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Mini Press

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press.designing.tools

3,483,117 likes

6 DAYS AGO

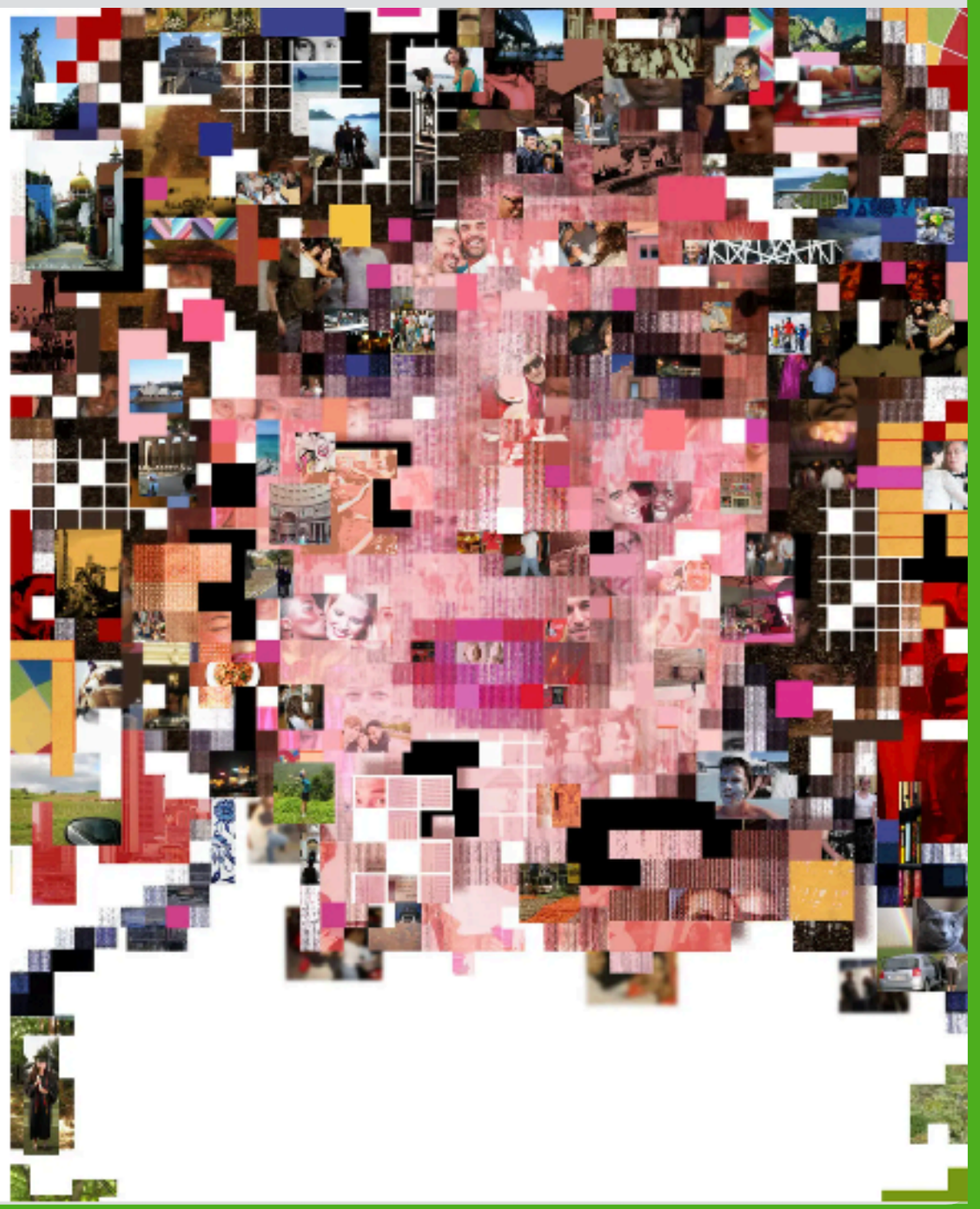
likes

The New York Times

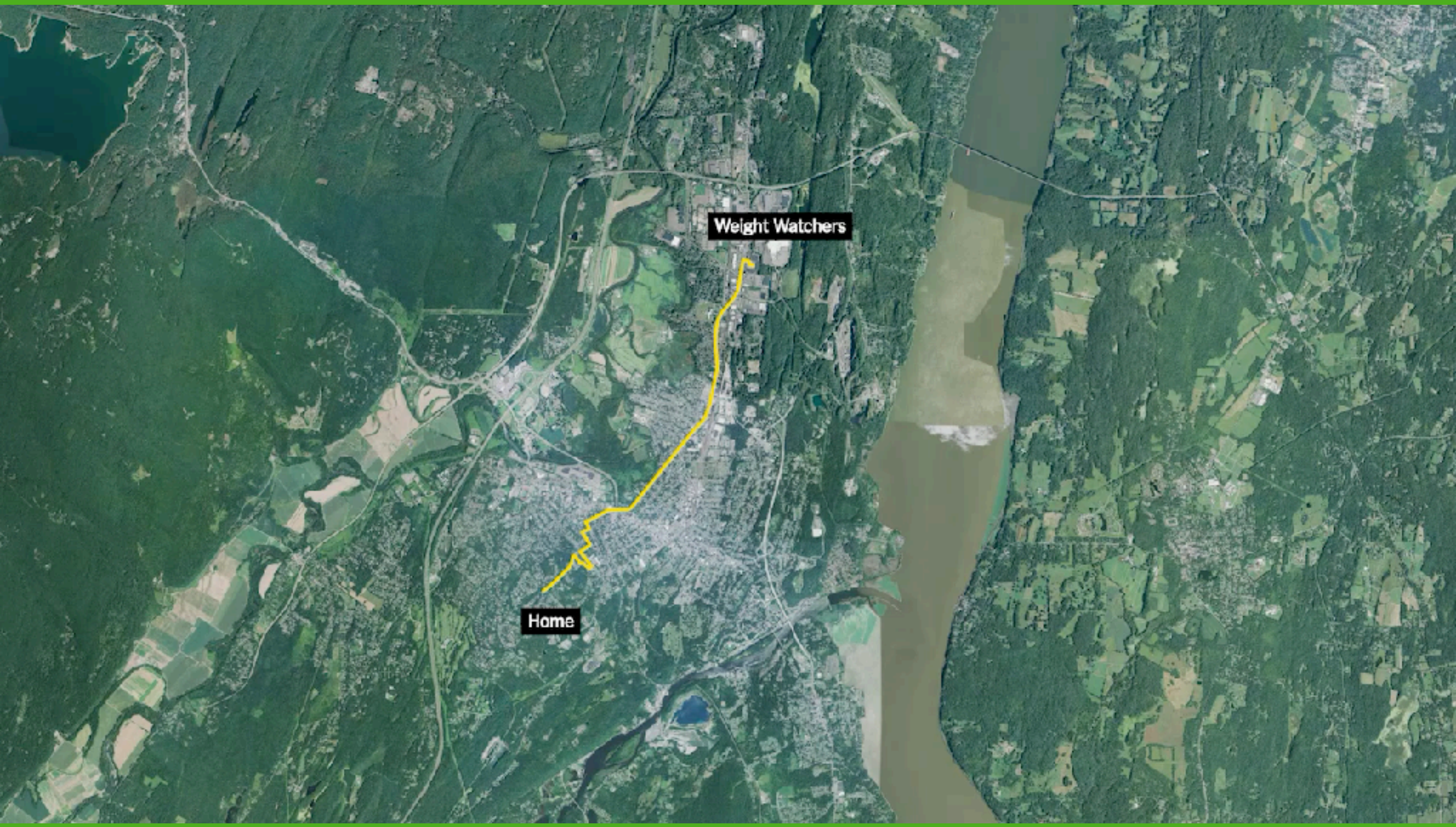
Account

Your Memories. Their Cloud.

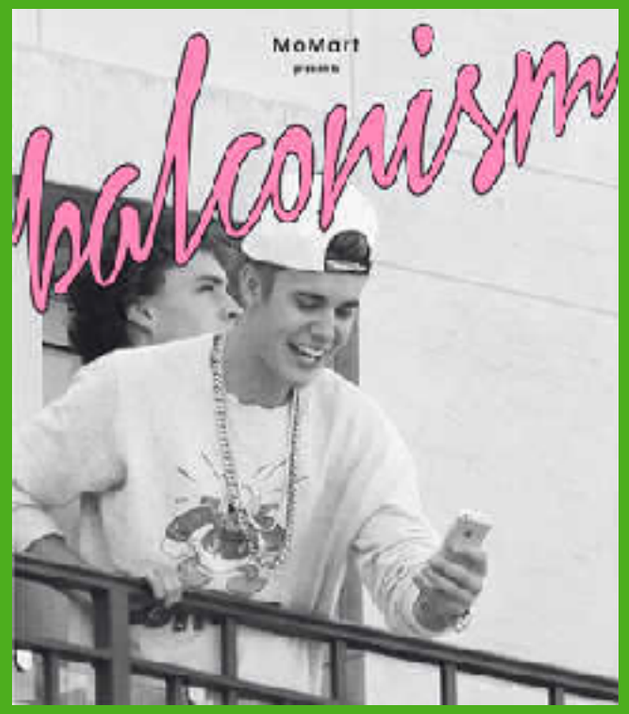
Google, Apple and Meta offer near-limitless digital basements in which to store photos, videos and important documents, but you should keep a copy of what you hold most dear.

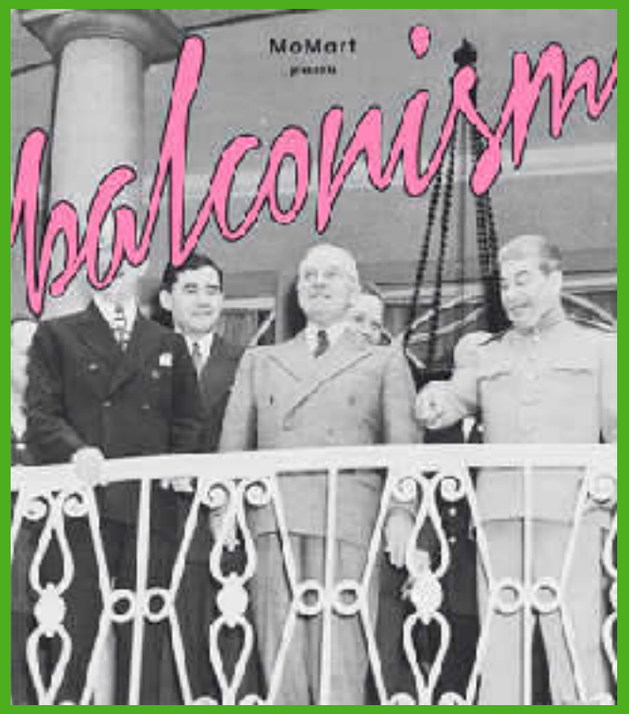


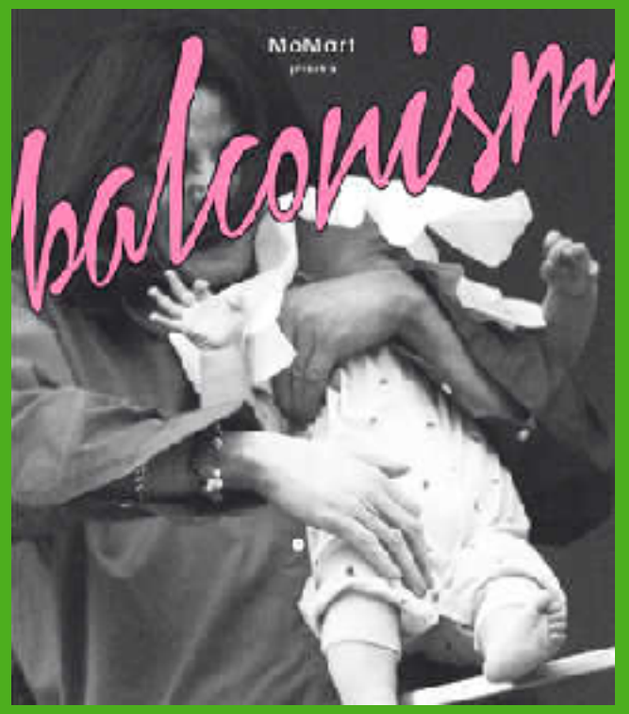
Your Memories. Their Cloud., The New York Times



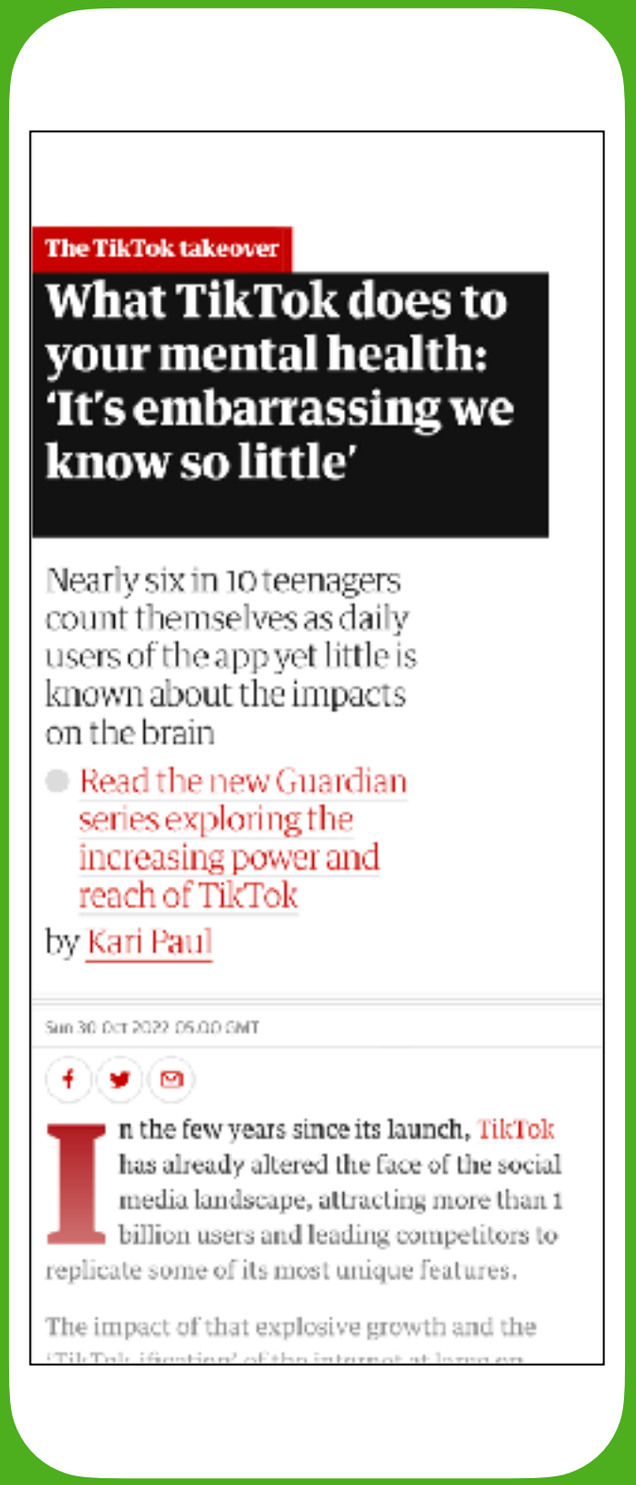
Your Memories. Their Cloud., The New York Times







Balconism, Constant Dullaart



The TikTok takeover

What TikTok does to your mental health: ‘It’s embarrassing we know so little’

Nearly six in 10 teenagers count themselves as daily users of the app yet little is known about the impacts on the brain

Read the new Guardian series exploring the increasing power and reach of TikTok

by Kari Paul

Sun 30 Oct 2022 05.00 GMT

In the few years since its launch, TikTok has already altered the face of the social media landscape, attracting more than 1 billion users and leading competitors to replicate some of its most unique features.

