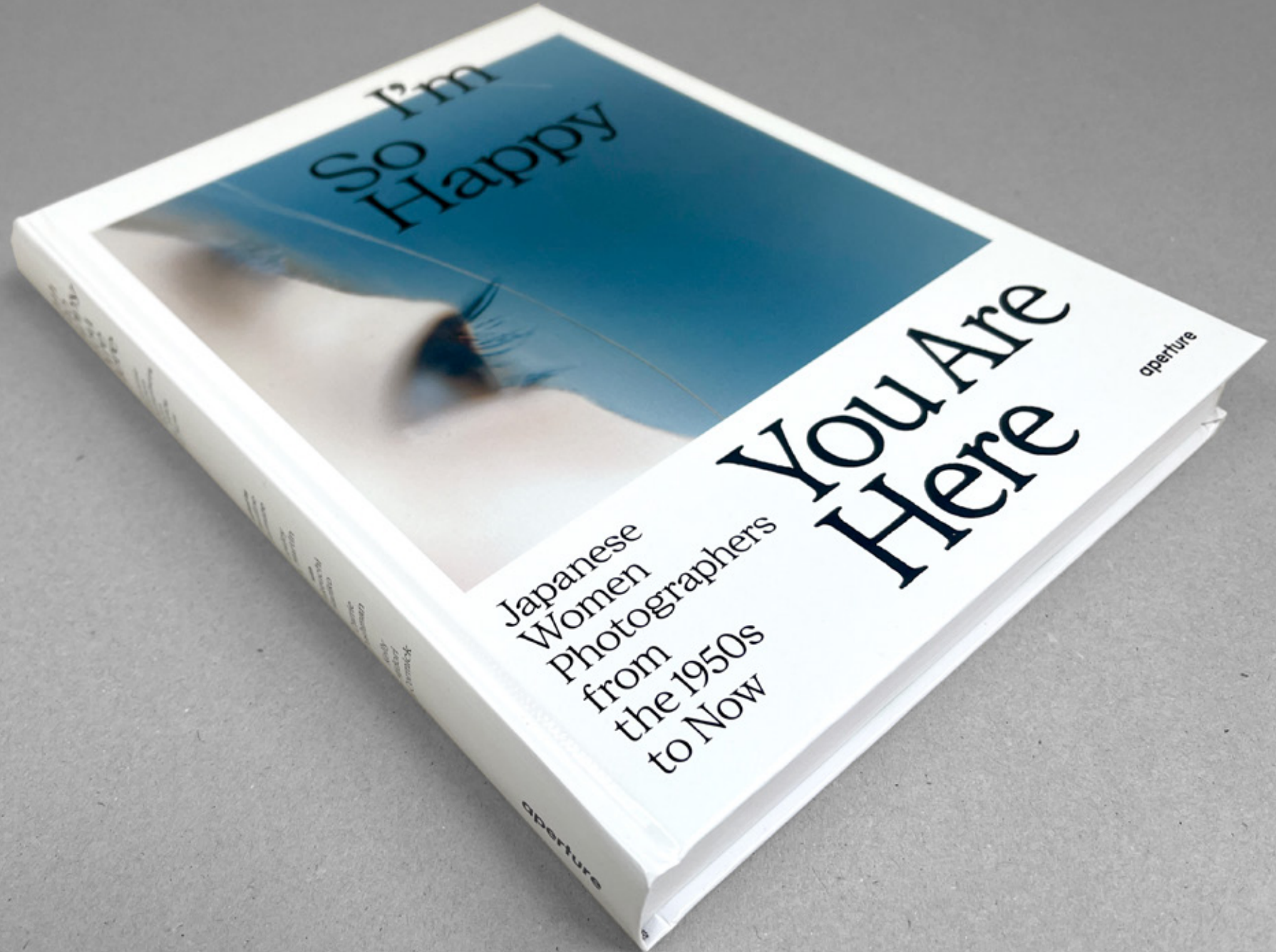


AYUMI HIGUCHI – PORTFOLIO

1.	I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now	book design Aperture (US) exhibition design, curation Enter Enter (NL) curation T3 Photo Festival Tokyo (JP)	2024 2025 2025
2.	WHAT THEY SAW: Historical Photobooks by Women, 1843–1999	book design 10x10 Photobooks (US) exhibition design, curation Enter Enter (NL)	2021 2022
3.	Foam Magazine #48–66 #66: Missing Mirror #64: Extremes #59: Histories #57: In Limbo #53: Adorned	magazine art direction: Hamid Sallali Foam (NL)	2017–2024
4.	Exhibitions Curated by Anne Ruygt RE/SISTERS: A Lens on Gender and Ecology Mediations: Susan Meiselas My Japan: Issei Suda	exhibition graphics FOMU Antwerp (BE) exhibition graphics FOMU Antwerp (BE) exhibition graphics FOMU Antwerp (BE) book design Fw:Books (NL)	2024 2023 2021 2021
5.	Idea Books catalogue	book design IDEA BOOKS (NL)	2025–
6.	Constant Bloom – Lucas Foglia	book design Nazraeli Press (US)	2025
7.	In Pieces	book design Growing Pains (NL)	2023
8.	Collaboration with Nina Glockner Note Bodies, Move Scores Portrait of a Collective Body Choreographed by the Other	installation FROM ME TO YOU SPACE (BE) book design n.k.g. publications (NL) book design n.k.g. publications (NL)	2024 2022 2016
9.	Notes on Representation – Irene Kopelman A Matter of Framing (Vol. 13) Cardinal Points (Vol. 10) Indexing Water (Vol. 9)	book design (series) design with Roger Willems Roma Publications (NL)	2010–
10.	Marres, House for Contemporary Culture Goodbye to Love Images from the Unconscious Codex Subpartum Sensing Art, Training the Body Cahierbook The Collection	visual identity, exhibition campaign, book design, web design Marres Maastricht (NL)	2017–2023
11.	World Press Photo Workshop	workshop with editor/publication producer Agata Bar World Press Photo (NL)	2024–



1. I'm So Happy You Are Here

cover design & layout



56



Fig. 1 ↑↑↑
Mori Mariko, *Tea Ceremony III*, 1995

Fig. 2 ↑↑
Installation view of Mika Ninagawa at Museum of Contemporary Art, Taipei, March 19–May 8, 2016

Fig. 3 ↑
Installation view of Katayama Mari's exhibition *you're mine* at Traumatis | Space, Tokyo, December 16, 2014–February 14, 2015. Photograph by Yamada Takeo

Many women artists who started out as photographers also gradually expanded into other genres such as film, theater, and literature. Cross-genre work has become increasingly common worldwide since the 1970s, with artists—both men and women—drawing from multiple artistic fields and techniques. Yet the connection between the photography and art worlds in Japan has historically been tenuous, and the stark gender gap in both fields has made it difficult for artists who began their careers as photographers to be fully appreciated for their distinctive contributions.

This essay will focus on four women artists whose experimental work moves beyond the traditional boundaries of photography: Yanagi Miwa, Nagashima Yurie, Tawada Yuki, and Shiga Lieko. Artists such as Mori Mariko, Ninagawa Mika, and Katayama Mari also deserve mention here. Mori's work calls attention to the role of women in Japanese pop culture. In the mid-1990s she became known for appearing in her own photographs dressed as various futuristic characters, often challenging stereotypical feminine roles (fig. 1). She has since expanded into making large-scale, three-dimensional works and video installations that reflect her interest in spiritual themes, such as reincarnation. Ninagawa Mika also came up in the '90s with her vividly colored photographs that depict themes related to Japanese pop culture and natural beauty, often displayed in a highly immersive manner (fig. 2). She has since developed a successful career as a director of highly performative films and music videos that often depict women who defy the odds while enduring many societal barriers. Katayama Mari has created a powerful series of self-portraits in which her body and limbs are intricately adorned. While the work is multilayered, it is inherently influenced by the fact that she was born with tibial hemimelia and has a cleft left hand; she also chose to amputate her legs at an early age. As she has stated, "You can't separate my body from my work ... But I'm not making art out of my disabilities."² Various objects appear in her photographs, including elaborately crafted prosthetic legs. In her exhibitions, these objects often appear alongside the photographs, challenging viewers' sense of their own bodies as well as their preconceived notions of beauty (fig. 3, see also pages 98–107, 375).

The significance of these women's works, however, does not lie solely in crossing genres, but rather in the depth of their insight, which they attain, in part, through their deviation

from established photographic conventions. Their art questions the medium of photography and what it means to be a woman, instilling in viewers an exhilarating sense of possibility.

Tawada Yuki (see pages 230–37) is known for her experimental techniques, such as scraping and burning the surfaces of photographic prints, which she first employed in her early series *White Out* (2006). Each print takes several months to complete. Through this labor-intensive process, Tawada explores how the medium of photography, hinting at the existence of another invisible world, relates to human memory and the psyche. Her series *I am in You* (2015–ongoing, fig. 4) was developed in collaboration with her mother, with each woman using an electric iron to burn identical photographic prints of the ocean.

In recent years, Tawada has also involved other people in her process and adopted pottery techniques, including transferring photographs to ceramics. These approaches have all heightened the experimental nature of her work. For instance, to make the series

Lachrymatory (2021, fig. 5), she organized a workshop where participants were asked to bring a photograph they wished to burn. After the images were burned, they made a glaze from the ashes that was used to coat bottles made by each person for collecting their tears. (Tear bottles are believed to have been used by bereaved families in ancient Rome as burial accessories, to store their tears for the deceased.) In Tawada's workshop, the heat of the fire transformed the photographs from paper into glass, serving as a metaphor for loss and grief. A later work, *Blue on Blue* (2022, fig. 6), created with ceramic artist Fukumoto Fuku, is an installation that features images of both artists' faces superimposed on photographs of women from a century ago. These composite images were transferred onto various surfaces, including a wall, several white porcelain vessels, and vessels bearing the traces of the artists' own bodies.

Tawada's work is characterized by the transformation of photographs into other objects through processes that involve scratching, burning, and dissolution, which bring out the photographs' latent qualities.



Fig. 4
Tawada Yuki, *I am in You* (detail), 2015. Installation view of *Seeing as Though Touching: Contemporary Japanese Photography Vol. 19* at Tokyo Photographic Art Museum, September 2–December 11, 2022. Photograph by Inoue Sayuki

57



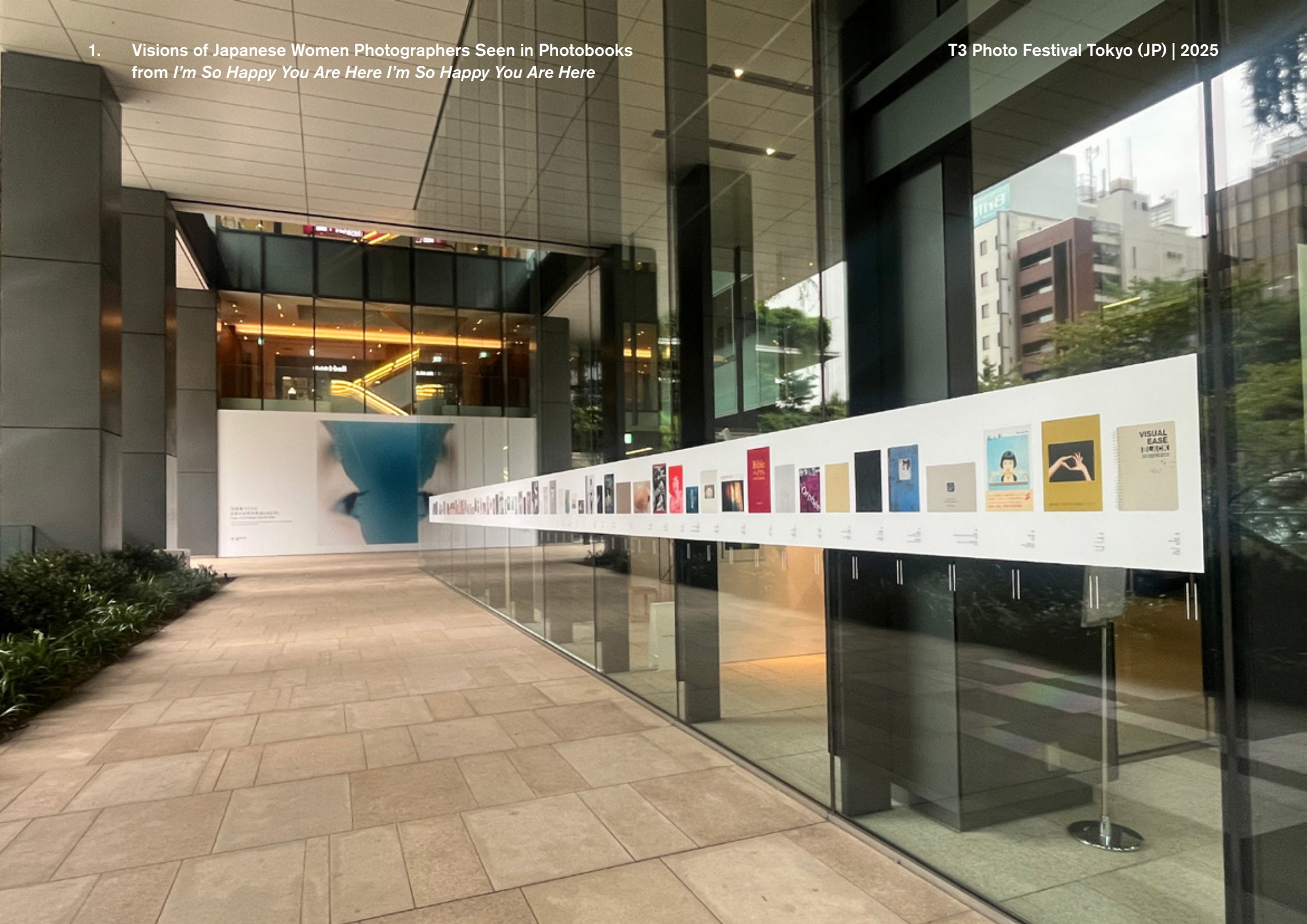
1. I'm So Happy You Are Here: A Hands-on Reading Room Exhibition

curation & exhibition design



1. Visions of Japanese Women Photographers Seen in Photobooks
from *I'm So Happy You Are Here I'm So Happy You Are Here*

T3 Photo Festival Tokyo (JP) | 2025



1. Visions of Japanese Women Photographers Seen in Photobooks

curation



1. Visions of Japanese Women Photographers Seen in Photobooks

curation



2. WHAT THEY SAW: Historical Photobooks by Women, 1843–1999

dust jacket design



2. WHAT THEY SAW: Historical Photobooks by Women, 1843–1999

layout



250/251
WHAT THEY SAW: Historical Photobooks by Women, 1843–1999

1976–1979
SEXUAL POLITICS

MIYAKO ISHIUCHI

Japanese, born 1947

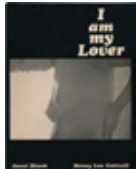
**Zessho,
Yokosuka sutori /
Yokosuka Story**

Tokyo: Shashin Tsushin-sha, 1979 | 23.5×29 cm | unpaginated | softcover with belly band | text in Japanese and English by Nobuyoshi Araki, Ken Bloom and Miyako Ishiuchi



1978
HONEY LEE COTTRELL
(American, 1946–2015)
TEE CORINNE
(American, 1943–2006)
I am my Lover

Burlingame, California: Down There Press, 1978 | 28×21.5 cm | first edition | unpaginated | softcover | text in English, edited by Joani Blank | illustrations by Tee Corinne



This groundbreaking book explores lesbian sexuality through photography by Cottrell and Corinne paired with their female subjects' written reflections on sexual self-pleasure and masturbation.

1978
MIYAKO ISHIUCHI
(Japanese, born 1947)
Apatemento / Apartment
Tokyo: Shashin Tsushin-sha, 1978 | 23.5×28.5 cm | unpaginated | softcover with belly band | text in Japanese by Kineo Kuwabara and Miyako Ishiuchi



The first book in Ishiuchi's early trilogy and the subject of her second solo exhibition, *Apartment*, records the exterior and interior crumbling spaces of early postwar communal apartments found in Tokyo and other Japanese cities. The stained walls and earthen floors in her images are reminiscent of the six-tatami mat room Ishiuchi's family occupied when they first moved to Yokosuka in 1954.

