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Professional  
Work

02

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35

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47

51

No. One  
A24 Film Books  
Nécessaire  
Shoplifters 8  
Bedtime Stories  
Voicemail (MQ01)  
Relief Society  
Cache Variants

---

# Gunnar H.

---

66

Contact Info

# Portfolio

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**Category****Web Design**

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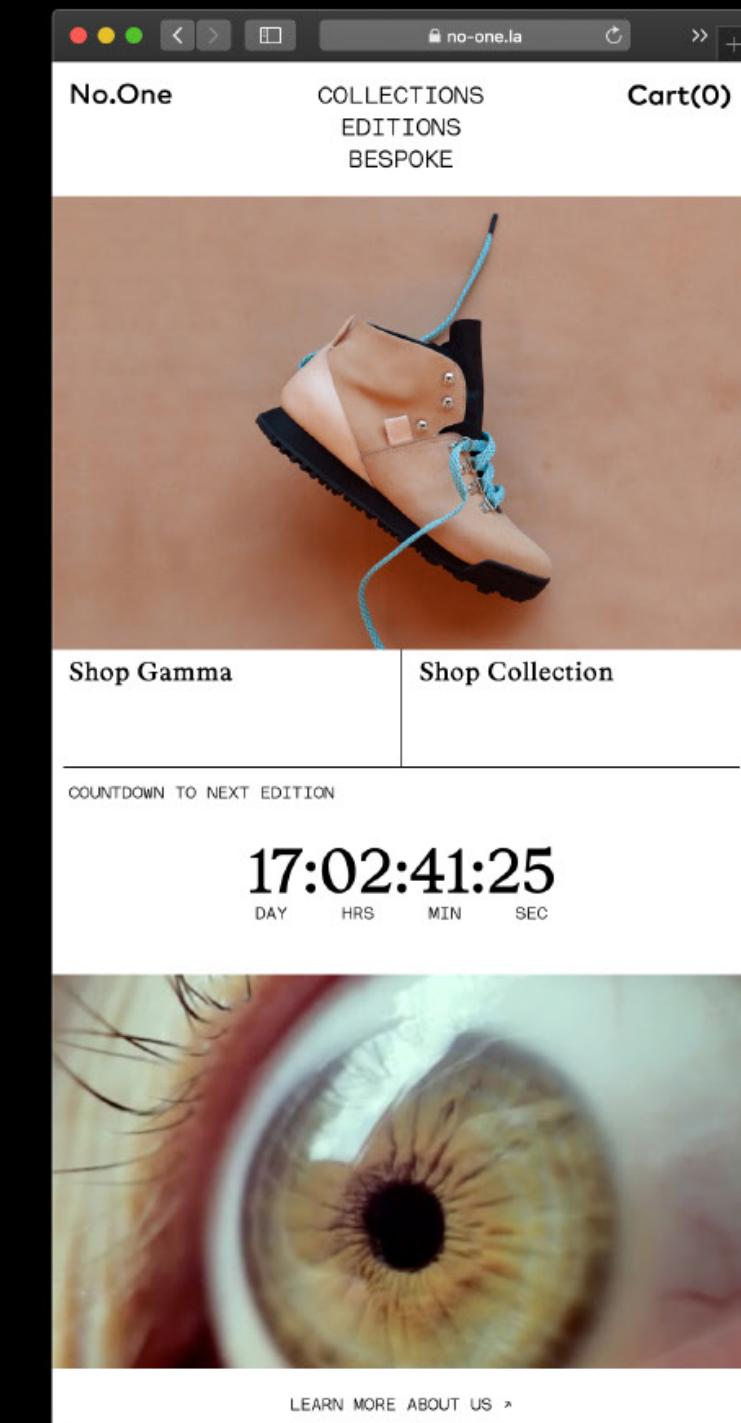
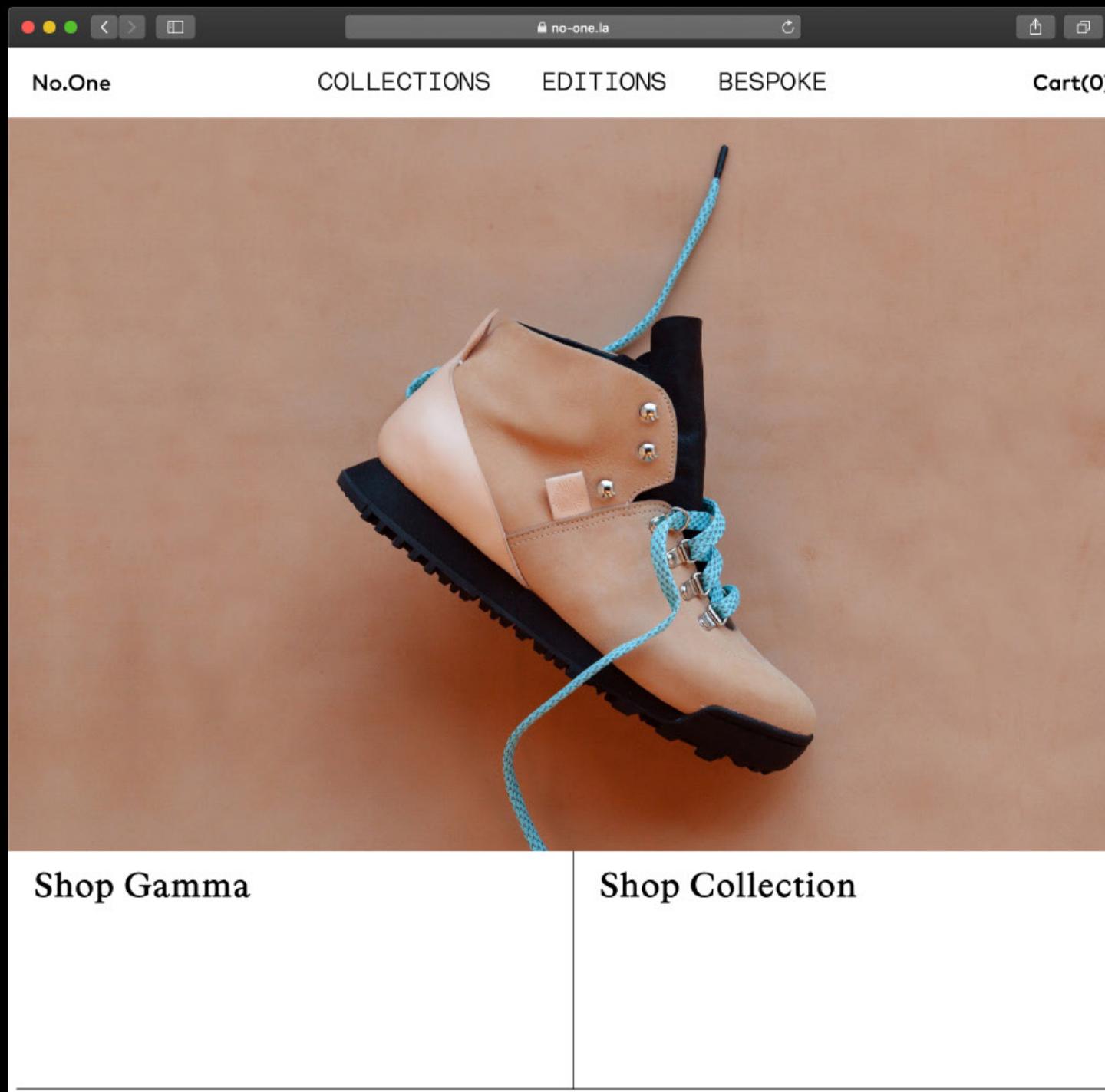
**Brief**

No.One is an independent footwear brand based in Venice, California that specializes in high-quality, hand-made sneakers that run in limited quantities. Actual Source was commissioned to redesign their ecommerce platform.

---

**Team**

Davis Ngarupe  
JP Haynie  
Gunnar Harrison



no-one.la

No.One

COLLECTIONS EDITIONS BESPOKE Cart(0)

## Delta - White Buffalo Calf

DESCRIPTION -  
A celebration of construction, the Delta is our most intricate shoe to date.

Pairing traditional craftsmanship with advanced fabrication techniques, the Delta is cut from mineral tanned, full-grain, hand polished Buffalo Sherpa Calf Leather sourced from esteemed French tannery Remy Carriat.

The Delta features distinctive details including hand-lasted asymmetrical body panels, UV printed type accents, contrasting fluorescent orange hand-stitching, and is, as always, lined with ultra-soft French Plonge Lambskin.

Drawing from the iconic 1980's workout style, the Delta acknowledges and celebrates that pivotal era in which sportswear was elevated from a niche product to a lifestyle, performance and fashion became inextricably blurred, and fitness and beauty became truly synonymous.



\$725

Size  
(7) 8 9 10 11 12 13

Add To Cart

SHARE

no-one.la

No.One

COLLECTIONS (EDITIONS) BESPOKE

Cart(0)



Gamma - Black & Tan \$850

DESCRIPTION -  
Constructed for psychic exploration, the Gamma draws inspiration from classic hiking boot materials and palettes to craft a rugged outdoor boot with an intended cerebral purpose.

This Edition features an all-weather treated British Nubuck from Charles Stead, an Italian Vegetable-tanned rear heel counter and pull tab, and a custom embossed ultra-durable lightweight leather tongue.

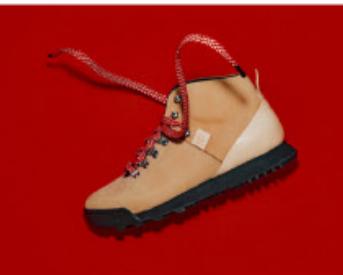
Built on No.One's proprietary Alpha last and lined with French Plongé leather and 100% leather interior components, the Gamma is handcrafted at the convergence of luxury and functionality.

The Gamma is hand-lasted inside the 1901 studio and sits on a hand turned EVA midsole and rugged Vibram outsole. This Edition ships with interchangeable Red and Teal 3M reflective boot laces.

