

(RE)PICTURE

(RE)PICTURE is an independent magazine with the intention of reproducing visual imagination. Featuring images by a selection of guest artists, the magazine is designed without the use of words and packaged as printed matter. In contrast to the unprecedented exposure to ephemeral imagery consumed through the internet and social media (RE)PICTURE works together with artists of varied nationalities to develop a modern and enduring image ecosystem that symbolizes the pursuit of a universal language. Featuring works by Marvin Leuvrey, Jaap Scheeren, Theo Simpson, Yuji Hamada and Mark Borthwick.

210 × 305 mm, 464 pages
Published by ATARICA Inc.
With OK-RM

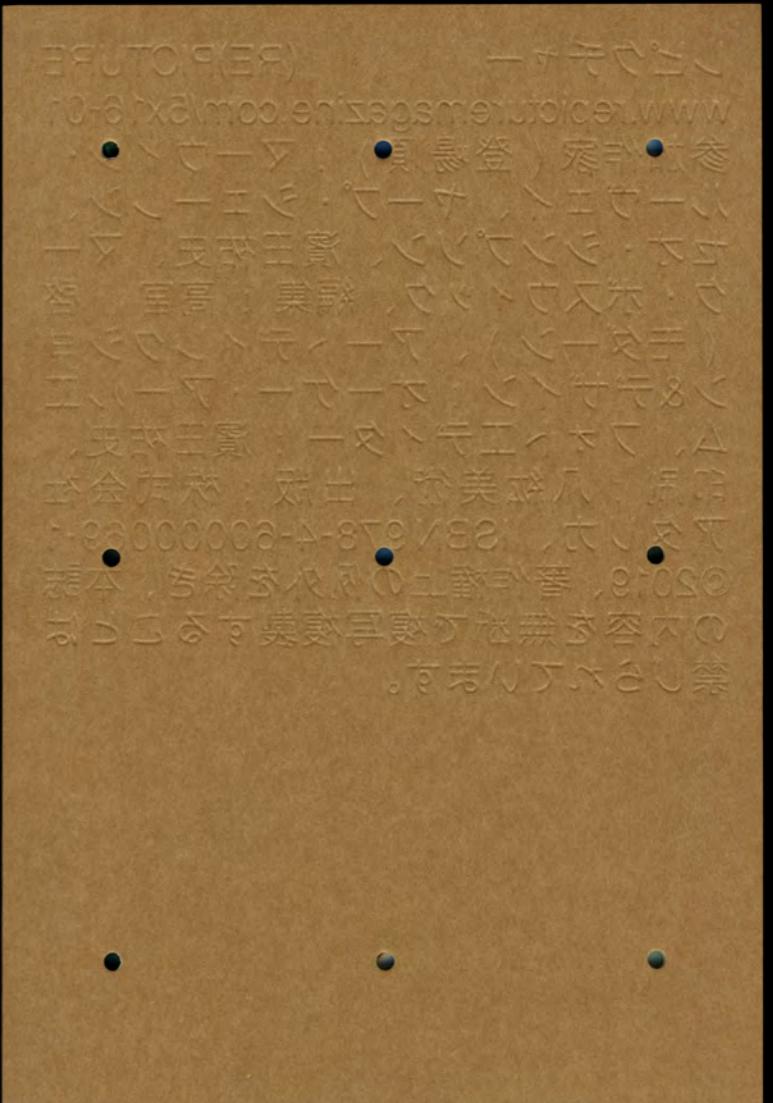
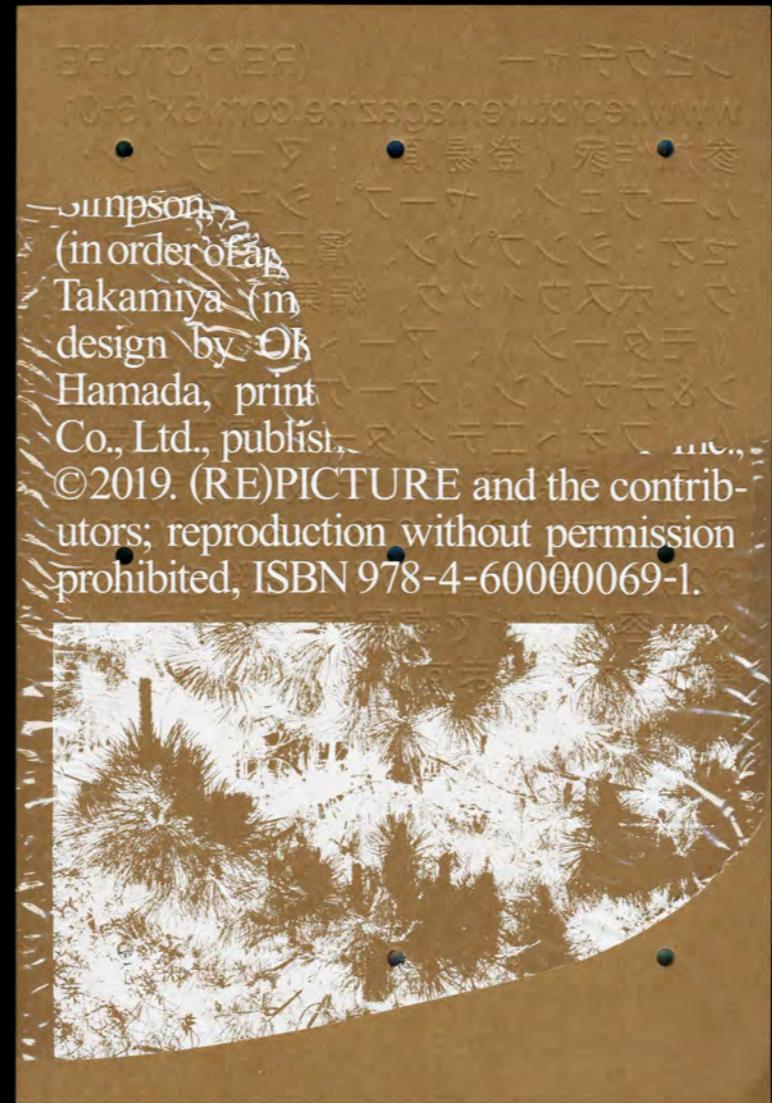
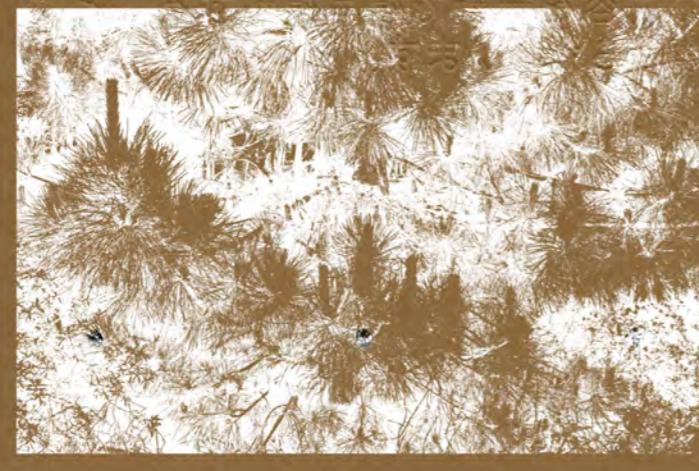




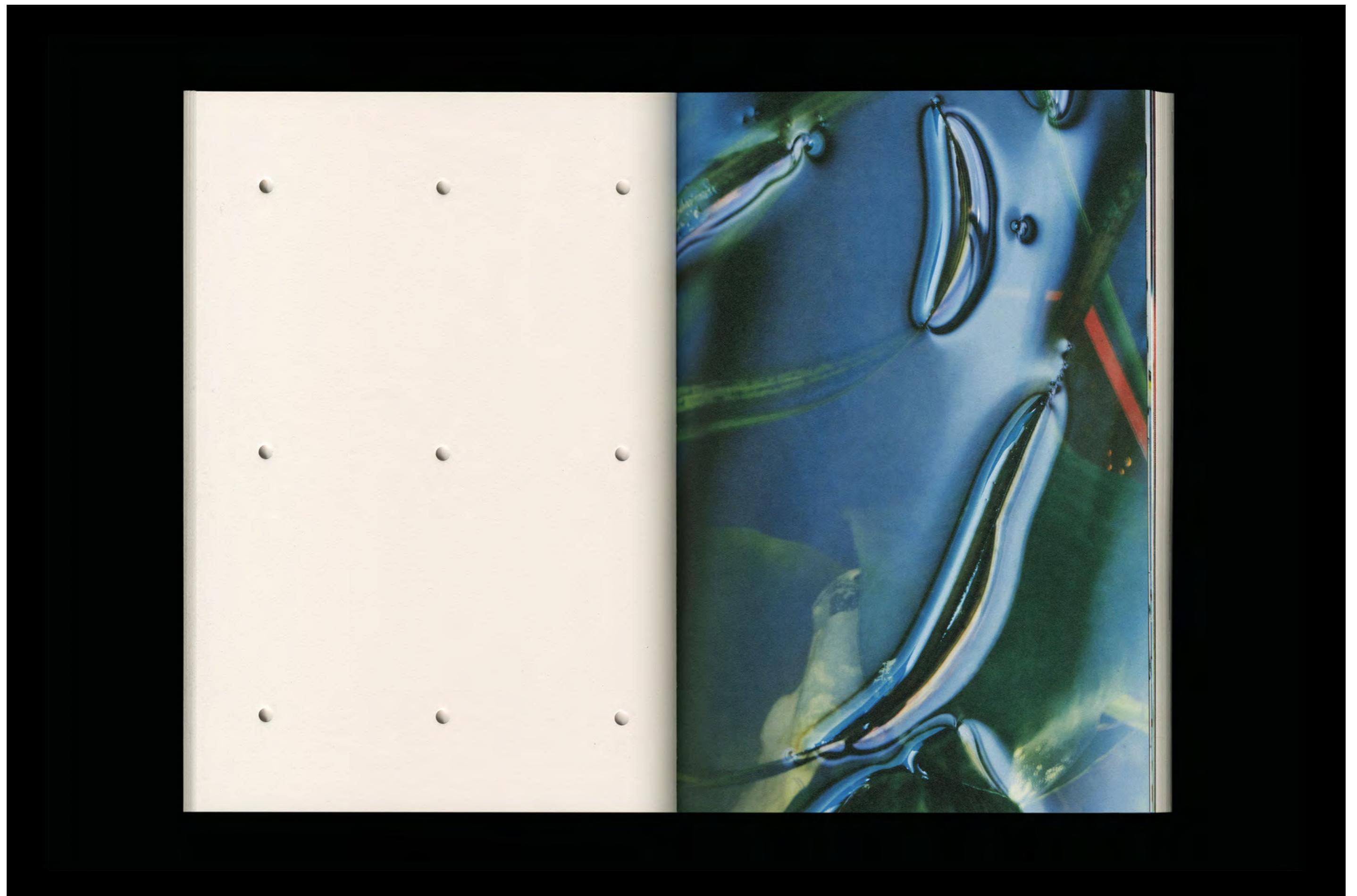
Art direction & design

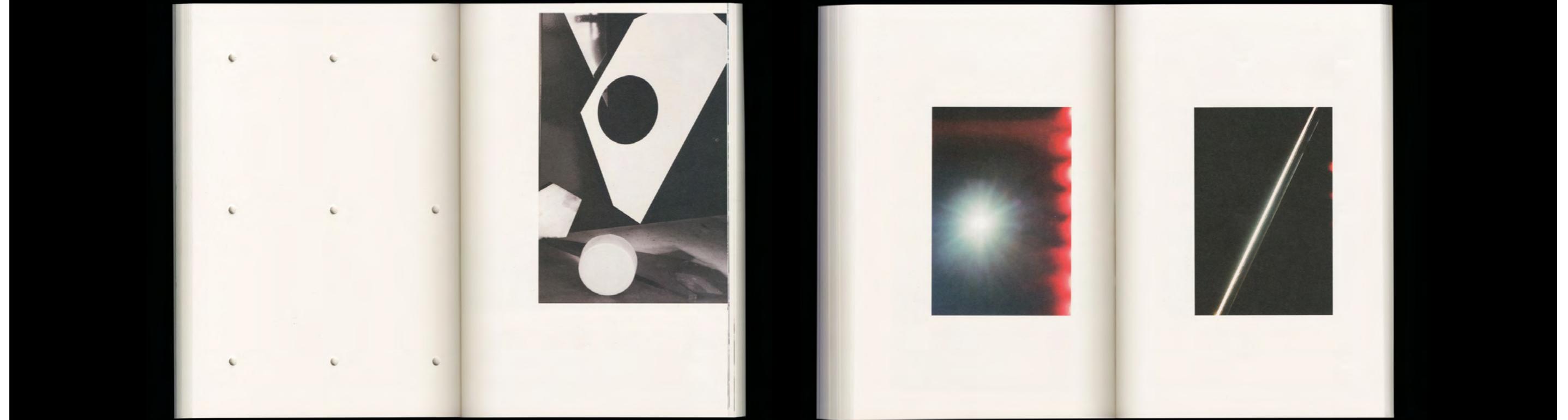
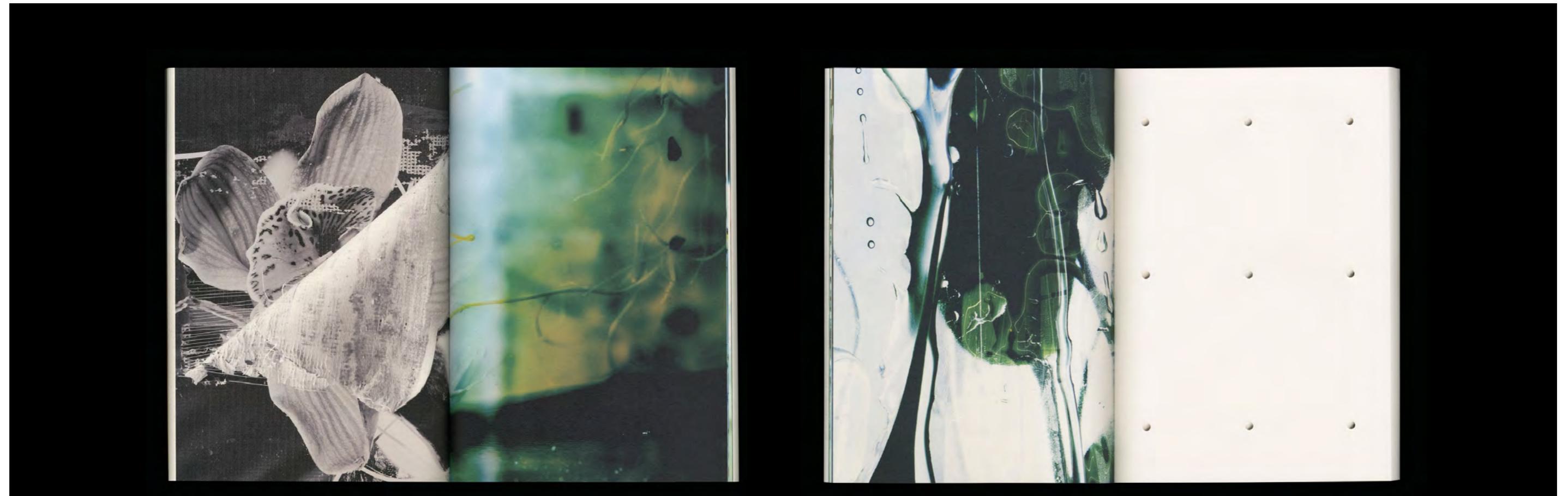
Works by Marvin Leuvrey, Jaap Scheeren, Theo Simpson, Yuji Hamada, Mark Borthwick (in order or appearance)

