



Johnny Bejaert

Press Release



**An exhibition that brings together
the greatest creators in the world for
whom the letter is their credo.**

« Typo » is the third part of the trilogy, following « Picto »,
the first part, in 2008 and « Logo », the second, in 2010.

25 April - 30 May 2013
Vernissage Wednesday 24 April 2013 at 19:00

La Maison de l'Image at the Seed Factory
19 Avenue des Volontaires - 1160 Brussels

The exhibition is open Monday to Friday from
9:00 to 18:00.
Closed on Saturday, Sunday and public holidays.

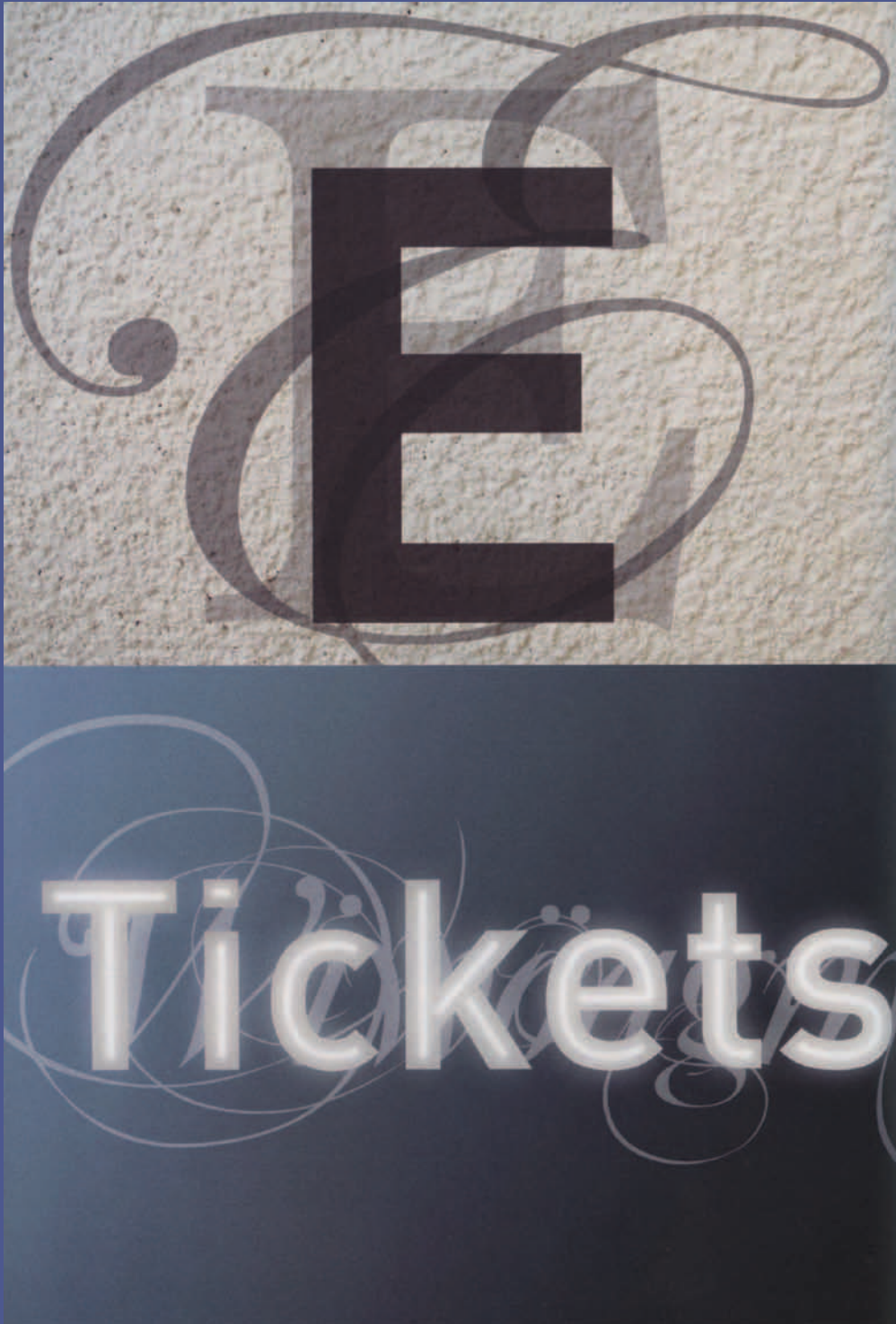
In the Renaissance, when printing began, there were some twenty or thirty characters. At the beginning of the XXth century there were less than 5000 to classify. By the XXIst century Western writing comprises 150,000 characters. This is the watermark of an exhibition that features the major work of more than 100 creators from the 5 continents. It also includes the best creations of more than 100 regional typographers. It may even be the first time that an exhibition brings together so many creators for whom the letter is the credo. Their name is often little known by the general public but their influence on our visual environment has been decisive.

