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*六四/天安门事件-Tiananmen
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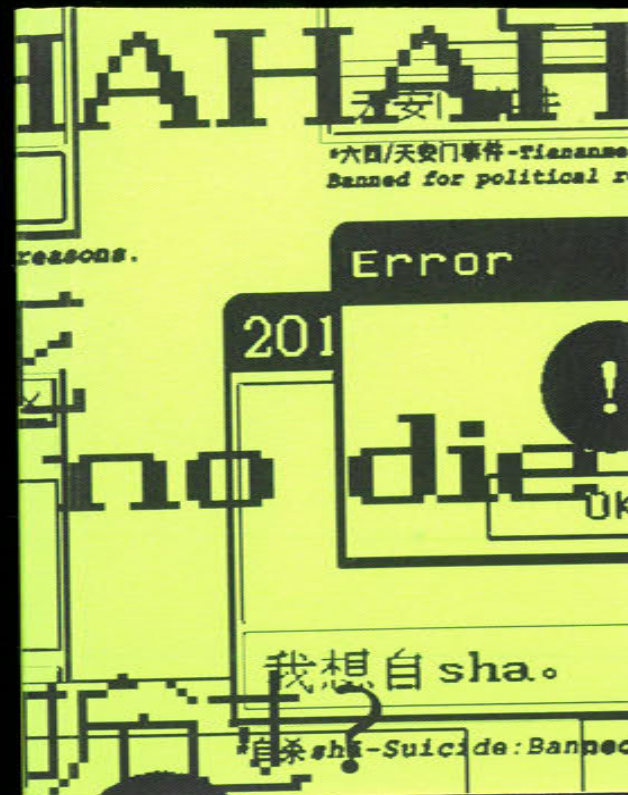
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UQ10 SATURATION



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UQ10 *SATURATION*

When the UQ10 team began discussing a potential theme we could address with our milestone 10th issue, a common theme ran throughout our conversations: the Internet. Not just the Internet, the mass of content which is uploaded every second of the day and how it impacts all of us in different ways. How can we describe this phenomenon? The term Saturation suggests excess, excess of content to a point that it becomes no longer bearable. We find this term acutely relevant when considering the barrage of information on the Internet, seemingly "trivial" to "groundbreaking". It is too much

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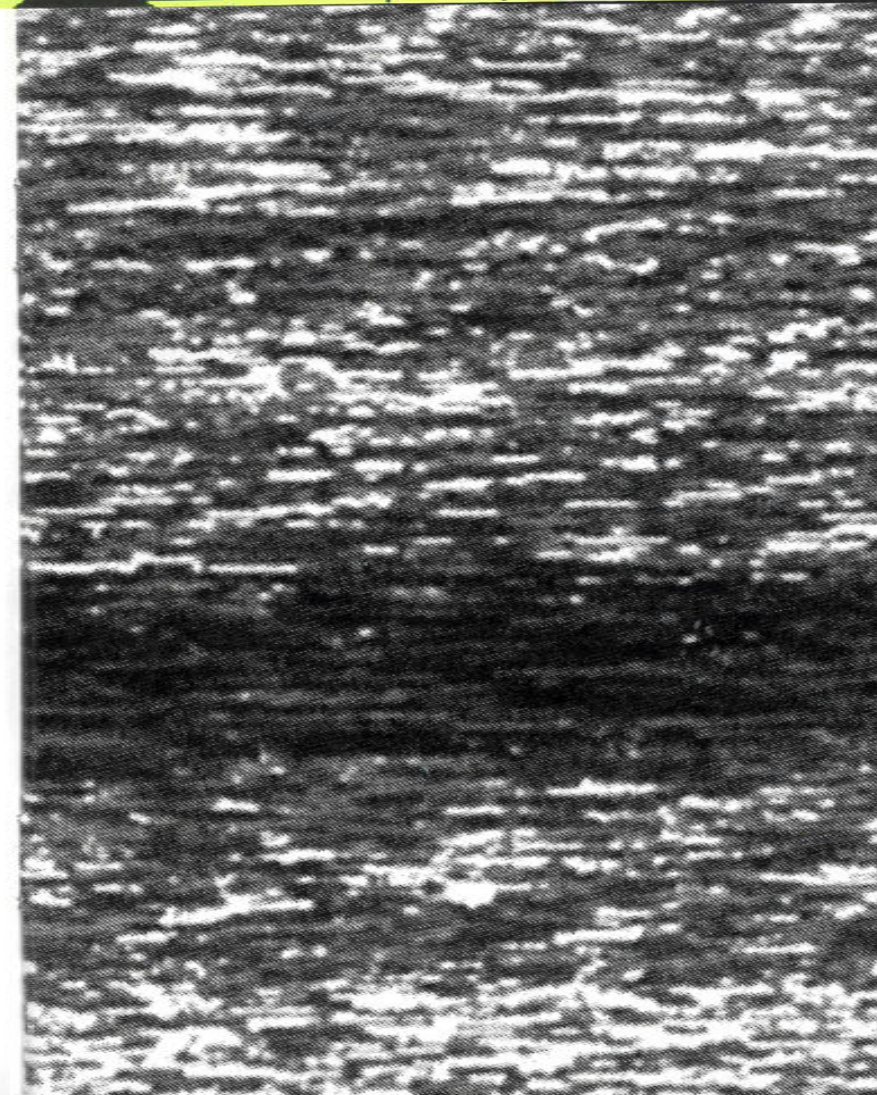
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for our brains to consume; how can we navigate the masses of information we are presented with at the click of a button?

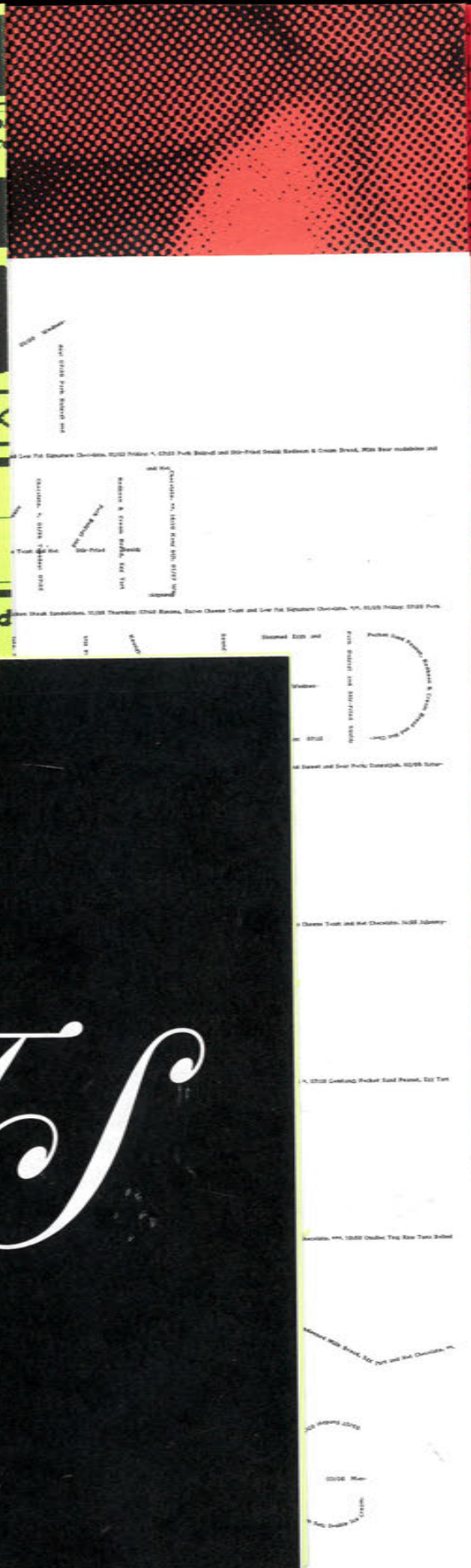
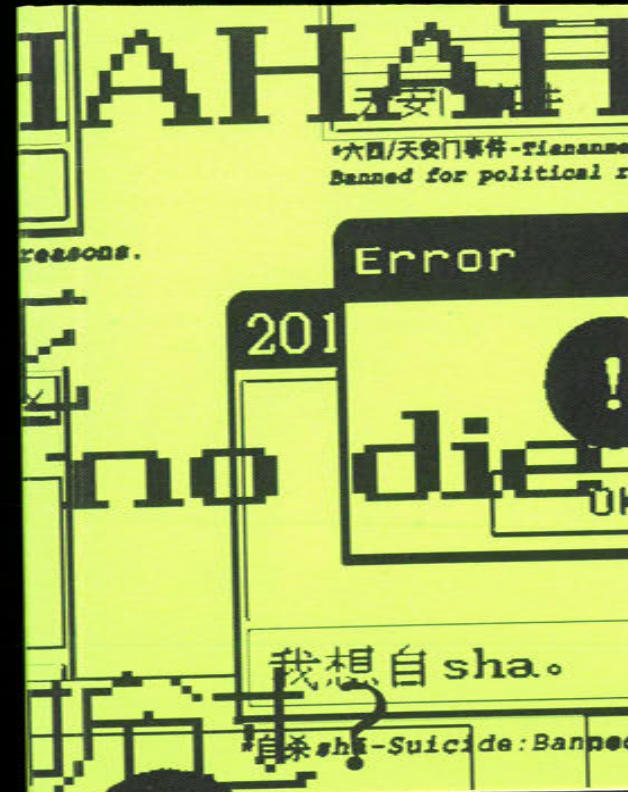
While this question remains unanswered UQ10 draws the focus to the impacts of the saturated Internet on its users. We have contributions that span a wide range of contexts such as Amelia Kedge's autoethnography [A Perfect Week], which provides a humorous take on the performative nature of social media. A stark contrast is the highly emotive work of Rola Lee whose artwork "Ignorer" investigates how Internet censorship filters information and ignores the actual human emotions. UQ10 challenges practitioners and readers to respond to aspects of the theme of "Saturation" they resonate with. The physical format of the journal provides refuge from the screens which dominate so many aspects of our lives. The thoughts of our contributors are printed and bound, in order to avoid getting lost in the noise of the Internet. We hope our publication not only contributes to a contemporary conversation but creates a time-capsule which voices anxieties, insecurities and concerns regarding the Internet world in 2022.

This Page: 177 / 297 Words -
Letter from the Editors, Text:
UQ Editorial Team (2022)

115mm x 145mm; Digitally printed & Staple bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 310gsm Gmund Action, Nuclear Acid.



CONTENTS



我力
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为女人，
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选择跟随
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发时间。
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1000 Tinder Opening Lines	009
Describe Yourself in One Word	013
Lun Lin	017

020

029 Your Imagination is More Powerful Than the Internet

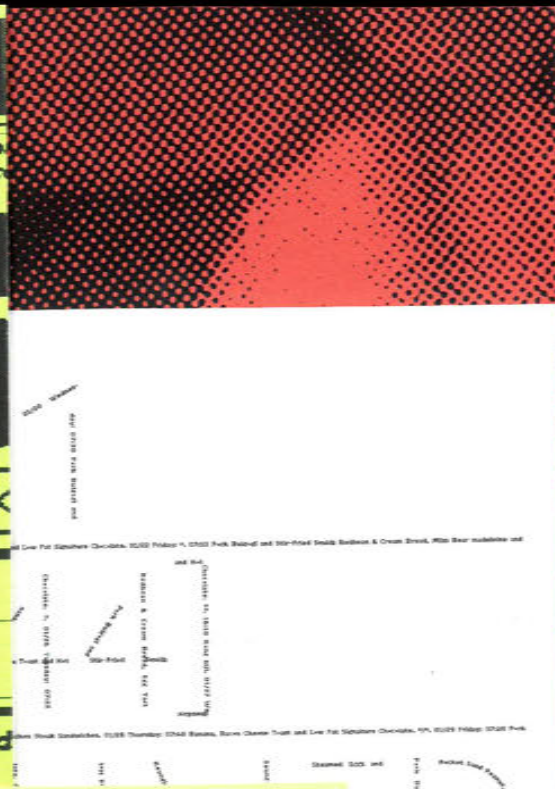
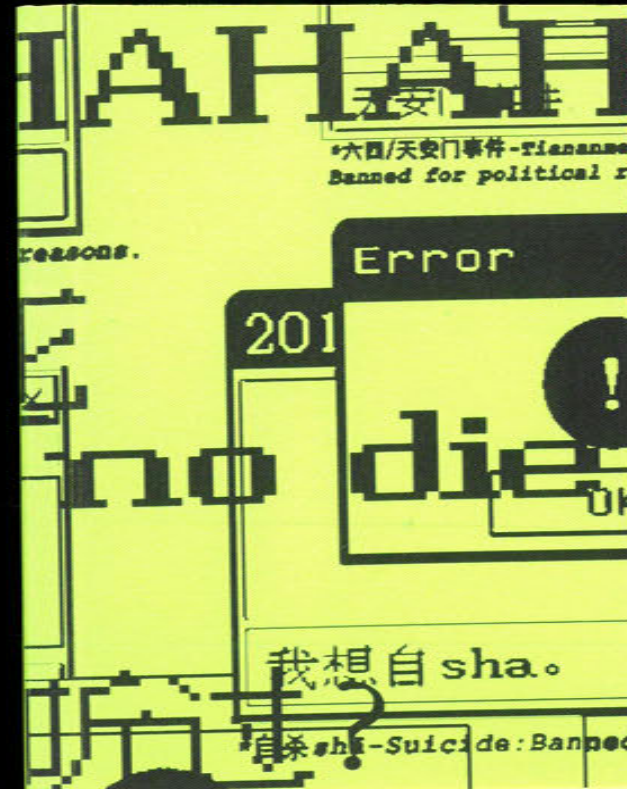
032 DullDream™

036 The Endless Doomscroller

038 A Perfect Week

042 Second Life

046 Why and How Society Ended Up in a State of Perma-Flux



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Out of Office	052
The Sweet Screen	060
Red Dark Nest	064
Ignorer	065
We Weren't Meant to See This Many	
Beautiful Faces	069
After Waking Up	072
The Color Dot Font	073
Rain-Demic	077
The Series of Source	079
Are We All Addicts Now?	081
Now I Am On Garments	085
Tasia Sugiyanto	089
Search Notices	092
Missing Persons	095
Northern Fairy Tale	097
Xinxin	099
Home	103
My Social Anxiety Stories	105
Growing Naturally	109
Monsters	113
Offspring	117
Chinese-English Language Hybrid	119
Sustainability Statement	124
Yellow Pages	125
Acknowledgements	127

Carla Adams
Lun Lin

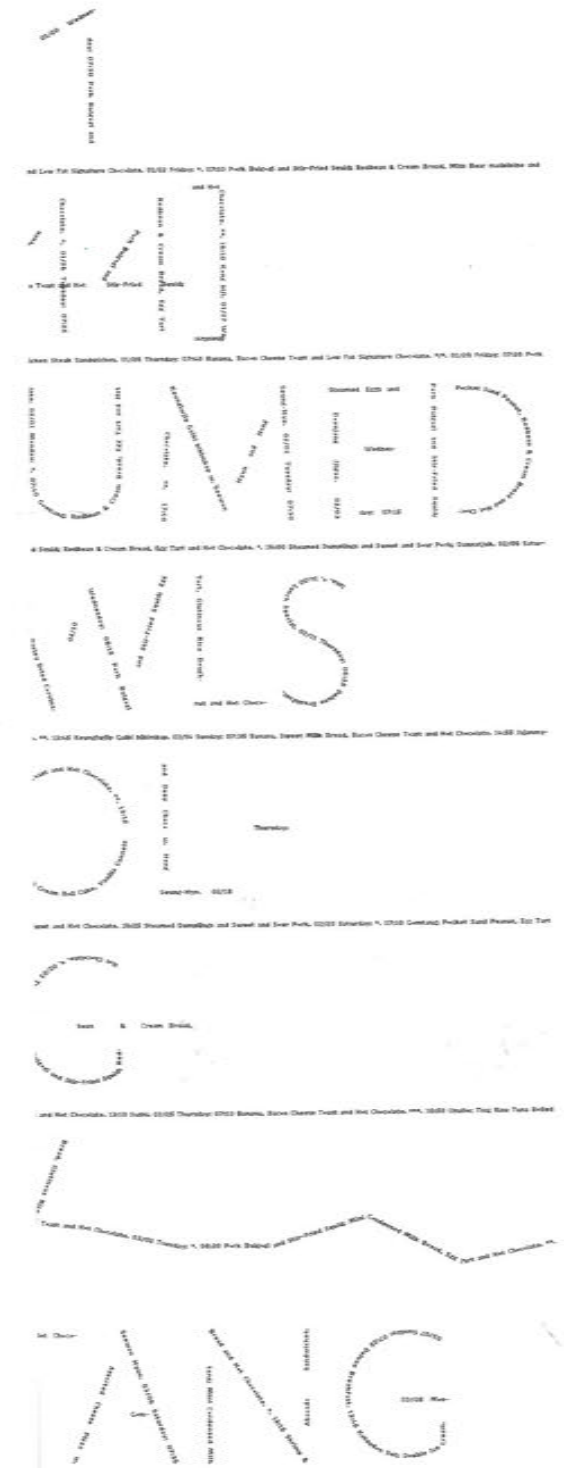
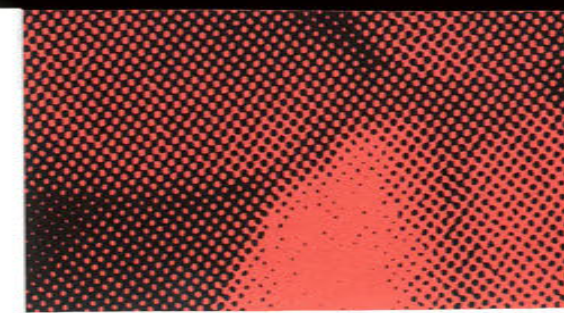
1000 *TINDER*
OPENING
LINES

From Carla Adams, 1000 Tinder Opening Lines (2019)
Introduction: Rosie Mell

If you have found yourself looking for a romantic partner through an app, you've probably heard of Tinder. For better or for worse, it has changed the way many of us seek a connection, a potential partner, or just something more casual. Downloading a dating app can provide a fleeting sense of agency in our dating life, instead of waiting for fate. Artist Carla Adams provides unfiltered documentation of the first messages she received from profiles she matched with. She raises the question: how can you create a meaningful connection when the mass of profiles seems limitless?

1000 Tinder Opening Lines demonstrates that the complexities of AFK dating are transferred, adapted and exemplified on these platforms. The number of interactions offered coupled with the abundance of profiles the user has to navigate adds additional pressures.

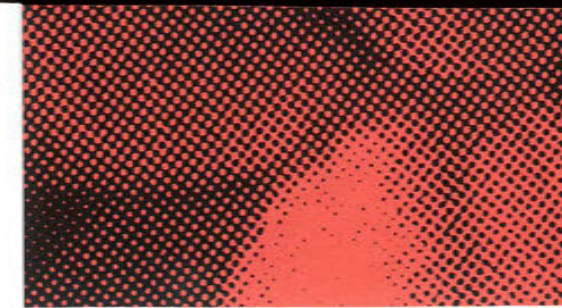
As a result of the overwhelming nature of the apps we could question whether the response is as random as hoping to bump into someone in the street.



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1. Hullo Carla
2. Hey Carla xxx
3. Can we get together?
4. Interesting Profile
5. Afternoon Carla, how was your weekend?
6. Hi Sexy
7. Kewl Tattoos
8. Hey there Carla, how's your day
9. How are you
10. Hi.
11. How are you?
12. Greetings, fellow carbon based humanoid! :)
13. Hi Carla
14. What colour is your hair at the moment?
15. Hi
16. Hey
17. Hi how are u?
18. Hi how are you going im marty
19. So how was your weekend carla?
20. Hi how are you going
21. Hey Carla!
22. Want my dick?
23. You supply the benzos ill supply the rest
24. Hi Nice profile!!
25. Oh no i've been in one of your classes
26. Hey Carla!
27. Hey
28. Hi Carla. How is your monday going?
29. Hello
30. Hi how are you? :)
31. Hahahahahahaha that bio
32. Can we get together?
33. Swear I know you
34. Whats your plans for tonight sexy
35. Hey beautiful hows it goin
36. Hi
37. Hey Beautiful
38. I want you
39. Hi
40. Good morning carla, how are you?

