

- n° 1 1968
Youth, too often dismayed by future, Atelier populaire in Beaux-Arts of Paris, 40 x 60 cm, lithography. My sketch (from a sentence by Charles De Gaulle) chosen by the assembly, Edwardo Arroyo sent me to draw it on a stone of the lithographic studio of Beaux-Arts.
- n° 2 1976
The Parisian, 40 x 60 cm, serigraphy. A strike conducted by the workmen of the newspaper Le Parisien, was harshly put down by police forces.
- n° 3 1976
For the Carnation Revolution, 50 x 70 cm, serigraphy. Pierre Bernard found this quotation of Alvaro Cunhall to overline connection to Velazquez's Borrachos.
- n° 4 1976
To change our life, to Anne Preiss and French Communist Party propaganda, 120 x 80 cm, offset. Drawing from a photography was distorted at length through a photocopy and then turn in colors.
- n° 5 1978
World Youth Festival in Cuba, 20 x 60 cm offset. With marker and rule I drew my engraving selection of Yellow, Magenta, Cyan and Black (YMCB).
- n° 6 1981
At the Bastille, for the French Communist Party, 120 x 40 cm offset. On March 28th 1981, before the socialist May 13th, the communists called for a gathering at the Bastille where the July column commemorates the 1848 revolution.
- n° 7 1981
At the Bastille, for Jacques Bidou and the Communist Youth, 120 x 140 cm, offset. A drawing of a gathering with a dot screen transfer was distorted through the photocopy machine. Four black and white films diversly scratched gave me the four colors.
- n° 8 1982
Peace march, for Anne Preiss, Thierry Sarfis and PCF (French Communist Party) propaganda, 120 x 80 cm, offset. For a documentary film by Jean Daniel Simon, concerning world disarmament, I drew the titles with spray paint. By chance I sprayed colored dots over a paper and Pierre Juquin thought it would become a relevant sign for this march.

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- n° 22 1987
Saint-Denis, the Festival, for Fabien Douzenel and the Communication Department of the town of Saint-Denis, 80 x 120 cm, Caza serigraphy. In 1987, the town Hall starts this yearly Festival, with associations, mass-bands, street theaters, on Saint Denis' day, Dionysos in greek.
- n° 23 1988
SIA, for the International Architecture Show, 4 x 3 m, Dubois serigraphy, graphic palette Graph 8. Jacques Lichnerowicz and Jean-Jacques Bravo were an uncompromising support in the venture of those five posters.
- n° 24 1989
SIA, 4 x 3 m, Dubois serigraphy, on Silver de Graaf's palette graphic. I drew this cowboy from John Wayne's picture in Rio Bravo, turning the well known Winchester into a T (a geometric help in architect studio).
- n° 25 1990
SIA, 160 x 120 cm, Dubois serigraphy. To start with, protecting himself from the rain with a leaf, a naked man was running away. Rain and leaf gone, stays the running man.
- n° 26 1991
SIA, 40 x 60 cm, Dubois serigraphy. Cesare Casati, Director of Architecture magazine Arca, did welcome the International Architecture Show in Milano.
- n° 27 1992
SIA, 160 x 120 cm, Dubois serigraphy. For this head I used Quantel Paintbox.
- n° 28 1989
Ouvea, for Bruno Ughetto and Artis, 50 x 70 cm, offset Marchand. Commemoration of 1789. Drawn on palette Graph 8, this image with the one brought by the Australian Julia Church about the aborigine people would turn our Quai d'Orsay (since the Foreign office is located in Hotel Talleyrand, quai d'Orsay, next to the Seine) in the vicinity of fury. It is why the exhibition was turned off in many of our embassies.

