

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

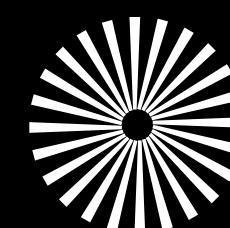
WORK

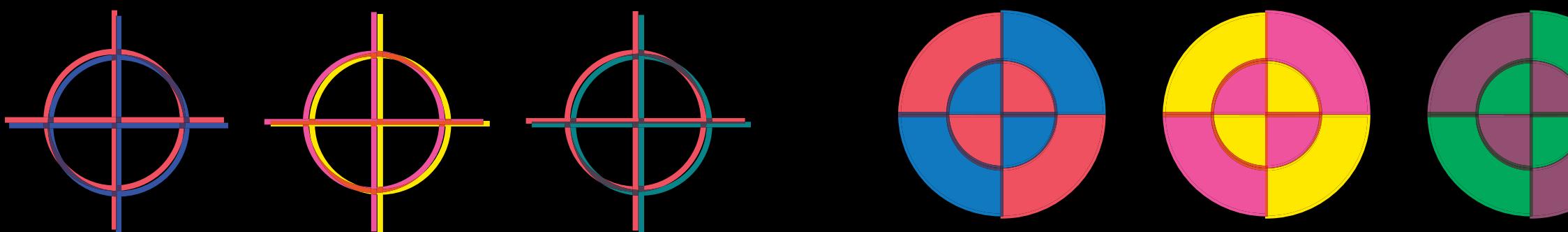
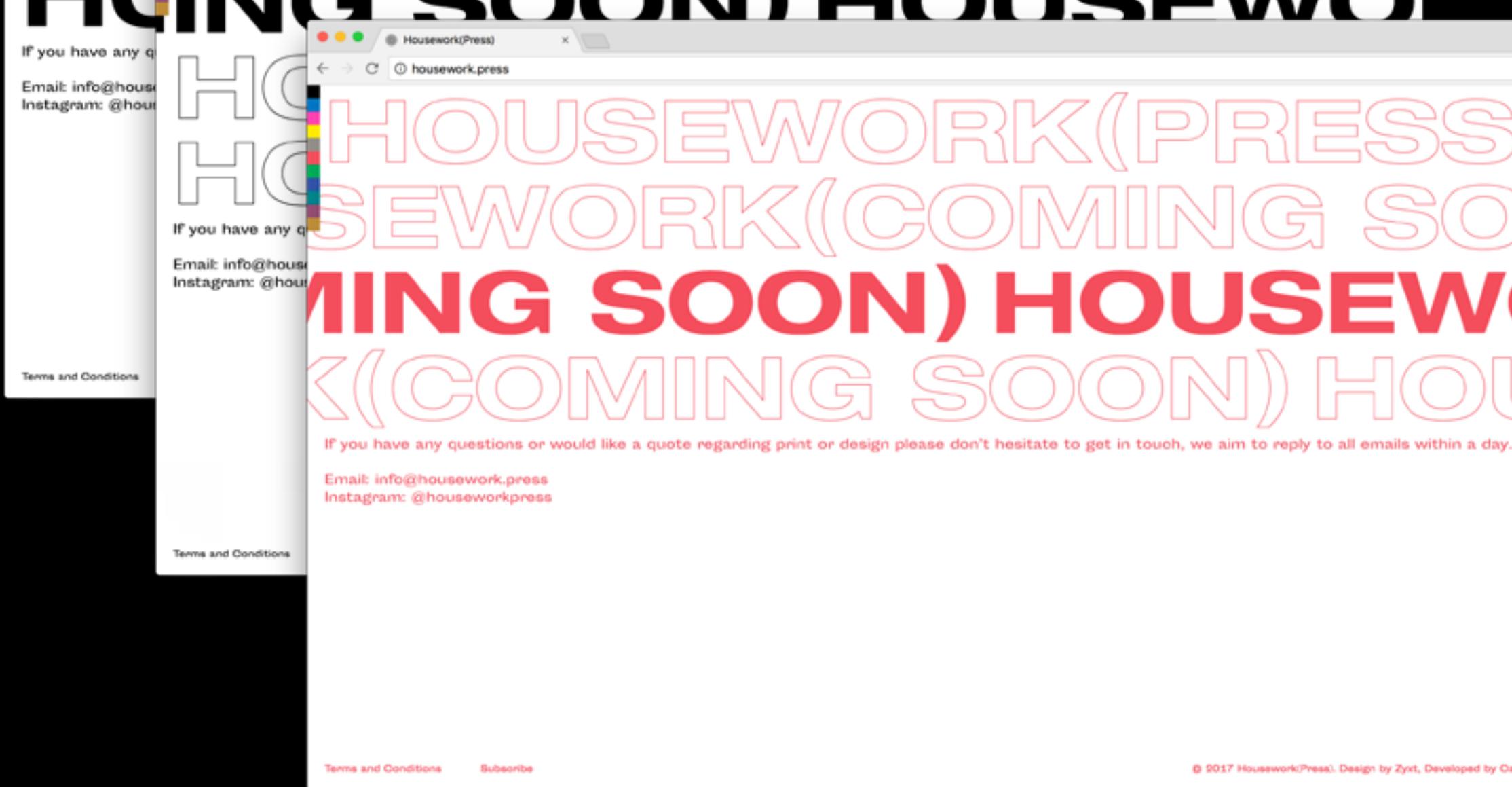
Three60, Graphic Designer / Aitor Throup, Graphic Designer / Åbäke, Graphic Designer

Housework(Press) (**Identity**) / Vetemon (**Typeface**) / Zyxt (**Website**) / FTB:
SLV, RBRR 000–099 (**Publication**) / But Now Space Was Part Of The Object¹
(**Publication**) / Booq (**Typeface**) / Marta Jakubowski (**Website**) / Francis
Upritchard: Potato Poem (**Publication & Printed Collateral**) / Arielle Berman
(**Identity**) / Christian Duff: Mr. America (**Lookbook**) / DSP (CSP); S1, E38
(**Publication**) / I Do Not Own These Monsters (**Cassette, Film, Music, Printed
Collateral**)

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HOUSEWORK(PRESS)

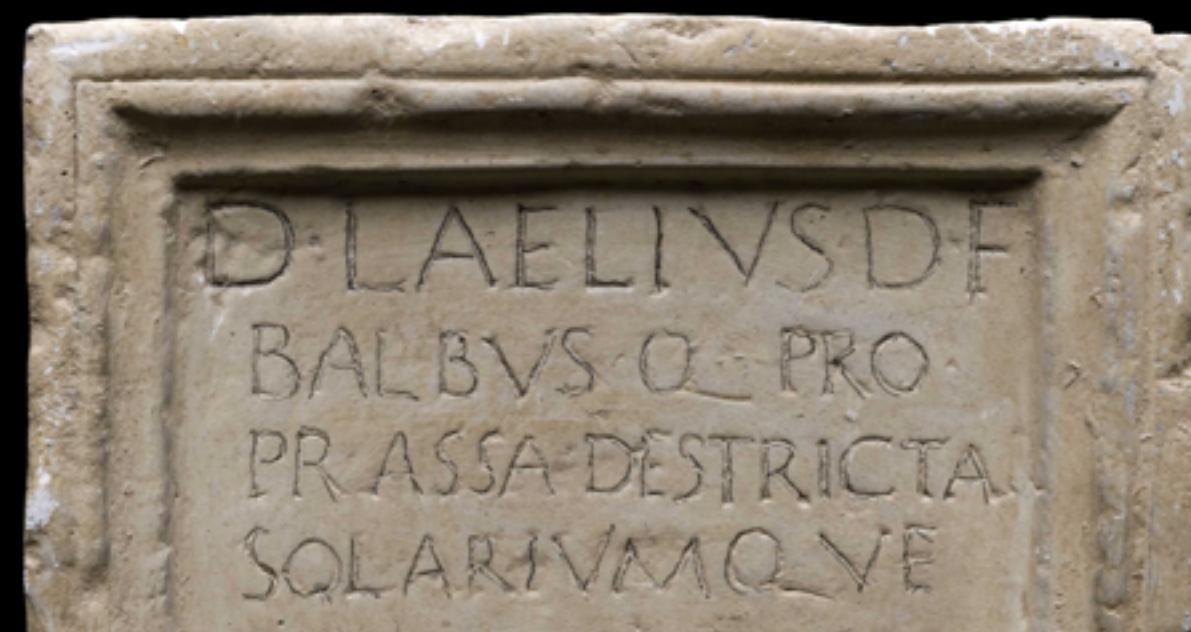




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VETEMON

DON'T TRY
ANYTHING ELSE

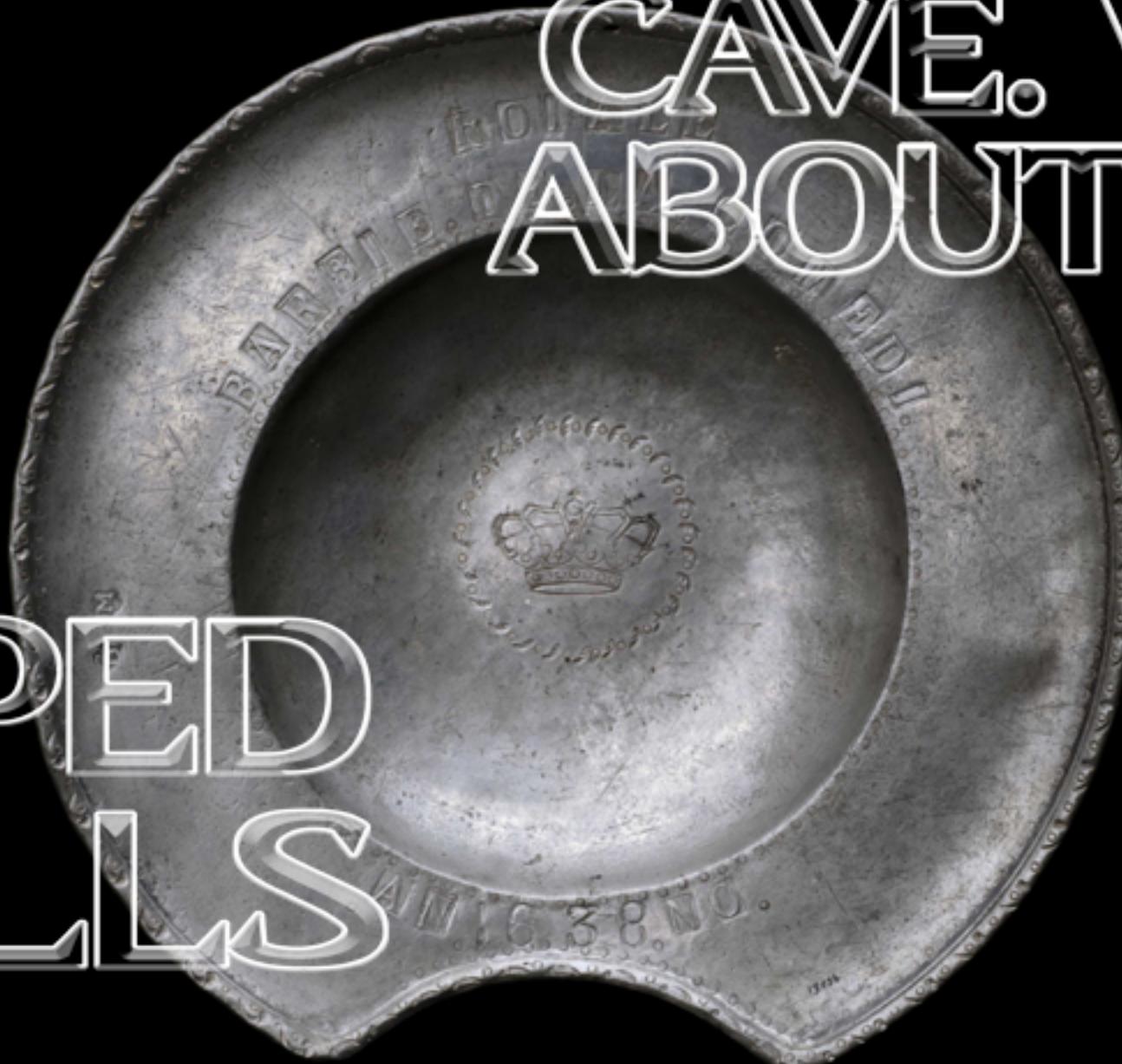


ANYTHING FUNNY
IN THE DARK

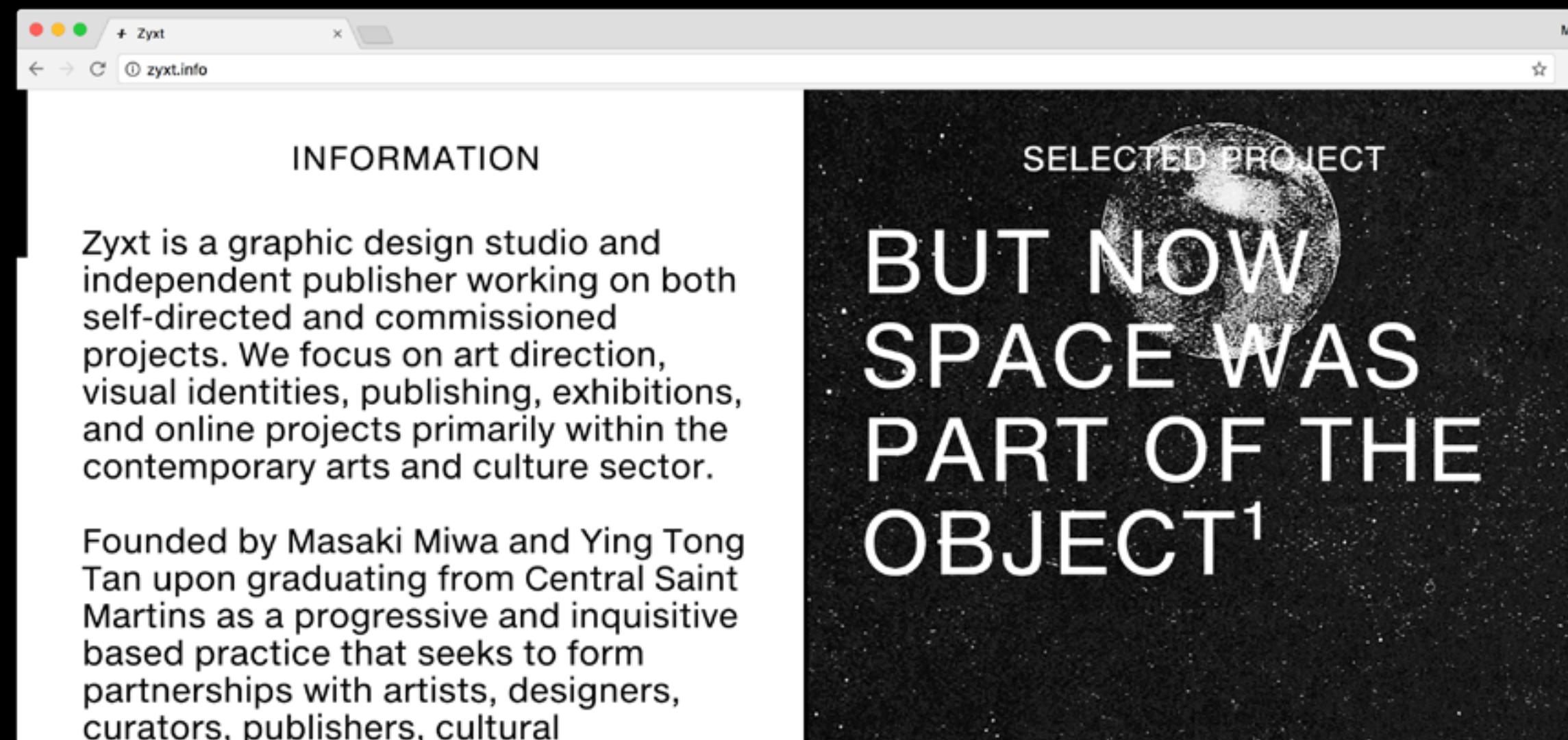


SUSPICIOUS
MEN ARE IN THE
CAVE. WHAT
ABOUT YOU?

DROPPED
MY BALLS



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organisations and institutions.

INFORMATION

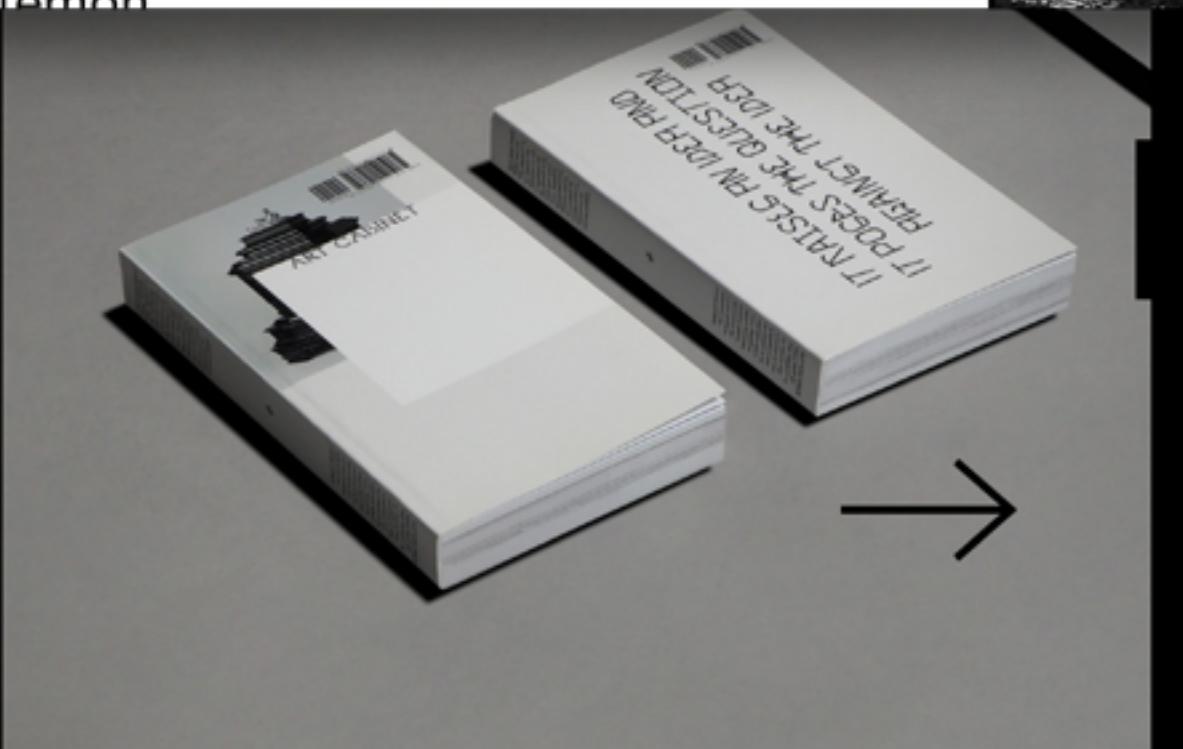
is a graphic design studio and independent publisher working on both self-directed and commissioned projects. We focus on art direction, visual identities, publishing, exhibitions, and online projects primarily within the contemporary arts and culture sector.

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

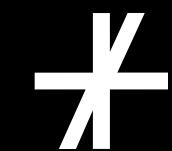
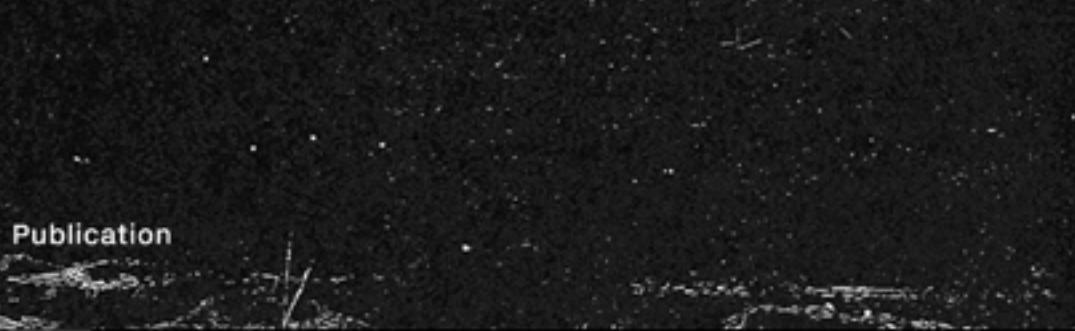
LIST OF PROJECTS

Vetemon



*BUT NOW SPACE WAS PART OF THE OBJECT*¹ is an inquiry into whether or not a typeface can be absorbed into its own environment. A typeface whose identity becomes positive space, content. False protagonists. A typeface whose identity is transcribed lectures by John Berger from Booksfromthefuture images.

A publication by Masaki Miwa
The Multiple Lives of a Black Typeface



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Miwa and Ying Tong
from Central Saint
Martins is a progressive and inquisitive
arts practice that seeks to form
partnerships with artists, designers,
curators, publishers, cultural
organisations and institutions.

PROJECTS

as Part Of The Object¹

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)