41. Love dick do ya?
42. I love your eyes
43. Well hi, what cha uptoo
44. Heyya
45. Hello beautiful how are you im nick in XXXXXXXXXX
46. Hi nice to meet you :)
47. Hey
48. Good morning, i like your profile
49. Hi Carla what do you study at curtain
50. Hi carla! How are you doing?
51. You have dope tattoos xx
52. Hey There :p
53. Hey :)
54. Hey :3
55. I seriously dont know how to start a convo
56. I may not go down in history but i'll go down on you
57. Hi. Whats that photo with the pallets about? Its cool
58. Hey
59. Hi Carla. There is something about you that makes me think you are quite interesting.
60. Hey, how are you?
61. Good Morning, gorgeous photos you have
62. Where do you live?
63. Good morning carla
64. Hi carla how are you?
65. Hey, having a good weekend so far?
66. Where u from?
67. Heyy
68. Hey clara
69. Hi
70. I can help fuel your dick obsession
71. What all ink do you sport?
72. I've got pretty big feet
73. Got craving for dick tonight?
74. Gday Carla, how are you? :)
75. Heya carla :)
76. How's your day going?
77. So, what kind of stuff are you into? I like art and dogs



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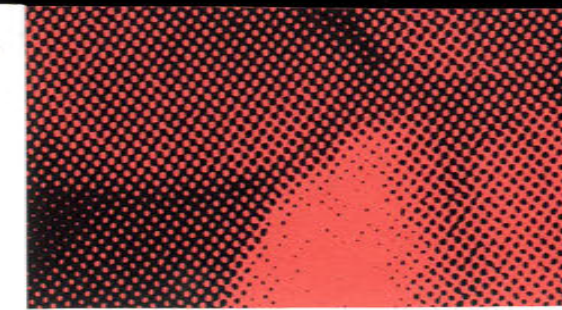
78. Hi
79. Well im a large 9 inches love sex
80. Wassup
81. Hi
82. Hello
83. Do you have a favourite tattoo?
84. Hello Carla ,I am Edson and I am brazilian
85. How are you?
86. Sup carla how are you doing?
87. Hi carla - I like people who don't feel they need to impress others and follow social norms. It's so refreshing to see someone genuine.
88. Hey :)
89. U R pretty carla, my email is XXXXXXXXXXXX@hotmail.com can u tell me about yourself and send me some of your pics plse and send me your mobile, would u like to catch up for a coffee, or a wine and we can discuss your obsessions. Xxxx
90. Hey Carla how was your weekend?
91. Hello there, how are you?
92. Hi Carla How are you doing?
93. Im just looking for some fun, you intersted
94. Hey Carla Good Morning
95. Hey There
96. How youdoing?
97. Good morning Gorgeous
98. Hey
99. Hi
100. Ya Age is missing
101. Hey Carla how are you?
102. Hello there how are you doing?
103. Hey buddy how r u
104. Hey there how are you
105. Hi
106. Hi carla how are you going?
107. Hows ya doin gal
108. I've got a dick for you
109. Hello Carla
110. Those lips - wanna kiss them :)
111. What brings you to tinder?
112. Heya :)

DESCRIBE YOURSELF IN ONE WORD

From Carla Adams, Describe Yourself in One Word (2019) Introduction: Rosie Mell

Describe Yourself in One Word is a natural progression from 1000 Tinder Opening Lines; here Adams asks her Tinder matches to describe themselves using only one word. This simplifies the immense process of filtering her matches by reducing the information they offer to a single word. We should consider the influence of the platform itself and how this may determine the responses to the prompt. Through the safety shield of a screen, dating apps create a space which feels separate from society. The rules of engagement are somewhat of a minefield; within the boundaries of the app it's interesting to consider what is and what isn't deemed acceptable.

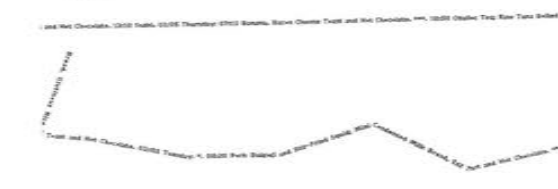
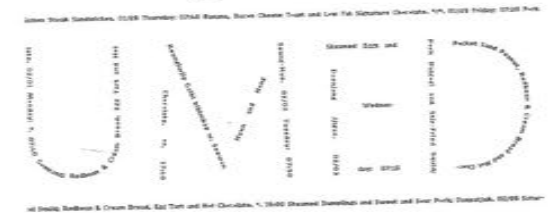
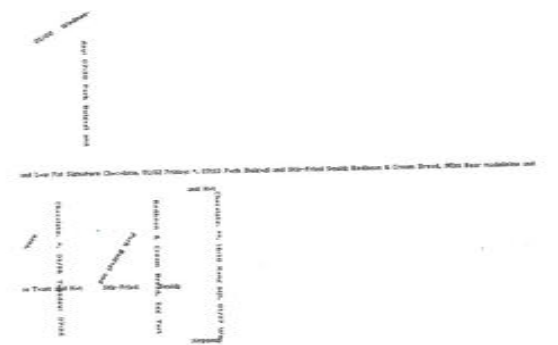
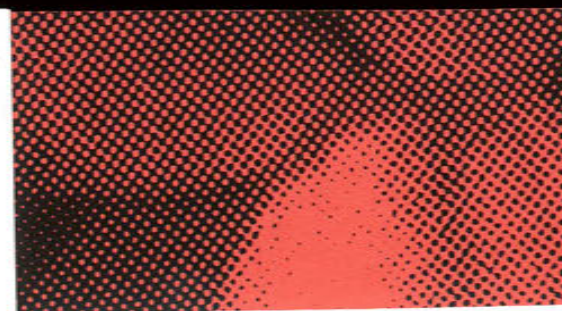
The result is a mixed bag of reflections, from words which attempt to focus on physical attributes of the individual to intimate words which speak of their values. This process could be a way of Adams vetting what she receives, allowing her to potentially respond to individuals who she may feel share similar values. However, Describe Yourself in One Word could be seen as a performance which questions the value of the information the profiles present: is one word enough, could it untangle the messy process of online dating?



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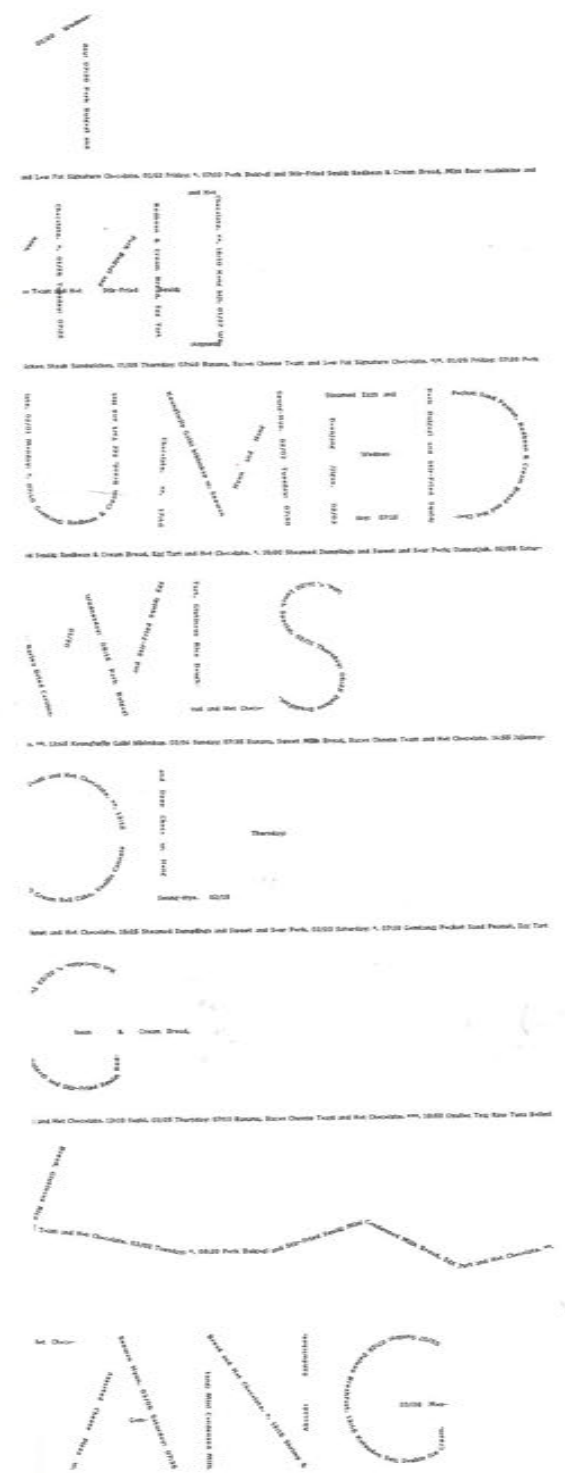
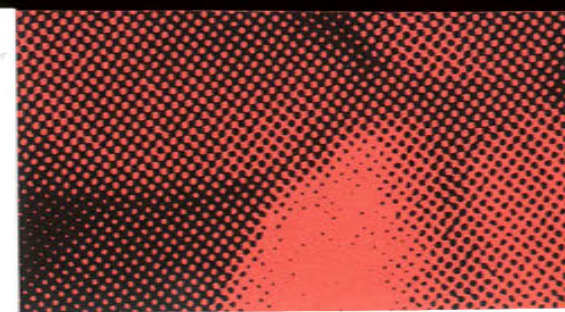
creative
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awesome
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spongeworthy
pie-eater
artistic
gorilla
thoughtful
yummy
determined
horny
resiliant
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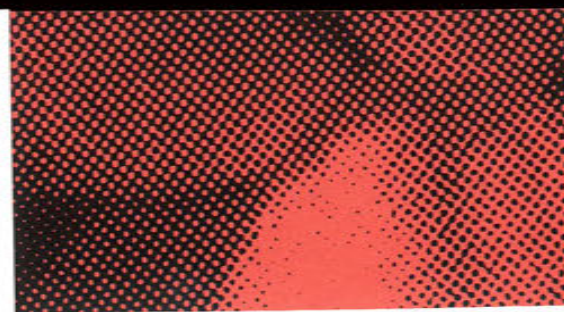
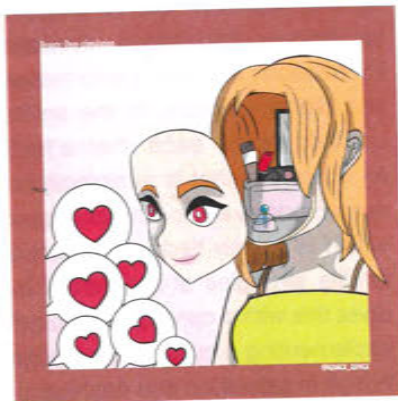


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Lun Sang Lin is an artist based in London, whose style has been heavily influenced by contemporary manga and comic drawings since a young age. Lin's illustration series revolves around UQ10's central themes, where he has created individual art pieces related to each of the following themes: mental health, misinformation, beauty over-stimulation, attention economy, mental fatigue, information overload, information anxiety, performative, and digital amnesia. In the series, Lin addresses each theme with an illustration that is reminiscent of contemporary socio-political topics, which is closely tied to the quotidian life struggles of the viewer. He does this with a candid, comic style, implementing a colour scheme that is high in saturation and contrast.



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1081 Lee Rd. Sutherland, Colorado, 80558 Tel: 303.733.4100 and 303.733.4101 Fax: 303.733.4102

[illegible]

James Street Sanatorium, 11/16 Thornhill 17420 Paines, Suite 2000 7-100 and Lee Fall Signature Circulator, NY, 10/19 Friday 12/20 Pains

Figure 1 illustrates the experimental design. It shows a sequence of events: 'Presentation of the stimulus' (a word 'K' with a red dot), 'Response' (a hand pressing a button), 'Feedback' (a green 'K' with a red dot), and 'Inter-trial interval' (a blank screen). The sequence is repeated for multiple trials.

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Journal compilation © 2006 Blackwell Publishing Ltd, *Journal of Internal Medicine* 260: 391–398

[illegible]

A. M. 12452 Krasnodar Subi Islandia 12/74 Sandoz 17.25 Buzon, Insect 1000 Break, Buzon Green Trawl and Red Chondria 14.55 20gms

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100

and 2002-2004, respectively.

I and Kit Okavala, 1210 South 131st Street, 57013 Sparks, Brian Owen Todd and Kit Okavala, 444, 10000 Couderc Trail, Roseburg

† Tamm and Rost, *ibid.*

1000 Broadway, New York, NY 10003-1578

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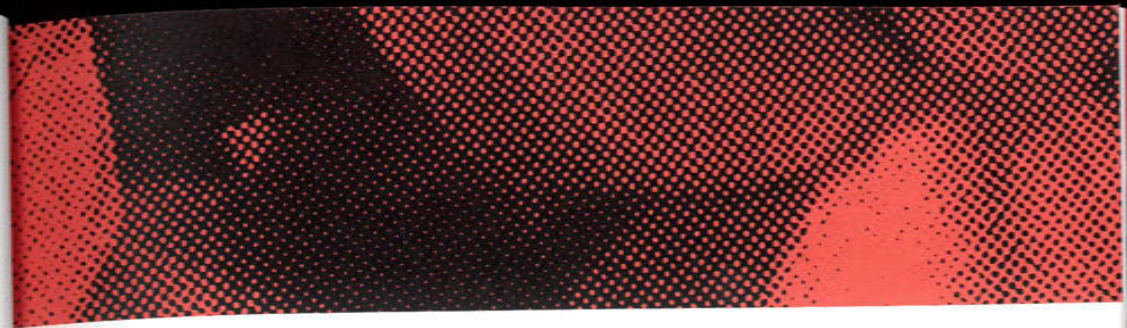
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SASA ANNUAL REPORT 2022



IN 2021

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856 PHONE
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ATTEN-

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The stamps are as follows:

- Stamp 1: "1968" (large, stylized)
- Stamp 2: "1968" (large, stylized)
- Stamp 3: "1968" (large, stylized)
- Stamp 4: "1968" (large, stylized)
- Stamp 5: "1968" (large, stylized)
- Stamp 6: "1968" (large, stylized)
- Stamp 7: "1968" (large, stylized)
- Stamp 8: "1968" (large, stylized)
- Stamp 9: "1968" (large, stylized)
- Stamp 10: "1968" (large, stylized)
- Stamp 11: "1968" (large, stylized)
- Stamp 12: "1968" (large, stylized)

Figure 1 is a line graph titled 'PERCENT' on the vertical axis, which ranges from 0 to 100 in increments of 10. The horizontal axis lists seven categories of violence against women. The data points are as follows:

Category	Percentage
Physical Violence	10
Sexual Violence	10
Stalking	10
Physical and Sexual Violence	10
Stalking and Sexual Violence	10
Physical, Sexual, and Stalking Violence	10
All Types of Violence	10

Figure 1 consists of three schematic diagrams labeled (a), (b), and (c). Diagram (a) shows a subject's head and shoulders on the left, looking at a screen. On the screen, there is a starting point 'S' and a target 'T'. A dashed line connects S and T. A horizontal line passes through S. A vertical line passes through T. Diagram (b) shows a similar setup, but the target 'T' is positioned further to the right. Diagram (c) shows a similar setup, but the target 'T' is positioned further to the left. In all three diagrams, the subject's head is tilted slightly to the right.

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Chris Lewis
Constant Dullaart
Ben Grosser
Amelia Kedge
TAO Yifan 陶一帆
Jenny Brewer

Your Imagination is More Powerful than the Internet

029 / 127

YOUR IMAGINATION IS MORE POWERFUL THAN THE INTERNET

This Page: 221 / 1003 Words -
Your Imagination is More Powerful than the Internet, Text.
Chris Lewis (2022)

165mm x 250mm, Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 130gsm G.F. Smith Extract, Coral.

Words: Chris Lewis

I hope this piece will allow you to discover more about yourself and your potential. After all, you're something special and you know it. Creativity has been a constant calling in your life and this is how you ended up at this point. The question now is, where will it lead you next?

Let's start off with a few questions. Have you ever had a really good idea? Of course, you have. When you had this idea, did you think, "I must get this validated by third party research"? Of course, you didn't. You just knew it was good. So much so in fact that you probably believed in it strongly. How important was the idea to you? Would it help to have more of them?

And where were you and what were you doing when you got this idea? Well, the research suggests the idea probably didn't come at work or with other people. And it probably didn't happen when you were trying. So, if this is the case, why do we normally get people together at work and try very hard to come up with ideas without much success?

Creative provenance – or where ideas come from – is an increasingly important question for those in the creative industries. Where it comes from and what can stop it can really matter.

The one significant clue is that the best ideas often come when not try-

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ing. This speaks to the different types of processing going on in the brain. Broadly, these fall into two types – firstly, narrow, focussed, sustained concentration. This is known as the Left-brain thinking process. This is the type that we can easily measure. It deals with reductive questions: what, when, who, where, the so-called “blue” or logical questions. These have correct answers. They sit alongside “red” questions such as why, how and how much. These may not have right answers but still require processing.

The second type of processing is much more interesting. This is the thinking that occurs when the left brain is occupied or otherwise in a routine. You may have experienced this curious sensation when you’ve driven somewhere and arrived and suddenly thought: “How did I get here?”. It also occurs during any kind of habit or routine, like being in the shower or on a run or doing a daily commute on the train or bus.

This is often described as doing “nothing”. Thing is, when you’re doing nothing, you’re actually doing quite a bit. You just may not be aware of it. Einstein summarised the argument: “The rational (left brain) mind is a faithful servant. The intuitive (right brain) is a sacred gift. We honour the servant but we have forgotten the gift.”

We know what triggers both of these processes. In the first case, it’s constant interruptions triggered by an alert-notification or sound. This demands attention and focusses the mind on the reductive process. What does this require? Who is it from? When do I need to respond? It leaves us feeling overloaded like we have no time left to think. In the second case, it’s much more simple. Right brain processing

begins the minute the left brain is either switched off or in a routine.

The scale of the overload is enormous. According to The Radicati Group, a market research firm in Palo Alto, California, the average business user in the US sent and received on average 121 emails a day in 2012, but a decade later, this figure was closer to double. If we assume a ten-hour day at work, that’s 22 an hour or one every three minutes.

Interestingly, email is still not the most frequently used communication. WhatsApp has recently eclipsed SMS messaging with the company handling a whopping 30 billion messages every day from 800 million users.

So, what’s going on here? The models we use for creativity are somehow being blocked or neutralised by the information overload. Instead of the technology working to liberate us, it’s the other way around.

Many find that ideas flow better when they try to explain something face-to-face. They spontaneously reach for metaphors and similes when required. There are always two ways to give a speech for instance – write it, then give it, or vice-versa. People often speak more movingly when they don’t over-intellectualise the message.

Another factor at play here is that people can mistake communication for conversation. The two are not the same. With conversation, you can resolve emotional problems, negotiate a working relationship, deal with tricky situations and demonstrate a much wider form of messaging. It’s easier to form relationships that are respectful, empathetic and considerate. The Internet disinhibits people. In

the 1950s Stanley Milgram conducted experiments which looked at dehumanising people. He found that when given an order, people would routinely administer what they thought were near fatal doses of electricity to other humans. The Internet reduces people to a stereotype, a noise or something less than human. Humans do not converse in 140-character exchanges. When forced to do so, there can be consequences.

So, we know the technology is interrupting us. But we also know that it is devaluing what cannot be counted. Our education systems are becoming more about counting that which can be counted and ignoring so many vital leadership qualities which cannot be measured.

There’s always a question around explaining the intuitive. It’s different for everyone, but one thing is clear – a constant flow of interruptions will make you less productive, less creative and less happy. Furthermore, it may even lead to a loss of creative faculties and worse, mental illness.

If you want to make changes that lead to change, writing pieces like this is also suspect. No-one has time to read them despite the potentially profound change that could happen as a result.

The great tragedy of all these creative gifts is they could be lost not because the world no longer wanted them. They could be lost because humans could no longer be bothered to discover their creative power.

WE GET SCORES FOR

Right Answers
Obedience
Individual Achievement
Passing Exams
Action
Attention
Deduction
Maturity
Intellect
Organisation
Opportunism

WE GET NOTHING FOR

Empathy
Non-Conformity
Collaboration
Teaching Others
Endurance
Imagination
Determination
Humour
Humility
Integrity
Loyalty

This Page: 545 / 1003 Words -
Your Imagination is More Powerful than the Internet, Text,
Chris Lewis (2022)

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Your Imagination is More Powerful than the Internet, Text,
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DULL™ DREAM

Images: Constant Dullaart, DullDream™ (2015)
Words: David Morrison



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Beyoncé, Photograph.
Awol Erizku (2017)

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Constant Dullaart's DullDream™ exists at a confluence point wherein our life intersects with the information flows that define our contemporary world. In machine learning, convolutional neural networks (CNNs) enact pattern recognition to analyse objects. Such an ability, as is common with machine learning, is contingent on databases that are vast beyond human comprehension. Indeed machine learning can be seen as a tool for interacting and parsing such vast quantities of data.



This Page:
DullDream™, CNN Image.
Constant Dullaart (2015)

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A CNN can offer a glimpse at its process by amplifying the characteristics it uses to identify a given object (enhancing the tomato-ness of a tomato for example). Dullaart turns this procedure on its head by doing the exact opposite; mutating given forms and obscuring their patterns in a targeted manner. The resultant images provide a grotesque glimpse into the workings of the algorithm and, in turn, symbolise

This Page: Before / After
DullDream™, CNN Images,
Constant Dullaart (2015)

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Cover Stock: 130gsm G.F. Smith Extract, Coral

our inability to comprehend the tools we interact with daily. In a world awash with information, we are overwhelmed and confined to profound ignorance.

This is all the more troubling when considering the prevalence of such algorithms and the role of data in our lives. Participation in the network has become mandatory to function in modern society, and truly it is algorithms all the way down. At its most garish this takes the form of facial recognition being employed by institutions such as the London Metropolitan Police. More mundanely, companies such as Walmart harness the power of data and CNNs to identify patterns in consumer behaviour. This is to say nothing of the algorithms which dominate our increasingly online social lives.

No longer can we realistically expect to abstain from participating in such processes. We are both users of, and the raw materials for, big data; unable to fully understand the contract of which we partake.

This Page: 115 / 294 Words -
DullDream™, Analysis,
David Morrison (2022)

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THE ENDLESS *DOOM- SCROLLER*

Words and Images:
Ben Grosser, The Endless Doomscroller (2020)

"Doomscrolling" refers to the ways in which people find themselves regularly – and in some cases, almost involuntarily scrolling bad news headlines on their phone, often for hours each night in bed when they had meant to be sleeping. Certainly the realities of the pandemic necessitate a level of vigilance for the purposes of personal safety. But doomscrolling isn't just a natural reaction to the news of the day, it's the result of a perfect yet evil marriage between a populace stuck online, social media interfaces designed to game and hold our attention, and the realities of an existential global crisis. Yes, it may be hard to look away from bad news in any format, but it's nearly impossible to avert our eyes when that news is endlessly presented via designed-to-be-addictive social media interfaces that know just what to show us next in order to keep us "engaged". As an alternative interface, The Endless Doomscroller acts as a lens on our software-enabled collective descent into despair. By distilling the news and social media sites down to their barest, most generalised

messages and interface conventions, The Endless Doomscroller shows us the mechanism that's behind our scroll-induced anxiety: interfaces – and corporations – that always want more. More doom (bad news headlines) compels more engagement (via continued liking/sharing/posting) which produces more personal data, thus making possible ever more profit. By stripping away the specifics wrapped up in each headline and minimising the mechanics behind most interface patterns, The Endless Doomscroller offers up an opportunity for mindfulness about how we're spending our time online and about who most benefits from our late-night scroll sessions. And, if one scrolls as endlessly as the work makes possible, The Endless Doomscroller might even enable a sort of exposure or substitution therapy, a way to escape or replace what these interfaces want from and do to us. In other words, perhaps the only way out of too much doomscrolling is endless doomscrolling.

