

# FLAUNT

## HOWARD NOURMAND

HOWARD NOURMAND AND A REBIRTH OF COOL CILLIAN MURPHY LOCKS HIMSELF INTO UNCHARTED HOLES THE SWEET AND SALTY SIDES OF KAT DENNINGS SIX LEADING MEN USHER IN A NEW AGE IN TELEVISION ACTING, FOUR UNIQUE VOICES IN FASHION, FRESH NEW YORK DESIGNER LAQUAN SMITH PLUS, CRISPIN CLOVER, KAREN ELSON, ARIEL PINK MYLENE JAMPANOI AND SARA FORESTER  
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## WALL STREET: MONEY NEVER SLEEPS, IN GRAPHICS.

Written by Sarah McClure

"Graphic designer" doesn't typically conjure up visions of a person who modeled for Dolce & Gabbana, Levi's and Playboy—not to mention was personally fitted by Gianni Versace—or starred in Target and IKEA commercials. But that's the sort of artistic acumen Howard Nourmand brings as founder/creative director of L.A.-based production company, Grand Jeté (grahn zhuh-tay). His latest undertaking, designing the title sequence for Oliver Stone's *Wall Street: Money Never Sleeps*, is out this week. Flaunt chatted with Howard about the film, his experimental techniques depicting the history of the economic bubble (he used a lot of tulips), doing Cannes, and why working around the clock for six months with



Oliver was the best thing that ever happened to him.

**How did you get started in the motion graphics industry?**

Howard Nourmand: I was actually a struggling actor while attending UCLA's Arts and Architecture program, but I've always had a love of film, fashion and design.

**Didn't you have a zing moment after first seeing motion graphics at a**

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