

THE PROCESS

Nitya Bellani

Words become Art

- seemingly banal phrase that turns word into Art
& then draws us in.

Banal - lacking in originality as to be obvious & boring
- An expression that has been used too often
to be interesting or thoughtful

Text as art - don't say it, show it.

emphasise different parts of it, deconstruct it -

visual deconstruction - visual that draws us

- canbook work examples

READING THIS
IS NOT EASY BUT
NEITHER IS LIFE

I AM
ART

HOM
VRE
YOU

TEXT
ART

I AM
ART
I AM
ART

I AM
ART

I AM
ART
I AM
ART

I AM
ART

ART
I AM
ART

I AM
INTANGIBLE
ART

I AM
UNREADABLE
ART

AM
DID
YOU
REVE
THAT

art

Scale - Weight - Blocks

- fragment - height - size

Serif + sans serif

I AM ART

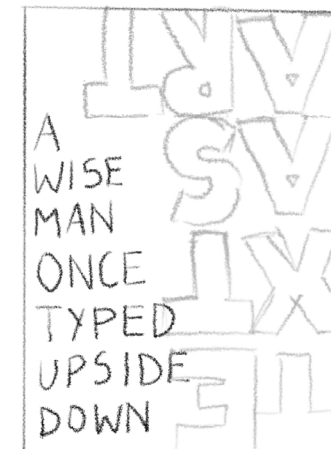
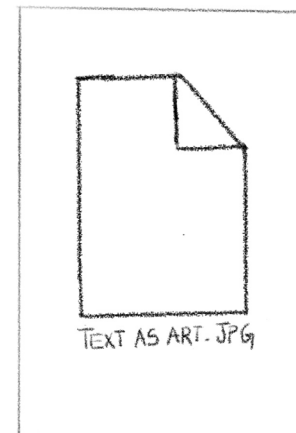
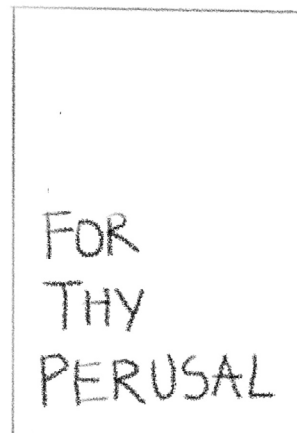
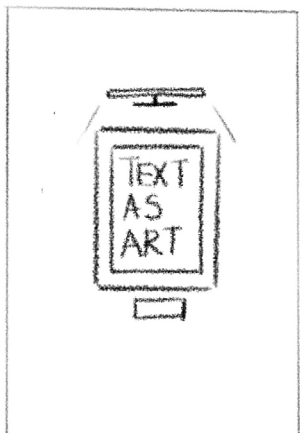
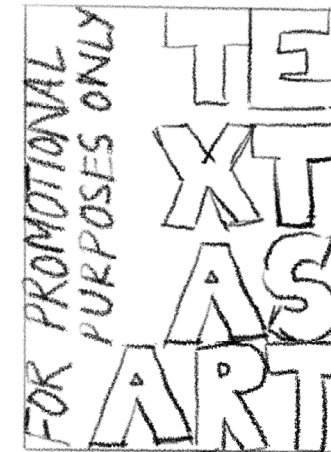
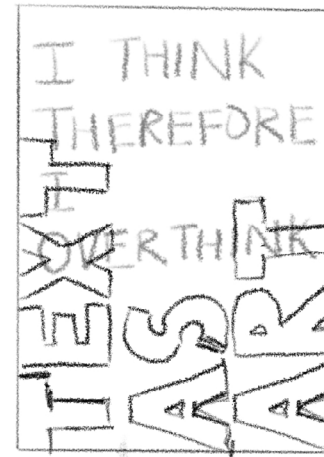
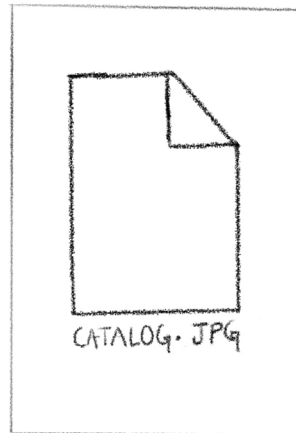
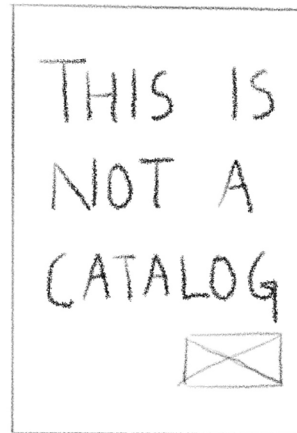
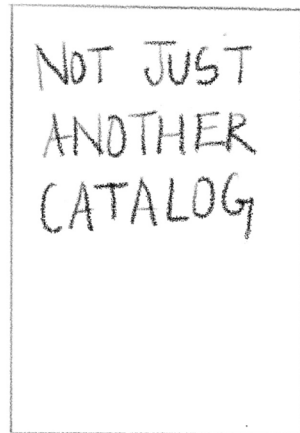
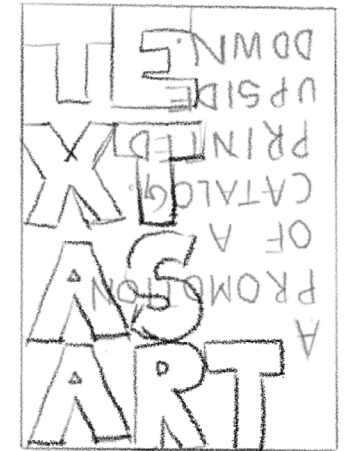
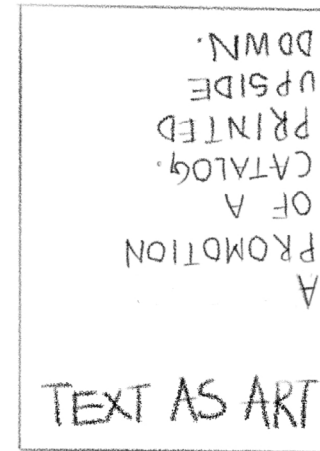
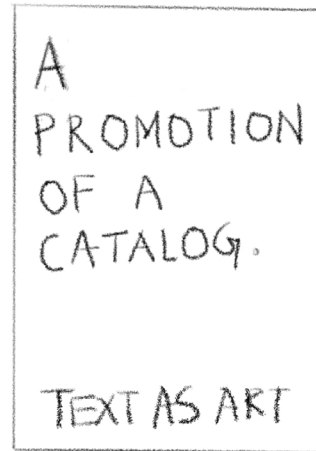
I AM ART

