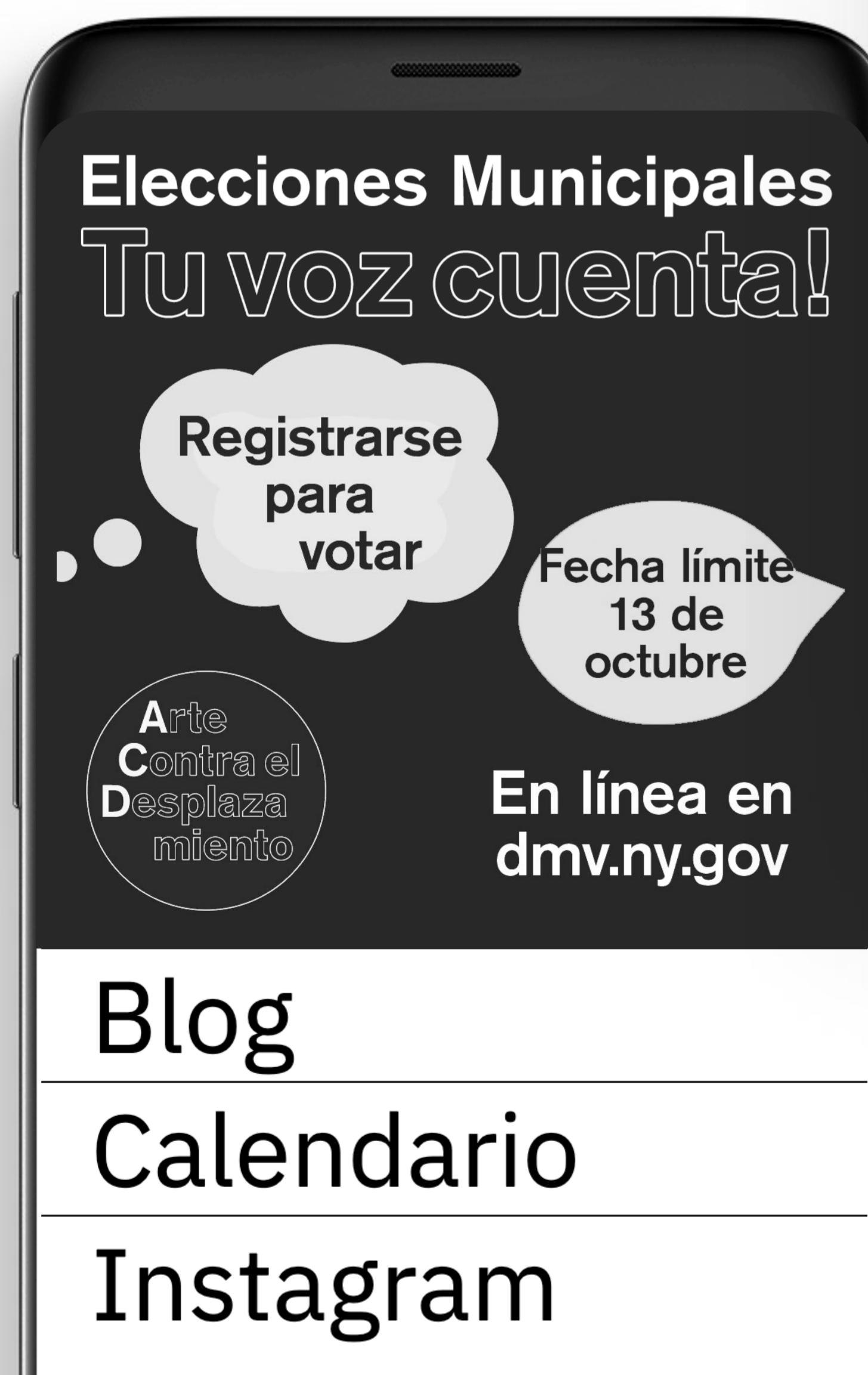


V. Hu

July 20





The image shows a screenshot of a web browser displaying the website for Art Against Displacement (AAD). The browser window has a title bar reading "Art Against Displacement" and a URL bar showing "Not Secure | victhu.info/aad/". The main content area features a large, stylized title "Art Against Displacement" on the left. To the right of the title, there is a navigation menu with a "ABOUT" button highlighted in black. Below the menu, a paragraph of text describes AAD's mission to amplify the demands of long-term residents and businesses against displacement. To the right of the text, there are three circular language options: "EN" (English), "ES" (Spanish), and "中文" (Chinese). At the bottom of the page, there is contact information, social media links for Twitter, Instagram, and Are.na, and a large black circular logo on the left side containing the same "Art Against Displacement" text.

Art
Against
Displace
ment

ABOUT

EN

ES

中文

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.

