



ARTIFACT
[**BOLD**].

A NATIONAL BIENNIAL EXHIBITION
of GRAPHIC DESIGN,
NEW MEDIA, *ILLUSTRATION*, PRINTMAKING, &
the EXPANDED FIELD.



HIGH POINT UNIVERSITY



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					THE DAVID R. HAYWORTH SCHOOL of ARTS + DESIGN	
					DEPARTMENT of <i>ART</i> + <i>GRAPHIC DESIGN</i>	
					G R A P H I C <i>D E S I G N</i> at H P U	

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to MARCH 11th
M-F 10-5:00 PMOPENING
RECEPTION
Thursday,
FEB. 10, 2022

4:00-6:00 pm

SECHREST
GALLERY OF ARTONE UNIVERSITY PARKWAY
HIGH POINT, NC 27268THE JACHT AGENCY / SPENCER BARON / COURTNEY BARR /
DINA BENBRAHIM / PAUL BRIGHT / ROBERT BRINKERHOFF /
JB BURKE / DANQUI CAI / CHLOE CASTELLI / RUBEN CASTILLO
/ MARIKA CHRISTOFIDES / JONATHAN CUMBERLAND /
EVELYN DAVIS-WALKER / MEAGHAN DEE / AIDAN DIETRICK /
ANN CLAIRE EDWARDS / ZACH FRAZIER / CHRIS FULLWOOD /
HILLARY GEARY / NICOLE GOLOWNIA / GABY HERNÁNDEZ /
MATTHEW TORCHIANA HOBAN / ERICA HOLEMAN /
TONY HOLMQUIST / ANNE JORDAN / AASAWARI KULKARNI /
DANIELLE LANGDON / REBECCA LARSON / EDDY LOPEZ /
DANIEL MARTIN / DESIRÉE MOORE / GARRETT MOTSKO /
BRIANNA O'NEAL / ALIREZA VAZIRI RAHIMI / HOUSE PENCIL
GREEN / SMALL_BARS / TAYLOR SHELAH / DREW SISK /
KERI SPEER / VIC RODRIGUEZ TANG / AGGIE TOPPINS /
NATALIE TYREE / JONATHAN C. VOGT / TING WANG /
LISA WINSTANLEY / DAVID WOLSKE / KAREN ZIMMERMANN /



MEENA KHALILI

JUROR / ARTIFACT [BOLD] 2022

Assistant Professor, Design
University of South Carolina
School of Visual Art + Design

AIGA Design Educators Community
Co-chair Executive Board

EMILY GERHOLD

CO-FOUNDER + CURATOR

Sechrest Gallery Director
Department of Art & Graphic Design
David R. Hayworth School of Arts + Design
High Point University

CARRIE A. DYER

CO-FOUNDER + CREATIVE DIRECTOR + DESIGNER

Graphic Design Coordinator
Associate Professor of Graphic Design
Department of Art & Graphic Design
David R. Hayworth School of Arts + Design
High Point University

IN HONOR OF:

ALLEN BEAVER

Legend / Educator / Designer / Illustrator / Friend
Former Professor of Graphic Design / HPU

Presented by:
David R. Hayworth School of Arts + Design
Department of Art + Design
High Point University



In collaboration with the DAVID R. HAYWORTH SCHOOL OF ARTS & DESIGN and the SECHREST GALLERY OF ART, we present ARTIFACT [BOLD]. The exhibit honors the legacy of GRAPHIC DESIGN education at High Point University, embodied by the University's friend, former professor, and colleague, ALLAN BEAVER, and the exciting future of our Design programs.

When we first conceived of ARTIFACT [BOLD], we did so with an inclusive vision: to create a space that celebrates contemporary, experimental design, that crosses conceptual and material territories, and that honors both the legacy and the future of Graphic Design education at High Point University.

The designers who have generously shared their work with our community have allowed us to do just that. The work represented in Artifact [BOLD] is innovative and thought-provoking, and reflects cultural moments through brave and assertive formal, conceptual, and critical design statements.

A primary goal for Artifact [BOLD] is to create an intentionally inclusive space that centers designers whose voices have traditionally been excluded from scholarly or professional discourses. We have defined 'the designer' broadly and acknowledge that designers understand and refer to themselves and their roles in a variety of ways and across a wide spectrum.

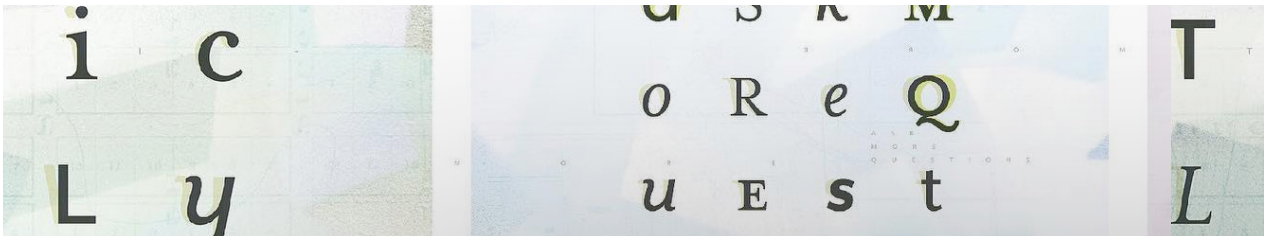
Whether they are building immersive environments that evoke emotional responses, producing concept-driven type, illustration, or sequence systems, or experimenting with narrative and form across

media, the designer's most fundamental role is to create objects that facilitate the exchange of information and ideas. But the designer's role goes beyond that of being a simple conduit of information. Designers also hold the power, through the objects they create, to communicate ideas, to question entrenched systems, to propose new solutions, and to envision a different world. Artifact [BOLD] offers viewers an opportunity to reflect on design's power to interrogate, to provoke, to bridge, to heal.

As we celebrate this, the inaugural exhibition of what will be a biennial event at High Point University's Sechrest Gallery of Art, we express our gratitude to the designers who have answered our call with a body of work that holds the power to help us all see the world anew.

Thank you,

Emily Gerhold & Carrie A. Dyer



ARTIFACT **[BOLD]**. JUROR 2022:

Meena Khalili is a professor of design and interaction, who makes daily drawings of things. She is an artist who uses design as a strategy for creation, and a designer who brings artistic methods to her solutions.

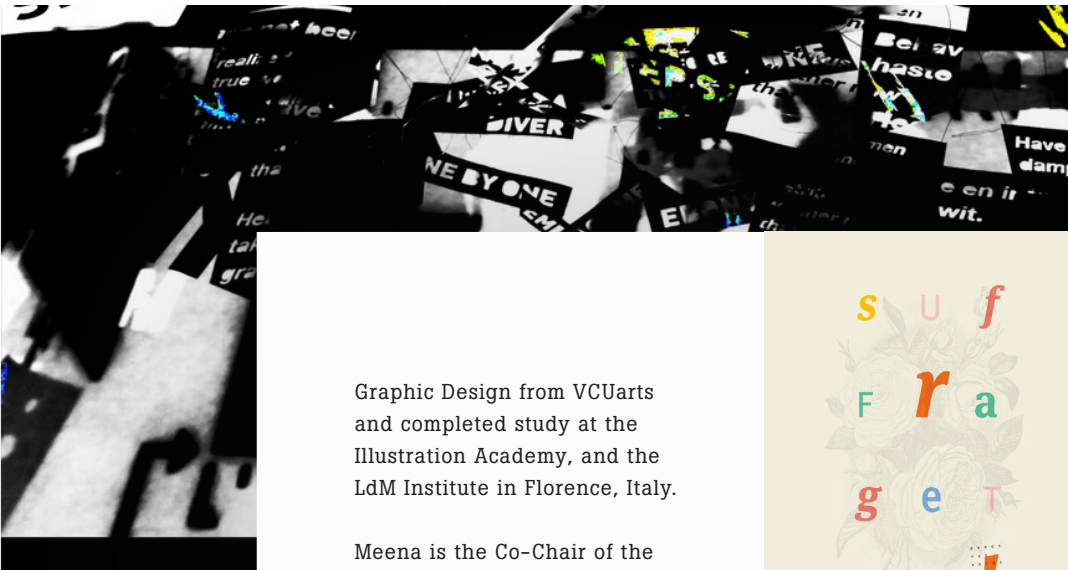
Khalili is the recipient of the National Award for Outstanding Professional Achievement in Graphic Design by the Southeastern College Art Conference. Her work has been shown at the Type Director's Club of New York, Chicago Design Museum, and galleries throughout North America, in Italy, Canada, China, Indonesia, Croatia, Australia, and Moscow, with illustrations and book art in permanent collections at the

VCU Libraries Special Collections and Archives, the Omni Hotel Louisville, the South Carolina State Museum, and the Library of Congress.

Her research is driven by her experience as an Iranian-American. Khalili's interdisciplinary work moves between traditional design and studio art practices and explores ethical design practices, user experience, storytelling, typography, illustration, interaction, and moving image.

A native of Washington, D.C., and Virginia, Khalili is an Assistant Professor at the University of South Carolina School of Visual Art + Design. Meena holds a BFA in Illustration and an MFA in Visual Communication +

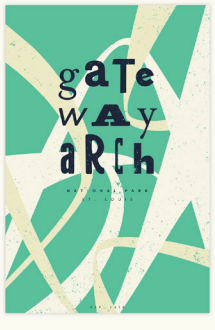
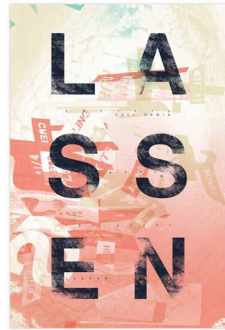




Graphic Design from VCUarts and completed study at the Illustration Academy, and the LdM Institute in Florence, Italy.

Meena is the Co-Chair of the National AIGA Design Educators Community Steering Committee. In addition to her international exhibitions, she maintains an active speaking schedule with engagements and workshops throughout the U.S., and internationally most recently in Hong Kong, Doha, and Venice.

| meenakhalili.com | [@meenakhalili](https://twitter.com/meenakhalili)



Meena Khalili

| she/her | meenakhalili.com
| [@meenakhalili](https://twitter.com/meenakhalili)

Assistant Professor, Design
University of South Carolina
School of Visual Art + Design

AIGA Design Educators Community
Co-chair Executive Board
educators.aiga.org



JUROR Statement:

It is rare to see such a forward-thinking exhibition wherein the work of Graphic Design, New Media, Illustration, Printmaking, and Expanded Field is all at once offered the chance to co-exist in a gallery space. Jurying this exhibition was an exciting opportunity and a fascinating process. All of the artists who submitted to Artifact [BOLD] were so generous in their work, which made the act of selection even more intentional. Of 144 works, this show had a 38% overall acceptance rate and boasts 45 professional entries and 11 student entries.

