

**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.**

## **WORKING WITH**

Åbäke / ABC / Arielle Berman / Booksfromthefuture / Christian Duff / Condozine / Dreamcoat / Federico Antonini / Francis Upritchard / Friends of Arnold Circus / Herrick Gallery / Housework(Press) / Joseph Townshend / Juliana Futter / Krister Olsson / Marta Jakubowski / MIMOCA Museum of Contemporary Art / Simon Browne / University of the Arts London, Central Saint Martins

## **CONTRIBUTIONS & FEATURES**

*Saint J&an Porte La Tine*, by Velvetyne, -zeug publishers & La Générale / *Ficciones Typografika* / Hover States / siteInsspire / The Gallery / *The Multiple Lives of a Blank Book*, by Booksfromthefuture / *The Digital Revolution as a catalyst for design plagiarism, and how this impacts designer engagement in the practice of type design*, by Joey Lim / *Creator*, by Typography Seoul / *Thought Experiments in Graphic Design Education*, Booksfromthefuture / *The Book Collection #15*, Thisisnotpaper / New York Times International Herald Tribune with Åbäke / Creative Review Blog / Issue 1, Justified Magazine

## **EXHIBITIONS, TALKS & WORKSHOPS**

Melbourne Art Book Fair 2016, as Print Imprint / Utah Museum of Contemporary Art, Reading Room by Mail, curated by Draw Down Books / Central Saint Martins Degree Show 2013 / Central Saint Martins, 1+2 Collaborative Conversations (Designers Creating Content)

## **STOCKISTS**

ICA London / Rijksmuseum Research Library / Central Saint Martins Library / Draw Down Books / Good Press Gallery / &: christophe daviet-thery / Tipitin / Junior Space

## **EDUCATION**

University of the Arts London, Central Saint Martins, BA (Hons) Graphic Design / University of the Arts London, Central Saint Martins, Foundation Diploma in Art & Design

## **WORK**

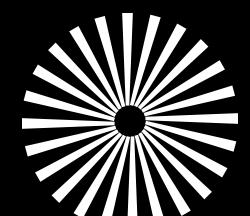
Three60, Graphic Designer / Aitor Throup, Graphic Designer / Åbäke, Graphic Designer

Housework(Press) (**Identity**) / Vetemon (**Typeface**) / Zyxt (**Website**) / FTB:  
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(**Publication**) / Booq (**Typeface**) / Marta Jakubowski (**Website**) / Francis  
Upritchard: Potato Poem (**Publication & Printed Collateral**) / Arielle Berman  
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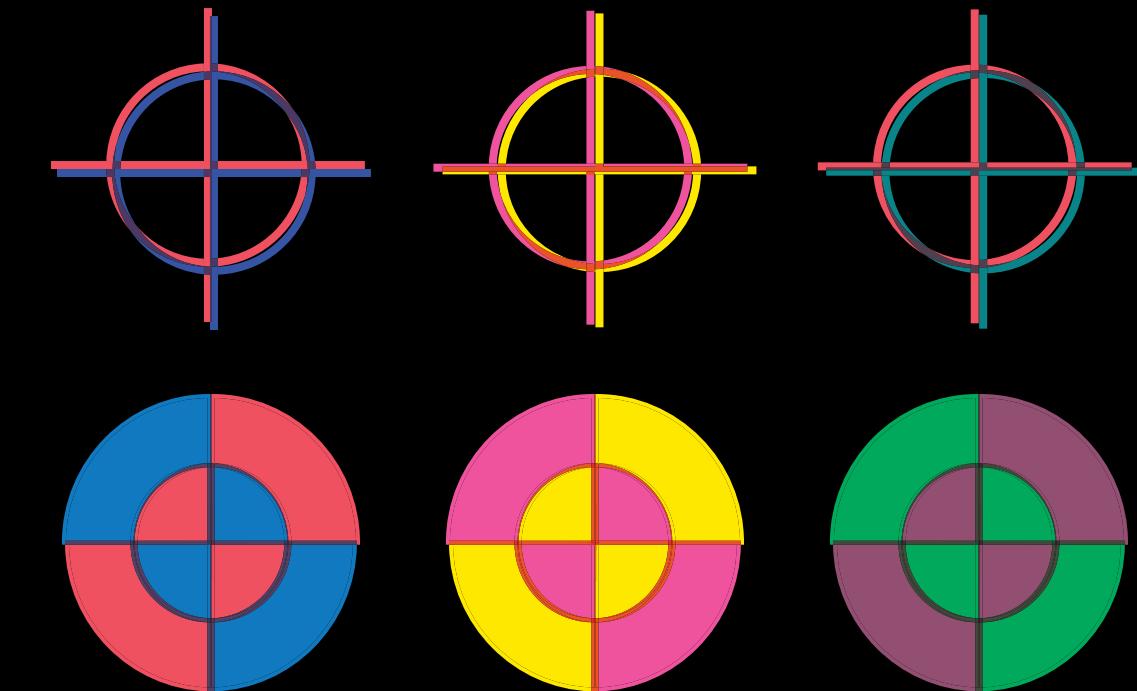
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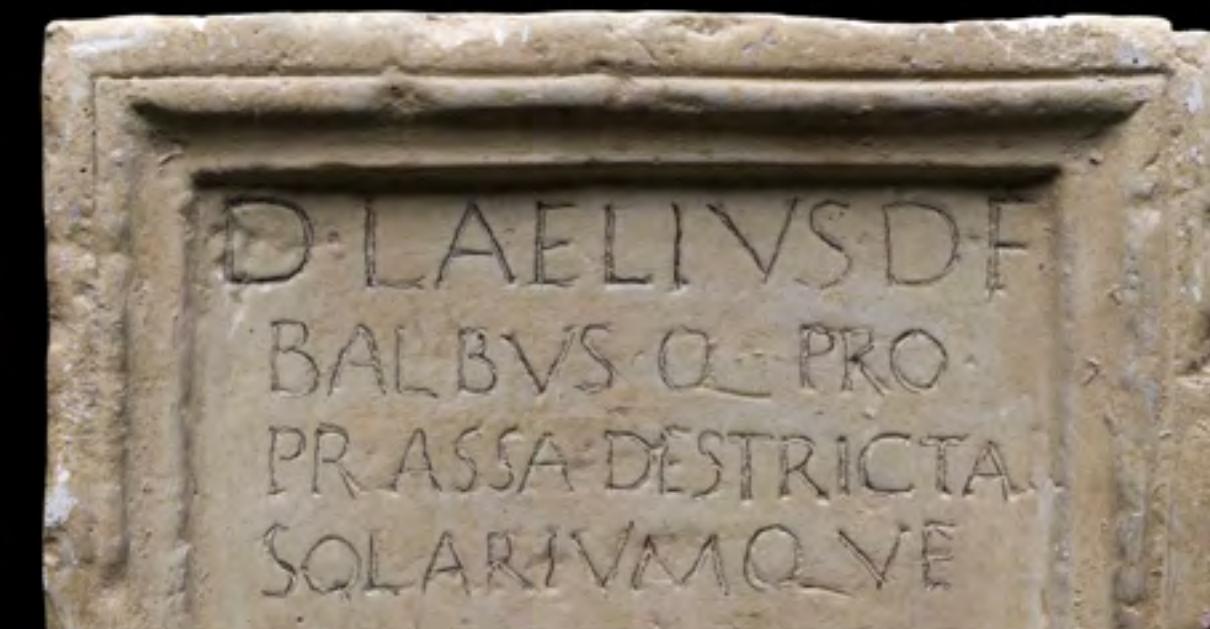
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# VETEMON

DON'T TRY  
ANYTHING ELSE



ANYTHING FUNNY  
IN THE DARK

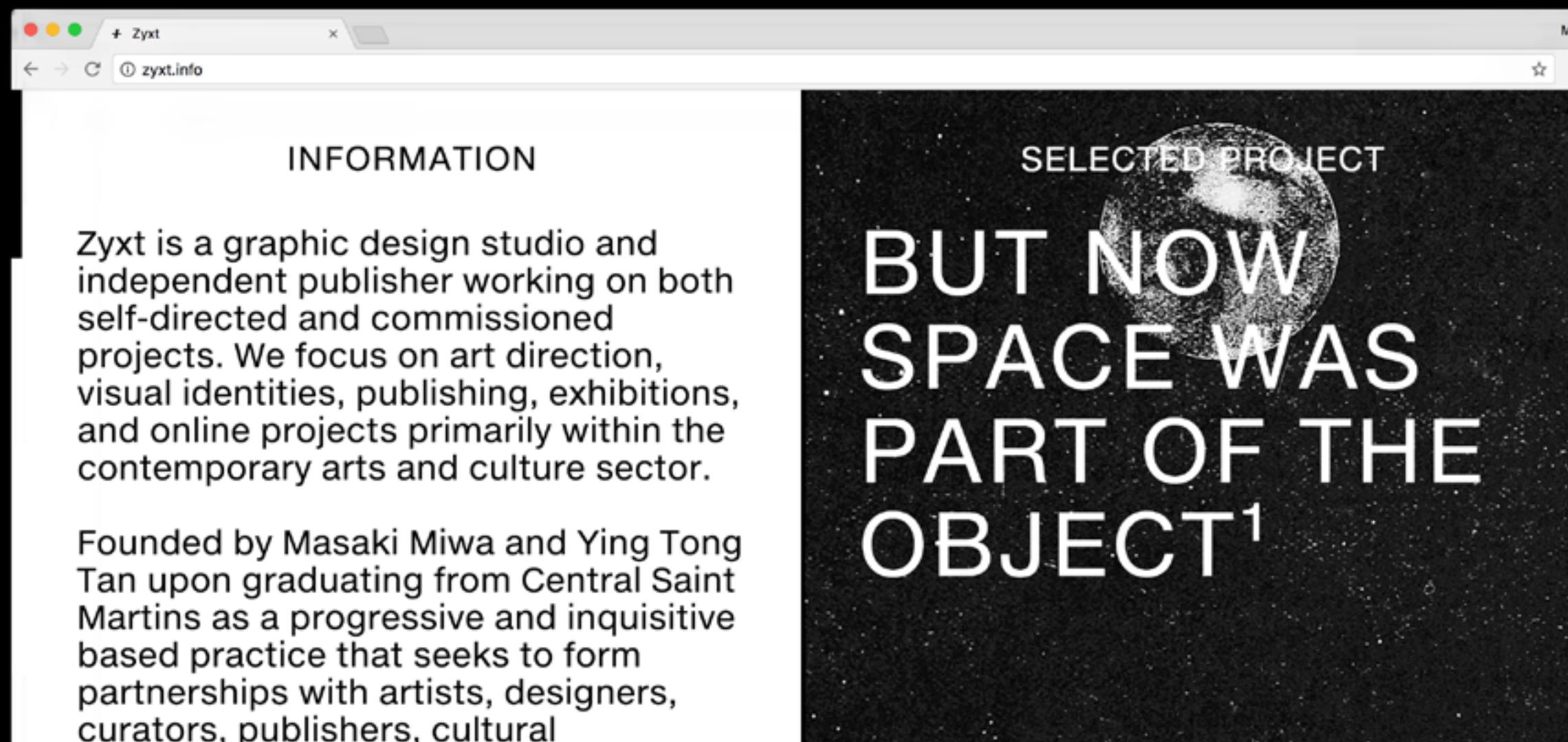


SUSPICIOUS  
MEN ARE IN THE  
CAVE. WHAT  
ABOUT YOU?

