

# Recent Work

2023

## 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

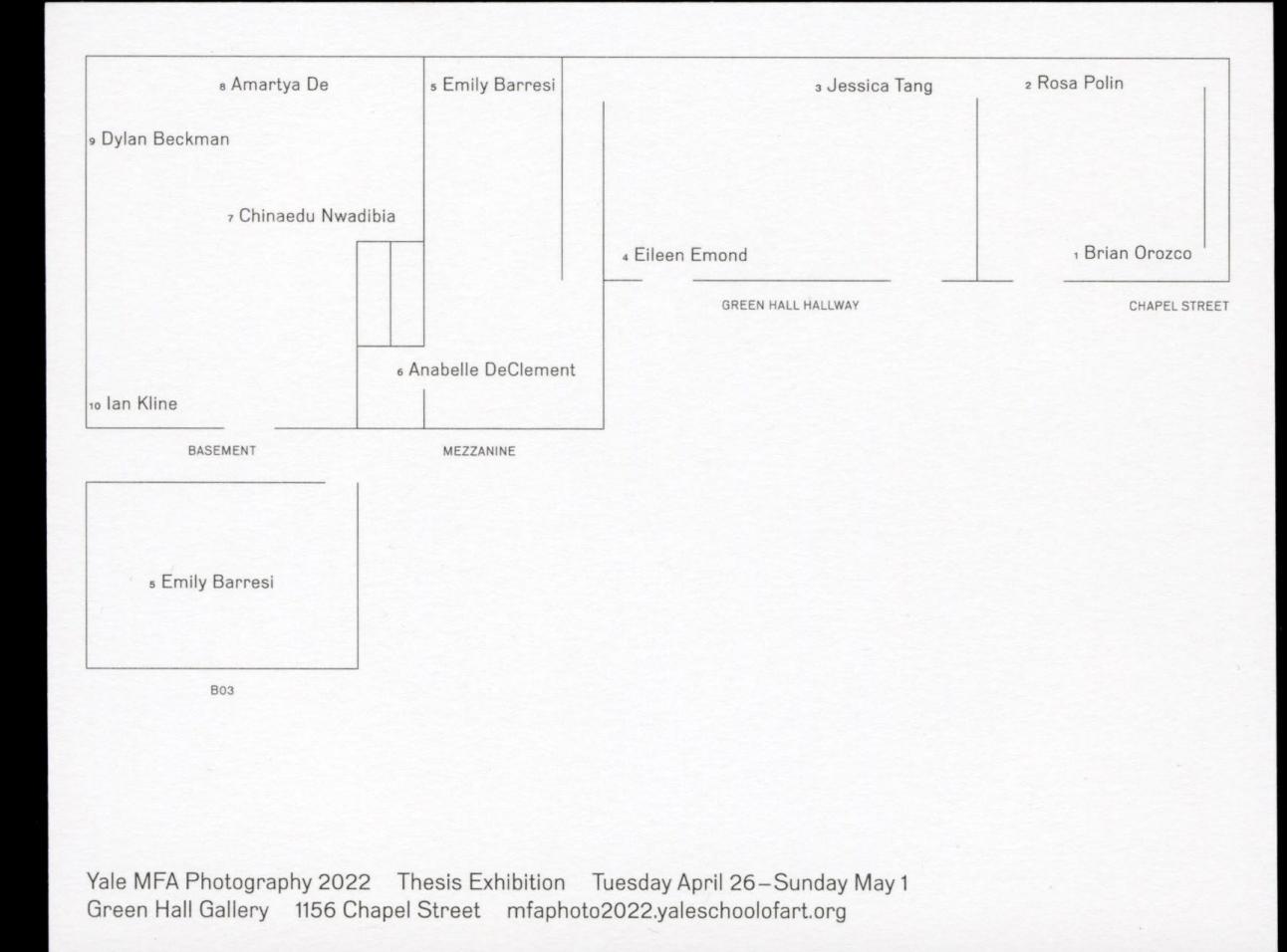
5 Emily Barresi 9 Dylan Beckman 6 Anabelle DeClement 8 Amartya De 4 Eileen Emond  
10 Ian Kline 7 Chinaedu Nwadibia 1 Brian Orozco 2 Rosa Polin 3 Jessica Tang



## Romance Action Mystery

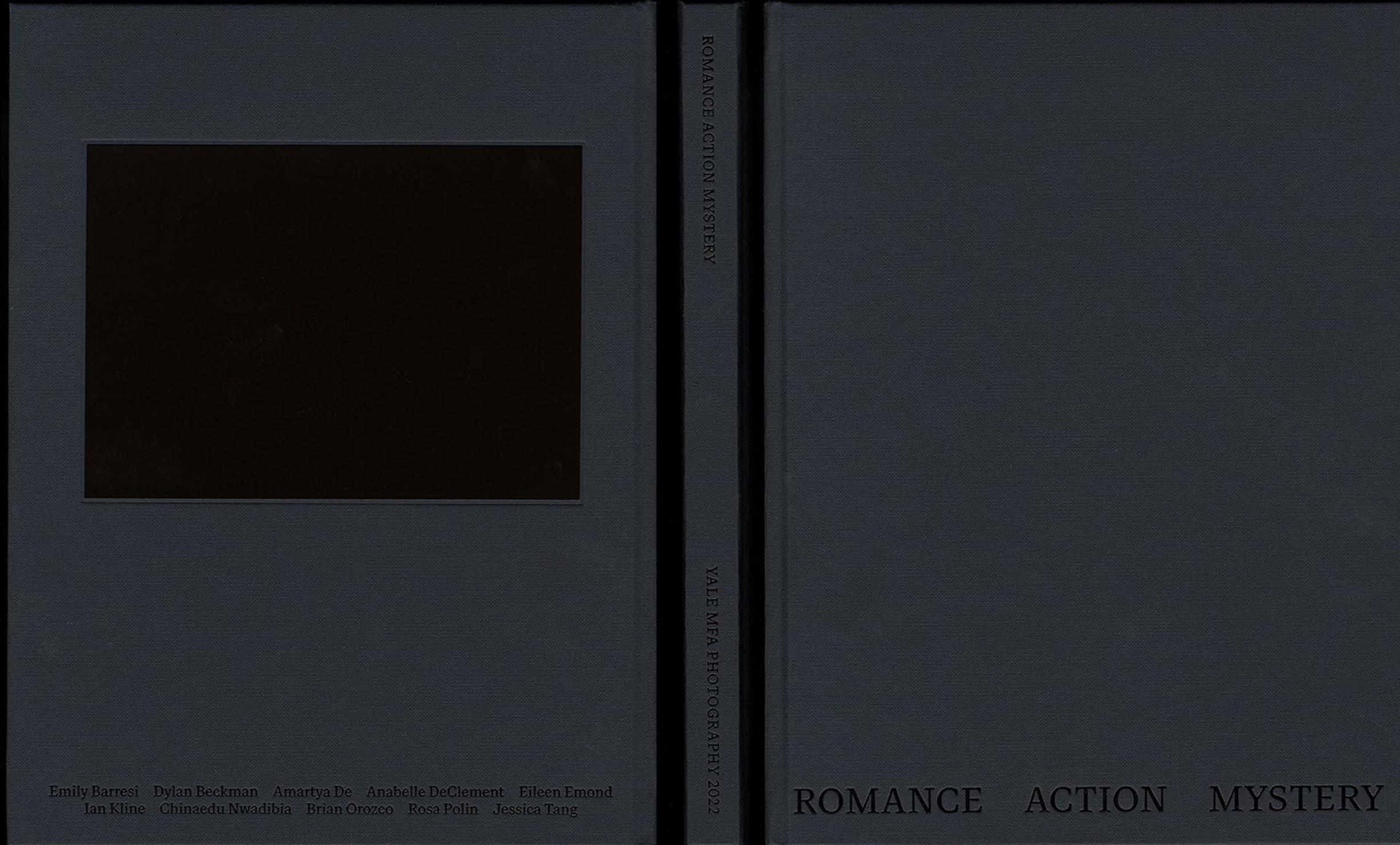
Artist names are numbered according to their location in the gallery.

