

U.S.A. Order No.

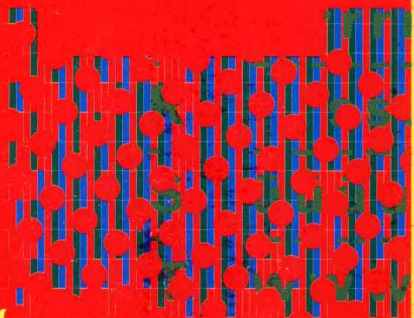
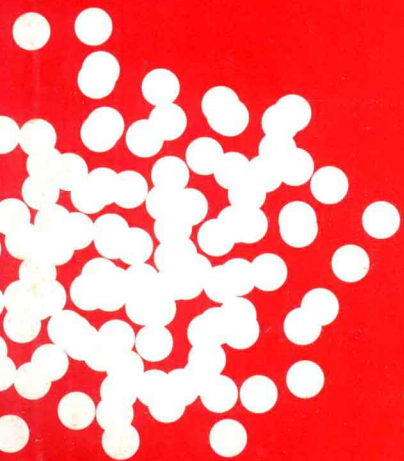
communication IN print and ON screen

14

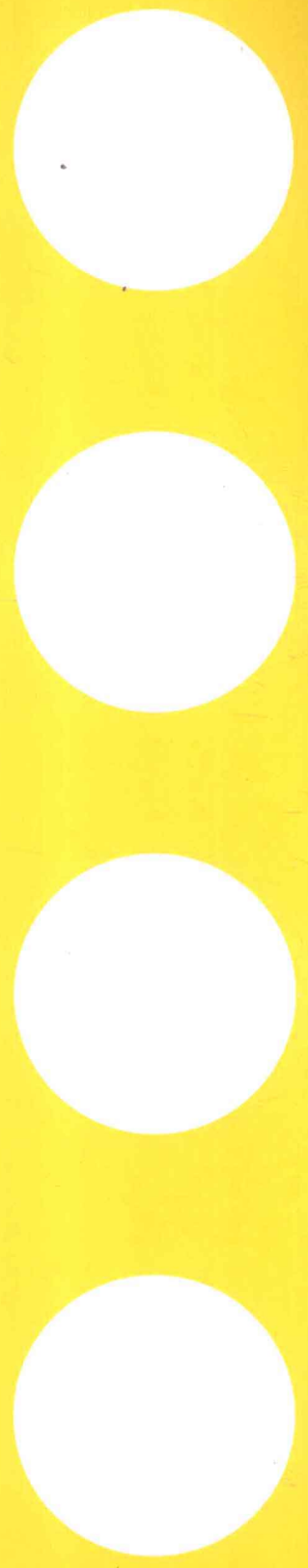
Typographics Four

General Editor: Roger Walton

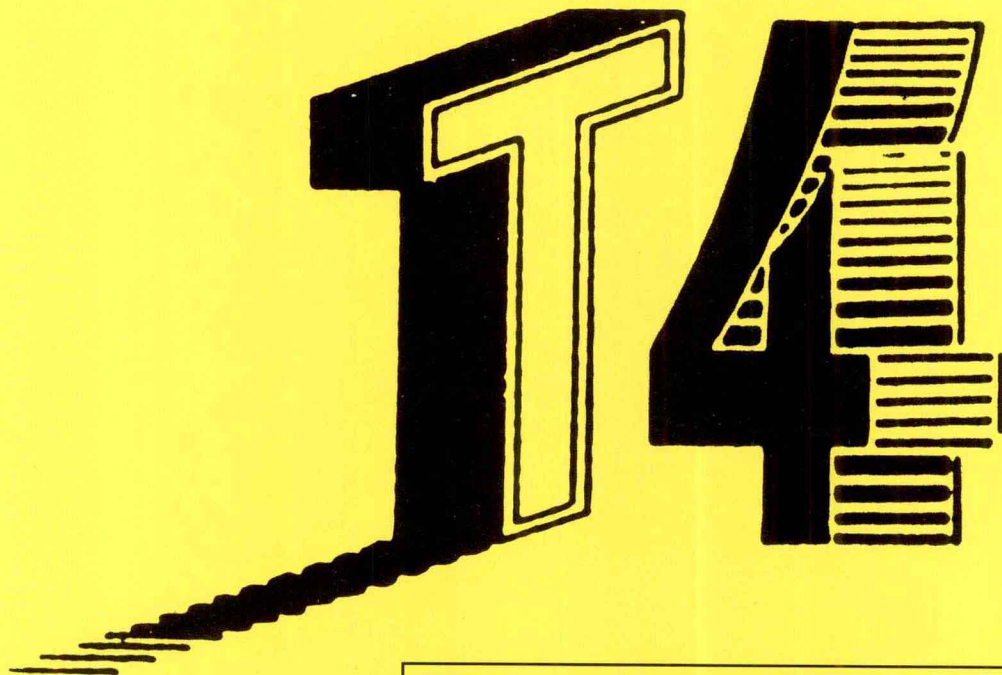
T4



U 11
6666



pppppppp
rrrrrrrrrr
sss
uuuuuuuuuu



Typographics Four

ANALYSIS+IMAGINATION=COMMUNICATION

by Roger Walton

TYPOGRAPHICS FOUR

First published in 2000 by:

HBI, an imprint of HarperCollins Publishers
10 East 53rd Street
New York, NY 10022-5299
United States of America

Distributed to the trade and art markets

in the U.S. by:

North Light Books,
an imprint of F&W Publications, Inc.
1507 Dana Avenue
Cincinnati, OH 45207
Tel: (800) 289-0963

Distributed throughout the rest

of the world by:

HarperCollins International
10 East 53rd Street
New York, NY 10022-5299
Fax: (212) 207-7654

ISBN 0-06-093778-5

First published in Germany in 2000 by

NIPPAN

