

Ritu Ghiya

DESIGN * DEVELOPMENT * CREATIVE DIRECTION

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Ritu Ghiya is an independent designer and developer who lives and works in NYC. Specializing in branding for arts, culture, & technology focused organizations.

Freelancing in brand design, creative direction, web design, web development, video editing, and curatorial capacities.

CLIENTS & COLLABORATORS INCLUDE:

School for Poetic Computation, CherryPicks, ARTBOOK | D.A.P., New York Public Library, New York University, Tech Zine Fair, Alcove LES, Pioneer Works, Chinatown Soup, BULLETT Magazine, Wide Rainbow Org, DFA Records, Broken Circles, Automatik, Flawless Hacks, lucky risograph, Operator Music Band, Creative Minorities Initiative, Taeyoon Choi, & Guerrilla Toss

School for Poetic Computation - Movement Workshop

EVENT STRATEGY, DESIGN, + WEB DEVELOPMENT

As part of an ongoing relationship with the School for Poetic Computation, I branded their winter event series that exists just outside of SFPC's regular educational programming. Designed and developed an event website, postcard, and social expressions for a movement workshop at the School for Poetic Computation. The design itself reflects dancer Cori Kresge's interdisciplinary and art historically inspired practice.

[LINK TO SITE](#)

Movement, Memory, and the Unconscious Resource: Workshop by Cori Kresge

School for Poetic Computation
Three Weeks *

February 10, 17, 27 10AM-1PM



The body is always listening, recording and computing. This movement-based class will take place over three sessions at the School for Poetic Computation.

We will focus on the body's innate ability to absorb information consciously through cognitive practice, and unconsciously through physical action and proprioception. We will look closely at how we learn with our bodies and what gets in the way. We will consider how creative bodily impulses are expressed and suppressed.

Course Objectives

Instructors

Tickets



Movement, Memory, and the Unconscious Resource: Workshop by Cori Kresge

School for Poetic Computation *
Three Weeks




February 10, 17, 27 10AM-1PM

Tickets Available Now

Movement, Memory, and the Unconscious Resource: Workshop by Cori Kresge

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*A Movement Based Class at the School for Poetic Computation * Three Weeks*



fiver at the Google Creative Lab, making experiments that combine her love for art and code. Maya graduated from Pomona College with a double major in Computer Science and Media Studies with a focus in digital production. She spends most of her time creating exploratory new media work, dancing in studios and public spaces, and maintaining her love/hate relationship with the internet (mostly love though).

Tickets

Purchase [here](#)

\$200 STUDENTS + INDEPENDENT ARTISTS

\$400 PARTICIPANTS

School for Poetic Computation
155 Bank Street
New York, NY 10014

Schedule: Feb 10. 10-1 PM
Feb 17. 10-1 PM
Feb 24. 10-1 PM

Movement, Memory, and the Unconscious Resource. Workshop by Cori Kresge at SFPC is organized by Taeyoon Choi (SFPC). If anyone has a need for ASL, CART or other accessibility support, please contact taeyoon@sfpco.io. We will do our best to support your participation.

CherryPicks

IDENTITY + BRAND DESIGN

CherryPicks launched in 2018 as a publication featuring reviews, recommendations, and original stories, exclusively from female-identifying and non-binary film critics.

I was CherryPicks' first design lead through its launch, designing a full identity and brand bible, including logos, social campaigns, webpages, iconography, email templates, and posters around NYC. The founders wanted the tone of the publication to be accessible and funny yet sophisticated and thoughtful: equal parts highbrow and lowbrow, and it was crucial that our visual language hit that home.

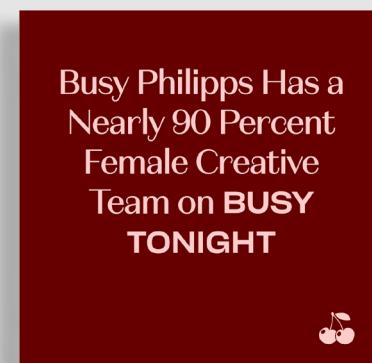
CherryPicks

The Place to See What Women Think About Movies.



A computer monitor displays the CherryPicks website. The header reads "cherrypicks" and "Apply to become a CherryPicks Critic". Below the header, a red banner asks "Want your review on CherryPicks?". The main content area contains text about creating a critic profile and uploading reviews, followed by a section on how reviews are scored using four symbols: "Bowl of Cherries" (Must-see), "Pair of Cherries" (Recommended), "Single Cherry" (Mixed), and "The Pits" (Self-explanatory). At the bottom, a thank you message says "Thanks for helping us show the world what women think about media!".

LOGO, COLLATERAL, & WEB DESIGN / ROLE -> ART DIRECTION, BRANDING DESIGN, WEB DESIGN & DEV



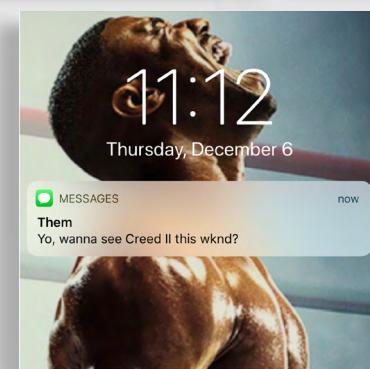
CherryBites ISSUE 15 FEATURING **Carla Renata**

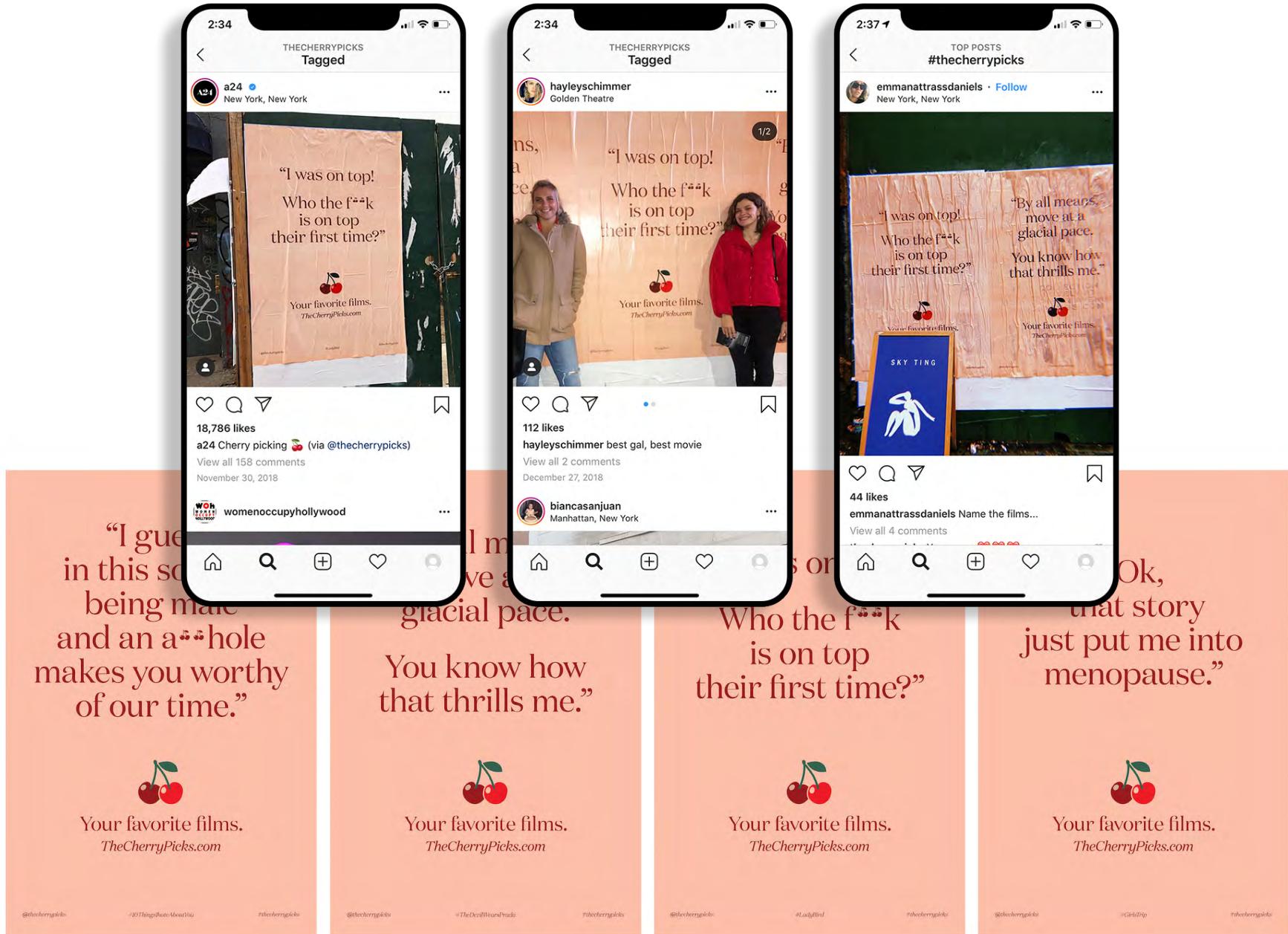
Varied voices in film criticism matter, because the world in which we navigate and watch reflected on film is multi-faceted. Therefore, the voices that discuss these films should be as diverse and well-rounded as possible.

Carla Renata OWNER OF FILM REVIEW SITE -THE CURVY FILM CRITIC, AND IS THE HOST/CREATOR OF FILM REVIEW SHOW BLACKTOMATOES

TRAILBLAZER THURSDAYS **Lily Tomlin**

"I always wondered why somebody doesn't do something about that. Then I realized I was somebody."





