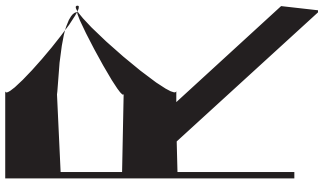
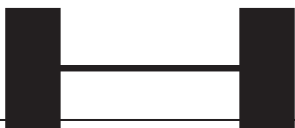
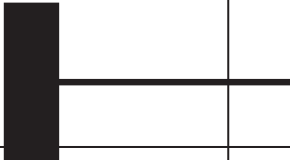
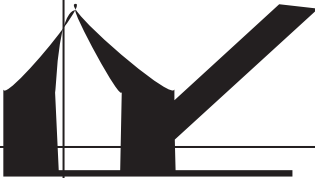
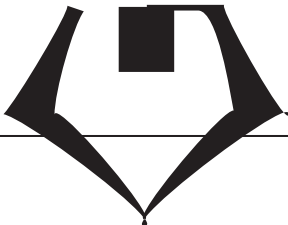
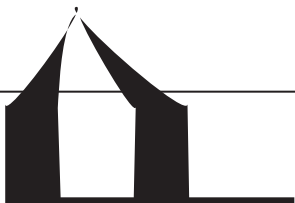
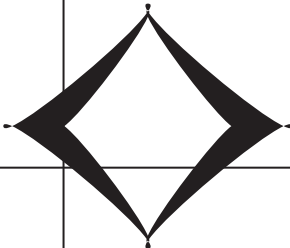
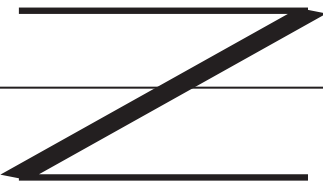
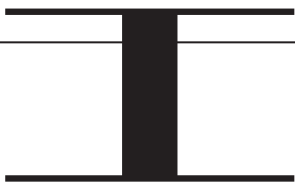
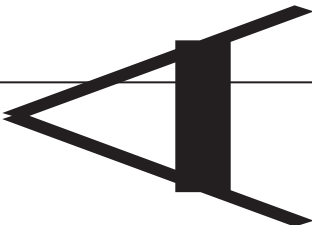
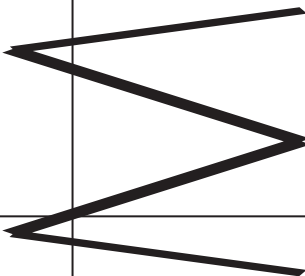
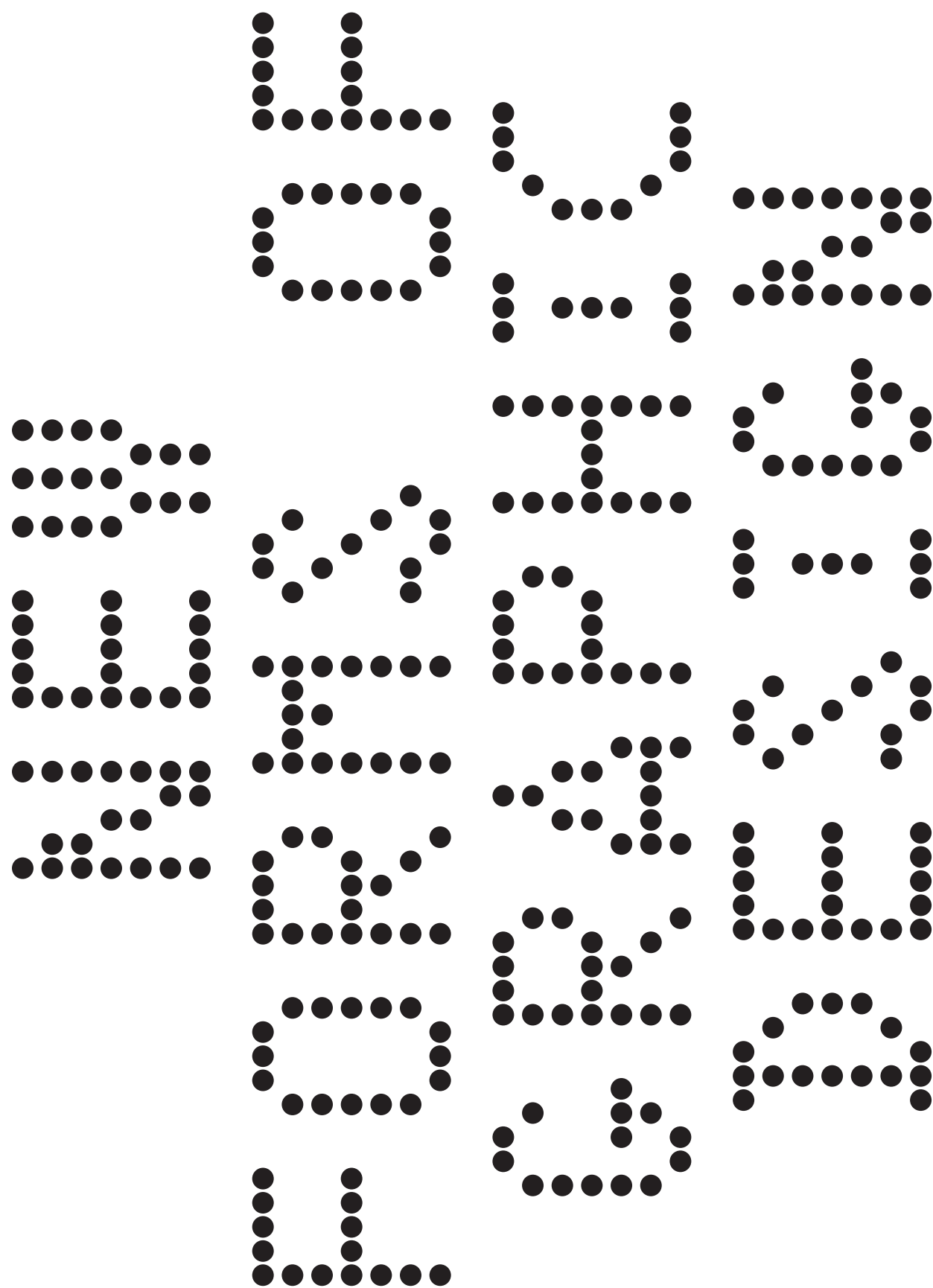


