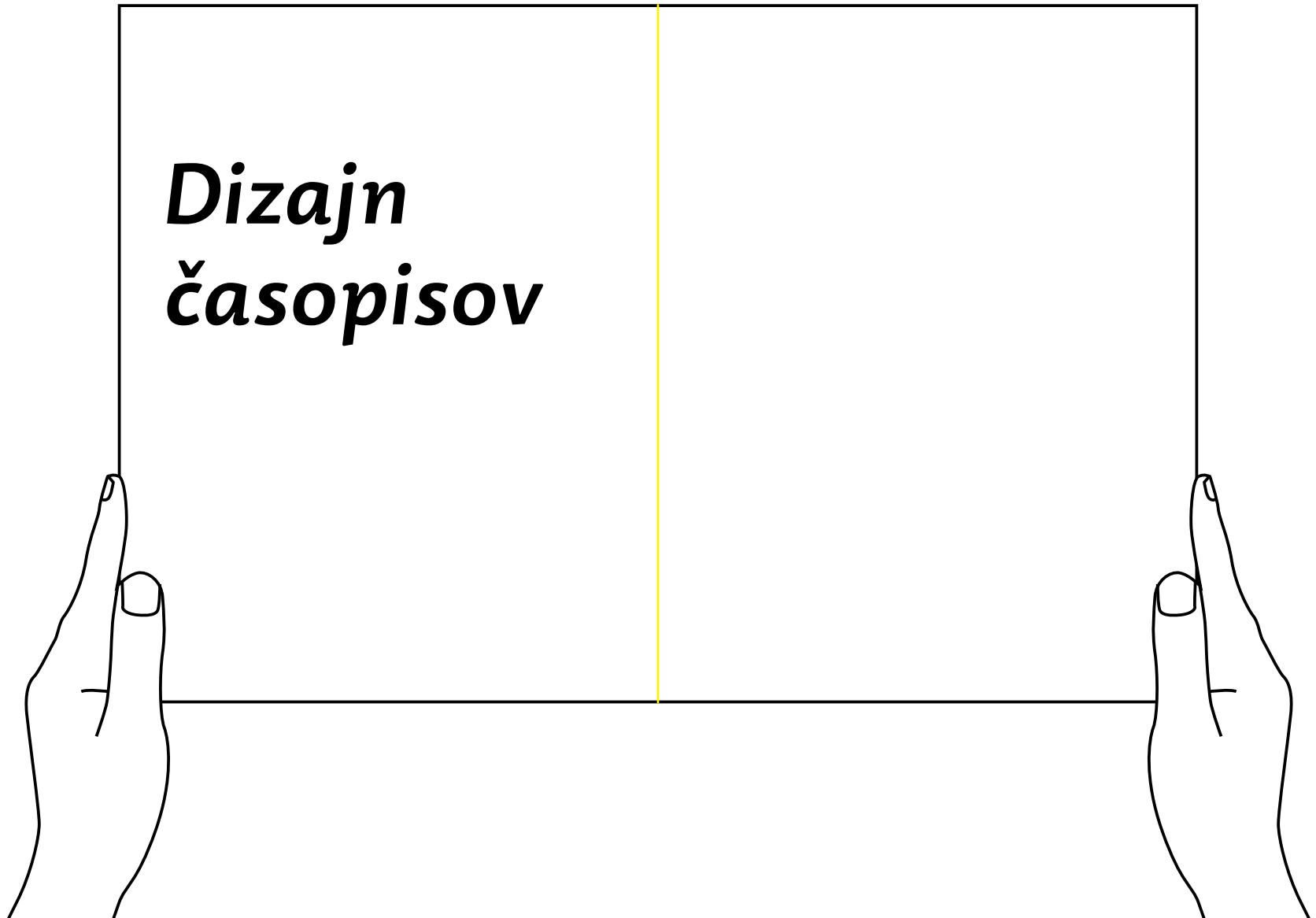

Dizajn
časopisov

Elementy dvojstrany

Zloženie dvojstrany časopisu

Elementy dvojstrany

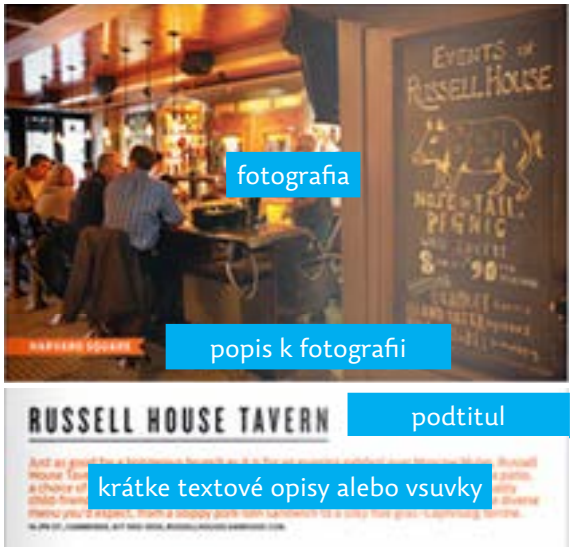
Zloženie dvojstrany časopisu

Elementy dvojstrany

Zloženie dvojstrany časopisu

Elementy dvojstrany

Zloženie dvojstrany časopisu



Elementy dvojstrany

Zloženie dvojstrany časopisu

Elementy dvojstrany

Zloženie dvojstrany časopisu

Elementy dvojstrany

Zloženie dvojstrany časopisu

Elementy dvojstrany

Zloženie dvojstrany časopisu

Elementy dvojstrany

Zloženie dvojstrany časopisu

Obsah časopisu

1. oboznámenie sa s obsahom

Úprava časopisu bude závisieť od:

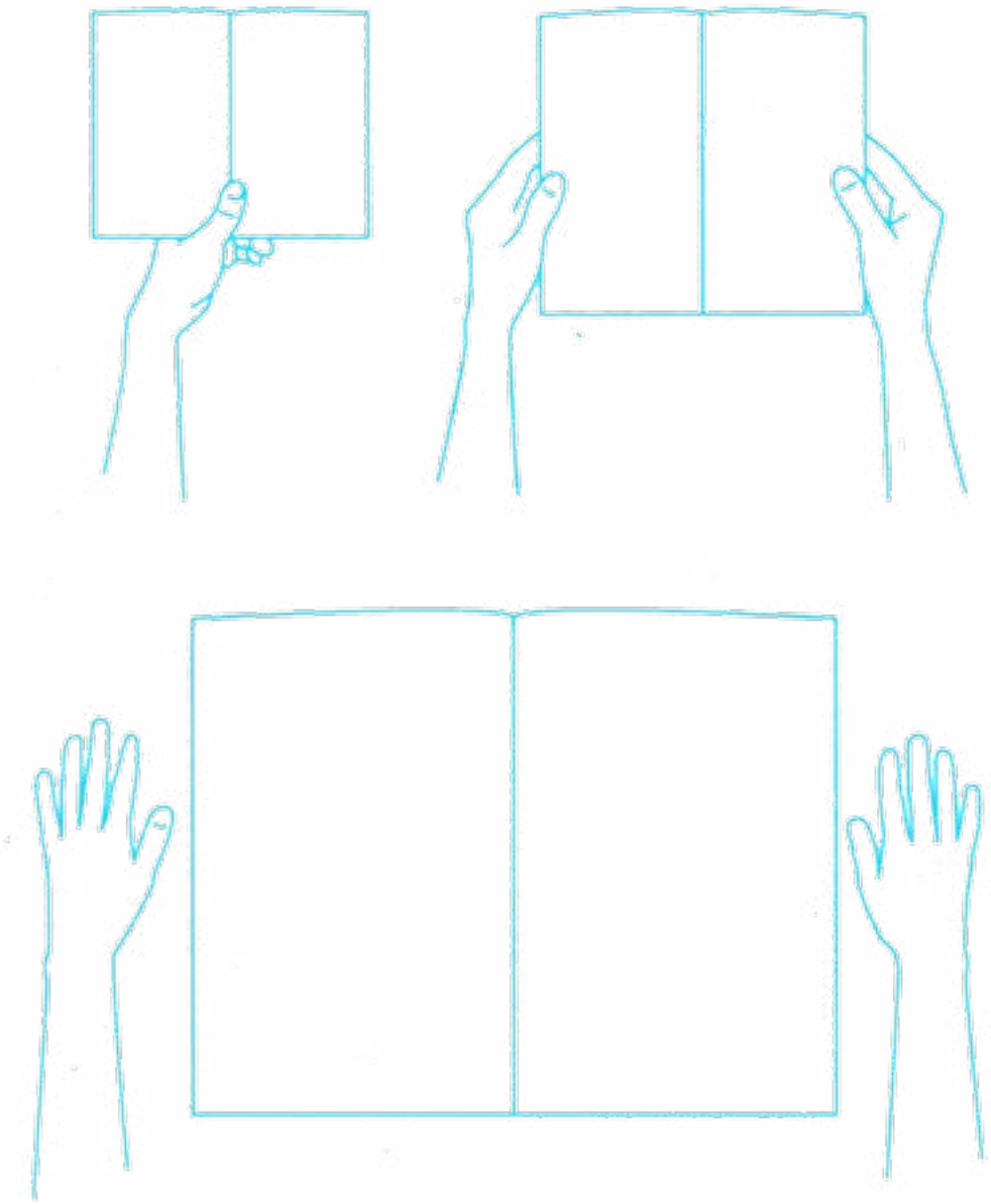
- **charakteru časopisu – napr. odborný, módny, ...**
- **cieľovej skupiny**
- **pomer textu a obrázkov – fotografie, ilustrácie, štatistické údaje a pod.**

Pred navrhovaním je dôležité prejsť všetky texty, oboznámiť sa s charakterom textu a podľa toho prispôsobiť celkovú úpravu jednolivých dvojstrán časopisu.

Formát časopiu

2. definovanie formátu

– *rozmer časopisu determinuje spôsob používania a naopak*



Zrkadlo sadzby

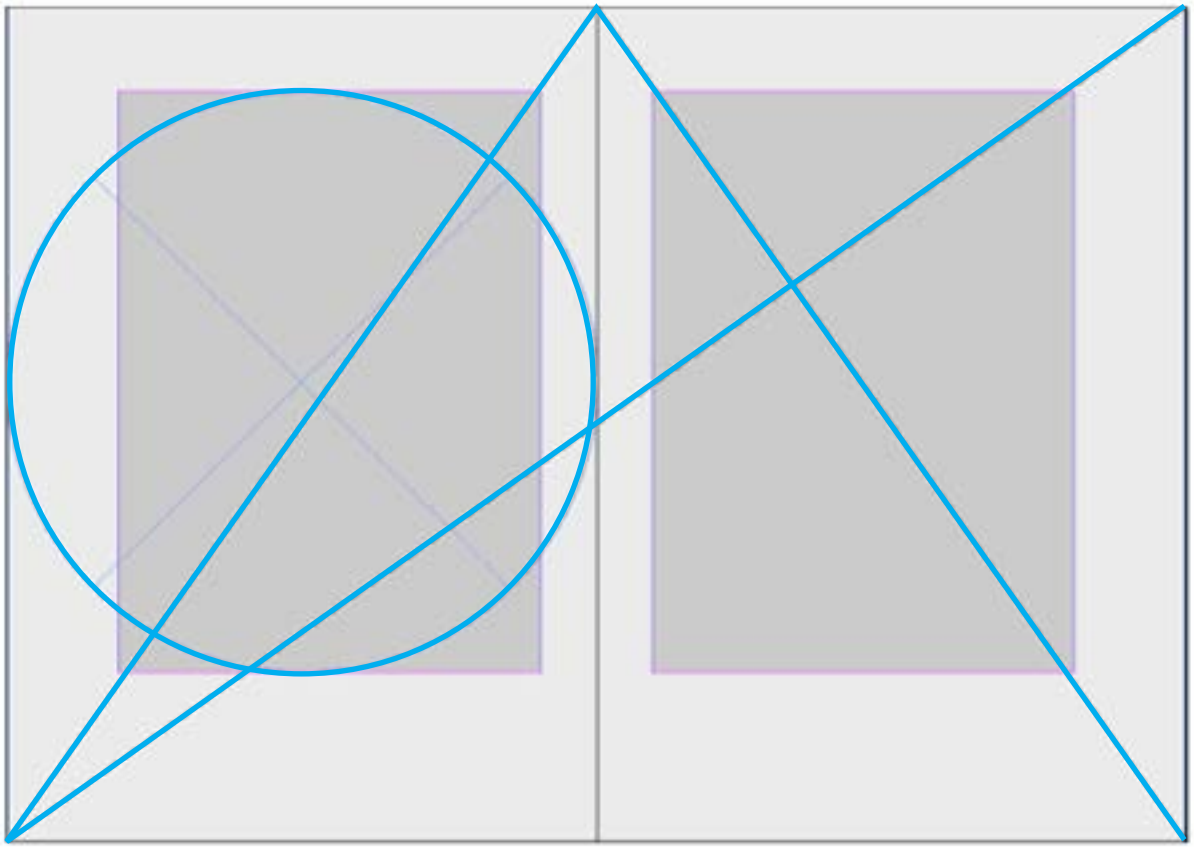
Zrkadlo sadzby

rozvrhnutie stránky:

- **definovanie okrajov**
- **definovanie počtu, šírky a výšky stĺpcov**

Zrkadlo sadzby

2. definovanie okrajov



zrkadlo sadzby – zlatý rez
pomer 2:3

Zrkadlo sadzby

3. definovanie okrajov

zrkadlo sadzby – všetky okraje majú rovnakú veľkosť

Zrkadlo sadzby

3. definovanie okrajov

vzdialenosť sadzobného rámca zavisí od sadzby a samotného layoutu (návrhu stránky), napr. pridaním paginácie (číslovanie strán) alebo zápätia/záhlavia

Zrkadlo sadzby

3. definovanie okrajov

vzdialenosť sadzobného rámca zavisí od sadzby a samotného layoutu (návrhu stránky), napr. pridaním paginácie (číslovanie strán) alebo zápätia/záhlavia

Zrkadlo sadzby

3. definovanie okrajov

vzdialenosť sadzobného rámca zavisí od sadzby a samotného layoutu (návrhu stránky), napr. pridaním paginácie (číslovanie strán) alebo zápätia/záhlavia

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Počet stĺpcov zavisí:

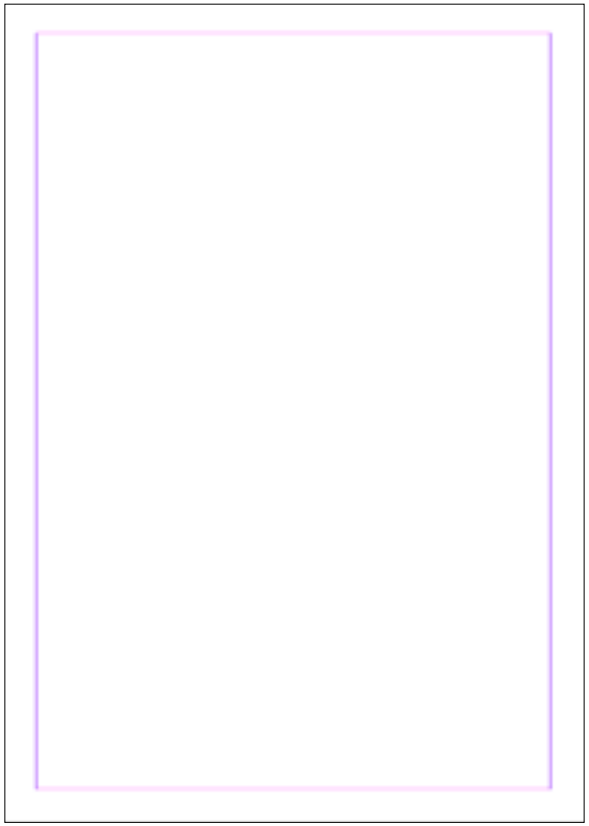
- **formátu časopisu – čím menší, tým menej stĺpcov**
- **rozsah textu**
- **pomeru textu a obrázkov – fotografie, ilustrácie, štatistické údaje a pod.**

Veľkosť písma priamo súvisí s veľkosťou stĺpca – textového poľa. Čím je písmo väčšie, tým by malo byť textové pole širšie.

