

**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.**

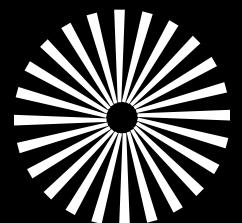
**Co-founded Zyxt, a graphic design studio and independent publisher that forms partnerships with forward thinking artists, designers, curators, publishers, cultural organisations and institutions. Formed with graphic designer Ying Tong Tan.**

Housework(Press) (**Identity**) / Vetemon (**Typeface**) / Zyxt (**Website**) / FTB:  
SLV, RBRR 000–099 (**Publication**) / But Now Space Was Part Of The Object<sup>1</sup>  
(**Publication**) / Booq (**Typeface**) / Marta Jakubowski (**Website**) / Francis  
Upritchard: Potato Poem (**Publication & Printed Collateral**) / Arielle Berman  
(**Identity**) / Christian Duff: Mr. America (**Lookbook**)



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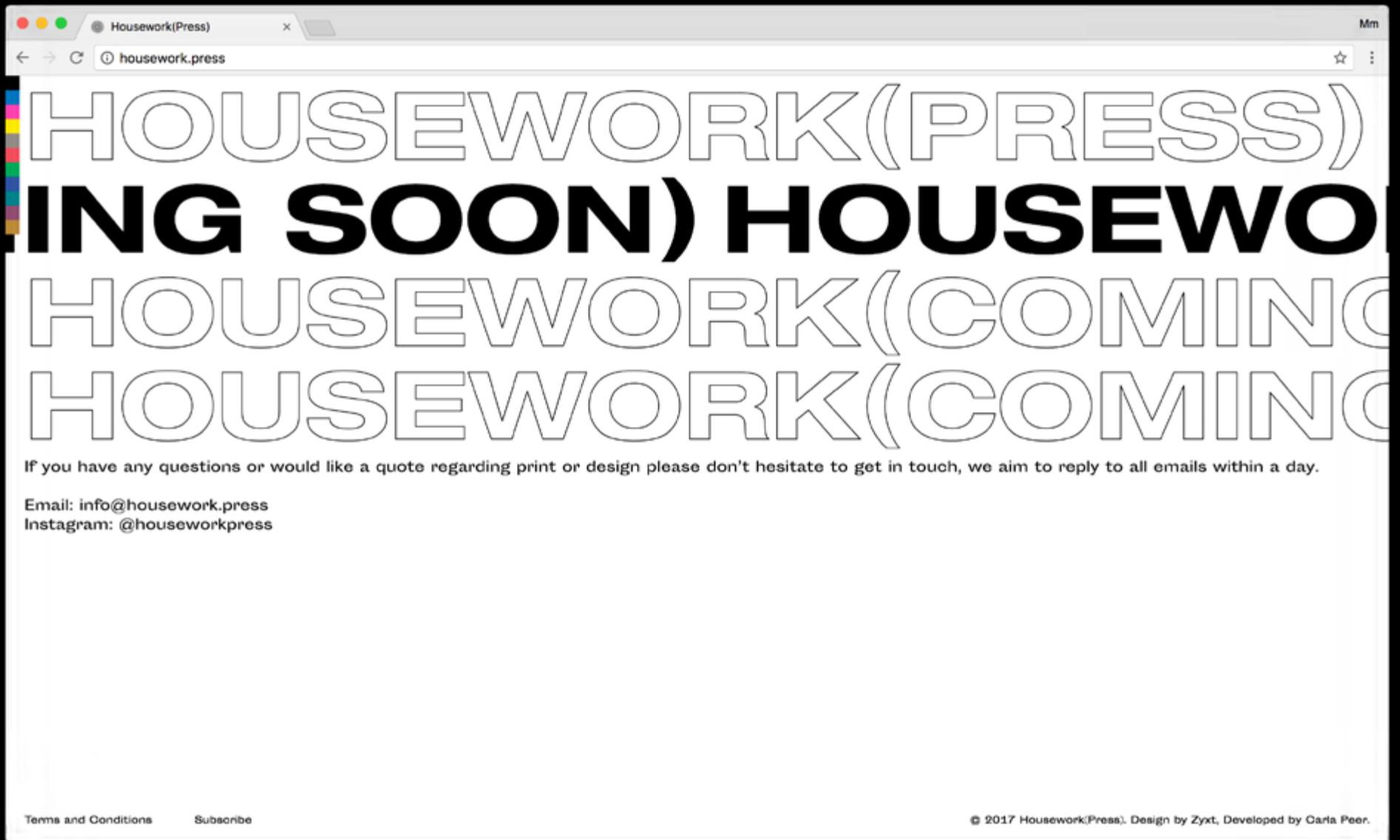
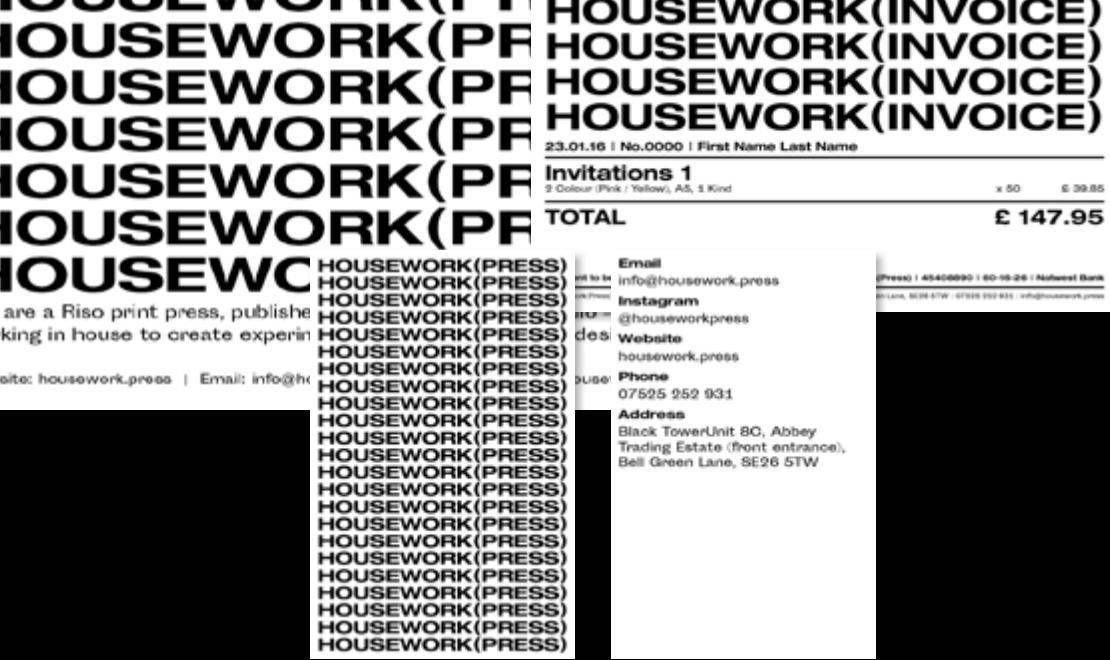
# HOUSEWORK(PRESS)



# HOUSEWORK (COMING)

If you have any questions or would like a quote regarding print or design please don't hesitate to get in touch, we aim to reply to all emails within a day.

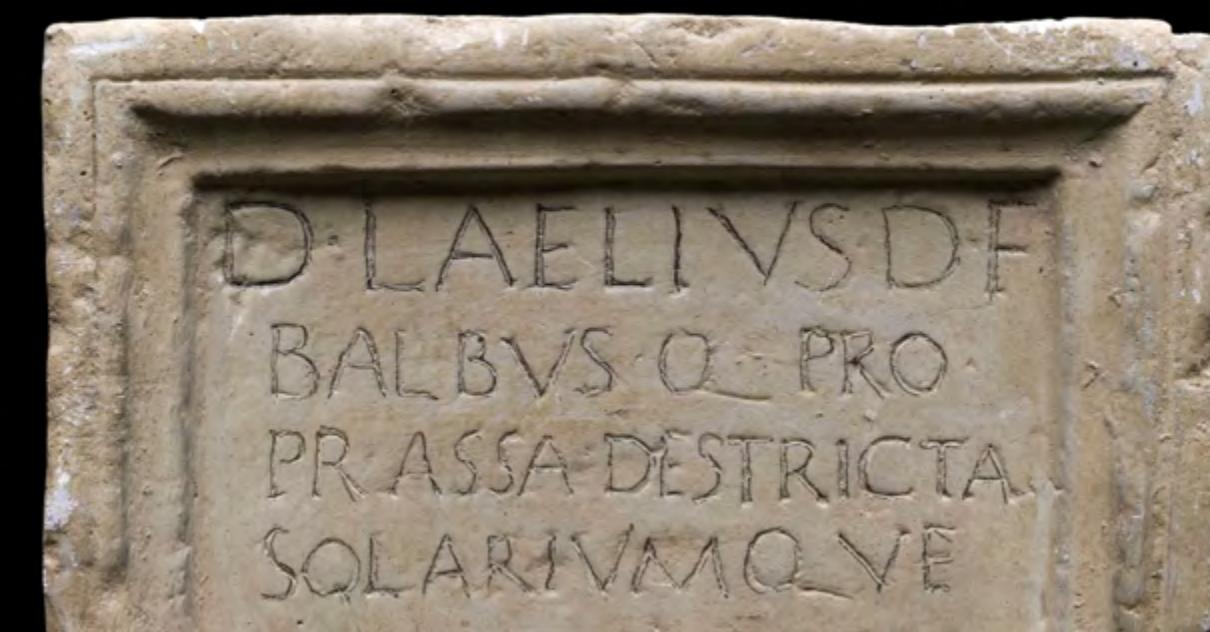
Email: info@housework.press  
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# VETEMON