1.07.-17.08.2017



TALINNA KUNSTIHAALINE
TALINN ART HAAL



Signals from the Periphery is an international graphic design event, taking place from July 1 to August 13, 2017 at the Tallinn Art Hall. The project brings together urgent developments in graphic design with a focus on practices that extend the field. These practices create new hybrid forms, as well as seek out new modes of income to sustain themselves. Signals from the Periphery encompasses an exhibition at the Tallinn Art Hall, a satellite exhibition at the EAA gallery, an extensive public programme and a book that will be published to accompany the project.

The exhibition at the Tallinn Art Hall showcases projects and works that surpass traditional forms of graphic design, while also shedding light on notable practices that are behind these projects. The works in question are both commissioned projects that break the traditional boundaries of the practice, as well as projects where designers, often in collaboration with individuals from other disciplines, produce independent work. Such practices involve people, forms and ideas from other cultural fields such as art, architecture, product design, performance, music, theatre and activism, but also fields that are more closely connected to graphic design such as publishing, literature and education. The works in the exhibition are loosely organized in the following thematic categories: objects & products, typography, publishing, tools, music, spaces, events & projects.

Graphic designers created the design for the majority of these different exhibition categories. These display structures are all considered works in their own right. Regardless of the thematic division, all the works in the exhibition are considered to be to in dialogue with each other and various authors can be found across the different categories as well.

Objects & Products

Contributors:
Åbäke (UK)
David Bennewith (NL/NZ)
Dexter Sinister (US/UK)
Experimental Jetset (NL)
Émilie Ferrat (FR)
KULENTURATO (NL)
M-L-XL (IT)
Studio Manuel Raeder (DE)
Karel Martens (NL)
Janna Meeus & Hilde Meeus (NL)
Niklaus Mettler (NL/CH)
Multistab (EE)
Radim Peško (UK/CZ)
Ronald Pihlapson (EE)
Sophie Rogg (NL/CH)
Felix Salut (NL/CH)
Jan Tomson (NL/EE)
Lex Trueb (CH)

Display:
Kaisa Sööt & Koit Randmäe (EE)

