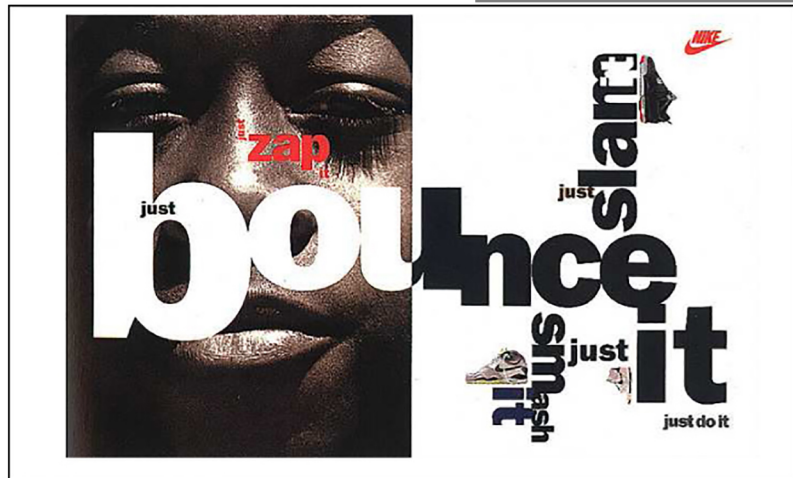




Title: Freedom Date:



Title: Neville Briday Art Date:



Title: Nike Add Date:

Techniques

How does colour contribute to the messages the works communicate?

Brody uses limited colour. He often uses just black and white with small amounts of intense RED that draws the viewer's attention and places emphasis on particular words. In the Nike add the tiny bits of red in the ZAP and NIKE logo move the eye around the page.

How does the juxtaposition of subject matter (including focal points created, complexity and position) contribute to the messages the works communicate?

Brody mainly uses text in lots of different ways as images in themselves. He also uses large abstract shapes or distorts and fragments text so much they become abstract elements in their own right. It is similar to the constructed elements of El Lissitzky and Swiss typography.

How does the text (including size, weight, and placement) contribute to the messages the works communicate?

It's all about text size, weight, and placement. Bigger, larger central texts are more important than smaller words which creates a hierarchy. The arrangements can also create an effect like in the NIKE add where the letters all jump around like a basketball player.

How does image manipulation (including layering of images and cut and paste) contribute to the messages the works communicate?

I don't think there is much meaning but they do make it look more interesting and hold your attention. Brody often uses a grid system to provide structure and stability to his designs.

1

Concepts and common themes informing Neville Brody's work

Who or what influences have informed Neville Brody's work?

Brody is influenced by the typographic experiments of the Swiss Typographers in the 1960s and by Bauhaus and constructivist design in the 1920s. The Bauhaus got rid of SERIFS and led to modern typefaces which Brody uses. There is also a bit of early 20th century concrete poetry where the shape and arrangement of letters reinforces the meaning of words.

What ideas or themes does Neville Brody often work with?

He works mainly in the commercial magazine world which deals with modern culture - movies, music, sport.

What subject matter or settings does Neville Brody often use? What is the significance of this?

Brody uses some photography but mainly layering of shapes and colours to create patterns and visual interest. His works are often quite abstract with the text elements being the main points of visual interest.

2

Links to other artists: What similar techniques does David Carson use? What other artists use similar techniques?

The changes in font size and unusual placement - all over the place to create pictures is similar to the constructivist style of El Lissitzky and the Bauhaus typographers from the 1920s. And Swiss typography from after WW2 but Brody takes even more risks. And the 'concrete poetry' of dada artists where the layout of words communicates the meaning of the text.

MESSAGE

This design is advertising the *Oceans 11* and *Oceans 12* films. Normally a movie poster would show the actors especially when they are famous like Brad Pitt and George Clooney and Julia Roberts – but here Brody chooses to just show figures walking around which relates to the secret mission theme of the film.

Also the style is a bit similar to the films *Reservoir Dogs* and *Catch me if you can* which were very cool.

The target market is very wide with the film appealing to all ages.

The cultural context is western society and very AMERICAN so its got an urban men in suits feel.

I think its very interesting and makes you want to find out more about the film.



Designer: Nevill Brody
Title: *Oceans 11 and 12*

Design studio:
Date: 2004

COLOUR

There is mainly just black and white with carefully placed red elements. The big number in red and then selected words in red to create some visual interest and separate them for the black words.

The colour and tones are flat like old fashioned poster where they didn't have computers and used screen-print or lithography. This gives it a slightly old fashioned 1950s feel which is quite trendy and indicates degree of sophistication – so the film is clean and clever rather than grungy and realistic like the Sopranos.

3

COMPOSITION CONSTRUCTED ELEMENTS

The poster uses very simplified human figures so they become similar to the style and flat colours of the letter forms.

There is a contrast between the organic forms of the figures and the geometric formats of the letters

There is a strong sense of diagonal in the letters, curves and figures which creates movement but is stabilised by the horizontals of the actors' credits and dates.

The use of negative space is carefully considered with big empty areas balancing out the busy typography elements of the actors names and dates.

There is a sense of space and depth created in the left side by the diagonal perspective and the right hand side is looking down from above which gives a sense of vertigo.

This is slightly similar to the stylistic effect of the Saul Bass design for Hitchcock suspense movies which means the film is going to be classy.

Some parts bled of the edge of the page like the number and figures – this is fine because we still know what is going on – the names of the actors and sponsors are all complete because these have to be.

IMAGERY

The imagery is crisp and clear and very clean

The effect is minimalist like Brody's early work for Arena Magazine

Not used identifiable faces but that may be because this is an 'ensemble' cast so give one or two actors star status would be unfair to the others. Also its maybe because the film is about the group action rather than individuals action.

4

TEXT

The biggest elements are the numbers and then the main stars.

The catch phrase "are you in or out" is about the movie and getting the eleven criminals to rob the casino – but it is also directed at the audience as to weather they are going to watch the film or not – so they can feel like they are part of the gang.

There is some other text elements like the studio and sponsors but these are as small as they can be so they don't interfere with the design. I like Brody would leave them off if he could.