

**18th International Poster and Graphic Arts Festival of Chaumont
From May, 12th to June 24th 2007**

Press Office

Etienne Bernard, Stéphanie Merran
30 rue René Boulanger
75010 Paris
Tél : +33 (0) 1 40 03 94 70
Fax : + 33 (0) 1 42 06 66 06
etienne.e3c@wanadoo.fr
stephanie.e3c@wanadoo.fr

PROGRAM AND EXHIBITION

1 - Program

Paul Rand

Les Silos / Maison du Livre et de l'Affiche et au Musée de la Crèche

Richard Niessen 'TM-City'

Chapelle des Jésuites

Impressions Françaises

Garage

Photographisme

Hôtel de Ville

Le Concours international d'Affiches / *International Poster Competition*

Entrepôt des Subsistances

Le Concours "Étudiants, tous à Chaumont !" / «*Students, All to Chaumont !* » *Competition*

Entrepôt des Subsistances

Ateliers / Workshops

À l'Entrepôt des Subsistances

Le Cinquième Salon de l'Édition Graphique / *Fifth Salon of Graphic Publishing*

Ancienne Bibliothèque

360° à l'ombre par la Compagnie Amoros et Augustin

Place de la Concorde

3 - Festival Poster made by Mathias Schweizer

4 - Publishers of the Festival

5 - Festival Direction

6 - Festival Team

7 - Information

Paul Rand

Les Silos / Maison du Livre et de l’Affiche et au Musée de la Crèche

Curator : Pierre Bernard in collaboration with Marsha Emanuel

The Exhibition

After acknowledging the work of major 20th European figures of graphic design, the 2007 Festival crosses the Atlantic to present Paul Rand’s work, one of the most important modern American designer. He elaborated numbers of posters, children books, logos, visual identities that have become international standards such as for the American computer company IBM, Westinghouse, ABC broadcast or the international shipping company UPS to name a few.

Paul Rand’s biography

IBM, UPS, ABC. If these acronyms ring a bell, their ubiquitous logos springing instantly to mind, then you know the work of Paul Rand (1914-1996). A pioneer in the field of visual communication, Rand developed a fresh and individual design language drawn from European art movements including Russian constructivism, de Stijl, and the Bauhaus. His career as an art director, teacher, writer, and design consultant to major corporations spanned almost seven decades. Rand arguably got his start at the tender of 3 when he first began to secretly copy pictures of the attractive Palmolive models pictured in advertising displays in his father's grocery store in Brooklyn, New York. He later modelled his aesthetic on avant-garde artists like Paul Klee, El Lissitzky, and architect Le Corbusier, each of whom advocated a timeless spirit in design. Rand began his career in an era when working by hand was a given, a reality that would change before his eyes as the mass media, entertainment, and consumer industries were revolutionized by increasingly technical equipment, and ultimately the computer.

“Paul Rand is an idealist and a realist, one who uses the language of the poet and the businessman. He thinks in terms of need and function... but his fantasy is boundless.”

Lazlo Moholy-Nagy

The following quotations are taken from Paul Rand's book « Paul Rand: A Designer's Art » published chez Yale University Press, 1985.

“Graphic design which fulfils aesthetic needs, complies with the laws of form and the exigencies of two-dimensional space; which speaks in semiotics, sans-serifs, and geometrics; which abstracts, transforms, translates, rotates, dilates, repeats, mirrors, groups and regroups is not good design if it is irrelevant.”

“As a rule, the experienced designer does not begin with some preconceived idea. Rather, the idea is (or should) the result of careful observation, and the design a product of that idea. In order to solve his problem effectively, the designer must necessarily go through some sort of mental process. Consciously or not, he analyzes, interprets, formulates.”

“The same symbol can express many different ideas. It is potentially a highly versatile device. By juxtaposition, association, and analogy the designer is able to utilize its effectiveness to fulfil a specific function.”

“Nature has striped the zebra. Man has striped his flags and awnings, ties and shirts. For the typographer, stripes are rules; for the architect they are a means of creating optical illusions. Stripes are dazzling, sometimes hypnotic, usually happy. They are universal. They have adorned the walls of houses, churches, and mosques. Stripes attract attention.”

