

Marie You

Selected Work

→ 2024–2025

EXPERIENCE

Brown Political Review
Designer
2024—present

Brown Journal of
Healthcare Advancement
Designer
2024—present

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ABOUT

Marie You^(尤嘉宁) is a designer based in Toronto currently pursuing a graphic design BFA at the *Rhode Island School of Design* (RISD), with a focus on editorial design as well as work that bridges the digital and the analog.

01

Triple Canopy Symposium

→ Brand identity & campaign

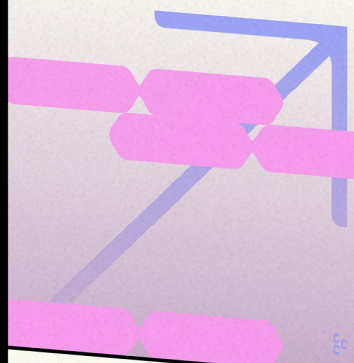


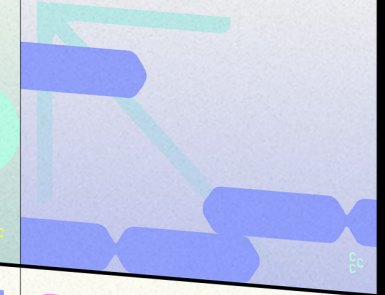
A series of thick, bright pink geometric lines. One line starts at the top left and extends diagonally towards the center. Another line starts further down on the left and extends diagonally towards the center. A third line starts near the bottom left and extends diagonally towards the center. These lines intersect to form a large, stylized 'L' shape that frames the text on the right.

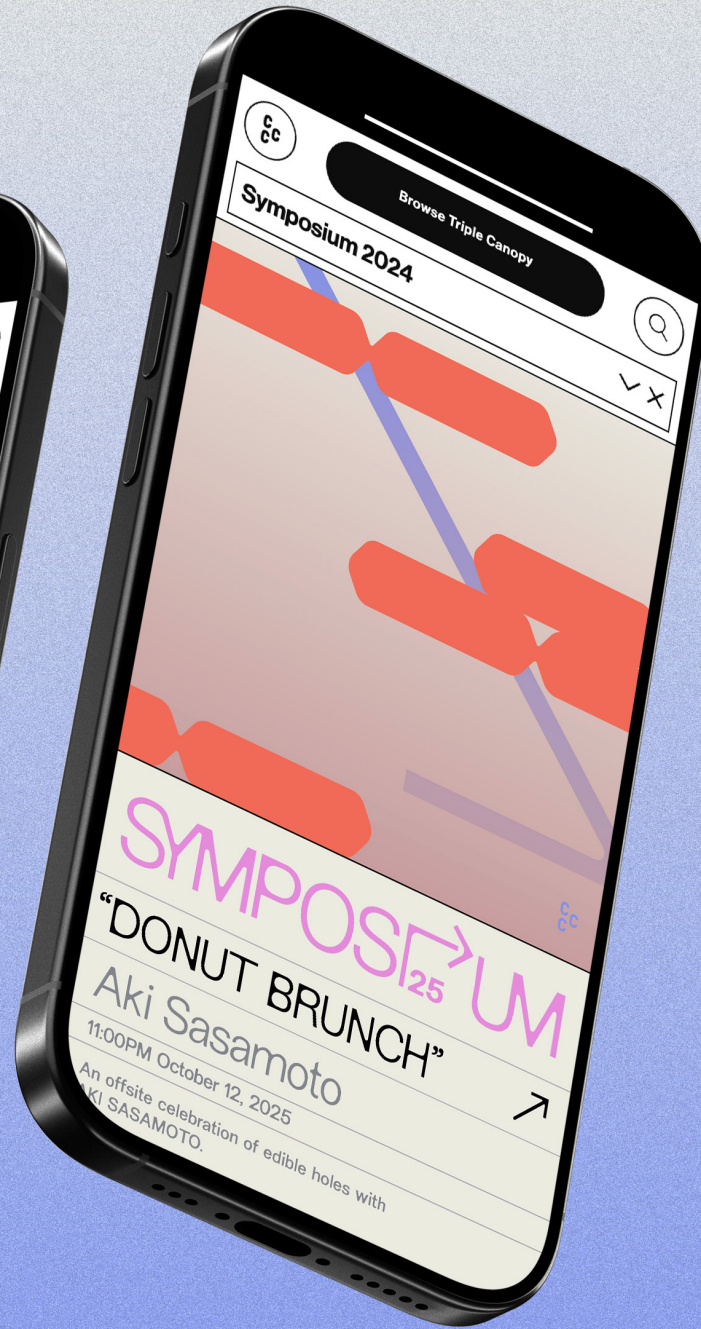
Branding for the magazine
Triple Canopy's annual symposium
that fosters critical conversations
on contemporary life.

