

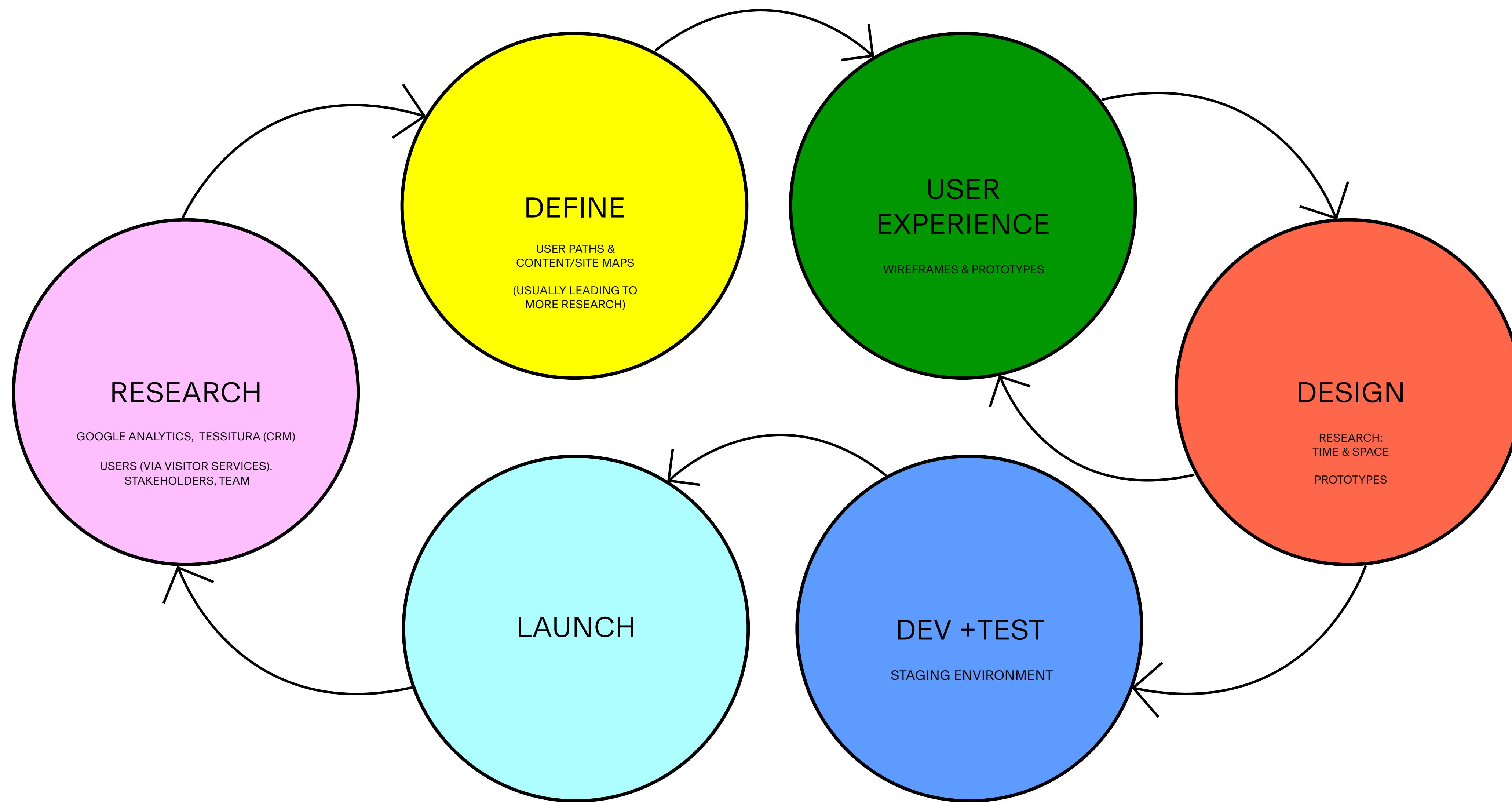
INTERVIEW LINK:
Vocabularies of Computation:
An Interview with Kyuha (Q) Shim

INTERVIEW LINK:
Control & Contextual Language:
An Interview with Stephen Willats

INTERVIEW LINK:
Imagining a Solar-Powered Internet:
Kris De Decker Low-Tech Magazine

DIGITAL MEDIA

DESIGN/EDITORIAL



Walker Art Center

Problem:

The current ticketing UI does not support multiple instances, leading users directly to a third-party application. Feedback captured by Visitor Services as well as analytics underscored confused users and a high bounce rate.

Stakeholders:

Visitor Services, Membership/Development, Moving Image, Performing Arts, Education (PELI)

2019—UX, UI, web design

Implemented:

- Ability to maintain multiple instances of events (0–25)
- Conditional branded membership messaging
- Conditional package messaging
- Additional button for visiting guidelines (Covid specific)

The figure consists of four vertical panels, each showing a different state of an event record interface. The first panel shows a single event instance. The second and third panels show two instances side-by-side. The fourth panel shows three instances side-by-side. Each panel includes a title bar with the 'WALKER' logo and a search icon, followed by a 'Calendar' section, an event preview, and a detailed event view.

Panel 1 (Single Instance):

Panel 2 (Two Instances):

Panel 3 (Three Instances):

Panel 4 (Three Instances):

Event Details (Panel 4):

GET TIMES & TICKETS

Mon, Jan 18, 8 pm (\$20–\$24) >
Tue, Jan 19, 8 pm (\$20–\$24) >
Wed, Jan 20, 6 pm (Sold out)

VISITING GUIDELINES

WHEN Mon–Wed, Jan 18–Jan 20, 2021
WHERE Galleries 1, 2, 3, and D/Perlman
PRICING \$30 (\$25 Walker Members)

PACKAGES Save 25% with an Insights Series Package [LESS](#)

Price includes tickets to four paid events, to get package discount pricing add all four lectures to your cart. Discount automatically applied at checkout. (Unclaimed reserved tickets are released 15 minutes before event start time.)

Members save 20% on Cinema tickets. [LEARN MORE](#)

SHARE [f](#) [t](#) [m](#)

Problem: The current Event Record template is not able to maintain disparate types of content and messaging provided by programming departments and stakeholders. In addition frontend issues, the CMS needed to be redesigned to maintain new conditional fields.

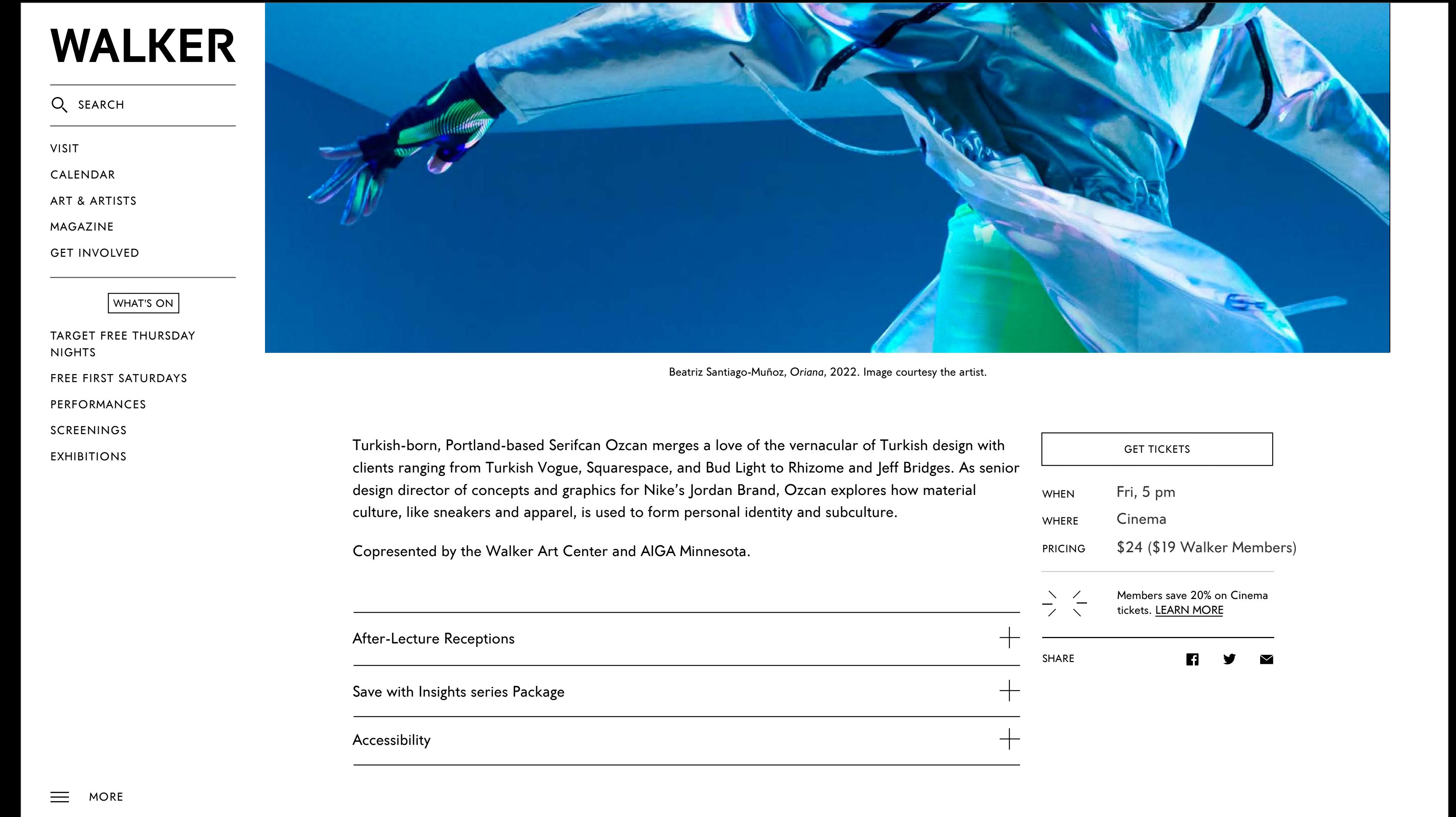
Stakeholders: Design/Editorial, Visitor Services, Membership/Development, customer relations, Moving Image, Performing Arts, Education (PELI), Visual Arts

Implemented:

- Added accordion functionality to maintain content types
- Worked with the editorial team to establish hierarchy and style guide for accordion fields
- Worked with developers to improve the CMS for content editors



The mobile website for the Walker Art Center features a large, vibrant image of a dancer in a dynamic pose, wearing a translucent, flowing blue and white outfit. Below the image, the title "WeShouldDoItAll (WSDIA)" is displayed, followed by a smaller image of a person in a similar outfit. A "GET TICKETS" button is prominently featured. To the left of the main content, there's a sidebar with navigation links like "Calendar", "VISIT", "CALENDAR", "ART & ARTISTS", "MAGAZINE", and "GET INVOLVED". At the bottom, social sharing icons for Facebook, Twitter, and Email are provided, along with a quote: "THE best film of the past 125 years."



The desktop website for the Walker Art Center features a large, vibrant image of a dancer in a dynamic pose, wearing a translucent, flowing blue and white outfit. Below the image, the title "WeShouldDoItAll (WSDIA)" is displayed, followed by a smaller image of a person in a similar outfit. A "GET TICKETS" button is prominently featured. To the left of the main content, there's a sidebar with navigation links like "SEARCH", "VISIT", "CALENDAR", "ART & ARTISTS", "MAGAZINE", and "GET INVOLVED". Below these, there are sections for "WHAT'S ON", "TARGET FREE THURSDAY NIGHTS", "FREE FIRST SATURDAYS", "PERFORMANCES", "SCREENINGS", and "EXHIBITIONS". A detailed description of an event by Serifcan Ozcan is provided, mentioning his background and work. Copresented by the Walker Art Center and AIGA Minnesota. At the bottom, there are sections for "After-Lecture Receptions", "Save with Insights series Package", and "Accessibility". Social sharing icons for Facebook, Twitter, and Email are provided, along with a quote: "Members save 20% on Cinema tickets. LEARN MORE".

Problem: With the closing of the art center we (Moving Image) have created a new program called Virtual Cinema. Initial online attendance is very low, both visitor services and Moving image are concerned that visitors are not aware that they can view content on the platform

Stakeholders: Visitor Services, Moving Image

2019—UX, UI, web design

Implemented:

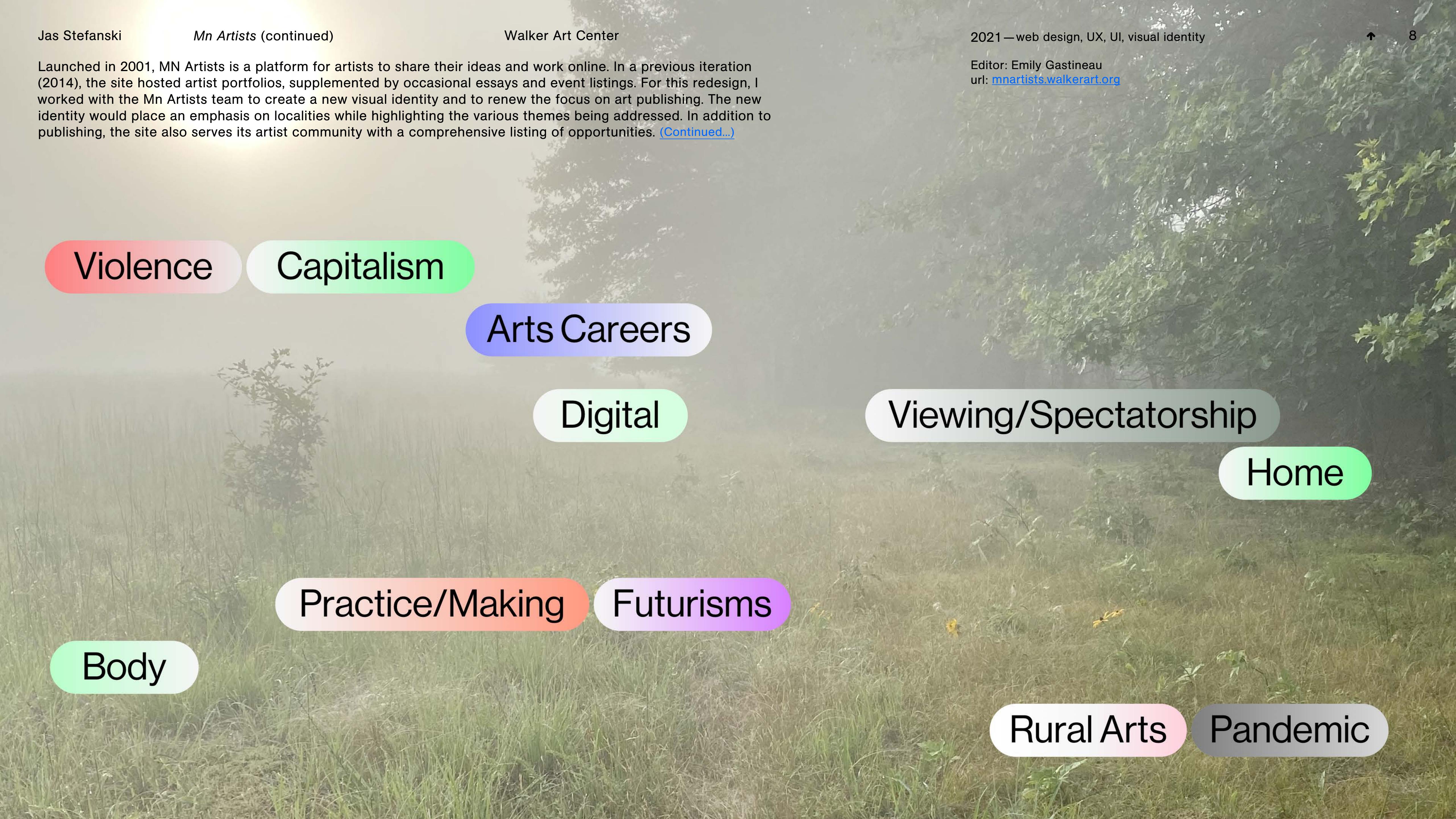
- Conditionally inverted Event Records that were categorized as “Virtual Cinema”
- Created a slider that would aggregate Virtual Cinema screenings on the Moving Image landing page
- Added functionality to allow for free virtual screenings to be embedded via YouTube playlists.

The screenshot shows the Walker Art Center website's event page for 'Goodbye, Dragon Inn'. At the top, there's a navigation bar with a menu icon, the word 'WALKER', and a search icon. Below the header, a large image of a woman singing into a microphone is displayed, with the caption 'Tsai Ming-liang, Goodbye, Dragon Inn, 2003.' underneath. The main title 'Goodbye, Dragon Inn' is in bold. A 'Calendar' link is visible above the event details. The event details include a 'GET TICKETS' button, a 'WHEN' section (Thr, 8 pm Sep 12, 2019), a 'WHERE' section (Virtual Cinema), and a 'PRICING' section (\$12 (\$10 Walker Members)). At the bottom, there's a note about members saving 20% on cinema tickets with a 'LEARN MORE' link, social sharing icons (Facebook, Twitter, Email), and a quote from Apichatpong Weerasethakul: "THE best film of the past 125 years."

