

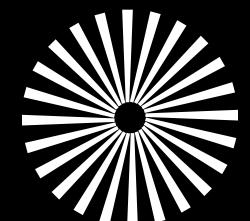
Masaki Miwa is a Graphic Designer primarily working within the arts and culture sector. Designing for projects that initiate, question, reflect, curate, deconstruct, disseminate, challenge and experiment with books, publications, visual identities, exhibitions, objects, print and web-based projects for forward thinking individuals, institutions to organisations.

Co-founded Zyxt, a graphic design studio and independent publisher that forms partnerships with forward thinking artists, designers, curators, publishers, cultural organisations and institutions. Formed with graphic designer Ying Tong Tan.

Housework(Press) (**Identity**) / Vetemon (**Typeface**) / Zyxt (**Website**) / FTB:
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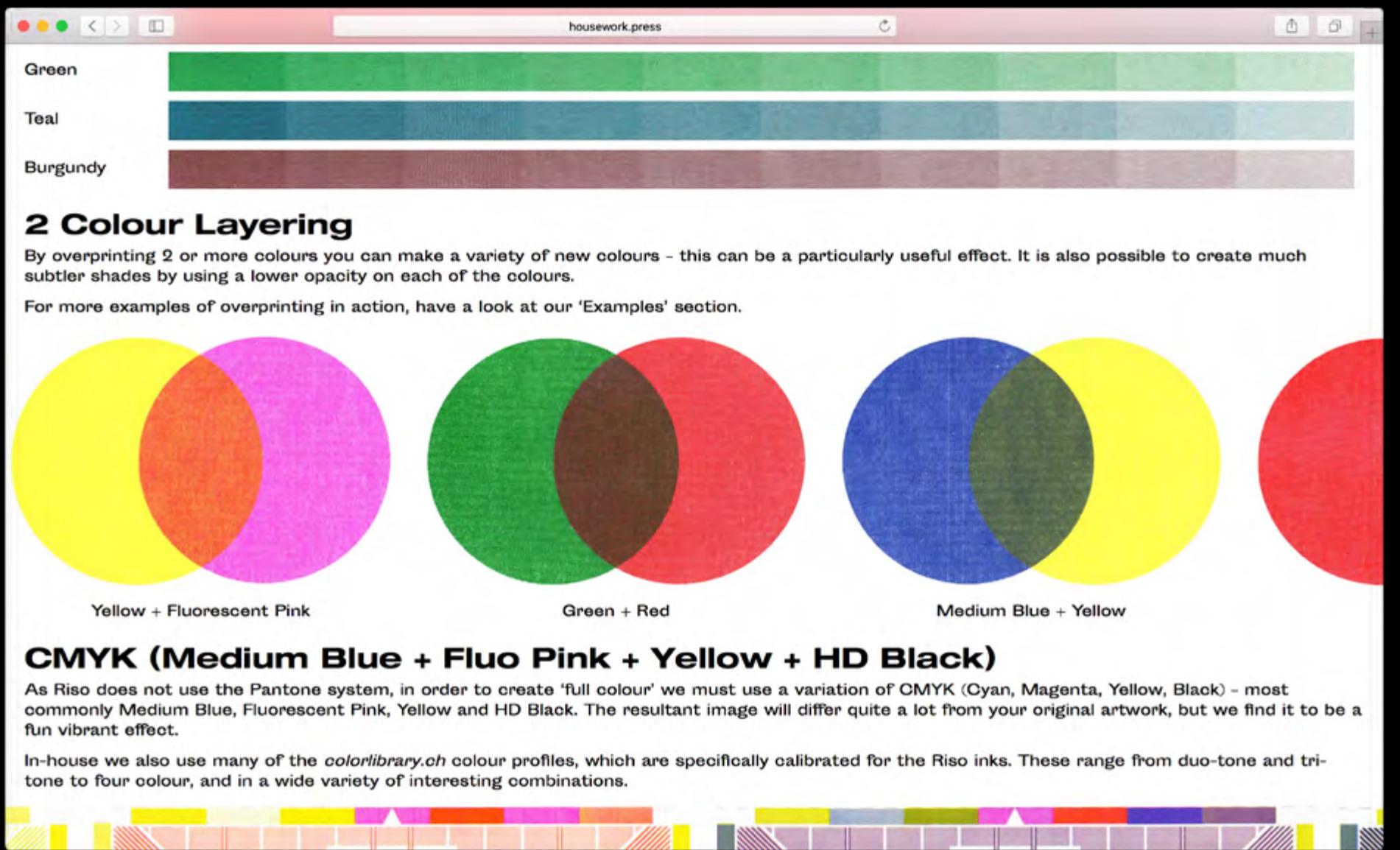
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We are a Riso print press, publishers and graphic design studio – working in house to create experimental and process driven design & art.

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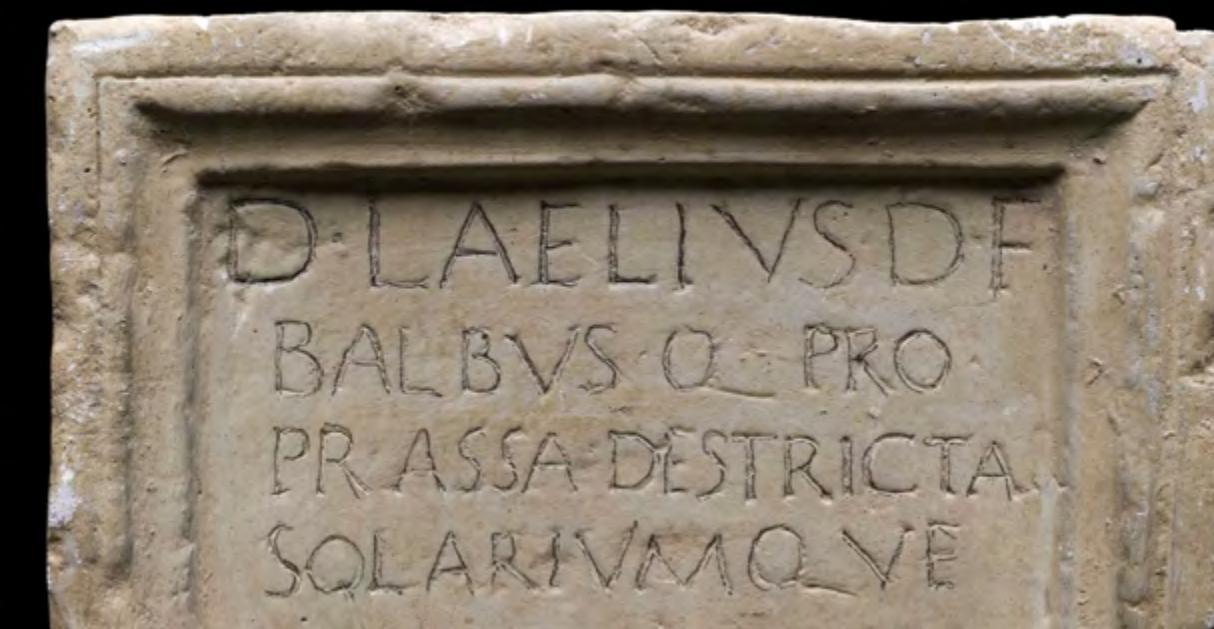