DROPPED  
MY BALLS



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organisations and institutions.

## INFORMATION

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, publishers, cultural organisations and institutions.

## LIST OF PROJECTS

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Vetemon



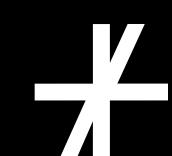
*BUT NOW SPACE WAS PART OF THE OBJECT*' is an inquiry into whether or not a typeface can be absent in its own type specimen. Negative space becomes positive space, secondary content. False protagonist Booq Alt delivers the typeface whose identity can only be imagined. Transcribed lectures by John Freeman,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

WITH & FOR

arts London, Central

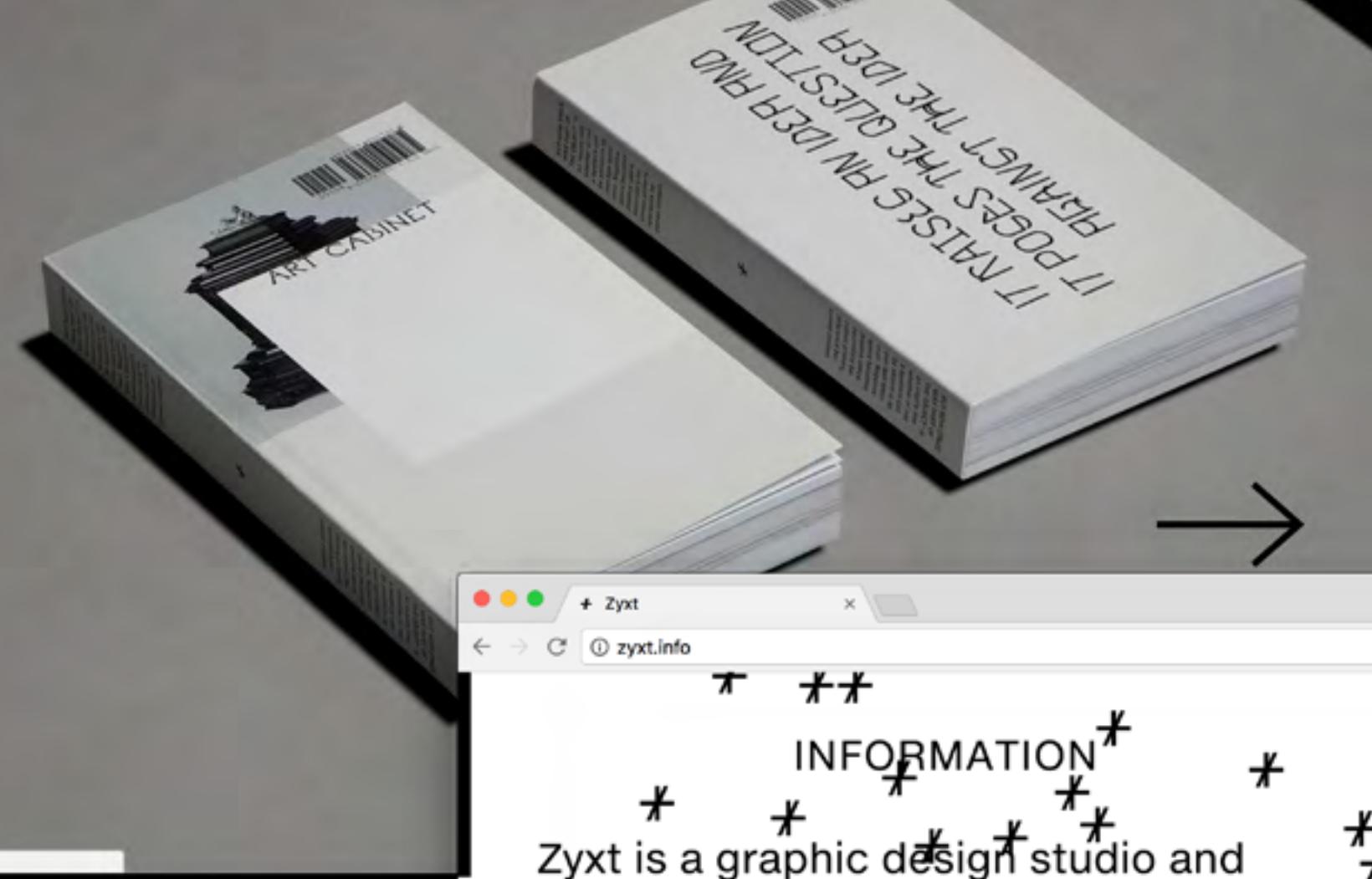
re (UK)  
with Abāke (UK)  
of Contemporary Art

cil (SG)

ns Fashion  
shion Textiles

(UK)  
nt Institute (SG)  
h Abāke (UK)

(IT)  
s League (SG)



## LIST OF PROJECTS

The website for Zyxt features a clean, minimalist design. At the top, there's a navigation bar with links for 'HOME', 'ABOUT', 'PROJECTS', 'CONTACT', and 'BLOG'. Below the navigation, there's a large, bold heading 'PROJECTS' followed by a sub-heading 'ART CABINET'. The main content area consists of a grid of cards, each containing a small image, a title, and a brief description. One card in the grid is highlighted with a large, semi-transparent white watermark containing the word 'BOOOQ' in a bold, sans-serif font, and the text 'SELECTED PROJECT' above it. The background of the website is a light grey, and the overall aesthetic is professional and modern.