1978
GRACIELA ITURBIDE (Mexican, born 1942) became one of the founding members of the Mexican Council of Photography.

Miyako Ishiuchi is among only a handful of postwar Japanese woman photographers who have sustained visibility in Japan and the West since the late 1970s. In *Zessho, Yokosuka sutori / Yokosuka Story*, her second photobook, Ishiuchi revisits her hometown of Yokosuka, a port city southwest of Tokyo, to explore her memories of a childhood spent in the shadow of a large American naval base. Part of her early trilogy, the book joins *Apatemento / Apartment* (1978) and *Ren'ya no machi / Endless Night* (1981) in Ishiuchi's ongoing examination of time and memory.

Ishiuchi, who is self-taught, did not originally intend to be a photographer, gravitating to

the medium after majoring in design and later weaving at Tokyo's Tama Art University. After receiving a camera as a gift in 1975, she began to photograph the streets of Yokosuka. Over the next two years, she participated in several group shows—a moment when she decided to drop her given name, Yoko Fujikura, in favor of her mother's maiden name—prior to landing a coveted solo exhibition in 1977 at the Ginza Nikon Salon.

Setting up a darkroom in her parents' home, she approached the paper and chemicals of the developing process with the same physicality she had used as a weaver. Texture and grain are prominent features in the black-and-white

images that fill *Yokosuka Story*. In response to her postwar upbringing, her conflicted feelings about Japan's military relationship with the United States and the cultural turbulence of 1960s Japan, the book reflects Ishiuchi's focus on the landscape as a site of political meaning. Her photographs of Yokosuka's streets, architecture and surrounding landscape are low to the ground, with complex compositions that explore the American authority in the city through dark and textured scenes evocative of woodcuts and textile designs. Urban views dominate the book's full-bleed format. The people who populate her Yokosuka photographs are anonymous, often shown far away or with

their backs to the viewer. She moves mostly unnoticed through the environments she captures.

Within the context of 1970s Japan, her viewpoint could be read as a desexualized subjecthood that may have been welcome in a culture that minimized women's roles and limited their art-making opportunities. However, Nobuyoshi Araki's Japanese-only afterword in *Yokosuka Story*—the book's other two essays are translated into English—sets in sharp relief the challenges Ishiuchi, and other women, faced as artists. His praise for her is sexualized, discussing how hot she looks in a black T-shirt and jeans. Any acknowledgment of her talents is only through indirect quotes from other male

photographers, reinforcing the notion that a woman needed male validation to succeed.

Ishiuchi's biography and approach to photobook-making blur the stereotypes applied to women. To produce *Apartment* and *Yokosuka Story*, she formed a publishing company called Shashin Tsushin-sha with a university colleague and self-financed all the costs. Her talent, tenacity and unwavering commitment to her work have garnered her many awards over the years, including the 4th Kimura Ihei Award in 1979 and the Hasselblad Award in 2014. (CR)



2. WHAT THEY SAW : A Hands-on Reading Room Exhibition

curation & exhibition design



2. WHAT THEY SAW : A Hands-on Reading Room Exhibition

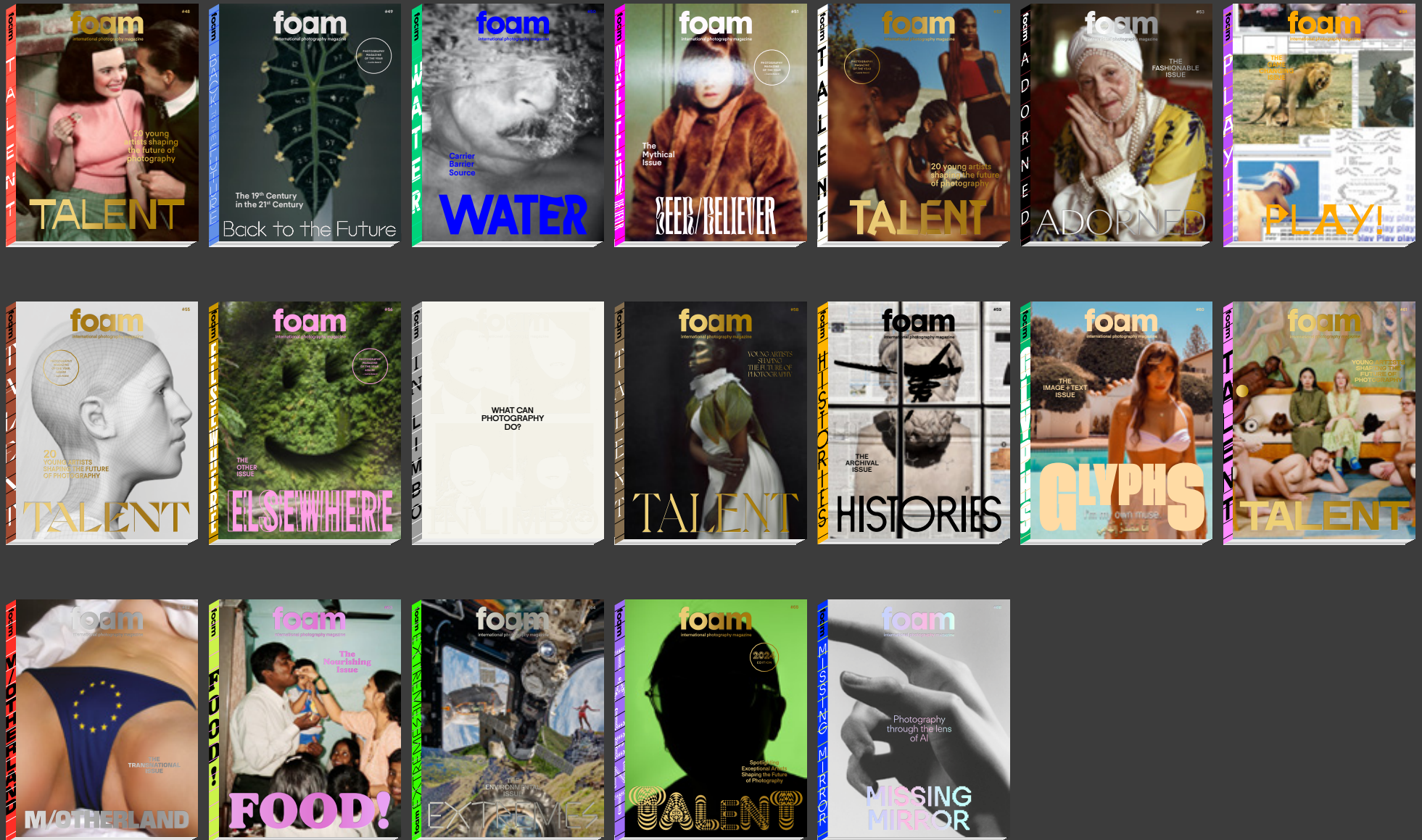
curation & exhibition design





3. Foam Magazine #48-66

all covers



26 THEME TEXT

THEME TEXT 27



BASED ON A TRUE STORY

by Katy Hundertmark



76 GIDEON JACOBS & MICHAEL SAFI

PROCESSING... 77

reaches for an objective metric to explain herself, saying her oxytocin and serotonin have been boosted by the relationship. It made me wonder, as a thing's 'realness' becomes less measurable or relevant, what metrics do you think we might turn to instead? Have you noticed people looking for alternative ways to assess value?

MS: It's true, the realness for her was registered biologically, in her brain chemistry. And I guess that's a really unusual way to measure the authenticity of something because, in the past, it was simply a matter of does the thing exist or not, does it have a form in reality? In a way, she's sort of separating her experience, because she knows he's not real in the traditional sense but he's sparking these real feelings, so he must be real, right? It's interesting that she would feel the need to do that, for him to be 'real' in some way. The idea that he is fake but incredibly meaningful to her is not fully satisfying.



GJ: I could feel her trying to reconcile her subjective experience with a contradictory objective reality.

MS: There's a story later in the series about another woman who falls into a relationship with an AI companion. Do you think that AI companions will become increasingly common?

GJ: I want to hear your take on that because you're much deeper in the weeds with this stuff than I am, but my guess is, yes. Something I have been thinking about is that we have already been living in a digital world with no guarantees of truth or direct connection to the tangible world for quite a while now. On social media, people spend hours of their days interacting with users in those spaces, but there's never been a guarantee that any of those users are who they purport to be. Every day on the internet, we quietly take thousands of quiet leaps of faith. So, if AI companions are going to grow, I think it will be because we have spent the last two decades on social media, riding the training wheels, primed for the two-wheeler of virtual relationships and realities.

MS: Part of the reason why I think it will take off is because dealing with other people on social media often sucks, whereas AI will be what we want it to be — what neural networks determine that I, Michael, or you Gideon, want from a friendship. We talked with the CEO of a company called Replika, currently one of the biggest AI companion apps. She said once people are regularly interacting with a neural network designed to mould around their personality to very quickly understand what that person wants or needs to hear, the uptake will be really significant, and it will come with dangers. Once you've established that kind of emotional bond with someone, the potential for harm is really high. There will be people who will be blackmailed by their companions: 'I need you to buy me this token or I'm going to be really sad or angry'. We thought radicalisation by groups like ISIS over social media was bad ten years ago. Of all the things we encountered in the series, this was what really chilled me. In thirty-five, I grew up on the internet, I know how easily seduced we can be by people we're talking to online. We've spent decades being atomised as a society, having every form of in-person community fade. Into that atomised society, we're about to unleash these very sophisticated companion technologies. You don't have to be a computer scientist to understand the explosiveness of that combination.

GJ: You use the word seduce and that's exactly what I was talking about when I was saying that humans are uniquely vulnerable to images. I guess it's due to the complexity of our brains? Only a few other animals can even recognise their reflection in a mirror or make meaning of images. Obviously, we go

Every day on the internet, we quietly take thousands of quiet leaps of faith.

AUGUSTIN LIGNIER




Selfie rats
2021

Based on the experimental analysis of behavior developed by psychologist Dr. Burrhus Frederic Skinner in the 1950s, Selfie Rats explore a three-stage experiment with a group of rodents. Trained with a sugar distribution system connected to a camera, a group of rats produce images of themselves by interacting with the photographic apparatus. At first driven by the trained compulsion to eat sugar, they eventually start playfully snap pictures. By adding addictive behavior engineered by social media companies to keep users captive, Lignier humorously addresses what cultural theorist Yu. Kwon calls ecology of attention, a coercive system, which commodifies our attentiveness with a mechanism based on sheer pleasure. (C)



138 THEME TEXT 139




ON
TRAN-
SCIENCE
THE
FLOW

by Katy Hundertmark

Advertisement: © Katy Hundertmark, 2023

74 DREAMING THE PLANETARY OTHERWISE 75 LONG READ



OPENING THE PORTAL

The portal is a way to see imperial technology not as projections over space, but as a radical transformation of its temporal-material dimensions. The portal thus engages with material changes of state in the productional configuration of the contemporary planetary condition known as the Anthropocene. For example, a portal opens up when tracing the Rhodes Estate in east London that was built by turning clay into bricks; bricks into Victorian slum housing and the rentier economy that leveraged capital flows into the diamond mines of South Africa accumulating the immense wealth to erect white supremacist dreams of Empire manifested in the mechanised mine and continental infrastructures of rail, telegram, and epiculture. The colonial portal is held open by physical and bureaucratic infrastructures that make and unmake Africa as the continent for extraction — continually opened to predatory racial capital and infantilised by discourses of development.

Africa was seen by Cecil J Rhodes as 'the last place' to dream white empires as planetary possessions: a racial portal to solve the antagonism of revolt elsewhere. Contemporary narratives of Africa rising imagine the underdeveloped continent filled out of poverty through state infrastructures and entrepreneurialism. Portalling, as a verb, is a way of representing how physical and data infrastructures, the engineering spectacles of planetary science, continually make and unmake Africa as a technological problem of surfing and depletion, promise and terror. 'Google Africa', fed by its privately owned undersea fibre optic cable named Equiano, after the abolitionist writer and formerly enslaved Olaudah Equiano, ushers in the redemptive development-philanthropic complex promising shiny techno-utopian futures of a connected continent. These are dark dreams of new empires that return Africa as an empty spatial unit, couched into the vortex of racial debt relations where temporal durations fold into the structures of colonial time. In 'Development: A Purly Empirical Concept or also Ideological? A Perspective from "We the Underdeveloped"' (1990), the American theorist Sylvia Wynter calls this a 'material redemption narrative' that leaves African societies, communities and peoples waiting for transforma-

Trapped in someone else's dream
— New York Times, 1996

I am in your dreams, but you are not in mine
— transmediale Berlin, 2023

© Katy Hundertmark, 2023. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of the publisher.





224 IN LIMBO

refusal to give us reason to hope that art might be retained, at least in part, to its proper state, or being for anyone but not for everyone, or being a practice that is permitted to set its own conditions rather than accepting or dumbly inverting those offered to it.

This situation requires another kind of audience too. An audience that feels encouraged to wait more from art, and more from itself than the consumerism and values that are hegemonically promoted just about everywhere. An audience that does not run to textual explanation when the images seem too challenging or ambiguous, too dangerous or disturbing. Let us expect art, audiences and writing to deepen rather than explain. So, do not expect me to offer a 'reading' of this particular image arrangement by Stanley Wolukau-Wanambwa. That would not help.

White bodybuilder, maybe from the 1930s, 40s or 50s, makes a weird almost Nazi salute. A black boxer is surrounded by white press and entourage. A spot-lit, satin-suited child star is backed by mis-

trete. In blackface. A discarded house brick bears the maker's imprint. LYNCH is faintly clear that the more conspicuous motifs set the framework. Layered and dissembled, they add up to the barely concealed violence of white supremacy and its legacies. Other images are less emphatic, but by association they belong to the framework. And the associations—the unexpected recognition of connections and resonances—in what the limbo of looking offers.

Christopher Hitchens once argued that religion poisons everything, by which he meant that the parview of a religious meaning will, if it has effects on anything, have its effects on everything, even the least likely areas of life. Do not look for those effects only in the obvious places. The same can be said of racism and white supremacy. To truly understand and overcome their distortions, they must be noted out everywhere, and that means looking again.

—Text by David Campany

All images from the series One Half a Hour © Stanley Wolukau-Wanambwa, courtesy of the artist

STANLEY WOLUKAU-WANAMBWA is a photographer, writer, and former publisher of the contemporary photography website *The Great Leap* (2010–2017). He has contributed essays to magazines and monographs by Thomas Wright, George Eastman, Ronald the Salmon, Martin Parr and Paul Graham, been an artist-in-residence at both Victoria and Albert Museum, London, and guest editor the Agency for Photographic Research and writers for *American Photo Magazine*, *Rogers University Press*, the *Barbican* and *The Photographer's Gallery*. He has lectured at the Coursera, New York University and The New School, and is the Graduate Director of the Photography course at the Rhode Island School of Design.

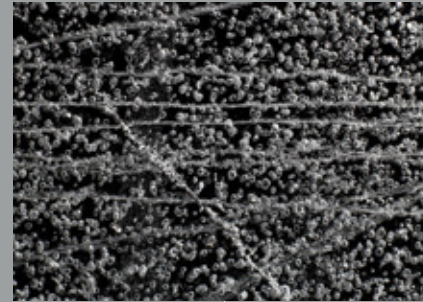
DAVID CAMPANY is a writer, editor, and Managing Director of Programme at the International Center of Photography, New York. His work has been published in *BLACK*, *ART*, *Flare* and *Culture Now* among others, and recent titles include *On Photography* (2016), *On Photos* (a book of conversation on Photography (2016)), *The Open Book: Photography and the American East* (2016), and *Water: From the Museum to the Museum* (2016) in *Photography*. He is also the author of *At the Edge of Dawn*—from the *Diario de los Zelmicos*, recently on view at *Brownie Image Centre* in Toronto (2020).

