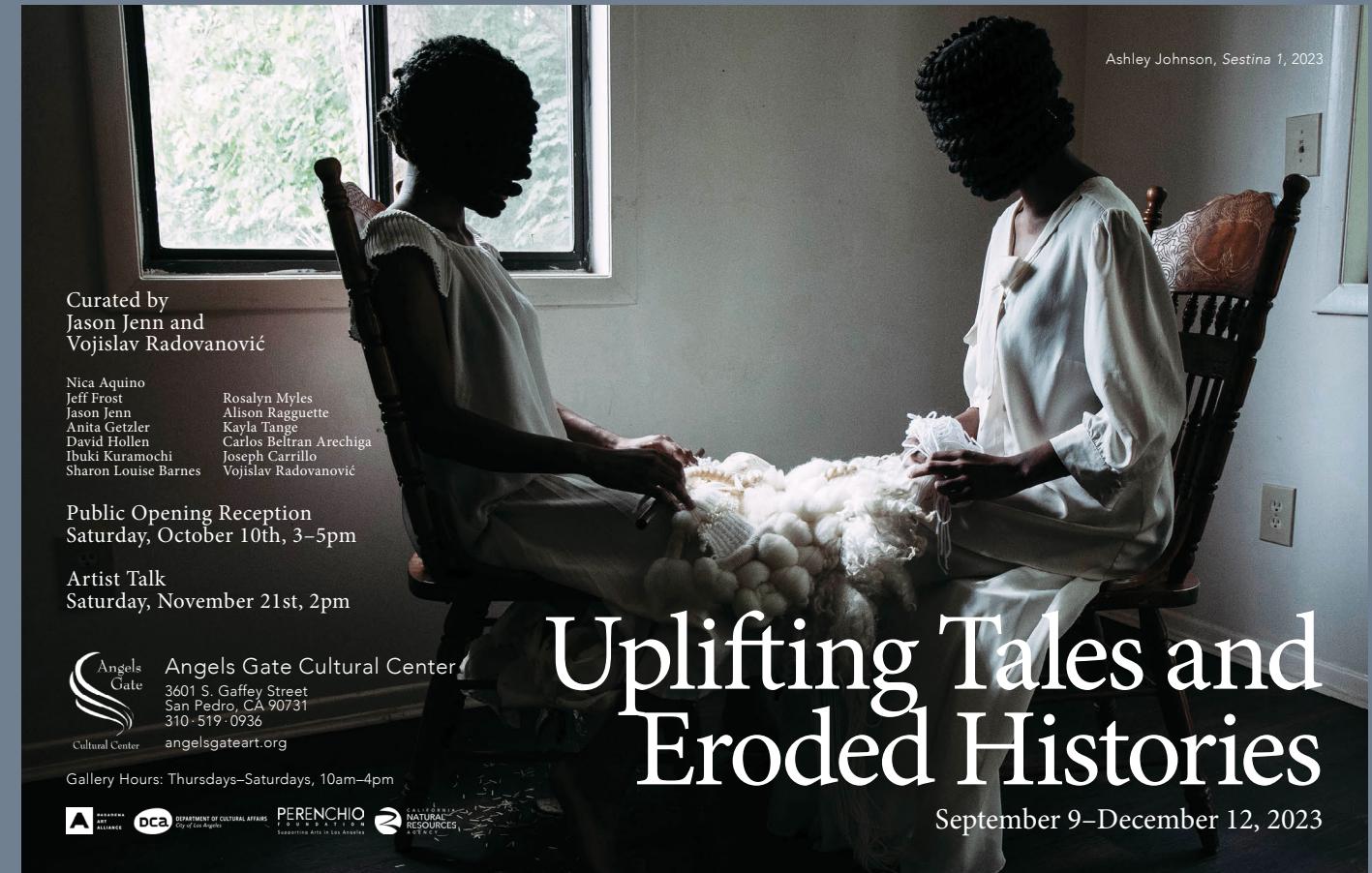


Angels Gate Print Ad
> Print Design

Speculative half-page
print ad made for
Angels Gate Cultural
Center.

Layout made in
InDesign, graphics
made in Illustrator.



Media ArtsMatter
> Print Design

Educational posters
for LA Promise Fund's
Media ArtsMatter
program.

Layout made in
InDesign, graphics
made in Illustrator.

Elements of Art

Media artists strategically and intentionally select visual components that convey messages, communicate ideas, and tell stories.

Line/Línea



Color



Shape/Forma



Space/Espacio



Texture/Textura



Elementos de Arte

Artistas de las artes mediáticas seleccionan estratégica e intencionalmente los componentes visuales que transmiten mensajes, comunican ideas y cuentan historias.

MAM Student Examples:



ArtsMatter

Composition

How the elements work together to present a clear message:

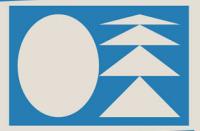
Symmetrical Balance

Stable and grounded.



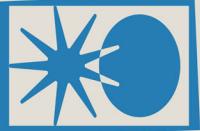
Asymmetrical Balance

Feeling of movement.



Extending Beyond

Draw focus to key parts.



ArtsMatter

Photography

Photography is the art, of creating durable images by recording light, either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as photographic film.

