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A. Mattson Gallagher

1

THE
METROPOLITAN
MUSEUM
OF ART
MASTERPIECE
PAINTINGS
Skira Rizzoli

THE METROPOLITAN MUSEUM OF ART MASTERPIECE PAINTINGS

KATHRYN CALLEY GALITZ

THE MET

Skira Rizzoli NEW YORK

119. **THE NATIVITY**
ca. 1406–10

Lorenzo Monaco (Piero di Giovanni)
Italian (Florentine), ca. 1370–1425

120, 121, 122, 123. (opposite)

ABRAHAM, NOAH, MOSES, AND DAVID
ca. 1408–10

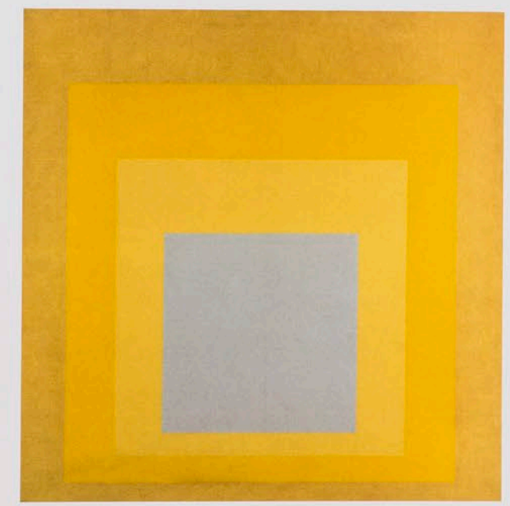
Lorenzo Monaco (Piero di Giovanni)
Italian (Florentine), ca. 1370–1425

132. **A GOLDSMITH IN HIS SHOP**
1449
Petrus Christus
Netherlandish, active by 1444, died 1475/76

1450
1750

400. (opposite)
WHEAT FIELD WITH CYPRESSES
1889
Vincent van Gogh
Dutch, 1853–1890

401. **IRISES**
1890
Vincent van Gogh
Dutch, 1853–1890



473. (opposite)
NO. 13 (WHITE, RED ON YELLOW)
1958
Mark Rothko
American (born Russia), 1903–1970

474. **ALPHA-PI**
1960
Morris Louis
American, 1912–1962

475. **HOMAGE TO THE SQUARE: WITH RAYS**
1959
Josef Albers
American (born Germany), 1888–1976

10.
STELA OF AAFENMUT WITH SUN GOD
Egyptian (Thebes, el-Khokha; MMA excavations), Third Intermediate period, Dynasty 21, ca. 924–889 B.C.

Wood, gesso ground, and mineral pigments; 9 1/16 × 7 3/16 × 1 3/8 in. (23 × 18.2 × 3.5 cm)

Rogers Fund, 1928 (28.3.35)

This painted wood stela, which dates to the early first millennium B.C., was discovered one hundred years ago in remarkable condition. In earlier periods, Egyptian funerary stelae typically represented the deceased seated before a table of offerings but not directly addressing a god. Less than a foot tall, this example depicts Aafenmut, a scribe of the treasury, raising his arm in adoration as he presents incense and offerings of food—a duck, bread, and grapes, which spill over the table—to a seated deity. The mummiform figure of Ra-Harakhty, the falcon-headed sun god who wears a sun disk as one of his insignia, occupies the privileged position on the left side of the composition; in the lunette above the figures, the sun boat crosses the sky. Around this time, Ra-Harakhty frequently appeared in funerary scenes: ancient Egyptians believed that the constant cycle of the sun, rising and setting each day, held the promise of endless rebirths.

11.
***BOOK OF THE DEAD* PAPYRUS OF GAUTSOSHEN**
Egyptian (Thebes, Deir el-Bahri; MMA excavations), Third Intermediate period, Dynasty 21, ca. 1000–945 B.C.

Papyrus, gesso ground, mineral pigments, and ink; 11 × 47 1/4 in. (27.9 × 120 cm)

Rogers Fund, 1925 (25.3.32)

The practice of tomb decoration ensured that painting flourished in Egypt for some two thousand years; with the decline of that monumental art form around 1000 B.C., painting continued in other formats, including the illumination of papyri, long rolls of writing material made from the indigenous papyrus plant. This example was buried with a young woman named Gautsoshen, who is depicted in the sole vignette, pouring a libation to the enthroned god, Osiris, and the goddess standing behind him, Isis. Gautsoshen's breast, revealed as she bends forward, is an unusual detail. The painting recalls scenes of the deceased before the gods that decorate Egyptian coffins of the same period (SEE NO. 12).

The text, rendered in beautiful hieratic calligraphy, a cursive form of writing closely related to hieroglyphs, is integral to the function of the papyrus. It contains a spell of adoration for the sun god Ra from the *Book of the Dead*, a collection of spells intended to guide the passage of the deceased through the afterlife. From about 1500 B.C., the *Book of the Dead* served as the standard funerary text in ancient Egypt.

12.
BOX OF AN ANTHROPOID COFFIN
Egyptian (Thebes), New Kingdom or Third Intermediate period, Dynasty 20–21, ca. 1186–945 B.C.

Wood, gesso ground, mineral pigments, and yellow pistacia resin; L. 75 5/16 in. (191 cm)

Rogers Fund, 1911 (11.154.8a)

Around the dawn of the first millennium B.C., painted imagery previously reserved for tomb chapels began to appear on coffins as a result of changes in Egyptian burial customs. The decoration was not limited to the exteriors, as seen in this richly embellished example. The floor and side walls are covered with scenes in horizontal registers, with the deified king Amenhotep I, shown as the mummified god Osiris, dominating the center. His size signals his divine status, in keeping with the hieratic scale that governed Egyptian painting. He is flanked by attending figures, one of whom—the bird with the human head—may represent the deceased. The rich, jewel-like palette of yellow with red, light blue, and dark blue was favored in this period to emulate gold inlaid with colored stones. Here, the juxtaposition of areas of flat color and the use of stippling and hatching to suggest different materials exemplify the Egyptian technique. The design's overall symmetry reflects the Egyptian concept of order, essential to maintaining the universe and ensuring the survival of both the living and the dead.

Coffins in the shape of the human body first appeared in Egypt around 1900 B.C. and remained in use thereafter. In this period, wealthy Egyptians favored nesting coffins, and this example may have originally been cradled within a larger one; for those who could afford it, a set could contain up to three boxes (SEE NOS. 13–15).

13, 14, 15.
COFFIN SET OF HENETTAWY
Egyptian (Thebes, Deir el-Bahri; MMA excavations), Third Intermediate period, Dynasty 21, ca. 1000–945 B.C.

Wood, gesso ground, mineral pigments, and yellow pistacia resin; L. of outer coffin 79 15/16 in. (203 cm)

Rogers Fund, 1925 (25.3.182–184)

Around 1000 B.C., coffin painting was a thriving art form in Egypt. The two coffins and innermost lid of this elaborately decorated set are in the shape of linen-wrapped mummies with crossed arms and open hands. The painted decoration depicts the funerary masks, tripartite wigs, and elaborate jewelry that adorned the mummified body. The outer coffin evokes a mummy in white bandages bound with golden bands, imitated here with yellow resin over a white ground. The inner coffin's decoration recalls earlier, royal burial sets, which consisted of coffins inlaid with glass or semiprecious stones and solid gold or gilded wood masks. The lower half of the innermost lid, or mummy board, emulates a red-dyed cloth wrapping, overlaid with the netting that evoked the garment of a goddess.

The coffin set belonged to Henettawy, who died in her twenties. Hieroglyphs running down the center band of the outer coffin identify her as the "mistress of the house and chantress of Amun-Re," the major god of Thebes. Henettawy herself appears several times in the figural scenes on the inner and outer coffins, devoutly praying to the gods. At the foot end of the outer coffin appear the inverted figures of two mourning goddesses, correctly oriented from the point of view of the deceased. Throughout, the painted scenes and hieroglyphs invoke deities and rituals associated with the transition to the afterlife.

16.
NECK-AMPHORA WITH CHARIOT SCENES
Greek (Attic), Archaic period, ca. 540 B.C.

Attributed to Exekias

Terracotta, glaze, and earth pigments; H. 18 1/2 in. (47 cm)

Rogers Fund, 1917 (17.230.14)

Only about forty pieces are known today by the potter and painter Exekias, to whom this neck-amphora, or storage jar, is attributed. His mastery of the technique known as black-figure was unparalleled. Popularized just after 600 B.C. in the Greek region of Attica—whose center was Athens—the decoration, executed in glaze, or liquefied clay, turns black during firing. The figures are further defined with incised lines and the addition of red and white clay-based colors. This example demonstrates Exekias's command of form, in the extraordinary rendering of the four overlapping horses drawing the chariot, as well as the expressive quality of his lines. Ranging from straight to undulating, they articulate the bodies of the horses, delineate their manes and tails, and define the folds of the figures' drapery, conveying a sense of volume and depth.

The artist's skill further manifests itself in the painted decoration's perfect conformity to the shape of the vessel, with the primary scenes represented on the broad expanse of the convex body. Stylized floral and geometric designs adorn the neck and lower portion of the jar, respectively, while a battle scene encircles its shoulder. The chariot scenes probably depict the mythological wedding procession of Peleus and Thetis, parents of Achilles, the Greek hero of the Trojan War. The god Apollo accompanies them, playing his kithara, a type of lyre.

17.
AMPHORA WITH MUSICIAN AND JUDGE
Greek (Attic), Late Archaic period, ca. 490 B.C.

Attributed to the Berlin Painter

Terracotta, glaze, and earth pigments; H. 16 5/16 (41.5 cm)

Fletcher Fund, 1956 (56.171.38)

This amphora, or two-handled jar, is a celebrated example of the red-figure technique, which was introduced around 530 B.C. The technique exploits the unglazed, reddish clay surface as the decoration against the surrounding area glazed in black, thereby reversing the relationship of figure to ground seen in black-figure painting. On each side of the amphora—a type known as a spotlight vase, a favorite of the Berlin Painter—a single figure appears silhouetted against the glossy darkness of the background. The absence of borders or frames around the figures implies a continuation of space from the front to the back.

The artist's mastery of line is revealed in the elegant figure of the musician, swaying suggestively as he plays his lyre and throws his head back in song. With absolute economy of means, the artist captured the strain of the neck muscles, through two perfectly placed lines. A single line denotes the figure's right leg beneath the drapery, whose subsidiary folds are rendered in thinned glaze. The musician plays for a judge, depicted on the opposite side of the vase.

The renewed interest in Greek vase painting in the eighteenth century profoundly resonated with Neoclassical artists. Jacques Louis David and his contemporaries in Europe and England strove to emulate the linear purity of the vases' contoured forms, as perfectly embodied in the Berlin Painter's musician.

18.
COSMETIC VASE IN THE SHAPE OF A RAM
East Greek, Archaic period, 525–500 B.C.

Terracotta, glaze, slip, and earth pigments; H. 3 7/8 in. (9.8 cm)

The Bothmer Purchase Fund, 1977 (1977.11.3)

The ancient art of vase painting reached a high point in Greece between the sixth and fourth centuries B.C. Since about 900 B.C., Greek artists, most of them anonymous, had been developing a range of images and techniques to decorate these curved terracotta surfaces. In the sixth century, their imagery became increasingly naturalistic, as is evident in the form and decoration of this cosmetic container in the shape of a ram. Real and mythological animals, including wild goats, hounds, and birds, commingle in the two friezes of painted decoration that encircle the vase's body. The presence of a sphinx suggests the influence of Egyptian art, as does the profile rendering of the human figures and horses in the upper register. Stylized floral and geometric forms are interspersed in the background, lending the overall design a tapestry-like quality.

The delicacy of the painted decoration contributes to the refined quality of the piece. The painter outlined the forms in glaze, or liquefied clay, and filled them in with color—brown and red earth pigments—before firing. The various cultures informing the decoration attest to the diversity of influences then circulating in the eastern Greek world, where the vase was made around 500 B.C.

19.
PYXIS WITH THE JUDGMENT OF PARIS
Greek (Attic), Classical period, ca. 465–460 B.C.

Attributed to the Penthesilea Painter

Terracotta, glaze, slip, and earth pigments; H. with cover 6 3/4 in. (17.2 cm)

Rogers Fund, 1907 (07.286.36)

The white-ground technique, popular in the mid-fifth century B.C., introduced a wider range of colors and pictorial effects into Greek vase painting. In this terracotta pyxis, or box for small personal items, the outlines of the figures stand out in black glaze against the light-colored ground, which was applied as liquid clay, or slip. The artist used glaze in various degrees of opacity to denote the figures' clothing and accessories, all before firing. The palette and overall appearance of white-ground painting probably accord more closely than the red- or black-figure technique with other types of Greek painting, such as wall and panel, or easel, painting.