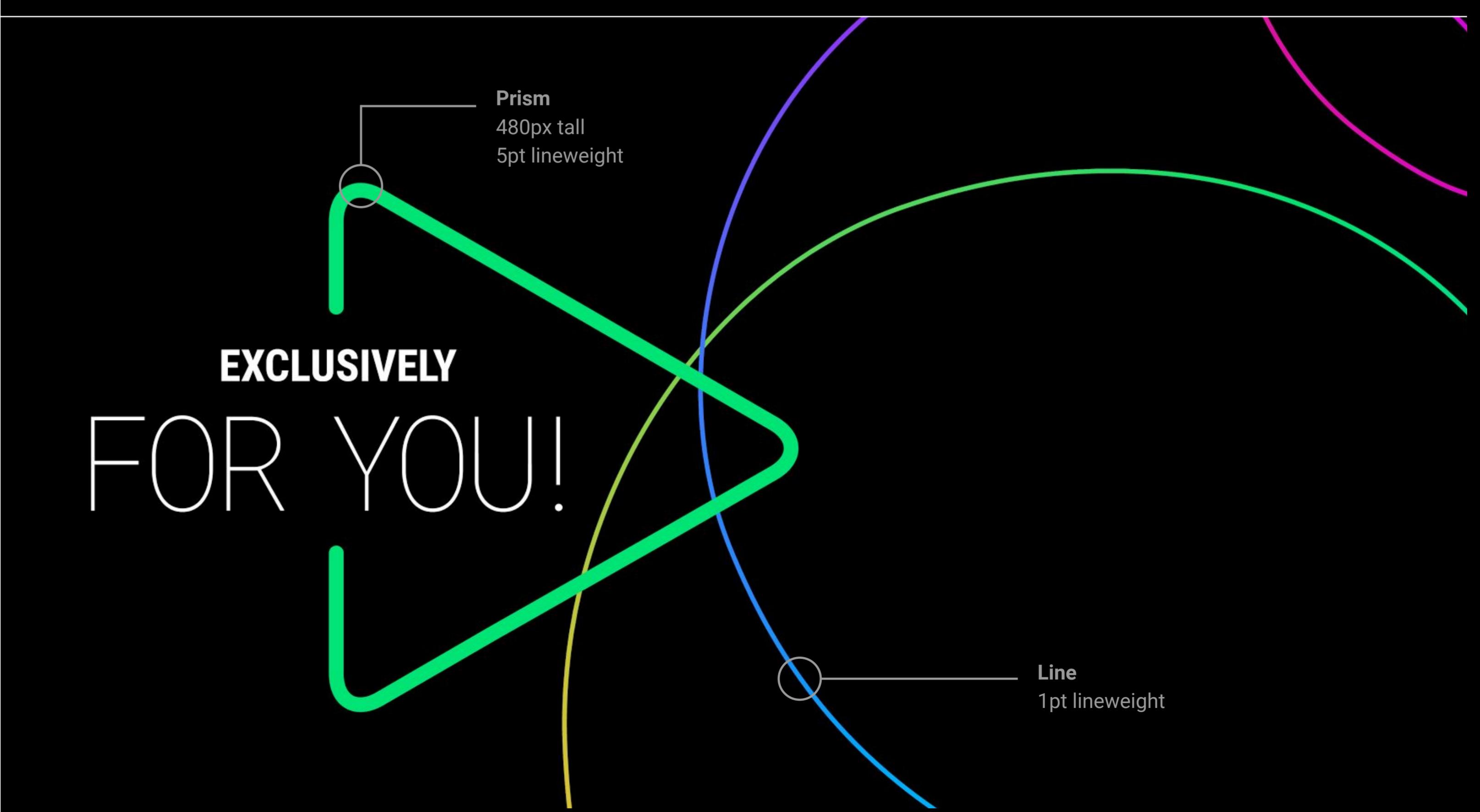
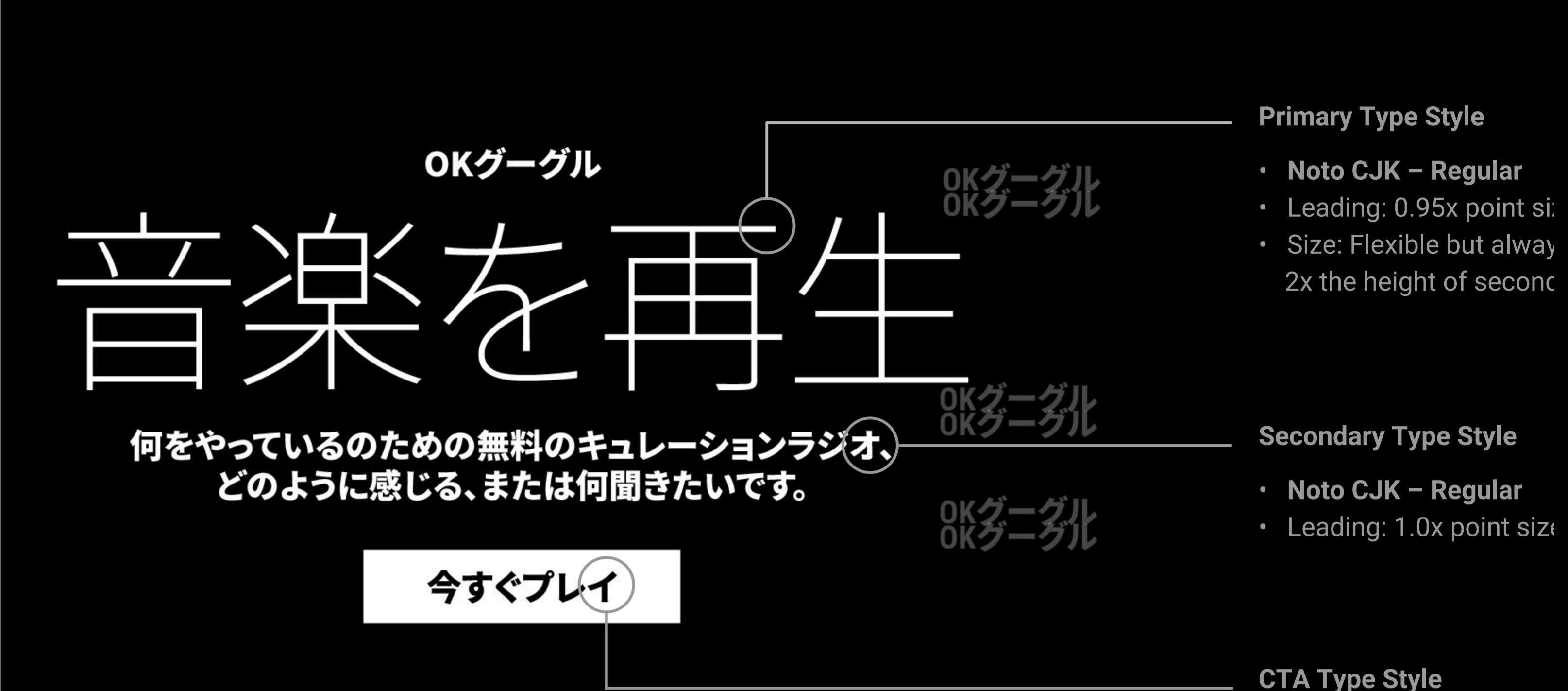
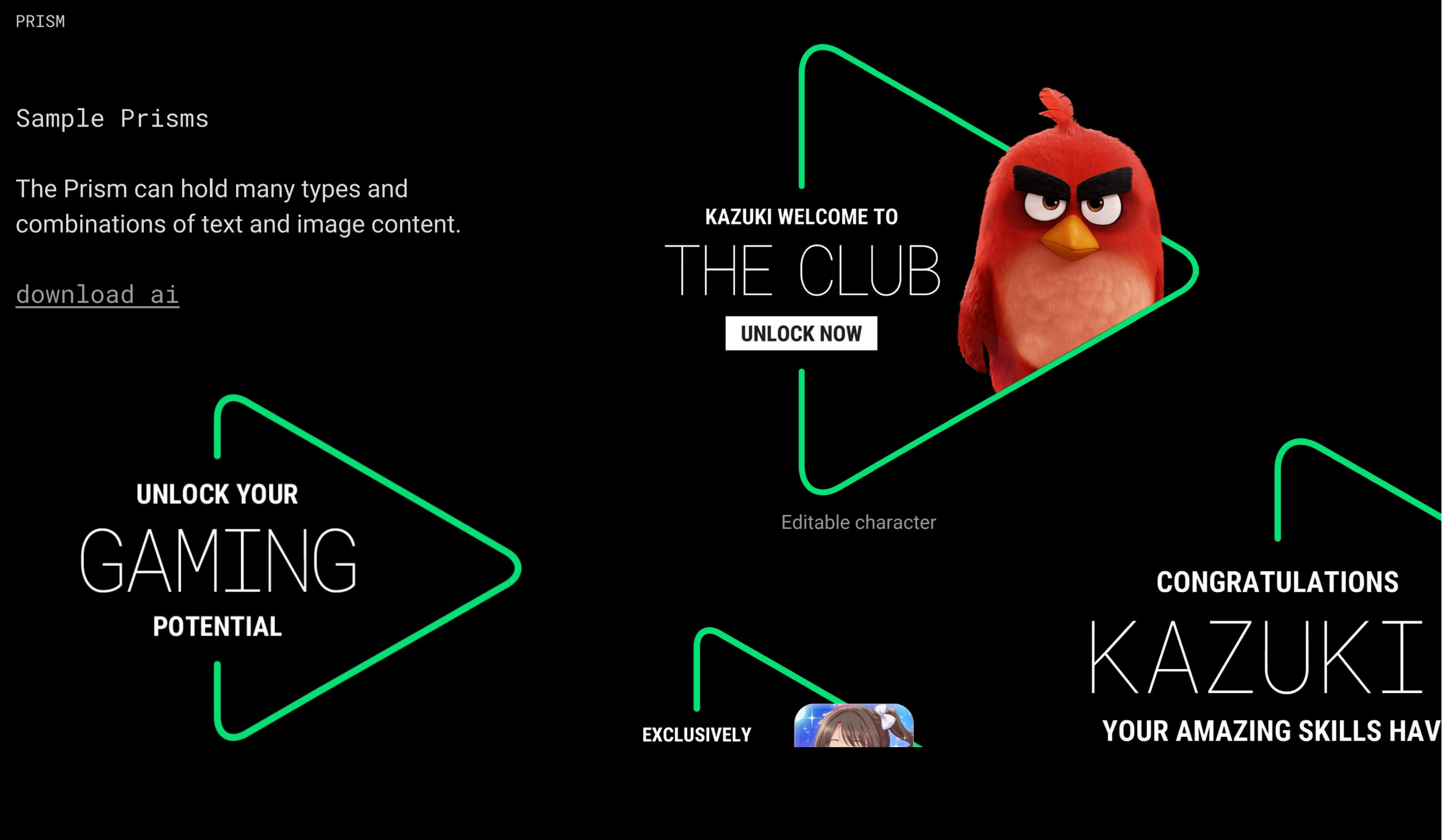
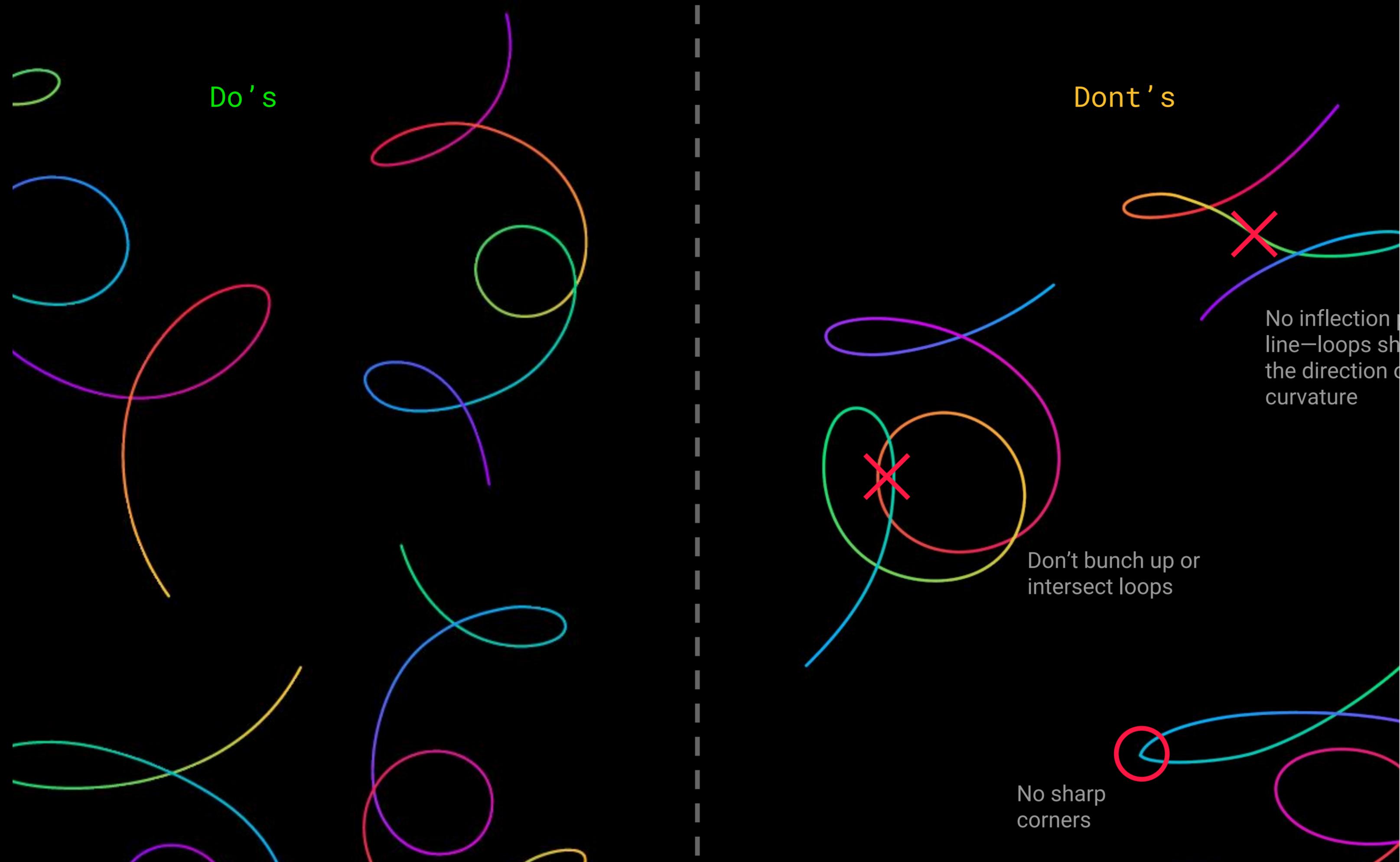
Contact us at aad.nyc@riseup.net