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

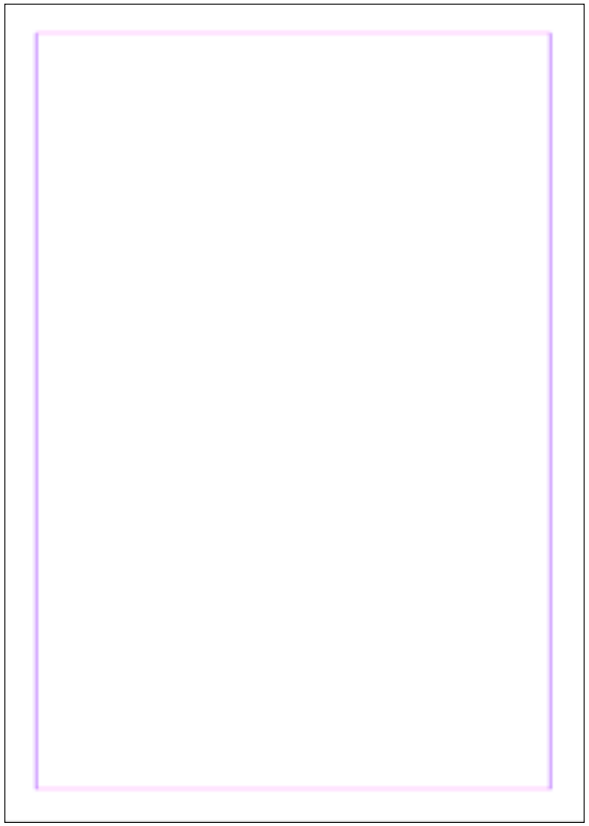
Layout s jedným stĺpcom



Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s jedným stĺpcom

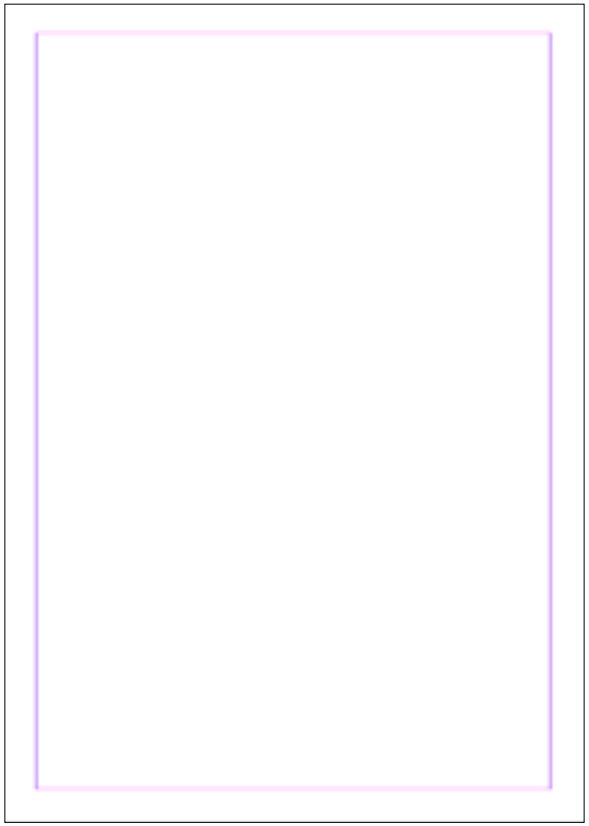


- ak je textové pole len jedno, malo by byť užšie
- zaujímavo kompozične umiestnené na strane
- celý text presvetliť – pridať prázdnu plochu
- pridať iné grafické elementy

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s jedným stĺpcom



Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s jedným stĺpcom

Sto percent navyše

Na ateliéry, štúdiá, dielne návrhárov, maľovýrobcov, grafických dizajnérov, ktorí pracujú a pokúšajú sa prežiť v našom divoko sa rozvíjajúcom „ranokapitalistickom" prostredí, sme si už zvykli. Už počas socializmu pracovali jednotliví dizajnéri, predovšetkým úžitkoví výtvarníci, do istej miery autonómne, mali náznak slobody, čo sa týka organizácie ich práce, času a pod. Spájanie sa do skupín z vlastnej iniciatívy však nebolo vítané a každá spontánna aktivita kolektívneho charakteru bola pozorne sledovaná.

+100%

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

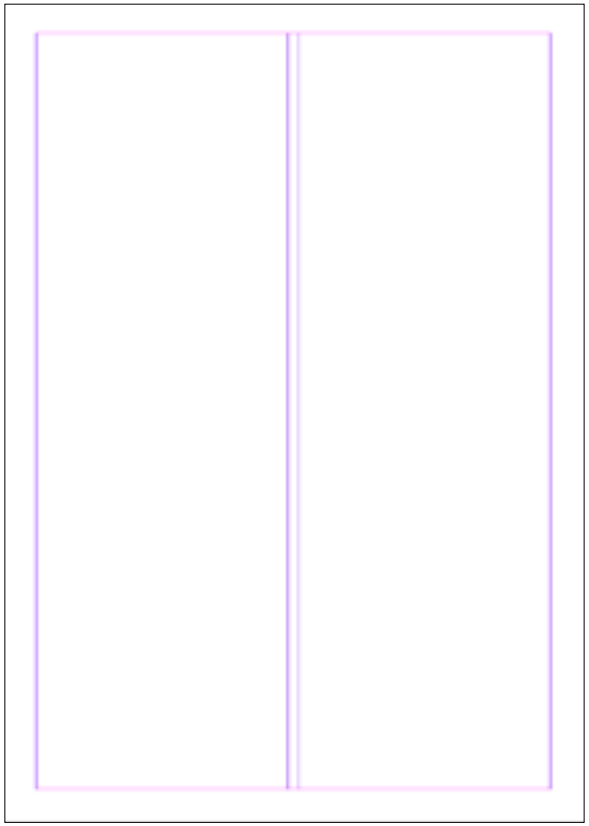
Layout s jedným stĺpcom

vhodné riešenie pre menšie formáty, napr. A5

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

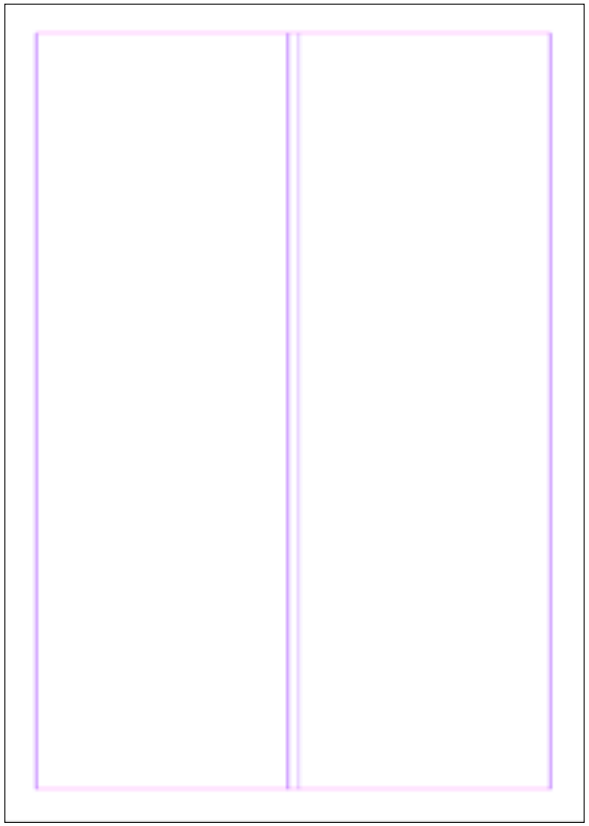
Layout s dvomi stĺpcami



Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s dvomi stĺpcami

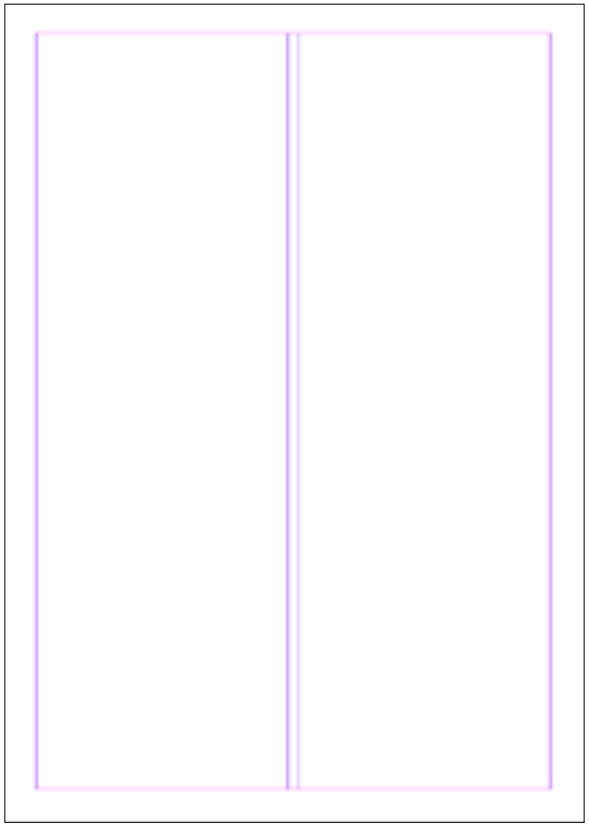


- ak sú textové polia dva je dôležité správne správne určit medzeru
- celý text presvetliť – pridať prázdnu plochu
- pridať iné grafické elementy