I AM ART

I AM ART

I AM ART

Cover design sketches



Three adjectives that describe the experience you want readers/viewers to have when looking at your catalog/collateral

Intrigued

Arouse the curiosity or interest of;
fascinate

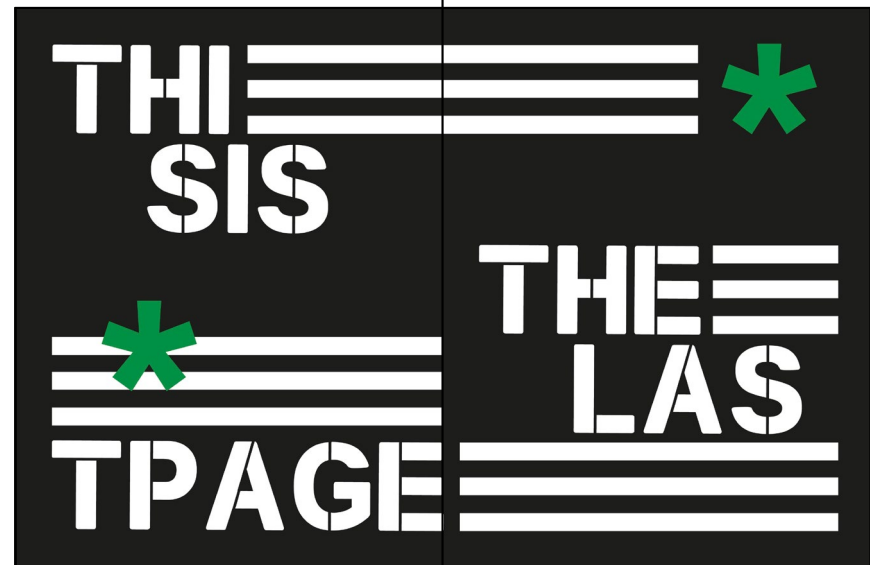
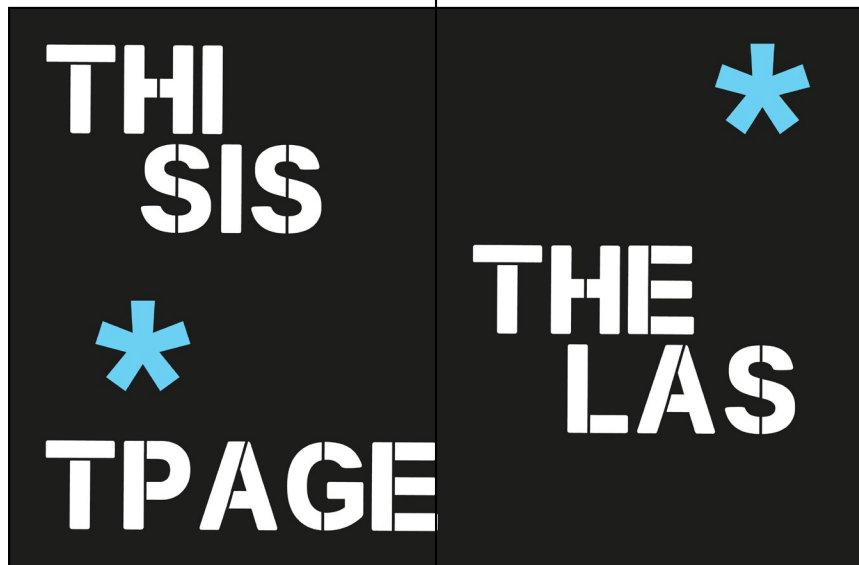
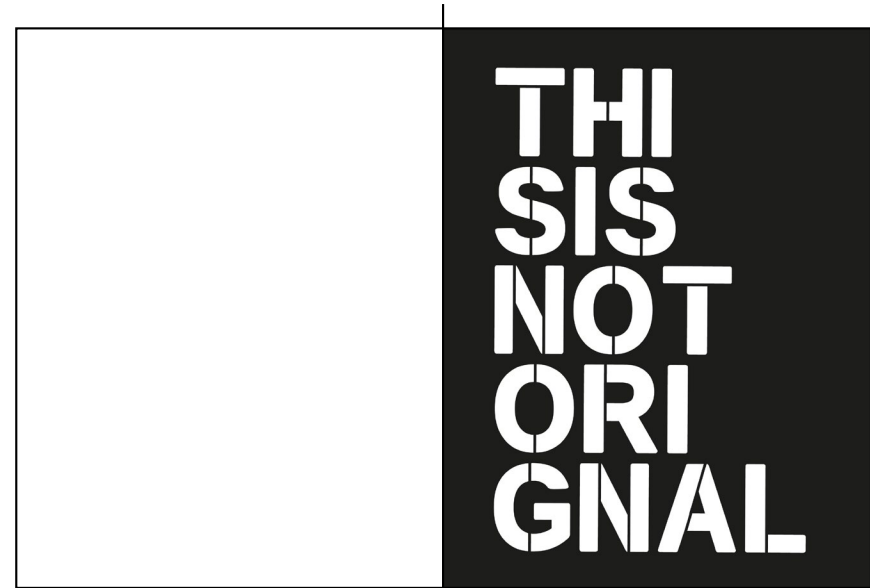
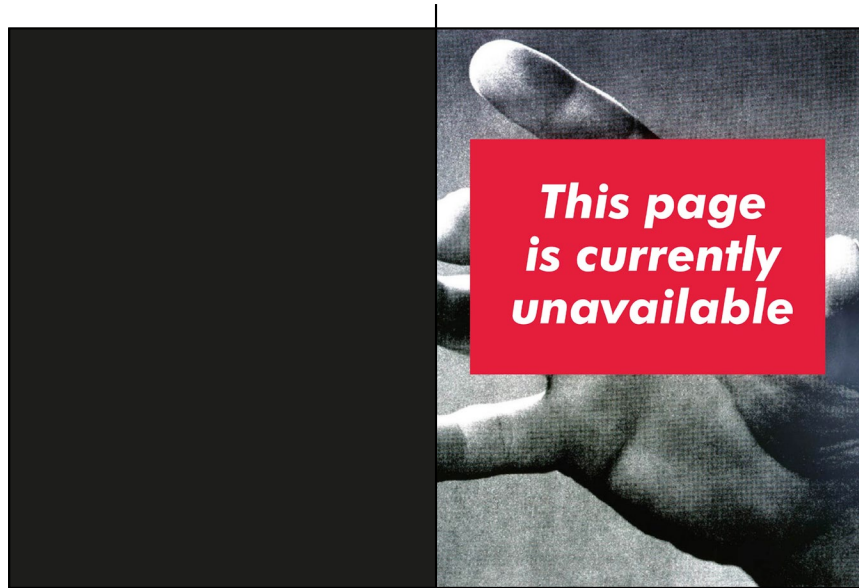
Provoked

