

M/M Paris

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Based in France, we were able to completely redefine the way we see graphic design. There are so few French designers that the field is not precisely defined in the way it is in say Germany, the UK or the US. There, you settle down to do corporate design, or record sleeve design, whereas in France there is still a great deal of room for experiment and crossover. Our early influences include everything, but nothing in particular. The way we see life, one thing isn't greater than another. Everything is interwoven.

In fashion everything goes much faster, every six months you have to reinvent yourself. We have to keep a bit above and stay calm. It forces us to do bolder things, knowing that they will be copied and watered down. When we are working for fashion companies, we still try and mix in other projects in different fields. This is very important to our fashion work, which we see as looking at culture through fashion eyes. We always try and link one project to another. We want our work to be considered on a larger scale.

We see our work as more than providing a service. We are using our place as graphic designers strategically, in order to diffuse ideas. We are not against fine art, but we believe in some kind of relationship between the work and the people who commission the work. Very often in the art world relationships between the artist, the gallery and the collector are sterile, not productive or inspirational. In both fields we are dealing with ideas and often we find similar obsessions, that we are tracking the same line of thought. When we collaborate with artists, it is because the artists have asked us for our expertise. Whether what we produce is art or not, I don't know. That is up to history to decide.

It is not very poetic, but we don't have anything against the term graphic design. It is more its definition that we question. Graphic design could embody a lot of activities and the definition is not fixed, but continually evolving. Because it is still a new profession, the best graphic designers are the ones who reinvent their field and surprise.

It might look spontaneous or "hand-made", but the way it is produced can be very complex, very highly crafted. Maybe it is about life, not pretending to do the impossible, allowing the mistakes to show. However, we're however not sure this is an issue.

"The overarching, most impressive thing with M/M, which became evident quite early on, is that they had a longterm vision in terms of developing a body of work." Paul Neale (Graphic Thought Facility), graphic designer

"They've completely revolutionized the art of graphics for theatre." Éric Vigner, director

"Together with M/M we have four brains. It's much easier than doing something all by yourself." Inez van Lamsweerde & Vinoodh Matadin, photographers

"What I really appreciate about Mathias and Michaël is that they flicker between very mainstream forms and very marginal forms in a way that questions these categories in the first place." Sarah Morris, artist

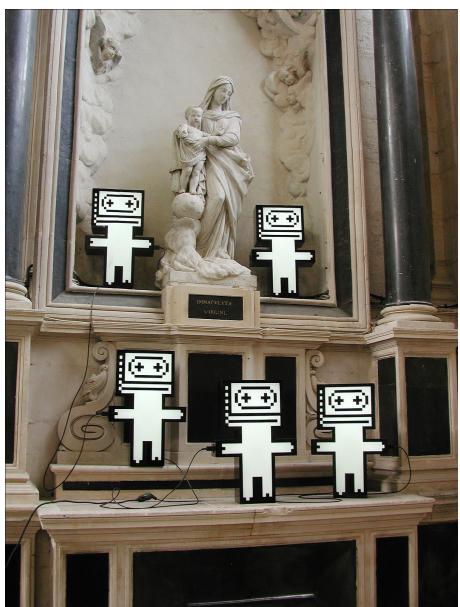
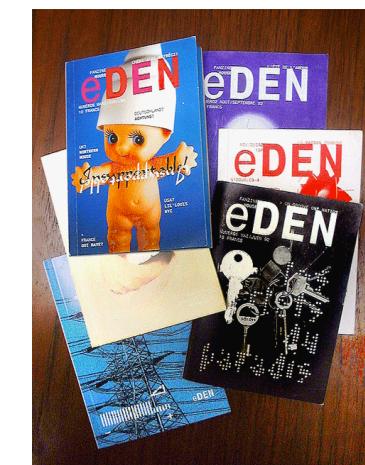
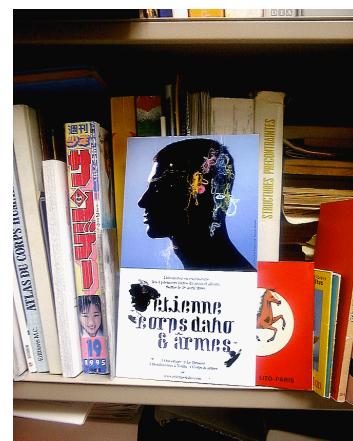
"We begin to play a game where art extends to design, where pictures fade into words, where an object cannot be differentiated from its exhibition." Philippe Parreno, artist