Size  
(7) 10 11 13

Add To Cart

SHARE

Shopping Cart				
ITEM		SIZE	QTY	PRICE
	<b>Gamma - Black &amp; Tan</b> REMOVE	7	- 1 +	\$850
	<b>Delta - Black Buffalo Calf</b> REMOVE	7	- 1 +	\$725
	<b>Alpha - Sardinia Edition</b> REMOVE	9	- 1 +	\$675
				TOTAL <b>\$2,250</b>

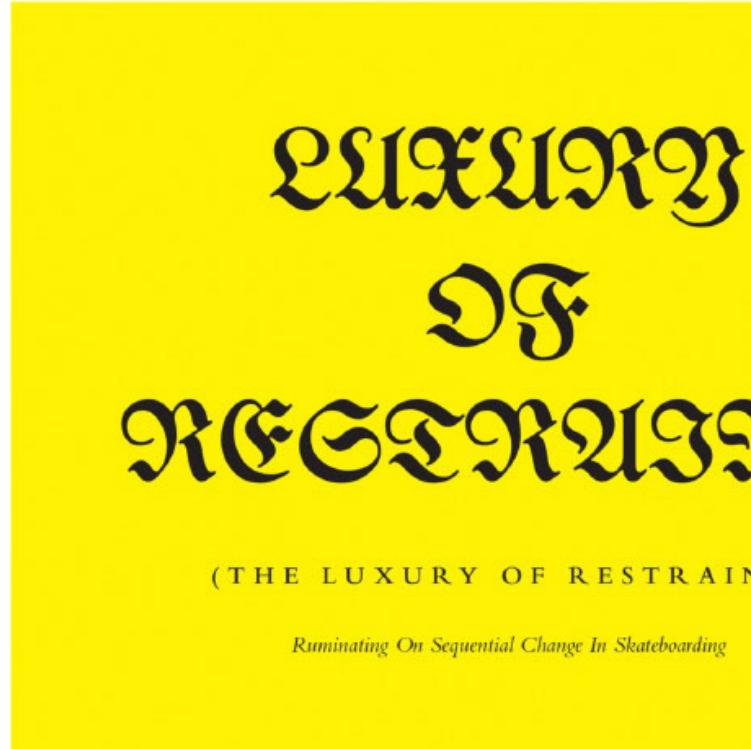
no-one.la

No.One

COLLECTIONS EDITIONS BESPOKE

Cart(0)

# The System



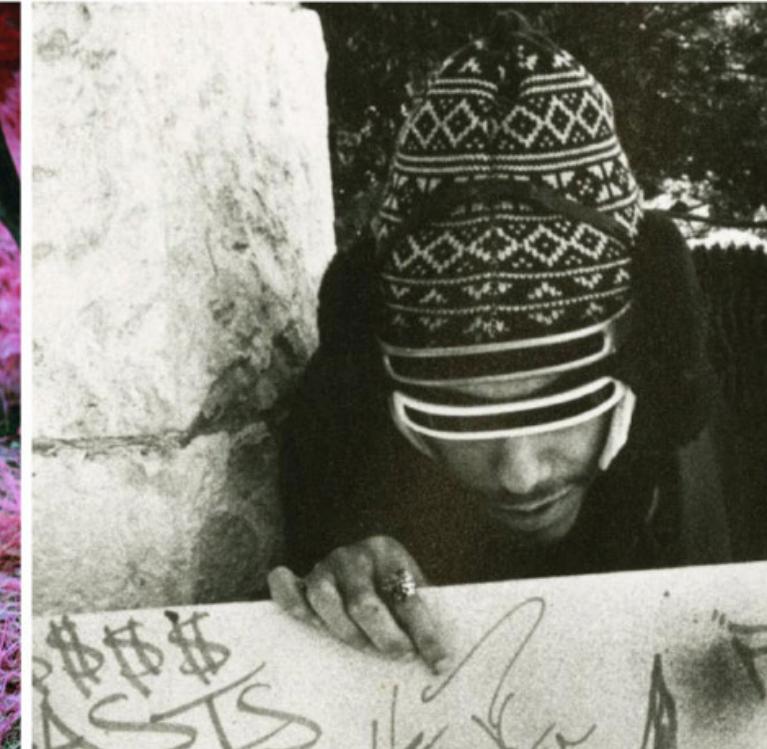
LUXURY  
OF  
RESTRAINT

(THE LUXURY OF RESTRAINT)

Ruminating On Sequential Change In Skateboarding



Richard Mosse - Infrared Congo



RAMM:ΣLL:ΖΣΣ 1960-2010

Luxury of Restraint

ART.CRAFT.TECHNOLOGY, FEATURES  
12/12/2018

Richard Mosse - Infrared Congo

ART.CRAFT.TECHNOLOGY  
11/14/2018

RAMM:ΣLL:ΖΣΣ 1960-2010

ART.CRAFT.TECHNOLOGY, FEATURES  
3/22/2018

VIEW ALL

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Category

Book Design

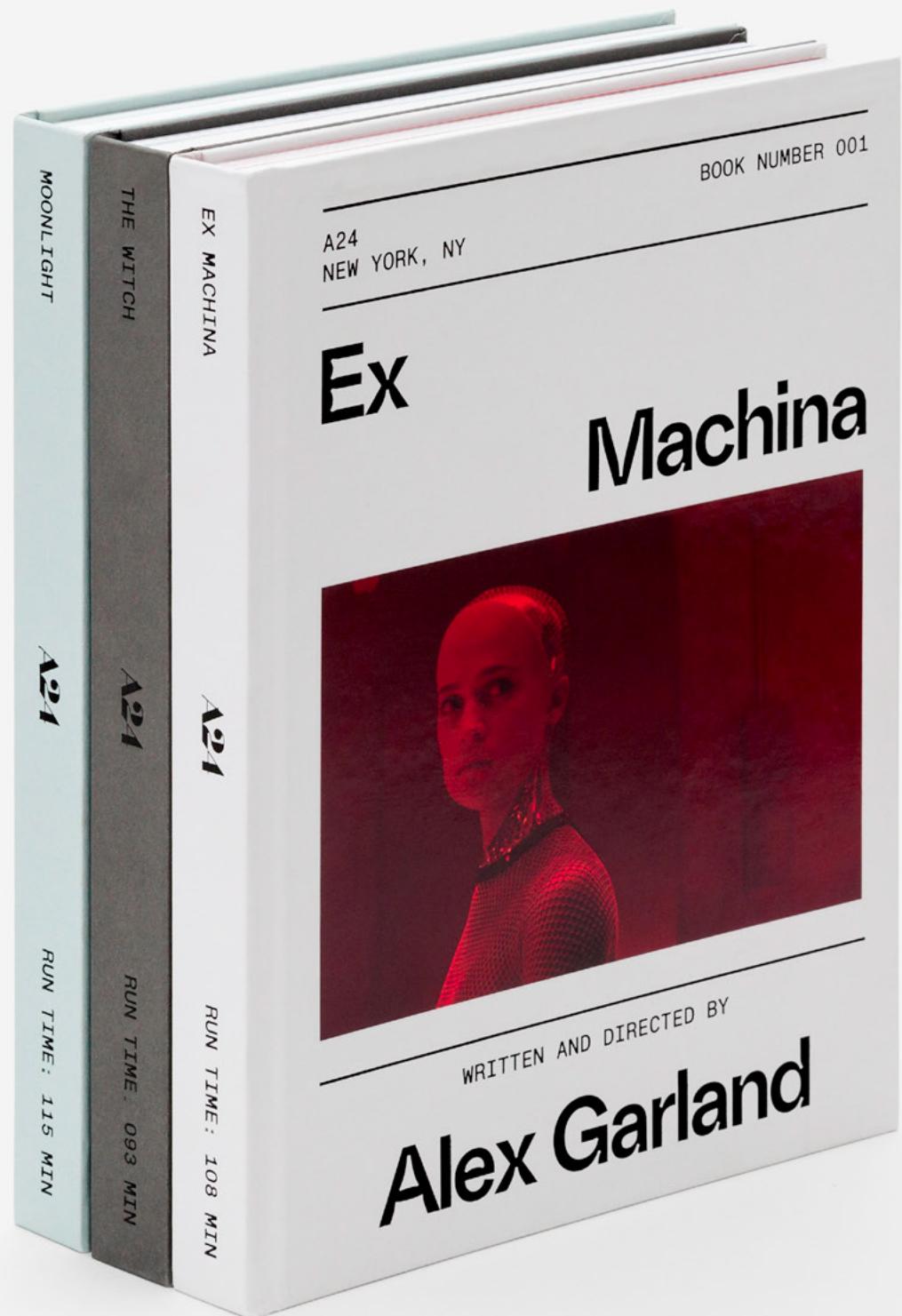
Brief

An ongoing series of books commissioned by A24, showcasing the screenplays, film stills, and topical writings from some of their most celebrated titles.

---

Team

Davis Ngarupe  
JP Haynie  
Gunnar Harrison  
Katrina Peterson  
Walker Croxton



---

A24  
NEW YORK, NY

---

BOOK NUMBER 001

**Ex**

# Machina



---

WRITTEN AND DIRECTED BY

# Alex Garland

NATHAN  
Wetware.

CALEB  
And the software?

NATHAN  
Surely you can guess.

CALEB  
... Blue Book.

NATHAN nods.

NATHAN  
It was the weird thing about search engines. They were like striking oil in a world that hadn't invented internal combustion. They gave too much raw material. No one knew what to do with it.

CALEB looks at the orb in his hand. Into the shimmering liquid.

It looks like deep space, filled with star fields.

NATHAN (CONT'D)  
My competitors were fixated on sucking it up, and trying to monetize via shopping and social media. They thought engines were a map of what people were thinking. But actually, they were a map of how people were thinking. Impulse, response. Fluid, imperfect. Patterned, chaotic.

CALEB looks at NATHAN a moment.

Then hands him the orb back.

CALEB  
Why did you want to show me this?

NATHAN  
Like I said. Because it's cool.

CALEB waits.

NATHAN (CONT'D)  
And - I was thinking about your exchange with Ava yesterday, and our conversation afterwards.

Beat.

NATHAN (CONT'D)  
I know there was a bit of heat between us, but you actually made a really good point. About the grey box, and the

NATHAN (CONT'D)  
magician's assistant. It is a distraction, her sexuality. It wasn't intentional, but it is there.

NATHAN rests the mind-orb back in the skull cradle.

NATHAN (CONT'D)  
This stuff we're doing together: it can be a head-fuck. Believe me, I know. So I thought I'd bring you down here. Just to remind you.

CALEB  
Remind me of what?

NATHAN gestures at the room around them.

NATHAN  
Synthetics. Hydraulics. Metal and gel. Ava isn't a girl. In real terms, she has no gender. Effectively, she is a grey box.

Beat.

NATHAN (CONT'D)  
Just a machine.

INT. HOUSE/OBSERVATION ROOM - DAY

CALEB looks at AVA through the glass.

We watch him. And stay on him.

CALEB  
In college, I did a semester on AI theory. There was a thought-experiment they gave us. It's called Mary in the black-and-white room.

Beat.

CALEB (CONT'D)  
Mary is a scientist, and her specialist subject is colour. She she knows everything there is to know about it. The wavelengths. The neurological effects. Every possible property colour can have.

Beat.

CALEB (CONT'D)  
But she lives in a black-and-white room. She was born there, and raised there. And she can only observe the outside world on a black-and-white monitor. All her knowledge of colour is secondhand.

Halfway through her classic 1818 horror story, Mary Shelley depicts the making, and then, quickly, the bloody unmaking, of a female monster. Dr. Frankenstein has heard the entreaties of his lonely creation who begs his maker for a mate, a partner with whom he can share in the disappointing business of life. Dr. Frankenstein at first acquiesces and begins to build the female mate, but suddenly, overcome by fears of a "race of monsters," he tears the hybrid creature to pieces and condemns his monster to a solitary existence. And so, in one of the most famous and mythic modern creation stories ever, a scientist refuses to make a female creature on the grounds that it may reproduce. Perhaps only a young woman like Mary Shelley would fail to see the appeal of the female monster. For, over the next two hundred years, stories in which men appropriate the God-function would revolve specifically around the female clone — a monster brought to life to serve her male mate, specifically, her maker.

In Alex Garland's brilliant film *Ex Machina*, the female cyborg, operating against type and defying history, survives her maker's attempts to destroy her and to replace her. Unlike her predecessors, furthermore — Maria in *Metropolis* (1927), Pris and Rachael in *Blade Runner* (1982), the wives in *The Stepford Wives* (1975), Eve in *Wall-E* (2008) — Ava in *Ex Machina* knows she is a machine, understands how she is controlled, and learns how to manipulate her manipulator. What is more, she knows she is female and she understands what female means to the male engineer who made her and programmed her and others before her.

