

Recent Work

2025

The Armory Show

A cornerstone of New York's cultural landscape since 1994, The Armory Show opens New York's fall art season by bringing the world's leading international contemporary and modern art galleries to the Javits Center each year. I led creative direction and design for the fair's 30th edition in 2024, spanning the annual identity, signage, wayfinding, printed collateral, event and exhibition design, and the campaign celebrating the fair's 30th anniversary. Directing a multidisciplinary team and external vendors, I oversaw production of all fair design materials and the installation of all exhibition graphics.



**THE
ARMORY
SHOW**

THE ARMORY SHOW

NEW YORK'S ART FAIR

PRESS TOURS

TICKETS

TECH SUPPORT

TICKETS





Mike Tully



Recent Work



Mike Tully

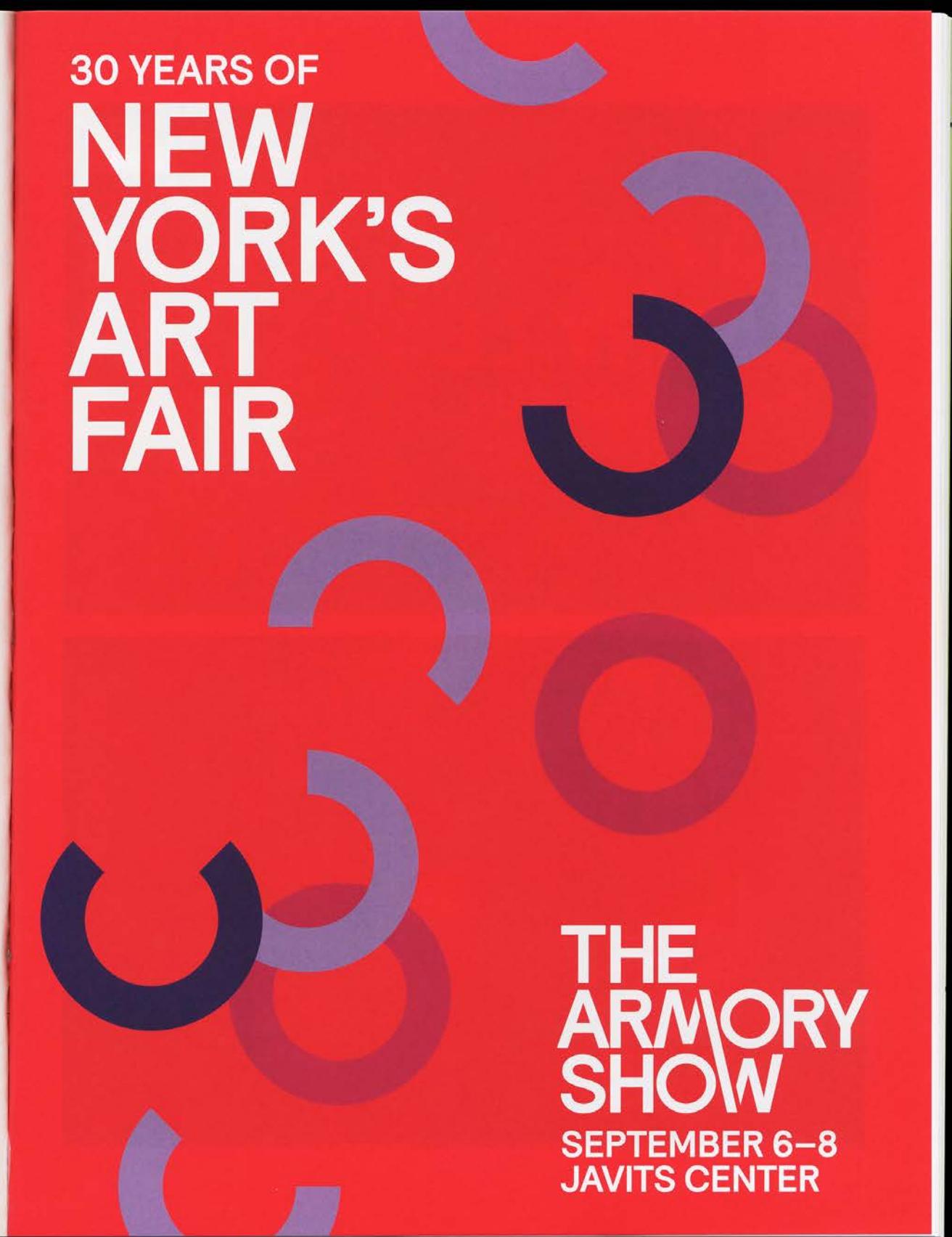


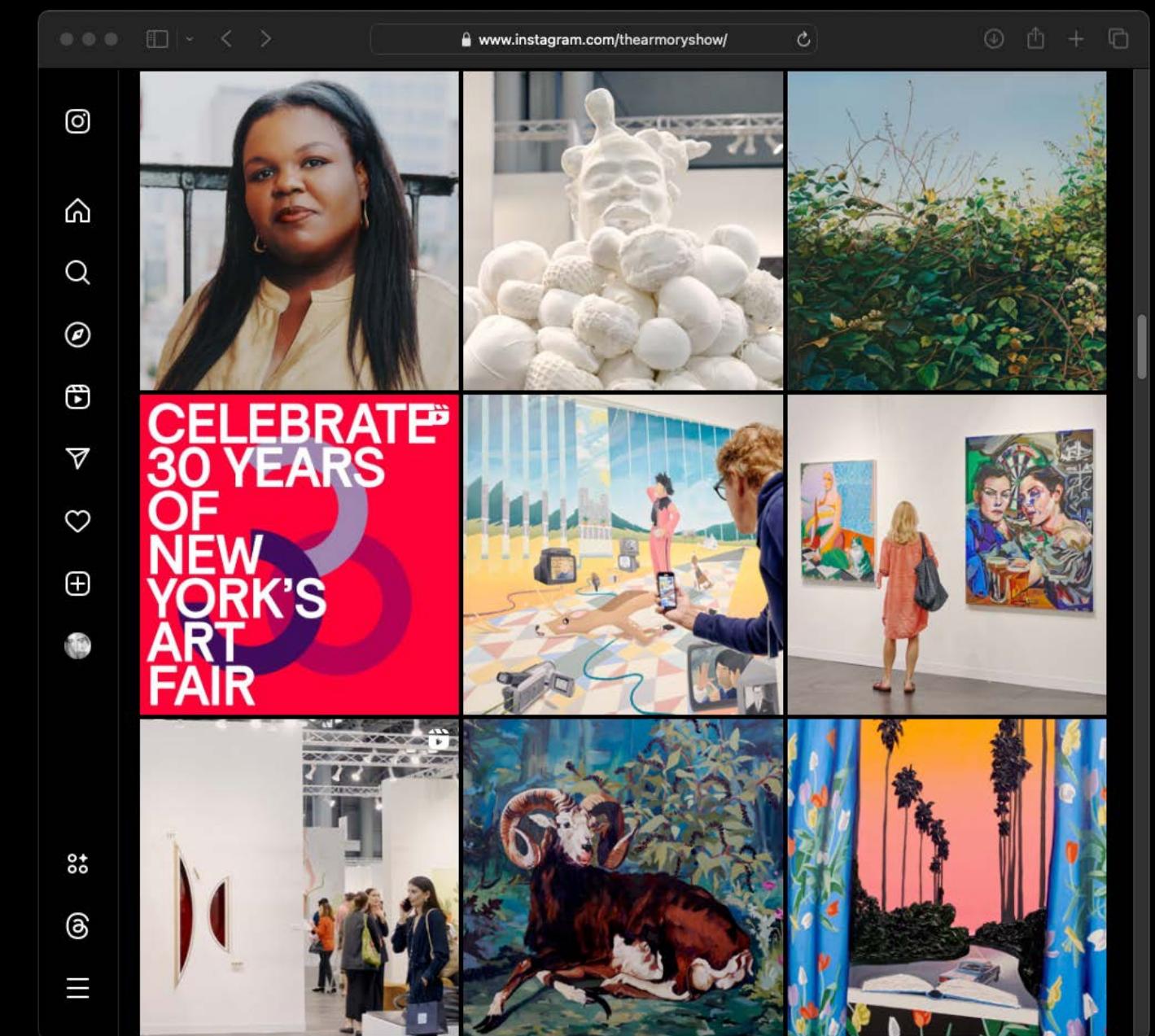
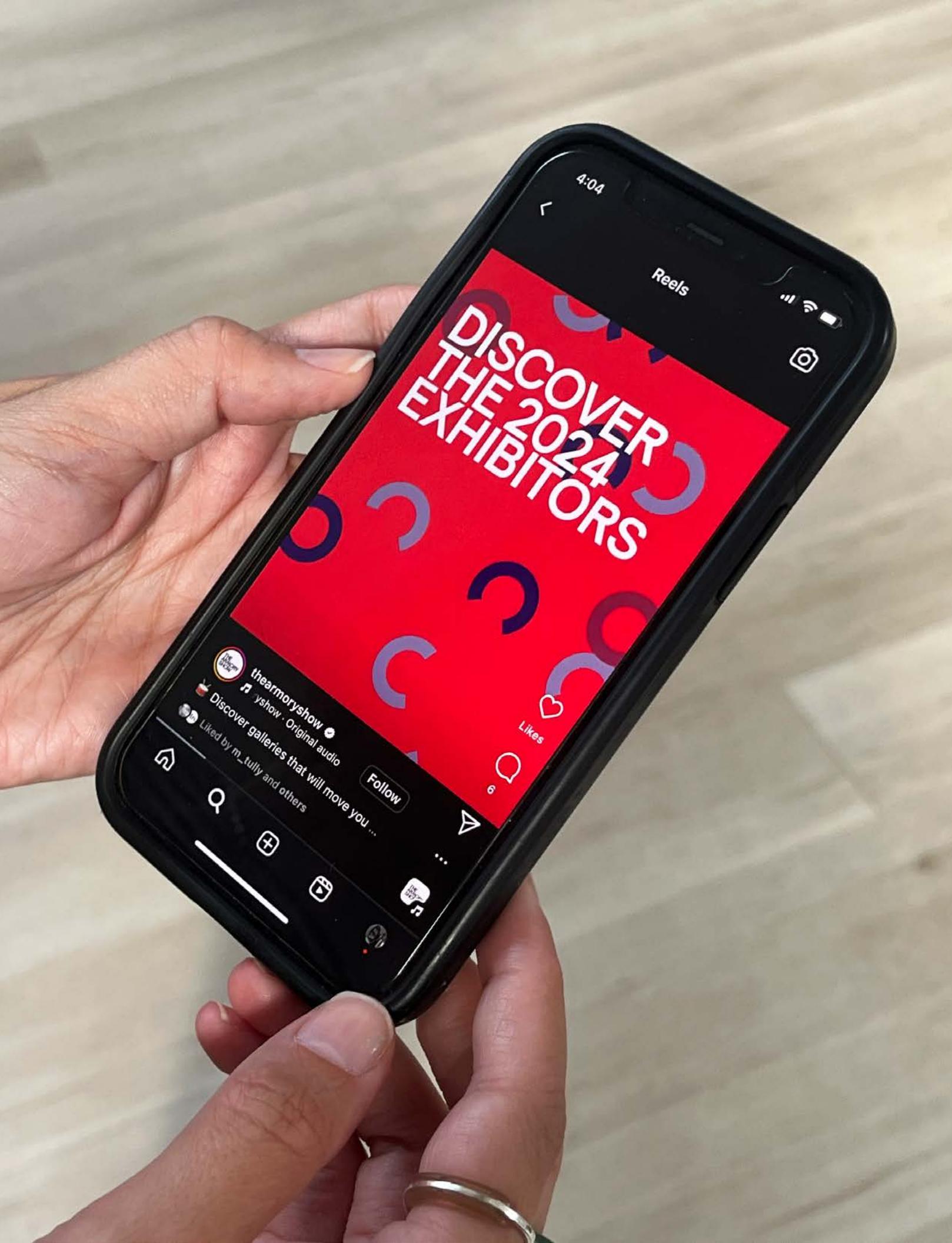
Recent Work





The Armory Show





Perspecta 56

Perspecta, The Yale Architectural Journal, is the oldest student-edited architectural journal in the United States. *Perspecta 56: Not Found* explores architecture as a form of concealment and obfuscation in engendering new ways of understanding, conceptualizing, and reshaping the world. Published in 2024 by MIT Press and YSoA. Designed with Cat Wentworth. Awarded a Certificate of Typographic Excellence by the Type Directors Club for TDC 71 and recognition by the 2025 D&AD Awards.

NOT FOUND

Throughout the 280-page publication, silkscreened varnish and metallic ink expand upon the editors' inquiry, "Can architecture immerse itself in the undercurrents of camouflage to redirect and become the politics of the background?"

choice may be advertised to the subject with disabilities (e.g., the choice between elevator or stairs), but it does not actually exist. Able-bodiedness, in this way, becomes a prerequisite for the neoliberal subject's full participation in the public sphere.

The neoliberal digital game mechanics. In *The Sims* series, for example, physical spaces like the Vessel, but it is also present in creation—everything from the authorial power of identity, players are endowed with the avatar's race, gender, hairstyle, breast and buttocks size, to personality can be determined by the player. Authorial decision making in *The Sims* extends to the environmental: Players can design the game-world and the kind of house their avatars will reside in—the latter capability has spawned a whole genre of digital architectural design practice and utopic fantasy. In games like *Grand Theft Auto*, *Muriel and Crawford* remind us, dialogue options and other choice-based actions allow players to manipulate character relationships and narrative outcomes.³³ Such examples demonstrate the medium's ability to endow the player with a sense of agency, even if necessarily limiting.

Structure of choices in their games remain pre-

at the Vessel, subjects with "bodies" bear the brunt of its design.³⁴ Though legislation has transformed the built environment in positive ways over the last few decades, inequitable structures last and continue to emerge in our built environment, and while the addition of a public lift might provide an avenue for visitors to interact with the building, ultimately only provides one narrative vector. As Lisa Dugan notes, in neoliberalism, "diversity" and "tolerance" may be used in narrow terms, but radical participation are not.³⁵

FAILURE: QUEERING & CRIPPING SPATIAL PRACTICES

Neoliberal spaces like the Vessel present illusory, and often impossible choices to users, but they are difficult to evade altogether. For disability activist and scholar Kevin Gotkin, "To fail at the stairs is no simple process."³⁶ What possibilities exist against the backdrop of a neoliberal system? We turn to both "queering" and "cripping" spatial practices to understand how they represent sexual identity that falls outside of the norms of "heterosexuality," it also signifies "a way of queering and desiring differently."³⁷ In this way, queerness is a mode of engaging with the world, and queer spatial practice of appropriating, subverting and reclaiming heterosexist identity formations. "Crippeing," Carrington argues, is similarly constructed to "queering" because

Both queering and crippeing expose the arbitrary delineation between normal and defective bodies, the negative social ramifications of attempting to homogenize humanity, and both disarm what is painful with wicked humor, including camp.³⁸

As we have explored, the idea that certain bodies—namely queer and disabled bodies—will "fail" to conform with ableist and heterosexist spatial scripts has been naturalized in neoliberal design practices. But what about the very idea of failing could be queered and what about productive ends? Ruberg suggests that queering failure in video games, and in turn queering failure in video games, has long been central to the development of alternative digital practices:

Players bring...queerness with them when they choose to play in ways that a game did not...such moments, queer play resists and challenges the dominant culture's alternative desires...a p

Lounge is simultaneously a collective work and embodied performance than engaging them in an expected sword-fight in *Nidhogg*.³⁹

Failure, Ruberg cautions, can move toward neoliberal scripts by playing right into their hand, or it can move against the grain of those very scripts. Failing toward a game system involves failing in a way that is expected or encouraged by the game—here Ruberg gives the example of failing down the stairs in *Stair Dismount*, thus enacting the presupposed purpose of the game—whereas failing against a game means resisting "formations of control, predictability, and homogeneity."⁴⁰ At the Vessel, a similar distinction between genres of failure holds. For a disabled subject, failing toward the Vessel might mean accepting its bifurcated circulatory system by taking the elevator, while failing against the Vessel could be practiced through an outright rejection of circulation in favor of alternative place-making practices.

PERFORMING THE JOY OF REFUSAL: ANTI-STAIRS CLUB LOUNGE

In April of 2019, a disabilities activist group under the moniker "Anti-Stairs Club Lounge" put the practice of failing against the Vessel into action. Clad in neon orange hats, the group convened at the base of the Vessel to

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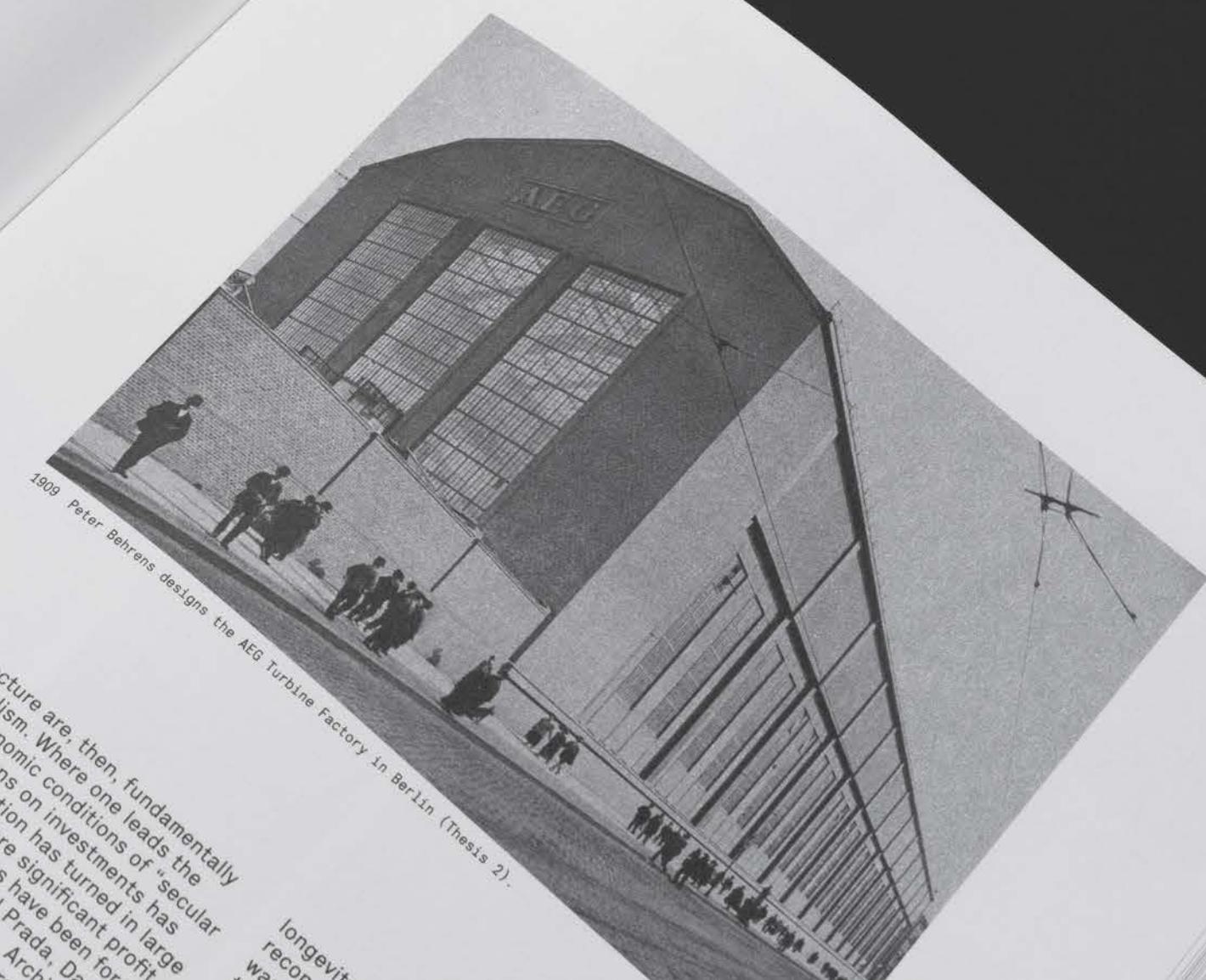
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1 ARCHITECTURE IS AN ACCOMPLICE AND AN ACCESSORY TO CAPITALISM.



