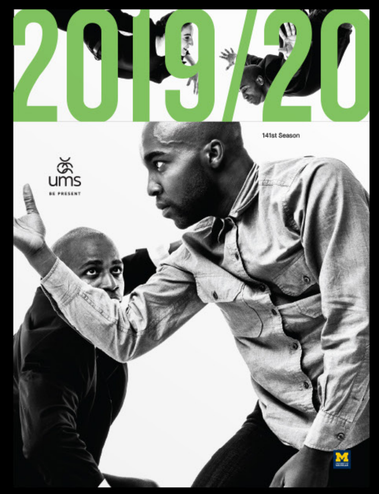
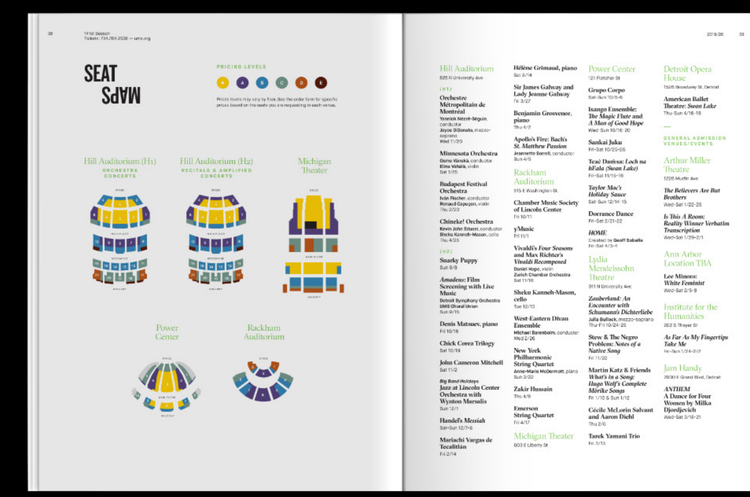


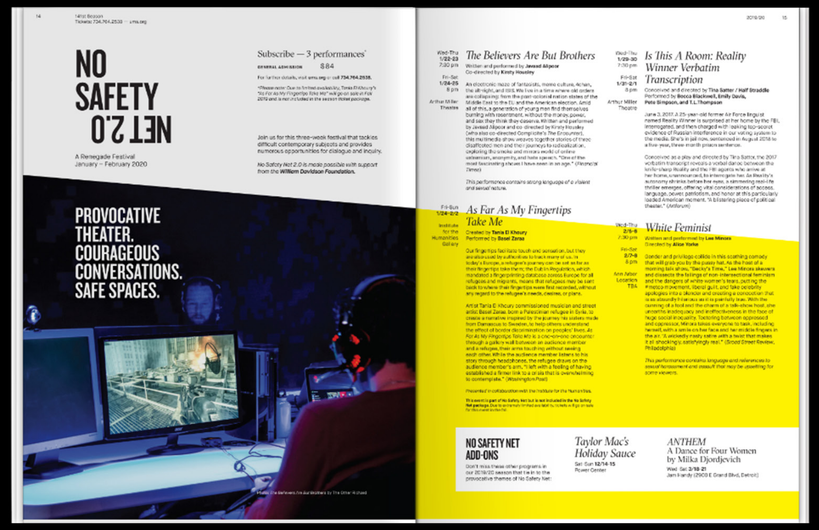


UMS SEASON BROCHURE, 2019-2020
Publication

Creative Direction: Tony Godzik
Agency: Phire Group

9.5 x 12.75
2019

A seasonal brochure for University Musical Society, which brings world-class music, dance, and theater to the University of Michigan.



UMS SEASON BROCHURE, 2019-2020
Publication

Creative Direction: Tony Godzik
Agency: Phire Group

9.5 x 12.75
2019

A seasonal brochure for University Musical Society, which brings world-class music, dance, and theater to the University of Michigan.

Photo by Colm Hogan

Teać Daṅsa
Loch na hEala (Swan Lake)

Michael Keegan-Dolan, artistic director and choreographer

Rooted in a place where ancient Irish mythology and modern Ireland meet, *Loch na hEala (Swan Lake)* is a brilliant and utterly gripping deconstruction of one of the world's most famous ballets by the imaginative theater-maker Michael Keegan-Dolan. His version is a tragic Irish tale of an unemployed 30-something whose depression is the result of a uniquely Irish family drama. Premiering in 2016, *Loch na hEala (Swan Lake)* has toured the world, winning the *Irish Times* Theatre Award for Best Production and the UK National Dance Award for Best Modern Choreography. Interweaving storytelling, song, and live music, the production features the Dublin-based band Slow Moving Clouds, combining Nordic and Irish traditional music with contemporary influences. The piece has become an international hit since its sold-out premiere at the Dublin Theater Festival and visits only five US cities this fall. "Raw, raucous, redemptive, majestic, vital, and empowering." (*Irish Times*)

This production contains adult themes.

ADDITIONAL EVENTS:

Post-Performance Artist Q&A Fri 11/15
You Can Dance Sat 11/16

Lead Presenting Sponsor: **Renegade Venture Fund, established by the Maxine and Stuart Frankel Foundation**

Presenting Sponsors: **Richard and Susan Gutow** and the **Gutow Endowment Fund**

Media Partner: **Metro Times**

Fri-Sat
11/15-16
8 pm

Power Center

Ages 14+

Cécile McLorin Salvant and Aaron Diehl, piano

"[Cécile McLorin] Salvant, regularly and rightly, is considered one of the greatest jazz singers of her generation, but that label sells her short." *(Rolling Stone)* Though only 29 years old, Salvant has spent the last decade evolving from a darling of jazz critics and fans to a multi-Grammy Award winner and a prescient and fearless voice in music today. Fresh off of her tour in April 2019 with the Monterey Jazz Festival, she returns to UMS in a more intimate setting as part of our Song Remix series, with her longtime collaborator, pianist and composer Aaron Diehl. These two sets in Lydia Mendelssohn Theatre feature the two artists improvising and rhapsodizing, playing freely with time, harmony, melody, and phrasing in a program featuring the Great American Songbook. "You get a singer like this once in a generation or two." (Wynton Marsalis)

Patron Sponsors: **Michael Allemang and Janis Bobrin**

Funded in part by: **JazzNet Endowment Fund**

Media Partners: **WEMU 89.1 FM**, **WRCJ 90.9 FM**, and **Ann Arbor's 107one**

Thu
2/6
7 pm & 9 pm
(two sets)

Lydia Mendelssohn Theatre

Ages 12+

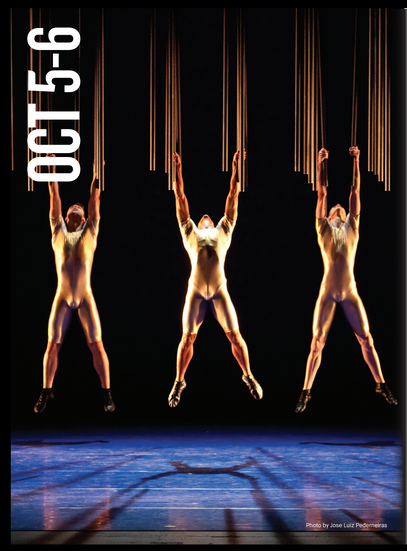


Photo by Jose Luiz Pederneiras

Bach & Gira
Grupo Corpo

Paulo Pederneiras, artistic director
Rodrigo Pederneiras, choreographer

"It is the sheer physical virtuosity of the company that is so impressive — the sinuous, athletic bodies seemingly inexhaustible." (*The Guardian*, London) The phenomenal Brazilian dance company Grupo Corpo makes its third UMS appearance with *Bach* and *Gira*, two wildly different works that showcase the 21-member group's extraordinary range. In *Gira*, choreographer Rodrigo Pederneiras constructs a powerful glossary of gestures of praise, inspired by Afro-Brazilian religious rituals and set to music by the Brazilian fusion group Méta Méta. In *Bach*, the baroque world of Johann Sebastian Bach is made modern in a score by Marco Antônio Guimarães, with dancers in brilliant shades of gold, regal blue, and black dropping from a set of enormous organ pipes. Grupo Corpo delivers a dazzling celebration of Brazil in all its diversity.

Note: Program contains partial nudity.

ADDITIONAL EVENTS:

UMS 101 Sat 10/5
Post-Performance Artist Q&A Sat 10/5
You Can Dance Sat 10/5

Funded in part by: **Doris Duke Charitable Foundation Endowment Fund**

Media Partner: **Michigan Radio 91.7 FM**

Sat
10/5
8 pm

Sun
10/6
4 pm

Power Center

Ages 12+

Photos: Benjamin Grosvenor by Decca-Sophie Wright; *HOME* by Maria Baranova-Suzuki

UMS SINGLE TICKET BROCHURE
Publication

Creative Direction: Tony Godzik
Agency: Phire Group

5.65 x 7.75 inches
2019

A seasonal brochure for University Musical Society, which brings world-class music, dance, and theater to the University of Michigan.

Past Tense

Carrie Mae Weems
Director

Friday Evening, February 15, 2019 at 8:00
Saturday Evening, February 16, 2019 at 8:00
Power Center
Ann Arbor

30th and 31st Performances of the 140th Annual Season
Theater Series

Kamasi Washington & The Next Step

with
Kamasi Washington / *Tenor Saxophone*
Patrice Quinn / *Vocals*
Rickey Washington / *Soprano Saxophone and Flute*
Ryan Porter / *Trombone*
Brandon Coleman / *Piano and Keyboards*
Miles Mosley / *Bass*
Tony Austin / *Drums*
Robert Miller / *Drums*

Friday Evening, September 30, 2016 at 8:00
Michigan Theater
Ann Arbor

Fourth Performance of the 138th Annual Season
23rd Annual Jazz Series

Layla and Majnun

Performed by
Mark Morris Dance Group

Mark Morris
Artistic Director

and
The Silk Road Ensemble
with
Alim Qasimov / *mugham vocals*
Fargana Qasimova / *mugham vocals*

Thursday Evening, October 13, 2016 at 7:30
Friday Evening, October 14, 2016 at 8:00
Saturday Evening, October 15, 2016 at 8:00
Power Center
Ann Arbor

Layla and Majnun is presented in partnership with Michigan Opera Theatre, Detroit.

Eighth, Ninth, and Tenth Performances of the 138th Annual Season
26th Annual Dance Series

A NOTE FROM ONE OF THE WRITERS

From my late teens through my early 30s I worked as a waiter in coffee shops, breakfast joints, restaurants, and bars. I was pretty good at my job, I think in part because I constantly, half-consciously pictured myself in a movie — a movie in which, by learning the rhythm of keeping the coffee pots filled during a morning rush; by keeping simultaneous conversations going with several different tables, the kitchen staff, and the incessantly ringing to-go telephone customers; by timing cigarette breaks so that nobody noticed I'd left; in short, by mastering all of the small moves that make up the dance of a simple service job, I was part of a romantic, heroic progression. In this ongoing daydream of my life as a film, I generally pictured myself as a compilation of various film waitresses and some of the truly great waitresses I've worked with over the years — salty, brash, gorgeous, tough as nails, and a little bit tragic. My movie life was accompanied by a soundtrack ranging from the Judds, to Morricone, to the hauntingly lonesome theme song from Percy Adlon's *Bagdad Café*: Bob Telson and Javetta Steele's "Calling You."

RoosevElvis, like all TEAM shows, was collaboratively written. At the beginning of development we knew only two things for certain: Kristen was going to play Teddy Roosevelt and Libby was going play Elvis Presley. We talked a lot about how we see ourselves in constant relation to icons of "greatness," regardless of our own potential, and about how we find both solace and inspiration in these imagined connections. We talked about how there are those who live their lives accompanied by an internal soundtrack and those who don't.

Film became a central component of the piece. Much of the action of *RoosevElvis*: takes place on film, shot largely on location during a road trip from the Badlands of South Dakota to Graceland in Memphis, Tennessee. The original production was set on a film soundstage replete with c-stand lights maneuvered by stagehands and an oversized green-screen. Ann's humdrum house was a series of naturalistic movie sets out of which Ann, Brenda, Teddy, and Elvis exploded on their road trips.

In the last couple of years I've stopped waiting tables and, perhaps coincidentally, I've stopped picturing myself in a movie of my life. In my imagination I look more or less like myself and not so much like a weathered diner waitress lit by soft, magic hour light. I've noticed that unless the radio is playing I don't imagine a running soundtrack underscoring my daily activities. I genuinely wonder whether Teddy Roosevelt and Elvis Presley pictured themselves through the eye of a camera and whether they heard a score for their internal biopics. I suspect they did, and as we approach this remount of *RoosevElvis* with its glorious films and brilliant performances, I wish that I could somehow see the movies of these great men's lives as they imagined them.

—Jake Margolin

ARTISTS

The TEAM is a Brooklyn-based ensemble dedicated to making new work about the experience of living in America today. The company's work crashes American history and mythology into modern stories to illuminate the current moment, combining aggressive athleticism with emotional performances and intellectual rigor to keep the brain, eyes, and heart of the audience constantly stimulated.

Founded in 2004, The TEAM has created and toured 10 works nationally and internationally. They are four-time winners of *The Scotsman* Fringe First Award; winners of the 2011 Edinburgh International Festival Fringe Prize, 2011 *Herald* Angel, 2008 Edinburgh Total Theatre Award, and "Best Production" Dublin Fringe 2007; and were nominated for a 2012 Drama League Award for "Outstanding Musical." The TEAM was cited on "Best of 2013" lists on 3 continents, and is a recipient of the American Theatre Wing's 2014 National Theatre Company Grant.

The TEAM has performed throughout New York (including the Public Theater, PS122, and the Ohio Theatre); the US (including the Walker Art Center in Minneapolis, and Harvard's A.R.T.); and internationally (including London's National Theatre, Royal Court Theatre, Barbican Centre, Almeida Theatre, and Battersea Arts Centre; Edinburgh's Traverse Theatre; Lisbon's Culturgest; the Salzburg Festival; the Perth International Arts Festival; and the Hong Kong Arts Festival). Their creative process was captured in the feature-length documentary *The TEAM Makes a Play* (directed by Paulette Douglas), and their anthology *Five Plays by the TEAM* is published by Oberon Books.

Photo (next spread): RoosevElvis; photographer: Kevin Hourigan.

The TEAM is Jessica Almasy, Frank Boyd, Rachel Chavkin, Stephanie Douglass, Jill Frutkin, Amber Gray, Brian Hastert, Jake Heinrichs, Matt Hubbs, Libby King, Ian Lassiter, Jake Margolin, Dave Polato, Kristen Sieh, and Nick Vaughan.

UMS welcomes The TEAM as the company makes its UMS debut this week.

Libby King (performer) has been a member of the TEAM for over a decade. With the TEAM she has coauthored and performed in four award-winning critically-acclaimed works: *Particularly in the Heartland* (Winner 2006 Edinburgh Fringe First Award, Edinburgh "Best Writing" Award 2006 Shortlist, Dublin Fringe 2007 "Best Production" and "Best Actor"); *Architecting* (Winner 2008 Edinburgh Fringe First Award, Winner 2008 Edinburgh Total Theatre Award, Top 10 2009 Portugal's Publico, nominated for "Best Ensemble" Scottish Critics Award); *Mission Drift* (Winner 2011 Edinburgh International Festival Fringe Award, 2011 Scotsman Fringe First, Herald Angel, *Guardian* "Best of 2011," Drama League for "Distinguished Production of a Musical") and *RoosevElvis* (*Time Out NY*'s "Best of 2013"). Ms. King has performed all over New York (The Public, BAM, PS122, The Vineyard, CSC, Bushwick Starr, St. Mark's Church, Judson Church, 3LD, and Ohio Theatre) and internationally at the Royal Court, National Theatre, Barbican, Almeida (London); The Traverse, The Royal Lyceum (Edinburgh), Portugal's Culturegest, Toronto's Harbourfront, The Walker in Minneapolis, and A.R.T. in Boston. She has worked with Moises Kaufman and Tectonic Theatre Company, the SITI Company, The National Theatre of Scotland, Clubbed Thumb, The Foundry, SOHO Rep, and Yale Rep. Most recently she was part of Berkeley Rep's *Ground Floor* and is currently collaborating on the TEAM's upcoming project, *Primer for a Failed Super Power*.