(RE)PICTURE レピクチャー
www.repicturmagazine.com/5x16-01
Marvin Leuvrey, Jaap Scheeren, Theo
Simpson, Yuji Hamada, Mark Borthwick
(in order of appearance). Edited by Akira
Takamiya (moder-n), art-direction &
design by OK-RM, photo-editor Yuji
Hamada, printed by Hakko Bijyutsu
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ク・ボスウイック、編集 高宮 啓
(王ダーン)、アートディレクシヨ
ン&デザイン オーケー・アール工
ム、フォトエディター 濱田祐史、
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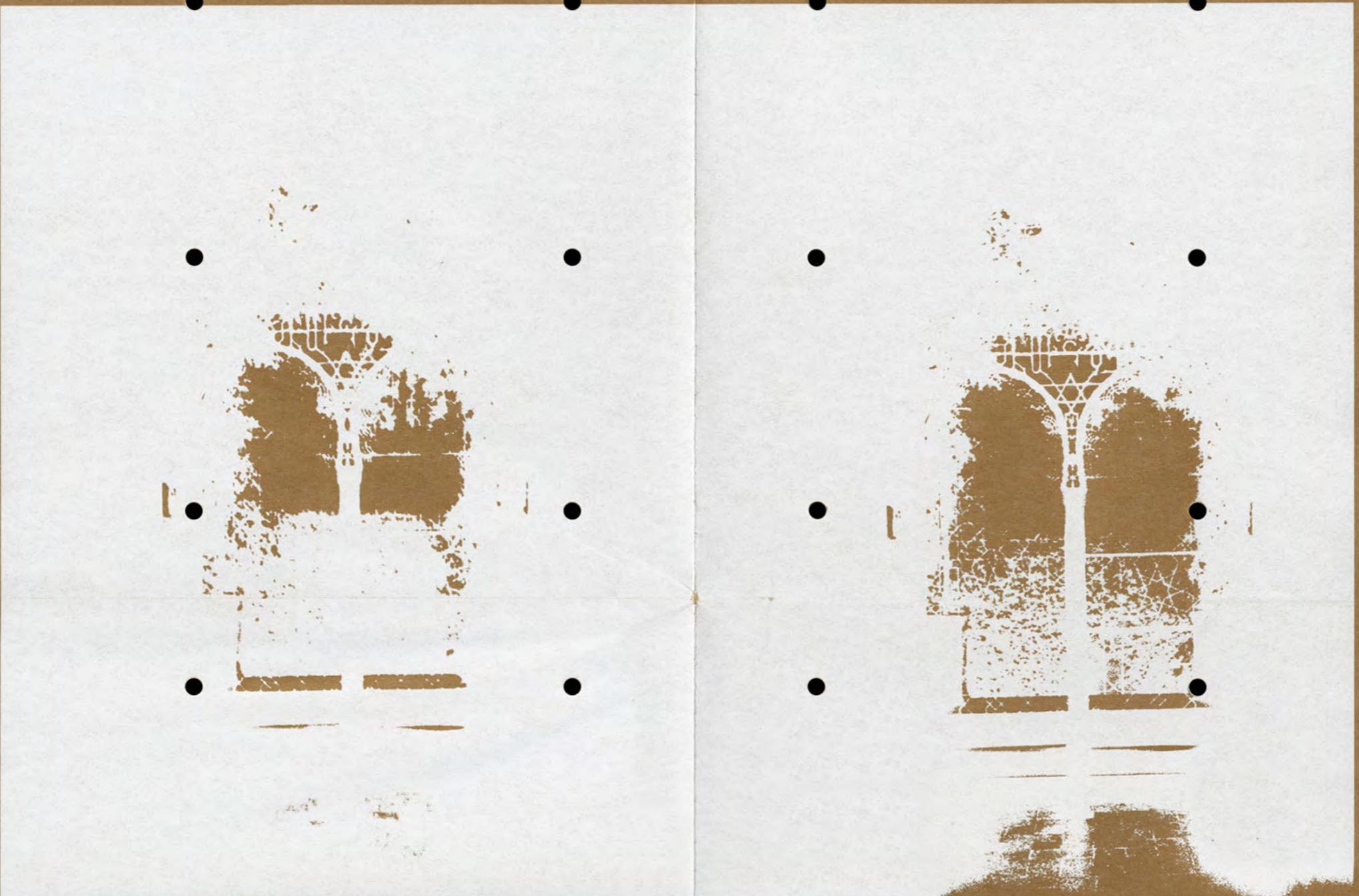






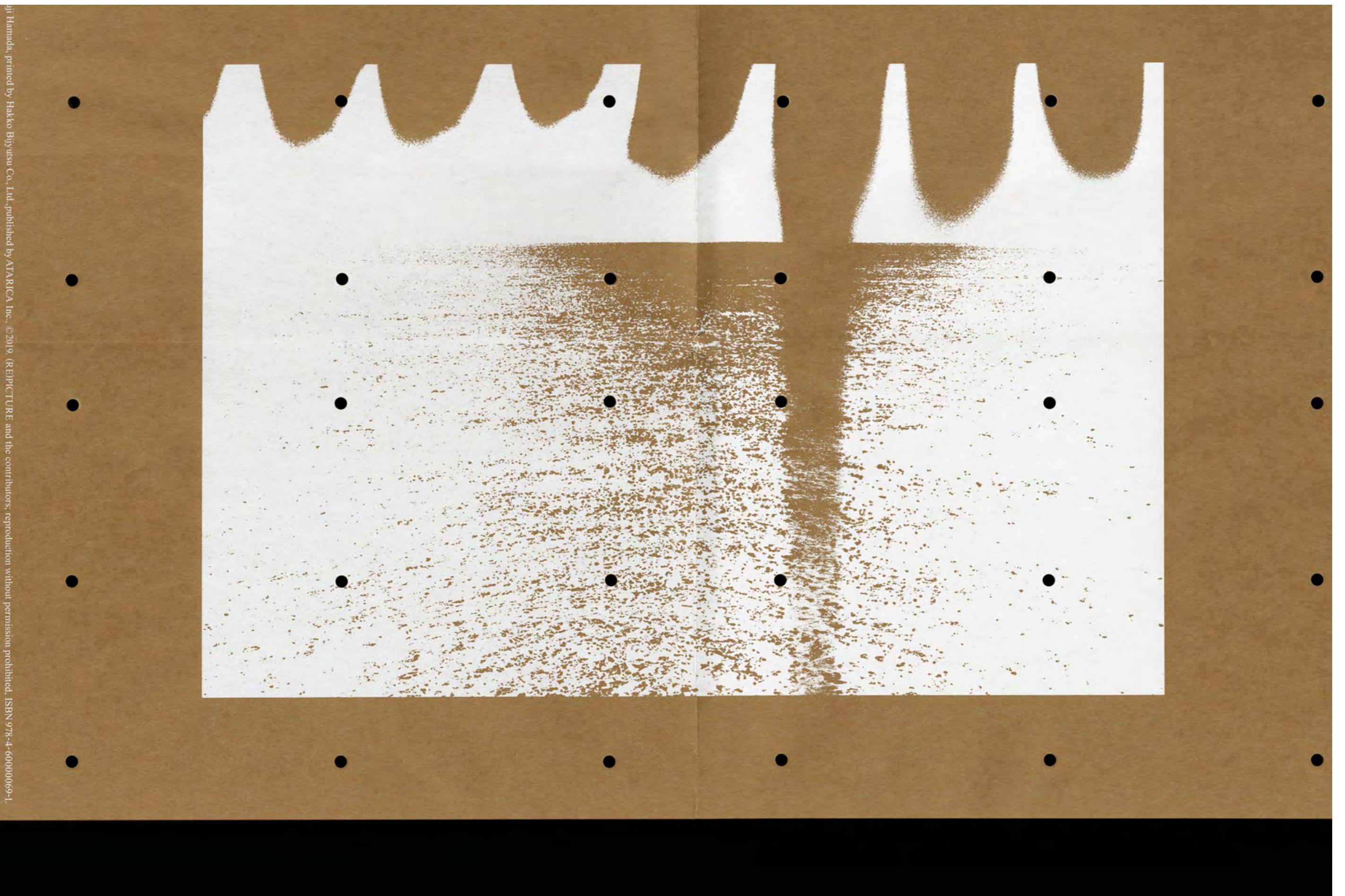
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(RE)PICTURE
Issue 1

Silkscreened and drilled print
The print is an extract from the magazine but enlarged and holed, borrowing the same drill used to drill the magazine



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(RE)PICTURE

Issue 1

Silkscreened and drilled print

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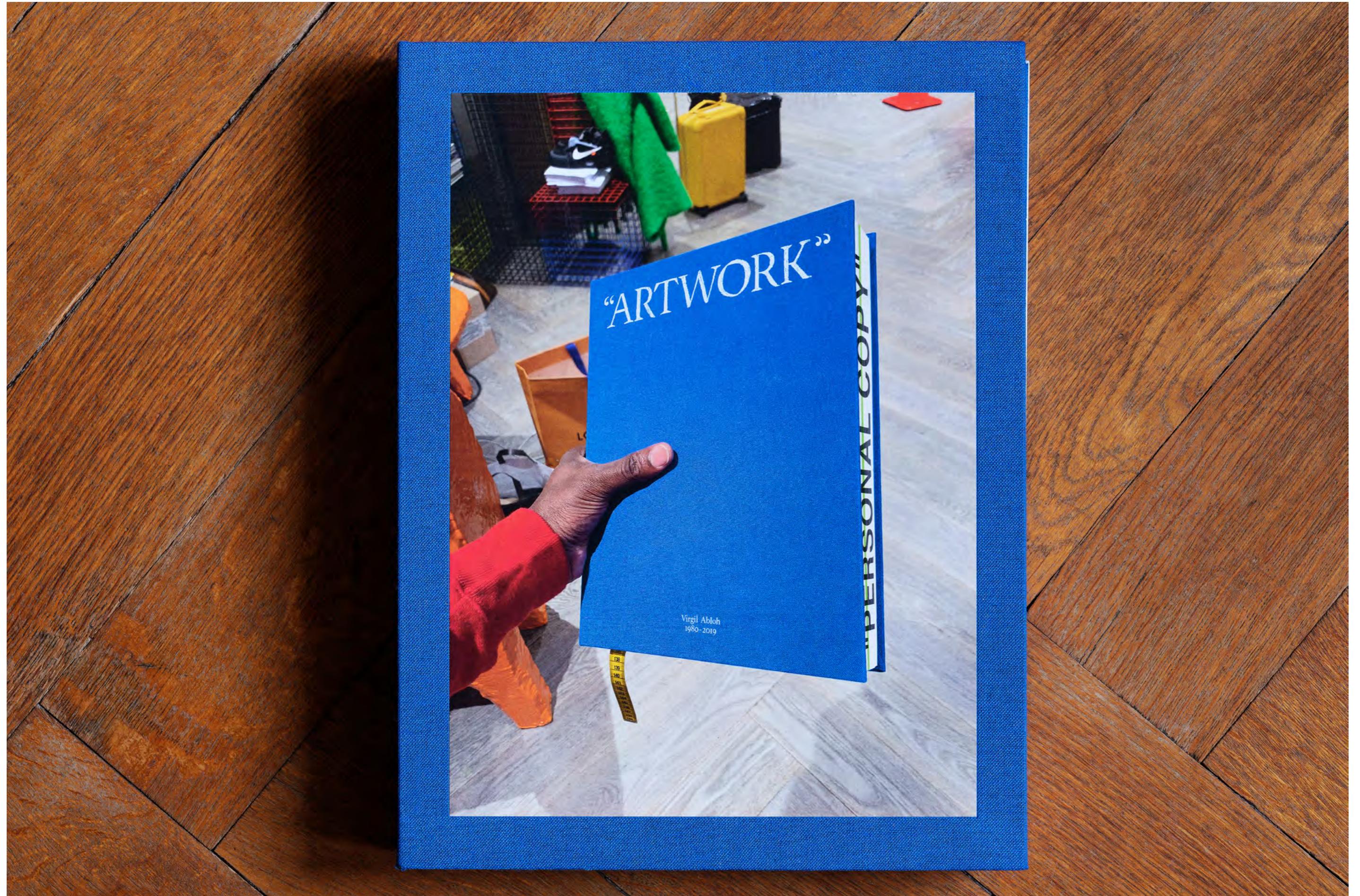
For Abloh, the museum catalogue is another opportunity to “question everything.” This monograph explores his creative output in a three-books-in-one format. The catalogue section offers an overview of the artist’s interdisciplinary practice by Michael Darling and features essays and interviews with key voices in art, fashion, design, and architecture, including Taiye Selasi, Lou Stoppard, Michael Rock, Samir Bantal, Rem Koolhaas, and Anja Aronowsky Cronberg. In the archives section, more than 1,800 never-before-seen images pulled from the artist’s personal files reveal the remarkable breadth of Abloh’s influences and collaborations. The index cross references the catalogue plates with his projects and process, using a vocabulary of themes developed by Virgil Abloh. The binding also intentionally exposes the spine of the bound book and the raw boards used for the cover case.

235 × 310 mm, 496 pages

Published by MCA, DelMonico and Prestel

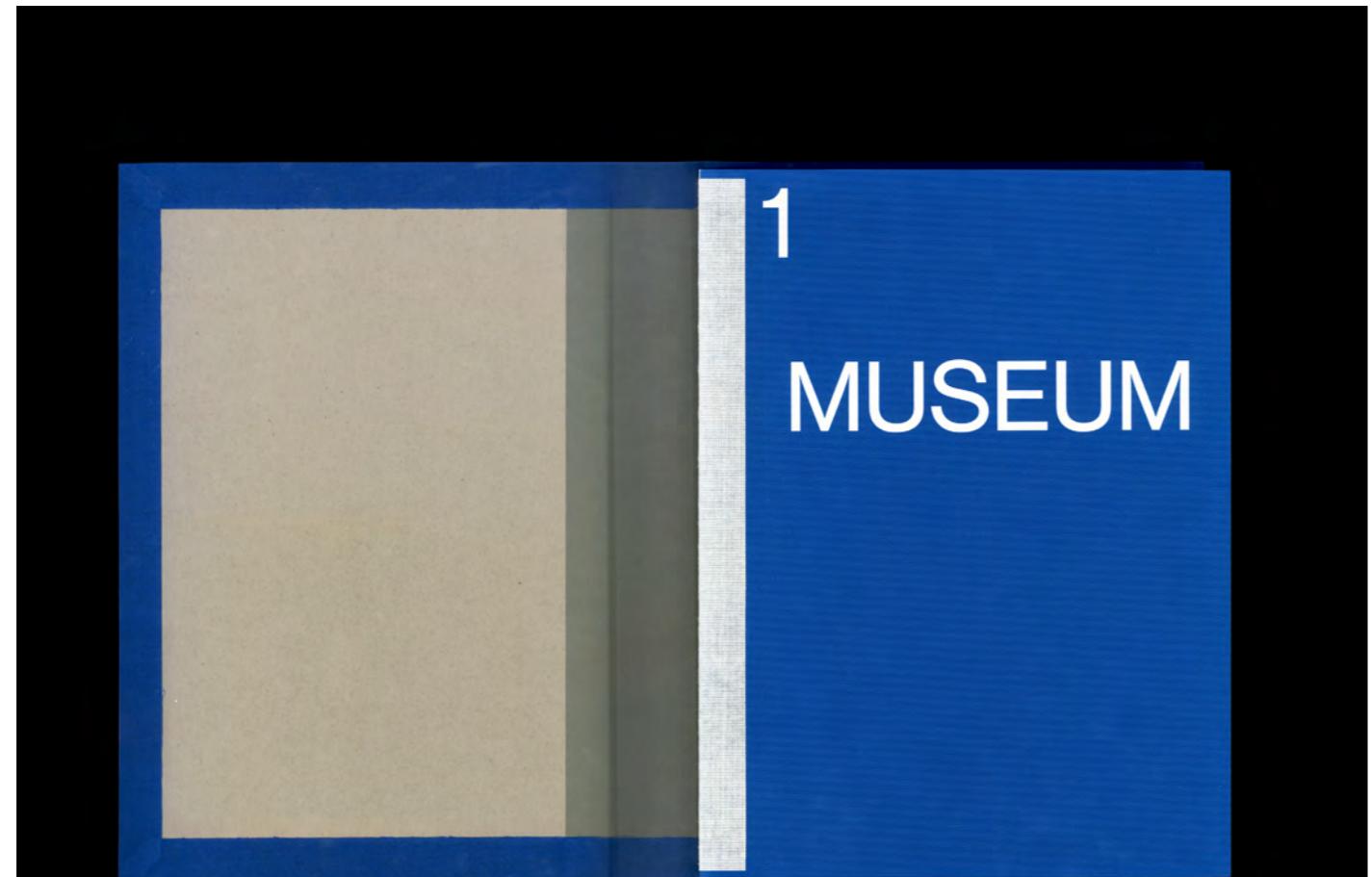
On the occasion of *Figures of Speech* exhibited at the MCA (2019)

With OK-RM



Virgil Abloh:
Figures of Speech

Creative Direction & Design
Trade edition



Album art for Kanye West's *Yeezus*, 2013. Acrylic, tinted film, and mirror.
Collaborator: Kanye West. Discipline: Album Packaging. Roles: Creative Director, Graphic Designer.
Topics: Advertising/Branding, Social Commentary, Subverting the Norm, Transparency.

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fig. 6
Been Trill group members deejaying, including Virgil Abloh, Matthew Williams, Florencia Galarza, Heron Preston, and Justin Saunders.

fig. 7
Been Trill t-shirt.



fig. 8
Rapper A\$AP Rocky walks the runway at the Hood By Air Fall 2013 fashion show during MADE Fashion Week Spring 2014 at Milk Studios in New York, February 10, 2013.

fig. 9
A model walks the runway at the Hood By Air fashion show during MADE Fashion Week Spring 2014 at Milk Studios in New York, September 8, 2013.

West (and his inseparable deputy Abloh) and who would subsequently hire Abloh for the Louis Vuitton menswear job in 2018 after he had moved to that company.¹² Bracketing this period, starting in 2006 and extending through 2009, West got very close to launching his own fashion line called Pastelle, making numerous prototypes and involving a who's who of art and design talents, including Murakami, KAWS, Abloh, A Bathing Ape, Kim Jones, Don C, Ben Baller, and others.¹³ West abandoned this enterprise in the fall of 2009 after the extremely negative fallout from his interruption of Taylor Swift's acceptance speech at the Video Music Awards, and it never made it into the public realm.

West's travails in launching a bona fide fashion brand illustrate the old-fashioned hierarchies that held firm until very recently, but in the past few years, a tectonic shift has occurred, flipping the top-down model of big business and high fashion pushing their products to an eager young culture (fig. 5). Now, with Abloh as the most illustrative example of this shift, big businesses and fashion houses actually seek those untrained but culturally influential figures to bring energy, ideas, and cache to their brands. Gosha Rubchinskiy, Rihanna, and 2 Chainz are just a few who have followed in the wake of West's breakthroughs and exerted their ideas on fashion, opening up new channels for audiences and business opportunities. Abloh had a front-row seat to this sea change and learned every lesson he could from his mentor's successes and failures. In a radio interview rant that has since become legendary and commemorated as a meme, West summarized and even embodied the frustrations and impossibilities of a young black man breaking through the firewall of high fashion.¹⁴ Becoming enraged at DJ Sway's naïveté that one can just go out and make clothes that change the culture, West enumerated the millions of dollars he lost trying to do just that and began yelling at his interviewer, "How Sway?! You don't have the answers!"