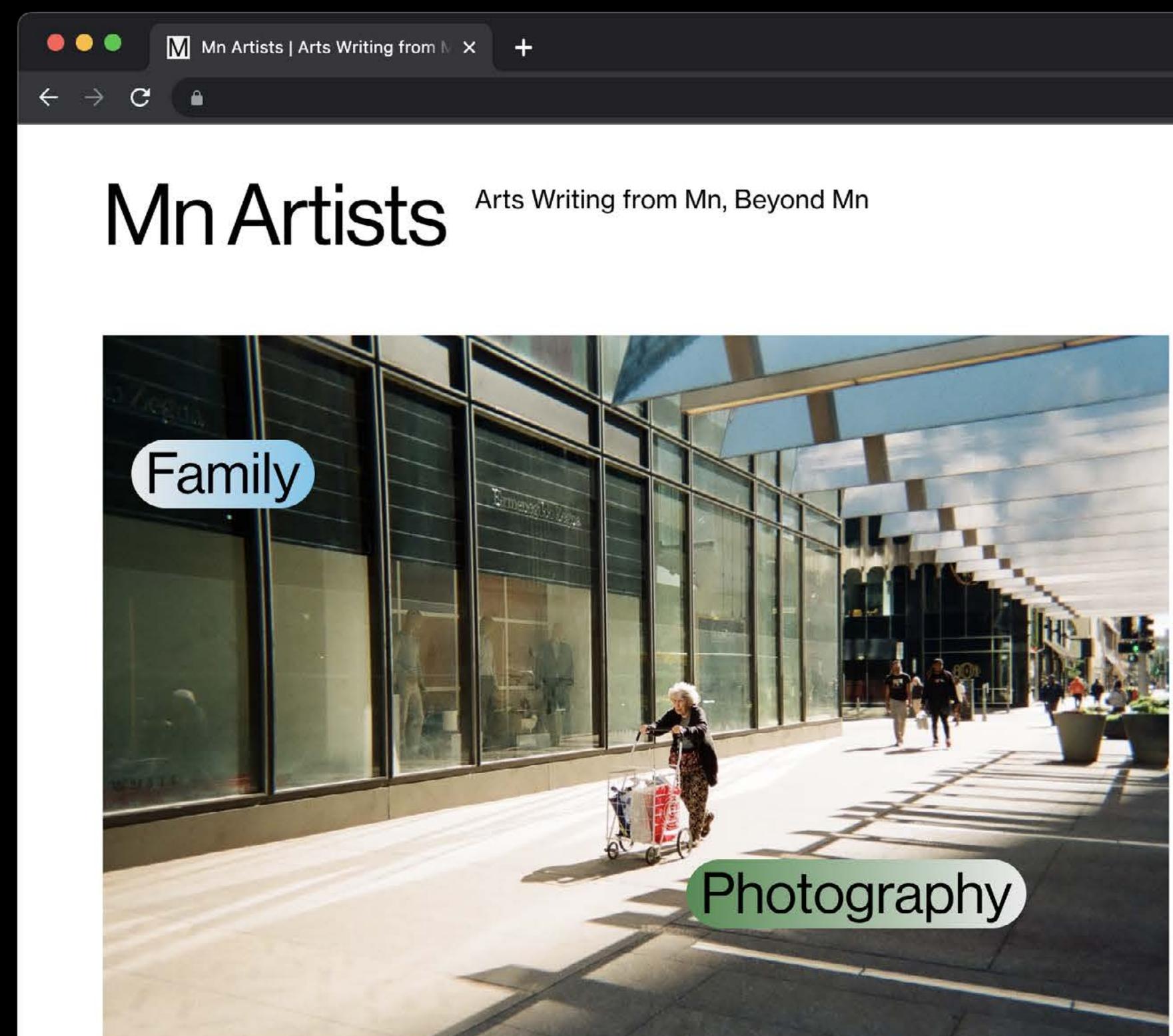
This screenshot shows a different layout of the Walker Art Center website for the same event. The top features a large, dramatic image of two women in a dark, intimate scene. To the left of the image is a sidebar with links like 'SEARCH', 'VISIT', 'CALENDAR', 'ART & ARTISTS', 'MAGAZINE', and 'GET INVOLVED'. Below the image, there's a 'WHAT'S ON' section with links for 'TARGET FREE THURSDAY NIGHTS', 'FREE FIRST SATURDAYS', 'PERFORMANCES', 'SCREENINGS', and 'EXHIBITIONS'. The main content area includes a quote from Apichatpong Weerasethakul: "THE best film of the past 125 years." Below the quote is a detailed description of the film: 'The Fu-Ho movie palace is closing down. On its final night, King Hu's martial arts epic Dragon Inn plays to a cavernous, near-empty cinema. The film follows a cast of characters that includes the cinema's workers and audiences, among which are two actors from Hu's film watching 1967 versions of themselves onscreen. Moving through the hallways, backrooms, and rows of red velvet seats, the line between corporeal and ethereal becomes increasingly blurred. Are these figures real, or are they ghosts haunting the architecture? Part homage, part séance, Tsai Ming-liang's impeccably wrought, meditative narrative is both a celebration of and a lament for the communal experience of cinema. 2003, Taiwan, DCP, in Mandarin with English subtitles, 82 min.' To the right, there's a 'GET TICKETS' button, event details ('WHEN: Thr, 8 pm Sep 12, 2019; WHERE: Virtual Cinema; PRICING: \$12 (\$10 Walker Members)'), a note about members saving 20% on cinema tickets with a 'LEARN MORE' link, and social sharing icons. At the bottom, there are links for 'Accessibility', 'Performance Tour', and a 'MORE' button.

Mn Artists

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...](#))

The background of the slide is a photograph of a natural landscape. It features a field of tall, green grass in the foreground, with several small yellow flowers scattered throughout. In the middle ground, there's a cluster of dark green bushes or small trees. The background is filled with a dense canopy of green leaves from larger trees, partially obscuring a bright, overcast sky.
Violence**Capitalism****Arts Careers****Digital****Viewing/Spectatorship****Home****Body****Practice/Making****Futurisms****Rural Arts****Pandemic**

(Continued from p. 8) 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 mailers.



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

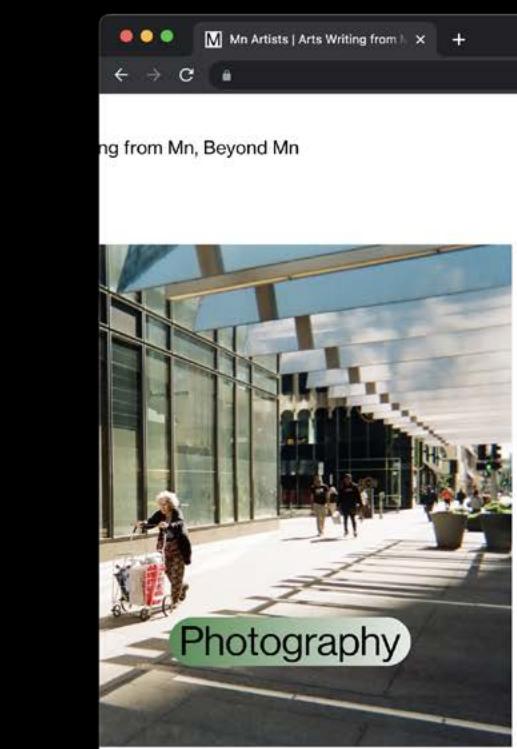
Film Time

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

Body Film Labor Landscape Object
Process Time Work-In-Progress



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

FOLLOW
Twitter Facebook Instagram

The Story

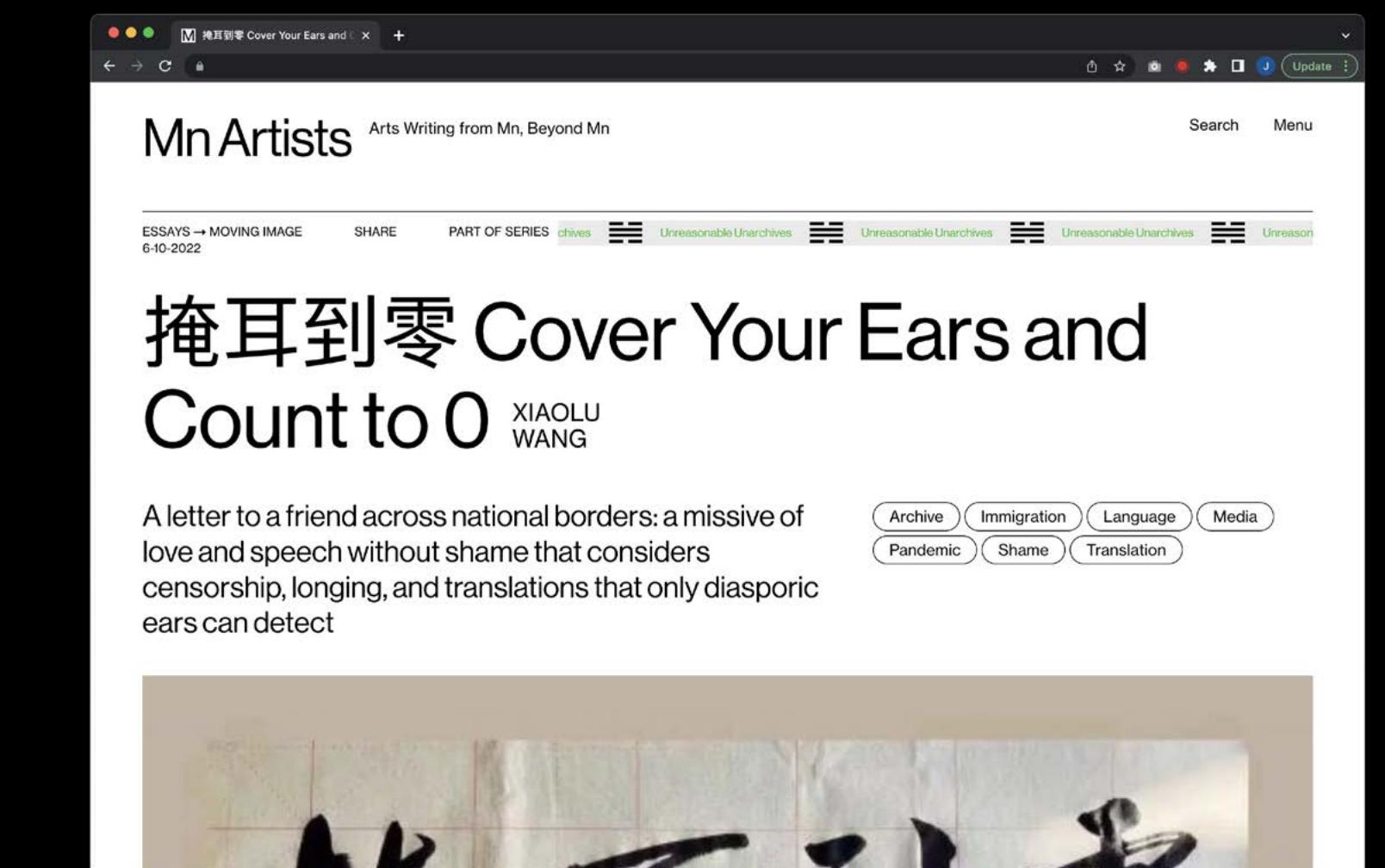
YOUNA VANG

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Body Film Labor Landscape Object
Process Time Work-In-Progress

Measuring the Invisible: Labor and Origin

STEVIE ADA KLAARK



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

Mn Artists Arts Writing from Mn, Beyond Mn



Family



Photography

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

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

Steve Ozone: The Story Behind the Lens YOUA 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

Mn Artists Arts Writing from Mn, Beyond Mn



Ethnography
Immigration

Home as Portal: The Wandering House NICOLE ASONG NFONOVIM-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)



Poetry

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)

Mn Artists Arts Writing from Mn, Beyond Mn

Search:
flower

All (6) Performing Arts (0) Visual Art (4) Literature (1) Moving Image (0) Design (0) Opportunities (0)

 07-27-2016 VISUAL ART Arranging More Than Flowers REGAN GOLDEN	 01-19-2009 LITERATURE miniStories: "The Mayflower" by Deborah Girdwood DEBORAH GIRDWOOD	 07-25-2022 VISUAL ART Paj Qaum Ntuj / Flowers of the Sky KAO KALIA YANG	 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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Mn Artists Arts Writing from Mn, Beyond Mn



Photography



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

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

The Story YOUA VANG

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

Mn Artists Arts Writing from Mn, Beyond Mn

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

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)



Mn Artists Arts Writing from Mn, Beyond Mn

Steve Ozone: The Story Behind the Lens YOUA 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

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

Series:  **Repetition** IN CONVERSATION WITH NAM JUNE PAIK & KARA WALKER



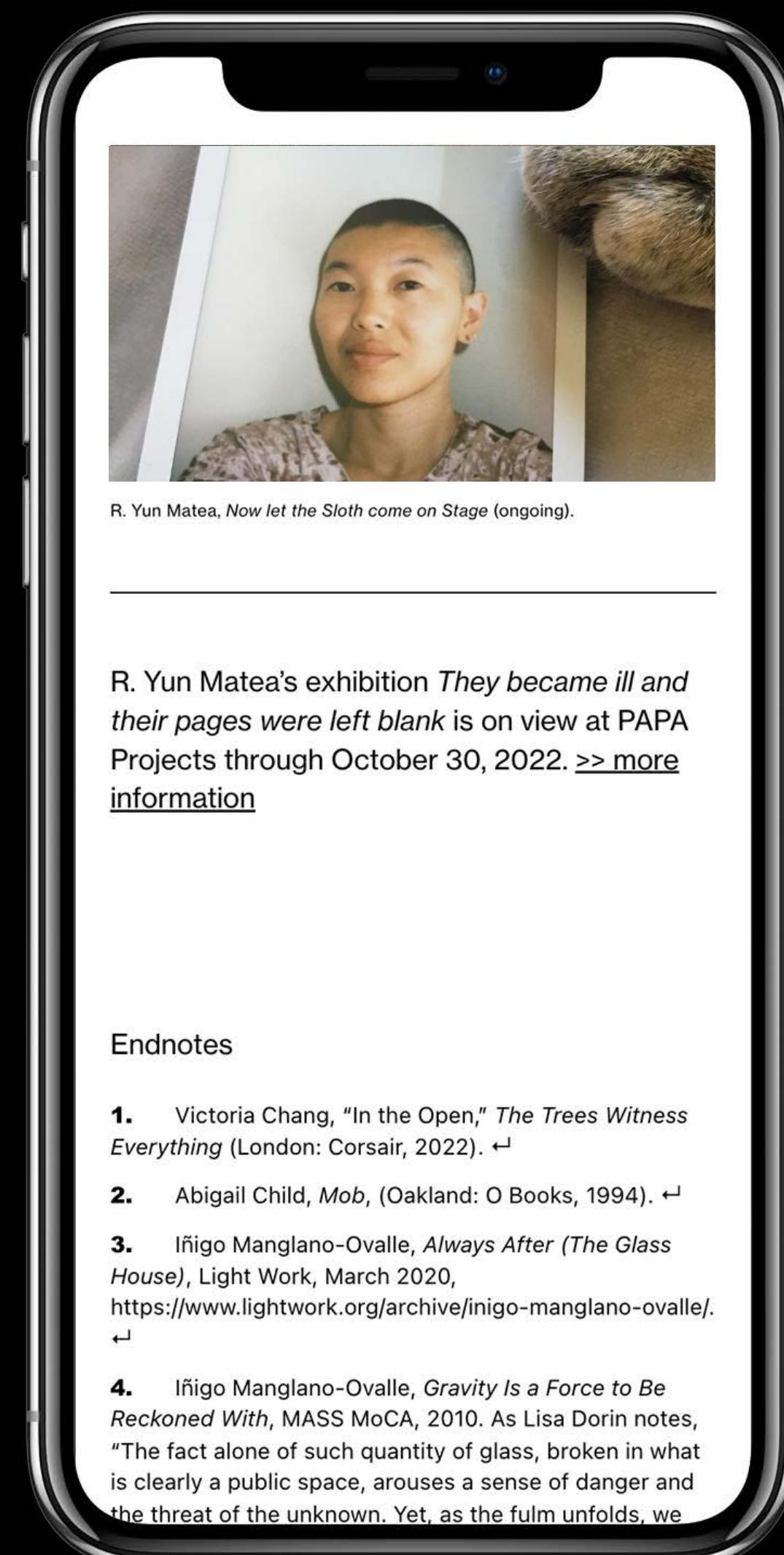
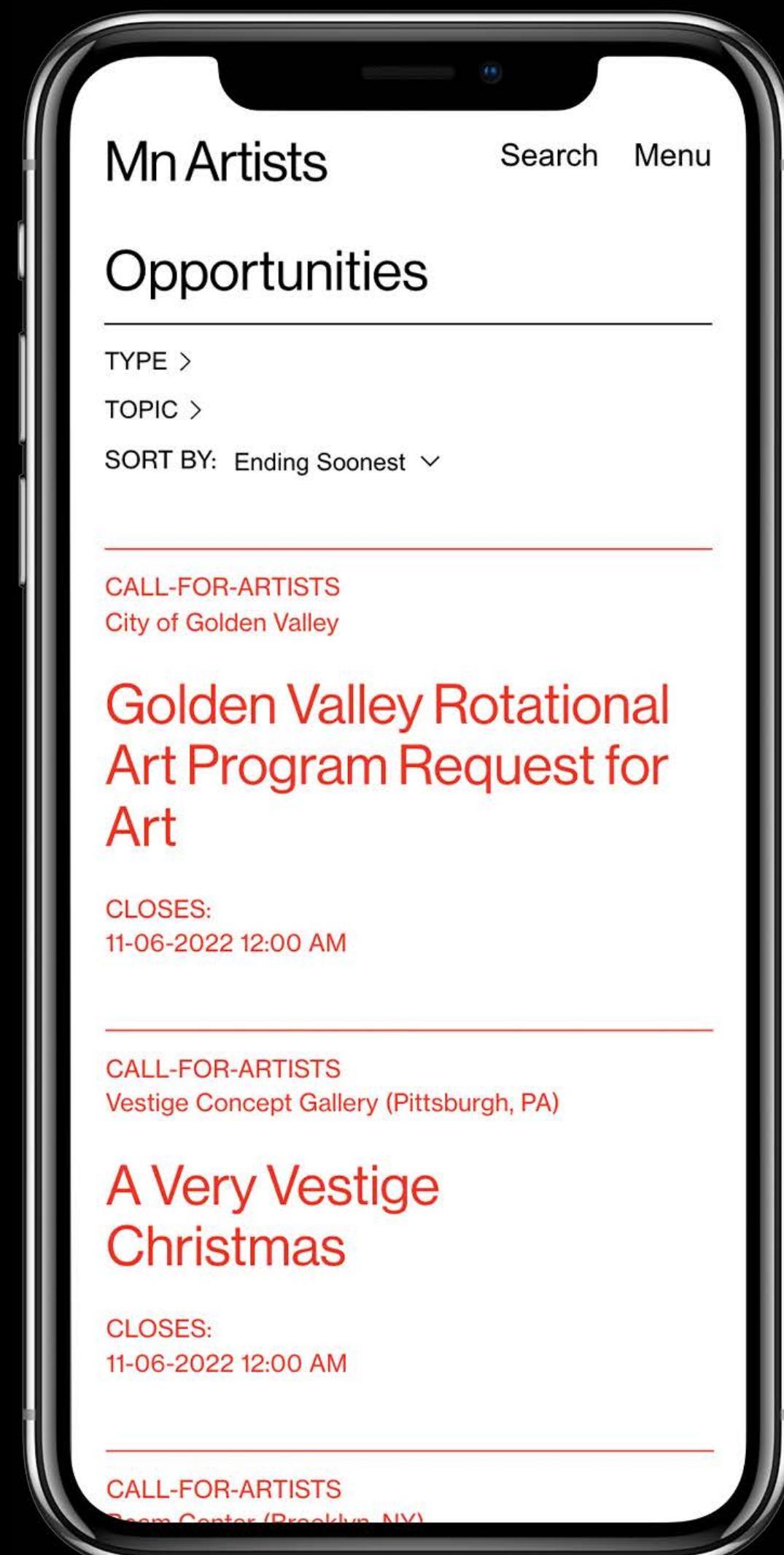
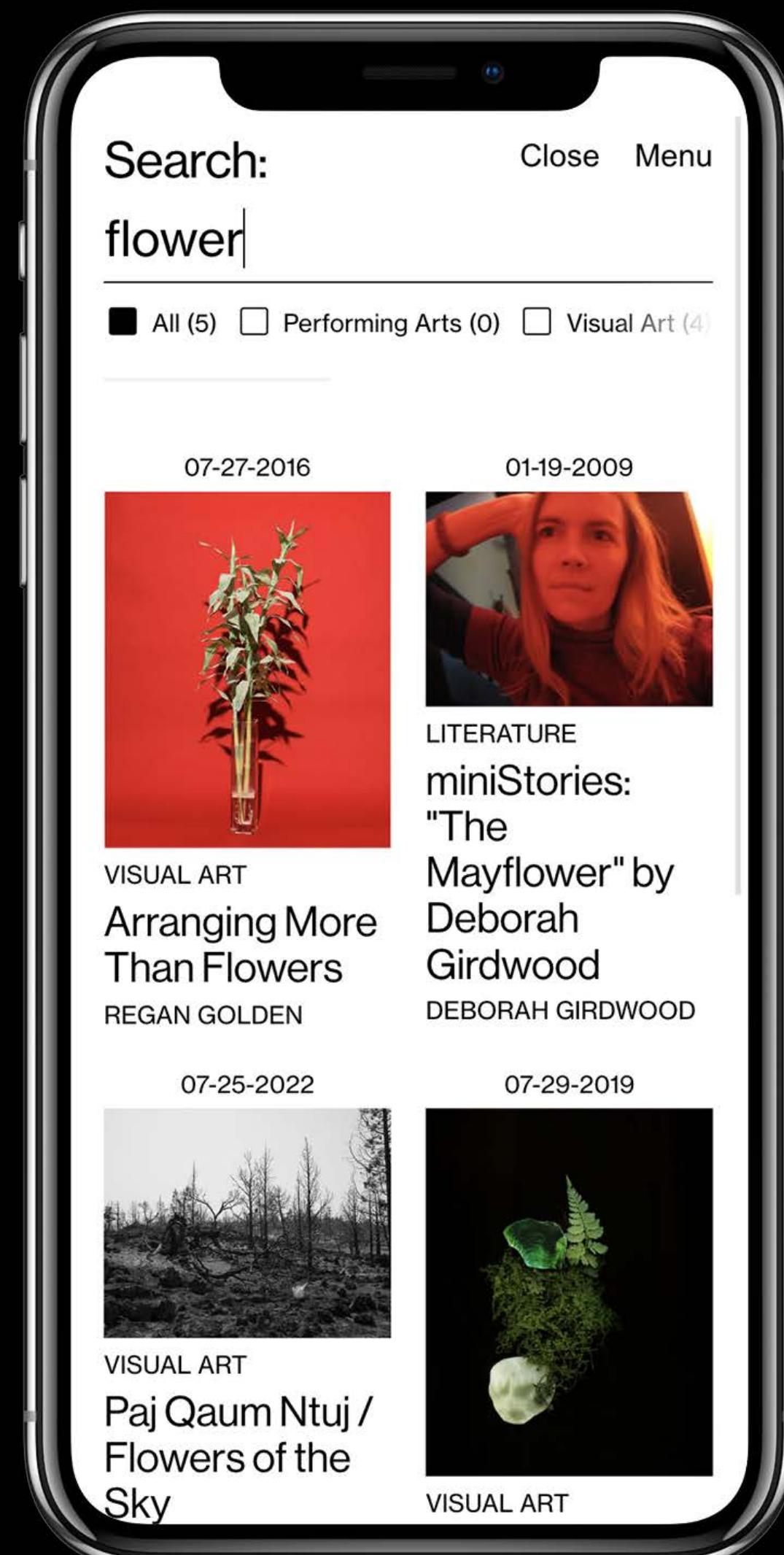
Poetry



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

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



Problem: The previous version of *Mn Artists* aggregated opportunities but lacked the ability to categorize or sort them making them difficult for users to find. As one of the main sources of traffic, the interface should be improved.

