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165 x 275 mm
178 pages, 100 g/m²

Typography
Sabon 1pt

ISSUE 01
*What is the relationship
between artists
and social medias?*



INONICA

ISSUE 01

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ZINE INONICA MAG

THIS IS THE ISSUE 01
OF INONICA MAGAZINE.

THE MAIN PURPOSE
IS TO SUPPORT
OUR COMMUNITY
OF CREATIVES.

WE DON'T CARE
ABOUT FOLLOWERS
OR LIKES, WE ONLY
CARE ABOUT PASSION.

ENJOY.

LUCAS HESSE

MAINZ, GERMANY

He is currently completing his bachelor's degree in graphic design in Mainz. During his studies he spent a semester abroad in Seoul, for a guest course at the HFG in Offenbach under the direction of Eike König, as well as in Rotterdam for an internship at Studio Dumbar. This made him "curious about how different personalities and people from different cultures approach design." It taught the designer how some influences can indirectly effect one another, and Lucas brings this principle to a graphic design practice focused on typography, editorial and graphic design.

*"My work is built very systematically,
I break down the content into its simplest
form and put it in a graphic scheme
that's as straightforward as possible."*

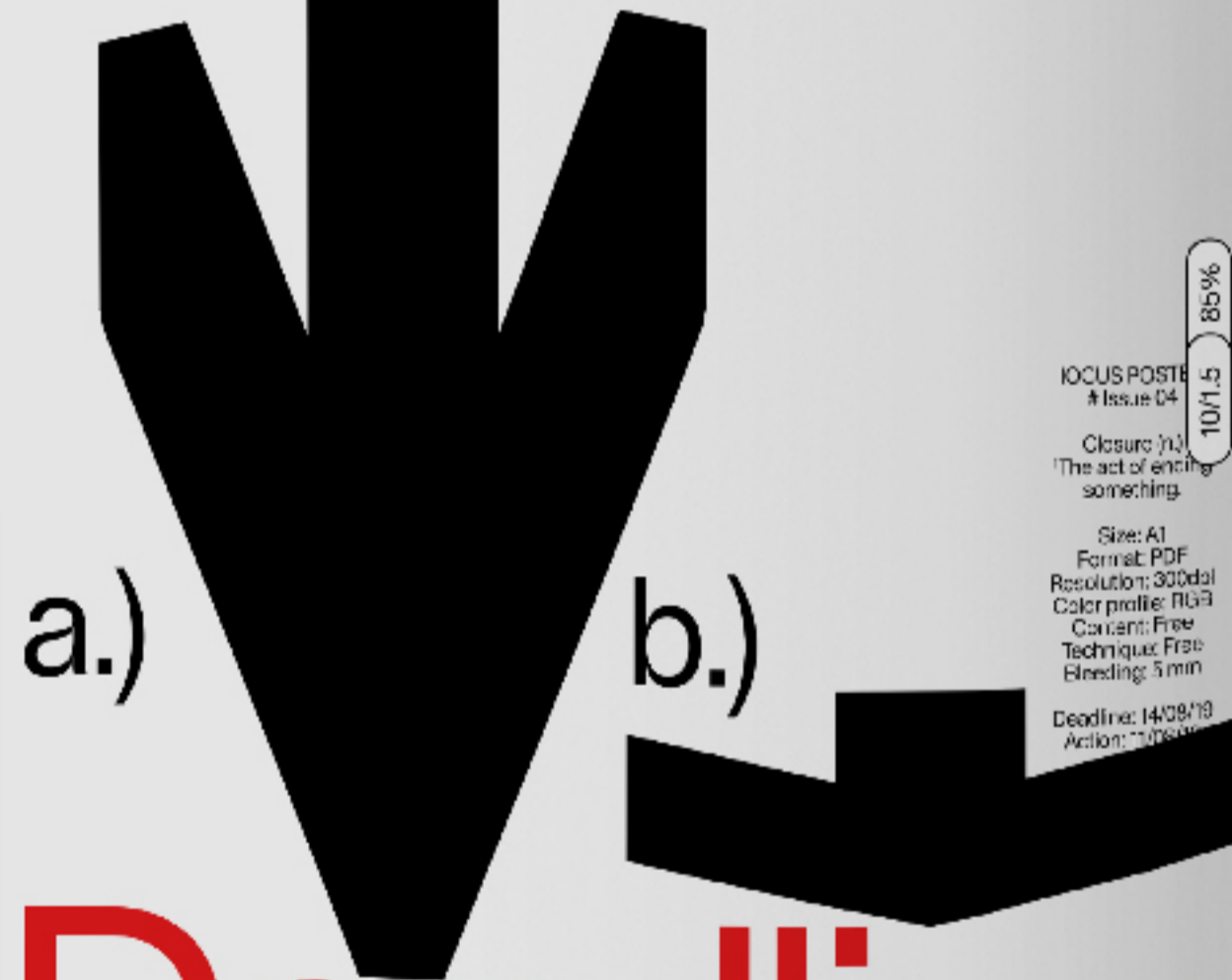
This is seen in the designer's Swiss-inspired work that focuses on grid-based simplicity which offers the viewer an obtainable clarity. Lucas' "reduced graphic" aesthetic also translates through a mainly monochrome colour scheme, amplified by designs that are based on the "graphic environment" such as geometric shapes or contours.



