



MEDIA CONTACT
Connie McAllister
Director of Community Engagement
Tel 713 284 8255
cmcallister@camh.org

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The Contemporary Arts Museum Houston is pleased to present an exhibition highlighting graphic design work produced since 2000.

Graphic Design—Now in Production
July 20 – September 29, 2013

Opening Reception
Friday, July 19
Member Preview: 6-7PM
Public Reception: 7-9PM



Mike Perry, "Eames Eiffel Side Chair," 2010. Courtesy the artist and Outdoorz Gallery. Copyright: Mike Perry & Outdoorz Gallery.

HOUSTON, TX (June 13, 2013) -- The Contemporary Arts Museum Houston is pleased to present *Graphic Design—Now in Production*, a major international exhibition that explores some of the most vibrant graphic design work produced since 2000, including posters, books, magazines, identity and branding, information graphics, typography and typefaces, and film and television title graphics. The exhibition is organized around eight themes: Posters, Magazines, Books, Information Design, Branding, Typography, Storefront, and Film and Television Titles. *Graphic Design—Now in Production* is co-organized by the Walker Art Center, Minneapolis, and the Smithsonian's Cooper-Hewitt, National Design Museum, New York.

Graphic Design explores the worlds of design-driven magazines, newspapers, books, and posters; the expansion of branding programs for corporations, institutions, and subcultures; the entrepreneurial spirit of designer-produced goods; the renaissance in digital typeface design; the storytelling potential of film and television titling sequences; and the transformation of raw data into compelling information narratives.

"We are excited to bring this ambitious exhibition to Houston. *Graphic Design* highlights the many ways design impacts our everyday lives, from the magazines we're compelled to buy in the checkout lanes to the objects we surround ourselves with at home and work. It's an incredibly dynamic exhibition, and one that I think will inspire viewers to look at their surroundings a little more closely, maybe with a renewed appreciation for the details," says CAMH Senior Curator Valerie Cassel Oliver.

Graphic design is the art and practice of visual communication. Designers use color, typography, images, symbols, and systems to make the surfaces around us come alive with meaning. Today the field is shifting and expanding in unprecedented ways as new technologies and social movements are changing the way people make and consume media. Public awareness of graphic design has grown enormously during the past two decades through the revolutions in desktop computing and networked communication, which have also fueled tremendous growth in the profession.

Posters

The poster is the most iconic form of graphic design, with its roots in the early advertising culture of the 19th century. Today, designers create posters to actively investigate the genre itself through self-initiated projects. Experimental approaches to the poster encourage user-generated messages and explore digital, mechanical, and handmade techniques. This section includes Albert Exergian's poster series based on American television classics; Jürg Lehni and Alex Rich's "Empty Words" project, a system for making die-cut posters; and Anthony Burrill's typographic woodblock and silkscreen posters proclaiming messages such as "Oil & Water Do Not Mix," printed with ink made from spilled Gulf of Mexico oil.

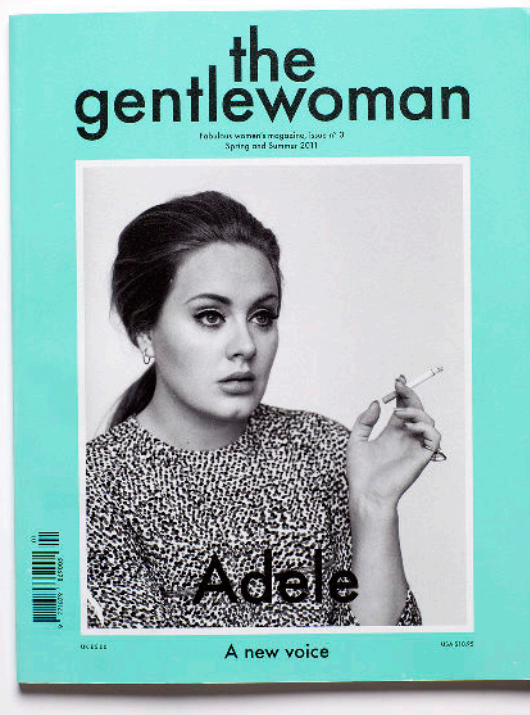
Magazines

Publishers are rethinking the traditional magazine by exploiting print-on-demand, online distribution networks, the explosion of niche audiences, and new digital formats. This section was curated by Jeremy Leslie, creative director of the blog magCulture, which explores issues and trends in publication design.