While poring through submissions from professionals and students alike, I became increasingly grateful for the work being made today and for the people using

their time and their voice to make it. Throughout the process I also kept coming back to the question, “how does a work live?”. The artists, designers, and makers who lent their voice to this exhibition all considered the pulse of their work in one way or another. The story in the work, the life it lives, and the layers or voices it uses to communicate. I found this theme recur with each submission.

The work in Artifact [BOLD] is an amalgam of personal and different cultural histories alongside inquiry into the boundaries that exist between media. There are quilted posters, ghosted images, augmented realities, subversive subject matter, sound experiences, sculptures, artist books, videos, products that are variable in nature—each one calls upon a history and questions how a work



can exist and in what ways. Each artist in this exhibition is adding their voice to the broader discourse on climate change, migration, racism, equality, politics, and war. This is the platform Artifact [BOLD] has provided for contemporary, innovative, thought-provoking work that communicates and honestly acknowledges its humanity. The importance of this platform is paramount as we consider representation, accessibility, and the expanding and ever-evolving landscape of design and new media.

In the end, each of us overlays the experience of this exhibition with the histories we bring into the gallery as we view this work. The art in Artifact [BOLD]

may be experienced in many ways via print, screen, and sound. I encourage the chance to be deliberate and slow, to pause over each work, to experience how each one lives, and to consider the stories they have to share.

Meena Khalili

| she/her | meenakhalili.com | [@meenakhalili](https://twitter.com/meenakhalili)

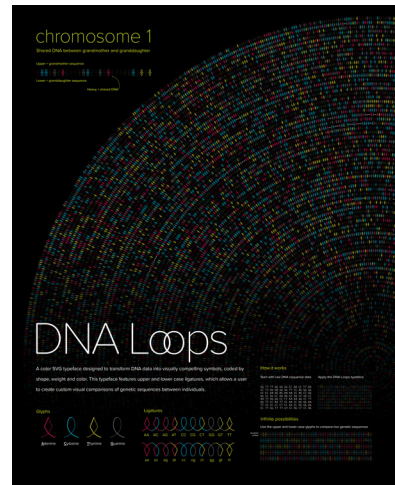
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ARTIFACT
[BOLD].

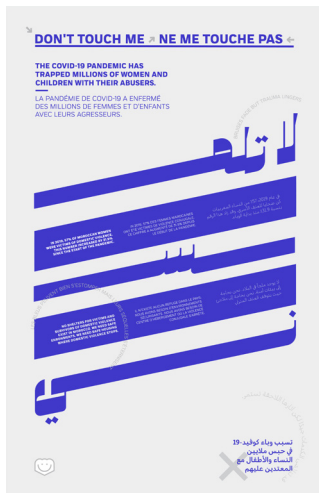


COURTNEY BARR

DNA LOOPS, TYPE SPECIMEN

Digital print

Courtney Barr is a graphic designer, letterpress artist, and Associate Professor at the Louisiana State University College of Art and Design. In her work she uses visual explanations to reveal new understandings and perspectives. She merges digital printing techniques with letterpress printing to create unique information/art pieces. Her professional graphic design work has received recognition from AIGA (the Professional Association for Design) and the American Advertising Federation. Her work has been published nationally in the Print Regional Design Annual and Graphic Design USA magazine. She has received research grants, including the LSU Council on Research Summer Stipend Grant and a Junior Faculty Travel Grant. In addition, she has collaborated with researchers on grants from the National Science Foundation and the Alfred P. Sloan Foundation. Her work has been exhibited in North Carolina, Louisiana, Texas, and Mississippi.



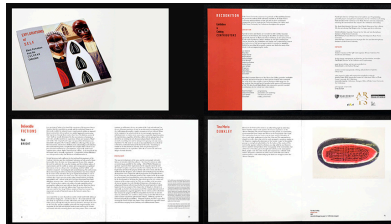
DINA BENBRAHIM

DON'T TOUCH ME,

NE ME TOUCHE PAS, ينس ملت ال

Printed poster

ABOUT THE ARTIST: Dina Benbrahim is an Arab multidisciplinary creative who uses a feminist lens to focus on illuminating the power in human beings to be transformative forces in society. She is currently an Endowed Assistant Professor of Graphic Design at University of Arkansas. Her research investigates design for visibility, civic action and social justice for marginalized communities to collectively reimagine equitable futures. Previously, she was an Assistant Professor at State University of New York at Buffalo. Dina has also 8 years of industry experience in design, art direction, copywriting and entrepreneurship in New York and Casablanca, with SYPartners New York, J. Walter Thompson New York and Casablanca, and Shem's Publicité. Her work has been featured in national and international exhibitions, conferences and publications as well as awarded multiple times. She received a Bachelor in Business Administration and a Master's Degree in Marketing and Communications in addition to participating in the Exchange Program in Arts and Social Sciences at Simon Fraser University. She completed her MFA in Design & Visual Communications at University of Florida where she additionally taught design as an Instructor of Record and was the 2020 recipient of the Calvin A. VanderWerf Award for Excellence in Teaching. She is motivated to activate greatness in everyone she encounters. When she is not working, she is baking with her best friend and husband, Kari, and tickling her son's toes.



PAUL BRIGHT

EXPLORATIONS OF SELF: BLACK PORTRAITURE FROM THE COCHRAN COLLECTION

Exhibition catalog, poster, video

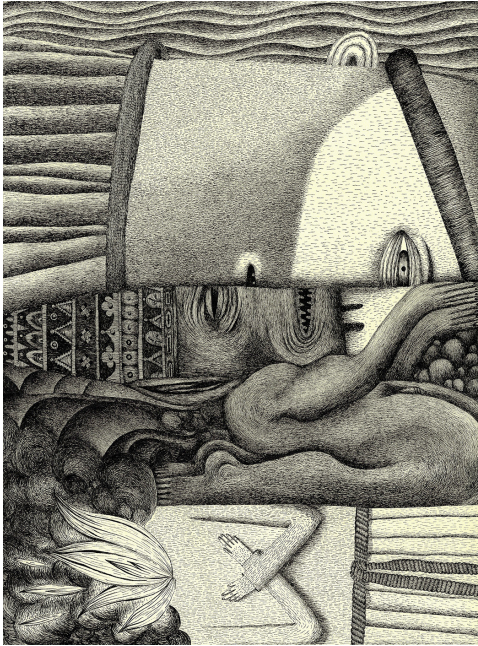
Produced for the Hanes Art Gallery, Wake Forest University

The exhibition this catalog was designed to support was open for the Covid-extended duration of the 2020-21 academic year at the Hanes Art Gallery at Wake Forest University. In the spring of 2019, a class of WFU students curated an exhibition of 40 works by Black artists from the collection of Wes and Missy Cochran. This important collection of more than 400 works on paper was assembled beginning in the late 1980s by the Cochrans, guided by Black artists, and almost always purchased from Black artists on a shoestring budget. When Covid appeared in March 2019, student curation had to take place remotely, from online images. The actual works were not available to the class until they arrived for installation at the Hanes Gallery, after many of the students had already graduated.

This catalog necessarily follows some of the conventions of such publications, but also pushes against others in the service of an unconventionally organized exhibition from an unconventional collection, selected and produced under the disruptions and constraints of Covid, by gallery staff working alongside students with contributions from faculty. 22 of the 25 essays were written by students, and the printing of the catalog was made possible by the generous gift of one student's

family. If the credits pages of most catalogs can seem a bit perfunctory, this one is not. It was a large collaboration, engaging many people at different levels over the 18 months the catalog project took to complete. For everyone involved, those with graphic design experience as well as those new to publication projects, this catalog was "extra" work, a thick layer on top of everything else they normally are responsible for, as well as the increased demands and shifting contingencies of Covidity. It is implicitly a document of that as well.

ABOUT THE ARTIST: Paul Bright is the Director of Galleries and Programming at Wake Forest University, and served as design lead on this project. Bright received his BFA from the University of South Carolina, concentrating in printmaking. Subsequently, he has occupied diverse roles within art entities and museums, as an exhibition designer and conservation technician in a multidisciplinary state museum, a history museum design and exhibitions director, a freelance graphic and exhibition designer, a university art instructor, and a curator. Bright became the director of Hanes Art Gallery in 2012. Bright has also maintained an active parallel life as an artist. His professional history includes exhibitions, projects, residencies and collections in the US, Germany, England, Canada, Scotland, Italy, and Switzerland.



ALLOR MI PINSE LI ARGOMENTI GRAVI
LA VITA CACER M'EU AVARON PEGGIO
E DISS: PADRE, DACHE TU MITAVI
DI QUET PECCATO OVIO MO CADER DEGGIO
LUNGA PROMESSA CON L'ATTENDE CORIO
TU FARATI TUNFARINE L'ALTO SEGGIO
FRANCESCO VENNE ROT COVIO EU MORIO
PER ME, MALINDI MERT CHERUBINTE
TU DISS: NON PORTARON MI HAR TORIO
I THEN COMPELLED BY HIS GRAVE ARGUMENTS
I KNEW THAT THE SILENT SEEMED THE WISER
AND I SAID, FATHER, YOU'CE ANNE ME CO-
THE SIN WHICH I MUST NOW COMMIT:
ATONG PROMISE WITH SHORT FULFILLMENT
WILL BRING YOU TROMP IN THE HIGHEST
FRANCIS COME FOR ME, AS I WAS DEAD,
BUT ONE OF THE DARK CHERUBS SAID I HILL
DO NOT TAKE HIM. DO ME NOW RONG

ROBERT BRINKERHOFF

INFERNO XXVII: THE TAKING OF GUIDO DA MONTEFELTRO

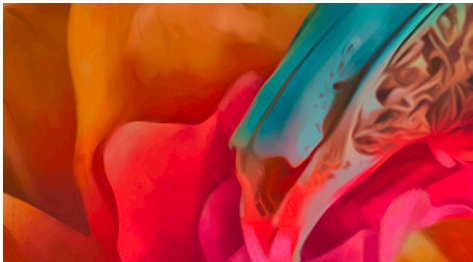
Ink on paper

Dante and Virgil meet Guido da Montefeltro in the 27th canto of *L'Inferno*, a Ghibelline captain of the 13th century. Having steered clear of military conflict for several years by becoming a Franciscan monk, Guido was eventually cajoled by Pope Boniface VIII to rejoin the fray, this time against the Ghibelline army he once led. Ultimately, at his death, while poised to be spirited away to heaven by St. Francis, the angel of darkness appeared to intervene at the last moment, sealing his fate in hell as a traitor. In this drawing, Guido is seen in deathly repose at the bottom, with Francis at the top of image. Sandwiched in between—in Escher-like, figure-ground interplay—is the angel of darkness, with Boniface's tiara crowning his hideous face.

I have been illustrating the 34 canti of *L'Inferno* for four years and the project is nearing completion. Execution has been deliberately structured as laborious. I have undertaken it analogously, drawing an image for each canto, from

beginning to end, in the proper sequence as a living artistic narrative.