OF PROJECTS

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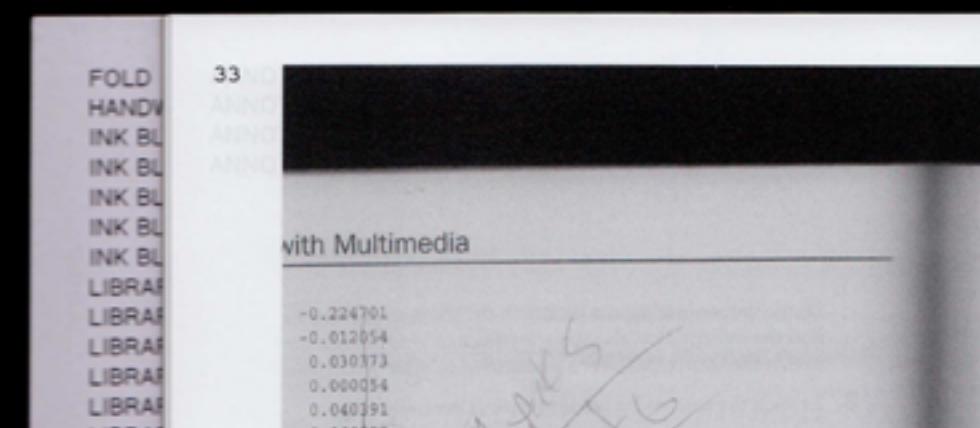
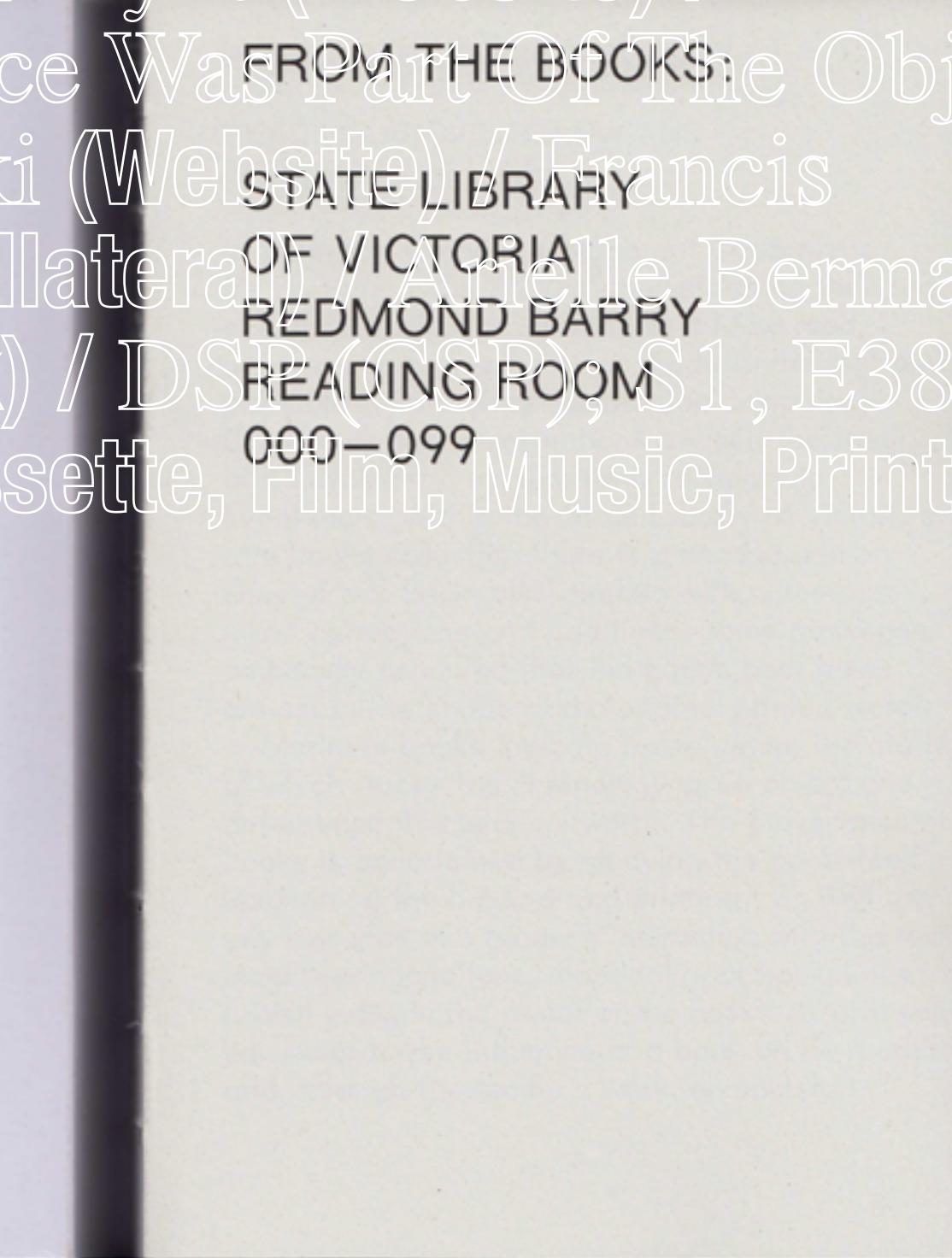
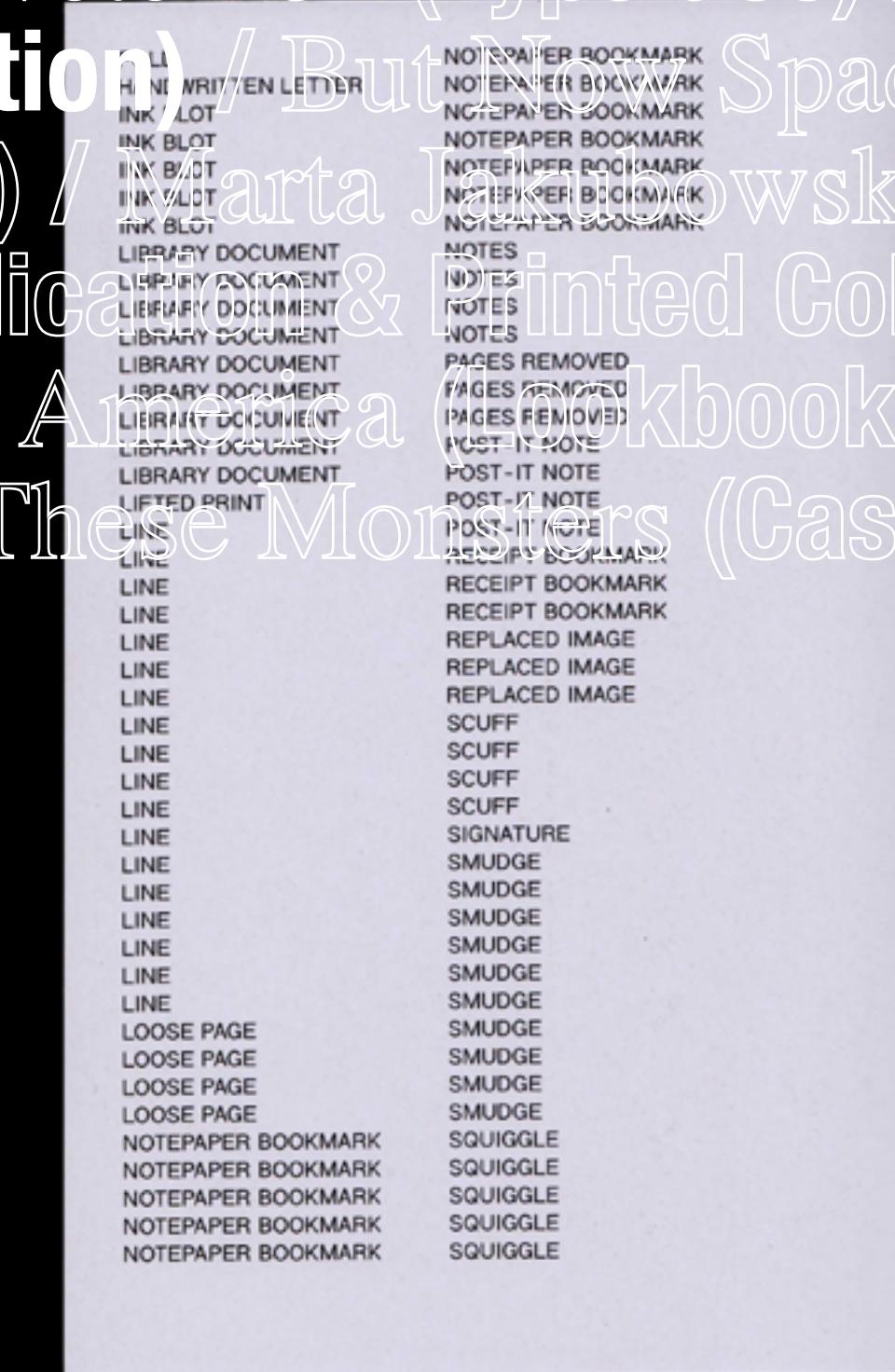
Vetemon

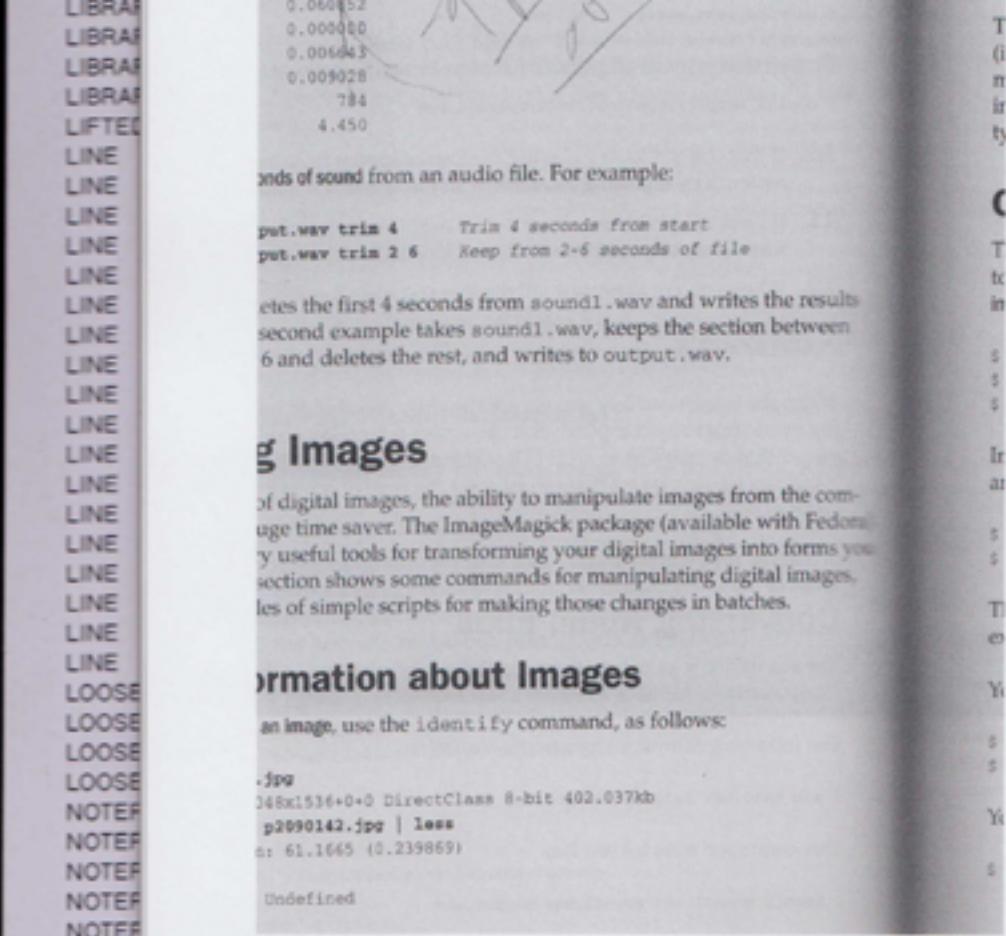
SELECTED PROJECT

BOOOQ

Typeface | Contribution

Housework(Press) (Identity) / Vetemon (Typeface) / Zyxt (Website) / FTB:
SLV, RBRR 000-099 (Publication) / But Now Space Was Part Of The Object¹
(Publication) / Boog (Typeface) / Marta Jakubowski (Website) / Francis
Upritchard: Potato Poem (Publication & Printed Collateral) / Arielle Berman
(Identity) / Christian Duff: Mr. America (Cookbook) / DSP (CSP), S1, E38
(Publication) / I Do Not Own These Monsters (Cassette, Film, Music, Printed
Collateral)





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
```

etes 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 identify information about an image, use the `identify` command, as follows:

```
.jpg
348x1536+0+0 DirectClass 8-bit 402.037kb
p2090142.jpg | less
d: 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*, Penguin Modern Classics, Penguin

[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.

