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MUSICAL POSTERS
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Some Thoughts on Kiko Farkas' Posters From a Jealous Competitor
Paula Scher

It's one thing for a designer to be able to design a terrific poster, or maybe even two or three. If they are reproduced enough in biennials and annuals and all the other international competitions, the posters will, through repetition become iconic. I can think of many designers who have accomplished this, myself included.

However, it's quite something else for an individual designer to be able to assemble a massive body of posters, and only posters, all of equal quality, in one book. It is even more miraculous that this single designer has not only assembled this huge number of excellent posters, but has edited them so they are set out as spreads that each demonstrate a pair of like-minded approaches, and has been able to accomplish this pairing, seemingly effortlessly, for some hundred and twenty pages.

Kiko Farkas's small, but extensive book of posters demonstrates, spread by spread, all of the ingredients in a compelling poster; scale, form, complication, pattern, texture, wit, exuberance, line, color, minimalism, tension, power, lyricism, restraint and surprise. Many of the posters are painterly and formalistic. Others are conceptual. All of them are surprising in their diversity while the quality reamains a constant.

Another constant is the typographic precision. The various posters may employ pattern, photography or line drawing, the type is always carefully positioned, often serving as an anchor for the art work, and at other times becoming integrated with the art. The handling of the type against the images and logos helps to ensure the consistency of the series. While the same font is often used in the posters, it is never used in quite the same way.

Music has traditionally inspired some of the best poster art (Nicolas Troxler's Jazz Posters immediately come to mind). Kiko Farkas's small book of superb posters demonstrates the continued vitality of the form. I wish I had done them.

Images Of Music: Osesp Posters from 2003–2007
Arthur Nestrovski

Two hundred years ago the composer Felix Mendelssohn said, " music is too precise to be put into words". The phrase is so good that it could almost be true, but it has never stopped lyricists or critics or musicologists from taking up the challenge. In fact it has stopped none of us, as talking about music is one of the ways of understanding it, a means of giving continuity to something endless once it has ended. Music will also always be nebulous enough to inspire artists, filmmakers, choreographers, stage directors – and graphic designers. A spectacular example is this collection of posters by Kiko Farkas for Osesp from 2003 to 2007.

It is patently clear that Kiko loves music. The work that opens his 1999 book – the first volume ever

dedicated exclusively to a Brazilian graphic designer 1 –, was a poster for the documentary *Hermeto Campeão* (1981), about the Alagoan multi-instrumentalist musician. "I watched the filming as a producer [...] in order to get to know the great man better," he wrote. After this came other projects including ones for the twelve box-sets for the series "Grandes Nomes" [Great Names] (Polygram, 1995), for records by the guitarist Paulo Freire,2 and for the book *Rita Lírica* (dba, 1995), with Rita Lee's lyrics illustrated by graphic designs from the artist's own portfolio. Each project was totally different from the other. Each one was in harmony with the music. Each one had the stamp of Kiko Farkas.

There is more to this than meets the eye. It is one thing to create an individual style, to cultivate personal symbols, to consciously or subconsciously develop recognisable traits, none of which are insignificant. However, it is something else to visit a thousand and one styles and yet to own each one, while always being the same artist. Seen now, together as a group, the Osesp posters compose a true graphic design anthology, and yet at the same time continue to be a Kiko Farkas anthology. Dozens of balls of varying sizes and patterns – circles within circles – accumulate at the top of the space, suspended over the emptiness. Two gigantic black semi-circular shapes, one on each side, meet at the exact point on which a small black ball is balanced for an instant. Still on the subject of super imposition, a variety of quadrilateral shapes, in transparent tones of purple, are set against the larger purple. There are incredibly varied flowers, with monochromatic butterflies flying over the garden. Butterflies over butterflies, in an endless tunnel of abstract wings and antennae. Spirals, or woven bamboo, rising in counterpoint curves. There is also figuration: it could be the face of a woman singing, Steinbergianly drawn in a single line. A geometric dove of peace, fluttering against the yellow background, announcing Joseph Haydn's *Missa in tempore belli*. A sombre black chair, concentrated and solitary in the middle of the chaotic splendour of flowers and colours. A tambourine player in a parade, made strange to us not only because of his allegorical hat, but also due to his intense oriental blue. Staying with hats, a man in the crowd – in the Pacaembu stadium in fact – highlighted against the sea of hats in the old photograph; or in another example, reading the paper, in crimson, in the sketchy noisy space of a café. These last two examples serve to highlight something else: approximately every month the posters wove variations on a theme (geometric, figurative or textual forms), without one ever being able to guess the next. No one could know how to predict the next choice thematically or graphically. There could be multiple sweet moulds; or visions of city streets at dusk seen through wet car windows; or coloured geometric kaleidoscopes; or black and white stylisations of the neck of a violin; or "Japanese" brushstrokes (in conversation with Franz Kline and Amilcar de Castro); or three-dimensional walls of squares illuminated from behind ; or tools and screw-drivers in a mechanical dance; or tributes to Victor Vasarela, to Joan Miró, to Josef Albers etc.

