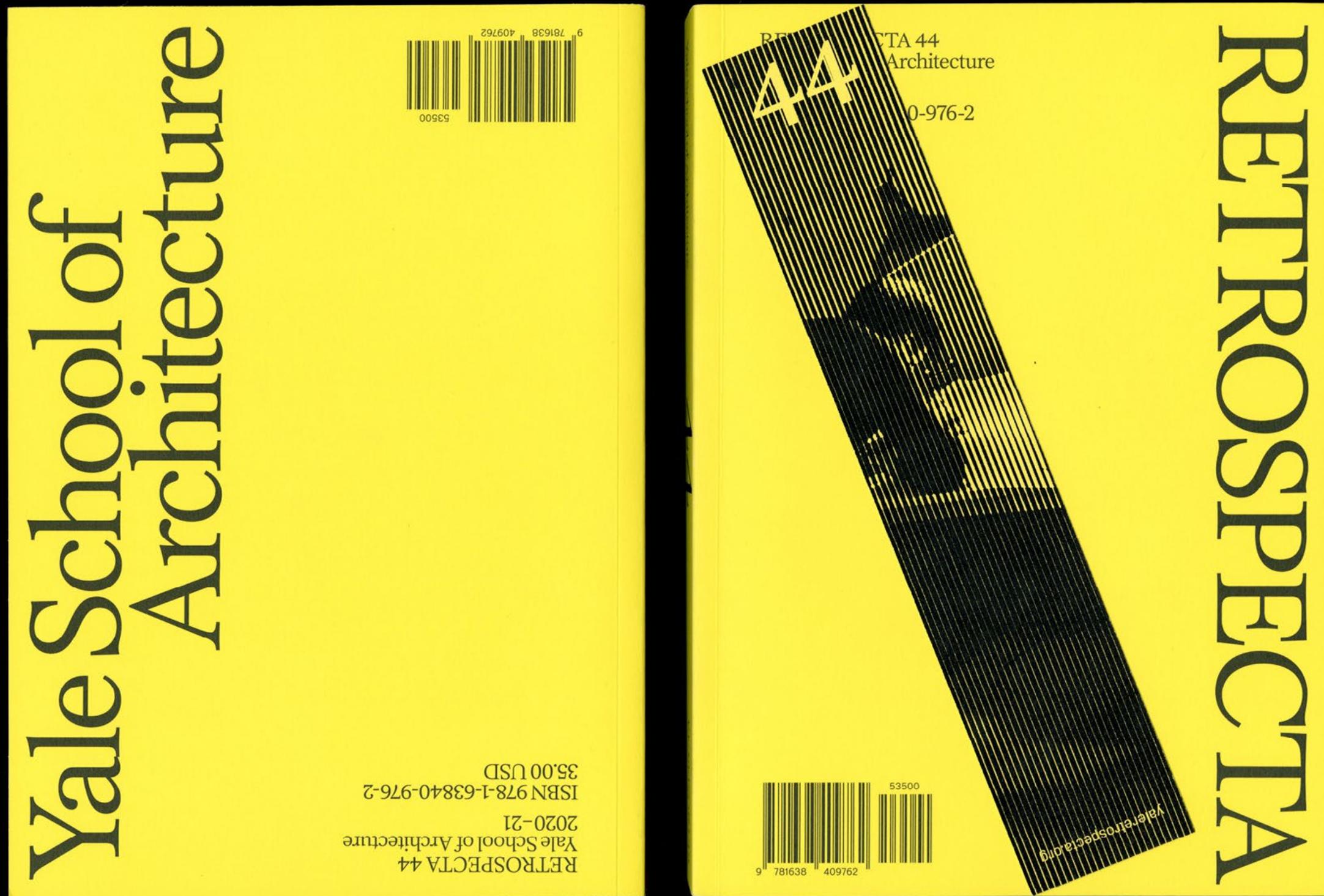


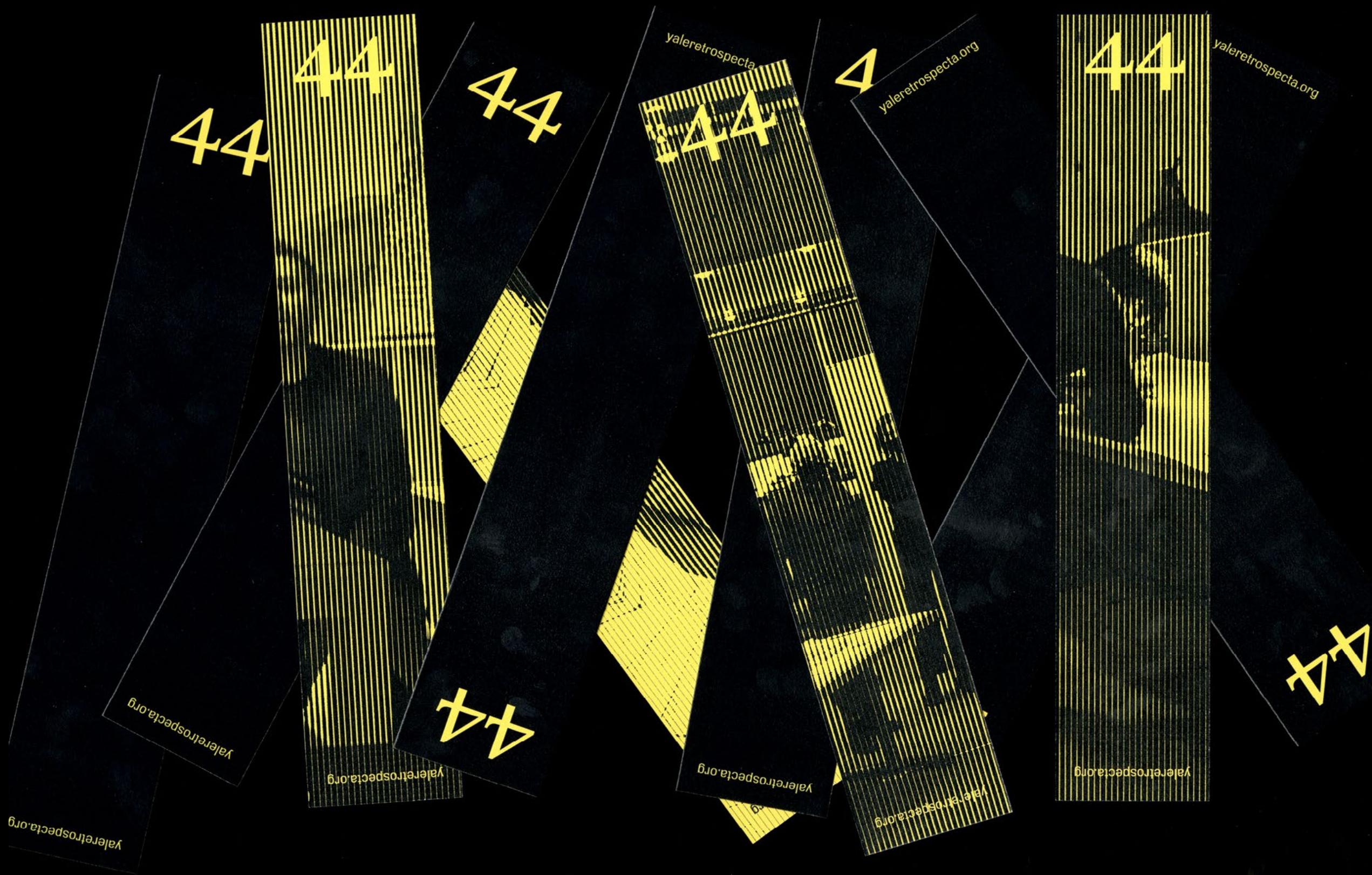
# Recent Work

2023

**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.





**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 humanistic and anthropocentricity 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

**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, Angélique 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

**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

**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—forwards 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."  
Naomi Jemima Ng  
The Forest - Callejas, Hansson, Coldeira  
Advanced Studio  
The Forest - Callejas, Hansson, Coldeira  
Advanced Studio  
Chapter 3  
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Retrospecta 44

Chapter 3

**FOREVER, FOR NOW**  
Angela Lufkin

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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.

STUDENT  
M.C. Overholt  
ADVISOR  
Keller Easterling  
READER  
Elihu Rubin

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

Advanced Studio

Not Forever - Cormody, Groarke, Hogben

Angela Lufkin

Mike Tully with Immanuel Yang

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Space-Praxis: Towards a Feminist Politics of Design

Retrospecta 44

Chapter 5

**Mapping Grounds for Reparation**

STUDENT  
Laura Pappalardo  
ADVISOR  
Keller Easterling  
READER  
Ana María Durán Calisto

ABSTRACT

For the Guarani Mbya, ka'aguy (Atlantic Forest) is sacred. Yet, only 12 percent of the Atlantic Forest original coverage remains. A portion of that is in Jaraguá Peak. The Peak is also the highest point within São Paulo, located in the northwest region of the city. Anyone who lives in São Paulo knows Jaraguá Peak as a point of visual reference—the only forested area rising above dense urbanism. Two hundred years ago, São Paulo was ka'aguy. Now, the city occupies part of Guarani territory, which spans across the borders of what is now known as Paraguay, Argentina, Uruguay, 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 peak area. Since the roads opened, car use, urban growth, starting on the roads' borders, have encroached continuously on 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 hold a crucial infrastructural and environmental role for the earth.

Recent Work

Required - History and Theory

## Romance Action Mystery

Identity, exhibition, website design and development, and publication design for the Yale MFA Photography 2022 thesis exhibition at Green Hall Gallery at Yale School of Art. Designed with Hannah Tjaden. [View the website here.](#)



## Romance Action Mystery

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

MYSTERY

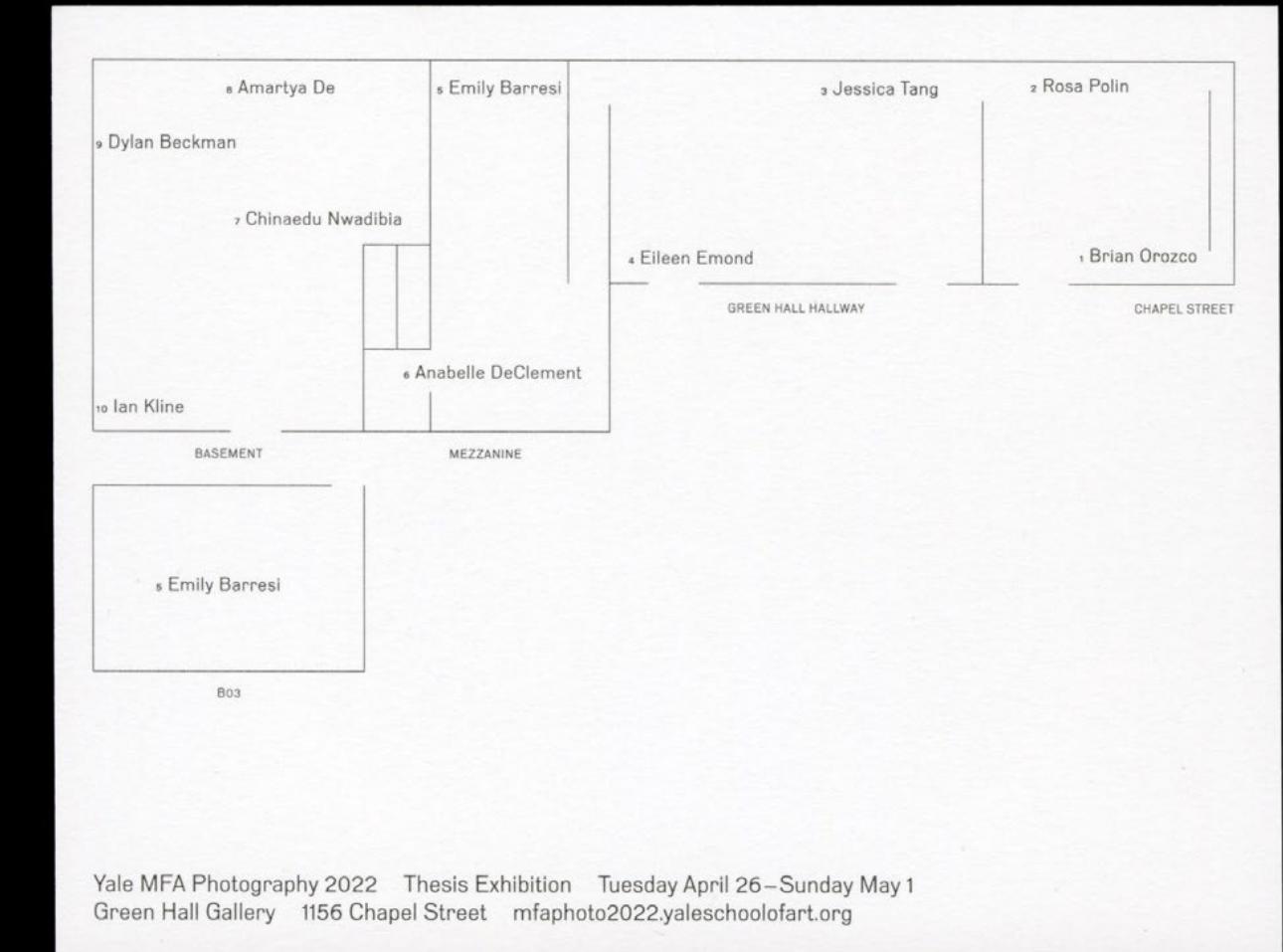
<sup>5</sup> Emily Barresi <sup>9</sup> Dylan Beckman <sup>6</sup> Anabelle DeClement <sup>8</sup> Amartya De <sup>4</sup> Eileen Emond  
<sup>10</sup> Ian Kline <sup>7</sup> Chinaedu Nwadibia <sup>1</sup> Brian Orozco <sup>2</sup> Rosa Polin <sup>3</sup> Jessica Tang



## Romance Action Mystery

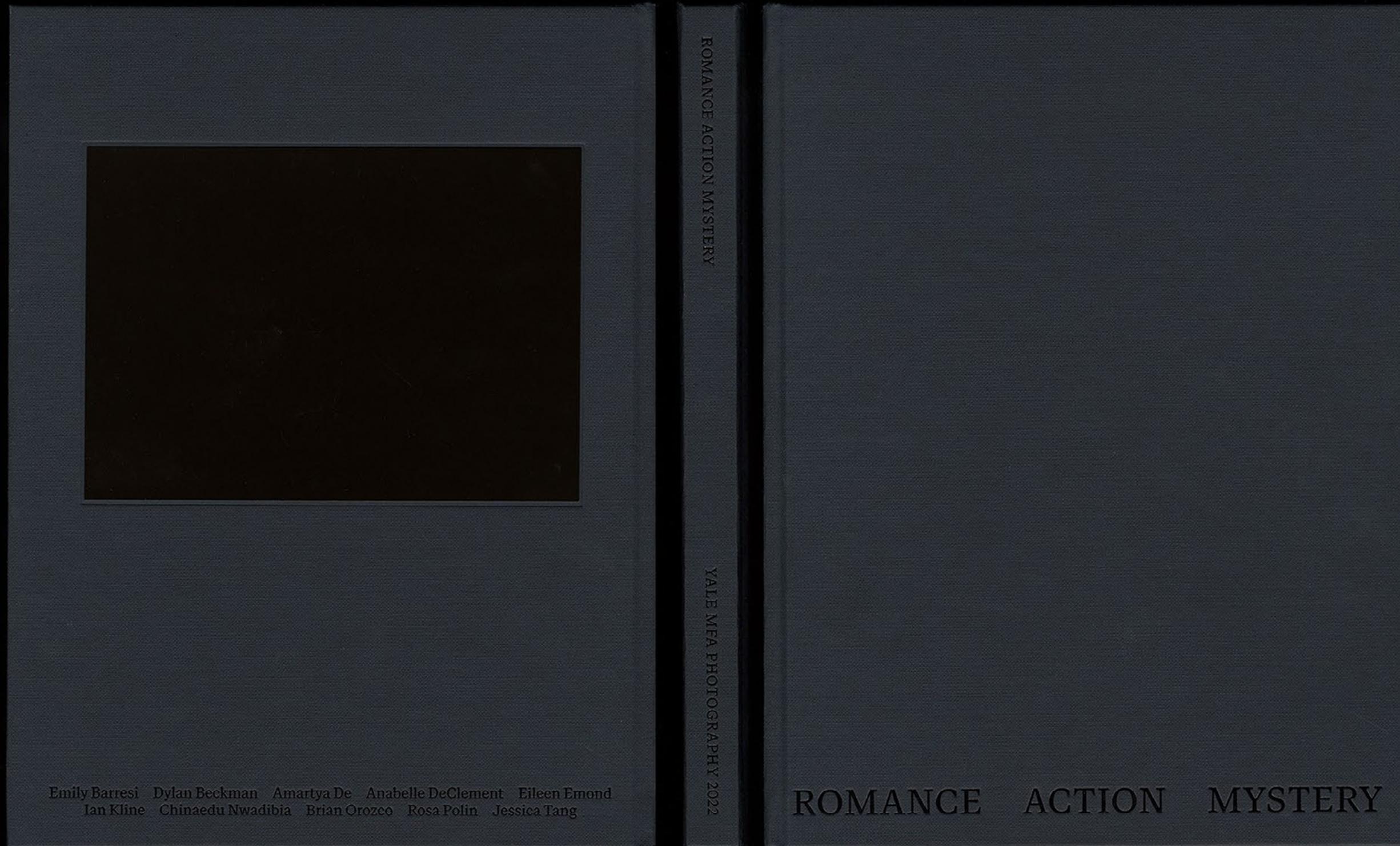
Artist names are numbered according to their location in the gallery.

