

Info	Design	Execution	Notes
<p>Title</p> <p>Long Wharf Theatre Experience Design</p> <p>Date</p> <p>10.06.24 – 12.30.24</p> <p>Location</p> <p>The Lab at ConnCORP 496 Newhall St Hamden, CT 06517</p> <p>Overview</p> <p>Long Wharf Theatre commissioned an experience design for their 2024 – 2025 Winter show, <i>She Loves Me</i>. The experience involved lighting design, interior design, and printed matter for the lobby, hallway, and cafe in the venue. Additionally, Long Wharf Theatre commissioned installation and purchase consultation services before the opening of the show.</p>	<p>Visual Identity</p> <p>The aesthetic language of this audience experience takes inspiration from 19th-century Hungarian interiors — specifically the interior of the Royal Palace of Budapest. Notable for dim lighting, warm accents, and smoky atmosphere, these intimate spaces maintain a timeless charm. Predominant colors featured in this style of antique interior design include:</p> <ul style="list-style-type: none"> Rich amber hues Off whites / faded beiges Shining gold and deep brown accents <p>Examples of home furnishings of this style include:</p> <ul style="list-style-type: none"> Gilded candle-lit chandeliers Detailed oriental rugs Draping fabrics Dark wooden tables and pedestals Gilded picture frames Calligraphy / stationery sets Perfume bottles / vanities <p>The ambiance can be characterized by:</p> <ul style="list-style-type: none"> Warm, dim lighting concentrated on tables and rugs Light conversation and acoustic music Scents of coffee and smoke in the air <p>Lobby</p> <p>As the first room the guests enter, the lobby sets the precedent for the entire audience experience. It is essential that the space feels, looks, and smells welcoming, warm, and quaint. In the context of <i>She Loves Me</i>, the lobby also functions as a space for conversation, whether verbal or written. Attendees can gather in the lobby to discuss the show, reconnect with neighbors, or meet new friends. Furthermore, attendees can use the lobby to write letters — a hallmark of the plot and message of the show.</p> <p>Hallway</p> <p>The hallway leads the audience directly to the theatre. Walking through this space, therefore, should provide an experience that sets the stage for the show itself. Whether for a family taking a heartfelt photograph or for a couple enjoying a warm drink, the hallway should feel like a space for intimacy. The hallway should also offer a glimpse into the history of Long Wharf Theatre on its 60th anniversary. This information should celebrate the theatre's past in a manner that is clear and accessible to all members of the audience.</p> <p>Cafe</p> <p>The cafe serves as a primary space for camaraderie and conversation. With warm drinks, pleasant smells, and live music, this space plays a critical role in enhancing the audience experience. This space should be a welcoming place for all. Couples can share a drink, children can grab a delicious snack, and families can sit down at a table together. As for the lobby and hallway, the cafe should promote intimacy and reflection through a combination of aesthetics, sounds, smells, and temperatures.</p>	<p>Lobby</p> <p>The existing lobby design felt cold and sterile — far from the intimate, warm spaces of <i>She Loves Me</i> or of quaint Hungarian interior design. With solid grey concrete floors, a red tiled desk, black pillars and beams, muted yellow walls, and bright overhead lighting, the existing interior design appeared more corporate than antique. Furthermore, with the air conditioner running, the lobby felt especially cold amid the autumn weather. And without a distinct smell, the space lacked the olfactory component that helps make homes feel more like a haven than a building.</p> <p>Our lobby design created a more welcoming space. It became both elegant and inclusive, especially for an audience that may not be familiar with theatre. By incorporating warm lighting, rustic fabrics, gold accents, and other sensory components, our redesign elevated the aesthetics of the space while contributing to a friendlier environment. The redesign of the lobby incorporated the following visual elements: brown oriental rugs, dark wooden writing desk, round standing tables with tablecloths, gilded furnishings, tall artificial candles, and warm upward light sources.</p> <p>Hallway</p> <p>The existing hallway design, again feels cold, literally and metaphorically. The pale walls and tiled floor recall those of a doctor's office, while the bright overhead lights make the space feel unwelcoming. The low AC and lack of music exaggerate the cold atmosphere.</p> <p>Our hallway design both created a more welcoming space and provide information about the history of Long Wharf Theatre. It should be both elegant and inclusive, especially for an audience that may not be familiar with the theatre arts. To celebrate the history of Long Wharf Theatre, sepia-toned photo albums of historical moments of Long Wharf Theatre may be placed on top of the standing tables. Guests may also take photographs together in the hallway.</p> <p>By incorporating warm dim lighting, brown fabrics, and gold accents, a redesign can elevate the aesthetics of the space while contributing to a friendlier environment. Moreover, by considering the temperature and smell, we helped enhance the homeliness of the experience. Our redesign of the hallway includes the incorporation of the following visual elements: brown oriental rugs, standing tables with tablecloths, artificial tall candles, a Long Wharf Theatre 60th anniversary projection, warm upward light sources, and a Long Wharf Theatre retrospective photo album, featuring photos from the theatre's archive since its founding in 1965.</p> <p>Cafe</p> <p>Though the existing cafe design felt less cold and sterile than the lobby and hallway, it can feel more inviting and intimate. The existing brick backsplash and warm lighting help warm up the space, though the concrete floors, white granite counters, and industrial beams detract from the homely aura.