Bryce Wilner Page 1

Selected typefaces, 2014–2024

Geometric No. 3 Medium and Geometric No. 3 Medium Oblique

Geometric No. 3 Condensed Medium and Geometric No. 3 Condensed Medium Oblique

Geometric No. 3 Book Page 5

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Geometric No. 3 Mono Book Page 12

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Grotesque No. 3 Bold and Grotesque No. 3 Bold Oblique

Grotesque No. 3 Condensed Bold and Grotesque No. 3 Condensed Bold Oblique

Grotesque No. 3 Regular Page 22

Across the street from the JAARS offices sits the campus's most public-facing entity, the Museum of the Alphabet, a modest, densely-packed, one-story building dedicated to world alphabetical history as observed by SIL employees over eight decades. Its dozen-or-so rooms feature artifacts and books from Townsend's travels, but are mostly filled with homespun models, hand-painted dioramas, text panels, murals, and infographics portraying alphabetic writing from around the world. Upon entering the lobby, visitors are immediately flanked by a welded sheet metal sculpture of the Tower of Babel, and a human-sized, wooden "Alphabet Tree" illustrating some of the innumerable forks that writing systems have taken throughout human civilization. Branches labelled "Linear B" or "Mixtec Aztec" abruptly end not far above the ground, while others marked "Modern Roman," "Armenian," "Gujarati," or "Chinese," carry us high up the tree and into the present day. This forking tree motif where certain writing systems simply die out in some kind of seemingly natural selection—recurs throughout the museum's galleries. Between the Tower of Babel and the Alphabet Tree, a large wall graphic assures visitors: "About 750 million are still waiting for... the Word."

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Interlace Page 28

A man asks us in the park:
"In what two instances does life guarantee you see your name in all caps, alone?"
He smiled and answered
"On your State ID
And then again on your tombstone"

Interlace Vertical

A man asks us in the park:
"In what two instances does life guarantee you see your name in all caps, alone?"
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Interlace Grid Page 29

A man asks us in the park:
"In what two instances does life guarantee you see your name in all caps, alone?"
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Dot Matrix Page 32

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Dot Matrix Page 33

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Page 34

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Dot Matrix Page 35

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Page 36 **Dot Matrix**

Mosaic 2021–2022 Page 37

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Mosaic Duotone 1 and Mosaic Duotone 2

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Mosaic Duotone Page 39

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Standard Book 2017–2021 Page 40

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Initially drawn for Nina Stoessinger's "Letterform" course at the Yale School of Art in 2016. Bold weight commissioned by Folker Gorter for Cargo/Printed Matter Art Book Fairs in 2019.

Standard Book Page 41

On November 18, 1993, the Barbadian poet, literary critic, and historian Kamau Brathwaite met with American poet and editor Nathaniel Mackey for a public discussion at Poet's House in New York City. The pair had been friends and colleagues for over a decade, Mackey having published Brathwaite in early issues of the 1982 poetry magazine Hambone. They settled in for a lengthy oral survey of Brathwaite's work, covering the effect his studies in Ghana and the UK had on his understanding of Caribbean identity, the Barbadian spoken tradition which he'd previously termed "nation language," his beloved Arrivants and Ancestors poetry trilogies, and his move to the United States in 1991 for a professorship in Comparative Literature at NYU. This talk with Mackey-Brathwaite's first public event in New York-occurred five years into a radical shift in his writing method, one that would redefine his relationship to his computer's word processor.

Six years after the Poet's House event, Brathwaite worked with We Press and the journal XCP: Cross-Cultural Poetics to publish a transcription of the discussion, expanding the hour-long conversation into a sprawling, heavily-annotated, visual history of his work—a now-essential key to following the poet's writing and influences.