MAM Student Examples:



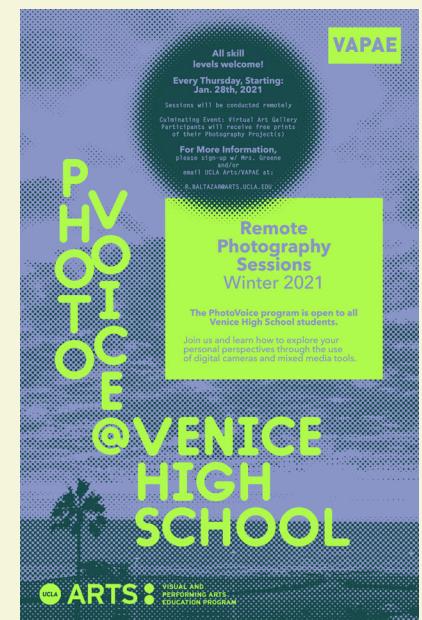
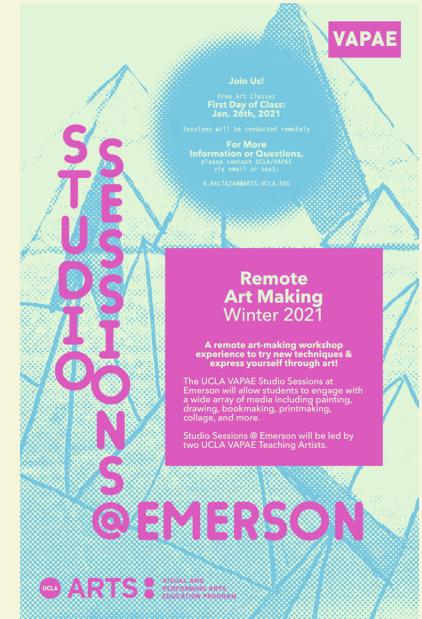
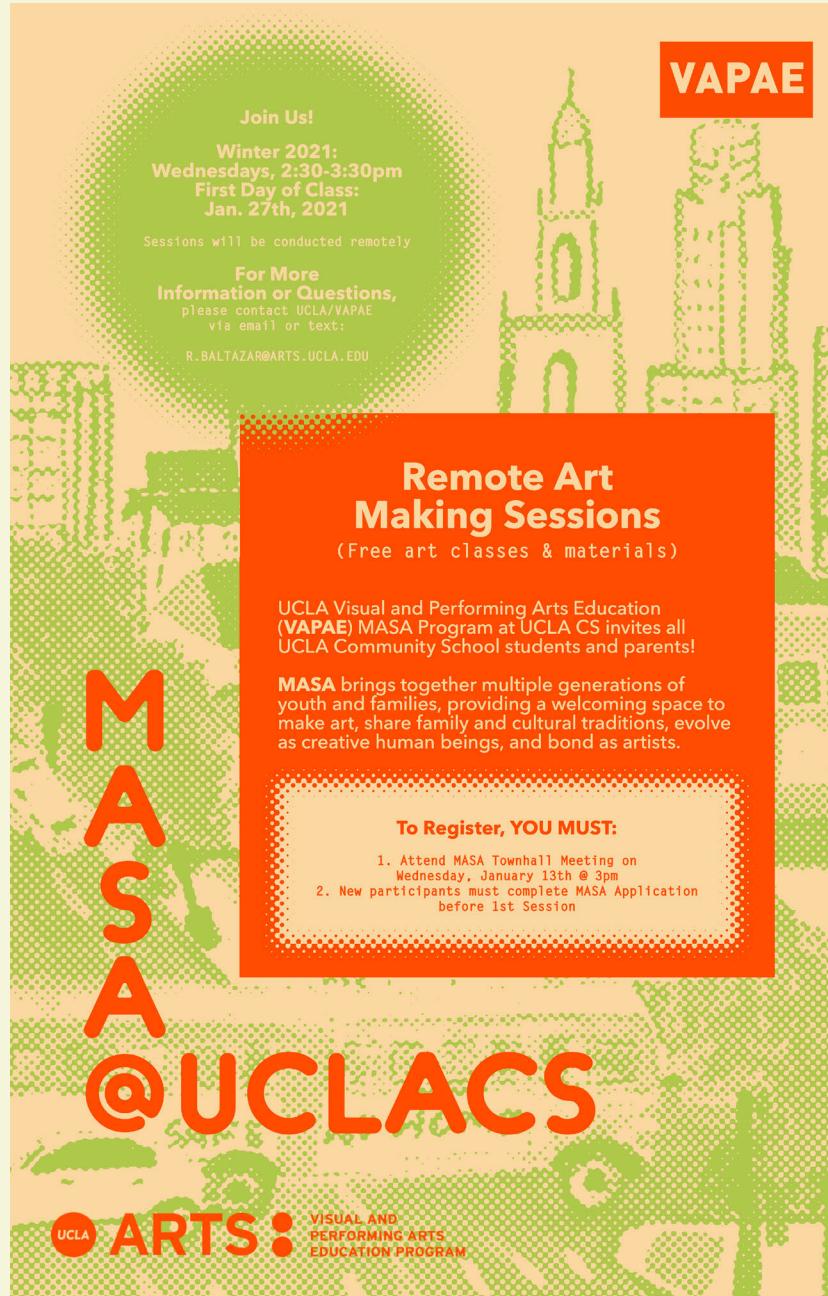
Extending Vocabulary
Emphasis

ArtsMatter

VAPAE Winter 2021
Programs
> Promotional Design

Poster designs for
UCLA VAPAE's Winter
2021 Community Arts
programs.

