

Paula Scher je študirala na Tyler School of Art v Philadelphiji. Leta 1984 je v New Yorku soustanovila oblikovalski studio Koppel & Scher, leta 1991 pa se je pridružila svetovno znani oblikovalski družbi Pentagram Design. Številne oblikovalske rešitve, med njimi različne celostne grafične podobe, promocijske materiale in embalaže, je oblikovala za The New York Times Magazine, American Museum of Natural History, The Brooklyn Museum of Art, Public Theater, Swatch, Sony itd. Njeno delo je uvrščeno v stalne zbirke različnih muzejev: Museum of Modern Art iz New Yorka, Cooper-Hewitt National Design Museum, Zürich Poster Museum, Denver Art Museum in Centre Georges Pompidou iz Pariza. Za svoje delo je prejela več prestižnih nagrad, leta 1998 pa je bila imenovana za člana The Art Directors Club Hall of Fame.

Seymour Chwast je študiral ilustracijo in grafično oblikovanje na univerzi The Cooper Union. Skupaj z Miltonom Glaserjem in Edwardom Sorelom je leta 1954 soustanovil Push Pin Studios. Leta 1985 se je studio preimenoval v The Pushpin Group, Seymour Chwast pa je postal njegov direktor. S svojimi oblikovalskimi rešitvami in ilustracijo je bil dejaven na področjih oglaševanja in animiranih filmov. Oblikoval je celostne podobe, knjige, embalaže, CD-ovitke. Njegovi posterji so uvrščeni v stalne zbirke različnih muzejev: Museum of Modern Art iz New Yorka, Copper-Hewitt National Design Museum, The Library of Congress, The Gutenberg Museum, The Israel Museum. Je član The Art Directors Club Hall of Fame, American Institut of Graphic Arts pa mu je leta 1985 podelil zlato medaljo.

Paula Scher studied at the Tyler school of art in Philadelphia. In 1984, she co-founded the design firm Koppel & Scher in New York City and in 1991 she joined the world famous multi-disciplinary design firm Pentagram Design as principal. Scher has developed identity and branding systems, promotional materials, environmental graphics and packaging designs for a wide range of clients including The New York Times Magazine, the American Museum of Natural History, The Brooklyn Museum of Art, The Public Theater, Swatch, Sony and many others. Scher's work is represented in the permanent collection of New York's Museum of Modern Art and the Cooper-Hewitt National Design Museum, the Zürich Poster Museum, the Denver Art Museum and the Centre Georges Pompidou, Paris. She has earned distinguished awards. In 1998, she was named to The Art Directors Club Hall of Fame.

Seymour Chwast studied illustration and graphic design at The Cooper Union. Together with Milton Glazer and Edward Sorel he co-founded the celebrated Push Pin Studios in 1954, and became its director in 1985 when the studio changed its name into The Pushpin Group. Chwast's design and illustrations have been used in advertising, animated films, corporate and environmental graphics, books, packagings and record covers. His posters are in the permanent collection of New York's Museum of Modern Art, Cooper-Hewitt Design Museum, The Library of Congress, The Gutenberg Museum and the Israeli Museum. He was inducted into the Art Directors Club Hall of Fame and is the American Institut of Graphic Arts 1985 Gold Medalist.

Dela / works:

- 1

Odpuščena primadona / The Diva is Dismissed, The Public Theater, 1994
- 2

On / Him, The Public Theater, 1994
- 3

Pleše po kolenih / Dancing on Her Knees, The Public Theater, 1996
- 4

Razbeljeno rezilo / Blade to the Heat, The Public Theater, 1994
- 5

Odpravi slab zadah / End Bad Breath, Famous Faces, Inc., 1968
- 6

No Go, haški poziv k miru / Hague Appeal for Peace, 1998
- 7

Jaz, Klavdij / I, Claudius, Mobil Oil, 1978
- 8

Razprava o dizajnu / Design Talk, Cooper Union School of Art, 1995

Nova Ljubljanska banka d.d., Ljubljana
Sektor za korporativno in tržno komuniciranje, Šubičeva 2, 1520 Ljubljana
Direktor sektorja: Savo Dinjaški, koordinacija izvedbe razstav: Miranda Južnič, telefon: (01) 200 08 66, 200 08 71



1.