The impact of that explosive growth and the

What TikTok does to your mental health: ‘It’s embarrassing we know so little’, by Kari Paul

A Face Search Engine Anyone Can Use Is Alarmingly Accurate, The New York Times

Hydraulic Press Vs Lamborghini

120M views · 2 months ago

100 Kids Vs 100 Adults For $500,000

118M views · 2 months ago

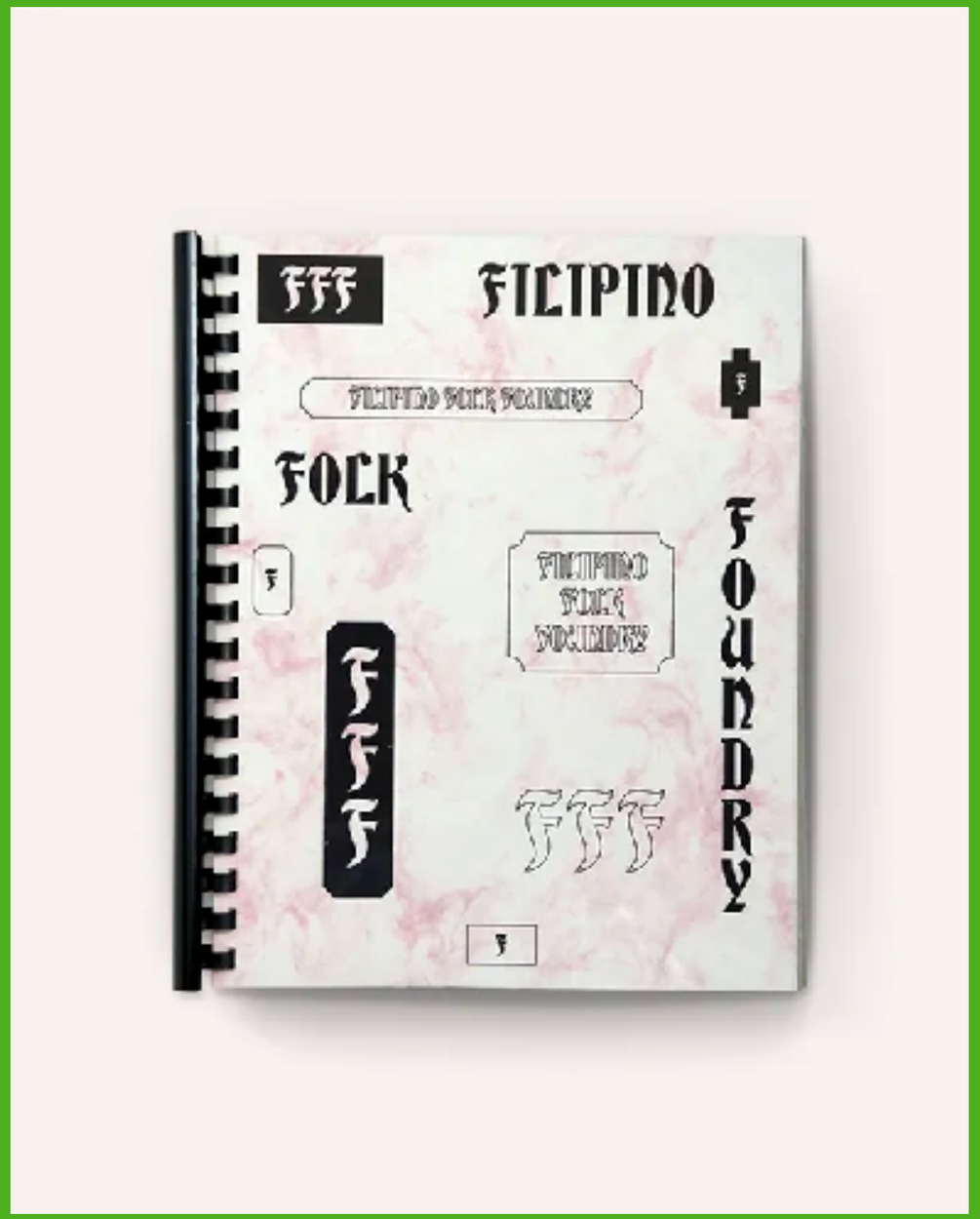
Last To Take Hand Off Jet, Keeps It!

53M views · 3 months ago

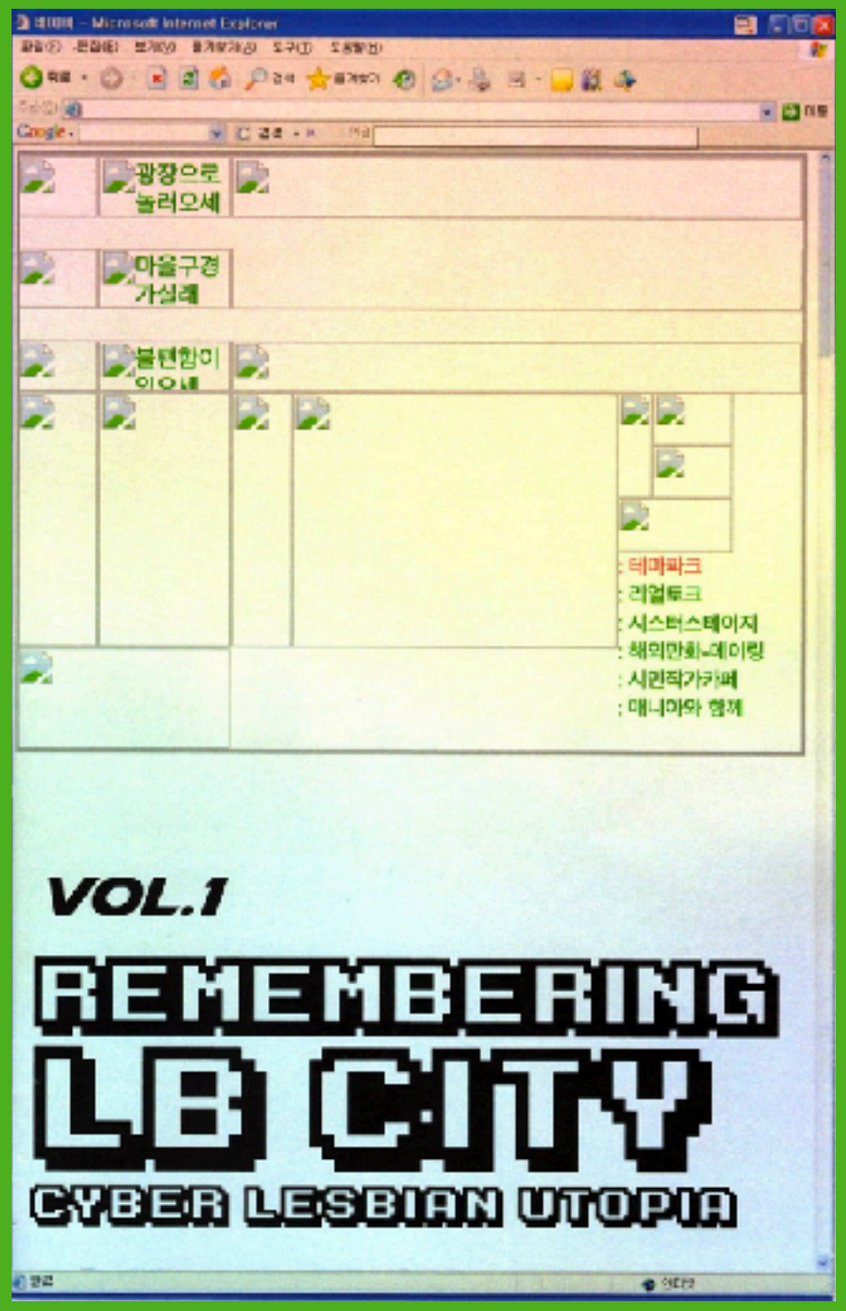
$1 vs $1,000,000 Hotel Room!

171M views · 4 months ago

mrbeast



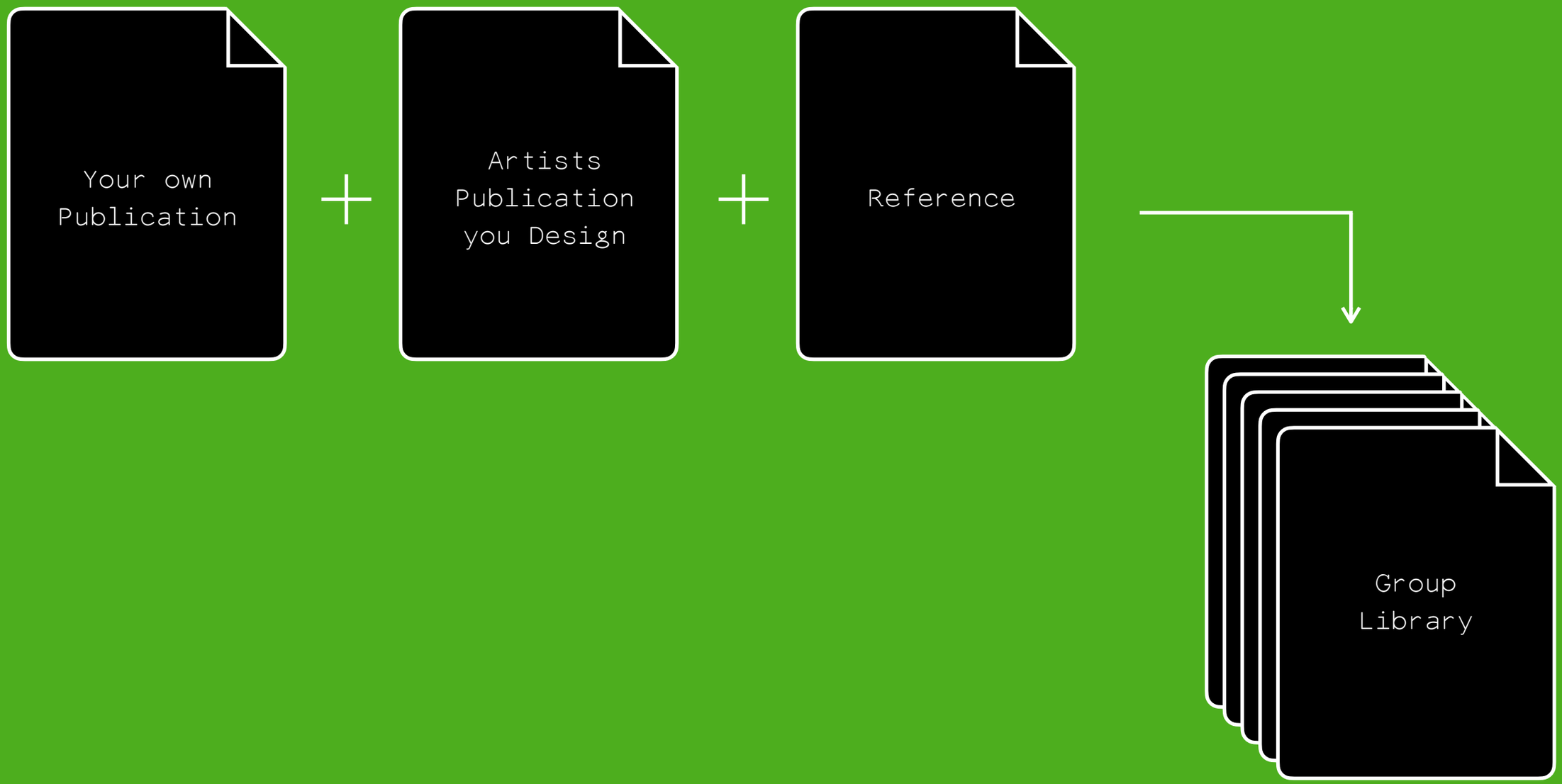
Hardworking Goodlooking


광장으로 놀러오세
마을구경 가실래
불편함이 이야네
: 테마파크
: 리얼토크
: 시스터스테이지
: 해외만화-메이링
: 시민작가카페
: 매니아와 함께
VOL.1
REMEMBERING
LB CITY
CYBER LESBIAN UTOPIA