The figural scene, which fills the concave surface of the box and encircles it in a continuous narrative, depicts the Judgment of Paris. In this mythological beauty contest, the shepherd Paris, shown seated on a rock, ultimately awards an apple to Aphrodite as the fairest goddess. An inscription that reads "the youth is fair" appears above the figure of Paris. From the second half of the sixth century B.C. well into the fifth, vases made in Athens often bear such a generalized inscription or praise for a specific youth; the young men were typically members of prominent Athenian families. Both the iconography and the inscription complement the vase's intended use in the ritual of a woman's toilette.

FOLGER SHAKESPEARE LIBRARY
Shakespeare,
life of an icon
Four centuries after William Shakespeare's death, *Shakespeare, Life of an Icon* brings together 50 of the most important manuscripts and printed works related to his life and career—some of them never before exhibited in the United States, and some of them on public display for the first time ever.
In his lifetime, Londoners and others took note of Shakespeare—they went to his plays, bought and read his works, and compared him to other great writers. At the same time, bureaucrats recorded details of his professional and family life—real estate transactions, baptisms and burials, taxes, legal proceedings—in mundane paperwork. We will never have a photograph of Shakespeare or a recording of his voice, but we can appreciate the rarity and significance of these documents and the brief, sometimes surprising, glimpses they provide of his life and rise to fame.
Thomas Speght, who lived in Shakespeare's time, described the key components of an author's biography as "so much as we can find" of "his Country, Parentage, Education, Marriage, Children, Revenues, Service, Rewards, Friends, Books, Death." By that standard, we know much about Shakespeare, although never as much as we might wish. The materials in this exhibition remind us of the difficulty of interpreting the past, and the towards of doing so, through careful reading and small details.
shakespeare, the playwright
the playwright
A PLEASANT Conceited Comedie CALLED,
SHAKESPEARE, THE PLAYWRIGHT
THE SHAKESPEARE QUARTOS

shakespeare, the playwright
the playwright
shakespeare, the playwright
SHAKESPEARE, THE PLAYWRIGHT
THE SHAKESPEARE QUARTOS
ON STAGE AT THE GLOBE

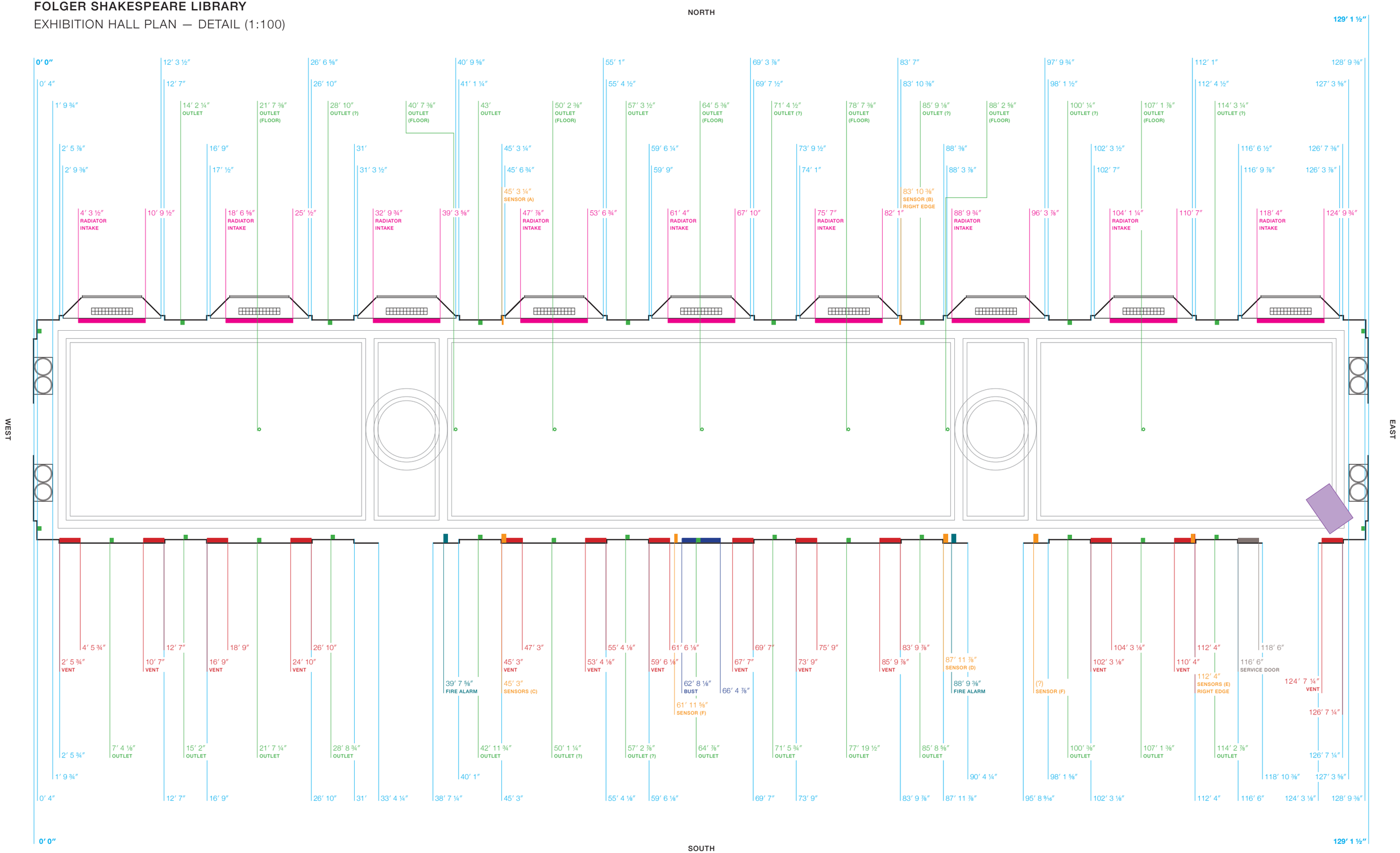
FOLGER SHAKESPEARE LIBRARY
AMERICA'S SHAKESPEARE
"Be taxt, or not be taxt, that is the question." "To be, or not to be, that is the bare bodkin." "EXTREMITY IS THE TRIER OF SPIRITS." "Old World, he is not only thine." "Fig Newtons and King Lear." "SHAKESPEARE'S BLACK? NOT YET." "It is of the heart that Shakespeare speaks."
Shakespeare has been part of America's conversation from the very beginning. As you walk through this exhibition, you will hear voices from the past and present calling on him as they talk about politics, race, entertainment, relocation—anything that is part of their lives. You'll hear Abigail Adams writing about the Battle of Bunker Hill; Abraham Lincoln moved by Macbeth; Mark Twain celebrating amateur actors along the Mississippi; Bart Simpson doing Hamlet; and Rita Dove remembering her childhood reading Shakespeare.
You'll also experience Shakespeare in a variety of media, from art to photography; stage to film and television; radio to YouTube. Whenever Americans have developed a new form of media, they have included Shakespeare because his plots and words are widely known and admired.
Shakespeare's words have always been a common language for Americans in a diverse society. During the 19th century, they were spoken on the stages and in the schools of New York and Boston and also in New Orleans, St. Louis, Chicago and San Francisco. Today we see and hear them everywhere. They were known by our Founding Fathers and are tweeted now. We've been living with Shakespeare for generations, and his words will continue to empower the many conversations of our lives.
WONDER WILL 400
WESTWARD EXPANSION
ST. LOUIS THEATRE.
FAREWELL BENEFIT OF
Mr. C. D. Pitt,
J. M. FIELD
HAMLET,
MAJOR-GENERAL
SHAKESPEARE GOES WEST
SH

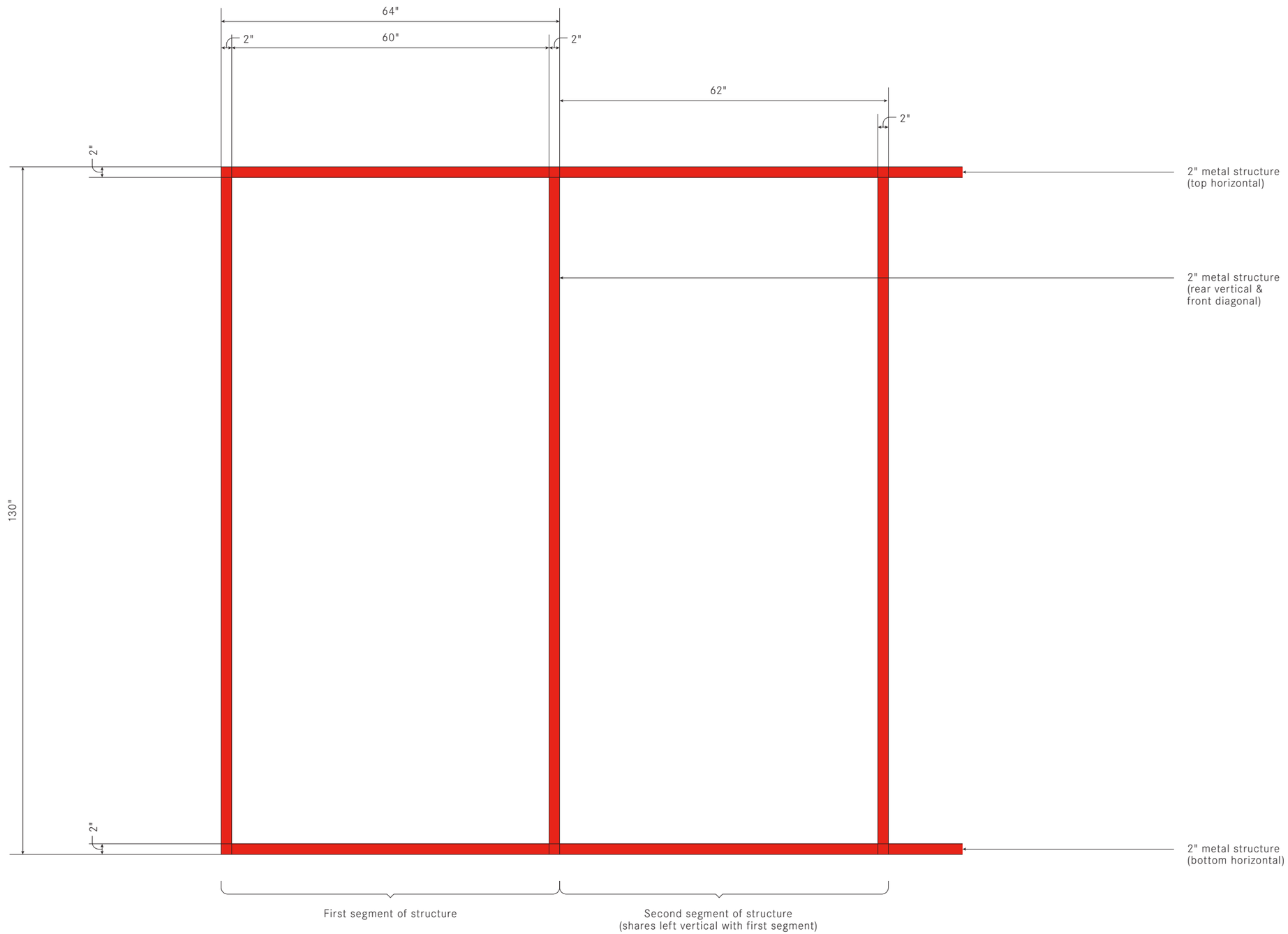
THE GILDED AGE OF STAGE AND SCREEN
SHAKESPEARE AT HOME AND SCHOOL
JULIA MARLOWE AND E.H. SOTHERN, ACTING DUO
ADA REHAN, SHAKESPEAREAN HEROINE
IN SCHOOL
POST-REVOLUTIONARY AMERICA

SHAKESPEARE AT HOME AND SCHOOL
SHAKESPERE
BOILED DOWN.
in the parlance of the time, your time.
SHAKESPEARE AT HOME AND SCHOOL
Shakespeare has entered our homes in so many ways that we probably take him for granted.
His widespread appearance in advertising and in items for the family, such as calendars, comic books, puppets and baby books, assumes a general familiarity with Shakespeare's works in America over hundreds of years. This familiarity was encouraged in earlier years by reading at home and by memorizing and reciting speeches in school.
As more kinds of media entered our lives, reading aloud at home gave way to listening to Shakespeare on the radio, and watching productions on television, film, and more recently, on YouTube, Twitter and other media.
While retaining printed books, schools have also moved from film strips and slide shows to digital texts and performances on the web as they introduce Shakespeare to new generations.
ADVERTISING—A TOUCH OF CLASS
Shakespeare selling sewing machines? Apparently the New Home Sewing Machine Co thought it would work, as they offered a booklet with plot summaries of 34 of Shakespeare's plays to capture their market. [1]
Since the 1787 reproduction of Shakespeare's image in an ad for a Philadelphia stationer's shop, he has appeared thousands of times, selling everything from cigars to Levis, from fishing reels, beer, and whisky to cough syrup, cars, and cell phones.
Advertisements by Coca Cola, Marcus Ward, and James Monks tobacco all rely on the use of Shakespeare to add a sense of class, luxury, and refinement to the everyday objects in our lives. [2-4]
When Twentieth Century Fox released the film of A Midsummer Night's Dream in 1935, Bernie Spector, the make-up artist, created limited-edition cosmetics to attract a young audience to the movie. [5] The widespread use of Shakespeare in American advertising over many generations speaks to his continued recognition and importance in our culture.
Watch clips from modern ads at Touchscreen 2 behind you.
COPYRIGHT 1890 BY GEO. L. GRAY.
SHAKESPEARE AND WAR
WORLD WAR I
SHAKESPEARE AT HOME AND SCHOOL
ARE
STADIUM
JULY 9