POSTERS I DESIGNED + ACTUAL INSTAGRAM POSTS OF THEM SEEN WHEATPASTED AROUND NYC /
ROLE -> CREATIVE STRATEGY & GRAPHIC DESIGN

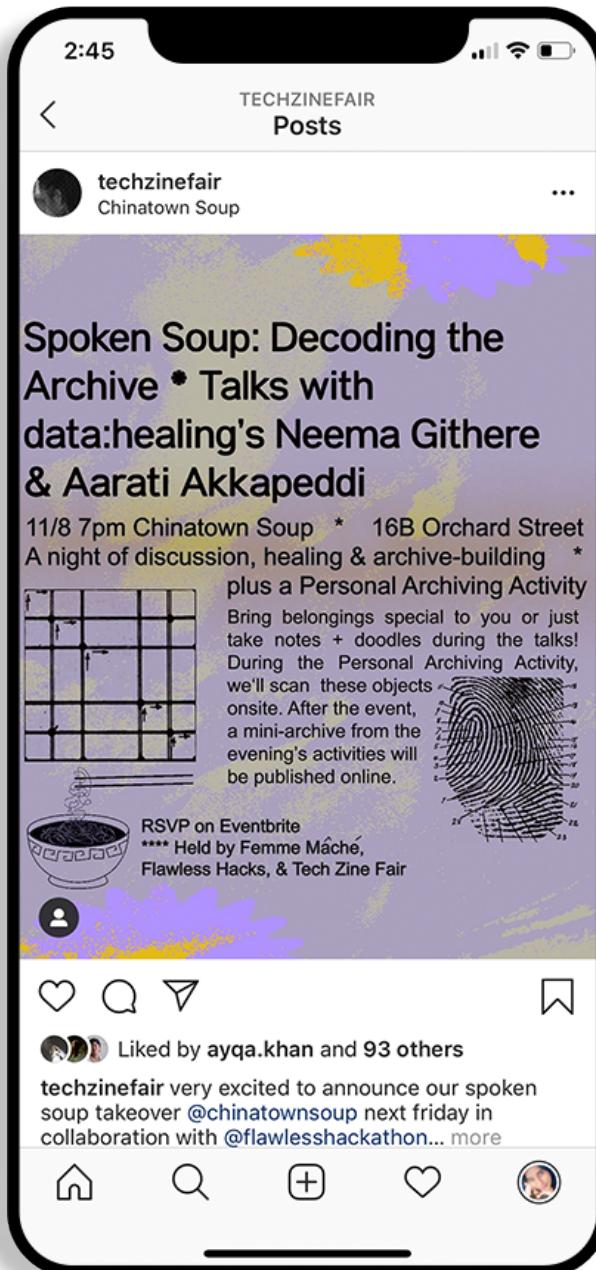
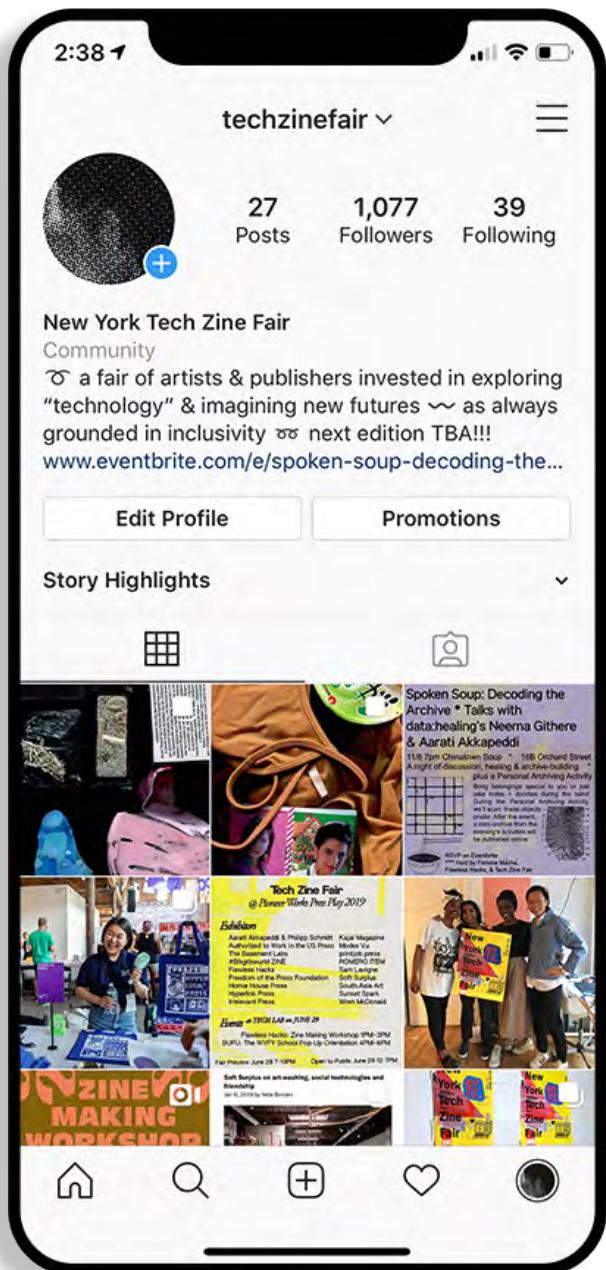
Tech Zine Fair

CURATION, DIRECTION, + SOCIAL MEDIA DESIGN

Organized and branded the first-ever Tech Zine Fair in November 2018. I've since collaborated with Wikipedia Edit-A-Thon, MoMA, Pioneer Works, and Chinatown Soup to craft similarly meaningful events under the organization.

My role as curator is inextricable from my role as designer for the organization. I'm learning how important good graphic design is in communicating how welcoming and inclusive a community is. I manage all social media and design all graphics, continuing to brand the fair.

[LINK TO INSTAGRAM](#)



ROLE -> EVENT CURATION, ART DIRECTION, GRAPHIC DESIGN, SOCIAL MEDIA MANAGEMENT, SOCIAL STRATEGY

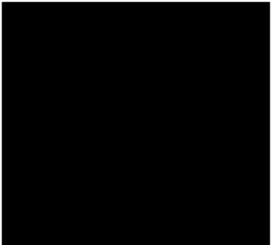
School for Poetic Computation - Uncovering Technology: Oral History

PRINT DESIGN

The School for Poetic Computation held its first summer session in Detroit; I designed a reader based on classes and conversations between students during the week. The daily classes ranged from computational poetry, building electronics, critical theory and the history of the manufacturing industry in Detroit. I designed and printed this in a week in time for the final student showcase.



PREFACE



co-organizers, teachers, and the city of Detroit are the input, experience and curriculum is the system, and the output is students' learning experience. This zine is an oral history documenting our hope of uncovering technology as well as the organizing methods of the School for Poetic Computation.

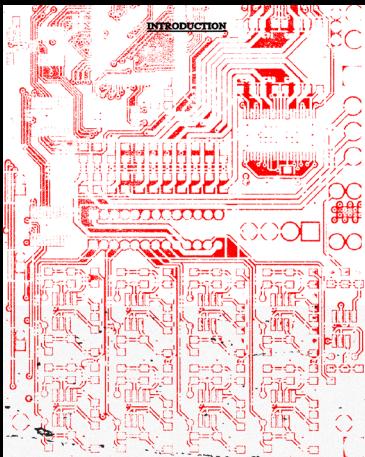
POETIC COMPUTATION: DETROIT 2019 WAS MADE POSSIBLE BY THE FOLLOWING STUDENTS:
ANTAJUAN SCOTT, BROOKE HAWKINS, CARLO SUGATAN, JESS ROGNER, KATY DRESNER, KRISTEN CARETHERS, KRISTIN ROSE, FELIX RUCKER, SAMANTHA GRIFFITH, STEPHEN SONG, STEPHON THOMPSON II, TEIKAUTU, LI CHEN and GERALD FLYNT, TYRONNE M. CLEMONS

AND THE FOLLOWING TEACHERS:
AMERICAN ARTIST, ANDREA CARDINAL, ANN HAEYOUNG, COLIN WANG, DANIELLE AUBERT, JANICE GATES, MELANIE HOFF, NABIL HASSEIN, RON WATTERS, TAEYOON CHOI, TAWANA PETTY

In this zine, you will find interviews between some pairs of students who ended up sitting next to each other in the classroom and the conversations which arose from their meeting—facilitated, transcribed and edited by SFPC co-organizer Neta Bomani.

Woven through the interviews are the works created by students throughout the session in response to the theme, *Uncovering Technology*. Consider this zine a cybernetic tapestry of relations between people, subjects, and environments.