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VETEMON

DON'T TRY
ANYTHING ELSE

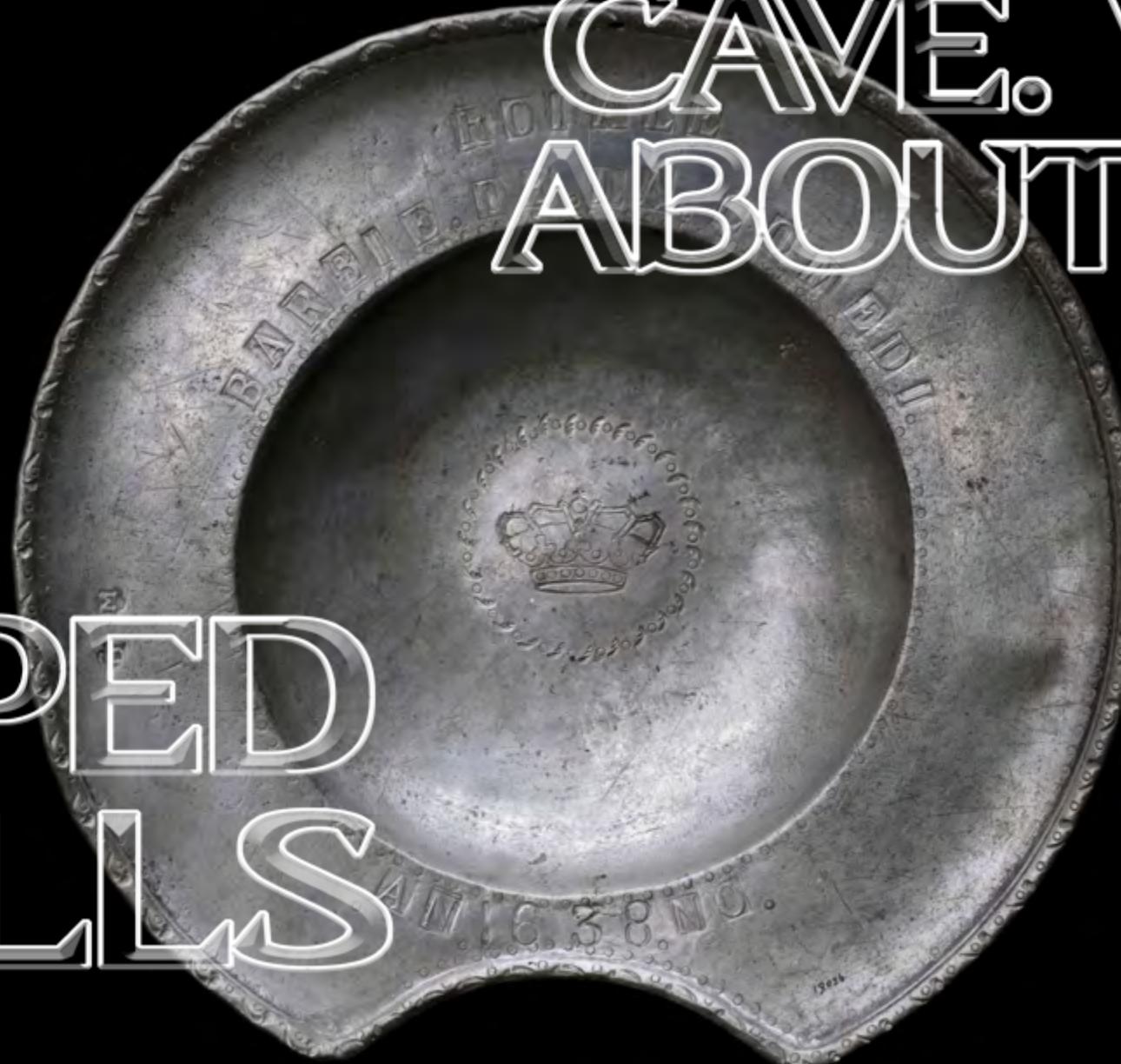


ANYTHING FUNNY
IN THE DARK

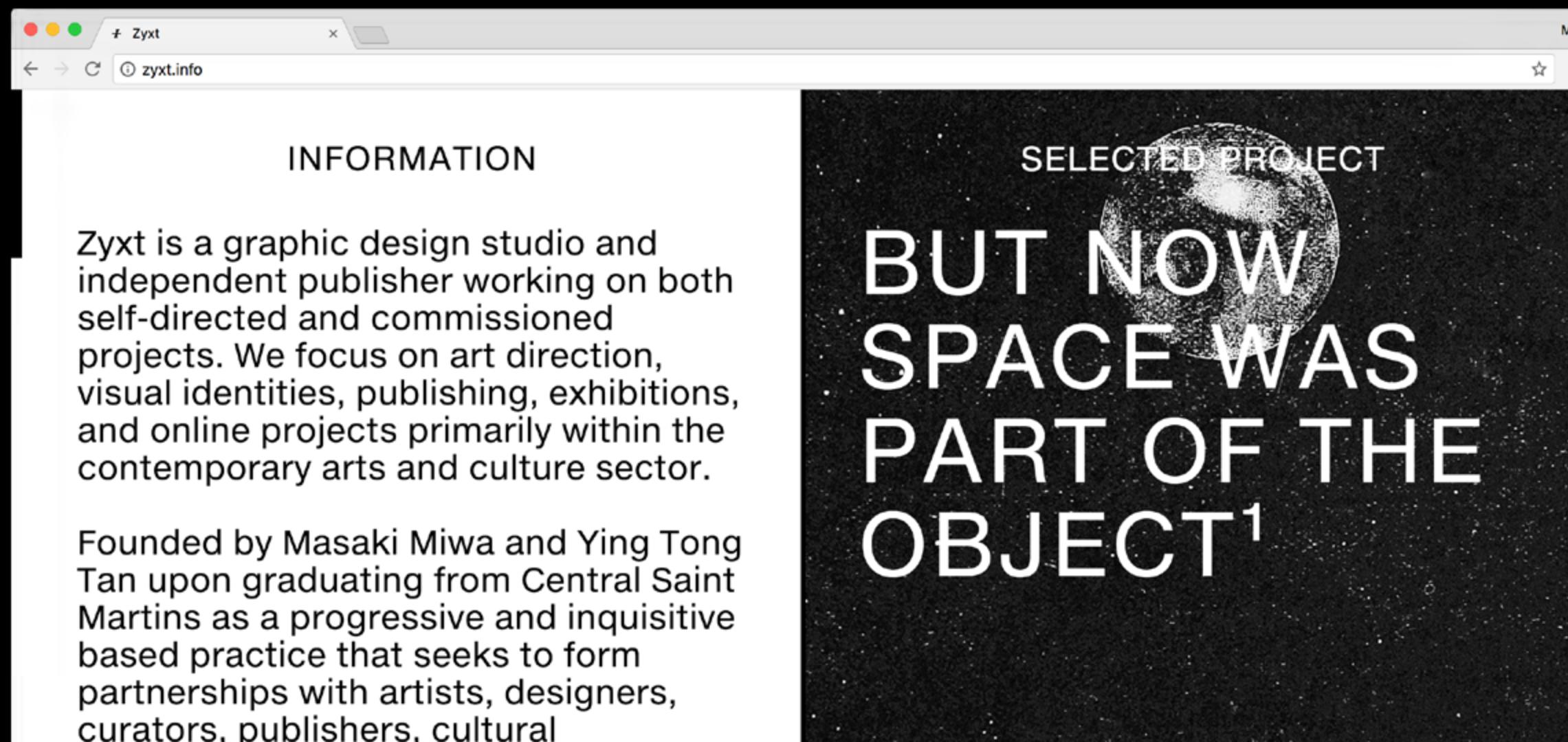


SUSPICIOUS
MEN ARE IN THE
CAVE. WHAT
ABOUT YOU?

DROPPED
MY BALLS



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organisations and institutions.

INFORMATION

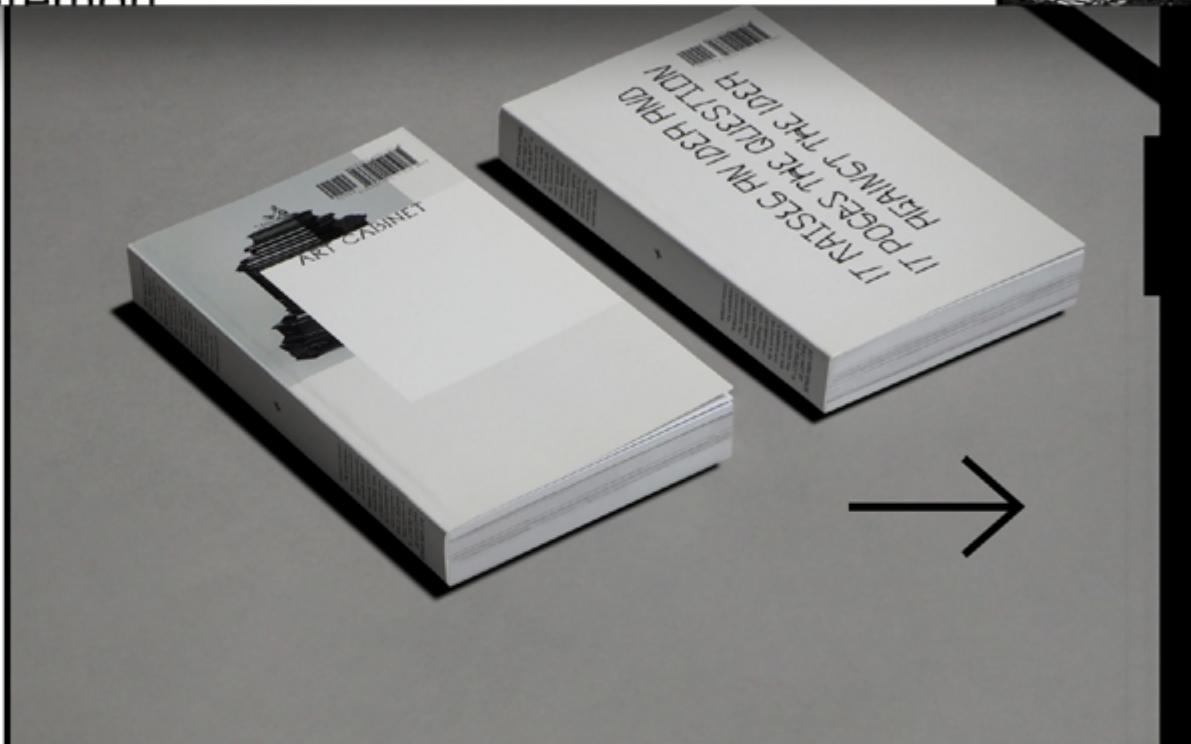
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Founded by Masaki Miwa and Ying Tong Tan upon graduating from Central Saint Martins as a progressive and inquisitive based practice that seeks to form partnerships with artists, designers, curators, publishers, cultural organisations and institutions.

LIST OF PROJECTS

LIST OF PROJECTS

Vetemon



BUT NOW SPACE WAS PART OF THE OBJECT' is an inquiry into whether or not a typeface can be absent in its own type specimen. Negative space becomes positive space, secondary becomes primary content. False protagonist Booq Alt delivers the typeface whose identity can only be imagined. Transcribed lectures by John Freeman, Esa Maunu from Booksfromthefuture Summer School 2011 images.

A publication by Masaki Miwa and Ying Tong Tan
The Multiple Lives of a Blank Book (Booksfromthefuture)

INFORMATION

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Miwa and Ying Tong
from Central Saint
Martins are progressive and inquisitive
artists, designers,
curators, publishers,
cultural organisations and institutions.

PROJECTS

as Part Of The Object¹

G WITH & FOR

arts London, Central

re (UK)
with Abäke (UK)
of Contemporary Art

cil (SG)

ns Fashion
shion Textiles

(UK)
nt Institute (SG)
h Abäke (UK)

(IT)
s League (SG)



LIST OF PROJECTS

INFORMATION

Zyxt is a graphic design studio and independent publisher working on both self-directed and commissioned projects. We focus on art direction, visual identities, publishing, exhibitions, and online projects primarily within the contemporary arts and culture sector.