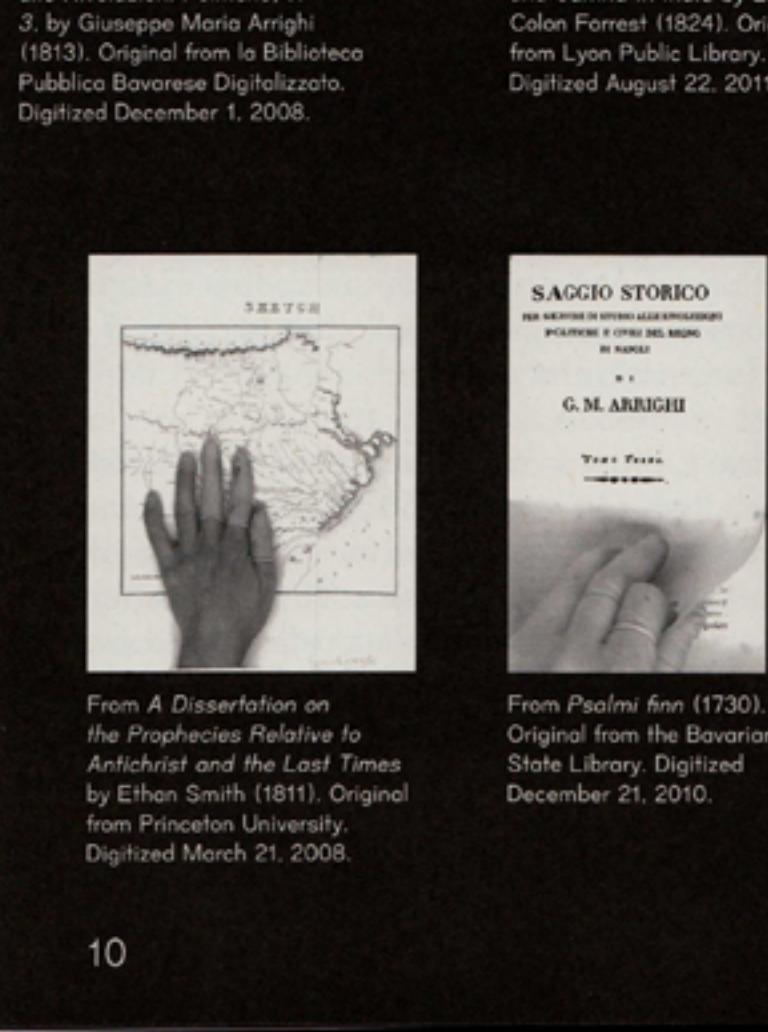
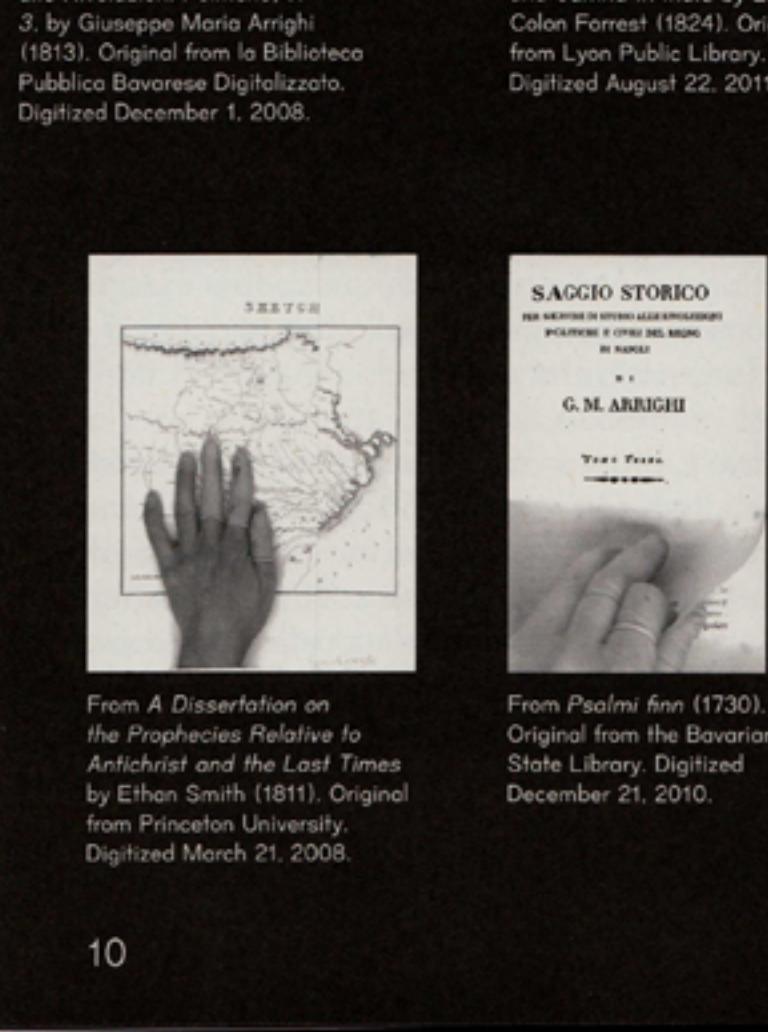
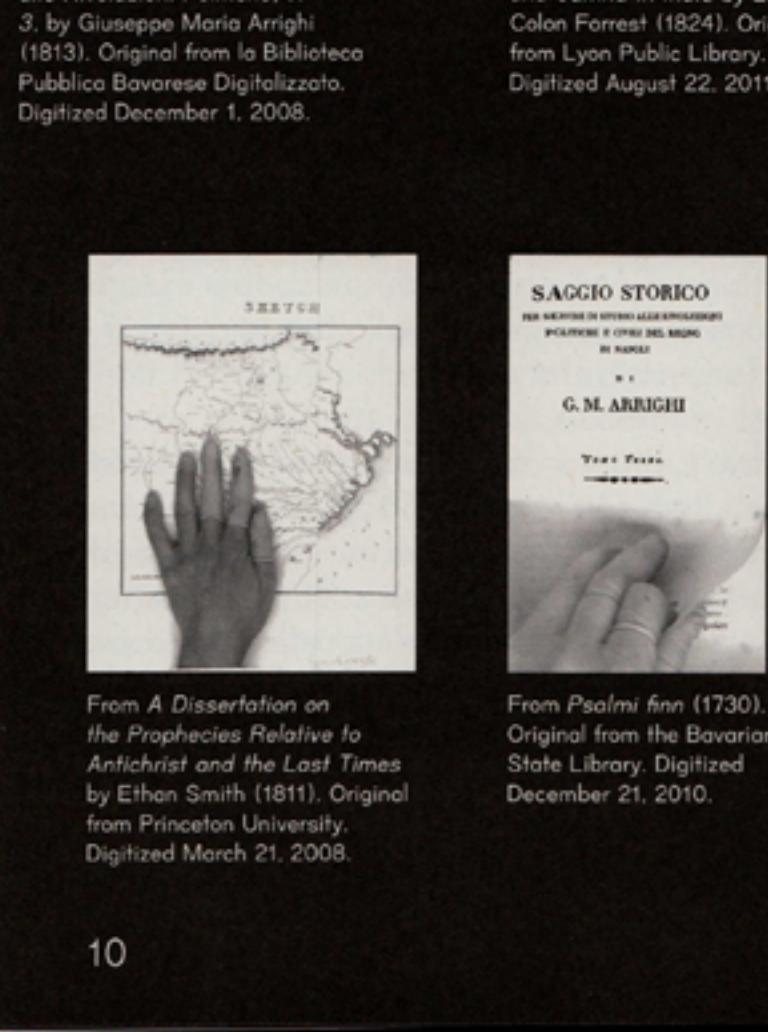
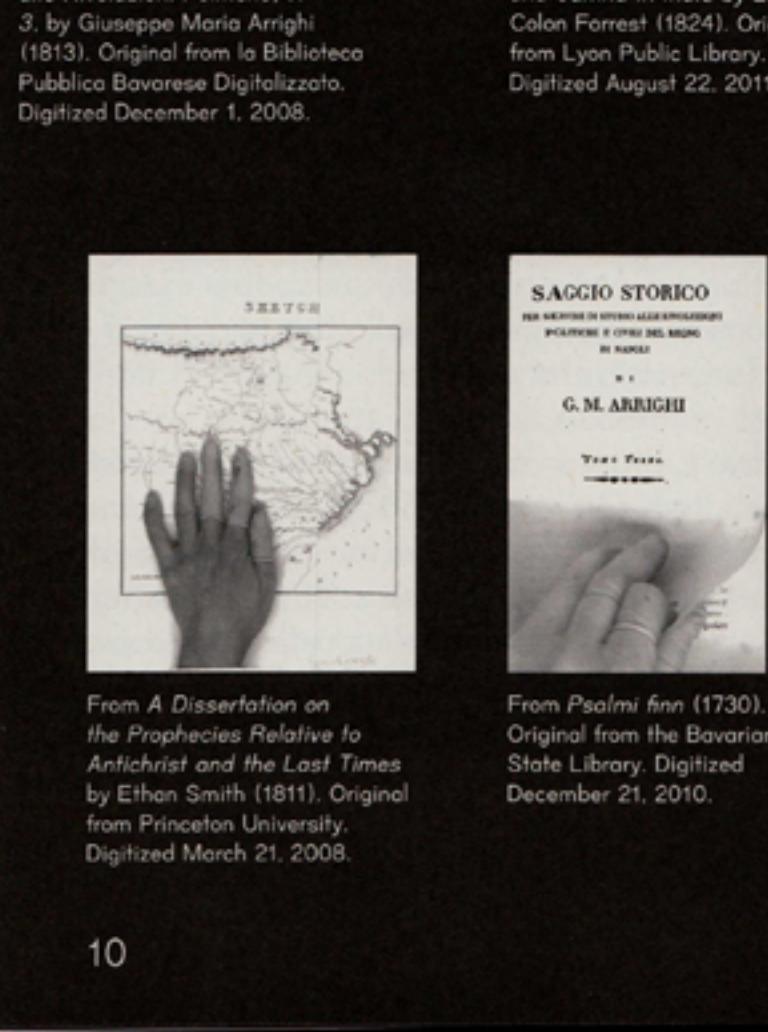
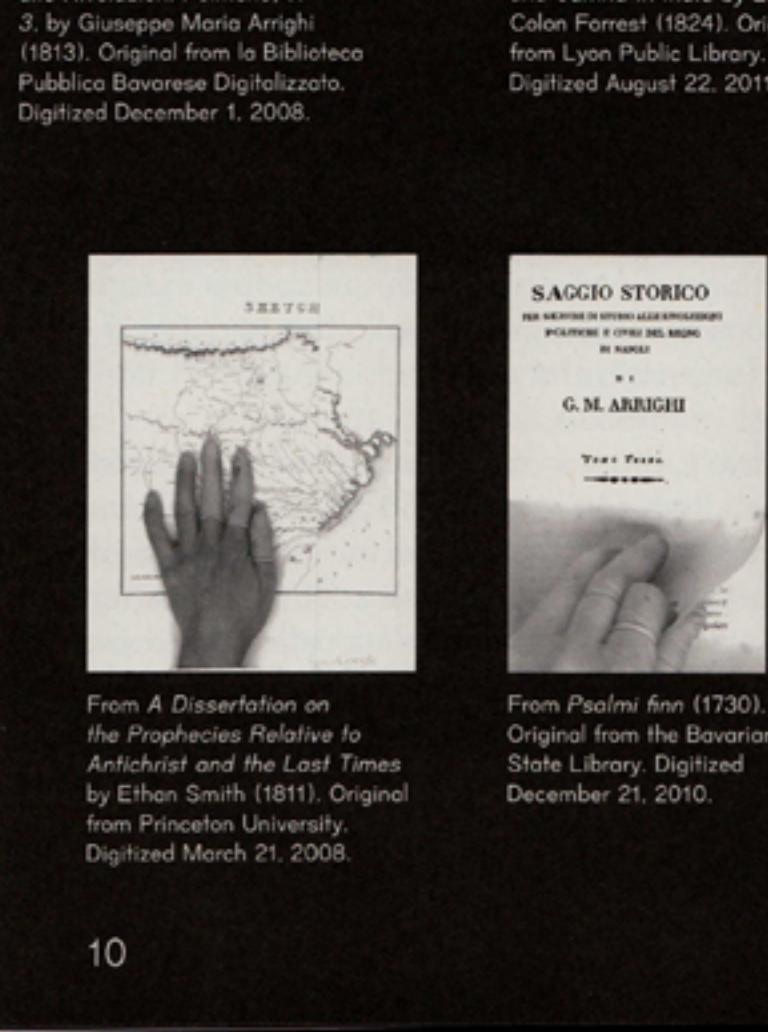
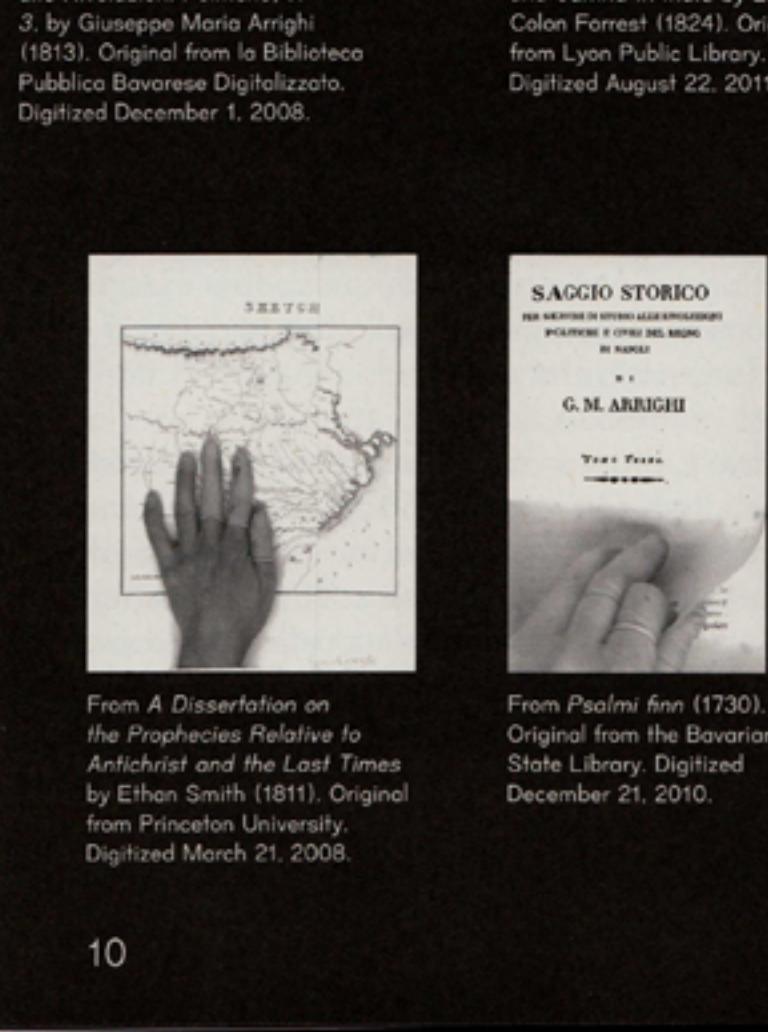
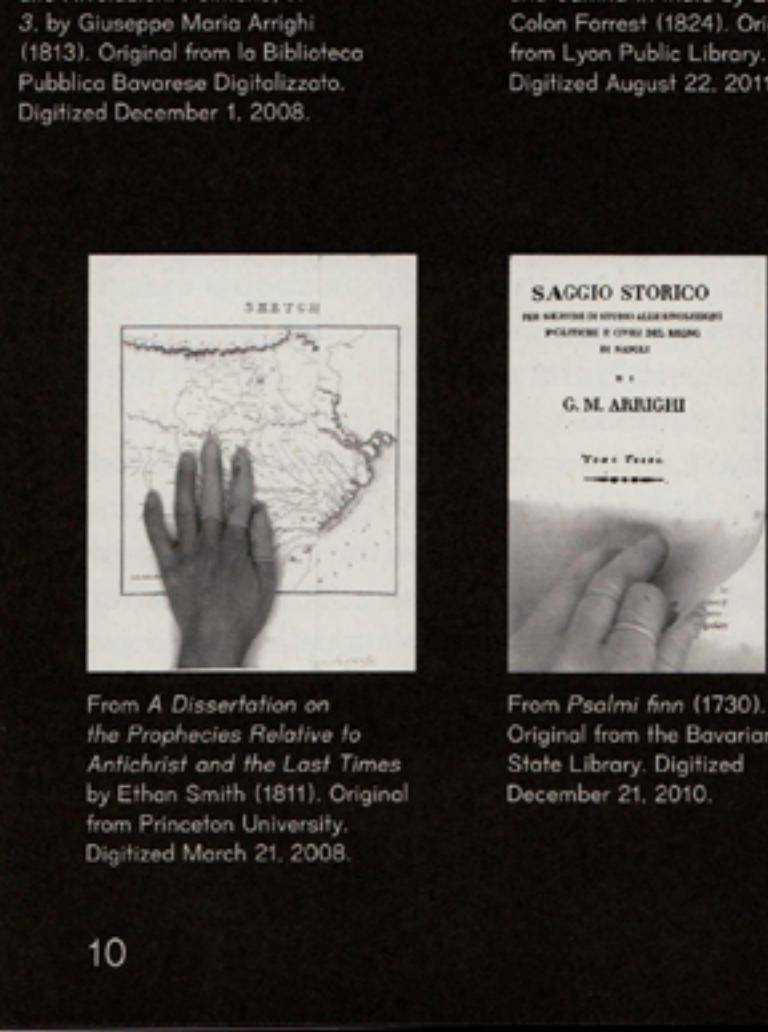
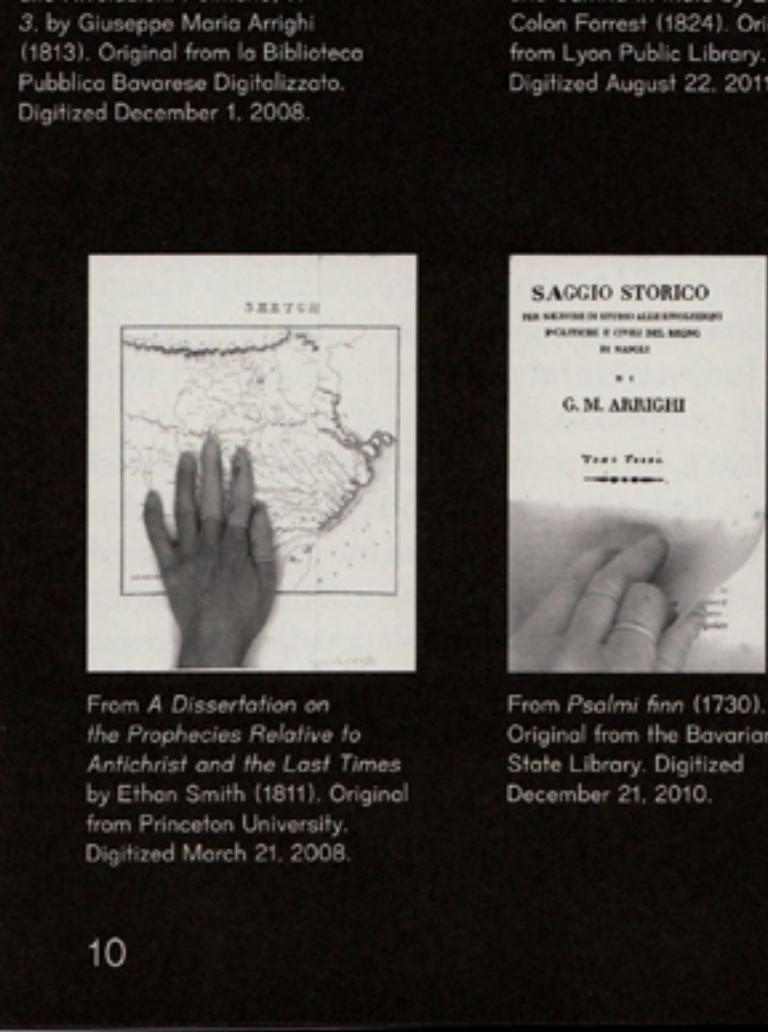
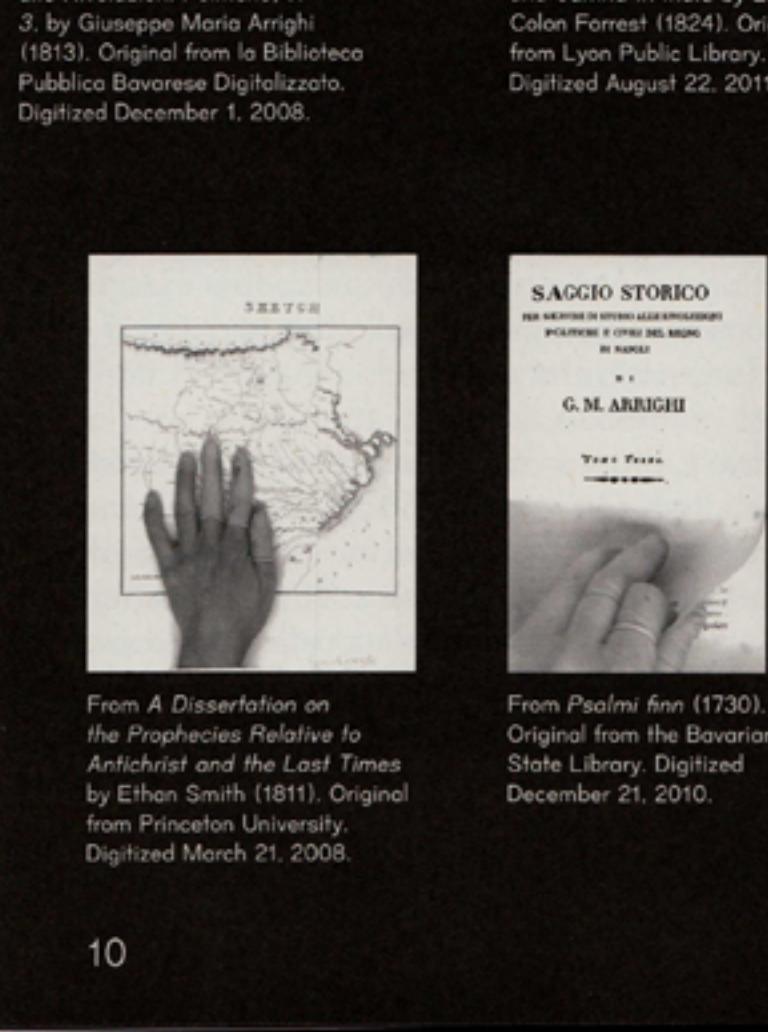
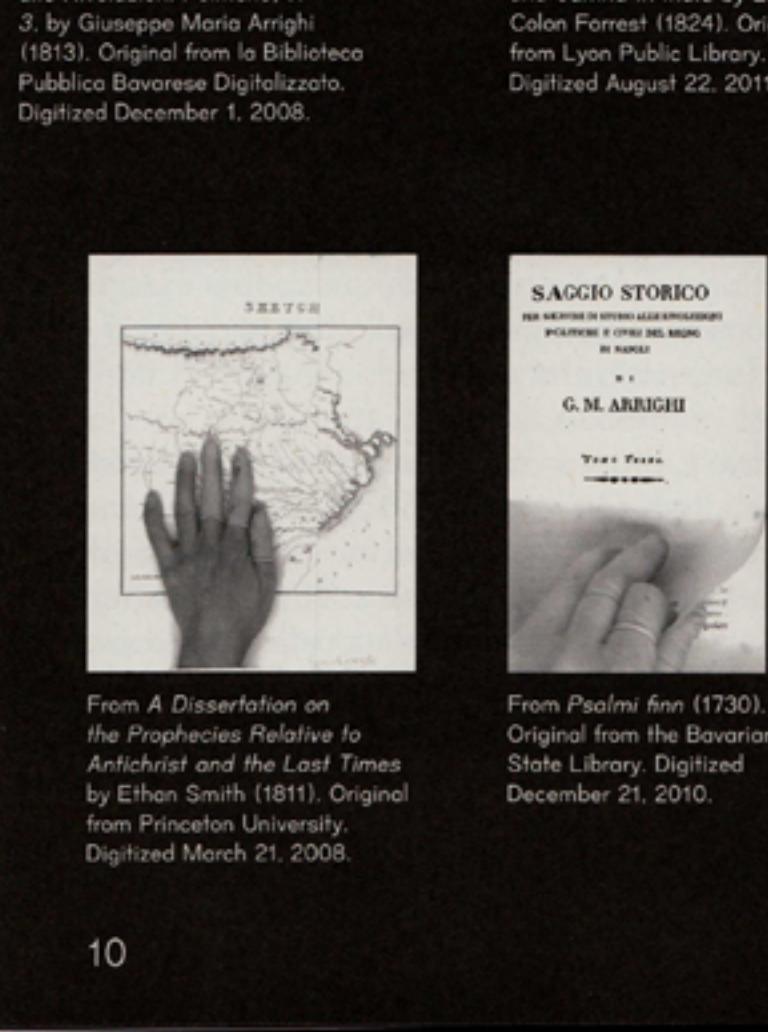
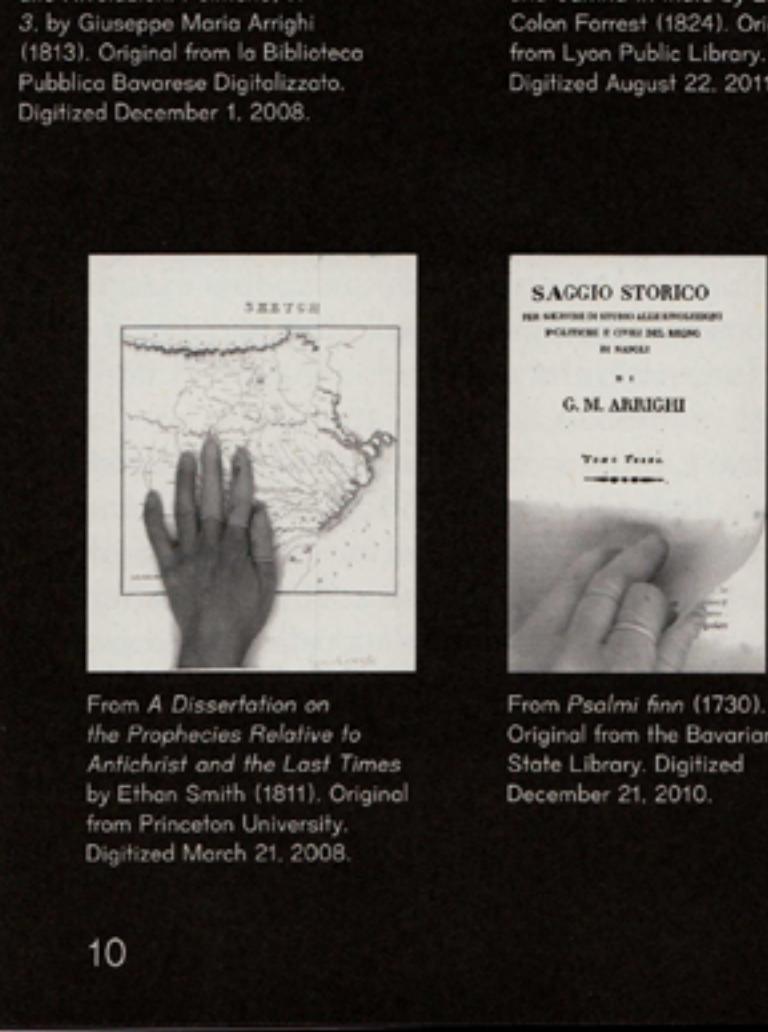
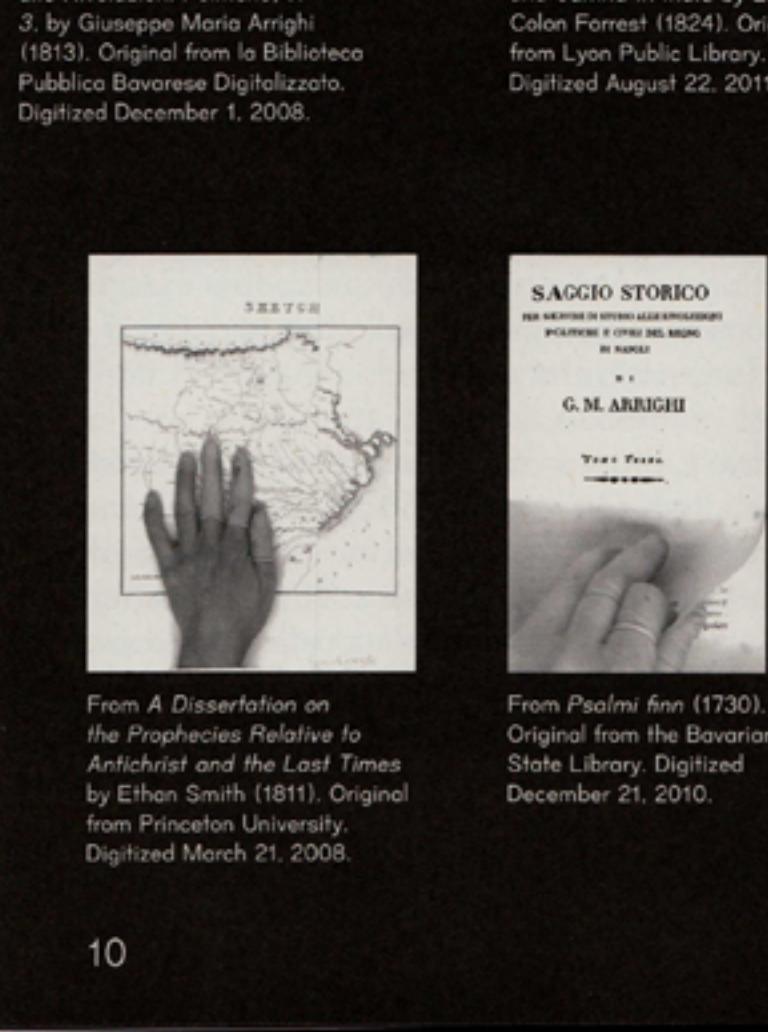
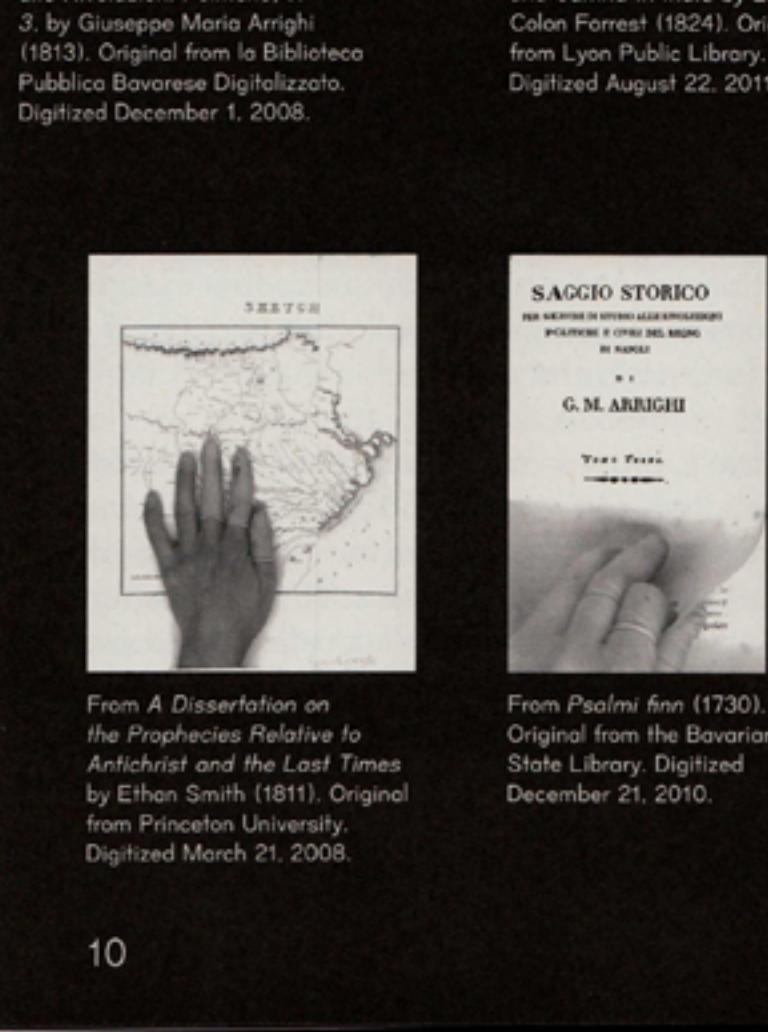
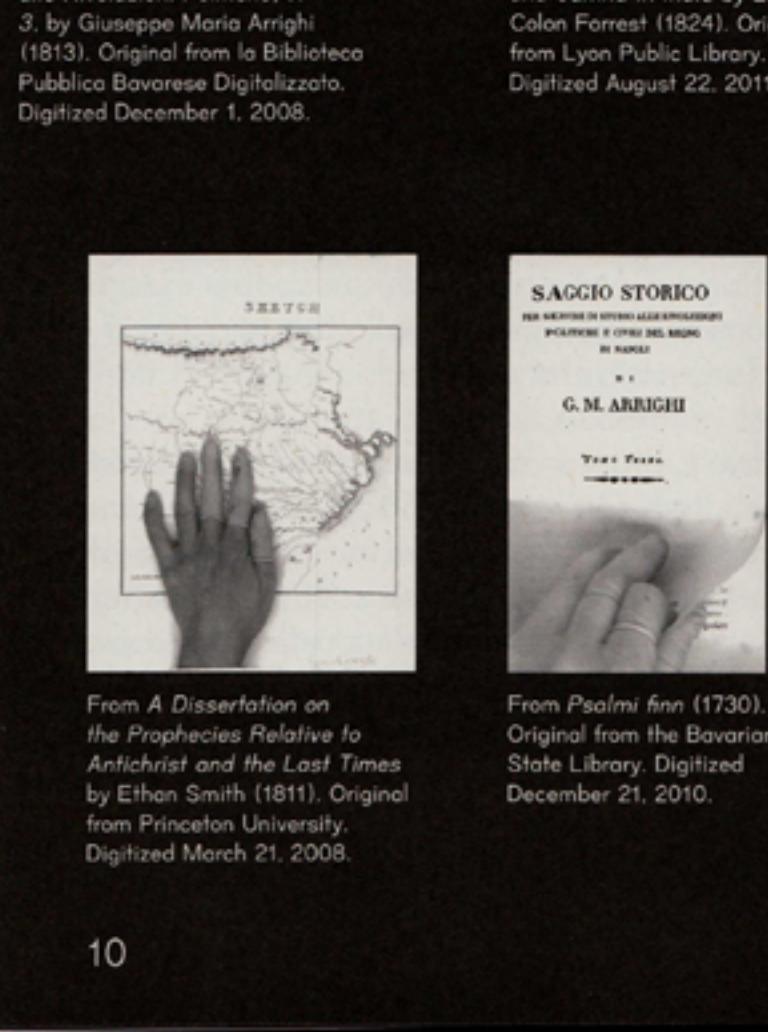