The fantasy of an animated female in film has tended to figure the female body as an incubator (*Wall-E*), a sex toy (*Stepford Wives*), or a false prophet (*Metropolis*). In other words, the artificial woman has been modeled on patriarchal fantasies of mute compliance, happy and willing domesticity or total deception. Ira Levin's novel *The Stepford Wives*, an early and deeply influential example of this genre of the patriarchal imaginary, was influenced by books like Betty Friedan's *The Feminine Mystique* (1963), which characterized the domestic suburban space as a kind of prison. Indeed, the movie proposed that the perfect wife is not a good woman, a chaste woman, an obedient woman — the perfect wife, it turns out, is not a woman at all, but an automated delivery system offering sexual services along with food and domestic chores. And so the Stepford Wife becomes a sinister symbol for a form of femininity that emerges as a nightmare of domestic and suburban order. The Stepford Wife represents the dark heart of heterosexuality itself and a male fear of the female power to reproduce that reverses that power by creating a society of men who have created and programmed women. (This fantasy of social control is so deeply installed in white masculinity that some forty years after Levin's film, Jordan Peele mined some of the same territory in *Get Out*. In this film, white men, now in collaboration with their wives, occupy black bodies through mind control.)

The truth is, as Dr. Frankenstein discovered, that men are totally dependent upon female reproduction. And so we find a long tradition of masculinist fictions that reverse the order of things and make the male body into a sole reproducer. Maria, Eve, Ava, Rachael (which is the Hebrew term for "ewe") — the male fantasy of creation without women inevitably results in "first women," Eves and Marys mostly, women who owe their existence to a man who by implication becomes a god. In *Ex Machina*, Nathan, the AI creator, and his



00:29:20



00:42:25



01:28:10

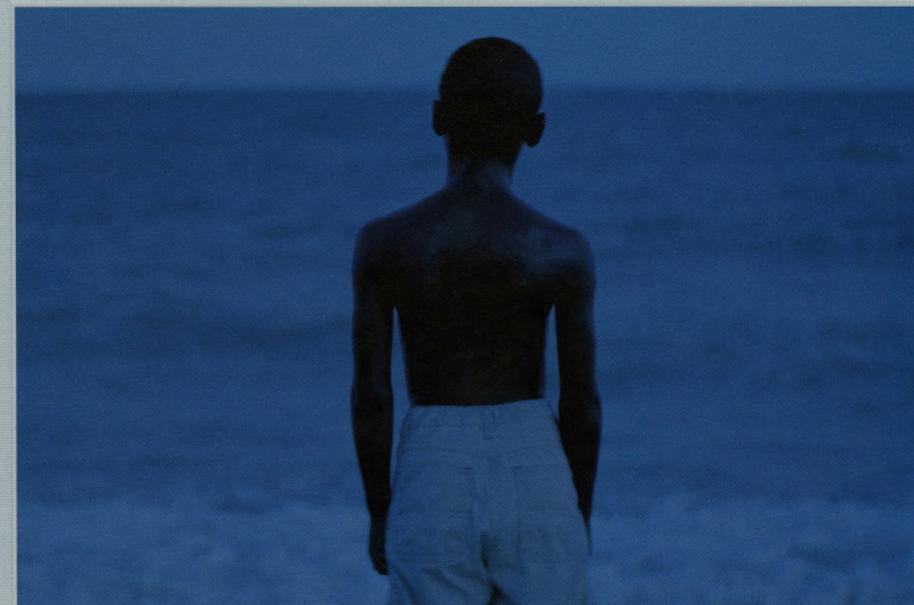
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A24  
NEW YORK, NY

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BOOK NUMBER 003

# MOONLIGHT



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WRITTEN AND DIRECTED BY

# Barry Jenkins

STORY BY TARELL ALVIN MCCRANEY

## Section I.

*Moonlight*  
Written by Barry Jenkins

Based on

*In Moonlight  
Black Boys Look Blue*  
by Tarell McCraney

(10) (11)

*First, over BLACK, we hear... The SOUND of the ocean, then...*

FADE IN:

EXT. 58TH TERRACE/13TH AVE - DAY

A bright Miami day. Or what we can see of it: our gaze fixed, looking into the front windshield of a wide, vintage car (think '60s, American).

At the wheel find JUAN (30s, some sort of Afro-Latino thing about him) pulling toward us and coming to a stop. Behind him, a shady, run-down apartment building abuts the road, three boys standing outside it.

Juan cuts his engine, exits the car and begins across the street. The boys tense up as Juan approaches, make room as he continues all the way over to the brick wall behind them.

JUAN

Business good?

One of the boys, TERRENCE (18, dreadlocks and rail-thin), bows his chest to speak.

TERRENCE

Business good. Everybody cleaned out, it's in the cut if you want it.

Juan just nodding his head, looking at the ground stretching before them, kind of day where phosphorous fumes wave above the asphalt.

JUAN

Hold on to that, register don't empty til' the weekend, feel me?

MOONLIGHT



152

00:02:33



153

A24  
NEW YORK, NY

BOOK NUMBER 002

# The Witch



WRITTEN AND DIRECTED BY

**Robert Eggers**

KATHERINE (CONT'D)  
It is not natural.

JONAS and MERCY look back at THOMASIN with accusatory eyes.

WILLIAM  
Caleb?

CALEB looks at his father nervously... Will he make him confess?

WILLIAM (CONT'D)  
Will you read out the chapter of The Word tonight?

CALEB nods "yes," relieved.

WILLIAM (CONT'D)  
We must find some light in our darkness. Tomorrow we will have a fast day but for our sins.

Everyone is silent.

From outside A GOAT BLEATS.

KATHERINE  
Thomasin...

Another bleat. Louder.

KATHERINE (CONT'D)  
Didst not bed them down before supper?  
Thomasin?

EXT. FARMYARD – NIGHT

Another bleat, even wilder. The frightening sound echoes in the night.

THOMASIN walks alone with a lantern to THE GOAT SHED. Her cloak has been hastily thrown on.

The darkness of the farmyard is heavy on her.

She can faintly hear CALEB reading from The Bible.

As she walks, something moves in the trees.

She turns her head to the treetops and hears the "clickety-clackety."

Pause.

Her breath quickens.

She walks closer, cautiously, slowly.

A terrible screeching and grunting coming from the GOAT SHED. She walks closer to the open door... she holds up her lamp...

INSIDE, BLACK PHILLIP IS VIOLENTLY COPULATING WITH ONE OF THE NANNY GOATS. THE NANNY GOAT screams as she tries to pull away from him. He keeps her in the grasp of his strong legs and muddy hooves. BLACK PHILLIP keeps grunting and thrusting.

THOMASIN gasps. She doesn't look away.

INT. FARMHOUSE, CANOPY BED – NIGHT

WILLIAM is in bed staring wide-eyed at the wall.

The bed curtains are open and KATHERINE is kneeling on the floor praying by candlelight.

WILLIAM  
Love, put out the light.

KATHERINE keeps praying.

WILLIAM (CONT'D)  
You must sleep tonight. Kate?

KATHERINE finishes her prayer and gets into bed.

WILLIAM puts his arm around KATHERINE.

(singing)  
Black Phillip,  
Black Phillip  
A crown  
grows out of  
his head  
Black Phillip,  
Black Phillip  
To nanny  
queen is wed

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Robert Eggers and David D. Hall

A tiny farm. A fragile family. A rigorous, unyielding faith. A wilderness teeming with strange and monstrous things. We hear the bleating of goats, the crunch of leaves underfoot, the whisper of cloaks, and wind, and prayer. Our eyes adjust to tiny candles and immense darkness. *The Witch*, in every frame, immerses us in the gray lives and vivid nightmares of seventeenth-century Puritan separatists.

To build this extraordinary world, writer and director Robert Eggers devoured folktales, fairy tales, everyday Puritan diaries, court records, Shakespeare, the Geneva Bible. He read countless books about their material world and agricultural practices. The scholarly work of Professor David D. Hall of Harvard Divinity School was particularly influential. In *Witch Hunting in Seventeenth-Century New England: A Documentary History, 1638-1692*, Eggers found the most comprehensive collection of local witch lore, and *Worlds of Wonder, Day of Judgement: Popular Religious Belief in Early New England* opened him up to new dimensions of the Puritans' interior emotional worlds.

Here, Eggers and Hall discuss the sadness and yearning of Puritanism, the sources and inspirations behind their projects, and the pressures of authenticity and interpretation.

Robert Eggers: It's an honor to speak with you.

David D. Hall: We're both in the business of trying to understand the past here and represent it. So let's just go ahead.

RE

Well, great. I'm finishing my next movie [*The Lighthouse*] so it's a complicated and difficult process to go back to the world of witchcraft and early New England. You know, I have to be a photo-

my expert on a new subject every few years or so, and there's only so much room in my brain...

DH

So, let me just start by saying that your film really aspires to capture, and does capture, the mysteries that surround doctrine and religious principle in the seventeenth century, and even in our own time for that matter. You know, Puritanism is not a cut-and-dried thing. It's not a box you open up and neatly unpack. You open up the box, and

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**EX MACHINA**

**PRINCIPAL CAST**

Caleb.....DOMHNALL GLEESON  
Ava.....ALICIA VIKANDER  
Nathan.....OSCAR ISAAC  
Kyoko.....SONOYA MIZUNO

**RELEASE DATE**  
April 10, 2015

ASPECT RATIO: 2.39:1

**MOONLIGHT**

**PRINCIPAL CAST**

Juan.....MAHERSHALA ALI  
Paula.....NAOMIE HARRIS  
Black.....TREVANTE RHODES  
Teresa.....JANELLE MONÁE  
Chiron.....ASHTON SANDERS  
Little.....ALEX R. HIBBERT  
Kevin(9).....JADEN PINER  
Kevin(16).....JHARREL JEROME  
Kevin.....ANDRÉ HOLLAND

**RELEASE DATE**  
October 21, 2016

ASPECT RATIO: 2.39:1

**THE WITCH**

**PRINCIPAL CAST**

Thomasin.....ANYA TAYLOR-JOY  
William.....RALPH INESON  
Katherine.....KATE DICKIE  
Caleb.....HARVEY SCRIMSHAW  
Mercy.....ELLIE GRAINGER  
Jonas.....LUCAS DAWSON

**RELEASE DATE**  
February 19, 2016

ASPECT RATIO: 1.66:1

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Category	Packaging Design
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Brief

Nécessaire approached Actual Source for a type-based packaging system that could extend across all products while maintaining the integrity of their visual identity designed by Brian Roettinger.

---

Team

Davis Ngarupe  
JP Haynie  
Gunnar Harrison  
Sam Wood  
Katrina Peterson

**Nécessaire**  
*The Body Lotion*  
*Multi-Vitamin*  
*L'Emulsion Corps*  
*Multi-Vitamine*

FRAGRANCE-FREE  
Moisturize · Tone · Strengthen

200 ml / 6.8 fl oz



**Nécessaire**  
*The Body Wash*  
*Multi-Vitamin*  
*Le Nettoyant Corps*  
*Multi-Vitamine*

SANDALWOOD

Cleanse • Nourish • Balance

250 ml / 8.4 fl oz

**Nécessaire**  
*The Body Wash*  
*Multi-Vitamin*  
*Le Nettoyant Corps*  
*Multi-Vitamine*

FRAGRANCE-FREE  
Cleanse • Nourish • Balance

250 ml / 8.4 fl oz

**Nécessaire**  
*The Body Wash*  
*Multi-Vitamin*  
*Le Nettoyant Corps*  
*Multi-Vitamine*

EUCALYPTUS  
Cleanse • Nourish • Balance

250 ml / 8.4 fl oz



50 ml / 1.7 fl oz



**Necessaire**  
The Body Lotion  
Multi-Vitamin  
L'Emulsion Corps  
Multi-Vitamine

FRAGRANCE-FREE  
Moisturize • Tone • Strengthen

200 ml / 6.8 fl oz

**Nécessaire**  
*The Body Lotion*  
**Multi-Vitamin**  
**L'Emulsion Corps**  
**Multi Vitamine**

Fragrance Free  
Moisturize · Tone · Strengthen

200 ml / 6.8 fl oz

**Pour Le Corps**  
**Actif**  
**Sûr**  
**pH Optimisé**

*L'Emulsion Corps*  
Multi-Vitamine  
Sans Parfum  
Hydrate · Raffermit · Renforce

*L'Emulsion Corps* est un hydratant quotidien à absorption rapide de peptides et de multi-vitamines pour la santé de la peau. Sans parfum. Appliquer sur tout le corps. Masser jusqu'à absorption.