# ROMANCE ACTION MYSTERY



### **Romance Action Mystery**

Each artist exposed their own silver gelatin prints fully, with a mixture 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

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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 abound. The artists—Emily Barresi, Dylan Beckman, Anabelle DeClement, Amartya De, Eileen Emord, 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 intensities 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 daylilies 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?"

## No White Walls

Identity, website and development, exhibition design, and co-curation for the inaugural Yale School of Art Annual exhibition curated by graduate students. Designed with Miguel Gaydosh.  
[View the website.](#)



The screenshot shows the homepage of the website [nowhitewalls.yaleschoolofart.org](http://nowhitewalls.yaleschoolofart.org). The page has a yellow background with white abstract shapes resembling torn paper or organic forms. At the top, there's a navigation bar with icons for back, forward, search, and other browser functions. Below the header, there are three columns of text. The first column discusses the exhibition's focus on collectivity and challenging established histories. The second column details the exhibition's approach to art making, drawing from various Latin American movements like Rasquache and Tropicalia. The third column describes MFA practitioners within the Northeast region who are not solely invested in commercial markets. A large, semi-transparent white circle overlaps the left side of the text columns. Below this, there's a section titled "SUBMISSIONS" with text about submission requirements and contact information. At the bottom, there's a list of Yale MFA curators' names.

**NO WHITE WALLS** is the inaugural Yale School of Art Annual exhibition curated by graduate students which **seeks to engage themes of collectivity and challenge the established history of the exhibition space in Western museums and galleries**—a history dominated by the white cube formula. As such, this exhibition will focus on artworks that stand free from the walls and incorporate sonic, tactile, and/or olfactory elements. Drawing from the lineage of **Rasquache** art, the **Tropicalia movement**, **Auto-construcción**, and other decolonial approaches to art making, this exhibition will attempt to disrupt the legacy of an educational model influenced by the commercial expectations facing MFA students today. The curators of the exhibition aim to identify, engage, and uplift MFA practitioners within the Northeast Region that are not solely invested in producing objects intended for a particular market or economic exchange. Through this refusal to engage in a market that capitalizes on the exploitation of MFA students, the exhibition will provide an alternative and temporary platform to practitioners that **move beyond siloed forms of knowledge keeping**.

**SUBMISSIONS**

Applicants must be currently enrolled in an MFA program located within one of the following states: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Maryland. To submit your artwork for consideration, please fill out the [submission form](#). Submissions will be accepted until January 1, 2022. The jurying period will take place during January 2022 and selected artists will be notified in February 2022. The exhibition is expected to be on view from March 28th–April 10th, 2022. For more information about the gallery and installation specifications, you may refer to our [installation guide](#). For any additional inquiries, contact us at [nowhitewalls@yale.edu](mailto:nowhitewalls@yale.edu).

**YALE MFA CURATORS**

Salvador Andrade Arévalo (Painting & Printmaking '22) Zoila Andrea Coc-Chang (Painting & Printmaking '22) Amartya De (Photography '22) Miguel Gaydosh (Graphic Design '22) athena quispe (Painting & Printmaking '22) Mike Tully (Graphic Design '22)

