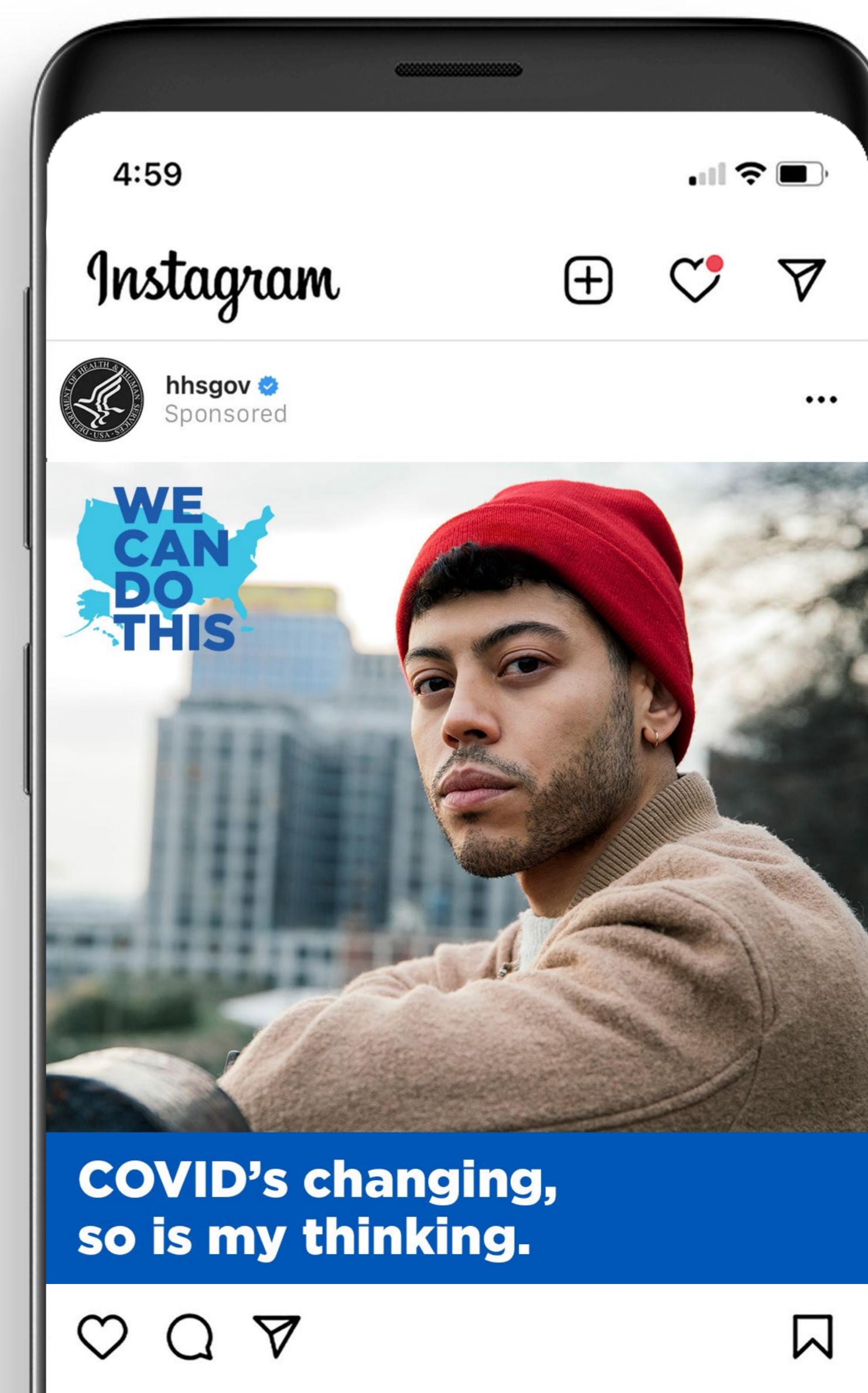


work





JUNTOS
SÍ PODEMOS





The screenshot shows a web browser window for 'Art Against Displacement' at 'aad.info'. The title 'Art Against Displacement' is on the left. A navigation bar includes 'ABOUT' (highlighted in black), 'NEWS', 'ACTIVISM', 'MEDIA', and 'CONTACT'. On the right, there are language links: 'EN' (highlighted in light blue), 'ES', and '中文'. The main content area contains a paragraph about the group's mission to amplify demands from displaced residents and work with grassroots organizations for community-led rezoning. It also mentions 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 shown, along with a large empty rectangular box.

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



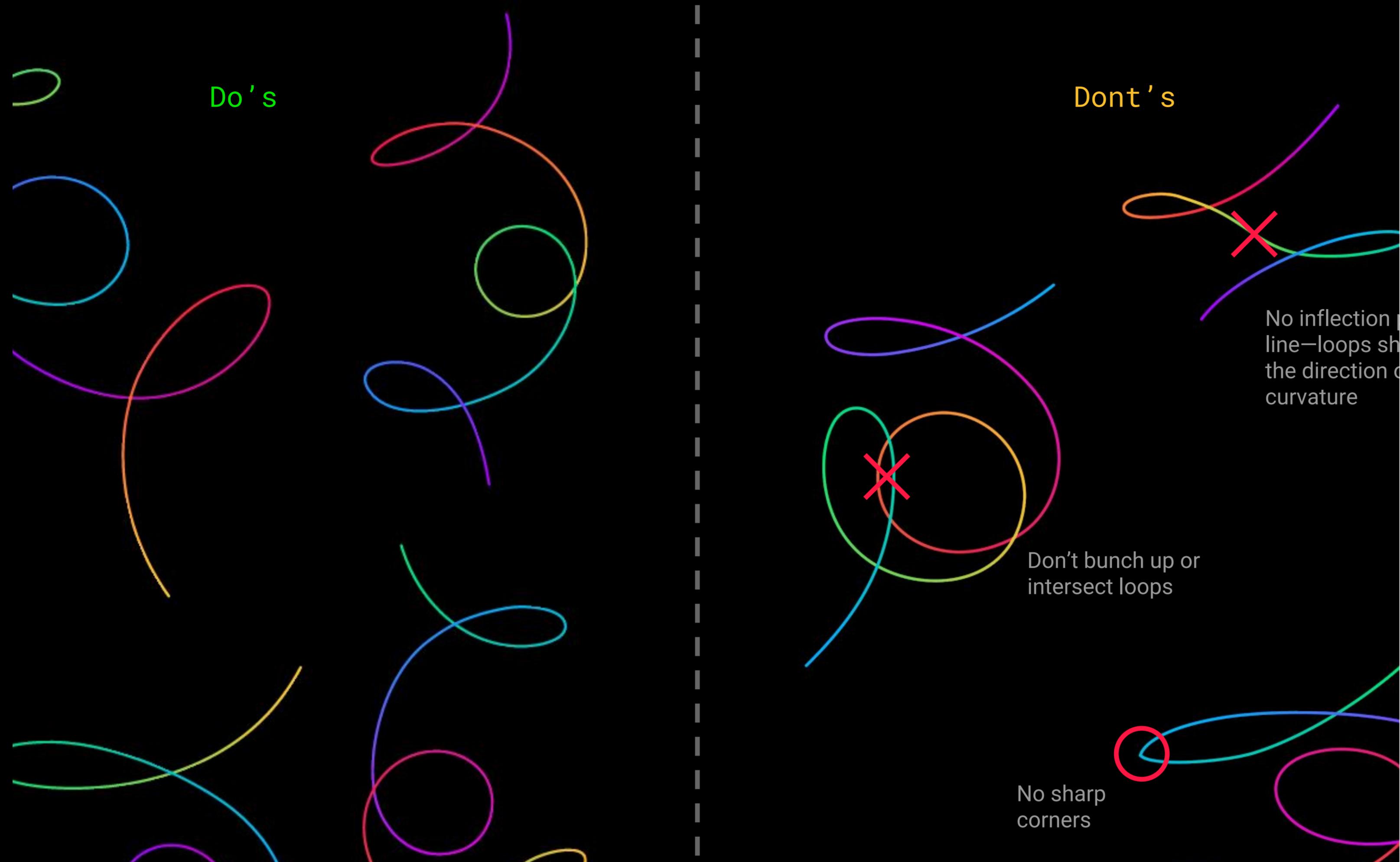


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GOOGLE PLAY



Google Play



PRISM

Sample Prisms

The Prism can hold many types and combinations of text and image content.