Abloh was determined not to suffer the same fate, and after more than ten years of dutifully servicing West and other Donda customers with his ideas, taste, and connoisseurship, he was ready to go out on his own. His breakout year was 2012, when he publicly aired his own ideas through the launch of several fashion experiments. While spending months in London living with the Donda team at the Lanesborough Hotel and working on an ambitious music video for West called *Cruel Summer*, Abloh, Matthew Williams, Justin Saunders,

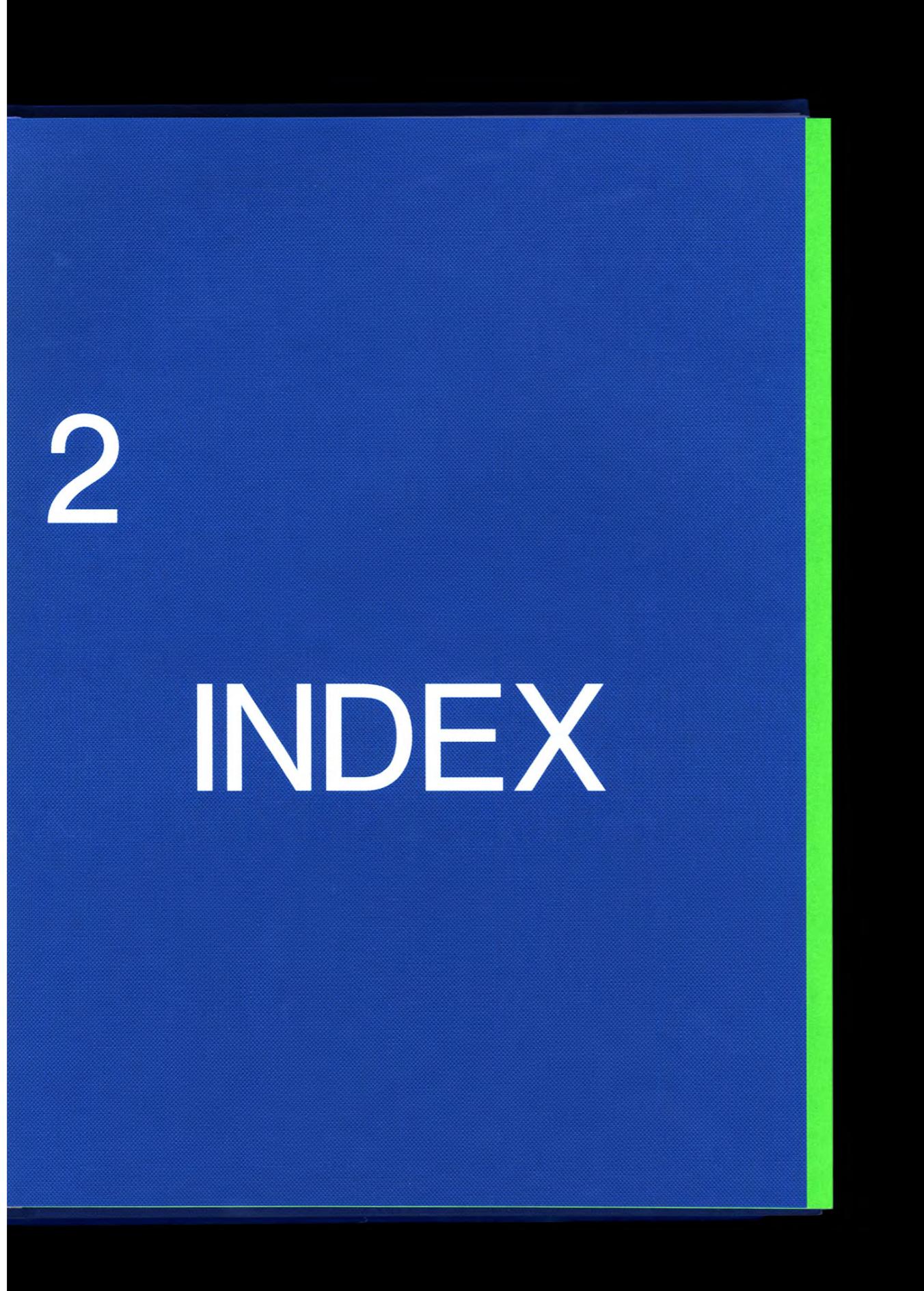
Florencia Galarza, and Heron Preston would talk their way into London dance clubs and take over the turntables, promising the management that West would show up later.¹⁵ They playfully imagined themselves as a "boy band of DJs" and came up with the name Been Trill to brand their efforts, as well as nicknames for each of the members (fig. 6).¹⁶ Any self-respecting band needed merch, so hats and t-shirts

were also made for the members, using a drippy, off-the-shelf horror-movie font that Abloh loved, but which West hated, as their signature motif (fig. 7).¹⁷ An early version of a Been Trill shirt with the words "MDM Eggz" played on the drug culture of the London dance scene and was the first of several iterations made in collaboration with the avant-garde New York fashion brand Hood By Air. The nascent label was wildly successful and went viral, stoked by appearances by celebrities such as West and A\$AP Rocky wearing the shirts and hats. For Abloh, the scope of it was ultimately too limited, its intent from the beginning too jokey and insidery, and the group walked away from it.¹⁸

The association with Hood By Air and its cofounder Shayne Oliver was another important milestone for Abloh. HBA was borne of Lower Manhattan club culture-skater streetwear, and was distinctively queer, qualities that Abloh appreciated as urgently authentic to the time and place.¹⁹ He offered his graphic design services to Oliver, and even guest-designed two seasons of HBA in 2013–14 (figs. 8, 9).²⁰ Some of the distinctive hallmarks of the clothes Abloh designed include liberal amounts of text and branding on the garments, layering, and a reliance on silhouettes and references from utilitarian clothing. A\$AP Rocky walked down the runway to conclude the Fall/Winter 2013/14 presentation, further illuminating the circle of collaborators that was in formation at the time.²¹ This exact language would be developed further once Abloh launched Off-White, and the familial association with Oliver's brand and vision, both as friend and fan, is important to note.

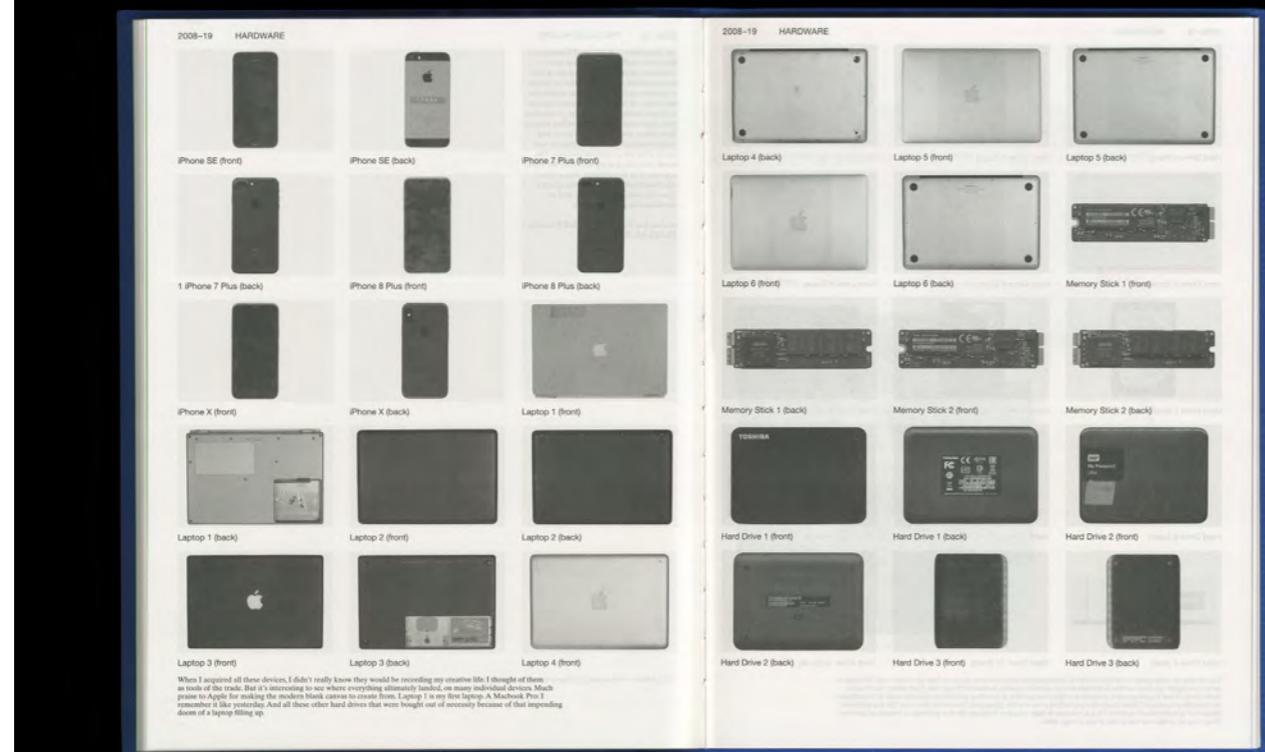
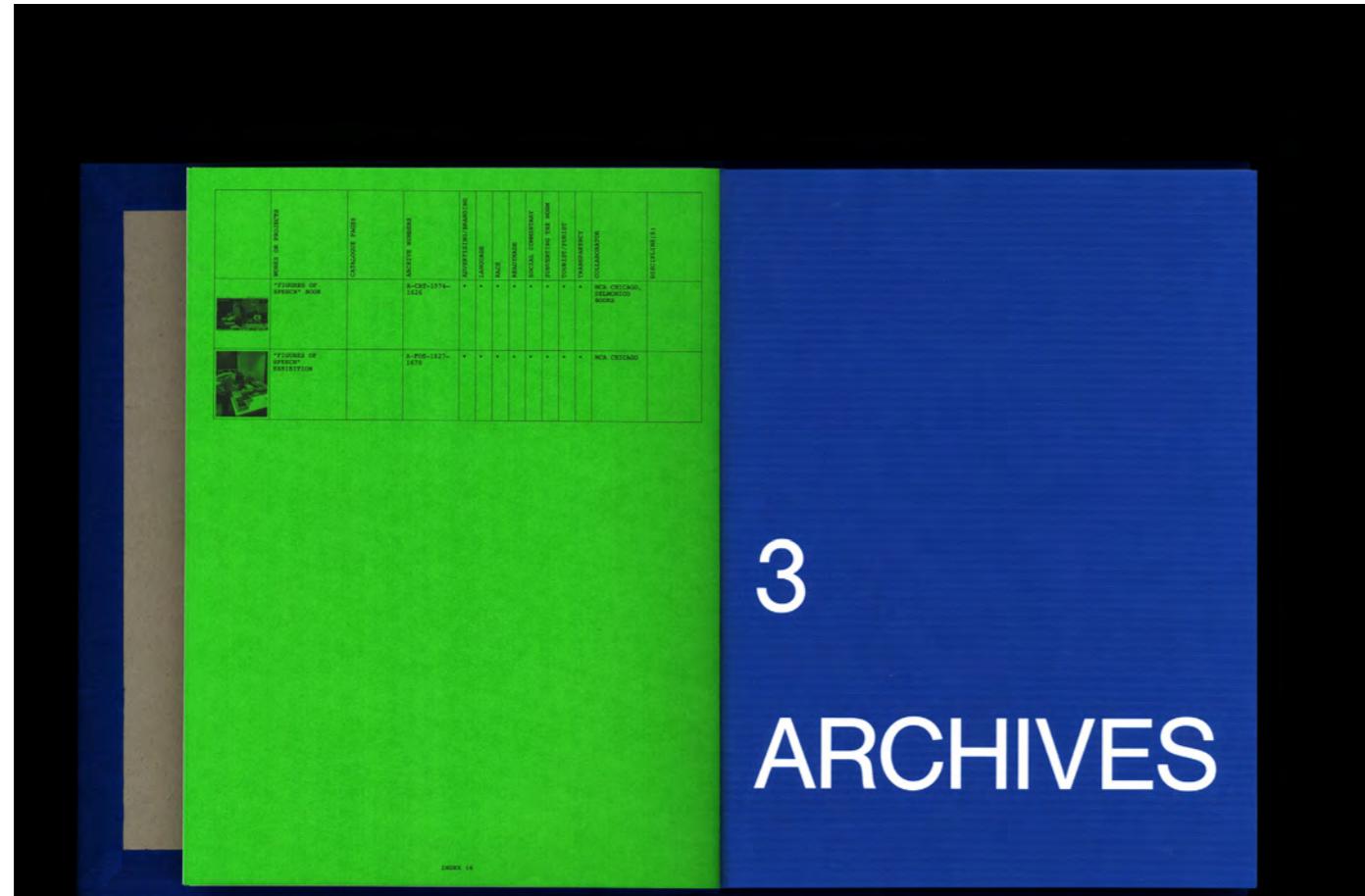
At the end of the year, Abloh would truly go out on his own, putting to use in his first solo brand many of the lessons he had learned over the decade. Taking his Been Trill DJ name, Pyrex Vision, he came up with a simple formula of silkscreening "Pyrex" as well as the number 23 on preexisting shirts and shorts. In the first group, Champion t-shirts and gym shorts got the treatment, followed by deadstock Ralph Lauren flannel shirts. Itself a gesture of coded language borrowed from

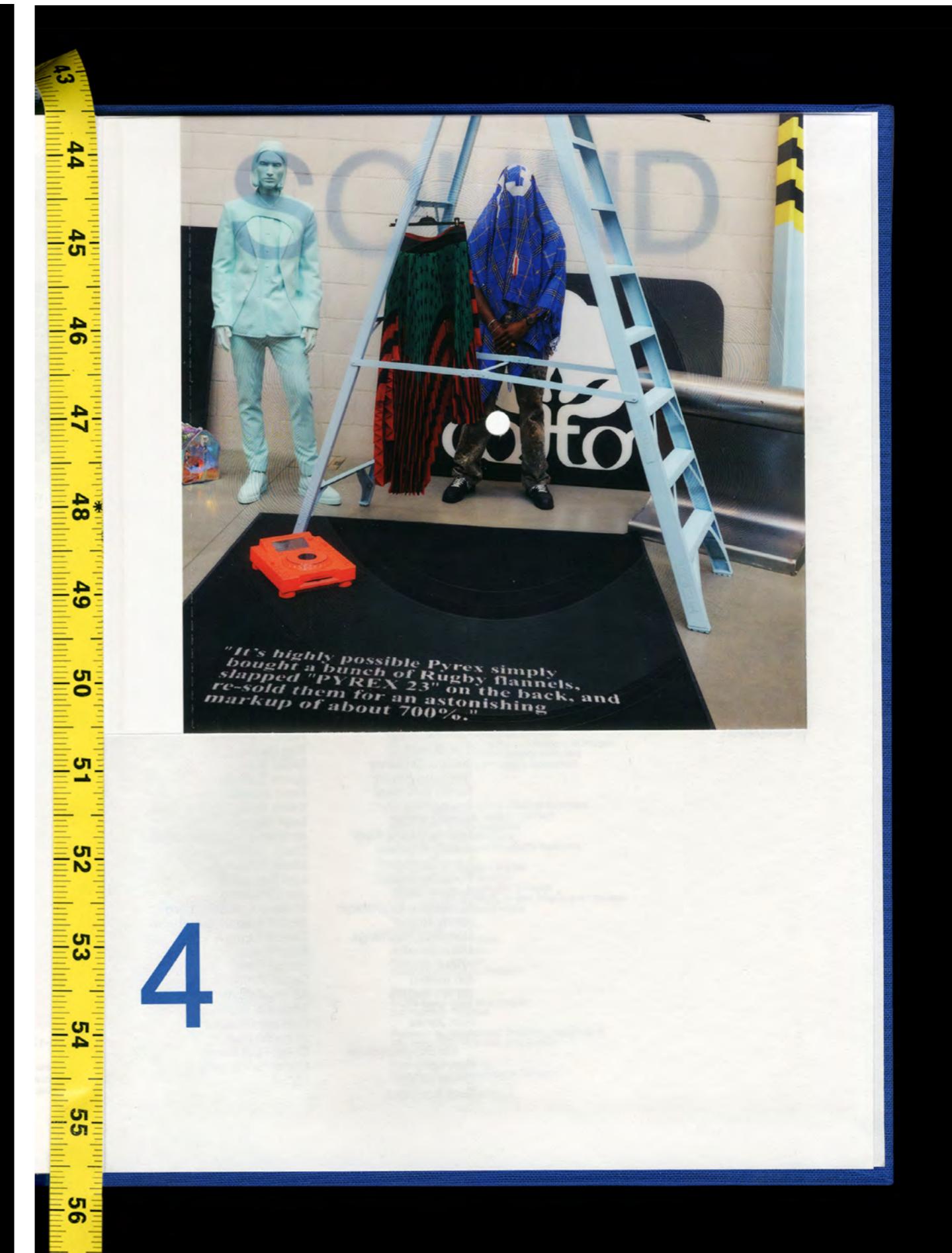
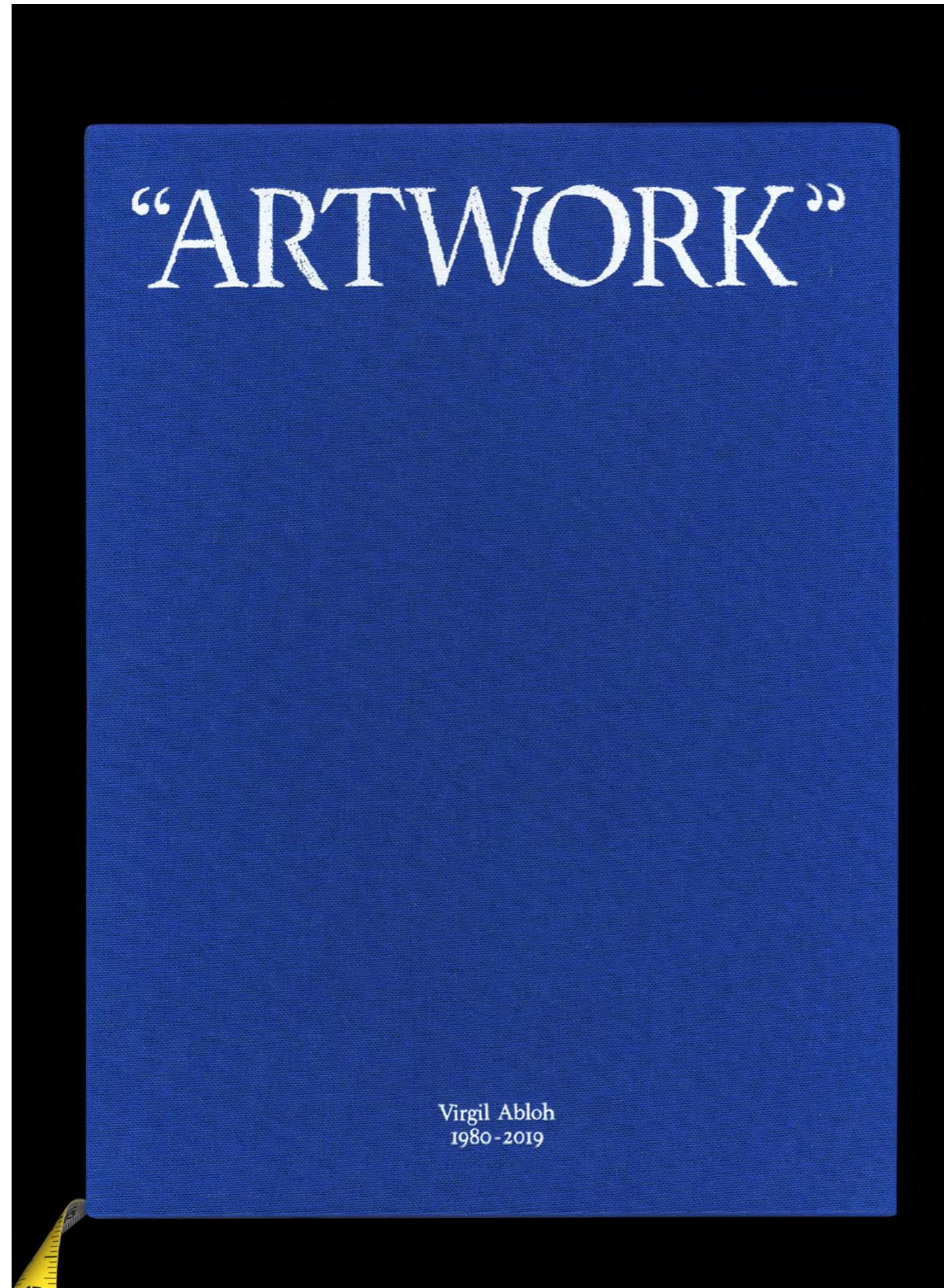
11



