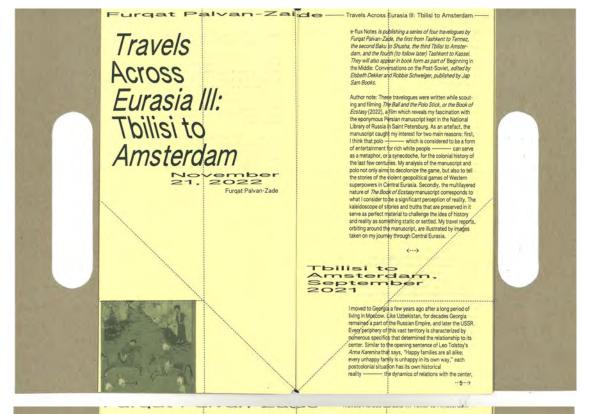


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Left. Right. Up. Down. Side to Side. Under and Over. Inside and out

'Left. Right. Up. Down. Side to Side. Under and Over. Inside and out.' is a zine containing four articles centered around the theme of moment from e-flux Notes.

Typeface: Authentic Sans Paper: Reacto CB, Muskat



contemporary Georgia were once Persian vassals. Although Georgia is a Christian country, in terms of culture it could be included in the so-called Persian world, or called a Persianate culture (although the majority of modern-day Georgians would hate that designation). The Georgian elite had close connections with the Persian shah's court. The heirs of Georgian princes were often raised at the Iranian shah's court, being held hostage there until coming of age. Many Georgian princesses became the wives of Persian noblemen. The relations between these cultures were certainly not limited to the elite \$trata; their traces can also be found in Georgian language, food, place names, and so on.

One of the protagonists of my film is Prince Tahmasp I. a calligrapher and one of the authors of The Ball and the Polo Stick, or the Book of Ecstasy. In the sixteenth centu-

nother in the seventeenth century

country's Christian population. Writ ing in the early seventeenth century, Pietro Della Valle claimed that there was not a household in Persia that did not have its Georgian slaves.2

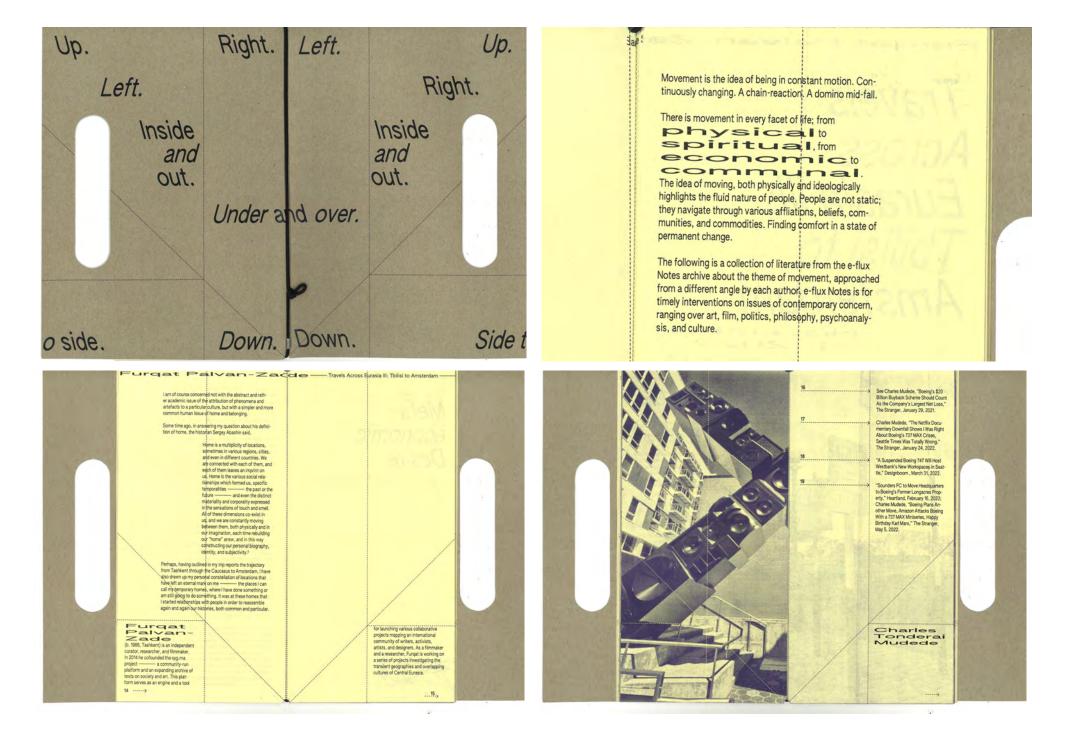
The term "Persianate culture" of "Persianate world" is problematic, and numerous scholars have been addressing and arguing about them over the last thirty years. As someone who is deeply immersed in Russian politics and who tracks the Kremlin's propaganda signals, I can draw parallels with the term "Russian world" actively promoted by Moscow in recent years - also during the 2014 war in Ukraine, when the Donbas and Crimea were incorporated into the space of this imaginary "Russian world."