# ROMANCE ACTION MYSTERY



## **Romance Action Mystery**

Each artist fully exposed their own silver gelatin prints, which were tipped on to the back of the corresponding publication.





Mike Tully with Hannah Tjaden



Recent Work

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 atrocities, yet riveting evidence of the times abound. The artists—Emily Barresi, Dylan Beckman, Anabelle DeClement, Amartya De, Eileen Emond, Ian Kline, Chimaedu Nwadiobi, Brian Orozco, Rosa Polin, and Jessica Tang—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?"

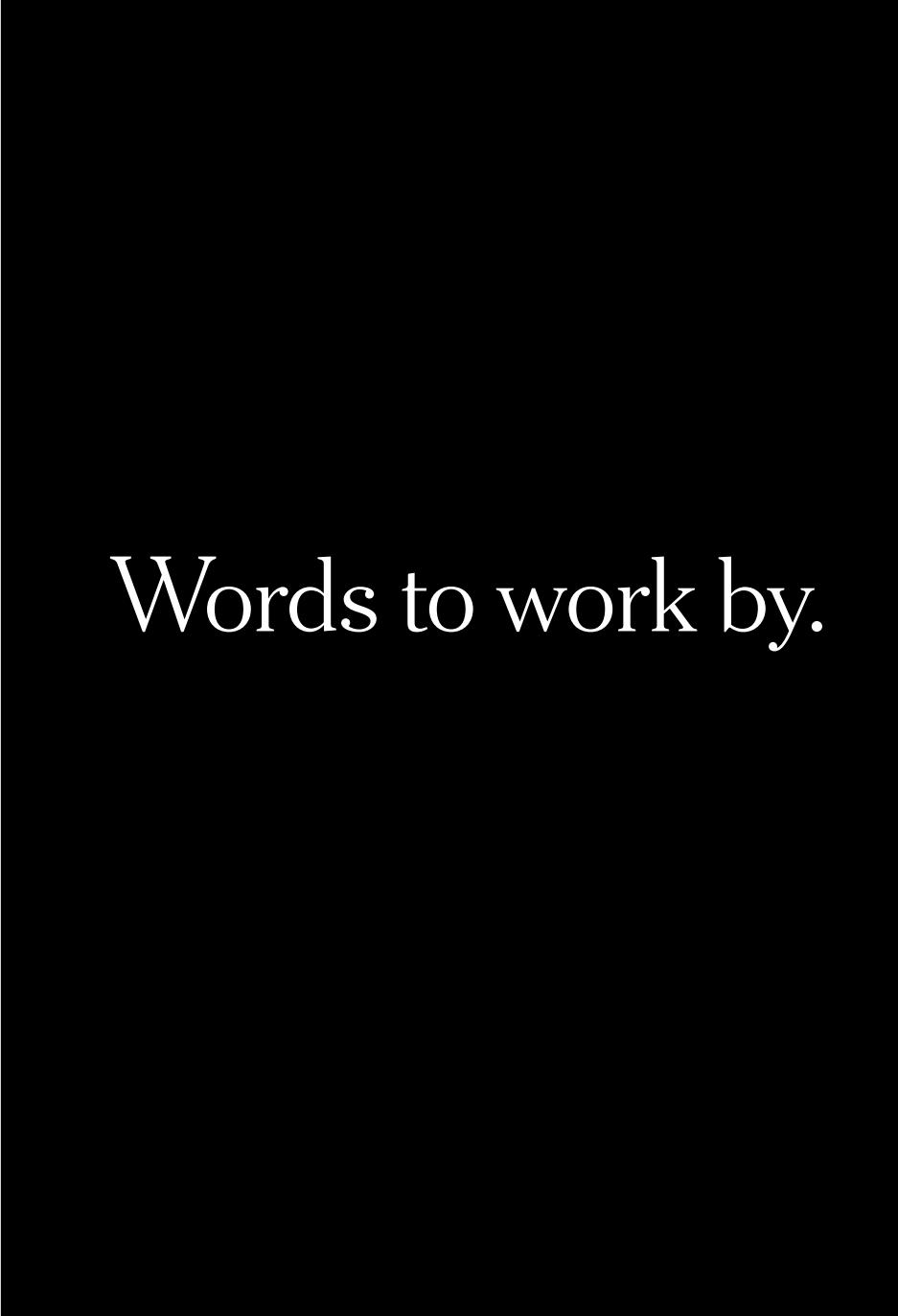
### The Guardian Illustrations

Illustrations for an article in The Guardian on grieving  
in the age of AI. Art direction by Marcus Peabody.



**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

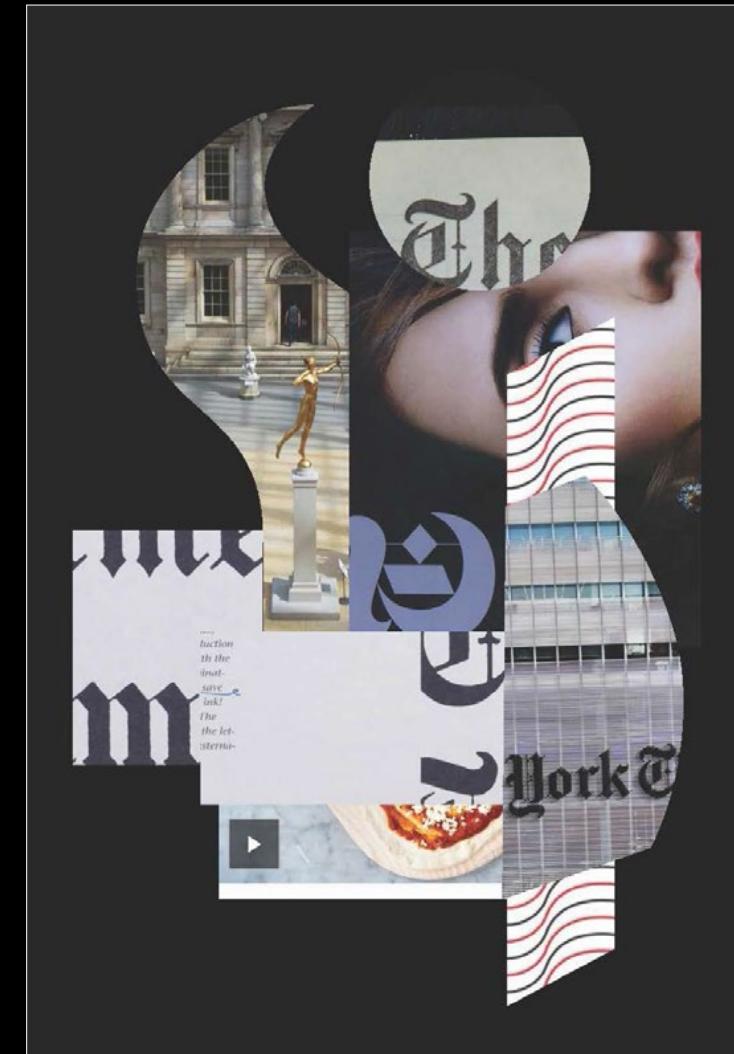
Every interaction someone has with The New York Times—the paper, the website, an email, an event, a voice on the phone—has an impact on that person's relationship with The Times and how he or she thinks and feels about the brand.

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.

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### Why we do it

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

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## 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 unexpected 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.

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**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.

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**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.

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**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.

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**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.

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**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.

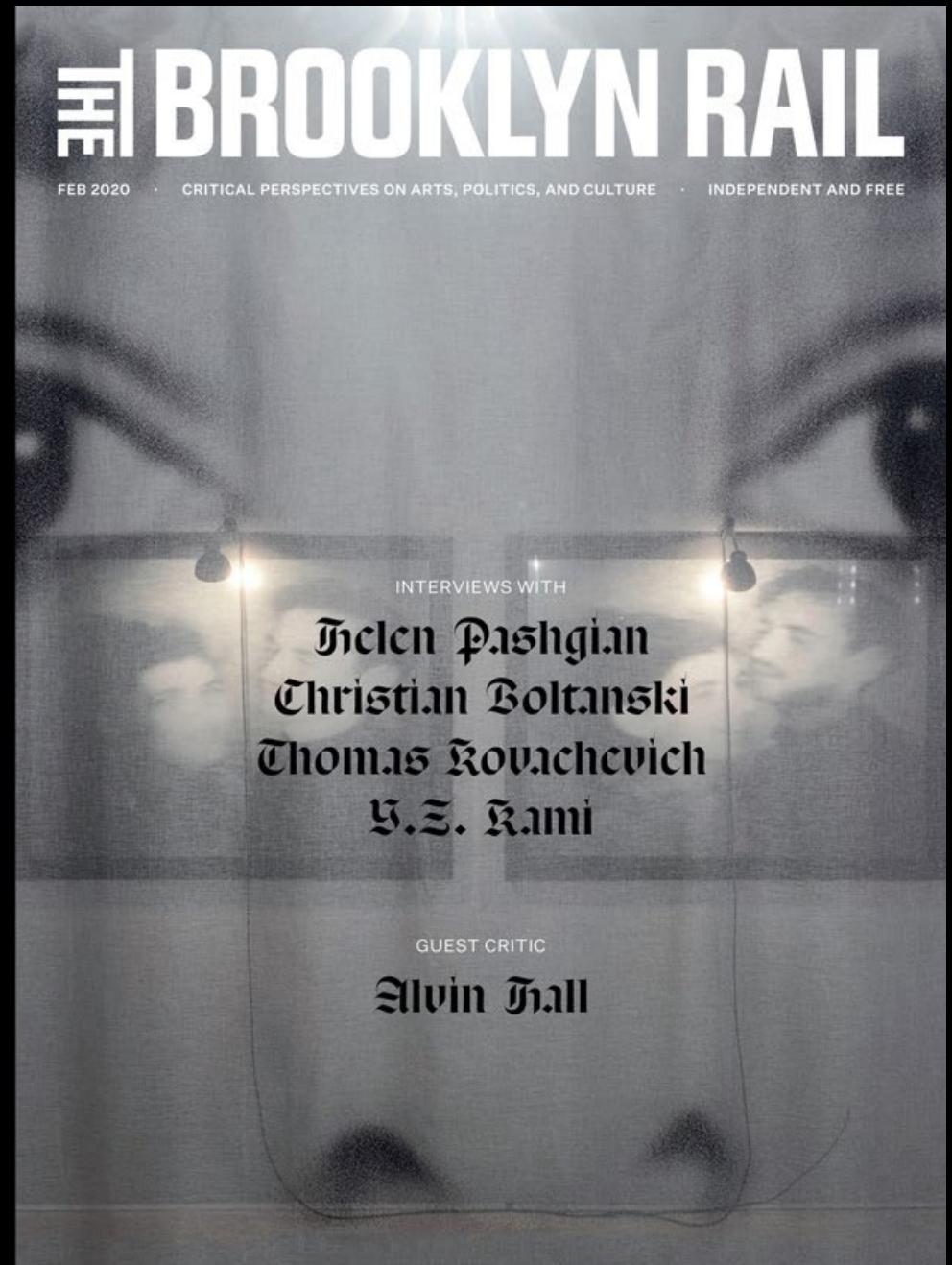
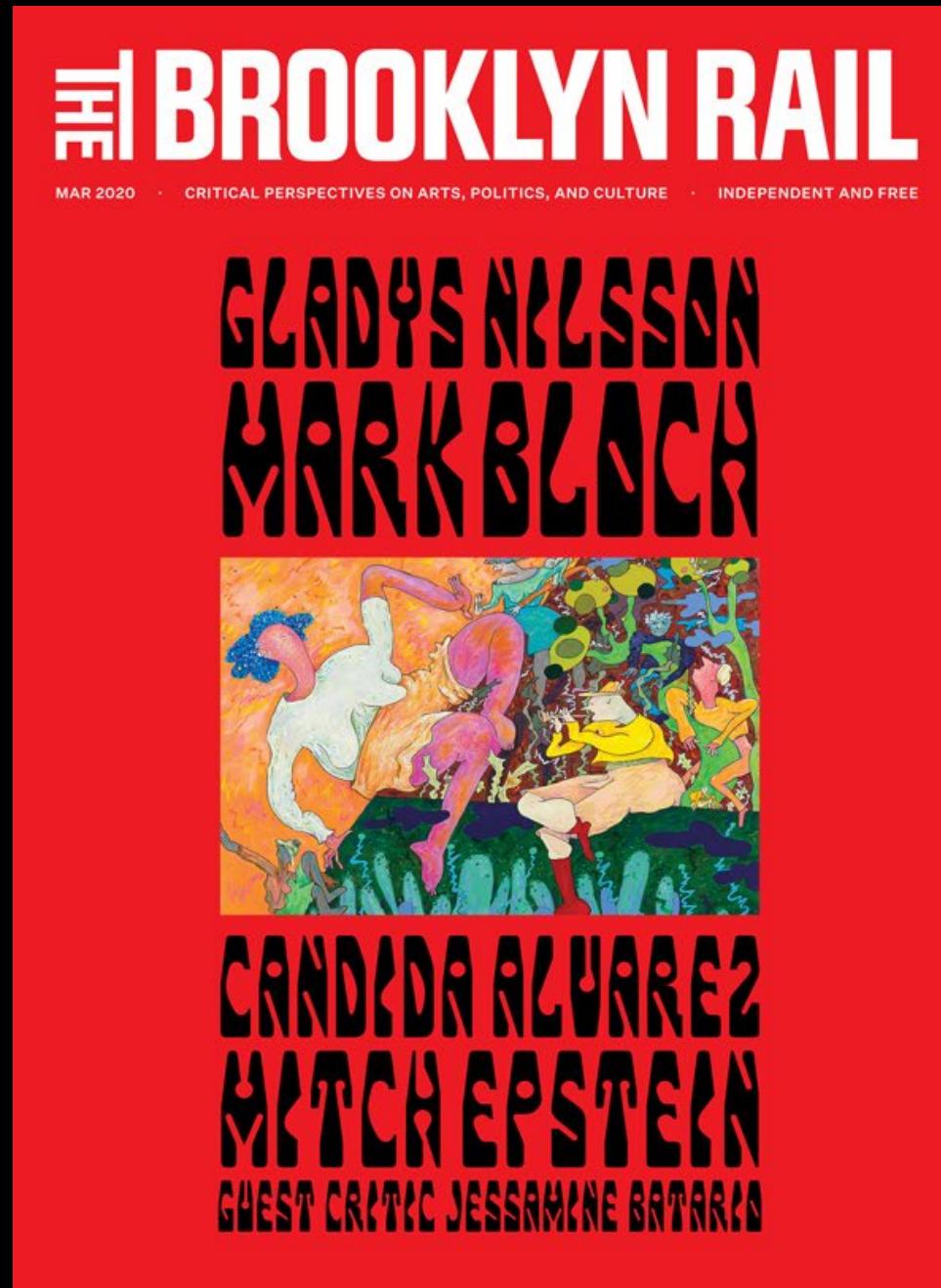
**Marketing**  
Illustrations used for promotional efforts distill a central theme or benefit and evoke a mood, helping to engage broad and target audiences with greater ease and affinity.