Kristen Sieh (*performer/costume designer*) is a founding member of The TEAM, with whom she has written and performed in *A Thousand Natural Shocks*, *Particularly in the Heartland*, *Architecting*, *Mission Drift* (contributing writer), and *RoosevElvis*. Other credits include: The Public Theater (*Fortress of Solitude*, *February House*), Classic Stage Company (Iphigenia in Anne Washburn's *Iphigenia in Aulis*), The Foundry (*G.Earth*), Half Straddle (*Ghost Rings*), Pig Iron (Viola in *Twelfth Night*), Ripe Time (*The World is Round* at BAM), Elevator Repair Service (*Gatz*, *The Sound and the Fury*), Playwrights Horizons/Clubbed Thumb (*Men on Boats*), Banana, Bag & Bodice (*Beowulf: A Thousand Years of Baggage*), The Builders Association, The Neve Group, The O'Neill Center, The 52nd St. Project, and others. Regional credits include Syracuse Stage, Denver Center Theater, Long Wharf, and Baltimore CenterStage. TV credits include: *Orange is the New Black*, *The Blacklist*, *Boardwalk Empire*, and *Law & Order*.

Rachel Chavkin (director) is a director, writer, dramaturg, and founding artistic director of the TEAM. She collaborates regularly with writers and composers on new work, including Dave Malloy's *Natasha, Pierre, & The Great Comet of 1812* (Ars Nova world premiere, off-Broadway transfer, A.R.T., Broadway transfer upcoming starring Josh Groban and Denée Benton; *New York Times*, *Time Out NY*, and *NY Post Critics Pick*); folksinger Anais Mitchell's *Hadestown* (NYTW), Bess Wohl's *Small Mouth Sounds* (Ars Nova world premiere, off-Broadway transfer to the Signature Theatre); Chris Thorpe's *Confirmation* (2014 Scotsman Fringe First, national and international tour); and Marco Ramirez's *The Royale* (Lincoln Center, Old Globe). Ms. Chavkin is a three-time Obie Award winner, twice nominated for Drama Desk and Lucille Lortel Awards for "Best Direction," a 2013 and 2014 Doris Duke Impact Award Nominee, and a proud member of SDC.

Jake Margolin (*associate director*) is a visual artist and performer and a member of the TEAM. With the TEAM he co-authored *RoosevElvis* and co-authored and performed in *Waiting For You on the Corner of…*; *Mission Drift*; *Architecting*; *Particularly in the Heartland*, and *Howl*. For choreographer Faye Driscoll (visual design): *Thank You For Coming: Attendance* (Danspace/ICA Boston/Walker Art Center/International tour). For choreographer Yoshiko Chuma: *T=3.14* (LaMama Etc) and *POONARC* (Danspace/Romanian tour). With Jake Margolin (visual art): *50 States: Texas, Oklahoma, Colorado* (Invisible Dog Art Center, NYC); *Where The Ranch Actually Was* (Devin Borden Gallery, Houston); *50 States: Wyoming* (Art League Houston); *A Marriage: 2 (West-er)* (Invisible Dog Art Center, NYC); and *A Marriage: 1 (Suburbia)* (HERE/MCLA). Mr. Vaughan is the recipient of a 2014 New York Foundation for the Arts Fellowship and the Tulsa Artist Fellowship.

Matt Hubbs (*sound designer*) For the TEAM: *Anything That Gives Off Light* (National Theatre of Scotland, Edinburgh International Festival); *The Holler Sessions* (On The Boards); *Waiting For You on the Corner of…* (Sojourn Theatre/Kansas City Rep); *Mission Drift* (Almeida/PS122/Culturgest/international tour); *Architecting* (National Theatre of Scotland/PS122 international tour); *Particularly in the Heartland*, and *Give Up! Start Over, A Thousand Natural Shocks*. Other theater includes: *Indecent* (La Jolla Playhouse/Mission Drift, as well as Gabriel Kahane's *The Ambassador* (directed by John Tiffany). She is a 2015 Drama League Fall Directing Fellow, Ars Nova's 2016 Director-in-Residence, and a member of Williamstown Directing Corps. For more information, please visit www.annietippe.com.

Nick Vaughan (*set designer*) is a visual artist and scenographer and a member of the TEAM. With the TEAM he designed *Anything That Gives off Light*; *RoosevElvis*; *Waiting For You on the Corner of…*; *Mission Drift*; *Architecting*; and *Particularly in the Heartland*. For choreographer Faye Driscoll (visual design): *Thank You For Coming: Attendance* (Danspace/ICA Boston/Walker Art Center/International tour). For choreographer Yoshiko Chuma: *T=3.14* (LaMama Etc) and *POONARC* (Danspace/Romanian tour). With Nick Vaughan (visual art): *50 States: Texas, Oklahoma, Colorado* (invisible Dog Art Center, New York); *Where The Ranch Actually Was* (Devin Borden Gallery, Houston); *50 States: Wyoming* (Art League Houston); *A Marriage: 2 (West-er)* (Invisible Dog Art Center, NYC); and *A Marriage: 1 (Suburbia)* (HERE/MCLA). Mr. Margolin is the recipient of a 2014 New York Foundation for the Arts Fellowship.

Annie Tippe (*associate director/tour*) Selected directing credits: *Ghost Quartet* (New York Times Critics' Pick); Anne Washburn's *When the Tanks Break* (Drama League Director Fest); *Washeteria* (Soho Rep, New York Times Critics' Pick); *Aaron/Marie* (co-directed with Rachel Chavkin, Under the Radar Incoming! Series); and *I Heard Sex Noises* (Ars Nova). Ms Tippe was associate director for The TEAM'S *Mission Drift*; *Prelude* (LCT3); *The Royale* (Old Globe/Lincoln Center); *Time & the Conways* (Old Globe); *Stage Kiss* (Playwrights Horizons); *Marie Antoinette* (A.R.T./Yale Rep); *Natasha, Pierre, & the Great Comet of 1812* (Ars Nova/Commercial Transfer/A.R.T.); *Hommock* (Dance Exchange/tour); *How We Got On*; *Death Tax*, and *A Devil at Noon* (Humana Festival); *Three Pianos* (A.R.T./New York Theater Workshop); *Futuro* (NAATCO); *The Human Scale* (The Public); *The Matter of Origins*, *Blueprints of Relentless Nature*, *613 Radical Acts of Prayer* (Liz Lerman Dance Exchange); *Cornfield* (Baryshnikov Arts Center); *Tales of an Urban Indian* (Public Theater Lab); *Telephone* (The Foundry); *1001* (Mixed Blood); *100 Saints You Should Know* (Playwights Horizons); and *The Pod Project* (20 Green Gallery).

Austin R. Smith (*lighting designer*) Broadway: *Heisenberg* (Friedman/MTC). Other theater includes: *Iphigenia in Aulis* (Classic Stage Company); *The Royale* (Old Globe/Lincoln Center); *Anna Christie*, *Arms and the Man*, *Baskerville* (Old Globe); *Queen of the Night* (Diamond Horseshoe); *When January Feels Like Summer* (Ensemble Studio); *Charles Ives, Take Me Home* (Rattlestick); *Stand Up Tragedy* (site-specific); *Jesus in India* (Ma-Yi); *Massacre* (Rattlestick); *Futurity* (A.R.T.); *Sleep No More* (Punchdrunk); *Three Pianos* (A.R.T./New York Theater Workshop/Ontological-Hysteric).

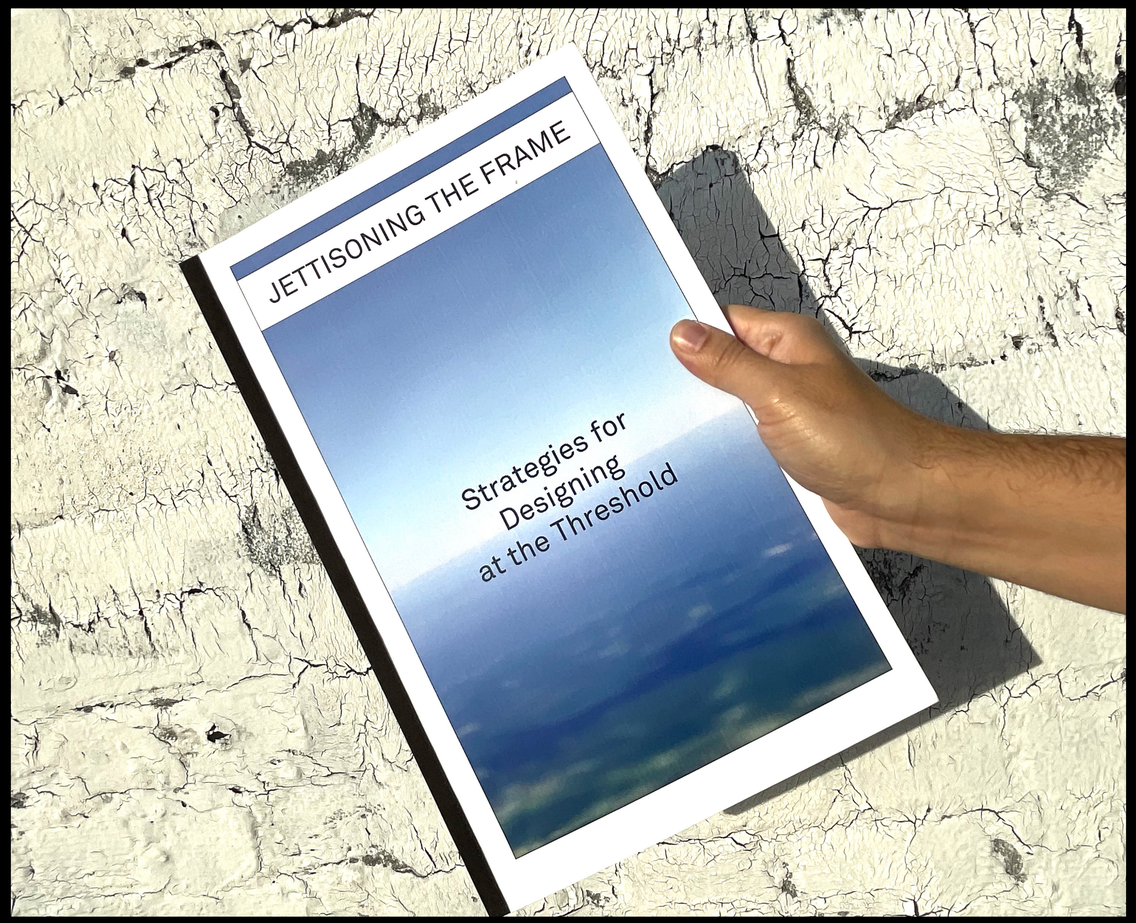
Andrew Schneider (*video designer*) Theater credits include: *YOUAREWOWHERE* (PS122, OBIE Award, Drama Desk nomination); *The Institute of Memory* (PICA, TBA, LTR); *DANCE/FIELD* (Dance Roulette); *Tidal* (River to River Festival); and *WOW=FLUTTER* (The Chocolate Factory). He was a Wooster Group company member from 2007–2014.

UMS PROGRAM BOOK
Publication

Agency: Phire Group

5.5 x 8.5 inches
2019

Seasonal program books for UMS, which brings world-class music, dance, and theater to the University of Michigan.

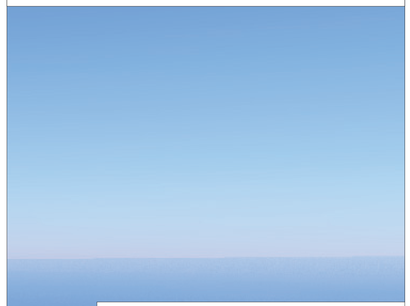


JETTISONING THE FRAME: STRATEGIES FOR DESIGNING AT THE THRESHOLD
Publication, research, writing

9 x 14 inches
Spring 2021

Jettisoning the Frame: Strategies for Designing at the Threshold articulates my thesis position, documents my graduate work and research, and contains orginial interviews with artist Ingrid Burrington and environmental activist Cameron La Follete.

ABSTRACT



Jettisoning the Frame: Strategies for Designing at the Threshold explores graphic design's capacity for facilitating critique and understanding of accelerating systems of technological control and complexity. Working across archives, architectures, and infrastructures, designing at the threshold is an approach that takes the opacity of systems and subjects alike as a starting point from which new possibilities, configurations, and relations emerge. It is a loose methodology predicated on shifting, jettisoning, and reorienting the role and frame of the designer from objectivity to subjectivity. From neutrality to implication. From scientific to messy. From solutionism to something else.

The image used both on the cover and throughout this book is a glitched screen capture from Google Maps taken during my first semester at RISD. The image combines the 45° oblique angle and top-down perspective of the standard maps view and the 360° orientation of Google Street view. In the final pages of this book, Google Pegman, a Google Maps avatar, can be seen flying across the threshold between the two images in the transition between the image as metaphor for designing at the threshold. → The full image containing Google Pegman can be found on page 122

image, and illustration onto the page, creating an imaginary ground similar to the one constructed by a vertical perspective.

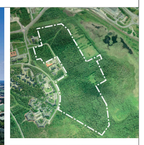
Instead of a horizon line and vanishing point, graphic design deploys a system of grids, margins, columns, and frames as a way of organizing content and rationalizing composition. In an attempt to acknowledge this, I have made the frames that organize content on this page explicit. I have also created abrupt shifts in the scale of the type and image as a strategy to destabilize the frame. These decisions conflict with design's politics of transparency, in which the designer disappears into the background to prioritize legibility, smoothness, and efficiency. I recognize that this creates a reading experience that is at times fractured, disorienting, or potentially uncomfortable. It is an approach that is also uncom fortable and vulnerable for me as a designer, revealing the ways in which the page is constructed, arranged, and contrived.

THE MAP OF THE PAGE

Maps demonstrate the innate capacity of graphic design to construct a politics between viewer and subject through perspective. Maps enact a politics of vertical perspective, flattening subjects and positioning viewers in a position of power in relationship to a constructed surface and the space the map represents. They operate with the authority of scientific objectivity, despite being predicated on visual abstractions. As technologies of capture like drones and satellites enable the widespread construction of vertical perspective, they also shift the substrate of graphic design — replacing the page or the screen with an artificially constructed ground. In my research into tech platforms like Facebook and Amazon, the perspective that I encounter most often is vertical representation of spaces and subjects. This is prevalent in the documentation associated with Facebook and Amazon's construction of network and distribution infrastructures. The documents I have collected associated with these projects include maps, diagrams, and renderings. They depict construction sites from above, often erasing or flattening local communities or realities. These forms of representation then become the medium for design and proposed grids, buildings, and interventions are rendered on top of the flattened ground as if it were a neutral page. This is separate from the act of mapping. It is a form of designing in relation to the map.

→ Find explorations of bureaucratic documents in the project documentation for *By Every Name* on page 68 and *Placements of Power* on Page 70

In this process, I have observed how parameters like page size, margins, or screen size are subsumed by street widths, building rooftops, and plots of land. It is a type of graphic design which compounds an innate tendency toward a floating observer with the actual perspective of a vertical lens, enabling corporations like Facebook or Amazon to treat land, people, and place as sites of extraction and intervention. This is a politics of transparency in action.



The three images above were found in documents related to Facebook's construction of a data center in Odense, Denmark. The purple, white, and red markings are used to indicate different phases of land development and construction. → See full project documentation on page 68

As Fiske writes, "being able to see or know is not just a prerequisite for control, it is part of that control.…This is not news, for it has always been so. Europeans mapped the world as they explored, exploited, and colonized it."[17] Tech platforms inherit this legacy, mapping and designing as they expand, appropriate, and extract.

17. Fiske, John, and Black Hawk Hancock. *Power Plays Power Works*.

GOLDEN SPIKE

My favorite part of looking for network infrastructure in America is really all the ghosts. Networks tend to follow networks, and telecommunications and transportation networks tend to end up piled on top of each other. The histories of these places isn't always immediately obvious, but it's there, forming a kind of infrastructural palimpsest, with new technologies to annihilate space and time inheriting the idealized promise and the political messiness of their predecessors.

Ingrid Burrington, "How Railroad History Shaped Internet History"

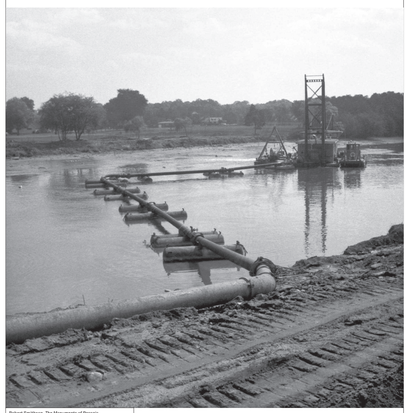
Golden Spike is a reproduction of the ceremonial breaking ground shovels used by Facebook in corporate rituals to mark the start of construction at its global network infrastructure projects. The work insists on an embodied, material relationship with a corporation often represented through digital interfaces or abstract data metaphors like the cloud. The work's title references the golden spikes used to mark the beginning geologic periods, such as the Anthropocene, as well as the spikes that were used to mark the completion of several American railroads.

