



Reuben

Singh







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Portfolio

Catalogue:

	Books	
	<i>Machine Fetish</i>	3
	<i>Pursuit Of A Feeling</i>	19
	Promotional Material	
	<i>Fairtrade Forum</i>	31
	<i>The Queery</i>	37
	Brand Identity	
	<i>In Our Words</i>	45
	Misc.	
	<i>About</i>	57



Books

①

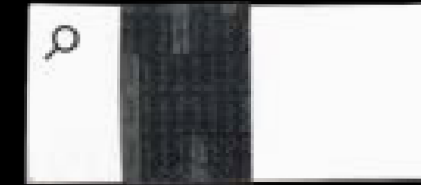
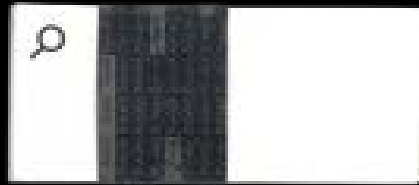
Machine

Fetish

Machine Fetish is a collection of artwork, essays, fiction, and other media all orbiting the concept of *Computer Fetishism* – the idea that the computer is a container for an otherworldly force or entity. With everyday technology no-longer being understood by the everyman, our notion of what a computer really is becomes increasingly mystified. I mean, how **does** an arrangement of rocks tell us about the weather? Isn't that magic? Looking for an answer of what technology is and isn't, the book ricochets between topics of poetry, language, artistic intent, worship, sin, and jazz music.

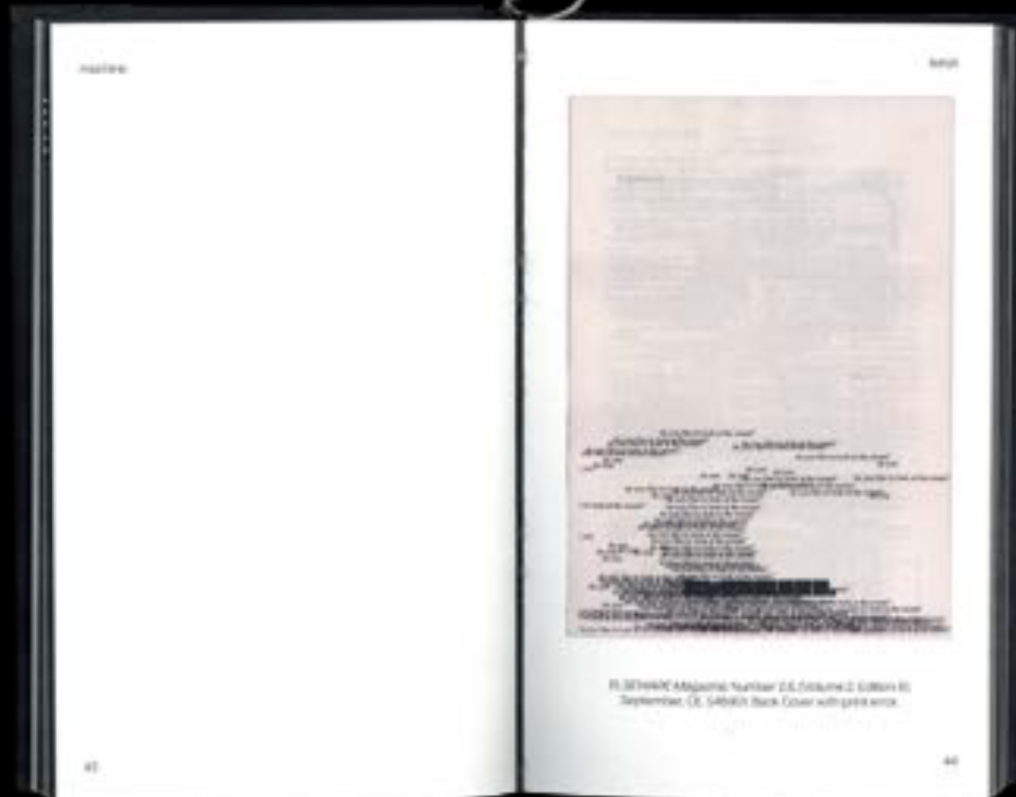
The photography of Machine Fetish was inspired by the ultimate example of computer fetishism: the Tamagotchi.



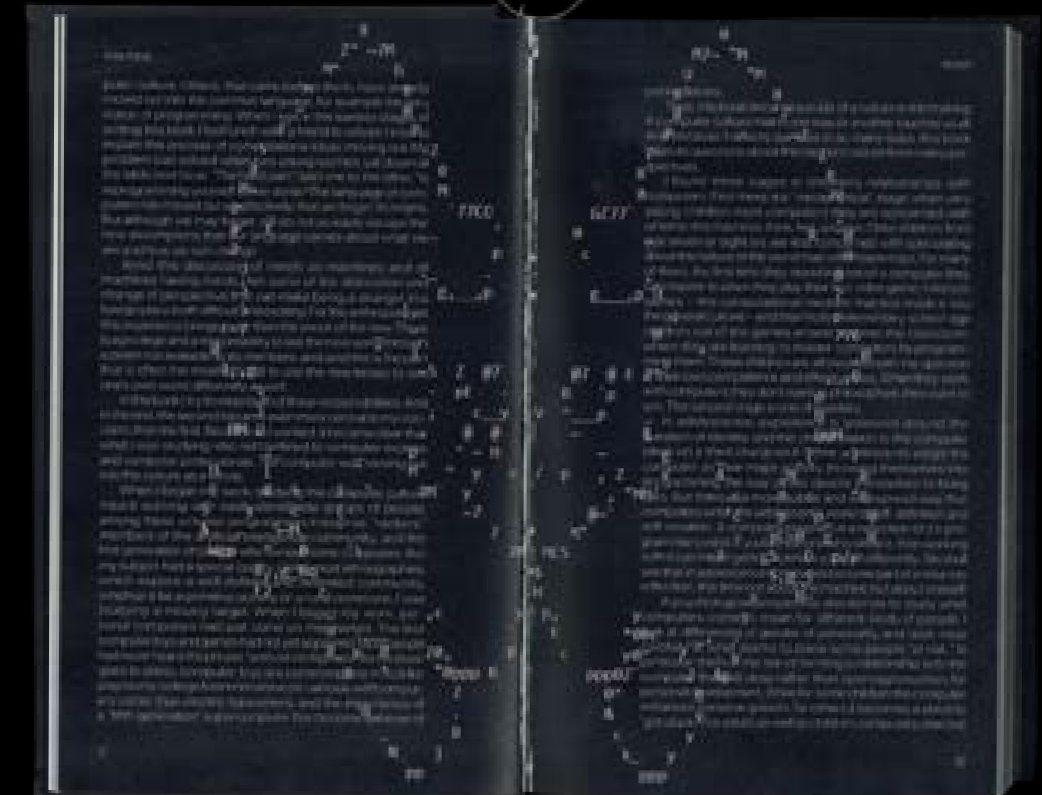


ELIOT WASSER Magazine Number 23, Volume 2, Edition 6, September, CE, 54800, Page 6.

ELIOT WASSER Magazine Number 24, Volume 2, Edition 6, September, CE, 54800, Page 6.



ELIOT WASSER Magazine Number 25, Volume 2, Edition 6, September, CE, 54800, Back Cover with preface.