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- n° 37 1993
Against racism, for Manuel Joseph and the Communication Department of the town of Aubervilliers, 40 x 60 cm, offset. I wanted to turn into a poster the Humanité-Dimanche front page. An against racism meeting in Aubervilliers led me to do it.
- n° 38 1993
Oral-dentary prevention, for Malik Guissé, 40 x 60 cm, Dubois serigraphy. This poster allowed me to meet Malik Guissé, a dentist surgeon and one of my sweetest sleeping partners.
- n° 39 1993
Saint-Denis (the town) for Fabien Douzenel and the Communication Department of Saint-Denis, 120 x 176 cm, Dubois serigraphy. Fabien Douzenel would ask me to find an emblem like poster for Saint-Denis by the new year. During the following years took turns Savignac, Di Rosa, Combas, Arroyo, Mosner, Monory, Klasen...
- n° 40 1994
Hello neighbour, for Fabien Douzenel, and the Communication Department of Saint-Denis, 120 x 176 cm, Dubois serigraphy. During 1993, Douzenel has had this nice formula «Hello neighbour» to introduce local meetings.
- n° 41 1994
Fifty years ago, the Liberation (of Paris), for Anne Preiss and Martine Bullard, 40 x 50 cm, offset. Off print from a front page special of Humanité dimanche, the communist paper.
- n° 42 1994
Welcome to Montluçon, for Patrick Maurière, 120 x 176 cm, Dubois serigraphy. José Novais, silk screen printer from Dubois, thought to replace a faulty cyan and magenta engraving in the ladder, by a superb flat blue wich did save the poster.
- n° 43 1994
Music Festival, for Ministry of Culture, 80 x 120 cm, offset. Some minister I was told, found the background of the poster much too dark.
- n° 44 1994
Books Festival, for Christophe Adriani, 120 x 176 cm, Dubois serigraphy. The town of Villeneuve-le-Roi is just next to landing strips of Orly Airport.

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- n° 82 2001
Michel Quarez, for Pascal Gabert, 40 x 60 cm, Dubois serigraphy. Exhibition of fresh paintings.
- n° 83 2001
July 14th, for the Saint-Denis Town Hall, 120 x 176 cm, Dubois serigraphy. Though it took place on the evening of July 13th, I underlined that with the title of «14th of July» (french national day), this event should take a true symbolic weight.
- n° 84 2001
Rights, no fights, for the PCF, 70 x 100 cm offset LNI. This image about New York September 11th 2001, first published on the top cover of «Regards», magazine of the French Communist Party was printed as a poster by the Hauts-de-Seine PCF Federation.
- n° 85 2001
Saria, Stop, for Gilles Smadja and the Saint-Denis Town Hall, 120 x 176 cm, Dubois serigraphy. Saria, a factory treating animal's scraps, is spreading hell all over Saint-Denis.
- n° 86 2001
Happy New Year 2002! for Fontenay-sous-Bois Town Hall, 160 x 120 cm, Dubois serigraphy. Philippe Chat would suggest me to call forth friendship between people for those wishes.

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- n° 65 1998
Sharing Jerusalem: two capitals for two states, for David Tartakover and the israeli and palestinian womens' union of Jerusalem, 40 x 60 cm offset. In the peace agreement perspective of Oslo to gain a partaken Jerusalem, double chief of the two states.
- n° 66, 67 1998
Workers from EDF-GDF (state company for electriciy and gaz) in Avignon, for cultural action, Rachel Cohen and Jacques Vétillard, 50 x 70 offset recto-verso. Technical improvements allows me in 1997 to transfer the computer chart from Paintbox to Syqwest with hight degree of fiability.
- n° 68 1998
March 21st, together! for Jean Bellanger and the Saint-Denis'Unions, 40 x 60 cm, Syria serigraphy. In a definite classical fashion some were disturbed by the fact the character is, but, by himself.
- n° 69 1998
Tulips Festival, for Fabien Douzenel and the Communication Department, 120 x 176 cm, Dubois serigraphy. 1998 Spring was rather grey. Poster's fluo brought some sun in town.
- n° 70 1998
January 1998 in Saint-Denis, for Fabien Douzenel and the Communication Department, 150 x 176 cm, Dubois serigraphy. Notification of eight events! The enigma personnae turned the people in the street to come closer and read top confidential captions.
- n° 71 1998
Saint-Denis 1998, for Fabien Douzenel and the Communication Department, 3,20 x 2,40m, Dubois serigraphy. Soccer, you know, for me!
- n° 72 1998
Welcome to the world, for Fabien Douzenel and the Communication Department, 3,20 x 2,40m, Dubois serigraphy. Gilles Smadja is the author of this beautiful catch-phrase.
- n° 73 1998
Happy New Year 1999, 120 x 160 cm, Dubois serigraphy. For Philippe Chat, Director of the House for All in Fontenay-sous-Bois.