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

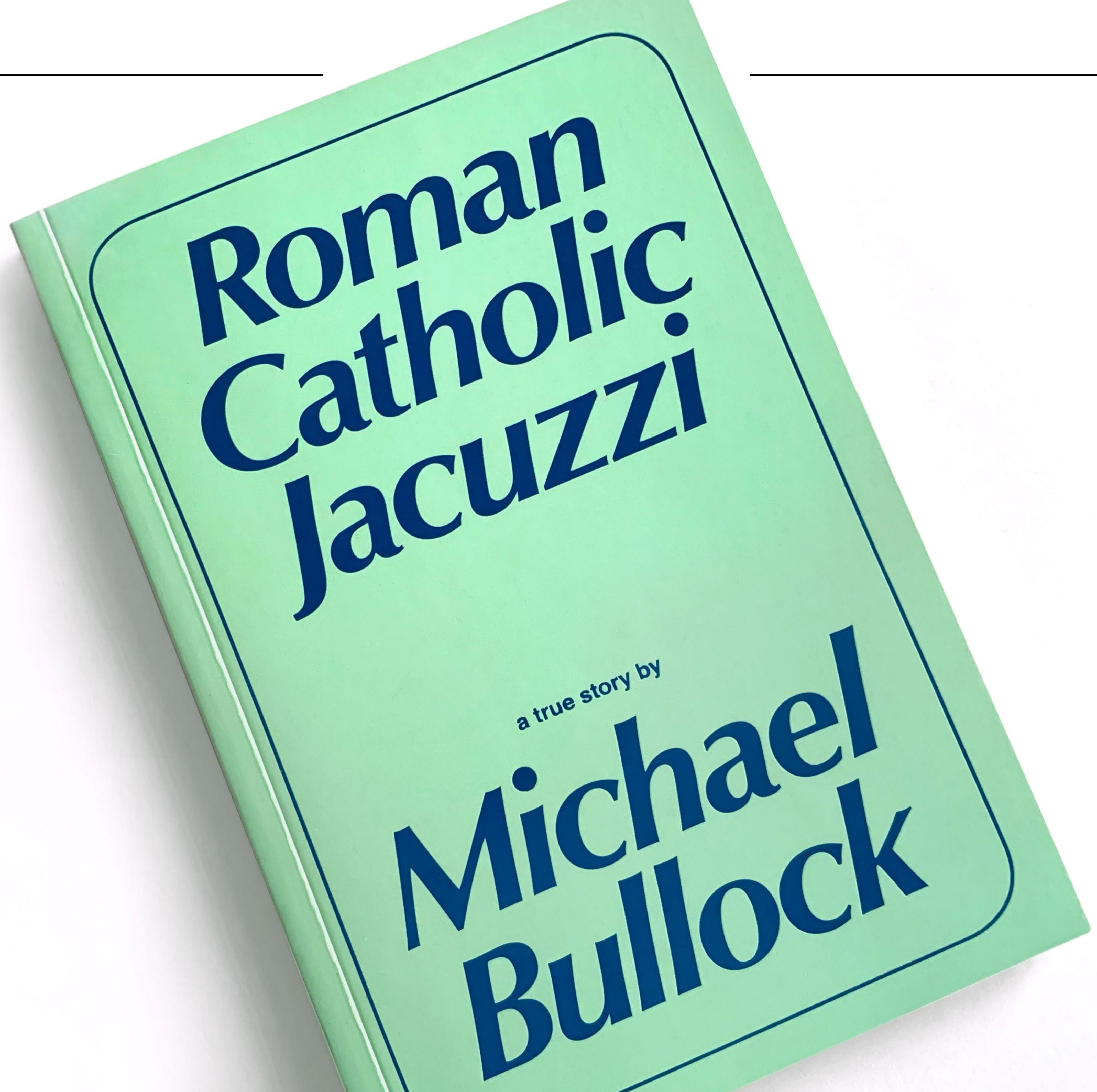
- Noto CJK – Regular
- Leading: 1.0x point size

CTA Type Style

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



PURE BEAUTY



out how to enter into a conversation with him. The priest is much more comfortable with this than I am.

"Like to dance, Michael?" he ^{stan} off, again.

"No...." I lie. "I'm too shy."

"I could show you some moves; it's easy once you get the hang of it."

Another priest walks over, shamedly eyeing me up and down, and finally asks, "Michael, want a glass of wine?" There it is again. I start to panic about how all the priests know my name, yet not one of them has introduced himself. This one is back in seconds, offering me an enormous plastic cup filled to the brim with chile his old

him a look that says I am definitely not his son. It stops him from engaging with me but doesn't prevent him from staying around us and observing our interaction.

I want to start a conversation but am not sure where to begin. The only thing that comes to mind is Eddie Long. The scandal just broke recently and is still front-page news everywhere. The richest religious leader in America, Mr. Long is now being brought up on charges of engaging in "oral sodomy" with three young boys whom he had mentored from childhood. "Can you believe that about Eddie Long and his 'spiritual sons'?" I ask.

The priest takes the question in stride. "It's terrible, of course, but... I'm not a Roman Catholic. Those

Buy with  Pay

9:30A
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PULL



Google
≡ Partner Marketing Hub
Brands
Google Pay

Overview
Messaging
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Logo and identity elements
How our logos work together
Showcasing accepted payment methods
Color palette
Device screens
Photography
Cases
Press and Media
Legal and Trademarks

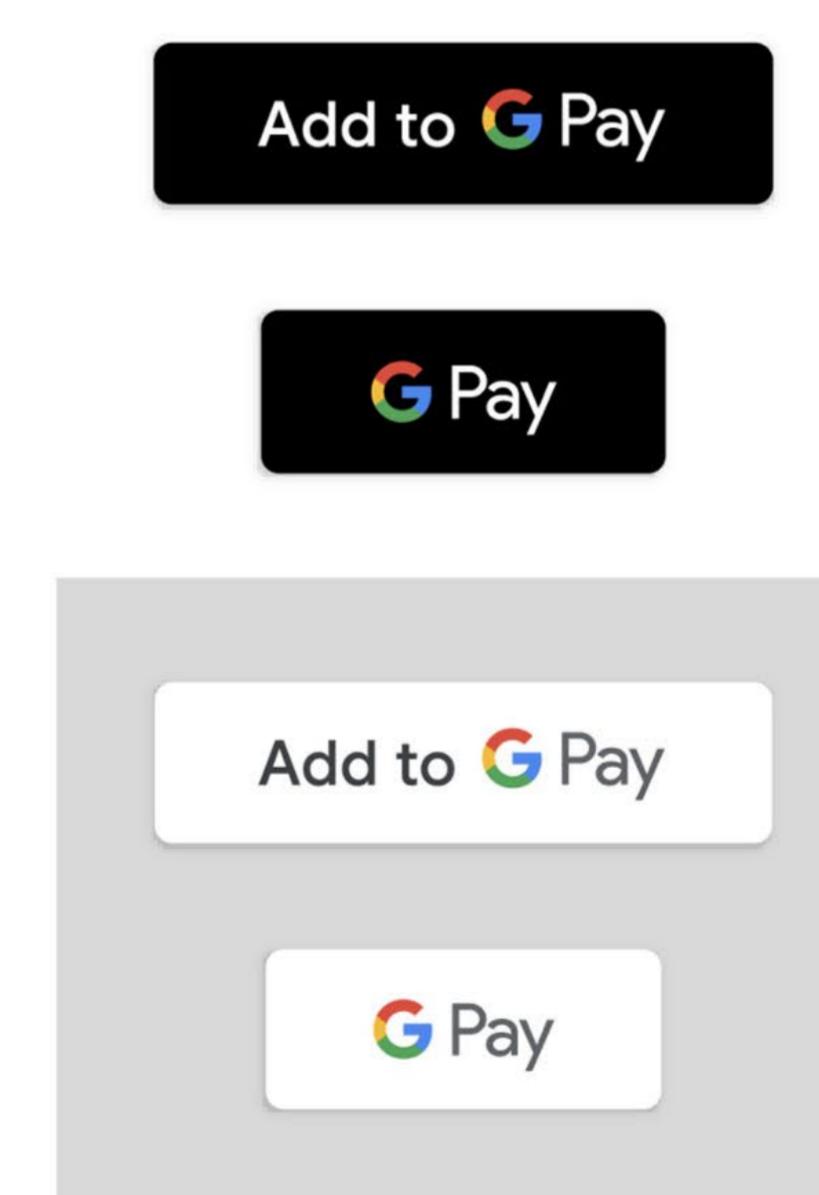
Logo and identity elements

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.

