

# Alexa Reyes

Design Portfolio

I am a multimedia artist born and raised in New Jersey graduating with a BFA in design from the Mason Gross School of the Arts with a minor in Women's and Gender Studies.

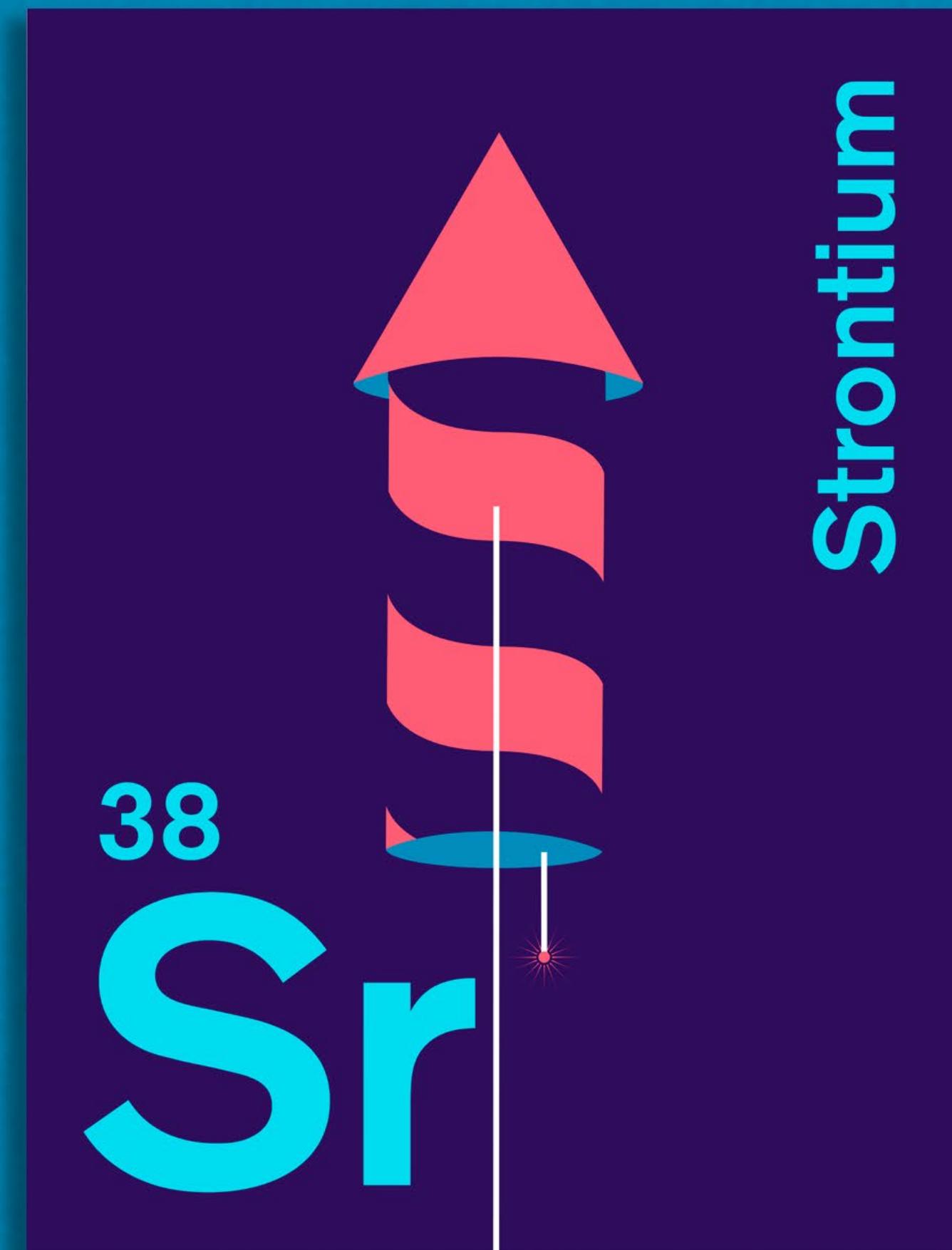
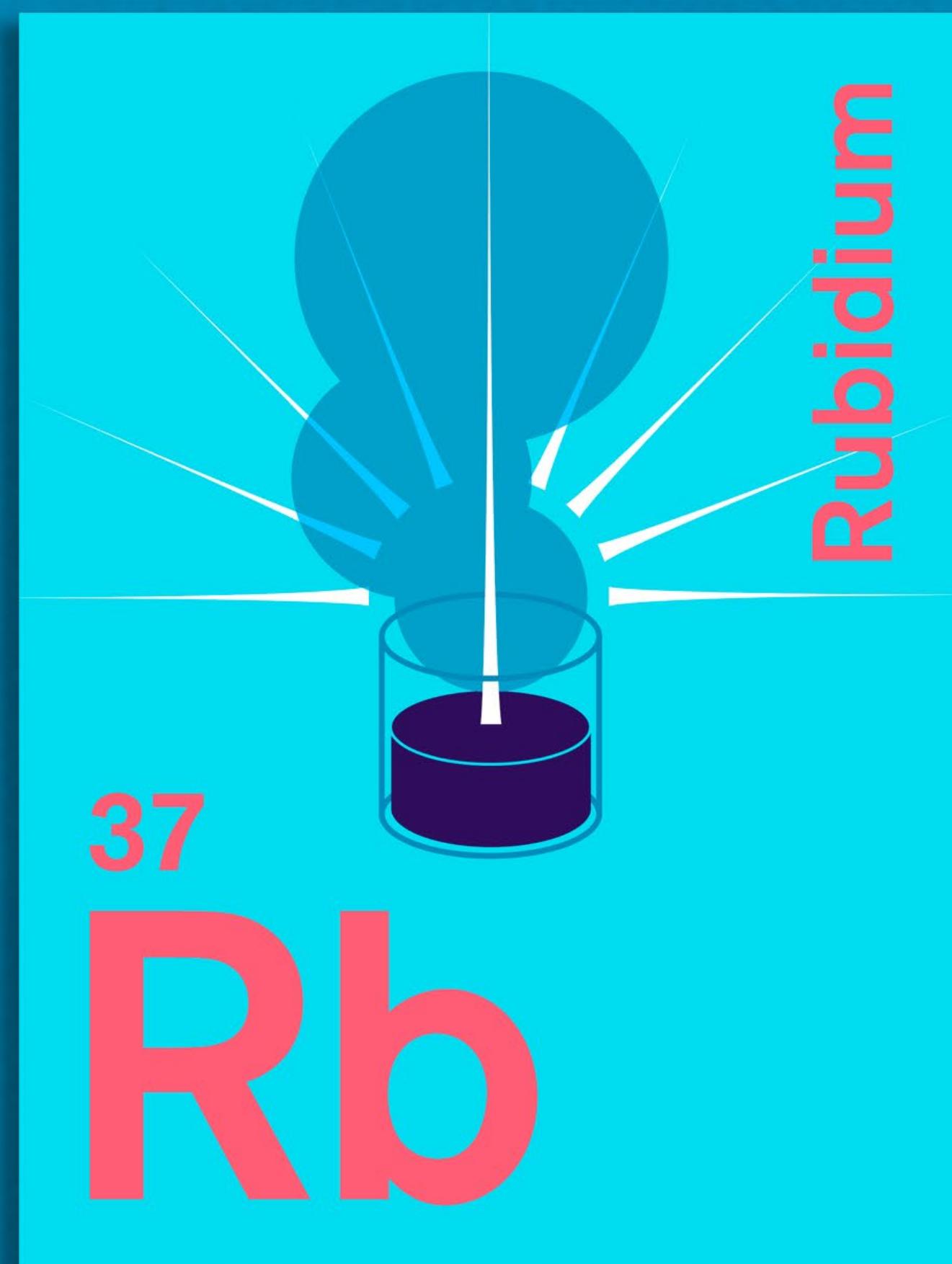
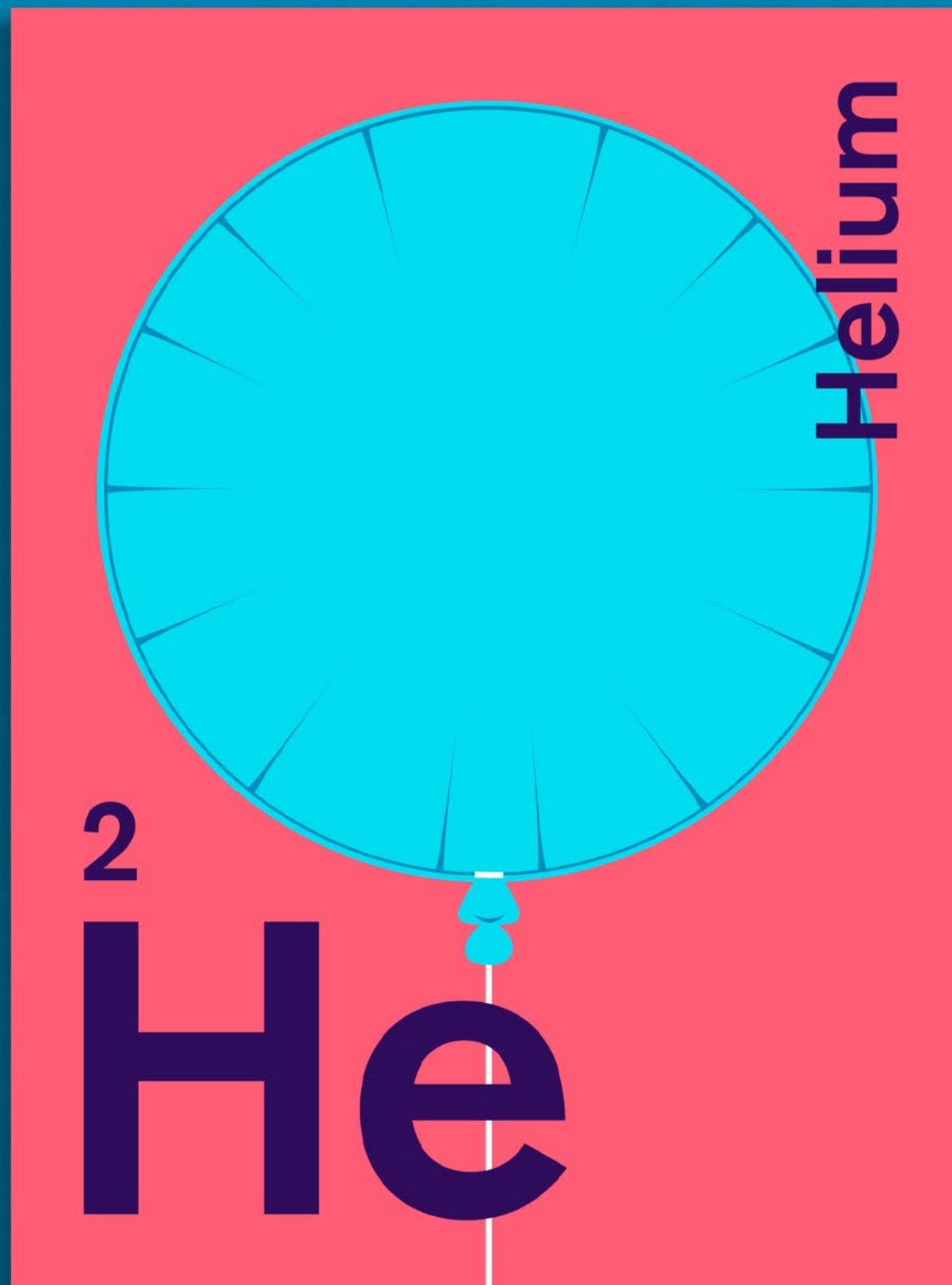
My work has come out of an exploration of my affinity to see from every perspective I possibly can in order to better understand where another person's point of view comes from. A lot of my work throughout the past 4 years can be summarized by themes regarding the shared experiences of marginalized people and how to speak up and about the issues within them through advocacy in art. I explore interpersonal connections, the dichotomy between empathy and capitalism, and the self-image. I'm inspired by my personal relationships with institutions and my ability to analyze them more deeply throughout my time studying at Rutgers.