*Multi-Vitamines*  
Vitamin A  
Vitamin B<sup>3</sup>  
Vitamin C  
Vitamin E  
Oméga-6  
Oméga-9  
Antioxydants

*Peptide*  
2 Peptides Signal de la Peau

*Avantages*  
Hydrate  
Raffermit  
Renforce

*Traitement*  
Peptide  
Niacinamide  
Huile de Marula  
Huile de Cacay  
Huile de graine de Limnanthe  
Extraits de Fruits

*Parfum*  
Sans Parfum

**Nécessaire**

The Body Lotion is a fast-absorbing daily peptide and multi-vitamin moisturizer for skin health. Fragrance-free. Apply all over body. Massage until absorbed.

**Multi-Vitamin**

Formula contains:  
Vitamin A  
Vitamin B<sup>3</sup>  
Vitamin C  
Vitamin E  
Omega-6  
Omega-9  
Antioxidants

**Peptide**

2 Skin Signal Peptides

**Benefits**

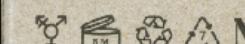
Moisturize  
Tone  
Strengthen

**Treatment**

Peptides  
Niacinamide  
Marula Oil  
Cacay Oil  
Meadowfoam Oil  
Fruit Extracts

**Scent**

Fragrance-Free



Designed in Los Angeles, California.  
[www.necessaire.com](http://www.necessaire.com)  
@necessaire

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Made in the USA / Fabriqué aux Etats-Unis  
SKU # 0004-01

Nécessaire is a Trademark of Nécessaire, Inc.

**For Your Body**  
**Active**  
**Clean**  
**pH-Optimized**

*Ingredients:* Water (Purified, Deionized Water), Caprylic/Capric Triglyceride (Derived from Sustainable Palm), Dicaprylyl Carbonate (Derived from Coconut and Sustainable Palm) Glycerin (Derived from Sustainable Palm), Shea Butter Glycerides (Shea), Simmondsia Chinensis Seed Oil (Jojoba Oil), Niacinamide (Vitamin B3), Cetearyl Olivate (Derived from Olive), Cetearyl Alcohol, (Derived from Coconut and Sustainable Palm), Glyceryl Stearate (Derived from Coconut and Sustainable Palm), Sorbitan Olivate (Derived from Olive), Palmitoyl Di peptide-5 Diaminobutyryl Hydroxythreonine, Palmitoyl Di peptide-5 Diaminohydroxybutrate, Sclerocarya Birrea Seed Oil (Marula Oil), Caryodendron Orinocense Seed Oil (Cacay Oil), Limnanthes Alba Seed Oil (Meadowfoam Oil), Saccharum Officinarum Extract (Derived from Sugar Cane), Camellia Sinensis Leaf Extract (Derived from Green Tea), Pyrus Malus Fruit Extract (Derived from Apple), Citrus Aurantium Dulcis Fruit Extract (Derived from Orange), Citrus Limon Fruit Extract (Derived from Lemon), Tocopherol (Vitamin E), Linoleic Acid (Derived from Safflower), Linolenic Acid (Derived from Safflower), Propanediol (Derived from Corn), Polyacrylate Crosspolymer-6, Caprylyl Glycol (Derived from Coconut), Caprylyl Glycol



**Nécessaire**  
The Body Lotion  
Multi-Vitamin  
L'Emulsion Corps  
Multi-Vitamine

**Nécessaire**  
The Body Lotion  
Multi-Vitamin  
L'Emulsion Corps  
Multi-Vitamine

Fragrance-FREE  
Size · Tone · Strengthen

**Nécessaire**  
The Body Wash  
Multi-Vitamin  
Le Nettoyant Corps  
Multi-Vitamine

SANDALWOOD  
Cleanse · Nourish · Balance  
250 ml / 8.4 fl oz

**Nécessaire**  
The Body Wash  
Multi-Vitamin Corps  
Multi-Vitamine  
Le Nettoyant Corps  
Multi-Vitamine

ECALYPTUS  
Cleanse · Nourish · Balance  
250 ml / 8.4 fl oz

250 ml  
Cleanse · Nourish · Balance

**Nécessaire**  
The Sex Gel  
Le Gel Sexuel

50 ml / 1.7 fl oz

**Nécessaire**  
The Body Wash  
Multi Vitamin  
Le Nettoyant Corps  
Multi-Vitamine

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**Category****Book Design**

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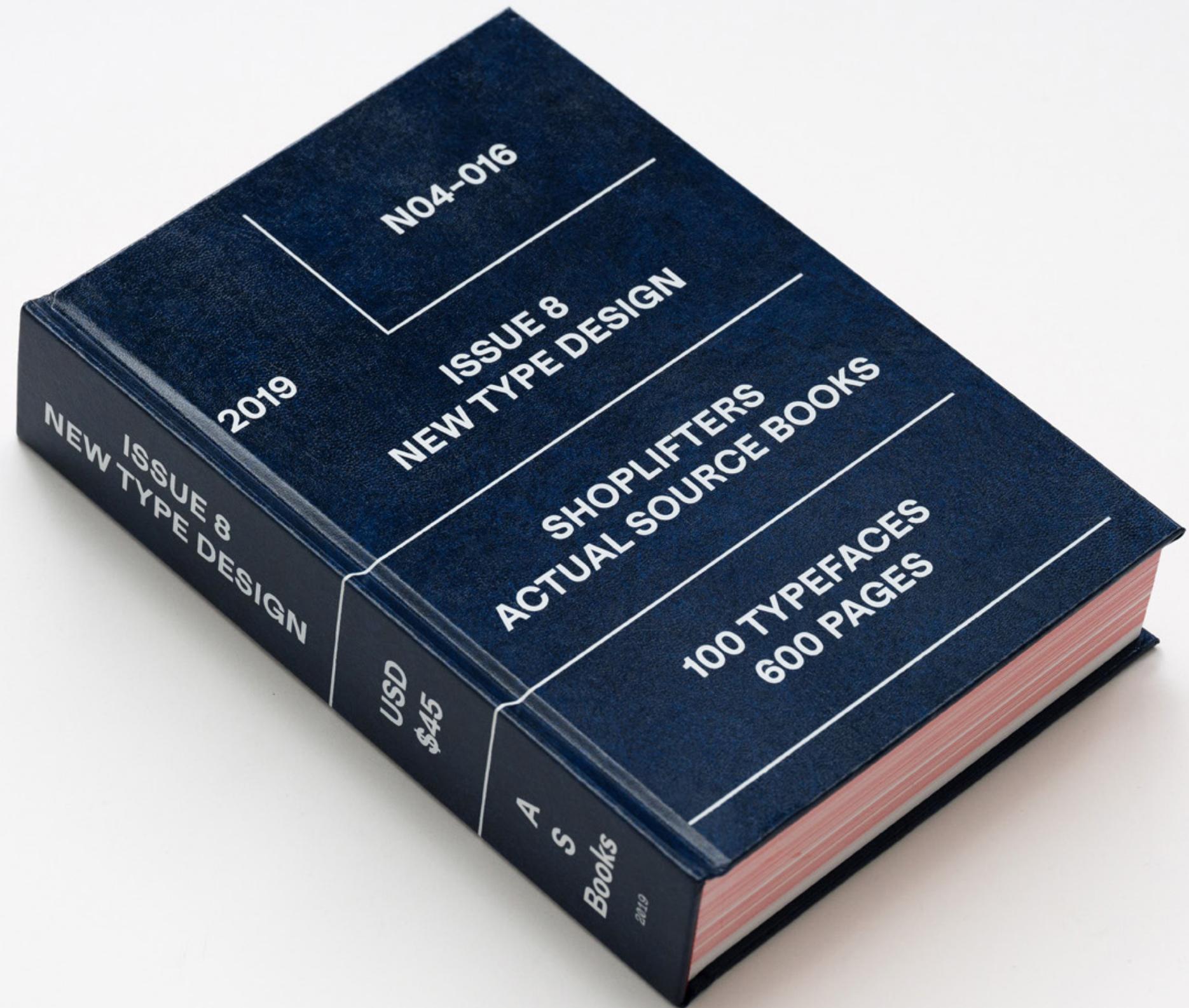
**Brief**

Shoplifters is a biannual publishing project by Actual Source that shifts it's focus and format with every release. Issue 8 showcases 100 new and W.I.P. typefaces from type designers all around the world.

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**Team**

Davis Ngarupe  
JP Haynie  
Gunnar Harrison  
Katrina Peterson  
Walker Croxton



A  
ve  
ci  
n

## Ebbing Sans

112

DESIGNER(S)

Ondřej Bachor

CZ

CHRONOLOGY  
2018

PUBLISHER  
N/A

RELEASE  
N/A

STYLES  
Light

DESCRIPTION

Ebbing Sans is a display typeface for the visual identity of the Ebbing Sounds Symposium. The typeface is inspired by the visuals of cassette covers and draws a historic parallel to the analog treatment of sound. The main visual features of the typeface are the lines referencing sinus-waves, which are integrated into the font as alternative characters. These lines, applied on every vertical stroke in both directions, become the main element of the visual identity across different media. Ebbing Sans has radically simplified details, supporting a geometric and synthesized feeling such as in lowercase letters n, r, f, t, and j. The proportion of the typeface is harmonized, thus emphasizing the vertical strokes and visualizing the texture of sound.

PAGES  
112-115

LINKS  
[www.ondrejbachor.com](http://www.ondrejbachor.com)

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9 1

Ebbing Sans

114

Arvydas  
Savonis

Mr.

Europo  
1985, 1997

No. 11

115

Born: 1964  
Kaunas,  
Lithuania

1988

«Olympic  
Gold  
Medal»

Field Grot

144

SUPER  
SUPER<sup>CONDENSED</sup>  
SUPER<sup>NARROW</sup>  
SUPER<sup>REGULAR</sup>  
SUPER<sup>WIDE</sup>  
SONICS<sup>CONDENSED</sup>  
SONICS<sup>NARROW</sup>  
SONICS<sup>REGULAR</sup>  
SONICS<sup>WIDE</sup>

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PAYTON, G.<sup>CONDENSED</sup>  
6'4"(1.93m)<sup>WIDE</sup>  
9x NBA<sup>CONDENSED</sup>  
ALLSTAR<sup>WIDE</sup>  
#<sup>NARROW ITALIC</sup> 20<sup>NARROW</sup>

# THE FIRST

- 1) PLAYED TO BE PART OF THE U.S. TEAM WHILE STILL IN HIGH SCHOOL.
- 2) WOMAN GIVEN A FOUR-YEAR ATHLETIC SCHOLARSHIP FOR COLLEGE.
- 3) (AND ONLY) WOMAN TO SIGN A CONTRACT WITH THE NBA (THE RAPTORS.)