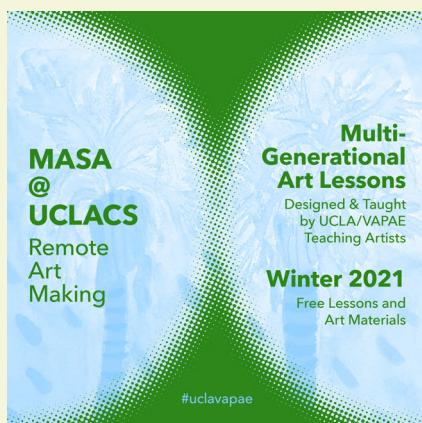
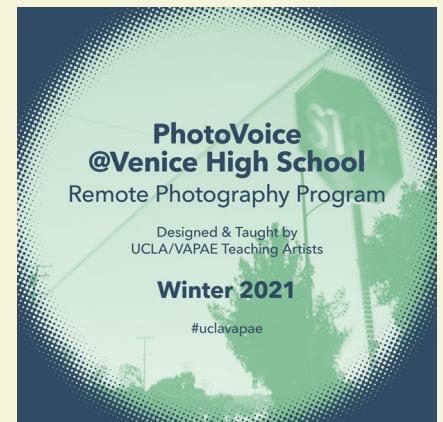
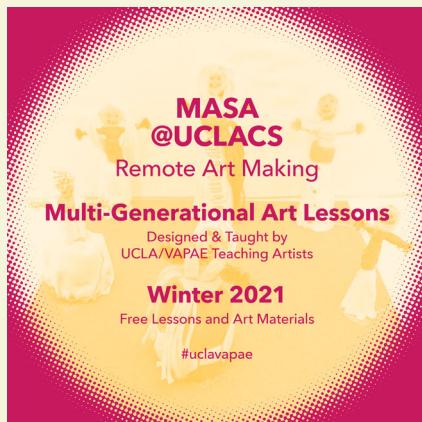
Layout made in
InDesign, graphics
made in Photoshop.



VAPAE Winter 2021
Programs
> Promotional Design

Instagram posts for
UCLA VAPAE's Winter
2021 Community Arts
programs.

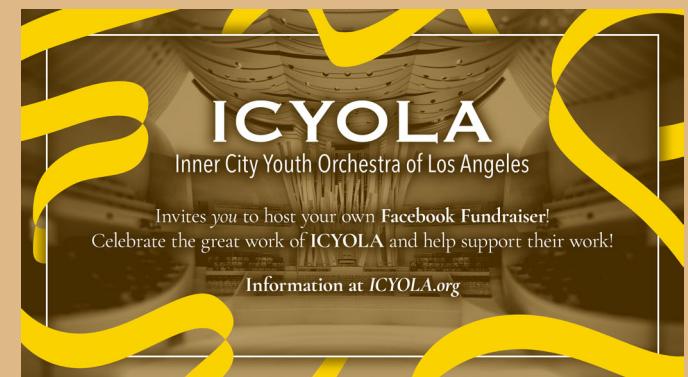
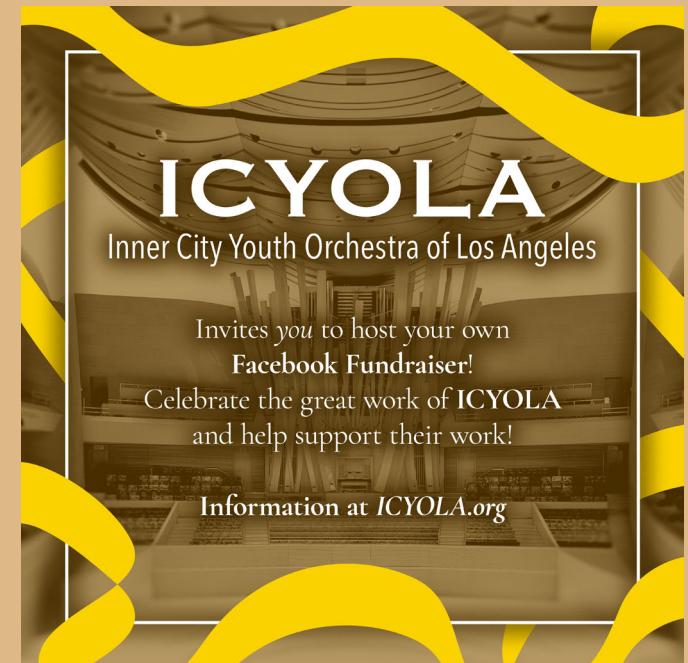
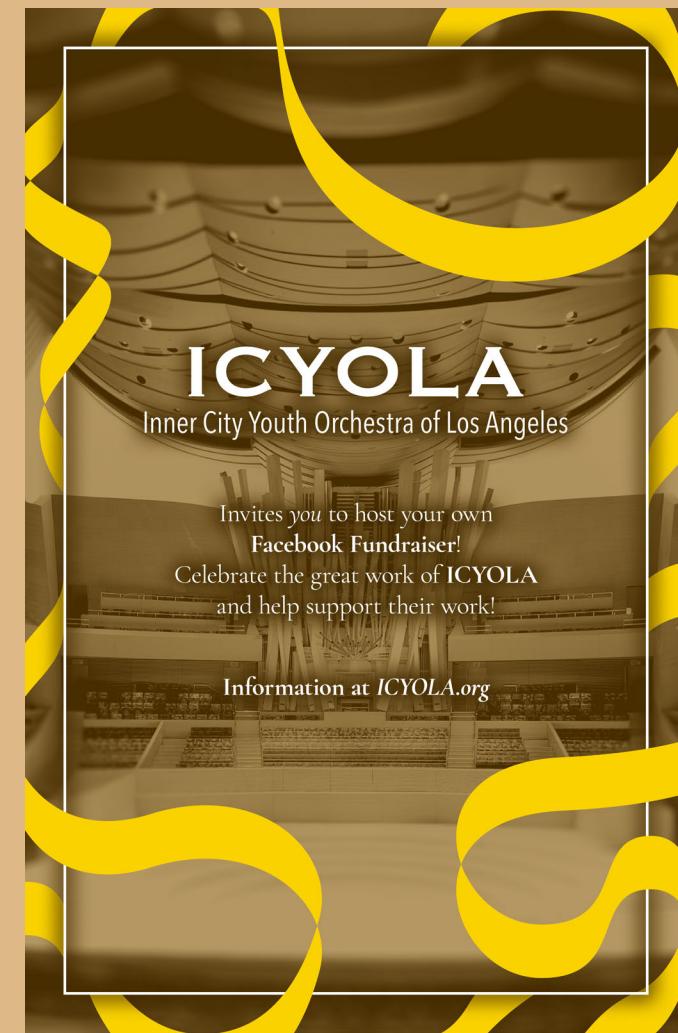
Layout made in
InDesign, graphics
made in Photoshop.