</p> <p>Our cafe design both created a more welcoming space and augmented the existing aesthetic elements. It became more elegant and inclusive for all who request a snack or drink. Guests were welcome to sit down at the tables, listen to the live music, or stand and chat. By incorporating warm dim candles, brown fabrics, and gold accents, our redesign elevated the aesthetics of the space while contributing to a friendlier environment. Moreover, by considering the temperature and smell, Long Wharf Theatre can enhance the homeliness of the experience. Our redesign of the cafe involved the incorporation of the following visual elements: artificial tall candles, standing and sit-down tables with tablecloths, and warm upward light sources</p> <p>Wayfinding</p> <p>As part of the audience experience, we designed a wayfinding template to be used throughout the venue. These signs were integral for guiding guests to important locations around the building. Our design remained relatively simplistic with a solid color background, white text set in Archivo, and arrows in either direction. We selected the brown background to complement the browns and golds present throughout the rest of the experience. Moreover, to point audience members in the right direction, we used the same style of arrows that Long Wharf Theatre uses throughout their visual identity.</p>	<p>Budget</p> <p>With a limited budget, we decided to focus on lighting (rather than physical alterations, such as curtains) in order to significantly alter the mood of the space. While we had originally planned to purchase opaque brown curtains to hang throughout the space, we decided that a lighting solution would be more cost-effective.</p> <p>We found that setting the lights to a rich amber color significantly changed the mood of the space. Especially during the nighttime, when natural lighting was at a minimum, the</p> <p>History</p> <p>Long Wharf Theatre, though currently a diverse and inclusive institution, has not always been as culturally and racially heterogeneous. Much of the theatre's history has been dominated by majority-White communities. On the other hand, <i>She Loves Me</i>, as both a theatrical performance and a public event, largely focuses on communities of color. The show's cast features mostly BIPOC, and the targeted audience of the performance was the majority-Black community in Hamden, CT around the venue.</p> <p>Originally, we had thought that creating a Long Wharf Theatre Photo Album, featuring archival images from the theatre's opening in 1965 to now, would be an effective addition to the audience experience. However, while we were reviewing photos through the years, we noticed that a majority of the photo archive featured only White individuals. We recognized that displaying a photo album with mostly White individuals to a majority-BIPOC audience — much of which had not attended a formal theatrical performance before — may feel exclusive.</p> <p>To ensure an inclusive yet honest album, we selected photos that demonstrated a gradual increase in diversity since the theatre's founding. Long Wharf Theatre then arranged the photos in chronological order, showing how the theatre has become more inclusive over the years.</p>
<p>Title</p> <p>McKenzie Liautaud Jewelry Ads</p> <p>Date</p> <p>11.28.24 – 12.21.24</p> <p>Overview</p> <p>Jewelry designer McKenzie Liautaud commissioned both an Instagram story and an Instagram post to advertise a holiday sale in collaboration with luxury fashion retailer Joan Shepp.</p>	<p>Visual Identity</p> <p>McKenzie Liautaud is developing a recognizable visual identity, featuring a powder blue background, black overlaid text, and images of their crystalline jewelry. For all media advertisements, we decided to maintain this visual identity to maximize recognizability and brand clarity.</p> <p>For each advertisement, we included logistical information about the McKenzie Liautaud x Joan Shepp Holiday Trunk sale while maintaining the McKenzie Liautaud visual identity. We selected the designer's signature powder blue as a solid background, and we featured three of the designer's most iconic necklaces around the black typography, set in Futura.</p>	<p>Ad Design</p> <p>We took the product photography of three of McKenzie Liautaud's most iconic necklaces, removed the background, and staggered them to fit around the typography in the ads. We decided to use Futura, rather than Helvetica, for the typography to give the ads a more modern, pointed feel to accompany the jewelry. We designed the typographic hierarchy to feature the names of McKenzie Liautaud and Joan Shepp first, and then feature the invitation to the event, and then the event details.</p> <p>Next, we optimized the design both for a vertical Instagram story and a square Instagram post and published the designs on the McKenzie Liautaud Instagram page.</p>	<p>Challenges</p> <p>Turnaround: Designing these ads in three days before they were due to be published proved difficult, especially with midterms and final projects.</p> <p>Optimization: Optimizing the typography and images for a vertical Instagram story and a square Instagram post required space-planning and resizing of each element.</p>
<p>Title</p> <p>Mesler's at the Rubell Museum Visual Identity</p> <p>Date</p> <p>11.28.24 – 12.02.24</p> <p>Overview</p> <p>Contemporary artist Joel Mesler provided works for the interior design and visual identity for the opening of Vinny's Residency, as part of Jon and Vinny's Italian Restaurant at the Rubell Museum. In collaboration with the artist, Sharon Coplan, Lauren Taschen, and I designed the logo,</p>	<p>Logo</p> <p>Known for "food art," Joel Mesler combines culinary elements with the aesthetics of pop art. In his trademark style, Mesler designed a logo for "Mesler's," a hot dog stand to accompany the restaurant's opening. Notable in Mesler's design is the presence of mustard, which squirts from the top-left of the logo to form the letters of "Mesler's." To simulate mustard being splattered to form these letters, we decided to use a mustard yellow to form the lettering and other splatters in the logo, and a dark blue to form the rest of the logo that Mesler himself designed.</p> <p>Shirt Design</p> <p>The design of the shirt, distributed on 12.02 at the opening of Jon and Vinny's, incorporates three icons: the Jon and Vinny's logo, "Rubell Museum" spelled out, and the Mesler's logo. These logos stack in that order on the</p>	<p>Invitation</p> <p>To celebrate the opening of Jon and Vinny's, we designed custom invitations featuring Mesler's artwork and the Mesler's logo. We chose a relatively simplistic invitation design, comprised mainly of typography and the Mesler's logo. To help the logo feel more cohesive with the rest of the design, we removed the top and bottom borders from the design and set it across the middle of the invitation, with the text set above and below it.</p>	<p>Challenges</p> <p>Turnaround: With just a handful of days to prepare this design for printing, we struggled — but managed — to bring this design to life.</p> <p>Holiday: Much of the work behind this design took place before and during the Thanksgiving holiday. Sharon, Lauren, Joel, and I squeezed meetings and design proposals between festivities and time with family.</p>

