# SUBMITTED FOG

Kae Tempest quotes Czeslaw Milosz when analysing the falliable creative process. By drawing others into dialogue, I found a blurry world, and myself in dialogue with myself. KADAK Sold Out **Print Matters** 

l reflect on my practice and see things I like and things that jar. I see clarity and p>r>o>g>r>e>s>s>i>o>n; wtflict and confusion	I spoke with Deshna <sup>1</sup> on values and value led design.	My two dialogues directly reflecting the <b>miflict</b> and <b>challenges</b> I find myself, and my practice, situated in.	On the one hand feminist, value led design, that is responsible, disruptive, challenging and exposing norms.	My two dialogues directly reflecting the <b>wnfli</b> tt and I am looking at print design. <b>challenges</b> I find myself, I am looking at digital design. and my practice, situated
	I spoke with Shem <sup>2</sup> about		On the other hand the real	
	commercial magazine		world setting of having a	
	editorial practice in the		job in the juggernaut of	
	contemporary climate.		commercial and capitalist	
			led publishing houses.	

<sup>\*</sup> time and space<sup>n</sup> Connection Audiences perspective John Berger, ublishing as designer Ways of Seeing non-linear Shelia Levrant declica Margo Neal, Songlines: The <sup>3</sup> Bretteville hierarchy Audrey Benn<sup>§</sup>t<sub>combining</sub> Power and the Besign Studies other cultures Promise Enlightenment Karlie Noon and ming of women in an enternative Krystal De Napoli Mayan First Knowledges

Shem Law is the current Editor of the Radio Times Deshna Metha is an Associate Lecturer at UAL and magazine. Previously he was Art Director for Observer, runs Studio Anugraha with a focus on design for social Q, The Daily Mail, Allure and Seventeen. change, empowerment and inclusion.

### familiar / unfamiliar constant / changing disrupt / shift ways of looking that question conditioning

# defamiliarisation coincidence

On the one hand a medium I love and have worked in and with for 25 years. ted in. On the other hand the real world setting of having to work with digital in the juggernaut that is the technological revolution of the internet infiltrating every aspect of commercial and capitalist led society.

My position being at the intersection of commercial a dialogue, between two practice and subverting to expose the deception of perception (Gibson, 1986) of affordance (Poggenpohl, each other, without one 2018).

My position shifting,

involvement with the

publication Unknown

Quantities, where our

theme is Lost and Found.

Through an exploration

and design, a discovery of

a duality, a conversation,

contrasting perspectives.

Of 'lost' and of 'found'. That

both provoke and inform

needing to be 'right'.

and development of writing

informed by my

1 Law, S. (2024) Interview with Shem Law. Interviewed by 2 Metha, D. (2024) Interview with Deshna Metha. Interviewed by Hazel Graham, 4th June.

## all reflecting my non-line? and messy processes and practice, all informing the other,

So, I write in the font Inika to express the value led discussion I had with the lovely Deshna, who asked me what the deeper motivations of my practice were, which brought to the surface an emotional response. A reflection of the digital world and a medium that, to me, on the surface appears to be never fulfilled. Creativity, value, time and care seems to be absent, which raises questions of nothing ever being enough, and the dissemination of that to the self. Being the 'same' seems more important.

She picked up on the interior/exterior theme of my work and challenged me with familiar/unfamiliar; constant/changing, and coincidence. This lifts my soul and challenges my work moving forward as I continue to explore familiar/unfamiliar within layout (this is the start of an exploration of that) and coincidence...

> ving forward, can digital editorial design be better by vertising. This lifts my soul and challenges my work wall to be a source of income rather than relying on a wolle of the the pecoming the driver to allow a is and KPIs no longer equate to success in the digital did say there had been a recent shift whereby clicks, States in the series of the second more important? all. Not the same as Every. Other. Company. On. The. ntent provider. Everything to everyone. Not generic elbemitium e tud , sbrebnets lenoitibert yd renkiidu , podcast, digital magazine and influencer. No longer ,ejiedew e osle si ji ,ejomyne dpuone j'nei enisepen gazine working in a capitalist society, where being leistee used by the Radio Times, a commercial I write in the font Interstate as that is the neutral

website digital editoiral design it's a madness podcast influencer digital magazine

that can advance and \_inform one another to \_progress a deeper criticality of each other?

