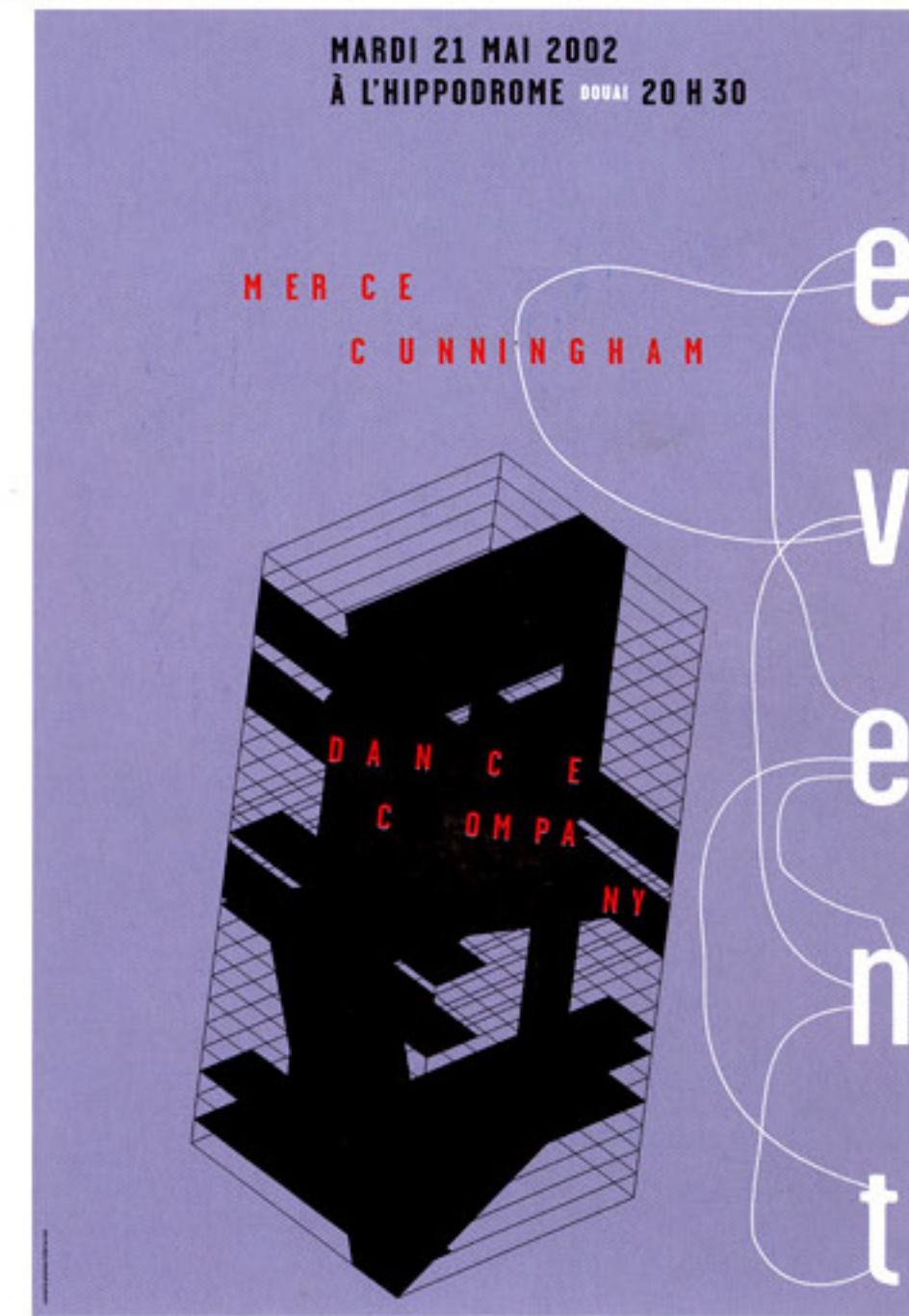
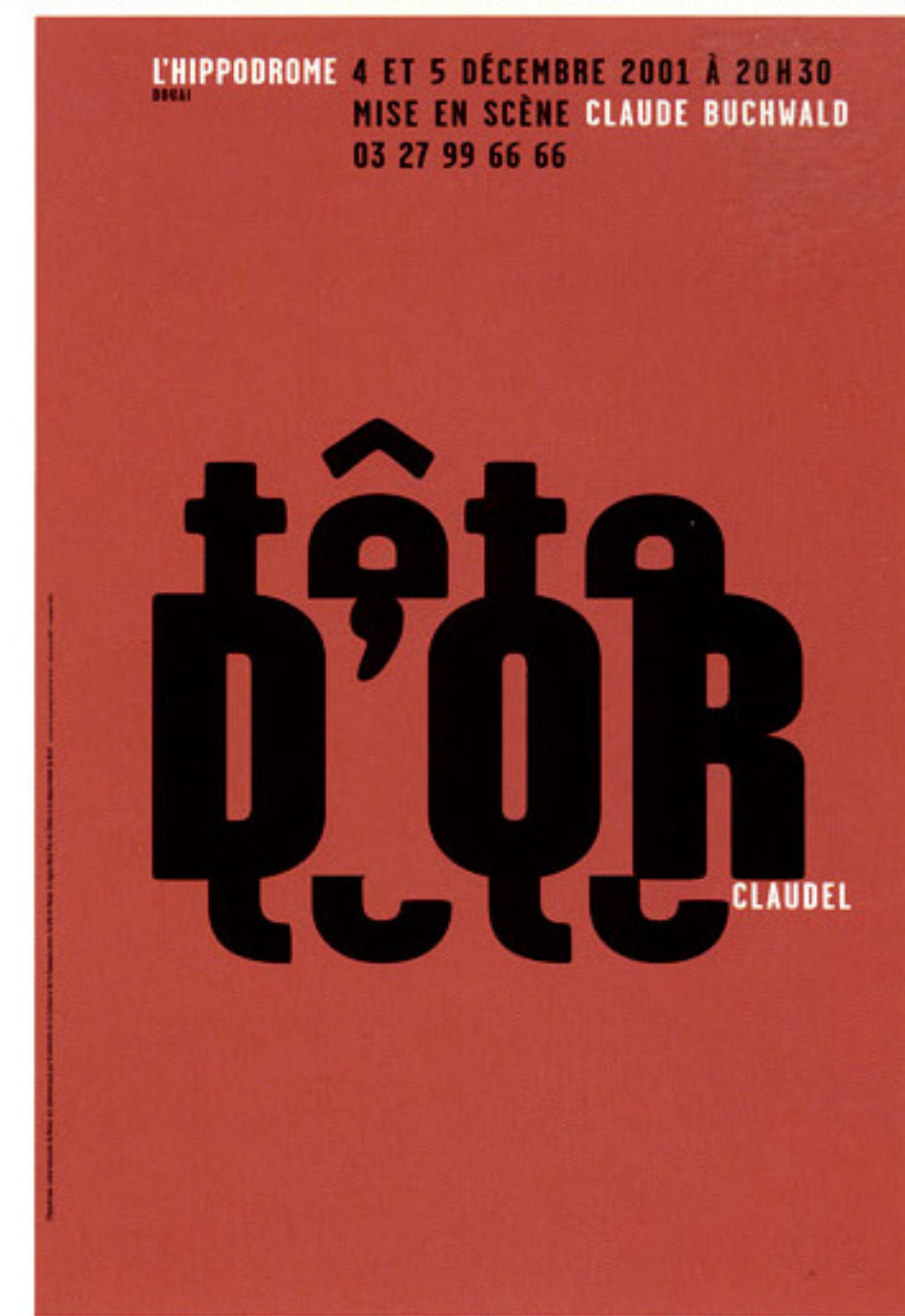
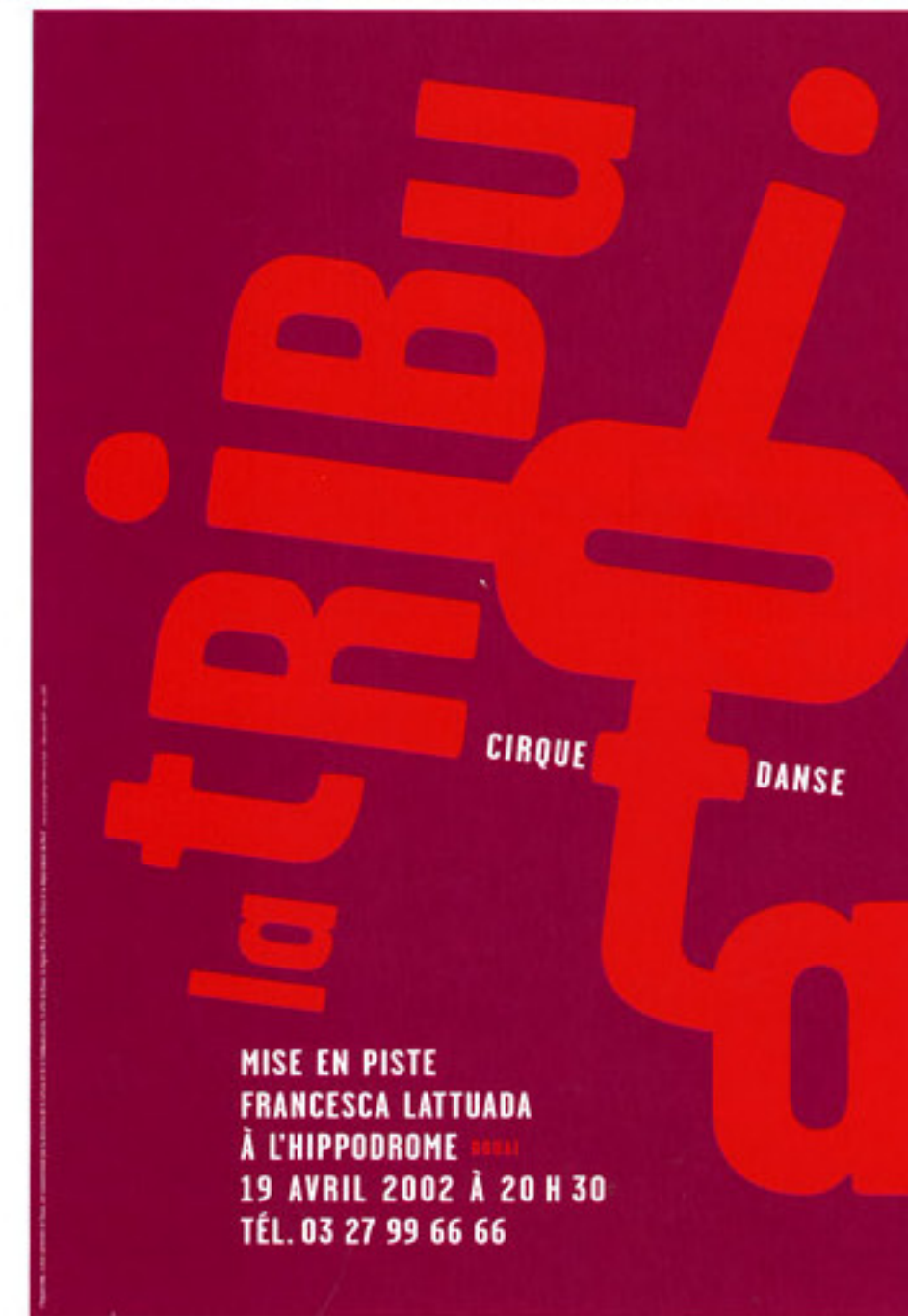
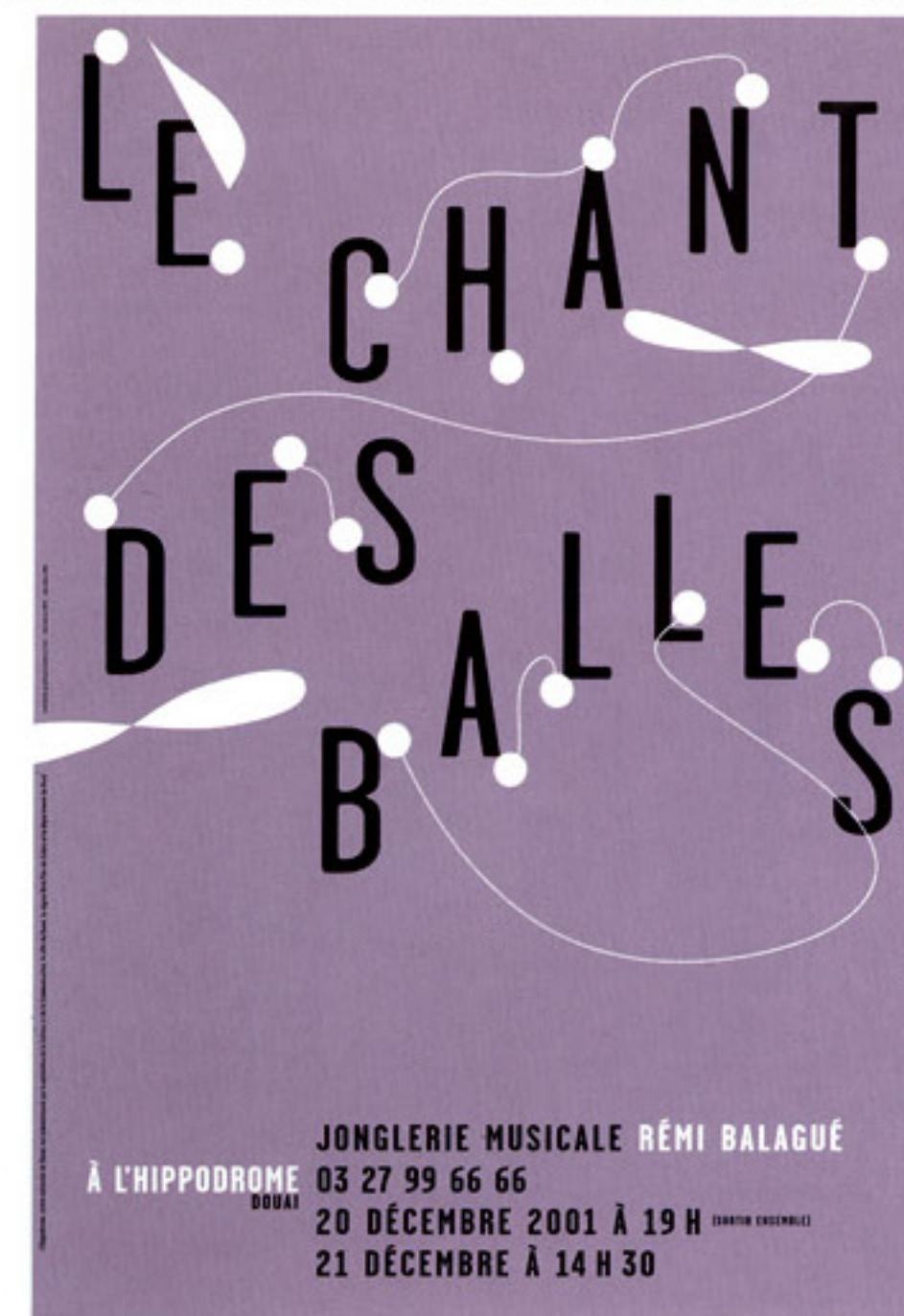
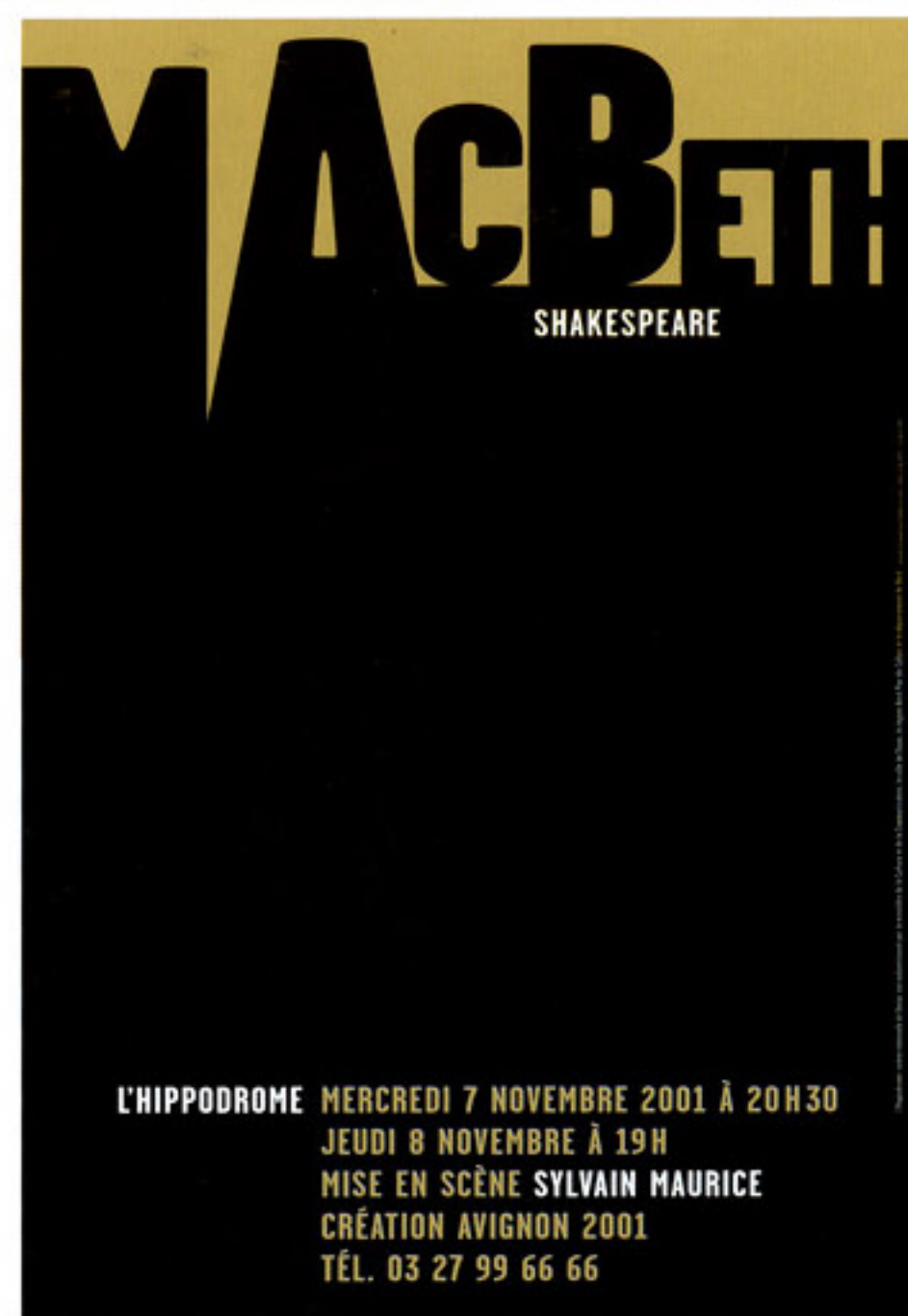


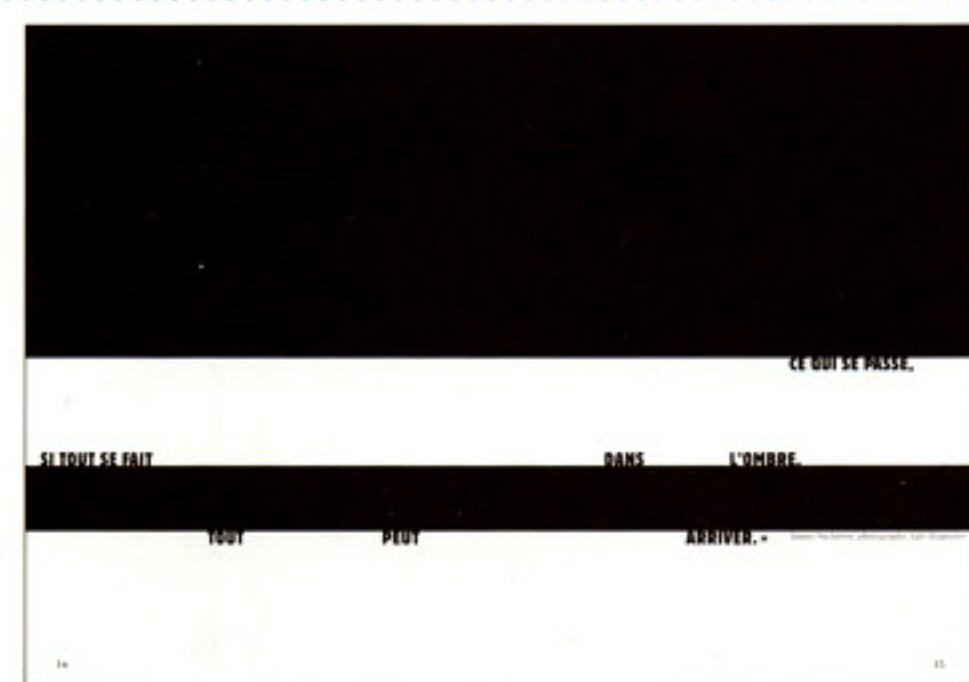
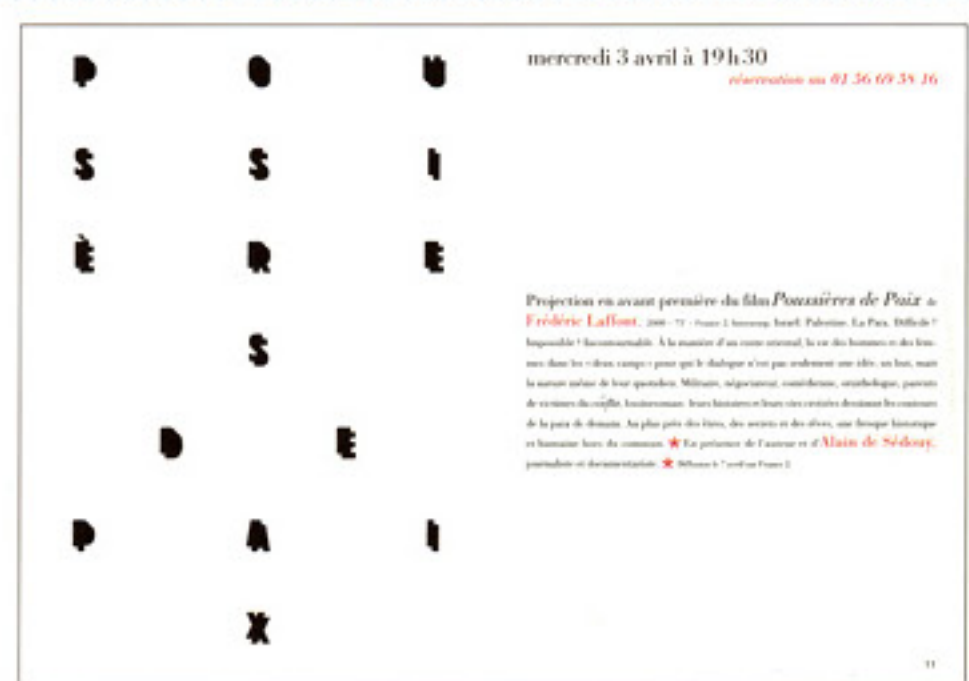
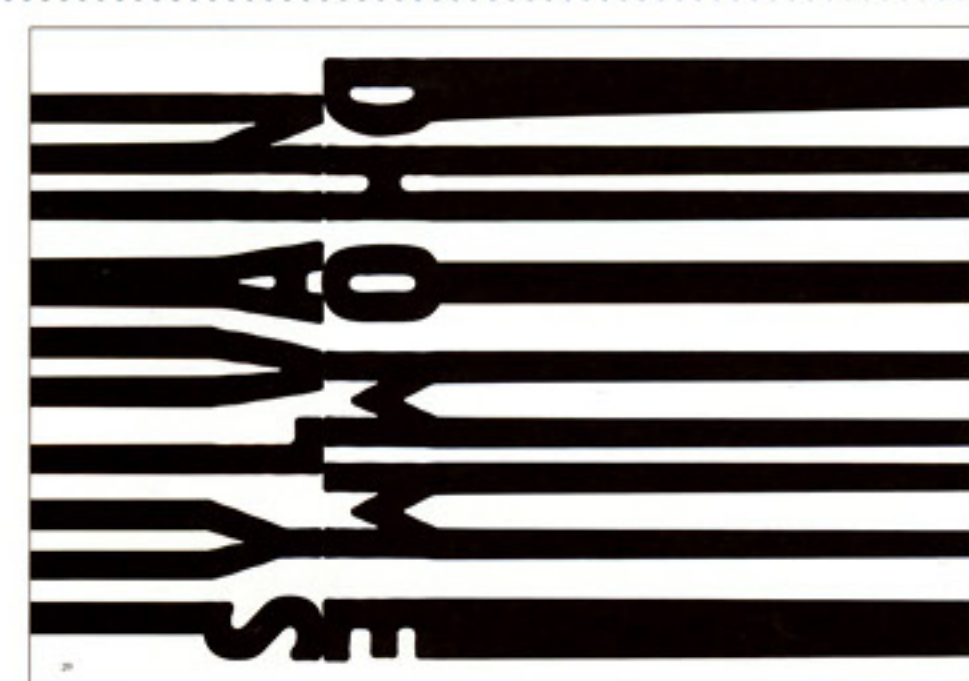
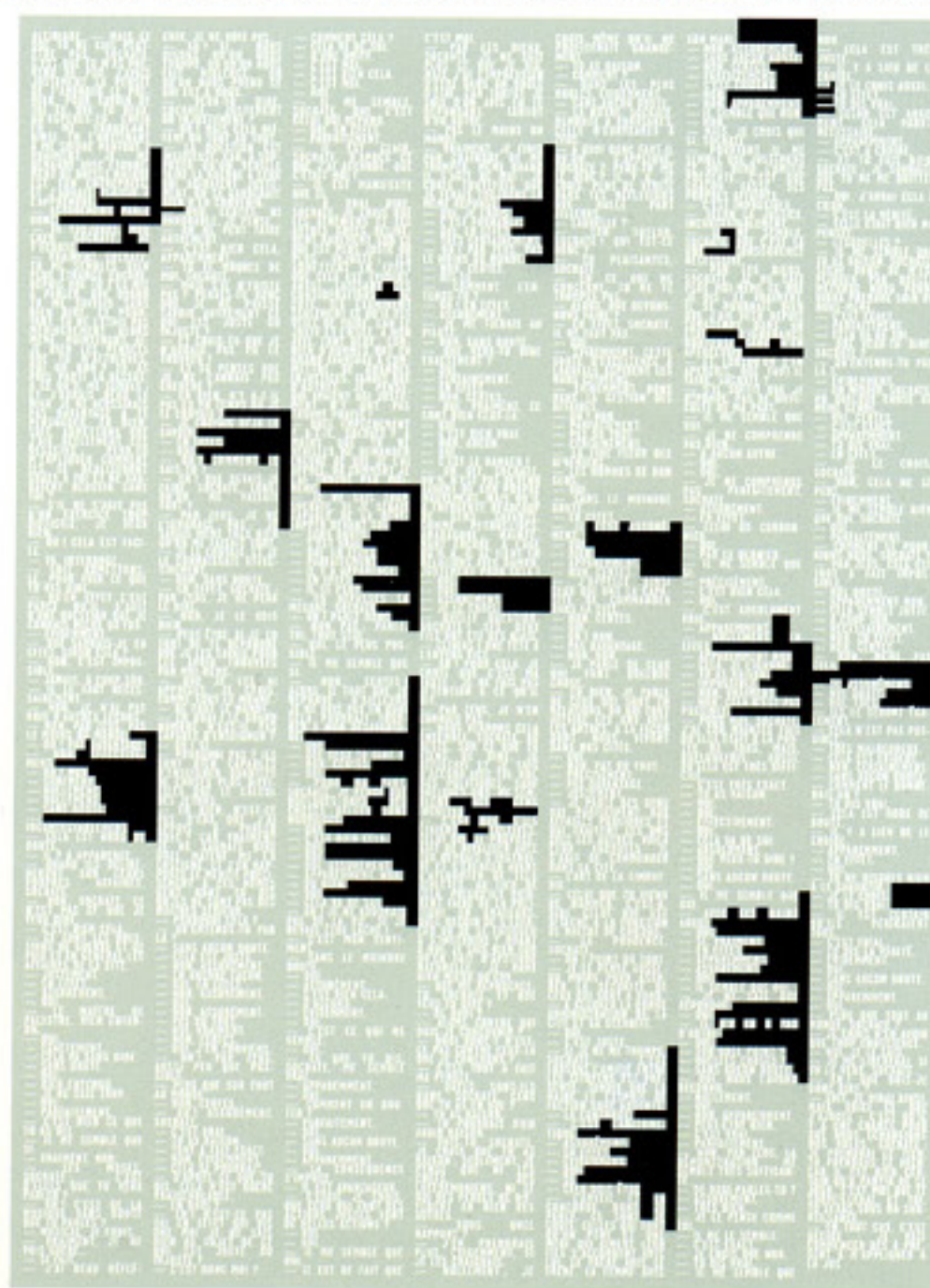
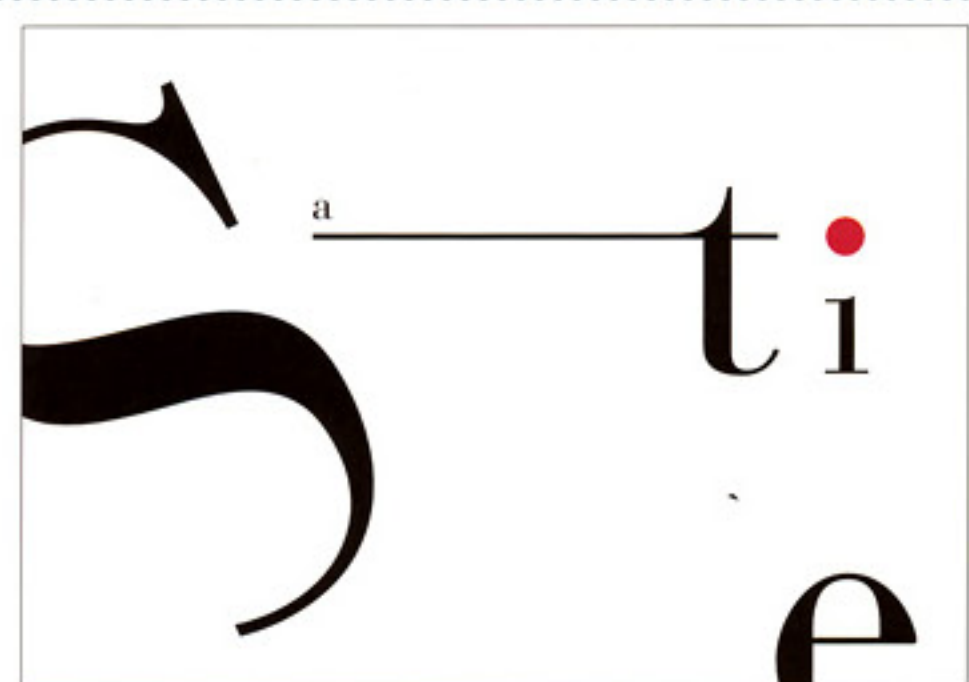
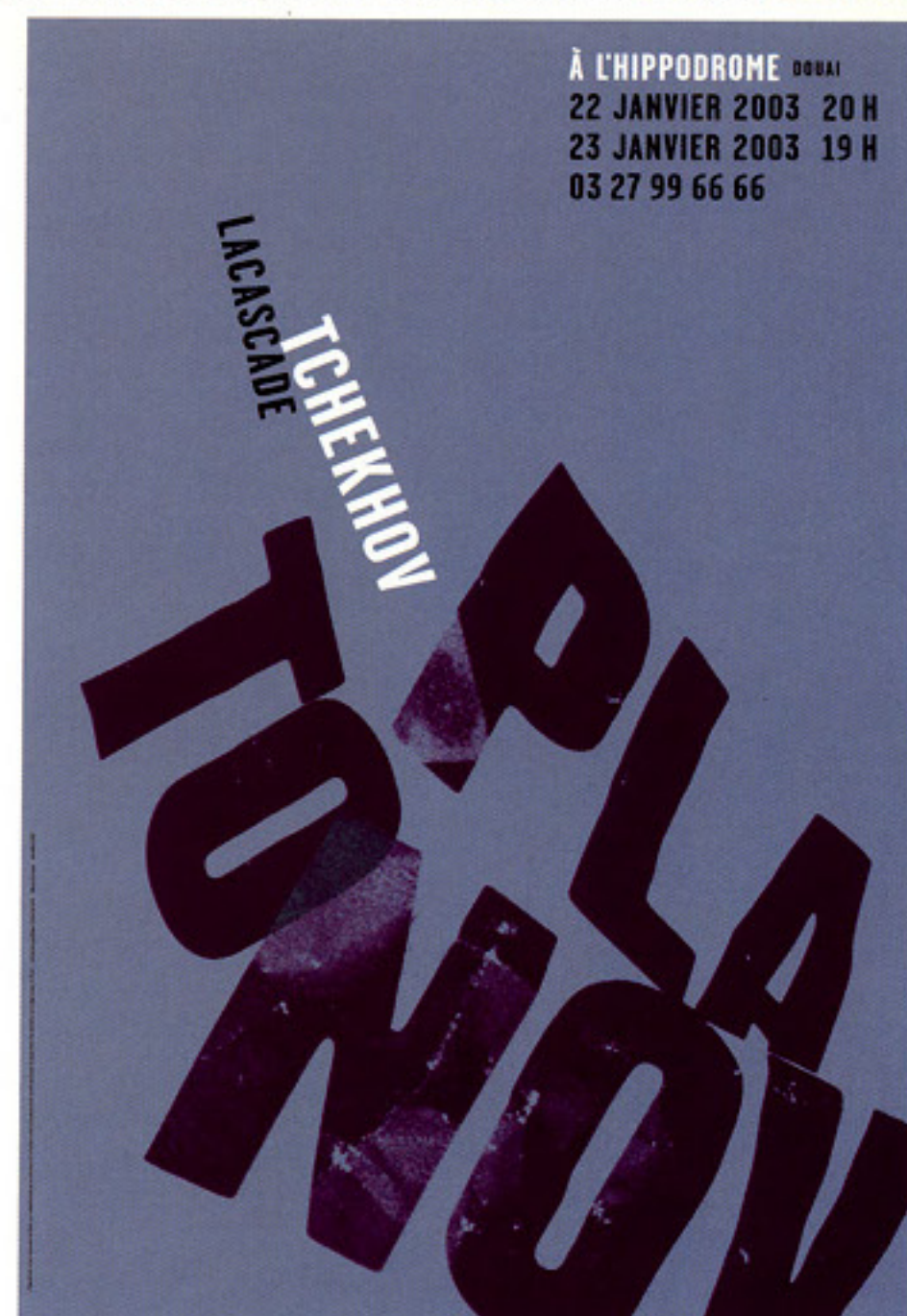