<p>invitations, and T-shirts for the restaurant's opening.</p>	<p>back side of the white long-sleeve shirt, and the Jon and Vinny's logo also appears in the top-right of the front of the shirt.</p>		
<p>Title IFPDA Website Design</p> <p>Date 11.07.24 – 11.11.24</p> <p>Overview The International Fine Print Dealers Association (IFPDA) commissioned a redesign of the scrolling home page of their website, ifpda.org. The redesign reflects the refined visual identity of the IFPDA and is cohesive with the colors and styles of the IFPDA logo.</p>	<p>Visual Identity With dealers and galleries displaying diverse prints, the IFPDA transcends any specific style or visual identity. However, to establish cohesion with as many prints and dealers as possible, the IFPDA has begun adopting a more simplistic visual identity. Redesigning the home page of the website to include only black sans-serif typography on a solid white background helped the IFPDA distill its visual presence to accommodate all prints and dealers.</p>	<p>Slides The five scrolling slides presented in the home page of the website include the following information:</p> <ul style="list-style-type: none"> • The IFPDA mission statement • Date and location for the 2025 IFPDA Print Fair • A description of the IFPDA Foundation • An advertisement for the STUDIO VISIT sale • A link to member news and exhibitions 	<p>Challenges Existing Site-Building Platform: Working within an outdated Wix interface, in order to update the site as quickly as possible, proved a learning curve. While originally we had hoped to create a new ifpda.com site from scratch, time constraints with the upcoming STUDIO VISIT sale prompted us to update the existing site with the new designs instead.</p>
<p>Title IFPDA Foundation x Christie's Visual Identity</p> <p>Date 10.20.24 – 11.11.24</p> <p>Overview The International Fine Print Dealers Association (IFPDA) commissioned an identity design and brochure design for Studio Visit, a sale of artist-led studio tours benefitting the IFPDA Foundation. Available for purchase were tours with leading contemporary artists such as Jeffrey Gibson, Jeff Koons, and Mickalene Thomas. The sale also featured an opening event at Christie's Auction House, featuring a conversation with and site-specific installation by contemporary artist Tschabalala Self. The sale was curated by Sharon Coplan.</p>	<p>Artists The following artists participated in the Studio Visit sale by offering studio tours:</p> <ul style="list-style-type: none"> • Katherine Bradford • Jeffrey Gibson • Vera Lutter • Marilyn Minter • Joel Shapiro • Leonardo Drew • Jeff Koons • Joel Mesler • Tschabalala Self • Mickalene Thomas <p>Visual Identity For the visual identity of this benefit sale, we developed a color palette that both popped and distinguished the names of the artists from one another. After trying several palettes, we settled on the following colors: magenta, green, indigo, purple, orange, and cyan. For advertisements and posters, bars of these colors separate the names of artists as well as lines of text. White, left-aligned sans-serif text rests inside each colored section. For specific artists' thumbnails on the product page of the sale, we placed the artist's name on top of one of the colors of the palette. All printed graphics are full-bleed, and each bar extends from the left side of the page to the right side. The Studio Visit title, call to action, and names of artists are in all caps, while the rest of the text is in sentence case.</p>	<p>Flyer Design To familiarize attendees of the sale's opening night, we designed a flyer that includes information about the purpose of the sale and the artists offering studio tours. The flyer features an array of horizontal bars in alternating colors as prescribed by the visual identity. Each bar contains a distinct message or name of an artist.</p> <p>Product Thumbnails For each artist's studio visit available for purchase online, we designed a simplistic, square product thumbnail. Each thumbnail features the name of the artist in white Helvetica Neue Bold, overlaid on a solid background in one of the colors of the visual identity.</p> <p>Naming Selecting a memorable, appropriate name was essential to the success and overall design of this benefit sale. We decided that the of the sale should be short but punchy. The name had to reference the object sold — tours with leading contemporary artists. After deliberation, we decided that "Studio Visit" was a punchy and appropriate title. The singular noun, as opposed to plural, feels more personal and intimate than if the title were "Studio Visits."</p> <p>With the name decided, we could finalize our designs and begin the production and printing process.</p>	<p>Challenges Cohesiveness: Designing a cohesive visual identity for 11 different contemporary artists, was a challenge. Using a simplistic yet colorful visual identity helped unify the artists without being overbearing.</p> <p>Press Artnet Artnews Hypebeast</p>
<p>Title Jeffrey Gibson Projection Designs</p> <p>Date 09.19.24 to 09.30.24</p> <p>Locations</p> <ul style="list-style-type: none"> • 30 Rockefeller Plaza, New York, NY • Atlanta, GA • Baltimore, MD • Brooklyn Academy of Music, New York, NY • Brooklyn Bridge, New York, NY • Cincinnati, OH • CitiField, New York, NY • Cleveland, OH • Columbus Circle, New York, NY • Columbus, OH • Detroit, MI • Dr. Susan Smith McKinney Steward Park, New York, NY • Dumbo Archway, New York, NY • Emerson Collective, New York, NY • Grand Army Plaza, New York, NY • High Line, New York, NY • Houston, TX • Kimalu Square, New York, NY • Little Island, New York, NY • Madison Square Garden, New York, NY • Miami, FL • Oakland, CA • Pioneer Works, New York, NY • Radio City Music Hall, New York, NY • Tampa, FL • The Arch Manhattan, New York, NY • Union Square, New York, NY <p>Overview Indigenous American artist Jeffrey Gibson commissioned a series of billboards and animated</p>	<p>Background Graphics We began this project with a suite of bright colors. Vivid, bold colors from across the spectrum are a hallmark of the artist's work. The artist created twenty sketches of radial color gradients, from which we began the design of all projections.