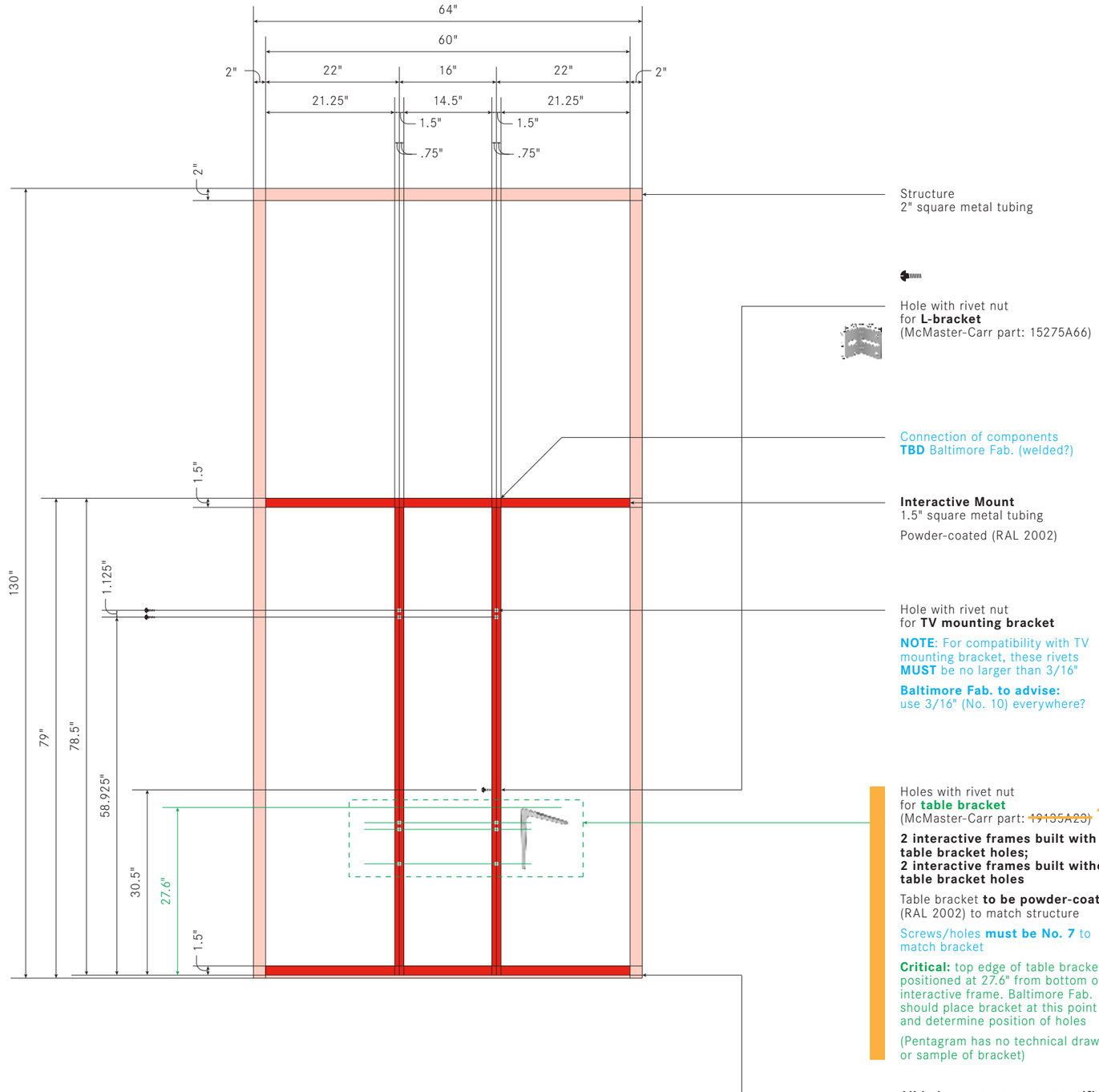
FOLGER SHAKESPEARE LIBRARY

EXHIBITION HALL PLAN — DETAIL (1:100)





S.2 **Front Elevation: Structure**
1" = 10"



C.2A Front Elevation: Interactive Frame

1" = 10"

3

THE CAMPAIGN FOR THE BRUCE MUSEUM

the Bruce

I CAN'T TELL YOU HOW IMPORTANT MUSEUMS LIKE THE BRUCE ARE IN SUPPLYING AN OBJECTIVE PLACE TO SHOW PREVAILING IDEAS AND TRENDS. THEY ENABLE INDIVIDUALS TO LOOK AND TO UNDERSTAND. AND IT IS CRUCIAL TO SUPPORT THEM.

JOEL SHAPIRO
Artist

RIGHT JAR WITH DEER AND "HEART LINE" DESIGN, C. 1901, ZUNI PUEBLO, NEW MEXICO. GIFT OF MRS. ROBERT HORTON, 80.28

TOP LEFT WILLIAM MERRITT CHASE, *YOUNG GIRL*, C. 1900. BRUCE MUSEUM COLLECTION, 2002.31

TOP RIGHT JEAN-BAPTISTE CARPEAUX, *NEAPOLITAN FISHERBOY*, 1857. GIFT OF MYRNA RUBEN HAFT, 2007.04

ABOVE JAMES JACQUES JOSEPH TISSOT, *ADMIRING A PORTFOLIO*. BRUCE MUSEUM COLLECTION, 2008.01

RIGHT ROBERT COTTINGHAM, *ORPH*, 1972. GIFT OF MR. ANTHONY J. GIGLIO, 82.23.04

BELOW ALFRED THOMSON BRICHER, *COASTAL SCENE*. BRUCE MUSEUM COLLECTION, 2014.01

OPPOSITE TOP LEFT
ROMARE BEARDEN, *THREE WOMEN*, 1979. GIFT OF RAYMOND DUBROWSKI, 82.28.01

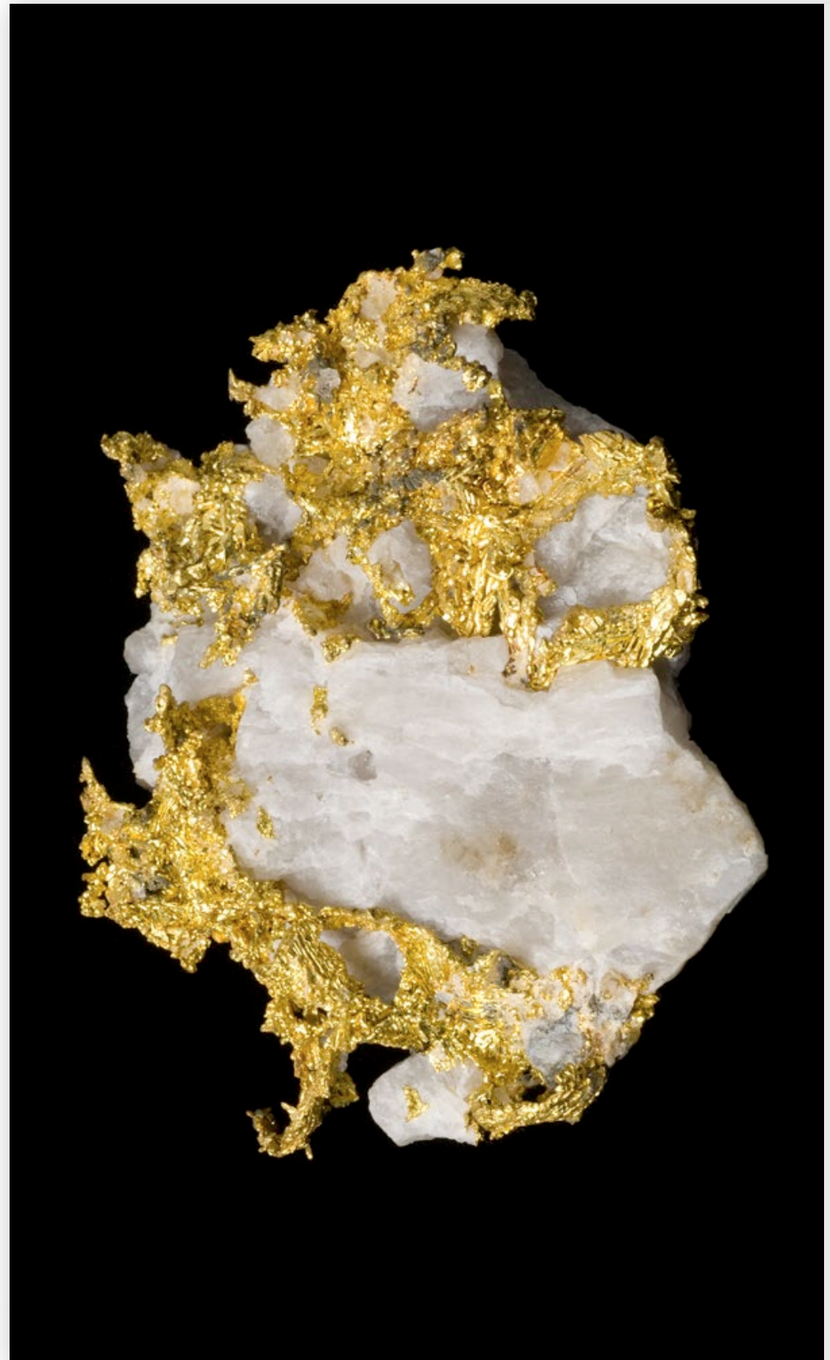
OPPOSITE TOP RIGHT
MATILDA BROWNIE, *AUGUST MORNING*, C. 1919. BRUCE MUSEUM COLLECTION, 00026

OPPOSITE BOTTOM LEFT
FREDERICK CHILDE HASSAM, *THE MILL POND, COS COB*, 1902. ANONYMOUS GIFT, 94.25

OPPOSITE BOTTOM RIGHT
WILLIAM-ADOLPHE BOUGUEREAU, *FAUN AND BACCHANTE*, 1860. GIFT OF STEVEN A. COHEN AND ALEXANDRA M. COHEN, 2006.44

A NEW EXPERIENCE WITH ART HISTORY

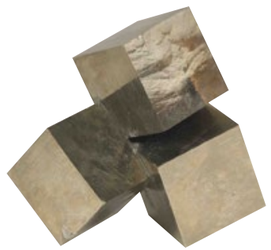
In the Museum's new permanent art galleries, visitors to the Bruce will be able to explore the history of art and return to visit their favorite works. Guests will embark on an enriching and rewarding journey through works acquired during the Museum's last one-hundred years, including pieces by Gaston Lachaise, Robert Rauschenberg, and Andy Warhol.



SCIENCE

Science and Natural History will have more room for both permanent and temporary installations in the new Bruce. Encompassing all of the Museum's existing galleries, the science wing of the Bruce will now have the space to explore cutting-edge science themes in greater depth.

