

COMMUNICATION ARTS

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Peters has written two feature articles for this 1995 issue of Communication Arts magazine...

Designing a New Russia

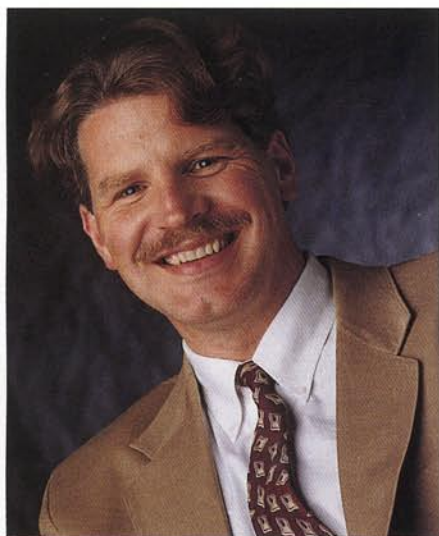
The Golden Bee Poster Biennale

Robert L. Peters, FGDC

DESIGNING A NEW RUSSIA

BY ROBERT L. PETERS

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Robert L. Peters, accompanied by his wife Beverly, was in Moscow during the first week of October as an invited jury member of the "Golden Bee," Moscow's Second International Poster Biennale. Here he recalls a colorful week in Russia's capital city.

He is the principal and design director of Circle, a visual communications consultancy he co-founded in Winnipeg, Canada, in 1976.

Robert is on the National Council of the Society of Graphic Designers of Canada (GDC), and is the GDC's representative to the International Council of Graphic Design Associations (ICOGRADA).

Peters has long had an active interest in Eastern Europe, due in part to his ancestral history. His father was born in a Mennonite settlement in the Ukraine, and in 1925 emigrated to escape religious persecution (relatives who remained were less fortunate and were either slain by the Bolsheviks for their pacifist beliefs or died in Stalinist labor camps in Siberia). Robert was raised and schooled in Germany and Switzerland. His own interest in the "East Block" developed early as his missionary parents worked with displaced persons in the West, and was piqued at the age of eleven, when he spent two weeks on his own in Yugoslavia visiting a pen-pal.

HIRE A FORMER KGB agent as a personal assistant—they know everything, they command respect, they're good drivers, and for \$20 a day they're the best tour guides and bodyguards." This was the advice of a friend who had recently returned from Moscow and, as we sped along in the back of a well-worn late-model Mercedes, I couldn't help but wonder about the former activities of our burly chauffeur.

"You will stay at the Sputnik Hotel. You shall not take the taxi. We shall pick you up at the airport." had been the faxed message I received two days earlier from Greatis, the Moscow advertising agency which sponsors the Russian graphic design magazine by the same name, as well as the Golden Bee Poster Biennale. And so, after a long, crushing wait to get through customs they were there to meet us en masse—a delegation of event organizers and a bevy of well-coifed young translators from the University, holding welcoming signs and bouquets of carnations.

As we jostled with traffic on our way to the Sputnik, our host and organizer Serge Serov quietly commented on the landmarks we were passing—they were taking the scenic route for our benefit, past the White House, past the Kremlin, along the river, up the hill past Lenin's favorite park—and elaborated on the status of the design jury. Ken Cato from Australia would not be coming, Uwe Loesch from Germany and Kari Piippo from Finland were already here, and Dan Reisinger from Israel would be arriving at two in the morning. We would meet Andrey Logvin, the Russian juror, and Jelena Kitajeva, the Belorussian juror, as well as assorted dignitaries at a special

dinner the following evening. Joining our foreign delegation would be two Australian designers, Chris Davidson and Grant Tucker, who had won the trip to Moscow in a Zanders Paper design competition Down Under, as well as a Parisian couple who were in Moscow to accompany an AIDS-awareness poster exhibition opening concurrent to the Golden Bee. To ensure that our week in Moscow would be rewarding, a full agenda for our delegation had been planned for each day, and we would be accompanied wherever we went by translators.

We met Jacov, who was to be our handler, later over a dinner of cold sliced tripe, tomatoes, chicken stew and copious amounts of vodka (the vodka and tripe were to become a recurring theme). Serge had explained to me in the car from the airport that he had hired Jacov in order to "manage" our stay, as there were many logistical difficulties attached to our visit, and Jacov had the connections and savvy to take care of things. He was a professor of marketing and management at Moscow University, and had hand-picked five of his female students to act as our translators. Jacov quickly set about showing us the correct way to drink vodka, and then repeated himself a dozen or so times to make sure we understood. It's impolite to sip vodka—in the company of others you may only drink if you've proposed a toast with a full glass, and then everyone must down their

Right: *Nutcracker* ballet poster. Jelena Kitajeva, art director/designer; Academic Bolshoi Ballet, client.

Poster for an art exhibition that took place in Paris, Moscow and Leningrad (now restored to its pre-Lenin name, St. Petersburg). Direct-Design, designer.

Several cards from a deck of playing cards. Jelena Kitajeva, designer.



glass. Predictably, toasts start out on a high plane "to your parent's health, etc." and then head downhill. Notably though, the more vodka we drank the better we could understand Russian, and the more palatable going back up to our room seemed—we were sharing quarters at the Sputnik with a horde of somnolent roaches.

The leftover chicken reappeared as breakfast the next day, after which we piled into a hired bus for a guided tour of Moscow's main sights. Rita, a tour guide with a sardonic sense of humor and a wealth of facts and figures, plied us with a running commentary as we inched our way through Monday traffic. Traffic gridlock is a common occurrence, few intersections have signals, and roads are in desperate need of repair. Of the ten million residents of greater Moscow, one million are homeless refugees from the far-flung corners of the former Soviet Union, living in the "catacombs"—cellars, boiler rooms, corridors or wherever else they can find shelter—and contributing to the crime wave that currently has Moscow in its grip. According to Rita, the police are corrupt, the Mafia runs things and everyone does whatever they have to to exist. Whole new categories of crime have sprung up, such as profiteers who swindle pensioners out of their flats by getting them drunk and offering them vodka to sign over their leases—apartments are selling from upwards of \$25,000 U.S.