</p> <p>Poetry For these projections, the artist wrote an original poem, titled "The Spirits Are Laughing." In this poem five anthropomorphized beings speak: The Animals, The Sky, The Land, The Water, and The People. Through this work, the artist brings members of our world to life, giving them each a voice that communicates with the viewer. This speech not only highlights the life of each part of nature, but also emphasizes why climate week — which preserves the life of many of these speakers — is so important. This poem was to be incorporated throughout the projection designs.</p> <p>Original Poem: "The Spirits Are Laughing" The Sky: the spirits are laughing / i am your relative / look up at me and smile / laugh with me / cry with me / breathe me in / breathe me out / acknowledge the sun and moon / wish upon my stars / know that i love you The Land: the spirits are laughing / i am your relative / you have consumed me / you will return to me / i have no boundaries / you don't own me / i don't own you / i have always been here / i will continue to change / i love you The Water: the spirits are laughing / i flow through your body / i am your relative / i am transformative / please take care of me / don't poison me / you can't live without me / i am listening / talk to me / i love you The People: the spirits are laughing / we are your relatives / we are your ancestors / we emerged from the earth / we have never left you / we see you / you can speak to us / we can hear you / don't be afraid of us / we love you The Animals: the spirits are laughing / we are your relatives / we live on the same land / we breathe the same air / we drink the same water / some of our relatives are extinct / we have families / we know the land / we can teach you / we love you</p>	<p>Background Graphics By blurring the gradients and animating them in After Effects, we created a continuously looping background animation that faded between the colors the artist chose. We then adjusted speed and scale for different projection and print resolutions.</p> <p>Patterns We proceeded to incorporate five of the artist's original pattern designs into the background graphics. We decided to overlay the patterns onto the animation of blurred colors that we had already created. To do so, we recreated each of the artist's designs as vectored Illustrator patterns, which we then converted to masks and applied to the background in After Effects. When played at a 0.25sec delay on top of the original animation, the patterns appeared subtly over the background. With tweaks to scale and contrast, we completed the pattern overlays, used in both the final animations and still displays.</p> <p>Poetry Our next priority was organizing and animating the lines of the poem (see end for original poem) to be displayed on top of the background. Originally, the artist had proposed using their original handwriting to spell out the lines of the poem. The artist had previously used their handwriting to design pieces featured at the Venice Biennale and other locations, so they felt comfortable using the same technique for these designs. After receiving the words of the poem written in the artist's handwriting, we vectorized the words and animated the strokes to look like the words were being written in real time. After multiple iterations with varied stroke widths, speeds, and colors, the we decided that typography would be more effective than handwriting, especially for onlookers who may struggle to read the handwriting. The artist had previously designed their own sans-serif typeface, titled "Jeffrey Gibson," which we decided to substitute for the handwriting. We also decided to use white text to create high contrast from the colors of the background. We decided to organize the text such that the speaker (the animals, the sky, the land, the water, or the people) remained listed at the top of the design, while their 10 respective lines faded in and out below. For increased contrast, we used regular weight to list the speaker and bold weight for each of the lines of the poem. As an extra touch, we added a slight wiggling effect to each of the letters of the text, creating a feeling of constant movement and liveliness in the final typography animation design.</p> <p>Site-specific Optimization Finally, we began to optimize our design for each of the moving and still displays on which we planned to project. Each display used a different resolution and required a different animation length; one display even required a four-channel animation.</p>	<p>Challenges Transitions: When the background faded between yellow and green, the white text on top of the background became difficult to read. We decided to time the animation so that the previous line faded out as the background turned to yellow. The next line faded in as the background turned from green to blue.</p> <p>Typographic Hierarchy: Though it was clear that there was some relationship between the speaker and the line of the poem, it was not initially clear what that relationship was. We considered using phrases like "the animals say" or "the land whispers" to achieve a clearer speaker-text relationship. We found that a simple colon after the name of the speaker was sufficient to convey that the speaker was saying the phrase displayed below.</p> <p>Patterns: Tastefully combining the patterns with the background proved challenging. Changing the blending mode of the pattern caused the colors in the background to become muted, while simply overlaying the shapes with a solid fill color created too much contrast. By using the patterns as a stencil and playing the background animation at a 0.25sec delay through the pattern, the colors remained rich and the contrast between the background and the patterns was subtle.</p> <p>Turnaround: Deadlines were tight for this project. Turnaround time was just three weeks from start to finish. Through frequent meetings over Zoom and in the artist's studio, we collaborated productively and quickly.</p> <p>Press Hyperallergic Artsy Sikkema Jenkins</p>

<p>projections to be displayed across NYC/USA in September 2024 (concurrent with Climate Week). The designs were shown at the same time as the artist's pavilion at the Venice Biennale was active. The artist commissioned the design and production of these works, from concept to projection and printing.</p>			