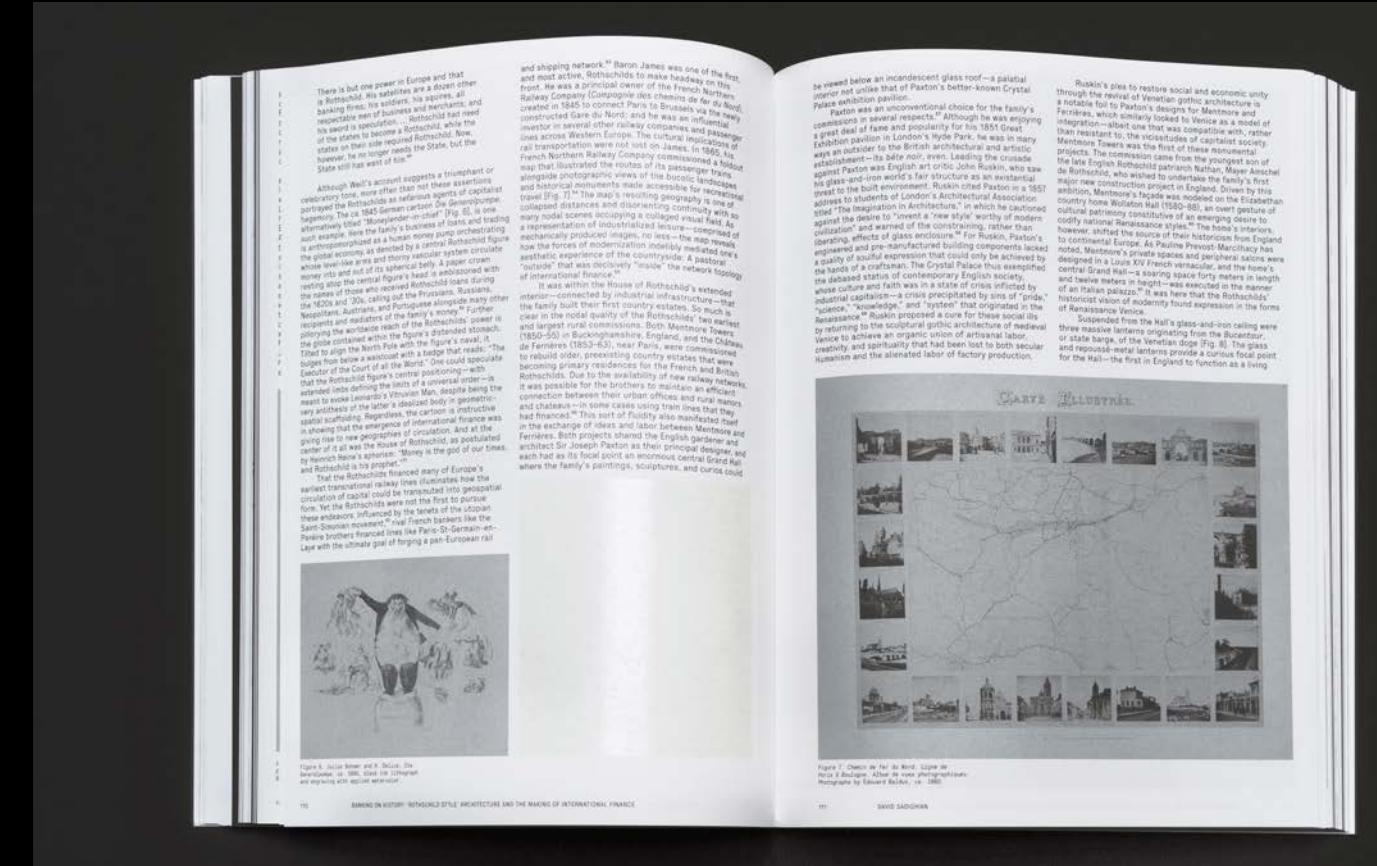
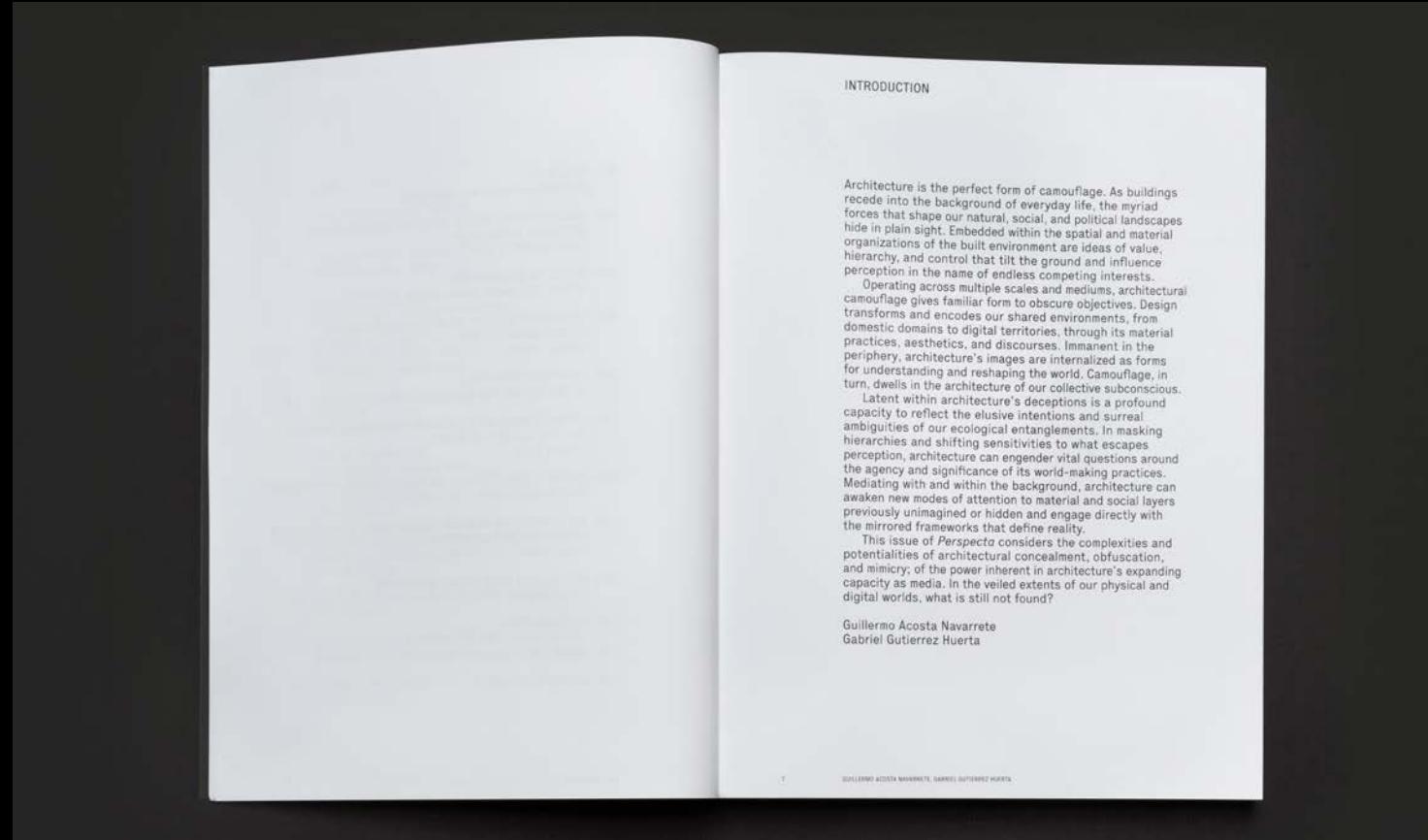
DOMINO SUGAR
FACTORY, OR,
WHAT IS A REAL
PHOTOGRAPH?

Noah
Kalina

Perspecta 56

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OF SPACE

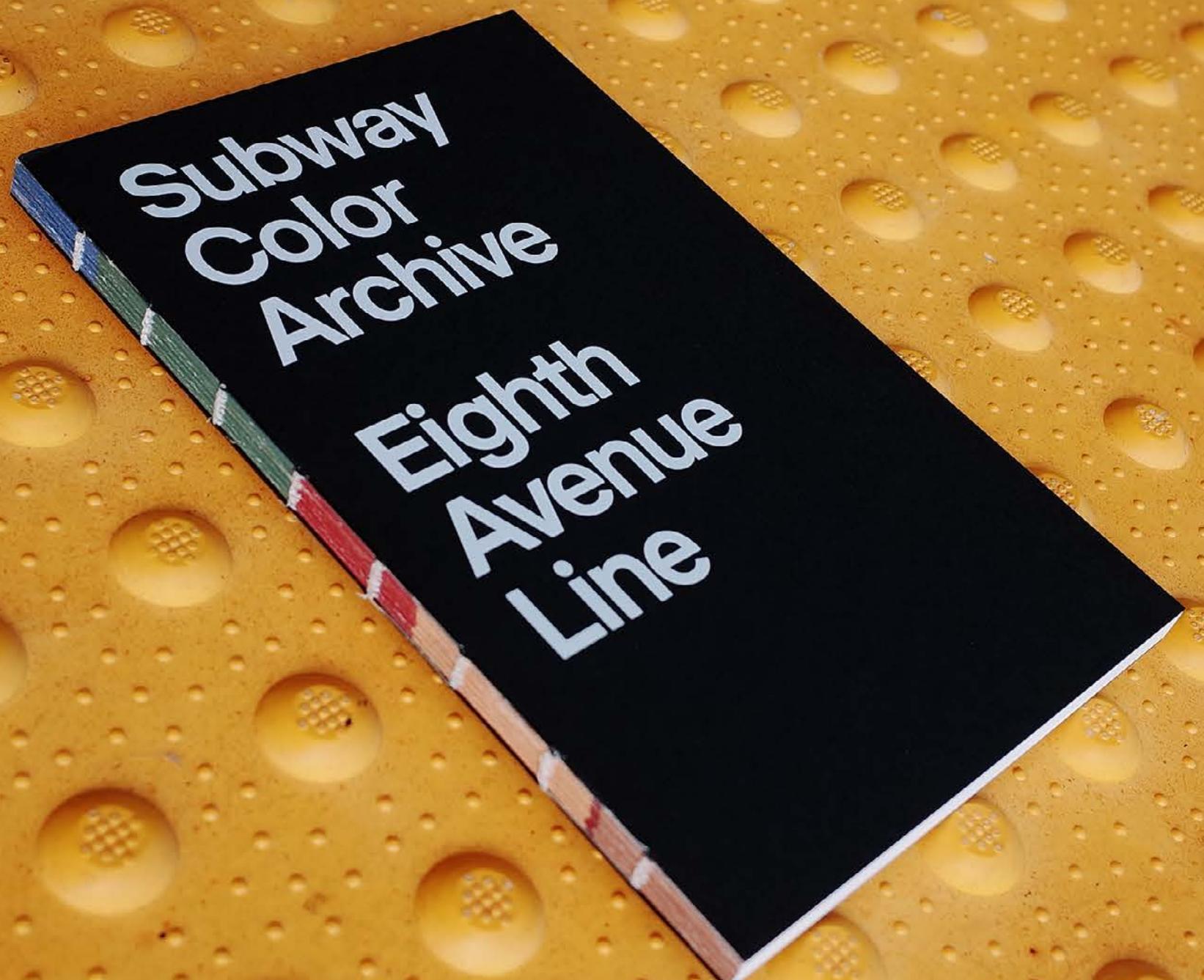


Mike Tully with Cat Wentworth

Recent Work

Subway Color Archive, Eighth Avenue Line

The Subway Color Archive chronicles the layered chromatic and sensory-based elements of New York City MTA platforms. 8th Avenue Independent Line (IND) stations between 207th St and Jay St MetroTech have nearly a century of color history, now dissected and revisited. Studies from 2023–25 highlight the columns that support this massive system and their expansive colorscapes.



Subway Color Archive, Eighth Avenue Line

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The Eighth Avenue Line

Between 1932 and 1940, the city built and managed the Independent Subway System (IND). Unlike the privately operated Interborough Rapid Transit and Brooklyn-Manhattan Transit, this system was meant to be owned and operated by the municipal government. These three networks were unified in 1940. Current A, B, C, D, E, F, and G trains descend from the IND's color palette. Eighth Avenue IND platforms between 207 Street and Jay Street-MetroTech have nearly a century of color history, here revisited. Architect Squire J. Vickery designed an art deco inspired wall tile band to match the color of stations shifts at express stations to aid underground navigation. The columns at these stations do not follow his pattern but, occasionally, they do. The following study highlights the columns that support this massive system and their expansive color palette.

Abbreviations

IND Independent Subway System
BMT Brooklyn-Manhattan Transit
IRT Interborough Rapid Transit
MTA Metropolitan Transportation Authority

Additional Context

The IND line was built to compete with the elevated lines in Manhattan. It opened during the Great Depression and is almost entirely underground. Pre-1940, the IND was known as the ISS or ICSS (Independent City-Owned Subway System). Before the IND, BMT, and IRT merged, each had its own wayfinding and identification systems. The IND had its own police force, eventually becoming the NYPD Transit Bureau. Initially, this bureau only had arrest powers on the IND. After 1940, patrolling expanded. By 1947, the Transit Police assumed the same powers as other NYPD officers. IND station walls (vs. BMT and IRT) were built to accommodate advertisements.

Notes on the Following Research

Multiple physical paint chip samples were cut per station to confirm color progression. PRIMER: These strata are generally white, tan, or red. They have a different feel from the paint layers above. Red primer prevents rust formation on metal surfaces exposed to humidity and air. Collected paint samples have close but varying swatches for the earliest strata (1930s-1940s). These layers are brittle, which causes them to change color to confirm colors. Once a consistent color has been assigned to preliminary phase paint swatches:

- Consistent
- Consolidated
- Limited Photographic Documentation

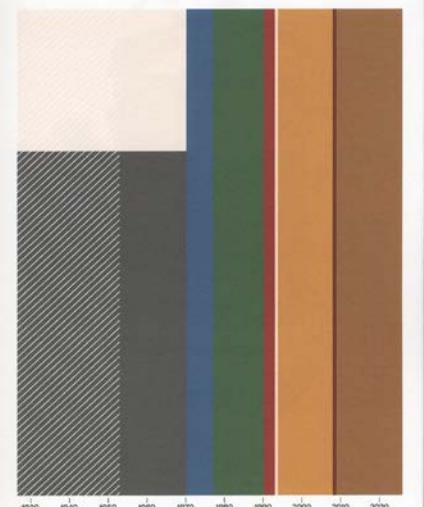


145 Street

Four tracks, two island platforms, and parallel lines of yellow columns per platform. The wall tile band is yellow with a black border—there is no nameplate mosaic.

2017: Renovations begin as part of the 2010–2014 MTA Capital Program; a 2015 study found that 45 percent of station components were outdated.





81 Street





81 Street

Four tracks, two island platforms, two levels, and one line of blue columns per platform. The wall tile band and nameplate mosaic are blue with a black border.

1998–2000: The station was renovated during the building of the American Museum of Natural History Hayden Planetarium. It received new floors, lighting, an upgraded token booth, re-tiled walls and staircases, and structural improvements.





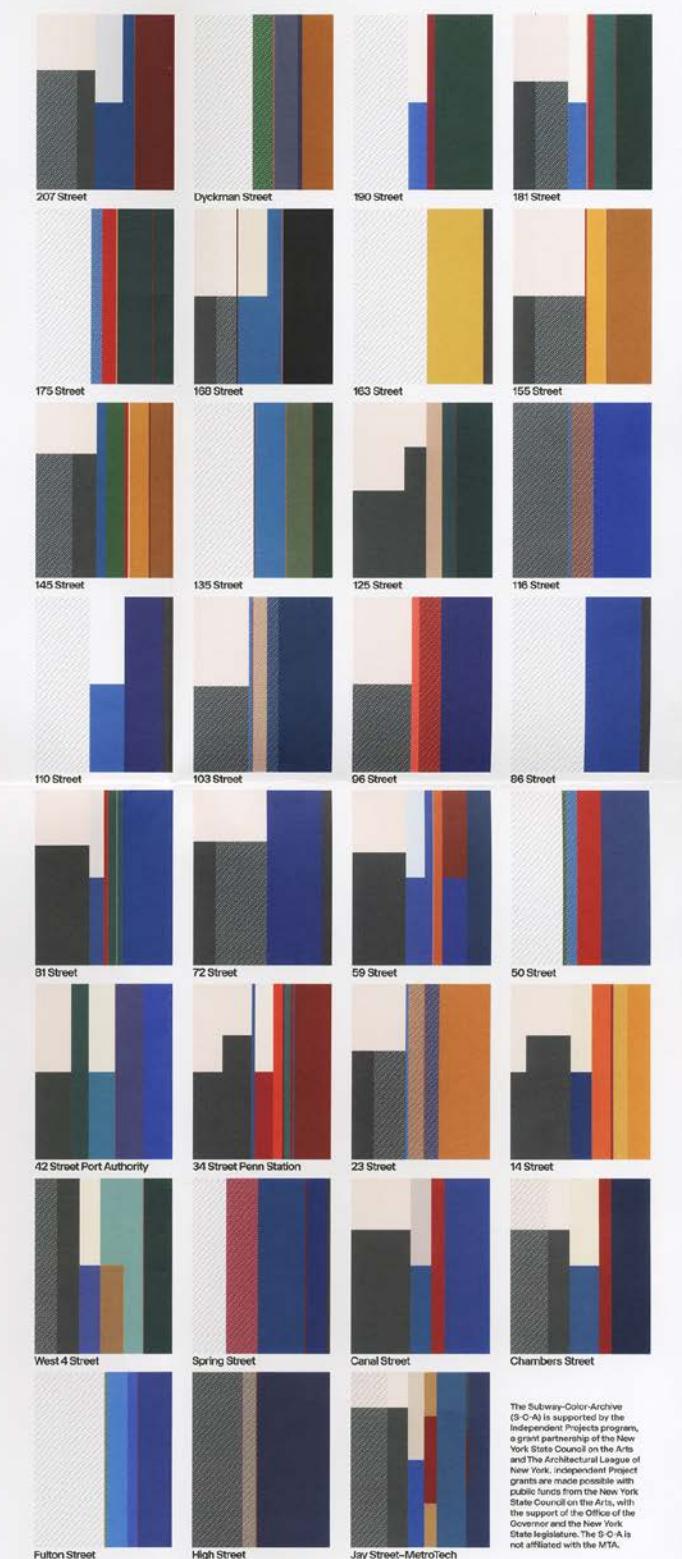
Subway Color Archive, Eighth Avenue Line

Accompanying the SCA book, is a poster edition of the publication. During the research process, paint chips were collected from the platforms, dissected, and examined for chroma, thickness, and texture. Seven unique color phases emerged. Each progressive column reveals a new portal to the layer below. This research is supported by the 2023 Independent Projects program, a grant partnership of the New York State Council on the Arts and The Architectural League of New York.



The Eighth Avenue Line

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- 31 Jay Street-MetroTech



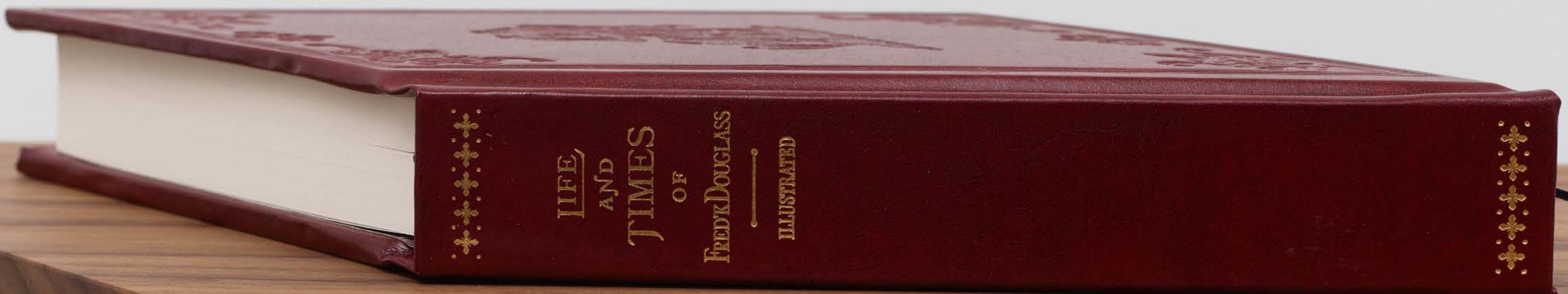
Hugh Hayden's Walden

Collaborating with Hugh Hayden, I designed his 336-page hand-bound artist's book *Walden* for his solo show *Hughmans* at Lisson Gallery, New York. The book is a reinterpretation and recombination of the first editions of two classic texts—*The Life and Times of Frederick Douglass* autobiography and *Walden; or, Life in the Woods* by Henry David Thoreau. Combining both books into one volume, the book object has then been skewed at 40 degrees and rests on a similarly skewed school desk. This builds on past artworks by Hayden which imply confrontation or resistance in the object itself and explore the uncanny and American vernacular.

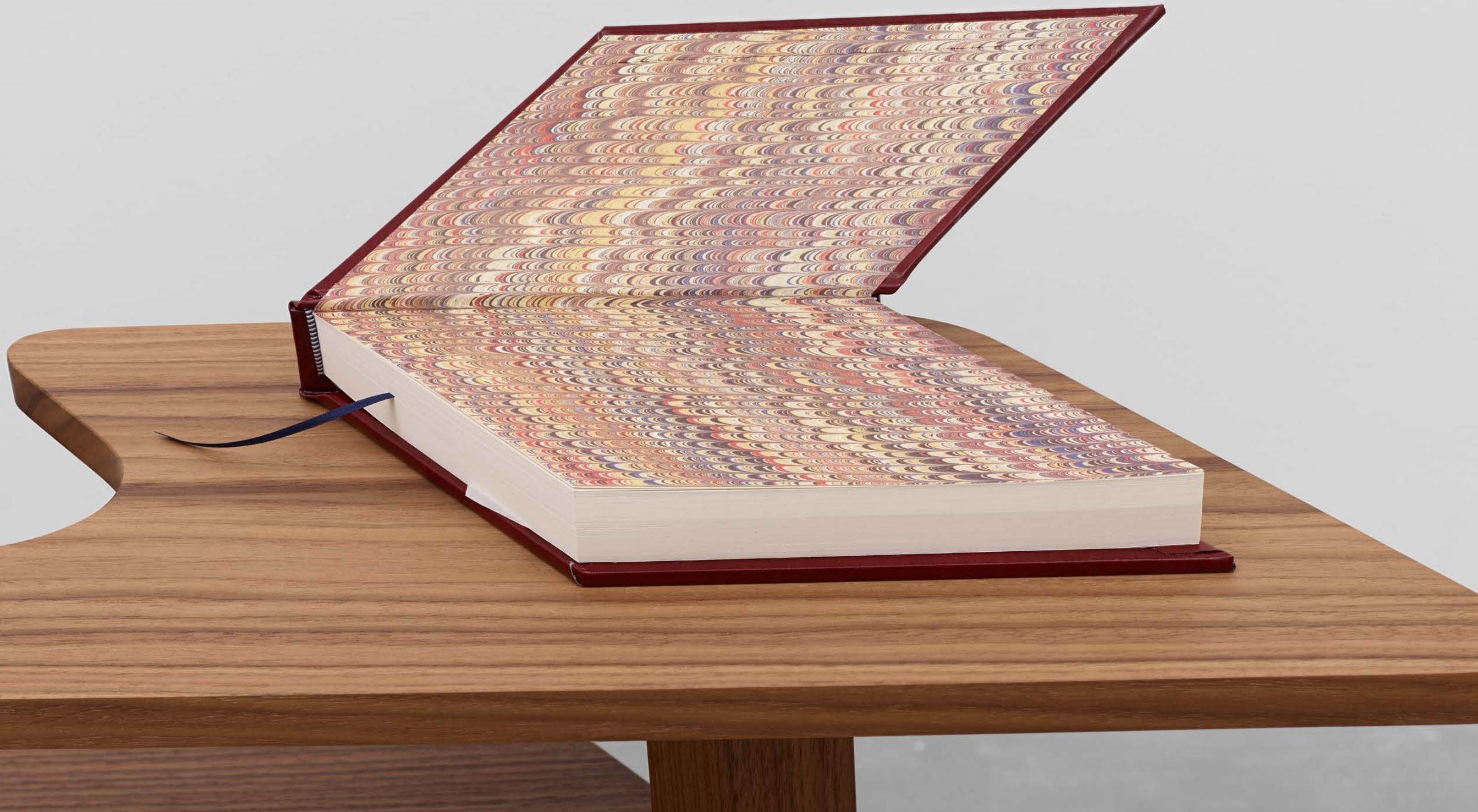


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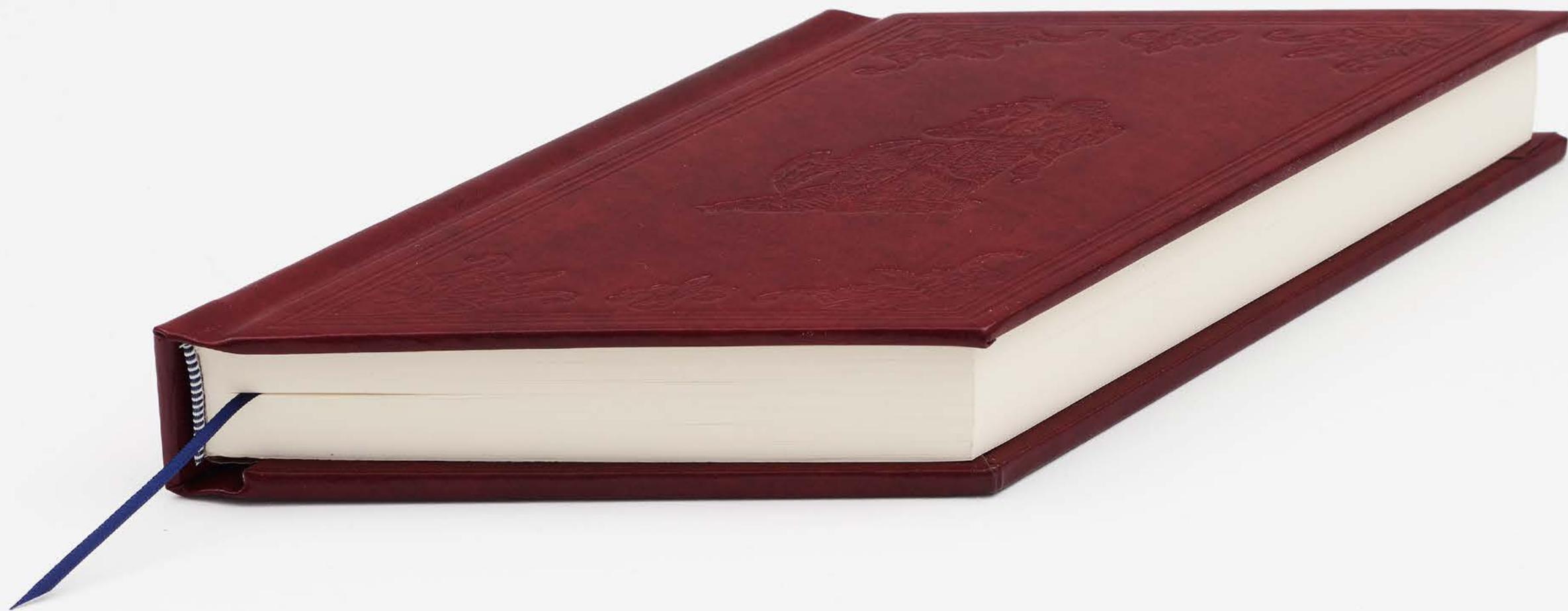
"By binding their legacies—literally—in one altered object, Hayden invites us to question whose stories are elevated, whose philosophies are taught, and how knowledge is shaped by access and identity. In this sculptural classroom, nothing sits quite straight, and that's precisely the point."—Rose Art Museum