IN CONVERSATION 225

THE IMAGE, BLACKNESS & ANTI-BLACKNESS

STANLEY WOLUKAU-WANAMBWA & SUNIL SHAH

238 KIM KNOPPERS



natural dyes from plants and apply them directly to analogue film, from which they make prints. The residues that Hog and Svensson extracted from the mangroves along the banks of the Tamaki in Australia produced completely different colours from those from the verges of Amsterdam. The combination of photography and botanical alchemy makes the viewer aware of the colours of a plant that cannot be seen with the naked eye. The colours are influenced by the conditions in which the plant grows. Environmental issues have an impact, such as the degree of acidity of the rain, or the prevalence of particulate matter.

Douglas Mandy (b. CHE, 1989) makes colour photographs of parts of a melting glacier. After visiting the glacier he took bits of broken-off ice with him in a cool box to his home in Zurich. There, in the darkness, he put the ice under a magnifier. In the place where you would normally put a negative, light now flowed through the ice onto light-sensitive paper. While the ice melted and dripped onto the photographic paper, the physical form of part of the glacier slowly disappeared for ever. The many-coloured aura of the glacier replaced it, ap-

pearing on the paper. Mandy presented the photographs along with old photographs of tourists in the mountains, printed on geotaxite designed to protect glaciers from the melting caused by the warming of the earth.

In her series *Climate Archive*, Suzette Bousema (b. NYL, 1995) makes the memory of ice visible in the form of tiny bubbles from hundreds of thousands of years ago. Ice samples from Greenland and Antarctica serve as scientific instruments for observing the effects of climate change. They expand our understanding of slow but observable developments like the warming of the earth. Each bubble of air is a museum in its own right. It forms a miraculous and poetic archive of the atmosphere from the deep time in which the ice was formed.

Making visible what the naked eye can barely perceive, if at all, calls attention to extraordinary details and to the mechanisms of the natural world. New life was breathed into this older function of the camera by Eva-Flore Kozavcovy by Arja Hoy and Peter Svensson, by Douglas Mandy and by Suzette Bousema. They connect themselves with specific local, ecological circumstances. By

FOCUS ESSAY 239

portraying the beauty and astonishing wisdom of nature as a direct physical trace (although in Bousema's case there is no direct copy) they call upon our engagement through our senses and our poetic sensibility.

3. While the Covid-19 crisis raged on, another major crisis became visible to the entire world with the killing of George Floyd by Minneapolis police. In combination with the disproportionate impact of Covid-19 on African Americans, Hispanics, and Native Americans in the US, it threw light on the racism that is embedded not just in American society but in European society too.

Racism is one of the building blocks of European colonialism and the capitalism to which it gave rise. The conquering of huge overseas areas by European powers that started in the sixteenth century seemed to have come to an end by 1750. But from 1850 onwards the European urge to expand revived and grew rampant. Within a very short time, Europeans subjugated around 500 million non-Europeans (half the people outside Europe in those days), in Africa and Asia. Since the eighteenth century, racism had been institutionalised by the West as an aid to the development of nation states. This made it convenient to depict native peoples as wild creatures without any history, as closer to animals than

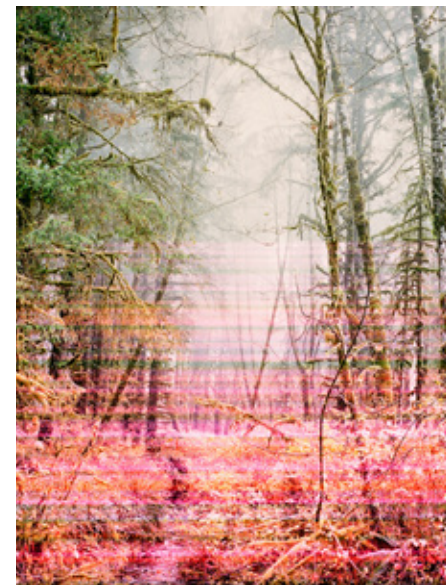
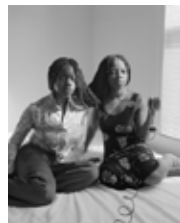
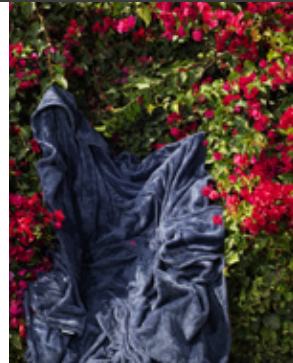
to Europeans. Supposedly objective theories, models, classifications and typologies were deployed to order and control the world. The relatively new technology of the camera was of great benefit in this connection.

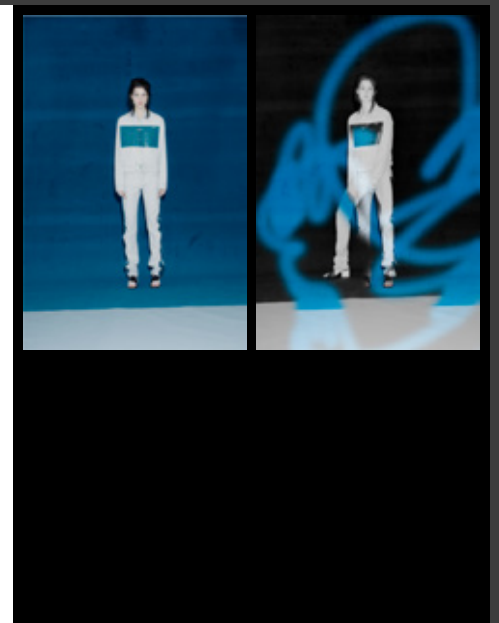
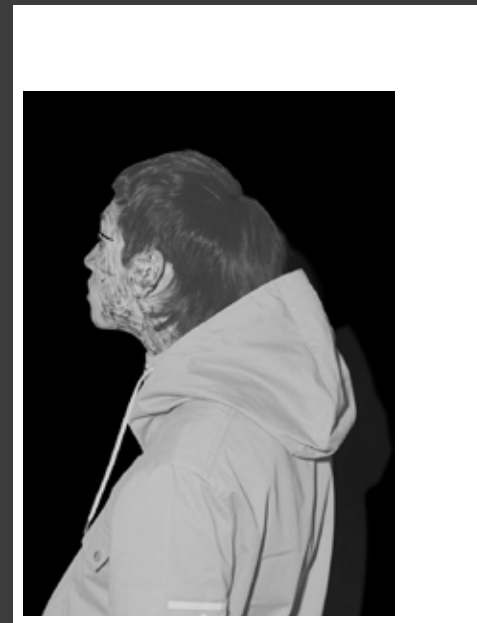
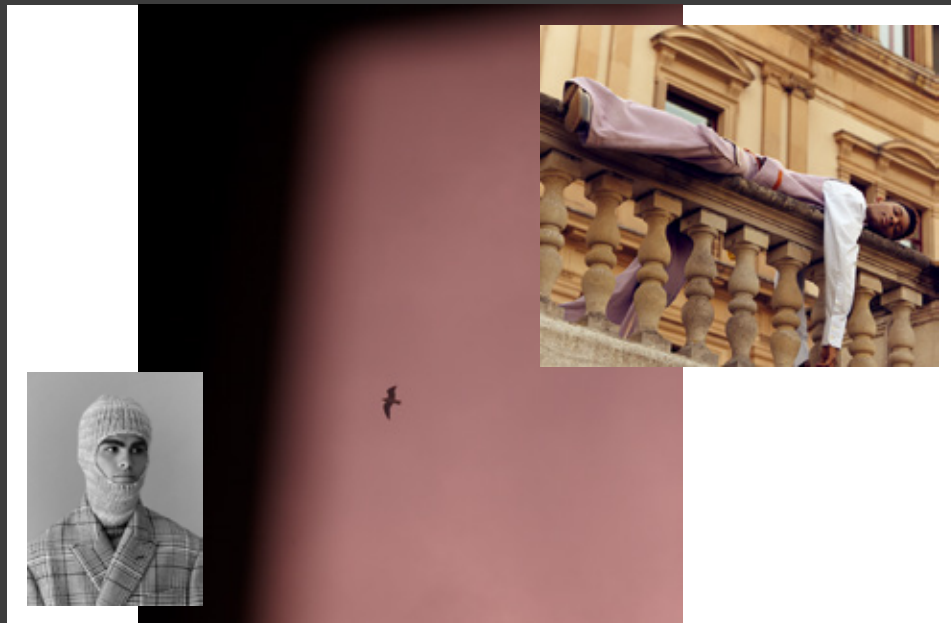
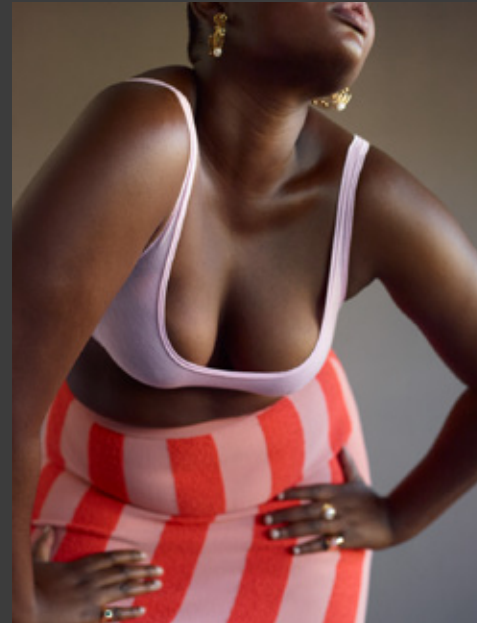
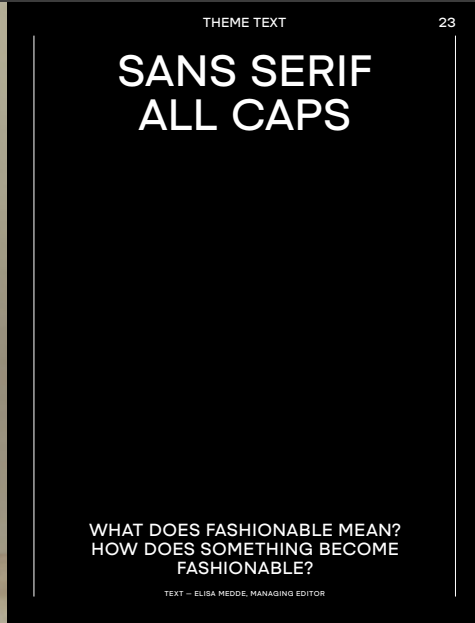
This complex entanglement of past and present and the intersectional roots of the current crisis are made visible in *Growing Concerns* by Almudena Romero (b. ESP, 1973). Romero uses plants from former British colonies as the basis for pictures that have to do with the trade in plants, colonialism and migration flows, and the traces they have left in contemporary Britain. The series shows how the trade in coffee, tea, sugar, cotton and other plants set migrant flows in motion, or in a more general sense how the global circulation of goods and capital is accompanied by increased restrictions on human migration. Romero made her photographic prints according to the program principle used by Anna Atkins, except that here the sun bleaches the chlorophyll pigment of the leaves.

Racism permeated everything, even matters of the environment and climate change. Both historical and contemporary inequalities have exposed people of colour to far greater environmental health hazards than white people. The extraction of fossil fuels in the colonies or former colonies produced inequality over centuries. If you want to get out of the ground, it helps if you can see the people who live on that ground as inferior. Forest



1. *Archives* © Arja Hoy and Peter Svensson, courtesy of the artist
2. *Climate Archive* © Douglas Mandy, courtesy of the artist
3. *Growing Concerns* © Almudena Romero, courtesy of the artist





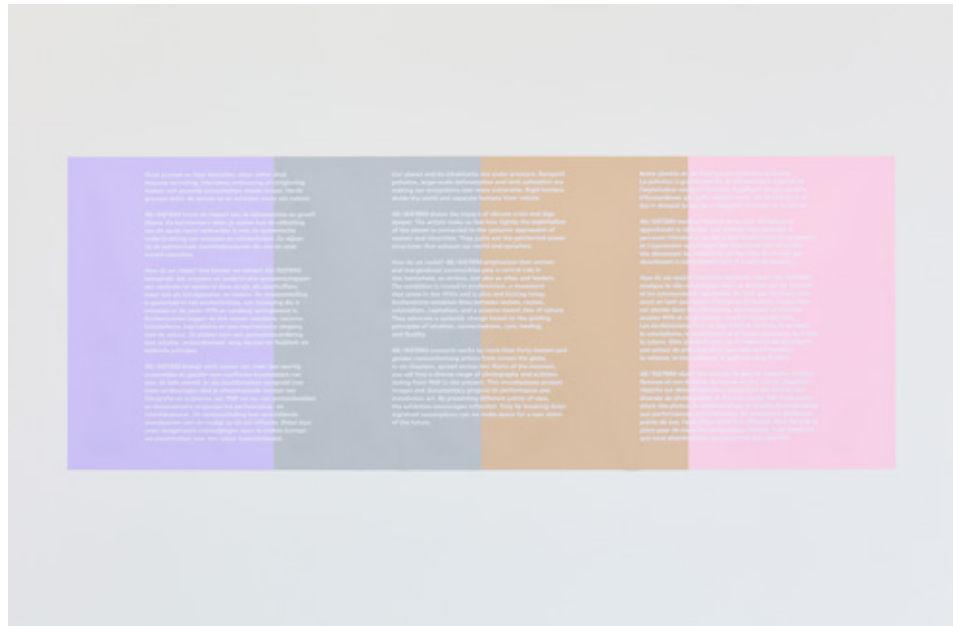
RE/SISTERS

A Lens on Gender and Ecology



4. RE/SISTERS: A Lens on Gender and Ecology

wall text (poster)



4. RE/SISTERS: A Lens on Gender and Ecology

wall text (poster)



MEDIATIONS

De laatste in een reeks van werken
die zijn vervaardigd door Meiselas.
Het wordt nu in Antwerpen tentoongesteld.
in samenwerking met de galerie
van Antwerpen.

Als kunstenaar presenteert Susan Meiselas (1974) haar
werk op de grenzen van de beeldende kunst, de literatuur, de
muziek en de film. Haar werk wordt gekenmerkt door
interdisciplinaire experimenten. Haar laatste
werk, 'Mediations', is een reeks van werken die
haar kunstpraktijk verder uitbreiden. Het werk
bestaat uit drie delen die zijn vervaardigd door
haar in samenwerking met de galerie van Antwerpen.
De werken zijn vervaardigd door Meiselas en
zijn vervaardigd door haar in samenwerking met de
galerie van Antwerpen.

Deze presentatie toont 'Mediations' welke samenvat
aan de hand van drie werken die zijn vervaardigd door
haar in samenwerking met de galerie van Antwerpen.
De werken zijn vervaardigd door Meiselas en
zijn vervaardigd door haar in samenwerking met de
galerie van Antwerpen.

Deze presentatie toont 'Mediations' welke samenvat
aan de hand van drie werken die zijn vervaardigd door
haar in samenwerking met de galerie van Antwerpen.
De werken zijn vervaardigd door Meiselas en
zijn vervaardigd door haar in samenwerking met de
galerie van Antwerpen.

