MAX MAINIO BEIDLER

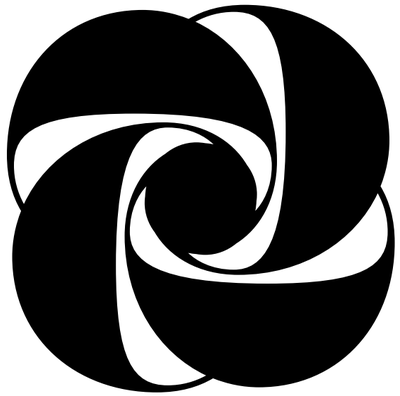
NIKE GD
PORTFOLIO 2023

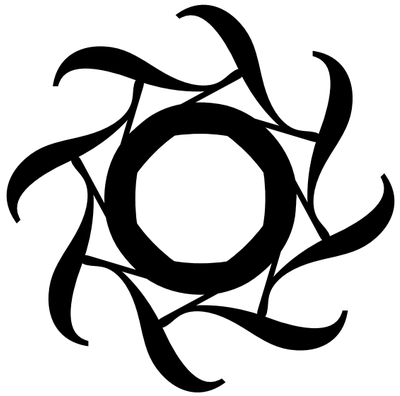
LETTER SYMBOLS

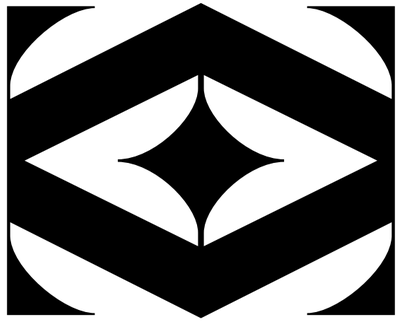
MAX MAINIO BEIDLER
PORTFOLIO 2023
TYPOGRAPHY

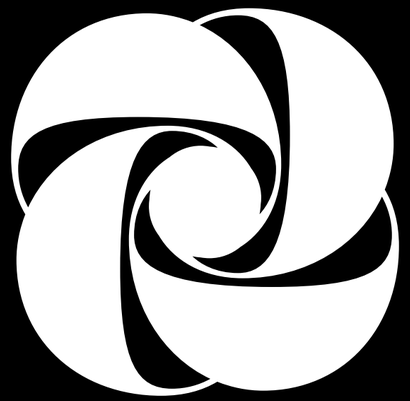
School Project

Using single glyphs to create abstract logos.









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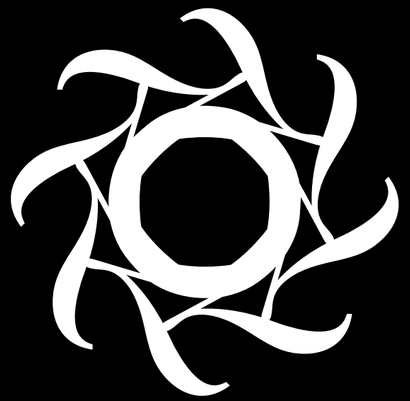


Baskerville std

Cabazon

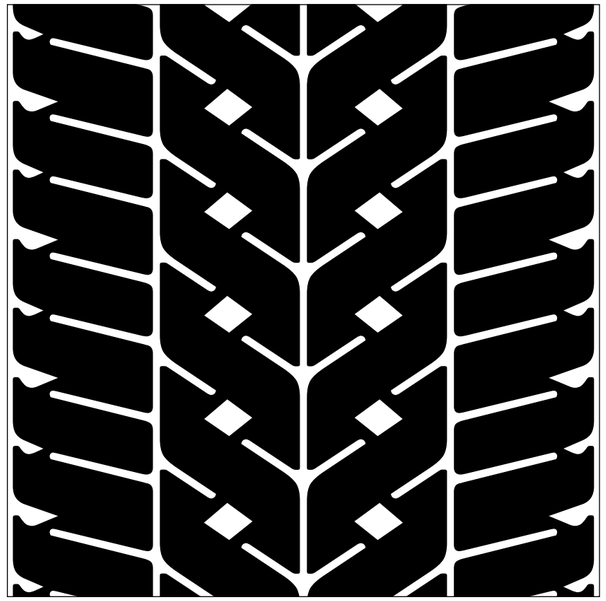
EloquentJFPro

LETTERS AS FORMS

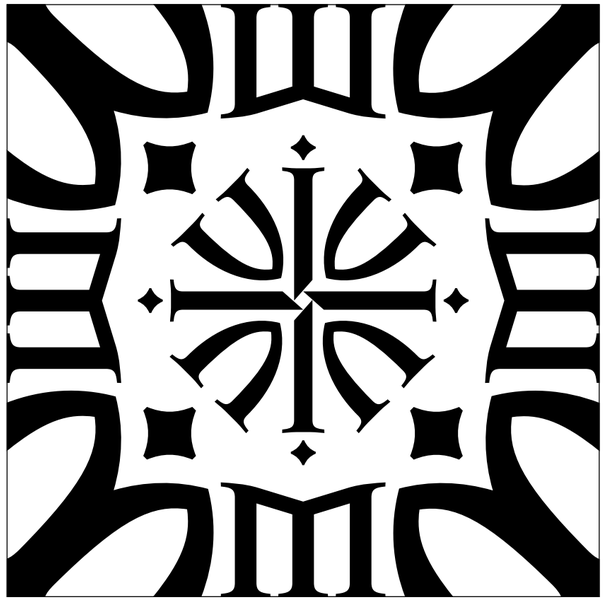
School Project

Explore and create compositions, patterns, and narratives using typographic forms.