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## 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.

Freedom to... freedom from... freedom of...  
thought religion opinion and...  
artistic freedom let freedom ring free  
Big Freddie freestyle  
Freeze 99  
Angela spirit love  
Let's Get Free!

*Freedom is a word crammed to parades—it is a once-claimed and disclaimed, concrete and ephemeral. It bears the weight of historical accumulation, yet remains fluid enough to flow through the pietistic mimesis of contemporary art and culture. If only freedom could do more than give us rights. If only liberation regarded individual acts of resistance as highly as it does the collective movement towards liberty and justice for all. If only.*

Most days, the assault of the city eclipses its promise.  
When Phong 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 Mark and our dog, Phoebe. 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 was having with myself about the nature of freedom and the moment of transition. Fearing that community might be the one thing I was leaving behind, I screamed YES!

In retrospect, even the move and this new label of *critic* seem to have reversed engineer their ways—Hartman's masterpiece—some aspects of which, in this case, were not so much about standing against the tide of drivers docking on the City's shores in pursuit of something. Or perhaps I was the deserter, as formed and figured, broken and disgraced, by the City that had—in the metanarrative—left me.

In Phong's vision, I saw the opportunity to add to Hartman's chorus by drawing sound alongside noise thinkers and doers whose beautiful lives foreground a series of existential questions, both of and for our times. This collection of poems, essays, musings, and allegories is an experiment in the space of contradiction's enclosure. It is an experiment on freedom, as it is about the harmonies and procedure of collective imagination—the unpredictable sites of convergence where ideas and tools intersect to build something new.

Together, we prefer that naming fear, living with uncertainty, making art, resisting propaganda, confronting privilege, archiving memory, and caring for trauma is the work that lay ahead. And that the work is in progress.

V.

**Critics Page**

**NICO WHEADON** is the executive director of *NATCHI*, a multidisciplinary arts incubator in New Haven, Connecticut. She is also an associate professor of English at the University of Hartford and Africana Studies at Bard College, and Professional Practices at the School of Art within the Interactive Media program.

**ALVIN HALL** is this picture that my mother took of me when I was five. I'm standing outside on my porch completely naked, save for the sun on my shoulders and a pair of white, dad-sized Nikes and sports socks to match. I'm holding a baseball bat in my right hand and a baseball in my left hand 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 arms are crossed over my chest, my hands interlocked, my limbs unyieldingly reaching, and I've got a load more free.

As I consider the weight of this image in my own life—and its place within the family photo album of others descended from Sally Hemings and Thomas Jefferson—I imagine all the other experiments in freedom and scenes of rebellion out there that, together, might evidence our investments and inherent abilities to get free.

1. Justice League, "Dawn of Justice," DC Comics, Warner Bros., DC Entertainment, 2017. 2. Social Life, "Page 13," DC Comics, Warner Bros., DC Entertainment, 2017. 3. Hartman, 25. 4. Harpo, 25.

## In Conversation Luciano Fabro with Martin Schwander

**MARTIN SCHWANDER:** Your artworks are so different from each other and, in some ways, their complete opposites. In your *Arte Povera* pieces, you seem to want to leave as little as possible. You must loan to talk about art again. In my lessons at the Accademia I give a clear and firm idea of what we're. The reason for this process of reduction is probably due to the fact that people today do not have time to reflect on things. They have to take in a lot of information, coming from a multiplicity of points of view that are complex to present in their different aspects and in one single point of view.

**FABRO:** Art does not sell, it creates identity. Identity is the core of the meaning of art.

**SCHWANDER:** Does art serve man in his search for identity?

**FABRO:** Art is not art, it creates identity. Identity is the core of the meaning of art.

**SCHWANDER:** In the writings you have published you talk about the need to go deeper into the metaphysical characteristics of the works.

**FABRO:** Art has metaphysical qualities. Many times a thing changes very little physically when it becomes a work of art. What can change, however, are its metaphysical qualities. Art is not just a physical object, it is also more, less, its external appearance. As soon as this stone is taken to be a work of art, it takes possession of something that it did not have before. That is the most important thing. It is not that I am a better artist than others, I took a stone that was not different from the others, but I isolated it and at the same time gave it a metaphysical dimension, which even today we remain impressed by as spectators.

**SCHWANDER:** In your critical aspect to a work of art is it necessary that there is no apparent effort, everything must appear as a miracle. This is the garment of creation.

**SCHWANDER:** There are only a few works of art that manage to have these metaphysical dimensions.

**FABRO:** Art is a material entity that fruitfully goes good. Quality is a very selective thing in nature and is subject to strict oscillations. There are times when quality [in art] reaches its full development. It's like in nature there are times when storms prevent the sprouting process and other periods when the sun is strong.

Without a doubt [today] we are living in very difficult times. This becomes particularly clear with the fact that everything that is done for art must be done with care, with respect, with the right of to exist on social, philosophical, aesthetic, and moral levels.

It is particularly difficult for society to understand that art still has importance now. Already in my earliest years I had to face this problem. I am thinking of my first exhibition from 1964. In that text I already say that I am a "humanist".

The word "humanism" cannot, however, be considered as the word "identity". Identity is established there is a fixed point on which things depend. In religious times, God was the central point. In modern art this point is perhaps art. He is, in all likelihood, responsible for everything that happens. He is the center of reference for everything. He is the center of everything. It's like in geometry: as soon as I have determined a fixed point, I can determine another point and connect the two points. The crisis

of our times comes, among other things, from the fact that man does not have a clear and firm idea of what he wants. We must learn to talk about art again. In my lessons at the Accademia I am trying to start up a discussion on principles. We need to reacquire confidence in things that go beyond immediate experience.

**SCHWANDER:** Underlying this premise, is there a reason to have hope for art?

**FABRO:** We must have hope on principle. Every work of art creates brings us a moment of identity and this endures the basis for what we call culture.

**SCHWANDER:** Is there, in your work, a point of mediation between political and social reality on the one hand, and the metaphysical approach that you add to the work of art on the other hand?

**FABRO:** The work of art, from a certain moment when it emerges from the hands, and you can see it in the world, when it comes into contact with something that determines its extension. However, the core of my works were created for a certain circumstance or from a reaction to a certain event, due to the fact that I am rather apical about all political situations.

**SCHWANDER:** In the writings you have published you are referring ever more deeply into the metaphysical characteristics of the works.

**FABRO:** Art has metaphysical qualities. Many times a thing changes very little physically when it becomes a work of art. What can change, however, are its metaphysical qualities. Art is not just a physical object, it is also more, less, its external appearance. As soon as this stone is taken to be a work of art, it takes possession of something that it did not have before. That is the most important thing. It is not that I am a better artist than others, I took a stone that was not different from the others, but I isolated it and at the same time gave it a metaphysical dimension, which even today we remain impressed by as spectators.

**SCHWANDER:** In your critical aspect to a work of art is it necessary that there is no apparent effort, everything must appear as a miracle. This is the garment of creation.

**SCHWANDER:** There are only a few works of art that manage to have these metaphysical dimensions.

**FABRO:** Art is a material entity that fruitfully goes good. Quality is a very selective thing in nature and is subject to strict oscillations. There are times when quality [in art] reaches its full development. It's like in nature there are times when storms prevent the sprouting process and other periods when the sun is strong.

Without a doubt [today] we are living in very difficult times. This becomes particularly clear with the fact that everything that is done for art must be done with care, with respect, with the right of to exist on social, philosophical, aesthetic, and moral levels.

It is particularly difficult for society to understand that art still has importance now. Already in my earliest years I had to face this problem. I am thinking of my first exhibition from 1964. In that text I already say that I am a "humanist".

The word "humanism" cannot, however, be considered as the word "identity". Identity is established there is a fixed point on which things depend. In religious times, God was the central point. In modern art this point is perhaps art. He is, in all likelihood, responsible for everything that happens. He is the center of reference for everything. He is the center of everything. It's like in geometry: as soon as I have determined a fixed point, I can determine another point and connect the two points. The crisis

## Luciano Fabro:



Installation view, *Bonella Verone*, 1972 (Galleria d'Arte Moderna e Contemporanea di Milano); *Foot*, 1968 – 1972 + *Principle*, 1972 (Photo: Luciano Fabro. © Archivio Luciano e Carla Fabro).

**SCHWANDER:** Do you mean by this that there are some ideas in art that survive over time without changing?

**FABRO:** Yes, I think that an artist, and an artist can reacquire them if they have the ability and the sensitivity to do so.

**SCHWANDER:** The discourse on many levels that you have with tradition contradicts most of the positions of avant-garde artists who believe in the legitimacy and energy from the verbal rejection of tradition. At the same time, the tradition has been related to Arte Povera, one of the last classical avant-garde movements.

**FABRO:** Even if I have opposing ideas of thoughts, I feel closer to the avant-garde than to the others. There is a will to defend the art's value, a willingness to stand up to the critics. There is a desire to communicate, to express our ideas, to make visible, art, and to improve lives. These are values that I share.

**SCHWANDER:** In your work, a point of mediation between political and social reality on the one hand, and the metaphysical approach that you add to the work of art on the other hand?

**FABRO:** The work of art, from a certain moment when it emerges from the hands, and you can see it in the world, when it comes into contact with something that determines its extension. However, the core of my works were created for a certain circumstance or from a reaction to a certain event, due to the fact that I am rather apical about all political situations.

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Critics Page

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CRITICS PAGE

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CRITICS PAGE

# ART IN THE CLIMATE CRISIS

by Julie Reiss

36 CRITICS PAGE

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JUNE 2019

CRITICS PAGE



Julie Reiss is an historian who directs a Master's program at City University of Education. Additionally, she has organized panels and curated panels at international conferences including the Global Conference on Climate Change and Sustainable Studies. She is the author of *From Margin to Center: The Space of Interdisciplinarity* (2009) and the editor of *Art, Theory and Practice in the Anthropocene* (2018).

In the mid-1970s I had a friend whose father was planning to make an end-of-the-world deck calendar, the tear-off variety, with a different quote for each day. It seemed humorous until he told us some of quotes he had selected. One that stuck in my mind was from Neil Young's song "Heart of Gold": "I'm gonna be here when you get old." In the 1970s, I remember dwelling on this juxtaposition: the abstract, ludicrious idea of the end of the world on one hand, and the void speechless idea of the end of the world on the other. The song lines reached me and made me uncomfortable, and the calendar concept didn't seem funny anymore. I remembered the calendar when I was in college, and was struck by how it addressed the environmental crisis. Up to that point I had been successfully compartmentalizing my rather detached concerns about climate change, considering it the purview of scientists, not of an art historian. Now, though, I was faced with the realization that it became harder to maintain that stance. I simultaneously became aware that scholars such as Alan C. Bradley were developing an interdisciplinary perspective that took the environmental crisis into account and into account. I found this to be very inspiring and experienced a strong feeling of connectedness. There were no more excuses to remain aloof.

The more I learned about the environmental crisis, the more I realized that art engages with the environmental crisis. Their art not only raises awareness of our predicament, it helps us to imagine other worlds and other outcomes, offering opportunities for intervention, resistance, and art activism. Through art, we can propose solutions that could potentially be scaled up. Collectively these networks make it harder to disregard the impact of destructive human activity on our planet.

Environmentally engaged art is a form of a culture in crisis as well as will be passed down to future generations. By Scanning

upcoming issues in *Art, Theory & Practice in the Anthropocene* How to Do in the Anthropocene

to address the preservation and continuation of culture in the form of human records—the humanities—is essential to our long-term survival as a species. The arts are uniquely positioned to do this. The arts are primarily focused on records in the form of texts, works of visual art have a similar significance. Assuming we're there, this art will one day be a source of memory and wisdom. The arts are also uniquely positioned to speak to the potential to awaken our resolve and shape our next steps, changing the message and cultivating new narratives.

I've added one more point: the arts will know if environmentalism has changed minds, or whether it has helped change minds, or whether it has helped people make better decisions around climate change. I posed similar questions in 2017 when I chaired a session optimistically titled "Art and Climate Change" at the European Conference on Climate Change for the Council for European Studies. There are some concrete metrics we can produce that involve tracking ownership and subsequent actions taken, and we can also look at what kind of art is being produced to address environmental issues, or others. But in the end, those statistics are not strictly necessary to defend the art's value. We have only to take note of the art that is being produced, the platforms available, the available platforms to communicate, and understand that each of these acts represents a willingness to stand down to a more sustainable way of life. By doing what is honest, and visible, art can help to improve lives and to inspire others to do the same. The arts are a powerful tool for change.

The message that follows respond briefly to questions I posed about the role art can play in addressing environmental crisis. I asked the contributors how their goals regarding their work had shifted over time, and how they maintain a balance between a sense of hope and agency on the one hand, and a sense of despair on the other. I asked them to consider what is happening to the art world, and what is changing. The arts are changing, and adapting, to open oneself up to the vast repercussions of climate change and create in its wake.

I was invited to speak to Phong Bui by Jack Flam, President of the Doldai Foundation, with whom I studied while in graduate school. I had mentioned to Jack that I was soon to publish an anthology on artistic responses to global warming, and he asked if I would like to contribute to it. I accepted, and he invited me to write an article for the book.