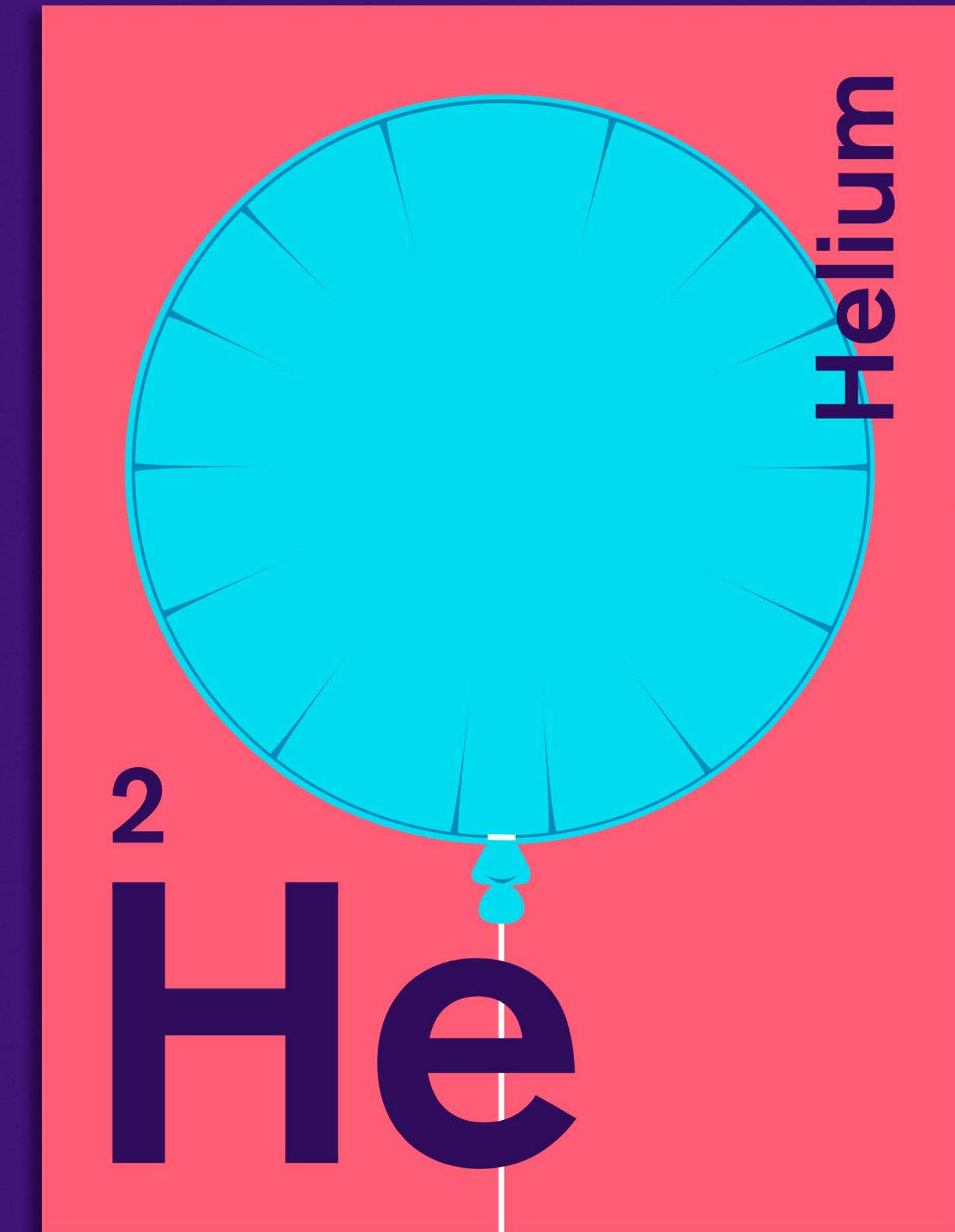
# Explosions

Poster Series  
April 2019  
18 x 24 in

Prompted to gather a set of three elements related to each other, Explosions is connected by their reactive qualities; The three periodic elements helium, rubidium, and strontium are illustrated in a triptych of posters.

The posters illustrate simple geometric imagery of the easily recognizable objects the chosen elements could be found being used in or with, so to serve as a informational project as well.