<p>Title</p> <p>Elm City Tickets Design</p> <p>Date</p> <p>Summer 2024 – Summer 2025</p> <p>Overview</p> <p>Elm City Tickets, a full-service ticketing agency in Connecticut, commissioned a redesign of their digital and printed tickets for the 2024–2025 season. The updated tickets are used across multiple performing arts venues in Connecticut, including Long Wharf Theatre and New Haven Symphony Orchestra. The ticket design incorporates relevant logistical and legal information about the venue and its sponsors, and features the updated design language that Elm City Tickets has begun incorporating into their brand.</p>	<p>Visual Identity</p> <p>The updated Elm City Tickets visual identity uses sans-serif typography and three accent colors: orange, dark blue, and magenta. These colors appear both in backgrounds for the printed tickets, as well as in the Elm City Tickets logo. We designed ticket versions in every color to be used at the discretion of the ticket provider.</p>	<p>Printed Ticket Design: Front</p> <p>The front of the updated Elm City Tickets printed ticket features the Elm City Tickets logo, the brand "Elm City Tickets" spelled out, and relevant contact information. The logo is positioned in the top right corner, followed to the right by "Elm City Tickets" in sans-serif typography. At the bottom, in a smaller font, the phone number, website, and email for contacting the ticketing agency are listed. The design incorporates significant negative space, contributing to a feeling of cleanliness and simplicity. Moreover, the negative space allows room for future additions, making the ticket more modular.</p> <p>Printed Ticket Design: Back</p> <p>The back of the Elm City Tickets printed ticket design features a greeting, a legal information section, the logos of sponsors, a brief description of the ticketing agency, and a legal information section to the left, all set in white, sans-serif typography. The greeting "SEE YOU SOON!" appears in large, bold, sans-serif typography with a brief note of thanks beneath. The logos of sponsors appear beneath the greeting, followed by a short description of Elm City Tickets. To economize on space while ensuring legibility, the legal information about the ticket purchase runs vertically to the left of the ticket, providing a clear distinction from the rest of the ticket and a cleaner, more space-optimized typographic layout.</p> <p>Digital Ticket Design</p> <p>Long Wharf Theatre commissioned the design of a digital ticket to be sent to attendees ahead of time. The digital ticket design includes information about Long Wharf Theatre's upcoming performances, the names of sponsors, and a large blank section where information about the specific performance can be placed. The design features the Long Wharf Theatre visual identity, including their purple/white color scheme, their arrows, and their stretched letters. The digital ticket design we presented includes both white and purple versions to be used at the discretion of the ticket provider.</p>	<p>Challenges</p> <p>Cohesiveness: Designing a cohesive ticket design to accompany all of Long Wharf Theatre's and New Haven Symphony Orchestra's productions, each of which is unique, presented a challenge. Designing the tickets in a simplistic, versatile format allows for modularity and customization to fit the needs of each production.</p> <p>Space planning: Including so much information on the back of the ticket while maintaining a sense of balance and order proved difficult. Our solution was to rotate the legal text to run vertically rather than horizontally, creating two distinct sections while optimizing on available space.</p>
<p>Title</p> <p>x, y, z Visual Identity and Curation</p> <p>Date</p> <p>09.13.24 – 09.27.24</p> <p>Overview</p> <p>x, y, z: through dimension was an experimental group art exhibition hosted at Botonica Grove Gallery in Brooklyn during the summer of 2024. The exhibition combined painting, sculpture, digital art, and performance to explore ways in which fine art can transcend the dimensions in which it is normally confined. Some of the artworks in the show included paintings with 3D textures, sculptures that move autonomously, and performance that occupies time and space, for instance.</p> <p>The gallery commissioned a visual identity for the show to be implemented in exhibition pamphlets and social media posts, as well as technical writing for the exhibition description.</p> <p>Additionally, the gallery offered the opportunity to co-curate the artwork featured in the exhibition.</p>	<p>Exhibition Description</p> <p>Grids are everywhere. They're on your waffle. They're in your Chex Mix. They're in a beehive. They let you play Chess or Chutes and Ladders or Chinese Checkers. They form and reform as you try in vain to solve that messy old Rubik's cube. They organize your keyboard. They're on the SAT. They separate neighborhoods. They graph the stocks. They distribute electricity. They keep mosquitoes out of your porch on those sticky summer days.</p> <p>x, y, z aims to explore grids. While hard lines and strict axes can be controversial, they can inspire meaningful conversation and expression.</p> <p>Naming</p> <p>The title of the show references the three axes of three-dimensional space. As an exhibition focused on transcending dimensions in which artwork may be traditionally confined, x, y, z acknowledges the presence of these three axes while physically and metaphorically surpassing them. We decided to keep the name in all-lowercase to further reference the x, y, and z axes, usually labeled in lowercase. We separated each axis in the title using commas. We then created a punchy, relevant subtitle, "through dimension."</p> <p>Visual Identity</p> <p>The x, y, z visual identity was inspired by math test booklets, many of which feature simple grids and axes in graphs. Our font choice was relatively simplistic; Times New Roman felt like a font typical of a generic exam booklet. The weight remains the same throughout the visual identity. A three-axis grid surrounds the typography and stretches to the margins in both x, y, and z directions. All typography is styled in black and all backgrounds are solid white.</p>	<p>Printed Matter</p> <p>With the visual identity established, we designed a tabloid-sized, printed poster to display information about the show, artists, and venue. The poster features a three-axis grid in the negative space surrounding the typography. The title of the show is displayed in the top-left corner, followed by the subtitle, logistical information about the show, and the names of the artists and the curators.</p> <p>Instagram Posts</p> <p>The Instagram post design for the show featured the same visual identity used in the poster — a simple, three-axis grid surrounded by information about the show, formatted into a 1:1 post.