ART, THEORY & PRACTICE IN THE ANTHROPOCENE

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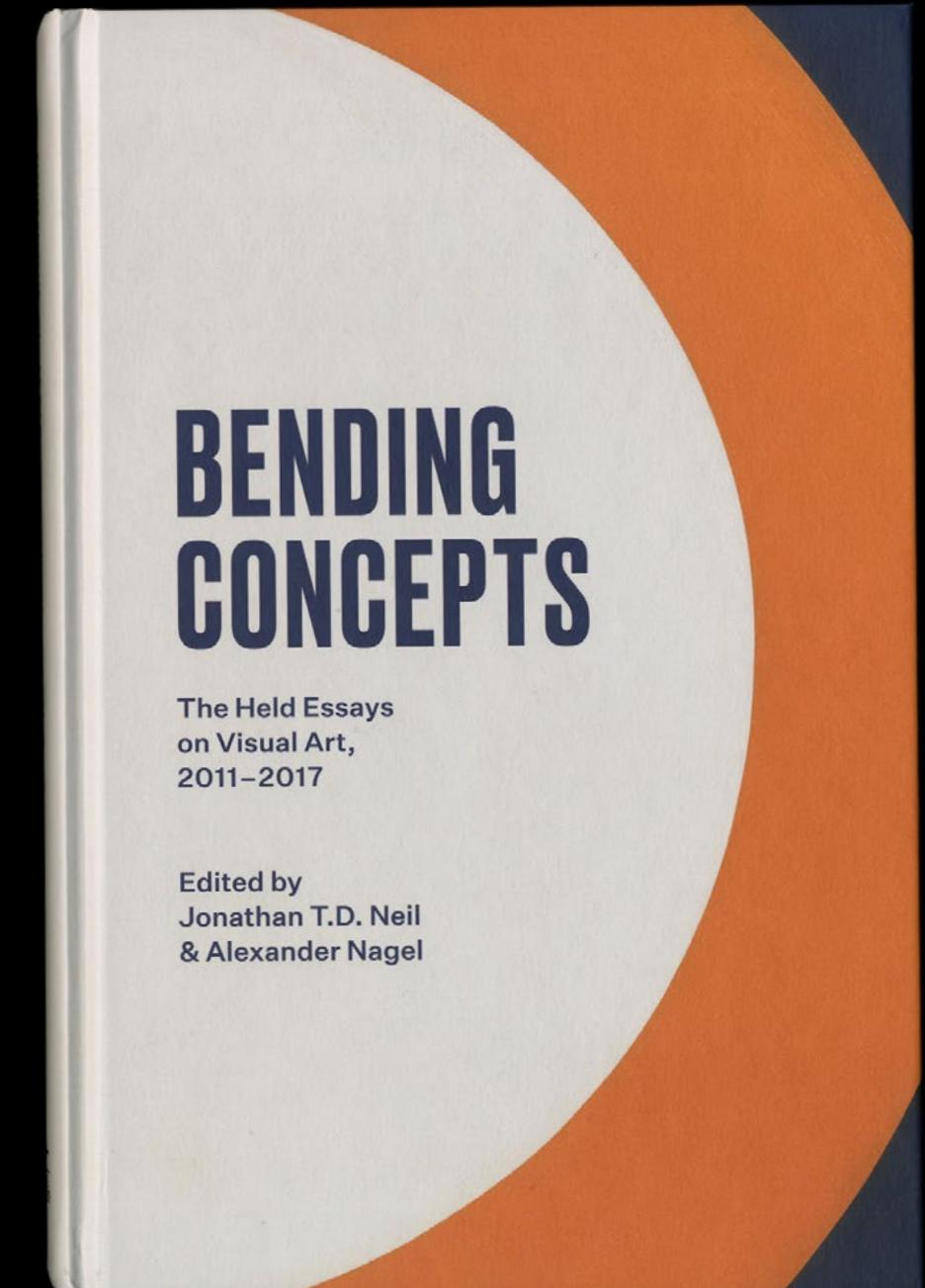
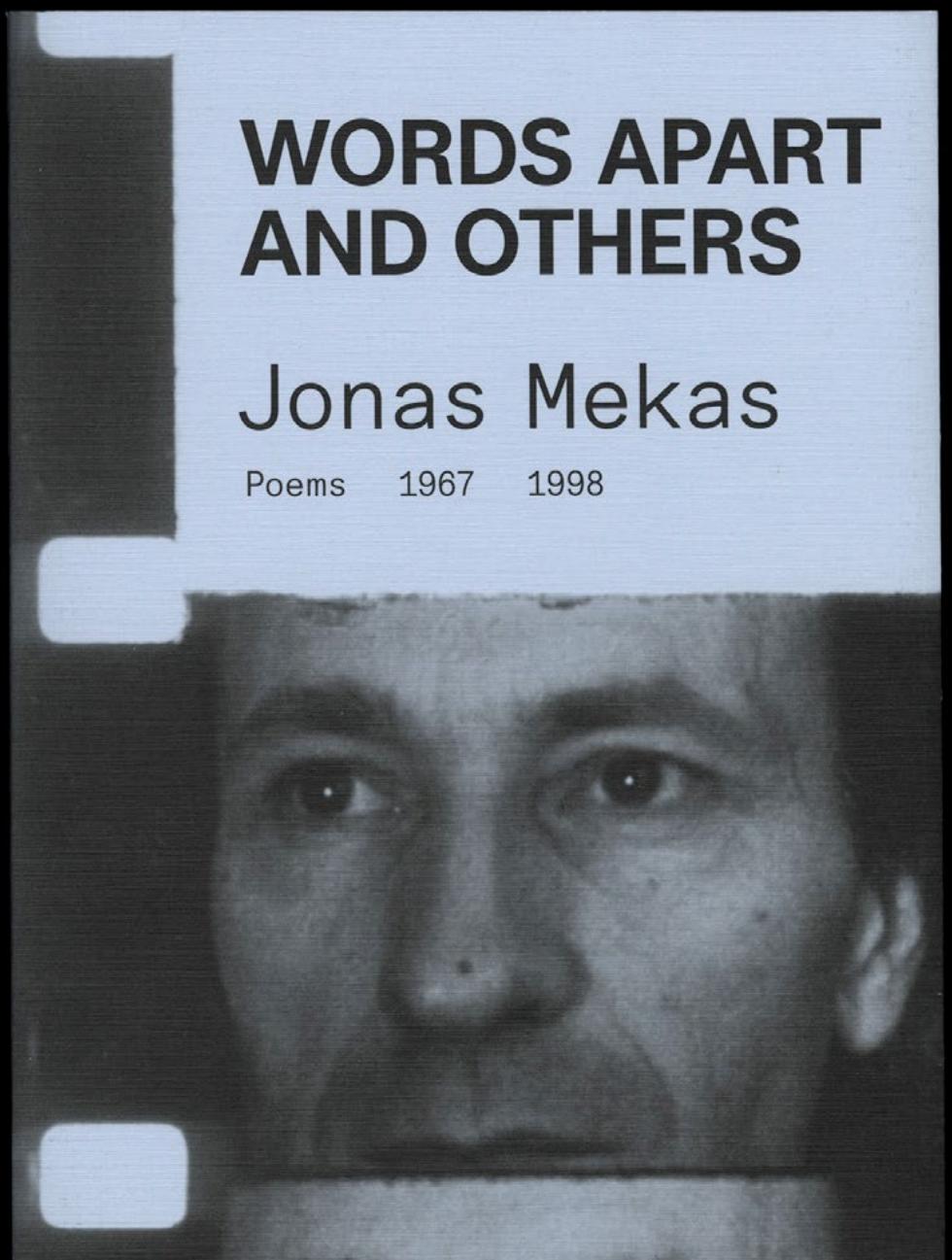
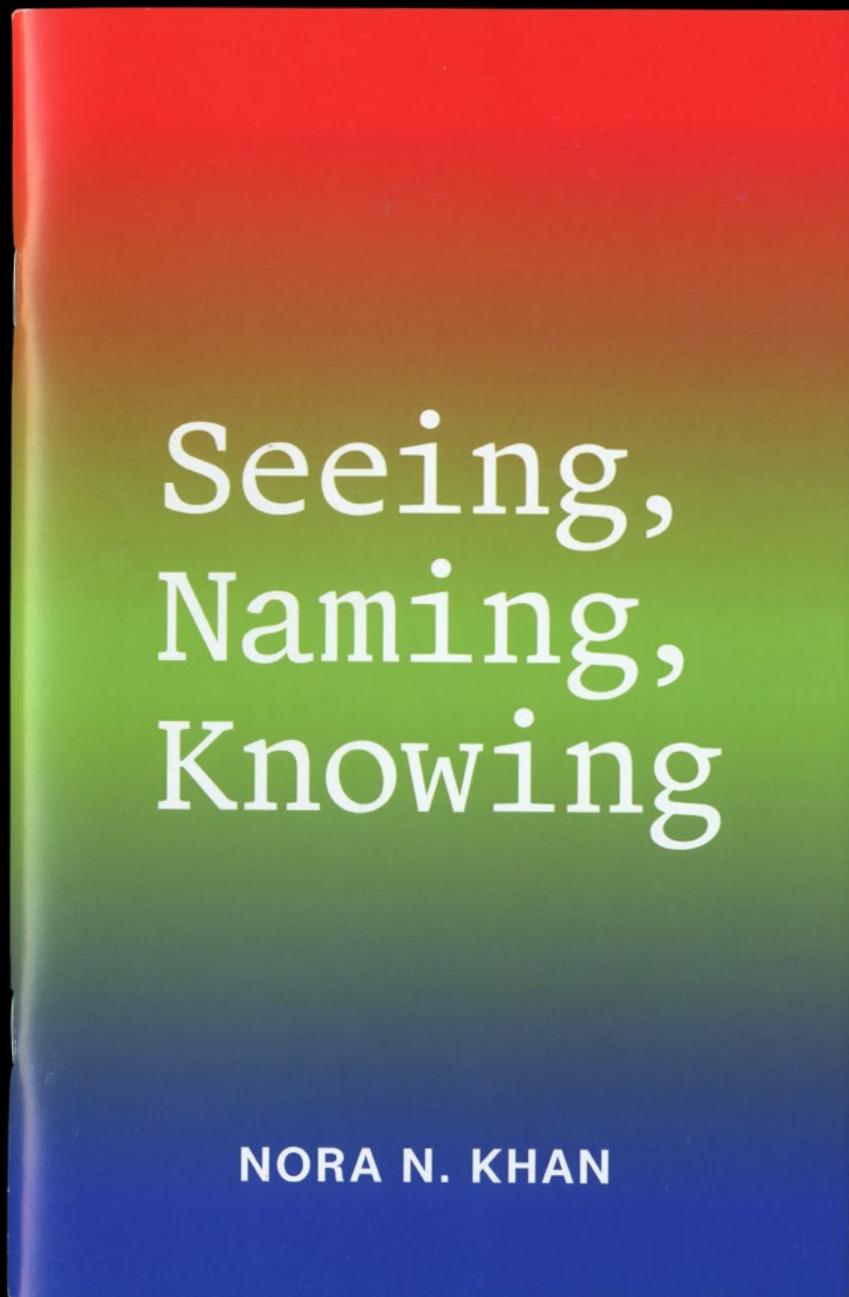
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## Bad Naming

My position here is constructivist; I see all these machines and simulations and technology, however bizarre and alien to our sensibility, as first, always, shaped by human experiences, desires, and decision-making. And the critical and philosophical challenge for anyone interested in technology, or affected by it, is learning to read machines, and the images they produce, of the ‘reality’ of things, of people, of society, with a flexible, but rigorous set of theoretical tools. Understanding the relational, virtual nature of simulated evidence (which we learn to see as fact) is a first step in that toolset. The second is knowing the process of naming, where the crude, weird “bad logic” I began this essay describing, steps in.

We must stop with understanding the machine’s seeing as anything like human seeing. This comparison is a fallacy, but it is also the effect of design. The confusion further obscures what is actually happening when we share images, uploading them online. A machine learning system naming the world operates differently than we do. It mines an image, sorts its contents, then matches them with types it has learned.

We also might move on from expecting bias to be eradicated totally from tools, as though there will be such a thing as a machine that shows no mark of a maker. There will be bias, but a collaborative, collectively decided upon “bias” (meaning, values, positions, and choices in naming) in our tools might be preferable to one that we had no part as citizens at all. “Neutrality” is frequently discussed in relation to machine learning and algorithmic bias in a great deal of literature, investigative journalism, and conference talks; the revelation of ideology in our precious tools is usually presented as a shock. As a culture we have been trained, further, to expect machines to not just see well, but also to not have bias, to purify the oppressive views of their makers through pure math. There are competing histories around technology’s origin—some thinkers like artist Jesse Darling point out that we have been using technology forever, from the condom to the weaving loom to the bicycle.<sup>33</sup> If we start in at the industrial revolution, humans have been grappling with their relationship to machines and the machine’s simultaneous separation from and expression of human need and desire. It can be argued that machines have always been “biased,” the way anything made from our hand will carry the maker’s mark. And when machinic tools moved from physical engineering to social engineering, from production of material to production of images and ideas, from workhorse machines to vision-machines, they became powerful ideological containers.

NORA N. KHAN

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In “Invisible Images,” an urgent essay on how machines see and how our images are “looking at us,” Trevor Paglen writes that “machine-machine systems are extraordinary intimate instruments of power that operate through an aesthetics and ideology of objectivity, but the categories they employ are designed to reify the forms of power that those systems are set up to serve. As such, the machine-machine landscape forms a kind of hyper-ideology that is especially pernicious precisely because it makes claims to objectivity and equality.”<sup>34</sup> Whether hyper-ideology, or a simulation of an ideology of objectivity, the effect of these systems is erasure, violence.

For instance, the city upon a hill covenant that John Winthrop delivered to his Puritan followers promised prosperity in exchange for commitment to God, and a creation of a commonwealth that would signal to Europe a new kingdom. In that kingdom’s map, a misconstrued one based on supremacy and colonial-imperialist genocide as an effective tool, the Puritans misnamed Native Americans as “Indians,” and further misnamed them as savages, as less than human, as wild threats. This misnaming justified breaking treaties over several hundred years, massacre, and total decimation of the “Indians.” Naming Native Americans as we know should have been done, in an ethical and restorative way, as owners of this land, as stewards, as the holders of a nation’s trauma, is a first step in reparative relating.

What Paglen is crucially pointing to is that in machine-machine systems, the claim to objectivity makes a similar lossy, erasing, violent, stupid, shallow misnaming of people harder to even see. What’s taking place may be comparable to what the Puritans did, and according to *their* map, their categories of typing and naming were objective and true. But with time, with cultural studies, with historical restoration, with scholarship, with national reckoning with past crimes and complicity, those predispositions of the eighteenth century can be well-questioned.

The machine-machine system’s goal of efficiency, its seeing apparatus, driven by engineering’s neutralizing mode, is so widely accepted and understood as our driving map that without some intervention it would take another four hundred years to undo its naming. It often, wittingly or not, reaffirms colonialist tendencies. The makers are homogenous, frequently libertarian: that friend who says they don’t “see color” and “treat everyone the same.” The “problems” of difficulty, of messy, “troublesome” aspects like gender or race or disability, qualities too hard to parse mathematically, all the unseen, immaterial phenomena that make a person all person-y, are factored out. Difficult people are then treated like bugs, glitches, like poor, bad runs. There is of course a long-standing social imperative to get rid of “troublesome” aspects as a matter of purity and normativity. Or, more confusingly, as described earlier, differences are represented but are treated categorically as all the same. The categories become modular add-on features while offline, we’re robbed of communities in which to challenge systemic power differentials.

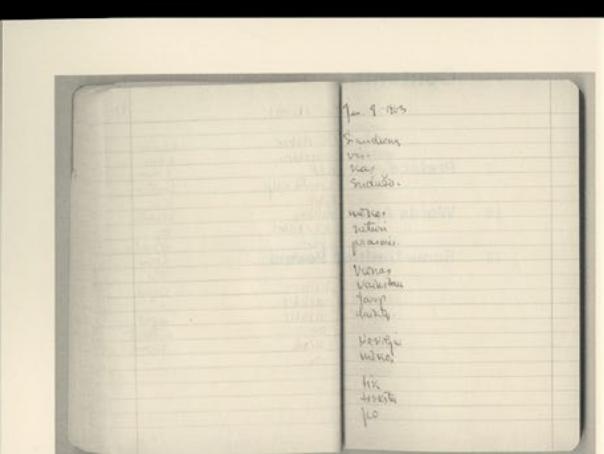
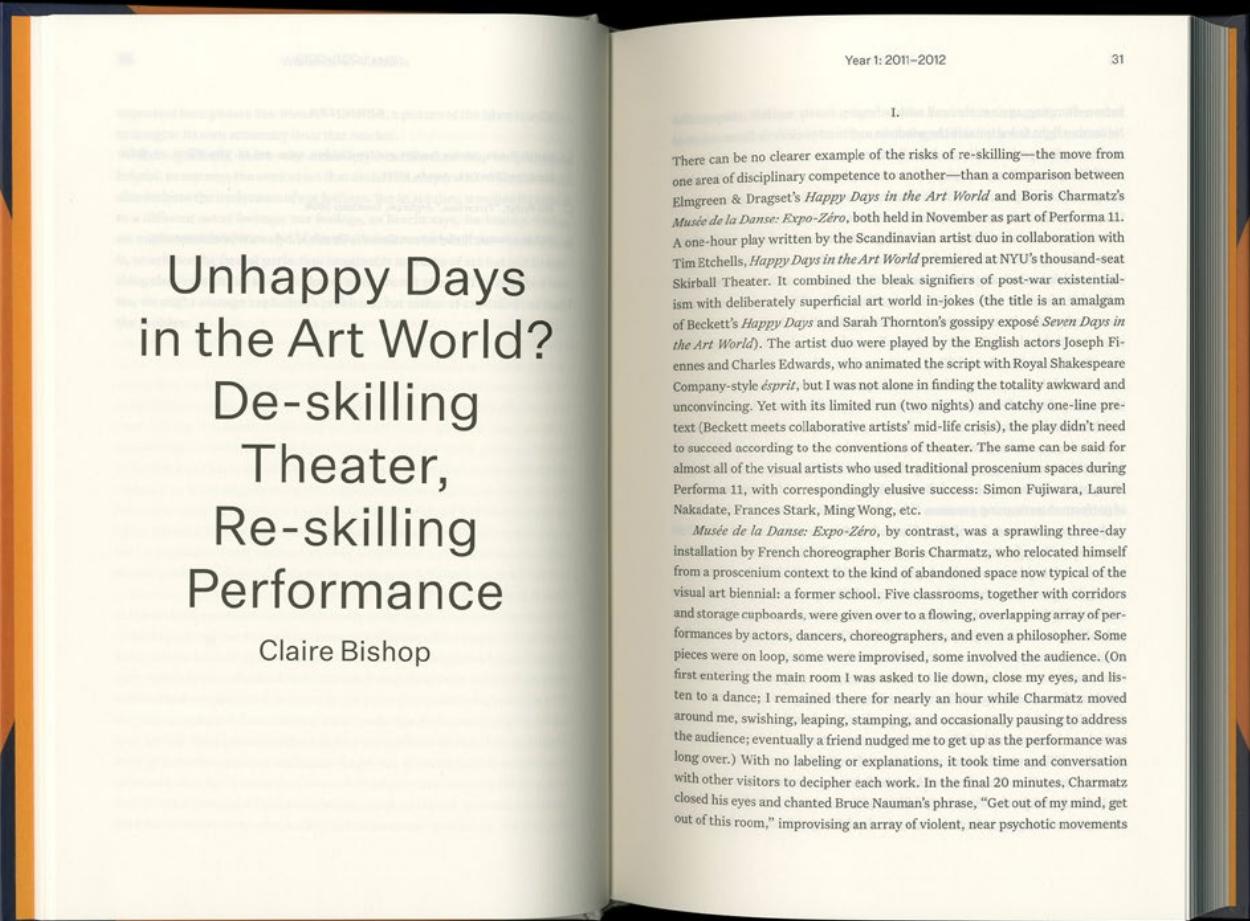
SEEING, NAMING, KNOWING

23

... sky  
all  
trembling  
linden

Jonas Mekas writes in *Words Apart*. One feels the filmmaker’s vibratory sensibility in a winning simplicity of witness to existence. A Zen gesture for the awareness of the fleeting moment that will evanesce out of its particulars. One appreciates also in Mekas the pause and tremble of the individual sinewy lines, broken, hesitating as they inscribe the page in this recent collection, translated with loving care by Vyt Bakaitis from the Lithuanian. The original language magnetizes the eye in this double dance on the page. There’s a confidence of his being on the “left-hand path,” avant-gardist as he has always been. Early Lithuanian poetry was in Latin, religious, becoming more secular in the 18th century and then influenced as one account says by the Russian Mayakovsky. Mekas breathes within that spirit of self-appointment, resilience, rebellion, grounded in individual memory.

