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Industrial Society and Its Future by Theodore Kaczynski 1. 50. 63.

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The conservatives are loath... they enthusiastically support technological progress...

The breakdown of traditional values to some extent implies the breakdown of the bonds that hold together traditional small-scale social groups...

Suppose that a public official or a corporation executive supports his cousin, his friend or his co-religionist to a position rather than appointing the more qualified for the job...

A free pre-industrial culture were very large and crowded, yet their inhabitants do not seem to have suffered from psychological problems...

On the growing edge of the American frontier during the 19th century, the mobility of the population probably broke down extended families...

Furthermore, change in American frontier society was very rapid and deep. A man might be born and raised in a log cabin...

In modern industrial society, the problem has become particularly acute. Letters, at least in its recent history, do not seem to have led to psychological problems...

The difference, we argue, is that modern man has the sense largely satisfied that change is imposed on him whereas the 19th century frontiersman had the sense largely satisfied that he created change himself...

We divide human drives into three groups: (1) those drives that can be satisfied with mental effort...

It is interesting in insurance matters but would have cared nothing about isopropylalcohol. In any case it is not normal to put into the satisfaction of mere curiosity the amount of time and effort that scientists put into their work...

The "Benefit of Humanity" explanation doesn't work any better. Some scientific work has considerable relation to the welfare of the human race...

Of course, it's not that simple. Other motives do play a role for many scientists. Money and status for example. Some scientists drive for status...

Also, science and technology constitute a power mass movement, and many scientists gratify their need for power through identification with this mass movement...

We are going to argue that industrial-technological society cannot be retained in such easy as to be retained from progressively narrowing the sphere of human freedom...

By "freedom" we mean the opportunity to go through the power process, with real goals, not the artificial goals of surrogate activities...

It is said that we live in a free society because we have a certain number of constitutionally guaranteed rights...

It would be possible to give other examples of socialists in which there has been rapid change and/or lack of close community ties...

In primitive societies, physical necessities generally fall into group 2. They can be obtained, only at the cost of serious effort...

Social needs, such as sex, love and status, often remain in group 2 in modern society, depending on the situation of the individual...

Think of history as being the sum of two components: an erratic component that consists of unpredictable events that follow no discernible pattern...

As for our constitutional rights, consider for example that of freedom of the press. We certainly don't mean to knock that right...

The same is true of scientists generally. With possible rare exceptions, their motive is neither curiosity nor a desire to benefit humanity...

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So certain artificial needs have been created that fall into group 2, hence serve the need for the power process. Advertising and marketing techniques have been developed that make many people feel they need things that their grandparents never desired...

Moreover, where goals are pursued through earning money, deferring the status ladder or functioning as part of the system in some other way, most people are not in a position to pursue their goals...

It seems that for many people, much the majority, these artificial forms of the power process are insufficient. A theme that appears repeatedly in the writings of the social critics of the second half of the 20th century is the sense of deep purposelessness that affects many people in modern society...

It may be that extensiveness in large part of the power process is a suitable surrogate activity. It may be that extensiveness in large part of the power process is a suitable surrogate activity...

It would be possible to give other examples of socialists in which there has been rapid change and/or lack of close community ties without the kind of massive behavioral aberration that is seen in today's industrial society...

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happens to be, a surrogate activity does not bring completely satisfactory fulfillment. In other words, it does not fully satisfy the need for the power process. Advertising and marketing techniques have been developed that make many people feel they need things that their grandparents never desired...

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not sufficiently able to go along obediently with the franchise system. This excludes from small business many of the people who most need autonomy.

Today people live more by virtue of what the system does for them or more than by virtue of what they do for themselves. And what they do for themselves is done more and more along channels laid down by the system. Opportunities tend to be those that the system provides. The opportunities must be exploited in accordance with rules and regulations [1], and technicians prescribed by experts must be followed if there is to be a chance of success.

Thus the power process is disrupted in our society through a deficiency of real goals and a deficiency of autonomy in the pursuit of goals. But it is also disrupted because of those human drives that fall into group 2, the drives that one cannot adequately satisfy no matter how much effort one makes. One of these drives is the need for security. Our lives depend on decisions made by other people; we have no control over these decisions and usually we don't even know the people who make them. [We live in a world in which reactivity is done more and more along channels laid down by the system. Opportunities tend to be those that the system provides. The opportunities must be exploited in accordance with rules and regulations [1], and technicians prescribed by experts must be followed if there is to be a chance of success.]

It may be objected that primitive man is physically less secure than modern man, as is shown by his shorter life expectancy; hence modern man suffers from less, not more than the amount of insecurity that is normal for human beings. But psychological security does not correspond with physical security. What makes us feel secure, primitive man, threatened by a fierce animal or by hunger, can fight in self-defense or travel in search of food. He has no certainty of success in these efforts, but he is by no means helpless against the things that threaten him. The modern individual on the other hand is threatened by many things against which he is helpless: nuclear accidents, caregivers in food, environmental pollution, war, increasing taxes, invasion of his privacy by large organizations, nationwide social or economic phenomena that may disrupt his way of life.