Nippon Shuppan Hanbai Deutschland GmbH
Krefelder Str. 85
D-40549 Düsseldorf
Tel: (0211) 504 80 80/89
Fax: (0211) 504 93 26
E-Mail: nippan@t-online.de

ISBN 3-931884-93-7

Copyright © HBI and

Duncan Baird Publishers 2000

Text copyright © Duncan Baird Publishers 2000

All rights reserved. No part of this book may
be reproduced in any form or by any electronic
or mechanical means, including information-
storage and retrieval systems, without
permission in writing from the copyright
owners, except by a reviewer who may
quote brief passages in a review.

Conceived, created, and designed by:

Duncan Baird Publishers
6th Floor, Castle House
75-76 Wells Street, London W1T 3QH

Designer: Dan Sturges

Editor: Simon Ryder

Project Co-ordinator: Tara Solesbury

10 9 8 7 6 5 4 3 2

Typeset in MetaPlus

Color reproduction by Colourscan, Singapore

Printed in China

NOTE

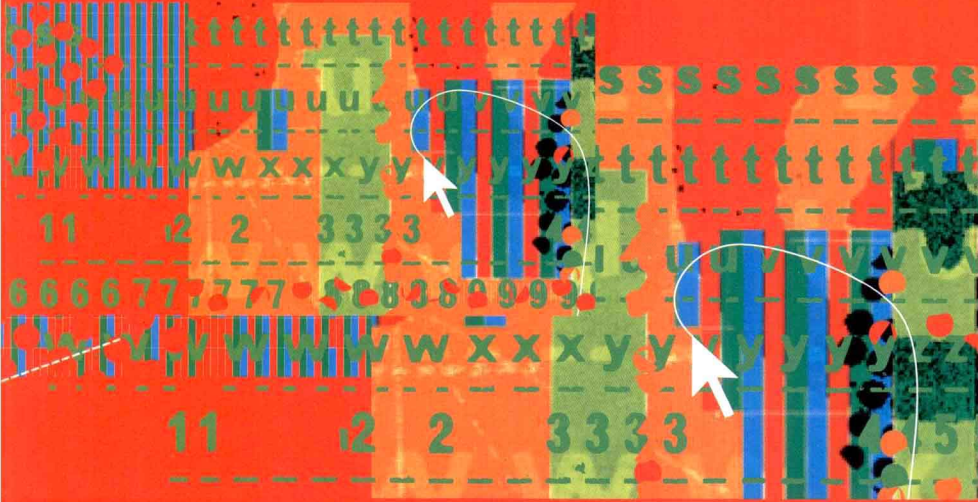
All measurements listed in this book
are for width followed by height.