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Editable character

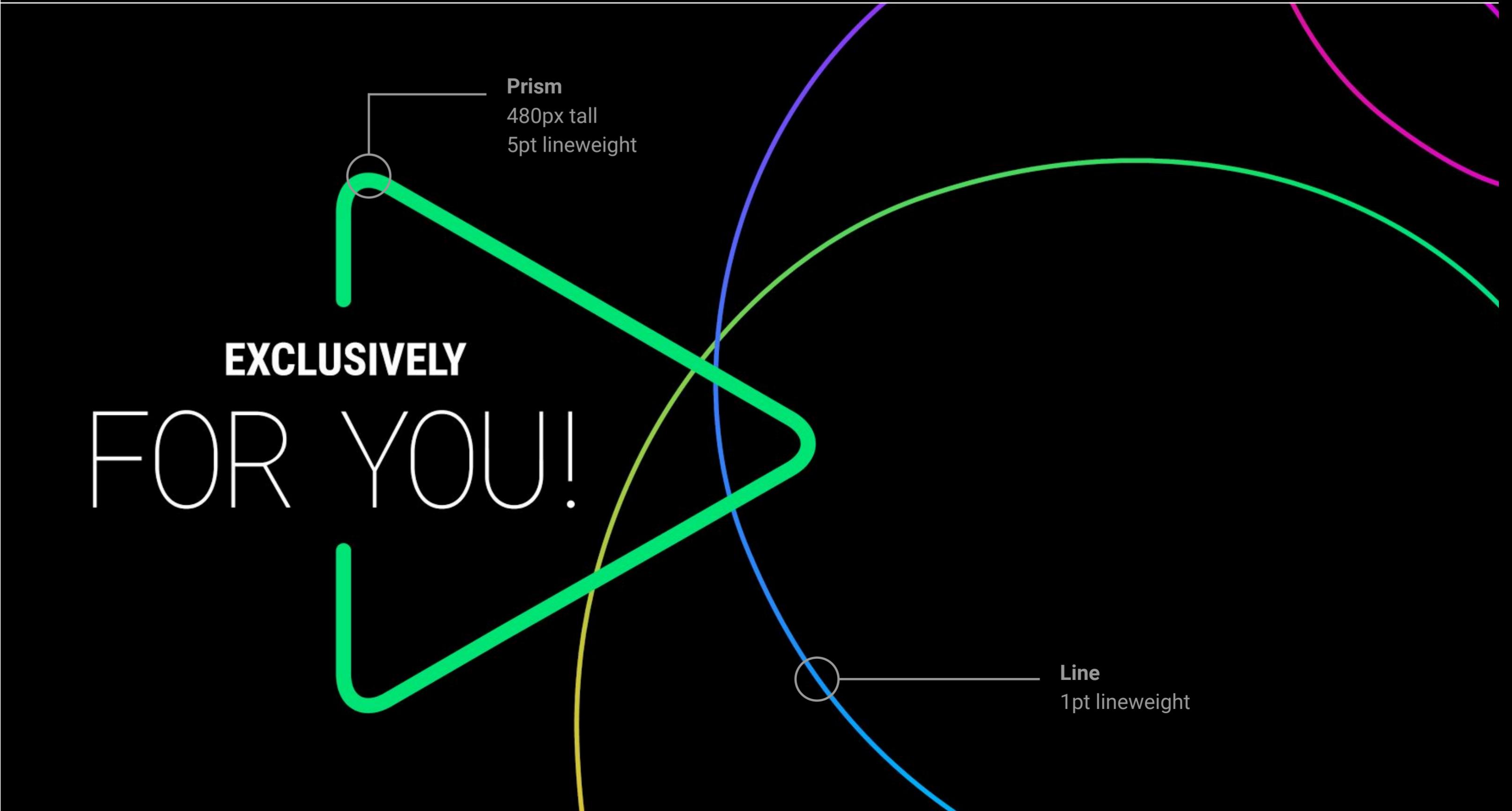
CONGRATULATIONS KAZUKI

YOUR AMAZING SKILLS HAVE

EXCLUSIVELY FOR YOU!

Identity, guidelines, and illustration for Google Play VIP program.

Studio: RoAndCo; Role: Sr. Designer; Creative director: Roanne Adams

**Primary Type Style**

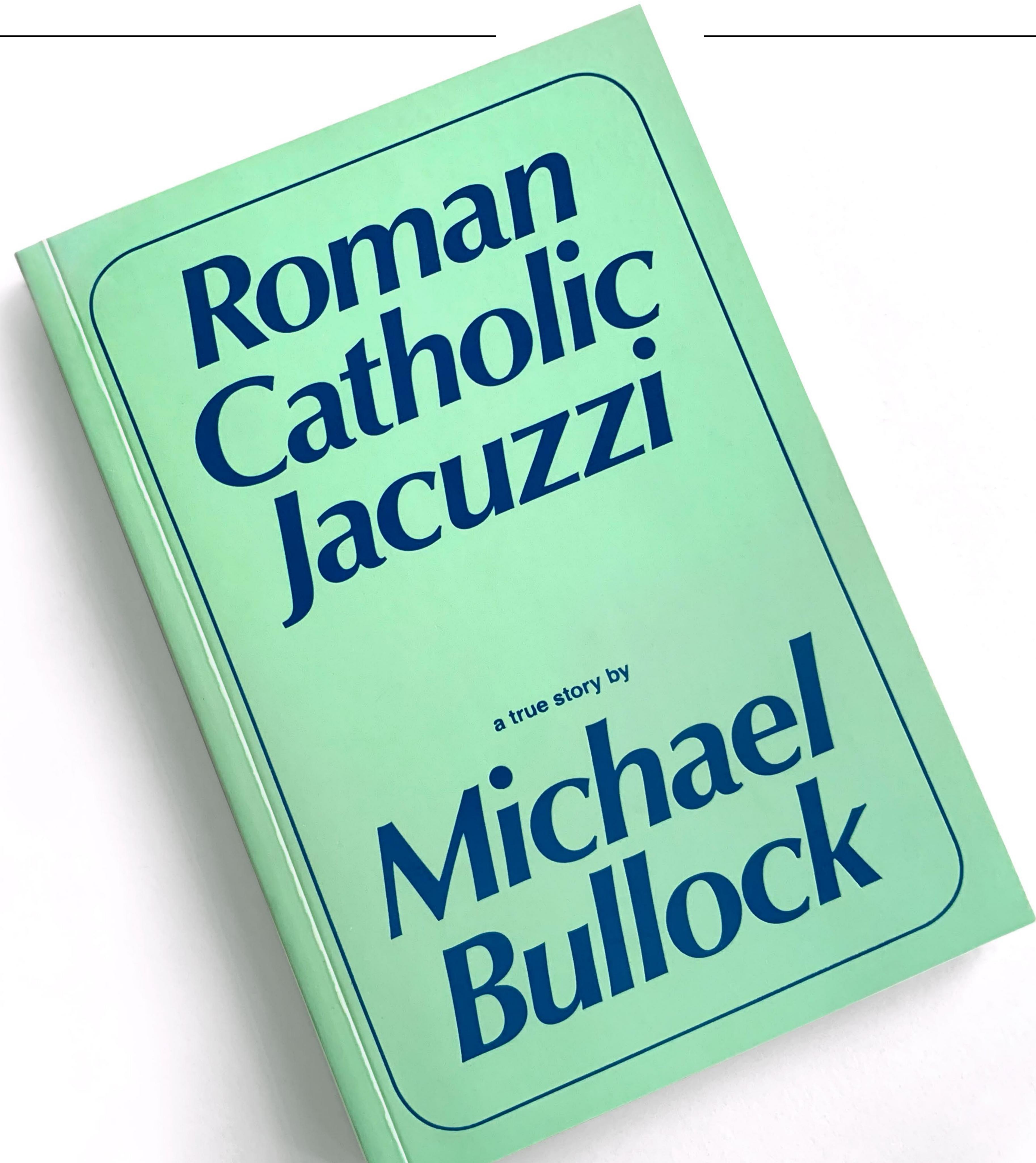
- Noto CJK – Regular
- Leading: 0.95x point size
- Size: Flexible but always 2x the height of secondary type

Secondary Type Style

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

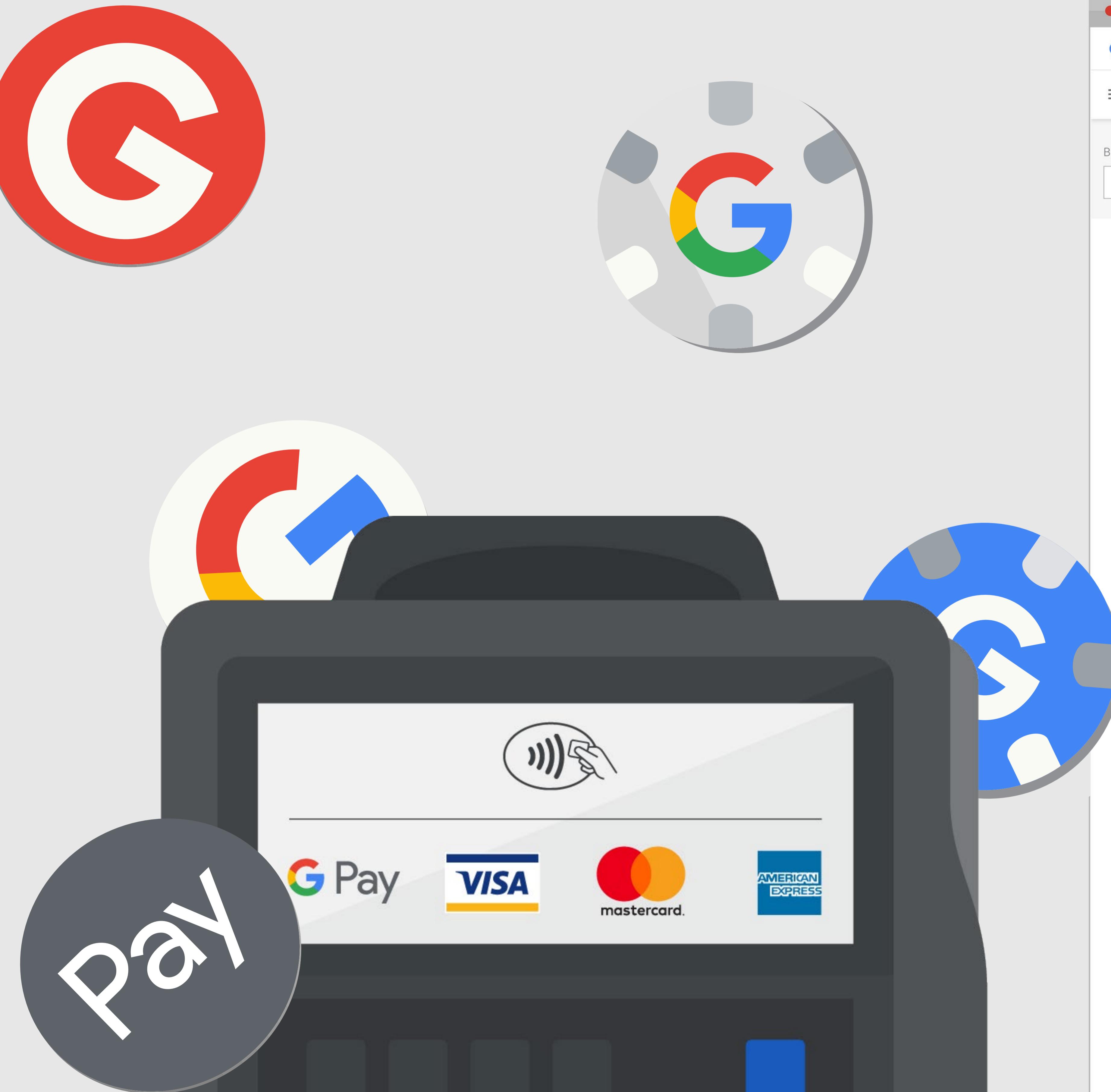
CTA Type Style

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





Buy with  Pay



The Google Pay visual system provides assets for various use cases, each with a specific function. It's important to understand their differences and when each is appropriate to use. Each one is outlined in detail below.