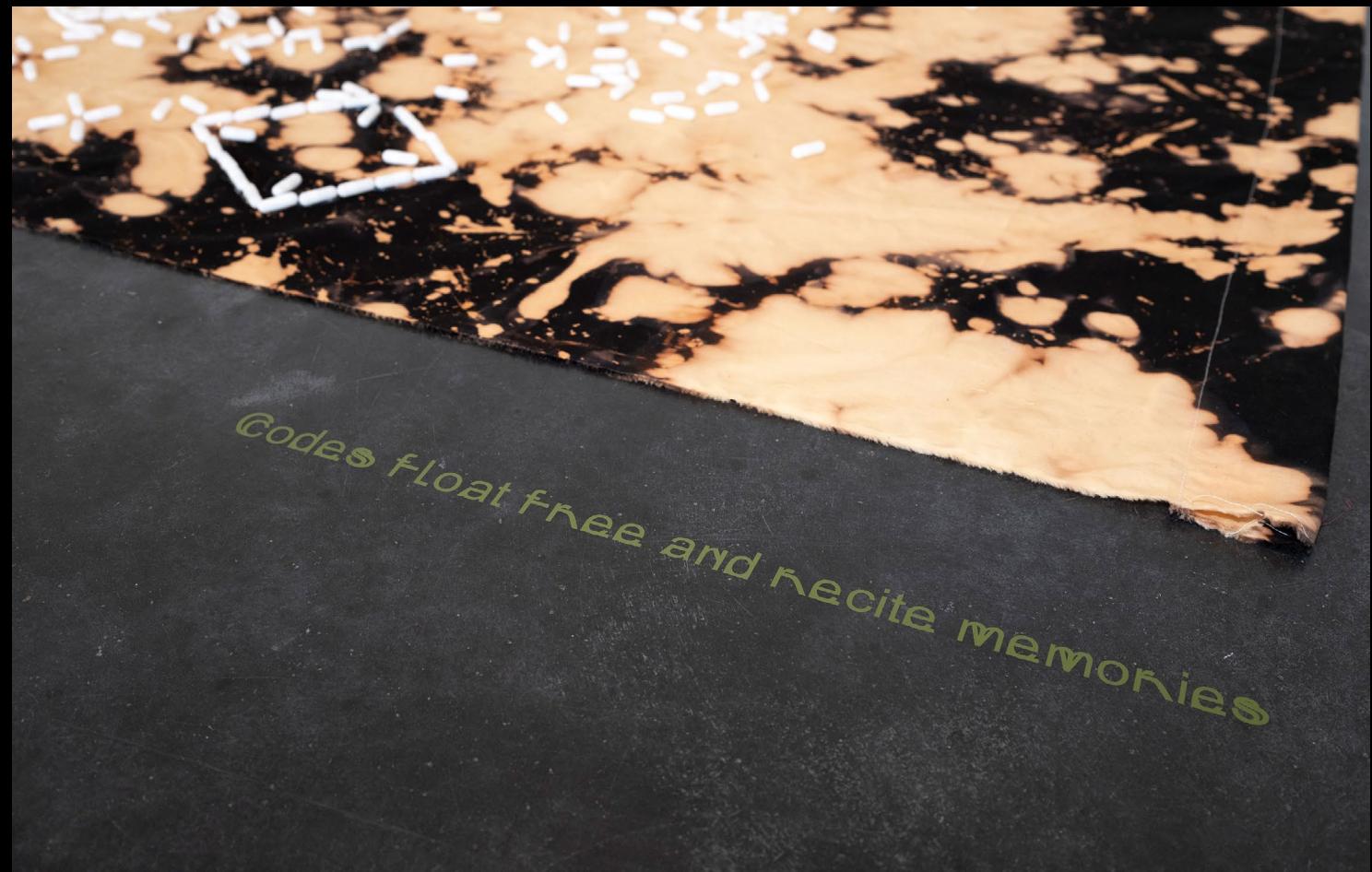


## No White Walls

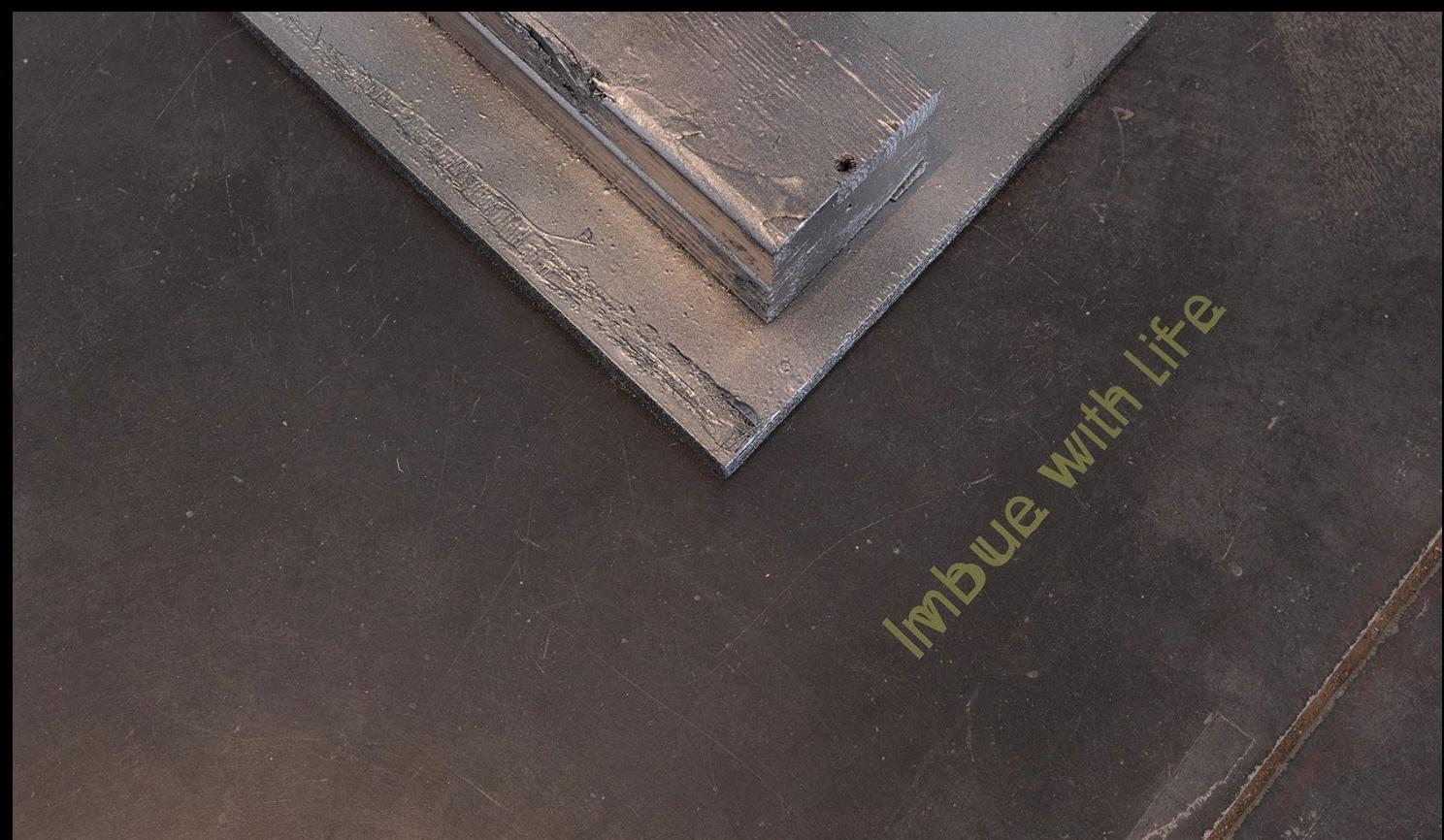
Text for exhibition floor graphics were excerpted from artist's writing or maintenance instructions for their artwork.