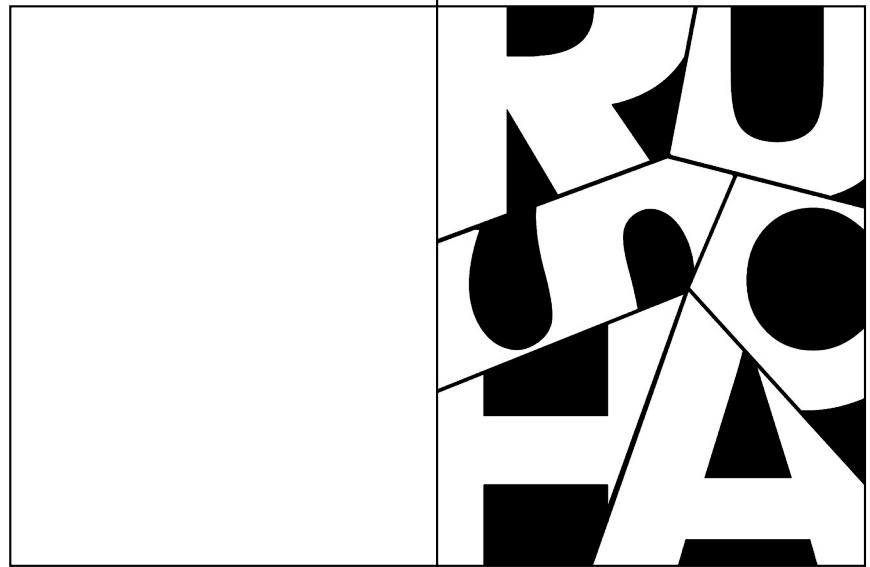
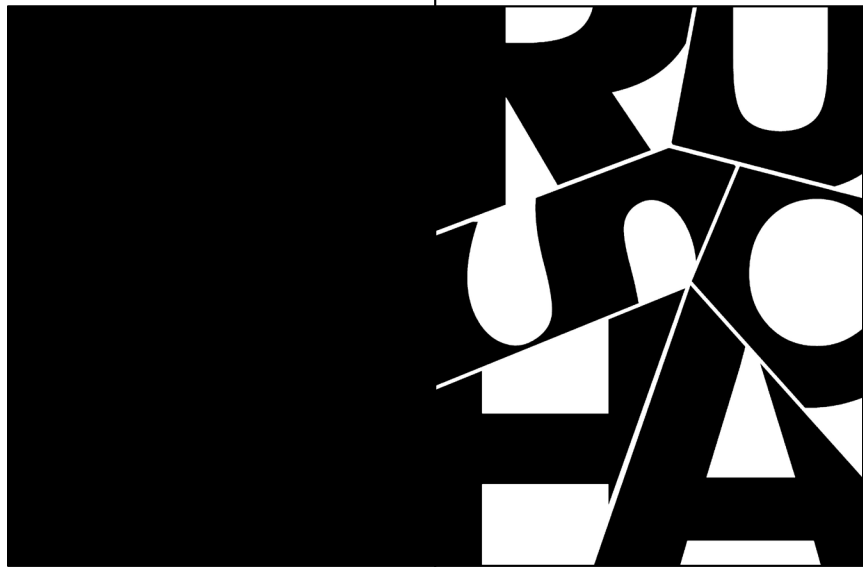
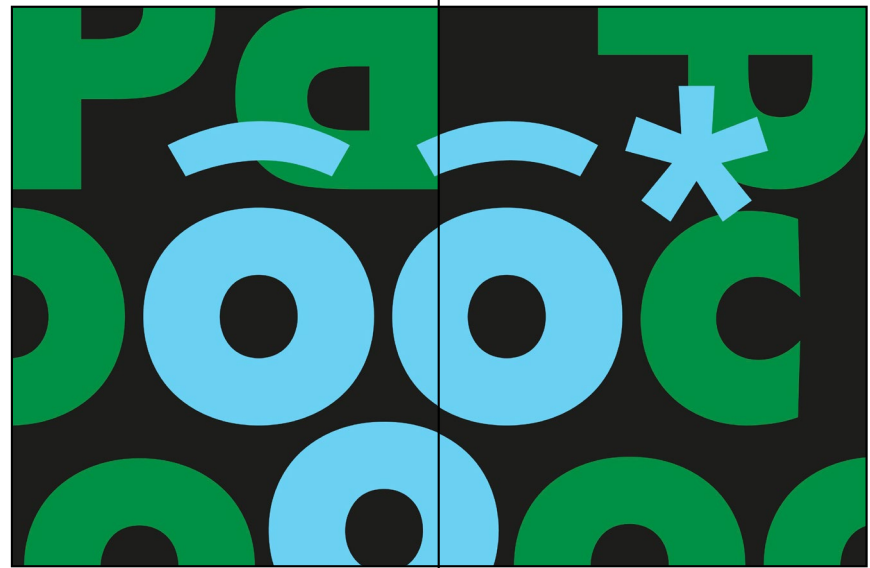
stimulate or give rise to (a reaction or emotion, typically a strong one) in someone.