[WNBA CAREER]  
1979–1980–1981

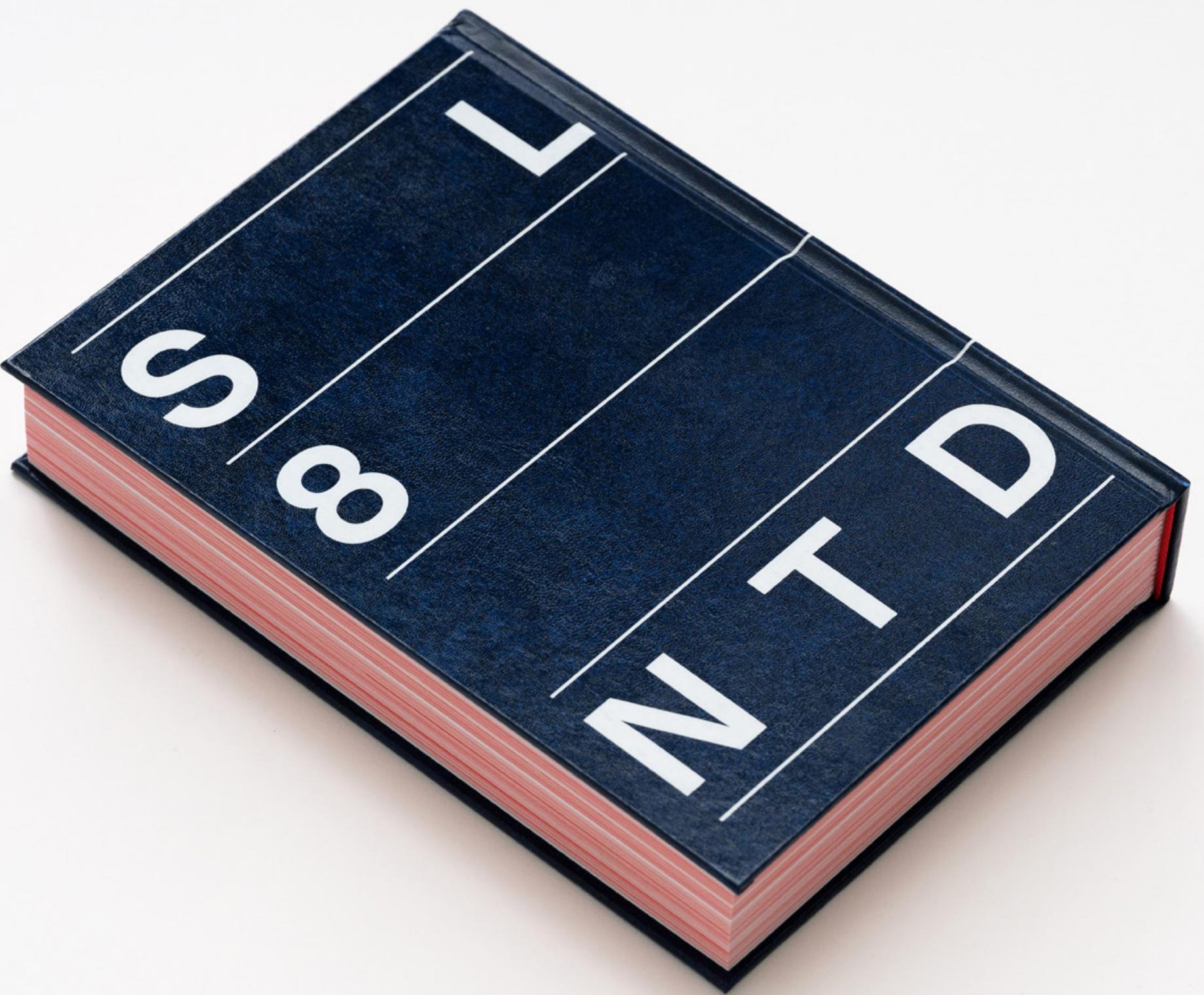


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Category	Type Design
Brief	A modified version of Times New Roman, Bed-Times aims to communicate the unsettling yet familiar moments we experience when we dream.
Self-Initiated Work	

BedTimes.ttf

AaBbCcDdEeFfGg

HhIiJjKkLlMm

NnOoPpQqRrSsTtUu

VvWwXxYyZz

!?.-.,,,&■



FeverDream

# Bedti

Found in Grimm's Household Tales  
Translated by Margaret Hunt  
Published by George Bell and Sons, London, 1884



Hans wished to put his son to learn a trade, so he went into the church and prayed to our Lord God to know which would be the most suitable for him. Then the clerk got behind the altar, and said, "Thieving, thieving."

On this Hans goes back to his son, and tells him he is to learn thieving, and that the Lord God had said so. So he goes with his son to seek a man who is acquainted with thieving. They walk a long time and come into a great forest, where stands a little house with an old woman in it.

Hans says, "Do you know of a man who is acquainted with thieving?"

"You can learn that here quite well," says the woman, "My son is a master of it."

So he speaks with the son, and asks if he knows thieving really well.

The master-thief says, "I will teach him well. Come back when a year is over, and then if you recognize your son, I will take no payment at all for teaching him, but if you don't know him, you must give me two hundred talers."

The father goes home again, and the son learns witchcraft and thieving, thoroughly. When the year is out, the father is full of anxiety to know how he shall recognize his son. As he is thus going about in his trouble, he meets a little dwarf, who says, "Man, what ails you, that you are always in such trouble."

"Oh," says Hans, "a year ago I placed my son with a master-thief who told me I was to come back when the year was out, and that if I then did not know my son when I saw him, I was to pay two hundred talers, but if I did know him I was to pay nothing, and now I am afraid of not knowing him and can't tell where I am to get the money."

Then the dwarf tells him to take a crust of bread with him, and to stand beneath the chimney. There on the cross-beam is a basket, out of which a little bird is peeping, and that is your son.

Hans goes thither, and throws a crust of black bread in front of the basket with the bird in it, and the little bird comes out, and looks up.

"Hello, my son, are you here?"  
is delighted to see his father.

But the master-thief says  
you, or how could you have

"Father, let us go," said the

Then the father and son set  
riage comes driving by. He  
"I will change myself into  
can earn a great deal of m

Then the gentleman calls  
you sell your dog?"

"Yes," says the father.

"How much do you want

"Thirty talers."

"Well, man, that is a great  
dog I will have it."

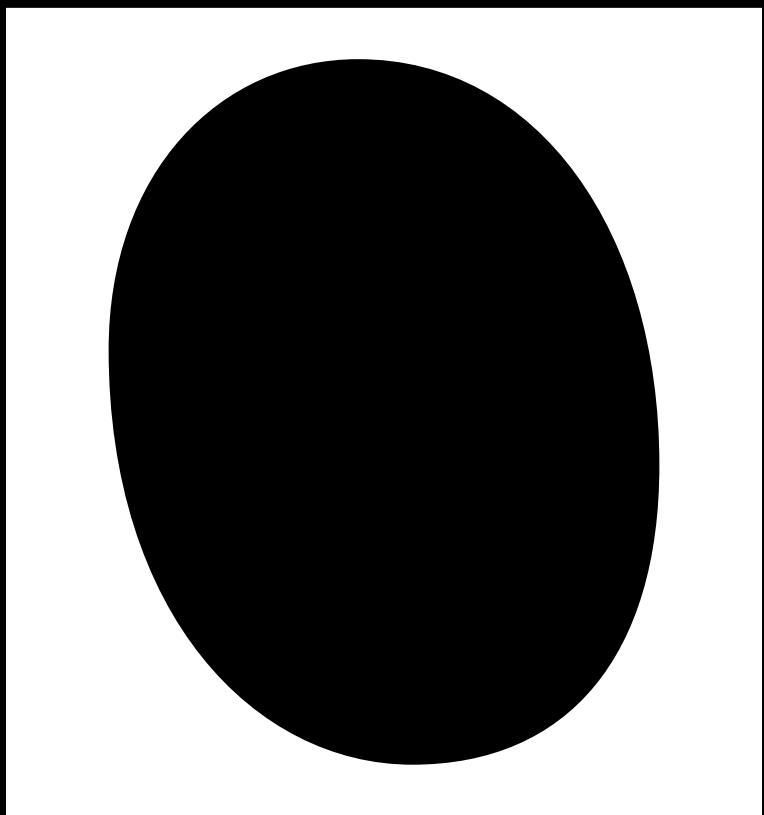
The gentleman takes it into  
driven a little farther the  
through the window, and  
longer a greyhound.

They go home together. No  
boring town, so the youth  
change myself into a bear,  
but when you have sold me  
I cannot become a man again.

Then the father goes with  
ter-thief comes and buys me  
the father forgets, and does  
man goes home with the h

.otf

# The Three Spinners



## The Bridegroom Interviews The Three Spinners

- Bg: Ah, how do you odious friend come by such By tread
- Spl: How do you com  
Bg: ing lip? By licking
- Sp2: How do you broad thumb? By twisting
- Bg: How do you twisting
- Sp3: Neither now nor beautiful bride wheel.
- Bg: Neither now nor

The Grimms were acquainted with a number of variants of this widespread folktale. Their sources included Jeanette Hassenpflug (1791-1860), Paul Wigand (1786-1866), and Johannes Pratorius (pen name for Hans Schultze, 1630-1680). The version given above came primarily from Paul Wigand, and was first published in the second edition (1819) of *Kinder- und Hausmarchen*.



---

Category

Branding

Brief

Frustration from endless health insurance sales calls sparked this project, which culminated in a poster as well as physically mailing my spam voicemails to the FCC.

---

Self-Initiated Work

VOICEMAIL

## Unknown

Hello my name is Jody better and reason for my call is that you were looking for some information on health insurance first off let me apologize I know you're probably getting a Tonna calls but I can assure you I am an actual [...] not a telemarketer Norma calling from a call center but I do have a couple of quick questions to ask so that I can better customize a [...] your individual needs the best way to reach me is 765-231-8263 again the number is 765-231-8263 have a great day and I look forward to working with you bye.

Covington, IN  
June 15, 2018 8:35 AM

## VOICEMAIL

One of 36 voicemails left by health insurance salespeople (both actual and artificial) concerning a supposed lack of health insurance, which were received during the summer of 2018 between the dates of June 10th and September 24th. A select few of said voicemails are in direct violation of the Telephone Consumer Protection Act. The remaining majority, though operating within the provisions of the TCPA, highlight a gross lack of both privacy and clarity in the commercialized U.S. health insurance network.

Each digital recording has been transcribed and repurposed to exist on a not-quite antiquated means of correspondence: the envelope. All 36 are addressed to FCC Chairman Ajit Pai, in an admittedly vain attempt to demand action towards a more robust TCPA. As pointless as it may seem, such a prospect is overshadowed in futility only by the selling of health insurance over the phone in the year 2019.

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# Jnknown

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e phone in the year 2019.



MAIL



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Category

D.I.Y.

## Brief

Relief Society is a band and experiment comprised of one. Lyrics, vocals, riffs, instruments, recording, mastering(?), and artwork all done by Gunnar Harrison in the true spirit of early D.I.Y. hardcore.