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

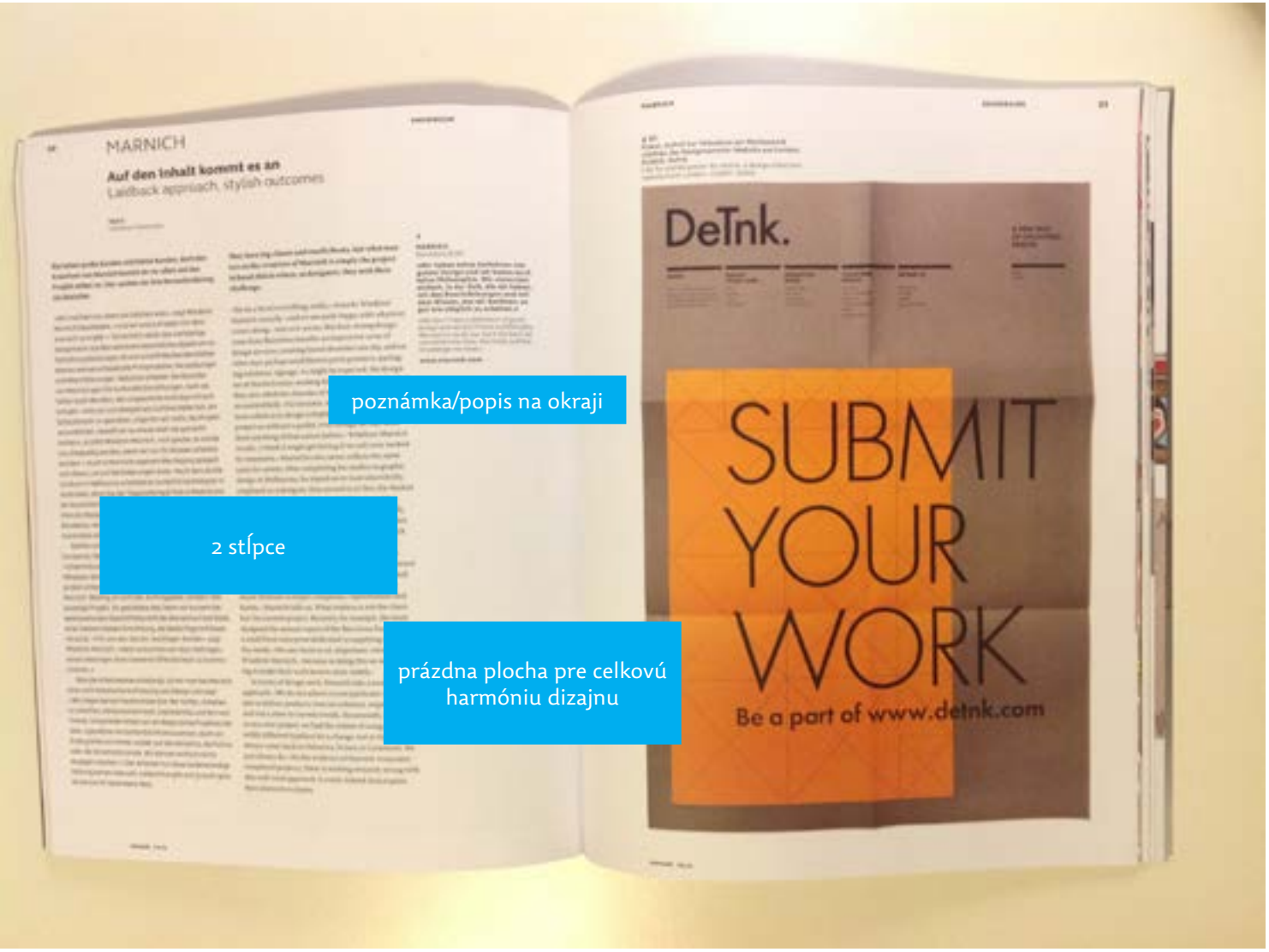
Layout s dvomi stĺpcami



Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

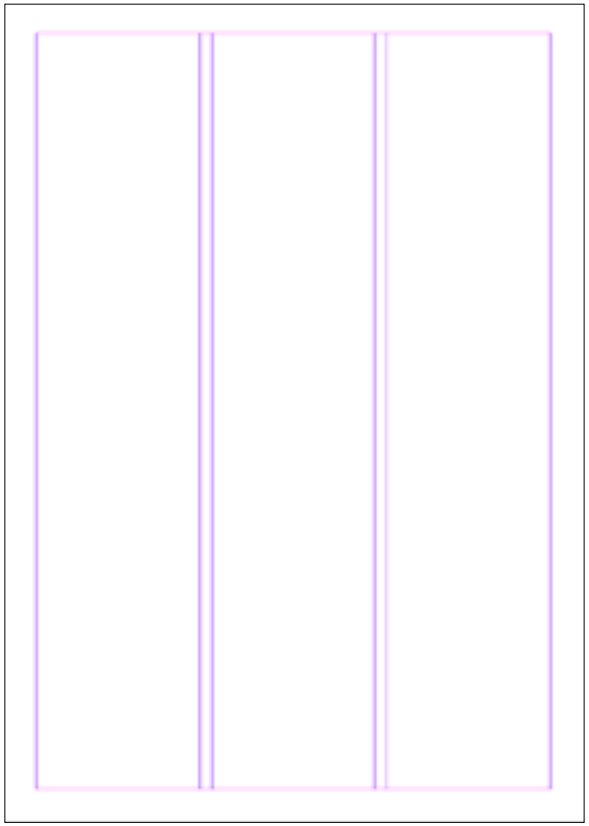
Layout s dvomi stĺpcami



Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

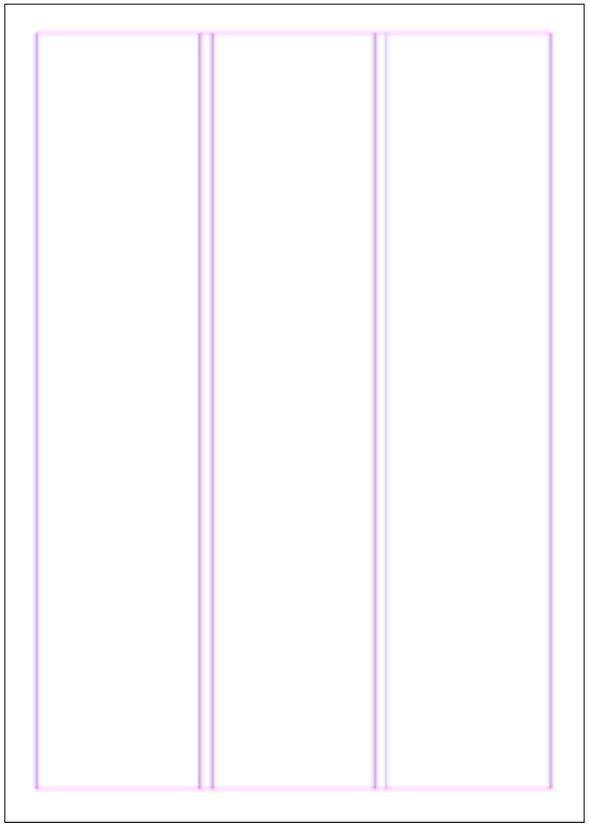
Layout s tromi stĺpcami



Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami

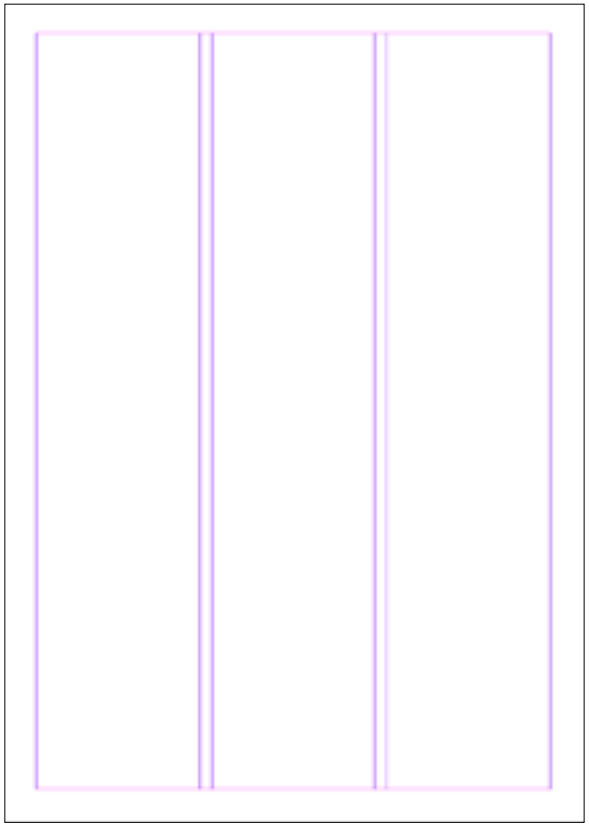


- ak sú textové polia tri je dôležité správne určiť medzeru
- pomer veľkosti písma a šírka stĺpca
- celý text presvetliť – pridať prázdnu plochu
- pridať iné grafické elementy

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami



Počet stĺpcov

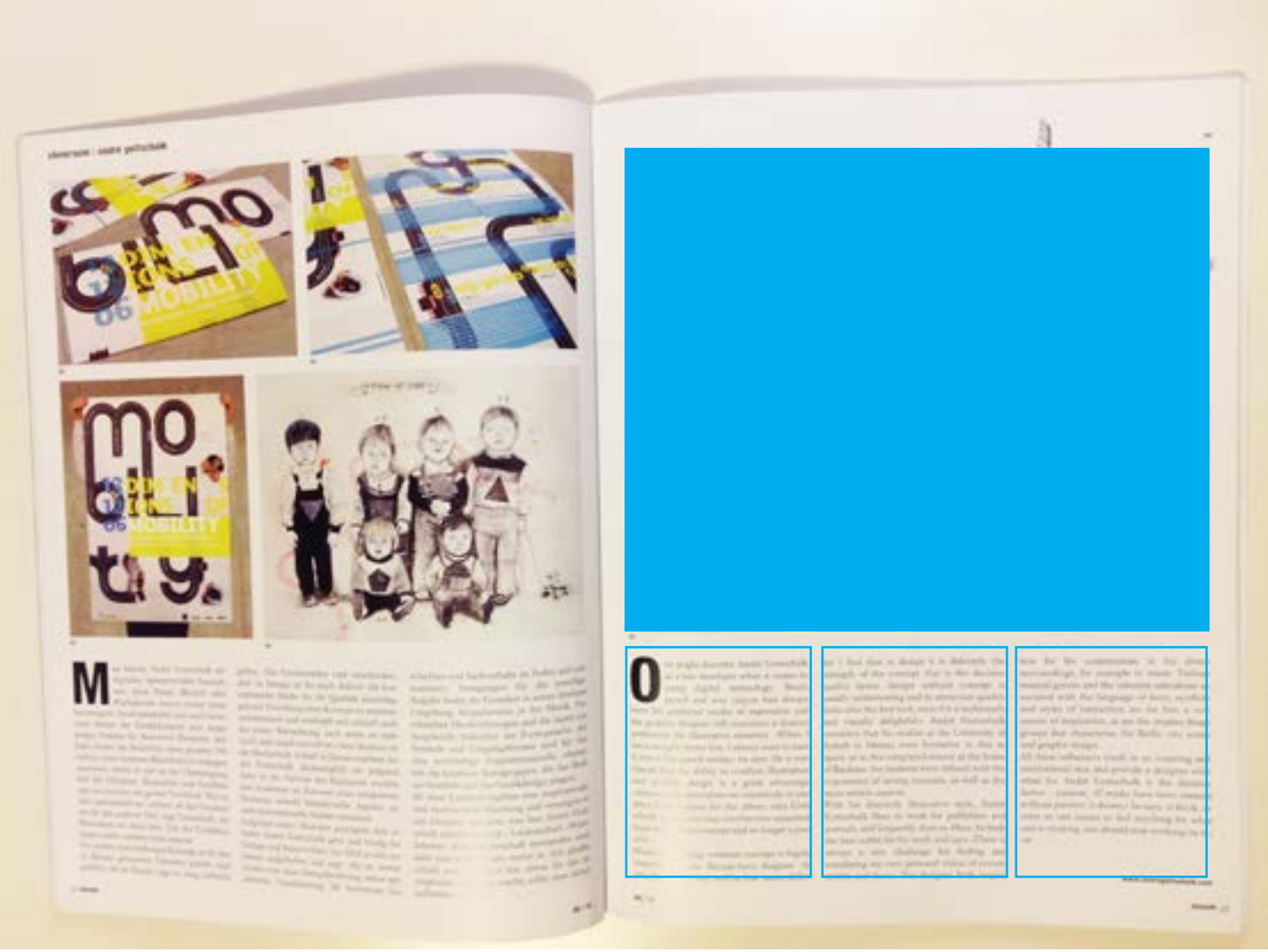
4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

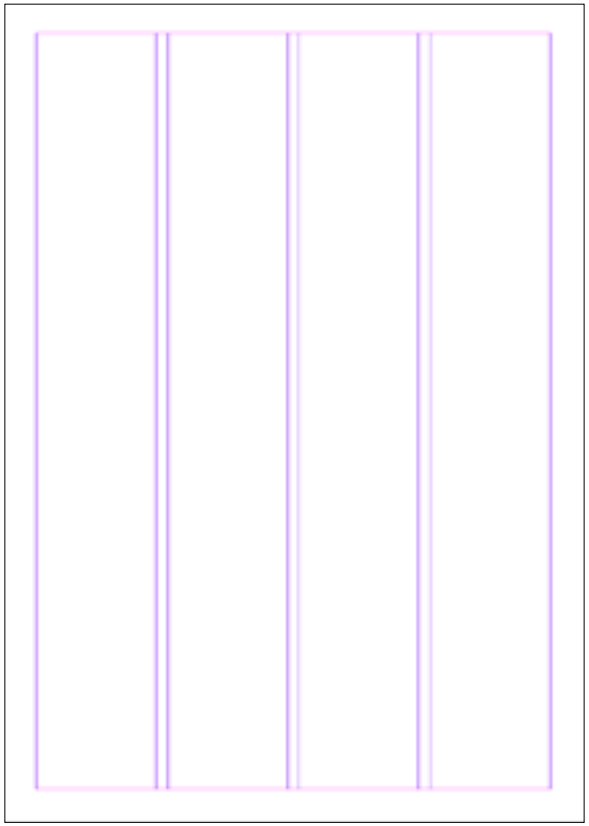
Layout s tromi stĺpcami



Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

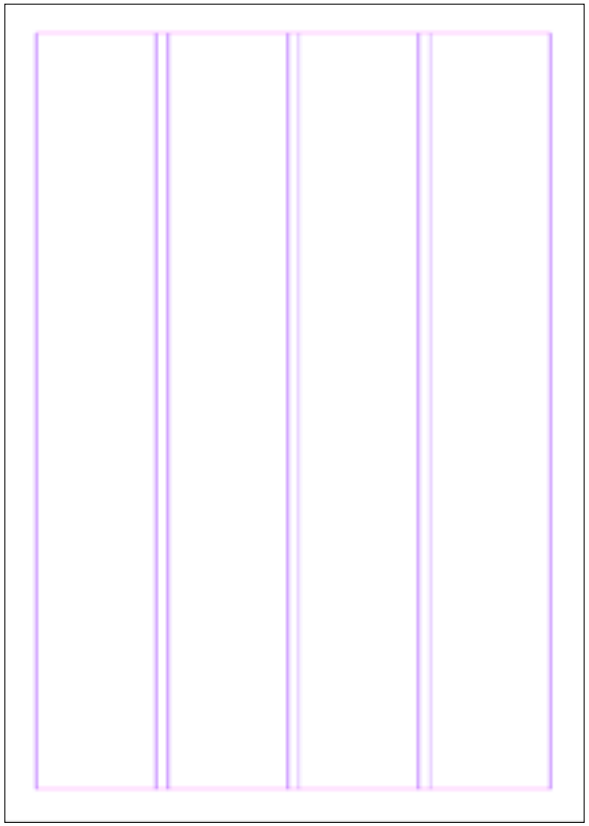
Layout so štyrmi stĺpcami



Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami

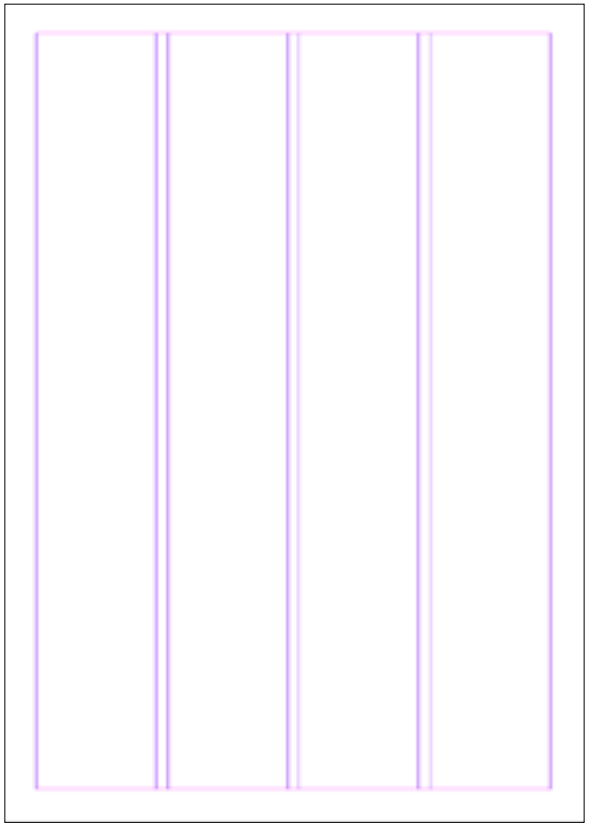


- vhodné pre väčšie formáty
- vhodné pre kratšie texty
- ak sú textové polia štyri je dôležité správne určiť medzeru
- pomer veľkosti písma a šírka stĺpca
- variovať dĺžku textového poľa
- celý text presvetliť – pridať prázdnu plochu
- pridať iné grafické elementy