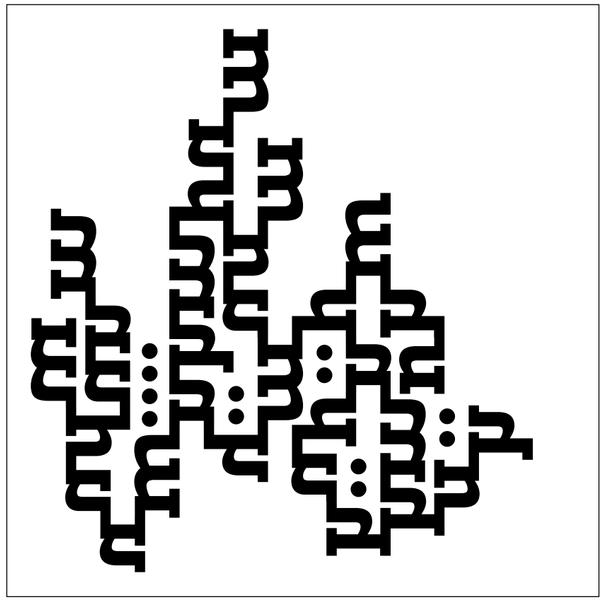
Blenny Black



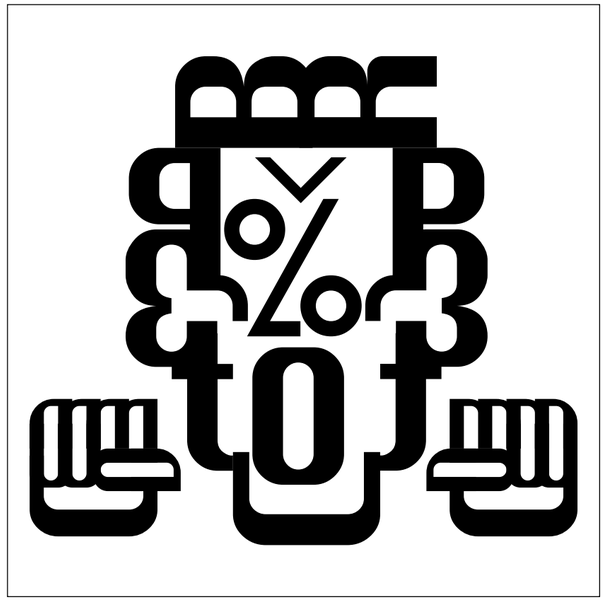
Mason Serif OT



Rockwell



Silom



VARIABLE TYPE

School & Personal Project

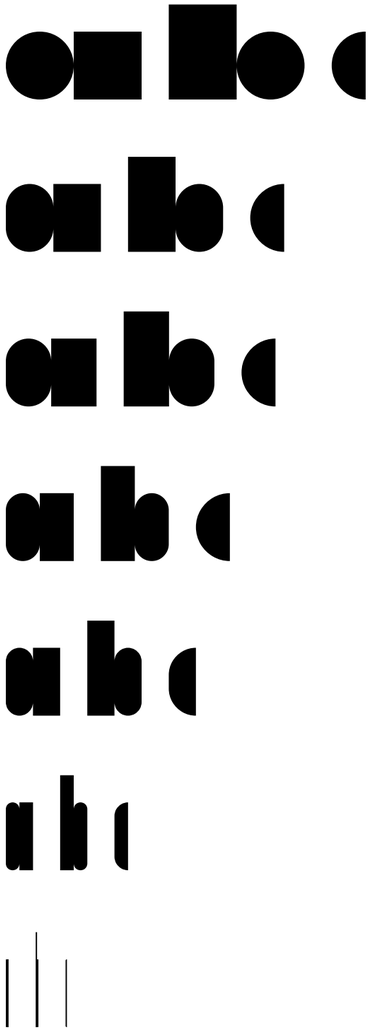
In addition to learning HTML, CSS and JavaScript I also learned how to create variable fonts in the Web Type course taught by Marie Otsuka at RISD. Here three examples:

Illegible Sans
The very first variable font I made. Two axis of variation that control the weight of the glyphs (as seen here), and another that controls the spacing between each glyph.
You can explore the font more by clicking on this link.

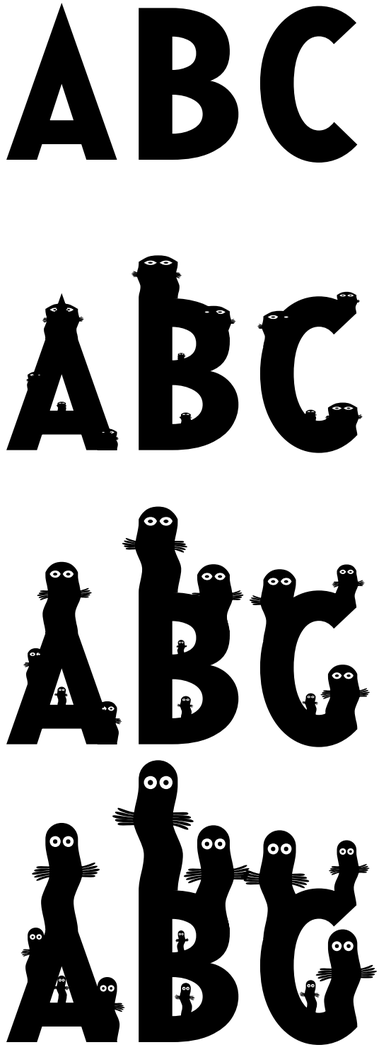
Muumifontti
The second variable font I made is inspired by the hand- lettering titles of the Muumi children's books by Tove Jansson. This is a display typeface best suited for the web. One axis makes characters from the books called hattivatti appear, and the other axis controls their wiggle.
You can play around with the font yourself here,
or you can see the font in it's own environment here.