The gold plaque mounted on the shovel is inscribed with twenty five codenames, each of which represents a project within Facebook's global network infrastructure that supports a business model built on extracting, processing, and analyzing data. The code names exist as one of the many layers of obfuscation that Facebook deploys to shield their infrastructure projects from public scrutiny. The design of the plaque references the typography found on the golden spike that marked the completion of the first American transcontinental railroad.

Golden Spike works to situate Facebook within what Kathryn Yusoff describes as a "white, colonial geology," by linking its network infrastructure projects to a history of communication and transportation networks as well as imperial and colonial histories.

↗ The golden spike is a ceremonial 17.6-karat gold spike that was driven to join the rails of the First Transcontinental Railroad. Engraved on the spike are the initials and the names of the railroad officers and directors. In recreating a Facebook breaking ground shovel, I referenced this spike, including by using similar typography on the shovel's plaque. Golden spike is a term that also references geologic markers that indicate the beginning of a new geologic period. The placement of these spikes is significant and contested because it implicates who or what is responsible for the shift in geologic period.

Something is Broken: A Conversation with Ingrid Burrington



Robert Smithson, *The Monuments of Passaic* (The Pumping Derrick) (1967)

Ingrid Burrington is an artist who writes, makes maps, and tells jokes about places, politics, and the weird feelings people have about both. She's the author of *Networks of New York*, an illustrated field guide to urban internet infrastructure, and has previously written for The Atlantic, The Nation, The Verge, and other outlets. Her work has previously been supported by Eyebeam Art and Technology Center, the Center for Land Use Interpretation, and Rhizome. We spoke over Zoom on April 12, 2021.

This transcript has been edited for clarity and length.

WM A lot of my thesis work and research has revolved around network infrastructure and other infrastructures as an avenue to critique or understand tech platforms and the systems they are produced by. Sometimes, I find that people are surprised that I am so interested in a topic others might find boring or mundane. As someone who is well known for their work in the area of network infrastructure, among other topics, I'm curious what drew you into that world? And what, if anything, keeps you engaged?

IB I think the misunderstanding that infrastructure is boring is perpetuated by an assumption that infrastructure is a neutral entity. That it is something that doesn't necessarily bear politics, which is obviously not the case. The entire history of transportation design in the United States refutes that entirely, and the internet is no exception either. My interest was piqued in 2013, when a lot of the Edward Snowden documents were coming out.[1] I was coming out of being very deep in lefty activist circles in New York City. I was around Occupy Wall Street and people who were getting FBI visits for organizing marches. At the time, [the Snowden] stories had a big impact on that community. I remember getting very interested in the business model [of surveillance]. It's not that they wouldn't exist otherwise. It's just that after 9/11, the military contractor industry exploded, and tech opportunities also increased dramatically. Initially, I was interested in that. I was also interested in the visual vernacular around surveillance and surveillance technologies. When the Snowden story started dropping, it tended to have art attached to it that was either images of the PowerPoints, which were themselves these sort of fascinating representations of the banality of infrastructure: It's just shitty clipart. I remember seeing a few projects at the time by graphic designers who were saying: "I made nicer slides." They missed the point. I don't really know what that intervention was going for. If it wasn't the banal slides, it was stock imagery of people in hoodies at laptops, or a close-up shot of some source code. A really popular one was just the jQuery source code, which I find fascinating: "Ah, yes, the core tool for sneaking around and spying on people: the toggle button."

WM (laughing) That's really funny.

IB I found a lot of that imagery really frustrating as I got more into learning about all of these companies, and the revolving door of people working in the intelligence community and then at these companies, as well as the broader ecosystem that perpetuated the need for more surveillance because you could keep making money. That world is actually quite aesthetically dull. I did a little project in 2013, where I went to take photographs of this office park that's next to the NSA. It's just defense contractors. It's Booz Allen Hamilton, Northrop Grumman, everyone you can think of is there. It's pretty ugly. It's got some really shitty public sculptures. I think of that work in the same vein as the stuff Robert Smithson was doing in the 1970s, his obsession with construction and the suburban environment as non-site. That standardization of architecture and landscape that lends itself to entropy. Through that, I got into network infrastructure, because the thing that happens when you're driving around Northern

1. "In 2013, Snowden was hired by an NSA contractor, Booz Allen Hamilton, after previous employment with Dell and the CIA. Snowden claimed he had access to the passwords with the programs with which he was involved, and that he tried to raise his ethical concerns through internal channels but was ignored. On May 20, 2013, Snowden flew to Hong Kong after leaving his job at an NSA facility in Hawaii, reportedly with the needed thousands of classified NSA documents." Wikipedia contributors. "Edward Snowden." Wikipedia, 8 June 2013, en.wikipedia.org/wiki/Edward_Snowden.

JETTISONING THE FRAME: STRATEGIES FOR DESIGNING AT THE THRESHOLD
Publication, research, writing

9 x 14 inches
Spring 2021

Jettisoning the Frame: Strategies for Designing at the Threshold articulates my thesis position, documents my graduate work and research, and contains orginial interviews with artist Ingrid Burrington and environmental activist Cameron La Follete.

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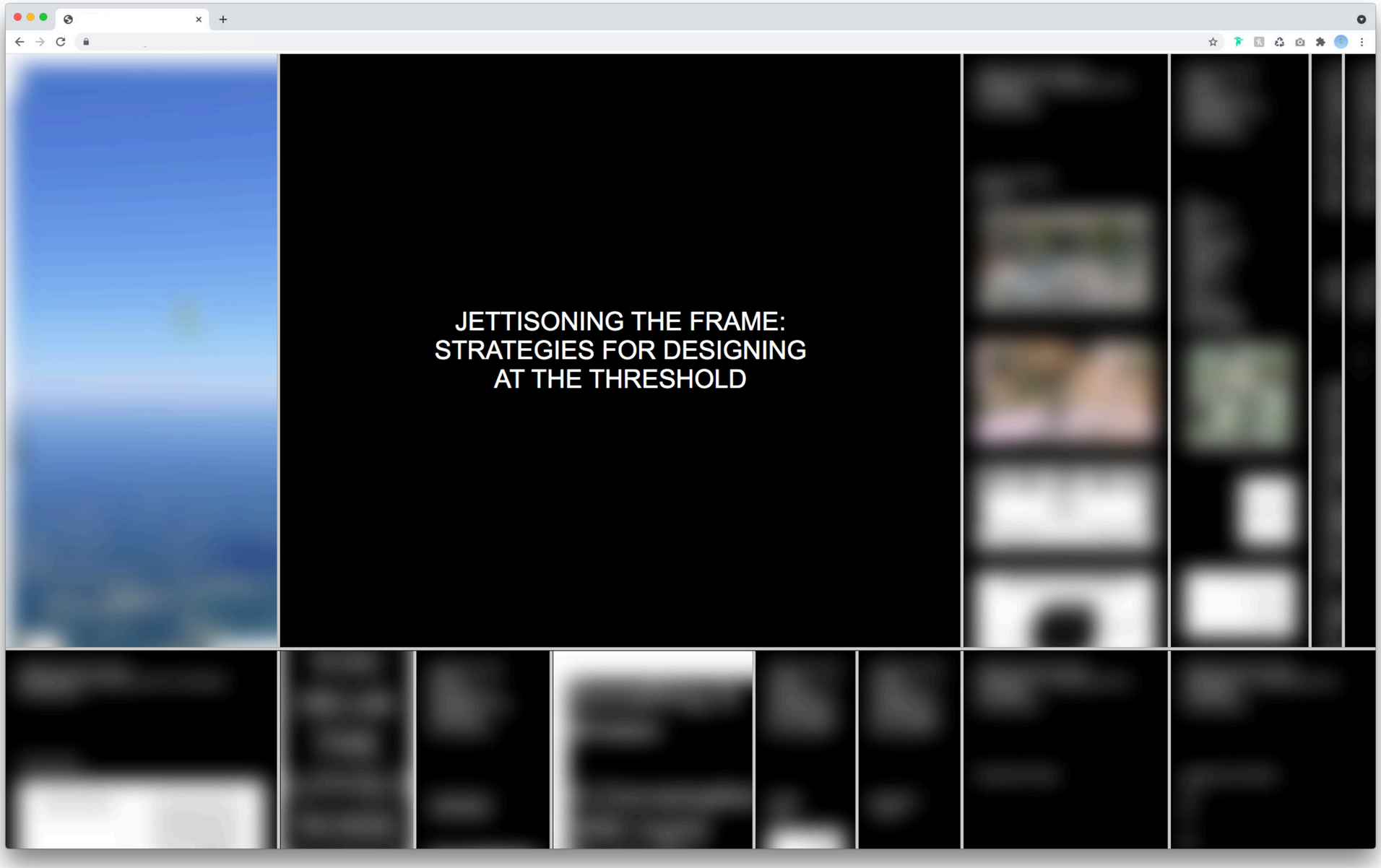
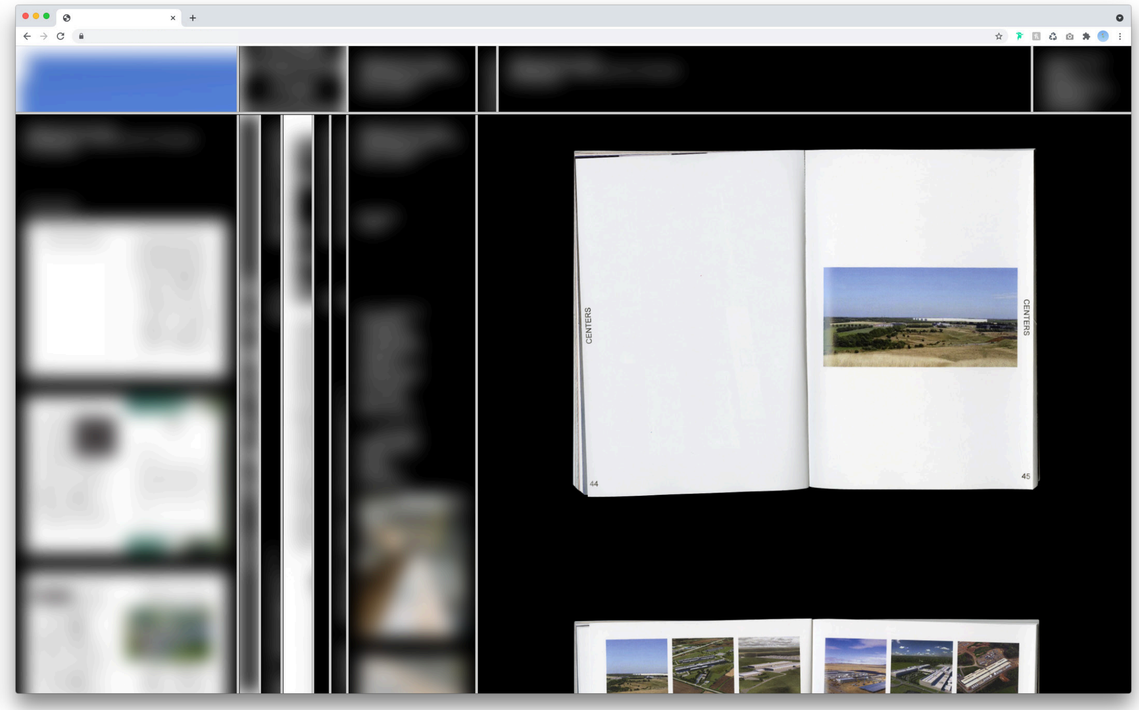
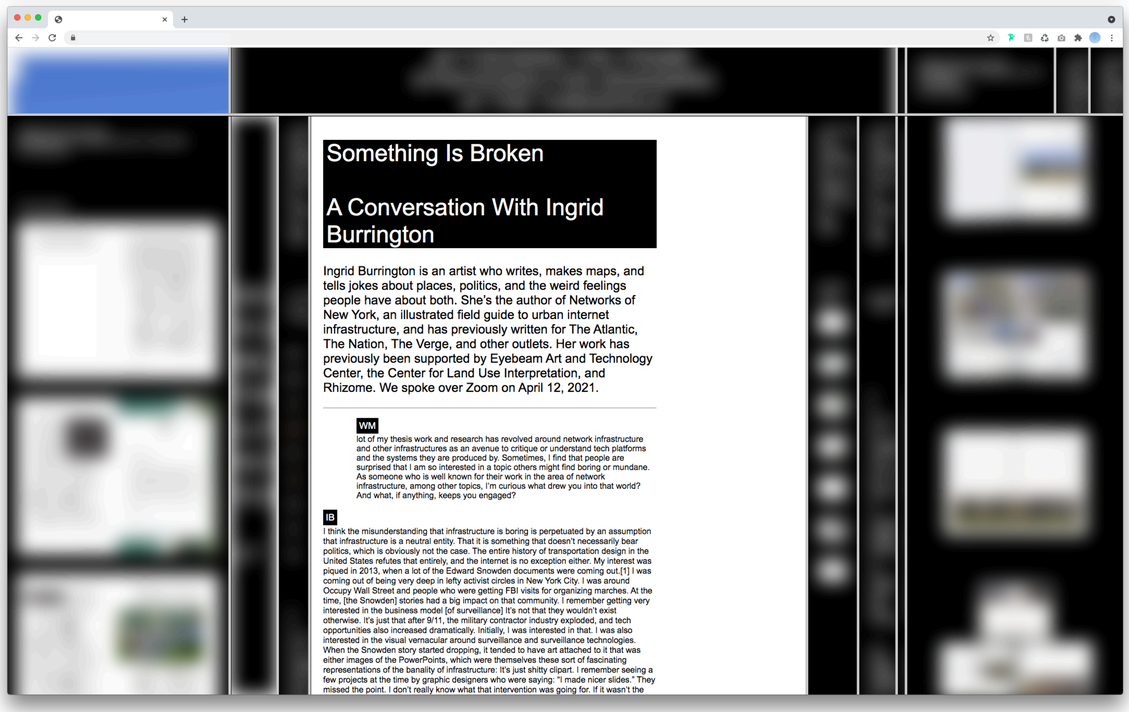


JETTISONING THE FRAME: STRATEGIES FOR DESIGNING AT THE THRESHOLD
Website, digital presentation tool

Website
Spring 2021

The online component for my thesis was designed as part repository and part presentation tool. It consists of many draggable frames, which snap into focus when expanded beyond a certain threshold and blur when compressed.





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Joel Sanders

PREFACE

STUD: ARCHITECTURES OF MASCULINITY

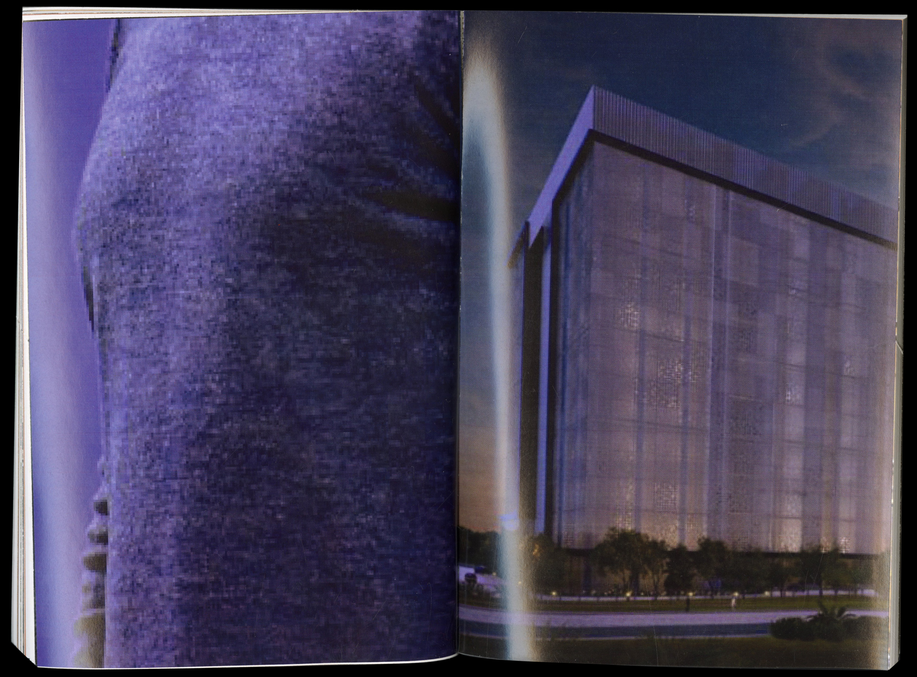
In the opening passage of Ayn Rand's novel, The Fountainhead, its architect hero Howard Roark stands naked at the edge of a granite cliff surveying a panoramic view of a wooded valley below. The Fountainhead achieves its author's stated goal — the presentation of an ideal man[1] – by portraying its male protagonist as an architect, capitalizing on the popular cultural perception that authors of buildings, like the structures they design, embody the very essence of manhood. Conflating the male architect's body with the landscape that elevates him, Rand's hard-edged prose lodges both masculinity and architecture in a transcendental natural world. "His face was like a law of nature- a thing one could not question, alter or implore" (15). Roark's robust physique, composed of long, straight lines and angles, each curve is broken into planes," seen silhouetted against the sky, reads like a description of Frank Lloyd Wright's famous house "Fallingwater," also a composition of hard geometric forms set against a rugged forest setting. An unfettered and independent creator singlemindedly concerned with "the conquest of nature, " the professional architect mines his intrinsic "manly" faculties; possessing both physical and mental prowess, Roark shapes and masters the natural forces that sustain him (679). "These rocks, he thought, are here for me: waiting for the drill, the dynamite and my voice; waiting to be split, ripped, pounded, reborn; waiting for the shape my hands will give them" (16). Rand's portrait of the architect as elemental man vividly dramatizes how culture relies upon architecture as a foundation for the construction of masculinity.