DON'T TRY  
ANYTHING ELSE

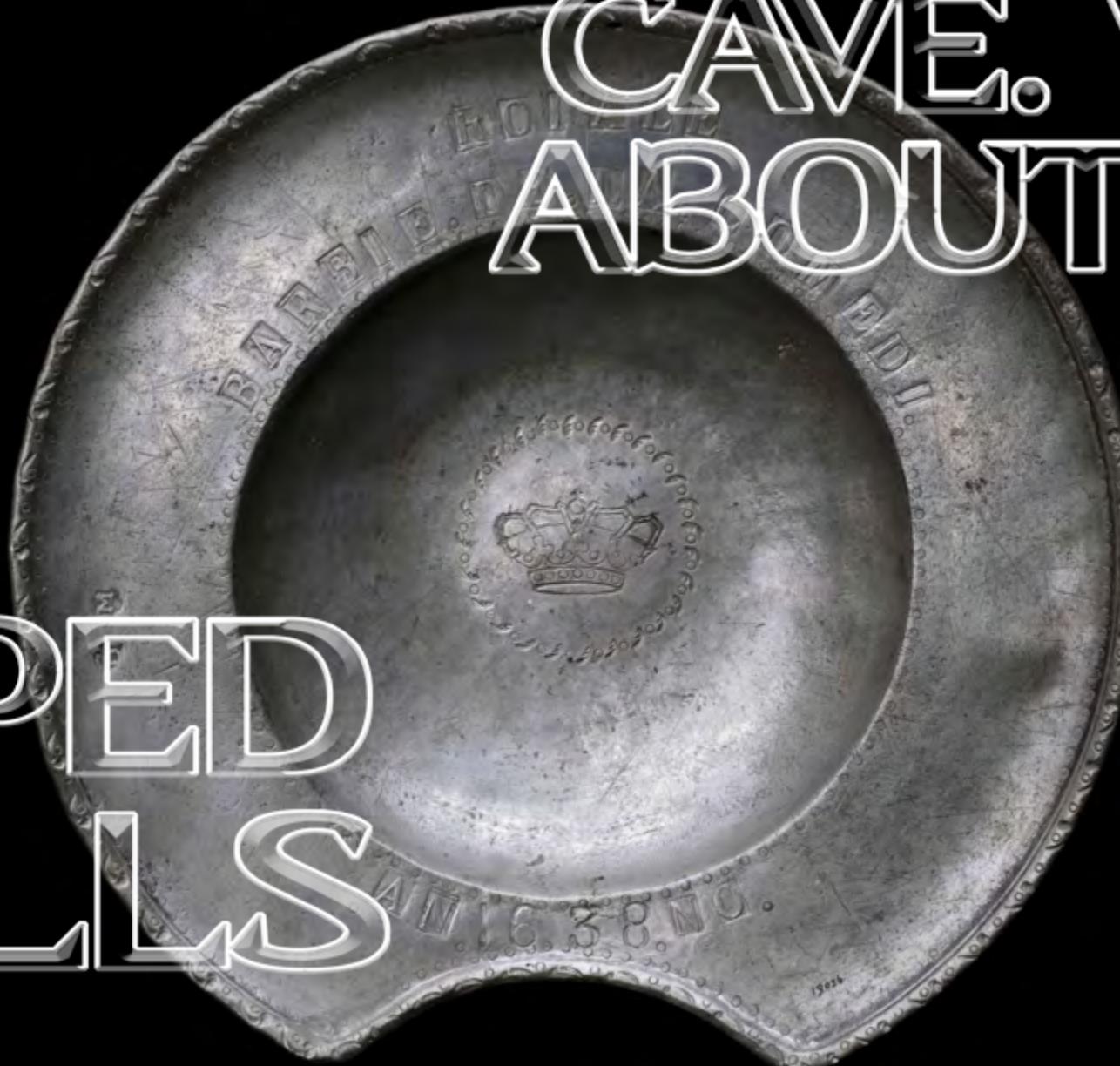


ANYTHING FUNNY  
IN THE DARK

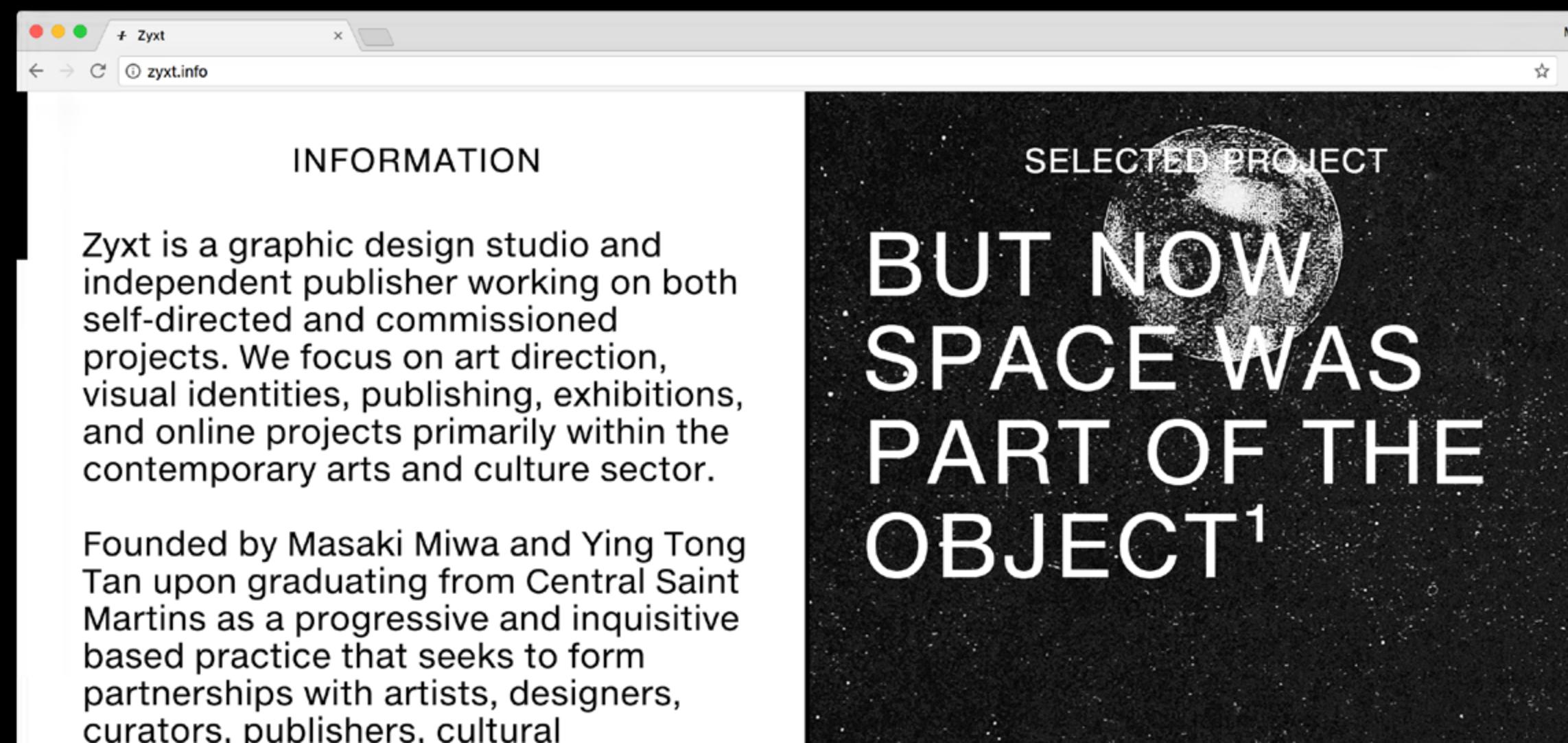


SUSPICIOUS  
MEN ARE IN THE  
CAVE. WHAT  
ABOUT YOU?

DROPPED  
MY BALLS



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organisations and institutions.

## INFORMATION

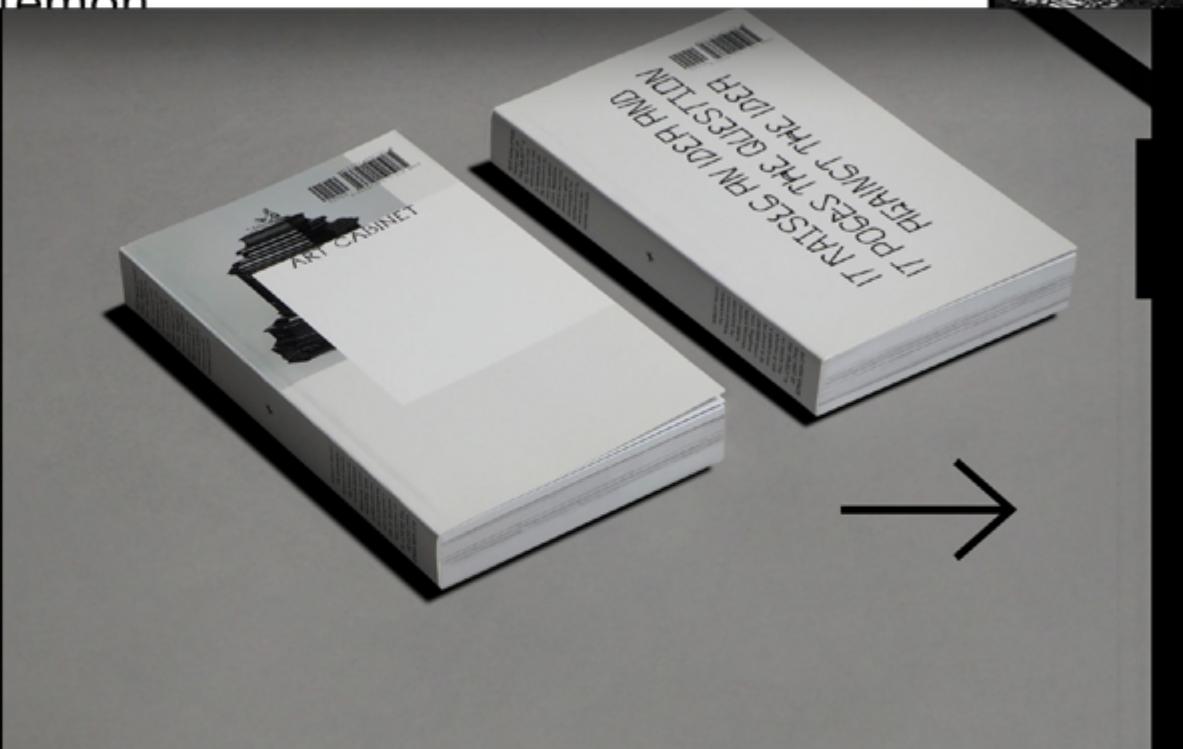
is a graphic design studio and independent publisher working on both self-directed and commissioned projects. We focus on art direction, visual identities, publishing, exhibitions, and online projects primarily within the contemporary arts and culture sector.

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)

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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 Object<sup>1</sup>

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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)