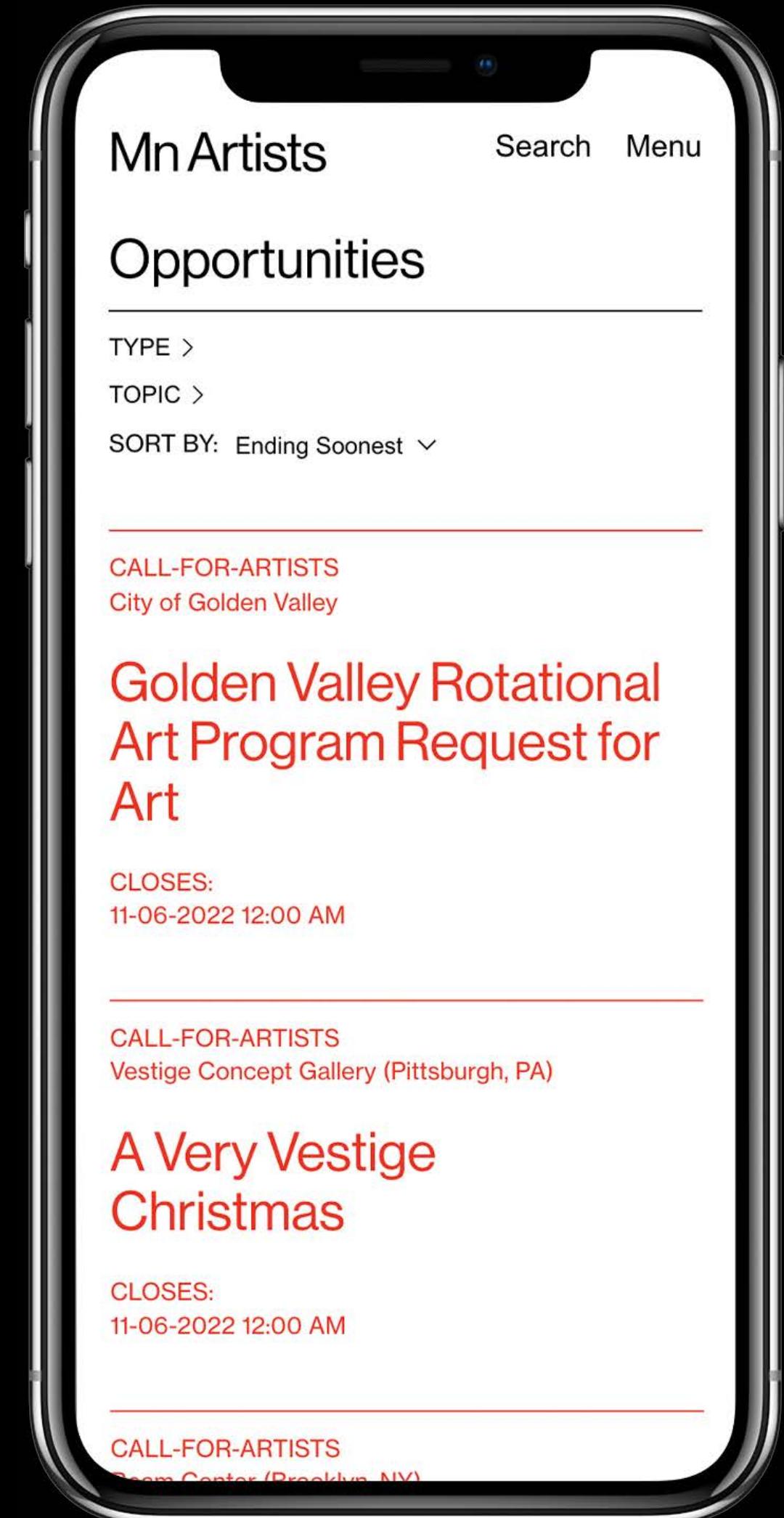
Stakeholders: Editorial Staff (*Mn Artists*), Design/Editorial (Walker Art Center)

Implemented:

- Created “Types” and “Topics” to provide categorization
- Introduced a category count in the interface so that users could get a sense of how many opportunities were listed.
- Added expiring functionality to inform users when an opportunity’s submission/engagement period was coming to a close.
- Individual pages maintain a clear interface that provided relevant dates, contact information, and a call-to-action when applicable.

The screenshot shows the Mn Artists Opportunities page. At the top, there are filters for 'TYPE' (All, Design, Literature, etc.) and 'TOPIC' (Grant/Fellowship, Job, Participate, etc.). A 'SORT BY' dropdown is set to 'Ending Soonest'. Below the filters, a grid of opportunities is displayed in two columns. Each opportunity card includes a title, grantor, and closing date.

Type	Topic	Title	Grantor	Closes
All (102)	Grant/Fellowship (37)	Call for Art: The Abstract Image	Praxis Photo Center	JUL 13, 2020
Design (102)	Literature (37)	Decolonizing the Invisible & Visible: Artists Illuminate the Potent Presence of Spirit in their Creative Practices	Paradise Center for the Arts	AUG 1, 2020
		ARTNOIR's Jar of Love Fund	Franconia Sculpture Park	AUG 3, 2020
		Stars in My Mind Like Pockets of Decay	Springboard for the Arts	AUG 30, 2020
		Residency in Jersey	Praxis Photo Center	
		Remote Education	Paradise Center for the Arts	
		The Robert Giard	The Playwrights' Ceenter	
		"Miss Sarah"	Jaques Art Center	



Mn Artists

Arts Writing from Mn, Beyond Mn

Search MENU

OPPORTUNITIES → GRANTS → DESIGN
POSTED: 1-20-2020

SHARE

Penumbra Workspace Program for Photographers

Shenandoah National Park (Luray, VA)



OPENS

January 21, 2020

CLOSES

May 23, 2020, 11:45 pm

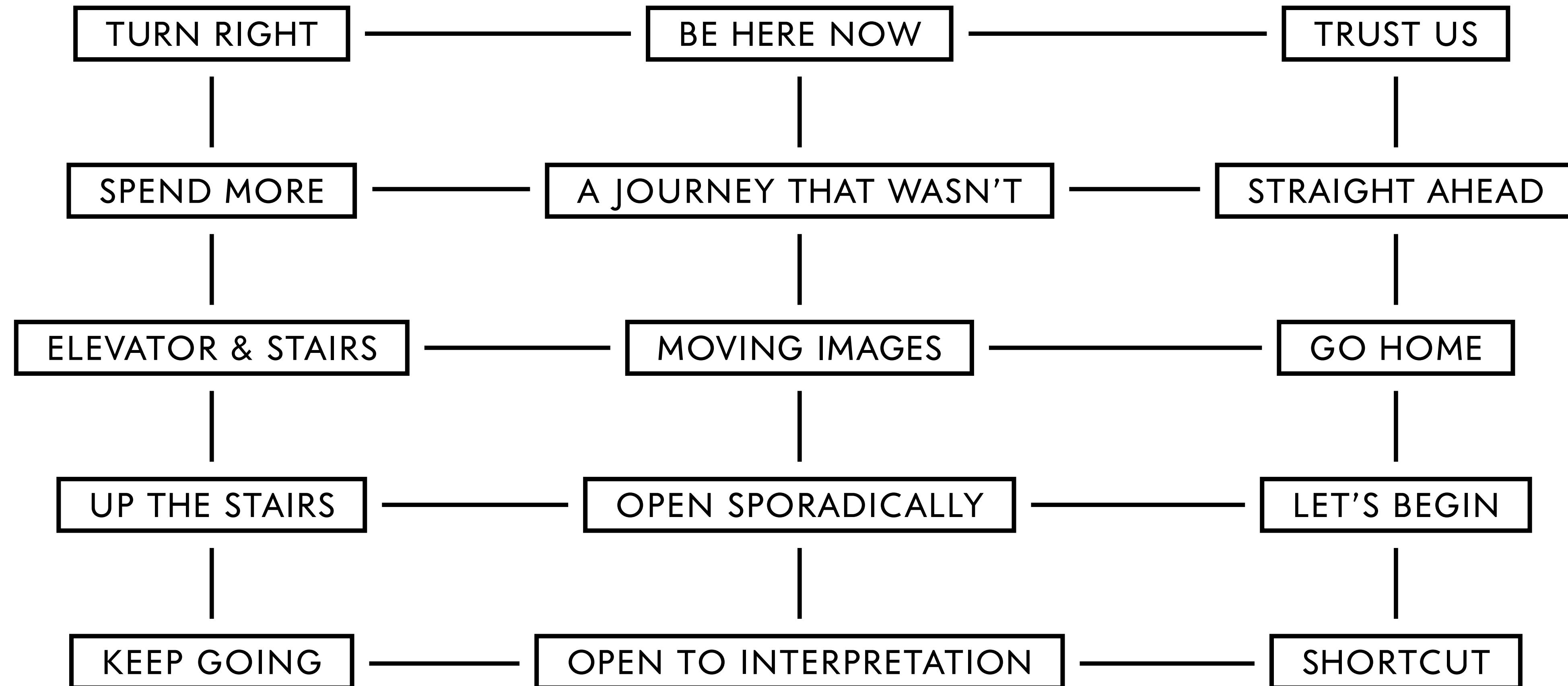
[Apply Here →](#)

CONTACT

info@thissubmissionform.org

Walker Art Center

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.



Problem:

The Walker is often described as unwelcoming and confusing by patrons. Given that the architect intentionally created a space to “get lost” in, how can we improve the new lobby to be more welcoming, inclusive, and accessible?

Stakeholders: Visitor Services, Director

Implemented:

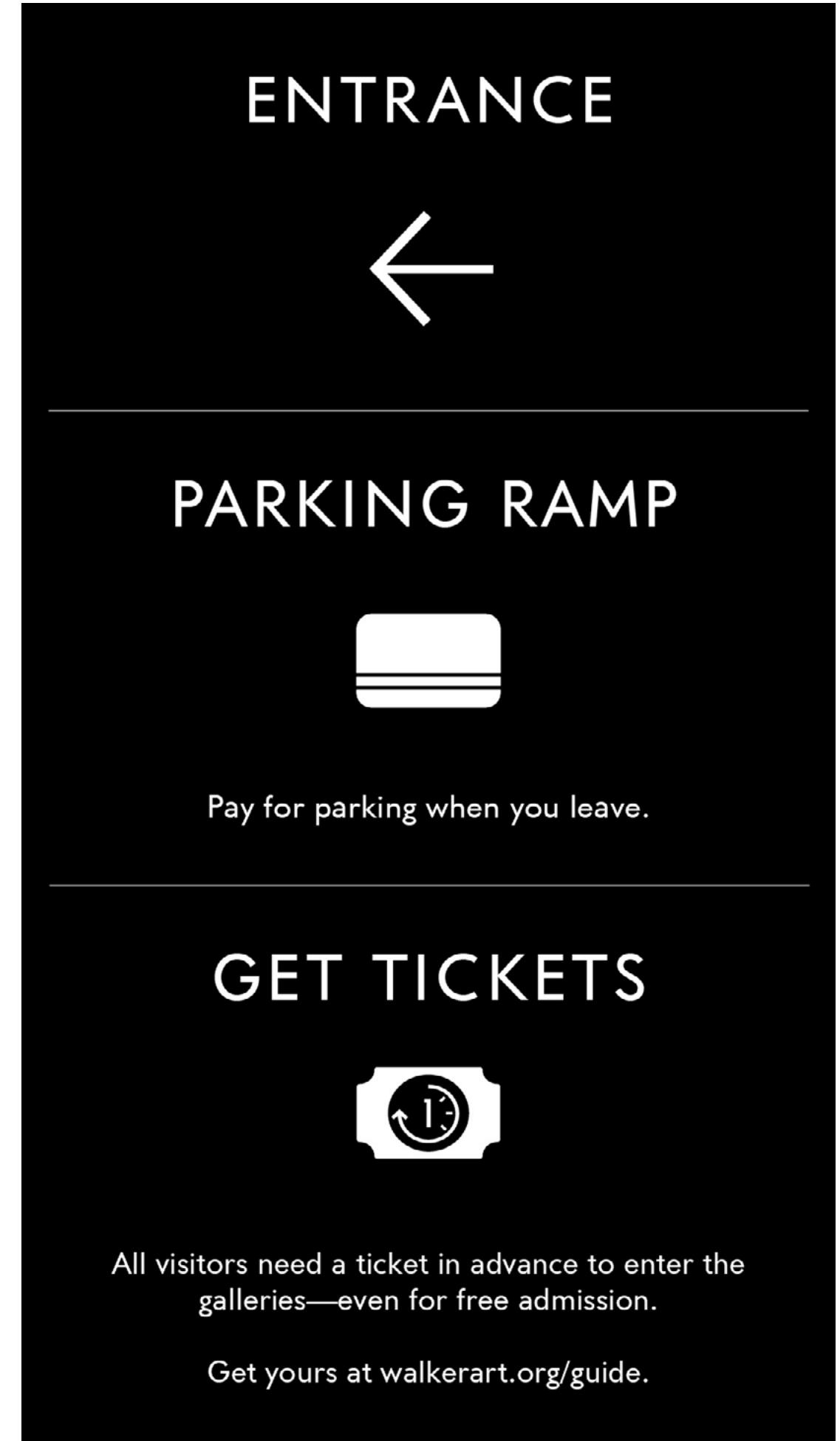
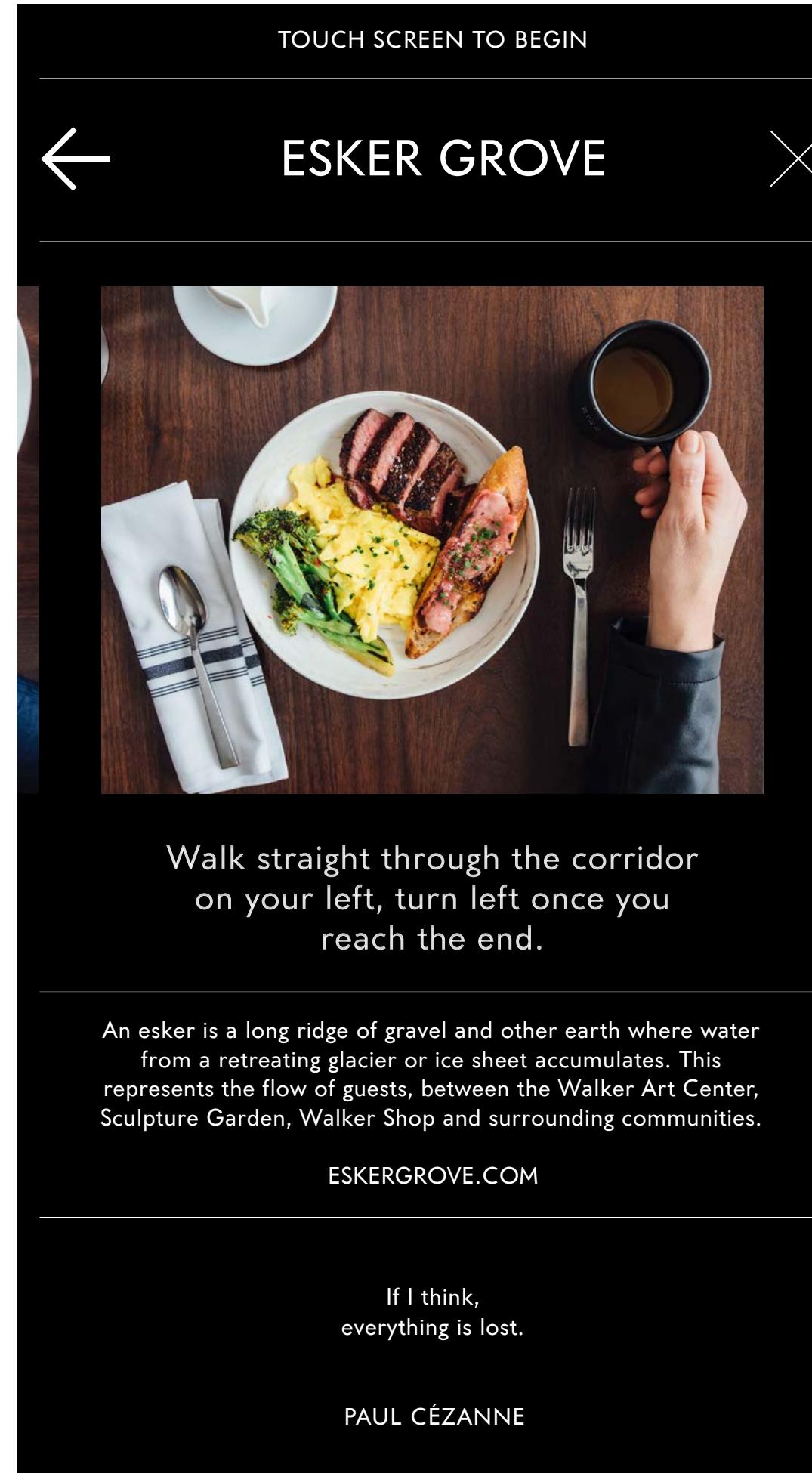
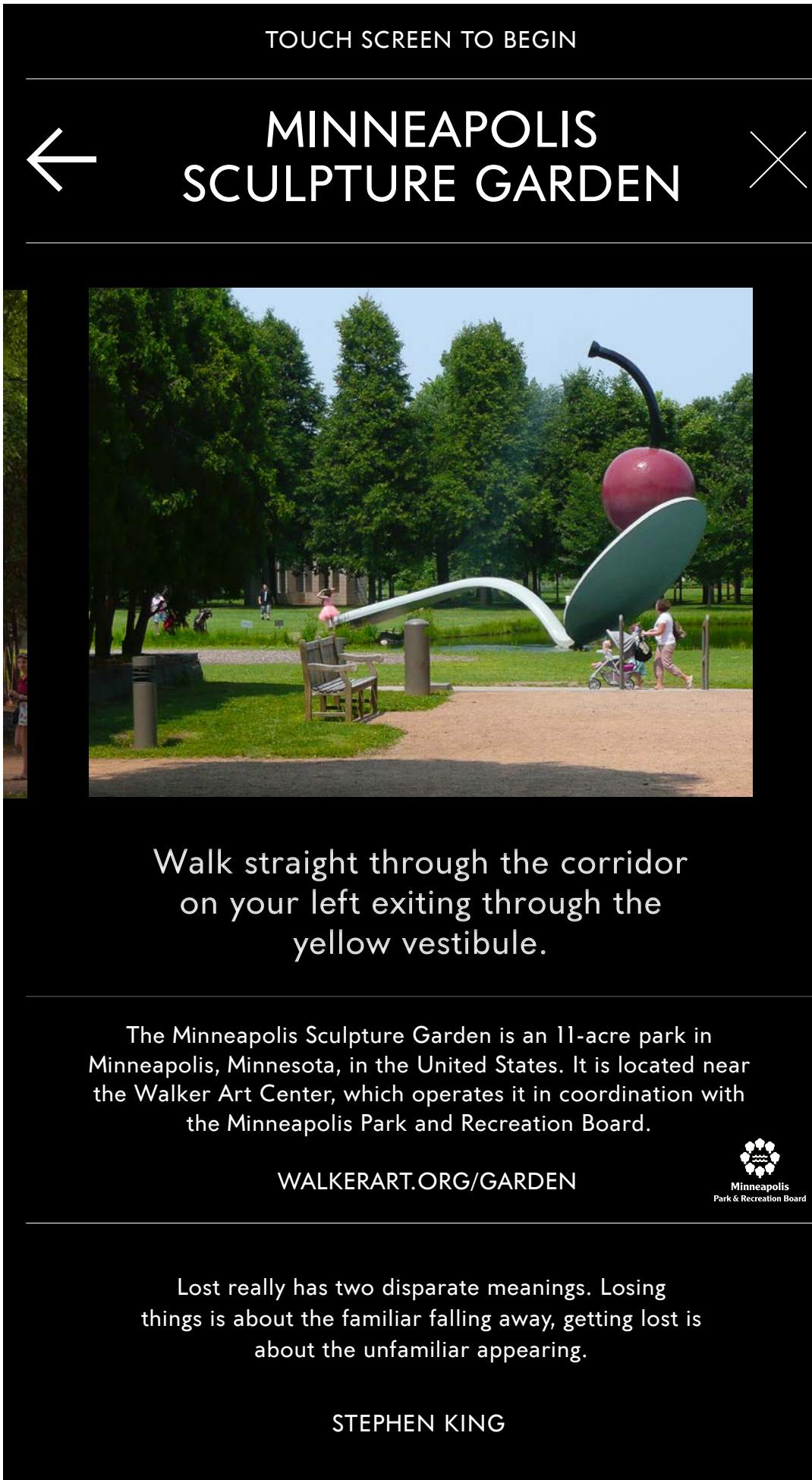
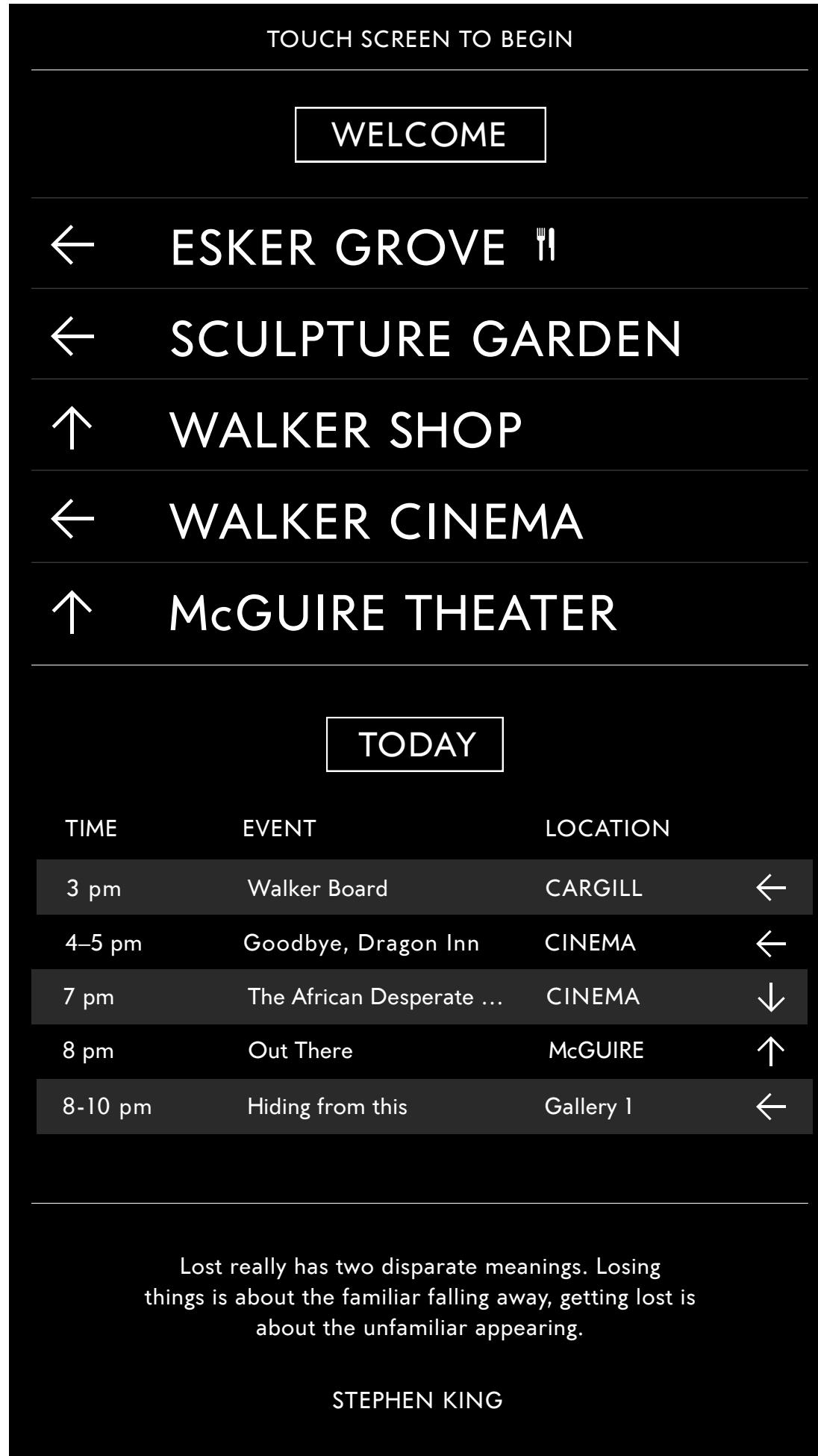
- Introduced an empathetic artist-inspired language into to make the building and the museum feel conversational.
- Provided stakeholders with various diagrams and potential user paths to help aid in directional placement.
- Researched ADA sizing, placement, and contexts to make sure the new system maintained high accessibility standards.