... sky  
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firm



A page from the manuscript of *Words Apart*. See pt. II, In The Woods, Section 6.

## Verizon

Campaign design with McCann Design NY for Verizon. Messaging created for specific domestic markets including OOH campaigns in New York, Los Angeles, and more. Design direction by Emely Perez and designed in collaboration with the Verizon account team at McCann Design NY.



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Mike Tully with McCann Design NY



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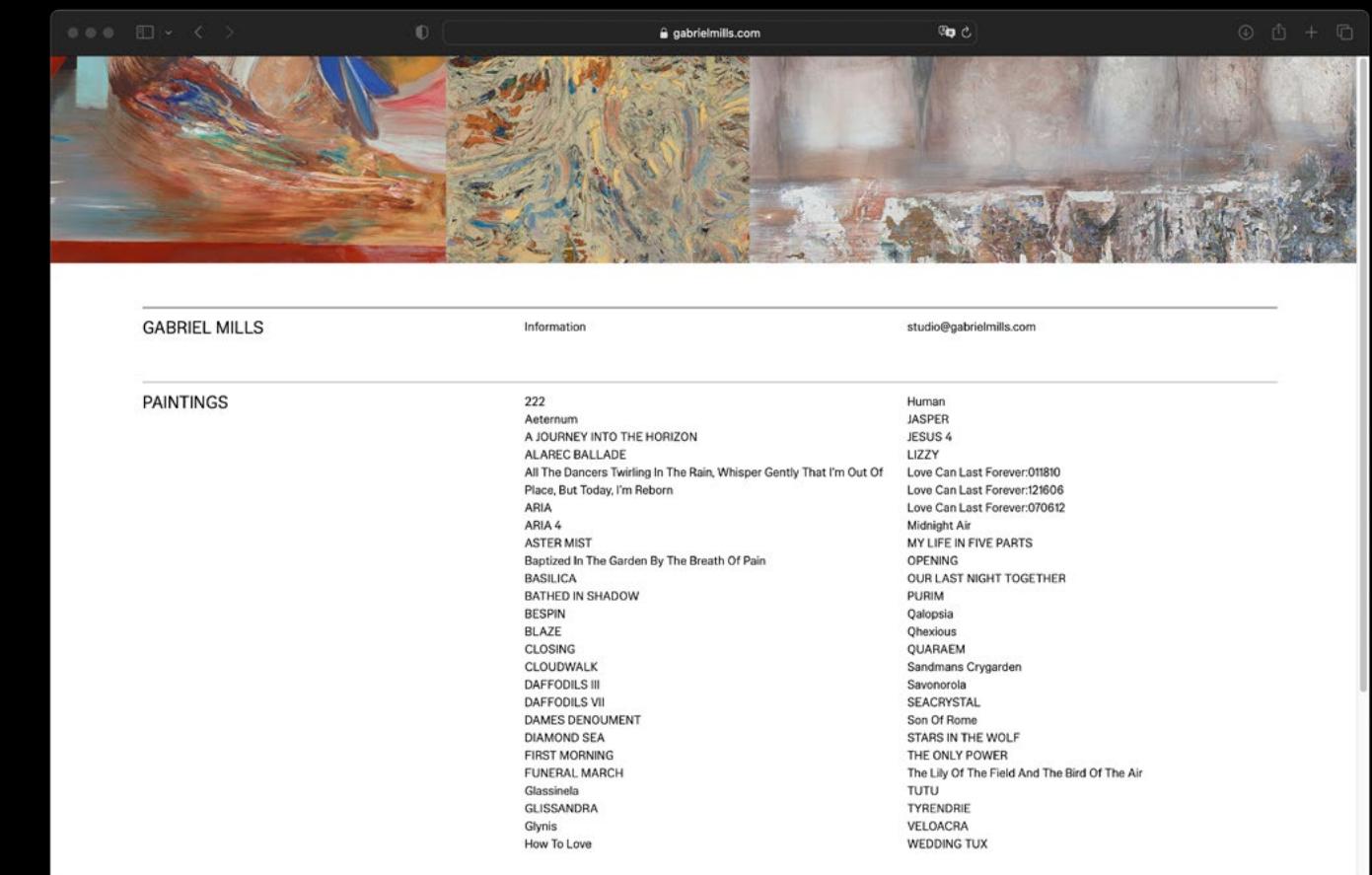
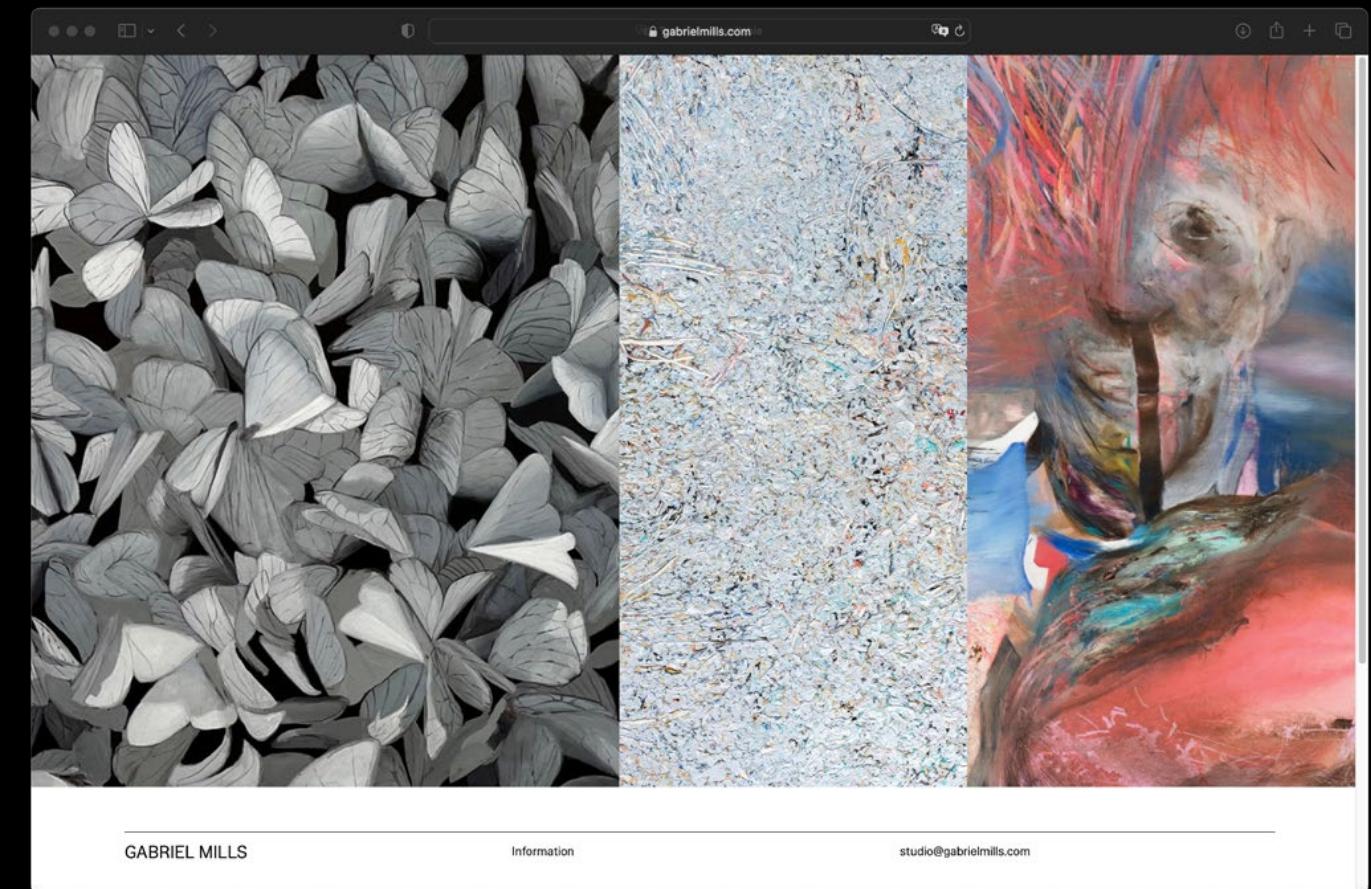
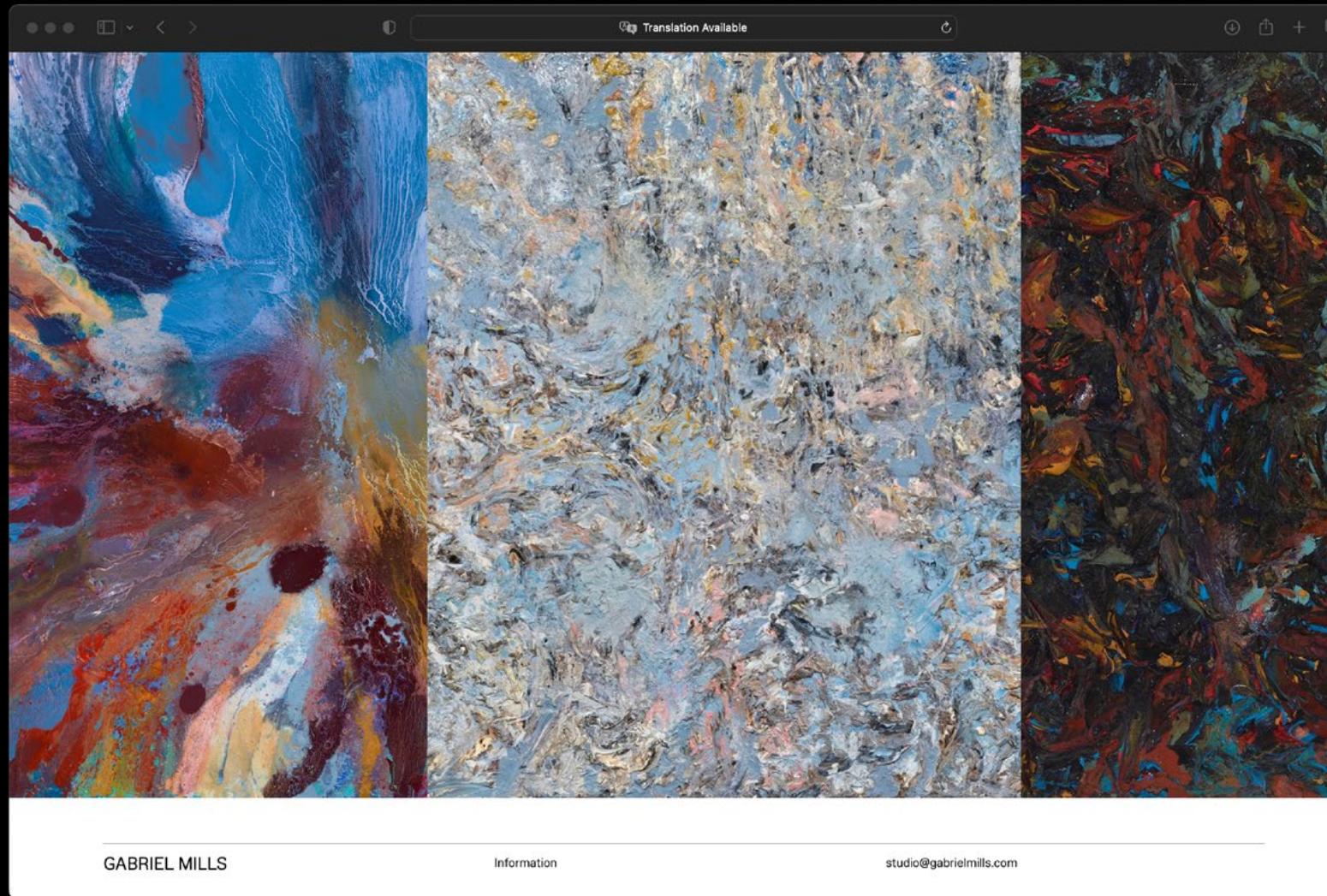
Recent Work