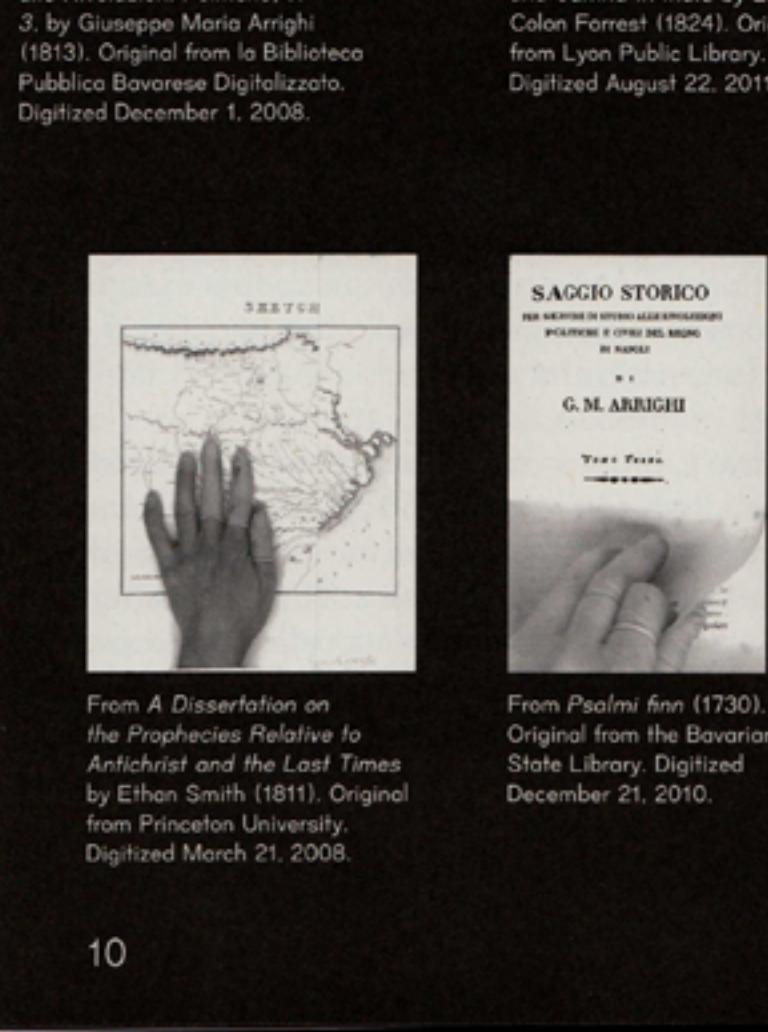
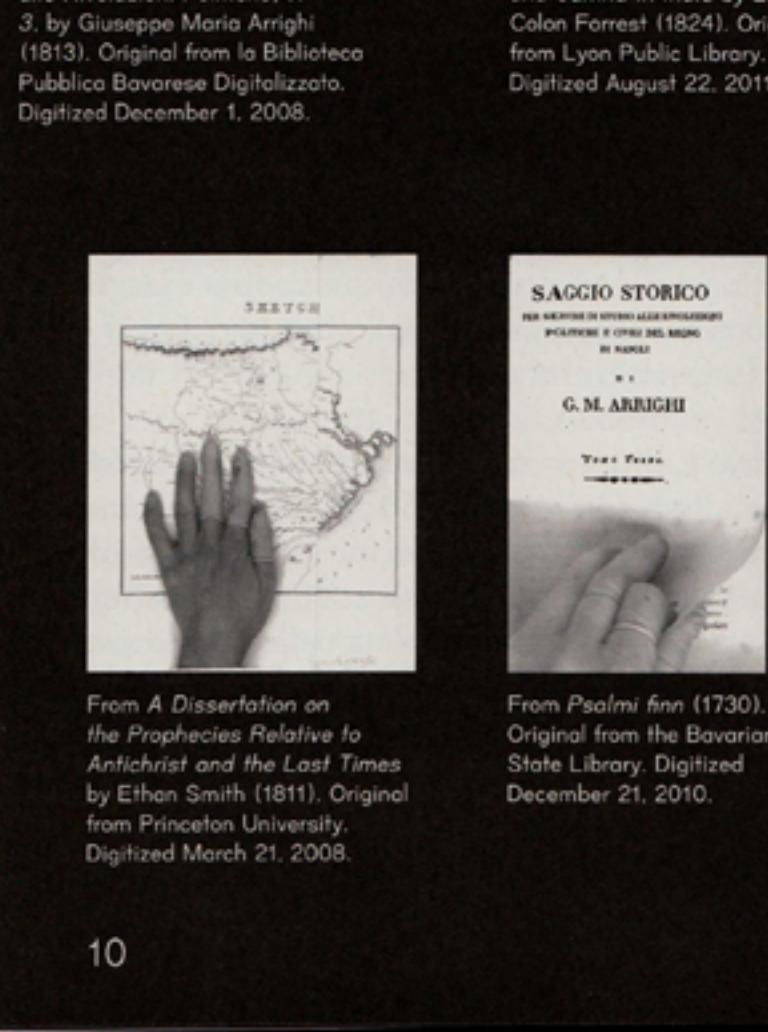
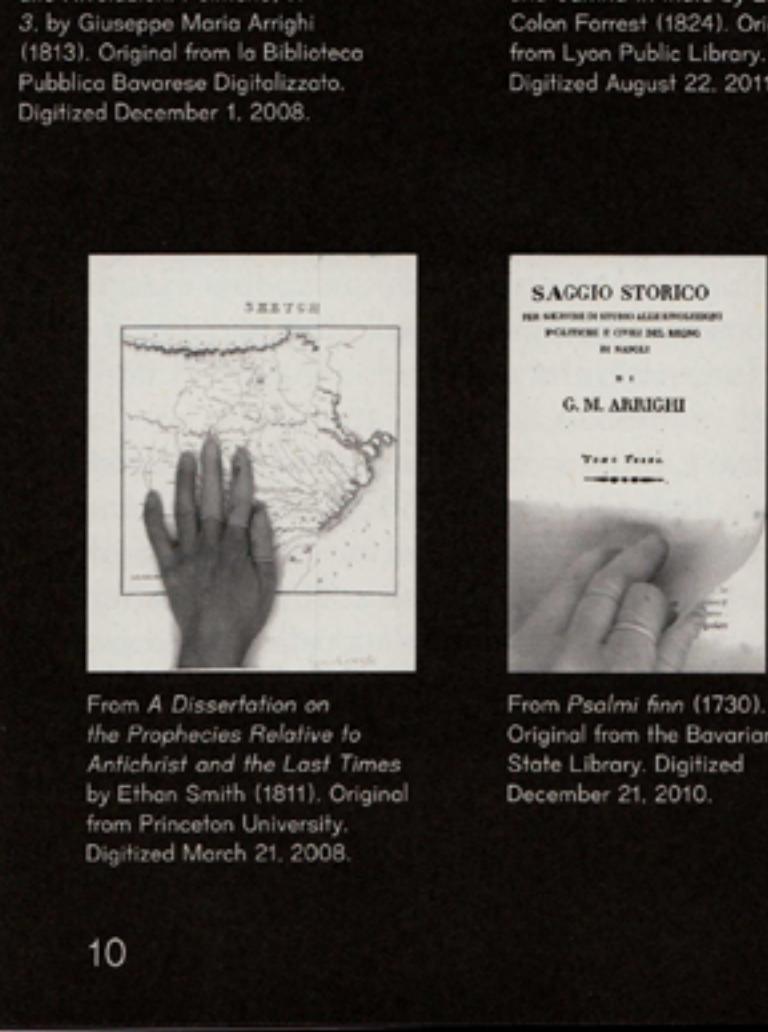
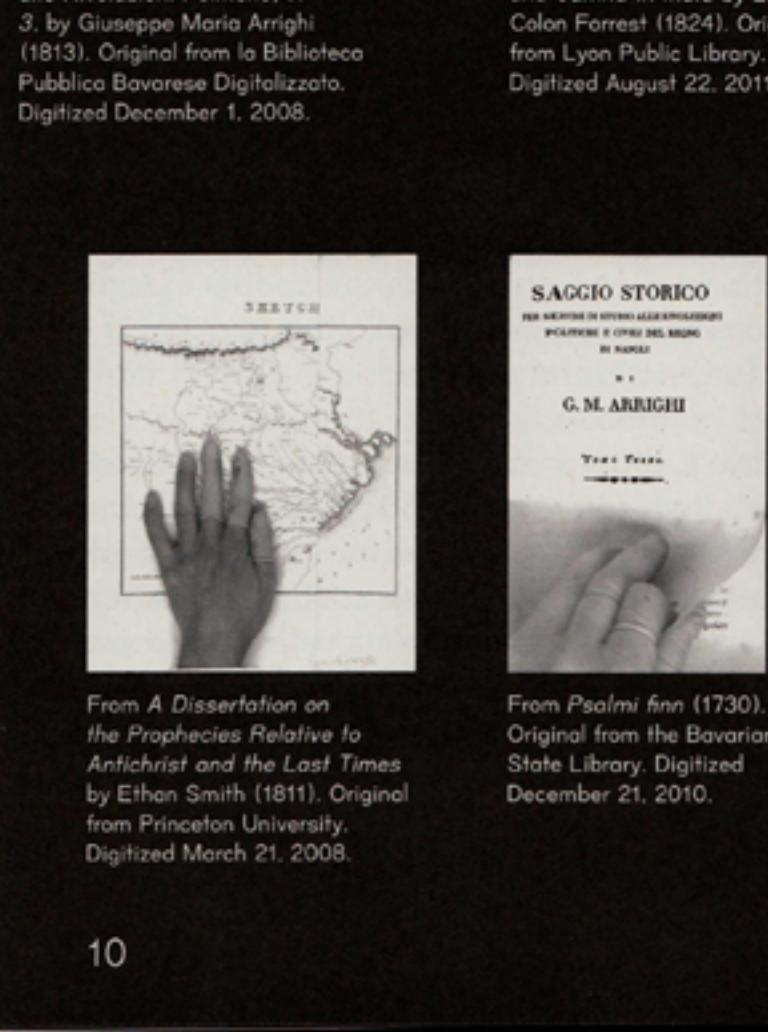
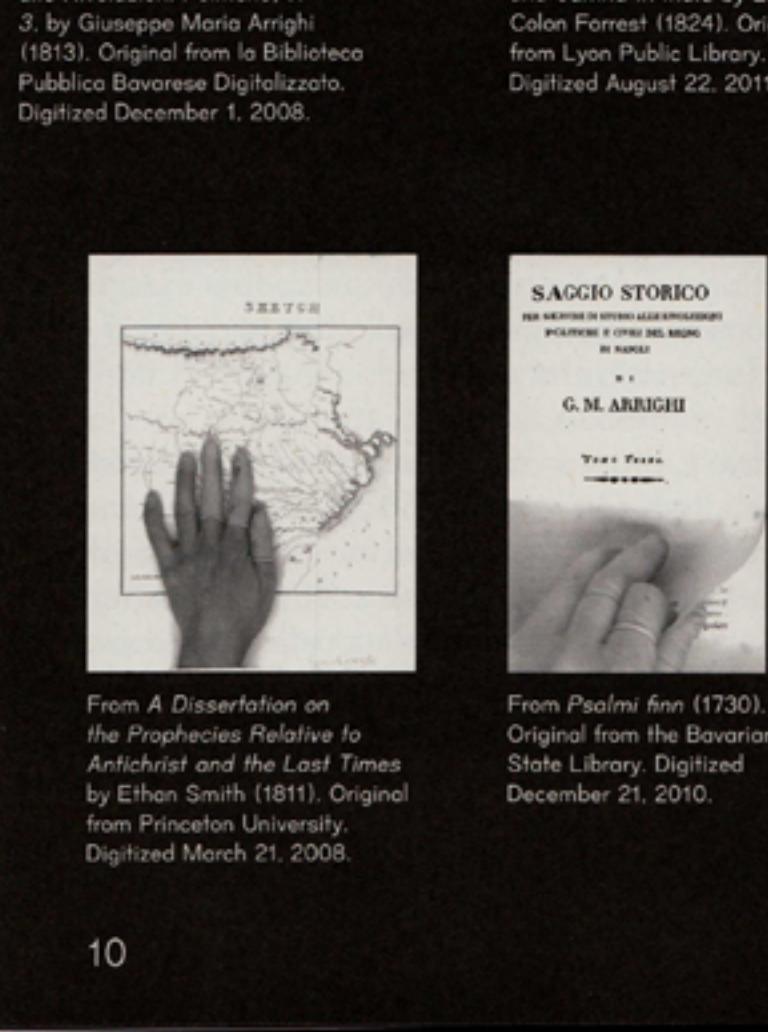
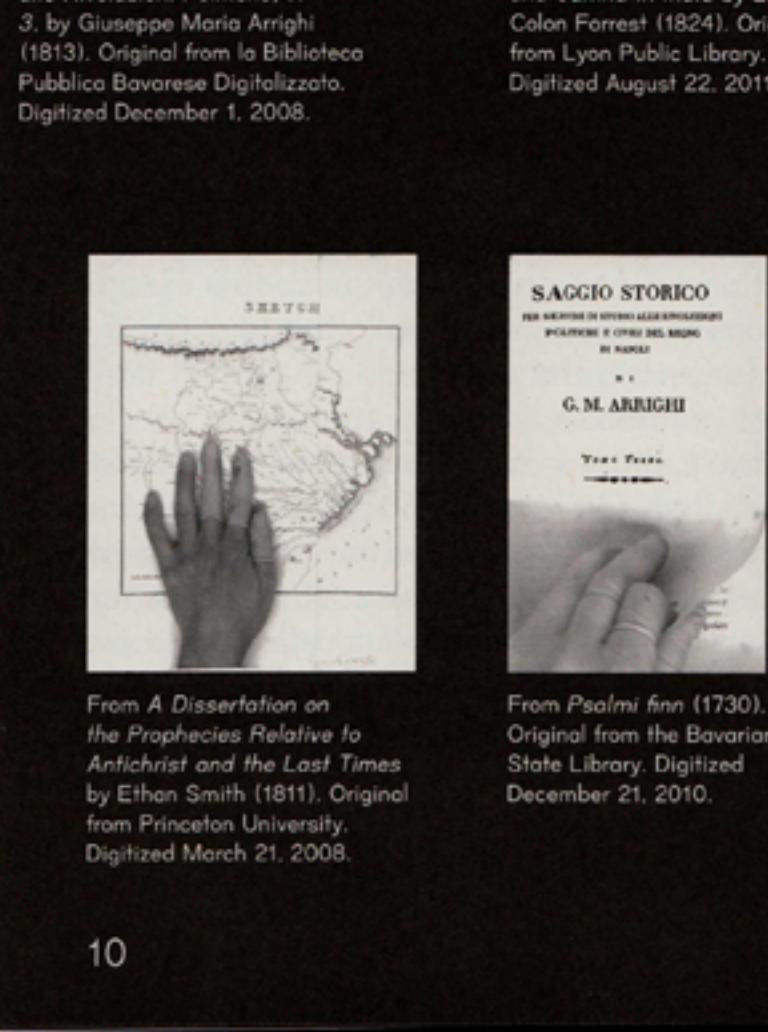
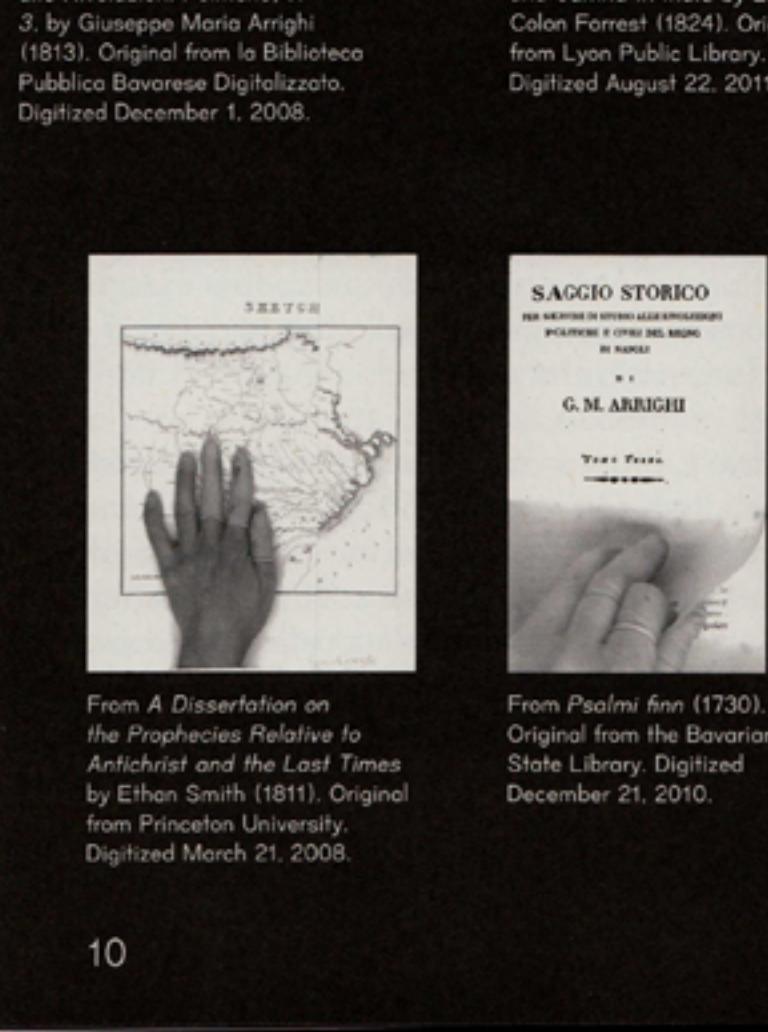
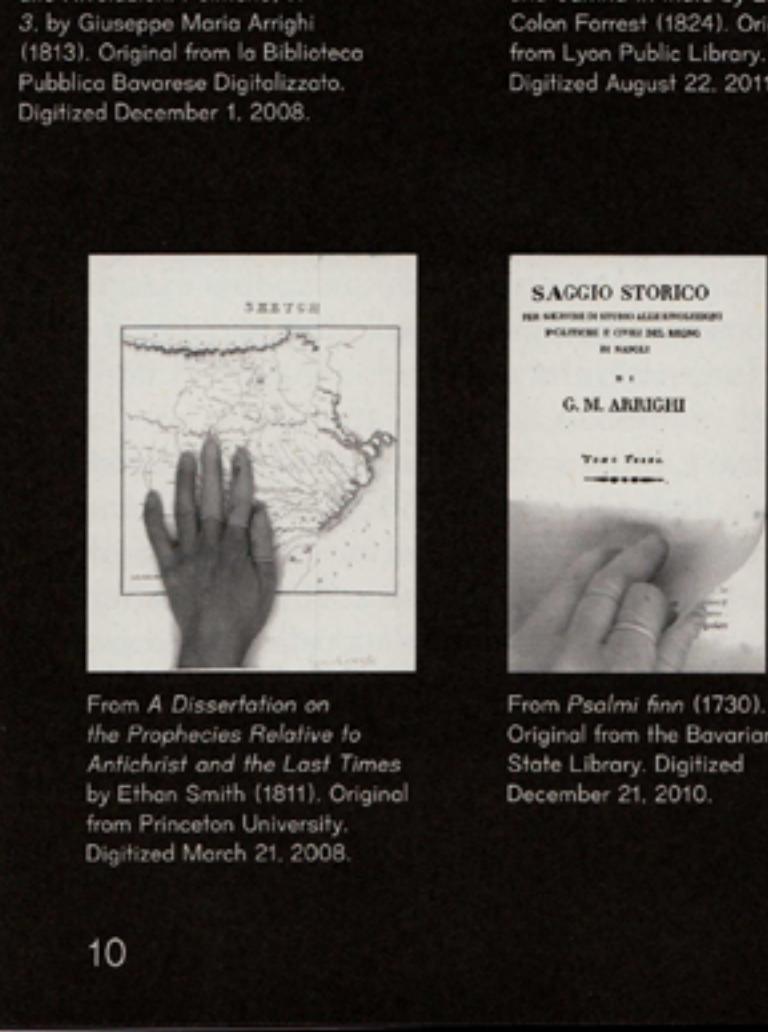
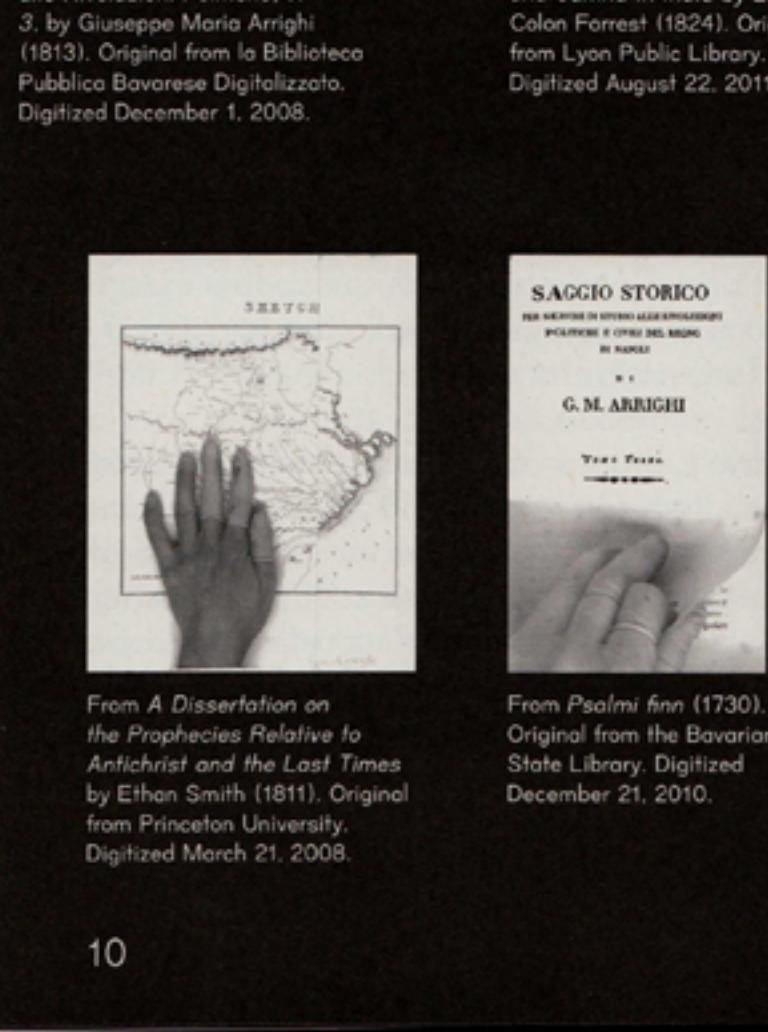
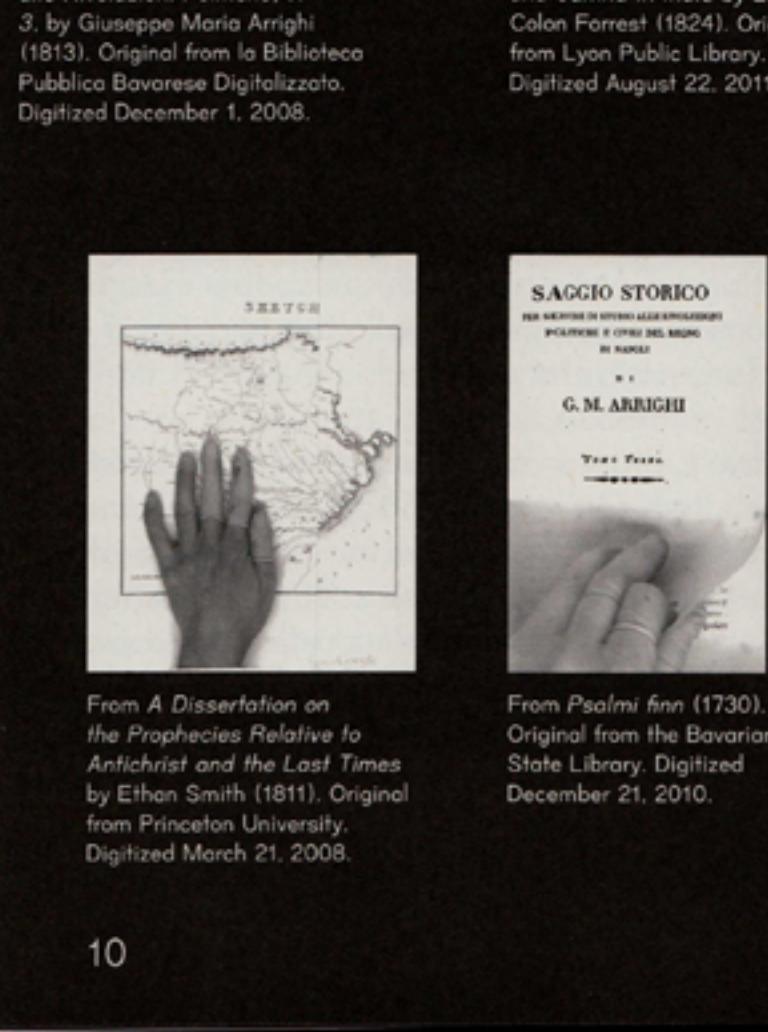
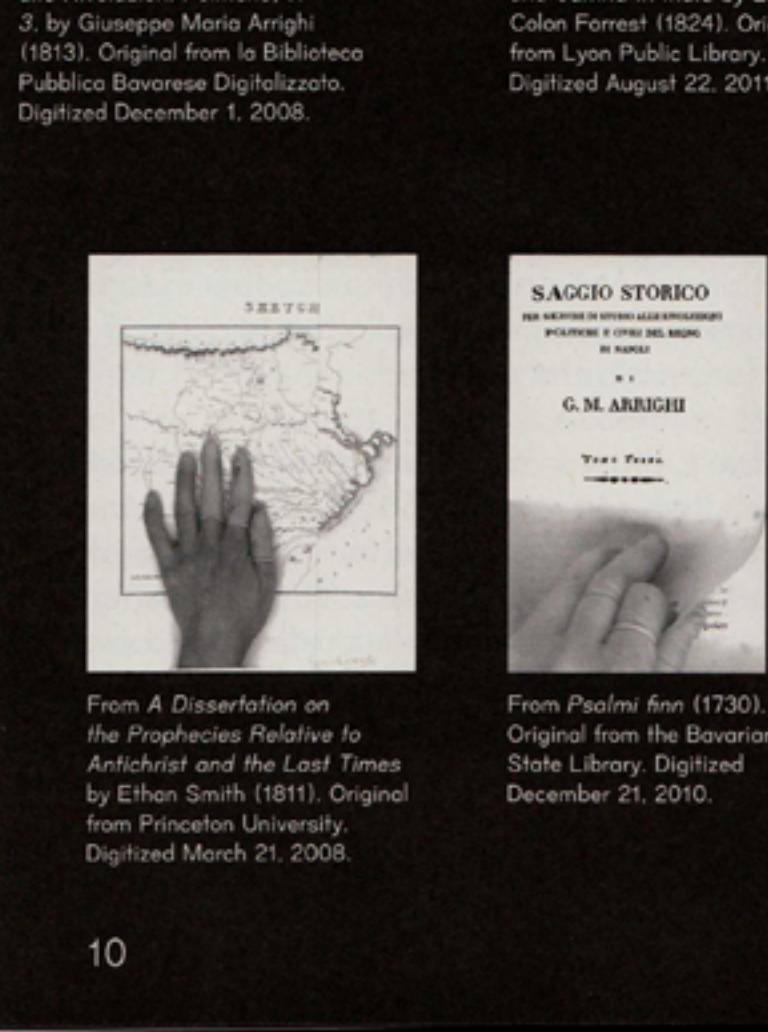
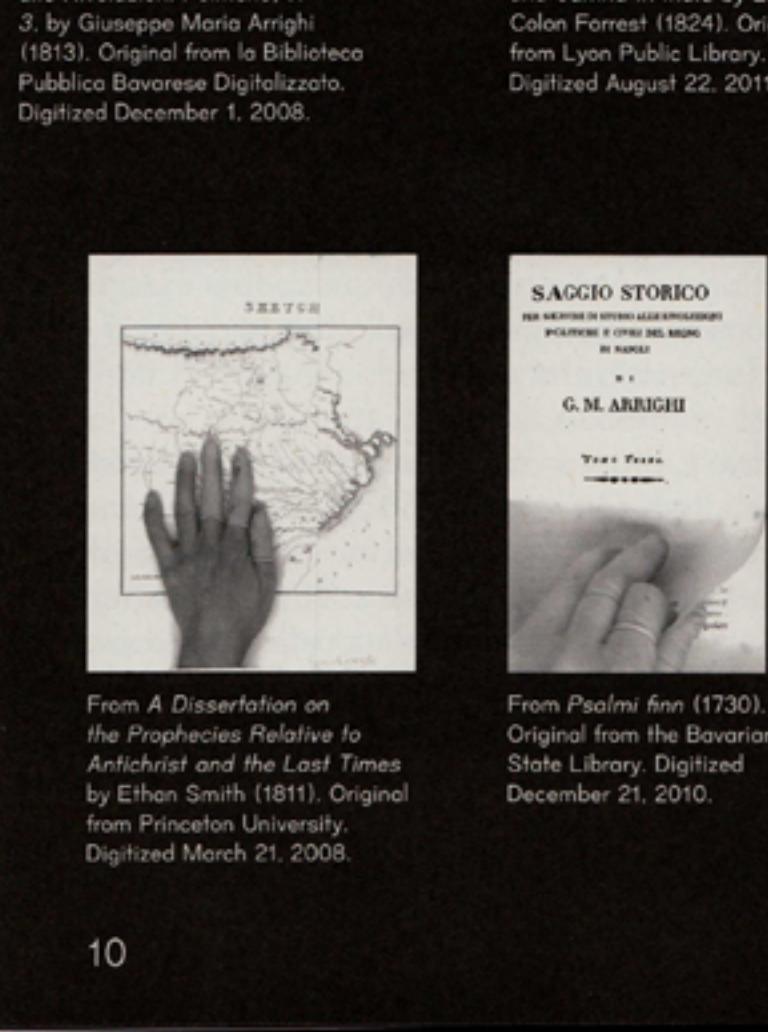
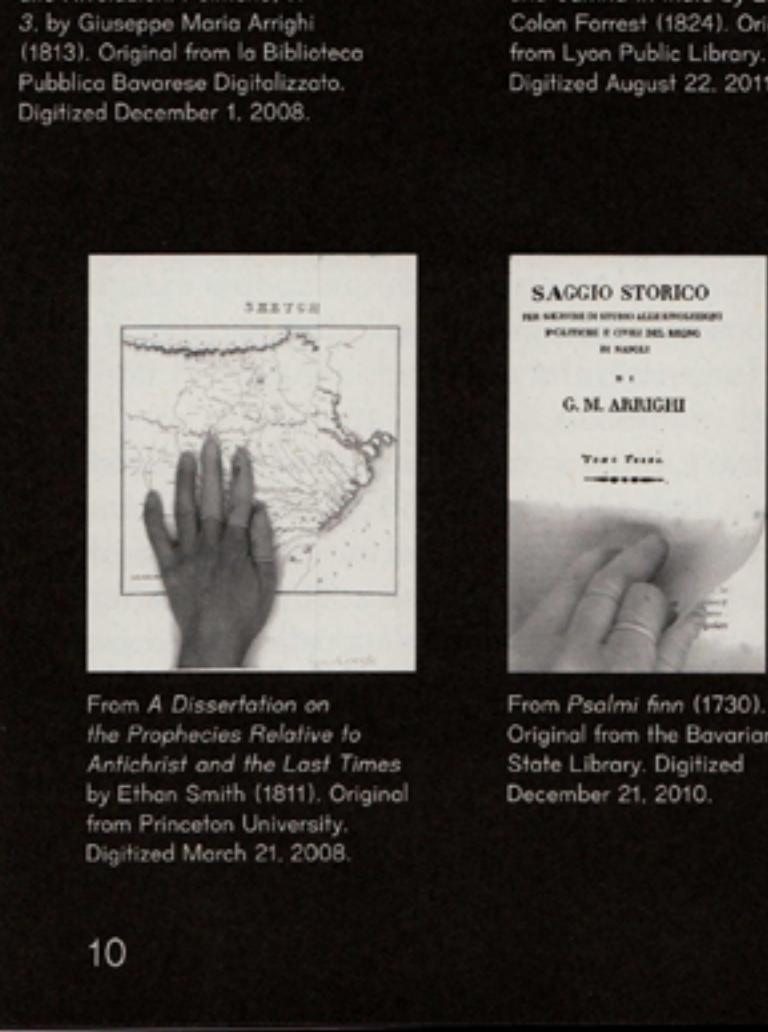
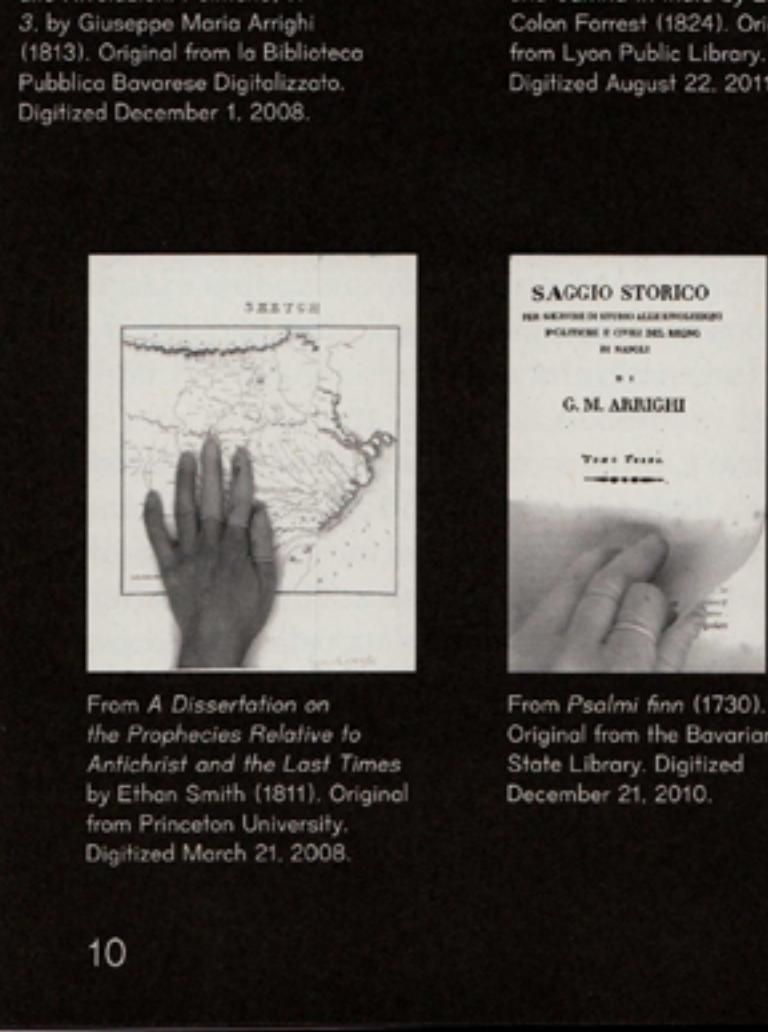