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- n° 45 1995
Wrath, for the Communist Youth, 80 x 120 cm, offset. I was happy with my idea, till I found that Alain Le Saux have had the same, some fifteen years ago. Plagiarist!
- n° 47, 48, et 49 1995
Denise, for Philippe Decouflé, 120 x 176 cm, Dubois serigraphy. The black remaining still, the three other colors YMC are exchanged. From six possible colors'arrangement, three were chosen and printed.
- n° 50 1996
Manuel Joseph in Revue parlée, for the Georges-Pompidou Center, 50 x 70 cm, Syria serigraphy. When the writer Manuel Joseph called to tell me that the public lecture of his book «Heroes are heroes are heroes» would take place in Beaubourg, only one glance to the painting I was just finishing made me say «I got your poster».
- n° 51 1995
Theater of the Commune is thirty years old, for Yves Paris and the Aubervilliers town Hall, 120 x 176 cm, Dubois serigraphy. Jack Ralite, the mayor of Aubervillier, supported the poster, as he saw immediatly Hamlet in the skull's head character.
- n° 52 1996
Aids 9th World Wide Day, for Christelle Gabert and the Nanterre's Hospital, 40 x 60 cm, offset. From one of my Leonardo Da Vinci booklets.
- n° 53 1996
Museum of Music, for Marie France Callas and the Music City, 120 x 176 cm, Dubois serigraphy. Thanks to Marie France Callas and Jeanne Villeneuve, of the beautiful Museum of Frank Hammoutène, who choosed finally the first and the best of my ten projects.
- n° 54, 55, 56, 57 1996
Fontenay, four pictures for Philippe Chat and the town of Fontenay-sous-Bois, 160 x 120 cm, Dubois serigraphy. Every year, «Art in Town» allows young artists to exhibit their work during a month, on town panels of 1,60 x 1,20 m.

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Michel Quarez affiches
 produced by Thotm éditions
 realised by Bertrand Biss
 copyright Michel Quarez ADAGP 2002
 thanks to Christian Silvestre (Créatec photogravure)
 and to Laure Biss
 exotic translation from french by Rosine L. Buhler.

How to browse among Michel Quarez affiches. You can either choose your poster, 1 at random, or 2 by numbers.

1 After the title, two screens «sommaire» offer you 1 to 43 and 44 to 86 posters: you roll over on the poster you like, it pops up out of the background, you click on it and you get into the poster enlarged on a single page with its text, and for some, the numbers of the series, on which you may click.

2 If you want to get a precise poster, you dial the number on the keyboard.

The instructions in French: **sommaire**: summary; **n° d'affiche** **valider**: in the you type the number of the poster you choosed in the leaflet, then click on **valider**: confirm; **commentaire**: by clicking on it, you repeat the vocal commentary; **copyright**: you get the conditions of use of the images © Michel Quarez ADAGP 2002; **page suivante**: following page of the summary; **page précédente**: return to former page; **quitter**: escape through credits page.