</p> <p>Artists</p> <ul style="list-style-type: none"> • David Ayala is a queer, gender non-binary Latinx artist making work that explores the complexities of their and their community's existence in the heart of the Imperial core. Their paintings are distinguishable for their extreme textures that blur the line between painting and sculpture. • Eric Ford is an American digital artist whose work concentrates on the relationship between the human heart and mathematical, graphical representation. • France Brealty is a sculptor and filmmaker who envisions and actualizes alternate realities using found objects. • Isabella Scott is a Brooklyn-based artist known for her Waste Paintings series, where geometric paintings come to life through recycled paint, repurposed canvases, and found frames. • Kip Jacobs is a Brooklyn-based artist who uses a combination of CNC machining, artificial intelligence, and manual painting to create artworks that challenge the idea of traditional authorship. • Mike Picos is a painter whose work incorporates elements of retro software. • Timo Kuzme is a performance artist who explores the nature of being and becoming through their lens as an agendered person, deciphering the body through paint and mark making. <p>Animation</p> <p>We designed a continuous, looping animation to accompany the media posts for the show. The animation features the signature three-axis grid expanding and contracting to reveal information about the show. Throughout the animation, the typography changes orientation and size to further convey feelings of transcending confinement.</p>	<p>Challenges</p> <p>Cohesiveness: Designing a visual identity for seven multidisciplinary, emerging artists, each of whom possesses a distinct visual style, proved difficult. However, maintaining a simplistic visual identity allowed the artworks themselves to shine without distraction.</p> <p>Handling: Retrieving the art pieces, some of which were over six feet wide, was especially challenging. Coordinating moving trips and moving pieces into the gallery required significant assistance from the gallery.</p> <p>Installation: Though I hadn't anticipated it, I found myself installing the pieces alone. I spent 48 hours straight, without sleep, painting the gallery walls white, planning where each piece would be displayed, and hanging the artwork. This experience was a lesson in patience and endurance, but the result — and the ability to say that I've curated an art show — was worthwhile.</p>
<p>Title</p> <p>Mickalene Thomas Internship</p> <p>Date</p> <p>05.17.24 — 08.31.24</p> <p>Overview</p> <p>During the summer of 2024, I had the opportunity to intern for renowned contemporary artist Mickalene Thomas in her Brooklyn studio. From mid-May to the end of August, I worked full-time as an administrative assistant and graphic designer with the rest of her full-time studio team.</p>	<p>Responsibilities</p> <p>During my internship, I was responsible for completing the following tasks, among others:</p> <ul style="list-style-type: none"> • Designing and editing press releases, invitations, and media posts for the artist • Assisting with the art production process by mocking up artworks and merchandise in Photoshop • Handling artworks to be sold and distributed • Creating an inventory of all of artist's works available in studio • Facilitating day-to-day studio operations (e.g. studio maintenance, scheduling) • Planning meetings with clients 	<p>N/A</p>	<p>Nondisclosure</p> <p>Having signed a nondisclosure agreement prior to beginning my internship, I am reluctant to share information about specific projects, assignments, and clients with which I worked. However, upon request, I am happy to elaborate further where I can.</p> <p>Funding</p> <p>This unpaid internship was funded by scholarships I earned through Yale Fellowships and Funding.</p>
<p>Title</p> <p>Rainer Ganahl Exhibition Design and Visual Identity</p> <p>Date</p> <p>06.01.24 — 07.08.24</p>	<p>Visual Identity</p> <p>This show's visual identity takes inspiration from the New York Stock Exchange — one of the most capitalist, corporate, and uniquely American organizations. Rainer Ganahl is an artist whose work is full of criticisms of Americanism and capitalism, so a play on the NYSE seemed appropriate.</p> <p>We thought it would be exciting to see how far we could satirize the NYSE's aesthetic. To us, the stock exchange has a clear, iconic visual presence, full</p>	<p>Typography</p> <p>We searched for a that resembled the LED tickers inside the trading floor. We found a free font online called "LED Counter 7" where every glyph is made of dots, just like the iconic dotted stock charts. The font looked great in green, red, and white on black background. It looked especially convincing when animated — practically resembling a real stock ticker. The font was also versatile and looked great at both small and large scales. We ended up using the font for ads, press releases, the show catalog, social media posts, tombstone information, and even a window graphic at the gallery.</p> <p>Logos</p>	<p>Challenges</p> <p>Wall color: The walls in the gallery were painted dark blue, a color not found in the visual identity we had designed for the exhibition. Although we would have liked to paint the walls white (to maximize the audience's focus on the works themselves) or black (as a reference to the black backgrounds of stock charts), we were not permitted by the gallery to change the</p>

<p>Overview</p> <p>The Opening Gallery, a contemporary art gallery in TriBeCa, commissioned a visual identity design for their exhibition Rainer Ganahl: If the Price Is Right, featuring paintings by conceptual artist Rainer Ganahl. We implemented the visual identity through exhibition pamphlets, digital ad designs, and a site-specific vinyl installation on the outside-facing glass of the gallery.</p>	<p>of flashing lights, bright greens and reds, solid blacks, intricate line and bar graphs, and iconic logos placed sporadically throughout the screens of the trading floor. It's simultaneously a chaotic place, where thousands of stockbrokers bustle about, and an organized system, where each price is meticulously tracked and reported.</p> <p>Naming</p> <p>The artist himself proposed the name of the show, <i>If the Price Is Right</i>, as a nod to the NYSE's focus on the price of stocks. Much of the work that the artist chose to exhibit made explicit reference to stocks, prices, and American capitalism, and so the title felt especially relevant.</p>	<p>Next, we gathered an array of recognizable financial logos, such as Visa, Mastercard, and ICE. We experimented with altering them until we made a set of fake stock graphs, knockoff logos, and message animations in the style of the NYSE. We then used these logos and designs to advertise the event and design the cover of the exhibition booklet.