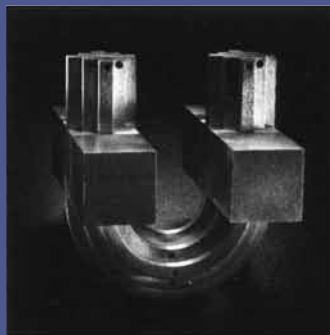
An exhibition aimed at professionals which, as is always the case at the Maison de l'Image, will be of interest to an informed or simply curious audience.

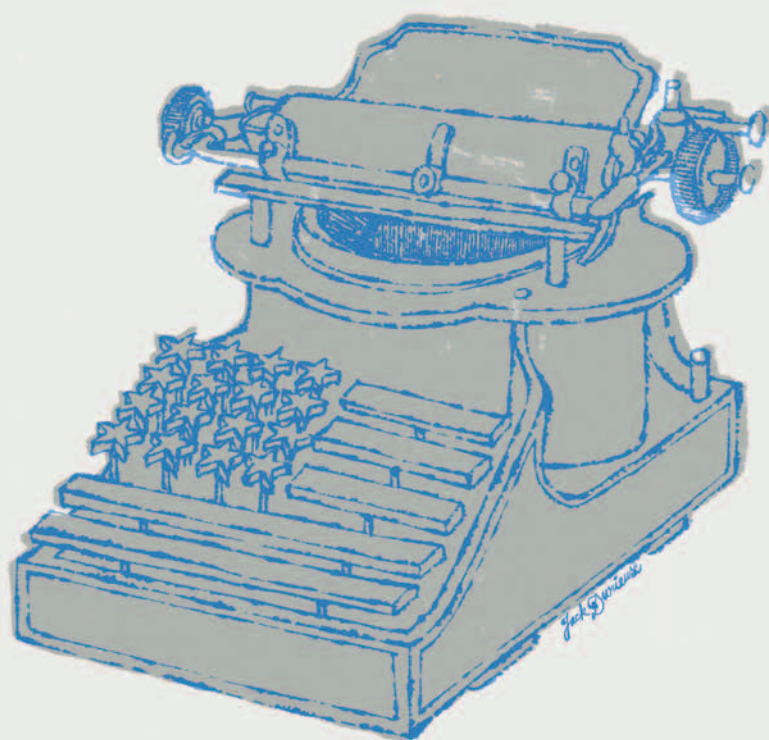
Running in parallel with the disappearance of the typographer is the miraculous digital creation of characters. The typographer no longer exists, but the great creators of alphabets remain, as do the virtuoso manipulators of letters. It is their most significant work that will be exhibited at the Maison de l'Image from 25 April 2013. And to those who (quite rightly) have a lucid, pessimistic diagnosis to make of contemporary typography, this exhibition affirms that there are always yet more creators of great talent. There are no fewer of them than before, but they have been diluted by the proliferation of spontaneous generations of online barbarians, in other words, almost everybody who creates a page layout on a PC. It is not that there are fewer great creators; it is the bad ones who have multiplied.