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Evening 2017–2021 Page 43

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Evening Page 44

Uneducated in the field of linguistics, he was initially frustrated with his attempts to grasp the Kagchikel language through an English lens. His first breakthrough came from studying the work of Edward Sapir, the University of Chicago linguist who theorized that a language's structure could not be learned without first trying to understand how a culture's perspective differed from one's own. Townsend abandoned his comparative linguistics for a "descriptive" approach, one acknowledging that each language has its own pattern independent of the Latin mold.[9] He came to recognize Kaqchikel as a complex language that could embed time, place, number of subjects, or even different kinds of actions into a single verb. After a year of study, he enlisted a Kaqchikel Mayan to help him translate the Gospel of Mark. According to Townsend's biographers, the mayor of Antigua initially protested when he learned of Townsend's activities: "We're trying to get rid of the Indian languages. We want everyone to speak Spanish!" Townsend was aware of the discrimination against Guatemala's indigenous people by Spanish-speaking ladinos, and believed that a New Testament in both Kaqchikel and Spanish would allow them to more easily assimilate into western custom by first encountering Christianity in their own language. "The key to Indian education is the mother tongue, the language of the soul," he wrote. "Help them learn to read their language and become proud of it and their heritage. Give them the Bible to set them free from vice and superstition.... Once they have dignity, spiritual freedom, and self-assurance, they can move into the Spanish-speaking world as equals with the ladinos."[10] With support from American mission agencies and a growing cadre of interested Christian linguists, Townsend spent the following decade completing the Kagchikel translation of the entire New Testament. The manuscript was sent to the American Bible Society for printing in 1929, and the books reached Guatemala in 1931.

In the early 1930s, Guatemala's economy was based

on plantation agriculture: indigenous peasants worked on coffee or fruit fincas for little pay. The railroad infrastructure was owned by the United States, and the United Fruit Company controlled most fruit production. This extremely profitable, neocolonial order was maintained by Jorge Ubico's military dictatorship from 1931-44. While the literacy rate among the ladinos had reached 30%, the indigenous populations oscillated between 1 and 10%. Ubico, like Townsend, saw conversion to Christianity as an effective means to stave off communist organizing, and to more thoroughly integrate indigenous populations into a national economy increasingly oriented toward the North American market. When the Kagchikel Bibles arrived, Townsend made sure the first one out of the box went not to the Kagchikel people but into the hands of Ubico, who asked Townsend to do the same for the Kekchi Maya.[12] Townsend would later go on to fictionalize his experiences in Guatemala, with some anti-communist embellishments, in his novel Tolo, The Volcano's Son, which concludes with a Mayan Bible translation assistant foiling a Bolshevik-backed workers' revolution.[13] In Townsend's evangelical telling of the Christ narrative, material poverty is a symptom of a long-running spiritual debt rather than an economic necessity enforced by a ruling class.

Townsend's success in Guatemala attracted the attention of Mexican education reformer Moisés Sáenz, who invited the missionaries to continue their Good Work in Mexico. With blessings from the Dallas Theological Seminary, the "Old Fashion Revival Hour" broadcast, and Chicago's Moody Bible Institute, Townsend organized the Summer Training Camp for Prospective Bible Translators in 1934, which connected his linguistic collaborators with students from American Bible colleges, who would now be spending their summers doing translation work in Mexico and Guatemala. Describing the project to the Central American Mission in Dallas, Townsend wrote: "We will enter Mexico . . .

Half 51

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Half 21

Half 75 Page 47

Last month of the year. February Магсh. Јапиагу September March. Last month of the year. April May and June. Last month of the year. September January. Last month of the year. March. Last month of the year.

Half 51 Page 48

Last month of the year. February Магсh. Јапиагу September March. Last month of the year. April May and June. Last month of the year. September January. Last month of the year. March. Last month of the year.