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LIST OF PROJECTS

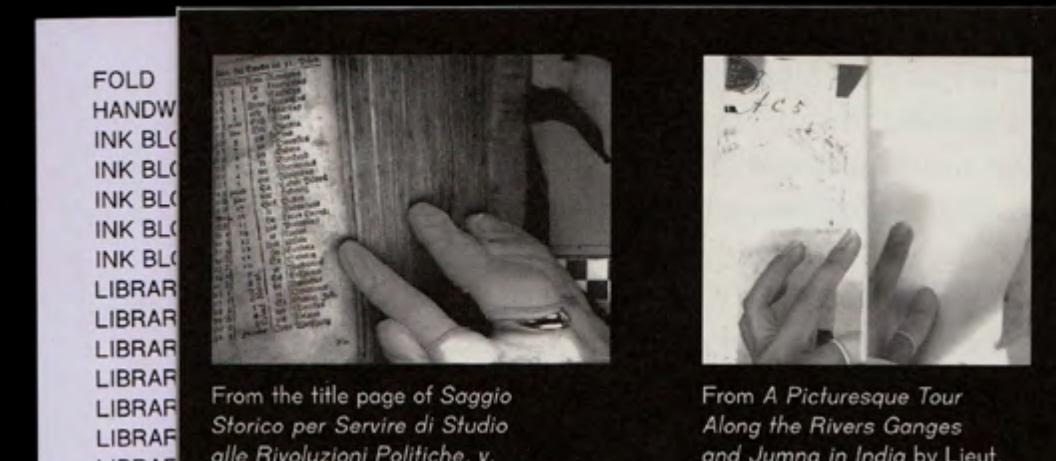
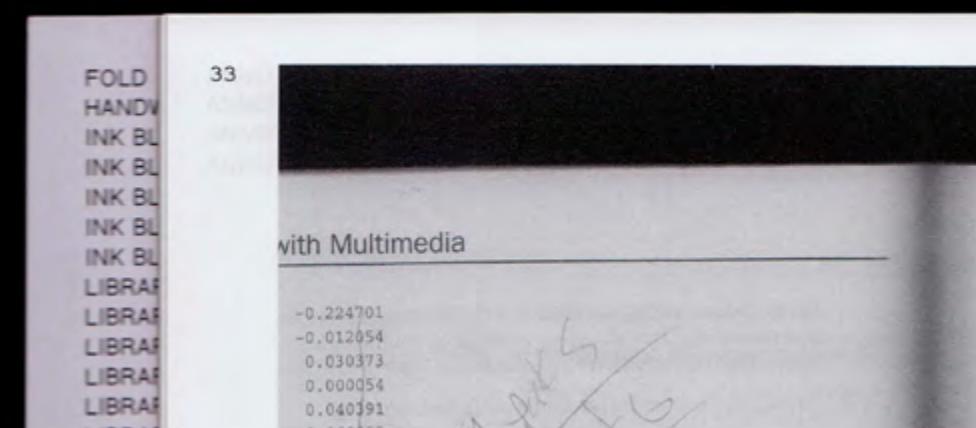
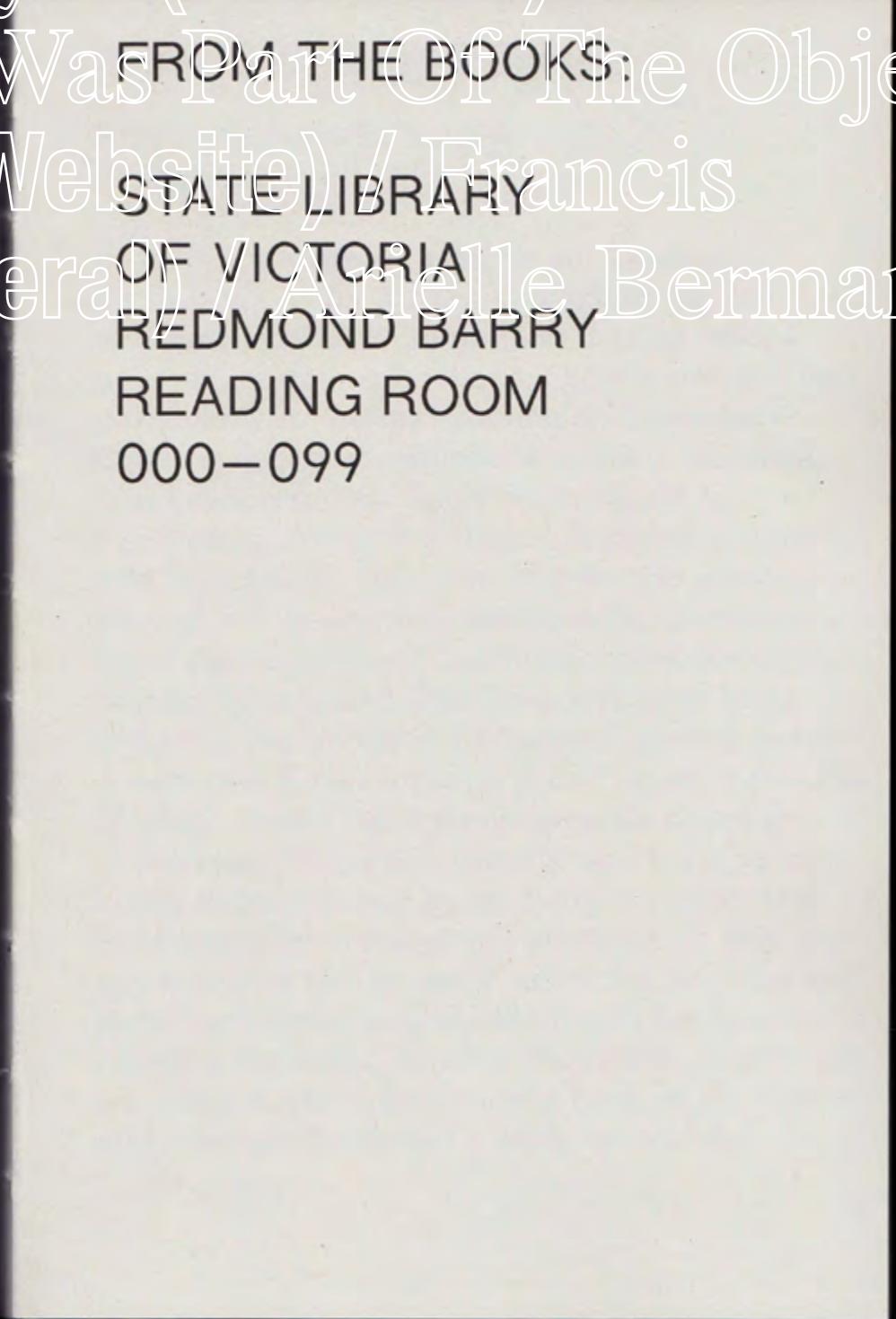
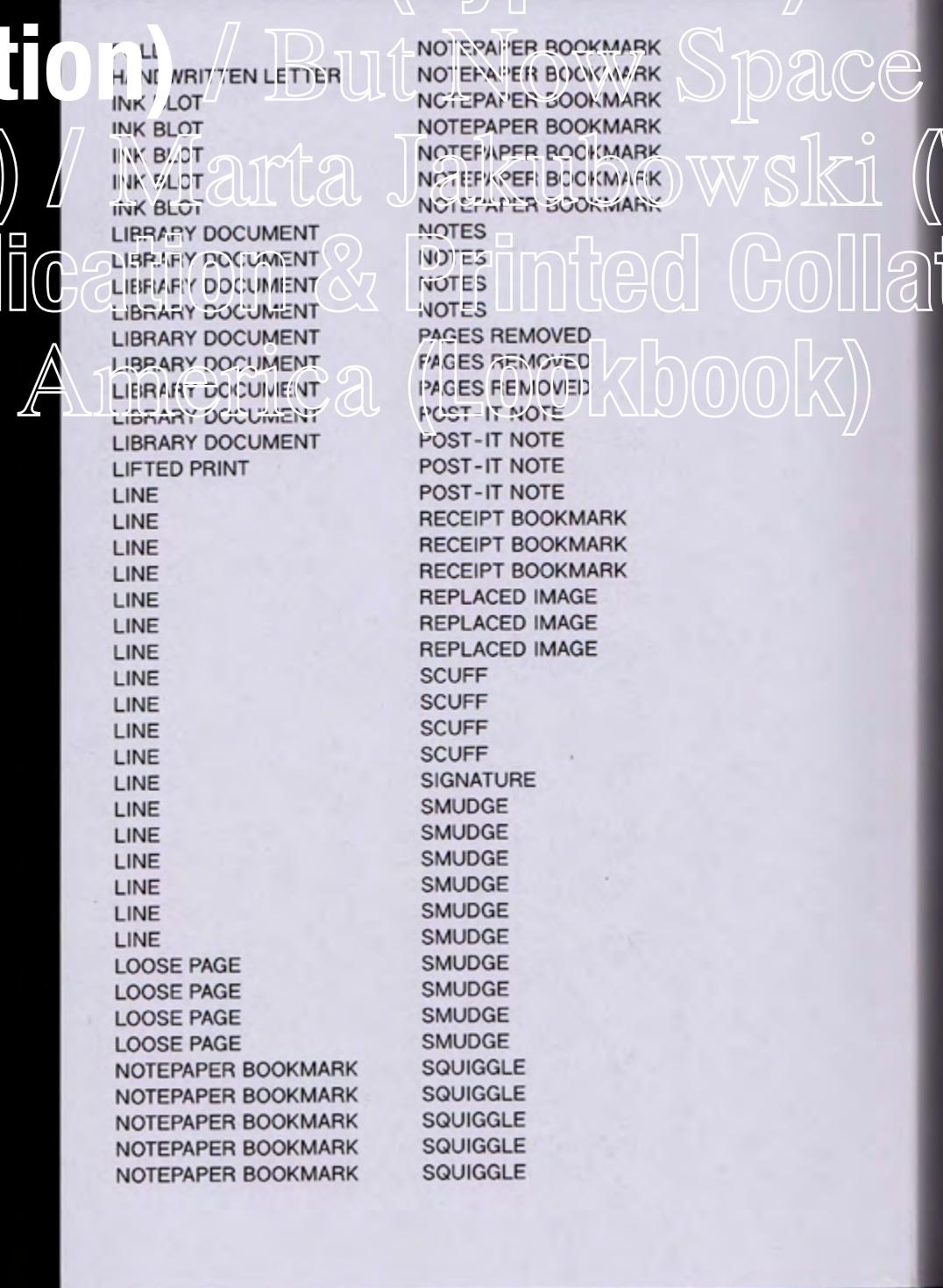
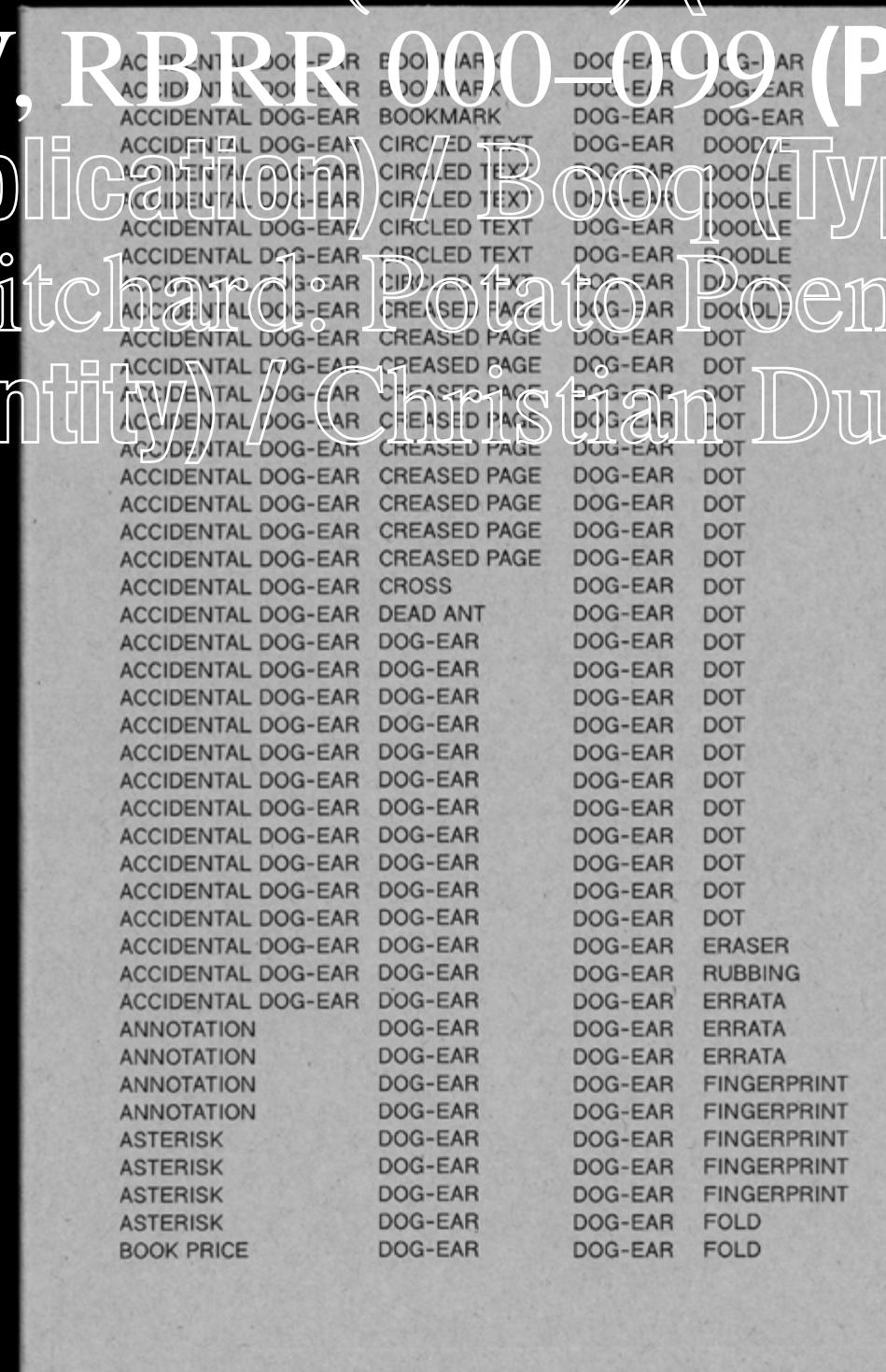
Vetemon

SELECTED PROJECT

BOOOQ

Typeface | Contribution

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



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

<sup>51</sup> 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 Broodthaers) – 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 Hockney), non rispecchiano le abitudini di un pubblico spesso disposto, ma rientrano in un filone di opere statistiche ben definito e hanno bisogno di una lettura specifica. Lo stesso vale per opere che riguardano la costruzione fisica del volume (come la *Book* di Ulises Carriòn) o dematerializzate (come l'*Appporto* (es: *A passage*, Buzz Spector).