INTRODUCTION



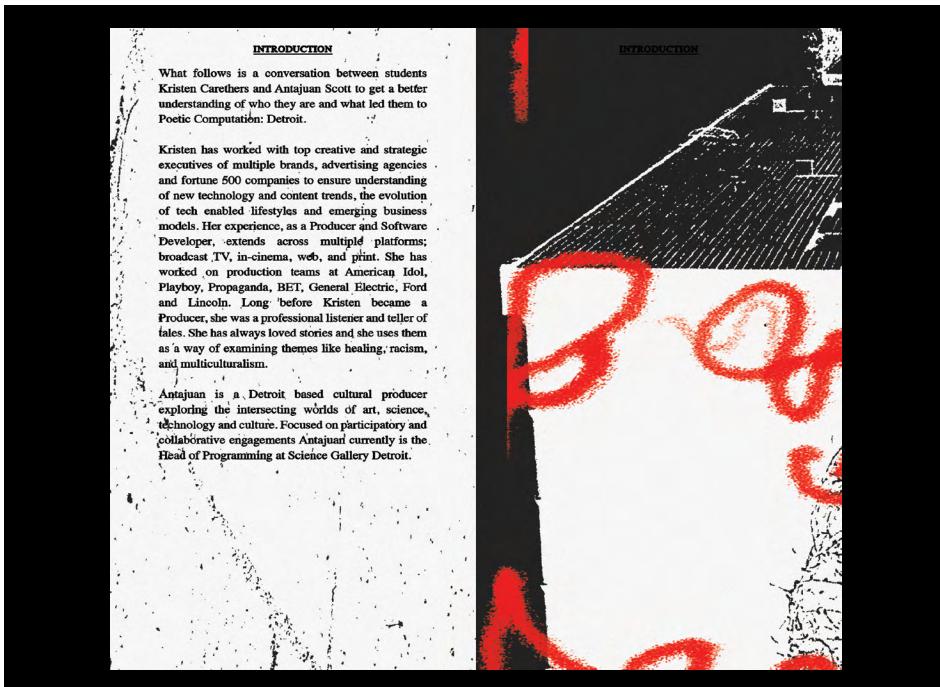
Technology is usually made available to us after many layers of abstraction have been imposed. In the process of abstraction, its inner workings are obscured and most people are excluded from understanding it. If we can't understand it, we can't fix it, take care of it or truly own it. What would it look like to cultivate a more caring and imaginative kind of tech for ourselves and each other?

Computers are one of the most intimate technologies we use on a daily basis. How would it feel if we changed our relationship to computers, from something we buy to something we make? How would it feel to have a conversation with computers and write poetry with them? How would it feel to work with computers as collaborators and write software for our communities?

Through lectures, workshops and hands-on making, students explored and responded to these ideas. During the one week session we created several in-class projects and explored a balanced mix of technical, artistic, and theoretical content. Topics included navigating computers with the command line, object oriented programming, electronics, and critical theory of technology. Poetic Computation: Detroit is designed for people without previous experience of coding to start having a more friendly, expressive and joyful relationship with technology.

To create a more meaningful relationship with technology, we strived to uncover technology's glossy surfaces and look into its logic and beauty. The School for Poetic Computation's Poetic Computation: Detroit focused on the theme of *Uncovering Technology*. Together, we learned the fundamentals of coding and critical theory in order to trace the contours of technology's backbone.

ROLE -> ART DIRECTION, PRINT DESIGN



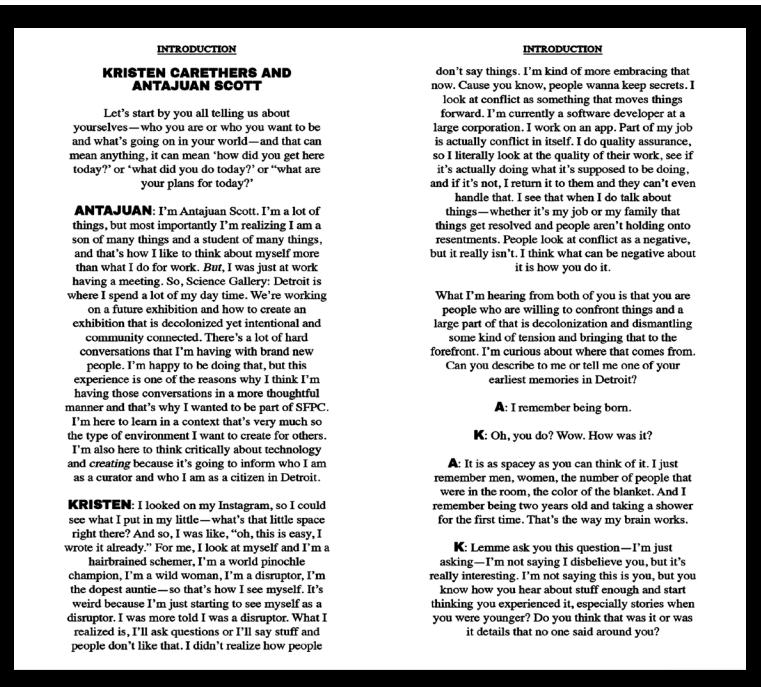
INTRODUCTION

What follows is a conversation between students Kristen Carethers and Antajuan Scott to get a better understanding of who they are and what led them to Poetic Computation: Detroit.

Kristen has worked with top creative and strategic executives of multiple brands, advertising agencies and fortune 500 companies to ensure understanding of new technology and content trends, the evolution of tech enabled lifestyles and emerging business models. Her experience, as a Producer and Software Developer, extends across multiple platforms; broadcast TV, in-cinema, web, and print. She has worked on production teams at American Idol, Playboy, Propaganda, BET, General Electric, Ford and Lincoln. Long before Kristen became a Producer, she was a professional listener and teller of tales. She has always loved stories and she uses them as a way of examining themes like healing, racism, and multiculturalism.

Antajuan is a Detroit based cultural producer exploring the intersecting worlds of art, science, technology and culture. Focused on participatory and collaborative engagements Antajuan currently is the Head of Programming at Science Gallery Detroit.

INTRODUCTION



INTRODUCTION

KRISTEN CARETHERS AND ANTAJUAN SCOTT

Let's start by you all telling us about yourselves—who you are or who you want to be and what's going on in your world—and that can mean anything, it can mean "how did you get here today?" or "what did you do today?" or "what are your plans for today?"

ANTAJUAN: I'm Antajuan Scott. I'm a lot of things, but most importantly I'm realizing I am a son of many things and a student of many things, and that's how I like to think about myself more than what I do for work. *But*, I was just at work having a meeting. So, Science Gallery: Detroit is where I spend a lot of my day time. We're working

on a future exhibition and how to create an exhibition that is decolonized yet intentional and community connected. There's a lot of hard conversations that I'm having with brand new people. I'm happy to be doing that, but this experience is one of the reasons why I think I'm having those conversations in a more thoughtful manner and that's why I wanted to be part of SFPC. I'm here to learn in a context that's very much so the type of environment I want to create for others. I'm also here to think critically about technology and creating because it's going to inform who I am as a curator and who I am as a citizen in Detroit.

KRISTEN: I looked on my Instagram, so I could see what I put in my little—what's that little space right there? And so, I was like, "oh, this is easy. I wrote it already." For me, I look at myself and I'm a hairbrained schemer, I'm a world pinocchio champion, I'm a wild woman, I'm a disruptor, I'm the deepest auntie—so that's how I see myself. It's weird because I'm just starting to see myself as a disruptor. I was more told I was a disruptor. What I realized is, I'll ask questions or I'll say stuff and people don't like that. I didn't realize how people

don't say things. I'm kind of more embracing that now. Cause you know, people wanna keep secrets. I look at conflict as something that moves things forward. I'm currently a software developer at a large corporation. I work on an app. Part of my job is actually conflict in itself. I do quality assurance, so I literally look at the quality of their work, see if it's actually doing what it's supposed to be doing, and if it's not, I return it to them and they can't even handle that. I see that when I do talk about things—whether it's my job or my family that things get resolved and people aren't holding onto resentments. People look at conflict as a negative, but it really isn't. I think what can be negative about it is how you do it.

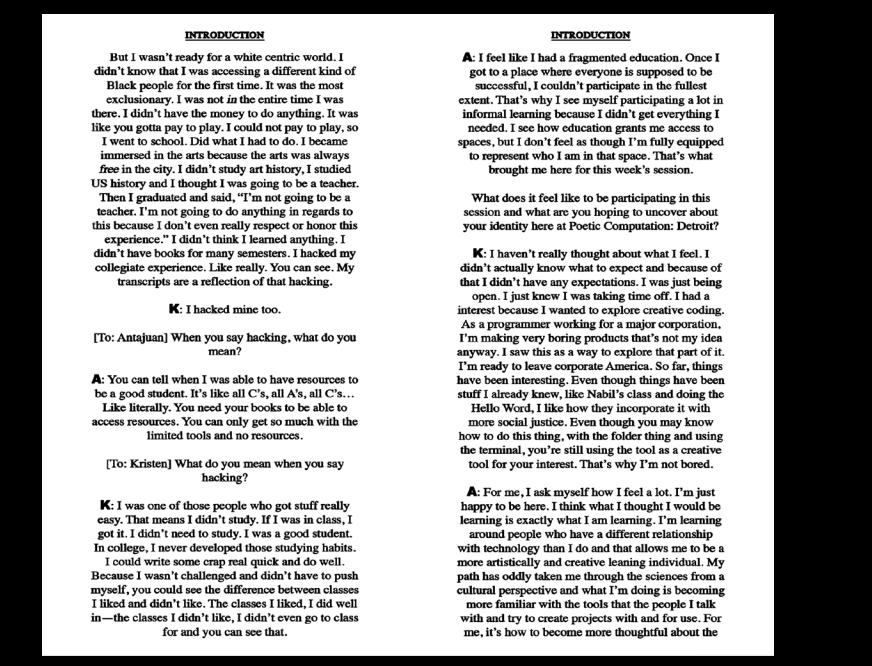
What I'm hearing from both of you is that you are people who are willing to confront things and a large part of that is decolonization and dismantling some kind of tension and bringing that to the forefront. I'm curious about where that comes from. Can you describe to me or tell me one of your earliest memories in Detroit?

A: I remember being born.

K: Oh, you do? Wow. How was it?

A: It is as spacey as you can think of it. I just remember men, women, the number of people that were in the room, the color of the blanket. And I remember being two years old and taking a shower for the first time. That's the way my brain works.

K: Lemme ask you this question—I'm just asking—I'm not saying I disbelieve you, but it's really interesting. I'm not saying this is you, but you know how you hear about stuff enough and start thinking you experienced it, especially stories when you were younger? Do you think that was it or was it details that no one said around you?