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.

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

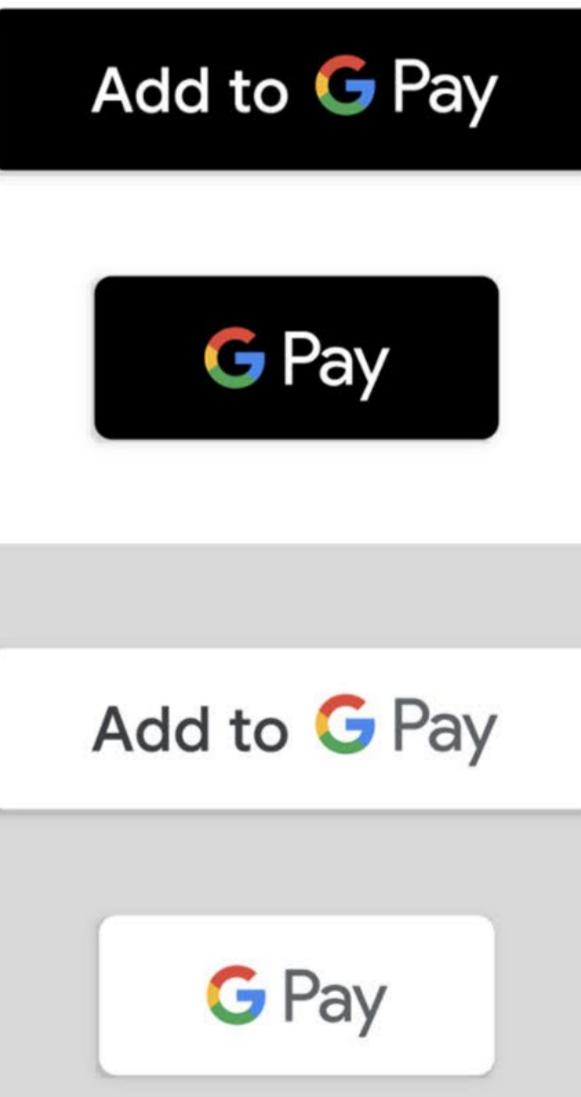
- [The Google Pay Logo](#)
- [The Google Pay Buttons](#)

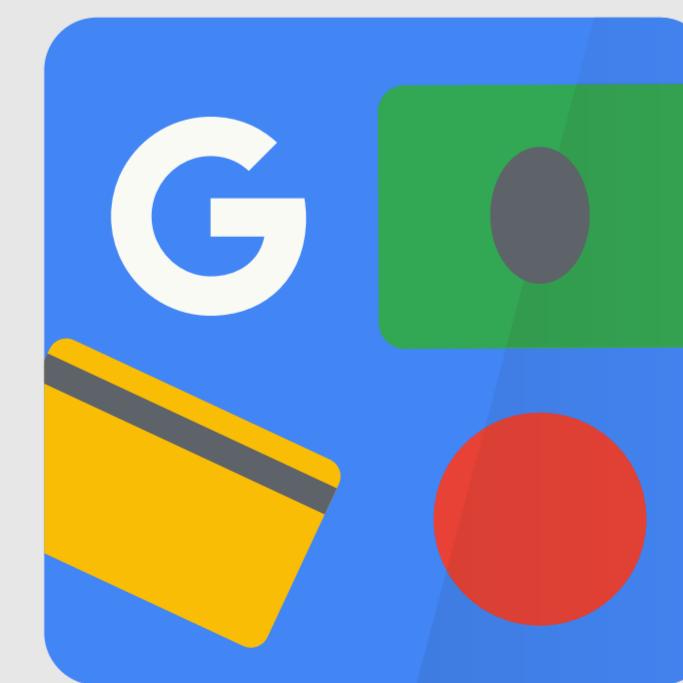
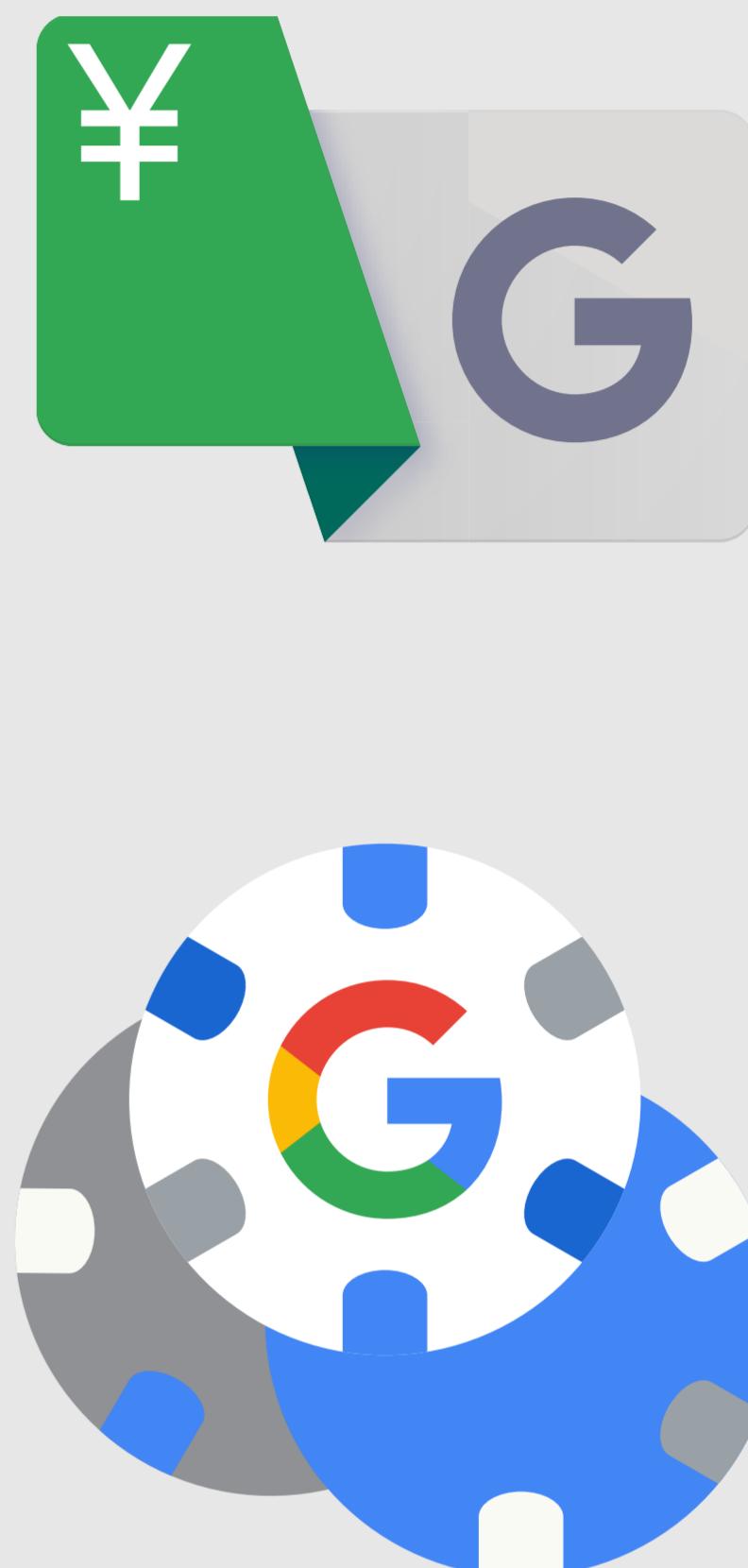
The Google Pay Logo