Paul Rand

Richard Niessen ‘TM-City’

Chapelle des Jésuites

The Exhibition

For the last five years, the Chapelle des Jésuites has become the touchstone of graphic contemporary experiments. Within “Haut les Pays-Bas!”, a Dutch season in France, the 2007 Chaumont Poster Festival challenges Richard Niessen to settle down in the baroque chapel. His answer is as architectural as it is graphic. Posters, flyers and other prints constitute a modular urban environment. Visitors are invited to wander around this graphic production.

Richard Niessen’s biography

Richard Niessen, born in 1972, graduated at the Gerrit Rietved Academie in Amsterdam, Netherlands where he is been teaching since 2002. He works as a independent graphic designer since 1996 in Amsterdam. He gives a lot of credit to printing and music within a global work called “Typographic Masonry” (TM). His collaboration with Harmen Liemburg under the name “Goldenmasters” from 1999 and 2002, enabled him to develop his concept of TM after the exhibition dedicated to Theodorus Wijdeveld. This is definitely a constructivist concept composed of geometric devices. The goal is far from the concept of narration. His way of creating leads to the creation of fonts. He is well known for advertising projects such as for Die Gestalten Verlag in 2005 and 2006. Two of his posters were in competition within the International Poster Competition of Chaumont in 2006.

This exhibition is part of the Dutch season in France : « Haut les Bas-Bas ! », organized by the Dutch Institute in France.

Partnerships:

The Mondriaan Fondation

BKVB Funds, Meda

The Royal Netherlands Embassy in Paris

The Institut Néerlandais – one of the oldest foreign cultural centers in Paris – is celebrating its golden jubilee in 2007. Proud of our fifty years and delighted by the growing interest expressed by the French public, we are marking the occasion with a program of wide-ranging activities. We are launching the festivities with the Dutch Season “*Haut les Pays-Bas!*” in collaboration with CULTURESFRANCE.

The season offers over fifty events featuring Dutch culture in the domains of performing arts, visual arts, architecture, music, film, literature and language.

Under the honorary leadership of Bernard Bot, Dutch Foreign Minister, and sponsored by the illustrator Willem, the season “*Haut les Pays-Bas!*” is taking place in France from January to March 2007.

Rudi Wester

Director of the Institut Néerlandais

Impressions Françaises

Garage

Curators : Etienne Hervy, Vanina Pinter

The exhibition

History doesn't get written in the present. The show taking place at the Garage of Chaumont does not aim to give a clear-cut definition of graphic design in France, but rather to affirm that graphic design exists – a fact recognized by graphic designers alone, and not even all of them. They are now ready to dismantle their isolating conditions. Isolated within the field, fossilized by its chapels, compartments and castes. Isolated vis-à-vis the projects they acquire in a country that doesn't take such projects seriously. Confined to trendy bit-parts, graphic designers take on roles they were not given: film star, stuntman, artist, publisher, manager of other people's projects with authority and conviction.

The show *Impressions Françaises* is clearly a generational act, as it implies an awareness of shared thoughts and desires. What unites these graphic designers isn't so much their age as their wish to exist in the present. The decision to focus the show on the notion of 'project' emphasizes the pivotal role of commissions in graphic design, highlights the client, and points to the abounding potential and pertinence of graphic design. While all of the works have a pragmatic bent, what emerges is their cultural essence, as well as the involvement of their makers.

The 8 disciplines

Culture & Communication

When the client's involvement in a cultural commission is sincere, the graphic designer's involvement is total. Cultural promotion is the privileged domain of graphic design's expressivity, sensibility and kinship. The link between graphic design and art is most palpable in the field of visual communication, notably posters. Whether small scale or large scale, posters are especially accessible and popular. Although posters reveal fragmentarily, they are designed globally. The plethora of materials and computer programs is rendering the need for consistency utterly crucial, echoing the current state of affairs in cultural policy.

Nowadays, cultural sites are forced to vie with one another and must partly think in terms of self-finance or private sponsorship. The communications manager acts as an intermediary. Institutions, whether cultural or not, have been implementing brand-name strategies. As a result, institutions are becoming labels that convey more on their site/tool than in their output. The performing arts poster is no longer a visual spectacle that gets printed out and displayed in public space. It has become an item among others (tickets, internet, sign system, program....) of a visual identity package, according to product-line logic. Stripped of its goal to transmit meaning, the poster now emphasizes form. This tendency in the performance arts also occurs in certain contemporary art centers, which are modeling their approach to communication on their relationship to the visual arts. These institutions are becoming the initiators and purveyors of the graphic design aspect, and even embedding it into their programs. The images, closely related to contemporary art, are not in the message's conspicuousness, but rather in its restraint. Inviting the public to a show and printing out its specifics are tasks which, throughout the ages, express a desire to hone the public eye.