challenging

shaping,

jubilantly

morphing

into a focus

Can my two conflicting

subconsciousnesses be

in conversation with each other, an open dialogue

rhy hm sou d movement legtegible	
	The conflicting voices start to create a harmony
	The conflicting voices start to create a harmony whereby the many
	whereby the many strands that have emerged start
	strands that have emerged start to work with each other,
	to work with each other, as opposed to against each
	as opposed to against each other.
	other. Positions through Dialogue has initiated a new
	Positions through Dialogue has initiated a new conversation that is in
	conversation, that is in conversation with my findings
	conversation, that is in conversation with my mutings conversation with my practice,
	and feedback from Midpoint, Deshna and Shem, that
	which has always felt
	have provoked an advance in my enquiry that asks
	conflicting
	me to investigate how and why commercial magazine
	editorial design is the way it is; to look at how other
	and separate,
draw	cultures, and feminists, design; to look at digital and
ivom	one thing
evbe	print from a new (reversed?) perspective and to use
νγρα	or the other,
sbnel	these avenues to build on what has already emerged
eteb	value-led
ib 9H	on perception and patriarchy in commercial magazine
enelq	or commercial,
lie fe	editorial design through magazine editorial design, to
conte	when in actual fact this duality is a conversation,
and e	further advance my enquiry into commercial editorial
'dde	a dialogue,
em e	magazine design in a hybrid world with the wider
26eu	whereby each can inform
μος	aspects of commercialisation and capitalism emerging.
I '0S	and progress the other.

Then I speak to Anoushka<sup>3</sup>. She says embrace art school and to forget the commercial world, to progress my work. And everything is blurry again.

She challeneged me to use capitalism and commercialism to my own means, to use construction and perception to direct the reader to the parts I view as important. This lifts my soul and challenges my work moving forward, even though it is simultaenously oppositional to where I was... Blurry. I think about the word blurry and wonder why it's blurry, and I think it's because she has injected new challenges that are in conflict with where I was. My head is in a spin, and I think about the word spin and why I use it and when things spin things become blurry and it's not blurry afterall, maybe it's just spinning and if I get off the ride things may settle and become clear again, so I go to the cinema and watch Beetleiuice.

And Tim Burton seems to have created a commercial, capitalist Hollywood film, that makes critical social commentary through an exploration the 'real' world and the 'underworld' (fantasy/unreal/projected?) and at its core is based on the human values of connection And I wonder if it's a coincidence?

Gibson, J.J. (1986). The ecological approach to visual perception. Hillsdale, N.J.: Lawrence Erlbaum. blur Internacies: the Making nal Capitalisn Spinning idge: Polity Cycol Revealed on S.L.: Faber And DIPERSONAL, S. H. (2018) 229°TSthWO10C Park, Colorado: Ligatur Press Beetleiuice (2024) Directed

by Tim Burton [Feature film]. Commercial Warner Bros.

> I reflect on my practice and see things I like and things —that jar. I see clarity and and confusion

commodification experience econom situated practic systemi Cold Intizogenegy **Eva Illouz Emotions** as Commoditie Eva Illouz

colonial ways of seeing.

3 Khaladwana, A. (2024) Interview with Anoushka Khaladwana. Interviewed by Hazel Graham, 10th September.

Then I speak to Femke<sup>4</sup> and I voice the conflict and confusion of my practice and she wisely tells me "you don't have to answer the question, you have to make the question visible." This lifts my soul and challenges my work moving forward.

We go on to discuss the progression of commodification over time and she drew my attention to the current climate, and the commodification of emotions. How we are living in a time where we are making 'better' versions of ourselves in an emotional way. She cited Eva Illouz who sees this as a 'cold intimacy' (2007). Great value is being palced on self-help, she emphasised the **self** part. And I wonder if we are connecting with ourselves rather than others? She challenged the fashion magazine as a category of self help literature Wait a minute... I'm spiralling again... Does that make this a commodiciation of emotion? Is this an indulgence of my emotional SELF? And again I am exposed to my own co-evolving human-environment relationship, which puts me right where I started...

Anoushka Khaladwana is a lecturer at Central Saint Martins Femke de Vries is a researcher, writer, artist and and a researcher at Decolonising Arts Institute, questioning teacher. She lectures in practice-based research, fashion theory and writing at ArtEZ.

> 4 De Vries, F. (2024) Interview with Femke De Vries. Interviewed by Hazel Graham, 18th September.

Hazel Graham, 19th July.