INTRODUCTION

But I wasn't ready for a white centric world. I didn't know that I was accessing a different kind of Black people for the first time. It was the most exclusionary. I was not in the entire time I was there. I didn't have the money to do anything. It was like you gotta pay to play. I could not pay to play, so I went to school. Did what I had to do. I became immersed in the arts because the arts was always free in the city. I didn't study art history, I studied US history and I thought I was going to be a teacher. Then I graduated and said, "I'm not going to be a teacher. I'm not going to do anything in regards to this because I don't even really respect or honor this experience." I didn't think I learned anything. I didn't have books for many semesters. I hacked my collegiate experience. Like really, you can see. My transcripts are a reflection of that hacking.

K: I hacked mine too.

[To: Antajuan] When you say hacking, what do you mean?

A: You can tell when I was able to have resources to be a good student. It's like all C's, all A's, all C's... Like literally. You need your books to be able to access resources. You can only get so much with the limited tools and no resources.

[To: Kristen] What do you mean when you say hacking?

K: I was one of those people who got stuff really easy. That means I didn't study. If I was in class, I got it. I didn't need to study. I was a good student. In college, I never developed those studying habits. I could write some crap real quick and do well. Because I wasn't challenged and didn't have to push myself, you could see the difference between classes I liked and didn't like. The classes I liked, I did well in—the classes I didn't like, I didn't even go to class for and you can see that.

INTRODUCTION

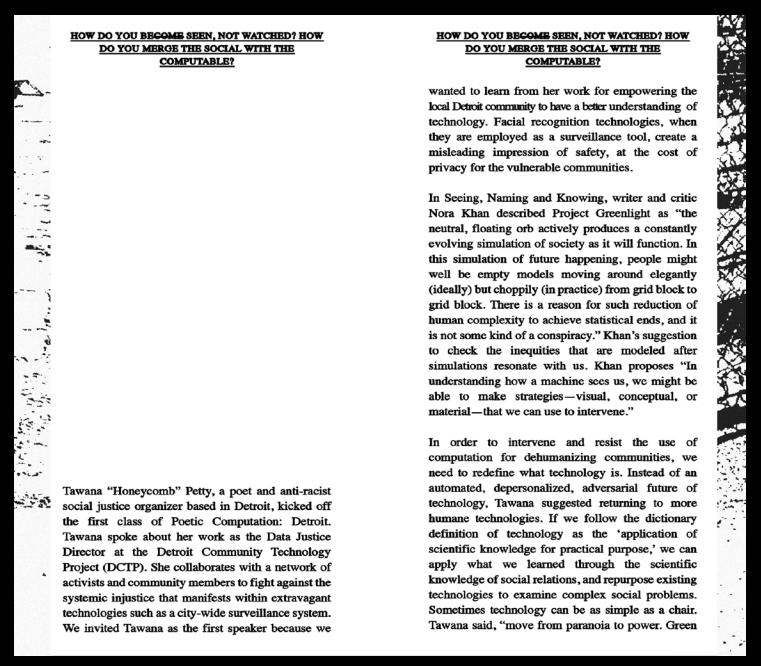
A: I feel like I had a fragmented education. Once I got to a place where everyone is supposed to be successful, I couldn't participate in the fullest extent. That's why I see myself participating a lot in informal learning because I didn't get everything I needed. I see how education grants me access to spaces, but I don't feel as though I'm fully equipped to represent who I am in that space. That's what brought me here for this week's session.

What does it feel like to be participating in this session and what are you hoping to uncover about your identity here at Poetic Computation: Detroit?

K: I haven't really thought about what I feel. I didn't actually know what to expect and because of that I didn't have any expectations. I was just being open. I just knew I was taking time off. I had a interest because I wanted to explore creative coding. As a programmer working for a major corporation, I'm making very boring products that's not my idea anyway. I saw this as a way to explore that part of it. I'm ready to leave corporate America. So far, things have been interesting. Even though things have been stuff I already knew, like Nabil's class and doing the

Hello Word, I like how they incorporate it with more social justice. Even though you may know how to do this thing, with the folder thing and using the terminal, you're still using the tool as a creative tool for your interest. That's why I'm not bored.

A: For me, I ask myself how I feel a lot. I'm just happy to be here. I think what I thought I would be learning is exactly what I am learning. I'm learning around people who have a different relationship with technology than I do and that allows me to be a more artistically and creative leaning individual. My path has oddly taken me through the sciences from a cultural perspective and what I'm doing is becoming more familiar with the tools that the people I talk with and try to create projects with and for use. For me, it's how to become more thoughtful about the



HOW DO YOU BECOME SEEN, NOT WATCHED? HOW DO YOU MERGE THE SOCIAL WITH THE COMPUTABLE?

wanted to learn from her work for empowering the local Detroit community to have a better understanding of technology. Facial recognition technologies, when they are employed as a surveillance tool, create a misleading impression of safety, at the cost of privacy for the vulnerable communities.

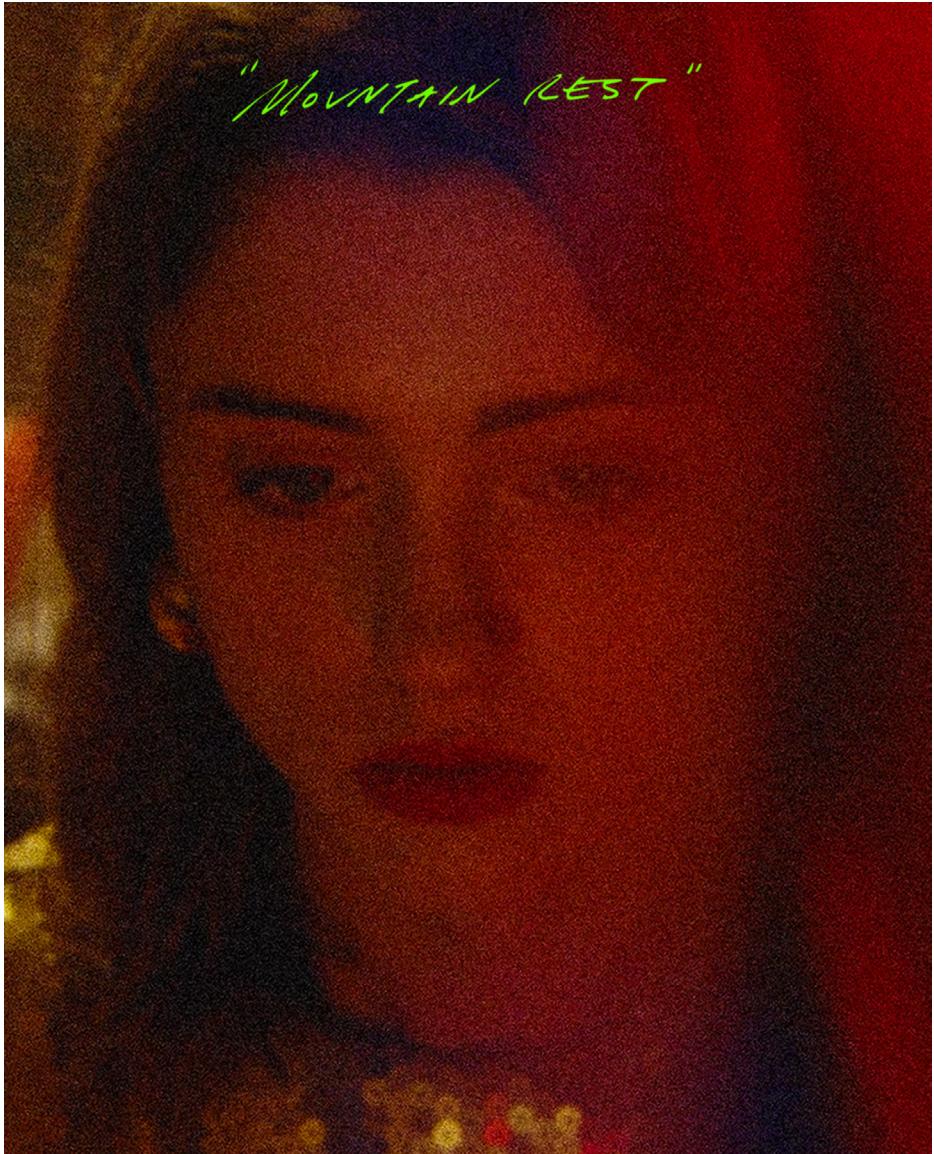
In Seeing, Naming and Knowing, writer and critic Nora Khan described Project Greenlight as "the neutral, floating orb actively produces a constantly evolving simulation of society as it will function. In this simulation of future happening, people might well be empty models moving around elegantly (ideally) but choppy (in practice) from grid block to grid block. There is a reason for such reduction of human complexity to achieve statistical ends, and it is not some kind of a conspiracy." Khan's suggestion to check the inequities that are modeled after simulations resonate with us. Khan proposes "In understanding how a machine sees us, we might be able to make strategies—visual, conceptual, or material—that we can use to intervene."