ICYOLA Fundraiser
> Promotional Design

Various social media designs for the Inner City Youth Orchestra of Los Angeles' holiday fundraiser.

Layout made in InDesign, graphics made in Illustrator and Photoshop.



Facing Darkness > Print Design

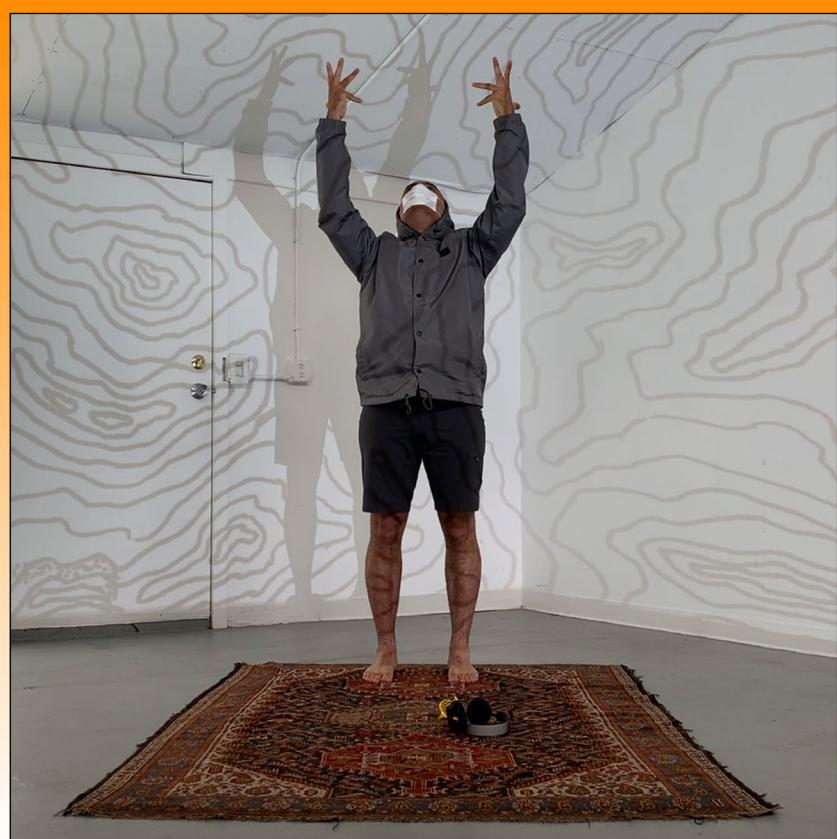
Pamphlet design
for Rachel Kaplan's
essay on 18th Street
Art Center's "Facing
Darkness" exhibition.

Made in InDesign.



July 27, 2020 - June 30, 2021
18thstreet.org/event/facingdarkness

Facing Darkness



*Facing Darkness,
Past and Present*

Rachel Kaplan

Throughout history, artists have worked in isolation for a variety of reasons, both voluntary and not. In 2020, months spent in lockdown and quarantine due to COVID-19, have also seen the confrontation of systemic racism and social injustice that plague our society. The artists of *Facing Darkness* confront these similarities in crisis, their selected works coming together in a collective effort to envision paths to move forward.