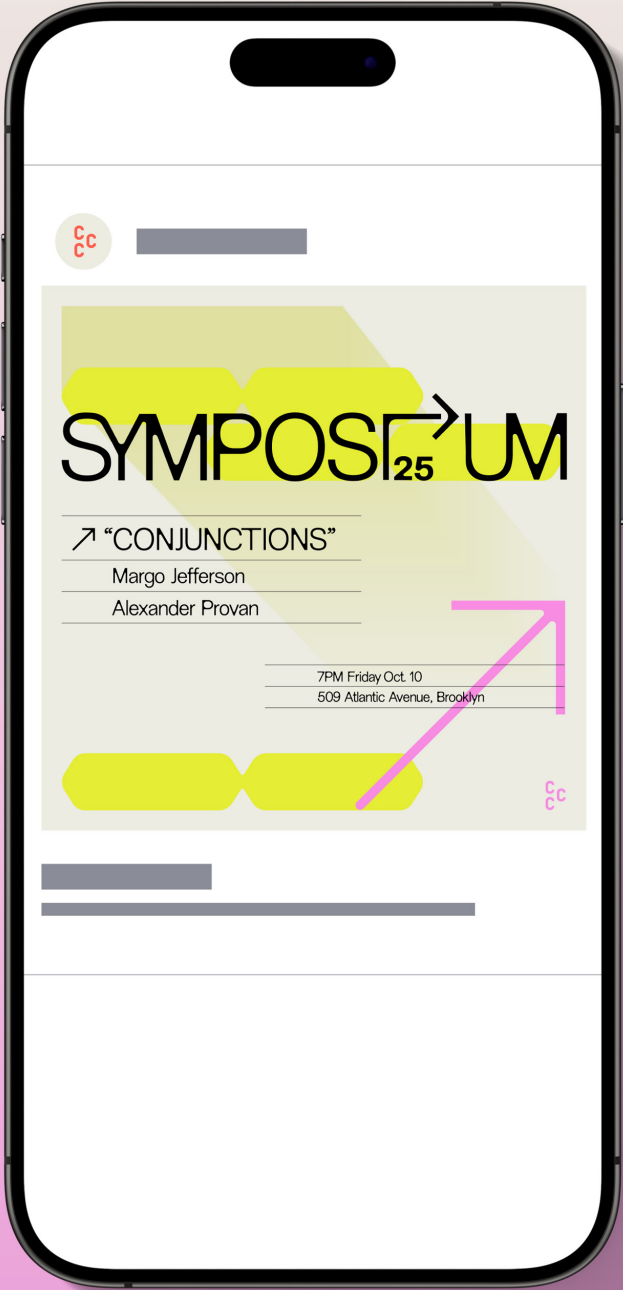
SYMPOSIUM



Symposium 2025

<p>Margo Jefferson</p> <p>Alexander Provan</p> <p>7:00PM October 10, 2025</p> <p>A keynote lecture on merging memoir and criticism by MARGO JEFFERSON, followed by a conversation with ALEXANDER PROVAN, Triple Canopy's editor.</p> 	<p>Alex Tatarsky</p> <p>Shane Riley</p> <p>8:30PM October 10, 2025</p> <p>A classically trained clown, ALEX TATARSKY will perform a magic show that addresses possession as property ownership and as spirit channeling, dismantling the unstable fictions of capital and the nation-state, baloney as nonsense and as lunch meat, plus all kinds of holistic thinking about plot holes, potholes, assholes, black holes, holes in your pocket, wormholes, glory holes, the holy and the profane. SHANE RILEY will provide sonic accompaniment throughout.</p> 	<p>Slavs and Tartars</p> <p>2:00PM October 11, 2025</p> <p>A performance-lecture by artist collective SLAVS AND TARTARS on the legacy of voice-over translations (Lektor in Polish or закадровый перевод in Russian)—including homophonic and homoerotic ones—and what it means to interrupt speech.</p> 	<p>Rachel Himes</p> <p>Taja Cheek</p> <p>3:30PM October 11, 2025</p> <p>What is the difference between a shitty review and a bad review? What modes of racialized and gendered apprehension and misapprehension constitute art criticism?</p> <p>Hovering between a reading, a performance, and a conversation, RACHEL HIMES and TAJA CHEEK will investigate what is at stake, both politically and formally, in critical writing and aesthetic evaluation.</p> 
<p>SYMPOSIUM</p> <p>"GOING TO SEE A MAN ABOUT A HORSE" ↗</p> <p>Jeremy Toussaint-Baptiste</p>	<p>SYMPOSIUM</p> <p>"LOW"</p> <p>Darrel Jones</p> <p>Ralph Lemon</p>	<p>SYMPOSIUM</p> <p>"DRM WRK"</p> <p>Tony Cokes</p> <p>9:30PM October 11, 2025</p>	<p>SYMPOSIUM</p> <p>"DONUT BRUNCH"</p> <p>Aki Sasamoto</p> <p>11:00PM October 12, 2025</p>





ABOUT US

TRIPLE CANOPY is a magazine that works with artists and writers to address the critical issues that define contemporary life.

The magazine collaborates with contributors on artworks, essays, fictions, conversations, performances, and books (among other media) from conception to realization, navigating the digital and physical realms where ideas and audiences take shape. In doing so, Triple Canopy strives to not only analyze but alter the structures that influence whose voices are heard, whose stories are circulated, and whose experiences are valued.

2025 SYMPOSIUM

Triple Canopy's ANNUAL SYMPOSIUM is a manifestation of the magazine's concerns and collaborations, in person and in real time.

The two-day gathering brings together artists, writers, performers, and researchers to address the role of culture in responding (or contributing) to a range of critical issues.

The 2025 Symposium is made possible through the generous support of CRITICAL MINDED, an initiative to invest in cultural critics of color by the Nathan Cummings Foundation and the Ford Foundation.

We also thank our other sponsors: MCNALLY JACKSON BOOKS, GRIMM ARTISANAL ALES, NARRAGANSETT BREWING COMPANY, and ZEV ROVINE SELECTIONS.

CRITICAL MINDED

McNALLY JACKSON BOOKS

THE FAMOUS Narragansett BEER GRIMM

Zev Rovine Selections

SCHEDULE

DAY 1

1 "CONJUNCTIONS" Jefferson/Provan 7:00PM

2 "HOW TO DO MAGIC" Tatarsky/Riley 8:30PM

DAY 2

1 "HUNG TONGUE" Slavs and Tartars 2:00PM

2 "BAD CRITIQUE" Himes/Cheek 3:30PM

3 "GOING TO SEE A MAN ABOUT A HORSE" Toussaint-Baptiste 5:00PM

4 "LOW" Jones/Lemon 8:00PM

5 "DRM WRK" Cokes 9:30PM

↳ After-Party

DAY 3

1 "DONUT BRUNCH" Sasamoto 11:00AM

↳ Off-site celebration

DAY 1

1 "CONJUNCTIONS" Jefferson/Provan 7:00PM

A keynote lecture on merging memoir and criticism by MARGO JEFFERSON, followed by a conversation with ALEXANDER PROVAN.





The winner of a Pulitzer Prize for criticism, MARGO JEFFERSON previously served as book and arts critic for Newsweek and the New York Times. Her writing has appeared in, among other publications, Vogue, New York Magazine, The Nation, and Guernica. Her memoir, Negroland, received the National Book Critics Circle Award for Autobiography. She is also the author of On Michael Jackson and is a professor of writing at Columbia University School of the Arts.

ALEXANDER PROVAN is the editor of Triple Canopy, a magazine based in New York, and an editor of Bidoun, a magazine of the arts and culture of the Middle East and its diaspora. His work melds writing, art-making, editing, and publishing, and is primarily concerned with the relationships between representation, technology, and politics.

2 "HOW TO DO MAGIC" Tatarsky/Riley 8:30PM

A classically trained clown, ALEX TATARSKY will perform a magic show that addresses possession as property ownership and as spirit channeling, dismantling the unstable fictions of capital and the nation-state, baloney as nonsense and as lunch meat, plus all kinds of holistic thinking about plot holes, potholes, assholes, black holes, holes in your pocket, wormholes, glory holes, the holy and the profane. SHANE RILEY will provide sonic accompaniment throughout.