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Goff Regular 2015–2016 Page 51

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Goff Bold

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Goff Light

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Page 57

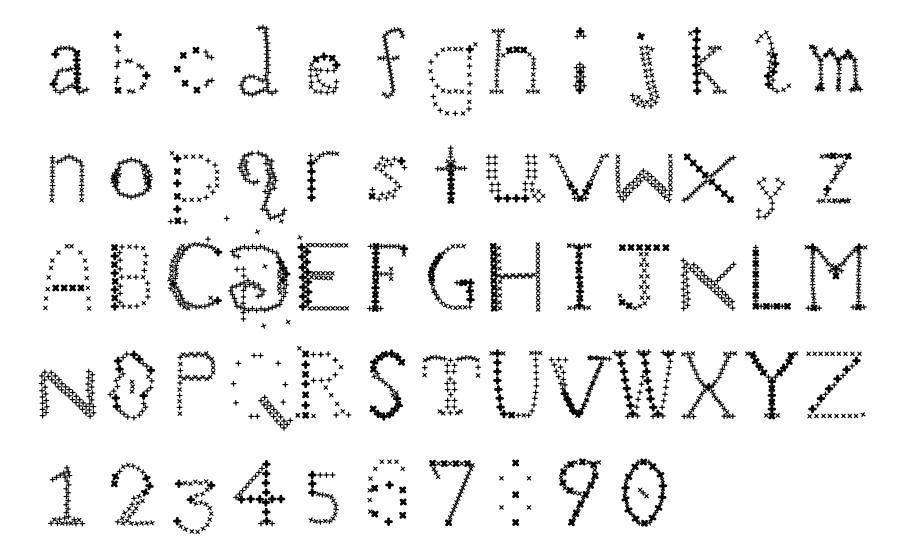
In the early 1930s, Guatemala's economy was based on plantation agricul-THE: INDITEROUS DEASANTS WORKED ON COFFEE OF FILIT FINCAS FOR LITTLE DAY. the railroad infrastructure was owned by the United States, and the United Fruit Company controlled most fruit production, this extremely profitable, neocolonial order was maintained by Jorge Ubico's military dictatorship from 1037-44. While the literacy rate among the ladinos had reached 30%, the indiferous populations oscillated between I and IOX, Ubico, like townsend, saw conversion to [Aristianity as an effective means to stave off communist organizing, and to more thoroughly integrate indigenous populations into a national economy increasingly oriented toward the North American marker, When the Kagchikel Bibles arrived, townsend made sure the first one out of the box went not to the Kaqchikel people but into the hands of Ubico, who asked townsend to do the same for the Kekchi Maya, townsend would later to on to fictionalize his experiences in Guaterala, with some an-TI-COMMUNIST EMBELLISHMENTS, IN ALS NOVEL TOLD, THE VOLCANO'S FON, WAICH concludes with a Prayan Bible translation assistant foiling a Bolshevik-backed morkers' revolution. In townsend's evangelical telling of the [Arist narrative, material poverty is a symptom of a long-running spiritual debt rather than an economic necessity enforced by a ruling class.

townsend's success in Guatemala attracted the attention of Piezican education reformer Proises Jaenz, who invited the missionaries to continue their Good Work in Piezico. With blessings from the Dallas theological Jeminary, the "old Fashion Revival Hour" broadcast, and [hicago's Proody Bible Institute, townsend organized the Jummer training [amp for Prospective Bible translators in 1934, which connected his linguistic collaborators with students from Pimerican Bible colleges, who would now be spending their summers doing translation work in Piezico and Guatemala, Describing the project to the [entral Pimerican Piesion in Dallas, townsend wrote; "We will enter Piezico as linguists rather than as missionaries, the Indian languages must be learned and the New Testament translated into them. It matters not to us whether we be classified as missionaries or ditchdiggers if we be given a chance to labor toward that end," the participants christened their

