



Launched in 2001, MN Artists is a platform for artists to share their ideas and work online. In a previous iteration (2014), the site hosted artist portfolios, supplemented by occasional essays and event listings. For this redesign, I worked with the Mn Artists team to create a new visual identity and to renew the focus on art publishing. The new identity would place an emphasis on localities while highlighting the various themes being addressed. In addition to publishing, the site also serves its artist community with a comprehensive listing of opportunities. [\(Continued...\)](#)

Violence

Capitalism

Arts Careers

Digital

Viewing/Spectatorship

Home

Body

Practice/Making

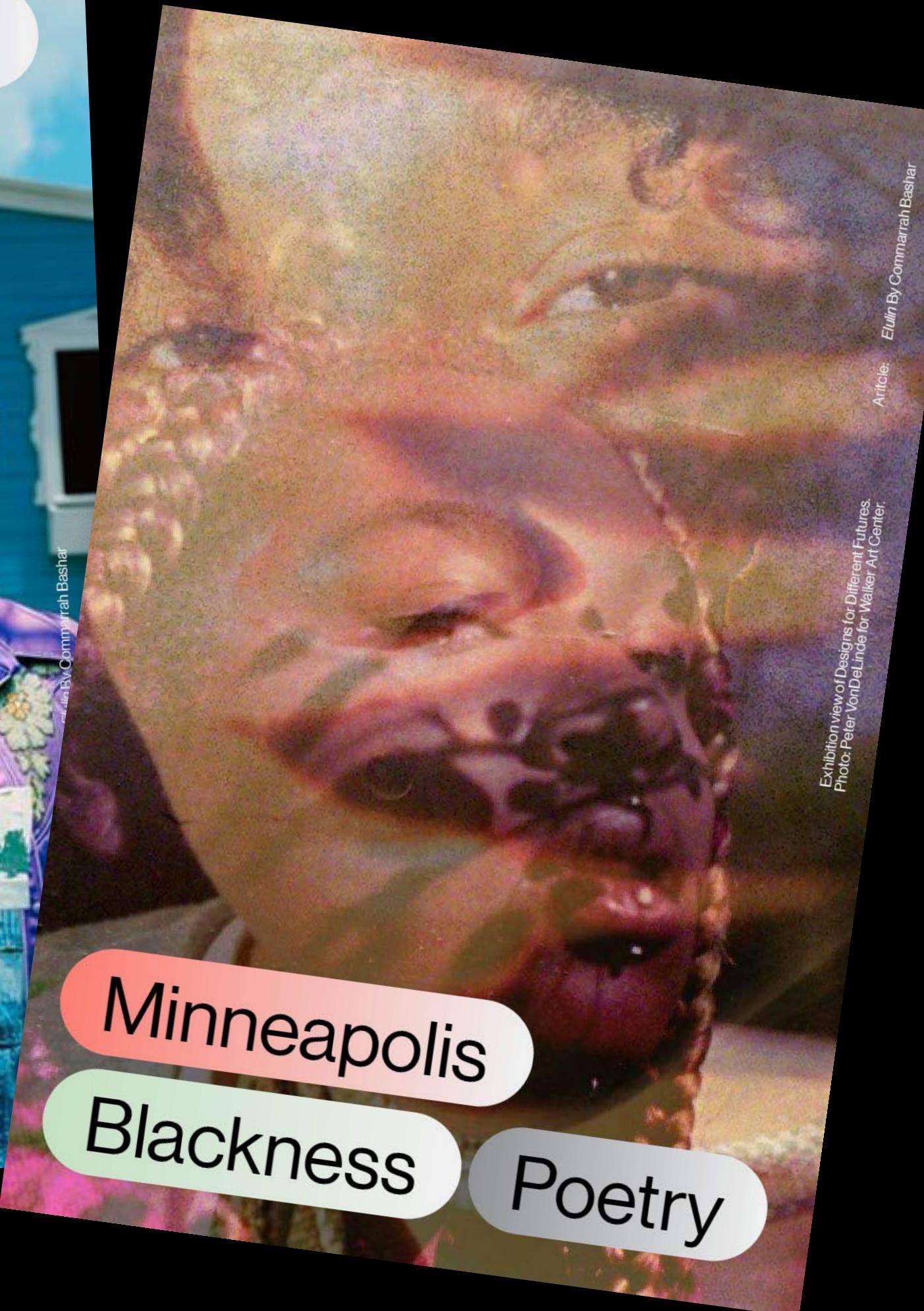
Futurisms

Rural Arts

Pandemic

Editor: Emily Gastineau
url: mnartists.walkerart.org

(Continued from p. 2) The identity for MN Artists is content-driven, using colorized tags that work in conjunction with imagery to forefront themes from the writing. Identity assets that are not associated with publishing content incorporate open-source imagery of rural Minnesota, a nod to the various localities from which the content is created. In addition to the way the tags are used on the website, they are also used various social media platforms in both static and animated versions. Though primarily existing digitally, the identity is also extended to printed postcards and



Mn Artists Arts Writing from Mn, Beyond Mn

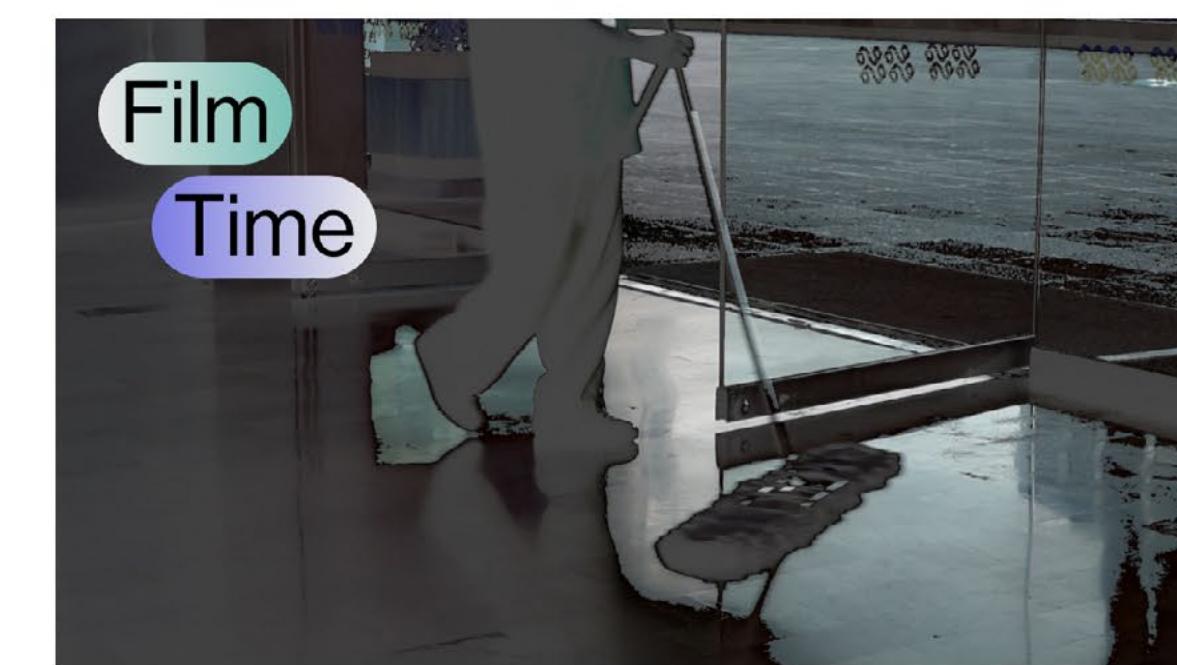
Steve Ozone: The Story Behind the Lens

YOUNA VANG

On perseverance over the span of a creative life: striking out on new paths, making the best of the opportunities that come, and observing how others navigate life

Considering the works-in-progress of moving image artist R. Yun Matea: on giving form to the unseen, a democracy of objects that move at the same speed, and the body as container for non-linear time

[Body](#) [Film](#) [Labor](#) [Landscape](#) [Object](#)
[Process](#) [Time](#) [Work-In-Progress](#)



Measuring the Invisible: Labor and Origin

STEVIE ADA KLAARK

Considering the works-in-progress of moving image artist R. Yun Matea: on giving form to the unseen, a democracy of objects that move at the same speed, and the body as container for non-linear time

Search Close About Opportunities Submit Writing Submit an Opportunity Mn Artists Presents: [Your Name Here]

TOPIC Design Literature Moving Image Performing Arts Visual Art

TYPE Essays Reviews Reportage Conversations Project Space Series

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Measuring the Invisible: Labor and Origin STEVIE ADA KLAARK

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[Body](#) [Film](#) [Labor](#) [Landscape](#) [Object](#)
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Mn Artists Arts Writing from Mn, Beyond Mn

ESSAYS → MOVING IMAGE SHARE PART OF SERIES chives Unreasonable Archives Unreasonable Archives Unreasonable Archives Unreasonable Archives

掩耳到零 Cover Your Ears and Count to 0 XIAOLU WANG

A letter to a friend across national borders: a missive of love and speech without shame that considers censorship, longing, and translations that only diasporic ears can detect

Archive Immigration Language Media
Pandemic Shame Translation

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(Body, Film, Labor, Landscape, Object, Process, Time, Work-In-Progress)

Home as Portal: The Wandering House NICOLE ASONG NFOLOYIM-HARA

The roving public art project by Cecilia Cornejo Sotelo weaves together stories by community members in southern Minnesota – creating a fractal of perspectives on home and belonging

(Community, Ethnography, Home, Immigration, Participation, Public Art, Voice)

Forest of Beginnings MAI DER VANG

A poem as response to two photographs by Pao Houa Her: on “the earth voicing / each twig and leaf”

(Ecology, Hmong, Immigration, Photography, Plants, Poetry)

Search:
flower

All (5) □ Performing Arts (0) □ Visual Art (4) □ Literature (1) □ Moving Image (0) □ Design (0) □ Opportunities (0)

07-27-2016 LITERATURE miniStories: "The Mayflower" by Deborah Girdwood DEBORAH GIRDWOOD

01-19-2009 VISUAL ART Paj Ouam Ntuj / Flowers of the Sky KAO KALIA YANG

07-25-2022 VISUAL ART Arranging More Than Flowers REGAN GOLDEN

07-29-2019 VISUAL ART Sight, Site and Motherhood: Missing Mosses, Pulsing Trees and Blinding Flowers REGAN GOLDEN

08-20-2007 VISUAL ART Virtual Gardener: John Steffl, "Hybrids" ANN KLEFSTAD

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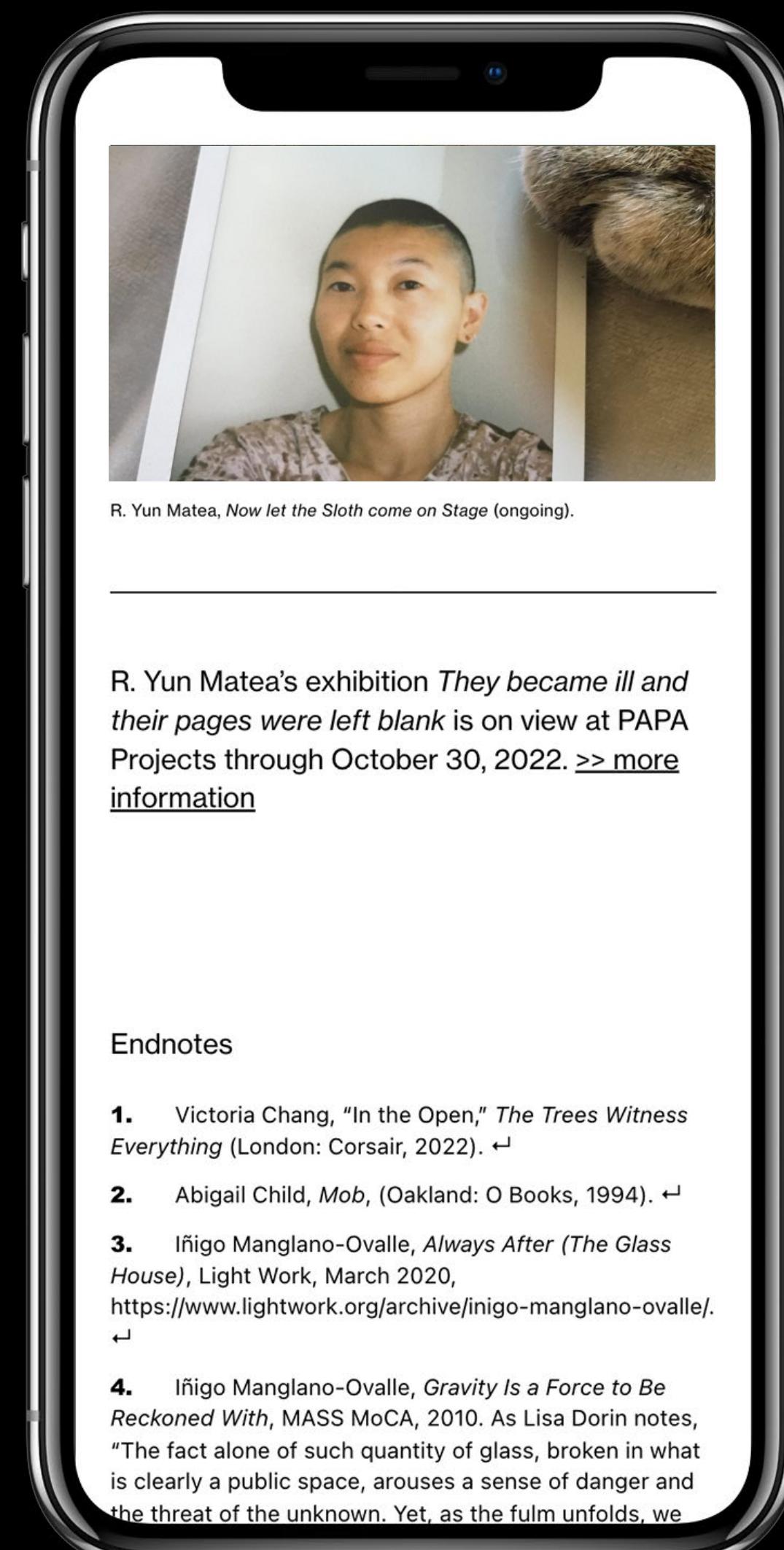
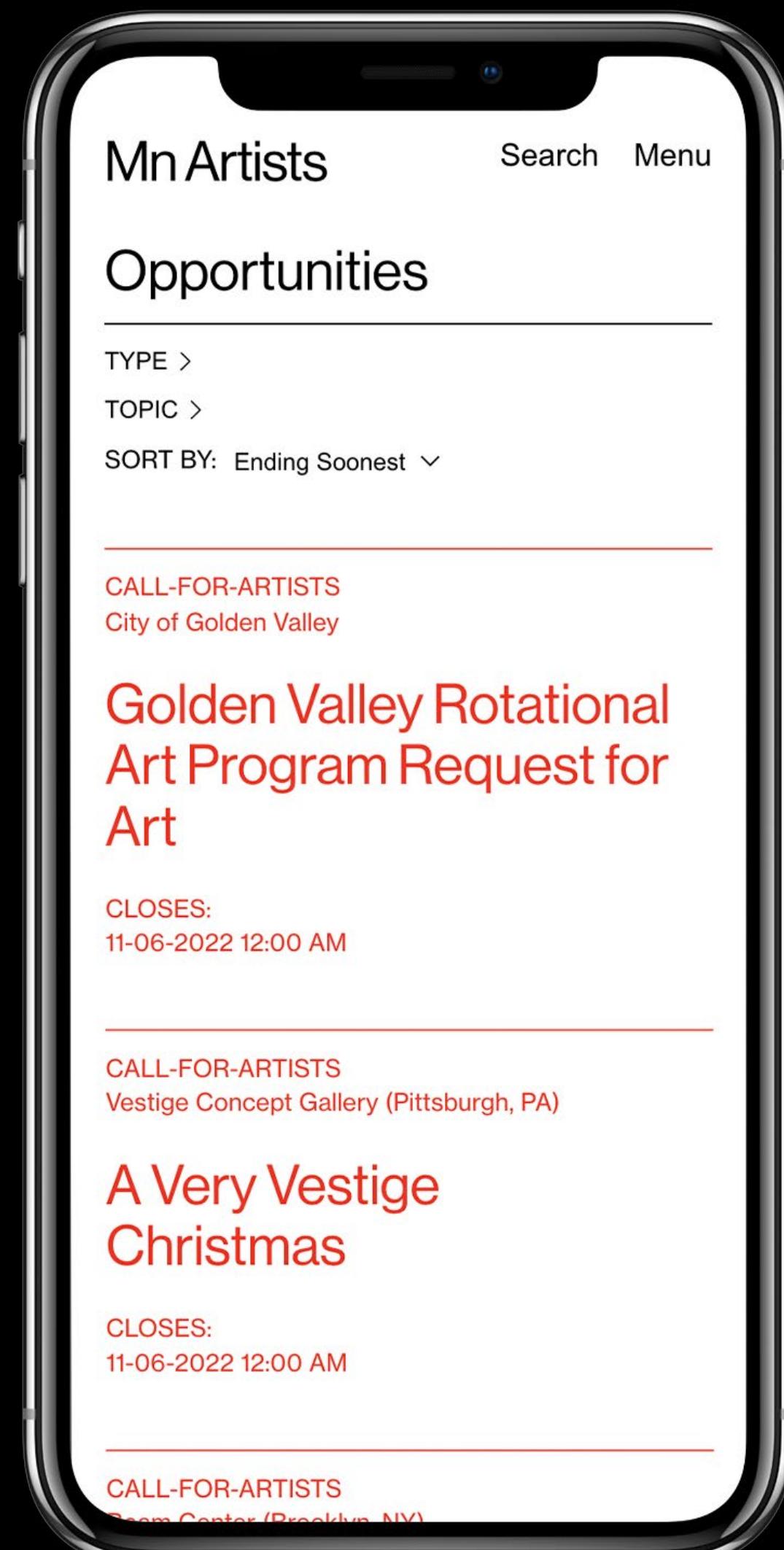
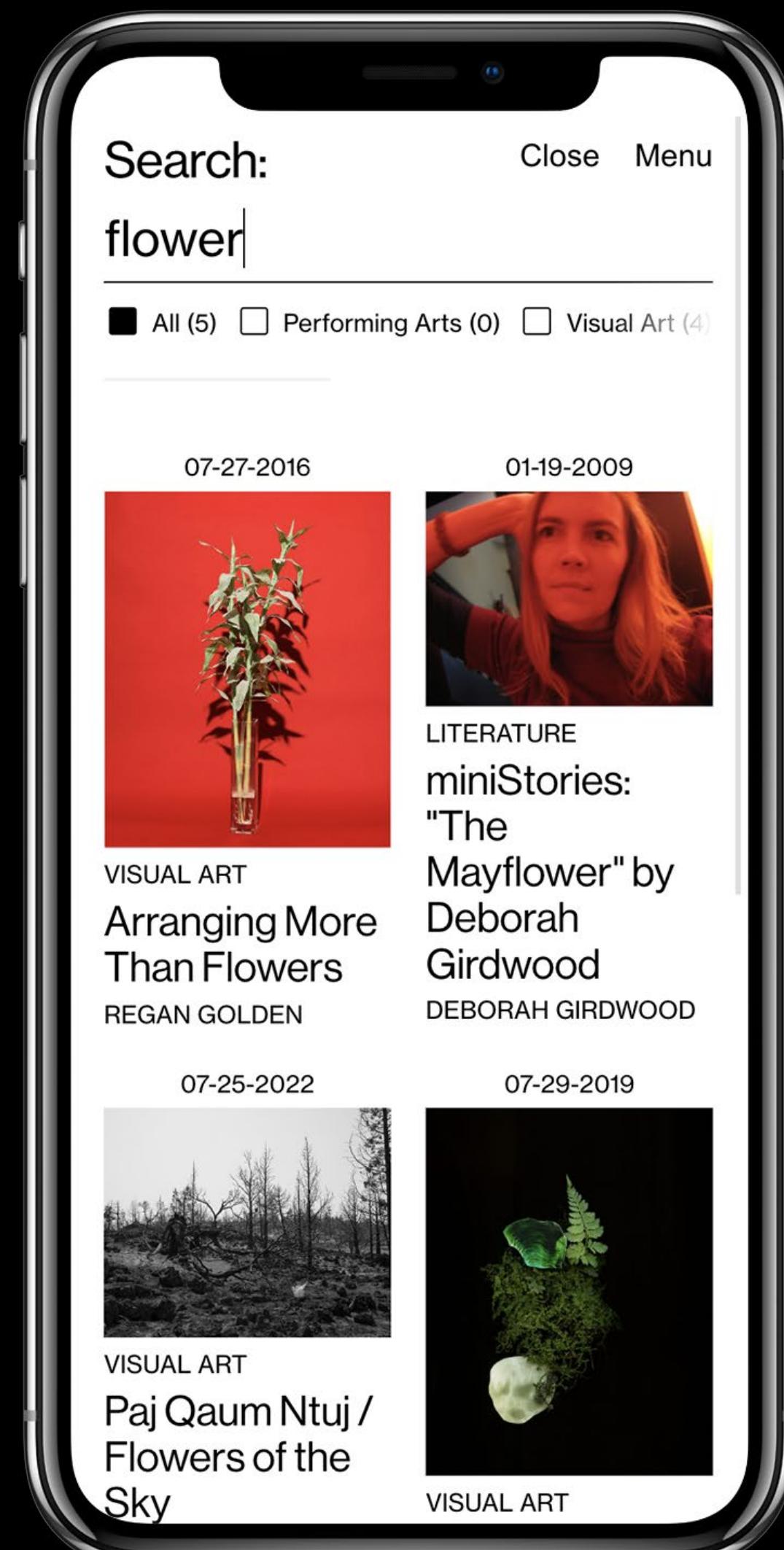
(Career, Family, Immigration, Narrative, Photography, Portraiture)

Series: IN CONVERSATION WITH NAM JUNE PAIK & KARA WALKER

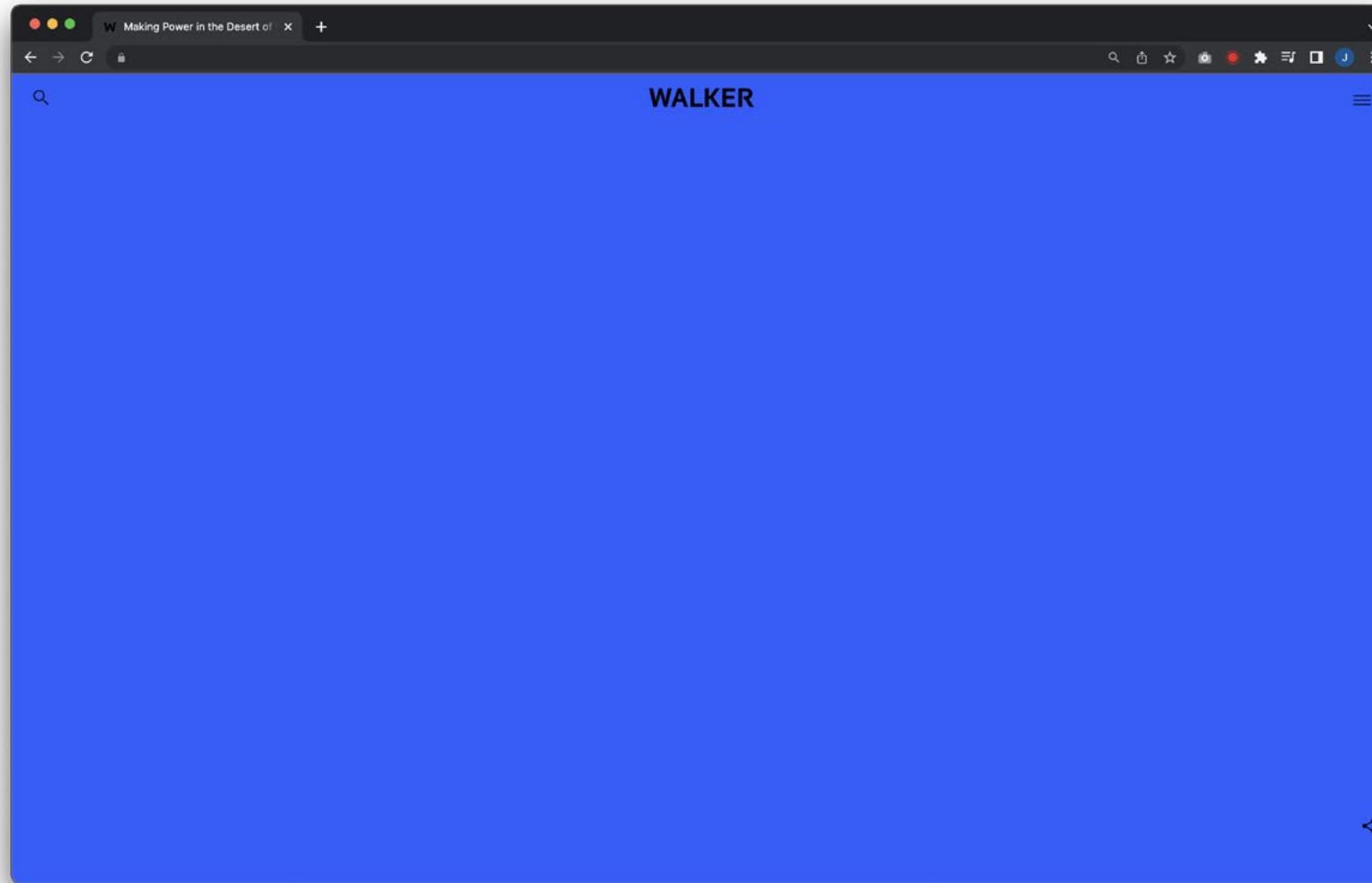
Repetition IN C WITH KA

Film **Time**

Poetry



I was charged with designing a new template system that could be used to support the Walker Art Center's various publishing initiatives. At the time Gutenberg, WordPress's now-native visual editor, was being offered in beta. After determining that Gutenberg's block system would provide our editorial contributors with the most flexibility, I worked closely with our developers to create a suite of custom blocks to supplement the CMS's native blocks. The resulting designs enabled users to create expressive layouts that maintained ADA compliance. ([Continued...](#))

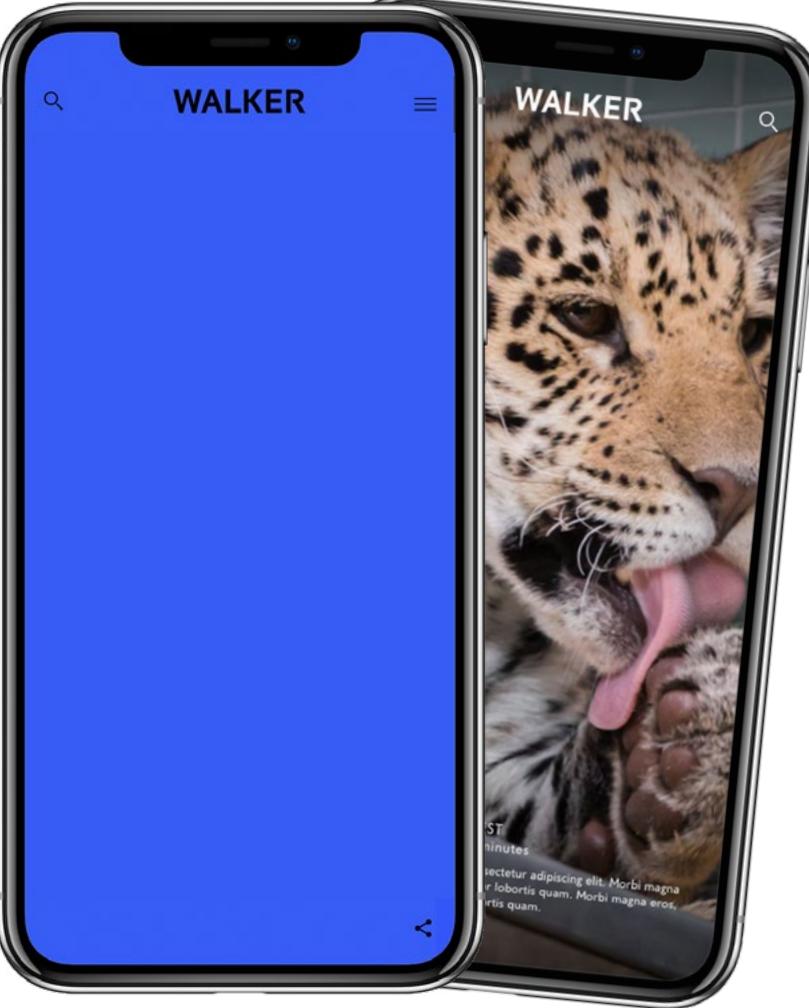


[← Walker Reader](#) [Filed to Primer](#)

Jordan Weber, Prototype for poetry vs rhetoric (deep roots), Opening 2021. Photo: Aaron Graves

Lowry Bridge sits on circular cement pilings, spanning the Mississippi River near its mouth in North Minneapolis. Two looped arcs lean towards one another, steel cables stretch up criss-crossing the sky like a swish of unsable netting. At night, the lighted bridge reflects in the river, forming an oblong hoop. The air looks clear here in the northern sun. Even the shimmering water seems cleaner this close to the mouth before trudging mud for a thousand more miles. The modernized bridge features protected pedestrian pathways and color changing lighting along its 889-foot span. Mature trees line the shore. The infrastructures hum in a seemingly intentional relation to the place. Asthma occurs here at nine times the normal rate. Cancer arrives twice as frequently.¹

Asphalt – that urban ubiquity – off-gases a tar smell. Oil burn, old, laced with a chemical aftertaste. These scents rend the air along with volatile organic compounds like formaldehyde. The roofing manufacturer GAF sits along the riverfront adjacent to Lowry in the predominantly Black neighborhood of Hawthorne rolling out asphalt shingles in the millions. In recent years, community organizers and neighborhood residents have measured these pollutants as they've watched friends