2.



3.



4.



5.



6.



7.



8.



Paula Scher
tipografija / type

Seymour Chwast
podoba / image



Oblikovalska razstava
Design Exhibition

Galerija Avla NLB



Paula Scher, umetnica iz New Yorka

Umetniku morda izkažemo najvišjo čast s priznanjem, da je s svojim delom postal del vsakdanje govornice. To se morda zdi nezdržljivo z romantičnim prepričanjem, da se mora umetnost dvigniti nad vsakdanjo stvarnost, vendar pa umetnost dosega svoj namen ravno takrat, ko dejavno spreminja vsakdanji svet. Umetniško delo, ki postane del vsakdanjika, mora biti več kot zgolj prepoznavno – biti mora neločljivo povezano s kulturo, v kateri je nastalo. Tako globoko mora biti ukoreninjeno v zavest in besedišče svojega časa, da si družbe brez njega sploh ne moremo predstavljati. Ta fenomen poznamo na raznih področjih umetnosti, paradoksalno pa je, da je najslabše zastopan ravno v najbolj "ljudski" od vseh umetnosti, grafičnem oblikovanju. Knjige o zgodovini oblikovanja vsebujejo veliko nepozabnih del, le malo pa je takih, za katere bi lahko rekli, da so prešla v vsakdanjo rabo. Paula Scher se je s plakati, ki jih je oblikovala za New York Public Theater, temu približala bolj kot kdorkoli drug. Uporabila je obstoječe krepke črkovne vrste, ki so pogoste v oglaševanju, predvsem pri javnih oglasih in letakih, ter jih preoblikovala v izvirno mešanico poulične govornice in blagovne znamke za eno največjih kulturnih institucij. V desetih letih, ko je oblikovala za "The Public", je ustvarila plakate, ki so postali sestavni del podobe New Yorka.

Delo Paule Scher je zaznamovalo New York s številnimi plakati, informacijskimi tablamami in grafikami. Avtorica sodi med peščico privilegiranih, ki so neposredno vplivali na podobo mesta z dizajni za muzeje, šole, institucije in veleblagovnice. Čeprav njen opus ni osredičen zgolj na New York, pa večinoma sestoji iz ikon, ki izvirajo iz značilnosti tega mesta. Paula Scher je naklonjena krepkim antikvam z oglatimi serifi, kar pomeni poklon newyorški monumentalni arhitekturi, obenem pa je orožje v boju proti medijski agresiji, ki preplavlja mesto. Če k temu dodamo še konceptualno ostrino, ki se rojeva iz sarkastične, urbane duhovitosti, moramo priznati, da dizajn Paule Scher kljub svojevrstnosti povzema duha New Yorka. Kdor se je sprehajal po ulicah New Yorka ali listal letopis dizajna, bo zagotovo prepoznal delo Paule Scher, obenem pa bo lahko sledil estetskemu razvoju ustvarjalke javnega imidža, ki črpa iz dediščine grafičnega dizajna ter na njej gradi. Plakate Paule Scher prepoznamo že na prvi pogled, pa ne zato, ker bi avtorica pri oblikovanju uporabljala vedno iste tipografije in barve, čeprav seveda ima svoje preference, ampak bolj zaradi odličnega obvladovanja prostora in oblikovnih različic, česar so zmožni le malokateri nadobudni oblikovalci plakatov. To ji omogoča, da učinkovito vpliva na pogled javnosti, če že ne na njenega duha. V zadnjih dveh desetletjih si je Paula Scher priborila mesto med uglednimi umetniki, kot so Bernhard, Cassandre, Davis, Glaser in Chwast, in sicer na izrazito samosvoj način. Njeni plakati so pripovedi in logotipi – z ustvarjanjem blagovnih znamk nam pripoveduje zgodbe. Celo v obdobju, ko so bile popularne neurejene kompozicije in dvoumna sporočila, Paula Scher ni pozabila, tudi v fazah eksperimentiranja ne, da je pravi cilj grafičnega oblikovanja v spomin javnosti vtisniti jasno in nepozabno sporočilo, pri tem pa nas po možnosti spraviti v smeh.