The Google Pay Logos

The Google Pay Buttons





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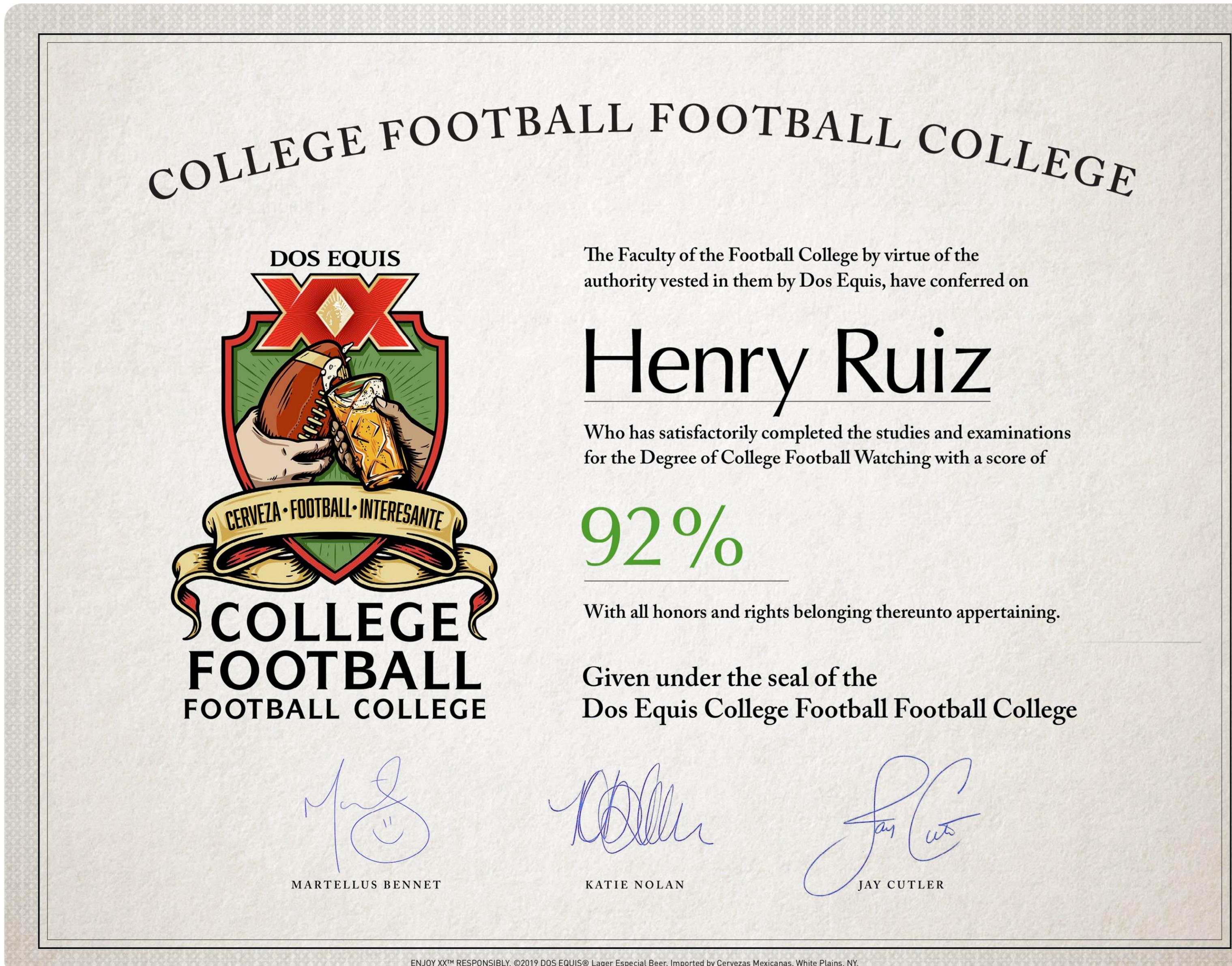


Logo for 2019 Citibank Pride Month.

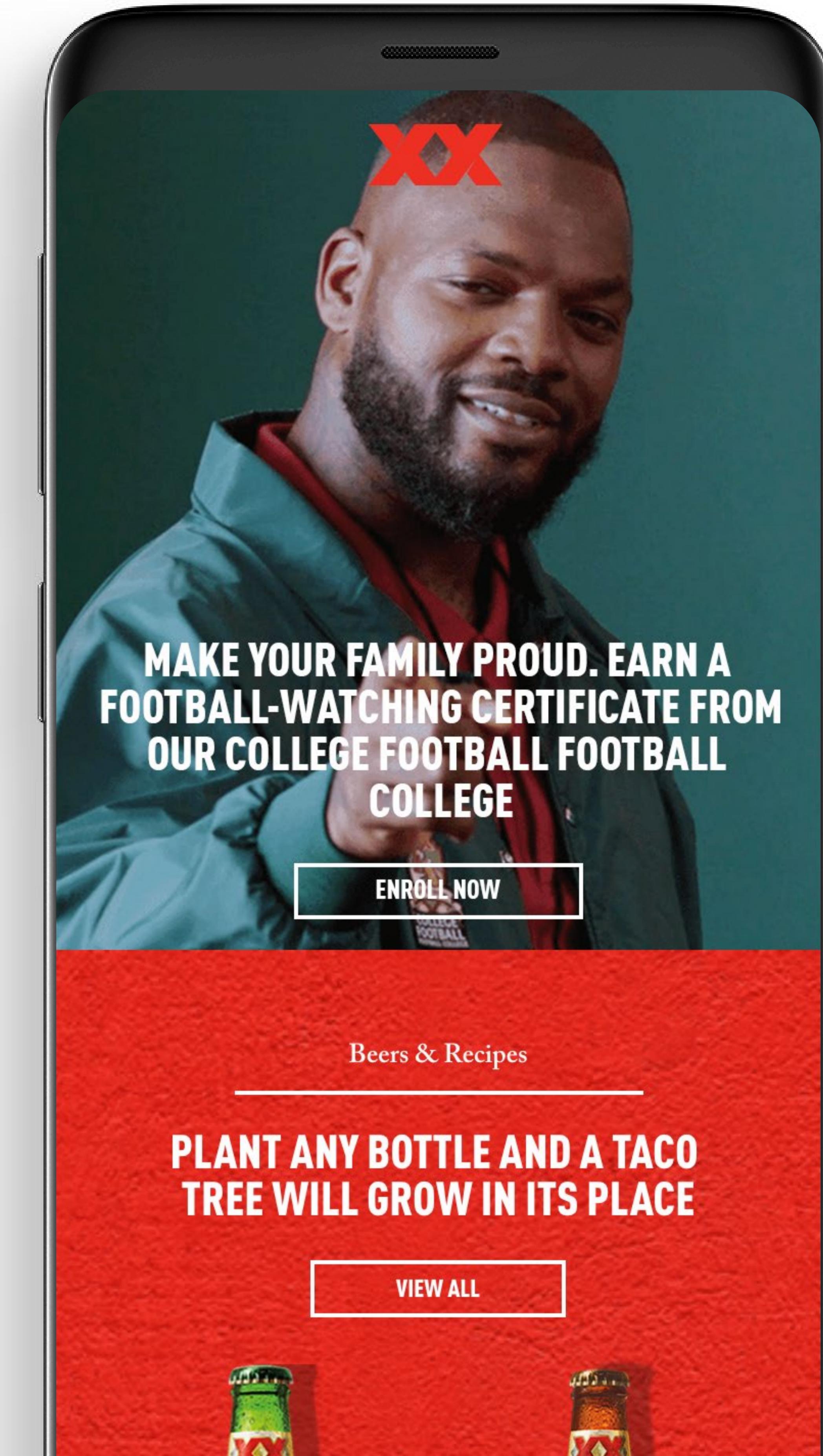
Agency: Publicis Groupe; Role: Art Director; Exec. Creative Director: Jeremy Filgate



OFFICIAL BEER SPONSOR OF THE COLLEGE FOOTBALL PLAYOFF



Identity, website, motion graphics, illustration, and social for Dos Equis/Heineken College Football Campaign.
Agency: Drogen5; Role: Design Director; Creative Director: Ryan Raab





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Every day.**

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Rebrand logo and identity for Sam's Club/Walmart.

Agency: Publicis Groupe; Role: Senior Designer; Creative Director: Patrik Bolecek