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami



Počet stĺpcov

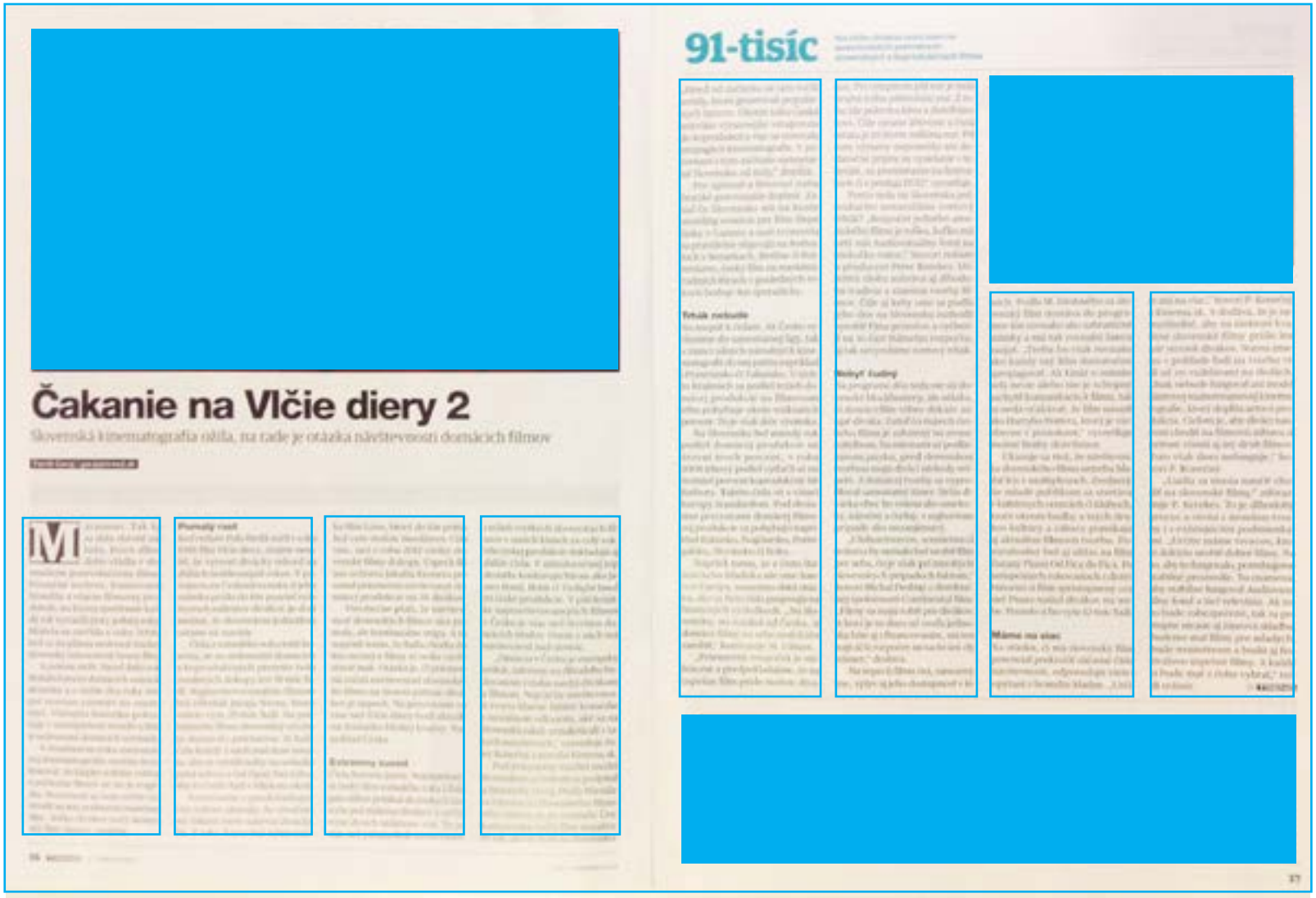
4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami



Počet stĺpcov

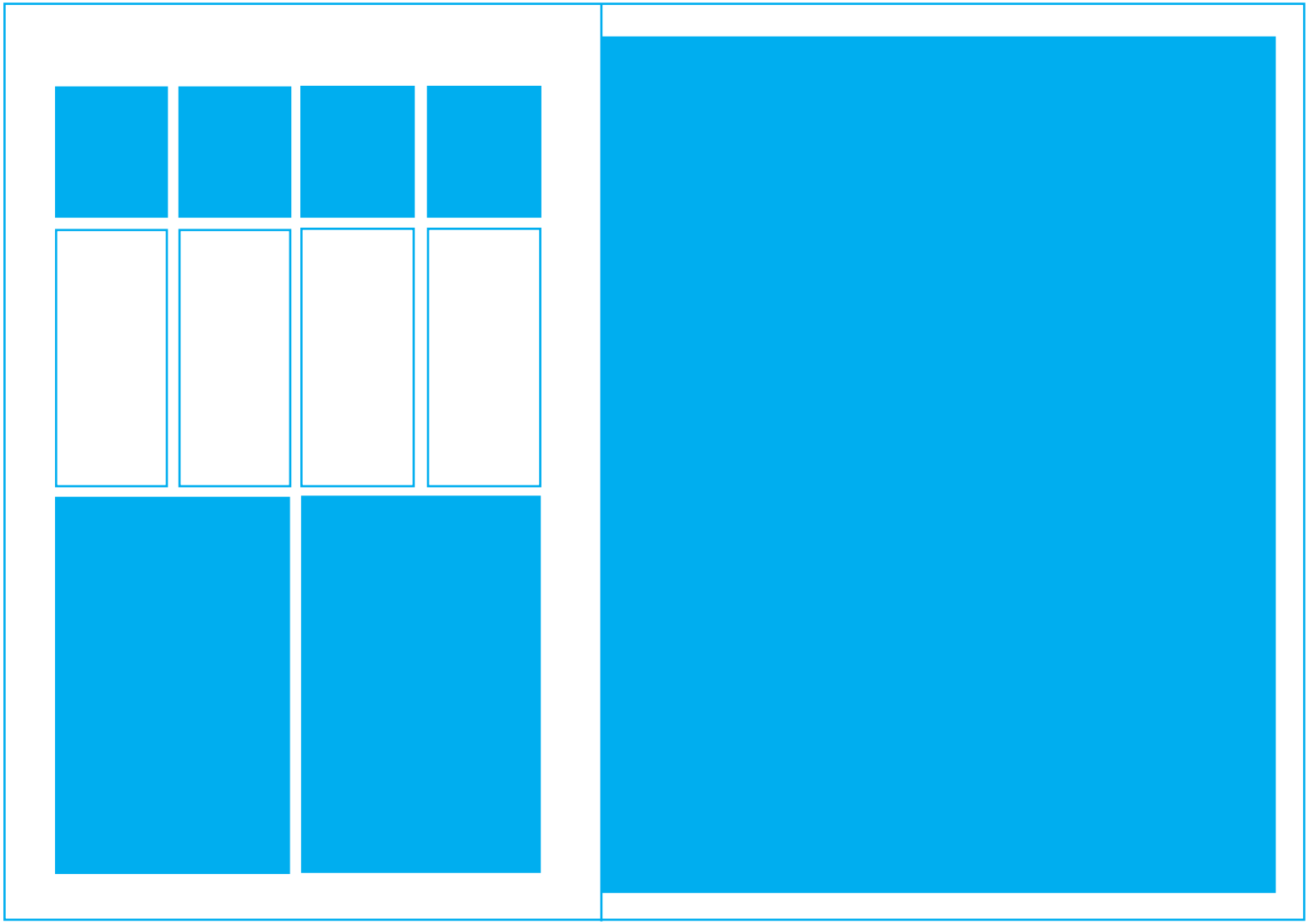
4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami



Počet stĺpcov

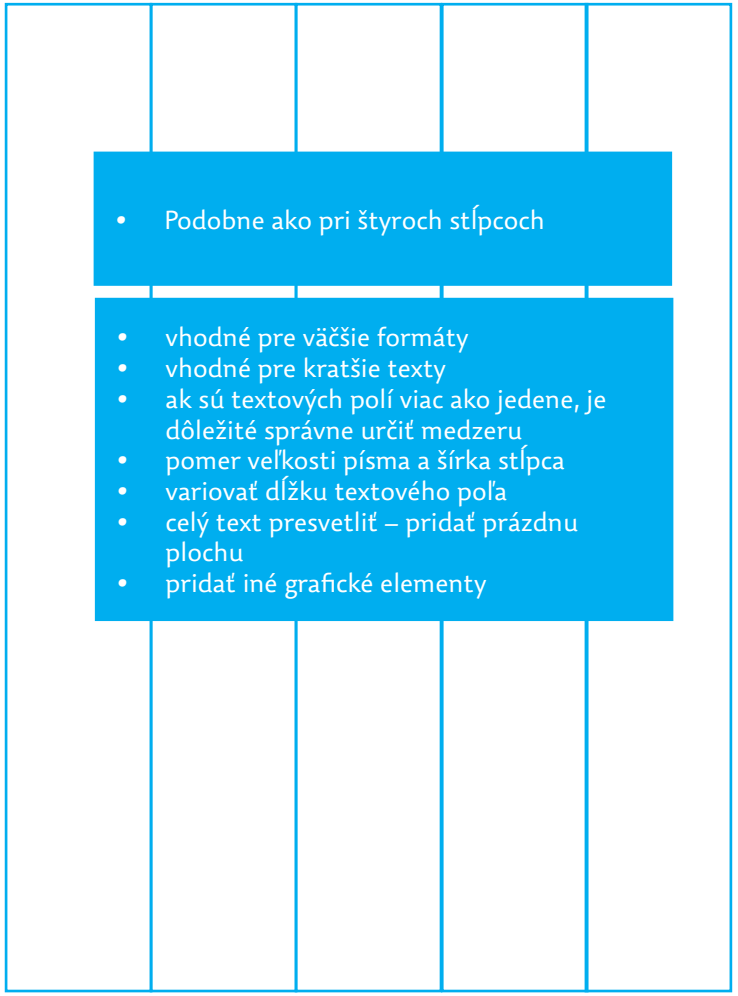
4. definovanie počtu, šírky a výšky stĺpcov

Layout so štyrmi stĺpcami

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s piatimi stĺpcami



Počet stĺpcov

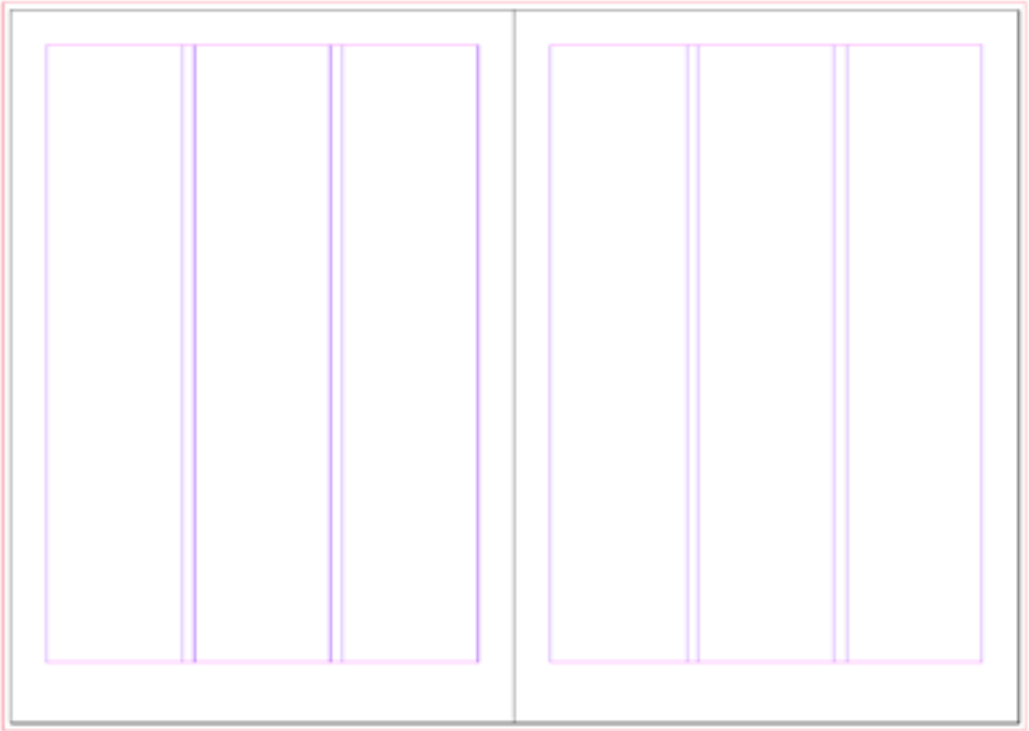
4. definovanie počtu, šírky a výšky stĺpcov