IN THE EARCY 19309, GUATEMACA'S ELONOBY WAS BASED ON ACANTATION AGRILUCA. TURE: INDIGENOUS PERSONTS WORKED ON COFFEE OR FRUIT FINCES FOR CITTLE PAY. THE RHICKOHO INFRHSTRUCTURE WHS OWNED BY THE UNITED STATES. AND THE UNITED FRUIT COMPANY CONTROCCED MOST FRUIT PRODUCTION, THIS EXTREMECY PROFITABLE, NEOLOCONIEC ONDER MES PHINTHINED BY JORGE UBILO'S MICITERY DILTERACEPHIA FROM 1931-44, WHICE THE CITERACY RATE AMOND THE CADINOS HAD REACHED 30%, THE INDIGENOUS POPULATIONS OFFICEATED BETWEEN I AND IOX, UBIFO, LIKE TOWNSEND, SAW CONCERSION TO CHRISTIANITY AS AN EFFECTIVE MEANS TO STACE OFF COMPLINIST ORGANIZING, AND TO MORE THOROLIGHCY INTEGRATE INDIGENOUS POPULA-TIONS INTO A NATIONAL ELONOBY INTREASINGLY ORIENTED TOWARD THE NORTH AMERIA CHN MARKET. MAEN THE KANCHIKES BIBSES ARRIVED, TOMNSEND MADE SURE THE FIRST ONE OUT OF THE BOX WENT NOT TO THE KANTHIKEL PEOPLE BUT INTO THE HANDS OF LIBITO, WHO ASKED TOWNSEND TO DO THE SAME FOR THE KEKTHI MAYA, TOWNSEND WOLLD CHTER GO ON TO FILTIONACIZE HIS EXPERIENCES IN GUATERACA, WITH SOME AN-TI-[ORALINIST EMBECCISHMENTS, IN HIS NOVEC TOCO, THE VOCEMO'S SON, WHILH CONTICUDES WITH A PARTHY BIBLE TRANSCATION ASSISTANT FOILING A BOLSHE-UIK-BACKED WORKERS' REVOCUTION, IN TOWNSEND'S EVANGECICAL TECCING OF THE CHRIST NARRATIVE, MATERIAL POVERTY IS A SYMPTOM OF A CONG-RUNNING SPIRITUAL DEBY RATHER THAN AN ECONOMIC NECESSITY ENFORCED BY A RUCING CCASS.

TOWNSEND'S SUICESS IN GUBTERHOR BYTKHETED THE HYTENTION OF MEXICAN EDUCATION REFORMER MOISES SHENZ, WHO INVITED THE MISSIONHRIES TO CONTINUE THEIR GOOD WORK IN MEXICO, WITH BLESSINGS FROM THE DALCAS THEOLOGICAL SEMI-NARY, THE "OLD FASHION REVIONAL HOUR" BROADERST, AND CHIERO'S MOODY BIBLE INSTITUTE, TOWNSEND ORGANIZED THE SUMMER TRAINING CAMP FOR PROSPECTIVE BIBLE TRANSCATORS IN 1934, WHICH CONNECTED HIS CINCUISTIC COLCABORATORS WITH STUDENTS FROM AMERICAN BIBLE COLLEGES, WHO WOULD NOW BE SPENDING THEIR SUMMERS DOING TRANSCATION WORK IN MEXICO AND CUATERABLE PROSECT TO THE CENTRAL AMERICAN MISSION IN DALCAS, TOWNSEND WROTE: "WE WILL ENTER MEXICO AS CINCUISTS RATHER THAN AS PIESSION THE INDIAN CANGUAGES MUST BE LEARNED AND THE NEW TESTAMENT TRANSCATED INTO THEM. IT MATTERS NOT TO US WHETHER WE BE CHSSIFIED AS MISSIONARIES OR DITCHDIGGERS IF WE BE GIVEN A CHANGE TO CHBOR TOWARD THAT END." THE PARTICIPANTS CHRISTENED THEIR

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Designed with Lara Arditi, Destiny Chen, Veronica Choe, Chandana Chordia, Chelsea Chun, Diego Cong, Angela Jung, Napan Lee, Angelina Li, Lynch Rose, Viviane Ma, Elin Nakayama, Tanishka Singhania, Skye Stoyer, Julie Su, Deeva Thomas, Angel Yu, and Nuoyi Zhan at the Parsons School of Design.

