

Commercial Work







The screenshot shows a desktop browser window displaying the website for Art Against Displacement (AAD). The title bar reads "Art Against Displacement" and the address bar shows "Not Secure | aad.info". The main content area features the AAD logo on the left and an "ABOUT" section on the right. The "ABOUT" section contains a detailed paragraph about the group's mission, mentioning its base in Manhattan's Chinatown and Lower East Side, and its work to amplify demands for community-led rezoning. It also states that gentrification is not an inevitable effect of urban development. Below this, it notes AAD's membership in the Coalition to Protect Chinatown & the Lower East Side and support for the Chinatown Working Group's Rezoning Plan. Contact information is provided at aad.nyc@riseup.net. Social media links for Twitter, Instagram, and Are.na are present, along with a large empty rectangular box. Language selection buttons for EN (highlighted in light blue), ES, and 中文 are located on the right side.

Art
Against
Displace
ment

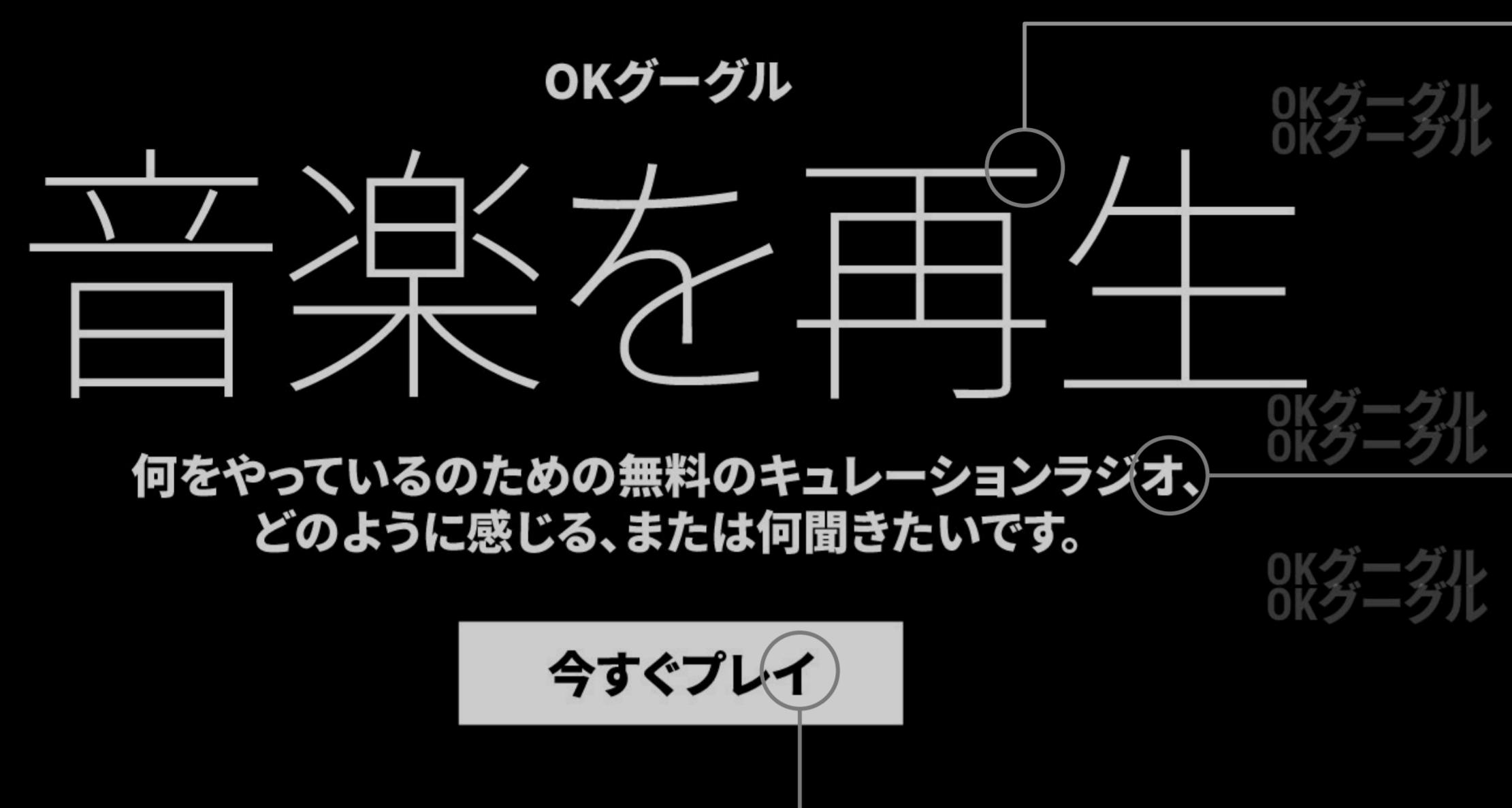
ABOUT

Based in Manhattan's Chinatown and Lower East Side, Art Against Displacement (AAD) is a coalition of artists and arts professionals that seeks to amplify the demands of those whose lives and livelihoods are placed at risk by predatory development and resettlement, and to work in solidarity with grassroots organizations toward community-led rezoning. The group affirms that gentrification is not an inevitable effect of urban development, and refuses to let the work of cultural producers be instrumentalized towards the displacement of long-term residents and businesses.

AAD is a member of the [Coalition to Protect Chinatown & the Lower East Side](#). AAD supports the passing of the [Chinatown Working Group's Rezoning Plan](#) in full.

Contact us at aad.nyc@riseup.net

Follow us: Are.na

**Primary Type Style**

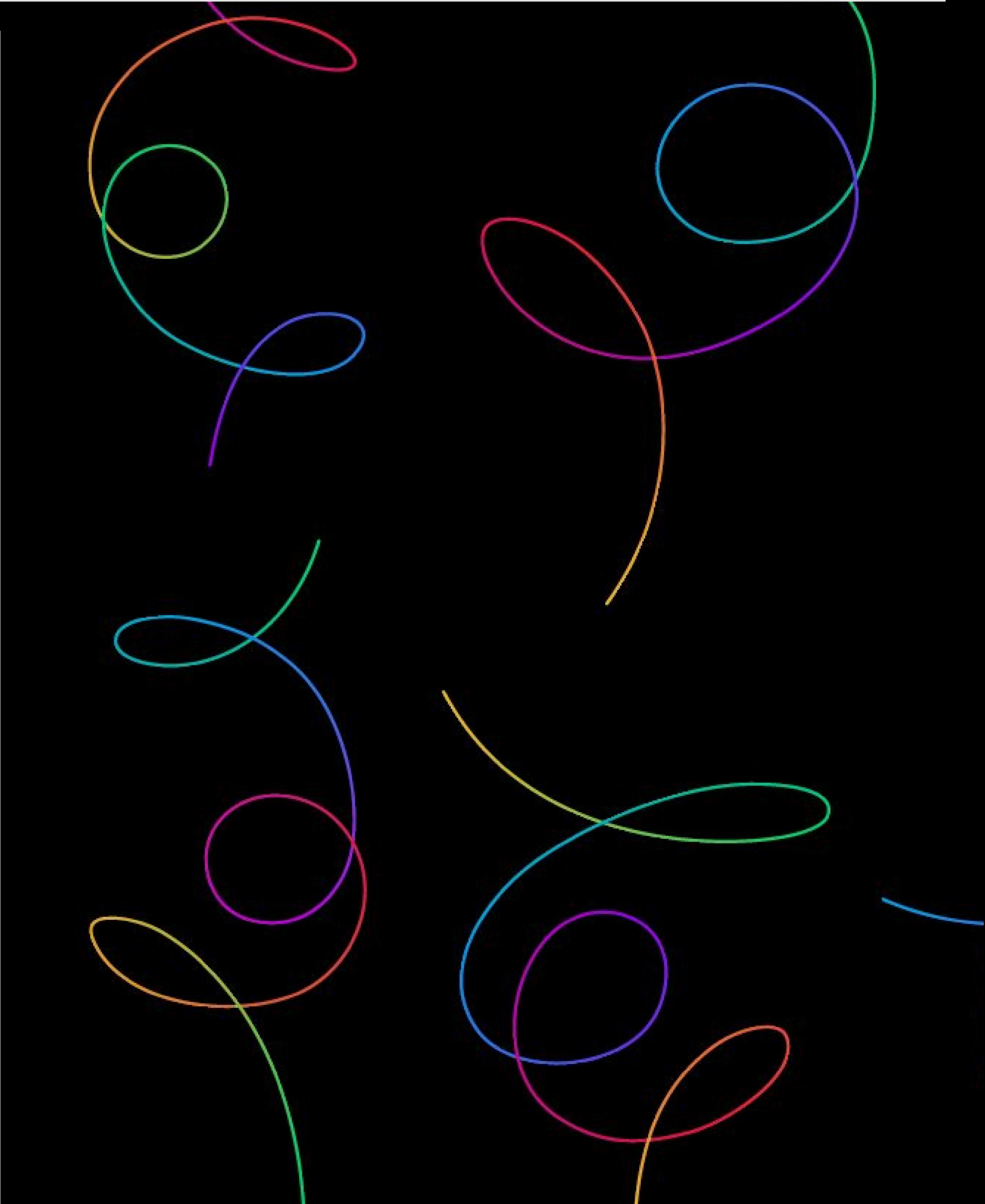
- Noto CJK – Regular
- Leading: 0.95x point size
- Size: Flexible but always 2x the height of secondary type