WORKS OR PROJECTS	CATALOGUE PAGES	ARCHIVE NUMBERS	ADVERTISING/BRANDING	LANGUAGE	RACE	READMADE	SOCIAL COMMENTARY	SUBVERTING THE NORM	TOURIST/PURIST	TRANSPARENCY	COLLABORATOR	DISCIPLINE(S)
SHIRTS MADE FOR OFF-WHITE MEN'S COLLECTION SPRING/SUMMER 2018 RUNWAY SHOW	71										JENNY HOLZER	FASHION
COLOR GRADIENT CHAIR	82											FURNITURE
IKEA ERA		A-IK-1057-1162										FURNITURE
VIRGIL ABLOH FOR IKEA, FURNITURE PROTOTYPES (UNRELEASED)	83-85											FURNITURE
CHAIR PROTOTYPE (UNRELEASED)	86											PRODUCT DESIGN
LAMP PROTOTYPE (UNRELEASED)	87											PRODUCT DESIGN
VIRGIL ABLOH FOR IKEA, RUG PROTOTYPES (UNRELEASED)	88-89											PRODUCT DESIGN
ARTHUR JAFA		A-AJ-1163-1165									ARTHUR JAFA	FASHION

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"It's highly possible Pyrex simply bought a bunch of Rugby flannels, slapped "PYREX 23" on the back, and re-sold them for an astonishing markup of about 700%."



Virgil Abloh:
Figures of Speech

Creative Direction & Design
The book on social media

Dear Alyssia,

You may or may not know the Moravian Gallery, organiser of the Brno Biennial, has no plans to host its next edition in 2020 (and possibly beyond). The Brno Biennial existed continuously since 1963 – and sure, things change, nothing is forever.

We* however thought that it would be a shame to let it end so quietly and decided we could create an alternative reality 29th Brno Biennial 2020. We spoke with IDEA magazine and they generously offered pages within their next issue alongside their report of the Fikra graphic design Biennial 01.

Our question is then: would you design a poster for the 29th International Biennial of Graphic Design Brno 2020? The brief is very open but its disappearance or the creation of an alternative space time continuum (think anything from quantum physics to Back to the Future) are one possible strand.

We cannot offer any monetary compensation and would understand the time pressure as the deadline to get the files to the magazine is the looming 20 May 2019. All we can say is that by creating the full page poster/images in IDEA we can possibly make it happen.

What do you say?

Thank you,
Radim Pesko, Åbäke, Sofie Dederen and Madoka Nishi

The Advantages of Being a Woman Graphic Designer

- 1 Working without the pressure of success or recognition.
- 2 Not having to share shows with men.
- 3 Knowing your career might pick-up after you're sixty.
- 4 Being reassured that whatever kind of design you make will always be associated with your male partner.
- 5 Not being stuck in a tenured teaching position.
- 6 Seeing your ideas live in the work of others.

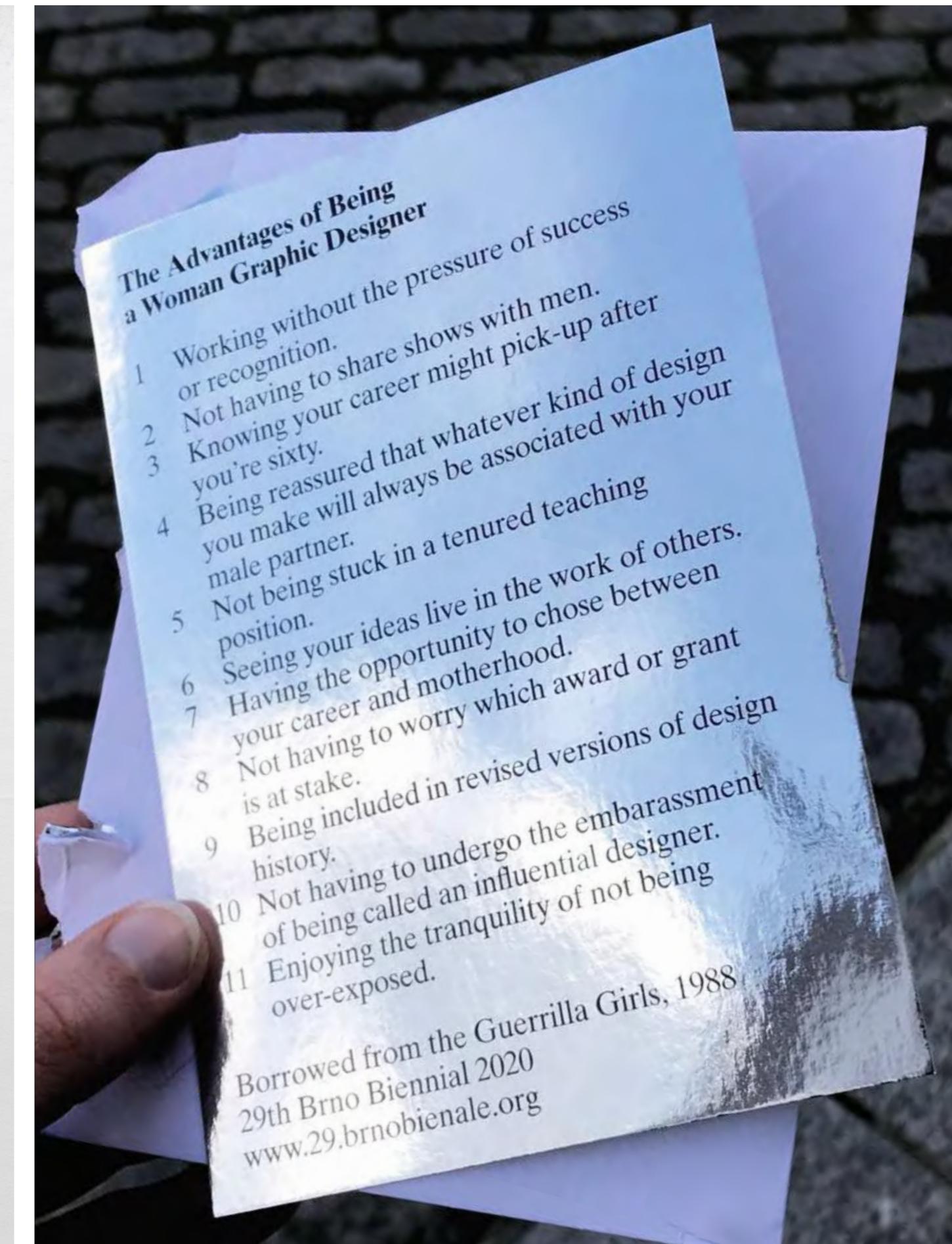
- 7 Having the opportunity to chose between your career and motherhood.
- 8 Not having to worry which award or grant is at stake.
- 9 Being included in revised versions of design history.
- 10 Not having to undergo the embarrassment of being called an influential designer.
- 11 Enjoying the tranquility of not being over-exposed.

Borrowed from the Guerrilla Girls, 1988
29th Brno Biennial 2020
www.29.brnobienale.org



29th Brno Biennial
IDEA Japan (n°386)

Printed on a t-shirt, displayed at TheWhite Space, Japan (left)
Printed as a postcard (right)



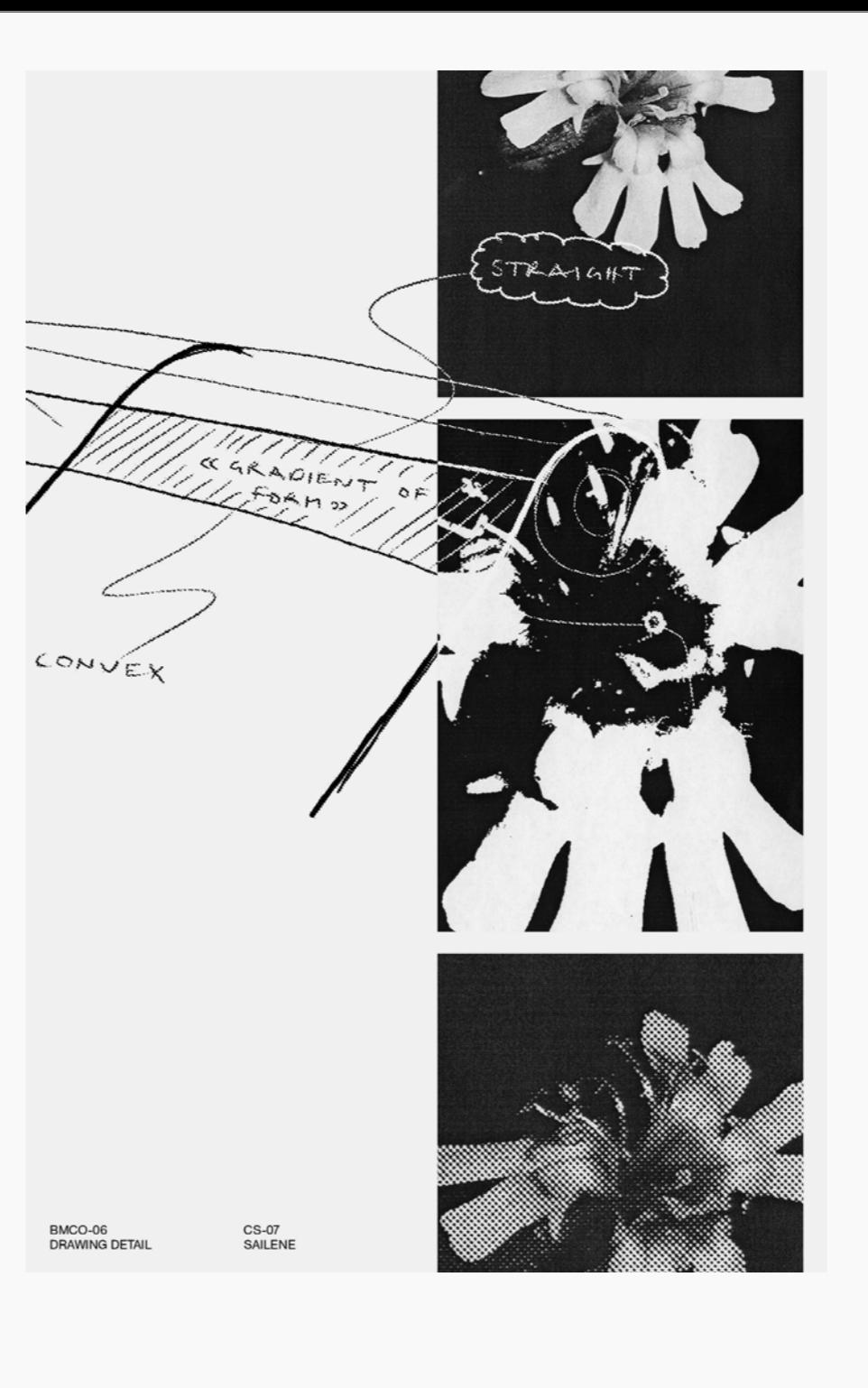
Borrowed from the Guerrilla Girls, 1988
29th Brno Biennial 2020
www.29.bnobiennale.org

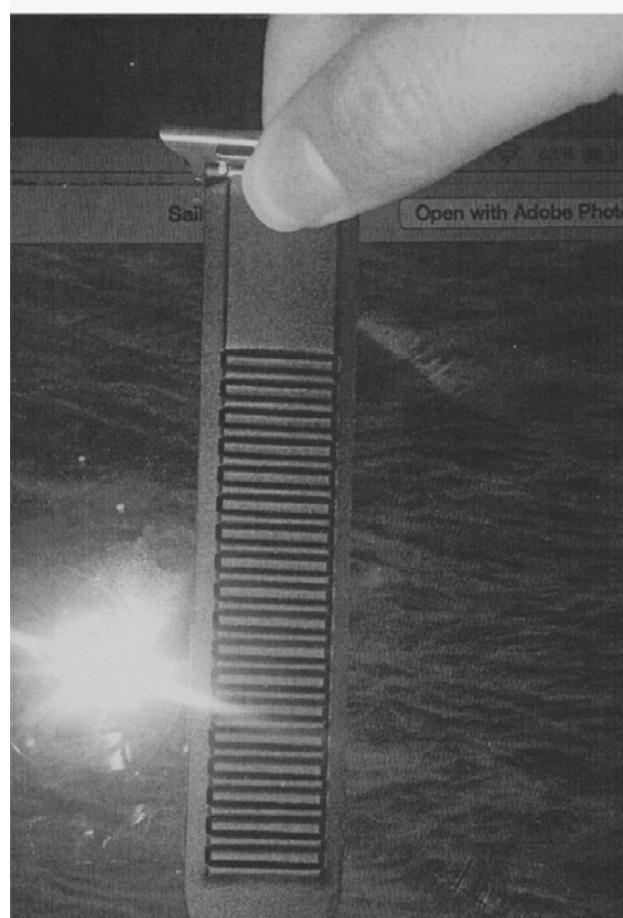
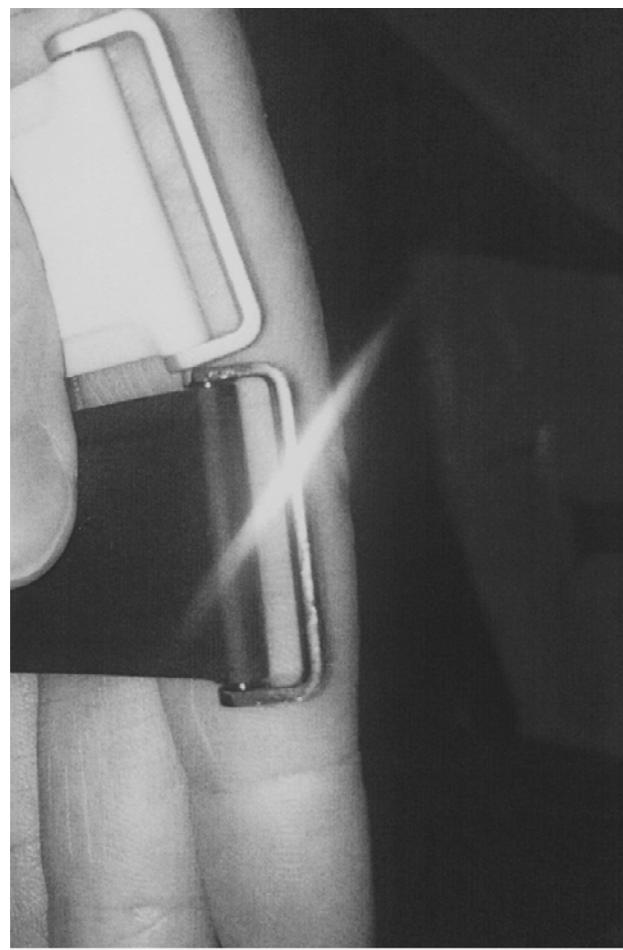
Saïlene comes from *silene acaulis*, a flower under the form of a catchfly that rises where others cannot. Saïlene is a project commissioned by Valiance, a Swiss rubber strap maker specialised in watchmaking.