Steven Heller

Paula Scher, New York Artist



Henrik VI / Henry VI, The Public Theater, 1996

Simpatico, The Public Theater, 1994

Perhaps the greatest praise that one can give an artist is that her work has risen to the level of vernacular. This may seem contradictory to the romantic notion that art should stand above the commonplace, but art's application as an agent of change on the everyday world is what ultimately gives it importance. To be considered vernacular a work of art must become more than simply familiar, it must be inextricably linked to the culture in which it resides. It must be so ingrained in the consciousness and vocabulary of the times that one cannot imagine society without its presence. There are many examples of this phenomenon within numerous arts but, paradoxically, few have emerged in the most vernacular art of all, graphic design.

Although design history books are full of memorable work, the examples that meet this standard of vernacular are rare. Nonetheless, Paula Scher has come as close as anyone to creating a real vernacular through the posters she designed for the New York Public Theater. In fact, she took the existing vernacular of bold advertising typefaces endemic to common bills and flyers and transformed it into a distinctive street-language-cum-brand for a major cultural institution. One cannot look at any of the posters from her 10 year tenure as designer for "The Public" without thinking that this is an integral part of New York's essence.

Scher's work has made an impact on New York through numerous posters and environmental signs and graphics. She is among a privileged few who have directly contributed to the cityscape through designs for museums, schools, institutions, and stores. While her oeuvre is not only New York-centric it is largely comprised of icons rooted in the ethos of the city. Her penchant for bold, slab-serif, gothic type is as much homage to the monumental architecture of New York as it is a tool to compete with the onslaught of media emanating from this town. Add to this her conceptual acuity born of sarcastic, urbane wit and it is fair to say that Scher's design, while uniquely her own, epitomizes a New York attitude. Much of Scher's work is recognizable to anyone who has walked the streets or scanned a design annual. Yet it also traces the aesthetic evolution of a public image-maker who has borrowed from and built upon design's legacy. Scher's posters are familiar to most of us at first glance not because she designs with the same typefaces or colors (even though she has her favorites), but rather because she has an incredible mastery of space and the nuance of form that few contemporary poster-wannabes can claim. And this enables her to effectively commandeer the public's eye, if not their mind. Over the past two decades Scher has earned her place among renown artists, Bernhard, Cassandre, Davis, Glaser, and Chwast, and all on her own terms. Her posters are both narration and logo – she tells us stories as she creates her brands. Even during a period when cluttered composition and ambiguous message were in fashion, Scher rarely lost sight, even during periods of her own experimentation, of the true goal of graphic design – to lodge a clear and memorable message in the audience's cortex (and make us laugh more often than not).

Steven Heller

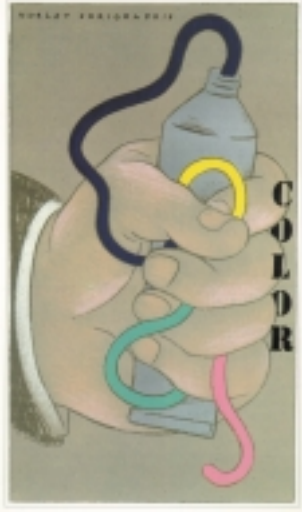
Kako biti uspešen, kljub temu da si levičen