---

Self-Initiated  
Work

01 Breathe To Death  
02:35  
00:00 Bitter lake with yellow sky above  
Oxygen corrupted truly this is the place  
Poisoned by machines we can't forsake  
We toss and turn in this deadly bed we make

00:13 Who will we blame for the long-term effects?  
Choke on your words, I am breathing to death

00:19 Fire in the mountains; in your lungs  
Natural walls entrap us in this toxic winter  
Bless our home, this valley of disease  
Where life is just fine unless you have to breathe

00:32 Who will we blame for the long-term effects?  
Choke on your words, I am breathing to death  
The future will suffer and judge what we've left  
Choke on your words, we are breathing to death

02 Boomer Privilege  
02:56  
00:00 Talk about merit and how hard you worked as a kid,  
Ignoring all the facts like where and when you lived.

00:11 Boomer Privilege (x3)  
Admit you have  
Boomer Privilege (x3)  
And then you just

00:22 Talk about rights and freedom in the Land of the Free,  
But lose your shit when you see the man take a knee.

00:32 Boomer Privilege (x3)  
Admit you have  
Boomer Privilege (x3)  
Empathize for once  
00:46 Empathize for just once  
Boomer Privilege  
01:12 That's the tea

# RELIEF SOCIETY

# THE PLACE EP



Relief Society is a band and experiment comprised of one. Lyrics, vocals, riffs, instruments, recording, mastering(?), and artwork all done by Gunnar Harrison (drums via GarageBand under the direction of Gunnar.) "The Place EP" was written and recorded in the fall of 2018, then left alone for quite some time. It was revisited in January 2020.

Recorded  
08 09 2018

Released  
01 15 2020

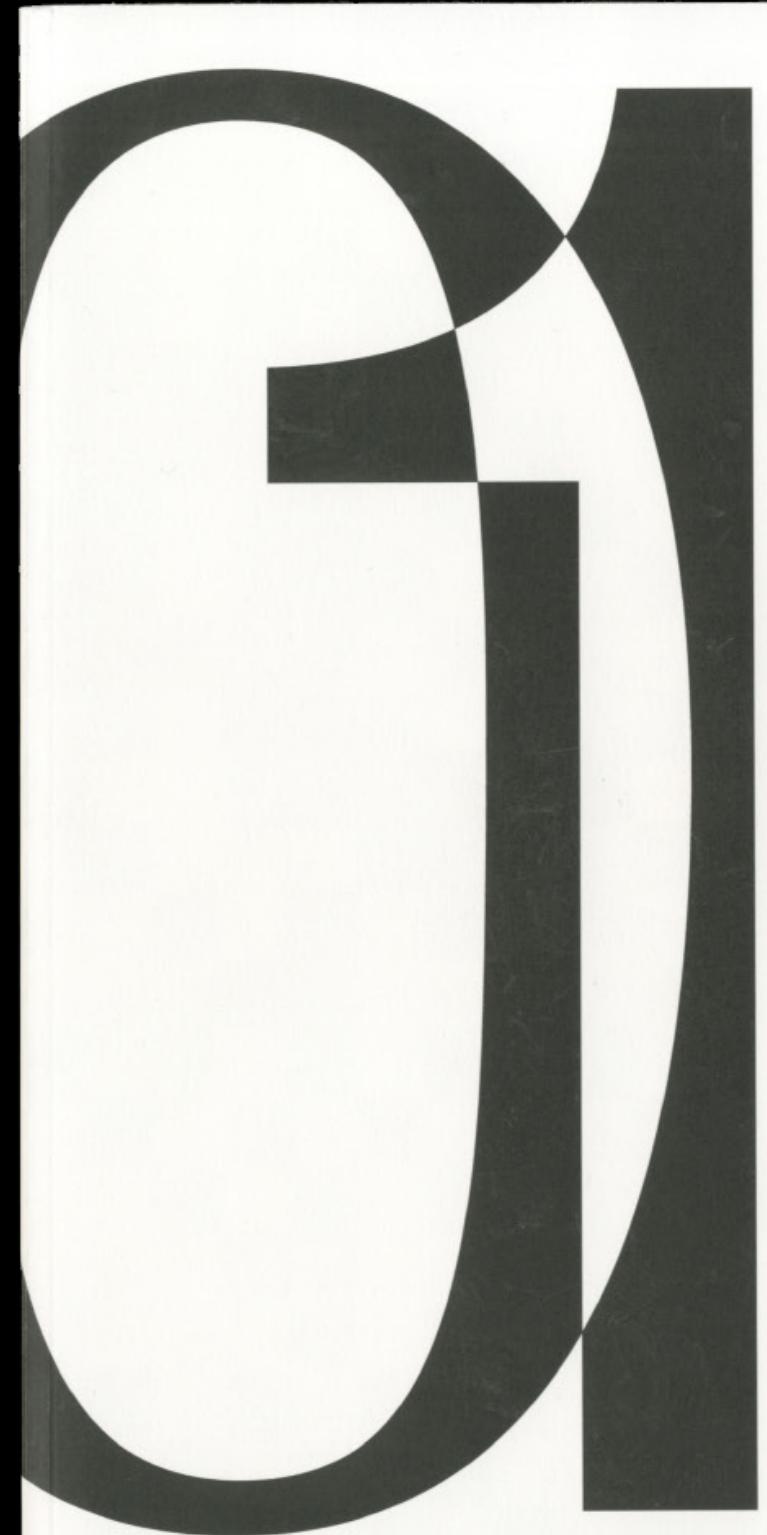




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Category	Book, Environmental, and Motion Design
Brief	BFA thesis “Cache Variants” explores the malleability and fallibility of memory. It was carried out over the course of two semesters, culminating in a 140-page book and a week-long exhibition.
Self-Initiated Work	

# Cache Variants



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# Part One

27 Sep 2017  
18 Dec 2017

-

## B Final Paper 34

Would be interesting to compare advertising based in nostalgia with all other types of advertising.

and games, but the scenario is a bit more nuanced. We consume films primarily to be entertained, where as we consume products to fulfill a need. What if it doesn't fulfill that need? What if a product is marketed and packaged to represent an era where craftsmanship was superior than it was today, only for the consumer to discover that the product was constructed very poorly? Is that not the same as lying to someone? With films, we don't want to know what happens before we watch it because that would ruin the story. On the contrary, with products we most definitely want to know what will happen after we purchase them because we're spending our money to fulfill a specific need. The issue of nostalgia in the consumer realm primarily concerns honesty. In order for companies to ethically target a consumer's nostalgia they must do it from an honest and sufficiently informed perspective.

Fortunately, honest representations in brand packaging can yield positive results. Ulrich R. Orth and Steffi Gal carried out a study in an attempt to further understand nostalgic brand packaging and its effect on consumers. They divided the packaging into two groups: indexical and iconical. Indexical packaging emphasizes the product's authentic link to history (e.g. photos of the beer brewed in traditional equipment, historically accurate colors, etc.), while iconical packaging only needs to resemble something from the past without any link (e.g. photos of an abbey where beer may have been crafted.) While both types triggered nostalgia effectively, brands that used the indexical method lowered the perceptions of persuasive intent (a fancy way of saying targeted coercion) felt by the consumers because of their authentic link to the past. Iconical packaging failed to do the same. This is telling of the fact that consumers are more trusting of brands that use their true history and tradition as part of their identity. Accurately depicting the past in a brand isn't just ethical; it's good business.

Had to touch on this bit about packaging, mainly because the study I pulled it from was really interesting. You can find it in the bibliography at the end of this paper.

End of page 09

## (Pt.1) Thesis 35

Nostalgia is frequently used as the backbone of political discourse. Perhaps no modern political figure has used nostalgia to such great effect like the then-candidate and now-president of the United States Donald Trump. "Make America great again" was the extremely effective slogan championed by Trump during the 2016 presidential election. When you cast the man behind the message aside for purposes of objectivity, the slogan by itself reads as patriotic nostalgia incarnate. "Make America great" is a phrase every American can get behind, as we all want to see our nation and the people in it prosper. Adding the "again" to the end brings the punch of nostalgia, claiming the U.S. was great once but has since regressed from its powerful position among the other countries of the world. Combine the entire phrase "MAKE AMERICA GREAT AGAIN" in all caps, coupled with the polarizing Trump rhetoric and you have a blunt message claiming inefficiency in the current political system, the solution to which lies backwards with time.

When he wasn't decrying the U.S. immigration policies, the main talking points heard at Trump's political rallies were (a) the current political system's massive failings, (b) the reinvigoration of dying industries like coal and other fossil fuels, and (c) the rolling back of so-called business-crippling regulation previously established by the EPA, FCC, etc. Both (b) and (c) were always presented as solutions to (a). He didn't win the election because he rocked the boat and challenged the status-quo. Trump won because he tapped into the worries of those who felt disenfranchised and forgotten by preceding administrations over the past 20 years. His message resonated with those who worked jobs that would soon be phased out by more viable alternatives discovered through innovation. He idealized an overly-exaggerated past of America, projecting it as a time when honest hard work could bring prosperity.

End of page 10

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# B Stream 58 Of Conscious

## THOUGHTS

I dwell on the past more often than I should. Finding a way to visually compose that reminiscence for this project intrigued me. I began to write about my memories in a consistent stream-of-consciousness style that ignores chronology, pacing, and spelling. In these paragraphs my mental commentary is revealed and transitions between seemingly distinct recollections are drawn. This autobiographical narration is \*usually\* only accessible through intangible thought, but by recording it to the printed page I am, in a sense, making it tangible; an attempt to bring structure and tactility to something flawed and formless.

# (Pt.2) Exhibit 59

I'm sitting here pondering about my past because for my project I need to have good subject matter. Matter is an interesting concept, thinking back to my 8th grade science class where I'm not entirely sure we even talked about matter does that even matter? Sorry for the

lame joke

The past is enveloping my mind as of late because this project is based in the past. This form of writing is called

