

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

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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

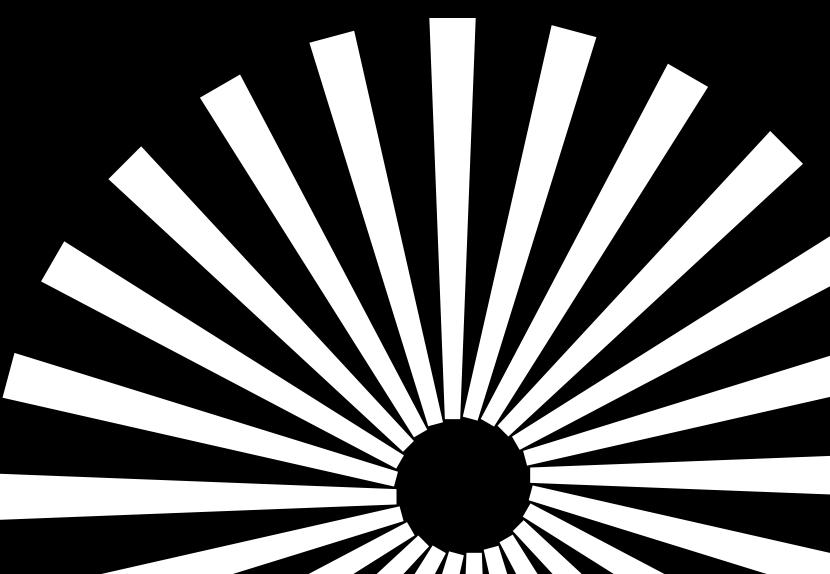
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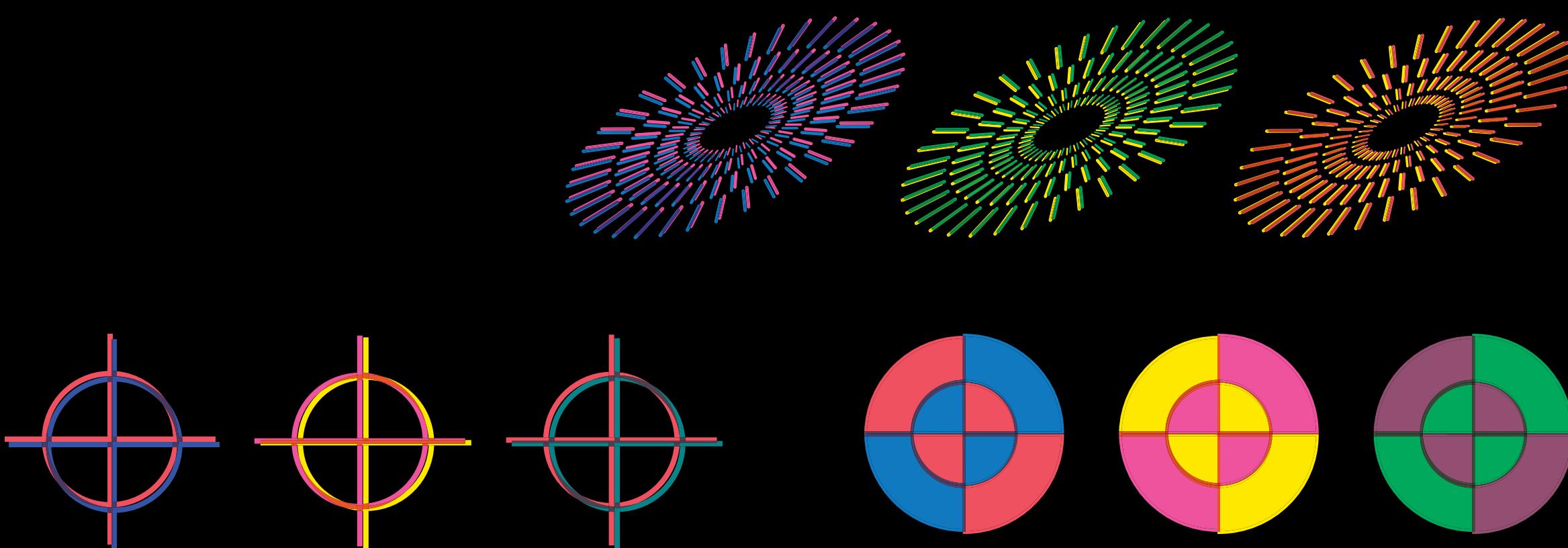
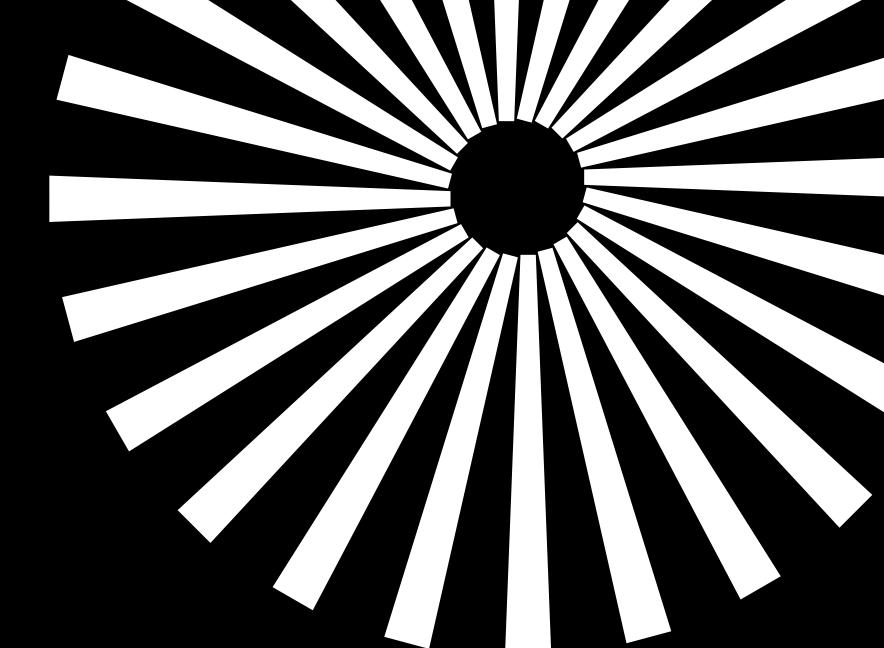
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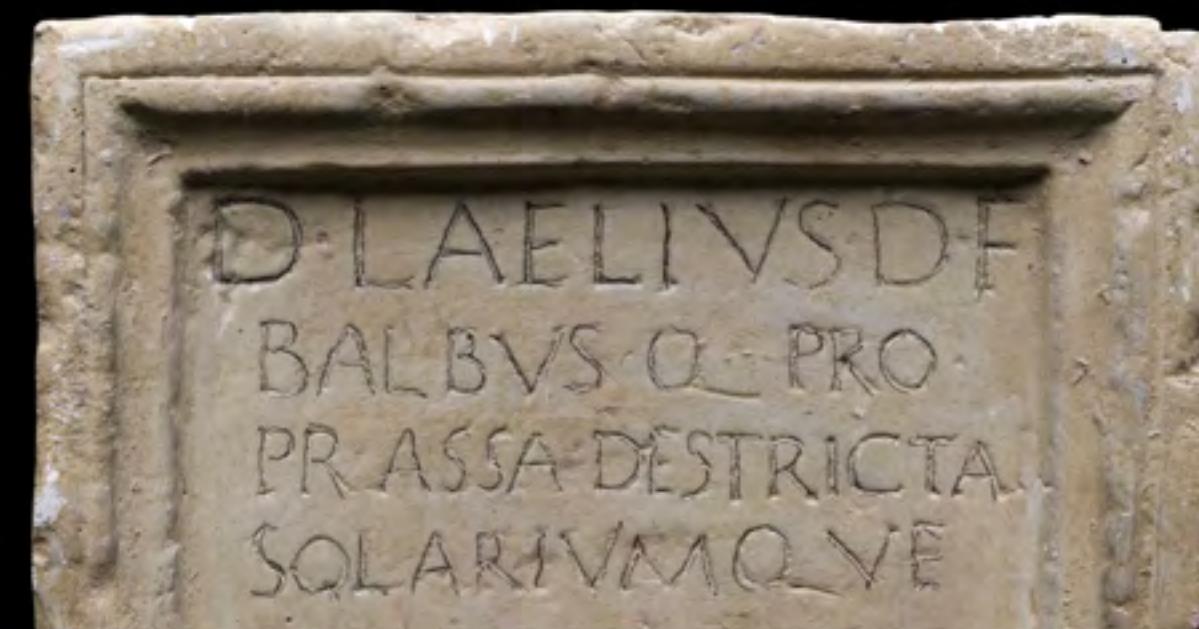
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VETEMON

DON'T TRY
ANYTHING ELSE



ANYTHING FUNNY
IN THE DARK

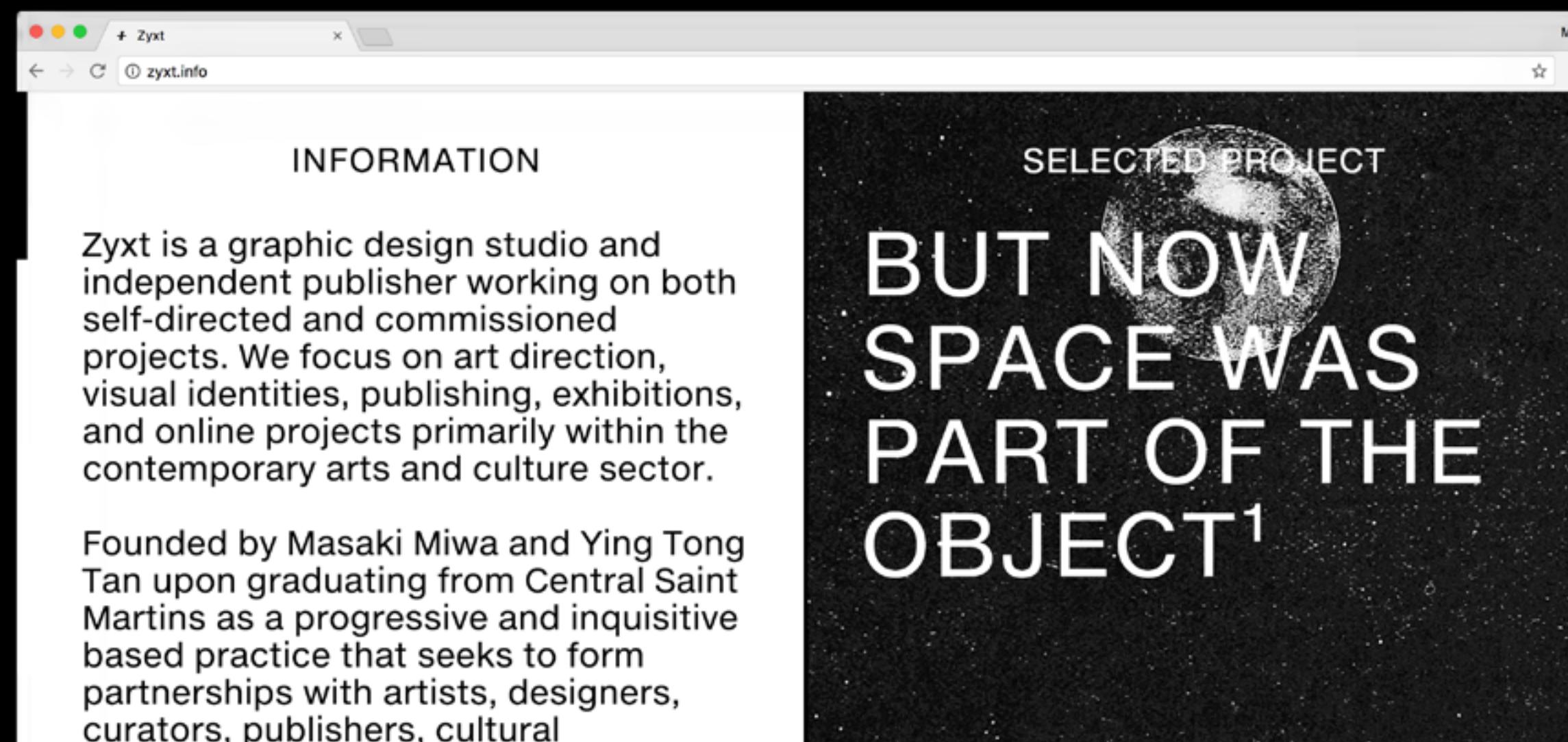


SUSPICIOUS
MEN ARE IN THE
CAVE. WHAT
ABOUT YOU?