ART CABINET

IT MAILS FN IDER PNU

IT POLES THE QLUESTION

IT PROGRAMM THE QLUESTION

ART CABINET

Zyxt

zyxt.info

INFORMATION

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LIST OF PROJECTS

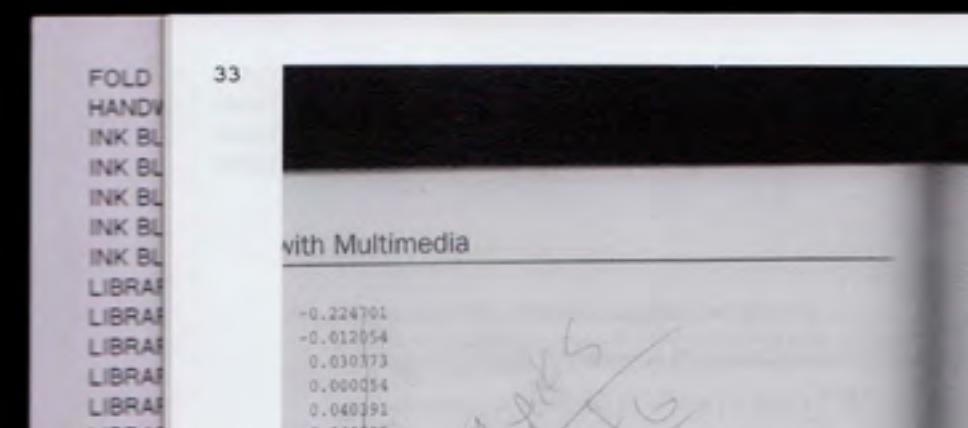
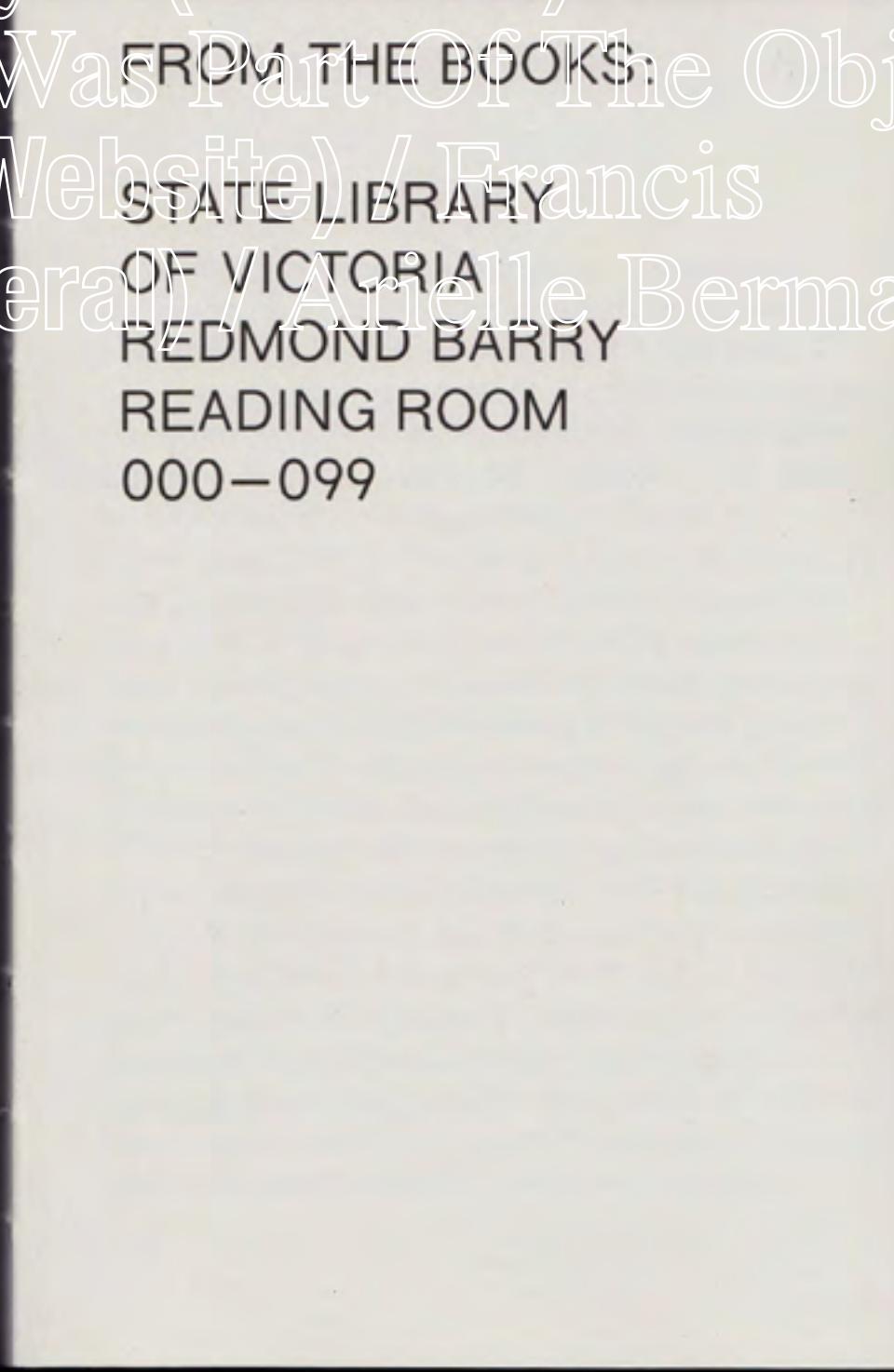
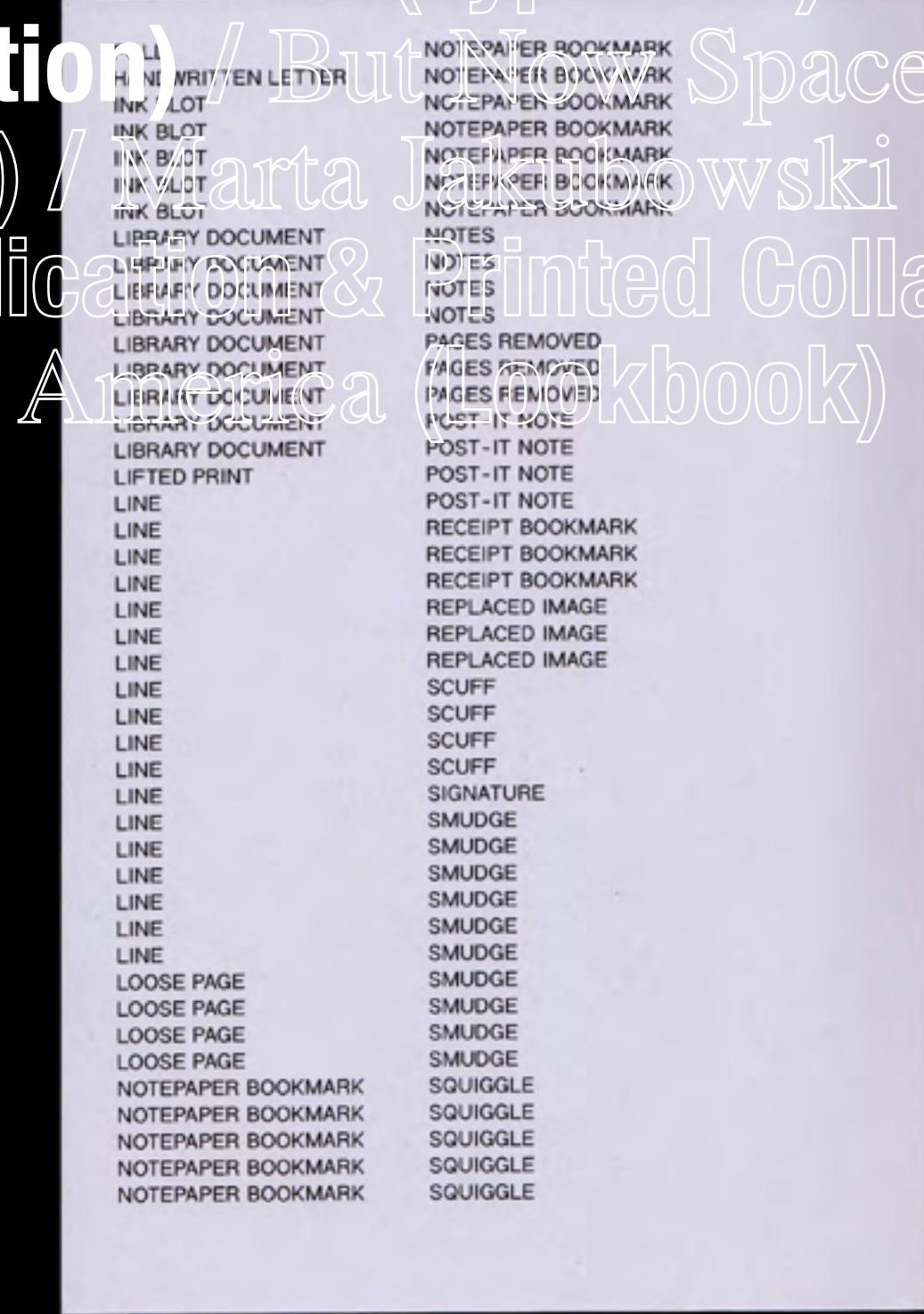
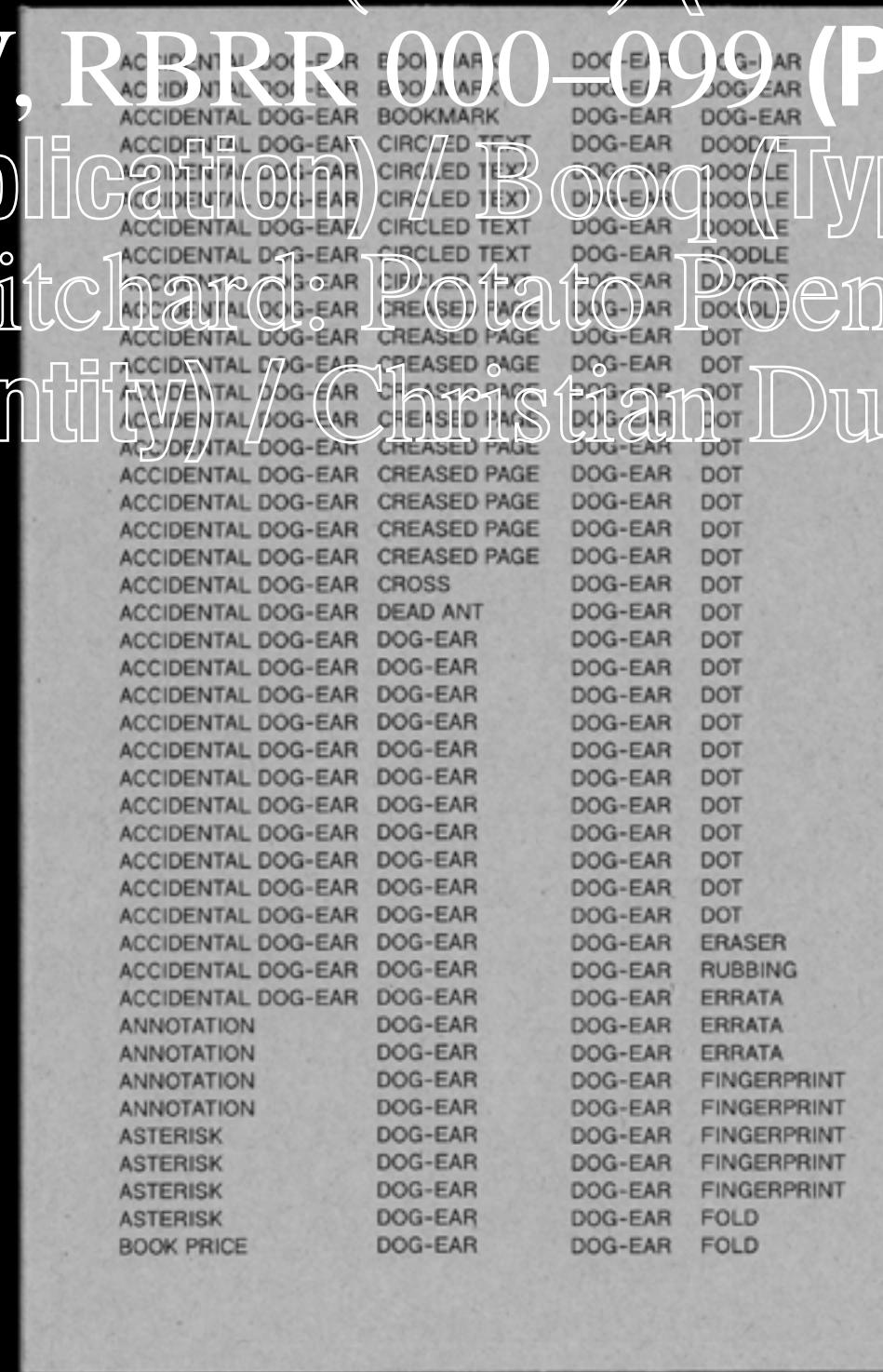
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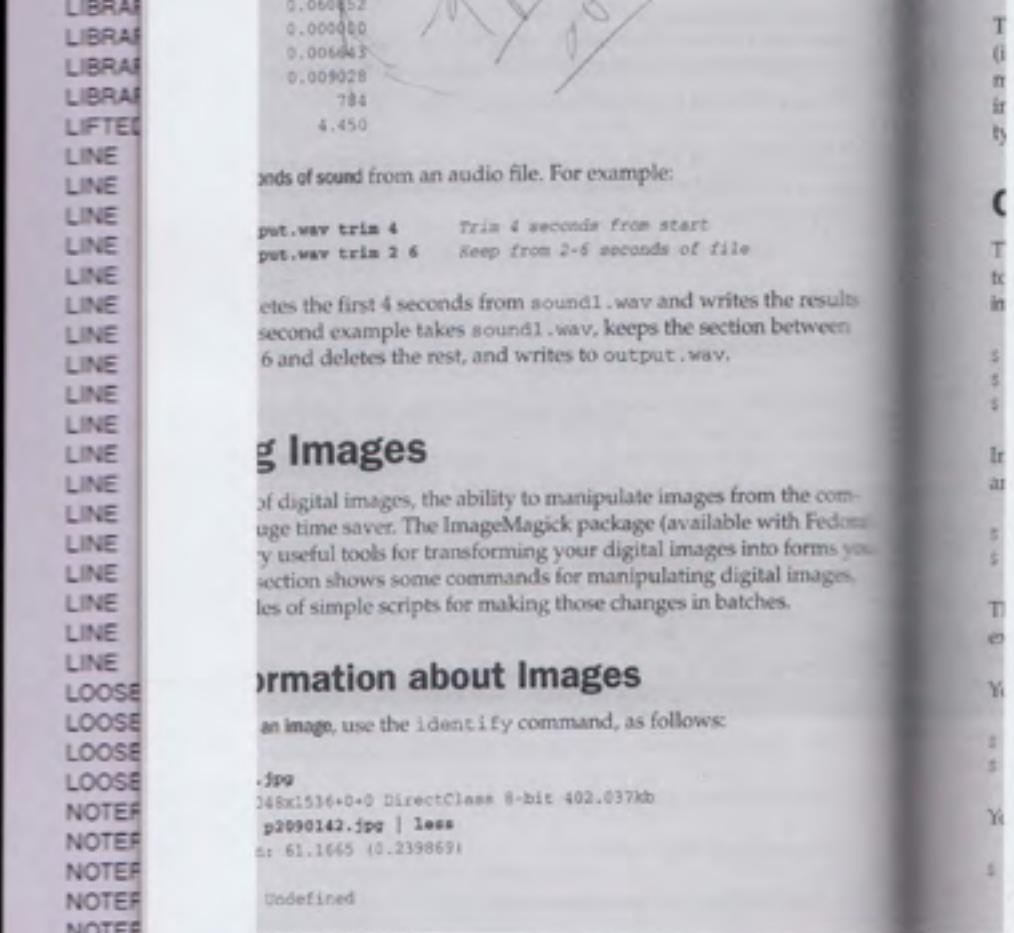
BOOOQ