</p> <p>Vinyl Installation</p> <p>To advertise the exhibition to passersby, we designed a custom vinyl installation to be placed on the outside glass of the gallery. The design featured green and red, two-decimal numbers between 0.01 and 9.99 across the glass. Stylized in the dotted font and printed in green and red, the vinyl installation simulated the design of a busy stock ticker chart and felt cohesive with the visual identity of the rest of the exhibition.</p> <p>Curation and Art Installation</p> <p>We decided that Rainer's two largest paintings should sit near the front of the gallery to make sure that passersby could see them through the gallery window. The first piece was inspired by a CNN article, and the second by an Axios article. Both articles were reproduced by the artist using acrylic on stretched canvas. The pieces were structured asymmetrically, with the painting on the left raised slightly higher than the painting on the right. We installed the rest of the paintings Rainer exhibited evenly throughout the gallery.</p>	<p>wall color before the exhibition.</p> <p>Existing ads: Before we finalized the visual identity for this exhibition, the gallery and the artist had released a separate poster that did not use the NYSE-inspired identity. We would have preferred that all exhibition advertisements posted feature our visual identity for a more cohesive, clear feel.</p>
<p>Title</p> <p>2024 IFPDA Print Fair Booth Design — Jeffrey Gibson x Sotheby's</p> <p>Date</p> <p>12.15.23 – 01.18.24</p> <p>Overview</p> <p>The 2024 IFPDA Print Fair, the world's largest art fair for prints and editions, commissioned a booth design for the Sotheby's x Jeffrey Gibson booth. At the booth, 60 editions of a blanket art piece by Gibson were sold to support the U.S. Pavilion at the 2024 Venice Biennale.</p>	<p>Visual Identity</p> <p>The components of the visual identity of this booth design are straightforward: a red/orange/green color scheme and typography in white Helvetica Neue Bold. This simplicity helped draw in curious fairgoers and convey relevant information quickly without drawing attention from the blankets being sold.</p> <p>Moreover, by keeping the visual identity simple, we created digital mockups and printed matter more quickly, allowing more time for feedback from the artist and other collaborators on this project.</p> <p>Colors</p> <p>The colors we used in the design of this booth take inspiration from samples of I Feel Real When You Hold Me, 2024, the artist's cashmere blanket piece being sold. The final colors of the booth were ultimately approved by the artist.</p> <p>Layout</p> <p>We purchased a 3-panel, U-shaped booth at the fair to advertise the blankets. The space was roughly 100 square feet, which we divided to accommodate the following three sections: an information table, a walkway, and a pedestal where the blankets were displayed. On each wall, we installed full-coverage vinyl, featuring bold colors and displaying information about the artist and project.</p>	<p>Vinyl</p> <p>Three large panels of vinyl completely cover the walls of the booth, providing color and information. Using a different background color for each panel distinguished the three sections of information and contributed to a booth appearance that was different from the other booth designs in the fair.</p> <p>The left panel (in orange) contains a brief biography of the artist, a description of the project, and an explanation of the benefactors that made the project possible. The center panel (in red) features a large "Jeffrey Gibson" title in the top-center, giving guests from far away a quick glimpse into the identity of the booth. The right panel (in green) provides the tombstone information about the work, providing visitors with a detailed description of the blanket's physical properties and background information.</p> <p>Typography</p> <p>Throughout the booth design, we use white Helvetica Neue Bold for its legibility and versatility. We emphasized "Jeffrey Gibson" in the center panel by increasing the font size until the artist's name stretched from one side of the panel to the other.</p> <p>Furniture</p> <p>We rented a wide table from the Armory to use as an information table, where guests could ask initial questions about the project and the booth. We also rented a mannequin stand where we displayed a prototype of the blanket draped across shoulders. Guests were welcome to approach the blanket to view it up close and feel its texture.</p> <p>Packaging</p> <p>As part of our work for the 2024 IFPDA Print Fair, we also designed custom packaging for all 60 editions of the blanket. The packaging design uses the same colors and simplistic typographic layout as the booth, creating a cohesive experience for fair attendees and buyers. Each buyer received a package featuring one of the three colors in the booth, chosen at random. The packaging ultimately came to life by placing printed vinyl on top of a box manufactured by Talas.</p>	<p>Challenges</p> <p>Timing: The 24-hour booth setup window felt particularly short. Originally, we had hoped to paint the walls of the booth in the colors of the blanket, and then add vinyl lettering on top once the paint had dried. However, because the paint would not have dried within 24 hours, we decided to print full vinyl sheets (containing both the typography and the background colors) to install throughout the booth.</p>
<p>Title</p> <p>Coplan Hurowitz Visual Identity and Website</p> <p>Date</p> <p>Summer — Fall 2023</p> <p>Overview</p> <p>Coplan Hurowitz Art Advisory, an independent art advisory based in New York City, commissioned a visual identity design and corresponding website redesign.</p>	<p>Visual Identity</p> <p>Coplan Hurowitz Art Advisory holds projects and collaborations with a number of notable organizations, such as Sotheby's and Phaidon, as well as artists, including Jeff Koons and Mickalene Thomas. Their portfolio of projects is diverse; they have published a catalogue raisonné for John Baldessari, curated a booth for the IFPDA Print Fair, and created a portfolio of prints with the Metropolitan Museum of Art, among other projects. As such, we focused on creating a simplistic visual identity that could accommodate so many distinct collaborators and projects while remaining cohesive.</p> <p>The updated Coplan Hurowitz visual identity incorporates simplistic visual elements: bold, oversized Helvetica, black copy, thin black dividing lines, a solid white background, and red accents.