Our own observations confirmed much of Rita's prognosis. The vacuum created by the fall of Communism and the dissolution of the USSR has resulted in reactive turbulence, and has thrown Russia into a tailspin—search for a better system. Annual inflation is running over 3,000%, and the average person simply can't get by. This accounts for much of the current anti-Yeltsin backlash from pensioners, state employees, the military and the far right. Though officially most people are employed, many have stopped

going to work at their positions and have become entrepreneurial, as the fixed wages they are paid are not enough to sustain them. Corruption is widespread, and bribery seems to be a common denominator for most transactions. Bus stops and subway stations have turned into impromptu marketplaces, with long queues of people holding whatever they have to sell that day—a pair of shoes, some used books, kitchen gadgets, etc. Though most consumer goods are available in Moscow, they come at a high price, usually calculated in U.S. dollars, the inflation-proof currency of choice.

The rapid changes in Russia are affecting designers in a major way. Under the Soviet system publishing was controlled, with the state being virtually the only customer. This meant that most "free-painters" as designers were known, worked commercially only in the political vein, with much of their talent being invested in their own personal style and unpublished creations. Much work is still self-published or in search of client-patrons, though the influx of foreign products and services has put competitive pressure on Russian companies to refine their output, bringing with it a new need for design and advertising. The younger designers in particular seem to be rising to the challenge, working as art directors in newly formed agencies and publishing houses, banding together in small studios, or continuing as freelancers.

Fellow juror Andrey Logvin is a good example. After graduating from the theater department of Moscow Art College in 1987, he worked as a graphic designer with the Russian Artists Union before joining IMA-Press, a publishing house, in 1990. He has been actively freelancing as well since 1992 as "founder and president for life" of the Logvin Art Centre. An unabashed self-promoter, Andrey has won his share of design awards including the first "Golden Bee" in 1992 and the 1994 Critics' Award at the Brno Poster Biennale, and has

been published in *Graphis* books and *Who's Who in Graphic Design*. His work is gutsy and direct, a combination of photographic, calligraphic, cartoon and illustrative media which often reveals his quirky sense of humor.

The bus dropped us at Red Square to visit Lenin's tomb (closed on Monday as it was on several subsequent visits) so we wandered around the adjacent shopping center. Prices are pretty much on par with the West, which makes most things beyond reach for the average Muscovite earning from \$10 to \$25 a month. That afternoon we took an extended walk through the center of Moscow in the company of Nikita, a passionate architect and planner who provided us with valuable background on Moscow's history and current civic challenges. As we left a 17th century Russian Orthodox church on our route, a crowd of fascists wearing red armbands were congregating outside, there to pay their respects to the dead of the coup-attempt of a year earlier—we were told that nearly 1,500 had been killed October 3-4, 1993, though the media had reported a total of 149.

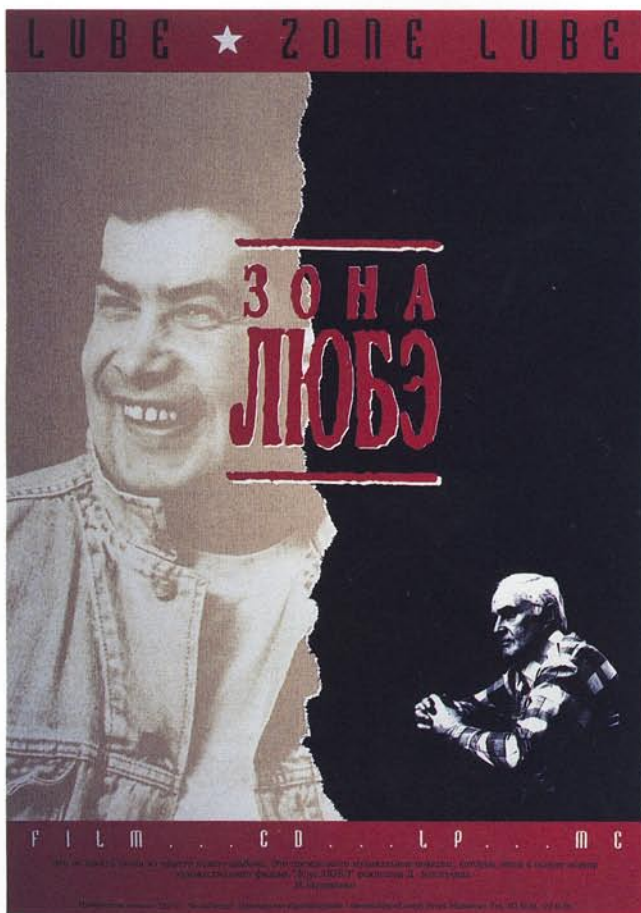
Tuesday dawned dreary and cold, with driving rain and more than a few hangovers among our merry troupe. The plan was to give the foreign judges a bit of a Russian context for judging design work the following day; we were heading off by bus to Sergiev Posad monastery north of Moscow, a significant site in the history of the Czars and the Russian Orthodox church.

Back on the bus in the pouring rain, folks dozed off as we passed farms, makeshift roadside produce stands and dachas. Traffic slowed as we entered Moscow, eventually crawling to a complete gridlocked standstill. For five hours, from 6 p.m. to 11 p.m., we sat in the rain without moving, our driver silent and stoic for the duration. I couldn't help but make a mental comparison with the West—no horns blaring here, no temper tantrums in spite



АДАМАНТ

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TUTTI FRUTTI

This page: Advertising poster for IMA-Press publishing house in Moscow. Andrey Logvin, Logvin Design, art director/designer/photographer.

Advertising poster for Lube, a popular Russian group. The same design also appeared on the group's CD and cassette. Direct-Design, designer.

Logos for Adamant, a commercial company in Sevastopol and Infotech, a computer center. J. Gulitov, designer. Logo for the television program, "Tutti Frutti." Tatiana Mikhailina, ACT Design Group, designer.

of the chaos, no threatening hand-gestures when one car cut in front of another—perhaps Muscovites are more resigned and dispassionate in accepting happenstance beyond their control, or, have become numbed to inefficiencies.

Wednesday morning's agenda had us at the Kremlin, and after Jacov had pulled a few strings to get us in as a group, we toured the Czars' treasures. Room after room of priceless royal relics, coronation garments, gilded broughams, ornate weaponry, diplomatic gifts and trophies of war fill the museum. For me the pinnacle of excess, among the unbelievable wealth we viewed, was the collection of ornate, bejeweled Fabergé eggs created for the royal court in St. Petersburg at the turn of the century. For several decades during Stalin's tenure the Kremlin's treasures were off limits to the Russian public, presumably to stave off discontent among the masses. Now we were surrounded by tour groups of rambunctious school children.