LEFT GOLD ON QUARTZ. BRUCE MUSEUM COLLECTION, 94.12.02



TOP LEFT DEAD LEAF BUTTERFLY, *KALLIMA INACHUS*. GIFT OF PAUL GRISWOLD HOWES, 05037

TOP RIGHT LAPIS LAZULI. BRUCE MUSEUM COLLECTION, 2008.07

CENTER THEROPOD DINOSAUR, *MAJUNGASAURUS CRENATISSIMUS*. BRUCE MUSEUM COLLECTION, 2014.06

LEFT IRON PYRITE. BRUCE MUSEUM COLLECTION, 2004.10

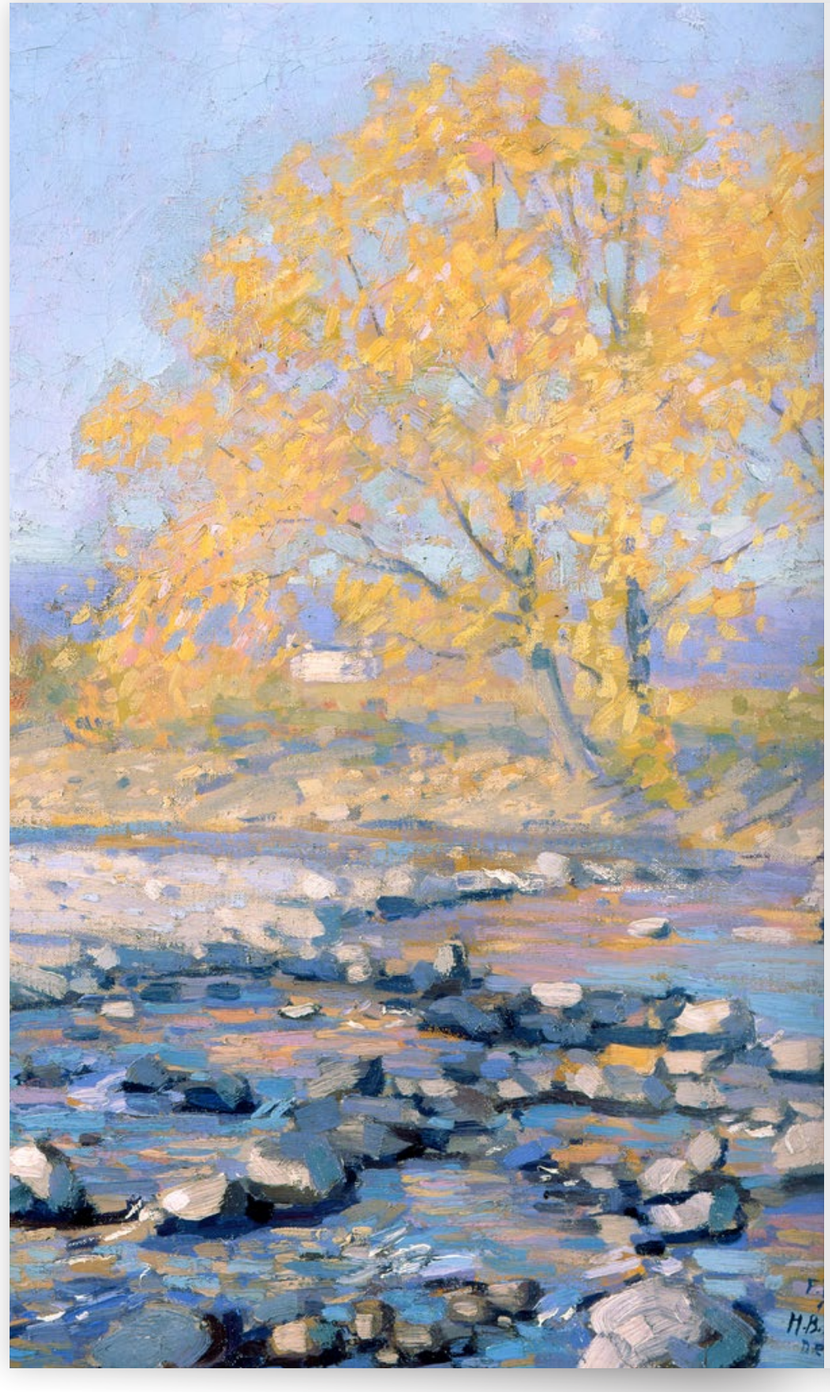
OPPOSITE CENTER LEFT VERMILION FLYCATCHER, *PYROCEPHALUS RUBINUS*. BRUCE MUSEUM COLLECTION, 16612

OPPOSITE BOTTOM LEFT DOMINICAN AMBER, WITH WINGED ANT. BRUCE MUSEUM COLLECTION, 2006.33

OPPOSITE RIGHT COYOTE, *CANIS LATRANS*. GIFT OF JEFFREY STEMPIEN, 2000.06

STATE OF THE ART DISPLAYS FOR THE SCIENCE COLLECTION

The permanent science galleries will be redesigned and reinstalled, adding more exceptional minerals, artifacts, and unique specimens of the natural world to the Bruce Museum's collection. With new lighting and sound effects in the diorama, and updates that include dinosaur fossils and live animal displays, the permanent science galleries will present a multi-sensory expedition through the region's rich natural history.



SHARE OUR PASSION! GROW WITH US!

THE NEW BRUCE WILL TRANSFORM THE MUSEUM FOR OUR VISITORS AND COMMUNITY—TRULY A PEERLESS CULTURAL ASSET FOR GREENWICH AND THE REGION.

PETER C. SUTTON
The Susan E. Lynch Executive Director and CEO

OPPOSITE HENRY BILL SELDEN, *STONY BROOK* (DETAIL), 1910. GIFT OF MR. AND MRS. PETER E. PARIS, 84.01

YOU CAN HELP US CREATE Fairfield County's signature attraction and the gateway to Greenwich, offering all of our visitors—from students and seniors, to children and families—the opportunity to encounter world-class art and unrivaled science exhibitions.

Project donations will fund bricks and mortar, exhibition design and installation, endowment, and educational programs and materials.

To honor the friends and neighbors who made this project a success, the Bruce will recognize their support onsite in the new, light-filled entry with a permanent donor wall, as well as throughout the Museum alongside named galleries and funded spaces.

JOIN US IN TRANSFORMING THE BRUCE MUSEUM

CONTACT

Whitney Lucas Rosenberg
Director of Development and Institutional Advancement

PH 203.413.6765
EMAIL wrosenberg@brucemuseum.org

abbott
miller
design
and
content
The work of Abbott Miller merges graphic design and typography with spatial design, interactive media, and curatorial projects. Through design and art direction as well as writing and curating, Miller's work embraces exhibitions, digital media, environmental graphics, textiles, identities, and publication design. Miller's projects reflect his interests in art, performance, photography, fashion, architecture, and history. He has been a partner in the New York City office of the international design studio Pentagram since 1999.
This exhibition is based on his recently published monograph *Abbott Miller: Design and Content*. The book argues that designers inhabit a critical space between form and content. Miller sees the role of the designer as a performer and interpreter, using words and images to dramatically stage content. He has collaborated with renowned artists, performers, and curators to create publications, digital media, and exhibitions that dramatically embody their content. He has also written extensively on design and the role of the designer as an author and editor.
Miller maintains a satellite studio in Baltimore, where he also serves as a Visiting Artist in the MFA Graphic Design program at Maryland Institute College of Art. He is the author and editor of several books on design, including *Design Writing Research: Writing on Graphic Design*, co-authored with Ellen Lupton. In 2014 Miller was awarded the AIGA Medal, his profession's highest honor. His work has won numerous awards and is in the collections of the Art Institute of Chicago, the Cooper Hewitt Museum, the San Francisco Museum of Modern Art, and the Bibliothèque Nationale de France.

2wice
2wice
2wice
START
AND
FINISH
EVERY BODY DANCE NOW
2006
2007
a book is a movie you hold in your hands

noguchi

Flexible space tolerance

Banner group space: 25”

Individual banner space: 0.5”

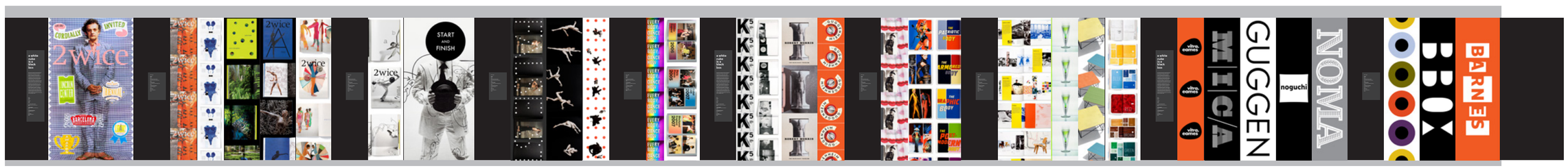
Text panel space: 3”

Repeating banners: align top of full repeating image to top edge of display wall unit. Bottom edge will crop. Adjust for “overflow” due to visible banner roll above wall unit.

Single image banners: align image element to vertical center of wall. (Adjust for hang line?)

End margin: 1”

Install wall right-to-left



Black paint continues at height of wall unit to door frame.

B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B13 B14 B15 B16 B17 B18 B19 B20 B21 B22 B23 B24 B25 B26 B27 B28 B29 B30 B31

a white cube is a black box

captions

captions

captions

captions

a book is a movie you hold in your hands

captions

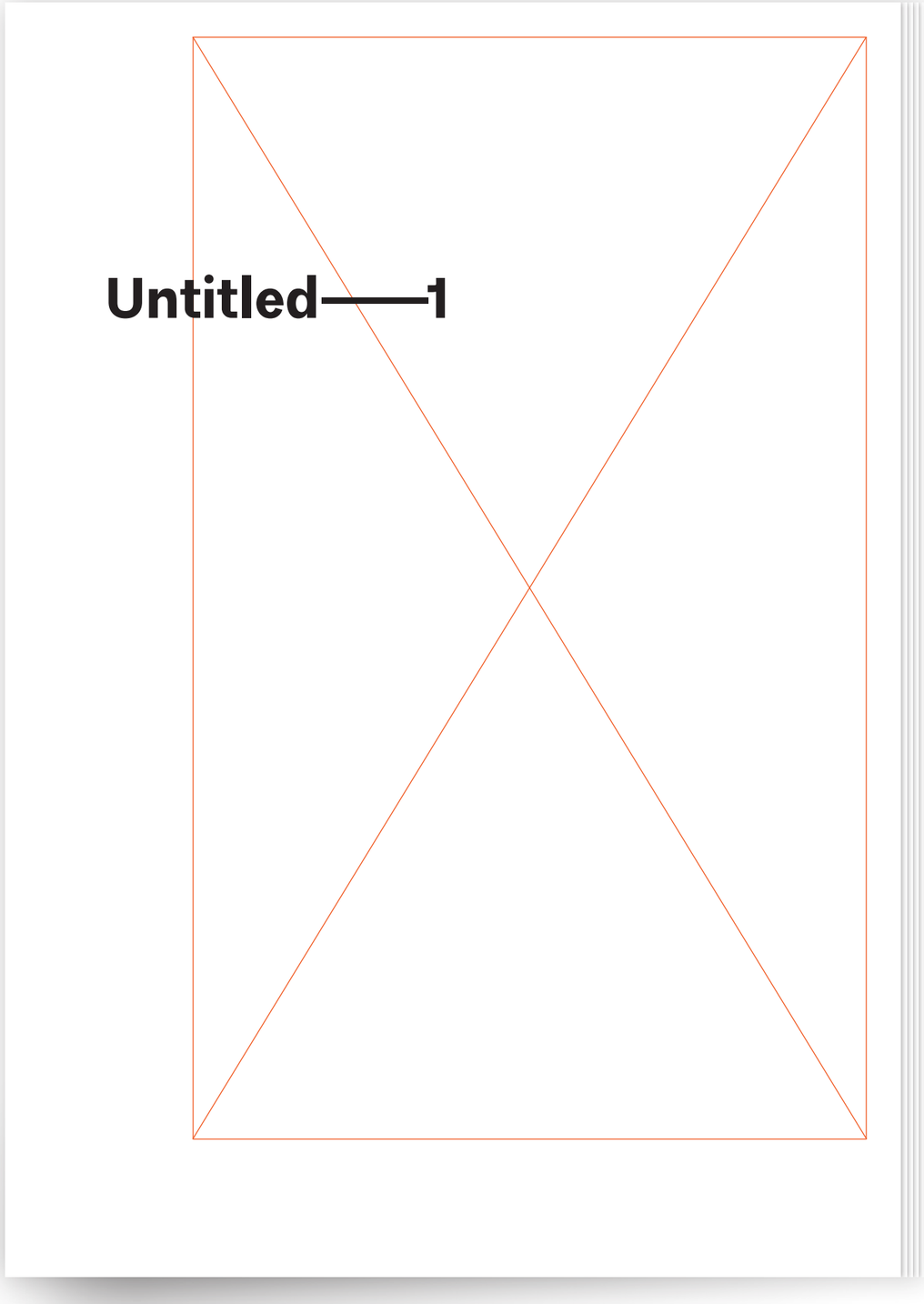
captions

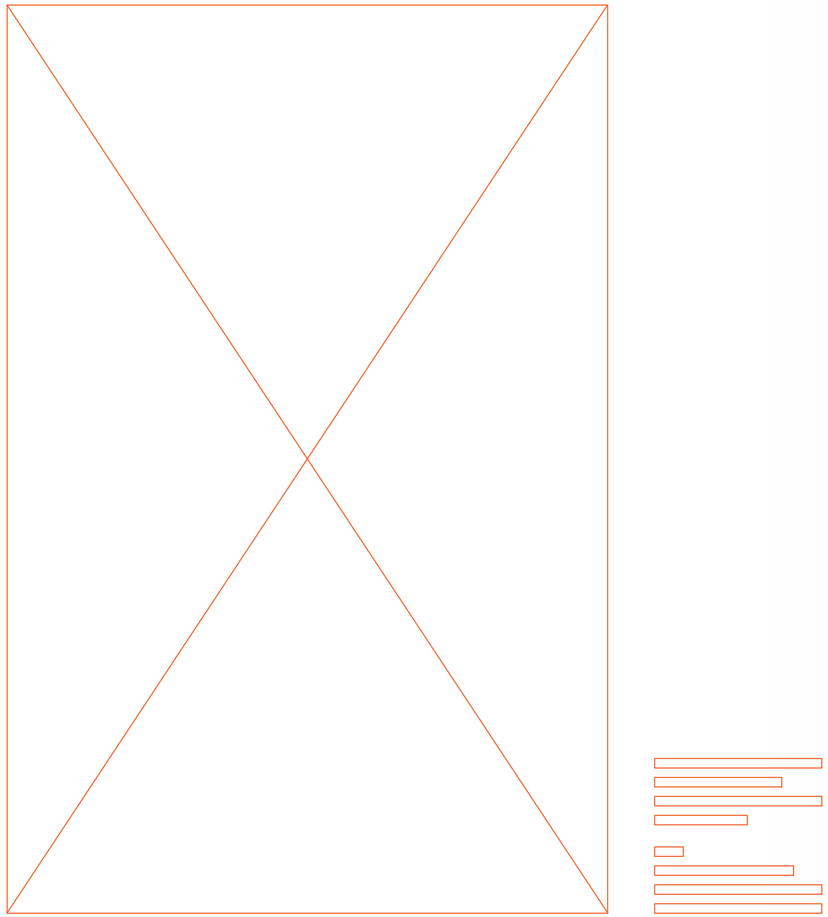
identity links pixels and bricks

captions

B

5





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I've approached these questions by looking at: the (industrial) history of letterpress printing, and how its constraints shape the development of the trade; developments of printing practice in the twentieth century, which move away from 'jobbing' work and into free experimentation; and contemporary use of the practice, which might suggest how (and why) printing survives.