DROPPED
MY BALLS



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organisations and institutions.

INFORMATION

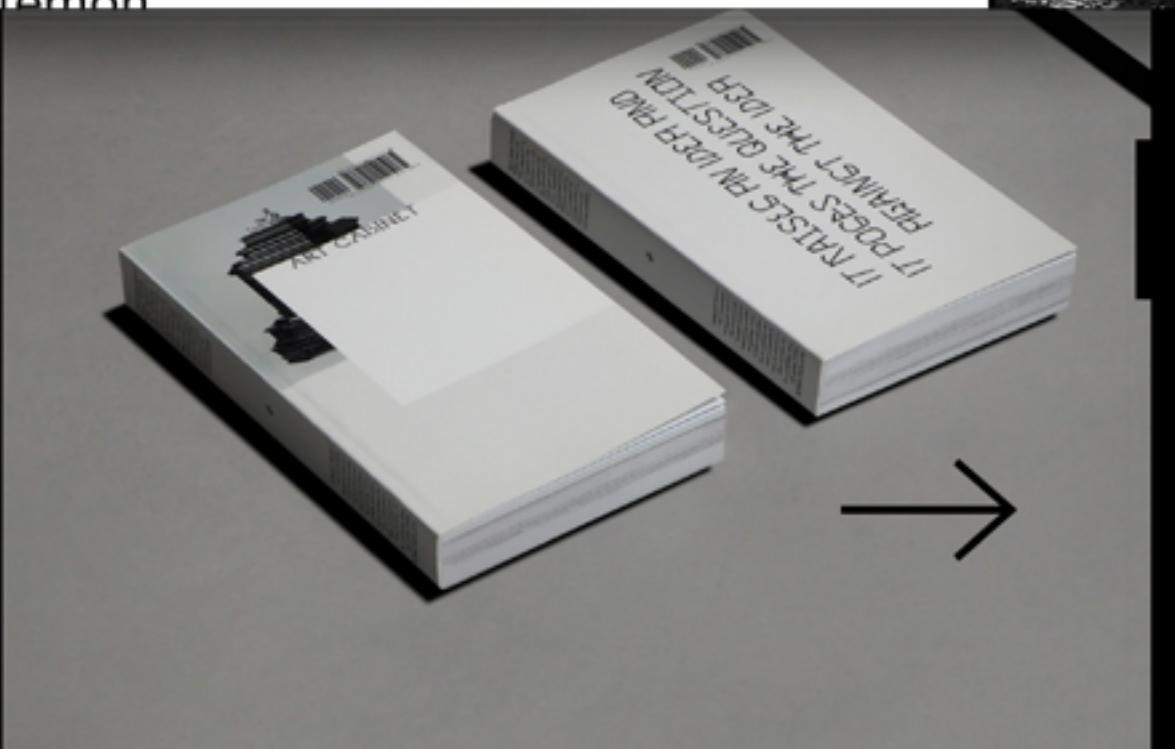
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Founded by Masaki Miwa and Ying Tong upon graduating from Central Saint Martins as a progressive and inquisitive based practice that seeks to form partnerships with artists, designers, curators, publishers, cultural organisations and institutions.

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 absent in its own turn assuming alternative forms. It becomes positive space, content. False protagonists. A typeface whose identity is transcribed lectures by John Berger from Booksfromthefuture images.

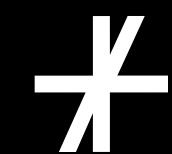
A publication by Masaki Miwa
The Multiple Lives of a Black Typeface

Publication

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Mm

t.info

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ART CABINET

WEBSITE DESIGN

INFORMATION

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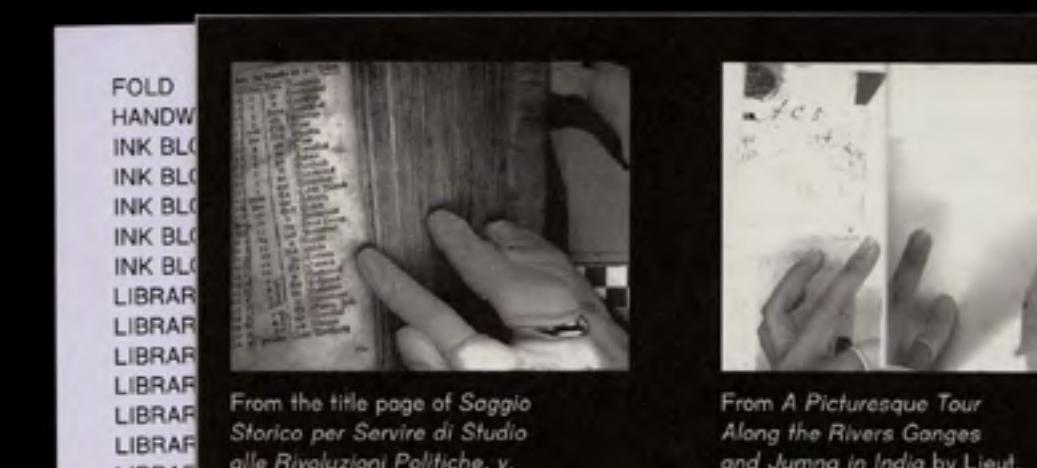
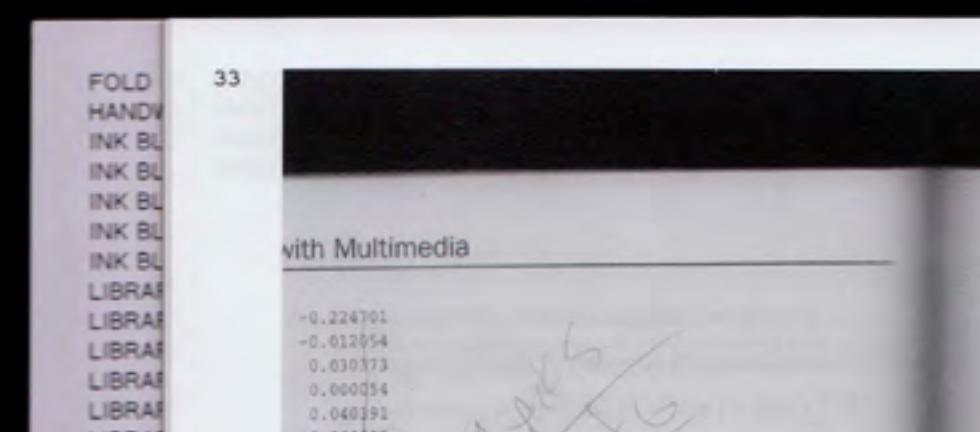
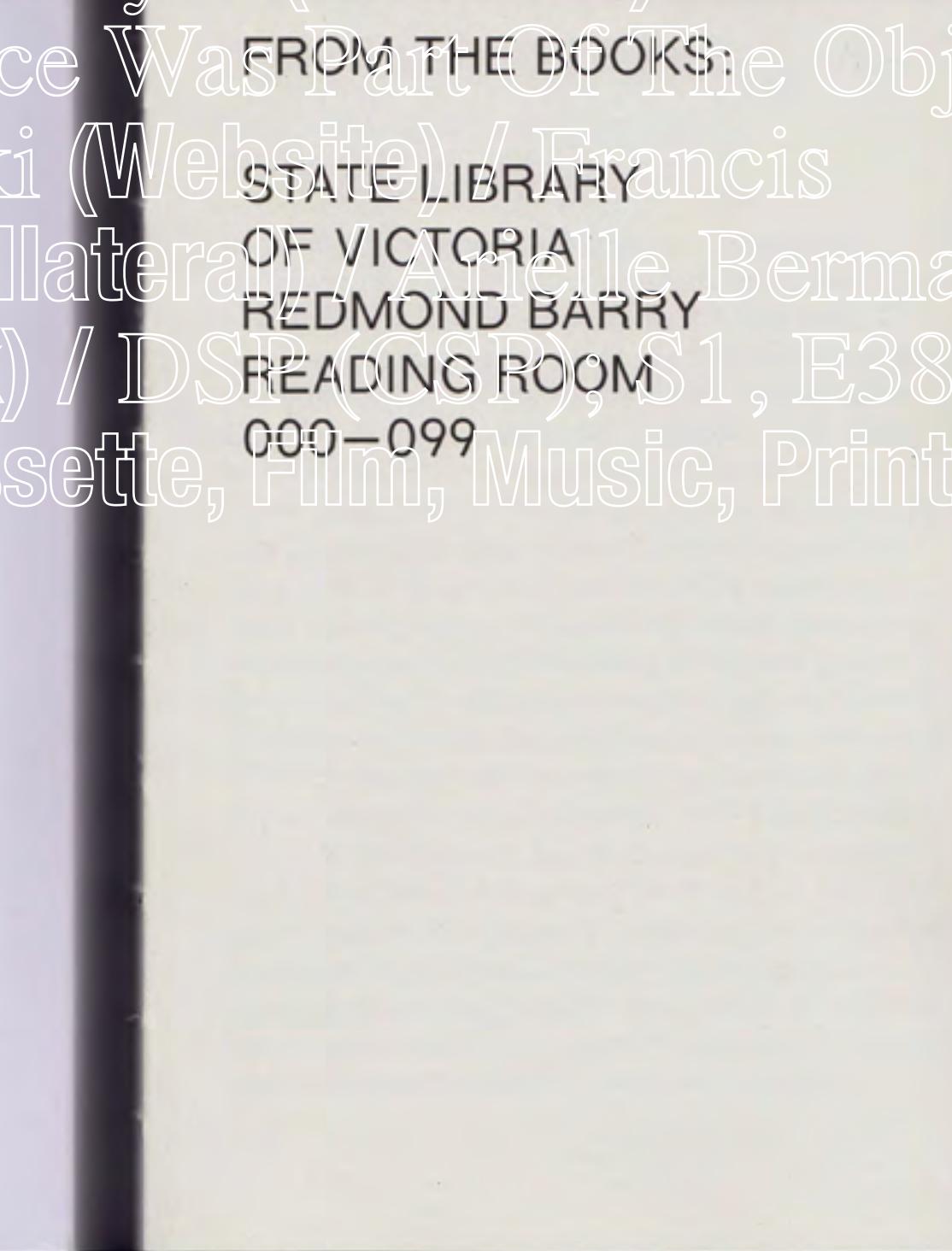
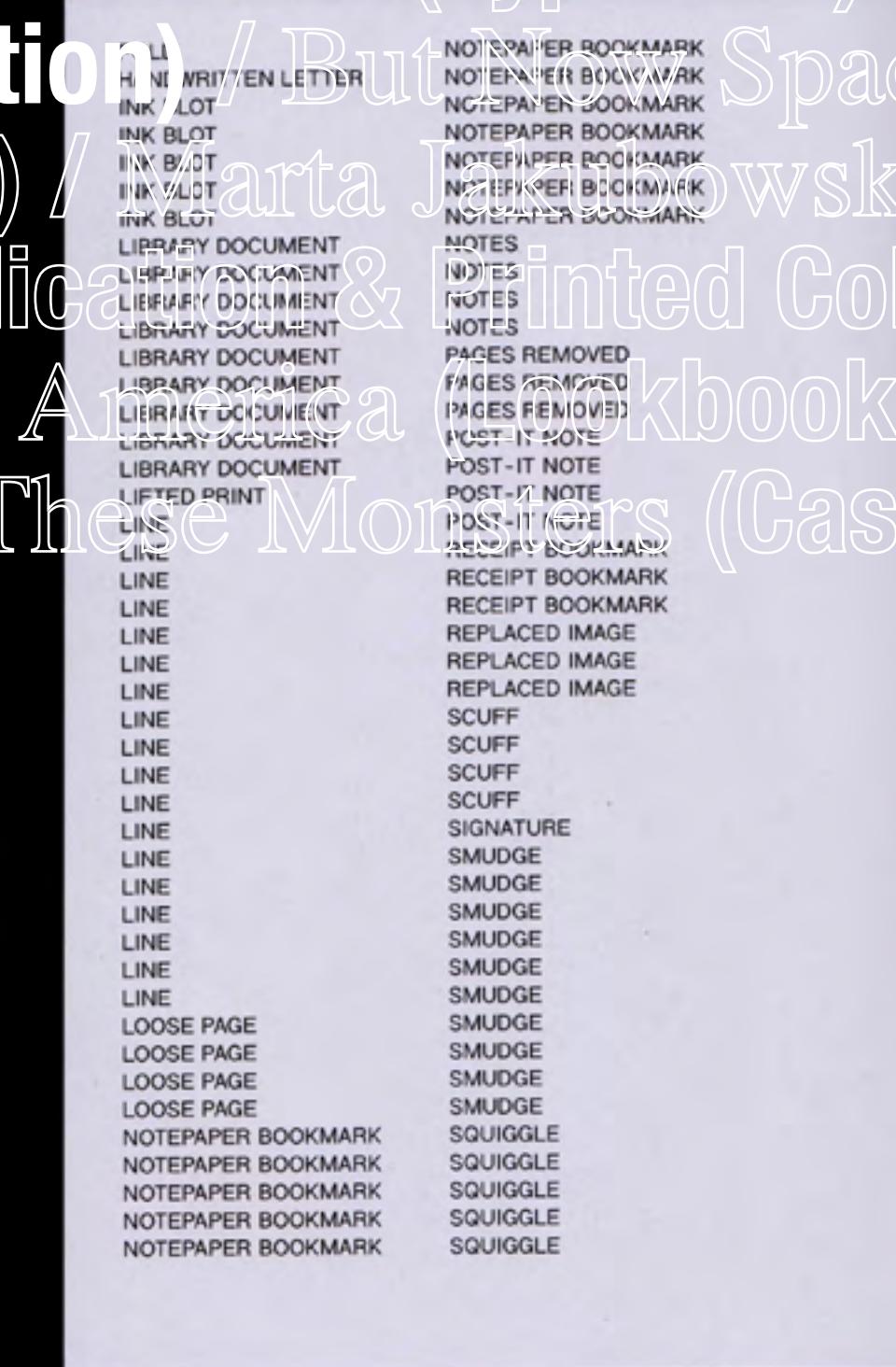
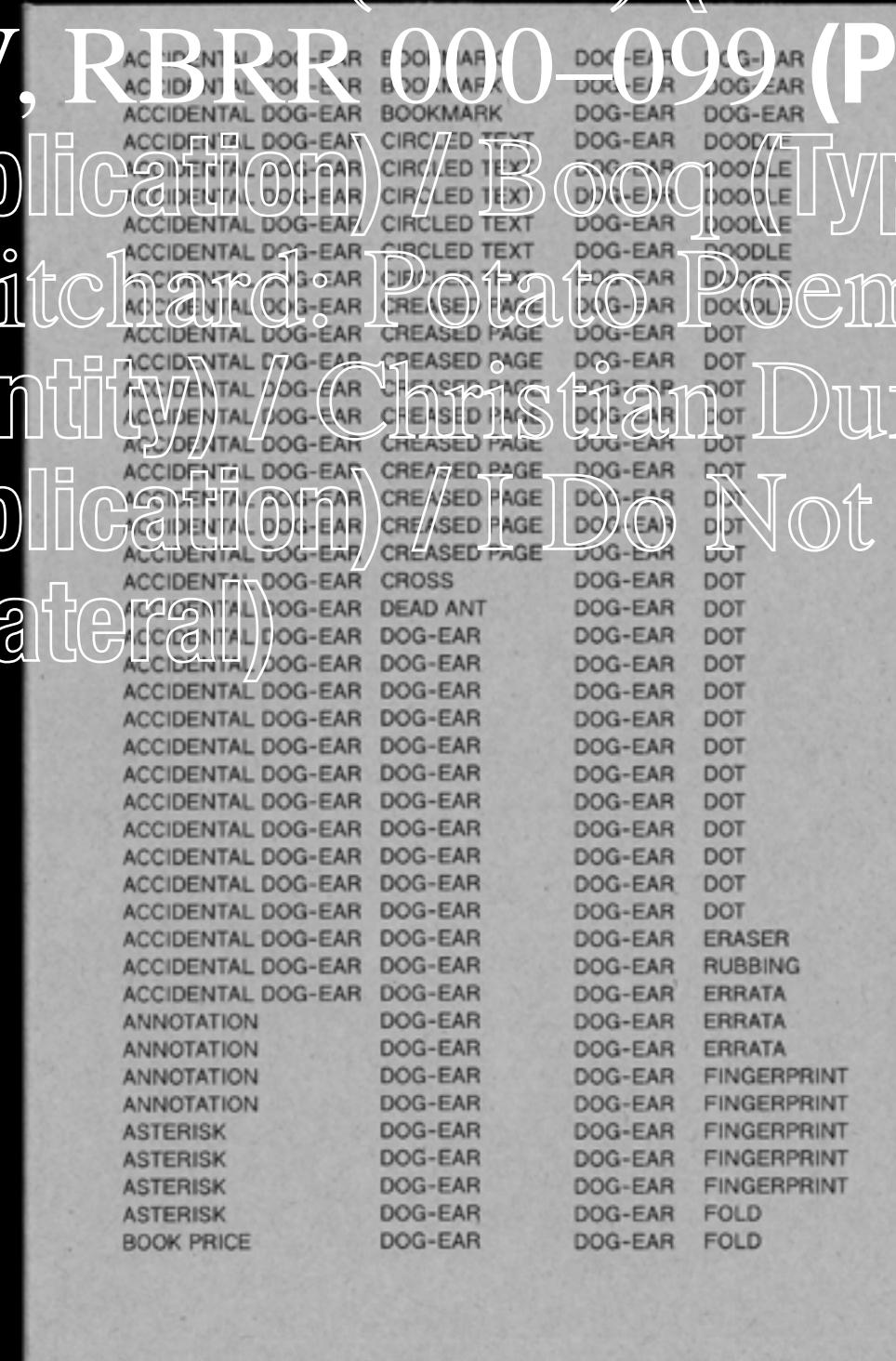
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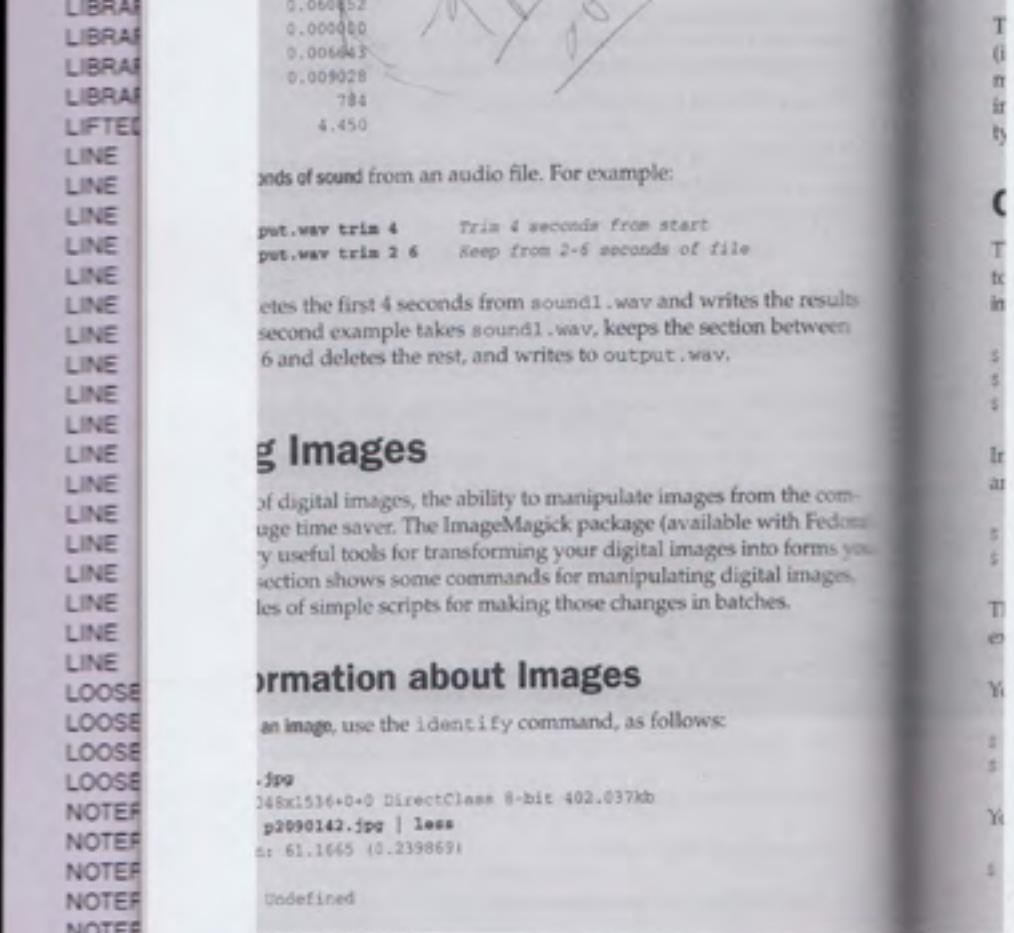
Typeface | Contribution