Verizon



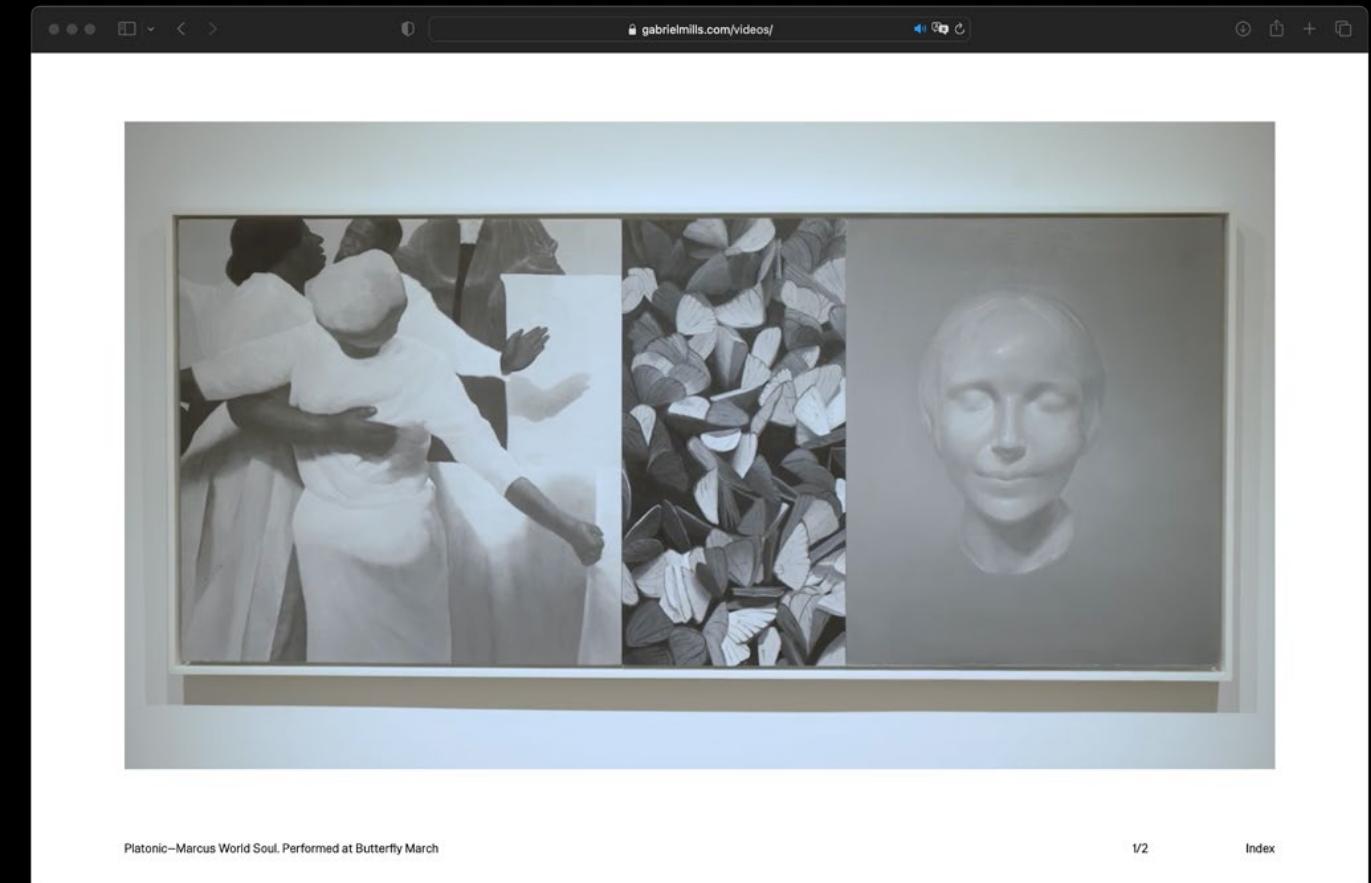
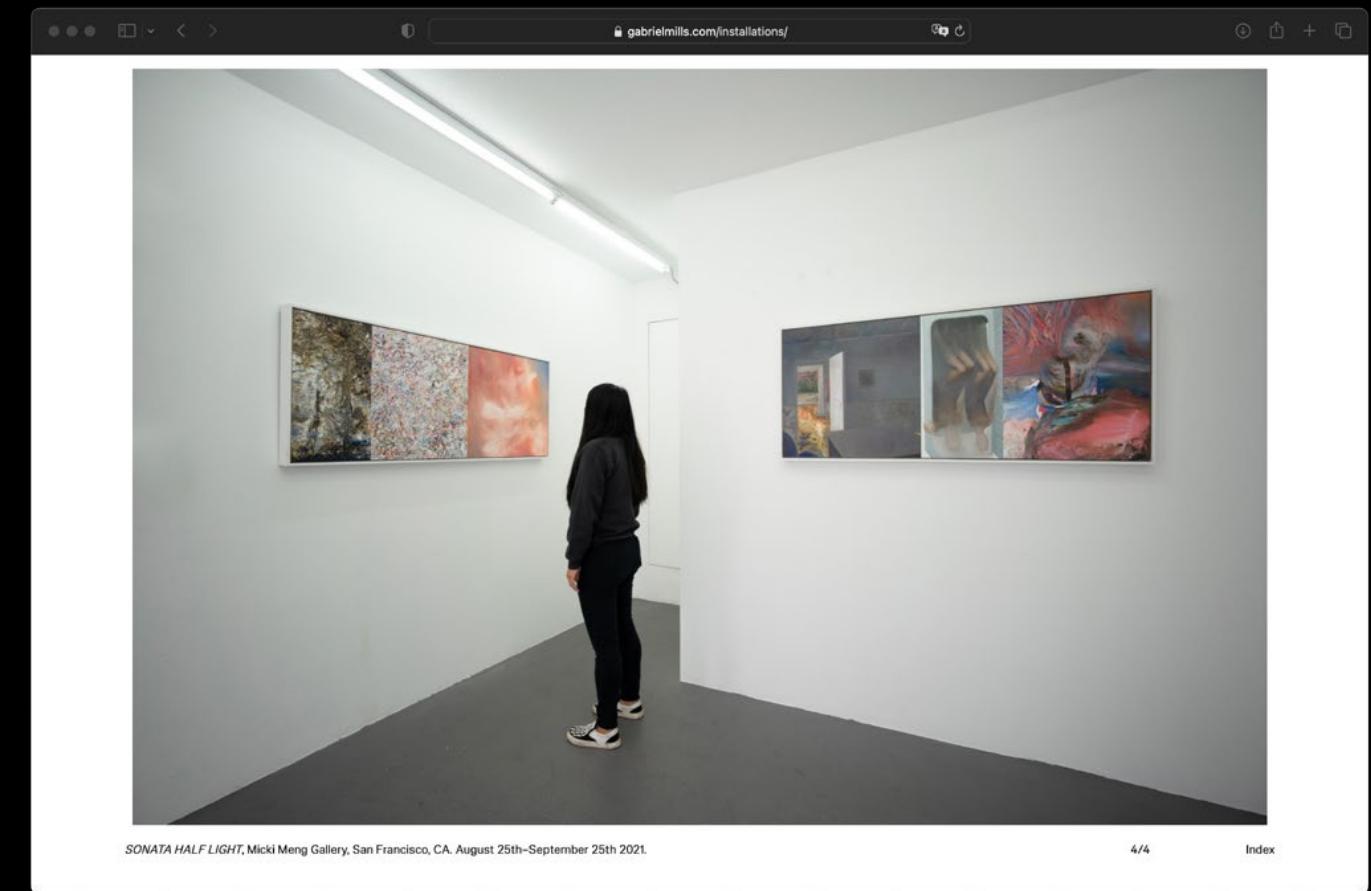
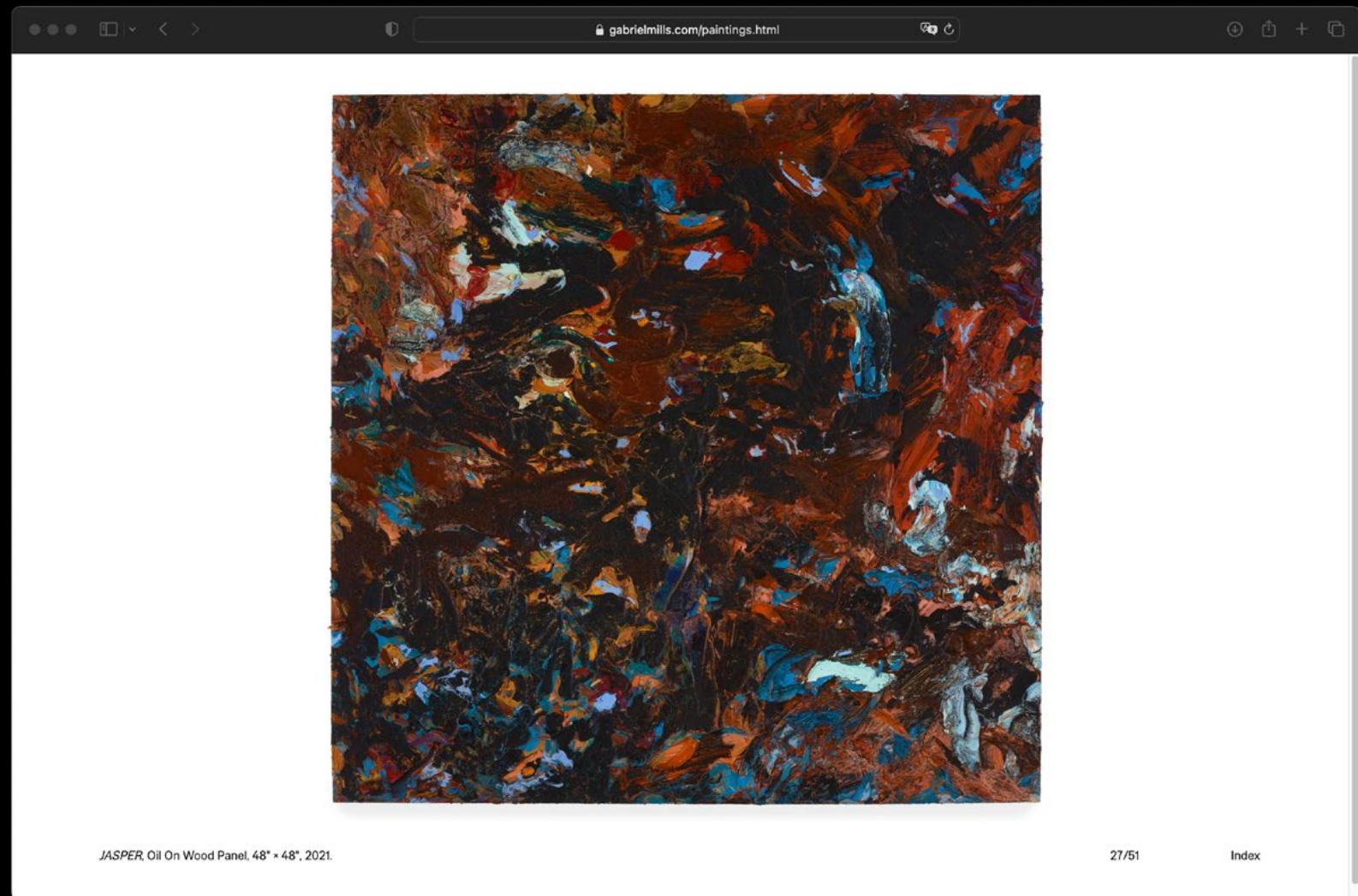
## Gabriel Mills Website

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. [View the website here.](#)



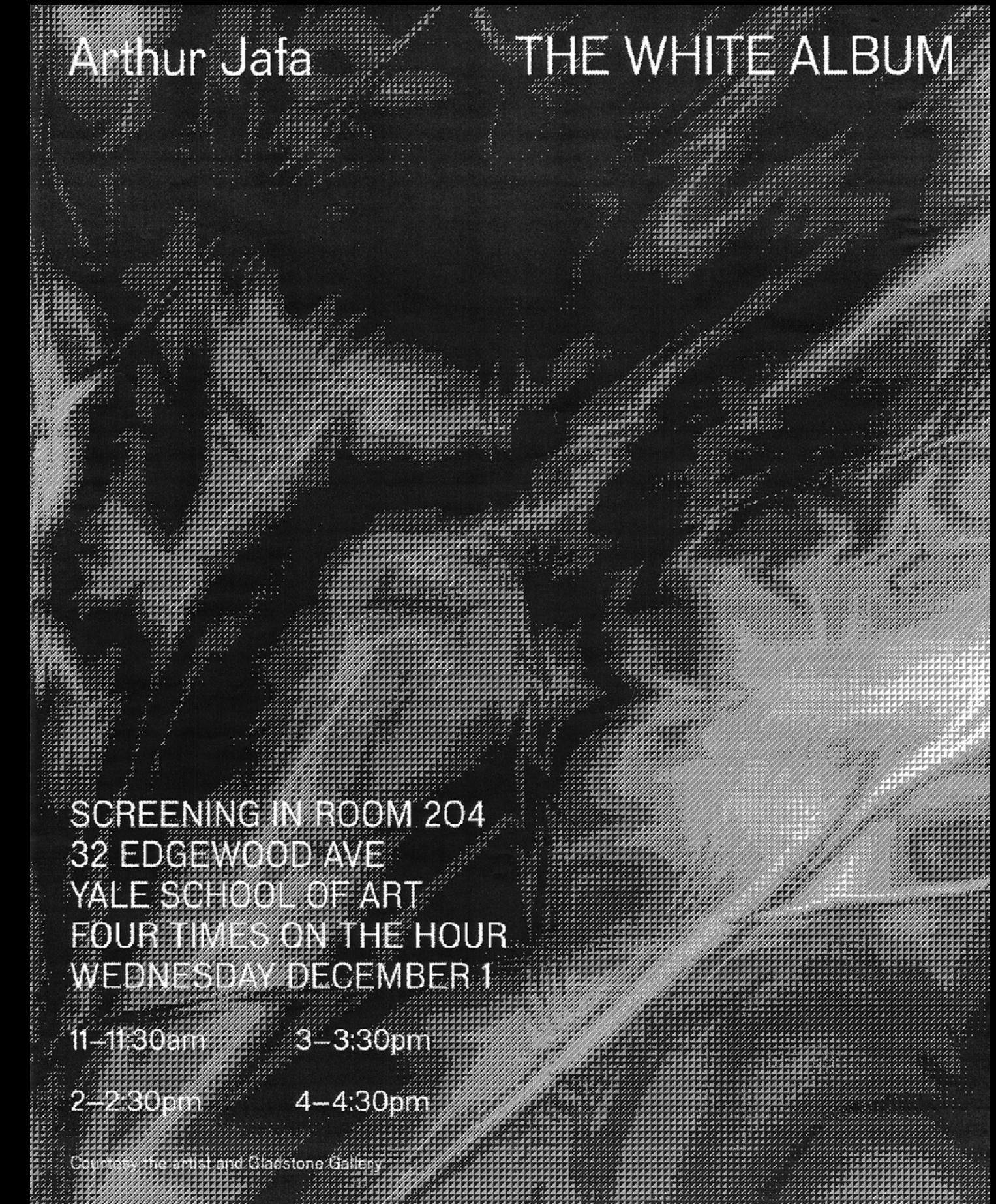
## Gabriel Mills Website

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. [View the website here.](#)