“**w** over the same.” The Surgeon said. “By the time the Surgeon had finished speaking, he was nothing but air, cooling through the air and scattering across the land.”

machine

opaque, to become more like art, collage, or even his favorite piece of visual wit, the "flowerishes" of Kenneth Burke. In the rhetorical utopia of tomorrow, furthermore, image and sound will replace writing altogether. Landow (1992), more cautious, feared that the "dynamic data" of hypermedia, as opposed to hypertext, will make readers passive and turn the reading experience into a "broadcast" (p. 159). Theorists of electronic text have not yet articulated completely the relation of visual to verbal rhetoric because they lack a vocabulary for describing the complex affective power of images on the Web. As Stafford again pointed out, since Plato's time vision has been associated with sensuality and idolatry, but also with prophetic knowledge. The Web as fetish, within this philosophical tradition, is both sacred and profane.

Drawing on Mircea Eliade's (1959) categories (1999) analysis of the "pearly gates of cyberspace" (p. 17) argued that the Inter- from The Sacred and the Profane, Wertheim's net represents a new kind of space, different from the purely physical realm described by modern physics and functioning instead as the hybrid space represented by the early Renaissance artist Giotto, whose frescoes combined a realistic sense of secular space with a highly abstract construction of sacred space. In the Arena Chapel, we see Joseph tending his sheep, rendered in credible detail, within a solid, naturalistic landscape. At the same time, Wertheim argued, Giotto painted angels illuminated by an "inner spiritual light" (p. 80). The two realities coexist within the Chapel. Wertheim interpreted Giotto's treatment of space historically, as evidence of a shift in cultural attitudes toward the physical world. In "Giotto's Joy," an essay upon which Wertheim relied heavily, Julia Kristeva (1980) looked instead at the semiotics of Giotto's imagery, particularly in terms of the role played by form and color. In Giotto's cycle of paintings in

71



Pietà De Michelangelo

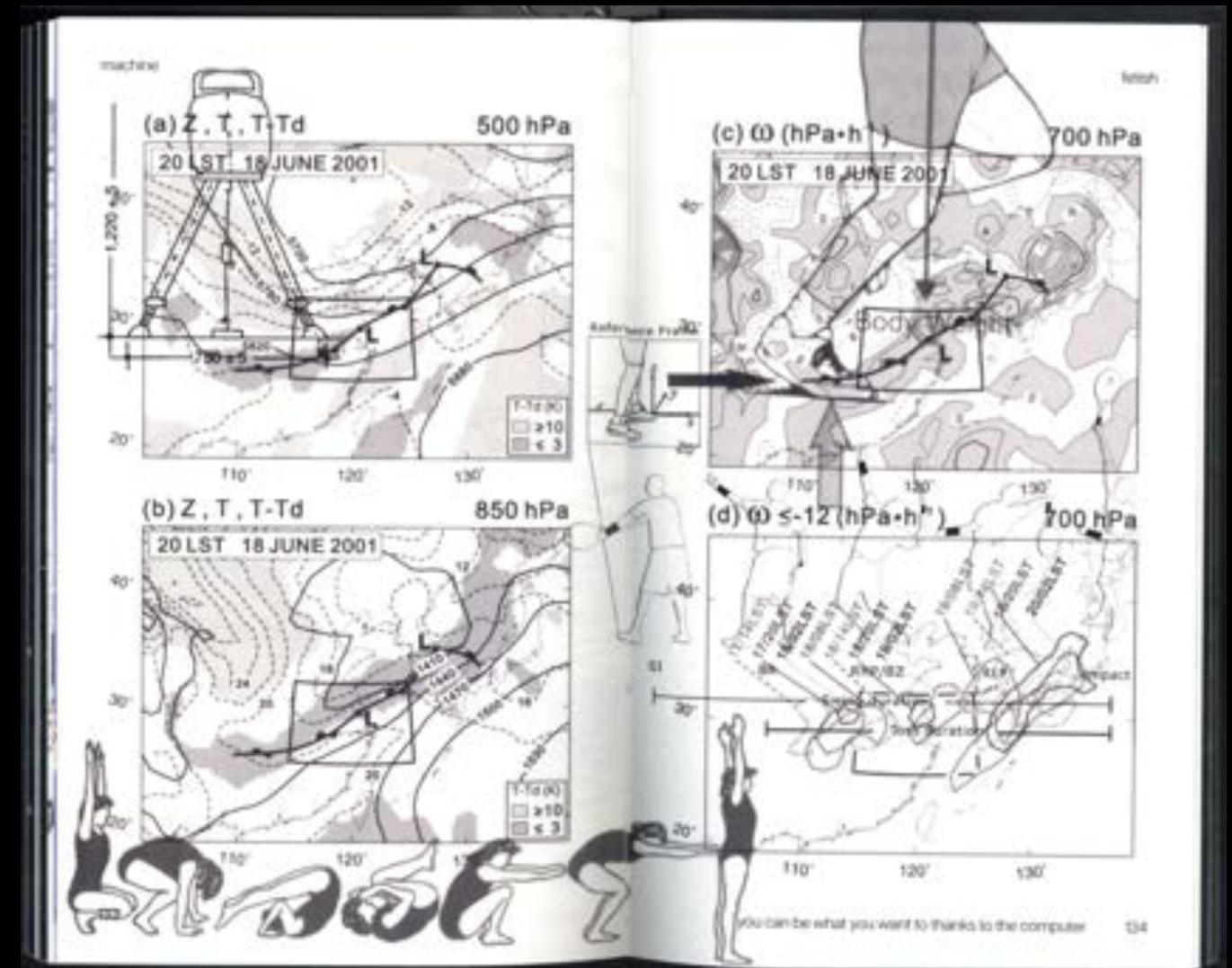
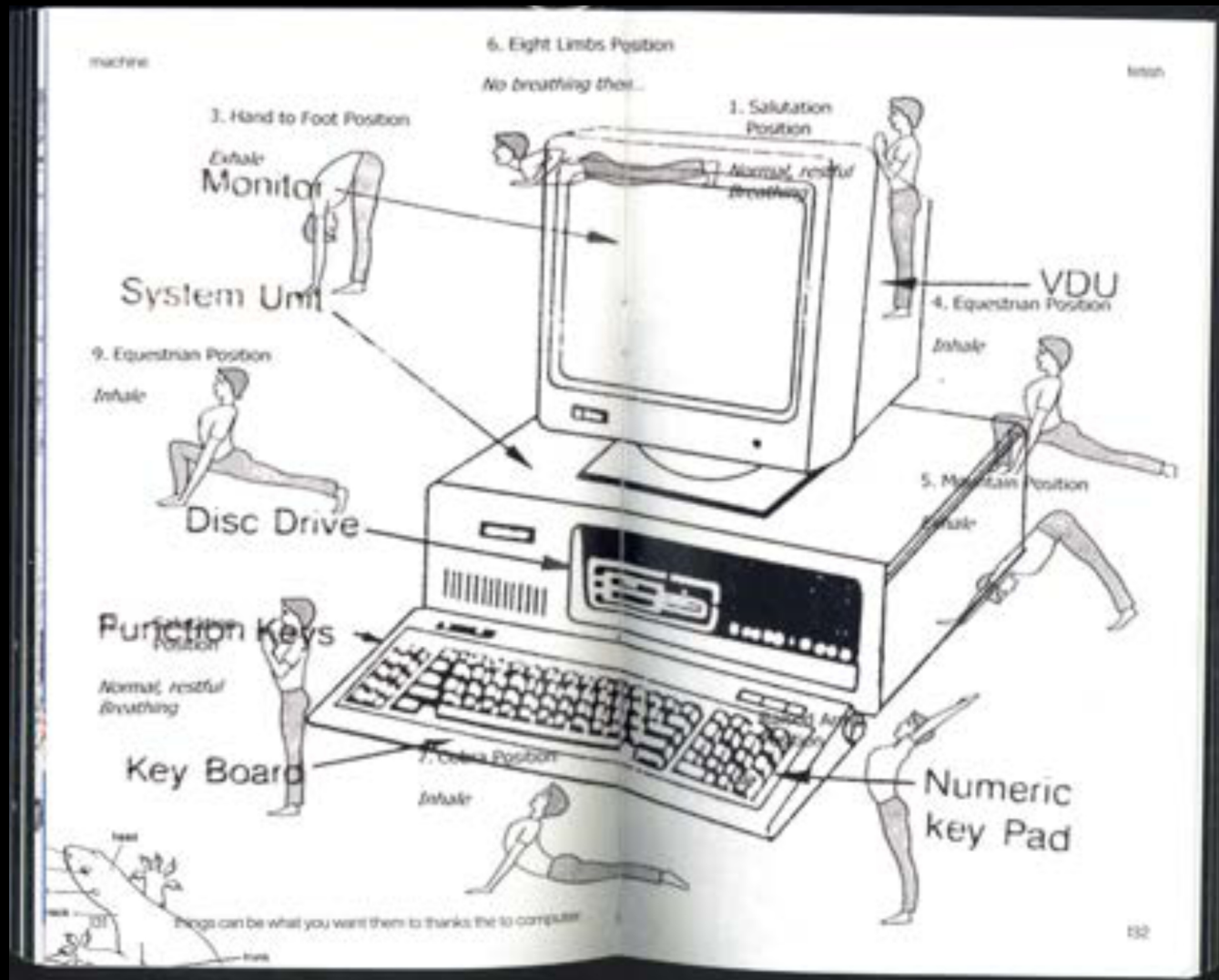
The Pietà, 69 inches high, was first erected in the chapel of Santa Petronilla in old St Peter's, then, about 1535, moved to Cappella della Febbre, and in 1626 was taken to its present position in the first chapel of St Peter's on the right. After being vandalized with a hammer in