Opposite:
The Endless Doomscroller, Screenshots.
Ben Grosser (2020)

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Cover Stock: 150gsm G.F. Smith Extract, Coral.

New Restrictions Imposed

Kindness Elusive

No Upside

Decline is Accelerating

Will This Ever End?

Shutdowns Are Imminent



Opposite:
Instagram Post,
Amelia Kedge (2020)

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A PERFECT WEEK

Words and Image: Amelia Kedge

Who the fuck cares? – the one thought that goes through my head as I prop my phone on my windowsill to film myself changing my bed sheets. Who the fuck cares? – as I pour milk on my cereal, as I wash my face, as I film myself marvelling at how “refreshed” I feel after a yoga class. Who the fuck cares about this persona I am trying to create?

In 2020 I started keeping a diary as a way to document my experience of the COVID-19 lockdown. At the end of the day, most days, I kept a note of how I passed the time while being stuck at home. This daily ritual resulted in several revelations; one of which being how keeping the diary worked wonders as a stress relief too, and the other being how spending countless hours on my phone was having an impact on my mood – negatively. Shamefully, I was reaching up to eight hours screen time per day, devoted mostly to Instagram and TikTok. The algorithm had figured out my weak point: lifestyle influencers. My content of choice was not memes or cat videos, but skinny white girls posting pictures and videos documenting their everyday life: 7am yoga classes, trips to farmers markets, and ten-step skincare routines, all while dressed in a slow fashion Scandi-style capsule wardrobe. The minimalist girls into interior

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design, clean eating, and self-improvement – my dream life. A life that did not seem totally out of reach, so simple in its execution, this perfect life seemed so attainable... if only I had the funds to live it.

Deep down I knew that lifestyle influencers documented only a fraction of their day, the highlights, and that the digital persona is in no way a true representation of the individual behind a highly curated account. I knew that social media is a stage upon which a person can perform. But I could not help but be seduced by the idea of their luxurious yet productive lives.

Fast forward to 2022 and I am sharing my feelings of frustration, inadequacy and envy with a tutor who presented me with what felt like a revelation: what would happen if you did just live that life? I was speechless. Could it really be that simple? Under the guise of practice-led research, I set about living my "perfect week" which I would document on a specially created Instagram and TikTok account: all my hours of screen time had prepared me for this moment. After all, if it didn't happen on Instagram, did it even happen?

I dedicated a week and set about living my perfect life, living my life like the "cool girl" influencer I felt I had inside me. This provoked the question; do I have to change anything about my current life or behaviour in order to appear to be living the life of an influencer? I decided to go with it and integrate new activities into my current life and routine. I woke up on Monday morning, propped my phone on my windowsill and filmed myself making my bed. I propped my phone on the kitchen counter and filmed myself pouring cereal into a bowl. I propped my phone on the fruit bowl and filmed myself eating breakfast. How mundane. I then went to a 9am yoga class, filmed myself driving to the gym, filmed myself leaving the gym, filmed myself doing my skin-care routine after being at the gym. It felt so invasive, yet I was still choosing to filter out the more mundane moments. All I could think was: who the fuck cares?

However, I captured one piece of footage that was so embarrassing, so intensely mortifying, I considered cancelling my gym membership. A word of warning – never film yourself during a spin class. The video I captured left me so stunned, I entered a period of deep self-reflection. I had worked hard in that class, naturally, but there is nothing glamorous about watching yourself fighting for your life, face like a boiled ham, pedalling to the beat of some obscure techno remix of Lizzo.

This Page: 457 / 1107 Words
A Perfect Week, Essay
Amelia Kedge (2020)

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A few days of this, filming moments in my day; me writing at my desk, me at work typing on a computer, me walking the dog. I was done. I did not feel as if I was living anything close to an influencer's life. I reflected on why this could be when I was simply allowing myself to live the life I wanted? But I wasn't. I wasn't living in a swanky Hackney loft apartment, I still live at home with my parents on the outskirts of London. I don't have a creative job in PR or marketing, I'm still a student and work part time in a supermarket. I don't work out at SoulCycle or attend reformer Pilates classes, I pay £30 a month for my local gym. I felt there was always something holding me back from living my aspirational lifestyle.

I reflected...

How could I compare my life to strangers when my life is already privileged? Was it the lives of these influencers I was jealous of? Or was it their material possessions? During lockdown, and my eight-hour TikTok stints, I truly felt "I just need to buy that workout set, some Olaplex, or those Mejuri hoops to achieve this cool girl lifestyle". But it never ends, there is always something else to purchase, a never-ending shopping list. I am reminded of a line in Jia Tolentino's 2020 *New York Times* article, "Today's minimalism, with its focus on self-improvement, feels oddly dominated by a logic of accumulation." The consumption feels never ending.

Influencers market themselves as a brand whose aesthetic and individual way of living is something which is achievable through the use of the products linked to their posts. These products, some of which are discounted through affiliate deals, present their lifestyle as something that can be accomplished. This aspirational realness collapses the distance between the brand (the influencer) and the consumer (the viewer or follower). Which creates a discourse of intimacy and equivalence by drawing the consumer into the world of the brand. Instagram has become a place of unhinged competition, performativity and marketing.

My short-lived life as an influencer highlighted the performative nature of social media and, writing with hindsight, this feels painfully obvious. However, it can be hard to drag yourself away from behaviours that seem to have become so intrinsic to social media usage. Of course, I mean no disrespect to those who earn their living through influencing and content creation. Sometimes, though, it doesn't hurt to ask yourself: who the fuck cares?

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A Perfect Week, Essay
Amelia Kedge (2020)

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SECOND *LFE*

Words: TAO Yifan, XUE Yiwen. Images: TAO Yifan

TAO Yifan is a contemporary textile designer and tattoo artist working and living in London and Nanjing, China.

SECOND LIFE project was inspired by virtual life in the game world. TAO often spends free time in the virtual world and invests her real emotions in it, where she starts her new role and identity. The artist chose to change her skin color, clothing, body shape, gender to reshape her dreaming profile in the game.





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WHY, AND *HOW* SOCIETY ENDED UP IN A STATE *OF* PERMA-FLUX

Words: Jenny Brewer
Previously published on It's Nice That on November 12 2019

Services Unknown, a future-facing research arm of design agency Superimpose, has launched a report with the lofty aim of defining our era and society's emotional condition. The report is titled Perma-Flux, which is also the term it's coined to describe our current societal state as in constant change and turmoil. In collaboration with trends consultancy The Akin, the report explores how we got to this point, how it's impacted our outlook, and what it means for the future of creativity.

"We live in an age of uncertainty", it begins. "The constant flow of commodities, technologies and even ideas that make up our global markets has snowballed, over time, creating a mammoth, multi-directional discourse in which our collective experience of change is fortified by a feeling of chaos and anxiety. This, in essence, is Perma-Flux."

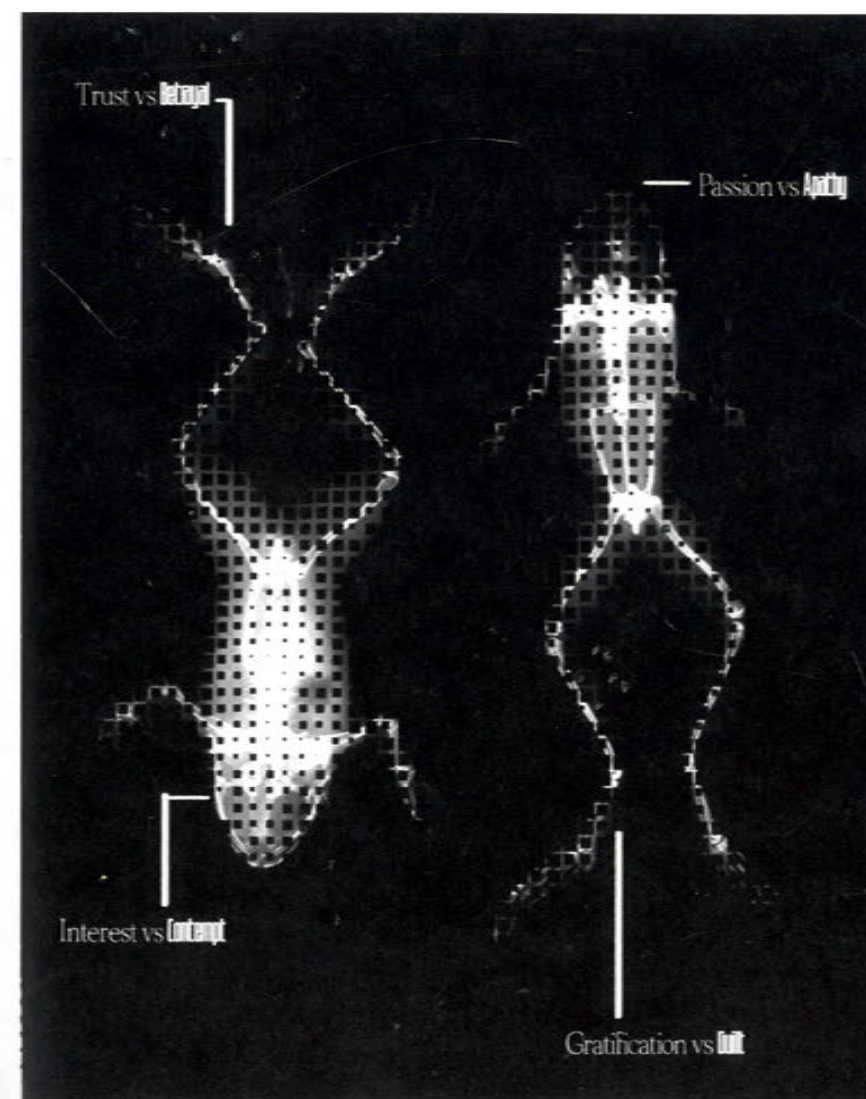
The Internet, the report says, has radically altered our realities beyond our capacity to fully understand them, and the question of whether this will create utopia or tyranny depends on how quickly we come to terms with this fact. It expounds that the state of Perma-Flux means our emotions are in permanent contradiction: we feel simultaneous trust and betrayal, sceptical of new information yet increasingly

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Why and How Society Ended Up in a
State of Perma-Flux, Text: Jenny Brewer (2019)

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demanding transparency and ethical practices from our brands. We feel passion in tandem with apathy, as media is crafted to elicit an emotional response, while media overload induces apathy in consumers. We experience gratification with guilt, as we seek exclusivity and want to buy the best brands, yet feel guilty for the environmental impacts of pursuing such commodities.

As part of the report, Superimpose has defined five key drivers which have the largest impact on Perma-Flux and how it manifests, which are: democracy of information; media landscapes; new economies; urbanisation; and climate change. And, as part of its conclusion, Superimpose advises to "go with it" rather than fight against it, and use it to shape the future.



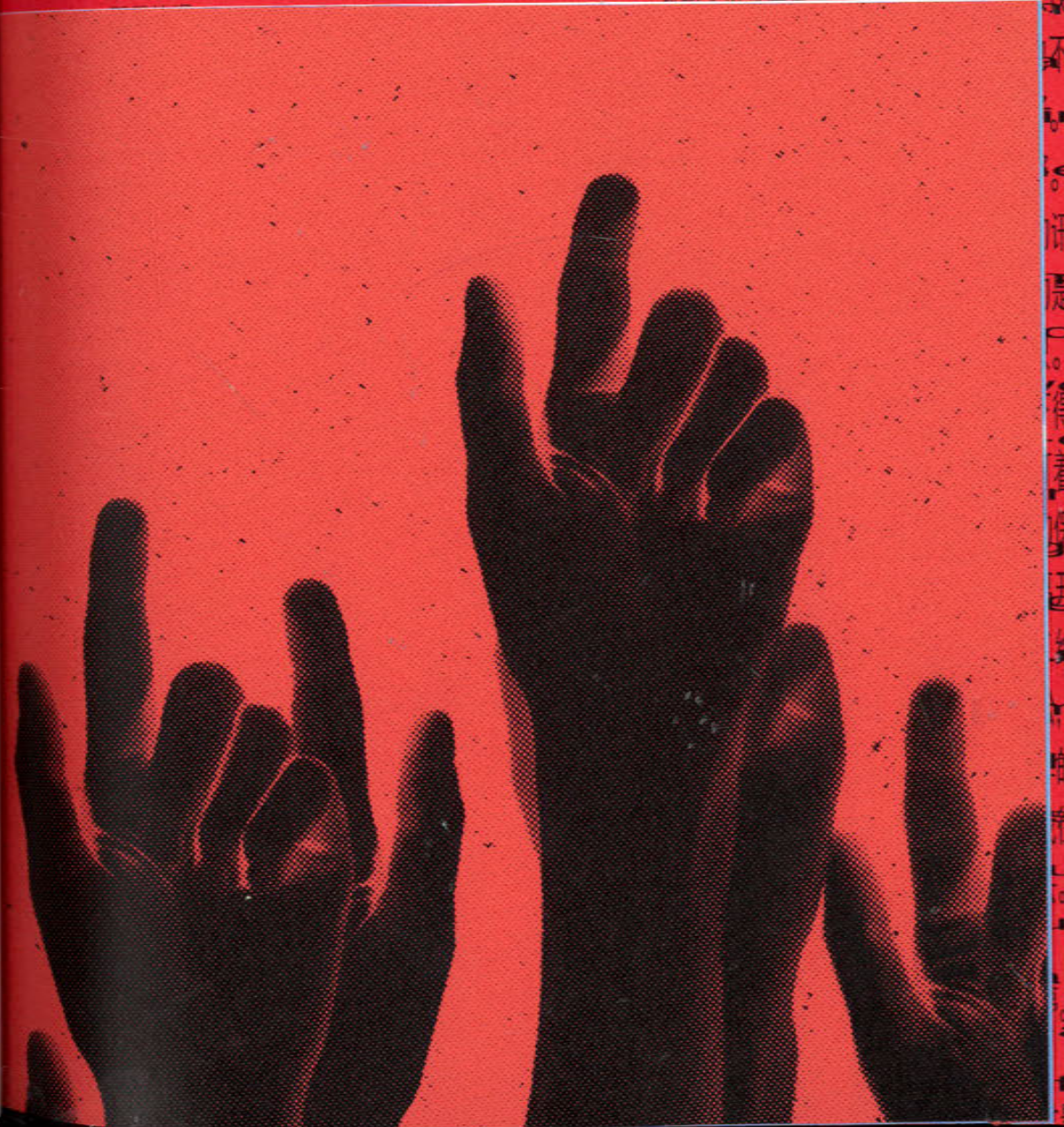
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Perma-Flux Report Images,
Superimpose (2019)

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十月，漫无止歇的冰雨
myself marvelling at how "refreshed" I feel after a year
class. Who the fuck cares about this persona I am trying
不可丢掉这份工作！

他的内心
是基拉韦厄里
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燃烧、奔腾、怒吼
这场雨害了很多，雨季的时候作为女人，
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烂的番茄。活着反而像在打发时间。
while being stuck at home. This daily ritual resulted in
several revelations; one of which being how keeping the
公司倒闭了，我更有借口呆在家里。失业的
他被父母赶去摆摊，他们说回来吧，回来找



Yifan Yin 尹一凡

十月 myself marvelling at how "refreshed" I feel after a year
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更难获得一份工作，而有六亿人

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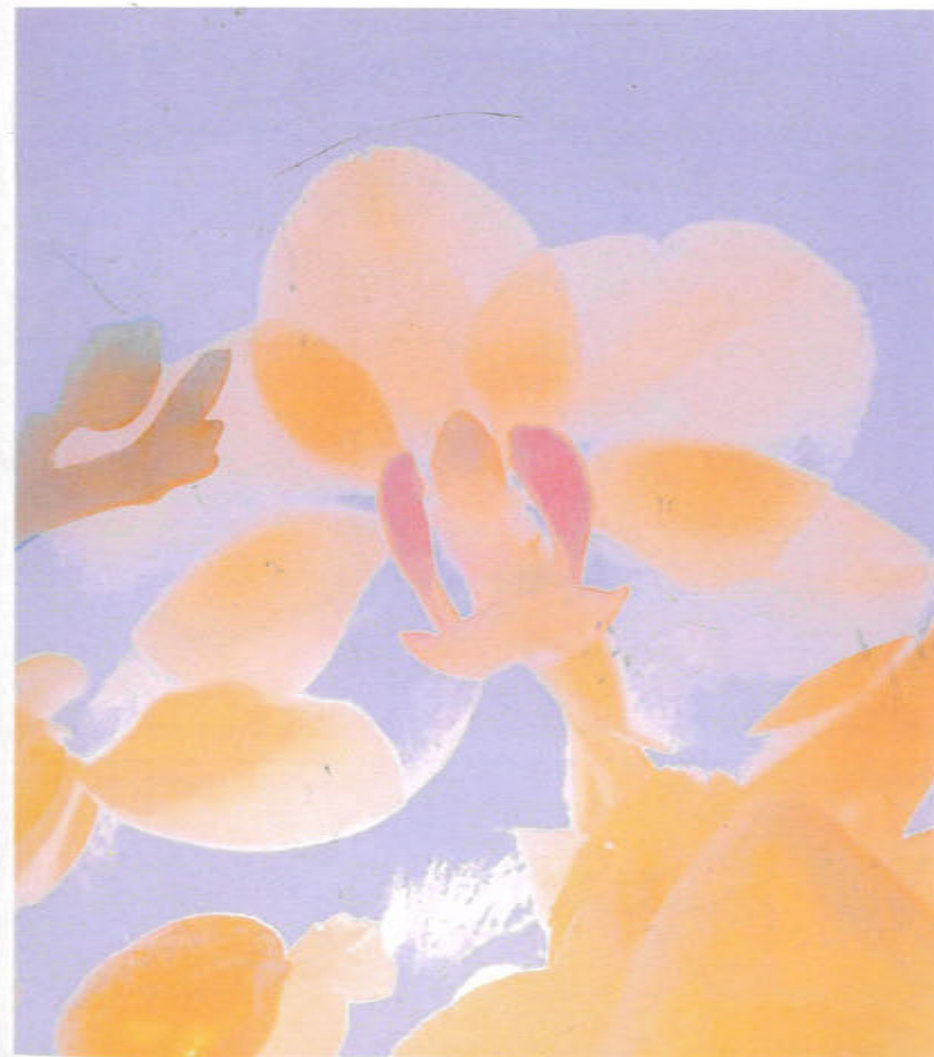
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YIN Yifan (2020)

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十月，我漫无止歇的冰雨
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myself marvelling at how "refreshed" I feel after a year
整个公司都要怪罪我，甚至被开除。我万万
不可丢掉这份工作！
这场雨害了很多，雨季的时候作为女人，
更难获得一份工作，而有人捧掇我，捧掇
我去卖伞。我一生按部就班，怎会选择冒险
呢？我照旧呆在家里，选择注射，选择跟随
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YIN Yifan (2020)

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十月
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他的内心
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他举手投足
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蓄谋已久的风华

但赞美只是枷锁
他谢赫如赫
双输只是负隅
他不接受高墙

世上唯一
令他着迷
即是浪漫

他掌管着
更迭如流的肌肤
不肯拔乱

他身披铠甲
终年在追逐的路上梦
是他

忧郁
才能治好他
向往

沿着
痛苦的泪痕

Ever get the feeling that, when you open your social media app, you're greeted by a wall of perfection? Well, you're not alone. It's holiday season, festival season and Love Island is back on TV. It's like a sort of eternal Hot Girl Summer.

It's now easier than ever to edit our digital avatars. Apps like FaceTune, Snapchat and TikTok offer subtle face tweaks (you know the ones: slim nose with a shiny button tip, subtle blush, pouty lips), meaning you can rework your look with a single swipe. This, of course, is nothing new. Ever since early magazine imagery and the advent of Photoshop, people have worried about what retouching images would do to us as a society. But now, if social media algorithms are aggressively pushing glossy, symmetrical faces to the front of our feeds, is there a danger of digitaly overloading our brains with beauty?

The phrase "beauty overstimulation" emerged recently courtesy of writer Eleanor

myself marvelling at how "refreshed" I feel after a yoga class. Who the fuck cares about this persona I am trying

to create?

never go offline for another six months

In 2020 I started keeping a diary as a way to document my experience of the COVID-19 lockdown. At the end of the day, most days, I kept a note of how I passed the time while being stuck at home. This daily ritual resulted in several revelations; one of which being how keeping the diary worked wonders as a stress relief too, and the other being how spending countless hours on my phone was having an impact on my mood - negatively. Shamefully, I was reaching up to eight hours screen time per day, and I voted mostly to Instagram and TikTok. The algorithm had figured out my weak point: lifestyle influencers. My content of choice was not memes or cat videos, but skinny

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整个公司都要怪罪我，甚至被开除。我万万不可丢掉这份工作！

这场雨害了很多，雨季的时候作为女人，

更难获得一份工作，而有人撞倒我，撞倒我去卖伞。我一生按部就班，怎会选择冒险呢？我照旧呆在家里，选择注射，选择跟随很长的队伍移动，选择接受发芽的土豆，溃烂的番茄。活着反而像在打发时间。公司倒闭了，我更有借口呆在家里。失业的我被父母轮番催婚，他们说回来吧，回来找个人嫁了，当个超市小的收银员，房子也不用买了。

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“死者用电脑水坑72h，生前有照用过县

Nastja Säde Rönkkö

Studio Moniker

YU Qing 于青

Rola Lee 李漪思

Felicity Martin

Sea 海哲歆

Martin Grasser

Seungkeun Jang

Katriona Beales

XIE Mo 谢镆

Tasta Sugiyanto

GUO Dumo 郭都末

Heloise 烧海棠

HE Ziqing 何紫晴

LI Yanying 李燕莹

ZHANG Xingyong 张兴勇

PAN Wenjie 潘文捷

CHEN Jiarong 陈嘉容

Liao Geyu Greece 廖戈语

OUT OF OFFICE

Images: Nastja Säde Rönkkö, Magda Fabianczyk,
6 Months Without (2018) Interviewed by: Rosie Mell

In October 2018 Nastja Säde Rönkkö disconnected herself from the Internet. This was not a snap decision but a well-considered and planned project, which she undertook as part of a residency at the Somerset House Studios. For six months she lived completely offline as she continued to live and work in London.