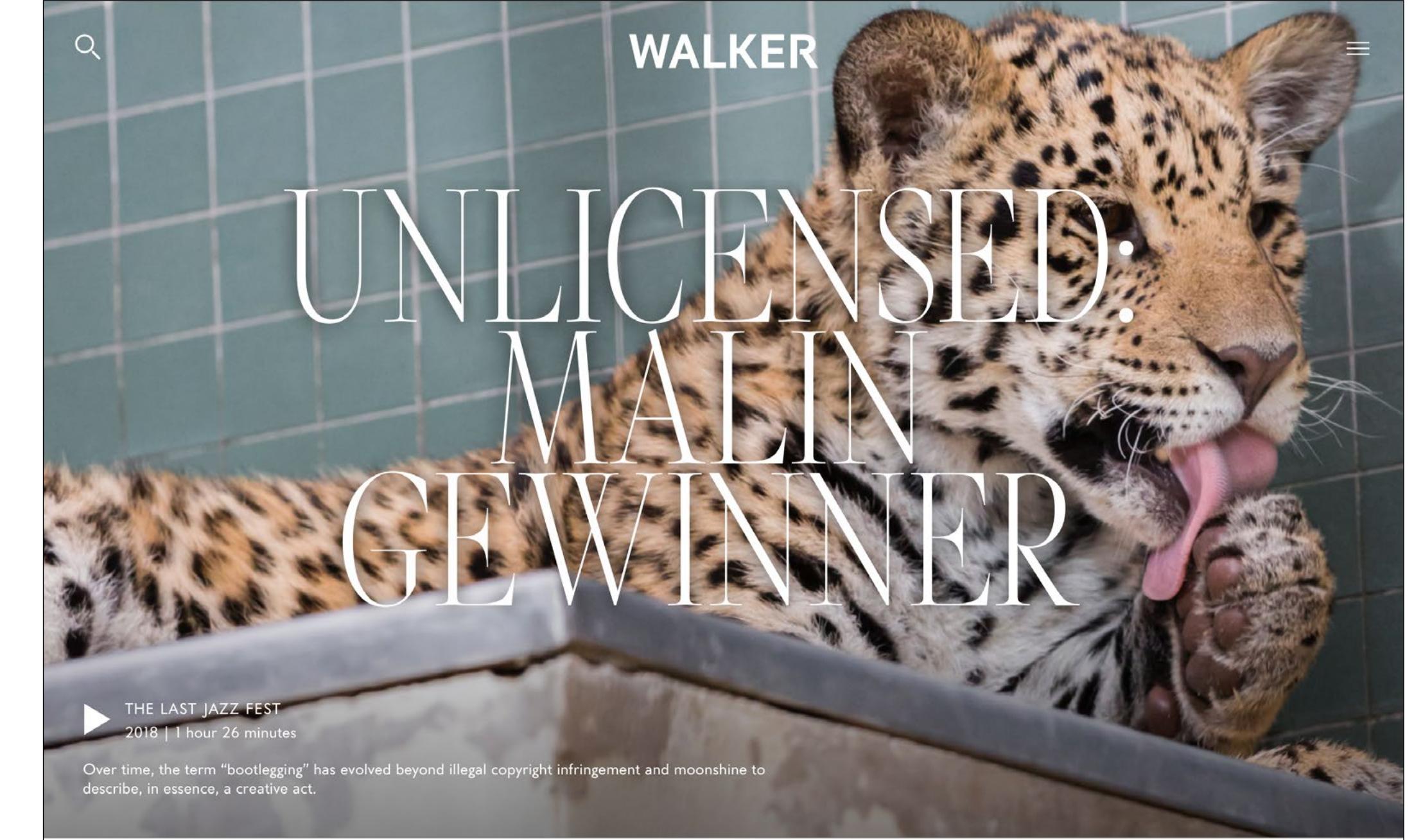
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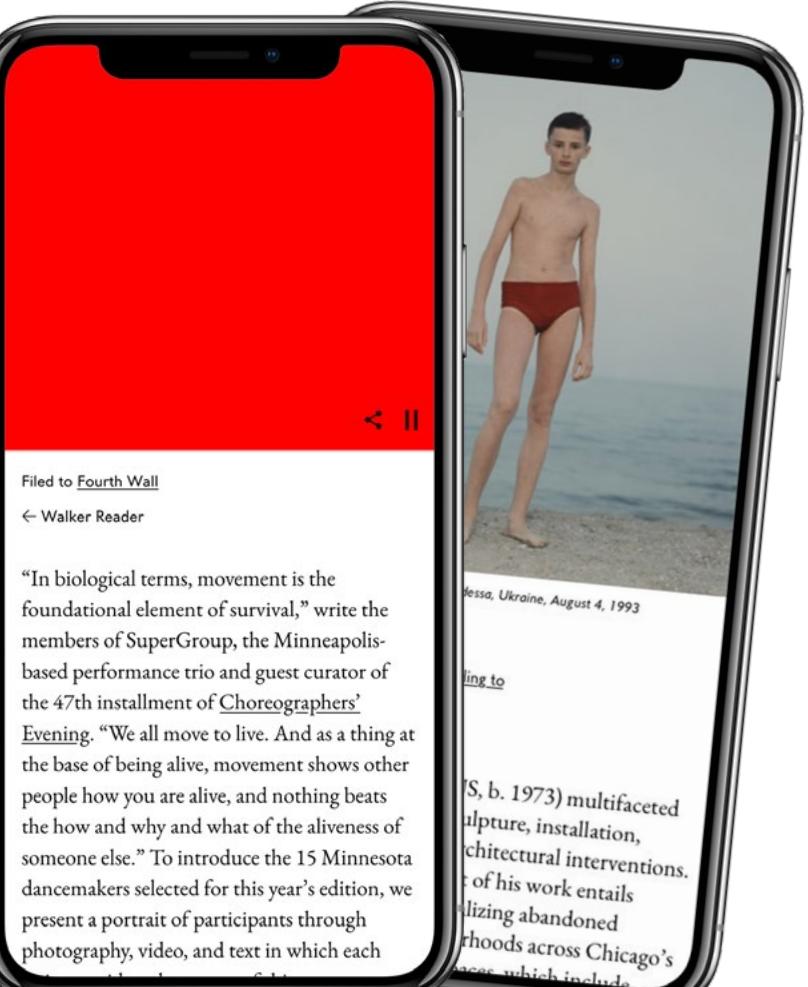
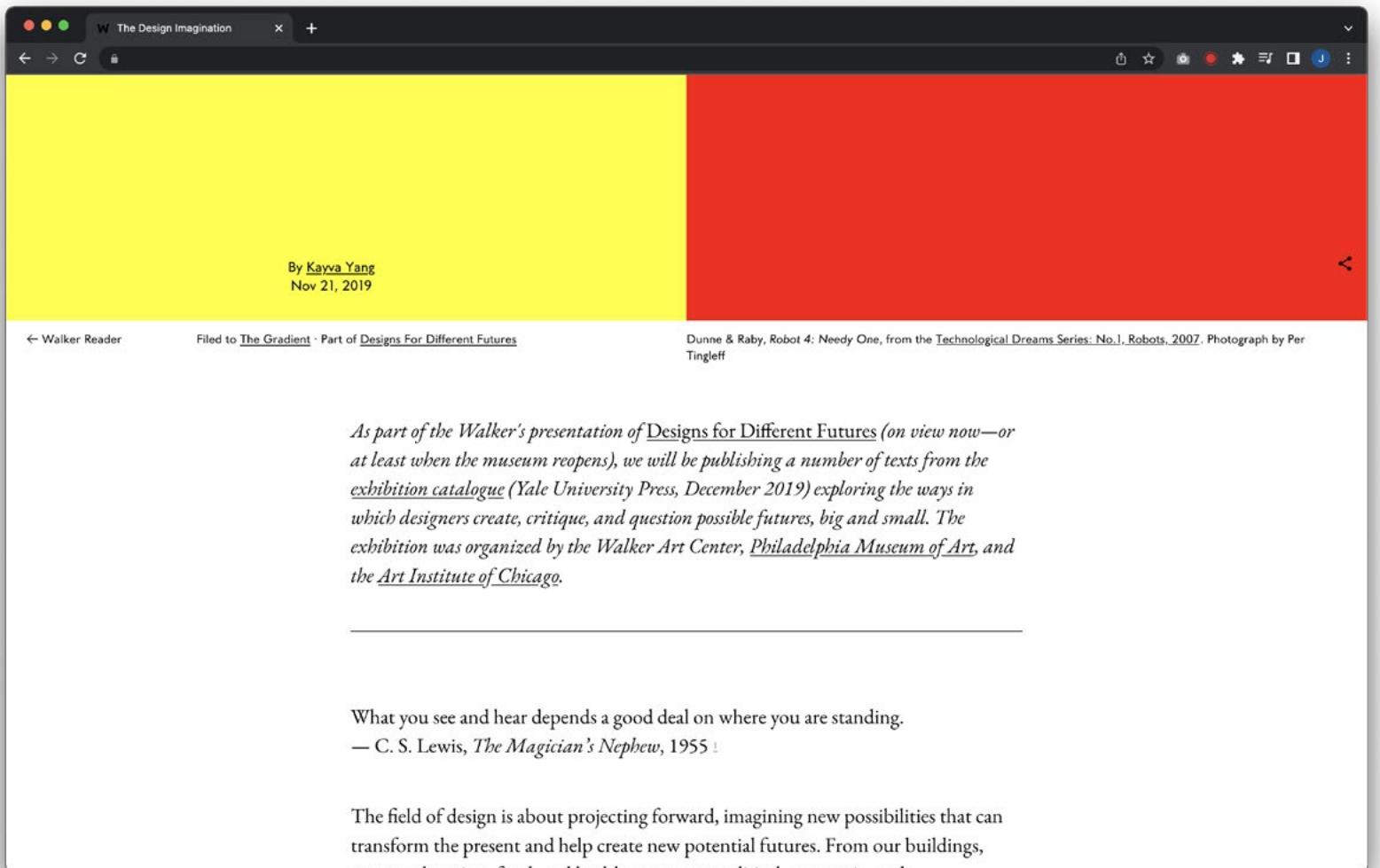
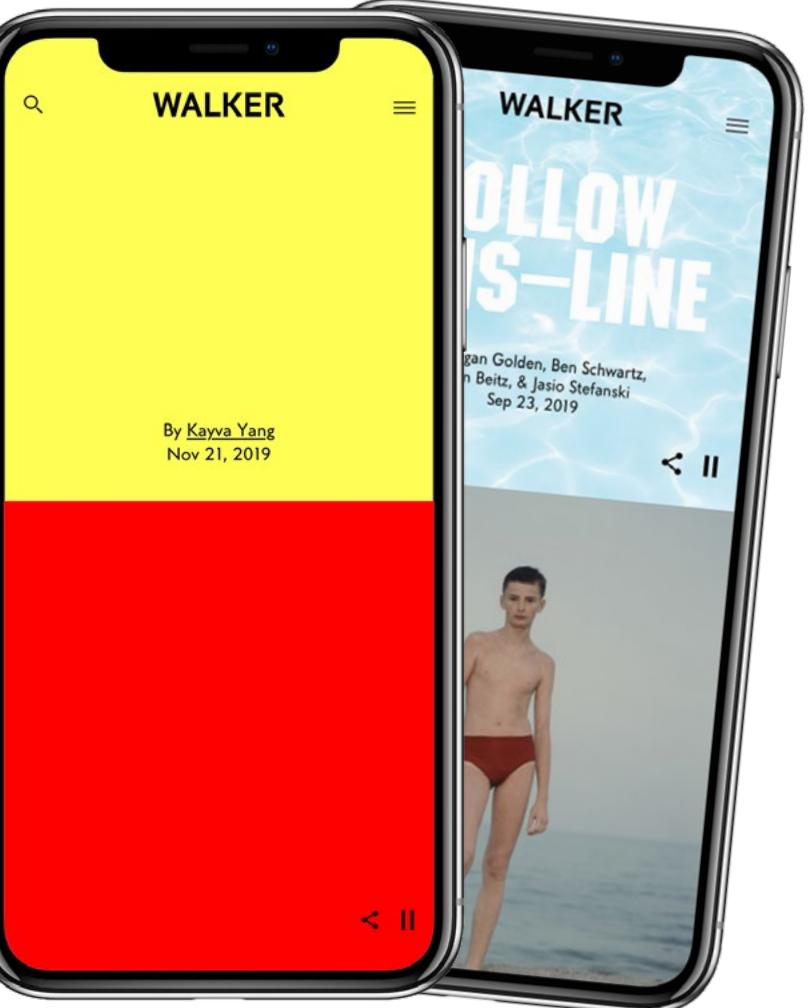
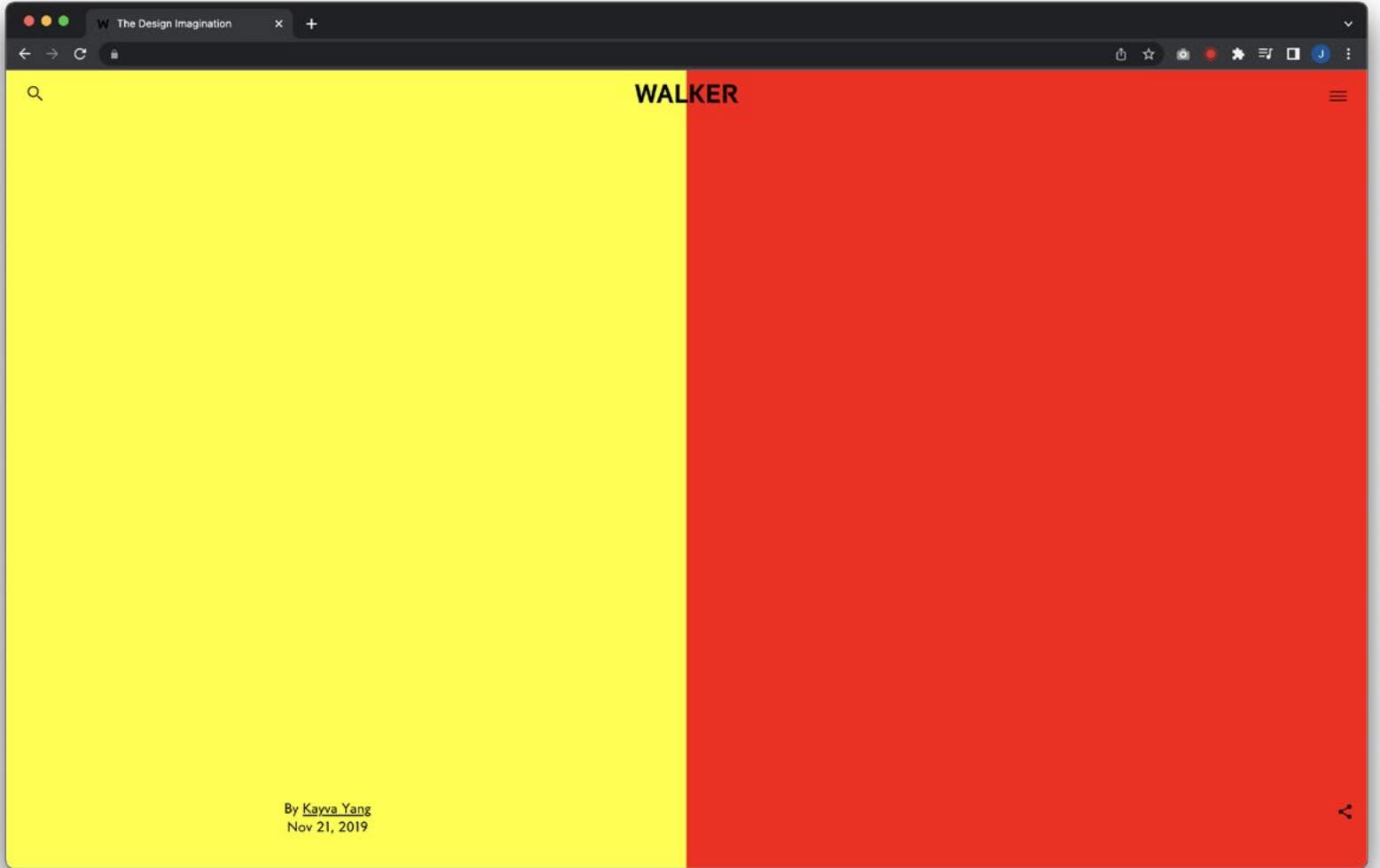
Examples: [On Designing Kounellis](#), [A Fictional Planetarium](#), [A Warm, Lazy Day](#), [Sovereign Typesetting](#), [Raw Dialogue](#), [How the Walker Art Center Acquired Every Print Jasper Johns Ever Made](#), [Dialogues & Film Retrospectives: Robert Redford](#)



Over time, the term "bootlegging" has evolved beyond illegal copyright infringement and moonshine to describe, in essence, a creative act. In this ongoing series, we turn to designers and artists who exploit this phenomenon to provide some insight into contemporary culture's obsession with bootlegging. [Read more.](#)

Each year the Werkplaats Typografie curates a space at the New York and Los Angeles Art Book Fair that experiments with and expands upon the notion of exhibiting publications. In 2017, students Malin Gewinner, Luca Napoli, and Line-Gry Horup built their event around the idea of bootlegging—or as

(Continued from p. 7) Introductory or cover components offer multiple options: full- or split-screen; color, video, image, or audio). Since the templates were used for various publishing formats and streams, options were built in to associate related content as well as override how they were displayed. Notable features included SVG title overrides, swipeshow capability, color options, and focused footnote navigation. [\(Continued...\)](#)

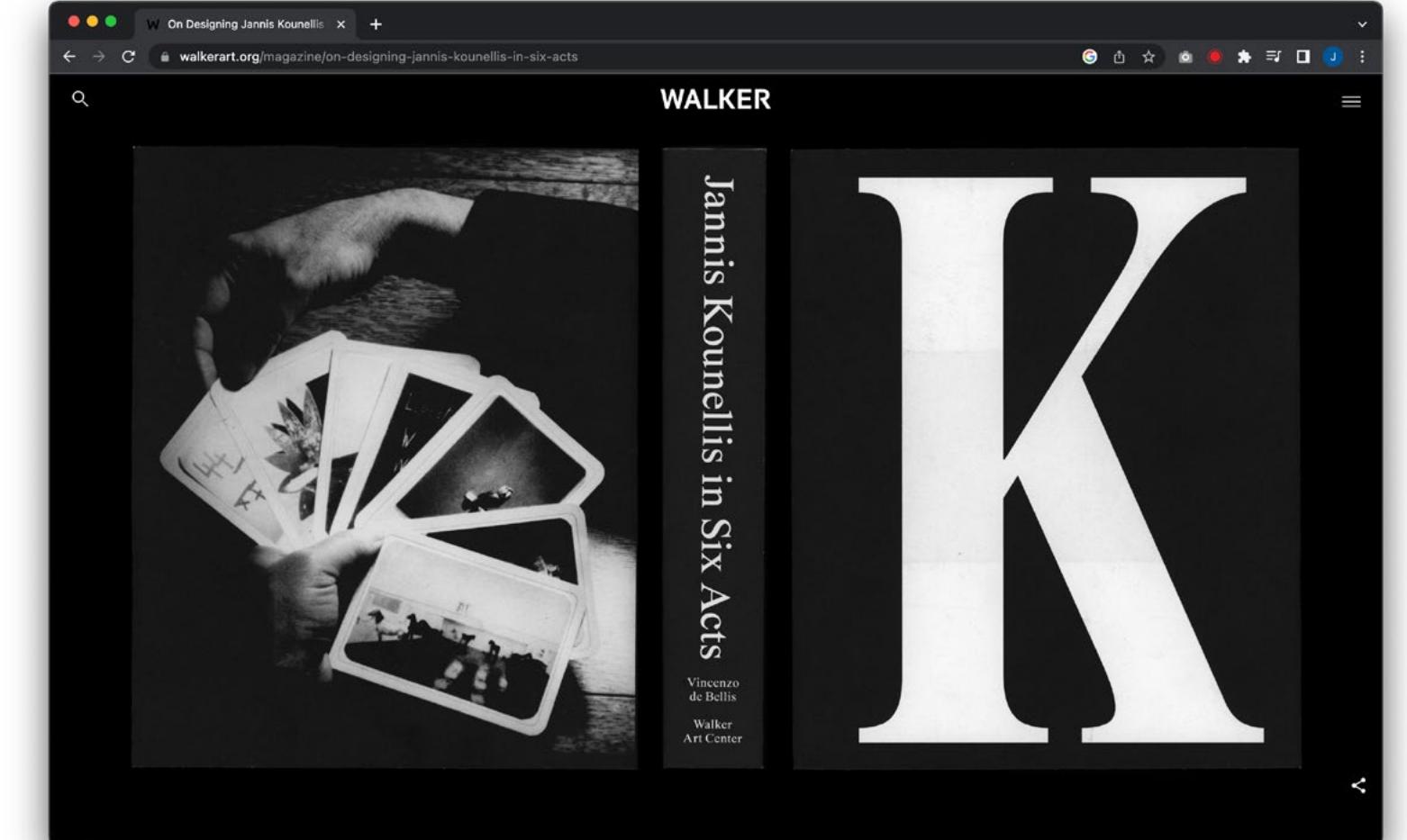
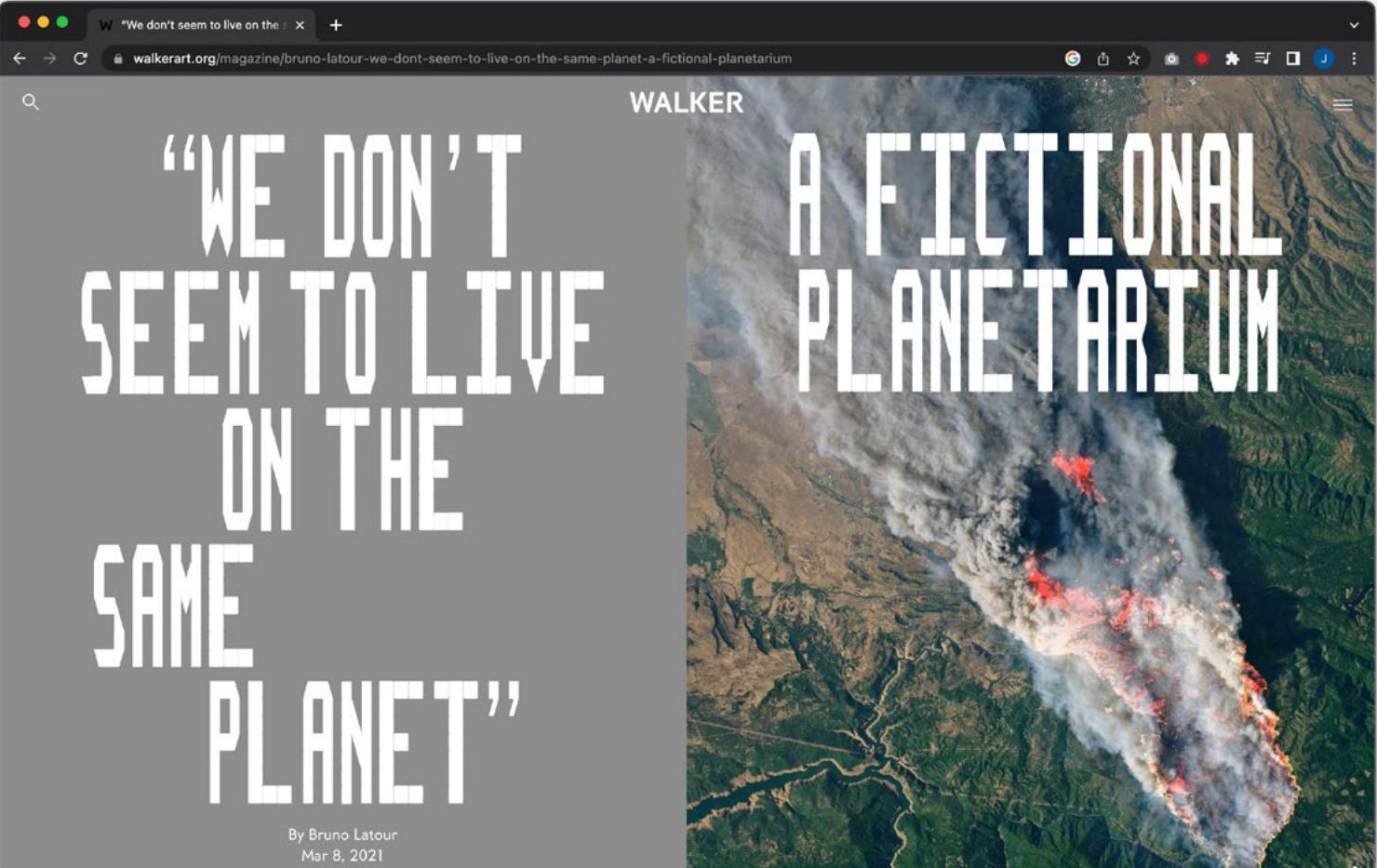
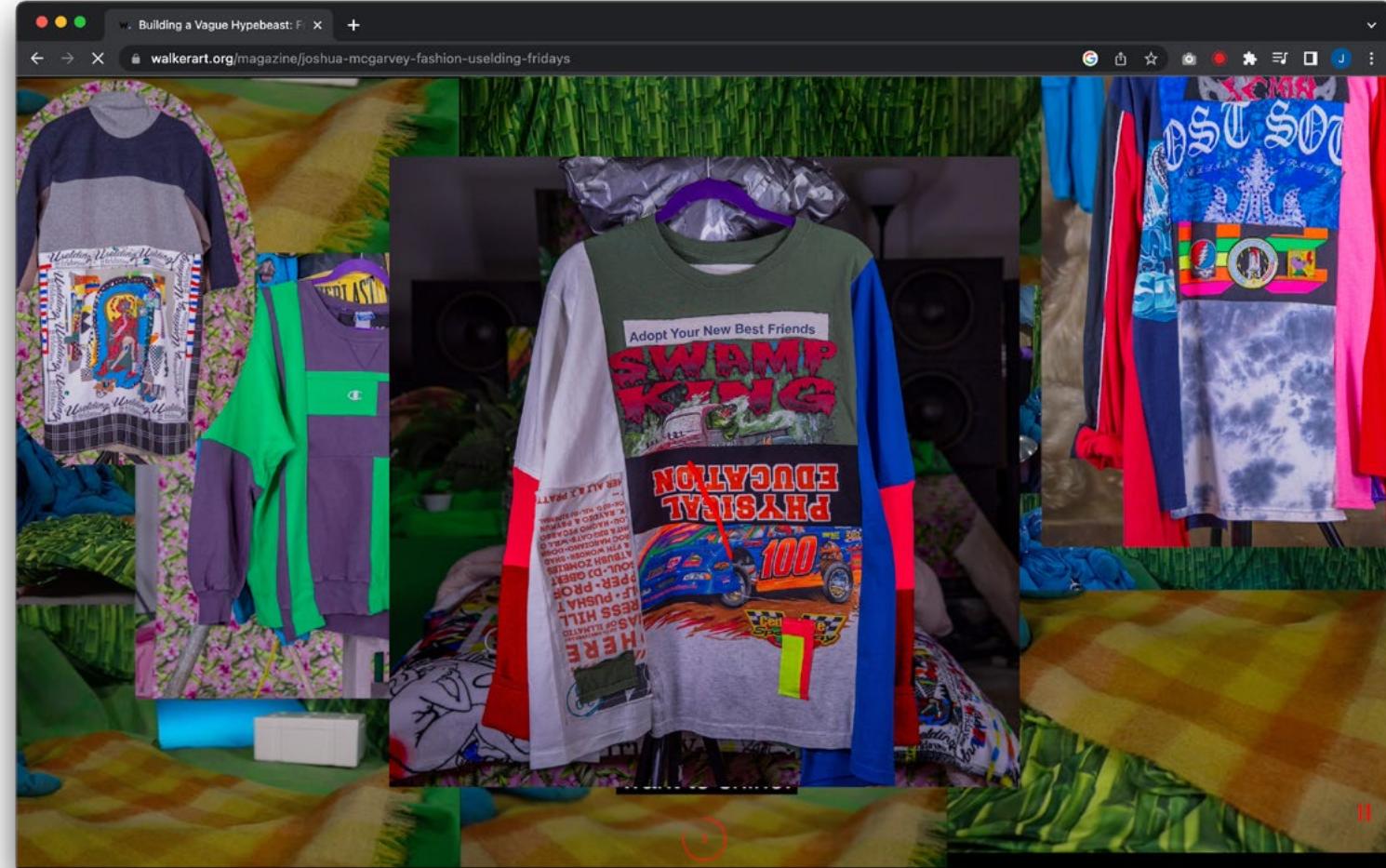
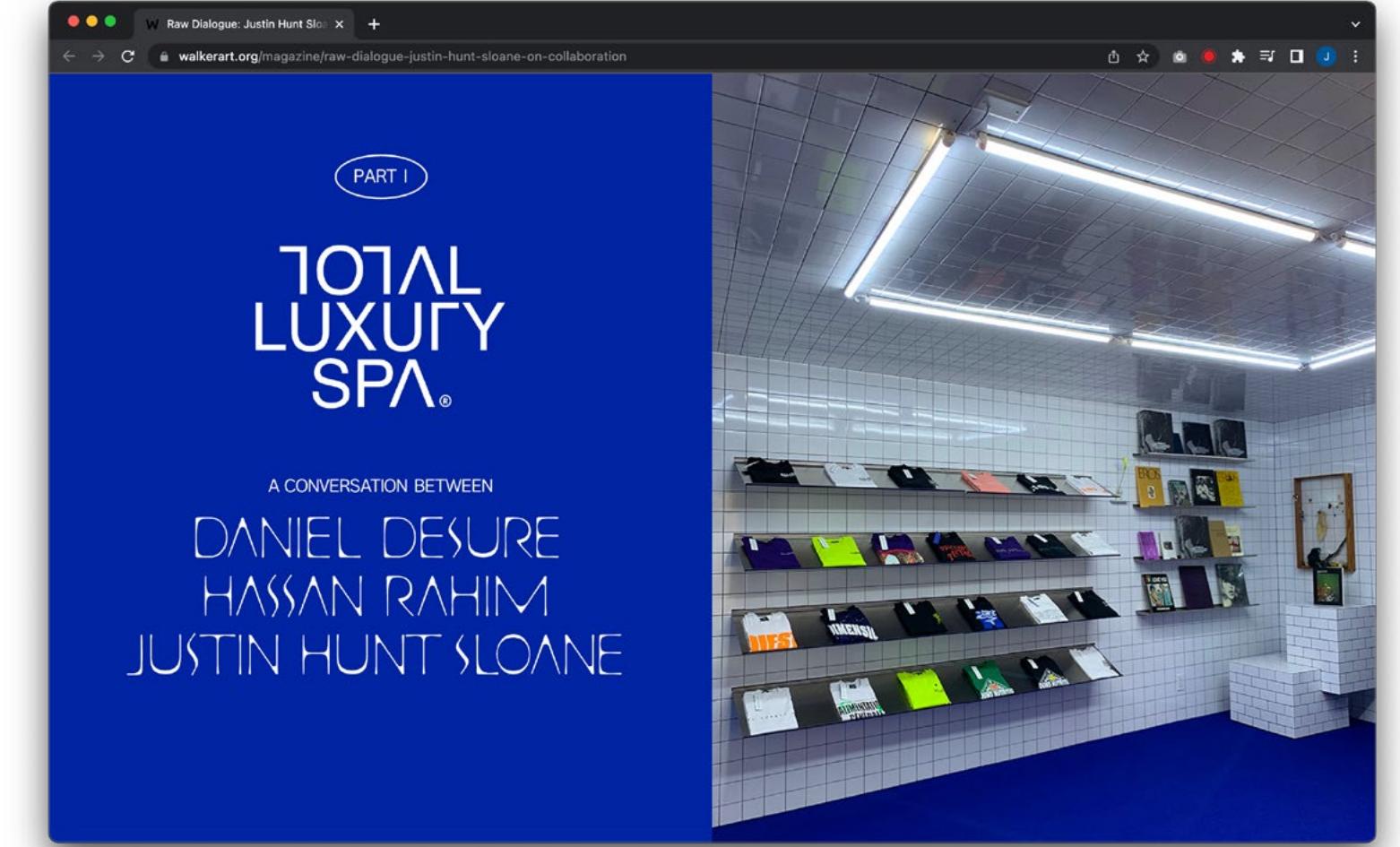
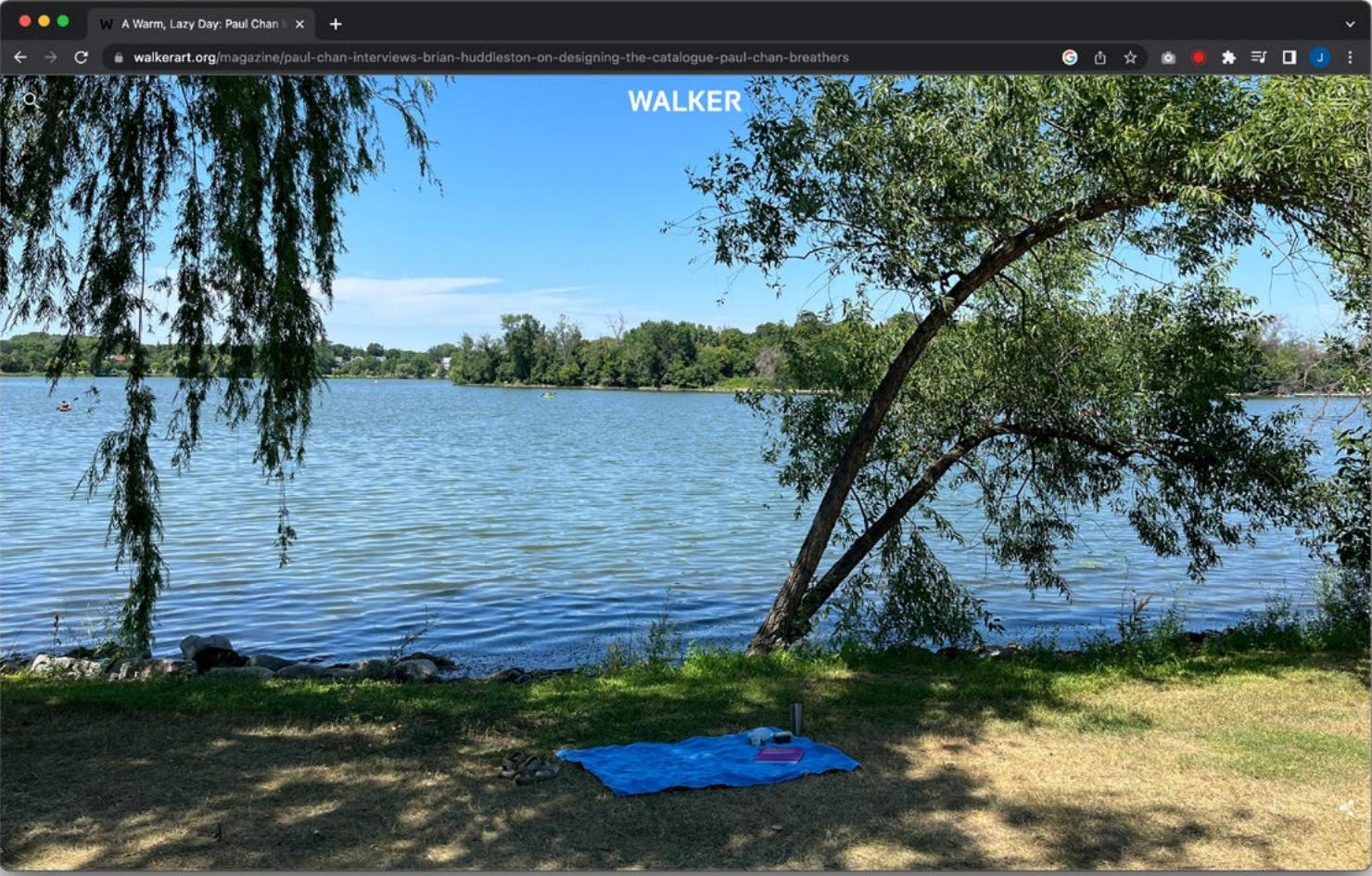
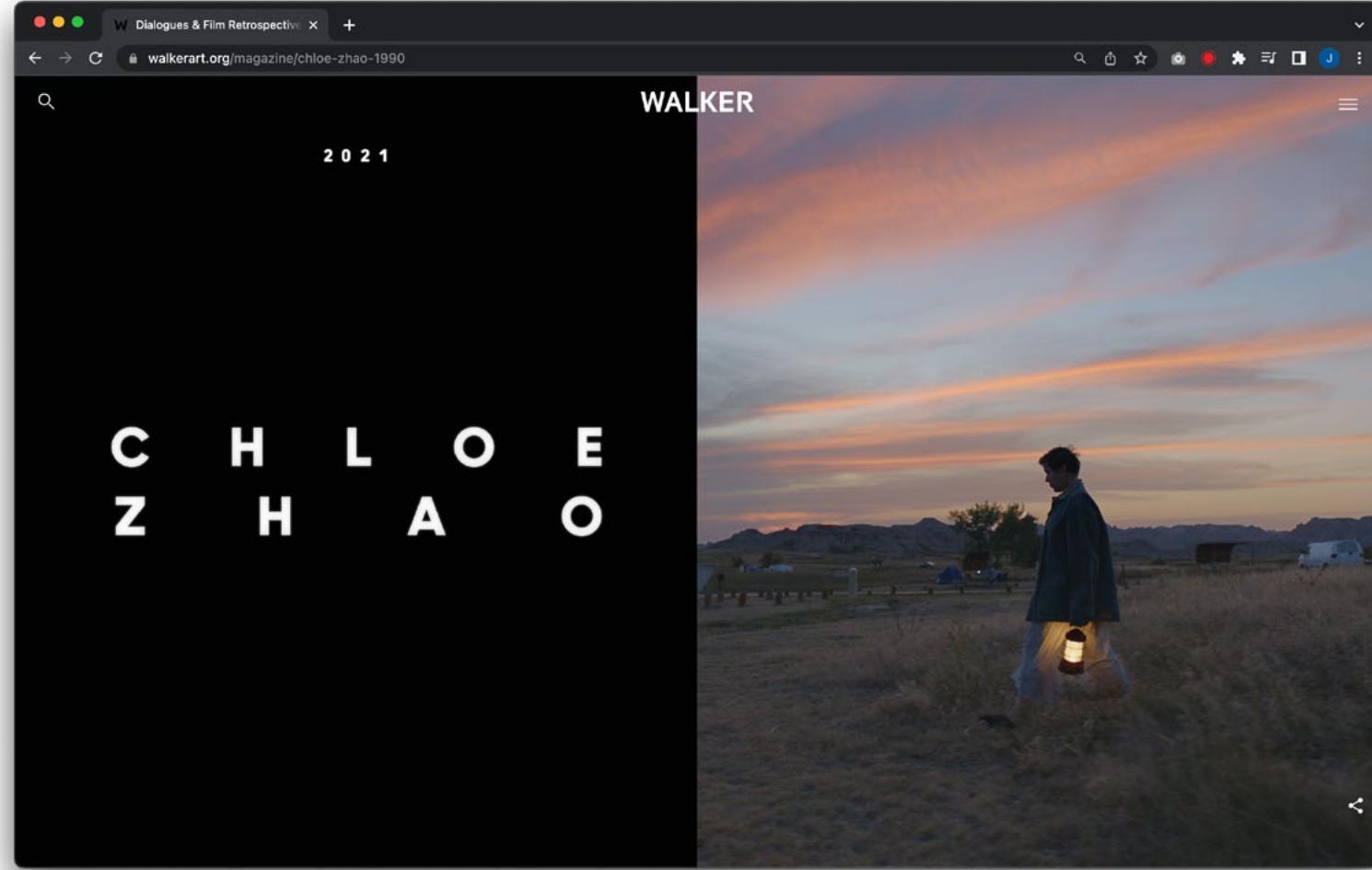


