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Overlap/Dissolve

Nancy Skolos

Thomas Wedell

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Binding	Hardback
Territory	World excluding USA, Canada, Australasia, China, Hong Kong, Taiwan, South Korea, and Japan
Size	267 mm x 190 mm
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- Andrew Blauvelt, Director of the Cranbrook Art Museum in Bloomfield Hills, Michigan, provided the foreword that contextualises Skolos-Wedell within the history of photography and graphic design
- A 1993 *Eye Magazine* feature on the studio labelled their attitude "techno-cubist"
- In 2017, Skolos and Wedell received the AIGA Medal, the most distinguished honour in the profession of communication design. Their work has also received numerous awards including gold, silver, and bronze prizes in the Warsaw, Lahti and Toyama Poster Biennials and Triennials and has been widely published and exhibited
- Their posters are included in the graphic design collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Cooper Hewitt Smithsonian Design Museum, the Library of Congress, the Victoria and Albert Museum, the Israel Museum, the Museum für Gestaltung, the National Musuem in Poznan, and many others. Skolos is an elected member of the Alliance Graphique Internationale and a Boston AIGA Fellow

"Bookended by a highly personal dialog between the two, we are treated with insights into collaboration, process, the rise of technology, and the joys of teaching." — **Fast Company**
This autobiographical monograph presents a retrospective of the 40-year innovative graphic design practice of husband-and-wife team, Nancy Skolos and Thomas Wedell. The two have seamlessly merged the boundaries between graphic design, photography and typography, fusing two-and three-dimensional space through overlapping type and image. Long-time influential designers and educators, and 2017 AIGA medalists, Skolos-Wedell's work has been widely exhibited and published in the US and internationally. The book has been written as a series of interviews between Skolos and Wedell, and beautifully designed by the artists themselves. The result is a work of total design that showcases their unique way of thinking and working.

Prototypes, iterations, and studio set-ups shed light on the process behind the finished work which unfolds in chronological order, subdivided in decades: '80s, '90s, '00s, '10s, '20s, with each section beginning with a timeline of notable events. While a time-based taxonomy may seem unimaginative, it was critical for presenting the evolving working methods. To provide the most direct view of the studio's collaborative design process, much of the text unfolds as a series of interviews with each other.

Nancy Skolos and **Thomas Wedell** work to diminish the boundaries between graphic design and photography—creating collaged three-dimensional images influenced by modern painting, technology, and architecture. With a home/studio in Providence they balance their commitments to professional practice and teaching at the Rhode Island School of Design.

The studio's work came into its own during the 1980s with clients in Boston where the developing high technology industry opened opportunities to develop a graphic language for many intangible inventions. The team's surreal photographic concepts combined with rational typographic structures gave voice to concepts such as "software" and made room for abstraction. A 1993 *Eye Magazine* feature on the studio labelled their attitude "techno-cubist." Over the span of their career their approach has evolved, and their client base has expanded but their passion for combining photography and graphic design, has remained the foundation of their vision.

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