Contents

Part 1	page 8
Intermission	page 100
Part 2	page 102
Index	page 202

Foreword





T4: Typographics Four—communication IN print and ON screen.

T4 ADDS to the collection of work published in the "Typographics" series.

T4 EMBRACES work from all over the world. Work designed for viewing: on hand-held paper and other materials, on desk-based screens, in public-space environments.

T4 CELEBRATES some of the wildest, strangest, most provocative, analytical, questioning, experimental, influential, and inspirational design activity recently engaged in anywhere.

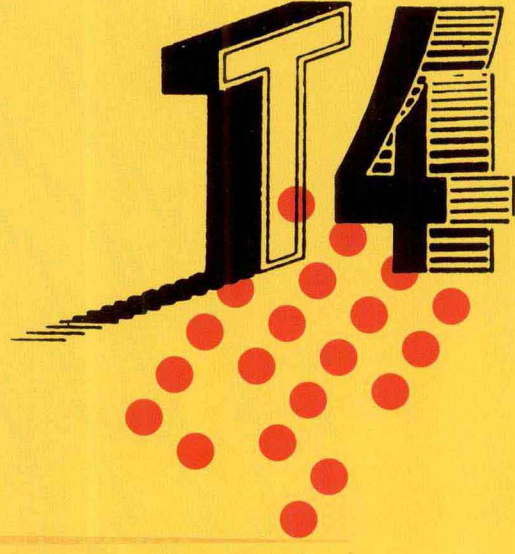
T4 LEADS us to the forefront of developments in visual communication.

T4 IS ESSENTIAL.