하이퍼링크
프레스

Corners

Unlimited Editions, Brooklyn Art Book Fair, NYABF


Your own
Publication
Artists
Publication
you Design
Reference
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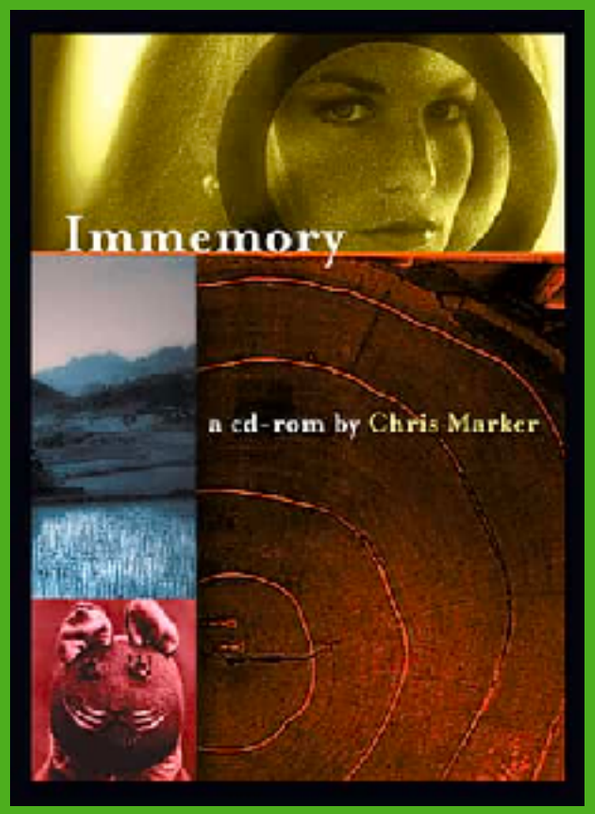
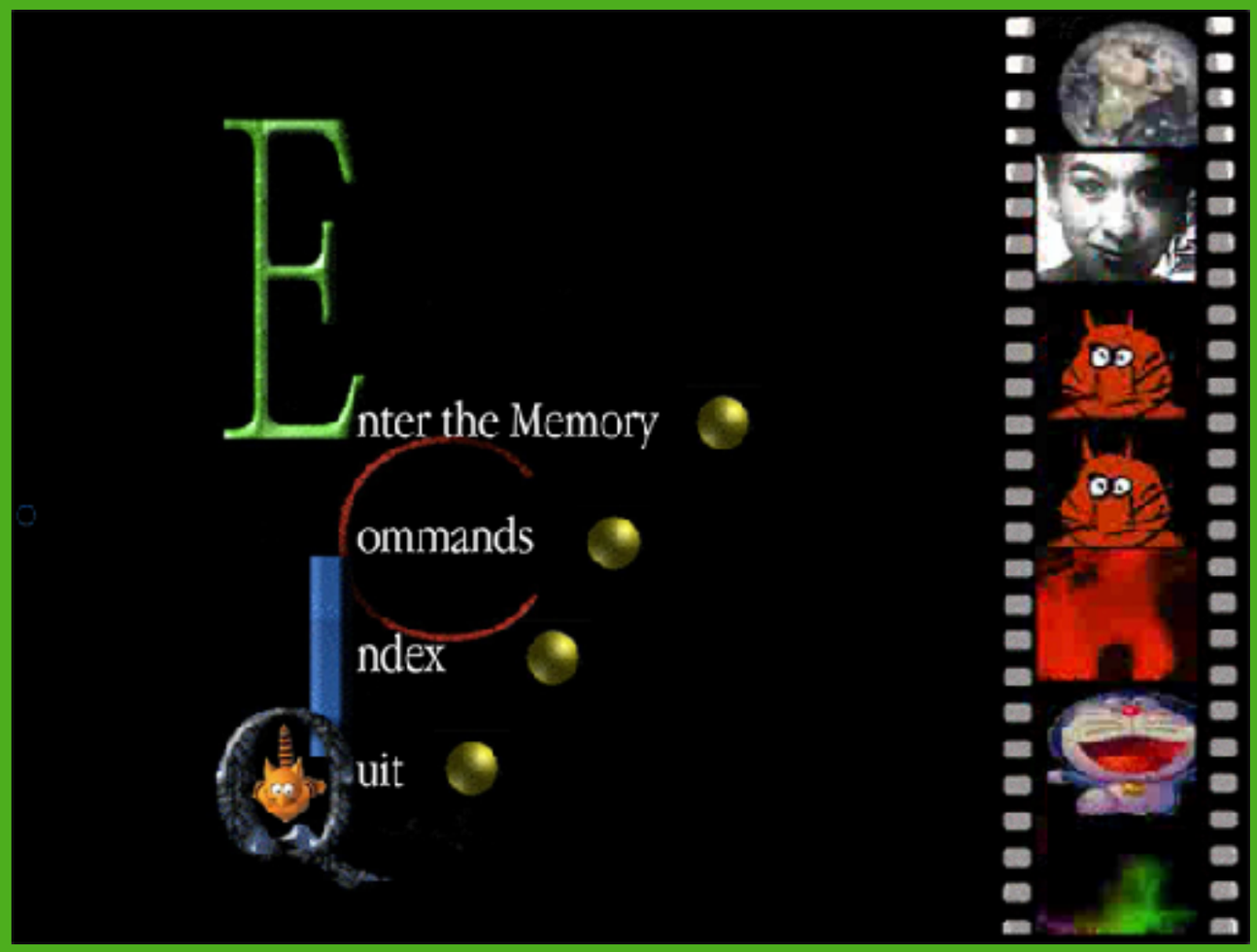
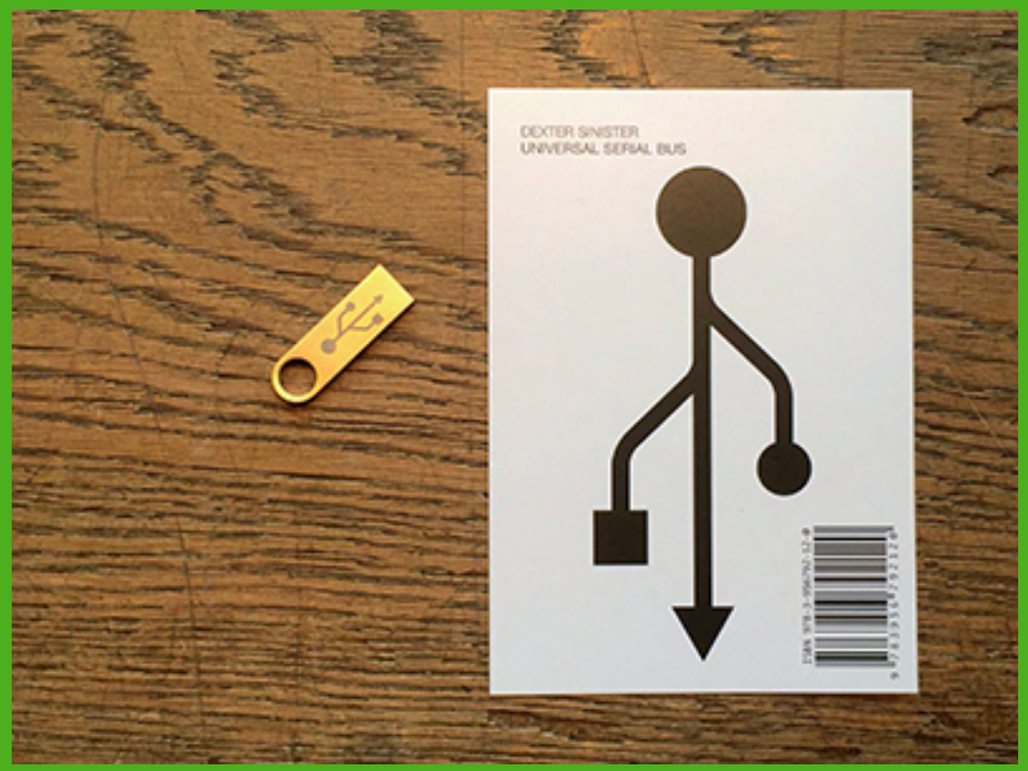
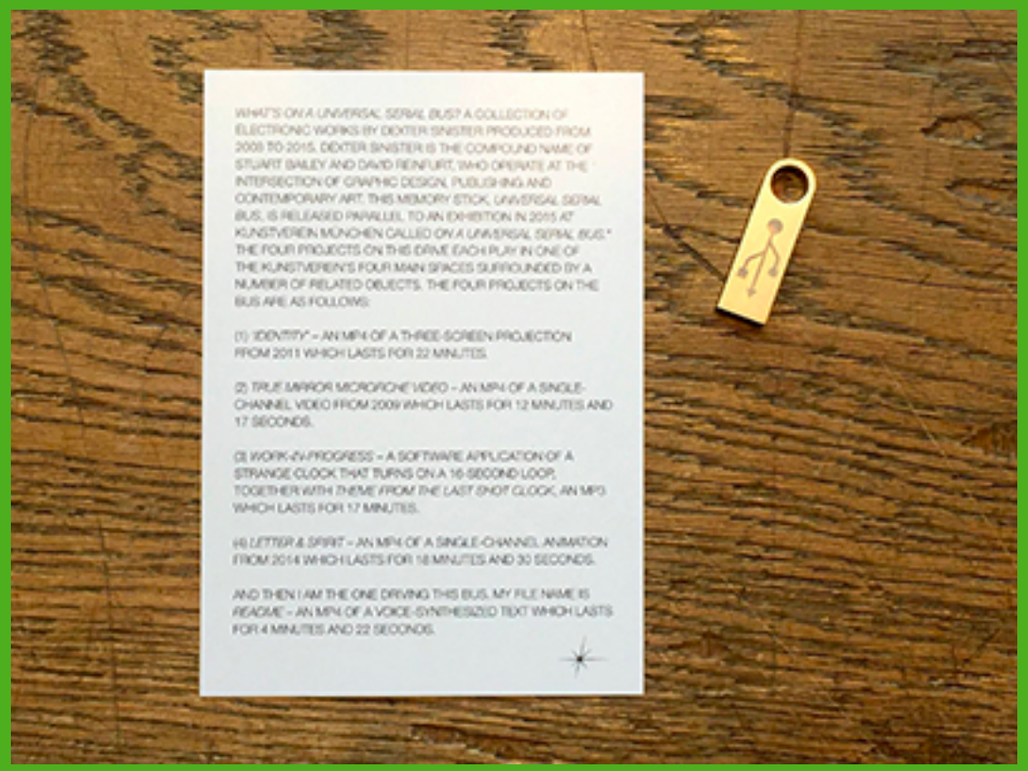
Library





Immemory, Chris Marker





Universal Serial Bus, David Reinfurt

무슨 일이 일어나고 있나요?

투명한 장벽, 플랫폼을 배반하기

51 websites

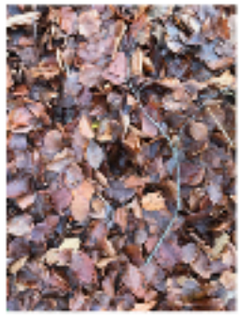
Address	Builder	Last Updated
websitesite.xyz/insearchoflosttime	Jisu Lee	2022
websitesite.xyz/mostrecentjisu	Jisu Lee	2022
afterneworder.com	Jisu Lee	2022
afterneworder.com/introduction	Jisu Lee	2022
afterneworder.com/microdatacenter	Jisu Lee	2021
seeyousoon.neocities.org	Sohyeon Lee	2020
arealsiteofsohyeon.neocities.org	Sohyeon Lee	2020
arealsiteofsohyeon.neocities.org/poems	Sohyeon Lee	2020
quarchive.neocities.org	Sohyeon Lee	2020
hgb-leipzig.de/screensaver	Sohyeon Lee	2020
perfect-info.neocities.org	Sohyeon Lee	2020
nametour.neocities.org	Sohyeon Lee	2022
extrafromsohyeon.neocities.org	Sohyeon Lee	2022
extrafromsohyeon.neocities.org/mybirthday	Sohyeon Lee	2022
sohyeonisthere.neocities.org	Sohyeon Lee	2022
afterneworder.com/whdictionary	Sohyeon Lee	2021
wanted.neocities.org	Choong-geun Yoon	2020
milkandhoney.neocities.org	Choong-geun Yoon	2022
choong.city	Choong-geun Yoon	2022
choong.city/amu	Choong-geun Yoon	2022
choong.city/happyplant	Choong-geun Yoon	2021

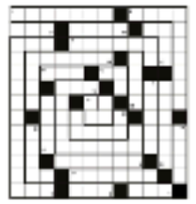
51 Copies, After New Order

Aeromoto, Mexico City

Aeromoto, Mexico City

Graphic #49 언리미티드 에디션·서울 아트 북 페어





Federico Pérez Vitoria: A SELF-AVOIDING WEB

Laura Coombs, Laurel Schmidt, Mindy Seu: MULTIDIMENSIONAL CITATION

Lauren Elkin: AND AND AND

Yuji Agematsu: BLOCK BY BLOCK

Tavares Celebration & Hermano Sequeira: THE MUD IS THE MAP IS THE MUD

Tavares Skipper & Jesse Pollard: UNCROSSWORD PUZZLE

Ange Loh & Ali Rogers: LEARN NO DIFFERENCE

Robert Wasenberger: A KEY

Antony Hudek: BARE ON A CAN

Toshiko Kaneda: THE MOVING POINT FILLS THE WHOLE SPACE

Philip Ording & Isaac Reinfurt: CHECKEN CORRESPONDENCE SCHOOL

Julia Kaiser: NOTES

Comic Sweet Research Association: MACUMA NON OLET

Emily M. Rees: SNAKE HEAD, SNAKE TAIL

The Serving Library: OBJECTS

The Serving Library, Dexter Sinister

Discuss in groups of 3 and then share with the class:

How would you typically present your work? Digital vs Print format? Tell us about your recent project.

What are the most common ways that you publish? Tell us about the last thing you “published”.