In order to intervene and resist the use of computation for dehumanizing communities, we need to redefine what technology is. Instead of an automated, depersonalized, adversarial future of technology, Tawana suggested returning to more humane technologies. If we follow the dictionary definition of technology as the 'application of scientific knowledge for practical purpose,' we can apply what we learned through the scientific knowledge of social relations, and repurpose existing technologies to examine complex social problems. Sometimes technology can be as simple as a chair. Tawana said, "move from paranoia to power. Green

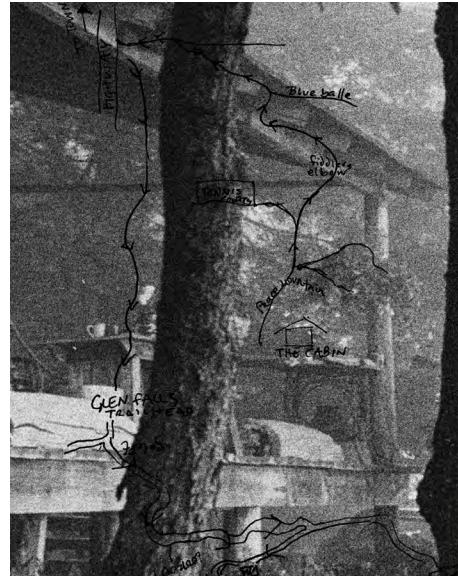
Automatik Films - *Mountain Rest* Source Book

PRINT DESIGN

As part of a promotional package for the release of *Mountain Rest* (2018 / directed by Alex O Eaton), I designed an artist book on a filmmaker's process. I went through her archives for months, had endless conversations with her about her film-making style, and eventually translated her way of working and seeing into a 70 page book using her archival materials. In this project, I explored what it means to step inside someone else's creative process and how to convey their process visually.



ROLE -> ART DIRECTION, PRINT DESIGN



MOUNTAIN REST

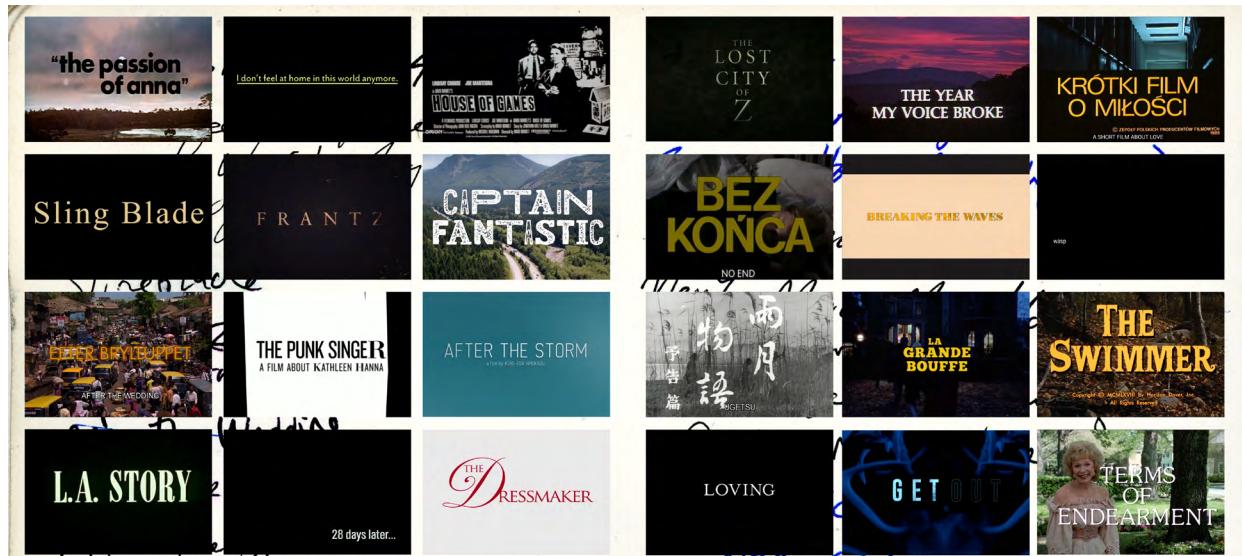
Written by

Alex O Eaton



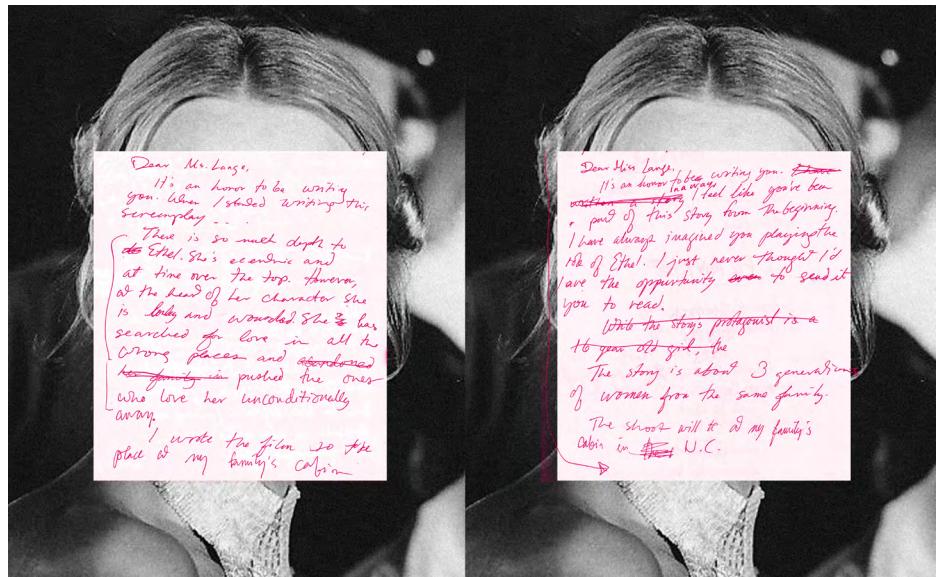


ROLE -> ART DIRECTION, PRINT DESIGN



LA Story
The Dressmaker
The Lost City of Z
YOUR NAME

DUNKIRK
Hour of the Wolf
Silent Light



Good morning lovely Sat.
Now you're about to hear some words every mom's mouth always slips out when I tell them this: no communication for 77 days? What a no! phones? They can't really last long. I know you likely know guides. It's meant it makes a big difference if you respect them and pay them. Right? I am the one from Highlands for Colleen's The Golden Flea, I'm the guide. That had us about ready to pull off. We went to see her yesterday. She is very thin, but I think very beautiful. She can no longer walk very many sentences that make any sense. She looks what she wants to say but the right words don't come or I don't know can guess and she will say yeah or no. It must be extremely frustrating for her but she really just doesn't care. Just don't care about anything. Just don't care about anything. She's completely lost all appetite. It hasn't yet made her as terrible. But as I thought it would. I think. Yeah it is so wonderful that

she is able to orchestrate her final days. She did what she wanted and I believe she had no remorse for being the half-baked bitch that she could be. Amazing. She was unique in being very analytical and explorative of my own philosophy but somehow managed to never really apply them to herself. I mean, course, nobody is perfect but sometimes it's hard to see when someone is so soul searching and it's almost like they won't be able to pull the blanket over their eyes as consistently as she has been for years. Anyways, I am so grateful that I know her and I really do think she is fabulous. I feel very sorry for Scott. So Robin put me on Colleen's Demo of music band. Annika (Mrs. Kimberly) (Colleen's adopted daughter) is singing it now. It's nice to me at the kitchen table drawing a we picture of her. Her singing goes good. Sort of, you know how in common, your drawings are so impressive. I wonder if you are able