The Google Pay Logos



The Google Pay Buttons

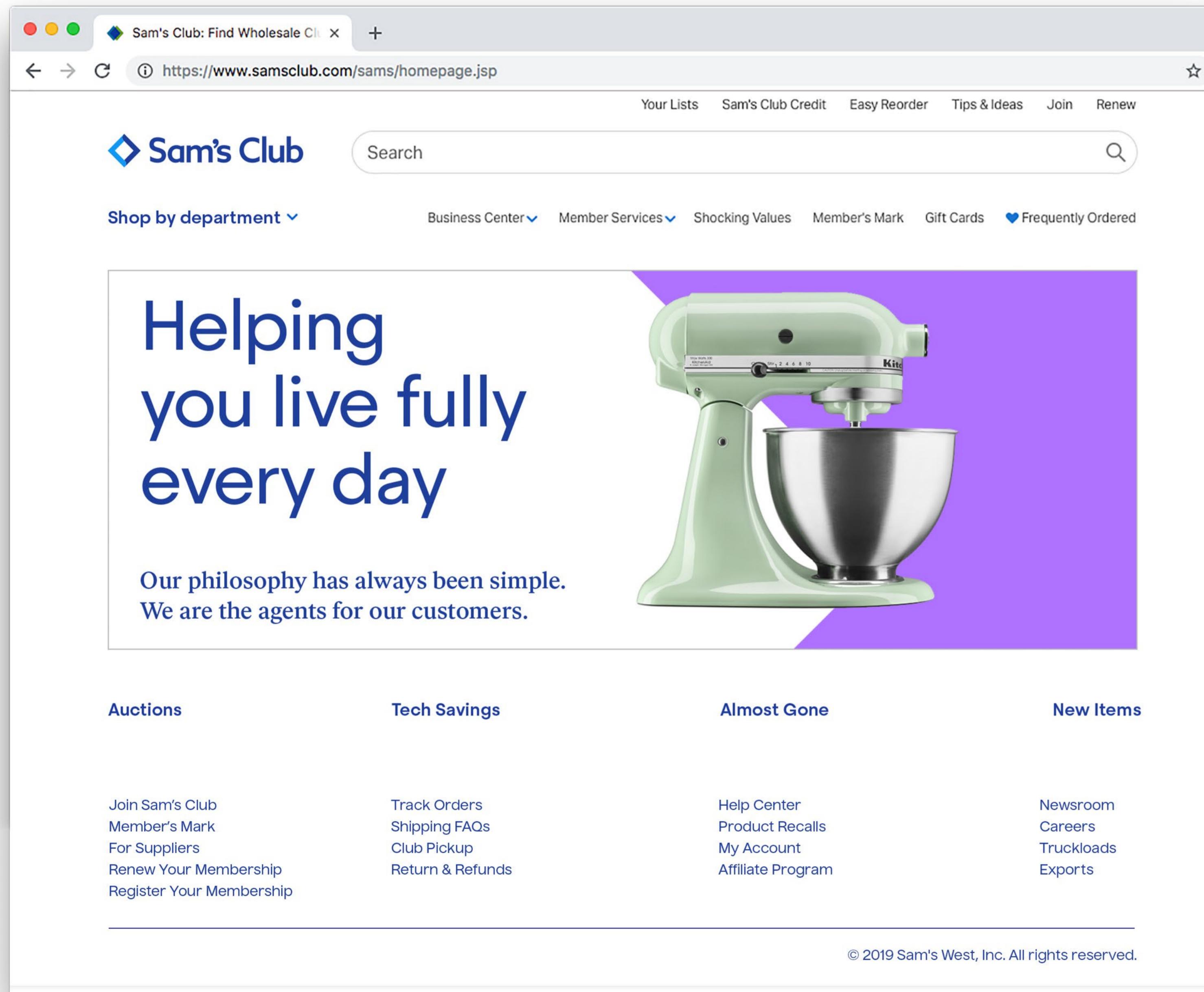


Contents

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



old



The screenshot shows the Sam's Club 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 the Sam's Club logo and a search bar. A large banner features a green KitchenAid stand mixer on a purple background with the text "Helping you live fully every day". Below the banner, there are four categories: "Auctions", "Tech Savings", "Almost Gone", and "New Items". Each category has a list of links underneath. At the bottom of the page, there's a copyright notice: "© 2019 Sam's West, Inc. All rights reserved."



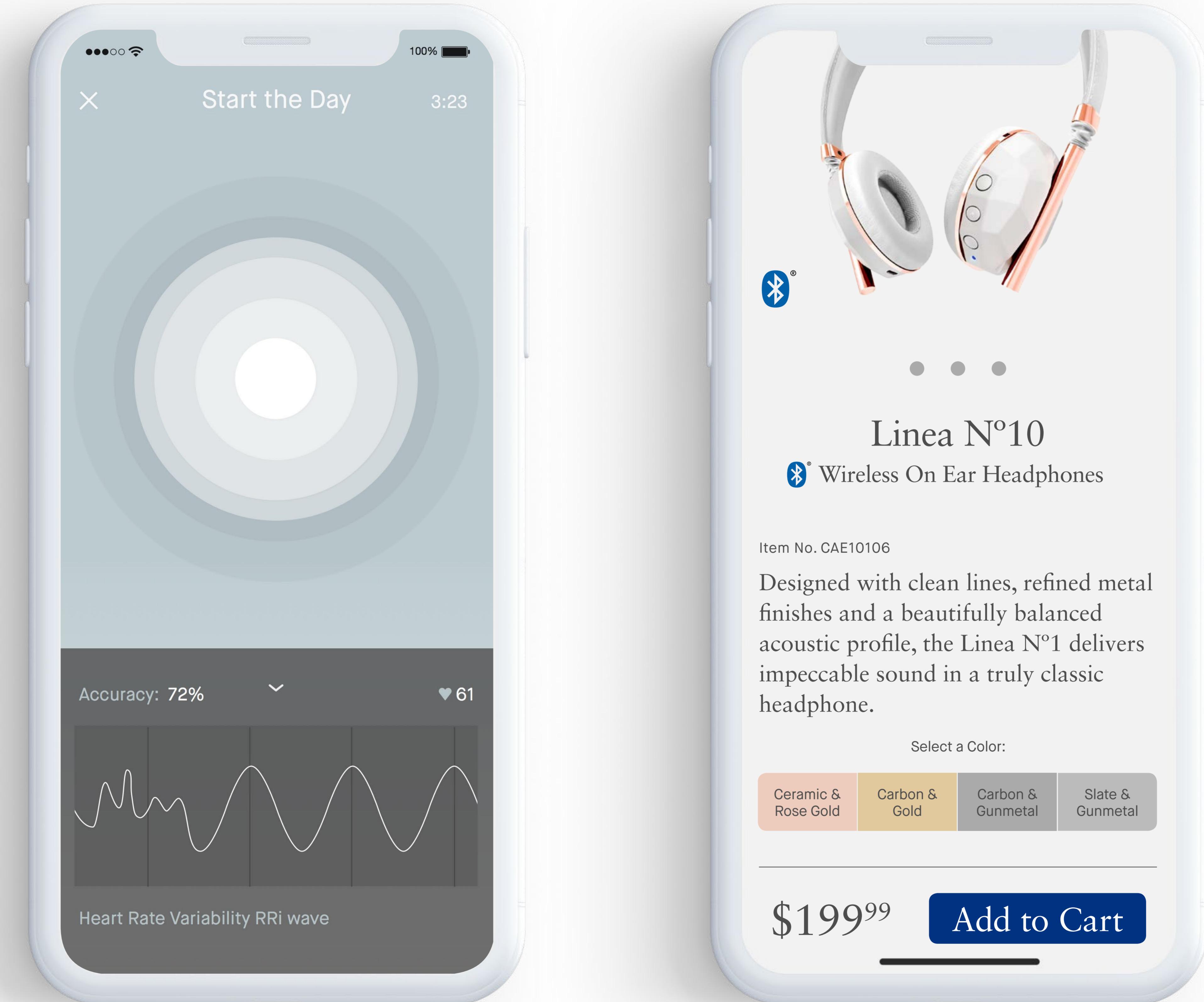
The graphic is for a "Summer Savings Member Appreciation" event. It features the Sam's Club logo at the top right. The main text reads "Summer Savings Member Appreciation". Below that, it says "One Day Only Saturday, May 12". The background shows several decorative plates with tropical floral designs. A prominent offer in the center says "\$30 off all Member's Mark Plate Sets over \$25". There are also smaller images of towels and a meal, with price tags of "\$399" and "\$50". At the bottom, it says "Doors open at 7am. \$10 membership required. Limited quantities available."