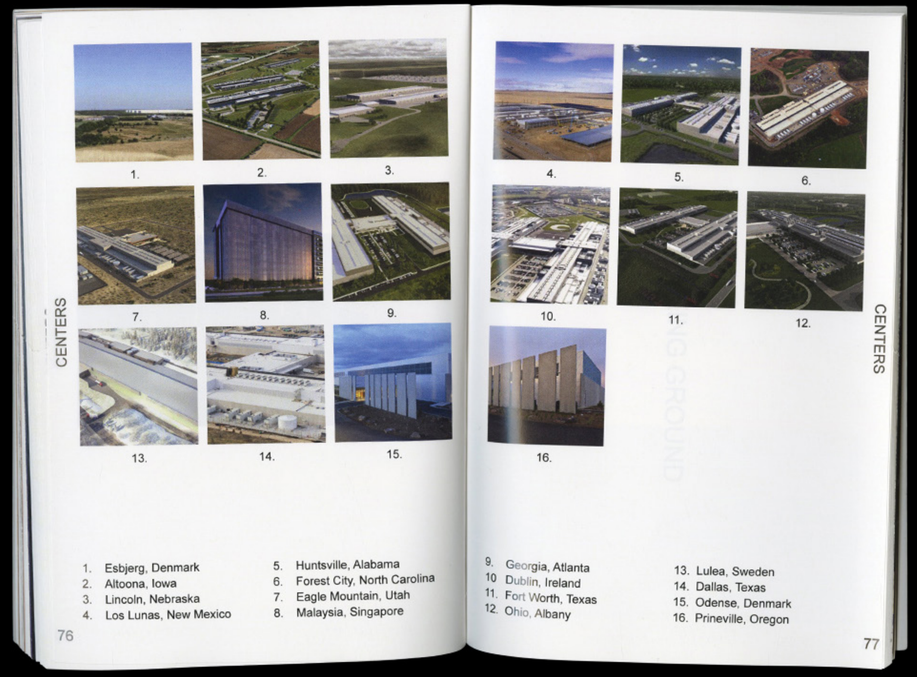
Architecture and masculinity, two apparently unrelated discursive practices, are seen to operate reciprocally in this remarkable opening scene from The Fountainhead. Rand exploits building metaphors to articulate the theme of "man-worship", while the portrait of Howard Roark as creator sanctifies architectural doctrine. In the novel's central dramatic scene, the courtroom scene in which Roark is tried for dynamiting one of his own buildings "disfigured" during construction, Rand's uncompromising male idealist defeats the principles of modern architecture with arguments comparing built structures to masculine virtue, claiming buildings have integrity, just like men. Roark's narcissistic proclamation echoes the words of Western architects and theorists from Vitruvius to Le Corbusier who, in their attempt to locate and to fix architecture's underlying principles in a vision of transhistorical nature, recruit masculinity to justify practice. Rand's architecture of masculinity offers one of the most dramatic, although certainly not the earliest, renditions of the notion that buildings derive from the human form itself — specificaly from the unity, scale and

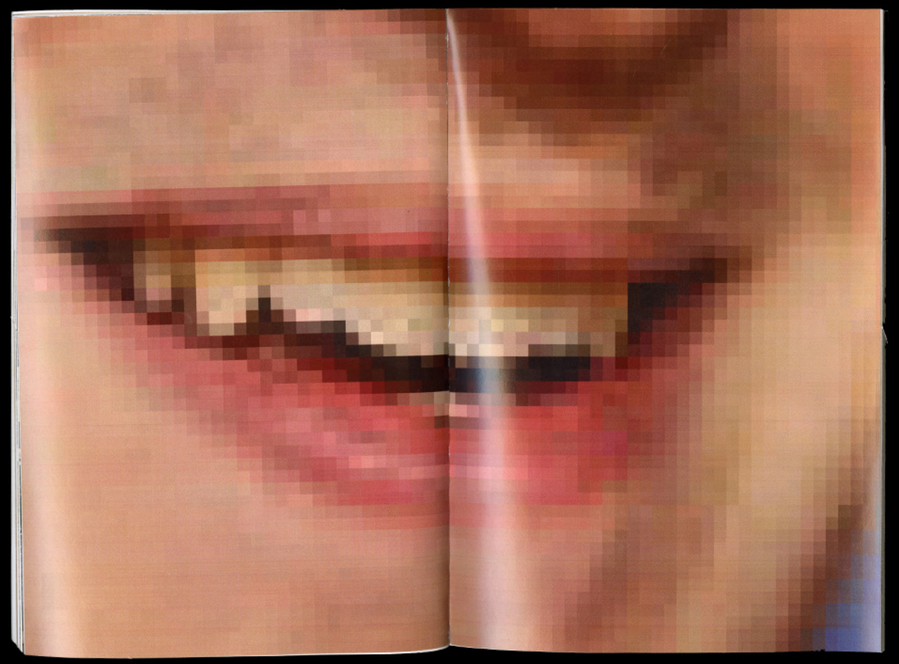
LOOKING AT GRANITE
Publication, research

6.25 x 9.25 inches
Spring 2020

Looking at Granite is a publication that places Mark Zuckerberg's body in dialog with Facebook's global infrastructure, exploring historical ideas of power residing within the body of a monarch and attempting to understand Zuckerberg as a new kind of sovereign.







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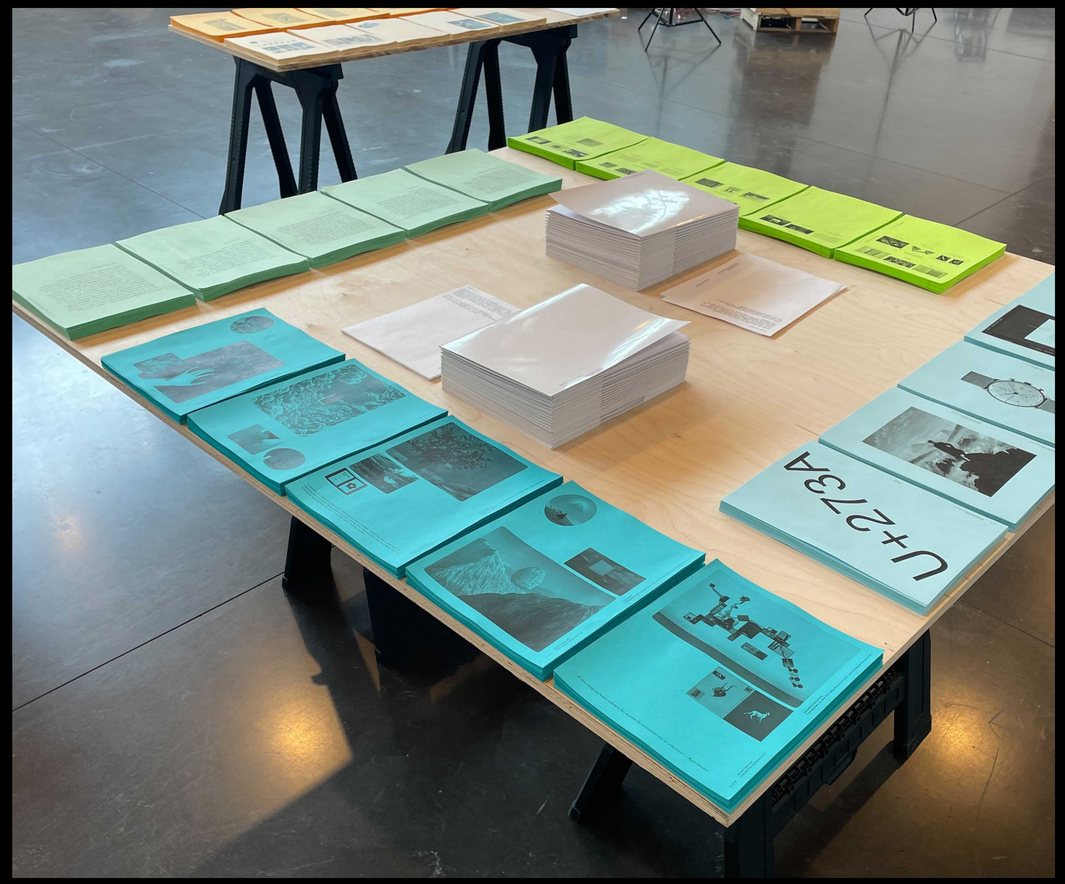

BOUND TOGETHER
Collaborative exhibition

In collaboration with Matthew Bejtlich, Laura de Baldeon, Ryan Diaz, Everett Epstein, Daphne Hsu, Madeline Wood, Romik Bose Mitra, Georgie Nolan, Kit Son Lee, Lai Xu, and Sophia Brinkgerd

Various
Collaborative exhibition

Bound Together is RISD graphic design department's contribution to the 2021 graduate exhibition. Each member of the cohort is represented by a color of paper, on which they curated references and the work it inspired from their time at RISD.

DEAR VISITOR,

WHEN WE COULDN'T BE TOGETHER, WE SHARED WHAT WE COULD. WHAT YOU'RE SEEING ARE THE READINGS, FILMS, WEBSITES, GAMES, PERFORMANCES— BITS OF INSPIRATION SHARED TO SAY, "HEY, I THOUGHT OF YOU." THE REFERENCES INSPIRED THE WORK, WHICH YOU'LL FIND ON THE FLIPSIDE.

TAKE A FOLDER. COLLECT SOME REFERENCES.
WE HOPE THEY INSPIRE YOU THE WAY THEY INSPIRED US,
THE WAY WE INSPIRED EACH OTHER.

BOUND TOGETHER
RISD GRAPHIC DESIGN MFA 2021

BOUND TOGETHER
Collaborative exhibition

In collaboration with Matthew Bejtlich, Laura de Baldeon, Ryan Diaz, Everett Epstein, Daphne Hsu, Madeline Wood, Romik Bose Mitra, Georgie Nolan, Kit Son Lee, Lai Xu, and Sophia Brinkgerd

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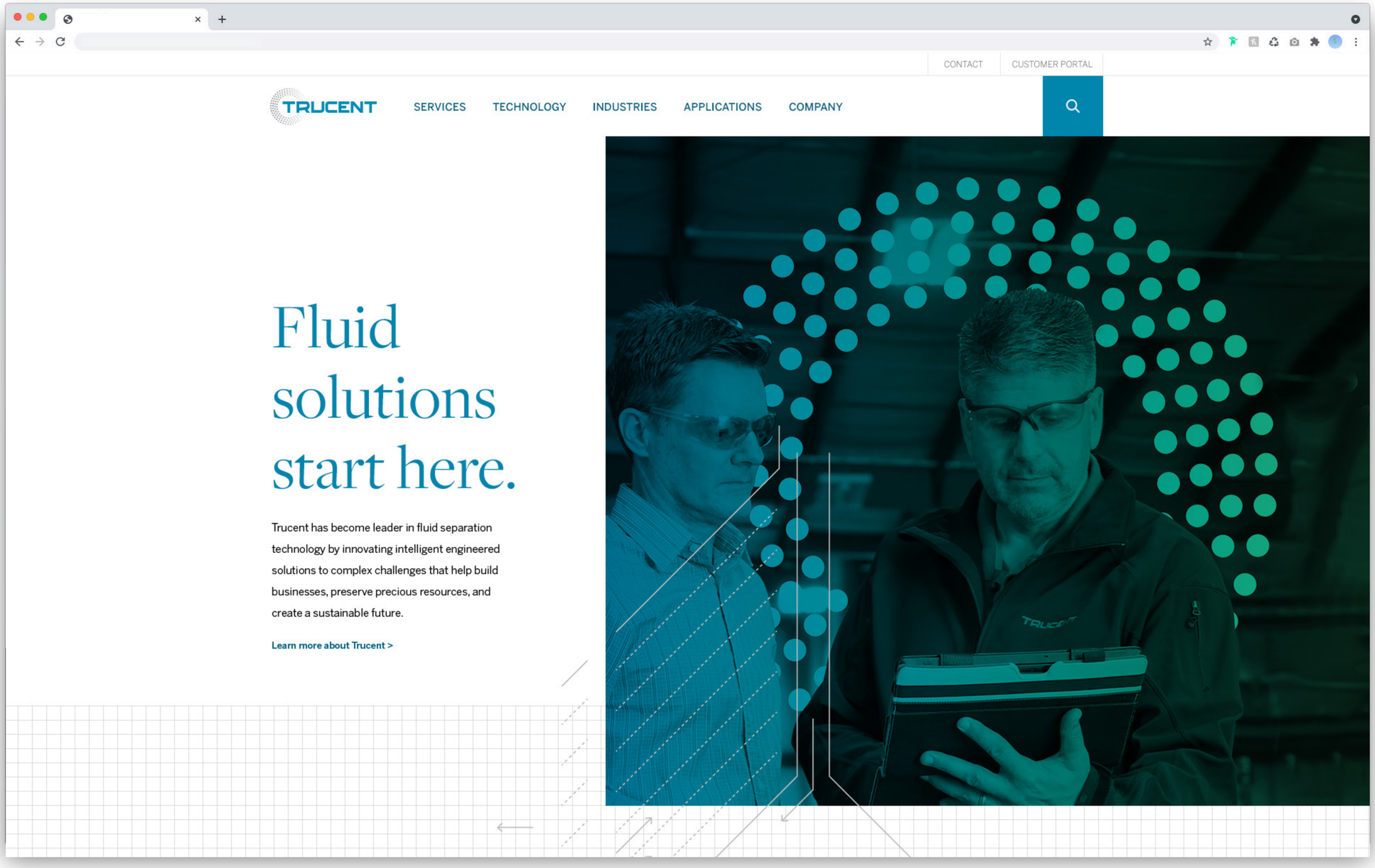
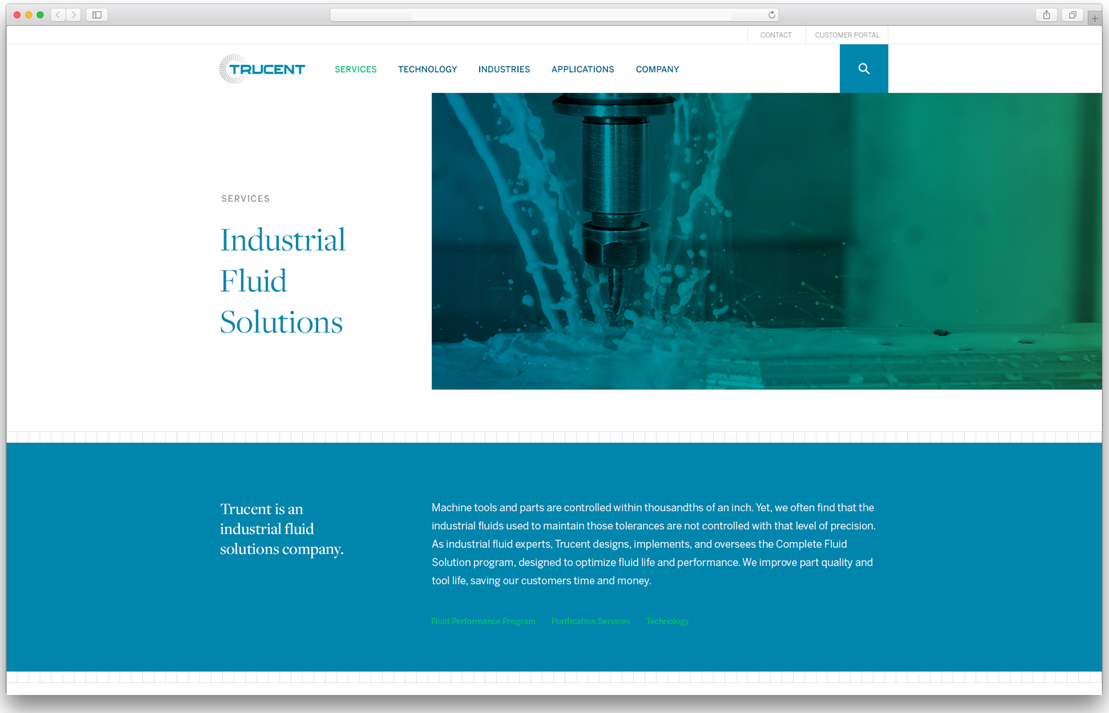