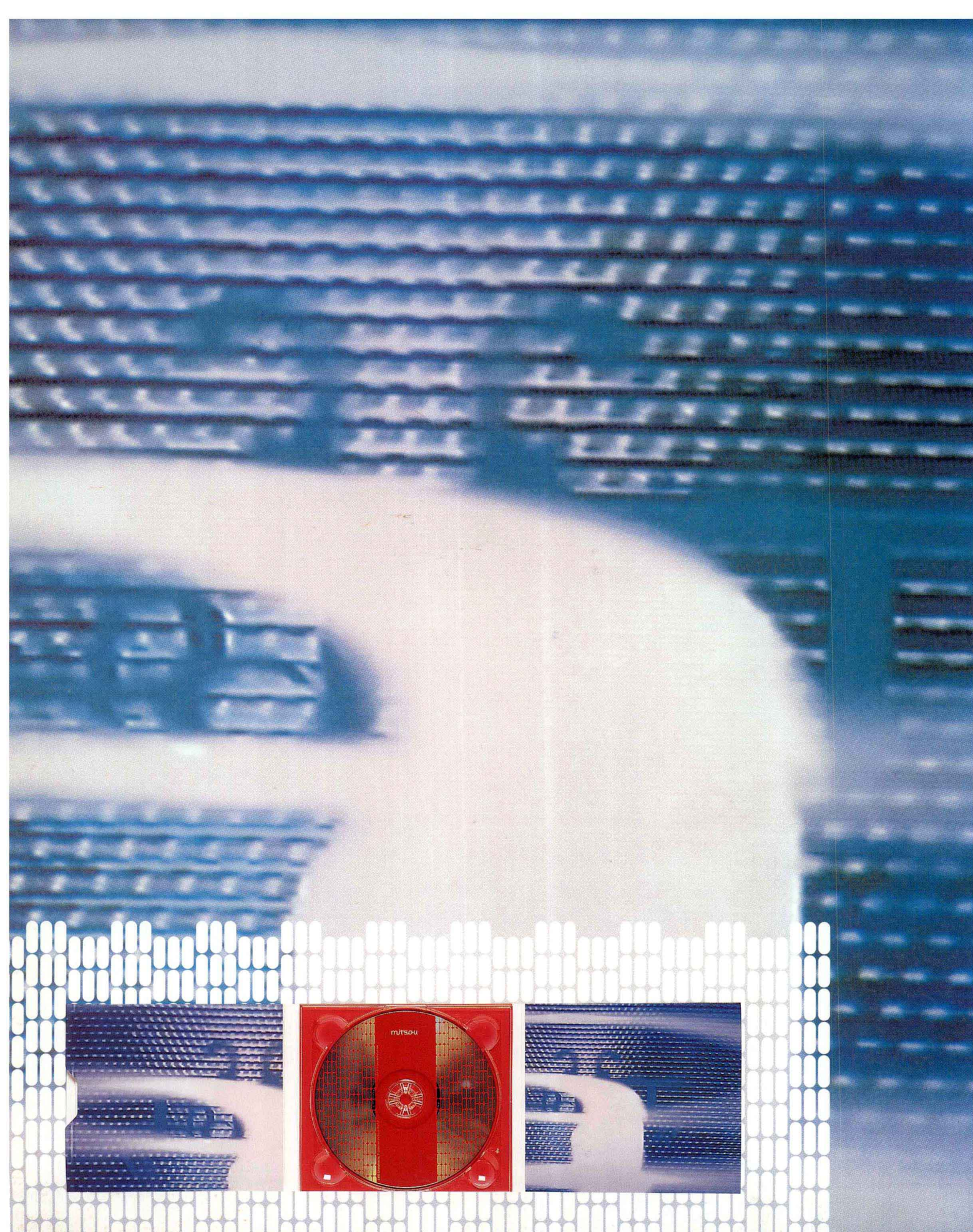
RW

communication IN print and ON screen





Part 1





DESIGNERS
Catherine Petter
Michel Valois

ART DIRECTORS
George Fok
Daniel Fortin

PHOTOGRAPHER
André Rider

DESIGN COMPANY
Époxy

COUNTRY OF ORIGIN
Canada

ARTWORK DESCRIPTION
CD for Mitsou album

DIMENSIONS
CD booklet:
120 x 118 mm
4³/₄ x 4⁵/₈ in

Mitsou

The Body of the Line: Eisenstein's Drawings

DESIGNERS

Danielle Gingras
George Fok

ART DIRECTORS

George Fok
Daniel Fortin

ILLUSTRATOR

Sergei Eisenstein

DESIGN COMPANY

Époxy

COUNTRY OF ORIGIN

Canada

ARTWORK DESCRIPTION

CD-ROM catalog of Russian film director Sergei Eisenstein's drawings, produced to accompany the first-ever exhibition of this work.