Artists have grappled with pandemics and illness for centuries, seeking refuge in art. In Spain, for example, a group of Florence artists and their workshop leader, under the leadership of Franciscan friar Bernardino de Salazar (c. 1500-1590) on a twelve-volume manuscript documenting the human experience as the *Florilegium Codex* (c. 1575-77). The artists sought to work on the manuscript amidst a small-pox epidemic in 1576. Cloistered in isolation, they illustrated texts including the *Book of Hours*, which included a health and final book. In doing so, the collaborators created a historical testimony of the devastation of war and disease they experienced, but also their rich history and culture. Similarly, during ongoing outbreaks of plague beginning in the fourteenth century led to quarantined artists such as Anthony van Dyck (1599-1641) creating devotional paintings for patients in the hospitals that would intercede on their behalf.¹ Just two examples out of many, such works demonstrate the ongoing impetus to create art, especially in times of crisis.



¹ For recent studies on the Florentine Codex, its context, and images, see Diana Magaloni Kerpel, *The Colors of the New World: How the Florentine Codex Influenced Artistic and Academic Discourse* (Los Angeles: The Getty Research Institute, 2014) and Jeanne Favala Schutte, *Plague and the Visual Arts: The Florentine Codex: An Encyclopedia of the Nativus World in Sixteenth-Century Mexico* (Austin: University of Texas Press, 2019).

² For more on Anthony van Dyck's painting of a patient in a hospital bed, see *Anthony van Dyck: A Life in Art* (London: National Gallery, 2019).



A striking feature of many of the works in *Facing Darkness* that represent human subjects is the lack of gaze. As several artists—such as Ana Lucia Garcia, Sheila Karpasian, Marcus Kulland-Nazario, Lionel Popkin, and Daniela Schwarzler focus on sole figures, they emphasize the individuality of a particular moment in history. As exceptions, M Susan Broussard and Alexandra Dillon each unite single figures into an overarching composition. Broussard's *Self-Portrait with a Mirror* uses art historical sources: a single sheet of paper, imaging a shared space. The central figure of Saturn, references to Goya's Francisco de Goya (1746-1828), now in the collection of the Museo del Prado, was painted on the private walls of the artist's residence outside of Madrid, a mark of reverence in times of decline at home.³ Similarly, Dillon's banner brush portraits bring together a disparate group, united by their identities as women and immigrants. The combination of portrait and painting brings together personal stories and larger histories. In Stern's *Suelo No. 37: Made in England*, Stern—an immigrant herself living in Buenos Aires—superimposes the head of her daughter, Silvia, onto the head of a woman in a dress, the manufacturer's inscription, "Made in England" (also a reference to Silvia's birthplace). Stern's series of *Suelos* (rugs) created for the power women's organization, illustrate a female defiance in response to the patriarchal authorities of Peronism. Broussard and Dillon move comfortably through the ranks of history, addressing historical subjects or vulnerable yet resilient contemporaries, and provide a model for collectivity that is formed by *Facing Darkness* as a whole.

The art historical precedents for these so-called unrepresented figures underscore the importance of art not only as a path to visual and reform, as this exhibition posits, but as a visual record of a turbulent period. To experience this exhibition remotely, from the comfort of our own homes, the viewers of *Facing Darkness* can feel the mutual sense of creation among the artists, both extending the experience of isolation and engaging with the communal aspirations of the art.⁴



³ For more on Goya's work, see Rosario Martínez, "Photographer Against the Grain: Through the Lens of Grete Stern," in *From Bahía to Buenos Aires: Grete Stern and Horacio Coppola*, ed. Roano Marocci and Sarah Herrmann Meister, 21-36 (New York: The Museum of Modern Art, 2013).



The Healing Project
> Promotional Design

Promotional graphic
for Shirazette
Tinnin's "The Healing
Project" concert.

Made in Canva.



18TH STREET ARTS CENTER,
THE WORLD STAGE,
& CHRIST CHURCH BRONXVILLE
PRESENT

THE HEALING PROJECT

A LIVESTREAM CONCERT
WITH SHIRAZETTE TINNIN
AND THE SONIC WALLPAPER BAND

NOVEMBER 7, 2020 | 5 PM PST | 8 PM EST | FREE
Livestream concert at Christ Church Bronxville

TUNE IN: 18thstreet.org/thehealingsessions
FB LIVE: facebook.com/shirazette.tinnin

Marfa Plaza
> 3D Models

Mall plaza sign for
Troy Kreiner and
Brian Broker's joint
artistic project.

Logos made in
Illustrator, modeled
and rendered in Maya.