Secondary Type Style

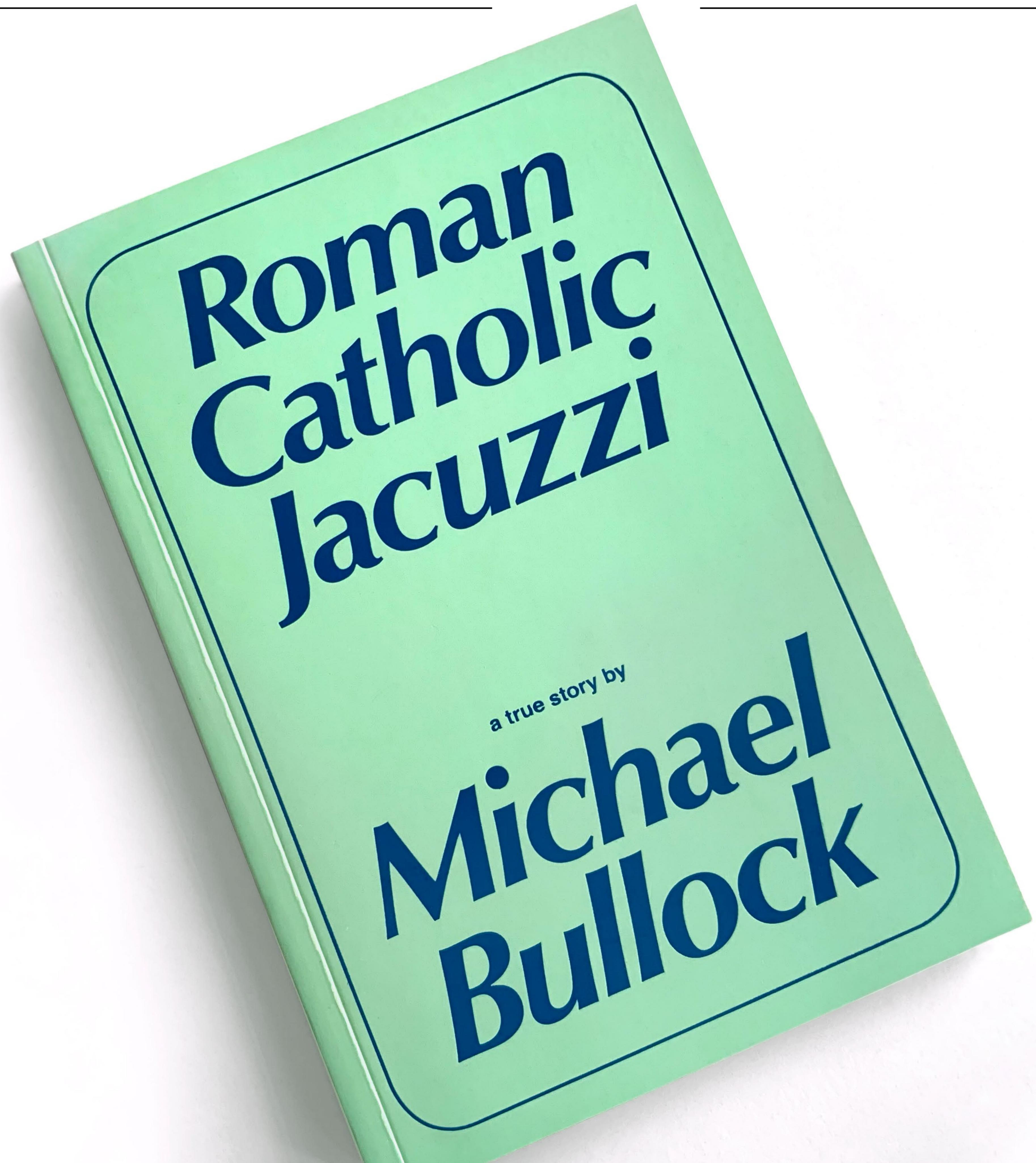
- Noto CJK – Regular
- Leading: 1.0x point size

CTA Type Style

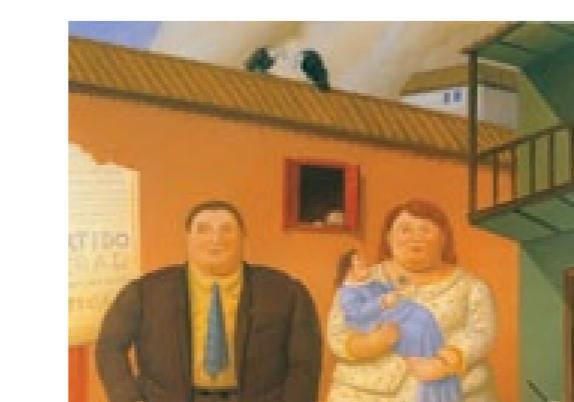
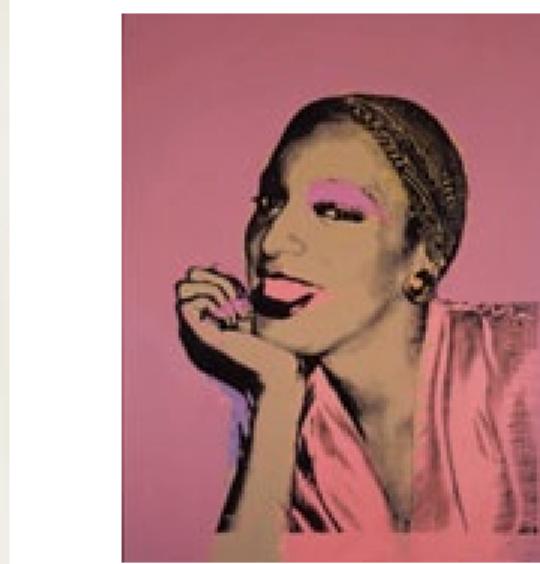
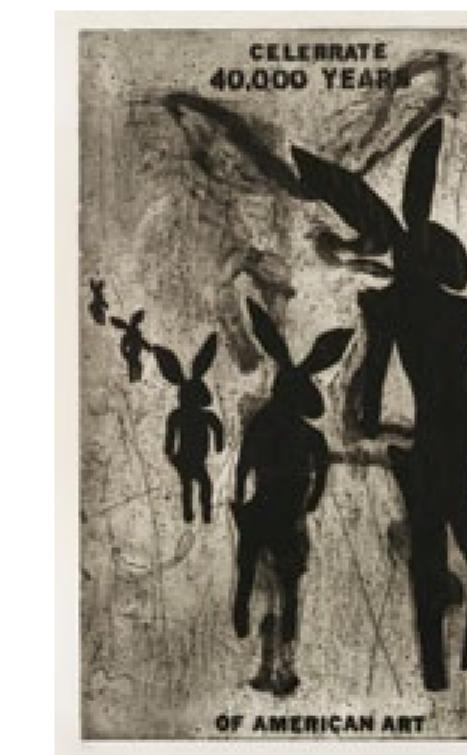
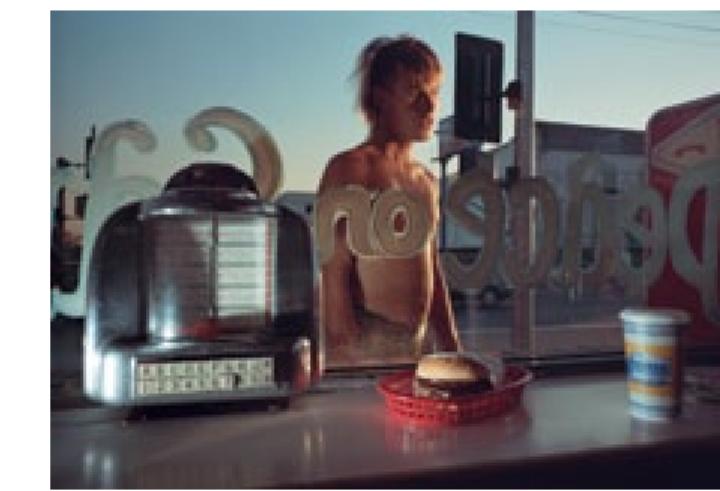
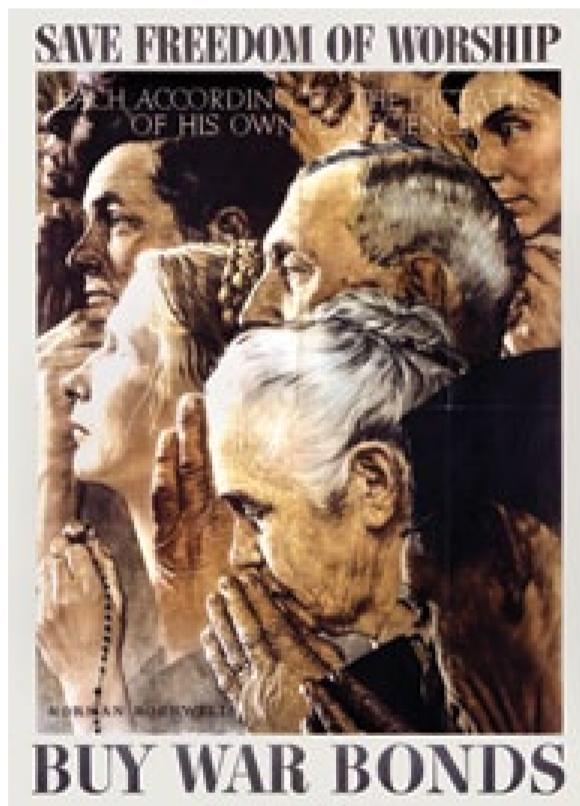
- Noto CJK – Bold
- Leading: 1.0x point size







Id est be 9 people



Buy with  Pay



Logo and identity elements

There is an appropriate asset available within the Google Pay visual system to accommodate all use cases. While similar in appearance, each element has a very specific function. It is important to understand their differences and when each is appropriate to use. Each one is outlined in detail below.