Examples: [On Designing Kounellis](#), [A Fictional Planetarium](#), [A Warm, Lazy Day](#), [Sovereign Typesetting](#), [Raw Dialogue](#), [How the Walker Art Center Acquired Every Print Jasper Johns Ever Made](#), [Dialogues & Film Retrospectives: Robert Redford](#)



Side by Side: Collaborative Artistic Practices in the U.S., 1960s-1980s explores a range of group work and highly collaborative artistic practices, which arose between the 1960s and the 1980s in the United States. Through five case studies—three of which connect to the Walker’s performing arts history—the texts in this volume examine the work of the Viennese architectural collective Haus-Rucker-Co; the Chicano performance and conceptual art group, Asco, based out of East Los Angeles; the New York-based postmodern dance group Grand Union; the theater collaborative Mabou Mines; and the many loose artistic networks that Senga Nengudi engaged with across her five-decade career, including the LA-based Studio 7.

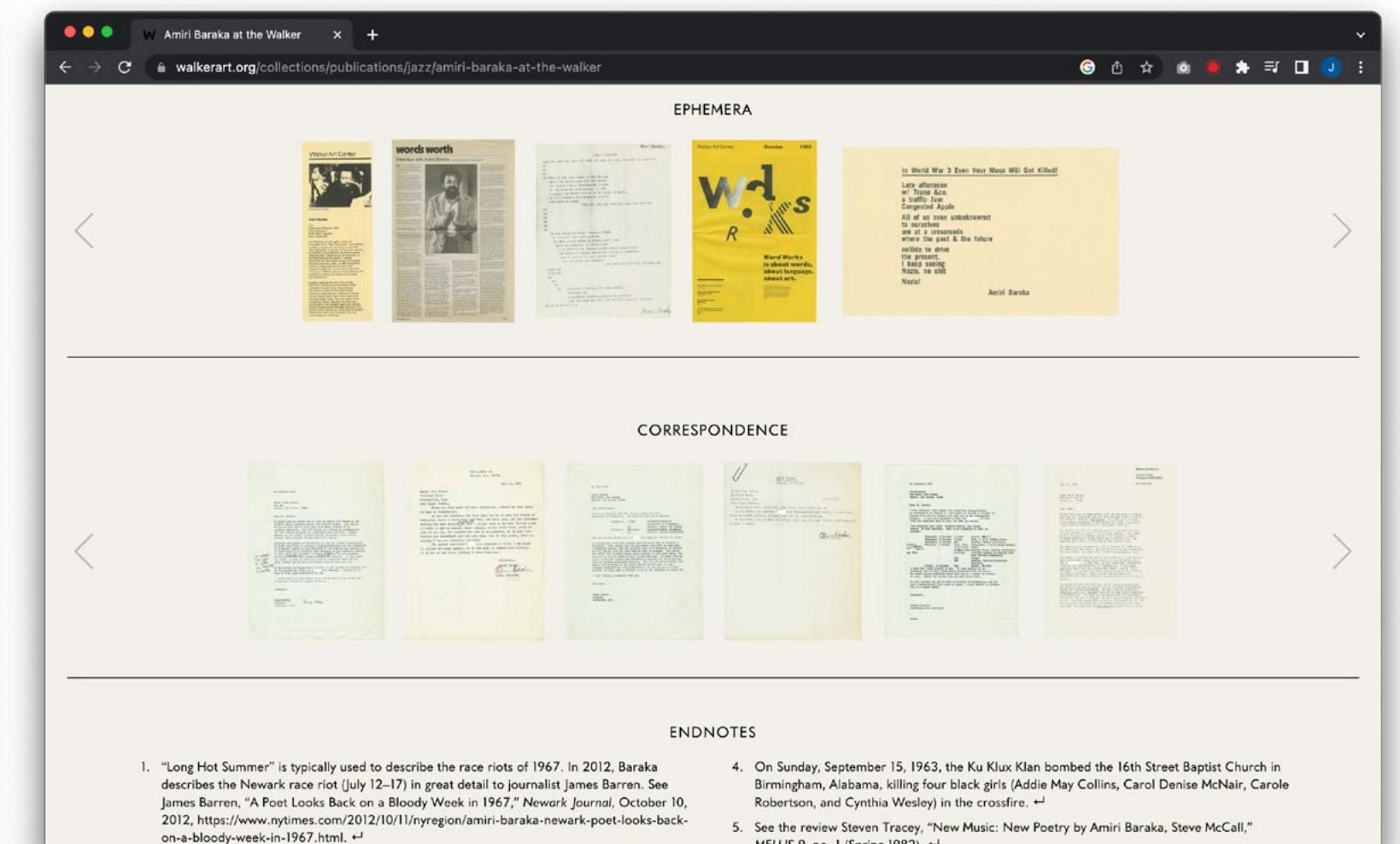
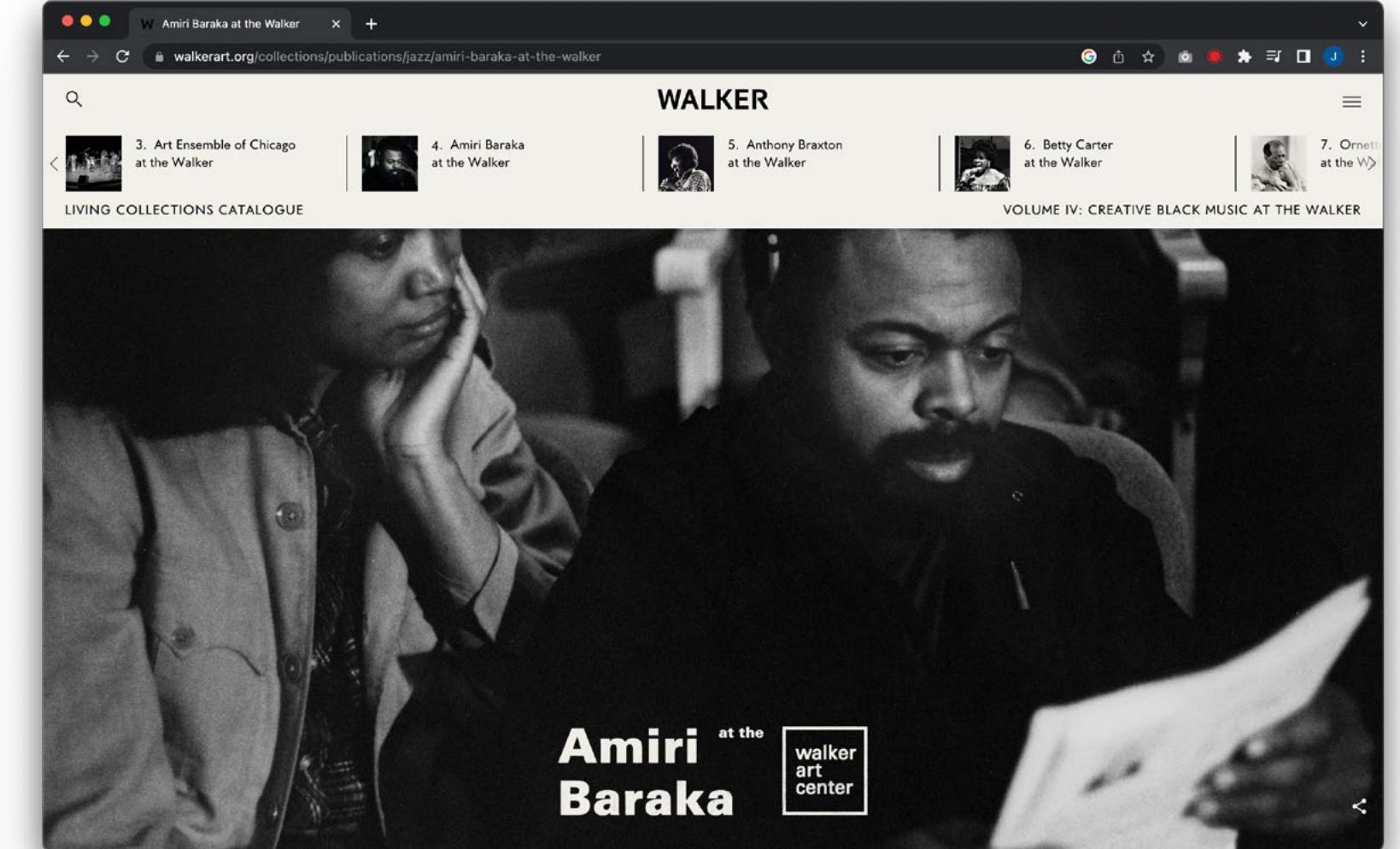
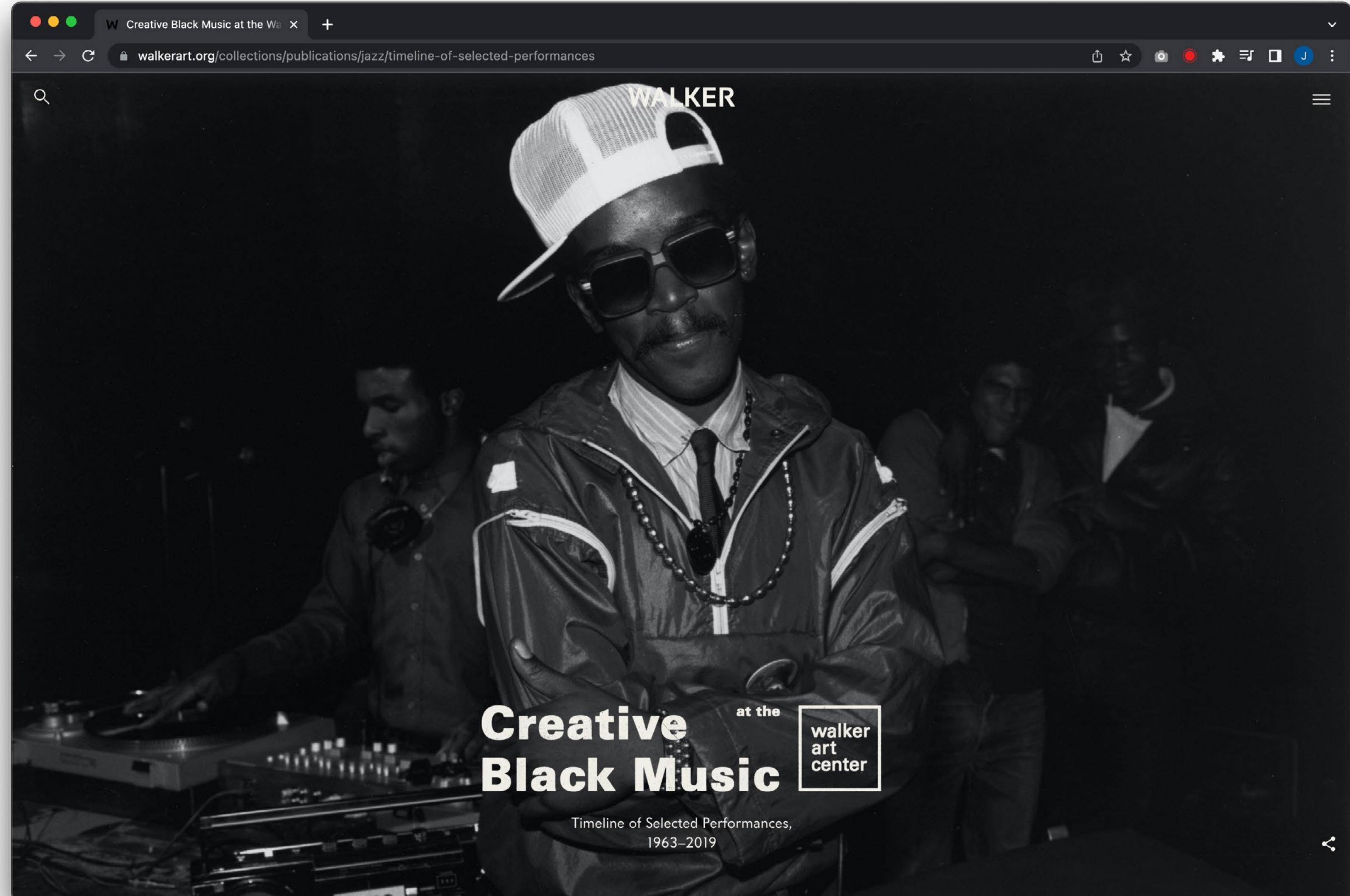
[\(Continued from p. 8\)](#) In both the physical and digital space, the Walker Art Center's identity operates as a container for various voices and ideas. In support of that guiding principle, the featured template had to be flexible enough to maintain various typographic treatments, ideas, and aesthetics. Below are a few examples of how the featured template has been used by other designers and content producers since its launch in 2020.



Part of the Walker Art Center's Living Collections Catalogue, *Creative Black Music at the Walker Art Center: Selections from the Archives* tells the story of Black artists' contributions to the art center from 1963 through 2019. We decided to channel the energy of historical ephemera that was included in the volume, focusing primarily on flyers and programs from the 1980s. My role included constructing the volume as well as the image section. The seven-chapter digital volume utilized the WordPress-based template system I helped to create.

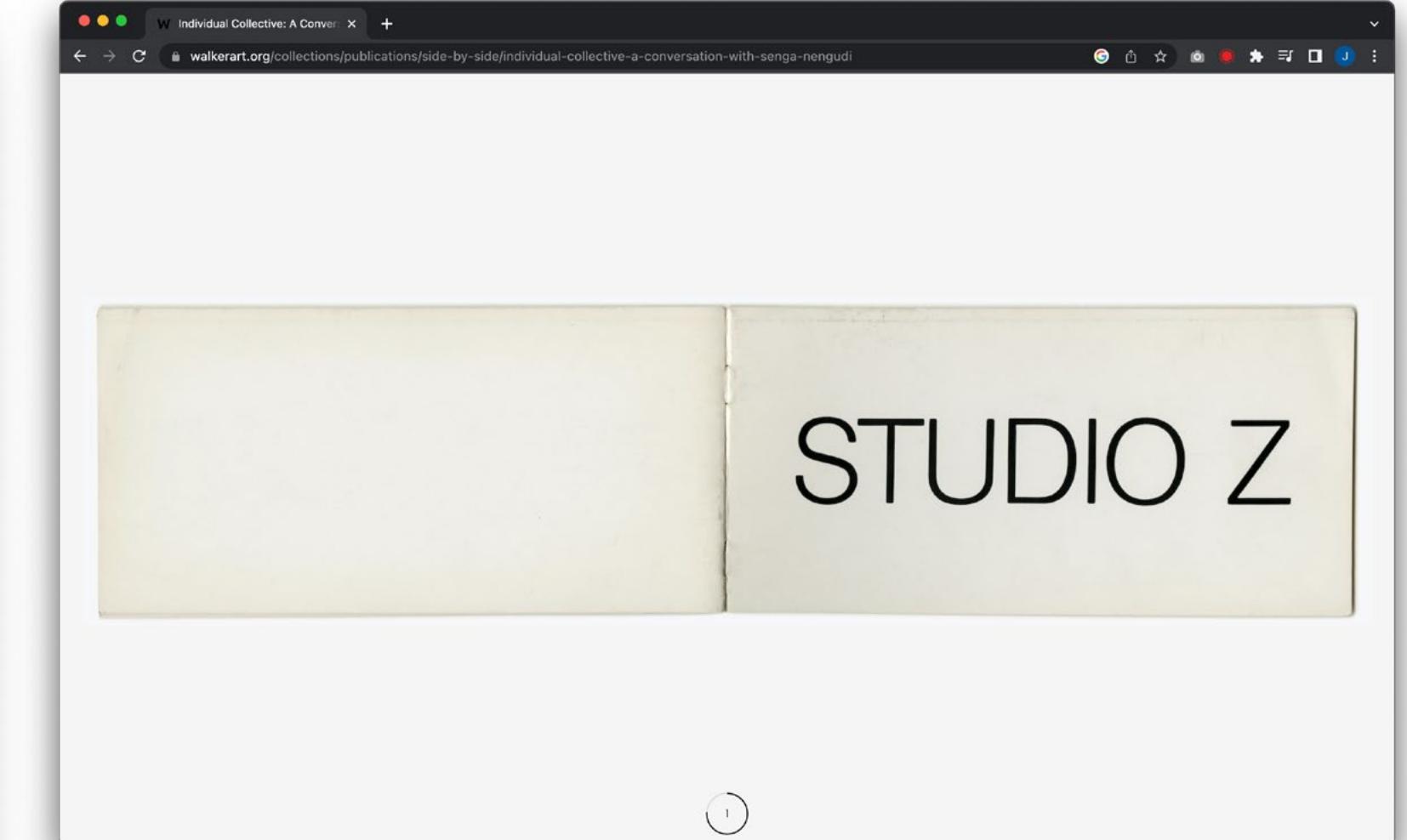
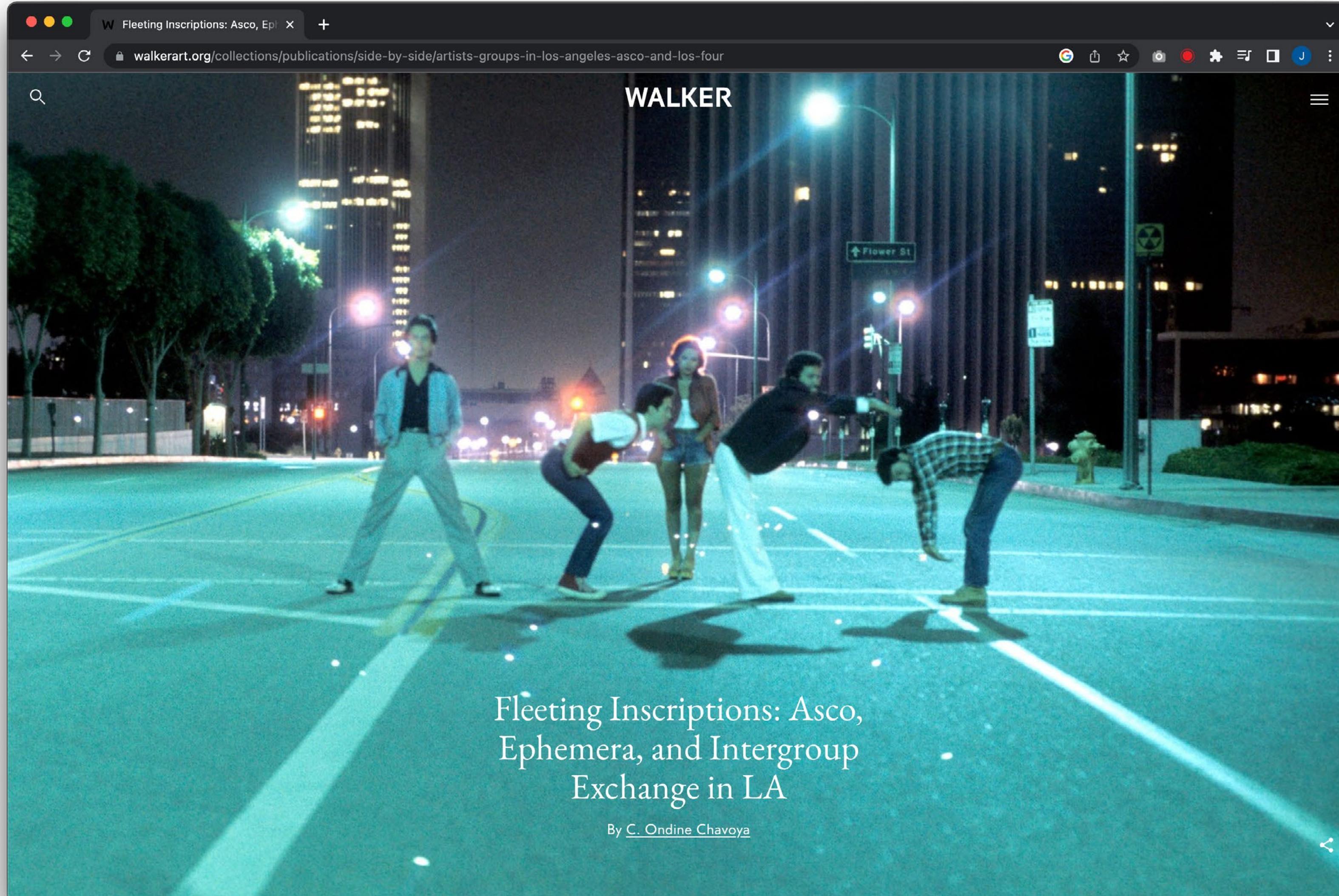
2020—editorial design

Art Direction: Emmet Byrne
Co-designer: Ian Babineau



1. "Long Hot Summer" is typically used to describe the race riots of 1967. In 2012, Baraka describes the Newark race riot (July 12–17) in great detail to journalist James Barron. See James Barron, "A Poet Looks Back on a Bloody Week in 1967," *Newark Journal*, October 10, 2012, <https://www.nytimes.com/2012/10/11/nyregion/amiri-baraka-newark-poet-looks-back-on-a-bloody-week-in-1967.html>. ↩
2. On Sunday, September 15, 1963, the Ku Klux Klan bombed the 16th Street Baptist Church in Birmingham, Alabama, killing four black girls (Addie May Collins, Carol Denise McNair, Carole Robertson, and Cynthia Wesley) in the crossfire. ↩
3. See the review Steven Tracey, "New Music: New Poetry by Amiri Baraka, Steve McCall," *MELUS* 9, no. 1 (Spring 1982). ↩

Part of the Walker Art Center's Living Collections Catalogue, *Side by Side: Collaborative Artistic Practices in the United States, 1960s–1980s* examines the work of artists whose practices were highly collaborative, interdisciplinary, and often aligned with concurrent social movements. Supplied with archival material, I was tasked with constructing and art directing the articles. The seven-chapter digitality-based volume utilized the WordPress-based template system I helped to create.