SELECTED PROJECT

Typeface | Contribution

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Upritchard: Potato Poem (Publication & Printed Collateral) / Arielle Berman  
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seconds 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
```

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

## g 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 need. This section shows some commands for manipulating digital images, along with some simple scripts for making those changes in batches.

## Information about Images

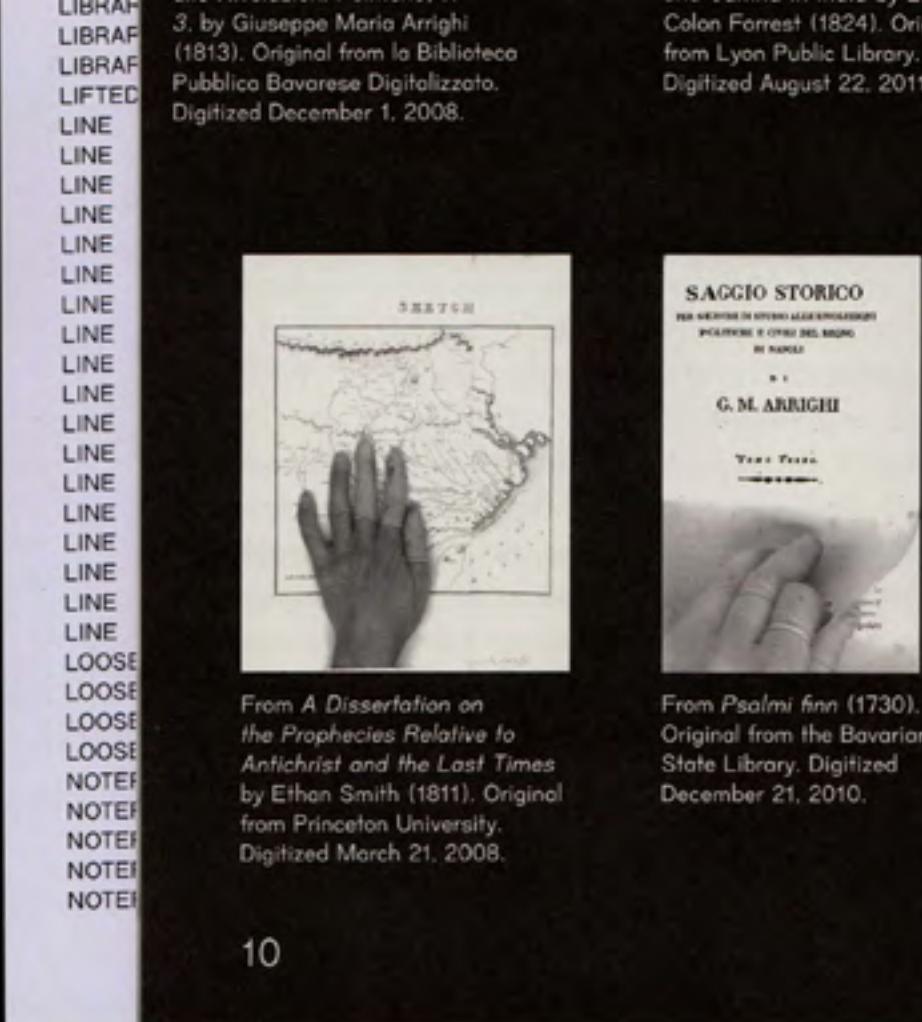
To get information about an image, use the identify command, as follows:

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.jpg
348x1536+0+0 DirectClass 8-bit 402.037kb
p2090142.jpg | less
d: 61.1665 (0.239869)
Undefined
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42

43



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

10

(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

[6] Twain, Mark & Benassi, Elisabetta (2015) *King Leopold's soliloquy: a defense of his Congo rule*, Rome, Italy: Nero

[8] Dean, Michael & Crusie, Jennifer (2014) *[OU]*, Berlin, Germany: Motto Books, Supportico Lopez

[9] Cray, Fred  
*Unique photographs*

[10] Lo Pinto, Luca (2013)  
*Trapped in the closet* (performance)