ABOUT THE ARTIST: Robert Brinkerhoff is a Professor of Illustration at Rhode Island School of Design, where he also served seven years as Illustration Department Head and three years as Dean of Fine Arts, overseeing 10 graduate and undergraduate departments within the College. His teaching explores the intersection of illustration, literature, design, writing, semiotics, social justice and narrative theory, and his client list includes major corporations and cultural/educational institutions and such as The Tate, MIT, Brown University and Brandeis University, as well as regional and national magazines. From 2011-2017 he was the illustrator for *Annenberg VUE*, published quarterly by the Annenberg Institute for School Reform at Brown University. His work has been recognized by Print, How, American Illustration, the Society of Illustrators, The Council for Advancement and Support of Education (CASE) and the University & College Designers Association (UCDA). He has exhibited and published both nationally and internationally and has held artists residencies in the US, Ireland and Italy.



JESSICA “JB” BURKE

THERE’S THUNDER IN OUR HEARTS

Digital media on heavy weight archival paper

This work is part of a series that expresses the language of excess, consequence and pre-constructed identities. This painting uses the saccharine sweet carnival colors to underscore the implied threat in the predator and prey relationship, represented by the coyote and rabbit skulls. The candy-coated undulating environment represents the fragility of the balance between strong and weak. It is a portrait of systems in flux that are anchored by our cultural obsession with both the artificial and detrimental.

ABOUT THE ARTIST: Born in Wichita, Kansas, Jessica Burke (J.B.) is a figurative artist and educator. She is an Associate Professor of Art and Foundations Coordinator at the University of North Carolina at Charlotte. Working in both traditional and digital drawing media, she focuses on concerns at the intersection of identity, popular culture, and mass media. She has received numerous honors and awards for her

creative research and her teaching. She has been invited to artist residencies in Oregon, New Mexico, France, Ireland, and Hungary. Her drawings have been published in Manifest’s International Drawing Annual (INDA) 13, Studio Visit Magazine and in North Light Book’s Strokes of Genius 9: The Best of Drawing. She will also have work published in the 2nd Edition of the textbook, *Art for Everyone* by University Press in January 2022.

She has had the opportunity to show and present her work in over sixty competitive group and solo exhibitions nationally and internationally including the Mint Museum; Florida State University Museum of Fine Arts; the Palazzo Vellii, Rome, Italy; the Toshima Gallery in Tokyo, Japan; the LuXun Academy of Fine Arts in Shenyang, Liaoning Province, China; the Elysees Modern and Contemporary Art Fair in Paris, France and the Kepco Plaza Gallery Museum in Seoul, South Korea. She was recently awarded a North Carolina Arts and Science Council Grant based on her recent digital media practice which reflects a dedication to drawing as a creative practice that is both innovative and responsive to cultural conditions.



DANQI CAI

LEGACY & INHERITANCE

Immersive installation of three print-based animations

Legacy & Inheritance is an immersive installation of three print-based animations where silhouettes of playing children layer on paper. While each figure leaves a thin coat of dust, their imprints collectively morph into an overcast of foreboding black clouds. Projected large to welcome viewer participation, this installation confronts us with the legacy of exacerbating global warming that we leave behind with each new life we bring into existence and asks us how we would position ourselves among such ominous inheritance.

ABOUT THE ARTIST: Danqi Cai received her BFA in Printmaking and Humanistic Studies from the Maryland Institute College of Art in 2019. She is currently an MFA student in Printmaking at the University of Tennessee Knoxville.

Cai has shown nationally in juried exhibitions including at the Alper Initiative for Washington Art (DC), Bradbury Art Museum (AR), International Print Center New York (NYC), and the Joel and Lila Harnett Museum of Art (VA). She was awarded the Muskat Studios Prize from The Boston Printmakers 2019 North American Print Biennial and Best in Show from the 2018 Four Rivers Print Biennial. She has attended artist residencies at the Chautauqua School of Art and the Kalamazoo Institute of Arts. In 2020, Cai presented at the SECAC conference and was elected as a 2020–2022 Student Member-at-Large for the Mid American Print Council. In 2021, she chaired a panel at the Remote Contact Printmaking Symposium and held a solo exhibition in collaboration with a Philosophy Ph.D. student.



RUBEN CASTILLO

IN THE FLOWERS

Lithograph with etchings on paper

My work is about the relationship between intimacy and queerness, exploring how it manifests within everyday phenomena. Often occurring as works on paper such as etchings or lithographs, my work has included drawing, sculpture, and video operating under the same purpose as print—materials that document and preserve the ephemeral. I create images demonstrating a desire that can be both physical and emotional. My recent work highlights qualities that can be perceived as tactile or felt, creating moments of sensual tenderness and fantasy.

I examine the emotional influence of desirable objects and places by investigating the couple's symbolic shaping of space(s). I am drawn to the slow pull of the quiet and mundane world of domesticity. Documenting these moments and objects becomes about building my archive of feeling, quietness, and closeness as a means of acknowledging the past and proposing a future. This record of intimate scenarios collectively reflects being and desire, described by a tangible familiarity of textures and forms. Pillows, plants, clothing, furniture, and corners occupy these images as figures in a scene.

The printed image indicates a visual event. In printmaking, materials become suspended, and actions are made permanent. The event in my

imagery is a sentimental remembrance. Describing still life in her book *Ordinary Affects*, Kathleen Stewart writes about vibratory potentials and the ability to "distill spirits into potency through a process of slow condensation." Still-life describes the charged events in my work, presenting affective traces and potentials for transformation. Physical objects such as hangers, shirts, and doors are tangible, processed, and transformed—becoming something other than what they are. My simple domestic rituals, such as daydreaming while dishwashing, can become an organizing principle of futurity.

Regardless of my media, my background as a printmaker means I am inevitably obsessed with the impression and labor of a thing. This working method is speculative for me. The collective familiarity of the public gestures, objects, and spaces that I reference mediate ambiguous forms of emotional awareness within the domestic commons. Whether they are images of places, rituals, decisions, things shared between lovers, or readymade affordable furniture (to make one's home their best home), my work is about the hope and fantasy to communicate and connect.



MARIKA CHRISTOFIDES

SYMBIOTE GODS 1 & 2

Digital collage: digital print on canvas, molding, house paint, nylon, & rope

Symbiote Gods is a pair of digital collages, composed primarily of vintage floral imagery from greeting cards and seed packets, that depict abstracted, imaginary biological organisms. Through a process of repetitive mirroring, these images of flowers acquire an otherworldly quality and become removed from their original context. Hung and presented in the same manner as vintage taxonomic charts, these works represent an anti-taxonomy, where the distinction between the figure and its smaller components is blurred, and the framing device of the canvas fails to contain the full image. *Symbiote Gods* references the feminist art movement's historical concern with the domestic sphere, while asking what can happen when we apply its tools to more abstract bio-philosophical questions of identity and change.

ABOUT THE ARTIST: Marika is a visual artist residing in Lexington, Kentucky. She collects illustrations from feminine-coded mid-century print ephemera, which she translates into digital collage and print-based works that depict a feminist bio scientific imaginary. Her prints, installations, and artist books are characterized by a graphic sense of color and design. She holds a B.A. in Philosophy from Carleton College, and she is expected to earn her M.F.A in Studio Art from the University of Kentucky School of Art and Visual Studies in May 2022. From 2013-2019, she worked as an associate acquisition's editor at the University of Illinois Press, where she acquired scholarly manuscripts in anthropology and science fiction studies. Her work has recently been exhibited at 48 Hours of Neukölln in Neukölln, Berlin, the Lexington Art League, Artist Image Resource in Pittsburgh, PA, Utah State University, and Transylvania University.



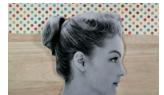
JONATHAN CUMBERLAND

HOW WILL WE BE REMEMBERED?

Digital print

Using the iconic symbol of pottery from ancient Greece, this illustration confronts the viewer with the present crisis of our climate. Future generations will reflect on our actions and inactions to save our planet.

ABOUT THE ARTIST: Jonathan Cumberland is an illustrator, designer, and educator based in Tuscaloosa, AL where he serves as an Assistant Professor of Graphic Design at The University of Alabama. He has produced illustrations for national entities including Scholastic, Johns Hopkins, Women's Wear Daily, Commercial Observer, and others. Cumberland has also extensively exhibited his posters in juried international competitions all over the world. His work has been recognized by Creative Quarterly, Graphis, Graphic Design USA, and American Illustration.



EVELYN DAVIS-WALKER

SALT & PEPPER (MORTON & SCHILLING)
DIPTYCH: 1 OF 2

Digital collage & yarn on canvas

EMILY POSTS' ETIQUETTE RECIPE

Stop-motion animation

For these large wall tapestries Davis-Walker created digital collages on canvas, then painstakingly embroidered pieces of yarn vertically to help separate relationships of foreground and background, but to also express the power of product placement within the human psyche by representing the branded identity only within in the negative space, conceptually reinforcing the absence of something is in many cases more powerful than its presence.

Davis-Walker's current work examines the identity of housewives, and the homes they cared for, as depicted through advertisements from 1930-1959.

The role of the housewife in society has evolved drastically over the last 60 years. Many contributing factors have forced a reconsideration of the identity of the housewife. As an artist, Davis-Walker enjoys exploring the role of the 1930-1950's housewife in ways that can help her forge her own identity as a wife and mother.

What makes a house a home? Is it the wife-charged with its upkeep, or is it the outside structure defining the property?

Davis-Walker's work explores the identity of both the "HOUSE + WIFE."

Advertising gave a voice to the wife's social identity – a voice, not her voice. In a male driven business, advertisements were primarily written and created with a male undertone. As a graphic designer and professor of graphic design, Davis-Walker uses the language of advertising copy in her artwork to manipulate social messages that once bombarded women – reversing their intended meanings.

Davis-Walker created a metaphorical recipe based on societal expectations placed on the housewife through stop-motion collage inspired by American etiquette author Emily Post. The social burden placed on homemakers were present most readily in the 1950s when housewives were pressured to be perfect and polished. Within the animation she hopes to convey a sense of honesty and transparency (and a dash of humor) of the expectations placed on housewives of the past.



MEAGHAN DEE

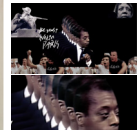
A MESSAGE OF HOPE

Printed poster

Neil Gaiman composed a piece on fragility and resilience entitled "A Message of Hope." I took each of his 368 words and created typographic lungs—thinking of breathing as connected to both disease and to anxiety, and as Gaiman put it "the pause between an inhalation and exhalation... is precisely where we are... a world of people, waiting to breathe again." The pandemic shifted everything and we had no idea what was coming next. And as the world shifted yet again, Gaiman's words took on another meaning for me. On May 25, George Floyd was killed. As the designer, Rick Griffith stated, "I was in the middle of a moment, and then another moment happened." While the country and world were (and are) still in the middle of a pandemic, we also entered a social movement and a re-energizing of Black Lives Matter. Re-reading the words of "A Message of Hope" took on another layer of meaning. In part, because I have the privilege of getting to take breathing for granted. I think about just how long eight minutes and forty-six seconds is—how many breaths I am able to take in that span of time. But also, as Gaiman puts it, "There are so many fragile things. After all people break so easily, and so do dreams and hearts. And yet as I write this, it occurs to me

that the peculiarity of most things we think of as fragile is how very powerful they truly are."

