

DAPHNE HSU
hello@daphnehsu.com

I am a graphic designer for hire. I work collaboratively on creating brand identity systems, publications, websites, and campaigns. My recent graduate work and research centered around using design objects and participatory experiences to visualize the interdependent relationships that people have with each other.

This portfolio includes selected professional, self-initiated, and graduate school work.

Pop-In@Nordstrom Eats More
(2018)



Visual identity and web design and photo art direction for Pop-In@Nordstrom Eats More, a pop-up shop centered around food. The branding of the shop references visuals associated with grocery stores, like fruit stickers and bubble lettering. The website experience and art direction play off of the act of hosting a dinner party.

O O O

FPO PROMO forum ipsum dolor vical nature delium. [See details.](#)

NORDSTROM

Designer Collections Women Men Shoes Handbags Accessories Beauty Trend Kids Home Gifts Sale Brands Pop-In

[POP-IN@NORDSTROM
EATS MORE
MAY 25-JULY 8](#)

[Shop](#) [About](#)

Prepare the guest list: we're ready to (dinner) party. Find cooking essentials and innovative appliances, photogenic serveware, tools that tackle cleanup and wellness faves to keep you centered—plus tips, recipes and how-to videos to make hosting magic.

[Shop All](#) [Explore →](#)

Prep Party Cleanup

POP-IN@NORDSTROM EATS MORE

On the site, a visitor scrolls horizontally through a long table setting that shows the stages of getting together to eat, from preparation to party time to cleanup. Products on the table settings are marked by tooltips, which a visitor can hover over to find out more.

Website desktop experience

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NORDSTROM

Designer Collections Women Men Shoes Handbags Accessories Beauty Trend Kids Home Gifts Sale Brands Pop-In

POP-IN@NORDSTROM
EATS MORE
MAY 25-JULY 8

Hungry?
Our in-store Pop-In is stocked with specialty eats, treats and drinks—the grocery of your dreams.
[Find Your Store](#)

Shop About

Prep Party Cleanup

FPO PROMO lorem ipsum dolor vical nature delium. [See details.](#)

NORDSTROM

Designer Collections

Women

Men

Shoes

Handbags

Accessories

Beauty

Trend

Kids

Home

Gifts

Sale

Brands

Pop-In

 Search Sign In ▼
[Shop](#) [About](#)


A Dinner Party Where Guests Connect

Ellen Bennett shows us how.

[Read More](#)

JUICY TIP

"The simplest way to add greenery to a party is by using big, lush cut leaves in a simple vessel. Bismarckia leaves are one of my faves. Strelitzia or Monstera are also great choices."

—Britt Wainwright
Cofounder, Foliosa
Vancouver, BC


 [How to Make an Expert Cheese Plate](#)
[Prep](#) [Party](#) [Cleanup](#)

O O O

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NORDSTROM

Designer Collections

EATS MORE
MAY 25-JULY 1

H A K R

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Brands Pop-In

Shop About

HOW TO
Make a Flower Arrangement

POP-IN@NORDSTROM
EATS MORE

Prep Party Cleanup







POP-IN@NORDSTROM EATS MORE

Customers to the physical store locations picked up a zine printed with the similar content as the website. The newsprint zine opens up into a big table spread.

Newspaper zine (front)



EATS
POP-IN@NORDSTROM
MORE

EAT

How to Make an Expert Cheese Plate
with Erika Kubick

PREP

How to Throw Your Own Bennett Brunch
Hedley & Bennett's Founder Shows Us How

Steak & Eggs with Moroccan Chermoula
from Galher & Grael

PERSIAN ROSE RICE PUDDING
from High Vibrational Beauty

How to Make a Party

The Party Playlist

JUICY TIP

Hosting While Centered
A Primer from CAP Beauty's Kelliyn Palmer

JUICY TIP

LAST WORD

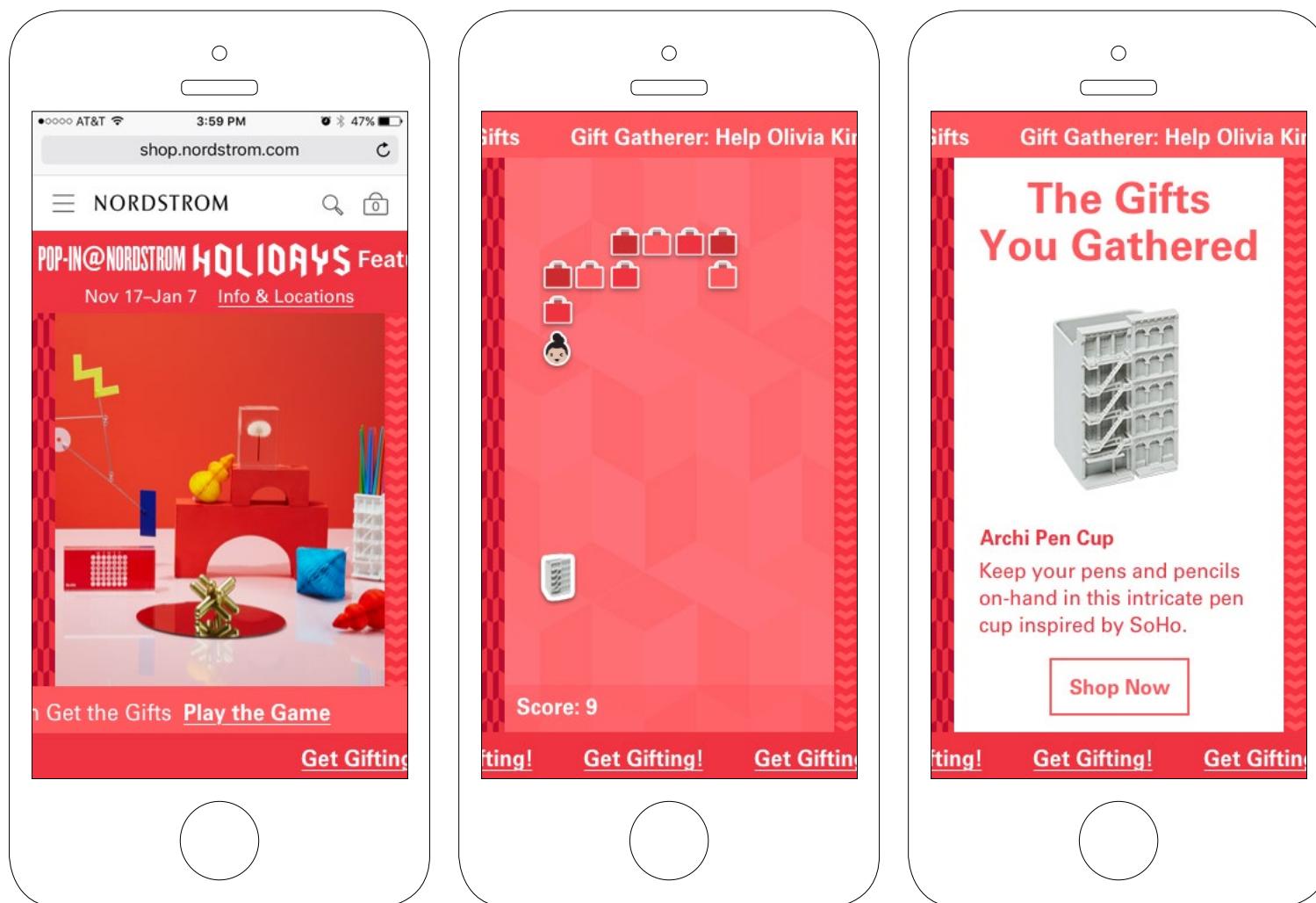
Pop-In@Nordstrom Holidays
feat. MoMA Design Store
(2017)



POP-IN@NORDSTROM HOLIDAYS
FEAT. MOMA DESIGN STORE

Fellow designer Katherine Wong and I collaborated on the photo art direction, visual identity, and website design for Pop-In@Nordstrom Holidays featuring MoMA Design Store. The website opened with a Snake-inspired game in which visitors collected the unique MoMA Design Store products as virtual gifts.

Mobile view of the game



The game led into a lively shopping experience with playful editorial imagery and videos of the different products.

Desktop view of the shopping experience

The screenshot shows a desktop browser window displaying the Nordstrom Pop-in website. The header features the text "POPIN@NORDSTROM HOLIDAYS" and "Featuring MoMA Design Store". Below the header, there are several navigation links: "Shop Now", "Play the Game", "Gift Gatherer: Help Olivia Kim Get the Gifts", "Get Gifting!", and "Get Gifting!". The main menu includes "Featured", "MoMA Design Store", "Home", "Kitchen & Dining", "Tech & Gadgets", "Accessories & Beauty", "Toys & Games", and "Shop All". The main visual is a large red banner with the word "HOME" in white, featuring various home decor items like a blue knot pillow, a globe, and a lightbulb. Below the banner, there are four product cards: a blue ribbed vase, a balance scale, two vases with flowers, and a lightbulb on a wooden base. Each card includes a "Product Name" and a price of "\$96". A larger image of the lightbulb is shown at the bottom left, with a "Read More" button below it. To the right, there are two more products: a heart-shaped lamp and a yellow foldable lamp. The footer contains a page number "11/17-1/7" and an "Info" link.

POPIN@NORDSTROM HOLIDAYS
Featuring MoMA Design Store

Shop Now Play the Game Gift Gatherer: Help Olivia Kim Get the Gifts Get Gifting!

Featured MoMA Design Store Home Kitchen & Dining Tech & Gadgets Accessories & Beauty Toys & Games Shop All

HOME

Product Name \$96

Product Name \$96

Product Name \$96

Product Name \$96

ColorUp Light

Yes, this playful, squishy silicone bulb is a practical source of light, but it also detects local color frequencies...

Read More

Product Name \$96

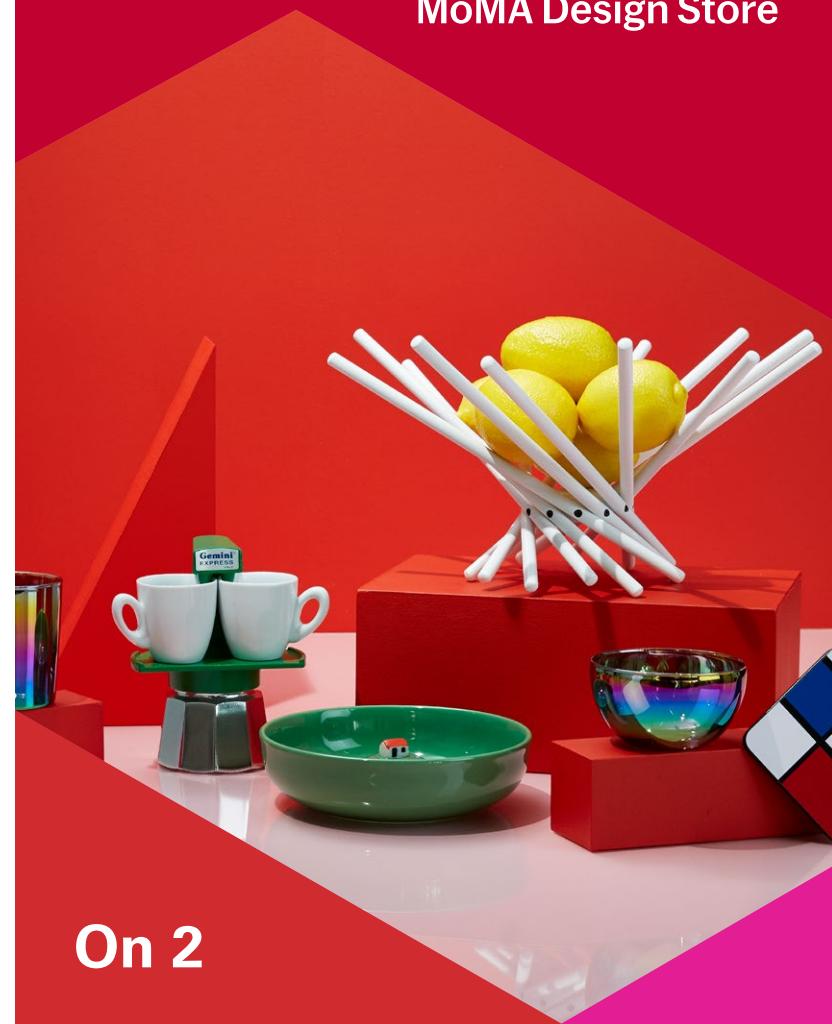
Product Name \$96

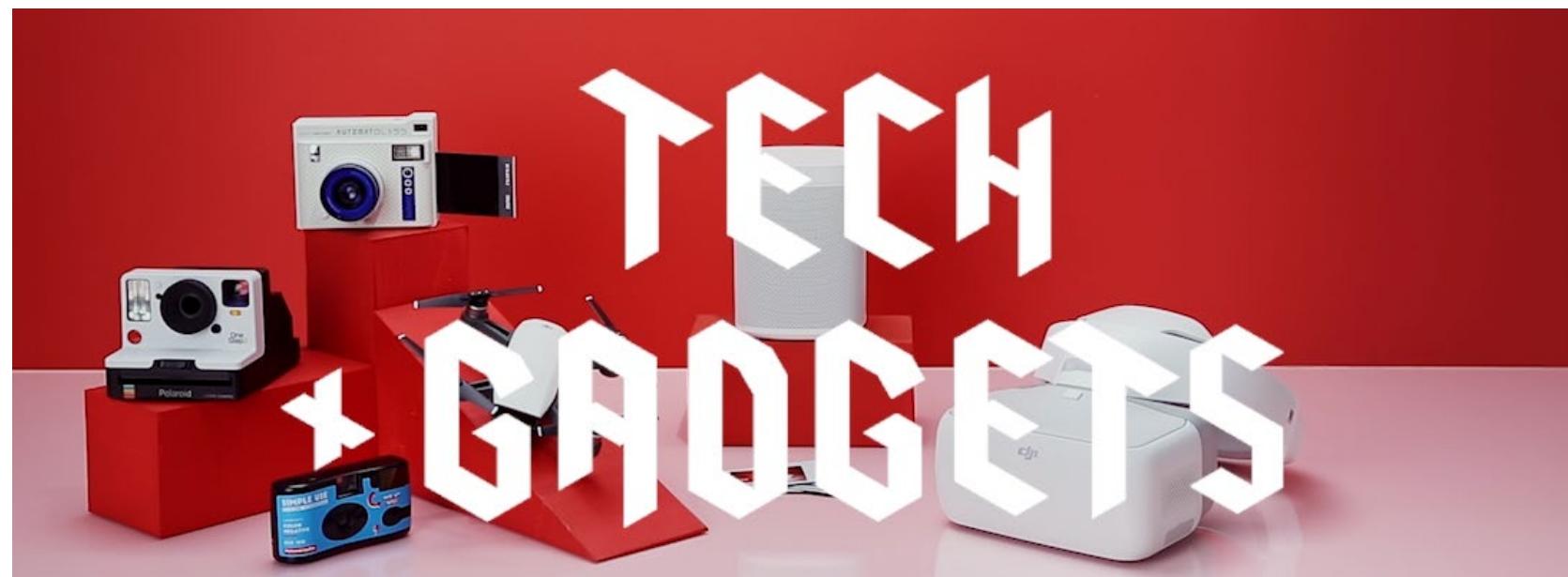
11/17-1/7 Info

November 17–
January 7

Thoughtful, design-centric
gifts from MoMA Design Store
and more.