Writing, while important to my practice and reflection, is therefore insufficient to fully address my use of letterpress in my practice. So, this paper should be seen as an attempt at understanding the 'value' of letterpress, but which can never actually articulate it—since the value lies in something nonverbal.

The Printer and the Workshop

In 1870 the Cincinnati printer Oscar Harpel published *Harpel's Typograph*,

Harpel, 1870, p.2

a specimen book of job printing collected 'in the order of their occurrence' at the workshop. The book includes such everyday stock as tickets, labels, and calling cards, alongside more extravagant pieces like certificates, patterns, and bonds.

(See figures, p.160)

Because the *Typograph* contains facsimiles of specific work for real clients, the book doesn't only act as a demonstration of Harpel's printing ability, but also becomes a record of the 'state of the art' in late-nineteenth century letterpress printing. To Harpel's contemporaries, the book is a menu, from which a discerning client could select products to imitate. To viewers today, the *Typograph* contains historical curiosities, recognizable for the function they once had, yet locked in the past.

Letterpress

Gitelman, 2014, p.7

p.7

Like much of the text matter of Harpel's day, the *Typograph* was printed letterpress, using 'a process of composition, imposition, and presswork very like the one that Gutenberg and [others]' had been using since the mid-fifteenth century. While Harpel was working, however, enterprising inventors were developing 'multiple planographic, photochemical, and electrostatic means of printing' which have rendered letterpress obsolete in the twenty-first century.

Here I am using the word *obsolete* to indicate that letterpress is no longer the dominant mode of production

collapse of his commercial jobbing workshop, 'channelled much of his creative activity' into a series of experimental prints. Called *druksels* by the maker, these prints were constructed from typographic sources (Werkman retained much of the machinery and type from his workshop) but experimented with formal qualities and abstraction.

Purvis, 2004, p.19

Werkman's shift from commercial to free work is important; in a way, it points to the historical arc of letterpress as a whole. To make his free work, he used the same type, materials, and presses as he had when printing for clients. Having 'survived' one use, which ended, they continued to find a purpose in new printing investigations. The same is true of printing workshops which remain in use today.

One early druksel, *Schoorstenen 2*, 'an abstraction based on a chimney', is printed from the back surfaces of wood type and printing furniture. Neither of these materials would have typical fare for letterpress printers, and would have required preparation—in the case of the furniture, being raised to the type height—for printing.

p.50

(See figure and Process entry, p.191)

In using unusual materials, Werkman looked beyond letterpress as a means to an end (the production of a print), instead understanding it as a process which is itself malleable. Though the materials of printing (type, ink, furniture) are unchanging, their combinations—including, or especially, those that challenge convention—allow the extension of letterpress's purpose beyond the communication of text.

Can letterpress prints be made without type?

(value emerging from context, recontextualization, and the subject matter to which [letterpress] printing is applied)

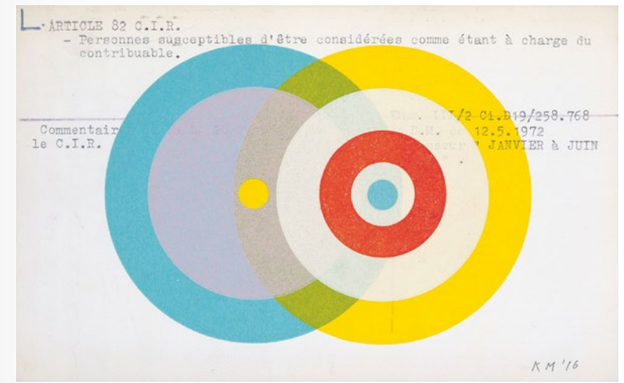
Karel Martens' prints are made from 'bits and pieces of metal detritus' which he collects, inks, and impresses onto paper, which is itself often a found material, already printed with information, data, or records.

Kinross, 2015, p.14

The use of found materials requires this work to be printed letterpress—this is the only way to allow said materials to participate in the printing process. If they were to be digitally imaged, and then output using some other printing method (offset or digital lithograph, silkscreen), the found materials would be abstracted away, used only visually, not functionally.

Though Martens' work is made using a bookbinder's press, rather than a machine made for the purpose of 'letterpress', the principle of production is the same, and therefore this work can be considered in the same context as, for instance, Werkman.

It is important that Martens recontextualizes the found materials as printing objects, rather than only using their visual forms (which could be done using digital tools).



Karel Martens
Untitled, 2016
Letterpress monoprint on found card, 8 x 5 in.

Consider Gitelman's earlier point on *Harpel's Typograph*, which contains specimens of ink, not specimens of type. This same sort of abstraction is present in Martens' work. However, though the prints do not contain the 'metal detritus' itself, they are made by contact with these materials. Without this physical interaction, enabled by letterpress, the resulting prints would be records of images, rather than of things.

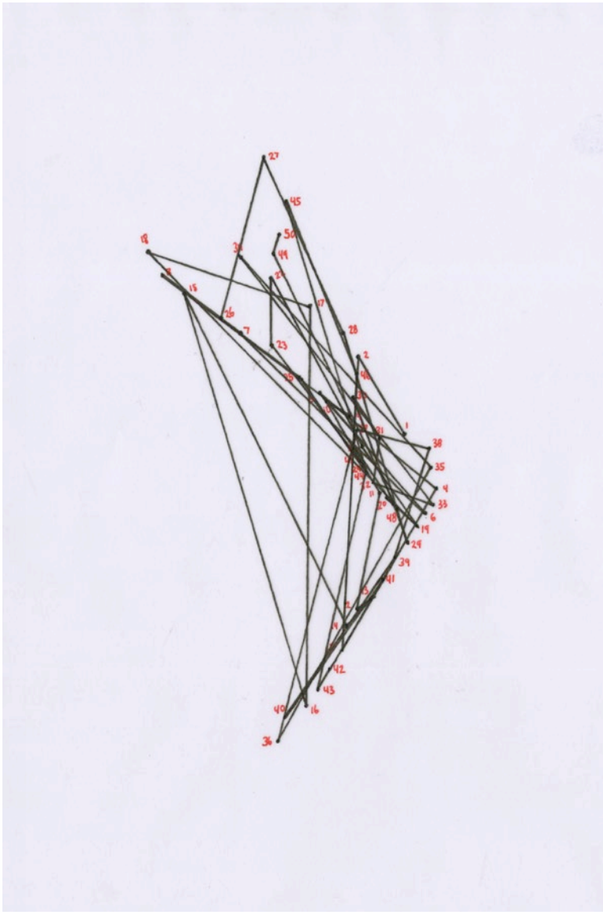
A subset of Martens' work incorporates printing as a subject, not just a process. His architectural graphics for a London hospital render an image in brightly-colored pixels which recall a number of aspects of the printing process: printer's marks, halftone screens, and four colors.

These are not purely aesthetic components of the project but instead point to a larger investigation of how a concept is made material through production, and how that production process itself might drive a project's develop-