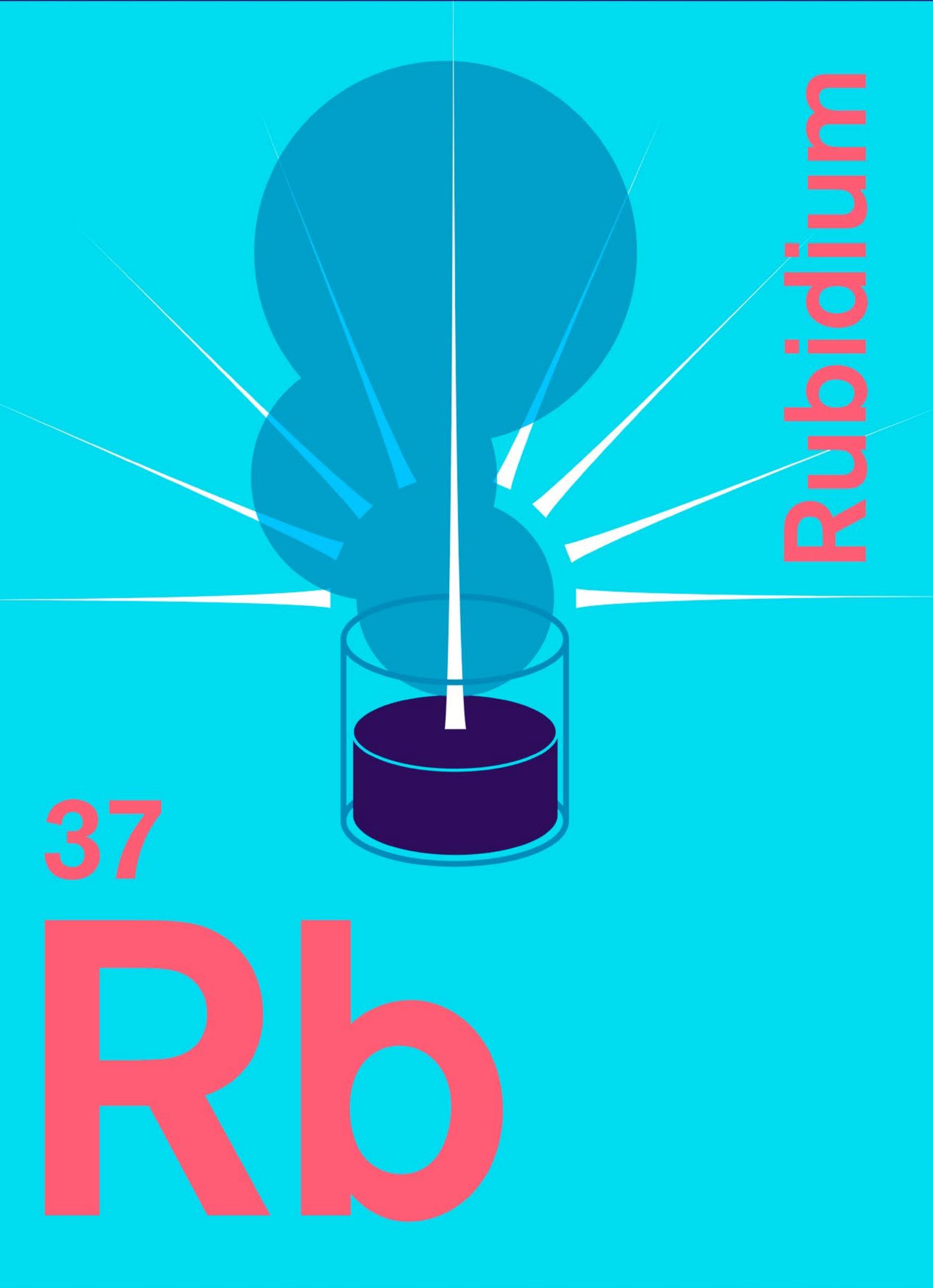




<sup>38</sup>  
**Sr**



**Strontium**



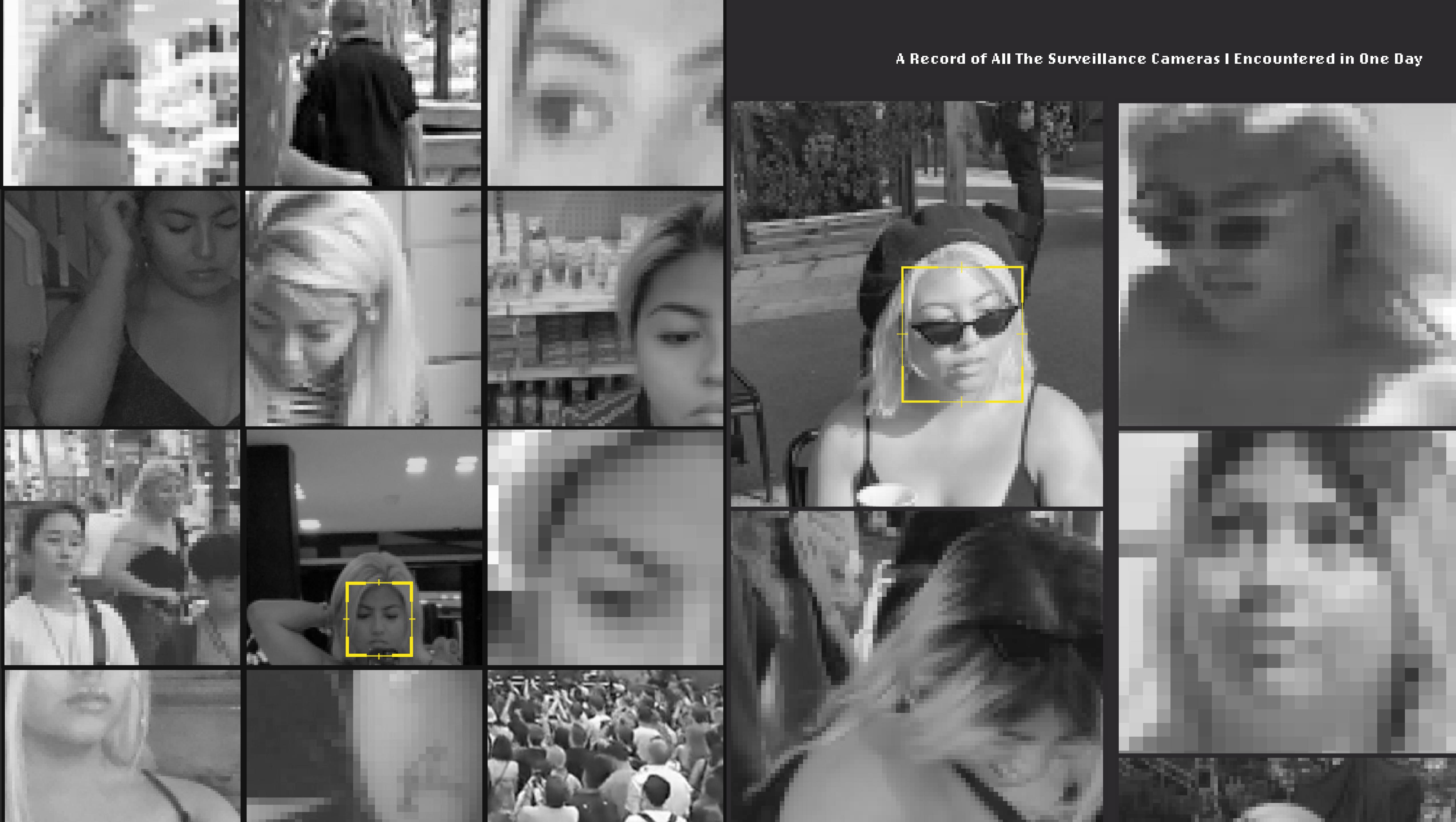
# Somebody's Watching Me

Infographic Poster  
September 2019  
16 x 24in

Using data collected from a single day in my life, Somebody's Watching Me visualizes the amount of surveillance cameras that I knowingly had seen and was seen by. This project was inspired by the conflict in Hong Kong regarding facial recognition cameras at the time of development.



A Record of All The Surveillance Cameras I Encountered in One Day





**30 OVERHEAD DOME CAMERAS**

There are an estimated 30 million surveillance cameras in use in the United States right now; As of 2016, there are 350 million worldwide.

About 57% of those cameras are located in China alone.



**4 BULLET CAMERAS**

Currently there is one camera for every seven citizens, but the Chinese government hopes to have bring the ratio down to one camera for every two citizens by 2020 with advanced facial recognition.