In the Renaissance the typographer was the archetypal humanist and would remain so until the beginning of the XXth century. It was then that the techniques appeared that would revolutionise the graphic arts. The disappearance of the typographer was a side effect of this. He was replaced by the graphic artist in the best of cases, and by the PC user in the worst. In the same way as speculation, which has to be done in the space of a micro second, communication has to be in 'real time' or not at all. We have therefore experienced the worst, but this exhibition shows that we have come through it.









American typewriter

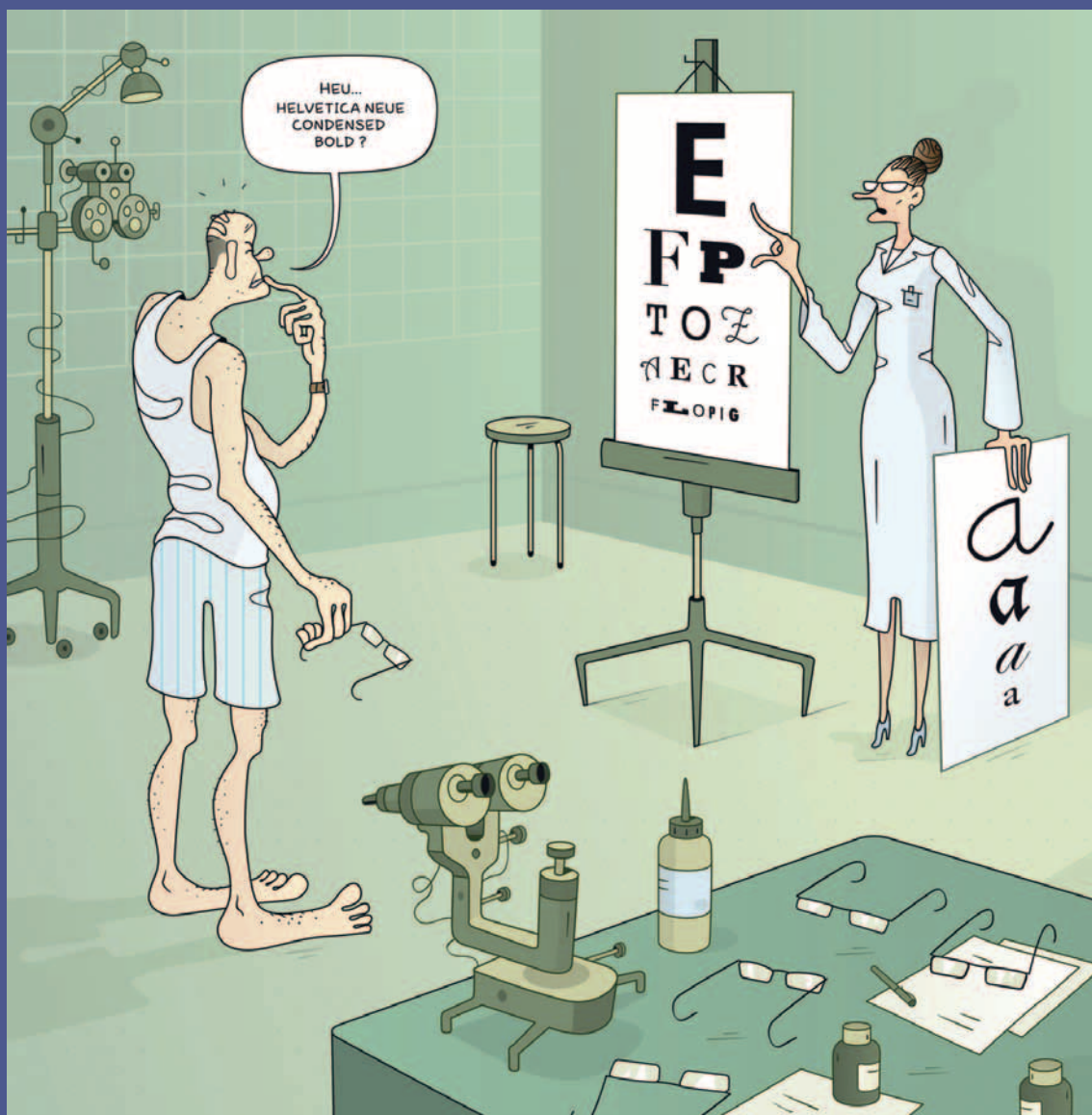
Jack Durieux

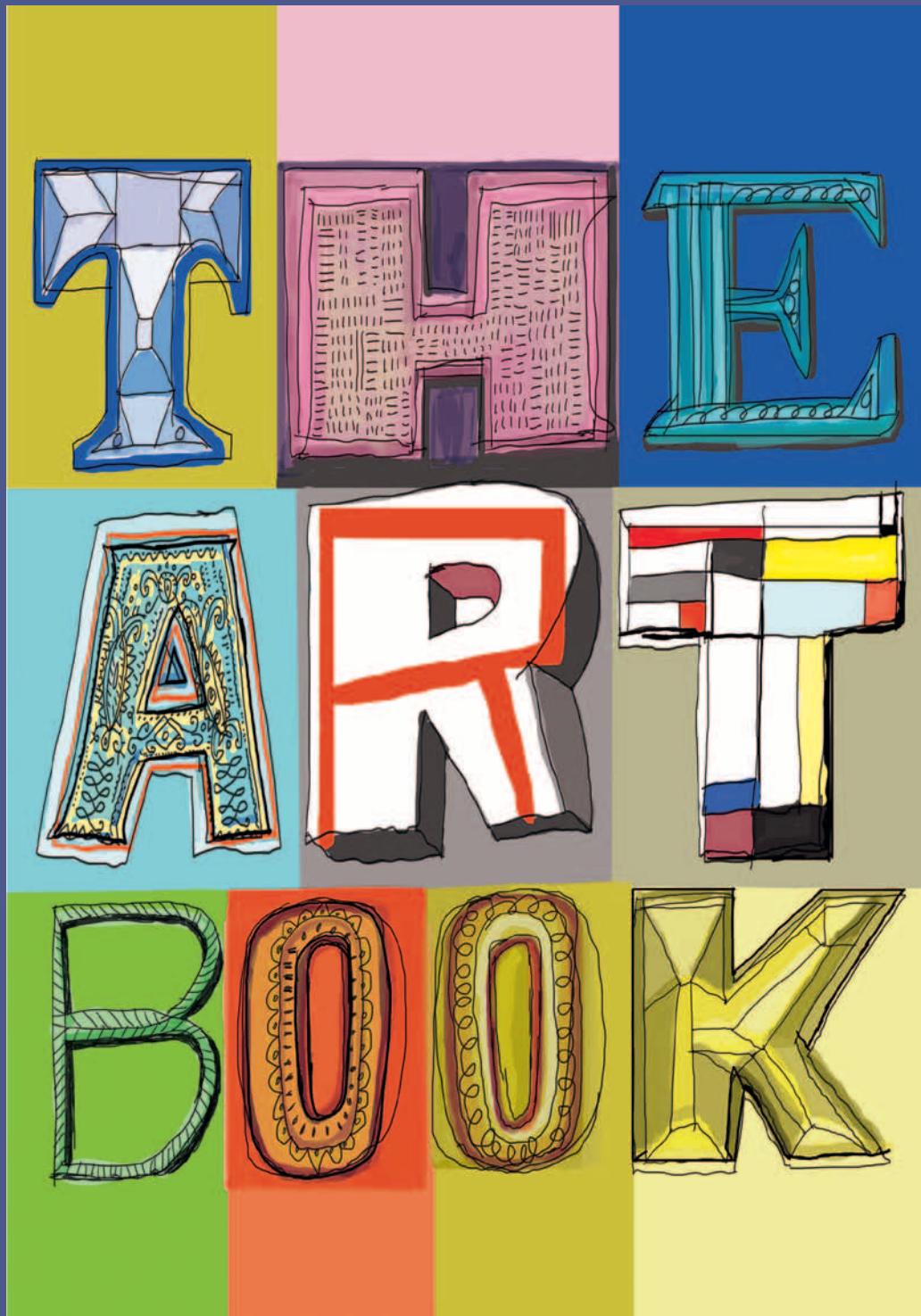
Oh mit
dem
Kopf
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Haut