In the afternoon we were transported to the Central Hall of Artists, a bleak structure across from Gorky Park, which houses exhibition halls, galleries, workshops, an art book store and a cafeteria. There we were given a brief on our judicial duties regarding the Golden Bee, and were put to work as a team, choosing winners from among the 600 or so international poster submissions which a committee had previously selected for inclusion in the exhibition. Predictably, the selection process took considerably longer than the organizers had anticipated; our group of jurors wandered through room after room of the exhibition halls trying to get an overview of the field, and making our preliminary choices from an expanse of floors and walls lined with posters. After short-listing around 25 posters for further review and discussion, our allotted time ran out, and it was off to the Bolshoi Theatre for a performance of *Giselle*.

Thursday morning we were to have visited the Pushkin Museum of Fine



Art and the Tretyakov Gallery, but instead headed back to the Central Hall of Artists to conclude our deliberations about the winners of the Golden Bee. That afternoon formal ceremonies began at 16:30 at the Central Hall of Artists with the opening of "Zanders in Russia," an exhibition of local work produced on Zanders paper, followed by an opening ceremony for an accompanying exhibition "Akopov-Design and Advertising."

Jelena Kitajeva, the Belorussian member of our jury, had a generous sampling of her work in the Zanders show and we discussed her work and influences as best we could. I jokingly referred to her as the Russian retro-counterpart to Charles Spencer Anderson, which she took as a compliment—she draws heavily on the work of El Lissitzky, Rodchenko and other Constructivist forefathers for visual reference, recontextualizing a rich, historical style palette for a variety of clients. For many years Jelena was the designer for the Academic Bolshoi Ballet Theatre of the Belarus Republic in Minsk, where she produced award-winning posters and print materials. A compelling piece she has recently self-published is the *Suprematist Alphabet* book, a clever visual tribute to early Russian designers. That evening was taken up with the Golden Bee awards ceremony (see Golden Bee sidebar).

Friday morning saw us back on the bus for another attempt to visit Lenin's tomb at the Red Square (closed again, try tomorrow), and then on to Kolomenskoe, a Russian Orthodox church and popular riverside destination south of Moscow featuring Czar Peter the Great's summer cottage. In the afternoon, we showed slides and talked about our work to an audience of Moscow designers, back at the Central Hall of Artists. This provided

an opportunity to meet with some of our Russian colleagues, as did a subsequent visit to the Studio Diasfera where we took in some film clips and an impassioned poetry recitation. Back at the Sputnik for a final dinner, three young designers jumped up as if on cue and belted out a spirited song, much to the amazement of neighboring dinner guests and our listless waiters. Though I didn't catch the meaning of what they were singing, I gathered from one of our surprised translators that it was a lusty lampoon on the state and on current affairs.

Graphic design in Moscow is in a nascent period, paralleling new political realities, new-found freedoms of expression and the recently regained ability to publish. Though Russia has an early and rich history of graphic communication, having contributed chapters of Constructivism et al to our visual language lexicon, the past 75 years left little room for creative development or individual expression. With recent exposure to so many influences from around the world, imagery is now being appropriated in new and unexpected ways. Perhaps in reaction to the state-imposed literalism with which work had to conform in the past, there seems now to be a tendency towards much more conceptual and figurative graphic expression. Technologically, design is in transition as well, with few computers available to designers, low quality reprographic standards and much work still done by hand or as a hybrid of reflective art and digital media. One designer I spoke with expressed excitement about the possibility of off-hours access to a Mac at night in a downtown business office—I couldn't help but think how much one often takes for granted.

Saturday, and our last day in Moscow, we made a final attempt to see Lenin

This page: Logo for a metal exchange company. Valery Akopov; designer.

Right: Spreads from an annual report. Andrey Logvin, Logvin Design, designer.

либо частей оборудования в своей стране, АО «Энергомашэкспорт» всегда идет ему навстречу и размещает у местных фирм заказы на изготовление и поставку некоторых узлов и элементов оборудования, максимально используя местную рабочую силу и строительные материалы, что, безусловно, положительно влияет на развитие местной промышленности, способствует организации новых рабочих мест, привлечению квалифицированных инженерных и рабочих кадров и в целом представляет большой интерес для Заказчика. В 1993 г. Общество сумело не только остановить падение товарооборота, вызванное организационными и структурными изменениями в экономике Российской Федерации и других стран СНГ, но и добиться 29-процентного прироста объема экспорта. Сейчас у АО «Энергомашэкспорт» на исполнении находится несколько контрактов на поставку оборудования до 2005 г. для крупных электростанций в Китае, Греции, Аргентине, Мексике и Колумбии общей мощностью более 7 тыс. МВт по ГЭС и около 2 тыс. МВт по ТЭС на сумму свыше 600 млн. долларов США. В обязательства Общества как генерального поставщика входит поставка основного (турбины, генераторы, паровые котлы, трансформаторы) и вспомогательного оборудования (насосы, распределительные устройства,

металлоконструкции и т.п.). Кроме энергетического оборудования, в 1993 г. фирма подписала крупные контракты на поставку в Китай горно-шахтного оборудования, трубопрокатных станков и дизель-электрических агрегатов, дизель-генераторов в Йемен, кузнечно-прессового оборудования и комплекса путеукладочных машин в Индии, маневровых тепловозов в Иран и др. Всего на 1.01.94 г. были осуществлены поставки в 46 стран мира. В условиях контрактов входят, кроме поставки оборудования, монтаж (или шефмонтаж), проектирование, транспортировка, консалтинг, а также (при необходимости) строительные работы и привлечением местных фирм. Заботясь о максимальном удовлетворении Покупателя, Общество в лице своих фирм и каждом конкретном случае подходит к организации технического обслуживания с учетом специфических особенностей эксплуатации оборудования в данной стране. Внимательно изучается техника эксплуатации оборудования за рубежом, систематизируется полученный опыт, постоянно совершенствуется организация сервисного обслуживания. АО «Энергомашэкспорт» принимает участие в торгах на общую сумму более 1,2 млрд. долларов США и в 1994 г. планирует увеличить объем товарооборота в 2,3 - 2,5 раза. АО «Энергомашэкспорт» не ограничивается экспортом



in the flesh. Accompanied by our trusty troupe of student-translators we take a subway to Red Square for 250 rubles each (10 cents), and finally get to file past the remains of Vladimir Ilyich Ulyanov in a silent queue. Outside the mausoleum the temptation is too great, and we convince Kari Piippo—the Finnish judge who looks more like Lenin than Lenin, according to one of our translators—to strike the classic pose with left arm outstretched and right hand in vest-pocket as cameras flash and the baby-faced Russian guard can't help but finally break into a grin. On the way back to the Sputnik we stop to view half a dozen of the magnificent subway stations—each unique and resplendent with people's art in the form of painted murals, mosaics, chandeliers and sculpture.