Tomtbj variable logo:
My explorations with variable fonts didn't end with the class, this third example was made for a friend of mine. It's his logo as a single variable glyph with 5 axis controlling the crossbar height, curvature, weight...
Interact with it through this link.

Illegible Sans:



Muumifontti:



Tombj Variable Logo:

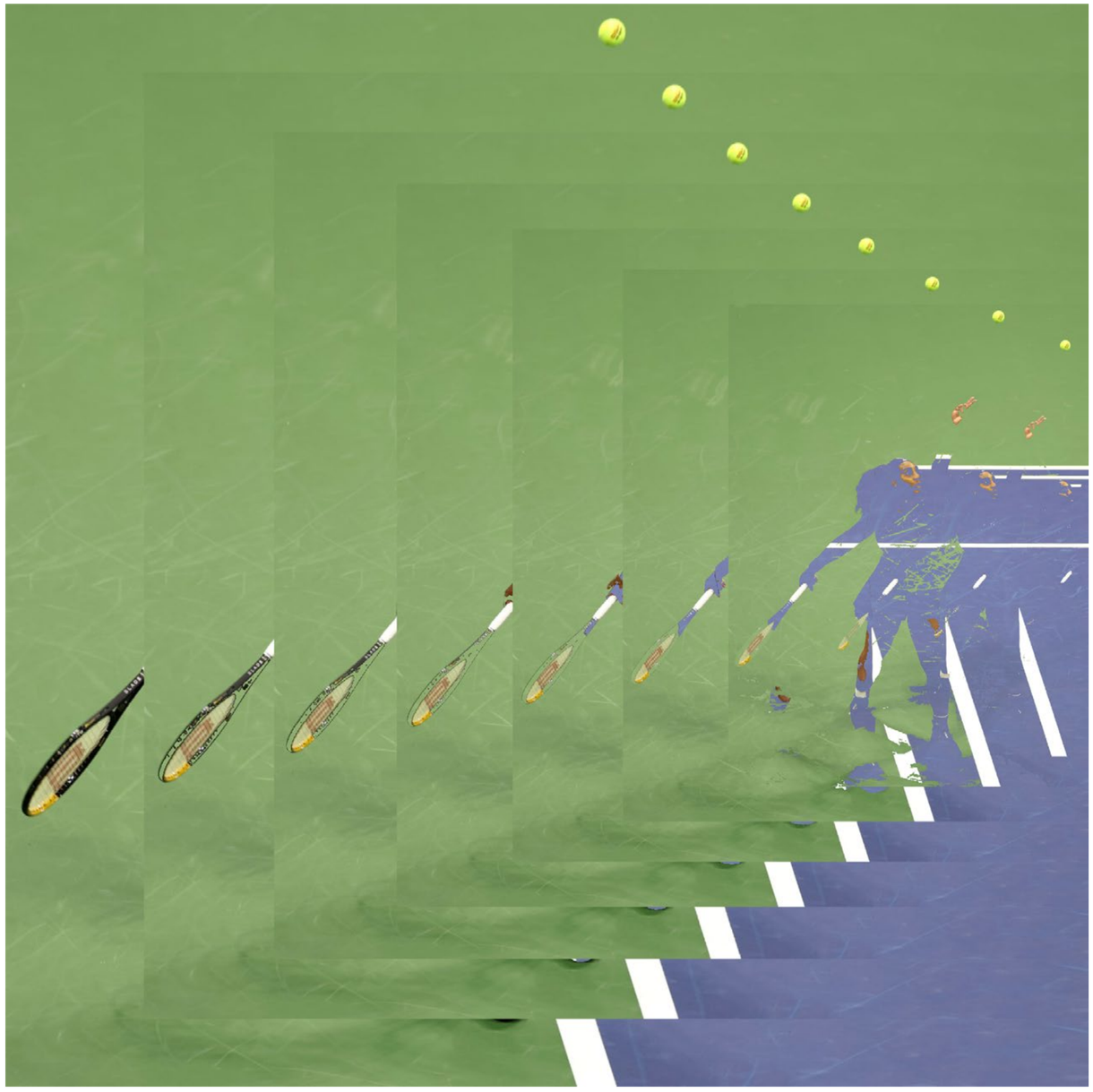
GENERATIVE

Personal project

Some like to piece together puzzles, others like to solve sudoku grids or rubix cubes. I love picking my brain by creating needlessly complex systems of spiderweb like intertwined variables and parameters which generate astonishing visuals.

Here on display are examples of two variable systems I've made. I initially created the algorithm that generated the image on the left to produce weave patterns for a jacquard machine. How the image on the right was generated is explained on the following page.