fetish

the Arena Chapel, Kristeva wrote, form and color can become independent of narrative, disrupting representational norms by "irrupting" into the world of the Chapel and achieving "relative independence from a signifying practice patterned on verbal communication" (p. 216). physics and functioning instead as the hybrid space represented by the early Renaissance artist Giotto, whose frescoes combined a realistic sense of secular space with a highly abstract construction of sacred space. In the Arena Chapel, we see Joseph tending his sheep, rendered in credible detail, within a solid, naturalistic landscape. At the same time, Wertheim argued, Giotto painted angels illuminated by an "inner spiritual light" (p. 80). The two realities coexist within the Chapel. Wertheim interpreted Giotto's treatment of space historically, as evidence of a shift in cultural attitudes toward the physical world. In "Giotto's Joy," heavily, Julia Kristeva (1980) looked instead at the semiotics of Giotto's imagery, particularly in terms of the role played by form and color. In the physical world. In "Giotto's Joy," Giotto's cycle of paintings in the Arena Chapel, Kristeva wrote, form and color can become independent of narrative, disrupting representational norms by "irrupting" into the world of the Chapel and achieving "relative independence from a signifying practice patterned on verbal communication" (p. 216)

In Kristeva's (1980) account, the formal elements of images disrupt comfortable norms of representation, operating by a code "dominated by the two axes of metaphor and metonymy" (p. 218). Kristeva did not explain further, but her essay stresses generally that the combined violence and erotic energy that color imparts to objects operates systematically, as a to but different from the highly

72



machine

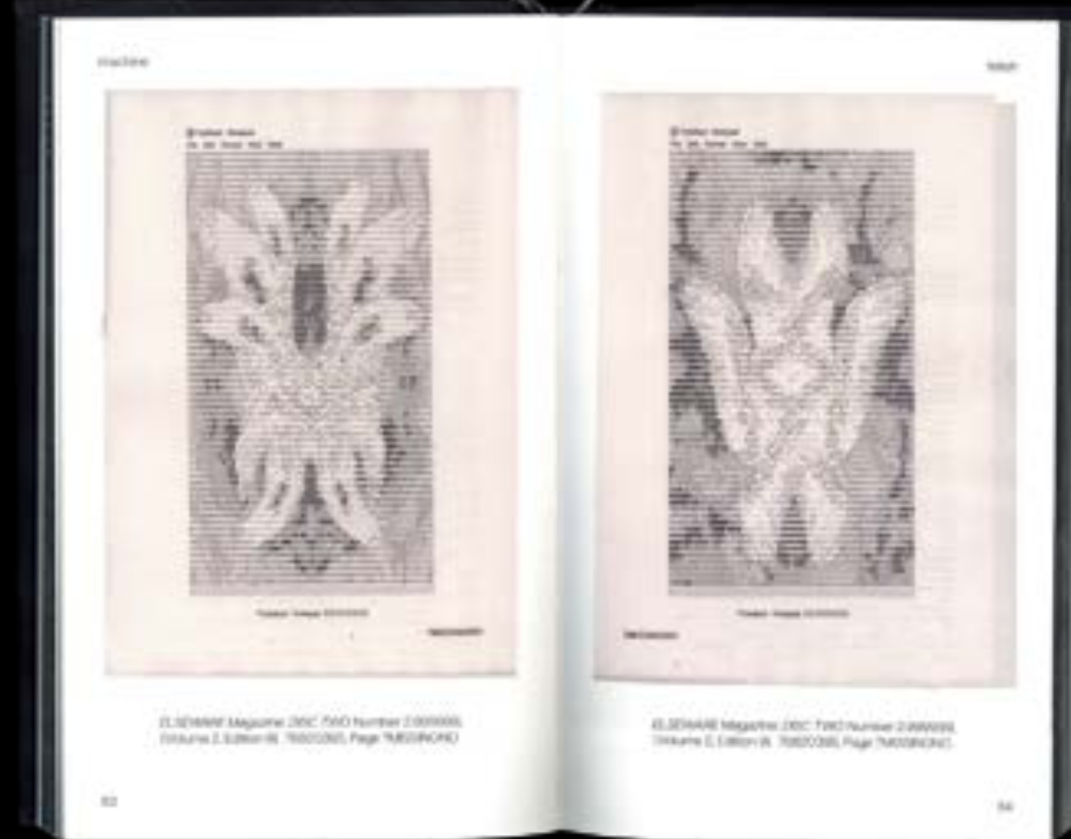
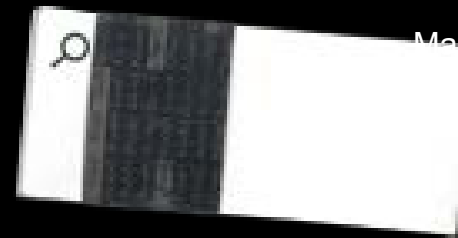
fetish

if you
be close
instant

want to
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ly close

159

160



machine

fetish



LAN PARTY, Merritt K.

Photography by Josh Levinger



The design for Machine Fetish is strongly inspired by early digital landscapes, borrowing elements from computer displays, html websites, wikipedia, and more. The book is meant to feel like going down an online rabbit-hole, and to create this sense of jumping between webpages, I had the essays be intercepted with images and footnotes that add to the idea being discussed.

Eventually, as the ideas being discussed become increasingly abstract so does the design, as instead of words it turns to collaged diagrams that look like cave paintings.