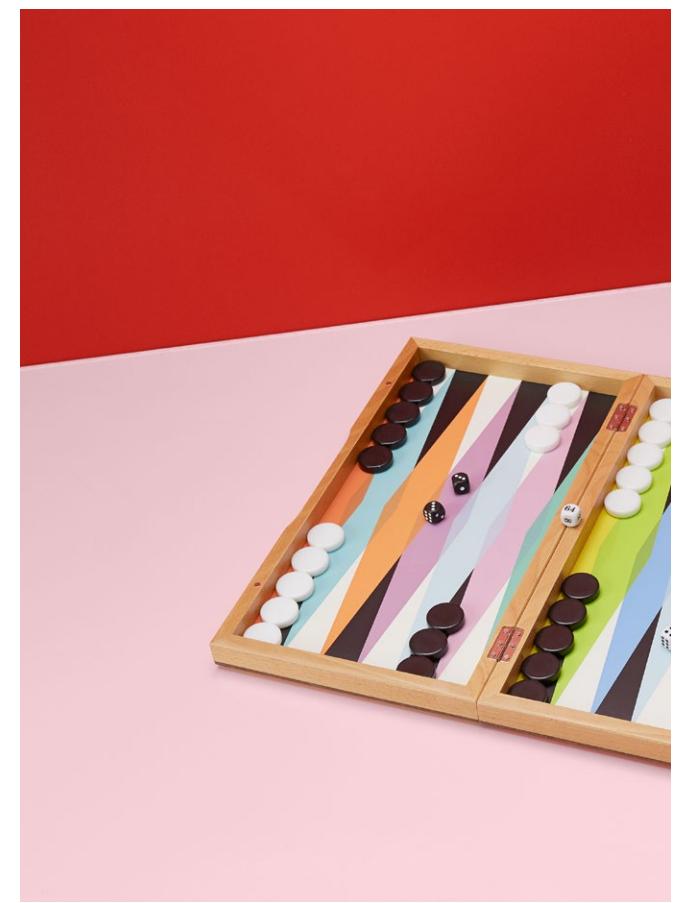
POP-IN@NORDSTROM
HOLIDAYS
Featuring
MoMA Design Store





POP-IN@NORDSTROM HOLIDAYS
FEAT. MOMA DESIGN STORE

Editorial product photography

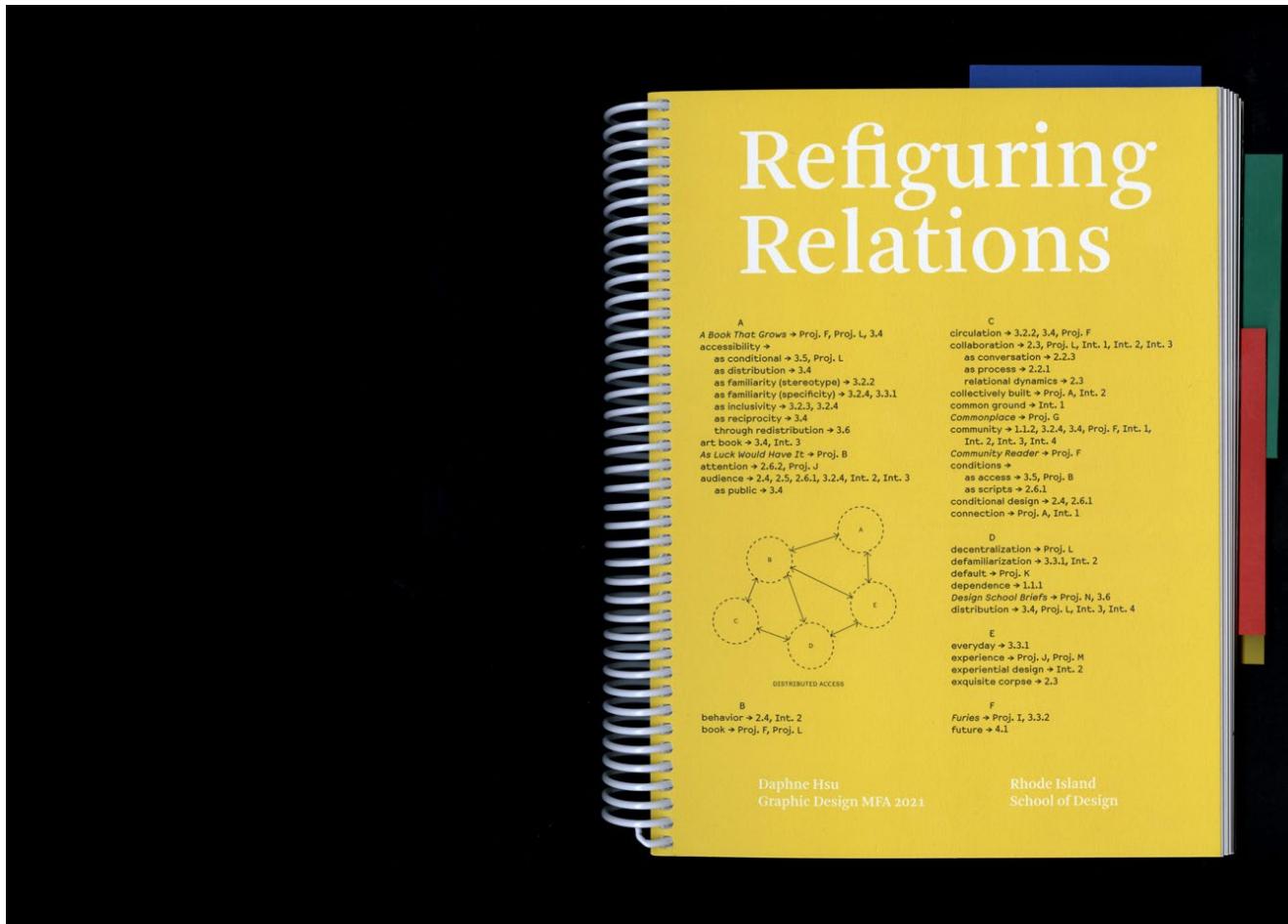


POP-IN@NORDSTROM HOLIDAYS
FEAT. MOMA DESIGN STORE

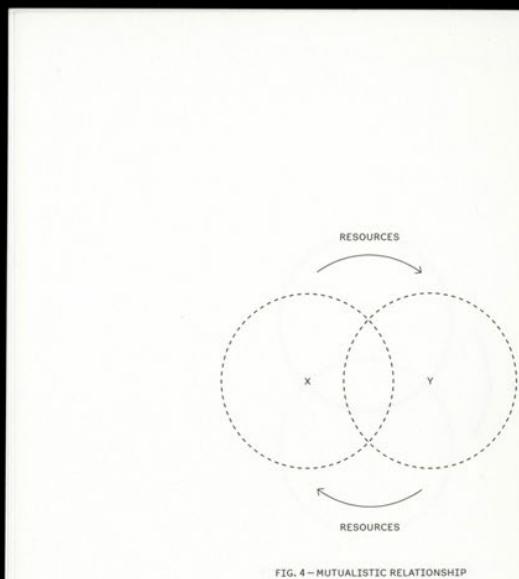
Giant tote bag for customers



Refiguring Relations
thesis book
(2021)



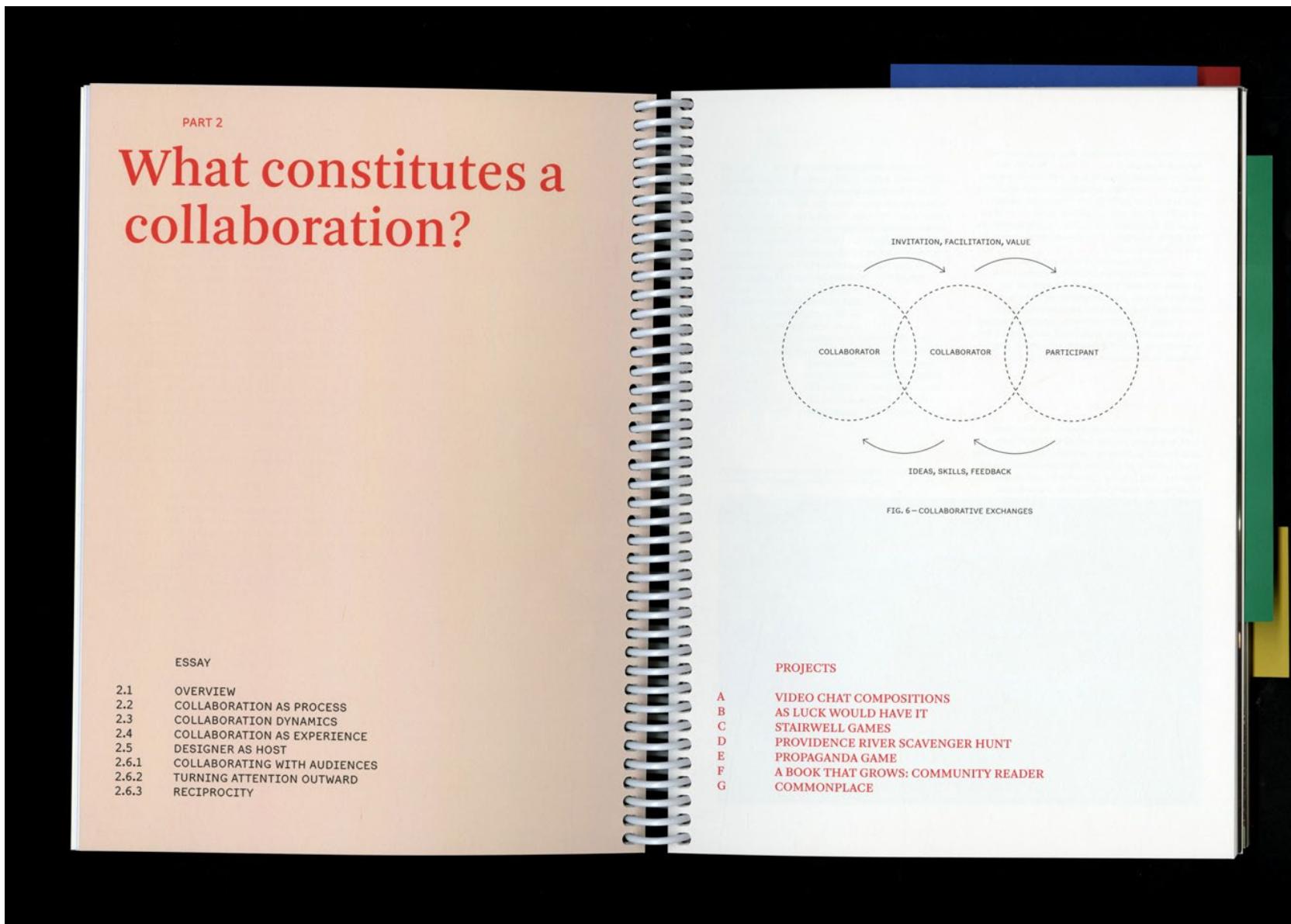
Refiguring Relations is an inquiry into interdependence. As the encapsulation of my graduate work, the writing, interviews, and projects included explore how people interact and affect each other, whether through the mediation of design objects or participatory experiences, or through collaborations.



...and how it looks when you're not... I think that's what I'm trying to do with this book. It's not just about me and my work, it's about the relationships that I've had with others and how they've influenced my work. I wanted to create a space where people could come together and share their own stories and experiences, and hopefully inspire others to do the same. I hope that this book will be a resource for anyone who is interested in exploring the concept of interdependence and how it can be applied to their own work and life.