Problem:

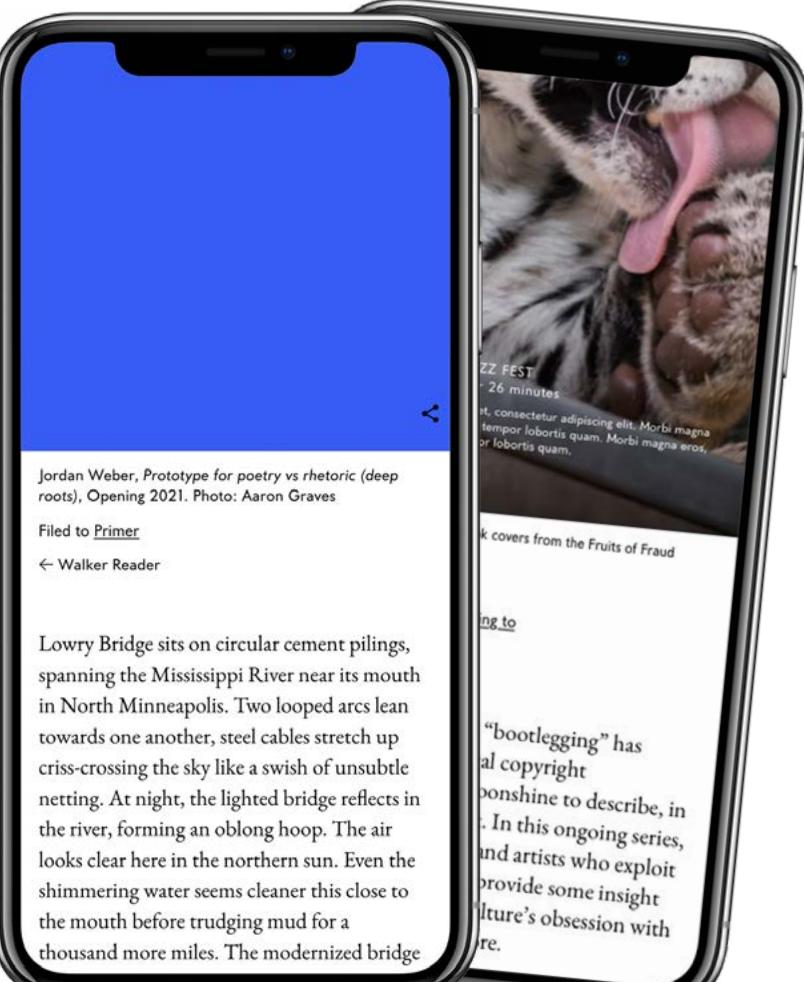
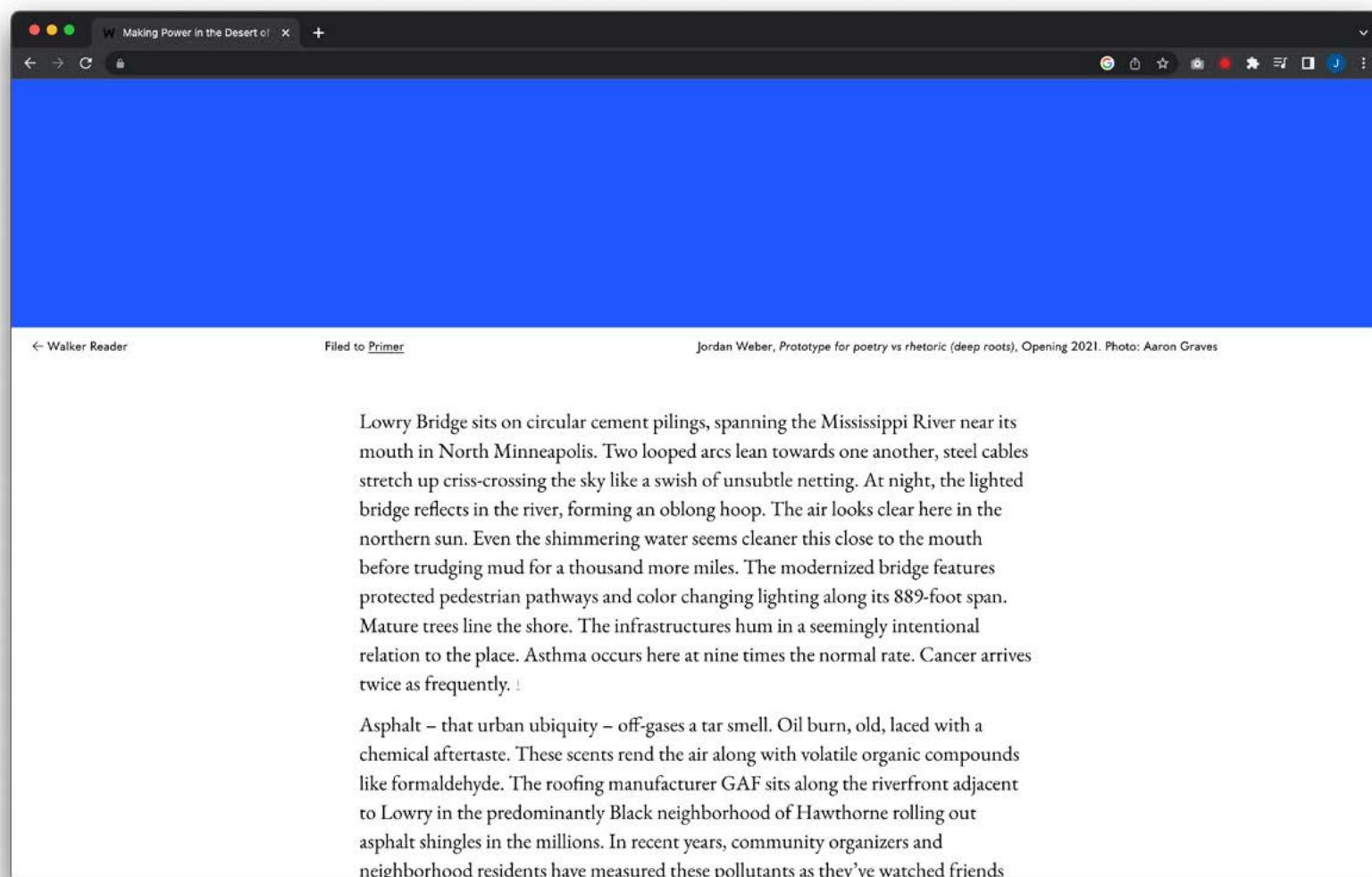
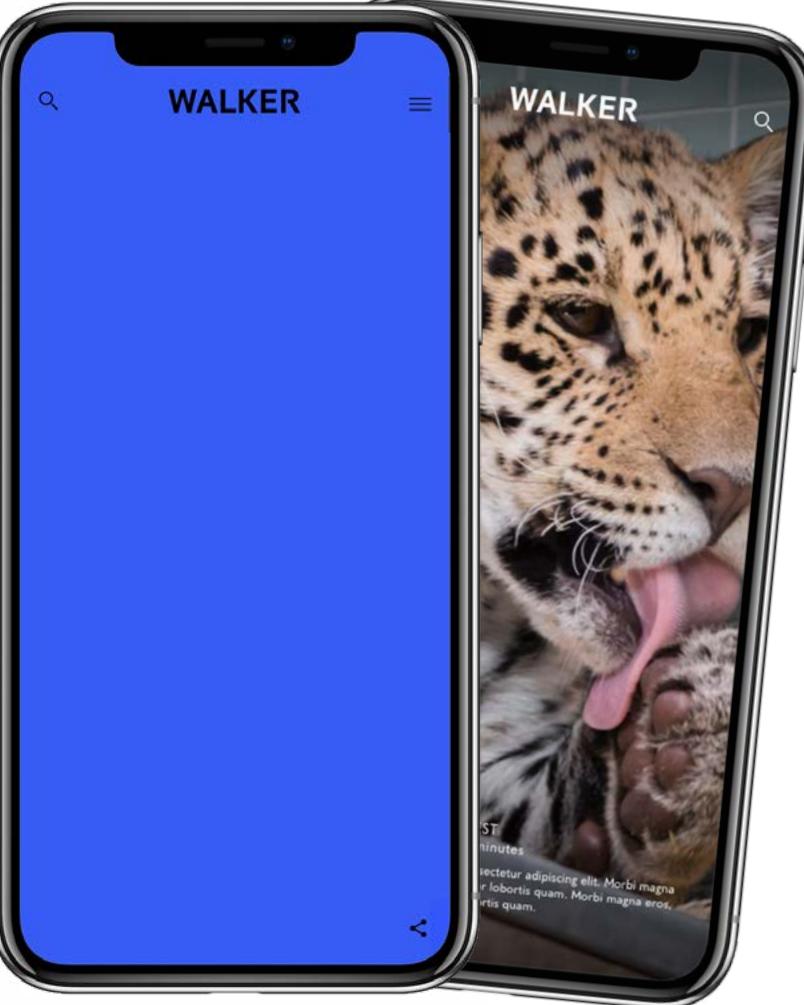
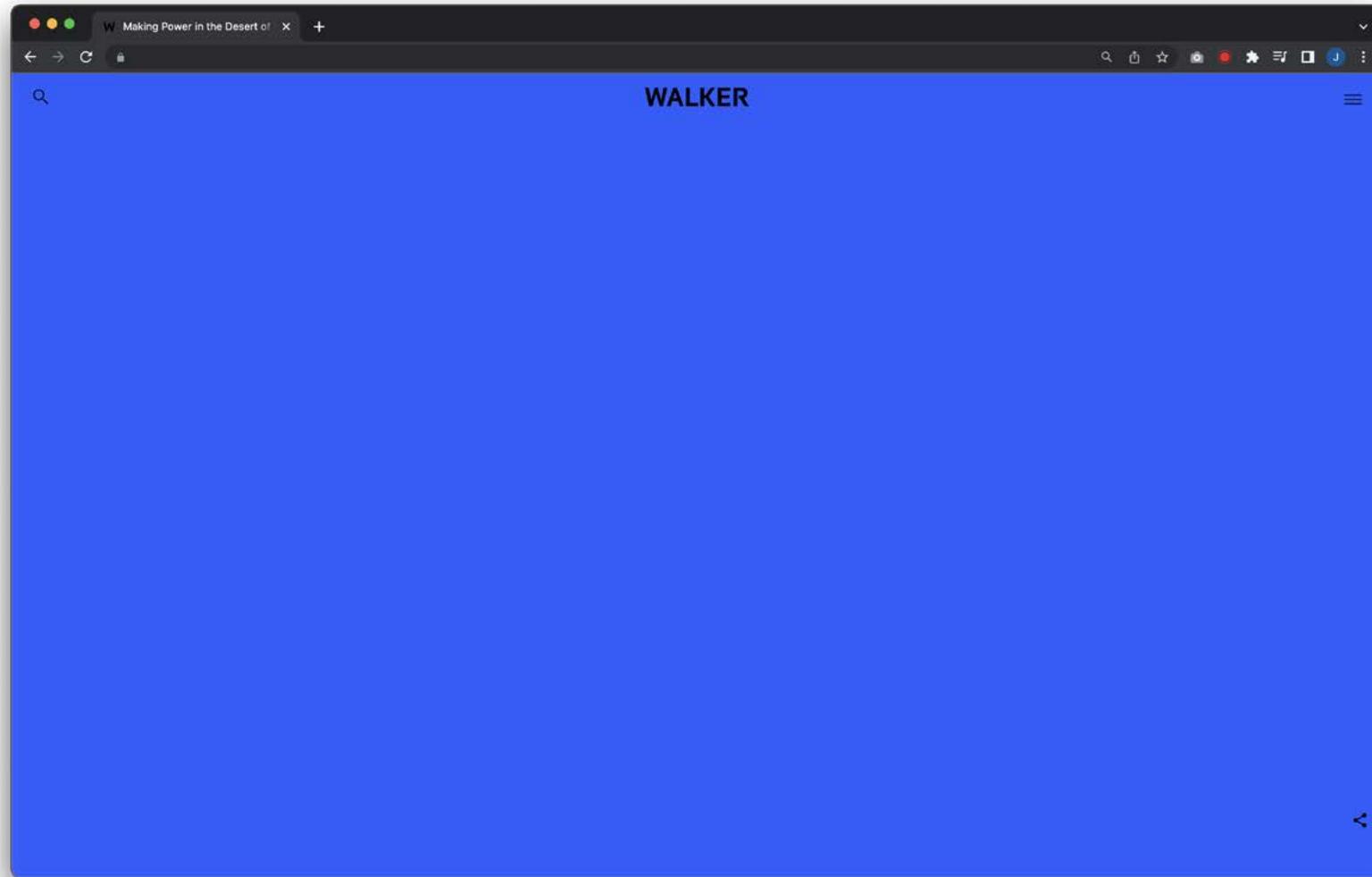
The new lobby is intended to be utilized by visitors as the new main entrance but many patrons enter through the parking garage. Since the garage is situated in the middle of the campus, it is not immediately clear which way is most efficient.

