



IMPRINT_01/10

PROJECT — Uncover New Forms Of Meaning

KEYWORDS — Innovation
Interactive
Permeability

OBJECTIVE

Design an exhibition catalog and a digital application that provide multi-layered information and interactive experiences to meet the needs of diverse audiences.

APPROACH

The project integrates print with digital platforms, creating a flexible and engaging dual experience. Users can explore artistic stories through the printed catalog while engaging interactively with extended content on the digital platform.

COURSE — GR 601: Type Systems

SEMESTER — 2023 Spring

INSTRUCTOR — Hunter Wimmer

GATEGORY — Type Systems

TYPEFACES — Avenir Next
Courier Regular



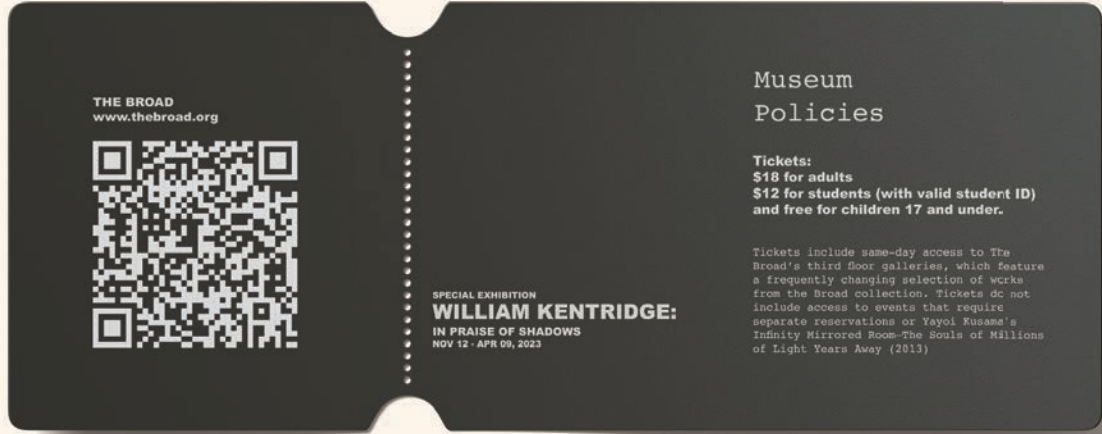
Sketches for "The Head & the Load" 2017
Charcoal on paper, 12 drawings, 12x12 inches each

THE HEAD & THE LOAD

In the performance and work related to *The Head & the Load* (2018), Kentridge looked at the underknown history of African porters during World War I. These porters formed supply lines across the continent where machines were untenable and animals were subject to pestilence brought on by insects. Kentridge describes the project:

The Head & the Load is about Africa and Africans in the First World War. That is to say about all the contradictions and paradoxes of colonialism that were heated and compressed by the circumstances of the war. It is about historical incomprehension (and inaudibility and invisibility). The colonial logic towards the black participants could be summed up: "Lest their actions merit recognition, their deeds must not be recorded."

Work related to *The Head & the Load* aims to recognize and record. A gallery installation of the performance *Kaboom!* (2017-18) projects quotes from African journalists (rightly pointing out that African involvement in the war would bring no benefit to their people) and the registers of wartime officials (coldly classifying the porters as dispensable and as mere numbers in accounting ledgers), and recollections calling forth the memory of the many dead porters out of landscapes defined by colonial dominance.





1

LOBBY:
William Kentridge: In Praise of Shadows
The Shop at The Broad
Restrooms
Plaza
Otium Restaurant