"It's an artistic way to work, and I've always felt that there's no reason not to do things to an artist's standard." Glenn O'Brien, editor and writer

"M/M are among the most inventive and defining graphic designers of their generation. [...] I am excited to see how they will continue to change the rules of the game in the future, again and again." Hans Ulrich Obrist, curator

"One of the reasons we work so well together is that we don't sit down with bullet points and put down a master plan. It's like the total opposite." Björk, musician

"They treat art as another channel, as part of the chain of signs. For me, that is what is most radical about their work." Nicolas Bourriaud, curator





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“One of the reasons we work so well together is that we don’t sit down with bullet points and put down a master plan. It’s like the total opposite.”

Björk, musician

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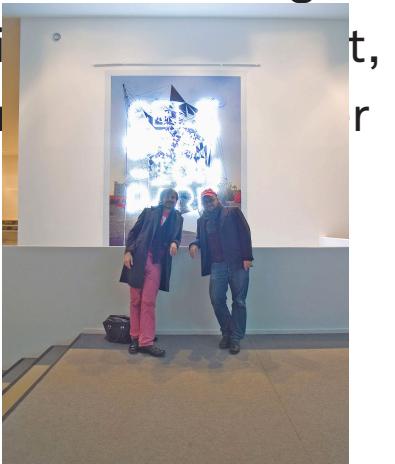
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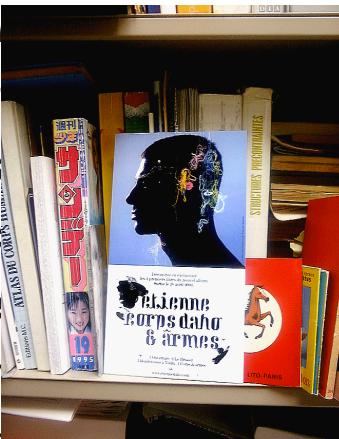
Björk, musician

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We see our work as more than providing a service. We see our place as graphic designers strategically, in order to spread ideas. We are not against fine art, but we believe in spreading the **relationship** between the work and the people who come to see the work. Very often in the art world relationships between the artist, the gallery and the collector are sterile, not productive. inspirational. In both fields we are dealing with ideas and often we find similar obsessions, that we are tracking the same line of thought. When we **collaborate** with artists, it is because the artists have asked us for our expertise. Whether what we produce is art or not, I don't know. That is up to history to decide.