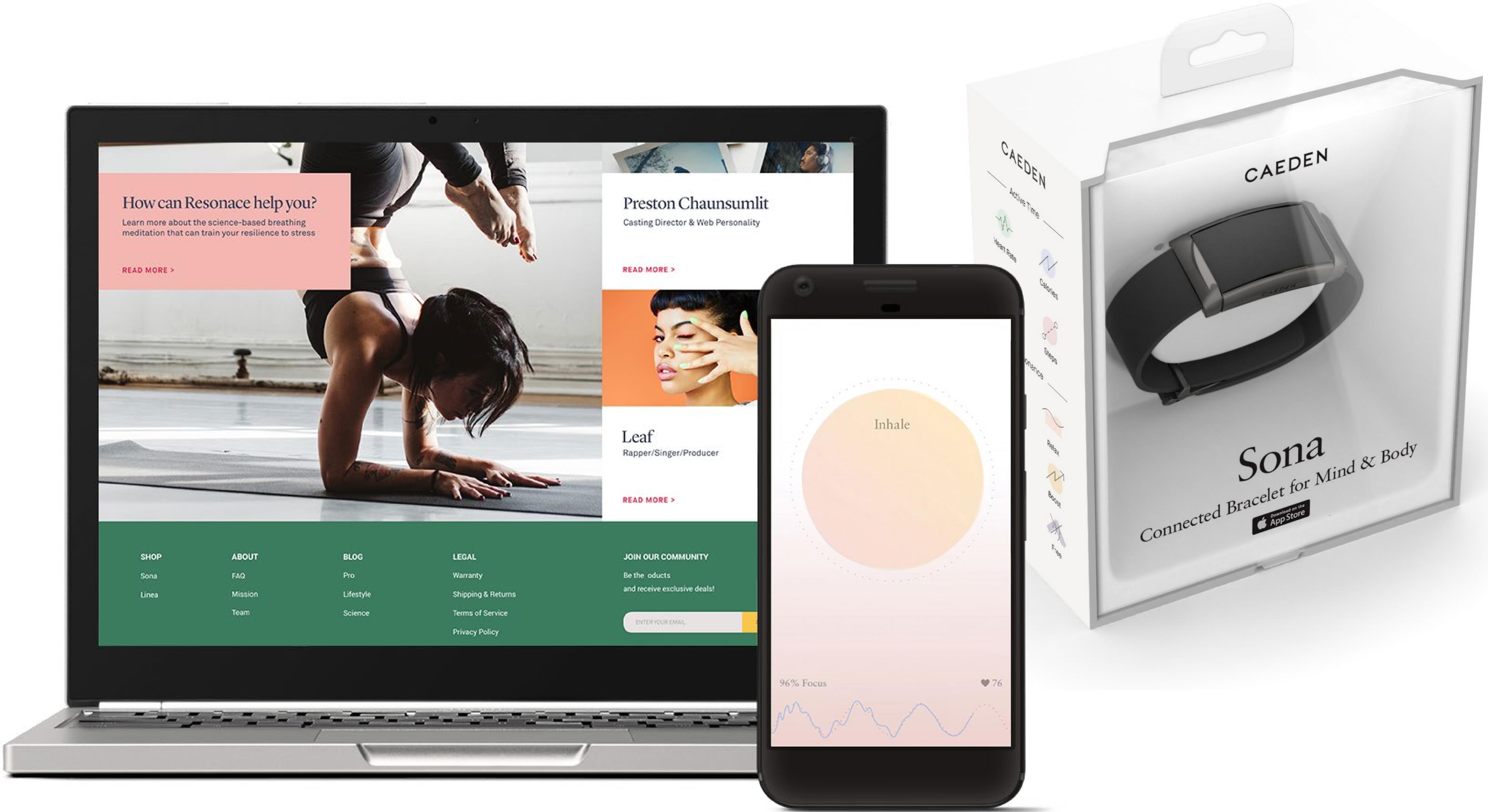


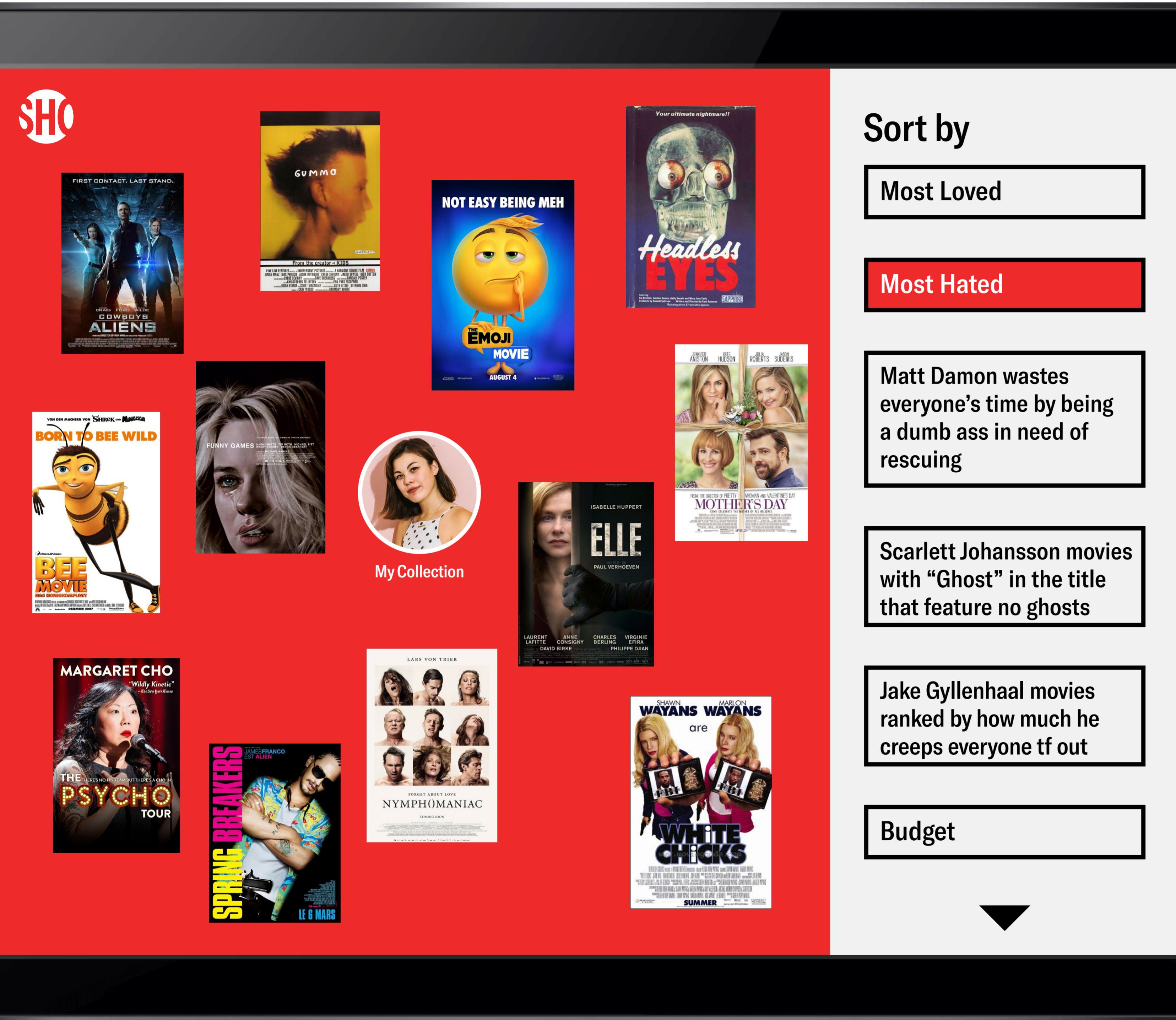


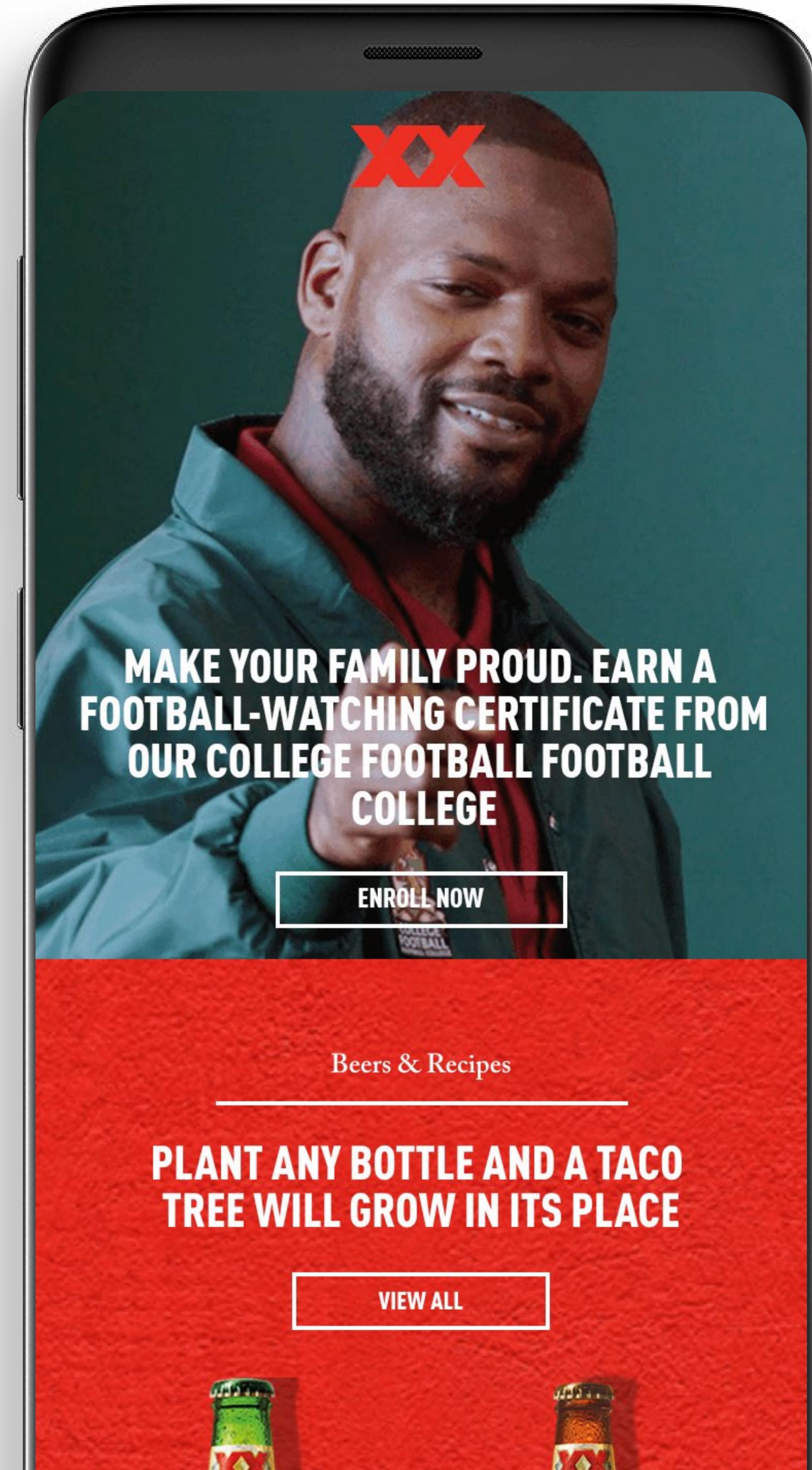