Note, sottolineature, m...

- Il progetto nasce dalla banale esigenza in lingua svedese del libro del 1925 *Women in Literature* di Virginia Woolf, pamphlet che analizza la posizione della donna in letteratura. Kajsa Dahl, responsabile del 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'esperienza privata dell'autore è sottolineata dall'integrazione di un riferimento alla tiratura (*A Total Edition*) del progetto espositivo con cui è stato pubblicato.

- 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



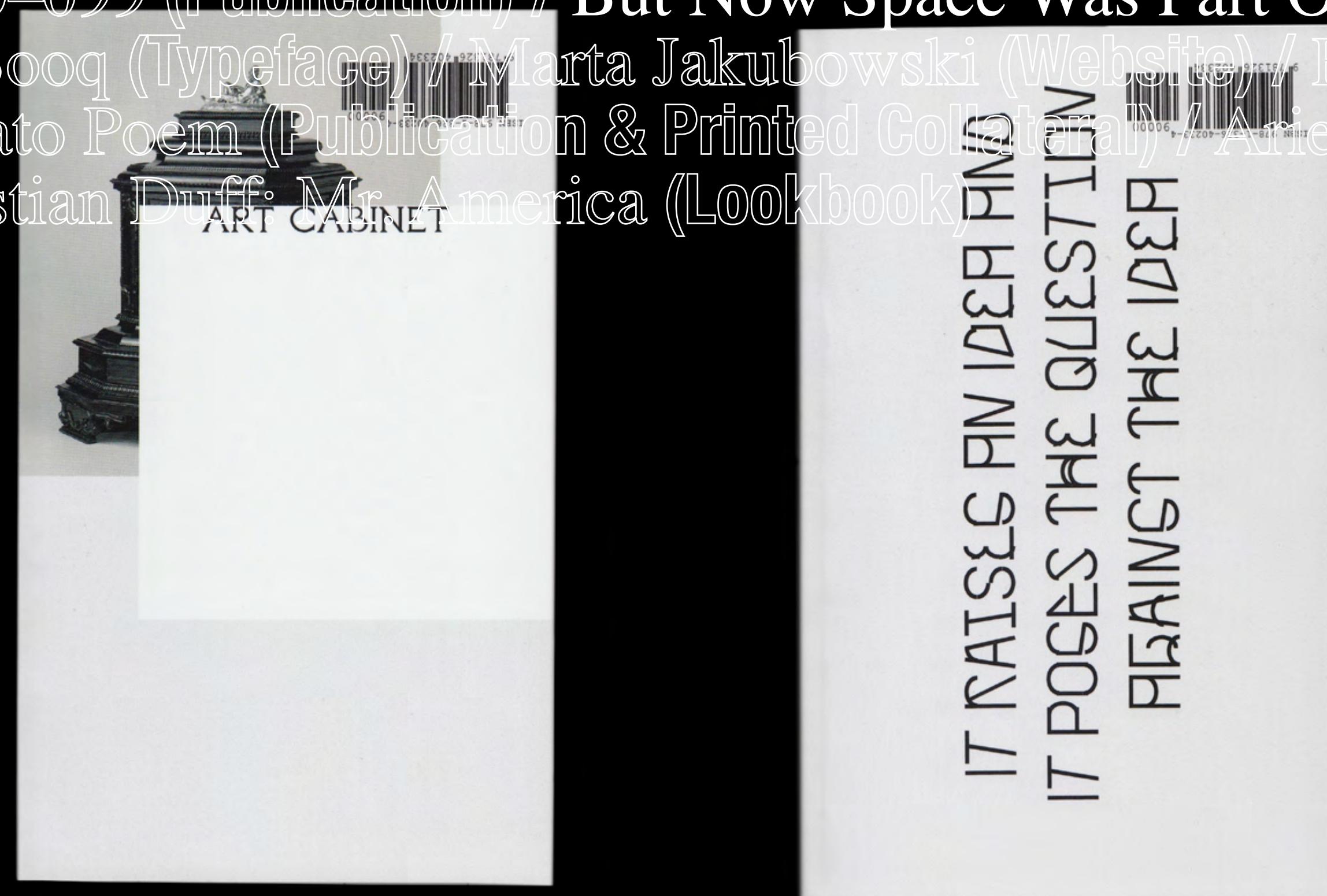
STATUE OF  
CHARLES LA TROBE  
(FLANKED BY PIGEONS)

ENTRANCE TO  
REDMOND BARRY  
READING ROOM

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 e nuovamente al formato cartaceo, in cui i sottolineati da molti utenti vengono ripetuti nella nuova edizione, lasciando in bianco le parti non sottolineate.

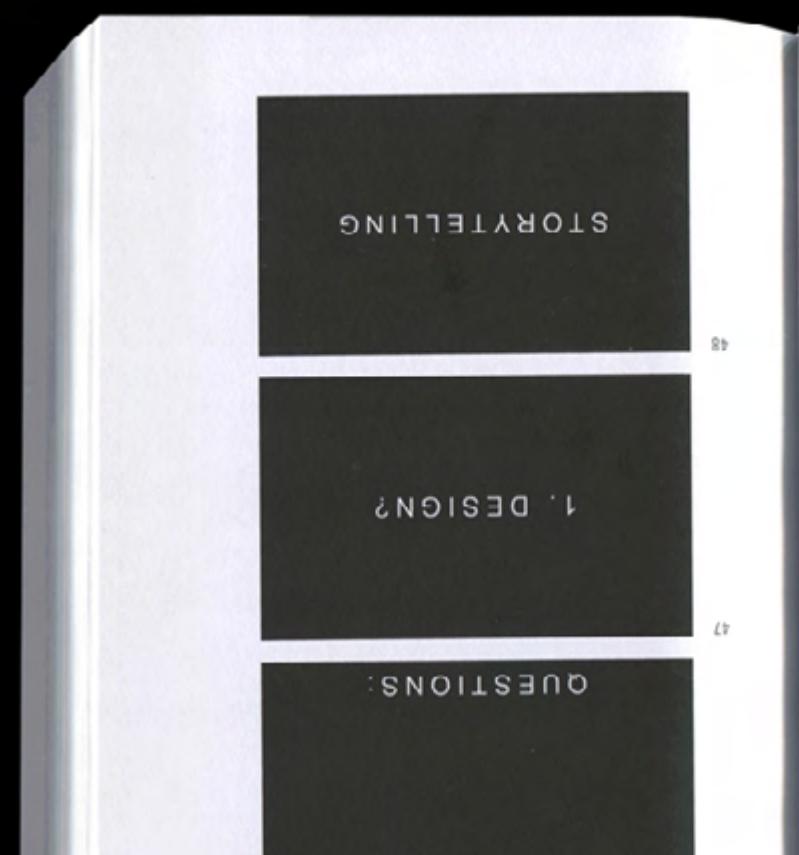
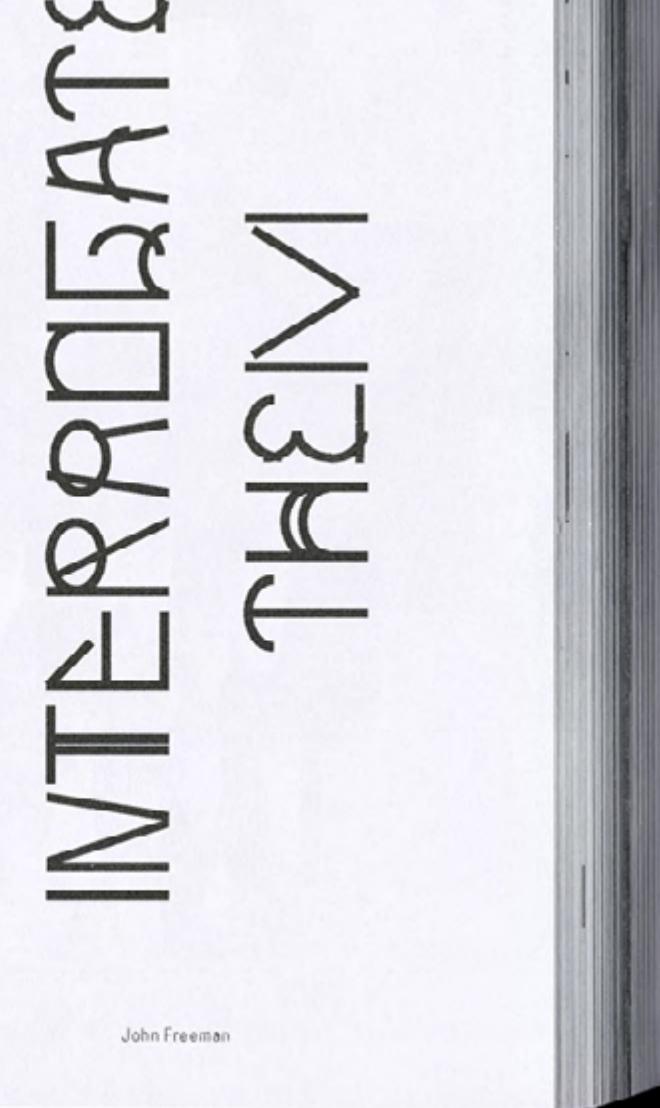
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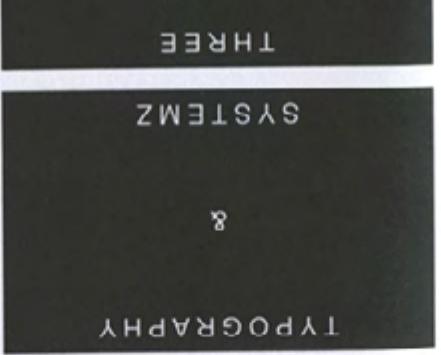


A bit of my past as a designer: after a vocational degree and working a few years in Helsinki, I journeyed to London. The vocational degree I took was a highly technical one that taught me the use of tools and craft in design. However, I was left without the tools of thinking—I still lacked the capacity 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 21<sup>st</sup> century, you have to be able to wear multiple hats.