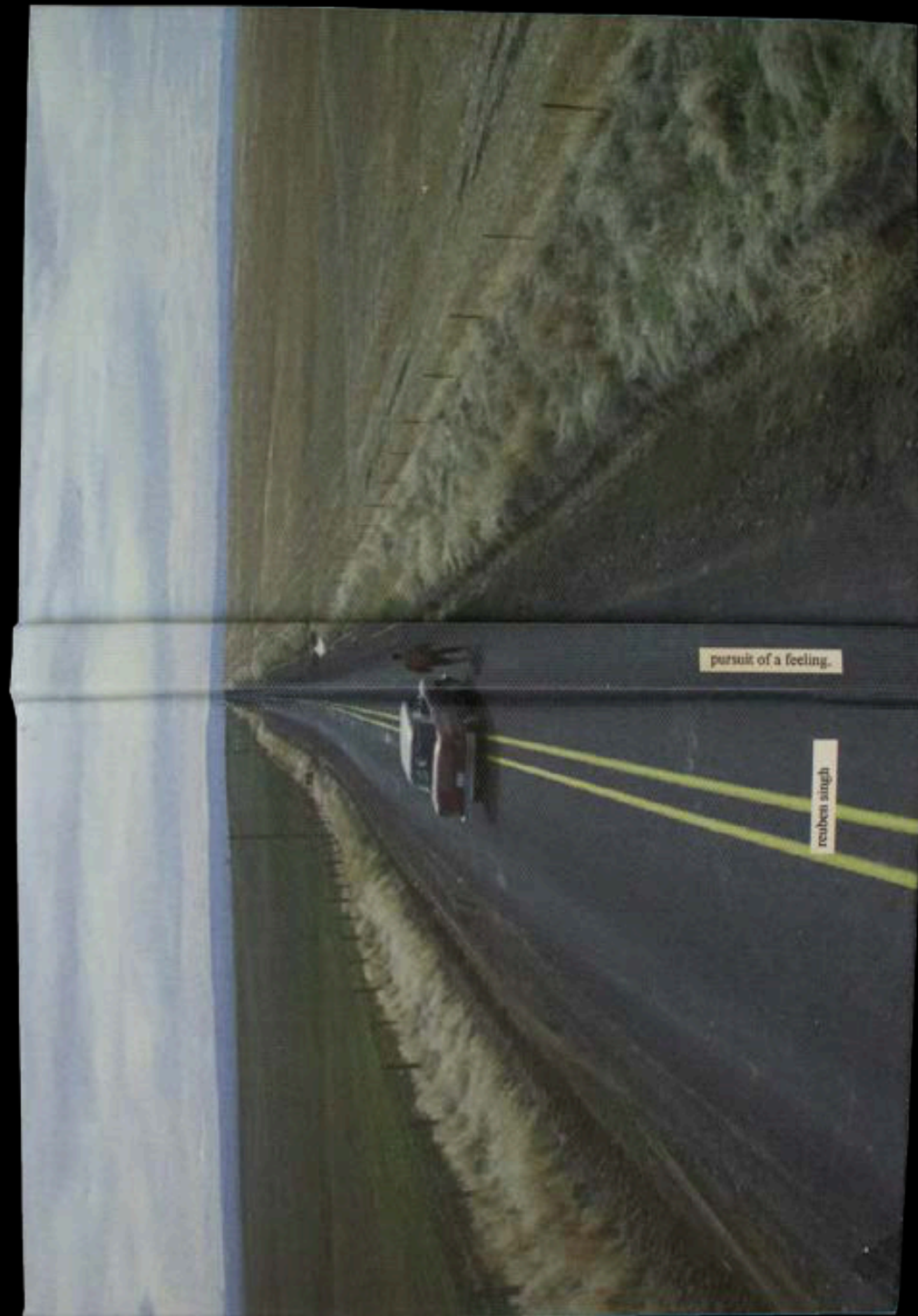
Photography by El Murphy, direction & supermodelling by me.

Books

②

Pursuit Of A Feeling





Pursuit Of A Feeling is reader compelling texts on isolation and loneliness. Sometimes profound, sometimes pointless, it dissects the feeling in an attempt to understand it.

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NO-ONE

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LONGING

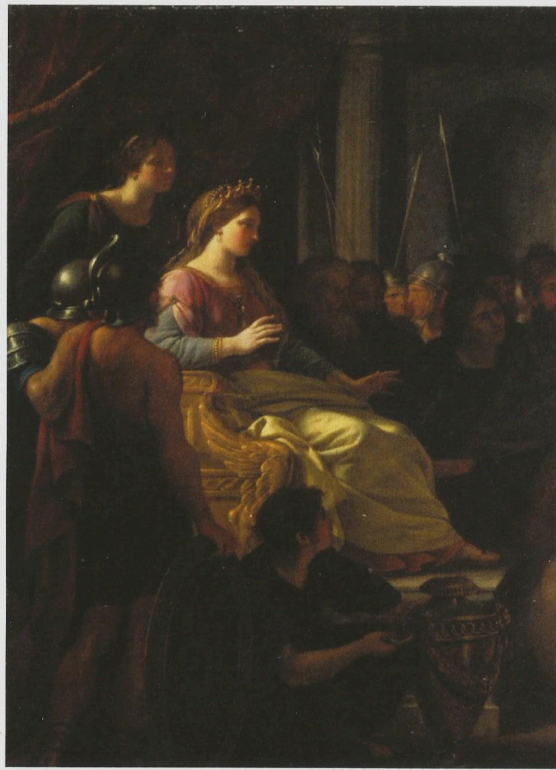


Fig. 4. Details of Dido and Aeneas from the painting "The Meeting of Dido and Aeneas" by Sir Nathaniel Dance-Holland, 1766.

11

PURSUIT OF A FEELING

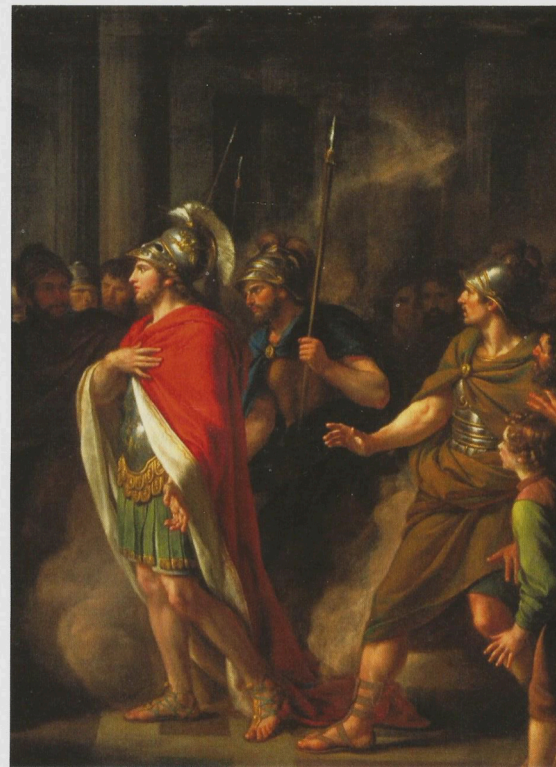


Fig 4. Here, the shroud of mist that enloaked Aeneas and his men, bestowed to them by the goddess Venus, dissipates as he introduces himself to Dido.

12

LONGING

nobody
sees
me
like
you
do.

6. Lyrics from the song "Nobody Sees Me Like You Do" by Yoko Ono. Released in the album "Season of Glass". June 3rd 1981.

19

PURSUIT OF A FEELING

I see your face, looking into the space
All tired and - worried
Why does it have to be like this, you and I?
I wanted us to be - happy.