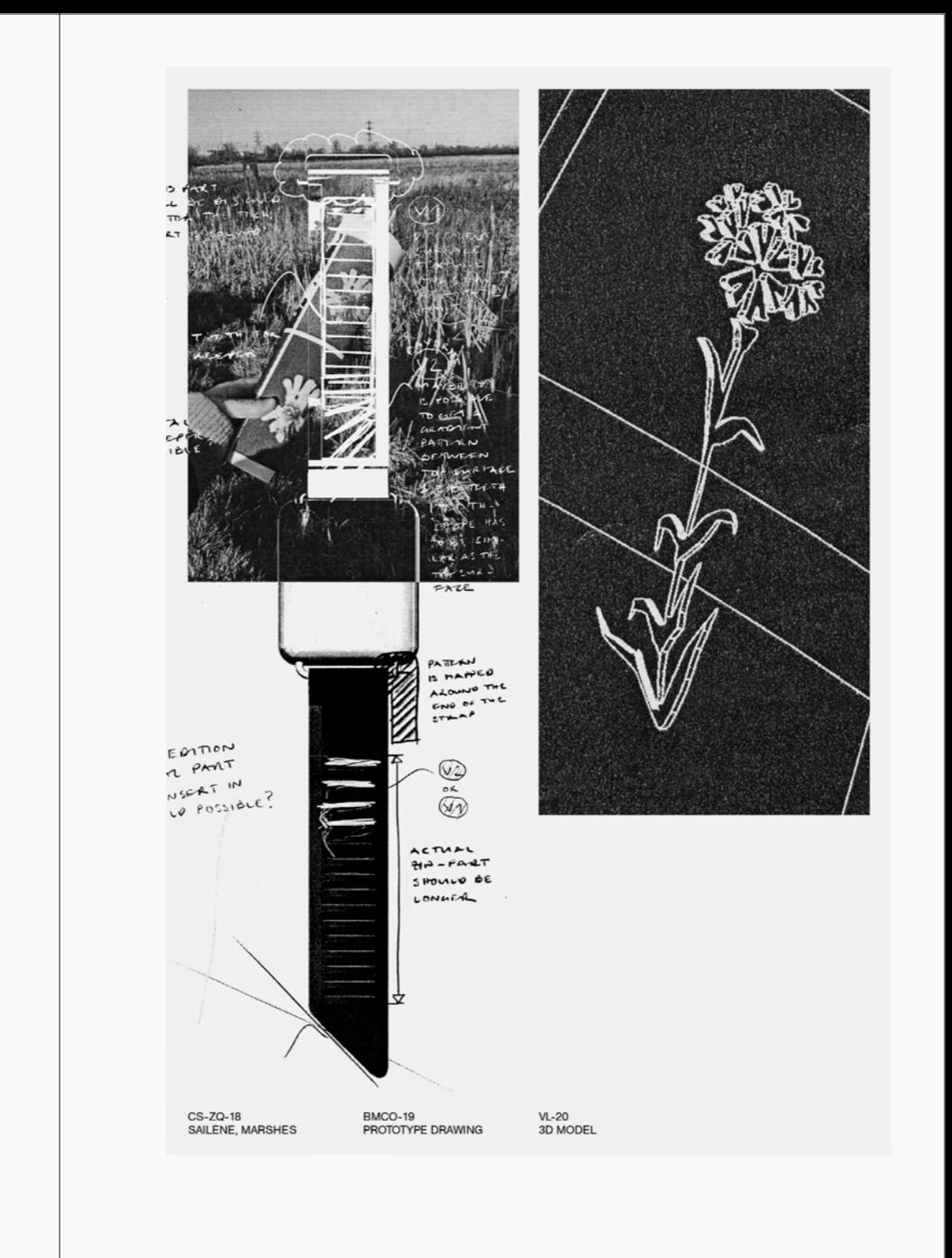
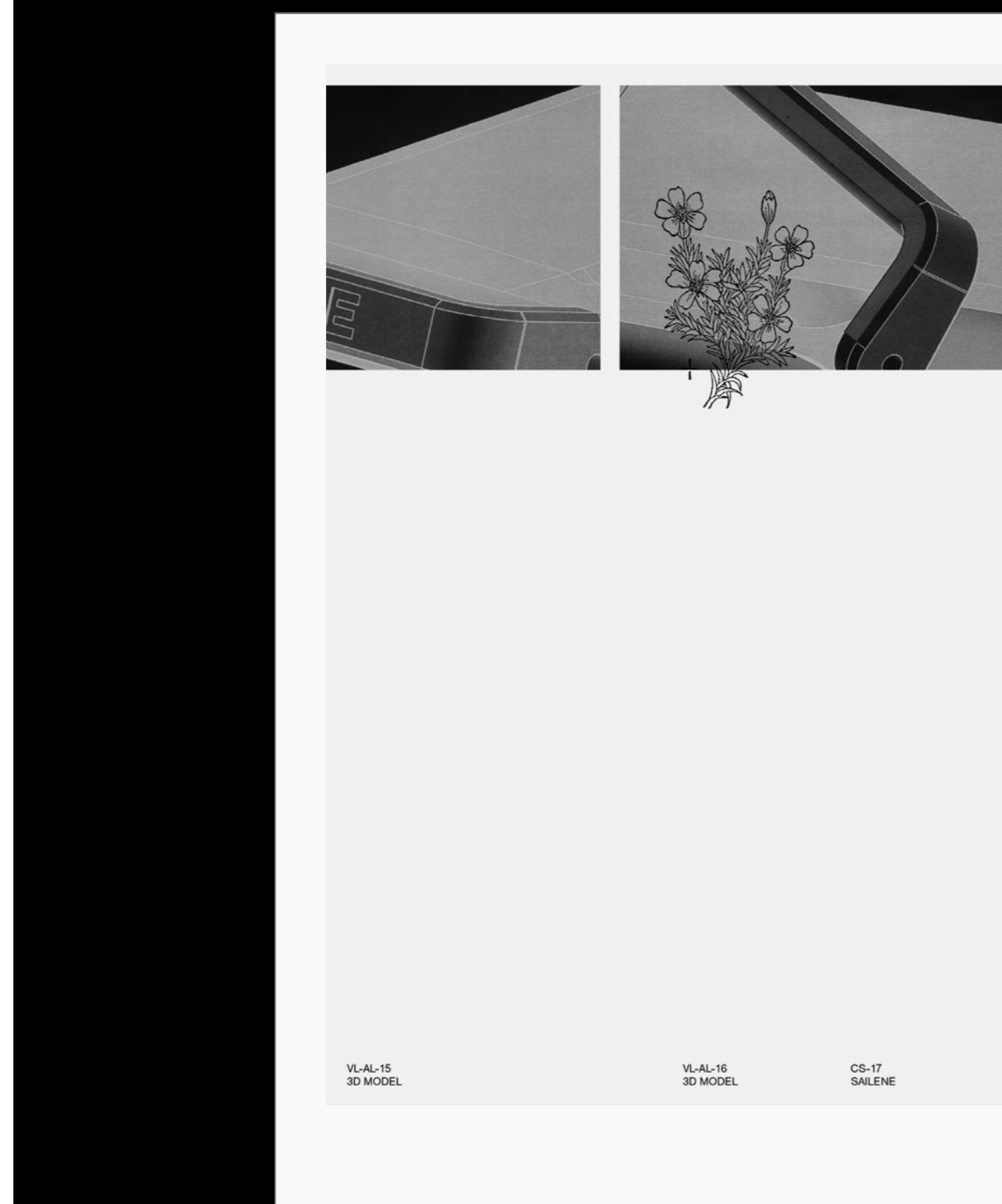
We were commissionned to design visuals for Saïlene, the story about watchmaking. Archive, research, prototypes and process materials were received and then processed in order to convey a sense of the brand history and identity.

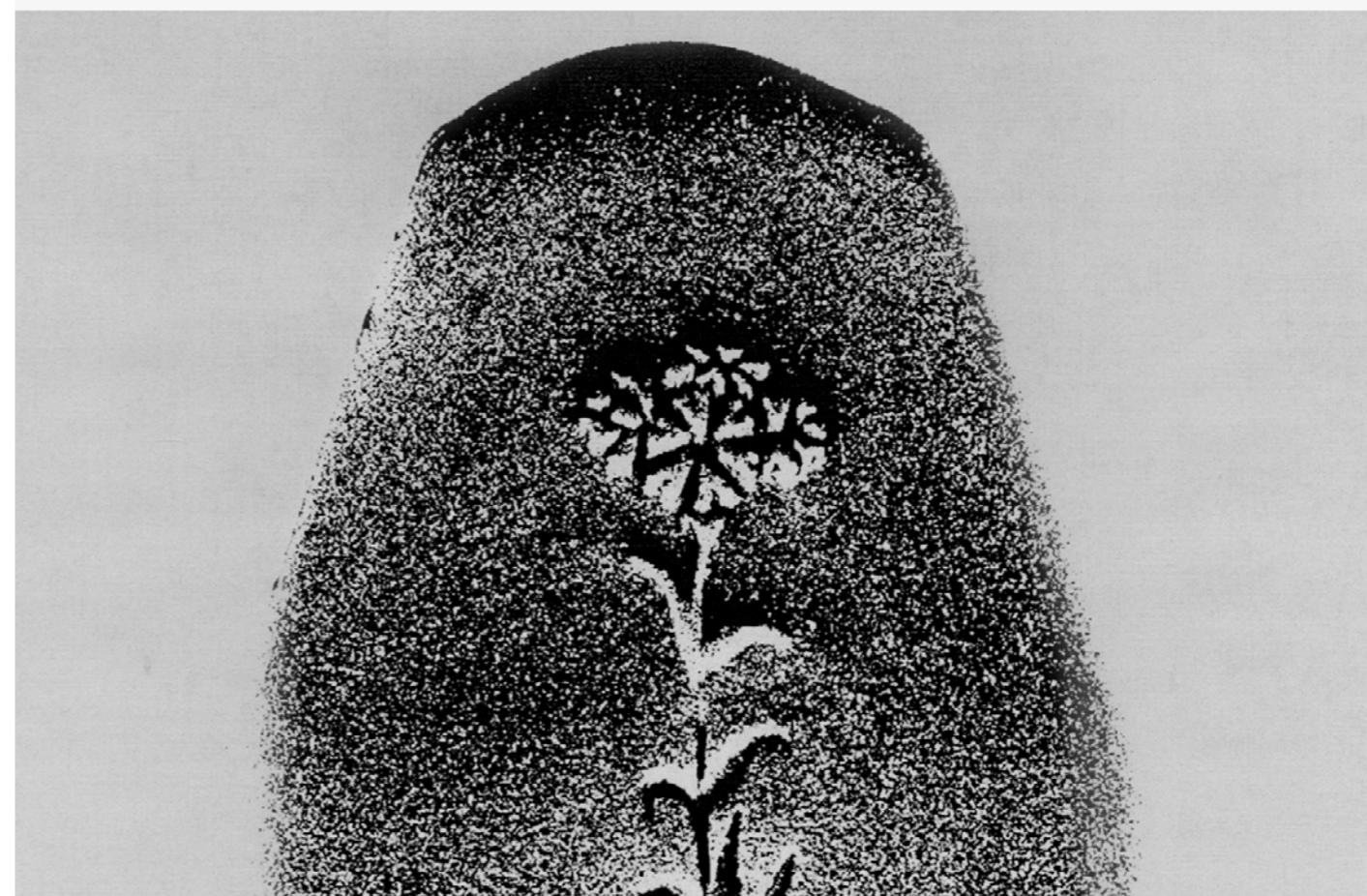
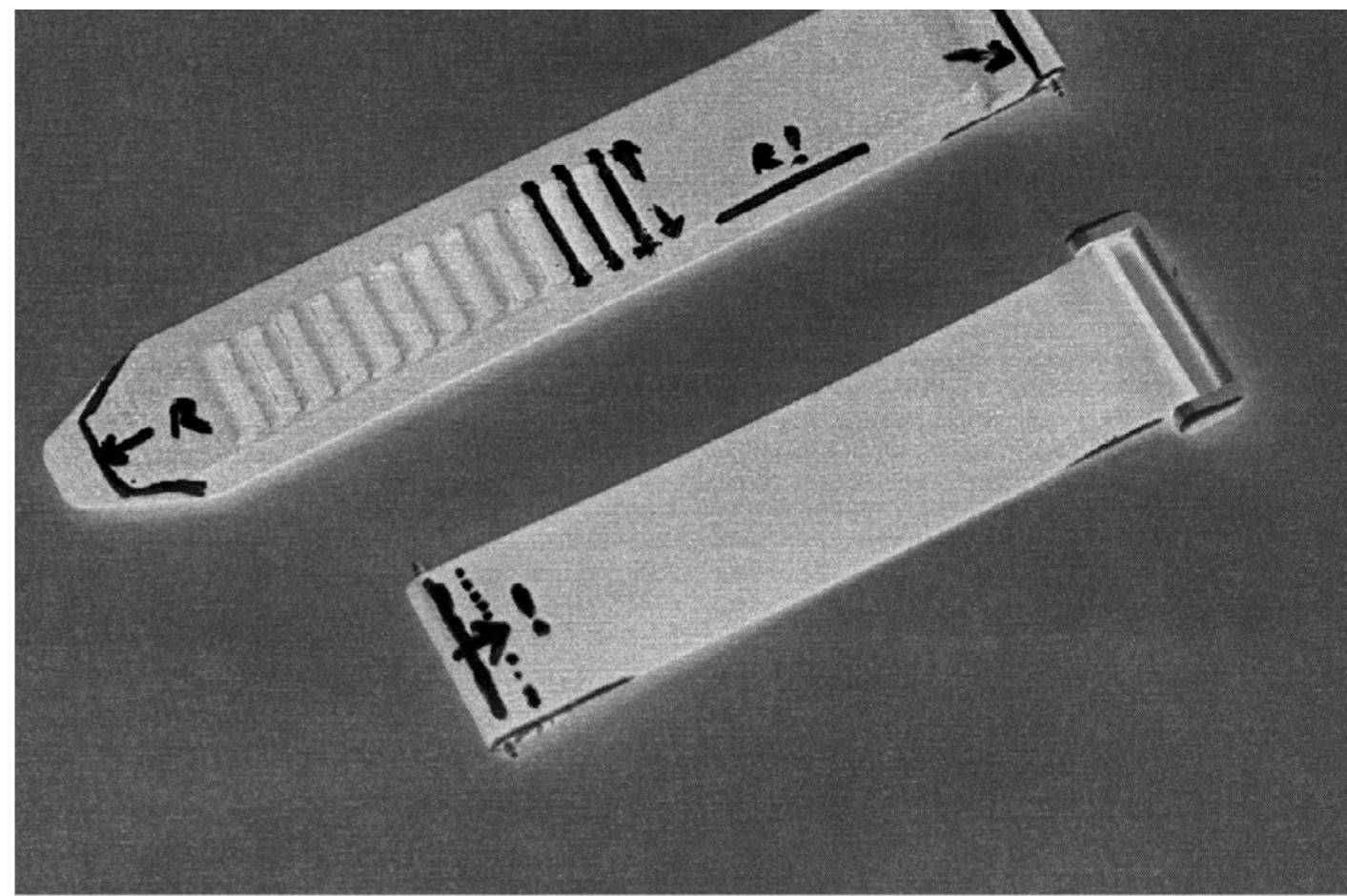
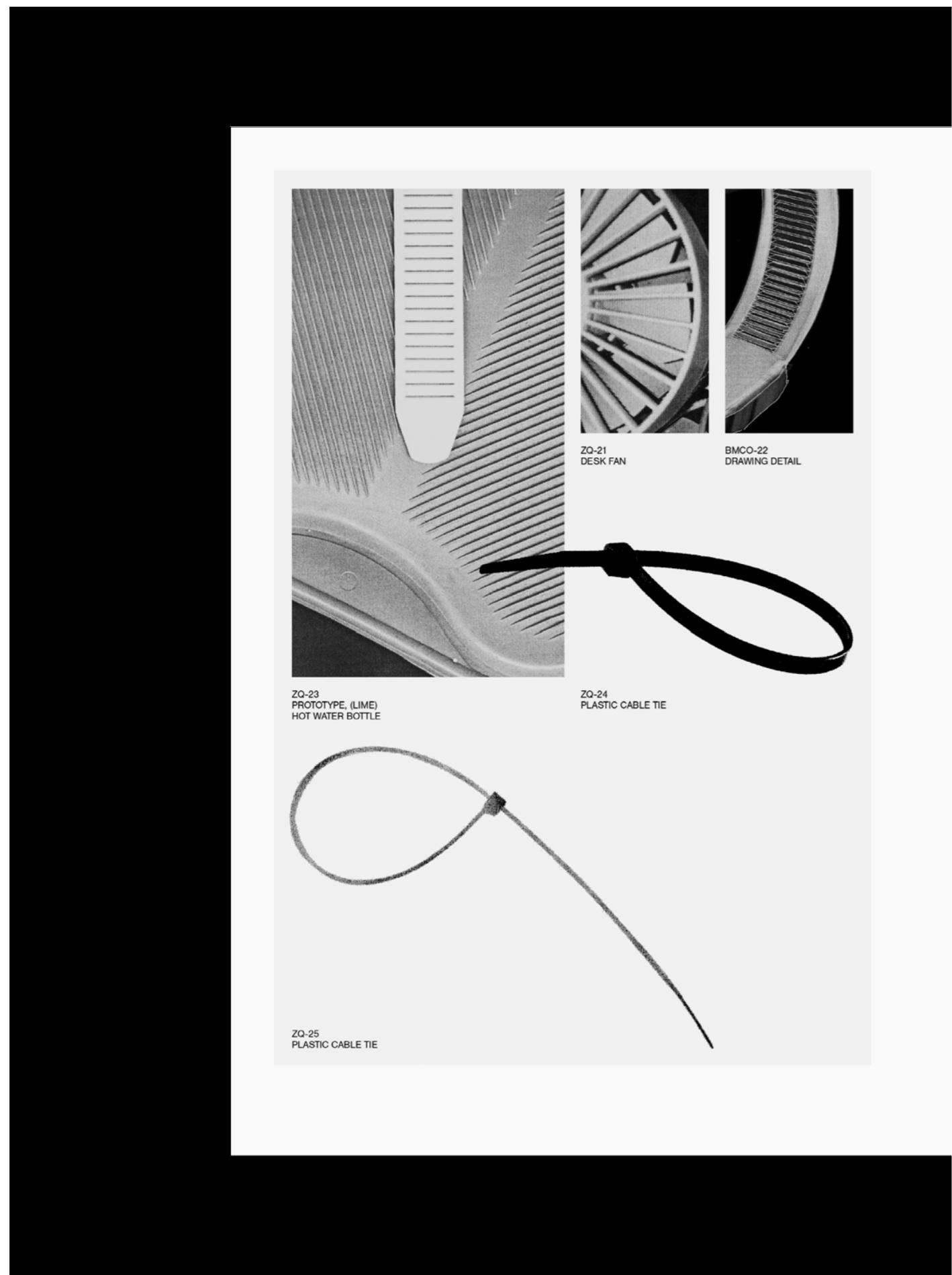
With Zoé Quentel