**5 WALL-MOUNTED DOME CAMERAS**

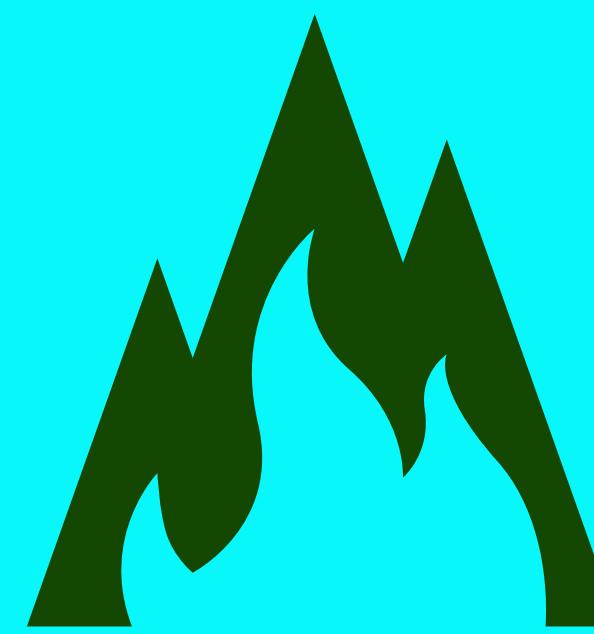
# Vatnajökull National Park Identity

Location Branding Identity  
October 2019

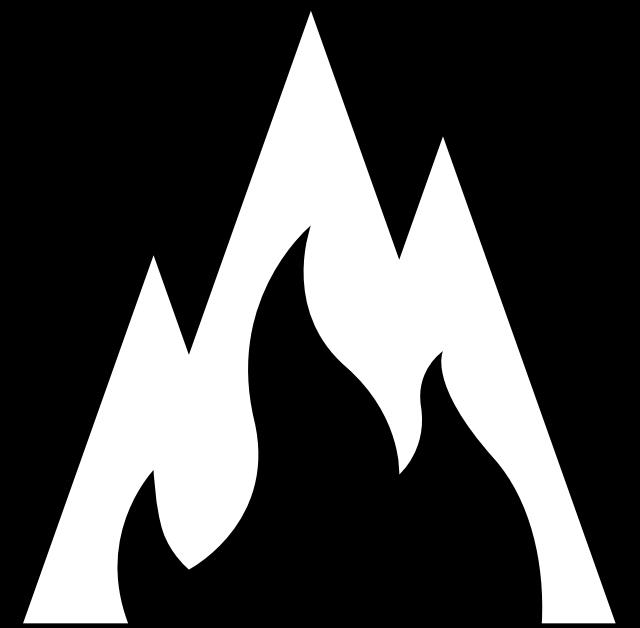
A World Heritage Site is a landmark or area with legal protection by an international convention administered by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) World Heritage List. The sites are designated as having "outstanding value" to humanity under the Convention Concerning the Protection of the World Cultural and Natural Heritage. To be selected, a World Heritage Site must be a somehow unique landmark which is geographically and historically identifiable and has special cultural or physical significance.

Known for its massive glaciers, ice caves, snowy mountain peaks, active geothermal areas, and rivers, Vatnajökull National Park is a protected wilderness area in south Iceland centered around Vatnajökull glacier. Its universal value as a place of indescribable natural beauty has secured its spot on the the UNESCO World Heritage List. My branding concept draws upon its sublime natural elements that fill its visitors with wonder and awe while still maintaining a graceful and polished personality.

VATNAJÖKULL  
NATIONAL PARK



VATNAJÖKULL  
NATIONAL PARK



The screenshot shows a website for Vatnajökull National Park. The header features a large, scenic image of a glacier and surrounding landscape. The title "VATNAJÖKULL NATIONAL PARK" is prominently displayed in white text. A navigation menu on the left includes links for "About the park", "Map", "Melting Glaciers", "Plan Your Visit", "Contact Us", and "Shop", along with social media icons for Instagram and Twitter. A large, stylized blue mountain icon is overlaid on the left side of the header. Below the header, a section titled "GALLERY" displays five smaller images of natural scenes.

visitvatnajokull.com

About the park

Map

Melting Glaciers

Plan Your Visit

Contact Us

Shop

Instagram Twitter

# VATNAJÖKULL

NATIONAL PARK

## GALLERY



VATNAJÖKULL  
NATIONAL PARK

**Alexa Reyes**

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ICELAND

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[whc.unesco.org/en/list/1604/](http://whc.unesco.org/en/list/1604/)



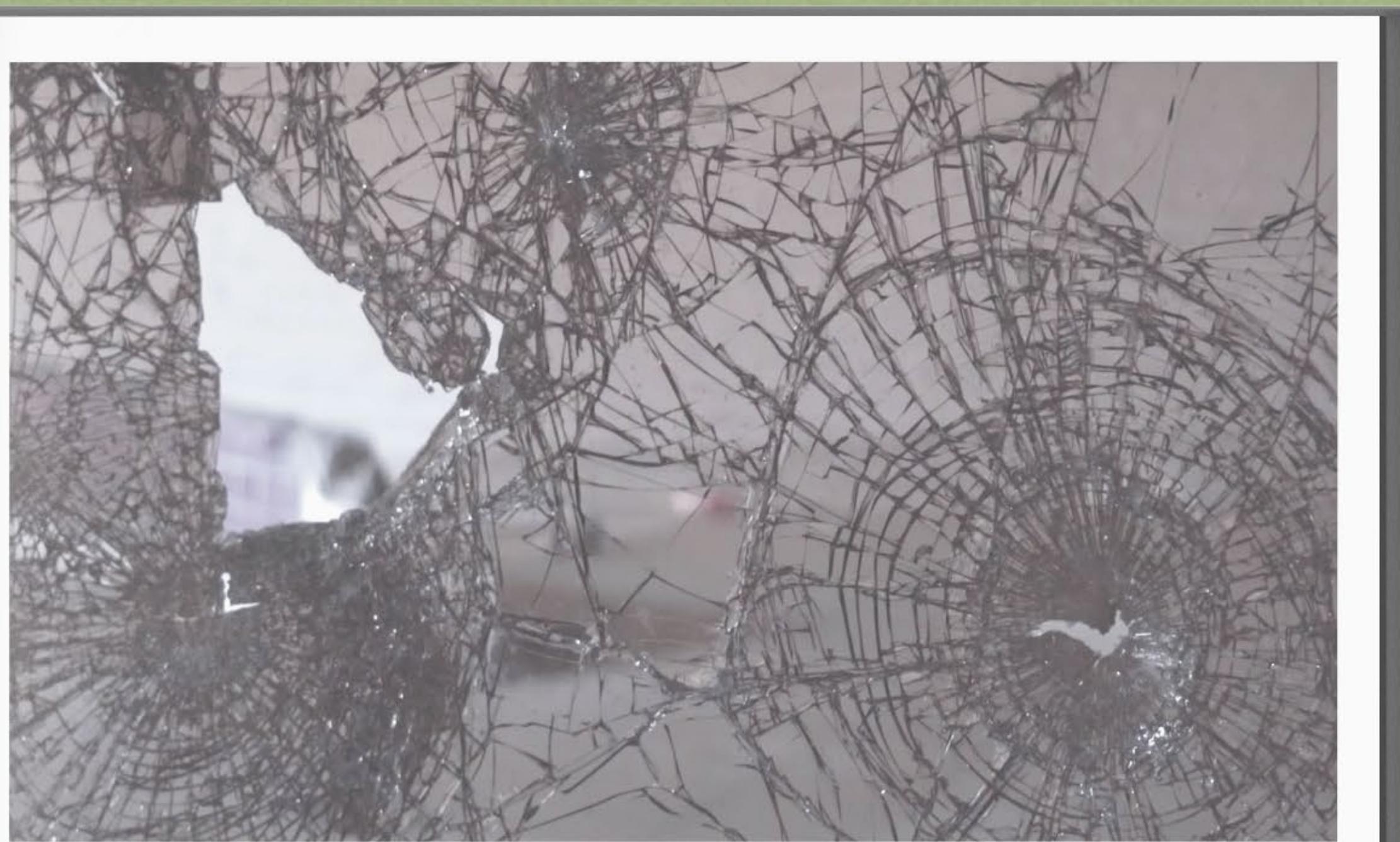
# Dead Malls

Book Design  
October 2019  
8 x 5.5 in

The shopping mall has been a staple of American culture, peaking around the 1980s-1990s during a period rife with consumption. American success was embodied by the mall, booming with people meeting mass-produced product to create a moment of retail bliss as hundreds upon thousands of shopping centers would soon litter every suburban town in the country. As malls began to expand into areas of entertainment to accommodate the new demographic of teenagers, their efforts would soon be for naught, as an economic crash ravaged the United States during the retail apocalypse. Soon, the rise of online shopping and an eventual worldwide pandemic would drive the final nails of the shopping mall's coffin.

Inspired by the "Dead Mall" series by independent producer and filmmaker Dan Bell along with my own experienced as a retail service worker, Dead Malls seeks to document both a collection and a moment in history, as it encapsulates the exponential decline of the American mall and the evolution of capitalism in the 21<sup>st</sup> century.