Stakeholders: Visitor Services

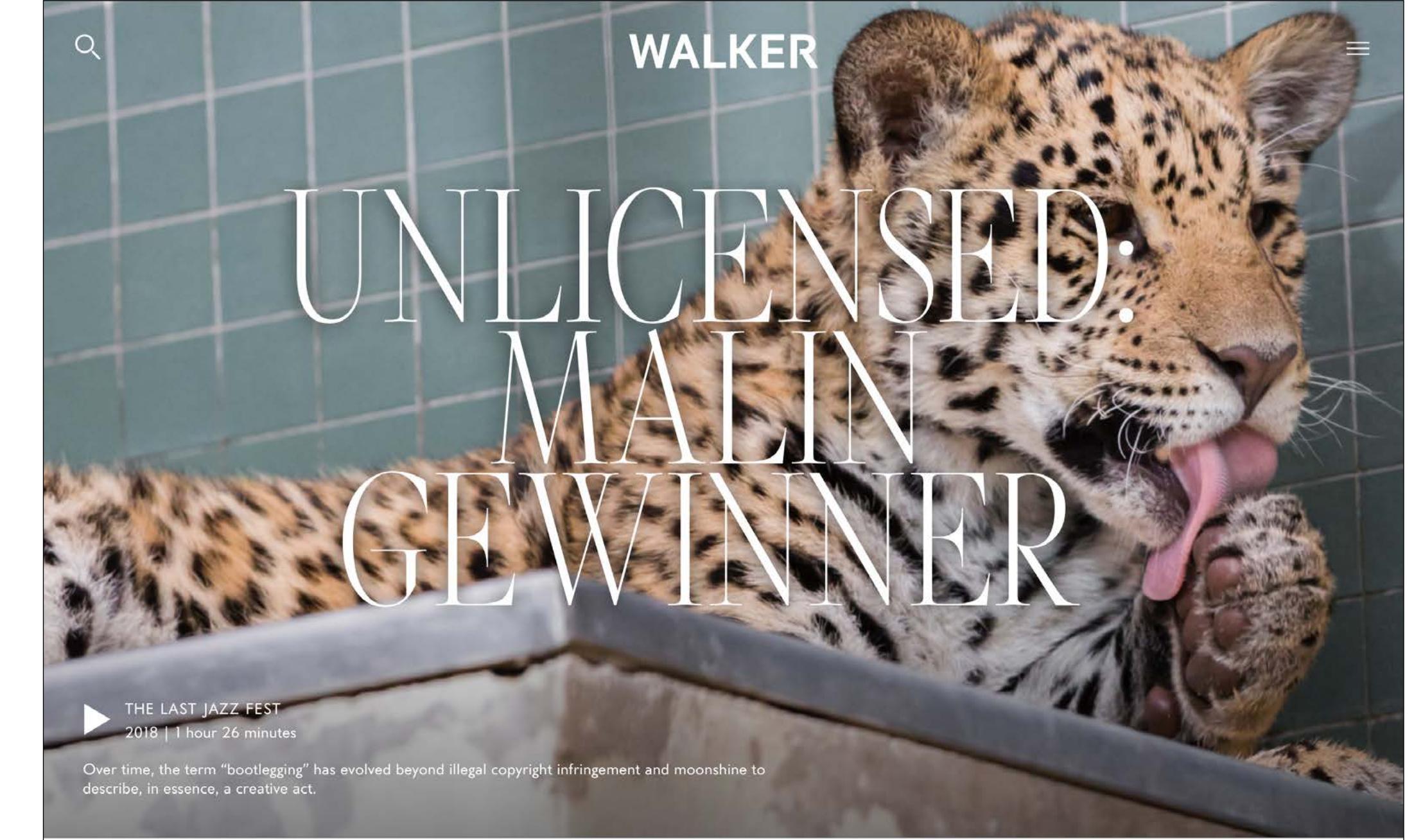


Various UX/UI Projects

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...](#))



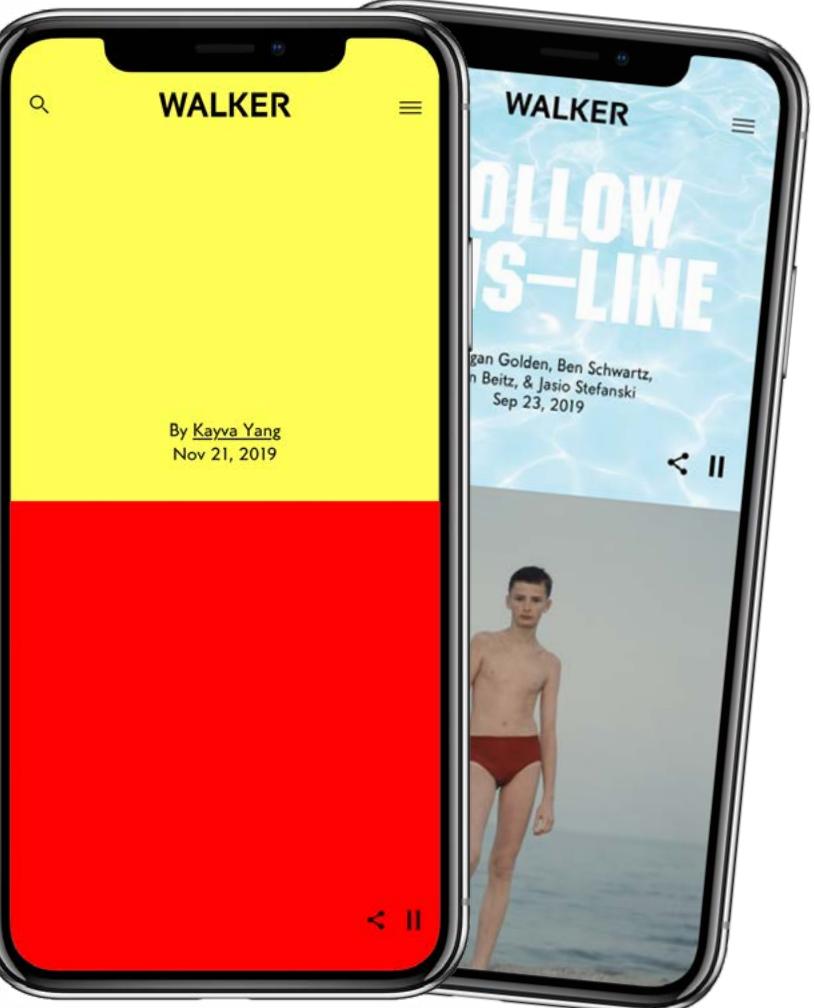
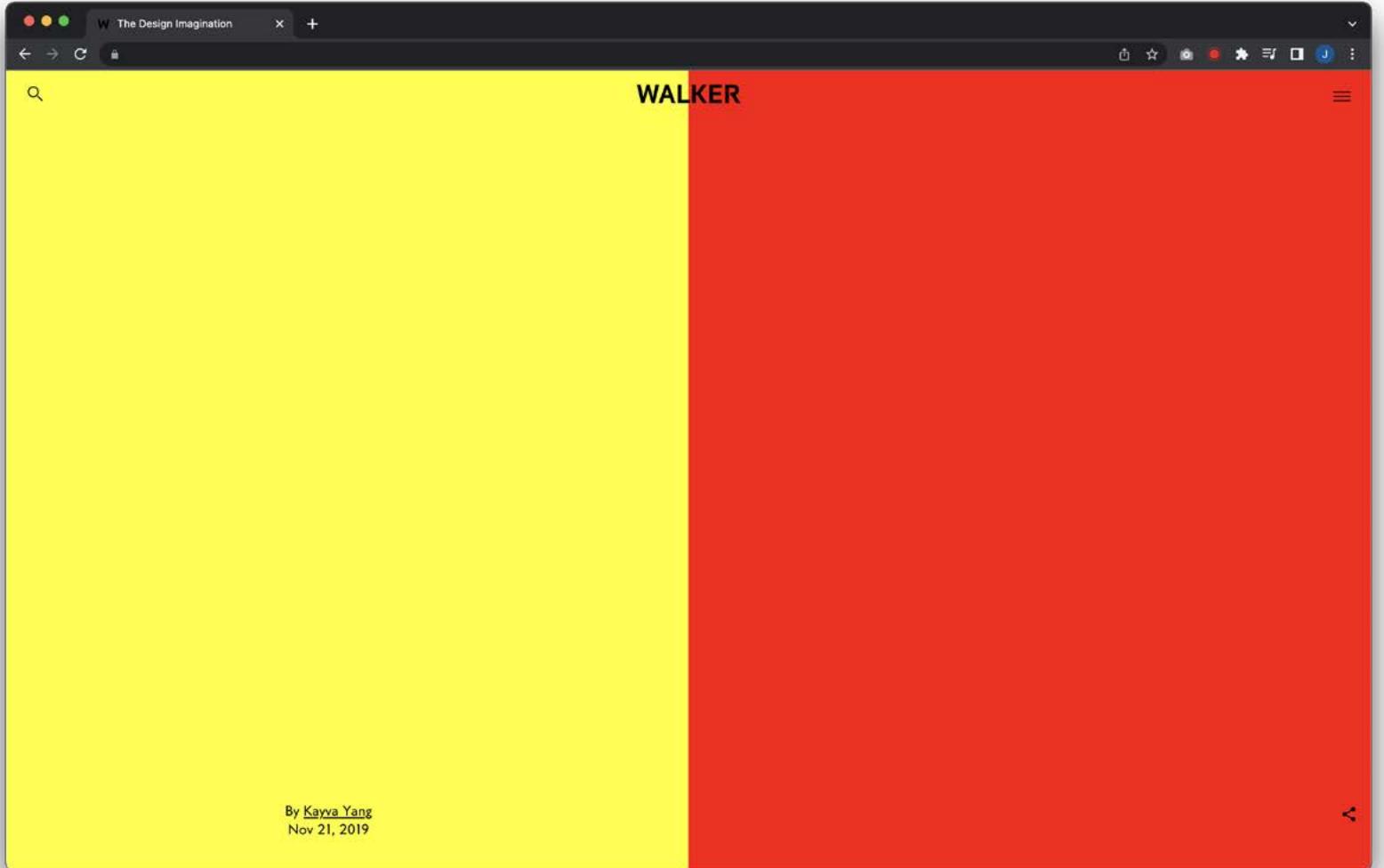
Examples: [On Designing Kounellis](#), [A Fictional Planetarium](#), [A Warm, Lazy Day](#), [Sovereign Typesetting](#), [Raw Dialogue](#), [How the Walker Art Center Acquired Every Print Jasper Johns Ever Made](#), [Dialogues & Film Retrospectives: Robert Redford](#)



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. 19) 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. [\(Continued...\)](#)



By Kaya Yang
Nov 21, 2019

[← Walker Reader](#) [Filed to The Gradient · Part of Designs For Different Futures](#)

Dunne & Raby, Robot 4: Needy One, from the Technological Dreams Series: No.1, Robots, 2007. Photograph by Per Tingleff

As part of the Walker's presentation of Designs for Different Futures (on view now—or at least when the museum reopens), we will be publishing a number of texts from the exhibition catalogue (Yale University Press, December 2019) exploring the ways in which designers create, critique, and question possible futures, big and small. The exhibition was organized by the Walker Art Center, Philadelphia Museum of Art, and the Art Institute of Chicago.

What you see and hear depends a good deal on where you are standing.
— C. S. Lewis, *The Magician's Nephew*, 1955

The field of design is about projecting forward, imagining new possibilities that can transform the present and help create new potential futures. From our buildings, to our cities, to our culture, to our health care, to our political, economic, and

[Filed to The Gradient](#) [← Walker Reader](#)

Dunne & Raby, Robot 4: Needy One, from the Technological Dreams Series: No.1, Robots, 2007. Photograph by Per Tingleff