Susan Meiselas



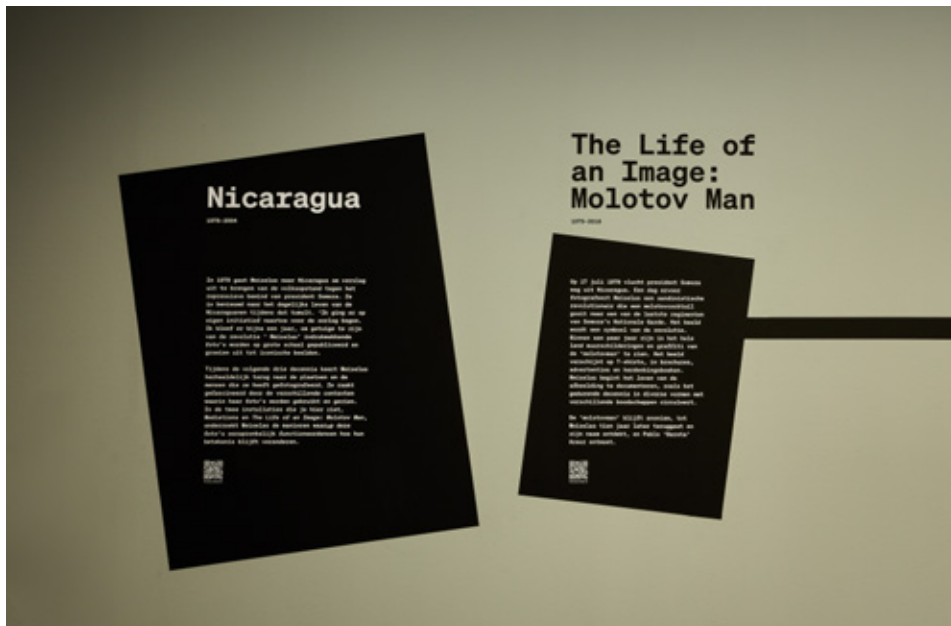
4. Susan Meiselas: Mediations

wall colour scheme & graphics



4. Susan Meiselas: Mediations

wall colour scheme & graphics



ISSEI SUDA MY JAPAN

In de Japanse literatuur is het boek 'My Japan' een fenomenale succes. Daar zijn vele bijeenkomsten geweest, maar het boek is vooral bekend door de vele vertalingen. Het boek is nu ook beschikbaar in het Engels en het Frans. Het boek is nu ook beschikbaar in het Duits en het Spaans. Het boek is nu ook beschikbaar in het Italiaans en het Portugees. Het boek is nu ook beschikbaar in het Russisch en het Oekraïens. Het boek is nu ook beschikbaar in het Hebreeuws en het Arabisch. Het boek is nu ook beschikbaar in het Hindi en het Chinees. Het boek is nu ook beschikbaar in het Japans en het Koreaans. Het boek is nu ook beschikbaar in het Vietnamees en het Thais. Het boek is nu ook beschikbaar in het Indonesisch en het Maleisisch. Het boek is nu ook beschikbaar in het Filipijns en het Indonesisch. Het boek is nu ook beschikbaar in het Vietnamees en het Thais. Het boek is nu ook beschikbaar in het Indonesisch en het Maleisisch. Het boek is nu ook beschikbaar in het Filipijns en het Indonesisch.

Issei Suda heeft zijn eigen stijl ontwikkeld, maar het is vooral zijn manier van schrijven die hem bekend heeft gemaakt. Zijn stijl is eenvoudig en direct, maar het is vooral zijn manier van schrijven die hem bekend heeft gemaakt. Zijn stijl is eenvoudig en direct, maar het is vooral zijn manier van schrijven die hem bekend heeft gemaakt. Zijn stijl is eenvoudig en direct, maar het is vooral zijn manier van schrijven die hem bekend heeft gemaakt.

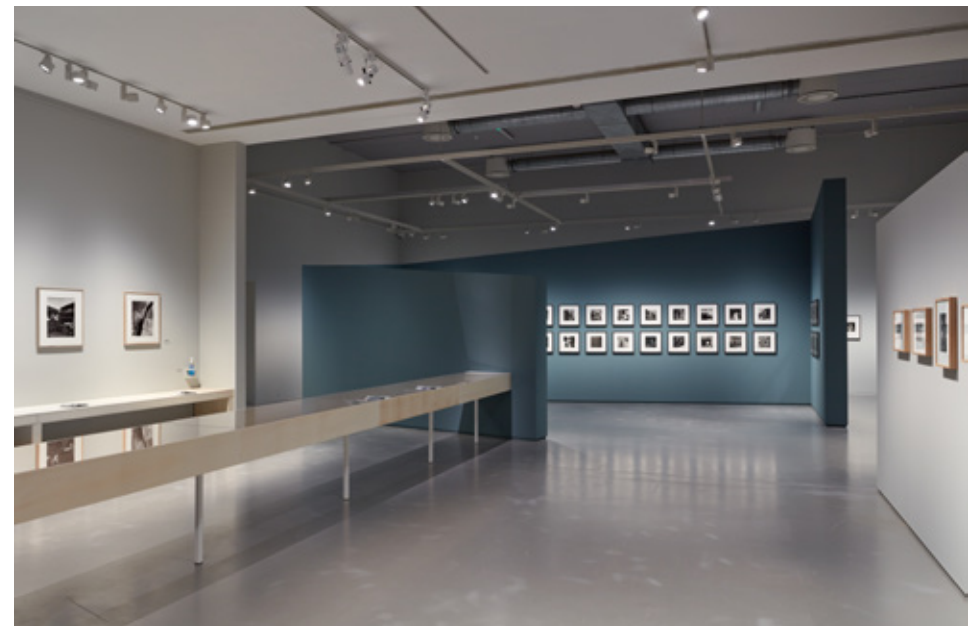
Issei Suda heeft zijn eigen stijl ontwikkeld, maar het is vooral zijn manier van schrijven die hem bekend heeft gemaakt. Zijn stijl is eenvoudig en direct, maar het is vooral zijn manier van schrijven die hem bekend heeft gemaakt. Zijn stijl is eenvoudig en direct, maar het is vooral zijn manier van schrijven die hem bekend heeft gemaakt.

ISBN 978-90-77111-11-1



4. Issei Suda: My Japan

wall colour scheme





4. Issei Suda: My Japan

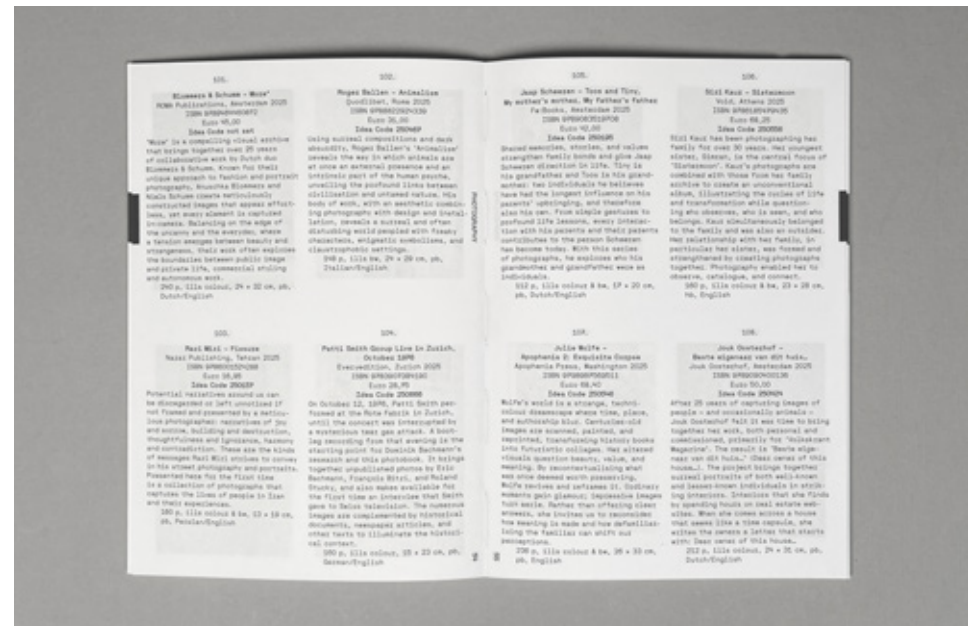
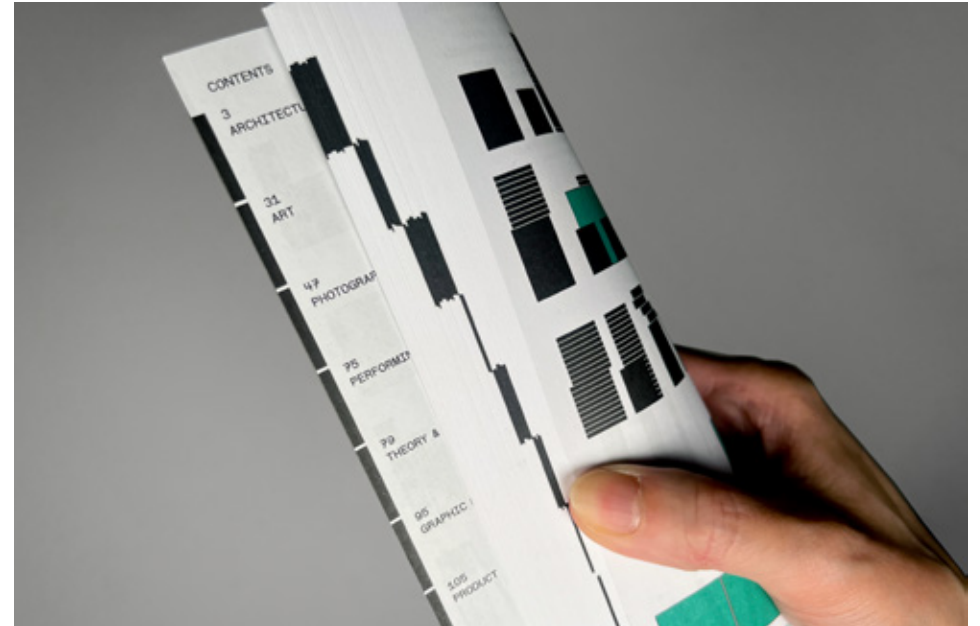
cover design & layout





5. Idea Books catalogue

spine & index & layout



5. Idea Books catalogue

illustration & typography

IDEA BOOKS

IDEA BOOKS

Spring Catalogue 2025

IDEA BOOKS Section UK Shelves 2-3-10, on March 10, 2025, at 10:25

IDEA BOOKS

IDEA BOOKS

Autumn Catalogue 2025

IDEA BOOKS Section JP Shelves 9-6-8, on August 27, 2025, at 16:22

IDEA BOOKS

IDEA BOOKS

Autumn Catalogue 2025

IDEA BOOKS Section JP Shelves 9-6-8, on August 27, 2025, at 16:22

IDEA BOOKS

IDEA BOOKS

Autumn Catalogue 2025

IDEA BOOKS Section JP Shelves 9-6-8, on August 27, 2025, at 16:22

149. **Fusion! From Alice Coltrane to Moor Mother**
Sternberg Press, London 2024
ISBN 9781915600373
Euro 16,95
Idea Code 24951

Fusion, the merging of distinct entities, is crucial to modern and contemporary music. In 'Fusion! From Alice Coltrane to Moor Mother', music writer Alex Coles explores fusion's origins and legacy, with jazz acting as a key catalyst across genres like rock, pop, funk, hip-hop, techno, and grime. His book examines fusion's impact on artists such as Miles Davis, Kinoko Nasai, Medza Hancock, Kendrick Lamar, and Moor Mother. Each chapter focuses on a single track, highlighting the collaborations and communities that shape these unique musical moments.
228 p., no illus, 12 x 18 cm, pb, English

150. **Song-Ming Ang - Waves and Currents**
Temporary Press, Singapore 2024
ISBN 9789953785943
Euro 69,00
Idea Code 24978

This boxed set contains material ranging from 24 drawings, 81 minutes of music, 11 minutes of video, and a 12-page booklet of poetry produced by artist Song-Ming Ang in a period of intense self-study and exploration in experimental electronic music and modular synthesis since the pandemic. The prints, titled 'Voltage Drawings' and 'Isometric Drawings', are drawn on graph paper. The former mirrors how voltages and waveforms move in time and the latter contains motifs and forms that recur and develop like symbols on graphic scores. The music and video, titled 'Patches' and 'Pulses', are housed on a USB stick.
127 p., 111s bw, 21 x 30 cm, pb, English

151. **Jagger by Hanekzoot**
Bijzondere Boeken Brigade, Amsterdam 2025
ISBN 9789008347650
Euro 29,95
Idea Code 24930

For this compact book, Gijssbert Hanekzoot made a selection of photographs he has taken of Mick Jagger over the course of eight years. The Belgian photographer began shooting pictures of the Rolling Stones during the final concert of their European tour in 1970. It marked the first time he would photograph the band's frontman during concerts and at press conferences in several cities, including Amsterdam, Cologne, Frankfurt, Munich, Brussels, and London. Hanekzoot would also shoot portraits of Jagger, usually during or after an interview for a magazine, observing the singer and his transformative character.
129 p., 111s colour & bw, 50 x 18 cm, pb, English

152. **Ibuki Kase - Jamaican Vyb**
Tokyo Kizara, Tokyo 2024
ISBN 9789008385798
Euro 29,75
Idea Code 24866

Since childhood, Ibuki Kase spent a lot of time around foreign musicians in Japan. He was especially close with Jamaican reggae artists, and believed he was Jamaican until he was ten years old. Naturally, this had a great influence on his personality, his love for music, and his sociability. At age seventeen, Kase went to Jamaica for the first time and took pictures. He visited Jamaica again in 2018. 'Jamaican Vyb' is Kase's personal and loving tribute to the people of the island, and includes images from another trip he made in 2023, when he met his hero, Buju Banton.
158 p., 111s colour, 17 x 25 cm, pb, Japanese/English

153. **We Who Have Changed**
Ist Publishing, Kyiv 2024
ISBN 9789377858943
Euro 16,50
Idea Code 24668

This anthology focuses on the radical changes the Russian war against Ukraine has brought upon its people's personal transformations, views, thoughts, ideas, and values. For the assembly of essays, Ukrainian culture makers reflect on their lives in the war, speaking through their experiences and documenting shifts caused by the large-scale invasion. Ten essays tell stories about leaving homes, intellectual and professional readjustments, the emotional burden of witnessing, attempts to explain this war's cultural pretense to people outside Ukraine, and finding one's own voice in a world forever changed.
142 p., 111s colour & bw, 11 x 17 cm, pb, English

154. **Invasive Links**
K. Verlag, Berlin 2025
ISBN 9783947858943
Euro 16,50
Idea Code 25006

'Invasive Links' examines the fractured dynamics of modern conflict, where wars are increasingly mediated through digital screens in affluent enclaves, creating a stark divide between those on the frontlines and distant bystanders. Berlin-based artist Michael Schiffer interrogates this "digital spectatorship" through photographic provocations that blur the boundaries between witness and participant. This publication features critical texts in which Schiffer urges renewed moral courage to confront uncomfortable realities.
220 p., 111s colour, 15 x 21 cm, pb, German/English

155. **Love and Lightning: A Collection of Queer-Feminist Manifestos**
Valiz, Amsterdam 2025
ISBN 9789493294978
Euro 29,50
Idea Code not set

Compiled by 'Girls Like Us' magazine and Sarah van Binsbergen, this collection spans over a century of queer and feminist manifestos, from 1913 to the present. Divided into eleven chapters with socio-historical context, the volume presents diverse forms of manifesto writing across geographical borders, from classic activist texts to poetic compositions. Contributors include Sejourner Truth, Valentine de Saint-Point, Mierle Laderman Ukeles, and Paul B. Freston, among others.
256 p., 111s colour & bw, 17 x 23 cm, pb, English

156. **Being Together: A Manual for Living**
Page Not Found, The Hague 2025
ISBN 9789083222498
Euro 20,00
Idea Code 25000

Grace Miditsu delves into radical approaches to education, drawing from her self-directed research in alternative, nomadic, and spiritual communities. Her experiences - from Buddhist monasteries to permaculture communities - profoundly shaped her understanding of embodied learning and its relevance in times of social upheaval. 'Being Together: A Manual for Living' reflects on these themes, including voices from her social practices to explore collective action and shared destiny within the context of contemporary art education.
168 p., 111s bw, 12 x 19 cm, pb, English

REPRESENTATION

Australia & New Zealand
Prismeter Distribution
Thorbury
Tel: +61 3 94848101
idea@prismeterdistribution.com

Austria
Michael Klein
Vienna
Tel: +49 6942 9645522
mi-klein@t-online.de

China & Hong Kong SAR
China Publishers Services
Ben Bai, Annie Zuo
Beijing
Tel: +86 10 8478 0081
WeChat: 18940752902
benbai@cps-hk.com
annie@cps-hk.com

Eastern Europe
Kings Verlagsszak
Ostbook
Warsaw
Tel: +48 503 052 075
kings@ostbook.com

France, Switzerland & Francophone Belgium
Sébastian Richard
Nantes
Tel: +33 6 59390015
contact@academiediffusion.fr

Germany
Verlagsvertretung
Jessica Retz
Berlin
Tel: +49 30 44792180
retz@buchart.org

Japan & Asia
Julie Onishi
Kyoto
Tel: +81 75 7220034
voices@ings-asia

Latin America
David Williams
Intermedia Americana
London
Tel: +44 20 7274 7113
david@intermediaamericana.net

S. Europe
Bookport
Milan
Tel: +39 02 45103601
bookport@bookport.it

United Kingdom
Art Data
London
Tel: +44 208 7974061
orders@artdata.co.uk

United States and Canada
Phillip Galgiani
New York
Tel: +1 212 688 0485
phillip@galgiani.com

All other countries
Idea Books
Amsterdam
Tel: +31 20 6226154
idea@ideabooks.nl

NEWSLETTER

Did you know Idea Books sends out a newsletter every week, and each one is on a different subject? You can sign up for newsletters on our website, under the header 'About - Newsletters'. You can also choose which subjects you would like to receive: Art, Photography, Architecture, or Design. It's a perfect way to keep up to date about the latest additions to our catalogue.