Riveting

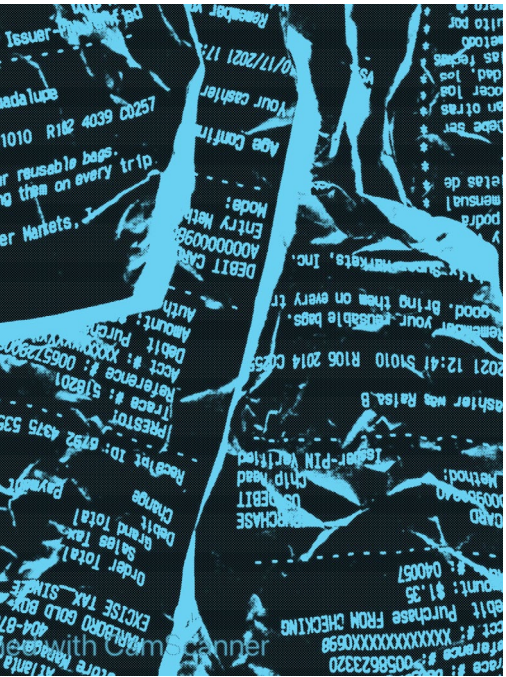
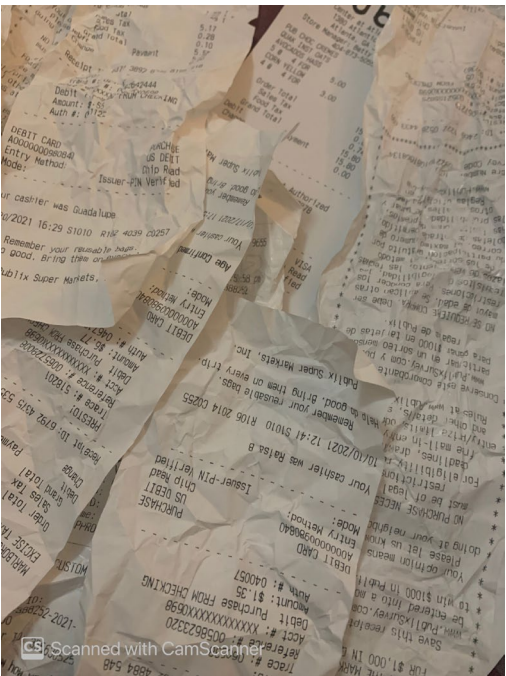
completely engrossing;
compelling

Digital development/ exploration of container spreads (4) Tight sketches





Photographic explorations



cup (41g)

Calories 170 220

Total Fat 4g* 5% DV**
Saturated Fat 0g 0%
Trans Fat 0g 0%
Polyunsaturated Fat 1g 2%
Monounsaturated Fat 2.5g 5%
Cholesterol 0mg 0%
Sodium 230mg 10%
Total Carbohydrate 33g 12%
Dietary Fiber 2g 8%
Total Sugars 12g 24%
Incl. Added Sugars 12g 24%
Protein 2g 4%
Vitamin D 2mcg 4%
Calcium 130mg 10%
Iron 3.6mg 20%
Potassium 0mg 0%
Vitamin A 0%
Vitamin C 0%
Thiamin 10%
Riboflavin 10%
Niacin 20%
Vitamin B₆ 10%
Folate 10%
Vitamin B₁₂ 10%
Phosphorus 20%
Magnesium 20%
Zinc 20%

Amount in cereal: A serving of cereal plus skim milk provides 4g Total Fat (8g Saturated Fat), 50g Total Carbohydrate, 12g Total Sugars, 2g Protein, 230mg Calcium, 270mg Sodium.

The % Daily Value (DV) tells you how much a nutrient provides in a serving of food compared to a daily diet. 2,000 calories a day is used for general nutrition advice.

Ingredients: Whole Grain Wheat, Sugar, Rice Flour, Canola Oil, Fructose, Maltodextrin, Dextrose, Salt, Cinnamon, Caramel Color, Soy Lecithin, BHT Added to Preserve Freshness.

Vitamins and Minerals: Calcium Carbonate, Vitamin C (sodium ascorbate), Iron and Zinc (mineral nutrients), A B (pyridoxine hydrochloride), Vitamin B₆ (thiamin mononitrate), Vitamin B₁₂ (cyanocobalamin), Vitamin A (retinyl palmitate), Vitamin B₁ (thiamin), Vitamin B₂ (riboflavin), Vitamin B₃ (niacin), Vitamin B₅ (pantoic acid), Vitamin B₆, Vitamin B₁₂, Vitamin D₃.

CONTAINS SOY AND WHEAT INGREDIENTS.