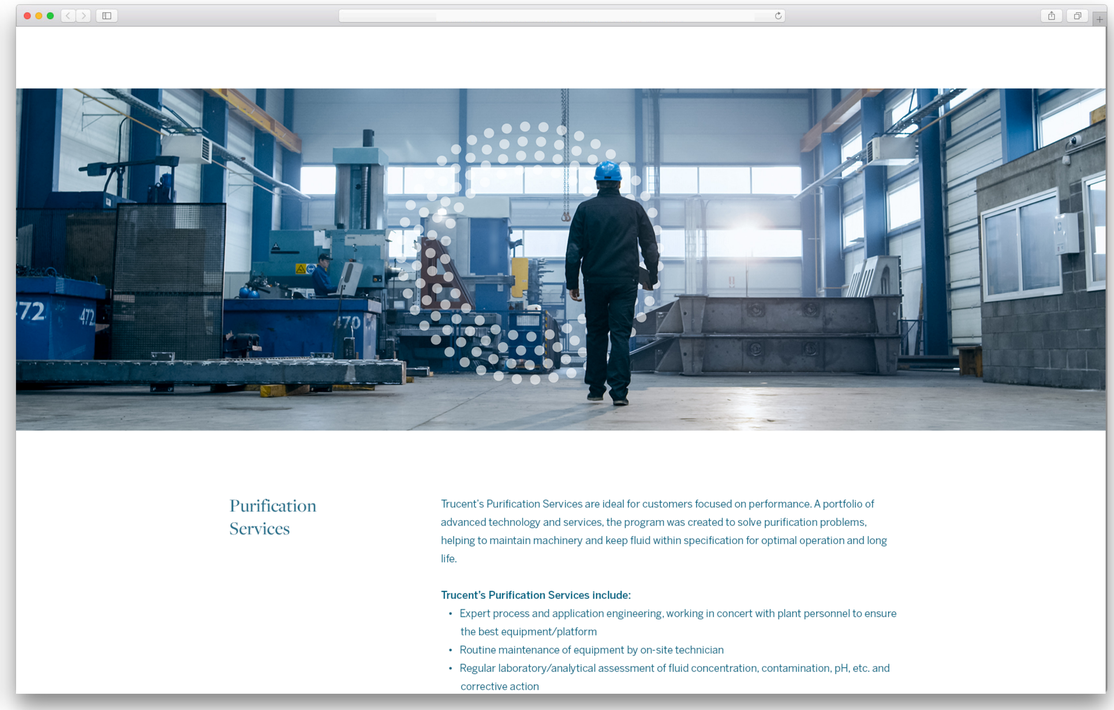
TRUCENT WEBSITE REDESIGN
Website, UX

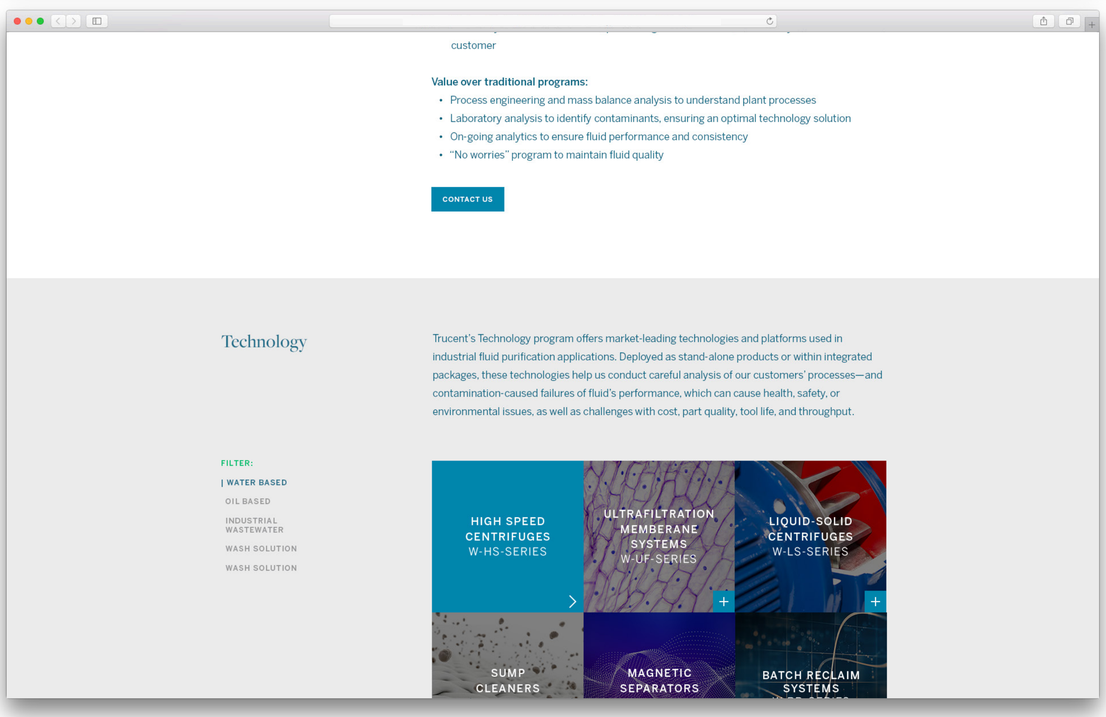
Creative Direction: Tony Godzik
Agency: Phire Group

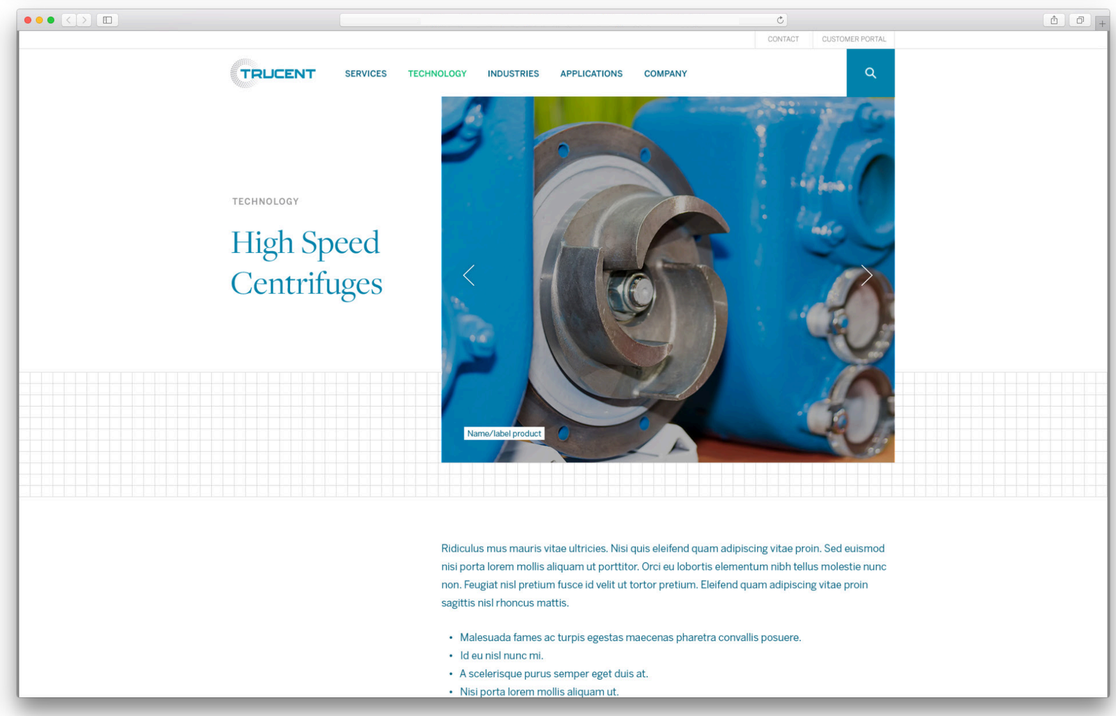
Website
2018

Redesign of the Trucent website and implementation of a new brand identity.









TRUCENT WEBSITE REDESIGN
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Agency: Phire Group

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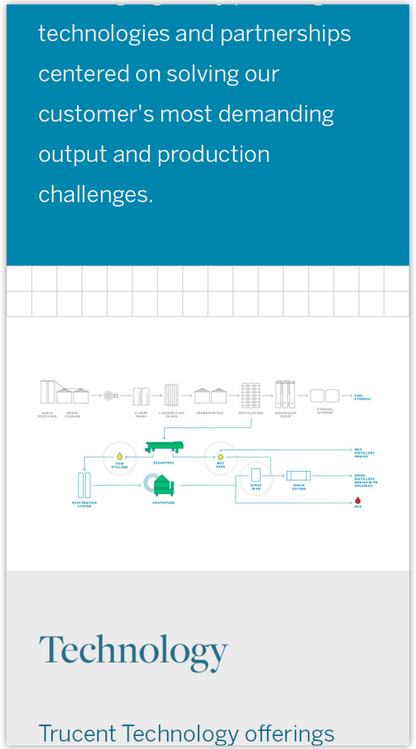
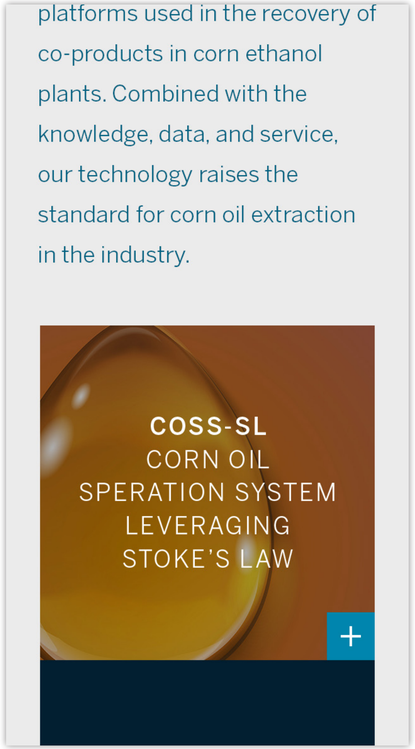
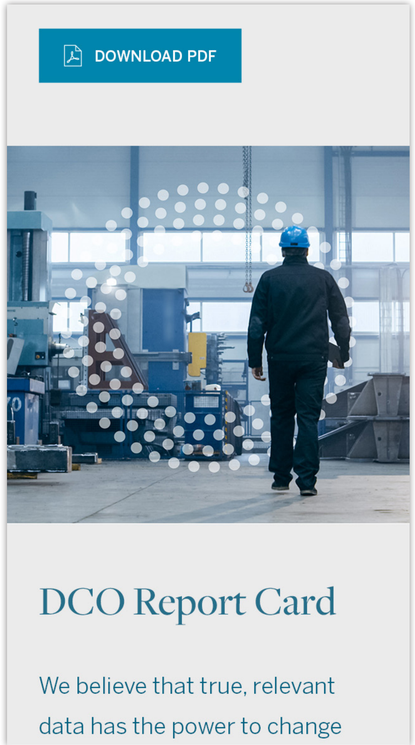
Redesign of the Trucent website and implementation of a new brand identity.







TRUCENT WEBSITE REDESIGN
Website, UX

Creative Direction: Tony Godzik
Agency: Phire Group

Mobile
2018

Redesign of the Trucent website and implementation of a new brand identity.

CORN OIL EXTRACTION

Separate.
Create.
Innovate.

TRUCENT

SEPARATION TECHNOLOGIES

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trucent.com

7400 Newman Blvd., Dexter, Michigan 48130

TRUCENT

CASE STUDY: DIE CASTER AVOIDS SHUTDOWN AND SAVES OVER $20,000

Auto supplier avoids shutdown and over $20,000 in replacement fluid expense.

Cross-contaminated hydraulic fluids created safety and waste issues for a die cast customer.

Fire-resistant and oil-based hydraulic fluids commingled in a bulk tank left the plant vulnerable to fire. If plant operators filled their individual reservoirs from the direct-fill system, the issue would propagate throughout the plant. A full shutdown was imminent.

The customer faced the need to drain all contaminated fluid from the 4,000-gallon bulk tank, perform a thorough cleaning, and replace both fluids in the tank. The fluid replacement cost was estimated at $23,000. Shutdown and cleanup costs would easily exceed fluid replacement expenses.

Trucent was asked to apply new perspective to the issue. Within two hours of the call, Trucent technicians and engineers were on-site retrieving samples and consulting with the fluid manufacturers and plant process engineers. The samples indicated that oil-based fluid contamination was greater than 12% and was partially emulsified in the fire-resistant fluid.

Tests run at the Trucent labs determined that a process using centrifugal technology would bring fluid purity back to plant specifications. Technicians modified a skid-mounted purification module and quickly made the necessary hookups to the bulk tank to process the contaminated fluid.

Within 12 hours of the call, the fluid manufacturer verified that approved fluid specifications were restored, and plant process engineers verified that the plant was ready for full operation. More than 98% of the off-spec fluid was recovered, and the fire-resistant hydraulic fluid was retained.

The customer avoided a multi-day operational shutdown as well as waste treatment, bulk tank recharge, and fluid replacement costs.

"Partnering Trucent with plant engineers and the fluid manufacturer saved this customer time, money, and lots of safety and environmental risk."

Dave Semersky,
Director of Fluid Purification
Trucent

Overview

SITUATION

A plant faced shutdown due to a bulk fluid tank being cross-contaminated with fire-resistant and non-fire-resistant hydraulic fluids.

SOLUTION

Modified centrifugal technology was used to separate the fluids and restore the fire-resistant fluid back to plant specifications.

RESULT

Plant shutdown was avoided, and waste treatment, cleanup, and fluid replacement costs were avoided.

ANNUAL COST SAVINGS PRODUCED:
$23,000

trucent.com 800.458.4368

7400 Newman Blvd, Dexter, MI 48130

TRUCENT

CASE STUDY: ENGINE MANUFACTURER SAVES $45,000

Engine Manufacturer Saves $45,000 through single use of a mobile purification unit.

A process error enabled 1,500 gallons of water to find its way to the 10,000-gallon central honing oil tank of an engine manufacturer.

The contamination shut down operations and a full replacement of the honing oil was determined to be the best solution. With a required lead-time of 72 hours to complete the replacement, cleanup, and drying processes, the customer decided to review other options. A team working on the plant's coolant purification solution understood the value of fluid-fluid separations technology and asked Trucent to review the honing oil contamination issue.

After analyzing samples, Trucent fluid technicians identified a dehydration solution capable of removing the water without the need to drain and replace the honing oil. To expedite the solution, a mobile purification unit was trailered into the plant to enable the customer's millwrights to connect it directly to the contaminated tank. One hour later, fluid technicians were processing and purifying the contaminated oil.

The solution resulted in over $45,000 of savings in honing oil and cleanup and drying services. The customer also avoided 48 hours of shutdown and the oil returned was cleaner and drier than the specified replacement.

"Every year, customized mobile purification units save customers from unnecessary shutdowns and fluid waste purges quickly and efficiently."

Dave Semersky,
Director of Fluid Purification
Trucent

Overview

SITUATION

Water contamination in a 10,000-gallon honing oil tank would require 72 hours of shutdown, replacement oil expense, and contracting cleanup and drying services.

SOLUTION

A mobile purification unit was modified to deliver a dehydration solution that retained the honing oil without the need for specialized cleanup and drying services.