ALEX TATARSKY blends performance art, comedy, physical theater, and clown practices to probe the construction of meaning, self, and community. Playing with perceptions of language and narrative structure, their live performances are highly responsive to venue and audience, often breaking the fourth wall and embracing humor and absurdity to reveal vulnerability and humanity.

SHANE RILEY is an experimental musician who creates work as a solo artist and as a member of the band SSS.

MARIE YOU

ENCORE GALA

09

Program design

DAY②

③

"GOING TO SEE A MAN ABOUT A HORSE" Toussaint-Baptiste

5:00PM

A performance as pitch for purchasing a specific property in South Louisiana: a former plantation which now houses a bed-and-breakfast advertising an experience of the "bygone days" of the South with "modern amenities."




JEREMY TOUSSAINT-BAPTISTE is a New York-based artist, composer, and performer. His research-based, conceptual practice considers notions of errant relations that thrive across subjectivities.

④

"LOW" Jones/Lemon

8:00PM




A duet between DARRELL JONES and RALPH LEMON that embodies a physical exploration of the energy that comes after exertion, in the wake of performance—the transition from fury and exhaustion to something beyond.

DARRELL JONES is a dancer, choreographer and a tenured faculty member at The Dance Center of Columbia College who has choreographed for professional and student ensembles (The Seldoms, University of Colorado, University of Illinois). He received choreographic fellowships from the Maggie Allesee National Center for Choreography and Chicago Dancemakers Forum. He is a two-time Bessie award recipient for his collaborative work with Bebe Miller Company and for his most recent research in (e)feminized ritual performance.

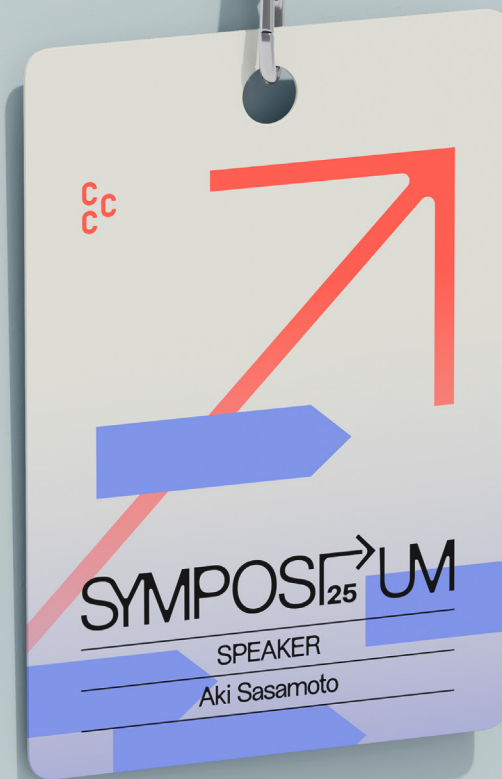
RALPH LEMON is the founder of the Ralph Lemon Dance Company (1985-1995), and one of the most significant figures to emerge from New York's postmodern performance scene in the last 30 years. Lemon has long garnered accolades for his multifaceted practice, pushing the boundaries of performance to include installation art, drawing, painting, sculpture, photography, film and video.

JEREMY TOUSSAINT-BAPTISTE
for Triple Canopy Symposium 2023.












02

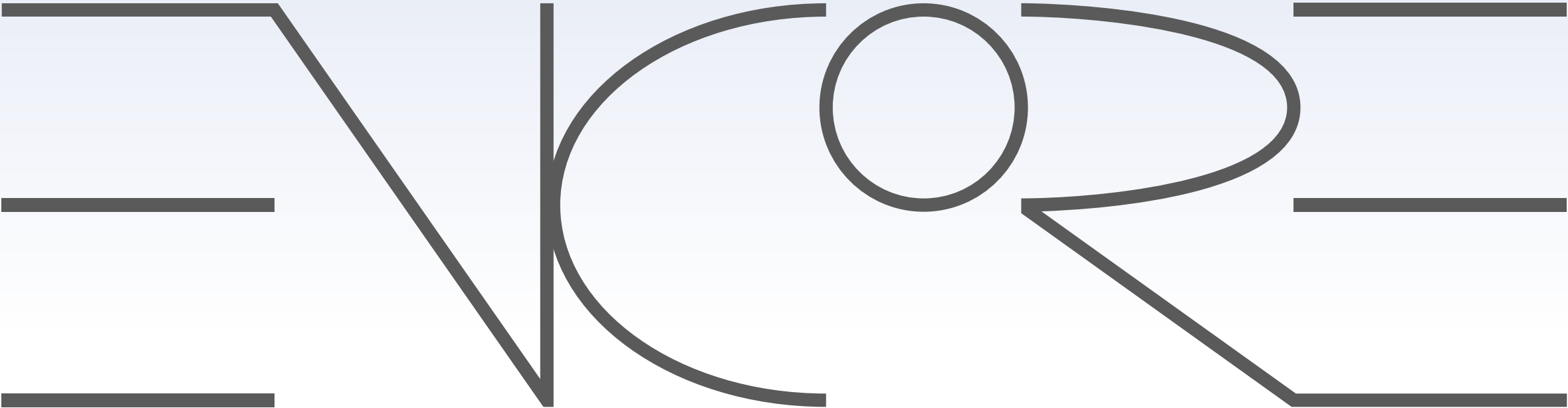
Encore Gala

→ Branding identity & campaign

A decorative ribbon with a complex geometric pattern of overlapping circles and triangles in shades of yellow, green, and blue, set against a white background. The ribbon is twisted and draped across the left side of the slide.

Visual identity for *Encore Gala*, a festival that celebrates German musical theatre.