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LIST OF PROJECTS

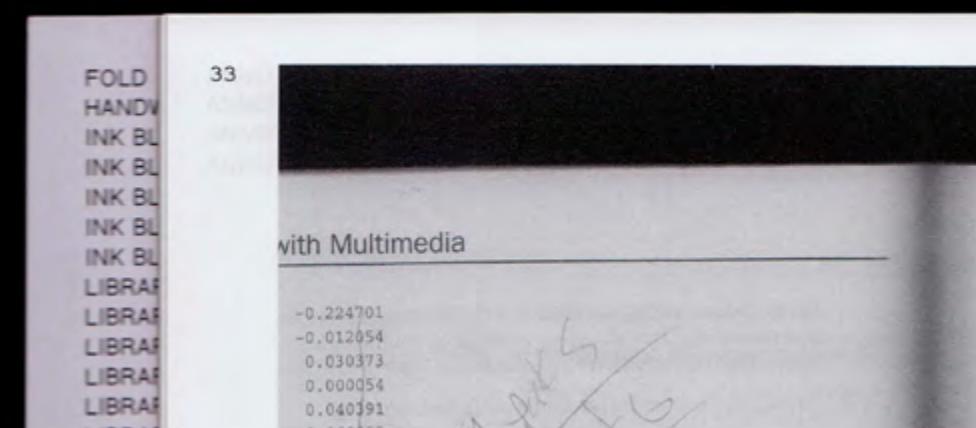
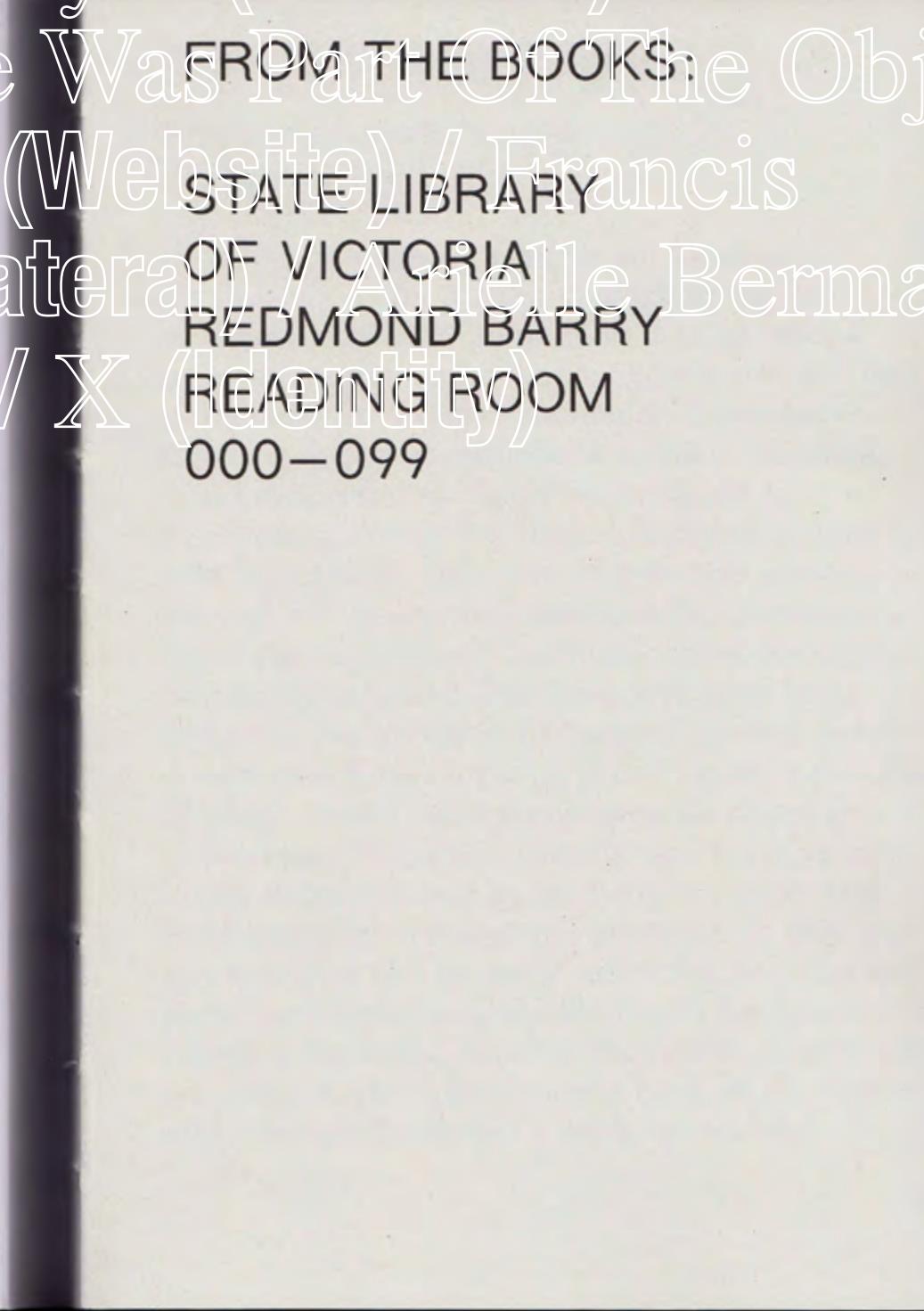
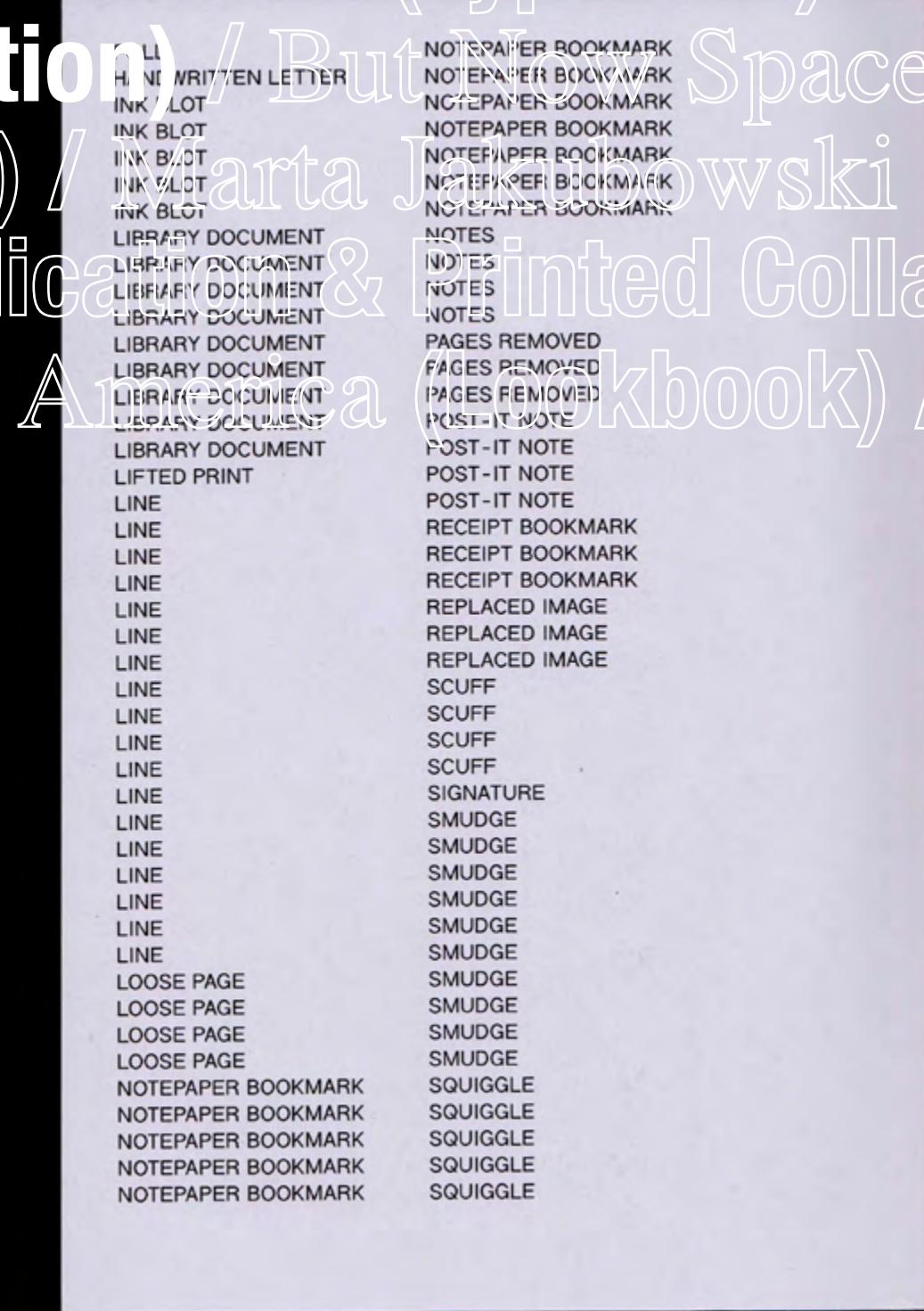
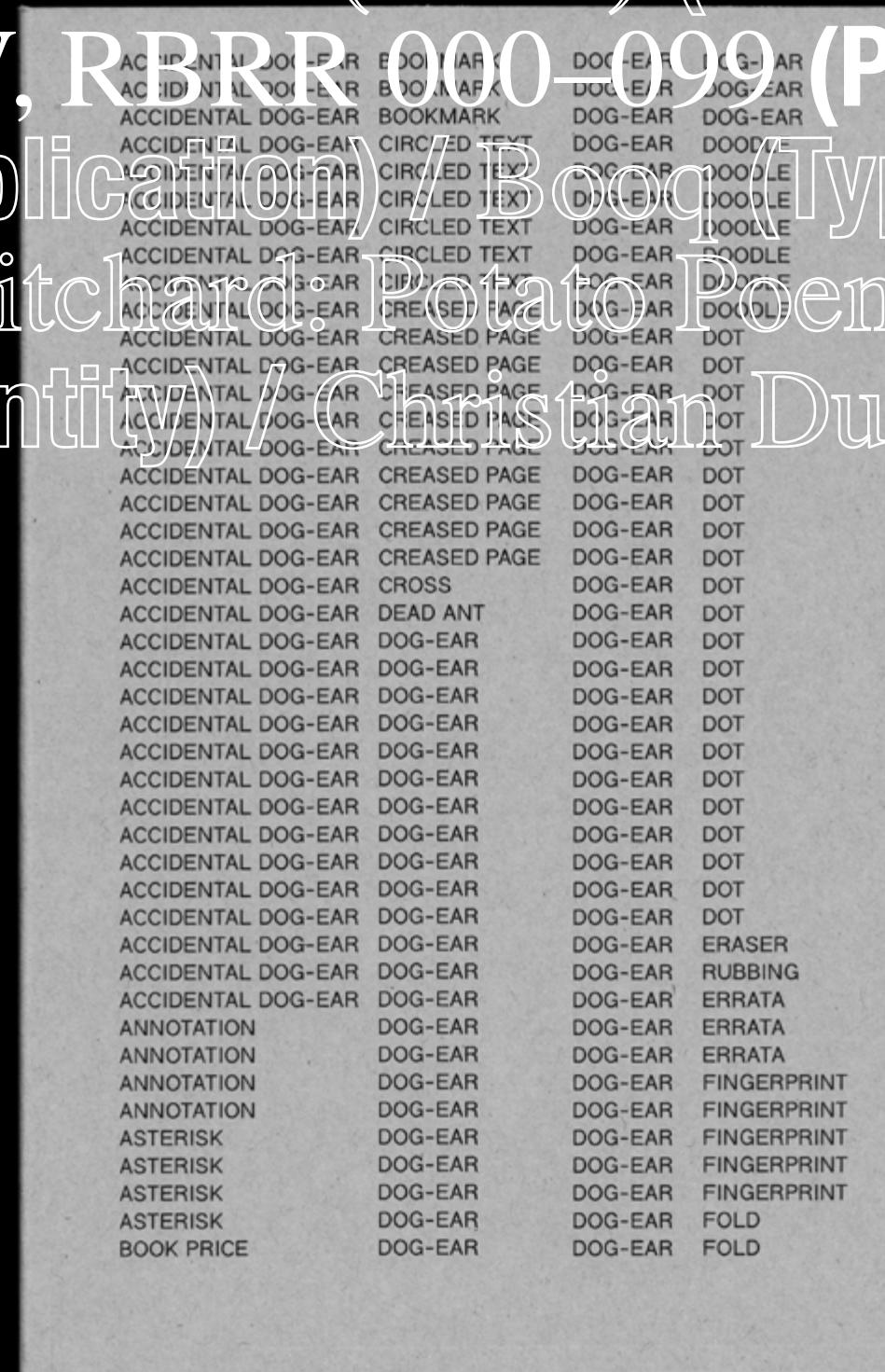
Vetemon

SELECTED PROJECT

BOOOQ

Typeface | Contribution

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(Identity) / Christian Duff: Mr. America (Lookbook) / X (Identity)



LIBRAF	0.06552
LIBRAF	0.00000
LIBRAF	0.005643
LIBRAF	0.009028
LIFTED	784
LIFTED	4.450

onds of sound from an audio file. For example:

```
put.wav trim 4      Trim 4 seconds from start  
put.wav trim 2 6    Keep from 2-6 seconds of file
```

etes the first 4 seconds from sound1.wav and writes the results. The second example takes sound1.wav, keeps the section between 6 and deletes the rest, and writes to output.wav.

Using Images

of digital images, the ability to manipulate images from the command line can be a time saver. The ImageMagick package (available with Fedora) contains many useful tools for transforming your digital images into forms you can use. This section shows some commands for manipulating digital images, as well as some simple scripts for making those changes in batches.

Information about Images

an image, use the `identify` command, as follows:

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.jpg  
348x1536+0+0 DirectClass 8-bit 402.037kb  
p2090142.jpg | less  
n: 61.1665 (0.239869)  
  