Minimal configuration: cd-rom drive, sound card, 800 x 600 in thousands color display, 64 Mo of RAM. **Macintosh** PowerPC processor, System 7 or more to 9.2 (or «classical» under MacOSX). **Installation**: insert the cd-rom, drag and drop the «Quarez affiches» file on your desktop. **PC Windows 95** or more. **Installation**: Insert the cd-rom, double clic on the «Installation Quarez affiches» file and follow the instruction.



n° 74 1998
 Michel Quarez Chaumont, 120 x 176, Dubois serigraphy. Patrick Giraudo, then Director of the Silos of Chaumont invited me for a personal poster's exhibition.

n° 75 1999
 Saint-Denis, for Theophila Kouloubri and the Tourism Office, 40 x 60 cm, Dubois serigraphy. As I didn't politely ask them the right to use, in paying taxes, their logotype, the private managers Bouygue-Dumez of Stade de France have forbidden this poster wich translate joyfully in a free way the sign of their logotype.

n° 76 1999
 All in 2000, for the Seine-Saint-Denis Department of French Communist Party, 100 x 75 cm, offset. My proposal «2000 with no reduction of salary» was not kept back.

n° 77 1999
 Kosovars, citizens from Europe, for Georges Waysand and Citizen in Europe Initiatives, 40 x 60 cm, offset. Printed by Saint-Denis Town Hall.

n° 78 2000
 Echirolles month of Graphism, for Diego Zaccaria Director of the Cultural Department, 120 x 176 cm, Dubois serigraphy. I drew a squirrel which was joining an army of logos to have them through quicker.

n° 79 2000
 French poster Stedelijk, 120 x 176 cm, Dubois serigraphy. Thanks to Ada Stroeve, Curator in the Museum of Modern Art in Amsterdam, to have rescued this poster while some French institutions refused it.

n° 80 2000
 Michel Quarez IAV (Visual Art Institute) in Orleans, 120 x 176 cm, Dubois serigraphy. Solo exhibition at the Visual Art Institute curated by Gérard Beaudoin.

n° 81 2001
 Zap! for Charles Sztulman and the Judiciary Protection of Youth, 36 x 40 cm, Dubois serigraphy. «In our landscape of Zup (Urban Protected Zone) of Zep (Éducation Protected Zone), the Judiciary Protection for Youth decided to jump over (to zap) the cultural capital of youth in difficult periods».

n° 58 1996.
 The Whale, for Fabien Douzenel and the Communication Department, 120 x 176 cm Dubois serigraphy. The building of the new swimming pool of Saint-Denis, according to the architect, is just like a whale. My image hits the point only when I turned the text «local swimming pool» into «the Whale»

n° 59 1996
 July 14th, Aubervilliers, for Yves Paris Director of the Communication of Aubervilliers, 120 x 176 cm, Dubois serigraphy. The photography of cock which guided me is an algerian postcard of Tlemcen.

n° 60 1997
 July 14th, Aubervilliers, 120 x 176 cm, Dubois serigraphy. Some people asked me: «Where is the red gone?» It didn't prevent Beethoven to paint the Sixtine!

n° 61 1998
 July 14th, Aubervilliers, 120 x 176 cm, Dubois serigraphy. Last poster for Yves Paris, Director of the Communication Department for Aubervilliers.

n° 62 1997
 Chaumont, game of letters, for Alain Weill and the poster's Festival of Chaumont, 120 x 176 cm, Dubois serigraphy. A 1984 image on Graph 8 would explodes among others in such a way that Alain Weill would say «This one, it shows you did it on purpose for Chaumont!».

n° 63 1998
 Your documents please! for the without papers, printed by the Île-de-France collective's Mayors, 50 x 70 cm, offset. Writting «Your documents please» the ordinary policeman behest, I couldn't foresee the without papers laugh when I showed them the project. Since for them, it was precisely «your» documents.

n° 64 1998
 Employment CGT 93 (CGT is a french worker's Union of left wing and Communist tendency), For Pierre Garelli and the local union CGT of Seine-Saint-Denis, 4m x 5m. Dubois serigraphy. «We must get a poster which fires, you see, which says twin France in solidarity and in precarity, full work for all, specially for the young people with CGT». «Ok, say I, all that I tell in images, and I shall write only CGT 93», wich was merely done.