Auctions

Tech Savings

Almost Gone

New Items

UCLA Dept. of Art

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

ox 3: 570



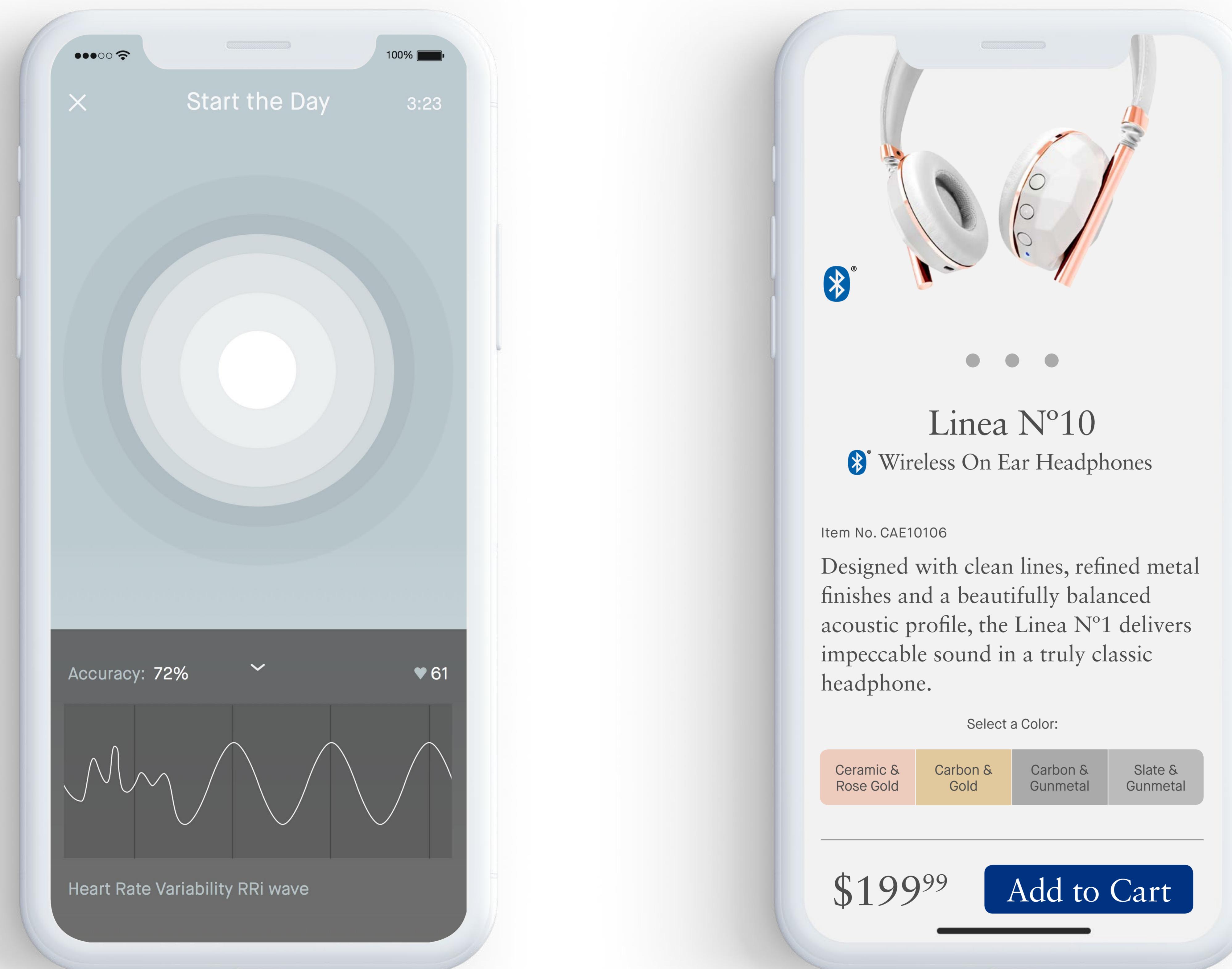
Announcement Cards

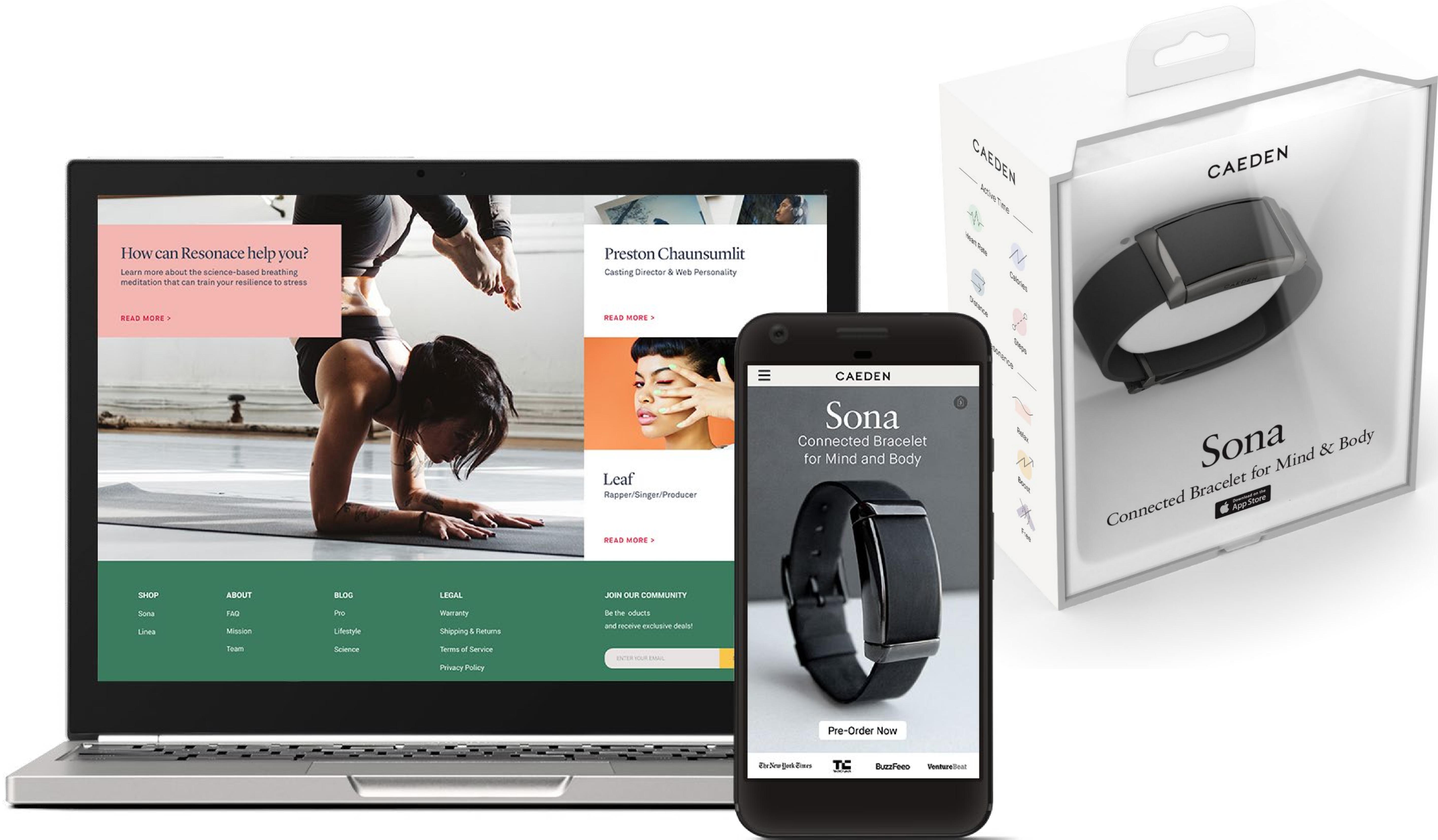
Announcement Cards

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0557
Parking in Lot 3 North:
\$10 double at pay stations
Information please call:
0557
ucla.edu
ibition was made possible
eumerous support
alls Price-Van Breda.



PURE BEAUTY





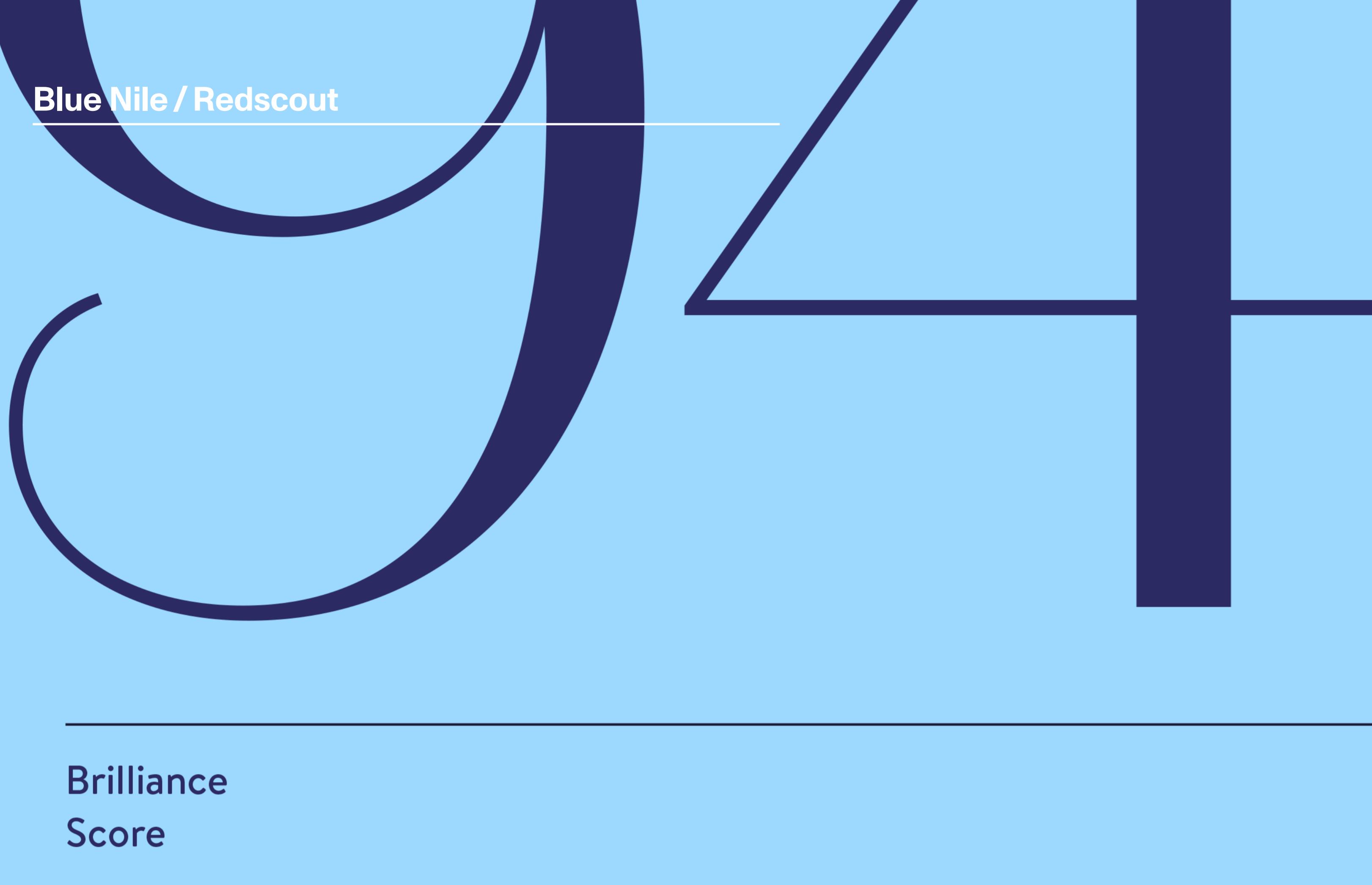
Identity, brand, website, app, packaging, marketing, and art direction for wearable startup.
In-house; Role: Design Director