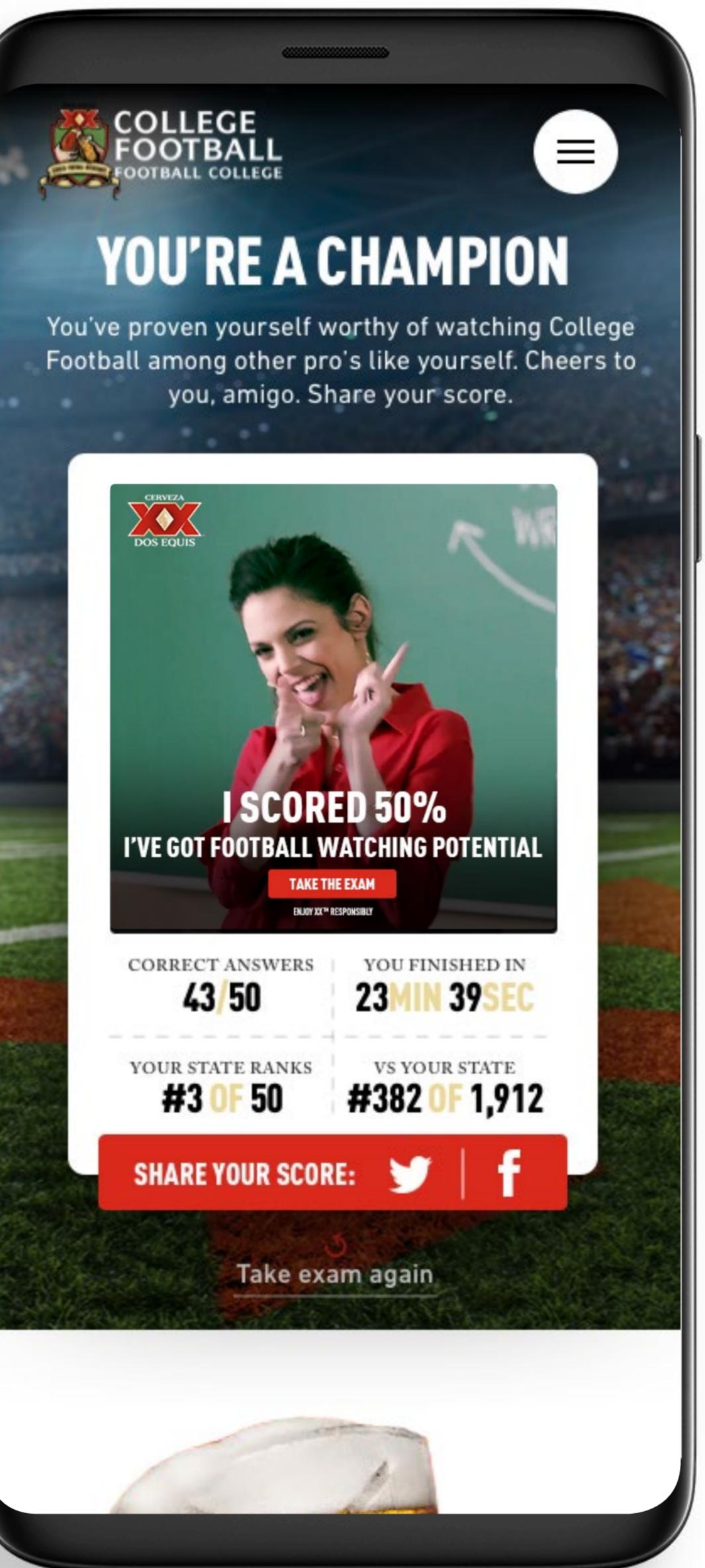
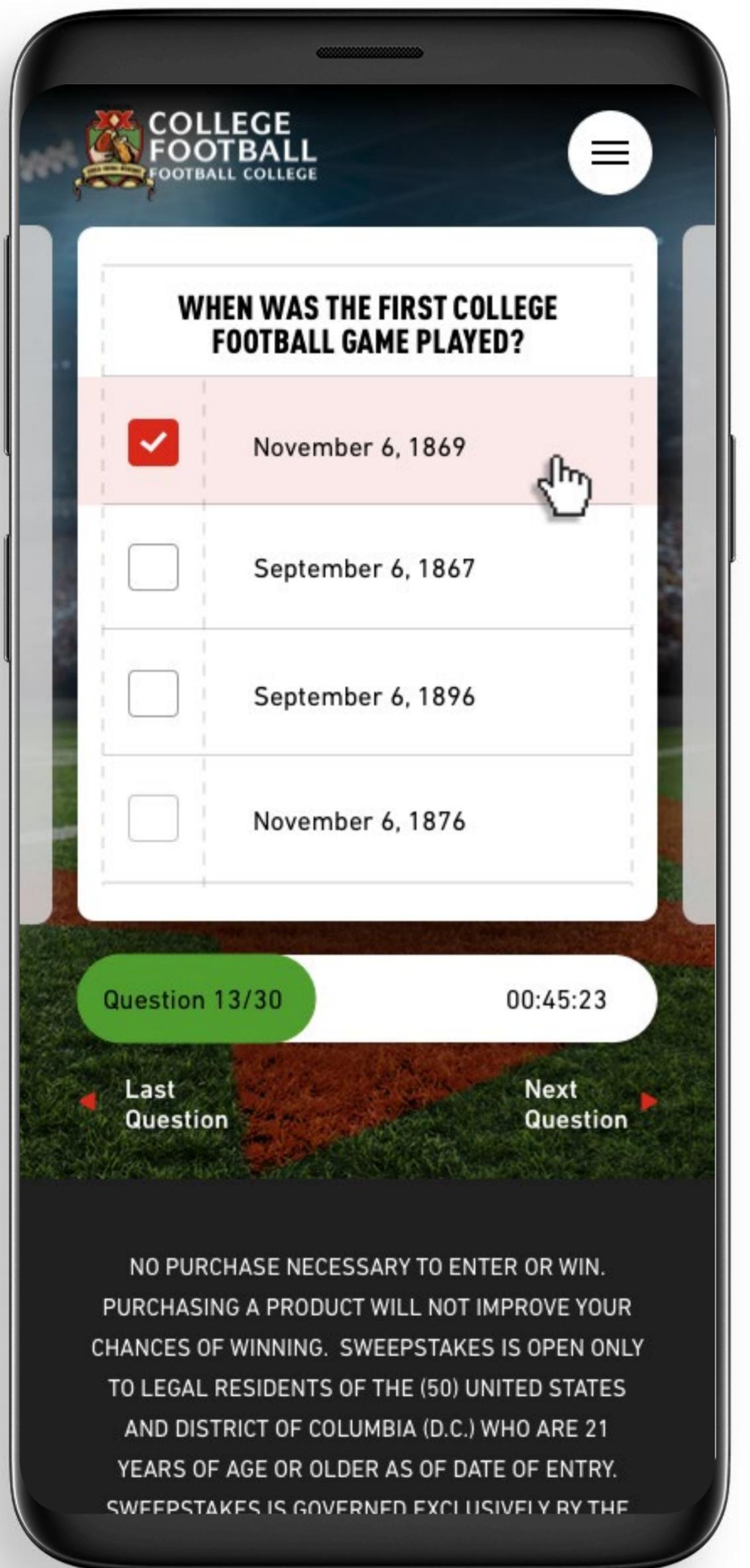