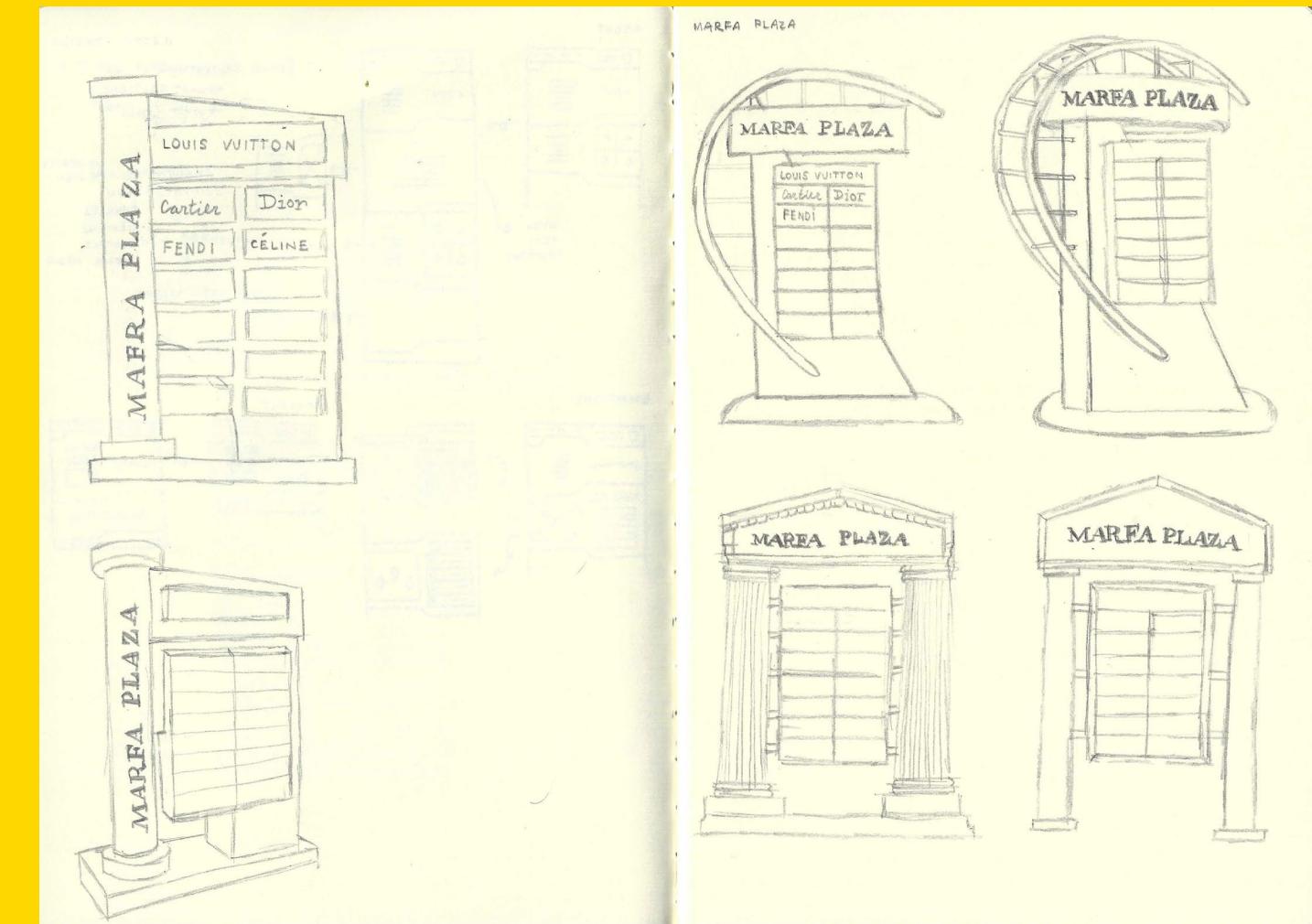
Marfa Plaza
> Iterations

Color and material
iterations pitched
to clients.



Marfa Plaza
> Development

Explorational sketches
pitched to clients.



Hess International
Education Group
> Web Design

Homepage redesign for
the Taiwanese branch
of an English-language
tutoring center.