THE PRODUCTION OF OBJECTS HAS RECENTLY BECOME A PART OF A GRAPHIC DESIGNERS OUTPUT: AS BY-PRODUCTS OF SELF-INITIATED AND COMMISSIONED PROJECTS, OR THROUGH A FULLY OPERATIONAL BUSINESS NEXT TO THE DESIGNER'S MAIN PRACTICE. THE LATTER HAS CREATED NEW FORMS OF INCOME FOR THE DESIGNERS BUT FIRST AND FOREMOST, THIS TREND SPEAKS TO THE GRAPHIC DESIGNER'S INTEREST IN FINDING NEW CREATIVE AND AUTONOMOUS OUTLETS FOR THEIR WORK. NO LESS SIGNIFICANT IS THE DESIRE TO EXPERIMENT WITH DIFFERENT MATERIALS AND TO PARTICIPATE IN MORE CRAFT-BASED PRODUCTION. WHEN A LARGE PART OF THE WORK HAPPENS IN THE CONFINES OF A GRAPHIC DESIGN STUDIO, EQUIPPED WITH A COMPUTER AND NOT MUCH ELSE, MAKING OBJECTS CAN OPEN UP THE FIELD OF OPERATION TO NEW SURROUNDINGS AND TASKS. IN THIS POSITION A GRAPHIC DESIGNER MAY BE CONSIDERED AN AMATEUR BREACHING NEW TERRITORIES, BUT ALSO A KEEN ENTHUSIAST WHO, THROUGH HIS OR HER EXTENSIVE SKILL SET, HAS IN THEORY ALL THE ABILITIES TO CREATE SOMETHING UNIQUE AND ORIGINAL THAT PROVIDES NEW INPUT TO AN UNFAMILIAR FIELD. NEEDLESS TO SAY, THIS PRACTICE IS OFTEN DONE IN COLLABORATION WITH PEOPLE AND PROFESSIONALS FROM OTHER DESIGN FIELDS.

My Maps Sans by Kirjatehnika

Lincoln/Mitre by Colophon.info

Clip by Bold Decisions

TYPOGRAPHY

Contributors:
Bold Decisions (NL)
Colophon.info (NL)
Dinamo (CH/DE)
Fatype (DE/EE)
Jung-Lee Type Foundry (NL)
Kirjatehnika (EE)
Christoph Knoth (DE)
Studio Laurenz Brunner (CH)
OPS Type (NL)
Or Type (IS)
RP Digital Type Foundry (UK)
Aimur Takk (EE)

Display:
Ott Metusala (NL/EE)

Whether typing an SMS, looking at the bus stop sign, or reading the headline of the newspaper, every day we interact with a typeface someone has designed. While all graphic designers use fonts is their daily work, very few of them also design typefaces. The selection of type design practices showcased in the exhibition ranges from font designers making typefaces for their personal use, to larger scale projects for cultural institutions, or commercial type foundries. After a type designer has made a typeface and released it for purchase and for others to use, there is little control over the way it changes and shifts based on a new context. Many of the type designers featured in the show have taken control of their own output and the usage of their typefaces by creating new applications and content in the form of various merchandise, games, garments, tools and publications. By doing this, the designers steer the reading, distribution and usage of their typefaces, as well as create more visibility to their initiative as a whole.

Font generated with Computed Type (a font2017-06-14-12-06-48) by Christoph Knoth

PUBLISHING

Contributors:

Apparition of the Ampersand (NL)
Bart de Baets (NL)
Emilia Bergmark (SE)
Bom Dia Boa Tarde Boa Noite (DE)
Bulletins of The Serving Library (UK/US)
Dark & Stormy (NL)
Dent-de-Leone (UK)
Experimental Jetset (NL)
Four Corners Books (UK)
Paul Gangloff (NL/FR)
Corinne Gisel (CH)
Will Holder (UK)
Jung-Lee Type Foundry (NL)
Sandra Kassenaar (NL)
Knock! Knock! Books (EE)
James Langdon (UK)
The Last Books (NL)
Lugemik (EE)
Niessen & de Vries (NL)
Daniel KY Norregaard (UK/DK)
Officin (DK)
Onomatopee (NL)
Nina Paim (BR/CH)
Rollo Press (CH)
Roma Publications (NL)
Felix Salut (NL/CH)
Johannes Schwartz (NL)
Daniel Seemayer (NL/DE)
Smoke & Dust (BE)
Talk Magazine (US)
True True True (NL)
Uus Materjal (EE)
Boy Vereecken (BE)
Werker Magazine (NL)
Werkplaats Typografie (NL)

Display:

Ott Kagovere & Maria Muuk (EE)