Visual Identity

- Logo and identity elements**
- How our logos work together
- Showcasing accepted payment methods
- Color palette
- Device screens
- Photography

Use Cases

Press and Media

Legal and Trademarks

Contents

- [The Google Pay Logo](#)
- [The Google Pay Buttons](#)

The Google Pay Logos

The Google Pay Logos

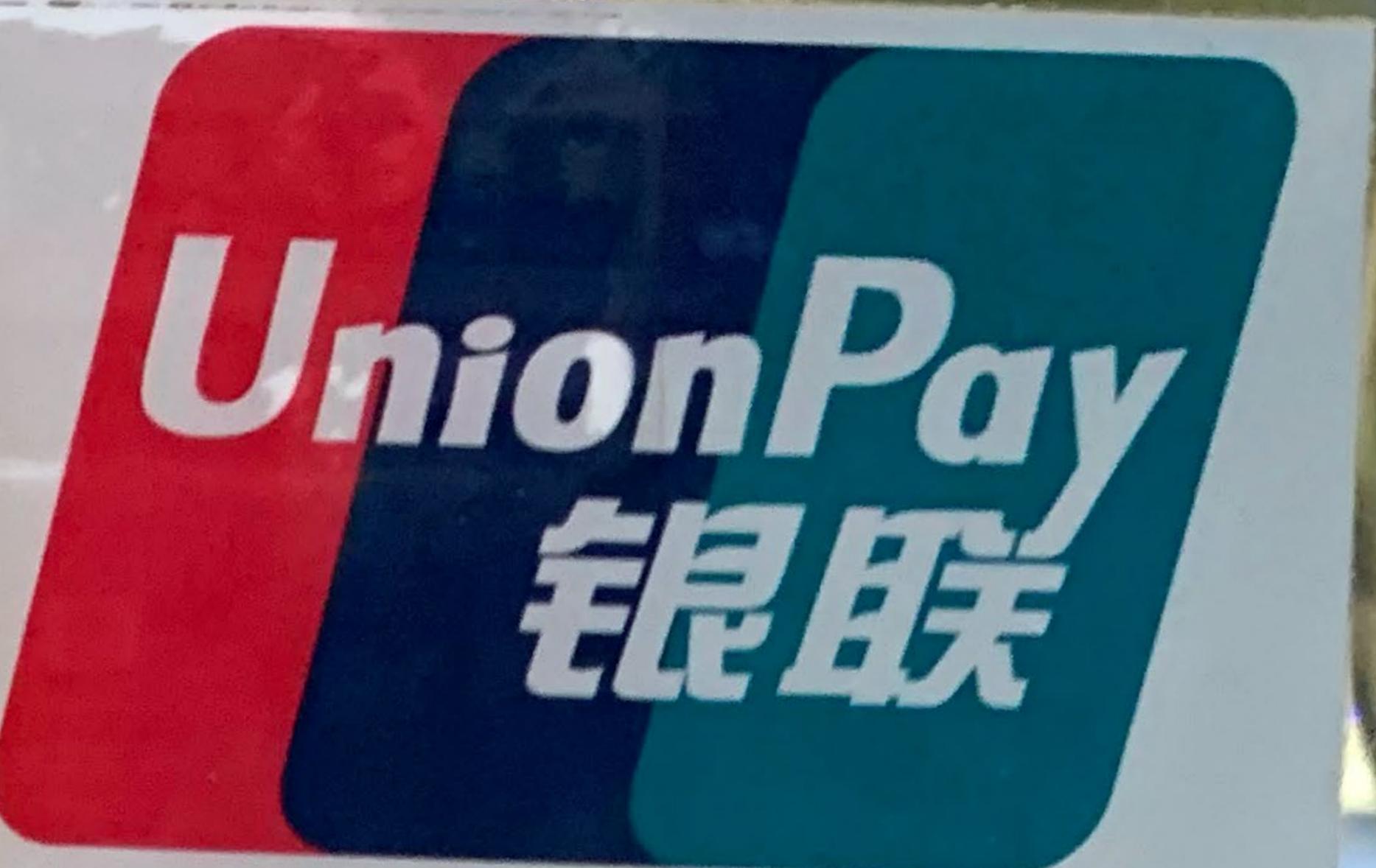
The Google Pay Buttons

The Google Pay Buttons

9:30

MON

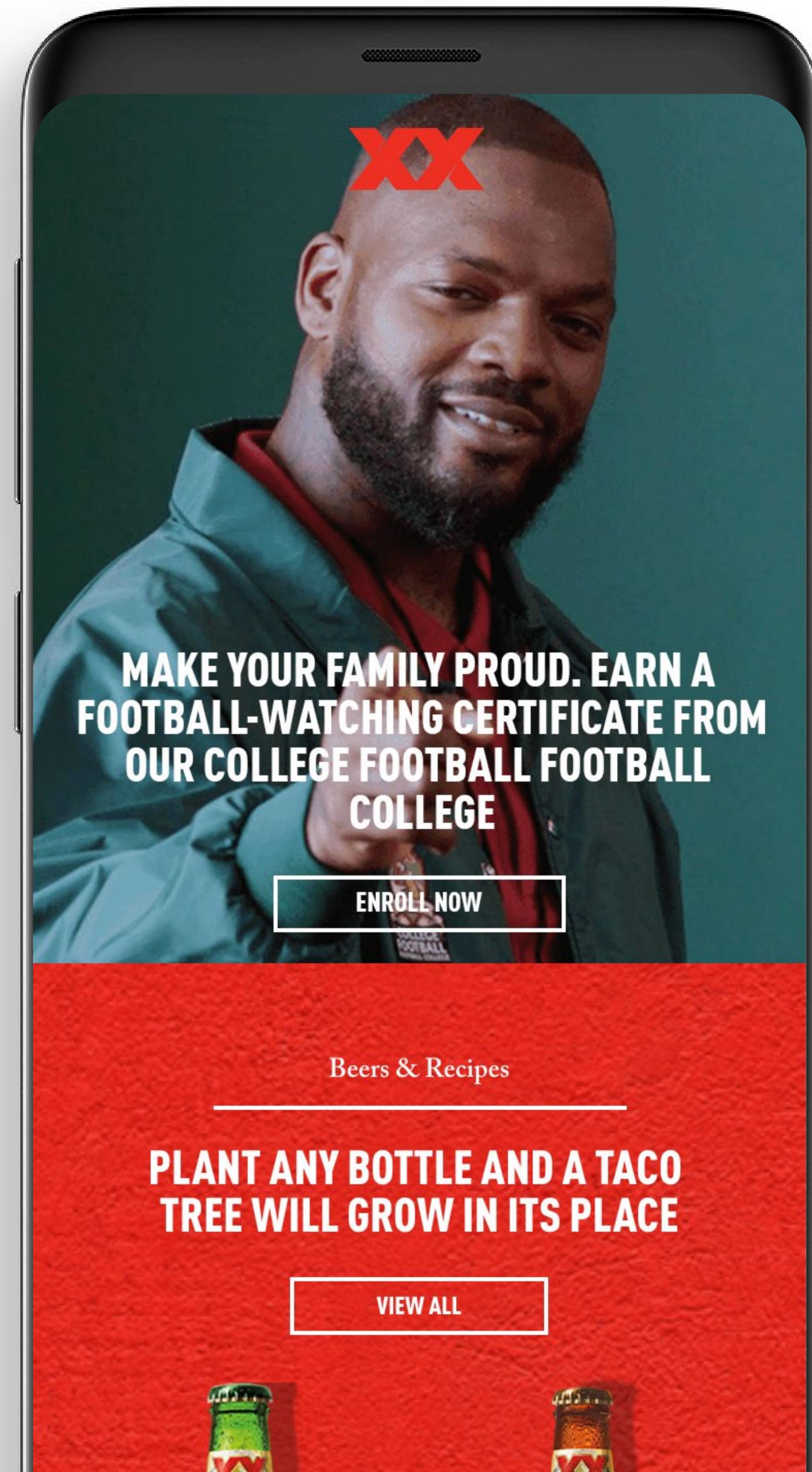
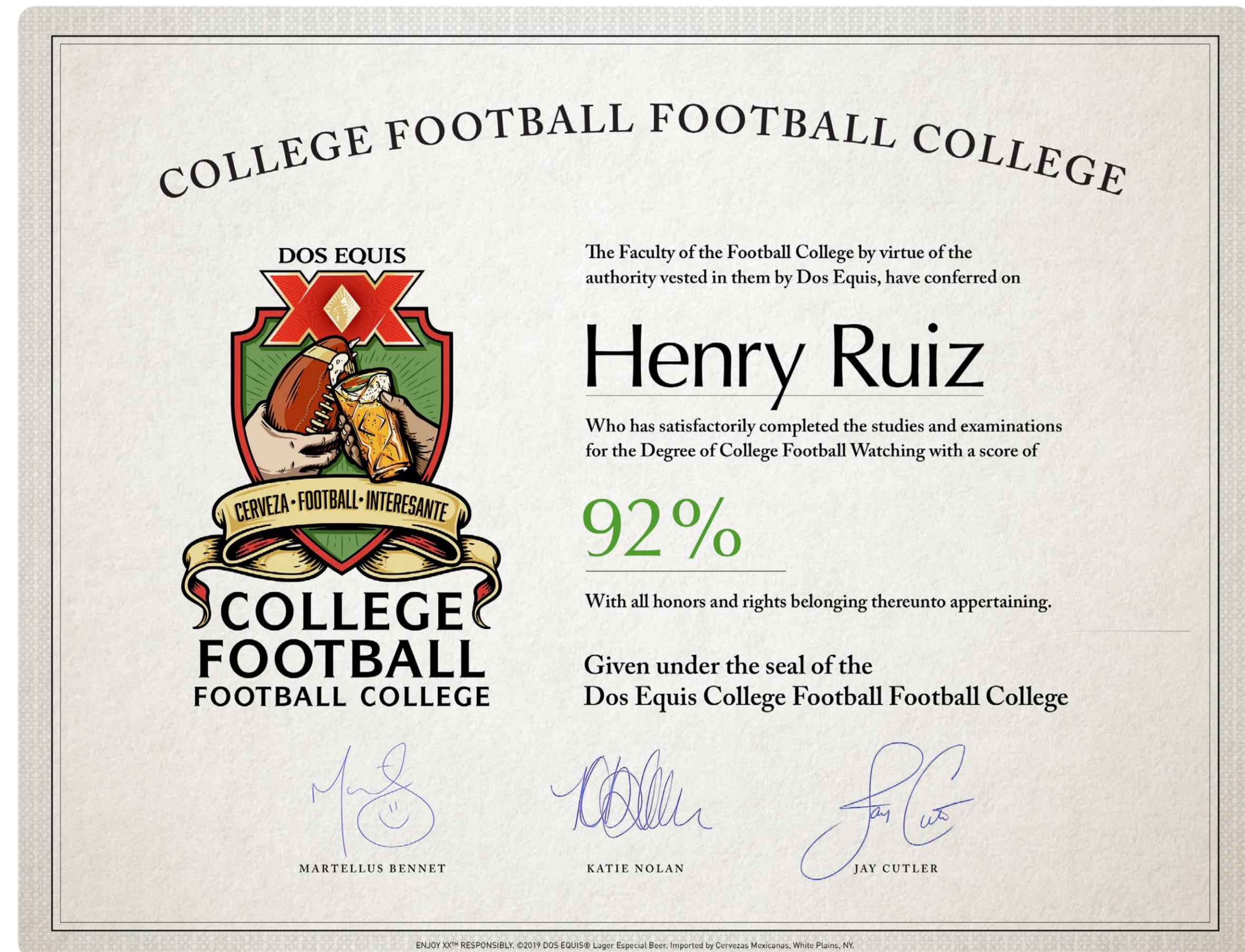
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Summer Savings