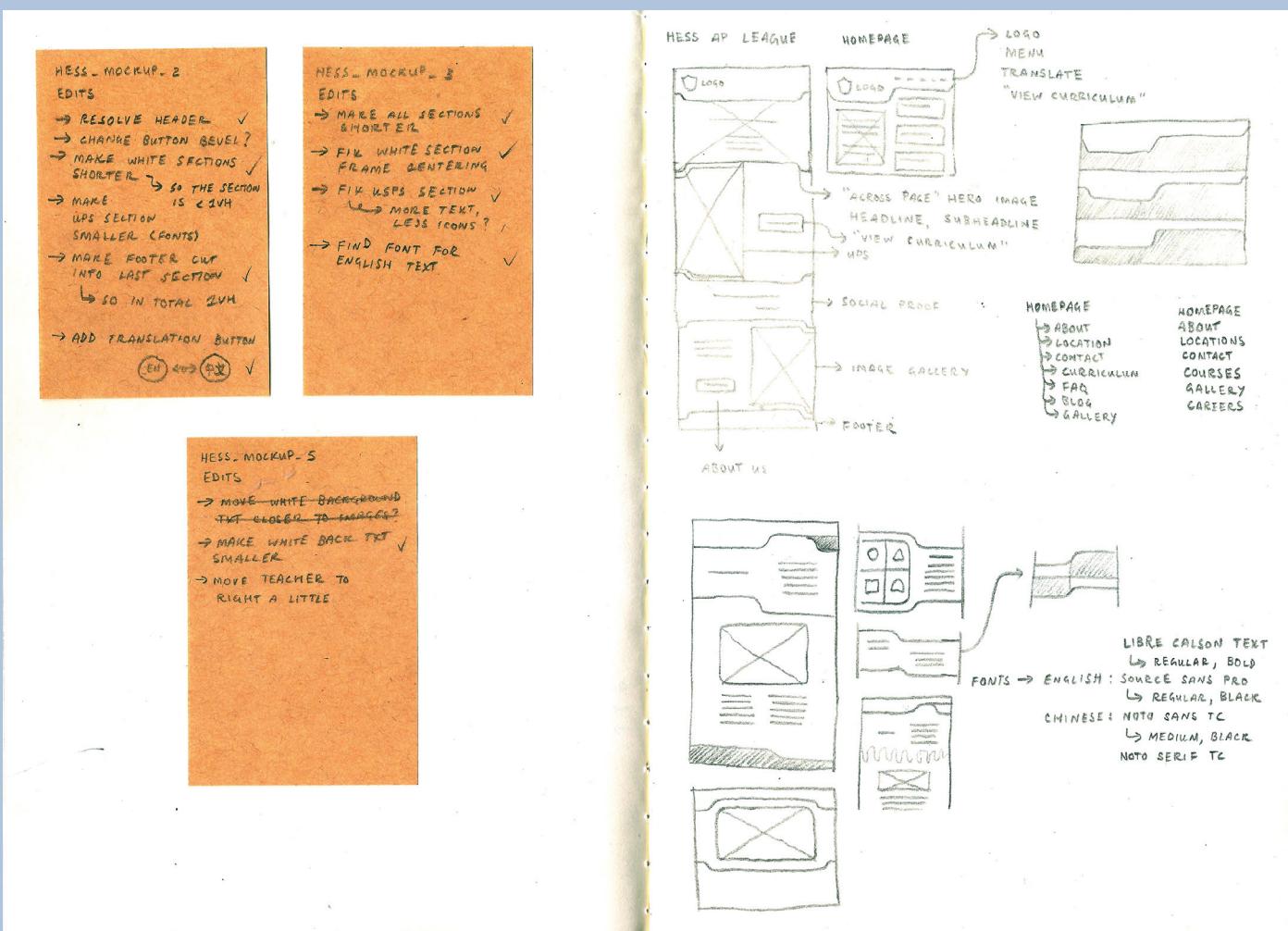
Layout made in
InDesign, icons made
in Illustrator.

The screenshot shows the homepage of the Hess International Educational Group. At the top left is the logo "HESS INTERNATIONAL EDUCATIONAL GROUP" with Chinese characters "何嘉仁國際文教團隊". The top right features navigation links: Courses, Locations, About Hess, Contact Us, and Careers. A large video player in the center displays a young girl smiling, with a play button icon overlaid. To the right of the video, the text "We Are Hess." is displayed above a sub-header: "Sub-header providing brief explanation and motivating viewers to read more, paired with a video background and a call to action below to enroll into courses." Below this is a blue "Enroll Now" button. A second video player at the bottom left shows a group of children smiling and waving. To its right, a section titled "What is the Hess American Program?" contains an introductory paragraph and a "Our Courses" button.

This screenshot shows a different section of the same website. It includes a header with the logo and navigation links. A sub-header "We Are Hess." is followed by a brief explanatory text and a "Enroll Now" button. Below this is another video player showing children. A section titled "What is the Hess American Program?" follows, with an introductory paragraph and a "Our Courses" button. The bottom half of the page features a "Workflow Strategy" diagram and a "About Us" section with a testimonial from a satisfied past-customer. The footer contains copyright information and navigation links.

Hess International Education Group > Development

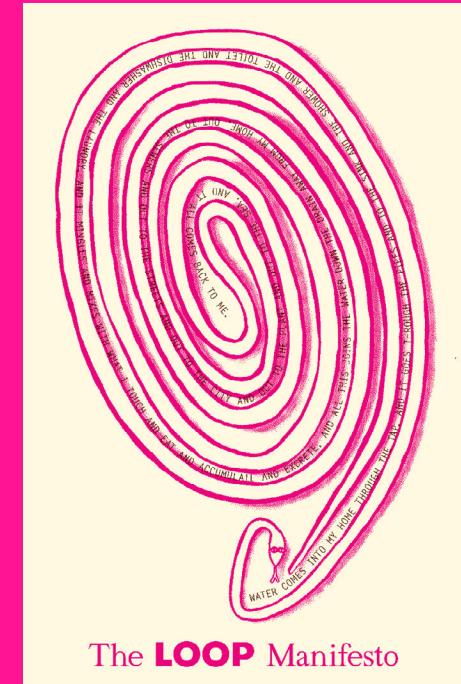
Planning sketches and notes for the Hess homepage redesign.



The Loop Manifesto > Print Design

A large-format Riso printed book on the cyclical systems that supply our water, based on personal research on various invisible sources of water pollution and their exponential consequences when industrialized.

Layout made in InDesign, graphics made in Photoshop.