ASTOR

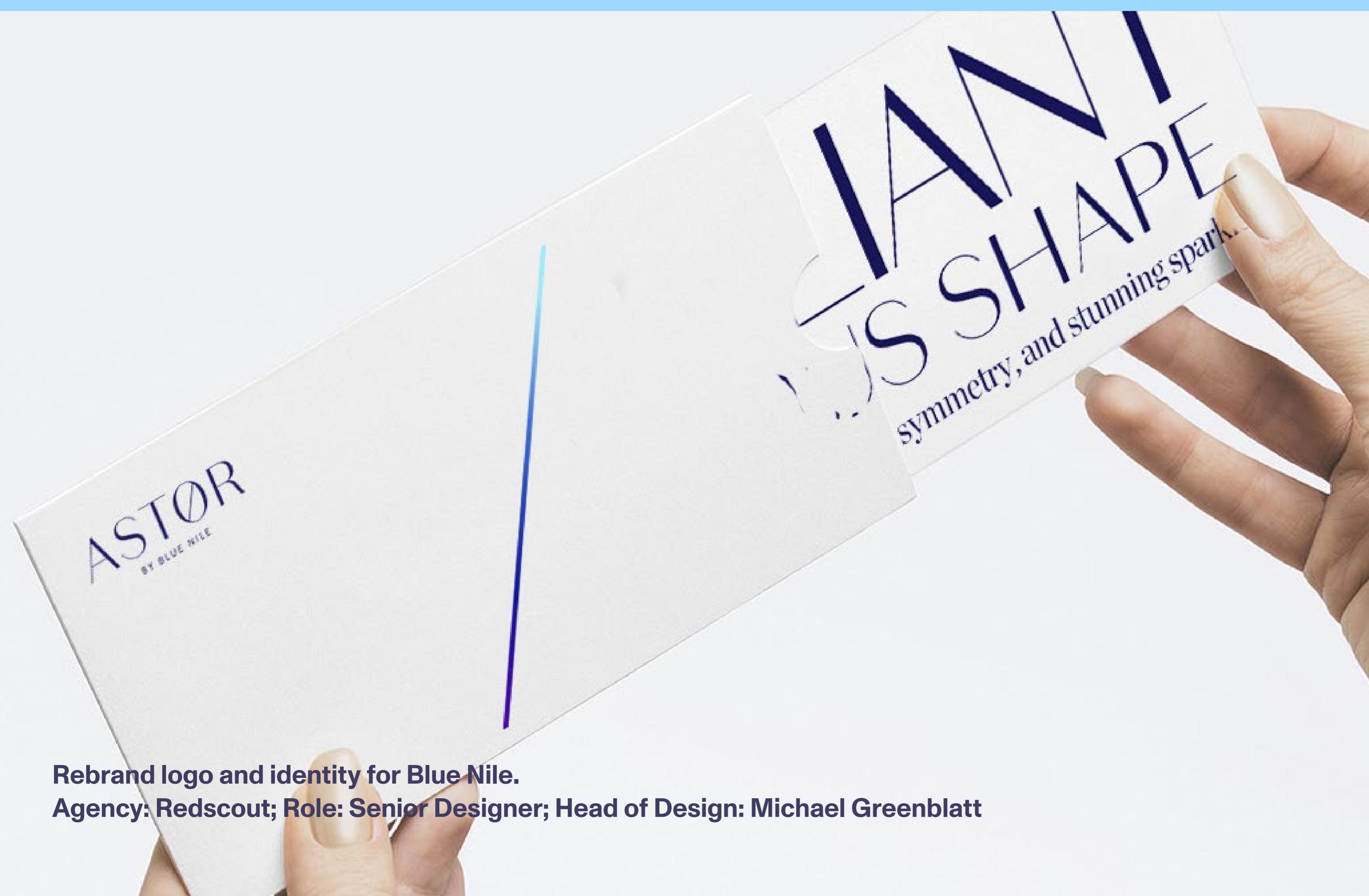
BY BLUE NILE

Blue Nile / Redscout

Rebrand



Brilliance
Score



Rebrand logo and identity for Blue Nile.
Agency: Redscout; Role: Senior Designer; Head of Design: Michael Greenblatt

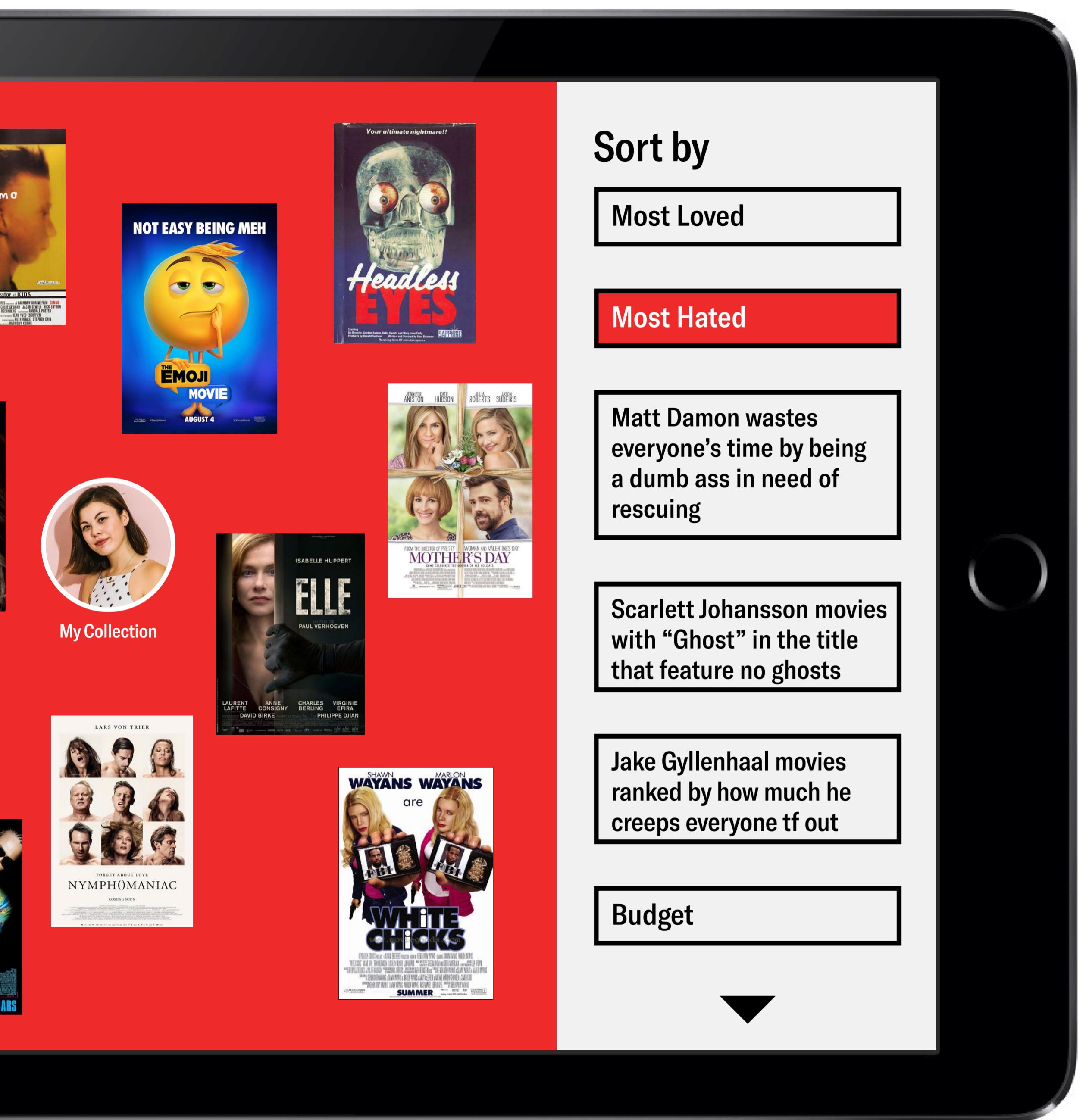


The term Hearts and Arrows is used to describe the visual effect achieved in a round diamond with perfect symmetry and angles.

The Hearts and Arrows effect is exhibited in all of our round Astor Diamonds. When viewed under special magnification, the perfectly aligned facets of an Astor Diamond reveals the Hearts and Arrows pattern. From the bottom, eight perfectly symmetrical hearts can be seen, and when viewed from the top, eight completely uniform arrows.