Rolling Acres Mall  
Akron, Ohio



East Brunswick Square Mall  
East Brunswick, New Jersey



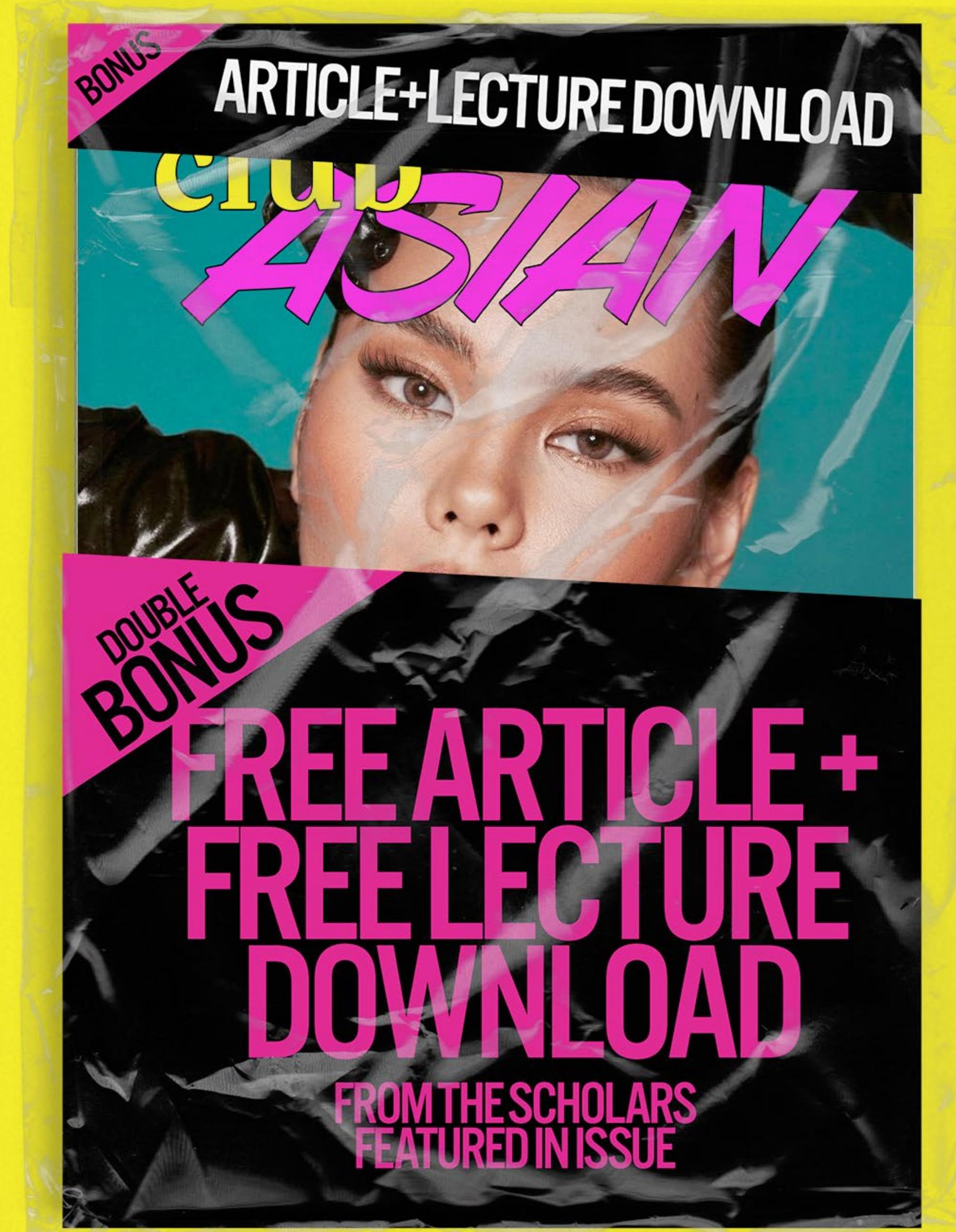
*Oak Hollow Mall  
High Point, North Carolina*

# (new) Club Asian

Magazine  
February 2021  
8.5 × 11 in

The Asian body has a very limited space it is allowed to occupy within Western media as a result of tense intercontinental relationships developed over hundreds of years in the contexts of war. Though Americans like to believe these harmful attitudes towards "Oriental" foreigners are a product of the past, it is more than obvious that these toxic sentiments linger within the modern everyday context of Western society.

(new) Club Asian aims to invite discussion and confront the long-standing phenomenon that is the commodification of the Asian body in the global market. Its form draws from pornographic magazines that were extremely popular in the 1970s-2000s that would eventually evolve into the massive online porn archive, as they marked the beginning of the oversaturation of pornography in Western culture. Asian bodies have continually been perpetuated to be objects of White pleasure at the hands of Asian stereotyping and fetishization. Its satirical design is meant to subvert the expectations of a typical pornography viewer in an effort to confront one's own shortcomings as a consumer of persevering colonialism and thus inspire self reflection, education, and change.



**TRACING THE HISTORY OF AFETISH**

**The Madame Butterfly Effect**

Written by Patricia Park  
Illustrations by Juliana Wang  
July 30, 2014

"I can't compete with an Asian chick," says the comedian Amy Schumer. When a busty, blue-eyed blond—a type that launched a thousand wet dreams—signals a certain shift in our culture's preferred sexual tastes. In her act "Mostly Sexy Stuff"—one of Comedy Central's most-watched stand-up routines of 2012—Schumer lets off all the reasons she can't contend: Asian women are good at math, they have "naturally silky hair," they cover their mouths modestly when they laugh, "cause they know men hate when women speak." But trumpery all of that? Asian women have been described in the *New York Times* as having a "laserlike focus on sex and sexual politics" yet her Asian-chick joke merely echoes already hackneyed stereotypes of Asian female anatomy.

This perception of our bodies had been news to me some 15 years ago, when I visited a friend at his MIT frat house. His fratmates—adhering in every way to the MIT stereotype (brainy, gadget-driven, perhaps involuntarily celibate)—proceeded to inform me of all the ways Asian women were desirable. As they deconstructed the female body, they ticked off features like they were taking inventory: Asian women had dark eyes, straight black hair, petite frames, and small hands (which, in the throes of third base, "make your dick look bigger"). When they gathered in the parlor to watch a pornographic video, they extended an invitation to me and I consented—when in Rome, I suppose. The screen flicked onto a white man and an Asian woman. As the man spun her in various sexual positions, the frat's running commentary was punctuated with oohs and ahhs about the tightness of the Asian pornstar's genitalia. From that night at the frat house to Schumer's joke and a million places in between, there is a casualness and ease when talking about this fetish, as if discussions about sex with Asian women were a normal everyday aspiration.

app Are You Interested found that Asian women are the most "desirable" racial group among white men (and men of all other races, for that matter, with the interesting exception of Asian men). What is particularly noteworthy about the AVI study is how quickly it went viral, despite its shaky stats. The data contradicted an earlier study published by sociologist Kevin Lewis examining interactions between OKCupid users. Lewis's data showed that most potential dates preferred to initiate contact with people of the same race with the exception of Asian women, who were more likely to message white men than Asian men. Yet the AVI chart quickly gained traction across social media outlets; even NPR ran a story based on the data, titled "Odds Favor White Men, Asian Women on Dating App" Cultural evidence abounds that Asian women are "trending."

Terms like "Asian fetish," "yellow fever," and "Asiaphiles" circulate regularly in our modern-day vernacular without the need for an explanation. White male Asian female pairings are no commonplace: it's almost a cliché. As a recent date once informed me: "You're only my second Asian." Writer, comedian, and performance artist Kristina Wong, in an *XOJane.com* article, writes: "White guys with Asian fetishes used to be easy to spot—pathetic social pairings planning their sex tour vacations to Thailand, creeping around Japanese language classes. Now, Asiaphiles are attractive tattooed hipsters that possess fantastic social skills, and we meet them through friends of friends."

Asian women might be the flavor du jour, but the construct of the sexualized Asian female has been centuries in the making.

"There's been a very long history and tradition in Europe of a kind of fascination with and terror of the Eastern Other," says Kim Brandt, associate professor of Japanese history and author of *Kingdom of Beauty: Mingqi and the Politics of Folk Art in Imperial Japan and the forthcoming Japan's Cultural Miracle: Rethinking the Rise of a World Power, 1945–1985*. In the 17th and 18th centuries, the Western male fetishized the veiled Middle Eastern woman. One need only watch *The Thief of Bagdad* (1924) to catch a glimpse of some of these perceptions at work. In the 1840s, following the end of the First Opium War, the treaty port cities in China, Japan, and Korea were the site of a feeding frenzy for the United States and other Western powers—all desiring a piece in the Western bourgeois desire for Oriental art and

13



hollywood has long used as the menacing, devious, and  
asian women as lacking morality, naive, and primitive.  
of asians as inferior and primitive are justified  
and reassured.

anna may wong is the most notable  
example. as the first asian american actress  
in hollywood, she played limiting roles that  
reproduced stereotypes of the dragon lady,  
such as princess ling moy, an exotic dancer,  
and murderer in the daughter of the dragon  
(1931) and a mongol slave in the thief of  
baghdad (1942).

it is this overtly sexual dragon lady  
that seeks to perpetuate the yellow peril, a  
racial stereotype that depicts asians as an  
existential threat to the occidental world."

# A WHITE MAN'S FANTASY

photography + writing by katie li



"asian women's bodies are always contextualized into colonial, historical meanings. preconceptions of our race as either overtly sexual or submissive places our bodies as objects. they erase our actual human experiences."