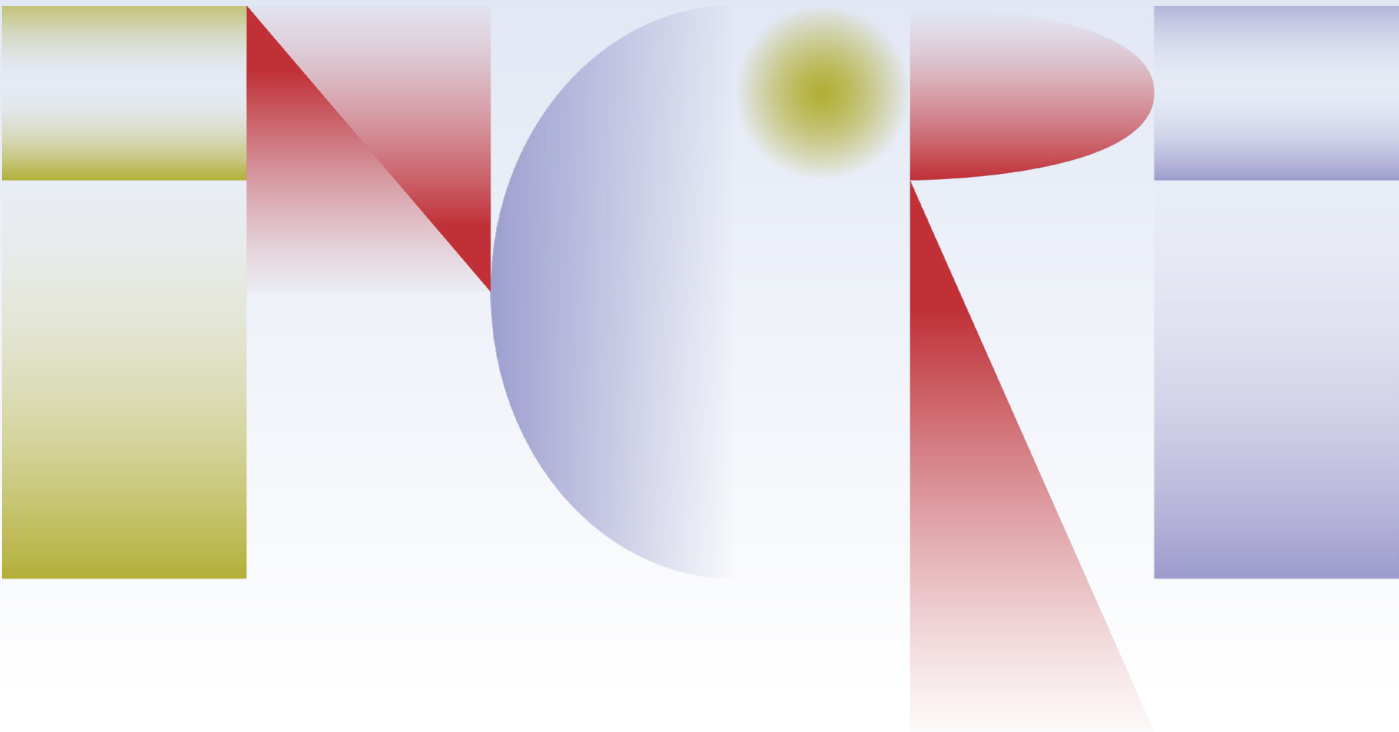
LOGOMARK



LOGOMARK

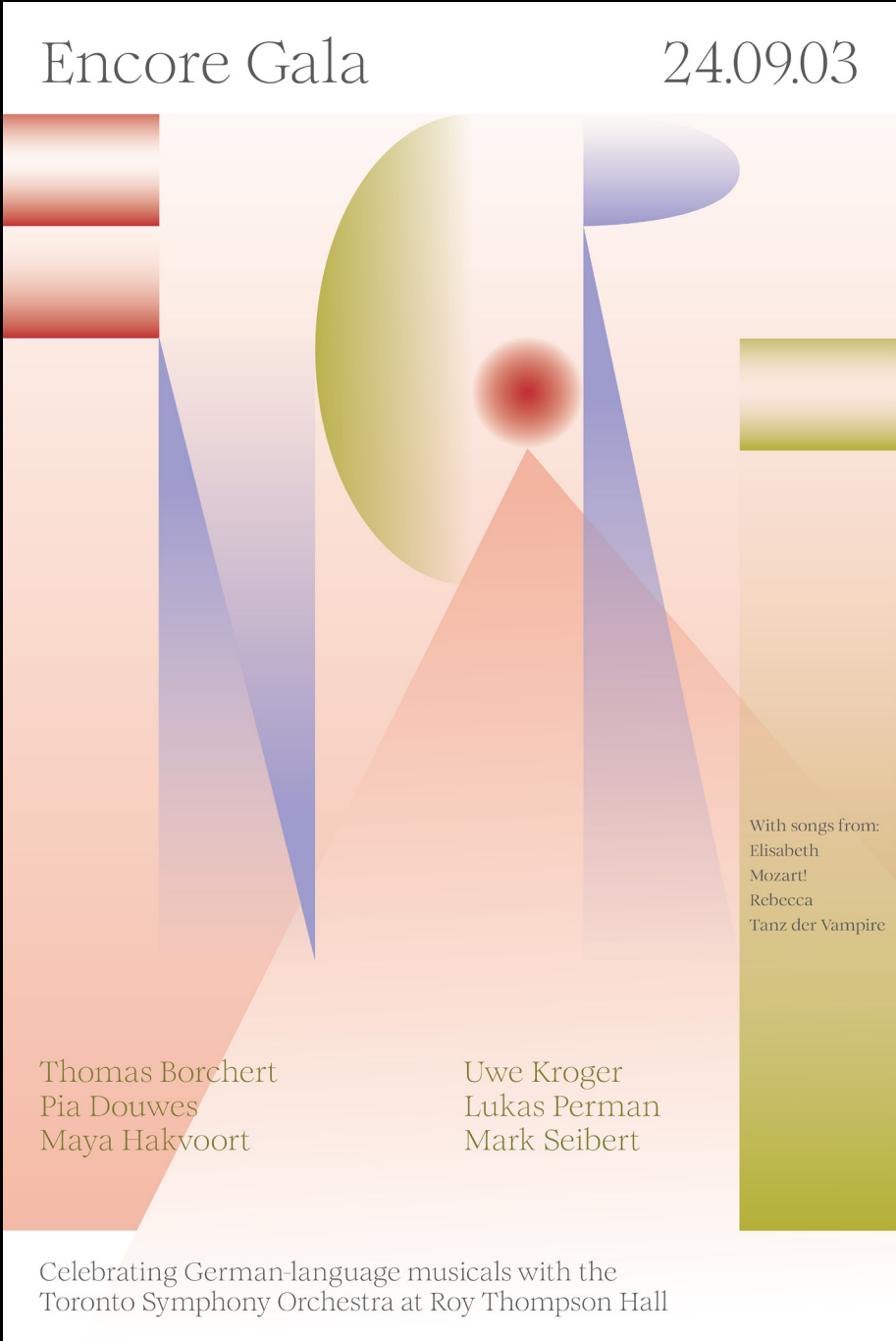


The heart of the Encore Gala identity is a logo informed by geometric shapes.