Screen(s)

As a trigger for innovative modes of thought and behavior, the screen has changed the face of our environment. The screen – of both television and computer – has endowed graphic design with new vocabulary and procedures: film narrative, video, 3D, animation and internet-surfing provide all sorts of pathways into exploring digital space. Websites, V-Jay, multimedia, video clips, movie credits, ads, blogs, mailing lists... all these have become boundary zones, virgin territory for history in the making. Certain tools, such as the CD Rom, are already outdated, while others are still taking shape. This amazing instrument of power called the screen is turned on in most French homes, where everyone can immediately and individually start dialoging with a work or a portfolio.

Publishing

In a complete turnaround, book design currently stands out as the spearhead of French graphic design, having been utterly refueled by the publishing mindset, with its implied skills and outlooks. This is giving rise to a typographic renewal and positioning graphic designers at the helm of projects. Book design allows for tailored commissions, similar to the prevailing context in architecture where both sides of the commission, contracting authority and project manager, share the subject. With books, the graphic designer is the builder and organizer of disparate information and elements, giving them coherence and identity in order to transform subject into object. The graphic designer Xavier Barral had a major influence in this area. The publishing procedure has been simplified and the only remaining tricky point is the distribution. Small publishing houses have realized that good quality ink is just as cheap. The quality of form echoes the quality of text, and serves to identify an editor or collection. Museums and art centers are increasingly entrenching their collections by publishing artist-books. More than just a trace, a book is a simple way to materialize a project.

Contemporary Art

Lautrec, Mucha, Chéret... the first so-called poster designers were artists. Bauhaus and Russian Constructivism blended applied arts and beaux arts, erasing all hierarchy. Due to its commercial goals, its agencies and specific schools, graphic design subsequently managed –or just about– to forge itself as an autonomous field. But it continues to entertain an equivocal relationship to art, moving away in order to gain specificity, drawing closer in order to gain distinction. Dissociating art from graphic design is at once simple and complex, enlightening and insipid. The two sectors have a great deal in common (schools, tools, and the notion of creator).

From the contemporary standpoint, art has a major influence on graphic design, but also provides an option for withdrawal. Because of their adeptness with forms and their direct relationship with society, certain graphic designers propel themselves into the public with great success and undeniable pertinence. Their involvement is steady, while their discourse is increasingly intuitive and inductive, allowing for open interpretation as well as an experience of reality that is both manifold and contingent. Graphic designer or visual artist, visual graphic artist, graphic designer and therefore artist... are some of the strategies. Quite a few ateliers make use of their ability to manage a project or a manufacturing procedure, and become editors themselves, putting out journals and other material composed by themselves or others. Clarity does not come easily to the status of graphic designer, which ultimately seems malleable to the contexts or individuals at hand. Such awareness of its own fragility is also a strong point

Commerce / Fashion / Music / Space

Graphic design is rekindling its desire to branch out as much as possible, rather than limiting itself to the current goal of social respectability. The cutbacks on graphic design in public space, in addition to the privatization of public space, are prompting graphic designers to take on commercial commissions. If mass production remains impervious to graphic design, then graphic design filters into its fringes of craftsmanship and into the lifestyle aspect of commerce: fashion, music, cooking,

interior decoration and so on. These realms teem with clients who are fully committed to their projects. In addition to enjoying a creator status, graphic designers take on the role of business managers and address their clients on equal footing. Projects are often launched by freelancers or teams who might launch their own fashion line, music label, online sales of posters, badges, or jars of jam, giving rise to encounters and joint projects. Bypassing the need for an intermediary or commission, they also infuse their names into private spaces, owing to the general craze for interior design and customization. Graphic design is thus spread on walls (of a house, and no longer outdoors), spawning new relationships to space. It's all about providing entertainment and toppling codes, so that graphic design ultimately pervades the day-to-day environment.