Member Appreciation

One Day Only Saturday, May 12



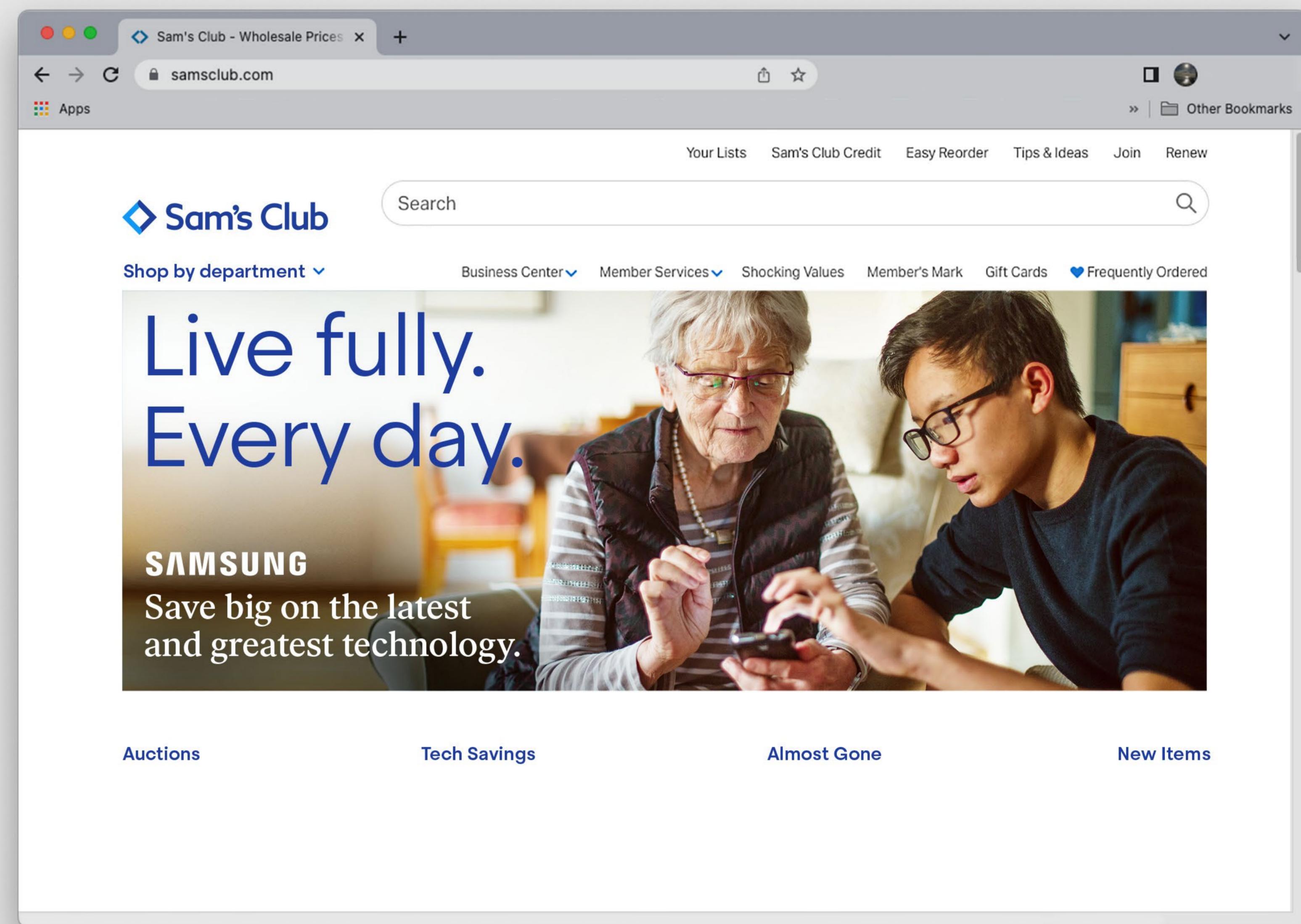
\$30 off all Member's Mark™ Plate Sets over \$99



\$399 \$50 off \$898 \$30 off

Doors open at 7am. Shop all day at SamsClub.com/OneDayOnly
Limited quantities available on all items. No rain checks.

Sam's Club logo



The screenshot shows the Sam's Club website homepage. At the top, there's a navigation bar with links for "Your Lists", "Sam's Club Credit", "Easy Reorder", "Tips & Ideas", "Join", and "Renew". Below the navigation is a search bar with the placeholder "Search" and a magnifying glass icon. The main headline reads "Live fully. Every day." in large blue text. Below the headline, there's a "SAMSUNG" advertisement featuring a woman and a young man looking at a smartphone. Further down the page, there are four categories: "Auctions", "Tech Savings", "Almost Gone", and "New Items".

3



UCLA Department of Art
UCLA Department of Art Center, Suite 2275
Broad Art Center, Young Drive
240 Charles E. Young Drive
951615
Los Angeles, CA 90095-1615