[11] Feldmann, Hans-Peter (1994) *Ferien*, Düsseldorf: Wiener Secession und Drei Möwen Verlag

[12] Othoniel, Jean-Michel (1988) *Delicacy dans l'art*, France: Othoniel

[13] Phinthong, Pratchaya (2015) *Disasters*, Paris: Onestar Press

[14] Kirkeby, Per & Christiansen, Henning (1968), *Blå, tid*, Copenhagen, Denmark: Panel 13

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

[17] Pawson, Mark (2004–2009) *Pink Paper*

[18] Garcia, Dora  
*Read with golden fingers*

[19] 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 Carrón) 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.

gli esempi costituiti dai bookwork in cui i protagonisti di questa selezione.

Opere in copia unica o multipli che ruotano attorno all'obliterazione e alla negazione dei contenuti – che sia testo o immagini (da Isgrò a Broodthaers) – solo non rispecchiano le abitudini di un lettore disposto, ma rientrano in un filone di opere artistiche ben definito e hanno bisogno di una lettura specifica. Lo stesso vale per opere come la distruzione fisica del volume (come la performance *A book* di Ulises Carrón) o demediazioni supporto (es: *A passage*, *Buzz Spector*).

### Note, sottolineature, marginale

[1] Il progetto nasce dalla banale esigenza di trovare una copia in lingua svedese del libro del 1929 di Virginia Woolf, pamphlet che racconta la vita della donna in letteratura. Kajsa