Typography

During the second half of the 20th century, France broke away from its typographic tradition. The appeal of the letter gave way to images and posters, which are more favorable to the authorship stance. Elsewhere in the 1990s, typography was the Trojan horse in which computers entered the workspace. The foundries Emigre in the U.S. and Fontfont, as well as the journal Fuse published by Neville Brody, envisaged typography as the stuff of experimentation. Visibility overtook readability. Simultaneously, there was nothing going on in France. Yes, Pierre di Sciullo on his own and self-taught was tackling character creation. His free shapes, along with the alphabets designed and conceived by M/M (Paris), posited letter-creation as a game in which each player reinvents the rules. Beforehand, Grasset, Cassandre, Excoffon, Jacno... The list of graphic designers and illustrators who contributed to the French typographic heritage is significant. Typography is the melting pot into which a new avant-garde may add their signs and forms: baroque whorls, slashes, abstract shapes. In addition to being a drawing, a font also involves software that is prone to programming logic and joint creation... Before being appropriated by graphic designers, it has no prior materiality.

Typographies that are created by graphic designers do not claim hi-tech perfection; they are not striving to break into the market. Their flaws are obvious to their makers, who handle them with the usual flair. Typography can be roughly sketched and used just once, or else, endlessly fine-tuned, it can follow the graphic designer's trajectory. More than ever, it is the sign of deliberate subjectivity.

Social Arena

On the whole, political-movement images are not political. And while images diffused by France's administrative divisions might have a whiff of municipality, they are rarely citizen-friendly. Turning to a graphic designer implies that the client wants the images to be an integral part of his discourse and project. Such an attitude has never been obvious or standard. Even less so when advertising joins the party. Discourse is evaded in order to seduce rather than to convince or raise debate.

The relationship to political issues is changing along with the professional practice. Rather than artist-made images with contentious aims, the functional aspect of graphic design is being used as a catalyst in order to produce documents and tools. In addition to images and small-scale material, graphic design's entire apparatus is being employed. A social exploration of a region or a topic is less about acquiring visibility than about formulating an analysis.

In the age of widespread individualism, diffusion takes place in the margins of mass media, by way of more reactive and direct means, following the logic of ethical globalization. Urban art is also participating in the recovery of public space. As a result, some graphic designers are developing images outside of commissions, while others are putting their work on the internet to make it largely available. Incorporating the social arena in a graphic design show is not in order to hold up a relic, but rather to highlight a realm of possibility.

Identity

The logo, that high-tech compact-design object, is a victim of its brand-name success. It has become a vehicle for huge multinational corporations and excessive globalization. The contagion has reached national companies, and even cultural institutions are switching over to direct marketing aesthetics, so unsuited to their mission and completely devoid of meaning. This visual identity crisis is as much a crisis of social identity as of the graphic designer's status, which is in dire need of definition: technician, artisan, creator designer/artist or service supplier. Graphic design is suffering from the lack of specific expectations and objectives. Used by all, graphic design is no longer useful. Clients would be better off expecting graphic design to merge with their projects, and defining their design and communication needs. This would give rise to apt and palpable results.

Any graphic design involvement tints its subject with identity. Designing a line or a mode of writing constantly refines the outcome, turning identity into a living thing, echoing its subject. Complications arise when an identity is used by different studios. The stiff house-style books have become obsolete, giving way to a range of parameters that enable and encourage hands-on creation. Principles of writing are defined, and then the graphic designer puts them into practice, modulating the effects, surprises, and harmonies on different materials and occasions.

Photographisme

Hôtel de Ville

Curator: Alex Jordan- co-artistic director of the Festival

Graphic design is a collaborating art, mixing all sorts of disciplines from contemporary art to fashion and performing arts. For the 2007 Chaumont Poster Festival, Alex Jordan (co-artistic director) explores the contemporary poster collection of Chaumont and highlights the privileged relationship between graphic and photography.

The public arena is replete with “photographic” posters.

Countless are the number of representations of consumer goods (in 3m x 4m, and more since the arrival of digital printing). Most of these photos are simply uninspired snap-shots of items “seen on TV” or advertisements screened in cinema rooms.

At the moment, in France, a number of theatres and such venues are creating their own signature graphic look with “their photo-graphics designers”. Indeed, photos are currently in vogue. Once again, the issue under scrutiny is how to “establish communication between the worlds of culture and reality”, and for some, shots depicting a corner of an empty street or “ordinary” people, is a good way to establish this contact.

Urban furniture contains all sorts of posters (local municipality, advertisements, humanitarian causes, etc.), well composed, and lit up, in complete legality, day and night (including images with a high degree of visual pollution). Many photos indeed. Curiously, the number of professional photographers commissioned to take these photos is actually decreasing. Instead, people prefer to use the smooth-faced, happy images (the *Keep Smiling* of the global village) taken from inexpensive image data-banks. Graphic designers must also shoulder their share of the responsibility.