(FIG 36) "AR_ Exhibition", 2018.

Time (a.) vs. Action (b.)

Stress is the wrong relation between time and action.



FOCUS POSTER
Issue 04

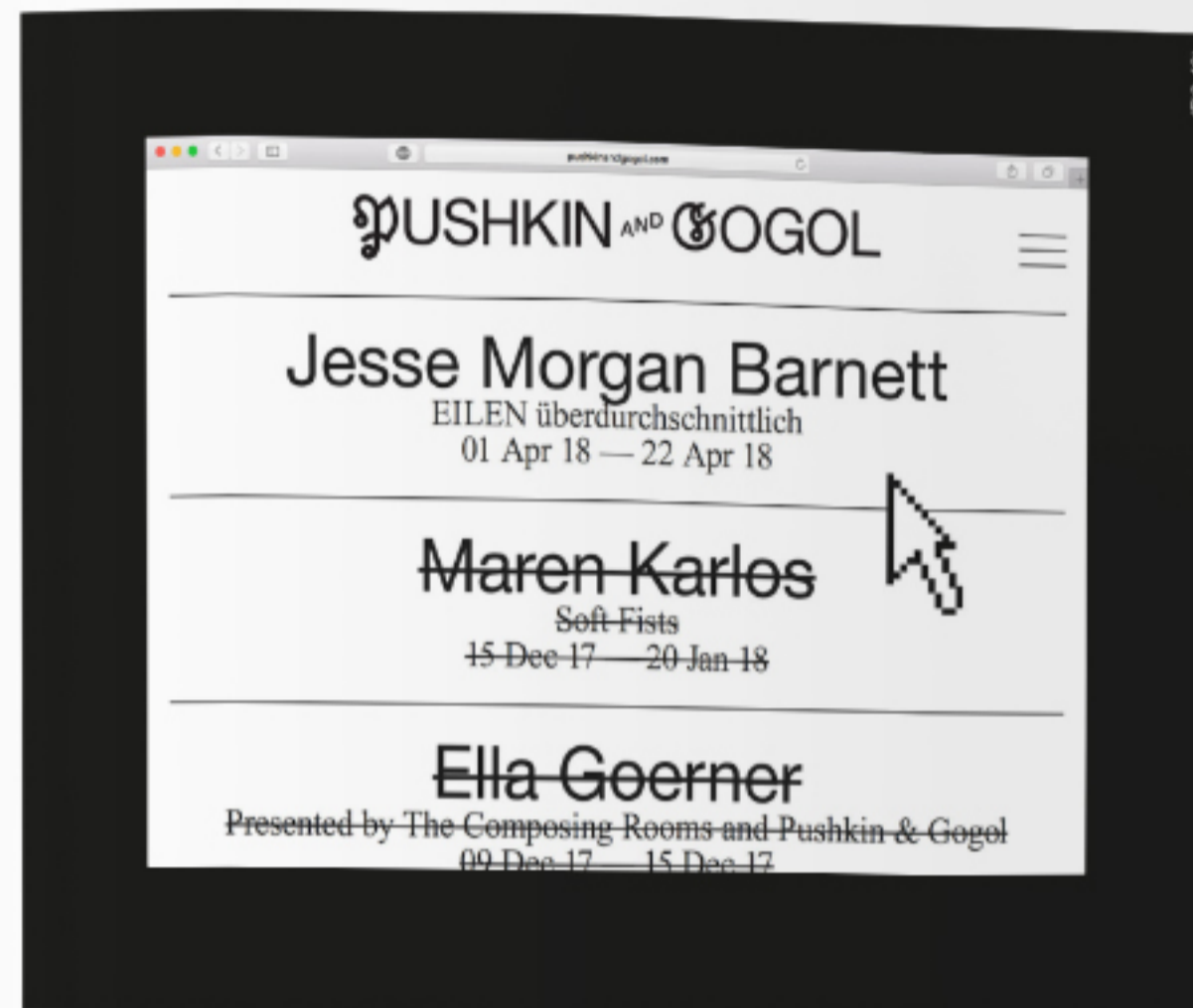
Closure (10)
The act of ending something.