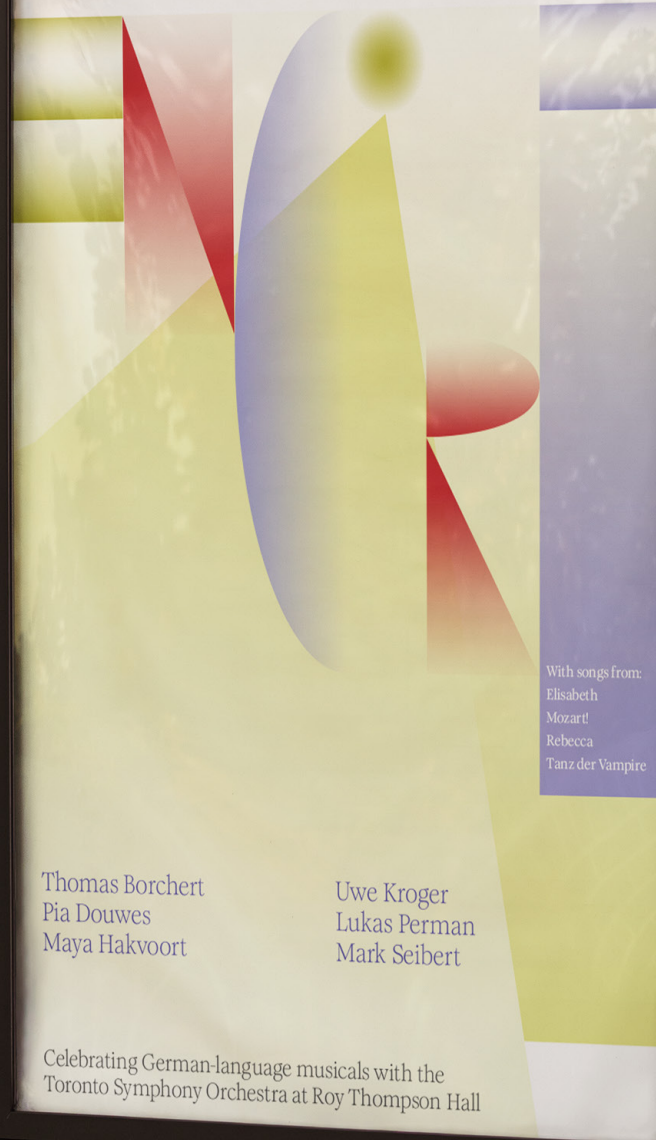
The logo isn't static, but transformative—the letters are flexible building blocks, allowing the logo to be treated graphically and used across a variety of applications.

3 variations of a promotional poster



Encore Gala

24.09.03



With songs from:
Elisabeth
Mozart!
Rebecca
Tanz der Vampire

Thomas Borchert
Pia Douwes
Maya Hakvoort

Uwe Kroger
Lukas Perman
Mark Seibert

Celebrating German-language musicals with the
Toronto Symphony Orchestra at Roy Thompson Hall



Tickets share the posters' light beam motif derived from the 'O' of the logo.





T-shirt designs deconstruct the logo as patterns.

03

Brown Political Review

→ Editorial design and graphics

An abstract graphic on the left side of the slide. It features several teal and blue lines and arrows. A solid teal line starts from the top left, curves around, and points down and to the right. A dashed teal line starts from the top left and points down and to the right. A dotted blue line starts from the top left and points down and to the right. A solid teal arrow points from the middle left towards the right. A dashed teal arrow points from the middle left towards the bottom right. A dotted blue arrow points from the middle left towards the top right.

Select page designs and layouts
for a Brown University publication.

Special Feature:

CHANGE

23 Pluck Your Poison
by David Zys-Cabe

28 Phoning It In
by Kilsu-Hwang

28 Down in Dhaka
by Lashé J. Roberts

30 The Cost of Belonging
by Gus LeFevre

32 Drifting Away
by Asher Patel



Winter 2024:
SILENCE

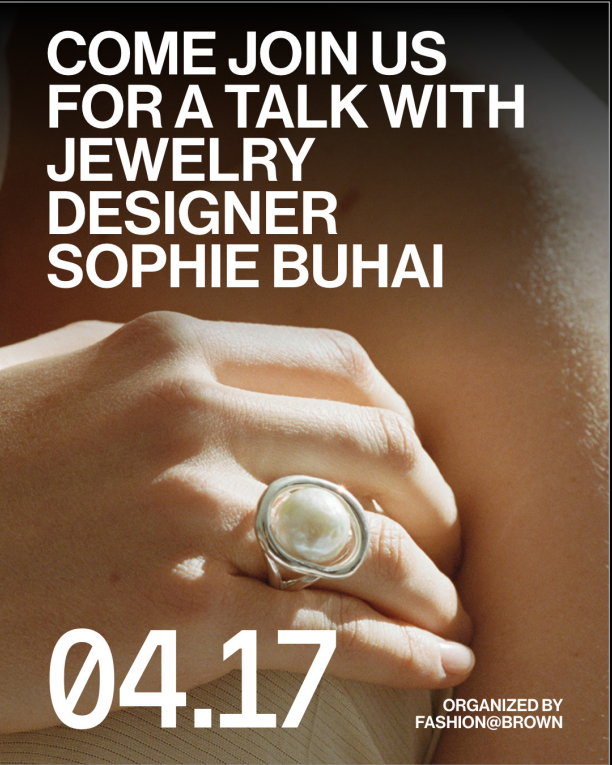
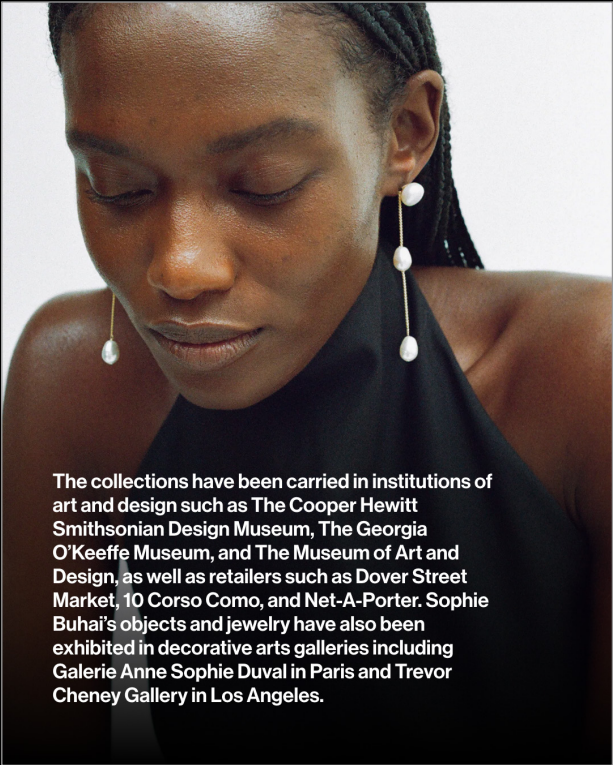
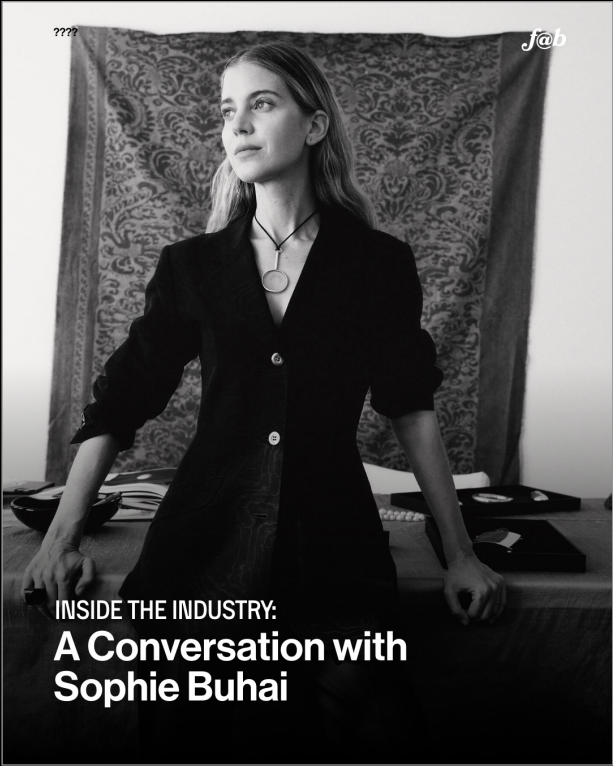


04

Fashion@Brown

→ Social media graphics

Instagram post and story graphics
for Brown's premier fashion
organisation.