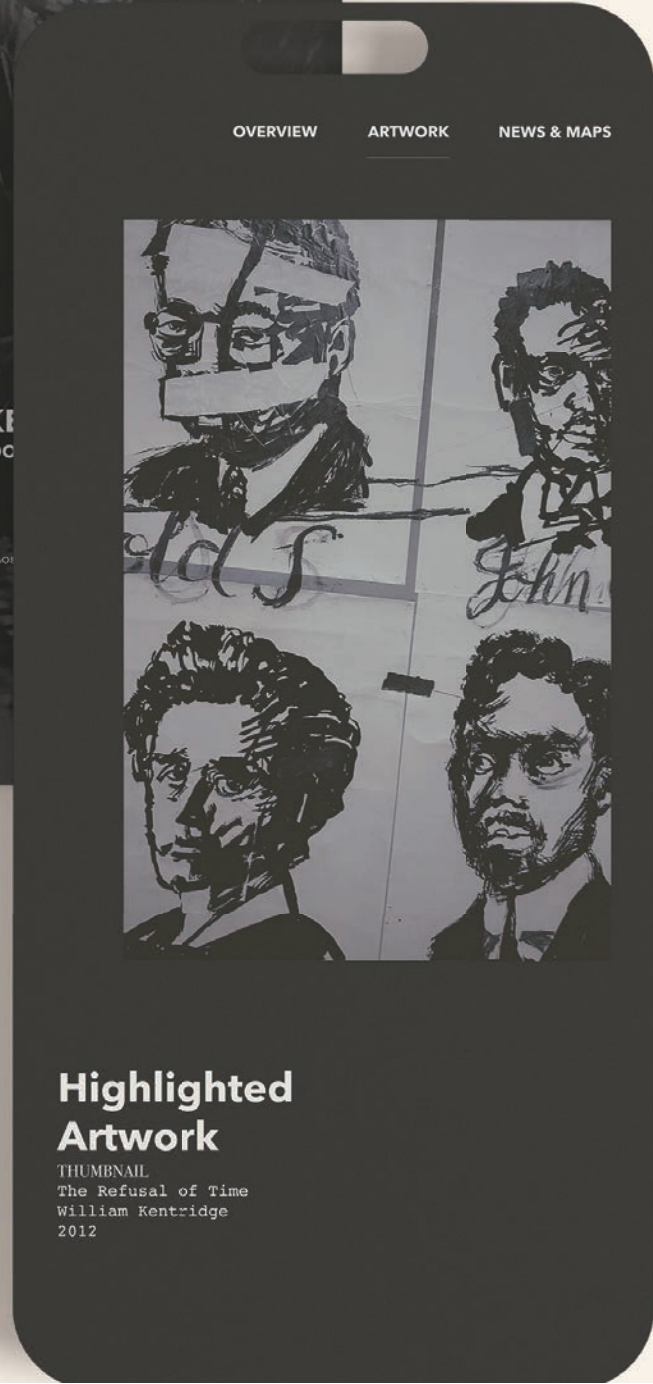
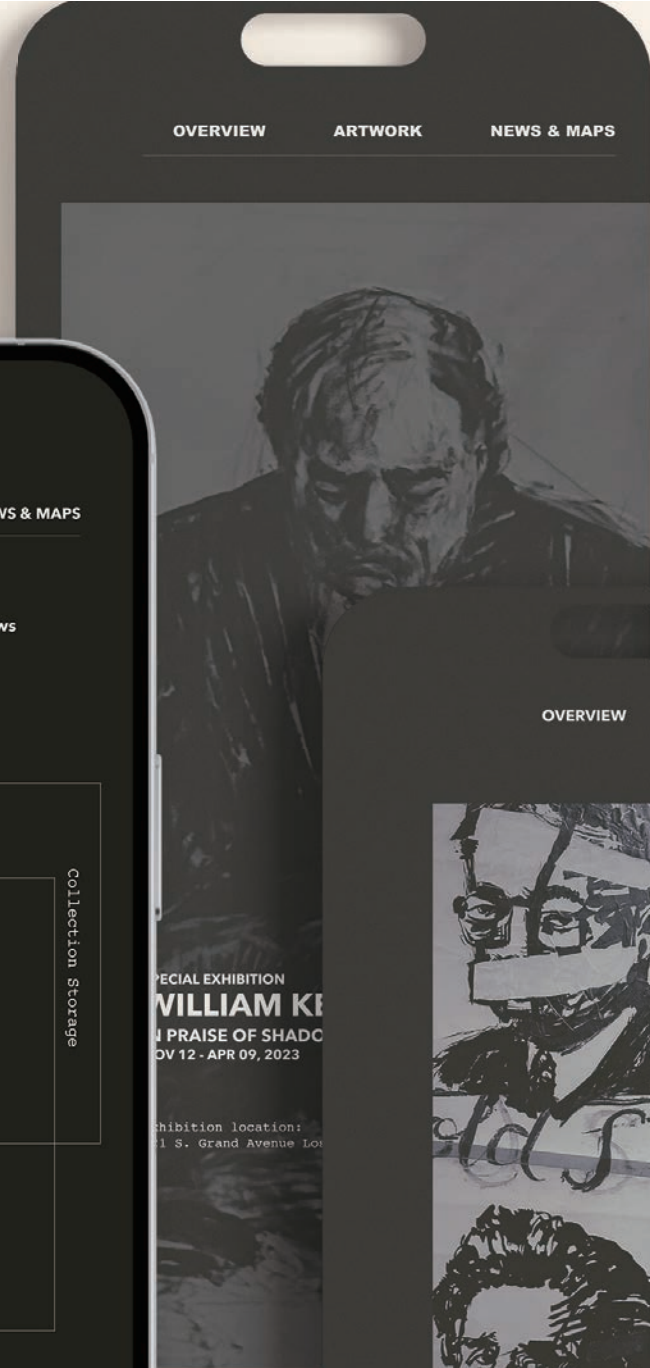
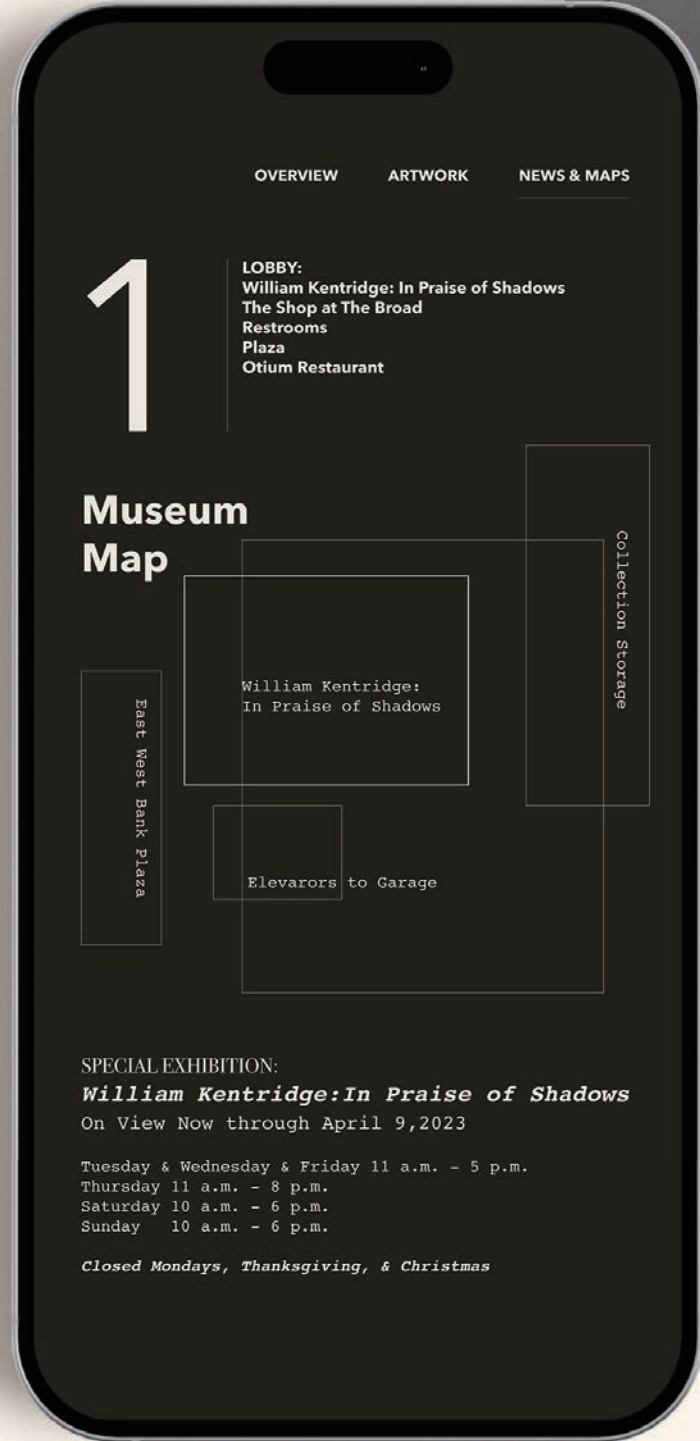
Museum Map

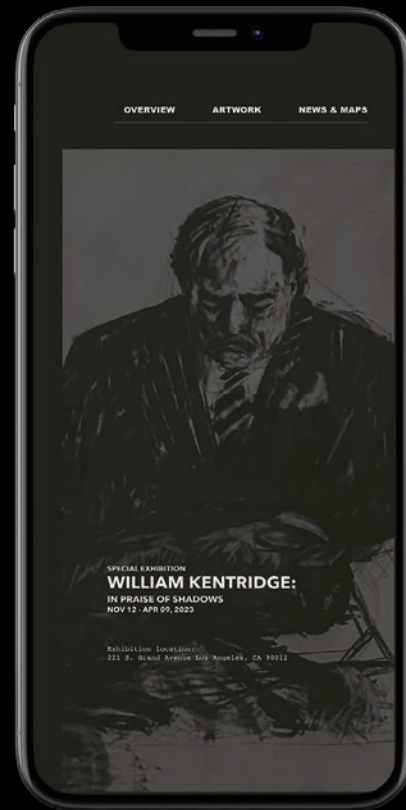
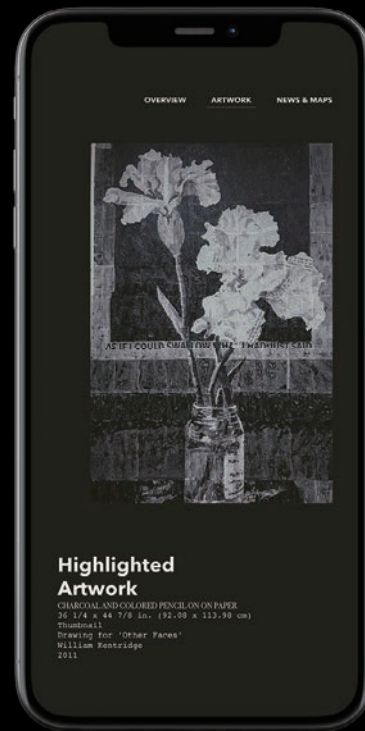
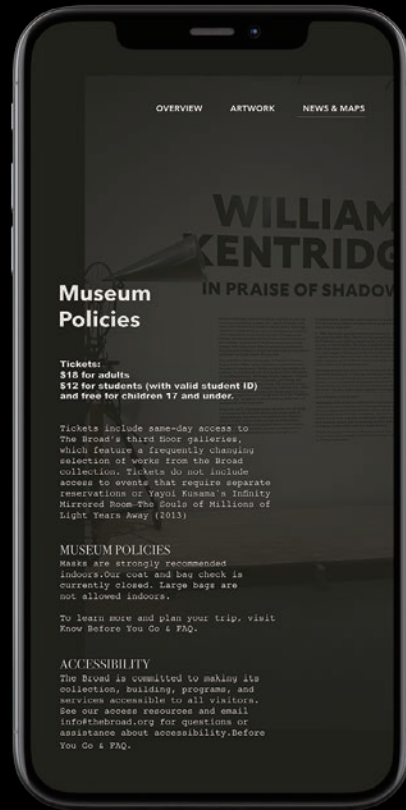
East West Bank Plaza