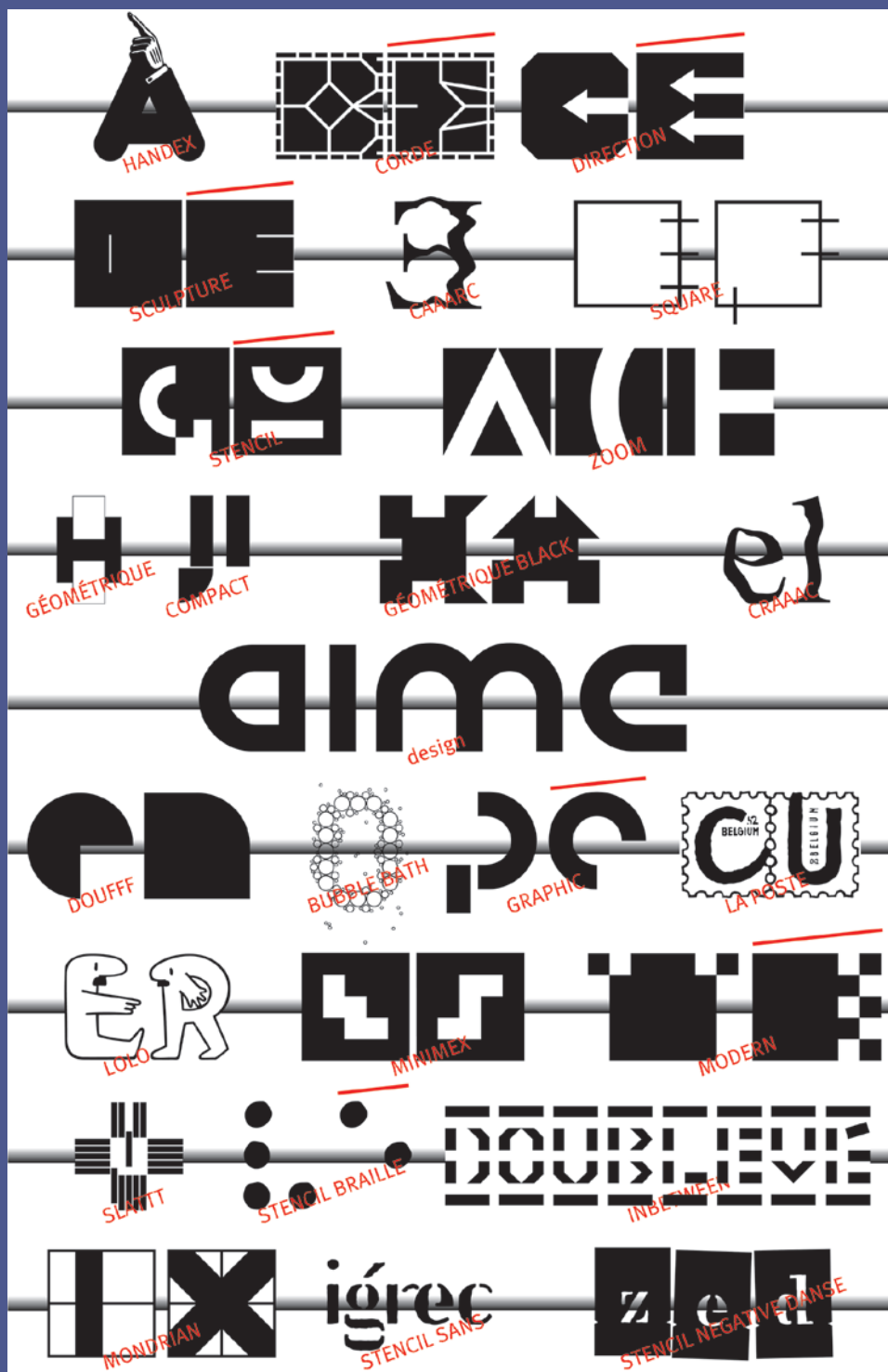




China / Han Meilin









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