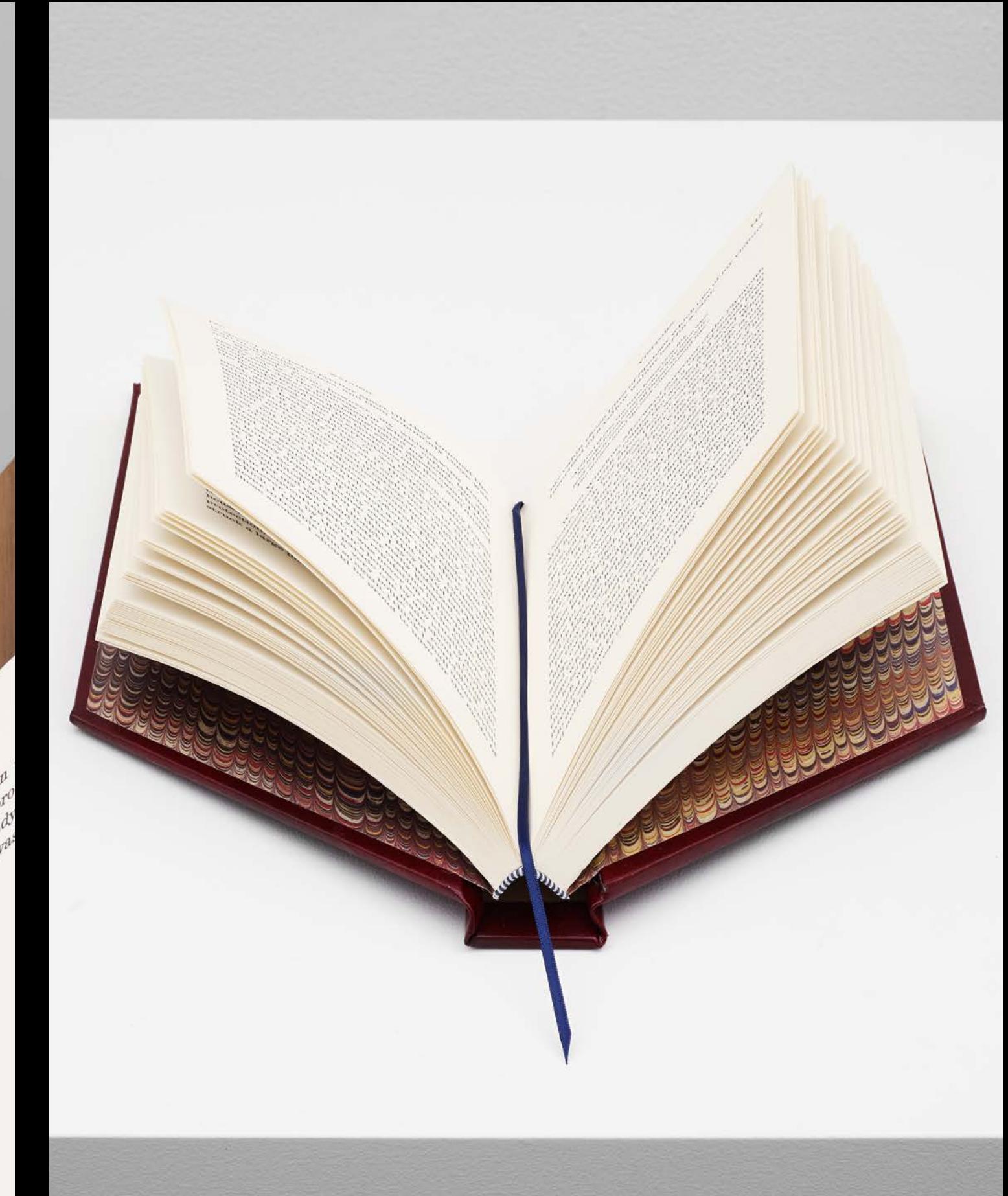


Hugh Hayden's *Walden*



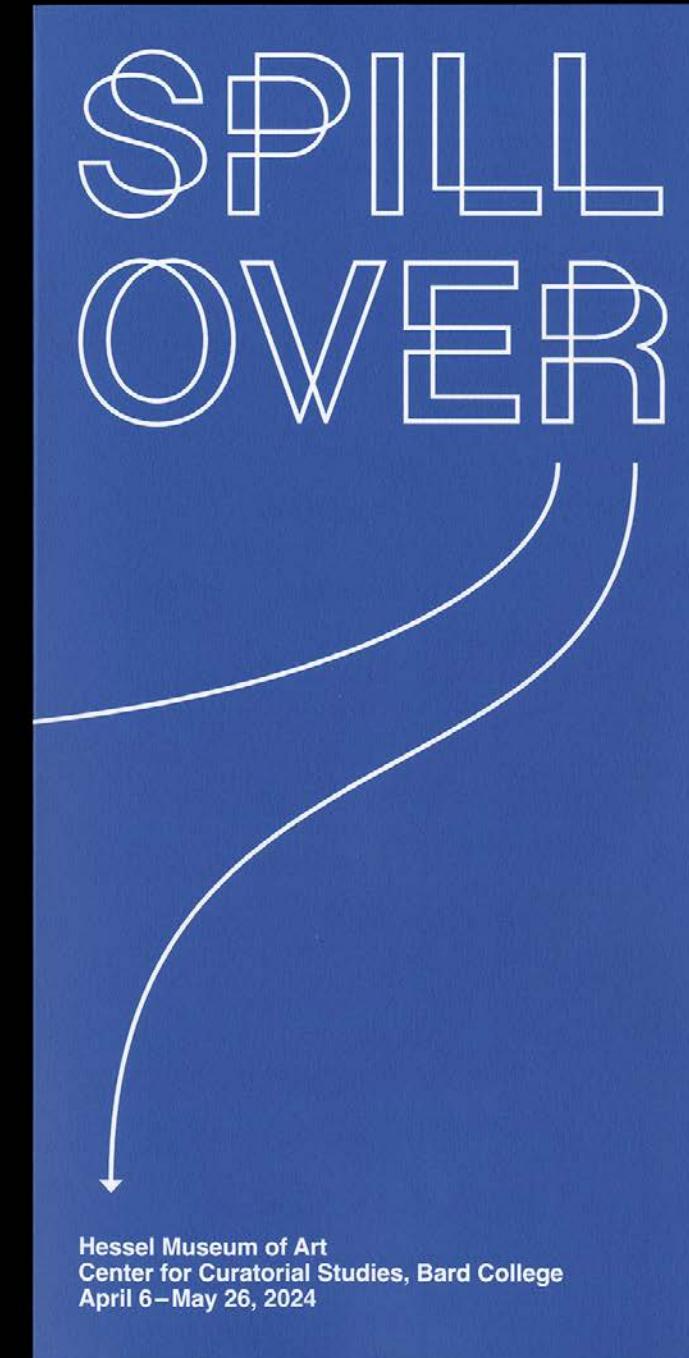
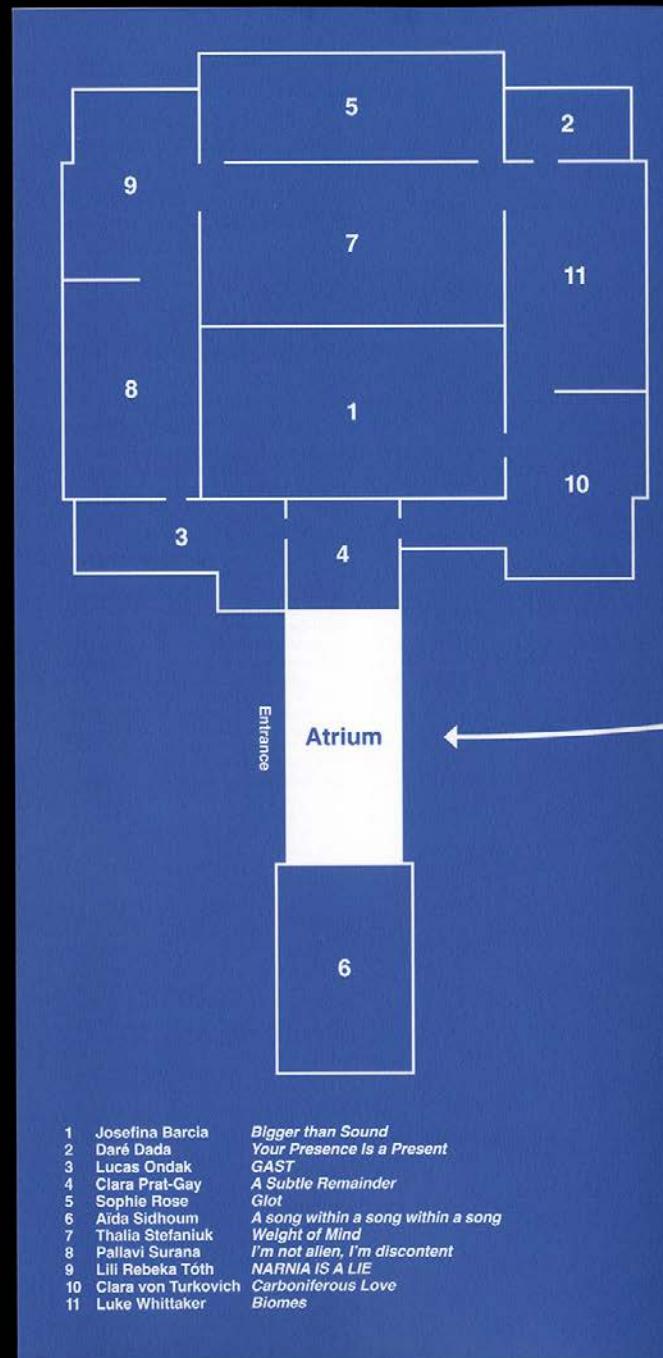
Hugh Hayden's Walden





Spillover

Exhibition identity, graphics, and ephemera for the Center for Curatorial Studies Bard College at the Hessel Museum of Art.



Spillover is a collection of eleven curatorial projects that, together, create a sequence of distinct but converging artistic encounters. Rather than coalescing around a common theme, our projects connect through their leaking points: our shared commitment to experimental art forms, ephemeral materials, and affective atmospheres.

A spillover is an overflow, an indication of excess, something that spreads, often uncontrollably. Although these exhibitions emerge from disparate research interests and perspectives, they build upon a series of collective debates and conversations. As such, they cannot help but bleed outward, carrying with them the ideas that have acted upon us over the past two years.

Organized by the graduate students of the Class of 2024, the exhibitions are:

1 *Bigger than Sound*
Josefina Barcia

Bigger than Sound gathers the work of three contemporary artists from Argentina who tackle overlapping histories of classical and experimental music to trouble hegemonic discourses such as colonialism and nationalism. The art practices of Lolo y Lauti in collaboration with Rodrigo Moraes, Florencia Werchowsky, and Zulu Souvenir derive from crossovers between classical music, performance, installation art, opera, sound art, experimental music, and video.

2 *Your Presence Is a Present*
Daré Dada

Your Presence Is a Present is a two-person exhibition featuring Olu Ogunnaike and Constantin Thun. The sculptures and installations on view oscillate between open-ended meanings and closed categories, passivity and activity, provoking new interpretations of cultural forms.

3 *GAST*
Lucas Ondak

The darkness through the trees, the fog on the plain, even in the stillness something is with you: an invisible presence, a shadow of a shadow. Is it a ghost? A memory? A monster? *GAST* features work by Ashley Michelle Hannah, Colton Rothwell, Hannah Rose Stewart, and vxixii that consider relationships between memory, personal and collective hauntings, concealed histories, and physical landscapes.

4 *A Subtle Remainder*
Clara Prat-Gay

Building on materials that are often conceived as nothingness—air, pressure, speed—*A Subtle Remainder* operates at the threshold of perception. Featuring a series of shadowgrams by Lucy Raven, a broken frame by Nina Canell, a sculpture by Olga Balema, and a video by Miguel Ángel Ríos, the works animate the limits of the invisible and the unresolved. In each one, the remainder is posed as a warning—the trace of uncontrollable phenomena striving to materialize unreadable threats.

5 *Glot*
Sophie Rose

In a moment when verbal communication saturates our digital platforms, public forums, and many workplaces, *Glot* explores the politics of the voice beyond intelligible or self-possessed speech. The exhibition features the work of JJJJerome Ellis, Nour Mobarak, and Anri Sala, with a significant new commission from Shahrad Changalvae.

6 *A song within a song within a song*
Aïda Sidhoum

A song within a song within a song maps francophone popular music genres such as zouk, coupé-décalé, rai, French hip-hop, and R&B, tracing their layered contexts from the 1990s up to today. Through art, music, and written materials, the exhibition brings forward the dispersed geographies and social histories residing within the resonances of francophone popular songs.

7 *Weight of Mind*
Thalia Stefanuk

Featuring sculpture and photography, *Weight of Mind* presents the works of three artists—Kaarla Upson, Jes Fan, and Lucas Blalock—that explore how memory is given form. Through diverse modes of translation and varied processes, the artists provide space to examine past experiences and sensations that otherwise would be fleeting as they intervene upon the impressions memory leaves behind. *Pictures and Frames* is an accompanying film program that dissects and reassembles the body through a series of shorts. It includes footage and interludes on each artist, creating a dialogue with the exhibition.

Pictures and Frames runs on April 7, 2024, 3–5 p.m., at Upstate Films in Rhinebeck, NY.

8 *I'm not alien, I'm discontent*
Pallavi Surana

In a moment where the mass movement of people—both forced and voluntary—has become a notable constant, *I'm not alien, I'm discontent* brings together works by Utsa Hazarika, Leonardo Madriz, and Guanyu Xu that explore domestic spaces to complicate notions of home and belonging. The works employ fragmentation and layering to show the composite ways in which the idea of home is articulated, even through multiple dislocations.

9 *NARNIA IS A LIE*
Lili Rebeka Tóth

NARNIA IS A LIE is the first institutional presentation in the US by Lörinc Borsos—a Hungarian duo whose work has gained considerable influence in Central Europe since their inception fifteen years ago. A labyrinthine, atmospheric installation of multimedia sculptures overlaid with sound, kinetic, and light elements, *NARNIA IS A LIE* presents recent work that builds on the duo's complex, private mythology—a mythology in dialogue with digital media, electronic music culture, video game aesthetics, and Christian iconography and eschatology.

10 *Carboniferous Love*
Clara von Turkovich

Named for the rich coal stores produced over 300 million years ago, when Earth was covered with swamp forests, *Carboniferous Love* presents artworks that recalibrate perceptions of time and space. Gathering the works of Julian Charrière, Mira Dayal, Victor Grippo, Nancy Holt and Robert Smithson, and Katie Paterson, the exhibition engages the physicality of time-based media and the temporality of sculpture, seeking to tie the present to the material history of Earth.

11 *Biomes*
Luke Whittaker

Biomes explores the complex dynamics between artists, the economy of art, and the work they no longer own. The exhibition emerged from conversations between the artists and curator, examining how artistic practices are sustained and how artists advocate for their work without institutional support, including the complications of selling work outside the traditional gallery system. *Biomes* considers the variety of iterations, availability, and affordability of art and how works, now outside the artist's domain, converse with the domestic sphere, from furniture to wallpaper and kitchen countertops to toilets. How does art, residing in a domestic space, allude to larger narratives of artistic practice, production, and visibility?

The graduate student-curated exhibitions and projects at the Center for Curatorial Studies, Bard College, are part of the requirements for the master of arts degree and are made possible with support from Lori Ebers; the Enterprise Foundation; the Martin and Rebecca Eisenberg Foundation; the Metz and Warren Eisenberg Family Foundation; the Robert Mapplethorpe Foundation; the Wortham Foundation; the Board of Governors of the Center for Curatorial Studies; and the Center's Patrons, Supporters, and Friends.

Graphic Design: Mike Tully

SPILL



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I'm not alien, I'm discontent by Pallavi Surana
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Carboniferous Love by Clara von Turkovich
Biomes by Luke Whittaker
In memory of Elisabeth Vollert

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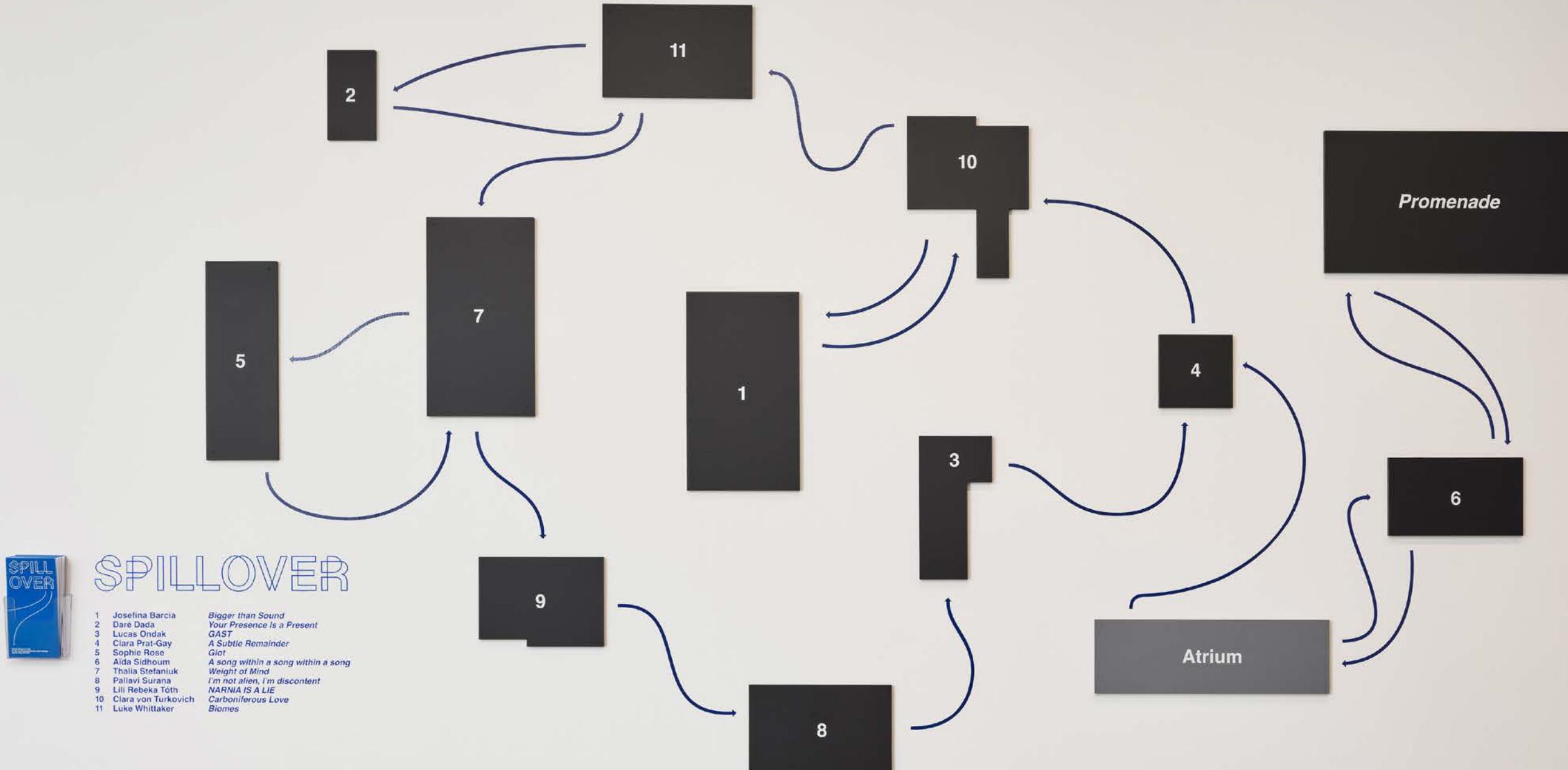
ARTISTS

Olga Balema
Lucas Blalock
Nina Canell
Shahrzad Changalvæe
Julian Charriere
Natalie Conway
Mira Dayal
JJJJJerome Ellis
Michael Ezzell
Jes Fan
Aaron Feltman
Billy Frolov
Victor Grippo
Ashley Michelle Hannah
Utsa Hazarika
Nancy Holt and Robert Smithson
Invernomo
Lia Kang
Lolo y Lauti and Rodrigo Moraes
Lörinc Borsos