stream of conscious

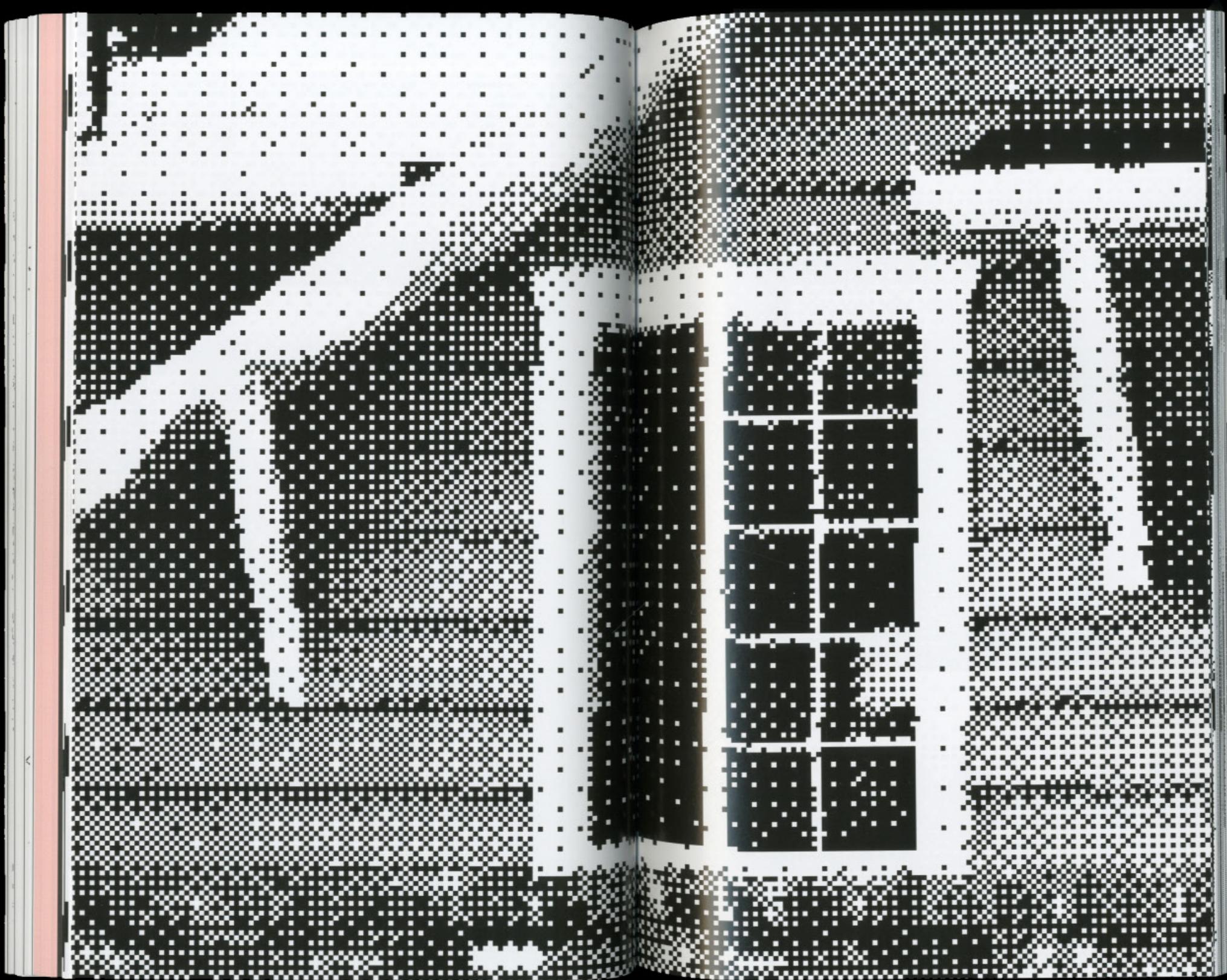
and I'm trying to get a grasp on it. I'm afraid of typos and I'm afraid of the terrible things that could happen if somebody read this. What does it mean to write everything that comes to mind. My first experience with memories is hard to put down because I obviously have so many of them one of my earliest memories is

haircut

I got from my mom or dad when I was just a young little boy. I was crying the whole time. It was a buzz cut and I was expecting it to hurt because of the sound of the hairtrimmer. I remember it didn't hurt though, I was just crying because I thought that was the expected of me with something that loud being so close to my head always thought I had a

big head

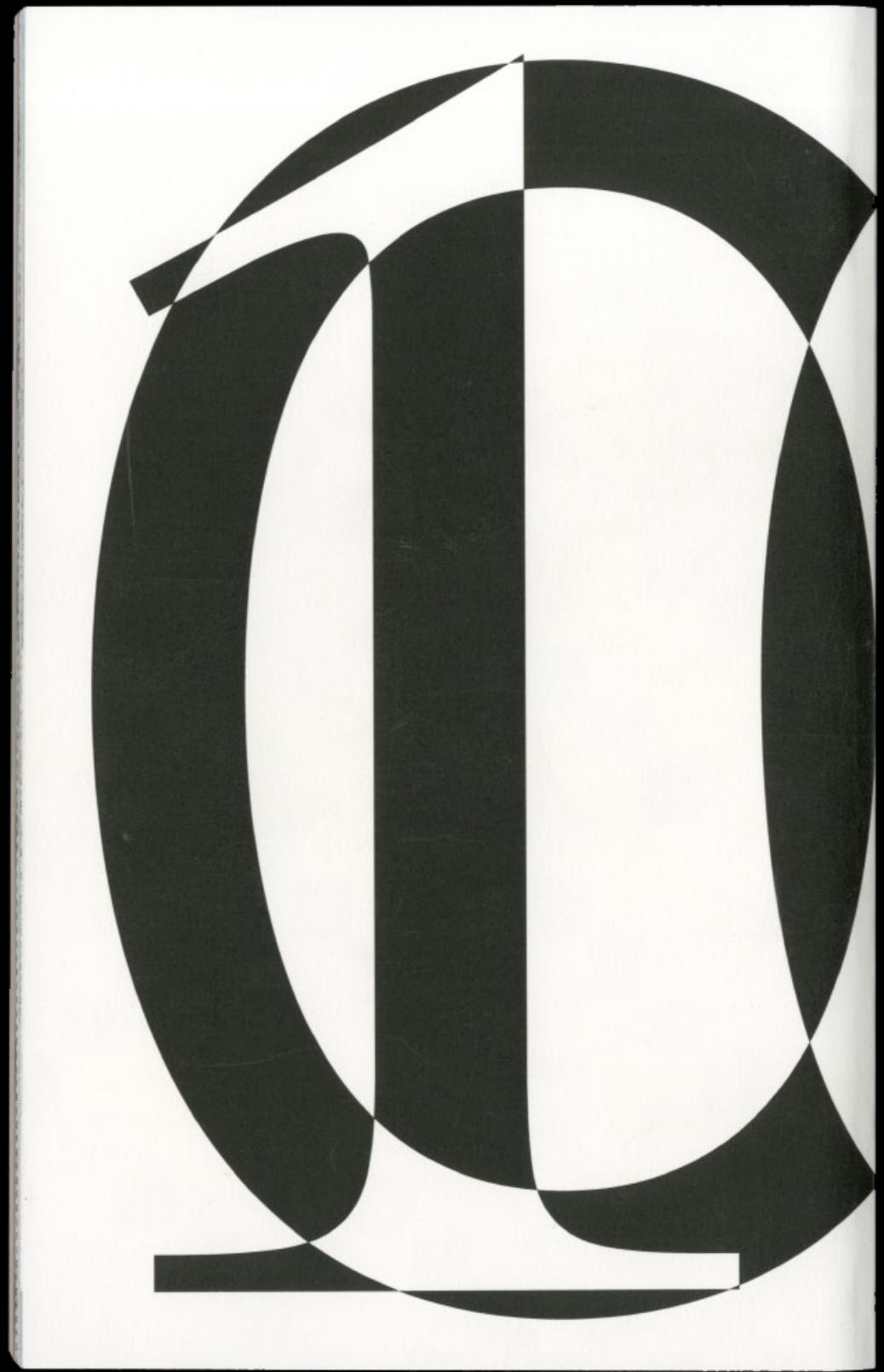
Growing up I'm not sure when that concept had solidified in my mind. Probably around middle school when your physical appearance matters most, or so it would seem. The perspective that you have as a middle schooler is obviously a bit skewed because of where you are in the world and how much you don't know about the world. It's such an interesting transitional period that everyone goes through and everyone acknowledges how terrible it can be because we've all had those mutually terrible experiences during those formative years. I can remember one time I was in the hallway hanging out with friends



D Final Show 122

(Pt.2) *Exhibit* 123





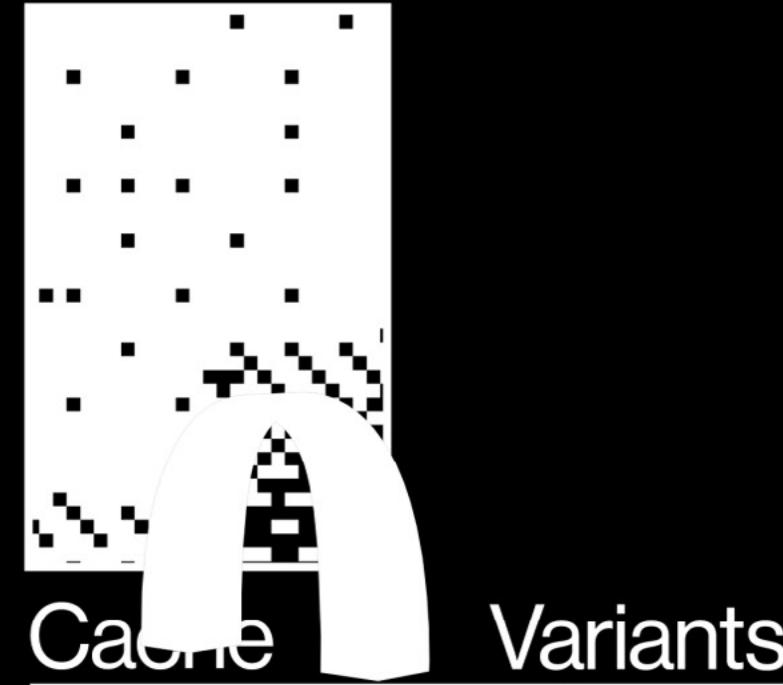
# Cache Variants

Gunnar Harrison's  
BFA Graphic Design  
Capstone Reception

March 22 6-8PM

*The Harris Fine Arts  
Center at BYU*

01



Gunnar Harrison's  
BFA Graphic Design  
Capstone Reception

March 22 6-8PM

*The Harris Fine Arts  
Center at BYU*

# Cache Variants

Gunnar Harrison's  
BFA Graphic Design  
Capstone Reception

March 22 6-8PM

*The Harris Fine Arts  
Center at BYU*

Cache

Gunnar Harrison's  
BFA Graphic Design  
Capstone Reception

March 22 6-

01

01

# Cache Variants

## Gunnar Harrison's BFA Graphic Design Capstone Exhibition

Memory is naturally susceptible to inaccuracy. Scientific evidence suggests that our memories are malleable and inconsistent. The brain's process of recollection distorts past experiences rather than accurately reclaiming them.

*Cache Variants* is an expression of contrasts. Sheets of rose tinted paper, gradually shifting in placement from uniform to sporadic, represent memory's delicacy and constant variability. A three-dimensional scale of 01-10 protruding from the wall represents the unchanging precision of facts and numbers. The sheets gradually overtake the scale, showing the futility in retrieving accurate recollections. Several sheets have writings that detail some of the author's past experiences. These writings are an attempt to bridge the dichotomy of memory and fact; the written words make permanent on the page what exists variably in the mind.