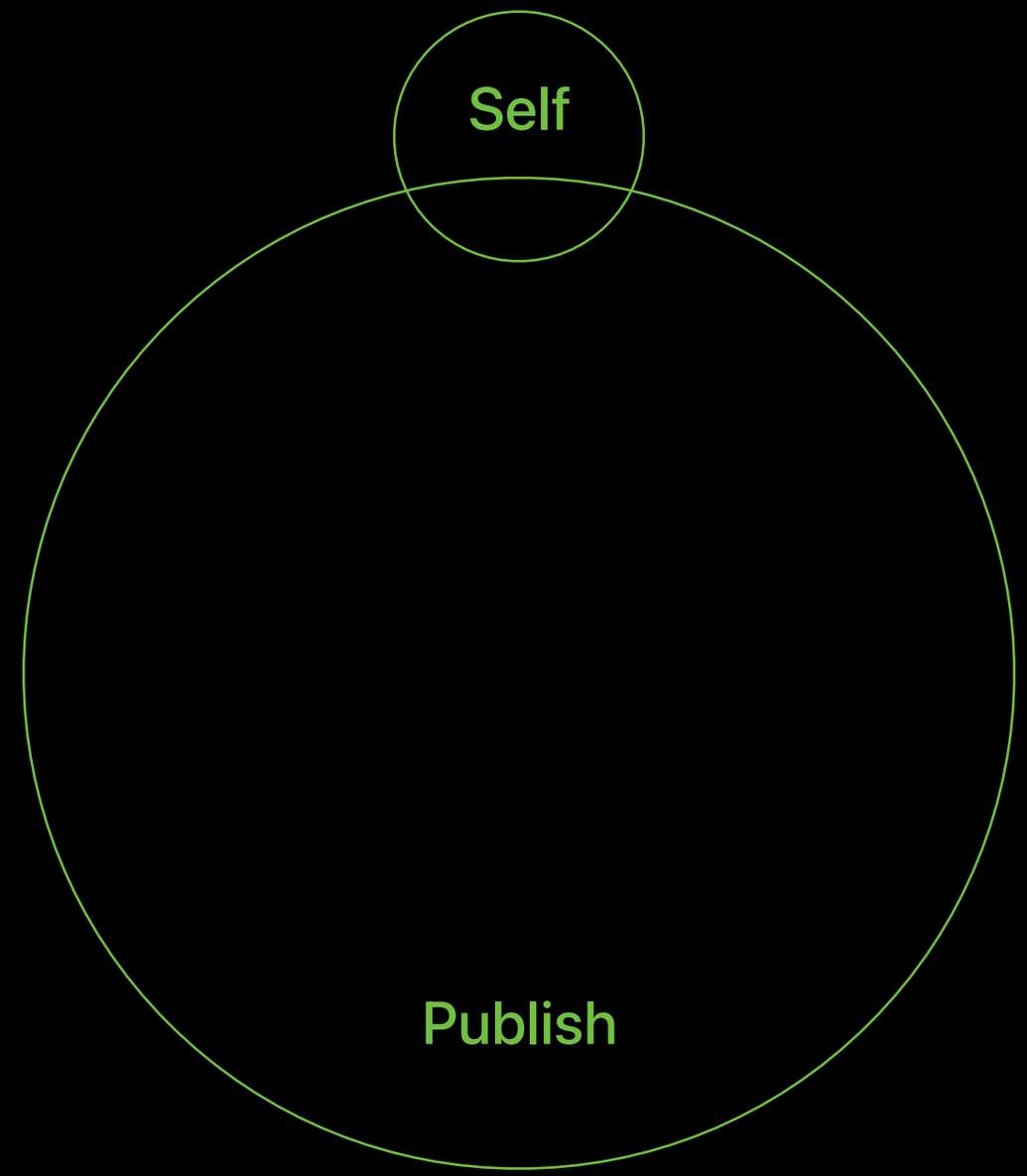
Self | Publish

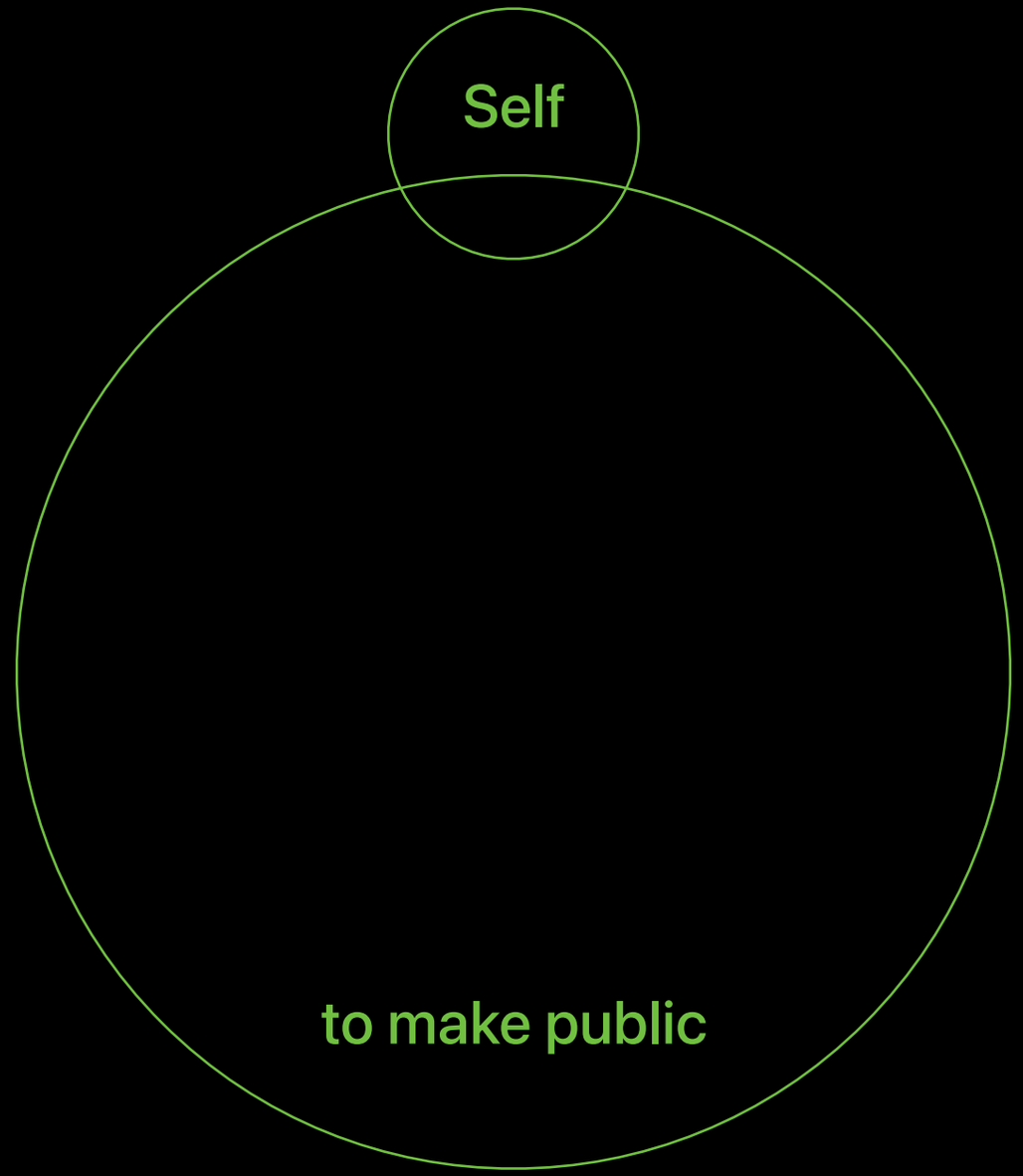
Self

Publish

Self

Publish


Self
Publish


Self
to make public

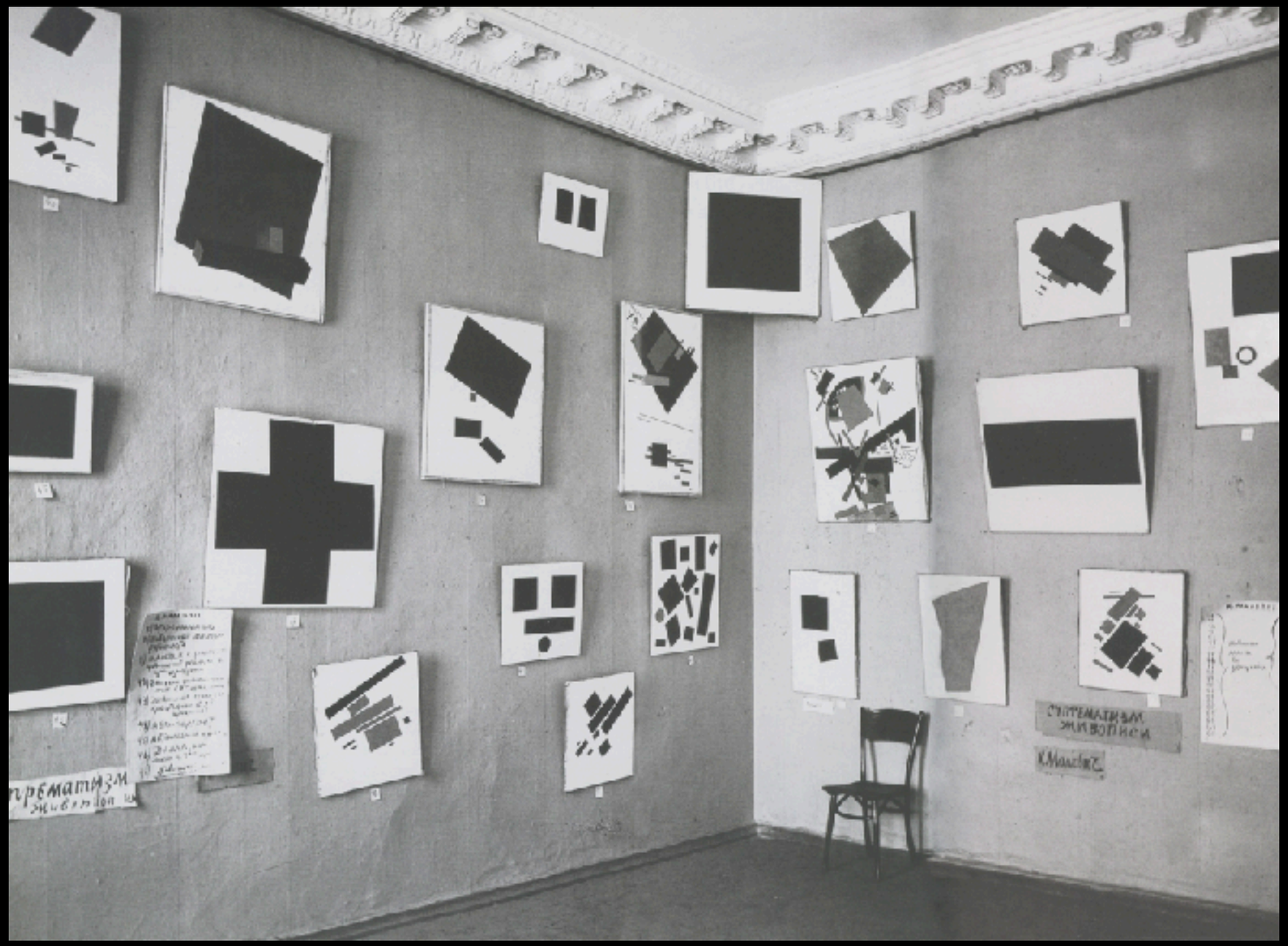
Self Portrait (1912), Kazimir Malevich

Self Portrait (1912), Kazimir Malevich

Self Portrait, Kazimir Malevich

Black Square, Kazimir Malevich

Black Square, Kazimir Malevich



Installation of Malevich’s paintings at the Last Futurist Exhibition of Paintings “0.10,” Petrograd in 1915

Pense-Bête (1962), Marcel Broodthaers

L'Oiseau et l'Escargot

Mon cœur perdu fait le hasard.

Et il n'y a, ici, que poitrines creuses.

C'est matin d'un grand jour. La cité tend de tentures.

Où elle est longue la rue de traverse.

Ne rentrerai-je, ce soir, le cœur de mon île ?

Voici la nuit. O, toi, ma coquille.

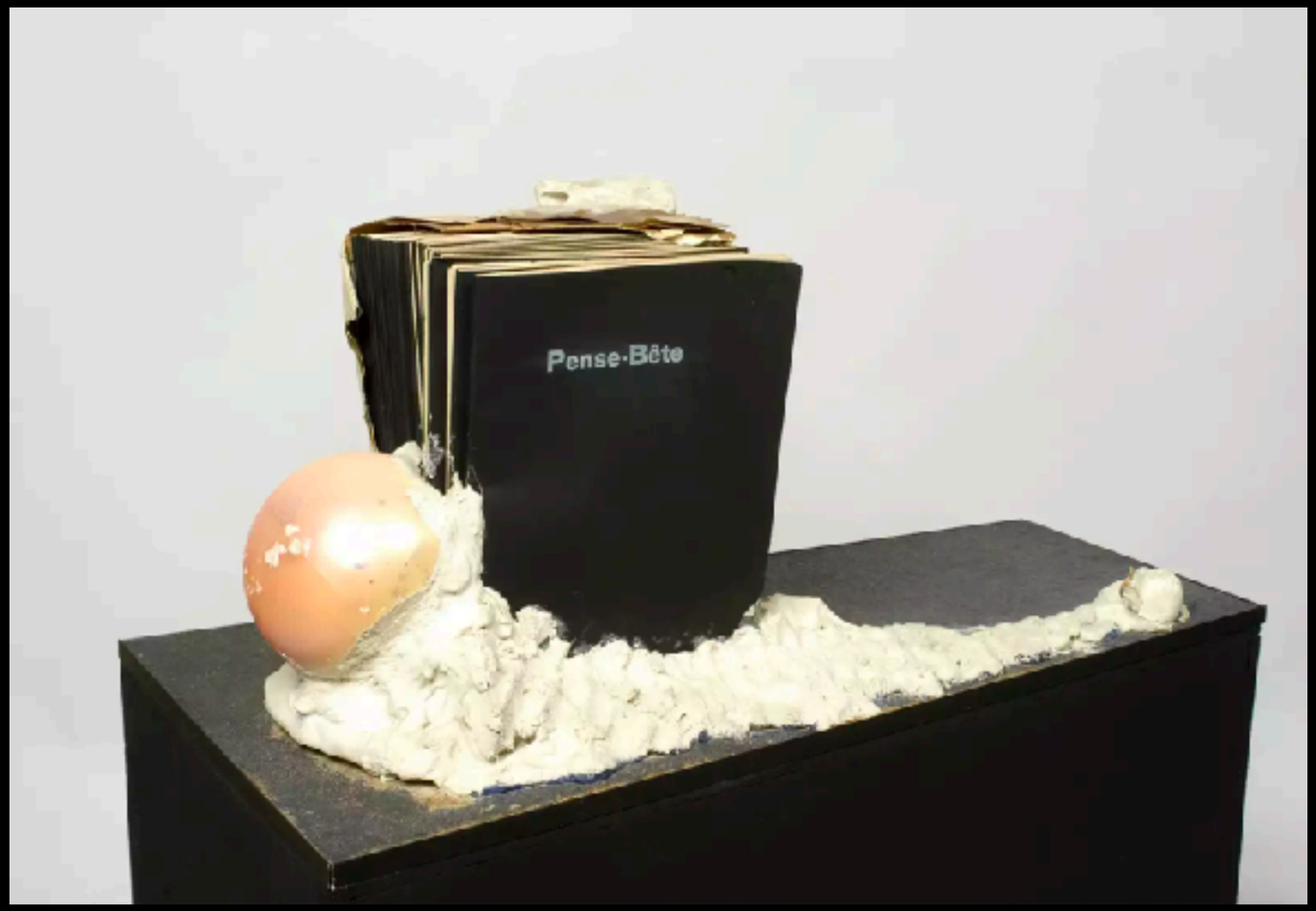
Le Coquelicot et la Rose

Ah ! jeune parfumé, je t'embrasse.

Où s'ouvrir ? Vis ici tous ailleurs. Le pain n'est pas cuit

Pas toujours, nous partageons le sang des fleurs.