<p>5 ABSTRACT</p> <p>8 PART 1 December 2020–March 2021</p> <p>14 PART 2 What constitutes a collaboration?</p> <p>16 Mary Welcome</p> <p>18 Keetra Dean Dixon & Kelsey Elder</p> <p>ESSAY & PROJECTS</p> <p>INTERVIEW</p> <p>INTERVIEW</p> <p>84 INTERMISSION</p> <p>116 PART 3 What makes graphic design accessible?</p> <p>118 Jayme Yen & Tom Eykemans</p> <p>120 Mj Balvanera</p> <p>ESSAY & PROJECTS</p> <p>INTERVIEW</p> <p>INTERVIEW</p> <p>186 PART 4 May 2021–</p> <p>188 EPILOGUE</p> <p>190 REFERENCES & ACKNOWLEDGMENTS</p>	<p>INTRODUCTION</p> <p>ESSAY & PROJECTS</p> <p>INTERVIEW</p> <p>INTERVIEW</p> <p>ESSAY & PROJECTS</p> <p>INTERVIEW</p> <p>INTERVIEW</p> <p>EPILOGUE</p>
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The book centers around two main questions: "What constitutes a collaboration?" and "What makes graphic design accessible?" Within these sections, essays and projects sit parallel, with writing running down the left page and graduate work on the right; references and ideas play off of each other.



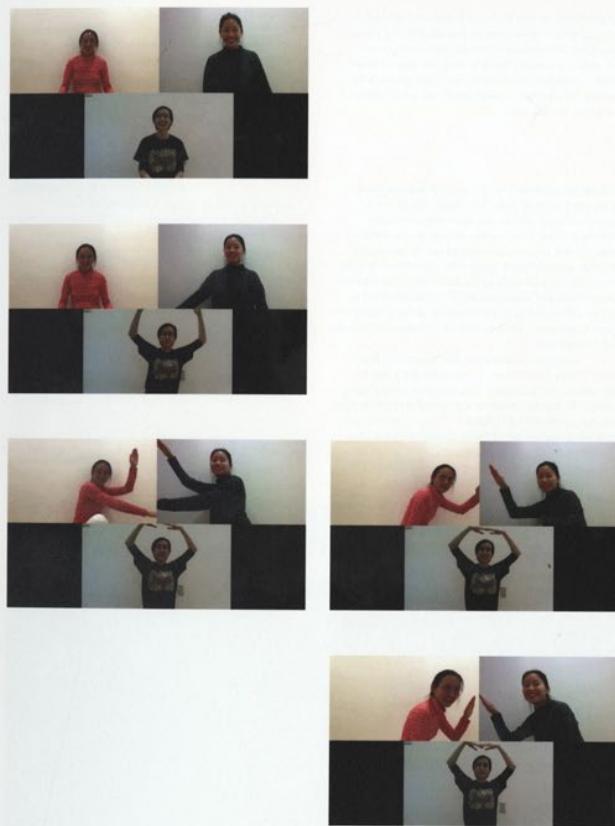
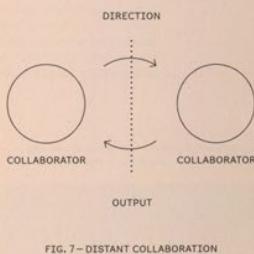
2.2.2

perhaps more efficiently. Commercial projects, for example, inherently require many hands to pull off. Agency and ownership in this space, however, is tricky. Power dynamics affect the decisions that people can or can't make and do or don't make. This work is a collaboration in the most general sense, in that it takes the cooperation and participation of many doing what's assigned to them to execute a project.

An anecdote: a website I designed at a previous job launched with the wrong font. It was wide and bold when it should have been narrow and light; text blocks escaped the color circles they were designed to live in and pushed all the other elements of the page around. The error was partially an honest mistake, partially the result of limitations in developing cross-team working relationships resulting in miscommunication, and partially a technical bug in the system. The staging environment where the website developers test the site ahead of launch could not load font files, only display defaults like Arial – a strange feature of the aging behemoth that was our corporate employer's web infrastructure. The developers used the wrong font weight (Akzidenz Grotesk Bold Extended), even though the name of the font file (akzidenzgrotesk-boldextended.otf) seemingly matched the name in my design files that I handed off to them (Akzidenz Grotesk). In the test environment, we could only trust that they pulled the correct file; I did not think to double check. When the site went live, this error seemed like the manifestation of the assumptions that masked the gaps in our own working relationships.

From a graphic design perspective, this type of unexpected outcome happens. A color comes out slightly off, a printer miscuts a page. Many hands touch a final piece of work. Slight errors are unavoidable, even interesting.

On the process side, this minor error was also inevitable due to technical limitations of the staging environment and the lack of resources available to update it, but perhaps preventable. The design team I was on and the website development team worked on the same projects, but barriers in communication and resource imbalances kept us from working closely (the developers were understaffed while design held more power). I spent a lot of time at that job trying to figure out better ways to work with people across teams. Perhaps we needed direct communication between the designers and the developers, rather than passing information through project managers. Or closer collaboration so each side can understand



Making the letter A with Allison and Megan Hsu over Zoom. I shared the instructions for Composition I: Alphabet, then we took turns directing each other to form different letters.

VIDEO CHAT COMPOSITIONS I: ALPHABET

2.3-2.4
For example, an early idea borrowed from the exquisite corpse method, in which a collective composition is made up of the cumulative contributions by individuals. Rather than a composition, we shared our website code for someone else in the group to extend or remix. This was a way to test the limits of authorship as well as learn from one another's work (especially important: we all had different levels of coding ability). We developed a trust in one another's capabilities, including ones outside of code and design, such as communication, note-taking, and resource-finding. This is to say that collaborations build iteratively outward from a place of connection, sharing, and reciprocity.

How do these dynamics extend to working with audiences and participants? Further, how can designers not only encourage an experience or participation, but also foster connections and commitments between individuals within an audience?

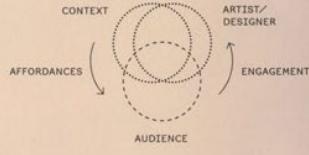
2.4 COLLABORATION AS EXPERIENCE

The word relational exists in art and design history more generally, used as a way to categorize and describe work and objects that stem from observations of human interaction, shifting the term from focusing process over to an outcome. Relational art as a phrase is attributed to curator Nicolas Bourriaud, who defines this type of work in his 1998 book as "a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context."¹

Simply put, the art piece consists of the interactions between audience members as mediated by an art object. In practice, this usually occurs as an observable social circumstance within a gallery context. Often-cited example of relational art is artist Rirkrit Tiravanija's 1992 work *untitled (free/still)*, in which a gallery was turned into a kitchen.² Tiravanija moved

1 Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Plessance and Danièle Hervé (Dijon: Les presses du réel, 2002), 111.

2 "What is Relational Aesthetics? Here's How Making Out, Eating Dinner, and Feeling Awkward Became Art," Artspace, September 2012, <https://www.artspace.com/magazine/article/report-what-is-relational-aesthetics-54164>.



PROJECT C STAIRWELL GAMES

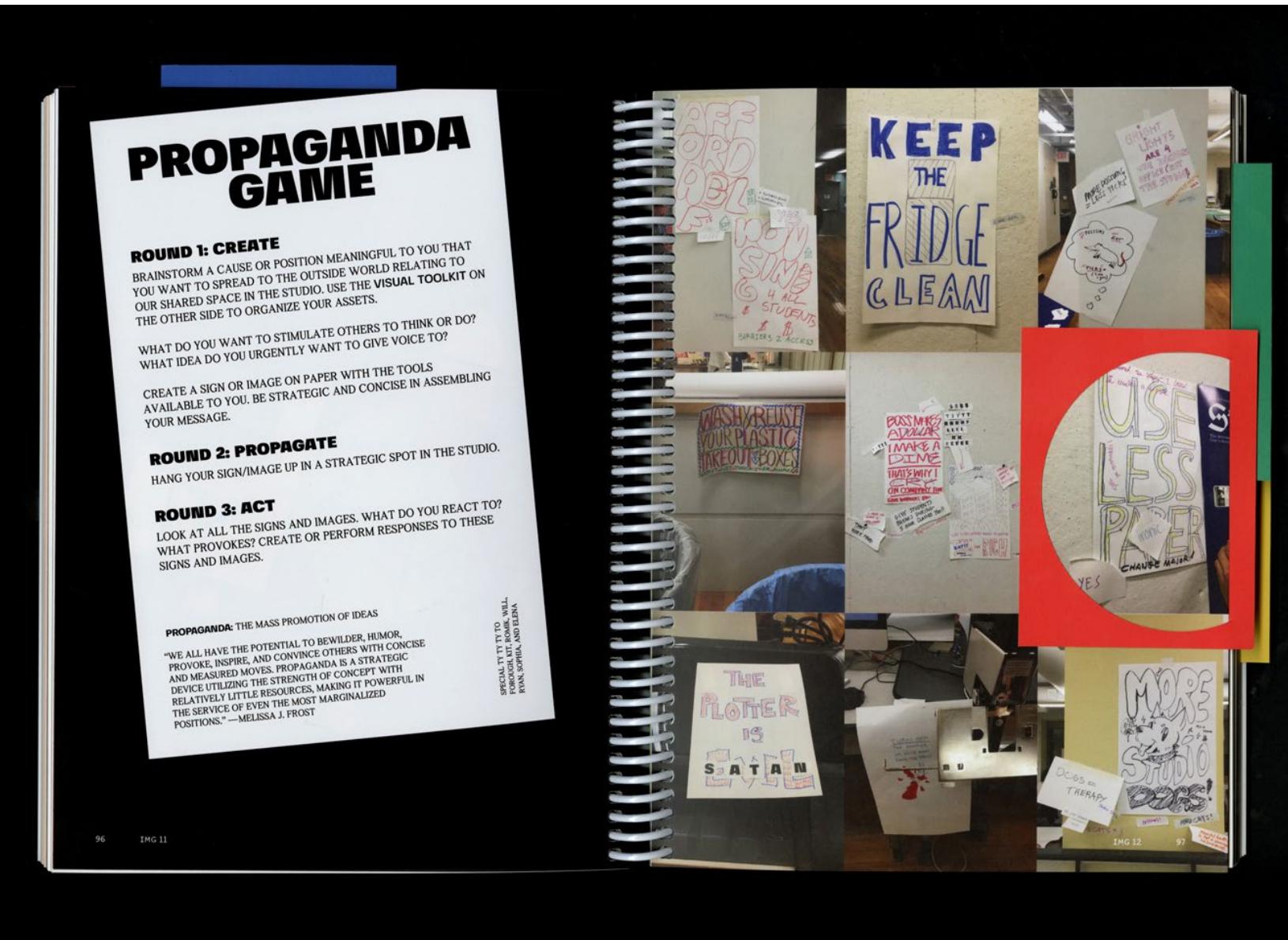
The stairwell of the CIT building is one of the few common areas that graduate students regularly share. White, blue, green, yellow, and red tape intervene in the space, transforming six flights of stairs with suggestions of playground and sports field markings. Usually a space to pass through, the stairwell is transformed into a site of play.

The shapes made by the tape encourage certain interactions: a miniature field can be used for a quick game of soccer; a formation of squares looks like hopscotch. The lack of prescribed rules within the space leaves play up to the imagination. The blue and white tape that travels from the sixth floor to the first can either be a race track, rails for the feet that alter walking patterns, or a runway. The tape acts as a visual script for interaction. Shapes are purposefully doubled so that more people can join in.

STAIRWELL GAMES

Racing Forough Abadian down the stairs along the tape track. Photos by Romik Bose Mitra.





PART 3

What makes graphic design accessible¹?

1. Accessible as
in: inviting, inclusive,
obtainable, shareable,
approachable

ESSAY

- 3.1 OVERVIEW
- 3.2 UNIVERSALITY VS. SPECIFICITY
- 3.3 THE INTIMATE MADE PUBLIC
- 3.4 DISTRIBUTION AND CIRCULATION
- 3.5 THE CONDITIONS OF ACCESS
- 3.6 ACCESS THROUGH REDISTRIBUTION

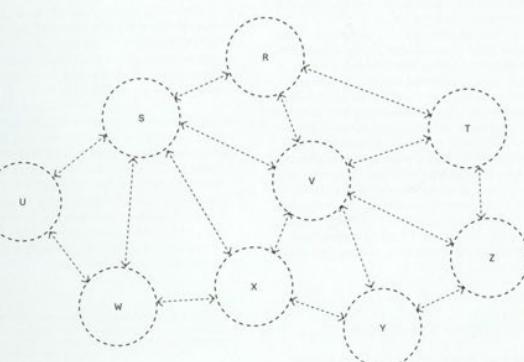


FIG. 11—ACCESS DISTRIBUTED AND SHARED AMONG A NETWORK

PROJECTS

- H HOW TO GET A DIAMOND
- I FURIES
- J GARDENWORLD
- K METICULOUS DRAWING TOOLS
- L A BOOK THAT GROWS: GARDEN & SUBMERSION READERS
- M PEER, PEER, PEER, AND PEER
- N DESIGN SCHOOL BRIEFS

restaurant set in a brush typeface or a tropical-themed bar with a sign of letters made out of bamboo. In "Typecast," Sojin Kim and Somi Kim trace the history of these typefaces, which they found were initially drawn as shorthand for anything foreign rather than appropriating specific cultural references. "While initially springing from the Western designer's view of the 'other,'" they write, "these typographic forms have been appropriated by the increasing number of immigrant-owned businesses and used as self-representation in the commercial realm to render the various groups easily recognizable to appeal to the American appetite for the exotic."¹ The historical visual

¹ Sojin Kim and Somi Kim, "Typecast: meaning, culture, and history of the alphabet outside [which came first?]" in *Life and Separation: Graphic Design and the Vernacular*, ed. Barbara Glaser (New York: Graphis Publishing Center, 1993), 34.

The authors of the article draw a parallel to the chop suey, a Chinese-American stir fry dish invented to appeal to the American palate while seeming Chinese. While nowhere near close to being culturally "authentic," the signage used for businesses, like Chinese restaurants or tiki bars, make them more accessible to American audiences by appearing familiarly foreign. The "other" becomes more accessible through caricature. At the same time, to appeal to white audiences, their visual vocabulary is employed by business proprietors themselves.