# Souvenir Spoons Collected by The Fajardo-Reyes Family

Internet Archive and Poster

September 2020

11 x 17 in

In collaboration with Internet Archive, this growing collection of spoons is recorded to showcase a collection gathered over several years by a first generation Filipino-American family from New Jersey. Each souvenir utensil has its own story, own memory, and own journey from traveling anywhere between across the country or across the ocean.

The poster is a risograph print promoting the archive and serves doubly as an index to easily view every spoon initially added to the collection.

# it's not just any spoon,



Souvenir Spoons Collected by The Fajardo-Reyes Family

A growing archive of the souvenir spoons collected over several years by a first generation Filipino-American family from New Jersey.

Alexa Reyes  
Rutgers University  
Fall 2020  
Internet Archive

## it's a souvenir spoon from...

1. The Bahamas
2. Canada
3. Cancún, Mexico
4. Cincinnati, Ohio
5. Cove Haven Resorts, Poconos, Pennsylvania
6. Hersheypark, Hershey, Pennsylvania
7. Italy
8. Kennedy Space Center, Cape Canaveral, Florida
9. Liberty Bell Center, Philadelphia, Pennsylvania
10. Long Beach, Nassau County, New York
11. Los Angeles, California
12. Los Angeles, California
13. Martha's Vineyard, Massachusetts
14. Canadian side of Niagara Falls
15. Peabody Hotel, Little Rock, Arkansas
16. Québec, Canada
17. Basilica of Sainte-Anne-de-Beaupré, Quebec, Canada
18. San Francisco, California
19. Seattle, Washington
20. Seattle, Washington
21. Space Needle Visitor Center, Seattle, Washington
22. Spouting Horn, Kauai
23. Florida
24. Georgia
25. Kentucky
26. Amish Village, Strasburg, Pennsylvania
27. California Science Center, Los Angeles, California
28. Vancouver, Canada
29. Washington D.C.
30. Zion National Park, Utah

Get a closer look and learn their stories at <https://archive.org/details/souvenir-objects-collected-by-the-fajardo-reyes-family>

# Patnubay

Tarot Card Design Concept  
November-December 2020  
2.75 x 4.75 in

I always struggled with my identity growing up as a first generation Filipino American because I was not taught my mother tongue, nor was I ever the stereotypical blonde-haired and freckled American girl the cartoons I watched and dolls I played with would idolize. As I grew up, I also came to realize that the way I understood and felt attraction was not the way my family necessarily outright advocated. This state of unending displacement in all aspects of my life festered for a long time, and my acceptance of those parts of me only came after much self research through queer communities online.

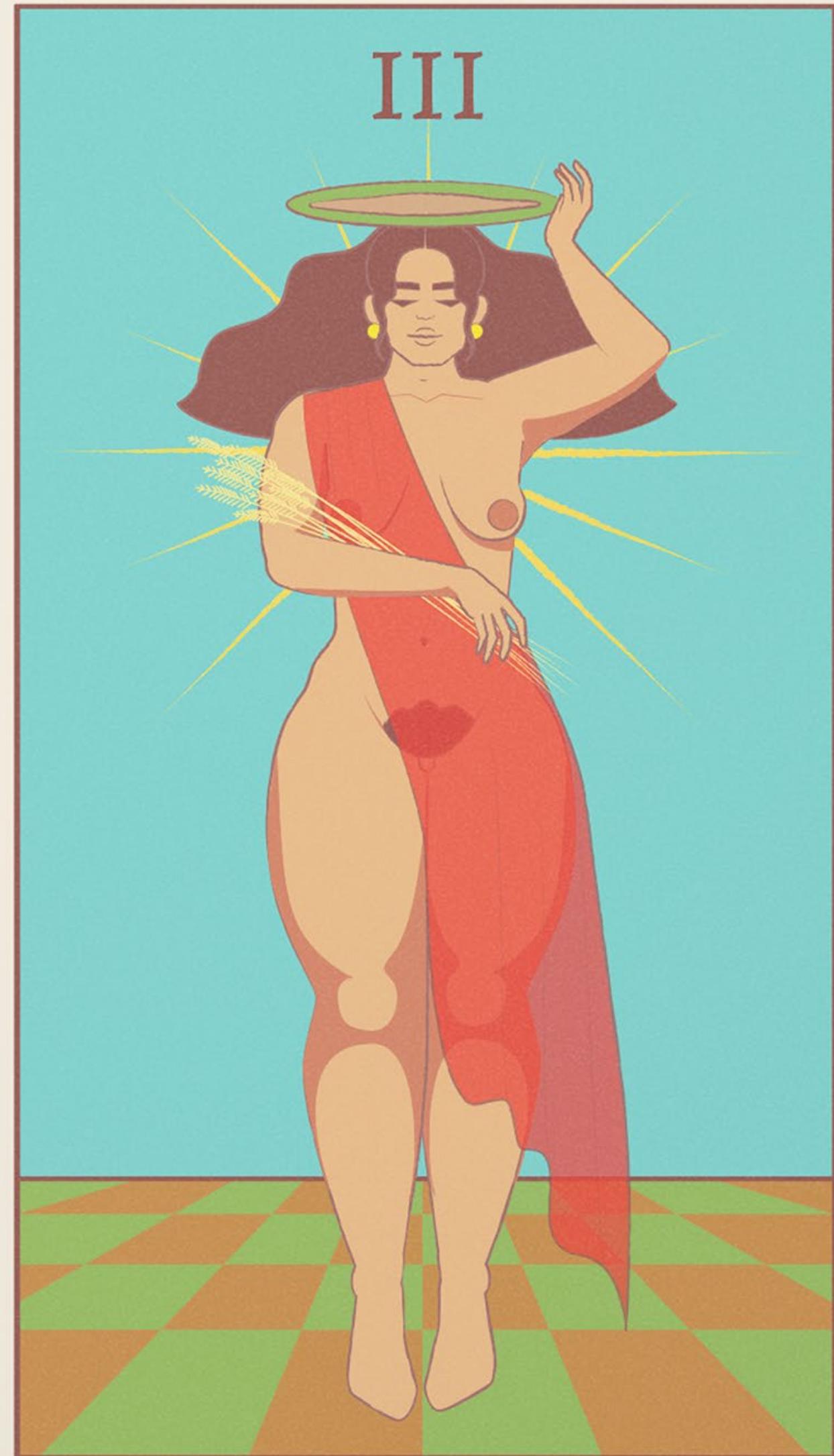
Patnubay stems from a lifelong struggle with two intersecting identities that felt like they would never cross paths: Filipino heritage and queerness. The space between them, caused by colonialist silencing efforts and loss of native culture due to immigration, is closed by bringing queer narratives of indigenous Filipino mythology back into a modern contexts to be shared among future generations.



THE EMPRESS  
ANG EMPERATRIS

LAKAPATI  
GODDESS OF FERTILITY

III



ANG EMPERATRIS

THE STAR  
ANG BITUON

BATHALA  
CREATOR OF UNIVERSE

XVII



ANG BITUON

THE WHEEL OF FORTUNE  
ANG LIGID SA KATIGAYUNAN

THE BINUKOTS  
WARRIOR

X



ANG GULONG NG SUERTE

## OUR STORY

ENGLISH

Long ago, there were grand stories of gods and warriors. The Indigenous people of the Philippines would look up to them for guidance and good fortune.

When the Spanish invaded their land, those stories were ripped from their tongues and silenced from their ears because they did not fit the Christian morals colonizers brought with them.

They hoped they would be lost to time, and for many, particularly Filipino-Americans, they were.

But not anymore.

## KWENTO NATIN

TAGALOG

Noong una, may mga kwento ng mga diyos at mandirigma na may mahusay na kwento. Ang mga katutubo ng Pilipinas ay tumingin sa kanila para sa patnubay at magandang kapalaran.

Nang salakayin ng mga Europeo at Espanyol ang kanilang lupain, ang mga kwentong iyon ay napunit mula sa kanilang mga dila at pinatahimik mula sa kanilang tainga dahil hindi nila akma ang mga Kristyanong moral na dinala ng mga kolonisador sa kanila.

Inaasahan nilang mawawala sila sa oras, at para sa marami, sila ay.

Pero hindi na ngayon.