It is true that primitive man is powerless against some of the things that threaten him; disease for example. But he can accept the risk of disease stoically. It is part of the nature of things. It is no great fault unless it is the fault of some imaginary, impersonal demon. But threats to the modern individual tend to be MAN-MADE. They are not the results of chance but are IMPOSED on him by other persons whose decisions he, as an individual, is unable to influence. Consequently he feels frustrated, humiliated and angry.

Thus primitive man for the most part has the security in his own hands either as an individual or as a member of a SMALL group whereas the security of modern man is in the hands of persons or organizations that are too remote or too large for him to be able personally to influence. So modern man's drive for security tends to fall into groups 1 and 3, or some areas (food, shelter, etc.) his security is assured at the cost of only trivial effort, whereas in other areas he CANNOT attain security. The foregoing greatly amplifies the real situation, but it does indicate in a rough, general way how the condition of modern man differs from that of primitive man.

People have many transitory drives or impulses that are necessarily frustrated in modern life. Hence fall into group 3. One may become angry, but modern society cannot permit fighting. In many situations it does not even permit verbal aggression. When going somewhere one may be in a hurry, or one may be in a mood to travel slowly, but one generally has no choice



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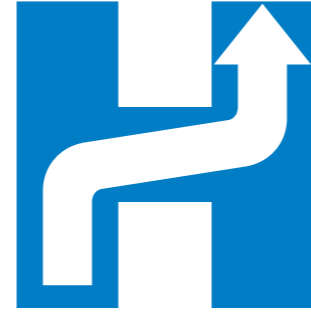
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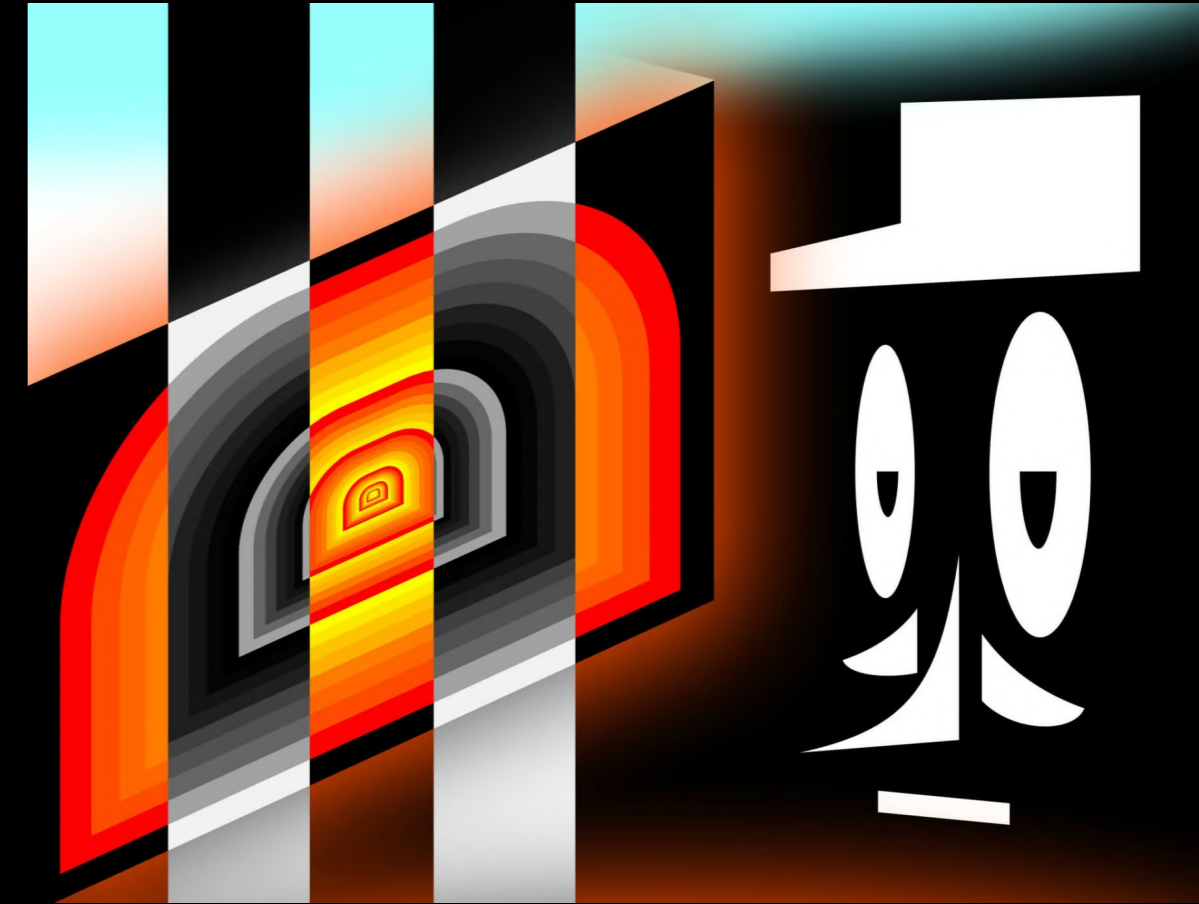
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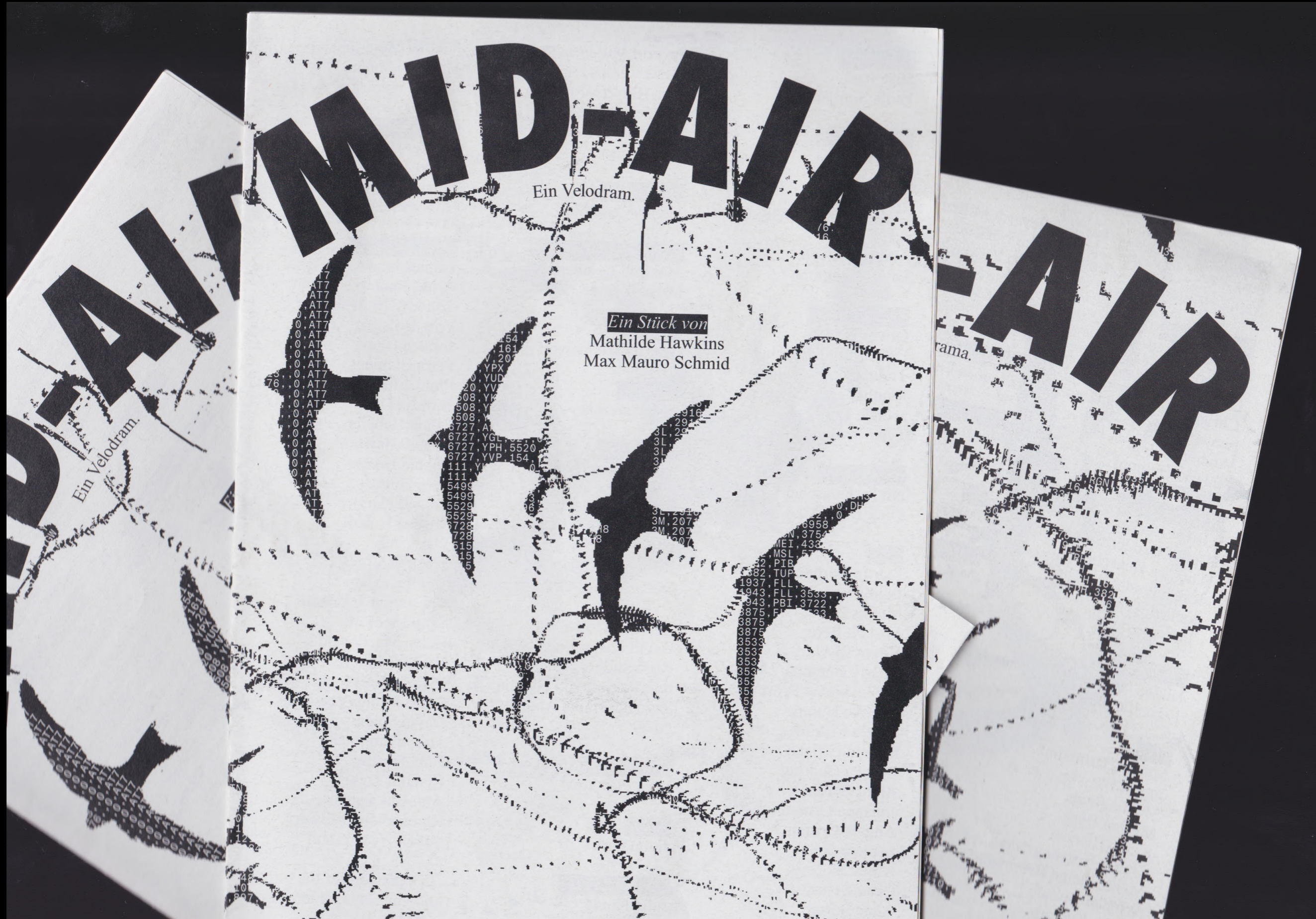
Permanent Crisis, Zachary Siegel, issue no. 74, June 2024



Casualties of Clintonism, Dave Denison, Issue no. 73, April 2024



The Workers: An Essai, wolfgang Hilbig, May 2024



START=ZIEL

„Niemals ankommen ist schwer und mit ebenso viel Warten verbunden.“<sup>1</sup>

„Anfänge: Lassen Sie uns für einen Moment abschweifen; lassen Sie uns mit einem Schlenker beginnen.“<sup>2</sup> Sie oder ich wollten etwas verkünden. Eine Warnung, einen Aufruf. Was ist das Thema? Wir sind nicht sicher. Wir wissen es nicht. „Jemand, Sie oder ich, tritt vor und sagt: *ich möchte endlich lernen, endlich lehren*“.<sup>3</sup> Jemand „betritt die Bühne...“, um einen neuen Zweig der Wissenschaft zu verkünden, den wir erfunden haben und der allgemein als bitter nötig empfunden wird.“<sup>4</sup>

