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The Age without Master Copy
: Critical Approaches towards Reproduction

In Japanese, Publisher is called 'SHUPPANSHA', which means the institute to execute Master Copies, not just means making something public and disseminating it. In other words, called HANMOTO, which means the original copy manager.

In terms of this different interpretation, we would like to consider Master Copy in the age of Master-Copy-Less. So our mission is to re-acknowledge that PUBLISHING means to make a master copy as a kind of origin of something, canon for somewhere in the past at first.

This issue fits the theme of 'Expanding Publication' Triple Canopy proposed because the Master copy is the matter of reproduction for the age of mass-production. Now we are passing this periods, and live in just-in-time style age like TOYOTA, Dexter Sinister often mentions, how we reinterpret Master Copy again. This means SHUPPANSHA as publisher doesn't mean to execute Master Copy anymore. Then what do we face? How will SHUPPANSHA change, instead?

Not only Printed Matter, but Photography has lost its Master film and it cause the procedure has been changed totally. We don't need to concentrate on beforehand, but afterward. Also when we write something on such as blog, we don't need to concentrate on proofing so much compared with Printed Matter because we can easily modify it anytime later. How about this on Music? This is our major matter.

In order to collect the roles of Master Copy on other sphere in the past, not only publication, we would like to invite/call for several collaborators from different fields.

If without Master Copy means to neglect univocity of source/origin of everything, we can also refer to argument of intertextuality in Literary fields. The concept of 'Inform/Unform' by Bataille suggests for rethinking what we can depend on such as 'Discipline' or 'Fundamentals', which Rem Koolhaas stated this year for Biennale di Venezia.