

Unit 2: Week 4

Positions through Triangulating

Line of enquiry³

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

Deconstructing magazines: How can the tools of design be used to disrupt and subvert unconscious meaning in magazines?

Process to date

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

I iterated in a systematic and vigorous process of deconstructing.

Initially deconstructing an issue of *Spare Rib* (1977) by dissecting, cataloguing, classifying, gleaning, hybridising and extracting and recontextualising.

A focus on the small words (picture captions, picture credits, single sentences) emerged. The small words becoming a metaphor for the overlooked / silenced / censored / marginalised voices of women.

I interrogated further through weaving and framing.

A conversation between 1977 and present day emerged, deepening the investigation of the small words as a metaphor for women with underlying themes of fragility and complexity.

I deepened the interrogation through weaving a larger piece to disrupt text and render it illegible, highlighting the patriarchal containers of women's words.

Finding a connection between weaving and reading, and informed by my writing where the antithesis to reading was electric and connecting electric to digital, I felt I could further my interrogation by bringing digital into conversation with what I had uncovered through weaving.

Development

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

I tried to weave digitally but it was souless, flat and not enjoyable at all which told me it was wrong.

I tried to highlight the contradictory messgaing within the text of the magazine through weaving, but this also didn't really work.

I had to think for a long time to work out how to progress this project.

The images from the past and the weaving are such material practices, making them digital felt all wrong, so I experimented with print connecting to digital and going right back to my first references in Unit 2:

McLuhan, how in times of great technological change we “today’s job with yesterdays tools - with yesterdays concepts”

Jencks and Silver, who note how using enough of what’s familiar in a new adhoc form enables “habits are then quickly and easily formed, leading to rapid acceptance of the hybrid.”

I thought about audience and who this would be for. On this course, I have learnt to see, by deconstructing how my eyes have been constructed without me knowing and to look beyond what you are presented with.

Since starting this course I have had better conversations with my friends that I have in years, thanks to them asking me about my course, and me explaining what I am doing in that moment, which has sparked interesting conversations. I think they would like to see in new ways too. So, I aim it at intelligent women, 35-55 years old, who want to be entertained but at the same time want something a bit deeper.

Postcards

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

Inspired by Abe's Penny, a postcard magazine that ran a story in small snippets over four postcards that constituted an issue, and one story. Posted to readers. I loved how this connected to traditional distribution methods, like how weaving is a traditional method. Posting a postcard felt like weaving, it has heritage, depth and process. Magazines are expensive now, so I thought a postcard is more cost effective relevant to today, and I can utilise the small words. I've long had an idea in my head of how pull quotes could tell an entire story without the need for the full text, so using small words as headlines, picture captions or pull quotes elevates the small words and provokes thinking, as they can be interpreted in multiple ways.

Postcards

Abe's Penny

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING



NEW YORK NY 100

12 SEP 2012 PM 10 L

This rejuvenating mask is fashioned from a combination of active and inert ingredients, among them hedgehog, black trumpet, nameko, eryngii, winecap, sweet tooth, and the incredibly delicate cloud ear, in which cause we have gone far and wide, across oceans. The cloud ear is confined to an old growth forest in a Guinean village not for conflict-related devouring. The inflation adjusted price of our rejuvenating mask is reflective of the inherent peril in obtaining aforementioned active and inert materials. Many have perished over the years. Wear the mask with pride, as others have before you, while trekking into the countryside.



New York City, U.S.A.

www.abespenney.com

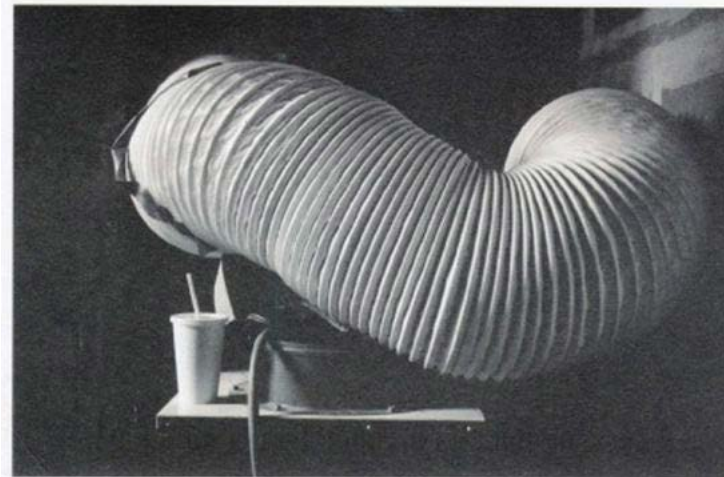
ABE'S
PENNY

Volume 4.7 (2/4)