## AMONG STORYA

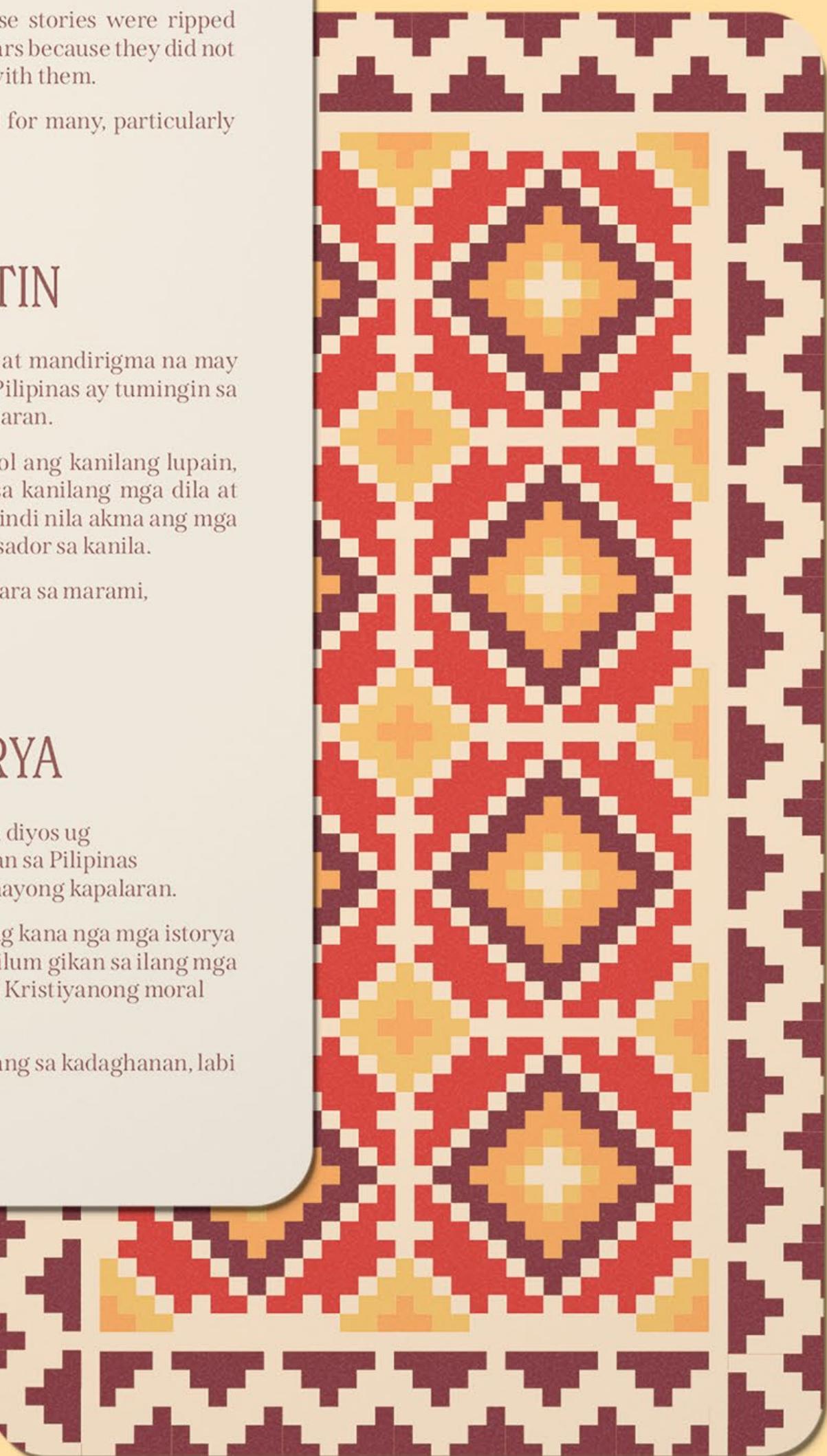
CEBUANO

Kaniadto pa, adunay daghang istorya sa mga diyos ug manggugubat. Ang mga Lumad nga katawhan sa Pilipinas maghangad sa kanila alang sa paggiya ug maayong kapalaran.

Sa pagsulong sa mga Katsila sa ilang yuta, ang kana nga mga istorya natangtang gikan sa ilang mga dila ug gipahilum gikan sa ilang mga dalunggan tungod kay dili kini angay sa mga Kristyanong moral nga gidala sa mga kolonisador.

Gilauman nila nga mawala sila sa oras, ug alang sa kadaghanan, labi na ang mga Pilipino-Amerikano, sila mao.

Apan dili na.



# Chicago Humanities Festival Identity

Lecture Series Branding Identity  
February 2021  
18 x 24 in

The branding concept for the 2018 Chicago Humanities Festival draws from the theme of "Graphic!", where its definition goes beyond the typical visual association. Moments of disjointed and glitchy type call back to lecture topics such as the dark web and black market. The pairing of these elements along with bright, enticing colors reflects the bleak reality of what "graphic" can truly mean.

CH I CA GO  
H UMA NIT IE S  
F EST I VAL



T HE  
YEA R OF

graphia!

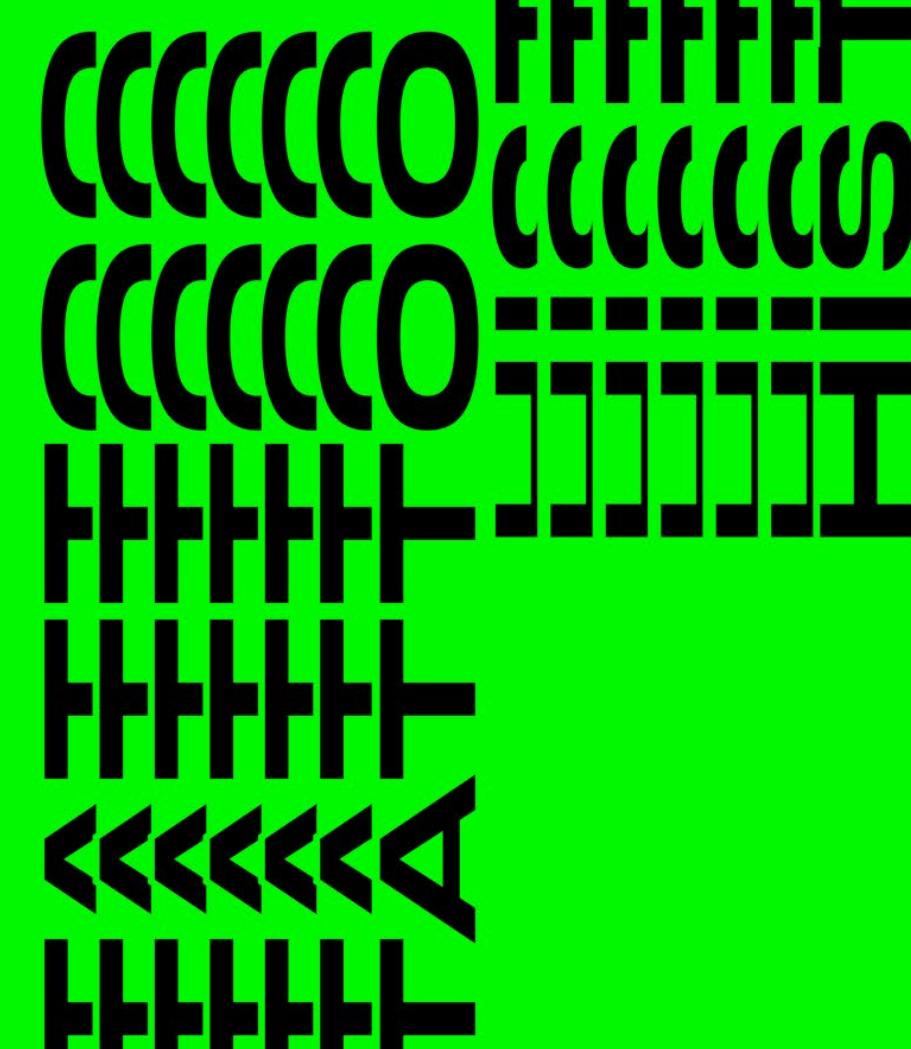
OUR HIGHLY GRAPHIC MOMENT HAS WELCOMED EXCITING POSSIBILITIES AND INTRODUCED GRIM REALITIES. WE HAVE IMMEDIATE, UNMEDIATED ACCESS TO EVENTS ACROSS THE WORLD—FROM THE TRAGIC TO THE TRANSCENDENT. EVER MORE FREQUENTLY WE ARE EXPOSED TO THE EXTREMES OF CONTEMPORARY CULTURE: GRAPHIC LANGUAGE, GRAPHIC VIOLENCE, GRAPHIC SEXUALITY; EVEN GRAPHIC POLITICS ARE INCREASINGLY THE NORM. SOME WORRY THAT THE NET EFFECTS OF THIS OVERLOAD IS A COARSENING OF OUR CULTURE AND BEHAVIOR. IT IS ALL JUST TOO MUCH, TOO OFTEN AND VERY, VERY LOUD.