</p> <p>Naming</p> <p>Coplan Hurowitz Art Advisory also requested consultation about a potential rename of their business. While we considered print-related titles for the business, we ultimately decided that Coplan Hurowitz Art Advisory was the clearest name to use.</p>	<p>Typography</p> <p>Coplan Hurowitz Art Advisory specializes in contemporary printmaking, so we decided that a modern, minimalist, sans-serif typeface should be used. After review of multiple sans-serif typeface options, we decided that Helvetica Neue Bold would be the strongest font choice. The font is not only modern and punchy, but it also references the New York City Subway System's visual identity, which uses bolded Helvetica throughout its signage. Because Coplan Hurowitz Art Advisory focuses primarily on New York City, we decided that this reference was particularly appropriate.</p> <p>To distinguish our identity from other simplistic visual identities that rely heavily on Helvetica, we chose to use extra-large typography for titles. Coplan Hurowitz Art Advisory is proud to hold a strong voice within New York City's contemporary art scene, making the bold, oversized typography feel fitting.</p> <p>Color</p> <p>The previous visual identity of Coplan Hurowitz Art Advisory relies predominantly on bright reds. We decided to maintain this signature color in the updated visual identity to feel less disconnected from the business's previous work. Although in the previous visual identity the business used a number of different shades of red to distinguish separate information, we decided to use only one shade of red as an accent color in the new identity. After consideration of multiple shades of bright and dark red, we settled on RGB red for its eye-catching brightness and versatility.</p> <p>Logo</p> <p>Previously, Coplan Hurowitz Art Advisory had used a circular logo made of the letters "C" and "H." Because this logo felt aesthetically dated and formally confusing, we decided to create a new logo, featuring the words "Coplan," "Hurowitz," "Art," and "Advisory" for maximum clarity. By stacking these four words in Helvetica Neue Bold, we created a balanced logo that maintained the typography of the new visual identity. Moreover, by setting "Coplan Hurowitz" in RGB red and "Art Advisory" in black, we created a typographic hierarchy that utilized our new accent color.</p> <p>Website</p> <p>The Coplan Hurowitz Art Advisory website redesign features the updated visual identity: oversized bolded page headings, a typography-first composition, red accents in the page headings and hyperlinks, and thin straight black lines separating sections of information. The site is formally minimal to allow the text and images to speak for themselves, and the design is simplistic to allow the addition of diverse types of projects.</p> <p>Other Printed / Digital Matter</p> <p>Coplan Hurowitz Art Advisory has periodically requested miscellaneous printed and digital matter, such as their invoices, business cards, and email signature, in their updated visual identity.</p>	<p>Challenges</p> <p>Distinction: the heavy use of typography throughout the site — especially typography in such a ubiquitous font — threatened to make the visual identity feel generic. However, by accentuating the titles with extra-large text and by adding dividing lines between sections of information, we helped solidify the Coplan Hurowitz Art Advisory visual identity and distinguish it from other contemporary graphic design.</p> <p>Use of artwork: Using images of artwork to which the art advisory has contributed was a challenge. Frequently our image crops or edits in the website infringed on alteration of the artwork, a serious offense in the world of contemporary art. We made sure to represent all artworks in their raw, unedited form in the creation of the website.</p>
<p>Title</p> <p>Yale School of Architecture Denise Scott Brown Symposium Poster</p>	<p>Visual Identity</p> <p>Rudolph Hall, the main building that comprises Yale School of Architecture, has a trademark brutalist design. The full-concrete building features sharp</p>	<p>Imagery</p> <p>We designed the "YALE" lettering in Illustrator and applied a halftone effect to give texture to the design. After some experimentation with Illustrator's 3D effects, we settled on a design that resembled the architectural style of Rudolph Hall. The</p>	<p>Display</p> <p>This poster was designed to be posted on the corkboards around Yale School of Architecture in the</p>

<p>Date</p> <p>12.02.22 – 02.13.23</p> <p>Overview</p> <p>Yale School of Architecture commissioned a poster design for their Denise Scott Brown Symposium.</p>	<p>90-degree edges, intersecting prism-like shapes, and parallel lines of jagged concrete running from floor to ceiling on the exterior. The poster takes inspiration from the architecture of this building. The name "Yale" appears in the center of the poster, stylized in 3D typography that replicates the architectural style of Rudolph Hall.</p> <p>Content</p> <p>In addition to the center graphic, the poster displays logistical information: the name of the event, the date, and the names of the participating students.</p>	<p>letter "E" in particular — with its sharp vertical ridges — resembled the features of the building.</p> <p>Colors</p> <p>Light grey typography set on top of a solid dark grey background references the light grey details on the building standing out on top of the darker, shadowy nooks and crannies throughout the architecture.</p> <p>Typography</p> <p>This poster uses Eesti, a typeface designed by type foundry Grilli Type. The typeface was selected by Michael Bierut and Pentagram as a standard typeface for Yale School of Architecture posters. Using the typeface throughout the poster helped the design feel cohesive with the rest of the posters that the School of Architecture has designed.</p>	<p>days before the event, as well as on the entrance of the building on the day of the symposium.</p>
<p>Title</p> <p>Luke's Gospel Calligram</p> <p>Date</p> <p>11.04.20 – 01.16.24</p> <p>Overview</p> <p>Jesuit High School commissioned a hand-drawn calligram to be auctioned at the 2021 Gaudiosa Auction, the school's largest fundraiser for student financial aid.</p>	<p>Verse</p> <p>The words in this calligram come from Luke 5, which tells the parable of Jesus and the fishermen. In the story, Christ not only helps the fishermen catch fish, but also instructs them to become "fishers of men," or evangelists who spread the Gospel. I chose this verse</p>	<p>[To be filed]</p>	<p>[To be filed]</p>