No one can see me like you do
No one can see you like I do

I see your face, with a trace of life
Being a wife and a woman
If I ever hurt you, please remember
I wanted you to be - happy
Is there anything I want more,
-More than your trust and, understanding?

No one can see me like you do,
No one can see you like I do,

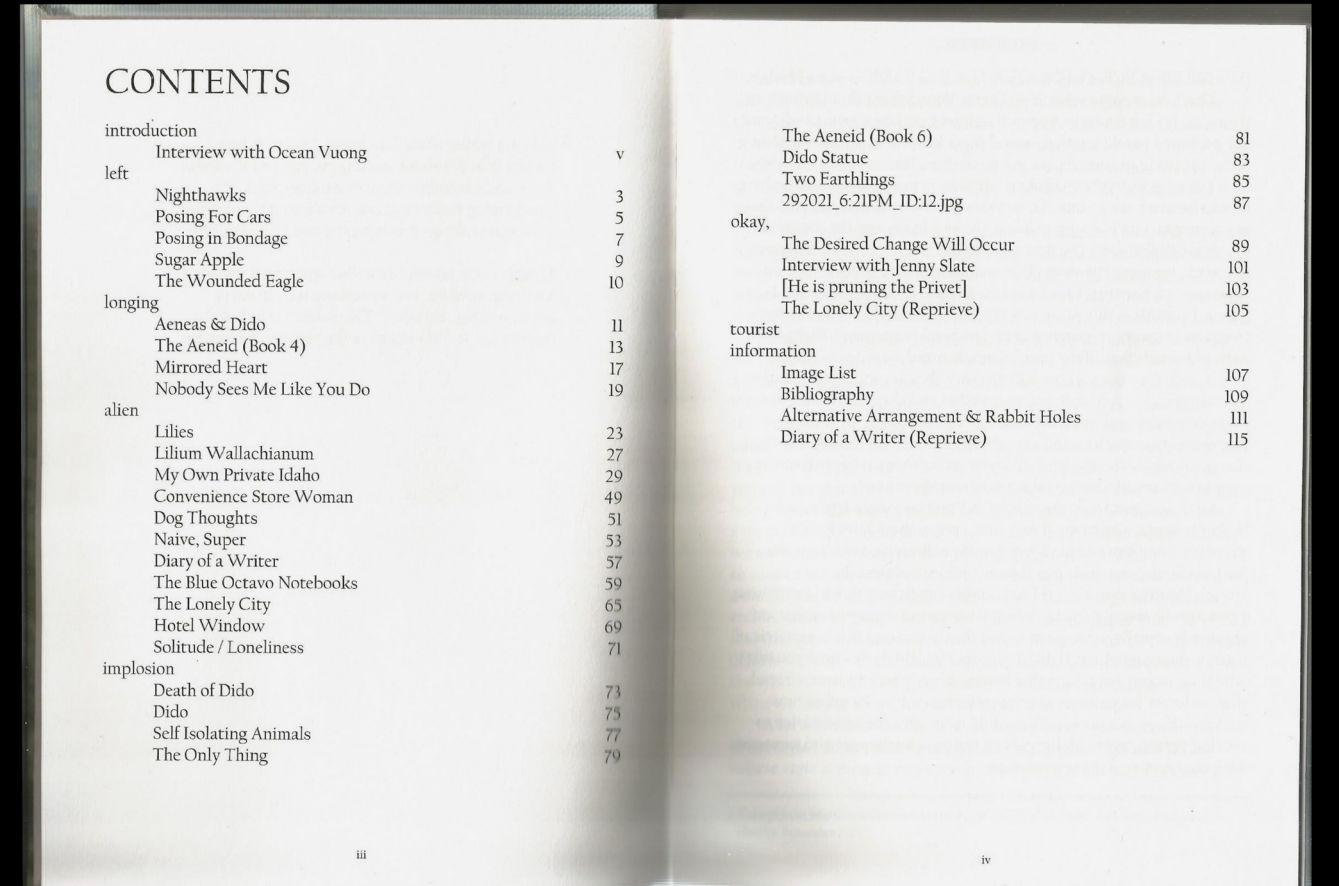
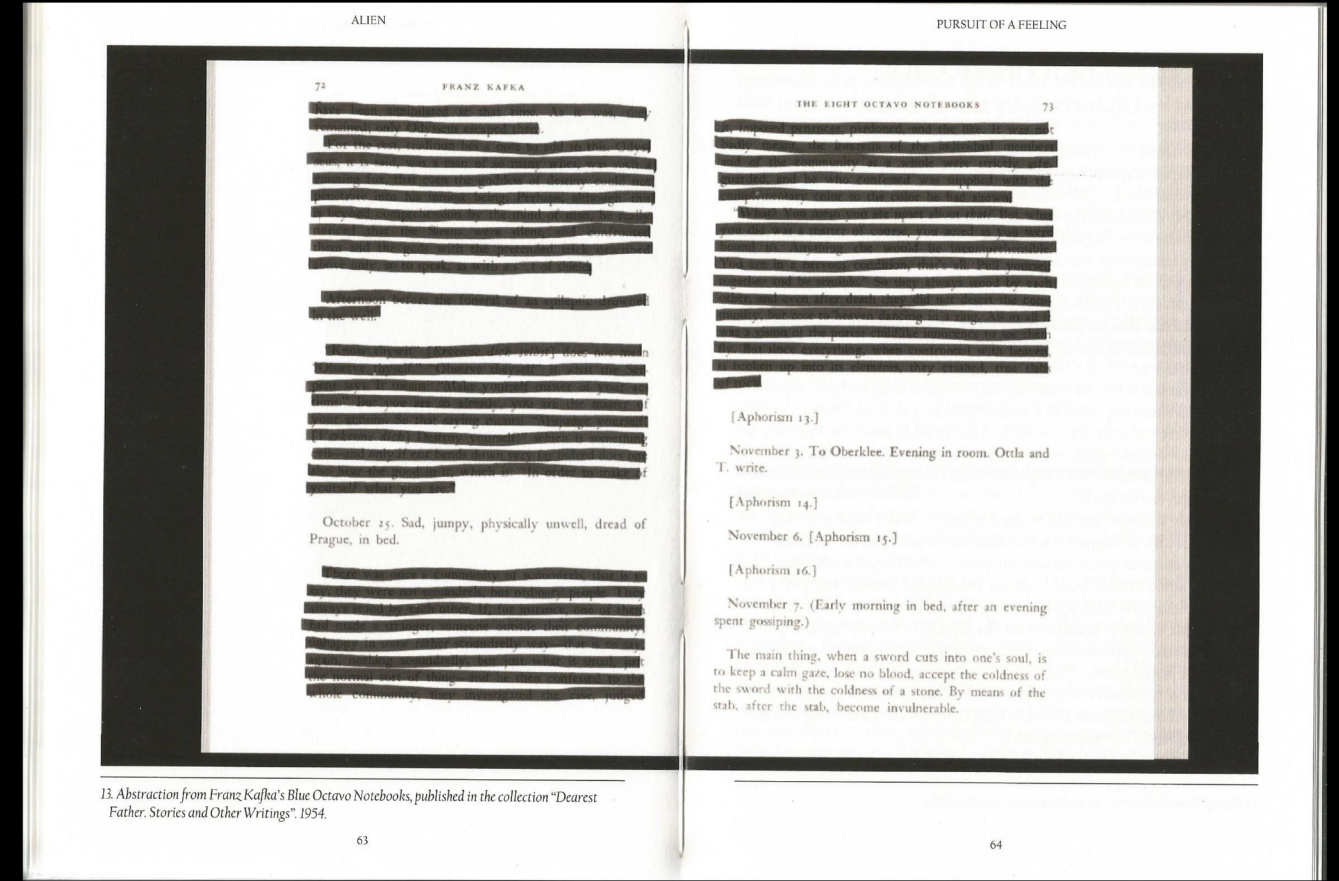
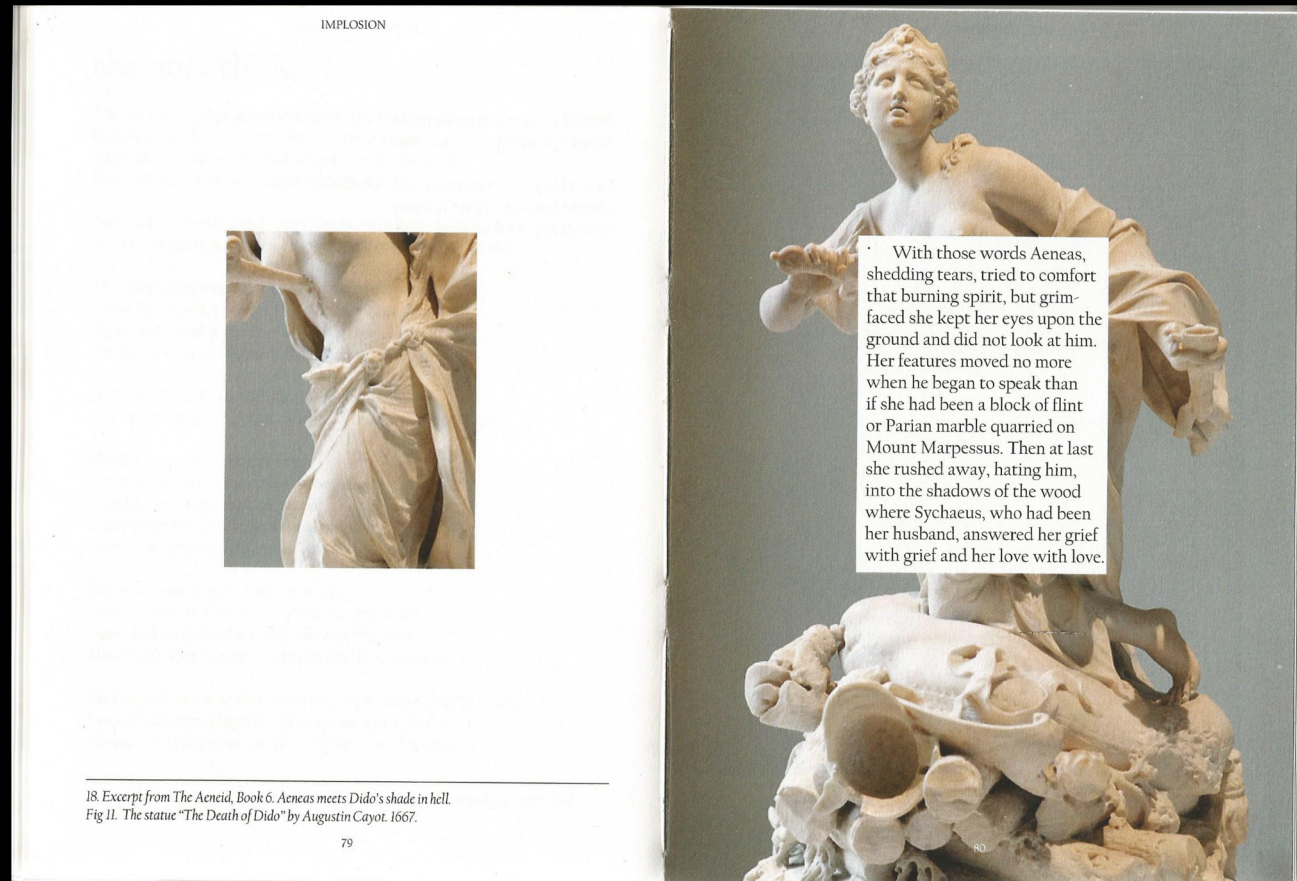
I wanna quit moving,
I wanna quit running,
I wanna relax and be tender.
I wanna see us together again,
Rocking away in our walnut chairs.