Eine Frage steht uns auf die Stirn geschrieben: *Was ist zu tun? – What is to be done?* Sie bildet den Ausgangspunkt und der Grund dafür ist einfach: „Es handelt sich um eine Frage, die ich mir selbst stelle; und weil wir uns alle diese Frage stellen, stelle ich sie Ihnen.“ Die Frage ist kein „Thema“, das wir dann ‚abhandeln‘. Eine ‚Abhandlung‘ über die Frage *Was ist zu tun?* kann es nur geben, wenn sich die Reaktion verzögert, und wir können nur auf sie reagieren, indem wir etwas *tun*, zusätzlich dazu eine Antwort zu formulieren.“<sup>5</sup> Die Frage ist bitter nötig. Sie verlangt nach Pragmatik, nach einer unverzüglichen Antwort, einer Antwort mit absoluter Geschwindigkeit. „Am Anfang wird die Geschwindigkeit gestanden haben. Wir sprechen davon, dass scheinbar alles auf dem Spiel steht für das, was immer noch hin und wieder Menschheit genannt wird.“ — „Selbstverständlich habe ich keine Zeit, das zu beweisen. Ich biete es daher als eine hastige Schlussfolgerung an, als eine steile Behauptung, einen *Glauben*, ein auf Meinungen basierendes Argument... Aber ich war entschlossen, damit zu beginnen.“ Auch wenn es nichts Neues gibt in dieser Ära, können wir über sie „immer eines sagen: Es ist weder das erste noch das letzte Mal.“<sup>6</sup>

Auch im Oval des Velodroms gilt: Startlinie = Ziellinie. Wir springen zurück auf Anfang. Wir möchten der ersten Frage eine zweite hinzufügen: nämlich die nach dem Anfang selbst. Wir wissen nicht einmal, wie man diese Frage richtig stellt. Eine Antwort ist bisher auch nicht in Sicht, erst recht keine unmittelbare. Stattdessen sind wir bereits im Verzug. — Eine Inkonsequenz, eine Abschweifung; vielleicht ein zielführender Umweg. Wir fahren freihändig und suchen händeringend nach Antworten. Wir wenden uns um und suchen Blickkontakt. Die „Ursprungsfrage“ dient zur Rückversicherung; dazu, den Horizont nicht aus den Augen zu verlieren, oder zur Revision (im besten Sinne des Wortes: *um noch einmal einen Blick zu werfen*). Haben wir etwas vergessen? „Keine Idee wird jemals in

all ihren Verzweigungen gedacht.“ Die Menge der möglichen Fälle ist niemals geschlossen. Wir können nach Ursprüngen fragen, beispielsweise der Luftfahrt oder der Vögel<sup>7</sup>. Einigen Reptilien könnten Flügel gewachsen sein. Ist das der Anfang? *Was, wenn* sie Federn ausgebildet hätten? — Eine gewagte Hypothese, ein pataphysisches *Als ob*: ein Trick, gekocht mit Wasser und simpler Grammatik. „Das *Als ob* – weder Rhetorik noch Theorie – stellt ein Paradoxon... dar, weil mit ihm auf eine Unmöglichkeit verwiesen, aber aus dieser Unmöglichkeit eine Schlussfolgerung gezogen wird: ‚Die Realität ... wird mit etwas verglichen ... , dessen Irrealität gleichzeitig zugegeben wird.‘ *Das Als ob* postuliert die möglichen Konsequenzen aus einer unmöglichen Inkonsequenz.“<sup>8</sup>

„Wo sind deine Beweise? könnte gefragt werden. Nimm einen Spatz oder eine Taube mit dir in die Gondel eines Ballons, so wie ich es oft getan habe, und wenn du einige hundert Yards aufgestiegen bist, öffne den Käfig: Andernorts so scheu vor Menschen und so schnell dabei, ihrer Gegenwart zu entfliehen, wird der Vogel nun reglos vor der geöffneten Tür sitzen. Denn er spürt genau, dass die Luft in dieser Höhe nicht ausreichend dicht ist, um ihn im Flug zu tragen, und dass die Kraft seiner schwachen Flügel ihn nicht vor dem Gesetz seines Gewichts schützen würde. Setz ihn auf den Rand der Gondel: Unter dem angstvollen Eindruck, sich oberhalb des Raums zu befinden, der nicht länger der seine ist, wird er von einem Schwindelgefühl ergriffen – die *Vertigo der Vögel* – und sich unbeholfen in die Mitte des Wagens zurückwinden.“<sup>9</sup>

Wir suchen Blickkontakt: „Worin bestand das Geheimnis der Gleichheit und Ungleichheit des Tieres mit dem Menschen? Das Geheimnis, dessen Existenz der Mensch sofort erkannte, als er den Blick eines Tieres auffing.“ — „Alle Geheimnisse handeln davon, dass Tiere Vermittler zwischen dem Menschen und seinem Ursprung sind. Darwins Evolutionstheorie, unauslöschlich mit dem Stempel des europäischen neunzehnten Jahrhunderts versehen, gehört dennoch einer Tradition an, die fast so alt ist wie der Mensch selbst. Tiere vermittelten zwischen dem Menschen und seinem Ursprung, weil sie dem Menschen ebenso gleich wie ungleich waren.“<sup>10</sup> Auch John Berger möchte so tun, *als ob* der Vogel am Anfang stünde: der menschlichen Selbstbetrachtung, der ersten Metapher (und damit auch der Sprache an sich).