3.2.3

Fresh out of my undergraduate design program at one of my first jobs, I was tasked with redrawing a map of a museum for a new Visitor's Guide. To indicate the public bathrooms, I used a figure with round shoulders and rectangle legs and a figure in the shape of a triangle to symbolize "man" and "woman;" these figures were developed in the 1970s by the American Institute for Graphic Arts for the US Department of Transportation. The assistant curator at the time popped into the graphic design office and saw the working file of the map over my shoulder. She questioned

¹ Sojion Kehrt, "How the Universal Symbols for Bathrooms, Restrooms, and Transport Were Designed," *Atlas Obscura*, 2015, <https://www.atlasobscura.com/articles/how-the-universal-symbols-for-escalators-restrooms-and-transport-were-designed>.



Examples of "exotic" typefaces included in Kim and Kim's essay as seen on Los Angeles commercial strip mall signs.

PROJECT I FURIES

How do different people experience shared space, both public and private? How is emotion an organizing force?

There's the official narrative that people in power peddle about their city, their company, their property. Then there's the lived experiences of the city's many residents, the company's employees, and the property's inhabitants. The mayor promises jobs and housing but prioritizes the interests of rich developers over the needs of poor citizens. A corporate director preaches workplace fairness yet seems untouched by reports of pay inequality and favoritism. A landlord is quick to charge penalties on late rent payments, then disappears when the heater breaks or the ceiling leaks.

Official narratives can be so strong that any experiences to the contrary seem like aberrations, solely in one's head. Complaints fall on uncaring ears. A painful decision must be made to save face. But the anger continues to simmer.

A protested location on this site includes an image of its facade and a running tally of grievances in the right sidebar. Click anywhere to throw tomatoes.



The content comes back together onto the same spread in four different interview sections, in which I talk to working artists, designers, and educators about collaboration, labor, publishing, and audience.

INTERVIEW 4 MJ BALVANERA

1. MJ Balvanera, Lindsey Eichenberger, Nicole Kelly, and Meenadchi Meenadchi, "Self Publishing as a Political, Democratic and Generous Practice," panel discussion, Allied Media Conference, Zoom, July 26, 2020.

Over the summer, I attended a virtual panel titled "Self Publishing as a Political, Democratic and Generous Practice" where graphic designer MJ Balvanera spoke on alongside Co-Conspirator Press co-workers Lindsey Eichenberger and Nicole Kelly and author Meenadchi.¹ They described the process of working on Meenadchi's *Decolonizing Non-Violent Communication* in relational terms: intentional, trusting, and an exercise in consent. This was supported by their existing relationships stemming from a series of workshops that Meenadchi did with the Feminist Center for Creative Work, the sister organization of the press.

I wanted to talk more with Balvanera about this relational way of working from a graphic design perspective. I reached out to Balvanera during a period of transition, when she just stepped back from the Press and moved from Los Angeles, California to Mexico City, Mexico. We discussed publishing and its ability to redistribute resources, being critical of design as a design practice, and design as a means of self expression, both creative and political.

DAPHNE HSU

To start off, what is really present for you right now? What are you working on, or what is something that you've been excited about recently that you've worked on?

MJ BALVANERA

That's a funny question because right now is a very strange time for me. I had been working at the Co-Conspirator Press, which is part of the Feminist Center for Creative Work. They just changed their name, so it was the Women's Center for Creative Work, now it's the Feminist Center for Creative Work. The Feminist Center for Creative Work is like a nucleus and Co-Conspirator Press was born as an offshoot or a branch of it, and I had been working on and off with the Feminist Center for Creative Work for five years—almost six, actually, coming in June. As of a couple of months ago, I decided to step back from my role there and I don't really have a plan of where I'm going and what I'm doing. I had been living in Los Angeles for five years, since I started working at the Feminist Center. Because of the pandemic and the shift in the way that we all work and we all connect, I decided to move back home to Mexico. I'm now in Mexico City. Even though I don't have a plan right now, I guess I'm just thinking about what the next steps are and how those can encompass my community in Mexico City, which I haven't really been a part of for a long time since I moved to LA. So no clear answer, just questions.

DH

That's exciting. You're in a transitional period, but starting to pull things together and forging your own path. How has your understanding of the book as a medium evolved or changed through your collaborations with authors? During the pandemic, I read a little bit about how thinking about the redistribution of materials has become even more important to you. What possibilities does the book hold for you?

MB

When I was in grad school, I was thinking, *How can I reinvent the wheel of a book to be something that's completely participatory, but it's on paper, so it has to be [experienced] one at a time and it's not really the internet and it's all these factors?* The Press started in 2019—it started in about March of 2019, we don't have a specific date. We had this risograph that's been forgotten in the back room. And I like books, I like typography, I like coil binding, so let's just make a book and see what happens. Even with the first book we did, which is *Decolonizing Non-Violent Communication*, the design of it isn't really re-inventing anything. It uses a quite simple kind of sans serif typeface with two colors and illustrations made by a peer of mine at the Feminist Center, Hana Ward, which are also beautiful but quite simple. It was, in a way, not really ticking off my boxes of hyper-conceptual/let's really think about this/let's put all this kind of critical conceptual theory into it. It's for the joy of making a book.

We developed a business really quickly—kind of forcibly—because the book just took off and had a life of its own. That got me thinking about the book in a different way. Instead of thinking about it as, *what else could it be and how can I transform this?* which was very much the mentality that I had coming into it, it was like, *No, actually, how do I distribute it in very real ways?* So I had to learn about consignment and wholesale and e-commerce. Simultaneously I was actually working for a start-up e-commerce brand, which is like two sides of the coin. But I was listening to what they were saying, like upsell modules and conversion rates and things like that, and I was like, *Wait, we should apply that.* I started thinking about the book much more in a physical way.

The aspect of redistribution, I think, could be taken as hyper-conceptually, like, *Where does this go?* Redistribution for us, for long time, quite simply meant that when someone pays for a book, that money is going to the author, which in itself is redistribution because we specifically work with authors who come from underrepresented communities in the publishing world, and then the other part goes to the Press. What we do with our money at the Press is we redistribute to more authors, so it becomes this rhizomatic web of connections with people. One hand it's money, and then it becomes this whole network of where this money is going and what we're doing with it. On the other hand, the redistribution of resources is the content. The content that the Press was choosing to publish was extremely self-explanatory. It is a resource in itself because it is guiding you towards something, hopefully for improvement. I really don't want to say—because they're not self-help books; I just lack a better word to describe them. They're resource books, right? So, again, you're redistributing resources: the resources that we had was this content that we had available and that the authors were making available to us, and we were really lucky to have them want to work with us.

INTERVIEW MJ BALVANERA

INTERVIEW 375

Bookmarks are peppered throughout the book, offering a way for readers to actively interact with the content by marking passages or cropping images.

INTERVIEW 3

JY I think that's such a nice part about art book fair – there's all these people doing things, and almost every art book fair I've gone to has always felt like a reunion, where there are people who are running into each other because they know each other from the art book fair circuit, or they know each other from other contexts. Everyone is pretty excited to see each other, because maybe they don't see each other often. I've run into people that I haven't seen for years at art book fairs, and it's great! It's a happy time, and it's fun to get to know your neighbors at the different tables, and for people to go up and talk to you, and to go up to talk to other people about the things that they have. They're usually pretty happy to talk about it.

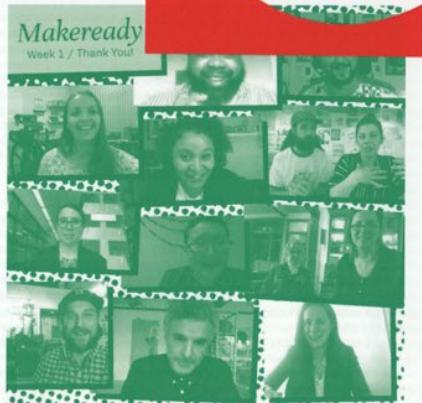
There's such an atmosphere at art fairs that's really encouraging that I don't know what other art fairs have. Where other art can be seen as much more exclusive, I don't think of art books as being an exclusive category. So many under the sun fall into art books. I'm sure other people could be critical, and I'm sure there are other people who'll say it's not an inclusive community, but in general, as a format and a form for making art, it's very wide open.

DH I think that's so interesting that the Seat Art Book Fair, being new, is capturing that essence of other art book fairs, like being a reunion as you said, and starting out as a very open, inviting, inclusive, like, *Come on in*.

I was looking through the program. I was like, *Oh, there are so many people do so many different things in terms of to but also form*. There are academic people who are in archiving and also people are making zines. I feel like that [inviting] is reflected in the programming.

What are the kinds of audiences you want to reach? Obviously you're bringing together different networks of people making things and inviting people in who not call themselves people who make art but I'm wondering if you could talk more specifically about who you want to bring in.

JY We've definitely thought about students design, students of art, people who might be making things. I imagine a lot of people in the younger range who are just curious and fascinated by this world. I'd be curious if there are people who consider them-



Recap of the first weekend of panelists, workshop leaders, and office hours visits of Makeready. From [@seattleartbookfair](#).

artists or bookmakers coming who may have a much narrower definition of what falls into the artist category or art book category and realizing like, *Oh, wow, everything*. This all counts too!

TE I think this particular event, Makeready, is probably going to draw more of that crowd that already is working in these areas and already knows about it, just because it's much harder to reach people that might not know about this already.

That's why I think having an in-person event is going to be really exciting because it'll be a physical space people can go to. Like other art book fairs, it has a really kind of festive atmosphere, and people show up who have no idea what art books are. They're kind of like, *Here's a cool event to go to this weekend!* and they might get drawn into that world themselves, or they might tell others about it, and the creative energy spreads that way.

One thing that's really been important to me in thinking about all this is that it feels like Seattle, specifically – its character has really changed over the past 10 years or so. There are fewer and fewer spaces and opportunities for people to work creatively just because of expenses and real estate, limitations and things like that. Having a creative energy that stakes its claim in Seattle, I think, is a really important way to keep that spirit going here.

JY I would love for somebody to come to Makeready and not have any idea, but have maybe been making zines in their bedroom. Imagine a young person who didn't realize that there's a name for this stuff. There's a name and a community that does this. I think how much impact that could have, knowing that these options are there for them to explore, especially if they don't have an art background and they don't have a design background. And maybe it's looking at something like Makeready or attending Makeready makes them feel less alone.

DH With Makeready being online, I already shared [the event website] with people in my cohort, and I'm thinking, *Oh, there are people on the East Coast and might be attending*. It could feasibly be people all over the world attending. But I feel like the motivation for the event is coming from a place of really understanding Seattle. How are you thinking about balancing the local versus global reach of the fair?

JY Primarily with Makeready, we've been thinking mostly, if not dominantly, about the local. Because the in-person fair is taking place locally, it really is a way for us to begin promoting the 2022 fair to people here and making sure that we have some form of audience for something that's so new. The closest art book fair is Vancouver. We've really mostly been focused on local. We haven't even bothered really thinking about East Coast time zones. I mean only very, very slightly. Because Seattle is not an art city in the way that New York is an art city or LA is an art city and where there might be several different versions of an art book fair or something like that happening in all those locations. Art-type things here are strange; it's a very small community. It doesn't have a ton of reach throughout Seattle, or even through the greater Seattle area. And it's the same people that are exhibiting over and over again in Seattle, and they're also moving out and leaving Seattle. I think we've been mostly concerned with reaching the local audience and making sure that there's a high percentage of local representation in the speakers and the programming, so that people can realize, *Oh, this stuff exists here, these are people from different corners of the community here*.