SELECTED PROJECT

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seconds of sound from an audio file. For example:

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

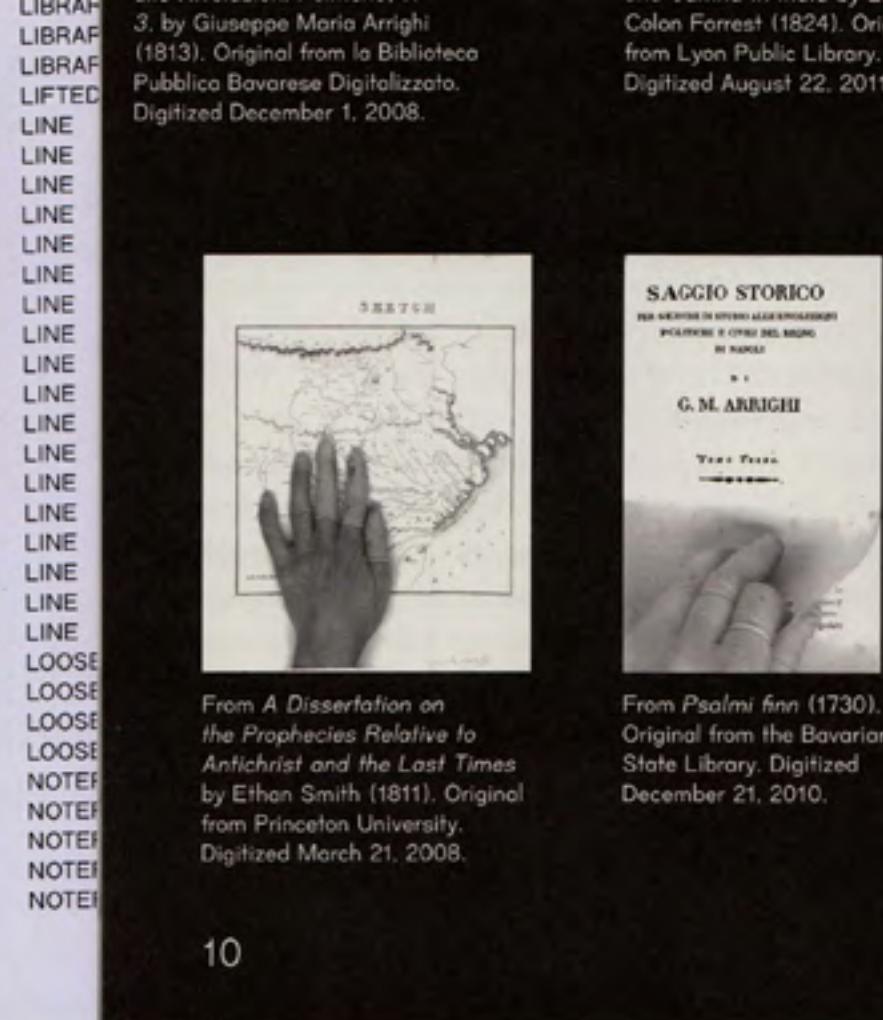
To get information about an image, use the identify command, as follows:

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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 demediations 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 studentessa di letteratura svedese, 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 stampata 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