undefined
```

42



43

(From the books) PROVISIONAL
BIBLIOGRAPHY — APRIL 2016
Federico Antonini

- [1] Woolf, Virginia & Dahlberg, Kasja (2006) *A Room of One's Own/A Thousand Libraries* (*Ett eget rum/Tusen bibliotek*), Stuttgart: Reclam Print.
 - [2] Lorusso, Silvio & Schmieg, Sebastian (2013) *Networked Optimization* (series):
 - [3] Thurston, Nick & Dworkin, Craig Douglas (2006) *Reading the remove of literature*, York, England: Information as Material
 - [4] Mueller, Kristen (2013) *Partially Removing the Remove of Literature*, & So Books
 - [5] Foer, Jonathan Safran (2005) *Extremely loud & incredibly close*, New York: Random House

Twain, Mark & Benassi, Elisabetta
15) *King Leopold's soliloquy: defense of his Congo rule*, Rome,
Italy: Nero

- Dean, Michael & Crusie, Jennifer (2014) [OU], Berlin, Germany: Otto Books, Supportico Lopez

Cray, Fred
ique photographs

Lo Pinto, Luca (2013)
pped in the closet (performance)

Feldmann, Hans-Peter (1994)
ien, Düsseldorf: Wiener Secession
l Drei Möwen Verlag

Othoniel, Jean-Michel (1988)
licacy dans l'art, France: Othoniel

Phinthong, Pratchaya (2015)
asters, Paris: Onestar Press

Kirkeby, Per & Christiansen, Nanning (1968), *Blå, tid*
Copenhagen, Denmark: Panel 13

⁵ Smith, Keri (2007) *Wreck this journal: to create is to destroy*, New York: Perigee Book

- 71 Pawson, Mark (2004–2009)
Ink Paper

81 Garcia, Dora
Read with golden fingers

91 Baum, Erica
Dog ear poetry

Unique and multiple artworks that speculate on the obliteration and denial of the contents of a book – text or images (from Isgrò to Brodthaers) – not only fail to reflect the habits of a typical, friendly reader but descend from a current of well-defined artistic experimentation and require a specific treatment. The same applies to works that ask for the physical destruction of the volume (such as *A book*, a performance by Ulises Carrión) or material demediation of the paper device (eg: *A passage Buzz Spector*).

Notes, underlining, marginalia

- [1] The project starts from the mundane need to find a Swedish translation of the book *A Room of One's Own* (1929) by Virginia Woolf, a pamphlet reflecting on the role of women in literature. Dahlberg makes use of the Swedish library system to gather as many as possible of the original book copies, scanning pages with notes and reassembling them into a printed version of a thousand copies, collecting multiple personal perspectives and reading experiences. The tension between the public and private life of the reader is emphasized by the integration of the original title with a reference to the print run and the exhibition in which the book was presented.

- [2] *Networked Optimization* speculates on the popular highlights that Kindle users can share and view on their e-ink screens; the output is a series consisting of three versions of self-help books purchased on Amazon and adapted again to the paper format, only making visible the most popular passages that are highlighted by readers and effectively removing the other text.

Esempi costituiti dai bookwork in tipologia di protagonisti di questa selezione.