V zgodnjih 60-ih letih je umetnost Seymourja Chwasta v ameriški ilustraciji sprožila revolucijo, ki je pripeljala iz sentimentalnega realizma v komični ekspresionizem. Avtor je s svojim delom za revije, plakate, oglase in otroške knjige vplival na zadnji dve generaciji ilustratorjev in dizajnerjev v Ameriki in drugod, da so začeli raziskovati širok spekter stilističnih in konceptualnih metod in povezovati ilustracijo z dizajnom. Chwast je zaznamoval uporabno umetnost 20. stoletja z enkratnostjo stila in inovativnimi tehnikami, pa tudi z očarljivo absurdnim smislom za duhovitost in humor. Njegovo delo sicer korenini v tradicijah dekorativnih umetnosti, ki so bile značilne za začetke komercialne umetnosti, zlasti viktorijanske, art nouveauja in art décoja, vendar pa ni le sinteza preteklosti in sedanjosti, ampak kar najbolj domiselna iznajdba. Chwastova umetnost je bila postmoderna, še preden so izumili to besedo, ki označuje početje njegovih posnemovalcev. To, zaradi česar je njegova umetnost tako izjemna, pravzaprav prepoznavna, so ideje, na katerih temeljijo najdrobnejši detajli in največji plakati. Chwast že od nekdaj obvladuje umetnikovo temeljno konceptualno orodje, vizualne besedne igre, kar mu omogoča, da skoraj brez vsakršnega navora manipulira s slikovnimi koncepti, tako kot kipar gnete mehko glino. Vsakdanje preinterpretira v neobičajne domislce. Njegov vizualni leksikon je med najboljšežnejšimi na svetu. Če pa se ponovi, kar se lahko zgodi vsakemu umetniku, si vsaj prizadeva spremeniti metaforo ali simbol v nekaj presežnega.

Seveda pa Chwast ni "Chwast" zaradi samega koncepta. Avtor postavlja svoje ideje v kontekst raznovrstnih, pa vendar prepoznavnih stilov. Njegove risarske spretnosti so temelj vsemu, česar se dotakne. Chwast sodi med najuspešnejše ustvarjalce na svojem področju. Njegov zaključeni opus ni vezan na eno samo metodo, saj vključuje tako grobe skice kot natančne shematizacije, otroške čečkarije in pretanjene poslikave. Poigrava se z mediji. Pri tem pa uporablja enobarvno tehniko, kolaž in montažo. Je virtuoz z svinčnikom, čopičem, dletom in škarjami. Le malo umetnikov bi se našlo, ki bi bili tako vsestranski in obenem tako konsistentni; še manj pa takih, ki tako spretno obvladajo medij kot sporočilo. Nekateri ilustratorji in oblikovalci ustvarjajo samo dokler je njihov stil splošno priljubljen, Chwast pa se ne uklanja muhavosti trga, ampak še naprej in z neverjetno hitrostjo ustvarja umetniška dela. Chwast ni bil nikoli zgolj stilist. Monografija *Seymour Chwast: The Left Handed Designer* bi lahko pomenila vrhunec ustvarjalne kariere marsikaterega umetnika, Chwast pa je od izdaje tega dela ustvaril že toliko novega, da bi lahko napolnil novo monografijo, in to z nič manj zanimivimi ikonami, kot jih vsebuje prva. Pet desetletij je ustvarjal podobe, ki so zaznamovale njegovo dobo. Plakat *End Bad Breath* je postal živ simbol politično obarvanih 60-ih let, njegov *Nicholas Nickleby* pa emblem kulturnih 80-ih. S tem pa še nismo prišli do konca seznama. Trditev, da je Chwast izpolnjen umetnik, zveni nekoliko obrabljeno; in vendar povsem drži, da Seymourja Chwasta umetnost v celoti izpolnjuje. Chwast je to, kar ustvarja. Njegovi prsti so ves čas popackani s črnilom, obleke zamazane z barvo, lasje posuti s pigmentom. Prav zadovoljen je, ko nosi svojo delovno haljo, se klanja nad risalno desko ali sedi pred slikarskim stojalom. Ne mine dan, da ne bi česa ustvaril. Nič čudnega torej, da bi njegovo zbrano delo napolnilo precej veliko skladišče. Kot oblikovalec plakatov je Chwast enako pomemben kot njegovi predhodniki in mentorji: Bernhard, Hohlwein in Cassandre. Njegove ilustracije obsegajo tisoče izdelkov. Oblikoval in ilustriral je več kot trideset knjig za otroke. Ob vsem tem pa še vedno ustvarja zanimiva, duhovita, estetska in pomembna dela. V panteonu ameriških ilustratorjev stoji Chwast ob boku imenom, kot so Wyeth, Lyendecker in Rockwell. Pa še ni povedal vsega.

