

Selected typefaces, 2014–2024

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

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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”

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[illegible]

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

Mosaic Duotone 1 and Mosaic Duotone 2

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

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Uneducated in the field of linguistics, he was initially frustrated with his attempts to grasp the Kaqchikel 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 Kaqchikel 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.

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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 Kaqchikel 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.[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.

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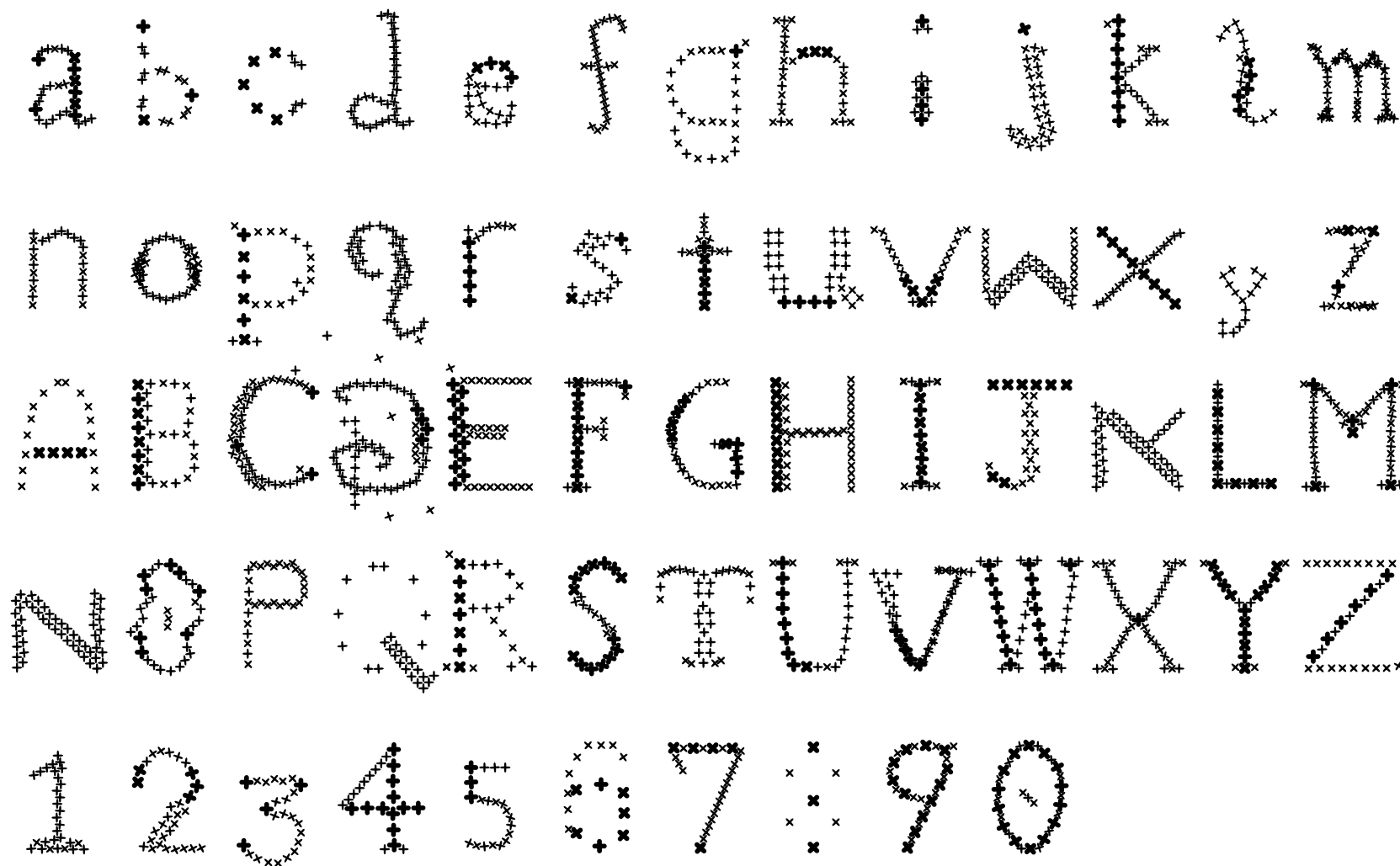
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IN THE EARLY 1930S, GUATEMALA'S ECONOMY WAS BASED ON PLANTATION AGRICULTURE: INDIGENOUS PEASANTS WORKED ON COFFEE OR FRUIT FINCHES FOR LITTLE PAY, THE RAILROAD INFRASTRUCTURE WAS OWNED BY THE UNITED STATES, AND THE UNITED FRUIT COMPANY CONTROLLED MOST FRUIT PRODUCTION. THIS EXTREMELY PROFITABLE, NEOCOLONIAL ORDER WAS MAINTAINED BY JORGE UBICO'S MILITARY DICTATORSHIP FROM 1931-44, WHILE THE LITERACY RATE AMONG THE CHADINOS 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 ORGANIZINGS, AND TO MORE THOROUGHLY INTEGRATE INDIGENOUS POPULATIONS INTO A NATIONAL ECONOMY INCREASINGLY ORIENTED TOWARD THE NORTH AMERICAN MARKET. WHEN THE KACHIKEC BIBLES ARRIVED, TOWNSEND MADE SURE THE FIRST ONE OUT OF THE BOX WENT NOT TO THE KACHIKEC PEOPLE BUT INTO THE HANDS OF UBICO, WHO ASKED TOWNSEND TO DO THE SAME FOR THE KEKCHÉ MAYA. TOWNSEND WOULD LATER GO ON TO FORMALIZE HIS EXPERIENCES IN GUATEMALA, WITH SOME ANTI-COMMUNIST EMBELLISHMENTS, IN HIS NOVEL TOLC, THE VOLCANO'S SON, WHICH INCLUDES WITH A MAYAN BIBLE TRANSLATION ASSISTANT FOOLING A BOLSHIEVICK-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.

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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 Maczetsis 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 MacBook Pro. Opening one JPEG on top of another—we've 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 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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