Michel Quarez affiches

n° 9 1982
 The Voice, for Jean Pierre Le Pavec and Saint-Denis Festival, 80 x 120 cm, offset. Joël Jouanneau noticed that for a music Festival, I had done a mute poster.

n° 10 1984
 Saint-Denis Festival, for Jean Pierre Le Pavec, Director of the Festival, 40 x 60 cm, offset. With Michael Gaumnitz. First drawing on palette graph 8

n° 11 1984
 Days of colors, for Antonia Bachetti and The City of Science, 20 x 80 cm, Éric Seydoux serigraphy. In the 70's, I found in the Discovery Palace polarizing filters. The black obtained in crossing two filters, when between those two filters, one stretches a plastic transparent sheet, solar spectrum shall draw the charge. In collusion with Éric Seydoux, I inaugurated, thanks to this poster, the quadrichromy fluorescent printing, in which the color yellow and magenta from european offset scale became yellow fluo and magenta fluo.

n° 12 1985
 Poetry's days, 40 x 60 cm, Lion offset. Michael Gaumnitz and I were granted a stipendium from the ministry of Culture, to draw on Graph 8, under the care of Jacques Rouxel, Father of the Shadoks.

n° 13 1986
 Revolution, for the cultural weekly magazine of the Pcf (French Communist Party), 30 x 80 cm. Michael Gaumnitz and I choosed some images from palette Graph 8.

n° 14 1986
 L'Humanité Festival (L'Humanité is the well known paper of the Communist Party in France), for Alain Madeleinat 120 x 80 cm, offset. Stuck on next to each other on the walls, those posters displayed themselves like a string of colors.

n° 15 1986
 L'Humanite Festival, for Alain Madeleinat, 160 x 120 cm, offset. Poster-program intended to the subway.

n° 16, n° 17, 18, 19, 20, 21 1986, 1987, 1988, 1989, 1990, 1991
 Gennevilliers town in bloom and Flower's market, for Director of Communication, Daniel Mollier Sabé, 120 x 176 cm, Dubois serigraphy. During 6 years I alternated graphic palette and acrillic paint brushes for a delicious thema.

n° 29 1990
 Actors on the screen, for Alain Losi and the cinema the Screen in Saint-Denis, 120 x 176 cm, Dubois serigraphy. Alain Losi is a lover of images, after me he called on Topor, Savignac, Enki Bilal, Shigeo Fukuda, Muzo, André François and Alain Le Saux.

n° 30 1992
 Birth of image, for Claude Chouteau, and the Communication Department of Blanc-Mesnil, 120 x 176 cm, Dubois serigraphy. For an exhibition about the computer's images, I knew we couldn't escape the logo of Blanc-Mesnil town. Instead to have my poster's composition poluted by it, I brought in the nice Grapus'logo as the basic thema of my poster.

n° 31 1991
 Great Prize of Cultural posters, for André Parineau and Anne-Marie Sauvage, 40 x 60 cm, Dubois serigraphy. André Parineau supports what he is gently calling «street's Art».

n° 32 1991
 Russia-Urss, for Roland Gervereau, 50 x 70 cm, Dubois serigraphy. As the talented painter he is, Laurent Gervereau would turn me mad until I found how to pill up head cuts of all the succeeding rulers of Urussia.

n° 33 1992
 Image for the fight against Aids, for Bruno Ughetto, 70 x 100 cm, Dubois serigraphy. In 1992, computer transfer of Paintbox system, with averse systems, was still difficult.

n° 34 1992
 Saint-Denis open studios, for the dyonisian's artists union, 120 x 176 cm, Dubois serigraphy. Pictures made in 1991 on Paintbox graphic palette for «error system» an exhibition of Ruedi Baur and Blandine Bardonnet at the House of Books in Villeurbanne.

n° 35 1993
 Saint-Denis open studios, 120 x 176 cm, Dubois serigraphy. Photo of a computer screen.

n° 36 1996
 Saint-Denis open studios, 40 x 60 cm, Syria Serigraphy.