„Wenn der Begriff [Revolution] beispielsweise im 17. Jahrhundert auftaucht, ist er streng mit seiner ursprünglichen astronomischen Bedeutung verbunden, welche die ewige, unausweichliche und immer wiederkehrende Bewegung der

Himmelskörper bezeichnete; der politische Gebrauch war metaphorischer Natur und beschrieb eine rückläufige Bewegung zu einem im Vorhinein angenommenen Punkt, ein Zurückschwingen in eine vor-gegebene, prästabilisierte Ordnung.“<sup>11</sup> Sich den Anfängen zuwenden, das heißt phantasieren, das heißt erzählen, unter Rückgriff auf *Als ob* und *Was wenn*. Aber Phantasma und Erzählung stehen immer auf der Bühne der Realität. Eine Backstage gibt es nicht. Vielleicht sitzt unter der Bühne das Gespenst und ruft nach Hamlet und Ophelia. Wir können es beschwören, uns gegen es verschwören, oder beides.

An seinem persönlichen Anfang als Schriftsteller fragte sich Nietzsche nach dem Ursprung des attischen Trauerspiels, nach der „Geburt der Tragödie“. Er wollte in ihr eine mythische Einswerdung erkennen, eine rauschhafte Verschmelzung von Publikum und tragischem Chor. „Die Szene ist uns wohl bekannt: Leute sind versammelt, und jemand erzählt ihnen etwas... Sie waren vor der Erzählung nicht versammelt, und es ist das Erzählen, die Rezitation, die sie versammelt. Vorher waren sie verstreut... Es ist also sowohl die Geschichte vom Anfang der Welt, vom Anfang ihrer Versammlung als auch vom Anfang der Erzählung selbst... Ihre Sprache ist hier ... die heilige Sprache einer Gründung und eines Schwures.“<sup>12</sup> Das ist die Szene des Mythos, und ihre Inszenierung wiederum selbst eine mythische. Sie ist der Anfang und erzählt ihrerseits von Anfängen; ohne diese gäbe es vermutlich gar nichts zu erzählen. Die Sirenen werden gesungen haben müssen, damit Homer überhaupt beginnen kann, seine Odyssee zu schreiben. Doch wenn ihr Lied nicht mehr aus der Ferne klingt, wenn wir auf seine (vermeintliche) Quelle stoßen, dann wäre das kein Anfang, sondern das Ende.

„Die geschickten Jäger kamen dann mit einer Ladung Fleisch, einer Menge Elfenbein und einer Geschichte zurück. Es war nicht das Fleisch, das den Unterschied machte. Es war die Geschichte. Es ist schwer, eine wirklich fesselnde Geschichte darüber zu erzählen, wie ich einen Wildhafersamen aus seiner Schale befreite, und dann noch einen, und dann noch einen, und dann noch einen, und dann noch einen...“<sup>13</sup> Auch Nietzsche unternahm mehrfach Revisionen seines Textes: „[H]ier war ein Geist mit fremden, noch namenlosen Bedürfnissen, ein Gedächtnis strotzend von Fragen, Erfahrungen, Verborgenheiten“ — „Sie hätte singen sollen, diese ‚neue Seele‘ – und nicht reden!“<sup>14</sup>

„Die Sirenen: zwar haben sie, scheint es, gesungen, aber auf eine Art, die nicht befriedigte, die nur die Richtung anzeigte, wo die wahren Quellen und das echte Glück des Gesangs entspringen sollten.

Immerhin lenkten sie mit ihrem unvollkommenen Gesang, der auf etwas Bevorstehendes hindeutete, den Schiffer jenen Breiten zu, wo das Singen erst wahrhaft anheben sollte. Also täuschten sie ihn nicht, sondern führten ihn wirklich ans Ziel. Was aber geschah, wenn das Ziel erreicht war? Was bedeutete dieses Ziel? Zu verschwinden war das einzige, was noch blieb, weil in diesem Bereich von Quelle und Ursprung die Musik selber spurloser verschwunden war als an jedem anderen Ort der Welt: ein Meer, in dem mit verschlossenem Gehör die Lebenden versunken waren und in dem, zum Zeichen ihres guten Willens, eines Tages auch die Sirenen verschwinden würden.“<sup>15</sup>



<sup>1</sup> Anne Carson: *The History of Skywriting*

<sup>2</sup> Christian Bök: *Pataphysics*

<sup>3</sup> Jacques Derrida: *Marx' Gespenster*

<sup>4</sup> Alfred Jarry: *Selected Works* (zit. n. Bök)

<sup>5</sup> Jean-Luc Nancy: *What is to be done?*

<sup>6</sup> Jacques Derrida: *No Apocalypse, Not Now*

<sup>7</sup> Italo Calvino: *The Origin of the Birds*

<sup>8</sup> Bök (zitiert Paul Feyerabend: *Against Method*)