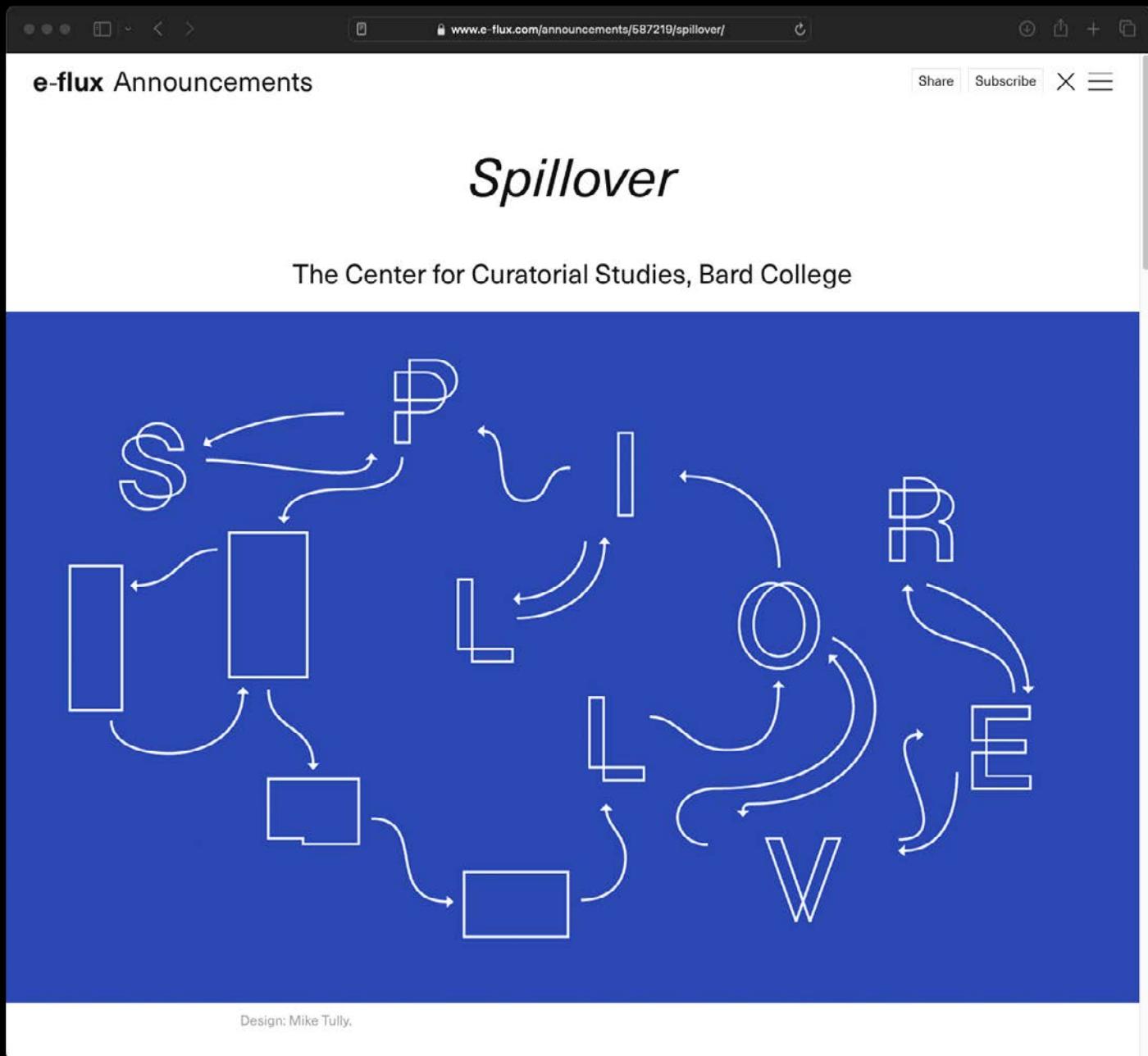
Katia Kameli
Leonardo Madriz
Nour Mobarak
Olu Ogundaike
Christelle Oyiri
Katie Paterson
Lucy Raven
Colton Rothwell
Anri Sala
Jacob Salzer
Judd Schifman
Hannah Rose Stewart
Constantin Thun
Kaari Upson
vvxxii
Florencia Werchowsky
Guanyu Xu
Zulu Souvenir



Spillover



Spillover



Romance Action Mystery

Identity, exhibition, and publication design for the Yale MFA Photography 2022 thesis exhibition at Green Hall Gallery at Yale School of Art. Designed with Hannah Tjaden.



Romance Action Mystery

Artist names are numbered according to their location in the gallery.

MYSTERY

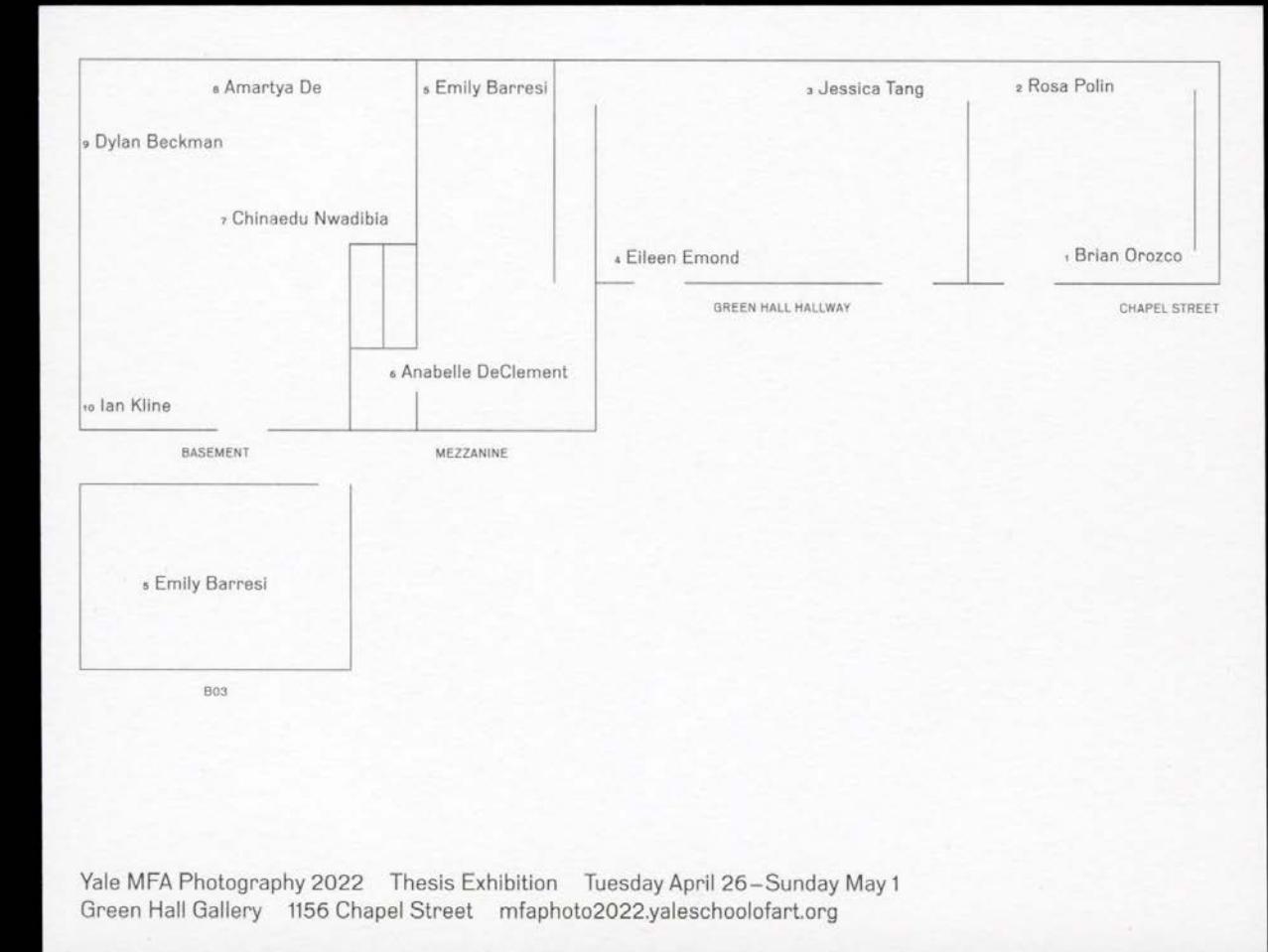
5 Emily Barresi 9 Dylan Beckman 6 Anabelle DeClement 8 Amartya De 4 Eileen Emond
10 Ian Kline 7 Chinaedu Nwadibia 1 Brian Orozco 2 Rosa Polin 3 Jessica Tang



Romance Action Mystery

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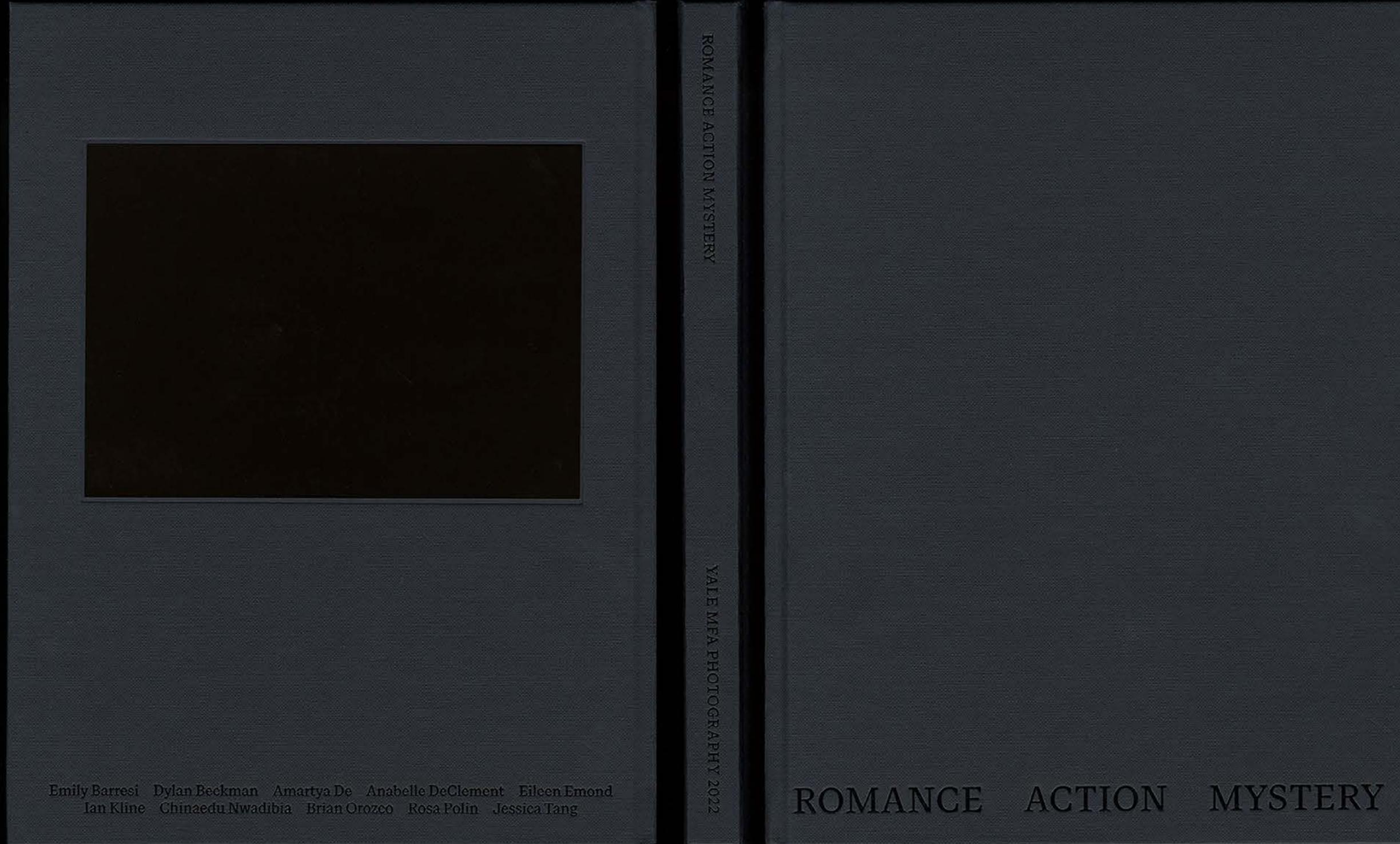
ROMANCE ACTION MYSTERY



Yale MFA Photography 2022 Thesis Exhibition Tuesday April 26–Sunday May 1
Green Hall Gallery 1156 Chapel Street mfaphoto2022.yaleschoolofart.org

Romance Action Mystery

Each artist fully exposed their own silver gelatin prints, with a mixture of prints being tipped on to the back of the corresponding book.



Romance Action Mystery



Mike Tully with Hannah Tjaden



Xin Wang When You Are Tender, You Speak Your Plural

In his preface for *A Lover's Discourse: Fragments*, Wayne Koestenbaum writes that Roland Barthes proves "we get love through proxies; we can't apprehend the thing itself, only the stylized miasma it stumbles through." This I have always found to be potently linked to artistic practices—in the ways artists invent and experiment with calibrating these alchemical conditions (Barthes himself relied on literary examples). It also speaks to the yearning for the things that cannot be apprehended head-on, particularly in a moment when topicality dominates thought and language, and the self becomes ever more unmoored in the quicksand of reality.

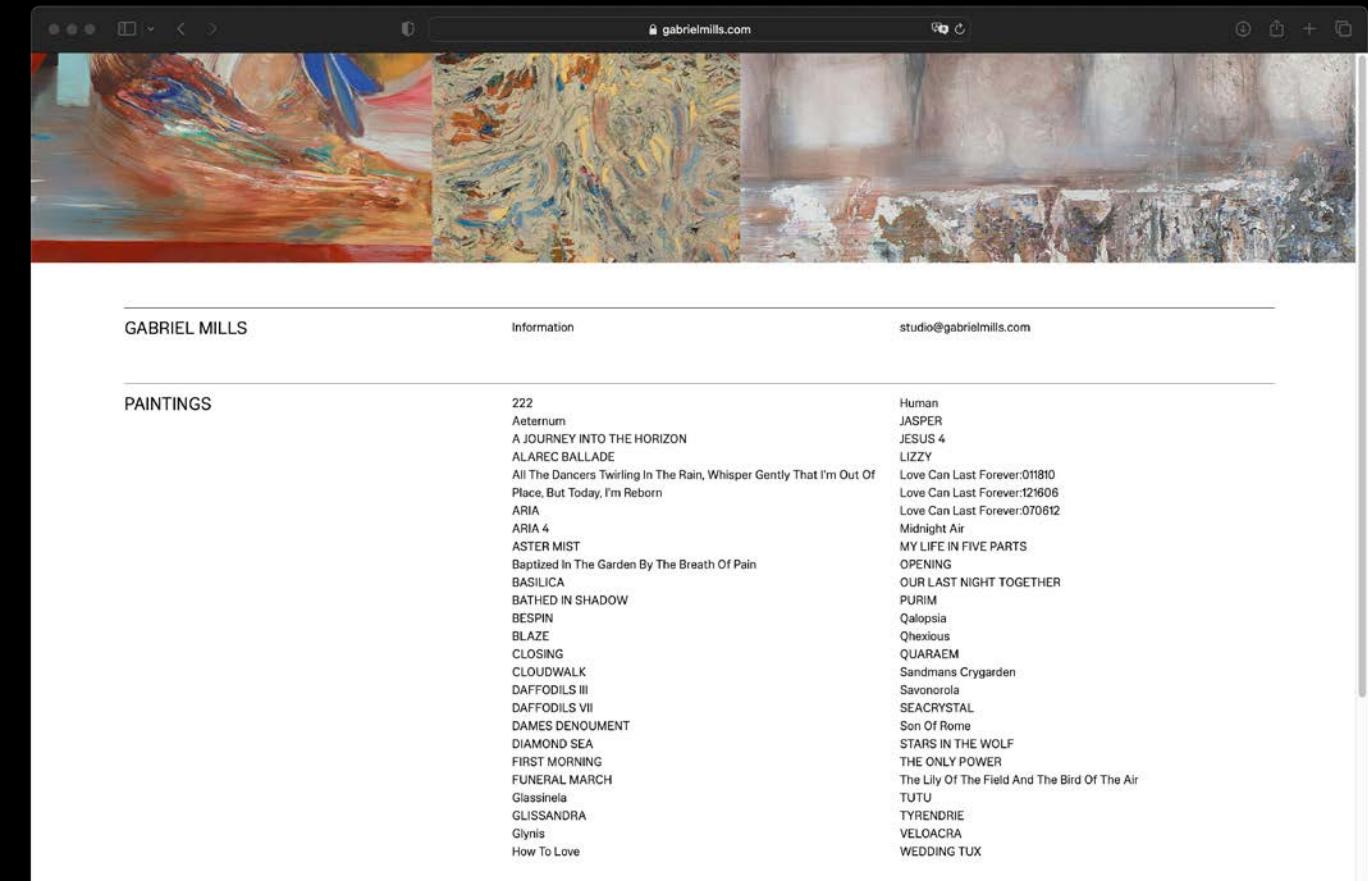
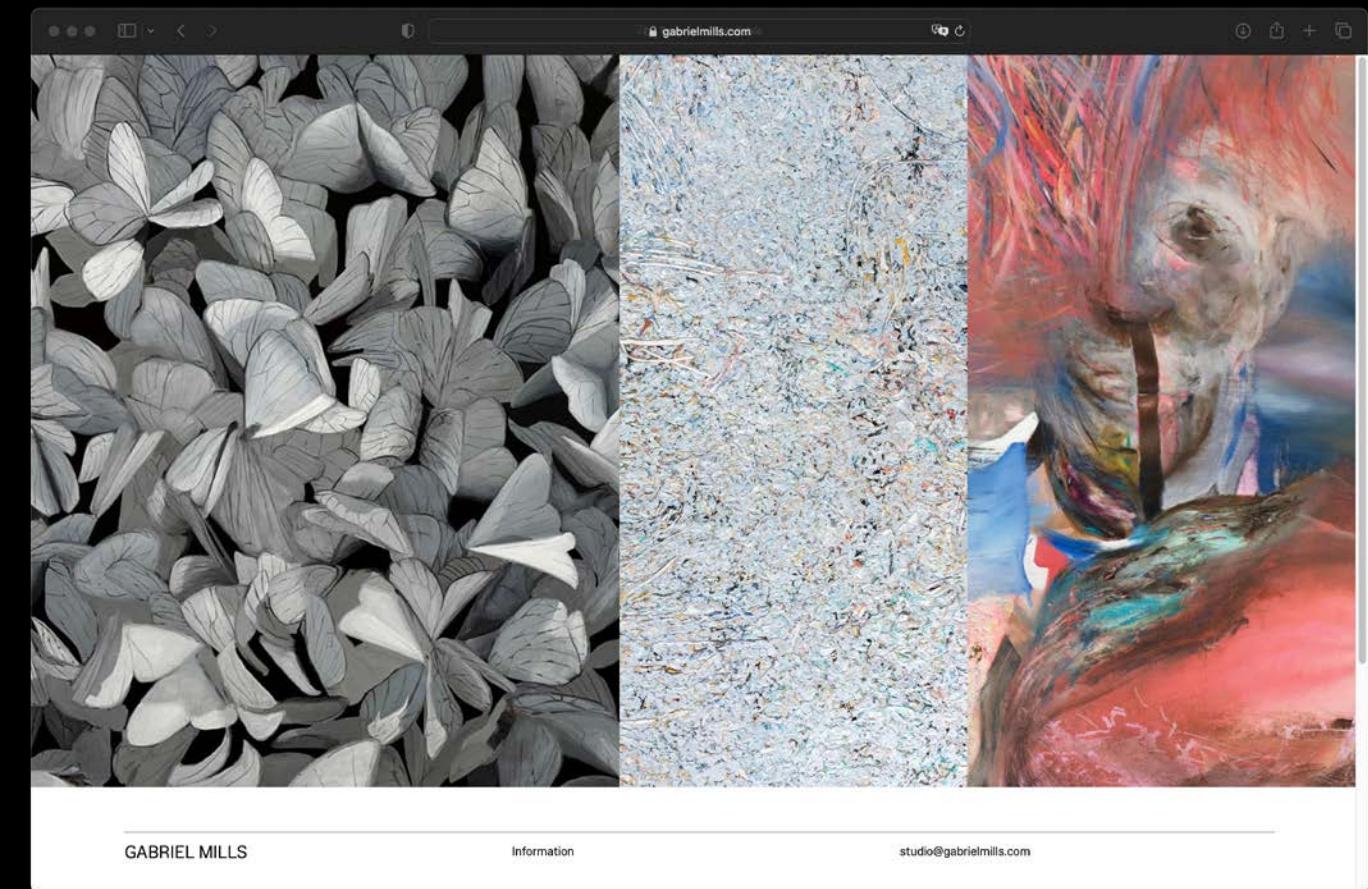
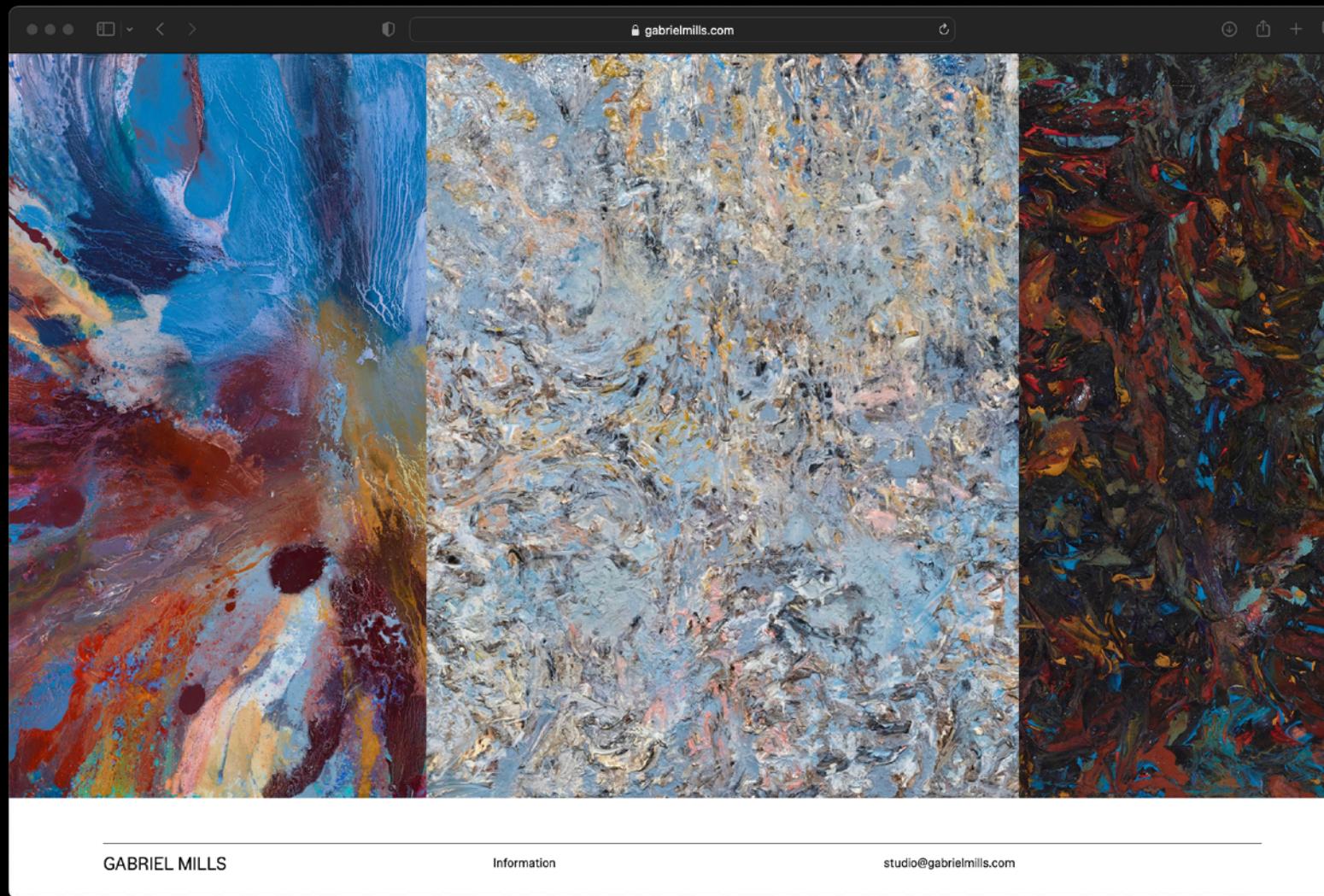
Imagine encountering the thesis work of the Yale MFA Photography class of 2022, fifty years later, and one will likely struggle to find any concrete markers of the pandemic era and its other strictures, yet riveting evidence of the times abounds. The artists—Emily Barnes, Dylan Beckman, Anabelle DeClement, Amartya De, Eileen Emond, Ian Kline, Chimaedu Nwadiobi, Brian Orozco, Rosa Polin, and Jessica Tong—spent their entire first year in isolation, often together; they collaborate intimately and conceptually, appearing in each other's images, travels, discourses. They often begin working with what appears convenient and (beguilingly) accessible: family, close relations, familiar environments or (sub)cultural milieus, which, when approached without the didactics, can be the most challenging and Romantic subjects yet.