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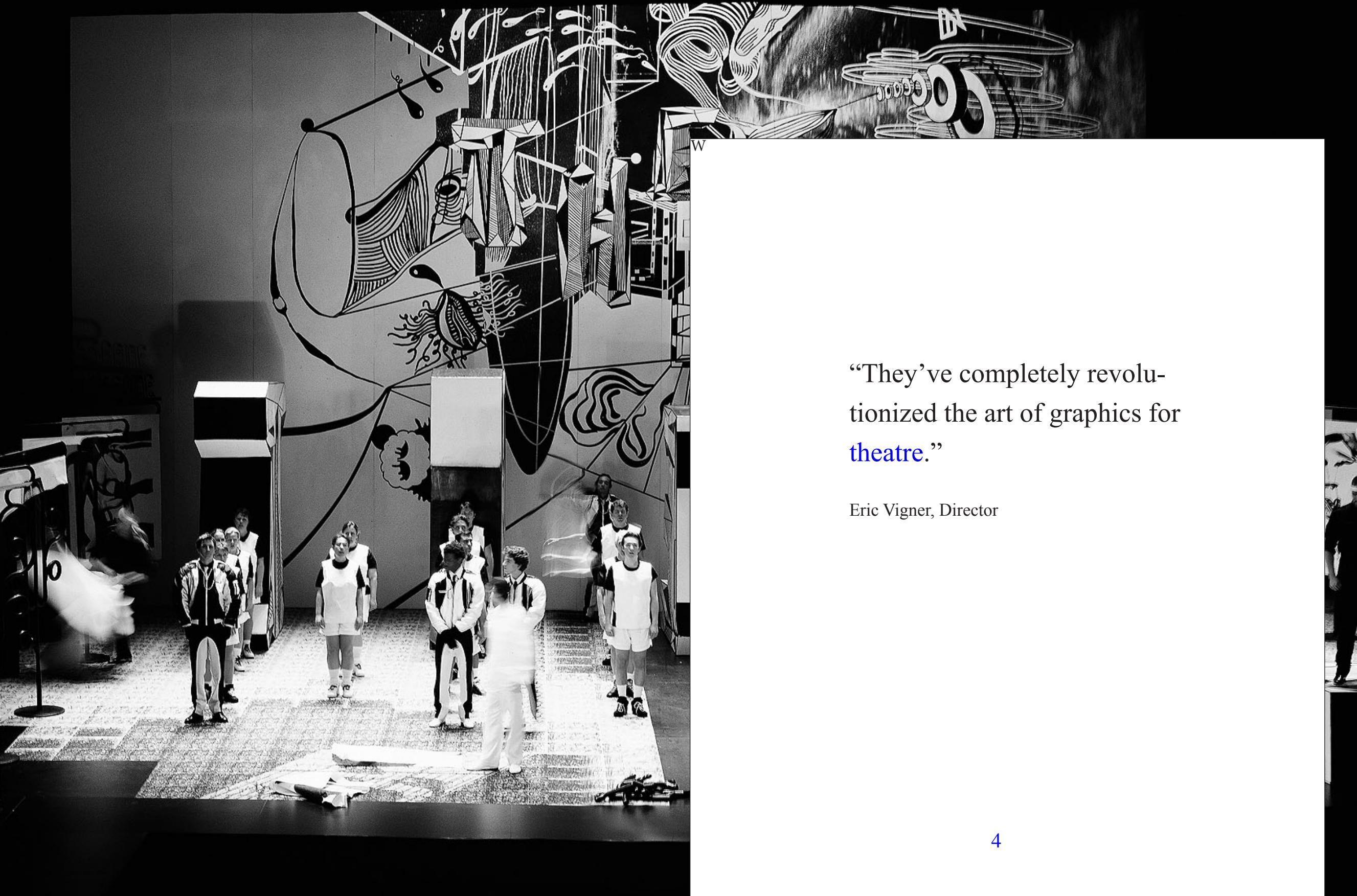
M/M Paris

1. [Graphic Design](#)
2. Form & Results
3. Redefine
4. Relationship
5. Collaborate
6. Radical



entrance to pierre huyghe's celebration park
2006

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“They've completely revolutionized the art of graphics for theatre.”

Eric Vigner, Director



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The Givenchy Files 2012



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Slaughter 2012

NEW YORK



ROUSSY-EN-FRANCE



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etienne marcel
2001

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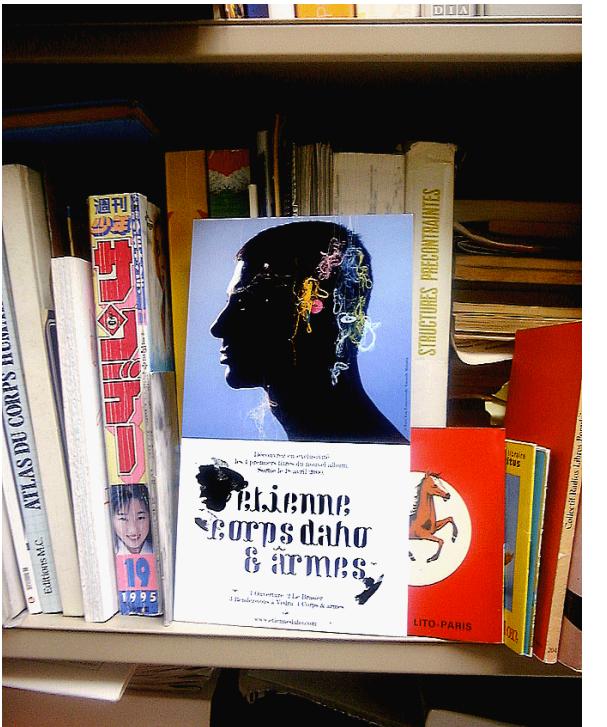
Paul Neale, Graphic Designer

“Together with M/M we have four brains. It's much easier than doing something all by yourself.”