opere in copia unica o multipli che ruotano intorno all'obliterazione e alla negazione dei contenuti, che sia testo o immagini (da Isgrò a Hergé), non rispecchiano le abitudini di un lettore disposto, ma rientrano in un filone di sperimentazioni statistiche ben definito e hanno bisogno di una lettura specifica. Lo stesso vale per opere che riguardano la costruzione fisica del volume (come la collana *Book* di Ulises Carriòn) o dematerializzate (come l'opera (es: *A passage*, Buzz Spector).

Note sottolineature, m.

- Il progetto nasce dalla banale esigenza in lingua svedese del libro del 1925 *Woman in Literature* di Virginia Woolf, pamphlet che introduceva la donna in letteratura. Kajsa Dahl, un sistema bibliotecario svedese per rintracciare il numero possibile di copie del libro originale, nel momento successivo scansiona le pagine e ricomponne in un'unica versione stampabile che raccoglie molteplici prospettive per la lettura. La tensione tra la vita pubblica e l'autore è sottolineata dall'integrazione di un riferimento alla tiratura (*/A Total*) del progetto espositivo con cui è stato

- Networked Optimization sfrutta i popolar highlights) che gli utenti di Kōndividere e visualizzare sui loro schermi.

Colon Forrest (1824). Original from Lyon Public Library.
Digitized August 22, 2011.



*From A Dissertation on
the Prophecies Relative to
Antichrist and the Last Times*
by Ethan Smith (1811). Original
from Princeton University.
Digitized March 21, 2008.



From *Psalmi finni* (1730).
Original from the Bavarian
State Library. Digitized
December 21, 2010.

Boston, Mass: Mariner Books

[6] Abrams, J. J. & Dorst, Doug (2013) S. the *Ship of Theseus*, Edinburgh: Canongate

Copenhagen, Denmark. Panel 15

[15] Maciunas, George (1976), *Flux paper events*, Berlin: Edition Hundertmark



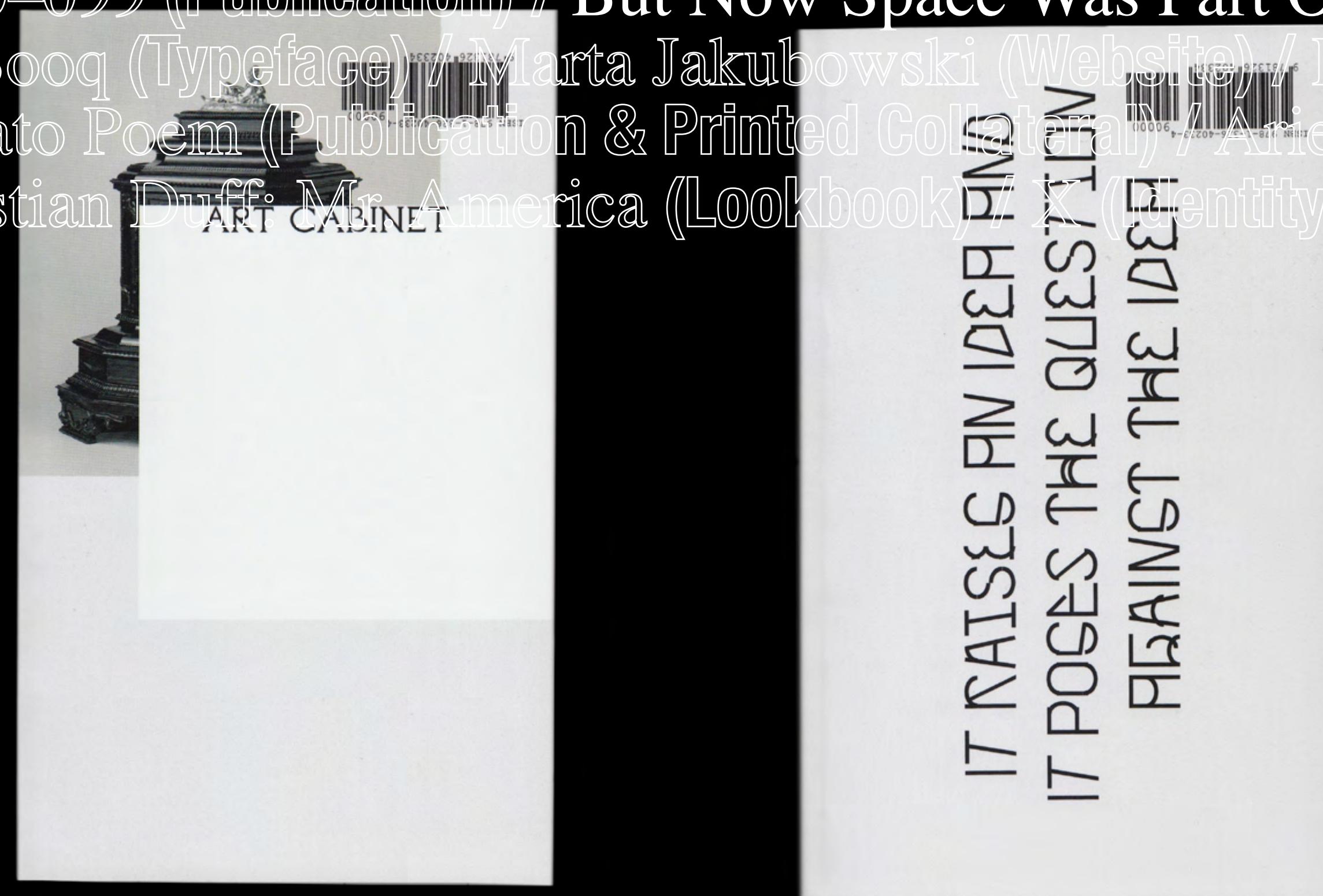
ENTRANCE TO
REDMOND BARRY
READING ROOM



STATUE OF
CHARLES LA TROBE
(FLANKED BY PIGEONS)

The tension between public and private, as in the work of Dahlberg, is central in this work, but in this case the context of a networked reading environment makes us reconsider the apparent privacy of reading from digital devices (especially if we think of the article "As New Services Track Habits, the E-Books Are Reading You" by elettronico; l'output è una serie composta di testi di self-help, acquistati su Amazon, nuovamente al formato cartaceo, in cui i sottolineati da molti utenti vengono ripetuti nella nuova edizione, lasciando in bianco le parti non sottolineate.

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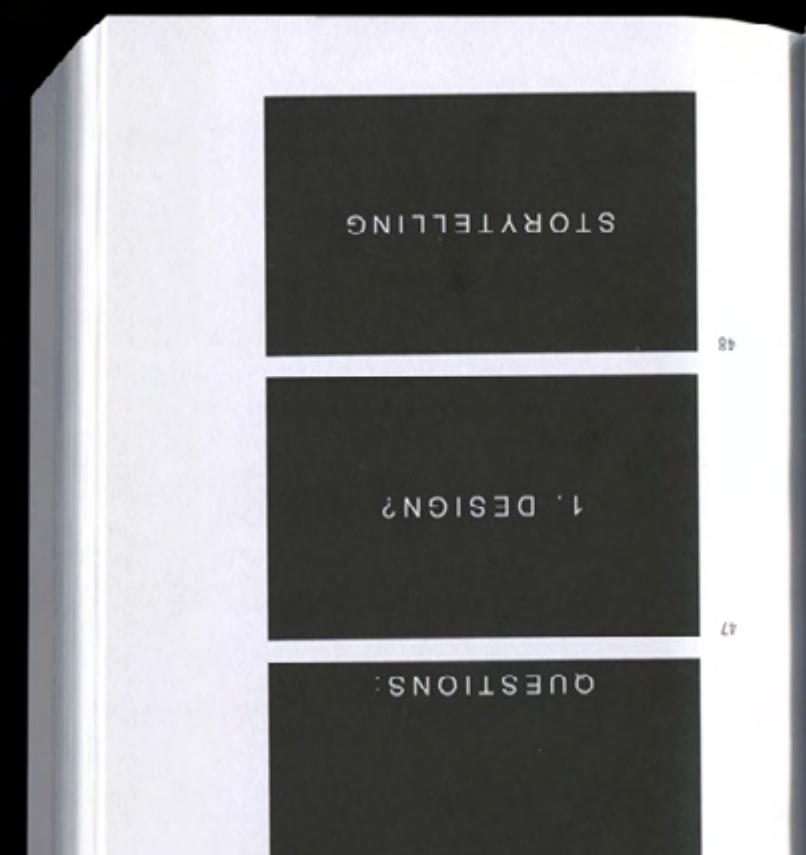
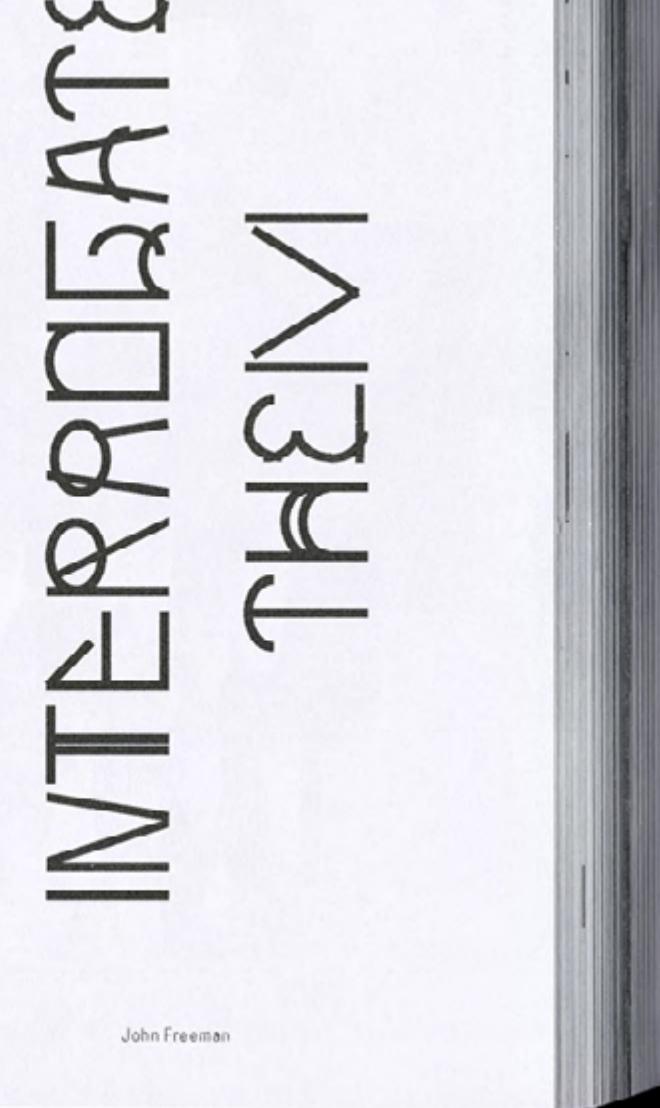
Context⁴¹

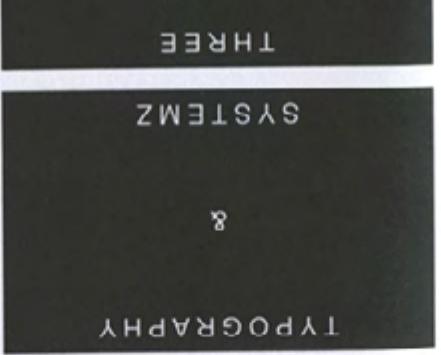


A bit of my past as a designer: after a vocational degree and working a few years in Helsinki, I journeyed to London. The vocational degree I took was a highly technical one that taught me the use of tools and craft in design. However, I was left without the tools of thinking—I still lacked the capacity to analyse, and to process design in a more holistic sense. After moving to London, I found myself being a student, a teacher, and a practicing designer—all at the same time. These roles feed into my work one way or another. As a creative in the 21st century, you have to be able to wear multiple hats.