2

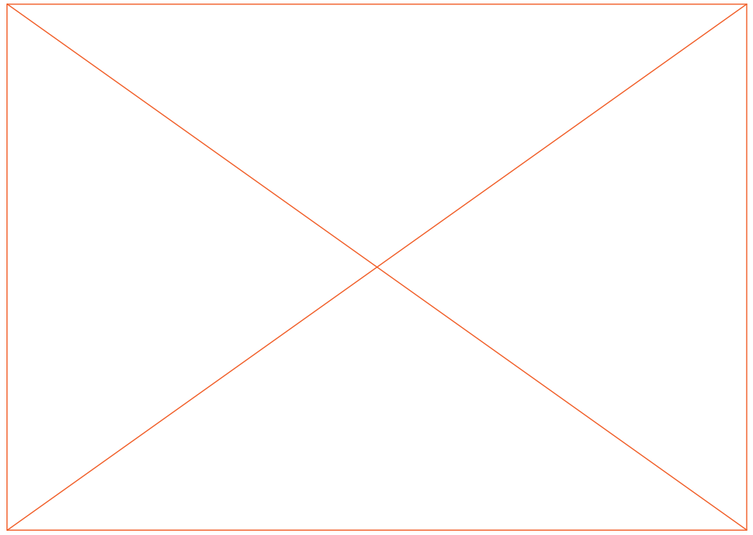
Work in Progress

2017–
2019

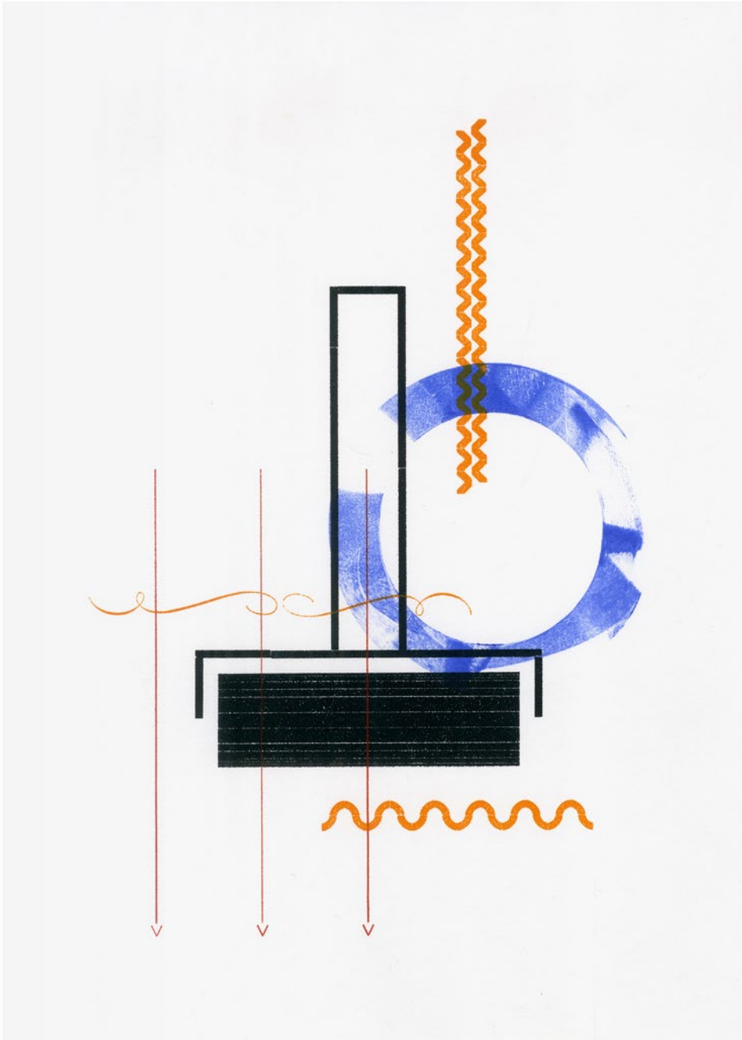


Reorder: Northern Line, Alphabetical, 2017
Ink drawing, two colors, 210 x 297 mm

LEFT
Untitled (November Variations), Proof, 2018
Letterpress, 210 x 297 mm

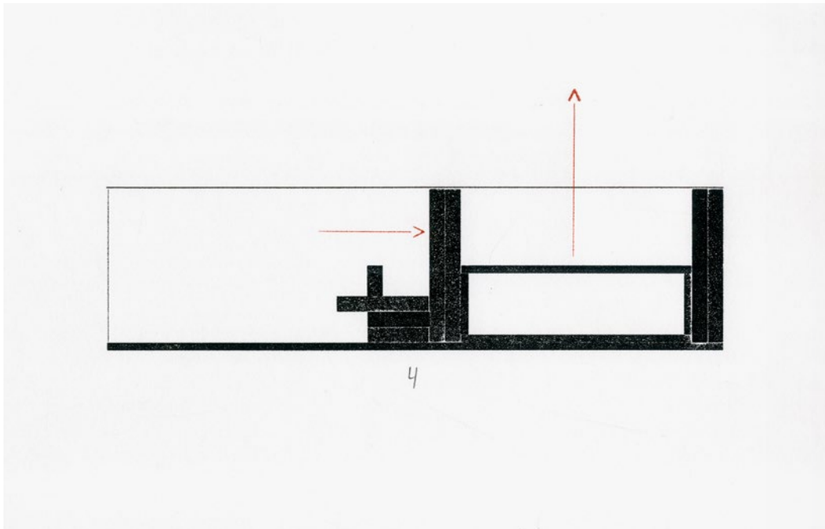


RIGHT
Ink Roller, 2019
Letterpress, 210 x 297 mm

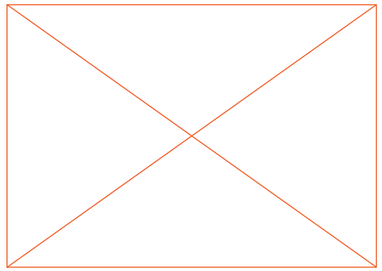


Setting a Composing Stick #4, 2019
Letterpress, 210 x 297 mm
(Detail)

RIGHT
Setting a Composing Stick, 2019
Film, 1m 43s (Still, 0:56)



focuses on the practice, tradition and art forms that explore ornamentation and printed pattern as a meaningful part of the illustration and design experience. The exhibition shows a collection of works coming from current international art and design research practices, represented in the conference.



add/remove/replace
The Lethaby Gallery, Central Saint Martins
June 19–23, 2019

WORKS ON VIEW
an alphabetical walk
Three letterpress prints, 380 x 560 cm, and film, 7m 48s

EXHIBITION TEXT

While graphic communication design is our field/meeting point, our practices diverge. Our work bridges different disciplines/subjects/working methods, moving and changing in response to new projects/contexts/inquiries.

In a field that's unstable/shifting and developing/unfolding, how can we define our positions while being open to change/progression/revision?

To provisionally respond to this question, each designer has generated/written a set of terms which frame and contextualise the works on display. As our projects materialise, the terms change, and the revisions are as revealing meaningful as the terms themselves. Instead of showing only a fixed instance of our work, in this exhibition, we present/record our work's ongoing development—adding/removing/ replacing the terms which inform the ongoing editing/expansion/elaboration of our practices.

PROJECT TEXT

The following is a manifesto:

This is not a final project. It comes at an end, but it is not an ending. It is incomplete, and it cannot (must not) be completed. It is not a project, but evidence of a practice—objects, subjects, sites of meaning. There is no 'project', except in materials, methods, and work. There is no 'practice', except in making projects. There is no 'design', except in practice.

The work begins with text—with the alphabet—but it is not about writing, nor typography. It is about nothing, because there is no 'about'; only the objects, the materials, the maker, the making—the sites in which meaning takes form. It is (an) infrastructure, a system of things (letters, streets) along whose lines work (prints, walks) takes place. It is not the production of knowledge but the performing of learning.

This text, too, is abridged. Editing is ongoing.

References and Annotations

Anderson, B. (1991) **Imagined Communities: Reflections on the Origin and Spread of Nationalism**. London: Verso.

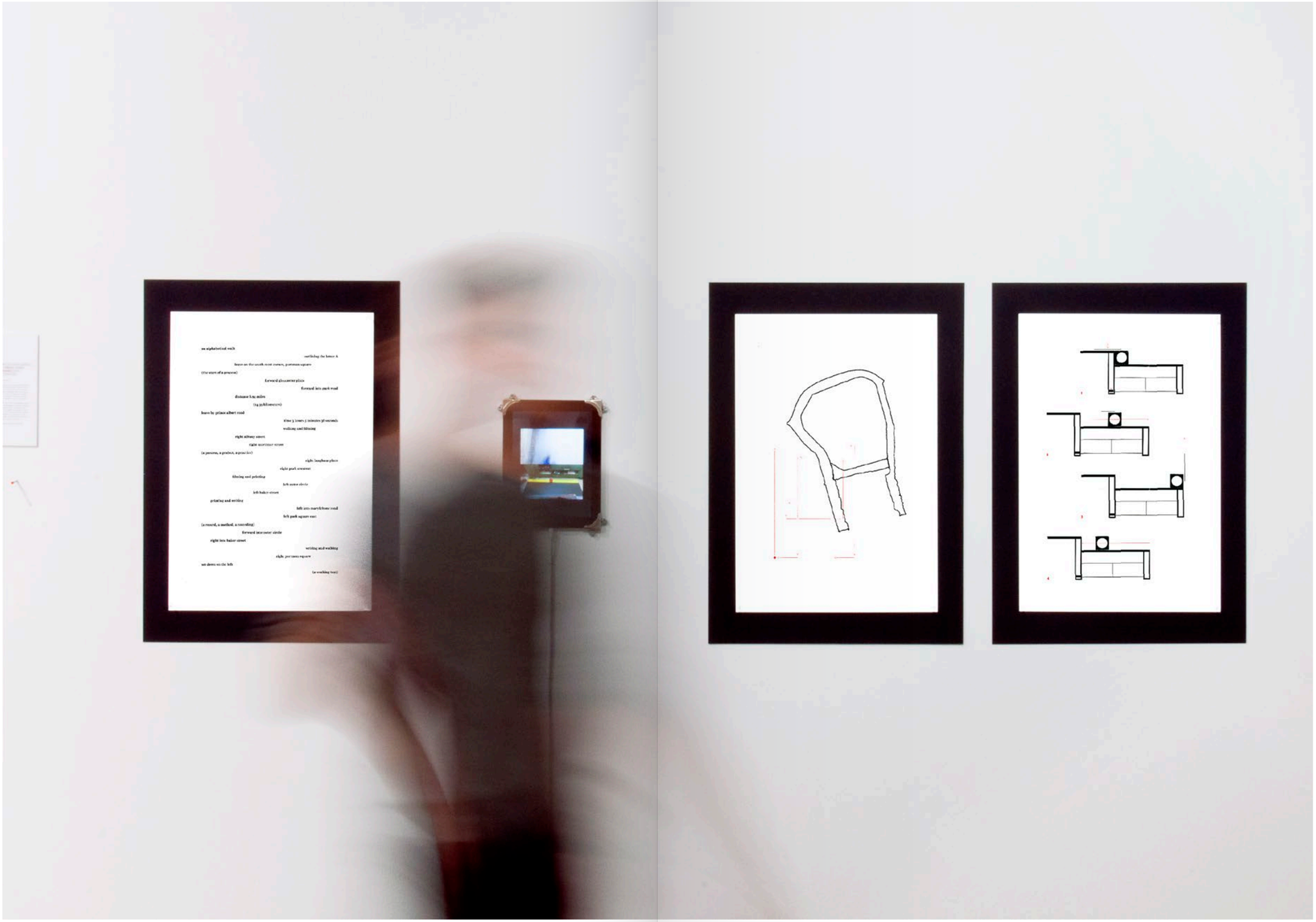
Berger, J. (1972) **Ways of Seeing**. London: British Broadcasting Corporation, and London: Penguin.

'Because works of art are reproducible, they can, theoretically, be used by anybody. Yet mostly—in art books, magazines, films, or within gilt frames in living-rooms—reproductions are still used to bolster the illusion that nothing has changed, that art, with its unique undiminished authority, justifies most other forms of authority, that art makes inequality seem noble and hierarchies seem thrilling. For example, the whole concept of the National Cultural Heritage exploits the authority of art to glorify the present social system and its priorities.'

Dixon, C. (2018) 'Letterpress and design: educational pioneers in the trade territories of typography', **Letterpress Printing: Past, Present, Future**. University of Leeds, 19–20 July 2018. Leeds: Centre for the Comparative History of Print.

Drucker, J. (1977) **From A to Z: Our An (Collective Specifics) an im partial bibliography, Incidents in a Non-Relationship or: how I came to not know who is**. Berkeley, CA: Chased Press.

Drucker, J. (no date) **From A to Z: Our An (Collective Specifics) an im partial bibliography, Incidents in a Non-Relationship or: how I came to not know who is**. Available at: http://www.artistsbooksonline.org/works/atoz.xml. Accessed: 22 April 2018.


an alphabetical walk
outlining the letter A
leave on the south-west corner, portman square
(the start of a process)
forward gloucester place
forward into park road
distance 1.04 miles
(14 pickleweeds)
leave by prince albert road
time 3 hours 5 minutes 38 seconds
walking and filming
right albany street
right marylebone street
(a process, a product, a practice)
right longhouse place
right park crescent
filming and painting
left outer circle
left baker street
printing and writing
left into marylebone road
left park square east
(a record, a method, a recording)
forward inner outer circle
right into baker street
writing and walking
right portman square
sat down on the left
(a walking tool)

session 2
collective narratives/environmental analysis/
experience/memory & perception/interpretation/
reconstruction/investigation

cation/
gn/

ma g/c/d
symposium
2018

rocesses/

friday/morning

09h00 tea/coffee

09h30 welcome

09h40 **1** narrative/images/structure/sharing/story/construction/value

talks/

dan ma/nonlinear narrative (autonomy in story reading)
nonlinear/narrative/structure/deconstruction/illustration/reader/participator 604427723@qq.com

xinrong xu/how do materials on airbnb communicate with us?
airbnb platform/daily life/interior space/online data/homogenization/reconstruction/taste joycexu118@126.com

xinru chen
daily life/game/forensic/space/narrative/model/drama

ciyi guan/design with the daily fragmentary text
fragments/visualization/reconstruction/collecting/digital/physical/value gcyx_x@163.com

yucen jiang/disposable photos
disposable photos/meaningless/recycle/design/photography/digital image/physical image ucenjiang@gmail.com

panel/ **kate pelen**/chair
composition/improvisation/process/making/community/collection/connection

11h10 break

11h25 **2** collective narratives/environmental analysis/experience/memory & perception/interpretation/reconstruction/investigation

talks/

anda cîrstean
romanian post-communism/personal mapping/identity/narrative/experience/drawing/architecture kadna.co

javiera godoy/traces: new ways to read the urban environment
architecture/urban environments/social behaviour/storytelling/observation and interpretation/communication design javieragodoym@gmail.com

ziyue zhuang
mapping method/city landscape/historical & personal memory connection

cancan huang/time in movement visualization
observation/perspective/questioning/defamiliarisation/process/expression/motivation @canchuang

amber feng
collective memory/reconstruction/memorable space-object/narrative/dimensions/medium/forgotton memory @amberispurebutfragile

panel/ **oscar brito**/chair
spatial practices/design agencies/tactical urbanism/urban regeneration/actors-networks/political empowerment

friday/afternoon

12h55 lunch

14h00 **3** collective representation/cultural criticism/social impact/symbols/deconstruction/visual narratives/image making

talks/

fajrur rahmat/visual narrative in postcolonialism
history and identity/geopolitics/visual narrative/image making/mash up/deconstruction f.rahmat0620171@arts.ac.uk

camilla masiero/modern tribalism – urban arenas
social impact/ethics/symbols/urban environment camillamasiero.design@gmail.com

pallavi shedge/multiscriptual/acquisition
visual communication/typography/indic scripts/acquisition pallavi10493@gmail.com

daniel chapman/institutional diversity
diversity/inclusion/spectacle/reconstructed narratives/societal divisions danchapman.net

romina krosnyak/object stigma: the tampon
norm conformity/cultural criticism/collective representation/social stigma/communicative object/material manipulation rominakrosnyak@gmail.com

panel/ **chi nguyen**/chair
publishing/composing/counter-publics/circulating/civics

15h30 break

15h45 **4** transformation/interpretation/definition/experimental/system/process/conceptualize

talks/

dillon looney/catalogue
design/communication/catalogue d.looney0320171@arts.ac.uk

flavio mancini/the dance of the images
experimentation/emotion/visual/music/performance/translation/apolitical @inkhorus

chengchen zhao/measurement
measurement (physical-emotional)/graphic/communicate/illustration/modeling c.zhao0520161@arts.ac.uk

jong seul bae/the uncanny valley
design/hybrid/future/technology/form/evolution jsbae1@hotmail.com

xiaoying liang/a graphic designer's pen
language/homonym/definition/translation/video/representation 1244190841@qq.com

panel/ **matthew chrislip**/chair
drafts/simultaneity/scalability/scaffolding/satellites

17h15 closing

saturday/morning

saturday/afternoon

graphic/
communication/
design/
in progress/

While graphic communication design is our field meeting point, our practices diverge. Our work bridges different disciplines/subjects/working methods, moving and changing in response to new projects/contexts/inquiries.