DIMENSIONS

CD booklet:
120 x 118 mm
4 3/4 x 4 5/8 in

LE CORPS DE LA LIGNE . LES DESSINS D'EISENSTEIN



Remerciements

Préface de Daniel Langlois

Présentation de l'exposition

Eisenstein dessinateur

Le corps de la ligne

Caricatures : anthropomorphisme
et animalité

Dédoublement et androgyne

Le pouvoir magique des images

Biographie

Théâtographie

Filmographie

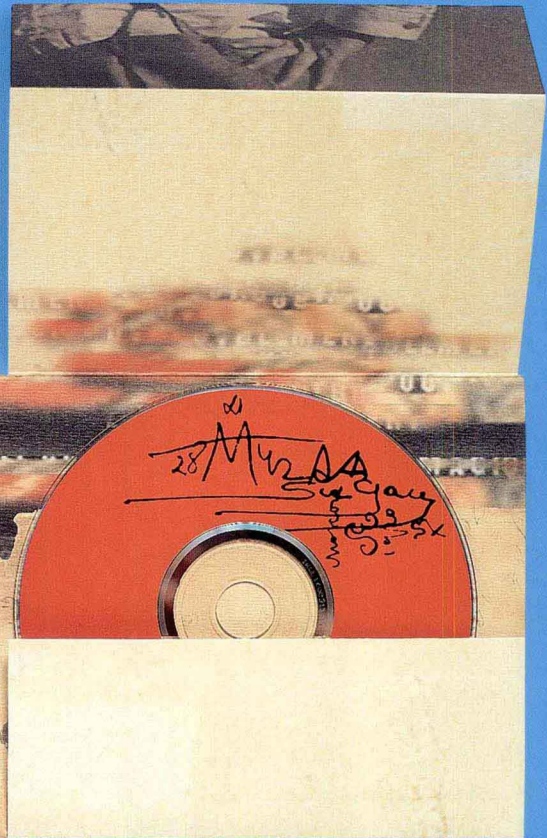
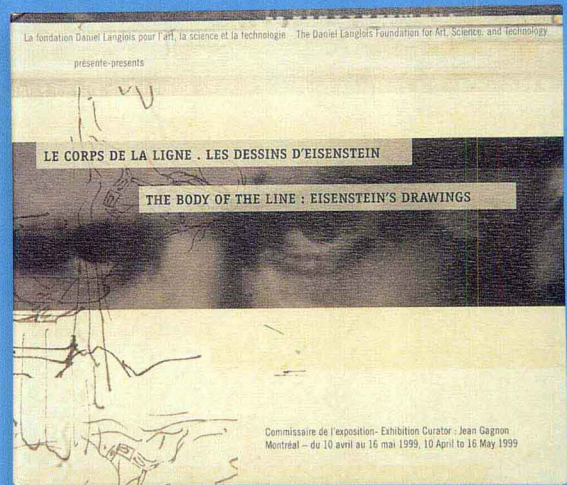
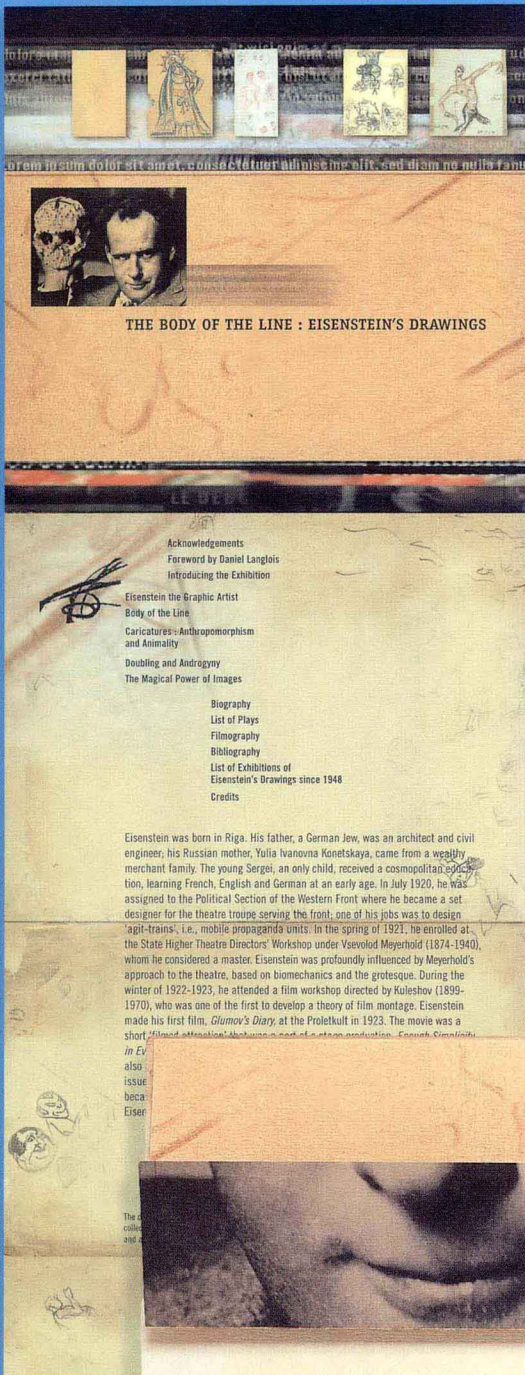
Bibliographie