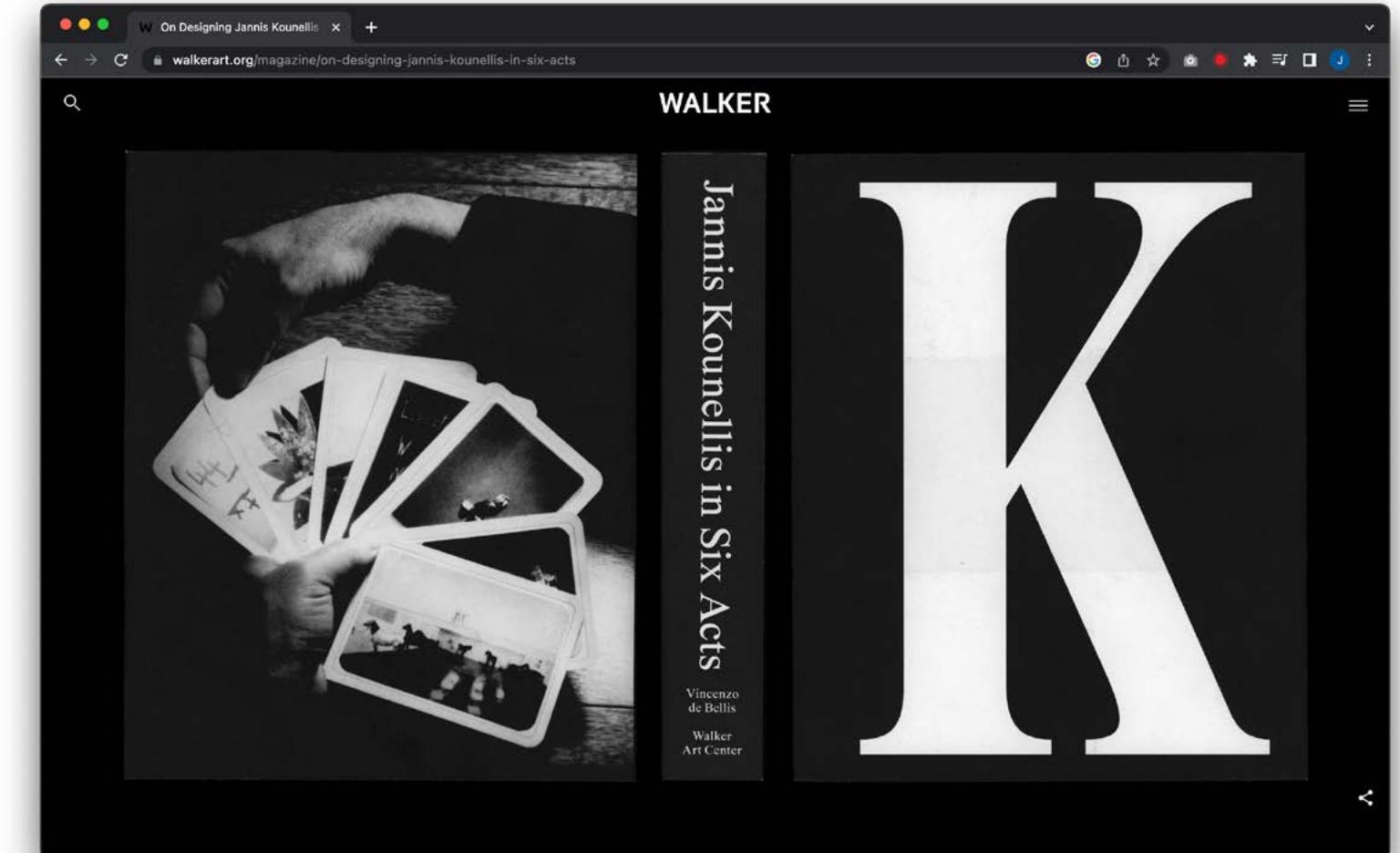
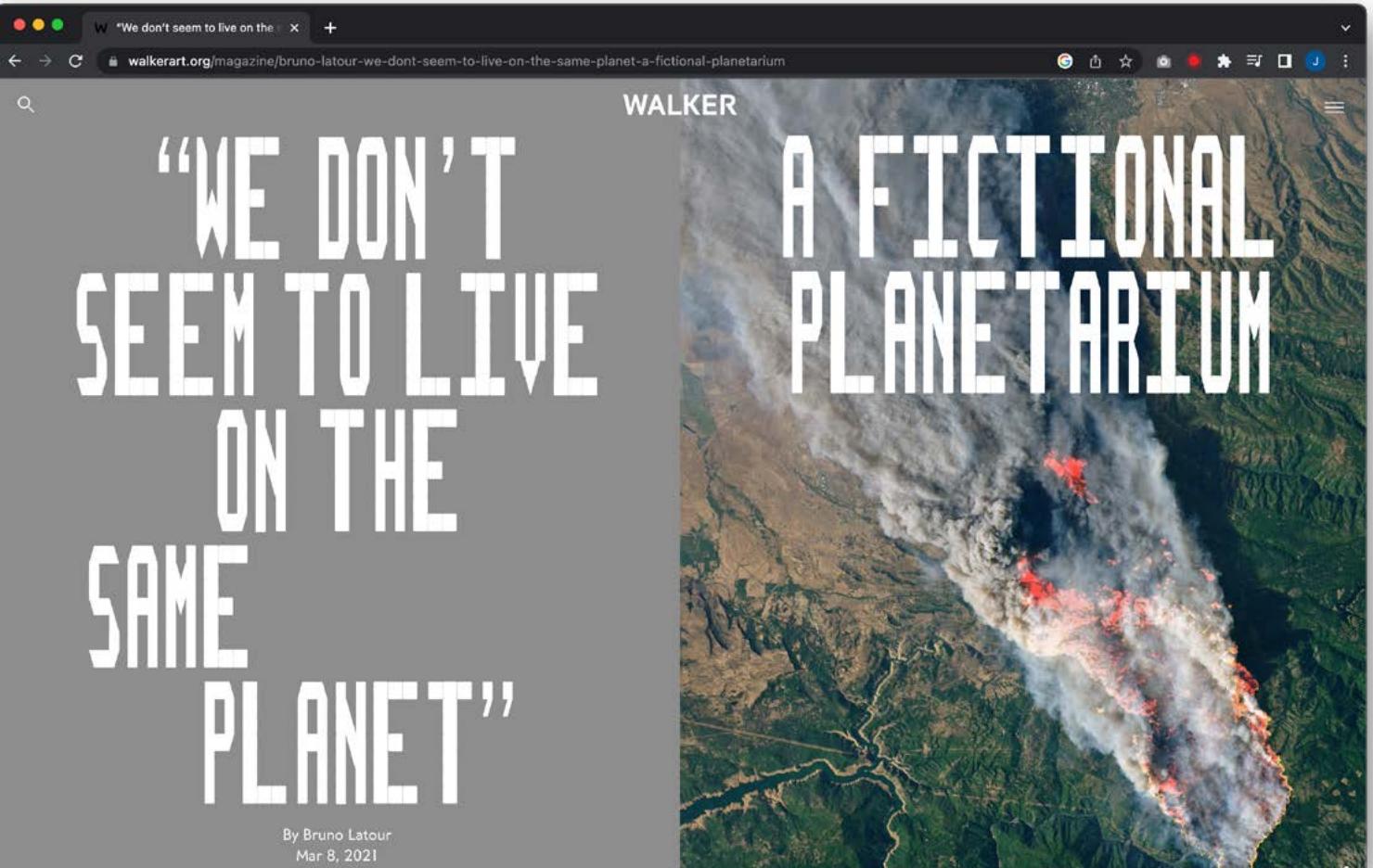
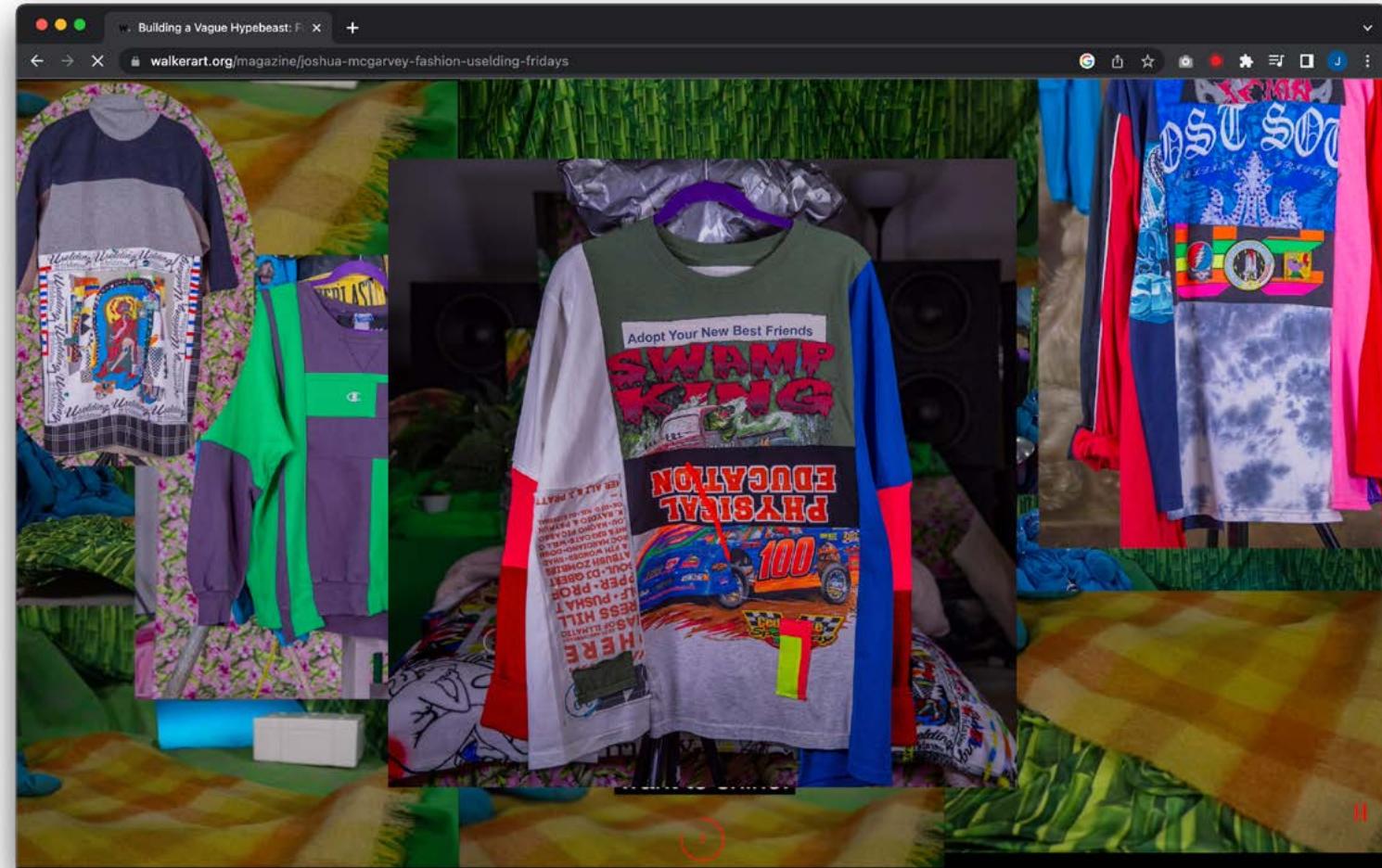
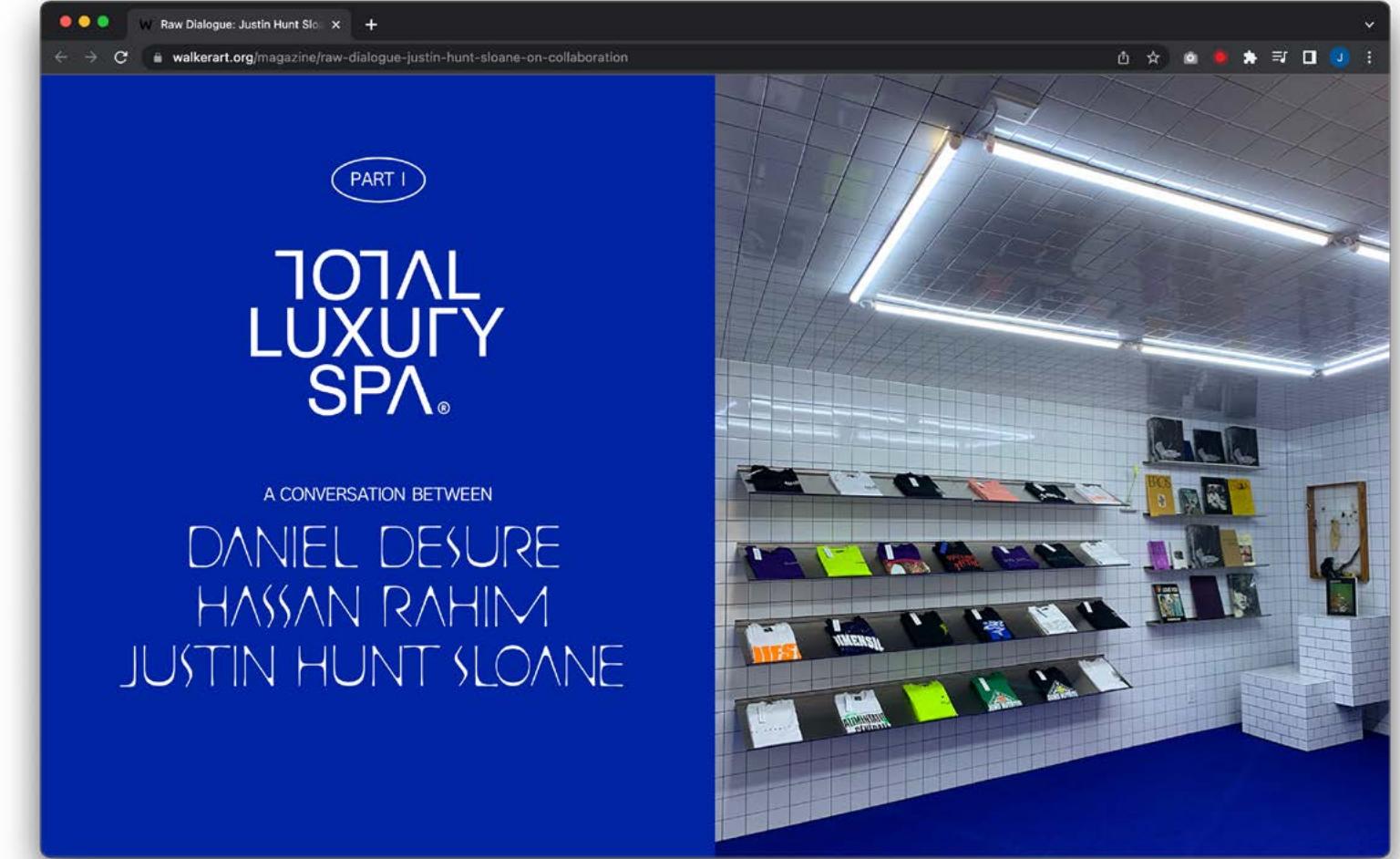
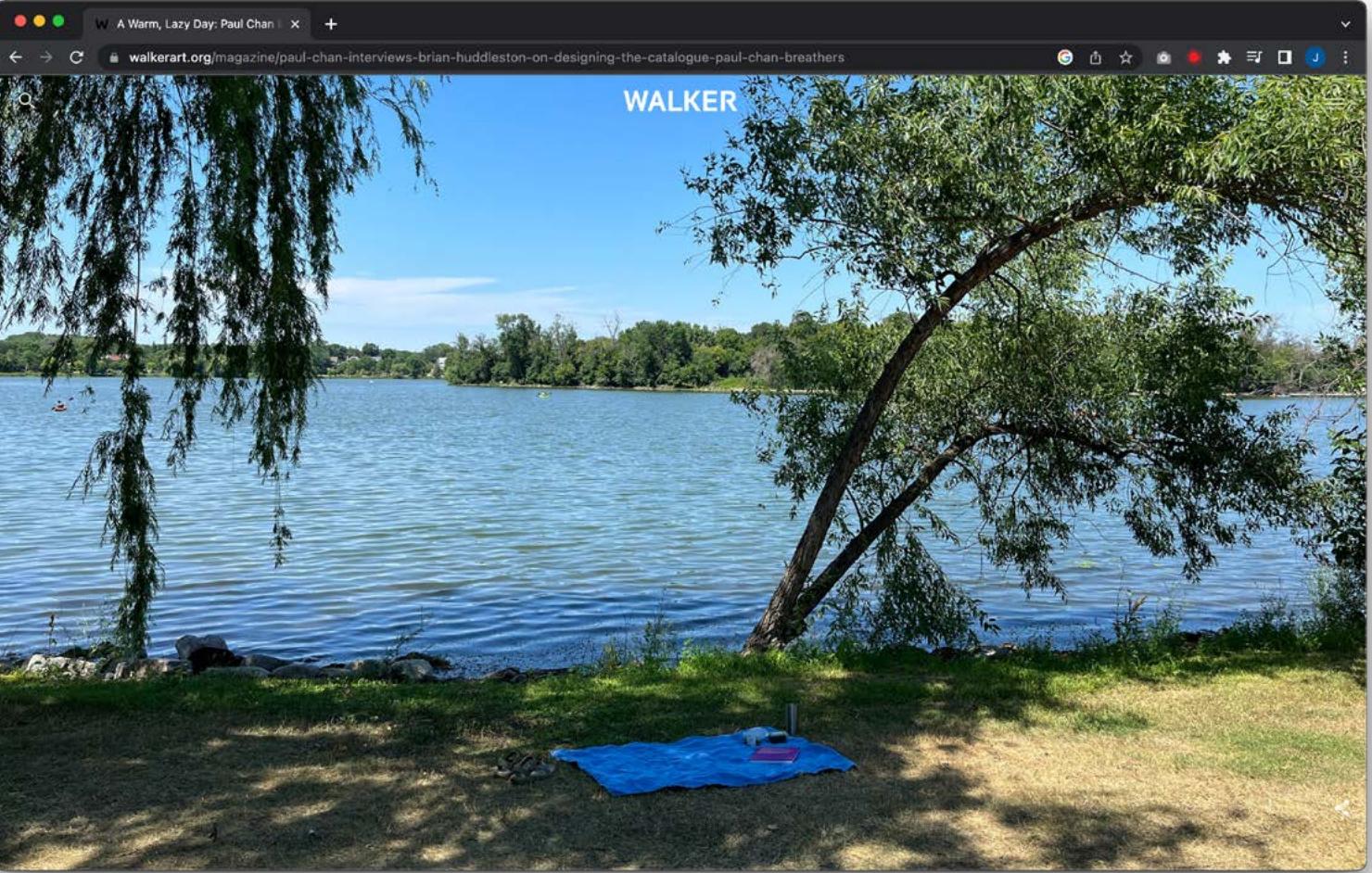
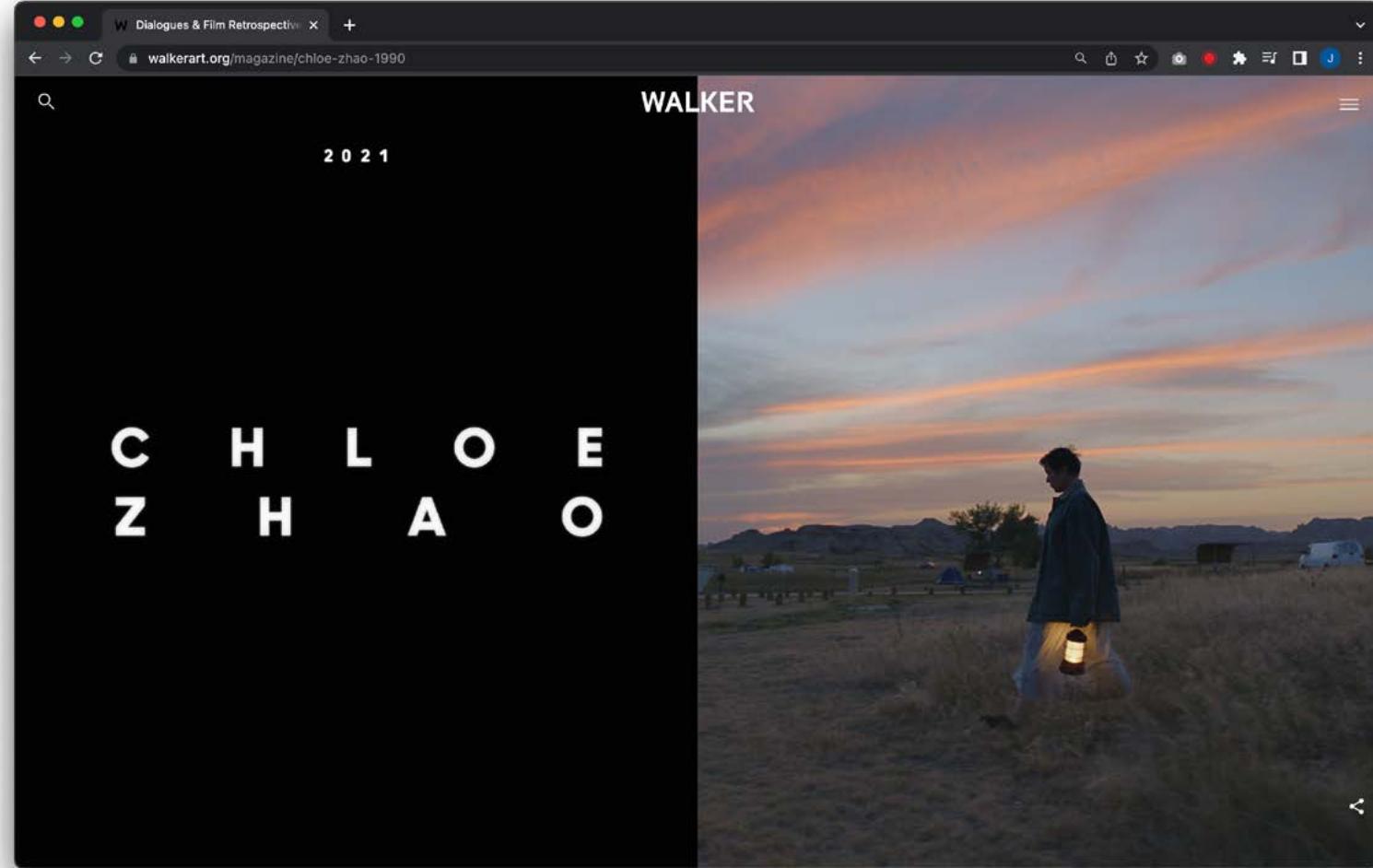
In biological terms, movement is the foundational element of survival," write the members of SuperGroup, the Minneapolis-based performance trio and guest curator of the 47th installment of Choreographers' Evening. "We all move to live. And as a thing at the base of being alive, movement shows other people how you are alive, and nothing beats the how and why and what of the aliveness of someone else." To introduce the 15 Minnesota dancemakers selected for this year's edition, we present a portrait of participants through photography, video, and text in which each



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

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](#)

