

No one cares who came second.

Reporter

nic comes 1st

"My little Kenzie has been running since she was a little girl"

...the deep his curiosity grew

...the world's leading hybrid production vehicle

10V/FRU/B/002821/FEB10/7E



Prius with Hybrid Synergy Drive.
The world's leading hybrid production vehicle.
150,000 petrol-electric hybrid vehicles worldwide.
Environmentally friendly driving.



which is exactly why the Toyota Prius (the world's leading hybrid production vehicle) is considered its pioneering hybrid-synergy drive technology, brake-by-wire system, integrated electric air conditioning system. Environmentally speaking, the Prius cuts fuel consumption by 55% compared to similar sized vehicles. The spacious Prius has an on-board satellite navigation system, Bluetooth cell-interface, leather seats, an onboard DVD player and more. Visit www.toyota.co.za to find your nearest Prius dealer.



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BRAND THE BELOVED COUNTRY

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UCT ARENA
ORANGE STR
25 - 27 APRIL 2002

Inspector



RUE THESPIAN, PLUTO
wants many masks. Being the
winner and the director of a
award-winning shows, which span
multiple, including film, television
etc. Besides these accomplishments,
he also designed the set
designs of 17 companies.
The Cape Town Opera and the
Theatre.

not yet another of his successes.
This about *One December* Tom
Paine Posters by Pluto
an exhibition curated by Ali-Edi
held at the Fined Contemporary
Gallery, from 13-27 May 2006.
Challenges that suburban old
line art and graphic design
work manoeuvres in the final
of these two establishments
He started designing posters

HURRING THE BRIEF

THEATRE IMPRESARIO AND ICONOCLASTIC DESIGNER PLUTO PANOUSSIS PRESENTS YET ANOTHER
DUCTION: A RETROSPECTIVE SPANNING TEN YEARS OF HIS THEATRE POSTERS. BY ANTON KRUEGER
ANTHE GARBETT

THE RIGHT TO LOVE

THE VOICE, THE PASSION, THE
EDITH



DANIELE PASCAL
JUBILEE HALL
of THE MAPLES HOTEL
Matthew Goniwe, 23 July, 2:30 pm

JULY 18 - 23, 2005, 8 P

Stoppage's *Travellers*, directed by Roy
Suzegard) was rejected because it did not
conform to accepted design criteria. Instead
of giving up, he continued to pursue his
"significantly different" vision. Once it was
completed, he managed to persuade the
director of its merits despite the fact that,
as he says, "it broke the rules of a lot of
poster design. First of all, it was a landscape
layout, which they don't favour... And also it
consisted of a lot of different elements."

It was a personal turning point for Panoussis:
"I proved... to myself and the world - that
breaking the conventions of format,
composition and complexity doesn't
automatically lead to a career suicide. On
the contrary, between 1996 and 1999,
while working as a freelance designer in
Cape Town, his designs dominated the
theatrical scene - then remarkable achievements
for an individual competing with the biggest
agencies. In this way, he managed to
navigate the mainstream from the margins,
and made a career out of design without
compromising his personal style.

almost exactly a hundred years after
Tomase's (and his) revolutionary *Marin*
Roxley (1899) poster, which elevated the form
to the status of a line art, and his own career
has unfolded in a tradition of throwing down

For instance, Panoussis's first suggestion for
a poster design for a production of Tom

Little Theatre

(Opposite the DABLA)

18 - 29 December 2001 8:15pm

COMPANIES: 003 815 8200 • www.littletheatre.com

NICO ARENA
22 January 1999
6 February

SEVERANCE



written and directed by
ASHRAF JAMAL
sidekick de wet
debbie newman
suey shelton
clairie watling

every living thing in siege

newtonalities

01-06 July 2004

GRAHAMSTOWN
NATIONAL ARTS FESTIVAL

Instead of centring his design on trying to
capture a climactic moment of the play
- which the viewer would, in any event, only
remember after having seen the production

"I TRY TO GET THE MAN
ON THE STREET" HE SAYS,
"YOU'RE ALWAYS HOPING
[TO ATTRACT] THE
BOUNDARY PERSON WHO
WOULDN'T THINK OF
GOING TO THE THEATRE.
AND IT DOES WORK..."