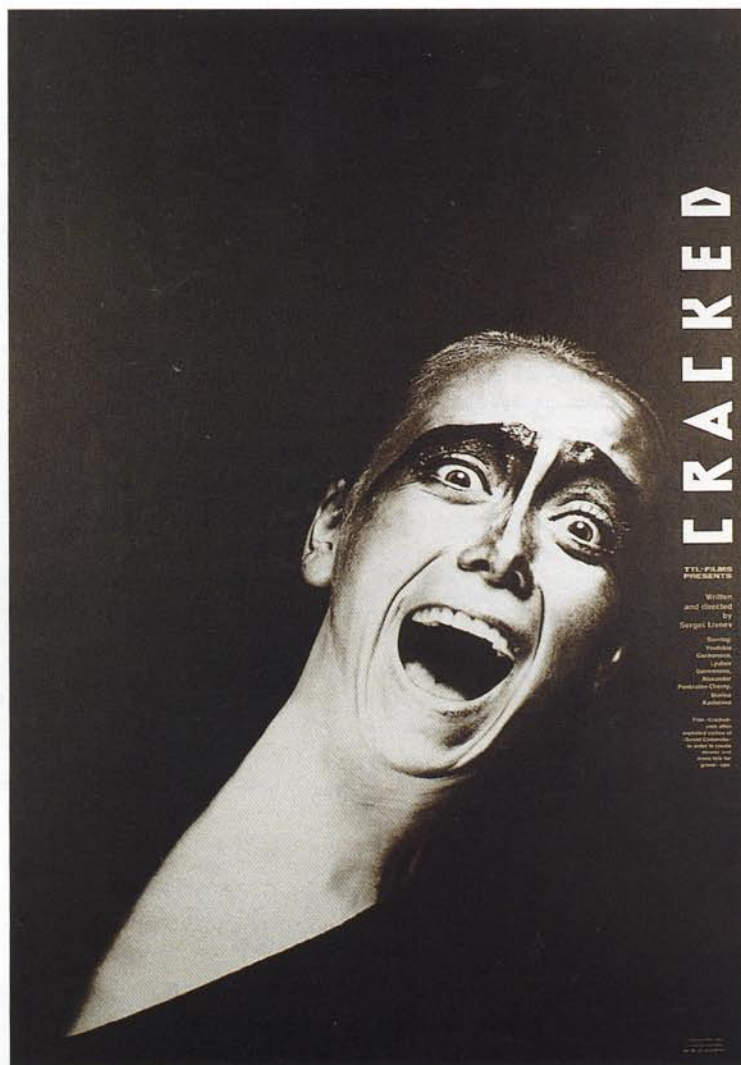
One can't help but be struck by contrasts in Moscow—between the efficiency of the subway and the surface traffic gridlock; the beauty of romantic pastel architecture and the soulless gray constructions of the Stalin era; the indescribable riches of the Kremlin and the tangible poor huddled for shelter in church vestibules. And contrasts in people and opinions too—between the poorly-concealed resentment of fascist protesters trying to hold onto what was and the swash-buckling optimism of young designers, ready to commandeer change; between those with only control as their past and those with freedom as their future; between those who expect immediate results from perestroika and those who realize that turning a large ship around takes time.

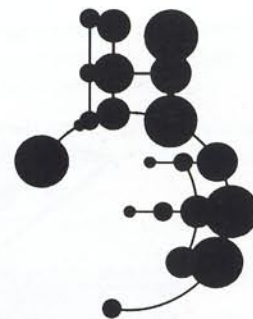
Back on the plane heading for Zurich, I found myself in search of a suitable analogy for the bit of Russia we had just experienced. Perhaps, a massive courtyard—its former bleak and monolithic surface cracked and heaved through the unstoppable and underlying force of change; bright clumps of optimistic flowers pushing up through cracks of newfound freedom; hope needed as mortar, with potential to create a better, greater sum of individual parts; the whole as yet still rough—awaiting vision, plan and mason's skill for reconfiguration.

■

This page: Poster for the film *Cracked*. Andrey Logvin, Logvin Design, art director/designer; Ogarev Leonid, photographer.

Cover of a 1994 exhibition brochure. Vladimir Yudanov/Sergei Ilyshev, designers.





Above: Logo for the Bolshoi Theatre.
Valery Akopov, designer.

Logo for AI-TE, a computer service.
Dmitry Fomin, Quadriga, designer.

Logo for an art gallery in Sevastopol.
Juri Gulitov, designer.

Above: Logo for The Morozovs Cinema-house (movie studio). Yuri Surkov, Yuri Surkov Graphic Design, designer.