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In the early 1930s, Guatemala's economy was based on plantation agriculture: indigenous peasants worked on coffee or fruit fincas for little pay. The railroad infrastructure was owned by the United States, and the United Fruit Company controlled most fruit production. This extremely profitable, neocolonial order was maintained by Jorge Ubico's military dictatorship from 1931-44. While the literacy rate among the ladinos had reached 30%, the indigenous populations oscillated between 1 and 10%. Ubico, like Townsend, saw conversion to Christianity as an effective means to stave off communist organizing, and to more thoroughly integrate indigenous populations into a national economy increasing t_y oriented toward the North American market. When the Magchikel Bibles arrived, Townsend made sure the first one out of the box went not to the Magchikel people but into the hands of Ubico, who asked Townsend to do the same for the Mekchi Maya. Townsend would later go on to fictionalize his experiences in Guatemala, with some anti-communist embellishments, in his novel Tolo, The Volcano's Son, which concludes with a Mayan Bible translation assistant foiling a Bolshevik-backed workers' revolution. In Townsend's evangelical telling of the Christ narrative, material poverty is a symptom of a long-running spiritual debt rather than an economic necessity enforced by a ruling class.

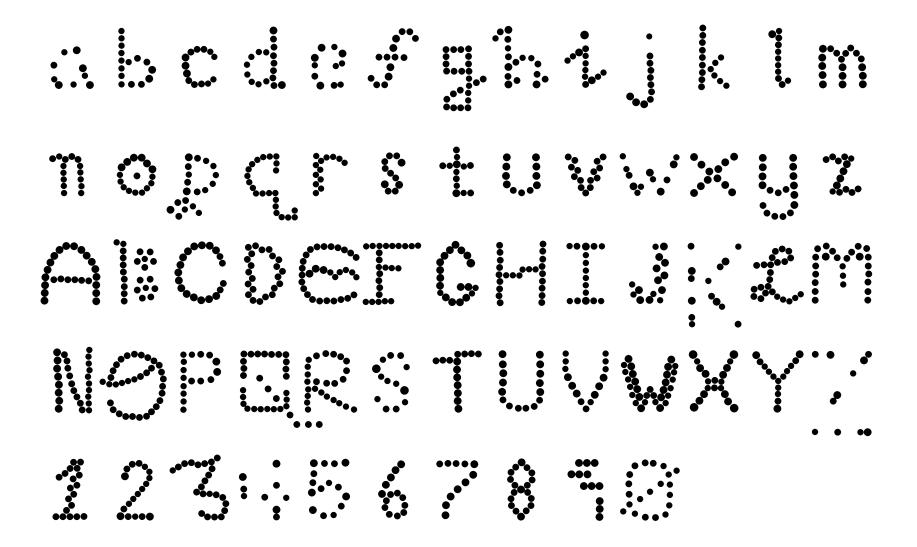
Townsend's success in Guatemala attracted the attention of Mexican education reformer Moises Saenz, who invited the missionaries to continue their Good Work in Mexico. With blessings from the Dallas Theological Seminary, the "Old Fashion Revival Hour" broadcast, and Chicago's Moody Bible Institute, Townsend organized the Summer Training Camp for Prospective Bible Translators in 1934, which connected his linguistic collaborators with students from American Bible colleges, who would now be spending their summers doing translation work in Mexico and Guatemala. Describing the project to the Central American Mission in Dallas, Townsend wrote: "We will enter Mexico as linguists rather than as missionaries. The Indian languages must be learned and the New Testament translated into them. It matters not to us whether we be classified as missionaries or ditchliggers if we be given a chance to ...