Instead of centring his design on trying to
capture a climactic moment of the play
- which the viewer would, in any event, only
remember after having seen the production

Panoussis tries, rather, to deal on "outside"
of it "taking" from the style and approach of
both the text and the director. Instead of
trying to force information onto the viewer,
he tries to induce an emotional reaction that
tries to seep into the world being
offered, so that one would "feel compelled to
participate" in the world of the production.

His approach focuses on subtle variation, and
viewer to allow the mood to split of the
performance to spill over into the design,
instead of going for literal interpretation.

These theatre posters also provide a digital
bridge between performance and the plastic
arts. Translating action, rhythm, pace,
movement and gesture into a linear graphic
representation is not always easy. Drama
only lives in performance. It requires actions
orientated around the dynamics of conflict.
But Panoussis's posters also unsettle and
resolve tensions, or, any good drama might.

His graphic "world-in-between" does not
purport to be pure or perfect, but rather,
depicts a flawed reality. "It's too much like
a photograph, it doesn't feel right to my
eye... And it's too much like a painting it
doesn't feel right either."



NICO THEATRE
21 - 29 January 2000

...necessity, unusual treatment
...production of 'Cobure'
...degeneration of the
...century technology the
...I find the most amazing
...photographs, but I couldn't
...they were too good! So what
...copy it about so, three and
...it to try to create that 'look'
...of delimitzi.

...posters incorporate 'blurred'
...Yes, Pinaussis' countless
...I find they enhance
...blurred figures focus your
...relationships - they draw your
...world and not the figure!
...to variety of images,
...the scene often, which is
...most approaches which use
...logo' (and decline); thus, Pina
...'anti-branding'.

...approach is also in keeping
...loosely he termed it 'African
...any fan within a tradition
...and design) become the
...es, mythic and iconic,
...carries the poster (and
...concept, an idea' and shows
...as it for the West and
...use symbols in which the
...sexy woman and a shiny car.

...collage of Transdes to the
...reference to the 'Afric
...Visit Pinaussis's posters
...and out of the 'Afric
...design for General

GENERAL MANNET JES MENTZ



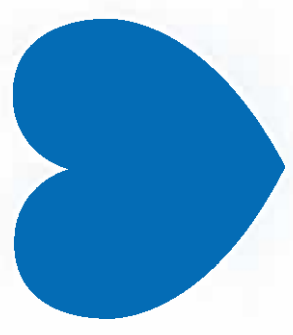
...ipe for an integration of the texts for an
...expanded awareness of how separate creatives
...might be able to connect time to benefit
...each other. He's holding the envelope in
...part to demonstrate that one might be able
...to meet the client's level while still playing
...the boundaries.

Contact the Fred Contemporary Gallery
on (012) 346-0158.

About the authors:
Mannet Jes Mentz is a freelance art
reviewer and lecturer at Theory and
History of Graphic Design at the Tshwane
University of Technology and the Midrand
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Anton Kruger is 129 m. He is going bald and
wears glasses. His published work includes
plays, poems and prose as well as interviews,
reviews and academic articles. His
unpublished work includes shopping lists,
dream journals and great ideas scratched
onto the backs of pockets of cigarettes or
three in the morning. He teaches in the
Department of English, University of Pretoria.

**"I DO LIKE BLURRED LINES. I FIND THEY
ENHANCE THE AMBIGUITY. BLURRED
FIGURES FOCUS YOUR EYES ON THE
SURROUNDINGS - THEY DRAW YOUR
ATTENTION TO THE WORLD AND NOT
THE FIGURE"**



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