And by Romantic, I mean the engagement with an unknown or unknowable "other": be it the lethargic entropy of places, the mysterious purposefulness of mundane rituals, passages of travel dictated by the rise and fall of tides, the intensity of chance encounters on road trips, generational space and aspirations, the allure and trappings of American white femininity, an almost forensic interest in bodily surfaces, or a hungover way of looking at daytime that also taps into the sporadic and accidental charm of Facebook vernacular photography. The languages vary accordingly, from cool yet poetically suffused straight photography to exuberant plays on material and texture; from fluid perspectives that accommodate the warped delirium of a world to experiments that subtly, methodically philosophize the apparatus itself. Where the works may feel unfamiliar or oddly specific, they (thankfully) don't feel exotic, or exoticized.

For the artists, who have collectively landed on the title *Romance Action Mystery*, which is taken from the lyrics of a Big Thief song titled "Certainty," love is the call to action. As the students wrote about this choice: "one first falls in love with the subject, then works to actively make the photograph. In its final being, the image is always imbued with some sense of mystery, despite any effort to describe the subject accurately." But often that impetus began long before the identification of a subject matter, or even a commitment to the medium, where, for instance, experiencing the magic of printing directly from film reels as a child can cultivate the penchant to work with cinematic modes and tropes. Photography ultimately relates to love through curiosity. We have never been more aware, conversant, and wary of the medium, which ironically can be a liberating condition. I invoke Barthes in *A Lover's Discourse* again for reformulating the question so exquisitely: "Instead of trying to define the other ('what is he?'), I turn to myself: what do I want, wanting to know you?"

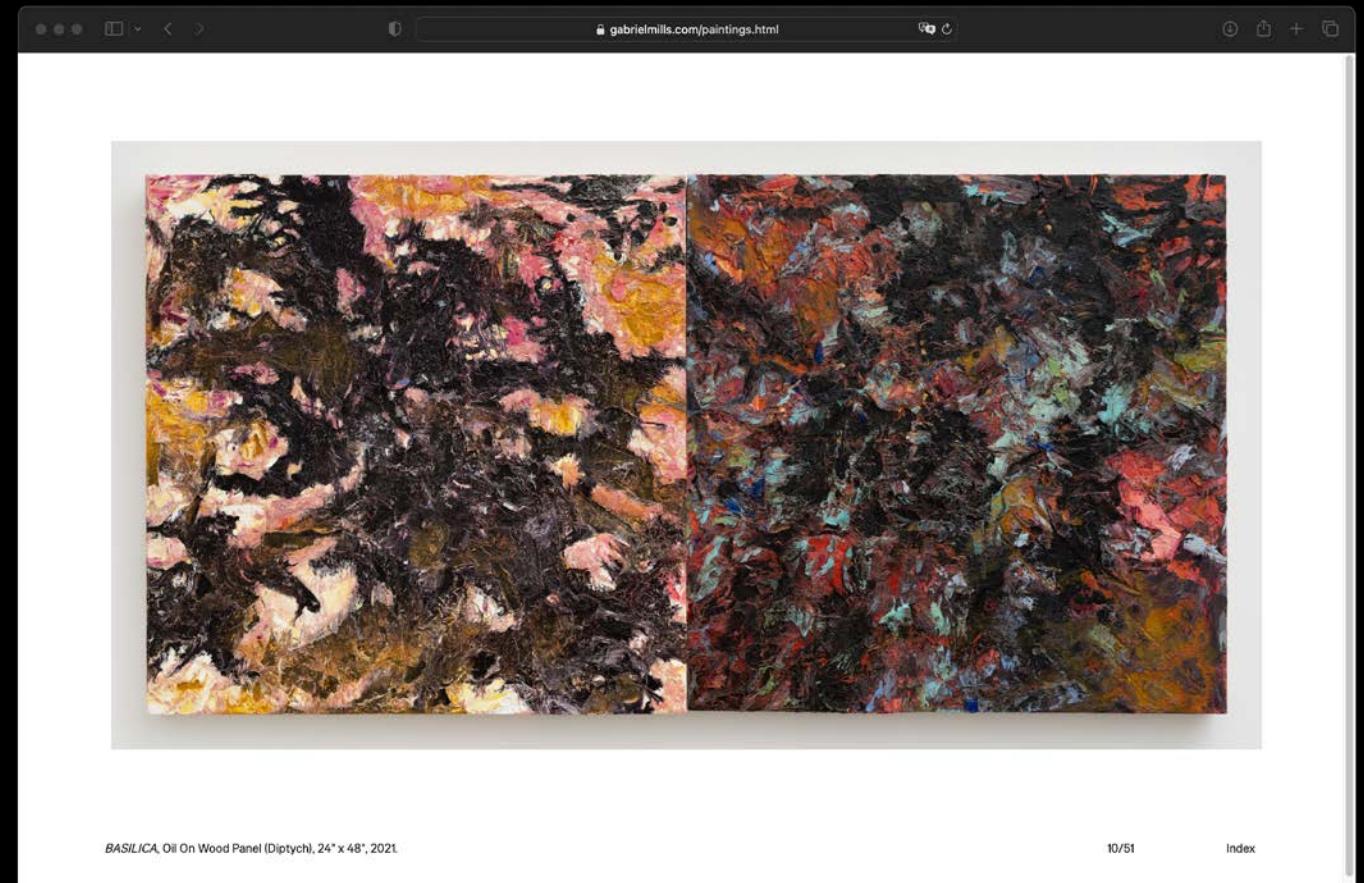
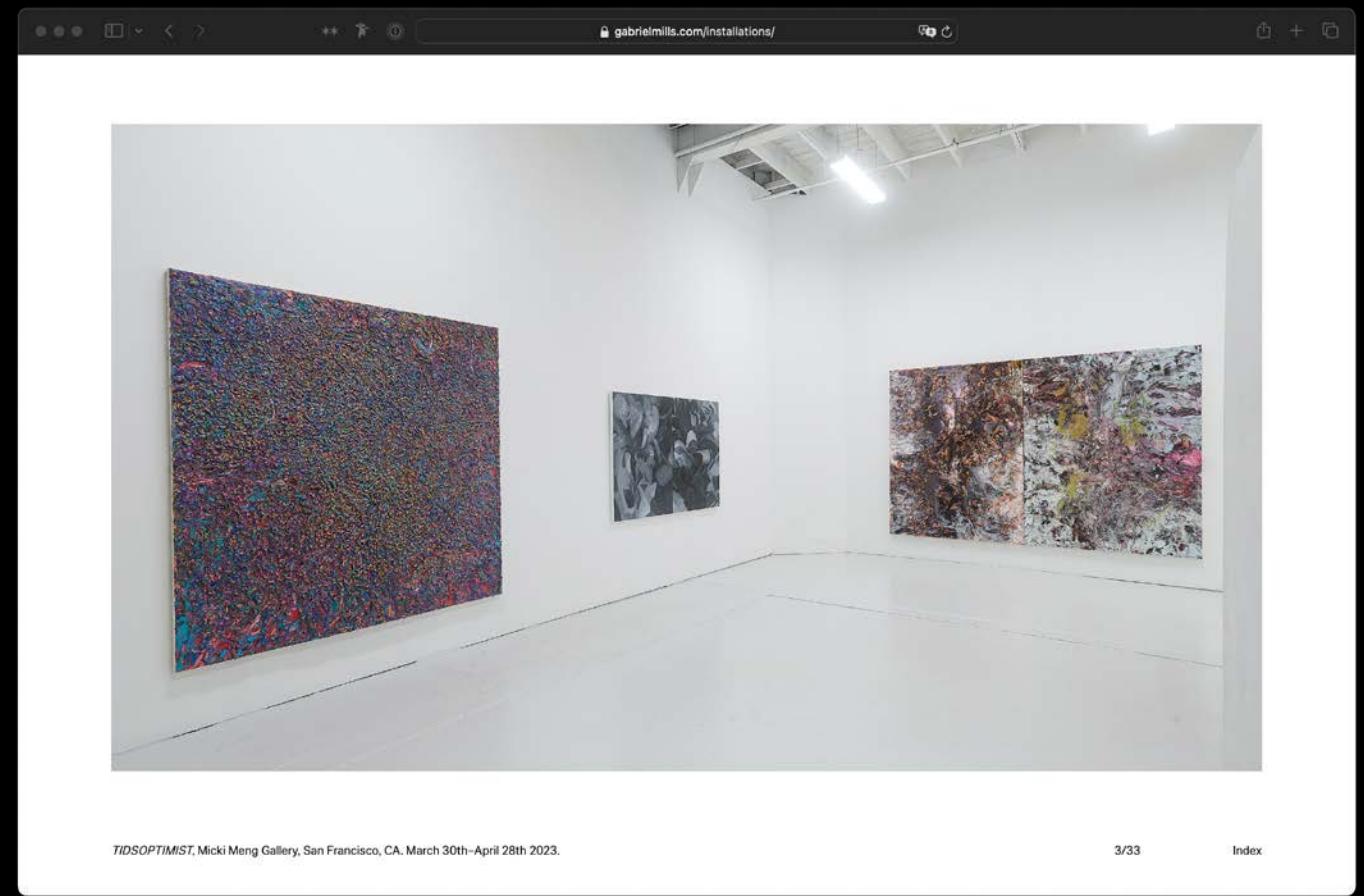
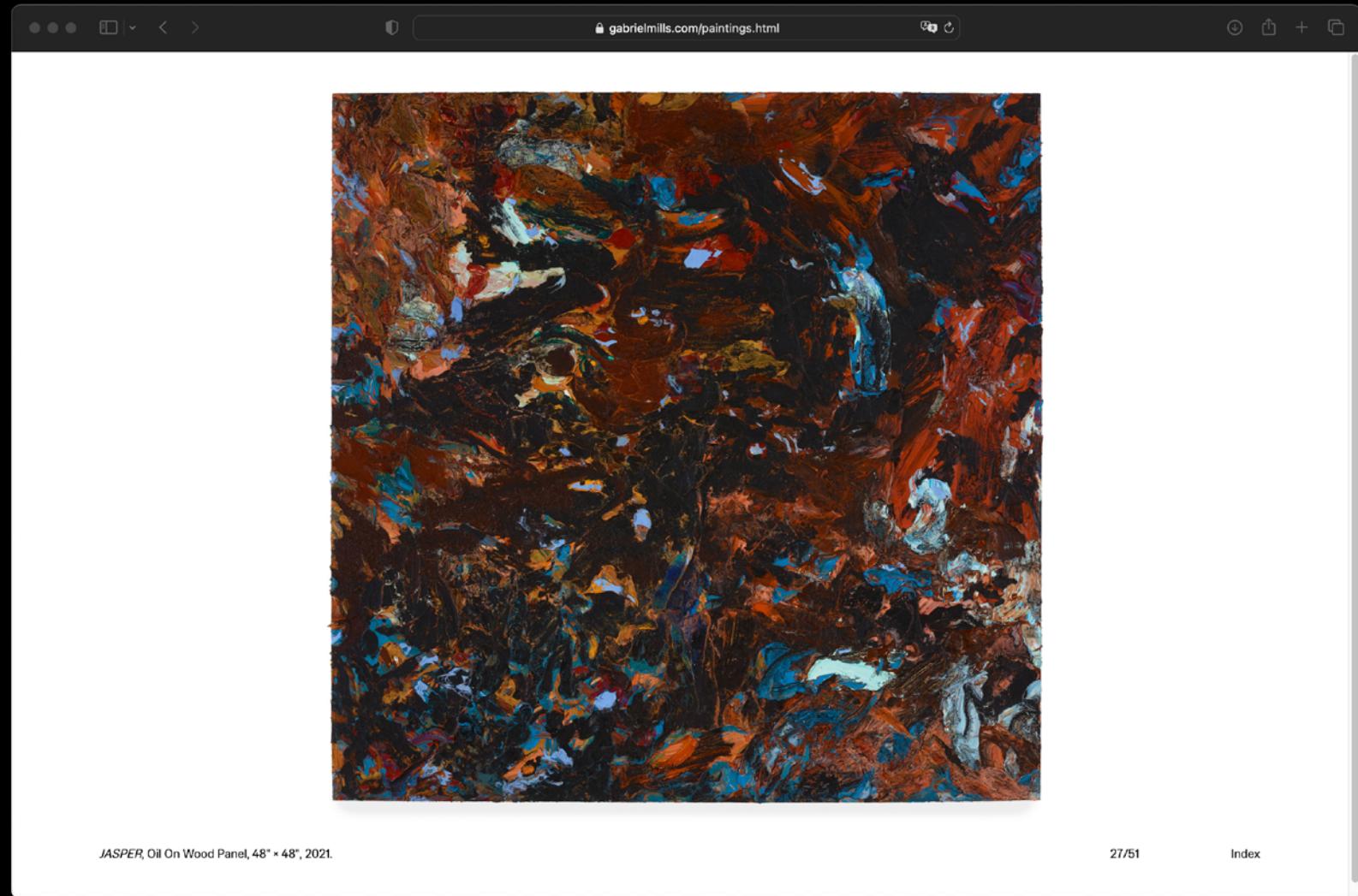
Gabriel Mills Website

Website design and development for the painter Gabriel Mills. The animated header recombines his various paintings each time the site is refreshed as a triptych, a format prevalent in Mills' body of work. This contributes to his perspective on his practice he describes as "seeing all of my work as one continuous painting." Site developed with Alvin Ashiatey.



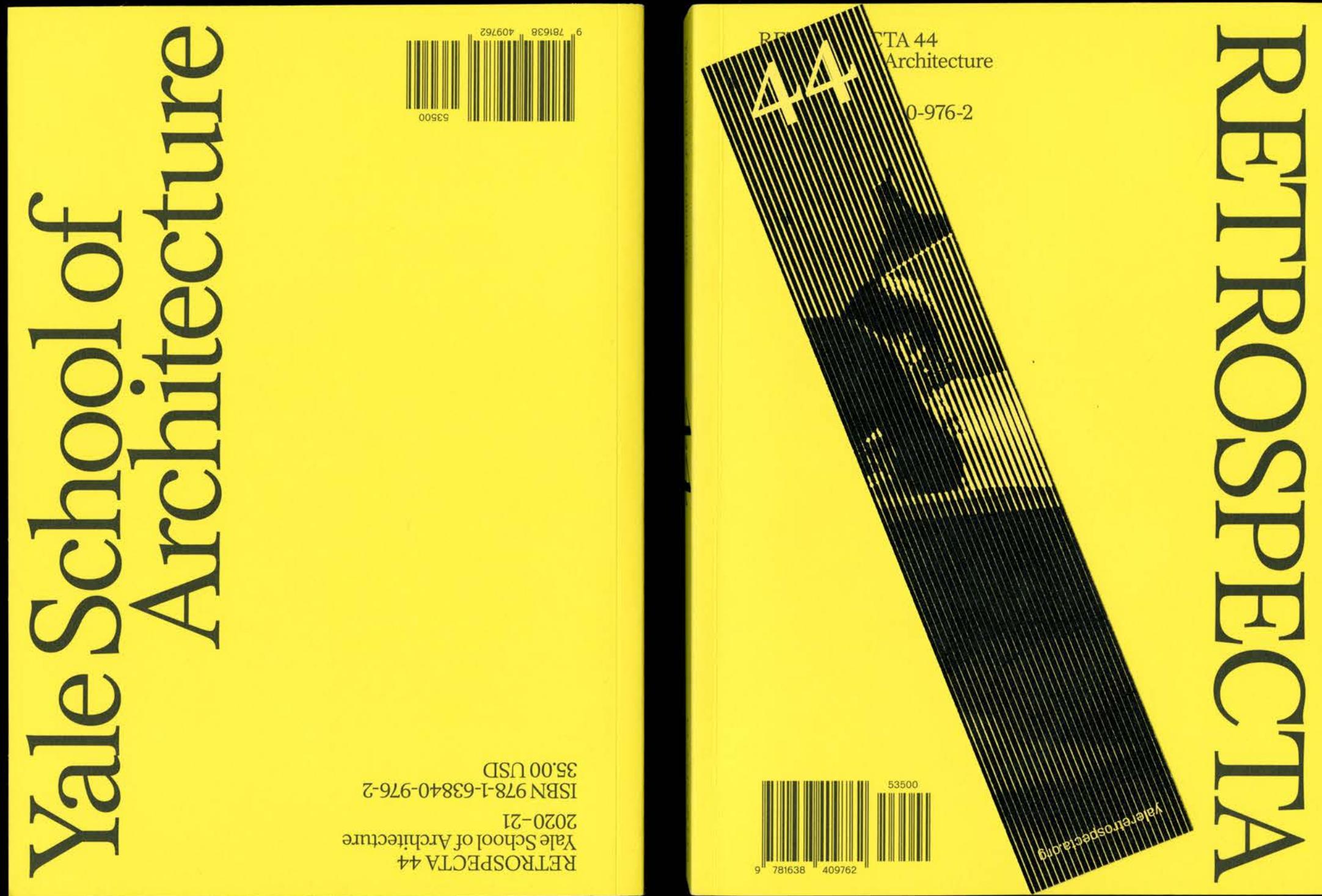
Gabriel Mills Website

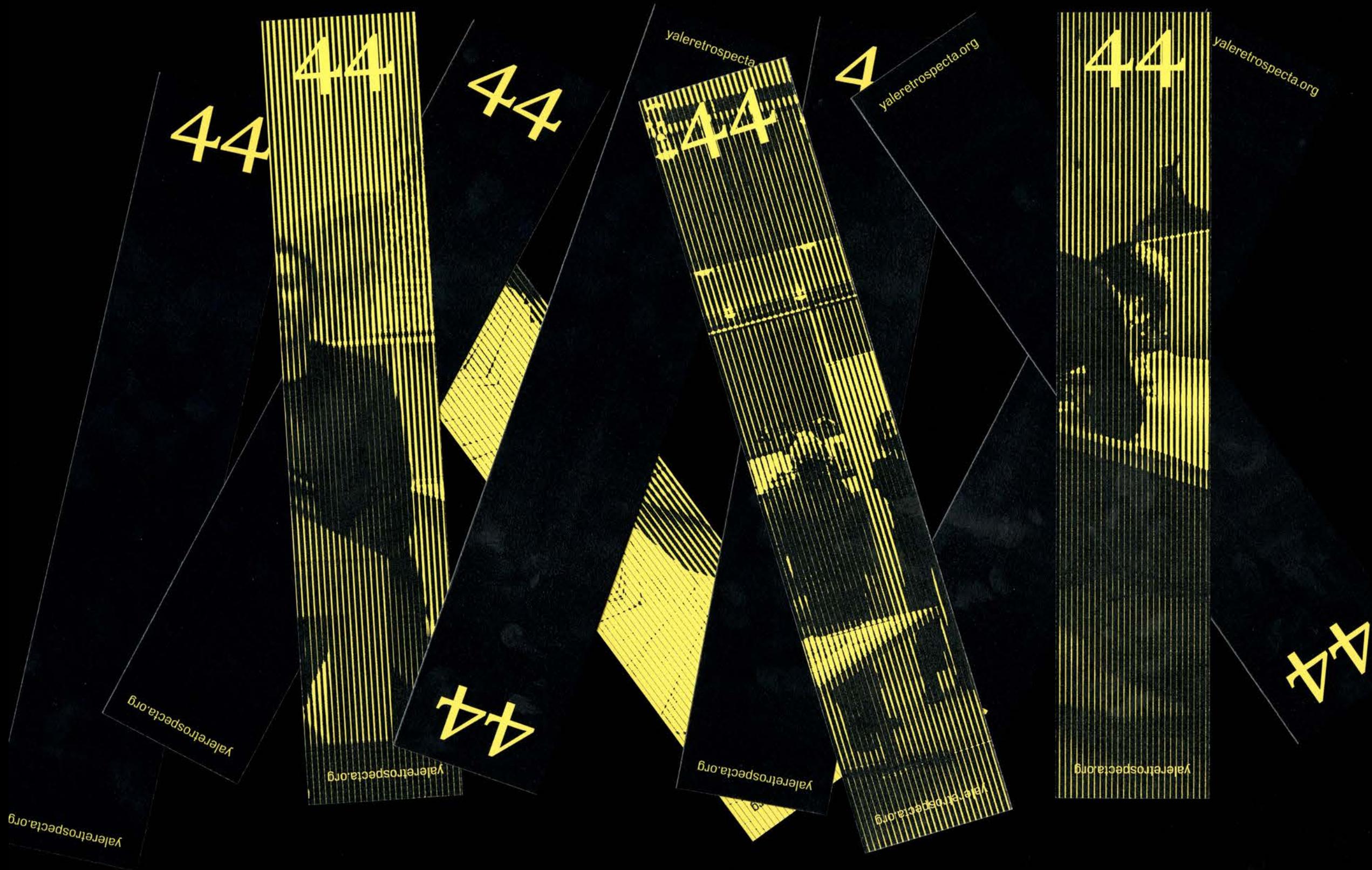
The site is organized as a Table of Contents—alluding to the graphic novel medium that inspires Mills' triptychs—leading visitors through documentation of his paintings, installations, videos, and artist information.



Retrospecta 44

Retrospecta 44 catalogs activity at the Yale School of Architecture during the 2020–21 academic year. This 384-page edition is accompanied by 11 custom bookmarks, individually paired with each copy. Designed with Immanuel Yang.