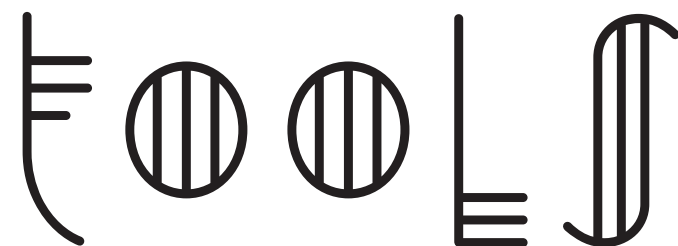
The early 2000s witnessed the emergence of a new publishing scene that stems from the graphic design field. Graphic designers, instead of waiting for a work assignment to arrive, have begun to found their own micro-publishing houses that can disseminate various types of materials to the public such as original content from the designers themselves or their network, artist's books. These publishing initiatives also republish existing works and start new periodicals. Such small publishing houses print relatively low print-runs, design the books in house and often even produce them, as well as organize their own distribution and advertising. Many

of these endeavours have now grown into full-scale publishing initiatives and in turn employ other designers to work with and for them. The publishing section of the exhibition brings together publishing practices that have been either solely initiated by graphic designers or are run in collaboration with people from other fields. These initiatives deal with the urgencies of distribution and production, as well as create new audiences and opportunities for the field of publishing.

Font generated with Computed Type (a font2016-07-06-10-20-19) by Christoph Knoth

Boogie School by Or Type

Brazil by Colophon.info

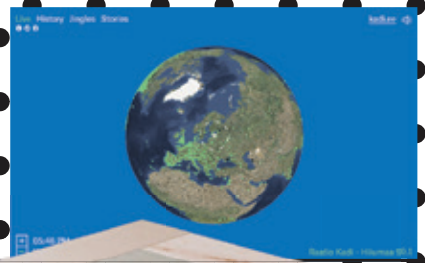
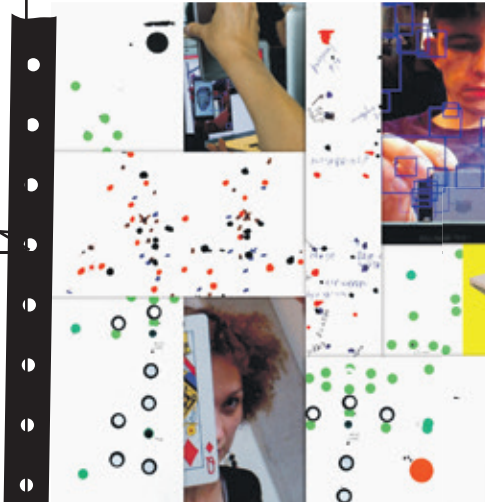
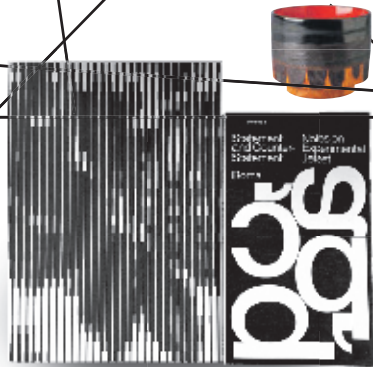
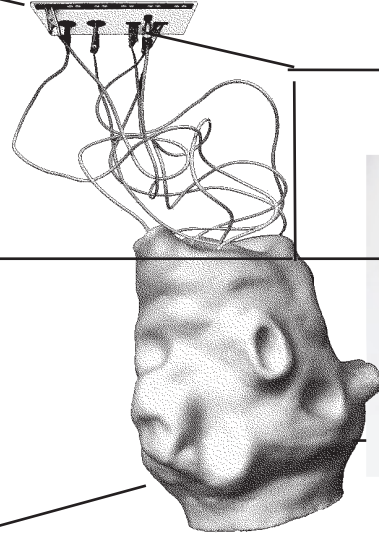
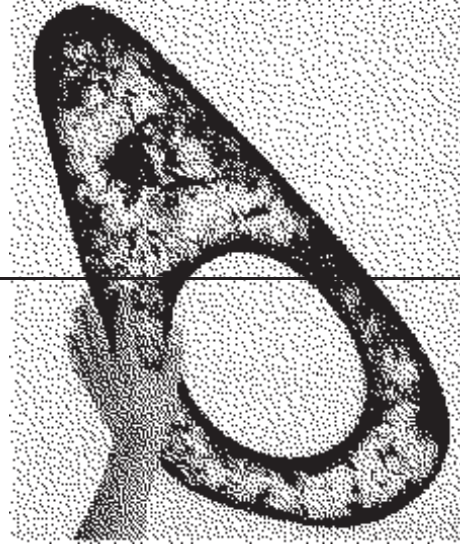
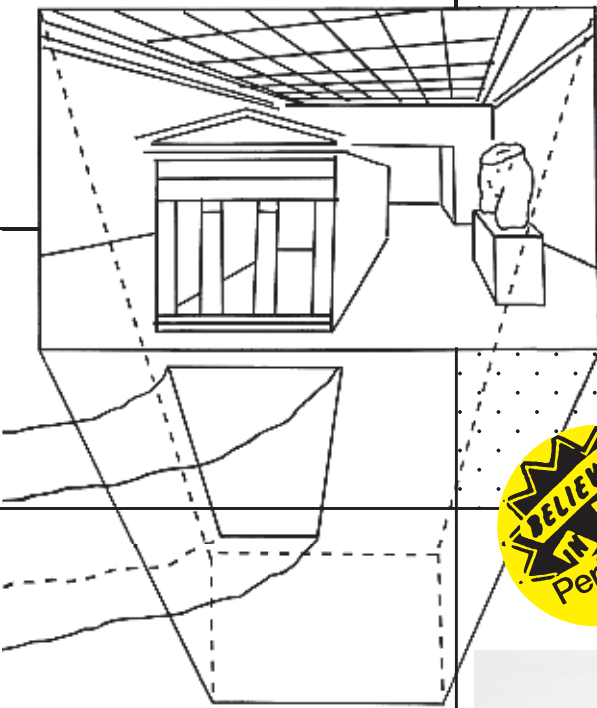