Image: Tim Davis

Text: Song for Gathering Mushrooms by Rick Moody

#unofficial



NEW YORK NY 100

15 SEP 2012 PM 12

We're Not In It For the Money

KURT (26), boyishly handsome, ripped tight clothes covered in belts, screams at a microphone.

KURT: I ain't in it for the money! I'm just trying for the honey! He stops, panting, turns to JENN (22), gorgeous, piercings, cool as they come, a needle hanging out of her arm.

JENN: I can't get this thing to stay in there.

KURT: Don't you have to worry about air bubbles or something?

JENN: It's not like I'm pushing the plunger.

She walks over to a guitar with the needle hanging out of her arm, listlessly.

KURT: What rhymes with honey?

JENN: Funny, sunny...

KURT: Bunny.

JENN: It's a dead-end. Use them all. Especially bunny.

KURT: I want it to be good.

JENN: It's in the arctic. We'll just tell them that it's punk and they'll lick it up no matter what we do.

KURT: Promise?

JENN: Nope.

New York City, U.S.A.

www.abespenney.com

ABE'S
PENNY

Volume 5.12 (2/4)

A Short Play in Four Parts

Image: Carlos Lowenstein

Text: Ian Carpenter

#unofficial



Postcards

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

I created a set of postcards from the small words, imagery and weaving of Spare Rib, with some small words from my studio work that would amuse, provoke or evoke with my desired audience.

It is more commercial and light than my studio practice to date as magazines are a form of entertainment and I wanted to keep that tone.

Postcards

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

"When you're young you waffle away. Well, I'm done with that. I think it's much more interesting to say just what you mean."

NICK LOWE

MADE BY A MAN WITH WOMEN IN MIND

Nick Lowe

"Same, same, but different"

OLIVER LARIC

she danced around the room looking as if she was really in love, and that struck me very much — the way she "went"

He says that it is the logical thinking, organized, rational, male mind which prevents one from experiencing oneself, and one's physical being and sensations and feelings

It was incredibly exciting and changed me a lot. Certainly it changed the way I looked at things.

That is what interests me: the lasting of things, and not the [quick] passing of things"

ANNE ALBERS

"Women's voices have been overlooked, marginalised, lost, silenced, censored, throughout much of history."

READING IS WEAVING

That they do.

ANONYMOUS

"Mature women have tremendous strength."

"Until things have to go"

It's safer to be a woman in this kind of job."

"Self-expression or exploitation?"

ANONYMOUS

© MAGAZINES TO MAKE YOU THINK

Postcards

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

Digital seemed like the right tool for the right job to expose the construction of publishing convention that was allowing so much unconscious meaning to be woven into printed magazines.

I used readymag as my digital platform as it has a similar structure to InDesign in that works on a grid system. This allows me to have enough of the old (printed conventions) to accept the new.

I kept headline and typography simple and reflective of printed editorial design so there would be enough familiarity of a magazine.

I made the text behave in unfamiliar ways to physically break the structures of the text boxes, to cover text up, to reflect the themes of my practice in a more commercial context whilst remaining based in academic rigour.

All text is legible, as I wanted it to function as a readable magazine, but also to alert the reader to the hidden constructs of printed conventions.

Digital Counterpart

UNIT 2: WEEK 5-8

POSITIONS THROUGH TRIANGULATING



WHERE'S YOUR HEAD AT?

It's not you, it's me. No, wait, it's you.
No, it's me. Hold on, who's this? Is it them?

I want a divorce. My twenty-five year marriage with Print is over. Turns out it's been cheating on me and I never knew. My co-evolving relationship with Print has flourished over time, but now I need space. It's been cheating on me with Digital. Their co-evolving relationship is virulent and I want out.

and act like a fish, to
inspirational human, the

my co-evolving relationship with commercial editorial magazine design. I thought I created it. She said I said "How?" She said make something. So I did. I made some magazine articles exploring my apparently co-evolving (in Print. Turns out she was right, it works on me, as much as I work on it.

noticed that language and image have a similar co-evolving relationship. Or should I say co-dependent? It's toxic. Each spurs the other on to be a more lurid, alluring, lure.