These generative systems show great potential for remixing assets and elements, creating new possibilities. Here I'm demonstrating the algorithm in the context of sports using iconic images to create unexpected new visual assets.



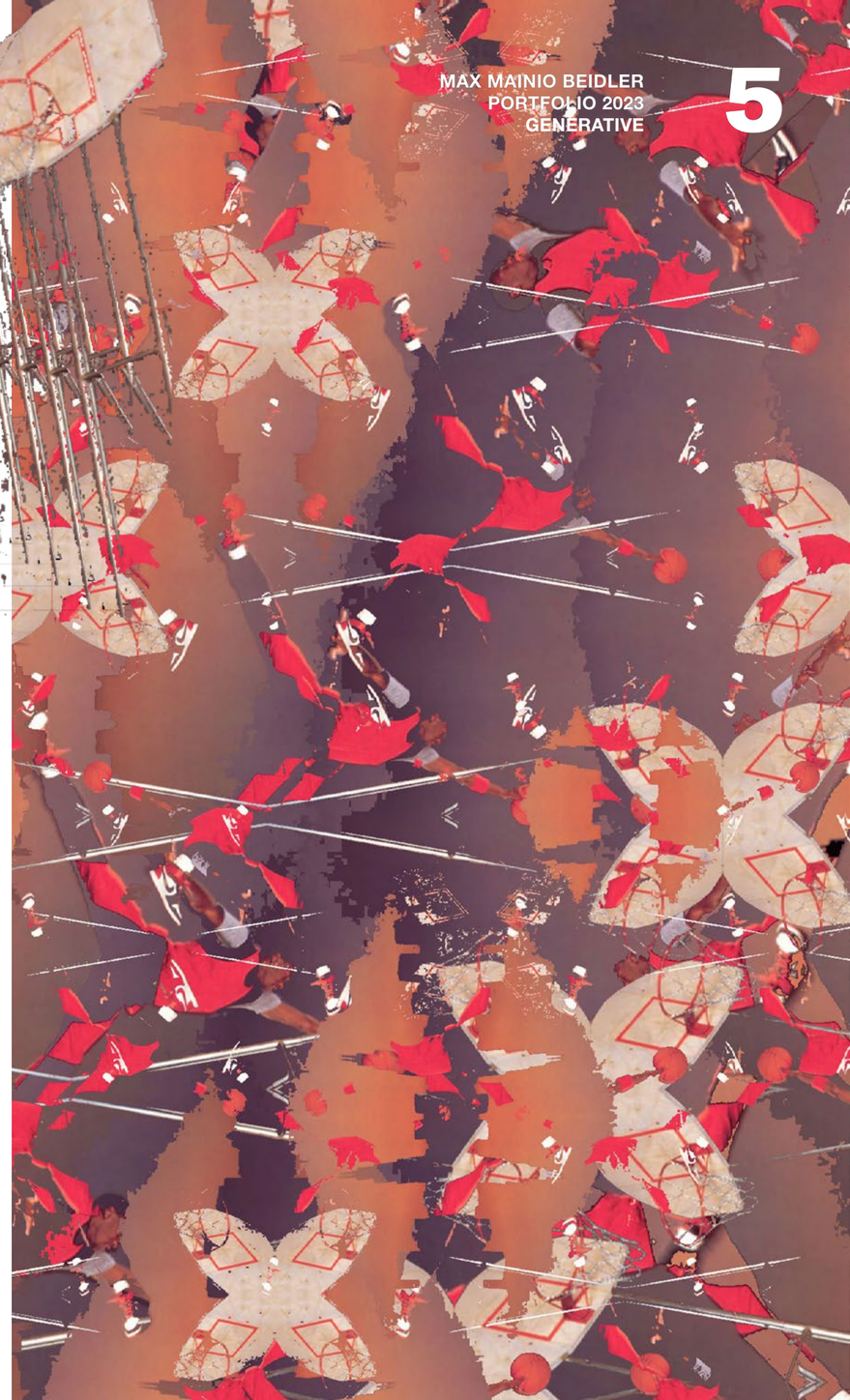
GENERATIVE

Personal project

This generative system has a handful of variables, but the main concept is that it separates the input image or video into areas of more or less hue, saturation, or vibrance. Stacking these varying areas on top of the original image completes the effect. By manipulating the variables you can easily generate millions of unique variations of this effect.

The possible variety of effects this algorithm can produce can serve to add energy and motion to images or videos, it can completely abstract any input into infinitely tileable camouflage like textures, it can revamp and refresh old imagery, instilling it with new life.

Any input, millions of possibilities.



MILITARY MEAT

School project

MILITARY MEAT

School project

This project began by collecting as much physical or digital material as possible in a week. Through the following weeks I refined, organized, and cataloged everything I had. The gathered materials were then used to inform a theme and then the creation of an “artifact” that would then be made public.

I had just returned to school from a year’s hiatus when I fulfilled my military service in Finland. So understandably my experiences in Finland’s National Defence Force were still ripe in my mind when I began this project. This work served as an exploration of the thoughts and feelings I had while serving while simultaneously being a bit of a pessimistic take on the predatory recruitment practices of the US Military.