Contributors:

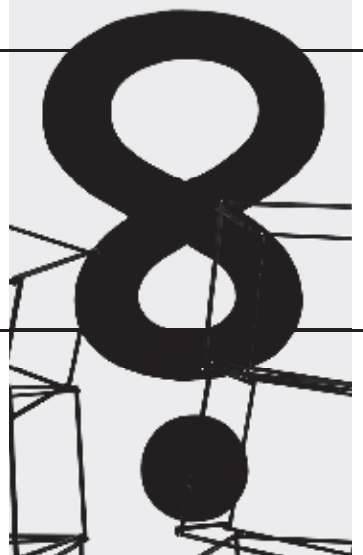
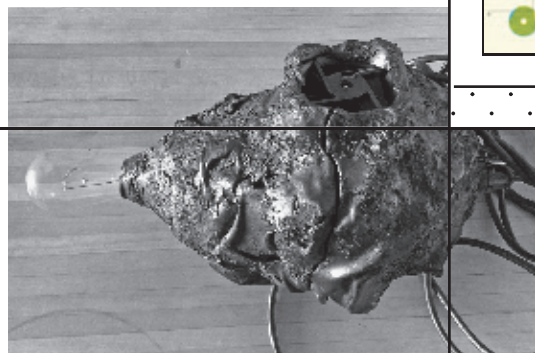
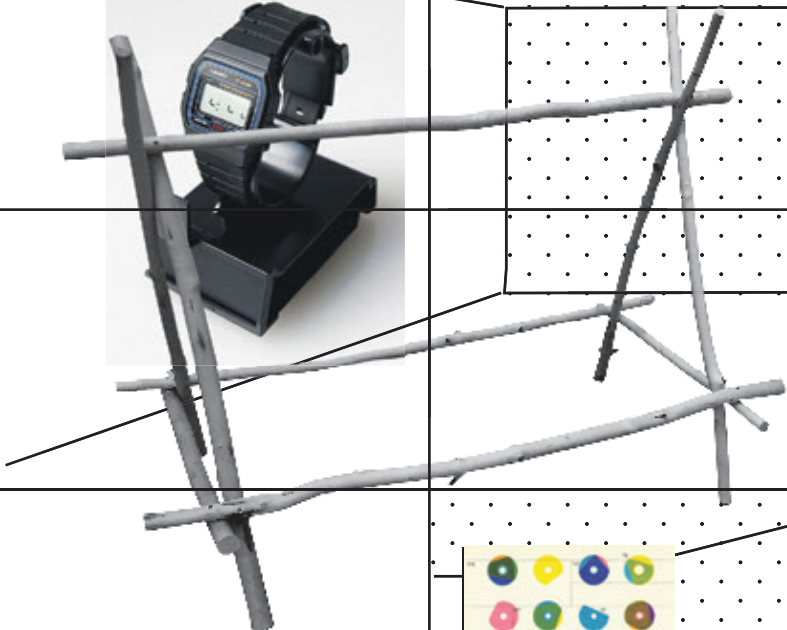
Dexter Sinister (US/UK)
Jaan Evart (EE/NL)
Mathew Kneebone (US/AU)
Niko Mihaljević (CR)
Josse Pyl (NL/BE)
Karel Martens (NL)
Will Holder (UK)
Maximage (CH)
Timur Akhmetov (NL/RU)
Studio Jonathan Puckey (NL)