Inez van Lamsweerde & Vinoodh Matadin,
photographers



philippe parreno's alien seasons



etienne daho corps & armes

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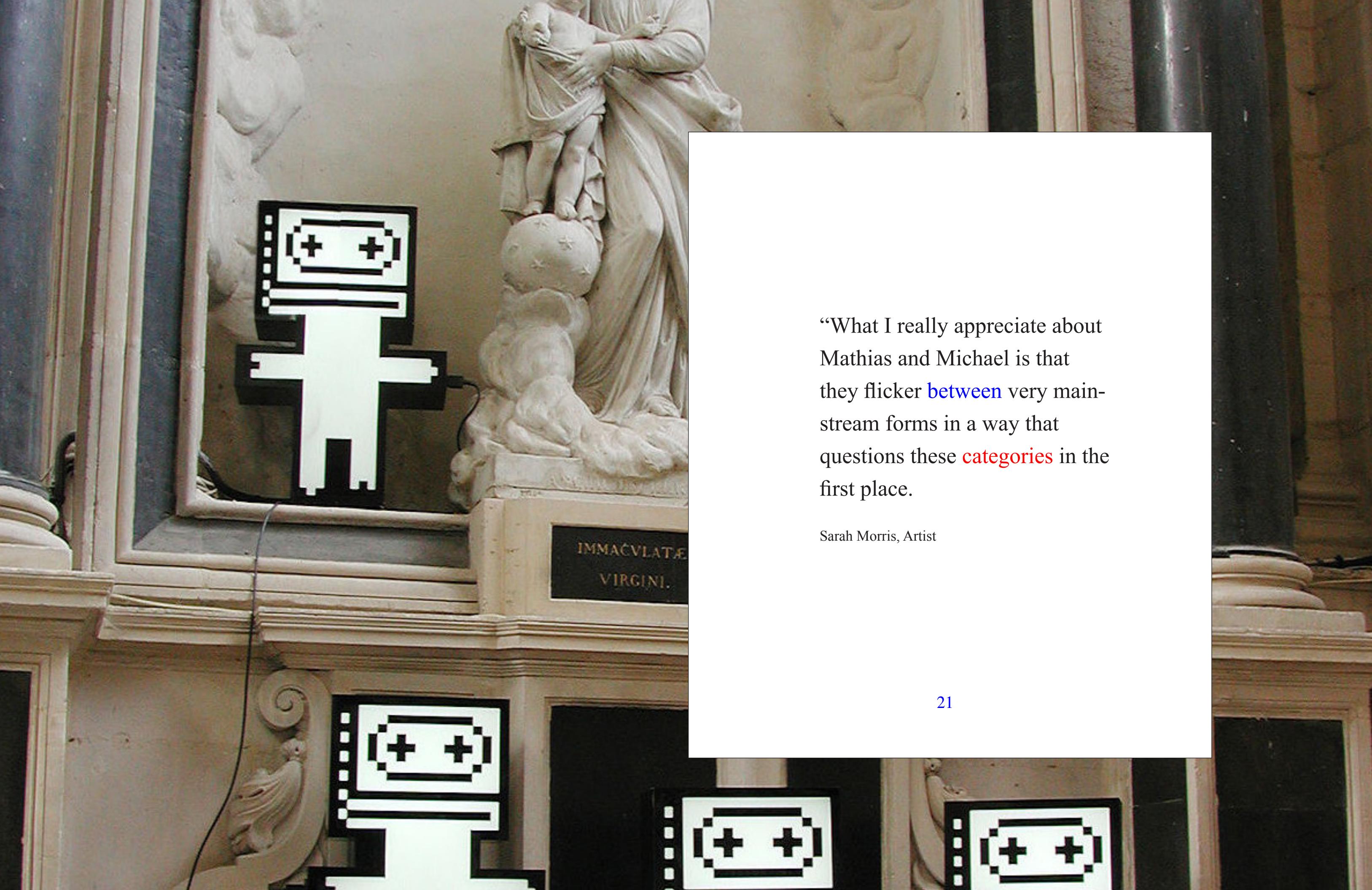


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“What I really appreciate about Mathias and Michael is that they flicker [between](#) very mainstream forms in a way that questions these [categories](#) in the first place.