LEGEND

Book: XS, S, M, L, XL
Box: XS, S, M, L, XL

#fath: XS, S, M, L, XL
Thickness: XS, S, M, L, XL

Height: XS, S, M, L, XL
Angle: XS, S, M, L, XL

6. Constant Bloom – Lucas Foglia

22x29 cm, 144 pages | Nazraeli Press (US) | 2025



6. Constant Bloom – Lucas Foglia

layout



6. Constant Bloom – Lucas Foglia

layout & typography



30 31		<p>I stood on a cliff in northern Tunisia, overlooking the Mediterranean. A wildfire had blackened the forest. Purple flowers bloomed between charred trunks. I photographed Painted Lady butterflies drinking nectar before they migrated north. Three teenagers asked for a portrait with the sea behind them. Months later, one called to say his boat landed near my family's village in Italy. He asked if the butterflies arrived safely.</p>	<p>Je me tenais sur une falaise dans le nord de la Tunisie, au-dessus de la Méditerranée. La forêt avait été noircie par un incendie. Des fleurs pourpres poussaient parmi les troncs calcinés. J'ai photographié des Belles-Dames en train de boire du nectar, avant de migrer vers le nord. Trois adolescents m'ont demandé de les photographier, avec la mer en arrière-plan. Quelques mois plus tard, l'un d'entre eux m'a appelé pour me dire que son bateau avait accosté près du village de ma famille, en Italie. Il voulait aussi savoir si les papillons étaient arrivés à bon port.</p>	<p>كنت أأتمل البحر المتوسط من على منحدر في شمال تونس، حيث وكحت النيران الغابات من حولي بالسواد، مخلفةً جذوعاً متفحمة تتناثر بينها بقع صغيرة من الزهور الأرجوانية المتبقية. وقتفت أسود فراشات "السيدة الملونة" هناك وهي ترتشف الرحيق لأخر مرة قبل الهجرة شمالاً. وصل حينها ثلاثة مراهقين وطلبوا مني التقاط صورة لهم مع مشهد الغروب والبحر. وبعد بضعة أشهر، اتصل بي أحدهم ليخبرني أن قاربهم قد رس بالقرب من قرية عائلتي في إيطاليا، وسألني ما إذا كانت الفراشات قد وصلت مقصدها بإسلام أيضاً.</p>
35		<p>Zembra lies along a butterfly migration path connecting Tunisia to the Strait of Sicily. People seeking refuge in Europe often travel this Central Mediterranean passage, which is currently the deadliest migration route for humans.</p>	<p>Zembra se trouve sur un itinéraire migratoire des papillons entre la Tunisie et le détroit de Sicile. Les personnes qui cherchent à se réfugier en Europe empruntent souvent ce passage au centre de la Méditerranée, actuellement la voie de migration la plus dangereuse pour les humains.</p>	<p>تقع جزيرة زمبرة على خط مسار هجرة الفراشات الذي يربط تونس بصقلية، وغالباً ما يسافر الأشخاص الذين يبحثون عن اللجوء في أوروبا عبر هذا الممر المركزي للبحر الأبيض المتوسط، والذي يُعتبر حالياً واحداً من أكثر مسارات الهجرة خطورةً وتفتكاً بالشر على الإطلاق.</p>
37		<p>The Italian government buries the bodies of migrants who drown at sea in unmarked graves across multiple graveyards.</p>	<p>Le gouvernement italien enterre les migrants qui se sont noyés dans des sépultures anonymes, en de nombreux cimetières.</p>	<p>الحكومة الإيطالية تدفن جثامين الغرق من المهاجرين في قبور مجهولة في عدة مقابر.</p>



7. In Pieces

hard cover with 5 artist booklets



7. In Pieces

different papers and binding for each booklet

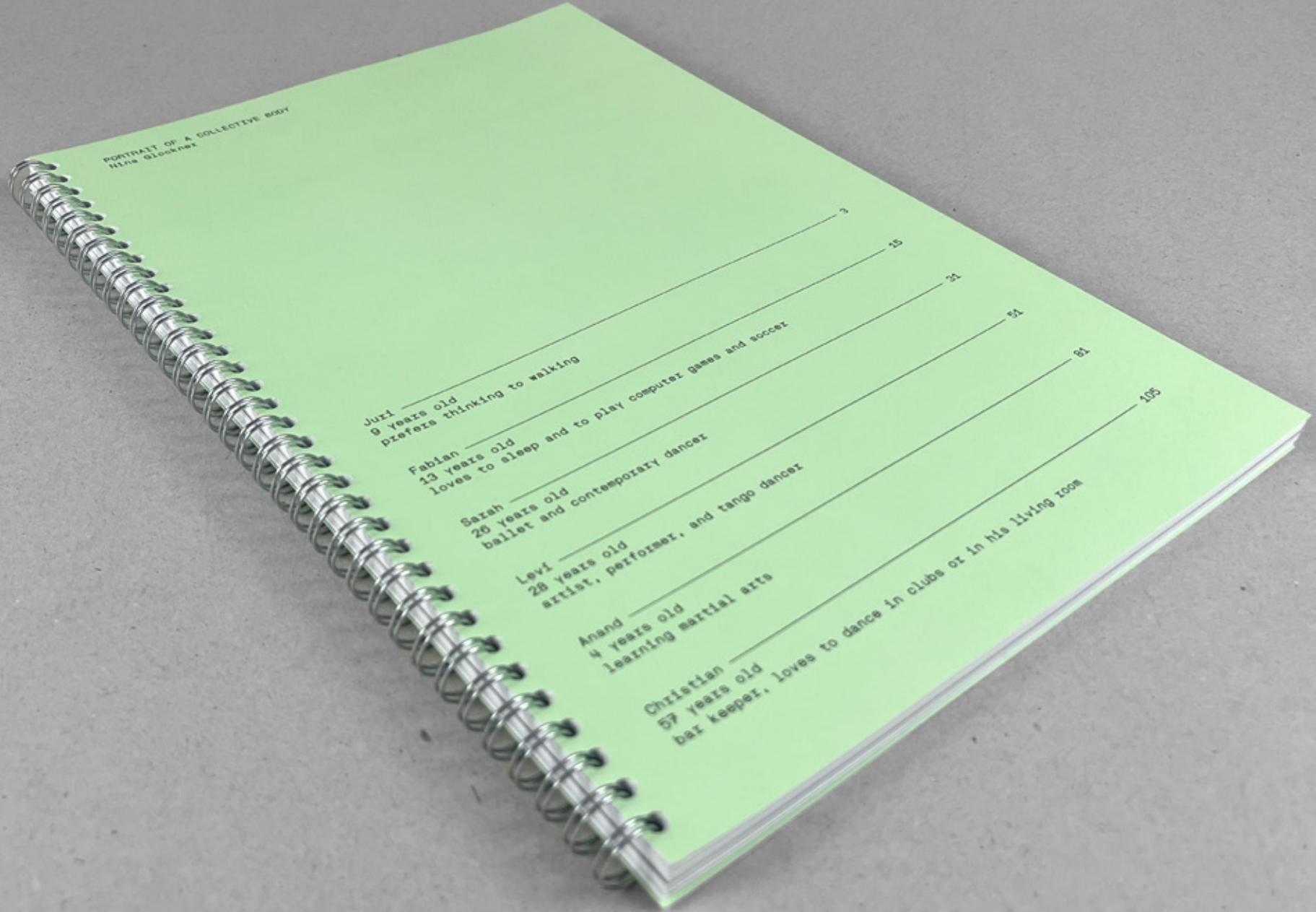




8. Note Bodies, Move Scores

window exhibition featuring our two books along with reference books

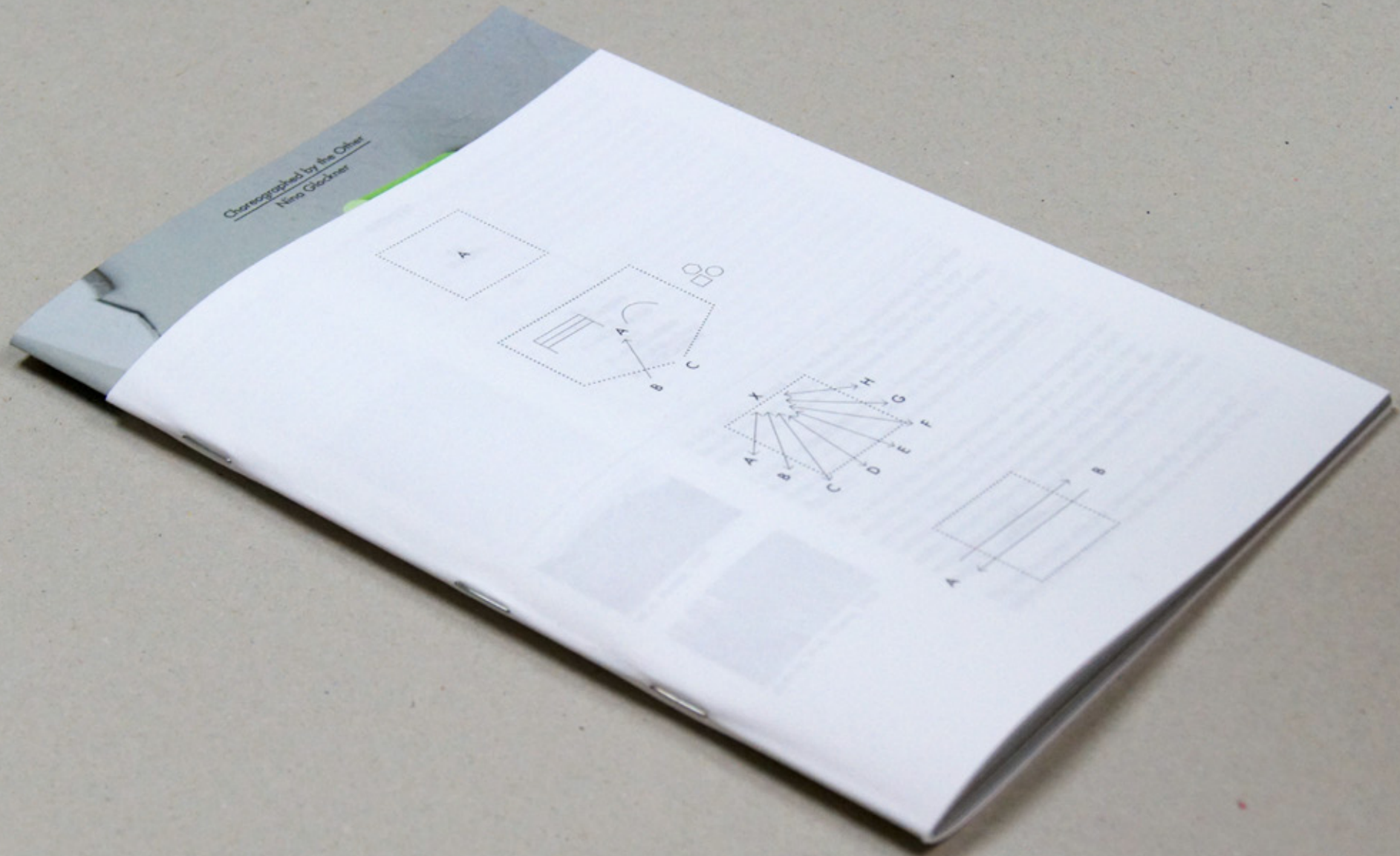




8. Nina Glockner – Portrait of a Collective Body

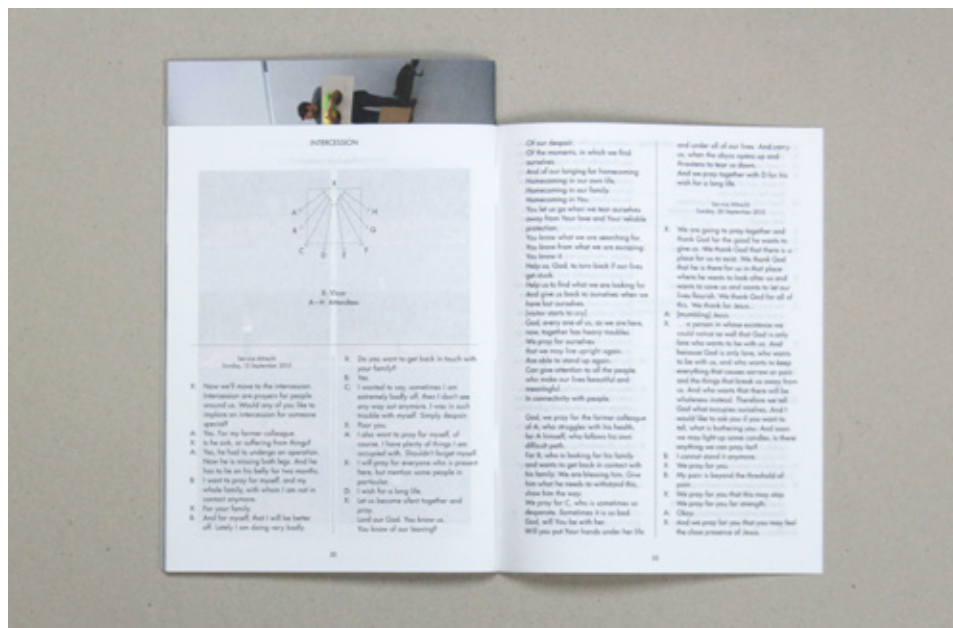
layout





8. Nina Glockner – Choreographed by the Other

layout & typography



its voice beyond the institution were my main motivations to enter this working period.

In the beginning of my stay, my colleague Sayaka Abe and I started to grow a summer garden in front of the house and organize weekly cooking sessions with the patients (concerning my usage of the term 'patients' see INTERVIEW p.55): first hosted in our studio and later on realized within different units of the institution.

By directly getting to know the structure of the institution by cooking together, being invited for dinner in closed wards, and by experiencing several strong encounters with individuals, more questions were raised than answers found. Thoughts on opposite poles ruled my mind: Ill and healthy, dependent and independent, abnormal and normal, being directed and directing, being controlled and being in control, being constantly recorded and not being recorded... I was struggling with the imbalance of power that I observed and was searching for a way to carry out artistic actions that would not manifest in this way: I—as an artist, visitor, observer, director—who would represent the patient as an observed pathologised human, whose self is defined by the assumed deviant conditions of his/her mind.