William Kentridge:
In Praise of Shadows

Collection Storage

Elevators to Garage







SPECIAL EXHIBITION
WILLIAM KENTRIDGE:
 IN PRAISE OF SHADOWS
 NOV 12 - APR 05, 2023

Highlighted Artwork

Overview

I
S
 Ft.
 Tr.
 Se
 Wi
 20:

SIN
 Thu
 Othe
 Will
 2011

35 MM
DRIV
 9 Min
 Variab
 Thumbn
 Stereov
 William
 1999

**FILM W/
 TO BET**
 thumbna
 Other Pac
 William K
 2011

35 MM FILM
DRIVE
 9 min 54 s
 variable
 Thumbnail
 Drawing for
 William Kent
 2011

FREE ADMISSION TO WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

Receive free access to William Kentridge:
 In Praise of Shadows every Thursday evening
 from 5 p.m. to 8 p.m. The museum is closed on
 Thanksgiving, Thursday, November 24. Tickets
 for each month are released on the last
 Monday of the previous month. Reserve
 free advance tickets.

Image credit: Still from William Kentridge, *Stereoscope*, 1999. Film with sound transferred to Betacam and DVD. The Broad Art Foundation. © William Kentridge

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS



ted Artwork

CHARCOAL AND COLORED PENCIL ON PAPER
16 1/4 x 44 7/8 in. (41.63 x 113.98 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL, COLORED PENCIL AND FOUND
PAPER ON PAPER
20 1/2 x 21 in. (51.81 x 53.34 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED CHALKS ON PAPER
24 x 41 in. (60.96 x 104.14 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

Exploration

Kentridge's art is often characterized as a form of social justice, addressing deeply ingrained issues of colonialism, death, identity, and the struggle for a better future. His work is also deeply rooted in his personal history and his political beliefs, which he often explores through his art.

Collage

William Kentridge is also known for his collage work, which often features elements of his animated films and drawings. One of his most well-known collages is 'The Refusal of Time' (2012), which is a tribute to the French filmmaker and magician Georges Méliès. The collage is a complex work of art, featuring a variety of elements, including text, images, and drawings.

Highlighted Artwork

THUMBNAIL
The Refusal of Time
William Kentridge
2012

FIVE-CHANNEL VIDEO INSTALLATION WITH SOUND
four steel megaphones; breathing machine
Thumbnail
Second-hand Reading
William Kentridge
2013

SINGLE CHANNEL HD VIDEO
Thumbnail
Other Faces
William Kentridge
2011

35 MM FILM TRANSFERRED TO DVD AND DRIVE
8 min 54 sec Looped, variable frame rate
Thumbnail
William Kentridge
1991

Overview

The monograph presentation at The Broad and the Los Angeles Music Center will feature more than 150 works of art, including drawings, paintings, and films. The exhibition is organized chronologically, starting with Kentridge's early work in the 1980s and ending with his most recent work in the 2010s. The exhibition will also feature a variety of multimedia works, including video and sound art.

Highlighted Artwork

CHARCOAL AND COLORED PENCIL ON PAPER
16 1/4 x 44 7/8 in. (41.63 x 113.98 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

Highlighted Artwork

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

Highlighted Artwork

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

Highlighted Artwork

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

Highlighted Artwork

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

CHARCOAL AND COLORED PENCIL ON PAPER
17 3/4 x 21 3/4 in. (45.09 x 60.33 cm)
Thumbnail
Drawing for 'Other Faces'
2011
William Kentridge

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS

WILLIAM KENTRIDGE: IN PRAISE OF SHADOWS



Exploration

Kentridge's art is often characterized as political, as he frequently addresses issues of social justice, colonialism, and apartheid in his work. His art is also deeply influenced by his upbringing in South Africa, and he often explores themes of memory, identity, and personal history in his pieces. One of Kentridge's most notable artistic techniques is his use of stop-motion animation, which he often combines with charcoal drawings and collages. This creates a distinctive visual style that is both rough and expressive, and captures the handmade quality of his work.

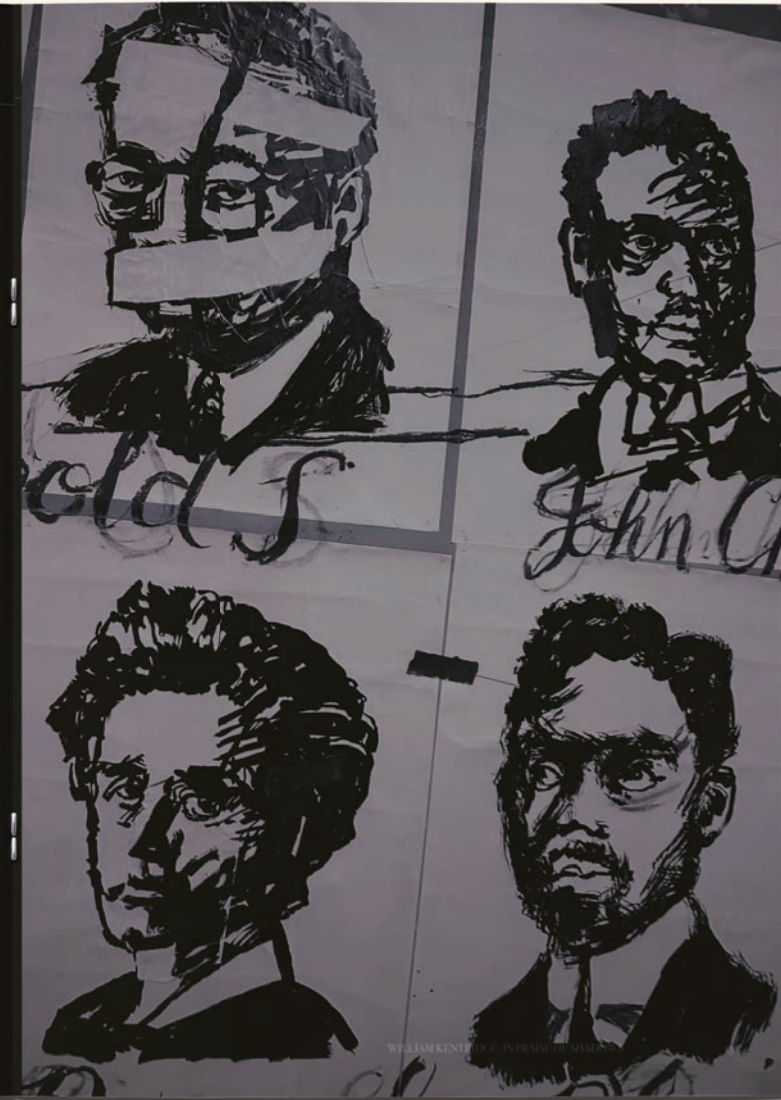
In addition to his animation and drawing, Kentridge has also worked in other media, including sculpture, printmaking, and theater. He has designed sets and costumes for several opera productions, including Mozart's *The Magic Flute* and Shostakovich's *The Nose*.