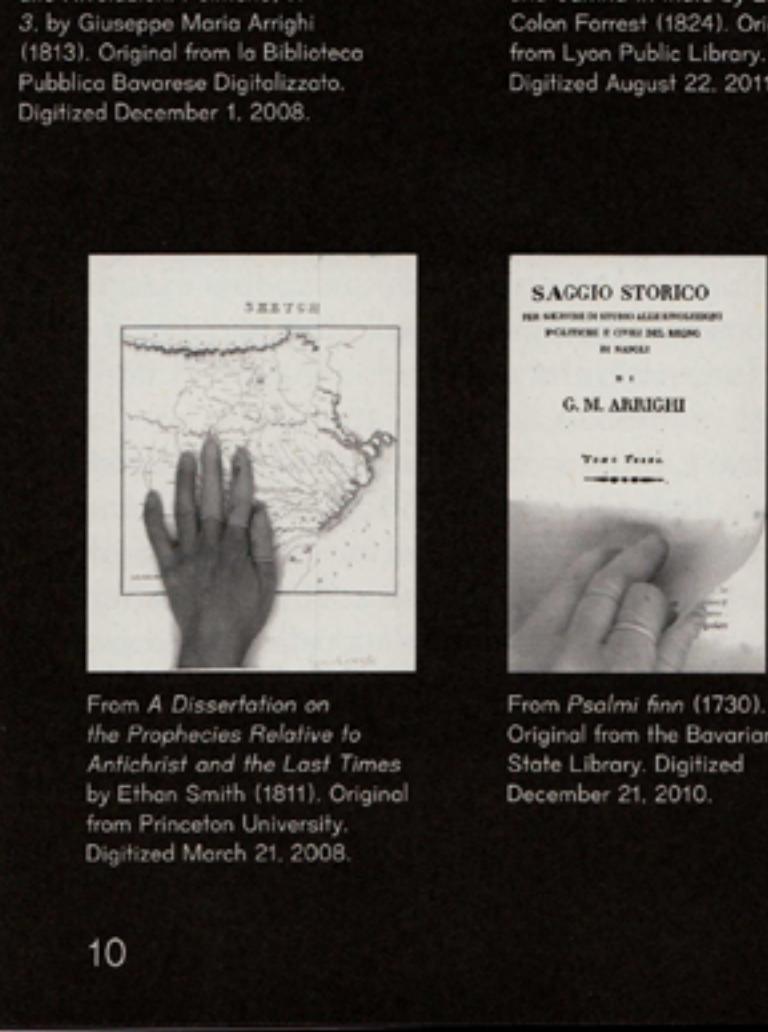
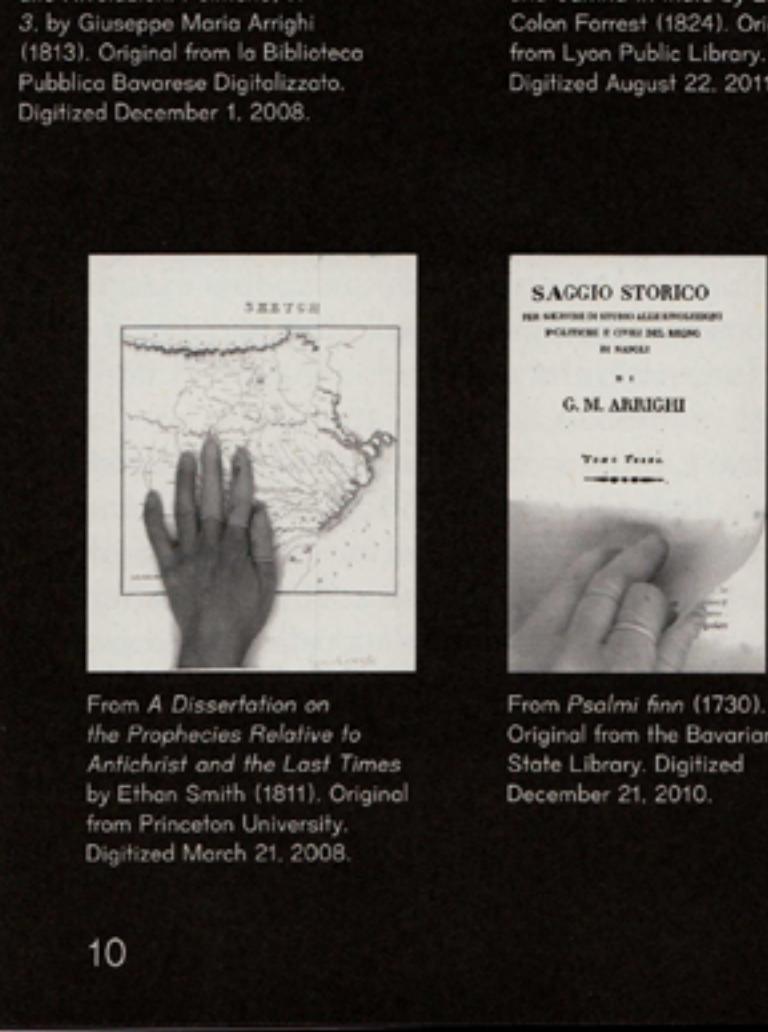
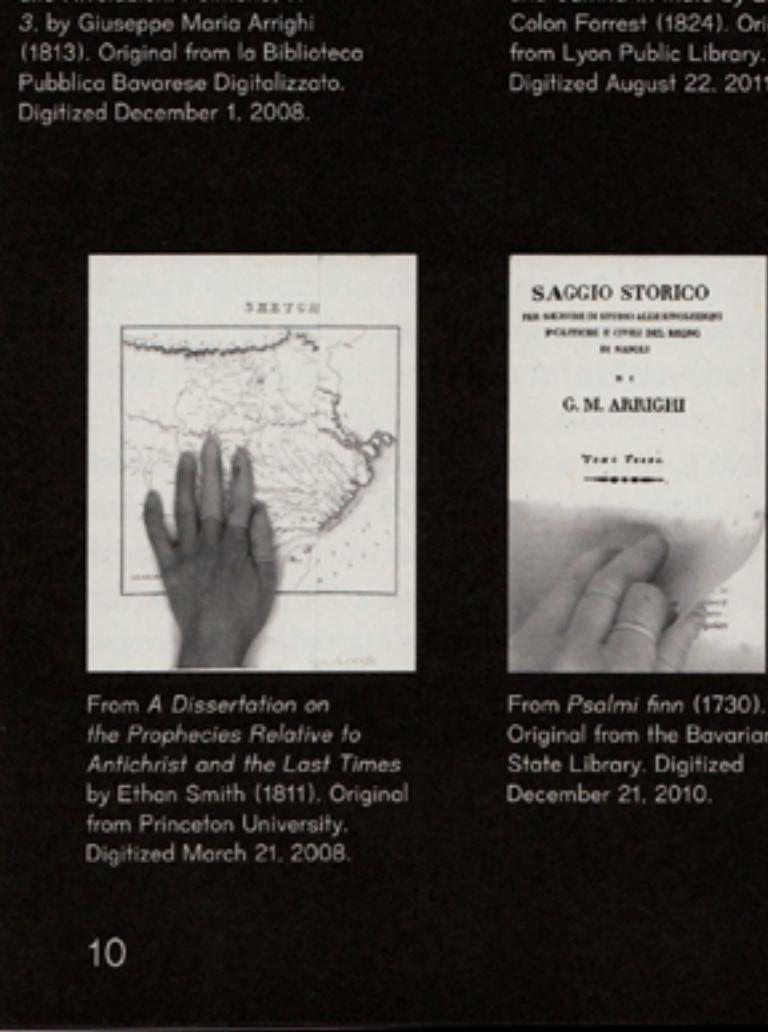
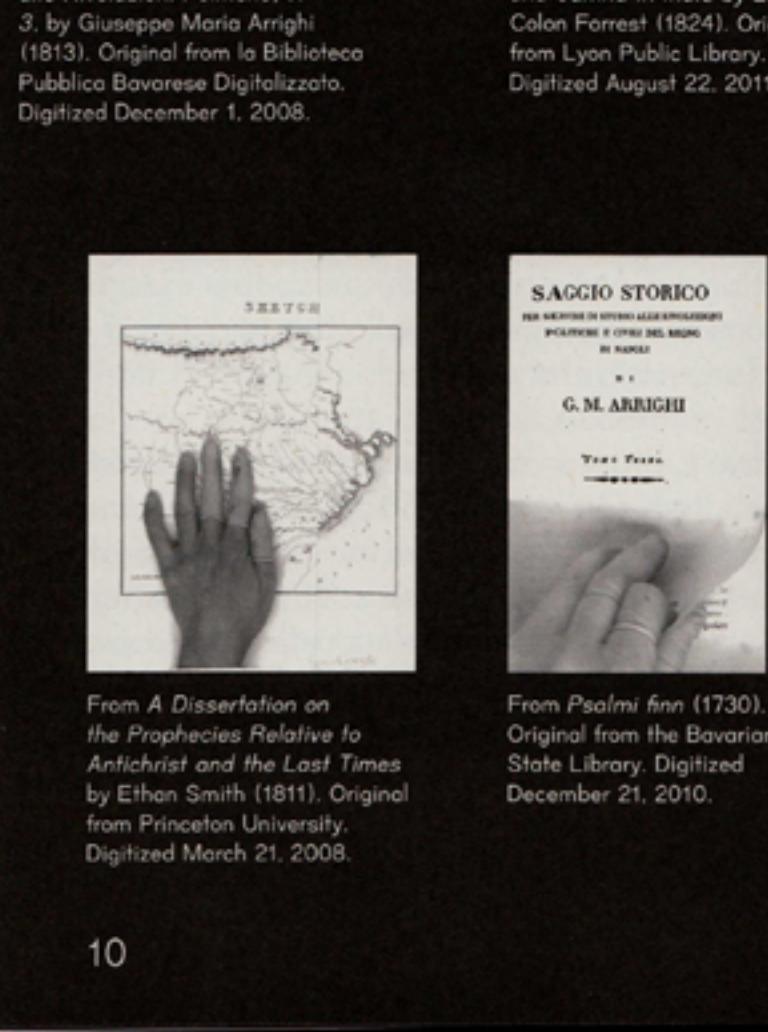
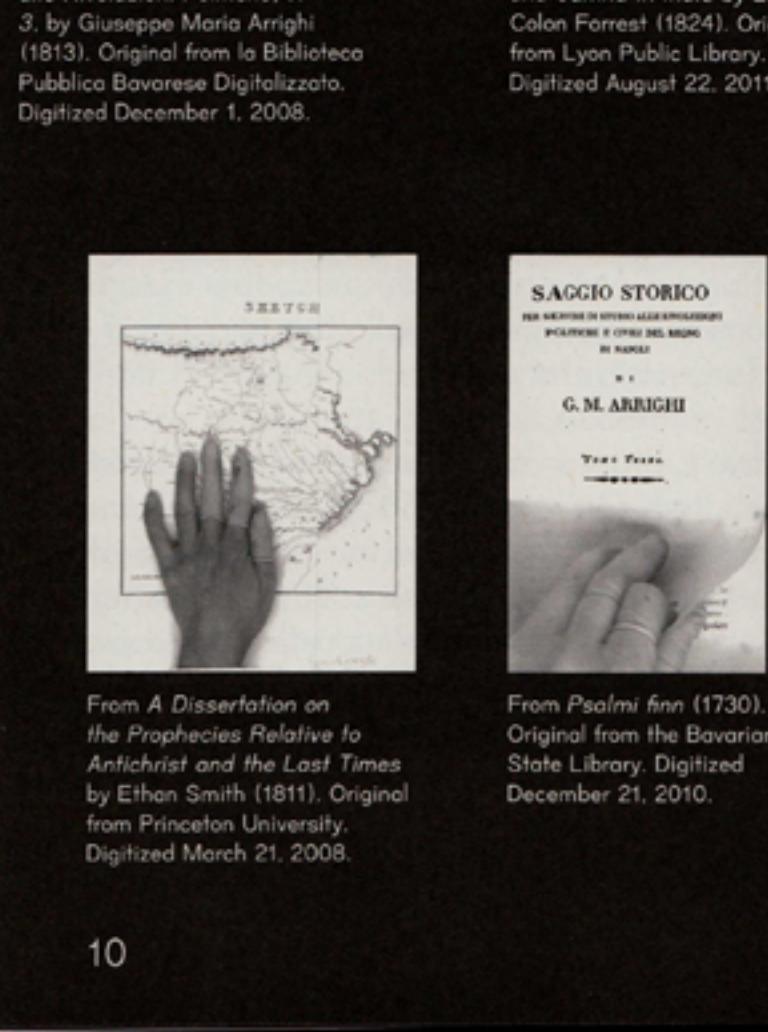
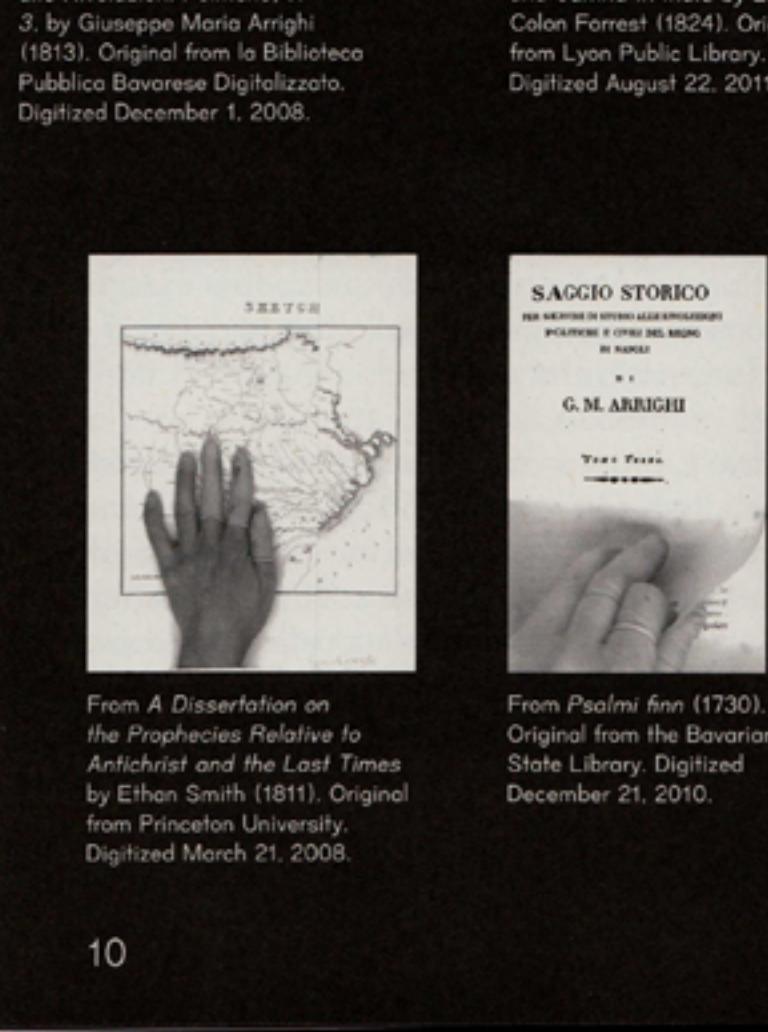
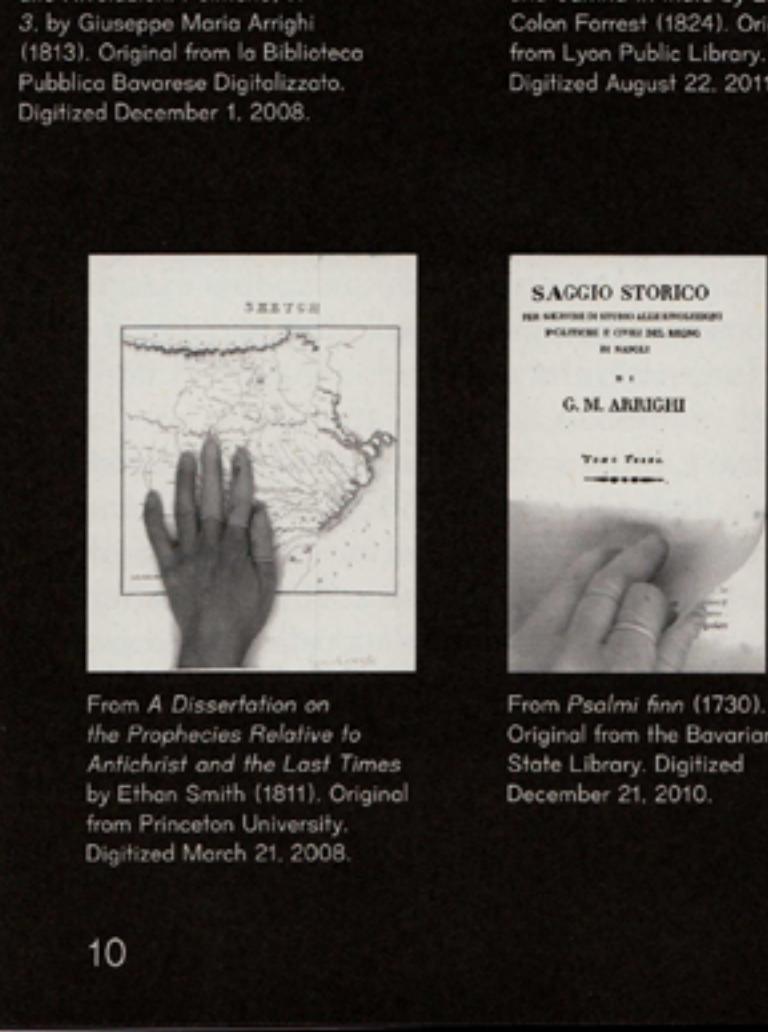
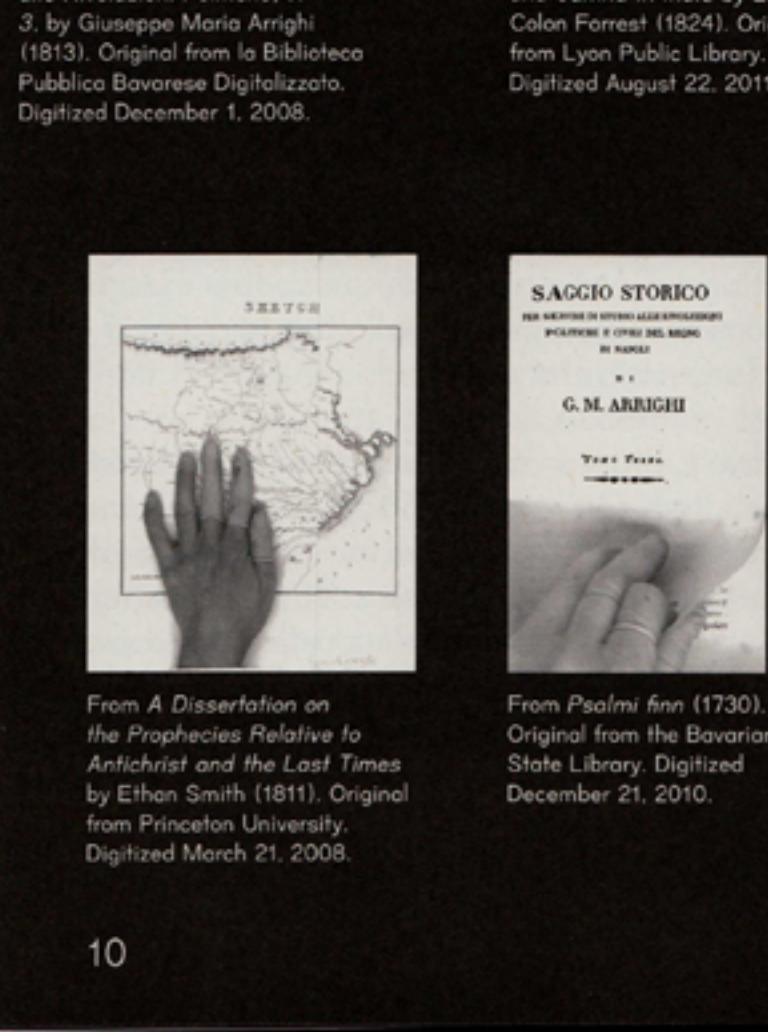
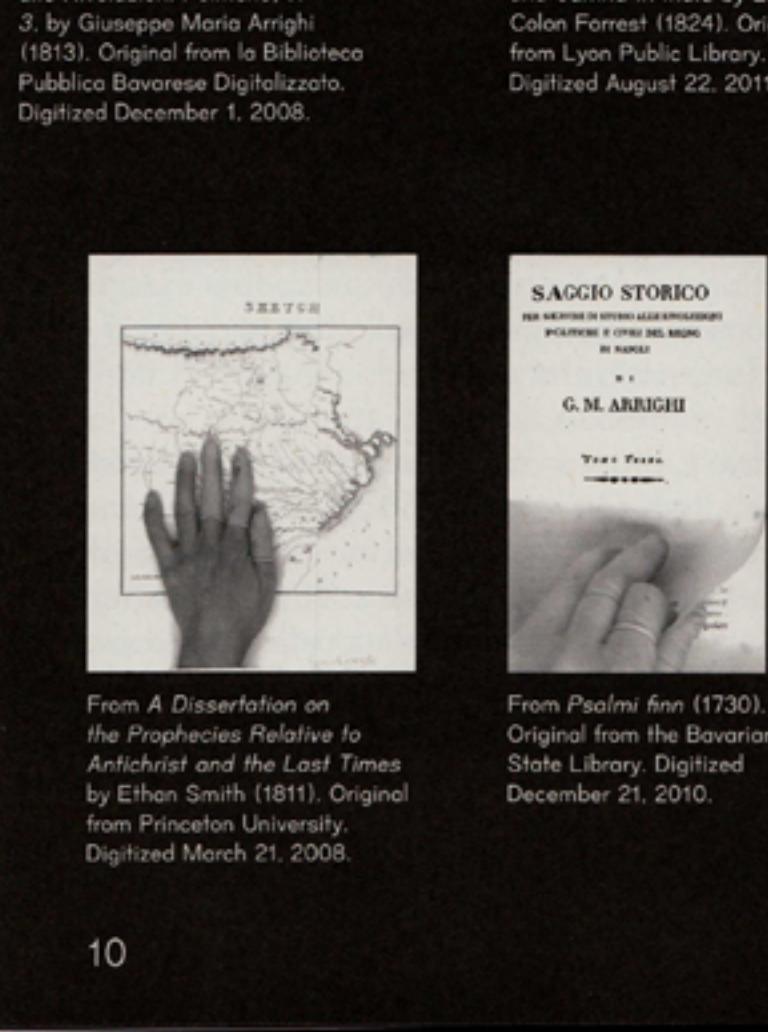
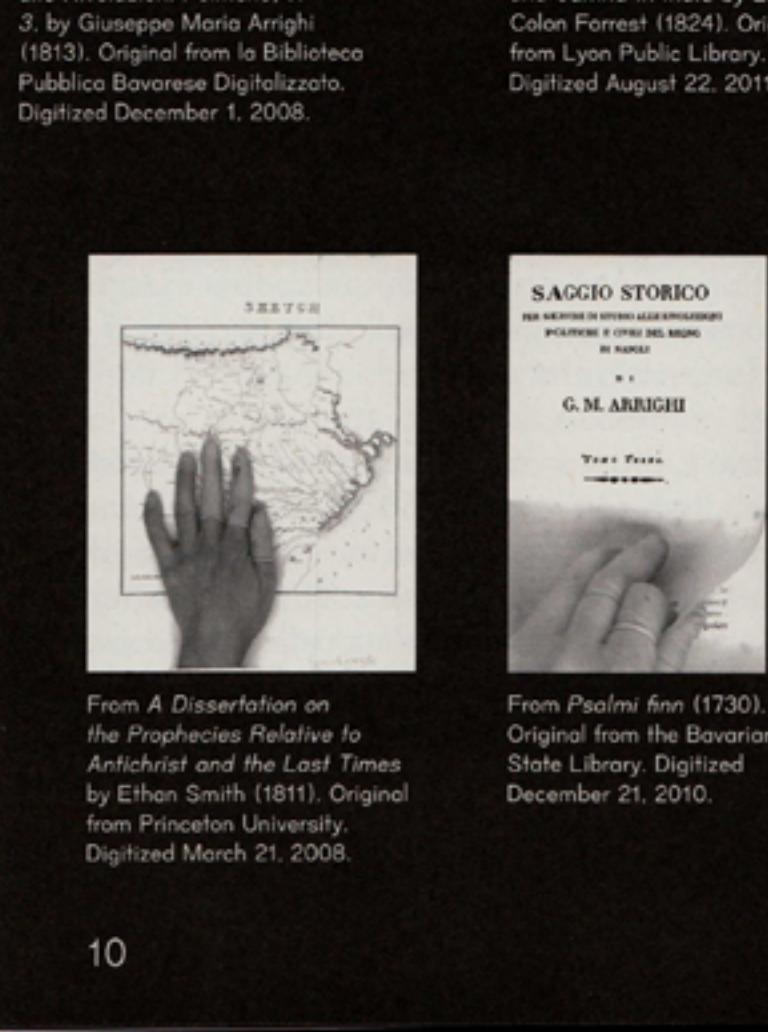
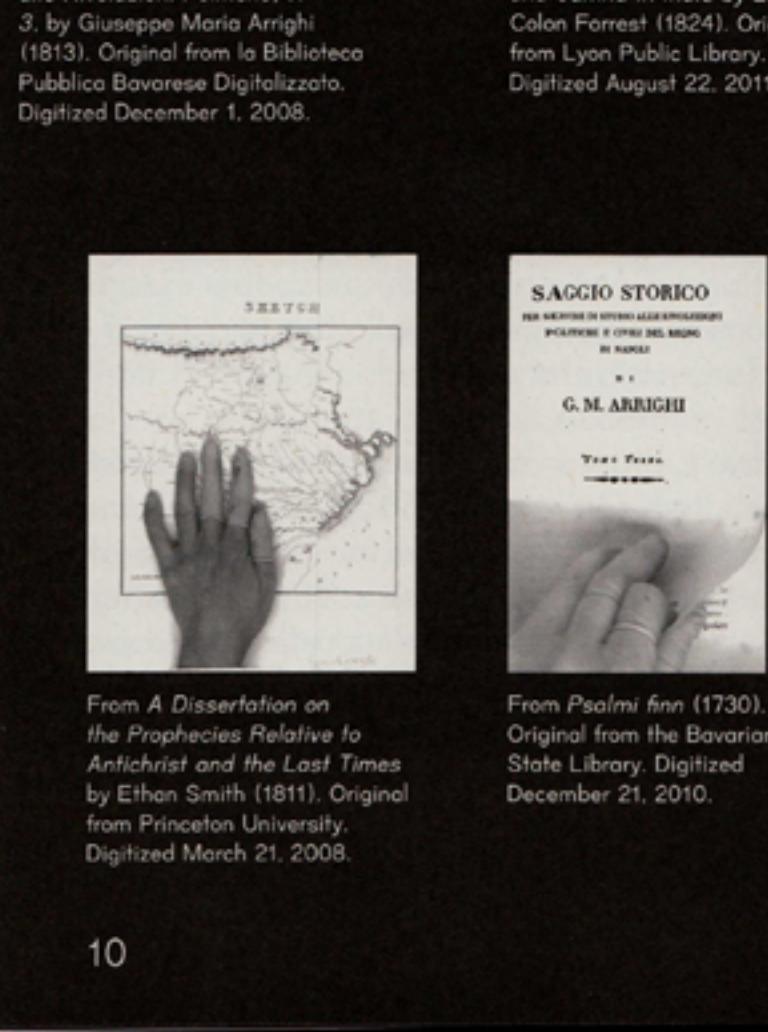
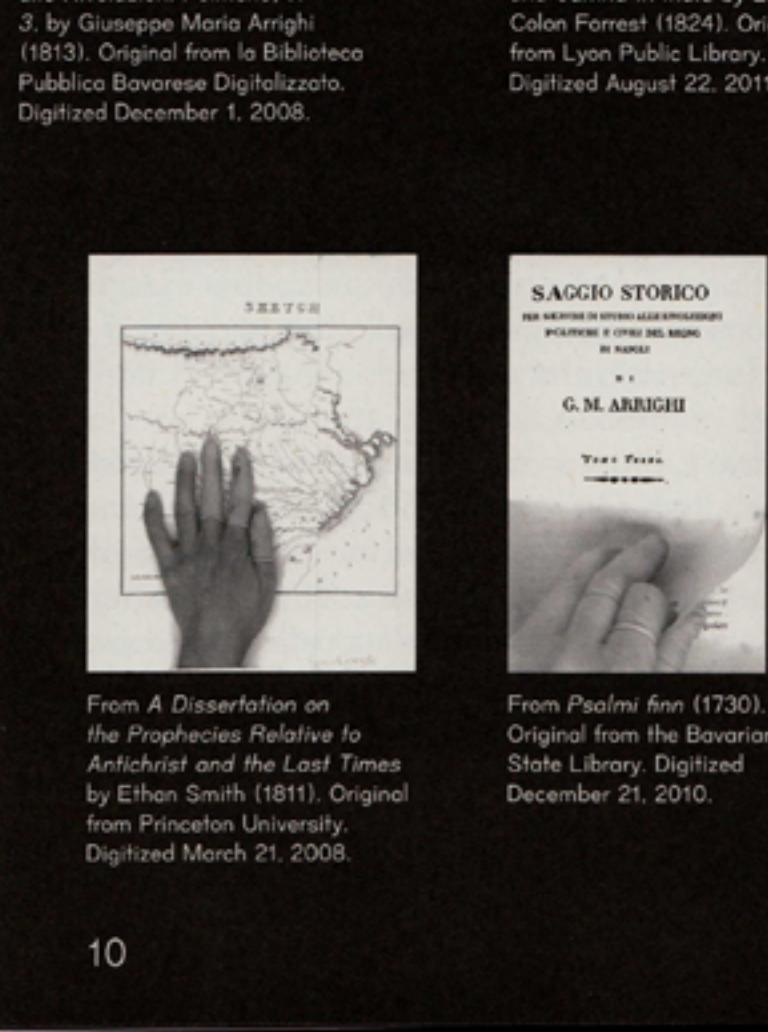
gli esempi costituiti dai bookwork in protagonista di questa selezione.