Retrospecta 44

The visual motif of vertical lines acts as both wayfinding, shifting horizontally with each chapter, as well as alluding to the ribbed concrete facade of Rudolph Hall, the building that houses the Yale School of Architecture.

68 Retrospecta 44

Architecture Foundations
NIKOLE BOUCHARD, MIROSLAVA BROOKS
Incoming students with limited architectural background learn the fundamentals of architectural language, ideation, creation, representation, and communication. Students are introduced to techniques and conventions used to describe the space and substance of designed objects, buildings and environments. Lessons are continuously supplemented with explorations and presentations intended to enhance students' powers of perception through close reading and critical observation to consequently cultivate a productive creative process, with an emphasis on imagination and invention. [1221A]

DESIGN AND VISUALIZATION (REQUIRED)

Modern Architecture
CRAIG BUCKLEY
Over the past century and a half, traditional fables began to yield to more scientifically conceived ideas of architecture's role in the creation of civilizations. As architecture gained importance in advancing social and industrial agendas, it also built a basis for theoretical reflection and visionary aesthetics. The course focuses on major centers of urban culture and their characteristic buildings, alternating attention to individual concepts and their impact in an increasingly interconnected culture of design. [3011A]

HISTORY AND THEORY (REQUIRED)

Formal Analysis I
PETER EISENMAN
Students develop a weekly series of texts and comparative analyses that move from the theocentric late-medieval, to the humanism and anthropocentrism of the early Renaissance, to the beginning of the Enlightenment of the late eighteenth century. Students are introduced to the seeing and reading of architecture through time. An architect must learn to see as an expert, beyond the facts of perception, different from the average user. Seeing becomes a form of close reading what is not present—the unseen. [1223A]

DESIGN AND VISUALIZATION (REQUIRED)

Design and Visualization • History and Theory

Required / Elective

Chapter 2 Retrospecta 44

Renaissance & Modern II
PETER EISENMAN, KURT FORSTER
This course confronts historical knowledge with speculation about the intentions of architectural designs and the nature of their realization. Students will engage in debates between Peter Eisenman and Kurt Forster, readings of limited series of texts, and with buildings that command center stage. The course takes a broad look at the twentieth century and then organizes itself around a few key phases in the formation of architectural consciousness, moving through the postwar debates to current dilemmas. [3256B]

HISTORY AND THEORY

**Designing Social Equality:
The Politics of Matter**
MARK FOSTER GAGE
Through the act of design, students explore ideas from contemporary thought leaders including Michelle Alexander, Ibram Kendi, Jacques Rancière, Robin DiAngelo, Steven Shaviro, Angel Davis, Justin Jennings, Stacey Abrams, the Laboria Cuboniks XenoFeminist Collective, and others. Concepts and movements addressed include, but are not limited to, the tangible, physical, and designed aspects of equality philosophy, environmental justice, colonization, anti-racism and white privilege, the geographies of voter suppression, mass incarceration, immigrant detention, virtue signaling, the contemporary status of hagiography through monuments and canon, and the relationship between protest and form. [1219A]

DESIGN AND VISUALIZATION

**After the Modern Movement:
An Atlas of Postmodernism**
ROBERT A.M. STERN
This course seeks to answer the questions: What was modern and what was postmodern in architecture? To test the hypothesis that postmodernism was an evolution and corrective action rather than an outright repudiation of modernism, students participate in a postmodern game of imitation for the final project. Through research and formal analysis, students emulate a selected contemporary architect in the design of a facade for a hypothetical 40th anniversary Strada Novissima redux—offering up an opportunity for students to understand their selected architect's work within the recent history of the profession. [3283B]

HISTORY AND THEORY

Formal Analysis II
PETER EISENMAN
This course examines two questions: what was modern and what was postmodern? Through a series of weekly texts and comparative analyses, the nature of this difference is explored with the intention of reconsidering "the modern" in a contemporary context. One half of the course is concerned with modernism from 1914–1939 and the second with postmodernism from 1968–1988. The class pursues the skill of close reading, which moves from the idealism of the modern to the criticality of the postmodern. [1225B]

DESIGN AND VISUALIZATION

The Plan
BRENNAN BUCK
Plans most clearly trace the power relations—defined by class, race, and gender—that buildings enact. The recent return of the plan as a topic of discourse and focus of architectural energy after the digital turn suggests renewed interest in the correlation of form and politics that the plan describes. This course traces the history of the plan as an index of architectural thinking. Students will be asked to define a strain of contemporary plan making, chart its historical antecedents, and speculate on its intentions and effects. [3100A]

HISTORY AND THEORY

Design and Visualization - History and Theory

Required / Elective

100 Retrospecta 44

Chapter 3 Retrospecta 44

9 GATES IN THE FOREST
Naomi Jemima Ng
Architecturally, this project questions what it may be like to bring the familiar archetypal forms of the parliament back to the forest, and in doing so, how it confronts with the open landscape. Socially, this project questions how changing the spatial arrangement of the parliament may consequently change how decisions are made. Inspired by the nine gates lining the facade of the Norway parliament (the storting building) and the fragmented Icelandic "thing," this parliament primarily includes nine fragmented pieces scattered across the site. The forms derive from a mixture of geometries interpreted from the parliament in conjunction with the ruthless geometries of forest management practices. Ultimately, this project goes forwards and backwards simultaneously—forward in breaking the century old parliament archetype but also backwards in terms of bringing the assembly back into an open landscape like the Icelandic "thing."

The Forest - Callejas, Hansson, Coldeira
Advanced Studio

Advanced Studio
The Forest - Callejas, Hansson, Coldeira

101

Retrospecta 44

Chapter 3

FOREVER, FOR NOW
Angela Lufkin

119

With a mandate to protect one copy of every published book in perpetuity, the British Public Library (BPL) necessitates a very big box—an expansive archival space capable of holding a projected 456,557 m³ of books by the year 3000. This project meets these spatial and logistical challenges with the question of institutional resilience. How might the BPL ensure ongoing funding, attention, and space for an endeavor that will play out over many lifetimes and unpredictable generational events? By proposing an overhaul of the current site and the simultaneous intervention of the entire projected storage volume, the project envisions a new role for the BPL as real estate developer. Only filling a fraction of the total space at year zero, the books make way for a myriad of rental possibilities in the underground. In the interim, the architecture facilitates a dynamic world of public-private partnerships, creating an unexpected platform and welcome destination for a wide array of user groups.

Angela Lufkin

mon words and put them together to make common program and using it as the basis common is the great strength of your project.

Advanced Studio

Not Forever • Cormody, Groarke, Hogben

182

Space-Praxis: Towards a Feminist Politics of Design

Retrospecta 44

Chapter 5

STUDENT
M.C. Overholt

ADVISOR
Keller Easterling

READER
Elihu Rubin

STUDENT
Laura Pappalardo

ADVISOR
Keller Easterling

READER
Ana María Durán Calisto

ABSTRACT

Outside of the academy and professionalized practice, design has long been central to the production of feminist, political projects. Taking what I have termed space-praxis as its central analytic, this project explores a suite of feminist interventions into the built environment—ranging from the late 1960s to present day. Formulated in response to Michel de Certeau's theory of spatial practices, space-praxis collapses formerly bifurcated definitions of "tactic"/"strategy" and "theory"/"practice." It gestures towards those unruly, situated undertakings that are embedded in an ever-evolving, liberative politics. In turning outwards, away from the so-called masters of architecture, this thesis orients itself toward everyday practitioners who are grounded in the environmental worlds they seek to reorganize and re-imagine. Though few of the space-practitioners discussed in this work would consider themselves architects, their work at the margin of design meaningfully expands contemporary definitions of architecture. Indeed, they exemplify the ways in which architecture could be retooled as a mode of activist engagement. The diverse array of spaces investigated include a handful of womxn's centers in New York City, Cambridge, MA, and Los Angeles; the first feminist self-help gynecology clinic; an empty house in Oakland that was reclaimed by a group of Black mothers in 2019; and a series of pop-up block parties in Chicago.

While this project in no way operates as an encyclopedia of feminist space-praxes, it highlights an array of such projects held together in their mutual project of building feminist commons and infrastructures of care. In each project, survival is understood as a material practice, contingent on the affective relationship between bodies, space, and technologies. Though the direct object of each project's intervention varies—from the clinic, to the house, to the neighborhood—each suggests alternative ways of living, surviving, and designing outside of the built environment's hetero-patriarchal scripts.

Independent MED Research • Easterling

Required • History and Theory

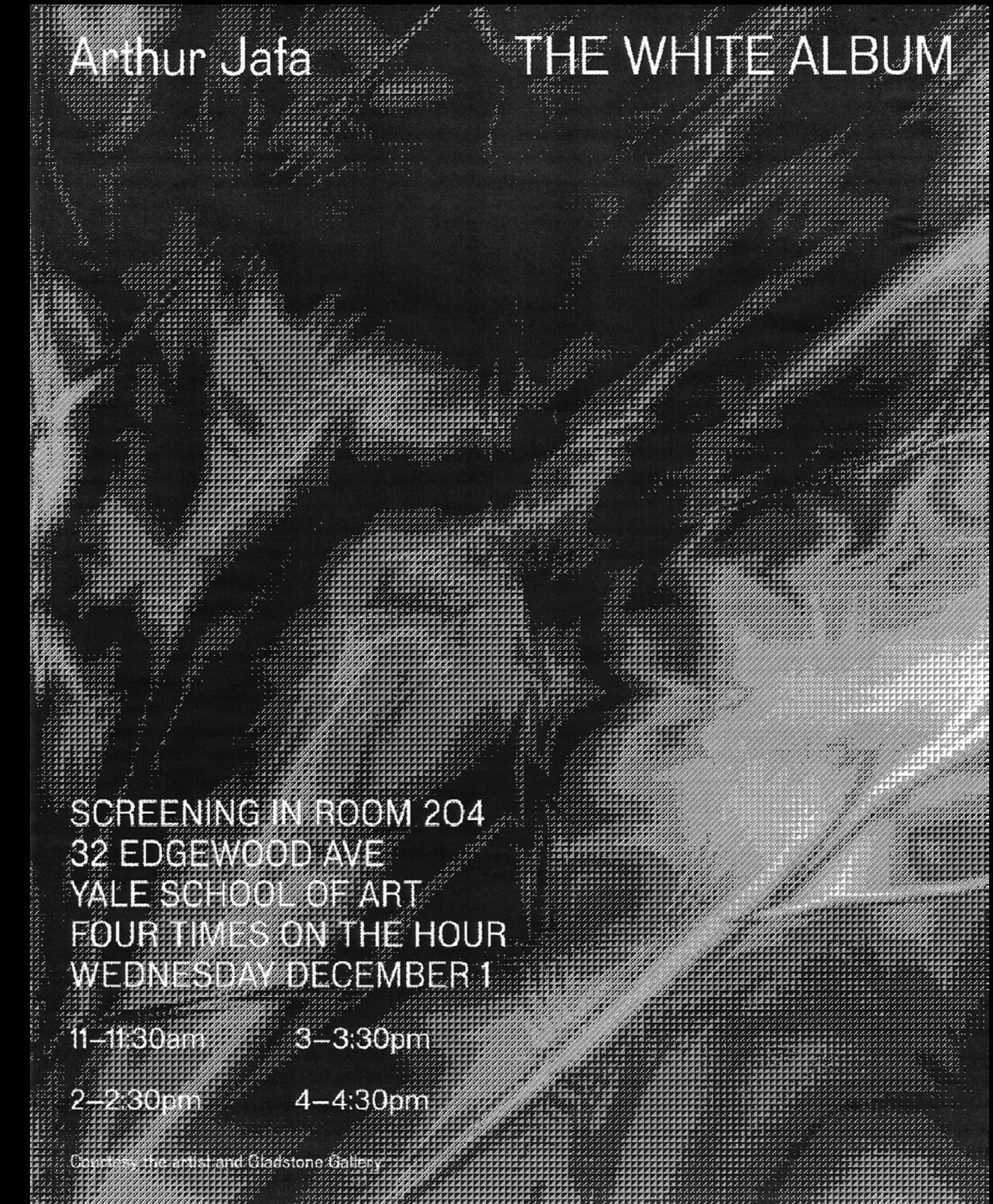
Mapping Grounds for Reparation

and Brazil. São Paulo exists entirely within Guarani territory. São Paulo's urban growth and the expansion of infrastructure networks (roads, power lines, and dams) have disrupted Guarani infrastructures (the presence of Atlantic Forest, the continuity of paths between Guarani villages, access to clean water). The three busiest roads in São Paulo—the first began in 1940—cut through the peccary area. Since the roads opened, car use, urban growth, starting on the roads' borders, have encroached continuously on the Atlantic Forest. The São Paulo state government also transformed the peak into a state park for tourism, 60% of which overlaps Jaraguá Indigenous Land demarcated for the Guarani. Two telecommunication towers installed at the top of the peak in the 1960s broadcast electromagnetic pollution over the Atlantic Forest and its inhabitants. Nonetheless, Guarani communities in São Paulo remake Guaraní geographies every day, resisting Atlantic Forest encroachment and circumventing colonial networks. Guarani communities in the north and south of São Paulo hold a crucial infrastructural and environmental role for the entire region.

Required • History and Theory

Arthur Jafa Screening

Poster design for an independently organized film screening of Arthur Jafa's *The White Album* for the Yale School of Art and Yale University community.



Sans Soleil Screening

Flyer design for an independently organized film screening of *Sans Soleil* by Chris Marker at the Yale Film Archive for the Yale School of Art community.



French Roman

Typeface design for a modern roman capital serif font.

CITRINE
GYPSUM
SERPENTINE
AMETHYST
HAUYNE

Jasper
Staurolite
Hypersthene
Chalcedony
Epidote

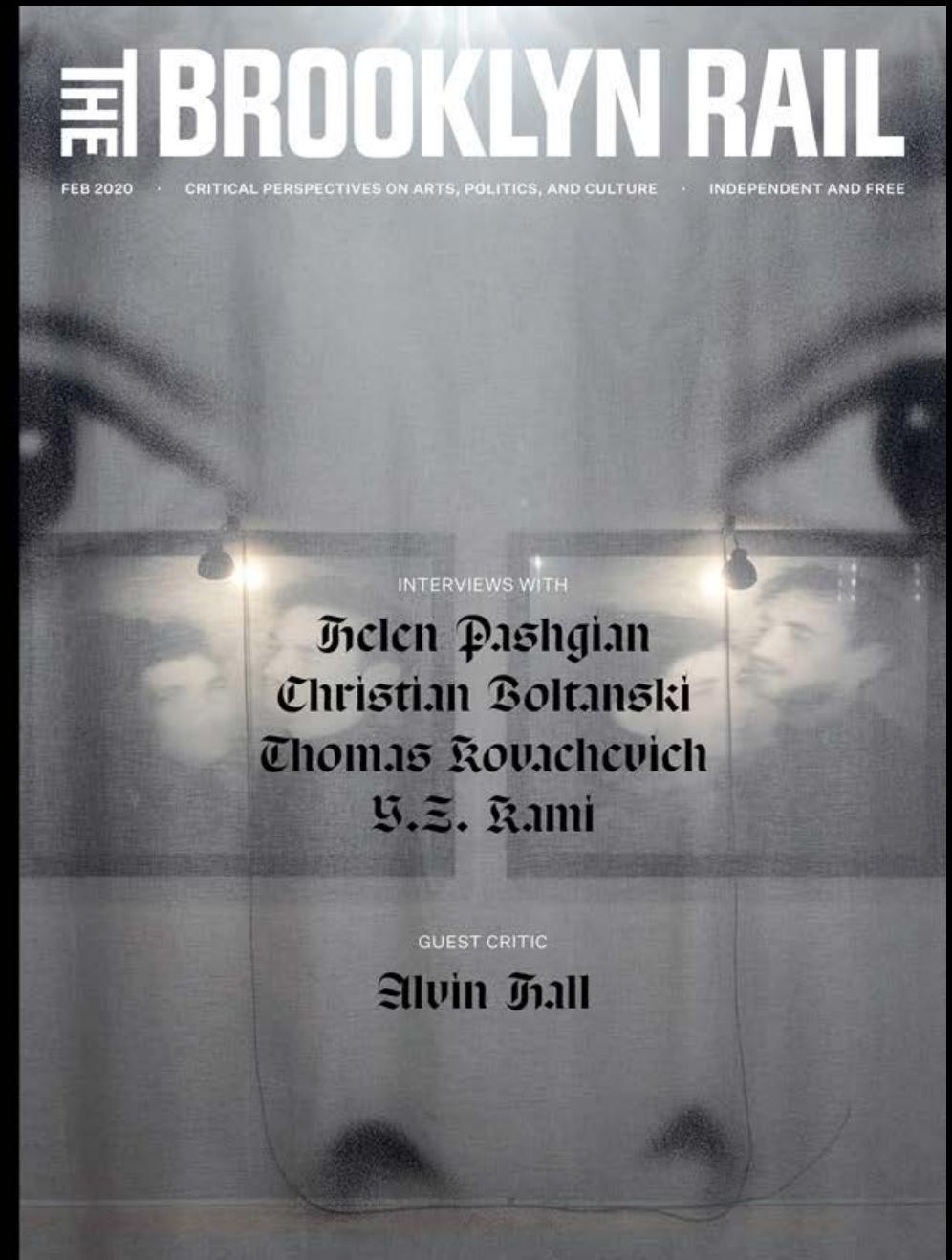
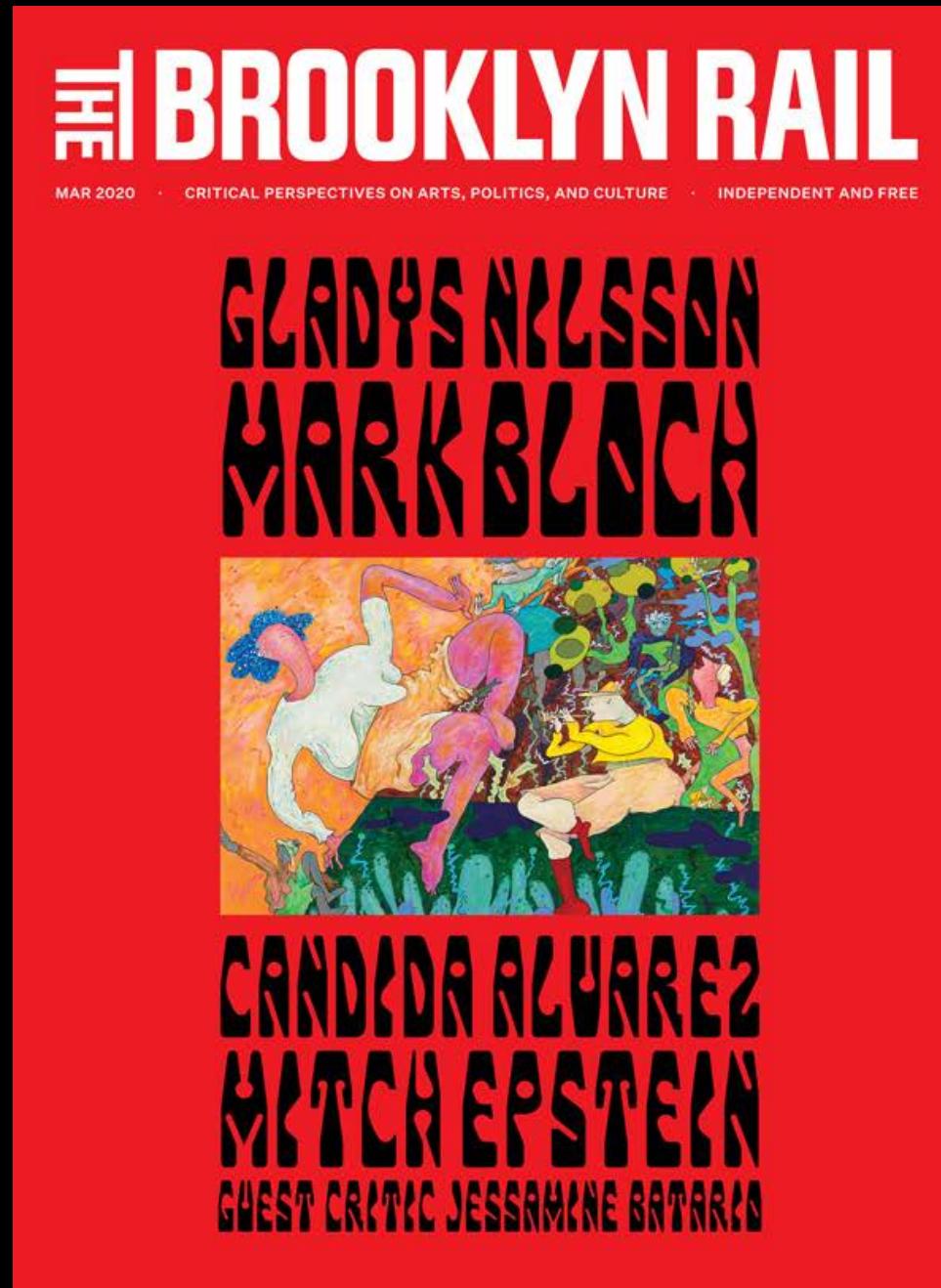
FRENCH

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9



The Brooklyn Rail

From 2018–2020, I worked as the Design Director for the *Brooklyn Rail*, a monthly print publication dedicated to “Critical Perspectives on Arts, Politics, and Culture.” I designed and art directed monthly issues and designed books for the publication’s publishing imprint, Rail Editions.



EXPERIMENTS IN FREEDOM
BY NICO WHEADON

I read a book this summer that changed everything. When I say, "I couldn't put it down," what I mean is, "the book became such a part of me, and me a part of it, that there no longer exists a boundary between us." Baudy Hartman's *Hinged Lines, Beautiful Experiments*: *Freedom*. It is a book that I have been unable to stop thinking about. Her words deliver bold strokes and heartbreaking color to the complex social history of Blackness, rendering legible my own tawdry sketch of Blackness that I've told over for years.

The book somehow illustrates my own life, including a future yet to be, which is why I have been unable to stop thinking about it. Cralle and Wheadon both write from whom I've inherited my own, proud waywardness. It grants us permission to live out loud and by any means necessary, a pass that—despite our convictions—we never even knew we had. It is a book that gives us permission to live a life of love and resilience—as affirmations in aid of themselves—democratizes access to the tools of freedom-making and claims necessary space in which to suspect ourselves as held in dependence and as collective.

Most days, the assault of the city eclipses its promise.⁴

When Phleg approached me to serve as the *Brooklyn Rail's* Guest Critic, I was turning the page on the book, packing it in a moving box, and relocating to New Haven from Harlem with my husband Malik and our dog, Phle. The aftermaths of this book still resonating in my bones, I was compelled by how he described the conceptual framework of the project—an opportunity to expand upon the conversations I'd been having with myself about the nature of freedom during the time of writing. Fearing that community might be the one thing we were leaving behind, I screamed *725!*

And like any artist with no art form, she became dangerous.⁵

My quest for freedom is not and has never been a fight for survival—I wake up most days free to move as I please, free from bondage, and free of burdens. Despite this privilege, as a Black, queer woman in America, my pursuit of freedom remains bound within the context of other Black, queer women who are like me, who are likely to be persecuted, daily and in droves. Under these conditions, freedom is a gift I carry with a heavy heart.