Dahlberg, una giovane donna svedese appassionata di libri, si accorge che il numero possibile di copie del libro originale è limitato al momento successivo scansiona le pagine e le ricomponete in un'unica versione stampabile che raccoglie molteplici prospettive per un lettore. La tensione tra la vita pubblica del libro e la vita privata del lettore è sottolineata dall'integrazione di questi due mondi con un riferimento alla tiratura (*/A T/*) e dal progetto espositivo con cui è stato realizzato.

[2] *Networked Optimization* sfrutta le highlights che gli utenti di Kindle possono condividere e visualizzare sui loro schermi.

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



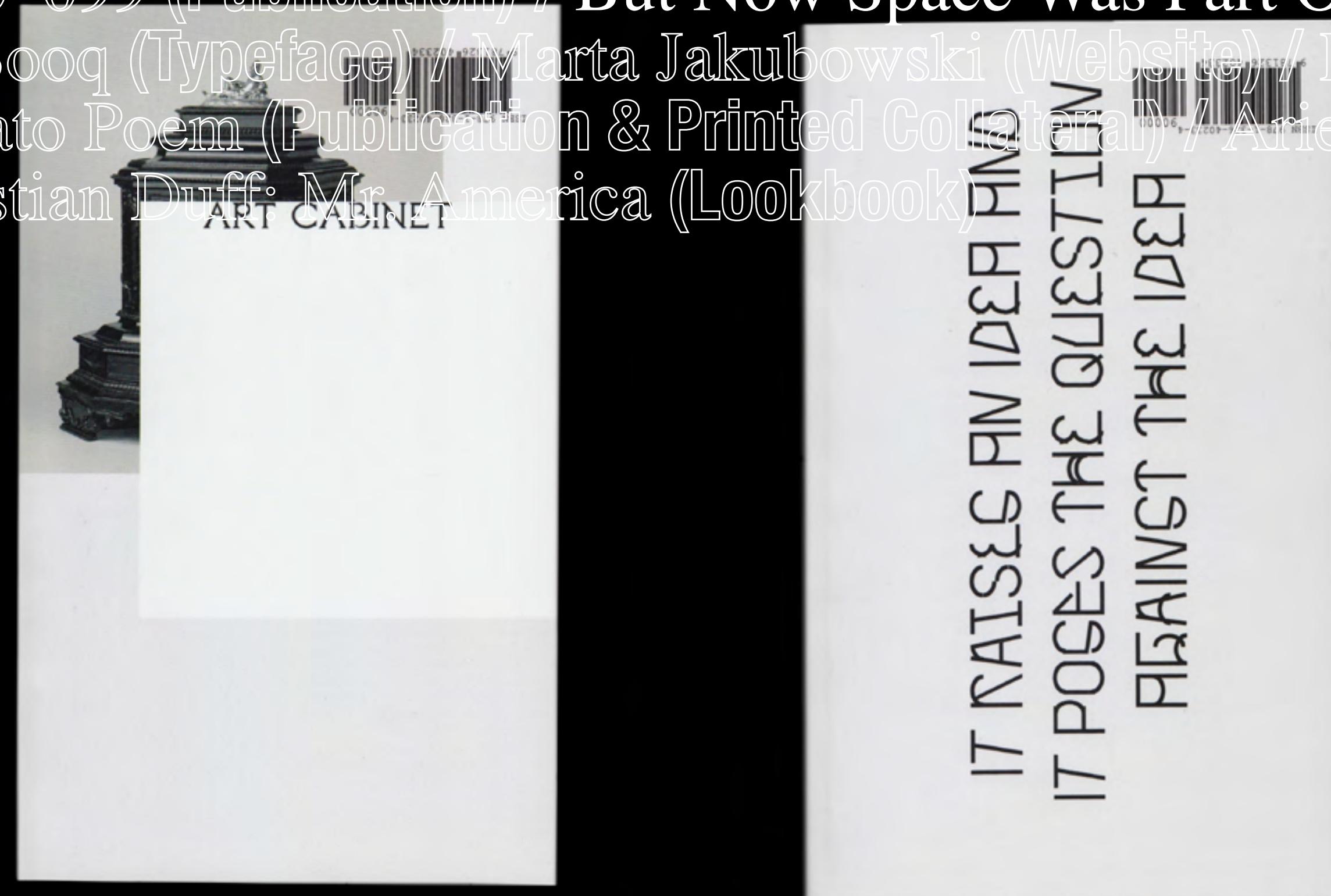
STATUE OF  
CHARLES LA TROBE  
(FLANKED BY PIGEONS)

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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Context<sup>41</sup>

# VIEW

## VIEW

John Freeman

—  
A CHAIR FROM  
PRISON CELL  
JOHAN VAN  
ENBARNEVELT

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



STORYTELLING

1. DESIGN?

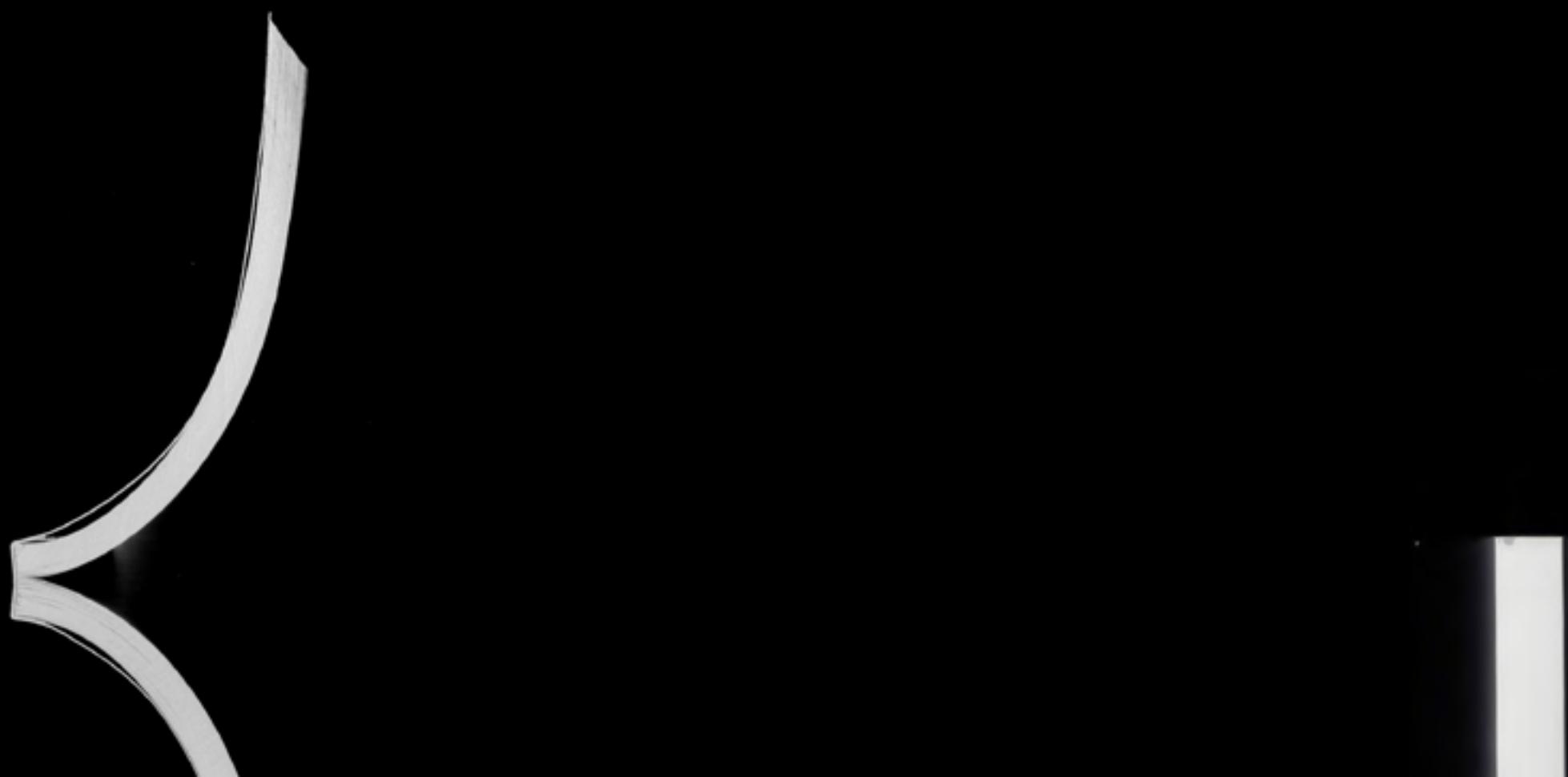
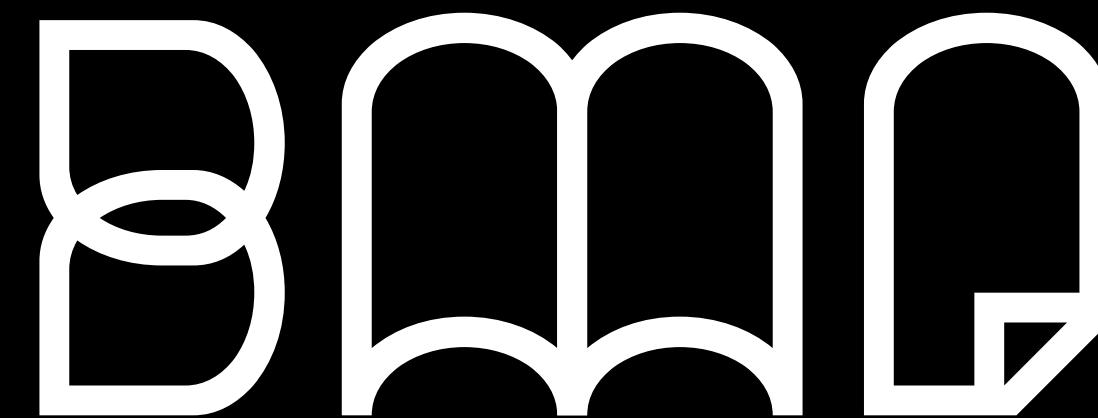
QUESTIONS:

48

47



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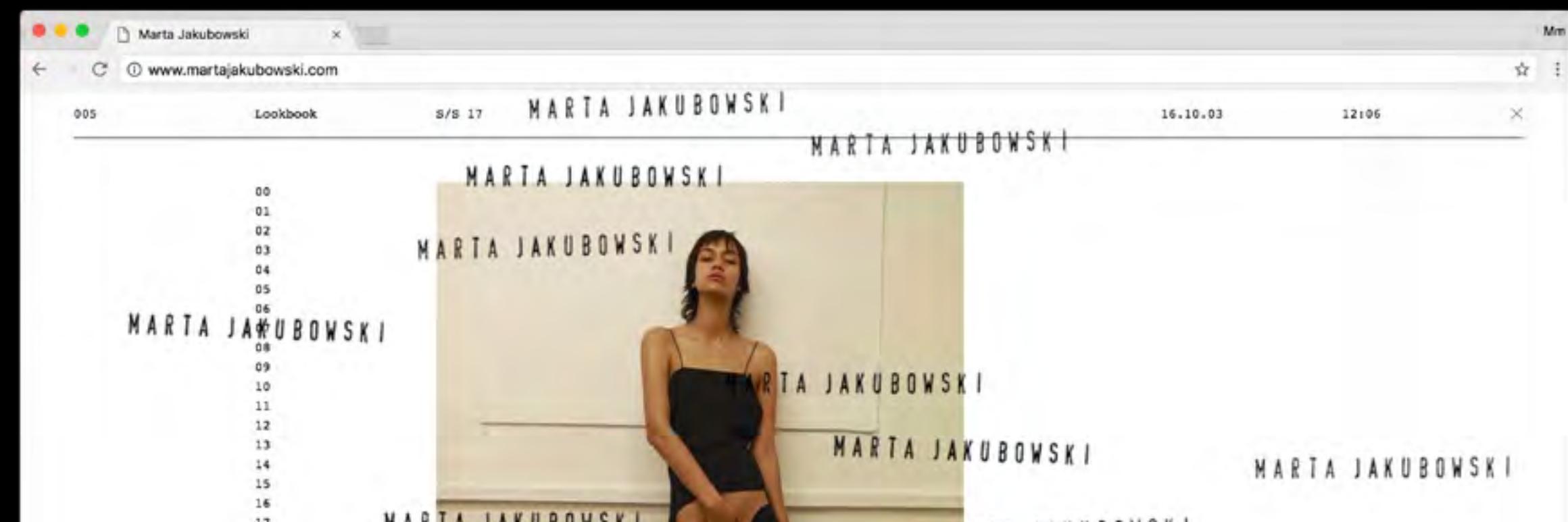
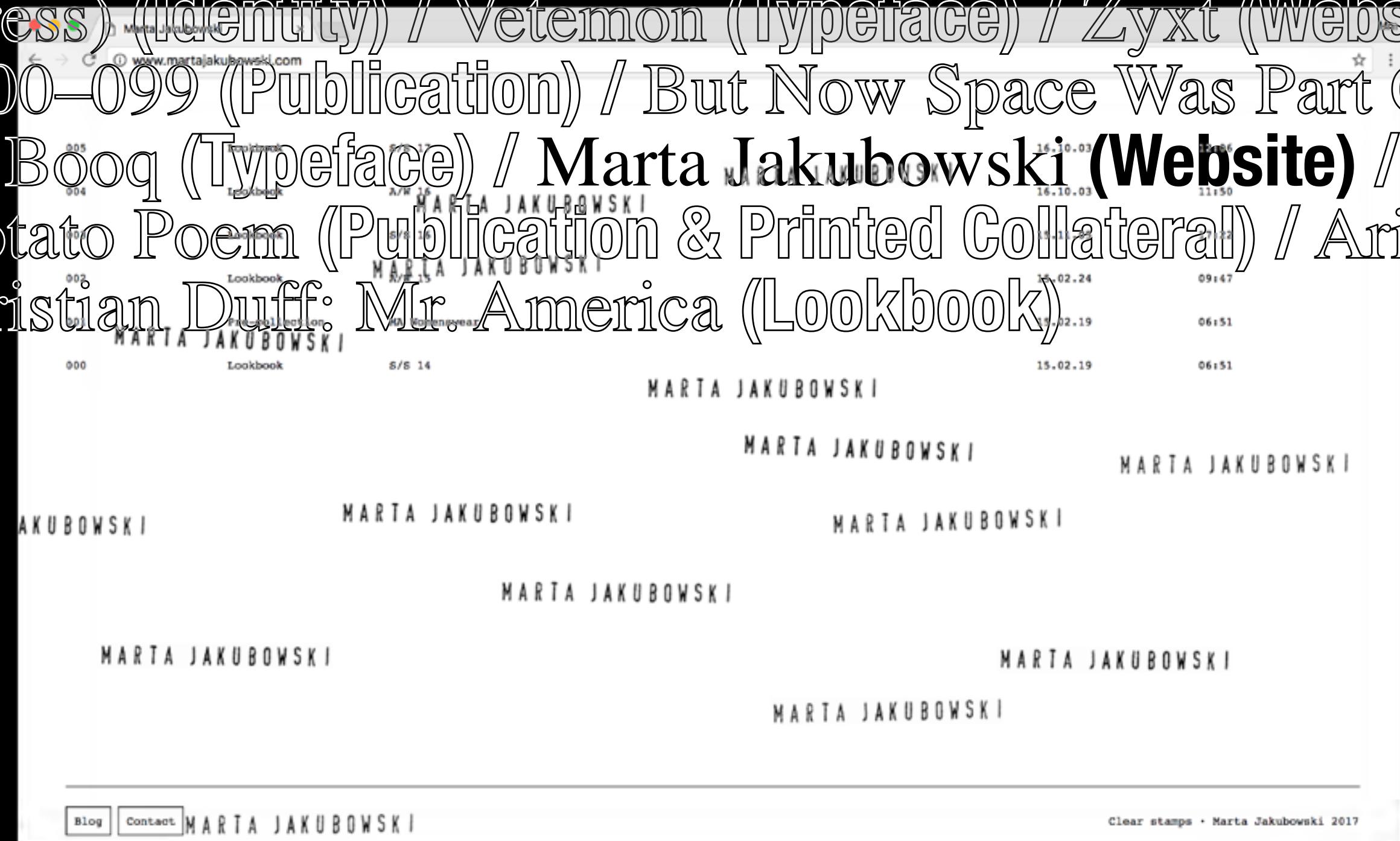
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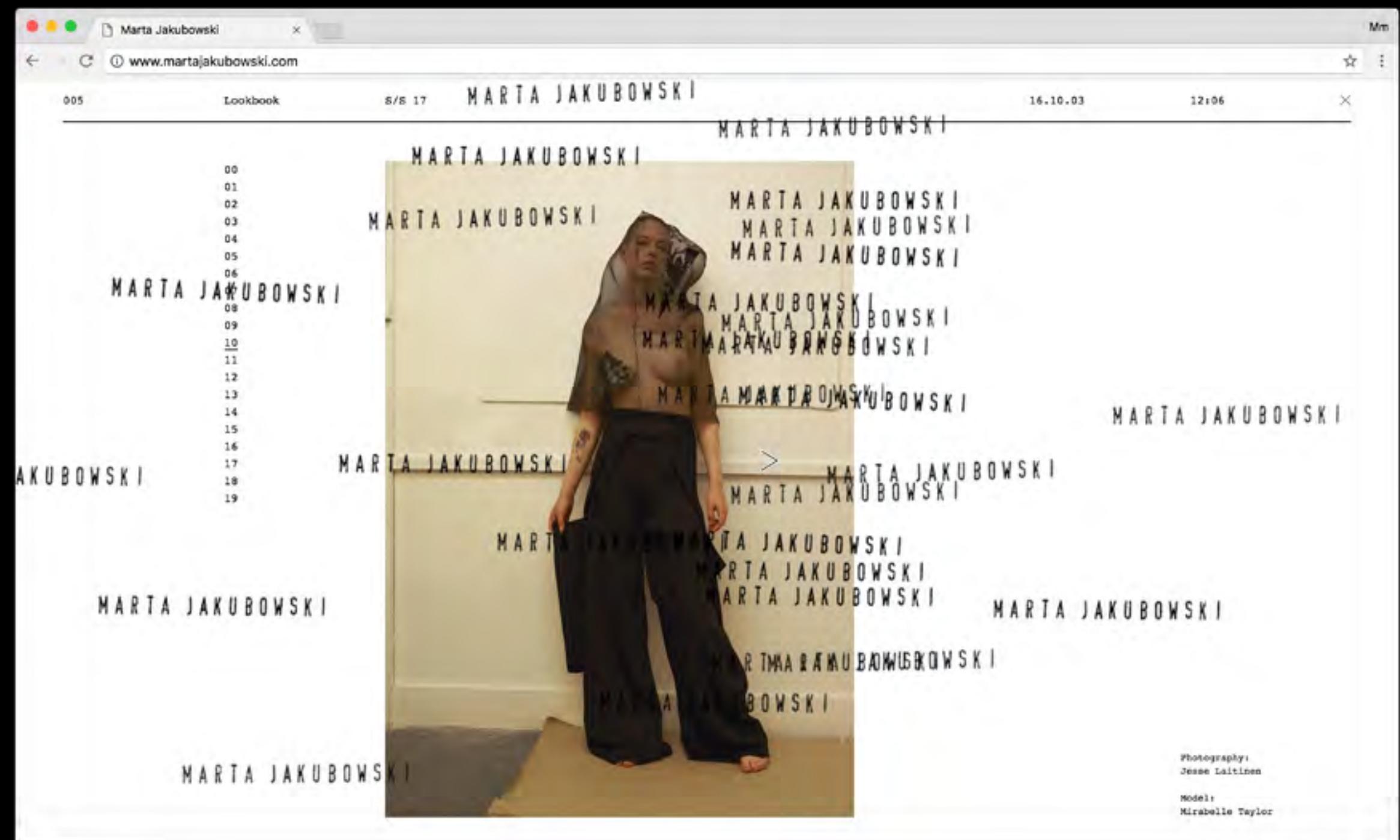