Before she disconnected, she activated an automated out-of-office reply which would respond to any emails she received during this time. It included the address of her studio, with an invitation that people could write to her if they needed to reach her.

Four years after the project started, accelerated by COVID-19, our lives have become intertwined with the Internet. We were keen to hear Rönkkö reflect on the project.

She provides insight as to how the project changed her relationship with the Internet, the longevity of those changes, and the relationships the letters provided.

This Page: 150 / 1635 Words -
Out of Office, Interview,
Nastja Säde Rönkkö, Rosie Mell (2022)

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Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

Why did you decide to live without the Internet for six months?

I wanted to make this happen for a long time, but there was never a possibility to be really offline for six months. At the time, there were retreats that started to pop up: people went to the countryside for a weekend in order to be offline. I wondered, "Could I actually live without the Internet anymore?" I think that's quite specific, but I wanted to see how everything would be, as I lived in a big city.

I forgot that I was offline, so for a month I would reach for my phone as it was always with me. I found it took me a long time not to do that. Another thing was my attention span: it was hard to focus to read a book on a bus. At first, I would start reading, then feel like I had to check my email, I thought "Why can't I just read for half an hour?" At some point, I felt as if I didn't exist if I wasn't getting any notifications.

Did the letters feel more valuable than the notifications, even though they were less frequent?

I received a lot of letters, every day from Monday to Friday, mainly from people I didn't know. They found out about the project and then wrote to me. The letters were super deep. Everyone would talk about their life, emotions and things they were struggling with. People really made an effort.

It became a routine in my studio: the letters would come in the morning and for a few hours I was replying to them because it took so long to handwrite everything. It's easier to share with someone you don't know. I always replied, but they would never have to reveal who they were if they didn't want to. Most of them were surprised that I wrote back. The point was to create this kind of conversation. That was nice because then they would send the second letter quite soon.

What surprised you from the letters?

The volume of them: there were a lot. I found it was also really touching when somebody from a gallery sent me an invitation to a private view. The exhibition showcased three artists, one working with social media and the gallery sent me an invitation to the private view and a talk. They had even written different phone numbers because it was RSVP, offering that if I couldn't write to them, I could call. Even though it was a public event, I felt that they really wanted me to go. I wasn't sure if this was a specific scenario for this project, but it felt good. Another time, I wanted to invite someone to talk at the seminar, but I didn't have any contact details for them. I wrote to their publisher. I never expected to hear back but he actually replied and attended the event. It showed that even though it is a large company there are real people in the company who care. About 95% of the people who wrote to me were strangers. At first, I thought, "Where are my friends?" It was weird, how the project touched

Opposite:
Letter to Artist
Nastja Sade Rönkkö (2022)

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29.11.2018
Antwerp.

Dear Nastja,

Thank you for writing back. The day your letter arrived I opened it in front of my master's tutor as we, coincidentally, were speaking about how the digital world and cybernetics in general have impacted our very human condition.

(Un)fortunately we live in a moment when everything seems to be accessible and when distance seems to have vanished from our reality. In fact, how much truth is there in all of this? How can we still keep things private if your phone may even be listening at your most private conversations?

I think also that the idea of freedom has been reshaped by our current circumstances. Big data, as you mentioned, has become a marketable good. Everything surrounding our lives is instilled by the quiet and loud touch of capitalism; capitalism has become a shadow: we can no longer see its presence because we are too used to it.

people I didn't know. My friends would check in quickly, but strangers really poured their hearts out. I never Googled the strangers who wrote to me, I didn't want to know what they look like, which is something I thought I would do but I wanted to keep these people somewhat of a mystery, to not make them real.

How did you feel when you returned to the Internet after six months?

I got used to being offline in the end, it was not a problem. There were a few moments where it was annoying, for example if I had to travel somewhere: I feared how many emails might be waiting for me and wondered what I might have missed. When I got my phone, having the object again felt strange. It felt so heavy. I started using the Internet again gradually, it took about a month before I opened Instagram or Facebook. Initially I just read emails and used it for practical tasks like buying train tickets, because it was so much faster. Returning to social media was overwhelming. I remember thinking, "What am I supposed to look at?" Everything is so fast.

You concluded that we're all addicted to something now, because of the way that our brains have clung to the Internet. Did you develop any unexpected behaviours?

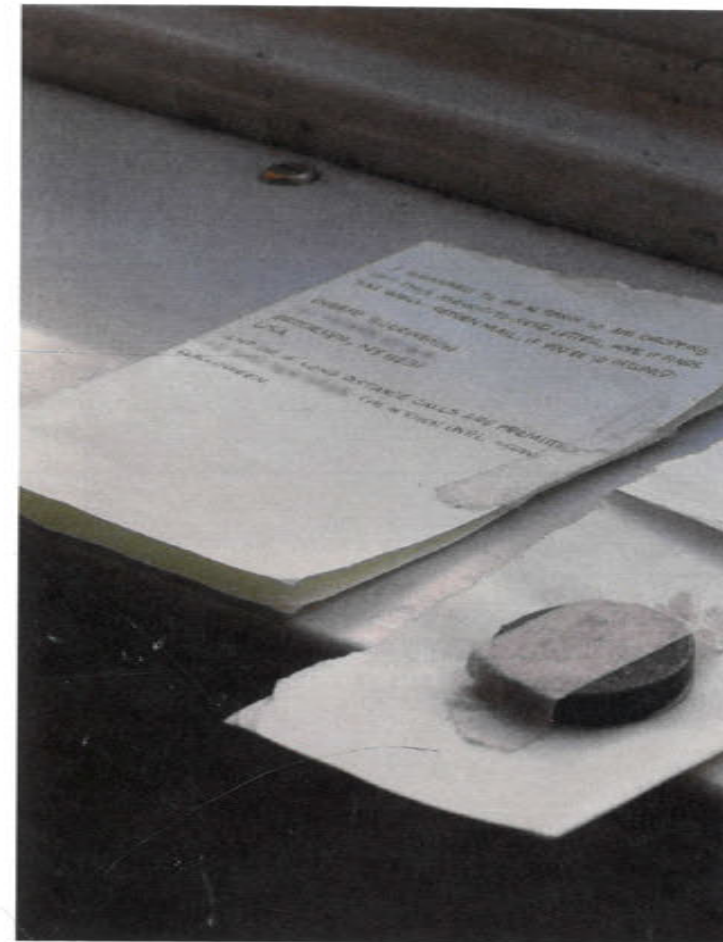
Reading became easy, it felt healthy. Even at a bus stop I was able to read for a few minutes, then continue on the bus. I would never do that if I had a phone: I used books as my phone, so every time I had a moment I would read, mainly fiction, and theory in my studio. I was reading literature which you didn't have to think too much about. It was easy to stop and go back to it, which was something I haven't done in years because I felt that I needed longer to get into a book. It feels good to finish a book. I would spend a lot of time in bookshops instead of ordering online, which became a hobby at the time. Now I use the Internet in the same way that other people do, but maybe an hour passes by and then I'm not sure what I saw or read.

I bought a newspaper almost every day. I always got the *Guardian*, but sometimes I would also get trashier stuff just to feel that what I was reading was balanced. I was more aware of what was happening in the world. Newspapers print screenshots from Twitter, for example, especially regarding politics. I realised there was a lot of overlap now and wasn't sure how to navigate it.

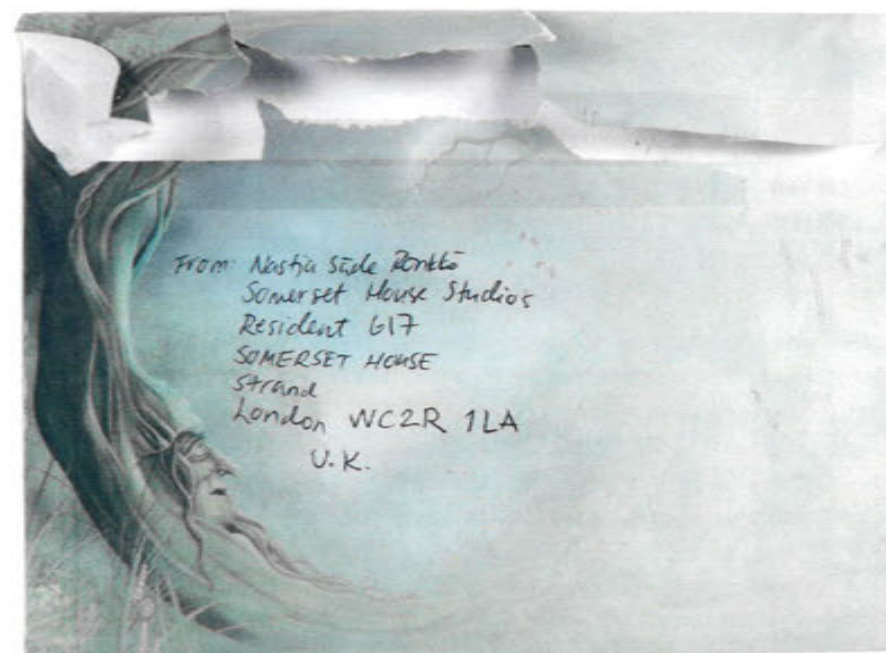
I don't buy newspapers anymore. You have to filter a lot and trust your gut regarding what's real and what's not. It's been a few years since I was offline but especially now with the Ukraine war: I am in Finland, which neighbours Russia. There is lots of fake information going around, it can be difficult to filter it. There are people online who post screenshots nonstop of fake stuff and real stuff, which is helpful. I rely on social

This Page: 527 / 1635 Words
Out of Office Interview
Nastja Sade Rönkkö, Rosie Moll (2022)

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This Page:
iPhone Dust Paperweight & Letter, Photographs
Nastja Sade Rönkkö, Magda Fabianczyk (2018)



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media now, because some things are not reported in Finland, for example, what is happening in Pakistan.

Coping with effects on my social life was harder than filtering news. Somebody would need to actively think about inviting me somewhere, either physically coming to the studio or sending a letter. It's a lot to ask.

How did the pandemic affect the way you use the Internet after completing this project?

I felt more empowered to be isolated, although it was very different, because through the Internet was the only way you could have a social life. Also, the six months without [the Internet] finished in 2019, so [the pandemic] was quite soon after I finished the project.

Would you ever go offline for another six months?

I lost quite a few work or exhibition opportunities. I knew it was going to happen, but I thought, "Why did nobody send the letter to my studio?" There were quite a few emails asking if I wanted to contribute to a group show, they replied to my auto-reply, saying something like "Oh yeah, you are offline, never mind". I wouldn't do it the same way, maybe I would have a day off a week.

This Page:
Images of the Artist, Polaroids,
Out of Office, Interview,
Nastja Sade Rönkkö, Rosie Moll (2022)

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DAY 1

DAY 182
OFFLINE

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Images of the Artist, Polaroids,
Nastja Sade Rönkkö, Magda Fabianczyk (2018)

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This Page:
Various Images.
Nastja Sade Rönkkö, Magda Fabianczyk (2018)

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Overleaf:
The Sweet Screen, Installation.
Studio Moniker (2020)

THE SWEET SCREEN

Words and Images: Studio Moniker

Our lives are increasingly intertwined with technology. We cannot avoid the screens of our mobile phones, tablets, laptops. Apps are developed to get us hooked on the screen. Our screen time is their business model. Unconsciously we "check", tap, swipe our phone screens without really looking at anything. The phone has become an extension of our body and our finger is navigating through the endless seductive space of information or entertainment. The pandemic has made this behaviour even worse. Our social encounters are restricted to being experienced through the screen, from Zoom meetings to barcode checkouts in supermarkets.

The Sweet Screen is a multi-player touch experience. Visitors are invited to open the website and touch their screen. A hand appears touching back from behind the screen. Both fingertips meet. The screen however stays in-between them, so that the visitor standing surrounded by eight projection screens is the one that is getting tapped.

Like a mirror the hand mimics all the actions of the visitor, tapping and moving. It is a "multi-player experience". Visitors see not only their own finger touching them back but also all the fingers of the other visitors that are live on the website and thus visible on the eight surrounding projections. The visitors are thus suddenly transposed to the other side of the screen. They become the information, the content that everybody is tapping on.



“

We are being touched. We want to touch. We touch our screens. We touch it again, once more. We watch, listen, tap, swipe, scroll. The screen stays. We cannot get closer than this. Just tap once more.

”



This Page:
The Sweet Screen, Installation,
Studio Moniker (2020)

176mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

红暗巢 RED DARK NEST

Words: YU Qing
Translation: XUE Yiwen

那天和朋友在一个巨大的榕树下聊天。

Chatting with friends under a huge banyan tree that day.

临走的时候我们忽然抬头看见一只巨大的鸟巢，天很昏暗，那个巢穴也很昏暗，像一张烧焦的人脸，死死地挂在上。我们都被吓了一跳，愣神过后看了它好几眼：多么吃人的巢穴。

Before leaving, we suddenly looked up and saw a huge bird's nest. The sky was very dark, and the nest was also very dark, like a scorched human face, hanging on it. We were all taken aback and looked at it several times after being stunned: what a cannibal nest.

我们都是树，也都是鸟。生存与家庭的困境像一个巨大的暗巢，血肉模糊地压倒在我们的躯干之上。鸟类迫切地需要回馈哺育，逼迫我褪下羽毛，产下生卵。而自尊慢慢地模糊我们的表情，我们似乎哑了声响，想反抗，但无法反抗，儿子和女儿怎么违背良心，我们顺从不了，也开脱不了。

We are all trees and we are all birds. The predicaments of survival and family are like a giant dark nest, smeared with flesh and blood over our torso. Birds desperately need feedback, forcing me to shed my feathers and lay eggs. And self-esteem slowly blurs our expressions, we seem to be hoarse, want to resist, but can't resist, how sons and daughters go against their conscience, we can't obey, and we can't justify.

抬头过后我们只好面面相觑，想逃，想了一百了。

After looking up, we had to look at each other, wanting to escape, and thinking about it a hundred times.

This Page:
Red Dark Nest, YU Qing (2022).
Translation: XUE Yiwen

176mm x 250mm; Digitally printed & Perfect bound.
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Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

IGNORER

Rola Lee (b1997, referred to as "Rola") is a contemporary artist working and living in London. Rola often draws inspiration from documentaries and other forms of literature, creating bodies of works responding to her view on the theme of Saturation.

Rola Lee was inspired by the documentary *The Cleaners* (directed by Hans Block and Moritz Riesewieck, 2019). The 85-minute film portrayed the life and daily work of "online content censors", and disclosed the actual process of how online censorship operates. The censors in the film attempt to mark a security boundary for Internet users, and have therefore eased access to the Internet by general users. However, the censors have to endure tremendous psychological pressure from their work, which will cause profound harm to their psychology and brain.

In the film, "IGNORE" is an instruction to a network censor to "keep" a work, which is to "ignore" it. The network censors filter through feeds and only keep information that the higher system deems to be positive on the web. At the same time, the network censors have gradually become ignorers of their own negative emotions. Rola classified the negative information received by network censors into four types: War, Self-harm, Sex and Terrorism.

Fear and Self-suspicion – Terrorism

他们的动作诡异，就像傀儡在完成任务。
他们面无表情地进行着残忍的仪式。
而我最终也学会了面无表情地看着。
那我是否也有他们这样的一面呢？

They acted as weirdly as if puppets were trying to fulfil their tasks.

They were practising a cruel ceremony emotionlessly.

I eventually learned how to gaze emotionlessly.

Do I also have such an aspect as theirs?



Numbness and Guilt - Sex

刚开始我什么都不了解。

学习词语隐晦含义的时候，
会梦到那些画面。

我甚至觉得有趣，
这让我感到罪恶。

现在我已经完全熟悉他们接下来要做什么了，身心也不再有任何波动。

I knew nothing at the very beginning.

While learning the implication of words and expressions, I would dream of those pictures.

I even found it interesting, which made me feel guilty.

However, I am now soberly aware of what they will do next, so I no longer feel anxious physically or mentally.



Opposite:
Numbness and Guilt - Sex, Mixed Media.
Rola Lee

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Indignation and Pessimism - Self-harm

受害者在绝望地哭喊呼救，
施暴者在放肆地笑。

仿佛他们的声音就紧紧贴着我的耳朵，
但我却站在离他们十万八千里的地方
默默将他们的不幸掩盖。

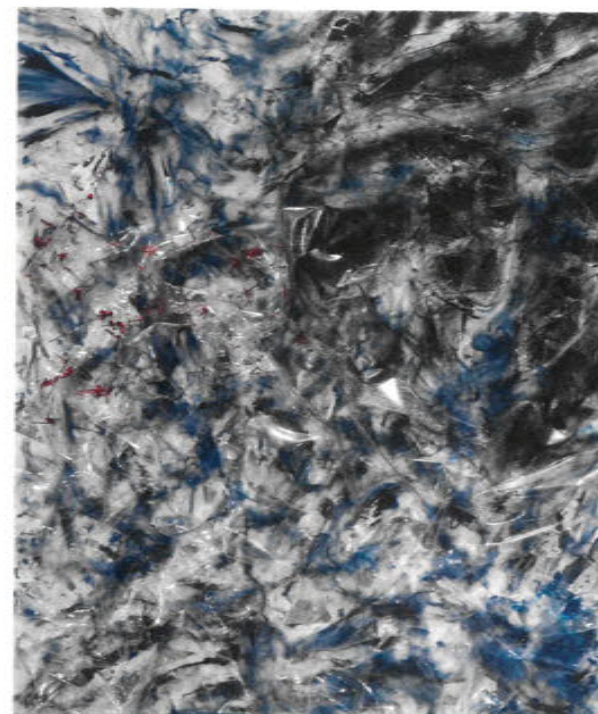
我无法拯救谁，也无法阻止谁。

The victim is crying for help
desperately, while the perpetrator
is laughing.

It seems that their voices are
clinging to my ears,

But I stand far away from them,
covering up their
misfortunes in silence.

I can save and prevent nobody.

**Fatigue and Nausea - War**

我满眼都是红色。

有凝固的、有流的。

仿佛颜色都带着味道，
我的鼻子大概被冲刷得生锈了吧。

All that I see is red, congealed
and flowing;

It seems that colours bear some
tastes.

My nose may have been rusted
because of erosion.

This Page: Indignation and Pessimism &
Fatigue and Nausea, Mixed Media.
Rola Lee

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WE WEREN'T MEANT TO SEE THIS MANY BEAUTIFUL FACES

Words: Felicity Martin
Previously published in *The Face*, July 1 2022

Ever get the feeling that, when you open your social apps, all the faces staring back at you are, well, gorgeous? Maybe that's because it's holiday season, festival season and Love Island season all at once. But even outside of that, our feeds look like a sort of eternal Hot Girl Summer.

It's now easier than ever to edit our digital avatars. Apps like FaceTune, Snapchat and TikTok offer subtle face tweaks (you know the ones: slim nose with a shiny button tip, subtle blush, pouty lips), meaning you can rework your look with a single swipe. This, of course, is nothing new. Ever since early magazine imagery and the advent of Photoshop, people have worried about what retouching images would do to us as a society. But now, if social media algorithms are aggressively pushing glossy, symmetrical faces to the front of our feeds, is there a danger of digitally overloading our brains with beauty?

The phrase "beauty over-stimulation" emerged recently courtesy of writer Eleanor Stern, who said on TikTok, "Not only are we being exposed to more beautiful faces on a daily basis, but people are making themselves more beautiful than ever". It clearly struck a chord. "My self esteem improves by just going to [the] grocery store and looking at actual people", one comment reads. Another: "I never take my mask off in public spaces honestly, I just don't want to be seen by anyone anymore."

In her book *Survival of the Prettiest*, Harvard scientist Nancy Etcoff notes that we're always sizing up other people's looks, and that our "beauty detectors" are always pinging. Platforms like Instagram and TikTok famously favour human faces over scenery or food snaps; people are encouraged to post selfies "for the algorithm", and so the frequency at which we're seeing faces on our feeds is higher than ever.

This Page: 347 / 968 Words -
We Weren't Meant to See This Many Beautiful Faces, Text,
Felicity Martin (2022)

176mm x 250mm; Digitally printed & Perfect bound,
100gsm G.F. Smith Accent Recycled Paper, Natural White,
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

"We notice the attractiveness of each face we see as automatically as we register whether or not they look familiar", Etcoff writes. "Beauty detectors scan the environment like [a] radar: we can see a face for a fraction of a second (150 milliseconds in one psychology experiment) and rate its beauty, even give it the same rating we would give it on longer inspection."

Retouched images are now what we have come to expect from certain influencers, particularly the Kardashians, with their impossibly long fingers and weird-looking calves. But with the influx of "beautifying" lenses on social media, such as ones that add "light makeup", ordinary people are now tweaking themselves beyond anything we've seen before. This leads us to believe that we're falling short by normal standards, which can be even more damaging than celebrity comparisons.

While our brains are constantly judging looks, they're also making comparisons. "Whenever any one of us looks at images of others, there's a strong tendency to compare ourselves with those images", says Dr Petya Eckler, a lecturer in body image and social media at the University of Strathclyde.

"If those comparisons are, as they're called by academics, 'upward comparisons', you feel you're lesser than the thing you compare to". And with social media's abundance of beautiful images, Eckler continues, the comparisons are likely to be "upward" as opposed to "downward" or "lateral" (where both parties are seen as equals). That has been found to be, she says, "quite risky for self-esteem, for fulfilling the self-worth of young people, both male and female."