ROLE -> ART DIRECTION, PRINT DESIGN

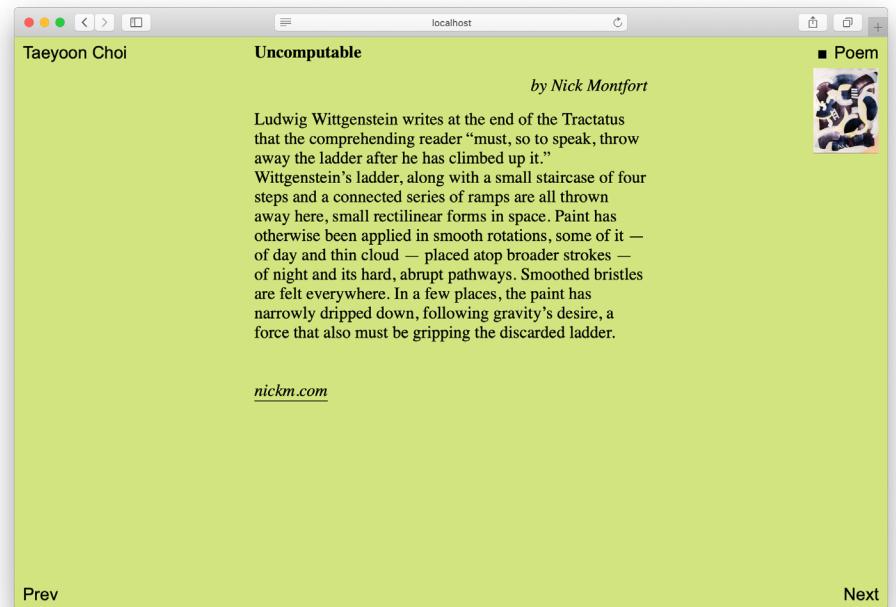
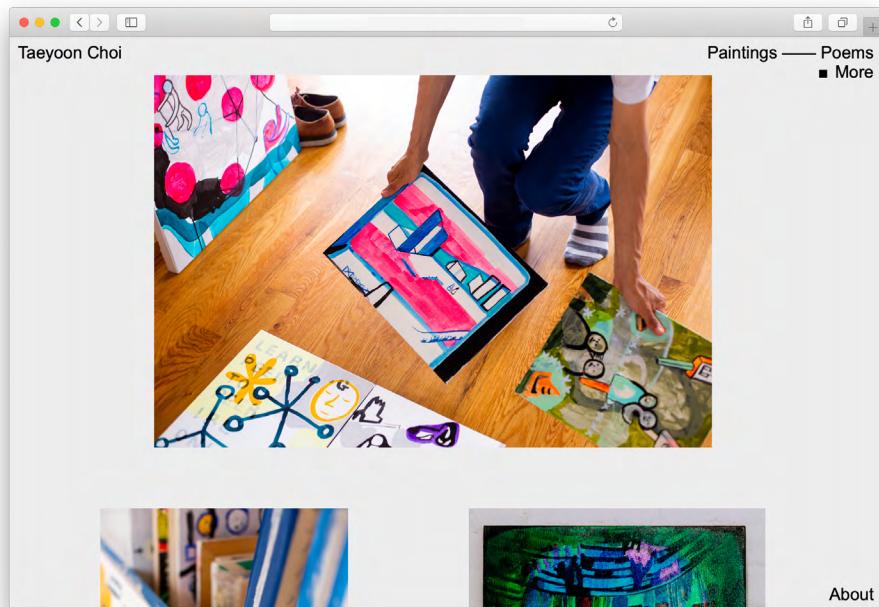
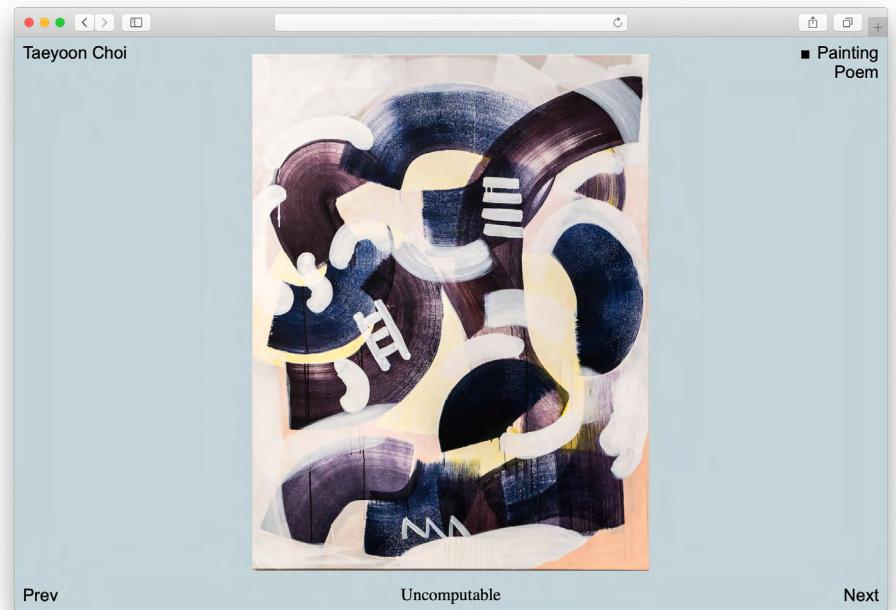
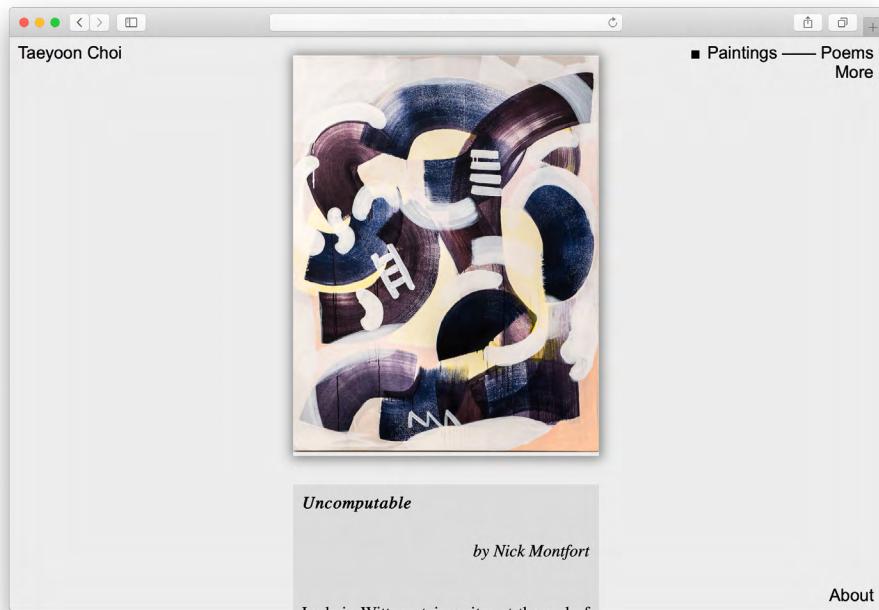


ROLE -> ART DIRECTION, PRINT DESIGN

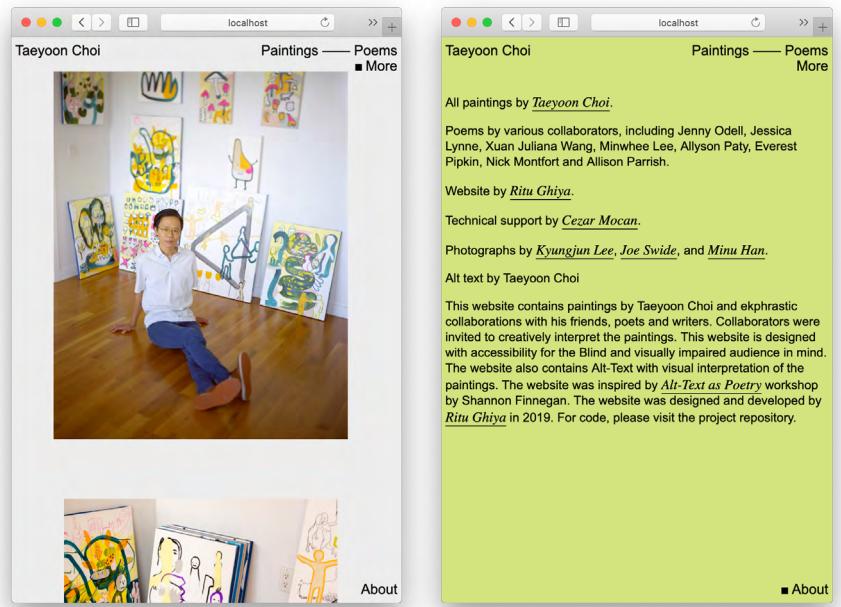
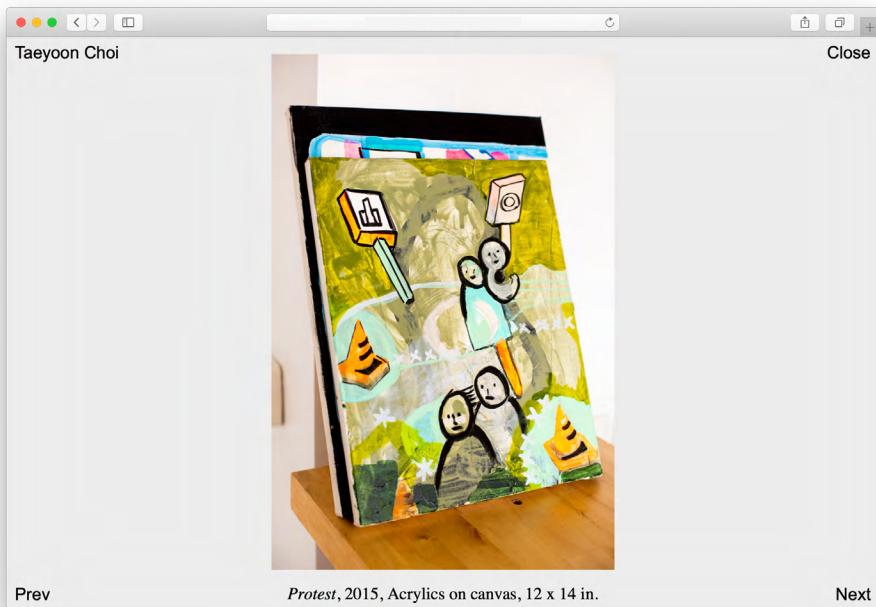
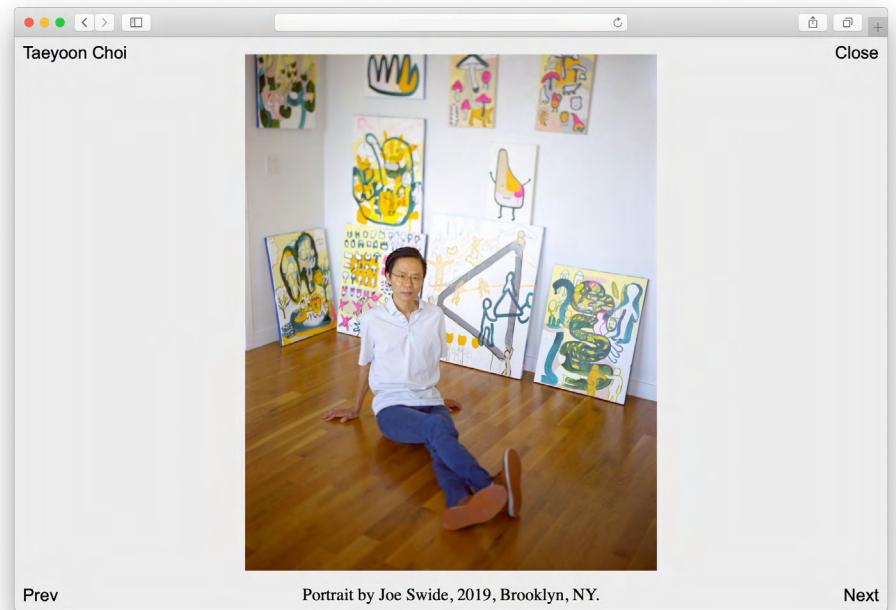
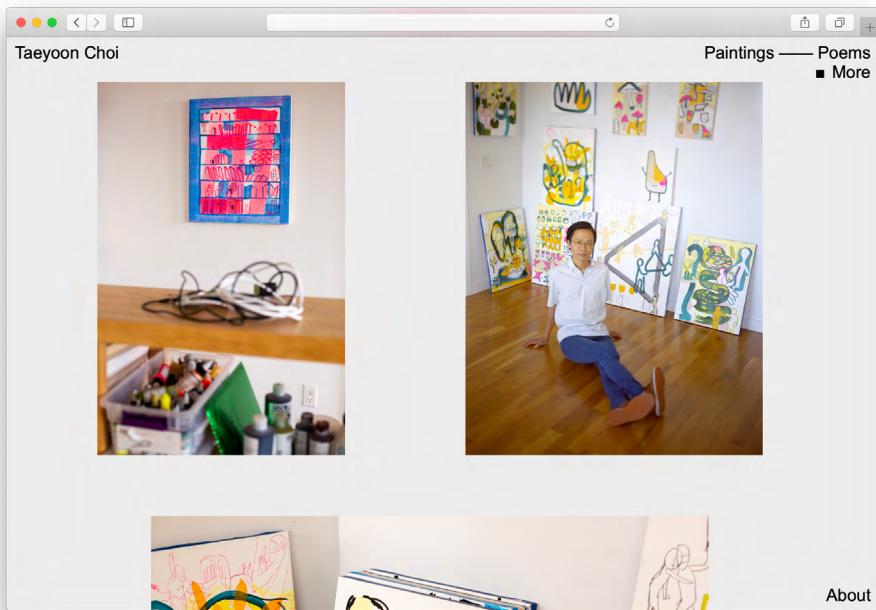
Taeyoon Choi Website