Most professions require tools to produce work. Throughout history, a graphic designer's tools have included pen and paper, scissors, led type, a camera, a typewriter, a computer, a scanner and so on. These tools often determine the visual output of the work produced. This has pushed graphic designers to invent and produce their own devices specific to their working methods. Some of these tools are made strictly for personal use, while others have been made accessible to use by everybody. Alternatively, some of these gadgets are the outcome of longer research projects, where the tools themselves act as vehicles to experiment with form, as well as artefacts that materialize the research. Alongside design tools, a number of artists with a graphic design background have created artworks that act as tools—though not necessarily for everyday utility or for the production of work defined by a profession. All these small inventions are a great reminder of the potential a design discipline can embody.

Ehmcke by Dinamo



behaviour



MUSIC

Contributors:
Kevin Bray (NL/FR)
Jef Cuypers (BE)
fanfare (NL)
JOHANN 3000 (EE)
Ott Metusala (NL/EE)
Norman Orro (EE)
Paul Haworth & Sam de Groot (NL/UK)
Gaile Pranckunaite (LT)
Jan Tomson (NL/EE)

Display:
fanfare (NL)

Graphic design has a close relationship with the field of music. A careful eye can spot many references to music in the applied work of graphic designers. But graphic designers who work specifically for the music industry are

also not uncommon. Already the history of graphic design presents designers who have solely dedicated their work to the production of vinyl and CD covers. Nowadays this tradition has also moved on to other outlets such as online dissemination of music, but also more extreme formats such the USB stick. There are also graphic designers who have moved to new peripheries such as art direction and production for music videos, therefore creating hybrid forms that join traditional video-making with graphic elements and strong visual concepts. Besides working on the design for music, many graphic designers also produce music themselves. Most prevalent is the electronic music genre, involving collages of different sounds and samples. Music made by graphic designers is often packaged with inventive and precise visuals, creating an interesting form where the content and its presentation truly become one.

Spooky Hairy by Jung-Lee Type Foundry

Sverre by Bold Decisions

SPACES, EVENTS & PROJECTS

Contributors:
019 (BE)
A School For Design Fiction (UK)
The Book Society (KR)
De Stihl (FR)
Evening Class (UK)
fanfare (NL)
Hackers & Designers (NL)
Know-How / Show-How (BG)
Lugemik (EE)
Officin (DK)
REDO (XK)
San Serriffe (NL)
Seventeen Playgrounds (NL)
split/fountain (NZ)
The Taste of The Brain (CH)
The Ventriloquist Summerschool (NO)

Display: Kaisa Sööt (EE)
Fonts used on the banners:
Mongo Billy and Oracle Medium Beta
(Dinamo)

Font generated with Computed Type (a font2017-06-14-12-06-48) by Christoph Knoth

Socière by Dinamo

Following the emergence of publishing as an extension of the graphic design discipline, recently designers also needed a space to disseminate and create discussion around these publications. The studio space has slowly morphed into a project space, bookshop, or gallery and the summer vacation into a summer school. There are instances of this activity in various forms all over the world. A common scenario here is one where young designers, after studying abroad, return to their home countries and set up a grassroots initiative there to organize and spread ideas they have gained during their education. Taking on this role, a graphic designer's practice is extended to performing various tasks such as organizing, hosting, facilitating social and intellectual exchange and much more. Similarly, many designers are following long-term research projects that materialize in workshops, events, books and lectures. Though taken on as autonomous projects, many also inform these designers' work.

