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Stimulating, creative clippings.

My friend and graphic designer Henrik Nygren sent me this book (*Grafisk design: Henrik Nygren*, reds. anm.). Based in Sweden, Henrik does the design for various books for a variety of international clients, such as art museums, galleries, publishing companies, architects, designers, and photographers. This book is a compilation of his work from 1991 to 2013. Given the fact that he himself is a designer and that he has compiled into this book the various professional jobs he has participated in on a creative basis, the power of his spirit emitted from the high density of his work that has condensed in several pages the depth of creative layers built up by those, creators and their work is by no means ordinary.

I became excited each time I turned a page in this book. Since this anthology of Henrik's work is a compilation of just such characteristic pages, the impact it gives the reader is by no means typical. This highly condensed book makes you physically realize that the power of art and design is this strong. It is not merely an anthology or record of an exhibition by an artist or designer; it also includes all the visual works related to the exhibitions, the venue, the scenes of the venue construction, and images of the creators.

This is what Henrik has to say in a section called Memories: "Over the years, I have collected photos, illustrations, documents and objects – torn from magazines, scanned from books, received as presents from colleagues, pulled off bulletin boards at shopping centres. I have a whole basement archive full of them. On top of that, I have a headful of other memories, more undefined, vaguer, that have left a sting of happiness or anxiety, an insight of one sort or another. These can be quotations, something I saw out of the corner of my eye in a museum shop, and something I flipped past an inflight magazine during a stopover. In any case, the reason I put these images in the book wasn't for purposes of glorification – not of the image-makers, and certainly not of myself."

When designing the book of any given author, Henrik does not himself become the author of that book; he designs from an objective standpoint that welcomes the vague stimulation provided by the book's content. It comprises stimulating creative clippings compiled through Henrik's eyes.

I would like you all to experience that assemblage of creative works and the stimulation that emerges from it.

/Naoto Fukasawa