DISTRIBUTED BY GENERAL MILLS, MINNEAPOLIS, MN

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Type studies

Running text:

Futura PT, 10 pt, book

This exhibition catalog is a collection of works that capture the shift in the art world witnessed in the 1960s with the emergence of expression through semantic content, utilizing the intellectual software of visual language as well as the structural hardware.

Extended quotations in running text:

Futura PT, 10 pt, book italic

This exhibition catalog is a collection of works that capture the shift in the art world witnessed in the 1960s with the emergence of expression through semantic content, utilizing the intellectual software of visual language as well as the structural hardware.

2 levels of pull quotes:

BEBES NEUE, 18 PT, REGULAR

THE IDEA BECOMES A MACHINE THAT MAKES THE ART.
-SOL LEWITT

ANYTHING CAN BE ART. ART IS THE RELATIONS BETWEEN RELATIONS, NOT THE RELATIONS BETWEEN ONJECTS.
-JOSEPH KOSUTH

Subheadings:

Futura PT, 18 pt, bold

Text as art

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Basic caption info: (designer/artist, title, date)

Futura PT, 14 pt, bold

Futura PT, 14 pt, Book

Futura PT, 14 pt, Book

Barbara Kruger

I shop therefore I am
1987

Navigation/folios

Helvetica, 8 pt, regular

1

TWO

THREE

4

Sample spread exploration:



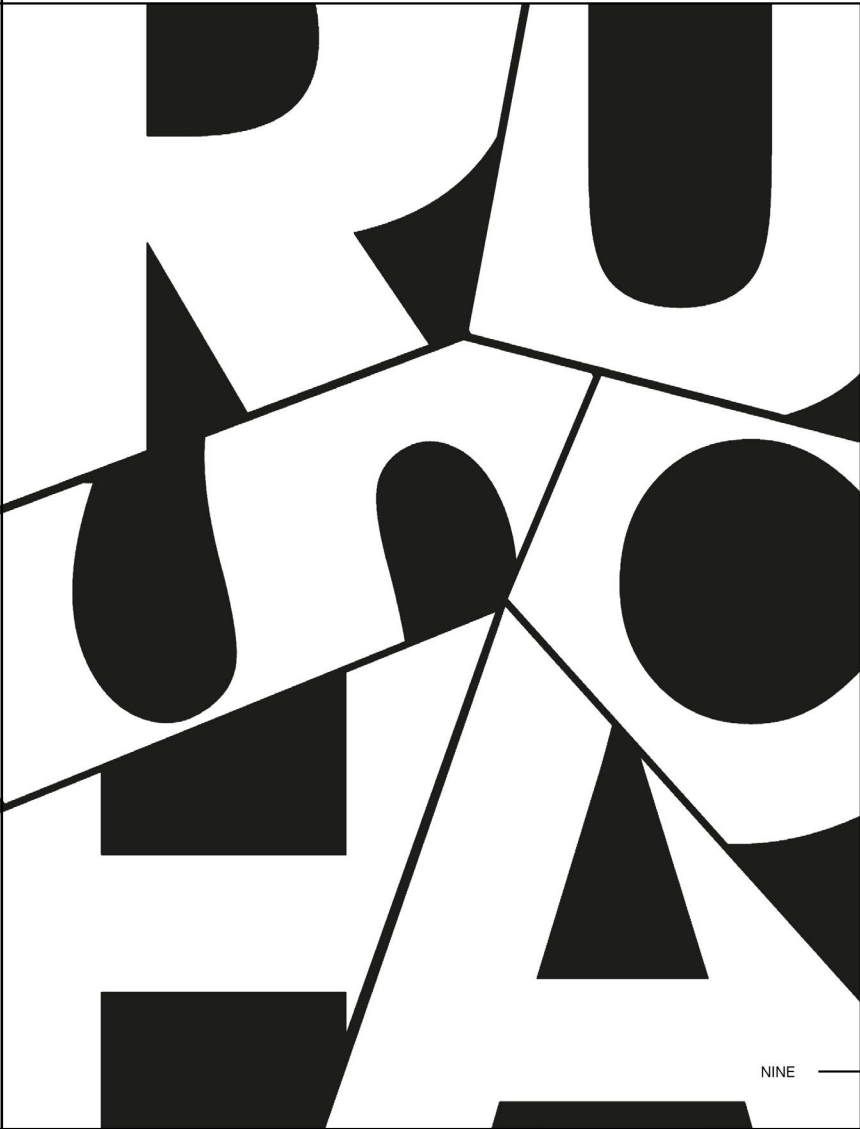
Ed Ruscha
Pay nothing until April
2003

The phrase “pay nothing until April” echoes the language of advertising, where customers are encouraged to commit to a product now but not pay for it until a later date.

He said of the project, “it’s not a celebration of nature. I’m not trying to show beauty. It’s more like I’m painting ideas of ideas of

mountains. [...] Mountains like this were only ever a dream to me.”

8

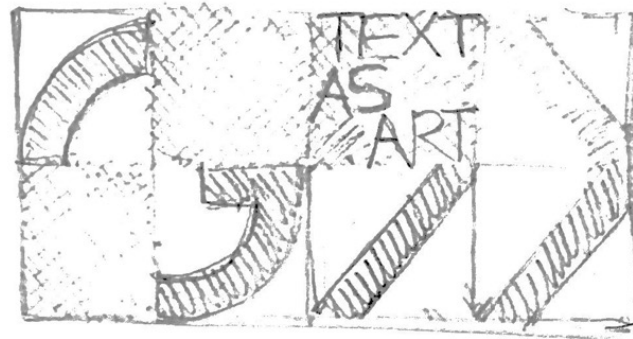


NINE

Helvetica
8 pt

List of intended collateral to design.