Reverse side:

Front cover:

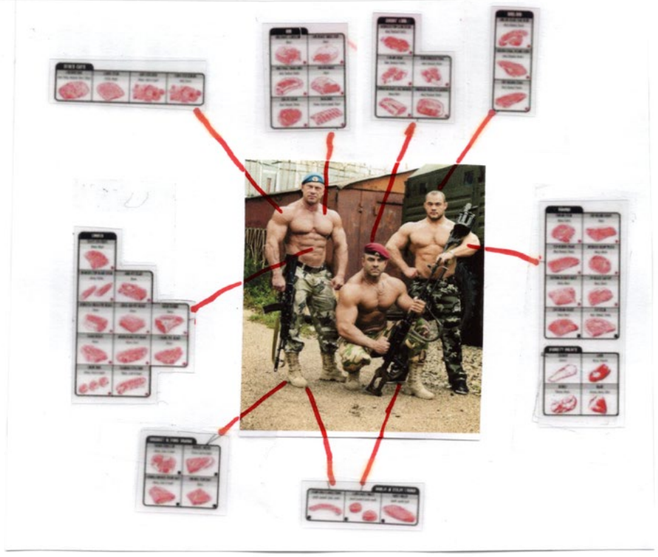
Opened to poster:

MILITARY MEAT

School project

Part of my process during this project involved creating a set of posters with all of my gathered visual material. I had accidentally printed one poster on transparent acetate. During class I began to cut it up and experiment with overlaying it on the opaque poster. These are some examples of collages that came from this happy little accident.

These two bloody cows were the product of another mistake when I used red alcohol based ink that corroded away the printer ink from the acetate. This spawned a continued exploration into this new effect I had found. More can be found on my website.



HOMODEUS

School project

For this course assignment I was tasked with designing a cohesive typographic design system – both in digital website format as well as a print publication.

The outcome of this project: Homo Deus, named after the book by the same name written by Yuval Noah Harari, explores similar themes of technological advancements that are blurring the line between humans and machines. For the texts I chose the Adjacent Interview of Heather Dewey-Hagborg and for my article I chose the Real Life Magazine's Is It My Body article on tech horror.

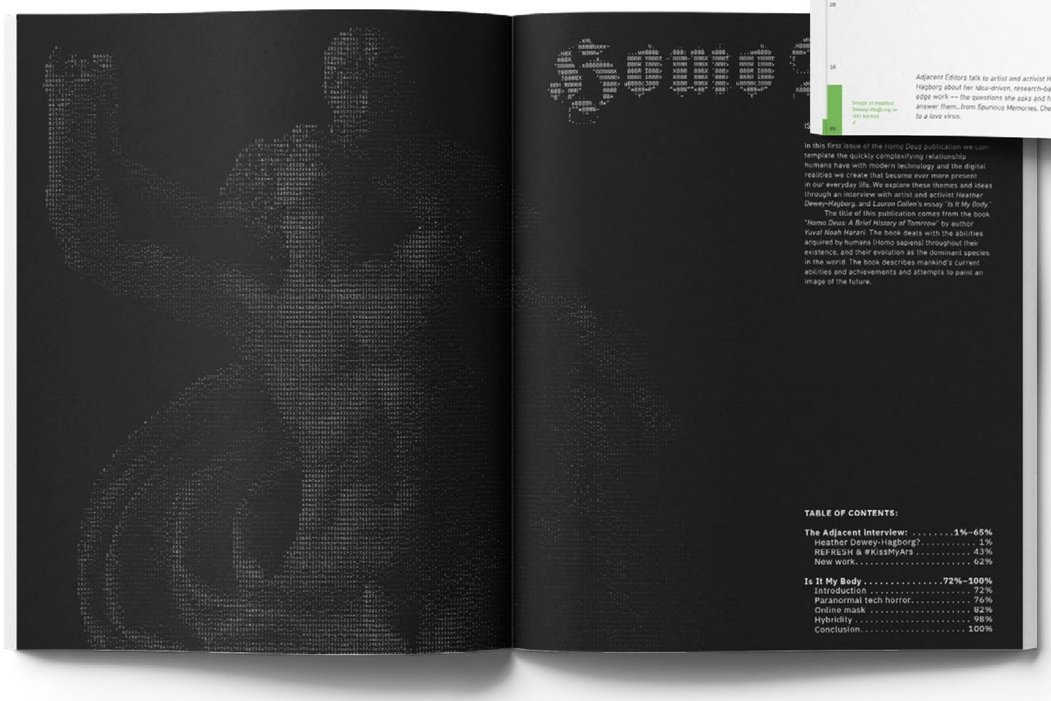
HOMODEUS

School project

The printed publication uses qr-codes, a loading bar inlew of a traditional page numbering system, and other subtle homages to the digital tools we are familiar with, in order to intertwine the physical & natural materiality of the magazine with the ephemeral & digital realm of the machine.

Every other page was cut slightly shorter than every other, so when the reader flips through it from the front cover to the back they are only presented with the spreads with text. When flipping through in the opposite direction, the reader only sees spreads full of images.

Click here to see more on my website.



HOMODEUS

School project

While the print publication strives to emulate the digital, the website prototype's design attempts the opposite, bringing a printerly touch to the digital.

The website is split in two versions as seen on the right: the text heavy version and the image heavy version. The reader can toggle which is active by clicking on either the images or text. In either view you can hover over what ever you are looking at and the corresponding images or text will highlight keeping you oriented while browsing.