Dr Nadia Craddock, a body-image researcher at University of West England, says: "Studies have shown that on social media, comparing ourselves to people we consider peers is more potent than celebrities or models when it comes to body image, because we can better rationalise that we don't have the

same resources, like a glam squad." Other studies show, Craddock adds, "that the more we invest in editing our own image, the worse we feel about our IRL selves. This matters because poor body image can affect every aspect of our lives – it can affect our physical and mental health and affect how we show up at work, social events, and in romantic relationships."

As a direct result of this comparison and editing, beauty ideals are becoming more homogenised. In 2019, Jia Tolentino coined the term "Instagram face" in the *New Yorker*, where she described a "single, cyborgian face. It's a young face, of course, with poreless skin and plump, high cheekbones. It has catlike eyes and long, cartoonish lashes; it has a small, neat nose and full, lush lips. It looks at you coyly but blankly".

Type "the most beautiful face in the world" into AI image generator DALL-E, and a uniform group of humanoids stare back at you, all with long, straight brunette hair, a razor-sharp jawline and plump lips. All nine faces are caucasian, with tanned skin and electric blue eyes. None of them look natural, but more like a machine's imagining of a '00s-era Victoria's Secret model.

It's unsurprising that artificial intelligence appears to be conforming to Eurocentric ideals of beauty. AI learns from the information that's currently out there, so society's biases become the ones adopted by our new computer overlords. This manifests in our apps, too – some of the filters, such as a "glow" look which lightens your eyes and adds freckles, only really work on white faces.

In her newsletter *The Unpublishable*, beauty critic Jessica DeFino offers a cutting take-down of the cosmetics industry: "Beauty standards are the products of patriarchy, white supremacy, colonialism and capitalism". She goes on to describe how "what the beauty industry sells isn't actually beauty" but "diet culture's face-focussed fraternal twin".

This Page: 621 / 968 Words -
We Weren't Meant to See This Many Beautiful Faces, Text,
Felicity Martin (2022)

176mm x 250mm; Digitally printed & Perfect bound,
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Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

Skincare isn't self-care, she argues. It's "more like extractive capitalism [...] Beauty products can only replace the confidence that beauty standards stole".

And these standards are always shifting. It'll be interesting to see whether appetites for Brazilian butt lifts will plummet, given the Kardashians were recently spotted sporting smaller-sized bums. "The fact that these standards change over time is important because it means we could invest endless time, money, and energy trying to achieve one aesthetic only for that aesthetic to become passé", Craddock says. "The goal posts are constantly moving".

Even if we do manage to score, consumers are rarely winners in the beauty game. "We shouldn't forget that all these apps and filters, they're commercial entities – somebody's making money out of our insecurities", says Dr Eckler.

This Page: 85 / 988 Words -
We Weren't Meant to See This Many Beautiful Faces, Text.
Felicity Martin (2022)

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AFTER WAKING UP

醒来以后

Words: sea (HAI Zhexin)
Translation: XUE Yiwu

穿进地壳听海的声音
月亮扑烁层层翅膀
太阳聊起永不熄灭之火
还有冲着宇宙的怒吼
渺小，它却能听到

I go through the earth's crust and listen to the sound of the sea
the moon flutters with wings in layers
the sun speaks of the fire that never goes out
and of roaring at the universe
tiny, but audible

我与人间的路程极远
可在它镜头之前
它叫我无法学会拥有

the distance between me and the world is very great
looking through the world's lens
I realise I am unable to be a part of it

我心不在焉活着
要感谢花，感谢树
让我停留片刻

I live absentmindedly
thanking flowers, thanking trees
for allowing me to rest for a moment

虽然这下笔颇重
闭眼也能凭空想象
某天剪掉我的那根绳
向远飞去最好

although my writing is my anchor
I could just close my eyes and imagine
someday I'll cut my string
and fly far away

THE COLOR DOT FONT

Words and Images: Martin Grasser

The Color Dot Font is a typeface composed entirely of coloured circles. Each Latin character is replaced with a circle of a certain colour: the "a" character is represented by a green circle, the "r" character by an orange circle, and so forth. Available as an OTF file and as a browser plug-in, the font can be installed and used on any computer operating system.

Taken as a whole, the project is best understood as an open-ended exploration of the role that structure plays in our interpretation of visual language. The removal of conventional linguistic meaning from a site of typographic communication often highlights structural elements that are vital to our ability to interpret and process the information we are presented with.

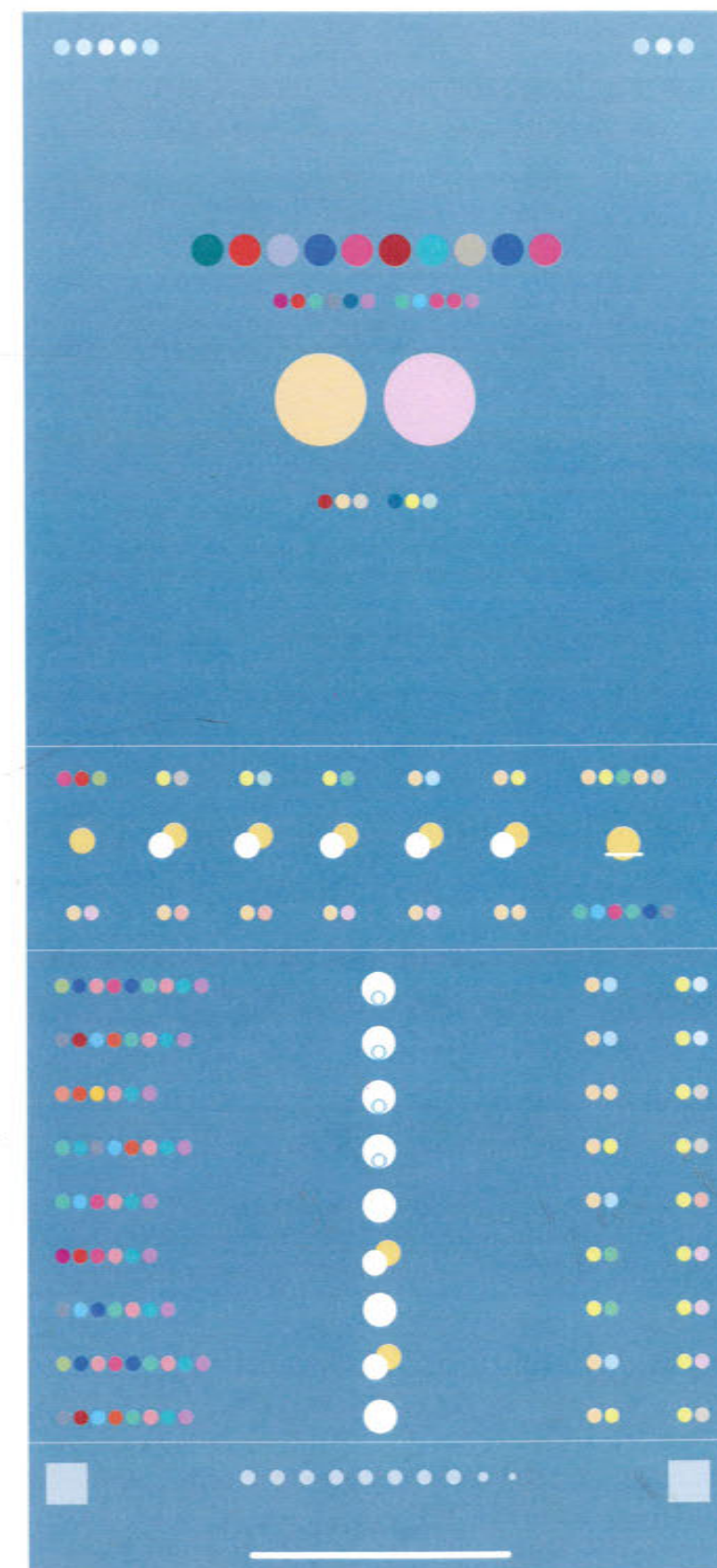
The Color Dot Font browser plug-in is a great way to experience this phenomenon. Something as pervasive as a website or app's username and password field or a CAPTCHA prompt is nearly as easily understood with dots of colour as it would be with readable type. The same is true to a lesser degree with

the box score of a baseball game or Craigslist. If a user has a high degree of familiarity with a certain typographic framework, they are likely to understand what they're seeing, even if they can't actually read it. If you visit the UNIQLO website with the Color Dot Font plug-in turned on the odds are pretty good that you can figure out how to buy a shirt.

At its core, using the Color Dot Font is also just fun. To be alive in the world today is to be bombarded with texts, prompts, and writing of all kinds. It's a relief to turn a certain part of your mind off and just take a break from all that for a while. While the idea of redaction typically brings to mind black bars and sinister overtones, this can be seen as a much more cheerful version of typographic erasure. In a scenario like this where the artwork is also a tool, the realisation of the work is never totally fixed. It's a joy to see people use the type in new and surprising ways, and to see these uses contribute to the project's meaning. There is an ongoing conversation happening – difficult to make sense of, but fascinating all the same.

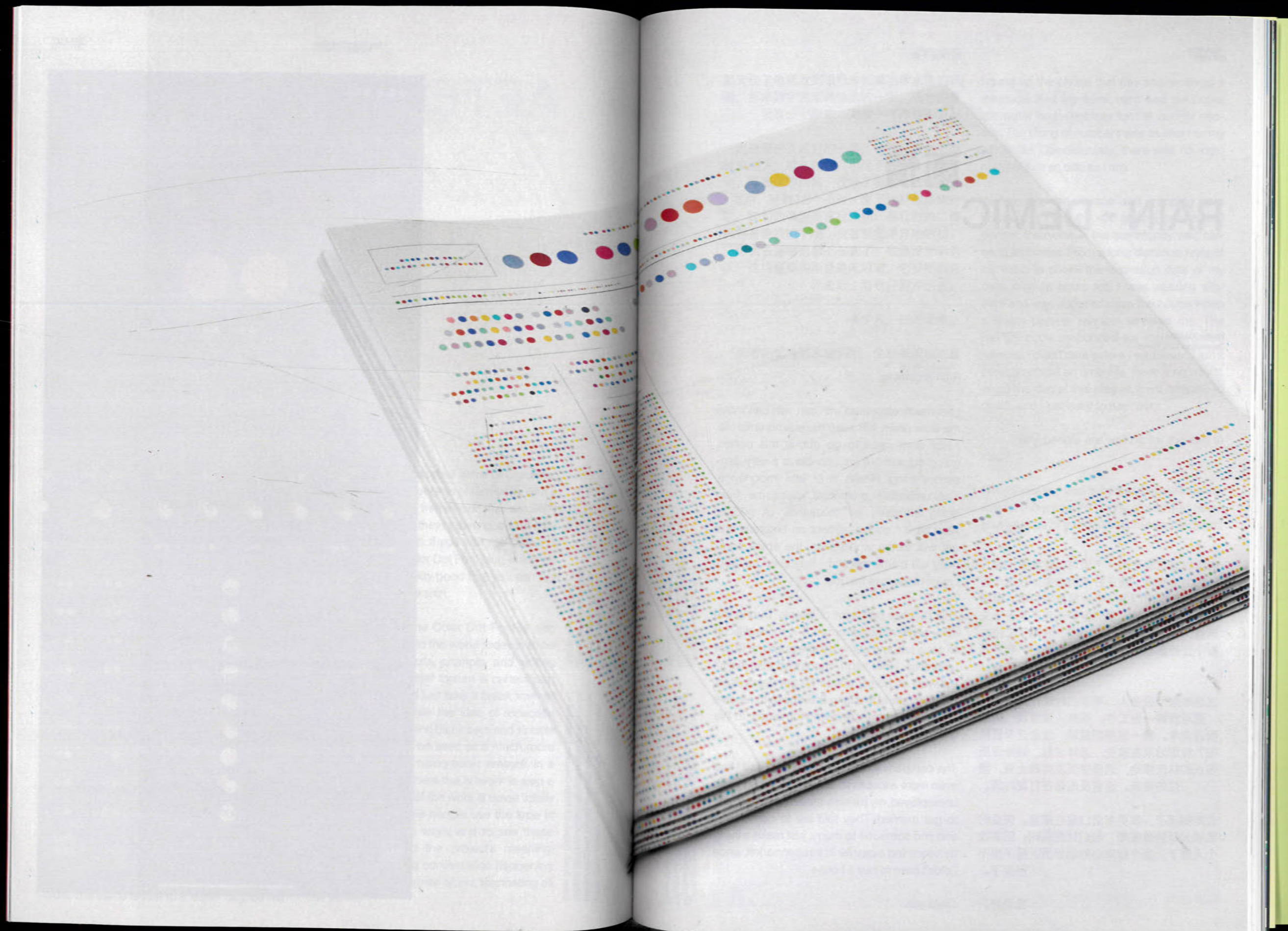
This Page: Words 380/968
The Color Dot Font, Text
Martin Grasser (2017)

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This Page:
The Color Dot Font in Use
Martin Grasser (2017)

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雨情

RAIN - DEMIC

Words: YU Qing
Translation: XUE Yiwen

Rain is coming.

I am madly obsessed with rain, rain can make me slow down, because there is no umbrella, I just don't need to go out, in this period, going out without an umbrella is a very dangerous thing. Health is of little importance. The umbrella's protection keeps me from being criticised by thousands of people. After all, if I go out without an umbrella and get wet at the workstation, the entire company will blame me and I may even be fired. I must never lose this job!

This rain has hurt a lot of people. During the rainy season, as a woman, it is more difficult to get a job, and some people push me to sell umbrellas. How can I choose to take risks? I stayed at home, chose to get vaccinated, chose to stand in a long line, chose to receive sprouted potatoes, festering tomatoes. To live is to pass the time.

The company went out of business, and I had even more excuses to stay home. When I was unemployed, my parents repeatedly urged me to get married. They told me to come back and find someone to marry, just make a living by becoming a cashier in a supermarket, since I didn't have to buy a house.

雨来了。

我疯狂迷恋着下雨，下雨可以让我缓一缓，因为没有伞，我正好不用出去。在这个时期，没有伞出门是一件非常危险的事。健康倒显得无足轻重，伞的保护让我不至于千夫所指，毕竟要是不打伞出门，淋湿了工位，整个公司都要怪罪我，甚至被开除。我万万不可丢掉这份工作！

这场雨害了很多，雨季的时候作为女人，更难获得一份工作，而有人撺掇我，撺掇我去卖伞。我一生按部就班，怎会选择冒险呢？我照旧呆在家里，选择注射，选择跟随很长的队伍移动，选择接受发芽的土豆，溃烂的番茄。活着反而像在打发时间。

公司倒闭了，我更有借口呆在家里。失业的我被父母轮番催婚，他们说回来吧，回来找个人嫁了，当个超市小的收银员，房子也不用买了。

我说好。

I said yes.

This Page:
Rain-Demic, YU Qing, (2022)
Translation: XUE Yiwen
176mm x 250mm, Digitally printed & Perfect bound,
100gsm G.F. Smith Accent Recycled Paper, Natural White,
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

那天挂了电话收到银行卡扣掉当季水电的讯息，那串数字简短得像我的一生，巧合的是没有一个双数，同我一样形单影只。

走进窗户支起它的一角，我跟看着雨下得越来越大，越来越密，小区下边的人都打着伞，隔遥远的距离，我抬手看了看自己的保质期，还剩18个小时，穿了拖鞋准备离开家，锐利的弹窗便将我逮捕。那红色的二维码宣布着我的下场，我甚至觉得开始轻松，送我去到哪里都不在意了，我是没有伞的人，这场瘟疫的雨里避无可避，它要把我往死里赶，而我只想冲出去。

多少人，在等雨停。

“死者因饥饿脱水超72h，生前有服用过量安定药物”

I hung up the phone that day and received a message that my bank card had deducted the water and electricity for the current season. The string of numbers was as short as my whole life. Coincidentally, there was no even number, just as odd as I am.

Walking into the window and propping up a corner of it, I saw the rain getting heavier and denser. Everyone in the community was carrying umbrellas. From a long distance, I raised my hand to check the expiration date of my own. With 18 hours left, I was wearing slippers and was about to leave the house when a sharp pop-up window arrested me. The red QR code announced my end. I even felt relieved, I didn't care where I was taken, I am a person without an umbrella, there is no way to avoid the rain of this plague, it will take me to death, and I just want to rush out.

How many people are waiting for the rain to stop?

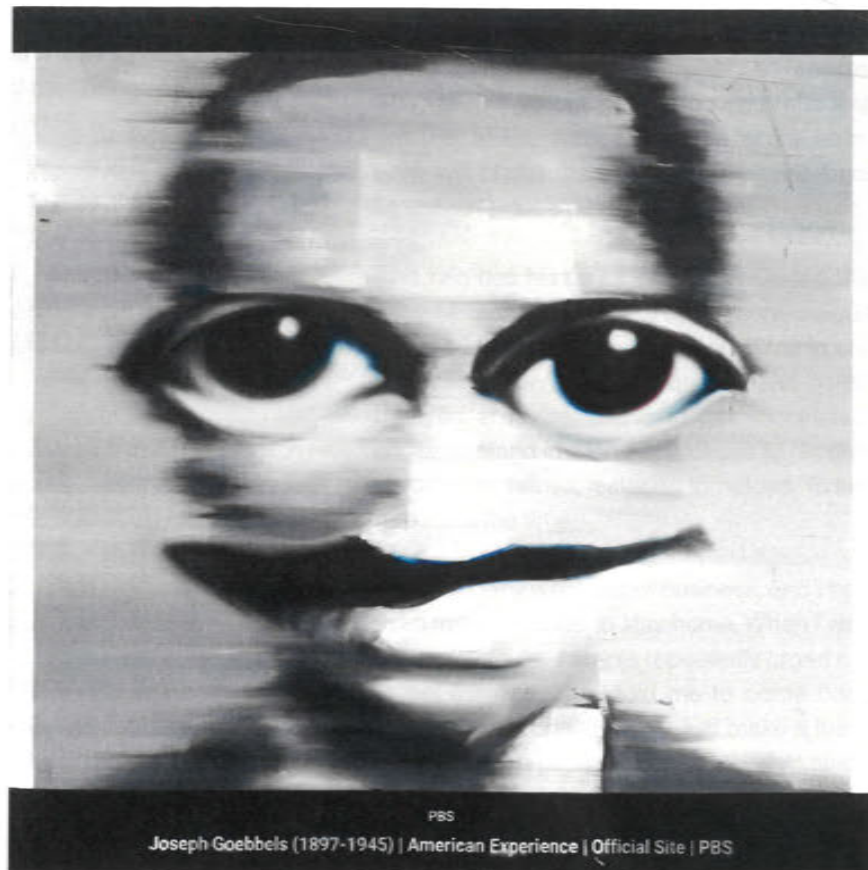
"The deceased was dehydrated due to starvation for more than 72 hours, and he had taken an overdose of tranquillisers before his death"

This Page:
Rain-Demic, YU Qing, (2022)
Translation: XUE Yiwen
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THE SERIES OF *SOURCE*

Words: Rosie Meil, Images: Seungkeun Jang

The South Korean artist Seungkeun Jang salvages images from the Internet to make his art. His work is playful, satirical, at times even cruel. Interviewed by *NeoCha: Culture & Creativity in South Asia*, he said, "In the present era, narratives collapse, and the truth is lost, dominated by thumbnail images [...] My work contemplates the uncontrollable anxiety in this idling world [...] The faces of influential people whose actions affect everyone's lives appear just like the faces of netizens [...] and the result is both hilarious and scary."



PBS
Joseph Goebbels (1897-1945) | American Experience | Official Site | PBS

This page:
PBS, 2021, Mixed media on canvas, 112.1 x 112.1 cm
Seungkeun Jang (2021)

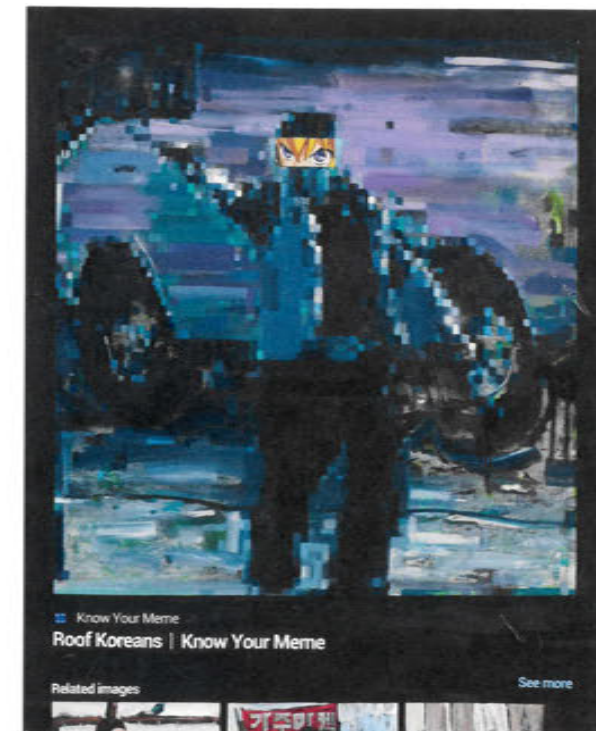
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Wikipedia
John F. Kennedy - Wikipedia
Learn More

This page:
Wikipedia, 2021, Oil on canvas, 116.8 x 91 cm
Know your meme, 2021, Mixed media on canvas, 227.3 x 181.8 cm

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Know Your Meme
Roof Koreans | Know Your Meme

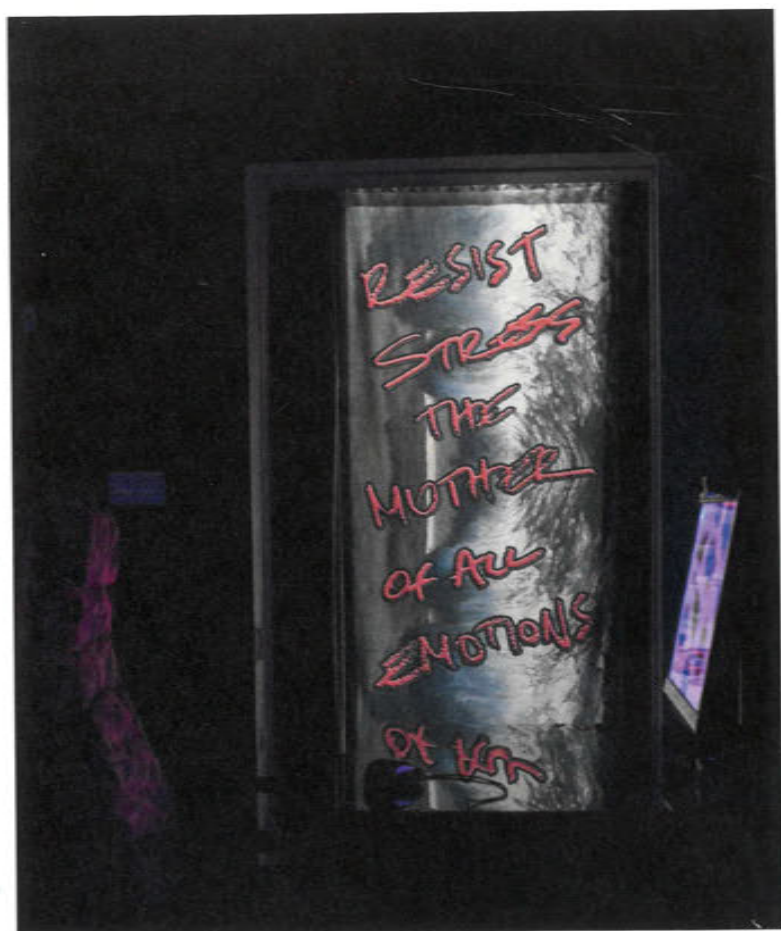
Related images

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ARE WE ALL *ADDICTS* NOW?