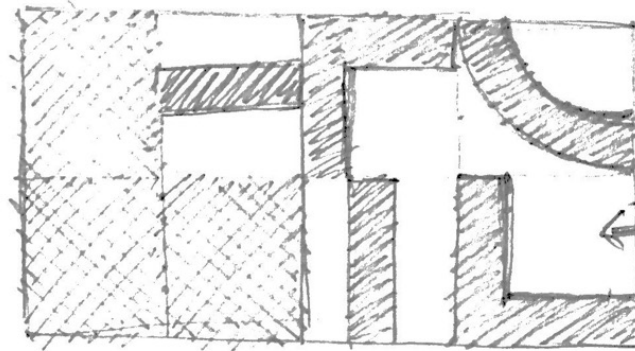
Tickets



Paradoxes of conceptualism



↑
Robert Barry
Inspired



← Fragmented
letters

DONT LET ANYONE
DICTATE YOUR ACTIONS
YOUR ACTIONS ARE
MEANT TO BE A RESULT
OF YOUR DECISIONS.

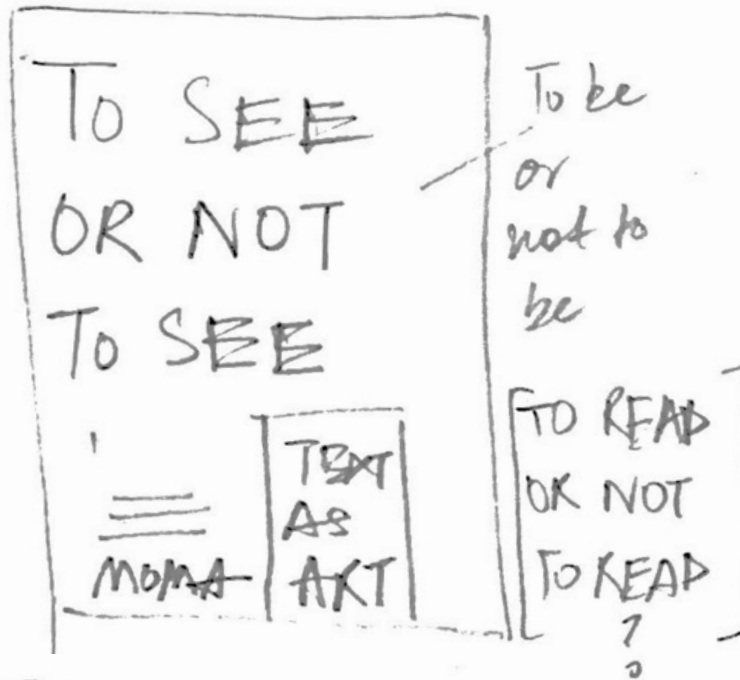
[TAKE CHARGE OF
YOUR LIFE AND
MARK TO THIS EXHI-
-BITION]

[NOW STICK TO YOUR
DECISION AND GO
FOR THIS EXHIBITION.]

Tshirt



Poster



AR filters

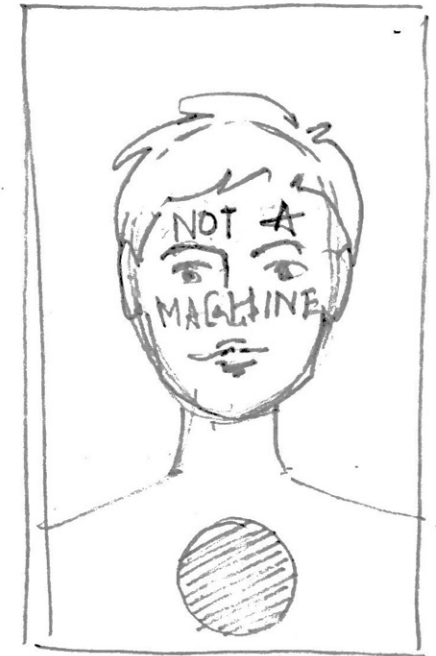


Image usage (including: work title, designer/artist, date + extended caption text)



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I shop therefore I am
1987



Ed Ruscha
Pay nothing until April
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“it’s not a celebration of nature. I’m not trying to show beauty. It’s more like I’m painting ideas of ideas of mountains. [...] Mountains like this were only ever a dream to me.”



Ed Ruscha

Boss
1961

Featuring a word with strong connotations and a powerful visual impact. The word "boss" "was a powerful word to me, and it meant various things - an employer, and a term for something cool. Also, a brand of work clothes."

Ruscha uses this multiplicity of meaning to encourage the viewer to consider all the subconscious connotations of the word. This could be expanded to an exploration of the subconscious meanings hidden in all forms of language.



Christopher Wool

Untitled
1990

Wool forces the viewer to abandon their conventional comprehension of language and question the fundamental nature of understanding more widely. With the abandonment of conventional syntax, the viewer is then obliged to focus attention on each individual letter, and decide whether, and how, it has a relationship to its neighbor.

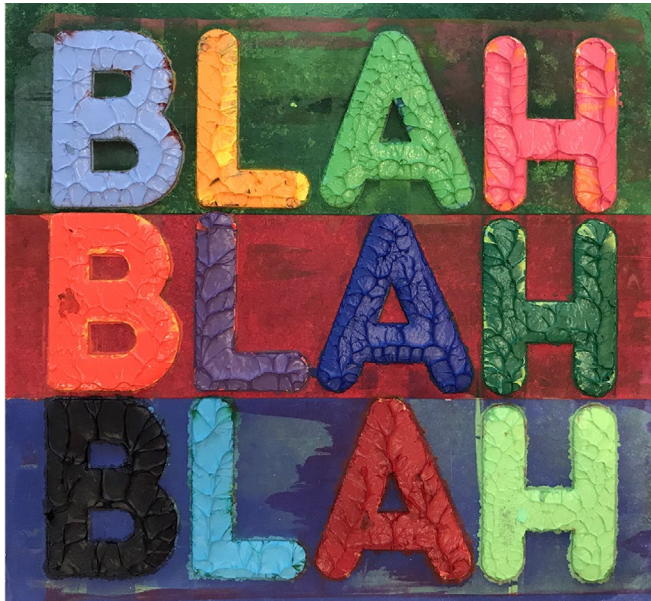
Wool's paintings combine overt visual clarity with deliberate semantic deformation