Mike Tully with Miguel Gaydosh

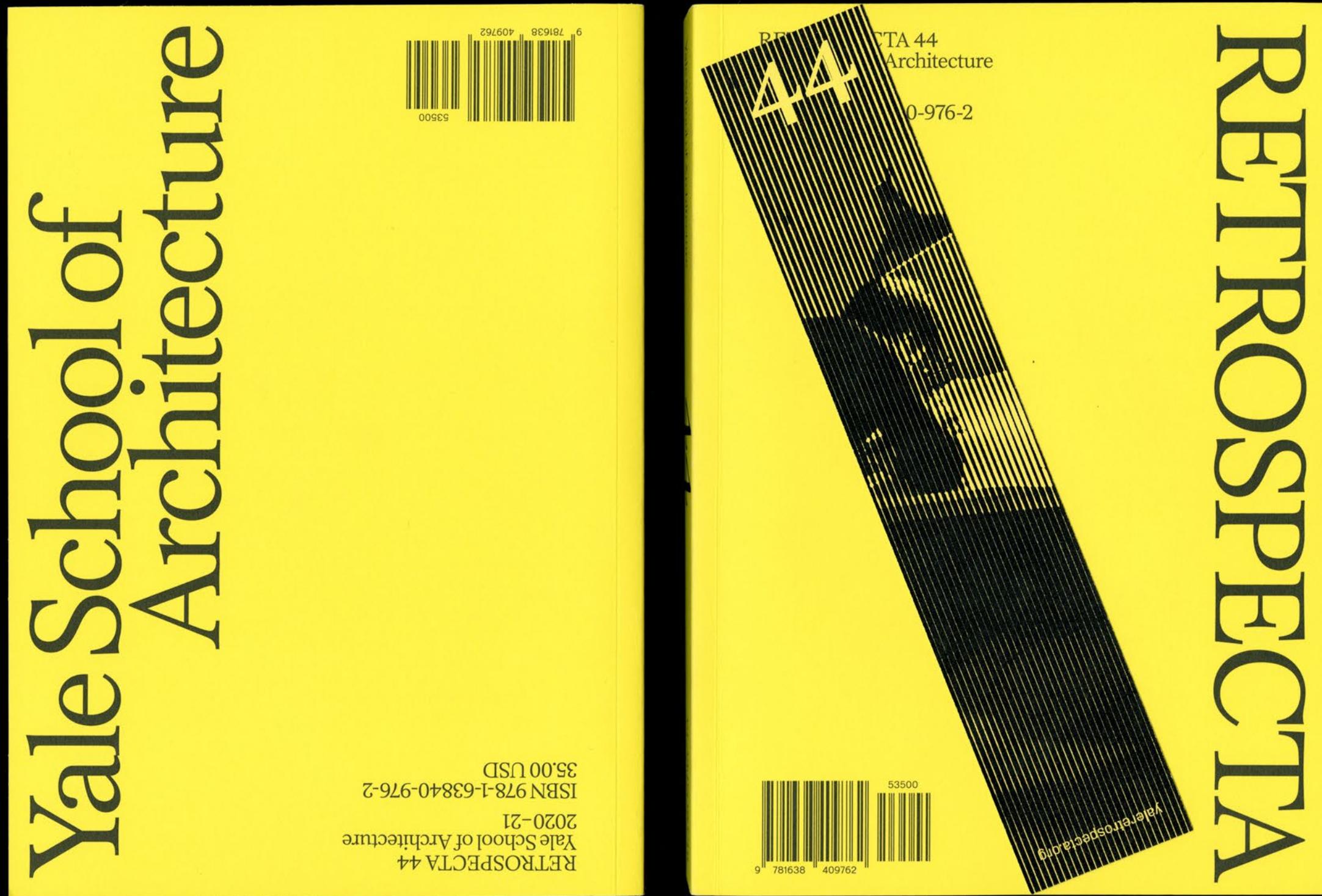


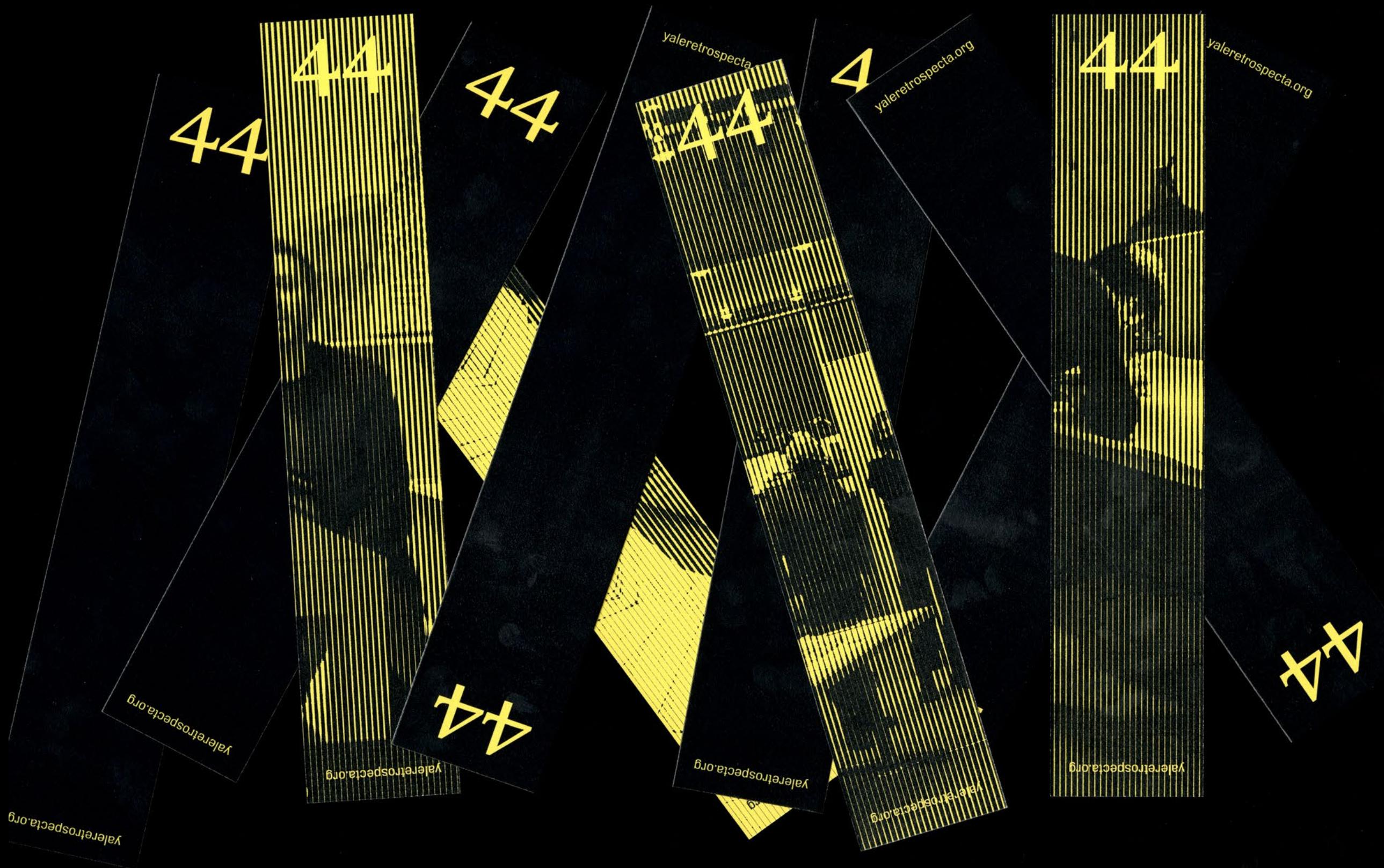
Recent Work



**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

**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)

**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, Angela 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

**Body Politics: Designing Equitable Public Space**  
JOEL SANDERS  
This course explores the design challenges triggered by an urgent social justice issue: the imperative to create safe accessible public spaces for people of different races, genders, and disabilities. The class is organized around an in depth interrogation of five building types—public restroom, museum, office, campus, and urban street—that each have marginalized or excluded persons who fall outside white, masculine, heterosexual, able-bodied norms. First, the class situates this issue in a cultural and historical context. Then, it asks students to propose alternative design strategies that allow a spectrum of different embodied people to productively mix in public space. [3290A]  
HISTORY AND THEORY

**Spatial Concepts of Japan: Their Origins and Development in Architecture and Urbanism**  
YOKO KAWAI  
This course origins the developments of Japanese spatial concepts and surveys how they help form contemporary architecture, ways of life, and cities of the country. Many Japanese spatial concepts, such as MA, are about creating time-space distances and relationships between objects, people, space, and experiences. These concepts go beyond the fabric of a built structure, and encompass architecture, landscape, and city. The course offers weekly lectures on specific Japanese word(s) and their respective design features, backgrounds, historical examples, and contemporary application. [3240A]  
HISTORY AND THEORY

**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]  
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

**Retrospecta 44**

**Chapter 2**

**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."

**Chapter 3**

**Naomi Jemima Ng**

**The Forest • Callejas, Hansson, Coldeira**

**Advanced Studio**

**Recent Work**

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Retrospecta 44

Chapter 3

**FOREVER, FOR NOW**  
Angela Lufkin

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 m<sup>3</sup> 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.

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Angela Lufkin

Advanced Studio

Not Forever • Cormody, Groarke, Hogben

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Space-Praxis: Towards a Feminist Politics of Design  
Retrospecta 44

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

Mapping Grounds for Reparation  
Chapter 5

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 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.



**Martin Kollar Announcement**

Lecture announcement for Martin Kollar apart of the Yale School of Art Photography Lecture Series. This lecture was the only lecture of Fall 2021 open to the public, motivating it's placement on the steps of the School of Art building.

**MARTIN KOLLAR**

PHOTOGRAPHY LECTURE SERIES

**YALE SCHOOL OF ART**

FREE AND OPEN TO THE PUBLIC ON ZOOM

**WEDNESDAY 12/8 AT 2PM**

JOIN ONLINE AT [YALEART.ORG/MARTINKOLLARVA](http://YALEART.ORG/MARTINKOLLARVA)

## 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.



<https://local-radio.piggyback.page>

Title...



Date, Time...  
One Time   Weekly   Monthly

Date, Time...