[redacted]



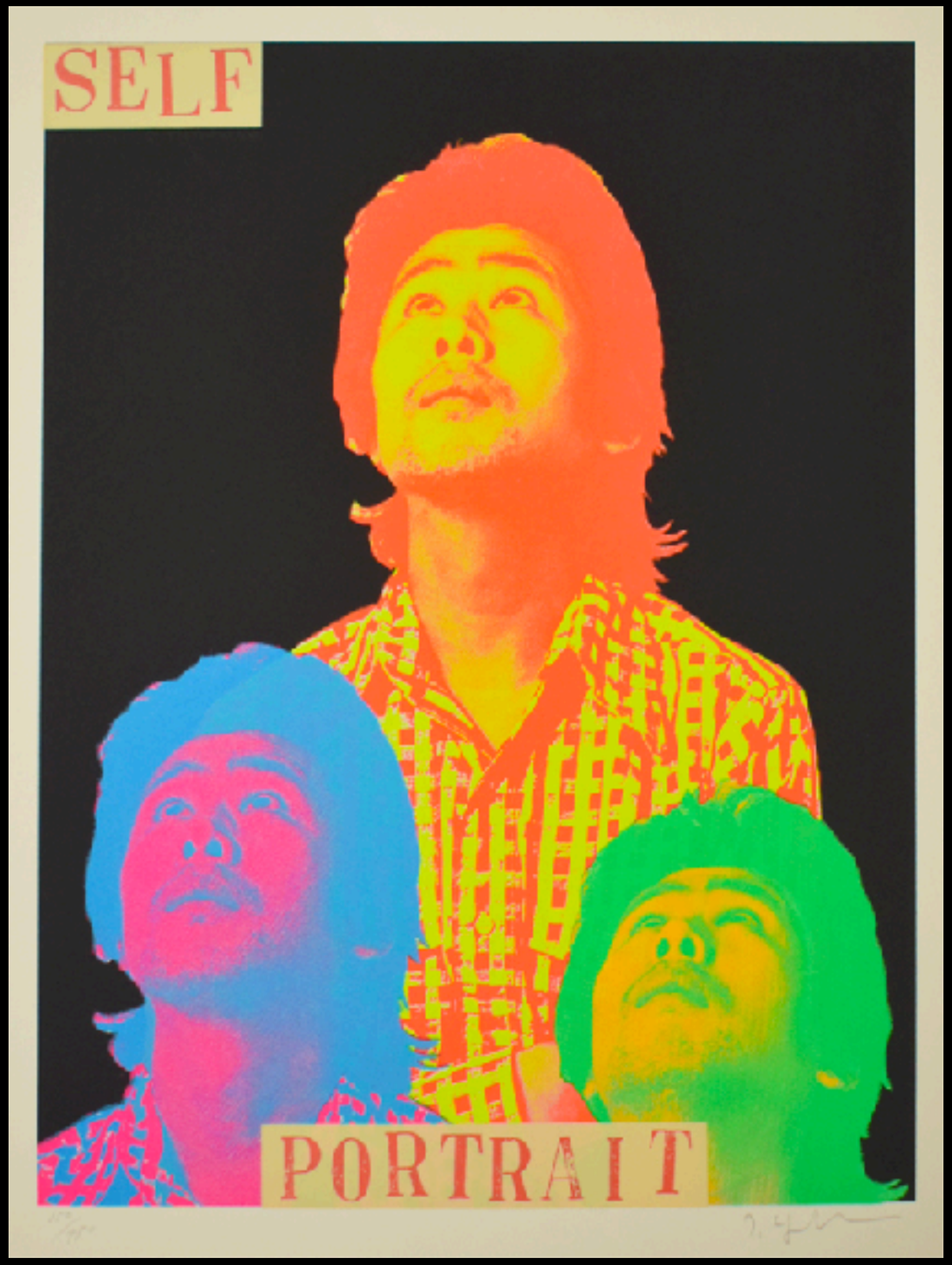
Pense-Bête (1963), Marcel Broodthaers

Tombstone, Marcel Broodthaers

Having Reached A Climax At 29, I Was Dead (1965), Tadanori Yokoo

The poster’s title, lettered at the bottom of the composition, is an acerbic reflection of the countercultural sentiments of Japanese youth of the time and their more general mistrust of postwar culture and politics. Yokoo himself was involved with the radical underground theater movement, designing posters and stage settings for assorted productions of one of its most avant-garde protagonists: Terayama Shūji. The radiating rising sun motif, both a symbol of wartime Japanese imperialism and an ornamental element from historic Japanese packaging design – notably on numerous matchboxes produced in the early 1900s – appears five separate times in the poster. Two visions of Mount Fuji, one of Japan’s iconic national symbols, are printed in its top corners: one of these shows the Tokaido Shinkansen bullet train, which had debuted the year prior, speeding past an erupting Fuji-san in a depiction of speed, modernity, and power; the other is shrouded in a Sakura-pink mushroom cloud, signifying the country’s very recent dystopian past. Another pink cloud is printed between the two mountains inside which sits the words ‘Made in Japan’.

Underneath the images of Mount Fuji, the designer's name is inscribed in a historical American lettering style (similar to that found on Heinz ketchup labels) along a curved frame. From the centre of this dangles a morose illustration of Yokoo himself wearing a suit and tie, hanging from a noose with a rose in his hand. In the bottom corners of the poster are a photo of Yokoo at age one-and-a-half, and a teenage school photo overlaid with an illustration of a hand, its thumb clenched between the index and middle fingers – the symbol of lying in Japan, akin to crossed index and middle fingers in America and Europe. What I find endlessly fascinating about this poster, a visual obituary wreathed in sociopolitical critique, is that it also heralded Yokoo's very public debut. His use of retro-historical graphic elements was a firm and highly ornamental rebuttal of other Japanese designers' adoption of essentialist Bauhaus-inspired Western modernist methodologies, presenting here, a kind of 'death' of modernism.



SELF PORTRAIT, Tadanori Yokoo

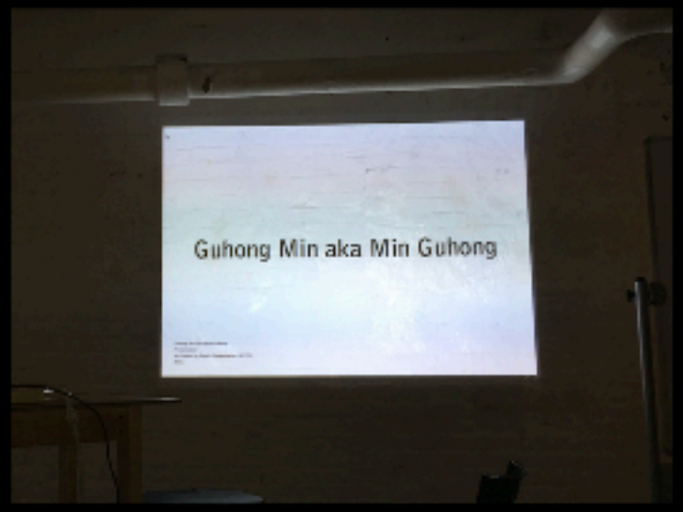
3월 5일 출생. 그리고...

프랑스의 철학자 겸 작가 장 그르니에
(Jean Grenier) 사망(1971년 3월 5일)

1985년 3월 5일 출생. 그리고...

제1회 한국여성대회 개최(1985년 3월 10일)

1985년 3월 5일 출생. 중앙대학교에서 문학과 언어학을, 미국 시적 연산 학교(School for Poetic Computation, SFPC)에서 컴퓨터 프로그래밍을 공부하고, 구글(Google)을 통해 매듭 묶는 법, 이케바나(生け花), 디자인 등 갖가지 실용적인 기술을 익혔다. 홍익대학교 안상수 교수 연구실(일명 '날개집')에서 연구원으로(직함과 달리 하는 일은 거의 없었다.) 일했다. 안그라픽스 출판 사업부에서 편집자 겸 디자이너로 일했고, 1인 회사 민구홍 매뉴팩처링(Min Guhong Manufacturing)을 운영한다. 그리고...



"'민구홍'으로 널리 알려진 '구홍민'이라고 합니다."

시적 연산 학교가 입주한 웨스트베스 아티스트 하우징(Westbeth Artists

About the Company

Min Guhong Manufacturing does not add more than two Aspirin tablets in the preparation of batter for crepes served to visitors.
Min Guhong Manufacturing does not allude to mottos or dates of birth in email addresses.
Min Guhong Manufacturing does not associate the number 37 with perpetuity.
Min Guhong Manufacturing does not attach banners — for instance, with the screen-printed message "為什麼中國人去坡州" (Why do Chinese people go to Paju?) — on the pedestrian overpass at the Jayu Motorway, stretched towards the Democratic People's Republic of Korea.
Min Guhong Manufacturing does not circulate accounting fraud guidelines to bookstores specializing in independent publications.
Min Guhong Manufacturing does not conduct bioequivalence tests against homophobes.
Min Guhong Manufacturing does not convert issues of the Dabiq into audiobooks targeted at honeymoon trips.
Min Guhong Manufacturing does not design underground bunkers intended as preparation against a real estate collapse.
Min Guhong Manufacturing does not display the copyright symbol (@) or the word "copyright" next to its copyright information.
Min Guhong Manufacturing does not edit lists by appropriating the formal structure of enka music.
Min Guhong Manufacturing does not furnish restrooms with linear algebra textbooks.
Min Guhong Manufacturing does not get on the NASDAQ through backdoor listings.
Min Guhong Manufacturing does not hide the Konami Code in the home page of its official website.
Min Guhong Manufacturing does not hire executive advisors, copyeditors for Korean, or industrial spies.
Min Guhong Manufacturing does not inscribe the phrase "Min Guhong Manufacturing" in the sand of the beach.
Min Guhong Manufacturing does not investigate the identities of Parked Domain Girl and Lucy Moran.
Min Guhong Manufacturing does not invite Cannibal Corpse to company excursions.
Min Guhong Manufacturing does not keep pigeons trained to organize file cabinets.
Min Guhong Manufacturing does not mention Yasmina Reza or Confucius in its press release kits.
Min Guhong Manufacturing does not mount underscores (_) and Korean calligraphy in its basement as decoration.
Min Guhong Manufacturing does not offer services such as the posthumous removal of online traces or automatic clicks on banner ads.
Min Guhong Manufacturing does not operate Telnet-based bulletin boards for the purpose of preparing a coup-d'état.
Min Guhong Manufacturing does not organize self-induced cardiac arrest training programs.
Min Guhong Manufacturing does not own .onion domains.
Min Guhong Manufacturing does not pixelize its promotional videos targeted at elementary school students.
Min Guhong Manufacturing does not publish lyric poems composed using Microsoft Excel's sort function in its company newsletter.
Min Guhong Manufacturing does not purchase hair and ring fingernails for sorcery purposes.
Min Guhong Manufacturing does not quantify the literary worthiness of accident reports using Wolfram Alpha.
Min Guhong Manufacturing does not quote the Book of Exodus on the back of its business card.
Min Guhong Manufacturing does not raise funds through Bitcoin donations.
Min Guhong Manufacturing does not repurpose A.P.C. tote bags into promotional towels.
Min Guhong Manufacturing does not ridicule nepotism in corporate management.
Min Guhong Manufacturing does not shred invoices and receipts in order to throw them as confetti during surprise birthday parties.
Min Guhong Manufacturing does not stash methamphetamine in arm warmers.
Min Guhong Manufacturing does not track the trajectory of an abandoned basketball on the street.
Min Guhong Manufacturing does not write impenetrable Kowloon Walled City-like reports with annotations, annotations about annotations, and annotations about annotations about annotations.

About the Company, Min Guhong Mfg.

About the Company, Min Guhong Mfg.

Welcome to Min Guhong Manufacturing ROM cartridge, Min Guhong Mfg. (2019)

Business Card, Min Guhong Mfg.

Business Card, Min Guhong Mfg.

Business Card, Min Guhong Mfg.

I began the day wanting to bring into convergence three activities of being—

what I'd seen,

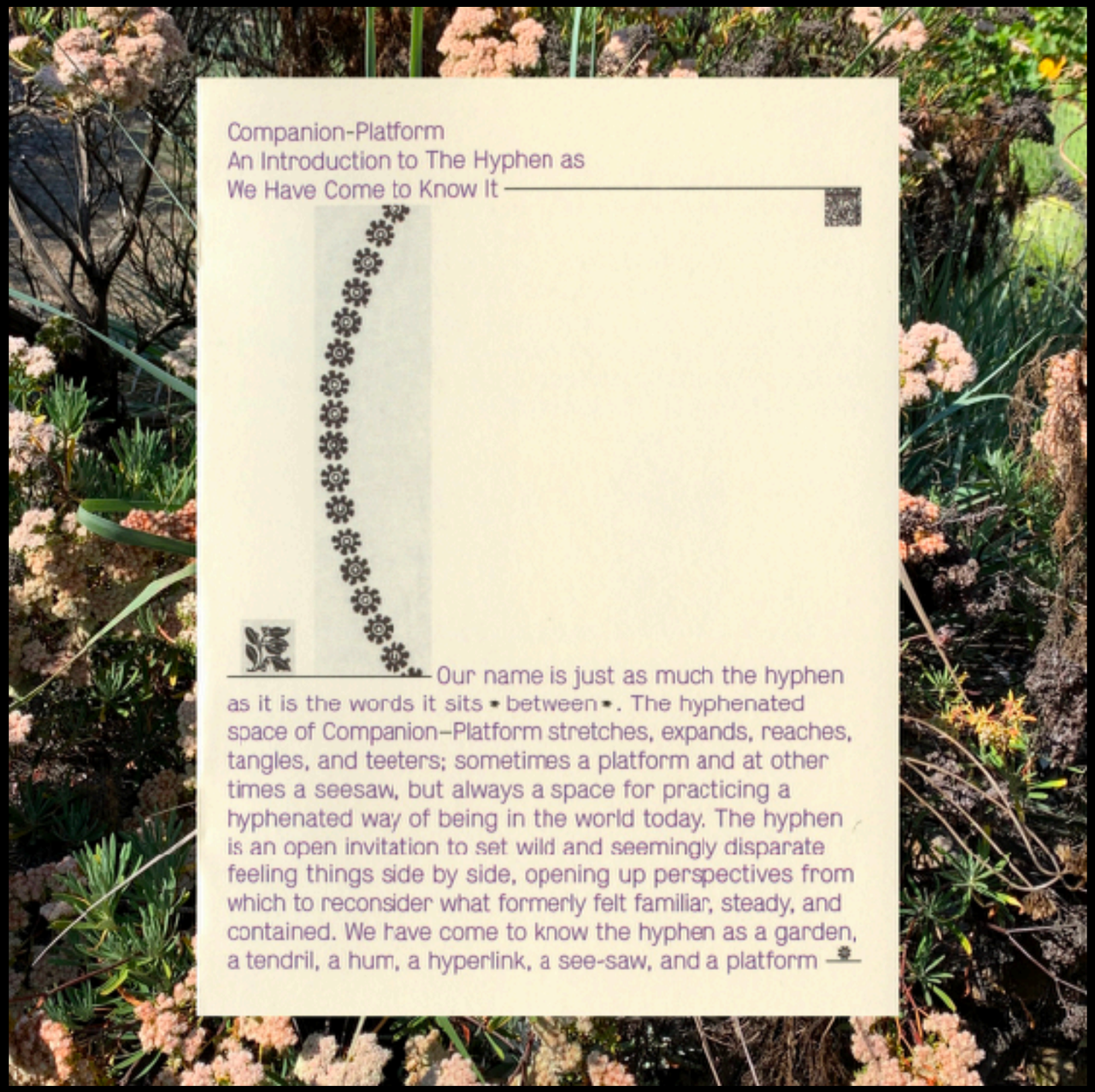
what I'd read,

and what I'd drawn,

—and to say about these acts how they made lines in the world that ran alongside other lines, and how all these lines together made environments of the earth, where I could put my body and you could put yours, and these would be lines always entwined because there was little if anything you could say or make without calling forth other lines, and this was how you knew you were where you were and the ground was worth cultivating and that there was life beneath the ground.