Sarah Morris, Artist



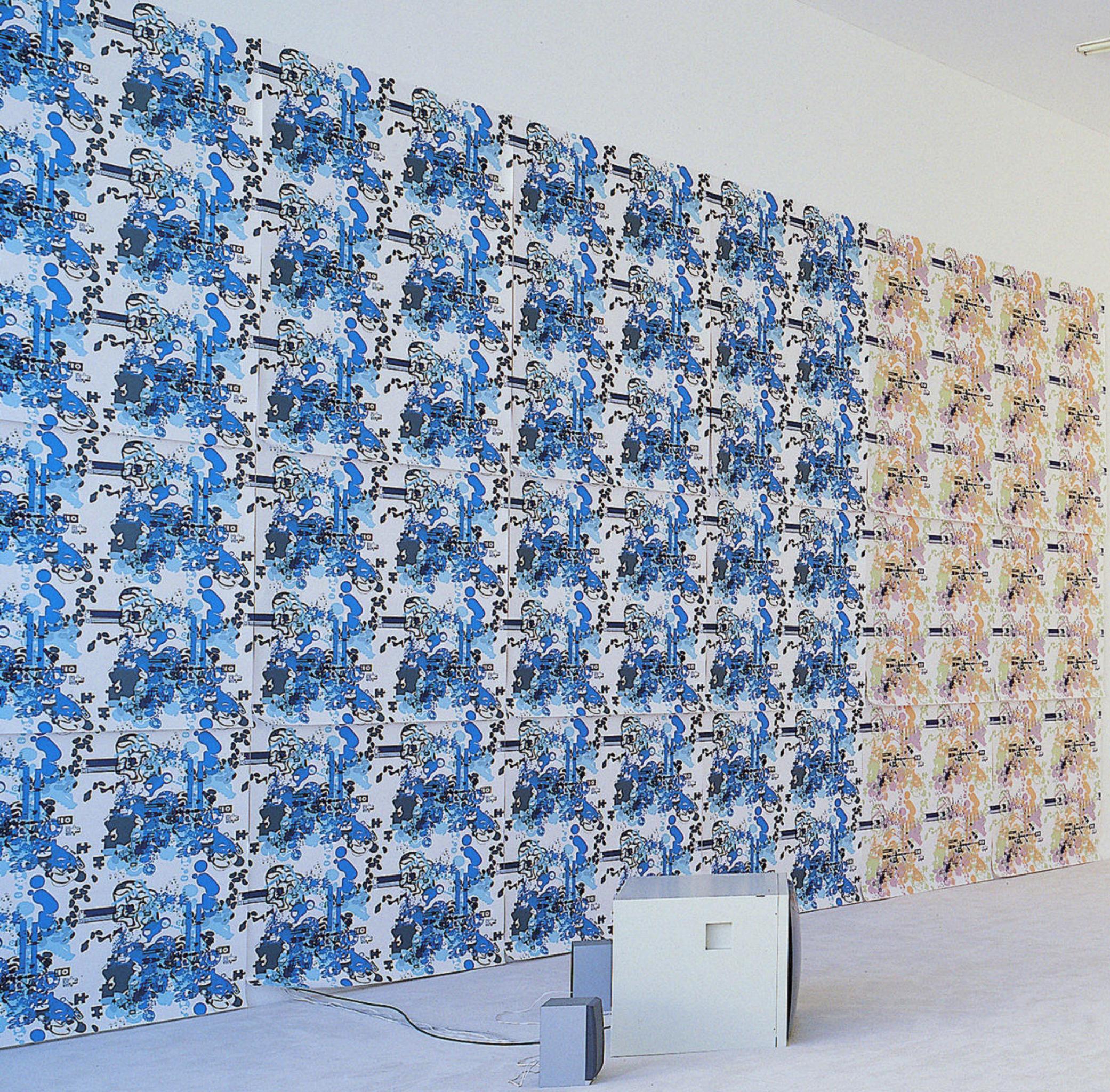
gogolf 2001

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Philippe Parreno, Artist

“What I
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Sarah Morri



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Collection Lambert en Avignon, Summer 2003

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