There are some noteworthy exceptions. The French Train Operator (SNCF) recently commissioned Nan Goldin, the self-trained American photographer of international reputation, to come up with photos to counter the stress of using the local public train network. The layout of these images underpinned the poetic aspect of the final work.

Despite the above example, dedicated events such as the ‘Mois de la Photo’ in Paris and Rencontres Internationales de la Photographie d’Arles are not depicted via photos. Is this reasonable? Suggestive of a trap to be avoided? Which one?

Cinema, to promote its products, has completely abandoned the graphic arts to focus on marketing packages. But we are almost always in the domain of the photographic images exclusively... and not always taken from the set.

Lastly, tons of printed paper cover and color the abandoned walls and fencing of worksites at city exits, depicting the latest stars, themselves smothered over in election time with photographs of candidates which can only be improved by all sorts of graffiti, tears and red noses.

Too few of the posters of this humongous photographed production ever reach the pre-selection tables of the Chaumont International Competition. Even fewer ever make the final selection. And this has been the case since the Festival was created in 1990.

Bear in mind that the Jury members change each year. Therefore, new opinions and sensibilities are guaranteed. Has the visual rhetoric become a cripple, then? Or do typography, calligraphy and photography step on one another's toes?

Perhaps it is also a problem of training and schooling. "Students love typo work" a colleague from the Ecole Nationale des Arts Décoratifs in Paris recently informed me. Ok, fine, and perhaps it is precisely the reason why we should push them a little more towards images, and explain why they exist, where they come from, how they work and their limits, both now and in the future.

All the more since our society is communicating more and more via the medium of image.

The photo poster would also be a winner if such a development were to occur.

And, in addition to promoting the 'cause' of the poster, it is also certain that photographers would do well to take more interest in the graphic arts.

Festivals, regardless of frequency (yearly, every two years, every three years) and other "graphics" events should be real arenas of expression for photographers, in the same way as national and international photographic festivals should play the same role for graphic artists.

International Poster Competition

Entrepôt des Subsistances

The International Poster Competition is a key element of the Festival's success. The poster-collection of the city of Chaumont, (with its 25 000 items received from world wide participants), gives a large view of graphic design of the last 20 years from over 60 countries. A selection of the received posters is displayed at the Entrepôt des Subsistances. A Jury of five renown graphic designers from four continents will award three prizes on Saturday, May, 12th 2007. The jury will also attribute an "Excellence Award" ICOGRADA.

Members of the final Jury

El Fantasma de Heredia (Argentina), Alain Lequerneq (France), Paul Sahre (USA), Liza Ramalho (Portugal), Haichen Zhu (People's Republic of China)

Members of the pre-selection Jury

Gaël Etienne (France), Pierre di Sciallo (France), Alex Jordan (France), Alain Le Querneq (France), Richard Niessen (Netherlands)

Jury's biographies are available on our Internet site:
www.ville-chaumont.fr/festival-affiches

« Students, All to Chaumont ! » Competition

Entrepôt des Subsistances

This year, in association with the weekly newspaper *Courrier International*, the 14th “Students, All to Chaumont” Competition deals with the social issue of “Global Warming”. A selection of the received posters is displayed at the Entrepôt des Subsistances. A Jury will award three prizes on Saturday, May 12th 2007.

Partnership : *Courrier International*

Members of the Jury

Docteur Pêche (France), Eva Kubinyi (France), Vincent Perrottet (France), Bruno Souêtre (France), Wijnkje van Rooijen (Netherlands)

Jury's biographies are available on our Internet site:
www.ville-chaumont.fr/festival-affiches

Ateliers / Workshops

Entrepôt des Subsistances

Seven Ateliers-Workshops, also dealing with the social issue “Global Warming”, will welcome 105 students from all around the world.

Their work made will be shown at the Entrepôt des Subsistances and the Jury composed of five graphic designers will award three prizes on Saturday, May, 12th.

Workshops Leaders

Cyril Cohen (France), El Fantasma de Heredia (Argentina) Anne-Marie Latrémolière (France), Paul Sahre (USA), Liza Ramalho (Portugal), Niklaus Troxler (Switzerland), Haichen Zhu (People’s Republic of China)

Members of the Jury

Docteur Pêche (France), Eva Kubinyi (France), Vincent Perrottet (France), Bruno Souêtre (France), Wijntje van Rooijen (Netherlands)

Jury’s biographies are available on our Internet site :
www.ville-chaumont.fr/festival-affiches

Partnership : *Courrier International*

5th Salon of Graphic Publishing

Ancienne bibliothèque, rue Victoire de la Marne

Saturday, May 12th - 10:00 am to 9:00 pm

Sunday, May 13th - 10:00 am to 5:00 pm

Organised by the association “des Oh ! des Bah...”