Kentridge's art has been exhibited extensively around the world, including at the Museum of Modern Art in New York, the Tate Modern in London, and the Centre Pompidou in Paris. He has received numerous awards and honors for his work, including the Kyoto Prize in 2010 and the Princess of Asturias Award for the Arts in 2017. Additionally, Kentridge has also worked in theatre productions, creating set designs and directing productions. He collaborated with the Handspring Puppet Company on the play *Woyzeck on the Highveld*, which was performed internationally.

In terms of his art style, Kentridge is known for his use of charcoal drawing and stop-motion animation. He often combines elements of both in his work, creating a unique aesthetic. His works are often political in nature, exploring themes of apartheid, colonialism, and social injustice.

Kentridge has also worked on a number of public installations and sculptures, including a series of bronze sculptures in Johannesburg's financial district that depict figures from South Africa's history. He has also been commissioned to create murals and public art pieces in a variety of locations around the world.

Overall, William Kentridge is a highly versatile and accomplished artist whose work spans a wide range of mediums and themes. He is known for his innovative use of charcoal drawing and stop-motion animation, as well as his exploration of political and social issues through his art.



1

LOBBY:
William Kentridge: In Praise of Shadows
The Shop at The Broad
Restrooms
Piazza
Oblong Restaurant

Museum Map

William Kentridge:
In Praise of Shadows

Elevarose to Stage

COLLECTOR'S STORAGE

Don't Forget: Thank a Patron

EXHIBITION LOCATION:
221 S. GRAND AVENUE LOS ANGELES, CA 90012

SPECIAL EXHIBITION

WILLIAM KENTRIDGE:

IN PRAISE OF SHADOWS

NOV 12 to APR 09, 2023

Museum Policies

Tickets:
\$18 for adults
\$12 for students (with valid student ID)
and free for children 17 and under.

Tickets include same-day access to the Broad's third floor galleries, which feature a frequently changing selection of works from the Broad collection. Tickets do not include access to events that require separate reservations or Yayoi Kusama's Infinity Mirrored Room—the result of millions of light years away (2013).

MUSEUM POLICIES
Staks are strongly recommended indoors. Our coat and bag check is currently closed. Large bags are not allowed indoors.

To learn more and plan your trip, visit [Know Before You Go](#) & [FAQ](#).

ACCESSIBILITY
The Broad is committed to making its collection, building, programs, and services accessible to all visitors. See our access resources and email info@thebroad.org for questions or assistance about accessibility. Before You Go & [FAQ](#).



IMPRINT_02/10

PROJECT — Branding, Websites, User Experience

KEYWORDS — Accessibility
User-Friendly
Brand Consistency

OBJECTIVE

To design a brand and user experience for a nonprofit organization that offers art-based services to individuals with disabilities, supporting meaningful lives through art.

APPROACH

The project delivers a clean and functional website and brand identity, ensuring easy access to personalized services. The unified digital presence enhances the organization's professional image and emotional connection with all users.