GRAPHIC! WILL CONSIDER OUR RAPIDLY EVOLVING VISUAL SOCIETY, CHARTING ITS EXPRESSIONS, POTENTIALS, AND LIMITS. WE'LL LOOK AT HOW THE GRAPHIC IS REDEFINING COMMUNICATION AND REBRANDING BUSINESS AND TECHNOLOGY. WE'LL CELEBRATE NEW EXPLORATIONS ACROSS THE GRAPHIC ARTS: FROM PAINTING AND PHOTOGRAPHY, TO VIDEOGRAPHY AND TYPOGRAPHY; WE'LL EXAMINE THE EXTREMES OF OUR MOMENT, AS WELL AS EFFORTS TO PUSH BACK AGAINST THE BARE-IT-ALL MINDSET OF GRAPHIC CULTURE; AND, WE'LL SEEK TO UNDERSTAND WHAT IMPACT ALL OF THIS IS HAVING ON OUR BRAINS, OUR COMMUNITIES, AND OUR GLOBAL CONVERSATIONS.

WE ARE VISUAL CREATURES LIVING IN GRAPHIC TIMES. JOIN US ALL YEAR TO LEARN WHAT IT MEANS.

CH I CA GO  
H UMA NIT IE S  
F EST >>> I VAL

graphical  
graphical

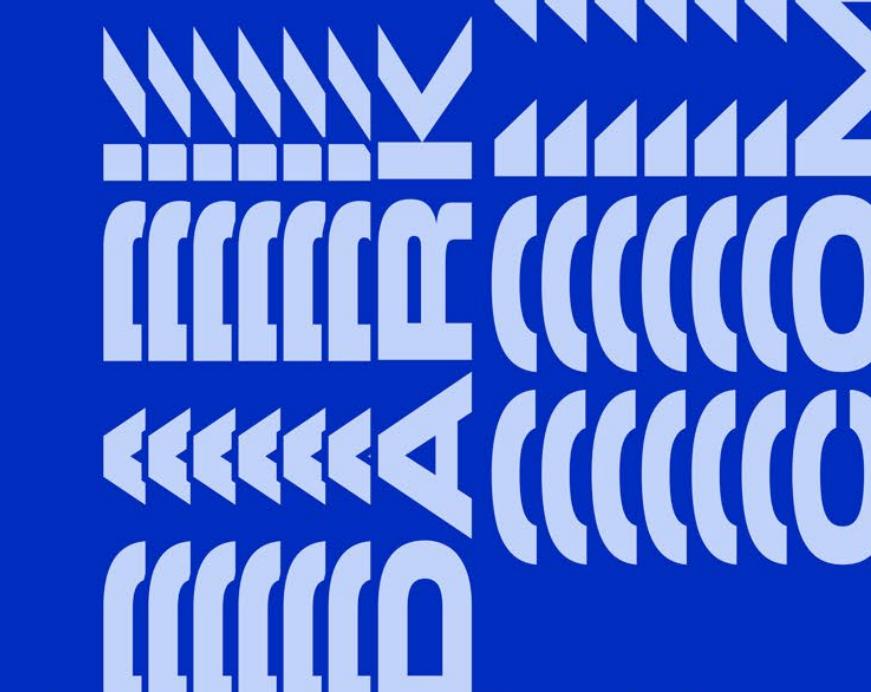


JAN UA RY 2 7 2 018  
3 - 4 PM

INTERDISCIPLINARY SCHOLAR ANNA FELICITY FRIEDMAN HAS BEEN RESEARCHING THE HISTORY OF TATTOOING—AND COLLECTING TATTOOS ON HER OWN BODY—for nearly 30 years. The author and editor of the world atlas of tattoo, Friedman manages the educational hub [Tattoohistorian.com](#), the popular social media outlet [Tattoo History Daily](#), as well as a foundation and the center for tattoo history and culture. As someone who writes, lectures, curates, and consults about tattooing, Friedman is ideally poised to elucidate the history and meaning behind the graphics we, as humans, have been choosing to imprint on our bodies for more than 5,000 years.

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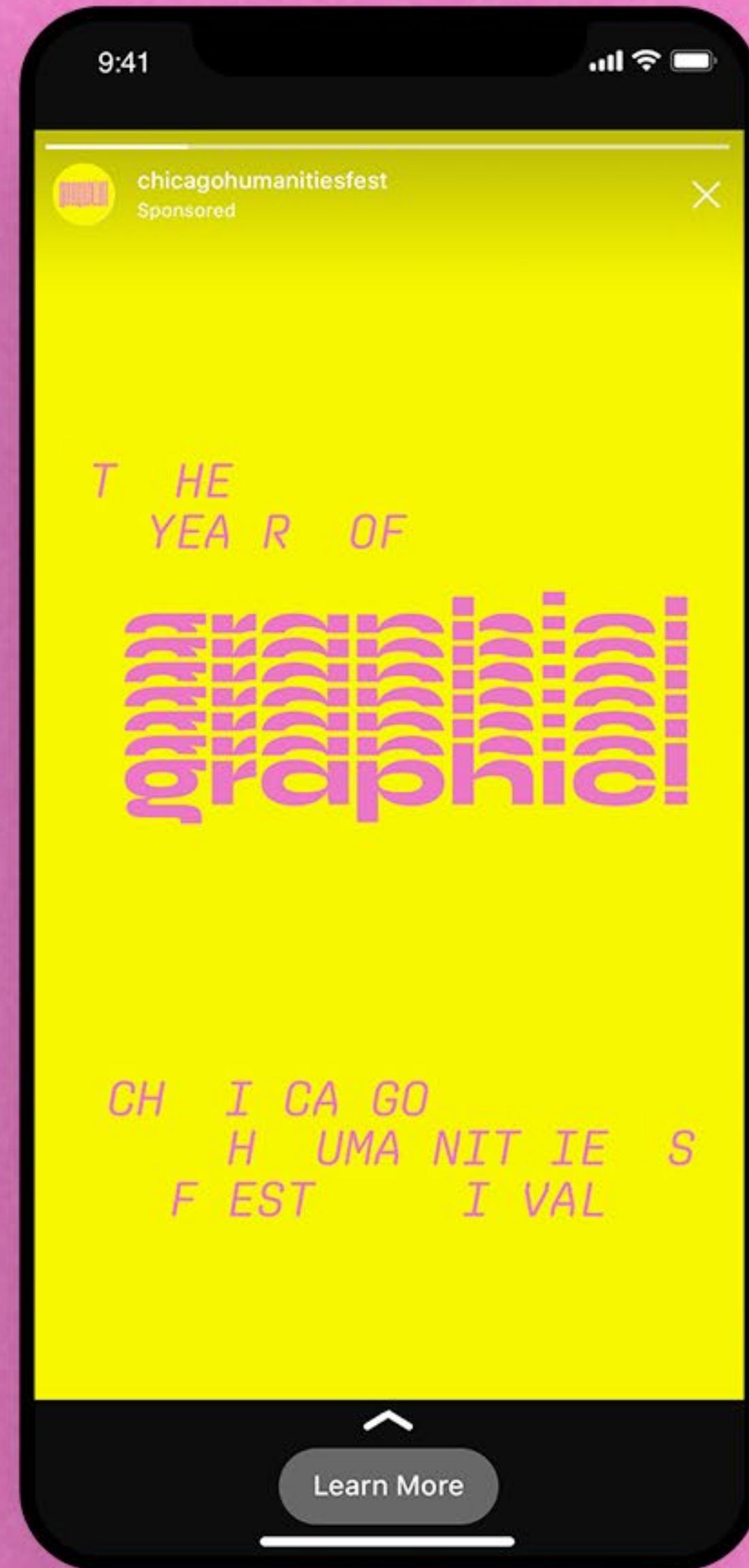
graphical  
graphical



JA NUAR Y 10 2 01 8  
5 - 6 PM

IN A WORLD THAT RUNS INCREASINGLY ON GLOBAL TECH CONNECTIONS AND SHORT-ORDER ONLINE COMMERCE, IT HAS BECOME EASIER TO ANONYMIZE TRADE; MAKE HUGE PROFITS IN A SHORT AMOUNT OF TIME; AND ZERO OUT ACCOUNTABILITY BETWEEN BUYERS, SELLERS, AND THEIR INTERMEDIARIES. PROFESSOR OF PUBLIC POLICY AND FOUNDER OF GEORGE MASON UNIVERSITY'S TERRORISM, TRANSNATIONAL CRIME AND CORRUPTION CENTER, LOUISE SHELLEY INVESTIGATES THE WORLD OF "DARK COMMERCE" AND REVEALS HOW GLOBALIZATION, COMMUNICATIONS, AND NEW TECHNOLOGY HAVE FUELED THE GROWTH OF DANGEROUS FORMS OF ILLEGAL TRADE—including arms, antiquities, narcotics, and endangered species, as well as child pornography, identities, and sex-trafficked humans.

PREORDER YOUR COPY OF DARK COMMERCE: HOW A NEW ILLICIT ECONOMY IS THREATENING OUR FUTURE THROUGH THE CHF BOX OFFICE AND SAVE 20%. A BOOK SIGNING WILL FOLLOW THIS PROGRAM.



# Thank you!

Contact Me

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