Central Saint Martins⁴²

Not everything was smooth sailing—I nearly failed my second year at Central Saint Martins. It got me thinking how could it be that I still don't fully understand what I am doing. These failures made something click—I realised that there isn't a correct way of doing things. I collected myself to produce a nice body of work for my final year. For this final year presentation, it was part of the requirement for us to present process books

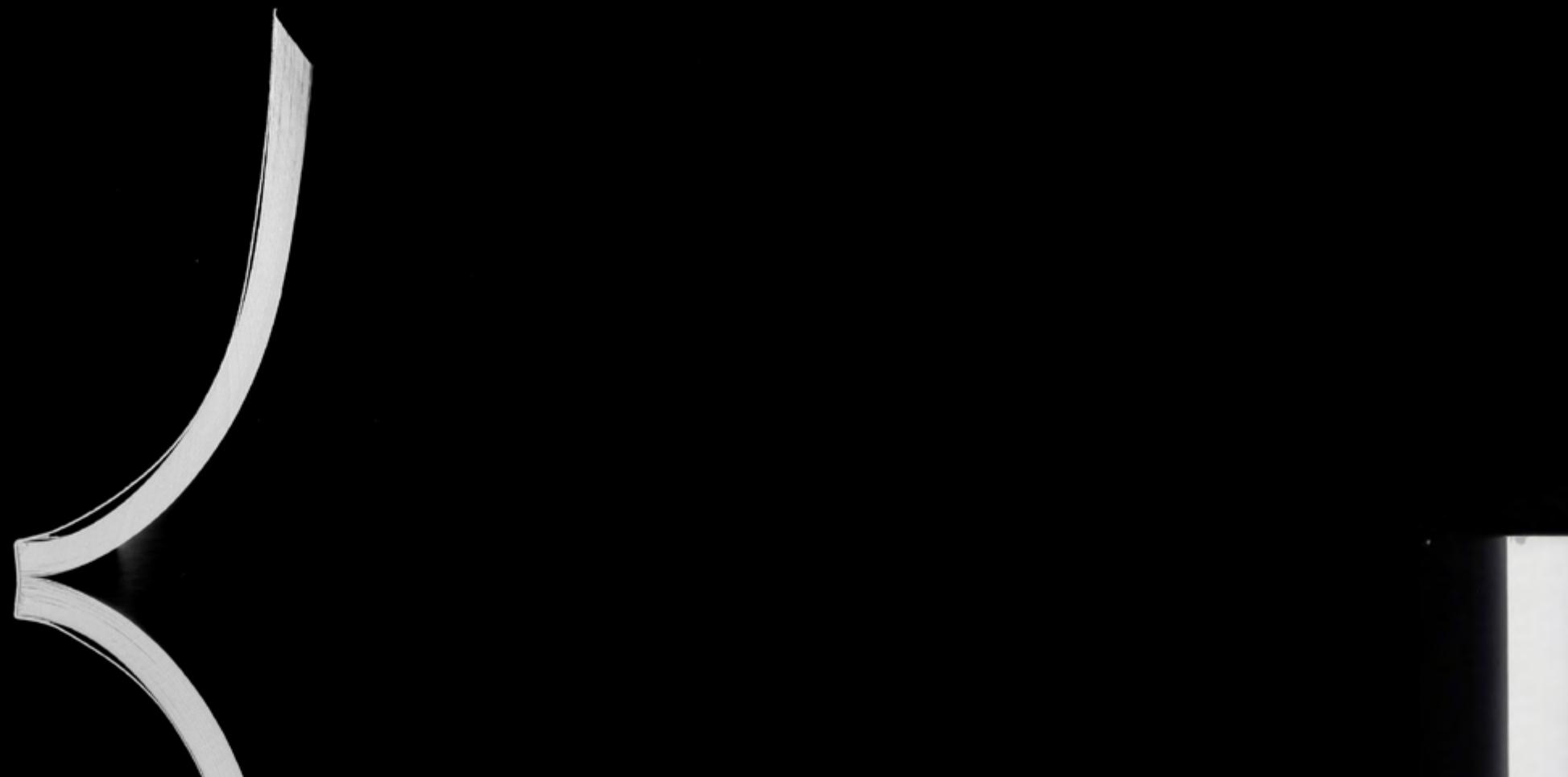
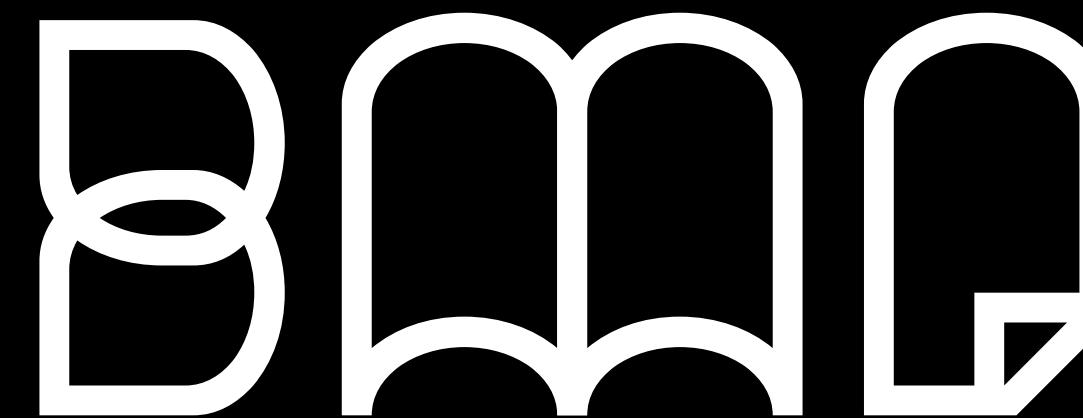


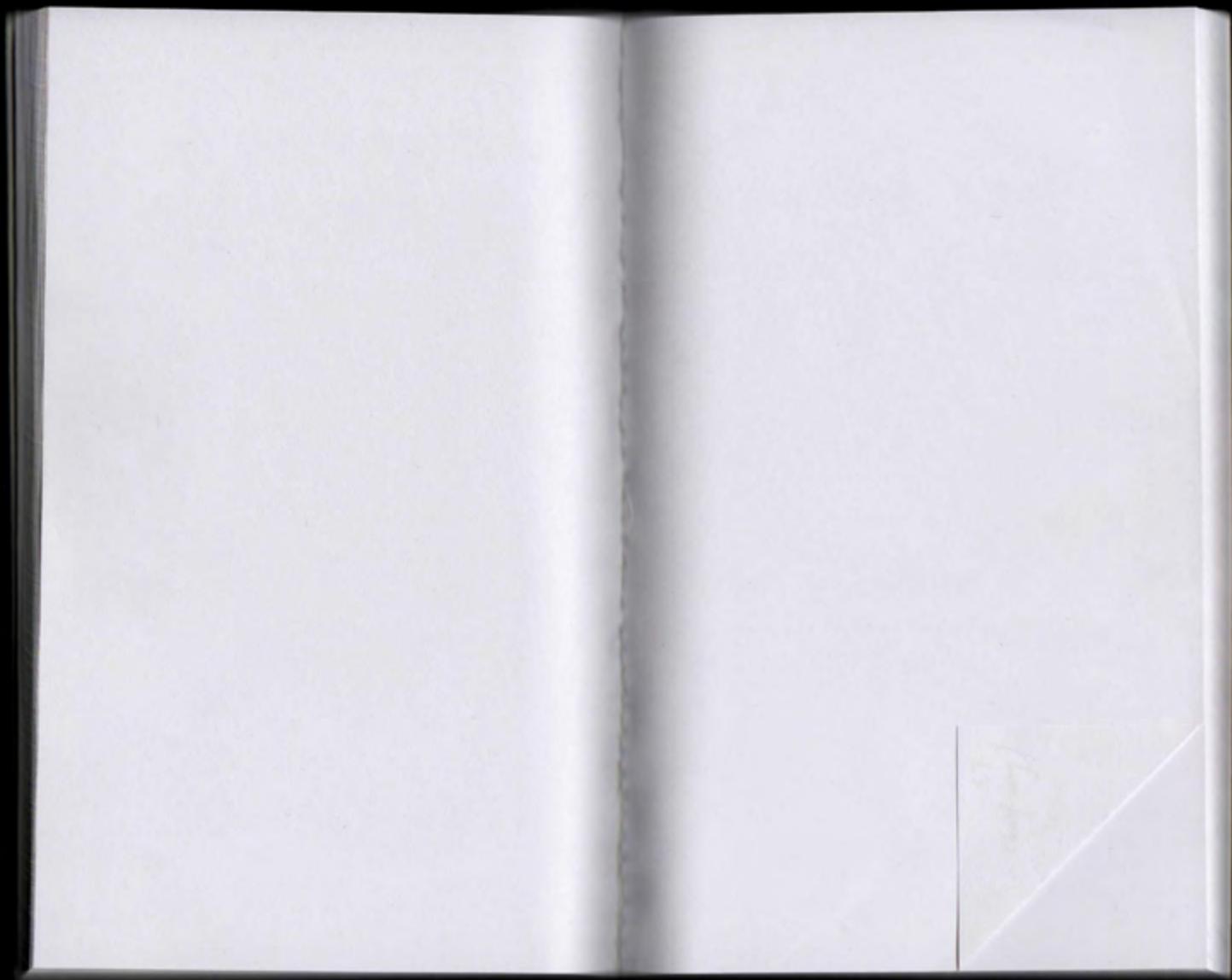


1. Negative space becomes primary, reference becomes content.



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G.D.A.A (Graphic Designer as Architect) was established in 2015. Born from Graphic Design's admiration towards Architect & Architecture's role of possessing socio-cultural status, historical significance and creating "works of art".

G.D.A.A aims to achieve equal or greater status for the Graphic Design discipline. This is attained by creating works incorporating architectural methodologies into graphic design practice—by following a site-specific manifesto.

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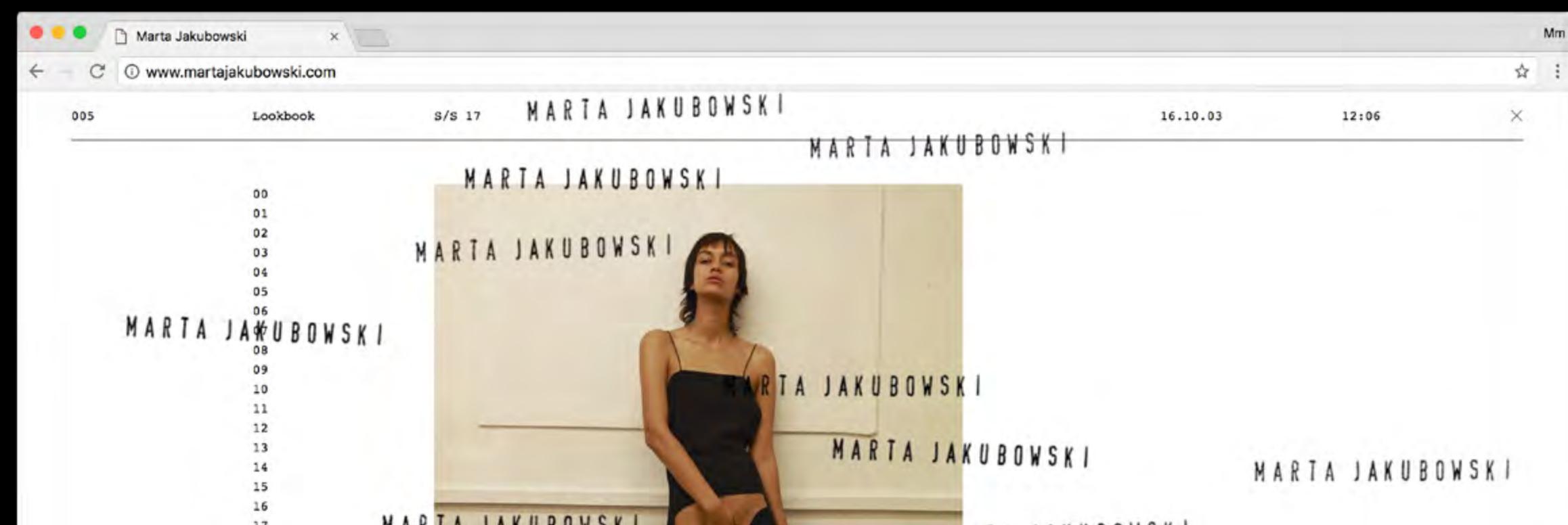
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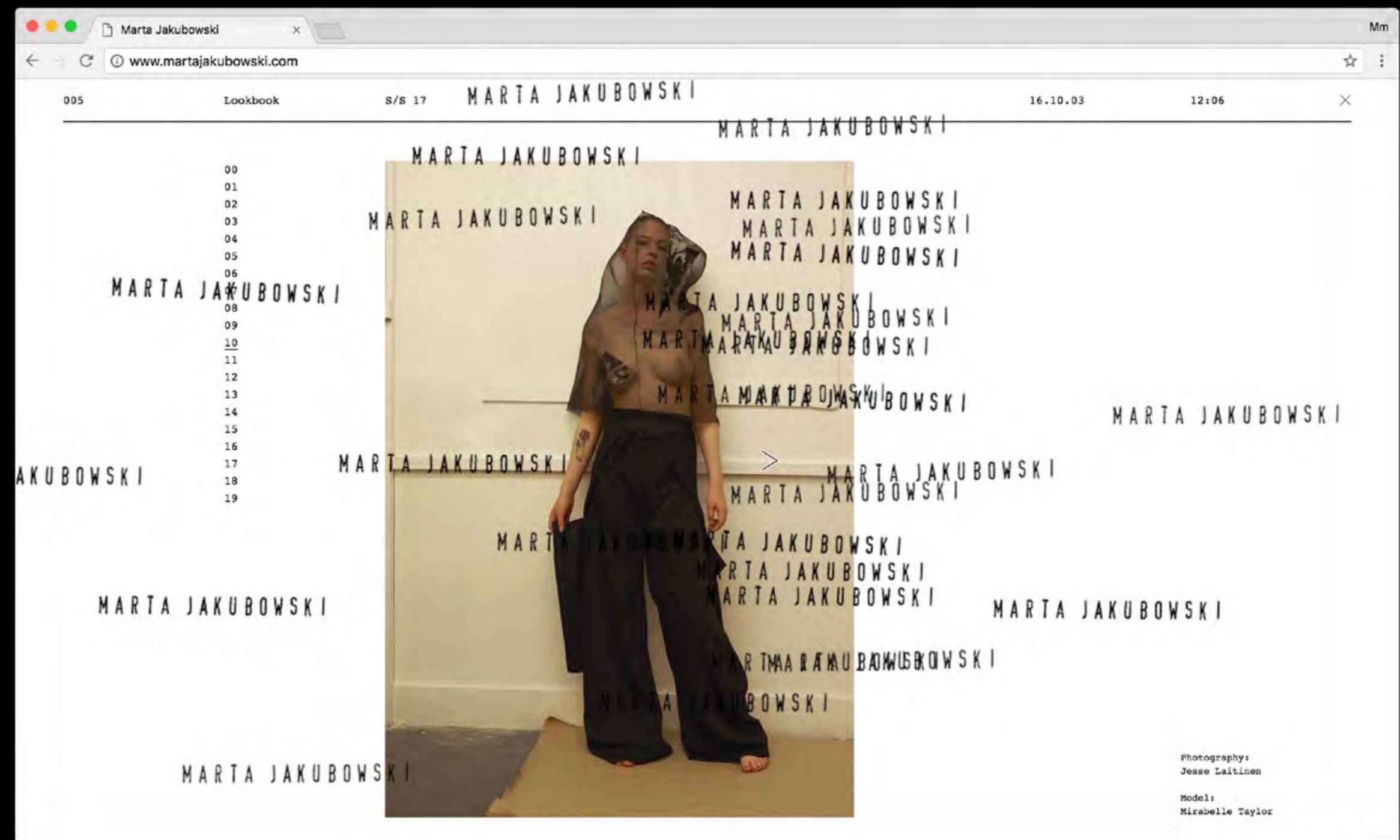
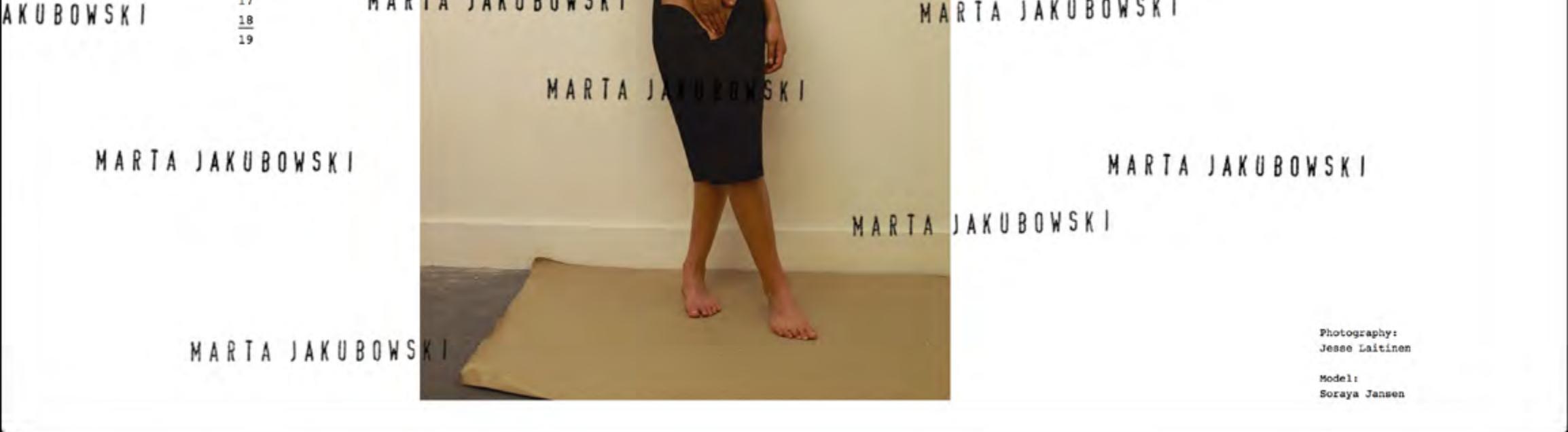
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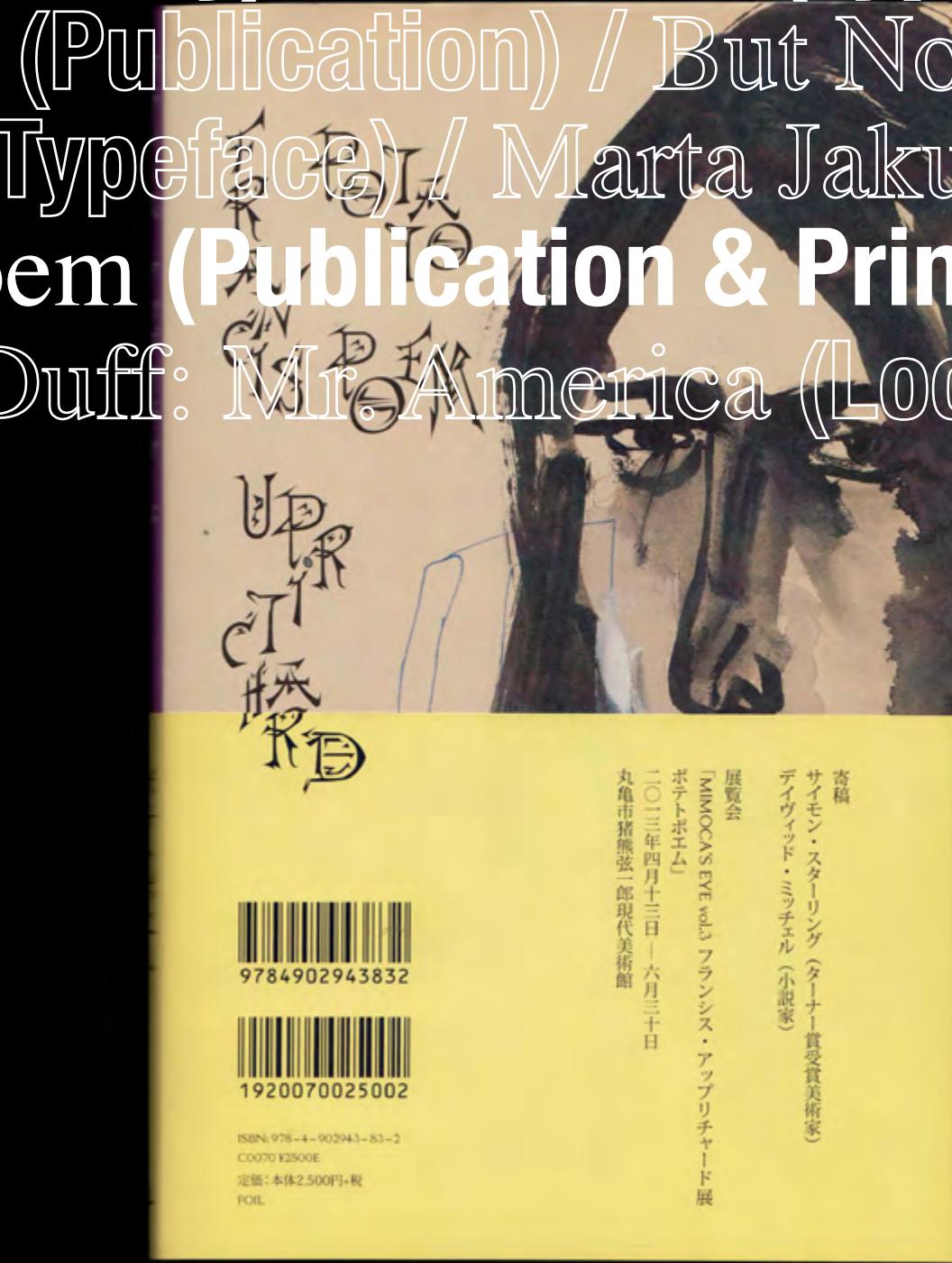


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Notes on
Potato
Poem
These

Katsura Kunieda
(Curator, Marugame Genichiro-Inokuma Museum
Contemporary Art / The MIMOMA Foundation)



ポテト。ボエムノート
正直な『うそつき』をめぐる

国技かつら
(丸亀市猪熊弦一郎現代美術館／公益財團法人ミモカ美術振興財团
学芸員)

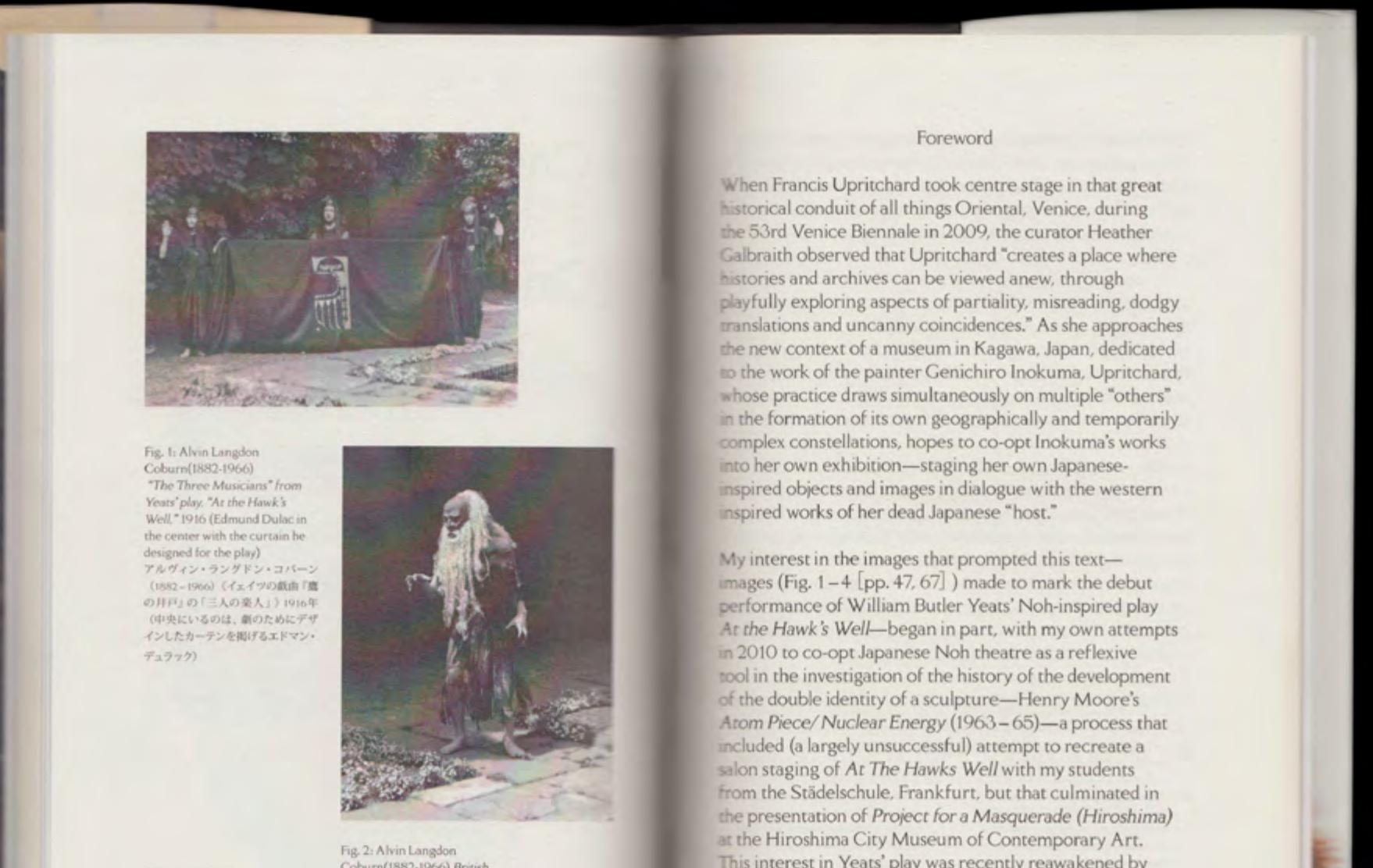


Fig. 1: Alvin Langdon Coburn (1882-1966)
"The Three Musicians" from Yeats' play "At the Hawk's Well," 1916 (Edmund Dulac in the center with the curtain he designed for the play)
アルヴァイン・ラングドン・コバーン (1882-1966) 『イエイツの戯曲「鷹の井戸」』の「三人の楽人」 1916年 (中央にいるのは、劇のためにデザインしたカーテンを開けるエドマン・デュラック)



Fig. 2: Alvin Langdon Coburn (1882-1966), British

Foreword

When Francis Upritchard took centre stage in that great historical conduit of all things Oriental, Venice, during the 53rd Venice Biennale in 2009, the curator Heather Galbraith observed that Upritchard "creates a place where histories and archives can be viewed anew, through playfully exploring aspects of partiality, misreading, dodgy translations and uncanny coincidences." As she approaches the new context of a museum in Kagawa, Japan, dedicated to the work of the painter Genichiro Inokuma, Upritchard, whose practice draws simultaneously on multiple "others" in the formation of its own geographically and temporally complex constellations, hopes to co-opt Inokuma's works into her own exhibition—staging her own Japanese-inspired objects and images in dialogue with the western inspired works of her dead Japanese "host."