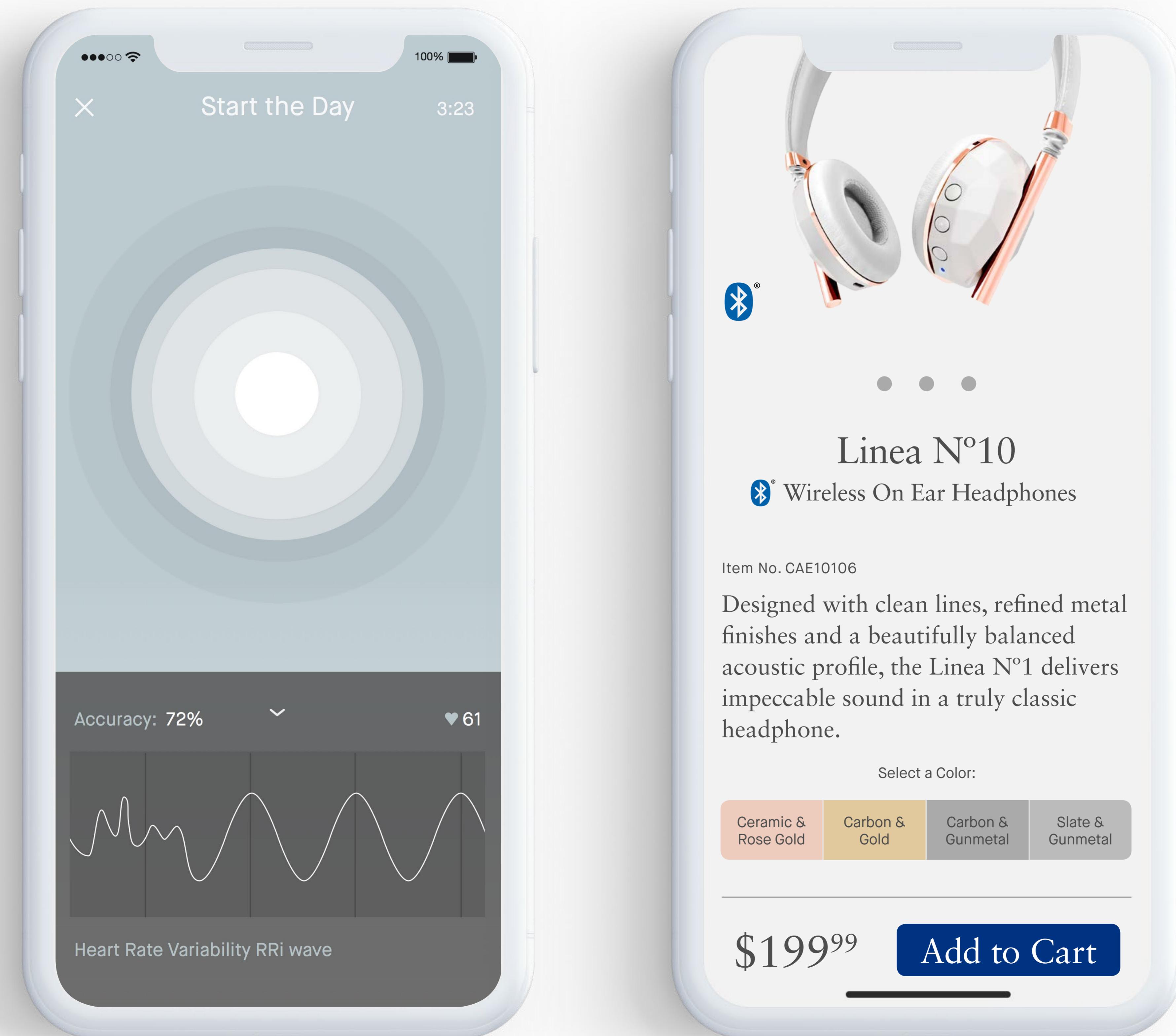
Lot 3: \$10
Lot 3: \$10

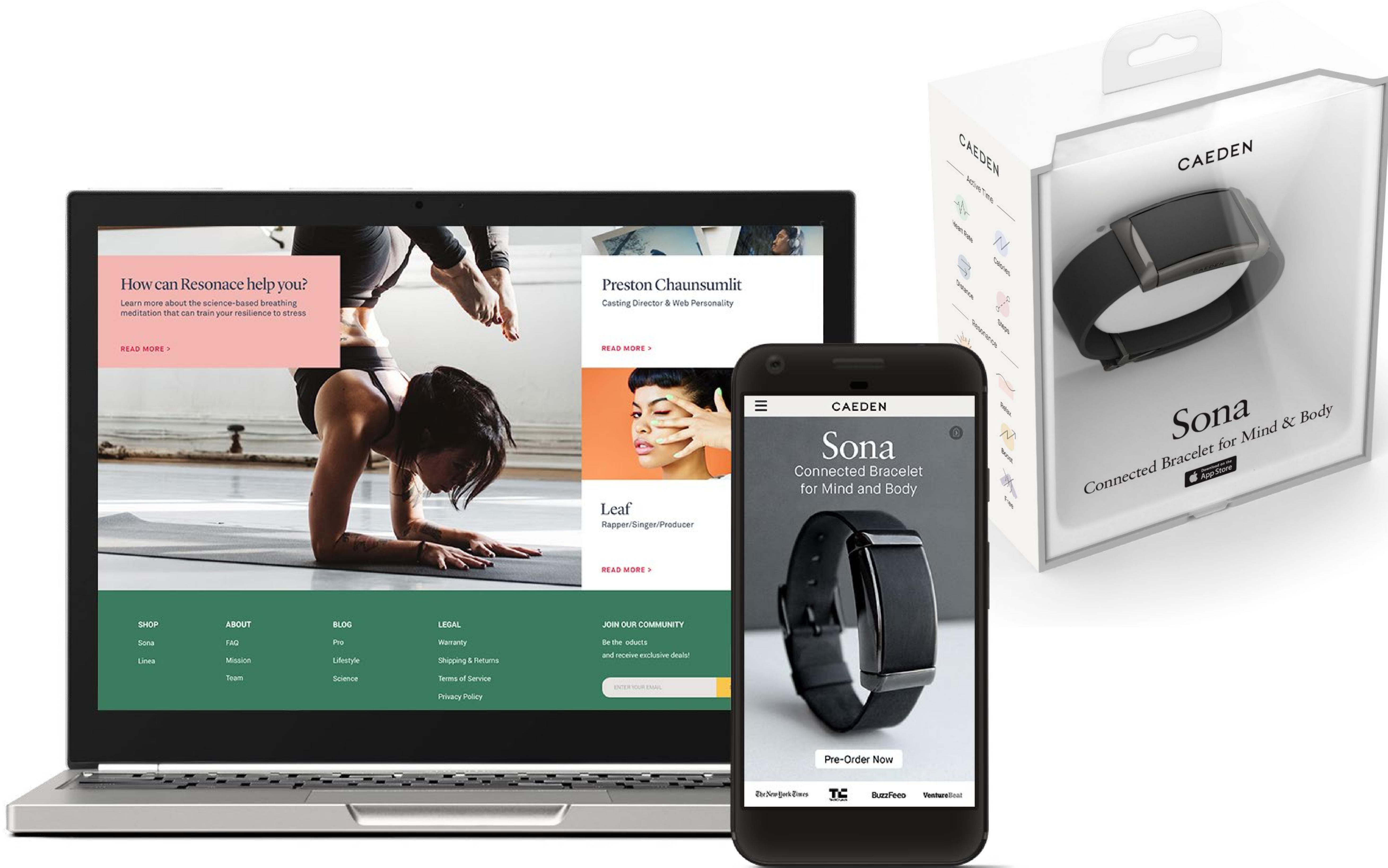


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PURE BEAUTY

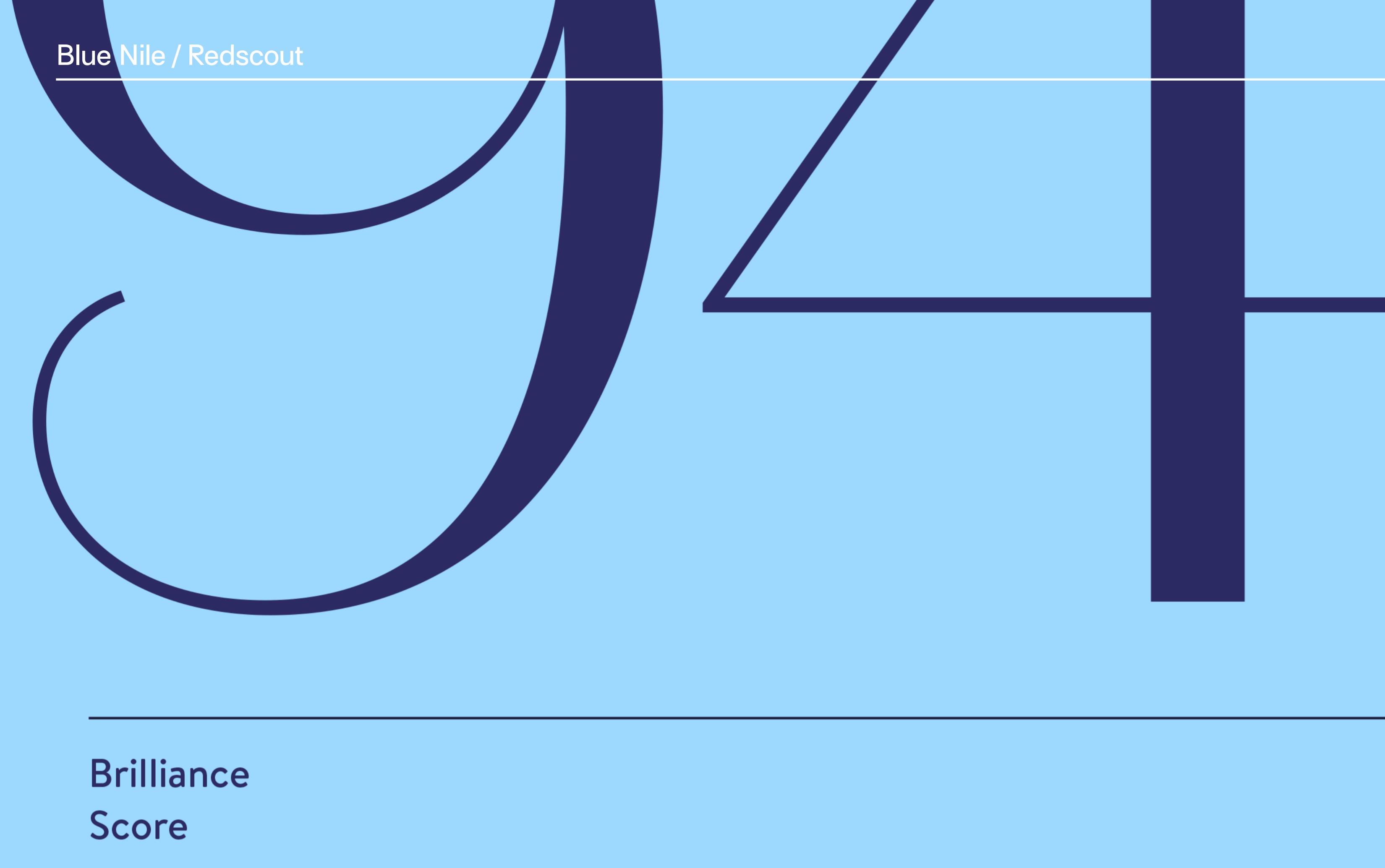




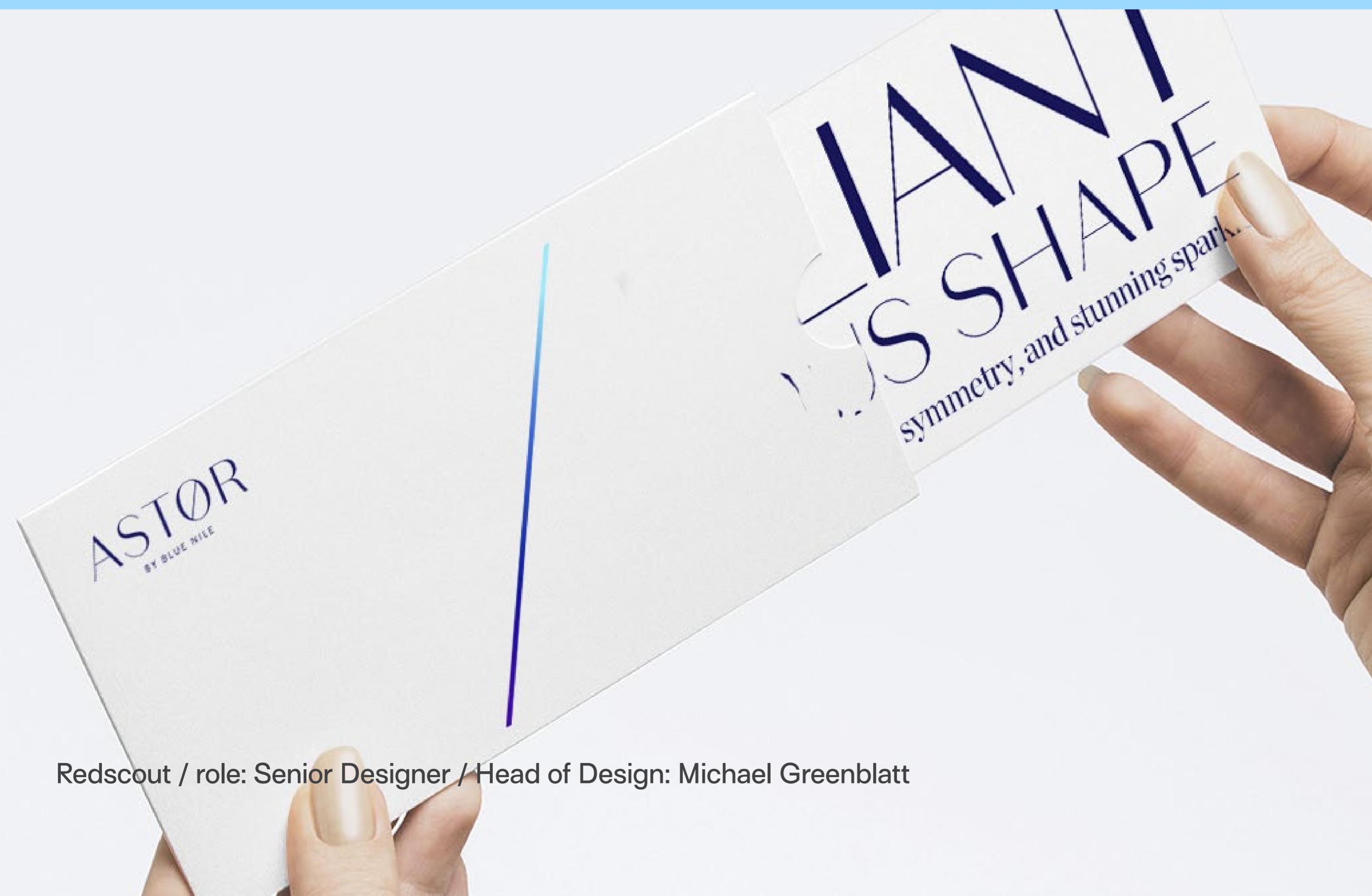
In-house / role: Design Director