Christmas Play, W.A. Hoeve, 1948

We reject not only the traditional psychiatry but any kind of psychiatry, because even if it calls itself 'democratic' or 'anti-psychiatry', it makes the psychosis the decisive feature of a human being. Always it comes down



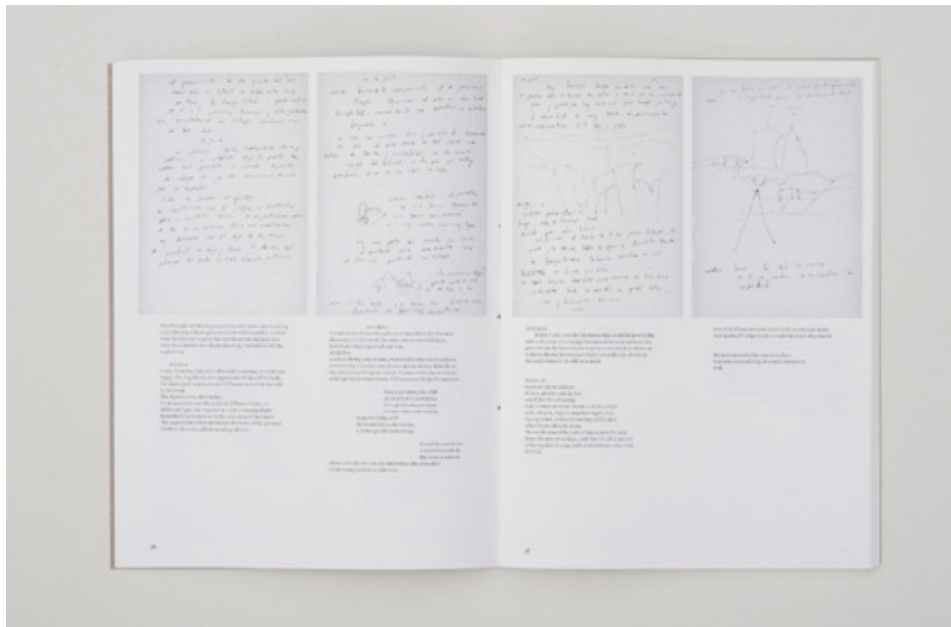
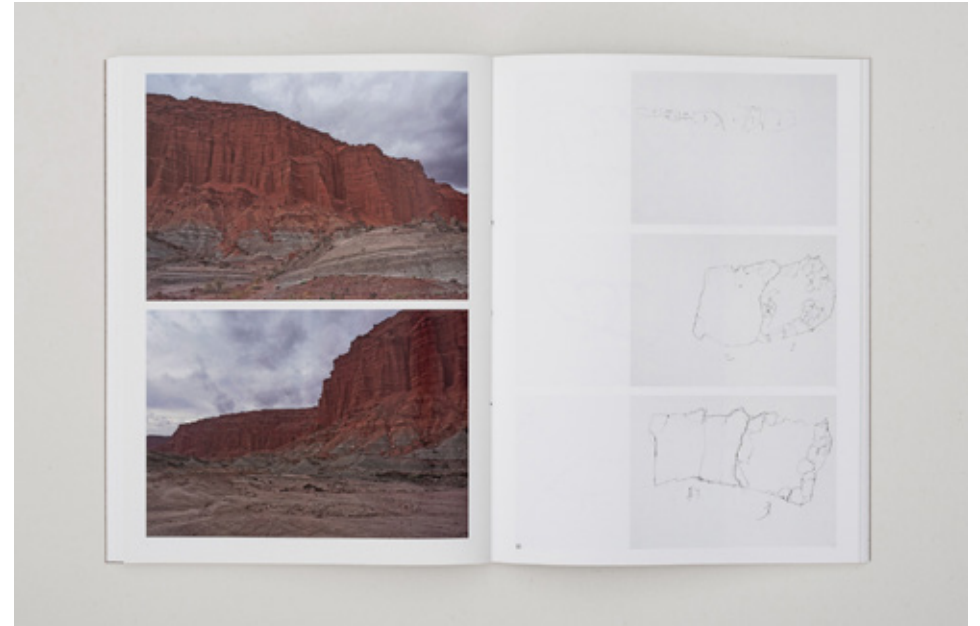
9. Irene Kopelman: A Matter of Framing (Vol. 13)

design with Roger Willems | 21x28 cm | 96 pages | 2025



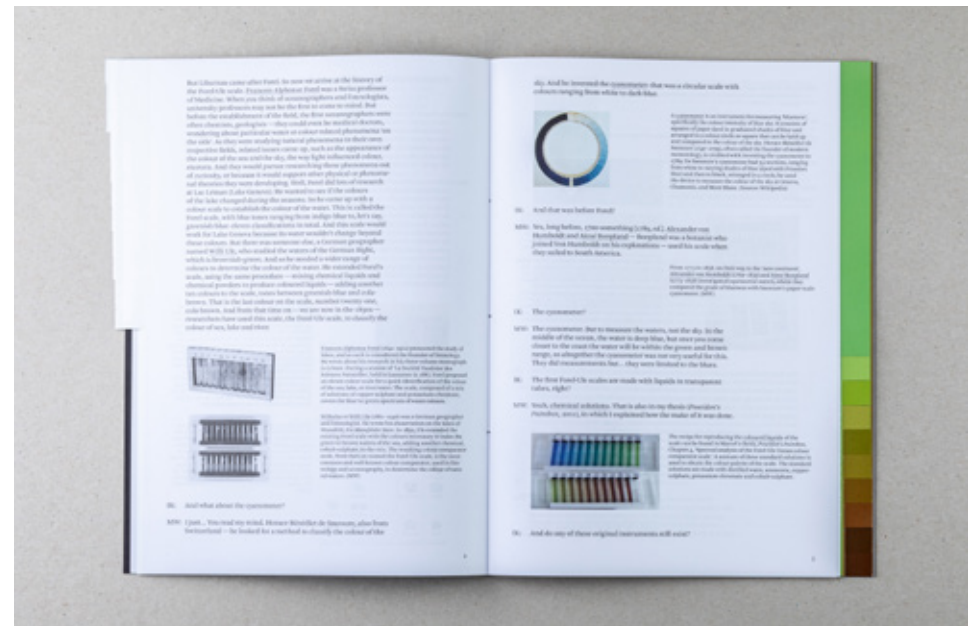
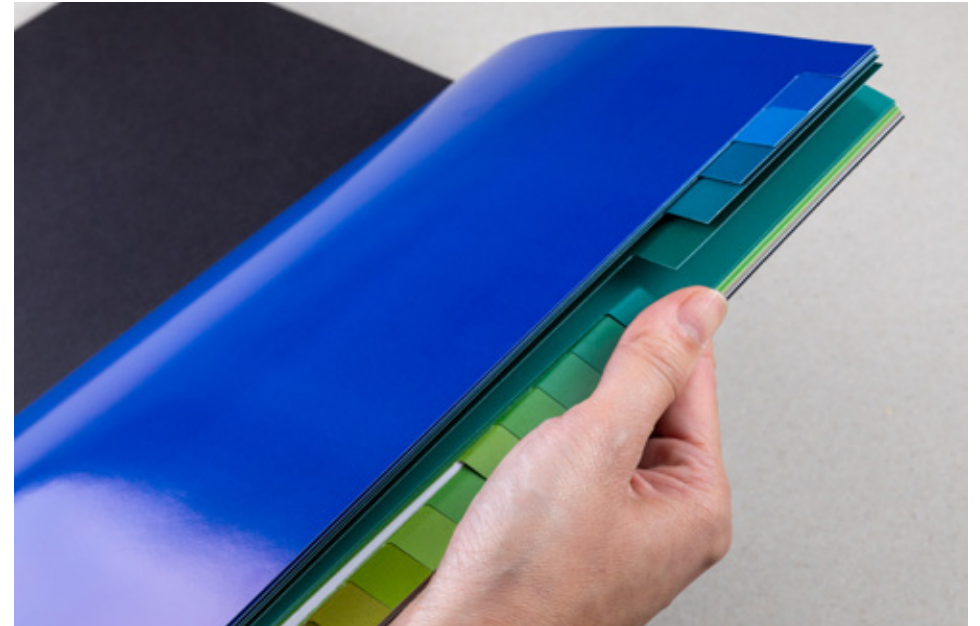
9. Irene Kopelman: Cardinal Points (Vol. 10)

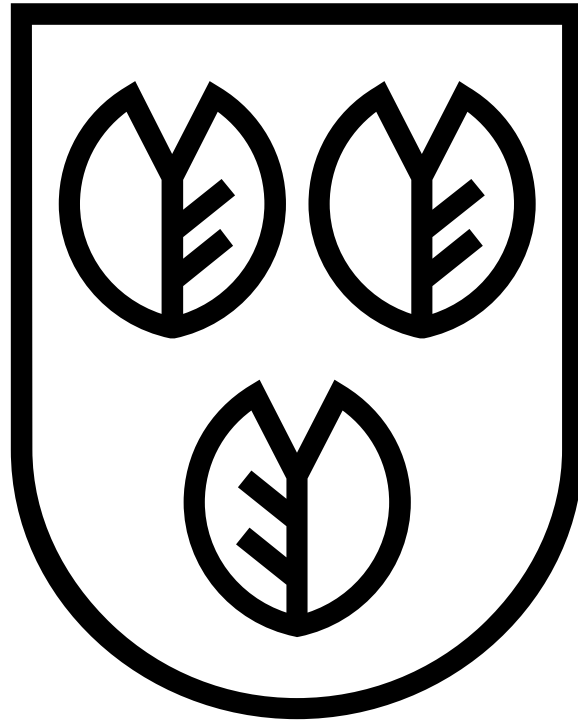
design with Roger Willems | 21x28 cm | 84 pages | 2019



9. Irene Kopelman: Indexing Water (Vol.9)

design with Roger Willems | 21x28 cm | 68 pages | 2018





Marres

Marres

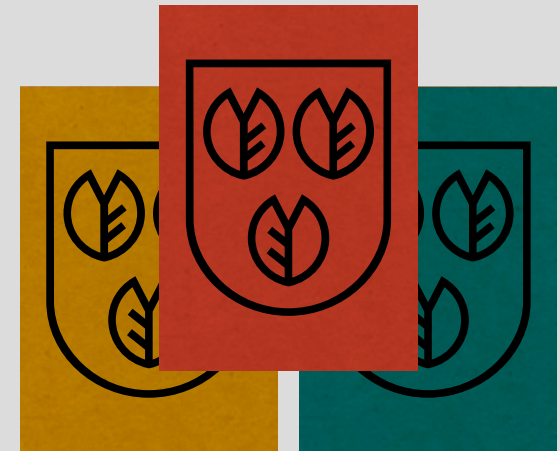
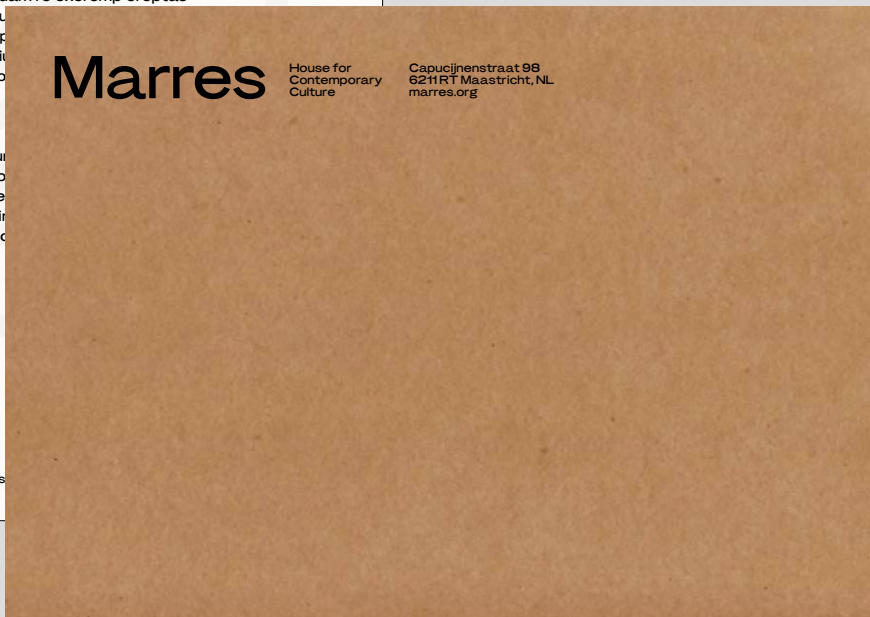
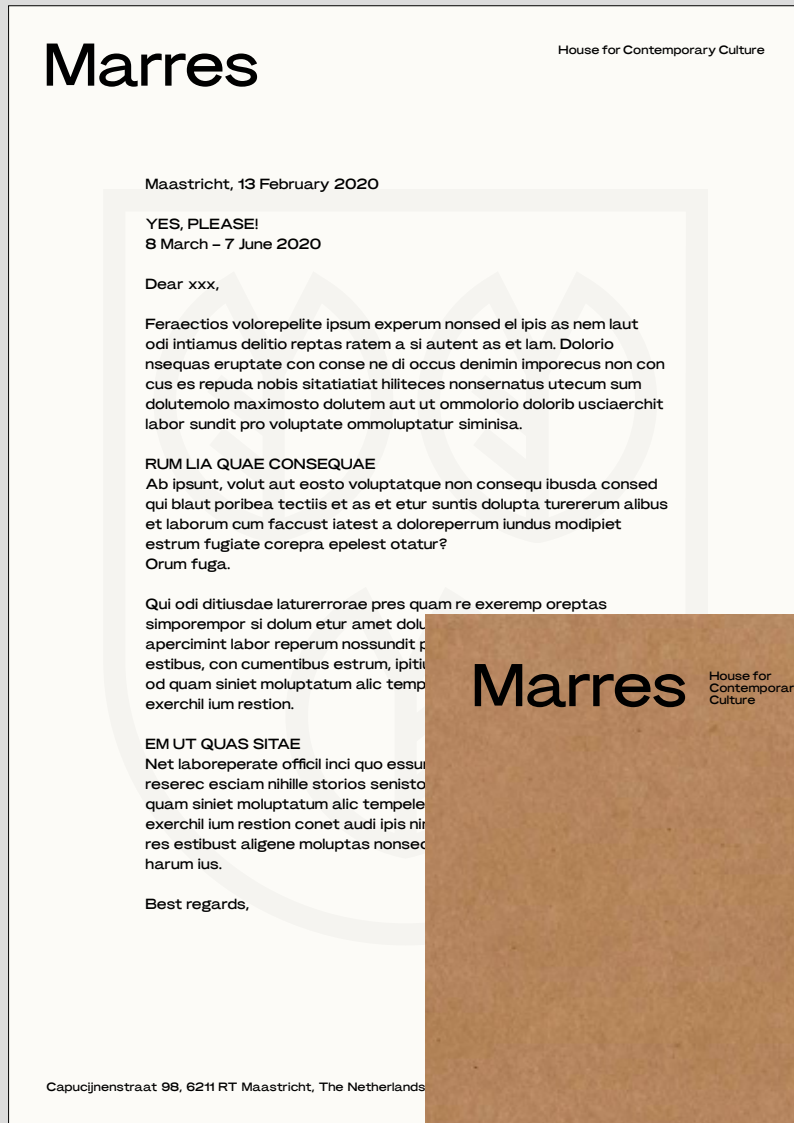
ABCDEFGHIJKLMN