Central Saint Martins<sup>42</sup>

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

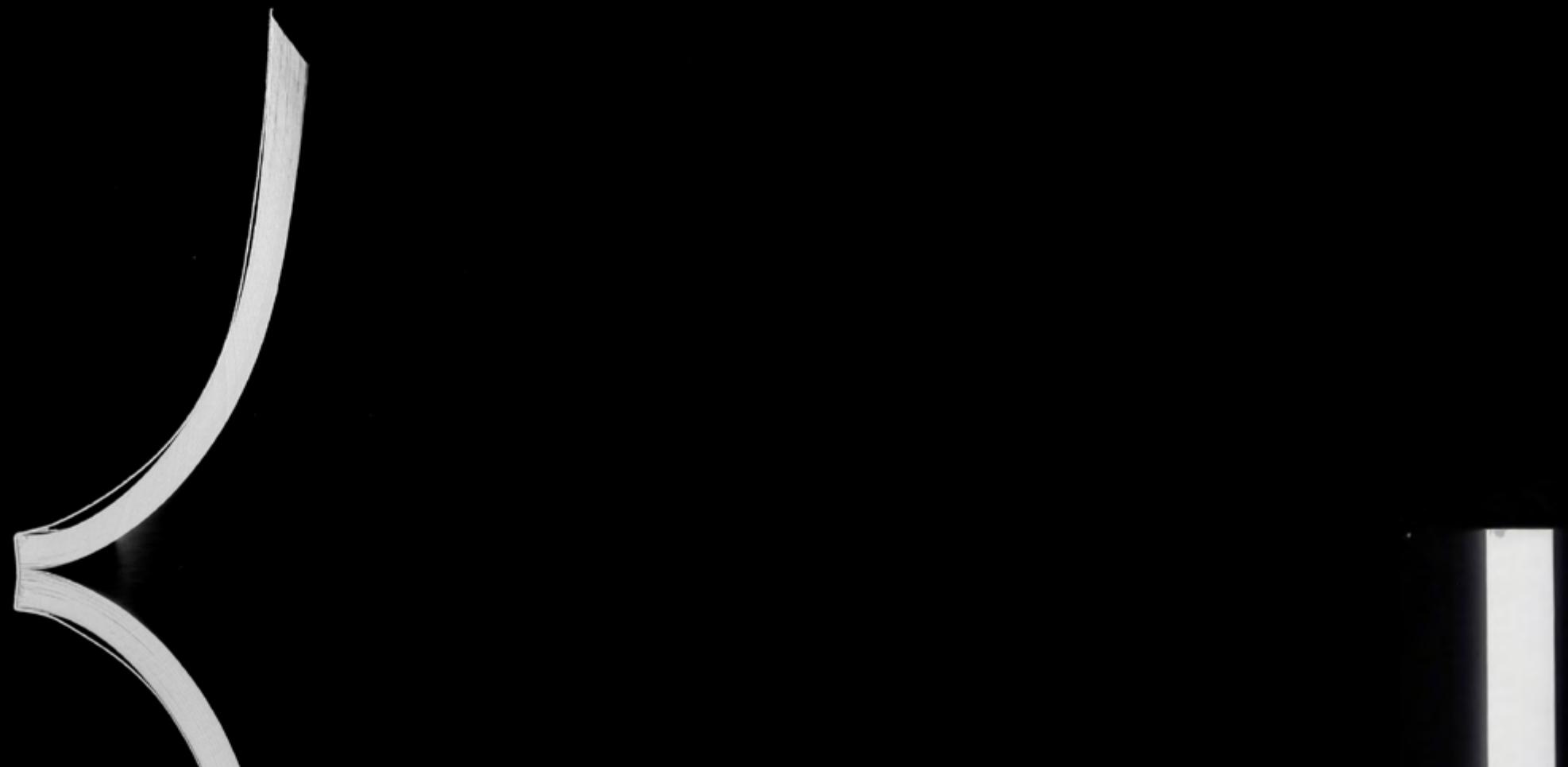
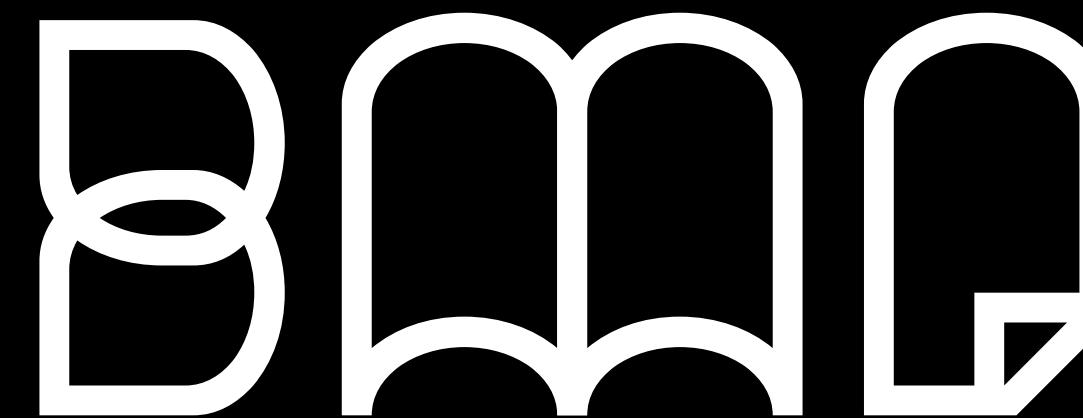