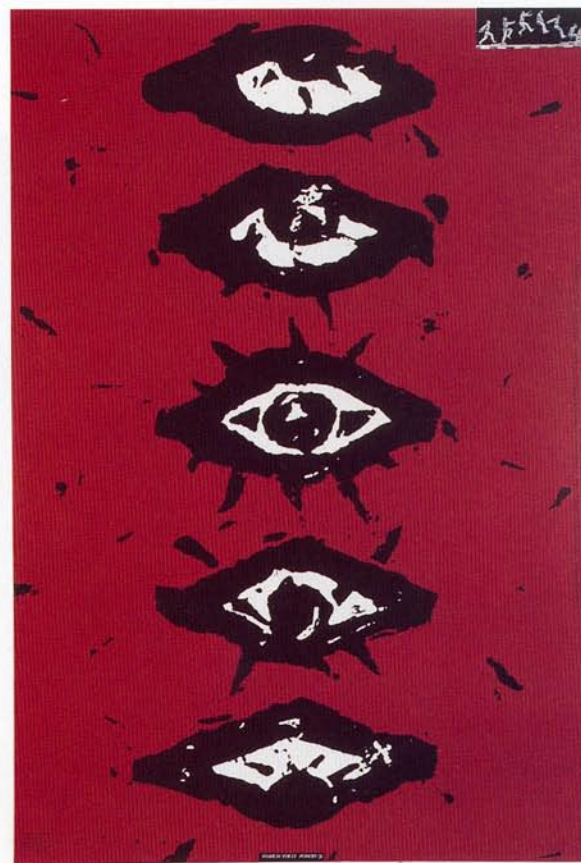
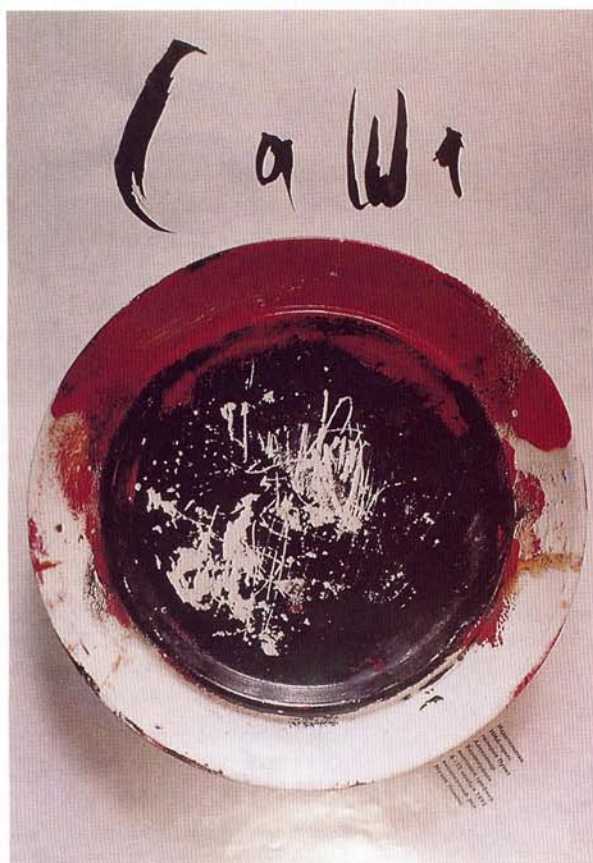
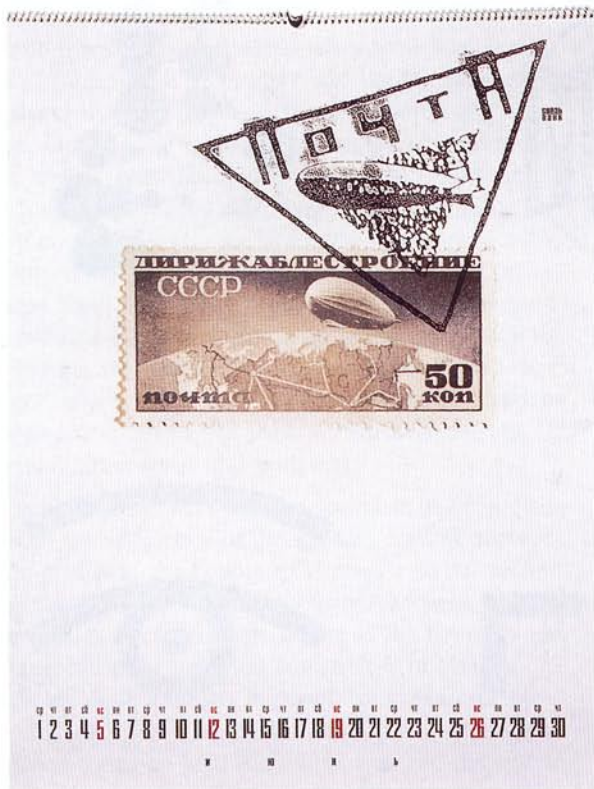
Logo for the ACT Design Group. Vladimir Chaika, designer.

Nefertiti Image Centre. Erken Kagarov, IMA Design Studio, designer.

Above: Logo for the All-Union Research Institute for the chemical technology of medical and microbiological industries. Okhotina Nadejda, designer.

Logo for the International Congress (Culture and Future of Russia). Vladimir Chaika, designer.

Logo for the television company, Seti N.N. Alexsy Romashin, Zhanna, designer.





Left: Page from a 1994 calendar for the Russian Post Bank. Jelena Kitajeva, art director/designer/illustrator.

T-shirts for the Bolshoi Academic Theatre. Jelena Kitajeva, art director/designer/illustrator.

"Sasha," exhibition poster won the Critics' Award at the 1994 Brno Biennale. Andrey Logvin, Logvin Design, art director/designer.

Film poster for IMA-Press publishing house. Yuri Surkov, designer.

This page: Three spreads from Jelena Kitajeva's *Suprematist Alphabet* book, a tribute to early Russian Constructivist designers.

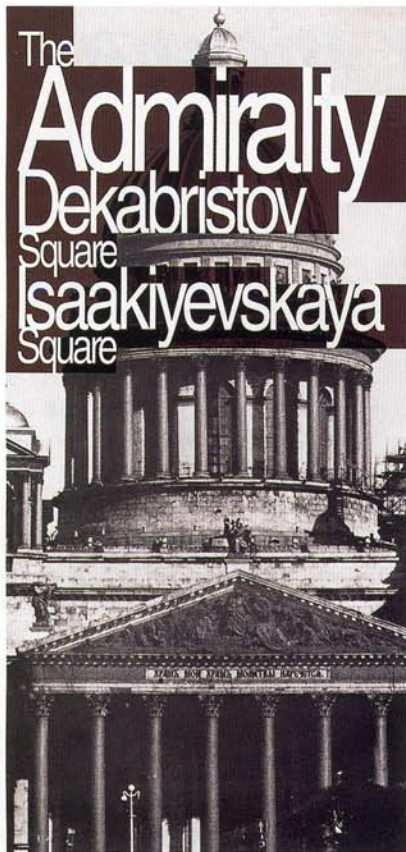


This page: CD cover for the rock group, Little Prince. Andrey Logvin, Logvin Design, art director/designer.

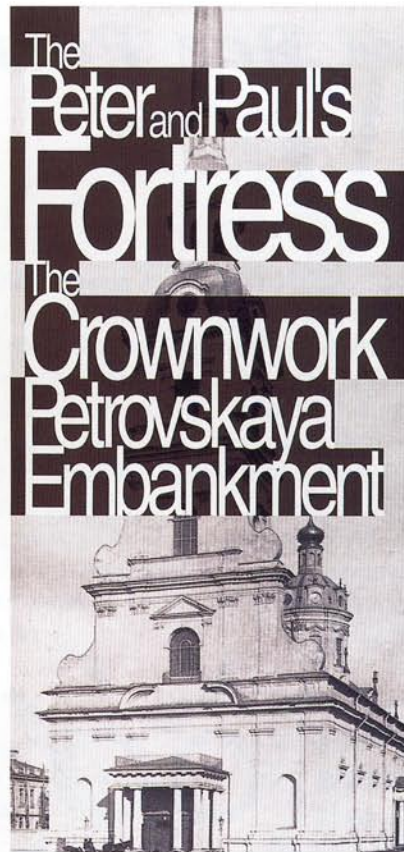
Advertising brochure for a telemarketing company. Andrei Shelutto/Igor Gurovich, designers.