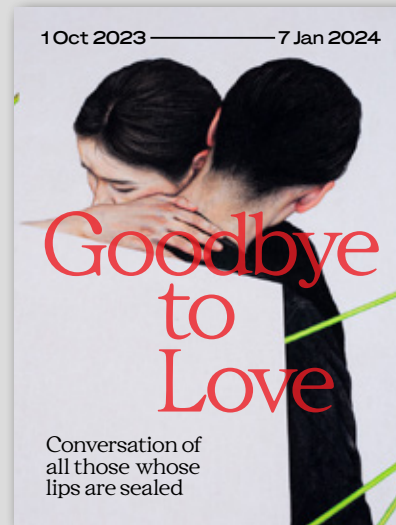
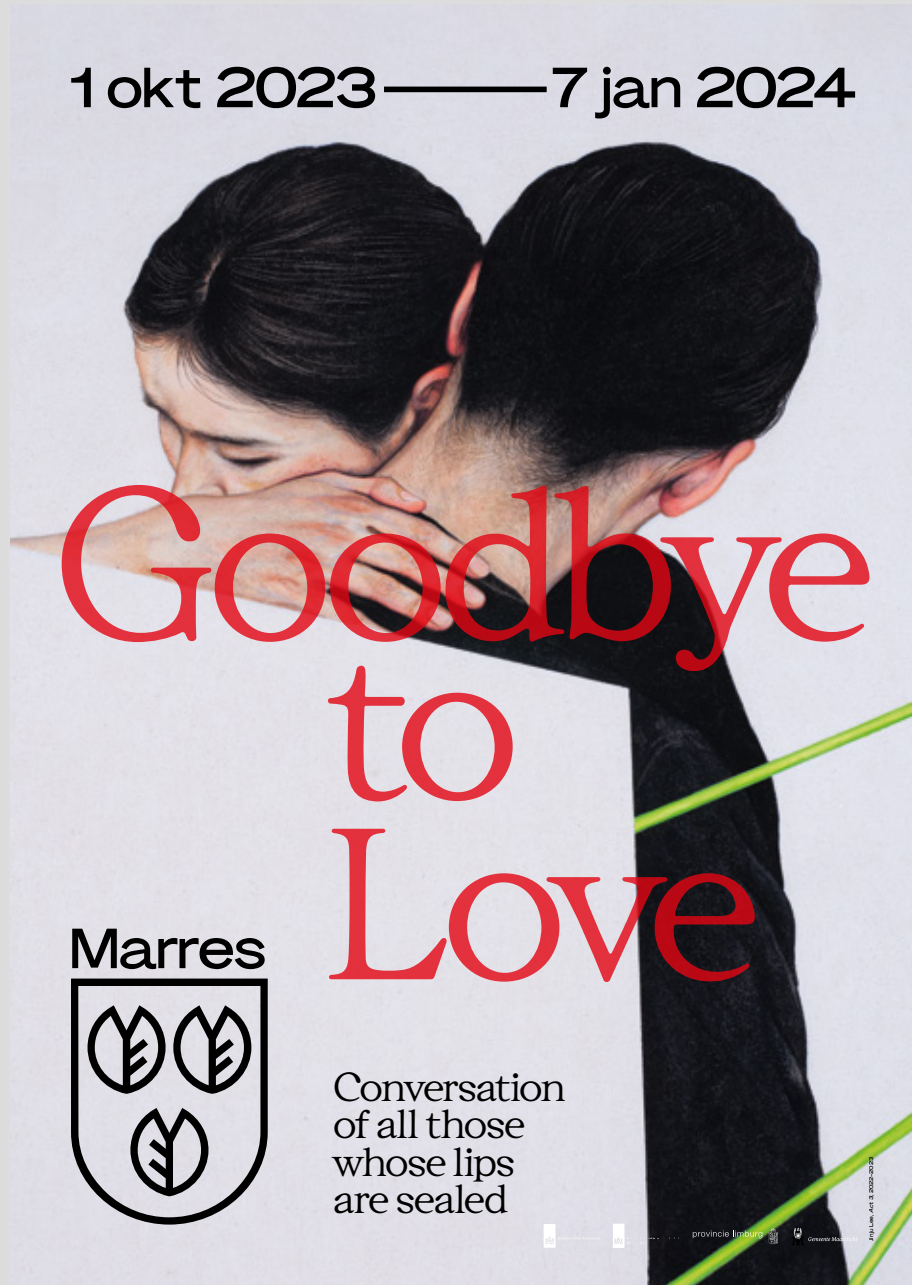
OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789-.,!?!&*





Four Questions

2016. Powdered pigment, animal skin glue, and water on unbleached cotton, 202.5 x 427 cm

Four Questions is a work that connects two distinct traditions into a single space. It is a conversation between the past and the present, a dialogue between the material and the immaterial. Through this work, I wanted to explore the idea of space and time, using a painterly

approach. In my early work, I focused on specific memories, traumas, and moments of imagination. I began to use everyday materials and objects, however, over time, my interest shifted towards exploring the relationships and structures within these elements. What is the true landscape that we see? Why do

our consciousness and perception not merely rest on the immediate phenomena before our eyes, but as if something else, not their own lives, with various thoughts permeating, colors, and their own sense of

colliding within a single work, unraveling and listening to various stories.

Black Paintin Series

From left to right and top to bottom: One, Initial, All, White, and, Only

My Black Painting series reveals a hidden structure that differs from the abstract arrangement of already painted, abstract. The series is a conversation between the material and the immaterial. Through this work, I wanted to explore the idea of space and time, using a painterly

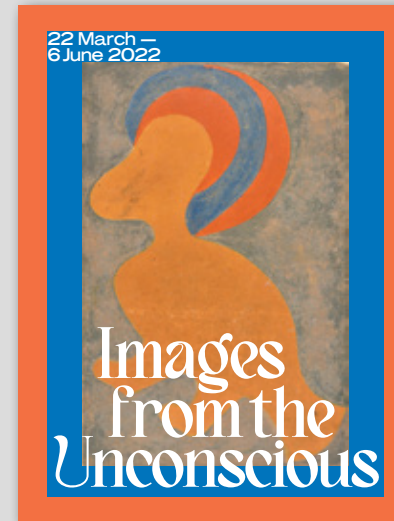
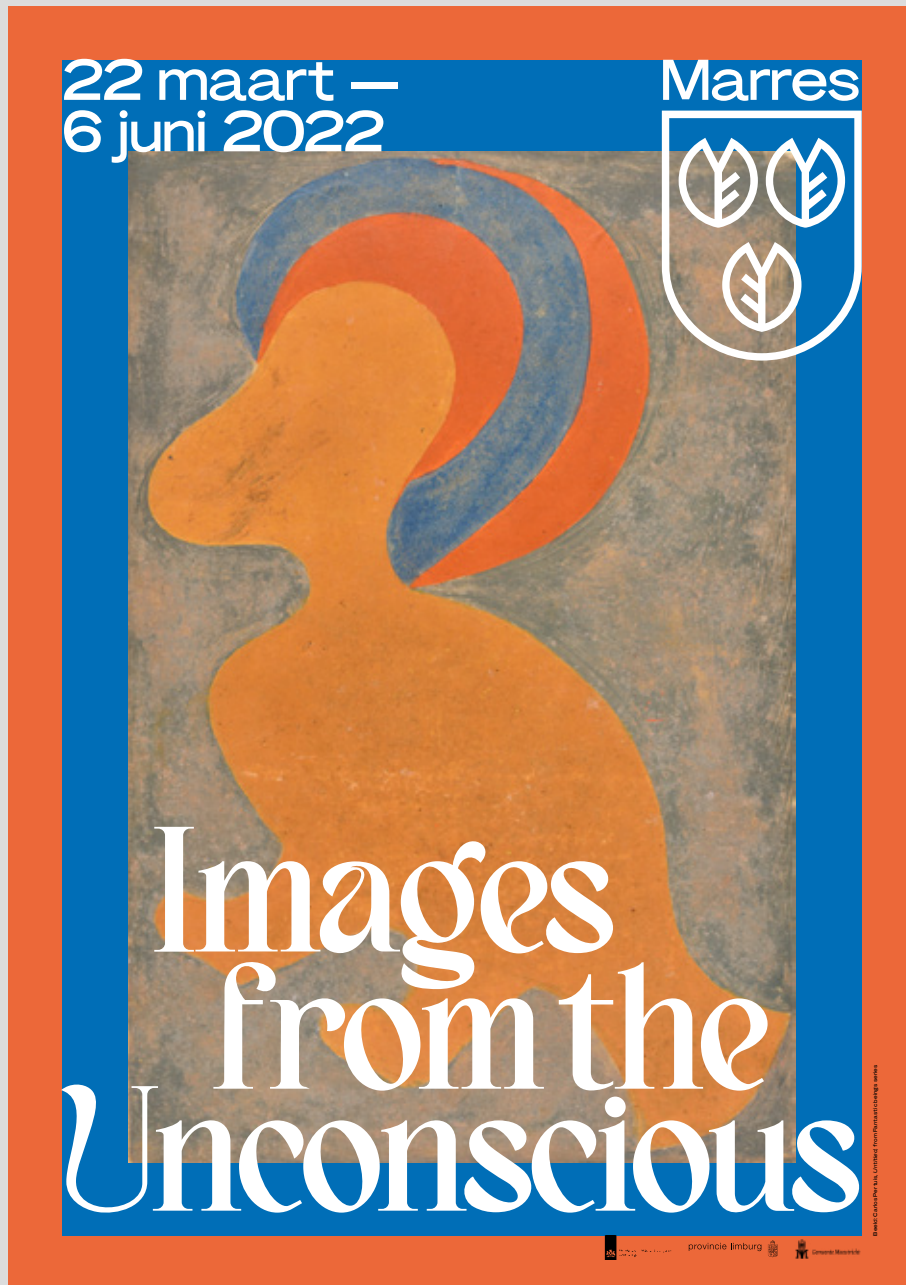
approach. In my early work, I focused on specific memories, traumas, and moments of imagination. I began to use everyday materials and objects, however, over time, my interest shifted towards exploring the relationships and structures within these elements. What is the true landscape that we see? Why do



Between

2016. Powdered pigment, animal skin glue, and water on unbleached cotton, 52.5 x 25 cm

Between is the year when my father fell and died. Between is the year when I was finally feeling the moment of death. Between is the year when I was finally feeling the moment of death. Between is the year when I was finally feeling the moment of death.



Room 5

COSMIC GEOMETRY

Pertuis's geometrical constructions began with studies drawn in pencil or graphite in small notebooks. After finishing these, his creativity went into overdrive and he launched into a large series of paintings that depicted a mixture of symbolic figures, stars, suns, and other heavenly bodies. Da Silveira believed these geometrical

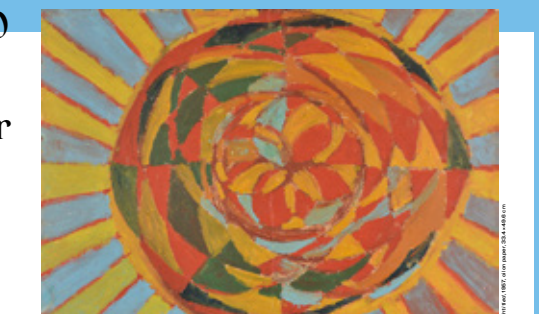
structures communicated his sense of the interconnectedness of the cosmos. The art critic Roberto Pontual noted the striking similarity of these works to the geometric abstraction painting embraced by Latin American artists as a way to distance themselves from the colonial past. As far as we can ascertain, Pertuis was not familiar with contemporary artistic trends.

Room 6

FERNANDO DINIZ
1918-1999
Longing for Unity

Diniz's life seemed to be one of unfulfilled dreams. As a child, he accompanied his mother when she went to work as a seamstress in a house of sewing. Instead, he wanted to become an engineer, an ambition that ended when he dropped out of high school. He also fell in love with the daughter of one of his classmates, but she was already married. He then worked as a temporary employee at the municipal office and later as a janitor at the city hall. In 1948, he voluntarily enlisted in the army for a year. During his military service, he was assigned to the 1st Infantry Regiment in the city of Curitiba. It was there that he met the painter Roberto Pontual. In the geographic location of the city, he found a spiritual home. He was able to express his needs, and his low voice could be heard by many.

Diniz later described his first steps into art as a "reworking of the soul." The first drawing that he made was a simple sketch of a face. He was going to draw this from the inside. "I tried to find the way to change my soul into another thing. The images that came out of me were not just sketches with figures, because it is divided into a thousand different facets." In 1950, a fantastic inventory of forms, colors, and textures, it is a question of the human in general and of around 20000 artistic elements, drawings, carpets, and mosaics.



Room 6
MANDALA

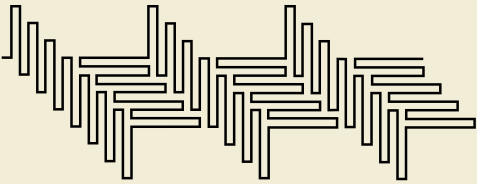

Da Silveira and her team viewed Fernando Diniz's painting process as an incessant struggle to restructure his internal disorder. According to them, his early chaotic works were characterized by the turmoil of thoughts and emotions that led to a psychic act. Starting out from these chaotic forms, Diniz traced out a path little by little, as if he was

consciously designing a method of self-cure, which brought him to draw the circular forms that Da Silveira recognized as mandalas. A mandala is a circular form containing a geometric configuration of symbols. Characterized by a center divided into four parts or multiples of four, they are employed in various spiritual traditions as a meditative guidance tool. A mandala generally

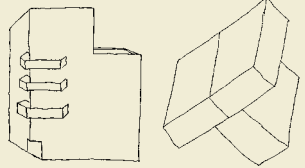
represents a spiritual journey to the inside of the self. The psychiatrist Carl Jung viewed them as primordial shapes stemming from the collective unconscious that symbolized the psyche working to restore balance and spiritual health in times of great chaos and disruption. For this reason, he named them magic circles.

18 dec 2021 — 6 feb 2022

CODEx

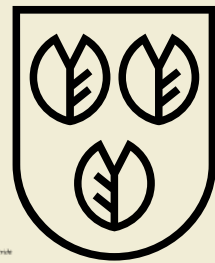



SUBPAR





TUM

Marres




Images transmuted into sound





18 Dec 2021 — 6 Feb 2022

CODEx


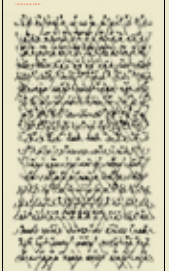
SUBPAR



TUM

Images transmuted into sound

SEMIOLOGICAL CONDUIT (SC) (sometimes referred to as "harmonic-rhythmic conduit") — a fusion of lines and directions. At the foundation of SC lies one of the rudimentary geometrical concepts — the continuous line. Akin to a straight line, it is a curve infinitely extended on both sides. As opposed to a straight line, it always breaks at an angle of 90 degrees. The most significant characteristics of a continuous line are: a) infiniteness, b) irreversibility, c) pan-directionality and the resulting possibility of traversing it in both directions at the same time. The semiotic potential stems primarily from the latter characteristics — a single continuous line is able to generate rhythm and harmony; when it is traversed in both directions at the same time, signans (signifier) extends unexpectedly to the level of signatum (signified).



Wacław Szpakowski
From the series A. A 1
1930
drawing

Wacław Szpakowski's 1965-1973 compositions were based on the Rhythmic Lines program which the artist began creating in the early 1950s. It was a series of rhythmic patterns in architecture and nature. The concept was to create a continuous line, bending at a right angle. An architect by profession, Szpakowski was also a pioneer of geometrical abstraction. He worked in isolation from the art world. The first exhibition of his art was held only after his death. Szpakowski was also a total object and used to perform Rhythmic Lines.

Letter-based transcript of sounds that convey the syntactical/semiotic structure of Wacław Szpakowski's A1 introduced by lengths of straight linear sections.