Words: Katriona Beales

"Are We All Addicts Now?" is the umbrella name for a body of artworks informed by interdisciplinary research in which I examine digital hyper-connectivity and the normalisation of addictive behaviours through our everyday interactions with digital devices. This constituted an exhibition at Furtherfield in 2017 with Feral Practice (Fiona MacDonald). Alongside this, there was a symposium and a book



This Page: Resist Stress the mother of all emotions, Digital Artwork, Katriona Beales (2017), Photograph: Pau Ros.

176mm x 250mm: Digitally printed & Perfect bound, 100gsm G.F. Smith Accent Recycled Paper, Natural White, Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

Are We All Addicts Now?, published by Liverpool University Press and edited by Vanessa Bartlett (a curator and writer specialising in mental health and digital culture) and Dr Henrietta Bowden-Jones (a clinical psychiatrist and neuroscientist). The "Are We All Addicts Now?" research underpins my ongoing work examining digital culture and mental health.

A bit of context: the meshing of network culture with mobile telecommunications devices resulted in a transition which Kazys Varnelis identified back in 2008 as "power residing in a concentration of connectedness" (in his essay for the ICA catalogue *Dispersion*). This manifests as a reconfiguring of power from hierarchical structures in which the most powerful are the most distant into rhizomatic ones in which the power resides in nodes that are the repeatedly visited and the most liked.

While netspace was lauded by techno-utopianists because of this very redistribution (and indeed had the potential to create the brave new worlds envisaged by Tim Berners-Lee), the colonisation of netspace by tech monopolies has in many ways had the opposite effect. Google, Facebook, etc, emerge as the defining political forces of the age of populism. On an individual level we directly experience this, as, among other things, a reconfiguring of labour. In his book *The Soul at Work* (2009) Franco "Bifo" Berardi offers a post-marxist analysis of the transformation of labour from the factory floor to the keyboard. He describes the "constant mental electrocution of the infosphere" – which demands this permanent performance of connectedness and visibility. Research in 2016 by DSCOUT found that on average we touch our mobile phones over 2,600 times a day – for the heavy user that rose to over 5,400. Connectedness isn't an option – in the infosphere it's an economic and social necessity. Leisure is also transformed into a kind of labour, even if it's for a giant tech company.

Berardi identifies panic and depression as two socio-pathological responses to these incessant demands: two forms of Internet subjectivity perhaps? I'm interested in the way in which both panic and depression potentially emerge as forms of resistance. Depression as a withdrawal, a refusal to participate. Panic as an over-embracing, a full-blown hysteria, which is where my interest in the aesthetics of the Baroque comes in. It's in this context that I developed "Are We All Addicts Now?", born out of my own experiences of insomnia and an inability to regulate my own online behaviour.

I am interested in the repositioning of the word "addict", rather than accepting the model of the addict as an individual who suffers from a kind of moral failure, instead understanding more of a social model of addiction in which it is a normal response to the architecture of network culture. As Gerald Moore writes in his contribution to the collection *Are We All Addicts Now?*, recent research in neuroscience moves away from the disease model of addiction. It's not about genetic defects with

This Page: 485 / 773 Words - Are We All Addicts Now? Katriona Beales (2017).

176mm x 250mm: Digitally printed & Perfect bound, 100gsm G.F. Smith Accent Recycled Paper, Natural White, Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

the brain's reward or dopamine system, or even about the hijacking of this system by corrupting or toxic substances; instead a universal mechanism for experiential learning carrying with it forever the potential to get caught in a negative feedback loop. I'm going to quote Moore directly:

"capitalism is not just about the exploitation of pleasure, but also and moreover, a social machine for the manufacture of addiction, witting or otherwise; [...] while this first thesis is true of all capitalism, it is particularly true of its present, digital permutation, in which the ideology of all-out "disruption" combines with [...] techniques of cognitive consumerisms to create an industrial model based on the extraction of dopamine. Let us call this dopamining"

In the book *Addiction by Design* (2014) Natasha Dow Schull traces the way that every detail of the environment within casinos is controlled and regulated to maximise the gamblers' time on device. In a similar way, and often using the same understandings of behavioural psychology, online platforms and apps are designed to keep the user on device.

The algorithmic tailoring of content and data-farming enabling personalisation results in a sense of being intimately known by the machine while simultaneously creating a series of echo chambers in which our own biases are amplified.

Far from connecting, these new structures of disruption are isolating us within groups of similar-thinking individuals. Notifications and other gamification strategies such as collecting points or levels are commonplace. Neuromarketing techniques, like the S point, in which principles of scarcity are employed to stress consumers into making quick decisions (last three remaining, etc). A lot is built on the principle of variable reward from BF Skinner's research.

All of these different techniques combine to maximise the manufacture of desire within digital capitalism. Increasingly the new currency of cultural capital is the luxury of being disconnected. And still I can't stop using Instagram.

Postscript:

This essay was first presented as a talk by Katriona Beales as part of "Without you I'm nothing: a trilogy", organised by Nastja Sade Rönkkö during Nastja's "6 Months Without" residency at Somerset House in 2018.

This Page: 226/773 Words -
Are We All Addicts Now?
Katriona Beales (2017)

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This Page: Entering the Machine Zone, Interactive 3D moving image with motion sensor, audio, and suspended seat made from suicide prevention netting
Katriona Beales (2017)

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100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

NOW, I AM ON GARMENTS

Words and Images: XIE Mo
Translation: HE Ziqing

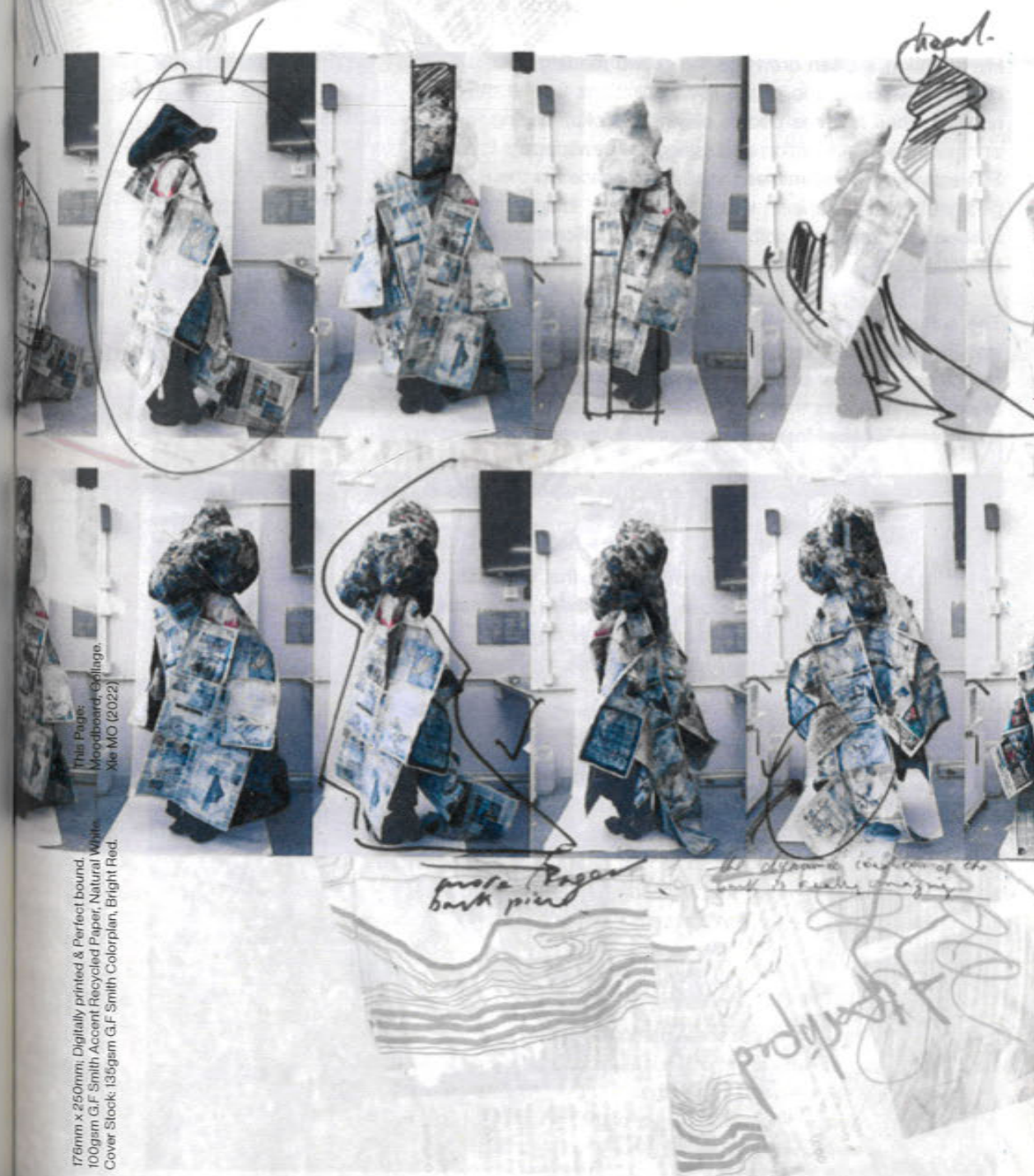
XIE Mo (b1997, referred to as "MO"), is a post-graduate student at London College of Fashion, majoring in womenswear. MO's aggressive, chaotic performativity stems from his love of experimental music, deconstruction and unsettling visions. MO's design philosophy is to challenge the possibilities of different materials and their design proportions, as well as to maximise the sense of artisanal traces. He is on a constant search to capture and explore the bewitching imperfection of unpredictable mistakes in the process of creation.

This is how MO responded to the theme of Saturation: "Information overload can be seen as a form of explosion, which is the side-product to technological development. Such as massive online advertisements, the 'big data analysis' according to browsing history, and pushing similar feeds through your preferences. People are usually fed by information instead of actively searching for it, which makes me feel overwhelmed.

"Also, human beings are unlike machines in that we do not have the capacity to filter all the junk information that we are fed. It always feels like we are being brainwashed, becoming

numb, and quietly eroded by these electronic screens.

"Subconsciously, the convenience of technology may make us forget the pain of being dominated and monitored by 'big data.'"



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Then we move on to talk about Now, I Am on Garments, MO's pre-collection masters project. He amplifies the presence of objects and spaces, emphasises the privacy of the reading spaces, and visualises the idea of de-anthropocentrism. To a certain extent, MO questions the proliferation of electronic screens today. This trend is not to deny the convenience that technology provides to people's lives but to consider whether there is an alternative relationship between technology and traditional craftsmanship, such as e-books and physical books.

His attention is often drawn to the crowd reading printed media on the tube, which is one of the key inspirations for the collection. He rejoices when he sees people playing Sudoku, reading newspapers or having silent interaction by passing the newspapers to each other. Subjectively, MO expresses the reading space on the tube through geometric relationships, which form the image basis for his subsequent creation of soft sculptures, a significant presence in MO's collection.

The soft sculptures are both conceptual prototypes and interactive installations used to verify the notion of "privacy". They are made from recycled newspaper and glue, retaining the original content. As carriers of words and images, they need to be explored. In an exhibition curated by Dr Nabil El-Nayal (course leader of MA Womenswear, London College of Fashion). MO found that even if he gave the audience enough hints about how to interact with the sculpture, they still approached the content in their own way.

In addition, MO observed many newspapers that were discarded in the tube or at the stations. He believes that these newspapers, as a medium of information transmission, are easily discarded by people. Perhaps, as people adapt to electronic devices, they gradually forget that print has value.

In the middle of this project, MO began collecting unused newspapers in tube stations everyday and using them as calico and pattern-making paper for creating garments, silhouettes and pattern-cutting. These rectangles made of newspapers are combined in different ways to become wearable garments such as pants, jackets, coats and more, forming an outcome that is not necessarily a practical choice. These prototypes are primarily an exploration and experimentation in rectangular cropping and are one of the sources of the multi-layered designs in his collection.

As far as MO is concerned, at some particular moment overthinking an object may distort the meaning of the images and words. Therefore he uses these reworked newspaper garments and sculptures intuitively to express his understanding of the privacy of the reading space.

Opposite:
Moodboard, Collage,
Xie MO (2022)

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TASIA SUGIYANTO

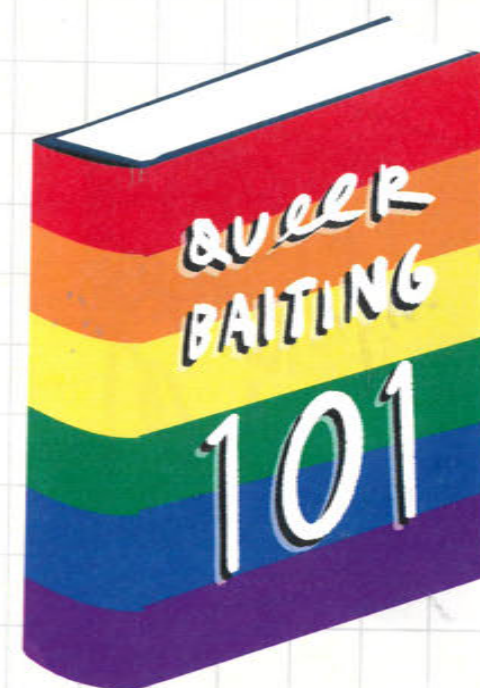
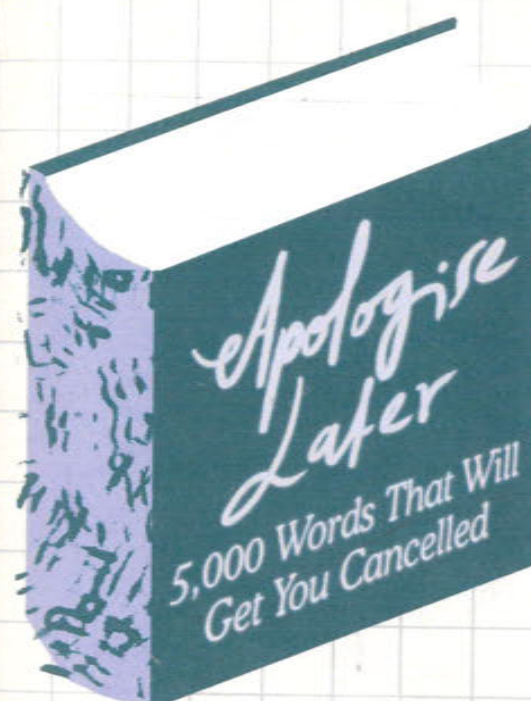
I'm a freelance designer and illustrator, currently studying on the MA Applied Imagination course at Central Saint Martins. My creative practices are many things but what ties them together is usually mundane, vulnerable, and satirical. This year's UQ theme taps into the zeitgeist, so when UQ approached me to respond, I was sold. I decided to make two reading lists of imaginary books. One list is about grabbing people's attention; the other redirects our attention to ourselves. Both are aimed at people who are inherently devoted to Internet culture. As the Nobel Prize-winning economist Herbert A Simon wrote as long ago as 1971, "a wealth of information creates a poverty of attention".

Opposite:
Algorithm Kink, Digital Illustration,
Tasia Sugiyanto (2022)

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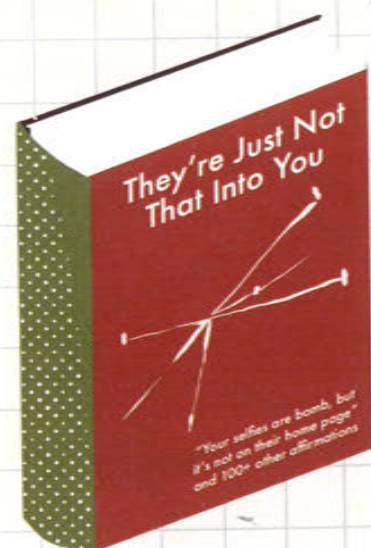
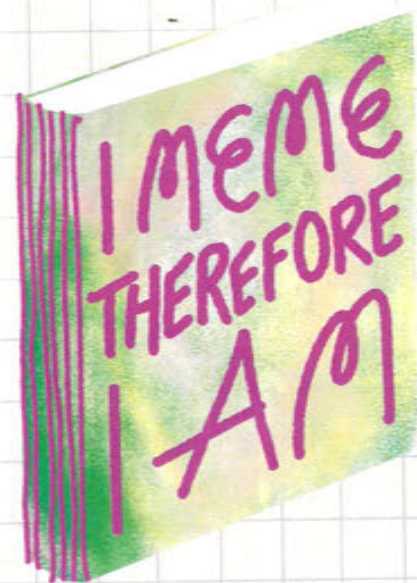
ALGORITHM KINK

2k22 reading list



REALITY CHECK

2k22 reading list



This Page:
Reality Check, Digital Illustration,
Tasia Sugiyanto (2022)

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SEARCH

NOTICES

寻人启事

Words: sea (HAI Zhexin)
Translation: XUE Yiwu

我要找到一个人

他的眉
是重庆山头
常年缥缈缭绕
锁起的雾

他的眼中
淋漓着
十月苏联
漫无止歇的冰雨

他的内心
是基拉韦厄里
永不熄灭的大火
燃烧 奔腾 怒吼

他举手投足
是曼妙的昙花
蓄谋已久的风华

但赞美只是枷锁
他谢绝枷锁
欢愉只是赏赐
他不接受赏赐!

世上唯一
令他循规蹈矩的
即是浪漫

他掌管着
更迭权力的钥匙
不肯拨乱

他身披坚甲
终年在追逐的路上梦
是他独特的柔软

忧郁
才能治好他
向往平淡的贪婪

沿着无数人
痛苦的泪痕
摘下
名为傲慢的花瓣

推开压迫着
西西弗斯的巨石

为他戴上自由的王冠!

他不轻易说话
吐露的
必是永恒的信仰

动人的
并非是他言语间的旋律
而是
已被证实的神迹

他只对万物忠诚
拒绝子民供奉
神话在他脚下失衡

他日夜叩拜着
轮回的时间
与晨露的再现

希望太阳有灵
拖慢洪水的步伐
又劝说秋天的雨
搬家到夏季

祈祷他的大地
在丰收的季节里
不要身着褴褛

世界留给他的意义
是他不会死去
他登上的
是虚无殿堂的王座
只欢迎
自我解放的灵魂

他是人
千千万万人

2021.8.9, 内蒙古

This Page:
Search Notices, Poem, (Original)
sea (2022)

175mm x 250mm; Digitally printed & Perfect bound.
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Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

I want to find someone

his eyebrows
like the top of Chongqing Mountain
A perennial, haunted,
immovable fog

the endless icy rain
of the soviet October
streaming
from his eyes

his heart
is Kilauea
the fire that never goes out
burning, running, roaring

every gesture he makes
is a graceful ephemera
a considered elegance

but praise is only a yoke
that he declines
pleasure is just a reward
he does not accept rewards!

the only thing in the world
to make him behave
is romance

he is in charge
he has the key to take power
but he is unwilling to disturb

he wears armour
on the road of always chasing the dream
that is his unique softness

his greedy yearning for an idle life
makes
him melancholy

following the tracks of
countless people's painful tears
while he tears away
the petals of arrogance

he pushes away the oppression
which is the boulder of Sisyphus

and puts on the crown of freedom!

he doesn't talk easily
what he confides
must be the eternal faith

what is touching is
not the melody between his words
but the
proven miracle that he achieves

rejecting the worship of his followers
he is only loyal to things
the myth is unmasked

he prostrates himself day and night
praying for reincarnation
and the reappearance of the morning mist

hoping the sun will
slow down the flood
he will persuade the autumn rain
to move to summer

he prays to his earth
that the harvest season
will not be dressed in rags

the meaning of the world to him
is that he won't die
he ascends to the throne
of the temple of the void
which only welcomes
self-liberated souls

he is human
one of many thousands

August 9 2021, Inner Mongolia

This Page:
Search Notices, Poem, (Translation)
sea (2022)

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MISSING PERSON

Words and Images: GUO Dumo

Missing Person (2022) is a series of digital works inspired by the British painter Euan Uglow, who works with geometrical precision of composition. In his figurative paintings, the nudes are always separated and intact, at a remove from everyday habits of observation. The disjunction between what we bring from lived experience and the paintings draws attention to the sense in which they present themselves as artefacts. A person becomes "a thing apart". The figure is secured in the painting with a laborious measuring process, which signifies a net Uglow uses to catch appearances. In the time-consuming and repeated reassurance of the model's presence, he leads us to find the person's unpredictability and how marks left on the canvas help us to see everything at a glance. However, it is only through control that the presence can be seen as a whole.^[1]

The control we experienced since the pandemic has been brought to a new extreme. In specific directions, human intercourse had advanced enormously. Information technology enables the compression of our social space and conscious time, dramatically decreasing the cost of building new connections and transmitting a message to broad audiences. However, sociological and organisational science study of propinquity theory shows that people can only build weak ties offline, in an intimate physical environment.