ASTOR
SIGNATURE RO
Symmetrical hearts, uniform

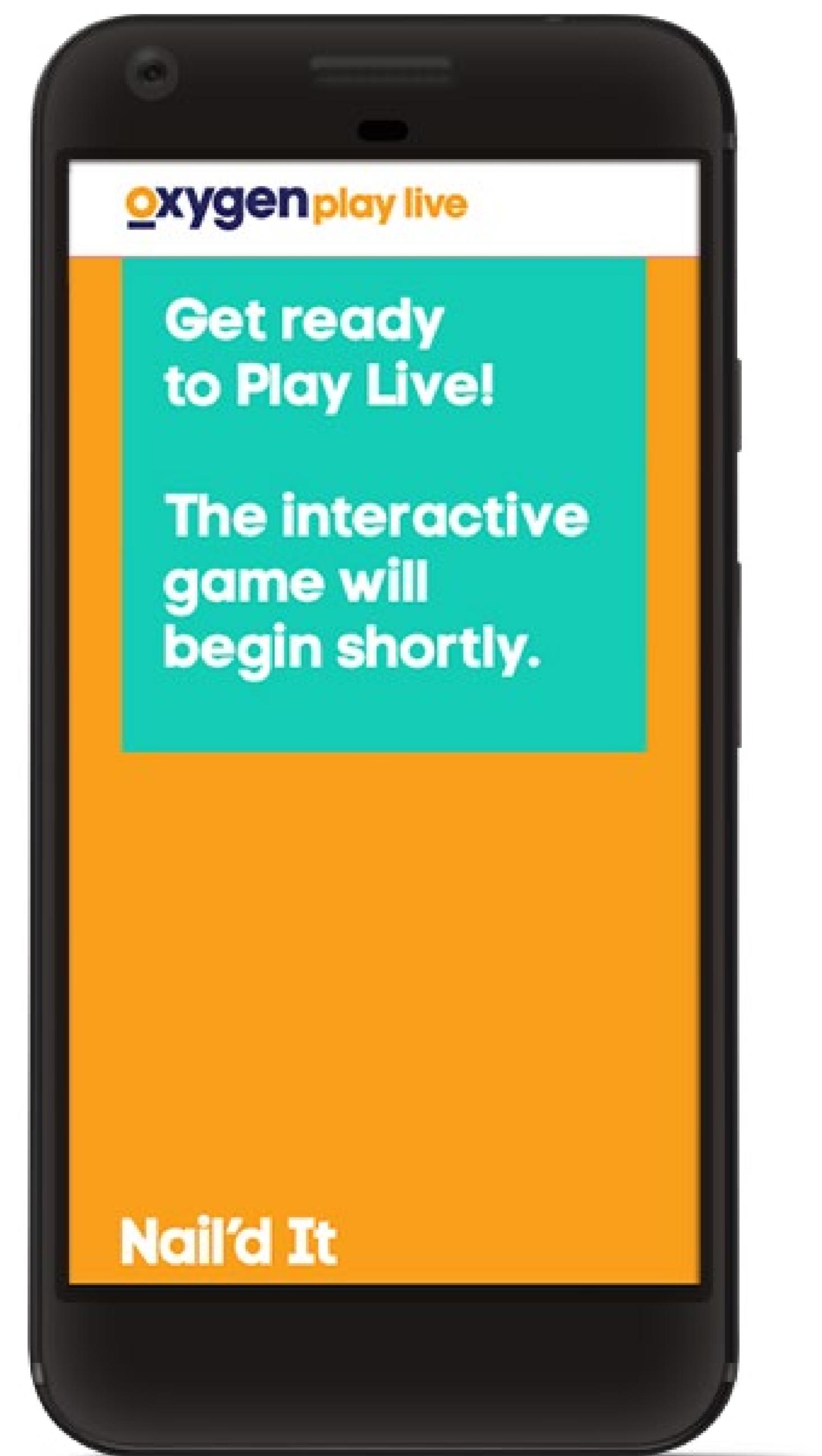
Cut exclusively for Blue Nile, our Signature round diamonds start with