Even with your warmth and closeness
The feeling of loneliness hangs over like a curse.

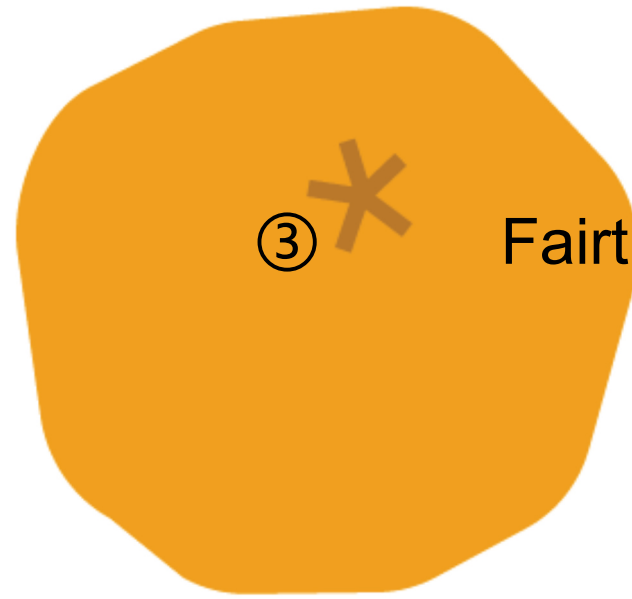
No one can see me like you do,
No one can see you like I do,

Even with our dreams, and yearnings
The feeling of loneliness hangs over like a thirst

20




Promotional Material



③

Fairtrade

Forum



Portsmouth is Proud to Support Fairtrade®


Portsmouth is a Fairtrade Community. The Fairtrade Forum work hard to achieve and maintain this status for the city.

This means Portsmouth City Council supports Fairtrade and that Fairtrade products are available in local shops, cafes, and restaurants. Additionally, many local businesses, schools, public services, places of worship

and voluntary organisations have committed themselves to supporting Fairtrade.

To get involved contact jane.singh@portsmouthcc.gov.uk

For the Portsmouth Fairtrade Forum, I designed printed flyers and social media assets promoting local events and ways to get involved in their annual *Fairtrade Fortnight*.



Fairtrade Fortnight

A national Fairtrade Fortnight event takes place annually in September. Look out for a range of local events and activities taking place in support of Fairtrade, along with special offers in your local shops.

There are now almost 5,000 Fairtrade products available to buy in the UK!

We can't name them all here but available Fairtrade products that you can add to your weekly basket or purchase as a special treat include:

Chocolate, coffee, cotton, flowers, fruit and vegetables (including bananas and oranges!) gold, cold drinks and juice, tea, sugar, spreads, oil, wines and beers, beauty and wellness, vanilla and spices, nuts and dried fruit.

Fairtrade Accreditation

Portsmouth is proud to hold Fairtrade Community Accreditation. But did you know other organisations can also become accredited including places of worship, schools, universities and colleges. If you want to find out more about how the organisation you are part of can achieve Fairtrade accreditation contact jane.singh@portsmouthcc.gov.uk.


Why should you buy Fairtrade?

Simply buying Fairtrade products means more power and more money farmers can use to adapt to climate change and invest in climate-smart farming.