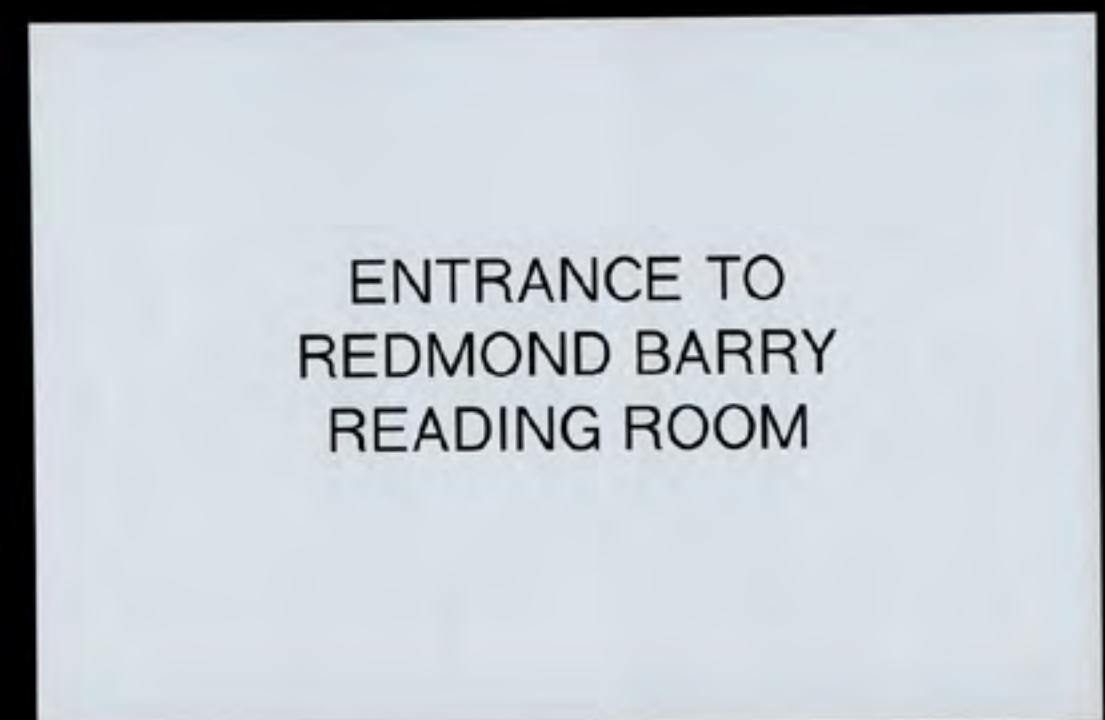
[15] Maciunas, George (1976), *Flux paper events*, Berlin: Edition Hundertmark

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 riprodotti nella nuova edizione, lasciando in bianco le parti non sottolineate.

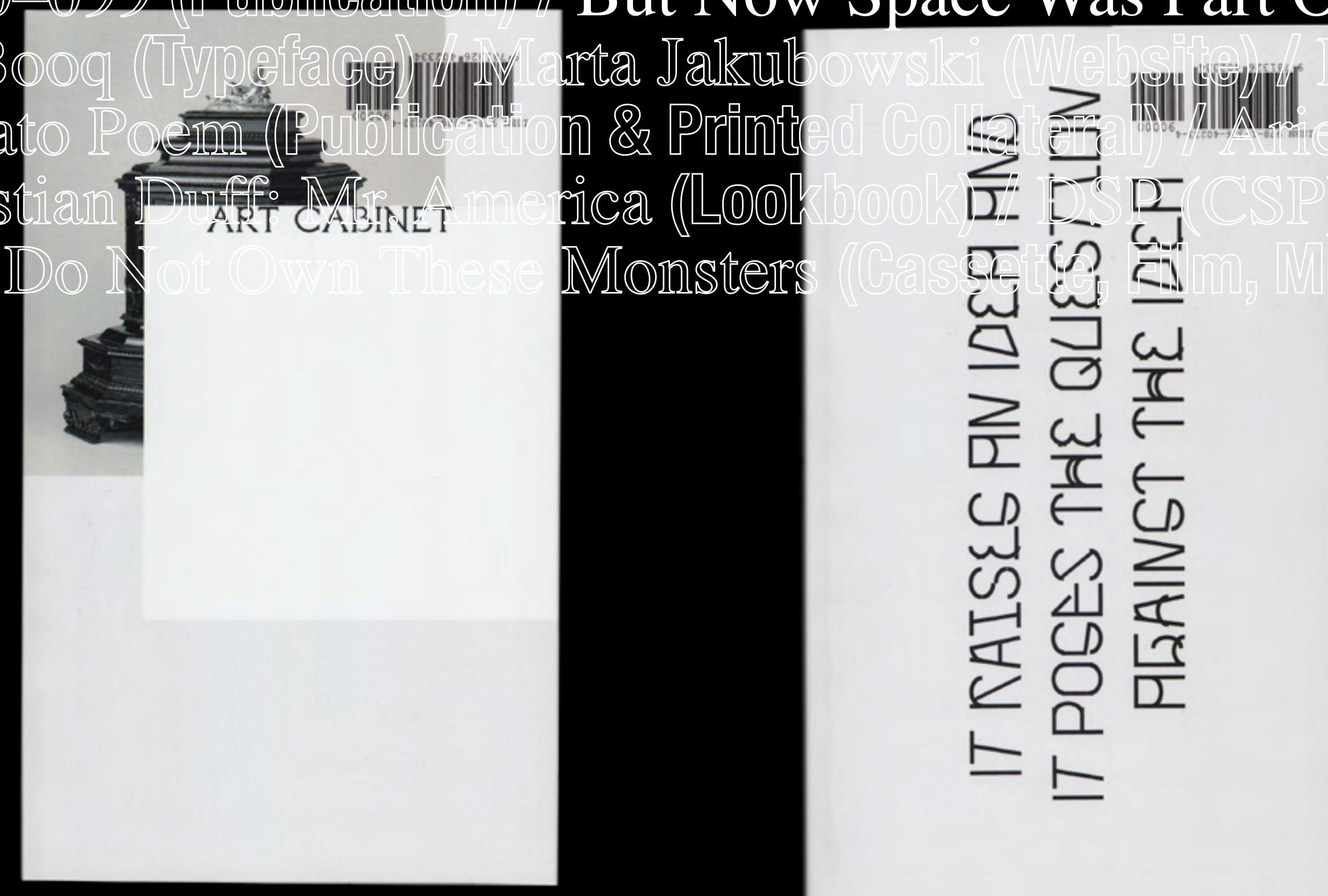


STATUE OF
CHARLES LA TROBE
(FLANKED BY PIGEONS)



ENTRANCE TO
REDMOND BARRY
READING ROOM

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Context⁴¹



VIEW

VIEW

John Freeman

WICHAIR FROM
PRISON CELL
JOHAN VAN
ENBARNEVELT

-1650

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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STORYTELLING

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1. DESIGN

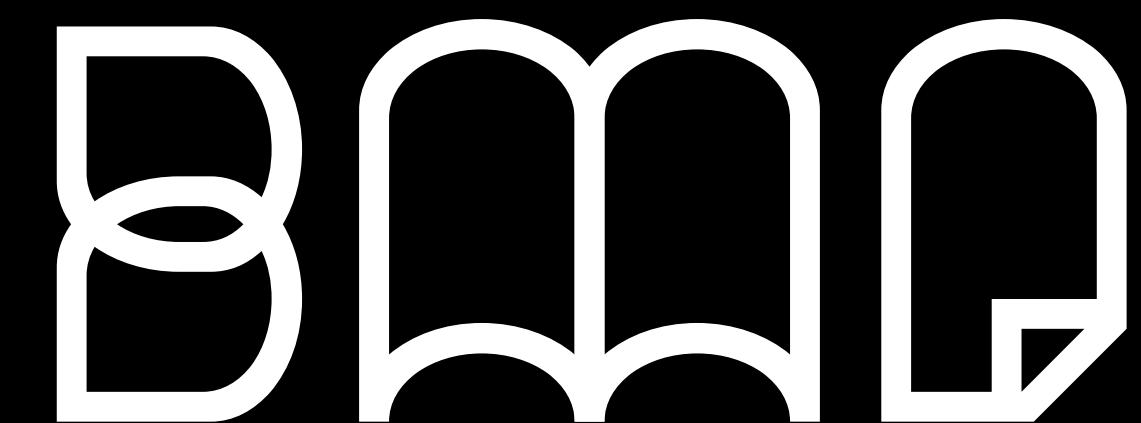
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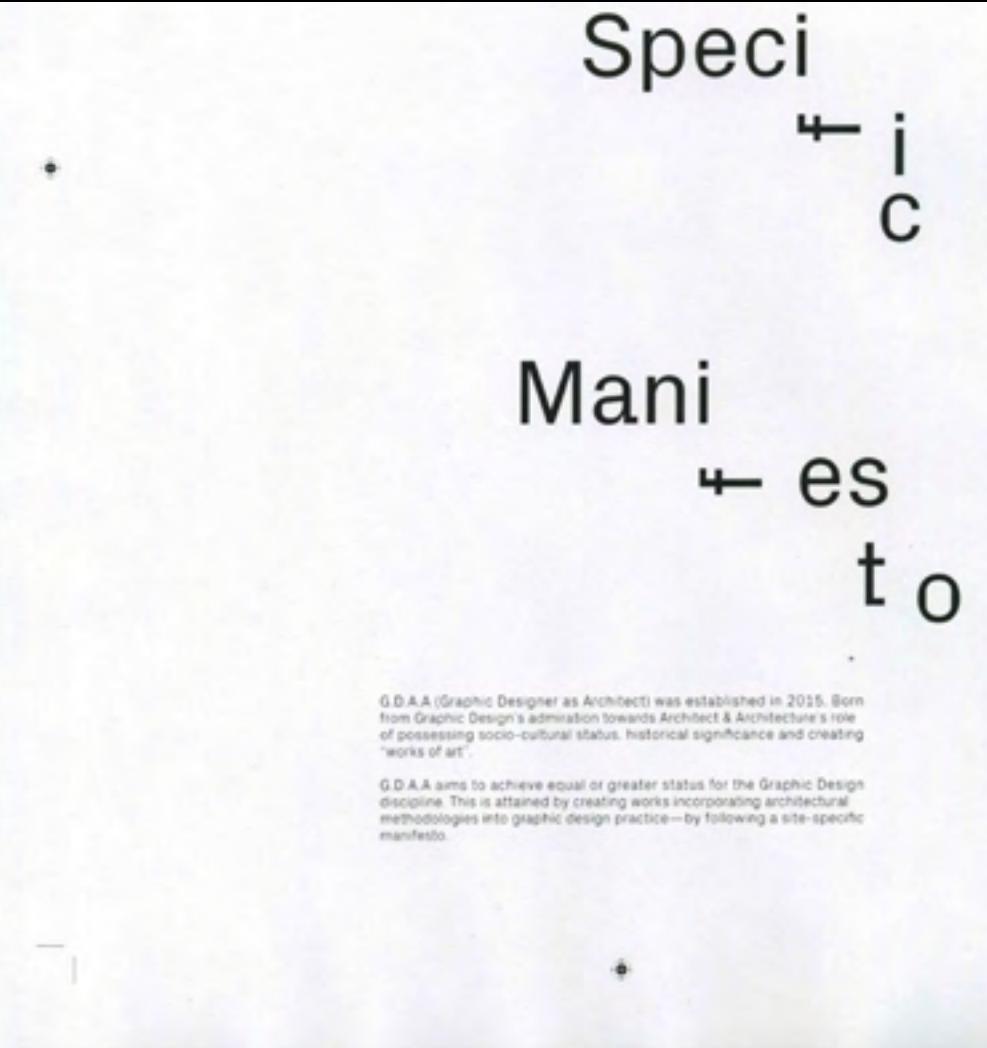
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G.D.A.A aims to achieve equal or greater status for the Graphic Design discipline. This is attained by creating works incorporating architectural methodologies into graphic design practice—by following a site-specific manifesto.