"I am particularly fascinated by the shapes and rhythms of things", Kiko has said.[3] This most certainly is important for someone who is to make posters for an orchestra. The secret without a secret, in this repertoire of hundreds of creations, was precisely that he was not beholden to any one element of any of the works to be played – except in one or two exceptions, such as the white stone for Krzysztof Penderecki's *Seven Gates of Jerusalem*. Instead, he freely occupies the musical space of the imagination, where rhythms and shapes take precedence, and move themselves in unexpected directions.

This freedom also answered the conductor John Neschling's request to help combat the

1 Kiko Farkas, *Máquina Estúdio*. Rio de Janeiro: Sextante, 1999. Série "Portfólio Brasil/ Design Gráfico".

2 The most recent, Nuá – *As músicas dos mitos brasileiros*. Campinas: Vai Ouvindo, 2009, also includes freehand drawings in a book that accompanies the CD.

3 Interview with Ellen Shapiro, *Communication Arts*, vol. 47, n. 1, mar.-abr. 2005.

unfashionable image of symphonic music. To turn this music into something more current, to make the concert hall into a space also for contemporary debate and not just a museum to make sound visits to works from the past, but rather, a living center of culture.

The importance of Kiko Farkas' posters was not insignificant in this project. These images of the music, seen together, not only have the distinct face of the artist: they also trace a distinct face of the orchestra, in a moment of extraordinary ambition and its proportionate result. They are also confusingly our own image, or rather, the image of our shock and impulsion, over these years that have consolidated this golden age of music in São Paulo – an age in which we are still living, as if it were natural and as if it had always been like this.

But it isn't and it wasn't: like so many other experiences of this type, the dimensions of things are only seen now in retrospect. Time folds in on itself and shows us a living truth that has already taken on the contours of history. They are images of music also in this respect: portraits of what has been done and of what is being done. Each of us living the music, put like this into images, under the auspice of daring and of joy.

A serious play
Kiko Farkas

In December 2002, I received a call from the *Orquestra Sinfônica do Estado de São Paulo* [the São Paulo State Symphony Orchestra], asking if I would be interested in presenting a proposal for its visual communications. At the time I didn't know much about the size or the reputation of the institution, but I accepted the offer on the spot! Over the last fifteen days of that year, I worked feverishly on a selection of items they had sent, in the attempt to come to a reasonable financial agreement. I had thought of a price, but I realised that I was diving headfirst into the unknown: I had no real idea of what those indications meant. I did however, have the feeling that something important was on the cards.

Paula Scher, in a lecture at TED (the non-profit North American association that organizes debate on the themes of Technology, Entertainment and Design) called "Serious Play" said that the important and truly surprising things that she had achieved in her career were always unexpected, or she things that she had thought she wasn't ready to achieve, or for which there would not be enough time, or funds. My experience also confirms this hypothesis. Osesp took me completely by surprise and even in the midst of my fears I began the frenetic pace of the work that was to continue for the whole period. When I finally began working, I had no idea I would be creating a visual universe that would translate the spirit of the orchestra. Harried by the tight deadline, my aims were far more modest: I merely wanted to finish the first concert program in time and order the information clearly and objectively so the public could enjoy the music with the least distraction and maximum information.

In March 2003, I went to the meeting with John Neschling, the then artistic director of the orchestra. Until that moment we had not actually met and all I knew about him was his fame as a talented and extremely demanding conductor. At the meeting, which included those from the upper echelons of Osesp, the conductor looked at the printed program and was condescending. He realized that there had not been enough time to create a totally new graphic project, and said: "This isn't what I want. I want you to go crazy!" At some point in the conversation he mentioned that he had chosen the Máquina Estúdio [Studio Machine], which he had seen in my portfolio, because of its colors and the irreverence of my work, and that he wanted to see all this in the graphic designs for the orchestra. He also said that Osesp was modern, and that this should come through in the work.