On this subpage of my website there is a link to the prototype.


The Adjacent Interview:
Heather Dewey-Hagborg
By Adjacent Editors
Illustrated by Nathier Fernandez
and Azalea Vaseghi
Heather Dewey-Hagborg is an information and bio artist whose work explores the intersection of art, science, technology, and politics. Her palette includes data and genetic material as well as more raditional sculptural elements. She's compelled by quintessential questions about identity, humanity, learning, creativity, and aesthetics. She approaches art as research and critical practice. Her work stuns with the precision and curiosity of a scientist and the compassion and attention to beauty and form of a visual artist. She graduated from ITP in 2007 and earned a PhD in Electronic Arts from ensselaer Polytechnic Institute. She is an artist fellow at AI Now, an Artist-in-Residence at the Exploratorium and Science Center, and an affiliate of Data & Society. She's also a co-founder of REFRESH, a Collaborative and politically engaged platform in Art, Science, and Technology.
Adjacent Editors talk to artist and activist Heather Dewey-Hagborg about her idea-driven, research-based, cutting-edge work -- the questions she asks and how she tries to answer them...from Spurious Memories, Chelsea Manning to a love virus.
Interviewer:
Let's start by talking about your process as an artist. Where do you start? Where do you find ideas?
Heather Dewey-Hagborg:
All of my art starts with an idea. It differs. For "Stranger Visions," I was at my therapist's office. I noticed a hair stuck above in a glass picture frame above the couch and I wondered who it belonged to. I wondered what that strand of hair could tell me about its owner.
I was already interested in facial recognition and face generation technologies. My ITP thesis was called "Spurious Memories." It was an experiment in artificial creativity. For the purposes of this project, I defined it as "the generation of an output that was not explicitly taught." This was years before machine learning became the buzzword it is today. I designed a system that would connect a principal components analysis neural network with a self-organizing map, and I trained it on images of faces. I was inspired by Hopfield neural networks, the concept of content-addressable memories, and facial recognition algorithms.
Images of "Stranger Visions" located in the opposite gutter.
Back to "Stranger Visions" -- you used other people's DNA for that project without their knowledge. Is that a violation of privacy?
Technically, yes. And I did get some criticism about it, but I wasn't using the genetic information in a dangerous way. This was an artwork that shed light on these technologies and on the vulnerability of identity. That is, the fact that someone could use the information in an unethical way. It's a way to draw attention to the fact that people's information is not protected and could be used against them.
Images of "Spurious Memories" located in the opposite gutter.
Can DNA really predict what someone will look like?
To a degree. Overall, you can see how some things are easier to predict than others. The piece I did with Chelsea Manning, where we see 30 versions, 30 possible expressions of her, addresses the unpredictability of phenotypic expression. It shows how much is up for chance when DNA is actually expressed. When it comes to phenotypes at least, you can't know exactly how the genes will express themselves, but you can guess some things – the likelihood of the person having brown eyes and the shade of their hair and skin.
Images of Orta Therox and HUH's recreation of him in the opposite gutter.
Have you ever met someone you thought you had sampled from and recreated their likeness?
Sort of, yeah. Orta Therox came to one of my talks. He gave away his DNA for use publicly via GitHub. Here is the photo of Orta and the image I created of him without seeing him. Not exactly a match, as you can see. (You can find Orta's DNA on his github)
Images from "Sci-Fi Crime Drama with a Strong Black Lead" found in the opposite gutter.
Your article "Sci-Fi Crime Drama with a Strong Black Lead" talks about this sort of algorithmic bias also, and the dangers of that in a police context.
Yes, it's about how we need a multifaceted and transdisciplinary approach blending art, science, theory, and hands-on experimentation. The media will talk about how it all works, but to fully understand, to appropriately educate others, to devise suitable policies, and to form strategies of resistance, we need to know how it breaks.
Images from T3311 video installation found in the opposite gutter.
DNA SNAPSHOT
You also had a project pulled out of a show in China for being too political. Can you tell us a little about that?
I worked on a four-channel video installation called T3311. It's about a biohacker that falls in love with an anonymous saliva donor. It's a story about my character, the biohacker, buying their saliva online, sending it to 23andMe, becoming kind of obsessed with them from their data, extracting cheek cells from their data, and growing their cheek cells on their own body (using their own bio heat to grow the other's flesh). From then on it gets increasingly creepy.
From the snippet on your website, it seems as though your character writes love letters to the donor. Is that right?
Well, they write to me actually, because they find me through genomic social networks. It's a personal story, but it ties into social issues. One of these social issues is around the vulnerabilities of having our genomic data in these systems. I get contacted by the donor -- that's the story in the film -- because I am an exact match to the DNA I uploaded to the social genomic platform and they are looking for their relatives and so on -- they don't know that I bought their DNA and they think I must be their relative. I don't write back to them, but since they wrote to me, I now know who they are. I look up their name and I find out where they live because they have a totally open accessible profile, about a mile away from the company that I bought the saliva from. The company is in St Louis, and I get on the train to St Louis and become a saliva donor myself as a way of getting closer to this person, sitting in the same chair they sat in, going through the same process.
Images of other works censored in the 2018 Guangzhou Triennial found in the opposite gutter.
And how did this come to be banned in China?
This work was supposed to be shown at Guangzhou Triennial, but the Ministry of Culture rejected the work three days before my flight to China to install my work for the show The curator thought that it was due to the recent news debacle about the

CONVERSE

Research Phase

During the summer of 2019 I had the opportunity to work on a design project for the print and graphic design team at Converse. The brief was to create a capsule graphic print collection for Fall / Holiday 2020. I started the project with research in design and youth culture trends, below you can see examples of the four key trends I focused on.