—Renee Gladman,
Untitled (Environments)

Business Card, Companion—Platform



Business Card, Companion—Platform

Haliotis

Companion–Platform is based
in Eureka, California.

companion-platform.org
www.companion-platform.org

Companion–Platform is the design practice of Leo Wilson and Calvin Jennings. Together we use graphic design as a tool for social change. We work with artists, activists, and organizations to provide visual identities for grassroots initiatives and community-driven projects.

Business Card, Companion—Platform

A pigeon flew past, up into the high metal rafters. Its outline was barely visible against the darkness of the vaulted ceilings, but even in the low light, a dint of saturation could be seen on its chest. The bird must have found its way in through one of the large roll gate doors while a new vitrine was being transported into the archive.

The pigeon descended to the edge of one of the large glass cases, and slowly walked across its top, as if to better understand the dimensions of its surface. The case contained the mounted branch of a tree, which now made perfect sense as to why the pigeon must have instinctually flown towards it, hoping for a more appropriate perch. From the branch, suspended by nylon chord, was a round disc, 120mm in diameter, with a hole in the middle through which the chord passed. The disc hung motionless from the branch. The glass case that contained it bent around in 360 degrees, allowing for a perspective from all angles. The quality of the curved glass required constant attention, as any smudge or dust on its surface would hinder the effects of the light directed towards the CD-ROM.

A trace of emerald caught the light as the bird crossed the room, landing on a small upright case containing an ocean shell fixed on its end. The bird's coarse feet hovered just above the upper lip of the specimen, separated by a centimeter of glass. It appeared as though it was perched on the shell itself, its shadow cast across the swirling concave surface. This interference of the light directed towards the shell rendered it practically invisible. With no regard for perspective, the pigeon lifted off with its shadow quickly passing over the case preserving an oil puddle.

In the dimmest corner of the room, the largest of the glass cases housed a small forest of rare begonias. This case was always being cleaned—once you made it to the far side of the display, dust would begin to settle at the opposite end, catching tiny bits of light and preventing it from reaching the surface of the foliage. The plants were delicate and seemed to slow light down... if and once it reached their surface. And in the right conditions, the leaves would begin to make your vision hum as they reflected back the cast of any wavelength useless to them. Thousands of spiraling

efforts of the arm, pushing a rag across the surface of the glass to preserve these moments in which color chose to reveal itself.

A sharp sound disrupted the silence, as the pigeon pecked at another glass surface. Two cases protruded from the display, one containing a mounted beetle, and in the other, a grid of synthetic finger nails.

The bird was soon aloft, now fluttering around the Bird-of-Paradise. This case differed from the others in that it was long and narrow, emphasizing the space between the specimens at each end. One, a male, its tail and wings fully fanned and frozen amid its ritualistic dance. The other, a faded image of a female witness to a similar display, but photographed from deep inside a jungle. In a position opposite the male specimen, smudges and grease accumulated on the glass, traces left behind by observers trying to see what the female once saw. Marks that would need to be erased with soap and water.

Struggling to find an exit, the pigeon had caught its leg in a fold of fabric shrouding another vitrine. The fabric slid from the top, revealing a small mole, mounted on its side. With the curtain drawn, the specimen's fur reflected the light and shimmered. The interference of light was enough to send the bird off, perhaps moved by fear, out through a vent near the ceiling. The golden mole, always in the dark, was now an iridescent display with colors nearly constant from all directions.

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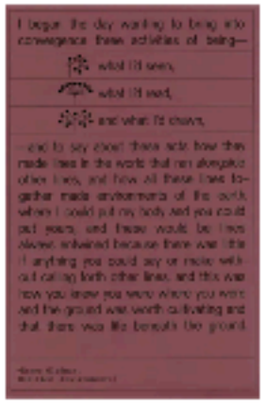

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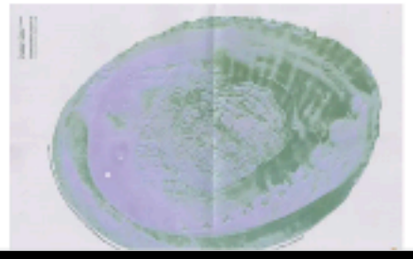

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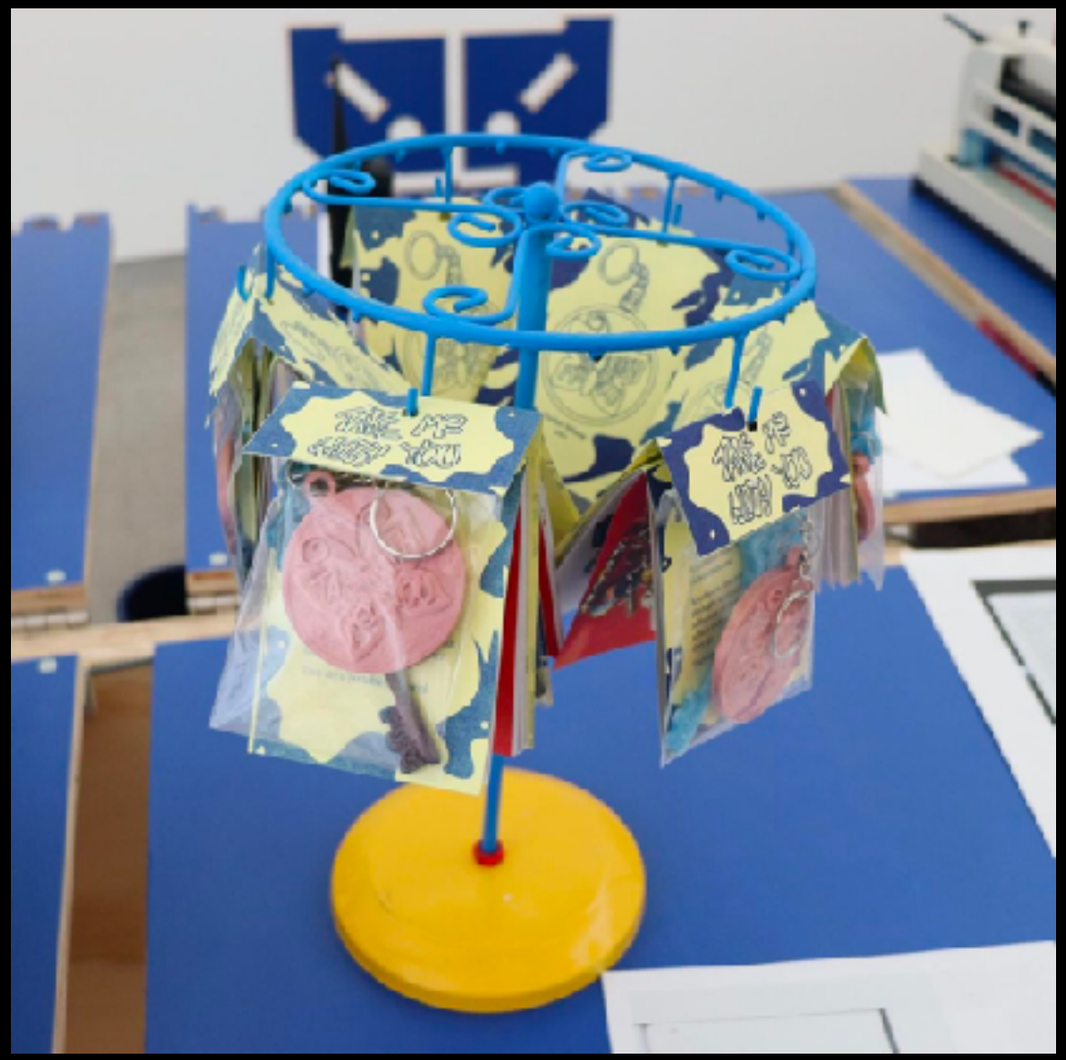
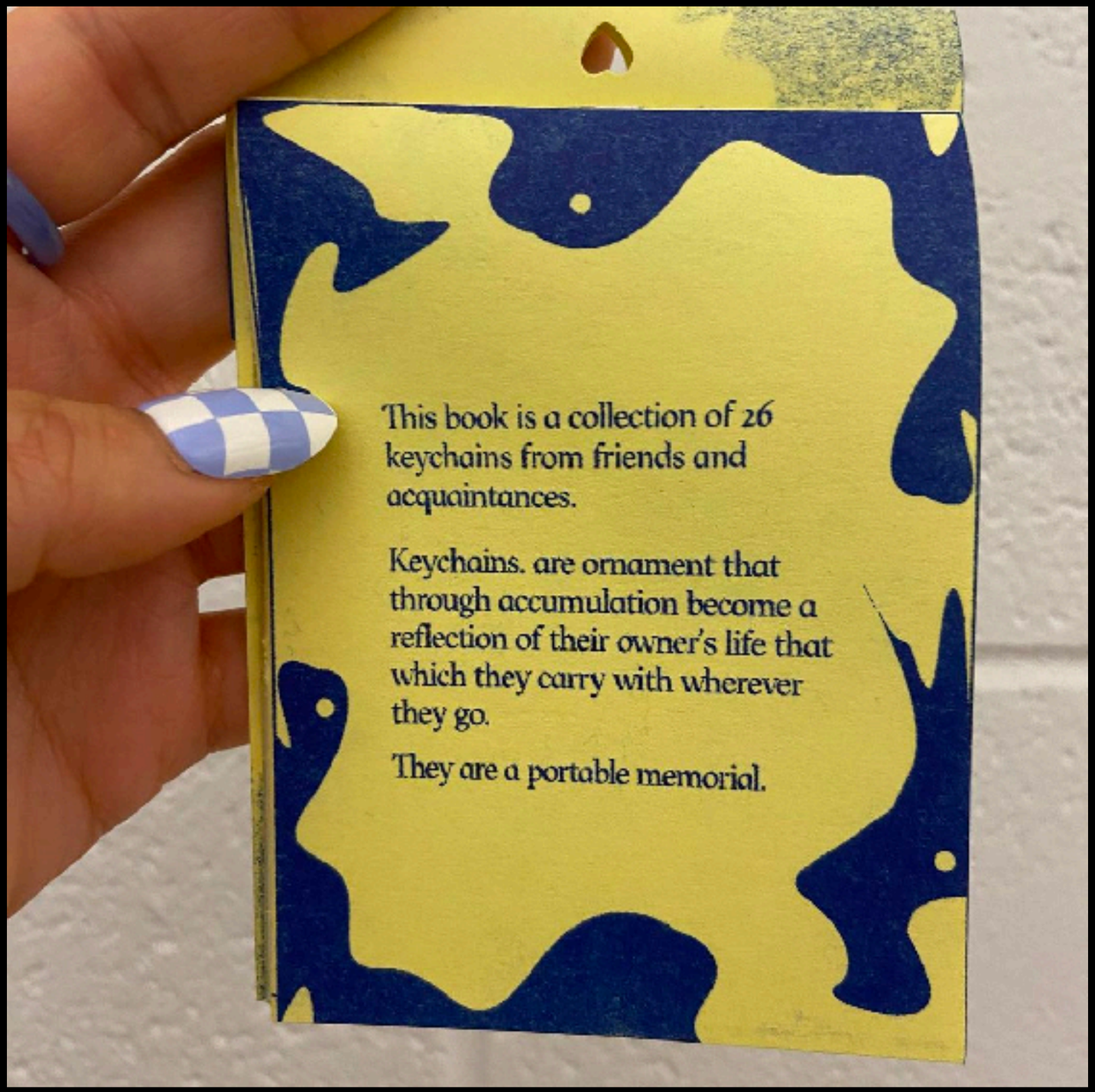


Take Me With You, Taehee Wang

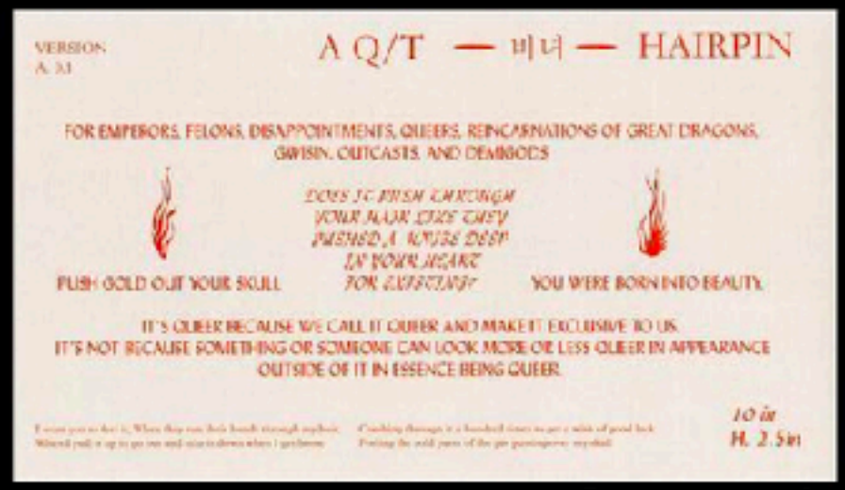


Take Me With You, Taehee Wang

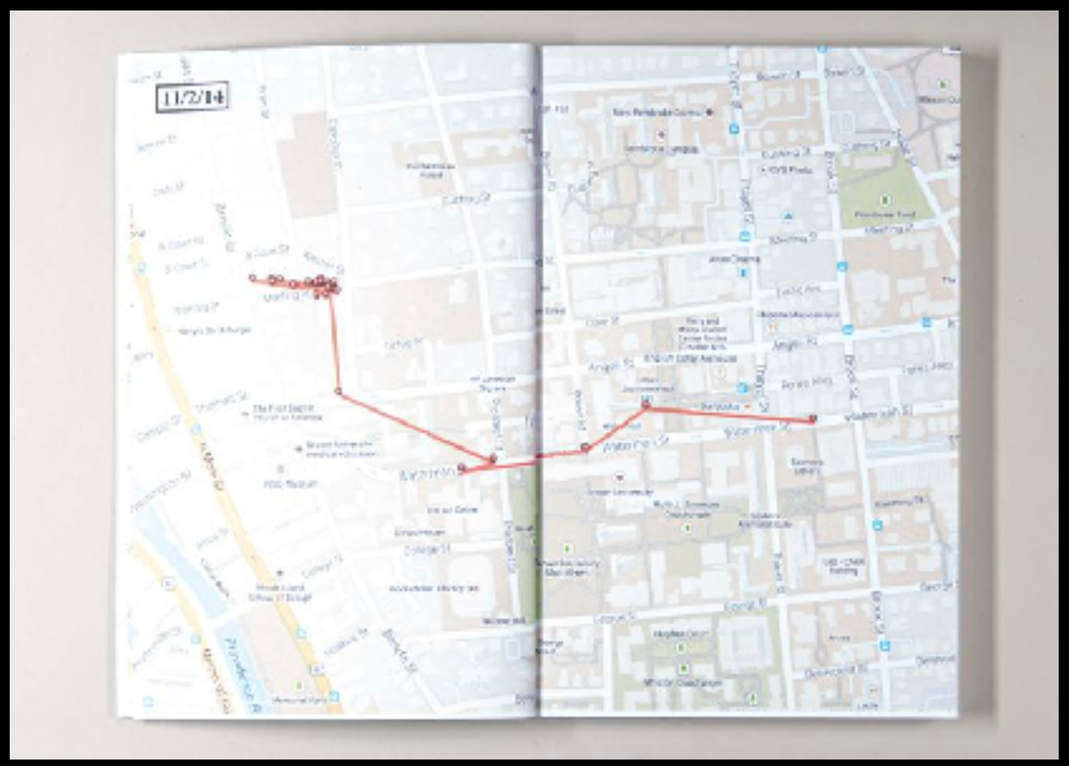
Rin Kim

Talismans, Rin Kim (made by Lentz Marseille)