Among the projects on view are Jop van Bennekom's *Fantastic Man* and *The Gentlewoman*; Karen, an independent magazine-maker with a highly personal blog-like sensibility; Hannerie Visser's *Afro* magazine from South Africa, which reimagines the form of the magazine itself; and Pedro Fernandes' design of *I*, a Portuguese newspaper that incorporates the visual vocabulary of magazines.

Books

The role of the designer in the publishing process during the past 20 years has dramatically shifted to be more inclusive in terms of authoring, editing, and self-publishing. This section features work by David Pearson, whose Pocket Penguin book titles reinvigorated the publisher's classic backlist; the print-on demand experiments of James Goggin; Irma Boom's innovative book designs; and McSweeney's books and magazines, which employ typography, layout, and production to enhance the experience of reading.



Jop van Bennekom, *The Gentlewoman*, issue 3, Spring/Summer 2011. Courtesy the publisher. Copyright: Courtesy the publisher.



Antoine et Manuel, "Comédie de Clermont, Saison 2011-2012" poster, 2011. Courtesy the artists. Copyright: Antoine et Manuel.

Information Design

Information designers serve as storytellers, journalists, and translators, seeking to organize data in understandable, engaging, and memorable ways. This section includes information displays created by the *New York Times* Graphics Department that tell the news stories of today and Catalogtree's interactive iPad app about the “flash crash” of the American financial markets.

Branding

More than just a logo, a brand consists of a larger visual and verbal identity as well as the perceived values that both define and set apart an organization, community, or even an individual. Designers approach branding as a narrative-driven experience, evoking an emotional response and solidifying the relationship between the company and consumers. This section was curated by Armin Vit and Bryony Gomez-Palacio, operators of the blog Brand New, which tracks the ever-changing world of brand makeovers and corporate identity programs.

Highlights include Ji Lee's World Trade Center Logo Preservation project, documenting the use of the twin towers to brand numerous New York City area businesses; a new project commission from design researchers Metahaven about the use of social media as a powerful form of communication and control; and experimental identities for cultural institutions, created by Stefan Sagmeister, Mevis & Van Deursen, and Maureen Mooren, among others.

Typography

Typography is the creation of letterforms and other characters that give visual form to the spoken and written word. The personal computer revolution of the 1980s introduced typography to the general public, and the availability of font design software in the 1990s fueled a renaissance in typeface design. Featured works on view in this section include Process Type's Anchor, Peter Bilak's History, and Lineto's Akkurat, as well as posters and other artifacts created by Antoine + Manuel, Marian Bantjes, and Oded Ezer.

Storefront

Today's designers are increasingly entrepreneurial, designing merchandise and conceiving goods for sale themselves. This section includes designer-created and designer-curated products, including t-shirts, wrapping paper, housewares, wall coverings, and tools.

Works on view include wallpapers produced by Knoll and Maharam, the artfully designed, bespoke axes by Peter Buchanan Smith from Best Made Co., and Meike Gerritzen's Beware of Software vest.



Aaron Draplin and Coudal Partners, “Field Notes (dry transfer letter version),” 2011. Courtesy Draplin Design Company. Copyright: Bryan Bedell.



Laurenz Brunner, Akkurat, 2005. Courtesy Lineto. Copyright: Lineto.

Film and Television Titles

Film and television titles are mini narratives that give viewers insight into what is to come and what has already happened. This section will feature television and film titles curated by Ian Albinson, co-founder of the website artofthetitle.com, created by some of the leading motion graphic designers practicing today.