My interest in the images that prompted this text—images (Fig. 1-4 [pp. 47, 67]) made to mark the debut performance of William Butler Yeats' Noh-inspired play *At the Hawk's Well*—began in part, with my own attempts in 2010 to co-opt Japanese Noh theatre as a reflexive tool in the investigation of the history of the development of the double identity of a sculpture—Henry Moore's *Atom Piece/Nuclear Energy* (1963-65)—a process that included (a largely unsuccessful) attempt to recreate a salon staging of *At the Hawk's Well* with my students from the Städelschule, Frankfurt, but that culminated in the presentation of *Project for a Masquerade (Hiroshima)* at the Hiroshima City Museum of Contemporary Art. This interest in Yeats' play was recently reawakened by



Fig. 1–4: © Gerge Eastman House, International Museum of Photography and Film

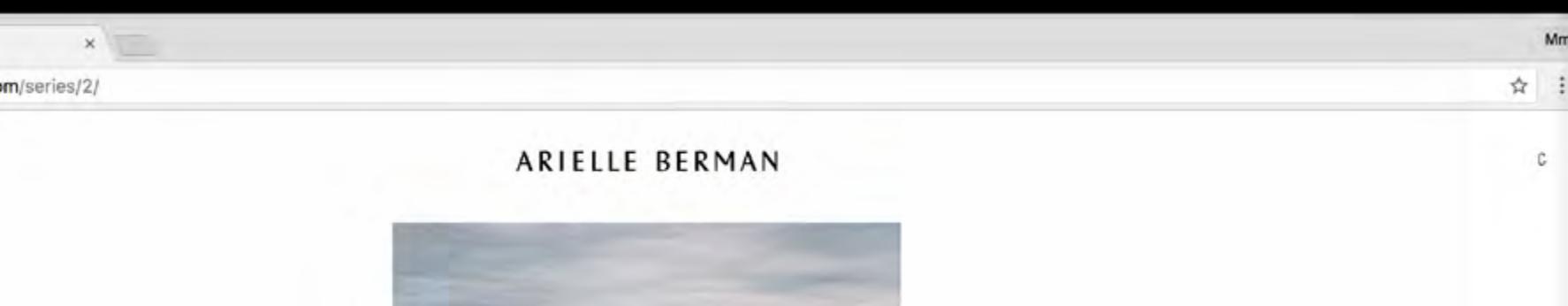


Coburn (1882-1966) British actor Allan Wade as "The Old Man" in Years' play, "At the Hawk's Well," 1916
アルヴァン・ラングドン・コバーン (1882-1966) 『イエアーズの戯曲「鷹の井戸」』に扮する英俳優 アラン・ウェード 1916年

Fig. 1–4: © Gerge Eastman House, International Museum of Photography and Film

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ARIELLE BERMAN



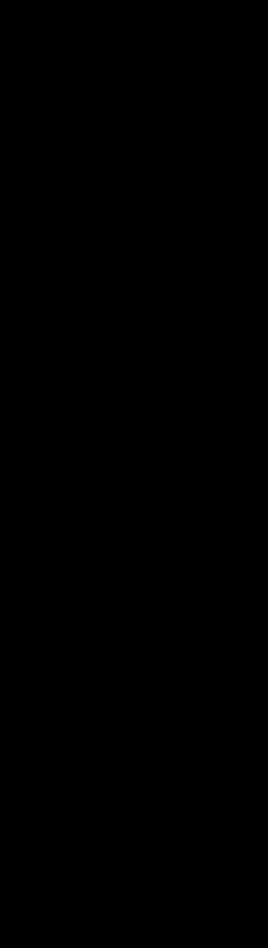
A,B



2
2 | 9
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A screenshot of a website titled "ARIELLE BERMAN". The page displays a casting call for a "vacancy-office" role. The main image shows a woman with short, curly hair holding a hairdryer. The interface includes navigation buttons and a search bar labeled "CASTING".

ARIELLE BERMAN



A screenshot of a website titled "ARIELLE BERMAN". The page shows a series titled "2". The URL in the address bar is "arielleberman.com/series/2/".

I

ARIELLE BERMAN



2
9 | 9
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CASTING →

A screenshot of a website titled "ARIELLE BERMAN". The page displays a casting call for a "BOYS" role. The main image shows a person's legs and feet. The interface includes navigation buttons and a search bar labeled "CASTING".

I

ARIELLE BERMAN

BOYS

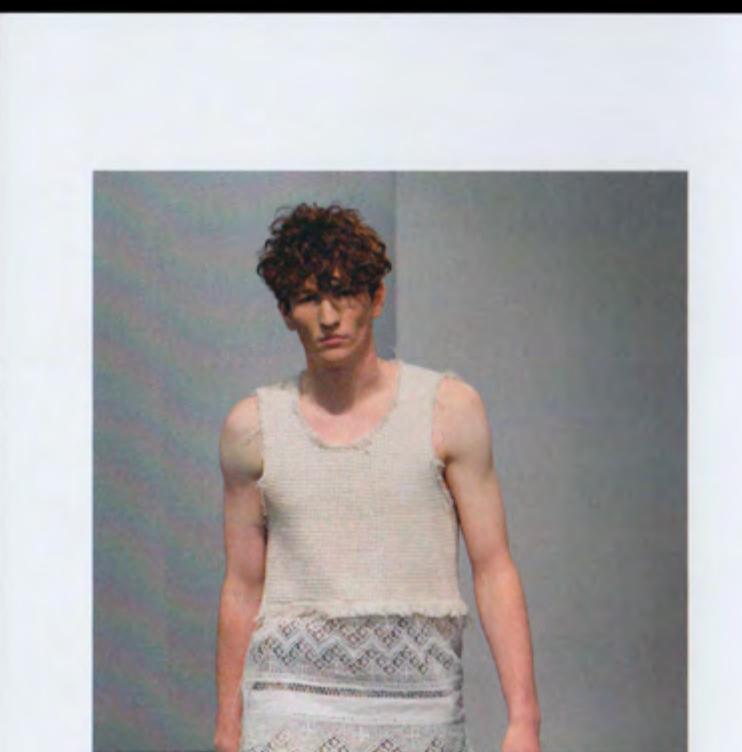
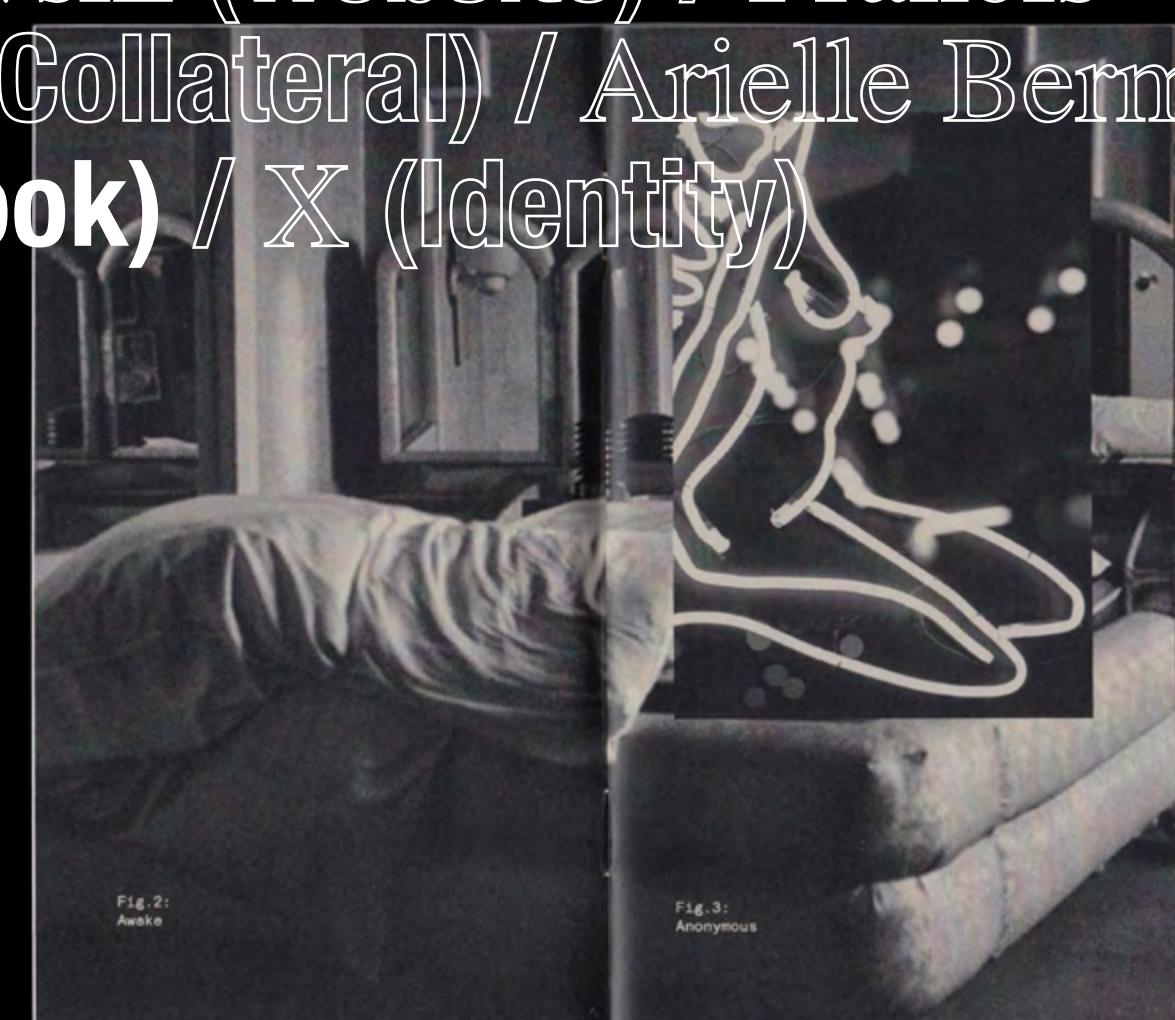
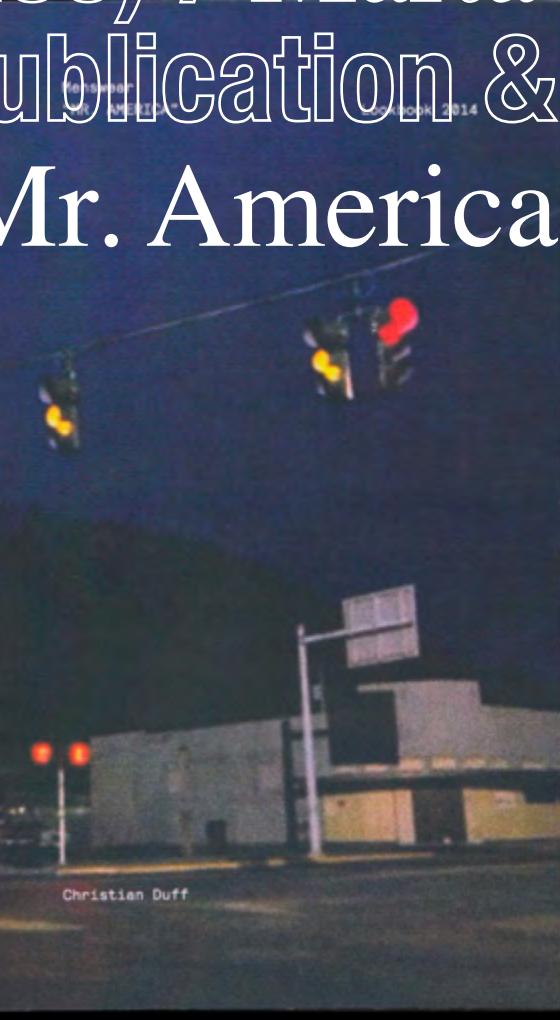
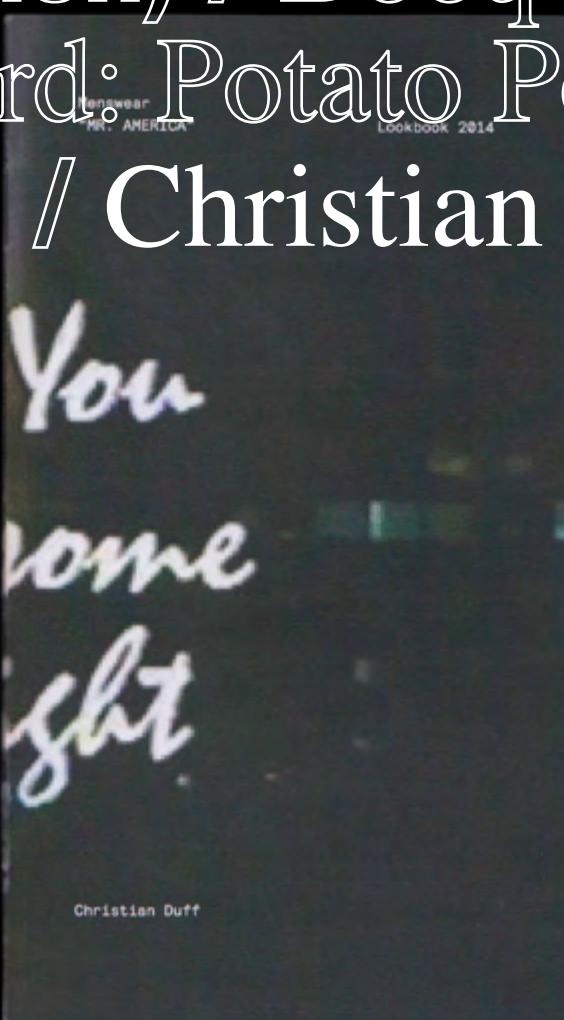


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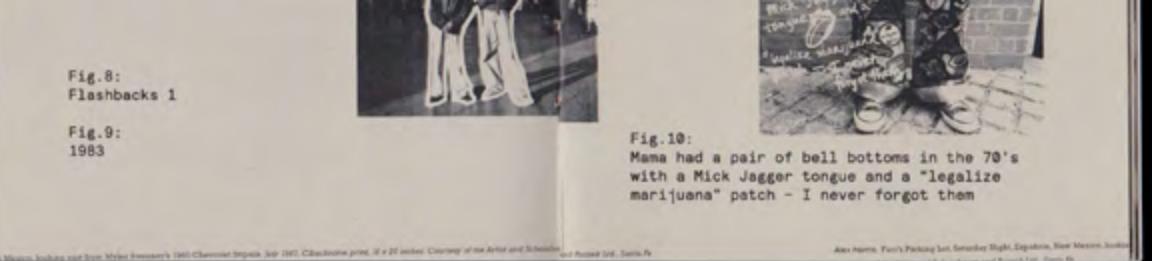


Fig.8:
Flashbacks 1

Fig.9:
1983

Fig.10:
Mama had a pair of bell bottoms in the 70's
with a Mick Jagger tongue and a "legalize
marijuana" patch - I never forgot them



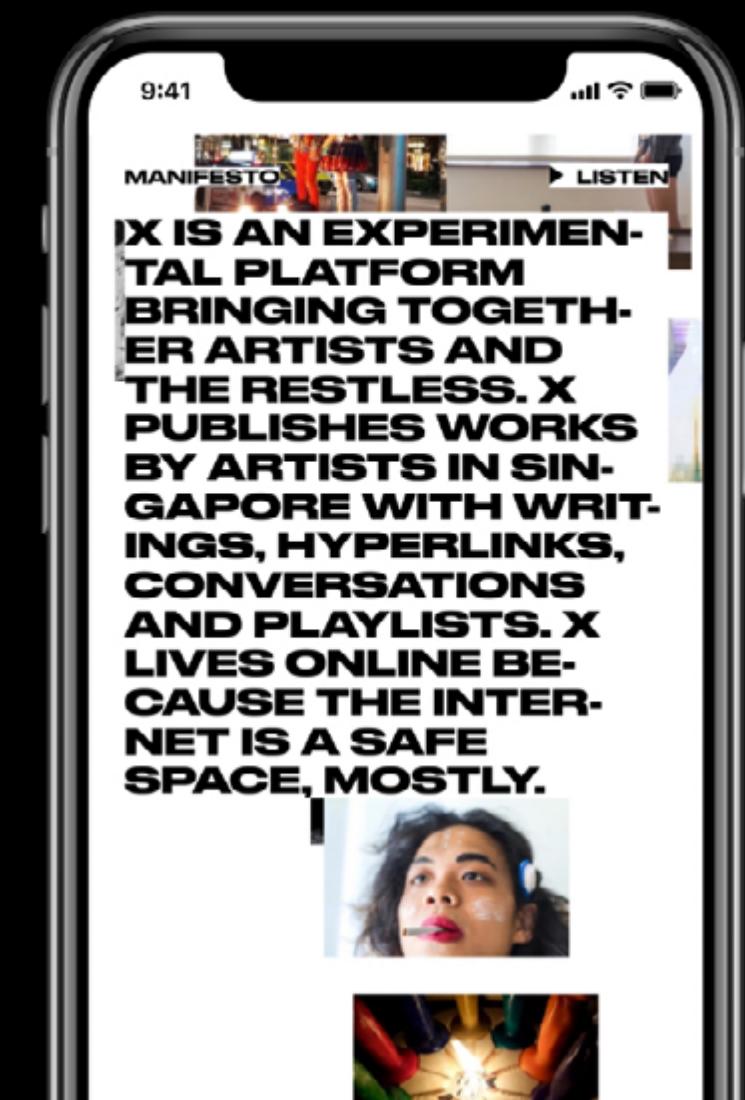
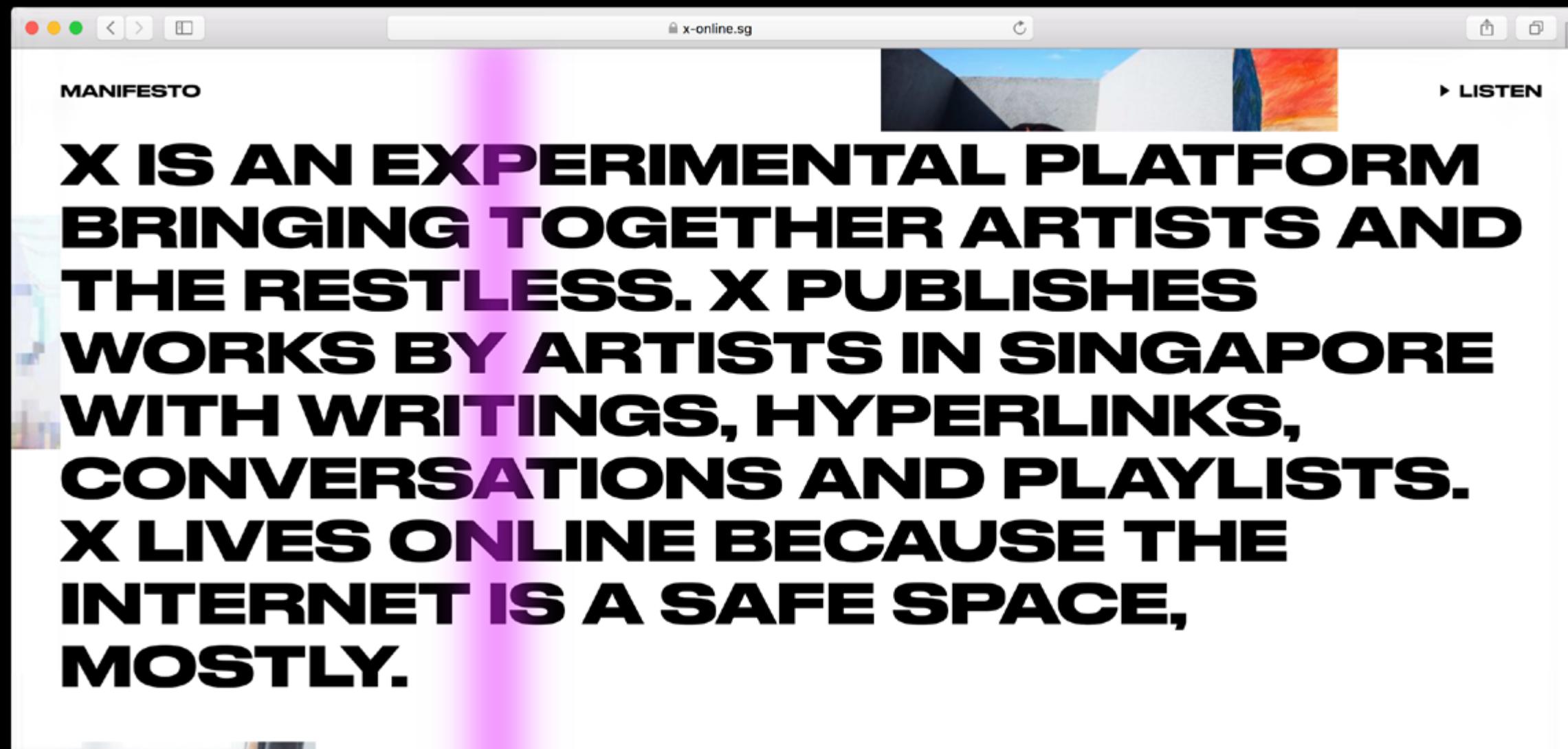
Fig.15:
Room

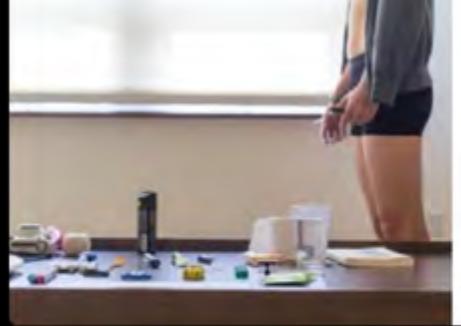
Fig.16:
In conversation

Fig.17:
Fuck

duff

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The initial apathy or even seriousness of the audience's involvement, and transition to their bemusement is exactly the **CHAPTER 10: Regrets For CONVERSATIONS**