While on one hand I left the meeting with a taste of failure in my mouth – the worst thing that

a creative professional can hear about his work is that he was *merely correct* –, on the other I had been given a golden opportunity: the chance, or rather, the demand to stretch the limits of my creativity.

From that point on I started to understand that my real purpose as a designer was to capture and translate into visual elements the spirit behind Osesp's undertakings, and not just the more visible face of their music. What I needed to do was to create a "brand".

Osesp is not simply a group of talented professionals making music; it is a generator of culture in its widest sense. All of its undertakings should contain its brand. Of course, efficiency and clarity of information cannot be set aside, but the most important aesthetic objective should be to communicate a spirit of renovation and modernity.

In this strategy for constructing Osesp's image, the posters started to take on a position of greater importance in my head. With their own very particular characteristics, they were to be the visual translation of the music that the orchestra produced, through the approach of its artistic director, and the vision of the designer hired to put it on paper.

Total freedom: the maestro did not renege on his initial demands and he supported all our experiments. Once we had defined the direction, and the first pieces had been approved, we settled into a climate of trust. We enlarged the size of the posters from 70 × 70 cm to 80 × 120 cm and prepared ourselves for a not inconsiderable challenge: we created nearly three hundred posters between 2003 and 2007, and also all of the graphic material for the orchestra – concert programs, announcements and many other smaller projects.

When I started to think about how to meet this tremendous challenge, the first thing that I decided on was to avoid any element normally associated with concert music such as images of composers, instruments, theatres, cities, or written musical language like staves, notes and other symbols. We wanted to work with the elements that are present in musical language, but that can be visually reinterpreted. Rhythm, harmony, composition, group, pause, sound, texture, tessitura, direction, dynamics, melody, order, disorder, parallels and many others. Once we had chosen the direction, anything went as long as it expressed some emotion connected to music.

The pace of work was manic and my assistants Elisa Cardoso, Hugo Timm and later Mateus Valadares, were as deeply involved as I was, their help was invaluable. On occasions we worked together, on others I gave them free rein for the entire process.

In some months it is possible to identify clearly defined families of posters; in others there are more subtle links between them; and in yet others there are vast differences. Some posters were created in less than an hour, and others took days. With the time constraints, each one was created based on the previous one, which already contained elements of the next, in a continuous process that left little time for critical analysis, and which kept us in a permanent state of creative alert.

On The Free Nature Of Systems
João de Souza Leite

To the eyes of a layman, a poster is not just a poster; it is more like a potential link to an event, a happening or a product. Whatever the information it holds, what is important to the layman is the feeling it awakens, the sense of urgency, even though they do not know why or how so much personal mobilization is achieved through a simple sheet of printed paper. Secondly, the accuracy of the information contained in it is also generally considered important.

What interests us here, and what seems fascinating, is the chance of exposing the techniques used by Kiko Vargas in the construction of such a varied yet cohesive group of posters for the *Orquestra Sinfôncia do Estado de São Paulo* [Osesp], which he and his team created between 2003

and 2007. Around 300 posters were devised and printed over these four and half years, averaging at around 6 posters a month. On occasion there were as many as eight in a single month!

This work of unparalleled richness and variety echoes themes that have been explored throughout the history of design. This though may imply that its originality is at risk. Or that Kiko's work, which is so personal, may neglect some of the basic premises of graphic design. This is not so. It is precisely in the confluence of these and other factors that surround the project and the production of this formidable collection that we find the greatest challenge for its analysis.

However, among other aspects, it is here important to draw together commentaries on Kiko's freedom in relation to certain formal canons, and to admire and underline his typographic rigor. These constituent elements of his work confirm a vital precept of graphic design, that which supposes an 'other', someone to communicate with, or a group of people to inform. A layman, in other words, who will not only be captivated, but enthused by the images, and who will also be informed of trivial, but very important, things such as the place, date and time of the concerts put on by the magnificent orchestra, together with bringing to the fore the composers, their works and the conductors and soloists of the performances.

Kiko Farkas – the grandson of Desidério Farkas, the founder of Fotoptica, son of Thomas Farkas, a respected photographer of Hungarian extraction like László Moholy-Nagy, to whom he refers so often in his photographs – was born, as one can see, into a family strongly connected to images. Through their production, their framing, their commercialization, images were the centre of the home.