As an international movement and in partnership with 2 million farmers and workers, Fairtrade has a vision of a world in which all producers enjoy secure and sustainable livelihoods, fulfil their potential, and decide on their future.

Fairtrade works with farmers and workers in more than 1,900 producer organisations, across 68 countries, so they can improve their living standards, invest in their communities and businesses, and protect our environment.

Fair prices provide an immediate lifeline for farmers and workers struggling with low incomes and disadvantaged by global trade.



The designs feature Fairtrade goods available to purchase, like oranges and bananas.

Portsmouth is Celebrating

Twenty Years as a Fairtrade City

Portsmouth Fairtrade Forum is celebrating **20 years of Fairtrade City status**. This means Portsmouth City Council supports Fairtrade and Fairtrade products are available in local shops, cafés and restaurants. Additionally, many local businesses, schools, public services, churches and voluntary organisations have committed themselves to supporting Fairtrade. **To get involved, contact:** [redacted]@[redacted].com.

2004 ————— 2024

Why Should You Buy Fairtrade?

Climate Change: Simply buying Fairtrade products means more power and more money farmers can use to adapt to climate change and invest in climate-smart farming.

Fairtrade is about better prices, decent working conditions and fair terms of trade for farmers and workers in the developing world. As part of the scheme, Fairtrade provides a social premium, life transforming funds to benefit the community through schools, roads, health clinics, and more.

There are now over **6,000 Fairtrade products** - look out for the Fairtrade label when you shop.

An extra special **Fairtrade Fortnight** will take place in the autumn for the first time when the Foundation will celebrate 30 years of the Fairtrade Mark here in the UK. This means 30 years of farmers using the power of Fairtrade to drive positive change in their communities. Scan the QR Code to find out more about 30 ways you can get involved.

30 Years of Fairtrade Foundation

Twenty Years ————— Fairtrade City

Promotional Material

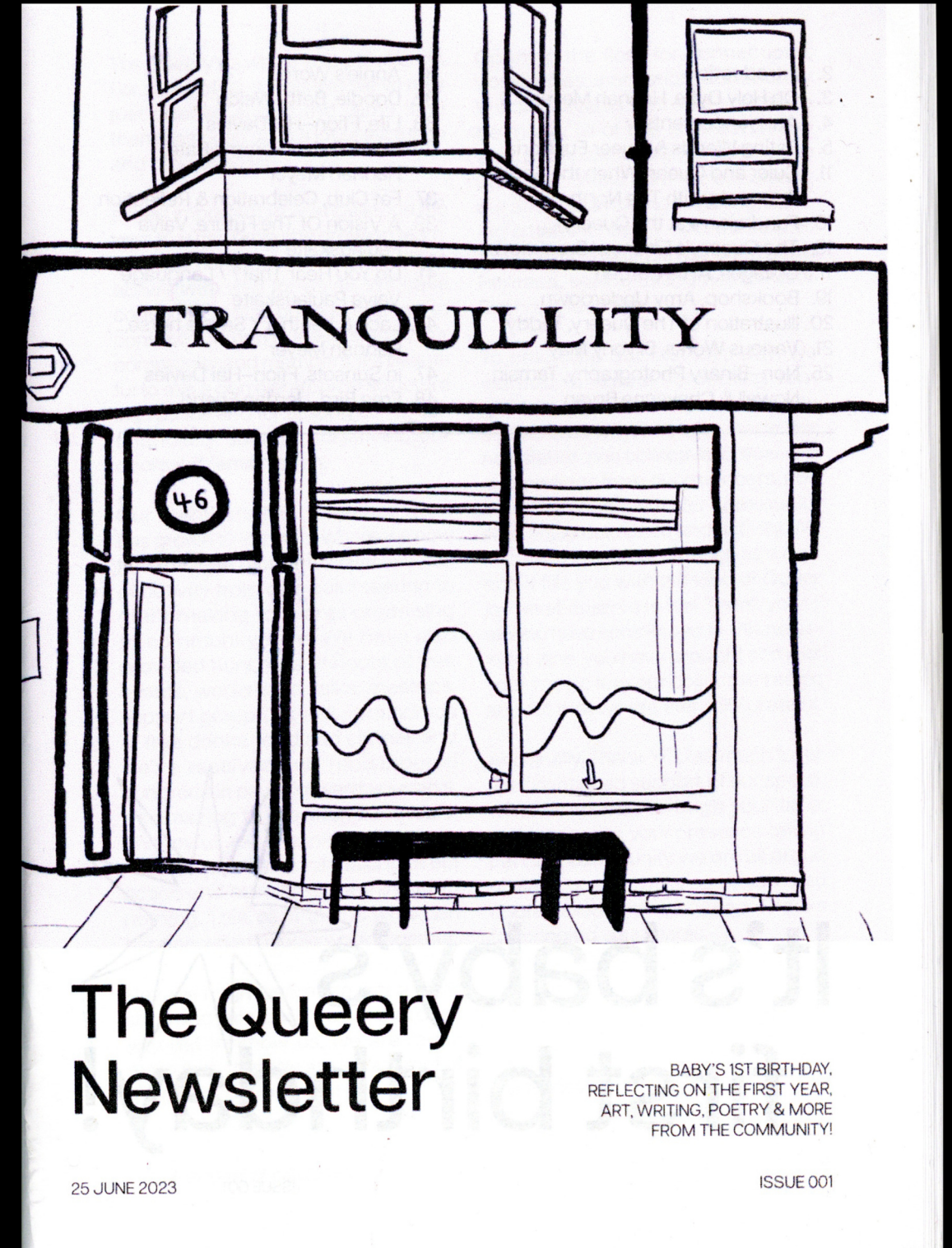
③

The

Queery

The Queery is a community space, cafe, and bookshop based in Brighton. To celebrate their first year of operation they produced a newsletter-zine of community submitted art, writing, and updates.

To assist the production of this newsletter, I completed the design & typesetting of the zine, and assisted in the physical production.



- 2. Introduction
- 3. Oh Holy Dyke, Hannah Meyer
- 4. Announcements
- 5. Eating Weeds & Queer Euphoria
- 11. Cuier and Queer: When the South Connects with The North.
- 13. Fundraisers at The Queery
- 15. The Queery's Financial Breakdown
- 17. Collages, Artie Carden
- 19. Bookshop, Amy Underdown
- 20. Illustration of The Queery, Teddy
- 21. Various Works, Bryony May
- 25. Non-Binary Photography, Tamsin Nowell & Cheyanne Bryan
- 31. Annie's Words
- 32. Doodle, Betty Welch
- 33. Life, Ffion-Háf Davies
- 35. Butch Bate / Femme Bate, Hannah Meyer
- 37. Fat Club, Celebration & Reflection
- 39. A Vision Of The Future, Vaiva Paulauskaite
- 41. Do You Hear That? / Language
- 43. Lace & Leather / Save a horse..., Vaiva Paulauskaite
- 47. In Sunsets, Ffion-Háf Davies
- 48. Free Bird, Jordan Friend

It's baby's
first birthday!

ISSUE 001

The Queery's a whole year old already. For some of us, it feels like we've only just opened and at the same time there has been such a lot of evolution and growth so far!

It feels important to acknowledge the year that has been, the growing team, our community and all that our space allows with and for us all. We have continued to stay open to change, to contribution, and to leadership by our community and members. It's beautiful to see a non hierarchical structure in practice and for as long as we can financially sustain ourselves, our doors will remain open.