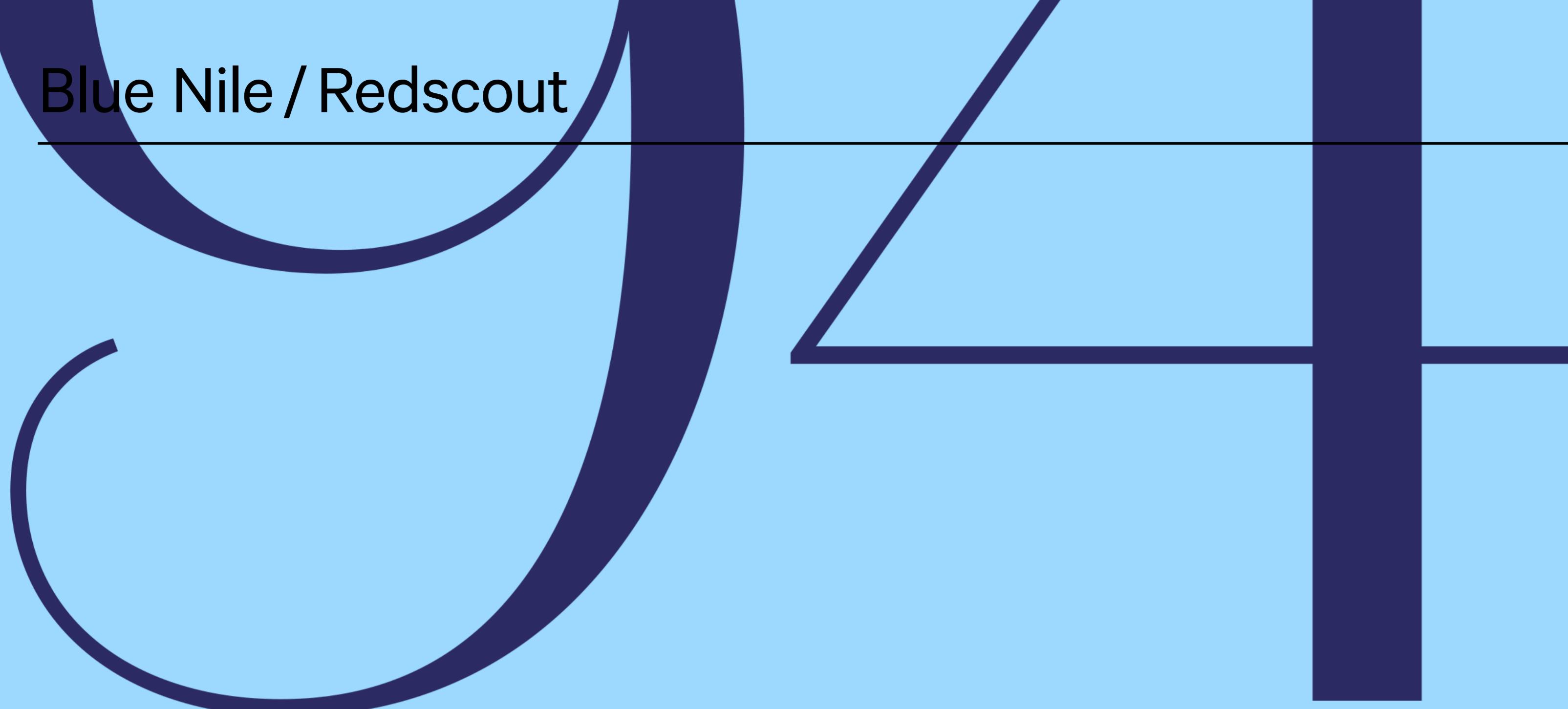
ASTOR

BY BLUE NILE



old

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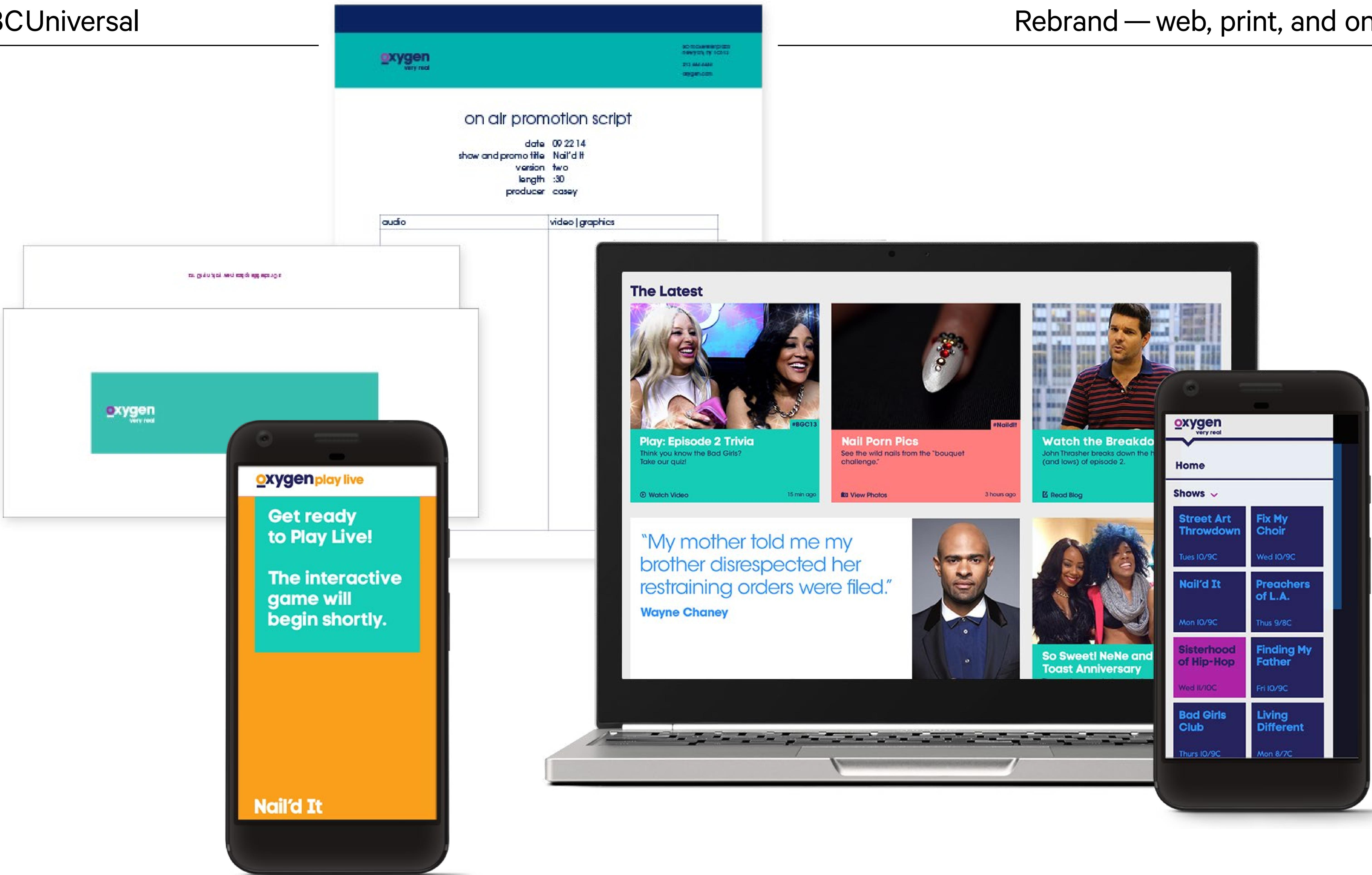


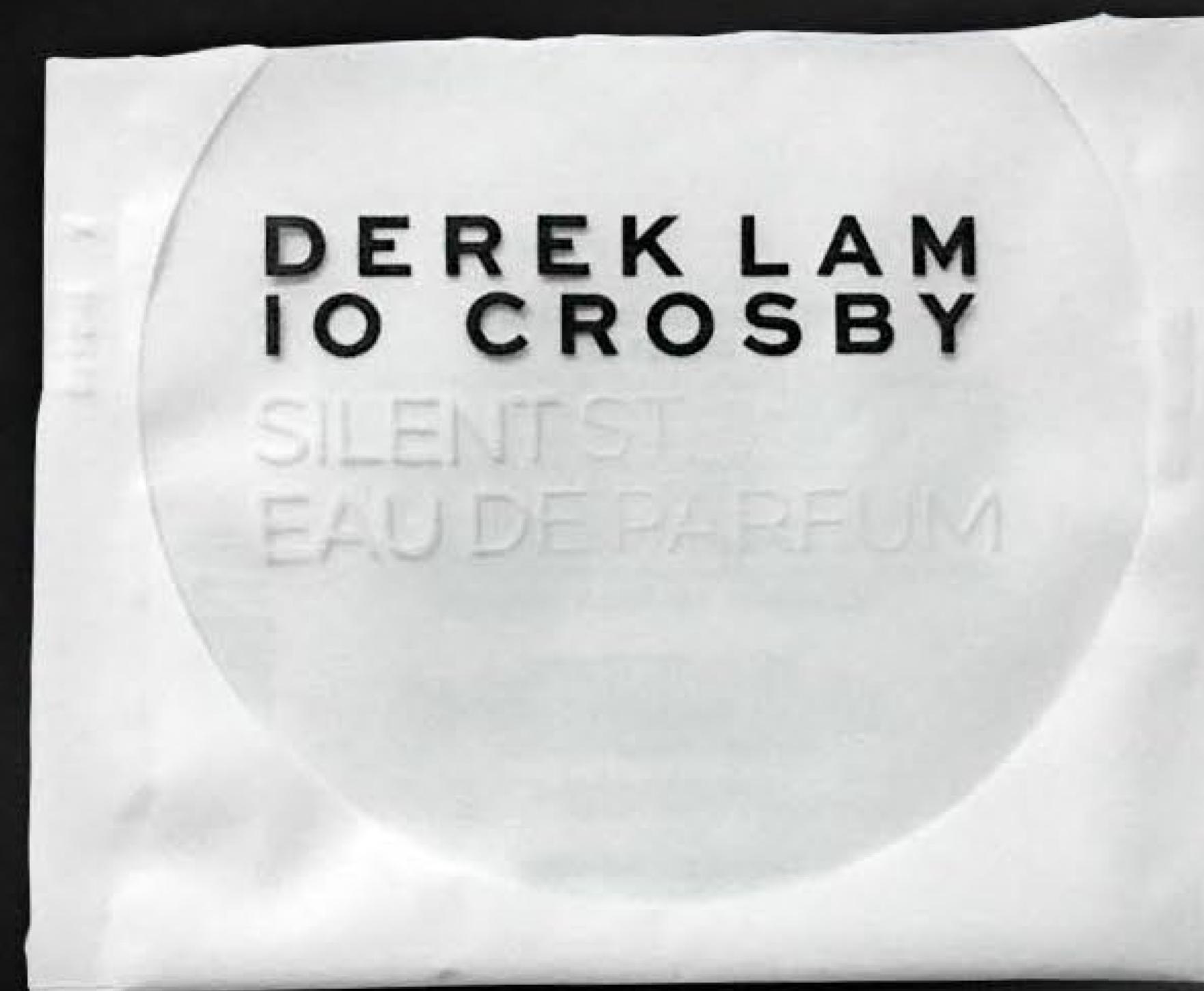
Brilliance
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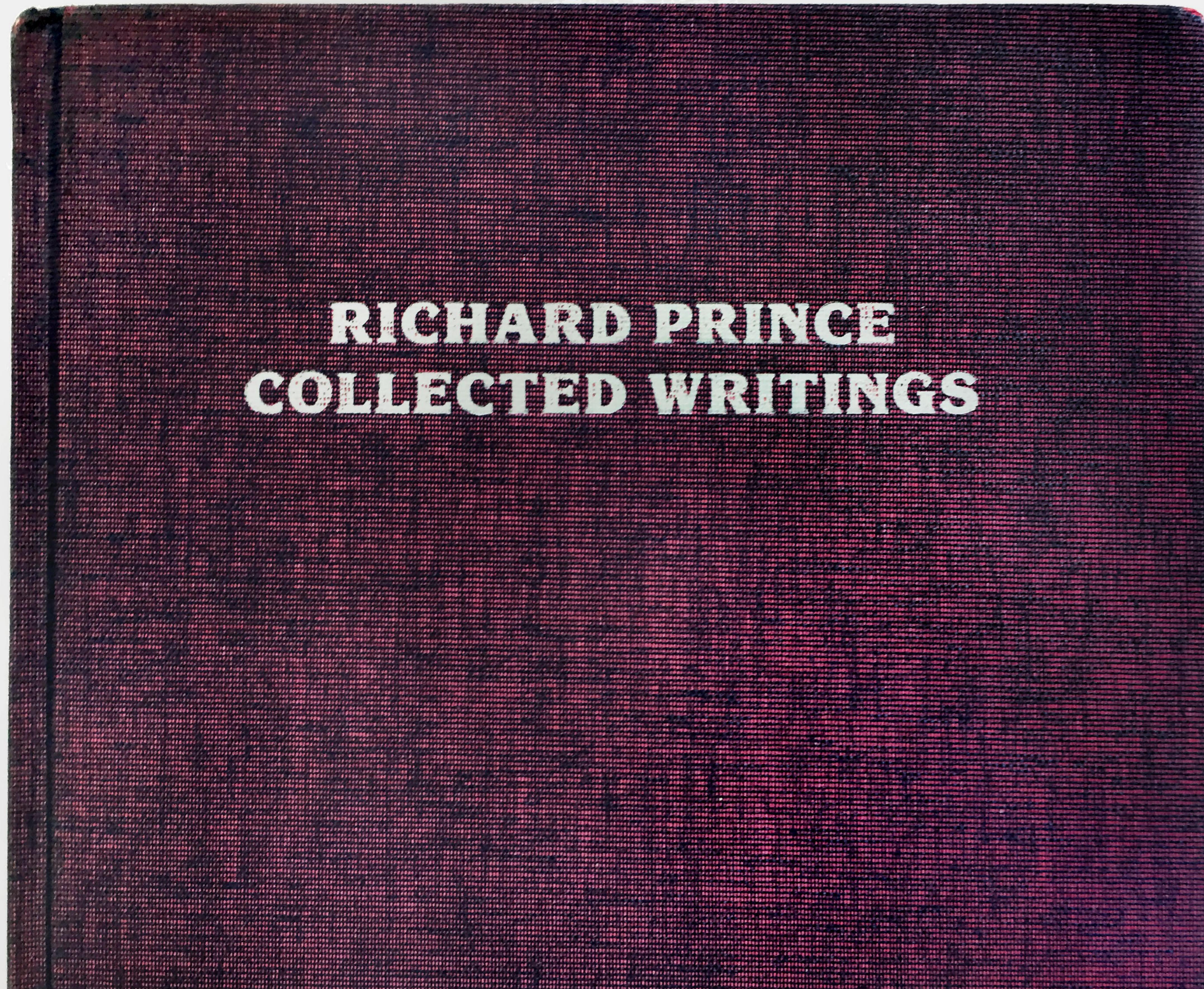
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LITTLE RICHARD