…There was a dark room where my older brothers would hole up sometimes for the entire night. I didn't have much patience for that, and I preferred my father's library and record collection where I found marvellous things over the years. You want an example? How about the complete collection of *Graphis* magazine? Or all of their annuals? Saul Steinberg books? They were there…Barbarella HQ? There too. Salvador Dalí? As well. An album of Art Deco posters. The publishing house Skira's old collection of art, where the images were printed in seven colors with a special gold and blue, they were there. [4]

Kiko Farkas also trained as an artist:

I had classes with Luiz Paulo Baravelli, Frederico Nasser and Carlos Fajardo. At FAU, in 1976, I started metal engraving in Sérgio Fingermann's studio. There was also a watercolor and woodcut studio with Renina Katz. In 1979, I spent a year in New York at the Arts Students League, studying with a professor who had studied under Georg Grosz. We did life-sized life drawing every morning. It was an amazing thing to learn, learning how to look. Over this period I drew every day, practically the whole time, making watercolors, prints, notebooks.

Thus we can see that these elements together– their quantity and quality, both influenced by the time-limits of their creation – lead us to the recurring question: is it art or is it design?

Many binomial terms have been used over the years, used contrastingly in the field of graphic production. Art and design are certainly one of the most recurrent. In the Bauhaus, the great modern centre of design teaching, art and technique were combined in their drive for the constructive rigor that came to guide their production after the 1923 exhibition. A door onto constructivism was opened by this direction, and later onto concrete art as a template for modern thinking in architecture, design and the graphic arts. It was also from this direction that the definition of design came about in opposition to art. Kiko's posters bring this issue back into debate.

Personal expression and information have often been considered antagonistic, and in general

4 Interview with the author, July 2009.

unhappy bedfellows, because they do not take into consideration the degree of interference of the symbolic elements present in every human manifestation of the scope of communication, a question dealt with by Katherine McCoy in her article "Information and Persuasion: Rivals or Partners?"[5] In this short article published in *Design Issues*, the American designer and essayist definitively takes apart the notion that it is possible to separate one from the other.

Irrespective of this, the posters here force us to face the inconvenient question of how can one separate such intrinsically related fields? It is more relevant to concentrate on the kind of material that the author makes use of. In what way were his tools conceptual and technical? What techniques did he use? It is these that are the topics that deserve our consideration.

Another topic, perhaps the most important in the field of graphic design, is about "identity". It is central to the activity; nothing in graphic design can ignore the issue of identity at any level.

The group of posters expresses a clearly identifiable function, over the immense collection Kiko enables the cohesive construction of a language that in the end, mimics itself through the precise nature of the phenomenon to which it refers – the musical manifestations of Osesp. In this way there is an echo of what Walter Gropius proposed for the Bauhaus:

The main premise of Bauhaus is the idea of a new unity; a joining of the arts, styles and appearances to form an indivisible unity. A unity that is complete in itself, whose meaning is only generated through the vitality of life. [6]

Subjective expression, or pure pictorial treatment? Structural rigor revealed through typography? How far does one characteristic serve the other, or to what extent do they collide? What influence does aesthetic value have on technical procedure? And contrastingly, when does technique provide a solution? Finally, what is the level of control Kiko and his team have over the process in a work of such vitality? These questions hover on the brinks of our thoughts and lead us to others: what are his references? Which ones are manifested in this immense production? A clue, according to Kiko:

The first cartoon strip that inspired me was Tintin. Even now I am blown away by Hergé's clarity and economy. The first designer to impress me was without a doubt Milton Glaser. […] Another strong reference was Saul Steinberg. […] Then later I discovered the Poles, including Roman Cieslewicz and Henryk Tomaszewski, and others like Paul Rand, A.M Cassandre, Shigeo Fukuda.

Not a single name connected to the so-called International Style is mentioned. Not Armin Hofmann, Karl Gerstner or Josef Müller-Brockmann come up, perhaps because chronologically, none of them could have been directly connected to his developmental path. But along this path, in the midst of so much formal experimentation, we can see a certain persistence of the modern. While Kiko's references remind us of the precision of Hergé's lines, Steinberg's lyricism and humor, Polish style freedom and Paul Rand's Matissean experiments, those who are not referred to are still present, though Kiko owes them nothing. So to whom does he owe a debt? After all, nothing comes from nothing, life constantly contains traces of the past, even if – ill defined – they are hidden in its fabric. Despite this, they are there, in the midst of our approach – that of the designers – faced with projects, in the midst of our understanding of ways of behaving.