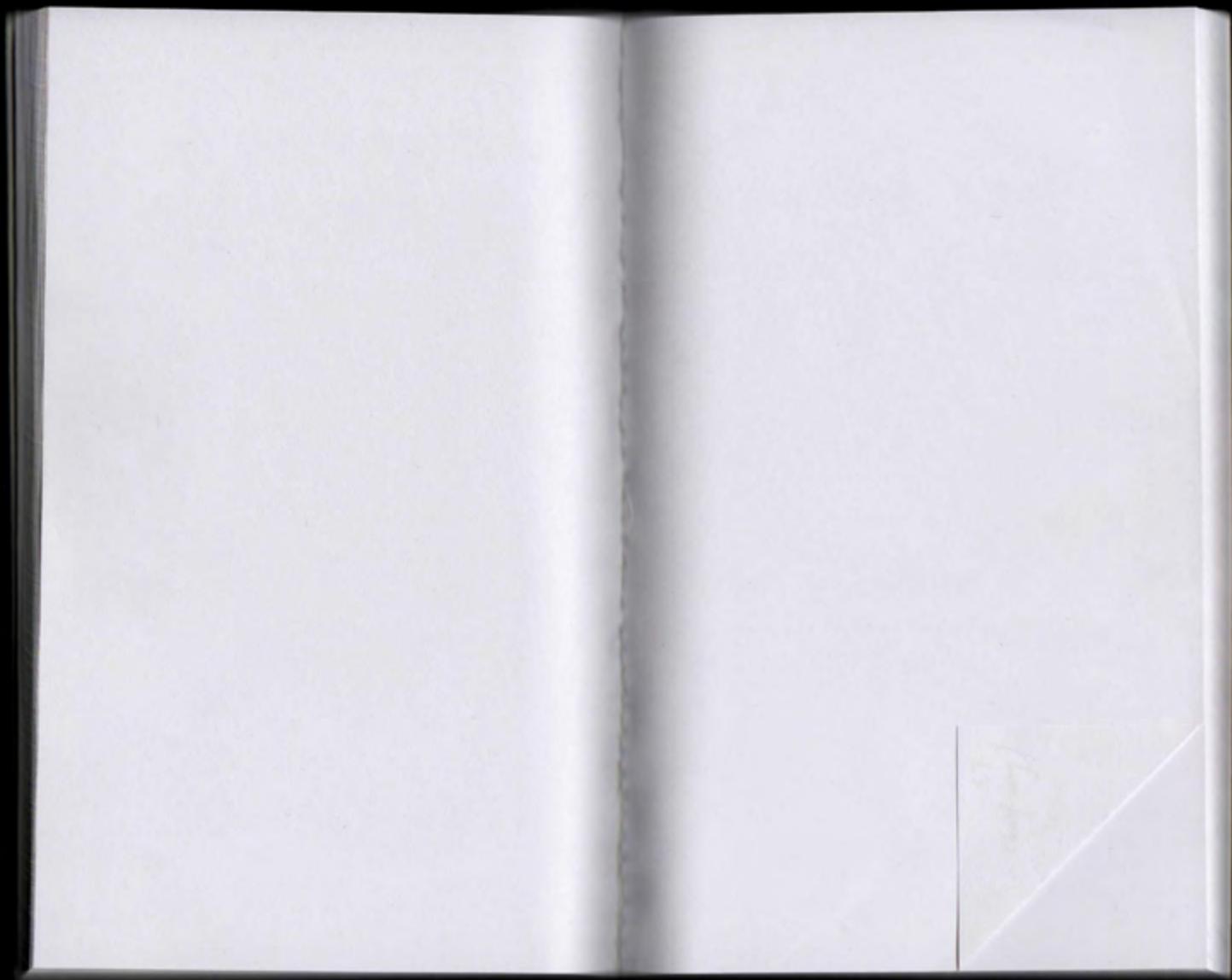


1. Negative space becomes positive space. Secondary reference becomes primary. Content becomes content.



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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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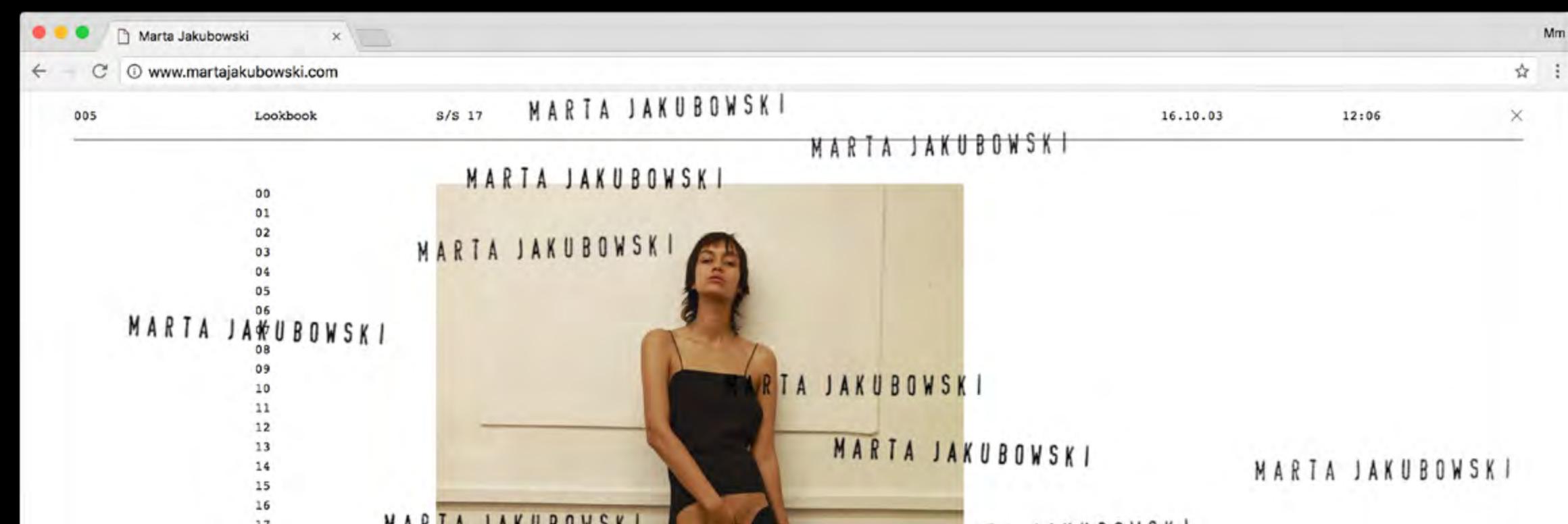
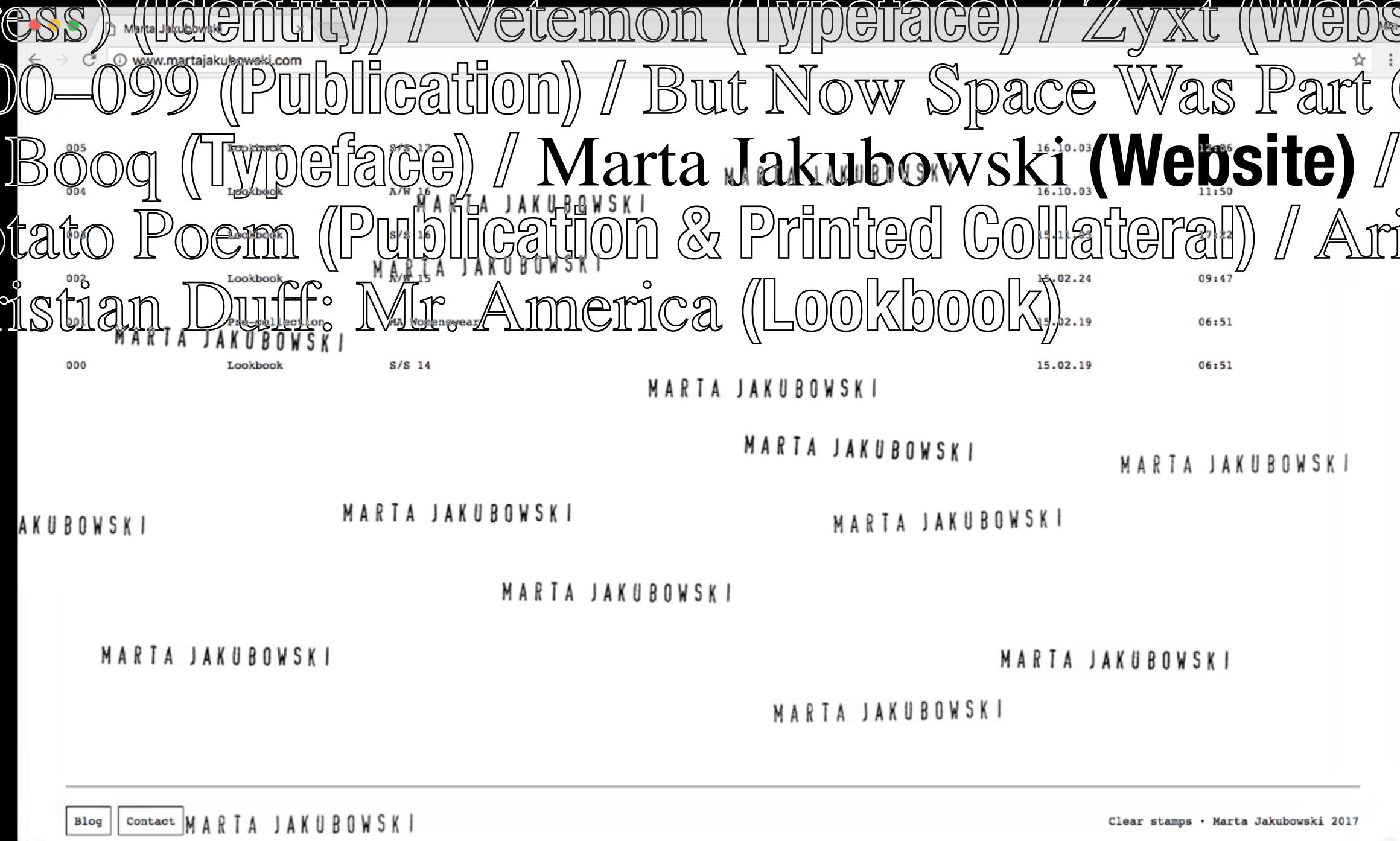
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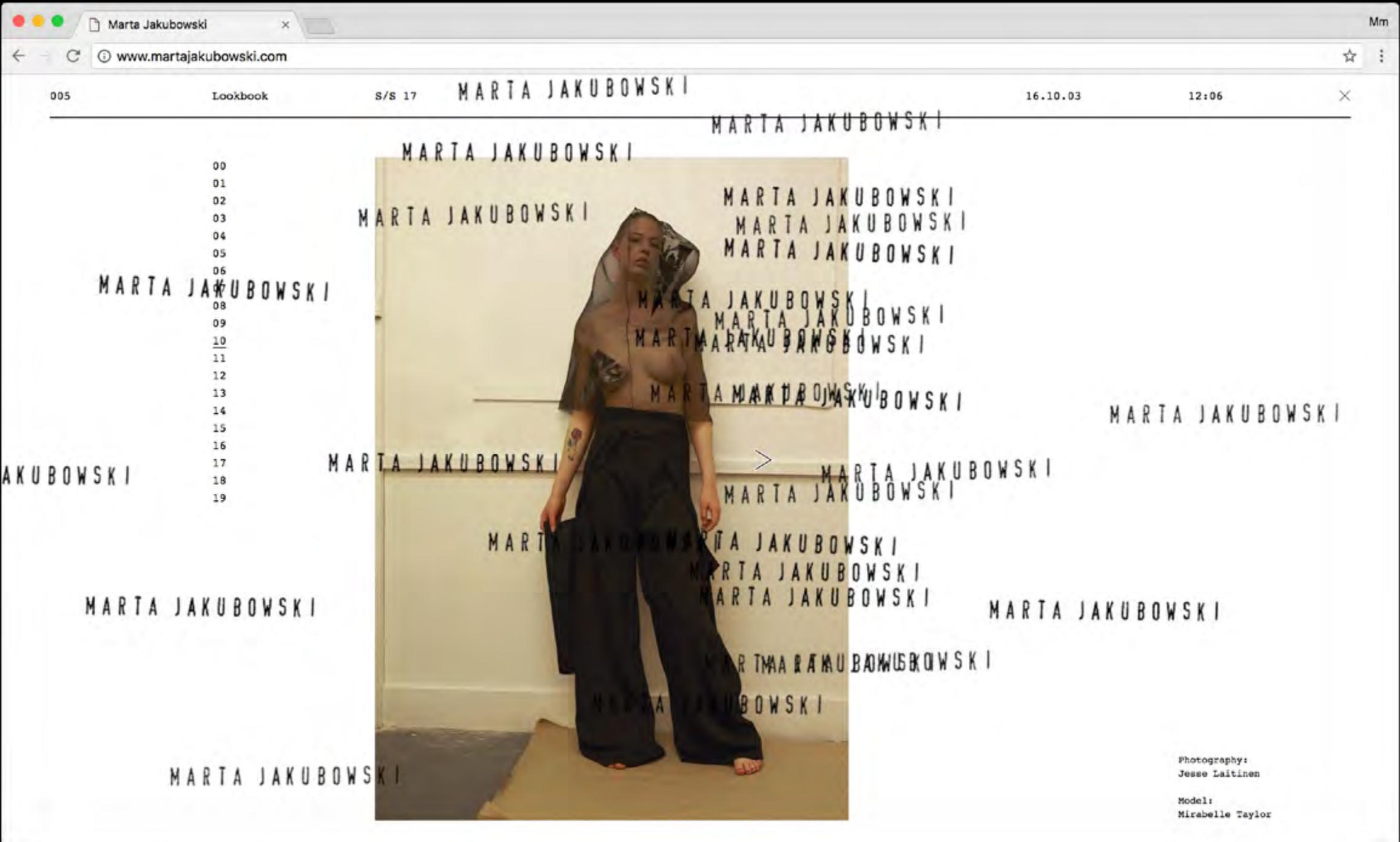
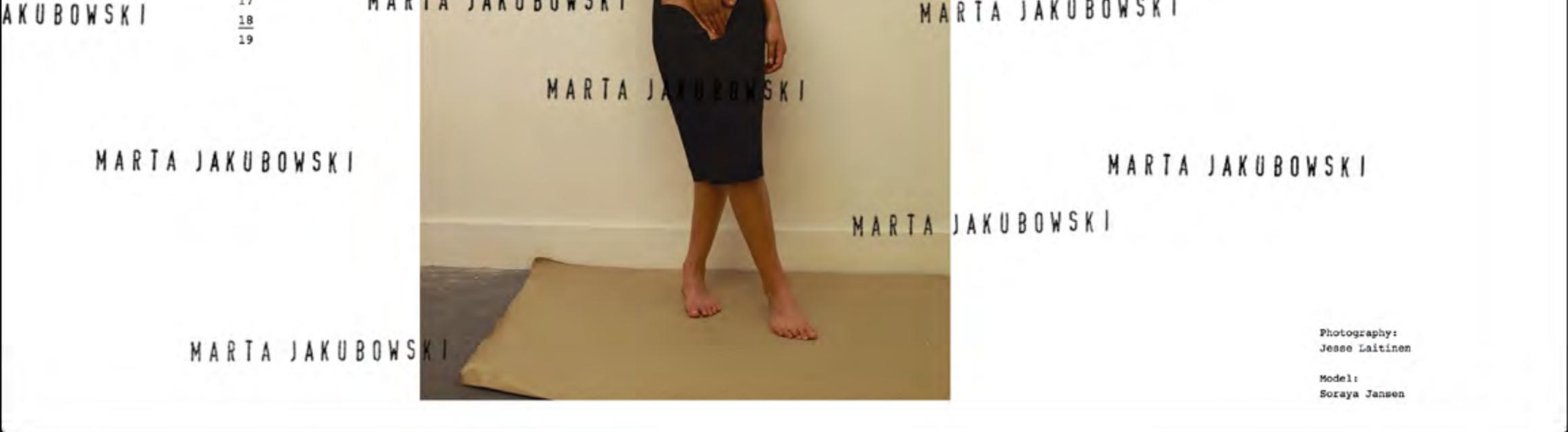
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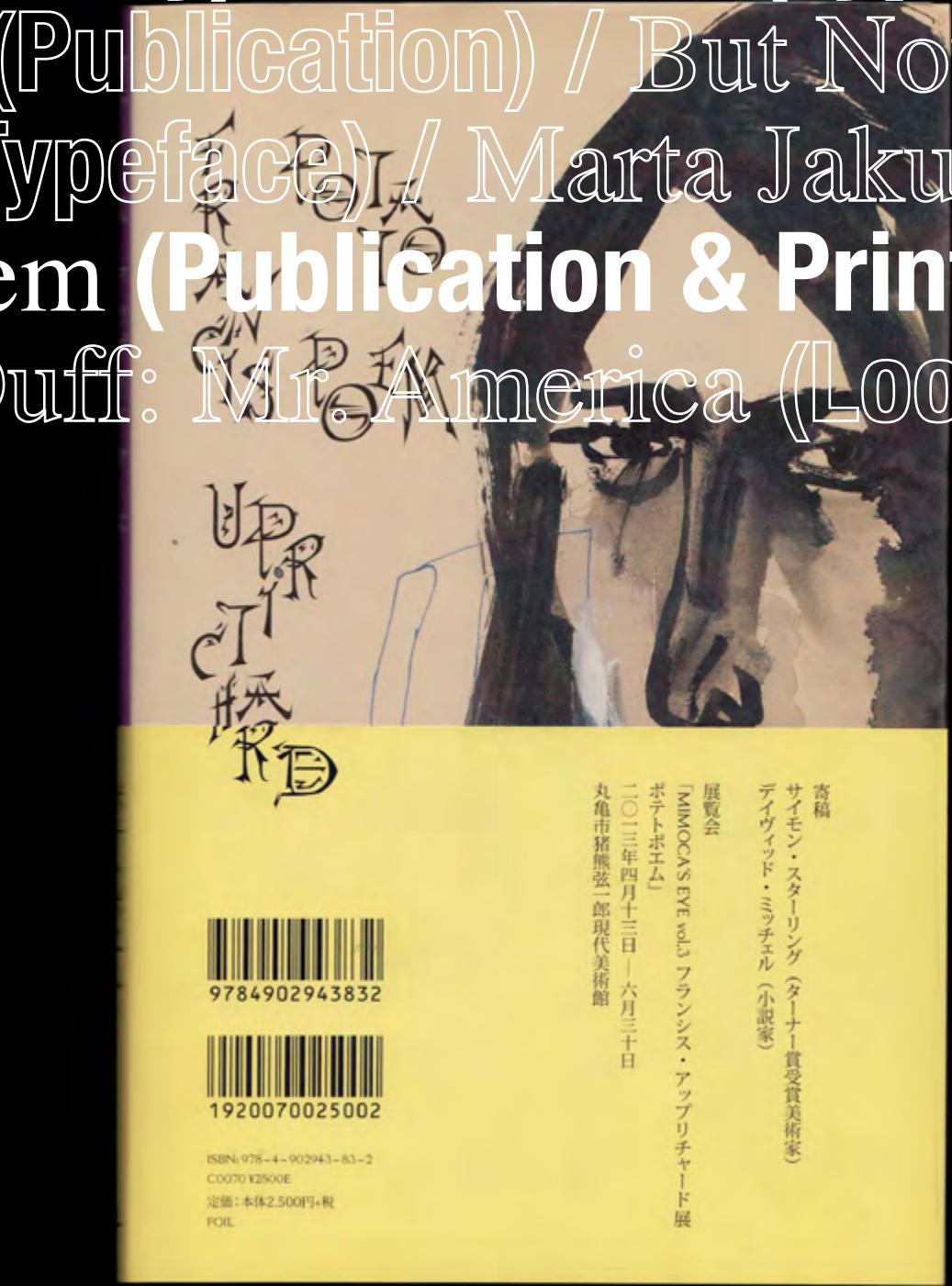