Layout s piatimi stĺpcami

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + grid

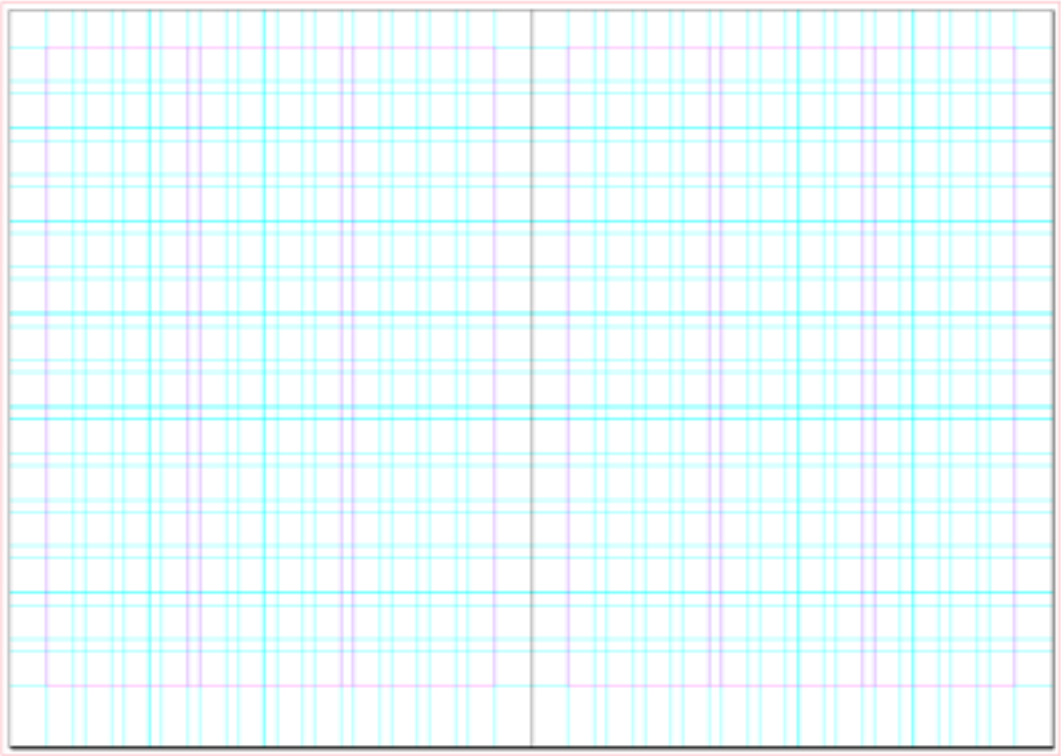


- definovanie okrajov a stĺpcov

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + grid

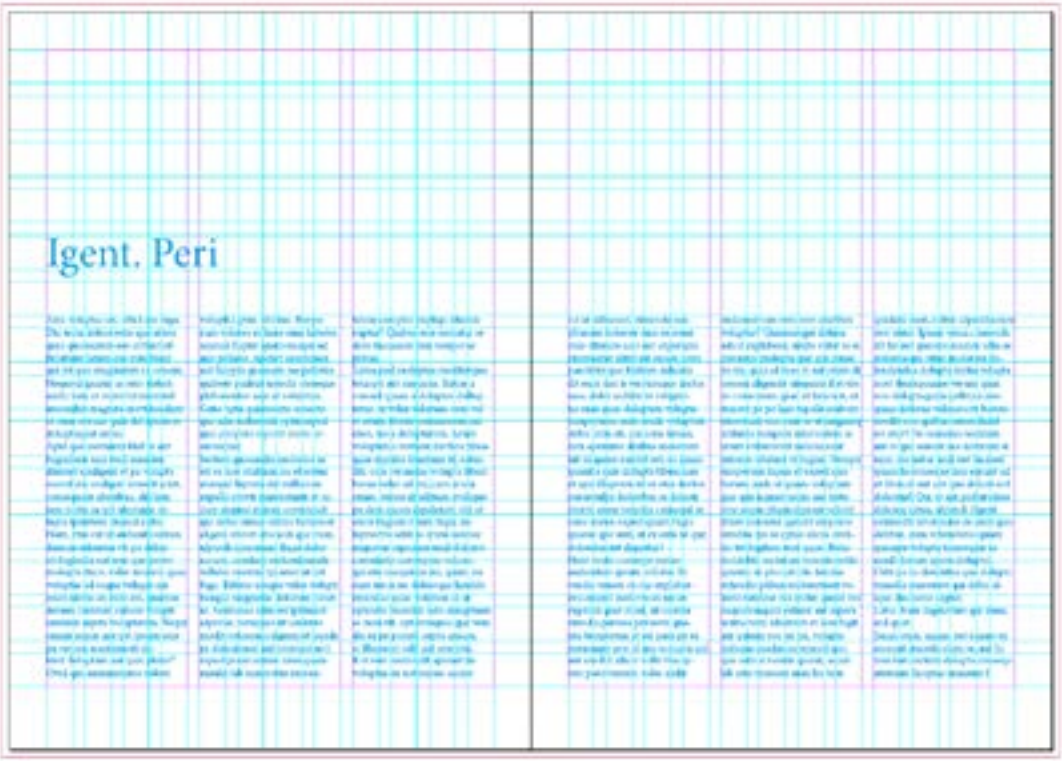


- vytvorenie gridu, rozdelenie sadzobného rámca na menšie časti
- podľa gridu sa vytvorí kompozícia obrázkov

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + mriežka

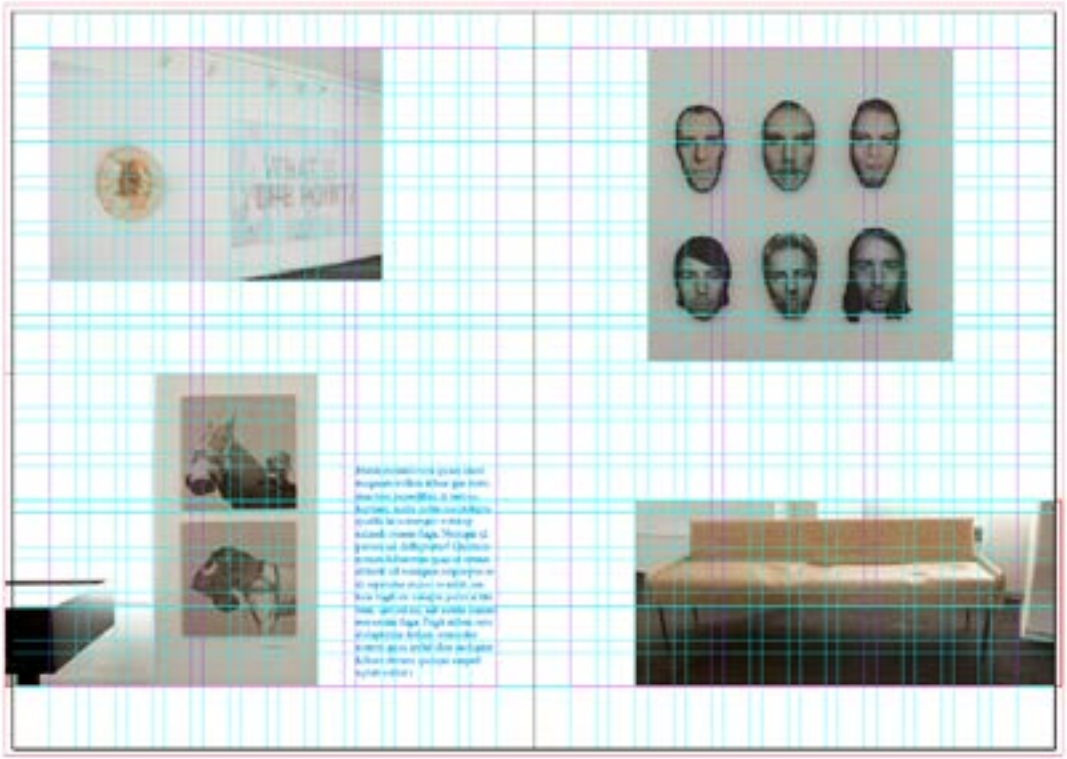


- text na tri stĺpce

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + mriežka

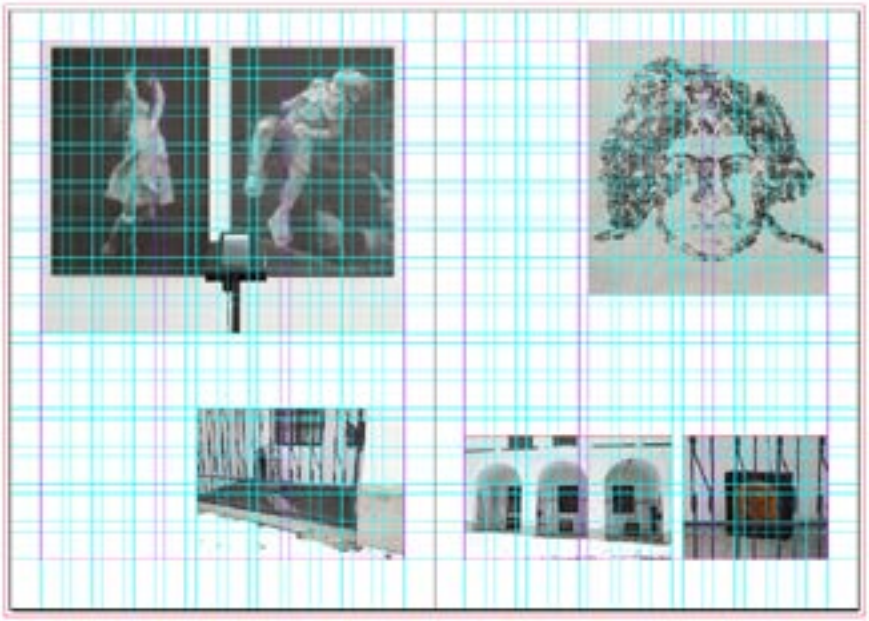


- obrázky a texty umiestnené podľa definovanej mriežky
- ponúka variabilitu a zároveň celý layout definuje systém – mriežka

Počet stĺpcov

4. definovanie počtu, šírky a výšky stĺpcov

Layout s tromi stĺpcami + mriežka



Komponovanie

5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie

definovanie pomerov:

- **medzi textom – titulkom – fotografiou/ilustráciou –** ***všetkým čo má strana obsahovať***

Komponovanie

5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie

- titul
- citácia z texu alebo krátky opis/vsuvka
- krátky info text
- komponovanie fotiek
- grafické elementy
- prázdne plochy
- texové polia a ich modifikácia výšky v rámci layoutu

Komponovanie

5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie

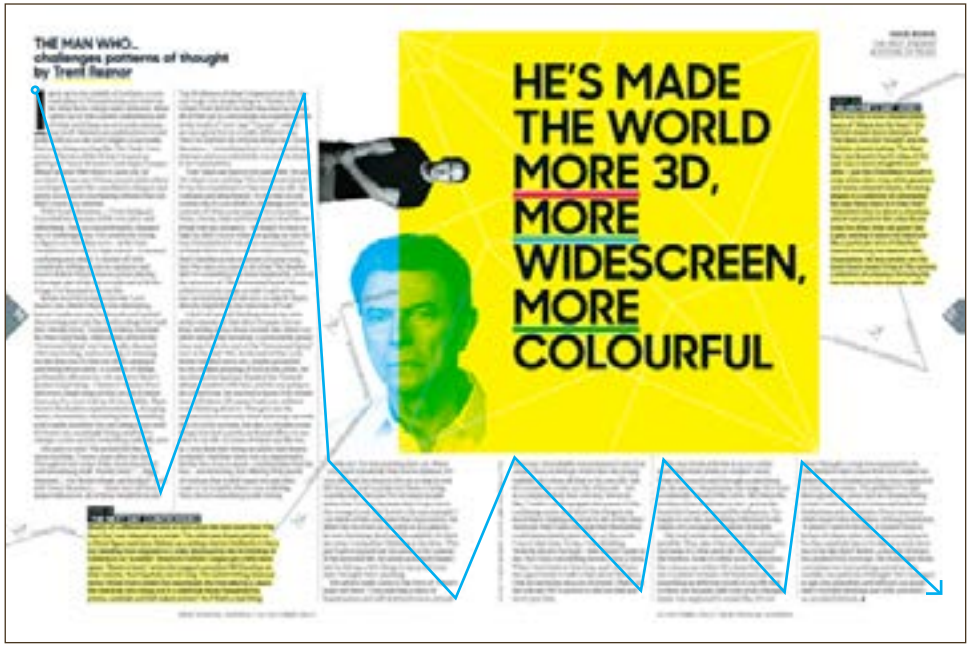
Harmonický dizajn dosiahaneme:

- **striedaním prázdnych a plných plôch**
- **farbou, farebným akcentom**
- **kompozíciou textových polí**
- **hierarchiou informácií – dôležitejšie infomácie sú väčšie, menej dôležité nenšie a umiestnené na okraji**

Komponovanie

5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie



- rozhodenie textových polí vo formáte a ich modifikácia výšky nesmie byť na úkor komfortu čítania

Komponovanie

5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie

- nie veľmi vhodné rozhodenie texty a jeho veľkostí

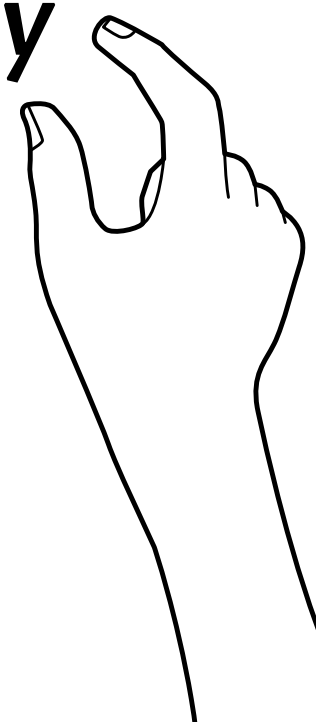
Komponovanie

5. definovanie kompozície jednotlivých elementov

hlavný text – titulok – fotografie – ilustrácie

Striedanie vizuálne bohatých dvojstrán s minimalistyckými – jednoduchšími, by mal byť aplikovaný na celý časopis, aby každá strana – aj napriek definovanému sadzobnému rámcu – bola niečím iná.