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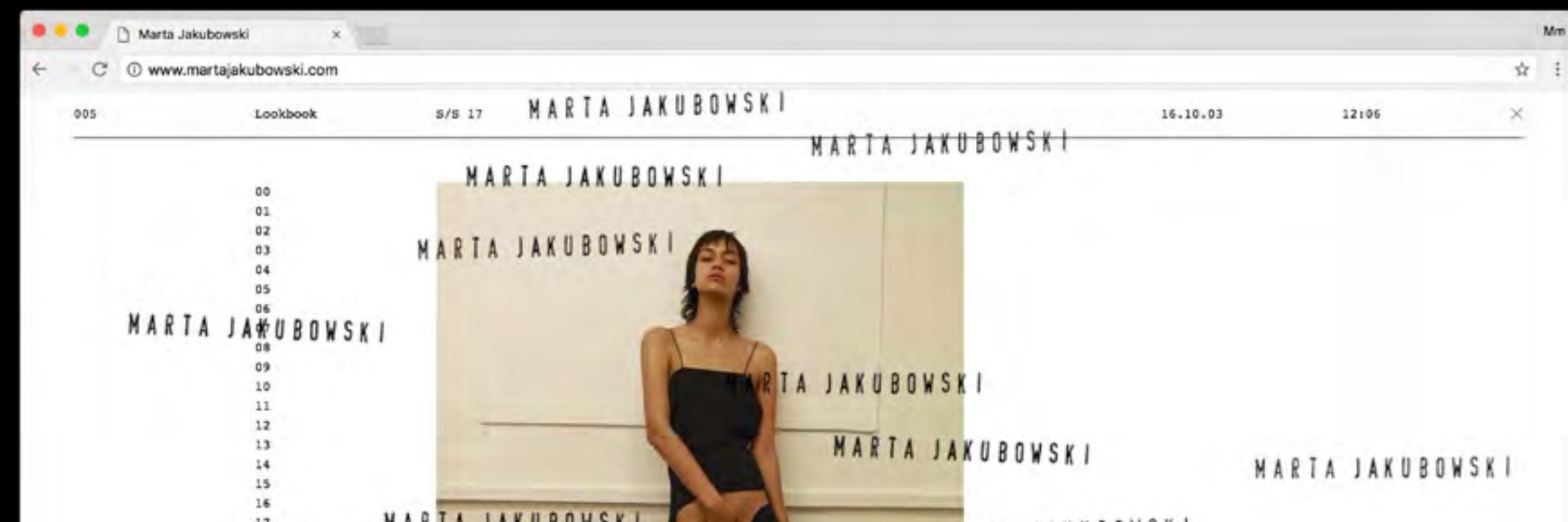
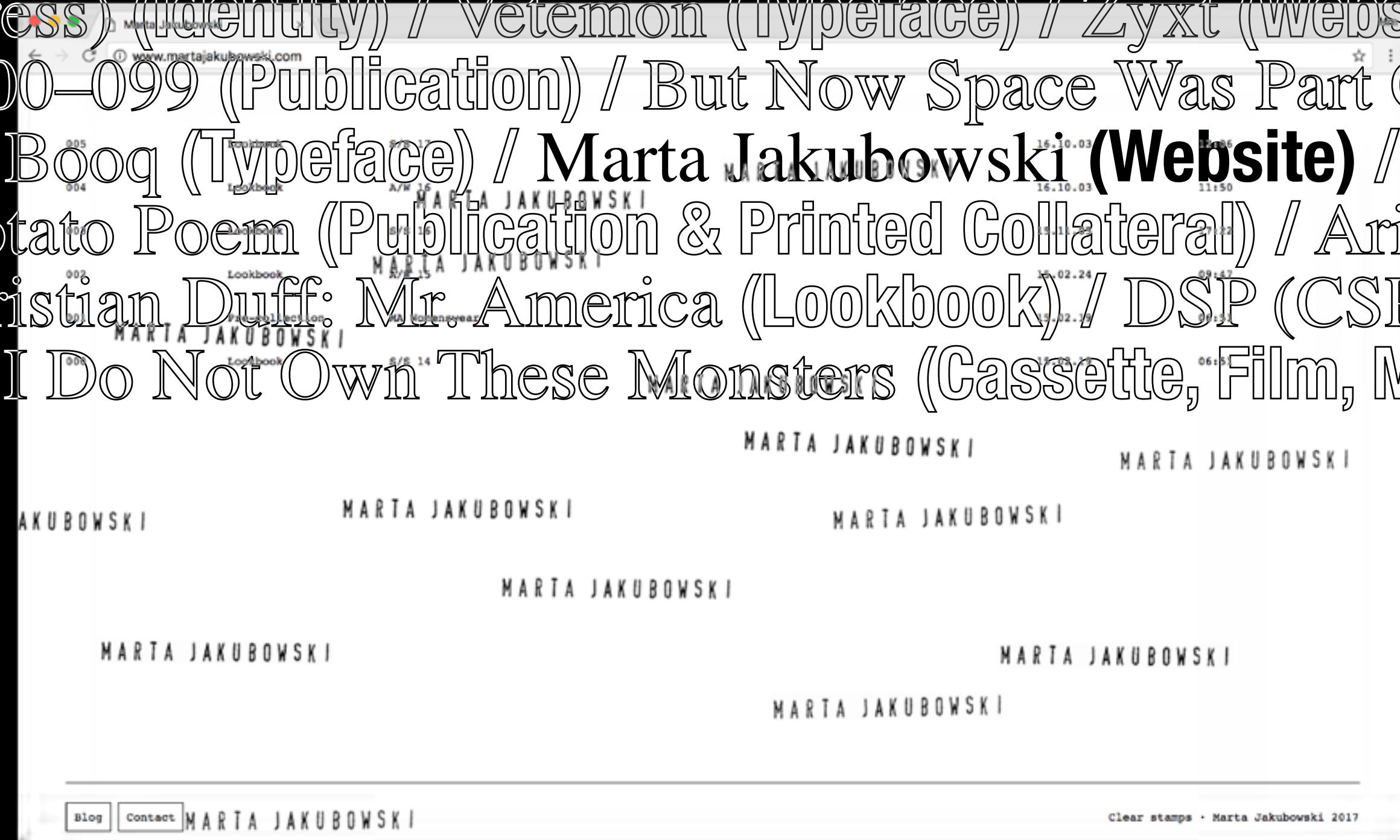
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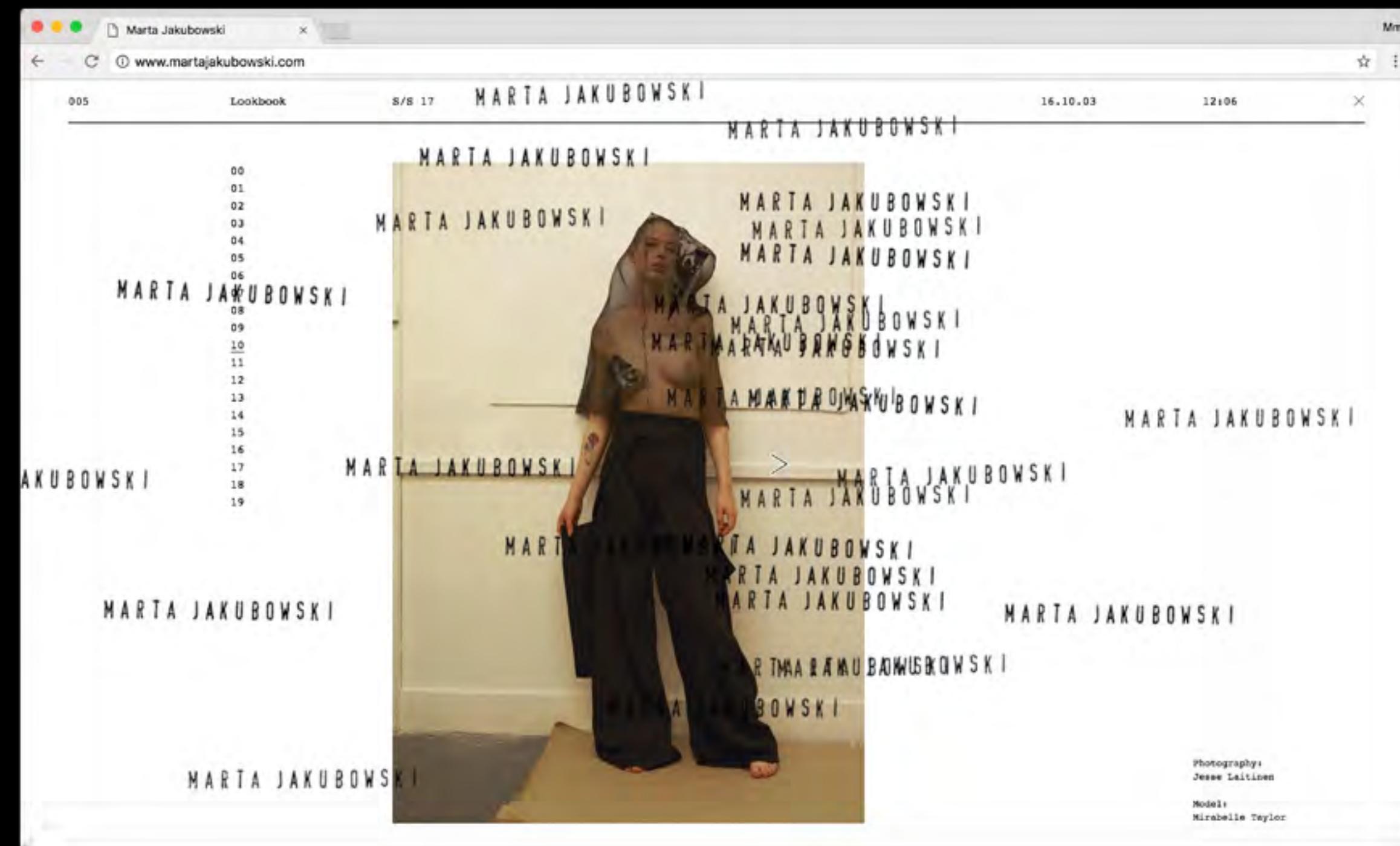
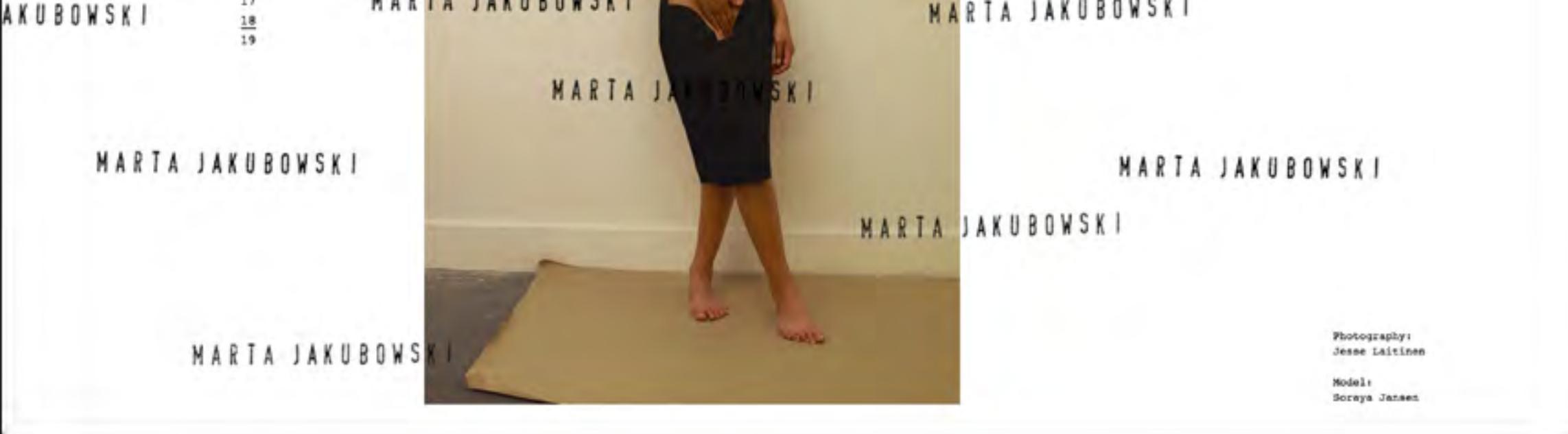
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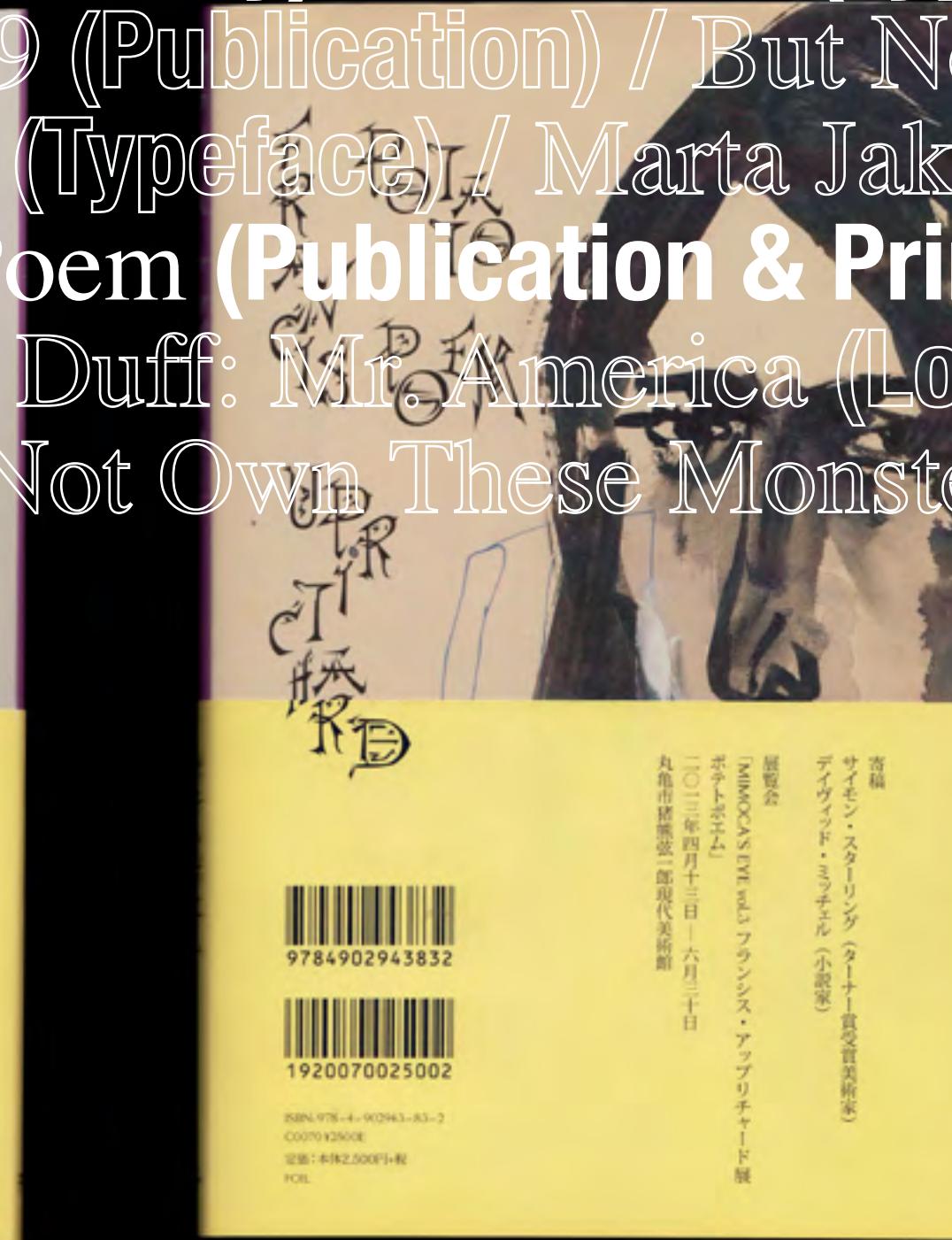