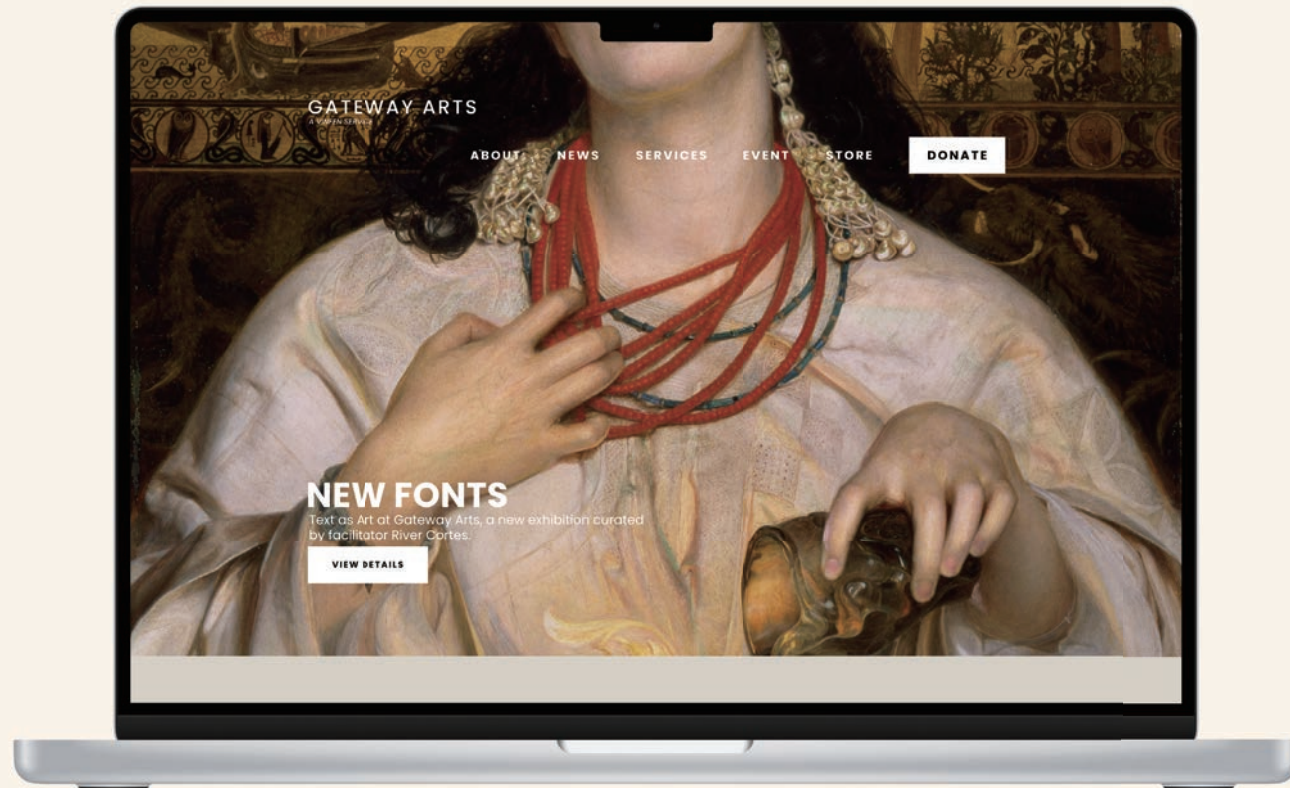
COURSE — GR 605: Digital Design

SEMESTER — 2023 Spring

INSTRUCTOR — Phil Hamlett

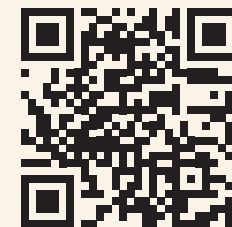
GATEGORY — Digital Design

TYPEFACES — Poppins



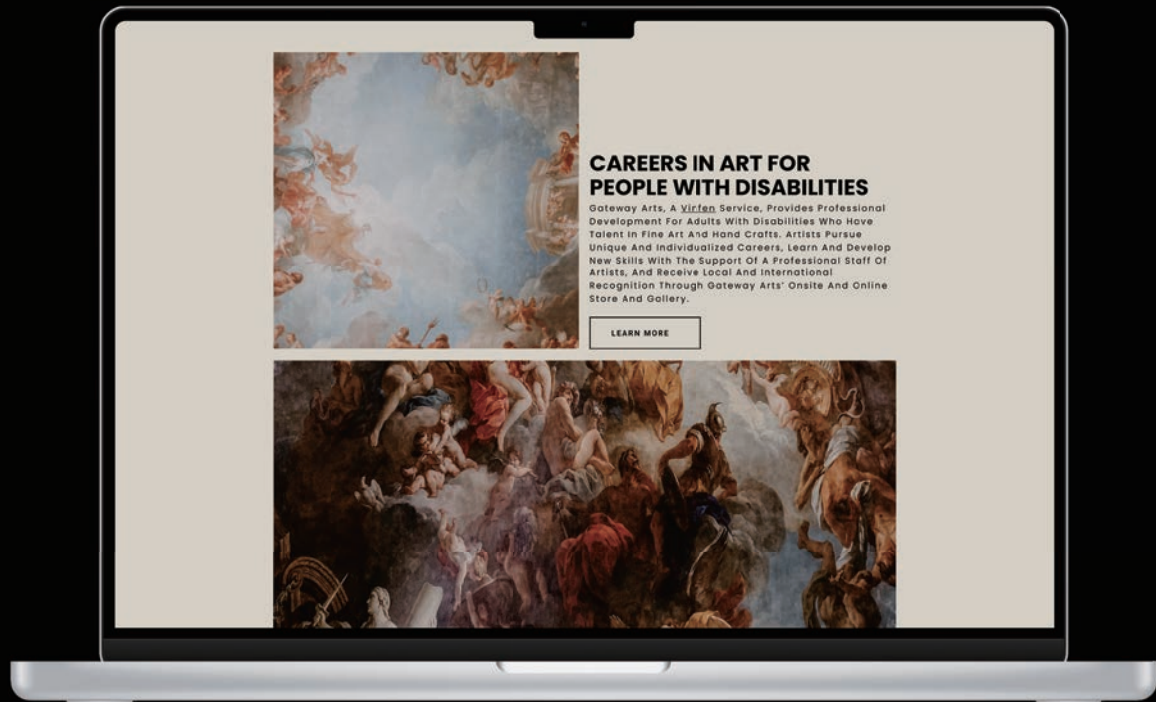
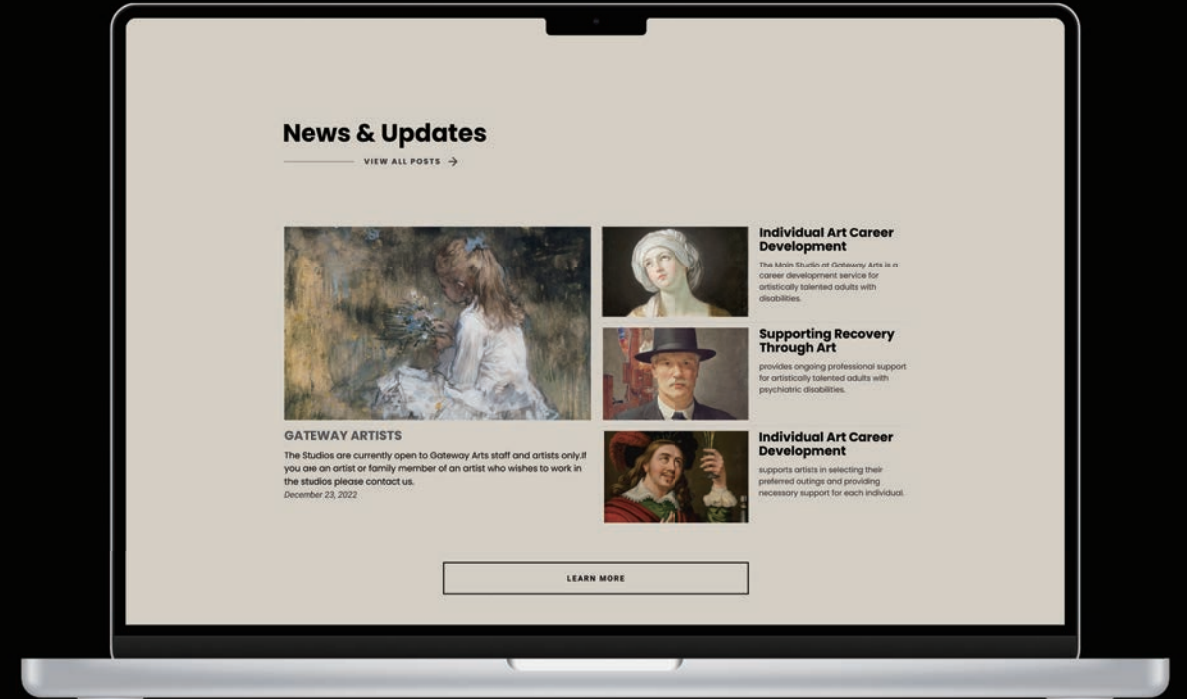
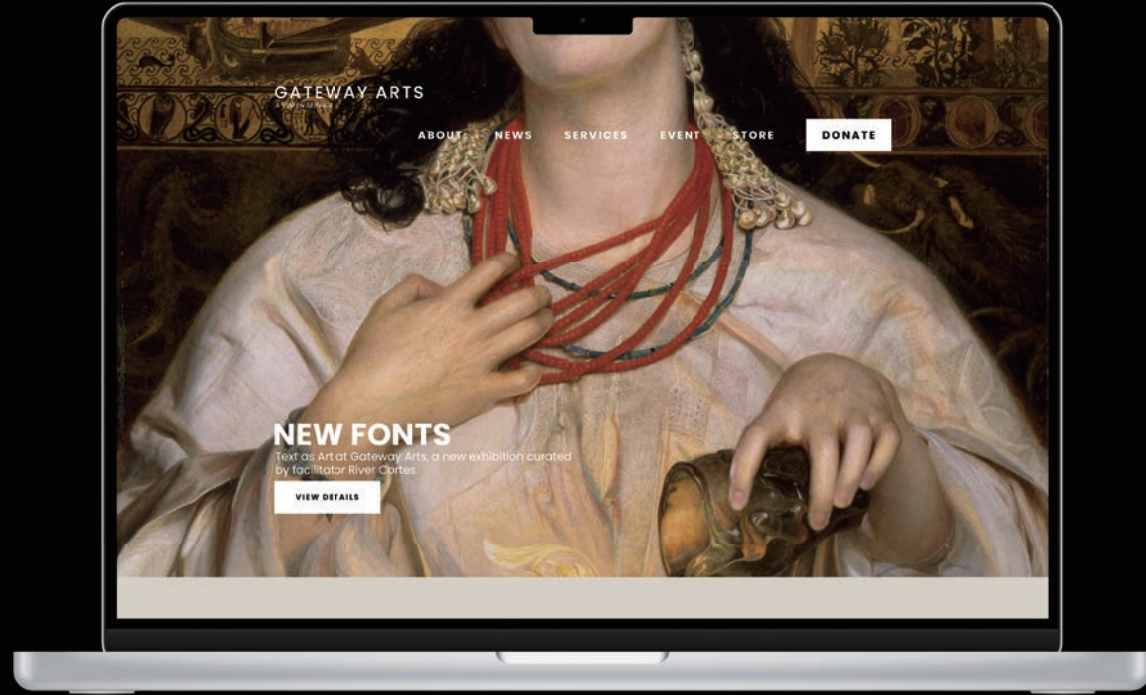
INTERACTION DESIGN