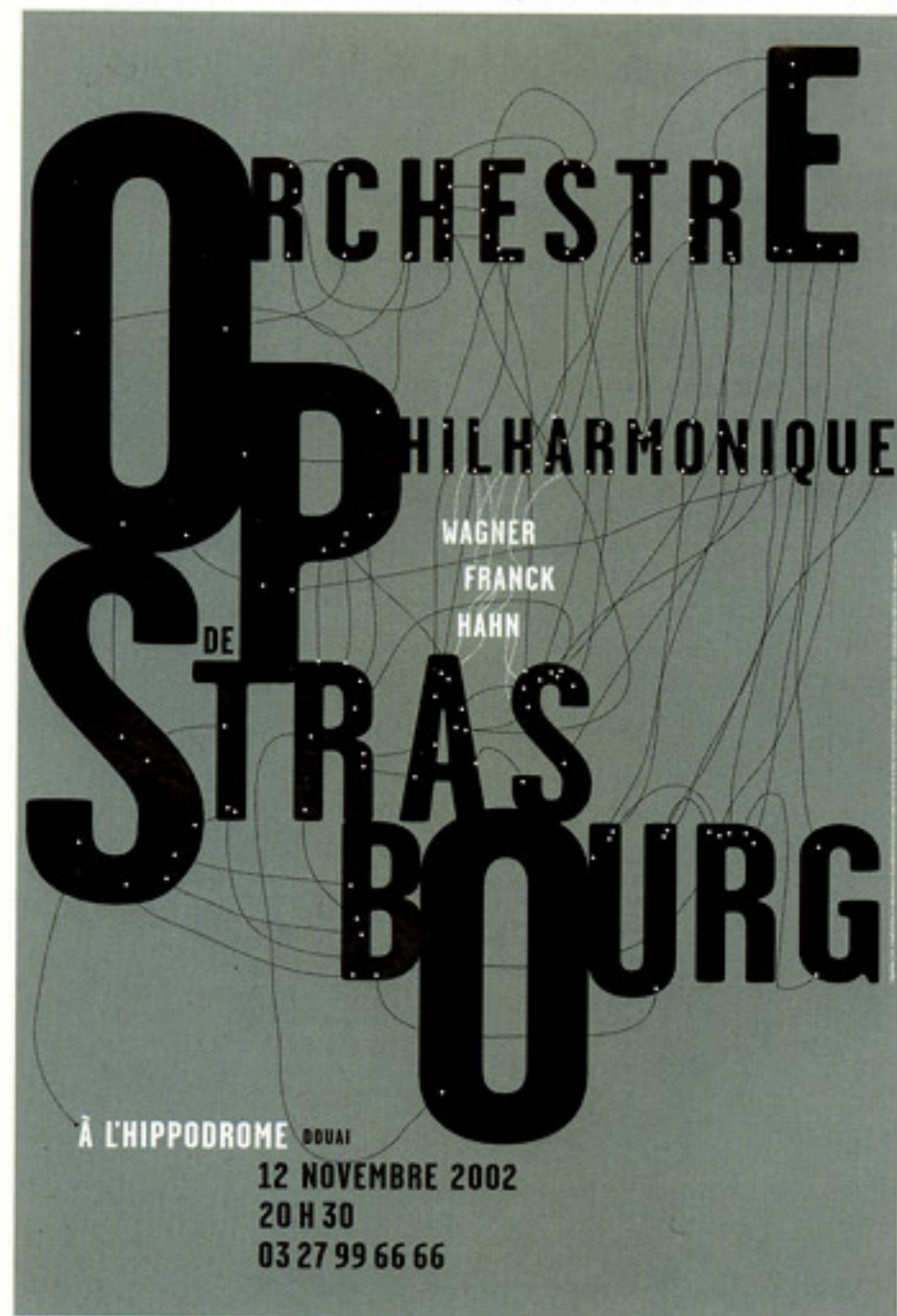
It is always a pleasure to spend time with Catherine Zask—be it in her atelier on the Rue du Faubourg-Saint-Martin in Paris, where her fantastic posters hang from the ceiling, drying like washing in Naples, or at a symposium at the other end of the world, where she never fails to impress the audience with her intelligent typographic experiments.**To truly understand her work, however, one must have seen her dance or watched