<sup>9</sup> Nadar: *The Right to Fly*

<sup>10</sup> John Berger: *Warum sehen wir Tiere an?*

<sup>11</sup> Hannah Arendt: *Die Freiheit, frei zu sein*

<sup>12</sup> Jean-Luc Nancy: *Die undarstellbare Gemeinschaft*

<sup>13</sup> Ursula K. Le Guin: *The Carrier Bag Theory of Fiction*

<sup>14</sup> Friedrich Nietzsche: *Versuch einer Selbstkritik (Die Geburt der Tragödie aus dem Geiste der Musik)*

<sup>15</sup> Maurice Blanchot: *Der Gesang der Sirenen*

>continuation of front-page dataset of the market, when things are green and going up, increasing in value, posters post Green Wojaks and when things are crashing Pink Wojaks. When the market is bearish people post Bobo and when bullish, Mumu. You get the idea.

Wojak is a character simply drawn with black lines on white background, he signifies a blank template something that represents no one and everyone and the same time. While there are many versions of Wojak (see for example Soyjak), the importance lies in the template. If we understand that Wojak represents you, then you will instinctively feel what it is that Wojak is feeling in that pink/green pictogram and thereby may be read as an emotional barometer of the crypto community rather than the individual.

It is said by crypto philosophers that crypto takes the stairs up and the elevator down. For this reason, Pink Wojaks are much easier to collect due to the speed of dataset input (line goes down fast) and the green ones are more elusive. Here at the Green Wojaks have been collected over many little pumps over the recent years. However, the Pink Wojaks are from the selected date of 22<sup>nd</sup> of February where Bitcoin dropped 20%.

Humanity has been and will continue to be plagued by duality: it is in nature (male/female, life/death), in religion (heaven/hell), morality (good/bad). We aim to express the duality and volatility of human emotion with Total Times. One could argue that pink and green, up and down, are extremes that the culture of 4chan/biz elicits you to feel: there is no inbetween, no nuance, just an extreme and potent stream of human emotion.

The anonymity and the template preclude the posts from being boasts. The Wojaks are clearly not posted to show off or gloat as there are other ways in which people can personalize their posts (e.g. with a picture representing that specific poster). Again, Wojaks are seen to represent all ( devoid of race, status etc.). Rather, there seems to be a deep drive to share the experience of certain emotions. It is clear that Pink Wojaks are posted under the belief that to share pain is to have the pain, but is this conversely true of joy? Is shared joy half the joy? Or is shared joy double the joy?

This poses a certain paradox regarding the understanding of human emotions: if shared joy is double the joy, but shared pain is half the pain, we can conclude that shared anything is inherently better. We appreciate the irony that this concept of a healthy collectivization of personal emotion is expressed most vividly on a board dedicated to individual wealth and greed.

We hope that Total Times offers a slice of the world of translated anonymous collective emotion, and with this we can gain insights to how graphic design plays a vital role in the feedback loop of human experience.

(ID: D00mp+it)  
02/22/21 (Mon)  
14:02:58  
No.106359459

>project name  
total times

>design  
ishar hawkins  
isak einarsson

>typeface  
arial regular  
arial bold

>how many  
300

>price  
10€

>acknowledgements  
wojakindex.biz  
4chan.org/biz

>preface  
Crypto currency has become a sexy topic among cultures and economies across the world, and the global culture of the world wide web continues to proliferate and propagate ideas associated with crypto currency. However, the traditional discourse of analysts who parse crypto for the masses continue to ignore vital aspects of the phenomenon. This project, titled Total Times, aims to return to the overlooked aspects of cryptocurrency and the culture that surrounds it.

As with many internet cultures, languages, memes, and humor, the origins reside in the depths of the anonymous imageboard 4chan. Since the inception of Bitcoin, crypto culture has been developing on 4chan/biz—a forum dedicated to 'Business & Finance'. 'biz' is notorious for having discovered (and promoted) the crypto, 'Chainlink' with many of the users participating in the original ICO. Since its inception, Chainlink has seen a 19119.7% increase. At the time of writing, Chainlink's price stands at 28 United States Dollars and 90¢.

However, we are not here to repeat number-orientated drivel; we want instead to talk about the emotions, the memetics and the languages that arise around cryptocurrency. But before we delve into the hidden inspeak of the board, a caveat: our intention is not to spoonfeed you revealed secrets as this would then ruin the 'magic' of the board's culture. We do not want to speak in the terms of academia or those of the technical analysis expert—there is already enough of that in the online world of stocks and crypto. However, we must also make it clear that 4chan/biz (as with all of the other boards on 4chan) does not in any way, shape or form represent the beliefs of either Isak Einarsson or Ishar Hawkins. All the posts printed in this paper are direct quotes from the board, and as such they include the citational details of post number, time and date for verification.