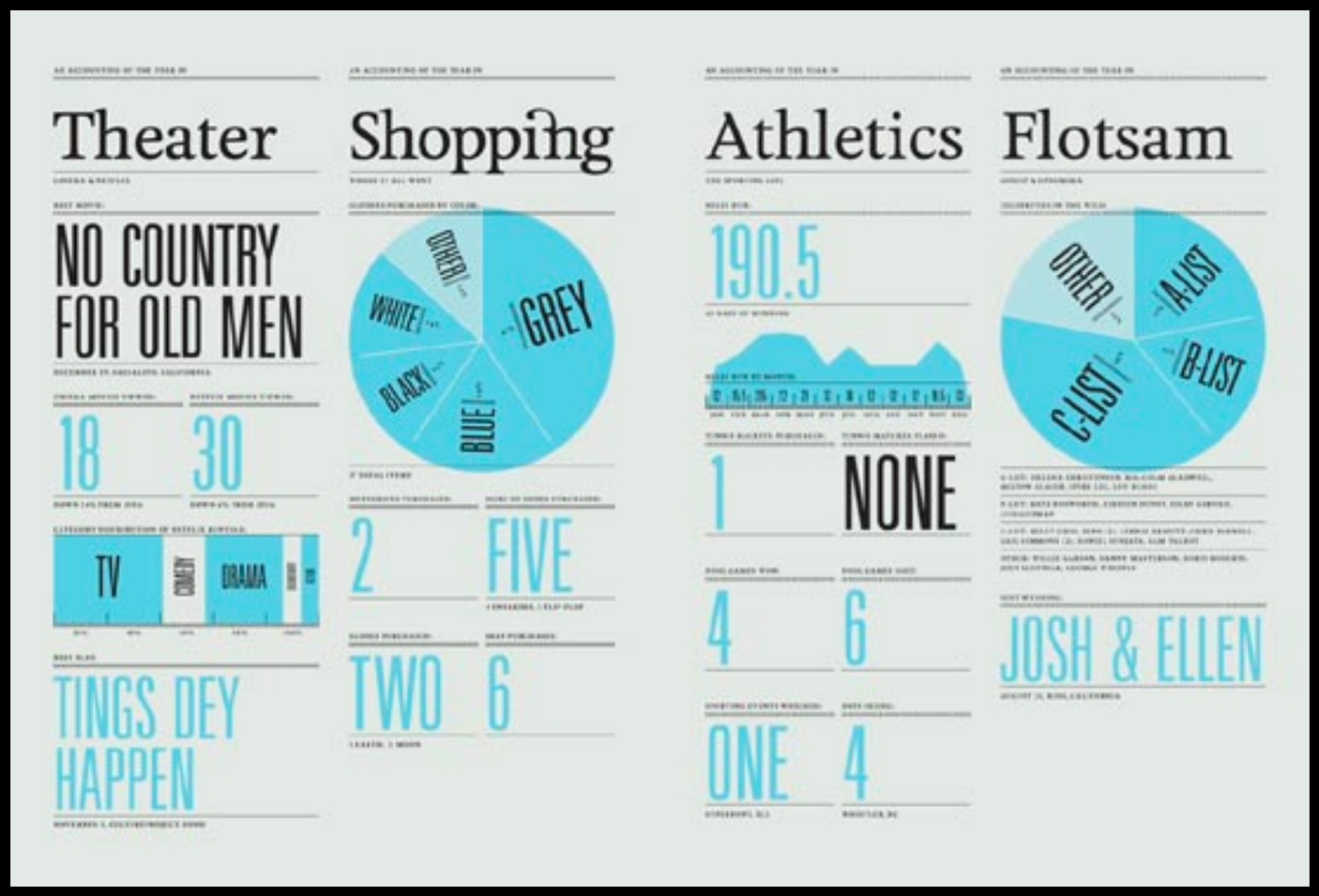
binyeo (비녀), Rin Kim (made by Lentz Marseille)