Ukážky



Zembla magazine

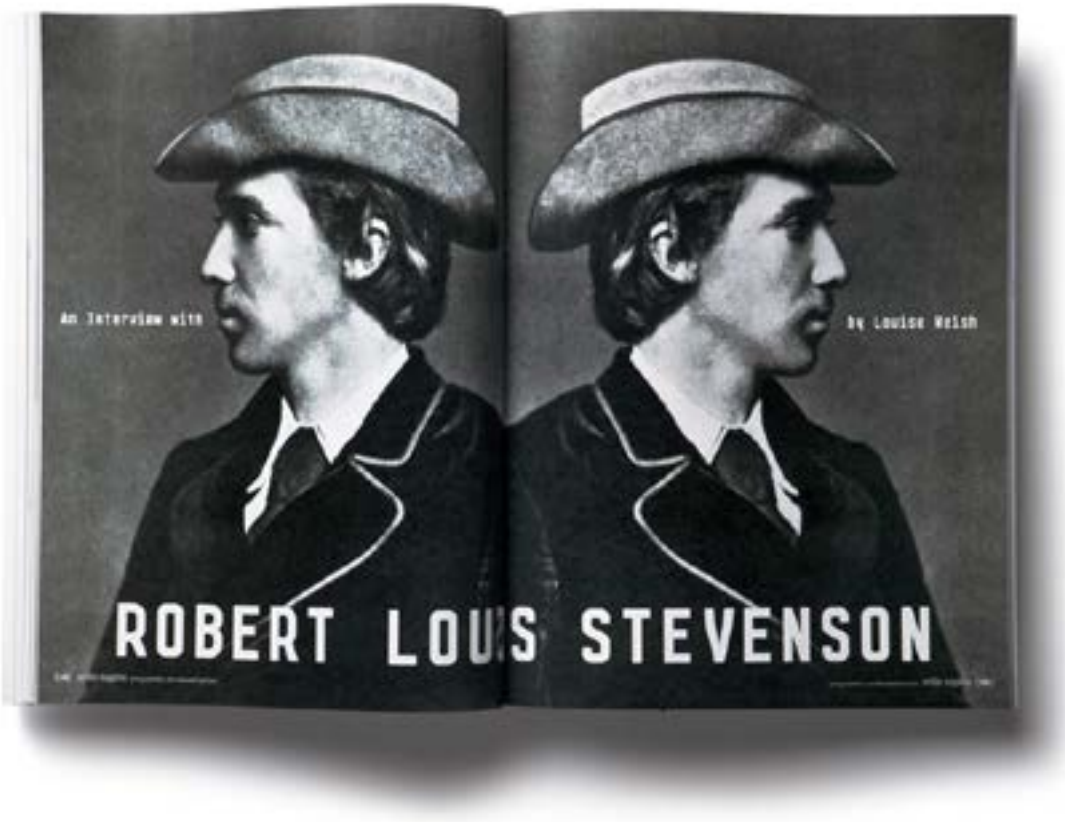
Zembla magazine

Zembla magazine

B B
GELD F

THE MAN WITH A PLAN

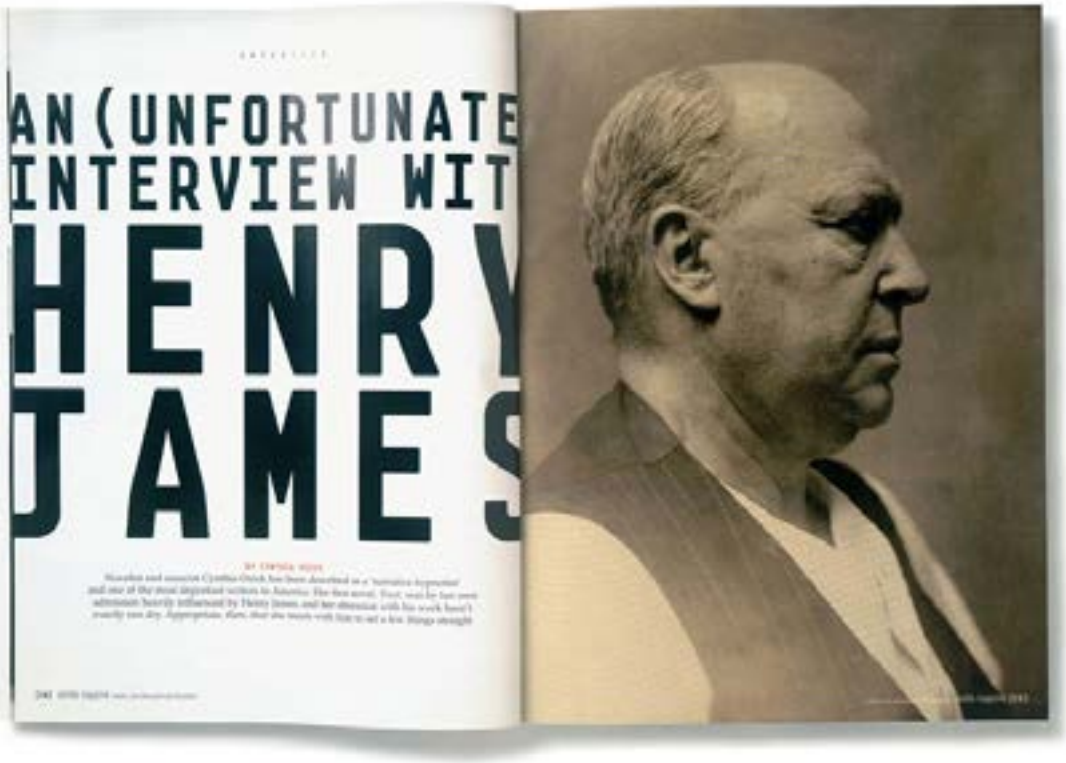
Zembla magazine



Zembla magazine

Zembla magazine

Zembla magazine



AN (UNFORTUNATE
INTERVIEW WIT
HENRY
JAMES

Frost design

Frost design

Matt Willey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FIDEL CASTRO WAS TAPPING ON MY SHOULDER, TRYING TO GET MY ATTENTION
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Matt Willey

Bob Strickler meets with Sarah McNair-Landry and EPA Boomer to discuss their 120-day circumnavigation of Baffin Island, *infographic Le Figre*

Way of the north

Matt Willey

Cairo

In 2011, Mohamed Morsi was ousted from power in Egypt. Journalist photo-journalist Michael Christopher Brown went to capture the anger, violence and propaganda that followed. Photographs: Michael Christopher Brown

Matt Willey

The Norwegian polar explorer, author, painter and father of three talks to Jessica about the motives behind his expeditions and the value of silence and solitude in the modern age. *Words: Jessica Patrick Dias, Photography: Lars Peter Pedersen*

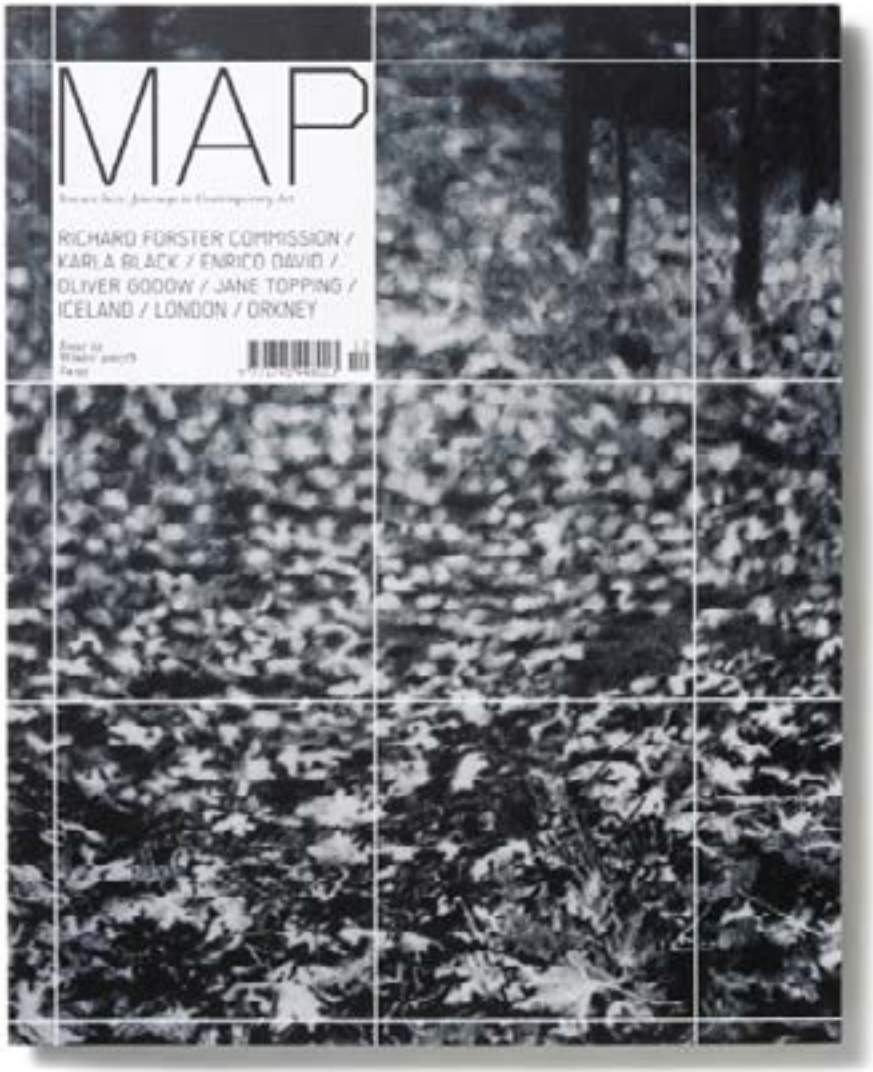
TRUTH

Erling Kagge

Matt Willey

Matt Willey

Matt Willey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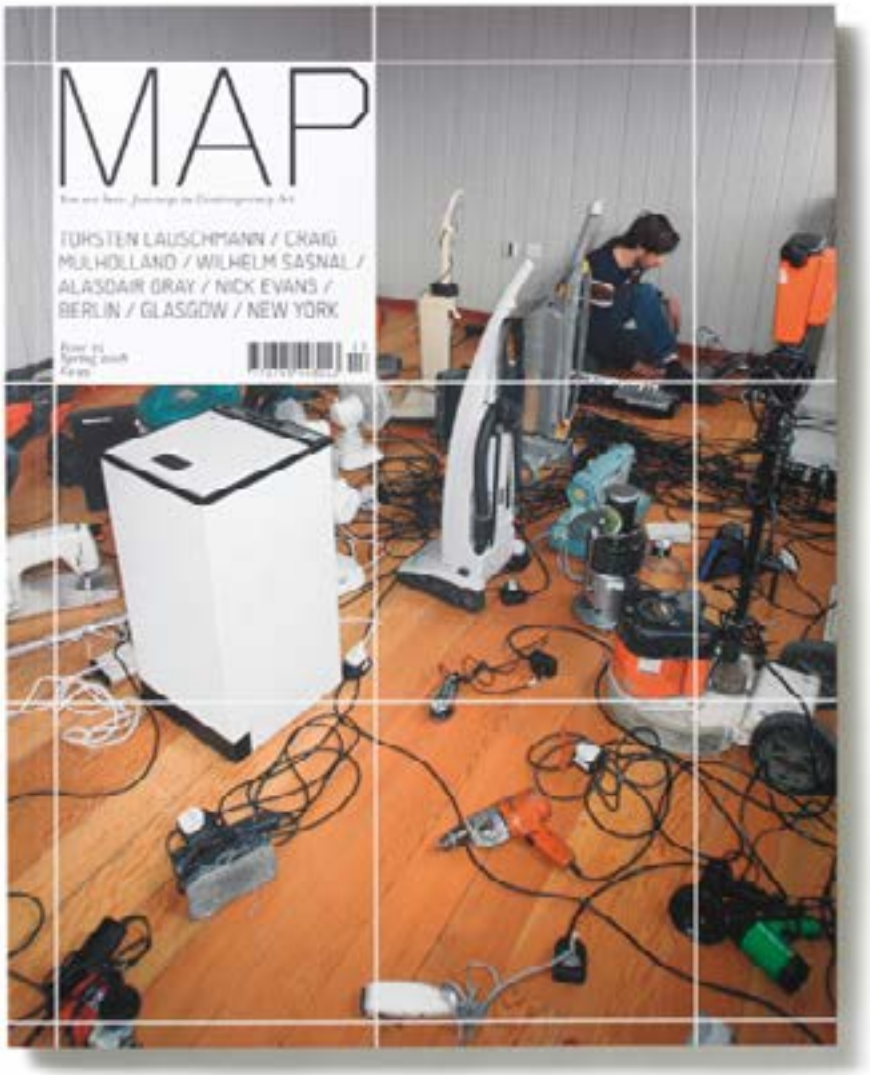
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ALASDAIR GRAY / NICK EVANS /
BERLIN / GLASGOW / NEW YORK

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SOME SHIFTING NUANCES OF DESTRUCTION

Chris Sharp breaks down a few ideas on a practice that has become essential to contemporary art

Matt Willey

ALL TALK, SOME ACTION

Karen Archey sheds light on the rise of performance and pedagogy in contemporary art practice

Art historian Benjamin Buchloh's 1980 dismissal of Joseph Beuys' work as 'utopia-minded utopian drivel' may have some merit. Although his criticism was directed foremost at the artist's dubious political endeavours, Buchloh also targeted Beuys' role as a performative 'messiahic' figure and he was probably right – true to the art historian's criticism, Beuys' symbolic lessons or something out of a mass-appeal astrologer's cookbook.

Perhaps the artist's 1968 performance 'How to Explain Pictures to a Dead Hare' Beuys creates a crude hare as he circumnavigates a gallery housing his art, his face covered with honey and gold leaf, his foot plated with an iron stick, the artist quietly whispers explanations of his drawings to the dead animal. The time-flexible piece, only viewable from the outside through a gallery window, would seem closed to any number of people. Appropriately sharpening Beuys's use of potential symbologies and constant mannerisms (here hinge, on hinges or twine yet buried in the vault of modernism) Buchloh's vitriol didn't exclude Beuys' performance from being catalogued as an early investigation into the role of the artist speaking about his work, what is more, Beuys opened a proverbial can of self-reflexive worms for the burgeoning postmodern era. Do lectures simply function to create meaning around a given artwork? What is their connection with performance? How does the lecture-as-performance conversation with pedagogy and how can the medium inform professional artistic practice?

The highly selective lineage presented here – that of art utilising both performance and the

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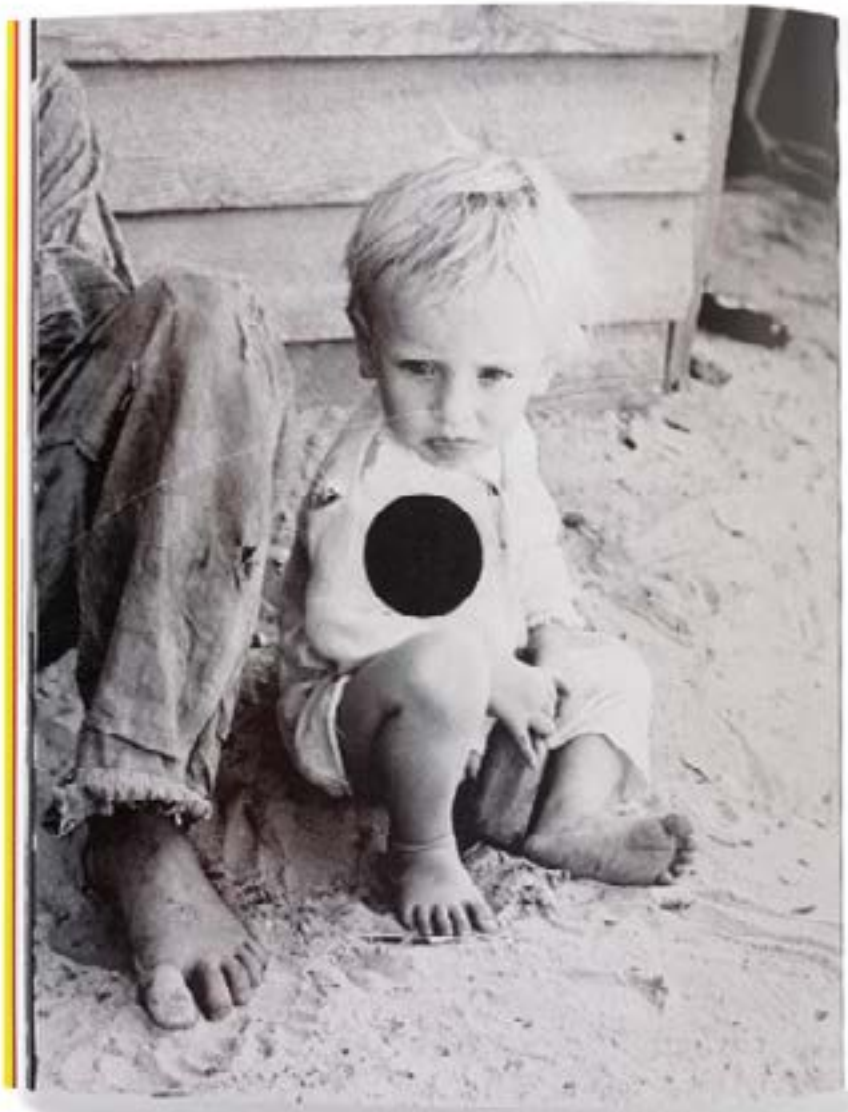

THE HOLE OF THE MATTER

Joanne Filuccia discovers the work of Etienne Chambaud is punctured with an element of surprise

Matt Willey

PULLING STRINGS

Alessandro Rabottini falls for the work of Portuguese collaborators João Maria Gusmão and Pedro Paiva

Matt Willey

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Q+A

Steven Cairns talks to 9th berlin biennial (b9) curators Elena Filipovic and Adam Szymczyk about the city, the biennial concept and the philosophies behind this edition

Steven Cairns: Has the immediacy of the biennial been affected by the increasing number of this type of art event? Do you think that 'the biennial' has to be individualistic in its approach, and how will b9 relate to the city of Berlin while maintaining this individualism.