Right: Three covers and a spread from a series of architectural brochures. Anatoly Gusev, designer.

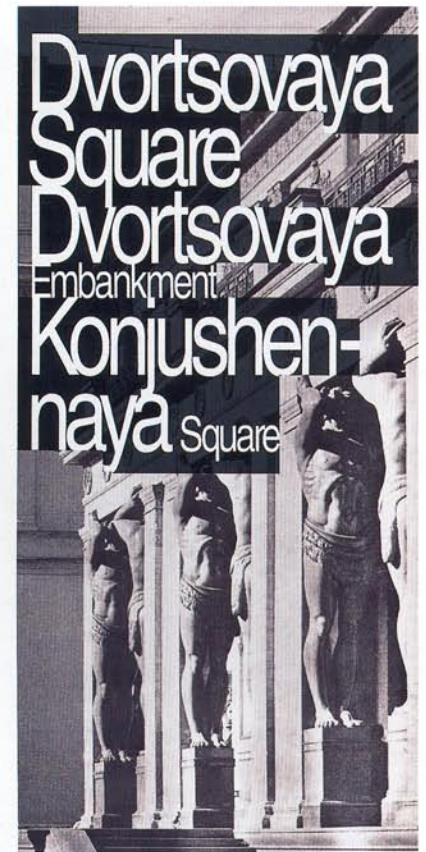




The Admiralty
Dekabristov
Square
Isaakiyevskaya
Square



The Peter and Paul's
Fortress
The Crownwork
Petrovskaya
Embankment



Dvortsovaya
Square
Dvortsovaya
Embankment
Konjushen-
naya Square

Nevsky Avenue

The Kazan [Kazansky] Cathedral, the majestic work of Petersburg classicism, was built between 1801 and 1811 by A. Voronikhin. The Cathedral seems to embrace the square with its arched colonnade. It is a fine example of the synthesis of various art forms. In 1813, the remains of Field Marshal Mikhail Kutuzov, Commander-in-Chief of the Russian army during the Patriotic War of 1812, were interred in the Cathedral. The building became a pantheon of Russian military glory.

The monument to Catherine the Great was unveiled in the centre of Ostrovsky Square in 1873. Distinguished figures of Catherine's the Great reign, are grouped at the base of the statue. Alexandrinsky Theatre is situated at the background. Instead of the traditional projecting portico, G. Rossi used a six columned loggia, crowned with a chariot of Apollo as the main facade.

The Anichkov Bridge connects the banks of the Fontanka River. There are four equestrian groups set up on granite pedestals. These sculptures, made by P.K. Klodt, are very dynamic and expressive. They form a single sculptural composition representing a man taming a horse.

St. Catherine's Roman Catholic Church was built in 1763-1763 by J.-B. Vallin de la Mothe and A. Riccardi. The building, with its huge arched portal, statues on the parapet and high dome, represents one of the best examples of the transition from Baroque to Classicism.

The former palace of Princes Beloselsky-Belozersky [nowadays the Cultural Centre of St. Petersburg Mayor's office]. 1847-48, arch. A. Stakenschneider. Nevsky Ave. 41.

1. Kazanskaya [Kazan] Square. 1782-84, arch. F.B. Rastrelli. Nevsky Ave. 17.

2. The former Dutch [Gollandskaya] Church. 1820-37, arch. P. Jacot. Nevsky Ave. 20.

3. The German Lutheran Church of St. Peter. 1833-38, arch. A. Bryullov. Nevsky Ave. 22-24.

4. The Leaning House of Trade [D.L.T.]. 1908-09, arch. E.F. Vvirich et al. Bolshaya Konjushennaya, 21-23.

5. The Fashion House. 1911-12, arch. M. Lyalevich. Nevsky Ave. 21.

6. The Kazan Cathedral. 1801-11, arch. A. Voronikhin. Kazanskaya Sq.

7. The monument to Field Marshal M.I. Kutuzov. 1857, sculpt. B. Orlovsky, arch. V. Sissak. Kazanskaya Sq.

8. The monument to Field Marshal M.B. Barclay de Tolly. 1857, sculpt. B. Orlovsky, arch. V. Sissak. Kazanskaya Sq.

9. The Stroganov Palace. 1782-84, arch. F.B. Rastrelli. Nevsky Ave. 17.

10. The former Dutch [Gollandskaya] Church. 1820-37, arch. P. Jacot. Nevsky Ave. 20.

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16. The monument to Field Marshal M.B. Barclay de Tolly. 1857, sculpt. B. Orlovsky, arch. V. Sissak. Kazanskaya Sq.

17. The former palace of Princes Beloselsky-Belozersky [nowadays the Cultural Centre of St. Petersburg Mayor's office]. 1847-48, arch. A. Stakenschneider. Nevsky Ave. 41.

18. The administrative building. 1944-50, arch. B. Zhuravlyov, I. Fomin. Nevsky Ave. 66.

19. The Palace of Theatre Artists. 1822-25, arch. M. Ovsyannikov. 1835, arch. G. Fossati. Nevsky Ave. 66.

20. The "Nevsky Palace" Hotel. 1993, arch. Yu. Zemtsov. Nevsky Ave. 57.

21. The Anichkov Bridge. 1829-41, eng. L. Buttas, sculpt. P. Klodt.

The Golden Bee Poster Biennale

BY ROBERT L. PETERS

THE "GOLDEN BEE" SECOND MOSCOW International Poster Biennale opened to the public at the Central Hall of Artists in Moscow on October 6, 1994, to a crowd of over 1,000 guests. Jointly organized by the Russian Ministry of Culture, the Academy of Graphic Design, *Greatis International Graphic Design Quarterly* and Greatis Advertising Agency, the Golden Bee's goals as stated in the call for entries were "to demonstrate developments and trends in poster design, to spread professional achievements, and to enlarge international cooperation." Entries were received from every continent, representing poster designs created between 1992 and 1994. The exhibition attracted the attention of the press and broadcast media, and provided Muscovites with a rich multicultural event and a welcome window to contemporary graphic design around the world.