Daily Practice

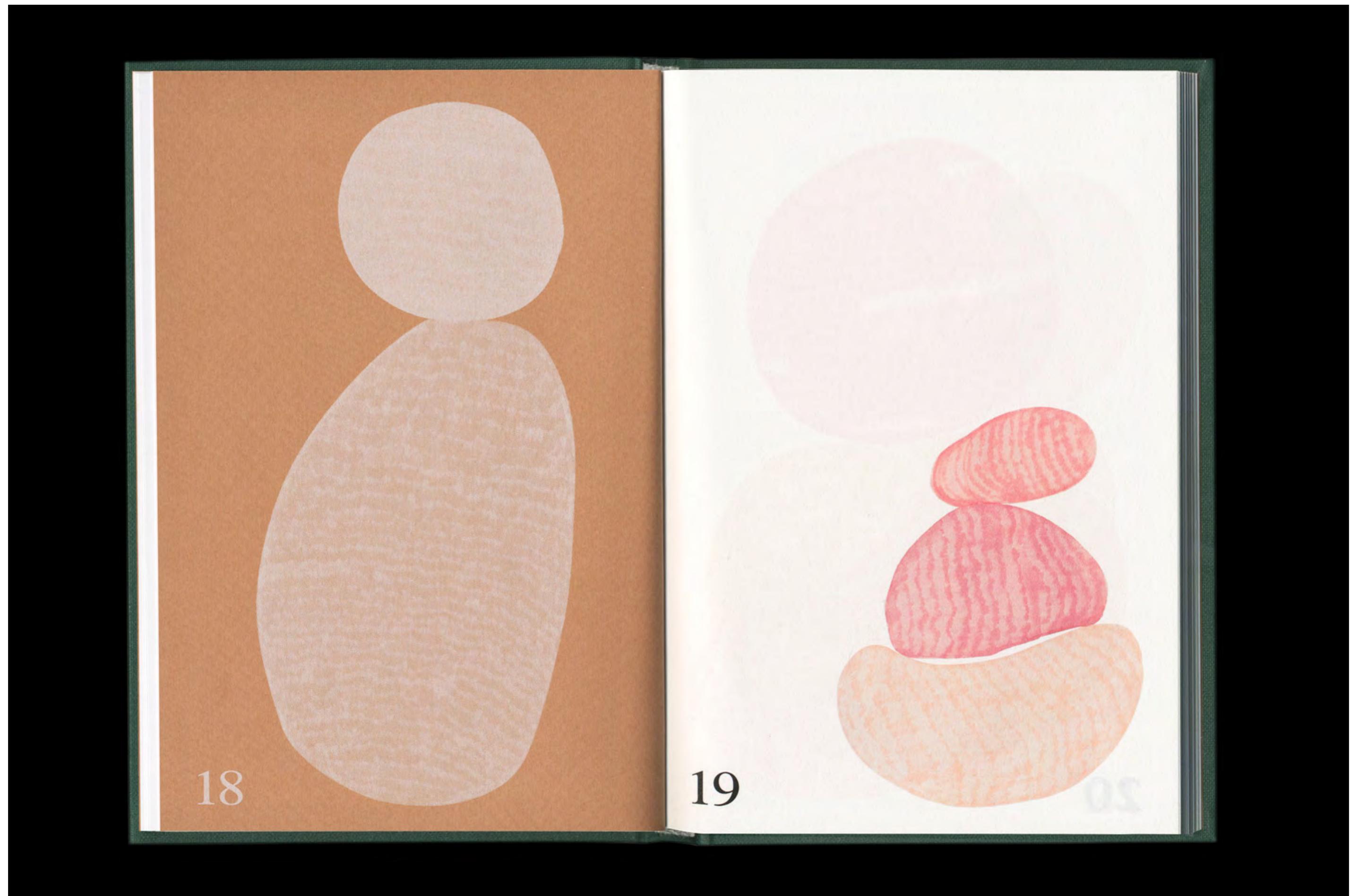
The notion of daily practice represents the guiding theme of this book. Featuring hundred eleven individual artworks gathered around eight themes, it introduces the artistic practice of French-born artist Johanna Tagada. The publication present the versatile nature of the artist's work, which encompasses a broad range of techniques, materials, and media including figurative and non-figurative drawings and paintings, collage, textile work and sculpture.

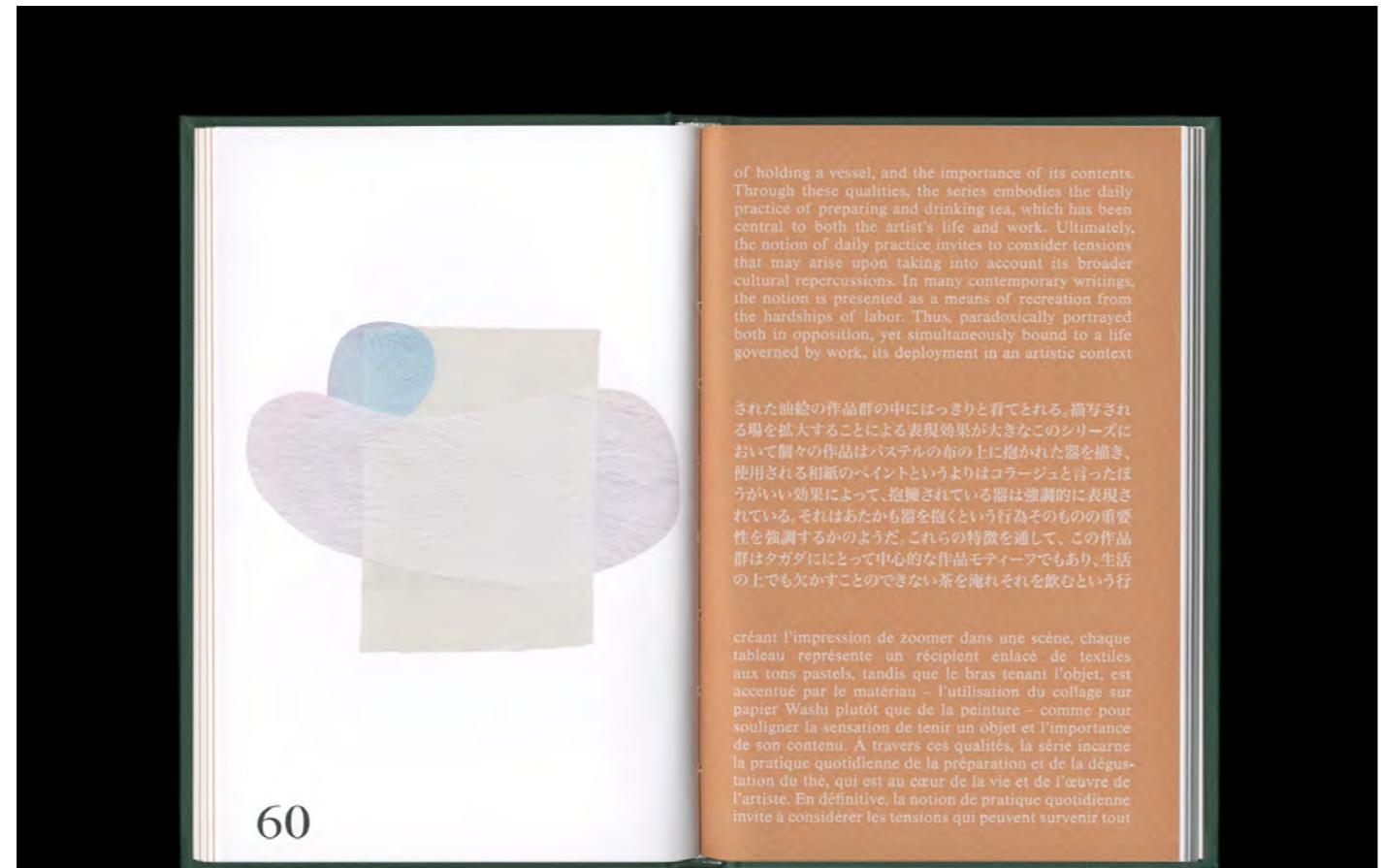
127 × 186 mm, 144 pages

Published by InOtherWords

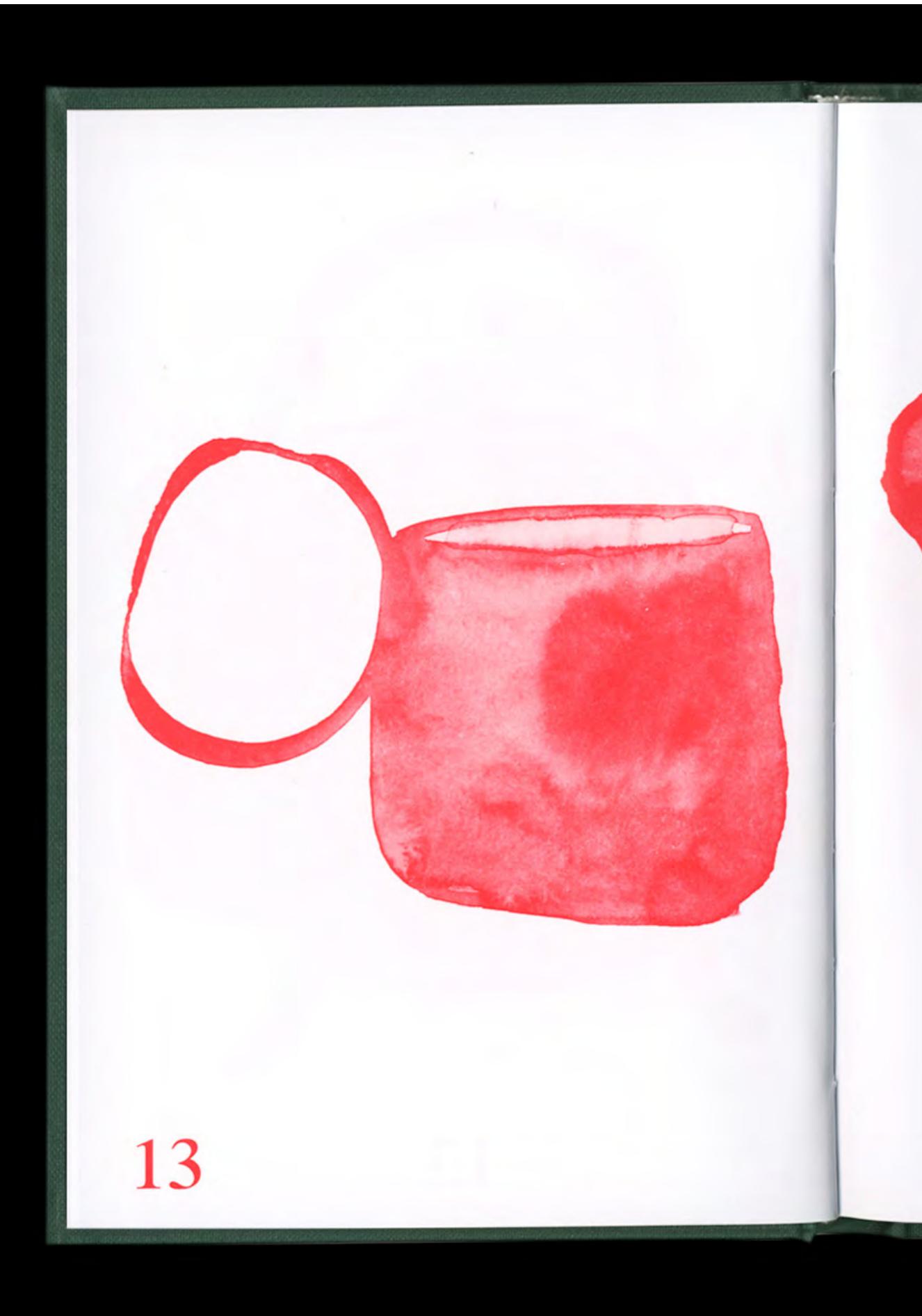
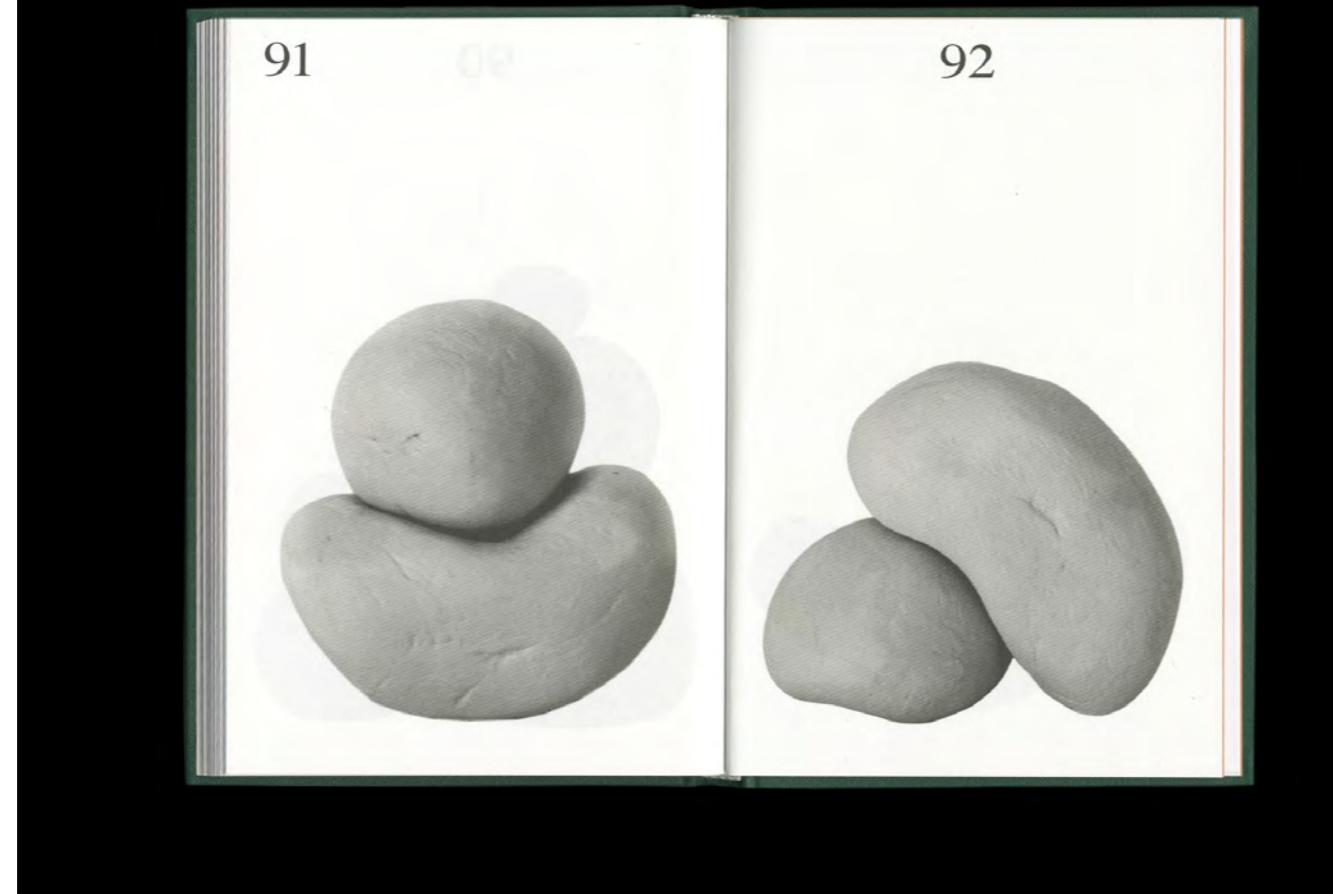
With OK-RM