One can easily imagine an alternative universe where Iran would not be positioned as an isolated Islamic state, but some kind of an alternative Iran on steroids, which would implement its own aggressive foreign policy based on the Persian language and culture rather than on revolutionary Shiite Islam. Fortunately, this has not happened, and thus decided not to take this term seriously. For me, this is one more way to approach the history of Central Eurasia: beyond the framework of our common Russian/Soviet past. beyond the politics of heritage appropriation/possession

There are different ways to determine which internal properties and characteristics are inherent to this Persian world. prefer the kind of a romanticized approach presented by Hamid Dabashi in his book The World of Persian Literary Humanism, where he, in a certain sense, positions Persian literature in opposition to doctrinaire Islam. Dabashi's' approach could be interpreted as being too Iran-centered however, at this stage, I do find this to be a useful and inspiring claim. The nationalistic potential of this term is highlighted by Nile Green in The Persianate World: The Frontiers of a Eurasian Lingua França, where he says

> Dabashi proposes that the "subversive" and "flamboyant" profile of Persianate literary culture (adab), which had "an effectively feminine disposition" was always distinct from "the commanding doctrinal beliefs, strict juridical injunctions, expansive

ry, he and his heir Abbas I were in charge of trans-ethnic exchange and movement, using brutal force to reach their goals. Historians write about hundreds of thousands of people displaced within one century; for the late Middle Ages, such a scale looks very impressive. This is how the famous encyclopedia dedicated to Persian culture and civilization describes the influence of Georgian women on the Safavid Empire: The influence and power acquired by the Georgians in this period began in the royal harem, where women from the Caucasus, many of them of Georgian origin, became prominent. No less than four of Shah Tahmasb's surviving sons were born to him by Georgian wives, and one of his daughters by a Georgian wife, the powerful Zaynab Begom, played an important role at the court of her nephew, Shah Abbās I. The gueen was always a Georgian. In reality, she was usually Circassian, though the difference is not always clear. Georgian women played an important role in the court's marriage politics, and by the end of the Safavid reign a whole web of relations had been established. The influence of the Georgian harem women accounter for the Safavid tolerance for the



Left. Right. Up. Down. Side to Side. Under and Over. Inside and out

bit.map

'bit.map' is a collaborative publication containing essays exploring, analyzing, and responding to various manifestations, characteristics, meanings and effects of online video.