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Katsura Kunieda  
 (Curator, Marugame Genichiro-Inokuma Museum  
 Contemporary Art / The MIMOMA Foundation)



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)

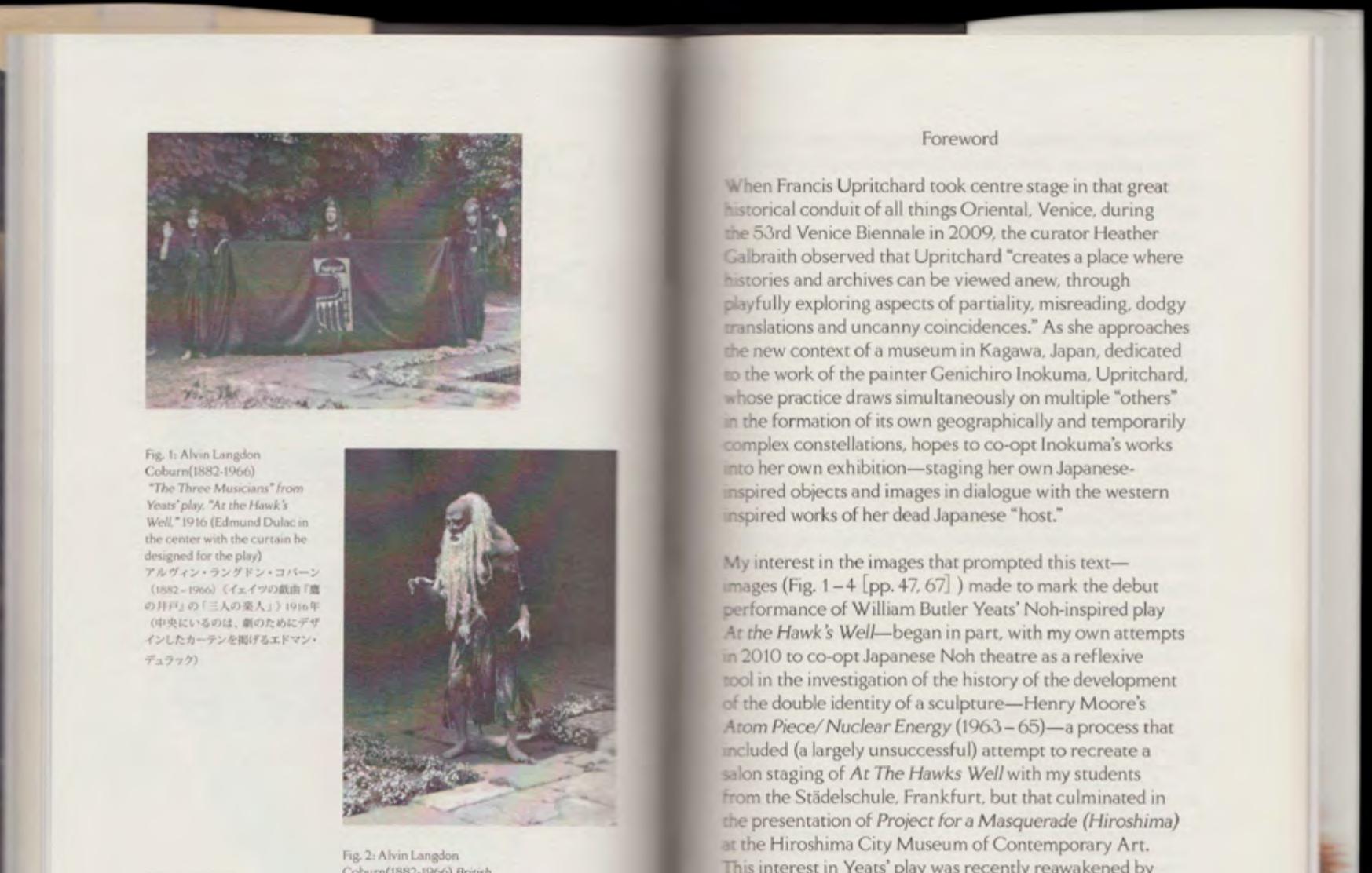


Fig. 1: Alvin Langdon Coburn (1882-1966)  
*"The Three Musicians" from Yeats' play "At the Hawk's Well."* 1916 (Edmund Dulac in the center with the curtain he designed for the play)  
 アルヴァイン・ラングドン・コバーン (1882-1966) 『イエイツの戯曲「鷹の井戸」』の「三人の楽人」 1916年 (中央にいるのは、劇のためにデザインしたカーテンを開けるエドマン・デュラック)



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



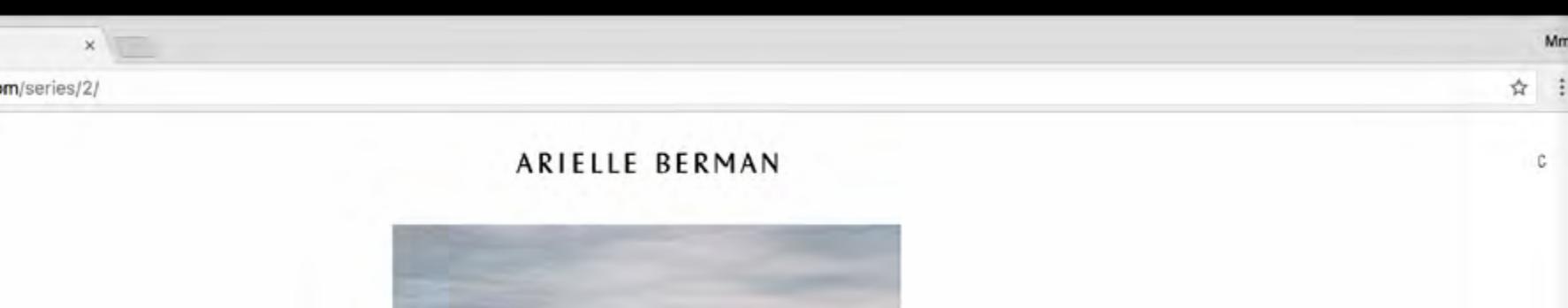
Fig. 1–4: © Gerge Eastman House, International Museum of Photography and Film



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) 『イエイフの戯曲「鷹の井戸」』で「老人」に扮する英國俳優 アラン・ウェイド 1916年

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# ARIELLE BERMAN



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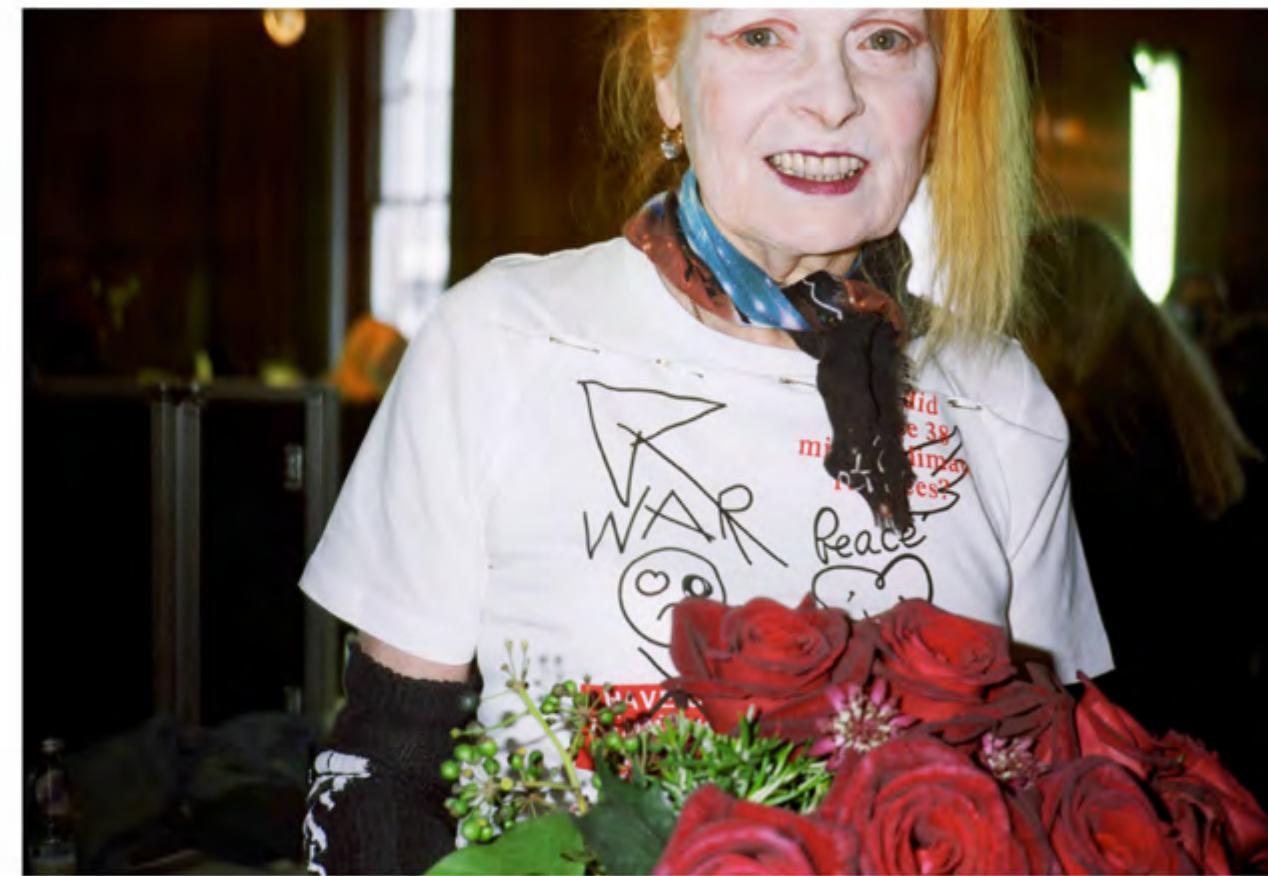
A screenshot of a website titled "ARIELLE BERMAN". The page displays a casting call for a "vacancy-office" role. It features a large image of a woman with short, curly hair, wearing a white t-shirt and checkered shorts, standing in a room and holding a hairdryer. Below the image is a caption: "I'm looking for a girl who wants to work in my office. I have a lot of work for you. I'm looking for a girl who wants to work in my office. I have a lot of work for you." The page includes navigation links for "HOME", "SERIES", "CONTACT", and "ABOUT".