ABOUT THE ARTIST: Meaghan Dee is both a practicing designer and educator. She is an Associate Professor of Design at Virginia Tech and a Faculty Fellow for the Institute of Creativity, Arts, and Technology. She received her Bachelor's at the University of Illinois, with a focus in Graphic Design, and a Master's of Fine Arts at Virginia Commonwealth University, with a focus in Visual Communication Design. Prior to joining Virginia Tech, she worked professionally as a designer for the Architecture and Design firm, Marnell Companies, where she regularly worked with Architects, Interior Designers, and Industrial Designers on large-scale resorts. Meaghan's design practice weaves images and language together, across a variety of media. As an artist and typographer, she sees her work as that of a translator, visually articulating ideas into a solid form. Meaghan's work reflects her experience, and she often processes thoughts and feelings through the act of making. When sharing work, Meaghan considers how she is contributing to the collective zeitgeist and upon how the words and imagery we put into the world matter. Many of her recent projects explore ongoing issues, such as the current pandemic, the "me too" movement, voting rights and access, mental health, and reproductive struggles. She also creates works with sole intention of creating joy: making someone laugh, reminding someone to be gentle with themselves, or shifting focus onto small beautiful moments.



ZACH FRAZIER

QUILTED POSTER

Fabric

I AM NOT YOUR NEGRO

Motion Collage

My creative work is where my research, educational, and personal practices meet in order to uplift the narratives of the marginalized among us, and to challenge popular, dominant notions. This is most immediately seen through my advocacy for Black and/or queer individuals and has long been the focus of my art.

Inspired by the women of Gee's Bend, Alabama, this quilted poster serves as a critique of anti-black exclusion, erasure, and practices within the discipline of graphic design

A distillation of Raoul Peck's documentary, "I am not your negro", this motion piece serves as an experiment in the form of motion collage as a critical practice.

ABOUT THE ARTIST: Zach is currently Oklahoma State University's Visiting Assistant Professor of Graphic Design. They enjoy interests in bookmaking & layout, motion design, new media, d.e.i. work, community arts, and interdisciplinary design. Their research x creative practice involves the use of the Critical Race method of counter-storytelling in order to uplift and celebrate historically minoritized narratives.



CHRIS FULLWOOD

NIGHTLIGHT

Digital photo composite

Chris has been an art teacher at Highland Park High School (University Park, TX) since 2003, prior to which he worked as an Art Director at TM Advertising. He has a BS in communication design with an emphasis in art direction from East Texas State University, an MA in media and technology from Columbia University and MFA in graphic design at Marywood.



GABY HERNÁNDEZ

LA MAMÁ DE ALGUIEN (SOMEONE'S MOM)

Generative digital collage

La Mamá de Alguien (*Someone's Mom*) is part of my most vulnerable design work to date. This intervened digital collage is one of approximately twelve other emotional design pieces I completed during the second year of the Covid-19 pandemic—a time of isolation, depression, yearning, and languishing. As an individual who has suffered from mental health issues for over 20 years, my visual explorations on vulnerability have become critical to my own healing processes. *La Mamá de Alguien* is a short narrative thrown into the darkness. It is an internal dialogue. It is a momentary revival of unhealed trauma. As I continue to struggle with the death of my mother in 2005, the Covid-19 pandemic deepened the void caused by her absence. The extreme (and avoidable) loss of lives due to the Covid-19 virus

around the world triggered memories of my mother's passing in very vivid ways. In particular, the vision of her peach-colored coffin became a mental symbol of the indescribable suffering caused by her absence.

La Mamá de Alguien narrates the following (as translated to English): "Today, someone's mother passed away. She was placed in the peach-colored coffin."

For this text, I created the lettering, inspired by hand-painted street signs from my home country (Costa Rica) and México. The imperfection and unevenness of each letter and stroke symbolize the lack of balance and control that a pandemic, isolation, and the death of a parent cause in our psyches. The black background is intervened by hand with a multitude of organic shapes

and lines, stains, splattered paint, blurred forms, and textures, as I intend to communicate the raw and messy state of my emotions during the development of the piece.

ABOUT THE ARTIST: Gaby Hernández is an Endowed Associate Professor of Graphic Design in the School of Art of the University of Arkansas. Her research has been disseminated at numerous design conferences, symposia, and education summits, as well as in journals, conference proceedings, and design websites. She earned her MFA from the University of Florida in 2011. A native of Costa Rica, Gaby is an alumna from the Universidad de Costa Rica, from where she graduated in 2005 with a BSc. in Mass Communication and Advertising degree. Before Arkansas, Gaby was a professor at the University of Houston-Downtown and the University of Florida.



MATTHEW TORCHIANA HOBAN

THE PERSISTENCE OF CHANGE

Stop-motion animation

Claymation is a medium that lives somewhere between nostalgia and uncanny valley. It has most commonly been used for children's media and so it has become culturally associated with that world of vulnerability and possibility. This short film takes an unusual approach to the medium by removing figures and the spoken word. It relies on spaces and objects to fill the gap of character and narrative, building their own progression in a state of ceaseless change. Places from the past reconstruct themselves anew, age, and dissipate before they can be fully understood. This continual state of flux reflects the nature of time, for which change is the physical manifestation. The artist revisits specific autobiographical sites where early, formative memories took place. These memories center on moments when change was first observed and understood. Places emerge that imply occupation, but the figures that were once found there are absent, leaving only the bittersweet ache that accompanies recollection with its palpable distance in space and time. Memory is envisioned as a threshold that cannot be crossed; a place that can never be set foot in again, but can only be observed in uncanny resurrection, abstracted through time.

ABOUT THE ARTIST: Matthew Torchiana Hoban is the fifth child of six, born in the Philadelphia area. Raised in the Catholic tradition, an interest in powerful imagery and personal spirituality was fostered early on despite him not maintaining that religious tradition today. He attended Drexel University for two years to study music technology and continues an active practice in songwriting and lo-fi recording, but ultimately transferred to Tyler School of Art at Temple University to pursue a degree in Fine Arts. There, an interdisciplinary visual practice was born with a strong interest in ceramics and sculpture, but he ultimately majored in printmaking. After graduating from Tyler in 2018, he worked in the Crane Arts building for Second State Press, a community print shop, before being awarded a fully funded assistantship to pursue an MFA degree at the University of Georgia. His work has since expanded to include stop motion animation, book arts, collage, and assemblage. He has exhibited two multimedia solo exhibitions throughout his time in university, as well as participated in numerous group exhibitions spread along the East Coast, such as Artfields 2021 in Lake City, NC, Ann Street Gallery in NY, the Plastic Club and Crane Arts building in Philadelphia, PA, GSU in Atlanta, GA, and multiple exhibitions in the galleries at Tyler and UGA.



ERICA HOLEMAN

JULIET & HER ROMEO

Poster

Juliet & Her Romeo is a poster of dualities: organic forms against rigid; light against dark; empty aesthetics alongside symbolism. The conflicting styles mirror conflicts between Montague and Capulet and the tragedy therein. Symbols from the play merge into custom typographic initials. Ultimately, the piece is an homage to the emotional power of words

ABOUT THE ARTIST: Erica Holeman is an assistant professor in the Communication Design program at the University of North Texas. Her work as a graphic designer enlists both traditional and experimental methods primarily applied across identity systems, publications, and web design. Holeman earned an M.F.A. in graphic design from Maryland Institute College of Art (MICA) in Baltimore, MD, and a B.F.A. in graphic design from Oklahoma State University, in Stillwater, OK. She then taught graphic design and branding courses at MICA and the University of Maryland Baltimore County.

Before becoming a full-time educator, Holeman worked as a senior designer at Pentagram, the world's largest independent design consultancy. Her diverse professional experience also includes in-house design at a non-profit, working freelance, and as a designer at small local agencies. Previous clients include Johns Hopkins University, American Express, the d.School at Stanford, Pentagram design studio, the Maryland Institute College of Art, and many others.

In both 2020 and 2021 Holeman's work was published in the Communication Arts design annual, one of the most exclusive major design competitions in the world. Other recognitions include Graphis, University & College Designers Association, GD USA, and more. Her research centers on empathy and humanity within design and design pedagogy, using design methods to examine the experience of graphic designers today.



TONY HOLMQUIST

WAUSA SYSTEM

Printmaking intaglio (polymer, polycarbonate, and copper).
Printed on Rives BFK with non-toxic soy-based inks

Wausa is a place, a village in Northeast Nebraska. Swedish immigrants arrived in the late 19th century and named the town after Gustav Vasa, a leader of the rebel movement following the Stockholm Bloodbath of 1520. Vasa was elected King of Sweden in 1523. The townspeople of this new settlement decided to add USA to Vasa, forming Wausa in English.

This image conveys aspects of raising/being raised, childhood/adulthood, and memory/impermanence, all pertaining to a certain place, time, and life stage.

An environment of positivity, good-natured competition, trust, and humility can instill a sense of integrity in a person. Integrity unfolds and can mean different things to people at distinctive life stages, but there is a certain energy to it through and through.

ABOUT THE ARTIST: Holmquist is an associate professor in the Department of Art & Design at Fort Lewis College in Colorado and previously a lecturer at the University of Maine, Farmington. He has worked in printmaking for his entire career and works primarily with the intaglio techniques, which involves printing an image from an etched metal plate. He exhibits his work around the world including the International Print Cent of New York, the National Arts Club, the art a Wharepuke International Print show and the international miniprint Finland Triennial.



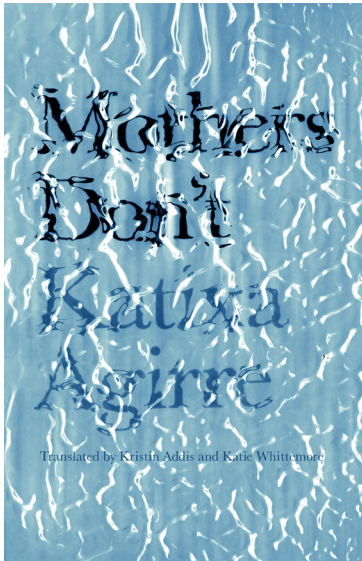
HOUSE PENCIL GREEN

KAIJU BIG WHEEL

Videographic

House Pencil Green presents *Kaiju Big Wheel*, their take on the disaster film genre, with a targeted glance at the Japanese monster movie. Kaiju Big Wheel mines the vernacular of Amy Ruddick and Joseph Herring's mutual childhoods to cast character actors as they explore the relationships between the scale of the viewer's body and the scales of a miscellany of imaginary bodies, all projected into the picture plane of videographic representation. For this exploration, Kaiju Big Wheel simultaneously takes place within the mise en scènes of the city, the museum, the painter's canvas, the county fair, the circus, and the roller rink.