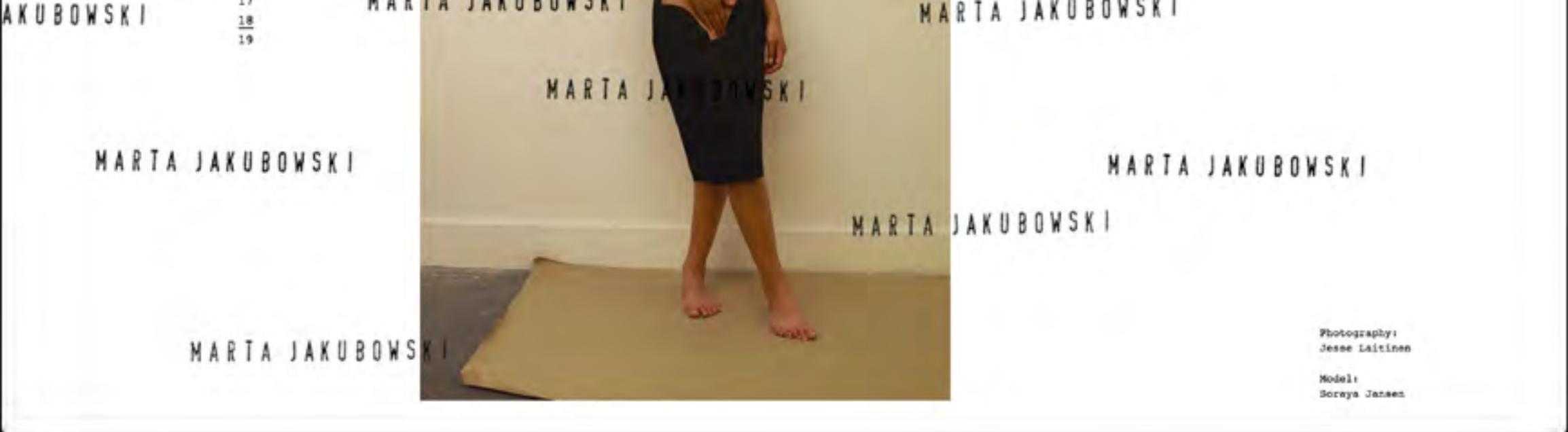
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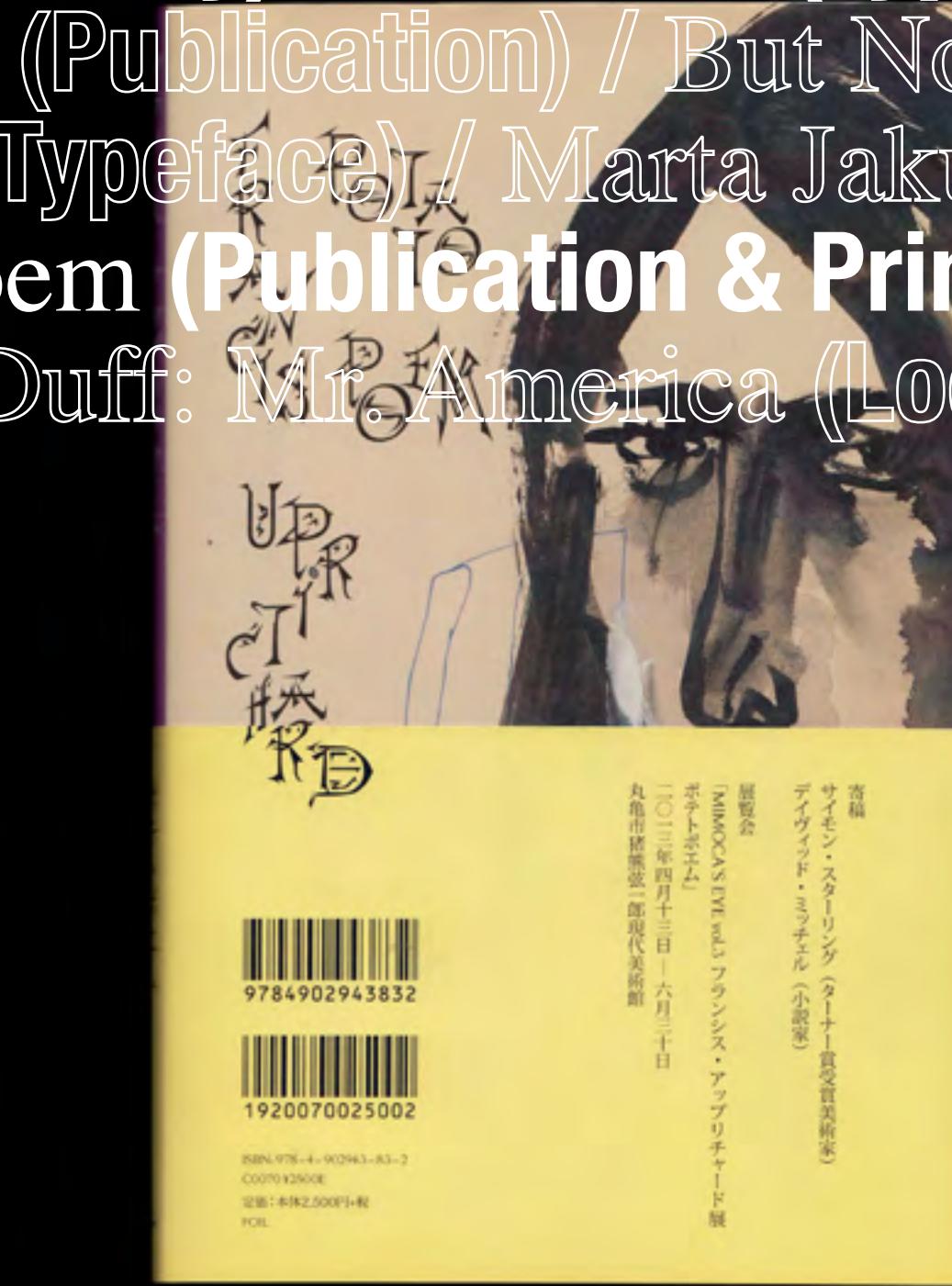


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Katsura Kunieda  
(Curator, Marugame Genichiro-Inokuma Museum  
Contemporary Art / The MIMOMA Foundation)



正直な『うそつき』をめぐる  
ポテト。ボエムノート

国枝かつら  
(丸亀市藝術第一部現代美術館／公益財團法人ミモカ美術振興財团  
学芸員)

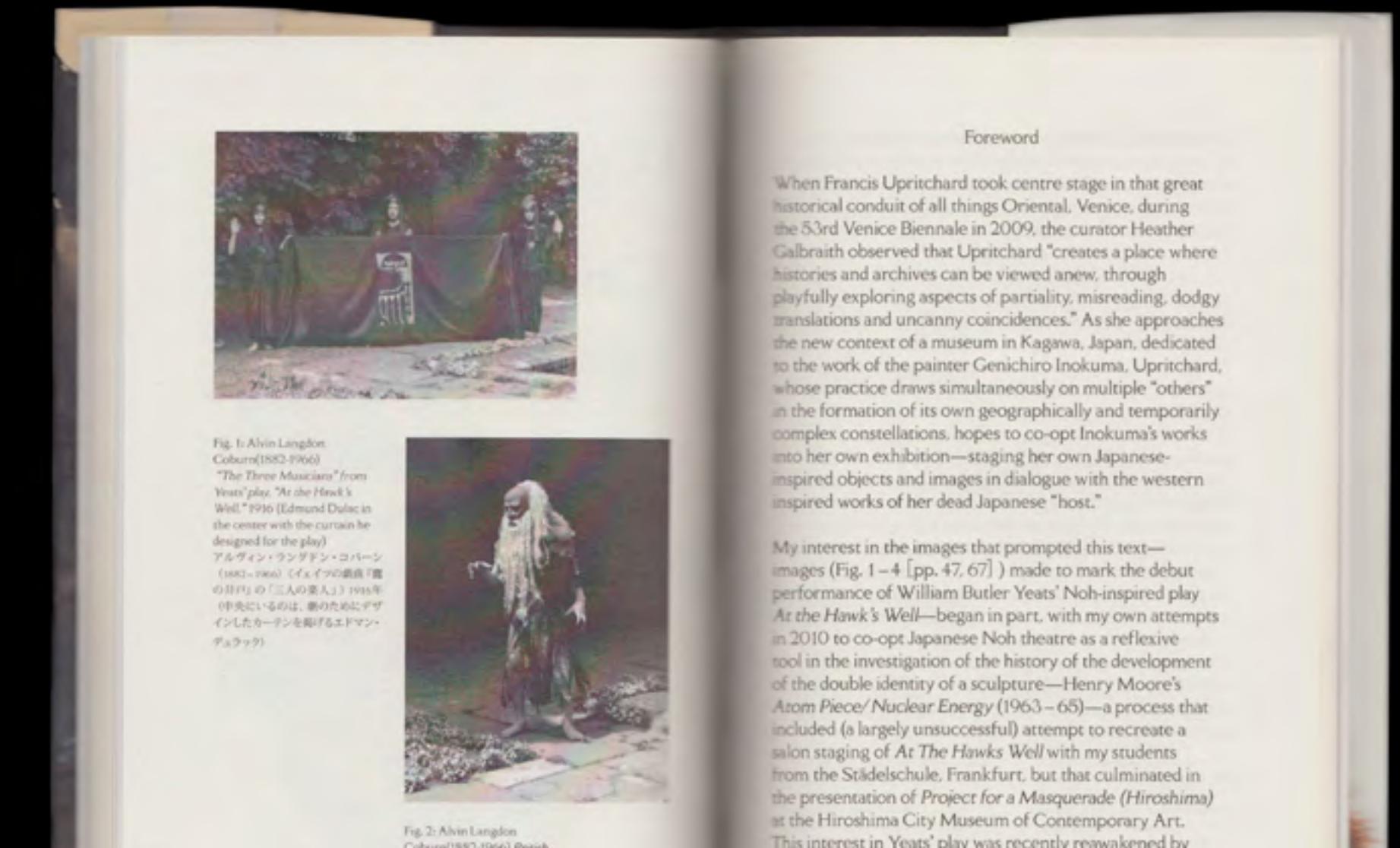


Fig. 1: Alvin Langdon Coburn (1882-1966)  
"The Three Musicians" from Yeats' play, "At the Hawk's Well," 1916 (Edmund Dulac in the center with the curtain he designed for the play)  
アルヴァイン・ラングドン・コバーン (1882-1966) イギリスの劇作家 イエイツの「ハクの井」の「三人の楽人」 1916年 中央にいるのは、劇のためにデザインしたカーテンを囲むエドマン・ダラック



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

## Foreword

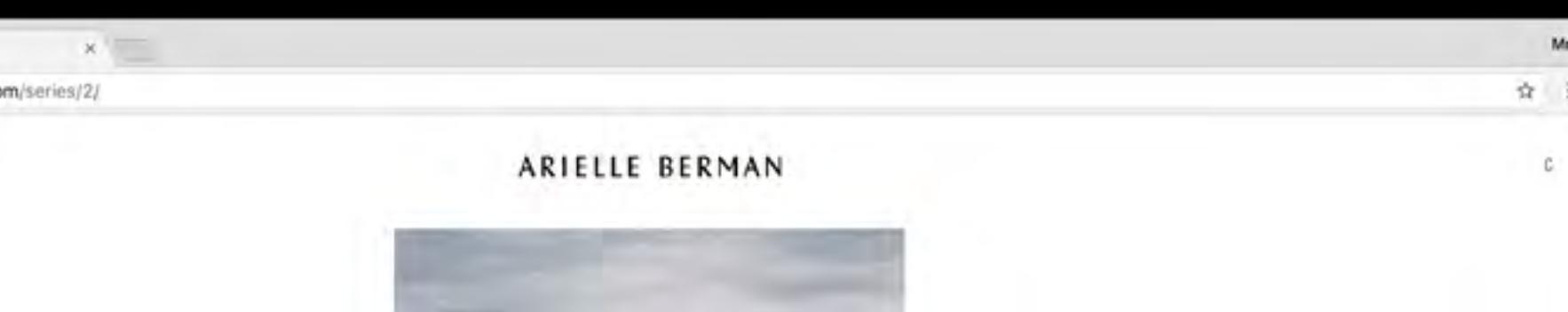
When Francis Upritchard took centre stage in that great historical conduit of all things Oriental, Venice, during the 53rd Venice Biennale in 2009, the curator Heather Galbraith observed that Upritchard "creates a place where histories and archives can be viewed anew, through playfully exploring aspects 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 Hawks 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



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# ARIELLE BERMAN



A,B