### **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.



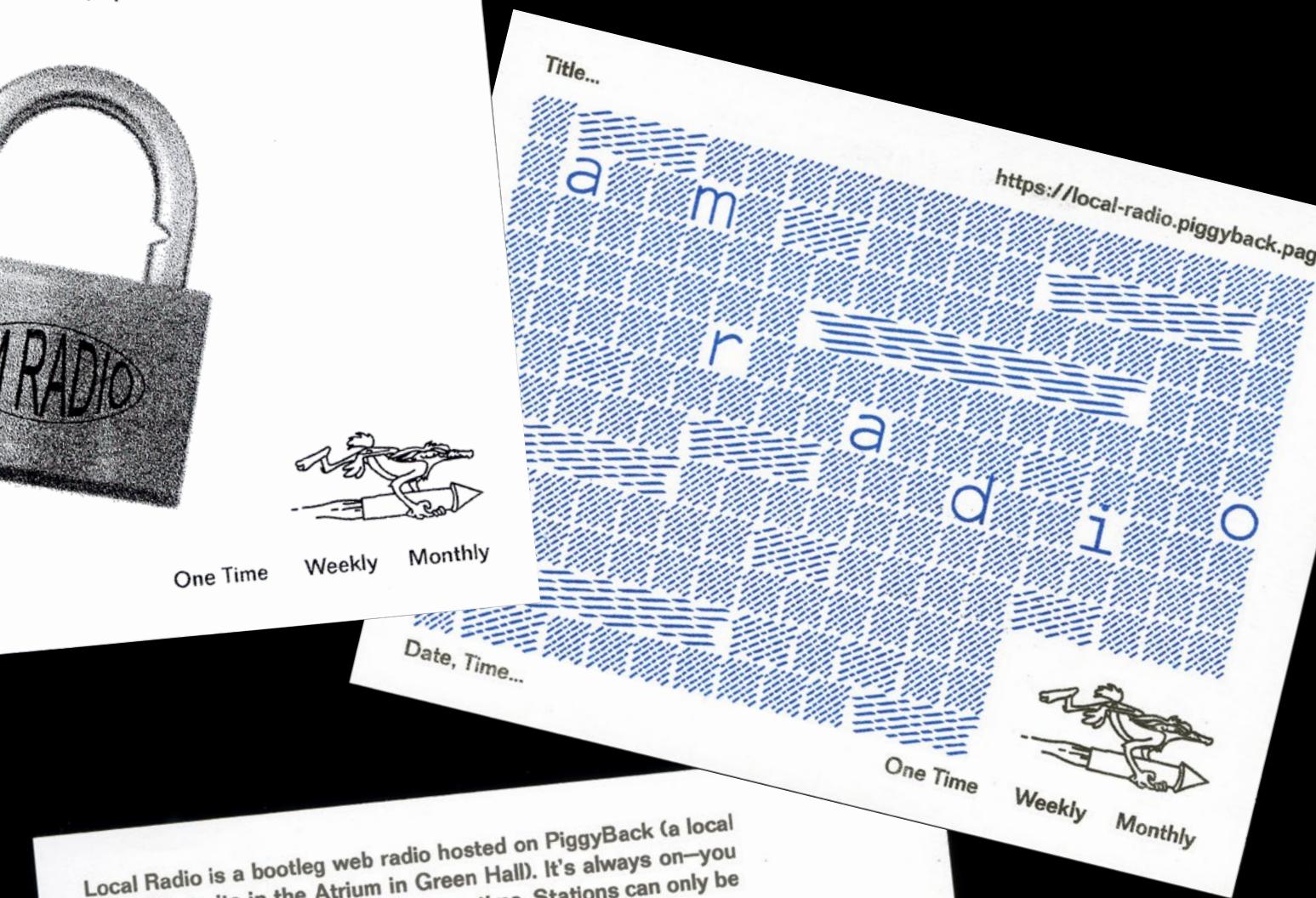
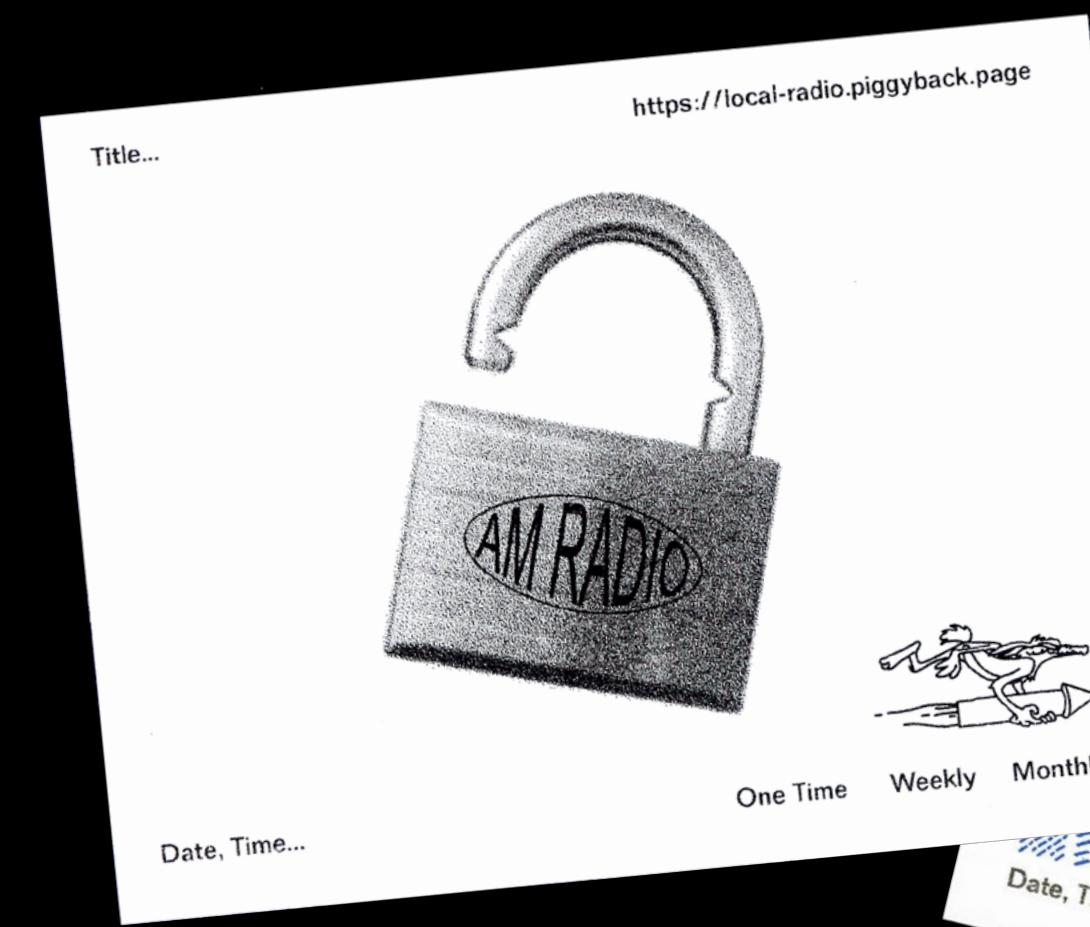
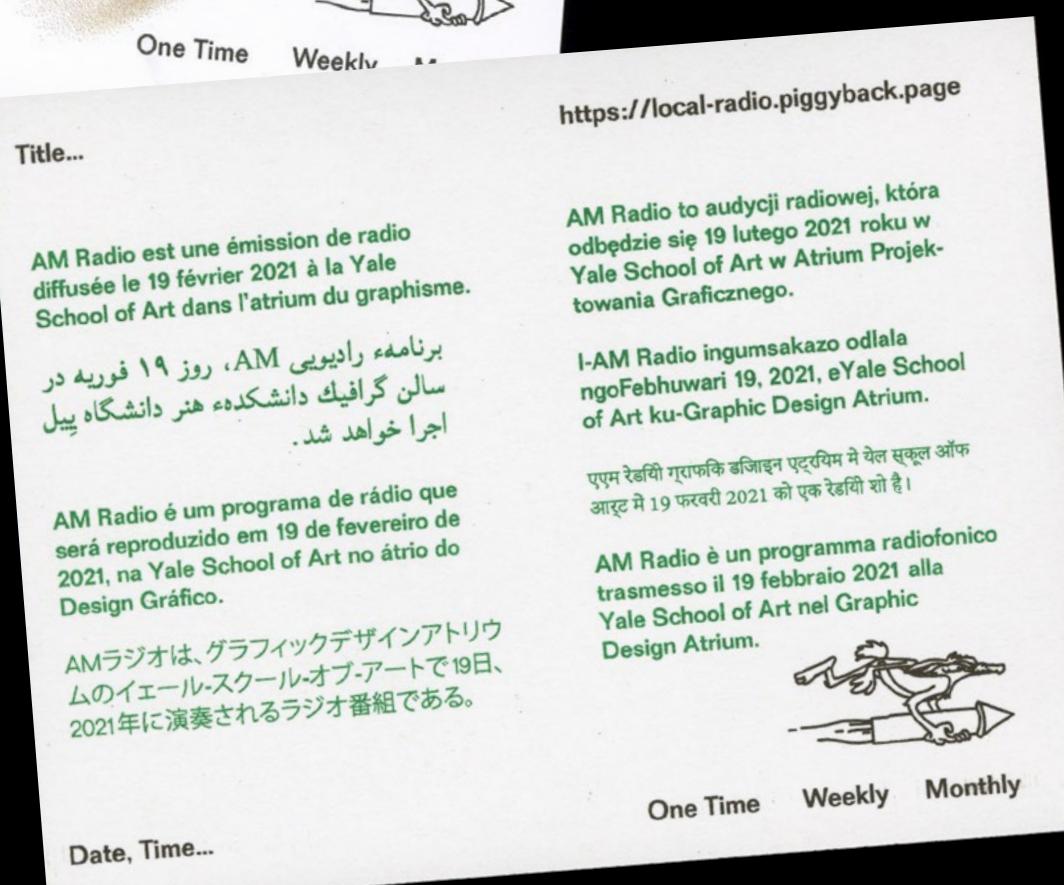
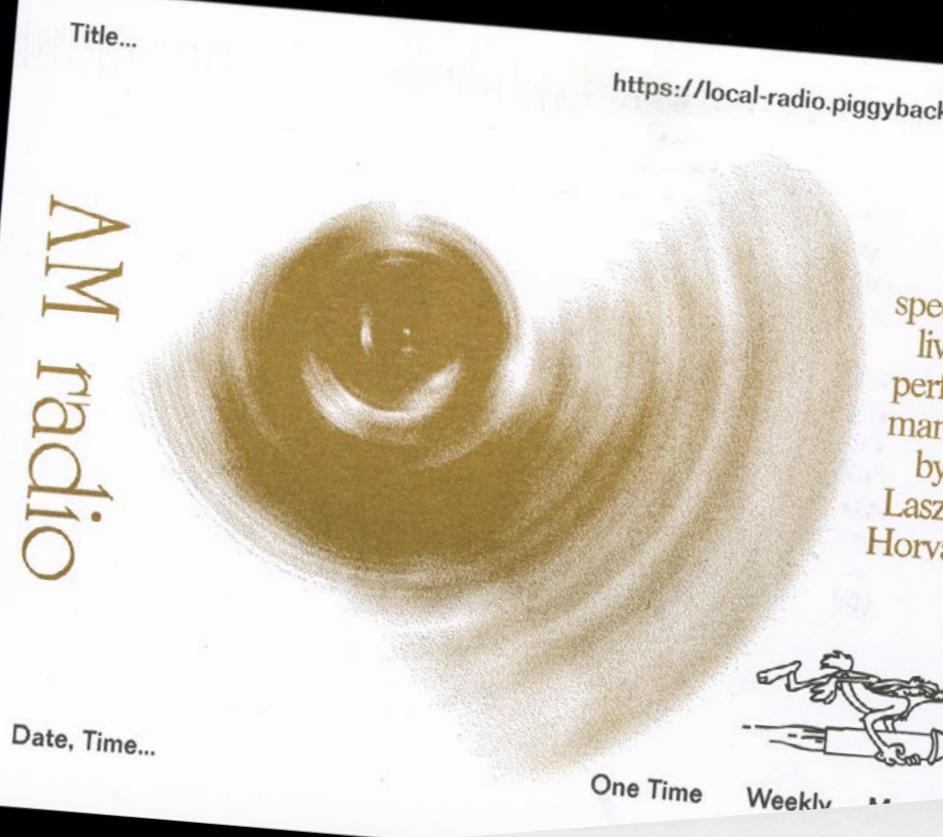
## Sans Soleil Screening

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.



## AM Radio Flyers

Risographed flyers for AM Radio, an occasional internet radio show co-hosted with Alvin Ashiatey on Local Radio, an unofficial web-based radio server run out of the Yale School of Art.



Local Radio is a bootleg web radio hosted on PiggyBack (a local server that sits in the Atrium in Green Hall). It's always on—you can set up a narrowcast station at any time. Stations can only be accessed from YaleSecure, they are temporary and are never archived. If you would like to propose a show, get help setting up a station, or get help printing flyers email/talk to Mike (mike.tully@yale.edu).

[Polymorphous media] are not intended simply to link smaller units into a larger whole: instead they involve the recovery of electronic technology that individuals can communicate, share idiosyncrasies!... Polymedia must be based on self-controlled tools, otherwise advanced technologies will remain as tools for the manipulation of power.

Tetsuo Kogawa, From MiniFM to Polymorphous Radio

### Aria Dean Lecture Screensaver

Announcement and custom font for a Yale School of Art Photo Lecture Series talk by Aria Dean. The announcement was shared in the form of a downloadable digital screensaver that infinitely types itself out, serving as a reminder for the event. Custom type design for the text. Conceptualized with Tarah Douglas.

Lecture Series  
talk by Aria  
Dean \* at the  
Yale School o

You are invited  
to a Yale Photo  
Lecture Series  
talk by Aria Dea

2pm. Free and  
open to the  
public online @  
[yaleart.org/Aria](http://yaleart.org/Aria)

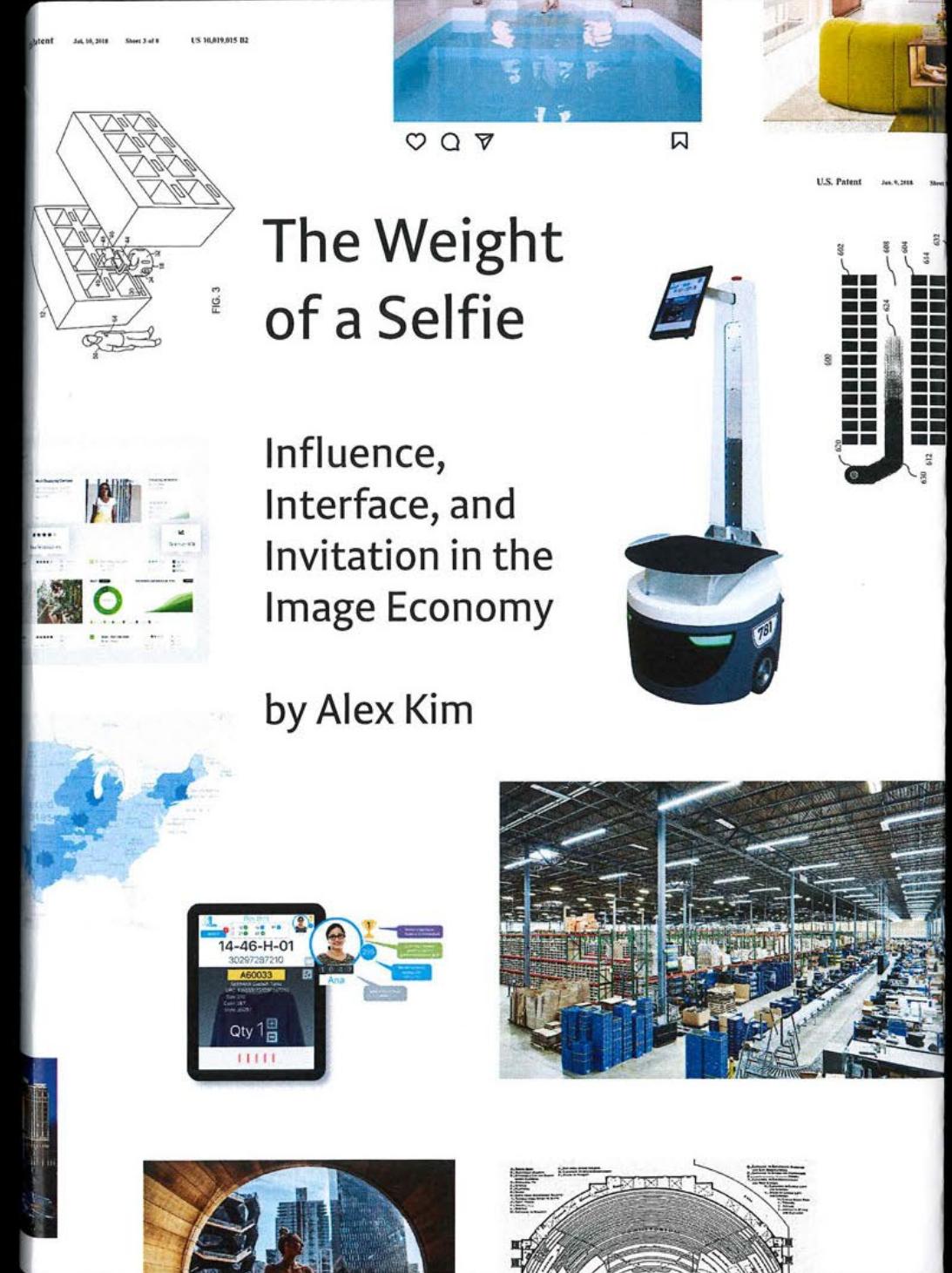
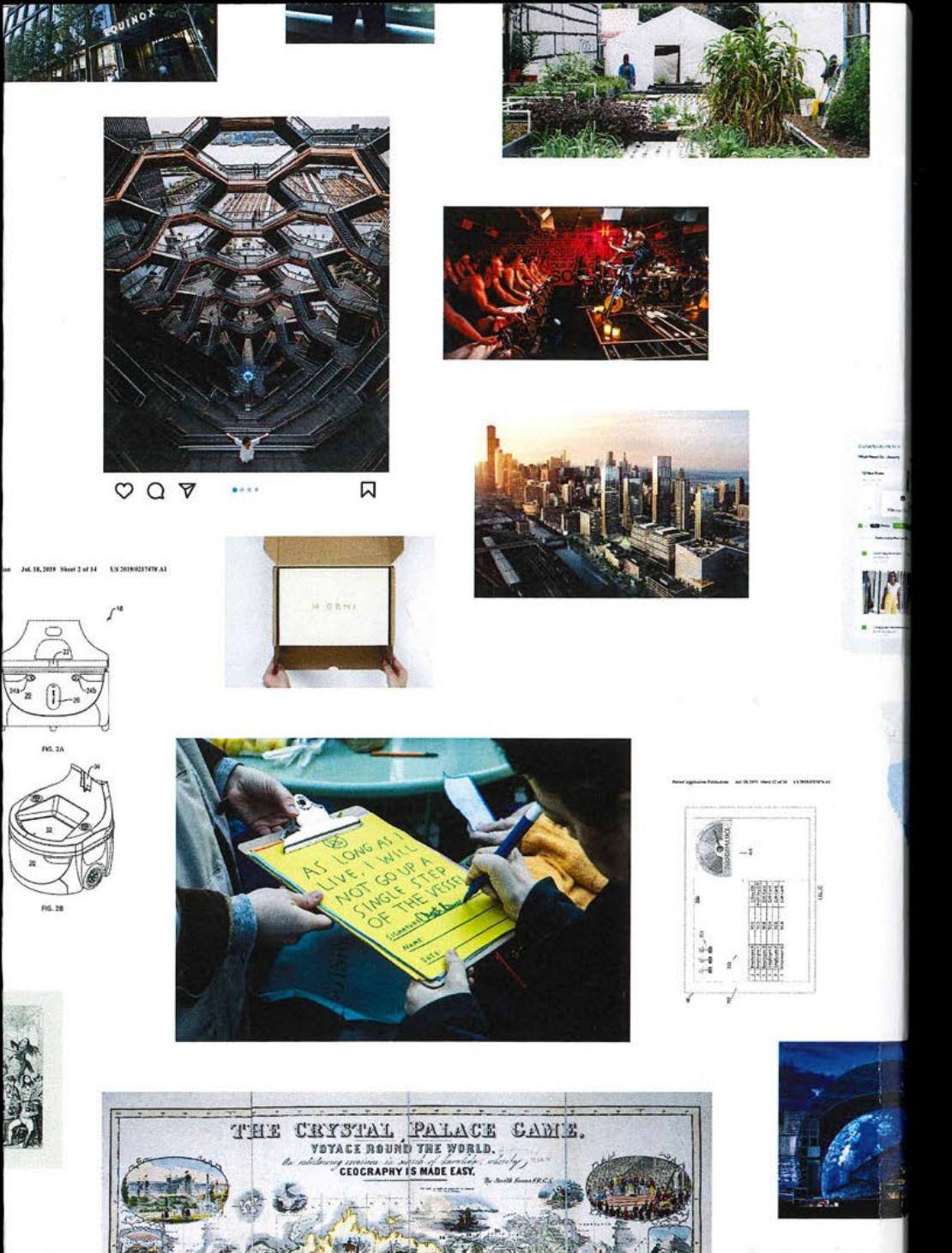
## Paprika!