ABOUT THE ARTISTS: House Pencil Green explores relationships between low and high culture, between the vernacular and the absurd, between color and memory. House Pencil Green sits at the intersection of sculpture and post-dramatic theatre, on the corner of time-based media and installation, just a block north of video and performance. At House Pencil Green, pre-recorded and live-produced video elements interact with built and modified objects, environments, and live performance. Events further the physical, aesthetic, and conceptual evolution of the space that contains them. With House Pencil Green, demonstrably harebrained and visibly skewed investigations into the nature of media are juxtaposed in the delineated space of exhibition in a demonstrable attempt to understand our contemporary sublime and to reconcile our past, future, and present. Through the development of interactions among objects, environments, and technologies, House Pencil Green simultaneously courts and resists a relationship with narrative inquiry, creating projects equally influenced by vernacular performing traditions, the history of children's television, and sculpture in the expanded field.



ANNE JORDAN

MOTHERS DON'T

Book cover

Book cover. A disturbing novel in which a mother kills her twins by drowning them in the bathtub. Another mother, an acquaintance of the murderer, becomes obsessed with investigating the crime and uses her own maternity leave to research the hidden truth behind the murder. The novel is full of contradictions and discoveries and is complete with elements of a traditional thriller. The cover image is a photograph of a physical construction – not a Photoshop effect – to create the illusion of underwater type. The watery type carries layers of meaning: it references the murders by drowning in the bathtub, the quest for finding truth in a murky mystery (the narrator’s obsessive search), and motherhood (water breaking in pregnancy, water in womb, etc). Surprisingly, it wasn’t water that I used in the physical construction to create this real effect – it was another material entirely. I love that secret – the design version of a food photographer who uses mashed potatoes to look like ice cream. Wink, wink!

ABOUT THE ARTIST: Anne Jordan designs book covers and other graphic objects from her studio in Rochester, New York, USA. Her award-winning work explores the intersection of typography and materials. All pieces are made using her unique design process of analog-digital synthesis. Check out this interview with AIGA Eye on Design for a peek into her process. In 2015, PRINT Magazine named Anne one of the best New Visual Artists: 15 Under 30. Her work is exhibited internationally and featured in many design publications.

Anne earned her BFA in Graphic Design from Rhode Island School of Design, and her MFA in Design/Visual Communications from Virginia Commonwealth University, School of the Arts. She has taught graphic design at Maryland Institute College of Art, Virginia Commonwealth University, and Rochester Institute of Technology.



AASAWARI KULKARNI

NARI VARIABLE FONT

Font design and instances

Nari is an experiment in variable font technology that attempts at answering the question, “what would it mean for a typeface to be feminist?”. The result is an interactive variable typeface designed by a woman of color, one that has multiple voices, that represent choice, expression, and inclusivity; does not belong to any one extreme, and is fluid in nature. It breaks away from the traditional “acceptable” proportions of letter design and is anything but neutral.

The three variables are voice[weight], mindset[width], and fight[contrast]. Through a permutation and combination of these three variables, Nari—meaning woman in Hindi, can generate various different styles, similar to how a woman is a powerhouse of assuming different roles at given points of time.

ABOUT THE ARTIST: Aasawari Kulkarni is a Graphic Designer, Writer, and a Design Educator, originally from India, currently serving as an AICAD teaching fellow at RISD. Her work explores the intersection of human behaviour and culture, with design. She holds an MFA in Graphic Design from the Maryland Institute College of Art(MICA) and runs an independent design practice. Selected current and former clients include Penguin Random House, Center for Craft, and the Visible Voices Podcast.



DANIELLE LANGDON

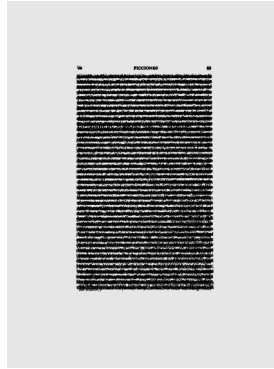
WHEREUPON THE CARDINAL

Motion graphic

This artwork deploys the words of the poem "Whereupon the Cardinal," written by Dr. Peter Monacell. The goal of this motion graphic is to evoke the cadence and sentiments felt by an audience when a poet reads their poem aloud. I manipulated the letters, words, and stanzas in order to enhance the underlying mood present in the poem's storyline, while also emphasizing certain moments of interest. I worked directly with Moon Wobble to compose a soundtrack that also aligns with the tone of the poem. My hope is that the viewer feels invited to engage with the work in an intimate and personal way. The project was motivated by my interest in the constraints and freedoms inherent in both typography and motion.

ABOUT THE ARTIST: Langdon received her MFA in Graphic Design and Video Art from the University of Missouri, Columbia. Prior to, she received a BA in Media Communication Studies and Dance from Ursinus College in Pennsylvania.

Langdon also has a current body of video artworks that have been shown across the country. In her videos, she takes a critical, but humorous look at how smart phone technology has become a poignant player in our connections and rituals.



EDDY LOPEZ

LA PRENSA: RESISTENCIA CIUDADANA

Silkscreen, archival digital print

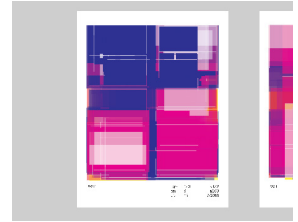
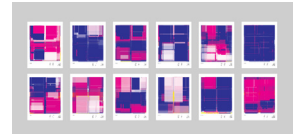
EL JARDIN DE SENDEROS QUE SE BIFURCAN (THE GARDEN OF FORKING PATHS)

Silkscreen, archival digital print

ABOUT THE ARTIST: Born in Matagalpa, Nicaragua, during the chaos of the Sandinista revolution, Eddy López is an artist and designer whose composite paintings and prints layer historical, mythological, and religious themes. He studied at the University of Miami, earning an M.F.A. in Printmaking, and Florida International University, where he completed a B.F.A. in Painting and Printmaking and a B.A. in Art History. Prior to coming to Bucknell, López taught art and design at Miami Dade College and the University of Miami.

López's artwork has been exhibited in various solo and juried group exhibitions across the United States and internationally, from the 2013 North American Print Biennial, to various shows in Florida, New York, California, North Carolina, Colombia, Egypt, among others. His work can be found in various public and private collections, including the Frost Art Museum, Jaffe Center for Book Arts, University of North Carolina-Chapel Hill, Universidad Once Caldas, and El Minia University, Cairo.

As a graphic designer, López strongly believes in the power of simplicity in design and the sophistication that can be found in the delicate balancing act between type and image. With two decades of professional design experience, López has directed and managed projects for a variety of clients, from small non-profits to multinational organizations, on projects across the gamut of the design discipline, from editorial, informational, to promotional design, in freelance and in-house positions.



DANIEL MARTIN

LAYOUT DECONSTRUCTION

Digital prints

One of three projects for my MFA thesis, this project is a deconstruction of the page layouts of twelve issues of the academic journal 'Publications of the Astronomical Society of the Pacific.'

By focusing on only the graphic content of each issue, the page layouts and structural forms of the issue are revealed through interactions between lines, shapes and colors. When combined, these interactions yield new forms that show the issue as a reassembled whole and provide insight to the methods used in the issue's production.

These new forms are presented as a set of twelve digitally-printed posters. This work explores how scientists share information with one another, but in a visual and aesthetic sense rather than an epistemological one once there is no manuscript text to read.



DESIRÉE MOORE

GHOST

Sculpture

My art practice considers the capacity of the mind to fracture, reconsolidate, and even invent memories for catharsis. Often it is not the event itself that permeates within our memory but it is the ambiance, the smell, or even the hiccups in propriety that seem the most significant.

Three years ago my partner passed away suddenly. *Ghost* is a part of a body of work that investigates the ways in which the record of digital media haunts the living. The dead are etched in digital stone, perfectly preserved, for all time. Digital photographs, videos, voicemails, social media accounts and communication threads, text message archives stunt the grieving process. These digital records have taken on a new and greater significance which in some ways, limit autonomy and prevent the necessary function of forgetting. My lover's image has been burned into the physical glass of the CRT TV in much the same way my time with him has etched his place into my being. This work is an artifact of grief and an act of love.

ABOUT THE ARTIST: Desireé Moore is a multidisciplinary artist with emphasis in video, cinema, and installation. She is particularly interested in the role of media, digital data, and narrative as a record of trauma and the social evolution of concepts, like grief, through past and present media.

Her work has been shown nationally and internationally in theaters, drive-ins, film festivals and museums like The Armory Show NY, Aesthetica Film Festival in UK, Borscht Film Festival in FL, The John and Mable Ringling Museum of Art in FL, the New Art Center in MA, the Cinema Femme Festival in IL, and with great pleasure the Fun-Lan Drive in of Tampa, FL. She teaches Digital Storytelling and Film Production in the School of Visual Studies at the University of Missouri - Columbia.



BRIANNA O'NEAL, AUDRA RYGH, STACY CANNON, & AUBREY COOLER (student)

THE WORLD IS YOUR OYSTER

2D interactive/participatory

The World is Your Oyster is an interactive Plinko board that illuminates the conundrum that the modern working woman faces. Can women really have it all? As working women, we often try to have it all; work, family, hobbies, friendships. Yet, the capacity to truly have it all, exactly as we dreamed it to be, can often seem out of reach.

This participatory composition asks the viewer to choose her path by inserting a chip into the top of the board in an area of her choosing. Consequently, the final outcome is often jostled around by unexpected life circumstances and may land in an unexpected location.

ABOUT THE ARTISTS: We are a group of design colleagues and friends who work together on collaborative design explorations. Our work incorporates design, photography, and our shared interest in participatory/interactive artwork. On occasion, we engage some of our exceptional students in this process. Each piece is the result of our collective skills, effort, and human experiences.



ALIREZA VAZIRI RAHIMI

INFODEMIC

Printed posters

Through this project, I aim to re-examine concepts such as misinformation and social media in relation to design and our contemporary digital culture. I try to answer questions such as: How does social media manipulate our thoughts? How can visual design make people more aware of crisis? I have designed a poster series combining traditional collage techniques and Augmented Reality (AR) technology with the intention to provoke the viewer to learn more about fake news manipulation. My Project centered around critical commentary on global incidents of misinformation about the COVID-19 pandemic, and to examine how different cultures produced and responded to fake news. I also considered how social media plays an integral role in spreading misinformation with drastic outcomes.