In crypto there are two things that can happen—and only two things: the line can go up or the line can go down. Complexity arises from either of these fundamental happenings, with intense speculation as to which way things will go. The emotions associated with either up and down are clear cut. As the line goes up emotions of greed, ecstasy, joy, happiness, are expressed and when the line goes down pain, sorrow, loss, sadness, depression, rage are all felt. Semantically, the words 'up' and 'down' are conversely related, and the implications of 'up' and 'down' occurring are also, if not more, conversely related. This process is what interested us—the translation of numbers and data in to real human emotions. By virtue of 4chan/biz being an image based board (one cannot create a discussion thread without accompanying the text with an image), these emotions are expressed graphically and the images often supercede the text.

Visualizing data is a massive sect of Graphic Design™ but again, to repeat, we did not want to make a nice poster with graphs and data of cryptocurrency but rather explore the vernacular pictograms posted on 4chan/biz as they embody more than any graph could.

So if we can label the line's movement up/down as the data input, and the human emotion as output, where do the images come in? What is their role in this equation? We argue that the images are part of the emotion part, inseparable from it, and thereby causing a feedback loop of sorts. For instance, the line goes down, someone experiences pain, loss, sorrow etc. posts a Pink Wojak, someone else will see this and vicariously feel pain, loss, sorrow etc. The image directly evokes these feelings representing the feelings of the poster and conjuring them in the viewer. Due to the anonymity of 4chan, a collective experience, or hivemind, emerges.

Due to the innate human instinct to represent abstract things like feelings, 4chan/biz is littered with characters, memes, icons, whatever you want to call them, especially when there is a happening, or a non-happening. For instance, there is a whole cast of cartoon characters including Wojak, who appear in both pink and green formats, Bobo the Bear and Mumu the Bull, the Bogdanoff twins, and of course Pepe and his autistic sibling, Apu. These characters all represent and conjure certain feelings depending on the current

>continued on back-page

(ID: plUmP/eet)  
03/07/21 (Sun)  
23:55:37  
No.304279006

A large grid of 100 small meme cards, each featuring a different image and text. The cards are arranged in 10 rows and 10 columns. Each card includes a date and time stamp, a unique ID number, and a 'No.' followed by a long alphanumeric string. The text on the cards is a mix of humor, sarcasm, and pop culture references, often related to cryptocurrency and internet trends. The images are mostly green-tinted or feature characters like Pepe the frog, a dog, and a man in a suit. The overall aesthetic is that of a social media feed or a collection of internet memes.

Client  
Book Ideas

Year  
2024

Area  
Custom Typeface, Branding, Logotype, Merchandise, Animation



RELEASE ONE  
Book Ideas Dad Hat

\$40  
[Add to Cart](#)

Book Ideas Standard 1

**Book Ideas is a forthcoming  
print and digital publisher and  
object company from No Ideas.**

Book Ideas Standard 2

**Book Ideas is a forthcoming  
print and digital publisher and  
object company from No Ideas.**

Book Ideas Weird

**BoOk IbEasE is s tOktMooM!nâ  
bY!nF sUb qIdiFsl qndIisHēY sHq  
Od!eCt CoMqsnλ frow No IdEasE.**

Book Ideas Weird 2

**BoOk IbEasE is s tOktMooM!nâ  
bY!nF sUb qIdiFsl qndIisHēY sHq  
Od!eCt CoMqsnλ frow No IdEasE.**

Client  
Alice Rosati, Vogue

Year  
2024

Area  
Animation, Title Design, Graphic Design



Directed	by	ALICE	ROSATI
DOP		Daria	Balanovskaya
Styling		Marzia	Fossati
Makeup Artist		Jenneke	Croubels
Hair Stylist		Deki	Kazue
Edit		Daria	Balanovskaya
Color	Grade	Ale	Amato
Sound	Design	Simone	Antonioni
Graphic	Design	Ishar	Hawkins
Copywriter		Tyra	Galieva
1st	AC	Philipp	Konstantinov
Styling	Assistant	Sara	Padalino
Digi	Assistant	Chiara	Kurtovic
Casting	Director	Dominyka Angelita	at D.A.Consulting
Producer		Candice Carcaillon	at Error_404_Production
Model		Maaïke Anne Klaasen	at Platform Agency
Special	thanks to	Tristan	Godefroy Agency

Client  
Mikkel Haynes, Kunsthochschule für Medien Köln

Year  
2023

Area  
Animation, Graphic Design

## BEFORE WE EAT

360° Camera:  
**SHUREE SARANTUYA**  
Sound Recording:  
**TORSTEN BÜTTNER**  
Set Design:  
**MATHILDE HAWKINS & SANDRA RIEDMAIR**  
Costume:  
**CHRISTI KNAK**  
Make-up:  
**LENA HESS**

Script Advisers:  
**STINE HAYNES**  
**JOHANNA PIGORS**  
**SANDRA RIEDMAIR**  
**TOBI SCHULENBURG**

Translation:  
**JOHANNA PIGORS**  
**SANDRA RIEDMAIR**  
**MIKKEL HAYNES**

Project Advisers:  
**MELISSA DE RAAF**  
**KATRIN LAUR**  
**CHRISTIAN ELLER**  
**ZIL LILAS**