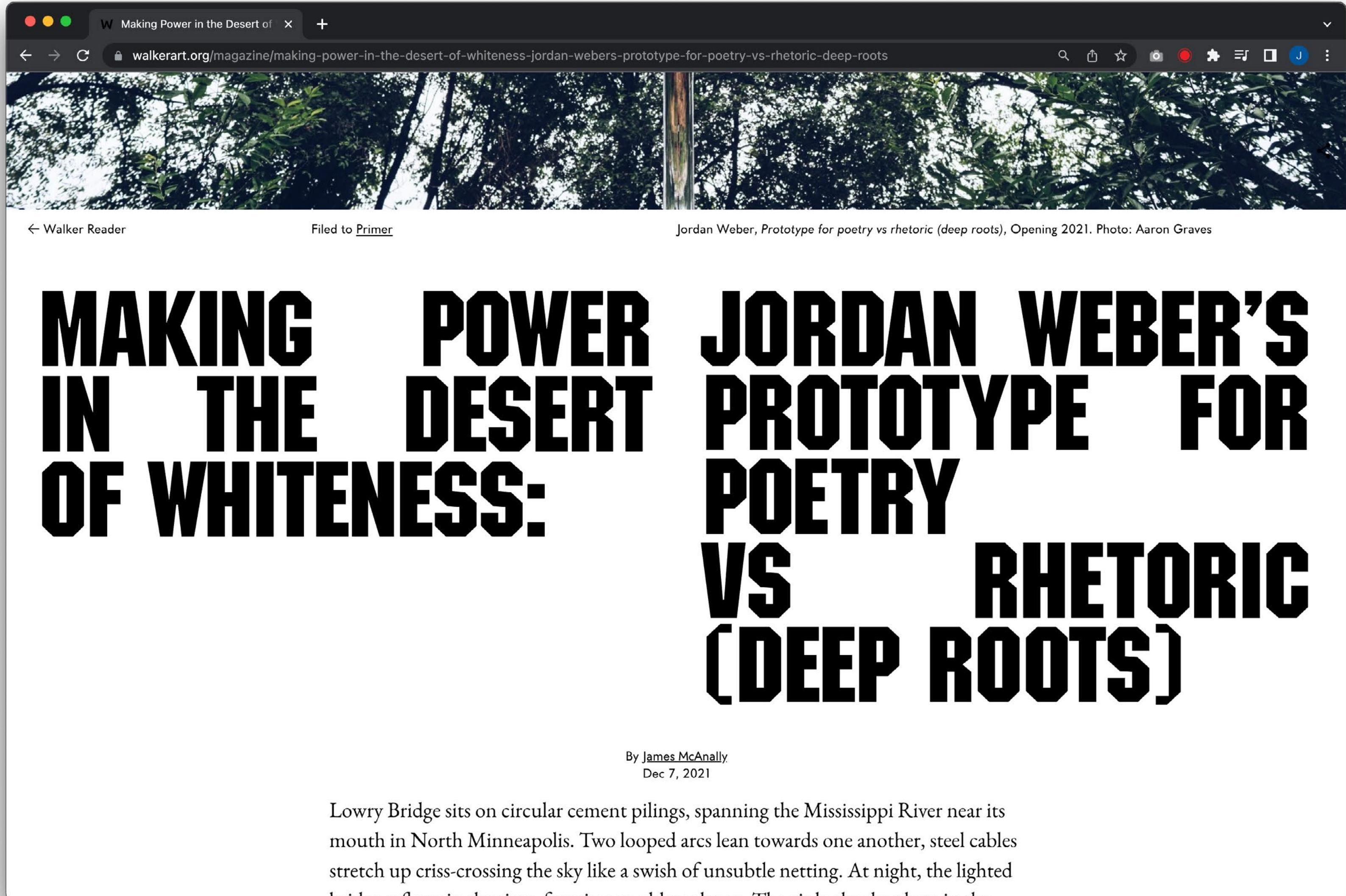


HILLARY MILLER is an Assistant Professor of English at Queens College, City University of New York. She is the author of *Playwrights on Television: Conversations with Dramatists* (Routledge, 2020) and *Drop Dead: Performance in Crisis, 1970s New York* (Northwestern University Press, 2017), winner of the Barnard Hewitt Award for Outstanding Research in Theatre History and the John W. Frick Book Award. Her essays and reviews have appeared in *Theatre Journal*, *Performance Research*, *Theatre Survey*, *Paf*, *The Radical History Review*, and *Ride: The Journal of Applied Theatre and Performance*.

ENDNOTES

- Robert Jay Lifton, "Beyond Psychic Numbing: A Call to Awareness," *American Journal of Orthopsychiatry* 52, no. 4 (October 1982): 622. ↩
- Ibid., 619. ↩
- Ibid., 623–4. ↩
- Florence Falk, "Performing Artists for Nuclear Disarmament," *Performing Arts Journal* 6 (1982): 110–111. See also Robin Herman, "Anti-Nuclear Groups are Using Professions as Rallying Points," *New York Times*, June 5, 1982, <http://www.nytimes.com/1982/06/05/nyregion/anti-nuclear-groups-are-using-professions-as-rallying.html>. ↩
- Alakalaitis, quoted in Carla Waldemar, "Nukes Enough," *Twin Cities Reader*, March 1982. This and many other critical responses to Dead End Kids were accessed through the Mabou Mines Archive, MSS. 133, Series XC, Box 46, Folders 1852, 1847, 1848, Fales Library and Special Collections, New York University Libraries. ↩
- "Performing Dead End Kids: Statements by Mabou Mines Actors," *Theater* 13 (1982): 35. ↩
- Ibid., 37. ↩
- Clubb, 48. ↩
- In March 1983, Martha Boesing's Minneapolis-based feminist theater collective At the Foot of the Mountain toured their play *ashes, Ashes, We All Fall Down*, which the company advertised as "a ritual drama about nuclear madness and the denial of death." I thank curator Wendy Chmielewski at the Swarthmore College Peace Collection

“Prototype for poetry vs rhetoric (deep roots) acts as a counter tactic to industrial violence upon biodiverse lands and racially diverse communities.” This public art commission by artist Jordan Weber takes the form of a verdant basketball court. Located in a formerly vacant lot in North Minneapolis, the multipurpose urban space includes pollution-mitigating plants, fresh produce, and a community gathering table. I was asked to create a digital expression of the project, which featured an essay by James McAnally and additional visual documentation.



W Making Power in the Desert of Whiteness · walkerart.org/magazine/making-power-in-the-desert-of-whiteness-jordan-webers-prototype-for-poetry-vs-rhetoric-deep-roots

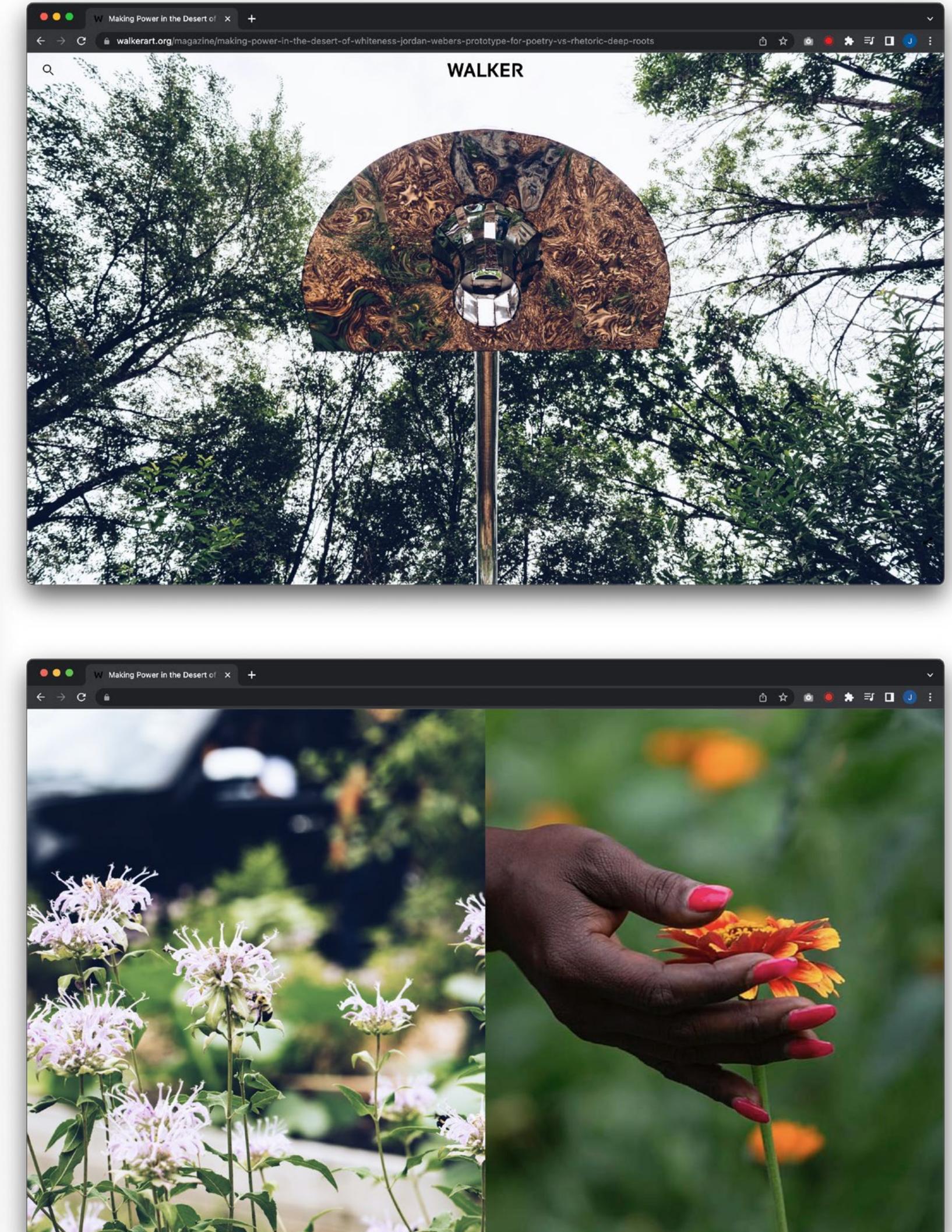
← Walker Reader Filed to [Primer](#)

Jordan Weber, Prototype for poetry vs rhetoric (deep roots), Opening 2021. Photo: Aaron Graves

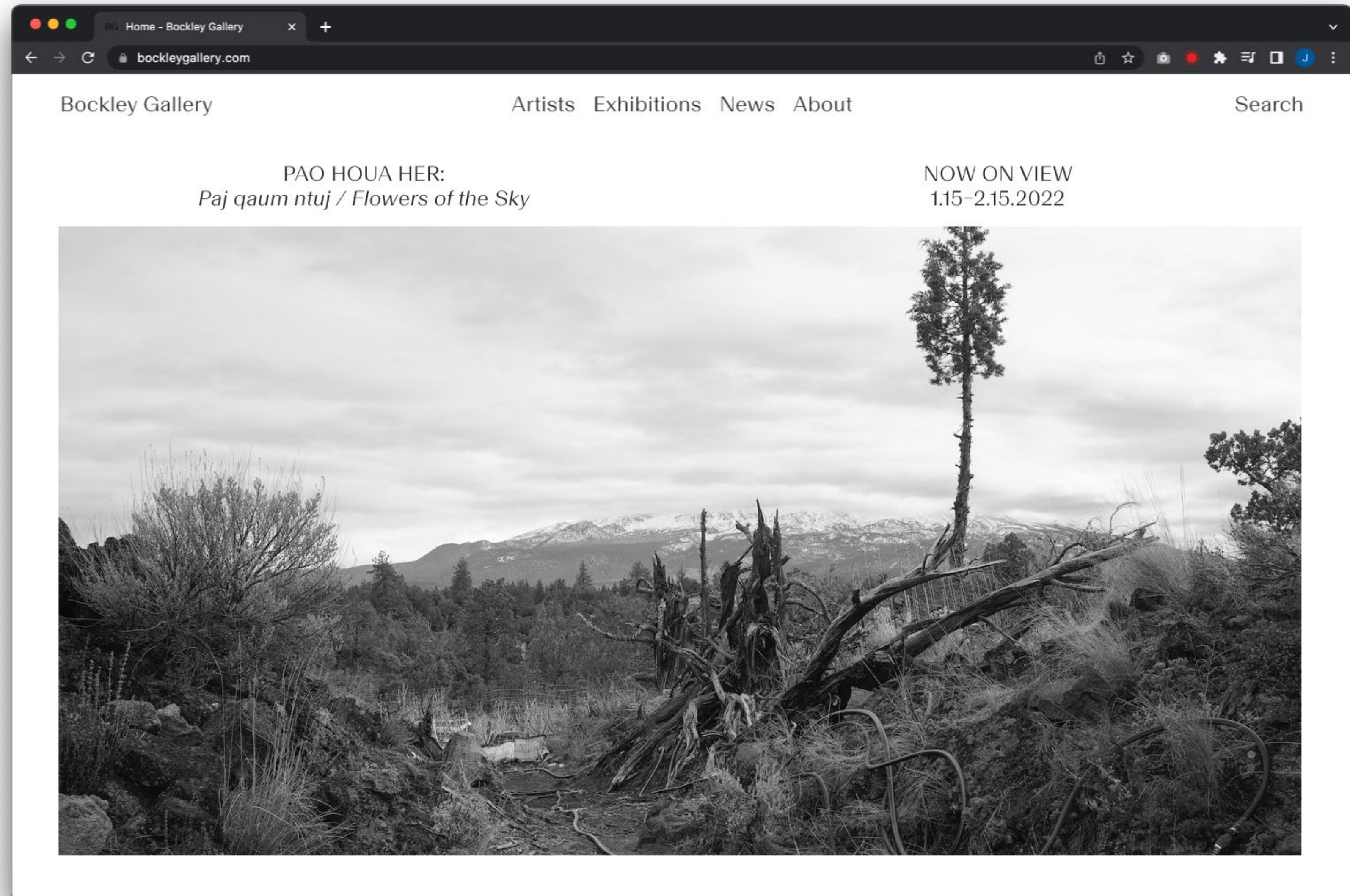
MAKING POWER IN THE DESERT OF WHITENESS: JORDAN WEBER'S PROTOTYPE FOR POETRY VS RHETORIC (DEEP ROOTS)

By [James McAnally](#)
Dec 7, 2021

Lowry Bridge sits on circular cement pilings, spanning the Mississippi River near its mouth in North Minneapolis. Two looped arcs lean towards one another, steel cables stretch up criss-crossing the sky like a swish of unsubtle netting. At night, the lighted bridge reflects in the river, forming an oblong hoop. The air looks clear here in the



Founded in 1984, Bockley Gallery represents an array of exciting emerging and mid-career artists, including Pao Houa Her, Postcommodity, Dyani White Hawk, and Jim Denomie. I was brought on to design a new website for the gallery, which included expanding its digital footprint to include publishing. Referencing the gallery's modest artist-first approach, the site is anchored by the typeface Basel Classic by Chi-Long Trieu while using color sparingly to denote transitions into publishing content. I worked closely with the developers to create a Gutenberg-based CMS that enabled users to easily build robust articles and create content relationships.



Bockley Gallery

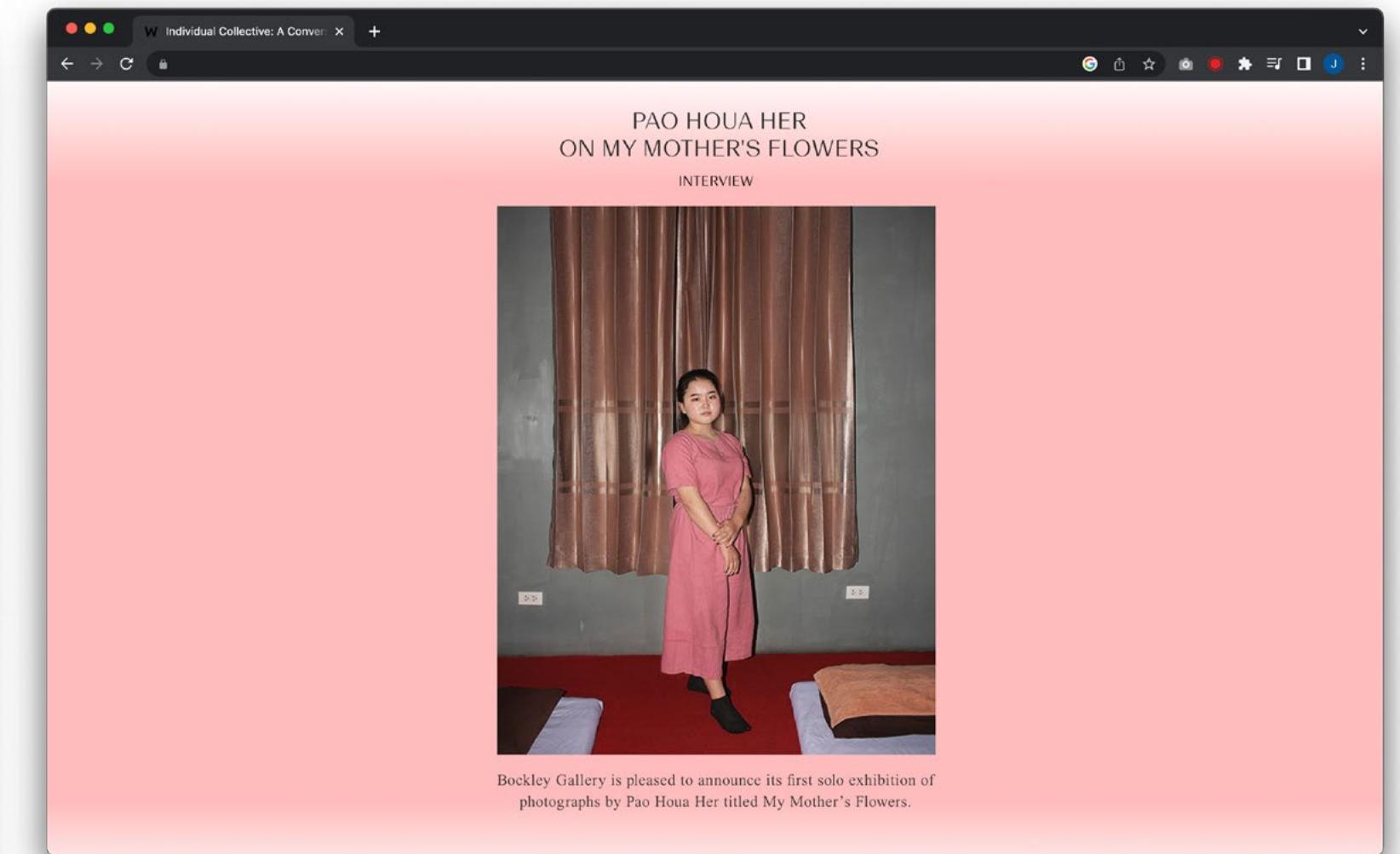
Artists Exhibitions News About

Search

PAO HOUA HER:
Paj qaum ntuj / Flowers of the Sky

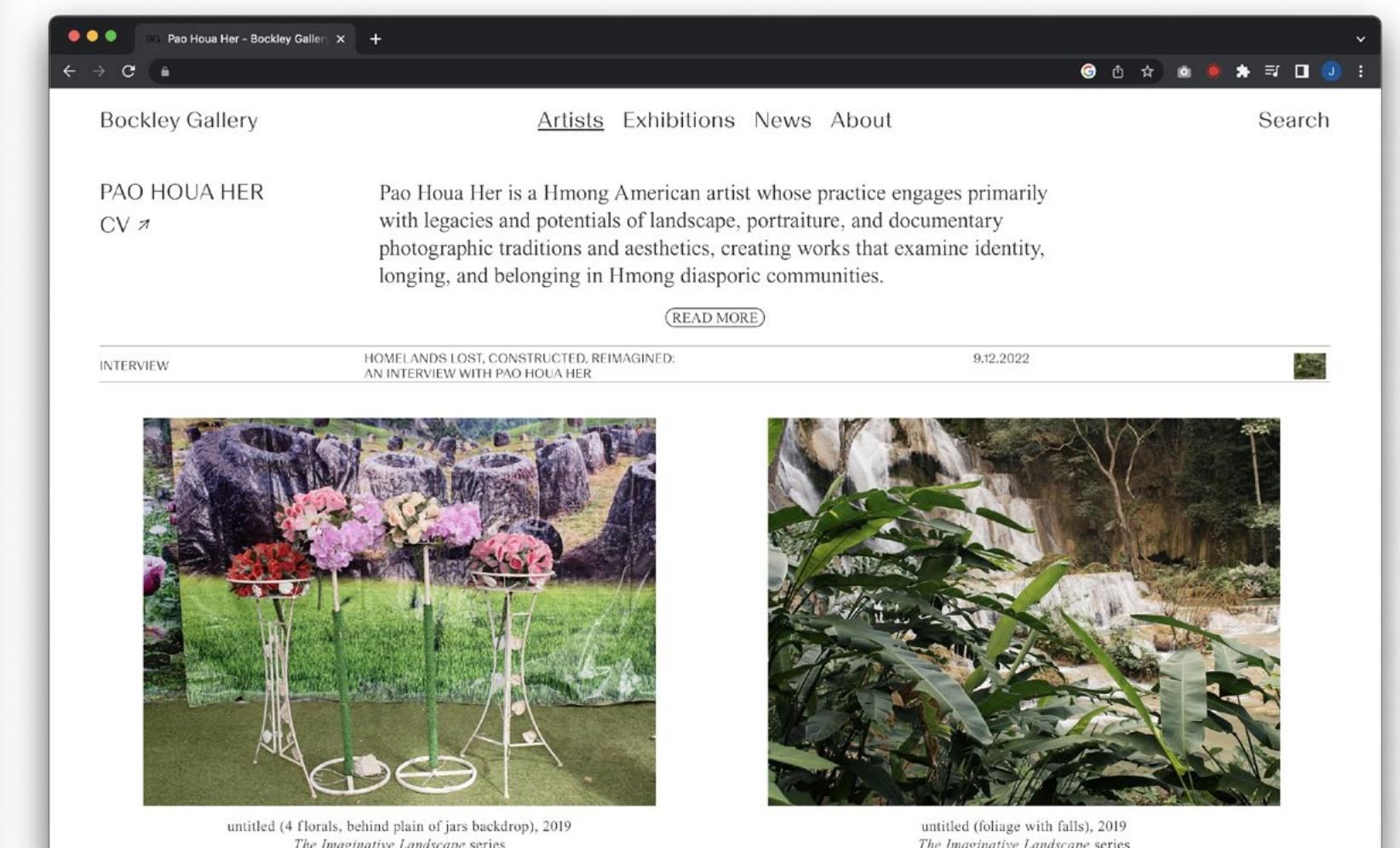
NOW ON VIEW
1.15-2.15.2022

[Read More](#)



PAO HOUA HER
ON MY MOTHER'S FLOWERS
INTERVIEW

Bockley Gallery is pleased to announce its first solo exhibition of photographs by Paou Houa Her titled My Mother's Flowers.



Bockley Gallery

Artists Exhibitions News About

Search

PAO HOUA HER
CV ↗

Pao Houa Her is a Hmong American artist whose practice engages primarily with legacies and potentials of landscape, portraiture, and documentary photographic traditions and aesthetics, creating works that examine identity, longing, and belonging in Hmong diasporic communities.

[READ MORE](#)

INTERVIEW HOME LANDS LOST, CONSTRUCTED, REIMAGINED: AN INTERVIEW WITH PAO HOUA HER 9.12.2022

[View Article](#)

untitled (4 florals, behind plain of jars backdrop), 2019
The Imaginative Landscape series

untitled (foliage with falls), 2019
The Imaginative Landscape series

Editor: Paul Schmelzer
 url: bockleygallery.com

Bockley Gallery Artists Exhibitions News About Search

9.30-11.5.2022

LESLIE BARLOW vision of a soft sun

NOW ON VIEW

Bockley Gallery Artists Exhibitions News About Search

Date ↓	Artist(s)	Exhibition
2021-8-27.2022	MAGGIE THOMPSON	Just Friends
1.2-2.22.2022	LELA PIERCE	Variations on a Sun Star
11.20-12.31.2021	LISSA KARPEH	For the Love of Liberty
7.1-7.31.2021	ERIC-PAUL RIEGE	(my god, YE'i [1-2]) (jaatloh4Ye'iitsoh [1-6]) (a loom between Me+...)
5.21-7.17.2021	TOM JONES	Strong Unrelenting Spirits
3.23-5.8.2021	MULTIPLE	Spring Show
1.22-3.6.2021	STAR WALLOWSBULL	Machine Head
11.2-12.19.2020	MULTIPLE	Fall Show
9.15-10.17.2020	STUART NIELSEN	Untitled (clouds) 2016-19
8.11-8.29.2020	ANDREA CARLSON	Red Exit
6.1-7.12.2020	ELIZABETH SIMONSON	Switch
11.8-12.28.2019	CARA ROMERO	Jackrabbit & Cottontail
9.12-10.26.2019	GEORGE MORRISON	George Morrison
6.22-8.17.2019	BRAD KAHLHAMER	Bowery Nation + Hawk + Eagle
5.19-6.15.2019	MULTIPLE	Spring Show
2.22-4.6.2019	JIM DENOMIE	Standing Rock Paintings
11.17-12.22.2018	MULTIPLE	Selected Works: Winter 2018

Bockley Gallery Artists Exhibitions News About Search

"How did you learn how to play the trumpet?"