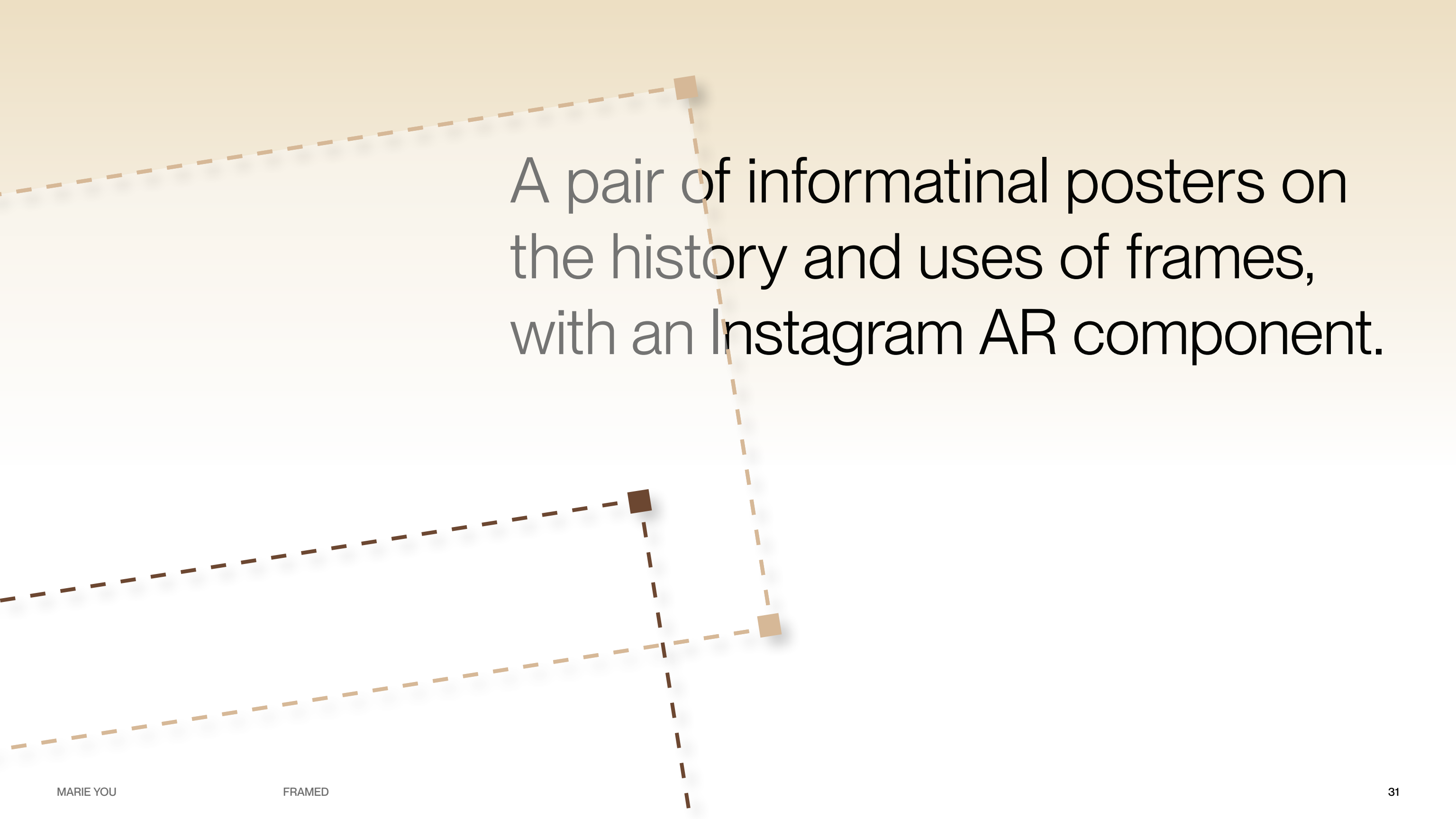




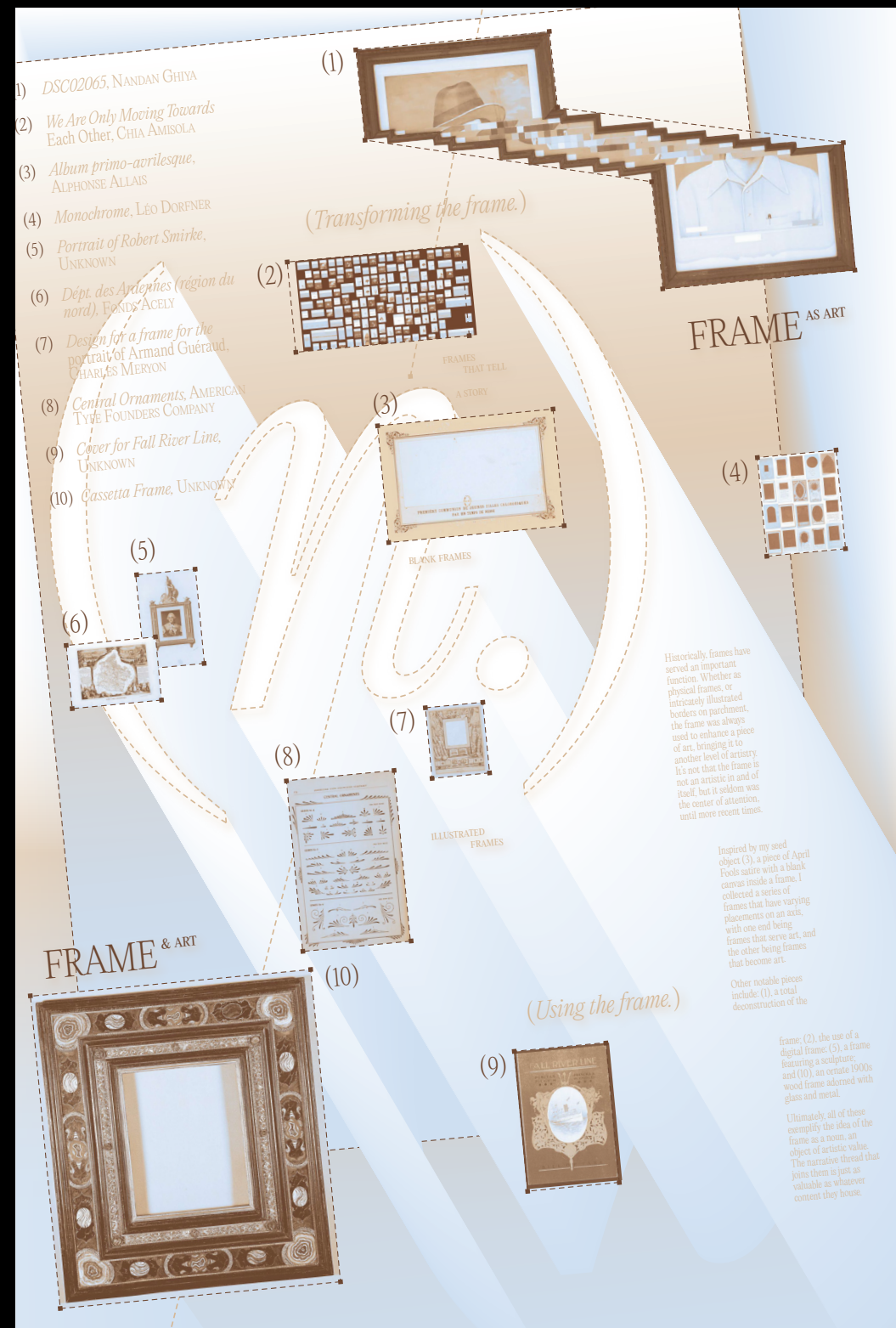
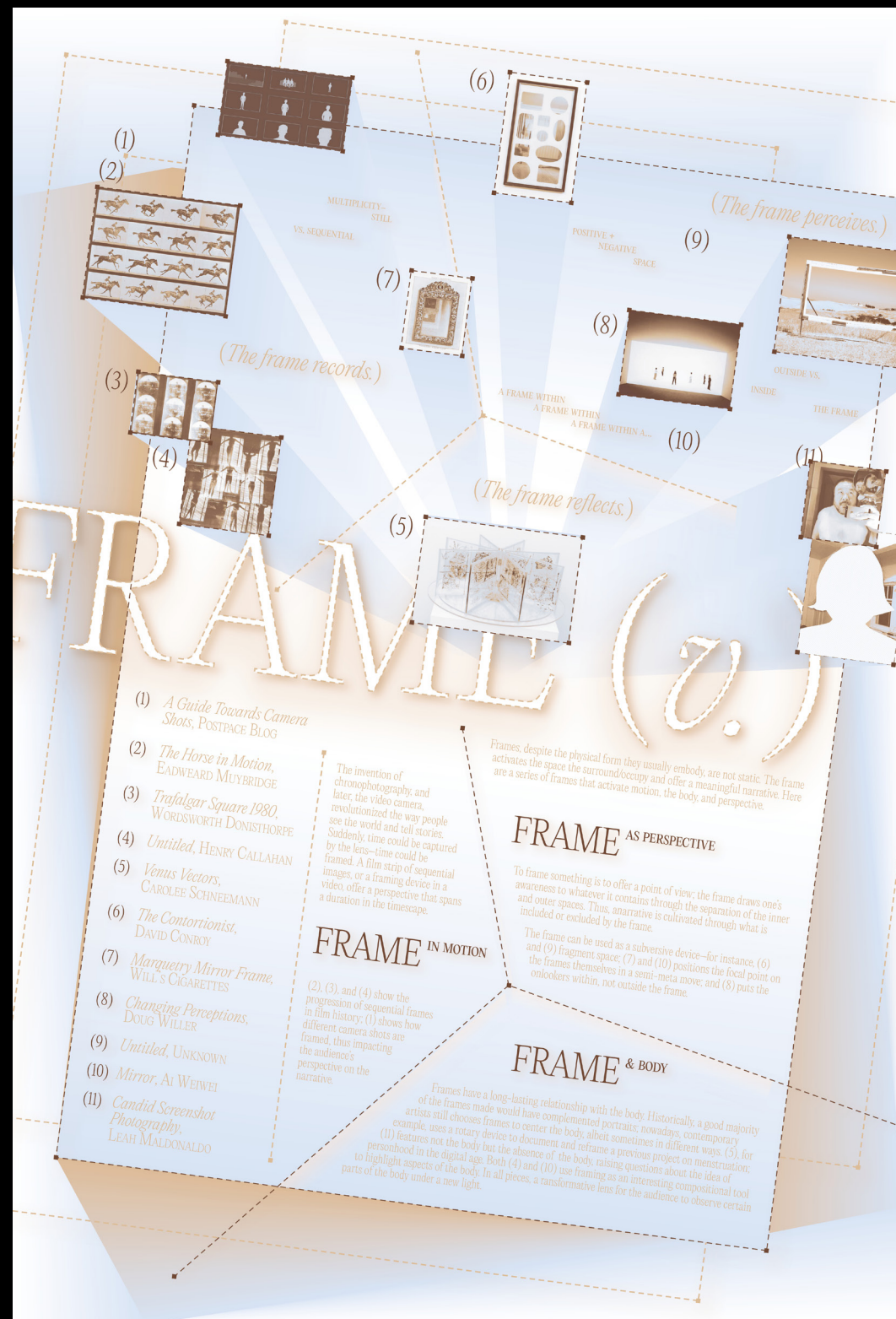
05