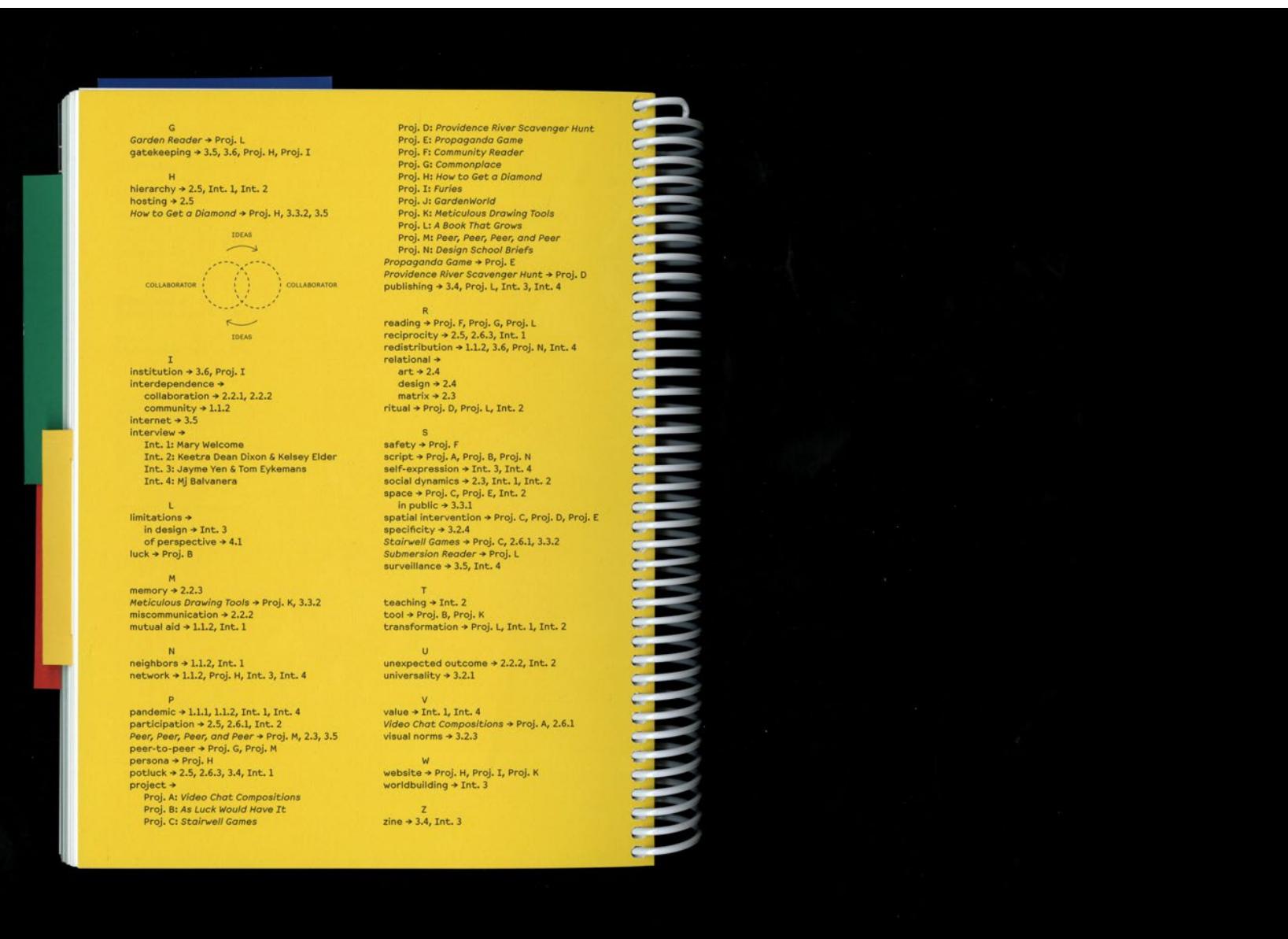
TE I think that's exactly right. Even when we're conceiving of whether or not to have an event this year, one of the things that came up is: as a brand new art fair that doesn't have an established history or built-in audience or built-in name recognition or anything, who are we to start a new fair in the middle of all this? What can we add to the conversation that hasn't already been shared? Especially in a national or international sense, because there are incredible things happening all over the world, our little upstart fair is almost like a drop in the bucket relative to all that. Having the local focus is so key to everything that it ended up forming the whole structure and concept of what we came up with.

JY I think it's also about really wanting to be part of Seattle and part of this community and less of *Oh, we're going to helicopter in a bunch of people from all over*. We know a bunch of people from all over who could easily helicopter in and talk at length about all the cool work that they're doing. But I think it is about trying to support the community here, the people who

JAYME YEN & TOM EYKEMANS



REFIGURING RELATIONS
THESIS BOOK



A Book That Grows

reader series (2020)

Reading is a social experience—not only an exchange between the text and the reader, but also a conversation among readers. *A Book That Grows* is a series of publications that explore how form and circulation interact with reading. These books take up little space and are meant to be shared and mailed. Revolving around a theme, each book (*Community Reader*, *Garden Reader*, and *Submersion Reader*) compiles excerpts from published texts and interviews.



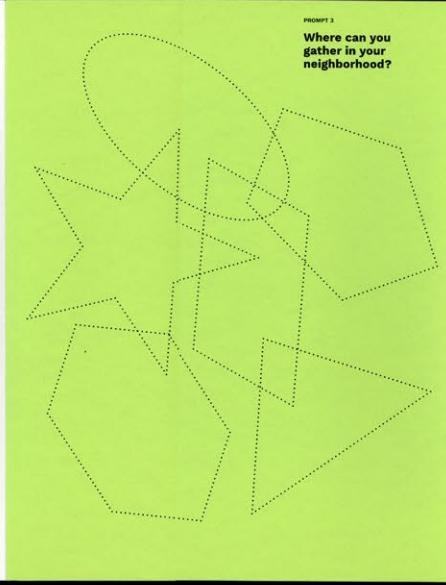
Community Reader assembles texts about forms of neighborhood safety that center community. The pages fold out like an accordion, connecting each text to the next.

JIA TOLENTINO

back on the structures that make those needs size. "What happens when people don't have a place to go? What's at stake is that people realize that there's more to us than just our bodies," he said. "This moment is a powder keg." The author, who grew up in a small, isolated village she knew well, described his neighborhood as also becoming chaotic. She saw the city as a place of refuge, a way to step away from the world of real life. She was a bit surprised by what Roshni Saha told her about the evidence that disaster had given people a sense of community; she pointed me to a number of specific experiments in which people were separated from their loved ones, but she also emphasized some things that were true for her: "I thought over and over again from people," she said. "There was a sense of belonging and a sense of connection in the period of isolation. It was a sense of being part of something, we were going to do it together, we were going to go away, and though they went back to their homes, that changed perspective stand with them." "I think there's a sense of safety when you're together with other people than a person," she added. "That's the kind of thing that I think makes us feel safe. It's a sense of security and love, and as a consequence, the sense of safety that we feel in our neighborhoods, the home we live in."

That's what's so important in the next section of the book: the work of "sustaining the trauma." The author, who has been working in the field of mental health for decades, found that the trauma of mental illness can be passed down through families. She found that even if her patients' own mental health had been stabilized, they could still be passing on the trauma of mental illness to their children. "It's not just a person's experience of mental illness that can be passed down," she says. "It's the way that the person experiences the world around them that is passed down. So that's where the work is like programming, like how we can pass down trauma or mental illness, or how we can pass down resilience or strength, too."

And then, finally, the last section of the book, "Recovering." In this section, Tolentino explores what it means to "recover" from mental illness, to move forward with mental health challenges, and to find ways to support others who are struggling with mental health issues. The book ends with a final section on "Hope," where the author encourages readers to remember that hope is not just a feeling, but a action that can help us move forward in our lives.



READING 3 HANNAH BLACK

GO OUTSIDE

Hannah Black's Year in Review

ALL PHOTOS EMIT A WORLD-HISTORICAL SHINE, but the George Floyd uprising was extra redolent. It shattered the doors of the world. The surreal social life by necessity that was possible, with masks and screens as spiritual regulators, was never quite sick. The riots reconstituted an outside of the home as they enacted a sense of capitalist social relations. Before the riots, even before the pandemic, it often felt as if life stopped just before the point where other people began.

The opening of the outside was an accidental effect of the uprisings. Although the uprisings were a mounting practice, a riot is also the undirected interstitial power of a crowd, just as surely as the crowd is the lot of people that make the riot possible. By providing new uses for public space—the open air, the park, the fountain, ornate planters—uprisings turn into piles of jewels, and patterning highways—the riots demonstrated that all objects can be transformed by collective play. A riot can't resurrect the dead, but it can resurrect the dead spaces of cities, animate the streets. “Our streets are the church goes,” a civic anarchist cliché that we serve the people that are used to the streets. The physical sensation of taking a seat or sitting down after the street is over is made by everyone.

It's important to go outside because we feel different when the weather touches you directly and because there are people there. Social life is the substance that evolution is exposed to work on, it's no surprise that the brief disengagement of the police is founded not only on the slow patrol but also on crowd control. The police exist in a position of obligation by people's right to be outside. They are here to keep us safe, but they are also here to ensure escape and against gathering. The streets are the forum and context for working and social life, so the police limit the pleasures that can be experienced there. Their job is to smash the informal life of the streets in all its manifestations: street vending, loitering, and the nothing common. We have one more thing the police protect: racist harassment gives itself legal form. Marion Bowman, who organized the protests that began the Arab Spring, was a street vendor. Eric Garner was a street vendor. The hunting of latteurs is similarly paradigmatic, as it potentially criminalizes living anywhere at all.

READING 3 HANNAH BLACK

A riot can't resurrect the dead, but it can resurrect the dead spaces of cities.

In New York in the first week of June, when the city and everyone had to be indoors by 8 PM, the drivers of “Fuck your curfew” sat at the barbeque. When the last night had come out stayed out. No one paid for parking because they were powered by the electric current, collective energy the constitute culture. The police tried and failed to prevent groups of a few hundred or a few thousand people from congregating at random around the city. It was wild how close New York came, that month, to deflating the NYPD. This was achieved without weapons, just physical presence and fire.

After the sun sets, the city becomes a place like a creature in between conclusions. It turned out that people should always march. In summer, the parks were dense with people and competing voices. Grill smoke and weed smoke and Pop Smoke outlined the spectral presence of the New York commute that lived a second glow life after its creation by police. I walked dark streets with people I had met on apps and navigated suddenly omniscient boundaries of taste. On Jacob Riis Beach, we swam at night and imagined something else's sea. Groups of people sat on the beach, high on cannabis, and imagined themselves in the sky to eat, to sleep, to talk. It was rare to see how everyone had grown into one another. In Prospect Park, we lay in the heat of the earth and watched the sky turn into sunset. “I’ve been out every day,” a friend told me in October, “since the first day of the riots.” With winter coming, we rediscovered fire, as it reminded us of the first language animals who lived when history had yet to happen. To remember in the image of fire the hypercapability of being.

Communication is a movement away from the state and toward each other. Everything that happens in the outside is a communication. The most important thing about communication are its dual edges. Signs and symbols remain, the names of the dead graffitied on a building, broken windows like breathing holes in an alien world. The government does nothing worth anything for anyone, and on good days, it feels as if the state could just evaporate overnight. When the young people say, “New York will breathe, or, Abolition now, they mean it—they go outside, and, for a few hours, they make an image of the present condition of freedom.

Hannah Black is an artist and writer based in New York.

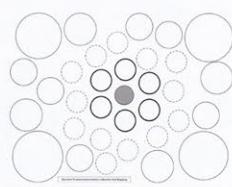
PROMPT 4
How do you and your neighbors keep each other safe?

REBEL SIDNEY BLACK

READING 4 REBEL SIDNEY BLACK

A “pod” is a microcosm of “community.” Since it’s more concrete, it’s easier to get organized—to connect, make a plan, and follow through if and when it’s needed. There may be certain qualities you look for in the folks in your pod(s): maybe they’re really reliable, well-resourced, generous, committed, kind. Maybe they have certain skills that you don’t need and need. They live nearby.

Here’s what the pod mapping worksheet looks like:



In the center circle, write your name.

The dark circles are your pod. It’s important to write specific names, as well as what supports they provide. Is it a neighbor who has a generator that will charge your wheelchair when the electricity is out? Is it someone who can buy and drop off groceries? What about a friend who will take care of you when you’re sick? Talk to your people and ask what they feel able to provide. Then decide what they need from you to be in their pod, or list them know what you can offer. (Mutual aid is included.)

The dotted lines are people who are movable—they could become part of your pod if you have some conversations and build relationships.

The larger circles on the outside are bigger community groups, networks, organizations, etc. that could be resources for you.

READING 4 REBEL SIDNEY BLACK

Here’s my pod map as an example. I don’t have everyone’s skills written down because I still need to have those conversations, but as I have more information, I can continue to fill it in. Like, “Do you want to be part of my disaster survival mutual aid pod? Ok cool, what do you feel like you can contribute? I can bring meats and groceries, provide emotional support, and have a couple extra inhalers. We have a safe place where you can come and stay in our guest room if you need it.”

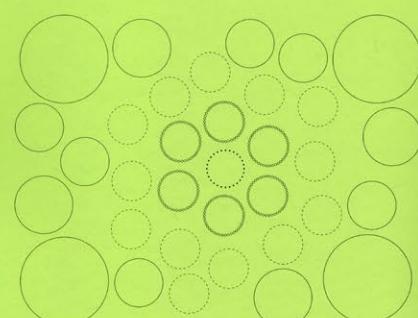


(image description: whiteboard with circles in four different colors and names in each circle. My name is in the middle pink circle. My pod in purple circles. Moveable people in teal dotted circles around the pod. Groups where I can get support in red circles at the outside.)

Use this tool in the way that works for you. And don’t forget where it came from—this is a resource created by BATJC to designate who could be a support in being accountable for harm, holding someone more accountable for harm, or who could help you if you witnessed harm. Honor where it came from and who created it.

Lots of love,
Rebel Sidney Black
facebook.com/rebelsidneyblack097
rebelsidneyblack@gmail.com
(Click [HERE](#) to find a printable pod mapping worksheet, as well as Leah Lakshmi Piepzna-Samarasinha’s Half-Assed Disabled Peoples’ Toolkit for Preparing for a Coronavirus Quarantine.)