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Notes on
Potato
Poem
These

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)

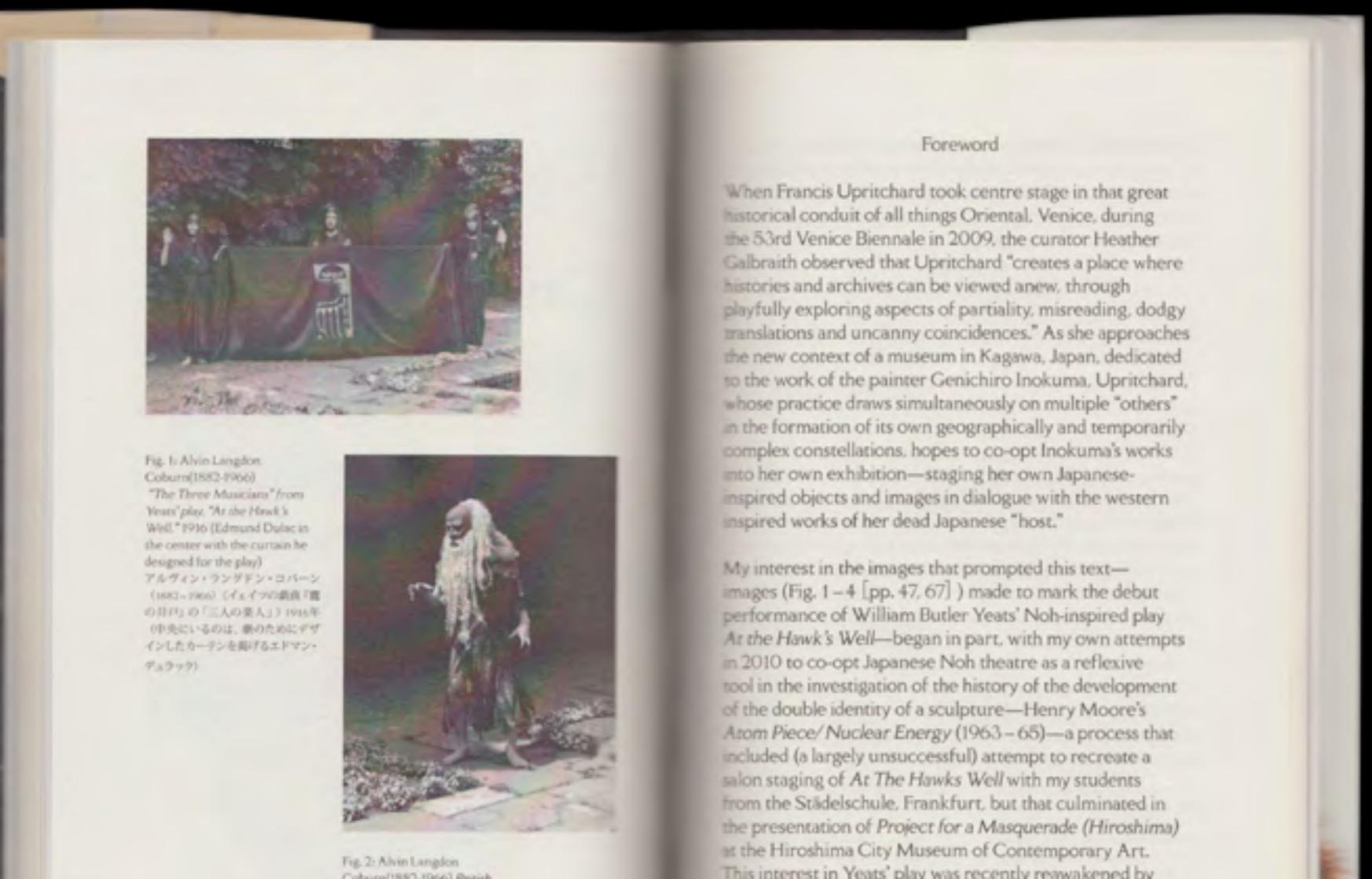


Fig. 1: Alvin Langdon Coburn (1882-1966)
"The Three Musicians" from Yeats' play, "At the Hawk's Well," 1916 (Edmund Dulac in the center with the curtain he designed for the play)
アルヴァイン・ラングドン・コバーン (1882-1966) イギリスの劇作家 イエイツの「ハクの井」の「三人の楽人」 1916年 中央にいるのは、劇のためにデザインしたカーテンを囲むエドマン・ダラック



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



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

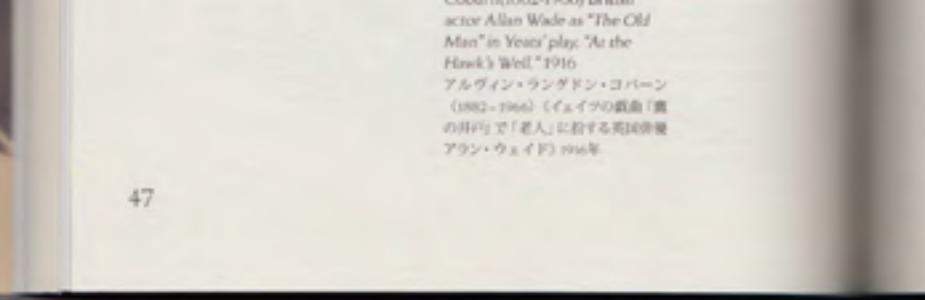
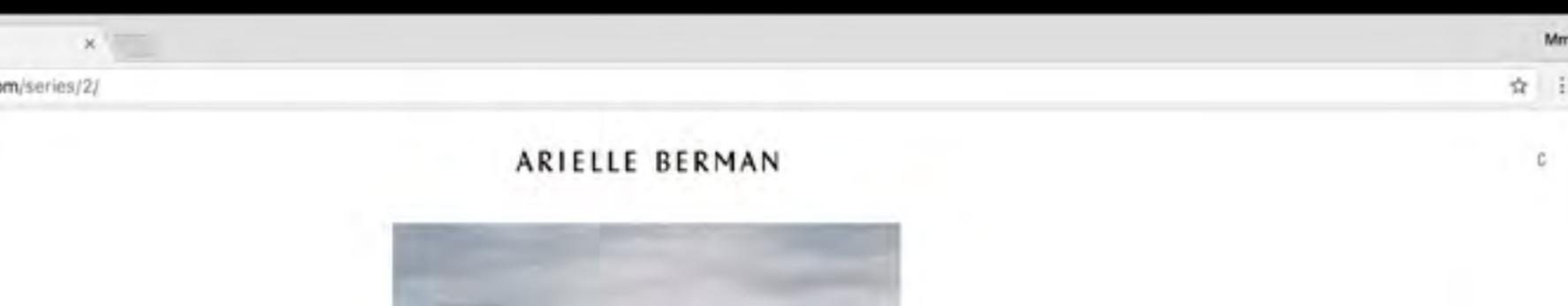


Fig. 1-4: © Gerge Eastman House,
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Upritchard: Potato Poem (Publication & Printed Collateral) / **Arielle Berman**
(Identity) / Christian Duff: Mr. America (Lookbook) / DSP (CSP); S1, E38
(Publication) / I Do Not Own These Monsters (Cassette, Film, Music, Printed
Collateral)

ARIELLE BERMAN



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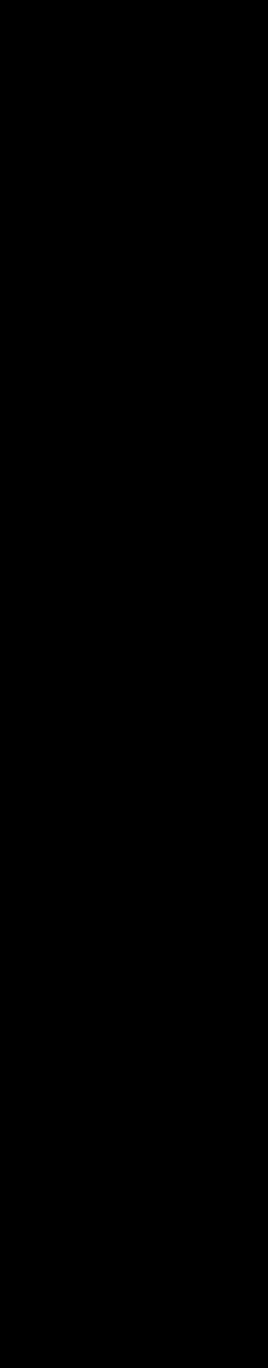
Arielle Berman