There is no other way of referring to this kind of phenomenon other than as the continuity of something that is, by definition, discontinuous – life itself. Could this not be the way of considering

5 Katherine McCoy, "Information and Persuasion: Rivals or Partners?". *Design Issues*: vol. 16, n. 3, Autumn 2000

6 Walter Gropius, in a conversation recorded in Frank Whitford's documentary, *Bauhaus: The Face of the Twentieth Century*, Arthaus Musik, 1994.

this work, so as to be able to extract something that transcends it, moving towards a greater understanding of what is design?

In the first case, we should not deceive ourselves and treat this analysis as one that can reveal a single conceptual or creative procedure. The group of posters is made up of different series that show different elements. Different language games.

Above all, the designer is a manipulator of language. Faced with each problem, an interwoven group of situations comes to light in an almost tactile process of scrutiny. In general, the principle actors are customers, – clients –, who want to communicate, for a variety of reasons, with another group of individuals – the public. But this scenario is not limited to this familiar duality. In the set-up in which a certain form of communication is to be developed, there are multiple voices to articulate: the designer, with his specialized abilities, conditioned by his personal history and his passion for his profession; the history of graphic design which can counteract it, either as a backdrop or as an explicit reference; the technological possibilities; the object itself as communication…And so, in a specific task, there will inevitably be many voices that will soar above or mix together with voices that are on occasion dissonant and on others harmonious.

Therefore, as a naturally diverse and stimulating manipulator of language, the designer is without a doubt the conductor of this polyphony. And his choices and decisions – on the nature of the image, on the elements of the typography, on the technique of representation – determine the results of the work.

Thus, Kiko puts his brand on all the posters; but what is his brand, if its form varies so much and if the habitual marks of identity are transformed in each new series? It is not his profile as an illustrator that is predominant, but his identity as a designer. The designer who, faced with that myriad of information, chooses paths, routes and intensities. And in the body of work repeatedly reveals a constant, which eventually establishes itself as a common identity.

The dream of "an intimate relation between the visual arts and music", expressed by the conductor John Neschling, who was the most responsible for the opportunity Kiko was offered, in his words enabled "us from the Orchestra, to have the honor of showing ourselves, making ourselves seen and not heard".[7] In this sense the conductor was mistaken. The posters for Osesp do reproduce sounds, and are reminiscent of rhythmic and tonal sequences.

In the Bauhaus, in the formal experiences and in the theoretical reflection made by Wassíli Kandinsky, there is a recurrent allusion to the relations between image and sound, when the artist established direct relations between the nature of forms, their elements and the relations that govern them.[8] There they are, related with precision: rhythm, contrast and proportion. Of what else is life made if not relationships of this nature? What relations constitute music? Giulio Carlo Argan refers to Kandinsky's celebrated painting, and states that it has no need of references to sensitize the public, the abstraction that refers to nothing finds something in common in everyone. Although there is no portrayal of the real and concrete world, Kandinsky manages to move people, and to provoke reactions in them so they can relate in some way to each other and the sentiments there expressed, without intermediaries.

From the reality in which the painter finds himself immersed, just like anyone else he has neither received nor retained anything other than transitory, fragmentary, disconnected images; not of defined objects, but of things that are stationary or mobile, diluted or rounded, shrivelled or dilated. These impressions neither recognize nor represent the objects, they are interesting (author's

7 John Neschling, "Os sons que se escondem atrás dos cartazes", in *Imagens da Música por Kiko Farkas*. Catálogo de exposição. São Paulo: Instituto Tomie Ohtake, 2004.

8 Kenneth C. Lindsay; Peter Vergo, (orgs.). *Kandinsky Complete Writings on Art*. New York: Da Capo Press, 1994.

emphasis) to the subject, whose existence also consists of ecstasies and movements, tensions and distensions, and is realized in an environment that is equally made up of ecstasies and movements, tension and distensions.[9]

If Kiko Farkas' conceptual and pictorial operations bear some resemblance to the statement about Kandinsky, it is not a merely syntactic game. It holds a great deal of meaning, it does the same thing: rhythmic vibration together with selected images that can emphasise the lyricism of a concert or the tonal ruptures of another.