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ma graphic communication design
central saint martins

Lethaby
Gallery
filmmaking
communication design
authenticity
reconstruct
juxtapose
defamiliarisation
Tropical
pain
social stigma
participator
interactive
diversity
hybrid
collection
personal
identity
intimacy
irony
satire
gender
broadcast
analogy
methodology
materiality
volume
cultural criticism
the Curatorial
universe exploration
frontiers
form
ma graphic communication design

land ground earth soil

penny hartley

pennyhartley.com
hello@pennyhartley.com
@pphartley

graphic design | society | text & language | language | writing & language | juxtaposition | publishing | filmmaking | landscape

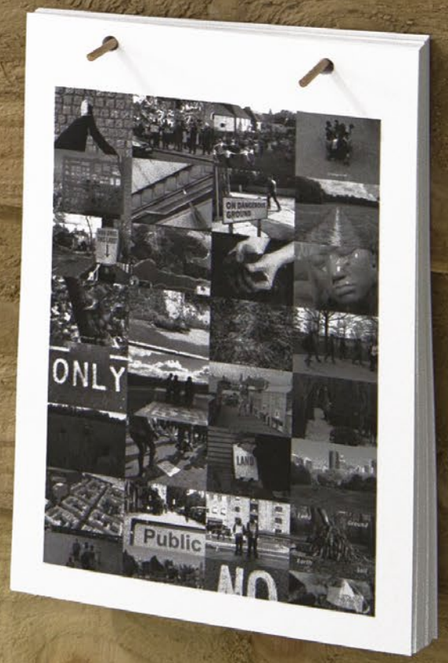
A film essay and book that explore my feelings about British identity, land ownership and public spaces—against the backdrop of Brexit and rising inequality and division.

My film narration raises questions about our relationship with the ground beneath our feet and disappearing democratic spaces, together with how language is used to obscure and divide these interrelated issues. This is combined with filmed iterations, thought-experiments and interviews interwoven with short clips from movies, tv, news, video games and 20th century public information archives; drawing out hidden connections and contradictions across our culture.

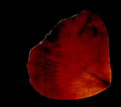
The book provides a transcript of the film along with contextual notes, observations and references. It is intended both as a companion handbook and a means of further investigation, by using the film's framework to write in more detail about some of the issues raised.

The shed provides a contemplative space within a space, and has been kindly supplied by Forest Garden Ltd.

17 min film (4:3, HD) and book (A6, 76pp)



Familial Undercurrents



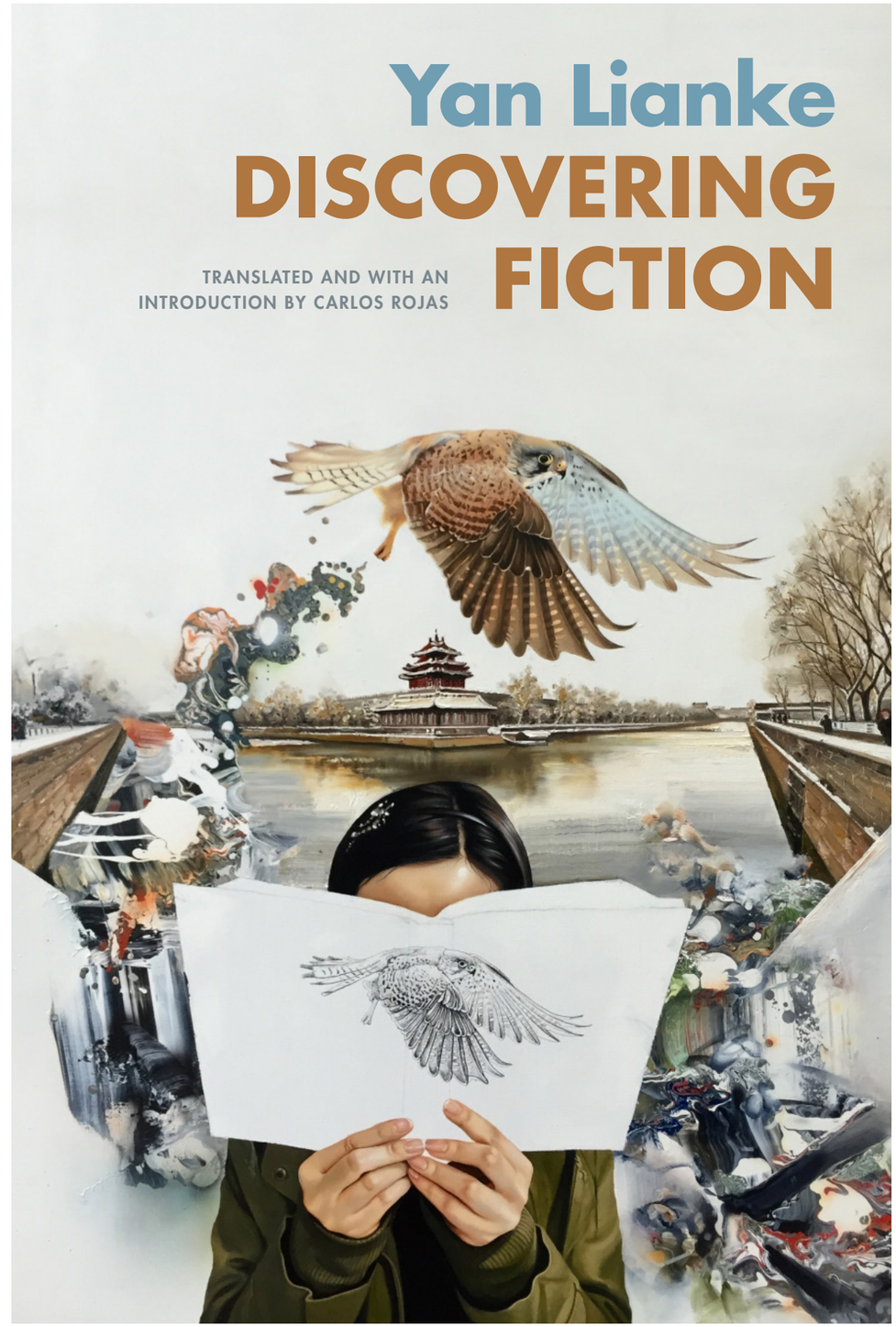
Untold Stories of Love and Marriage in Modern Iran

Afsaneh Najmabadi

Yan Lianke

DISCOVERING FICTION

TRANSLATED AND WITH AN INTRODUCTION BY CARLOS ROJAS



HOW MACHINES CAME TO SPEAK

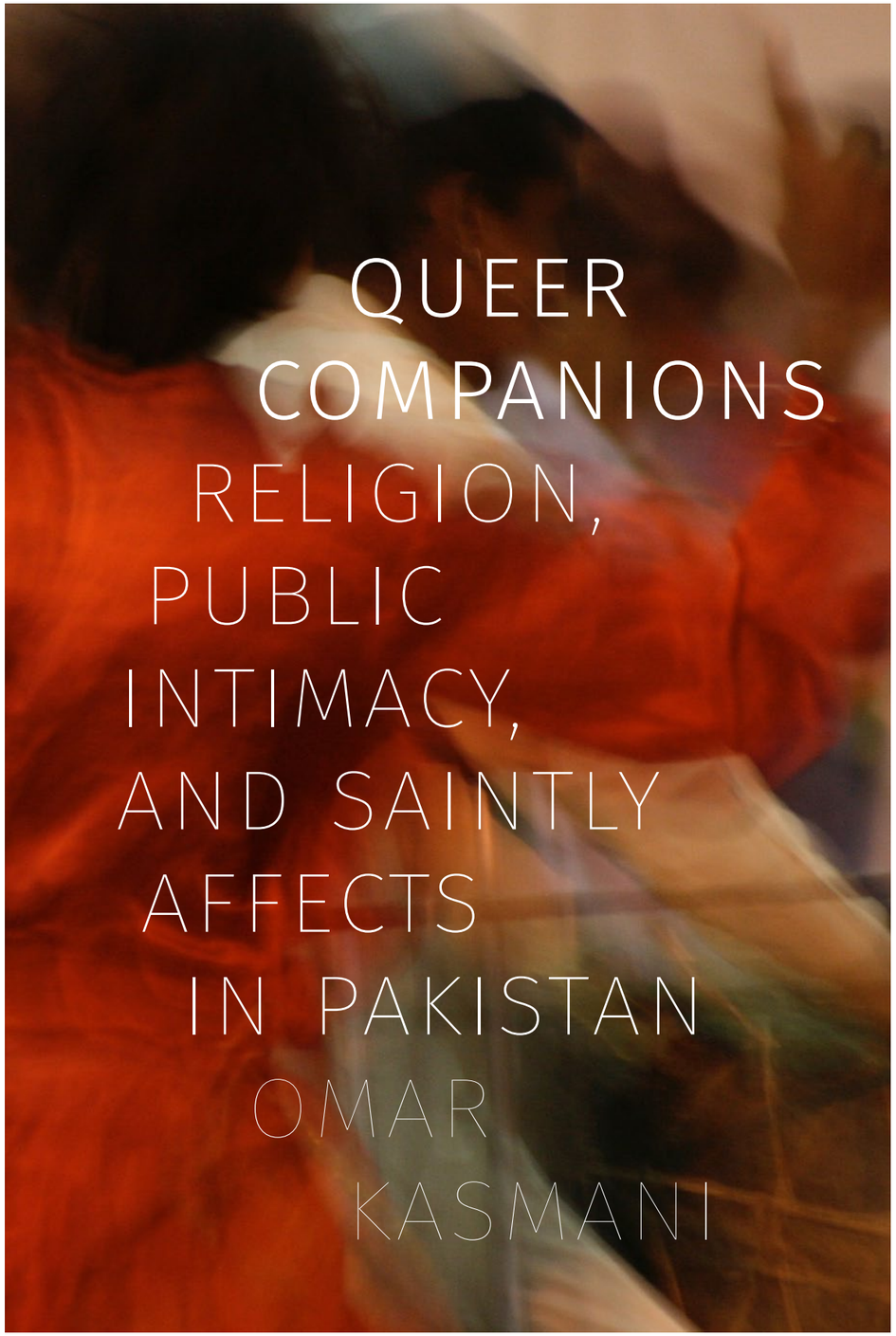
MEDIA TECHNOLOGIES AND FREEDOM OF SPEECH