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CASTING →

ARIELLE BERMAN



AB 2 – Arielle Berman

arielleberman.com/series/2/

ARIELLE BERMAN



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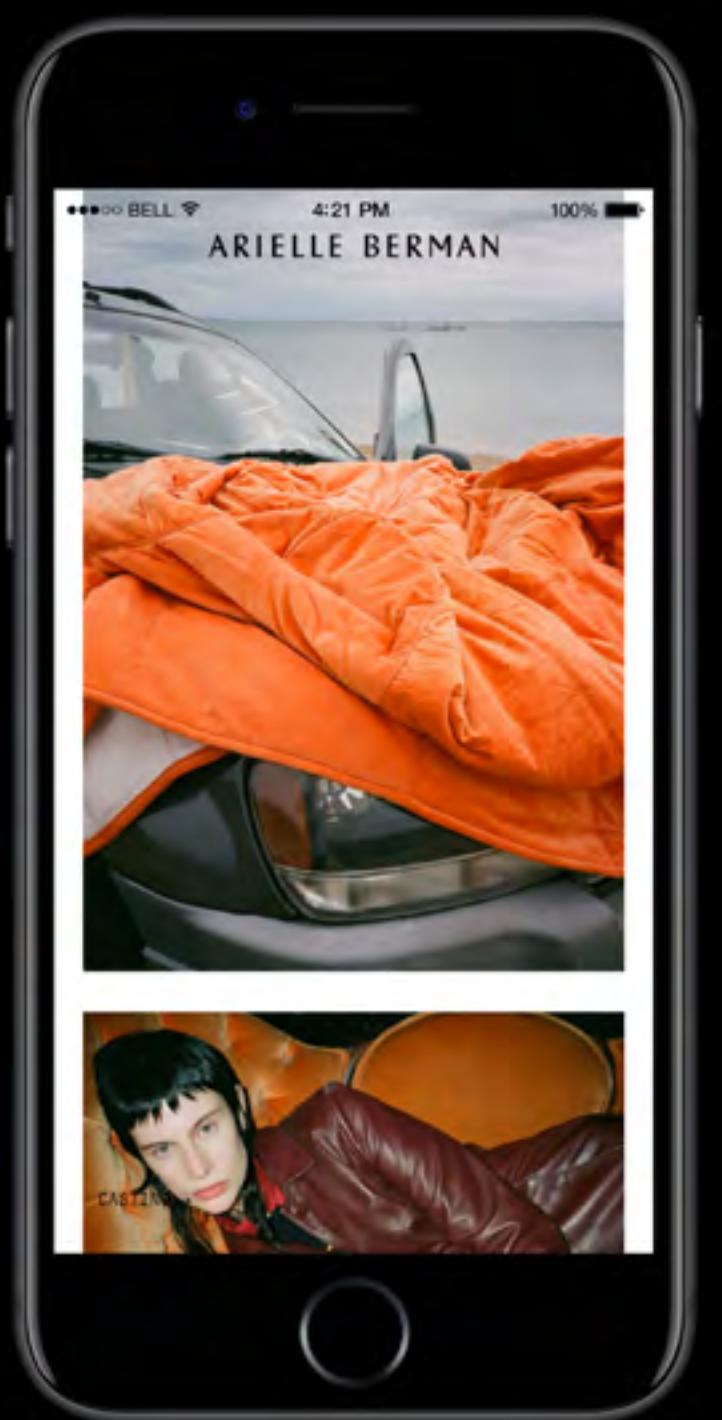
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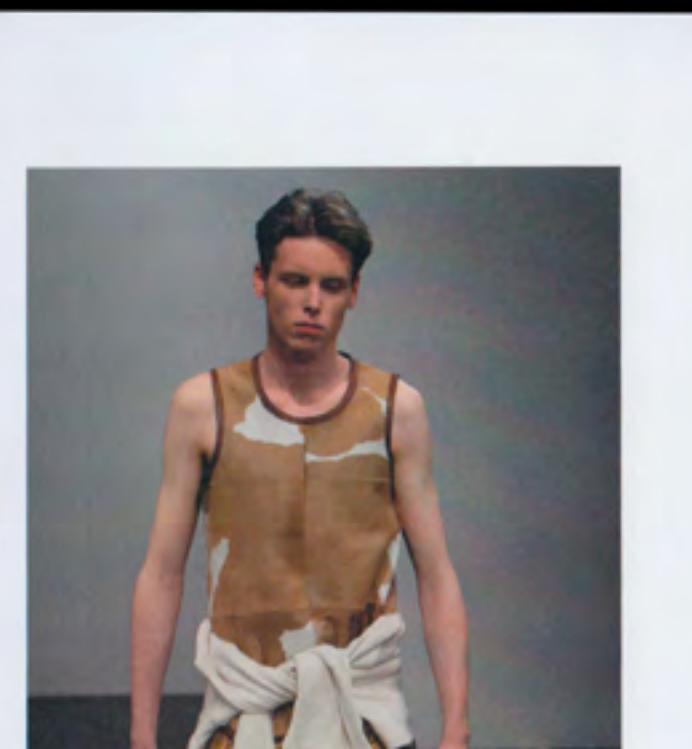
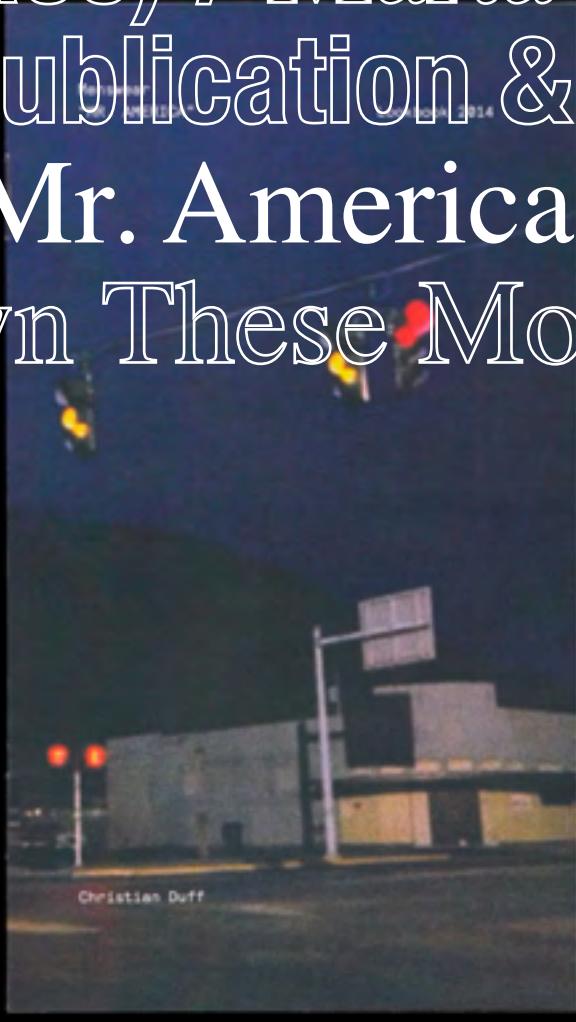
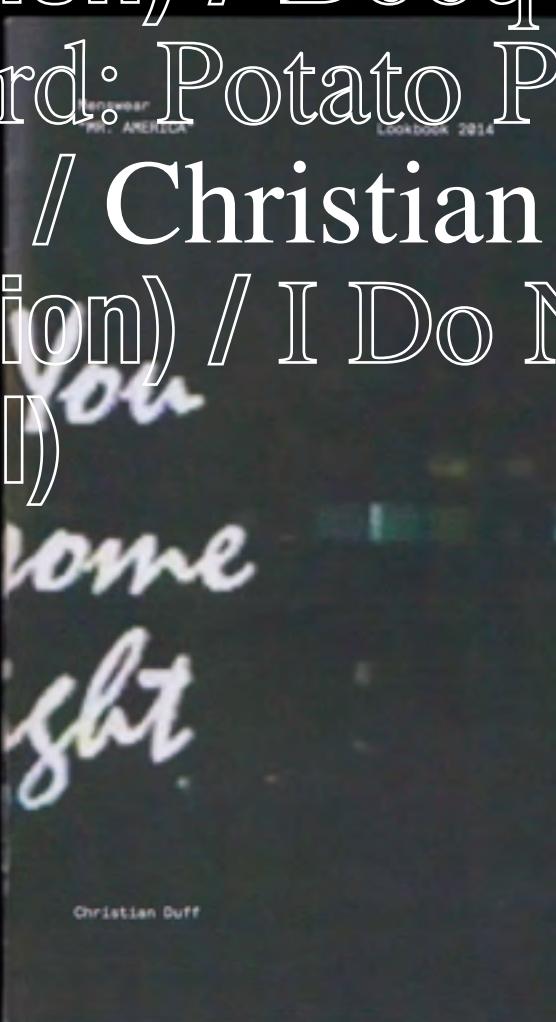
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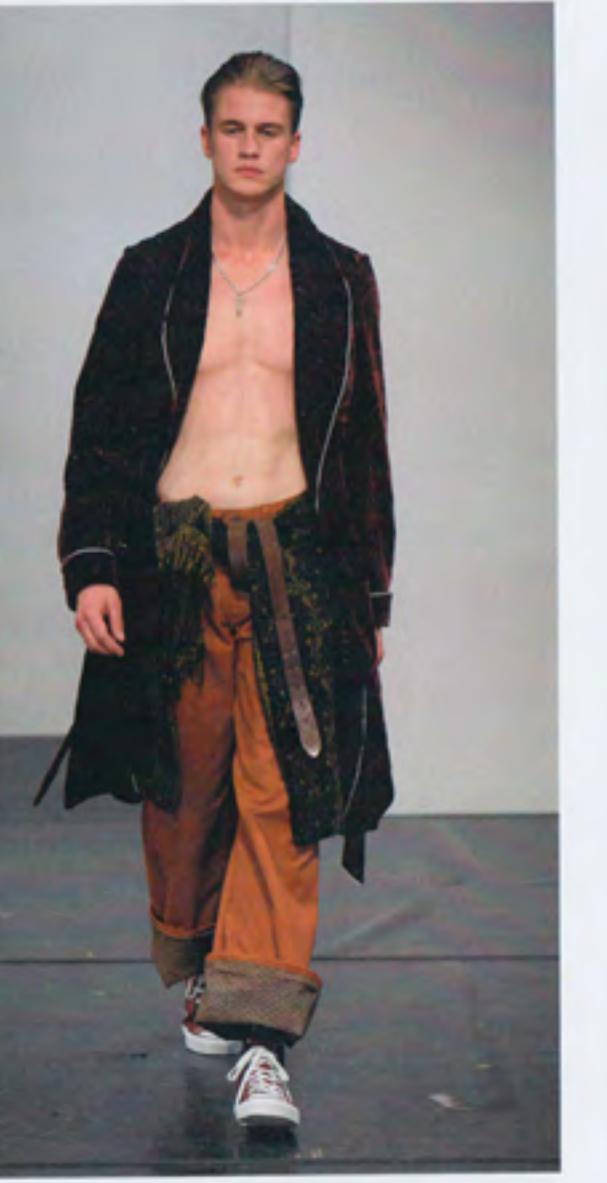


Fig.8:
Flashbacks 1

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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THE MYSTERIOUS POKÉMON PANIC by Benjamin Radford

Pokémon (a shortening of "Poketto Monsuta," 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

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: How 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 Mysterious New Mexico: A History of Media-Driven Fables and Hoaxes (with Bob Bartholomew)*; *Mysterious New Mexico: Miracles, Magic, and Monsters in the Land of Enchantment and Bad Choices*.

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*, *Wireless*, *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 2000.

ix

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No Yes Yes



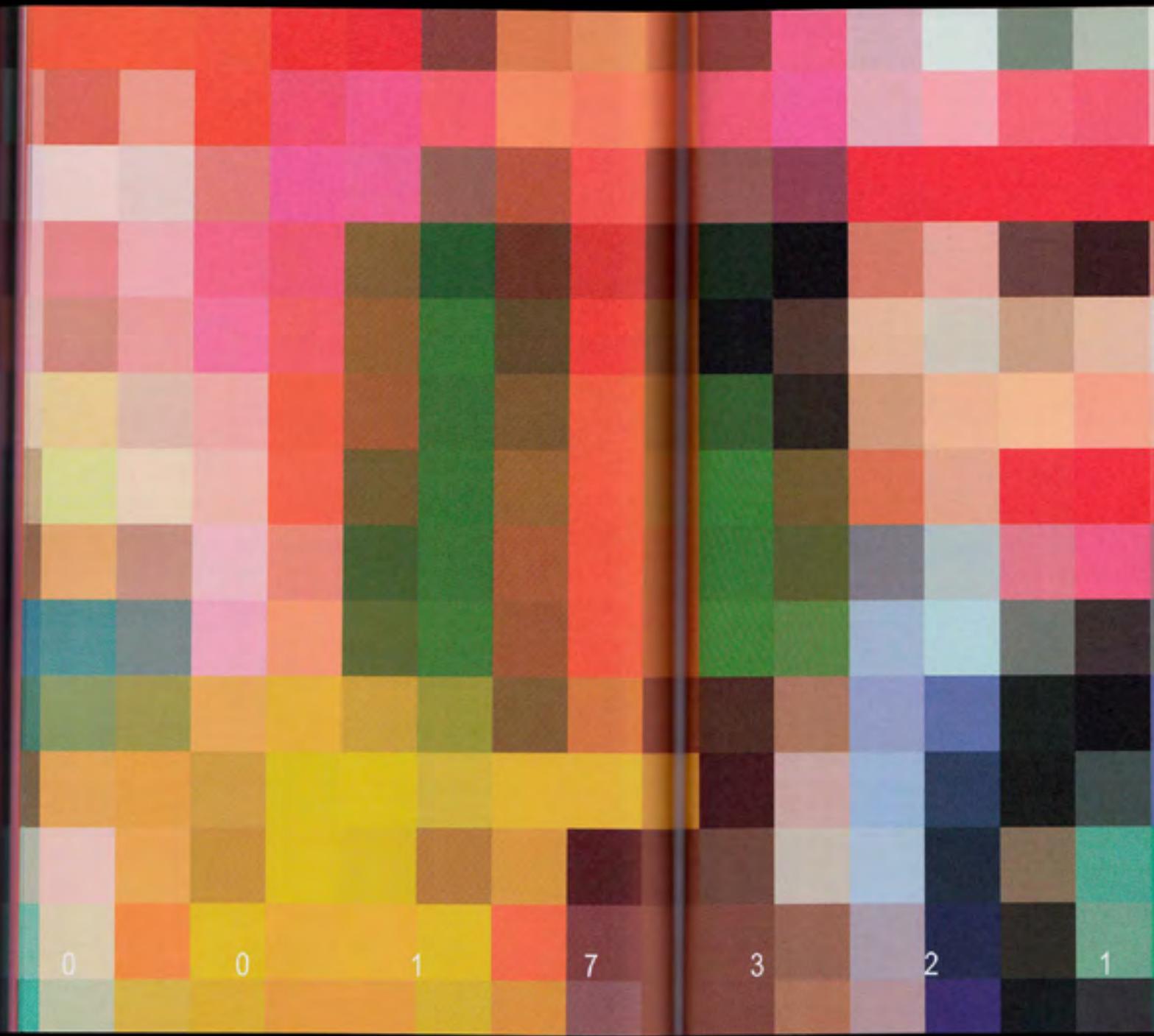
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After several teens suffered seizures while playing Nintendo video games, the company began including warning labels on much of its software. The notice told users that the games' graphics and animation could cause a *shigeki*, a strong stimulation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