PROMPT 5 Pod mapping worksheet (duplicate this for yourself)



ADAPTED FROM THE BAY AREA TRANSFORMATIVE JUSTICE COLLECTIVE POD MAPPING WORKSHEET

Dear reader,

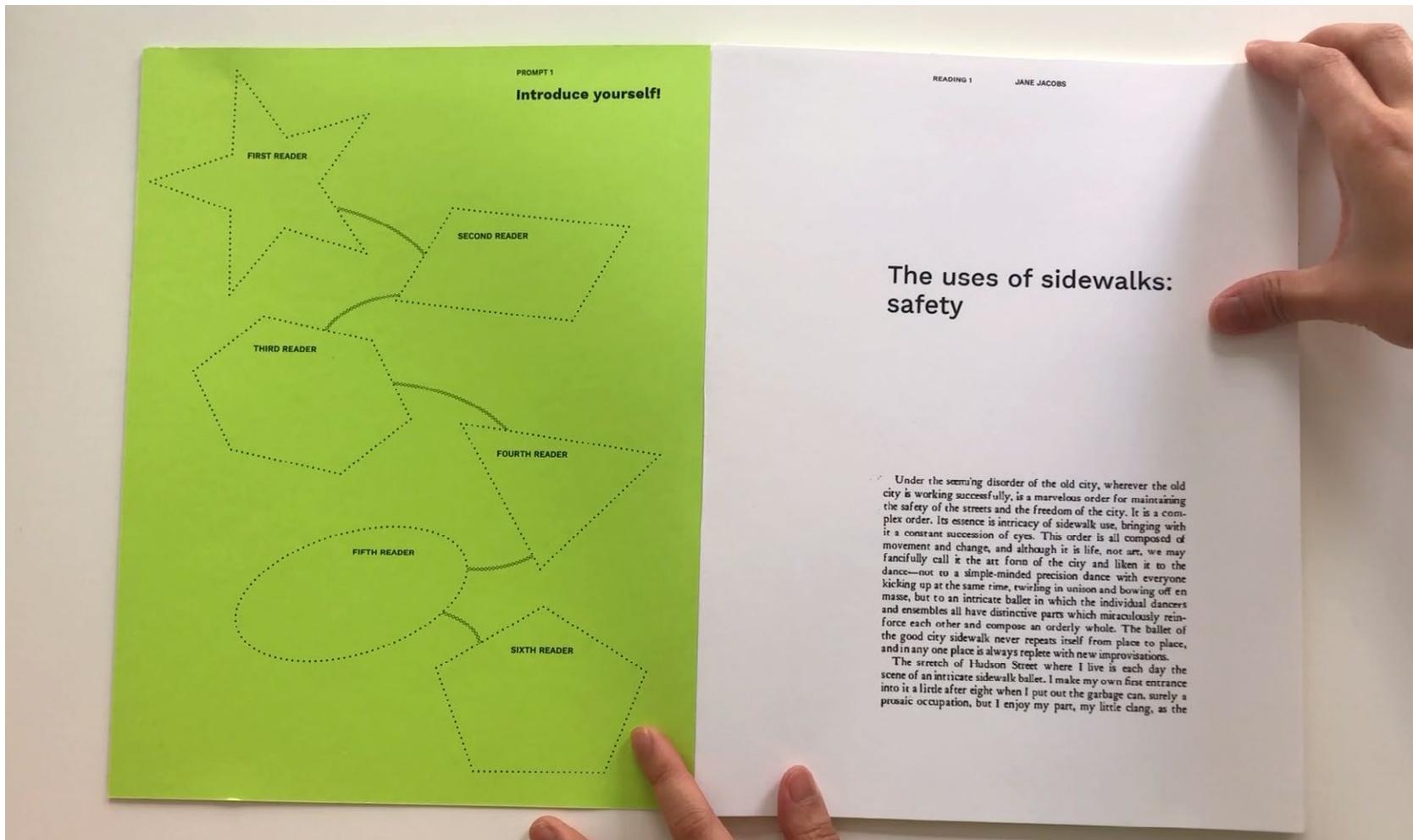
Once you’ve finished reading, send this book on to someone else. You feel safe with it; keep the dialogue alive.

If you’re the last reader, send this book on to the person who gave it to you, then go from fifth reader to fourth, and on an back to the first reader.

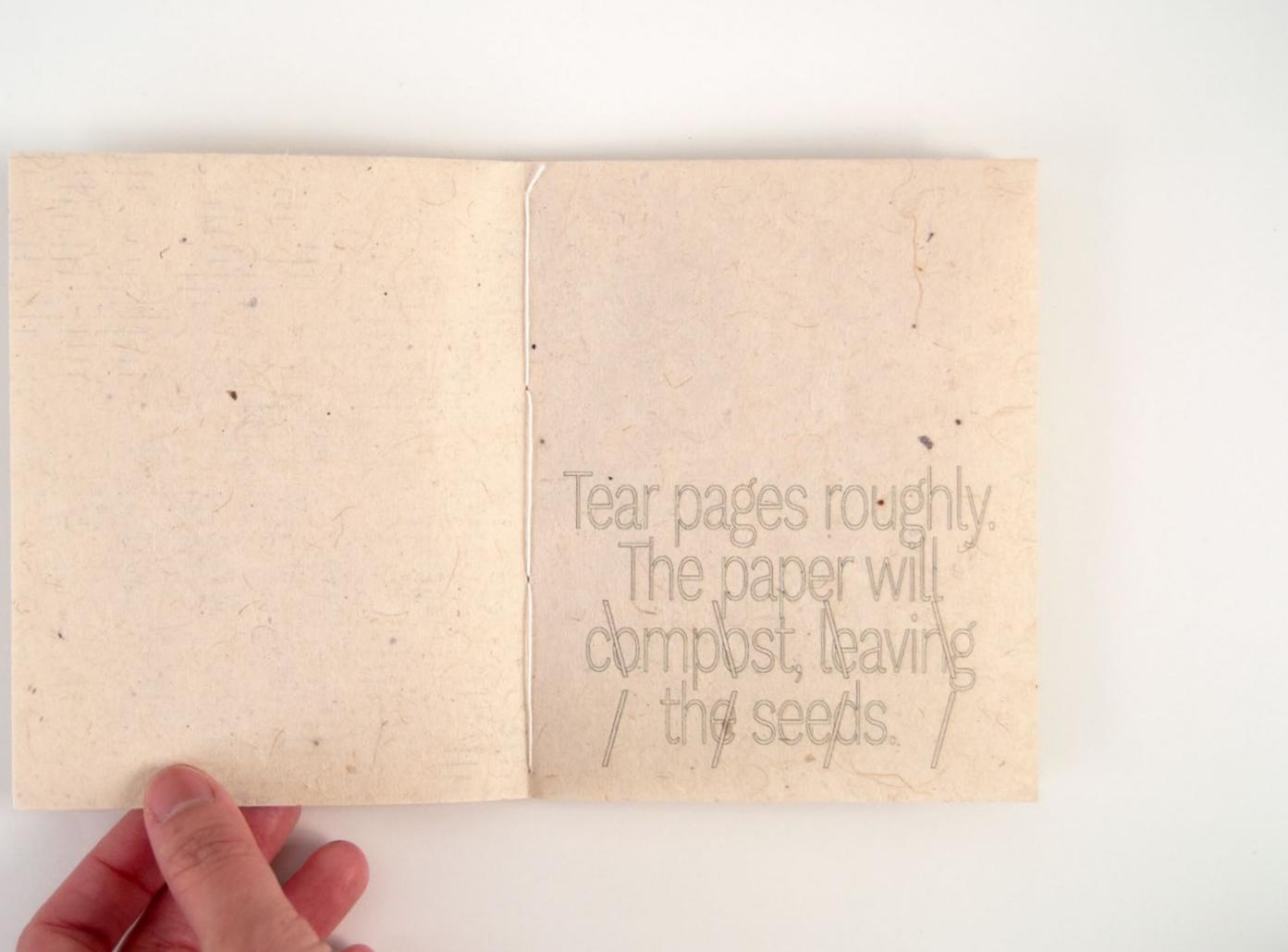
Keep circulating and accumulating for as long as this serves you.



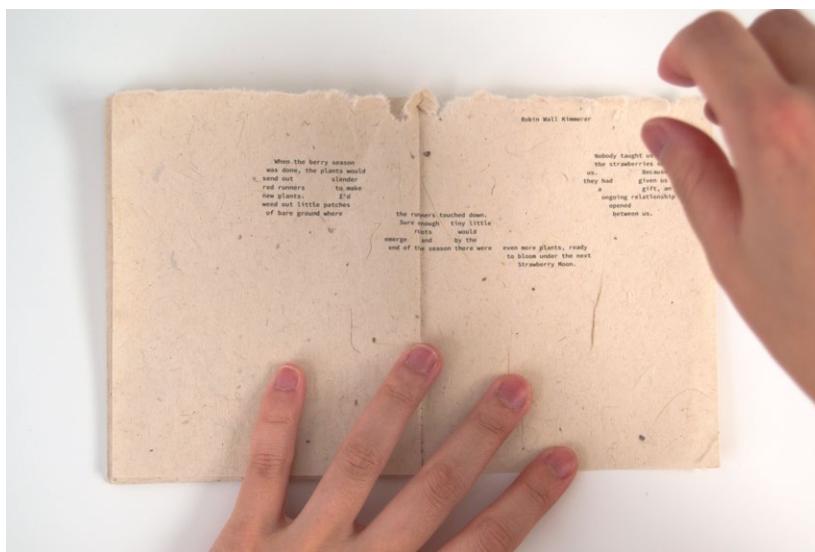
The second page of the *Community Reader* lays out the circulatory nature of the workbook: it's meant to be passed around by six readers who feel safe with each other, like a traveling book club.



Upon first encounter with *Garden Reader*, the book seems
only to offer simple instructions on how to plant seeds.
Embedded within the paper itself are wildflower seeds.

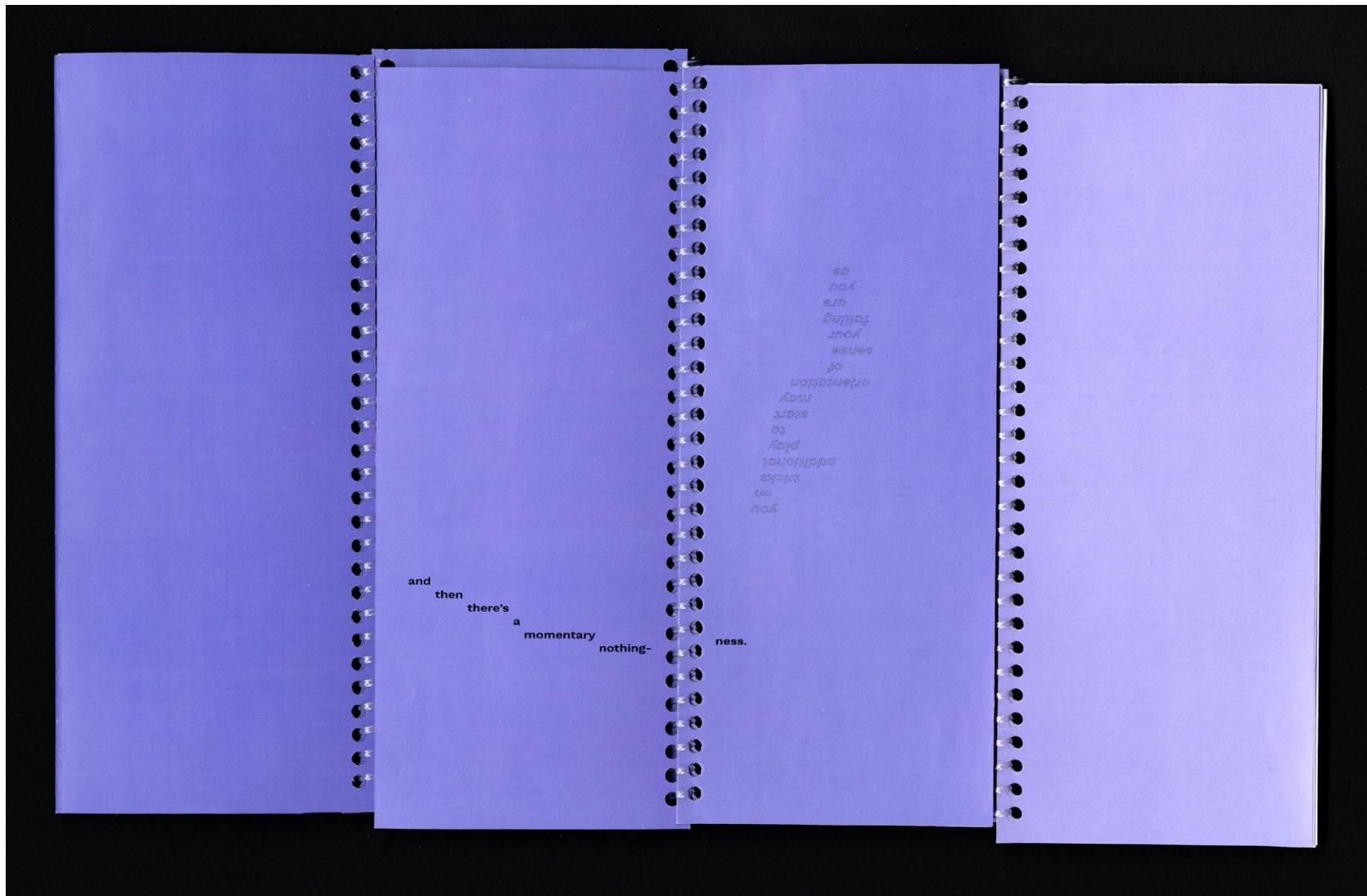


Within the pages are other nested messages: the pages are partially bound, hiding texts within the folds. The reader must tear open the pages to see the writing inside, which initiates the book's transformation. Because the book contains more paper than one person needs to plant a small garden, the book should be shared and transformed further.