Hmong Veteran, 2012
Attention series
archival pigment print
50 x 40 inches

Hmong Veteran, 2014
Attention series
archival pigment print
50 x 40 inches

Bockley Gallery Artists Exhibitions News About Search

PAO HOUA HER DISCUSSES WALKER SOLO SHOW JONATHAN THUNDER WINS DENOMIE SCHOLARSHIP "BIG THANKS": DYANI WHITE HAWK ON WOPILA | LINEAGE

8.1.2022 7.11.2022 5.20.2022 5.5.2022

As Paol Houa Her opens her first exhibition at the Walker Art Center, *Paj quam ntu/Flowers of the Sky*, writer May Lee-Yang... ↗
 Jonathan Thunder (Red Lake Ojibwe) has been named the recipient of the first Jim Denomie Memorial Scholarship. Created... ↗
 "My ancestors have practiced forms of abstraction, through porcupine quill work, through bead work, through painted... ↗
 "These are times of deep uneasiness with power structures, including those found in museums, even as Black artists, Indigenous... ↗

LELA PIERCE:
Variations on a Sun Star
RECENT EXHIBITION

CARA ROMERO:
Jackrabbit & Cottontail
SPOTLIGHT EXHIBITION

Bockley Gallery Artists Exhibitions News About Search

HOMELANDS LOST, CONSTRUCTED, DREAMED OF: AN INTERVIEW WITH PAO HOUA HER

by PAUL SCHMELZER
8.26.2022

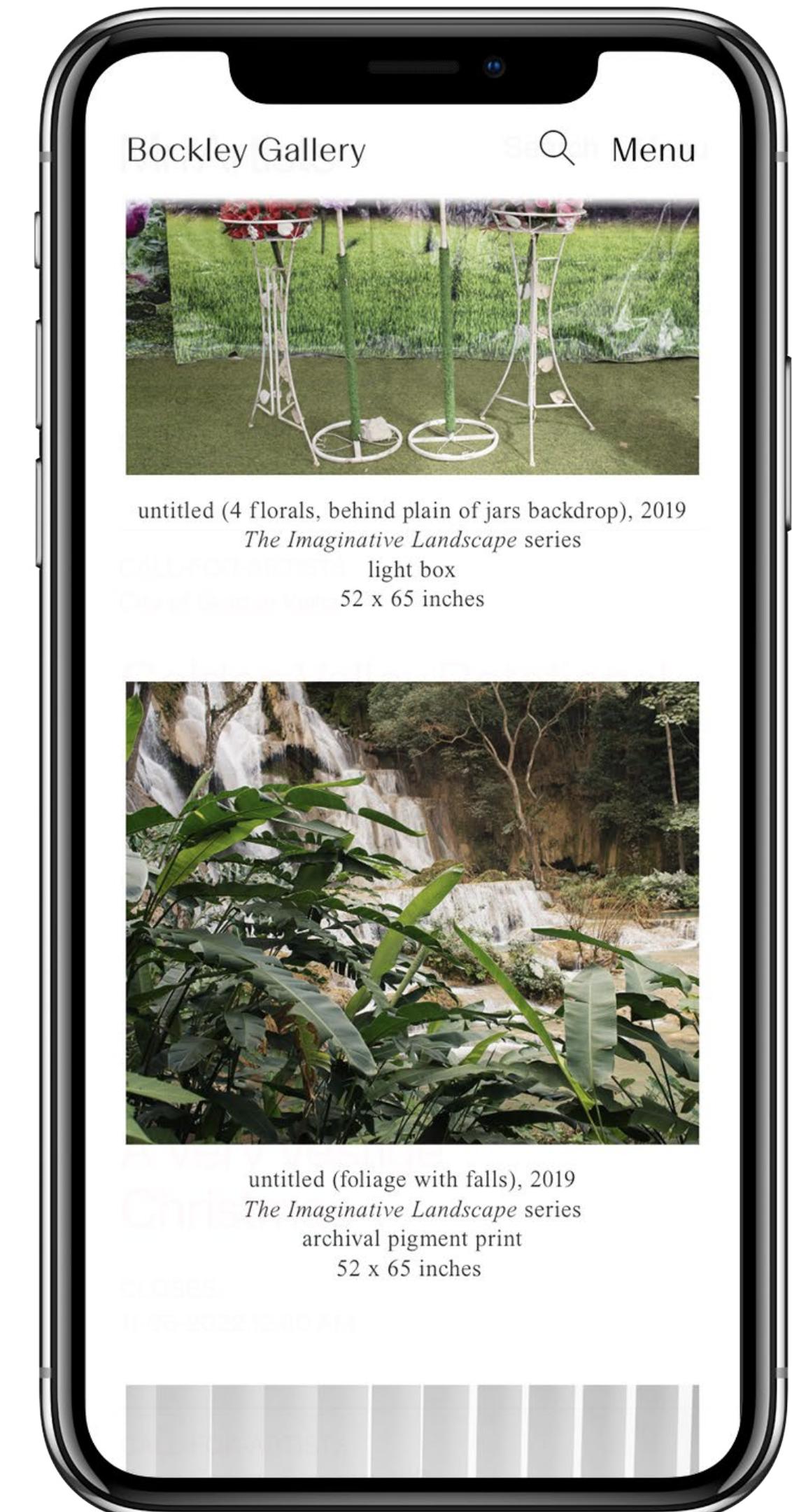
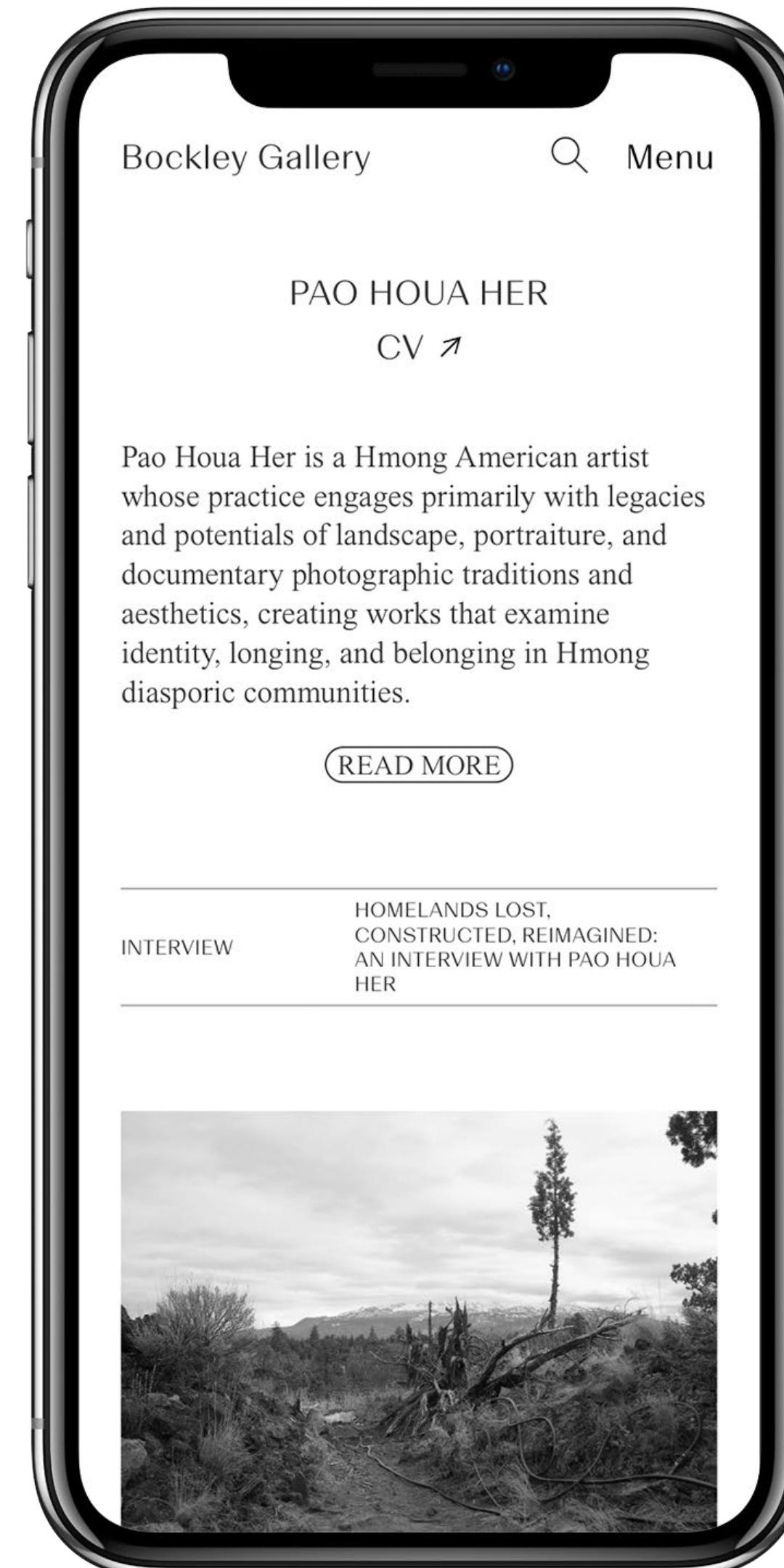
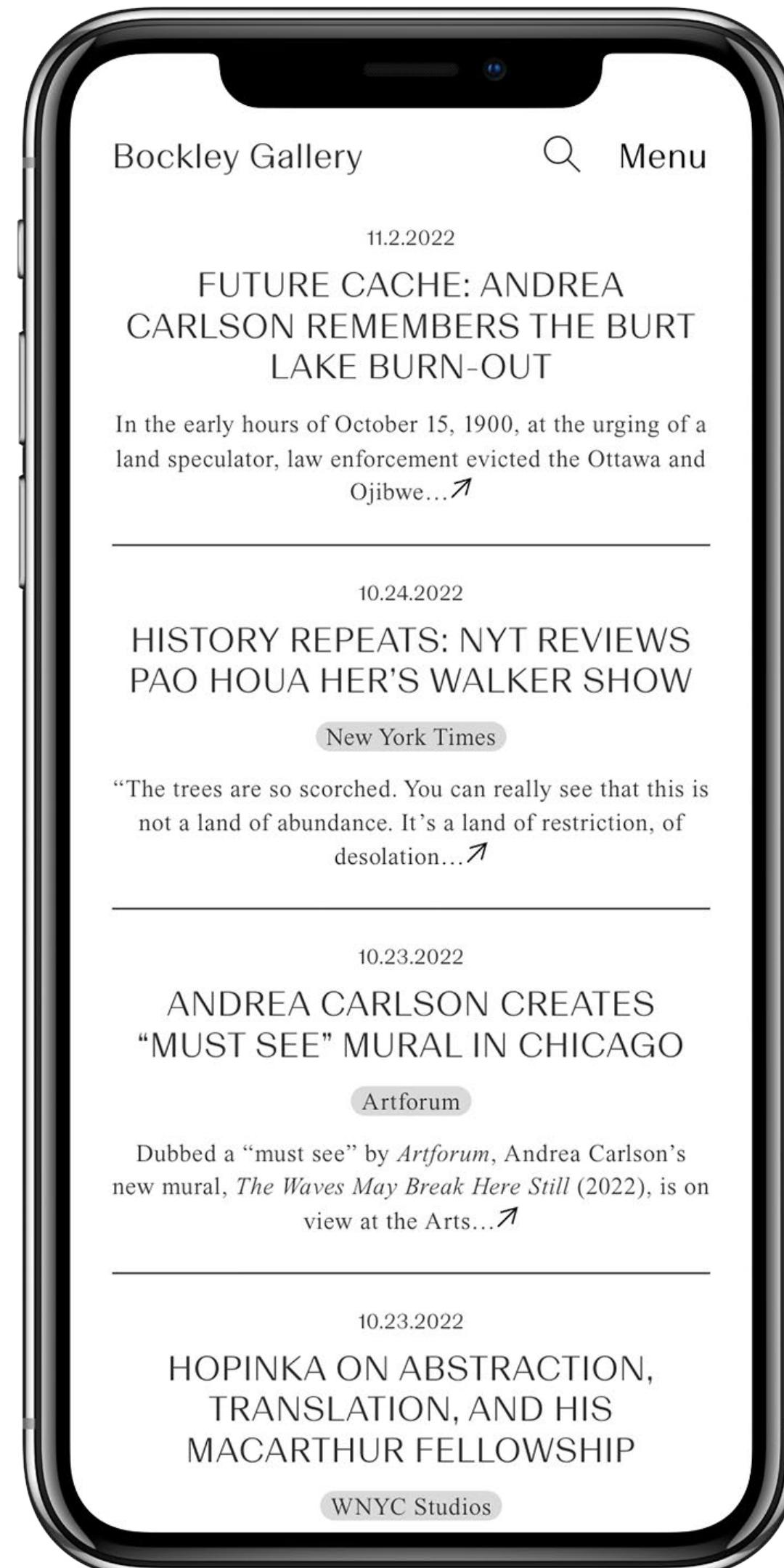
Bockley Gallery Artists Exhibitions News About Search

REMAI MODERN: POSTCOMMODITY OPENS LARGEST MUSEUM SHOW YET

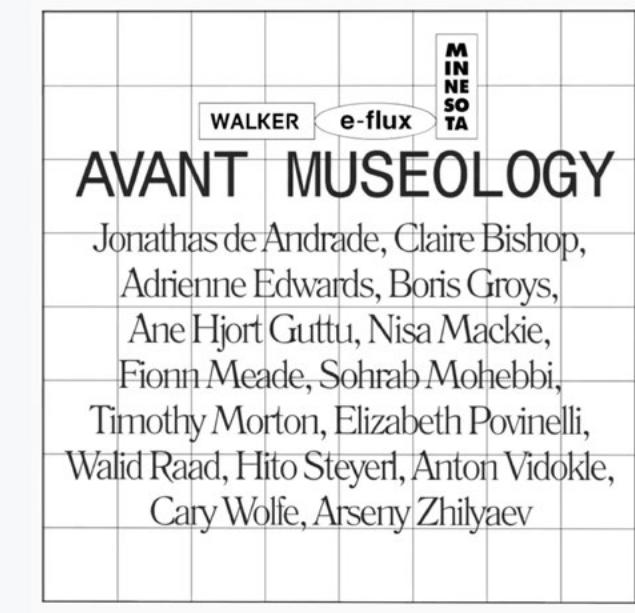
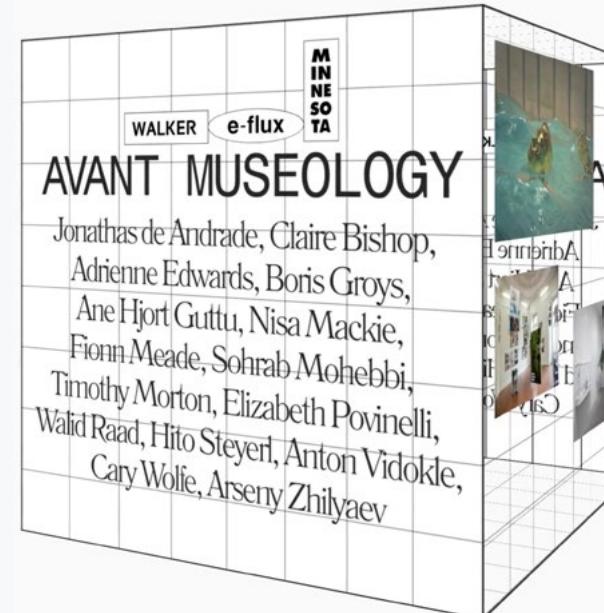
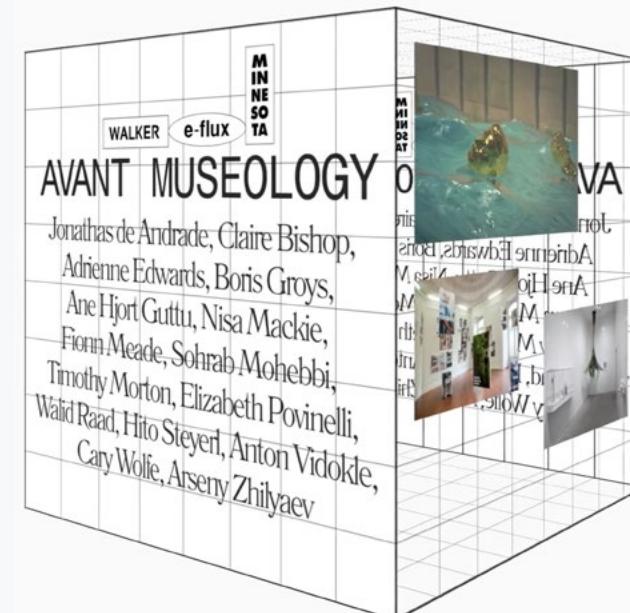
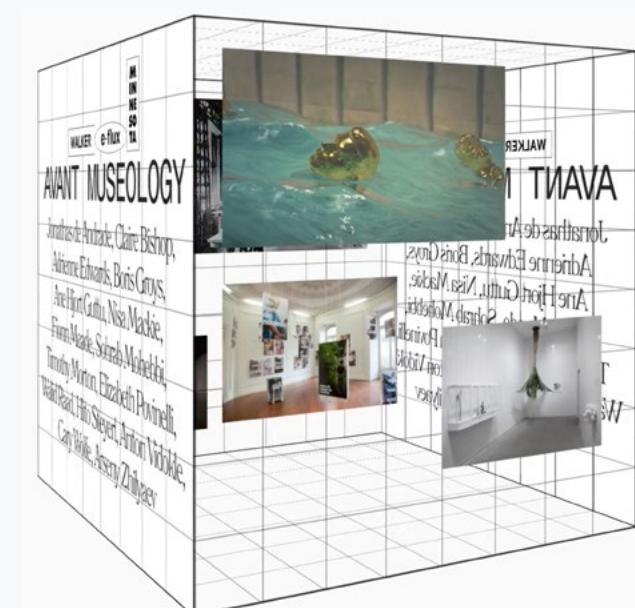
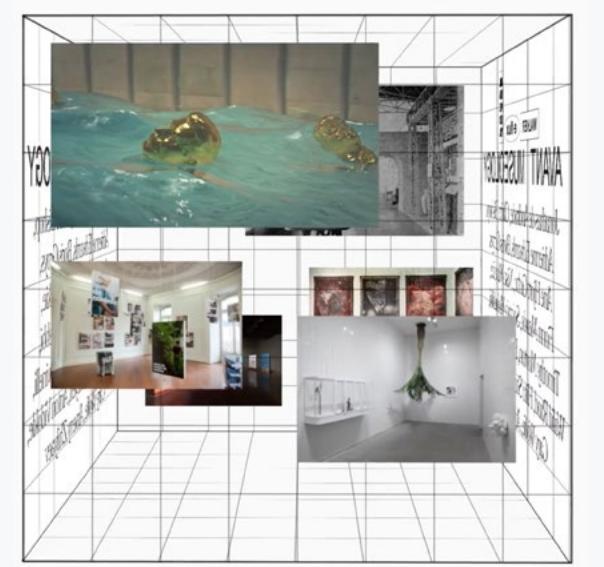
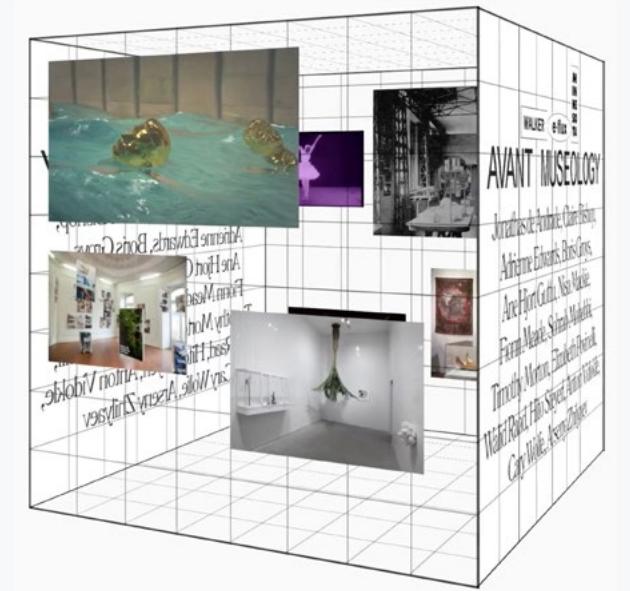
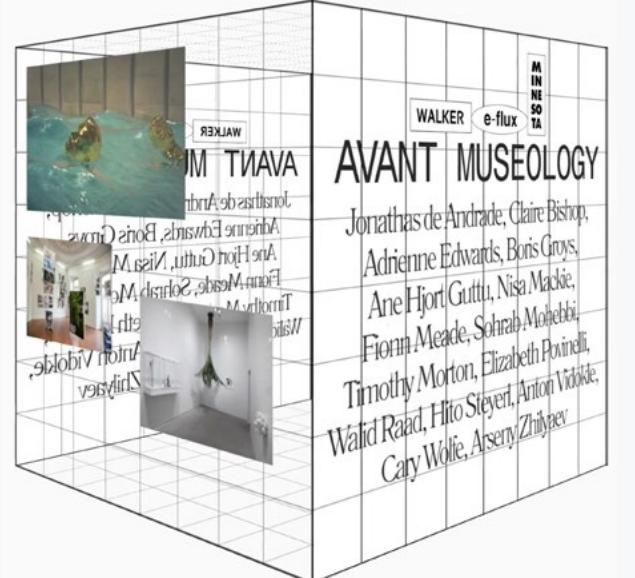
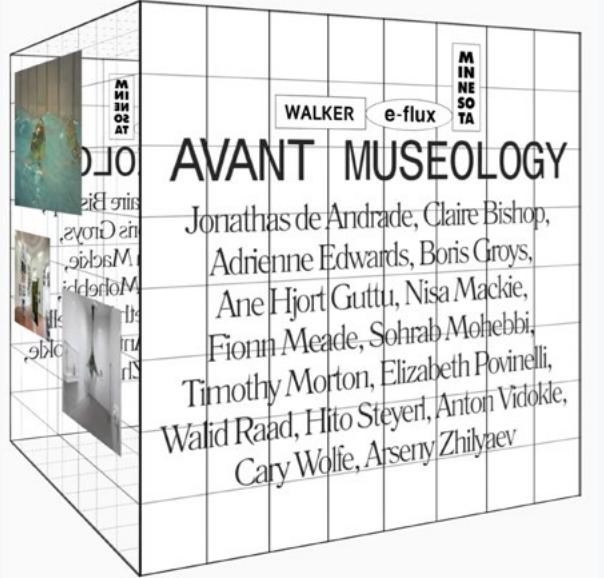
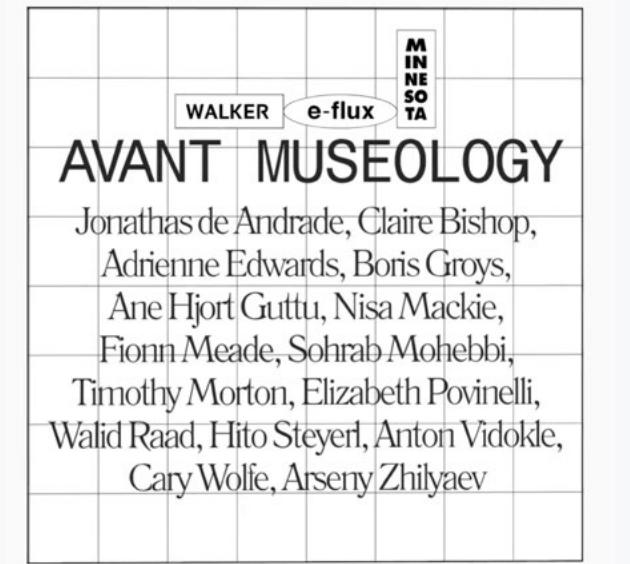
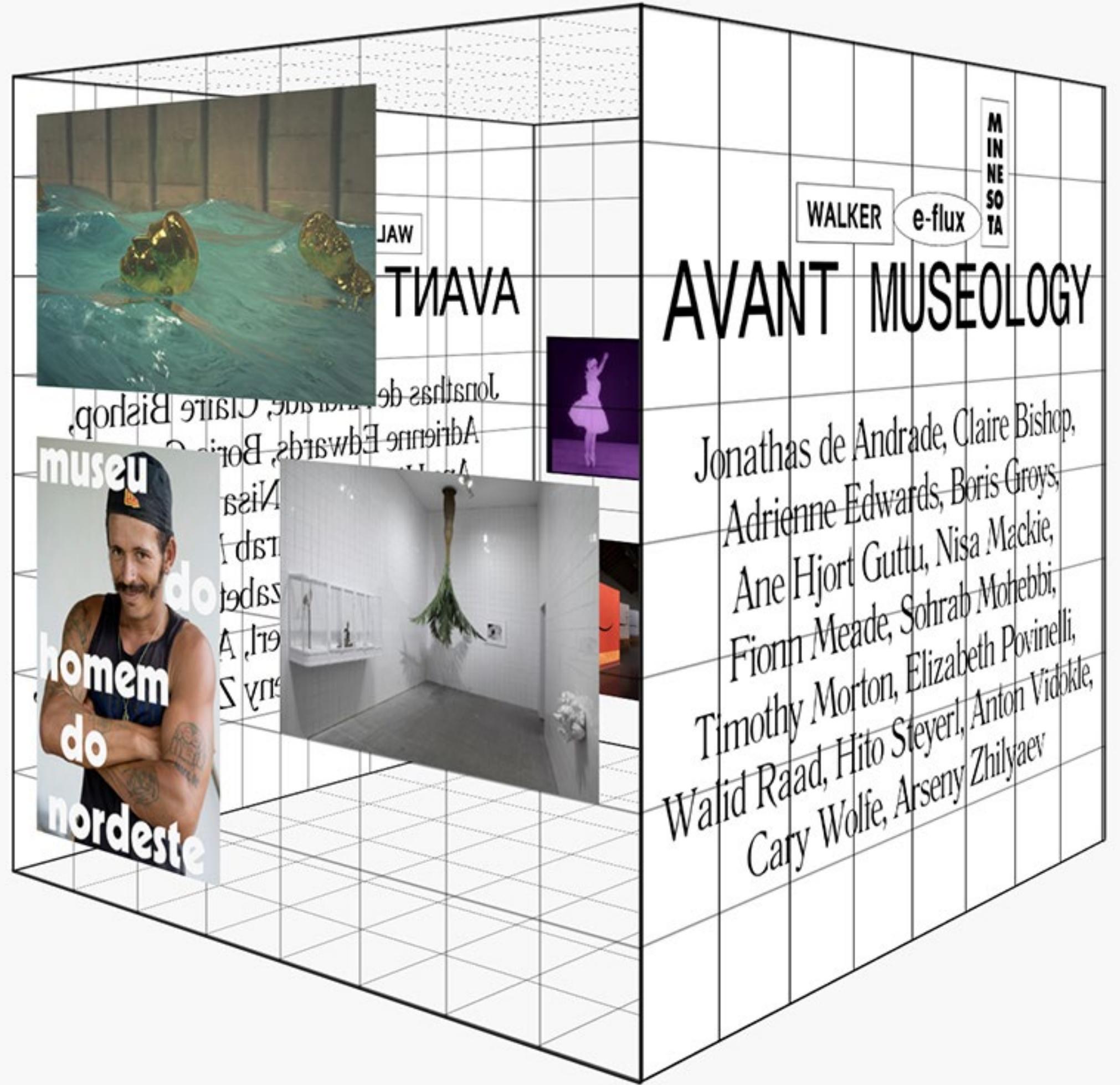
9.18.2020

In the Indigenous collective's most significant museum presentation to date, Postcommodity fills two of Remai Modern's largest gallery spaces, with other works sited throughout the museum. The works in *Time Holds All the Answers*—ranging from architecturally-scaled sculpture to immersive multimedia installations and sound pieces

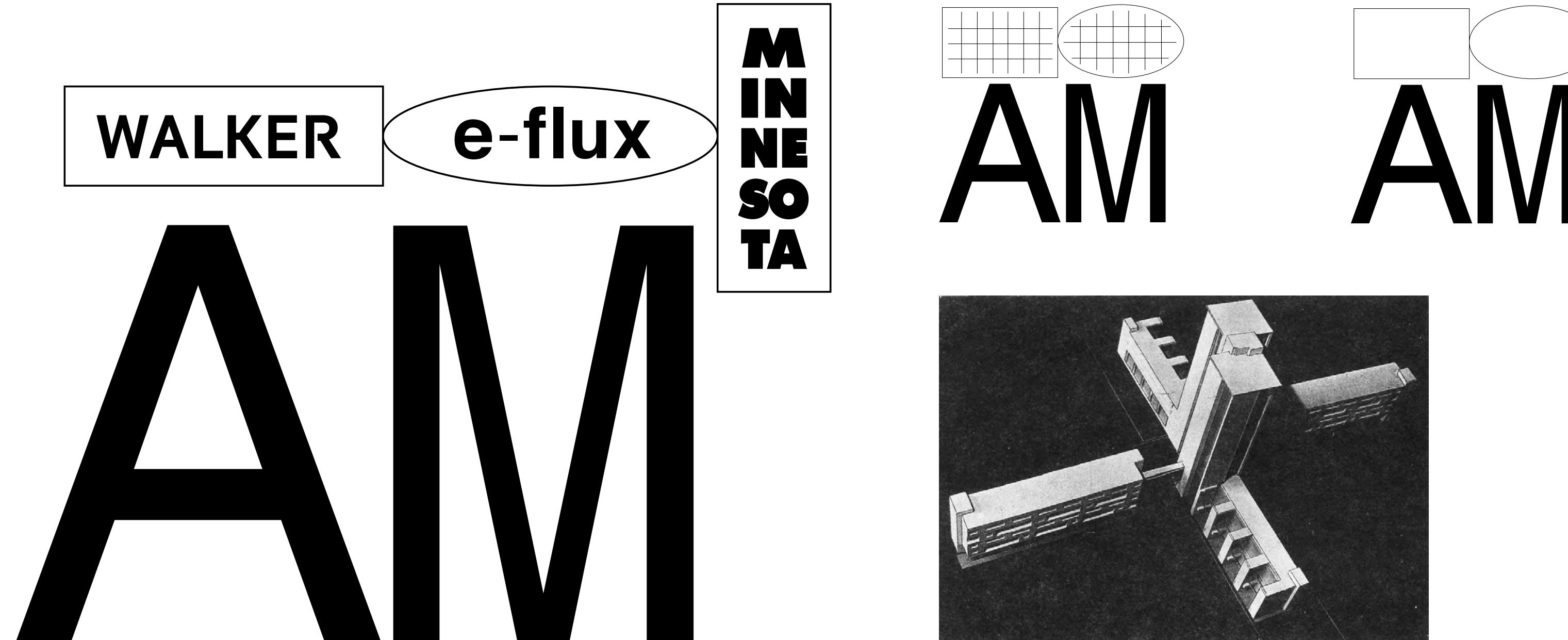
Editor: Paul Schmelzer
 url: bockleygallery.com



A collaboration between e-flux, the Walker Art Center, and the University of Minnesota School of Architecture, Avant Museology was a two-day symposium exploring the practices and sociopolitical implications of contemporary museology. Referencing the symposium's 19th- and early 20th-century Soviet underpinnings, the identity took the form of a speculative structure (built in HTML/CSS) that would maintain content as it was presented. [\(Continued...\)](#)



(Continued from p. 16) Influenced by speculative Soviet architecture, the identity intended to become a container for the ideas and questions that emerged from the symposium. The visual system—which would take the form of digital displays, digital and printed ads, presentation templates, and printed programs—played out on a simple grid structure.



Hito Steyerl

A TANK ON A PEDESTAL:
MUSEUMS IN AN AGE
OF PLANETARY CIVIL WAR

Boris Groys

THE ART MUSEUM
AND ITS DISCONTENTS

Elizabeth Povinelli

FILMMAKING AS PERPETUAL
MOTION MUSEUM

#AvantMuseology

e-flux and Walker Art Center present Avant Museology

WALKER e-flux MINNE SO TA Brooklyn Museum

AVANT MUSEOLOGY

A symposium exploring the practices and socio-political implications of contemporary museology taking place this November in two parts: at the Brooklyn Museum and at the Walker Art Center.

The symposium is based on the book *Avant-Garde Museology*, edited by Arseny Zhilayev, published by e-flux, and distributed by the University of Minnesota Press.

Brooklyn, NY Nov.11–12:
at Brooklyn Museum

With Bruce Altshuler, Lynne Cooke, Boris Groys, Fionn Meade, Molly Nesbit, Hans Ulrich Obrist, Nikolay Punin, Irene V. Small, Anton Vidokle, Fred Wilson, Arseny Zhilayev, and more.