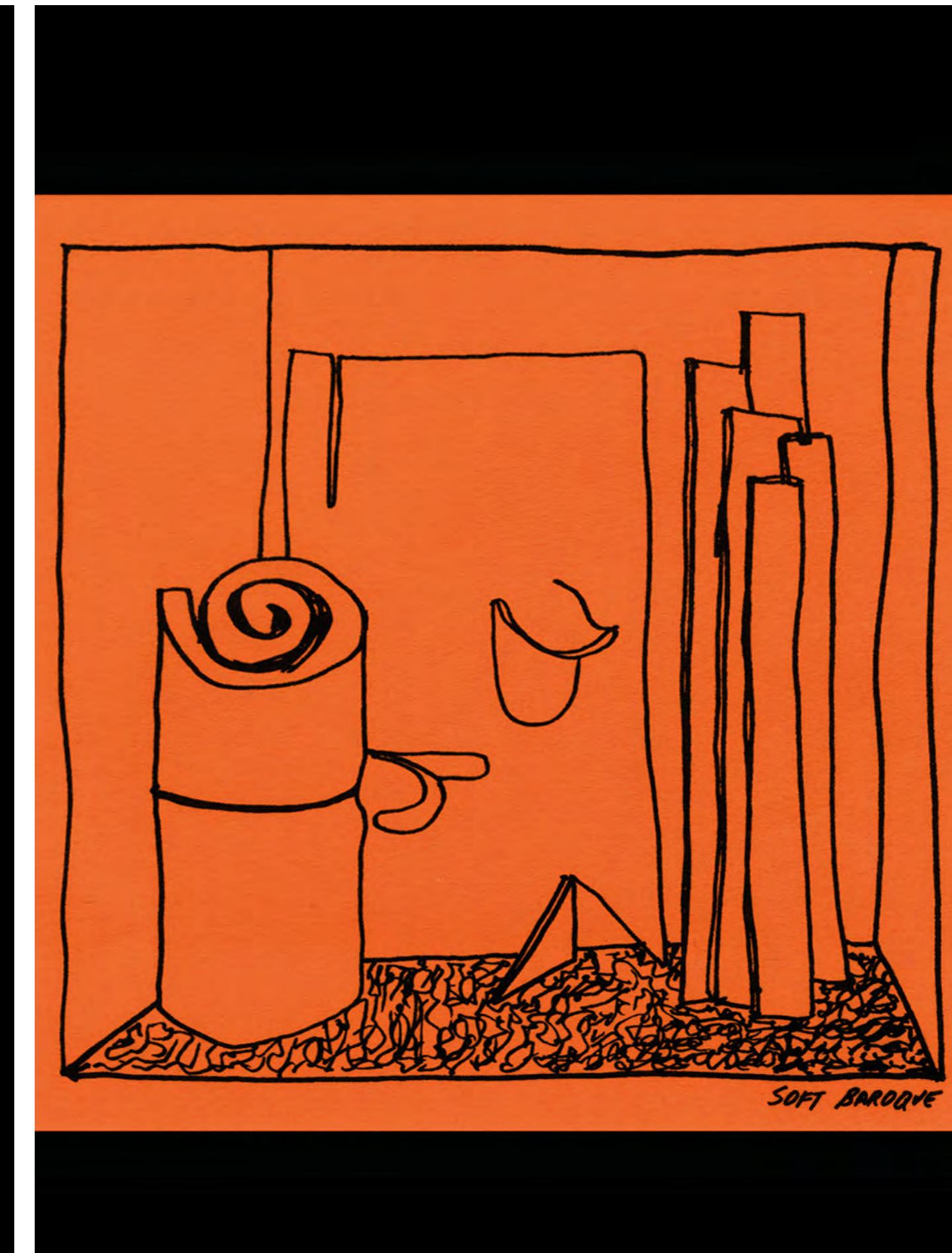


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We have historically seen image and object as separate entities. Nevertheless, it has become increasingly difficult to define the point where one ends and begins. Printed wood on laminates for flooring or furniture have become more and more hyperreal and verging on the psychedelic. A strange mix of deception and decoration. These objects encourage a dialogue between craft, image, industrial and the digital, and different techniques were used to transport image onto different materials, such as wood, aluminium and foam.

With OK-RM, Soft Baroque and Janneke van der Hagen

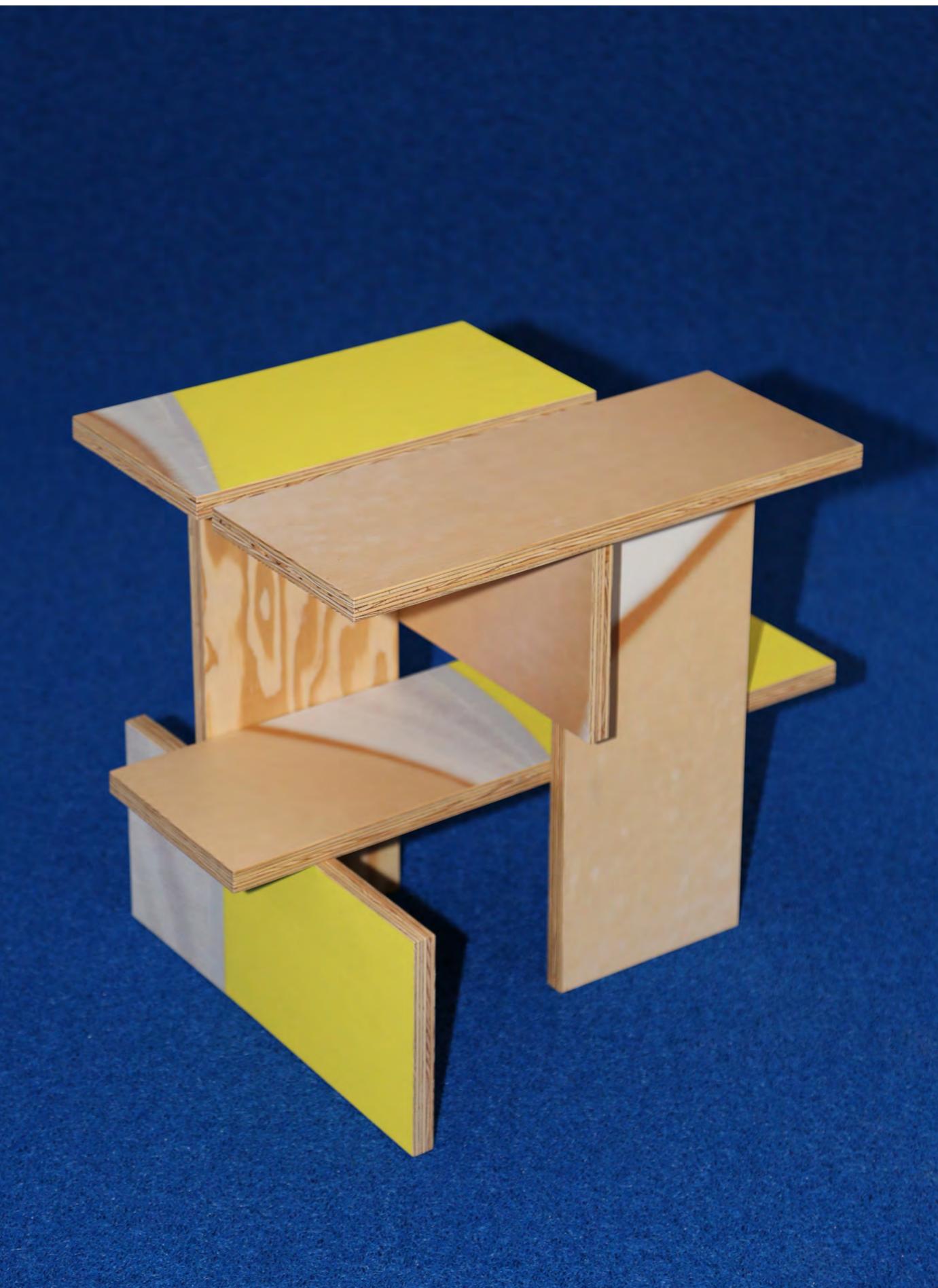




Art direction & design
Installation (left) and low table (right)









Produced seasonally, an important part of the identity of Patcharavipa is the series of 'Compendiums'. Each compendium is a specially commissioned object designed using a variety of devices, materials and techniques. Together they clarify and frame the themes and collection of each season.

The Spring/Summer 2020 Patcharavipa campaign is called 'Clues'. Photographed by Daniel Shea, the scene is set in a gallery space, the imagery is two scenes suggesting that more than one scene happening. One in reality, the other one is fantasy.

Transcribed by the use of black and white, the fantasy is depicted as experimental, expressive, performative space - whereas the reality is coloured objective and careful, establishing place and characters.

485 x 230 mm, 48 pages

With OK-RM







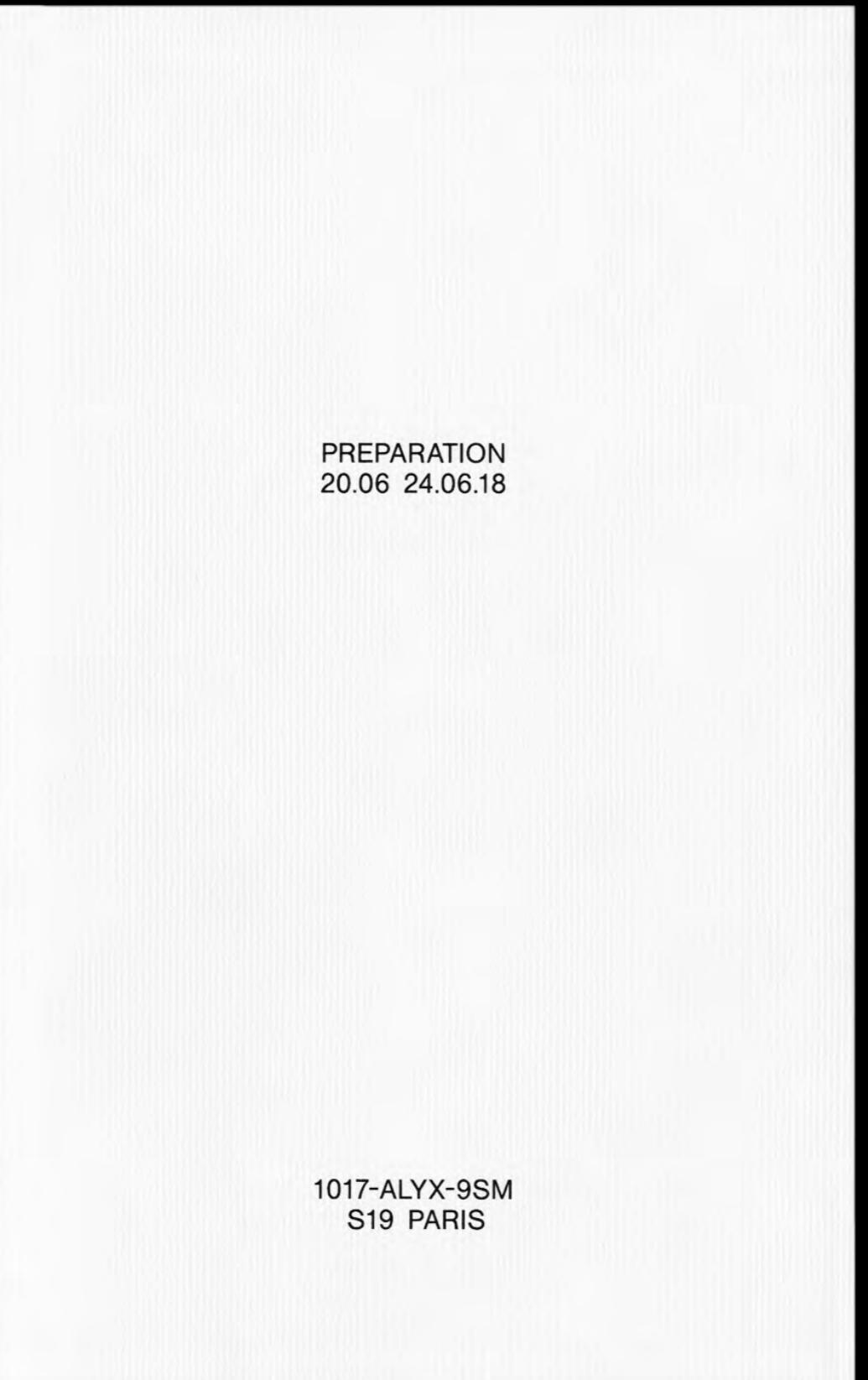






Preparation is a series exploring narratives around the various *acts of preparing*, leading up the Alyx show in Paris. Photographed by Esther Theaker, it is the result of a close collaboration both in the shoot and edit.

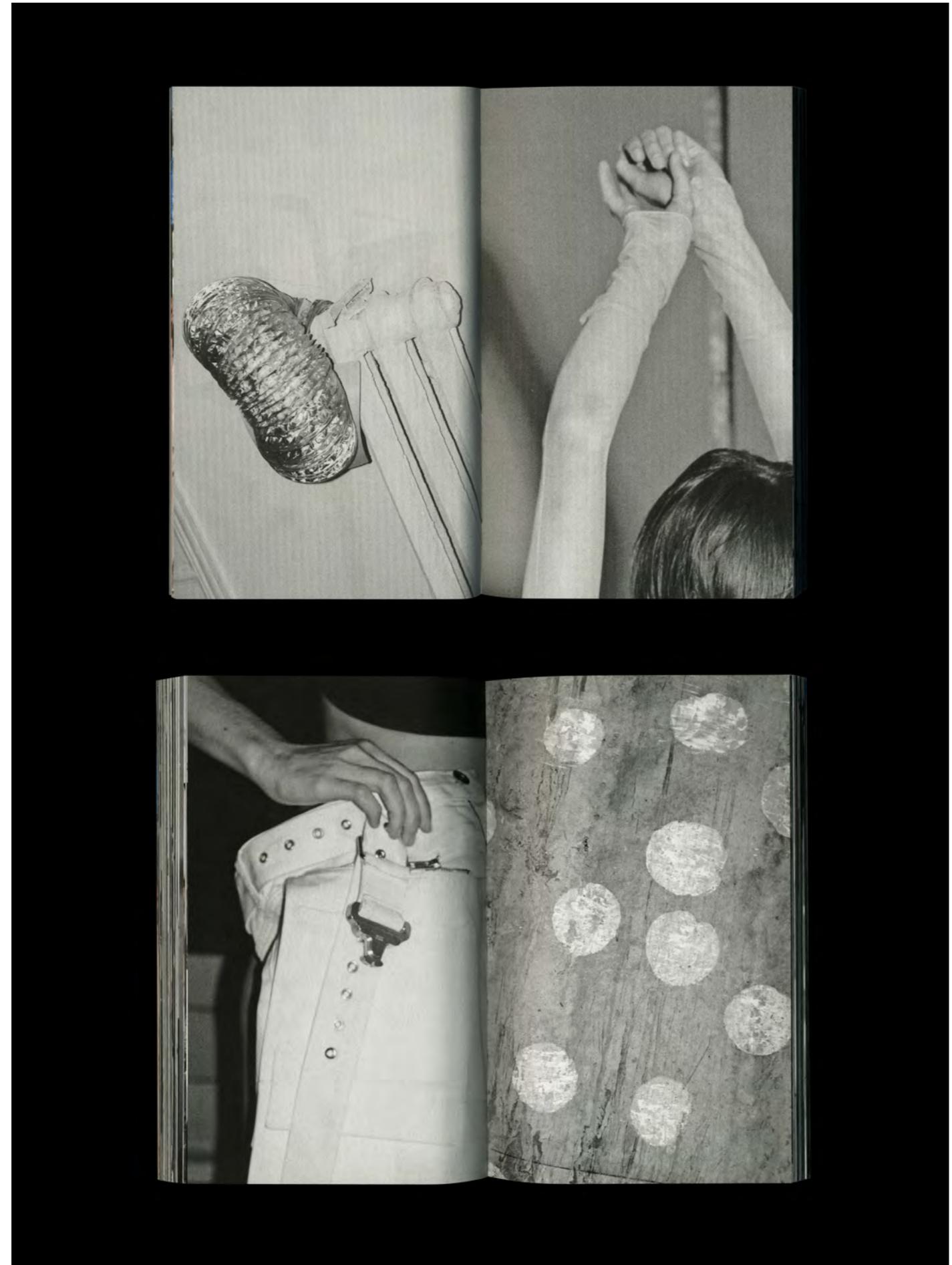
110 × 178 mm
Published by InOtherWords
With OK-RM