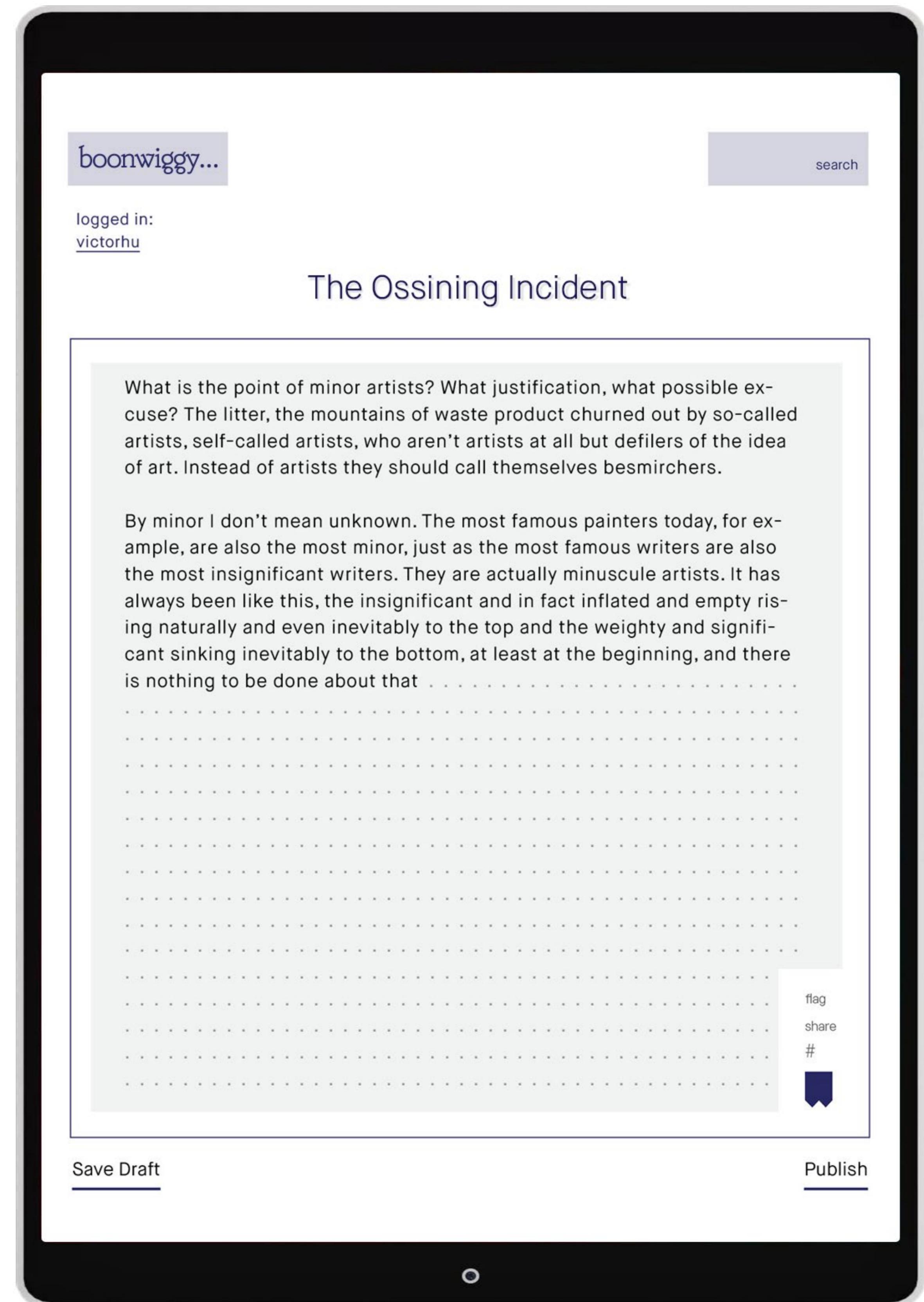


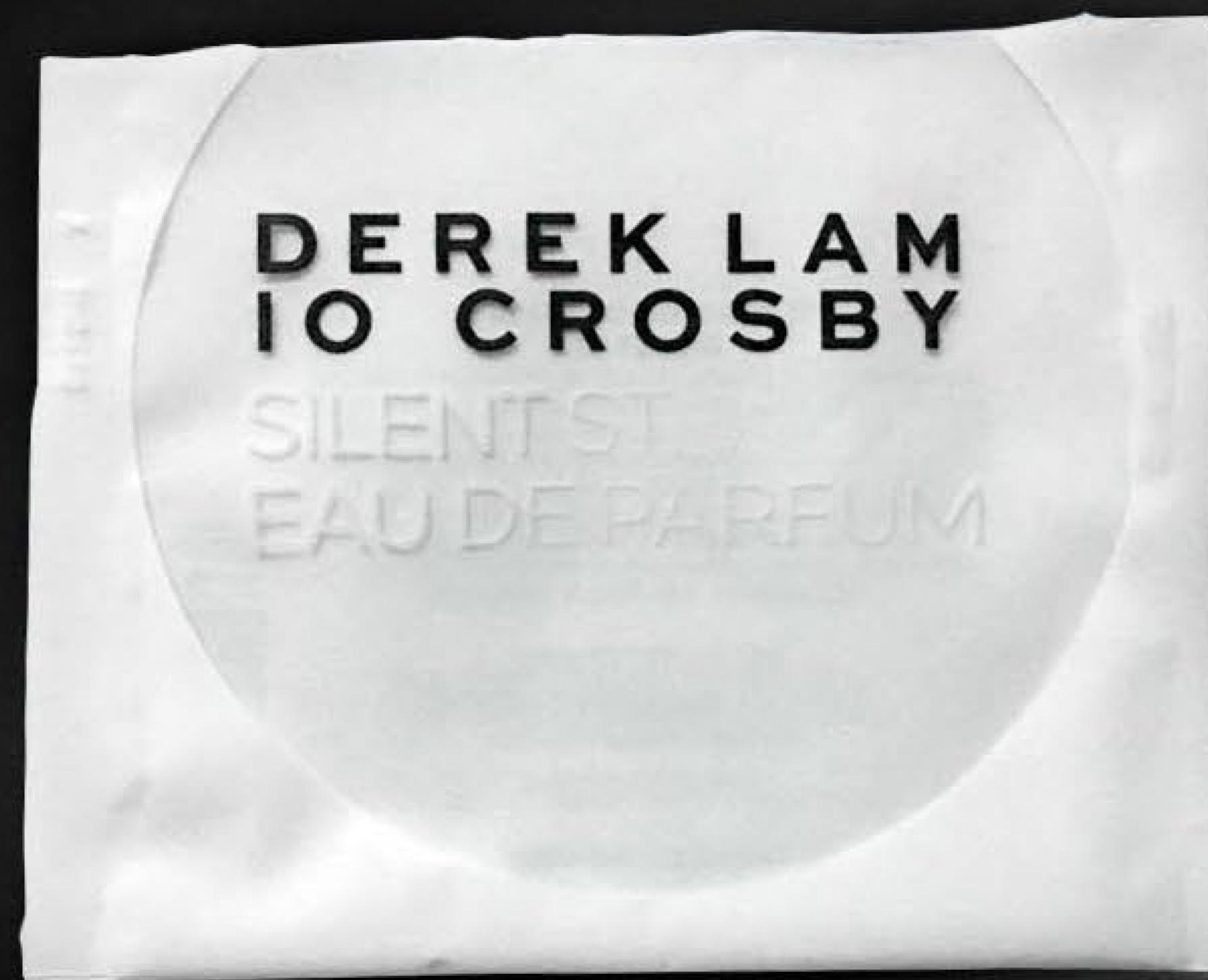
Lynch is officially God

Dennis 'Kaos' Kaun DJ & Producer, Berlin









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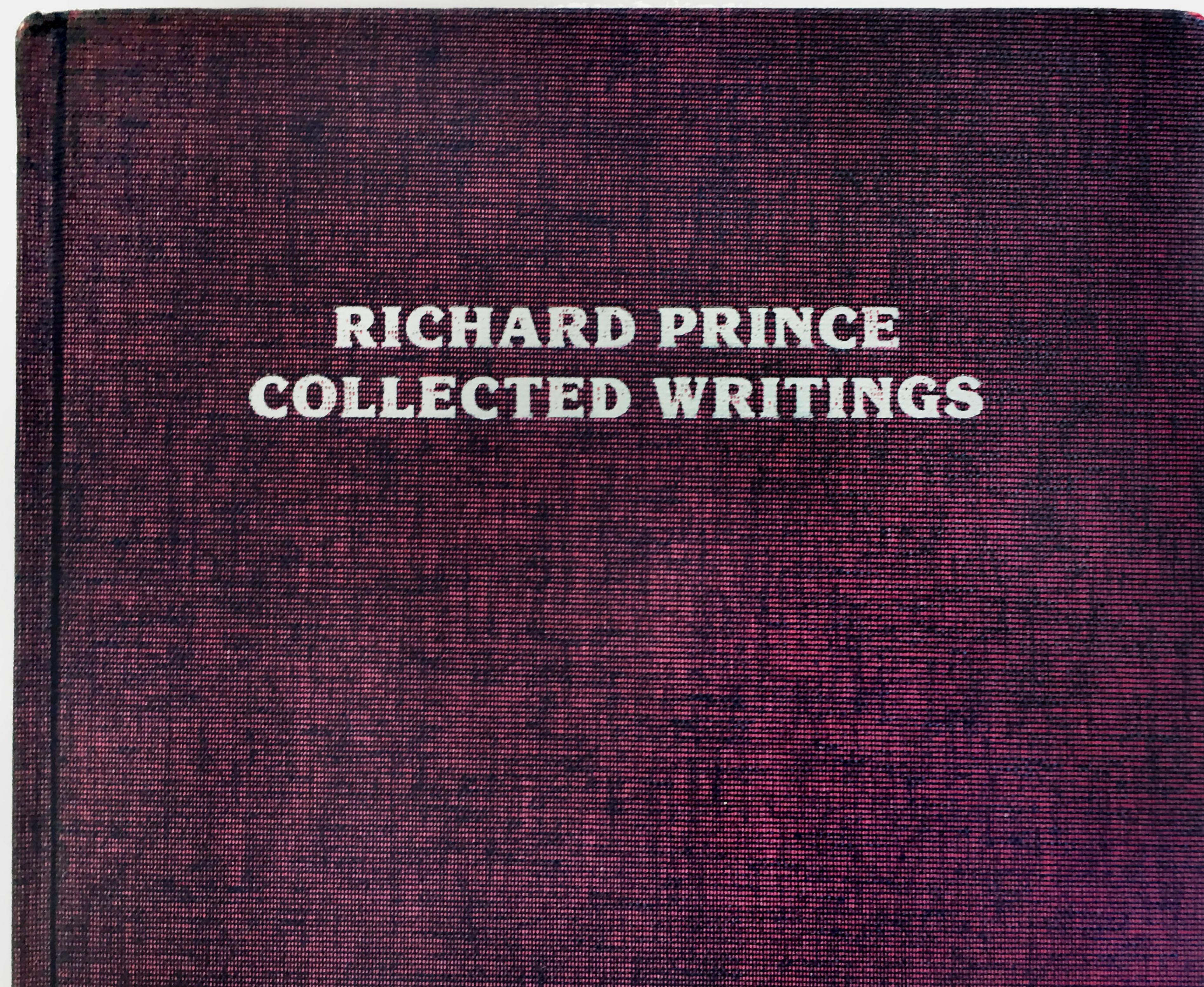
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email _____

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Newsstand price is \$116/year. Art in America is published monthly, including the June/July double issue.





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, greeting the
dew sleep into your
sandals. You come to
a small wooden shed.



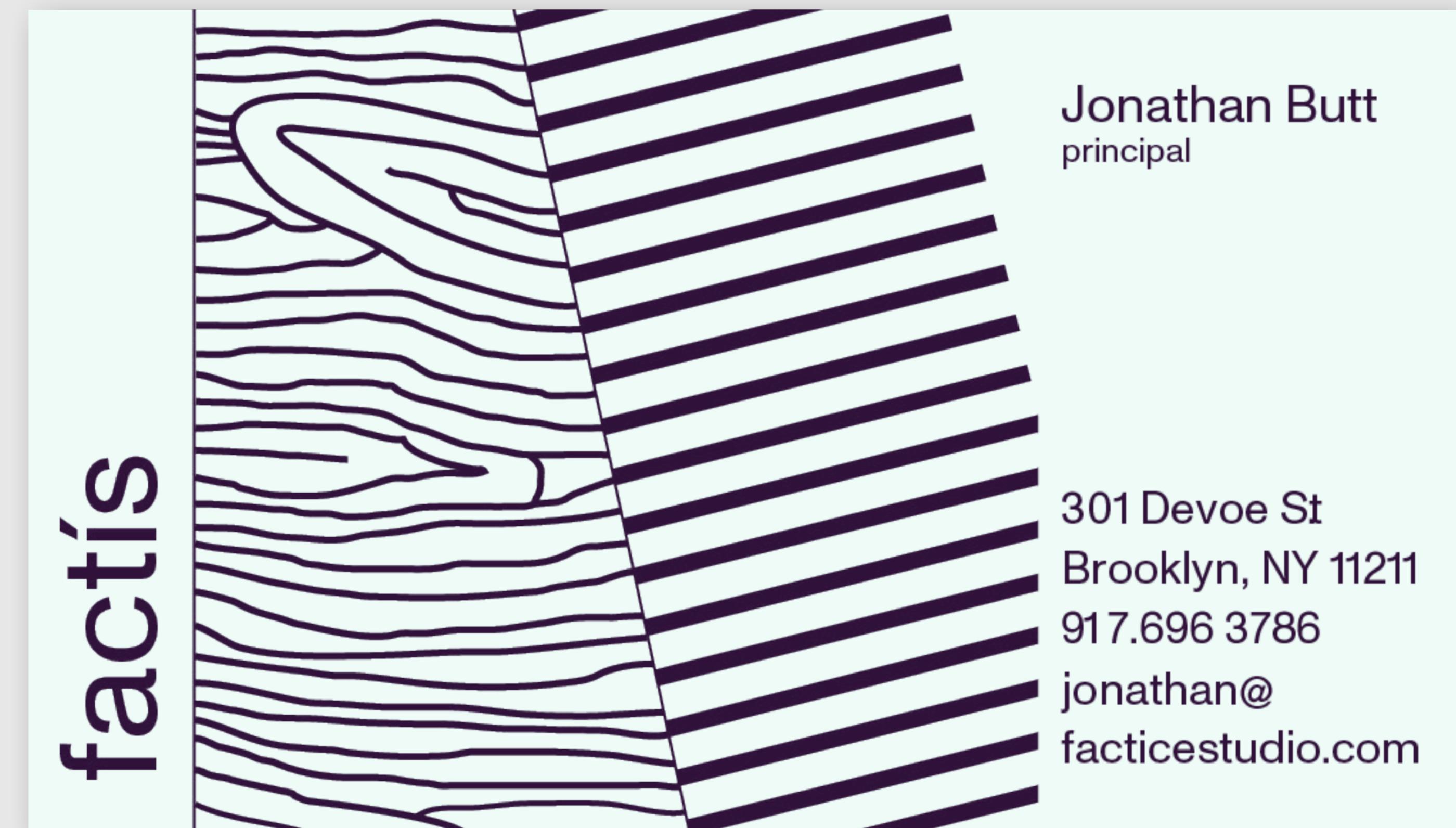




ing. It also might decide to relocate again.

The paintings that are much more were from Instagram posts that he left up for a long time—when he was on, I’m guessing. The ones that are faint are the ones that happened when he’s 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
'How does that work?



BORN AGAIN ANSWER TO
CHRISTIANS THE
MORMONS UNSETTLING
JEHOVAH'S AESTHETICS
WITNESSES OF THE
SEVENTH DAY NEW
ADVENTISTS CHRISTIAN
BORN AGAIN
CHRISTIANS RIGHT
MORMONS
JEHOVAH'S ... MONUMENTAL SET PIECES,
WITNESSES THEATRICAL ARRANGEMENTS
SEVENTH DAY OF PAINTERLY AND
ADVENTISTS SCULPTURAL ELEMENTS THAT



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