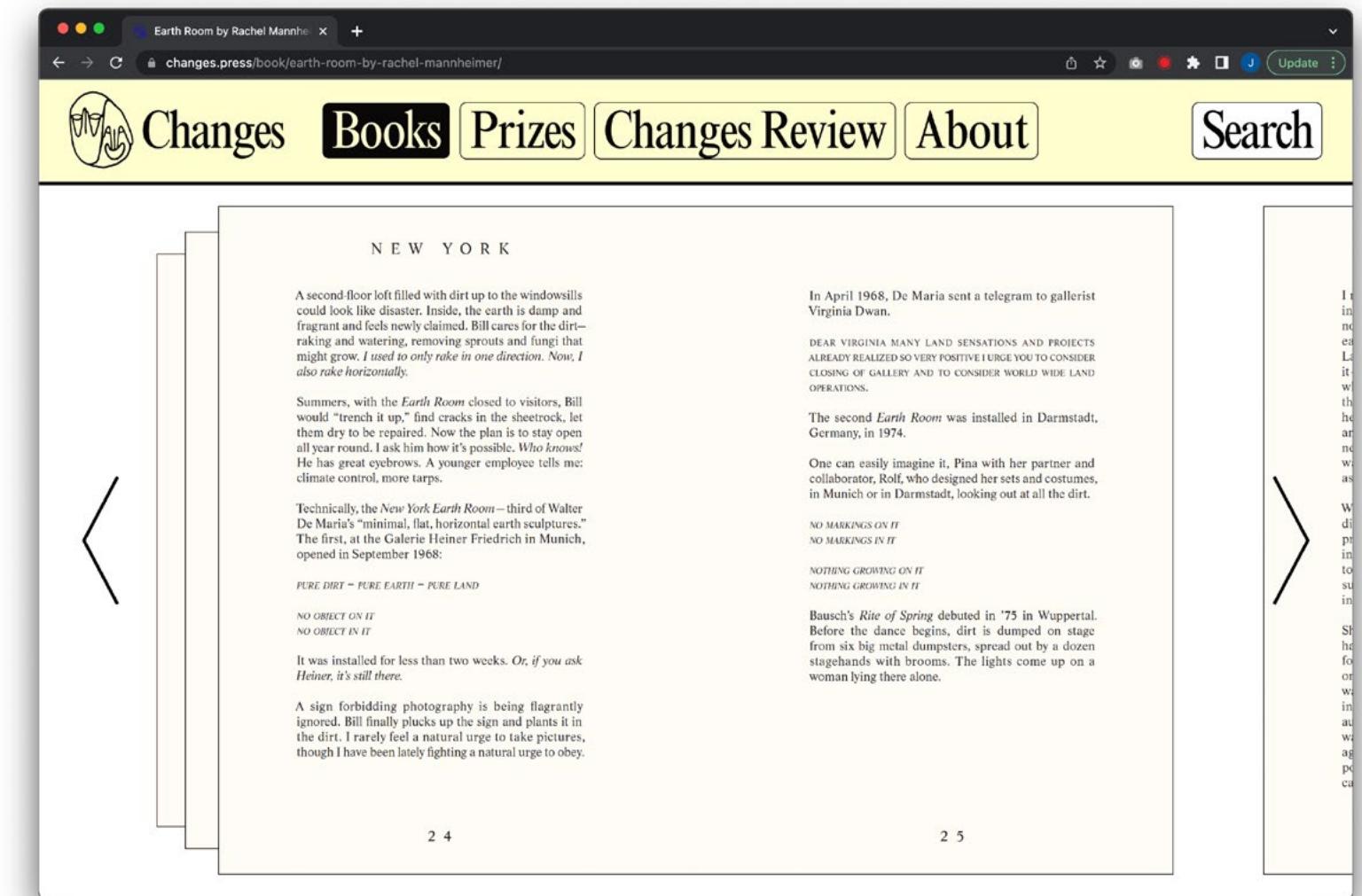
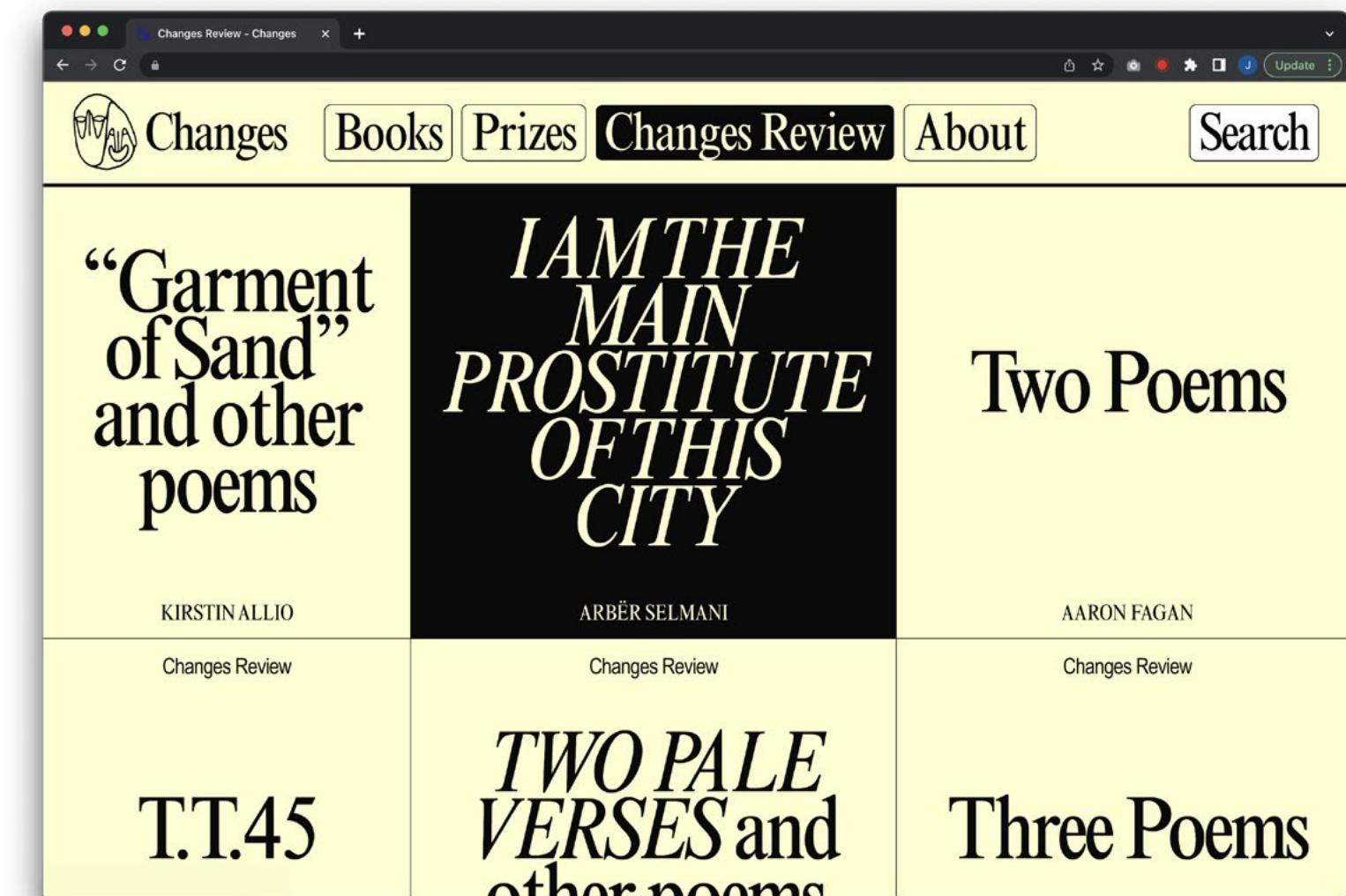
RSVP and more information at bkm.nyc/avant-museology.

Minneapolis, MN Nov.20–21:
at Walker Art Center

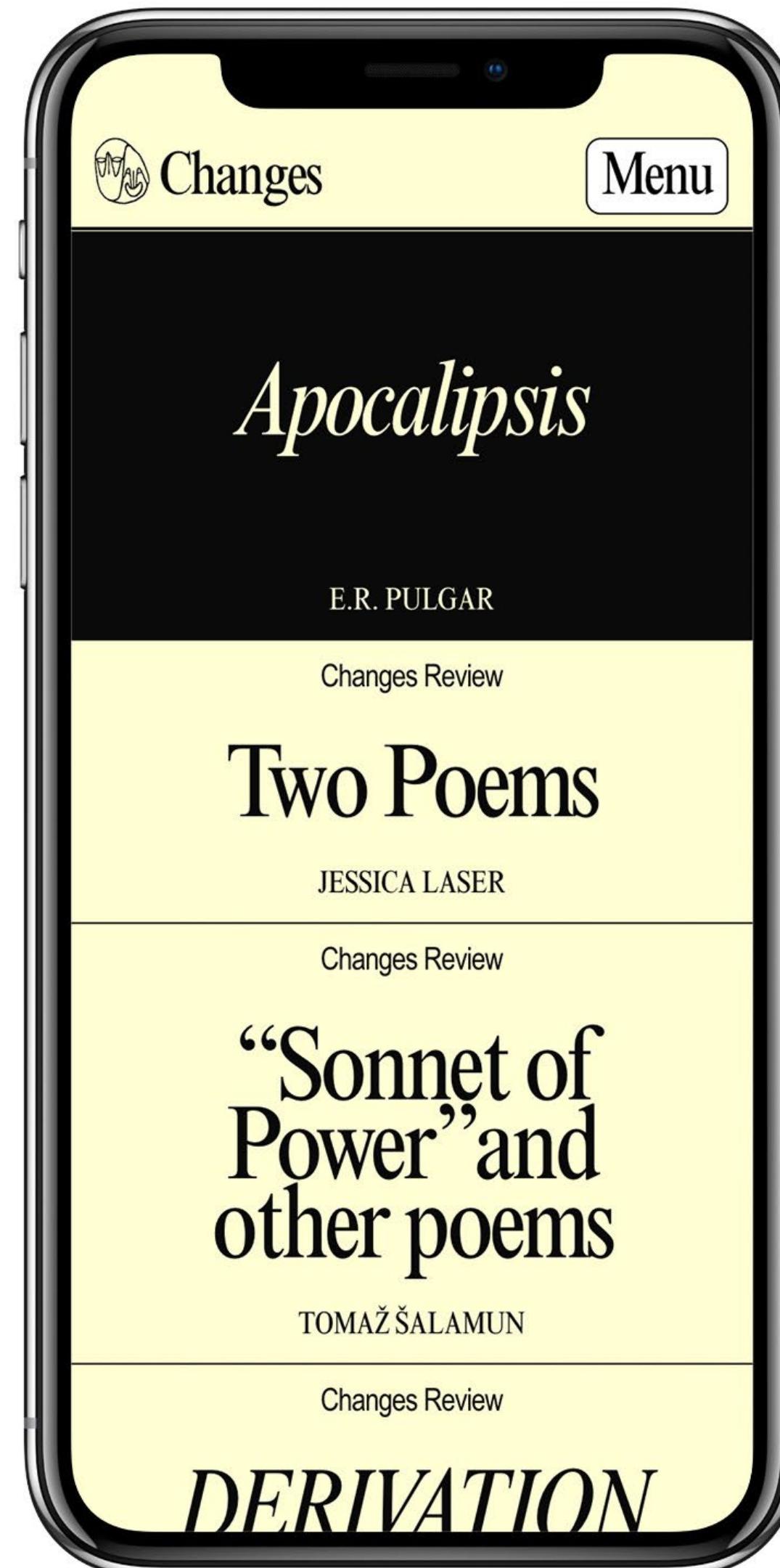
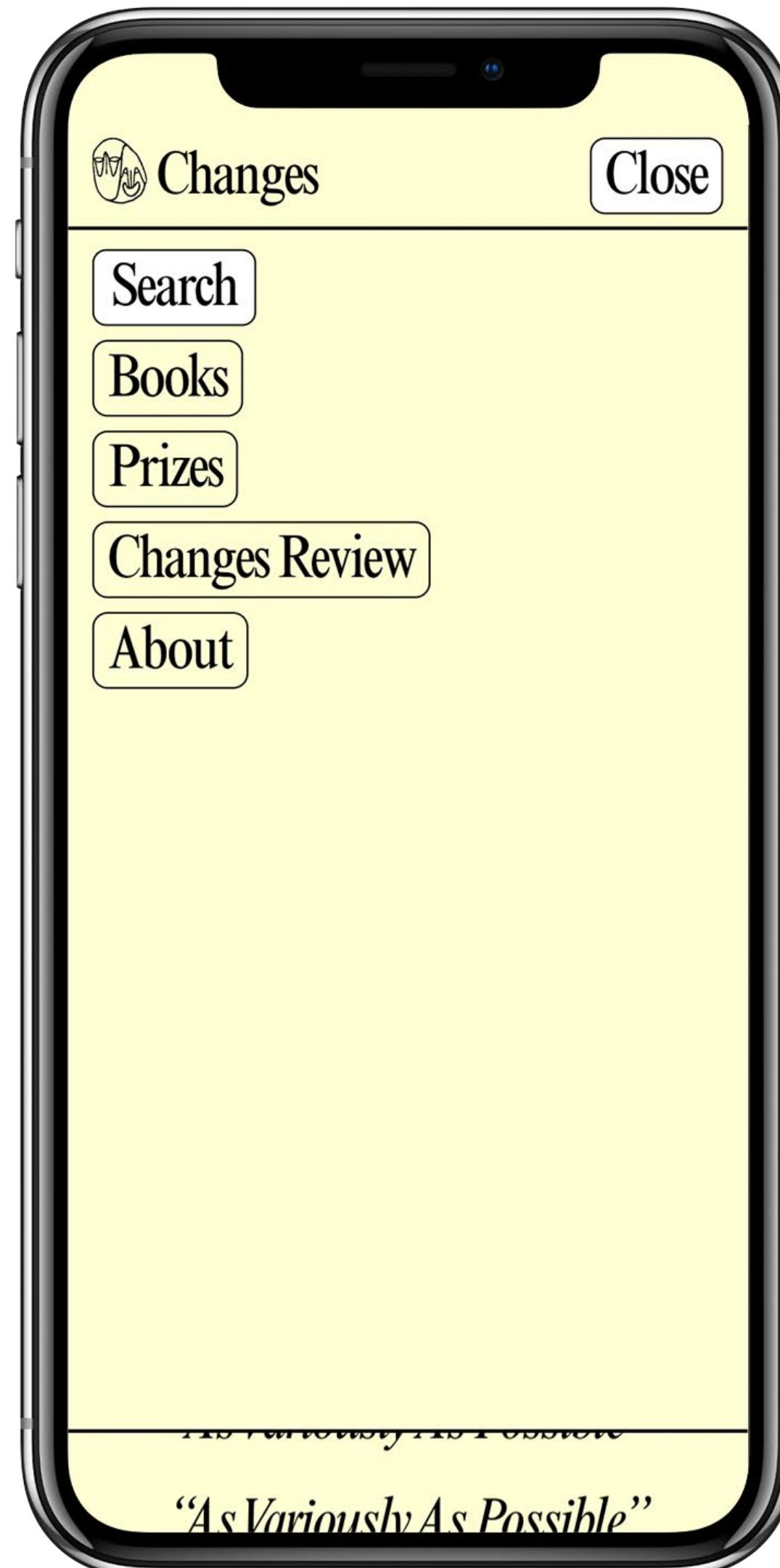
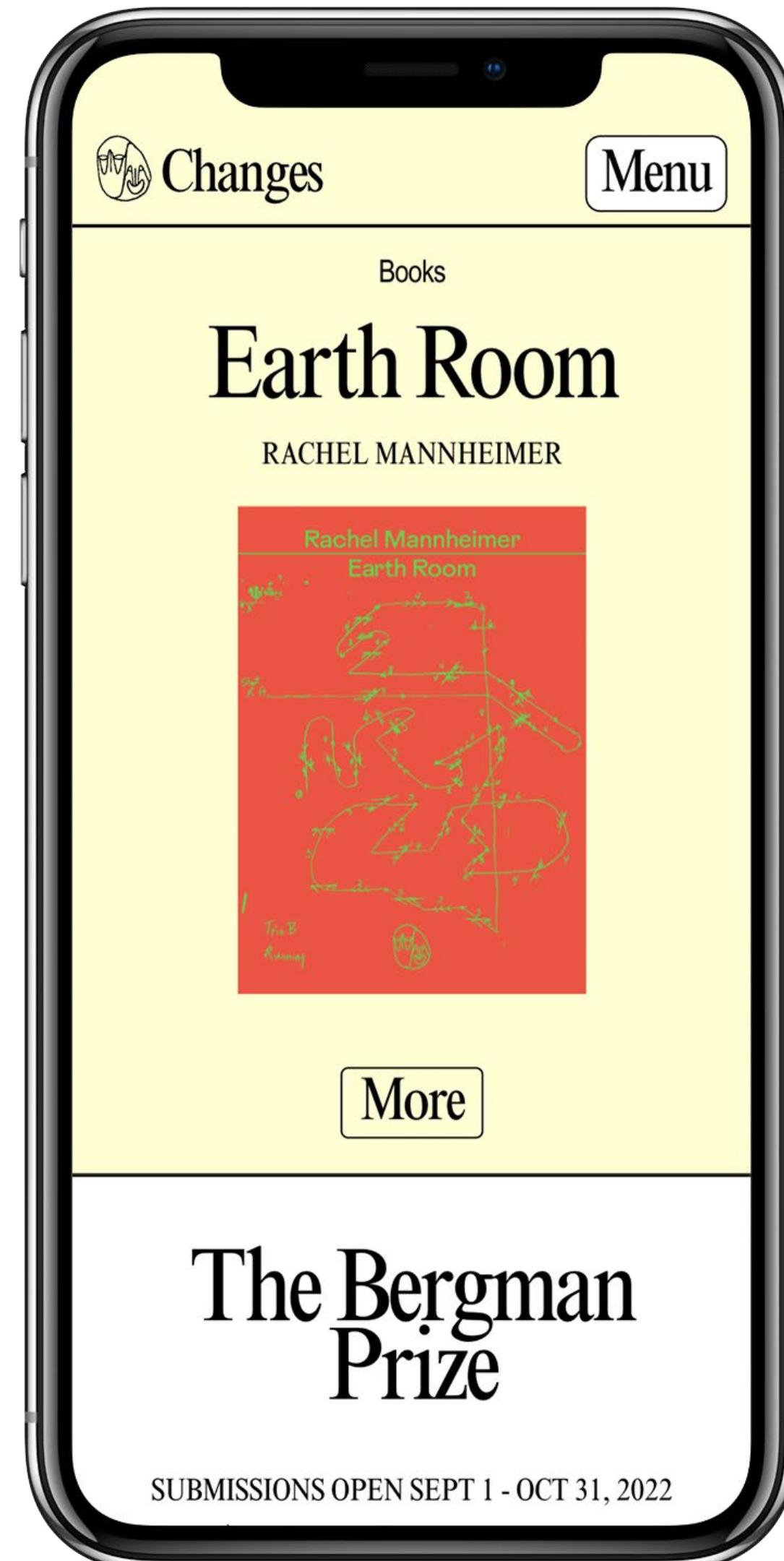
With Jonathas de Andrade, Claire Bishop, Adrienne Edwards, Boris Groys, Ane Hjort Guttu, Wayne Koestenbaum, Nisa Mackie, Fionn Meade, Sohrab Mohebbi, Timothy Morton, Elizabeth Povinelli, Walid Raad, Hito Steyerl, Anton Vidokle, Cary Wolfe, Arseny Zhilayev.

The symposium is co-presented by Walker Art Center, e-flux, and University of Minnesota Press. Tickets and more information at walkerart.org/avant-museology.

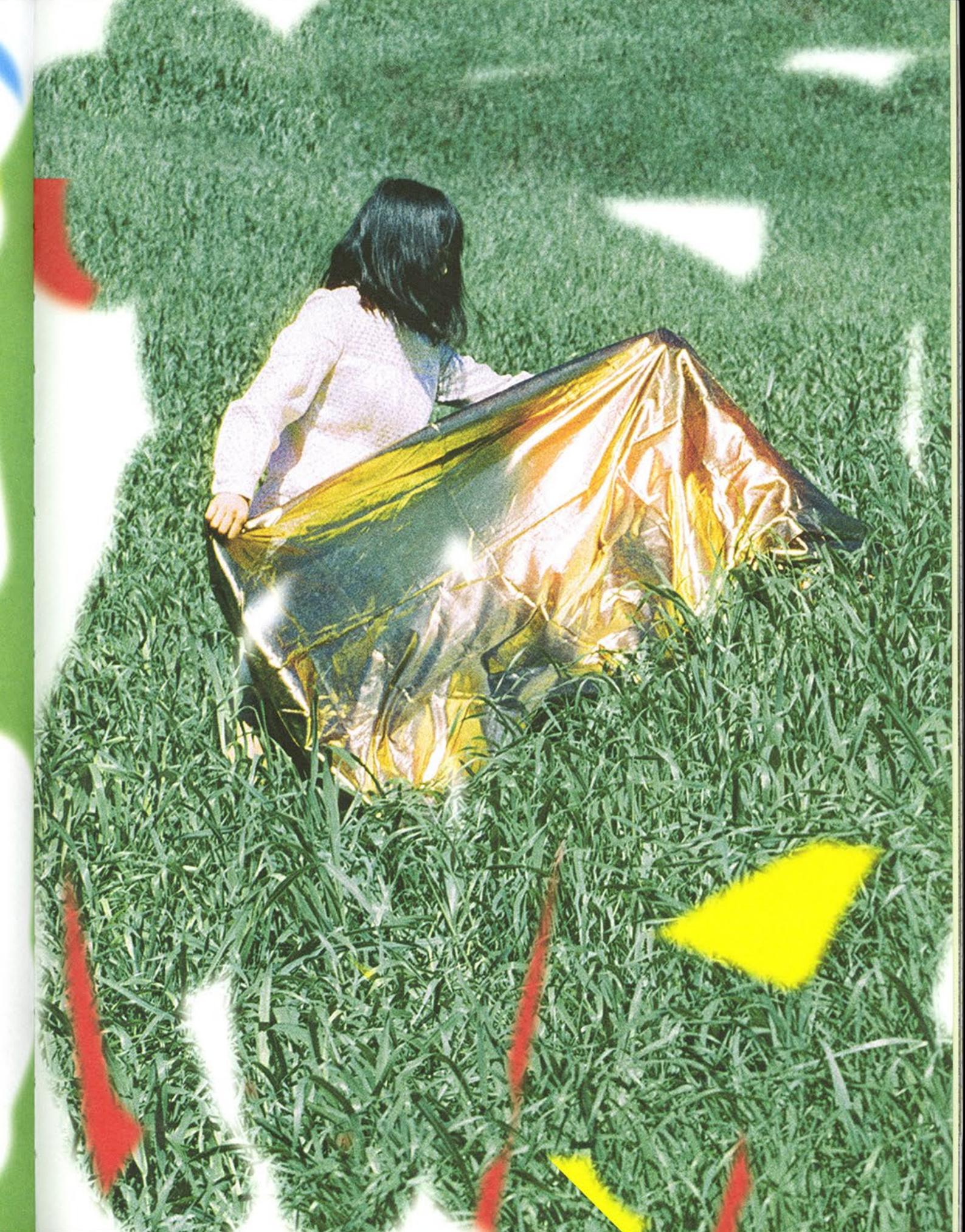
Designed by Studio-Set, my collaborative practice with Lauren Thorson, Changes.press channels the stark aesthetics of Craigslist. Default yet stylized, the site maintains a digital poetry journal (*Changes Review*), printed publications, and information pertaining to prizes and grants, including the organization's own Bergman Prize. We worked closely with developers to build an easy to use, yet robust WordPress-based CMS. In addition to the CMS work, we provided code-based mockups of the necessary animations and transitions.

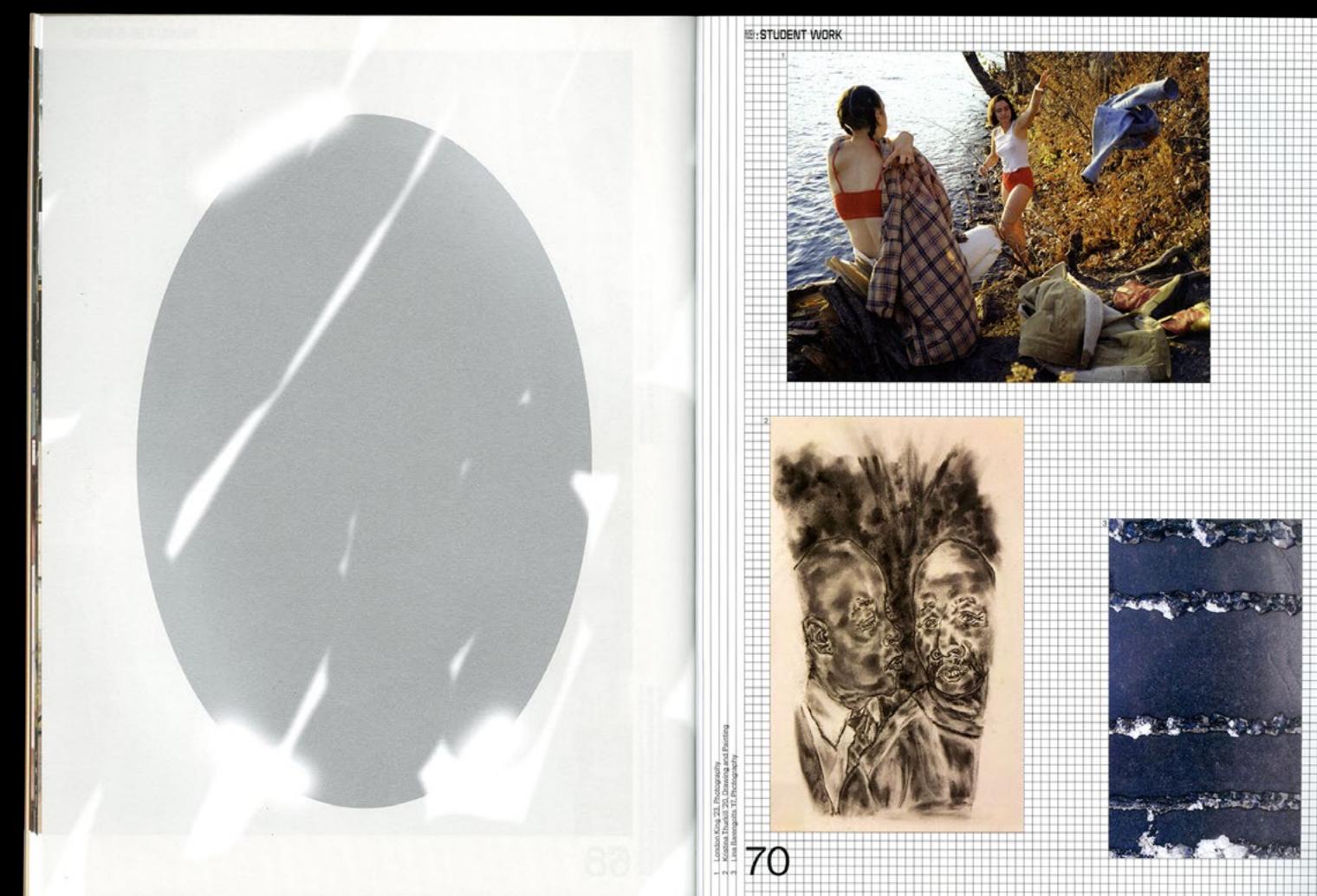
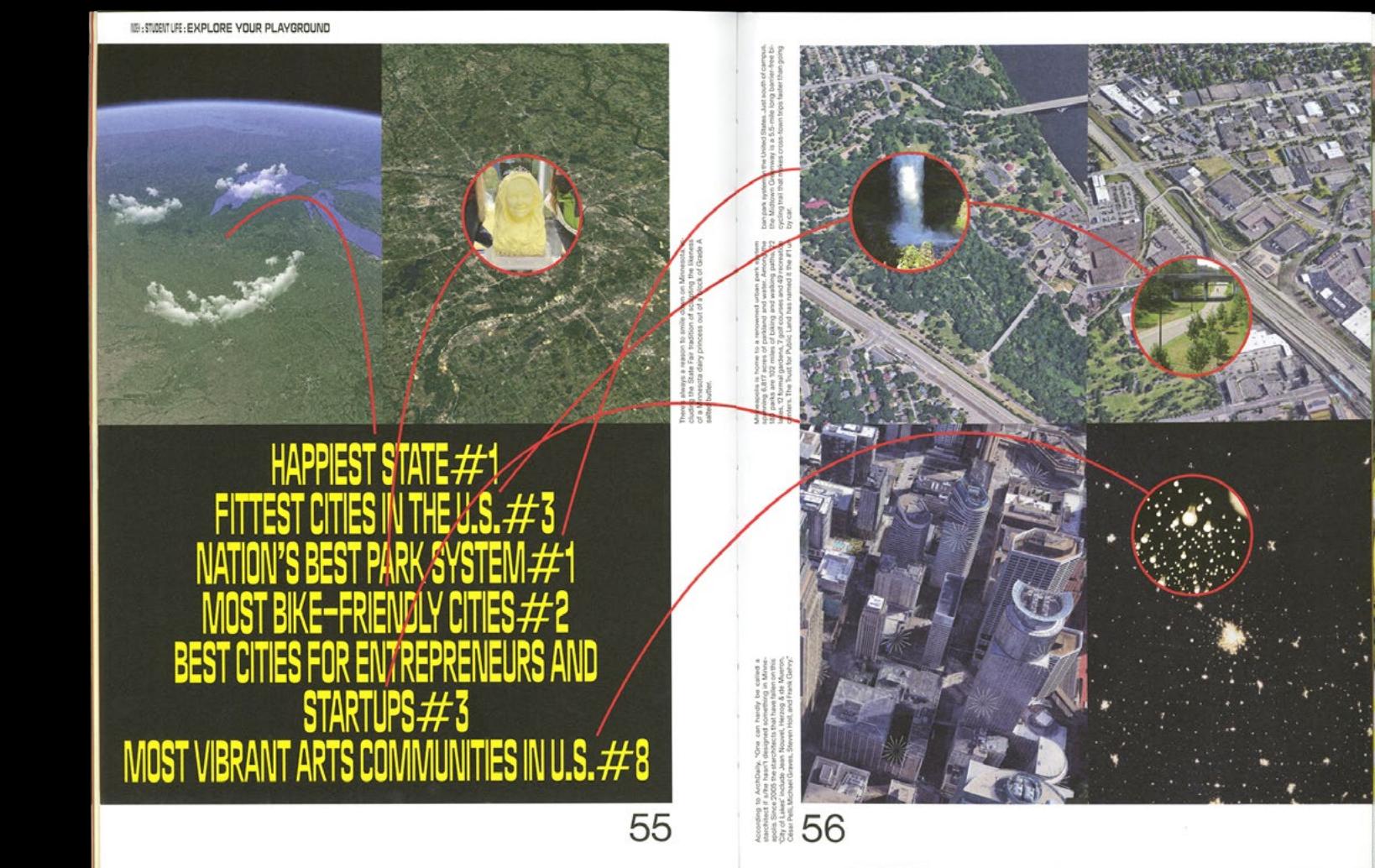
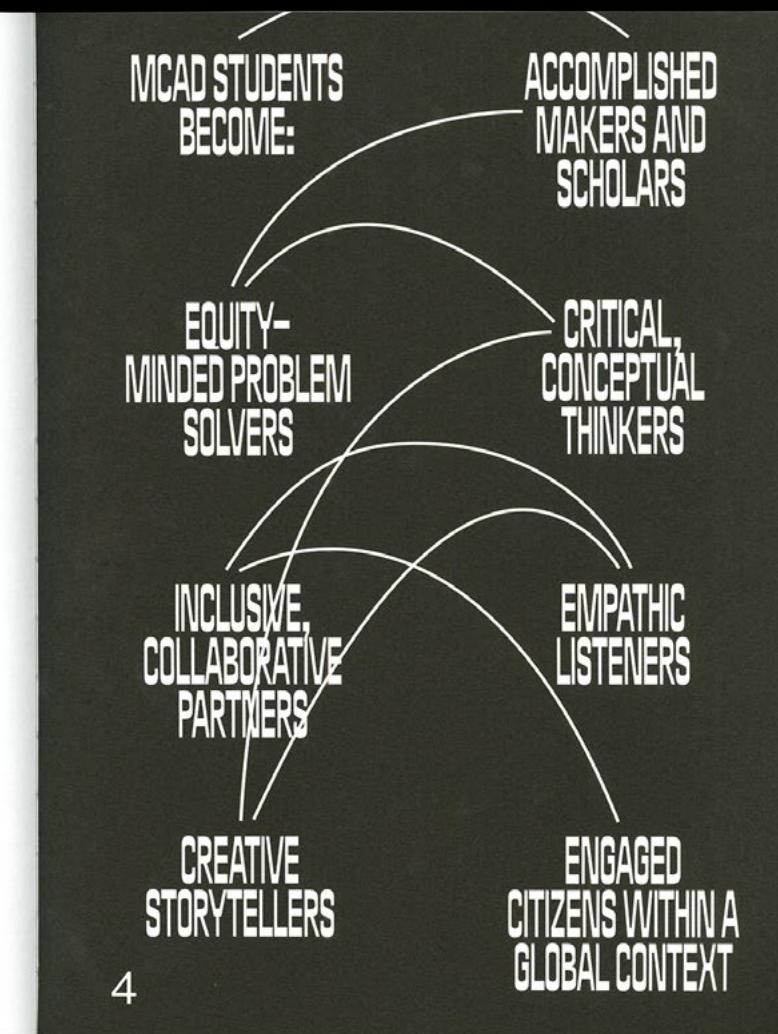