ASTOR

BY BLUE NILE



Brilliance
Score



Redscout / role: Senior Designer / Head of Design: Michael Greenblatt



ASTOR
SIGNATURE RO
Symmetrical hearts, uniform

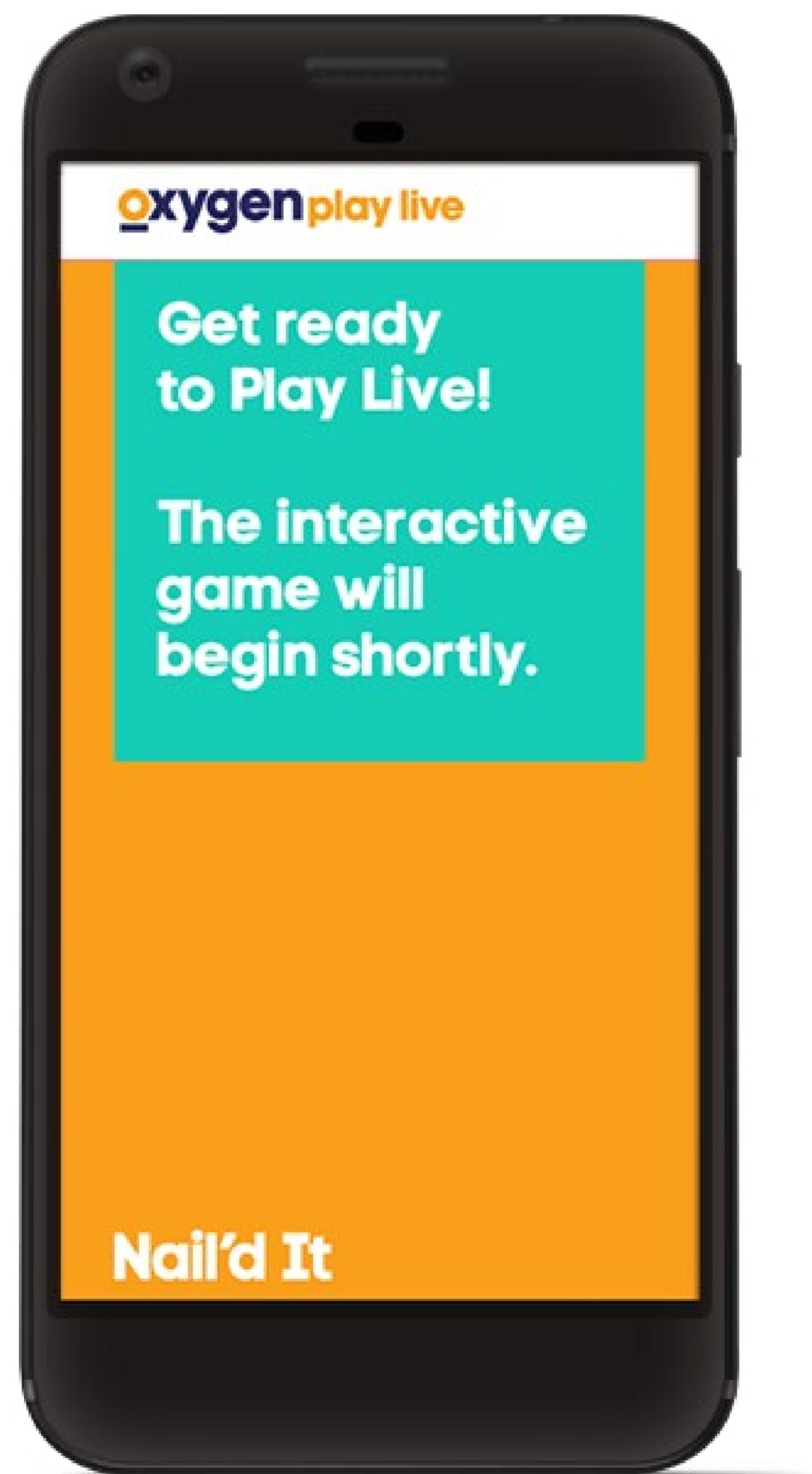
Cut exclusively for Blue Nile, our Signature round diamonds start wi