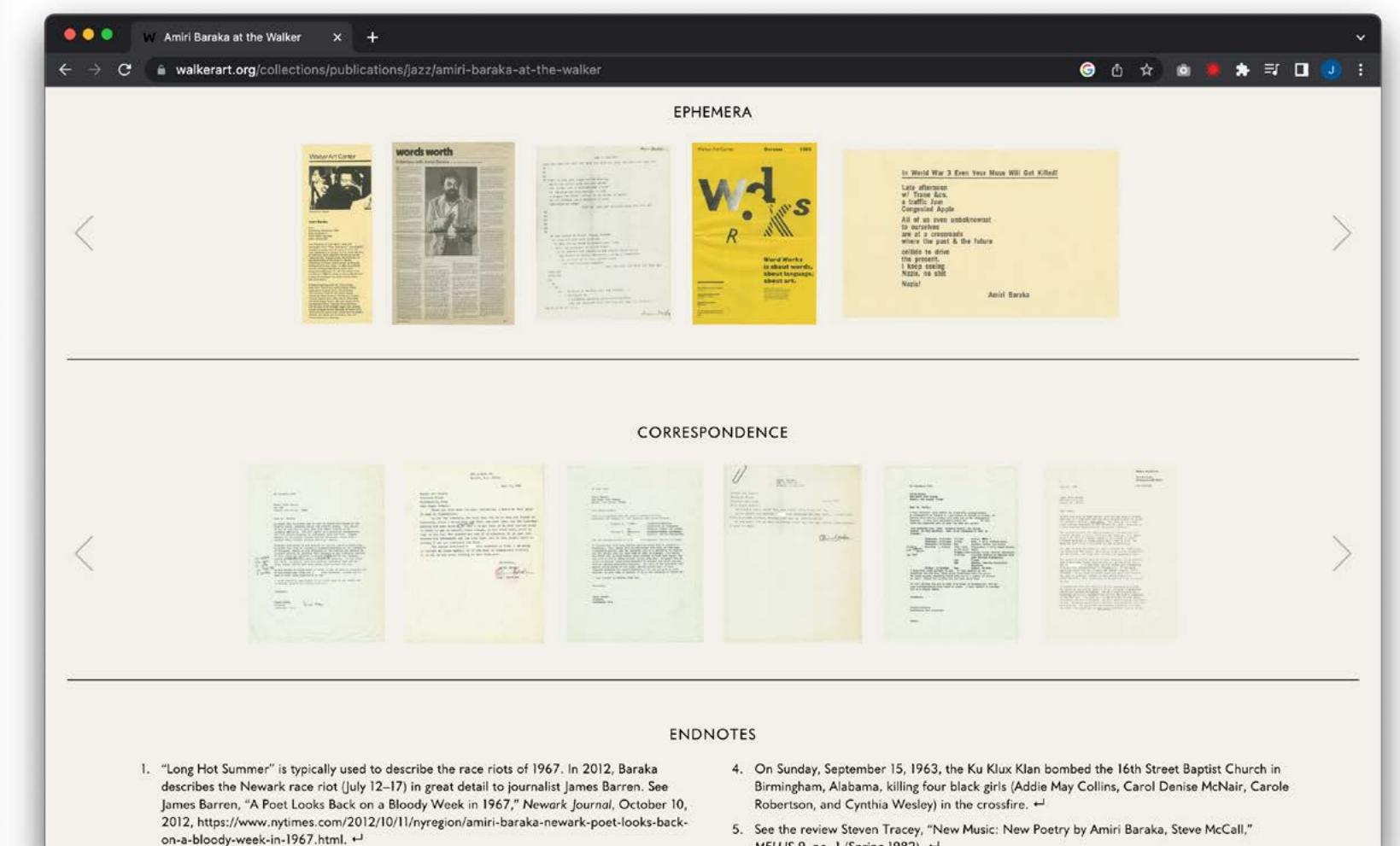
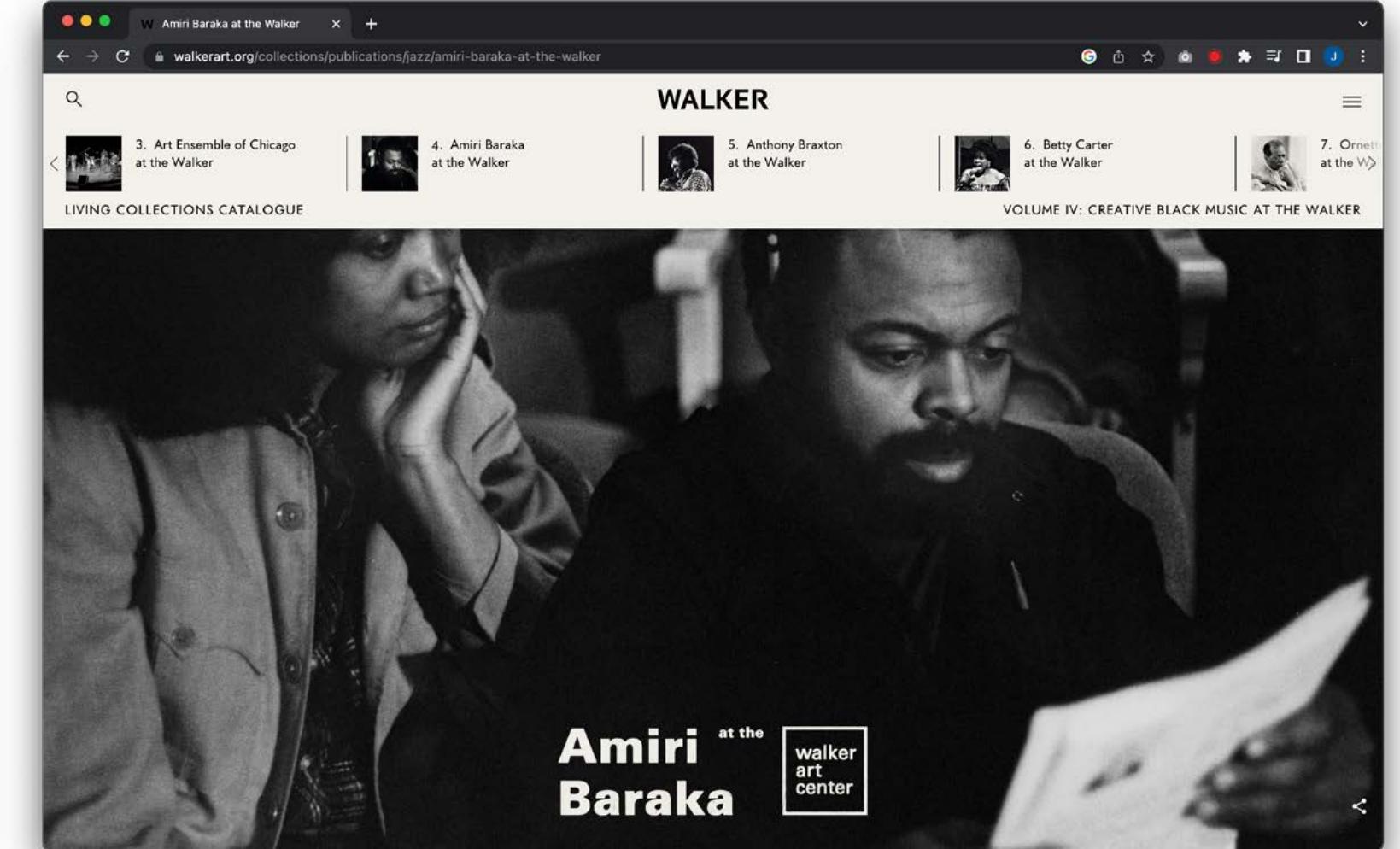
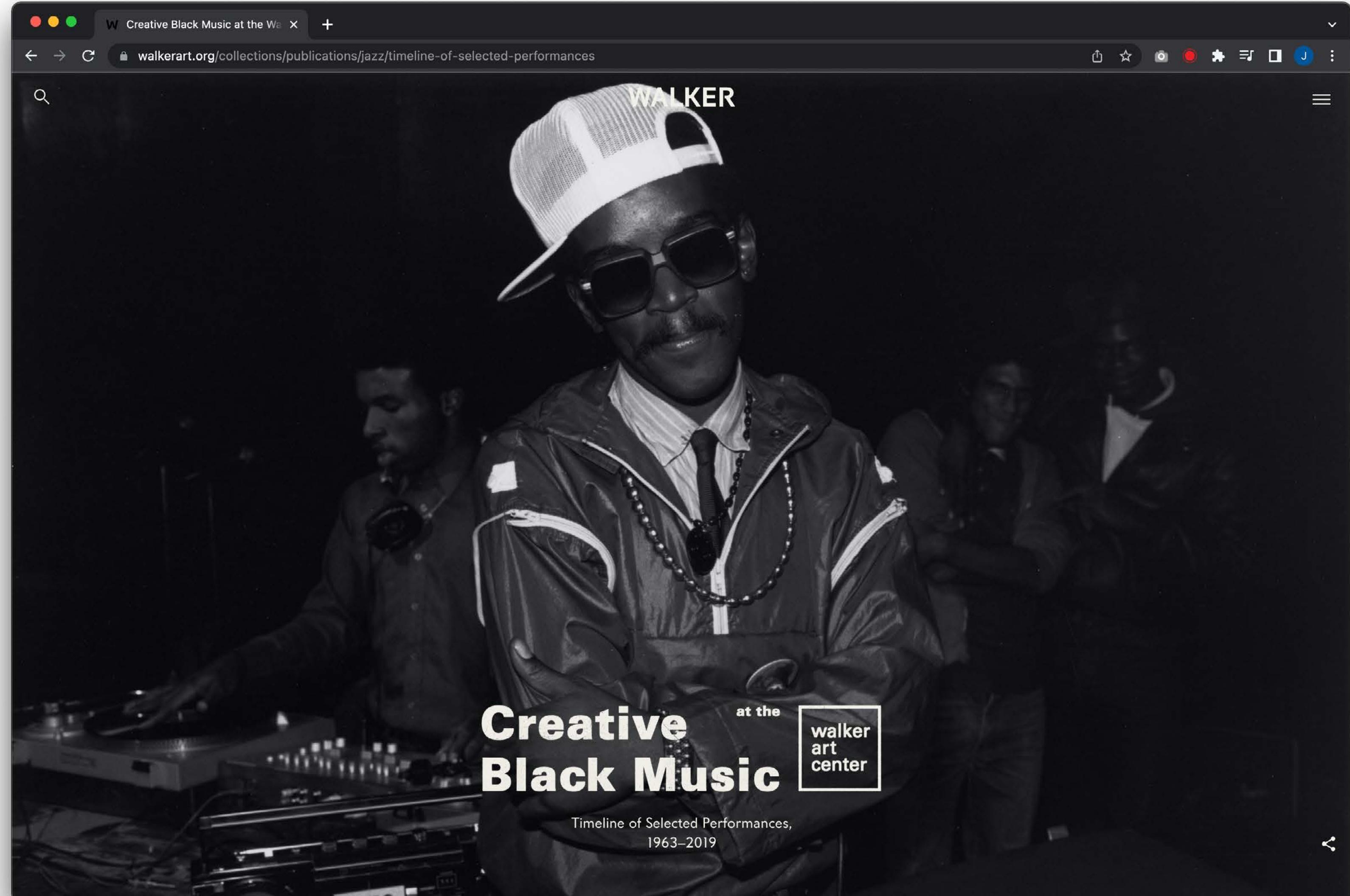
[\(Continued from p. 20\)](#) In both the physical and digital space, the Walker Art Center's identity operates as a container for various voices and ideas. In support of that guiding principle, the featured template had to be flexible enough to maintain various typographic treatments, ideas, and aesthetics. Below are a few examples of how the featured template has been used by other designers and content producers since its launch in 2020.



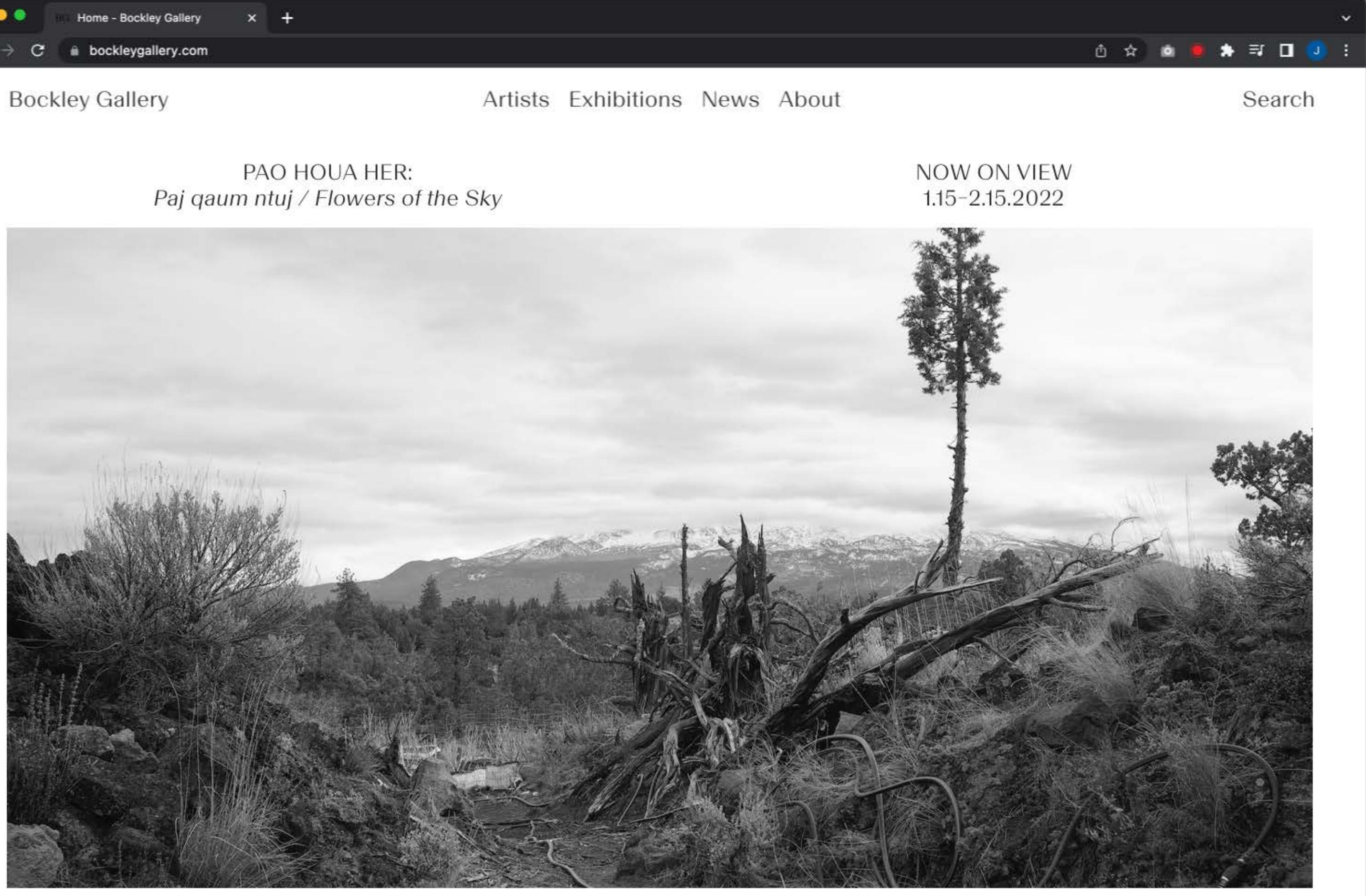
Part of the Walker Art Center's Living Collections Catalogue, *Creative Black Music at the Walker Art Center: Selections from the Archives* tells the story of Black artists' contributions to the art center from 1963 through 2019. We decided to channel the energy of historical ephemera that was included 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



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

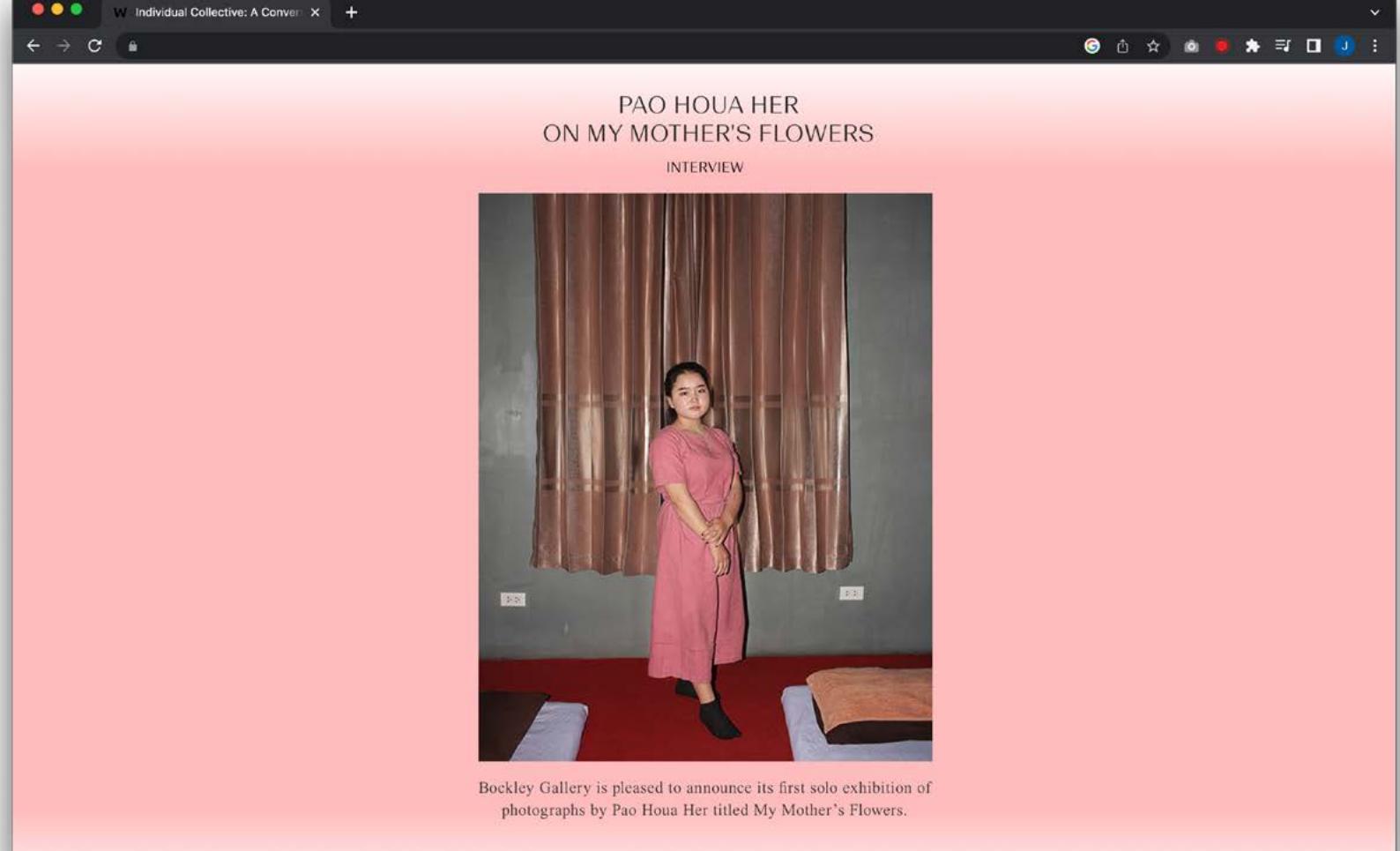
Search

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

NOW ON VIEW
1.15-2.15.2022

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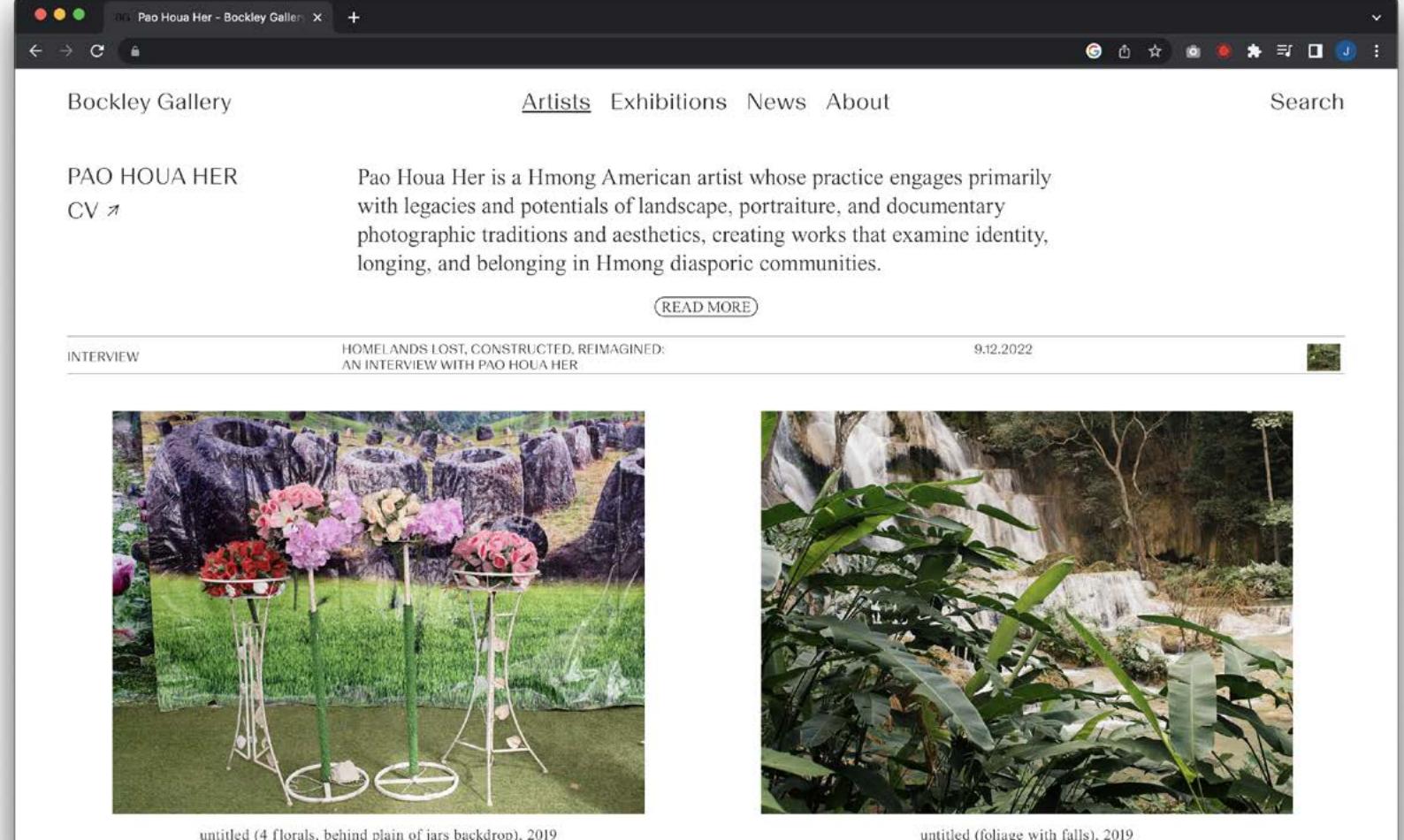
Home - Bockley Gallery bockleygallery.com



PAO HOUA HER
ON MY MOTHER'S FLOWERS
INTERVIEW

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Individual Collective: A Conversation with Pao Houa Her