Jenny Holzer

Protect me from what I want
1994

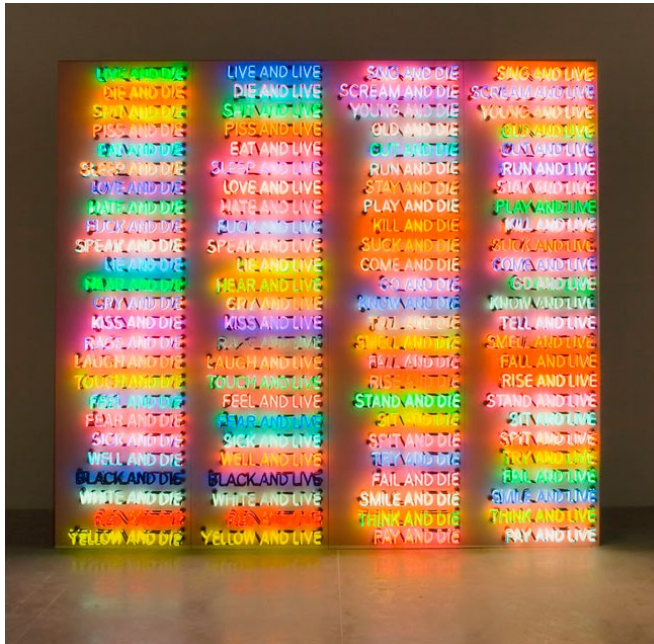
A pithy, almost reactionary statement for our time, acknowledging a certain overindulgence, an excess. What we want is simply too much. Problematic power of personal desire.



Mel Bochner

Blah Blah Blah
2008

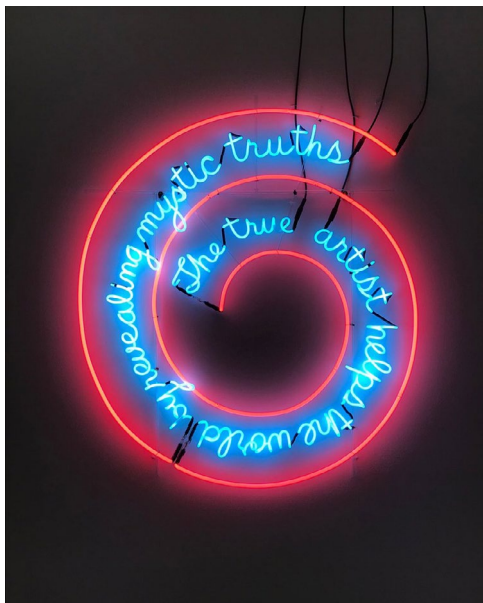
"the black hole of language," as "Blah Blah Blah" could mean nearly anything when used in conversation. On one hand, the expression signals intimacy—those who know each other well can use "Blah Blah Blah" as shorthand, as if those conversing can read each other's minds in that moment. On the other hand, the phrase "Blah Blah Blah" can be entirely meaningless. Bochner explains, "We live in a world that is oversaturated with empty language—small talk, tweets, texts, leet speak, chit-chat, pop-up ads, telephone-answering messages.



Bruce Nauman

Elusive lights
1990

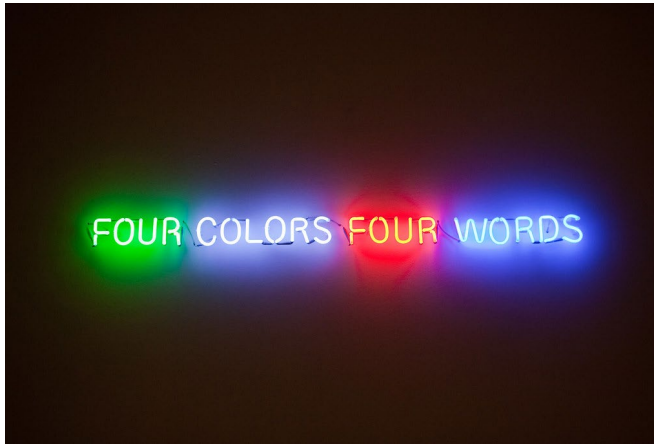
Use of light as a medium that is both sensual and contemplative while aggressively penetrating the environment with its message and imagery. Light, an enduring symbol for spiritual invigoration, offered the artist a medium with which to explore how perception is shaped, and logic and meaning is conveyed. In Nauman's hands, the playful carnival-like nature of neon is transformed into psychological, social, sexual and political inquiry, often presented with irony and humor.



Bruce Nauman

The True Artist Helps the World by Revealing
Mystic Truths
1967

Using the mediums of mass culture (neon signs) and of display (he originally hung the sign in his storefront studio), Nauman sought to bring questions normally considered only by the high culture elite, such as the role and function of art and the artist in society, to a wider audience. By using a form of communication readily understood by all (neon signs had been widespread in modern industrial society) and by placing this message in the public view, Nauman lets everyone ask and answer the question.