The capture of an image, or its invention, begs the question: what were the decisions that led to choosing a butterfly, or a circle, or a photograph of the city of São Paulo? For our purposes, it is not the image that interests us here, but their author and his choices. It is important to reiterate that we are talking about a designer-author. Not one who would like to lose themselves in the anonymity of the universalism of concrete art, no! Kiko is placed simultaneously in the modern and the contemporary – which contains within it criticism of the modern. Therefore, for as long as his voice is clear, and has an authorial tone, there is his signature in his posters –, just as with Paul Rand, Ivan Chermayeff, Milton Glaser –, it is important to know what drives the selection or the creation of this or that image, and which one will serve him as a motif for his graphic projects.

Therefore it is not important where the image comes from, what is important is the eye. The eye that determines the framing, that evaluates its possible uses, its production as texture, but also as a way of capturing other eyes, the eye of the common man, of the passer-by, of the layman. This selective eye is also without doubt an educated one. It is practised; it reaffirms the wealth of information he can summon up as a designer. It is what the English researcher Nigel Cross calls "designerly ways of knowing".[10] This educated, practised eye is the result of Kiko's personal trajectory as a designer, someone who has to satisfy the specific demands of each project – their technological and temporal limitations, as well the necessary and precise information to be passed on.

The following are just some of the processes to have been adopted in the multiple language games that are consubstantiated in this series of posters:

a. images repeated in different sizes, their placing in the allocated space is reminiscent of the systematic repetitions of musical construction.

b. organic forms that contain other organic forms of the same kind, reproducing patterns that multiply on different scales;

c. organic textures joined to geometric forms, and which escape the surrounding shapes, thus accentuating the contrast;

d. irregular textures, that are however organized according to a pattern, and that provide the contour for other organic forms;

e. exercises with lines that create surfaces whose positions alternate through folds, twists and juxtapositions, thus establishing rhythms and musical evolutions;

f. the contrast provided by typographical order as opposed to the line that results from a movement;

g. "dripping"; a direct tribute to the controlled chance technique developed by Jackson Pollock, together with the exactitude of the typography;

h. images found by looking carefully, whether captured by others or by the author himself is not important;

i. quadrangular threads alongside regular circular ones, with a game of forward and backward movement that always manages to achieve original shapes;

j. the contrasting game between radically different scales of typography, in the style of Aaron Burns; among so many others…

9 Giulio Carlo Argan, *Arte Moderna*, São Paulo: Companhia das Letras, 1993, p. 319.

10 Nigel Cross. *Designerly Ways of Knowing*. London: Springer, 2006.

Returning to the idea of the persistence of the modern in Kiko's work, the significant presence of those masters of the International Style – Emil Ruder, Josef Müller-Brockmann, Armin Hofmann and Karl Gerstner, – is clear; an expression adopted to define a kind of linguistic game that was elaborated throughout the 1950s, with its origins in Switzerland, when the idea of system was central to graphic design. At the time, all of these men dedicated themselves to an unparalleled production in the history of graphic language, in which the idea of structure determined typographic order, rhythmic exercises and contrast. It is not by chance that some their most significant posters were for musical presentations.

While clearly this series of posters developed for the *Orquestra Sinfônica do Estado de São Paulo* are completely original, free and charged with an intensely personal expression, the results are also strongly impregnated with this culture, perhaps the most emblematic of modern graphic design. Because of this, the work presented here is a part of the experience of design as a whole, thus making it impossible to impose any other kind of label than that of a participant, one of best, together with those others in this great trajectory.

Free, investigative, the proponent of new forms, a recycler of old forms, Kiko still manages to add something that places him near the center, on the axle of the action: where typography is the protagonist. While sometimes its presence appears merely complementary to the image, this is something that is not finalized, that cannot be concretised in the fruition of a single example from this immense series. There is something that, one supposes, is continuous, that feeds off past experience – in the last concert, did you see it? – and that paves the way for future readings. In this sense the typography is the protagonist. The key is in the play of contrasts, the exact guidelines of order, the groupings of graphic mass configured by these little things that serve to tell us so much: letters transformed into typography.

For these reasons, Kiko Farkas is more than anything else a designer. His skill gives him a rare degree of freedom to control his systems. Along his path, with such a diverse way of seeing, Kiko is immersed in what one may certainly call the admirable culture of design.