Bockley Gallery

Artists Exhibitions News About

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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

Individual Collective: A Conversation with Pao Houa Her

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
7.11.8-27.2022	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 HOLDING SPACE: DYANI WHITE HAWK AT THE WHITNEY BIENNIAL

LELA PIERCE:
Variations on a Sun Star CARA ROMERO:
Jackrabbit & Cottontail

Bockley Gallery Artists Exhibitions News About Search

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

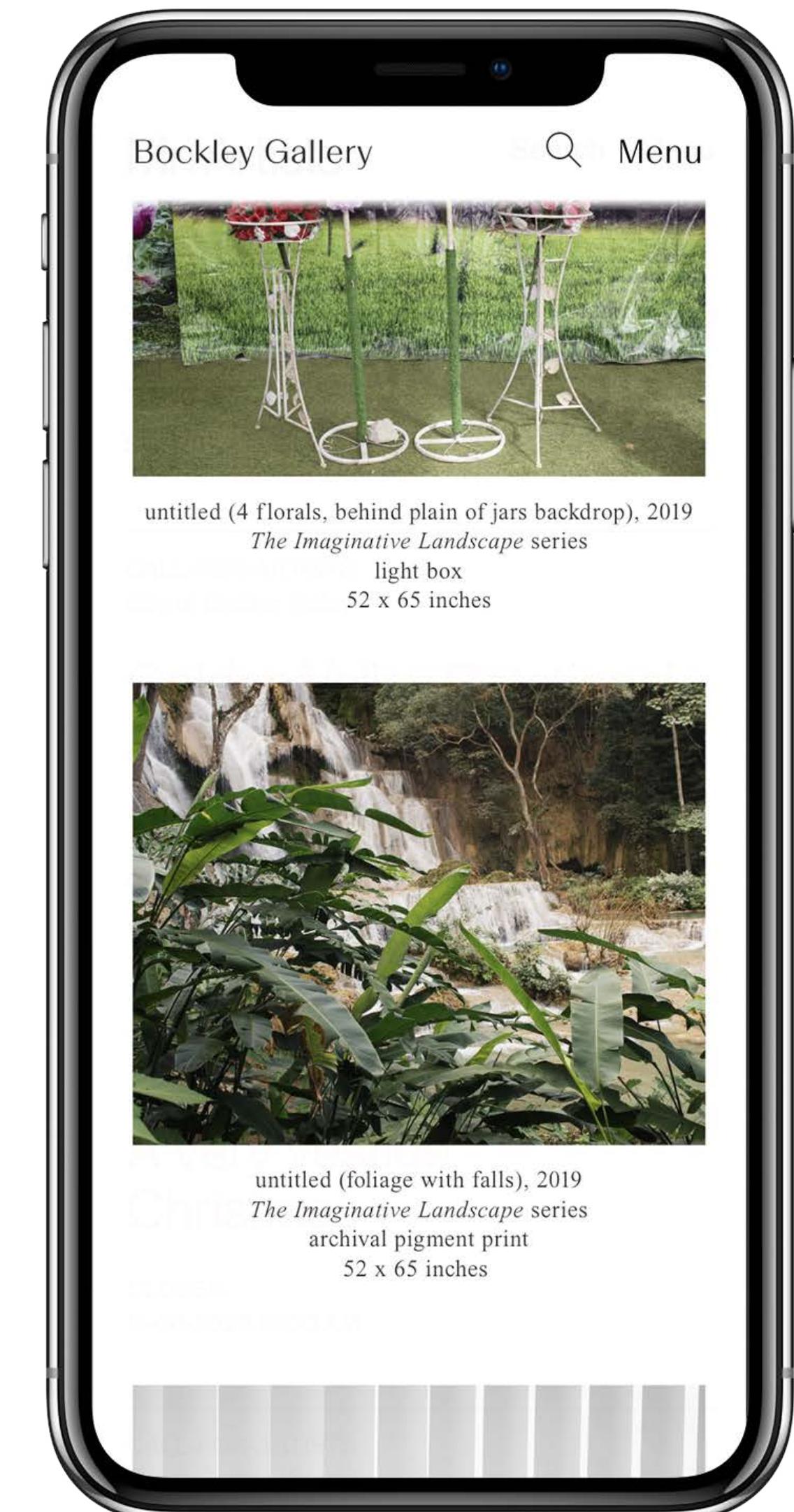
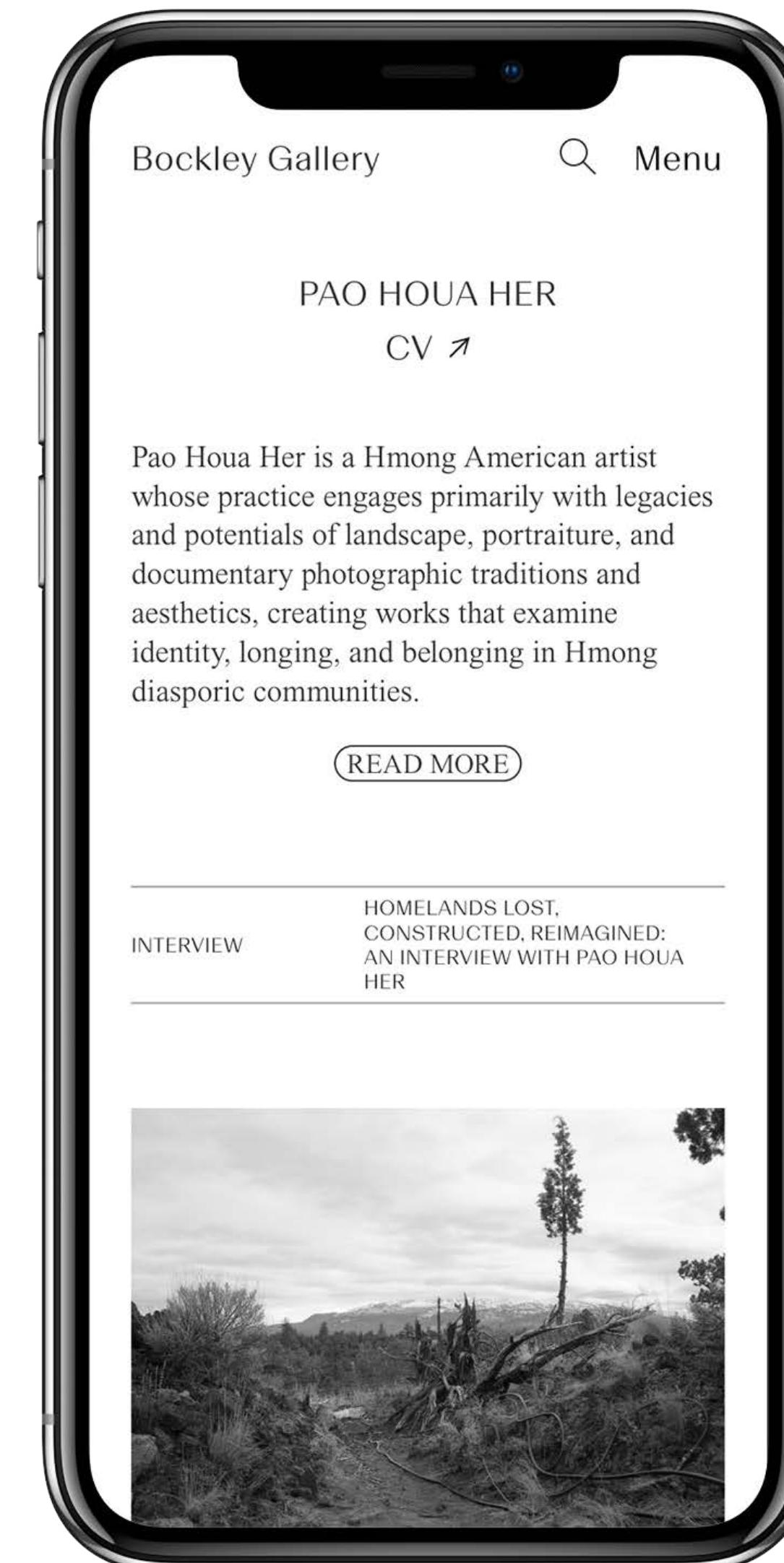
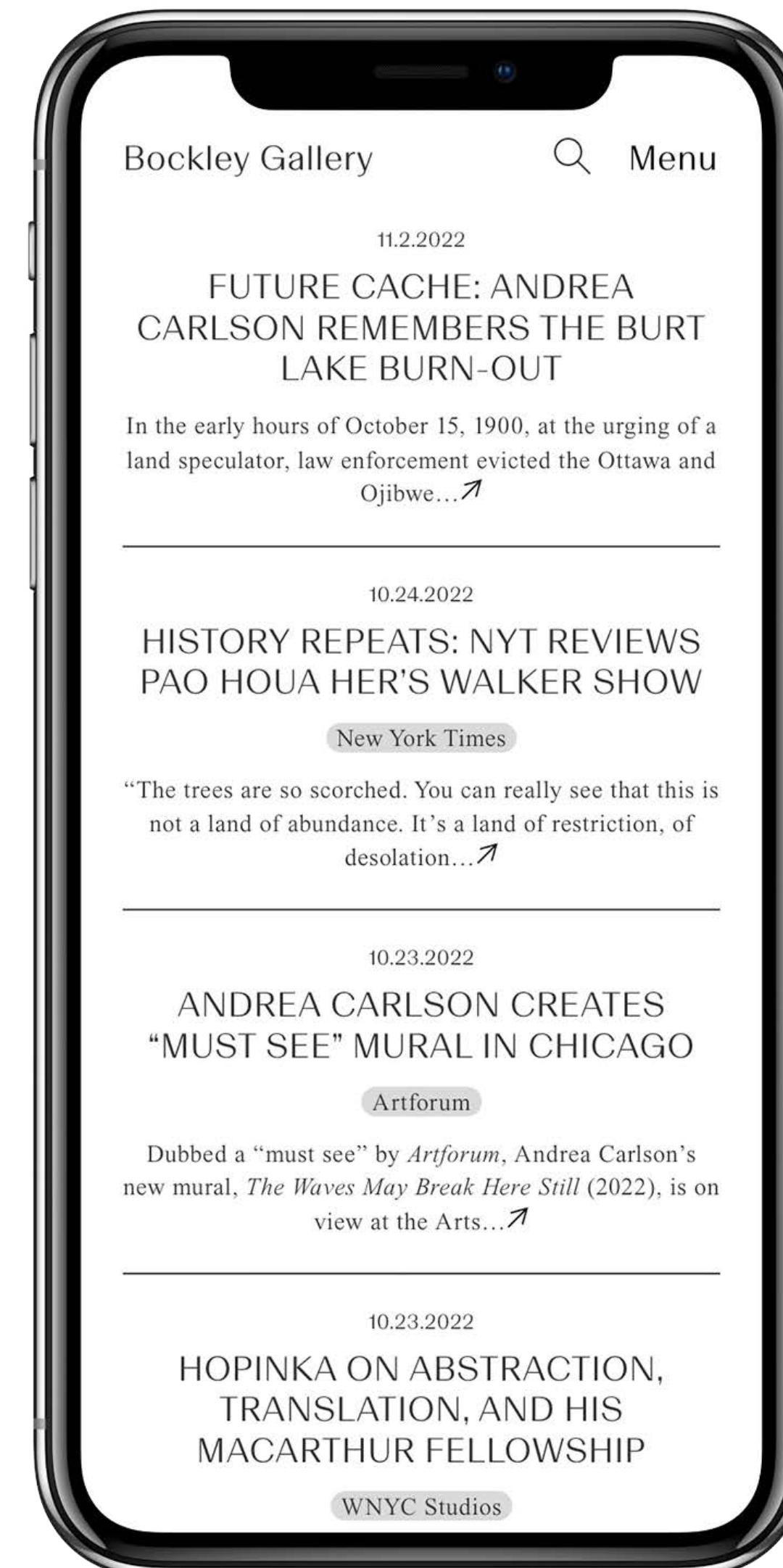
by PAUL SCHMELZER
8.26.2022

Bockley Gallery Artists Exhibitions News About Search

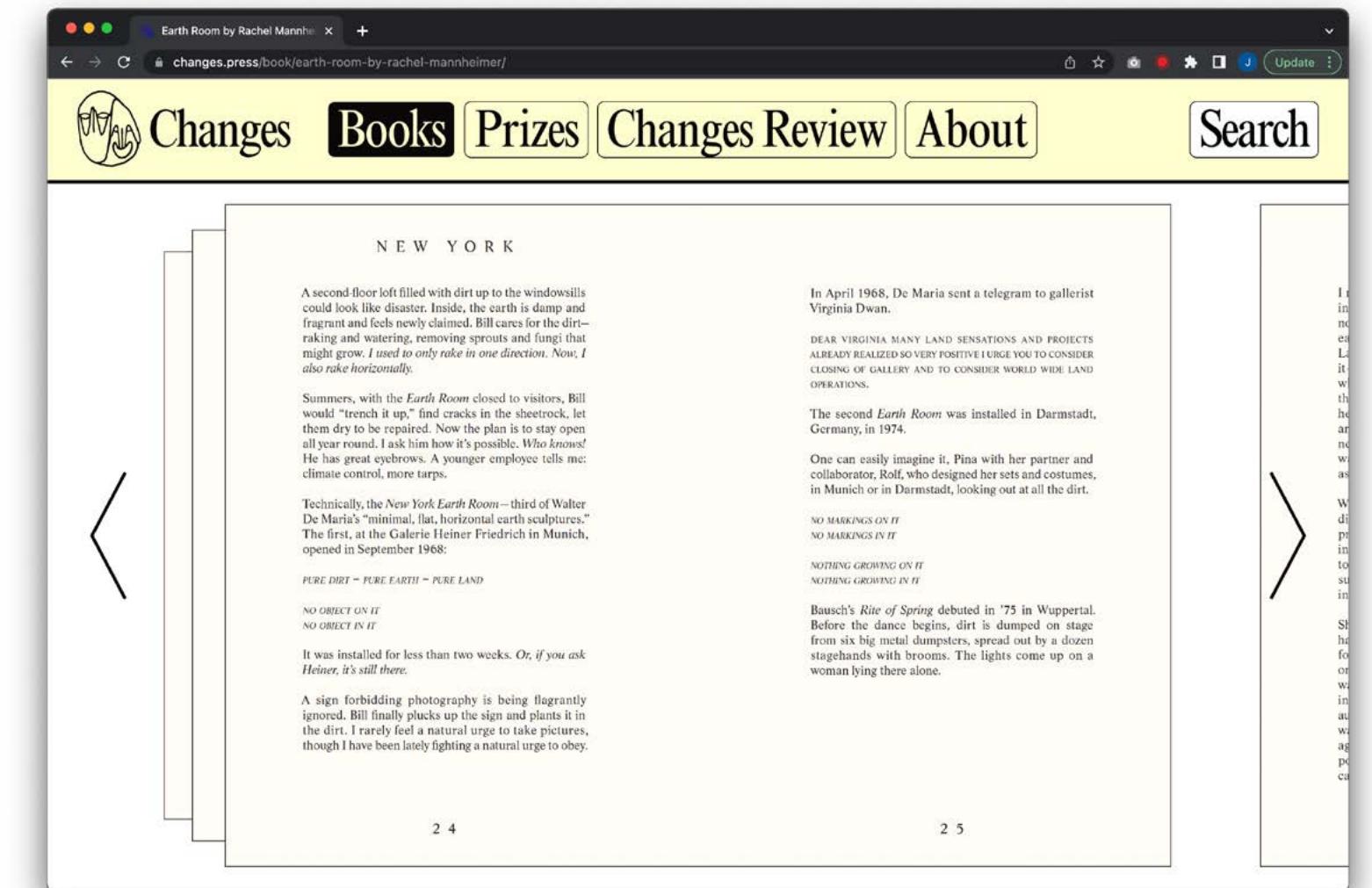
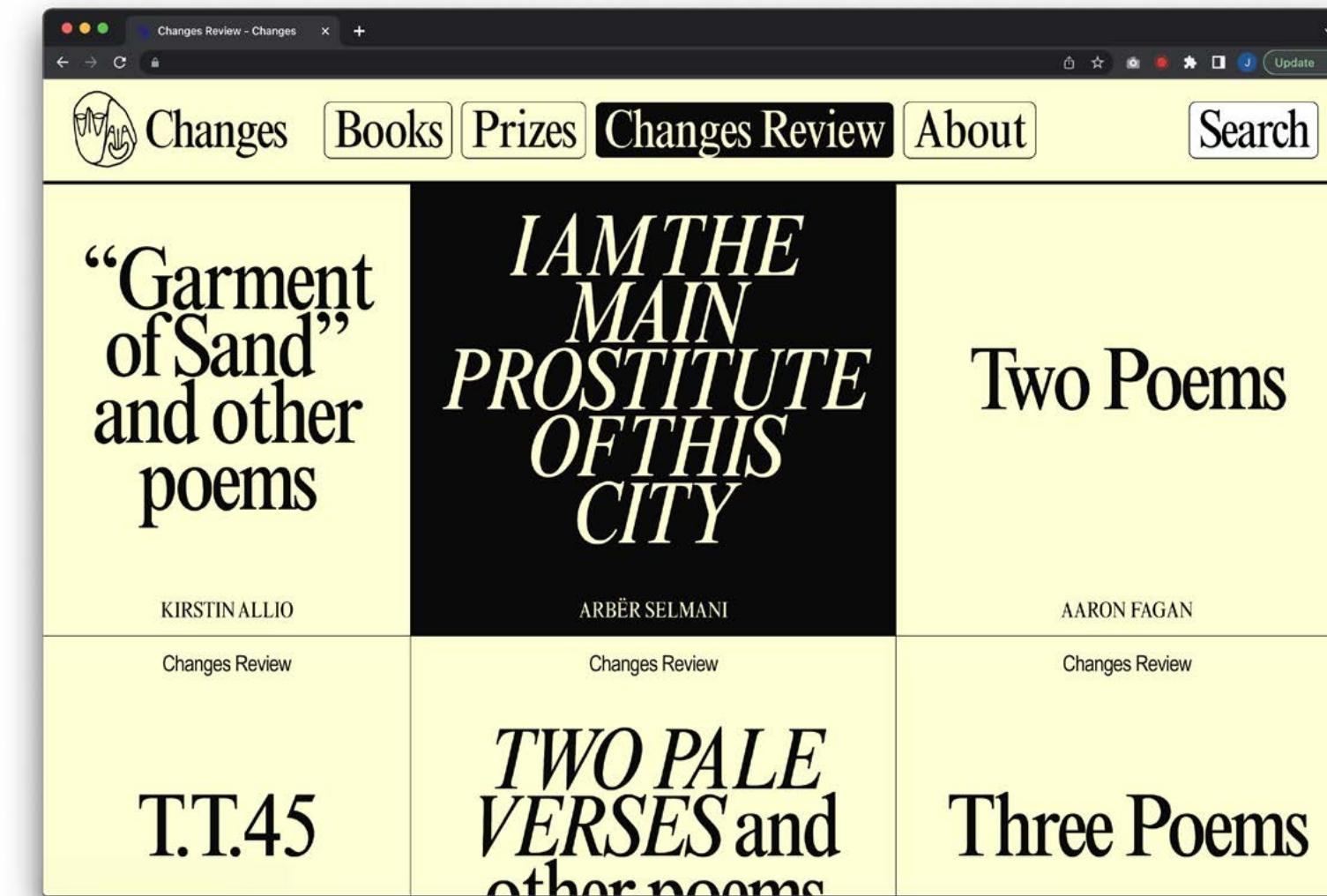
REMAI MODERN: POSTCOMMODITY OPENS LARGEST MUSEUM SHOW YET

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



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

