

THE MANIPULATOR



History:

THE MANIPULATOR (1982 –1994) is from a time when the media reached the pinnacle of their power which they still possess today. This is why its two creators **Willy Moser & David Colby** came up with the title THE MANIPULATOR – ‘Splash something across the papers and suddenly it is of significance! **Size matters!**’ The two creative minds, who then lived in Düsseldorf, Germany, took this motto literally and created an art magazine that was coveted world-wide and has been highly esteemed until today. It was printed on **bookprint paper and its format was an impressive 50 x 70 cm.**

Owing to its uniqueness THE MANIPULATOR soon became a collectors’ item in the **golden eighties**. It was the time when the creative output from the advertising branch advanced to become a new and cool photographic art form, ushered in the modern **worship of brands**, and raised the entire branch behind it to a celebrity status within a new high society.

‘Lifestyle’, like many other catchwords, became one of the magic words in a time **before** mobile phones, digi-cams and Internet were invented and **global web-communities** existed. Cordless telephones, colour photocopiers and fax machines were among the most progressive ‘tools’ of the newspaper avant-garde.

With *Interview* Andy Warhol had initiated the **era of ‘independent publishing’** in the 1970's. In addition to conventional high-gloss magazines, special interest journals such as *The Face* or *Details* emerged. In the mid-eighties *Egoiste*, *I-D*, *Blitz*, *Metropolis* and *Visionaire* followed. Before that, in 1982, THE MANIPULATOR had brought a new dimension to the world of print media, one that was indeed ‘grand’.

‘Film, fashion, music, design & art’ were celebrated as topics.

Original vintage treasures were retrieved from archives around the world and blown up to an extra large format. Renowned photographers delivered material or produced commissioned works for the sheer pleasure of the format. High-priced pictures were taken from gallery walls and processed for the enjoyment of art at home - they often ended up as posters in frames. That way, THE MANIPULATOR, not only brought about **the modern-day artistic approach towards photography**, but also the emergence of the new scene of buyers that has become an established group in today's circle of art collectors. Further, it was the first print medium in its category and **the trailblazer** for such XXL publications as Helmut Newton's *Sumo*. He especially expressed his thanks to Moser & Colby for it.

The London I-D Magazine elevated the two publishers into the ranks of the ten most influential media trendsetters of the world – who, on their part, opened the their **legendary hotel Century in Miami Beach**. Not only was this stylish address, which featured a gecko in its logo, a fun home to the international MANIPULATOR family, but it soon became their **creative pool of photographers, fashion people, artists** and visionaries – wild parties included, naturally.

Data: 34 issues in 12 years. Print run: 20,000 units (sold world-wide, including Asia). Distribution via city personalities & hip places in town, arts bookstores, museum shops. Offices in New York, Milan, London, Barcelona, Japan. Print & Production in Düsseldorf.