Listes des expositions de dessins
d'Eisenstein depuis 1948

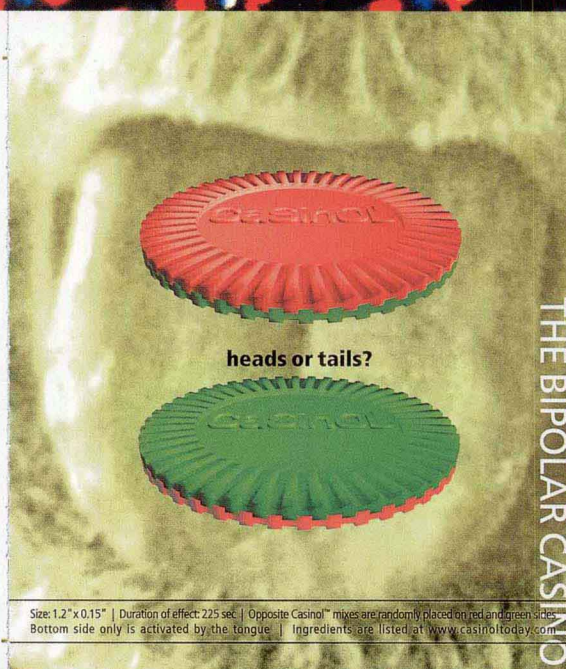
Crédits

Né à Riga le 23 janvier 1898 d'un père juif allemand, architecte et ingénieur civil, et d'une mère russe, Yulia Ivanovna Konetskaya, issue d'une riche famille commerçante, le jeune Sergueï, enfant unique, reçoit une éducation cosmopolite et apprend très jeune le français, l'anglais et l'allemand. De 1918 à 1920, il est volontaire pour la construction de défenses sur différents fronts durant la guerre civile. De 1917 à 1923, Eisenstein se lance dans de nombreux projets de théâtre qui nous sont connus notamment grâce à des dessins de costumes et de décors ainsi qu'à des indications de mise en scène. Au printemps 1921, il étudie le théâtre en direction avancée à l'Atelier d'État sous la supervision de celui qu'il considérait comme un maître, Vsevolod Meyerhold (1874-1940), et dont la méthode théâtrale basée sur la biomécanique et le grotesque l'influencera énormément. Durant l'hiver 1922-1923, il travaille avec l'atelier cinématographique de Koulechov qui fut l'un des premiers à élaborer une théorie du montage au cinéma. C'est au Proletkult, en 1923, qu'Eisenstein réalise son premier film, *Le Journal de Gloumov*, une courte « attraction filmée » faisant partie d'un spectacle théâtral, *Le Sage*, d'après Alexandre Ostrovski. C'est également en 1923 qu'il publie son premier texte théorique, « Le montage des attractions », dans le numéro 3 de la revue LEP (le Front gauche de l'art). En 1925, Eisenstein devient célèbre dans le monde entier grâce au succès de son deuxième film, *le Cuirassé Potemkine*. Eisenstein me à la suite d'une crise cardiaque en février 1948. Il avait à peine cinquante ans.

Les dessins présentés dans cette exposition et reproduits dans ce cédérom proviennent de deux sources. La collection des Archives d'État russes de la littérature et de l'art qui ont la garde de plusieurs milliers de dessins du cinéaste et une collection particulière de quelques 92 dessins également à Moscou.



Casinol. Casinol was one of the first bi-polar drugs. Casinol combines two stimulants: One that simulates the sensations of environment and heightens the senses of touch, taste, sight, hearing and even smell; in many ways making us more aware of the day-to-day risks. The other stimulant heightens the emotions making us more aware of the sensations of risk and luck. When a person goes to a casino, say in Las Vegas, the environment has been intensified with bright lights, loud noises when people win, they even introduce pure oxygen into the casinos to make the brain more sensitive to the stimuli. When one spins a roulette wheel, the environment never changes, but the reaction to the environment undergoes a radical emotional transformation depending on whether red or black comes up. Joy becomes sorrow, anticipation becomes disappointment. Casinol reproduces chemically the exact same sensations. The odds are determined by the side and the position that the capsule sits on the tongue. The capsule looks like a casino chip and taking it is like the spinning of the roulette wheel and the choice of sides, which side you put on your tongue, is as choosing to bet red or black and will promote a different response to the countless situations you encounter. Experiences like avoiding a car on the cross walk, getting three green lights in a row or meeting the right person in a party can be as exciting as winning a million dollar jackpot. **Can you explain, in lay person's terms, how that approach differs from the traditional approach?** The traditional approach would be like shooting a barn with a bullet. We shot the bullet with the barn, you hardly ever miss that way. **How did you feel when they took the Emmerick prize away from you? That must have been quite a blow.** They needed a scape goat in case of accident or abuse, and I was singled out to be that person. People like to



THE BIPOLAR CASINO

Size: 1.2" x 0.15" | Duration of effect: 225 sec | Opposite Casinol mixes are randomly placed on red and green sides. Bottom side only is activated by the tongue | Ingredients are listed at www.casinoltoday.com

DESIGNERS

John Bielenberg
Erik Cox

Virtual Telemetrix Case Study Casino Program

ART DIRECTOR

John Bielenberg

PHOTOGRAPHERS

John Bielenberg
Erik Cox
Seva Dyakov