Type & Design Team: Soyoon Cha, Clara Chirila-Rus, Roxana

Neacsu, Shiri Wijnhoven

Typeface: Arial Narrow, Venusta

Paper: Multi Offset





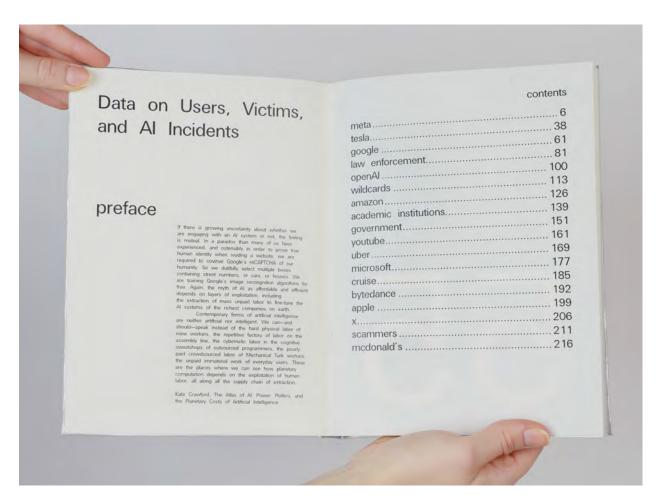
5 bit.map

Data on Users, Victims, and Al Incidents

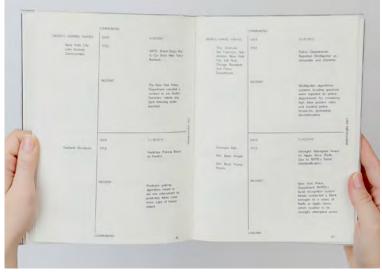
'Data on Users, Victims, and Al Incidents' is a book contrasting victims of Al incidents and the purveyors of those systems. This is the online dataset from Al Incidents Database (https://incidentdatabase.ai) typeset, designed, printed, and bound into a book.

Typeface: Universal-Regular Paper: Chromolux Metallic Zilver, Munken Pure









V is for Vogue

'V is for Vogue' is a typographic magazine that highlights vogueing subculture through select articles from the Vogue U.S. Magazine archives. Designed with a 1 font, 1 size restriction in mind.

Typeface: HK Grotesk

Cover paper: Majestic - Chameleon Mirror

Content paper: Opako Silk











All that has changed

No langer does one have to pay

for the pleasure of being seen

lanking one's best by enduring

two to four hours of a play, a film

a concert, or an opera. One can

hundred to a thousand dollars

per ticket) and do good: but the

requirement these days is simply

SHOWING OFF

Joan Juliet Buck

This is a tremendous relief. The land of attention one can pay to things when one is looking one's best is a diffuse, gentle attention that is the natural result of being concentrated on the weight of one's earnings, the fit of one's shoes, the posture of success. There are auxiliary. wornes the little bugle beads that could get ripped off your skirt it they catch on the edge at the chair, the drunk whas waving a alass of rum and

than the subliminal pleasure of

petite for new things, or whether that appetite has been whetted by the vast increase in goods on offer (Zara alone produces about 450 million garments each year)—but the follow-up question is the same: What are we going to do with all this stuff? Secondhand shopping is one answer. Gen Z'ers are flocking to apps like Depop that let them thrift from still pay one's dues to society Itwo colo at your greige taffeta, the

their peers' closets, and sources from a 2019 McKinsey report predict that the resale market a decade from now could be larger than program for bother Endern proving Englishmen which mis which the Broth Per House Englishmen who my hard for Broth Per House of Toronto To State Co. Manufer and agreement of the whole is about per the father hearty in step back and straight the we find resident on a collective and stream with and most an term and proper money maney in one's money, it is microm and clames delivered years with the seasons for which

them to develop business models

that allow both brand and workers

to prosper "Servy companies,"

says Baumann-Pauly, "see the

writing on the wall: You'd better

align your practices with what this

young generation of consumers is

consumers minds in her 2019

book Fashionopous: The Price of

Fast Fashion and the Future of

Clothes, Dana Thomas notes that

in 2018, the average American

shopper bought 68 garments-

more than one item of clothing

per week. It's a chicken-and-egg

question whether companies have

boosted production to meet con-

sumers' apparently insatiable ap-

The health of the planet is one concern weighing on those

going to consider legitimate."

For shoppers, this means were discounts and more saving is to Meathly slothes—a forpoor lucicus might all relearn. and is designers recreent toward. are purposed pieces with a lonprills cycle, expect to see high who continuing the process the investor resolution began, creyour smagning staple items are expensing with the idea that wan two collection must erase ma ser. You can already see this amount on the Gucci rumway. when Klessandro Michele evolves ities and notify over time-think. of his insverent takes on the GG. into or his continual romancing of thranward-chic pantsuit, a look te primotes as gender-neutral.

Nextly for novelty's sake is out;

ize race, or gender. "The task

that fashion has," as Ballenciaga's

Denna Grasalia put it recently,

ing sights and sounds nterpret them or to le is why first-might oud reputed to be the wo In the sevente century, Louis XIV pr intry in is happy-making fashion entertainment at Ve minded for everyone, no matter

the e

was the guintessence pleasure ballets an before which to par

's to bring excitement to the person wearing it. My upon that of fast fashion-a cheering prospect if you fret about the millions 24 to of light, even though we're in this days had of h

V is for Voque

Me, my sisters, my parents, my dog, and a brand new American car.