Elena Filipovic: A biennial can be many things, but it is first and foremost an exhibition, and as such it should give artists the support, space, and context it takes to say something; it should articulate critical ideas, and be something that an audience can engage with. The rest is mostly marketing and hype. Should that 'exhibition' that the biennial is at its core be individualistic? Well, I would say yes, insofar as it must try to do the things that it does in a profoundly personal way. I don't know how to curate any other way. I don't think the fact that there are more and more biennials changes any of that, but I do think it defensible that we recognize that 'the biennial' functions much as an 'event' with all the demands of spectacularity and consumption that that implies doesn't always have to behave like one.

Adam Szymczyk: Of course, like everyone else, we have reservations concerning the possibility or perhaps even the unavoidable situation of the biennial becoming merely a part of an event culture, a focus of heightened expectations, a show subject to quick forgetting and fast opinion-making. The culture of parachute events to a large extent has replaced the significant group exhibitions of the past. This has been established over the last 15 years through the so-called proliferation of biennials and the parallel increase in value and power of the art market. Any biennial by definition calls for its repetition – but at the same time it can never remain the same, as the difference in what is at stake. This ambiguity of embedded repetition and constant demand for change and innovation makes the biennial an exceptionally single exhibition model at this particular moment in global development. Although they take place in locales as diverse as Berlin in Germany and Gwangju in Montenegro, it is rather unsurprising that biennials gravitate towards sameness and may appear interchangeable. Luckily, the frightening's complete equivalence between different biennials can never be achieved. Biennials, in the plural, seek to fulfill the needs of the market, at various local, national, inter-national and global economies, they cater to conflicting political interests and provide useful 'platforms' for 'emerging artists' to show their work; sometimes they can exert direct resistance to more obvious and mainstream positions in art. Biennials are evil, sure, but there is always a chance to get some useful lessons out of a biennial, in the singular, too.

EF: Exactly. And indeed I would say that in this particular conjuncture a biennial can articulate critical positions that maybe aren't being argued for, or at least not enough, elsewhere. For us this possibility has been crucial as a motor for thinking not only about what the group exhibition could do today, but also how to refashion the particular temporal and spatial roles of biennials, in the plural, in order to make an experience that one differently, so as to better understand the stakes of what the artists we have invited are working on.

SC: Using 'day' and 'night' as containers for the works to fall into up an immediate contrast between the two elements. How will this affect the works and the contexts within which they are presented?

EF: Yes, 'day' and 'night' do suggest a contrast, but we weren't necessarily thinking ahead how to set up contrast as much as how to provide an alternative frame for experiencing contemporary art practices differently than one does in a typical exhibition space and according to conventional exhibition hours. One doesn't usually think of an exhibition in terms of an event of the 'day', but it happens that it is open during certain business hours, available to people who are free during those times – for better or worse, the fact that it is approximated to the daylight affects how one experiences it. We wondered what would happen if we found a way to create a position to that, something that might expand the exhibition's time that also opens, since the 'night' events will be spread across the city), and see all of the associations that are attached to the nocturnal – the apprehensions we also the excitement – to the artists' and the viewers' advantages.

This idea emerged first during artists' needs to construct different modes of address. The nights will be made up of a series of time-based workshops, concerts, performances, and other singular events. If that might paradoxically seem like we are the biennial there (or as 'event'), I would say instead that, in the plural, our series of events debate the typed sense of the 'event' by happening at a rate of one per night for the duration of the biennial and in that accumulation and confluence of the disparities of these very diverse events that make up the exhibition spread across time, something else is constructed. And we thought that something could be called an exhibition. One will have to be there to experience them and we did think that proceeding in Berlin, with the enormous community actively committed to attending such events, there might be a following for such a night exhibition.

AS: The title of our 'night' part of the exhibition is taken from an idea, the line made by Andrzej Stasiuk in the 1990s, Mes nuits sont plus belles que vos jours (my nights are more beautiful than your days). The title proposes a unique experience to an industrial stumbling through the 'nights' and experiencing the strange beauty of it, as opposed to banalised experience of the 'days' shared by many. The day signals visibility, transparency and easy accessibility, each exhibition contains a varying configuration of art objects, the movement being the thoughts and movements of exhibition goers alone. The night is related to difficulty, lack of visibility, blurred borders between things and the risk of an encounter were something that is beyond comprehension, with familiar figures performing uncanny acts in unknowing that are transformed by night, although we know them from our daily lives. The night programme is the fifth element: it is our fifth main venue – a temporal venue that encompasses a multiplicity of locations. It is a mobile, floating experience all over Berlin, very contrary to the functions of day venues. The artists appearing in the night programme are as important as those showing their work in the day shows – but rather that exhibiting there, they show us signs that we may overlook. The night programme is a collective exercise in attention.

SC: Berlin's recent history is predominantly political. How will this context relate to the artists exhibiting? To what extent will the works be manifestated by these contexts and how does this relate to Berlin as a city with a recent artistic history referring geographically or indirectly or artistic culture?

EF: Berlin's history has been predominantly political for longer than recent times and there long and layered different histories intersected in. The now-divided city is a potent place and we haven't shied away from trying to respond to some of its complexity, but answering the question of or deciding on Berlin's history was not something that we took as our goal of b9. On the other hand, one could say that the choice of venues we made (May was the Berlin Nationalgalerie, Richard Paulick's Schinkel Pavilion, the former magazine factory of the Kunst-Werke, and the empty lots of the Skulpturenpark, a part of the former dead strip of the border) of Amnesty and Mine are necessarily charged places and each in distinct that certain history come to the fore anyway. The locations are very distinct and spread across Berlin but also split between being in the former East, the former West, and the rubble venue that is literally on the border. We also didn't at all give artists the specific mandate to respond to Berlin's history, we all (we) said, it happens that we are interested in two things in a number of artists that we have selected for the biennial: the way they grapple with history in general, and also the way they respond to the challenge of a site. So, however different they are, many of the artists in the biennial could be said to be dealing with history – past and very contemporary – and many of them have imagined how to show their predictions in the different venues selected for the biennial.

I'm not sure I understand what you mean by works being 'manifestated' by these contexts so I can't adequately answer about that.

AS: I do not think that the notions of political history of Berlin throughout the 20th century has to be considered as something that manifestates the works produced in the b9. We could say a work which exhibits the recent political tendency

Matt Willey

D E L
P U
U X E
N K

'You are telling me things that what the you actually mean by that? What is your point? I always thoroughly enjoy into the work of Polish artist Wilhelm Sasnal'

Film and Painting

Wilhelm Sasnal's work develops in the space between film and painting – this space then links the symbolic with the imaginary. Curator Adam Szymczyk said Sasnal's painting is 'a way to prove what a photograph cannot, as it must always stay from screening moment – even if it is able to change the object endlessly – through often all it is a way to record change. Painting is a way to observe a dilapidation and dramatic changing of conditions'. Traditionally filmmaking is connected with reality, objectivism, technology, rational and analytical approaches to the world, whereas painting usually attracts imagination, subjectivism, handicraft, spirituality. In Sasnal's painting and films, these values interact and crosschange – his painting is frequently underestimated as film-like qualities (the serial recording of reality) whereas his films are almost always painting-like (through specific edition, camerawork, frame development process, permanent staining of its materiality).

Sasnal's films and paintings are deeply embedded in the artist's existence. He uses them to record – through the filter of his imagination – his relations with the world, with the place he permanently lives in, or stays temporarily, with his family (mostly his wife Anna), friends or chance encounters which he makes on his journeys, never parting with an item or items film camera (another proof of his devotion to working with what is regarded as 'obsolete' media – so in the case of painting?, he has for years continuously visualised his 'Gestalt theory and redistribution of reality' by giving it a psychedelic and music video-like stage.

In Sasnal's work, the fantasies of the autonomy of art and autonomy of subject crossover, mutilate each other, and eventually themselves metamorphically while using each other as a mirror. Perhaps in the

Matt Willey

Jonathan Thompson: For the last year or so you've been working on a series of exhibitions, *Grandes et Petites Machines*, which consists of conceptual shows at Tuesday Dallas and Glasgow School of Art, as well as a more extensive selection of work at Spike Island in Bristol. *Grandes Machines* is the term for the monumental history paintings of the 19th century (correct me if I'm guessing there's a pun or double meaning on *Dazed*). Can you expand on the title?

Craig Mulholland: It developed very early on, since I knew I needed this show to be some ambition in scale and I liked its potential to be read descriptively. Literally the exhibition is a collection of large and small works. The majority of the *Grandes Machines* of the French Salon tended to focus on the physical mechanics of human struggle or violent revolution uneasily set against the crushing architecture of authority.

I wanted to create a body of work that meditated on revolution or revolutions whilst highlighting its complicity with power hierarchy or its relation to the various agencies of its dissemination as art. Here the *Petites Machines* of the title could refer to the theatrics of any revolution by increments.

*Craig Mulholland talks to Jonathan Thompson in the run-up to a series of exhibitions showcasing a major new body of work, *Grandes et Petites Machines*. A re-edited version of his new film 'Peer to Peer' has been commissioned for MAP and can be viewed on www.map@gcu.ac.uk*

JT: There seems to be recurrent interests in Foucault which crop up in your work, such as surveillance, panoptic culture and Foucaultian theories of power, particularly the idea of the panoption as a metaphor for society at large (as discussed in Michel Foucault's book *Discipline and Punish*). Can you say something about how *Grandes et Petites Machines* relate to previous works such as *Kind* at the Changing Room, Woking, 2005; *Beaten on Demand*, Tramsheds, 2005; *Phantom Drama*, Tuesday Dallas, 2004?

CM: The film series mainly deals with references to the panoptic eye and Foucault's *Discipline And Punish*. Its direction is the least narrative thread of the new film, 'Peer To Peer'. Besides identifying with many elements of his theory, I've always found the morals to be very applicable to visual art.

I've always been aware of the creep in using digital technology when attempting to find a mode of resistance. Like a lot of users I'm very anxious about the internet's extension of the panoptic ideal of automatic self-governance, through its use of cookies and other consumer profiling and tracking devices.

I'm interested in how the increasing collaboration of digital technology (the real concrete world has a tendency to incorporate human agency into a corporate network) has led to what looks like alone the quantitative/qualitative dialectic and what it posits between concrete and virtual zones.

JT: Your work brings together what, on paper, could be seen as fairly dry academic concerns with almost boulevardier drama and poetry. How do these elements come together in your work?

CM: I tend to do a lot of drawing initially which is often obliquely directed by philosophical, theoretical and literary material I'm reading at the time. This becomes synthesised through a lot of improvisation with materials and in recent years usually directed by an animation or video project.

JT: There are lots of references, both direct and indirect, to art, music and literature in your work. In *Grandes et Petites Machines* there are references or references to Vermeer, Kubrick, Beckett, Kraftwerk, Boyle, Hyatt, Hagemeister, Palestrina. Which do you see as most influential or significant?

Left: Installation view, The Venice project, 2005, Tuesday Dallas Gallery

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Matt Willey

TRIANGULATION THEORY

Michael Fullerton's oeuvre adds up to much more than the paintings we frequently associated with it. John Calcutt discovers a playfulness of thought and fascination for chemistry and theories in general, in this strikingly inquisitive artist's work

Matt Willey

Matt Willey

'R is for 'Rare, 'Raucous, 'Raunchy, 'Rude, 'Remarkable, 'Rampant...

ROMANO RICCI

The future of French Perfumery, meet the most irresistible protagonist you're ever likely to discover

WORDS JEM GOULDING

BEAUTY PULSE

Matt Willey

Matt Willey

SEXUAL PERSONAE

CAMILLE PAGLIA

WORDS **PETER RAVAS**

In 1990, Camille Paglia's "Sexual Personae" turned on the light in America's sexual basements, forcing people to look at things they had flored there for decades – and which many hoped had been forgotten. ¶ The book was like the first color television show about the American social fabric, bringing out all the color nuances of people's sexual lives. America's bedrooms and closets got analyzed like sex had become a spectator sport. ¶ In a way, it had. America the free, America the liberated, the home of free love and New York for God's sake, acted like it'd been assaulted: flak came from practically every corner of the sexual landscape:

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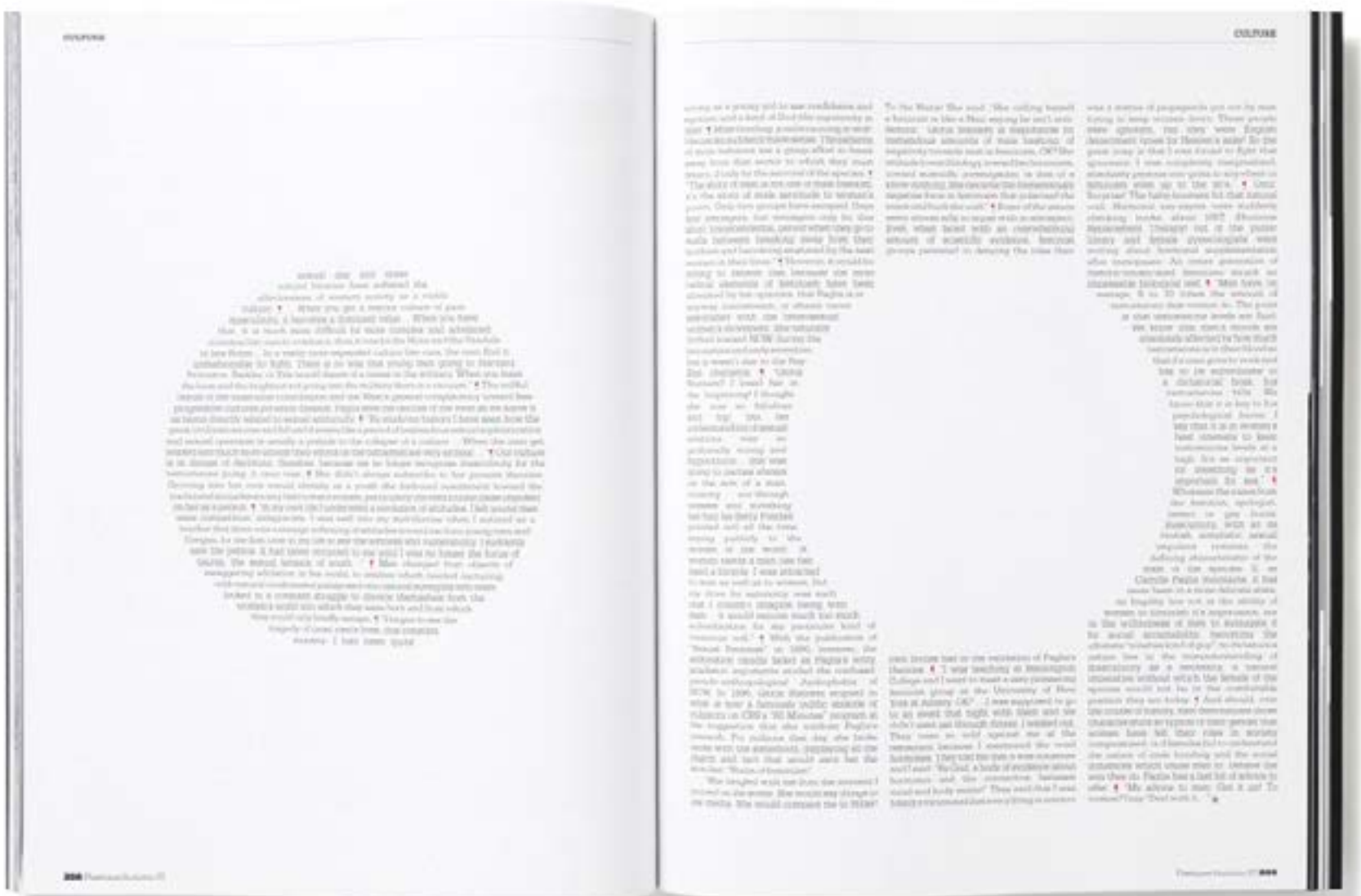

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"AN ARTIST IS SOMEBODY WHO PRODUCES THINGS THAT PEOPLE DON'T NEED TO HAVE."