One of my favorite records was one of my first. *Tutti-Frutti*, by Little Richard. My sister gave it to me when I was nine. We use to dance to it in the playroom, down in the basement of our house, after school.

My sister bought all kinds of records. A lot of country and western. Patsy Cline was her number one favorite. She'd check out things like jazz and swing ... it didn't matter what it was, she would just save up and get anything she had heard and liked from listening to all the radio stations. Mostly she bought rock ... what was being played the most. The teen idol thing with the standard star behind it. Someone like Fabian.

She gave me *Tutti-Frutti* because Little Richard and me both had the same name. That's what first got me, that's what got the record bought ... and that name, made an allegiance, a secret pact, never mind the 'womp,' the absolute scream of the song.

The other thing about it was when I found out Little Richard was black. That was about two months after I'd been playing the record. That wasn't the kind of thing a nine-year-old, or at least a nine-year-old where I lived, checked out or thought about. It really hit me, as if all of a sudden I was in court or something. I had to make a decision, like what to do, so nothing would come off me, or leave me for good. Like, I had to figure it out. Negro. Black man. Yea, I've heard about all that. I'm just a kid. What do I know? I just like the record. It doesn't say anything about black man on the forty-five. I was shook,

boonwiggly...

boonwiggy... search

The Meininger Nude

victorhu

What is the point of minor artists? What justification, what possible excuse? The litter, the mountains of waste product churned out by so-called artists, self-called artists, who aren't artists at all but defilers of the idea of art. Instead of artists they should call themselves besmirchers.

By minor I don't mean unknown. The most famous painters today, for example, are also the most minor, just as the most famous writers are also the most insignificant writers. They are actually minuscule artists. It has always been like this, the insignificant and in fact inflated and empty rising naturally and even inevitably to the top and the weighty and significant sinking inevitably to the bottom, at least at the beginning, and there is nothing to be done about that.

I don't include so-called commercial artists, who are in the entertainment business and not artists at all.

When I talk of minor artists, I include myself of course.

Two slim books, two juvenile pamphlets written thirty years ago, that I can't open now without blushing; an essay on Balthus, a tedious, pretentious, art-critical "assessment" of Balthus—as if I could measure Balthus—and a collection of ostentatiously off-the-cuff "art reflections" absolutely stuffed with juvenile poetic prose.

I belittle them now in order to show myself superior to them, but at one time I was full of grandiose illusions.

Instead of a body of work I have an index-card habit.

I was able to live as a minor artist because of my independent fortune, my small independent fortune that let me be a minor artist for most of my life. A minor literary artist in my case.

I never admitted it of course, never admitted to being an artist at all. Not after the first years, when I was in fact a minor juvenile artist. Unlike other so-called artists, I never boasted of being an artist, and especially not of being a literary artist. I was a secret artist. For most of my adult life I was a collector of paintings and a concealed minor artist. I would not admit it because I could not accept the status of minor artist, what I considered the disgrace of the minor artist. I was a concealed failure as a major artist. By

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across
you head east greeting the
you head east across
the lawn. into your
dew sleep. you come to
sandals. a small wooden shed.
a small wooden shed.





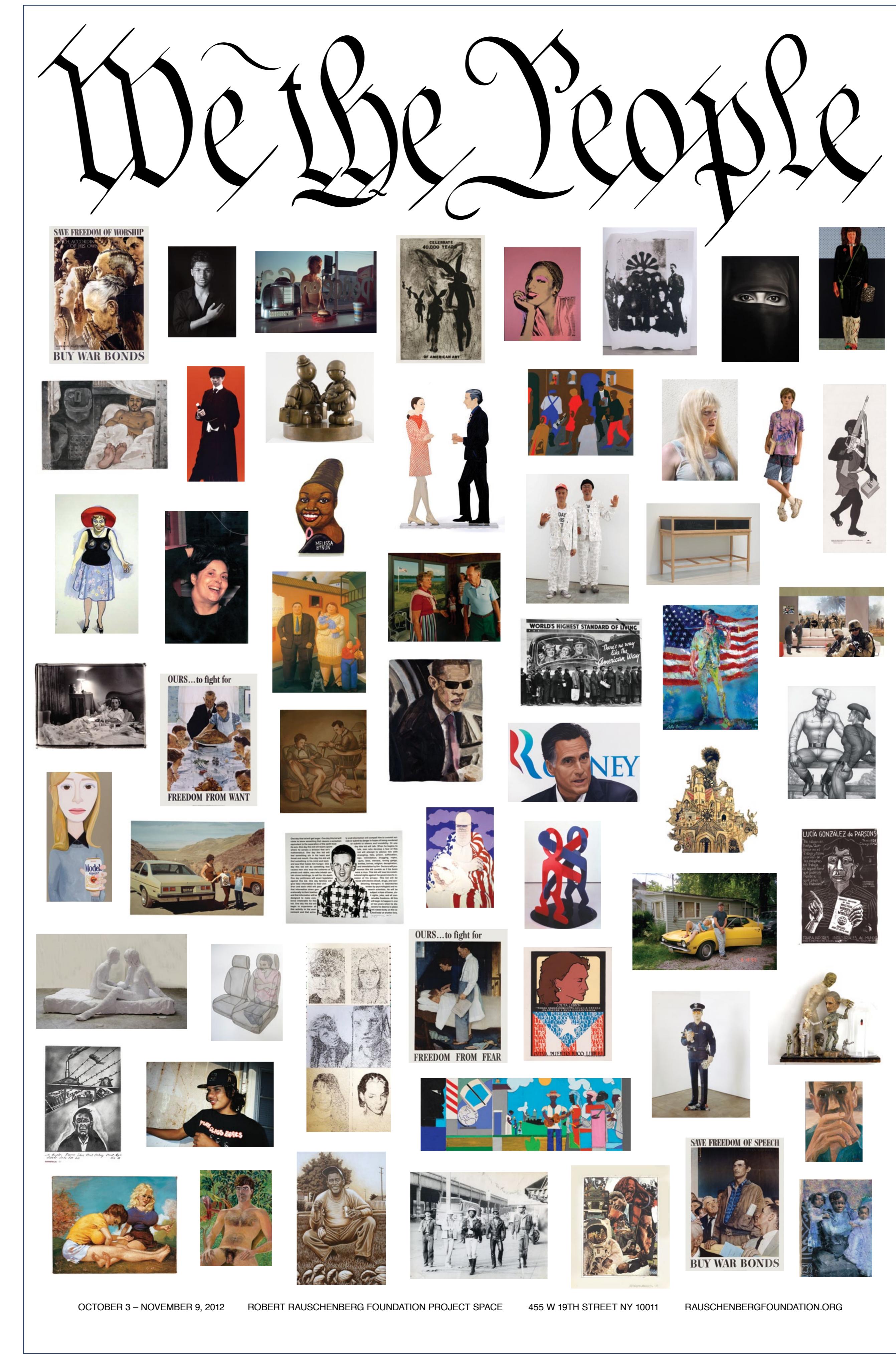


ing. It also might decide to relocate again.

The paintings that are much more
were from Instagram posts that
he left up for a long time—when he was
tired, 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
SEVENTH DAY OF THE
ADVENTISTS NEW
BORN AGAIN CHRISTIAN
CHRISTIANS
MORMONS RIGHT
JEHOVAH'S ... MONUMENTAL SET PIECES,
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