WEB DESIGN + DEVELOPMENT

Designed and developed a website for artist and educator Taeyoon Choi. The website showcases commissioned poetry about his artwork, as well as documentation of his ongoing painting series. Providing intuitive navigation along with a simple but elegant treatment for his artwork was important for this project.



ROLE -> ART DIRECTION, WEB DESIGN, FRONT-END & BACK-END WEB DEVELOPMENT



ROLE -> ART DIRECTION, WEB DESIGN, FRONT-END & BACK-END WEB DEVELOPMENT

Operator Music Band

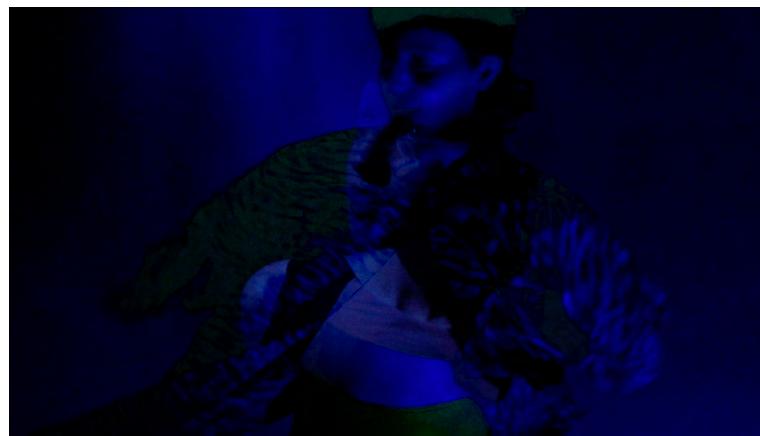
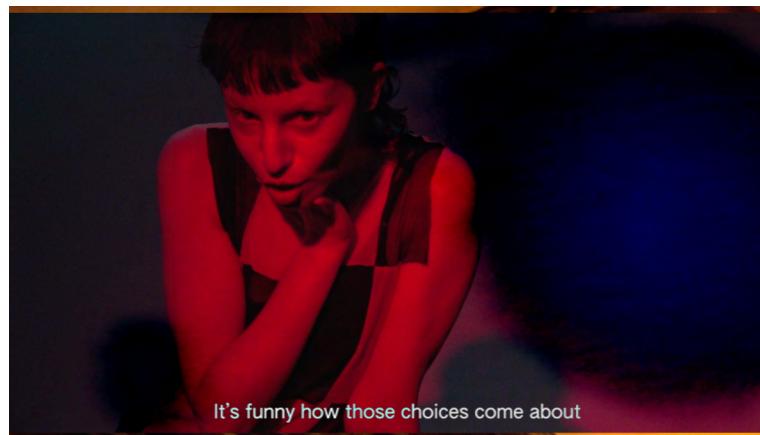
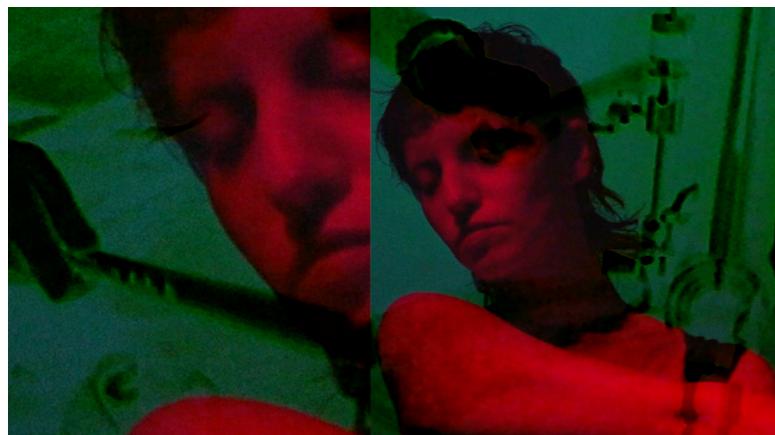
CREATIVE DIRECTION, VIDEO EDITING, + TYPE DESIGN

Creative directed, co-edited, and designed type
for a music video to Operator Music Band's
song "MONDO." The video was featured on
Apple Music's Featured Indie Music Playlist.

[LINK TO VIDEO](#)

Operator Music Band's

MONDO



ROLE -> CREATIVE DIRECTION, VIDEO EDITING, TYPE DESIGN

ARTBOOK | Distributed Art Publishers

IN-HOUSE, WAYFINDING, + EMAIL DESIGN

Worked within brand guidelines to design in-house collateral, Mailchimp email templates, and advertisements for publications like *Artforum* and *Aperture Magazine*.



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Yayoi Kusama: Infinity Mirrors (Feb 23–May 14)
Hirshhorn Museum and Sculpture Garden
ARTBOOK | D.A.P.

Knockout Kusama Exhibition Opens with Major Press

Set to be the **most-talked-about, record-breaking show** for the next two years as it makes its way across North America!

Exhibition Travel Schedule

Hirshhorn Museum and Sculpture Garden Feb 23–May 14, 2017
Seattle Art Museum: June 30–Sept 10, 2017
The Broad Los Angeles: Oct 21, 2017–Jan 10, 2018
Art Gallery of Ontario: March 3–May 27, 2018
Cleveland Museum of Art: July 9–Sept 30, 2018
High Museum of Art: Nov 18, 2018–Feb 17, 2019

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Carrie Mae Weems: Kitchen Table Series \$50 Damiani/Metsumoto Editions

Georgia O'Keeffe: Watercolors \$60 Radius Books/ Georgia O'Keeffe Museum

William N. Copley \$95 Fondazione Prada

Raymond Pettibon: Homo Americanus \$65 David Zwirner Books/Deichtorhallen Hamburg Sammlung Falckenberg

Rosalyn Drexler: Who Does She Think She Is? \$50 Gregory R. Miller & Co.

Gerhard Richter: Panorama A Retrospective, Expanded Edition \$65 Tate/D.A.P.

Gerhard Richter: Atlas, in Four Volumes \$1,100 Walther König, Köln

Francis Bacon: Catalogue Raisonné \$1,500 The Estate of Francis Bacon

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PRESS ALERT – Sophie Calle
The New York Times Style Magazine

SOPHIE CALLE FEATURED IN THE NEW YORK TIMES STYLE MAGAZINE SUNDAY APRIL 23, 2017

FOCUSING IN-DEPTH ON HER ARTISTS BOOK PROJECTS – IN STOCK BELOW

Sophie Calle, in Books

By MARY KATE SCHILLING APRIL 21, 2017

The Fertile Mind of Sophie Calle

France's most famous conceptual artist might finally be getting the attention she deserves — in America.

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THE NEW YORK TIMES STYLE MAGAZINE

SOPHIE CALLE IS FEATURED in two in-depth articles in the April 23rd issue of The New York Times Style Magazine. The first article, titled **SOPHIE CALLE, IN BOOKS**, goes through Calle's artist book projects outlined below. The second article, titled **THE FERTILE MIND OF SOPHIE CALLE**, is an in-depth portrait of the 63-year-old artist, fulfilling a performance project she never got around to: giving birth to her now-dead cat.