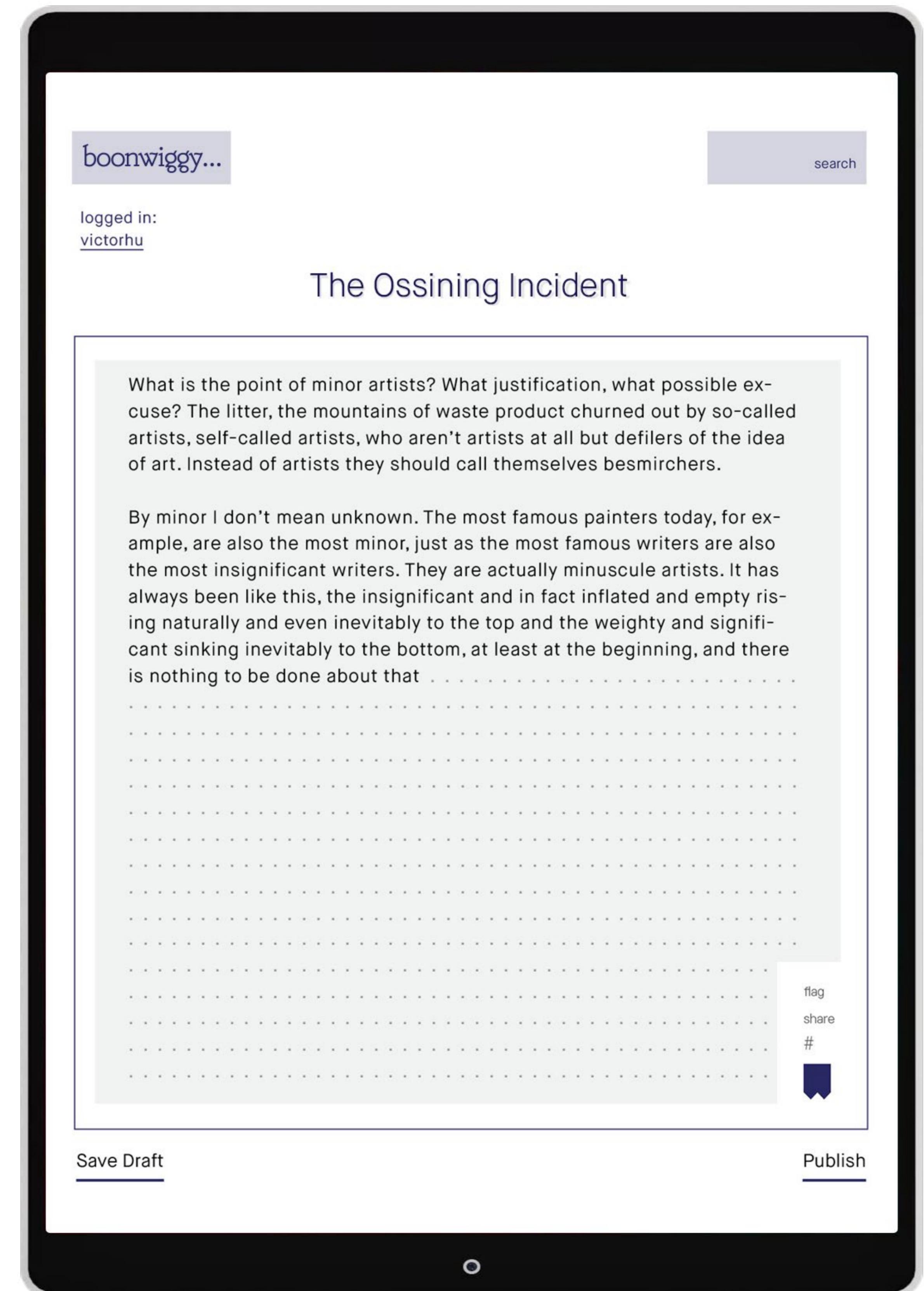


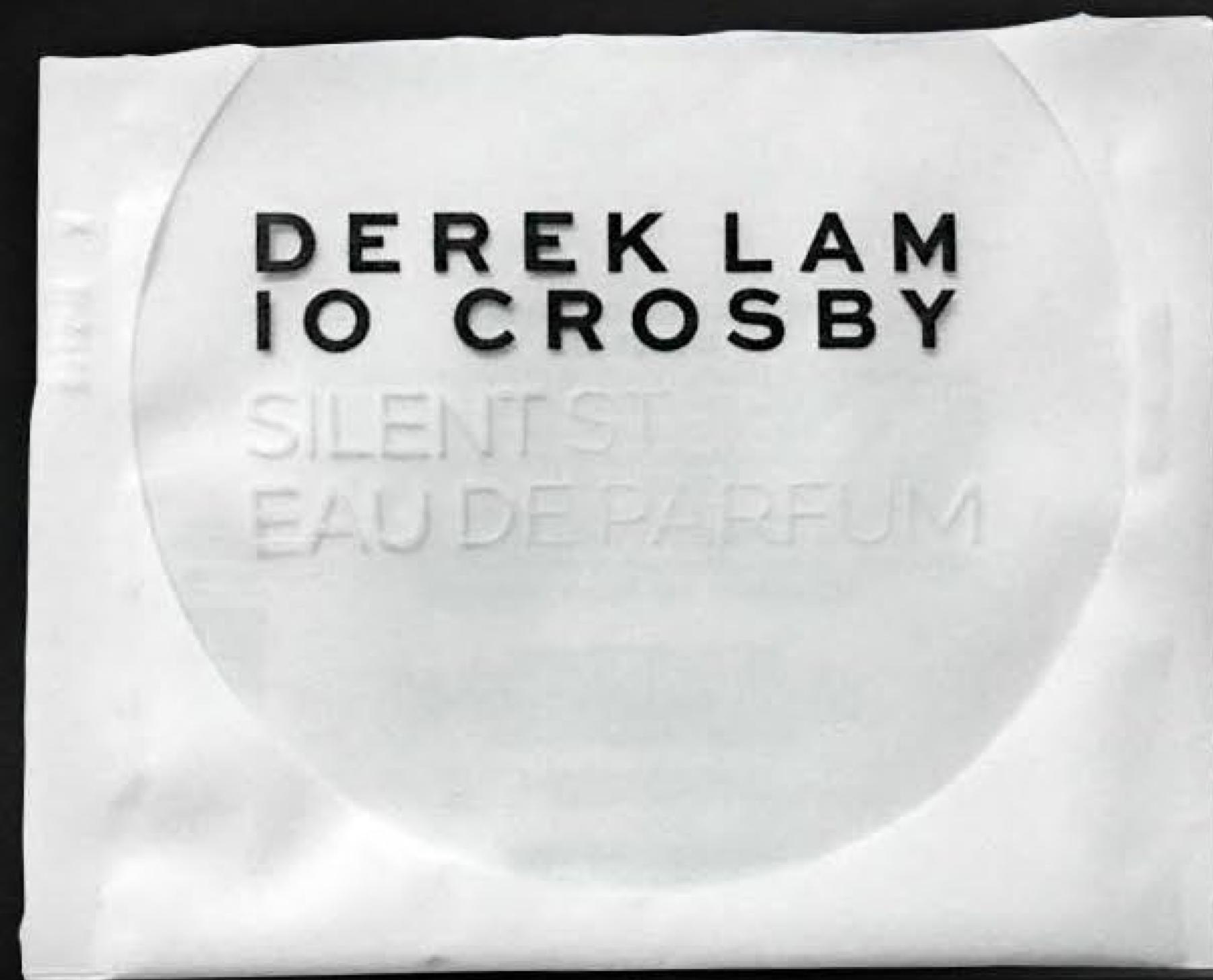
Lynch is officially God

Dennis 'Kaos' Kaun DJ & Producer, Berlin









Art in America

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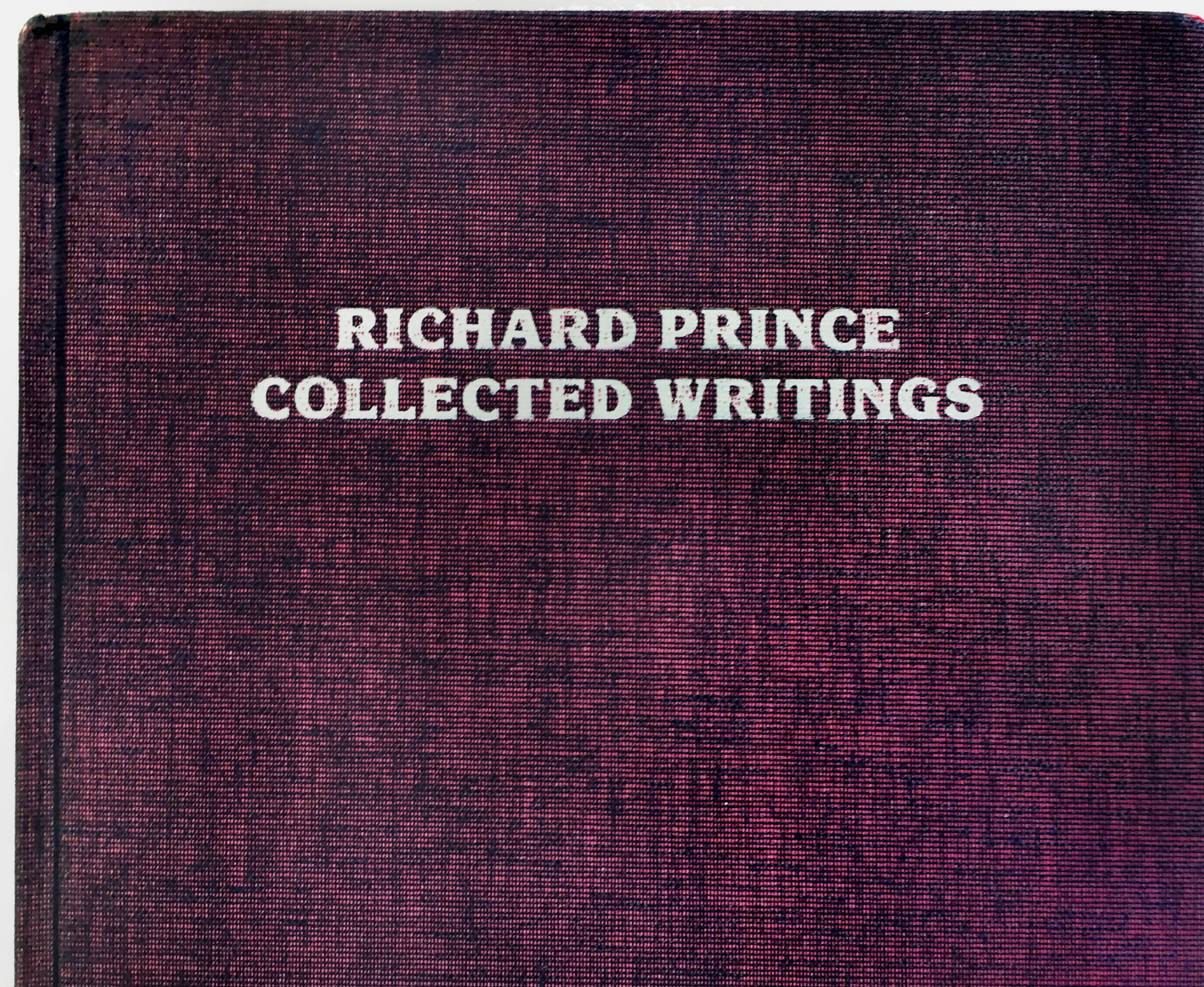
Address _____ Apt. _____

City _____ State _____ Zip _____

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Payment enclosed Bill me later

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AN UNDESIRED FIDELITY

Highbrow and open-handed. Non-denominational and self-same. These were descriptions. Ways of talking about what she came to refer to as her "carbon," her feeling, and thinking about being a type of stereo.

"Stand-ins" were what she liked to call her kind. And if the features on the outside of her group seemed hard to get a fix on, on the average and general, "all for the better," she'd say, and say it as if she was testing words, sentences ... lines that might appear in some future social science fiction.

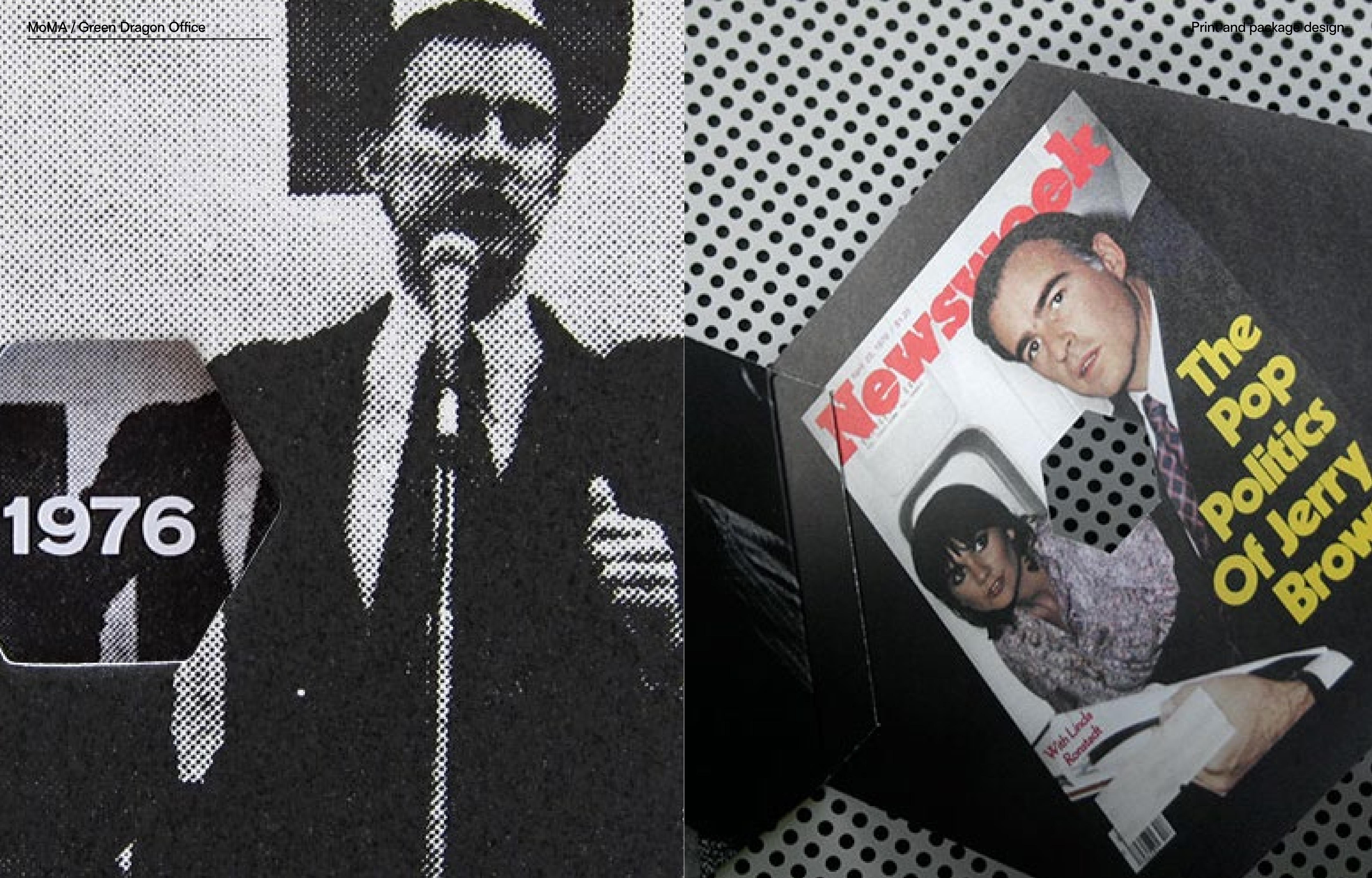
It's true she had a birthmark, a small, dark, embossed chocolate on her left breast, but she regarded the I.D. more as a novelty, "fresh material," a kind of unnamable after-effect of reproduction's inability to reproduce a copy.