For several years now, the number of independent publishing organizations has been growing and various salons have been organized all over France around these initiatives. The association «des Oh ! des Bah... » is present for a fourth edition and has invited 26 graphic publishers to present books to be read and looked at, posters, sound... Involved in a type of graphic design mingling all the techniques of reproduction, from offset to screen printing, from lino engraving to the printing, these publishers are to be discovered during the opening weekend of the Chaumont Festival.

The following publishers will be present:

L'imprimante, Rouen, Bongoût, Berlin, Elles Biscottent, St Etienne, Cardinal, Besançon, La Chienne, Lille, Mamzelle Mamath, Amiens, Oniva, Lyon, Peau de Lapin, Paris, Typo.gras.free, Paris, Nuagenuage, Angoulême, Joker Art, Paris, Papa Design, Rouen, Organic Editions, Marcy l'Etoile, Ink, Lyon, Ritagada, Lille, Chez Rita, librairie coopérative des artistes, Roubaix, Atelier TTDMRT, Troyes, Sans Importance, Chaumont, Com' la lune, Chaumont, Qui ? résiste, P. Di Sciullo, Gretz-Armainvilliers, L'Orkêstre à Plumes, Le Plessy Robinson, Atelier Clandestin, Tourcoing, l'Atelier de Noémie, Guebwiller, la Fanzinothèque de Poitiers, Poitiers, Anna Habermacher, Strasbourg, Livraison, Rennes.

Association "des Oh ! des Bah..."

Philippe Gondeau

28 rue Jean Jaurès

52 000 Chaumont

gondeau@wanadoo.fr

Festival Poster created by Mathias Schweizer

When all marketing strategies give birth to mascots such as the SNCF, Cetelem, Nesquik or Banania, *Chaucomont* is a brush-armed monster. He stands against the current fashion of visual advertising. The poster exists in different forms where Mathias Schweizer adds on devices or typography.

Mathias Schweizer

Mathias Schweizer (born in 1974) is one of the most irreverent graphic designer of his time. After graduating from the Ecole d'Art de la Chaux-de-Fonds in Switzerland, he joins the Parisian studio les Graphistes Associés in 1998. His graphic design work chooses a diversity of expressions means to link his use of video, typography, image and music. He collaborates with the Rencontres Internationales de Seine-Saint-Denis, the CREDAC in Ivry-sur-Seine, the FRAC des Pays de Loire and the Galeries Lafayette for the Antidote project.

Festival Catalogue

The catalogue of the 18th Poster and Graphic Arts Festival is created this year by Pierre Péronnet et Wijntje van Rooijen and published with the support of Sappi.

Sappi

Sappi, world leader in manufacturing coated paper, supports contemporary graphic design creation with its competition **Ideas that Matter** created in 1999. Graphic designers are invited to present communication campaign for socially responsible organisations. Winners receive fellowships up to 50 000 € and their work is internationally published. Sappi is the official partner of Icoграда and the International Council of the graphic designer associations.

Ideas.That.Matter@sappi.com or IdeasThatMatter.sappi.com

Pierre Péronnet et Wijntje van Rooijen

Pierre Péronnet met Wijnje van Rooijen in 2002 at the Atalante Agency, where they designed catalogue of the Buren Exhibition at the Centre Pompidou. This development gave rise to the questioning of the commission, the graphic research and the quest for quality in the production. Everything is combined in the determination for an ethical practice. Working with another designer for an optimal involvement in the projects, cooperating in mutual intelligence with the commissioner or other fields of creation, being aware of the use of an image. They both share a liking for well composed and designed typography. They both work on their fonts in order to develop their own language and sometimes redesign letters they buy. Their creations are somewhere between bookmaking and communication documents. For the publishing field, a long term job, they explore codes of the object book in favour of the subject to be treated. Far from the logic of the brand names, the duo has developed visual identities and graphic lines (Dutch Institute, Abbaye de Maubuisson) in which the linking of each new element refines and updates a portrait of the whole. Pierre Péronnet places the action of this duo in the field of a minority image facing mass communication.