RESULT

The plant avoided 48 hours of shutdown and over $45,000 in replacement honing oil and cleanup services.

ANNUAL COST SAVINGS PRODUCED:
$45,000

trucent.com 800.458.4368

7400 Newman Blvd, Dexter, MI 48130

TRUCENT

CASE STUDY:
DIE CASTER AVOIDS SHUTDOWN AND SAVES OVER $200,000 ANNUALLY

Engine manufacturer saves $200,000 annually and maintains product quality standards.

Plant engineers determined that an annual discharge and cleaning of the central coolant system would pay off in reduced operational costs.

Purging and cleaning an engine manufacturer's central coolant system can maintain the product's surface finish standards and decrease tooling replacement. During an annual plant shutdown period, the manufacturer was purging over 12,500 gallons of coolant, paying overtime to staff, and paying for waste treatment services. Despite the costs, this was a successful program with a positive return.

During a fluid optimization discussion with Trucent, plant management learned they could realize even more savings and reduce waste output by purifying and reusing the contaminated fluids. Working with plant engineers, Trucent designed a new plan.

Seven portable storage tanks, two purification modules and a few Trucent technicians were brought in during the next four-day shutdown period to execute the new plan. Trucent pumped the fluid and contaminants into the storage tanks, purified the fluid using two skid-mounted centrifuge modules, verified fluid purity standards with a mobile testing lab, and returned the fluid back to the central system.

In less than the four-day period allowed, tramp oil levels dropped from 4% to <1%, over 80% of the insoluble materials were removed, and the fluid supplier's chemical manager verified the specifications in the central coolant system.

On top of preventing over 12,500 gallons of chemicals from entering the waste system, the facility was able to bank the overtime hours and over $200,000 in savings.

"Applying fluid purification expertise to an already successful program saved our customer from spending unnecessary funds and discarding chemical waste."

Dave Semersky,
Director of Fluid Purification
Trucent

Overview

SITUATION

To preserve product quality and extend tool life, an engine manufacturer was purging and discarding over 12,500 gallons of coolant from a central system.

SOLUTION

Utilizing temporary storage tanks and two purification TOP 1020 modules, Trucent was able to purify and return over 12,500 gallons of on-spec coolant to be reused.

RESULT

The plant realized the specified product and tooling quality standards and saved $200,000 annually in purging, waste management and overtime costs.

ANNUAL COST SAVINGS PRODUCED:
$200,000

trucent.com 800.458.4368

7400 Newman Blvd, Dexter, MI 48130

TRUCENT

CASE STUDY: METALWORKING RECLAIM SAVES $400,000 ANNUALLY

Metalworking reclaim saves $400,000 annually.

A transmission component supplier was losing large amounts of metalworking fluid before the fluid could reach the existing purification system that would keep it from becoming unnecessary waste.

The supplier had 48 independent machine tools, each equipped with its own sump and each performing tasks that produced a high volume of metalworking fluid.

It was inefficient to purify the fluids at 48 separate machines and the centralized system was unable to keep up with the demand. Therefore, new fluids were being pumped in to maintain purity levels. As a result, the individual machines were overflowing with metalworking fluid that was draining into the waste treatment system.

The customer's initial approach to the situation was to increase each machine's sump capacity. This not only required a large investment, but it would be difficult to scale as operational demands changed.

Trucent engineers were brought in to review the situation. The recommendation was to install two centrifugal technologies that acted as a single, centralized reclamation system for collection, purification, and return of the fluid for reuse.

Trucent installed two TOP 1020 units. These purification modules draw coolant from the current in-ground flumes, remove the solid and liquid contaminants, and return clean coolant back to the individual machines for reuse. Trucent maintains and adjusts the equipment for optimal purification.

"Re-engineering the customer's purification system showed a customer-documented 60% decrease in coolant concentrate usage," said Dave Semersky, Director of Fluid Purification at Trucent.

Documentation by the facility also showed a decrease in waste treatment and water usage. Tooling savings totaled over $30,000 in the first four months of operation.

"Re-engineering the customer's purification system showed a customer-documented 60% decrease in coolant concentrate usage."

Dave Semersky,
Director of Fluid Purification
Trucent

Overview

SITUATION

Automotive supplier was using 60% more metalworking fluid than required.

SOLUTION

Separation technology experts engineered a solution using two purification modules to enhance the performance of the customer's existing purification system.

RESULT

Re-engineered metalworking fluid purification system saved $400k annually, and reduced waste and tooling issues.

ANNUAL COST SAVINGS PRODUCED:
$400,000

trucent.com 800.458.4368

7400 Newman Blvd, Dexter, MI 48130

TRUCENT WHITE PAPERS
Document design

Creative Direction: Tony Godzik
Agency: Phire Group

White Papers
2018

Redesign of the Trucent website and implementation of a new brand identity.

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51.50466°N, 0.17505°W
52.3712°N, 4.8939°E
40.736°N, 74.00°W
42.568°N, 83.249°W
44.968°N, 93.288°W

GROUND
791°, 370°
TRUTH

A collection of lectures on the material politics of technology, infrastructure, and geology

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42.3770°N, 71.1167°W
51.50466°N, 0.17505°W
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44.968°N, 93.288°W

51.50466°N, 0.17505°W

Sondra Perry
Typhoon Coming On

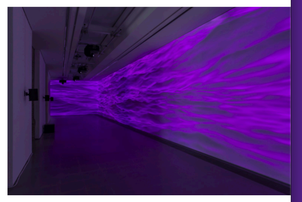
MARCH 6 — 2, 2018

Serpentine North Gallery
Lecture Link

Perry makes work about blackness, black femininity and African American heritage, often taking her personal history as a point of departure. Her use of digital tools and material, ranging from blue screen technology and 3D avatars to found footage from the internet, reflects on these modes of representation and the abstraction of black identity in art and media. Perry has said: "I'm interested in thinking about how blackness shifts, morphs, and embodies technology to combat oppression and surveillance throughout the diaspora. Blackness is agile."

This exhibition continued the Serpentine's engagement with Perry's practice, following her acclaimed performance for Park Nights 2016, where she shared a billing with the American poets Fred Moten and Eileen Myles.

Perry is committed to net neutrality and ideas of collective production and action, using open source software to edit her work and leasing it digitally for use in galleries and classrooms, while also making all her videos available for free online. This principle of open access in Perry's practice aims to privilege black life, to democratise access to art and culture, and to offer a critical platform that differentiates itself from the portrayal of blackness in the media.



Sondra Perry, Installation view, Typhoon coming on, Serpentine Sackler Gallery.

https://wmianecki.github.io/webtype-project-1/index.html#perry

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42.3770°N, 71.1167°W
51.50466°N, 0.17505°W
52.3712°N, 4.8939°E
40.736°N, 74.00°W
42.568°N, 83.249°W
44.968°N, 93.288°W

42.568°N, 83.249°W

Heather Davis
White Supremacy as an Ecological Formation

NOVEMBER 8, 2017

Cranbrook Academy of Art
Lecture Link

Fall Critical Studies and Humanities Fellow Heather Davis's research at Cranbrook focuses on the uncomfortable inheritances of living in the Anthropocene, examining the ways in which how we think about the world literally produces the geologic and biologic conditions in which we find ourselves. In particular, she explores the legacies of plastic and white supremacy in producing what has come to be known as the Anthropocene.

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Kathryn Yusoff
Geo-Logics: Natural Resources as Necropolitics

NOVEMBER 16, 2020

Harvard University
Graduate School of Design
Lecture Link

This talk addresses how natural resources are the dominant and normative modality of matter, one that is predicated on and institutionalizes racialized relations. Two stratal relations deployed in the making of natural resources in the U.S. are addressed. First, the stratigraphic imagination of race in Louis Agassiz's geographic race maps and portraits of the enslaved, alongside his scientific and political claims about polygenesis, plantations and the enduring legacy of racial difference. The second strata examines a convict lease prison mine in Birmingham, Alabama, which helped build the 'Magic City' and floated U.S. Steel on the stock exchange. This example of the carceral form of 'natural resources' and the undergrounding of black life during and after Reconstruction built the white surfaces of Modernity, enacting the stratigraphic imagination of

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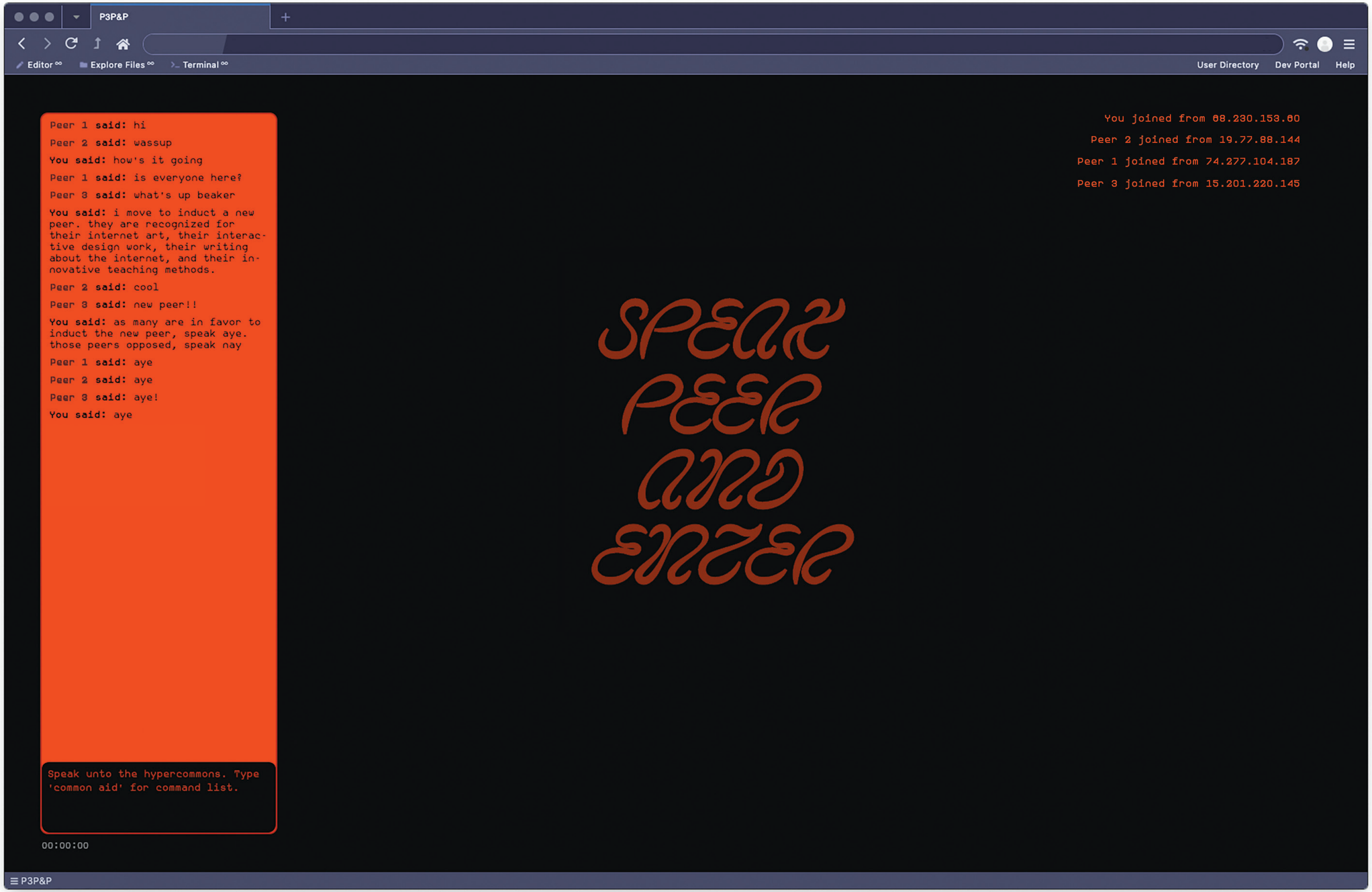
GROUND TRUTH
Website

Website
Spring 2021

Ground Truth is an online repository of lectures related to the material politics of technology, infrastructure, and geology. It considers the ways in which digital interfaces often erase context by indexing the lectures to the coordinates from which they were performed.

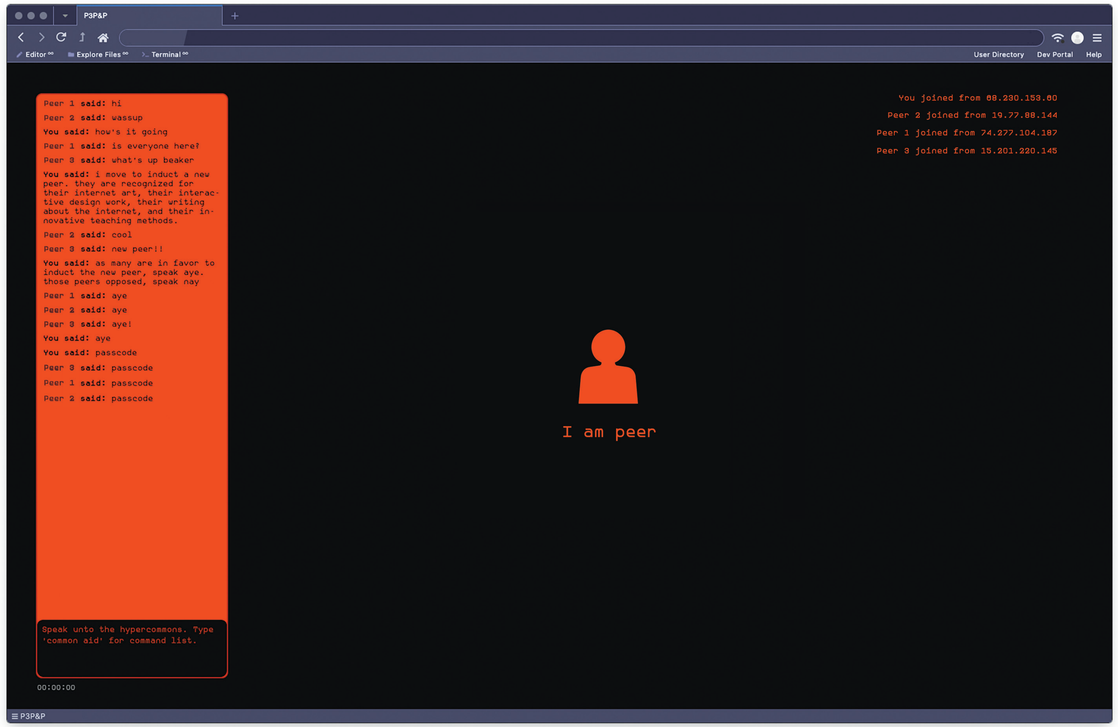


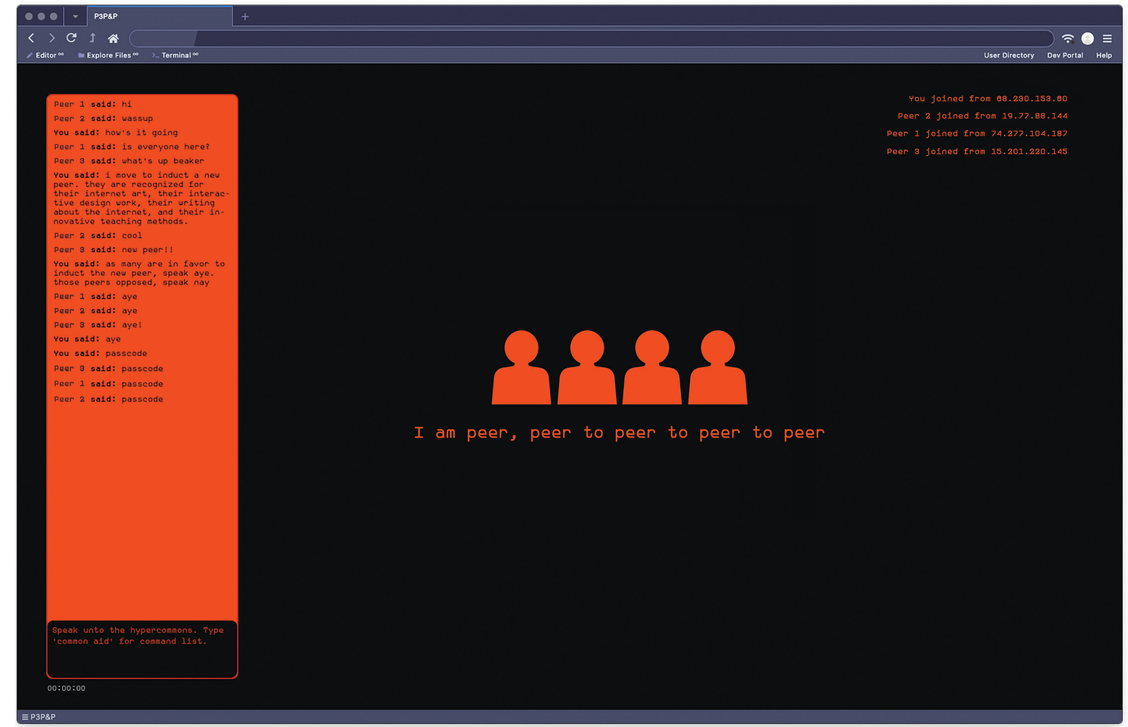
PEER, PEER, PEER, AND PEER
Website, UX, research, writing