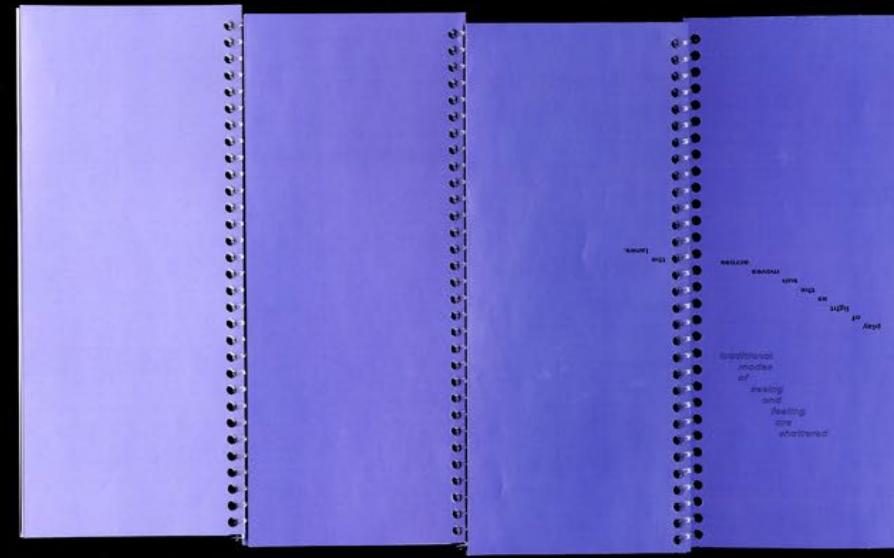
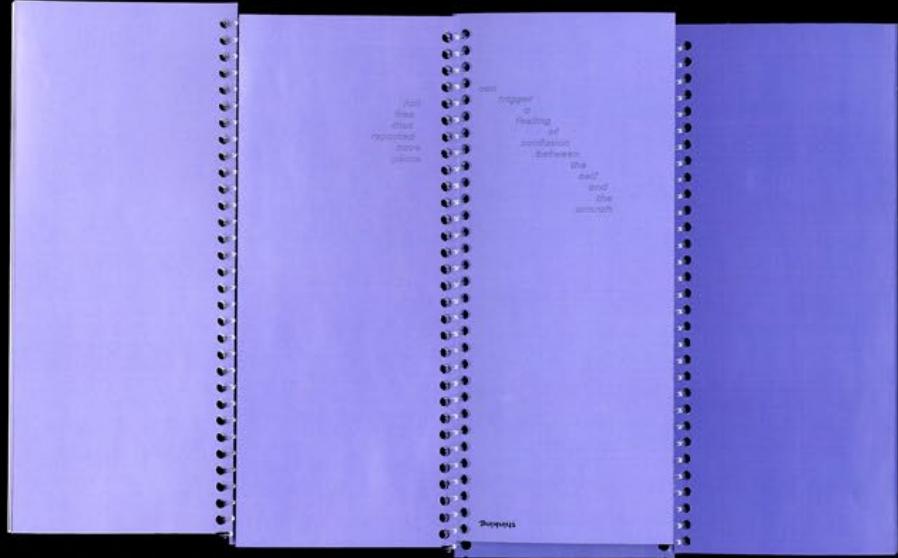
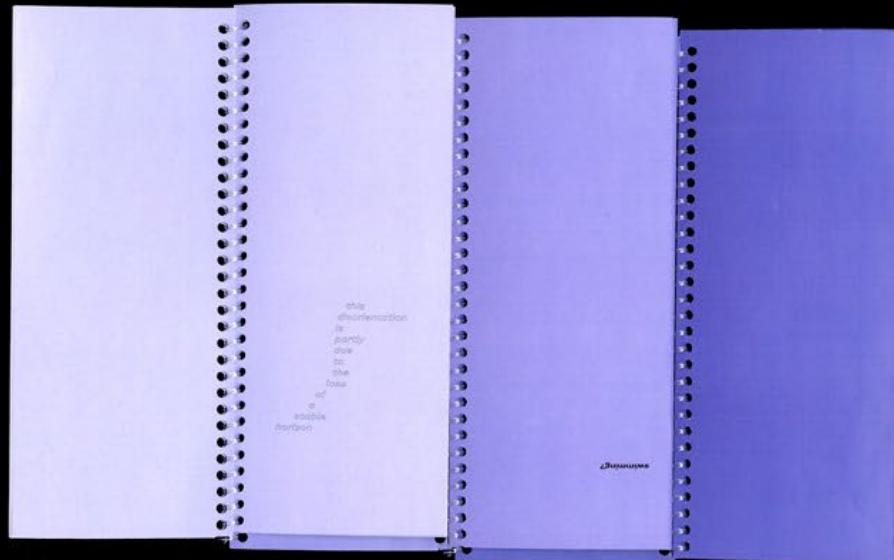


A BOOK THAT GROWS
READER SERIES

Submersion Reader is divided into three books spiral bound together. Its full-color pages gradient from dark to light. Two texts about swimming, portals, and perspective play off each other within the pages. The reader methodically flips through the pages on one side of the book reading one text, then rotates the book 180° to read the other text.



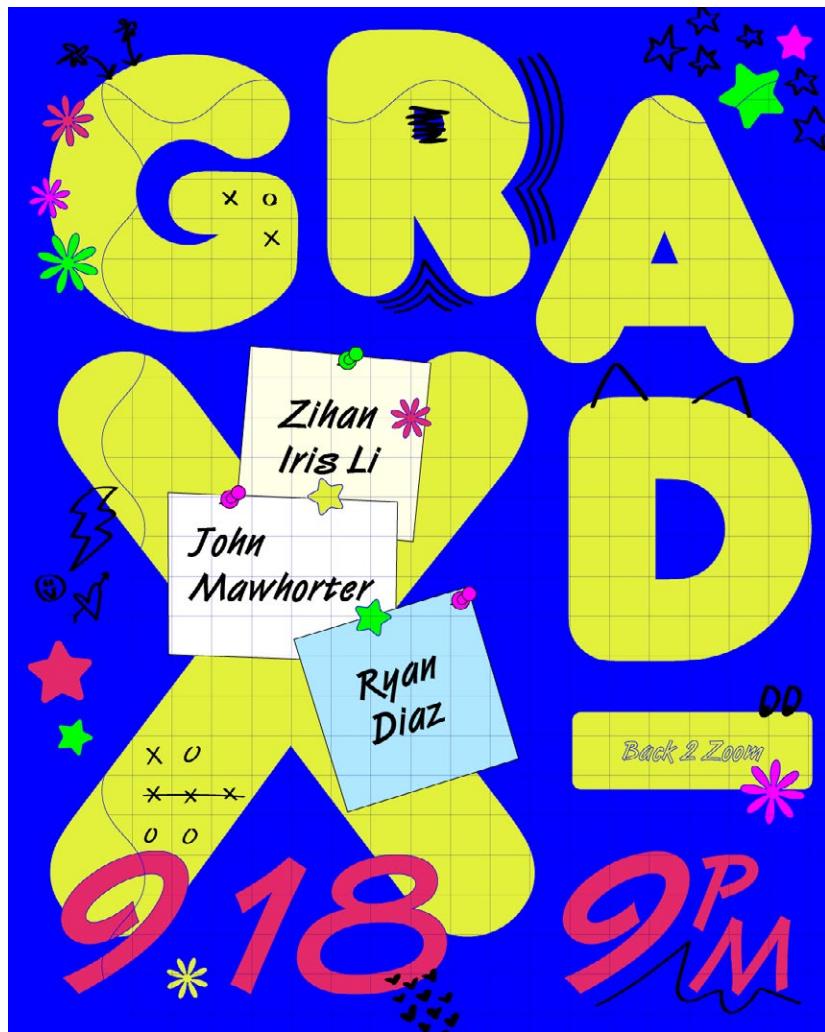
The physical experience of reading *Submersion Reader* is not unlike swimming across a pool, doing a flip turn, and swimming back across.



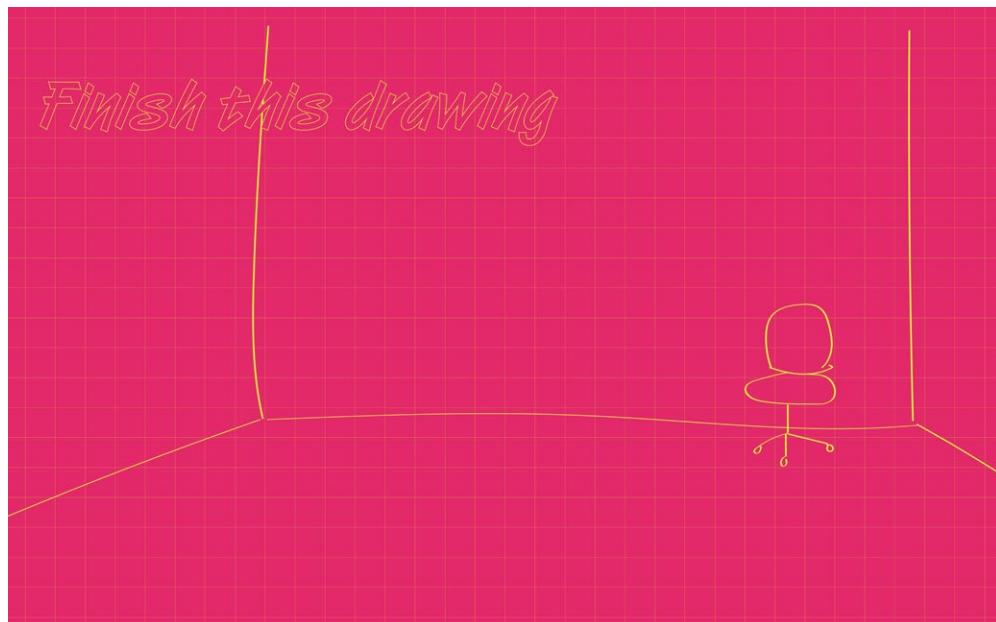
Grad X (2020)

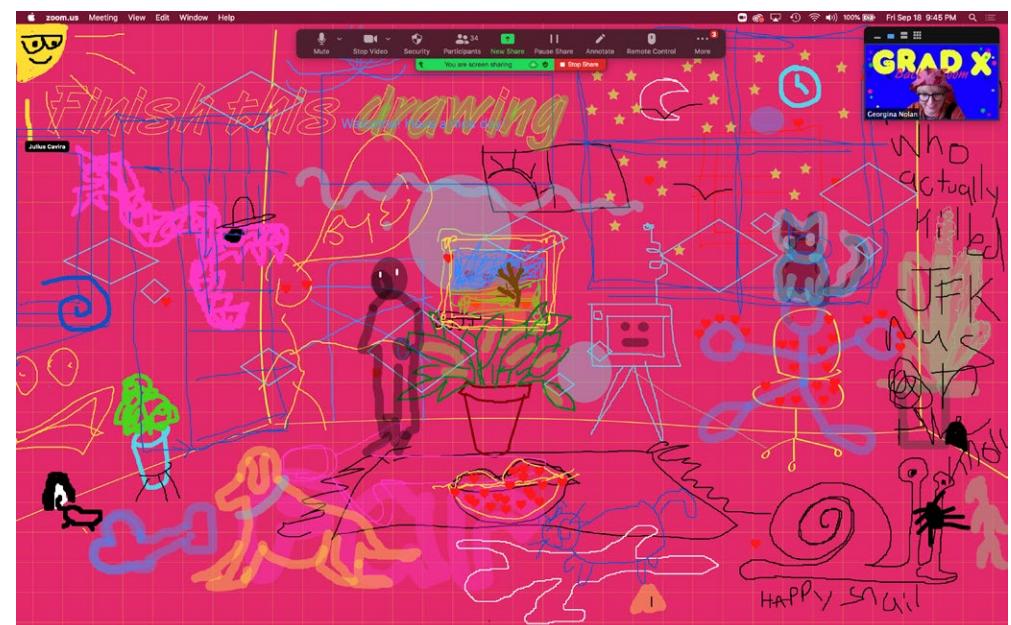
Grad X is a series of events for RISD graduate students from different departments to gather and share their work. My classmate Georgie Nolan and I collaborated on the promotional materials, maintaining a back-and-forth process building upon each others' designs.

Poster for a back-to-school themed event



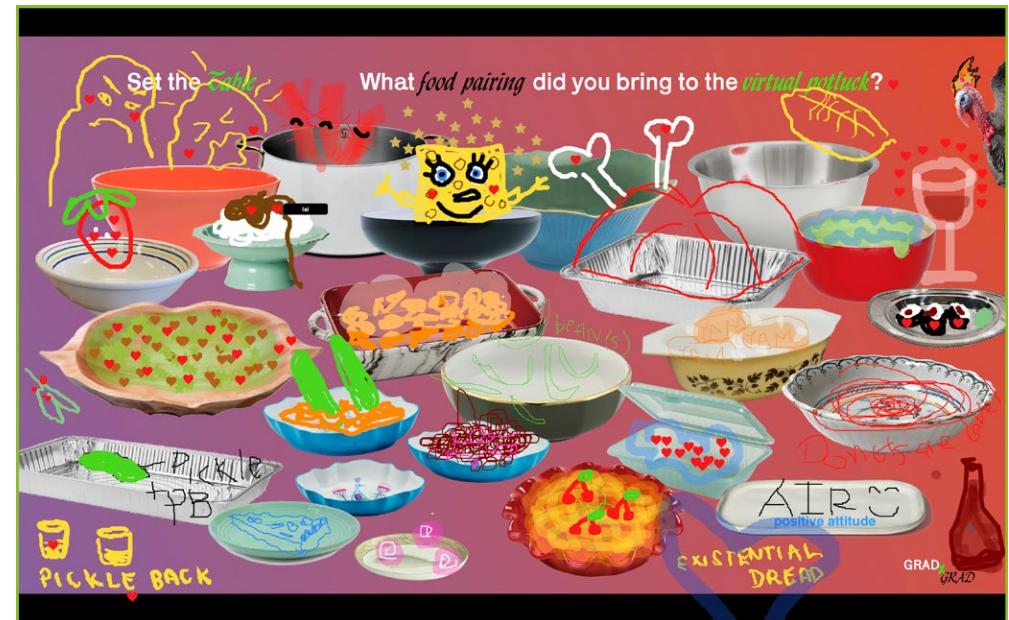
Since Grad X moved onto Zoom, we also developed drawing activities based on each event's theme. Via screen-sharing, these artboard prompts engaged attendees in drawing together and chatting during breaks.











Workin' on it (2017–2018)

Workin' on it is a two-issue zine about creativity and growth, made with fellow designer Hart Boyd. Featured participants are invited to consider their current creative work in relation to their youthful impulses. They contribute art or writing from their beginning and current practices and reflect on the connections between the two, tracking the evolution of their work.