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IN THE EARLY 1930S, GUATEMALA'S ECONOMY WAS BASED ON PLANTATION AGRICULTURE: INDIGENOUS PEASANTS WORKED ON COFFEE OR FRUIT FINCAS FOR LITTLE PAY. THE RAILROAD INFRASTRUCTURE WAS OWNED BY THE UNITED STATES, AND THE UNITED FRUIT COMPANY CONTROLLED MOST FRUIT PRODUCTION. THIS EXTREMELY PROFITABLE, NEOCOLO-NIAL ORDER WAS MAINTAINED BY JORGE UBICO'S MILITARY DICTATORSHIP FROM 1931-44. WHILE THE LITERACY RATE AMONG THE LADINOS HAD REACHED 30%, THE INDIGENOUS POPULATIONS OSCILLATED BETWEEN 1 AND 10%. UBICO, LIKE TOWNSEND, SAW CONVER-SION TO CHRISTIANITY AS AN EFFECTIVE MEANS TO STAVE OFF COMMUNIST ORGANIZING, AND TO MORE THOROUGHLY INTEGRATE INDIGENOUS POPULATIONS INTO A NATIONAL ECON-OMY INCREASINGLY ORIENTED TOWARD THE NORTH AMERICAN MARKET. WHEN THE MARCHINEL BIBLES ARRIVED, TOWNSEND MADE SURE THE FIRST ONE OUT OF THE BOX WENT NOT TO THE MARCHINEL PEOPLE BUT INTO THE HANDS OF UBICO, WHO ASKED TOWNSEND TO DO THE SAME FOR THE KENCHI MAYA. TOWNSEND WOULD LATER GO ON TO FICTIONALIZE HIS EXPERIENCES IN GUATEMALA, WITH SOME ANTI-COMMUNIST EMBEL-LISHMENTS, IN HIS NOVEL TOLO, THE VOLCANO'S SON, WHICH CONCLUDES WITH A MAYAN BIBLE TRANSLATION ASSISTANT FOILING A BOLSHEVIN-BACKED WORKERS REVOLUTION. IN TOWNSEND'S EVANGELICAL TELLING OF THE CHRIST NARRATIVE, MATERIAL POVERTY IS A SYMPTOM OF A LONG-RUNNING SPIRITUAL DEBT RATHER THAN AN ECONOMIC NECESSITY ENFORCED BY A RULING CLASS.

TOWNSEND'S SUCCESS IN GUATEMALA ATTRACTED THE ATTENTION OF MEXICAN EDUCATION REFORMER MOISES SAENZ, WHO INVITED THE MISSIONARIES TO CONTINUE THEIR GOOD WORK IN MEXICO. WITH BLESSINGS FROM THE DALLAS THEOLOGICAL SEMINARY, THE "OLD FASHION REVIVAL HOUR" BROADCAST, AND CHICAGO'S MOODY BIBLE INSTITUTE, TOWNSEND ORGANIZED THE SUMMER TRAINING CAMP FOR PROSPECTIVE BIBLE TRANSLATORS IN 1934, WHICH CONNECTED HIS LINGUISTIC COLLABORATORS WITH STUDENTS FROM AMERICAN BIBLE COLLEGES, WHO WOULD NOW BE SPENDING THEIR SUMMERS DOING TRANSLATION WORK IN MEXICO AND GUATEMALA. DESCRIBING THE PROJECT TO THE CENTRAL AMERICAN MISSION IN DALLAS, TOWNSEND WROTE: "WE WILL ENTER MEXICO AS LINGUISTS RATHER THAN AS MISSIONARIES. THE INDIAN LANGUAGES MUST BE LEARNED AND THE NEW TESTAMENT TRANSLATED INTO THEM. IT MATTERS NOT TO US WHETHER WE BE CLASSIFIED AS MISSIONARIES OR DITCHDIGGERS IF WE BE GIVEN A CHANCE TO ...

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Designed with Aarushi Agiwal, Samantha Cai, Jennifer Chung, Regina Doo, Ana Grynberg, Yiwan Ji, Rae Johnsen, Amanda Lien, Selina Ma, Sarah Muller, Kelvin Thar, James Wee, Luiza Whately, Jiajin Ye, and Evelyn Yoon at the Parsons School of Design.