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

Note, sottolineature, marginale

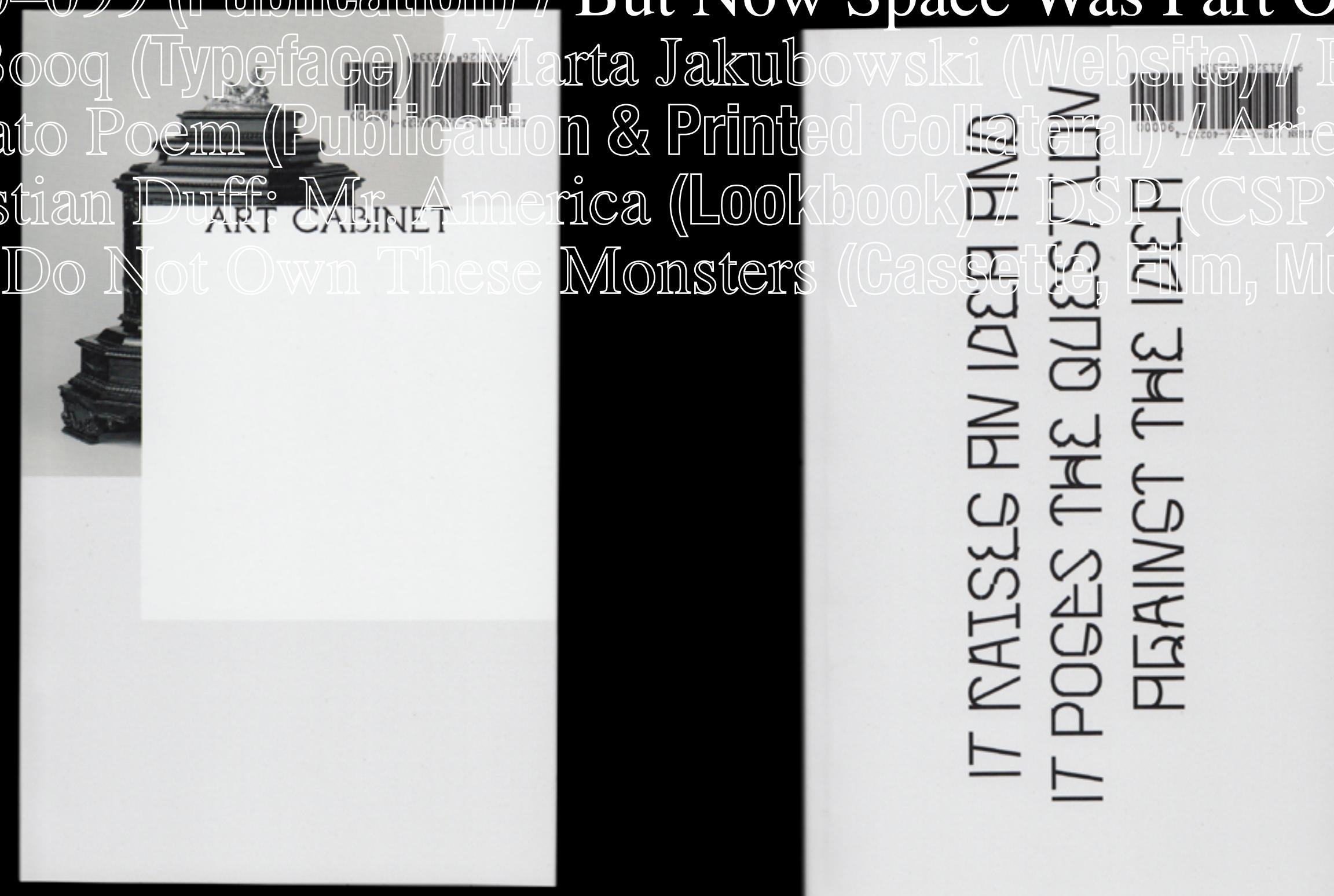
[1] Il progetto nasce dalla banale esigenza di trovare una copia in lingua svedese del libro del 1929 di Virginia Woolf, pamphlet che racconta della donna in letteratura. Kajsa Dahlberg è una bibliotecaria svedese che rientra nel numero possibile di copie del libro originali. Al momento successivo scansiona le pagine e le ricomponete in un'unica versione stampata che raccoglie molteplici prospettive per la lettura. La tensione tra la vita pubblica del lettore e la sottolineatura dall'integrazione con un riferimento alla tiratura (*A book*) è dal progetto espositivo con cui è stato realizzato.

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





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SLV, RBRR 000–099 (Publication) / But Now Space Was Part Of The Object¹
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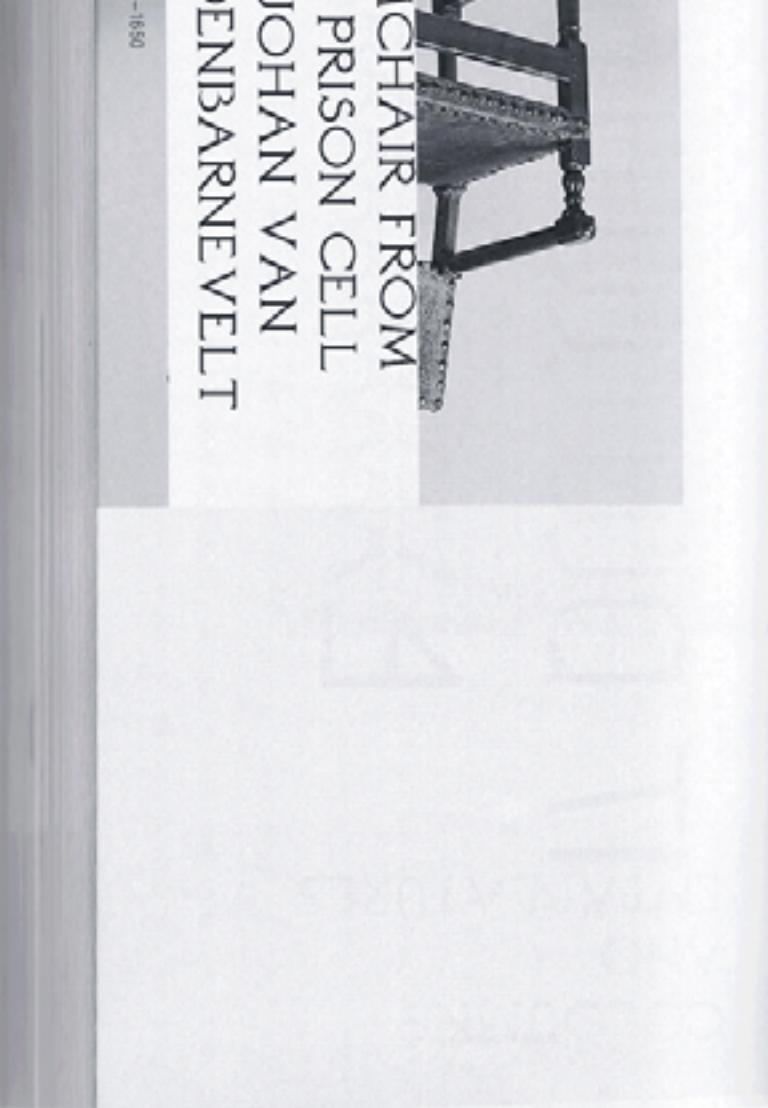
Context⁴¹



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



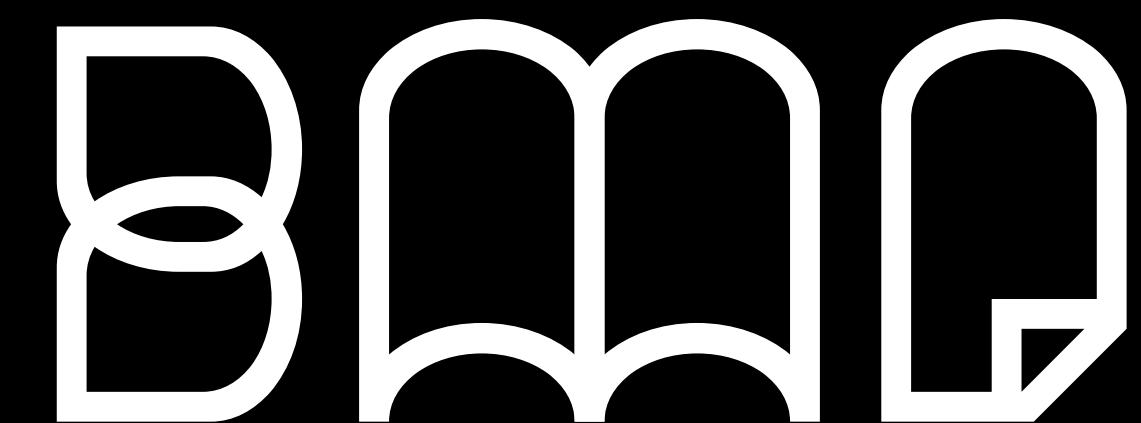
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John Freeman