Jennifer Petersen

ALLAN E. S. LUMBA

Monetary Authorities

Capitalism and Decolonization in the American Colonial Philippines


QUEER
COMPANIONS
RELIGION,
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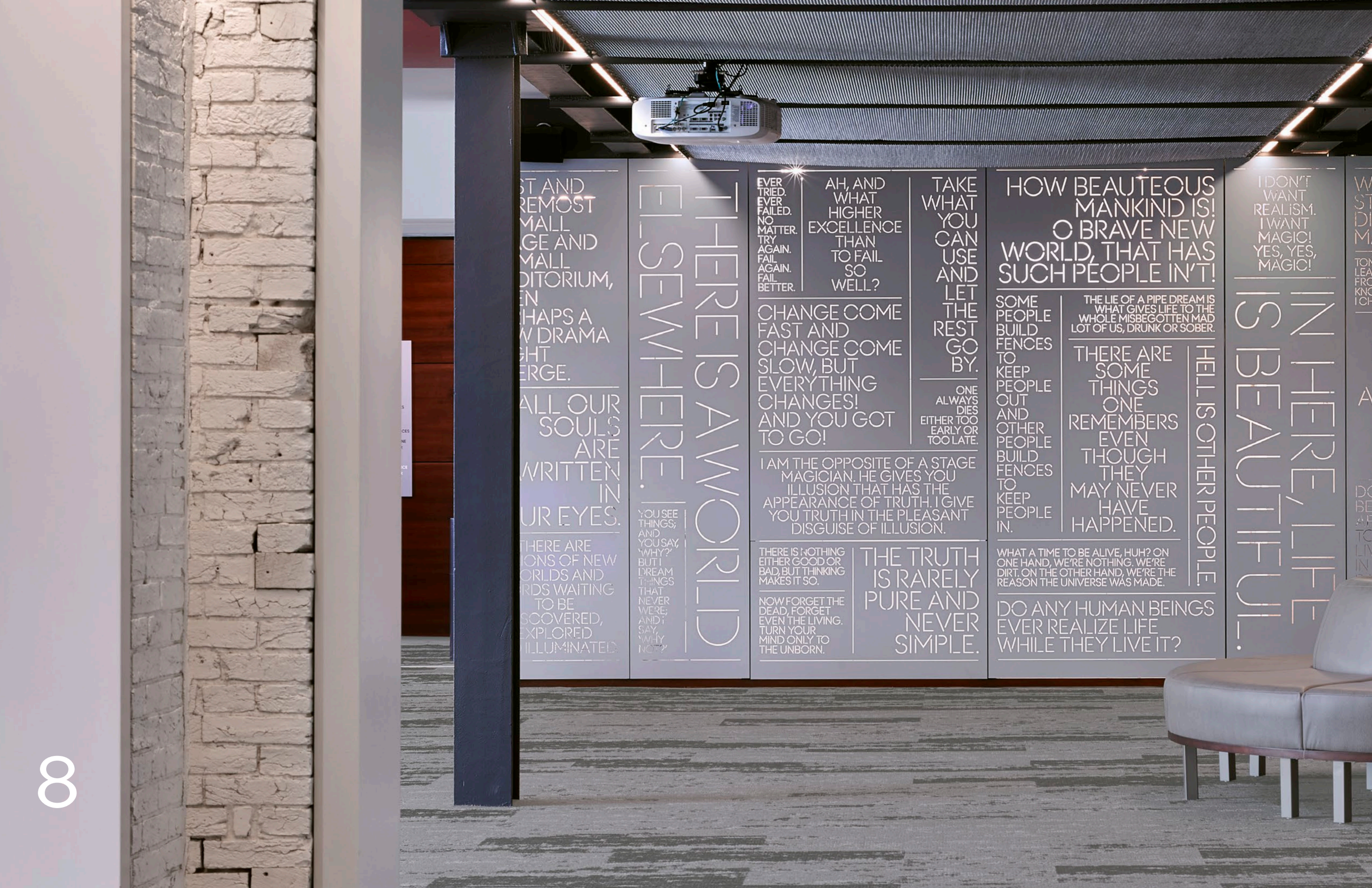
INTIMACY,
AND SAINTLY
AFFECTS
IN PAKISTAN
OMAR
KASMANI


THERE IS A WORLD ELSEWHERE.
YOU SEE THINGS; AND YOU SAY, 'WHY?' BUT I DREAM THINGS THAT NEVER WERE; AND I SAY, 'WHY NOT?'
ALL OUR SOULS ARE WRITTEN IN
UR EYES.
THERE ARE
IONS OF NEW
ORLDS AND
RDS WAITING
TO BE
SCOVERED,
EXPLORED
ILLUMINATED.
EVER TRIED. EVER FAILED. NO MATTER. TRY AGAIN. FAIL. AGAIN. FAIL BETTER.
AH, AND WHAT HIGHER EXCELLENCE THAN TO FAIL SO WELL?
CHANGE COME FAST AND CHANGE COME SLOW, BUT EVERYTHING CHANGES! AND YOU GOT TO GO!
TAKE WHAT YOU CAN USE AND LET THE REST GO BY.
ONE ALWAYS DIES EITHER TOO EARLY OR TOO LATE.
I AM THE OPPOSITE OF A STAGE MAGICIAN. HE GIVES YOU ILLUSION THAT HAS THE APPEARANCE OF TRUTH. I GIVE YOU TRUTH IN THE PLEASANT DISGUISE OF ILLUSION.
THERE IS NOTHING EITHER GOOD OR BAD, BUT THINKING MAKES IT SO.
NOW FORGET THE DEAD, FORGET EVEN THE LIVING. TURN YOUR MIND ONLY TO THE UNBORN.
THE TRUTH IS RARELY PURE AND NEVER SIMPLE.
HOW BEAUTEOUS MANKIND IS! O BRAVE NEW WORLD, THAT HAS SUCH PEOPLE IN'T!
SOME PEOPLE BUILD FENCES TO KEEP PEOPLE OUT AND OTHER PEOPLE BUILD FENCES TO KEEP PEOPLE IN.
THE LIE OF A PIPE DREAM IS WHAT GIVES LIFE TO THE WHOLE MISBEGOTTEN MAD LOT OF US, DRUNK OR SOBER.
THERE ARE SOME THINGS ONE REMEMBERS EVEN THOUGH THEY MAY NEVER HAVE HAPPENED.
HELL IS OTHER PEOPLE.
WHAT A TIME TO BE ALIVE, HUH? ON ONE HAND, WE'RE NOTHING. WE'RE DIRT. ON THE OTHER HAND, WE'RE THE REASON THE UNIVERSE WAS MADE.
DO ANY HUMAN BEINGS EVER REALIZE LIFE WHILE THEY LIVE IT?
I DON'T WANT REALISM. I WANT MAGIC! YES, YES, MAGIC!
IN THERE, LIFE IS BEAUTIFUL!

THE PEARLSTONE
SOME ARE BORN GREAT, SOME ACHIEVE GREATNESS.
WE ARE OUR OWN DRAGONS AS WELL AS OUR OWN HEROES, AND WE HAVE TO RESCUE OURSELVES FROM OURSELVES.
BEING BLACK IS TOO EMOTIONALLY TAXING, THEREFORE I WILL ONLY
TO LOVE ANOTHER PERSON IS TO SEE THE FACE OF GOD.
WHAT COULD BE WORSE THAN BEING IMMORTAL? AND STILL HAVING TO BEHAVE BY THE RULES?
IN THIS WORLD THERE
NEVER FORGET WHERE YOU BURIED THE HATCHET.
I LIKE THIS PLACE. AND WILLINGLY
I HAVE ALWAYS DEPENDED UPON THE KINDNESS OF STRANGERS.
WHERE THERE IS A WOMAN THERE'S MAGIC.
MAN SAY TO HIS WOMAN: GOD ME A DREAM. HIS WOMAN SAY: HAS COURTEOUS
MEMO
TRAGEDIES. ONE IS NOT GLUTTING WHAT ONE WANTS, AND THE OTHER GETTING IT.
NEVER MIND A SMALL DISASTER.
THE PLAY WAS A GREAT
OF A GRAVE, THE LIGHT GLEAMS AN INSTANT, THEN IT'S NIGHT ONCE MORE.
FIRST AND FOREMOST A SMALL STAGE AND A SMALL AUDITORIUM, THEN PERHAPS A NEW DRAMA MIGHT EMERGE.
ALL OUR SOULS ARE WRITTEN IN OUR EYES.
THERE ARE MILLIONS OF NEW WORLDS AND WORDS WAITING TO BE DISCOVERED, EXPLORED AND ILLUMINATED.
THERE IS A WORLD ELSEWHERE.
AH, AND WHAT HIGHER EXCELLENCE THAN TO FAIL SO WELL?
TAKE WHAT YOU CAN USE AND LET THE REST GO BY.
ONE ALWAYS DIES EITHER TOO EARLY OR TOO LATE.
CHANGE COME FAST AND CHANGE COME SLOW, BUT EVERYTHING CHANGES! AND YOU GOT TO GO!
I AM THE OPPOSITE OF A STAGE MAGICIAN. HE GIVES YOU ILLUSION THAT HAS THE APPEARANCE OF TRUTH. I GIVE YOU TRUTH IN THE PLEASANT DISGUISE OF ILLUSION.
THERE IS NOTHING EITHER GOOD OR BAD, BUT THINKING MAKES IT SO.
NOW FORGET THE DEAD. FORGET EVEN THE LIVING. TURN YOUR MIND DOWN TO THE LAND OF
THE TRUTH IS RARELY PURE AND NEVER SIMPLE.
HOW BEAUTEOUS MANKIND IS! O BRAVE NEW WORLD, THAT HAS SUCH PEOPLE IN'T!
SOME PEOPLE BUILD FENCES TO KEEP PEOPLE OUT AND OTHER PEOPLE BUILD FENCES TO KEEP PEOPLE IN.
THE LIE OF A PIPE DREAM IS WHAT GIVES LIFE TO THE WHOLE UNIVERSE. MAN HAS A LOT OF US, DRUNK OR SOBER.
THERE ARE SOME THINGS ONE REMEMBERS EVEN THOUGH THEY MAY NEVER HAVE HAPPENED.
HELL IS OTHER PEOPLE.
WHAT A TIME TO BE ALIVE, HUH? ON ONE HAND, WE'RE NOTHING. WE'RE JUST ON THE OTHER HAND, WE'RE THE REASON THE UNIVERSE WAS MADE.
DO ANY HUMAN BEINGS EVER REALIZE LIFE WHILE THEY LIVE IT?
I DON'T WANT REALISM. I WANT MAGIC! YES, YES, MAGIC!
IN HERE, LIFE IS BEAUTIFUL.
WE ARE SUCH STUFF AS DREAMS ARE MADE ON.
TONIGHT, I'VE FINALLY LEARNED TO TELL FANTASY FROM REALITY AND, KNOWING THE DIFFERENCE, I CHOOSE FANTASY.
IT'S THE WANTING TO KNOW THAT MAKES US MATTER.
TO LOSE ONE PARENT MAY BE REGARDED AS A MISFORTUNE; TO LOSE BOTH LOOKS LIKE CARELESSNESS.
DON'T BE AFRAID TO LIVE IN THE RAW WORLD NAKED AND ALIVE.
95% OF THE PEOPLE IN THE WORLD ARE FOOLS AND THE REST OF US ARE IN GREAT DANGER OF CONTAGION.
HE FINALLY COME INTO HIS MANHOOD TODAY. DIDN'T HE?
PERHAPS IT IS BECAUSE ONE OF THE LAST GREAT MYSTERIES IS THE ONE WE CARRY IN OUR HEADS. HOW WE REMEMBER, WHY WE REMEMBER, WHAT WE REMEMBER.
I HATE BOOKS UNREAD AND SONGS UNHEARD AND ALL BEAUTY WASTED.
IN MATTERS OF GRAVE IMPORTANCE SEEMS NOT ENOUGH THEY THINK
ATTENTION MUST BE PAID.
THE STARS MOVE STILL, TIME RUNS, THE CLOCK WILL STRIKE.
ALL THE WORLD'S A STAGE, AND ALL THE MEN AND WOMEN MERELY PLAYERS.
WE'RE ACTORS! WE'RE THE OPPOSITE OF PEOPLE!
STRANGE HOW POTENT CHEAP MUSIC IS.
SOME TRUTH HAS NO NOURISHMENT
EVERYONE HAS A SONG THAT THEY CAN NEVER PLAY TOO LOUD.
I REVEL LIKE THE EARTH WHEN THE SPRING RAINS COME DOWN.
NOTHING HAPPENS. NOBODY COMES, NOBODY GOES.
I'M ONLY HUMAN, & IN A WHAT MAKES US HUMA WE WAS PERFECT WE WON'T NOTHIN TO STRIVE FOR.
IT AIN'T NOTHING TO STARTING PLACE IN THE WORLD. YOU JUST START FROM WHERE YOU FIND YOURSELF.
THE DEERING LOBBY

THERE IS ALWAYS

TRY AGAIN. FAIL AGAIN. FAIL BETTER.

THAN TO FAIL SO WELL?

CHANGE COME FAST AND CHANGE COME SLOW, BUT EVERYTHING CHANGES! AND YOU GOT TO GO!

CAN USE AND LET THE REST GO BY.

ONE ALWAYS DIES EITHER TOO EARLY OR TOO LATE.

I AM THE OPPOSITE OF A STAGE MAGICIAN. HE GIVES YOU ILLUSION THAT HAS THE APPEARANCE OF TRUTH. I GIVE YOU TRUTH IN THE PLEASANT

WORLD, TH
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SOME PEOPLE BUILD FENCES TO KEEP PEOPLE OUT AND OTHER PEOPLE BUILD FENCES TO KEEP PEOPLE

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Information

	Project	Client	Context	Team	Year
1	**Masterpiece Paintings**	Metropolitan Museum of Art & Skira Rizzoli	Pentagram	Abbott Miller, Andrew Walters	2015
2	**Shakespeare: Life of an Icon & America's Shakespeare**	Folger Shakespeare Library	Pentagram	Abbott Miller, Kim Walker, Andrew Walters	2016
3	**The Campaign for the Bruce Museum**	Bruce Museum	Pentagram	Abbott Miller	2017
4	**Design and Content**	UMBC Library Gallery	Pentagram	Abbott Miller	2015
5	**Untitled–1**		MA GCD		2019
6	**add/remove/replace**	Lethaby Gallery	MA GCD	Penny Hartley, Jong Seul Bae, Karthik Sowbaghyanathan, Dillon Looney, Ana Helena Arévalo	2019
7	**Recent Covers**	Duke University Press	Duke		2021
8	**Theater Text Wall**	Baltimore Center Stage	Pentagram	Abbott Miller	2017