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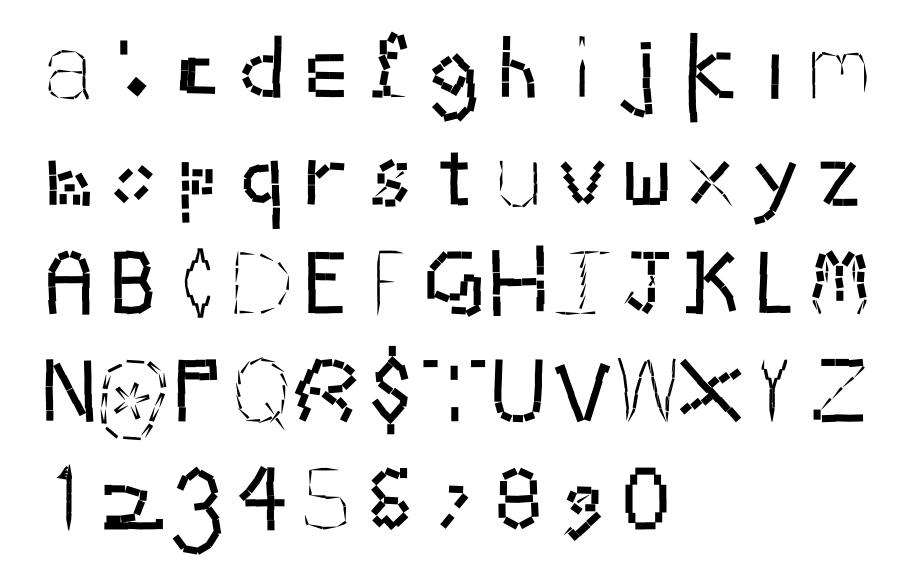
Consider the twenty pages that the American-French filmmaker Michel Auder submitted to the project. He took a series of digital snapshots of three Wachzetsis performances, and has arranged them here as if they were open image files moved around on a computer desktop. The ubiquitous Apple Preview image frame tells us where one fragment ends and another begins, with drop-shadows included to suggest the topographic depth we expect from a Mackook Pro. Opening one JPGG on top of another-weive all at some point tried out this crude method of personal computer photomontage. It's something else to see such montage arrested in print, A female shoulder meets a male torso, a collapsed woman lies on top of herself, a person appears twice in the same room, a shin extends the wrong way out of a knee, a woman is bisected by the same person who stands just behind her. Some of the images? process inks have been swapped with fluorescents such that they glow, fuzz, and vibrate.

A few contributions later, the Dutch artist Joke Robaard presents some of her formidable collection of loose pages from fashion magazines, introduced by an excerpt from Roland Marthes?s writing on the various ways that articles of clothing relate to one another. Rather than the large, full-color images we?ve come to expect in this book, Robaard?s magazine pages are arranged in a grid on a plywood studio floor, photographed by someone standing on a table, and printed in grayscale. Over eight spreads, we see the photographer pan around the floor to capture each magazine page. We read this as a kind of animation.

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CONSIDER THE TWENTY PAGES THAT THE AMERICAN-FRENCH FIXMMAKER MICHEL AUDER SUMMITTED TO THE PROJECT, HE TOOK A SERIES OF DIGI-TAL SNAPSHOTS OF THREE MACHIETSIS PERFORMANCES, AND HAS ARRANGED THEM HERE AS IF THEY WERE OPEN IMAGE FILES MOVED AROUND ON A COMPUTER DESKTOP, THE UNIQUITOUS APPLE PREVIEW IMAGE FRAME TELLS US WHERE ONE FRACMENT ENDS AND ANOTHER MEGINS, WITH DROP-SHADOWS INCLUDED TO SUGGEST THE TOPOGRAPHIC DEPTH WE EXPECT FROM A MACION: PRO, OPENING ONE IPEG ON TOP OF ANOTHER-WEIVE ALL AT SOME POINT TRIED OUT THIS CRUDE METHOD OF PERSONAL COMPUTER PHOTO-MONTAGE, IT'S SOMETHING ELSE TO SEE SUCH MONTAGE ARRESTED IN PRINT, A FEMALE SHOULDER MEETS A MALE TORSO, A COLLAPSED WOMAN LIES ON TOP OF HERSELF, A PERSON APPEARS TWICE IN THE SAME ROOM, A SHIN EXTENDS THE WRONG WAY OUT OF A KNEE, A WOMAN IS MISECTED INY THE SAME PERSON WHO STANDS JUST WEHIND HER, SOME OF THE IMAGES? PROCESS INKS HAVE MEEN SWAPPED WITH FLUORESCENTS SUCH THAT THEY CLOW, FUTT, AND VIRRATE.