Though much less democratic than CA's finely honed jury process, the Golden Bee was well organized, if somewhat political in its methodology. First a pre-selection committee of five sorted through the multitude of submissions, selecting approximately 600 posters from 32 countries for the exhibition. Members of this pre-selection committee were Russian designers Yuri Boxer, Vladimir Chaika, Yuli Pereverzentsev, Serge Serov and Belorussian designer Andrei Shelutto. Subsequently, award-winners were selected by an international jury of six designers who congregated in Moscow during the first week of October: Dan Reisinger (Israel), Uwe Loesch (Germany), Kari Piippo (Finland), Jelena Kitajeva (Belorussia), Andrey Logvin (Russia) and me (Canada). The selection of winners was at times an animated and less than consentient process, as jury president Dan Reisinger (who spoke seven languages and came by his diplomacy honestly) struggled to keep our jury focused. In the end we all agreed upon the finalists, if not upon the final ranking.

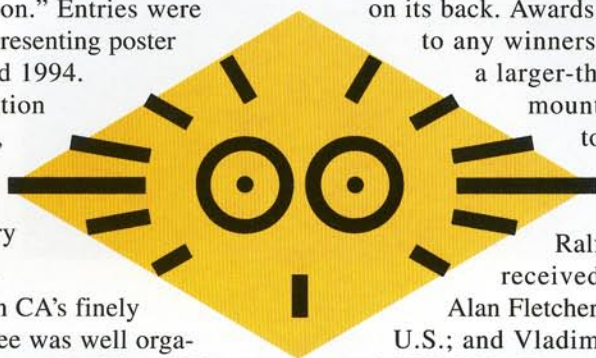
At 17:30 the opening ceremonies of the Golden Bee Festival began in the exhibition hall with speeches, champagne toasts and a sound system that gave up the ghost with a loud wail part-way through. In spite of the best efforts of volunteers who had spent much of the previous night mounting the show, many of the

posters remained un-hung on the exhibition hall floors as attendees wound their way from room to room. At 18:30 the Golden Bee awards ceremonies began in the conference theater of the Central Hall of Artists, complete with television crews, a movie-star emcee, junior folk dances, a piano recital, a leggy fur-fashion show by designer I. Krutikova and a presentation of bouquets and weird ceramic creations for the judges—I received what I believe is a covered paté dish in the form of a spouting whale with a miniature Kremlin, mounted Cossacks and a cow on its back. Awards were announced, and presented to any winners in attendance. The grand prize, a larger-than-life-size sculpted gold bee mounted atop a cut crystal tetrad went to Gérard Paris-Clavel of France, in absentia (plus \$3,000 U.S.).

The other top winners were Ralf Schraivogel of Switzerland who received the 1st Prize and \$1,500 U.S.; Alan Fletcher of the U.K., 2nd Prize and \$1,000 U.S.; and Vladimir Chaika of Russia, 3rd Prize and \$500 U.S. Honorary mentions went to Michael Avvakumov, Vladimir Chaika and Yuri Surkov of Russia; Paula Scher, James Victore and Alexander Gelman of the U.S.A.; Sigi Ramoser of Austria; and Tapani Aartomaa of Finland.

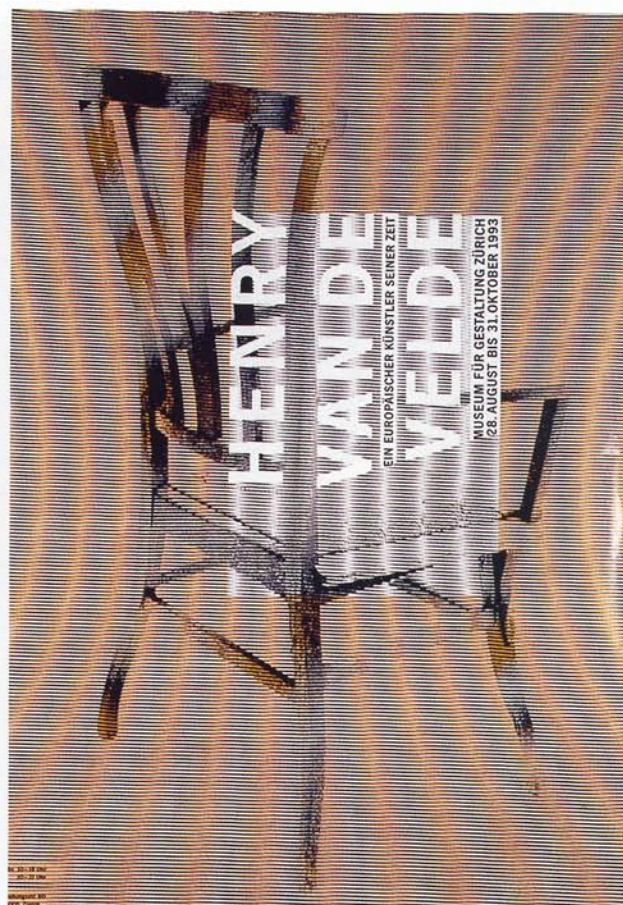
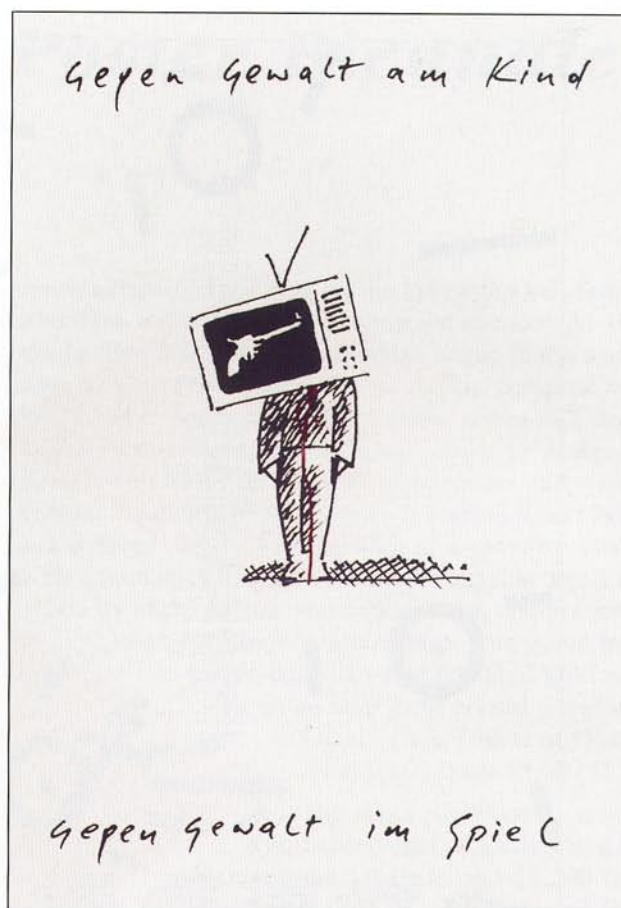
The evening continued on a somewhat bizarre note, as we were ferried off by bus to a dark, nondescript side street and dropped off in front of a Gallery of Cat Art, which appeared to be closed. After several minutes our guide Jacov found a way into the gallery, then on through a set of doors hidden in the wall panels, through a labyrinth of passages and small rooms to a massive hall bedecked with banquet tables. An elaborate dinner for about 75 ensued, accompanied by an unbroken string of toasts and speeches that ran late into the night. At times a bridal couple or a grim looking group of inebriates would traverse the hall or