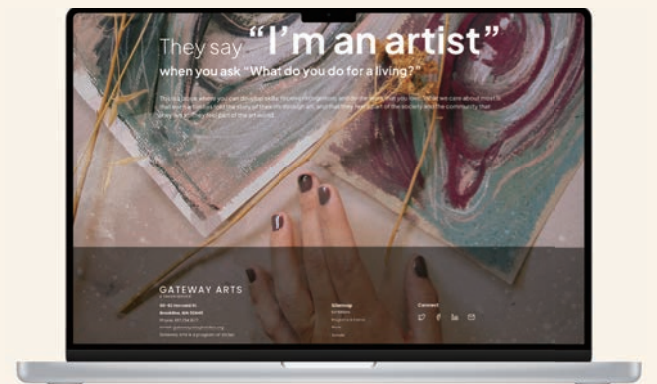
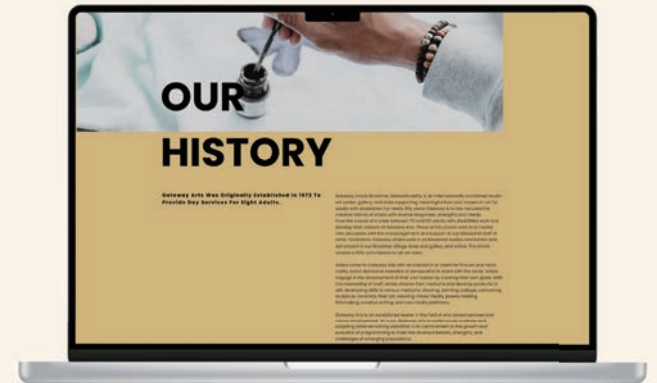
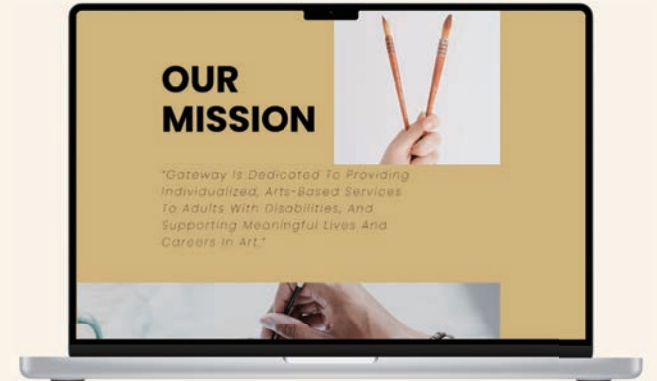
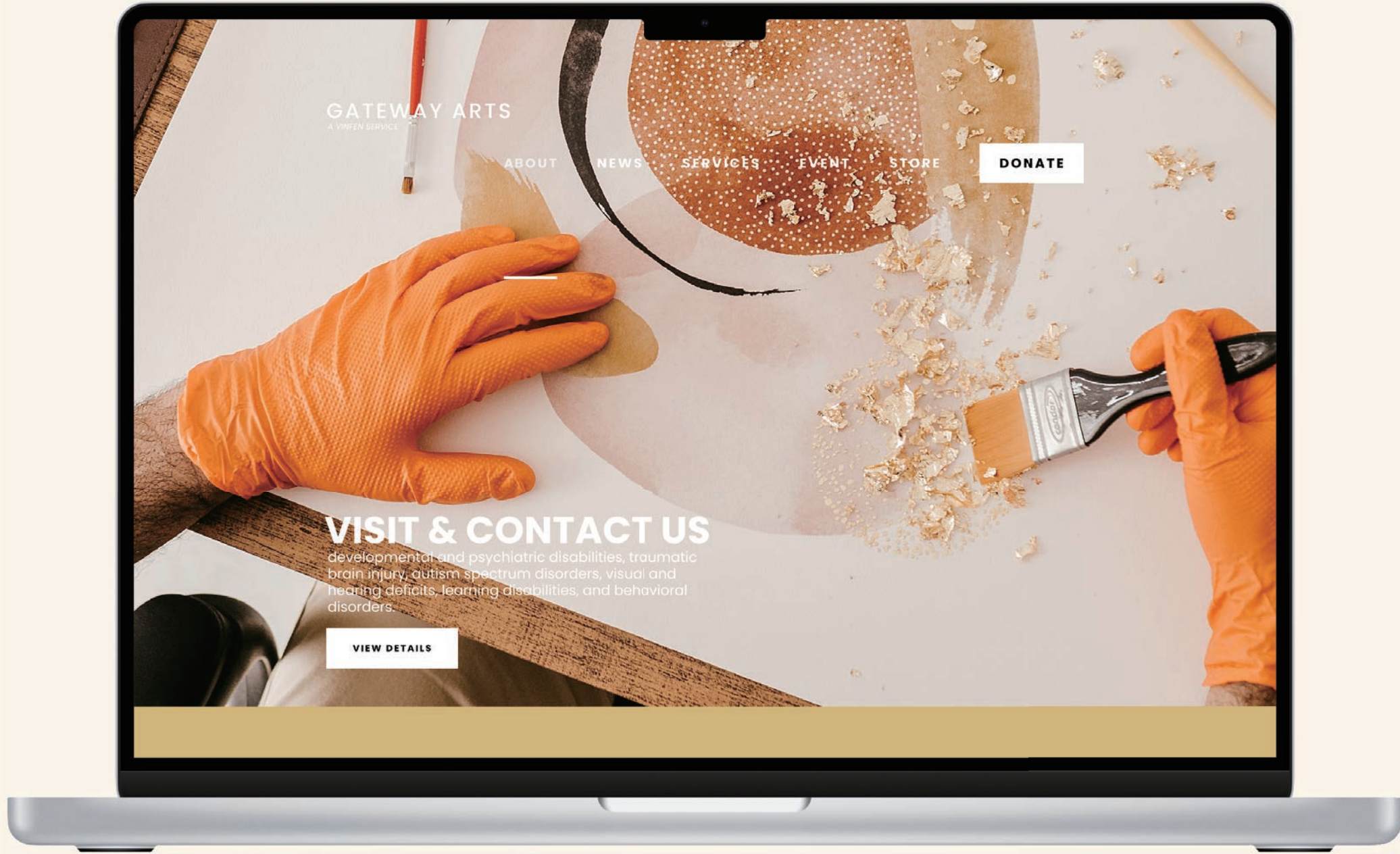
Scan the QR code to interact on Figma