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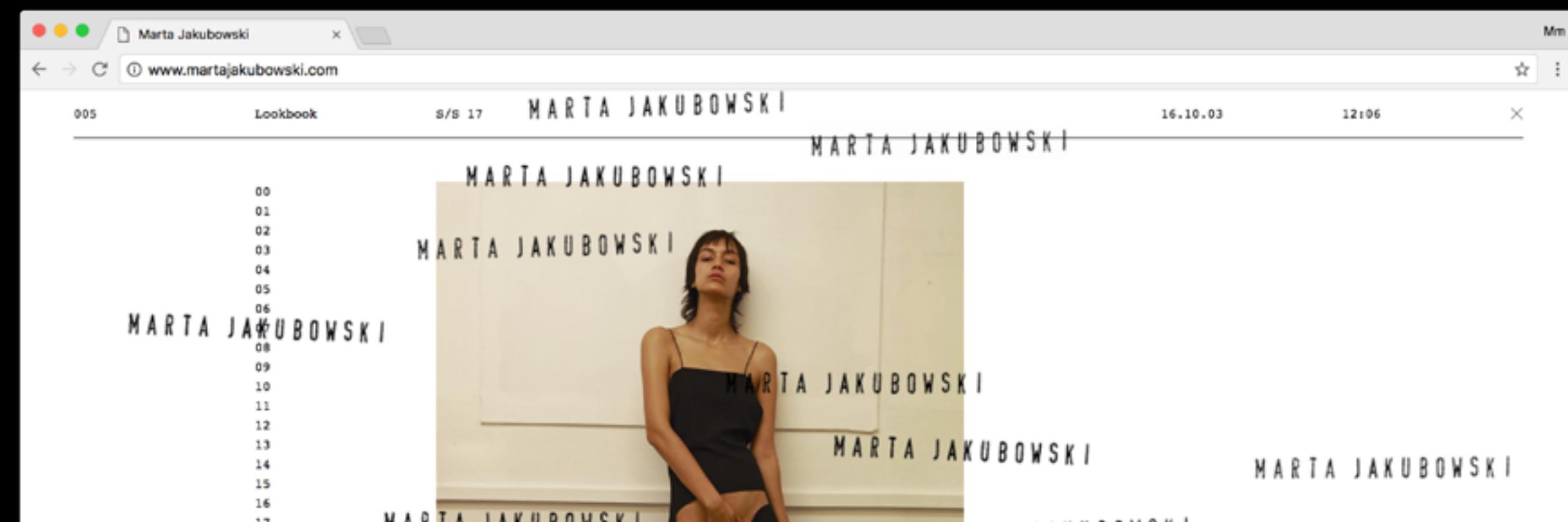
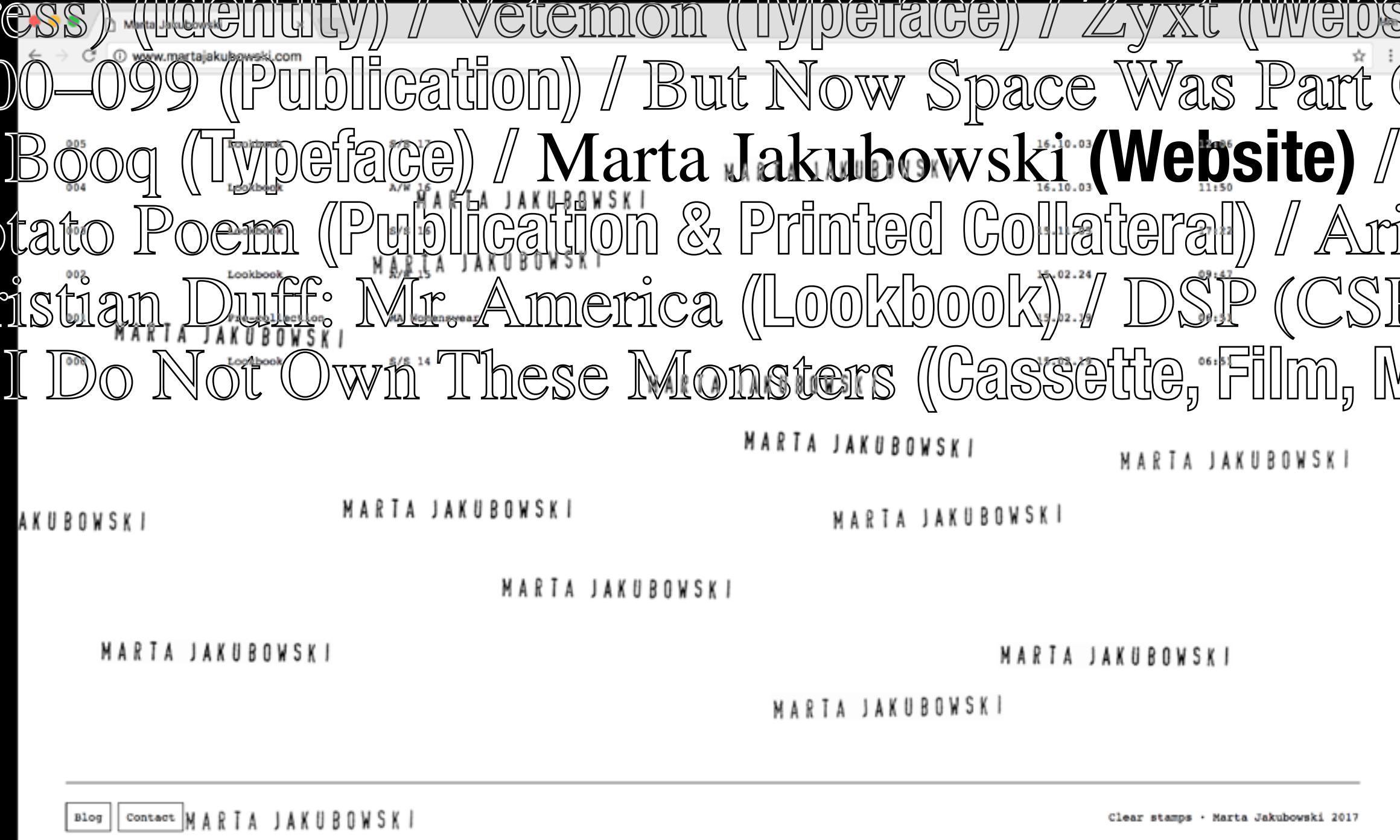
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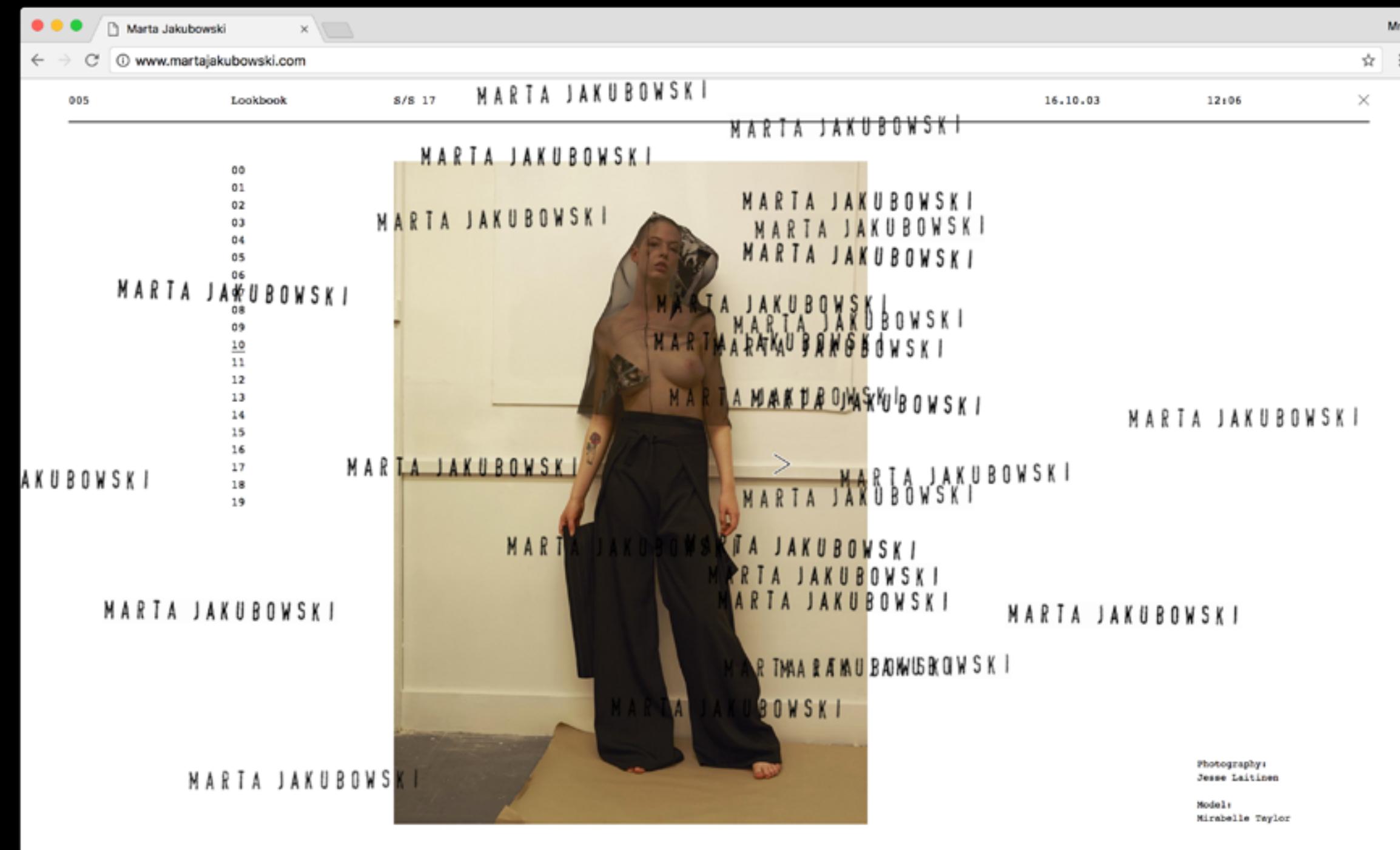
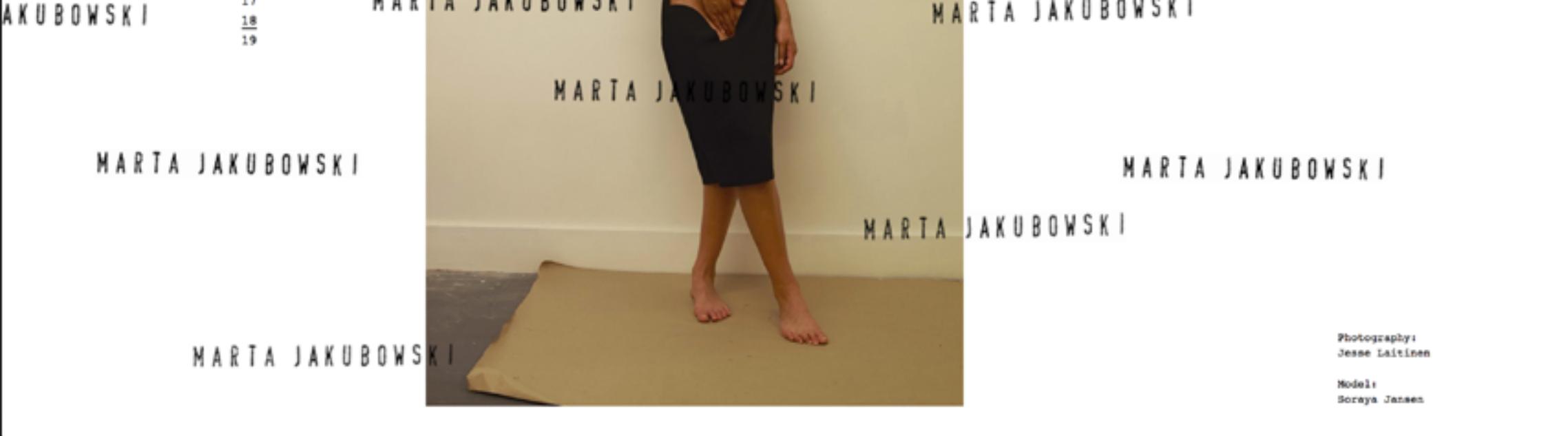
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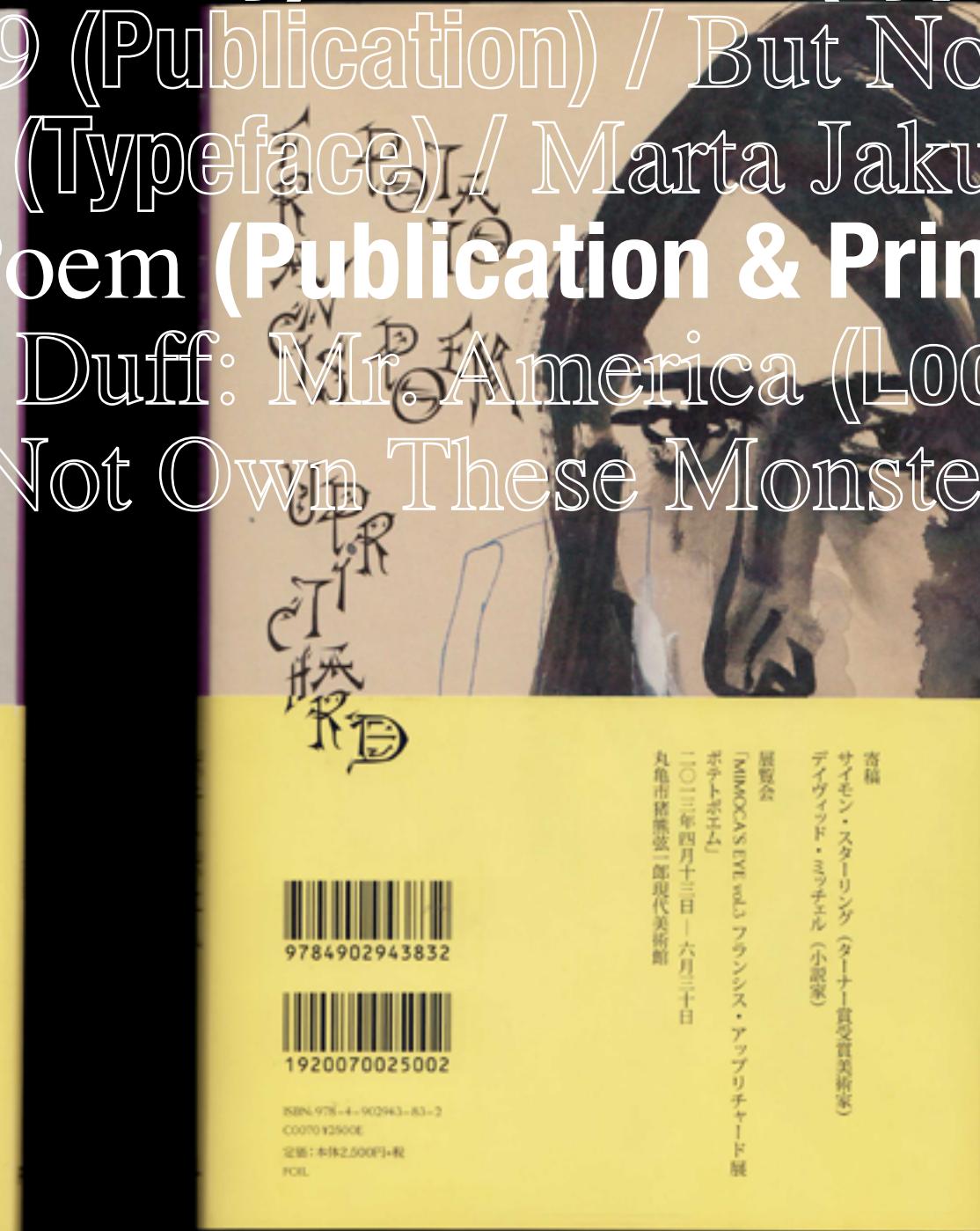


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Katsura Kunieda
(Curator, Marugame Genichiro-Inokuma Museum
Contemporary Art / The MIMOCO Foundation)



ポテト。ボエムノート 正直な『うそつき』をめぐる

国枝かつら
(丸亀市藝術第一館現代美術館／公益財團法人ミモカ美術振興財團
学芸員)

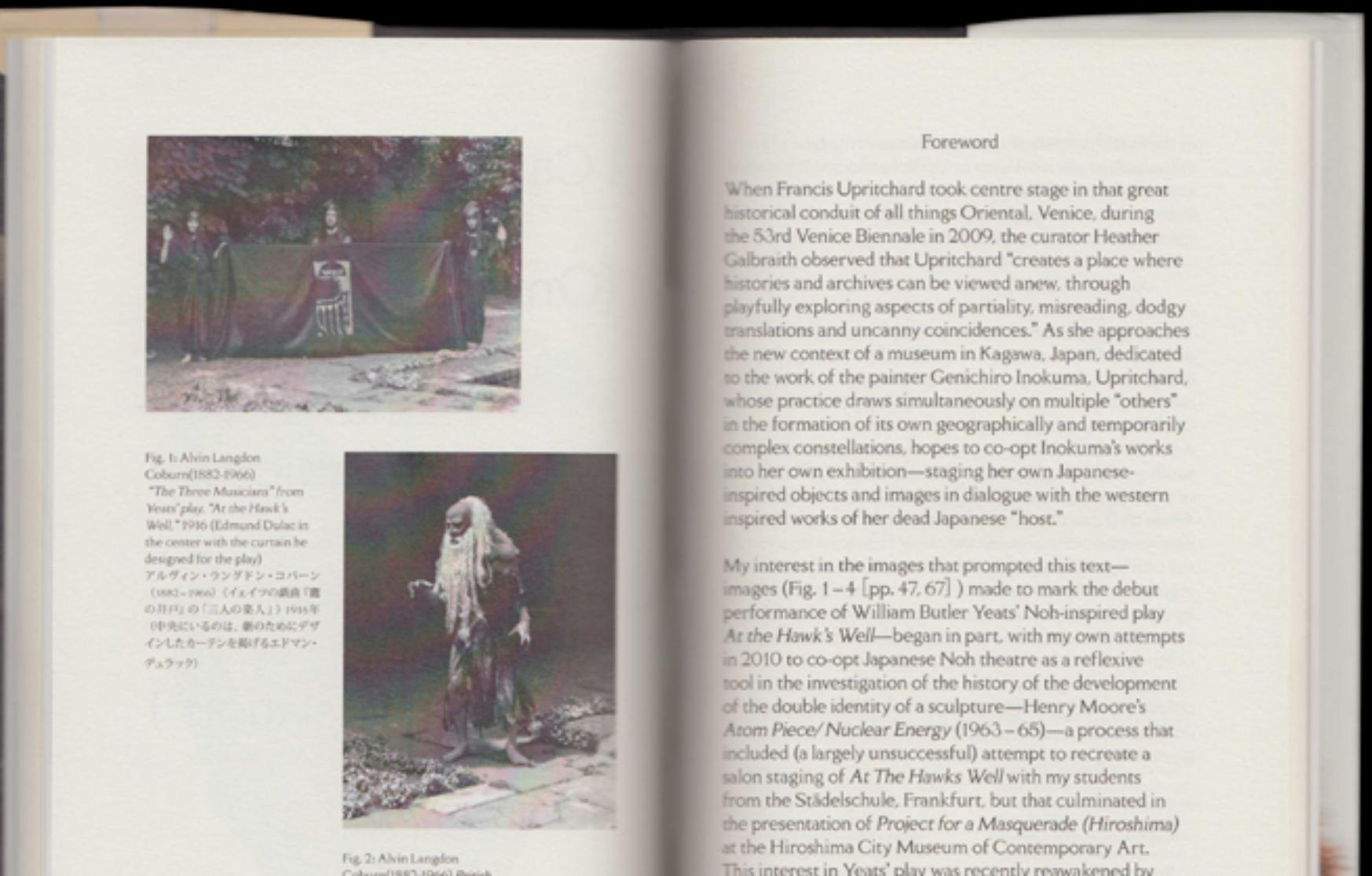


Fig. 1: Alvin Langdon
Coburn (1882-1966)
"The Three Musicians" from
Yeats' play "At the Hawk's
Well," 1916 (Edmund Dulac in
the center with the curtain he
designed for the play)
アルヴァイン・ラングドン・コバーン
(1882-1966) イエズの「三人の楽人」(1916年)
中央にいるのは、劇のためにデザ
インしたカーテンを開けるエドマン
・ダルラック



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



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1-4 © George Eastman House,
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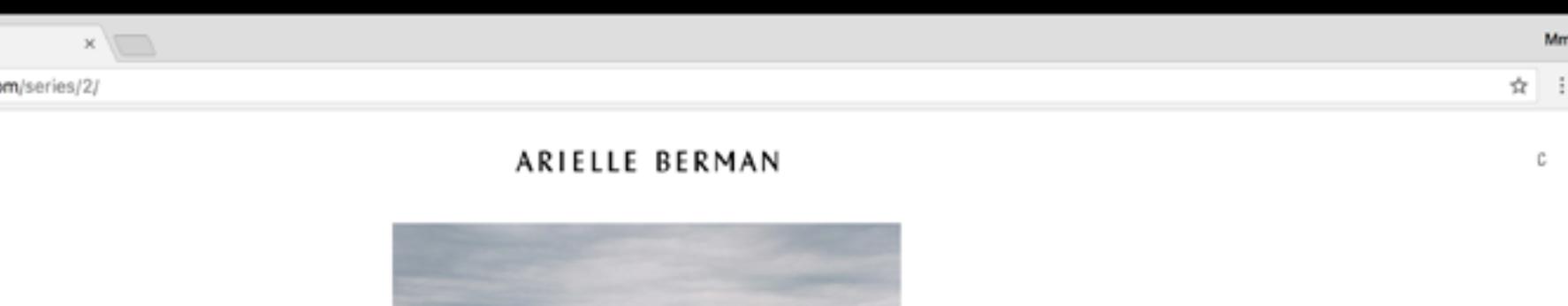
The poster features a vertical arrangement of large, bold Japanese characters on the left side. From top to bottom, the characters read: フ (Fu), ラン (Ran), ト (To), ホ (Ho), エ (E), ム (Mu), ア (A), ブ (Bu), リ (Li), チ (Chi), ャ (Ya), ド (Do), and 展 (Ten). To the right of these characters is a photograph of a person's hand holding a potato. The potato has several small, yellowish-green spots on its skin. The background is a dark, textured surface.

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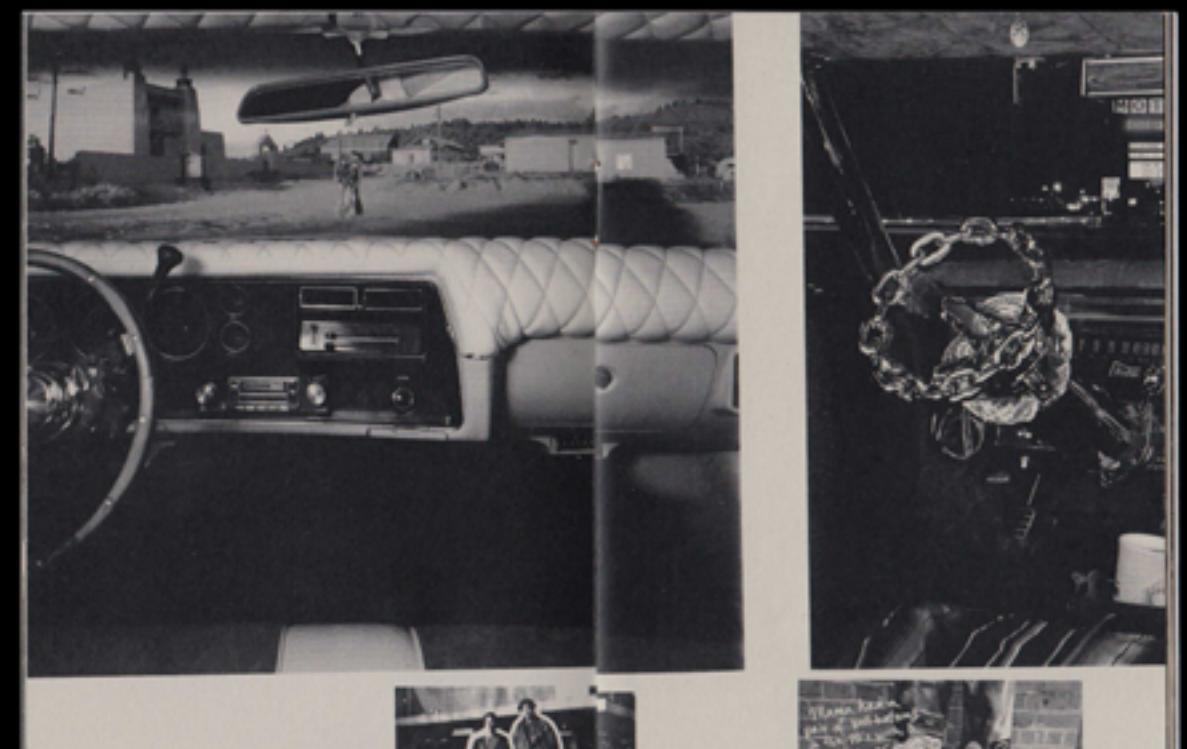
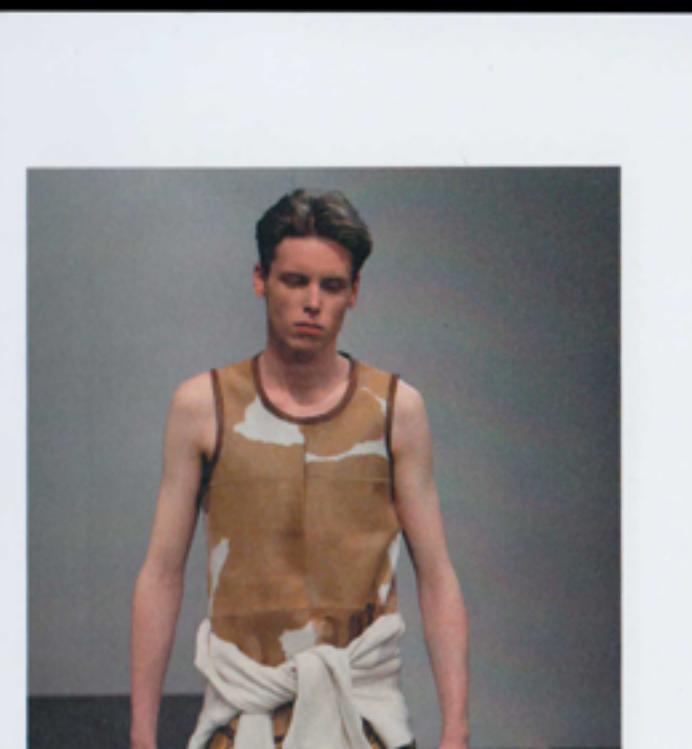
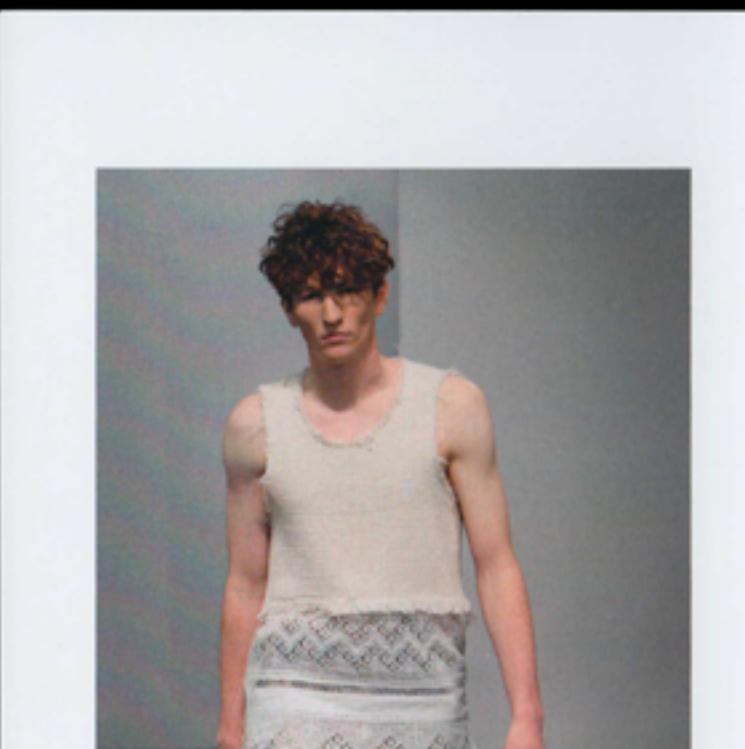
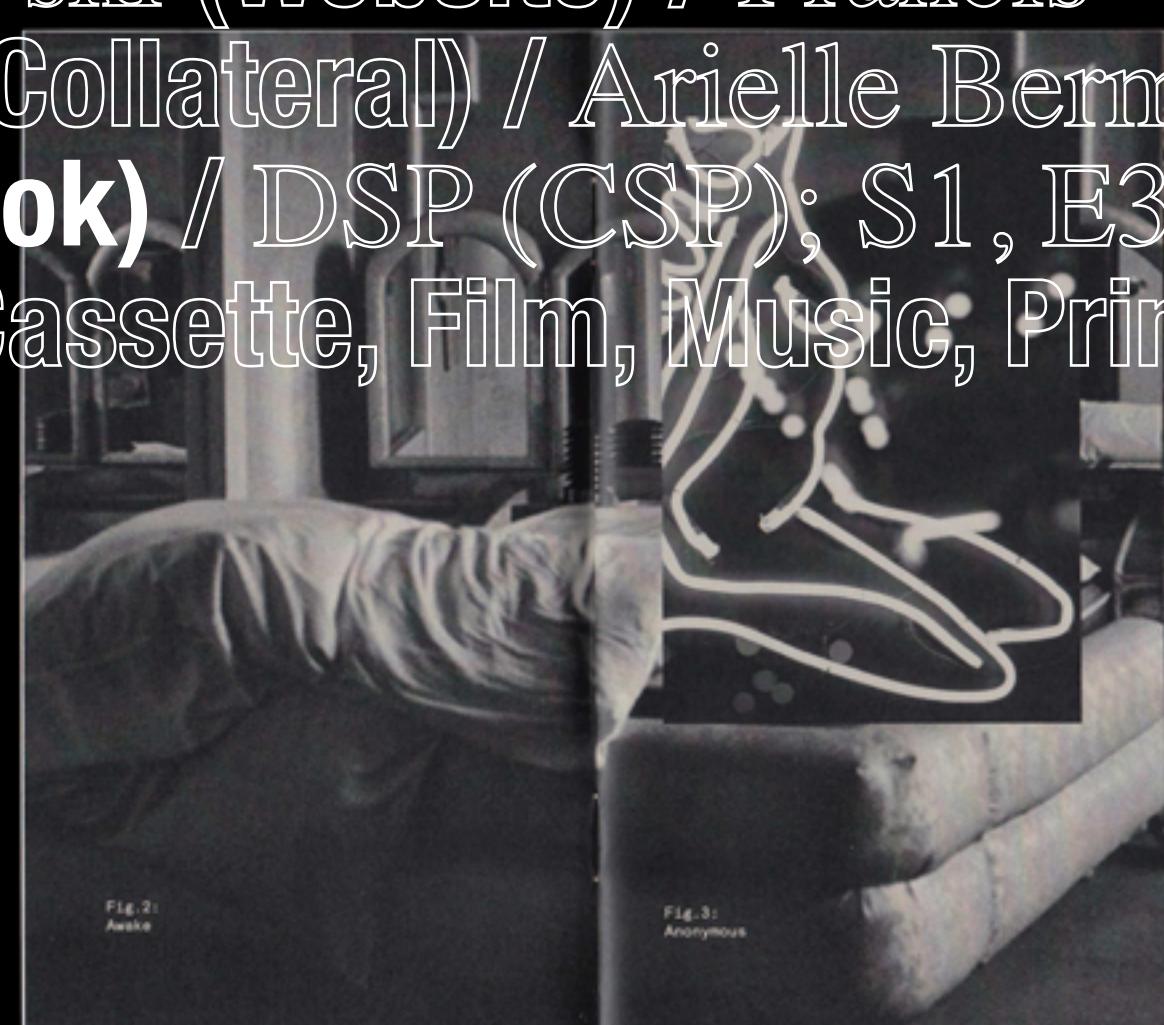
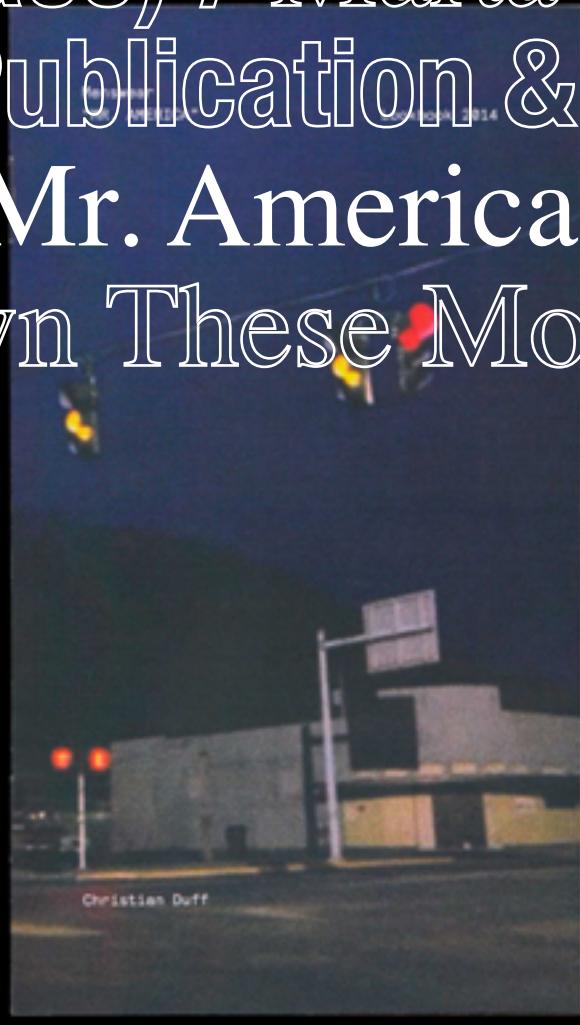
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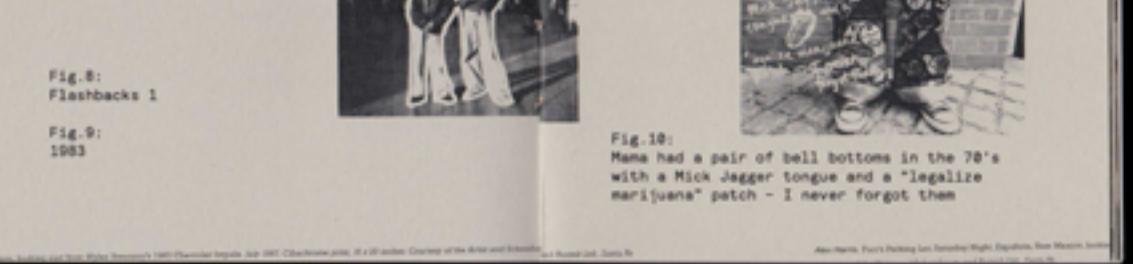