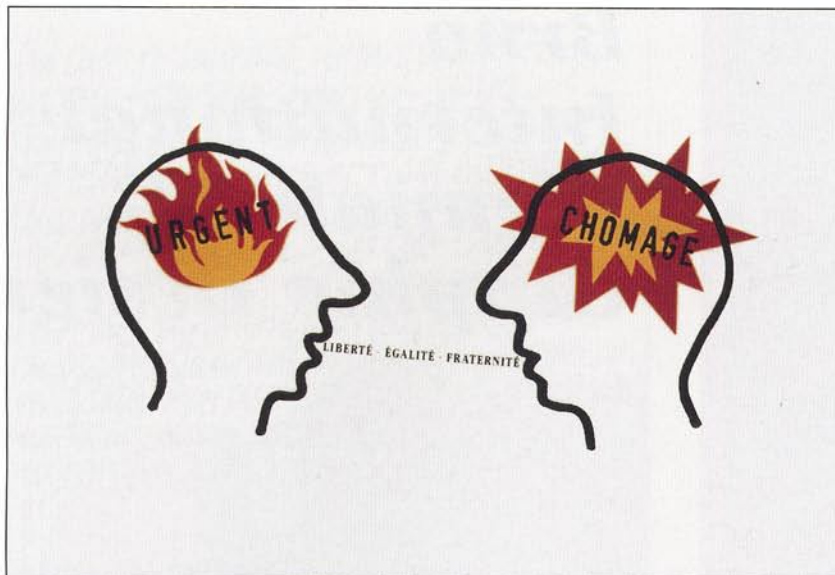
gain passage to the large open balcony above us. We were told later by one of our interpreters that this had been the infamous



This page: The Golden Bee Biennale logo and view of the exhibition space.

Right: These posters were part of the result of a collective poster action by Moscow designers titled, "Welcome Vis-Com to Moscow!" Clockwise from top left: Irina Kireeva, Igor Gurovich, Andrei Sheljutto and Jelena Kitajeva.



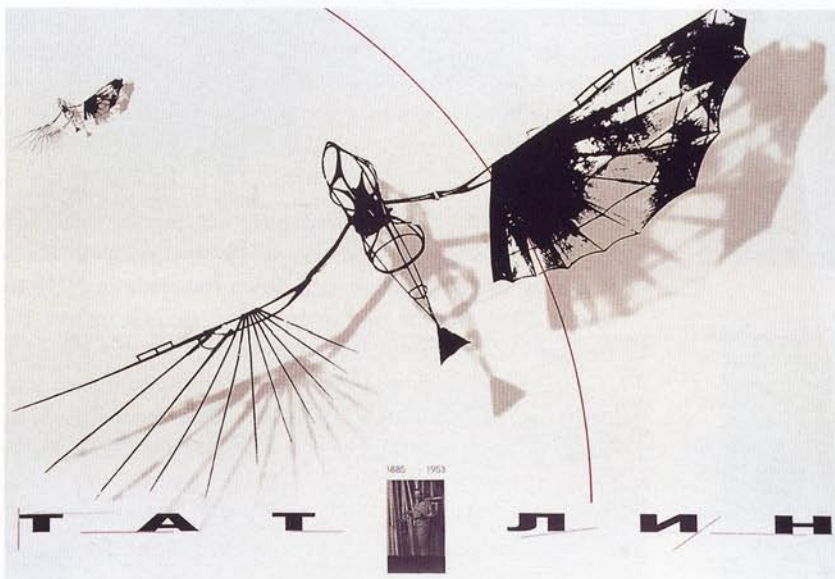


THE GOLDEN BEE

Literary Hall of the Communist era, where the elite could party in private, well-hidden from the general public.

Accompanying events held in conjunction with the Golden Bee included the International Jury Members's Show, an exhibit entitled "Akopov: Design & Advertising," Zanders in Russia (a design competition), Czech Volleyball, Posters Against AIDS, 4th Block (ecology posters) and a collective poster action by Moscow designers entitled "Welcome Vis-Com to Moscow!"

Thanks to the tireless efforts of key organizer and Biennale president Serge Serov and his spirited group of volunteers, this Second International Moscow Poster Festival was a resounding success, in spite of obvious logistical difficulties. Those of us who had the honor of participating in this remarkable design event will recall with fond memories the gracious hospitality of our hosts, the glimpse we gained of Russia so long inaccessible and the new friendships struck with Muscovite designer-colleagues.



Left: "The First International Winter Festival of Arts," cultural poster by Alexander Gelman (Russia-U.S.A.) received an Encouraging Diploma, which is the Russian equivalent of an Honorable Mention.

Social poster by Sigi Ramoser (Austria) received an Encouraging Diploma. The text translates: Against violence to children, against violence in games.

Self-promotion poster by Yuri Surkov (Russia) received an Encouraging Diploma.

Ralf Schraivogel (Switzerland) won First Prize for his "Henry van de Velde" exhibition poster.

This page: Gérard Paris-Clavel (France) received the Golden Bee Grand-Prix for his social poster. "Chomage" translates as unemployment; the message between the two reads, "liberty, equality, brotherhood," which was a slogan of the French revolution (attributed to Antoine-Françoise Momoro) and has been alternately adopted and discarded by subsequent French governments.

"Tatlin" exhibition poster by Michael Avvakumov (Russia) received an Encouraging Diploma.

This poster by Vladimir Chaika (Russia), won third prize in the Golden Bee.