

ALICE F. AND HARRIS K. WESTON ART GALLERY

Wall-to-Wall A Special Show of 100 Weston Art Gallery Exhibition Posters Designed by Scott Bruno

September 2-10, 2010

An interview with Scott Bruno of *b graphic design* by Kelly O'Donnell, Weston Art Gallery assistant director and publications chief:

- KO: I remember when you were just a name recommended to us by Peter Huttinger who was our founding director of the *InterMedia Festival*.
- SB: I can't believe it's been ten years. I remember doing all these posters, but I can't believe it adds up to 100. I realized I was coming up on a milestone sometime last year and decided to put them together on my Web site www.b-graphicdesign.com.
- KO: I think it's interesting to stand back and look at the different design approaches you've employed over the years. I've always thought you were great. How has your design changed?
- SB: I am proud that overall there's a lot of variety in the ideas explored. It's amazing that they can all be so individual despite some repeated themes. Well, if you don't get better after 10 years!
- KO: You have a busy independent design firm with lots of clients. How would you describe working with us at the Weston?
- SB: I appreciate that the Weston's creative relationship is always "wide open."
- KO: We have feelings sometimes about what we want at the start of the design process, but often we leave it completely up to you. One motto we have at the Weston is to put the artists first; to really showcase the work and stay away from "overdesign" or heavy cropping.
- SB: Your ideas are always helpful and certainly Dennis [Harrington, Weston Art Gallery director] knows the artists very well up front and brings that insight to the process before I ever meet them. My job as designer, though, is to bring people into the gallery and showcase the work.
- KO: So you would say that there's a good balance between our opinions and micromanaging the job? I think that's our approach in general.
- SB: Definitely. In the beginning I was more wrapped up in showcasing the poster design, but my work has evolved to a point where design can be secondary to the artist's work. Let's just say that out of 100 posters there are definitely less than ten where we were butting heads with the artist.
- KO: I'll never tell!
- SB: Sometimes it's difficult when the artist simply wants to do the poster himself or herself. I will say that I've certainly met a lot of artists through you guys—some of the most respected artists of the region—and come to appreciate the variety of media and approaches I wouldn't have experienced otherwise.
- KO: Where else would you have been able to work with live chickens?

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- SB: (Chuckle) Oh yes, the Joel Otterson show... It makes me realize how key our working relationship is because, like a lot of my non-profit clients, you are always working within a very tight time frame and budget. There's rarely an opportunity to develop more than one concept. It has to be on target from the start. I typically spend less than four hours for concept/design/production on a poster. The reason I emphasize this is that it's in contrast to the usual process when I'm working with a marketing director. There you have more variations created, reworking/refining, etc. The Weston posters are more spontaneous.
- KO: One of my proudest professional moments was in 2003 when the American Association of Museums awarded us second place in the country for the National Endowment for the Arts exhibition catalogues [the NEA Commissions 2001/02]. Those were beautiful designs.
- SB: The thing that was unique about those was that each piece had a special feature. It was interesting to take the same format, but when you open it up there were three very distinct presentations: Tony Luensman had a mini-CD, Nuts Society had a pop-up book and for Joel Otterson we made a "garden alphabet."
- KO: I think I've told you before, but we get more comments on our show posters than almost anything else we produce. The artists love them and they, their families and friends always inquire about getting copies. *We are known for these posters.*
- SB: Thank you. That's great to hear. If they really like them they'll be available for purchase during the exhibition and through my Web site (www.b-graphicdesign.com) and Carey Digital (www.careydigital.com) as print-on-demand.
- KO: On behalf of the Weston Art Gallery, thank you Scott. Here's to our next ten years!

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Weston Art Gallery in the Aronoff Center for the Arts
650 Walnut Street, Cincinnati, Ohio 45202-2517 • 513/977-4165 tel, 977-4182 fax
Tues. - Sat. 10 am - 5:30 pm, Sun. noon - 5 pm • Open late on Procter & Gamble Hall performance evenings.
www.westonartgallery.com • WestonArtGallery@CincinnatiArts.ORG • Admission is free.