ABOUT THE ARTIST: Alireza Vaziri Rahimi is a Designer/Educator specializing in Graphic and Interactive Design. Currently, he is an assistant professor of Graphic Design at the University of Texas. Over a decade of professional and academic experience has equipped him with creative methods and collaborative skills in Visual Communication Design. Alireza earned his MFA degree in Design from

University of California – Davis, and a bachelor's degree in Stage Design from Tehran University of Art. He has received national and international design awards such as the Center for Contemporary Art award, best graphic designer in London International Creative Competition, appreciated designer in Goethe-Institute San Francisco, silver award in Graphis Design Publication and etc. His projects have been featured in several publications and displayed in exhibitions, websites and galleries around the world such as Manetti Shrem Museum of Art (California), Secrest Gallery of Art (North Carolina), Fotomuseum Winterthur (Vienna), Museum of Fine Arts (Leipzig), Iranian Artists Forum (Tehran) Graphic Stories exhibition (Cyprus), Russia designer Association (Moscow) and many others. In addition, he has extensive experience in leading design and creative teams through commercial and corporate projects, he works with various global brands such as Samsung, Renault, Unilever and Sony.

"I believe Design is a way of changing the world to be a better place. A better world may have a different definition for different people: perhaps an ergonomic chair or an interface for a pioneer application, each can make one's world a better place to live in. As designers, we have a responsibility to our society, and we should welcome challenges and mainly confront the inner voices telling us to "just mind yourself." As per the legendary Persian poet Rumi: "I came to you without 'me,' so come to me without 'you'."



DREW SISK

RESPONSIVE SUPPLY CHAIN: PURE COUNTRY WEAVERS

Woven cotton throw blanket

Responsive Supply Chain: Pure Country Weavers is an investigation of consumerism and customizable mass production, specifically in the context of the Covid-19 economy.

This custom woven throw blanket was purchased through Amazon, then produced by an Amazon third-party vendor, Pure Country Weavers, in Lynn, North Carolina. My design for the blanket is a composite screenshot of the Amazon interface, which absurdly references the object itself, along with the conditions of its production and monetary value. In a strange, ironic loop, my transaction to get this blanket produced went through Amazon's global, impersonal, automated interface to a historic textile business located only several hours away from me, which produced this one-of-a-kind object, which then entered Amazon's shipping network and landed at my front door. In a way, the production and delivery of this object flirted with but bypassed the global supply chain crisis.

As a designer, I am interested in user interfaces and responsiveness, which is the way that content is

arranged to fit a wide range of screen dimensions. I think of responsiveness as a larger metaphor for the constant feed of media that responds and adapts in real time, not only to the dimensions of our devices, but to the impulses of our psyches. This impacts global politics, economics, and—as we are currently seeing during the pandemic—public health. The objects I am making in my current body of work recontextualize screen interfaces and introduce physical materiality.

ABOUT THE ARTIST: Drew Sisk is a graphic designer and new media artist making web-based work, installation, and print media. Blurring the lines between fine art and graphic design, his research explores the conjunction of media, politics, and technology. His client work supports nonprofit organizations, higher education, cultural institutions, and publishing. Drew is Assistant Professor of Design/Digital Media at Tennessee Tech University. He recently co-founded Utilities Included, a small exhibition space and publishing initiative. His small-edition artists' books are included in libraries and special collections around the United States. He earned his MFA in Design/Visual Communication at Virginia Commonwealth University and his BA in Studio Art and Asian Studies at Furman University.



SMALL_BARS

(IN) BRIEF COLOR FIELDS

Projects/objects

The work *(in) brief color fields* presents an object that is simultaneously visual, aural, archival, and performative. It is something familiar, but also slightly mysterious. The audio on the cassette tape was generated by Ry McCullough (RM) and sent to NS (Nick Satinover). Given only the audio and ambiguous titles, NS added further analog layers of sound and generated corresponding images. The cassette and prints are packaged together in a way which allows for play and interaction. Influenced by the Object-Oriented Ontology (OOO) philosophy of Graham Harman, *small_bars* believes that an object is more than its descriptive elements and deeper than its effects. *(in) brief color fields* offers an endlessly mutable experience, prints corresponding to sound, container opening and closing. As one flips the tape, they flip the cards. The field is open and generative, much like the root of our collaboration and the origin of the sound we have documented.

ABOUT THE ARTISTS: *small_bars* is an ongoing collaboration between Nick Satinover and Ry McCullough which behaves as conversation, factory and archive. Through these three branches of practice, an ever-evolving dialogue of appropriated cultural material, history, graphics, objects, books, video, audio, interactions and performances are conceived, produced and stored. This process is cyclical, self referential and ever-expanding. Through this practice we are exploring an ecology of references to location, place, and personal histories, while creating a web of aesthetic objects and experiences that deal with things both fictive and real.



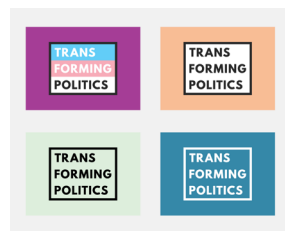
KERI SPEER

OPENING UP

Hand-bound book

Opening Up is a handbound book of visualized and interpreted original poetry with a heavy emphasis on experimental typography. Through these poems, Keri expresses her struggles with mental health and visualizes her feelings through skewed and overlapping type arrangements, lack of structured grid systems, and exaggerated scale. The designs were created with inspiration from David Carson, a graphic designer that explores nontraditional grid systems and experiments with legibility and composition, utilizing both digital and found type references, textures, and imagery.

ABOUT THE ARTIST: Keri Speer is a graphic designer based in Little Rock, Arkansas. Her current design work is influenced heavily by unorthodox, experimental typography and creative use of negative space. Along with her enthusiasm for graphic design, Keri also enjoys conceptual photography that shares the same look, feel, and experimentation as her typography.



VICTOR RODRIGUEZ TANG

TRANSFORMING POLITICS

Branding guide

ABOUT THE ARTIST: Vic is a Peruvian-Chinese queer creative human from Lima, Peru, living in Austin, Texas. They currently attend VCFA, where they're finishing their MFA in graphic design, and they have been working as a designer and art director in Texas since 2008. The areas of concentration of their research, passion projects, and community service-based work have always focused on using design principles and design thinking to problem-solve and bring awareness about issues faced by vulnerable communities such as theirs. Vic's creative approach always comes from an empathetic angle or reaction to the matters they have personally experienced as a queer, nonbinary, immigrant, Latinx human being with a disability living in America.

Vic's current research focuses on the effects of gendering design elements throughout the years, such as basic shapes, pictogram systems, typefaces, and colors, within the design and advertising industry. They do this by unpacking visual gender biases by using orthodox and unorthodox design explorations to test their findings. Their outcomes, influenced by queer design history and practices, challenge patriarchal, sexist, ableist, xenophobic, misogynist, and queerphobic visual gender binary stereotypes in design and explore ways to "queerify" graphic design. Vic's work has been recognized by The Dallas Society of Visual Communication, The One Show in New York, HOW's Logo Design Awards, and HOW's International Design Awards.



AGGIE TOPPINS

POSTER FOR ŽIŽEK

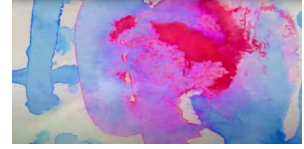
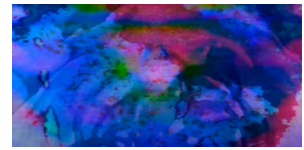
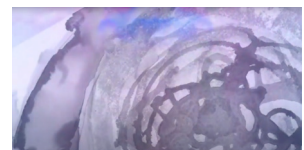
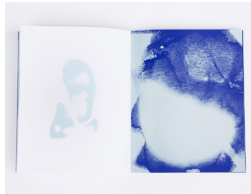
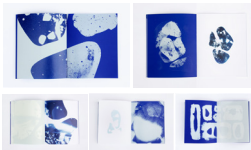
Limited Edition Digital Poster

IS

Limited edition artist book; digital printing with CMYK and white toner on colored papers

In his essay "Coke as objet petit a," philosopher Slavoj Žižek discussed the impulse to maintain desire by filling the space of the void (or lack) with junk, garbage, or shit. He argued that people do not seek to attain the object of desire but ensure desire's existence by sustaining an open space of want. As a way of giving graphic expression to this idea, I hurled images and text randomly selected from my computer hard drive into the frame of the poster to reinforce it as a site. While a coherent linguistic message is unachievable, the barrage of open signifiers maintains the poster as a space for perpetual interpretation.

This artist book features a collection of cyanotypes I made at the Fish Factory creative residency in Iceland during the summer season, when the "midnight sun" was in effect. I made contact prints using sunlight, ice, and items I found on trips around the island. The work is indexical of the landscape and my experiences there. With ghostly images and tracings of once-touched, once-encountered objects, the forms conflate the presence/absence binary: each image is both a thing that is there and a thing that was there.



NATALIE TYREE

HEADCLEAN 2.0

Video with synthesized sound

Due to my background as a Graphic Designer, the bulk of my work was mostly generated by images captured and manipulated digitally. It then evolved by taking a step back from the computer as the dominant tool. Combining watercolors, doodles, and collage based media allowed me to marry the notion of natural organic elements with the idea of the machine as tool.

The machine, in some form or fashion, is omnipresent in today's contemporary culture. My work has evolved to incorporate letterpress printing. Working with letterpress allows me to incorporate the old with the new. My newest works utilize millennial tweets printed by hand as well as letterpress printed collages that explore this idea of over-consumption of technology and media. By combining the means of new communication with old technology, I hope to create a subtle sense of humor and irony in my work.

Inspired by observations and streaming thoughts, my work explores a series of questions: Where do our minds go when we're overwhelmed by our daily routine, pop-culture ideations, and social media streams? Do we realize how much information we actually consume? Can we create alternate narratives from all of this information? The visuals I generate are answers or explorations of these constantly revolving questions and are also influenced by contemporary culture and society and my experiences as an "old millennial."



Audio -
Listen here.

JONATHAN VOGT

CREEK_TREATS_9_28_21_PART_3

Audio

My current artistic investigation mines an interest in perceptual phenomena and the limits of sensory experience. To what extent do static images appear to move? When does repetitive action become hypnotic or overbearing? What parallels exist between visual art and sound? How do analog and digital processes mimic one another?

Experimentation and crossbreeding of media is important in my practice for both arriving at new possibilities as well as creating tangible links between separate bodies of work.

Each artwork goes through multiple stages of development and reconfiguring to arrive at an unforeseen outcome that is rich with complexity. Materials and processes in my work include:
relief printing, screen printing, laser cutting, razor cutting, collage, weaving, digital imaging, digital output, video, projection, sound, maxMSP, processing, smartphone apps, LED lighting, acrylic board, acrylic ink, oil based ink, paper, wood, thread.

I view my artworks as crystallized moments in my personal search for beauty. I hope to offer this excitement of discovery to the viewer of my work.

ABOUT THE ARTIST: Vogt received his MFA from the University of North Texas in 2015 where he studied printmaking and interdisciplinary arts. He received a BFA from Iowa State University in 2008 and a Professional Printer Certificate from the Tamarind Institute for Lithography in 2010. Vogt is a board member, curator, and the Chair of Exhibitions at ATHICA: Athens Institute for Contemporary Art. He exhibits artwork locally, nationally, and digitally.