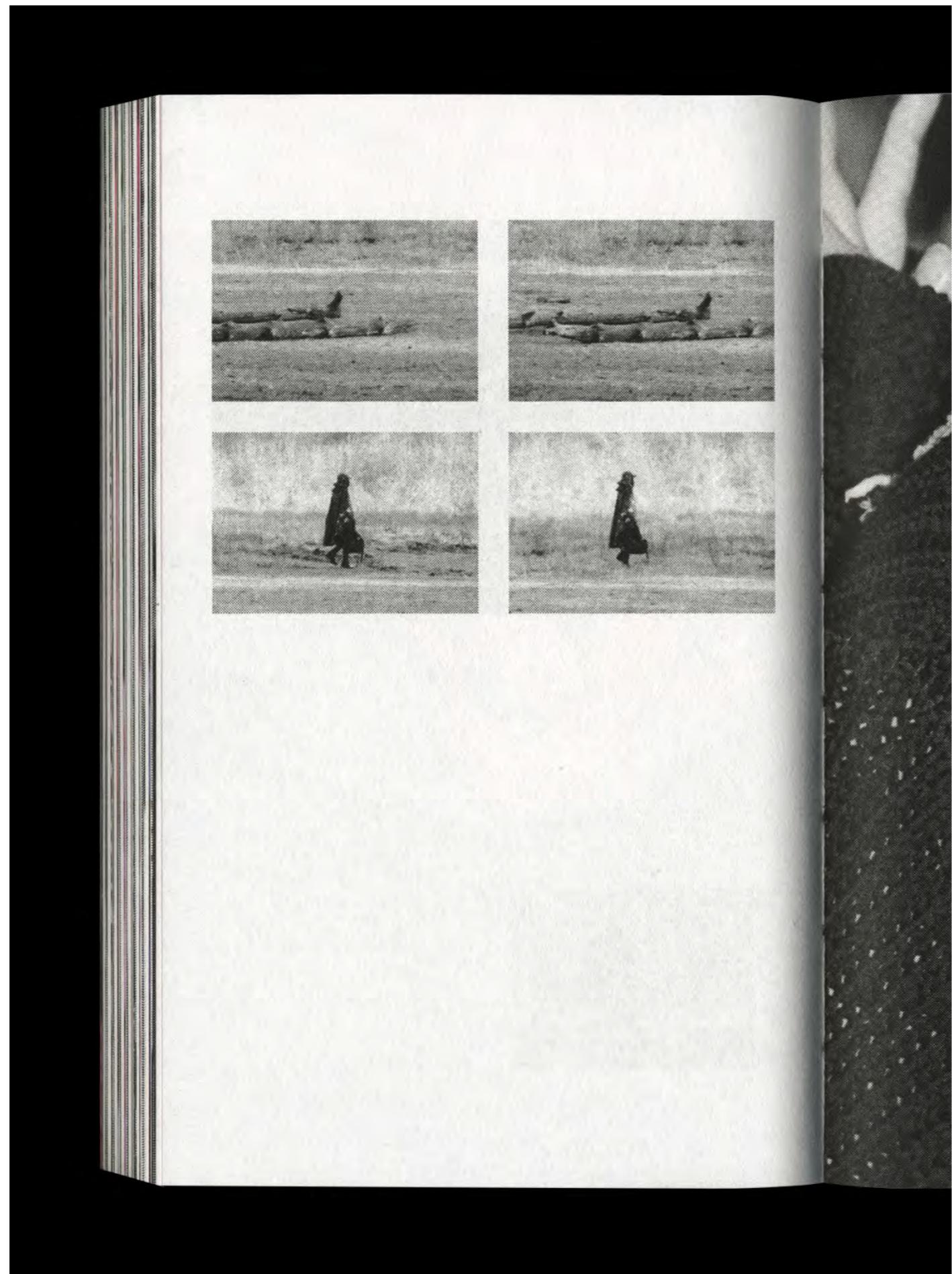
PREPARATION
20.06 24.06.18

1017-ALYX-9SM
S19 PARIS

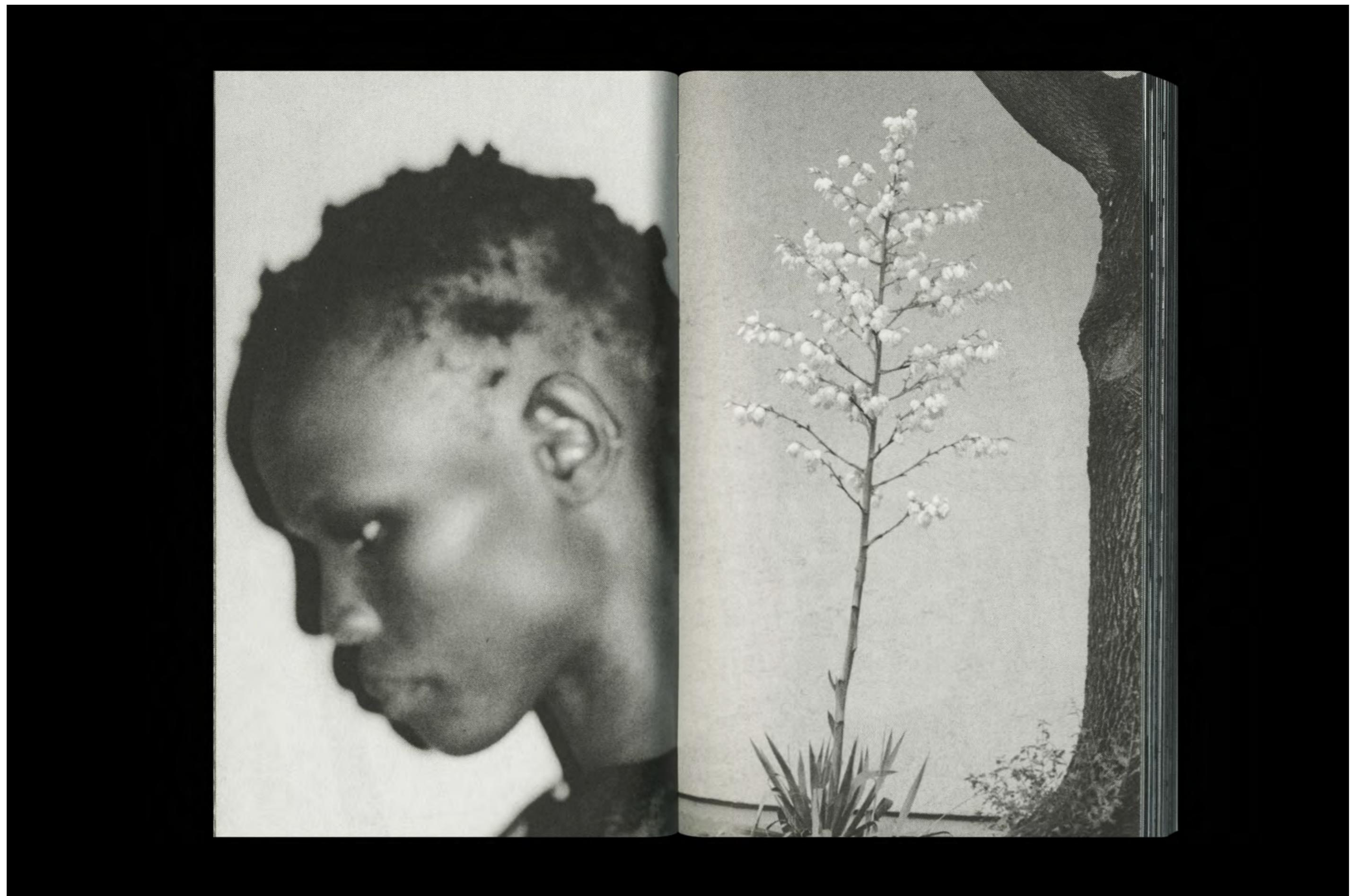


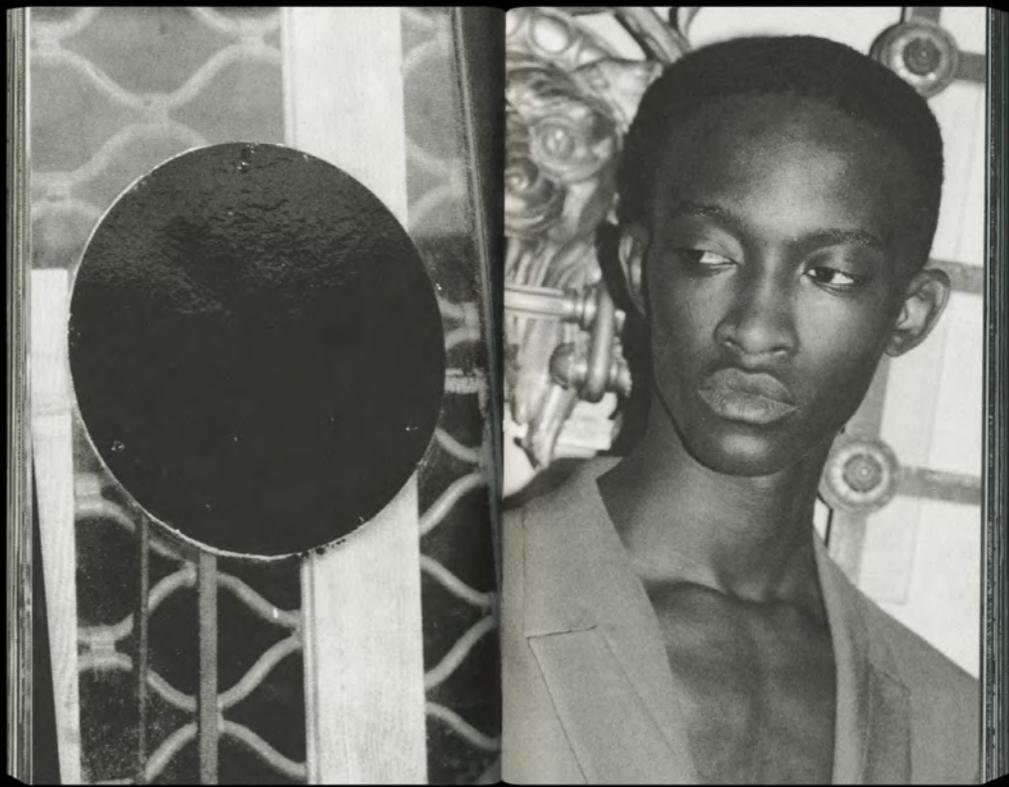












Last Night I Saw You Smiling

Filmmaker Kavich Neang's father is one of the hundreds of residents who must leave the iconic White Building in Phnom Penh. This housing block bore witness to a tremendous series of events: the nation's Golden Age; a traumatic breakdown under a radical regime; decades of cultural revival centered within its walls; and, the rapid pace of capitalist development that would ultimately lead to its demise. Now the once radiant walls are grey and damaged. Kavich Neang, born here in 1987 and raised inside, once dreamed of shooting a fiction film here, but reality overtook his plan. It's now the location for his documentary. When demolition comes, it's all just a memory.

Directed by Kavich Neang
Produced by Anti-Archive

**LAST NIGHT
I SAW YOU SMILING**
យប់មិញ្ចាប់ដីល្អនាម្យនាម្យ



Last Night
I Saw You Smiling

Art Direction & Design
Movie poster

LAST NIGHT I SAW YOU SMILING

យប់មិញ្ច្របន់យើងអ្ននាម្បាថ្មី

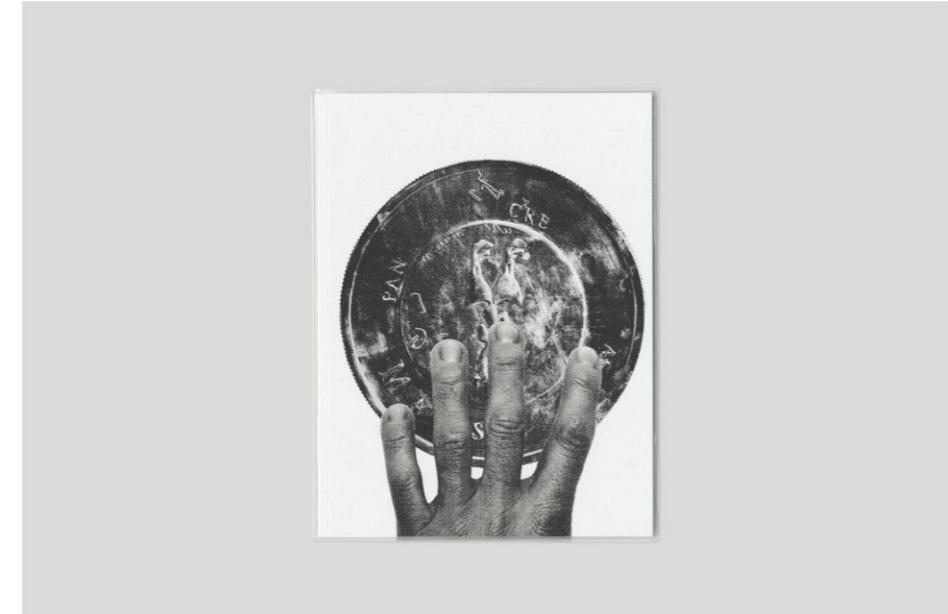
FEATURING

*Chhunat Pok
Kimleang So
Thida Nop
Rany Bo
Sophanara Dy
Sandap Suos
Sithulleng
Brosleap Chet (C-Leap)
Sokha Han*

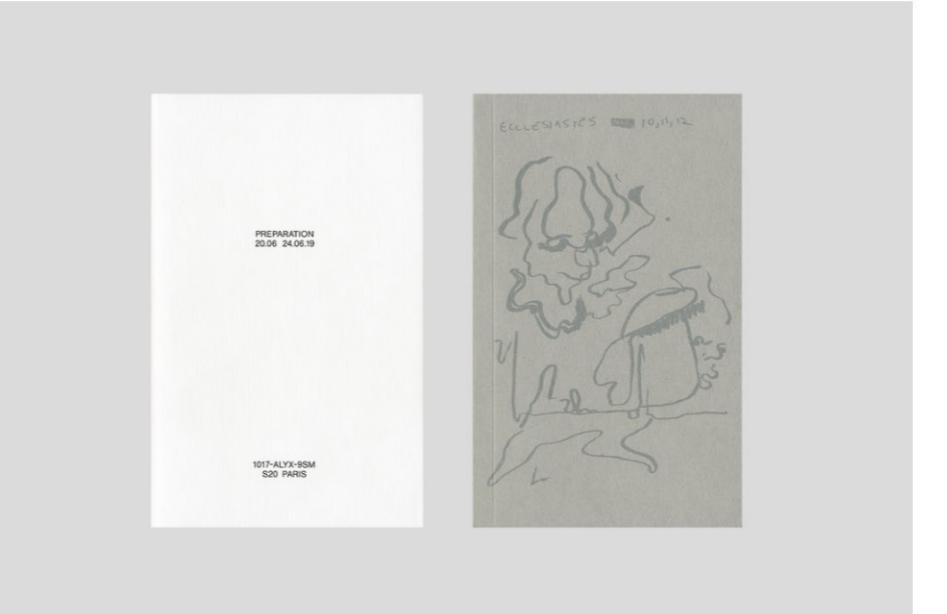
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(RE)PICTURE
Issue 1

(RE)PICTURE
Issue 1

Veinte Años de Despacio
Twenty Years of Despacio

This publication marks the beginning, the end, and the future one of the most significant art spaces in Central America: Despacio. Founded in San José, Costa Rica in 2008, Despacio began with occasional solo exhibitions of local, national, and international artists, and grew into a visionary and highly unconventional art space devoted to art, politics, and ecology by means of public programs, open studio visits, field trips, residencies, and a highly experimental exhibition program focused on pathbreaking artists from Central America. Instead of following the standardised North American and Western European art market,

This book covers Despacio's journey since 2008 and proposes the continuation of Despacio's ethos and attitude far into the future, to 2028 and beyond. The publication includes contributions from some of Latin America's most forward-thinking curators, Fernanda Brenner, Jens Hoffmann and Sandino Scheidegger; an interview with artist Federico Herrero by Natalia Valencia Arango; an interview with Pablo León de la Barra by Cristina Ramírez and Erno Hilario; a newly commissioned photo essay by San José-based artist Pablo Cambronero.

170 × 230 mm, 260 pages, bilingual
Published by Dent-de-Leone
With Åbäke

2008 — 2028

**Twenty
Years
of**

DESPACIO

This publication marks both the beginning and the end of the artistic journey for Despacio, one of the most significant art spaces in Central America. Founded in 2008 by Federico Herrero in San José, Costa Rica, it has grown to include workshops, educational and public events, and residencies as well a program of exhibitions. This book documents the first ten years of Despacio, and at the same time moves ahead a hypothetical decade.

Contributions by: Natalia Valencia Arango, Fernanda Brenner, Federico Herrero, Erno Hilarion, Jens Hoffmann, Pablo León de la Barra, Cristina Ramírez, and Sandino Scheidegger, plus a photo essay by Costa Rican artist Pablo Cambronero.



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2008 — 2028

**Veinte
Años
de**

DESPACIO

Esta publicación es tanto el comienzo como el final del viaje artístico de Despacio, uno de los espacios artísticos más significativos de América Central. Fundado en 2008 por Federico Herrero en San José, Costa Rica, ha crecido para incluir talleres, eventos educativos y públicos, y residencias, así como un programa de exposiciones. Este libro documenta los primeros diez años de Despacio, y al mismo tiempo avanza una década hipotética. Colaboraciones de: Natalia Valencia Arango, Fernanda Brenner, Federico Herrero, Erno Hilarion, Jens Hoffmann, Pablo León de la Barra, Cristina Ramírez y Sandino Scheidegger, además de un ensayo fotográfico del artista costarricense Pablo Cambronero.



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**Twenty Years of Despacio
2008–2028**

All Forms of
Creativity from
Central America

Despacio would like to direct
its sincere thanks to all the
artists who have participated in
its exhibitions and programs:

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**Veinte años de Despacio
2008–2028**

Todas las formas de
creatividad desde
Centroamérica

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sincero agradecimiento a
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Second part of the book: the future of Despacio and beyond. Commissioned photographs by Pablo Combronero

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