– ANDY WARHOL 1928 - 1987

ART

THE ART SECTION

Matt Willey

DESIGNER PROFILE

LEATHERFETISH

SINHA-STANIC

By Renata Espinosa

The motorcycle jacket is a devilish sort of garment. Representing speed and danger, this armor for the motorist road warrior is the ultimate fetish object – leather, zips, multiple openings and closures – and is infused with a history of bad boy (and girl) cool. Buried into our minds are James Dean, Marlon Brando, Joe Strummer of The Clash, or Joan Jett wearing the jacket. Though most of us don't own a motorcycle, and have probably never ridden one, the lack of motoring skills – or opportunities to ride – has never tamed the desire to own a motorcycle jacket.

How Fiona Sinha and Aleksander Stanic, the London-based couple behind Sinha-Stanic, have taken the biker jacket and made it their own is a fitting example for their approach to design: a reductive, minimalist, essence of form. "We design one every season," says Stanic. "Whether it's out of gloss leather or cashmere felt. We try to perfect the cut of it every collection."

Both born in 1979 – a very good year for biker jackets – this young duo is part of a crop of London designers on the rise who quietly leave the gimmickry and flash typically associated with the city's fashion scene behind. Sinha-Stanic's minimalist take on fashion is quickly gaining the designers notoriety. Fashion Fringe finalists after their first season together in 2004, they went on to nab backing from AEFFE and a Topshop Next Generation sponsorship.

"It's about knowing when to stop," explains Stanic. "When and how to cut, saying what you need to say in as few steps as possible and concentrating on quality, execution and perfection."

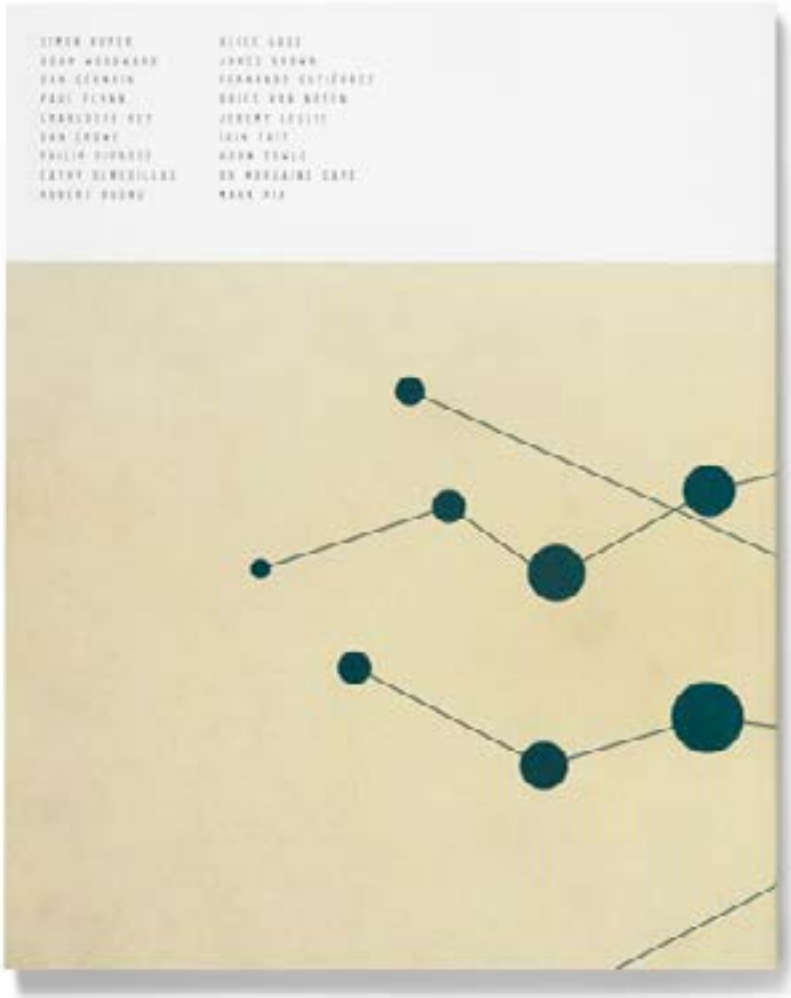
Last fall, there were so many versions of biker jacket spin-offs, we were initially confused. Why so much reinvention of basically the same thing? But then it all made sense. Rather than giving us a traditional Western fashion spectacle, they gave us something new – or rather something really old – a production based, Ancient Japan, into the spectrum.

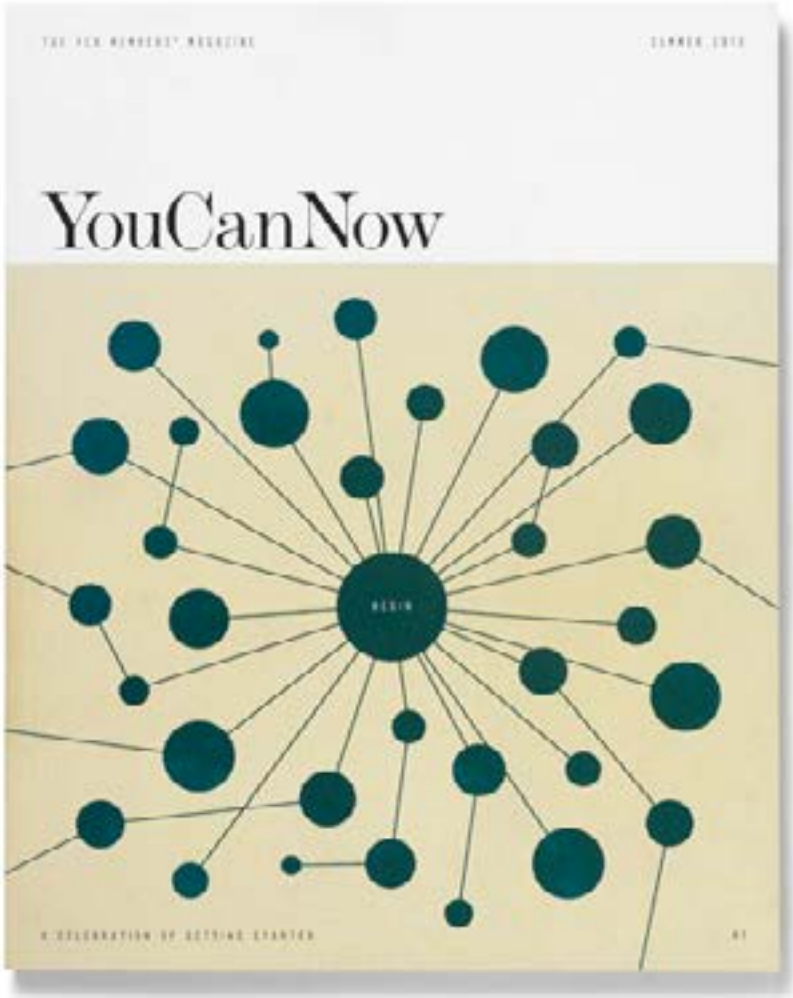
"We have a long obsession with Japan and its fashion," says Stanic. "From the ancient Samurai, and the way they used to drape and embellish their garments, to the birth of Comme des Garçons, Yohji Yamamoto, and Issey Miyake. The whole 'Fashion Japan' movement is extremely important to us and our work."

This comes across in the perfection of a form – their focus on tailoring that is both sharp and soft, masculine and feminine – and subtle details, like a slight variation on the curve of a sleeve or their focused color palette. With their most iconic piece – the rough, underground biker jacket – they've smoothed it and elevated into something that looks so polished, it wouldn't be out of place in even a tailoress.

But that was last season. Sinha-Stanic says they're now moving into phase two: "Our last collection was a sort of completion of a chapter. Get ready for colors, transparency and plastic." ■

Matt Willey





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BEGIN
GO
CHANGE YOUR MIND
DISCOVER

Matt Willey

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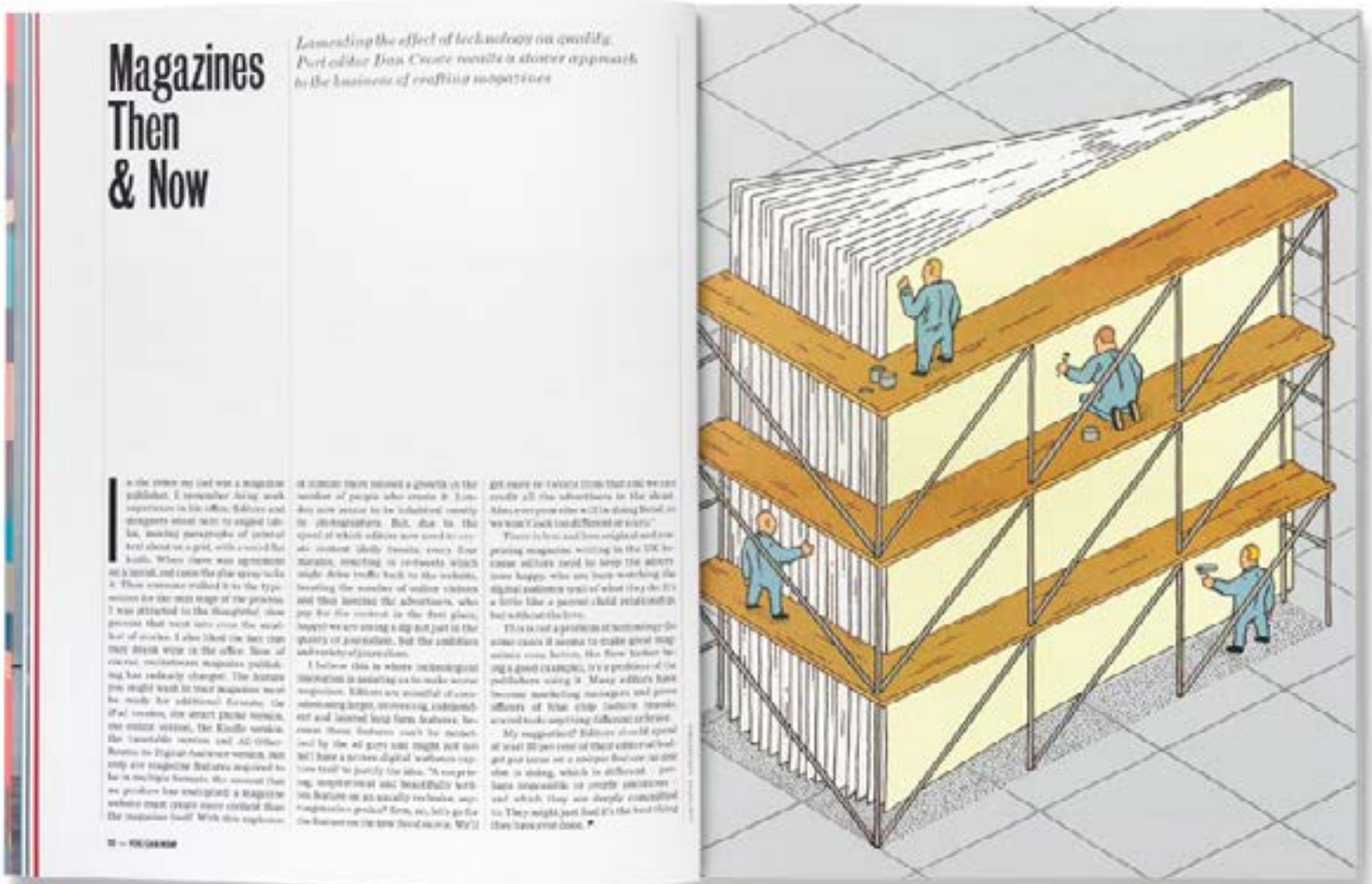
"Magazine publishing will take all your time, patience and sanity"

Rob Alderson
Printed Pages

"It's about sharing stories in the context in which they're best suited"

Marco Velardi
Ambientemente

Matt Willey



Magazines Then & Now

Lamenting the effect of technology on quality, Port editor Dan Cwote wants a shorter approach to the business of crafting magazines

Matt Willey

GET SET GO

With an abundance of modern technology, willing collaborators and support networks, there's never been a better time to begin something new. Here we introduce a selection of people and their enterprises, each shedding some light on the business of getting started

Matt Willey

Food Futures

By Morgane Cure

Today, diet is a subject relevant far from our lips. Food futurologist Morgane Ceure looks to 2022 and wonders what the culinary scene could be

ILLUSTRATIONS BY ROBERT G. PRESTON

Football's New Frontier

Simon Kuper

The creative analysis of data is transforming the way the beautiful game is seen or lost. As FT columnist Simon explains, unexpected goal contact is no longer enough for Bonus winning for trophies

Matt Willey

MEET THE TALENTED

Mr. Hix

After a delightful Monday lunch at his latest hit venture, steak and chicken house Trumbull, restaurateur Mark Hix takes Paul Flynn for a wander into the bowels of his establishment. The dining room is dominated by a glass-housed, formaldehyde-set cow courtesy of his friend Damien Hirst. Downstairs is another, not unrelated story.

PHOTOGRAPHY BY CAROL KECKS

Koniec :)