One Time   Weekly   Monthly

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

<https://local-radio.piggyback.page>

### 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

## 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.

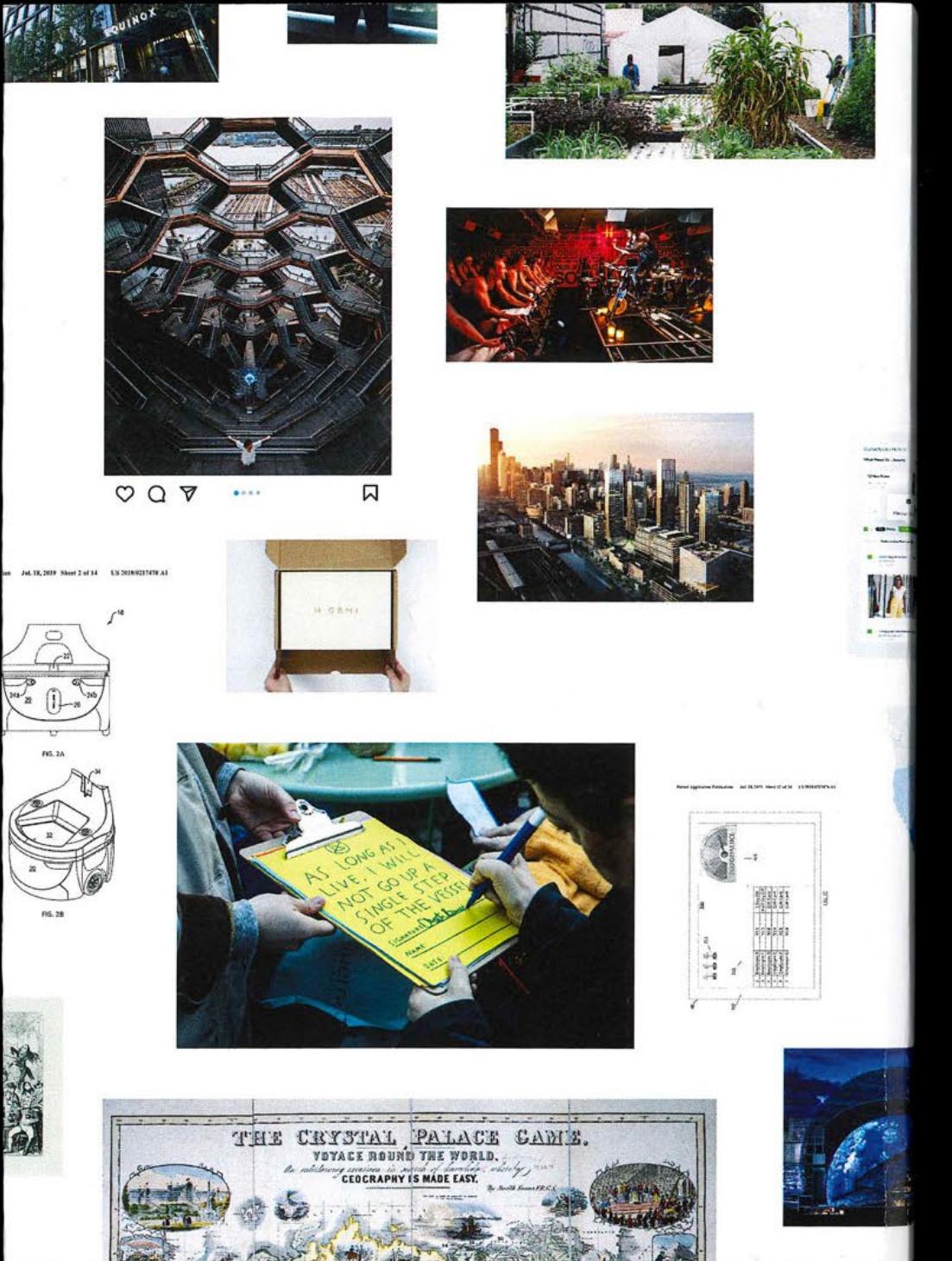


The open spread of Paprika! magazine includes several sections:

- INTRODUCING**: A column featuring the "Do You Read Me?" column by Katie Colford.
- Do You Read Me?**: An article by Katie Colford.
- KATIE COLFORD**: A bio for the author.
- ISSUE 00 ARCHITECTURE KOO-LAID**: The main title at the top of the page.
- COORDINATING EDITORS**: List of editors: Claudia Ansorena, Christopher Pin, Saba Salekfar.
- GRAPHIC DESIGNERS**: List of designers: Mike Tully, Betty Wang.
- COLUMNIST**: List of columnists: Katie Colford.
- EDITORIAL STAFF**: List of staff members.
- ADVISORY BOARD**: List of board members.
- ISSUE EDITORS**: List of editors: Claudia Ansorena, Christopher Pin, Saba Salekfar.
- ARTISTS**: List of artists: Ethan Chang, Sara Mounford, Jeju Sarah Kim.
- PUBLISHERS**: List of publishers: Ethnie Xu, Louise Lu, Ingrid Pelletier.
- LAUNCH PARTY**: A large graphic element featuring the number "2" and the text "LAUNCH PARTY".
- All Hail the Architect**: A section featuring a poem or lyrics.
- 7PM \* 4TH FLOOR PIT**: A large graphic element featuring the number "2" and the text "7PM \* 4TH FLOOR PIT".
- Design Intelligence**: A section featuring a poem or lyrics.
- JOSHUA ABRAMOVICH**: A bio for the author.

## 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.



## 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 culture 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 Ihwa 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**

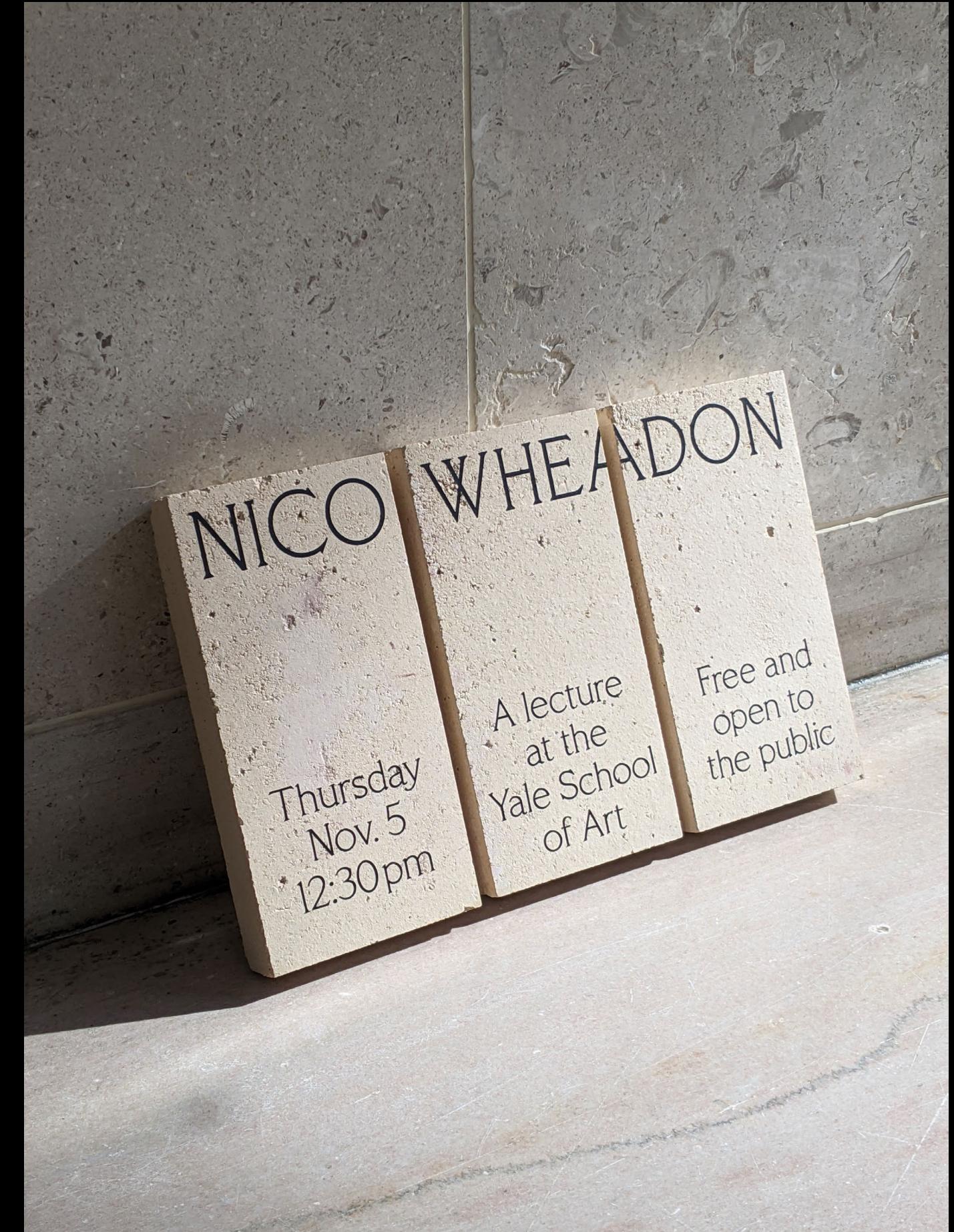
Typeface design for a modern roman capital serif font.