AI Assisted Design
During the time of the research in 2019, neural networks such as Google's Deep Dream were seen as not much more than novelty computer "tricks," instead of feasible tools for design. Various GANs were developing to a point where they were showing real potential to aid in design processes, for example as a quick iterative visual ideation tool.

Modern Maximalism
Design has become ensnared in a tidal like force which ebbs and flows between minimalism and maximalism: from the extravagant and ornate frames that surround detailed baroque paintings, to the first iPhone revolutionary for its elegant physical simplicity.

After hearing "less is more" one too many times, the youth are creating a new trend in the world of street fashion: the physical abundance of detail and accessories. Satirical and sarcastic multiplication of features.

Sustainability
It's painfully obvious and undeniable that human's current consumption practices are poisonous to the world. Without change and active participation this won't change and the situation will only continue to get worse.

With the emergence of popular figures such as Greta Thunberg pushing this discourse it was clear working towards minimizing their involvement in this destructive system was not optional but necessary for any and all companies.

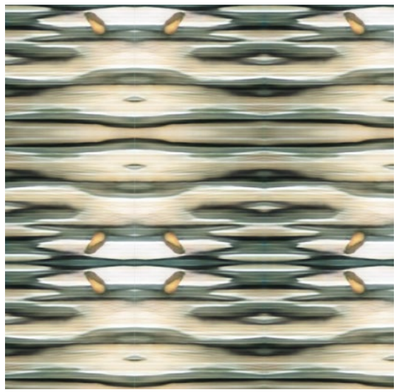
Cross-Cultural Exchange
Innovations and ideas, no matter how small, are disseminated around the world in the modern era to such a degree and with such rapid pace it is impossible to ignore the diversity of even the most mundane of objects that surround us.

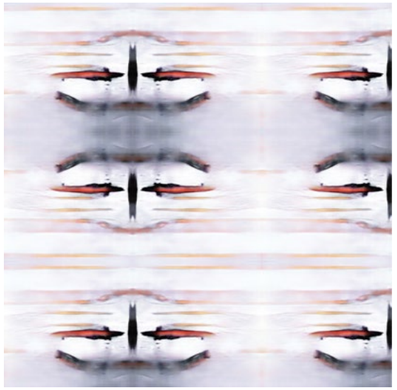
Globalization has made this true for culture and customs today as well. The youth embrace this interconnectivity through social media to mix and merge trends creating a new global vernacular of style.

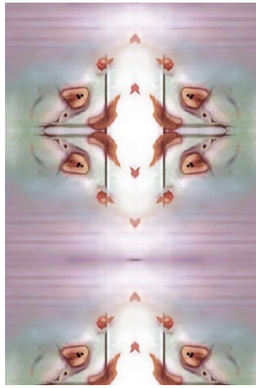
CONVERSE

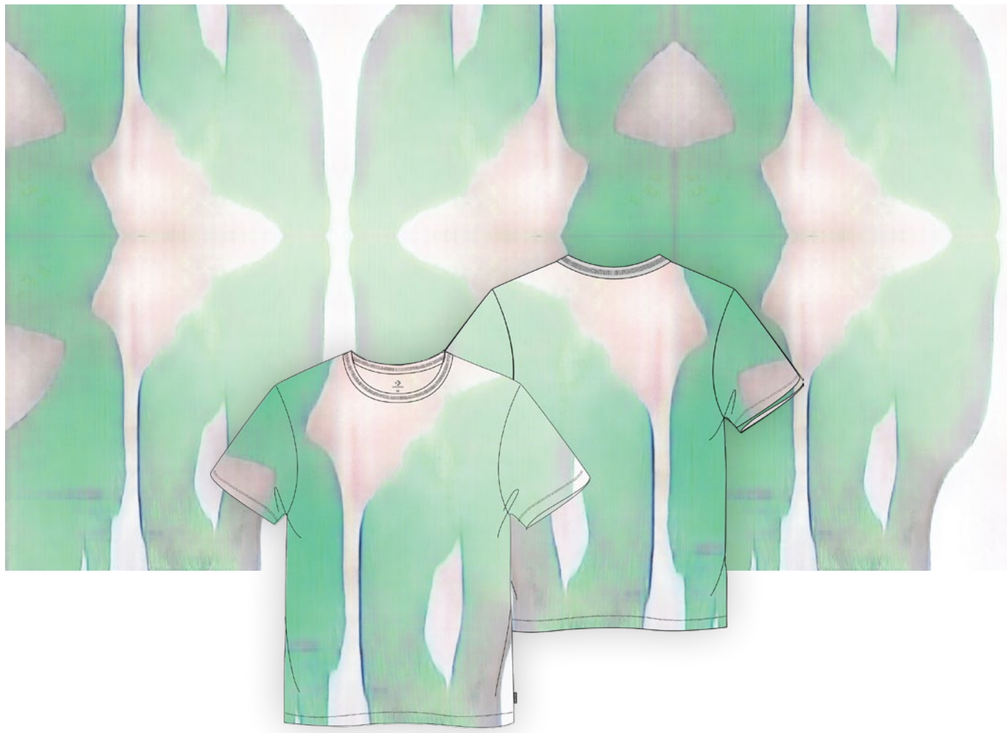
Continuation

For each trend I discovered I developed concepts for how Converse could embrace and implement them. For the AI Assisted Design trend I used Artbreeder, a publicly available GAN online, to generate concept imagery of graphical t-shirts, silhouettes of fresh new takes on regular articles of clothing, and abstract textures that I then tiled to create patterns.