The load is compounded by the weight of shame. How dare I exercise my artistic freedom, while simultaneously operating within the dominant culture? How dare I demand that something be done to change that? I feel so damn free when, for many, *freedom* is a utopian concept found only in dreams, or in death? I'm coming to terms with the fact that my self-imposed shackles are not the only ones I'm bound to. Freedom is, at the very least, two distinct selves—the fluid-self, is a constant state of slipping and becoming, and the object-self, bound to the systems that have nurtured and, in turn, claimed me.

I've been an [insert title here] for so long, that I don't even recognize myself when free from these labels. For me, *freedom* is an experiment in the way I live my life. It is a way of life that requires unlearning what I've been taught, and flooding the blackness left in the wake of reason with the instinct and intuition. Perhaps, in my case, *freedom* is the way I live my life. It is a way of life that does not stem from learned literacies, but rather from the vicious chores of ancestors swelling in me, held back only by my trained, fucking tongue.

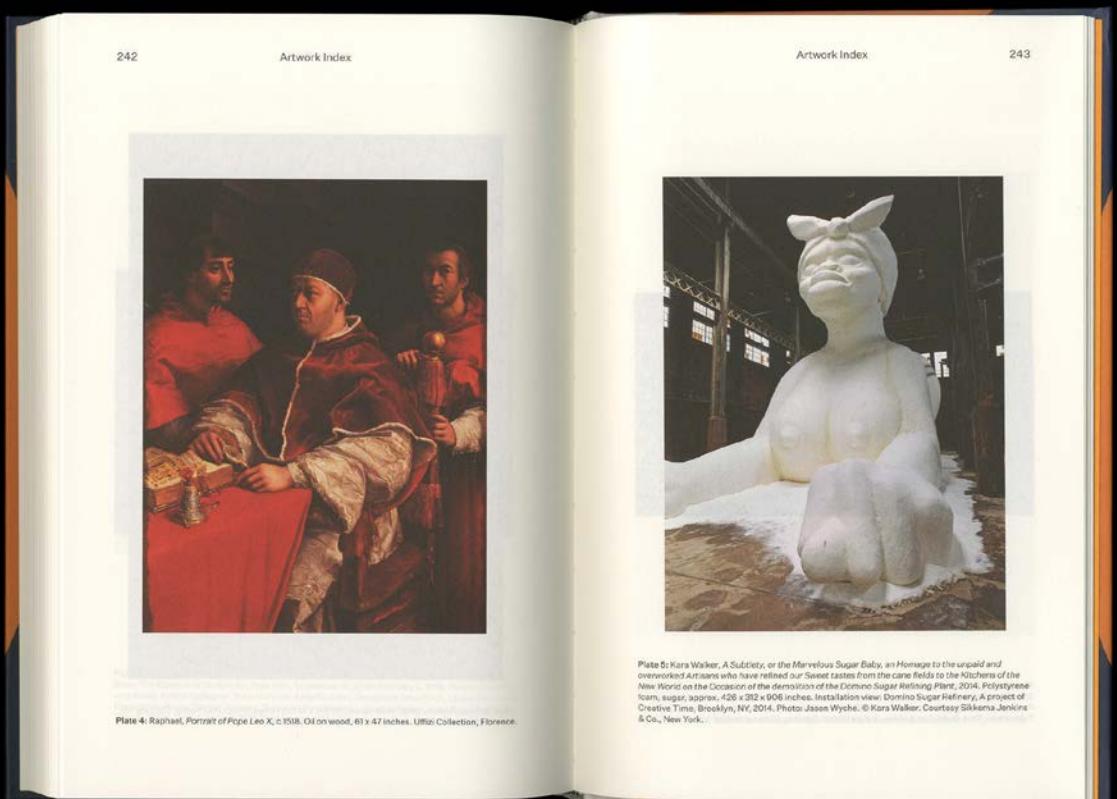
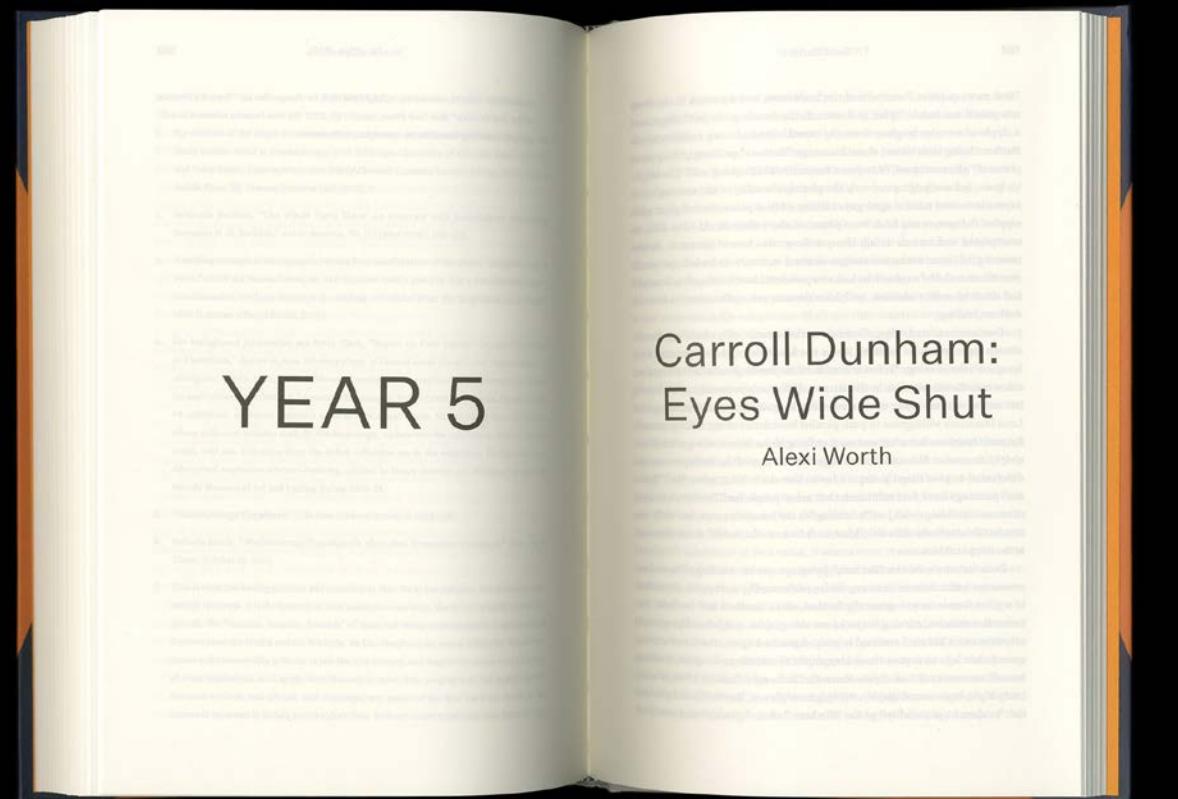
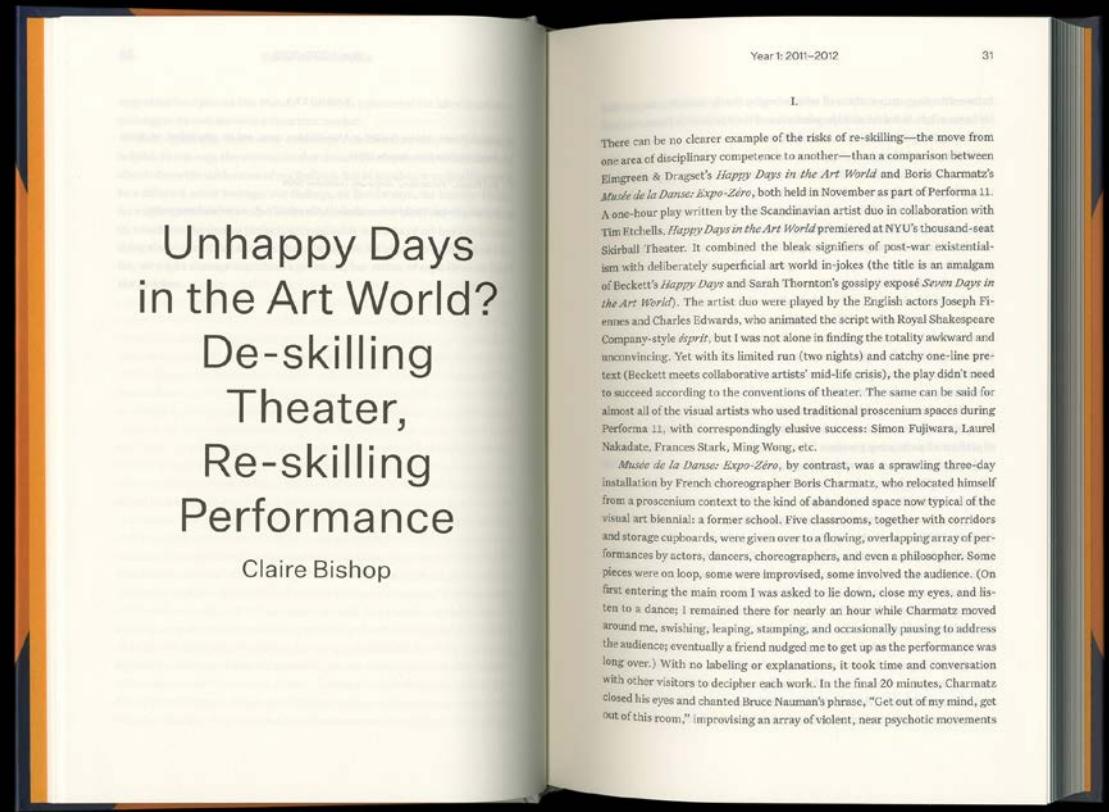
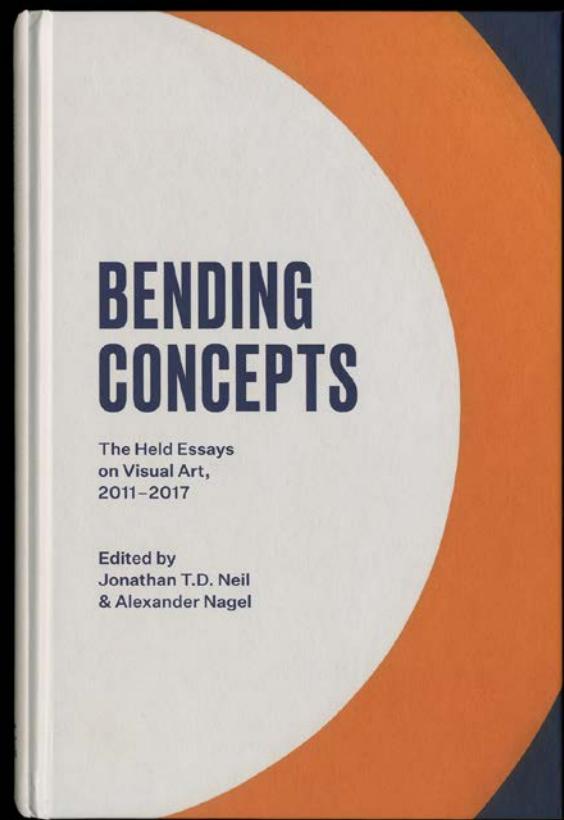
I was hungry for images that represented the experiments in freedom that unfolded within slavery's shadow, the practice of everyday life and escape, subsistence worked through the body, and the ways in which we have used for photographs exemplary of the beauty and possibility cultivated in the lives of those who were held in bondage. I wanted to see that stoked dreams of what might be possible if they could escape the house of bondage.⁶

There is this picture that my mother took of me when I was five. I'm standing outside on our porch completely naked, save for the sun on my shoulder and a pair of white, dad-sized Nikes and sports socks to my ankles. I'm holding a baseball bat in my right hand and a baseball in my left hand, resting on my hip. My hair drapes down from a center part in six double braids, fastened at the ends with alternating red and white barrettes. My teeth are immediately visible, my mouth unapologetically reaching, and I'm laughing uncontrollably.

As I consider the weight of this image in my own life—and its place in the family photo album of others described from fully Herkis and Thomas Jefferson—imagine all the other experiments in freedom and scenes of rebellion set them that, together, might evidence our inimitable and inalienable abilities to get free.

NOTES:
1. Hartman, 25.
2. Hartman, 25.
3. Hartman, 25.
4. Hartman, 25.
5. Hartman, 25.
6. Hartman, 25.

Recent Work



There can be no clearer example of the risks of re-skilling—the move from one area of disciplinary competence to another—than a comparison between Elmgreen & Dragset's *Happy Days in the Art World* and Boris Charmatz's *Musée de la Danse: Expo-Zéro*, both held in November as part of Performa 11. A one-hour play written by the Scandinavian artist duo in collaboration with Tim Etchells, *Happy Days in the Art World* premiered at NYU's thousand-seat Skirball Theater. It combines the bleak signifiers of post-war existentialism with deliberately superficial art world in-jokes (the title is an amalgam of Beckett's *Happy Days* and Sarah Thornton's gossipish *Seven Days in the Art World*). The artist duo were played by the English actors Joseph Fiennes and Charles Edwards, who animated the script with Royal Shakespeare Company-style *épître*, but was not alone in finding the totality awkward and unconvincing. Yet with its limited run (two nights) and catchy one-line pre-text (Beckett meets collaborative artists' mid-life crisis), the play didn't need to succeed according to the conventions of theater. The same can be said for almost all of the visual artists who used traditional proscenium spaces during Performa 11, with corresponding elusive success: Simon Fujiwara, Laurel Nakadate, Frances Stark, Ming Wong, etc.

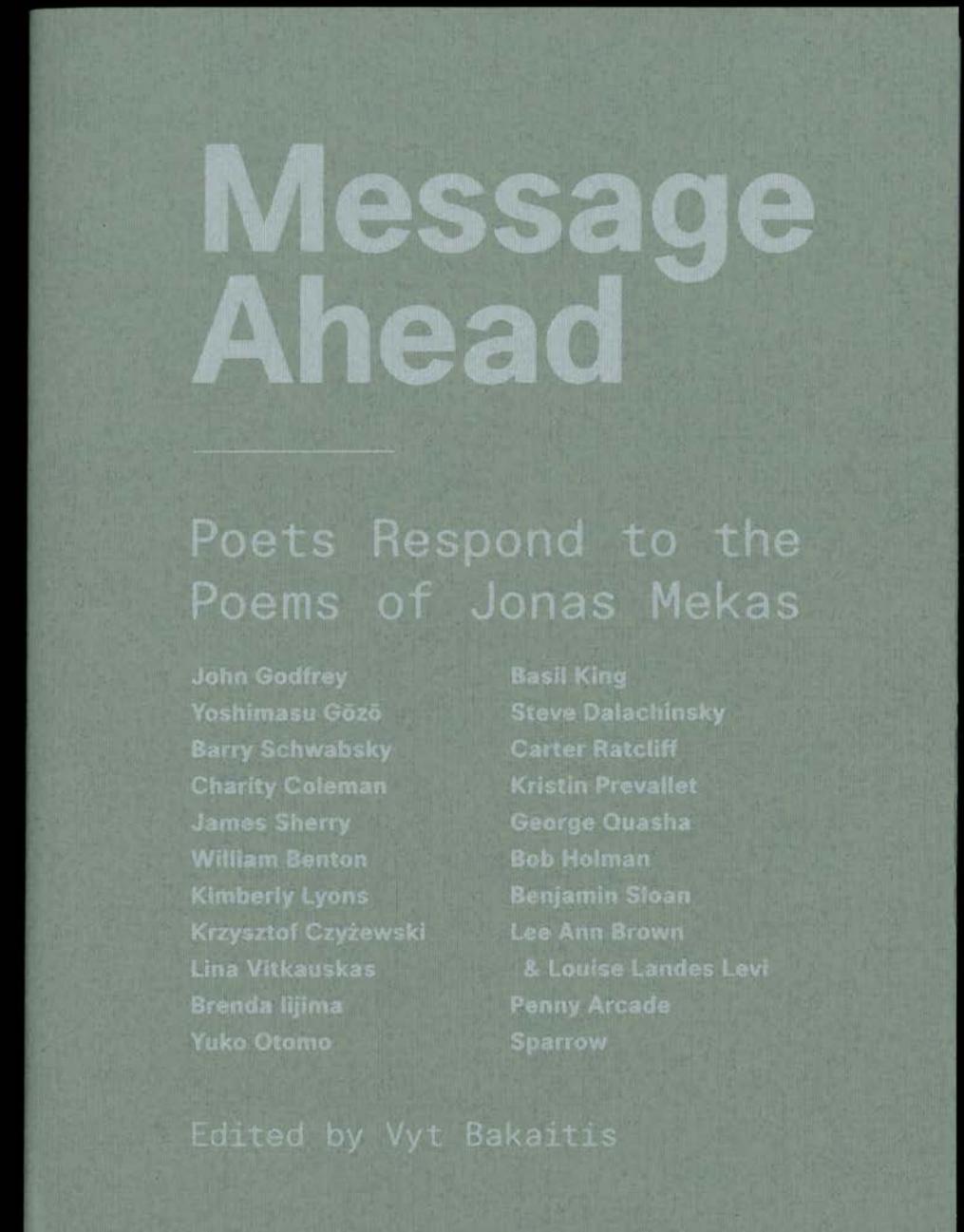
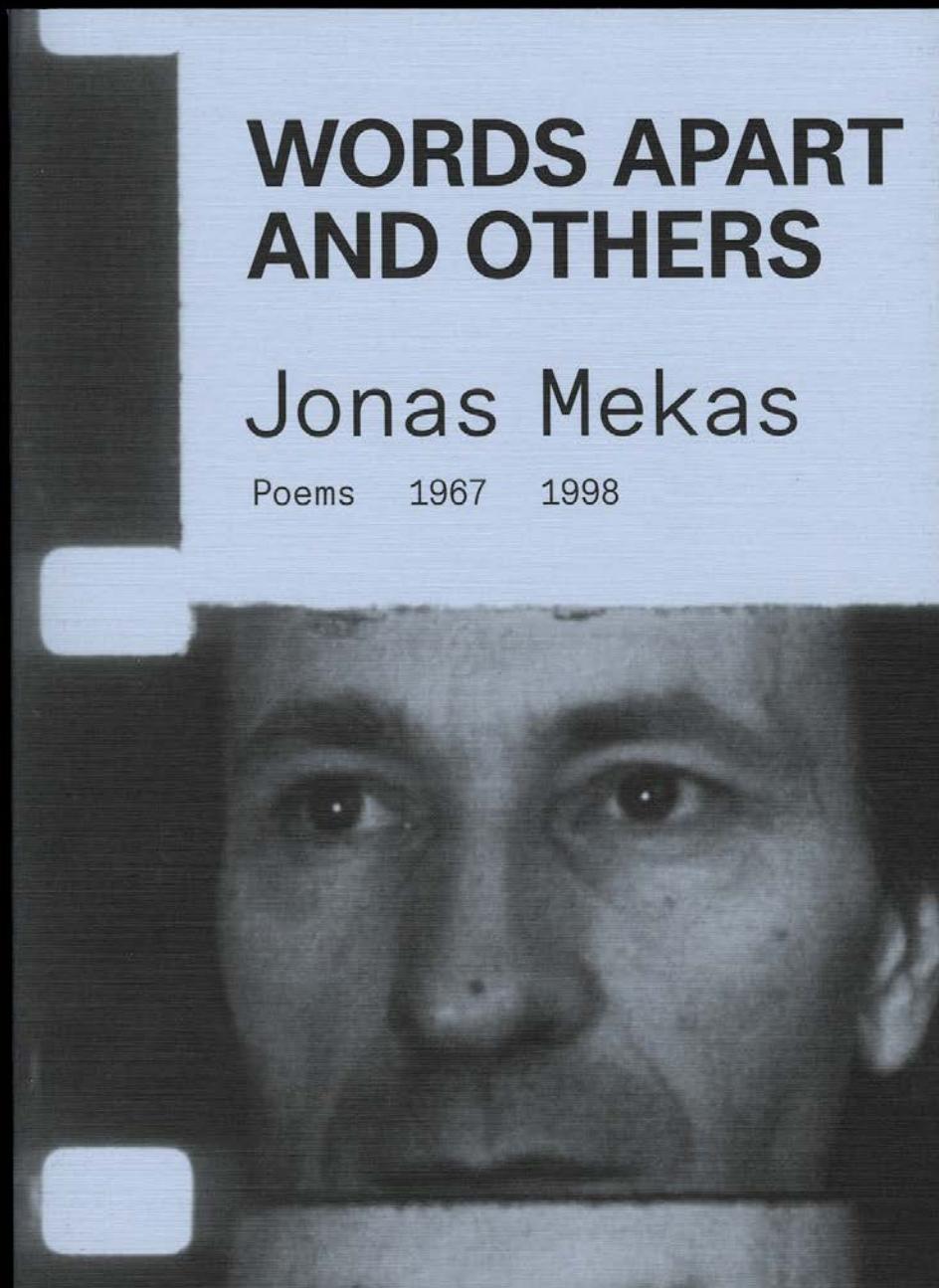
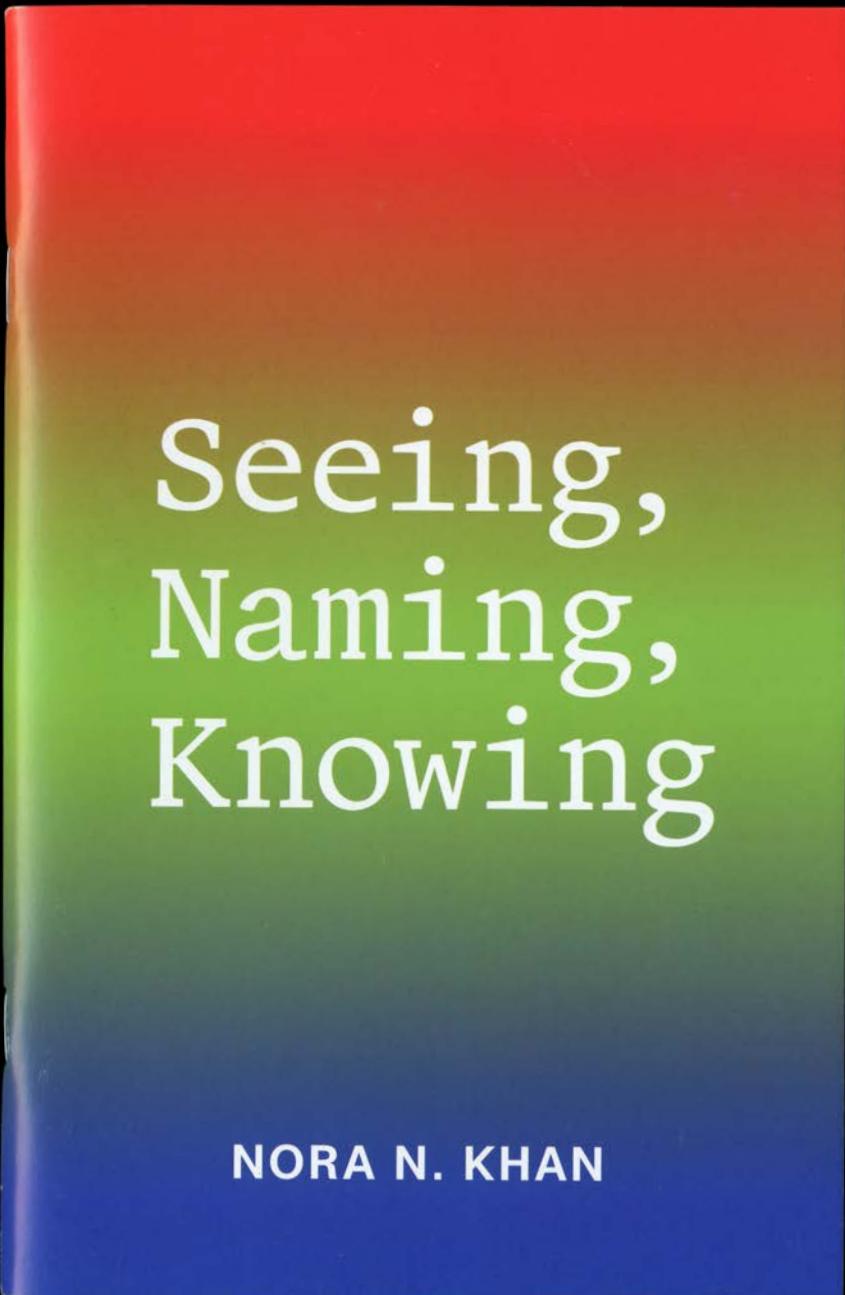
Musée de la Danse: Expo-Zéro, by contrast, was a sprawling three-day installation by French choreographer Boris Charmatz, who relocated himself from a proscenium context to the kind of abandoned space now typical of the visual art biennials: a former school. Five classrooms, together with corridors and storage cupboards, were given over to a flowing, overlapping array of performances by actors, dancers, choreographers, and even a philosopher. Some pieces were loopy, some were improvised, some involved the audience. (On first entering the main room I was asked to lie down, close my eyes, and listen to a dance; I remained there for nearly an hour while Charmatz moved around me, swishing, leaping, stamping, and occasionally pausing to address the audience; eventually a friend nudged me to get up as the performance was long over.) With no labeling or explanations, it took time and conversation with other visitors to decipher each work. In the final 20 minutes, Charmatz closed his eyes and chanted Bruce Nauman's phrase, "Get out of my mind, get out of this room," improvising an array of violent, near psychotic movements