The Contemporary Arts Museum Houston is the fifth stop in a national tour of the exhibition, which debuted at the Walker Art Center in fall 2011 and was most recently presented by the Grand Rapids Art Museum and the Kendall College of Art and Design of Ferris State University in Grand Rapids. The lead curators of *Graphic Design—Now in Production* are Andrew Blauvelt, Curator of Architecture and design at the Walker Art Center, and Ellen Lupton, Curator of Contemporary Design at Cooper-Hewitt, National Design Museum.

PUBLICATION

A 240-page catalogue produced by the Walker Art Center accompanies *Graphic Design—Now In Production*. This visual compendium features project details, artists' statements, excerpts from interviews and published manifestos. Essays discuss the changing nature of design labor and value; the expanding roles that designers are assigning themselves in the production process; the varied frameworks that inform the notion "designer as producer"; the role graduate programs have played in development of "systematic creativity"; and the blurred nature of writing and reading in the age of user-generated content, desktop production, and systems of self-publishing.

PUBLIC PROGRAMS

Accompanying *Graphic Design—Now in Production* will be a wide-ranging schedule of programming, including upcoming talks by participating artists Trevor Paglen, Stefan Sagmeister, and Marian Bantjes. In combination with American Institute of Graphic Arts Houston, Sagmeister and Bantjes will give a presentation on their respective careers and a joint discussion on their collaborations. In addition, CAMH will be presenting the series *Design Now: Houston*. Ranging from interactive design and letterpress to infographics and book design, the series will explore the breadth of design practices taking place in Houston. Each Thursday evening there will be a talk that will feature 2-3 speakers from the design community who will lead participatory lectures, discussions, and workshops. Presenters include Workhorse Printmakers/Spindletop Design, Ned Dodington, Susan Rogers, Culture Pilot, Ph Design, Peter Lucas, Thomas Hull of Rigsby Hull, Ronny Quevedo, Reto Geiser, and many others. One speaker from each Thursday night will also lead a workshop the following Saturday. Select workshops will be limited in availability and will require advance sign up. Please check CAMH's calendar at www.camh.org for a complete list of dates and more information on the programs (available late June).

EXHIBITION SUPPORT

Graphic Design—Now In Production is co-organized by the Walker Art Center, Minneapolis, and the Smithsonian's Cooper-Hewitt, National Design Museum, New York.

WALKER



Smithsonian
Cooper-Hewitt, National Design Museum

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EDUCATION SUPPORT

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GENERAL SUPPORT

The Houston presentation of *Graphic Design—Now In Production* is made possible by generous grants from the Susan Vaughan Foundation, Inc. and William F. Stern.

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CAMH's operations and programs are made possible through the generosity of the Museum's trustees, patrons, members and donors. The Contemporary Arts Museum Houston receives partial operating support from the Houston Endowment, the City of Houston through the Houston Museum District Association, the National Endowment for the Arts, the Texas Commission on the Arts, and The Wortham Foundation, Inc. CAMH also thanks its artist benefactors for their support including Ricci Albenda, McArthur Binion, Brendan Cass, Jack Early, Robert Gober, Wayne Gonzales, Sean Landers, Zoe Leonard, Klara Lidén, Donald Moffett, Rob Pruitt, Rusty Scruby, Laurie Simmons, Josh Smith, and Marc Swanson.

United is the official airline of the Contemporary Arts Museum Houston.

CAMH MISSION

The Contemporary Arts Museum Houston is a leading destination to experience innovative art. CAMH actively encourages public engagement with its exhibitions through its educational programs, publications, and online presence.

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GENERAL INFORMATION

The Contemporary Arts Museum Houston is located at 5216 Montrose Boulevard, at the corner of Montrose and Bissonnet, in the heart of Houston's Museum District. Hours are Tuesday, Wednesday, and Friday 10AM-