019^(BE) A School For Design Fiction^(UK) Åbäke^(UK) Timur Akhmetov^(NL/RU)
 Apparition of the Ampersand^(NL) Bart de Baets^(NL) David Bennewith^(NL/NZ) Emilia
 Bergmark^(SE) Bold Decisions^(NL) Bom Dia Boa Tarde Boa Noite^(DE) The Book
 Society^(KR) Kevin Bray^(NL/FR) Bulletins of The Serving Library^(UK/US) Colophon.
 info^(NL) Jef Cuypers^(BE) Dark & Stormy^(NL) De Stihl^(FR) Dent-de-Leone^(UK) Dexter
 Sinister^(US/UK) Dinamo^(CH/DE) Jaan Evart^(EE/NL) Evening Class^(UK) Experimental
 Jetset^(NL) Émilie Ferrat^(FR) Luca Frei^(SE/CH) fanfare^(NL) Fatype^(DE/EE) Four Corners
 Books^(UK) Paul Gangloff^(NL/FR) Corinne Gisel^(CH) Rudy Guedj^(NL/FR) Hackers &
 Designers^(NL) Will Holder^(DE/UK) JOHANN 3000^(EE) Jung-Lee Type Foundry^(NL)
 Carl-Robert Kagge^(EE) Sandra Kassenaar^(NL) Kirjatehnika^(EE) Mathew Kneebone
 (US/AU) Knock! Knock! Books^(EE) Christoph Knoth^(DE) Know-How / Show-How^(BG)
 KULENTURATO^(NL) James Langdon^(UK) Studio Laurenz Brunner^(CH) The Last
 Books^(NL) Lotte Schröder^(NL) Lujemik^(EE) M-L-XL^(IT) Studio Manuel Raeder^(DE)
 Karel Martens^(NL) Maximage^(CH) Janna Meeus & Hilde Meeus^(NL) Ott Metusala^(NL/EE)
 Niklaus Mettler^(NL/CH) Niko Mihaljevic^(CR) Multistab^(EE) Niessen & de Vries^(NL)
 Daniel K Y Norregaard^(UK/DK) Officin^(DK) Onomatopee^(NL) OPS Type^(NL) Norman
 Orro^(EE) OrType^(IS) Nina Paim^(BR/CH) Paul Haworth & Sam de Groot^(NL/UK) Brit
 Pavelson^(EE) Radim Peško^(CZ/UK) Ronald Pihlapson^(EE) Will Pollard^(NL/NZ) Gaile
 Pranckunaite^(LT) Josse Pyl^(NL/BE) REDO^(XK) Sophie Rogg^(NL/CH) Rollo Press^(CH)
 Roma Publications^(NL) RP Digital Type Foundry^(UK) Felix Salut^(NL/CH) Johannes
 Schwartz^(NL) San Serriffe^(NL) Daniel Seemayer^(NL/DE) Seventeen Playgrounds^(NL)
 Smoke & Dust^(BE) split/fountain^(NZ) Aimur Takk^(EE) Talk Magazine^(US) The Taste of
 The Brain^(CH) Jan Tomson^(NL/EE) True True True^(NL) Lex Trueb^(CH) Uus Materjal^(EE)
 Studio Puckey^(NL) The Ventriloquist Summerschool^(NO) Boy Vereecken^(BE) Werker
 Magazine^(NL) Werkplaats Typografie^(NL)