TING WANG

FUSE

Silkscreen Print with Generative Type

I am a Graphic Designer, my job is to construct visuals to inform, inspire, and captivate. I am also a lover of typography and almost all my Studio Art practices are heavily infused by typography in the environment around me. I am self-taught with the computer programming language, Processing to re-image the form and content of typography. Using this code, I have created a series of works where the appearance of the typography represents the meaning of the word. In this case, it is a Chinese character that means fuse, melt, and be in harmony. Serendipity and my background are the keys to my creative process, and I never shy away from opportunities to use different methods, materials, and processes to create and highlight.

ABOUT THE ARTIST: Ting Wang was born in Chengdu, China, where she grew up with rigorous training in Chinese Calligraphy and Chinese Ink Painting, having published works in newspapers and albums in China at a young age. After receiving her BFA in Graphic Design from Sichuan Normal University, Wang moved to the United States in 2009 and attained her MFA in Graphic Design from Kansas State University. Wang has taught all levels of graphic design courses at the University of Arkansas at Fort Smith before joining Oklahoma State University in 2018. Wang is now living with her husband and Timmy the cat in Stillwater, OK.



LISA WINSTANLEY

*CUT & PASTE -
PREVENTING VISUAL
PLAGIARISM TOOLKIT*

Printed toolkit

ABOUT THE ARTIST: Lisa is a designer, educator and researcher, currently working as an Assistant Professor at the School of Art, Design and Media, at Nanyang Technological University, Singapore. Commercially, She has over 20 years of experience; working in the UK as a creative practitioner and design consultant.

Lisa's research reviews the intersections between ethical and collaborative design practices and pedagogies. She is interested in investigating multidisciplinary collaborations which allow designers to work together with society, to produce life-centric design solutions for society. Her research reviews what tools can help facilitate such collaborations and what systems need to be in place for effective and meaningful collaboration to transpire. In short, Lisa's work investigates how we can leverage design ethically and collaboratively for the benefit of our society.



DAVID WOLSKE

COMMA SPLICE NO. 1

Letterpress from antique movable wood & metal type

PARAPHRASING 0618

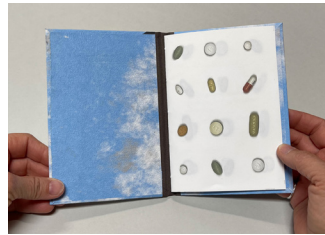
Letterpress from antique movable wood & metal type

ABOUT THE ARTIST: David Wolske uses a combination of contemporary and historical processes to transfigure letters, numbers, and punctuation into visual poetry. His abstractions use color and negative space to communicate the more emotional aspects of written language while inviting the viewers to create their own interpretations.

Wolske's interdisciplinary practice combines digital design tools with the traditions of letterpress and fine art printmaking. He has two distinct modes of working. At times he works under clear formal rules executed using controlled methods, translating his digital compositions into print on a Vandercook cylinder proofing press with his collection of antique wood and metal types. The predictable nature of this approach gives the artist and his work a sense of mastery. However, he will also improvise at the press with no preconceived notions. This strategy is rooted in curiosity and wonder. Its unpredictable nature leads to learning and discovery and continuously drives his practice forward.

Blending new and old technologies is ultimately about working with the building blocks of language, which themselves are an ancient, continuously evolving technology. Wolske invented a printing technique and named it isotype printing, a portmanteau of the words isolate and type. By using formal elements of type, like stems, bowls, and serifs, he recasts text into a new kind of tool for communication. The resulting prints offer conceptual dichotomies such as control/chaos, symmetry/asymmetry, and harmony/dissonance.

By deconstructing language to express a more visceral form of communication, Wolske's work playfully subverts the relationship between the hand and the machine. Viewers are often surprised when they learn or realize that the deceptively simple shapes they see in these enigmatic compositions are remixed letters and numbers. By abstracting the alphabet, Wolske transforms the ordinary, or even banal, into something new and unexpected.



KAREN ZIMMERMANN

SIDE EFFECTS MAY INCLUDE BUT ARE NOT LIMITED TO THE FOLLOWING

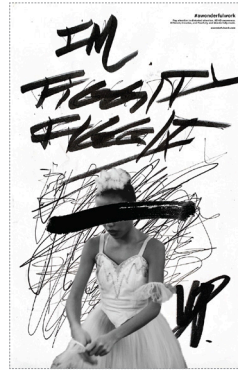
Artist book

This book is a response to a two-year dive into the world of mental illness, the healthcare system, and the pharmaceutical system that one learns to navigate in a mental health crisis. The profound effects of a serious mental illness are staggering. This is a book about the fine print.

ABOUT THE ARTIST: Karen Zimmermann is an artist, designer, and educator. She is Professor in the University of Arizona, School of Art, Illustration & Graphic Design Division. Previously, Karen taught at the University of Hawai'i at Manoa.

Karen has received numerous grants and awards including an Arizona Project Grant by the Arizona Commission of the Arts, UA Deans fund for Excellence, and UA Faculty Fellowship. She is an elected member on the American Institute of Graphic Art Design Education Committee and the College Book Art Association. She has shown her artwork internationally and her book work and prints are in many collections. Karen's practice includes activities in letterpress printing, writing, graphic design, and art. Her writing has been published in *The Education of a Graphic Designer*, *The Education of an E Designer*, *The Education of a Motion Designer*, *JAB (Journal of Artists' Books)*, *Design Education in Progress: Methodology and Process*, *American Institute of Graphic Arts*, *Zed and Inform*. Her artwork examines the relationship between art, design, culture, and technology within the context of the environment. More recently her research has produced visual works that examine, compare, and contrast visual and typographic signs in public and private spaces from both sides of the Arizona/Mexico border.

Karen received her MFA from Virginia Commonwealth University and her undergraduate degree from Rutgers University.



ARTIFACT
[BOLD].

S T U -
D E N T
W O R K

SPENCER BARON

*TYPE BOX: NOT ALL WHO
WANDER ARE LOST II*

Adobe Illustrator

This work opened my mind to the sort of designer I really am. I have struggled with anxiety throughout my life, and I generally try to focus in on my feelings: how I felt; how I feel now; the comparison. My process varies from project to project as I work to overcome my tendency to overthink things. I am pushing through, overcoming this and other issues, and this makes me a better designer (and a better person!) at the end of the day.

About the Artist: Spencer Baron is a sophomore at High Point University pursuing his BFA in Graphic Design.

CHLOE CASTELLI

DAYDREAMER / MADE

Mixed Media

After living with undiagnosed ADHD for eighteen years of my life, I struggled to believe the words that humans were "fearfully and wonderfully made". As humans, we want to think we are incomprehensible- unable to be fully understood- but we're not. It is hard to allow ourselves to be vulnerable and most times we are masters at concealing the worst parts of ourselves. After years of undiagnosed ADHD, the pieces *Made* and *Daydreamer* are visual expressions of what it is like to have ADHD. These pieces visually represent the beginning of a redemption story- once broken and dead, and now alive and whole.

About the Artist: Chloe Castelli is a senior at High Point University pursuing her BA in Graphic Design.



AIDAN DIETRICK

TYPE BOX

Adobe Illustrator

Type Box was a project intended to represent me as a person.

Every piece in this box connects to me in some way. On the outside, it shows fun, bright colors disguising the deeper meaning.

Once you take a closer look at the actual content of each of the words and quotes, you can see a darker, more thoughtful side. For me personally, I tell people who I am right away, but those people can choose

to understand me better if they really listen to what I say. I am an open book, it just depends on who is willing to read between the lines.

About the Artist: Aidan Dietrick is a sophomore at High Point University pursuing her BFA in Graphic Design.

ANN CLAIRE EDWARDS

DISABILITY TO POSSIBILITY

Digital design and hand-drawn illustration + acetate

Disability to Possibility is a personal account of my journey discovering and living with a learning disability from childhood through college. Creating this book allowed me for the first time to communicate my feelings, thoughts, and memories about my struggles with my learning disability through words, imagery, and visual metaphors. I used playful colors and adolescent illustrations to reminisce about my childhood and express the struggle of feeling "different" as a young girl.

This project took me on a journey of self-discovery, allowing me to dig deeper into a personal struggle. This book gave me the opportunity to reflect on something I had tried to ignore for so long. And in telling this story, I realized my learning disability is not a mistake, but rather a gift that has shaped me into who I am today.

About the Artist: Ann Claire Edwards is a Junior at High Point University pursuing her BA in Graphic Design.



HILLARY GEARY

THINGS I CAN'T CHANGE

Digital print series

One of my favorite things to do is to help people feel their feelings with my work, and such is the idea behind this folded poster series. Using the lyrics from my favorite song titled "Things I Can't Change" created by The Story So Far, a pop-punk band, I use type as texture and form to encourage my emotional response to this song to be evoked within viewers as well. I use the four typographic systems and color to communicate the tension and apprehension found within the story told by the lyrics. My created forms display the indecisiveness, angst, and the inability to resolve internal conflict that I identify with when I hear this song. This medium allows me to explore the juxtaposition

between the fluidity of digital art and its sudden rigidity in printed form. This piece also includes a promotional concert poster, post card, and stickers featuring the name of the band.

ABOUT THE ARTIST: Hillary Geary is a 25-year-old graphic artist studying Graphic Design at High Point University (Class of 2023). Geary creates ephemeral environments and uses type as texture to communicate her internal discord and energetic volume. Before her entry into formal studies, Geary served onboard the USS Forrest Sherman DDG-98 as a Gas Turbine Electrical Technician in the United States Navy for five years. Geary seeks to resolve her service-connected anxiety through her artistic explorations. By way of creation, Geary allows herself to find peace and comfort by releasing her mental struggle.



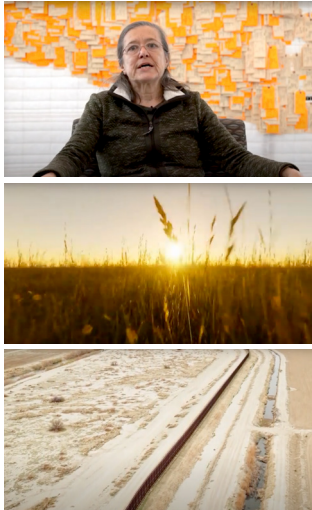
NICOLE GOLOWNIA

FASHION INTERVENTION: PROMOTING SUSTAINABLE CLOTHING CHOICES

Branding guide

Fast fashion is the industry's term for inexpensive designs that quickly make their way from the runway to mass production. Environmentally irresponsible production methods, unsafe workplace conditions, and excessive consumption patterns fuel the climate crisis and human labor exploitation. The research investigates poster designs from 2016 to present day that address the topic of fast fashion and textile waste. The posters serve as documentary evidence of the slow fashion movement. They powerfully advocate for more sustainable and more ethical production through strategic composition and storytelling, activating conscious consumer thinking. The research culminates in an original poster, banner, wayfinding collateral, website, and virtual reality exhibition including work by Anshika Khullar, Clea Lala, Inês Marcão, Iván Henao, Jungeeng Lee, Macarena Pozzuto, Paula Scher, Protest Press, Rebecca Kaur, and Shelley Morrow. The exhibition prompts viewers to reconsider their shopping habits and pushes for greater transparency in the fashion supply chain.