Framed

→ Poster design, social media filters

The background features several dashed lines in light brown and dark brown colors. These lines intersect to form various geometric shapes, including triangles and a central square. Small solid squares of the same colors are placed at the intersection points of the lines.

A pair of informatinal posters on
the history and uses of frames,
with an Instagram AR component.



RAW

ents, AMERICAN
S COMPANY
River Line,
ne, UNKNOWN

THAT TELL
A STORY

(1) *A Guide Towards Camera Shots*, POSTPACE BLOG

(2) *The Horse in Motion*, EADWEARD MUYBRIDGE

(3) *Trafalgar Square 1980*, WORDSWORTH DONISTHORPE

(4) *Untitled*, HENRY CALLAHAN

(5) *Venus Vectors*, CAROLEE SCHNEEMANN

(6) *The Contortionist*, DAVID CONROY

(7) *Marquetry Mirror Frame*, WILL'S CIGARETTES

(8) *Changing Perceptions*, DOUG WILLER

(9) *Untitled*, UNKNOWN

(10) *Mirror*, AI WEIWEI

(11) *Candid Screenshot Photography*, LEAH M

The invention of chronophotography, and later, the video camera, revolutionized the way people see the world and tell stories. Suddenly, time could be captured by the lens—time could be framed. A film strip of sequential images, or a framing device in a video, offer a perspective that spans a duration in the timescape.

FRAME IN MOTION

(2), (3), and (4) show the progression of sequential frames in film history; (1) shows how different camera shots are framed, thus impacting the audience's perspective on the narrative.

Frames have a long-lasting impact on the frames made would have artists still chooses frames to center example, uses a rotary device to d (11) feature

Frames, despite activating the are a series of

FR

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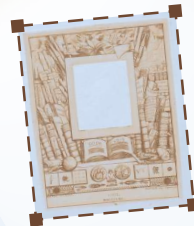
& ART

(3)



BLANK FRAMES

(7)



ILLUSTRATED FRAMES

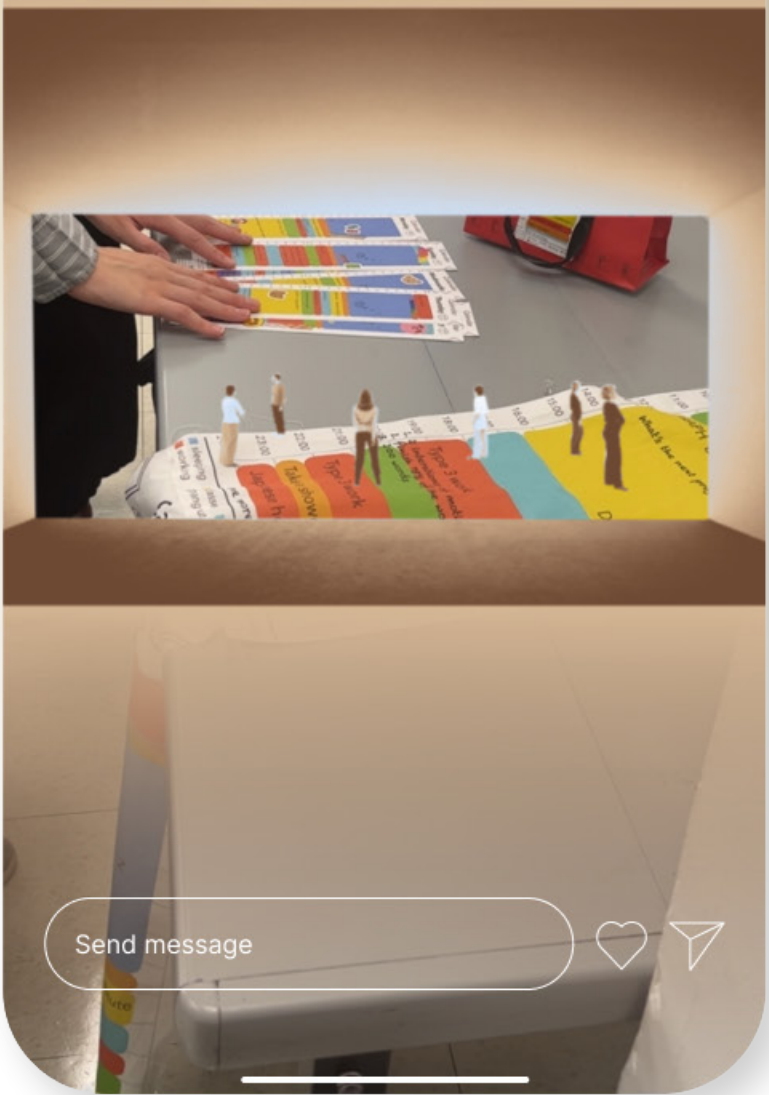
(8)



(10)

Historically, frames served an important function. When a physical frame is intricately illustrated, the borders on paper the frame was used to enhance the art, bringing another level. It's not that it's not an artist itself, but it's the center of the frame until more

A related AR filter with various frames was released to the public via QR code.



Thank you for your interest.

Let's get connected:

- www.mariey.work
- jyou@risc.edu
- [@mariey.psd](#) on Instagram
- [Marie You](#) on LinkedIn