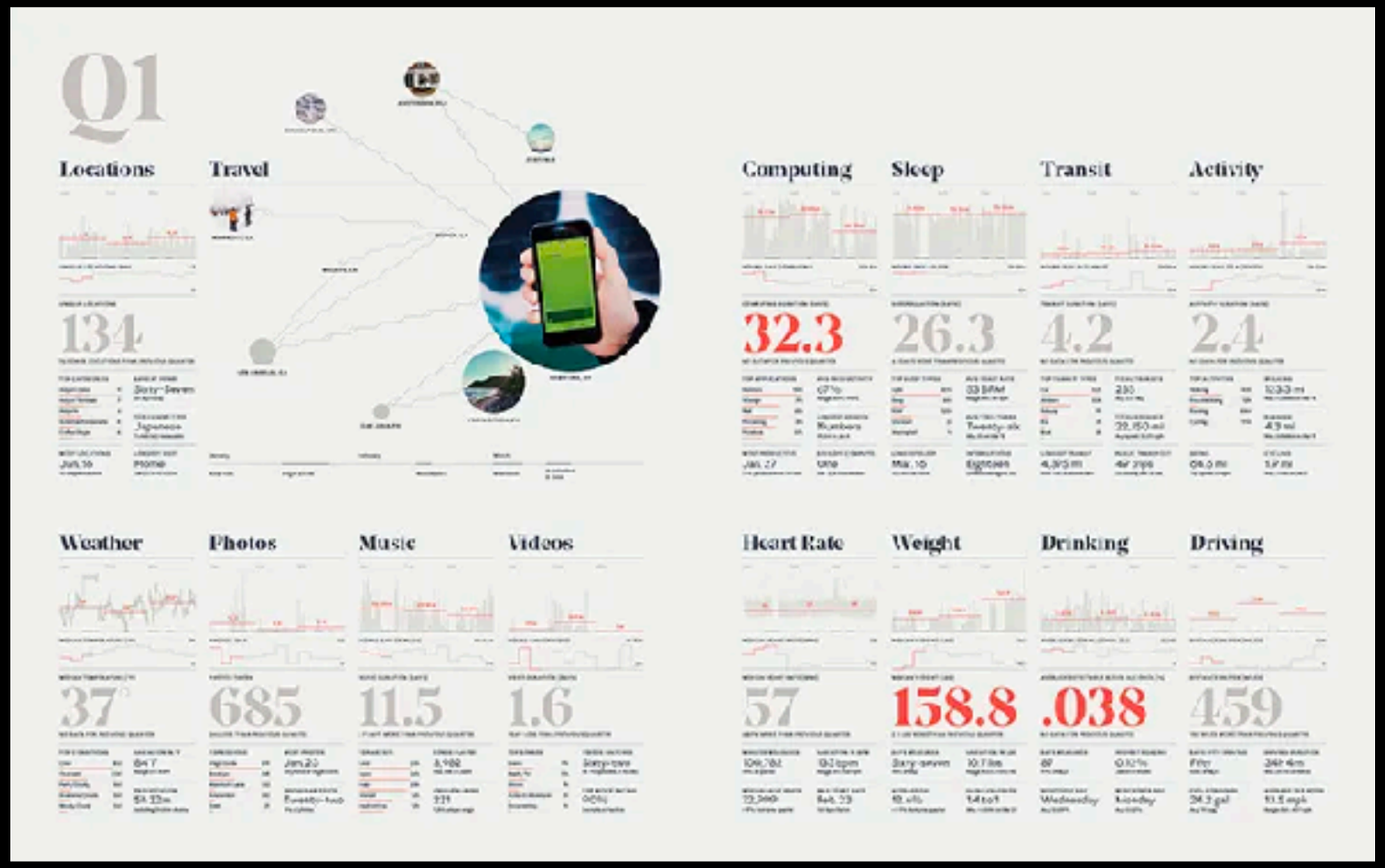
binyeo (비녀), Rin Kim



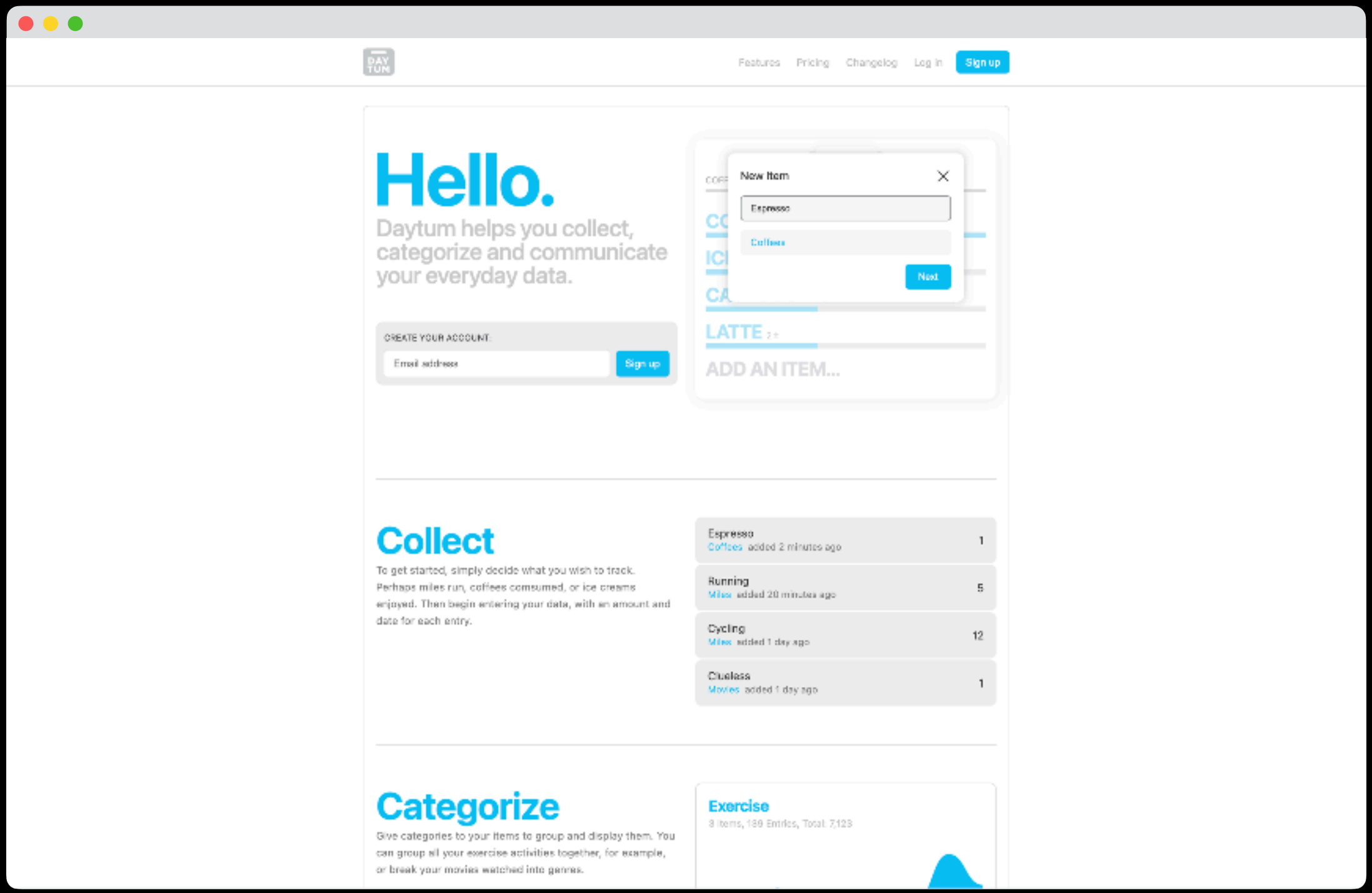
buymyprivacy.com, Barron Webster



Feltron 2007 Annual Report, Nicolas Felton

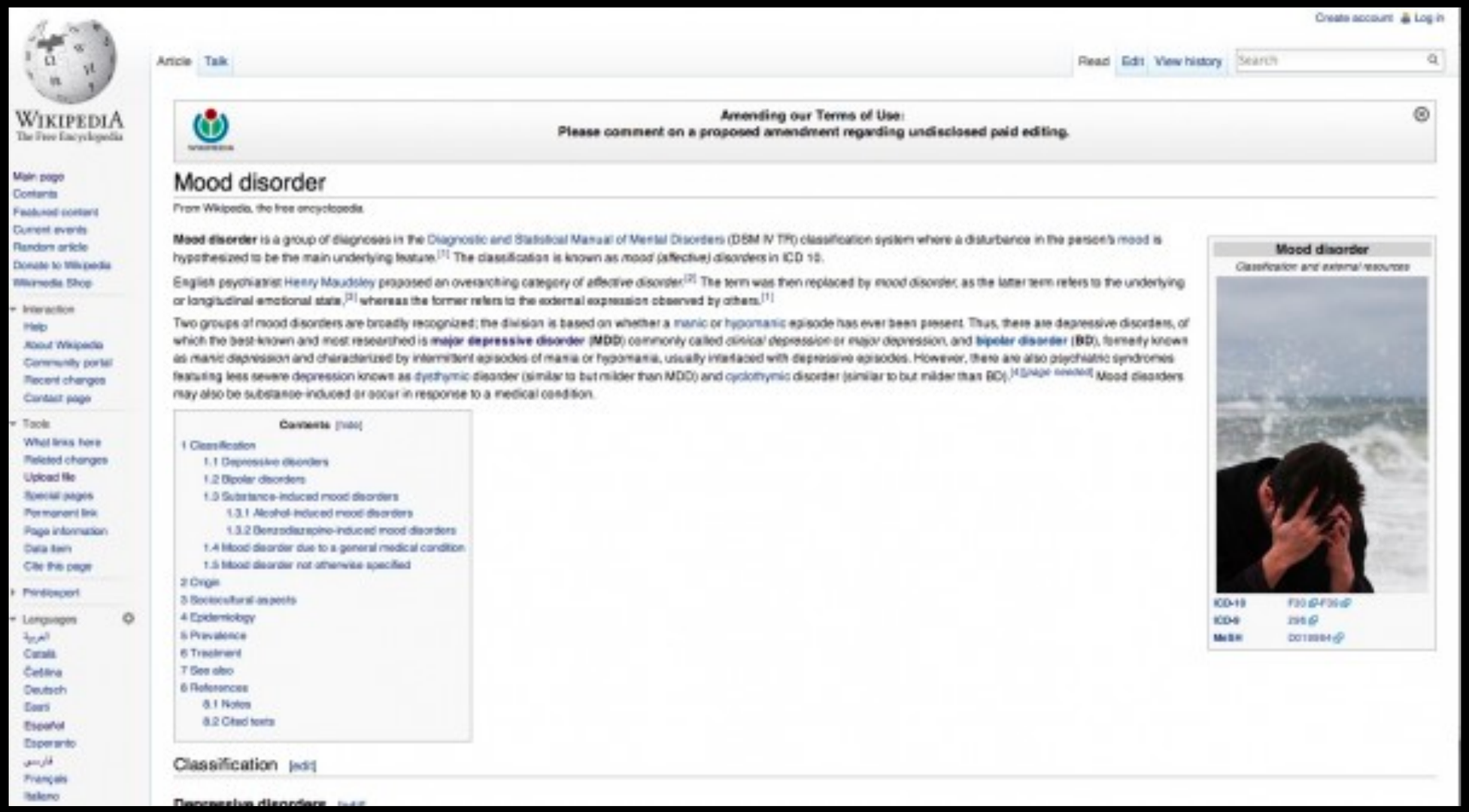


Feltron 2014 Annual Report, Nicolas Felton



Datum, Nicolas Felton

Mood Disorder, David Horvitz

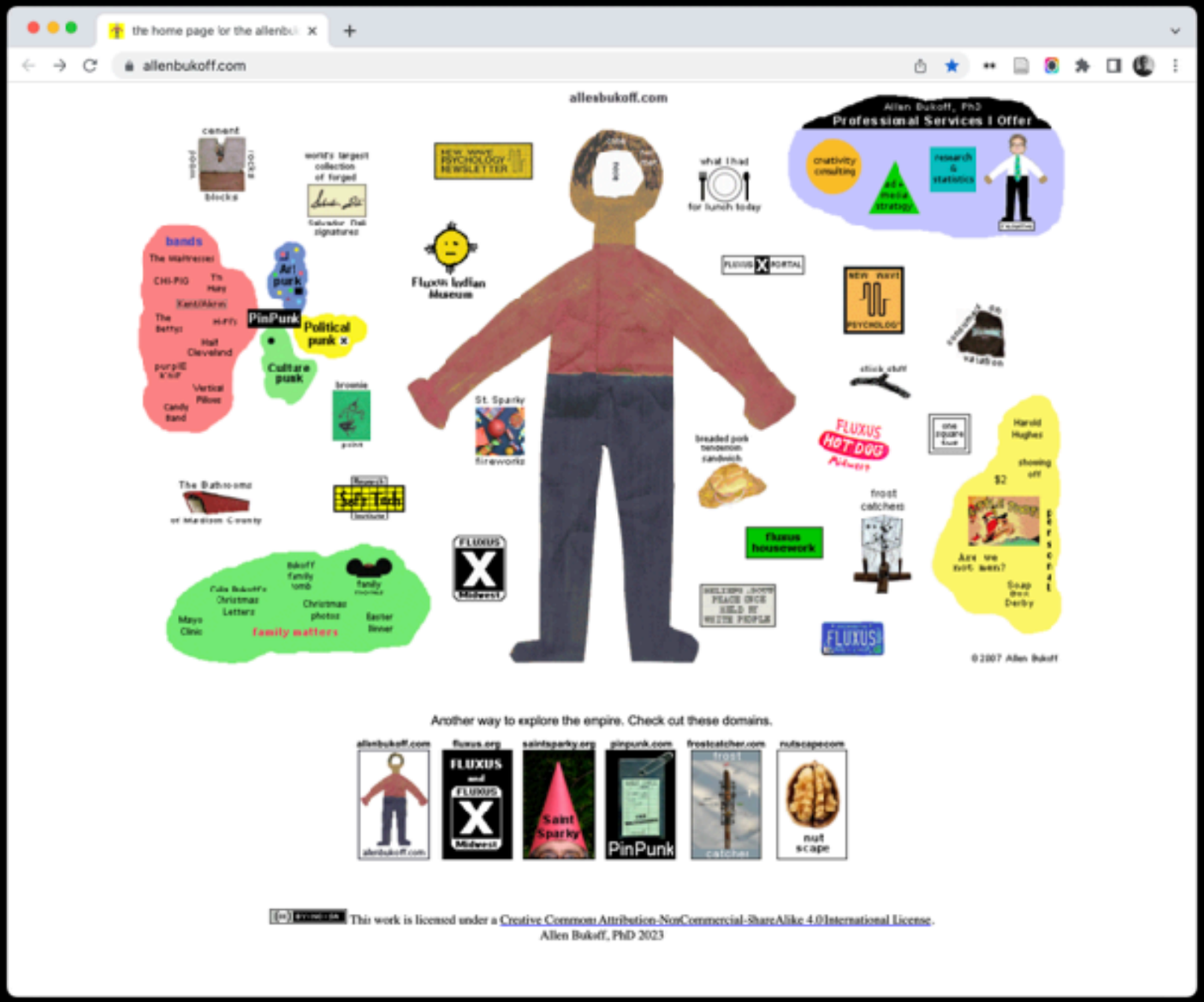


Mood Disorder, David Horvitz

Mood Disorder, David Horvitz

I created a Poké Ball for every Kanto Pokémon!, Here is Wally

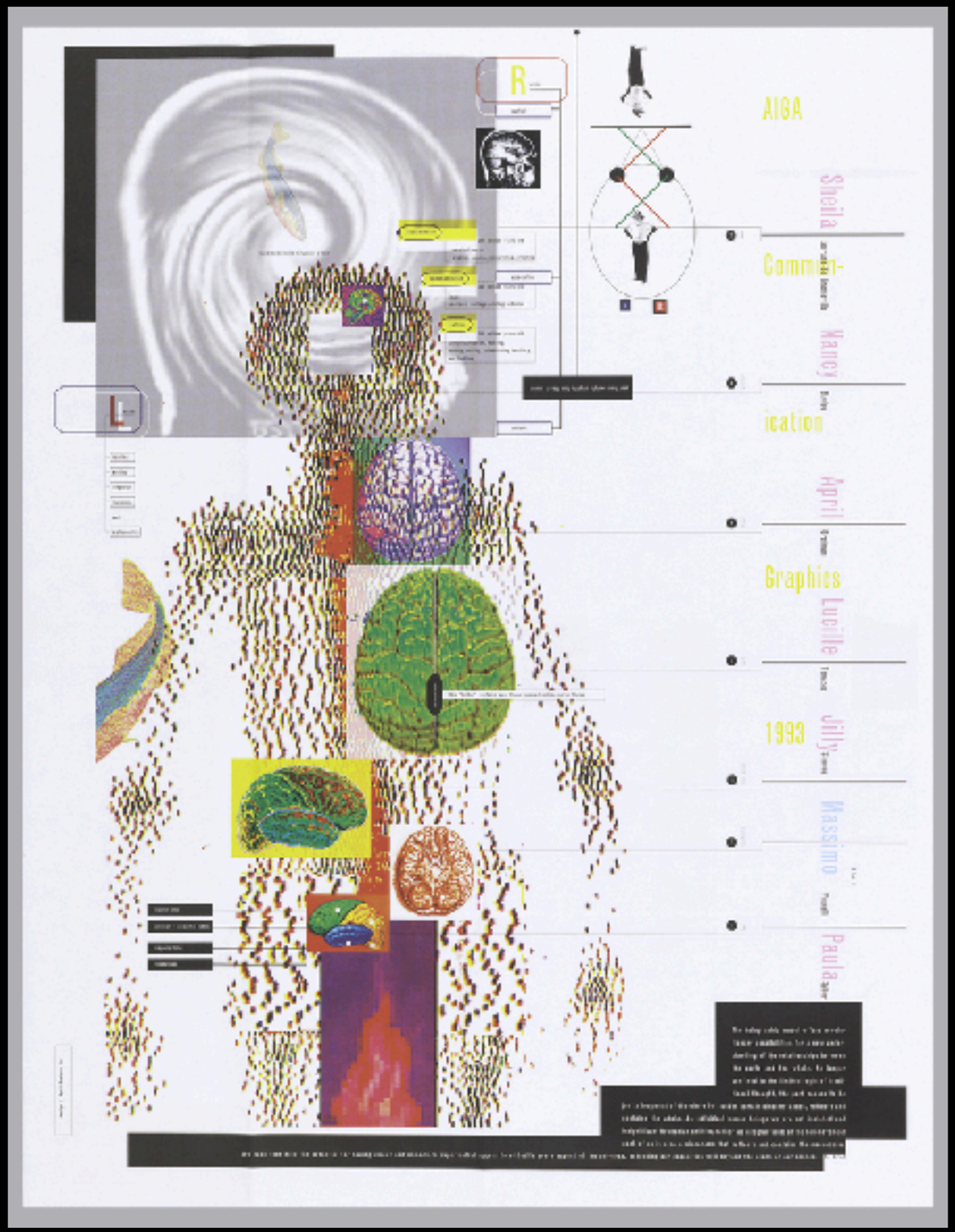
The Constructor, El Lisstizky



allenbukoff.com

Self Portrait, Nam June Paik (1989)

Self Portrait, Nam June Paik (2005)



April Greiman

Mass Makeup: Freckles, The Rodina

Mass Makeup: Freckles, The Rodina

Mass Makeup: Freckles, The Rodina

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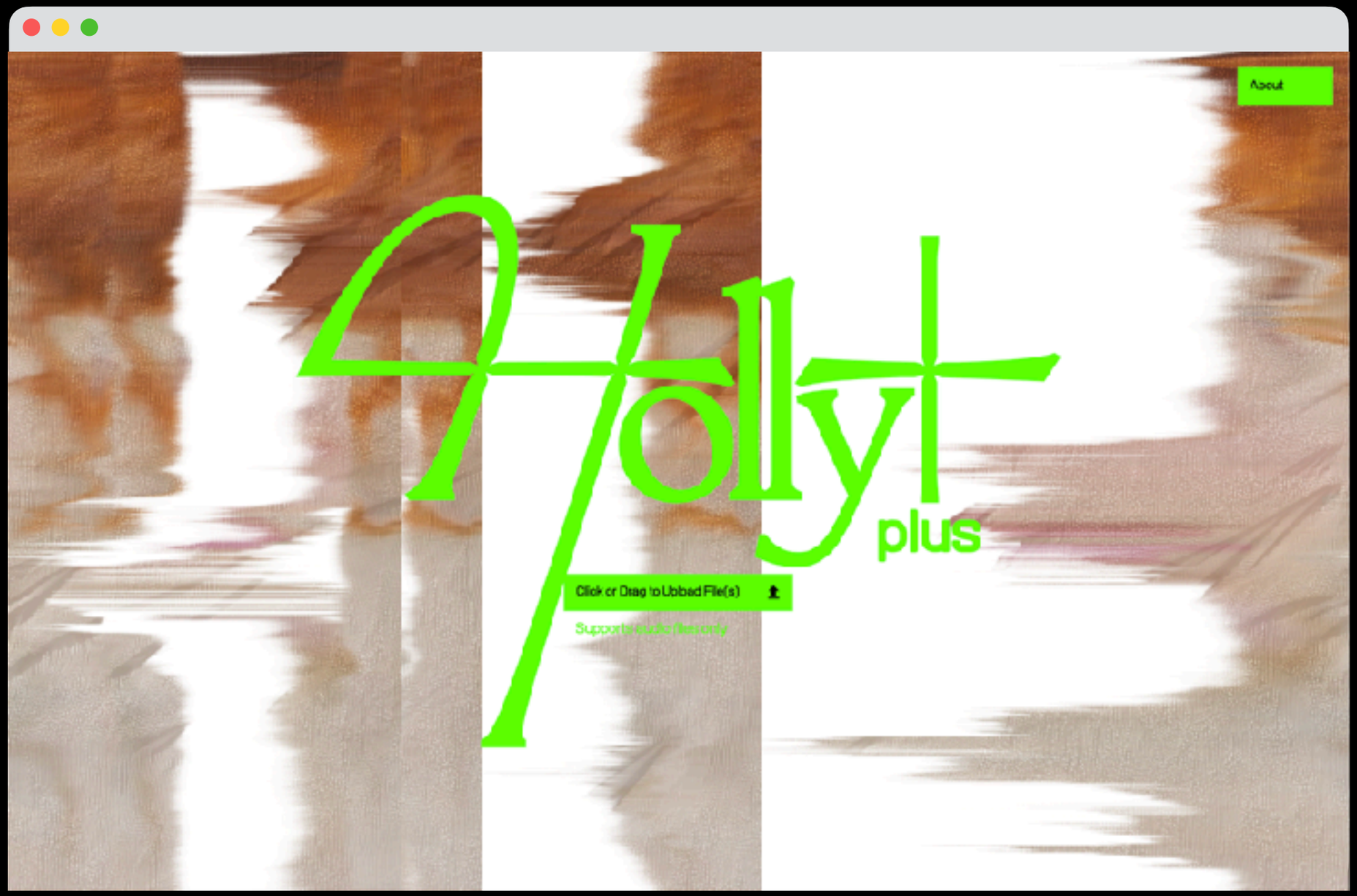

Holly+

Jolene, Holly Herndon with Holly+

Exercise: Personal Identity

How is graphic/personal identity constructed?
How do objects become meaningful in a larger system?

In this exercise we will explore both these questions, while introducing ourselves to one another.

Find 5 objects in your home (that are not larger than the palm of your hand) that represent some form of identity. You could take a systematic and formal approach (5 yellow objects in your house) or a personal one (5 objects that tell a story about you), they might also be one in the same.

Arrange these objects as a “table top.” We will define a table top as a three-dimensional still life. Think about the arrangement of the objects, placement, backdrop, lighting, etc...

here are some examples...

[Cera Hensley]

‘Yellow Garbage’ from Garbage Human art show, Hayden Davis

Fictitious Dishes: Fear and Loathing in Las Vegas

Fictitious Dishes: The Catcher in the Rye

Fictitious Dishes: Alice in Wonderland

Adam Hillman, Cutting In Line, 2019

Write a short text walking us through your table top, giving some narrative, context, and meaning to the objects.

Be prepared to share with the class next session.

Next Class

Project
- Finish Graphic Portrait
- Prepare some ideas for P1
- Post 1 block to our are.na channel

Read & Research
- Balconism by Constant Dullaart