"The thing's a lot more intimate than personal," she'd say, putting her hand on her heart as if she was about to make a pledge. "It's really informal, strange ... I don't know how to say it. It's taken some time to understand it. It was hard to know it didn't come from a single person. Two people were involved. My parents. A coupling. Nothing unusual. That's what I meant by strange, I guess. It seems to attract the attention one expects from communicating delicately."

It seemed funny, because the uniqueness of the spot was the contradiction about her relationship with herself, and with him, too. The "chocolate" was what he liked about her the most. A natural tattoo that might as well have said, "Just for you, Daddy." He could never get tired of that tit, and for him it was like a special place that was no one else's, a place he could rest his head and turn out the lights. The thing was right in the middle of the breast, and it wasn't all that much to flatten out his tongue and go over the whole place, the mark, the nipple, the areola, all in one pass, like he was licking a cone of ice cream.

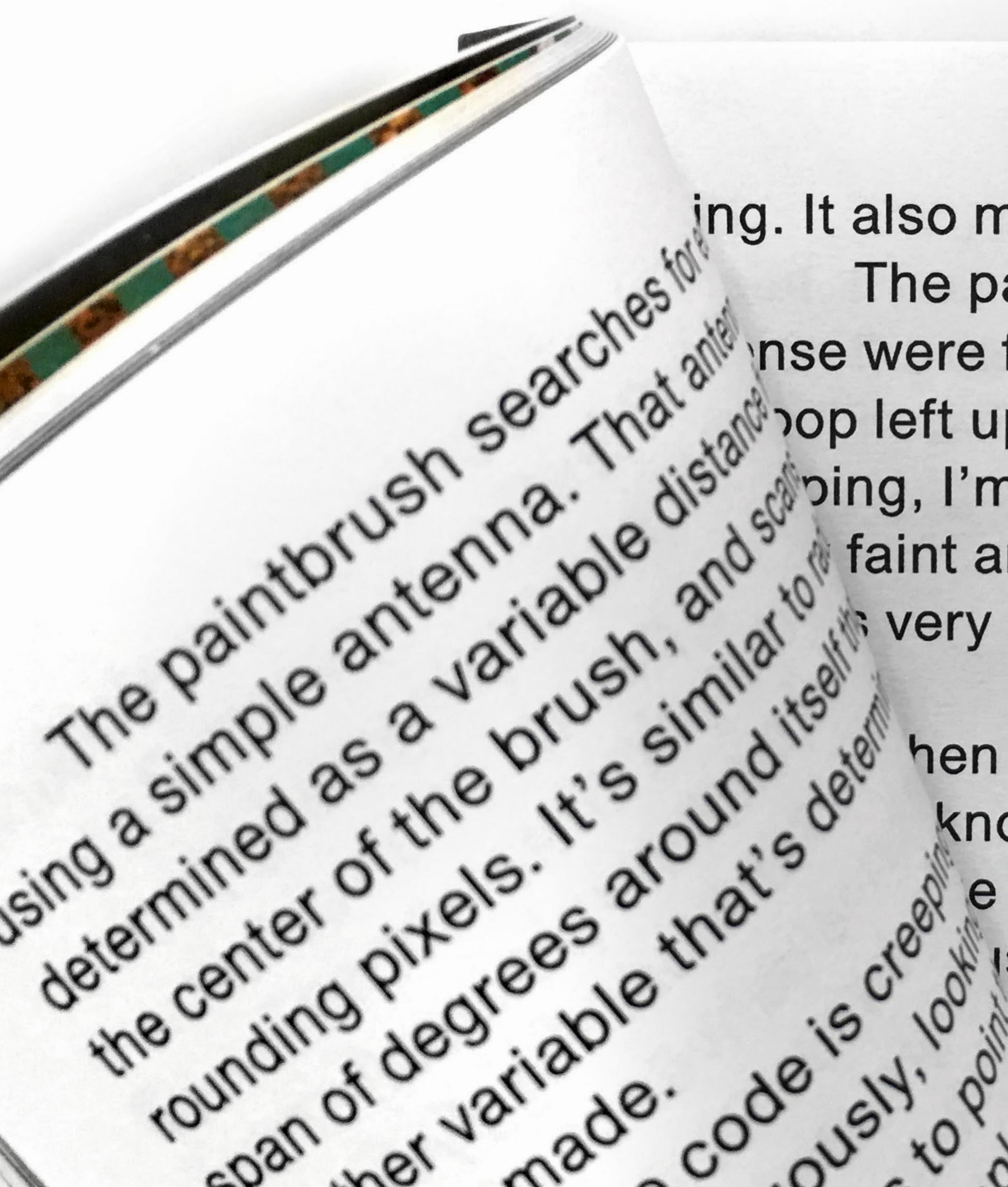
For both of them, they had come along at the right time. The "right" was hard to explain. Being together made their meeting feel a lot more than just chance. The thing that happened between them really clicked, and there was none of the usual flirtation that accompanied the courtship. There was a psychological orientation of the selves. A mental mechanism where both of them became gratified, supported ... almost relieved by consciously attributing themselves to the characteristics of each other. And as long as they were together, participating collectively, there was no confusion or need to adjust.

7 GO east
you head east across
the lawn, feeling the
dewy grass. You come to
a small wooden shed.







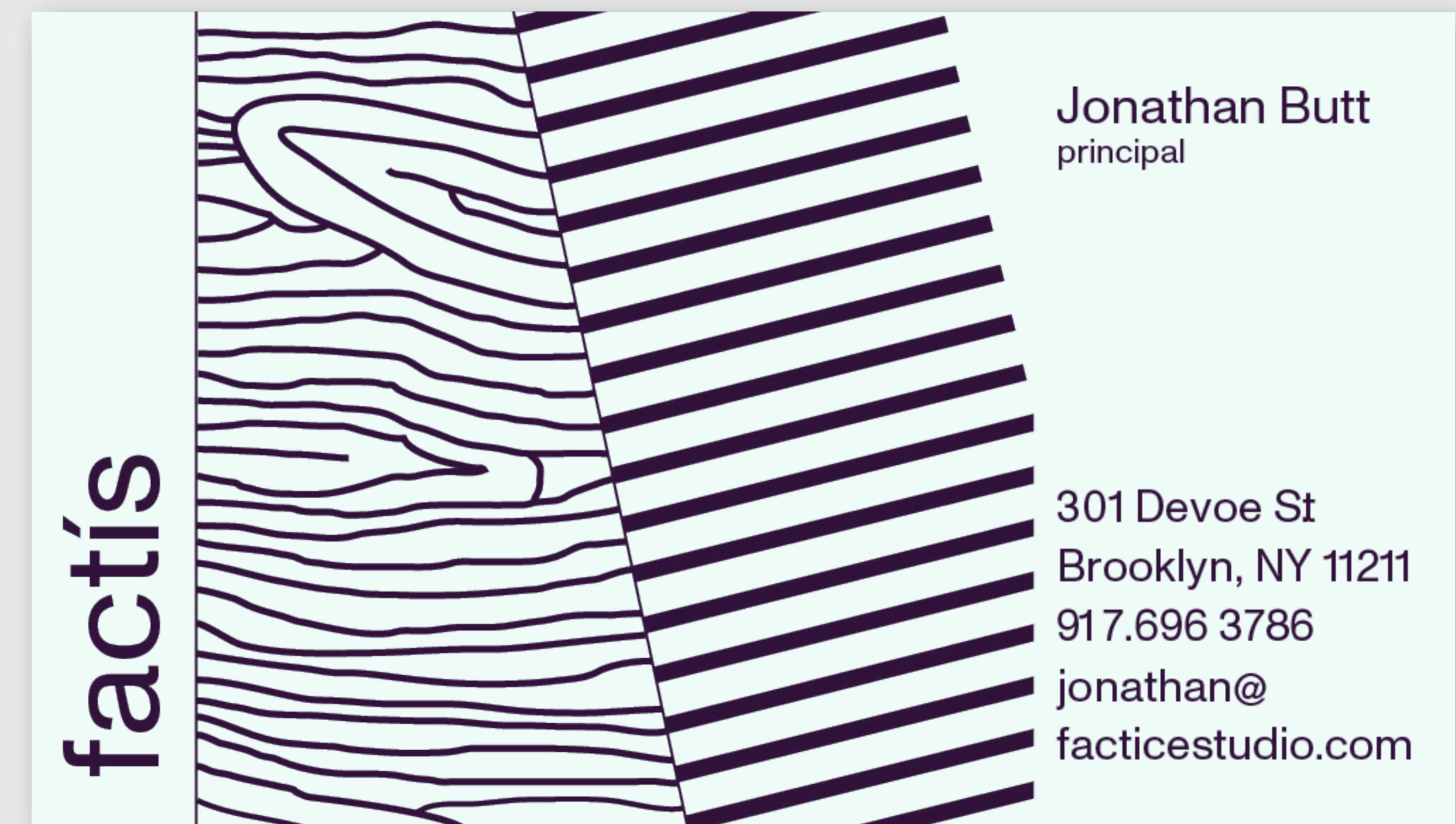


ing. It also might decide to relocate again.

The paintings that are much more intense were from Instagram posts that Snoop left up for a long time—when he was scrolling, I'm guessing. The ones that are faint are the ones that happened when Snoop is very active, refreshing his feed a lot.

hen the antenna is sweeping know it's looking at the Snoop e for lines. But it's also aware, isly, of the painting that's already made. How does that work?

simply. There's just a much



BORN AGAIN CHRISTIANS
MORMONS
JEHOVAH'S WITNESSES
SEVENTH DAY ADVENTISTS
BORN AGAIN CHRISTIANS
MORMONS
JEHOVAH'S WITNESSES
SEVENTH DAY ADVENTISTS

ANSWER TO THE
UNSETTLING
AESTHETICS
OF THE
NEW
CHRISTIAN
RIGHT

... MONUMENTAL SET PIECES,
THEATRICAL ARRANGEMENTS
OF PAINTERLY AND
SCULPTURAL ELEMENTS THAT



2	Sam Farfsing
10	Project Projects
12	Anthony Salvador
16	Nicholas Borrel for Extempore Temporary Contemporary Art Museum Amsterdam
18	Samuel Bänziger
32	MacGregor Harp
40	Jiminie Ha
44	Peter Rentz
46	Victor Hu
56	Chris Palazzo
58	Jeremy Landman
60	GunMad
76	Stewart Smith for Stewdio