Joseph Kosuth

Four colours four words
1966

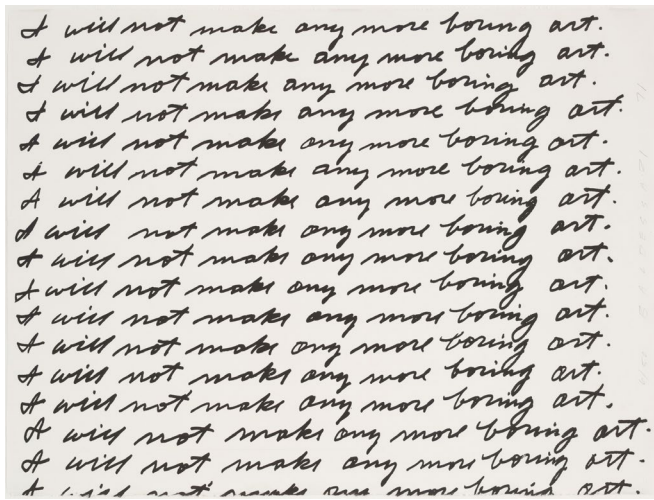
His neon signs also explore the tautology in art. He creates neon signs of text that state exactly what it is. Works of art are analytic propositions. That is, viewed within their context – as art – they provide no information what-so-ever about any matter of fact. A work of art is a tautology in that it is a presentation of the artist's intention, that is, he is saying that that particular work of art is art, which means, is a definition of art.



Mel Ramsden

Secret painting
1967-68

A painting that we are led to believe exists, a text assuring us it exists and an overpainting that takes the form of a monochrome which might be considered either as a pure negation of what lies beneath or perhaps as an invitation for the viewer to let the imagination play.



John Baldessari

I Will Not Make Any More Boring Art
1971

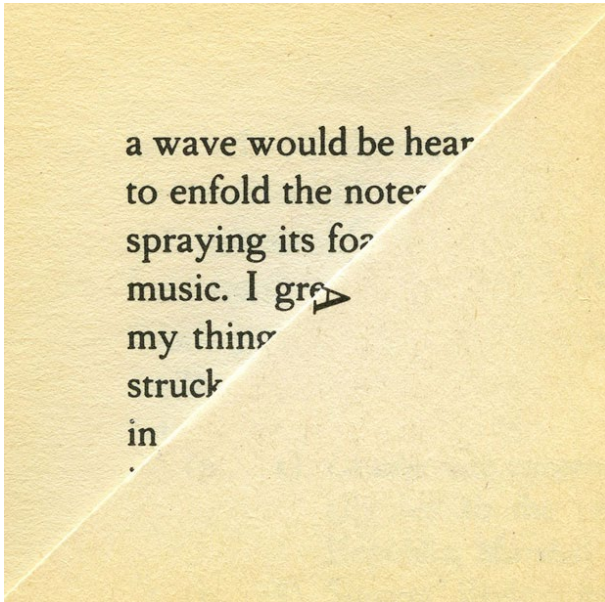
Baldessari instructed students to write on the gallery walls. While the repetitive, mundane exercise of re-writing a phrase served as a means to instill an important value, it also conflicted with the instruction itself—to not make boring art—and actually put it on the same walls usually reserved for painting.



Mel Bochner

Obliterate
2018

The historical and stylistic stew of signs inherent in painting provided the artist with a storehouse of meaning that readily lent itself to the kind of canny manipulation.



Erica Baum

Enfold

2013

Highlighting manifestations of language marked by obsolescence.

Draw attention to the physical layout of margins, page numbers, line spacing, and font design while transforming their found texts into blocks of potential significance.

"Do we see them or do we read them? If we choose to read them, how should we read? Across the fold? Through it? Around it? If we choose to look at Baum's pictures, how should we see them? As artistic photographs? Documentation? Text art?" - Kenneth Goldsmith



Lawrence Weiner

Inherent innate tensions

2009

Subverting the materialistic essence and conceptual value of the artwork and triggers alternative modes of seeing and thinking. Initiated by the artist's complex language, yet later constructed distinctively by each viewer for experience.



Barbara Kruger

Bus

2012

combines her background as a graphic designer with tongue-in-cheek humour to synthesise essential critiques about society, the economy, gender or culture in a way that is directly accessible to anyone.

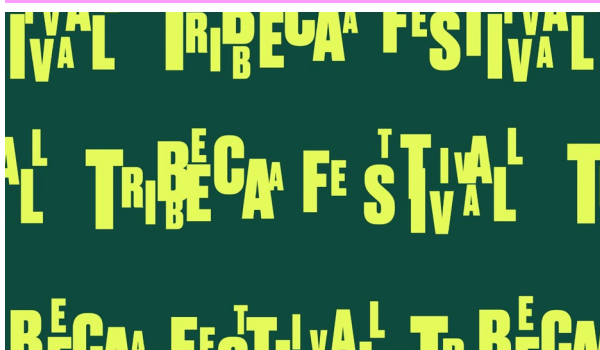
Bus: Addressing the importance of arts education in Los Angeles public schools.



Bruce Nauman

Human Nature / Life Death / Knows Doesn't Know
1983

Three pairs of words, antithetical in their connotations, line the six-foot circumference: life and death, love and hate, and pleasure and pain. In the center, human, animal, and nature are repeated in stacked sets of two. Each word blinks independently, ordered so that over several minutes all possible permutations are displayed. Juxtapositions of colors produce optical illusions that create a jarring, visceral effect. This work ultimately insists on language's inability to deliver a fixed or stable set of meanings, conveying a deep suspicion about what constitutes truth, especially in the public realm.



Pentagram

Tribeca festival
2021

Pentagram has developed new branding for the 2021 Tribeca Festival that celebrates the vibrancy of the city, signals it is ready to reopen after the pandemic lockdown, and welcomes New Yorkers back to the party. The graphics are joyful and exuberant, and hint that the Festival is more than film—reflected by the change in the name.

The new name reflects a wider focus for the Festival, which for the first time is expanding beyond film to also feature TV, art, comedy, talks, games, podcasts, immersive experiences and more, including Tribeca At Home, a series of virtual happenings.

The branding by Pentagram features colorful typography that moves and dances like people coming back together to celebrate.