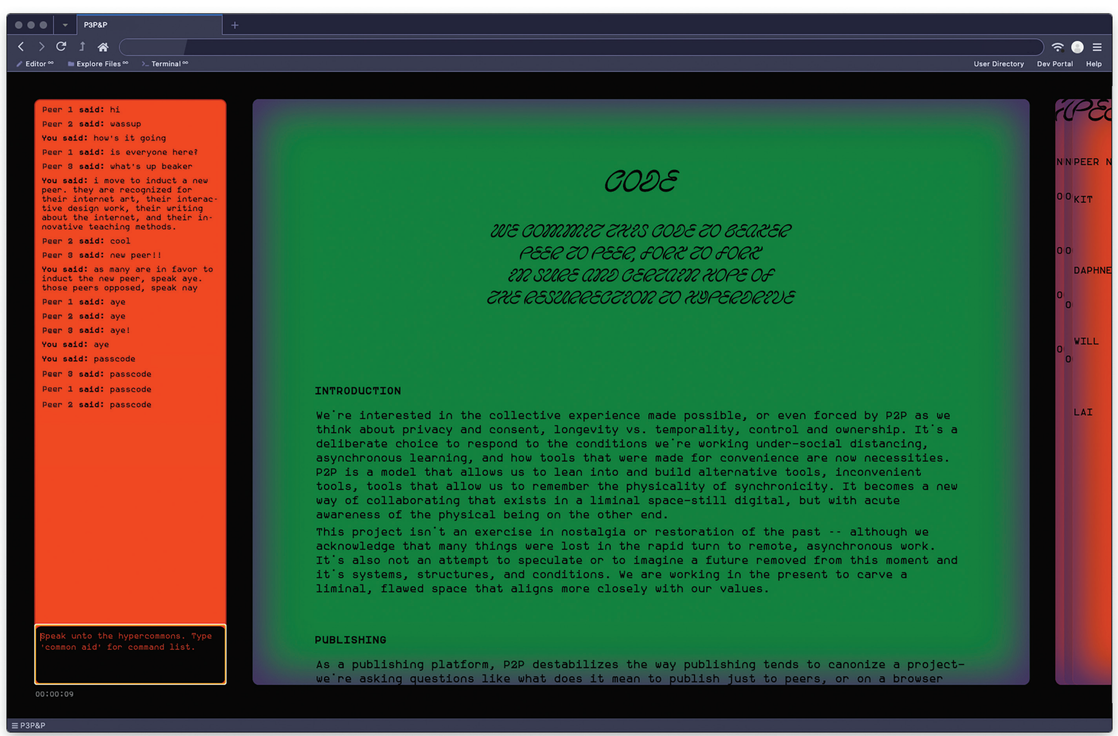
In collaboration with
Daphne Hsu, Kit Son Lee and Lai Xu

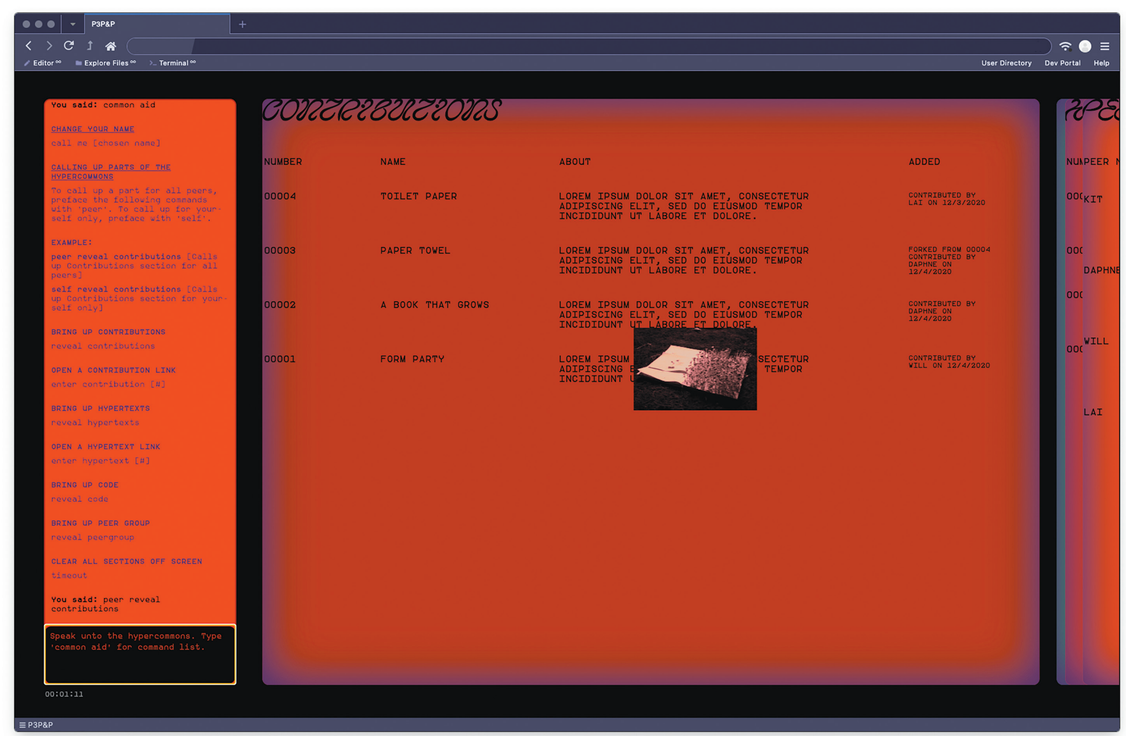
Website / Digital Tool
Spring 2021

Peer, Peer, Peer, and Peer is a private collaborative meeting space and publishing platform that explores consent, trust, synchronicity, and generosity on the peer-to-peer web.









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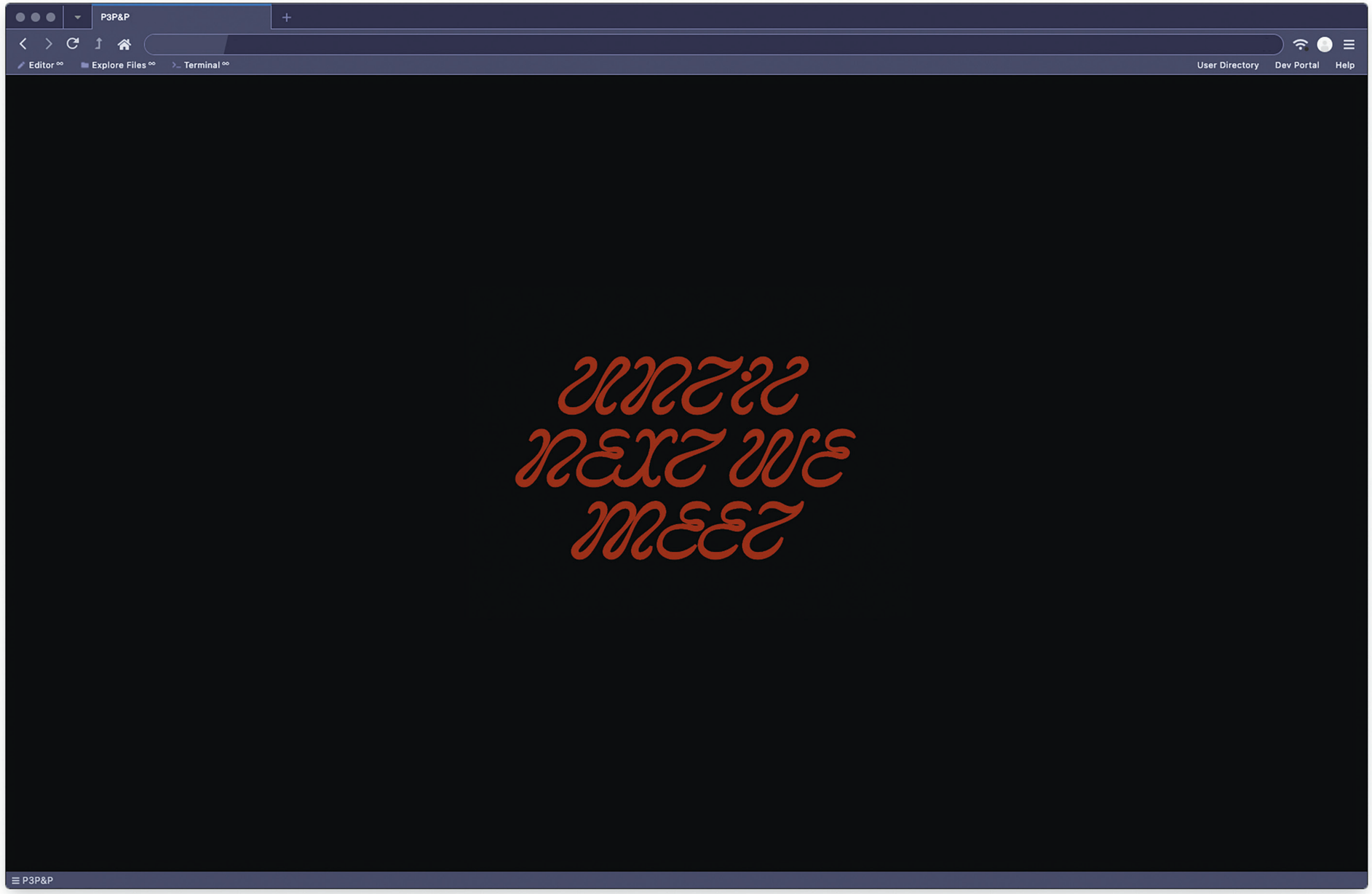

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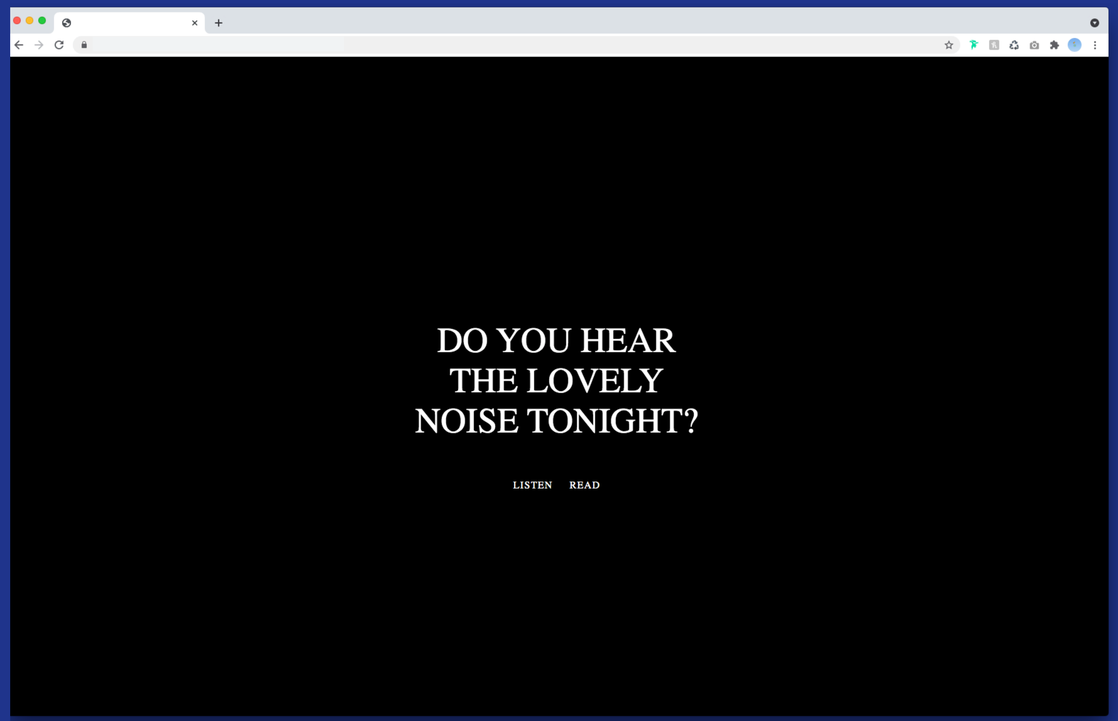
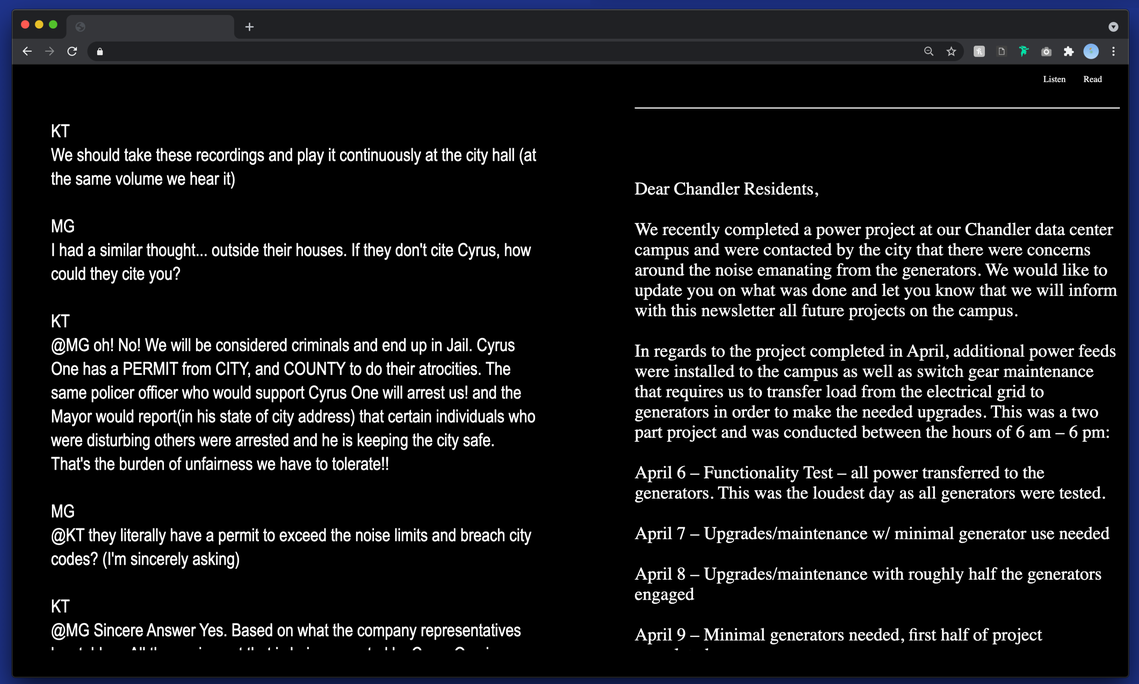
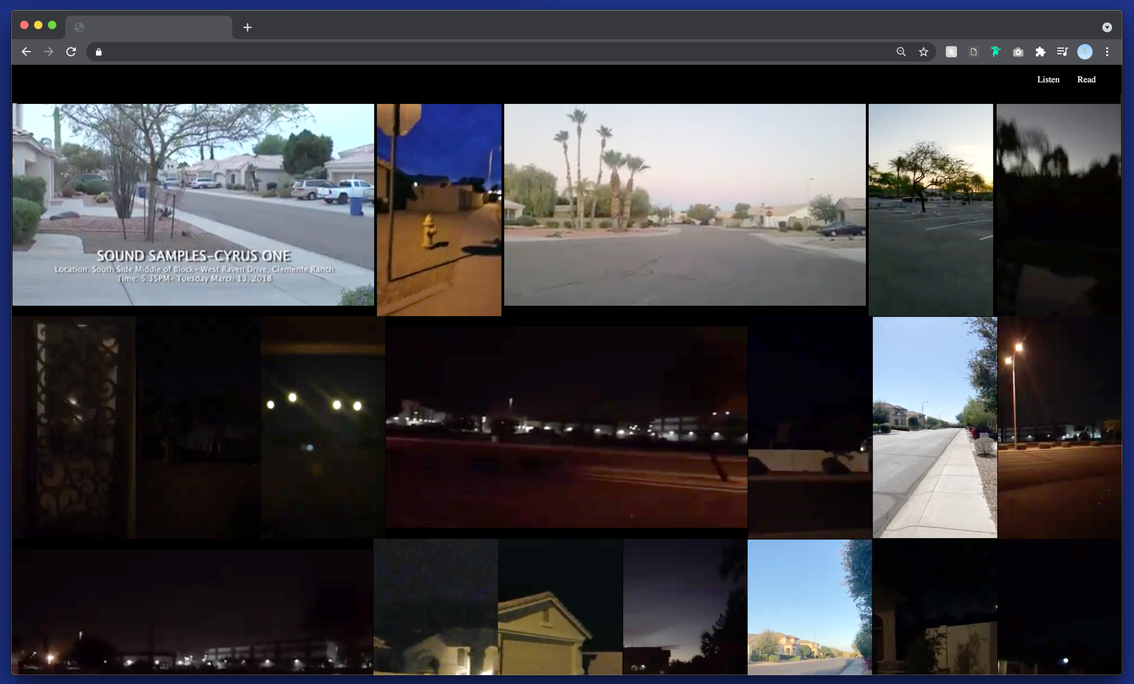