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↓

A screenshot of Arielle Berman's website. The page title is "ARIELLE BERMAN". It features a large photo of Arielle Berman smiling, wearing a white t-shirt with a graphic that includes the words "WAR" and "Peace". She is also holding a large bouquet of red roses. The URL in the address bar is "arielleberman.com/series/2/".

ARIELLE BERMAN

2  
9 | 9  
↓

A screenshot of Arielle Berman's website. The page title is "ARIELLE BERMAN". It features a large photo of Arielle Berman holding a hairdryer. In the top right corner, there is a small text overlay that says "CASTING". The URL in the address bar is "arielleberman.com/series/vacancy-office/".

ARIELLE BERMAN

CASTING →

2  
9 | 9  
↓

A screenshot of Arielle Berman's website. The page title is "ARIELLE BERMAN". It features a large photo of Arielle Berman's legs wearing USA socks. In the bottom right corner, there is a small text overlay that says "BOYS". The URL in the address bar is "arielleberman.com".

ARIELLE BERMAN

BOYS



Vacancy / OFFICE  
2 || 4  
↓



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)**

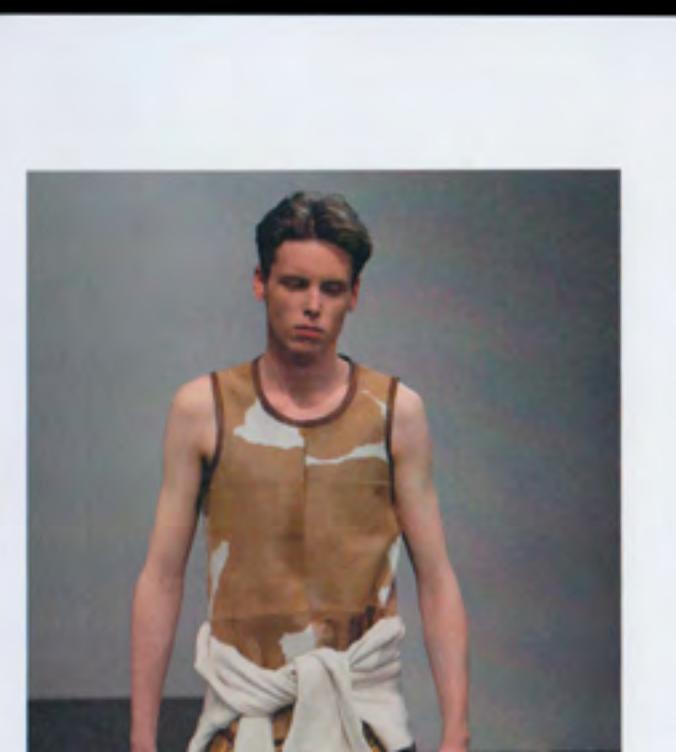
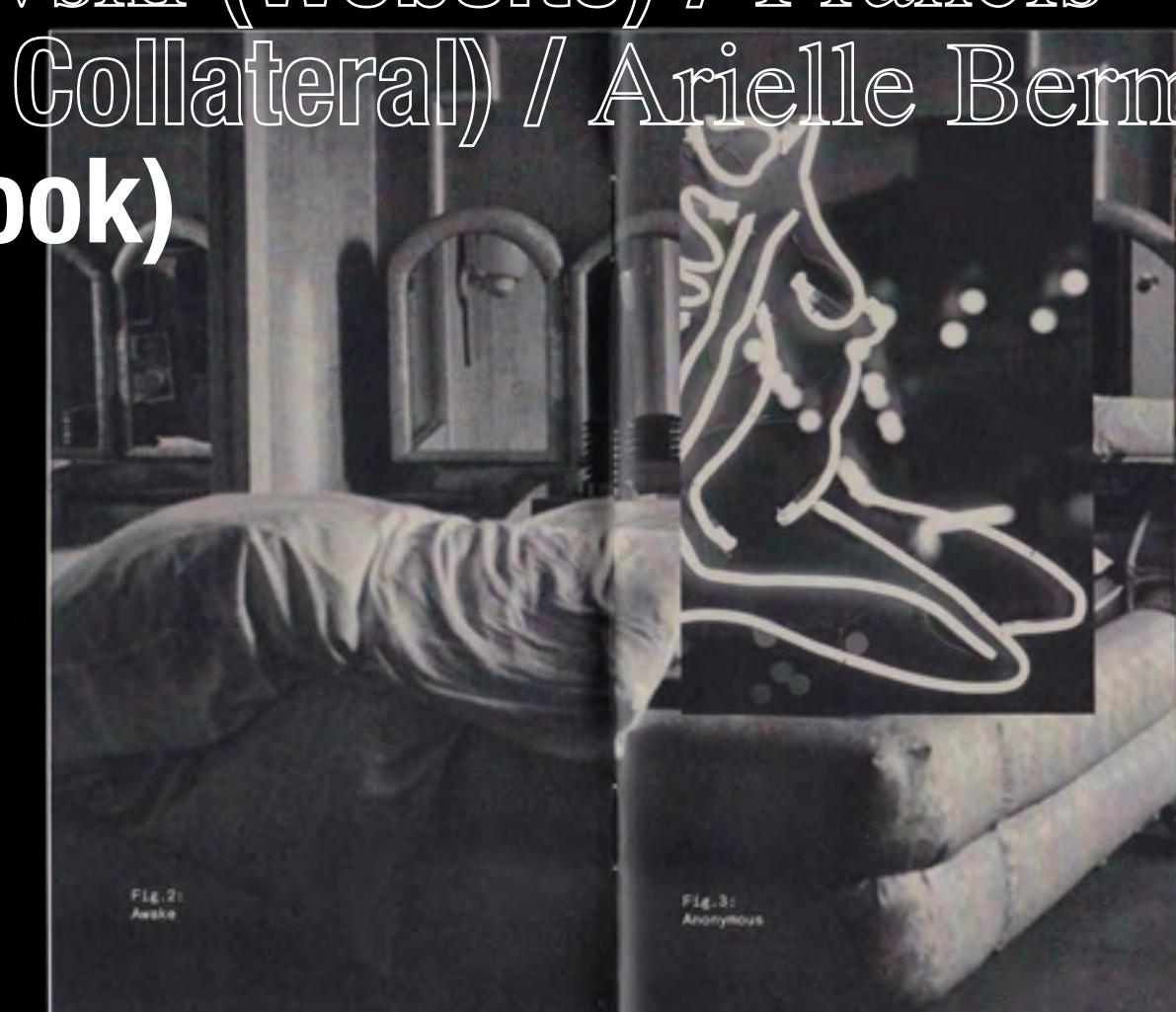
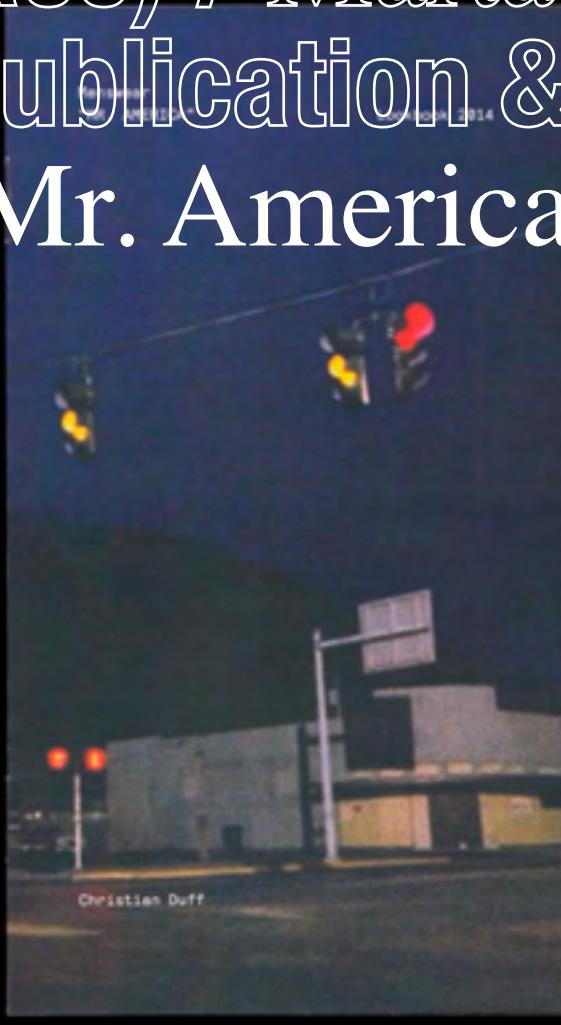
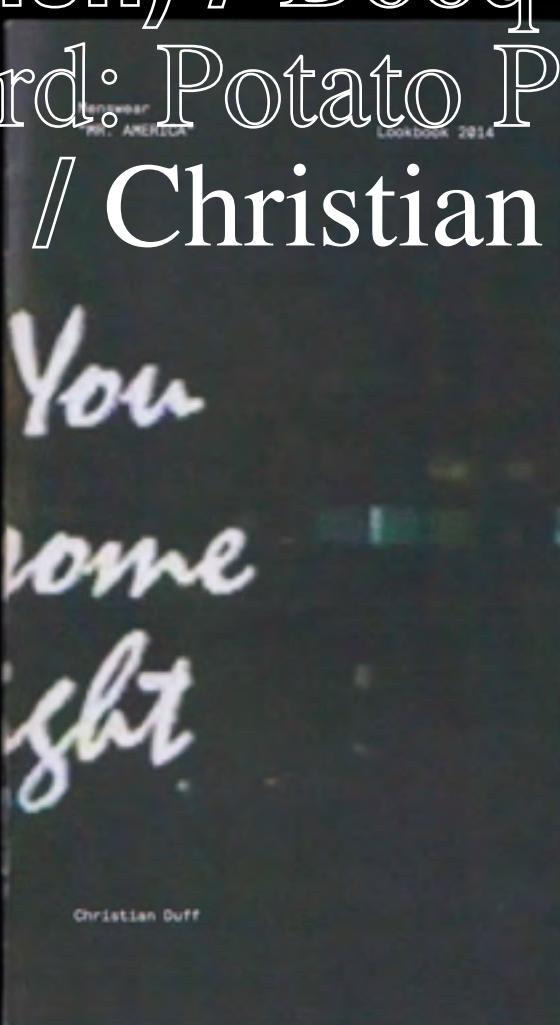




Fig.8:  
Flashbacks 1

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**