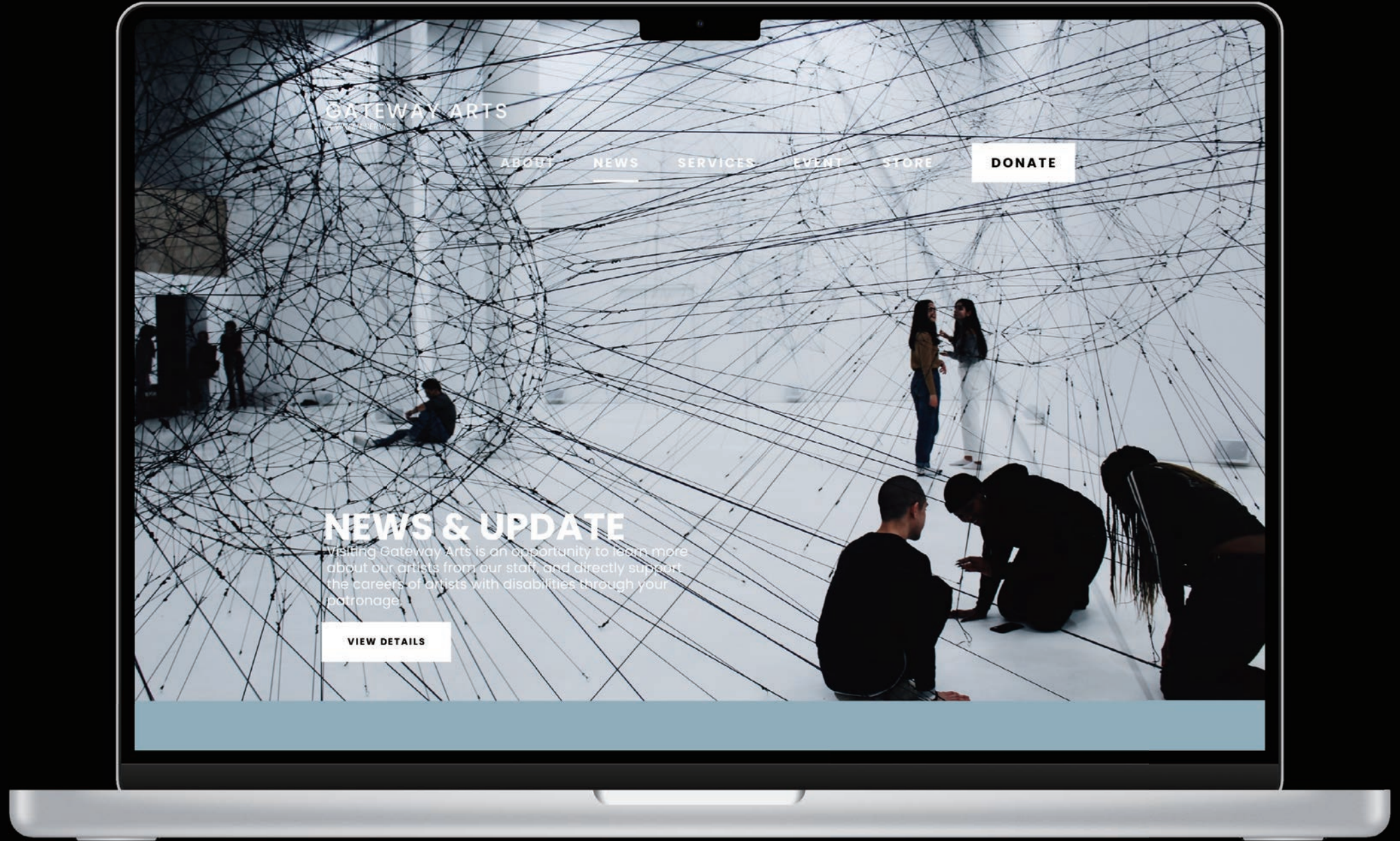


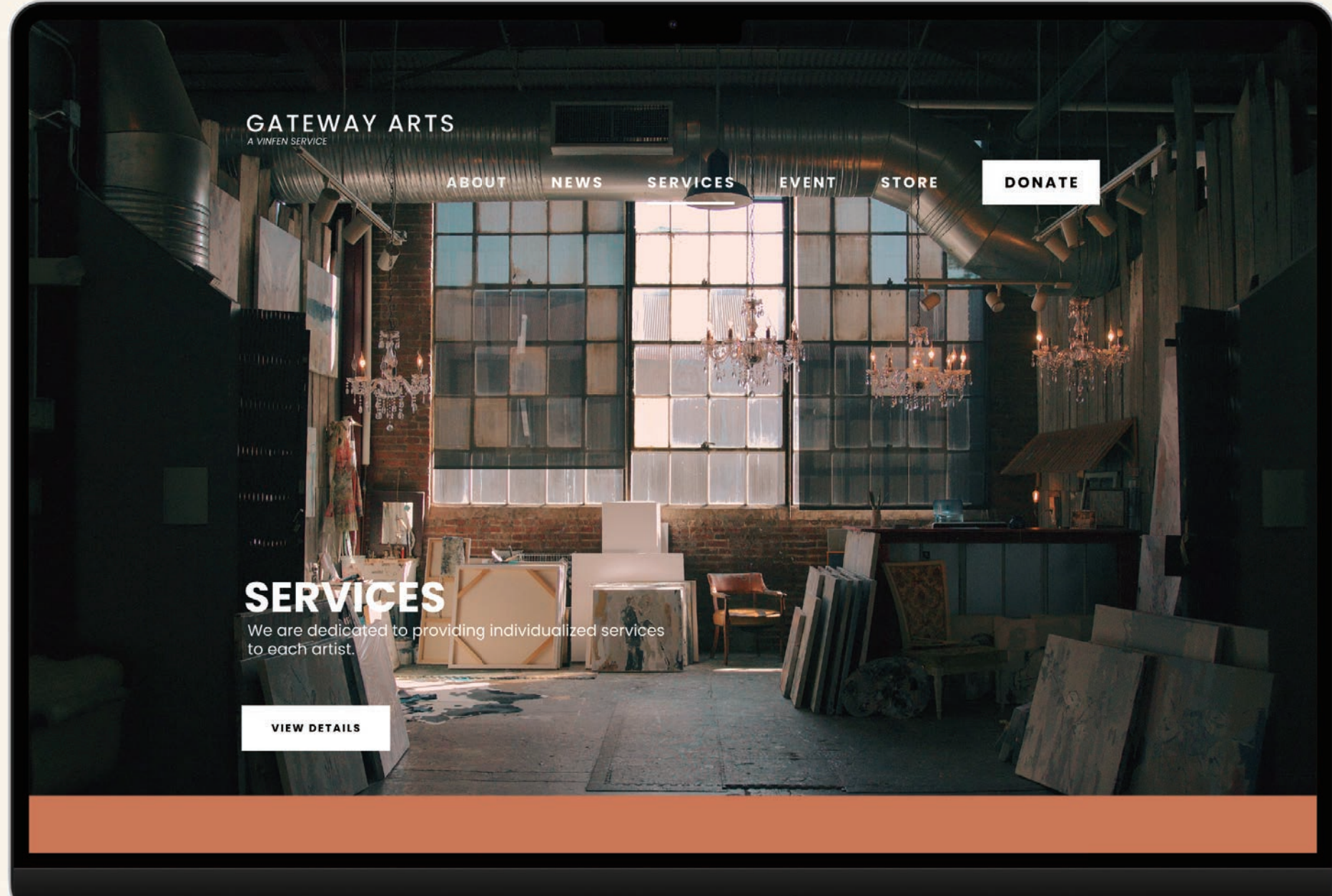
WEB PROTOTYPE DEMONSTRATION

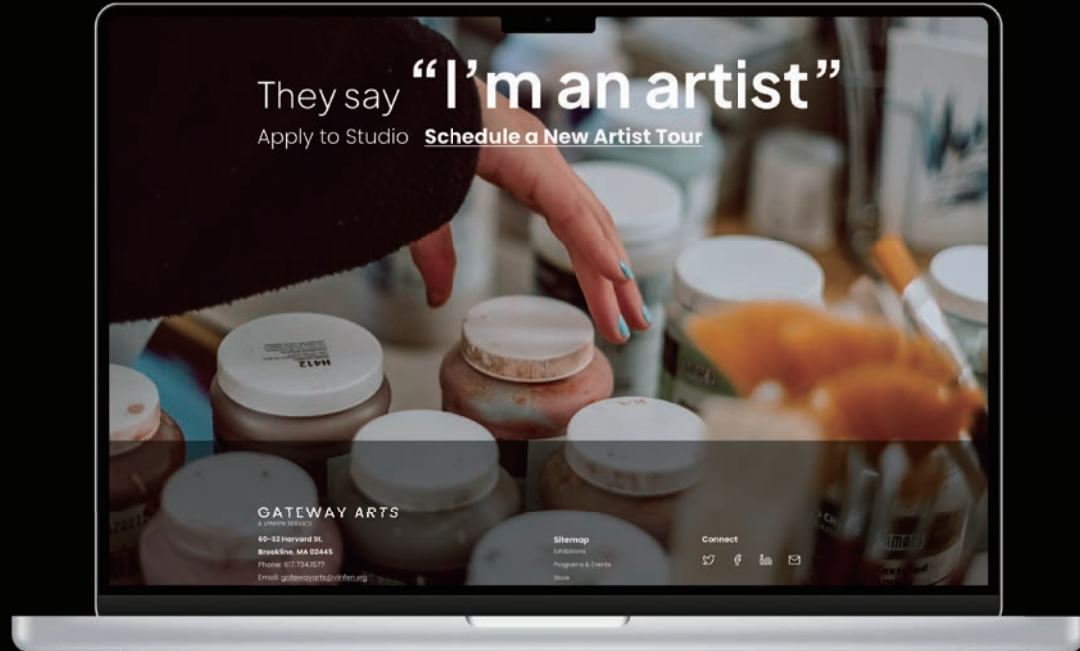