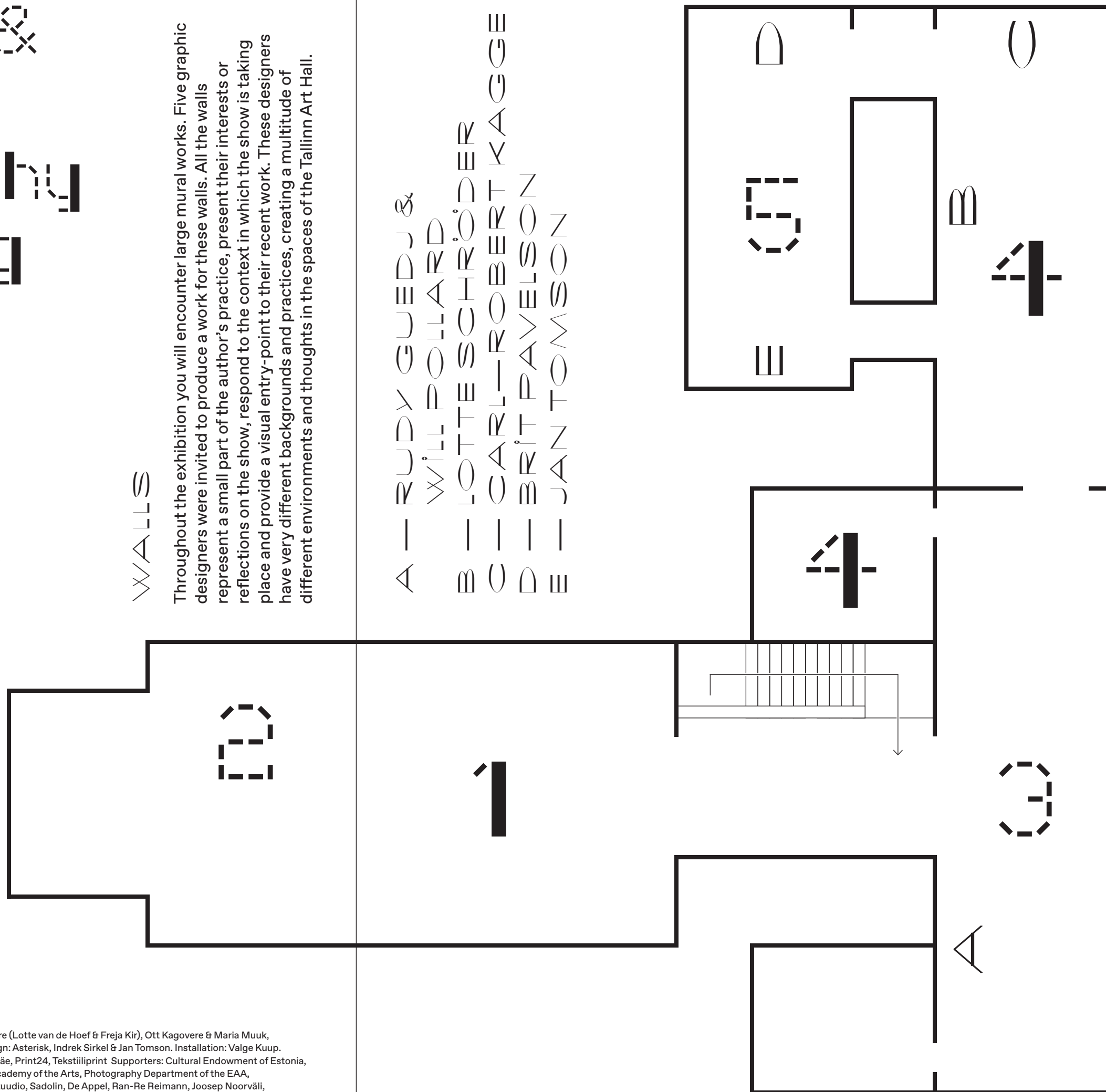
1 Objects & Products 2 Typography 3 Publishing 4 Tools 5 Music 6 Spaces, Events & Projects

In all the exhibition halls

WALLS

Throughout the exhibition you will encounter large mural works. Five graphic designers were invited to produce a work for these walls. All the walls represent a small part of the author's practice, present their interests or reflections on the show, respond to the context in which the show is taking place and provide a visual entry-point to their recent work. These designers have very different backgrounds and practices, creating a multitude of different environments and thoughts in the spaces of the Tallinn Art Hall.

A — RUDY GLEDJ &
B — WILL POLLARD
C — LOTTE SCHÖDER
D — CARL-ROBERT KAGGE
E — BRIT PAVELSON
F — JAN TOMSON



PUBLIC PROGRAMME

The SIGNALS FROM THE PERIPHERY public programme takes place between July 10 and July 16 at the Tallinn Art Hall.

The programme is comprised of workshops, lectures, presentations, performances, music, book launches, film screenings, a reading group and much more.

JULY 10 – JULY 13

Workshops

JULY 14 – JULY 16

**Lectures, presentations
& performances**

The two workshops are run by the makers behind the fanzine Dark & Stormy (Bart de Baets & Rustan Söderling) and the minds that run the tapestry agency Kulenturato (David Külen & Nora Turato).

The participation fee is €100. This amount includes participating in both workshops and free entrance to the programme taking place July 14 – July 16 at the Tallinn Art Hall.

Participation in the workshops takes place on a first-come, first-served basis, so act fast! Sign up now!

www.signalsfromtheperiphery.ee

Satellite exhibition at the EAA Gallery:

MAYBE, MAYBE NOT

Dates: July 5 – July 14. Location: EAA Gallery (Vabaduse väljak 6/8, Tallinn)

Opening times: Tue–Sat 12:00–18:00

Exhibition conceived by the first year graphic design students from the Estonian Academy of the Arts.

The project was guided by Else Lagerspetz and Loore Sundja.

Participants: Grete-Mai Bauvald, Kristjan Hinno, Mikk Tanel Oja, Marcus Pertel, Diandra Rebase, Ran-Re Reimann, Katarina Sarap, Robin Siimann, Joonas Timmi.