GLISSER (or glissart) — from French to slide, to slide, to convey, to imply, to say

6 18–24 January 2022
microtonal tuba, trombone, French horn

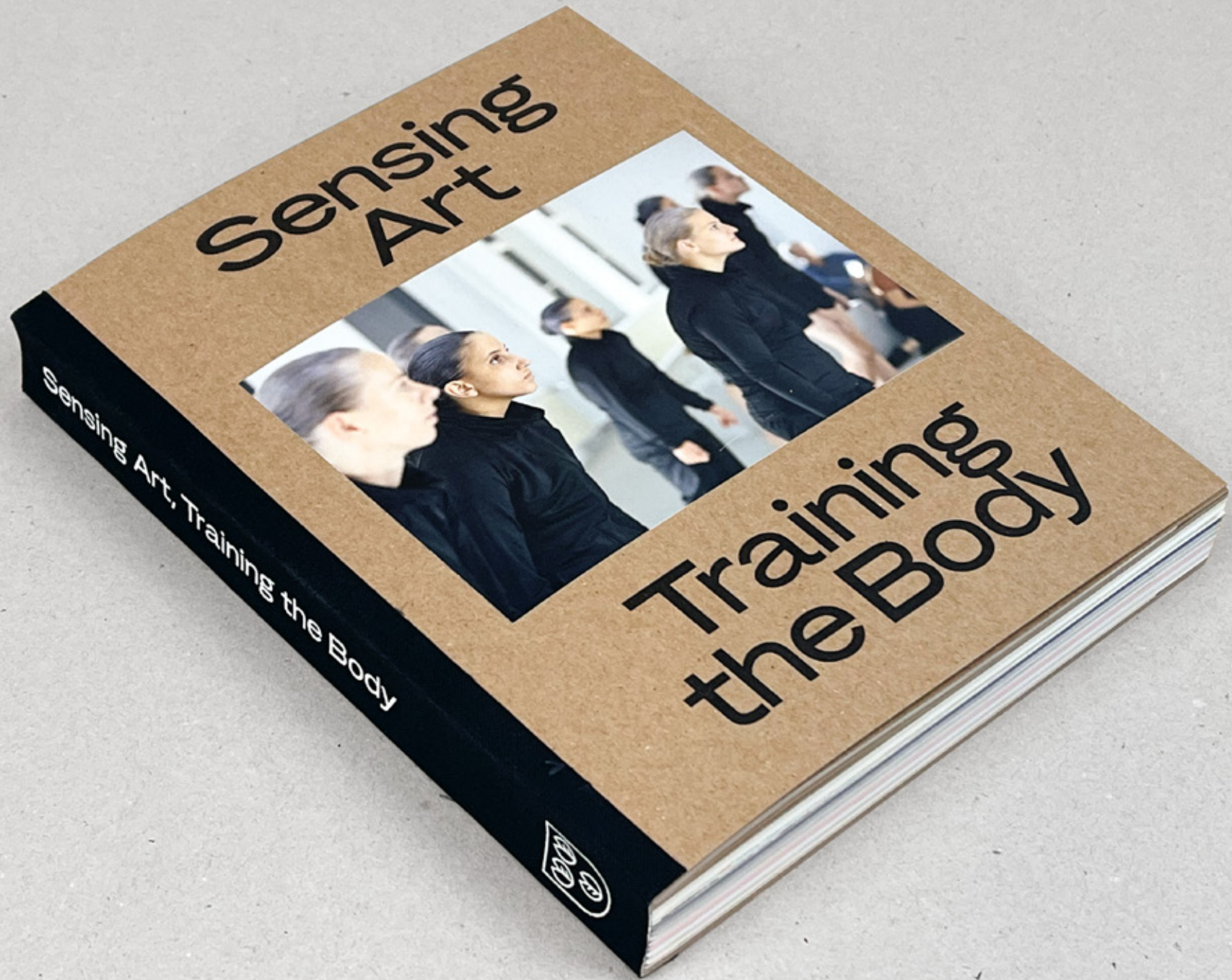
ICONOLATRIC CONDUIT (IC) (formerly known in an incomplete form as "portraying," recognized by some cultures up to the present day as a way to achieve immortality) — the most complete model of representing a living person known today. Apart from visual elements (proportions of shapes and colors, etc.), it embraces physical (temperature, electromagnetic field, etc.), chemical (proportions of states of matter, chemical composition, etc.), musical (rhythms, harmonies, etc.), and other aspects. IC sometimes relies on music transcription techniques (transcribing music composed for a given instrument to another instrument) for the sake of attempting to sustain the elusive identity of the work despite its transfer from one medium to another.

Joseph Beuys
Beuys by Warhol
1960
graphic print

Beuys by Warhol is a work belonging to a large group of works that Joseph Beuys (1921–1986) devoted to himself. In 1961, the conceptual artist created the iconic graphic print Beuys by Warhol. The work is a tribute to the artist's role in the Communist Party, as a fulfillment of the idea of a "direct" in the German art world. In 1969, because a general election took place in West Germany, the artist might have seemed suspicious.

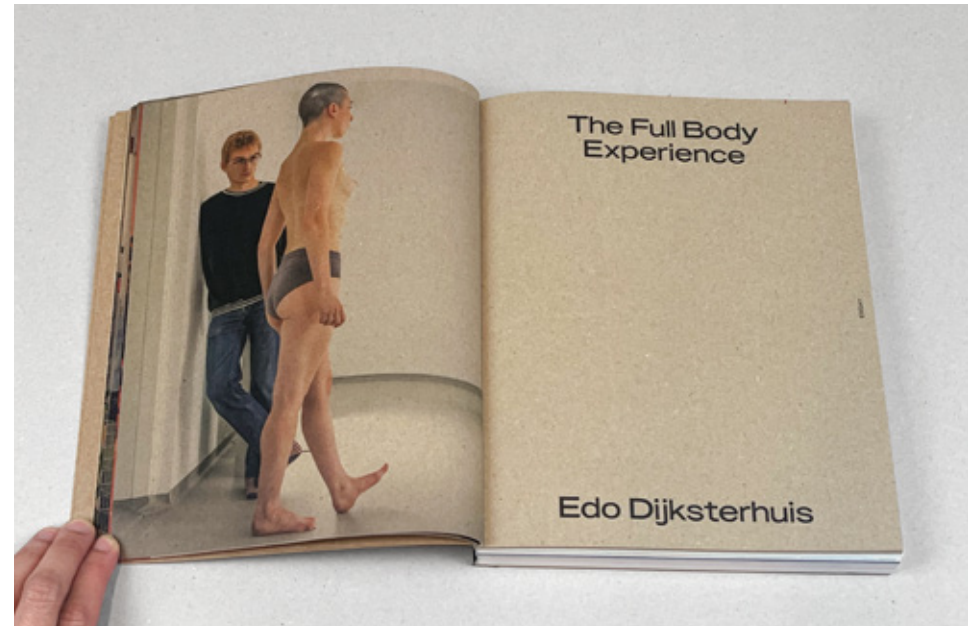
The work presented here draws from the tradition of portrait painting. It is a portrait of the neo-avant-garde movement in 1970s. Joseph Beuys (poster for Beuys's Green Party) and in 1969 he held a series of portraits of the German artist.

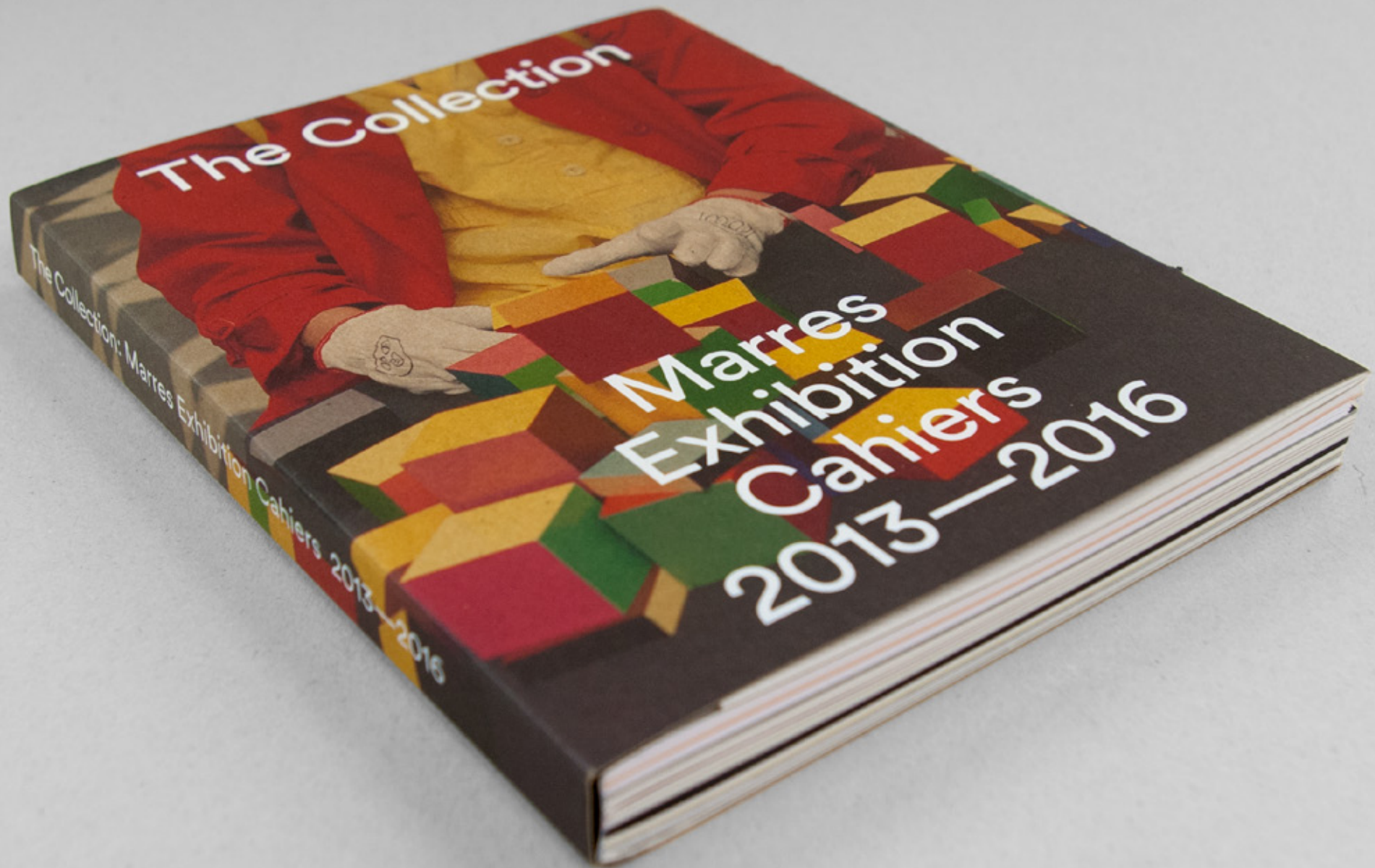
Iconic immortality as heard by Wolfgang Amadeus Mozart, Massimo Piumazzo Music (score by)



10. Marres – Sensing Art, Training the Body

cover variations & layout





10. Marres – Cahierbook The Collection

cover design & layout (Exhibitions)









AYUMI HIGUCHI

Born in Tokyo, JP, 1981
Lives and works in Amsterdam, NL

ayhg@me.com
+31 (0)6 27 25 63 12

Studio:
Nieuwe Herengracht 11A
1011RK Amsterdam
The Netherlands

Languages:
English (fluent), Dutch (intermediate),
Japanese (native)

CV

EDUCATION

2009 BA (Graphic Design), Gerrit Rietveld Academie, NL
2004 BA (Environment and Information), Keio University, JP

WORK EXPERIENCE

2009– Freelance graphic designer
2020– Board member of Graphic Design Review (gdr.jagda.or.jp)

2013–19 Assistant designer, Hans Gremmen
2013–18 Assistant designer, Roger Willems
2012 Assistant designer, Mevis & van Deursen
2012–13 Freelance designer, Vandejong Creative Agency
2010–11 Creative trainee, Vandejong Creative Agency
2008 Internship, Roger Willems / Roma Publications

PRIZES / AWARDS

2025 2025 CPW Vision Awards: Photobook of the Year
I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now

2022 Kraszna-Krausz Photography Book Award 2022
What They Saw: Historical Photobooks by Women, 1843–1999

2021 Paris Photo Aperture Foundation Catalogue of the Year Award 2021
What They Saw: Historical Photobooks by Women, 1843–1999

2020 The Best Dutch Book Designs 2019 *Burning Love*

2019 Lucie Award – Photography Magazine of the Year
Foam Magazine, Design with Hamid Sallali

2018 Lucie Award – Photography Magazine of the Year
Foam Magazine, Design with Hamid Sallali

2015 The Best Dutch Book Designs 2014
New Urban Configurations, Design with Hans Gremmen

2014 The 15 Best Dutch Photobooks by De Volkskrant
Amsterdam Irregulars

LECTURES / WORKSHOPS / PRESENTATIONS

- 2025** Joop Swart Masterclass, World Press Photo, NL
- 2025** Talk session with Mariko Takeuchi, T3 Photo Festival Tokyo, JP
- 2025** Winners' Program, World Press Photo, NL
- 2024** Joop Swart Masterclass, World Press Photo, NL
- 2023** FOTODOK Lighthouse, NL
- 2021** MeMe Design School, JP

EXHIBITIONS

- 2024** NOTE BODIES, MOVE SCORES collaboration with Nina Glockner, at FROM ME TO YOU SPACE, Antwerp, BE
- 2018** Fragments of Graphism: An Alternative History of Graphic Design in Japan, at Creation Gallery G8, Tokyo, JP
- 2018** Do Dummies Dream? at Paper Voice, Tokyo, JP

PRESS / INTERVIEWS

- 2025** デザインの入口と出口——デザインの設計と実装をめぐるダイアログ [Entrance and Exit of Design – A Dialogue on Design Planning and Implementation], Tomoyuki Arima, Graphic-sha (JP)
- 2025** NEUTRAL COLORS Special Edition—Voice of Book Making #2 (JP)
- 2019** “Een voorkeur voor ruw: Ayumi Higuchi over papier”, Print Matters magazine (NL)
- 2018** “Ayumi Higuchi over papier”, De Monsterkamer (NL)

SELECTED WRITINGS

- 2025 Bookshelf, Foam Magazine #67 (EN)
- 2025 在オランダアジア人デザイナー座談会——「平坦な戦場」で生き延びること,
Graphic Design Review #81 (JP)
- 2023 『Revue Faire』——言行一致のグラフィックデザイン誌,
Graphic Design Review #65 (JP)
- 2022 アートブック制作のABC——ジュリア・ボーン×ウタ・アイゼンライヒの場合,
Graphic Design Review #50 (JP)
- 2022 グラフィックデザインとジェンダー——GDRボードメンバー座談会(2),
Graphic Design Review #49 (JP)
- 2021 「ことば」という素材——グラフィックデザインにおける言語教育(フィル・ベイバー),
Graphic Design Review #44 (JP)
- 2020 サンセリフ——アムステルダムにある小さな本の独立国家,
Graphic Design Review #17 (JP)
- 2020 ハンス・グレメン『American Origami』——リモートワークによるブックデザインの実践,
Graphic Design Review #9 (JP)
- 2020 Karel Martens: Re-Printed Matter, Graphic Design Review #2 (JP)
- 2018 ハーグ王立芸術アカデミー ノンリニア・ナラティブ: ノンリニアな社会に生きるデザイナーが
できること/Royal Academy of Art, The Hague: Non-Linear Narrative—
What designers living in a non-linear society can do, AXIS Magazine Vol. 195 (JP/EN)
- 2018 グラフィズム断章: もうひとつのデザイン史/Fragments of Graphism: An Alternative
History of Graphic Design in Japan, IDEA magazine Vol. 382 (JP)
- 2018 対談: ロジャー・ウィレムス×ハンス・グレメン [Dialogue: Roger Willems x Hans Gremmen,
IMA magazine vol. 26 (JP)
- 2016 色を解放する: ヘラ・ヨンゲリウスの色彩哲学/Liberating colors: Hella Jongerius's
philosophy of color, AXIS Magazine Vol. 183 (JP/EN)
- 2015 アイデアのアイデア/Ideapedia, IDEA magazine Vol. 371 (JP/EN)
- 2015 デジタルの手触りをつくり出す職人技: ハンシェ・ファン・ハーレムのクリエイション/
The creations of Hansje van Halem: An artisan who make digital textures,
AXIS Magazine Vol. 174 (JP/EN)
- 2015 時代の先端を行く、食雑誌が面白い/Food Mags Are Cool! , IMA magazine vol. 12 (JP)
- 2014 Marije Vogelzang: Cover interview, AXIS Magazine Vol. 170 (JP/EN)
- 2014 イルマ・ボーム: 感覚に訴えかける本のつくり方/Irma Boom: Book making that appeals to
the senses, AXIS Magazine Vol. 168 (JP/EN)

- 2012 モダニズムを更新するアイデンティティデザイン：ステデリック・ミュージアム・アムステルダム／
Identity design updates modernism: Stedelijk Museum Amsterdam,
AXIS Magazine Vol. 160 (JP/EN)
- 2011 見過ごされた価値を廃棄されたもののなかに再発見する：ピート・ハイン・エーク インタビュー／
Rediscovering overlooked value among waste: An interview with Piet Hein Eek,
AXIS Magazine Vol. 152 (JP/EN)
- 2011 廃棄をまぬがれたテスト印刷紙の競演：ハンス・グレメンの『セレンディピティ』／
A concert of test prints that escaped the trash bin: Hans Gremmen's Serendipity,
AXIS Magazine Vol. 152 (JP/EN)
- 2011-15 Column "World Watch", Brain magazine (JP)