Our members and volunteer team has grown to the point where we now have multiple groups to cover all areas of activity from cafe volunteering to grant making to events organising to community care. We have also provided hundreds of hours of free events, workshops, talks, meetups, support groups, as well as hundreds of free drinks, food and clothes and we've received and redistributed hundreds in pay it forward vouchers. It's amazing to see such successful and joyful self organisation, to witness Queer community taking direct action and building something from nothing. This, all of this, is what can happen when people work together.

Hey, we might seem like just a book shop and cafe, but it's clear that once you get to know us, we are much more than that. We are living proof of the power of community.

Opening the floor for connections, possibilities, innovation, community building, events and safe spaces to be made; all of this is direct action against capitalism. As we continue to build and create from the bottom up, our strength in change-making, starting small, increases. And the ripples these acts create can be enormous. Perhaps, seeing this, is what Queer Euphoria feels like.

To celebrate our first birthday, we wanted to create something tangible to represent our community and its creativity, so we've made this newsletter zine collectively, receiving submissions from our members, non members and the wider community who enjoy our space and activity. We hope you love it just as much as we do and it fills you with the kind of Queer joy we all deserve to feel. Thank you to all who have contributed to this newsletter zine, you have brought some of your magic into our collective magic and for that we are eternally grateful.

And finally, Thank YOU so much for all your continued support of our space, whether that be through your time, your money or your presence taking part in a community we are all proud of. Each one of you is so valuable, so appreciated and so needed. Thanks for bringing your magic.

All the love <3

THE QUEERY NEWSLETTER

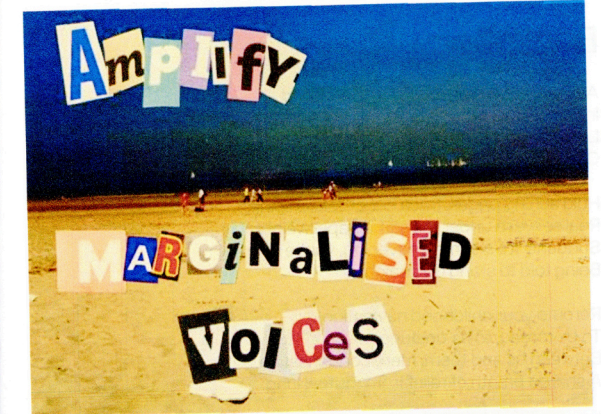
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Collages, Artie Carden, @artiecarden depop.com/artiecarden

17

ISSUE 001



THE QUEERY NEWSLETTER

18

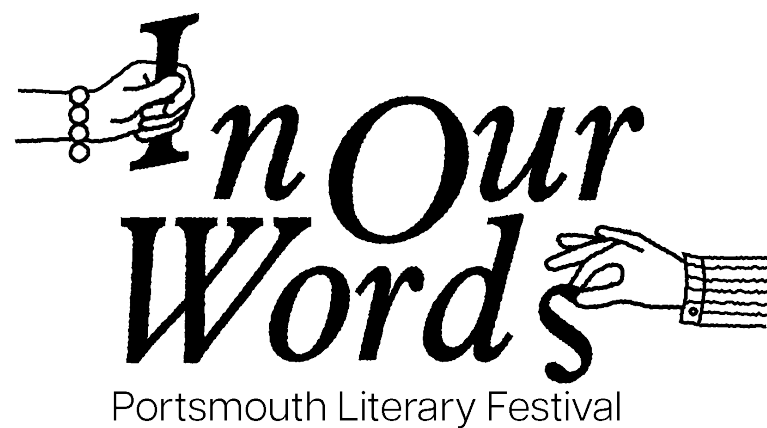
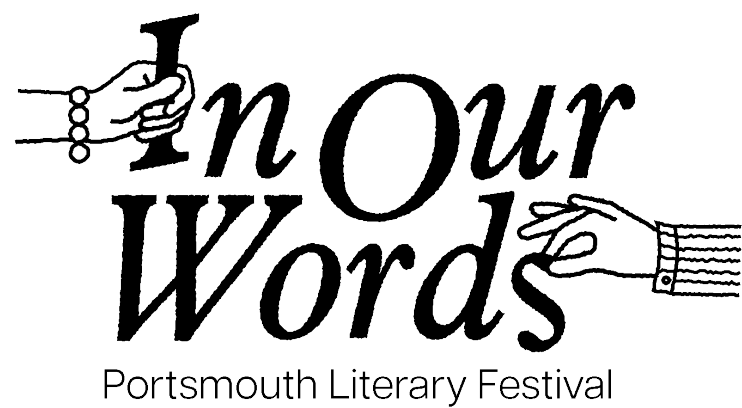
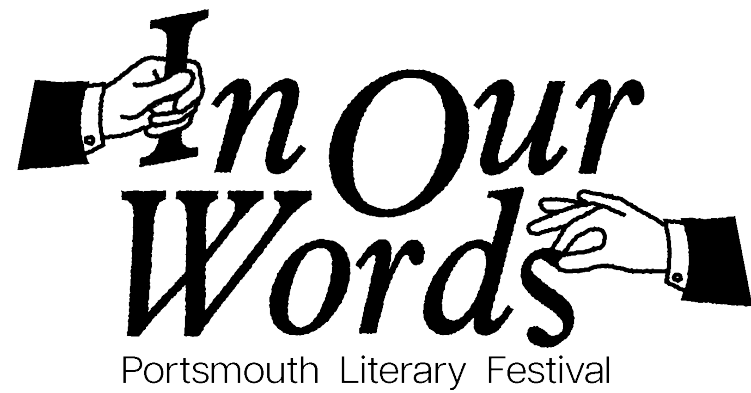


"Butch Bait." Hannah Meyer
Oil on Canvas, April 2023, 50 x 40cm.



"Femme Bait." Hannah Meyer
Oil on Canvas, April 2023, 50 x 40cm.





1. The manicule is a historic typographical symbol of a hand with a pointing index finger, most popular in the 18th and 19th century.

I worked with Portsmouth Create to design the logo and brand identity of their Year Of Literature event In Our Words, aimed at promoting literature and literacy at children and families.

My initial designs (pages X & Y) were focused on typography. My intention was to use pre-existing design elements from literature, but make them feel more playful and modern for the intended audience. My first set of designs feature an adapted version of a manicule, used to represent the collaboration of *our words*, and my second set of designs feature writing tools, used to represent the history of literature and literacy.



After discussion with Portsmouth Creates, it was decided that they wanted the design of the logo to be more colourful and playful, as the prior logos felt more serious.

Following these requests, I produced more ideas that better aligned with these requests. Instead of using a bookish, serif font, I explored using hand-drawn typography. My first design focuses on a roundness and softness, whereas for my second iteration I explored a more sharp and bold option. I also adapted my previous idea of using objects, featuring brightly coloured pencils and books as furnishings for the logo.



Further exploration for the *In Our Words* logo.





Here is the final logo for Portsmouth Create's In Our Words event. It uses the composition and colours of the first sketch, but adapts the confetti shapes into open books and a megaphone, representing both written and oral storytelling. It uses a bold font for visibility, and the colour scheme is tweaked to align with Portsmouth Create's pre-existing brand image.





Singh, Reuben. *Untitled (Self Portrait)* 2026.

Reuben Singh studied BA Graphic Design at the University of Brighton and graduated with First Class Honours. Since then, he has worked a freelance designer with a range of organisations to produce work for both digital and print outcomes. As a designer, he values research, innovation, authenticity, and fun.



Please contact via email: reubensin@gmail.com

Reuben Singh is a Graphic Designer based in Hampshire, Portsmouth. He is interested in design, art, culture, and shorebirds. He can be contacted via email.

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ig: @reubensingh.pdf