Size: A1
Format: PDF
Resolution: 300dpi
Color profile: RGB
Content: Free
Technique: Free
Bleeding: 5mm

Deadline: 14/08/19
Action: 11/08/19

Deadline

The project is conceived as a free, limitless playground space where participants can get rid of any restrictions and experiment new visual ways of expressing themselves. By gathering this experiments under a common format and physically producing them, this abstract produce is turned into a real project that oversteps the barrier of digital world and takes shape beyond the limits of an Instagram feed.



Your Instagram profile can boast a consistent number of followers. Do you think that people could consider you an influencer? If that was the case, how would you feel about it?

I don't like the term "Influencer", nor would I call myself that. However, I can't disengage myself from the fact that with increasing visibility, I influence others through my work. But for me, Instagram is primarily a kind of "archive" of my work. This function also has its own website, Pinterest, Tumblr etc., but Instagram makes it very easy to share my projects. It allows me to publish any piece of work, no matter how small, in any situation. This is an opportunity to create an extensive portfolio for and about myself. Because of the simplicity and the daily access I can always confront myself with who I'm as a designer and what my skills are.

During your higher education, were you most influenced by the university context or by the environment outside of it (such as the urban scene, travels, Instagram, etc.)?

In the beginning, university definitely influenced me the most, especially for an essential understanding of what graphic design is. This is what has enabled me to discover and develop my expertise on typography, motion design and coding. But beyond that, I am influenced by much more than just the university, by my habitat and in a certain way by my digital environment with platforms like Pinterest, Behance, dribbble and many more. Especially Instagram has made a significant contribution to this. But if you only let yourself be influenced by the digital media with their current trends, you lack the basic and the different perspectives on the design itself, which you discover during your studies.

(FIG 39) "Deadline", 2019, (FIG 40) "Pushkin and Gogol", 2017.

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(FIG 39) "Deadline", 2019. (FIG 40) "Pushkin and Gogol", 2017.

TEXT BY AOIFE MAGENNIS

DIGITAL ART SPACE

LONDON, 2020

The involvement of digital technologies in art is constantly expanding and growing in prominence, bringing to light new and interesting ways in which artworks may be both created and presented. While this is an exciting development full of growth and potential, it raises questions of how well the artwork may be received and understood across varied platforms and what aspects of the reception may be acting barrier to the viewers' perception and interpretation of an artwork.



An interesting exploration into the concept of art spaces and how our perception of the environment in which we are receiving art impacts our level of appreciation for the art. Sean Frank and Margot Bowman, the creators of the online gallery 15 Folds, touch on this concept in their interview with the British Council. The two explore what may be difficulties in receiving and understanding digital art on a digital platform for the viewer, putting forward the idea that when viewing art on your phone, laptop or any other digital device, there are "no markers that tell you you're in an art space... you take in all your digital experiences through the same devices: your email, your council tax, etc., as well as your digital art" highlighting the impact of the context and environment that artwork is displayed in. This idea of identifying art spaces reminded me of Michel de Certeau's theory, that spaces are realised by walking through them and that physical space in itself is performative, creating an interactive and emotional component for the viewer.

It would seem that the inability to truly define spaces on devices and the fact you cannot walk through them to create a sense of space, as de Certeau believes, impacts the viewers' realisation of them being significant artworks. Although through their online gallery these creators have created a dedicated space for digital art to exist online, attempting to provide viewers with these art markers, it may still not be the same art experience as of that in a physical space.

FIG 1) Sean Frank and Margot Bowman, 15 Folds, (FIG 2) "Hello, We're From the Internet" exposition, Moma, 2018