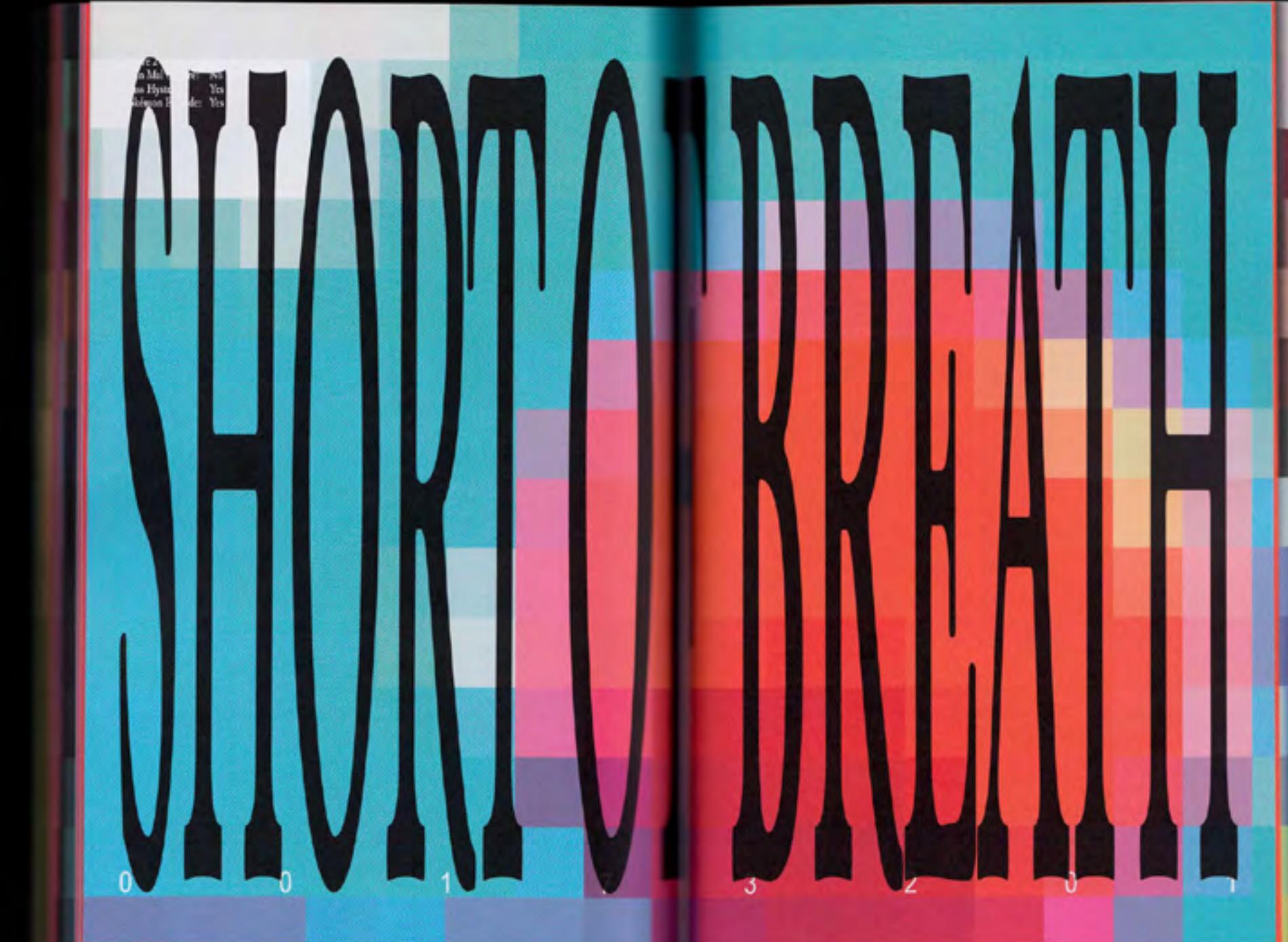
In the Pokémon case, though, there appeared to be few leads to go on. Although the bright flashes seemed to be the likely culprit, the flashes had been used hundreds of times before without incident. The technique, called *paka-paka*, uses different-colored lights flashing alternately to create tension. 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.

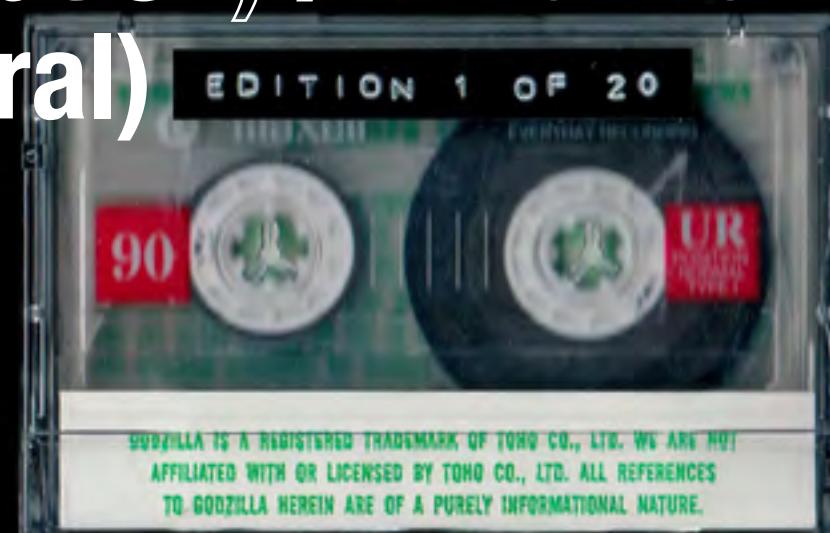




Toshio Yamauchi, an epilepsy expert at Saitama University of Medicine outside Tokyo, suggested that the symptoms could be a one-time attack triggered by



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COMPRESSION TOLERATION—NOTES ON A THEME BY JOSEPH TOWNSHEND

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 MICROSCOPIC 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



KAIJU ARE USED TO DEFINE EMOTIONS AND MYTHICAL MONSTERS OR BEASTS. GODZILLA IS UNIVERSALLY TRANSLATED TO REFER TO THE MONSTER FROM JAPAN FEARED AS NATURAL CATASTROPHES OF IMMENSE SIZE.¹ POPULAR KAIJU INCLUDE GODZILLA, GAMERA, MOTHRA, KING GHIDORAH, JIAO ZHENG AND ULTRAMAN. MONSTERS SUCH AS KAIJU, QUEEN MOTHRA, AND ULTRAMAN ARE OFTEN REFERRED TO AS 'KAIJU'.

¹ KALAT, B., 2007, p. 10.

IN WESTERN CIVILISATION, ESPECIALLY IN AMERICA, GODZILLA IS PORTRAYED AS PART OF JAPANESE POP CULTURE. KALAT (2007) STATES WESTERN CRITICS AND AUDIENCES WATCHES GODZILLA LIGHTLY. DO WE SEE GODZILLA ONLY AS AN ENORMOUS MONSTER THAT DESTROYS CITIES AND FIGHTS OTHER KAIJU? KALAT'S OBSERVATION CONTINUES, 'BEYOND THAT SURFACE APPEAL, THOUGH, LIES A COMPLEX AND SUBTLE, POLITICAL MESSAGE'.²

² KALAT, B., 2007, p. 10.

GODZILLA WAS INVENTED BY THE AFTERMATH OF THE ATOMIC BOMB IN WWII, IN WHICH THIS STORY IS EXPLAINED IN THE FIRST EVER GODZILLA (1954).

DAVID KALAT (2007) EXPLAINS, 'IN A JAPANESE CONTEXT, THE MONSTER IS LESS A REACTION TO THE BOMB THAN A SYMBOL OF THE BOMB'.³

³ KALAT, B., 2007, p. 10.

—THE JAPANESE CITIZENS SHEER TERROR AND HORROR TOWARDS WAR AND BOMBS, THE DESTRUCTION AND DAMAGE IT CAUSED, THE RESET OF JAPAN—

⁴ KALAT, B., 2007, p. 10.

IS TRANSLATED THROUGH GODZILLA.

KAIRAKUTEI BLACK'S (2002) REASON OF ATTRACTION TO THE GODZILLA FILMS IS 'THE CATHARTIC MOMENT WHEN THE MONSTER TOTALLY DESTROYS A FAMOUS CITY'. THE ARCHITECTURE AND ITS RELATION TO THE NOW OBVIOUS RUBBER BODY SUIT IN GODZILLA FILMS CREATES A PEGLAR WORLD, A FAMILIAR YET BIZARRE LANDSCAPES WITH TREES, MOUNTAINS AND BUILDINGS JUXTAPOSED TO THE SIZE OF THE KAIJU. THESE SCENERY BECOMES AN IMPORTANT ELEMENT TO THE ATTRACTION OF KAIJU FILMS—WHEN GODZILLA STOMPS AND BURNS THE BUILDINGS, AS KAIRAKUTEI BLACK STATED, A CATHARTIC MOMENT.

GODZILLA IS FEAR ITSELF AT THE SAME TIME THE RELEASE OF IT.

NOTES:

1. WIKIPEDIA, KAIIJU, 2010, AVAILABLE AT: <<http://en.wikipedia.org/wiki/Kaiju>>
2. KALAT, B., A CRITICAL HISTORY AND FILMOGRAPHY OF TEHO'S GODZILLA SERIES, 2007, p. 1
3. KALAT, B., A CRITICAL HISTORY AND FILMOGRAPHY OF TEHO'S GODZILLA SERIES, 2007, p. 14
4. STEPHENS, C., MASAKI, T. & BLACK, M., JAPANESE MOVIE POSTERS: YAOYA, MONSTER, PINK AND HORROR, 2002, p.22.

TRACK LIST

- | | |
|--|--|
| A-SIDE: | I DO NOT OWN THESE MONSTERS AND AM IN NO WAY RESPONSIBLE FOR ANY OF THEIR ACTIONS, JOSEPH TOWNSHEND AND MASAKI NIWA |
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| 2. FOOTSTEPS | © JOSEPH TOWNSHEND, OPEN PRAXIS |
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| 6. THE MYSTEROUS MONSTER | |
| 7. FACTORIES THAT STRIP AWAY THE GREEN | |
| 8. FOOTSTEPS FX FROM GODZILLA | |
| 9. MAIN TITLE FROM GODZILLA VS MEDALION | |
| 10. GIVE BACK THE SUN CHALE CHORUS
VERSION II | |
| 11. MAIN TITLE FROM GODZILLA | |
| 12. ARAMAS GUITAR I | |
| 13. PRAYER FOR PEACE | |

A-SIDE MIXTAPE AND FILM AVAILABLE FROM:
soundcloud.com/open-praxis



BEEN EFFECTED AND TREATED IN A SIMILAR MANNER TO THE FOOTAGE,
SLOWED DOWN, SPED-UP, ECHOED AND COMPRESSED AND CUT TOGETHER.
BY DOING THIS WE HOPED TO CREATE A SORT OF GESAMTKUNSTWERK,
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