The **LOOP** Manifesto

Personal Water Demand

The Impact Of Domestic Water Use On California

We encounter water as a natural resource on a near-constant basis, and so each person has a domestic intimacy with it. Because water is so integral and necessary for our biological function, we require it in close proximity, often in the form of a cup on our nightstand. But our other daily intakes of water are often less apparent, such as we use to bathe ourselves and our clothes, or to transport our waste. And when we don't bathe, we simply leak from our pores (which makes up 15% of Americans' domestic water usage).⁴

While each of our relationships and uses of water is different, we all end up using from 30 to 100 gallons of water per hour.⁵ Considering that value is higher, at closer to 100 gallons per day on average. With the state's heightened usage of water combined with its natural and man-made stressors, water demands will not cease to rise. This reality is not helped by California's precedence for water shortage, a long-term issue that more recently has led to the depletion of both surface water sources and groundwater aquifers, the current backup water source.³

I go through 155 gallons of water a day, 56,575 gallons a year, 4,421,850 gallons a lifetime.⁵ UCLA exceeds that in less than 2 days.

Looking broader at the communities we are directly involved in, it is impossible to not talk about UCLA. As the largest space, the university where this manifesto was generated, between 1999 and 2001, each member of the direct UCLA community consumed about 47 gallons of water per day, or a daily total usage of about 2.5 million gallons by all on the campus. Considering UCLA as our collective

home, this water usage can be largely attributed to the maintenance of green space, whether it be for irrigation or mowing. And while use of the indoor use by on-campus housing, UCLA also cites a lack of water recycling as a contributor to the community's amount of water use, raising the idea that recycling may be a necessity to lengthen the usable lifespan of the water that we take as a virgin resource.⁶

B. Firefighters responding to the 2014 UCLA water main break.

Microfibers in Water

How Our Laundry Adds To Global Plastic Pollution

An existing linearization of our cyclical ecosystem is our concept of "public water"⁷ and how that plays into Earth's existing water cycle. Laundry is one task tasked with mediating the quality of their area's water, complications are placed onto the reality that our water is recycled and that the water from our tap can be contaminated by anything we put into it.

For instance, consider how water is used to do a load of laundry. Water from the laundering process interacts with what was washed off of us, like numerous fibers, dyes, and finishes, that shed off our clothes and enter our public water system when washed.⁷

These microfibers, once in the environment, are known to pose significant risks to humans, including interfering physically after ingestion, absorbing toxins from its environment,⁸ and harboring harmful pathogens.⁹

Current water treatment systems are ill-equipped to remove unmanaged trash flows and up to 40% remains in the water flow unmanaged directly into the sewer system.¹⁰ The term of microplastic pollution allows these fibers to infiltrate almost every aspect of our Earth and further threaten our homes and our health by impacting our water supply.¹¹ A recent study found to have microfiber contamination.¹²

C. A sample of acrylic microfibers under magnification.

Pharmaceuticals in Water

A Failing Infrastructure's Vulnerability For Contamination

Another consideration as to how water is used domestically is in human waste disposal. America's existing means of removing human waste from our home is by flushing it down into a municipal sewage system, which does not delineate far from new humans have historically added to this issue. Hydraulics-based human waste disposal can be first traced back to the Babylonians in 4,000 BCE, and it is in fact this time when the notion to transport our human waste away from our cities using water

was considered outdated and failing. The earliest sewage systems in America were designed to only divert wastewater to the nearest water body, whether it be open water, but as sewage and diverted water volume increased over time, these water management systems are unable to effectively divert wastewater to the correct facilities.¹³ This has resulted in the American Society of Civil Engineers giving the nation's wastewater management system a "D-"¹⁴ letter grade, as part of their 2017 Infrastructure Report Card.¹⁵

In Situ Cell Death Detection Kit™ Fluorescein
considered outdated and failing. The earliest sewage systems in America were designed to only divert wastewater to the nearest water body, whether it be open water, but as sewage and diverted water volume increased over time, these water management systems are unable to effectively divert wastewater to the correct facilities.¹³ This has resulted in the American Society of Civil Engineers giving the nation's wastewater management system a "D-"¹⁴ letter grade, as part of their 2017 Infrastructure Report Card.¹⁵

of water sources, from tap water, watersheds, underground wells, and even bottled water, proving to be pervasive to all of the public water supply. Regarding as to how pharmaceuticals can enter our water system is through our domestic sewage output, which feeds directly into our antiquated waste management infrastructure. The obvious culprit for this is the improper disposal of pills into the toilet, but an invisible contributor comes from unmetabolized compounds in our human

Industrial Water Abuse

Our Mechanisms That Make The Earth's Water Unusable

Thus far we have considered the isolated impact an individual has on global water pollution and waste, from the lens of their domestic access to water. It is irresponsible, however, to disregard the fact that the impact of a singular person will always be overshadowed by the powers industry hold, over the overall human footprint on the planet and the actions of that individual to act with complete agency. Whatever contributions we make to contaminate our water are also made by the linear manufacturing and economic systems above us,

finish fabric. This process, however, when applied to synthetic fabrics, generates microplastics faced with these numerous chemicals, each with its own toxicity and reactivity to the environment and us.⁶ Joined by the textile industry's additional mismanagement of water, such as the release of contaminated wastewater directly into waterways or their inefficient consumption of fresh water, the industry contributes to the harm of the land, ecosystem, people, and even other industries on Earth.¹⁵ Similarly, how prescription