Identity: Vance Wellenstein
Art Direction: Vance Wellenstein & Studio-Set
url: changes.press

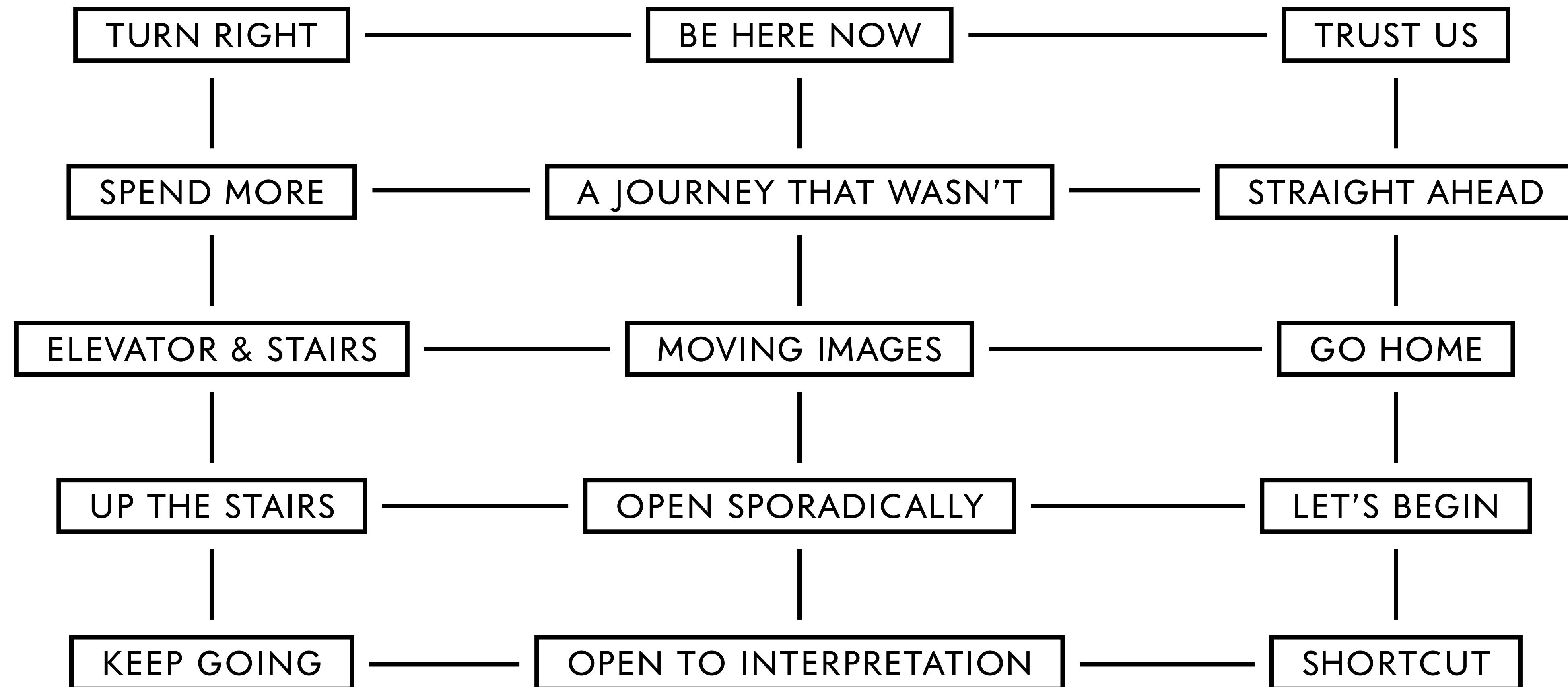


To create the Minneapolis College of Art and Design's quadrennial viewbook, collaborator Lauren Thorson and I proposed the concept of "world building," leaning into the idea that the school wasn't a single world but many. At the heart of our inquiry was an impulse to make a publication about the school focusing not on the campus but instead on how students existed digitally, in different parts of the country and internationally. To set the tone for the 116-page publication, we commissioned work by two alumni photographers no longer residing in the Twin Cities.





Supplementing the original Edward Larabee Barnes–designed Tower (1971) and the 2005 expansion, the Walker Art Center’s 2017 campus renovation included a new entry pavilion. Working closely with Emmet Byrne, we were asked to create a wayfinding system that would serve as an extension of the existing identity and function in response to the new building. Inspired in part by the work of conceptual artist Stephen Willats, we decided to introduce a “conversational” language that would be integrated into the pragmatic aspects of wayfinding. Injecting humor and cultural references, the system attempted to channel the Walker’s evolving identity. It would later be integrated into digital signage and the website and expanded for membership applications.





“The works alter your interpersonal relationship with the other people you come into contact with, and alter their relationship with you...” In his work *Free Expression - Multiple Clothing* (1991) Stephen Willats explores the use of clothing and language and how it affects our perception. I designed and printed an edition of a shirt using the language from Willats’s original sketches to play out his ideas in a contemporary context. In addition to extending the research that went into the Walker’s wayfinding system, this was a way of tying my work into the bootleg research the Walker design studio was doing at the time.



Thumbnails: Multiple Clothing Event, ICA, London, 1993

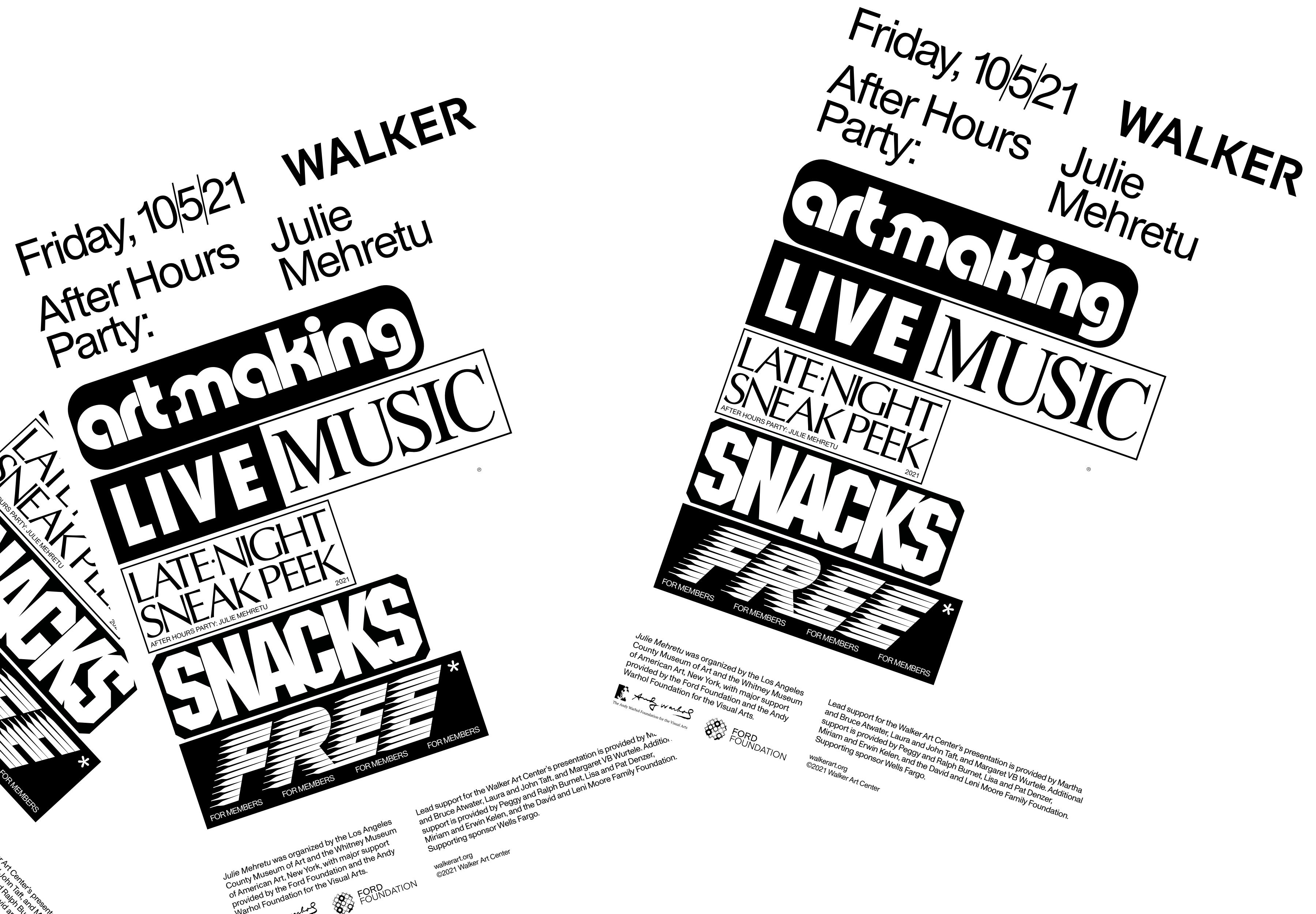
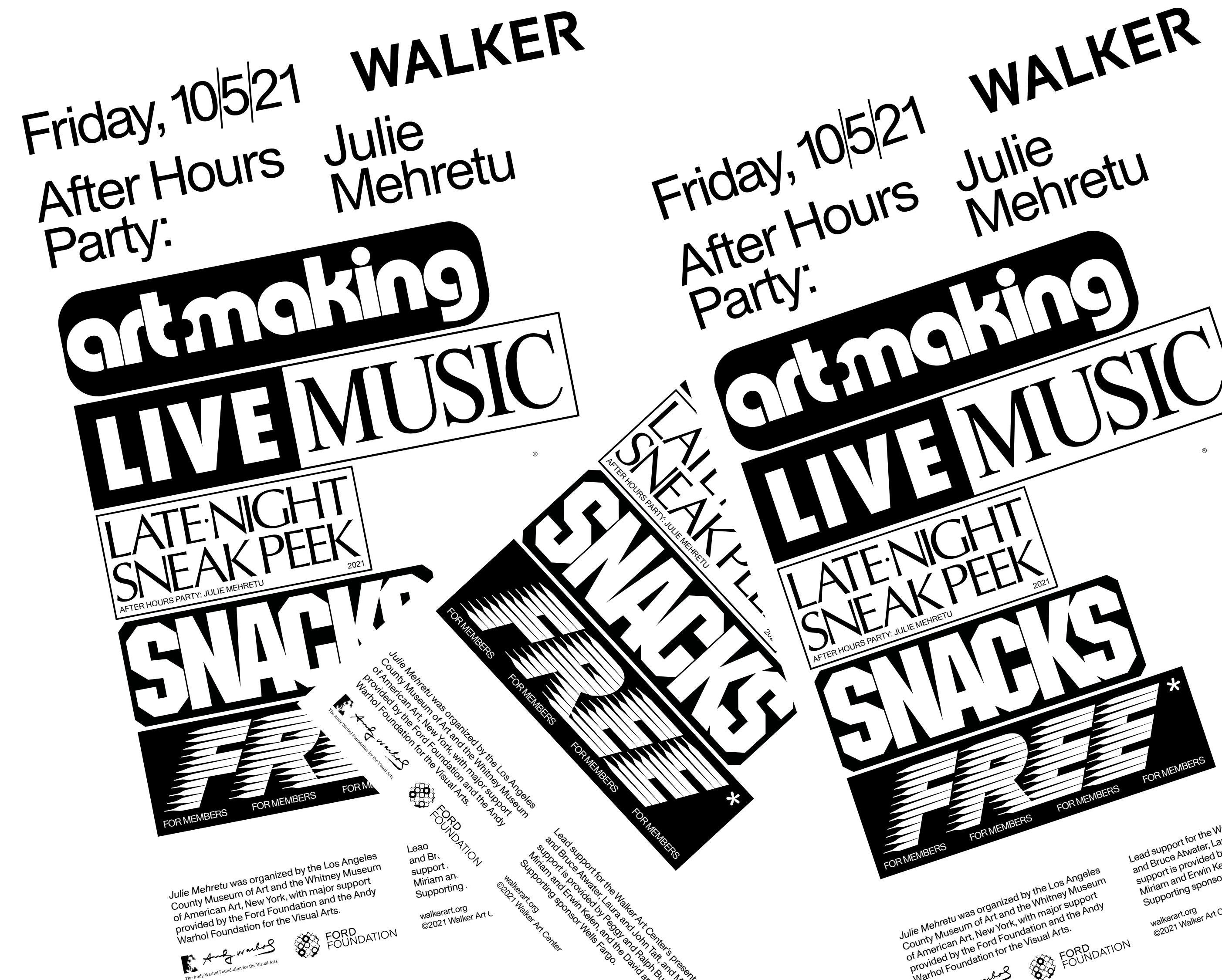


To create the identity for Julie Mehretu's self-titled retrospective, I wanted to reference a book or volume that would serve as a visual metaphor for the scale and breadth of her work. The system played out across billboards, on buses, transit stops, in digital ads, and exhibition signage.





I extended the identity for *Julie Mehretu* for the exhibition's After Hours party invitation. The invitation would place a greater emphasis on the party and the various aspects that would be happening at the event.



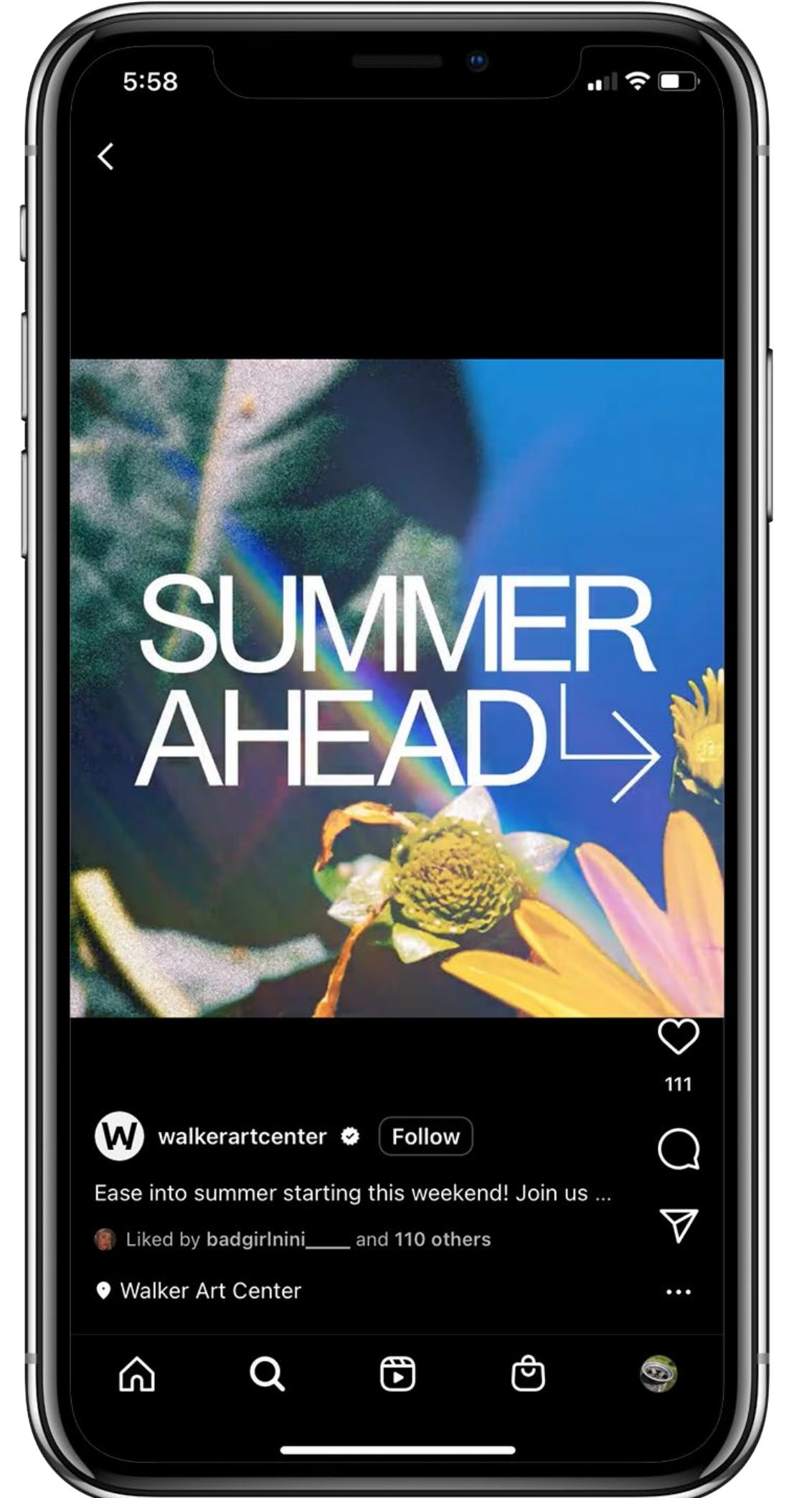
Responding to an ambitious summer programming schedule and increased visitation as pandemic restrictions were eased, we were tasked with creating a campaign that felt appropriate for the summer ahead. Focusing on the Minneapolis Sculpture garden, the visual language intended to be optimistic and exciting but safe for patrons at the same time. We decided to use wayfinding-inspired graphics to signal a way forward, a means of reimagining our shared and personal futures. We also came up with the campaign language which would focus on the idea of open spaces and the various ways they can be interpreted. We brought in Minneapolis-based POC-run creative collective, The Bureau, who photographed the models in the sculpture garden. Together with their team we selected models, styled them, and chose locations. [\(Continued...\)](#)

2022—visual identity

Art Direction: Emmet Byrne
Co-designer: Ian Babineau
Photo: The Bureau



(Continued from p. 28) Utilizing various treatments including saturated skies, prisms, and a physical yellow background, the final graphics intended to be whimsical but based in reality at the same time. One of the main applications for the system was on the art center's building where we were able to use the language in a way that was both playful and conceptual. The campaign would be executed across a variety of channels including billboards, digital billboards, bus shelter posters, and bus wraps. Graphics were included on the Walker's homepage and on a specific summer-themed series page. It was also integrated into the Walker's quarterly print magazine and was disseminated online through a series of digital ads (both static and animated).



Art Direction: Emmet Byrne
Co-designer: Ian Babineau
Photo: The Bureau



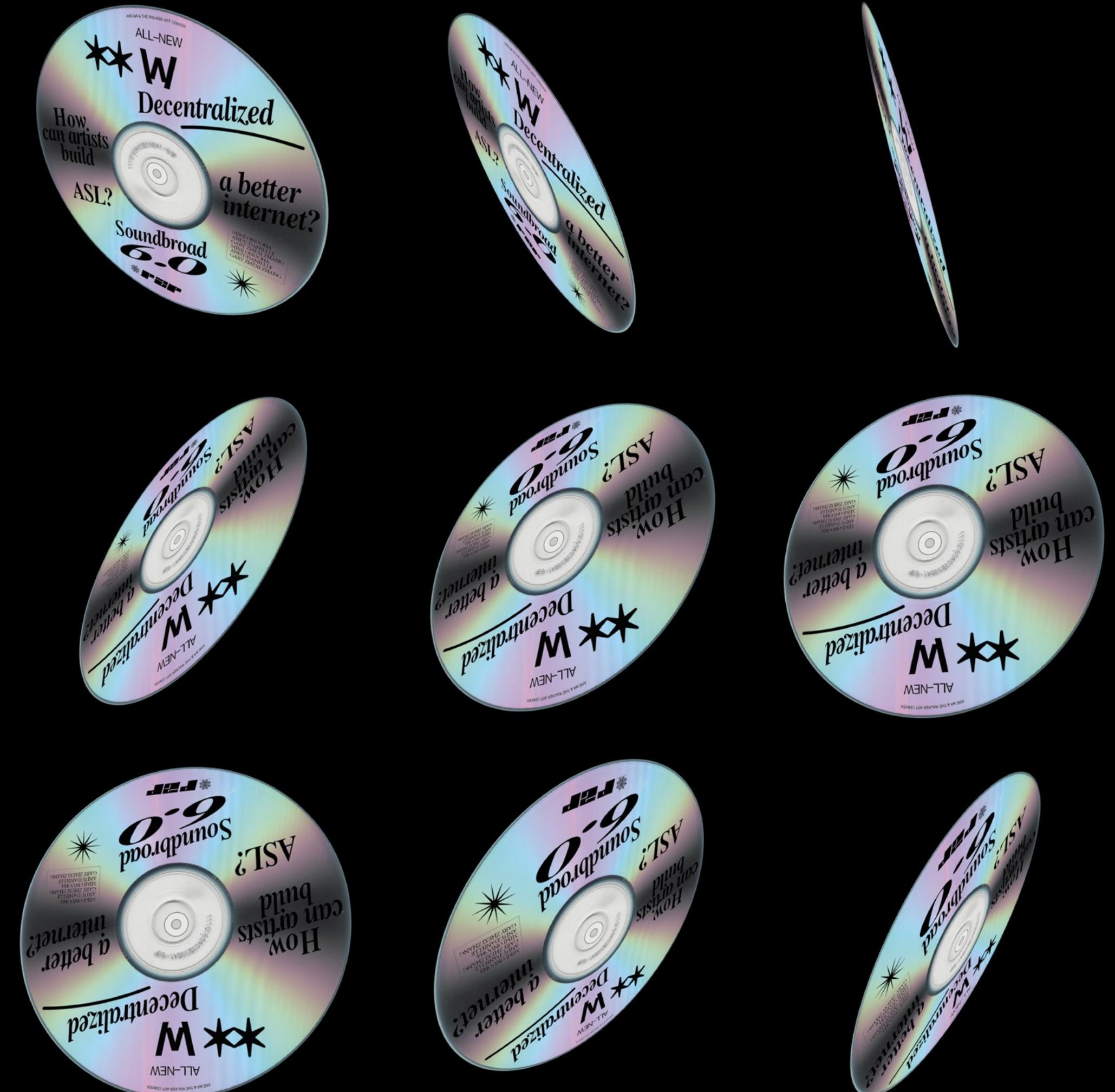


Part of the Walker Art Center's Soundboard publishing series, created in partnership with the social networking platform Are.na, this project sought five perspectives—from Ruth Catlow, Mimi Onuoha, Bo Ren, Danielle Robinson and Andy Pressman, and Gary Zhixi Zhang—to respond to the question *How Can Artists Re-envision the Internet?* This animation utilizes imagery from the ubiquitous internet CDs of the 1990s and 2000s as a nod to early examples of the commodification of the web.

2019—editorial design, animation

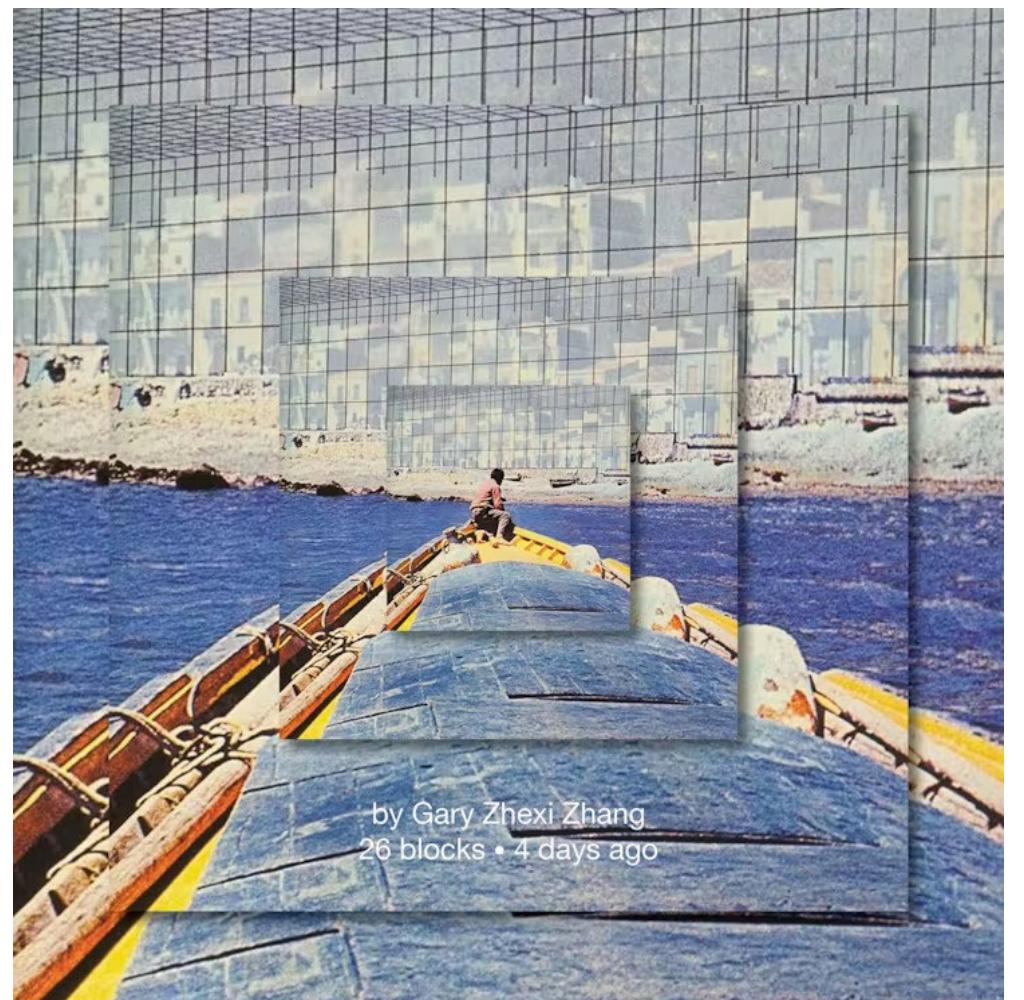
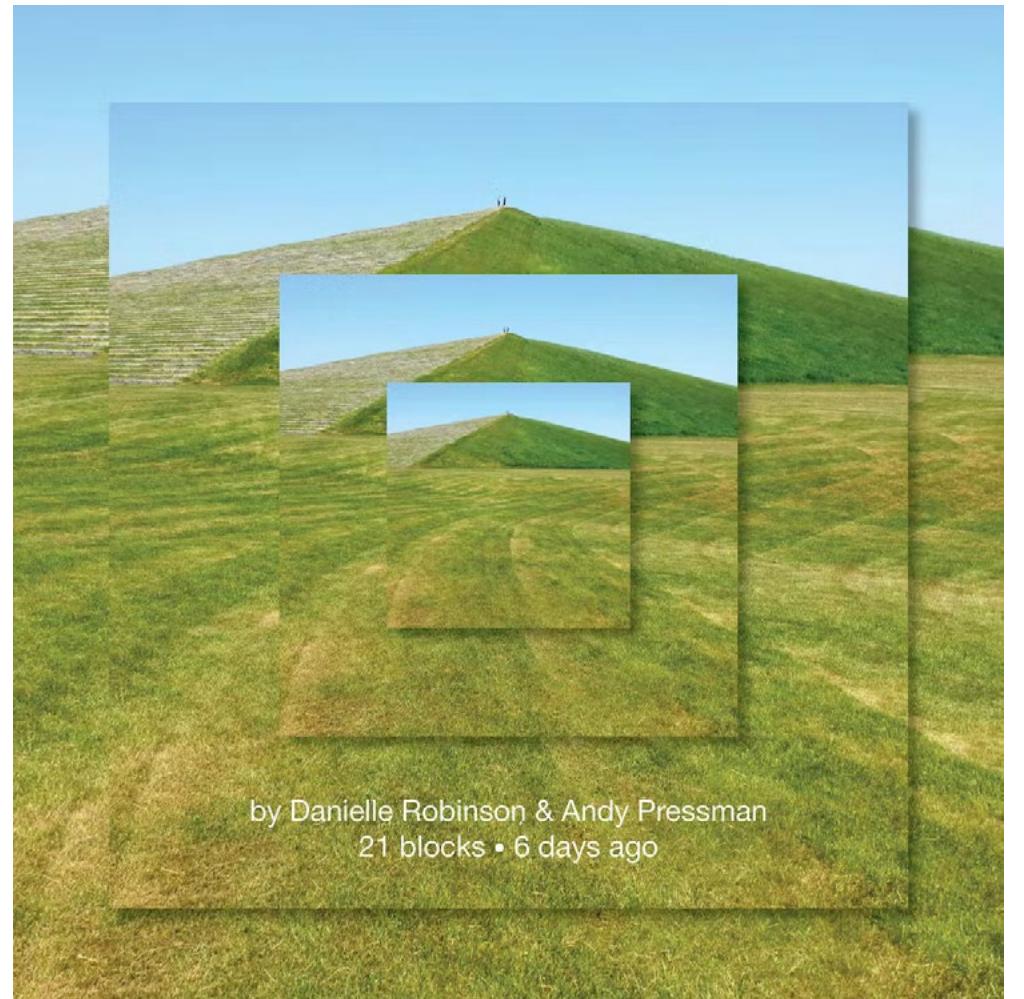
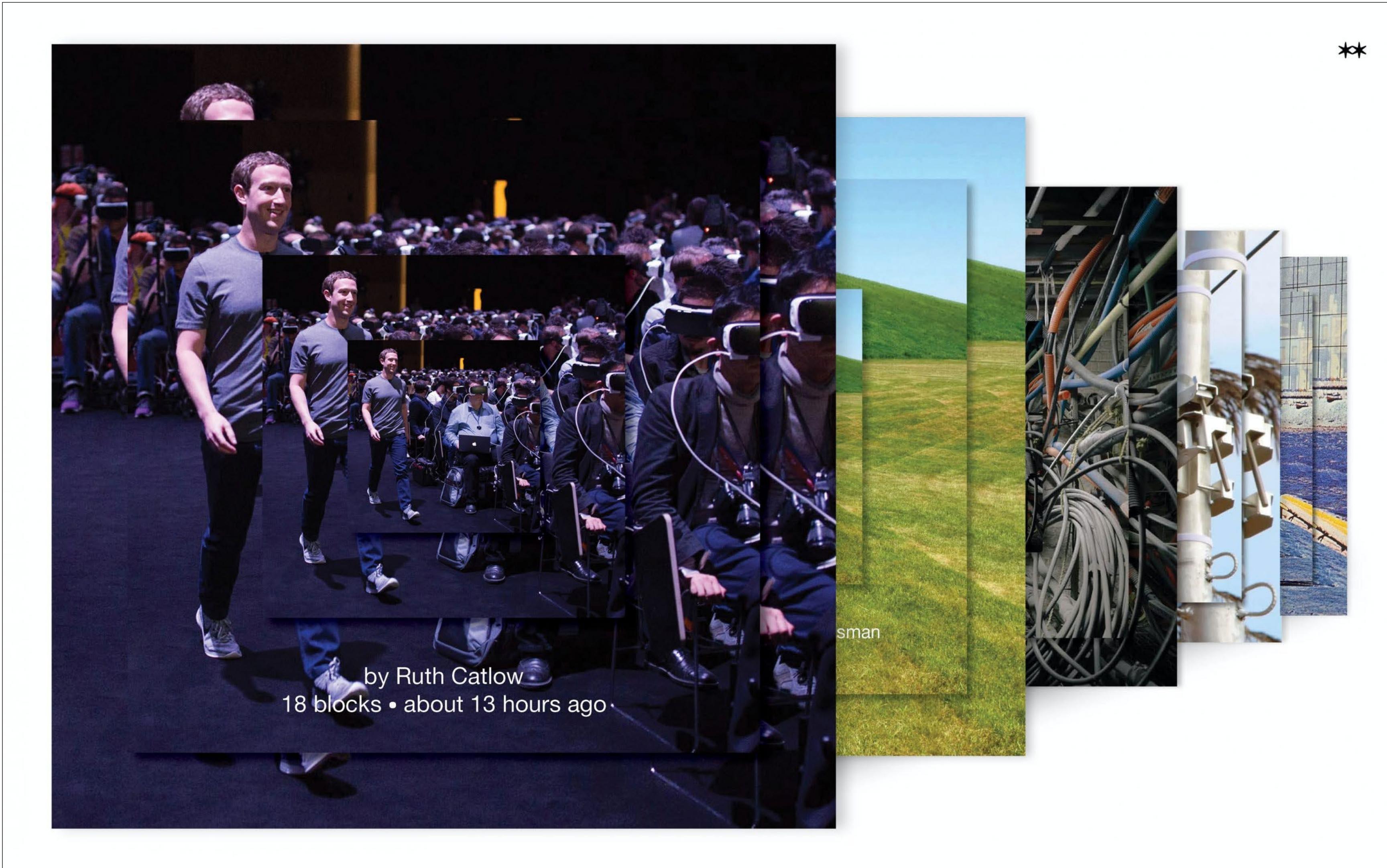
Managing editor: Paul Schmelzer