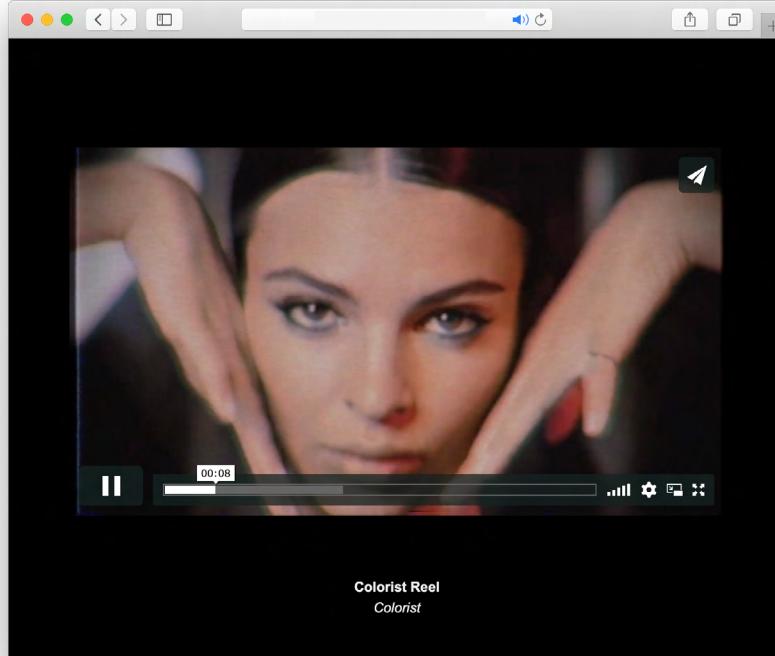
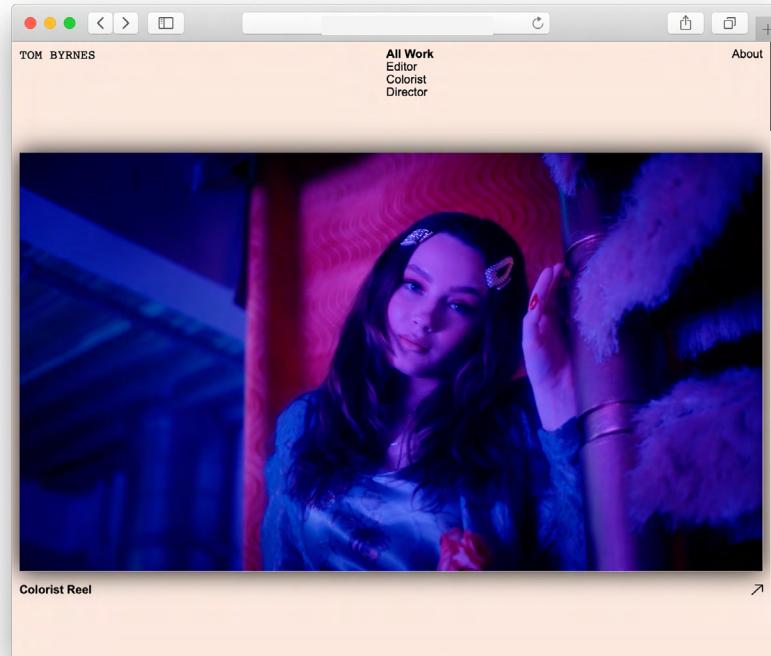
ROLE -> IN-HOUSE DESIGN, WAYFINDING, EMAIL DESIGN & DEVELOPMENT

Tom Byrnes Films

WEB DESIGN + DEVELOPMENT

Designed and developed website showcasing motion GIFs on homepage and lightbox gallery clickthroughs to house a filmmaker's directing / editing / coloring work.

[LINK TO SITE](#)



A screenshot of a web browser displaying a website for "TOM BYRNES". The top navigation bar includes links for "All Work", "Editor", "Colorist", and "Director". Below this, a paragraph of text states: "Tom Byrnes is a director, editor and colorist. In addition to writing and directing his own short films and music videos, he works with a variety of clients in the digital sphere including MTV, Comedy Central and Discovery Channel." It also says "Please contact tombyrnesfilms@gmail.com for any inquiries." A section titled "Selected Clients:" lists logos for "ABOVE AVERAGE", "COMEDY CENTRAL", "Discovery COMMUNICATIONS", "MTV MUSIC TELEVISION", "VIACOM Digital Studios", "VOGUE", "OLAY", and "TAPOUT". At the bottom, there is a link labeled "Résumé" with an arrow icon.

A screenshot of a web browser displaying a website for "TOM BYRNES". The top navigation bar includes links for "All Work", "Editor", "Colorist", and "Director". Below this, a large image shows a woman with blonde hair and red lipstick, wearing a black shirt with orange polka dots, standing against a white background. A blue banner at the bottom of the image contains the text "THE HILLS CAST AUDITIONS FOR THE O.C." and "THE HILLS: NEW BEGINNINGS (MTV ORIGINAL SERIES PROMO)". Below the image, the text "Editor Reel" is visible.

ROLE -> ART DIRECTION, WEB DESIGN, FRONT-END & BACK-END WEB DEVELOPMENT

Creative Minorities Initiative

IDENTITY + BRAND DESIGN

Designed logo and brand treatment for a Los Angeles-based network of underrepresented Hollywood producers and writers.

**creative
minorities
initiative**



**creative
minorities
initiative**



creative minorities initiative 

**creative
minorities
initiative**

Interference Archive

EVENT STRATEGY + PRINT DESIGN

Designed a risograph print for an evening screening films by legendary independent filmmaker Jill Godmilow. When Godmilow expressed that she wanted to pass around a flyer with her ongoing seminal writings on it, "Kill The Documentary as We Know It," I offered to put this together to distribute at the event and to give to her students back at the University of Notre Dame. Printed at lucky risograph in Chinatown with Chuck Kuan.

KILL THE DOCUMENTARY, AS WE KNOW IT

Jill Godmilow, 2001–2018

1. Don't produce "real" time and space; your audience is in a movie theatre, in comfortable chairs.
2. Don't produce the surface of things: have a real subject – and a real analysis, or at least an intelligent proposition that is larger than the subject of the film. If you forget to think about this before starting to shoot, find it in the editing room, and then put it in the film, somehow.
3. Don't produce freak shows of the oppressed, the different, the criminal, the primitive. Please don't use your compassion as an excuse for social pornography.* We have not yet evolved beyond the primitive urges of hatred, violence, and exploitation of the poor and the weak. Leave the poor freaks alone.
4. Don't produce awe for the rich, the famous, the powerful, the talented, the highly successful – they are always everywhere and we feel bad enough about ourselves already. The chance to envy, admire, or hate them, in the cinema – doesn't help anybody.
5. Don't make films that celebrate "the old ways" and mourn their loss. Haven't you yourself enjoyed change? How are the "old ways" people different from you?
6. Keep an eye on your own middle-class bias, and on your audience's. Don't make a film that feeds it. Remember that you are producing human consciousness in people who are very vulnerable... and alone in the dark.
7. Try not to exploit your social actors – just being seen in your film is not enough compensation for the use of their bodies, voices and experience.
8. Don't address an audience of "rational animals" – we (that is, your audience) have not yet evolved beyond the primitive urges of hatred, violence, apathy, and exploitation of the poor and the weak, so don't address us as if we have.
9. Whatever you do, don't make "history". If you can't help yourself, try to remember that you're just telling a story – and at the very least, find a way to acknowledge your authorship.
10. Watch that music – what's it doing? who is it conning?
11. Leave your parents out of this.
12. Ask yourself often: to whom will your film be useful and in what way? If your film won't be useful, then don't make it. There are way too many useless films already.

* Pornography – the objectifying of a graphic image (turning it from a subject into an object), so the thing or person depicted can be commodified, circulated and consumed without regard to its status as a subject.

FRONT

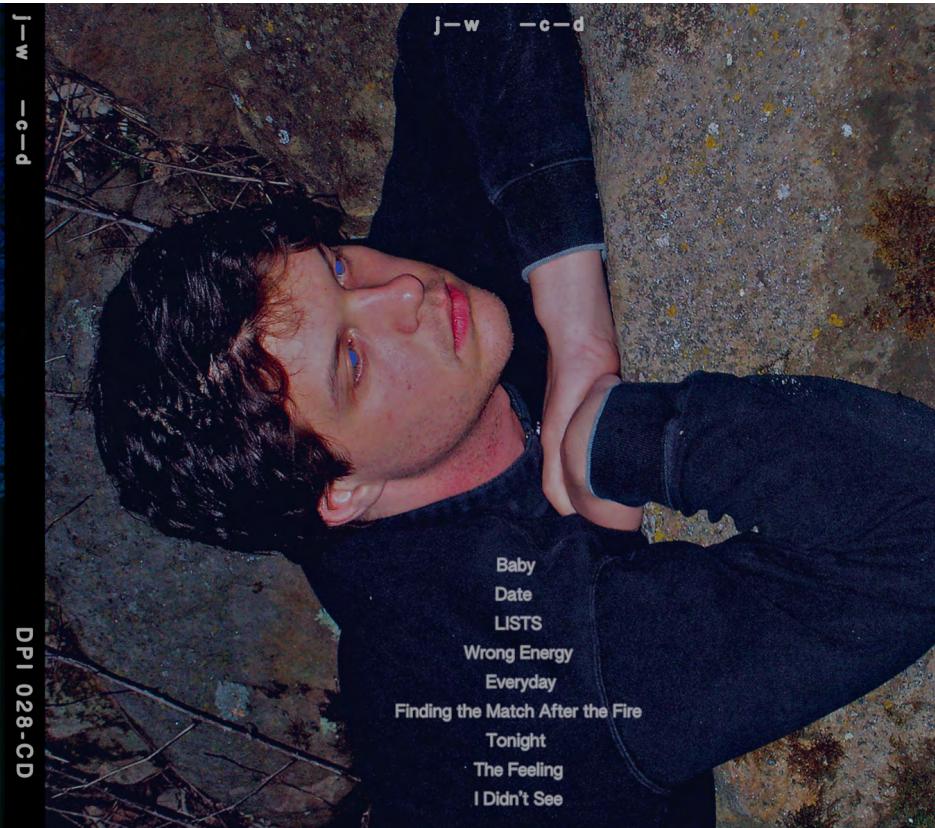
BACK



Dots Per Inch Music

ALBUM ARTWORK

Designed album artwork for *CD*, the long-play form of three Jack Whitescarver singles released by Dots Per Inch Music



DPI 028-CD

