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Massimo Vignelli M
Armin Hofman ☺
Otl Aichert ↗
Jan Tschichold ↑
El Lissitzky ☐
Paul Rand ☜

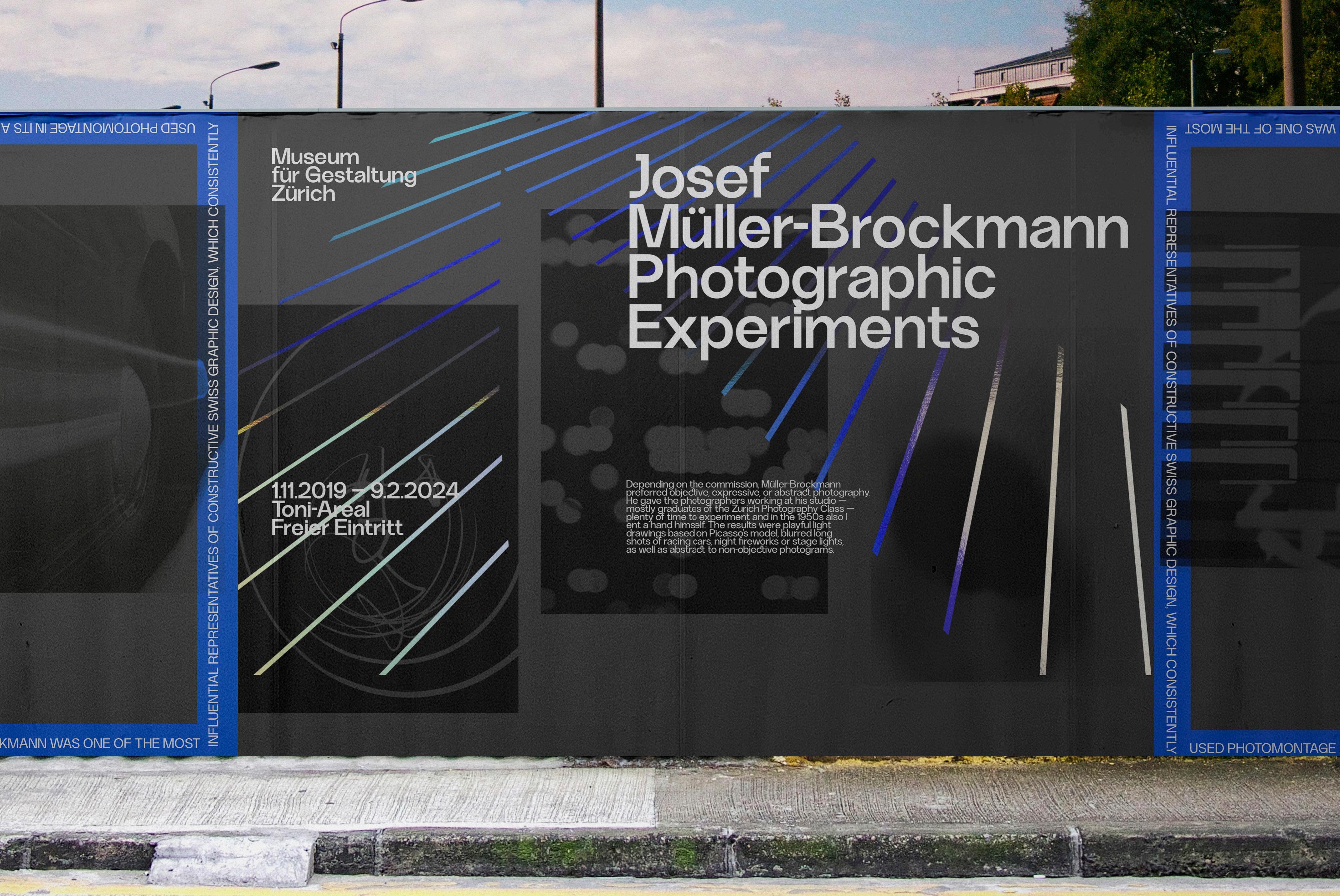
Josef
Müller-
Brockmann

Principal
MullerBrockmann

& Co.

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USED PHOTOMONTAGE IN ITS A

INFLUENTIAL REPRESENTATIVES OF CONSTRUCTIVE SWISS GRAPHIC DESIGN, WHICH CONSISTENTLY

Museum
für Gestaltung
Zürich

1.11.2019 – 9.2.2024
Toni-Areal
Freier Eintritt

Josef Müller-Brockmann Photographic Experiments

Depending on the commission, Müller-Brockmann preferred objective, expressive, or abstract photography. He gave the photographers working at his studio – mostly graduates of the Zurich Photography Class – plenty of time to experiment and in the 1950s also lent a hand himself. The results were playful light drawings based on Picasso's model, blurred long shots of racing cars, night fireworks or stage lights, as well as abstract to non-objective photographs.

WAS ONE OF THE MOST

INFLUENTIAL REPRESENTATIVES OF CONSTRUCTIVE SWISS GRAPHIC DESIGN, WHICH CONSISTENTLY

USED PHOTOMONTAGE

KMANN WAS ONE OF THE MOST

Miklós — Gründer —
Virtù — Café — Lér
Garçonne — Aloë
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**COOKIES AND
A LARGE
SLICE OF CAKE**

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Cultural anthropology—like anthropology’s other fields of archaeology, linguistic anthropology, and biological anthropology—studies humans and what it means to be a human. [1] What makes cultural anthropology different is that it looks specifically at the things humans do, believe, experience, and create.

Cultural anthropology asks many questions: What do people think? How do they live? What makes a family? What economic and spiritual practices do people engage in? What makes people feel they are different from one another, and how do these perceived differences emerge in ideas about race, gender, or geographic origin? How do people create social structures and understand power? Why do people eat what they eat? How do they use language? What do they do in their leisure time? How do they interact with animals, plants, and wider environments? And how do all these identities, practices, and relationships affect how people see themselves as humans?

These starting points lead to the more fundamental questions of cultural anthropology: What does it mean to live life as a human being in the world? Why do people around the world live so differently—and what do they have in common? And how can examining human diversity reveal alternative possibilities of how to be human and how to imagine our shared futures?

To explore these questions and arrive at some answers, cultural anthropologists rely on in-depth research among communities. They often engage with these groups for years or even decades. Because anthropology is considered a science (hence the “-ology”), it requires data to make claims. Anthropologists can’t simply say something is a certain way without this data, so they go into the “field”—that is, a place in the world where humans are doing human things—and collect it in a process called fieldwork.

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