A FEW CONTRIBUTIONS LATER, THE DUTCH ARTIST JOKE ROBARD PRESENTS SOME OF HER FORMIDABLE COLLECTION OF LOOSE PAGES FROM FASHION MAGAZINES, INTRODUCED BY AN EXCERPT FROM ROLAND BARTHES & WRITING ON THE VARIOUS WAYS THAT ARTICLES OF CLOTHING RELATE TO ONE ANOTHER, RATHER THAN THE LARGE, FULL-COLOR IMAGES WE VE COME TO EXPECT IN THIS 1800K, ROBARD & MAGAZINE PAGES ARE ARRANGED IN A CRID ON A PLYWOOD STUDIO FLOOR, PHOTOGRAPHED BY SOMEONE STANDING ON A TABLE, AND PRINTED IN GRAYSCALE, OVER EIGHT SPREADS, WE SEE THE PHOTOGRAPHER PAN AROUND THE FLOOR TO CAPTURE EACH MAGAZINE PAGE, WE READ THIS AS A KIND OF ANIMATION.



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Designed with Tanvi Agarwal, Betty Amron, Sonia Chen, Tony Han, Lucas Hsu, Serena Huang, Teresa Jing, Sharanya Khemka, Chara Kim, Kiara Li, Reika Oh, Charis Pao, Babika Singh, Olivia Slater, and Angelina Xie at the Parsons School of Design.

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Wedge Spacer Mono Page 68

CONSIDER THE TWENTY PAGES THAT THE AMERICAN FRENCH FILMMAKER MICHEL AUDER SUBMITTED TO THE PROJECT. HE TOOK A SERIES OF DIGI-THAL \$NAP\$H@T\$ @F THREE BACHZETT\$I\$ PERF@RMANCE\$, AND HA\$ ARRANGED THEM HERE A\$ IF THEY WERE REEN IMAGE FILE\$ MRVED ARRUND RN A COMPUTER DESKIRP. THE UBIQUITAUS APPLE PREVIEW IMAGE FRAME TELLS U\$ WHERE MNE FRAGMENT END\$ AND ANMTHER BEGINS, WITH DAMP \$HADAW\$ INCLUDED TO SUGGEST THE TOPPOGRAPHIC DEPTH WE EXPECT FROM A MACBARK FRA. APENING ANE JEEG AN TAP AF ANATHER-WE'VE ALL AT \$AME PRINT TRIED RUT THIS CRUDE METHRO RE PERSENAL CRMPUTER PHRIRE MONTAGE. IT'S SOMETHING ELSE TO SEE SUCH MONTAGE ARRESTED IN FRINT. A FEMALE \$H@ULDER MEETS A MALE TORR\$@, A CRLLAF\$ED WRMAN LIE\$ ON TOP OF HER\$ELF, A PER\$ON APPEAR\$ TWICE IN THE \$AME ROOM, A \$HIN EXTENDS THE WARNG WAY RUT RE A KNEE, A WRMAN IS BISECTED BY THE SAME PERSON WHO STANDS JUST BEHIND HER. SOME OF THE IMAGES' PROCESS INKS HAVE BEEN SWAPPED WITH FLUORESCENTS SUCH THAT THEY GLOW, FUZZ, AND VIBRATE.

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