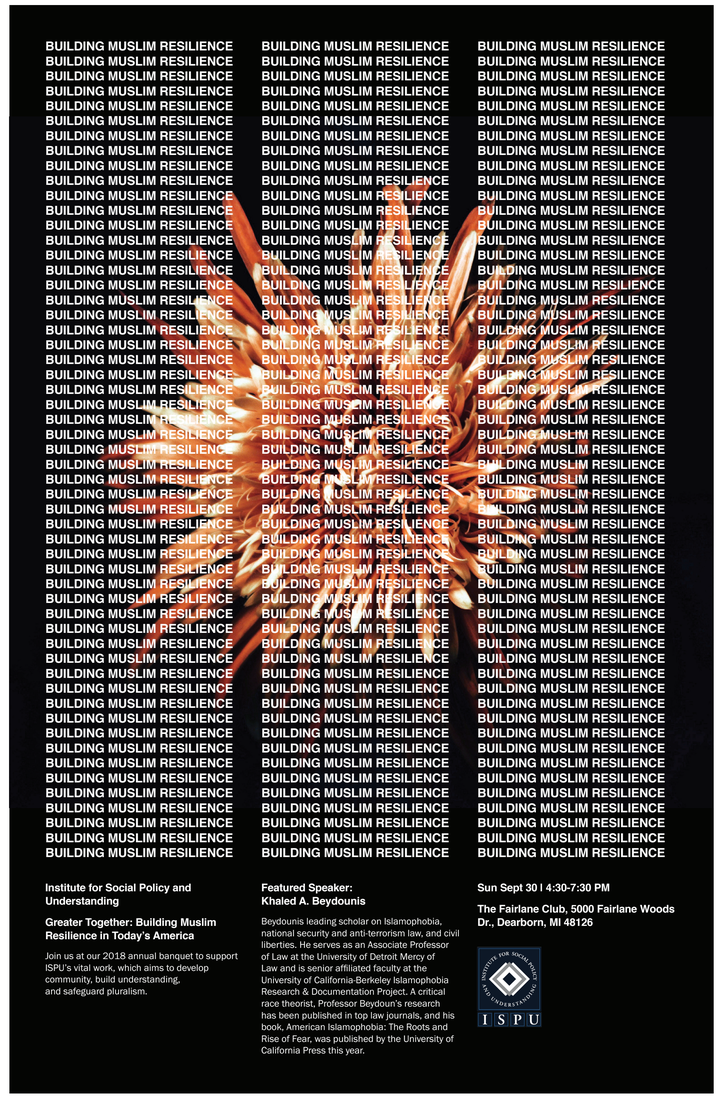


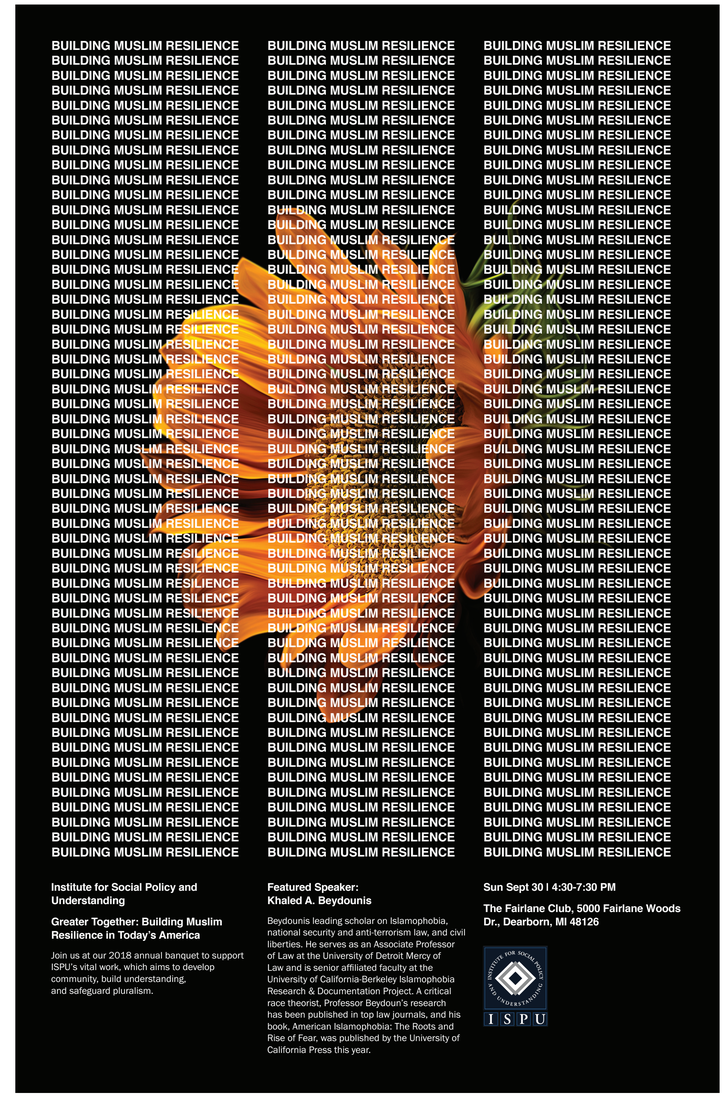


DO YOU HEAR THE LOVELY NOISE TONIGHT?
Website, research

Website
Spring 2021

Do you Hear the Lovely Noise Tonight? is an archive of a community's efforts to comprehend, combat, and commiserate over the noise pollution produced by a datacenter in Chandler, Arizona.





INSTITUTE FOR SOCIAL POLICY AND UNDERSTANDING POSTER SERIES
Poster series design

8.25 x 12.75 inches
2016

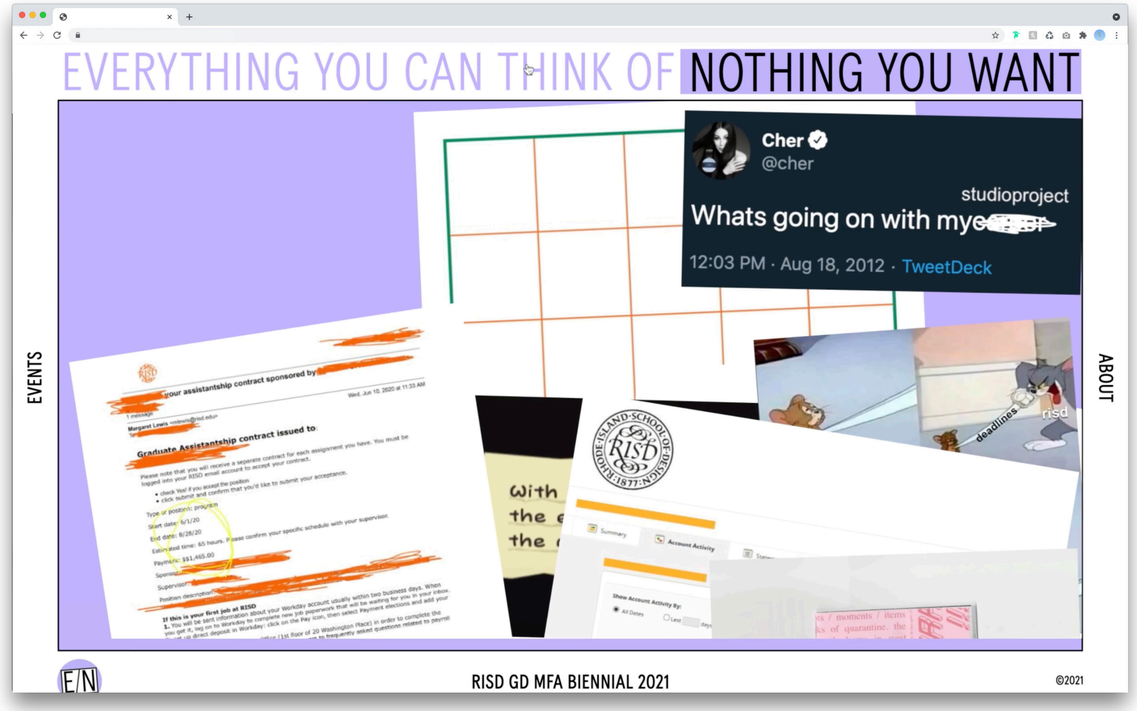
A series of posters for the Institute for Social Policy and Understanding, which provides objective research and education about American Muslims to support well-informed dialogue and decision-making.

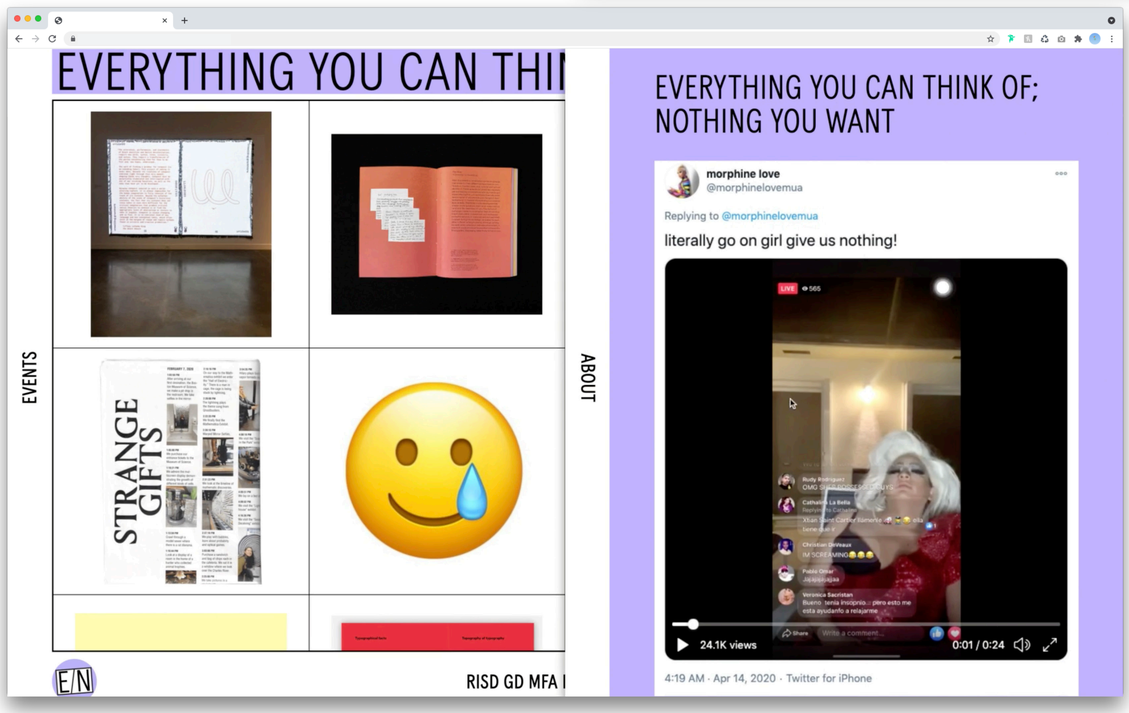
RISD 2021 Graphic Design MFA Biennial
Website

In collaboration with Ryan Diaz, Georgie Nolan, Ingrid Schmaedecke,
Kit Son Lee, Forough Abadian, Everett Epstein, and Adam Fein

Website
Spring 2021

As curatorial lead, I helped manage the design and conceptual direction for the RISD Graphic Design MFA Biennial.
The identity and site functionality proposes a flippable system to account for the hidden labor and feelings of grad students.





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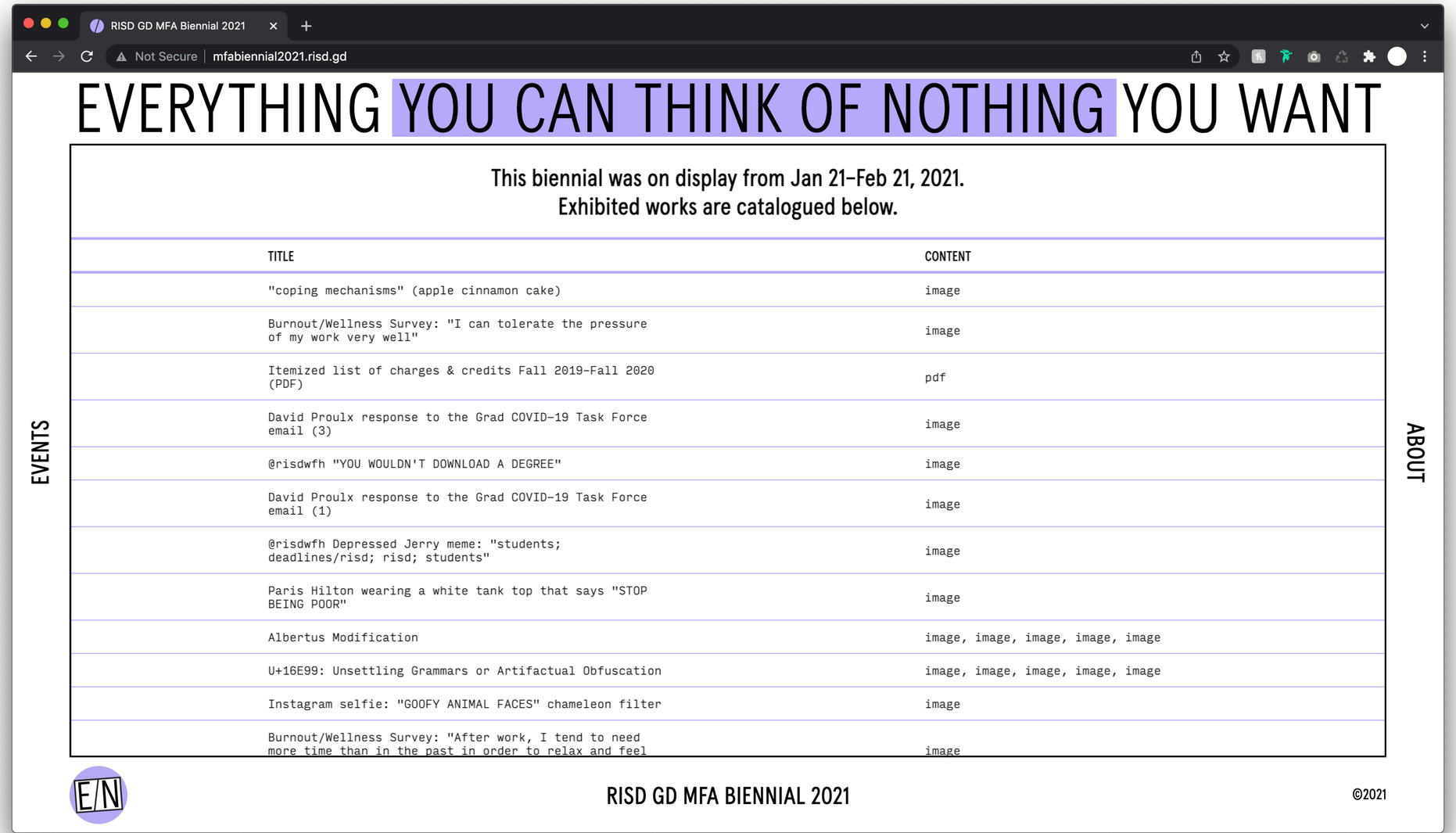

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