how she rolls herself a perfect cigarette with great ease. In short, I am a big fan of Zask, her work, her way of being. She is a one-woman show. She is a master of playfully using letters and words to interpret the world. Some of her work even borders on witchcraft. In the Middle Ages she would have surely been burned at the stake: like every artist, she is independent and free in her work and bound only to herself.**Zask clearly knows how to defend herself with much élan and energy against the superficial premise of graphic design, against the small-minded requirements of the marketing world or even the unimaginative desires of some clients. Her work is the expression of a mentality that is uninterested in decorative sensationalism. Through her generous use of the surface she demonstrates the possessive claim for space that characterizes words. With her sophisticated trimming and cutting of the individual letters she creates a unique sign language. Even the breathing time, the space between the words, is an object of her creativity.**Her current client roster reads like a "who's who" in the administration of intellectual interests in France: L'Hippodrome, scène nationale de Douai, Université de Franche-Comté, Ministère de la Culture, the list goes on and on.**One of her best poster series was awarded the 2002 Grand Prix at the international poster biennial in Brno, Czech Republic. To everybody's delight, she flew in right away, because parties must be celebrated as and when they occur. À la prochaine, ma chère Catherine!**Uwe Loesch**

- 1 Poster for play *Macbeth*, by William Shakespeare / L'Hippodrome, scène nationale de Douai / France / 2001
- 2 Poster for dance performance *Rain*, by Anne Teresa de Keersmaecker / L'Hippodrome, scène nationale de Douai / France / 2001
- 3 Poster for musical juggling performance *Le chant des balles*, by Rémi Balagué / L'Hippodrome, scène nationale de Douai / France / 2001
- 4 Poster for play *Tête d'or*, by Paul Claudel / L'Hippodrome, scène nationale de Douai / France / 2001
- 5 Poster for dance performance *La tribu Jota*, by Francesca Lattuada / L'Hippodrome, scène nationale de Douai / France / 2002
- 6 Poster for Merce Cunningham Dance Company performance / L'Hippodrome, scène nationale de Douai / France / 2002

Catherine Zask

Paris





Catherine Zask

- 7 Poster for performance by the Philharmonic Orchestra of Strasbourg / L'Hippodrome, scène nationale de Douai / France / 2002
- 8 Poster for play Platonov, by Anton Chekhov / L'Hippodrome, scène nationale de Douai / France / 2002
- 9 Self-commissioned Alcibiade au téléphone poster / France / 2000
- 10 Spreads from various programs for the Société civile des auteurs multimedia (Scam) / Scam / France / 2001-2002