

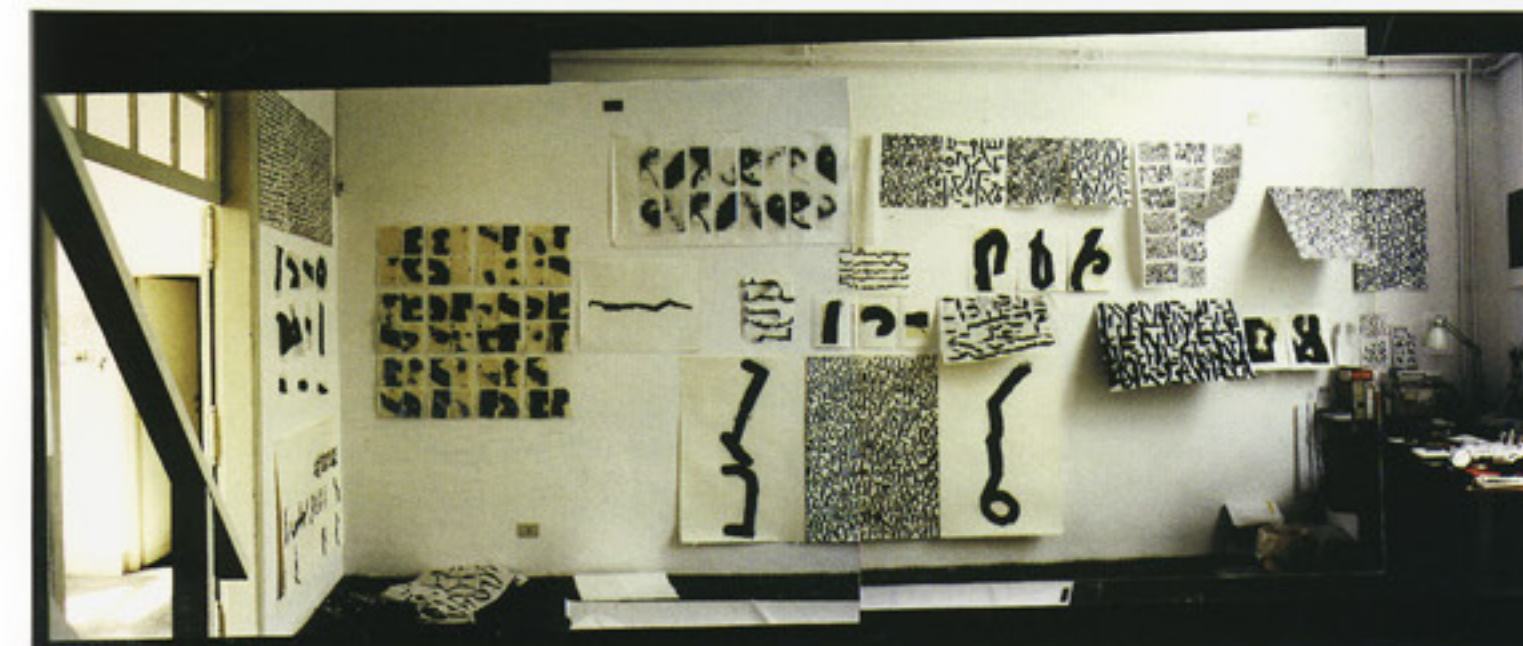
In the hands of designer Catherine Zask, typography is molded into animated thoughts that speak from the page. This series of posters occupies a position just at the edge of the type/image spectrum, where typography's informative and expressive boundaries become blurred.



Lines connecting the typographic elements are animated like a conductor's baton and direct the reading of this poster promoting a performance event.

PROJECT
Poster: Saison 2003–2004/L'Hippodrome, en travaux
CLIENT
L'Hippodrome, scène nationale de Douai
Douai, France
DESIGNER
Catherine Zask
Paris, France

Catherine Zask's Rome studio

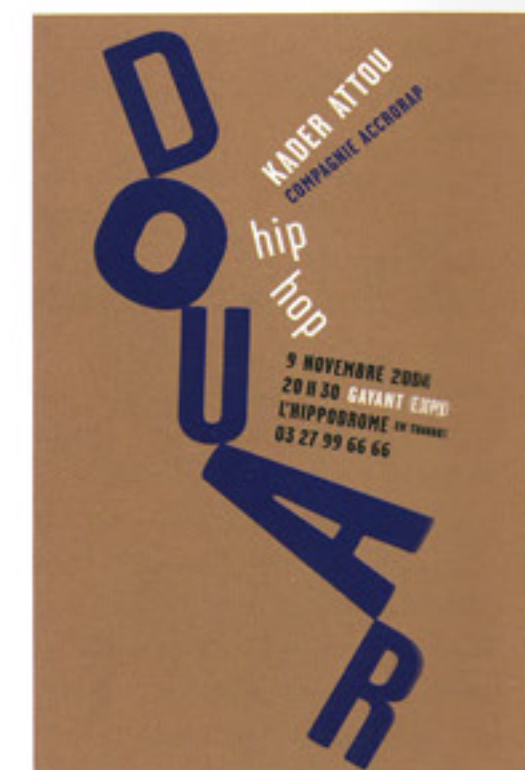


From "the beats of letter strokes" the designer distilled her own font, Alfabetempo, which she used for an invitation (below right) to a solo exhibition of her work at the Galerie Anatome in Paris.

A further investigation into the imaginative use of text is evident in the two posters for L'Hippodrome in Douai, France. The first (below left) was intended as an introduction to the 2003–2004 season of events at

the theater complex. Here, the designer modified the characters in the dates and the location in order to create an architectural space to frame the names of the composers, performers, and authors of upcoming performances.

For a performance by the hip-hop group Douar, the individual letter-forms of the group's name were manipulated to mimic the movements of the performers on stage. The secondary text was then projected forward, at different angles, suggesting the rhythms of their music.



PROJECT
Poster promoting hip-hop performance by Douar
CLIENT
L'Hippodrome, scène nationale de Douai
Douai, France
DESIGNER
Catherine Zask
Paris, France

This use of highly stylized compositional text, suggesting emotions expressed in a musical performance, illustrates the effectiveness of type as image.

PROJECT
Invitation card and poster for Catherine Zask exhibition
CLIENT
Galerie Anatome
Paris, France
DESIGNER
Catherine Zask
Paris, France

The simplicity of the designer's name cascading down on a black background is a clear representation of both Zask's design style and the vitality of her personal typographic investigations.