Festival Directors

Artistic directors

Pierre BERNARD

Pierre Bernard was born in Paris in 1942. He graduated from the Ecole Nationale Supérieure des Arts Décoratifs in 1964. He got a scholarship to study the art of poster with Henryk Tomaszewski at the Fine Arts Academy of Warsaw. He finished his studies in Paris in 1971, with a doctorate at the Institut de l'Environnement. In 1970, he founded the group Grapus with François Miehé and Gérard Paris-Clavel he had met during the students' movement in 1968. Alex Jordan and Jean-Paul Bachollet joined the group in 1976.

Grapus affirmed their intention of “changing life”, developing at the same dynamic graphic research and political commitment. From 1978 on, Grapus showed their work in large exhibitions like in Paris at the Musée de l’Affiche, in Amsterdam at the Stedelijk Museum, in Aspen (Colorado) and in Montreal at the Musée d'Art Contemporain.

In 1990, Grapus decided to stop their activities and was awarded the French Grand Prix National de Arts Graphiques.

Pierre Bernard then founded, together with Dirk Behage and Fokke Draaijer, the Atelier de Création Graphique and designed among others, the graphic identity of the Musée du Louvre and Parc Nationaux Français. Today, he manages the Atelier de Création Graphique applying to commissions in the fields of publishing, poster design, signposting, and visual identity systems, with the conviction that graphic design fulfils a socially useful cultural function. He has been member of Alliance Graphique Internationale (AGI) since 1987 and teaches graphic design at the Ecole Nationale Supérieure des Arts Décoratifs in Paris. He won the Erasme prize in 2006.

Alex JORDAN

Born in Germany in 1947. After his studies at the Fine Arts Academy of Düsseldorf (degree, a master student of Joseph Beuys), he decided to rub shoulders with politics, to be an activist with socially committed people, take part in the making of a better world. Drawing, painting, photography, film, writing... His actual education as a graphic designer started when he met the group Grapus upon his arrival in France in 1978. The rest of the story is a journey full of fantastic adventures (delivery of jugs of wine and books to Czech dissidents of the Charta 77) and the round-ups of medals in graphic design biennales of the time.

Grapus unwound itself after receiving the Grand Prix National des Arts Graphiques in 1991. But much earlier already, work groups had formed from within, who were to take over later. Alex Jordan's group, the workshop “Nous travaillons ensemble”, now made up of Valérie Debure, Isabelle Jégo and Ronit Meirovitz, pursues their search for strong (and fair) replies in visual communication to social issues by working with means as simple as aquarelles as well as with the new media.

Alex Jordan has been member of Alliance Graphique Internationale (AGI) since 1990 and has held a chair in visual communication at the Fine Arts School of Berlin-Weissensee (www.berlin.de) since 1993. A book, tracing his journey off the beaten track has just been published in China by the Lingnan Art Publishing House, in the collection Designers/Life.

www.noustravaillonsensemble.fr

Vincent PERROTTET

Vincent Perrottet was born close to Paris in 1958. From 1978 to 1984, he studied at the École nationale Supérieure des Arts Décoratifs, video/cinema department.

1983 is the year of the decisive encounter with the group Grapus who he worked with until 1989, a collaboration that was interspersed by the creation of two groups of young graphic designers: 1984/1985 Thève, Perrottet, Milville, 1987/1988 "Courage" with Pierre di Sciullo et Pierre Milville.

In 1989, Vincent Perrottet and Gérard Paris-Clavel created the Graphistes Associés, one of the three studios that arose from Grapus, with Jean-Marc Ballée, Anne-Marie Latrémolière and Odile José. Les Graphistes Associés think of themselves as a studio for designing public images with social commitments that endeavour to develop responsible practices of graphic design in France. Gérard Paris-Clavel left the group in 1992. Graphics designers (Sylvain Enguehard, Odile José, Anne-Marie Latrémolière, Mathias Schweitzer and Vincent Perrottet) separated in 2000.

Vincent Perrotet is currently a free independent graphic designer working together with Annette Lenz for the Theatre of Angoulême. Whilst working as a graphic designer, Vincent Perrottet is a teacher: in 1992-93 he taught at the École Supérieure d'Art et de Design d'Amiens (ESAD) and contributes in various ways by lecturing, taking part in conferences, juries for entries and degrees at ENSAD, ESAG, Ecole Estienne, ENSCI, École d'architecture de Marne-la-Vallée and in many art schools. He has been teaching at the Ecole d'art of Le Havre since 1999.