Guest editor: Are.na

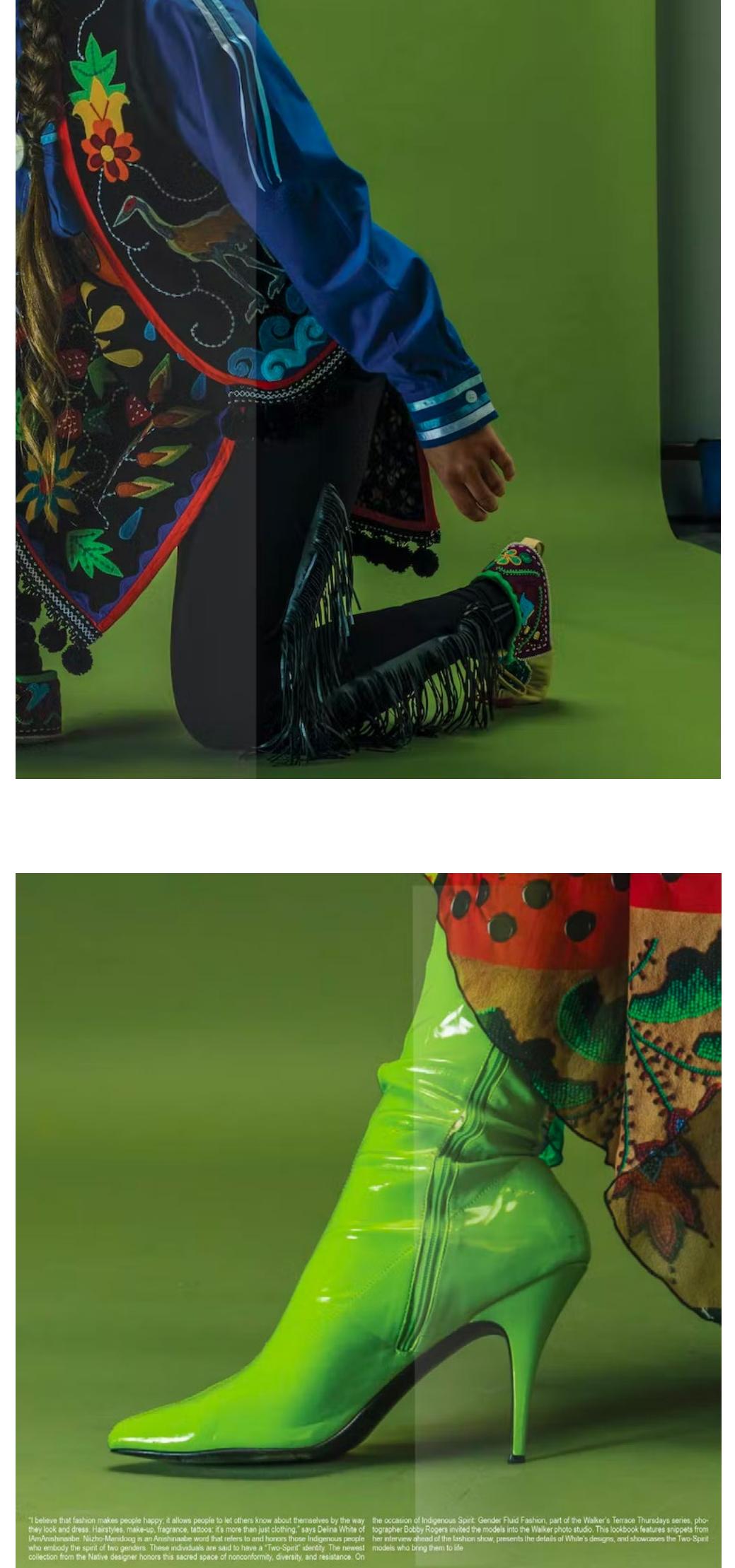


This edition of the Walker's Soundboard editorial series, created in partnership with the social networking platform Are.na, sought five perspectives on the current state of the internet. Drawing from the contributors' respective Are.na channels, I chose an image to represent the varying perspectives while highlighting the way the platform can send its users down various rabbit holes. This edition of Soundboard included Ruth Catlow, Mimi Onuoha, Bo Ren, Danielle Robinson and Andy Pressman, and Gary Zhexi Zhang.

Managing editor: Paul Schmelzer
Guest editor: Are.na



Niizho-Manidoog, the title of Delina White's 2019 fashion show at the Walker Art Center, is an Anishinaabe term that refers to and honors those Indigenous people who embody the spirit of two genders. White's collection honored "the sacred space of nonconformity, diversity, and resistance." To promote the fashion show, we invited two-spirit models for a photoshoot and presented the resulting images in a digital lookbook that exaggerated the characteristics inherent to printed fashion magazines.



To create the identity for Laure Prouvost's exhibition, *They Are Waiting for You*, I focused on one aspect of the artist's practice, what Prouvost calls the "un-learning of language." I proposed the idea of using a typeface that playfully pushed the boundaries of typographic norms. Benoît Bodhuin's BB Book, naive and seemingly imperfect, features characters that resonate with the way Prouvost embraces grammatical errors and abstracted meanings.

Right: I also collaborated with Prouvost to design a poster to be used in the exhibition. It was later folded and used as the cover for the program notes for her performance (which used the same title) during the 2017/18 Performing Arts Season.

Laure Prouvost: They Are Waiting for You



Laure Prouvost in collaboration with
Sam Belinfante and Pierre Droulers
They Are Waiting for You
February 9–10
Walker Art Center
World Premiere/Walker Commission

Presented in conjunction
with the exhibition
Laure Prouvost:
They Are Waiting for You.

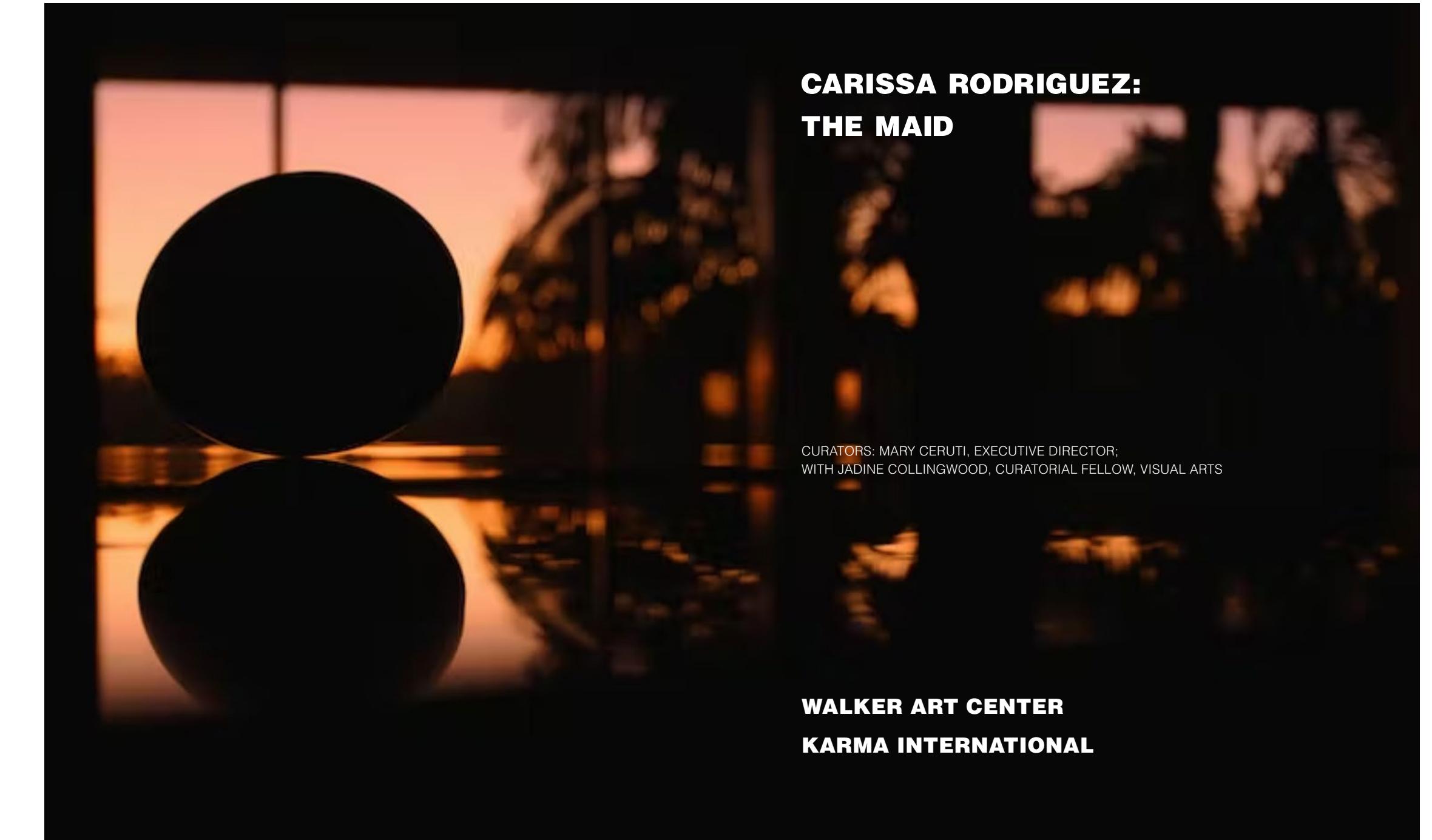
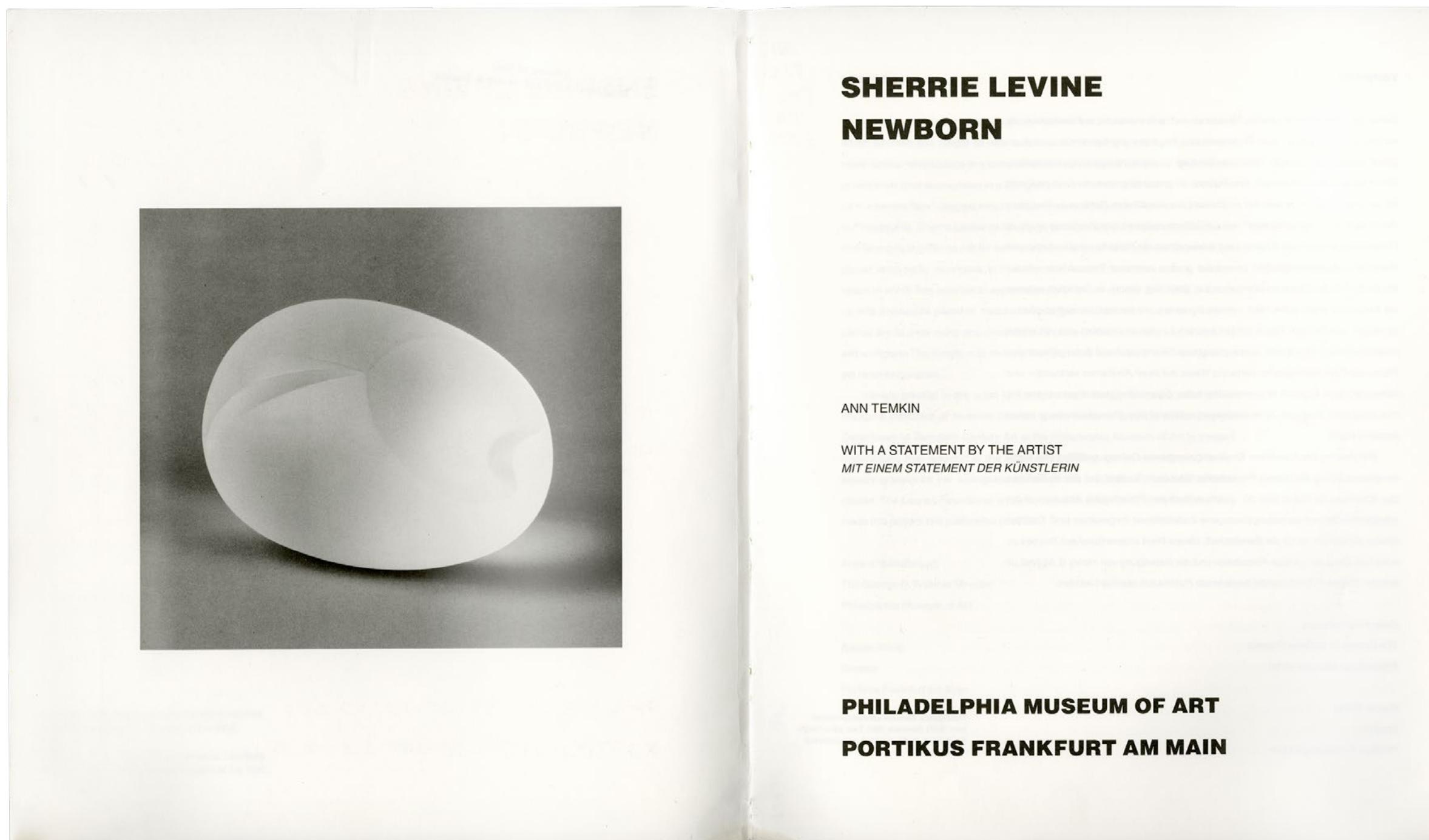
The project is supported by Bush Doctor Contemporary Art, a program of the Ford Foundation; the National Endowment for the Arts; and the William and Nadine McEvily Commission. Additional support provided by Luis and David Morris, Jr., The David and Lucile Packard Foundation, and the Walker Art Center.

The performance is commissioned by the Curtis R. Priem Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute (EMPAC) and the Walker Art Center.

©2018 Walker Art Center

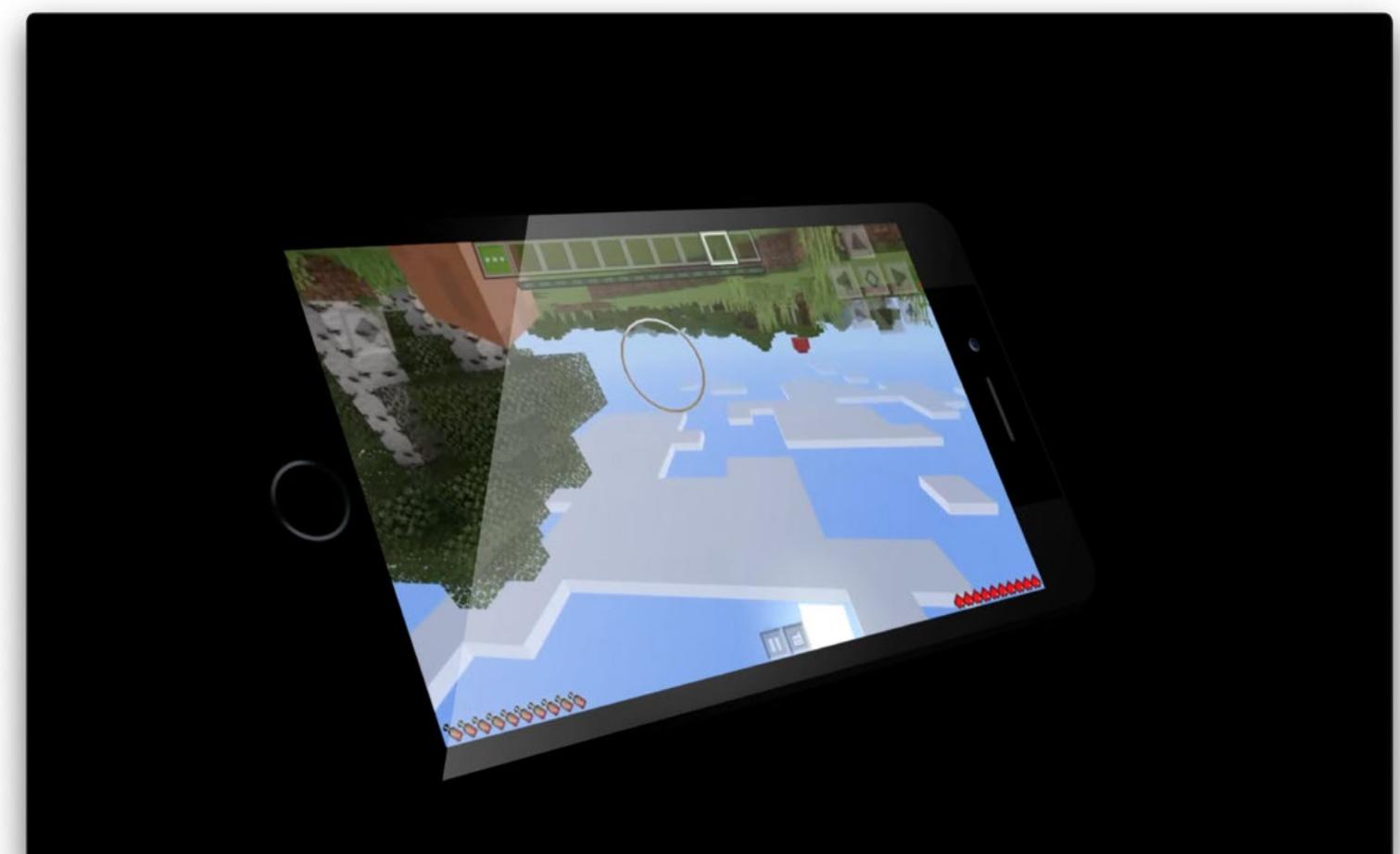
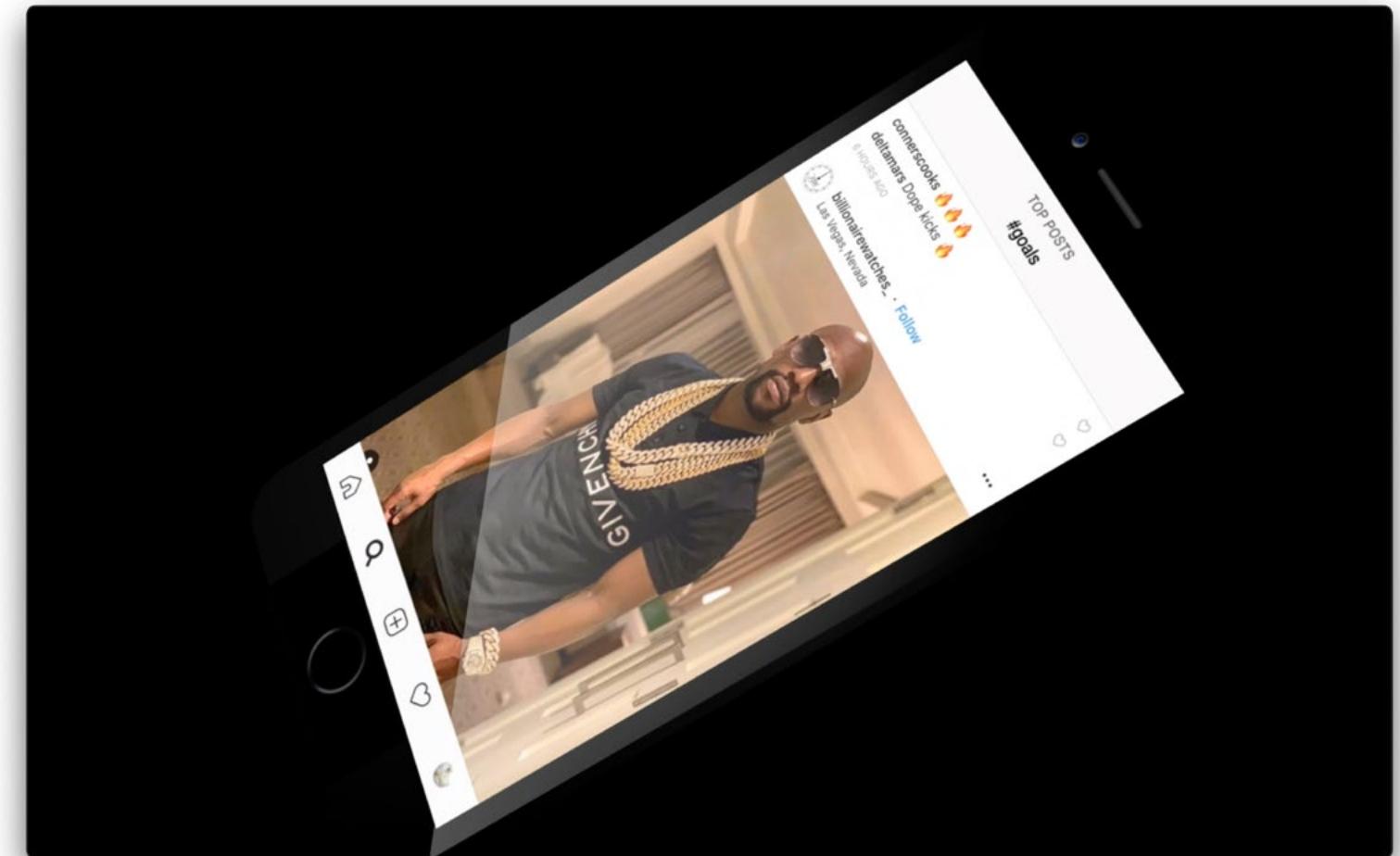
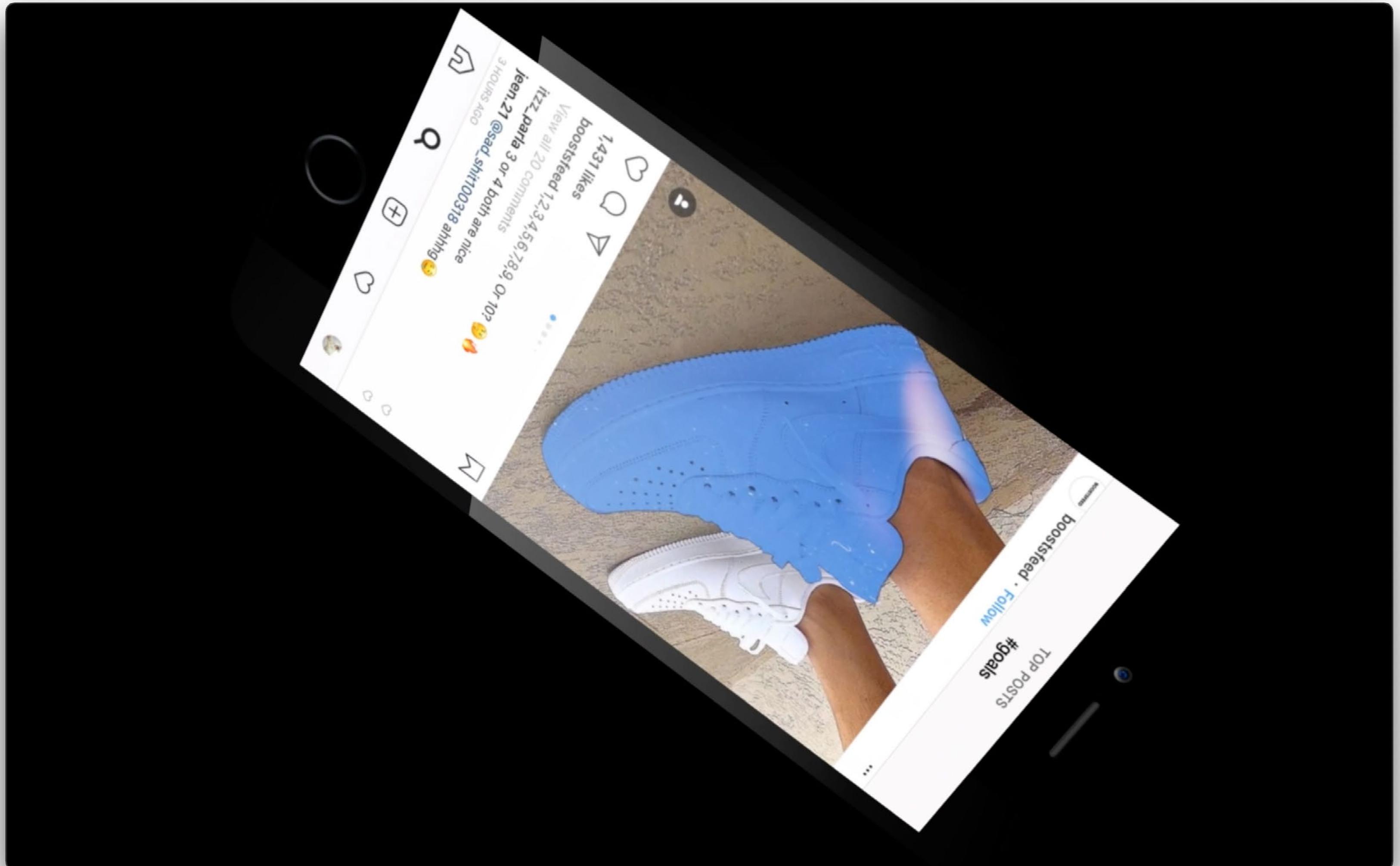
In her short film *The Maid*, Rodriguez focuses on six sculptures that reside in various locations—an auction house, a museum storage space, and the homes of art collectors. The sculptures, created by Sherrie Levine, are themselves copies of sculptures by the early 20th-century sculptor Constantin Brâncusi. In researching Levine's work to create the identity for a film installation of Rodriguez's work I found the program from Levine's 1993 exhibition *Newborn* (lower left). I decided to appropriate its typographic treatment and period sensibilities for Rodriguez's exhibition, referencing both Levine's practice as well as Rodriguez's interest in the "afterlife" of these artworks. This approach became my own form of copying.

CARISSA RODRIGUEZ: THE MAID



“Try as you might, you cannot swipe or scroll away from the human condition.” Created for Mark Kingwell’s lecture at the Walker Art Center titled Boredom and the Interface, this endlessly scrolling and spinning animation operates as a digital trope referencing Kingwell’s ever-expanding definition of what an interface is and what it can be.

url: [/Boredom and the Interface](#)



For the *The Way Things Go*, an exhibition consisting of works assembled from everyday objects, I selected a display typeface that was familiar and commonplace—Brush Script. Modifying it slightly and setting it in a way that meant to feel as though it was found that way, it became the not-so-precious logomark for exhibition. I eventually adhered an extra version onto a X-ray lightbox I found on the street (lower right).



View of the exhibition *The Way Things Go*, 2018. Photo: Bobby Rogers, ©Walker Art Center.



Initiated in 2015 by Studio-Set, my collaborative practice with Lauren Thorson, *Margin* is a one-page publication created to explore under-utilized spaces or what we've referred to as the margins. We were inspired by our small neighborhood's community newsletter and how its format and means of distribution generated community-based conversation. Each A2-size issue consists of writing by an outside contributor with a visual response that we created. Contributors ranged from landscape architects to curators including James McAnally (Counterpublic), Hiro Abe (Print Gallery Toyko), and Anna Jaworska.

Margin is printed by Benj. Franklin Printing company in Richmond, VA, which we consider to be a collaborator. The project has been distributed at the Tokyo Art Book Fair, Printed Matter's LA Art Book Fair, Vancouver Art Book Fair, and Chicago Art Book Fair among others.