Fig.8:
Flashbacks 1

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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Benjamin Radford is deputy editor of *Skeptical Inquirer* science magazine and a Research Fellow with the non-profit educational organization the Committee for Skeptical Inquiry. He has written over a thousand articles on a wide variety of topics, including urban legends, the paranormal, critical thinking, and science literacy.

He is author, co-author, editor, or contributor to over 20 books, including *Media Myths and Monsters: New Journalists, Activists, and Advertisers Mislead Us*; *Scientific Paranormal Investigation: How to Solve Unexplained Mysteries*; *Tracking the Chupacabra: The Vampire Beast in Fact, Fiction, and Folklore*; *The Monsters Have Landed! A History of Media-Driven Fears and Phobias* (with Bob Barroso); *Mysterious New Mexico: Miracles, Magic, and Monsters in the Land of Enchantment*; and *Bad Clones*.

Radford has appeared on the Discovery Channel, the History Channel, the National Geographic Channel, the Learning Channel, CBC, CBS, BBC, CNN, and other networks with three letters. He also served as a consultant for the MTV series *The Big Urban Myth Show* and an episode of the CBS crime drama *CSI*. Radford has appeared in publications including the *Wall Street Journal*, *Wired*, *The New York Times*, *Vanity Fair*, and *Ladies' Home Journal*.

Note: This material first appeared in chapter 11 in *Scientific Paranormal Investigation: How to Solve Unexplained Mysteries*, published by Rhombus Books in 2008.

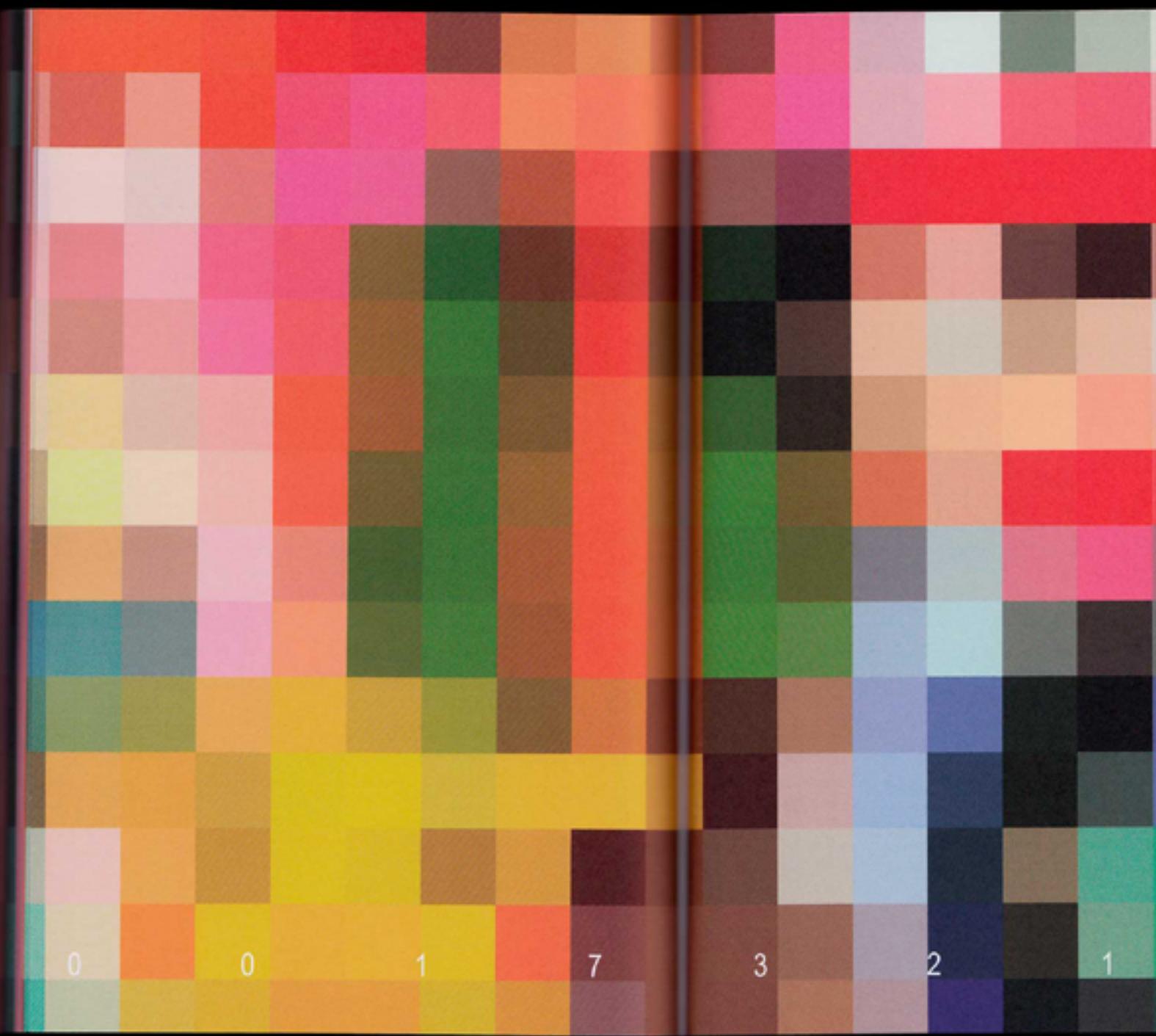
THE MYSTERIOUS POKÉMON PANIC by Benjamin Radford

Pokémon (a shortening of "Poké Monsta," from the original Japanese name Poketto Monsuta) began as a video game for the handheld Nintendo Game Boy system, and, by the late 1990s, took the world by storm. More than a game, more than a movie, even more than a merchandising juggernaut, it was and remains a phenomenon. It has spawned countless video games, comic books, Web sites, video tapes, magazines, clubs, music CDs, books, trading cards, two films, and, of course, an animated television series. It became such a cultural phenomenon that *Time* magazine featured Pokémon on its November 22, 1999, cover.

For kids it's an engaging pastime; for Nintendo, it's a multi-billion dollar money maker, possibly the largest marketing effort in the history of toys. (The theme song's refrain contains a catchy ode to merchandising: "Gotta catch 'em all!") Satoshi Tajiri, the creator of Pokémon, spent six years developing the game and world of Pokémon.

The series centers on young boys and girls who wander the world of Pokémon looking for small creatures (called Pokémon) to capture, befriend, and train for





After several teens suffered seizures while playing Nintendo video games, the company began including warning labels on much of its software. The notice told users that the games' graphics and animation could cause a *shigeki*, a strong stimulation resulting in unconsciousness or seizures.

A "Consumer Information and Precautions Booklet" that comes with the Game Boy product states in part, "WARNING: A very small portion of the population have a condition which may cause them to experience epileptic seizures or brief momentary loss of consciousness when viewing certain kinds of flashing lights or patterns that are commonly present in our daily environment.... If you or your child experience any of the following symptoms: dizziness, altered vision, eye or muscle twitching, involuntary movements, loss of awareness, disorientation, or convulsions, DISCONTINUE USE IMMEDIATELY and consult your physician."



In the *Pokémon* case, though, there appeared to be few leads to go on. Although the bright flashes seemed to be the likely culprit, the flashes had been used hundreds of times before without incident. The technique, called *paka-paka*, uses different-colored lights flashing alternately to create tension. It is common in anime, the distinctive Japanese animation technique used in *Pokémon* (and many other cartoons, such as *Voltron*, *Sailor Moon*, and *Speed Racer*).

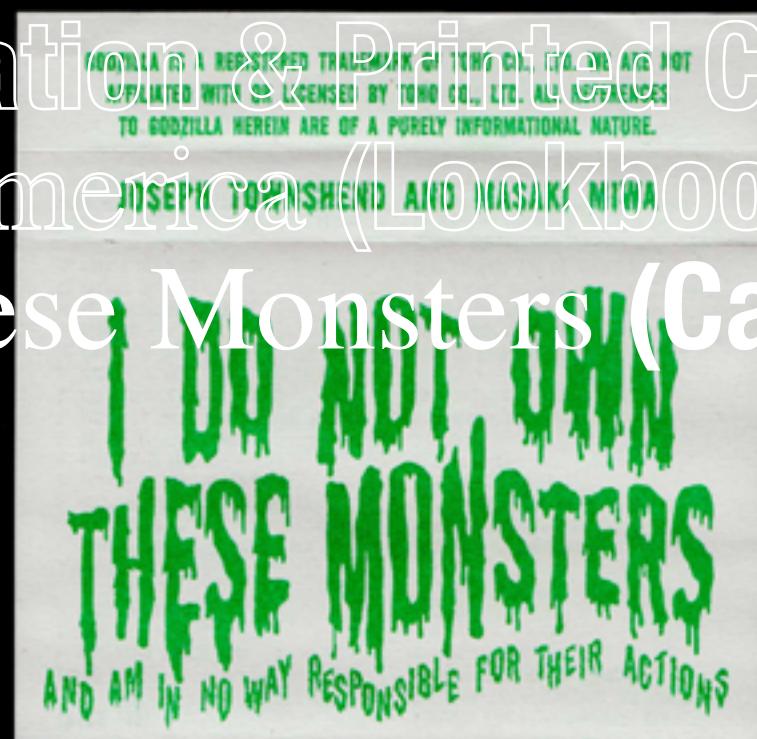
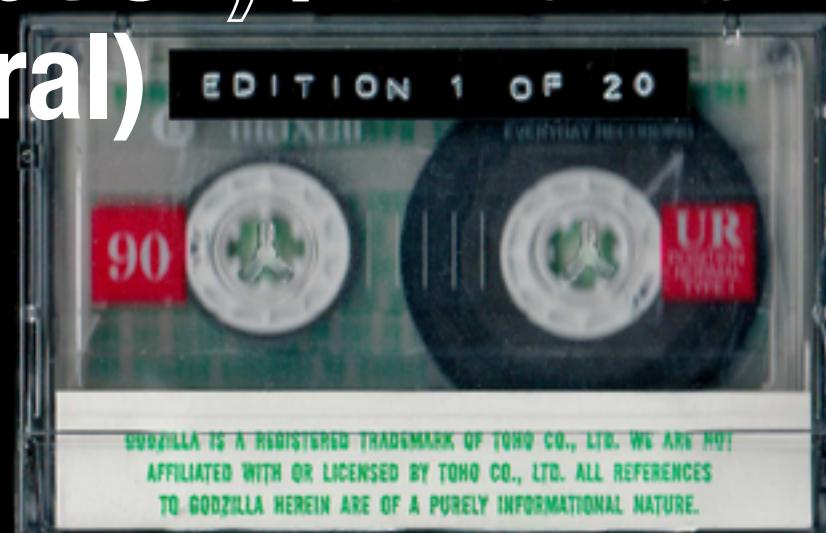
There was apparently very little difference between episode 38 and the other *Pokémon* episodes. The best guess was that the sheer number of flashes or length of the segment (reported as five to eight seconds, depending on the source) made the difference. Producer Takemoto Mori had used virtually identical *paka-paka* in most of the previous episodes, with slight variations in color and background combinations. "During editing, that particular portion didn't call my attention or bother me," he said. All *Pokémon* episodes were pre-screened before airing, and no problems were reported.

9781326755874

SHORT BREATH

Toshiro Yamauchi, an epilepsy expert at Saitama University of Medicine outside Tokyo, suggested that the symptoms could be a one-time attack triggered by

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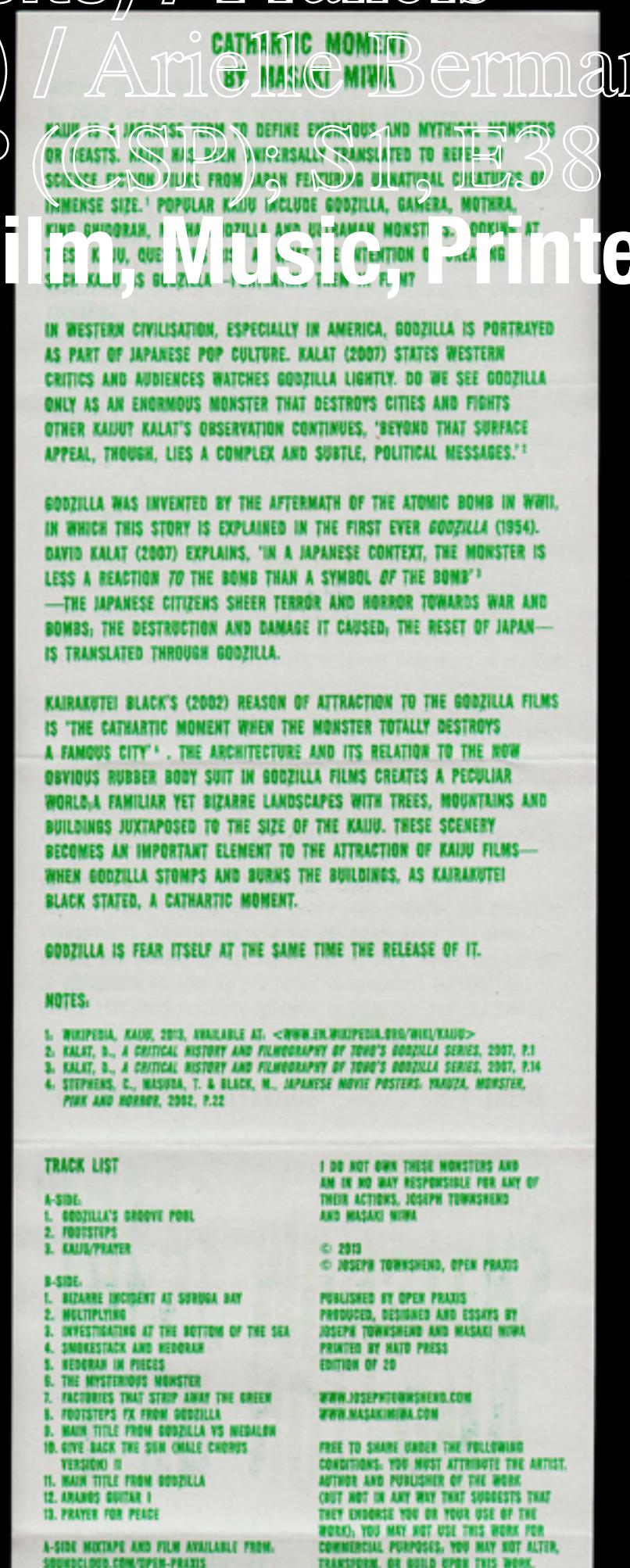


CODECS HAVE BECOME UTTERLY EMBEDDED IN DAILY LIFE, AND OUR ABILITY TO DISTINGUISH BETWEEN HD AND LO-RES IS UNDENIABLY APPARENT. BUT DESPITE THIS OBVIOUS QUALITY RECOGNITION WE STILL ENDURE AND TOLERATE PHENOMENALLY POOR FIDELITY IN MUSIC AND VIDEO. MEDIA ISN'T MADE FOR THE SILVER SCREEN OR CUT TO 1600SM VINYL ANYMORE, IT'S OUTPUTTED FOR MAXIMUM EFFICIENCY ON IPHONES VIA YOUTUBE.

OUR PHYSICAL WORLD IS HELD IN A CONSTANT FEEDBACK LOOP IN WHICH IT IS COLLAPSED, PROCESSED, DIGITISED AND RE-SOLIDIFIED DURING WHICH TIME INFORMATION IS LOST AND REPLACED RESULTING IN BOTH OBVIOUS AND HIDDEN COMPRESSIONS. THIS PROJECT HAS BEEN PUT FORWARD IN A BID TO RECREATE SOME OF THESE ROUTINE ACTIONS, NOT NECESSARILY TO POINT OUT, BUT RATHER SURFACE FEATURES THAT ARE OTHERWISE INVISIBLE.

THE GODZILLA FILMS WERE QUICKLY AND SOMEWHAT ARBITRARILY INTRODUCED INTO THE PROJECT AS INTERESTING SOURCE MATERIAL, HOWEVER WE SOON FOUND RELATIONSHIPS AND TANGENTS BUILDING UP AROUND IT. THESE TANGENTS ACTUALISED THEMSELVES AS A DIGITAL VS. ANALOGUE DISCOURSE THAT FORMED THE CORE OF THE WORK, AND MORE RECENTLY THIS CONVERSATION HAS NATURALLY SPREAD INTO THE SOUND, PACKAGING, APPEARANCE AND WRITINGS.

THE VIDEO ITSELF HAS BEEN OBVIOUSLY EFFECTED TO BUILD UP A DREAM LIKE MONTAGE IN WHICH BALLS OF ATOMIC FIRE ENGULF THE MICROCOSMIC SETS, CREATING A MINOR APOCALYPSE. THE LAUGHABLY CLUMSY MONSTERS HAVE BEEN PURPOSELY CUT, LEAVING BEHIND ONLY THEIR SEMI-DIGITISED CELLULOSE WAKE, IN WHICH LASERS ZAP BUILDINGS AND IGNITE RAINBOW FIRE. THE REPEATING SCENES ARE ECHO LIKE, A TEMPORAL COMPRESSION AND EXPANSION IN WHICH INFORMATION IS CONTINUALLY LOST AND REDISCOVERED, ALSO IN REFERENCE TO TOHO STUDIOS RECYCLING FOOTAGE. THE SPEED OF THE PIECE HAS BEEN ALTERED SO IT SEAMLESSLY SHIFTS BETWEEN HYPER AND SLOW-MO, THIS IS IN A WAY A METAPHOR FOR THE TIMELESSNESS OF THE INTERNET. THE MUSIC HAS BEEN BUILT OUT OF SAMPLES DRAWN ONLY FROM GODZILLA SOUNDTRACKS. THE SOUND HAS THEN



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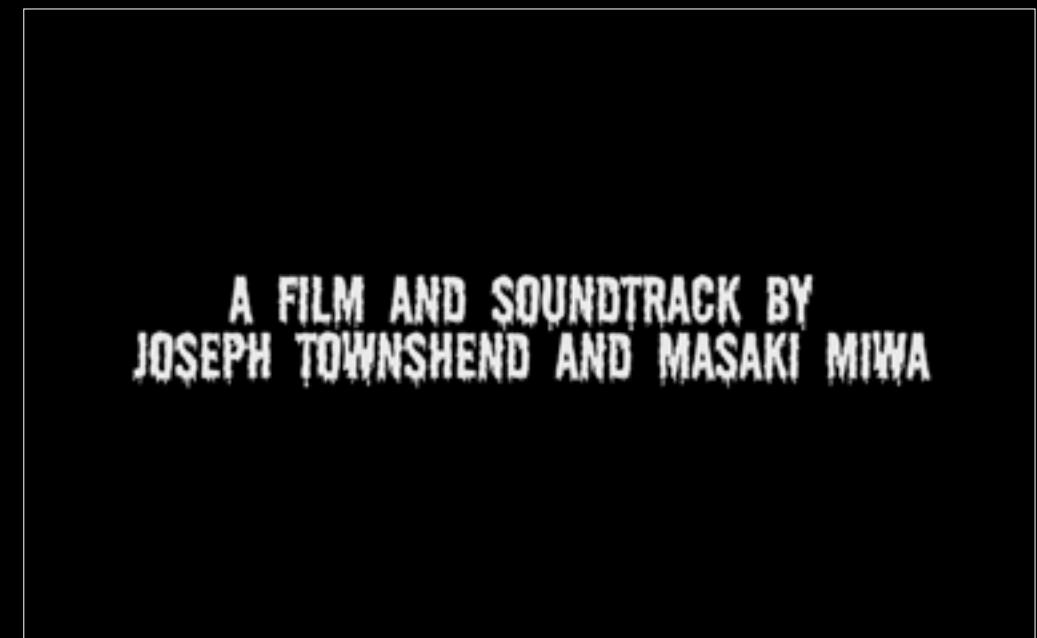
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SLOWED DOWN, SPED-UP, ECHOED AND COMPRESSED AND CUT TOGETHER,
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