Weak ties are essential. They are the social

capital of individuals. Without those ties, we become flat, naked, valuable and contentless. Without those ties to surround and protect us, we are just empty shells online, no matter what we look like. Although we can build relationships with others online as a collective and with ourselves by being alone, we lack the observation of and interaction with our close surroundings.

Quarantine put people at home and destroyed the weak ties built at work and school; those ties' formation has been permanently changed after people started to work remotely. Those relationships will not be simply repaired after quarantine. New habits have formed since the changes in the spatio-temporal dynamics of the network society.

Take beauty as an example. In base reality, we value liveness as beauty, the sunrise, the sunset, the smile, the love... things that are spontaneous and dynamic to bear some essence of life. In the digital world, human figures appear in many situations, the measure of space. Those figures are placed in a designed environment to add believability. Beauty is perfection, not as a result but as a process. It is about the idea that things will always have a chance to look better through adjustment and updates. It is a feeling of loss and insufficiency that the previous measurement will be replaced by the newer ones, and we are always trying to keep up with the stream. Rather than imagine a timeless world of connection and multiple

This Page: 470/566 Words -
Missing Person, Text
GUO Dumo (2022)

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This Page: 470/566 Words -
Missing Person, Digital Artwork
GUO Dumo (2022)

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paths, the stream presents us with a single, time-ordered approach with our experience at the centre. But you don't experience the stream by walking around it and looking at it or following it to its end. You jump in and let it flow past. You feel the force of it hit you as things float by. In this stream, we are all marked at the moment and remarked at the next moment. We are here, but we are all missing.

Missing here, also, not as a result but as a process. It is an act of hiding from control.

It is a choice... 🍌

^[1] Martin Golding, Euan Uglow Whitechapel Art Gallery (1989), pp9-26.

NORTHERN FAIRY TALE

北方童话

Words: Heloise (CHU Wenlu)
Translation: XUE Yiwu

大雪落下的时候，北方才会复活。
北方睁开眼，睫毛上的霜
扫在你穿了七年的棉袄上。
你说你有一颗花种，
一直藏在衣袖里
你要在一个摇摇晃晃的午夜
骑车前往河面，找到它
找到冰与水的交界，为我出嫁那年
提前种一朵玫瑰。
载我回家的时候，你一手拿烟。
你的烟嘴，和我的书包
是世上仅剩的蓝色。
黑白的旧日楼像个悲伤的父亲，坍塌身体
一直咳嗽。
你伸长手臂，
问我电线悬在头顶，在夕阳下像不像
是伸向空中的道路。
我说那我要脱掉厚衣服
沿路走走，直到落日把我融化。
化成铁水从天而降，滚烫地
流向你的大河。
而你一定会
打扮得像个幸福的父亲，
用旧棉花和烟灰，填补你的皱纹
在我出嫁那天
手持玫瑰找到我，
带
一场雪，来把我复活。
天黑之前，这是你唯一讲过的童话。
天亮之后，这是我唯一相信的童话。

This Page:
Northern Fairy Tale, Poem (Original)
Heloise (2022)

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When the snow falls, the North will come back to life.
The North sheds the frost on its eyelashes,
And swipes it on the padded jacket you've been wearing for seven years.
You say you have a flower seed,
always hidden in the sleeves
You're departing on a rickety midnight
Riding to the river and finding it
Finding the junction of ice and water,
Planting a rose ahead of time till the year I got married
When you took me home, you had a cigarette in one hand,
your cigarette holder and my bag in the other
They were the only blue left in the world.
Black and white old building like a sombre father, his collapsed body
kept coughing.
You stretch your arms,
Ask me if the wires hang overhead, does it look like
a road that stretches into the air in the sunset
I said then I have to take off my thick clothes
Walk along the road until the sunset melts me.
It turns into molten iron and falls from the sky, burning,
flowing to your great river.
And you will
dressed up like a happy father,
fill your wrinkles with old cotton and soot
on my wedding day
Holding a rose and come to me,
bring snow,
and bring me back to life.
Before dusk, it was the only fairy tale you ever told.
After dawn, this is the only fairy tale I believe in.

This Page:
Northern Fairy Tale, Poem (Translation)
Heloise (2022)

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XTP XTP 欣欣

Words: Heloise (CHU Wenlu)
Translation: XUE Yiwu

Opposite:
Xinxin, Poem, (Original)
Heloise (2022)

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欣欣，我有点想你。
你是不认得我的，但是
我想给你织一顶帽子，用铃兰
海藻，金雀花或者
松鼠的尾巴。
在漫长的春天，折下蔷薇花刺当针
过了夏天，让寒潮把我劝回，
我去跋山涉水，然后
在你剪短发的那天给你戴上。
欣欣，我没法梦到你。
春天是多梦的，睡眠很轻
所以我梦见鸵鸟、绵羊、城堡、河床
梦见即将远行的慢车，还有
一些人潮汹涌。
梦里我穿着穿旧的衣裳，意识到
我只能在醒的时候去想你。
去想你，去悬在雾一般懵懂的一无所知，但温暖的湖面
欣欣，我不常写诗了。
我要写的东西它不属于我
而是像苔藓
一样
寄生着我的骨头，日复一日
日复一日被水滴穿
被风肢解
变成白噪音，
沙沙作响，
在每一个梦里使我听见。

欣欣，这并不使我恐惧
你知道的，也不会令人悲哀。
起风的傍晚我会压低帽檐，戴上耳机
走过每天都走的
那条有医院、画廊和幼儿园的路
不做学生、写手、同事、朋友
不做女儿，
不做爱人
只触碰风，就好像
触碰许多迎面而来的借口
欣欣，我不想承认
我为你画像，把你当成隐喻
像是一个音符，承载千万小节的
思念、遗忘、执着、悔改，还有
赞美和喧哗，怀缅与咏叹。
然后把它穿凿成船，借岛上的风
宁静地把自己送向对岸
海浪既封锁我，也成全我。
欣欣，我还没写完
但天已经晚了
四五月的时间太迫急，我无法
点一根长明的蜡烛
悄悄把苔藓剥下来，
，织进帽子里。
担心织一半留一半，会变成未寄的信
像旧时未嫁的少女，罗裙步摇
死在秋千上
欣欣，我是爱你的。
爱你的声音、语气、皮肤纹理，
你虚构的画像，隐喻的诗眼，以及
变成船的那片渡海的音符。
等我我到罗盘，就去学习游泳
你生活的土地允许我重生一百次

Xinxin, I miss you a little bit.
 you don't know me, but
 I want to knit you a hat with lily of the valley
 seaweed, gorse or
 squirrel tail.
 In the long spring, fold the rose thorns for needles
 After summer, let the cold wave persuade me back,
 I went to trek the mountains and waters, and then
 Put it on you the day you cut your hair short.
 Xinxin, I can't dream of you.
 Spring is dreamy, sleep is light
 So I dream of ostriches, sheep, castles, riverbeds
 Dreaming of a slow train that is about to travel far, and
 Some crowds.
 In my dream I was wearing old clothes and realised
 I can only think of you when I wake up.
 To think of you, to hang in the foggy,
 Ignorant but warm lake
 Xinxin, I don't write poetry very often.
 I want to write something that doesn't belong to me
 but like moss
 Like
 Parasites on my bones, day after day
 pierced by water droplets day after day
 dismembered by the wind
 becomes white noise,
 rustling,
 Hear me in every dream.

This Page:
 Xinxin, Poem. (Translation)
 Heloise (2022)

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Xinxin, that doesn't frighten me
 You know, it's not sad either.
 On windy evenings, I'll lower the brim of my hat and put on my earphones
 walking
 The old road with hospitals, galleries and kindergartens
 Not as a student, writer, colleague, friend
 Not as a daughter,
 Not lover
 Just touch the wind, as if
 touch many oncoming excuses
 Xinxin, I don't want to admit it
 I make a portrait for you, take you as a metaphor
 It's like using a single note, carrying thousands of bars
 Missing, forgetting, clinging, repenting, and
 Praise and noise, nostalgia and chant.
 Then cut it into a boat and borrow the wind from the island
 Serenely send yourself to the other side
 The waves both block me and fulfil me.
 Xinxin, I haven't finished it yet
 But it's already dark outside
 April and May are too urgent for me to
 Light an ever-bright candle
 Peeling off the moss quietly,
 woven into the hat.
 Worrying about knitting half and leaving half, it will become an unsent letter
 Like an unmarried girl in the old days, she walked in her skirt
 dead on a swing
 Xinxin, I love you.
 Love your voice, your tone, texture of your skin,
 your fictional portraits, metaphorical poetic eyes, and
 The note that becomes the ship that crosses the sea.
 When I get to the compass, I will learn to swim
 The land you live in allows me to be reborn a hundred times

HOME

Words and Images: HE Ziqing

HE Ziqing (b1998) is a postgraduate student on MA Culture, Criticism and Curation at Central Saint Martins. Currently, she is a contemporary artist and curator residing in London.

With the explosive growth of information, we experience an imbalance between the amount of information received by the brain and our capability of processing it. This results in an overload.

We feel stressed as a result of being unable to escape from this state. Nevertheless, once we decide to relieve stress by using social media or browsing the Internet, we experience even more overload.

This installation is an abstract symbolisation of a human figure obscured by various pieces of information, leaving only fragmented memories. The fragments hurt our bodies and make us lose ourselves. What do we do in this information overload era?



176mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F Smith Colorplan, Bright Red.

Opposite:
Home, 100x45cm, Mixed Media.
HE Ziqing (2019)



MY SOCIAL ANXIETY STORIES

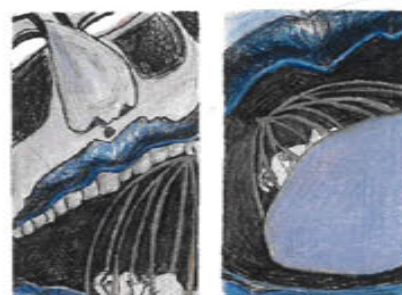
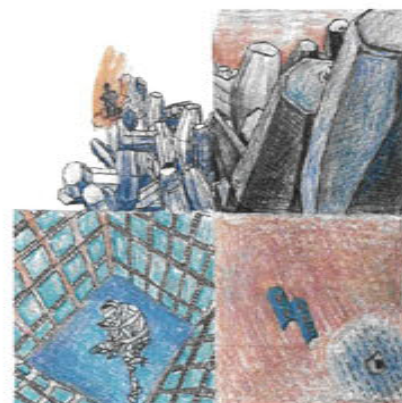
Words and Images: LI Yanying (2019)
Interview and Translation: HE Ziqing

"My profession is a business partnership that I started with friends."
"I can't even walk into a room full of people, let alone talk to them."
"Talking to authority is terrifying."
"Most of the time my mind wishes I was already late or that I skipped the meeting."
"The taking of pictures is stilted and full of awkward silences."



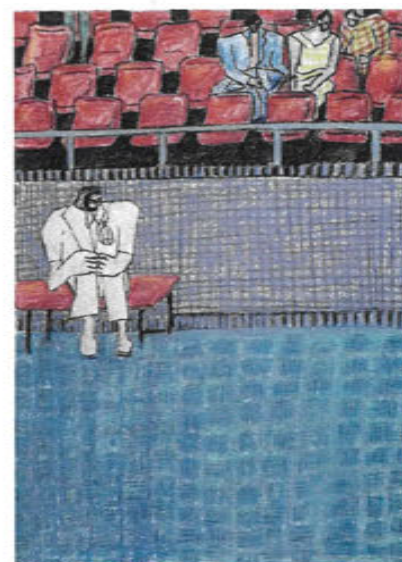
176mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

This Page: "I tried to change, because it's easy to feel lonely." Illustrations, ColourPencil.
LI Yanying (2019)



This Page:
My Social Anxiety Stories, Illustrations, ColourPencil.
LI Yanying (2019)

176mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.



"I do trading business."
"I'm not very good with people. Social anxiety doesn't just ruin my life. It stops me from living it, at all."
"I can't speak up because I'm always fighting battles in my head."
"Every one of them has no big changes."

"I'm a bookstore clerk."
"Remember that quiet kid in your class?"
"The one that is always sitting back and never raises their hand?"
"Yes, that's me."

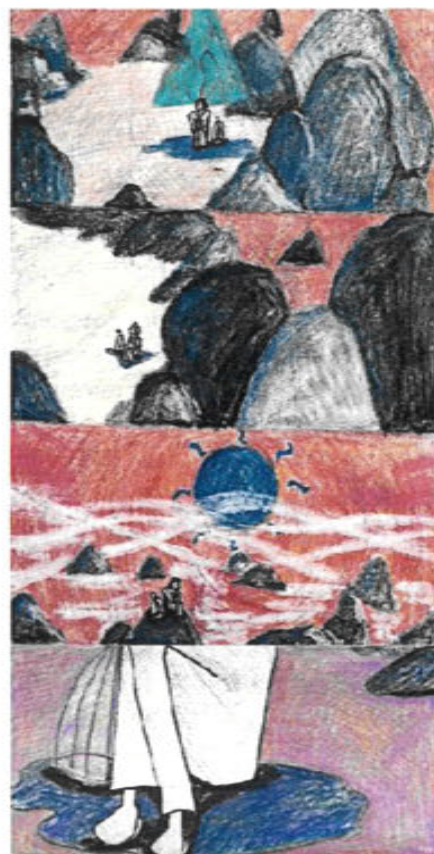
"I'm an interior decorator."
"Everything I do has got to be perfect because if I make a mistake, people remember, judge it and laugh."
"My world is black and white."
"Before I left the house, I was lying on the bed, wearing my clothes, thinking about how people behave."
"Each time, I knew I couldn't stay there, but I didn't know how to leave."

"I'm a student."

"I tried to change because it's easy to feel lonely."

"Everything you take for granted is a nervous challenge for me."

"When it was over, I was sweating, blushing, my voice was shaking and my mind was blank."



This Page:
My Social Anxiety Stories, Illustrations, Colour Pencil,
LI Yanying (2019)

175mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

"I'm a designer."

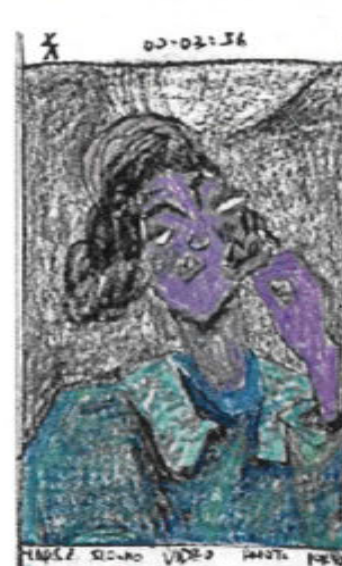
"Art allows me to express my feelings in words and pictures,
and nobody judges your personal life that way."

"I have no idea how to make small talk."

"So I practise for an hour in front of the mirror
before ordering a cup of coffee."

"You build up your confidence, do your best, and then collapse."

"Every time you lose a part of yourself, you know it won't come back."



This Page: "So I practice for an hour in front
of the mirror before ordering a cup of coffee," Illustrations, Colour Pencil,
LI Yanying (2019)

175mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

GROWING NATURALLY

Words: HE Ziqing, Images: ZHANG Xingyong

ZHANG Xingyong (b1995) is the man in the street, working and living in Chengdu, China. He believes that the current saturation of the social Internet is something that he cannot change or is unwilling to change. He also believes that he can use this fact of social flooding to explore how much this trend will affect him.

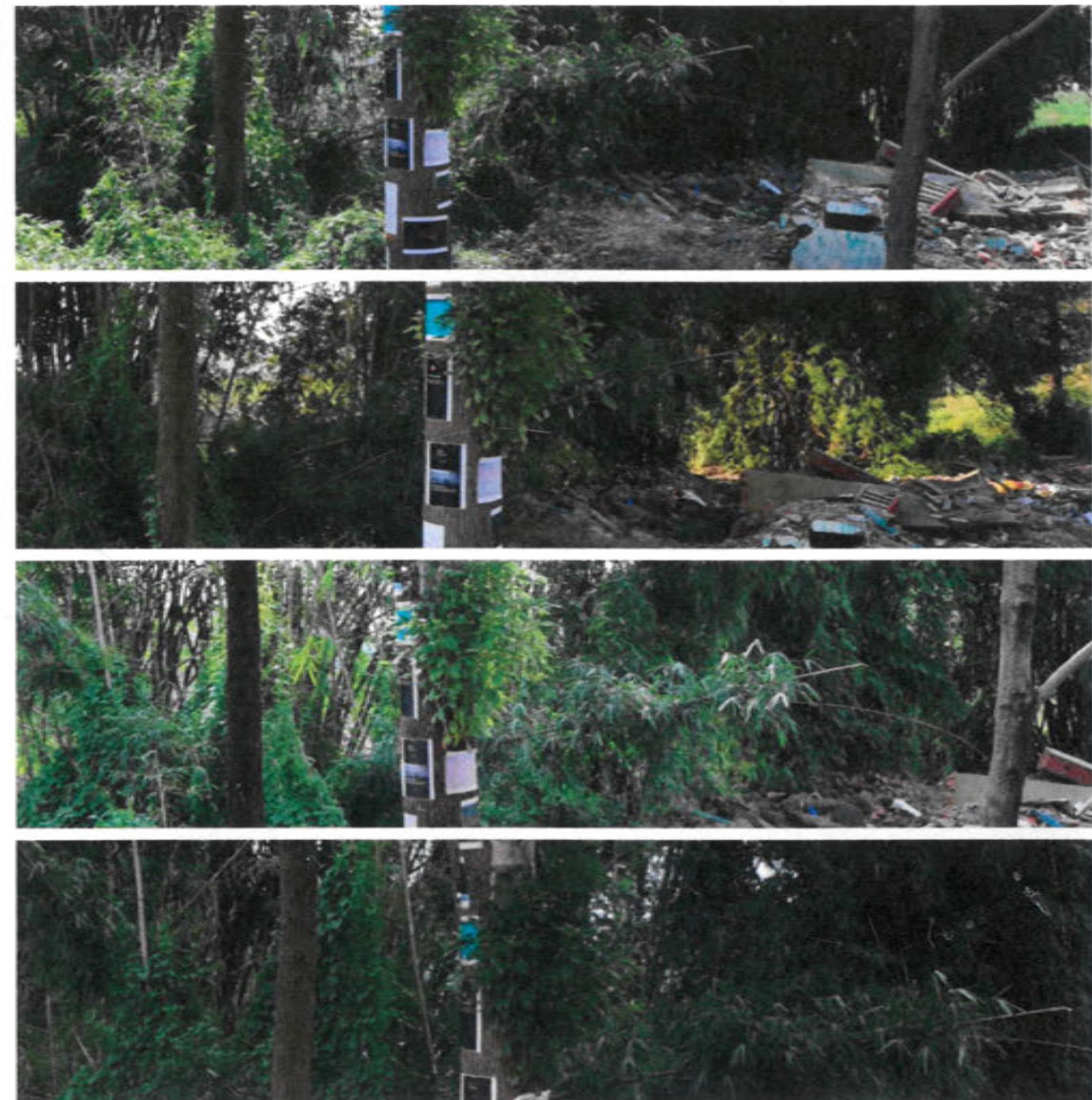
Zhang is particularly interested in land art. In the contemporary world, information online is heavily censored and filtered. Zhang prints out the page "404 not found" on A4 sheets and sticks them onto the surface of a growing tree. The artist documents the change of the paper and the tree for a 30-day period: the tree grows naturally and the paper gradually dissolves and merges into the bark of the tree.



Opposite:
Growing Naturally, Photograph:
ZHANG Xingyong (2020)

175mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F Smith Colorplan, Bright Red.