Architecture Kool-Aid – Volume 7, Issue 0 of *Paprika!*,  
the often-weekly broadsheet published by the students of the  
Yale School of Architecture. Designed with Betty Wang.



## The Weight of a Selfie

Publication design for *The Weight of a Selfie: Influence, Interface, and Invitation in the Image Economy* by Alex Kim. Designed with Julia Schäfer.



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## INTRODUCTION: ALL THE WORLD'S A STAGE

### I. Participation and the Pharmacology of Narcissus

In spite of what one might assume from its name, the Museum of Ice Cream (MOIC) in Lower Manhattan is neither a museum, nor is it really about ice cream. True, visitors might pick up an ice cream pint or two as they exit through the gift shop, and MOIC has more recently introduced family ice cream-making workshops. But since its founding in 2016, most of the company's spatial programming has been dedicated to something entirely separate—taking a good selfie in its photogenic, stage set-like interiors (fig. 1.1). In their well-meaning attempts to identify in MOIC some perceived general societal decline in the contemporary milieu, the diagnosticians of our time often point toward a common cultural malaise.

The rise of narcissism<sup>1</sup>—of self-disclosure, of self-production—is to be blamed, they say, which is by extension correlated to a rise in the agents of this malaise—most obviously, social media.<sup>2</sup> In tandem with such digital platforms, as MOIC demonstrates, the cultural techniques of narcissism also pervade as spatial instantiations in the urban environment. Indeed, peculiar though it may be to scapegoat a millennia-old mythological figure for the ills of the day, it grows harder to disagree with the declensionary evaluation of self-obsession when the social image-scape of our selfie-taking, experience-chasing culture constantly bombards us with a virtual reflection that ostensibly confirms it.

No enterprise has taken this quite so far as MOIC, which dispensed with all pretense of



Figure 1.1: Instagram post by @awesomejuliee taken at the Museum of Ice Cream, March 18, 2020 (@awesomejuliee, Instagram)



Figures 1.2-1.4: A sequence of stills from the Sleep No More Shanghai trailer shows a POV shot of an actress leaning in to kiss the protagonist (Theatre Musings, YouTube)

programmatic use effect of its media oversized thematic interior graphics, a sprinkles. Much ha posed vacuity—rig are increasingly th exception. Many b institutions appear clivities with invit perform, to play. L the New York City More, an immersiv expands its stage inviting you, the s in a navigable laby theater. With its s

and New York, Punchdrunk, the company is taking the show further on the road to which, with its first-person point-of-view shaky camera walkthroughs of the diegesis, the would-be theater-goer themself as one of the protagonists engaging in a narrative of macabre romance.<sup>3</sup>

Elsewhere, the participatory call also spills into the streets. Mural walks and other urban scenographic installations of the world as cities themselves seem to vibrate for the participatory attention of residents and tourists alike. Not only do they bring about a mediated participation through the practice of self-documentation and disclosure, but in some cases, as seen at the Hongdae Mural Village in Seoul (fig. 1.5), they involve an active participation in the co-production of the work itself. In Toronto, Sidewalk Labs' now cancelled Quayside project—reportedly a casualty of the COVID-19 pandemic—l

**French Roman**

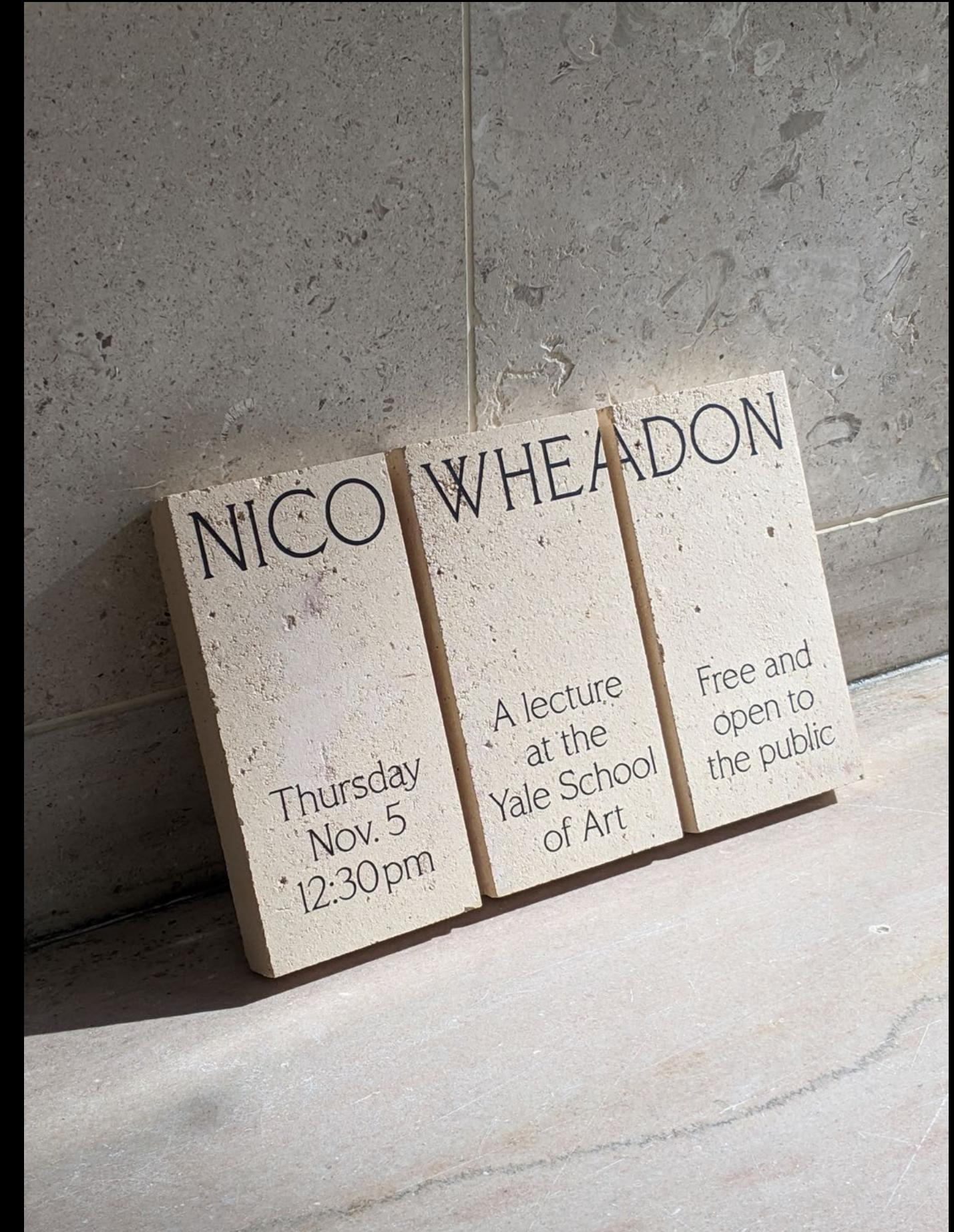
Typeface design for a modern roman capital serif font.

CITRINE  
GYPSUM  
SERPENTINE  
AMETHYST  
HAUYNE

Jasper  
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Epidote

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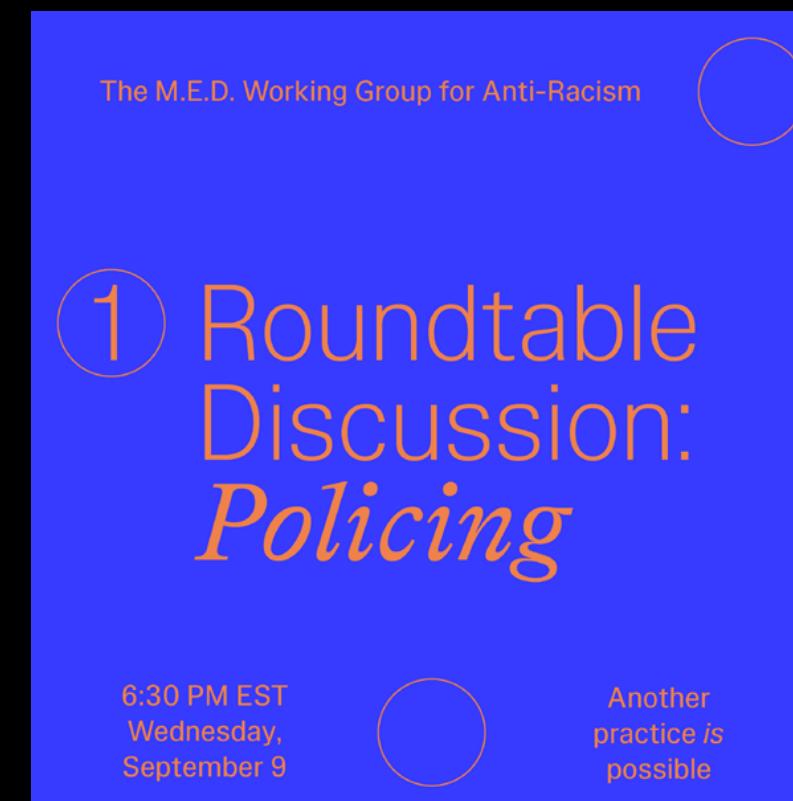
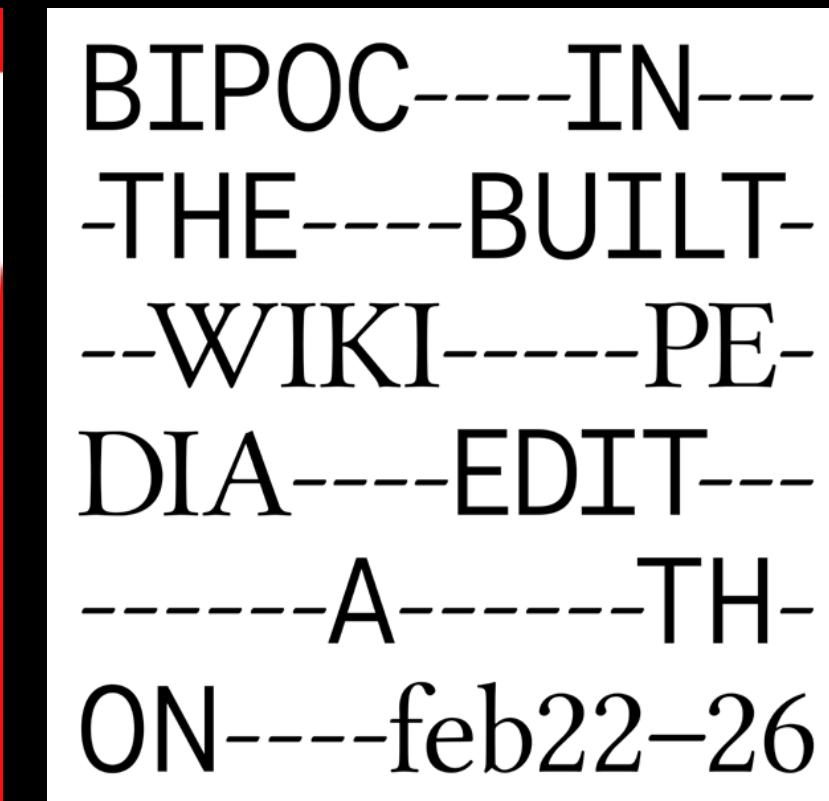
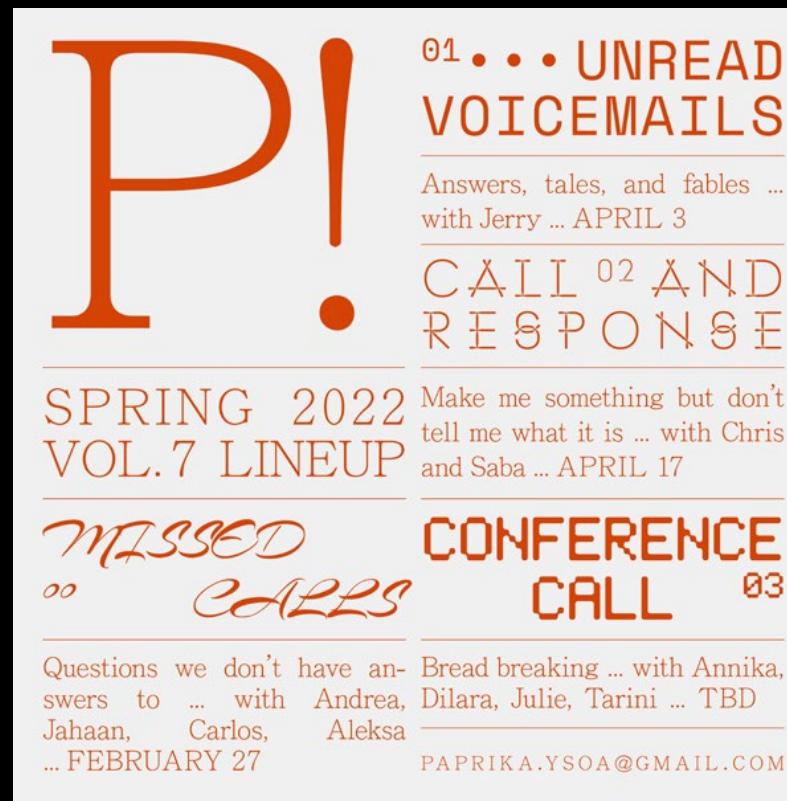
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## **Yale School of Architecture**

Social announcements for Yale Architecture *Paprika!* launches,  
Yale School of Architecture, and Yale School of Architecture  
MED Anti-racism events.



## Roll and Hill

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



## 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.



Mike Tully



Recent Work

Under the Office

# visibility Under theOffice

Visibility  
Under  
theOffice

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 designer and educator based in New York City. He frequently works in close collaboration with artists, architects, publishers, and institutions on editorial and research-driven design commissions. He holds an MFA from Yale School of Art and a BFA from Parsons School of Design. He is currently Lecturer at Rutgers Mason Gross School of the Arts and Visiting Assistant Professor at Pratt Institute.

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