PLAYLIST COVERS

Personal project

Album covers have a long history as pieces of art and design that accompany and represent the music inside. They complement and convey the tone the musician has made with their art form.

In today's world where streaming reins supreme, the vast majority of music listeners create their own playlists, compilations of their own cherry picked songs. But the visual representation of these playlists are usually left untouched.

Since January of 2022 I have been creating playlist covers for my collection of playlists. I treat each one as a little graphic design exercise.

Click here or on any of the playlist covers to see more.

🚫🚻
The evil alternate to "I'm Important to the People." Where it is big, this is small, where it creates this destroys, where it rejuvenates this siphons. This makes you rip your pants off and do something incriminating and vile in nature, you will yearn to destroy something beautiful.

€€€
A temporary playlist, assembled in the summer of 2021. A panoply for an era that has since passed. As the memories inevitably fade from the mind, this will persist.

Ineffability
Extraterrestrial bliss, truly cosmic in scale, yet delicate in a way.

Seductive Doom
Sorrowing in sunlight.

DIGITAL ILLUSTRATIONS

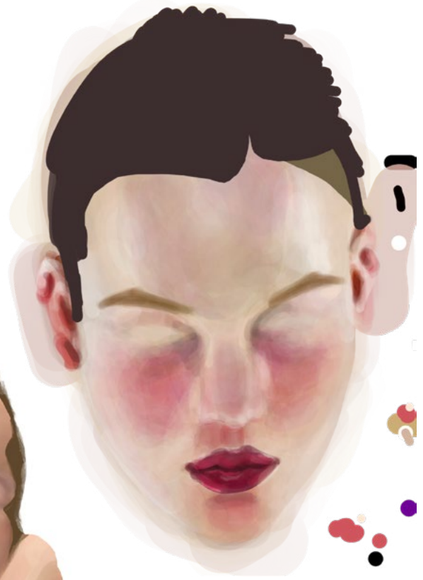
School project

SKETCHING

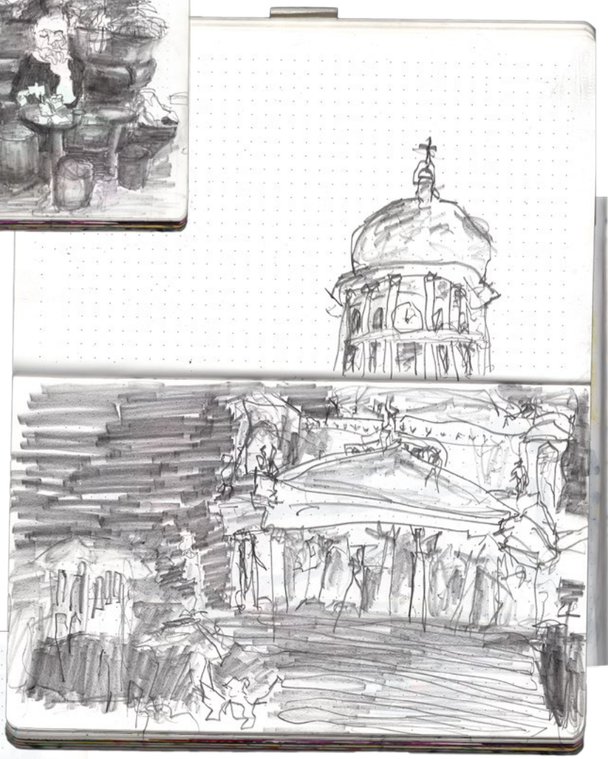
Personal project

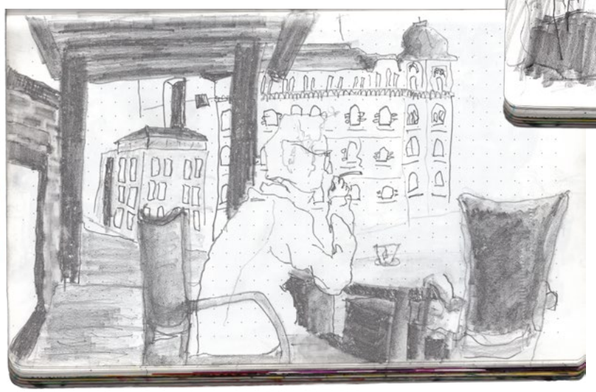
I always carry a sketchbook with me and like to document my days and ideas. I also have an old iPad I use Procreate on, I am miserable at traditional painting and absolutely lost without the ctrl+z command, but digital painting I really enjoy.

Digital portraiture:



Documenting my summer in Helsinki:





This drawing began with using flowers to stain the paper:

Still life of a tea cup on a fireplace and an calligraphy exlporation:

THANK YOU

Contact:
+1 (401) 651 3014
beidler.max@gmail.com
maxmain.io