ARIELLE BERMAN



A screenshot of a website titled "ARIELLE BERMAN". The page displays a series titled "2". The URL in the address bar is "arielleberman.com/series/2/". The page features a large image of a woman with blonde hair, wearing a white t-shirt with a graphic and holding a bouquet of red roses. The graphic on her shirt includes the words "WAR" and "Peace".

ARIELLE BERMAN



2  
9 | 9  
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A screenshot of a website titled "ARIELLE BERMAN". The page displays a section for "BOYS". The URL in the address bar is "arielleberman.com". The page features a photograph of a young man's legs and feet, wearing white socks and shoes. The word "USA" is visible on his socks.

ARIELLE BERMAN

BOYS

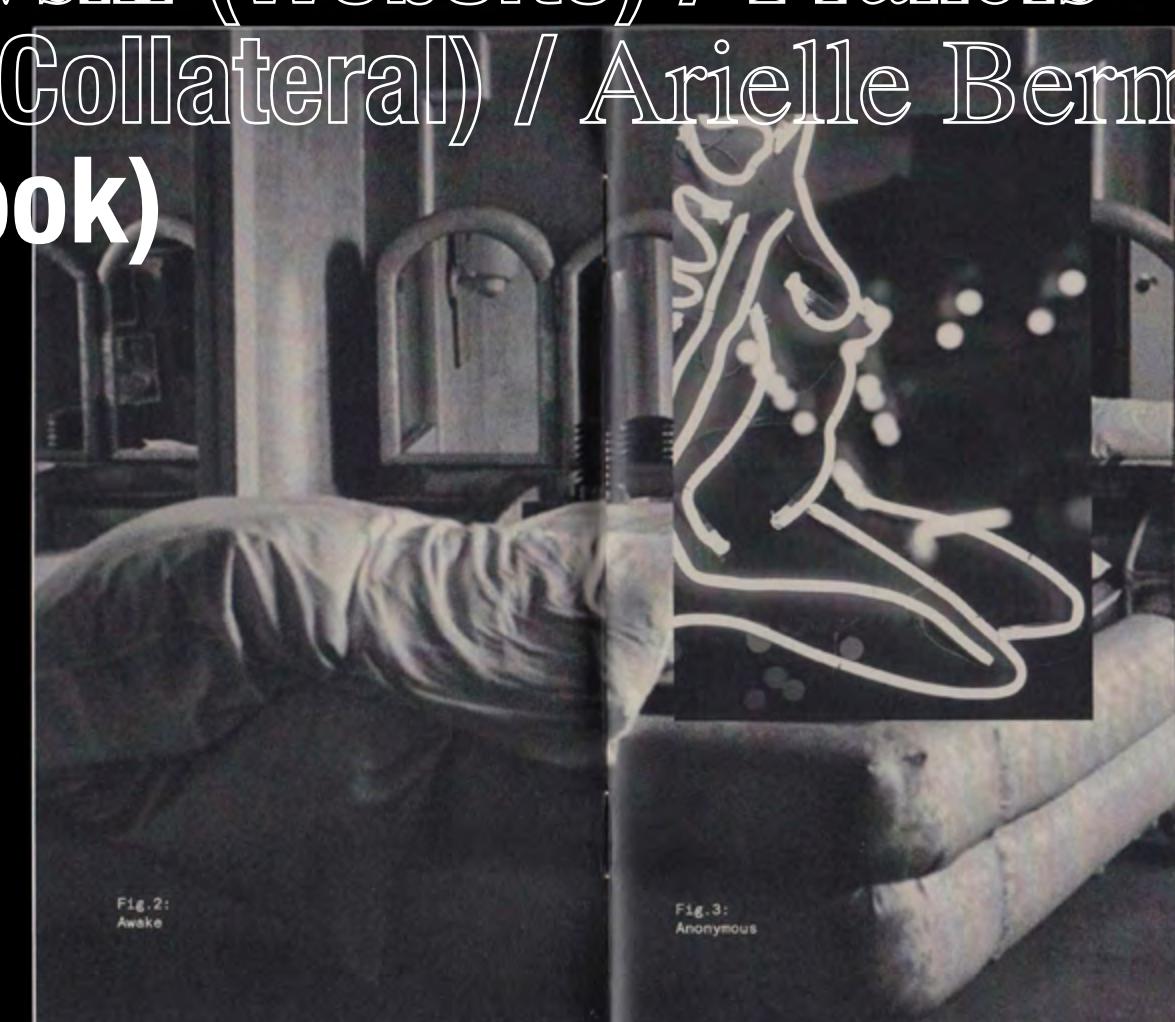
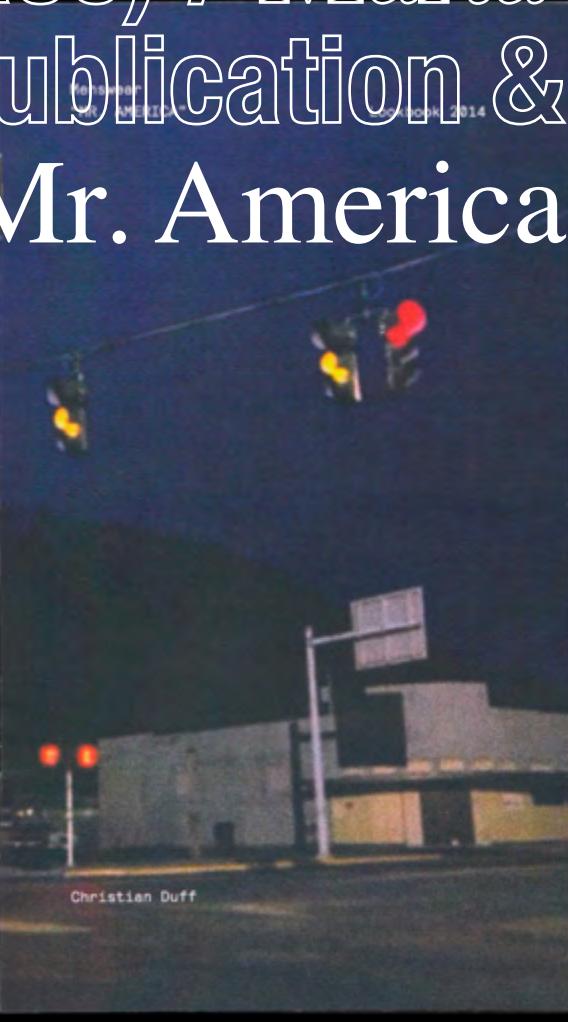
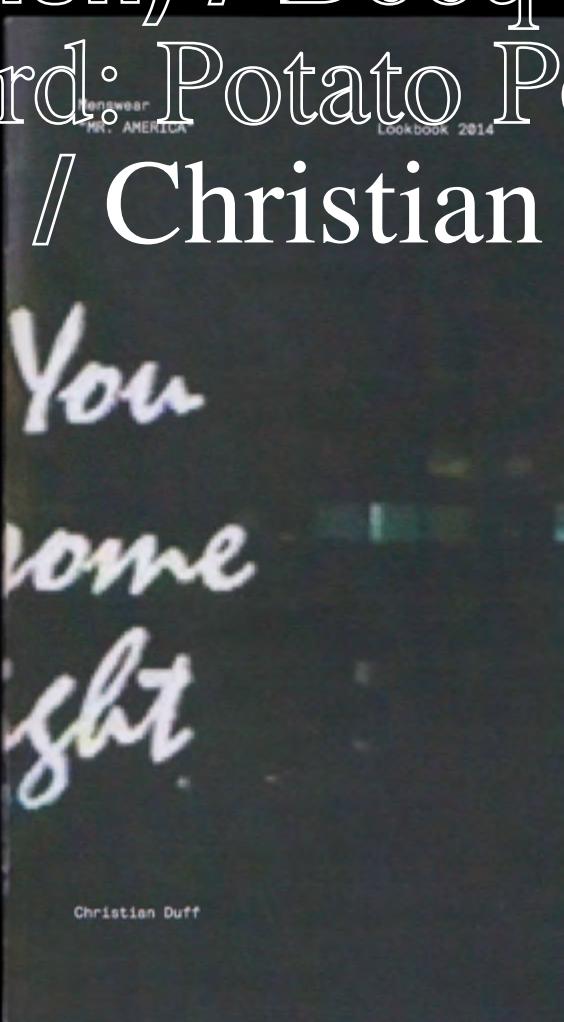


Vacancy / OFFICE  
2 | 4  
↓



2

Housework(Press) (Identity) / Vetemon (Typeface) / Zyxt (Website) / FTB: SLV, RBRR 000–099 (Publication) / But Now Space Was Part Of The Object<sup>1</sup> (Publication) / Booq (Typeface) / Marta Jakubowski (Website) / Francis Upritchard: Potato Poem (Publication & Printed Collateral) / Arielle Berman (Identity) / Christian Duff: Mr. America (Lookbook)



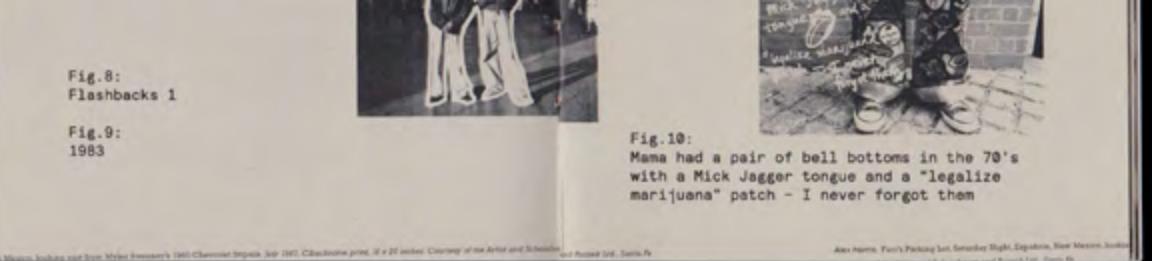


Fig.8:  
Flashbacks 1

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*

**INSTAGRAM**  
**TWITTER**  
**TUMBLR**