10

## Cache

**10**

Cache

**10**

for you to focus on a skill that you wanted to pursue after graduating high school no that I knew that that skill was graphic design I'm pretty sure the course was called media arts or something like that we learned a lot about different media I'm pretty sure Mrs. ---- I think that was her name I'm pretty sure she didn't like me mainly because that one time I was playing Pokemon with a Gameboy beneath the table and she came over because she totally saw me doing it and took away my Gameboy for the entire class I didn't even pick it up after I left, I think she told me I had to come back at the end of the school day which I did and luckily it was still turned on (just in the folded position because it's a GameBoy SP) and my progress was saved which was a relief to me because I had just caught a Pikachu in the Viridian forest which takes forever considering the fact that I had never done it before I had to look on

the internet

to learn that you could even get a Pikachu in the Viridian forest the internet helped me through a lot of difficult spots in video games especially my first playthrough of the

Ocarina of Time

technically I had played it before but it wasn't so much playing as it was watching my friends play it on their tv when I was really young, Must've been in 3rd grade really so my first playthrough by myself happened when I was 8th grade in the summer when

Trek

had ended I arrived home to find that my brother had acquired a Nintendo gamecube while I was gone and purchase two zelda titles: Wind Waker and Ocarina of Time made specifically for the Gamecube what an experience it was to relive all the little dungeons and worlds that I had experienced secondhand up until that point Everything was good and great until I got to the water temple which is one of the most cumbersome dungeons ever designed in Zelda history so to the cheat code sites I went to print off pages and pages of walkthroughs off of various websites that I can no longer remember the names of, I do remember though that I had a particular team of websites that I would frequent for that kind of information YouTube and Twitch are how people consume

video games

these days, beside just playing them I've been tempted at times to watch people play games that I won't realistically ever play because I don't really have time for video games and to be honest my interest in video games has waned quite a bit throughout the years what hasn't waned though is my interest in the stories that they tell I've always been a fan of the games more for the storylines rather than the achievement of being able to land a headshot from across the map Halo and Call of Duty were never my strong suit and I'm completely fine with that to be honest

Call of Duty Finest Hour

was really the only first person shooter game that I ever became interested in and it's not even competitive it's just a one player campaign game that I really liked to play over the christmas break of some year I can't remember (either 8th grade or 9th grade) I remember purchasing

SSX On Tour

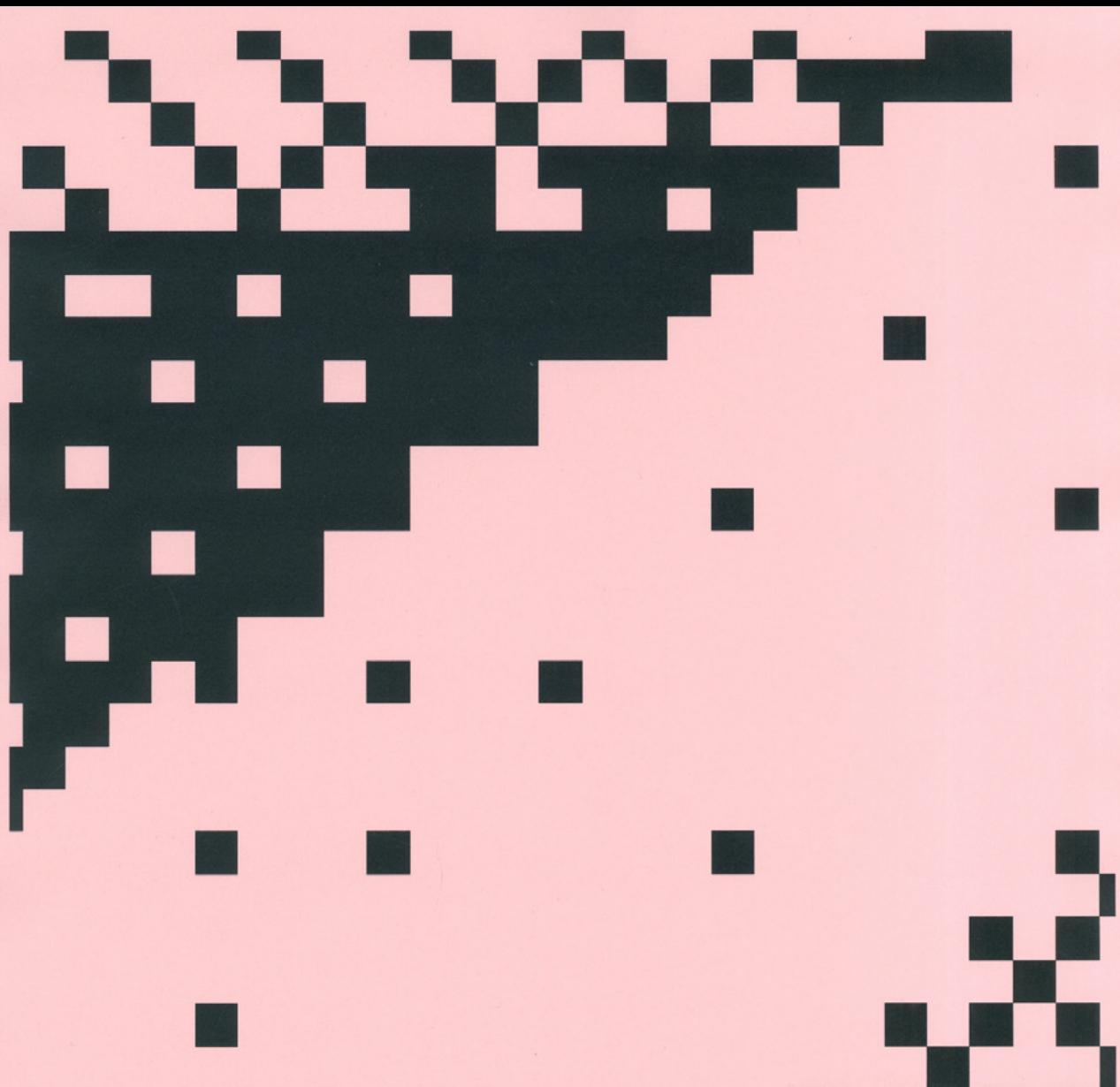
as well at the same time so I had two contrasting titles to maintain my interest Dad bought the very first SSX forever ago (still don't really know what SSX stands for) that game was so interesting to everyone of my siblings and my dad especially liked it a lot The music is something that really ignites feelings of nostalgia within me, whenever I hear those songs (which isn't very often because I have to seek them out on YouTube) I'm transported back to my dad's living room, sitting on his wooden coffee table with the rusty metalware aesthetic and his super cushioned green couch that I also sat on sometimes with Charlie or Jack (both dogs) playing SSX or Twisted Metal Black or GTA (which I really shouldn't have been playing but whatever) as time passed and my dad's interest in gaming withered away, the

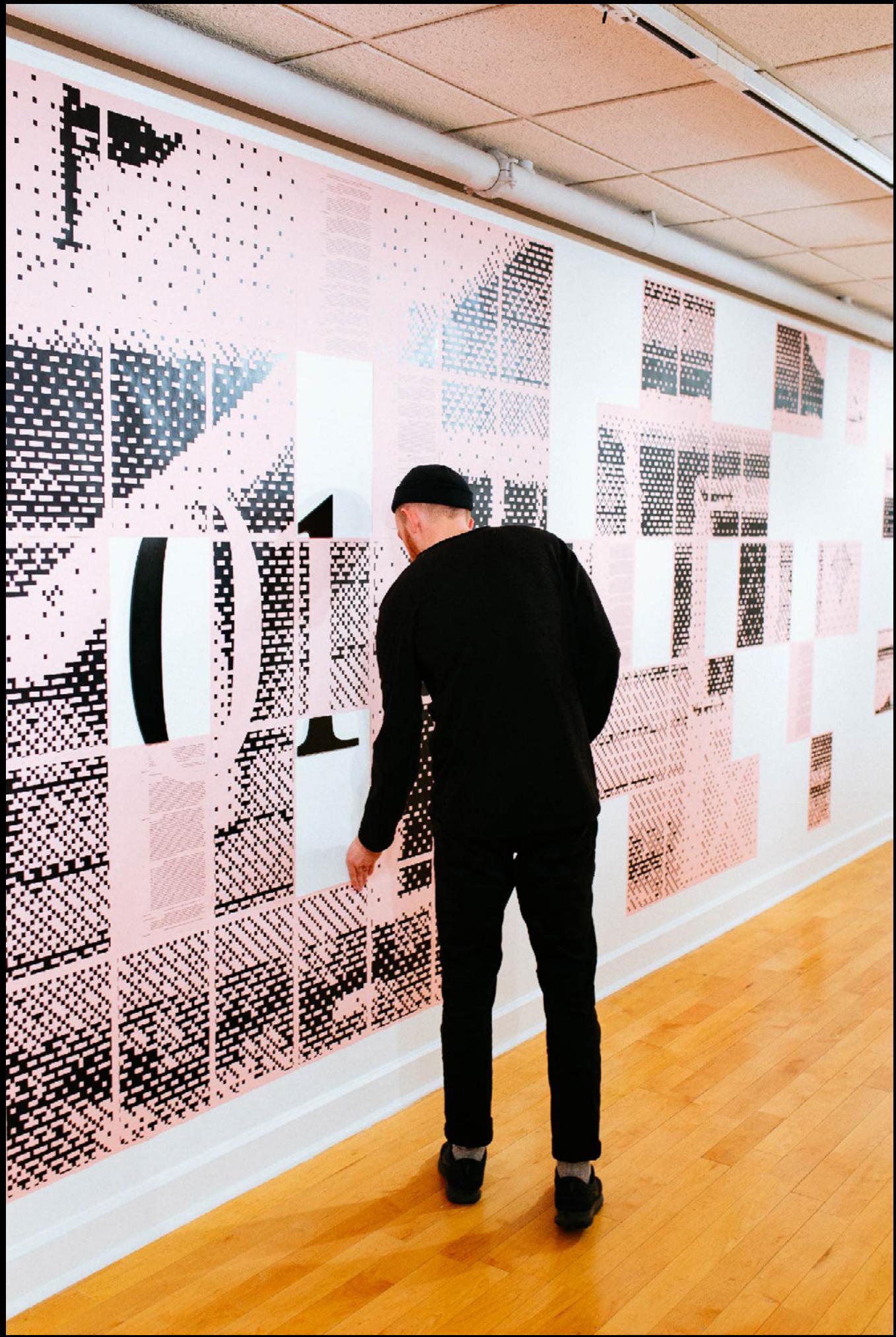
Playstation 2

migrated upstairs, which is where I began to spend most of my time at that point Hours and hours of gaming, not competitive with any real human, just the AI programmed into the game itself I wasn't very good at them, I just really liked to play them, that's why I never really liked playing those games like Halo and Call of Duty because the majority of people play those games for the competition with others I've never really been a competitive person or all that good at anything to even feel like being competitive It's strains friendships and really stressed me out and for those reasons I never really played sports seriously There was a time in my younger adolescent life when I really wanted to play

football

(american football) and my mom was not having it at all Sure I could play at recess with my friends and we would tackle each other and come back to class bruised and bloodied but for some reason my mom wouldn't let me sign up for an actual football team with the pads and the cleats and the helmets all that great stuff that to me was so cool growing up I forgot how obsessed I was with football I loved getting those bumper stickers at the grocery store that were holographic and had a team from the NFL on them I collected as many as I could and remember putting them on my skateboarding helmet that I never really wore and the air bubbles were caught underneath because it's really hard to mount a long rectangle sticker on something spherical so my mom wouldn't let me play football because there was a kid a couple years older than me who lived in our old neighborhood where I grew up that was injured very badly playing football at a really young age and had to have either an artificial part for his back put in or a part of the back that was given to him by a donor Either way, pretty messy and my mom gets worried really easily so when the time came for me to ask her if I could play football of course she told me that I couldn't and at the time I was really frustrated and for a long time I thought she stifled my middle school and high school career think of all the friends I could have had if I had played football all the





**100**

100 is a series of 100 artworks by 100 artists from around the world. The artworks are created using a common set of rules and constraints, resulting in a diverse range of visual outcomes. The project aims to explore the potential of generative art and its ability to generate new forms of expression and communication.

The artworks in 100 are generated using a simple algorithm that takes into account various factors such as color, shape, and texture. The results are often abstract and minimalist, but can also be highly complex and intricate. The project has received widespread recognition and has been featured in numerous publications and exhibitions.

100 is a testament to the power of technology and its ability to transform traditional art forms. It challenges us to think beyond the conventional and to embrace the possibilities of the digital age.



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Feel free to reach out for additional context surrounding any of this work.

# Gunnar H.

# Portfolio