Vincent Perrotet has been member of Alliance Graphique Internationale (AGI) since 2002. In 2004, with Anette Lenz, he has been awarded with the 2nd Prize of the Teheran Poster Biennial and with the Grand Prize of the Ningbo Poster Biennial in China.

General Delegate

Jean-François MILLIER

After having studied literature at university and a vocational training in stage-arts, Jean-François Millier became the assistant of the film director Henri Colpi. He ran the first permanent French contemporary dance company (Cie Félix Blaska) from 1969 to 1972. In July 1974, during the Festival, he created the first Rencontres de Chansons et de Musiques of Avignon and then became producer and tour-producer for popular music (Léo Ferré, Nougaro, Higelin, Lavilliers...).

He directed the programme of the Théâtre du Palais des Glaces in Paris, from 1980 to 1984. From 1985 on, he designed and organized many international and national cultural events for the Ministry of Culture and on a personal basis, the first international Market of Stage Arts at the Grande Halle de la Villette from 1987 to 1990.

In 1992, he was appointed the general organizer of the events for the 500th anniversary of the Rencontres des Deux Mondes by Jack Lang.

He was the national and international coordinator for the Ministry of Culture of the Fête de la Musique until its 20th edition in 2001, and also initiator of the Rendez-Vous de l'Architecture – on request of François Barré.

From 1994 to 1998, he taught at the University Paris VIII in the department doctorate of European Cultural Management and also carried out studies on cultural industries and new technologies, the cultural job market in Europe and development of cultural spaces...

A permanent commitment to favouring culture as being a fundamental element of the social link, to discovering new talents, to working in networks and embracing other cultures.

Festival team

President of the Festival : Pascal Grisoni

Artistic directors :

Pierre Bernard - Alex Jordan - Vincent Perrottet

General delegate :

Jean-François Millier

Assistante : Etienne Bernard

Festival Office:

Serenella Valeriani, Sophie Wilhèlem, Béatrice Torres

7/9 avenue Foch - 52000 Chaumont

Tél : +33 (0) 3 25 03 86 80

Fax : +33 (0) 3 25 03 86 98

Email: artsgraphiques.affiches@wanadoo.fr

Directors of Graphic Design Departement:

Director: Christelle Kirchstetter

Cultural projects development : Arnaud Fournier

Public services : Adeline Renard

Diffusion de la collection : Antoine Marchand

Administration : Thierry Thiebaud

Secretary : Maryse Mariot

Press Office :

Etienne Bernard, Stéphanie Merran

Tél : +33 (0) 1 40 03 94 70

Fax : +33 (0)1 42 06 66 06

Email: etienne.e3c@wanadoo.fr / stephanie.e3c@wanadoo.fr

Communication office of the City of Chaumont

Lionel Dupontreue, Richard Pelletier

Tél : +33 (0) 3 25 30 60 53

Email: contact@ville-chaumont.fr

Information

Opening hours

Opening Week-end:

Saturday 12/05	10:00 - 21:30
Sunday 13/05	09:00 - 19:00

14/05 - 24/06 :

From Tuesday to Friday	14:00 - 19:00
Saturday and Sunday	10:00 - 19:00

Closed on Mondays

Any information you may need

Festival Office

Les Silos / Maison du Livre et de l'Affiche

7/9 avenue Foch, 52000 Chaumont

Béatrice Torres, Serenella Valeriani, Sophie Wilhèlem

Tél : +33 3.25.03.86.80

Fax : +33 3.25.03.86.98

Email : artsgraphiques.affiches@wanadoo.fr

www.ville-chaumont.fr/festival-affiches

Access of Audience

For groups and students:

Arnaud Fourrier, chargé des publics.

Tél : +33 3 25 03 86 82

Fax : +33 3 25 03 86 98

Email : direction.graphisme@ville-chaumont.fr

Access by car:

Autoroute A5 sortie Chaumont Semoutiers .

Access by train :

Gare de l'Est, ligne Paris Bâle, arrêt Chaumont.

Lodging – transport

Toute demande de renseignement ou de réservation hôtelière est à adresser exclusivement à :
Office du Tourisme de Chaumont, place du général de Gaulle, 52000 Chaumont.

Tél : +33 3 25 03 80 80

Fax : +33 3 25 32 00 99

Email : office-tourisme.chaumont@wanadoo.fr