Walter Benn Michaels
Claire Bishop
Talib Agape Fuegoverde
David Levi Strauss
Simon Critchley
T.J. Demos
Ariella Azoulay
Judith Rodenbeck
Martha Schwendener
Katy Siegel
Alva Noë
Blake Gopnik
David Geers
Alexander Nagel
David Robbins
Siona Wilson
Luis Camnitzer
Michael O'Hare
Alexander Dumbadze
Terry Smith
Alexi Worth
Gaby Collins-Fernandez
Katie Ananias
Marika Takanishi Knowles
Sheila Heti
Karen Archey



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The Brooklyn Rail, 2019 Venice Biennale

The Brooklyn Rail was invited to exhibit at the 2019 Venice Biennale. Our engagement consisted of an exhibition of the works of over 70 artists at the Chiesa di Santa Maria delle Penitenti curated by Phong Bui and Francesca Pietropaolo, our “Social Environment” recreated in the Sala delle Colonne next to the Chiesa, and a series of events around both the exhibition and climate change. As Design Director of the Brooklyn Rail, I oversaw the design of signage, printed matter, and promotional materials for the exhibition and events programming. I worked on-site during the exhibition’s run, designing promotional materials for event programming and participating in the Rail’s “Social Environment” event programming.





Inspired by Lauren Bon's text-based neon work on view in the courtyard—from which it borrows its title—this exhibition, together with its accompanying public programming, *1001 Stories for Survival*, addresses the environmental crisis in the age of climate change, with a focus on the Mediterranean Sea—of particular urgency for Venice, endangered by sea level rise. The show brings together over 73 artists of different generations and cultural backgrounds whose selected works, in a wide range of media, invite critical awareness on the fragility of nature and human life while poetically invoking the regeneration of living systems.

In the central space of the church, Wolfgang Laib's *Passaggio* (2013) sets the exhibition's prevailing meditative tone as it offers a quiet space for viewing his floating forest. *Passaggio*, an altar-like installation of paintings, drawings, photographs, and sculptures by a variety of established and emerging artists, includes works included in Kiki Smith's *Singer* (2008), a sculpture of a young woman holding a bouquet of flowers, and Lauren Bon's *Portrait of the Environmentally Endangered Mediterranean Countries* (2007–2019). Also in this space is Julian Brinc's *Water Cycle Study* (2007), comprising a desk, books, and objects covered in tar; recalls themes of transnational and oblique, while oil spills on sea. Shoba Azari and Shahram Karimi's video projection on painting, *Untitled (Mediterranean)* (2018), creates a quiet moment of contemplation. While exploring the relationships between nature and technology, Julian Charrière's *Metamorphosis* (2016–2019) poignantly amplifies the subjects of Neshat's film and painting. Julian Charrière's *Death of the Fisherman* (2006–2019) creates a physical and emotional landscape, where the relationship between Woman and Water is powerfully depicted.

Present with its staff during the course of the exhibition in a dedicated space (Sala delle Colonne, whose entrance is just next to the Church), the New York-based *broadj*—*broadj*/art—*broadj*—is a radical and free publication—re-creates its

Inspirato dall'opera testuale al neon di Lauren Bon visibile nella corte—dalla quale prende il suo titolo—questa mostra, insieme alla programmazione pubblica che l'accompagna, *1001 Storie per la sopravvivenza*, affronta la crisi ambientale nell'era del cambiamento climatico concentrandosi sul Mar Mediterraneo—crisi di particolare urgenza per Venezia, in pericolo per l'innalzamento del livello del mare. La mostra riunisce 73 artisti di diverse generazioni e background culturali differenti le cui opere invitano, in una vasta gamma di mezzi espressivi, invitano alla consapevolezza critica sulla fragilità della natura e della vita umana, evocando poeticamente la rigenerazione di sistemi viventi.

Nella spazio centrale della chiesa, l'installazione *Passaggio* (2013) di Wolfgang Laib introduce i visitatori al percorso testuale dell'*Offering: To Venice With Love*, un'installazione multimediale su un altare, di dipinti, disegni, fotografie e sculture realizzate da un'ampia gamma di artisti. Tra le opere esposte nei vari lavori includono *Singer* (2008) di Kiki Smith, una scultura raffigurante una giovane donna con un bouquet di fiori, e *Portrait of the Environmentally Endangered Mediterranean Countries* (2007–2019) di Lauren Bon, una opera con un mosaico di fiore, e *Water Cycle Study* (2007) di Julian Brinc. Hanno preso parte all'esposizione *Shoba Azari* e *Shahram Karimi*'s video proiezione su dipinto, *Untitled (Mediterranean)* (2018), creando un momento di quiete contemplazione. 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Mike Tully



Recent Work

Roll & Hill

Window signage for the Soho showroom of Roll & Hill, a design-minded American furniture and lighting company based in New York.

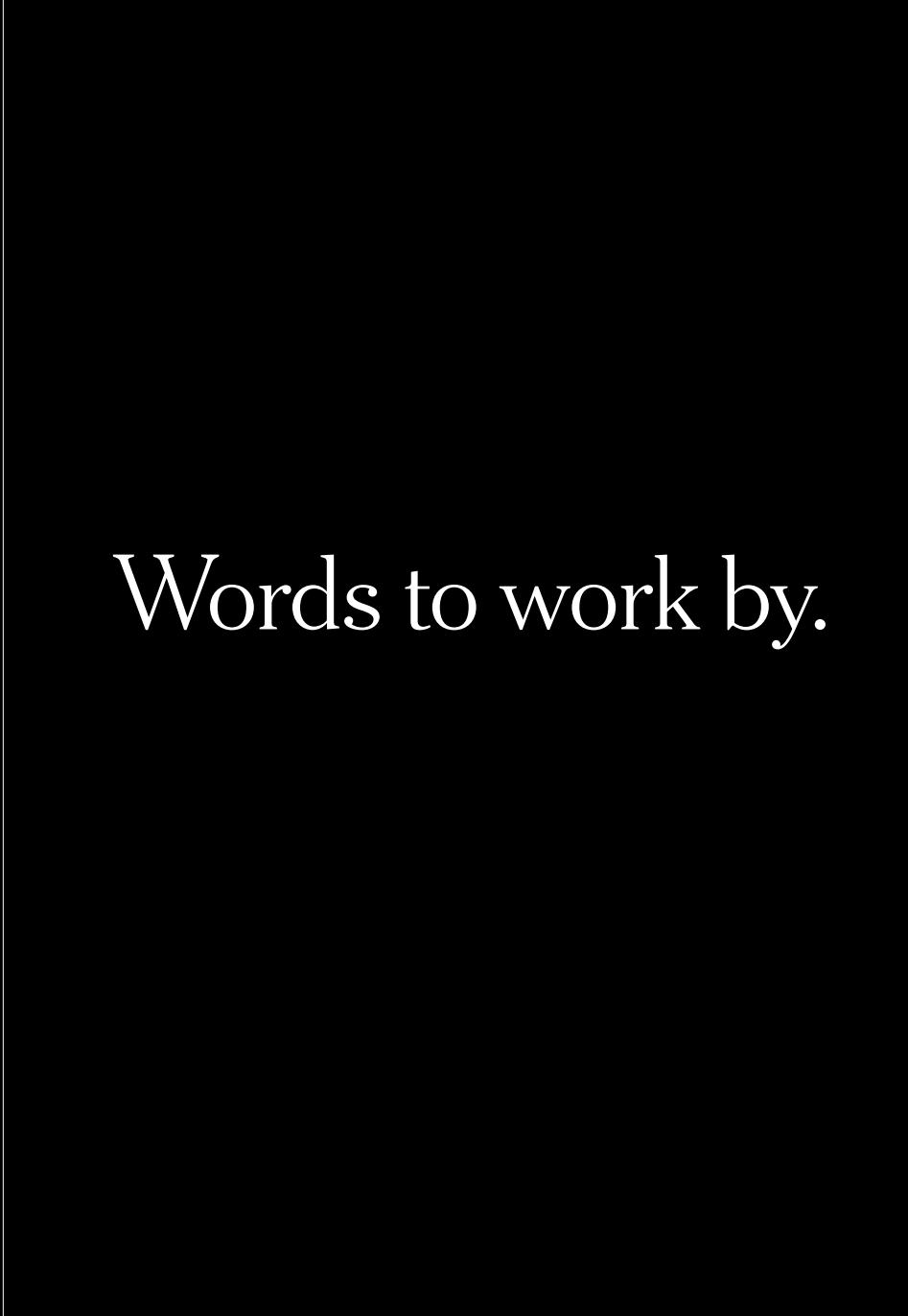


Roll and Hill



The New York Times: Words to work by.

While working on the Special Projects and Brand Identity team and under the design direction of Kelly Doe, Head of Brand Identity at *The New York Times*, I assisted on the design for the first ever brand guidelines book for the *Times*, “Words to work by.” Art Direction by Melissa Jun and William Van Roden.

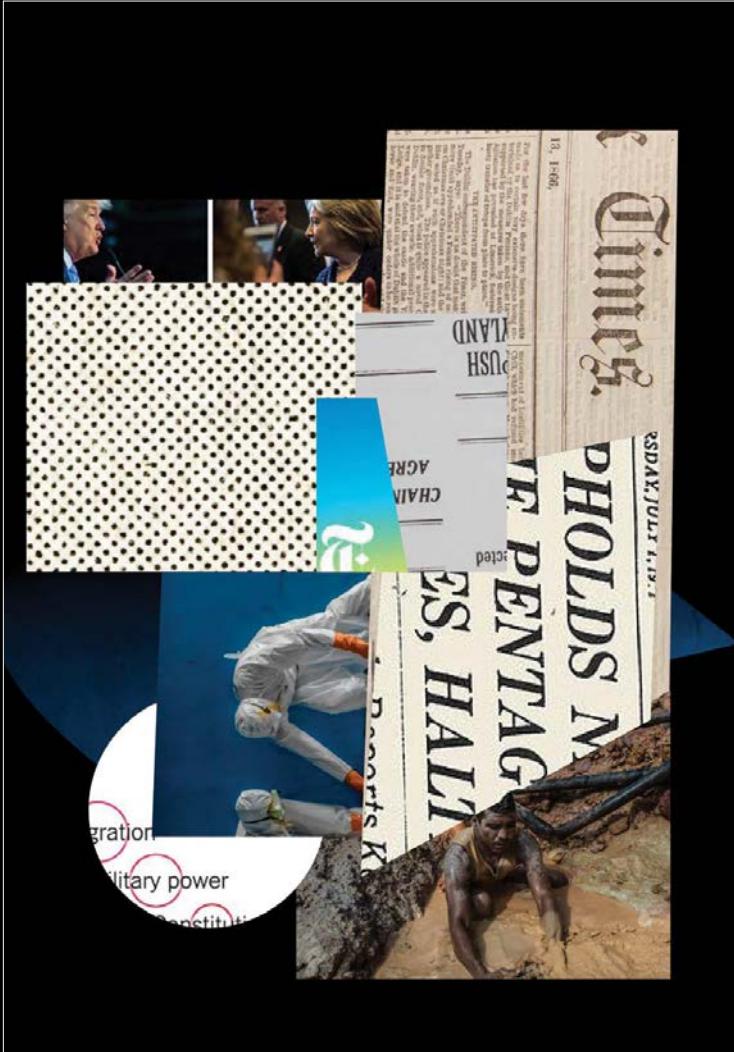


Words to work by.



Our vision.
Our work.
Our identity.

The New York Times: Words to work by.



Why this guide

Every interaction someone has with The New York Times—the paper, the website, an email, an event, a voice on the phone—has an impact on that person's relationship with The Times and how he or she thinks and feels about the brand.

Creating consistency across these moments and points of contact is essential to proving our worth, to increasing our relevance and to succeeding as a subscriber-first organization.

By aligning our efforts to a shared set of standards, we can consistently differentiate who we are and how we create value in the world.

This guide comprises two parts: The first outlines the organization's brand principles; the second half is a more detailed style guide. Together, they serve as a reference tool for strategy and execution across functions, initiatives and teams.

9



Why we do it

We enhance society by directing attention to what matters, without fear or favor.

15

The New York Times: Words to work by.

Our work

The examples here represent some of our best work as an organization. Ambitious, informative, and thoughtful in their ability to help readers better understand the world, they demonstrate our care, courage and prowess in reporting stories fully and factually, and bringing them to life in the most compelling and resonant ways.

The Daily 360: Daybreak Around the World
Immersive video pieces of exceptional settings and events, like sunrises around the world, offer viewers new perspectives and greater understanding from the convenience of their phone, tablet, or computer.

"The Daily" Podcast
Programs like "The Daily" let a broader audience engage with our journalism and entertainment on a regular basis via smartphones and AI devices.

Living in China's Expanding Deserts
A demonstration of the lengths to which our journalists go to illuminate complex subjects, this feature included photography and drone-shot videos that capture the drastic impact of climate change.

The Upshot: 50 Maps of the U.S. Cultural Divide
Using TV-viewing preferences as a filter, this graphics-heavy article depicted the nation's fragmenting culture as three distinct geographies, each with its own political implications.

NYT VR
NYT VR exemplifies our ability to harness the latest technology with partners like Google to create experiences that delight and transport our subscribers.

Refugees Encounter a Foreign Word: Welcome
The stories of Canadian citizens adopting Syrian refugees provide a moving view into the meaning of family in a world fraught with conflict.

Puzzle Mania
This whale of a crossword puzzle, part of an effort to enhance our print edition, provided home delivery subscribers with a family-oriented, holiday-time activity and was the basis for a Times Insider podcast hosted by puzzle editor Will Shortz.

Wordmark

The New York Times wordmark is a visual representation of our company and brand. As the company's most distinctive and recognizable asset, it represents our history, quality and values. Any application of this mark contributes to the perception of the brand. For this reason, we have a responsibility to protect it, preserving its authority as we continue to broaden our reach by never modifying, cropping or partnering it in a way that compromises its integrity.

STACKED WORDMARK
In limited cases, The New York Times wordmark can be used in stacked configuration to suit square, vertical or small spaces.

The New York Times **The New York Times**

SUPER T
The gothic T from the wordmark was redrawn for use as a visual shorthand in restricted space cases where the wordmark has already been seen. It is used as the logo for The New York Times Company and as an icon on social media when it is adjacent to text instances of "The New York Times."

The New York Times

Super T
Always use the approved artwork for the Super T.

T from the wordmark
Do not extract the T from The New York Times wordmark.

Former T Magazine logo
Do not confuse the Super T for the former logo for T Magazine, which has a more stylized rounded shape.

Color

Our primary color palette is as simple as it is spartan: black and white, to symbolize the clarity that characterizes our journalism. Specific highlight colors are selected for branded products or programs to distinguish them as well as to signal their place in our broader portfolio. These accent colors have been chosen for their tonal sophistication—as complements to the complexity of our content—and as a counterpoint to the bright, saturated colors of many other publications. In our news products, we allow full-color images to add vibrancy and variety against the black-and-white backdrop of our text.

COLOR AS A SYSTEM
Color is key component in defining our families of products and programs. It is one of the quickest ways to draw connections across platforms to ensure clarity and differentiation among product categories. Here are a few examples:

nytimes.com
Using a limited palette to create a hierarchy of consistent interactions and notifications helps our readers to focus on content and provides for a seamless user experience.

Graphics
The color palette for graphics (such as maps, charts and call-outs) is inspired by naturally occurring earth tones and supports the need to deliver information with absolute clarity.

Product
Our product offerings use tightly defined color combinations that give quick recognition across different platforms. A few examples are shown here.

Marketing
Color palettes used for marketing purposes are more extensive in order to cover the full range of our company's offerings and promotional touch points.

Photography

Our reporters and photojournalists bear witness to the world, its people and its events. Photography enables us to share a firsthand perspective with immediacy and emotional resonance. Whether used as a tool for documentation, advocacy, expression or persuasion, it is an essential part of our voice. As such, we use photography with bold and expressive purpose to effectively tell its own story. This requires that photojournalists and photo editors be involved with articles and concepts from planning to publication, creating context, clarifying meaning and directing attention. Peerless in its execution, photography at The Times speaks to our broadest audience, transcending language to reveal truth in its most undeniable form.



Illustration

Illustration plays an important and very specific role in our storytelling toolkit. We use still and moving artwork to bring additional layers of humanity and emotion to articles, evoking unspoken nuances and subtlety through the use of visual metaphors and concepts. In most cases, these visuals do not duplicate what is said in the text, but instead seek to build on an idea and to amplify its meaning. Our art directors (many artists in their own right) work with the world's leading illustrators and artists, in addition to discovering and nurturing new talent, to create solutions that range in style, media and technique. We seek a superlative level of craft, originality, and insight in these collaborations.

A LEGACY OF ARTISTRY
New York Times illustration has a lengthy reputation among the finest artwork in publishing, with digital tools and platforms now broadening the scope and scale of what is possible.

Opinion
For more than 50 years, our Op-Ed section has championed a style of illustration meant to evoke emotional responses through well-wrought symbolism and metaphor. Artists often contribute visual commentary that reflects their independent perspectives and voices.

Features
Artwork that accompanies a feature tends to represent key themes within an article and to tie very closely to the headline. Artists fulfill independent story assignments as well as long-term weekly assignments in which they are part of a column's voice and identity, as with Modern Love.

Marketing
Illustrations used for promotional efforts distill a central theme or benefit and evoke a mood, helping to engage broad and target audiences with greater ease and affinity.

Under the Office

Identity, exhibition, and print design for *Under the Office*, a temporary exhibition celebrating and showcasing five years of work by the New York-based industrial design studio Visibility. Commissioned on the occasion of NYC Design Week 2019 and open to the public at 195 Chrystie Street Gallery in New York.



Under theOffice

visibility

Under
the Office

5/15 — 5/20

Five
Years
at
Work

Under the Office

Visibility

Visibility is an industrial design office that works as a general practitioner, designing products and furniture. We work on a wide breadth of projects that allow us to bring a comprehensive and thoughtful view to each that we approach. *Under the Office* is an exhibition that collects the processes and products from our time as a design office, just downstairs from our workspace.

It's been five years since we founded Visibility as a full time industrial design office. We left our jobs for the instability of working on our own practice. Since then, we've designed hundreds of products, furniture pieces, spaces, and conceptual works. We've sent about sixty objects into production, worked with over seventy clients, spread across ten countries. We know that design studios often get known for their successes, but rarely is there discussion of the countless failures. Failure is a natural part of the design process. Products get killed, pitches fail, producers go out of business, start-ups pivot, and prototypes fail to inspire. Failures, like successes, are the make-up of a way forward.

We've taken these obstacles in stride and with each we've learned lessons about form, material, engineering, consumers, logistics, market forces, and the short-comings of entrepreneurship. The objects collected here represent the manifestation of progress within our office; our successes, our iterative development, missteps, and achievements. For our fifth anniversary, we're pleased to share our archive of projects, past, present, and future.



Mike Tully is an independent graphic designer based in New York City. He works with artists, architects, publishers, and institutions on editorial, exhibition, identity, and research-driven design commissions.

Prior to establishing his independent practice, he worked as the Design Director for The Brooklyn Rail and with The New York Times, Wolff Olins, Lincoln Center, and various New York-based studios. He holds an MFA from Yale School of Art, where he was awarded the Critical Practice Research Fellowship and Beinecke Rare Book and Manuscript Library Research Fellowship. His work is held in the collections of De Appel Amsterdam, the Center for Book Arts, the Robert B. Haas Family Arts Library at Yale University, and has been exhibited at Lisson Gallery, the Rose Art Museum, and Yale School of Art. He is currently Visiting Assistant Professor at Pratt Institute.

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Select Clients:

Apple
The Architectural League of New York
The Armory Show
The Brooklyn Rail
Center for Curatorial Studies, Bard College
Center for Urban Pedagogy (CUP)
Cooper Hewitt, Smithsonian Design Museum
CR Fashion Book
The Guardian
Lincoln Center for the Performing Arts
Lisson Gallery
MIT Press
Museum of the City of New York
The New York Times
Roll & Hill
Wolff Olins
Yale Law School
Yale School of Architecture
Yale School of Art
Yale University Art Gallery

Recognition:

AIGA Eye on Design
D&AD Awards
Fonts In Use
Korean Society of Typography
The Guardian
It's Nice That
Print Magazine
Type Directors Club
Yale University