DXXXXD was also uncovering the dark side of the industry of fitness gurus and gym buffs. With social media inundating our minds with images and videos of impeccably toned figures, no one can escape this drama of aesthetic perfection. This isn't to disregard the actual positive effects of fitness and #GYMLIFE, but rather to question the aggressive celebration of it. As almost-not-millennials, DXXXXD talked to us about how ridiculous it is to see people's painstaking endeavour for individuality in a virtual sea of standardised, highly manicured images. The general acceptance of a culture of giving social and economic value to Instagram photos and the cost of getting there is a bizarre and obsessive trend in retrospect.

Tess Pang's one-time performance of *No Regrets For Our Youth* brings out this perturbing perspective that general audience interaction could not have. Her performance is as mesmerising as it is uncomfortable. Watching her, she is an athletically intimidating creature gone mad. She has embodied the mindlessness of body-perfectionists that powers the booming gym and fitness industry. She grins at you with a manic glint in her eyes. This creature takes sweaty pleasure in these workouts that are not actually real.

Maybe it's a little overdone. Or we are being too hard on gym culture. Maybe we depend on the media to satisfy our desire for human perfection. Maybe online validation is worth all the drama and social anxiety. Maybe it's become too easy to forget that your body is a shrine not a mechanical product. Whatever it is, the gift of performance tells us that there is always room for us to enjoy confusions – like confusions of real life and virtual life ideals or values of self-worth – to really

► PLAYLIST **ISSUE 1: GROUND ZERO**



No Regrets For Our Youth
installation, performance
2017
performance by Tess Pang
video by Efael Naquiddin, Iszwan Shah, Muhammad Amsyar



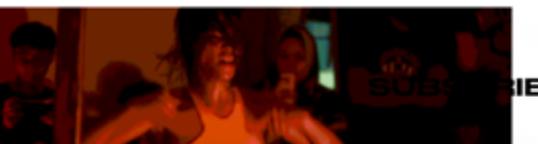
No Regrets For Our Youth
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MANIFESTO **STORY** **CHAPTERS** **CONVERSATIONS** **► PLAYLIST** **ISSUE 1: GROUND ZERO**

A Ground Zero mix, by Ujikaji Records & Ankit Suri

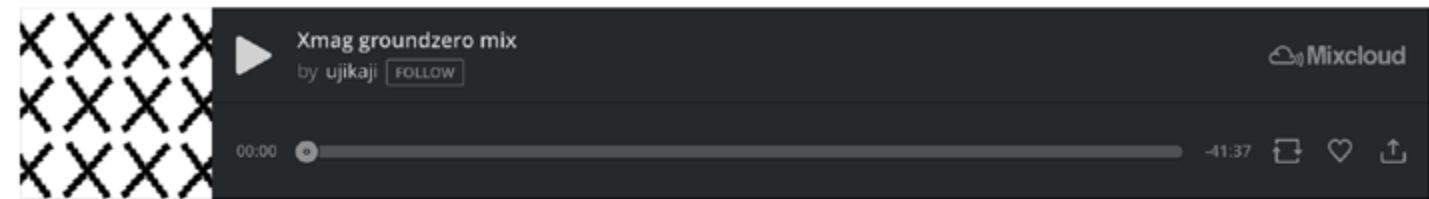
The playlist for Ground Zero by Ujikaji Records is composed of songs inspired by every artwork in this issue. It's special and raw, capturing the spirit of a jarring start and makes you want to be dropped off in a different dimension to stay and explore for a while.

Featuring alongside Ujikaji's playlist is an instrumental track



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Ground Zero mix, Ujikaji



Featuring alongside Björk's playlist is an instrumental track composed by **Ankit Suri** for the dance show *Leftovers* by Ellen Sickenbeger. As the opening piece for our very own homepage, its developmental nature sets a rhythm, and leaves again without any feeling of resolution.

Artists in playlist in order:

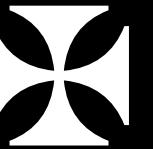
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AIFF
Zircon Lounge
Elinseeker
Drakar Taso
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Leftovers, Ankit Suri



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