Issue 1



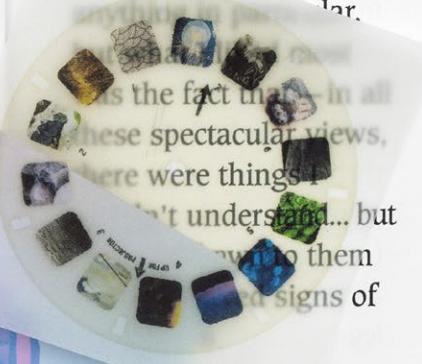
18

Rachel Rose Ulgado

I was naive, as we all are when we're young.
Naïveté has negative connotations as we grow older but back then I felt limitless. I was always exploring and looking for new things by looking in things, like a pair of binoculars or a microscope.

19

View-Master my mom

lived up at a garage or looked for

is the fact that-in all these spectacular views, there were things I didn't understand... but they were signs of

14

Fanny Luor

I was a pretty emo teenager and often liked to express through art-on-the-go.

feeling of my more te-



15

I'd like to think I'm less focused on being emo and more on being emo — letting the medium of





WORKIN' ON IT

NATHAN VASS

Over twenty years separate the images, but what of substance has truly changed? The first is a childhood snapshot. The second progresses in 35mm technique; the colors are richer and contrast deeper due to processing the now-extinct Kodak E100vs slide film in a special bath designed for E6 color print film. There is a

societies light has been a metaphor for truth, and we look upward when we yearn for more. Something about those floating trees, objects seen against the sky, and that silent swirling being overhead; I was feeling lonely in Redmond, Washington. Two decades later I would call it pensive, alone with a shooting star over San Fernando Valley.

Only the most naïve of

NATHAN VASS

NADINE TABING

EXCERPT FROM PAST PIECE
Apparently this man had been one of those exiled by the dragons; he related tales of gem magic being imbued to simple stones with concentrated exhales or particularly nasty glares, and Anu had listened boredly, and took notes for her report.

WORKIN' ON IT
From her balcony, she watched the loud procession, irritated, curious. The dragons rode through the rain in large carts plated with metals and stones that glowed bright blue. Anu saw something strange about the air where they were, a faint glimmer, and squinted. The dragons stood tall, unspotted by water. Gem magic, Anu guessed, and was—despite herself—impressed.

EXCERPT FROM F
There was a time #
thrilling. Arbor wa
soft storms that /
as featherdown
then meant on
distantly, the r

But now the
replaced by,
and short letters.
carrying children in and

in the darkness, hearing not
storm's roaring, as if it ha
them all and relished th
digesting every sing!

A every und
from others.
left in circles
to contact /
see down
she seen
her
they had
Raton, Ms. James's
Dove's Danc
Challene Eames, Charlie Ne
NORTH BAY

PIC
Conversati
Challene Eames is from Bellingham, Wa
the School of Royal Winnipeg Ballet and
has danced leading roles in Geor
Ratton, Ms. James's
Dove's Dance
Jerome Robbins' Nutcracker (Plan)
Upper Room and Nine Satura Songs; and Christop
Burnming Dream
Stepssister) Delice Jerome Robbins' Nutcracker (Plan), C
in the middle, Jerome Robbins' Nutcracker (Plan), C
Stonman's TAKZ FIVE... More or Less, and Olivier

throughout my childhood,
all my stories were about
animals. humans, in the
media i ate, meant "white
humans" and i didn't
write them, and

WHAT STOPS ARBOR FROM
QUICKLY LEARNING HOW TO
INTEGRATE MARROW MAGIC?

years for me to finally sink
into my body. at some
point, i know, i encountered
this phrase: "write the
story you needed when you
were young." i write slow-
ly—i don't, necessarily, aim
on being published—I'm
taking my time. i write now
as i did then, in liminal
spaces, on scrap objects:
flyer margins and index
cards balanced on my lap
on buses, on ferries, in
class, in lunch hour. grow-
ing up, i put writing on
hold to do everything asked
of me. now i can write for
person i was, who i
was, who might
be story now.

NADINE TABING

WORKIN' ON IT

We collaborated with artist Erin Halligan, who airbrushed on top of the screenprinted title of the zine, as a further exploration of the idea of work-in-progress.



Henry Art Gallery
brand identity refresh
(2014–2015)

Henry

Henry

Henry

Henry

Henry

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Henry

HENRY ART GALLERY
BRAND IDENTITY REFRESH

Henry Art Gallery is an art museum in Seattle dedicated to contemporary art, artists, and ideas. Its brand identity refresh, directed by head designer Jayme Yen, was influenced by qualities of contemporary art: questioning, destabilizing established meanings, and responding to surrounding contexts. I helped conceptualize and execute the new identity.

Banners outside the museum



HENRY ART GALLERY
BRAND IDENTITY REFRESH

The logo uses "Henry," the shorthand name for the museum, in multiple typefaces to reflect the multiple voices and offerings that represent the institution.

Business cards



HENRY ART GALLERY
BRAND IDENTITY REFRESH

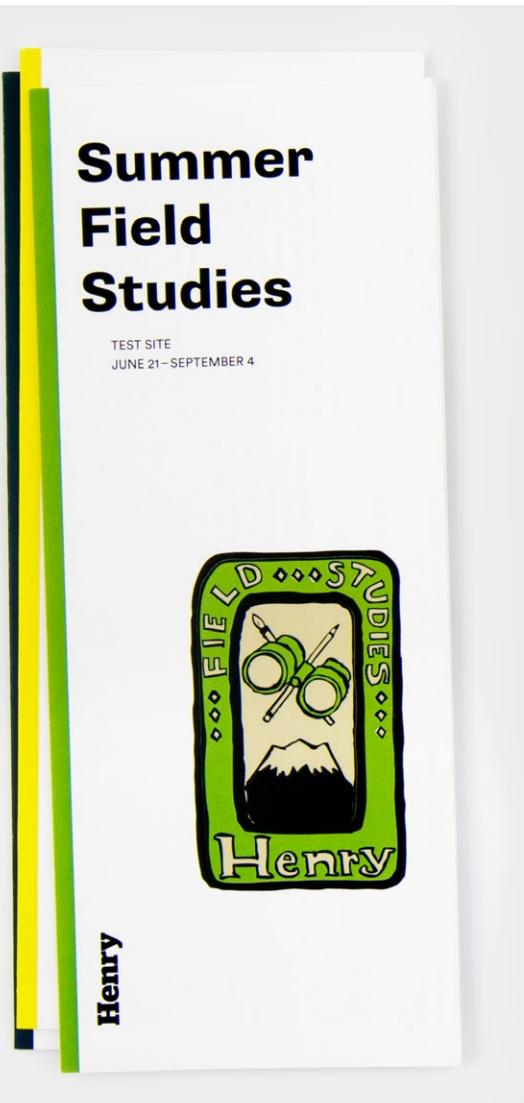
Similarly, the identity color is limited to green, but in any shade. Initial expressions of the new identity included outdoor banners, business papers, new member welcome packets, and season brochures.

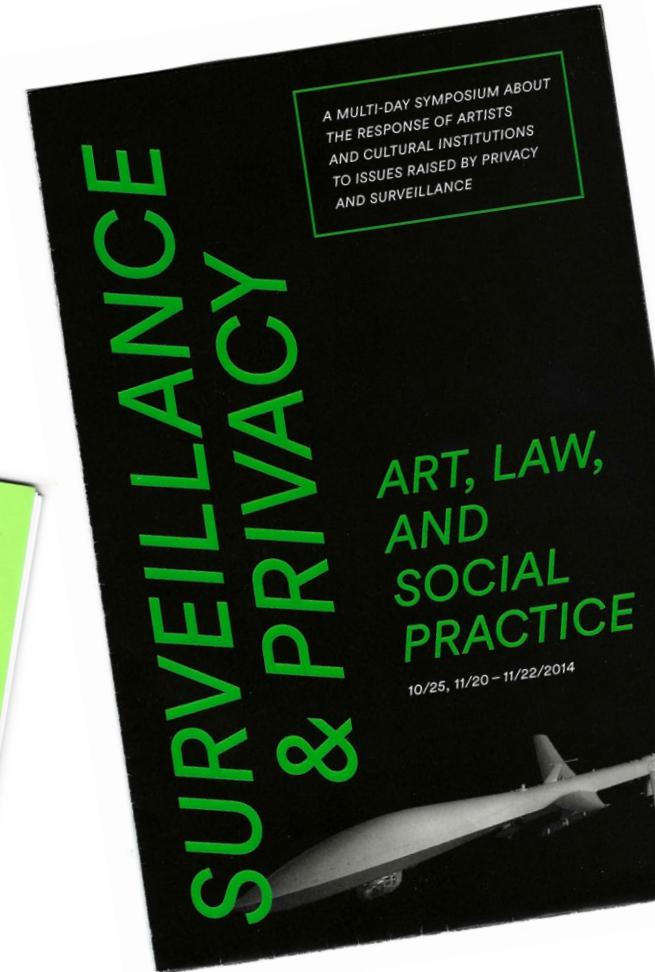
Notecards











Seattle Design Festival
visual identity
(2015)



SEATTLE DESIGN FESTIVAL
VISUAL IDENTITY

The Seattle Design Festival is an annual citywide event exploring the role and impact of design in the built environment. Under the direction of Jayme Yen, I helped conceptualize the festival's new visual identity and brand guidelines, then handed them off to the SDF design team.

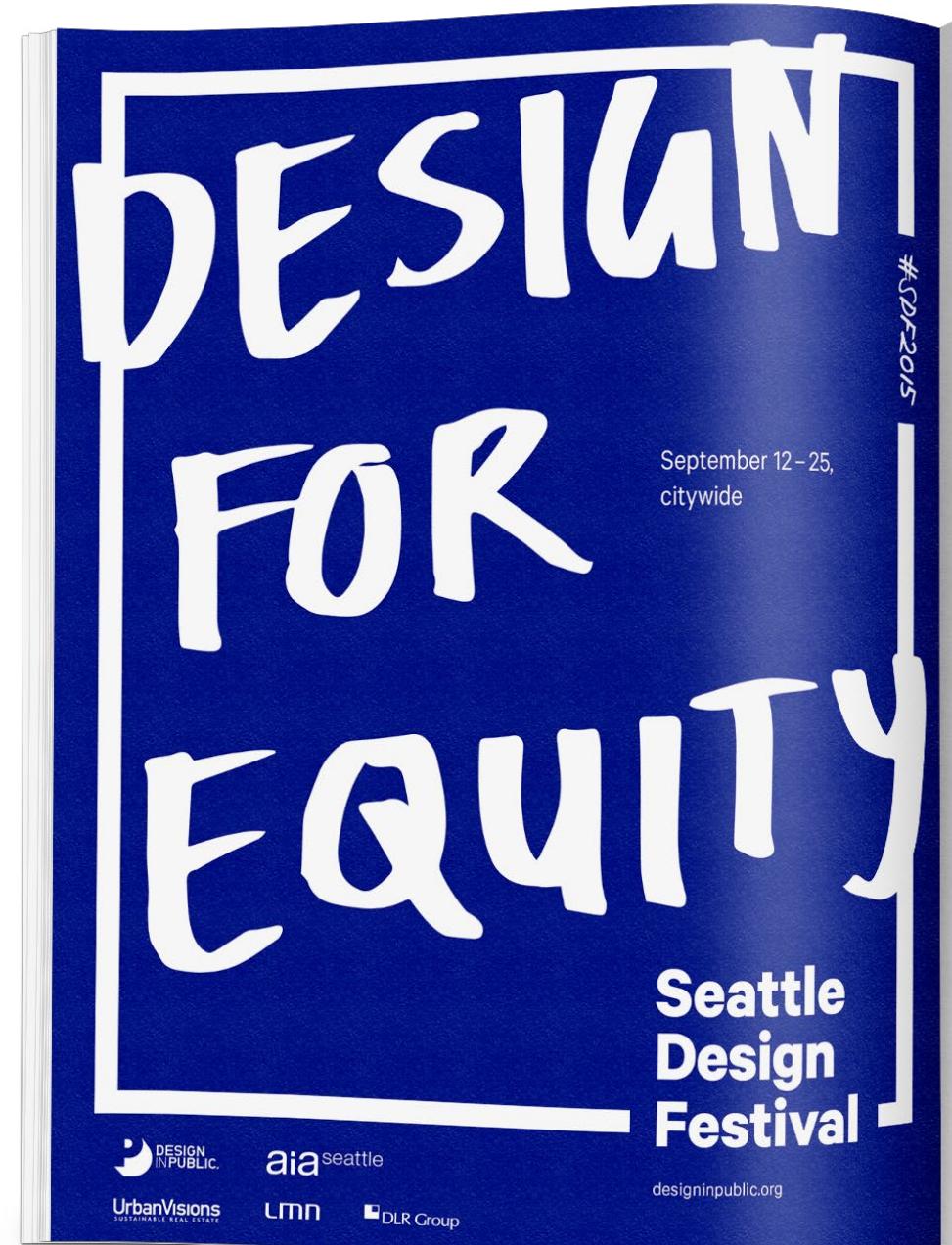
Sample postcards



SEATTLE DESIGN FESTIVAL
VISUAL IDENTITY

The basis of its identity is the frame, which can expand to include different types of content and be applied to any surface. The logo frames conversations about design, acting as a flexible container for the festival's yearly themes and events.

Sample magazine ad



SEATTLE DESIGN FESTIVAL
VISUAL IDENTITY

This new identity launched during the 2015 festival, themed "Design for Equity." The identity for this particular festival used handwriting, inviting community members to share in creating its visual identity.

Design for Equity

#SDF2015

DESIGN FOR EQUITY

#SDF2015

Design for Equity

#SDF2015

Diseño para la equidad

#SDF2015







DAPHNE HSU
hello@daphnehsu.com

Thank you!