CITRINE  
GYPSUM  
SERPENTINE  
AMETHYST  
HAUYNE

Jasper  
Staurolite  
Hypersthene  
Chalcedony  
Epidote

FRENCH

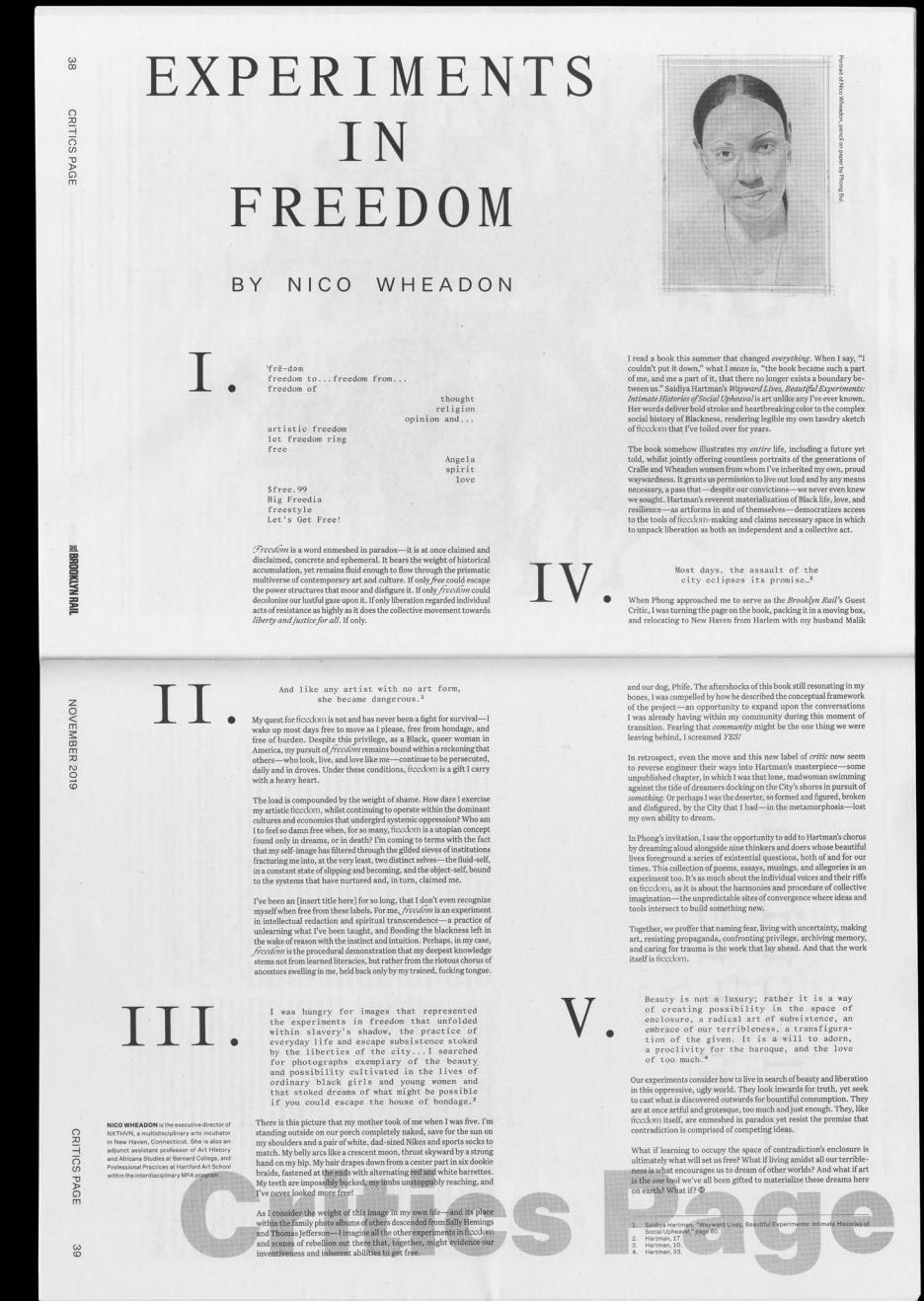
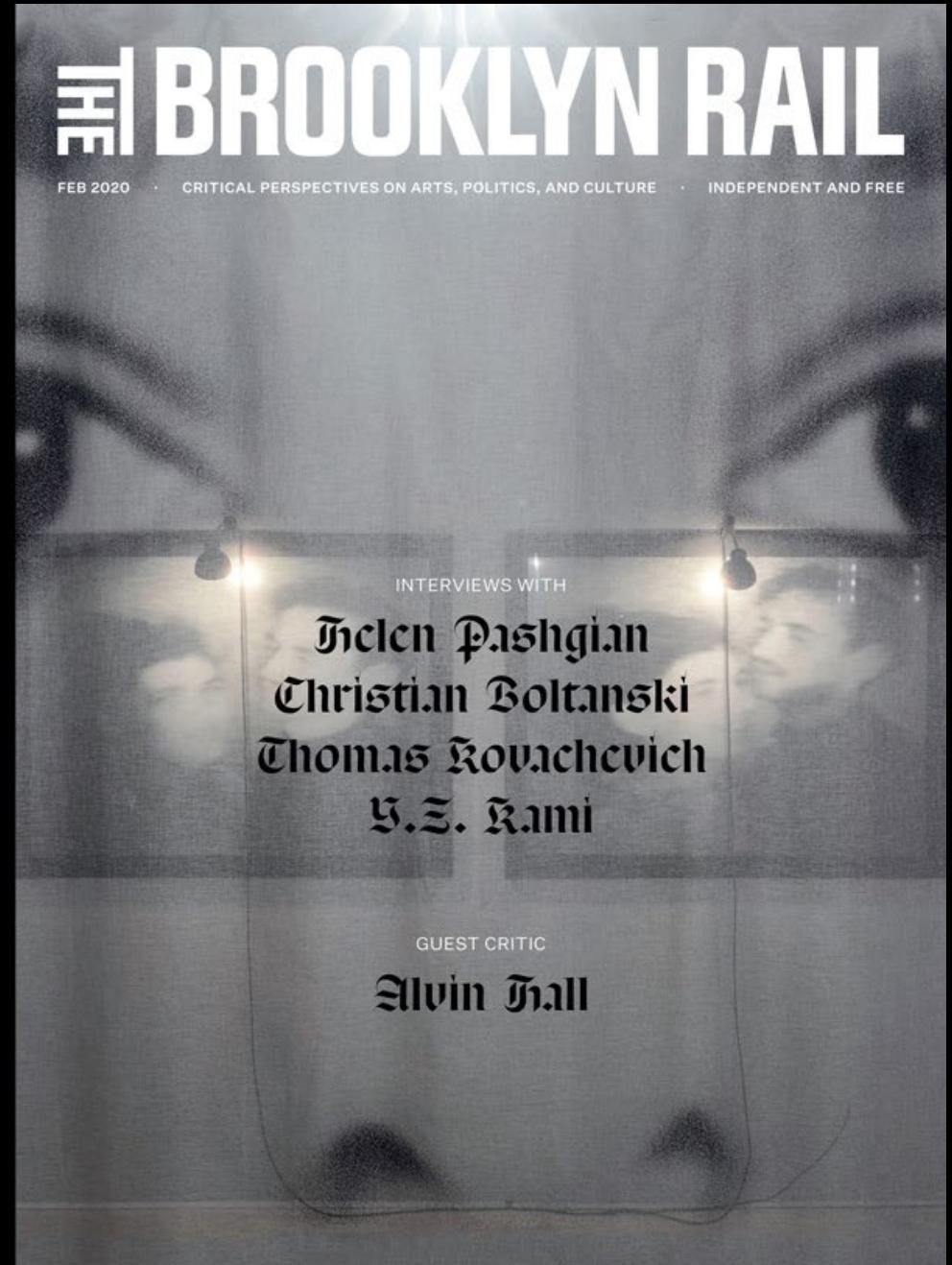
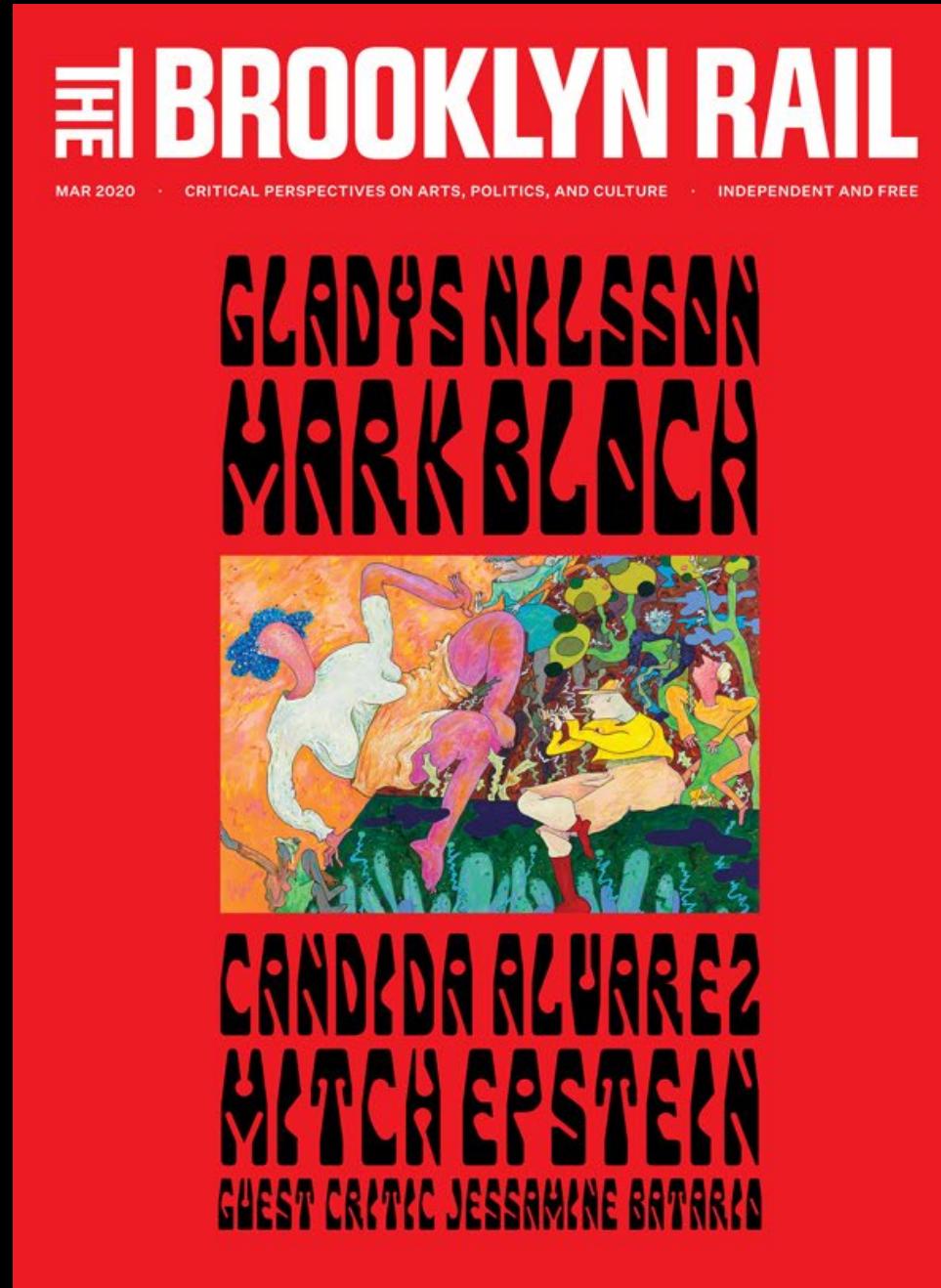
A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m  
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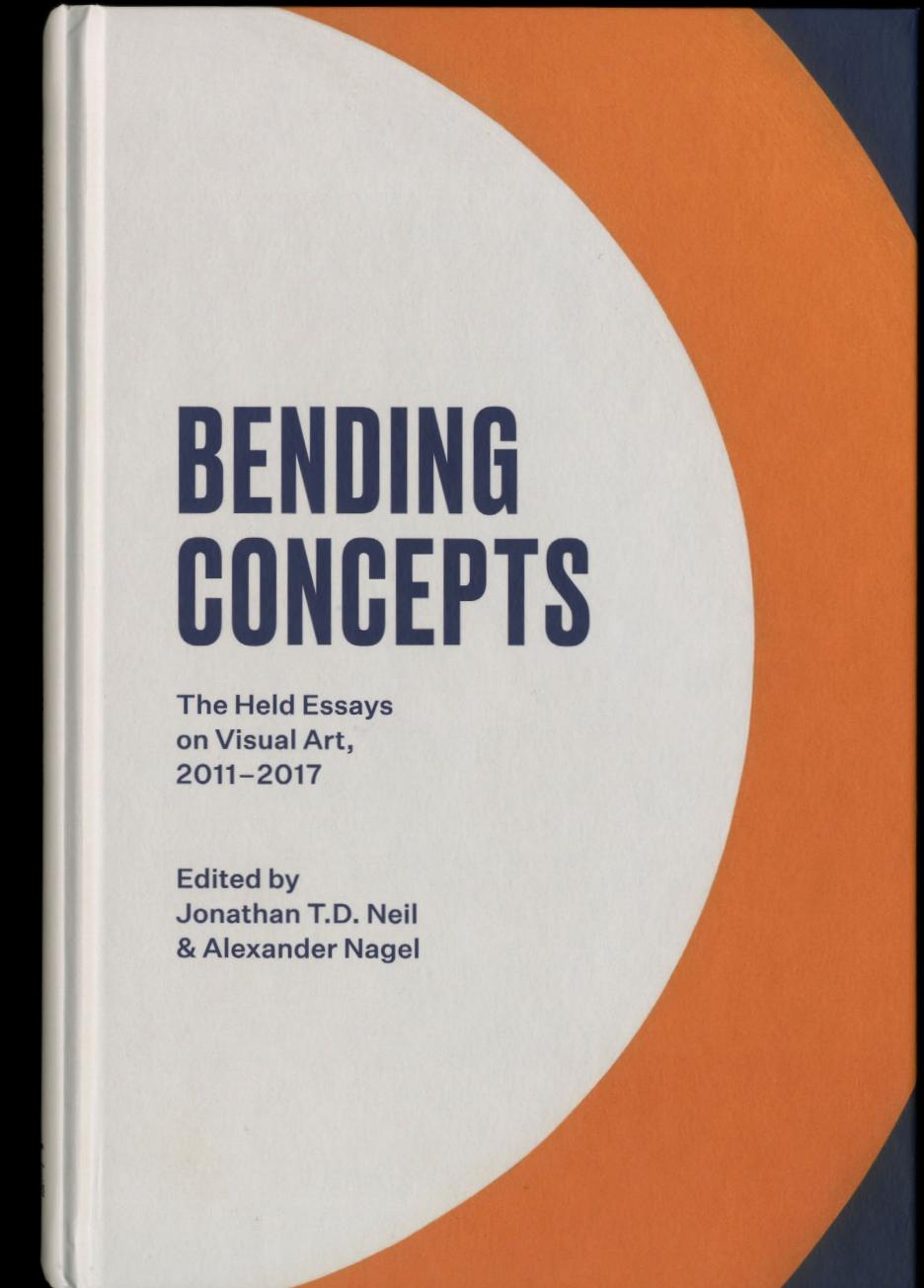
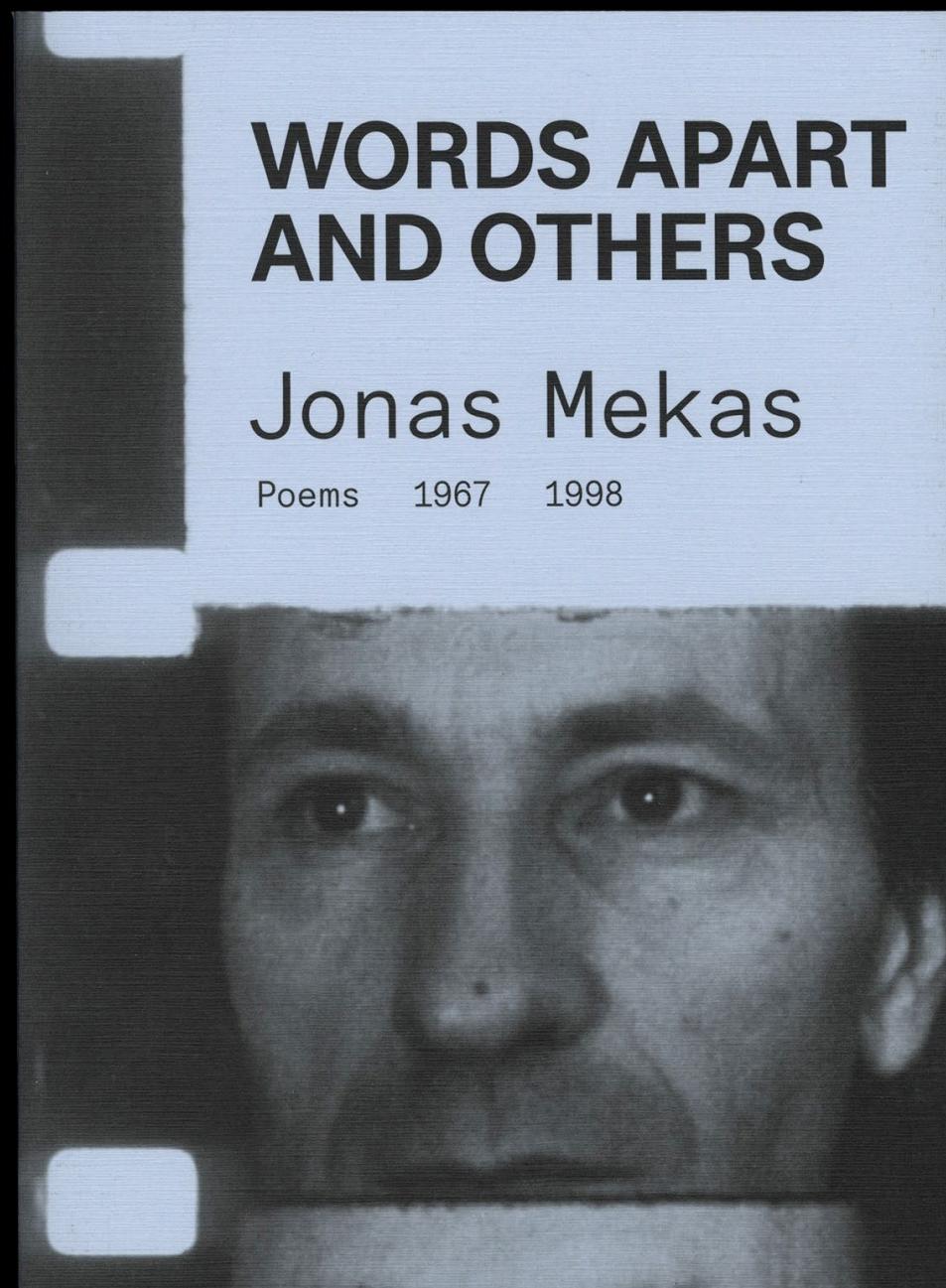
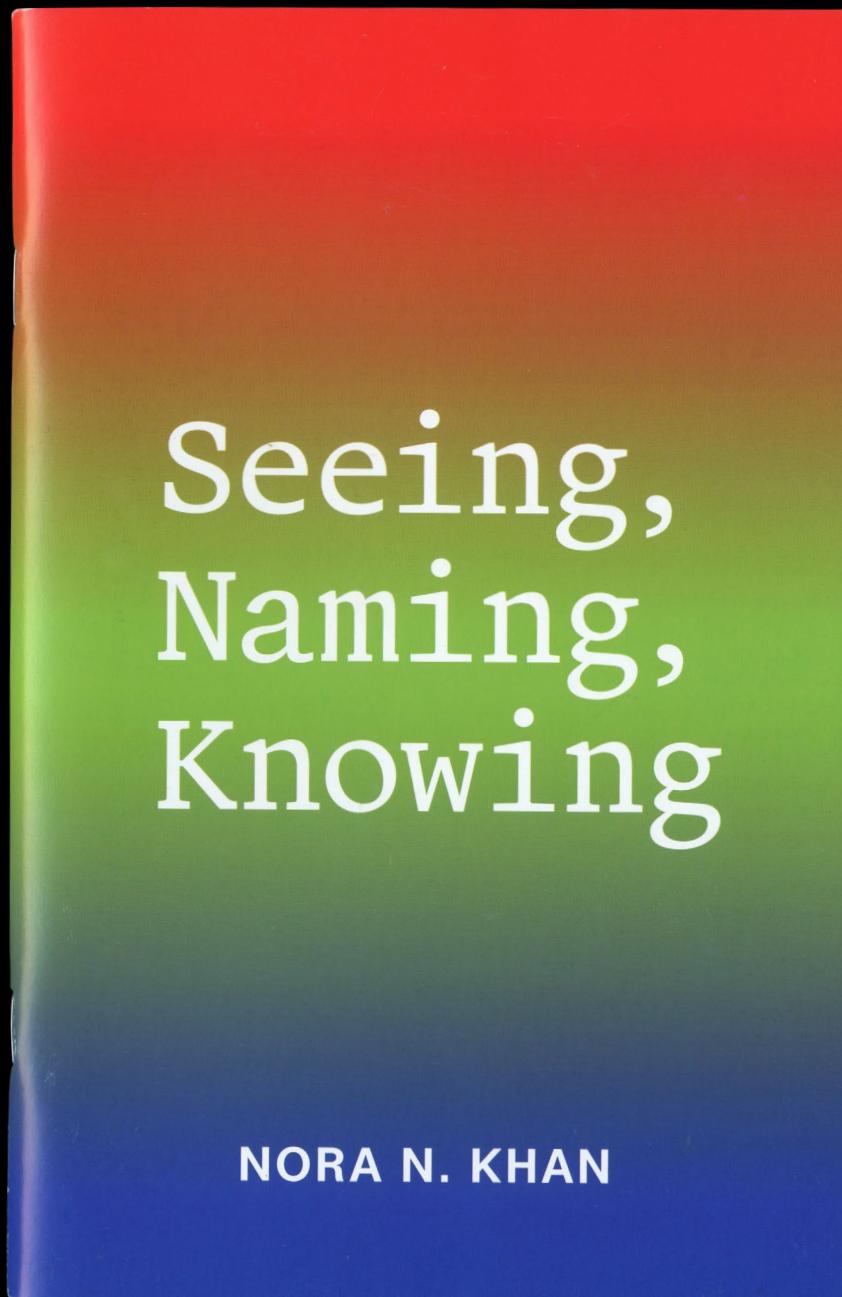




## The Brooklyn Rail

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.





## 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.



# visibility Under theOffice

Visibility | Under the Office

Visibility is an industrial design office that works in a specific universe, designing products and furniture. We work on a wide range of projects that allow us to bring experiences and projects closer to our clients. Under the Office is the window through which we will show the products that we have made over the last five years.

It's been five years since we started Under the Office. We've done a lot of work in this time.

Since then, we've designed products for brands, companies, and some

and conceptual work. We've created objects that interact with people

with one another, objects as well as ourselves. We like to think that

the other side of the coin is the experience. Not only when it comes to the

product itself, but also in the design process. And that's what

we call "Under the Office". We believe that this is the best way to

to design. Finally, we believe that this is the best way to

to work.

We believe that these decisions are made with care and concern for

about them, their design, and how they fit into the world around them.

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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.



I work independently and in collaboration with artists, agencies, architects, institutions, and publishers on works spanning identities, publications, websites, exhibitions, and writing.

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Rail Editions

Regional Building Group

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Yale School of Art

Yale School of Architecture

Yale University Art Gallery