Steven Heller

How To Be Successful, Though Left Handed



Toulouse-Lautrec, Anthon Beeke, 2001

Barva / Color, Noblet Serigraphie, 1995

His art propelled a revolution in American illustration during the early 1960s from sentimental realism to comic expressionism. His work for magazines, posters, advertisements, and children's books influenced at least two generations of illustrators and designers in America and abroad to explore a broad range of stylistic and conceptual methods, as well as wed illustration and design. In addition to his unique styles and innovative techniques, Seymour Chwast contributed a delightfully absurdist sense of wit and humor to twentieth century applied art. Although rooted in the decorative traditions of the nascent years of commercial art – notably Victorian, Art Nouveau, and Art Déco – his work is not a synthesis of the past and present, but an invention of the most original kind.

Chwast's art was post-Modern before such a term was coined to describe what his imitators were doing. And what makes the very best of his art so striking – indeed identifiable – are the ideas that serve as the foundation for his smallest spot or largest poster. Long ago Chwast mastered the artists' greatest conceptual tool, the visual pun, which enables him to almost effortlessly manipulate pictorial concepts like a sculptor shapes soft clay. He reinterprets the commonplace into uncommon conceptions. His visual lexicon is one of the largest in the world. But if he repeats himself, as every artist does, he at least attempts to transform the metaphor or symbol into something transcendent.

However, concept alone does not make a "Chwast". He frames his ideas with a variety of styles, each different but all decidedly his own. His skill at drawing underpins everything he touches – and he is among the finest renderers in the field. His finished work is not tied to one method, instead it ranges from rough sketches to precise schematics, from childlike scrawls to sophisticated paintings. He also plays with media, including monoprint, collage, and montage. He is a virtuoso with pencil and brush, burin and scissor. Few artists are so versatile yet so consistent. And even fewer are such masters of the medium as message.

Some illustrators and designers continue to work only as long as their styles are popular but Chwast does not suffer the vicissitudes of the marketplace and continues to produce work at a prodigious rate. Chwast was never a mere stylist. When his monograph, *Seymour Chwast: The Left Handed Designer* was published it might have marked the pinnacle of any other artist's career. But in the years since its publication, Chwast can not only fill another volume with new work, it would contain an equal number of icons as the first. For five decades, he has produced images that define his epoch. His *End Bad Breath* poster was as vivid a symbol of the politicized Sixties as his *Nicholas Nickleby* poster was of the cultural Eighties, and the list goes on.

To call Chwast a consummate artist is somewhat trite. But the fact is, he is totally consumed by art. He is what he makes. His fingers are perpetually covered with ink; his clothes are stained with paint; his hair is speckled with pigment. He is content when he's wearing his smock, hunched over his drawing board or sitting in front of his easel. There isn't a day when he doesn't create art. Not suprisingly, his collected work would fill a good sized warehouse. As a posterist his output is certainly equal to his great predecesers (and mentors), Bernhard, Hohlwein, and Cassandre. His editorial illustrations number in the thousands. He has designed and illustrated over thirty children's books. And after all this he still generates smart, witty, beautiful, and important work. In the pantheon of American illustration Chwast stands along with Wyeth, Lyendecker, and Rockwell. And he's not through yet.

Steven Heller