Project Management:  
**PETRA CLEMENS**  
**KASIA RENNER**  
**LENI SPEIDEL**  
**RENATE VOGET**

Written and Directed by:  
**MIKKEL HAYNES**

CGI & Level Design:  
**SHUREE SARANTUYA**  
Colorgrade:  
**FABIANA CARDALDA**  
Sound Mix:  
**JUDITH NORDBROCK**  
Graphic Design:  
**ISHAR HAWKINS**  
Theme Song:  
**INWOO JUNG**

Producer:  
**JOHANNA PIGORS**  
Production Coordinator:  
**ARO HAN**  
Production Assistant:  
**SARA AMIR**  
Assistant Director (Kinder Betreuer):  
**FELINE KREY**  
Unit Manager:  
**SUSE ITZEL**  
Catering:  
**MAX MAURO**

Thank you:  
**DAGMAR PATON**  
**CAMIE RÜTHER**  
**NILS RAMME**  
**ROMAN WEGERA**  
**MILLE HAYNES**



# BEFORE WE EAT

a 360° film  
Written and Directed by Mikkel Haynes

Regine SCHROEDER Doris PLENERT Amelie BARTH Merle PETERS-MOORHOUSE Chris ROHMANN  
Merle WASMUTH Benjamin HÖPPNER Emma BAUR Produced by Johanna PIGORS  
360-Camera by Shuree SARANTUYA Theme Song Inwoo JUNG

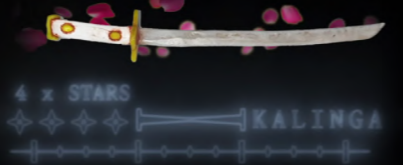
FIGHTER  
LACHOOF

STATS  
HP  
STRENGTH  
SPEED  
IQ

XP  
BONUS BAR  
LEVEL  
14



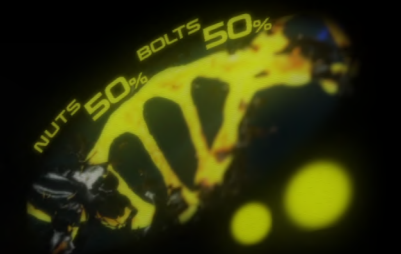
SPECIAL ABILITY  
SHADOW  
DASH



ROBOT  
BUTCOM

STATS  
HP  
STRENGTH  
SPEED  
IQ

XP  
BONUS BAR  
LEVEL  
15



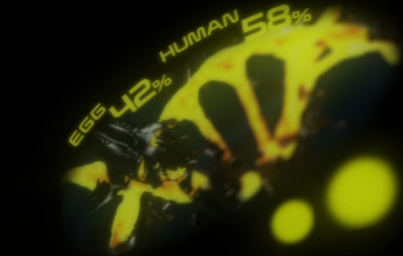
SPECIAL ABILITY  
ULTRA  
CODE



CAPTAIN  
LESLEY

STATS  
HP  
STRENGTH  
SPEED  
IQ

XP  
BONUS BAR  
LEVEL  
11



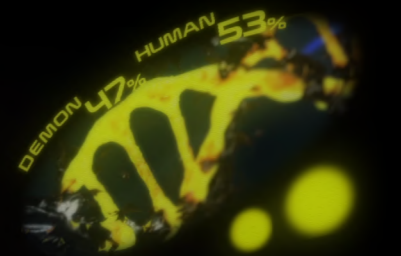
SPECIAL ABILITY  
DOUBLE  
BARRAGE  
ACTION



PILOT  
GIBBON

STATS  
HP  
STRENGTH  
SPEED  
IQ

XP  
BONUS BAR  
LEVEL  
331



SPECIAL ABILITY  
TEAM  
DAMAGE



Client  
World wide web Company

Year  
2025

Area  
Art Direction, Graphic Design, Animation



Client  
Adidas, Club Heart Broken

Year  
2023

Area  
Graphic Design, Animation



Client  
Boiler Room, Club Heart Broken

Year  
2024

Area  
Merchandise, Graphic Design, Animation



Client  
N/A

Year  
2019-Present

Area  
Typography

WT Garamono Released on wisetype.nl

Garamono Regular  
*Garamono Italic*

Rathaus Unreleased

Rathaus Regular  
Rathaus Medium  
Rathaus Bold  
**Rathaus Black**

Revere Unreleased

Revere Regular  
Revere Bold  
**Revere ExtraBold**

AC Blackwell Releasing on AllCapstyp.com

Blackwell Light  
*Blackwell Light Italic*  
Blackwell Regular  
*Blackwell Regular Italic*  
Blackwell Medium  
*Blackwell Medium Italic*  
Blackwell Bold  
*Blackwell Bold Italic*  
Blackwell ExtraBold  
*Blackwell ExtraBold Italic*

Impacted Unreleased

Impacted Regular  
Impacted Medium  
**Impacted Bold**  
**Impacted Black**

AYBCE Garage Released on Aybce.com

**GARAGE DISPLAY**  
**GARAGE BLACK**

AYBCE Jailbird Released on Aybce.com

**Jailbird**