To lure; To tempt. Temptation: Created by desire.

She said I had been blind. Blinded by my co-evolving relationship with commercial editorial magazine design. I thought I created it. She said it creates me just as much. I said "How?" She said make something. So I did. I made some magazine articles exploring my apparently co-evolving relationship with Print. Turns out she was right. It works on me, as much as it works on it.

I noticed that language and image have a similar co-evolving relationship. Or should I say co-dependent? It's toxic. Each spurs the other on to be a more

I sought advice from Uncle James. He's a bit softer, and kind. He said it wasn't unusual to find yourself in this situation and he explained 'perception' to me. Turns out perception is sneaky. Far more subtle and nuanced than affordances luriduring. I said to him it felt noble, expected and accepted. Maybe that is why it goes unnoticed and unquestioned? I told him I now feel that glossy women's magazine covers masquerade as 'aspirational', 'for women', 'for independent women', 'for independent social savvy women' 'happy face'. But I realise now that this is a mask, I have uncovered the cover that is covering up what it really is. I asked him if this is perceived perception of affordance? 'Sad face'.

"Perception is sneaky. Far more subtle and nuanced than affordances' lurid, luring"

opped in. She's over from Switzerland and showed me something she had been working on. Some very cool, digital, audiovisual collages. They



Contrariwise

* James J. Gibson situates himself in the field of perception. He acknowledges physics, optics, anatomy and physiology, that describe facts, but challenges them of by looking at objects through illumination, or what he describes as "ambient optic array" (Gibson, 1977). Gibson's notion of perception, how humans perceive things, is a combination of association of the environment, light and affordance, to create a perceived reading of a thing.

© Esther Murgner is a Swiss artist whose interests lie in the "flesh between assumed realities and the

THE WOVEN WALLPAPER

Contrariwise

I'm sitting in the lobby of a posh hotel, pretending to wait for someone. I flick through a magazine on the table. Vogue is featuring the best clinics for NAD+, with the best prices and the best clientele.

a magazine, like from the low table
fabric of my chair beneath me. I like
"beauty + wellness" trend, NAD+. S
your body to make you look eternal
using it, and they all look young, an
happy. Grazie to us the same. They
magazines into my bag as a male v
doom.

I'm on the train
next to me. Spare
slide the magazin
ie into my bag as
I'm sitting in the
someone. I flick
abby of a posh ho
through a magazin
pretending to wait for
in the table. Vogue is featurin
st prices and the best cliente

I'm at home. Looking at all the magazine stick them on the wall, one by one. I magazine pages. The beautiful woman things I am interested in, all bearing safety of myself.

I start to read: "The slow movement, the slow procession of letters organs endless horizontal column!" I find it comforting, time consuming, relaxing, but it was light, then dark, then light again.

I come across an article about a text designer called Armin Albers,

[illegible]

Now, this is a	But I	the kind of weeding
my	re, nice	ing a larger whole from
small and	val, val	mean into its weave,
is to	margin	ad but positioning themselves
one of	pages, some	ere... "Let
at present	is a way	initiate a social process, a
is coll		very established in the

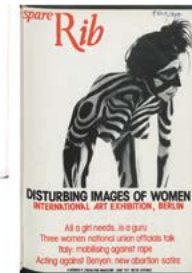
The text is not just generated in a vacuum, speaking of nothing without the context of consumption. Every text has a designer label, price tag, and contextualised in celebrity, wealth and beauty. Perpetuating capitalist ideologies made within a patriarchal system. The context of creation curating the content.

Penetration of capital
The number of people
I look at the wallpaper
pages. All the women
faded canvases, are
resemble cages. And
id at that remains. I find
adorned and re-trained in
with a society. On a new
confronted and
women about
lines that
I restrained in
a new society.

I connect with, I reflect that when
dissected positions me in a consciousness, capitalism and patriarchal
society where I will never be enough, because if I am enough, I will
no longer consume, and I might speak up. I'm implicitly implicit in the
system, and I never knew.

I sleep. I wake.

I'm sitting in a waiting room. Waiting...



The end