

Niklaus Troxler

**Les Affiches
du Jazz à Willisau**

1970-2016

KMD - Kunsthalle Marcel Duchamp

The Forestay Museum of Art, Cully

Pendant le Cully Jazz Festival

du 31 mars au 8 avril 2017

ouvert 24h sur 24h

YOU ARE CORDIALLY INVITED TO THE OPENING OF
THE EXHIBITION OF

With the support by
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NIKLAUS TROXLER

LES AFFICHES DU JAZZ À WILLISAU 1970-2016

FRIDAY, MARCH 31, 2017, FROM 5.00 PM ONWARD

THE EXHIBITION WILL BE TAKING PLACE WITHIN THE CONTEXT OF THE CULLY JAZZ
FESTIVAL AND WILL BE OPEN DAILY 24/24 UNTIL APRIL 8, 2017.

KMD — KUNSTHALLE MARCEL DUCHAMP | THE FORESTAY MUSEUM OF ART

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With the founding of “Jazz in Willisau” in 1966, Niklaus Troxler (*1947) caused quite a stir in the international music world. And it was no later than the first Jazz Festival in 1975 that he became famous worldwide as one of the most successful concert organizers, and not least because of his passionate enthusiasm for the improvised music of the late avant-garde, which was central to all his activities. Almost all the great celebrities of modern jazz played in Willisau—from Charles Mingus, Sun Ra, Max Roach and Archie Shepp to Carla Bley, McCoy Tyner, Anthony Braxton and Keith Jarrett. The great experimental jazz musicians and Free Jazz purists, such as Alexander von Schlippenbach, Irène Schweizer, Albert Mangelsdorff and Cecil Taylor, will also be remembered for their legendary performances in Willisau.

Troxler also succeeded in giving his musical events an unmistakable visual identity through his own poster designs for the concerts. These posters not only became coveted collectors' items among a large fan community but also set new visual standards. By the early 1970s, inspired by the surrealism of a René Magritte and the Pop Art of a Jasper Johns or Roy Lichtenstein, Troxler had developed his own unmistakable poster style, which ultimately became as famous as the concerts they advertized. Troxler's genius lay in his ability to give the hermetic, complex character of Free Jazz an optimistic, visual identity that could be understood by everybody. While in his early posters he concentrated mainly on a metaphorical transposition of the names of the performing musicians and bands, his later posters largely thrived on typographical ideas that turned the words or their sounds into a visual rendering of the rhythm and syncopation of the music they were announcing.

In celebration of Troxler's 70th birthday the KMD will be exhibiting during the Cully Jazz Festival a retrospective selection of his posters in miniature format. The artist has designed a poster especially for this event.