ABOUT THE ARTIST: Nicole Golownia is a graphic designer currently pursuing her BFA at the University of Wisconsin-Madison.



JACHT AGENCY

HOSTILE TERRAIN 94 DOCUMENTARY

Film

ABOUT HOSTILE TERRAIN 94: Hostile Terrain 94, a global participatory political art project organized by the Undocumented Migration Project (UMP), that memorializes and bears witness to the thousands of migrants who have died as a result of 'Prevention Through Deterrence,' the U.S. immigration policy between Mexico and the United States.

ABOUT THE JACHT AGENCY: Jacht is the University of Nebraska Lincoln's student-run advertising and public relations agency through the College of Journalism and Mass Communications. Services at Jacht include: brand strategy, graphic design, photography and videography, social content creation and strategy, and public relations. Jacht provides students with real-world experience that extends beyond classroom instruction by giving students opportunities to work in a real advertising agency setting.



REBECCA LARSON

HELLO, I'M PRIVILEGED

Digital print

Hello, I'm Privileged is a photographic poster for its intended use of making viewers go out and vote. The concept of this poster is target at people who intentionally do not vote in an attempt to guilt them into changing their behavior and voting. This process was inspired on how I usually get influenced by posters and that is to make me feel I am in the wrong but then going my way to prove them wrong about their statement. This poster is a call to action for those who feel like their vote does not matter.

ABOUT THE ARTIST: Rebecca Larson was born in Lititz, Pennsylvania and is attending Penn State University majoring in Graphic Design. Graduating in 2022, Larson will pursue a career in Graphic Design.



GARRETT MOSKOTO

THE BRAIN IS NOT ALWAYS TO BE TRUSTED

Mixed Media Layout Design

You can look but you can't really see me.

I need to be myself.

Are you worth it?

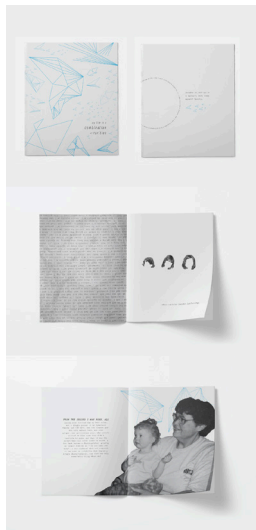
Grow through what you go through.

It's okay not to be okay.

Save the number, save a life.

National Suicide Hotline: 1-800-273-8255.

ABOUT THE ARTIST: Garrett Moskoto is a Junior BA Graphic Design Student at High Point University.



TAYLOR SHELAH

A COMBINATION OF RARITIES

Mixed media (Photograph, vector, and type on printed booklet)

CATALYST

Mixed Media (Analog type and digital design printed on paper, acrylic box)

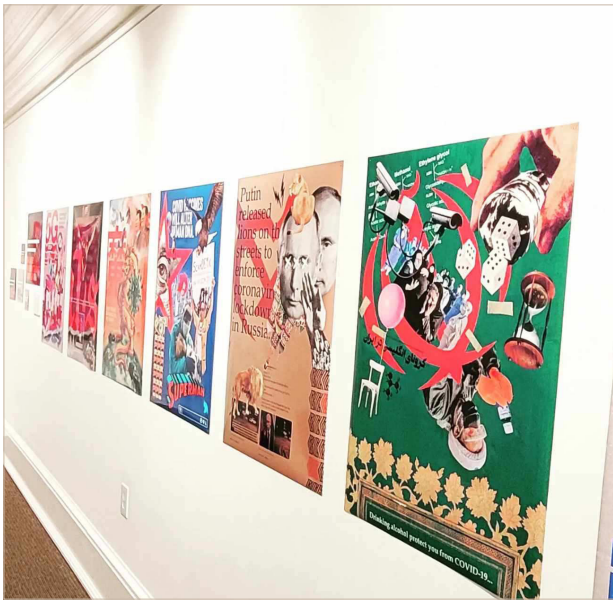
A Combination of Rarities began with a simple prompt to create a booklet on "The essence of you", growing into a work that sheds light on the vulnerable topics of healing, growth, and hardship through the eyes of an adolescent. A collection of old photographs, young journal entries, and short poems are arranged into layouts looking back on the artist's past struggles with mental health, body image, and self-worth. *A Combination of Rarities* explores the difficulties and loneliness that accompany our differences.

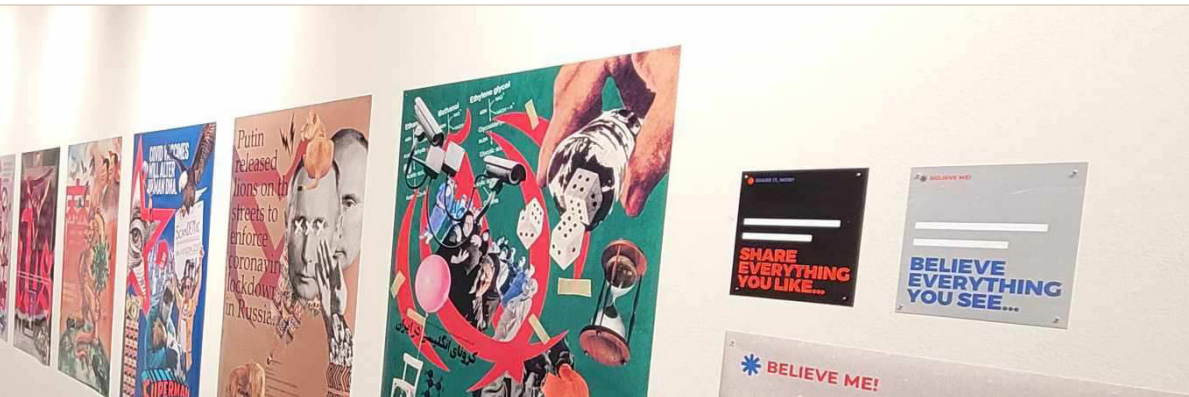
Catalyst began as a class assignment and transformed into a deep exploration of color, composition, and form. The process began with analog mark making, experimental layout drills, and written language assignments. A series of guided questions broke down

what is unique about the artist's life, what they miss, remembered dreams, and other material to base the project off of. The box, comprised of double-sided folded posters, an envelope, postcards, and small cards make up artifacts that express the joy and vibrant individualism that comes from being rare. A celebration of the unique. The name *Catalyst* came after the work's completion, when it inspired the artist's deep dive into their mental health and its relationship to uniqueness, *A Combination of Rarities*.

About the Artist: Taylor Shelah is a sophomore BFA Graphic Design student at High Point University. From Westminster, Maryland, she has over 10 years of studio art experience and has spent the past 2 years falling in love with digital processes and weaving in her analog skills.









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ofs 10 1/2010



PASP



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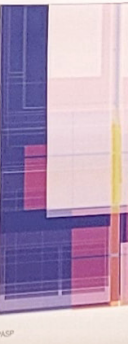
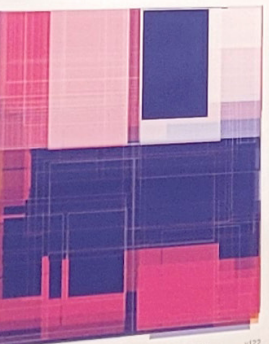


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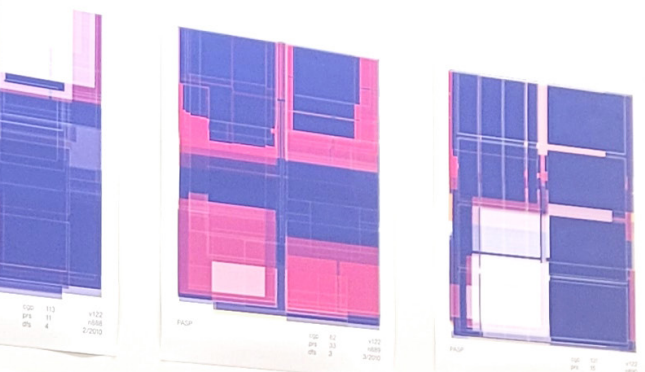
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PASP



PASP



In memory of:

Allan Beaver

ARTIFACT [BOLD] was conceived both to showcase innovative and impactful work in graphic design, new media, illustration, print-making, and the expanded field, and to honor the life and legacy of High Point University's long-time Artist in Residence, Professor ALLAN BEAVER.

Allan taught Graphic Design and mentored High Point's students from 2007 until 2018. Before beginning his work at High Point, Allan's career in graphic design and advertising put nearly every consumer of American cultural materials during the 1960s, 70s, 80s, and 90s into contact with his path-breaking artistic vision, which was seen in ad campaigns for Subaru, Matchbox Toy Cars, Jockey Underwear, Panasonic Electronic, and more.

His early work as a junior art director, which gave him the opportunity to collaborate with Andy Warhol, led to progressively more high-profile work as a graphic designer for

CBS, where he worked under the legendary Lou Dorfsman. He later formed his own agency, Levine, Huntley, Schmidt, and Beaver, which was named Agency of the Year by Adweek Magazine in 1989 and recognized as one of the best creative agencies of its time.

Allan was named one of the "Top 100 Creative People in the United States," was elected President of both the Art Directors Club and The One Club, and was inducted into The New York Art Directors Club Hall Of Fame in 1997.

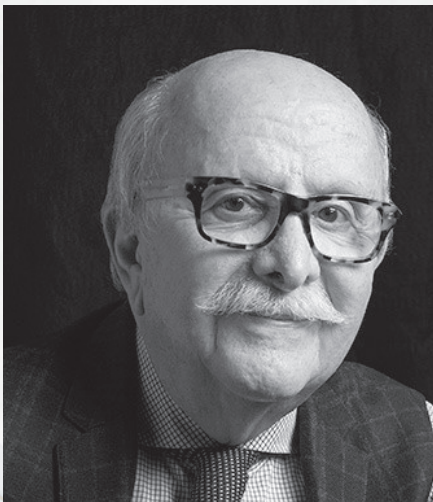
Independent of the significant accolades given to Allan by his professional peers throughout his illustrious career, his friends and colleagues at High Point remember him as a wonderfully supportive mentor to the students who admired him, and a bold innovator whose unique perspective and vision made the entire High Point University community a more creative and vibrant place.

The One Club

<https://www.oneclub.org/hall-of-fame/bio/allan-beaver>

Art Directors Club

<http://adcglobal.org/hall-of-fame/allan-beaver/>





					THE DAVID R. HAYWORTH SCHOOL of ARTS + DESIGN	
					DEPARTMENT of ART + GRAPHIC DESIGN	
					GRAPHIC DESIGN at HPU	

HIGH POINT UNIVERSITY



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