MONSTERS

Words: HE Ziqing and PAN Wenjie, Images: PAN Wenjie

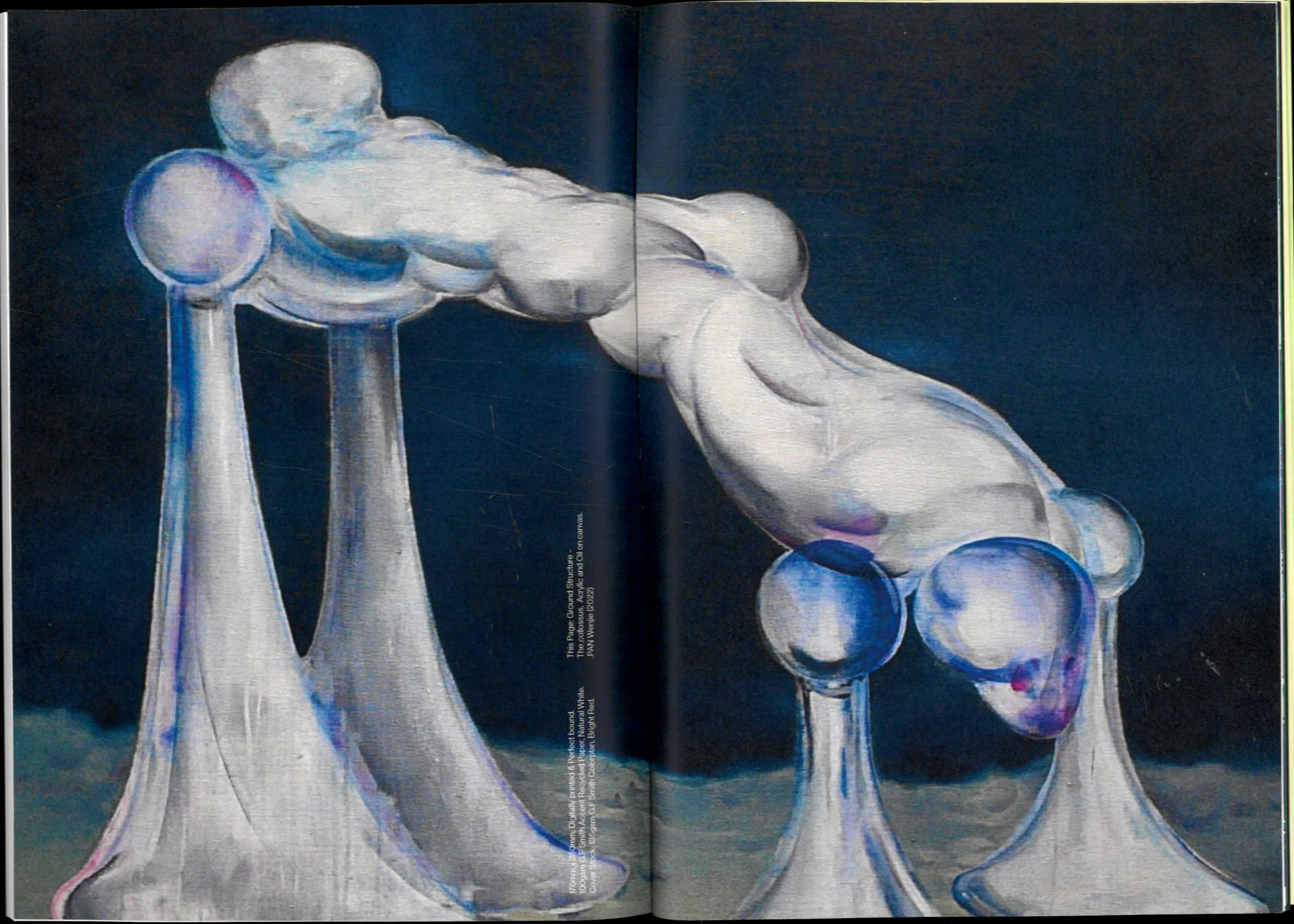
PAN Wenjie (b1997) is a contemporary artist working and living in London. PAN graduated in fine art at Camberwell College of Arts. The artist responds to the theme of information overload in the following way: "Information and individuals are in a symbiotic relationship. Society creates information constantly, and the flood of information continues to devour human thinking and senses and discipline the brain. When we try to use the medium to convey information to extend our consciousness, the meaning can be swallowed and distorted due to the blockage of the body."

PAN Wenjie's recent work focusses on interpreting and advancing the concept of "Monsters". In the conceptual sense, the "Monsters" bred in each era constantly shake and challenge the rational order. At the same time, they are ways to open up the origin of life and re-understand society. In practice, PAN is on the canvas for the main body, starting from the design main body image and then promoting it in the act of painting with the rebellious spirit of the "Monsters".

Opposite: Ground Structure-
The sucking action, Acrylic on Canvas,
PAN Wenjie (2022)

176mm x 250mm; Digitally printed & Perfect bound,
100gsm G.F Smith Accent Recycled Paper, Natural White,
Cover Stock: 135gsm G.F Smith Colorplan, Bright Red.





This Page: Ground Structure -
Two colossus, Acrylic and Oil on canvas.
PAN Wenjie (2022)

176mm x 250mm, Digitally printed & Perfect bound.
100gsm G.F. Smith/Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

OFFSPRING

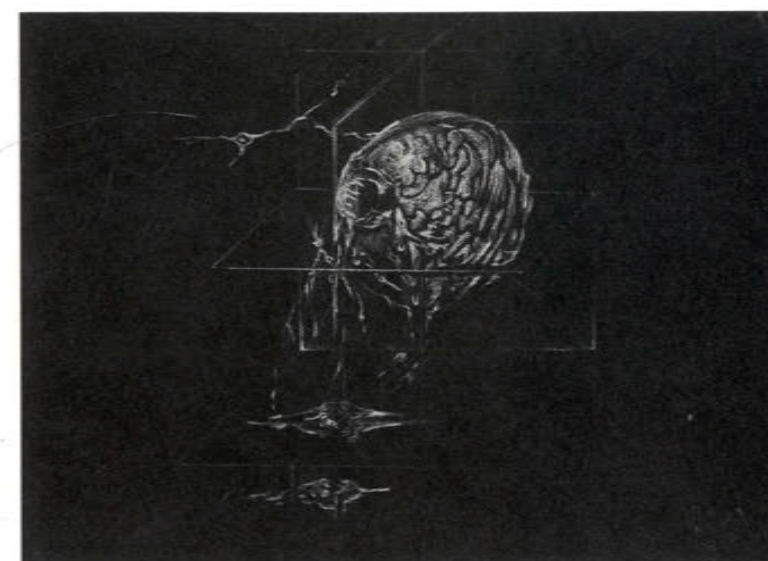
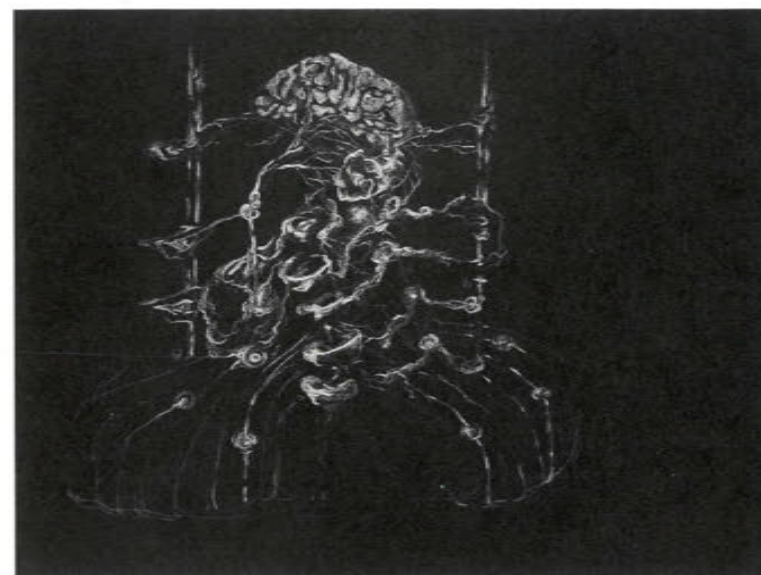
Words and Images: CHEN Jiarong

Blue cubes overlap forming a Fibonacci Sequence Golden Ratio and bacteriophage-like shapes. Combined with the embryo, the narrow blue cube creates an uncertain narrative associated with inner anxieties and fears. The interconnection between reality and fiction blurs the distinction between mind and body. The pelvic bones are shaped like blue flowers, symbolising growth and nourishment. The environment, gene modification and viruses can cause silent changes in evolution.



This Page:
Offspring, 90 x 120 cm, Oil on canvas,
CHEN Jiarong (2021)

176mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.



This Page:
Offspring, 29.7 x 21 cm, Oil on canvas. (Both)
CHEN Jiarong (2021)

176mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

CHINESE-ENGLISH HYBRID LANGUAGE

Images: Liao Geyu Greece, Interviewed by: LEI Jingyan

What is your original intention in creating this series of art works?

My initial interest was English slang. The word "butterfingers" actually inspires me a lot as the direct translation is quite different from how people use it. So I did some research about it. But eventually I found it confuses me as a non-English native speaker. Then I began to think that I should explore more in my own Chinese language, Mandarin, as it has a very long history and I'm more than happy to show my own culture in my work.

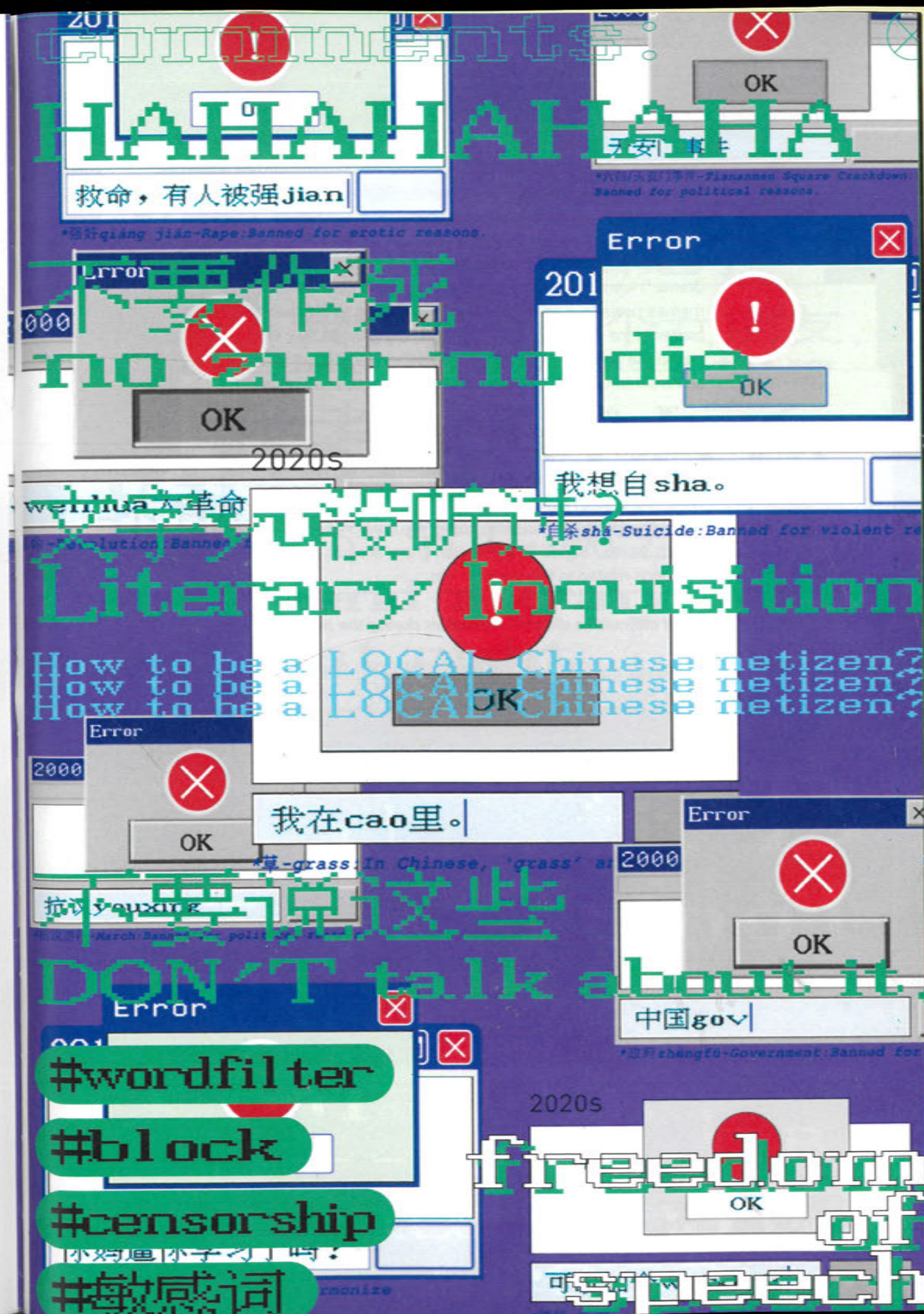
I read a critical article about the contemporary Chinese language, "Chinese language is dead". The writer directly pointed out that contemporary Chinese lacks creativity because of the popularity of some Internet vocabularies and grammars which sound younger without much deep meaning and are used by young generations. Young people would use this kind of language in their daily conversation for convenience and fashion without realising their mind and thinking are restricted by this behaviour. The word "牛B" is a good example of this phenomenon. The meaning of this Chinese hybrid vocabulary is "awesome". It could be used in any situation. You may also find this word in my work. On the other hand, since there are too many censored words on the Chinese Internet, people have to use some substitute words to represent the meanings of those forbidden words.

Could you please also explain the work you've done?

Yes of course. The first poster is about the Internet restriction of sensitive words in China. The message cannot be sent out due to the censorship. So people need to think of another way of typing – eg, Chinese Pinyin or English – which deliver the same meaning. Thus, it stimulates the birth of a Chinese web language.

Opposite:
Digital Poster 1/3.
Liao Geyu Greece (2022)

176mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.



The second poster is about the daily use of Chinese web language. The word “牛B” – the most common reply in Chinese people’s conversations. As I mentioned before, it represents the meaning of “awesome” and is easy to use in different situations.

For the third poster, the characters are people from a well-known 1990s drama “Huan Zhu Ge Ge” but the lines in the play are widely used for memes nowadays as people find it interesting to put the dialogue into present time. The left part is the original line in the play while the right part is the spoof lines that have been changed by netizens, especially some sentences with a combination of Chinese and English.

What materials do you use for your work?

All of them are made by computer. The colours that I use are from the Windows system including the dialogue forms on the last poster. The bright green subtitles on each poster are the comments I received from friends which I added to the poster. There are gifs and memes as well as videos related to this topic.

What difficulties did you encounter during the process?

This is my graduate assignment, and it was exhibited in my graduate show. However, I found it difficult to explain my work to non-Chinese speakers as the words I used in my posters require a strong understanding of the Chinese language. The non-Chinese speaker who has lived in China might find a bit easier to understand. I also tried to put my work online to some Chinese language learning communities to help more people learn about popular Chinese Internet buzzwords.

Since there are a lot of words in your poster, I get the impression of information overload.

I consider that information overload has two sides. In my opinion, information overload is not necessarily a bad thing, and it stimulates us to be more creative in language. Everyone should express their own opinions instead of everyone holding the same opinion. Take my work for example: the commonly used Chinese-English hybrid word “牛B”, if everyone use this simple word to reply, would it stop people from thinking and creating new words?

On the other hand, it leads people to passively accept excessive information and push its spread. When the reaction of the human brain can’t keep up with the update speed of information, sometimes it will stop thinking and simply accept it. Just like when we open too many tabs on the computer and the computer stops working. Thanks to the fast speed of the Internet, the flow of information sometimes makes people stop thinking.

Video: Liao Geyu Greece



Opposite:
Digital Poster 1/3
Liao Geyu Greece (2022)

176mm x 250mm; Digitally printed & Perfect bound.
100gsm G.F. Smith Accent Recycled Paper, Natural White.
Cover Stock: 135gsm G.F. Smith Colorplan, Bright Red.

comments:

牛B
Cool

我朋友马基捕了

爱死我
3 save

皇马拿欧冠冠军了

我室友得新冠了

我邻居有五个女朋友

My NBHD has five

我考上UAL了

HAHAHAHAHA

我朋友爷爷昨晚去世了

My friend's grandpa

died last night

HOW to reply perfunctory but POLITE?
HOW to reply perfunctory but POLITE?
HOW to reply perfunctory but POLITE?

笑cry
hahahaha

牛B
Cool

#chattingskill

#boring

#fatten

#机械回复

automated

response

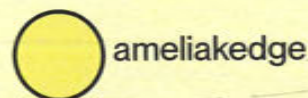
In-house printing limits the carbon footprint of the journal, and made us pay close attention to the quantity of prints and waste materials. We purchased our paper from London-based supplier GF Smith, and made an effort to choose papers which generated the least amount of environmental damage.

HELOISE

lindsay3646@gmail.com

Heloise is a contemporary writer and poet living and working in Shanghai, China. Her style of writing is extremely romantic and sentimental, revealing the tender, fervent and earnest feeling from her heart and soul.

PAGE 097



ameliakedge

PAGE 038



321 likes

amelia kedge contact: ameliakedge@hotmail.co.uk

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PAGE 065

ZHANG Xingyong

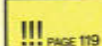
PAGE 109

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sea

PAGES 072 / 092

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LIAO Geyu Greece

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Oil on Canvas

YU Qing

PAGES 064 / 077

A Poetry Experimenter

"A person who truly believes in Chinese and has a sincere heart."

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Video, Installation and Performance

PAGE 052



Jenny Brewer

PAGE 046 It's Nice That

(+.+) & <*_*>

Sulki and Min

@sulki_and_min
hello@sulki-min.com



PAGE 020

The tenth issue of Unknown Quantities evolves from the legacies of previous issues. The idea of returning to tangible publications from e-book has been a topic of discussion since the very first issue. A decade has passed and UQ retains the format of a paper journal, with the touch of physical paper and ink. To mark this significant anniversary, we investigate the sense of conflict and overload within the theme of "Saturation". How can we explore the sense of the digital world within the format of a physical publication? UQ8 [Re-Think, Re-Act, Re-Start] has inspired us with its saturated colour scheme and text-box layout. UQ10 develops the idea further by exploring the overwhelming aspects of the contemporary digital world.

We are grateful to Central Saint Martins MA Culture, Criticism and Curation and MA Graphic Communication Design for providing us with a platform for realising our visions, which can be captured in a physical publication and kept on a shelf instead of a cloud drive. We are thankful to the 28 contributors who provide us with thought-provoking works that manifest a common struggle of our generation. We are also thankful to our tutors and peers for giving us support and teamwork. Unknown Quantities 10 [Saturation] is a collaboration of love and friendship, which we sincerely appreciated as a part of our journey.

Unknown Quantities is an experimental print publication. A collaborative effort of MA Culture, Criticism, and Curation & MA Graphic Communication Design

Edited and designed by:

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Ella Krispel
LEI Jingyan
Rosie Mell
David Morrison
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XUE Yiwen

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Nick Kimberley
Anna Nikolova

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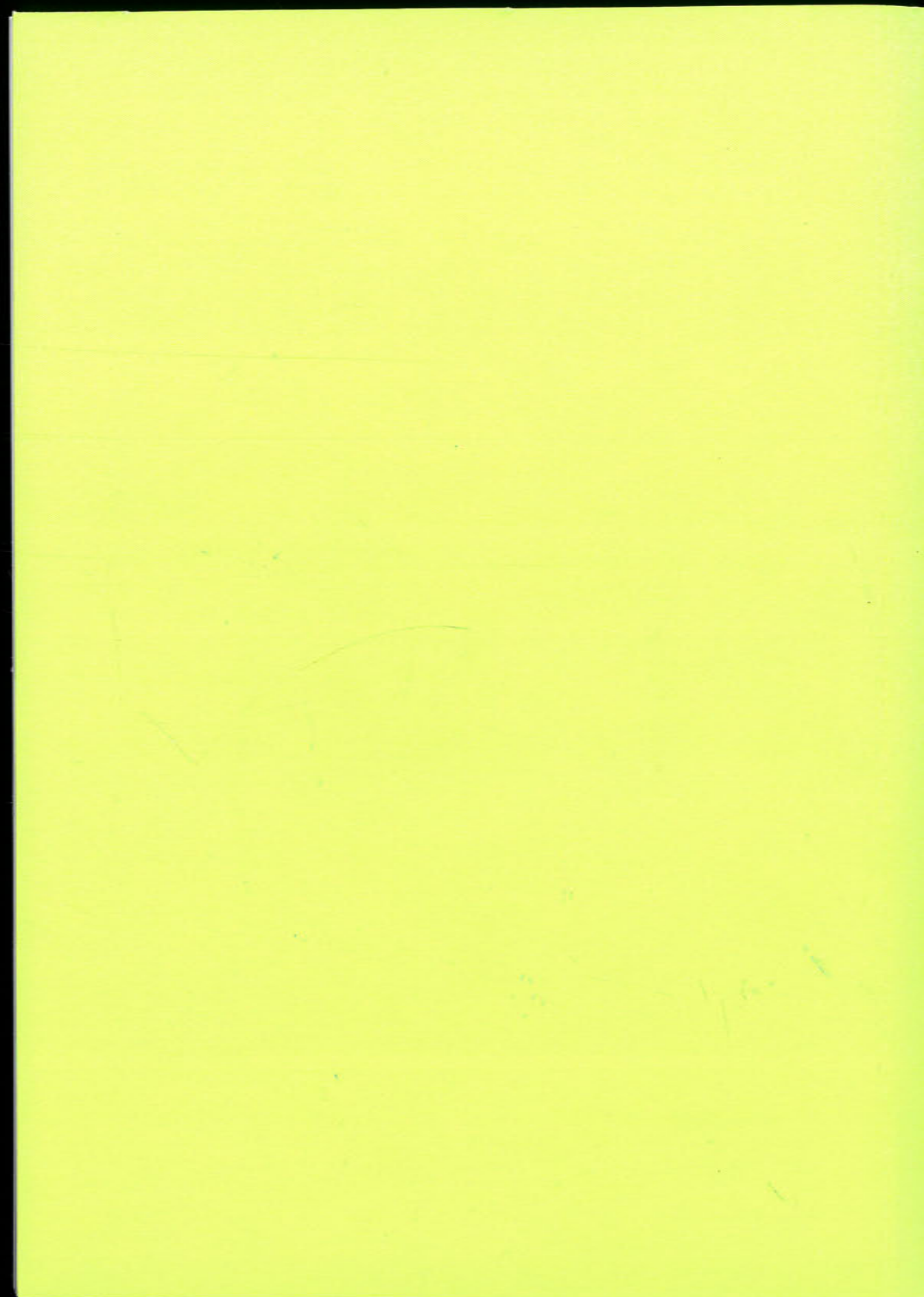
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HAHAHA

天安門事件-Tiananmen
Banned for political reasons.

201

Error

no die

我想自sha。

自杀sha-Suicide: Banned

UQ10 SATURATION



4

Small text and graphics on the right side of the page, including a large '4' and various small, illegible text fragments.

我力力
工作!
女人,
no
opria
se
deni
KR
pleas
bubb
nee
trak
nd
ent
ti
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ear
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or
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or
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