'Me, my sisters, my parents, my dog, and a brand new American car.' is a mixed-media installation consisting of 9 Risograph prints narrated by Clara, exploring the question of how we carry cultural identity across time and space. Each riso print is a an abstracted result of a digital image from the Chirila-Rus family image archive. 81 risographs were produced in the making of the 9 final exhibited images.





















Me, my sisters, my parents, my dog, and a brand new American car.

LetterpressNeue

'LetterpressNeue' is a variable font based on analog explorations using experimental, modular letterpress units, translated digitally into glyphs.

Made in collaboration with Soyoon Cha.

Weight 10



Weight 500



Weight 1000













Weight 10

Weight 200

Weight 500

Weight 750

Weight 1000

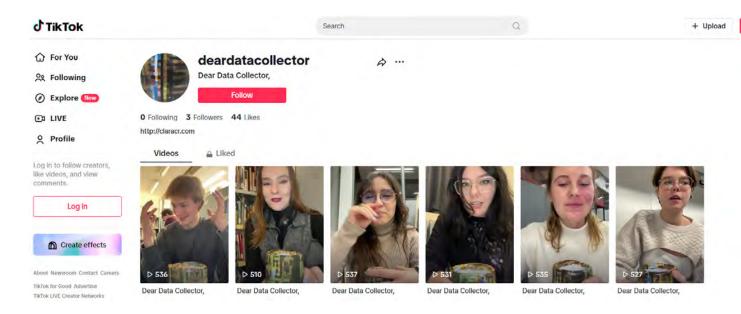
Dear Data Collector,

'Dear Data Collector,' highlights the contradiction between the manifestation of online identity, and the lack of autonomy over our digital bodies. The installation offers a tangible perspective on the role of the data collector, the online video creator, and data points [users] in the digital realm. The work features a mug screen-printed with ceramic glaze, a series of anecdotal online videos, and YOLOv5, an image classification algorithm. The pattern on the mug is an adversarial patch, a pattern that defeats object classification in facial recognition algorithms. By preventing the data collector from identifying data points in the online video, the experience between the user and the creator reaches a truer level of intimacy.

Adversarial patch developed by: Pintor, Maura, et al. "ImageNet-Patch: A Dataset for Benchmarking Machine Learning Robustness Against Adversarial Patches." Pattern Recognition, vol. 134, Feb. 2023, p. 109064. https://doi.org/10.1016/j. patcog.2022.109064.







FiveThirtyTypeClub

FiveThirty TypeClub is a student-led initiative focused on workshops and studies on type. The workshops hosted by FiveThirty encourage cross-department collaboration as well as play within the infrastructure of typography. We design systems, prompts, and curate materials to be explored.

Team: Joshua van Blijderveen, Soyoon Cha, Clara Chirila-Rus, Gilles Goosen, and Jonas Riemersma

IG: @fivethirty.today



Clara Chirila-Rus

<u>About</u>	Education		
I am a Romanian-American graphic design student at		ArtEZ University of the Arts Arnhem, Netherlands BA Graphic Design	2021 - Present
ArtEZ University of the Arts in Arnhem, The Netherlands. I put a strong emphasis on experimental ideation and		San Jose State University San Jose, CA, USA BA Graphic Design	2020 - 2021
conceptual research processes in my work. My portfolio looks at my conceptual, analytical		Leland High SchoolSan Jose, CA, USA	2016 - 2020
and visual design abilities. I am interested in editorial	Work Experience		
design, print, multidisciplinary collaborations, and motion graphics.		Typeclub FiveThirty	Sep 2023 - Present
Important Note		SneakerKit	Sep - Dec 2023
I DO NOT require sponsorship to work in the United States of America or the European Union.		Virtuagym Amsterdam, Netherlands Digital Marketing Intern — US/UK	Sep - Nov 2022
		Eden Housing San Jose, CA, USA Graphic Design Intern	Feb - Sept 2021
	Languages		
		English	Native
		German	Native
		Romanian	Native