Scan the QR code to view the on Vimeo

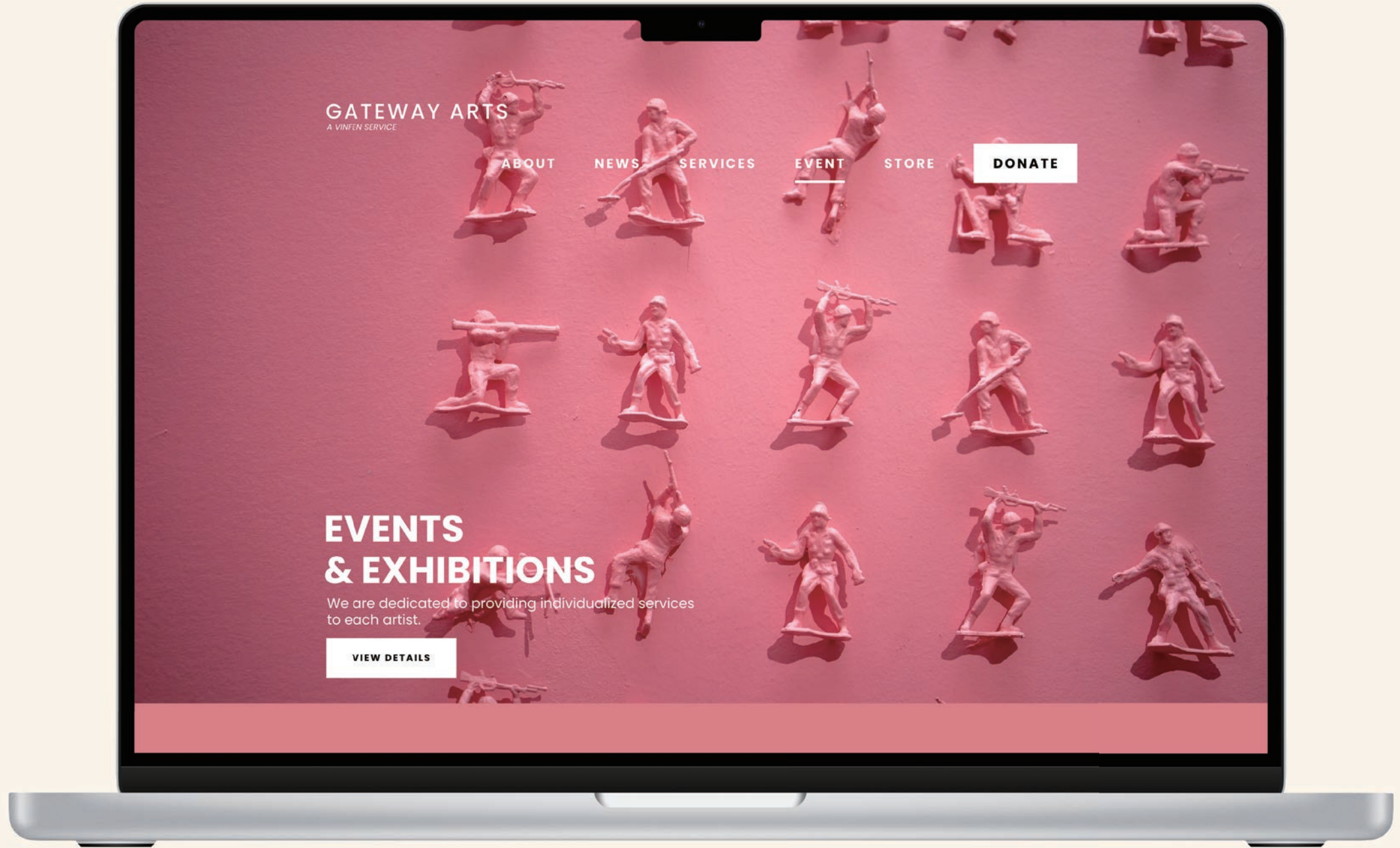


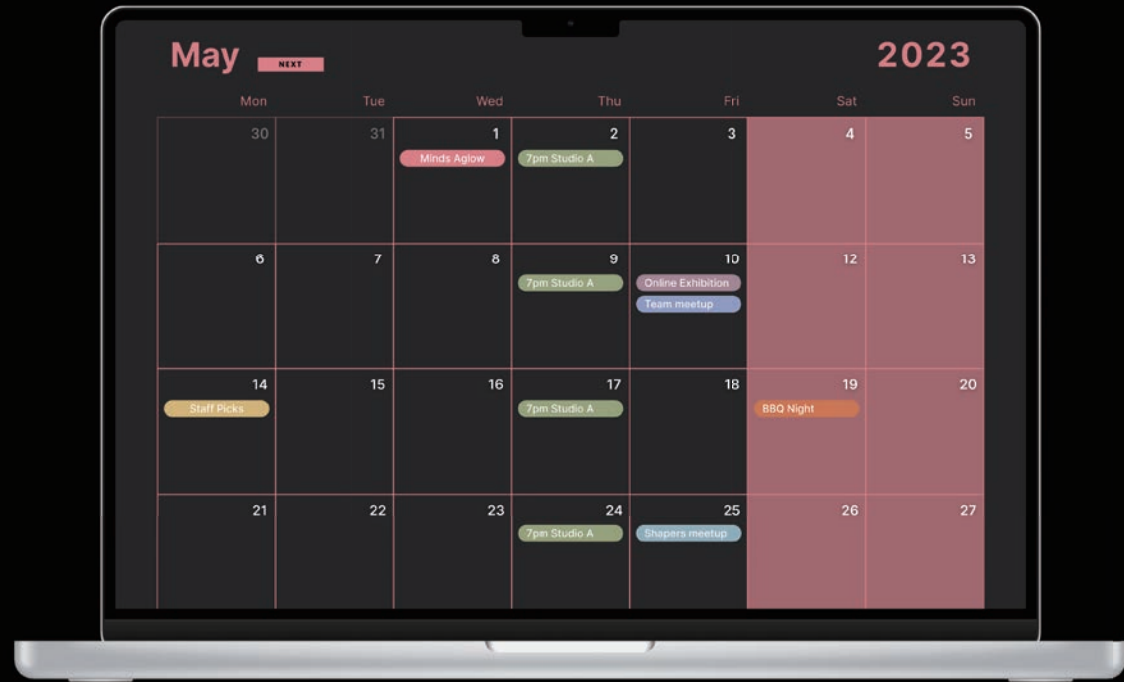


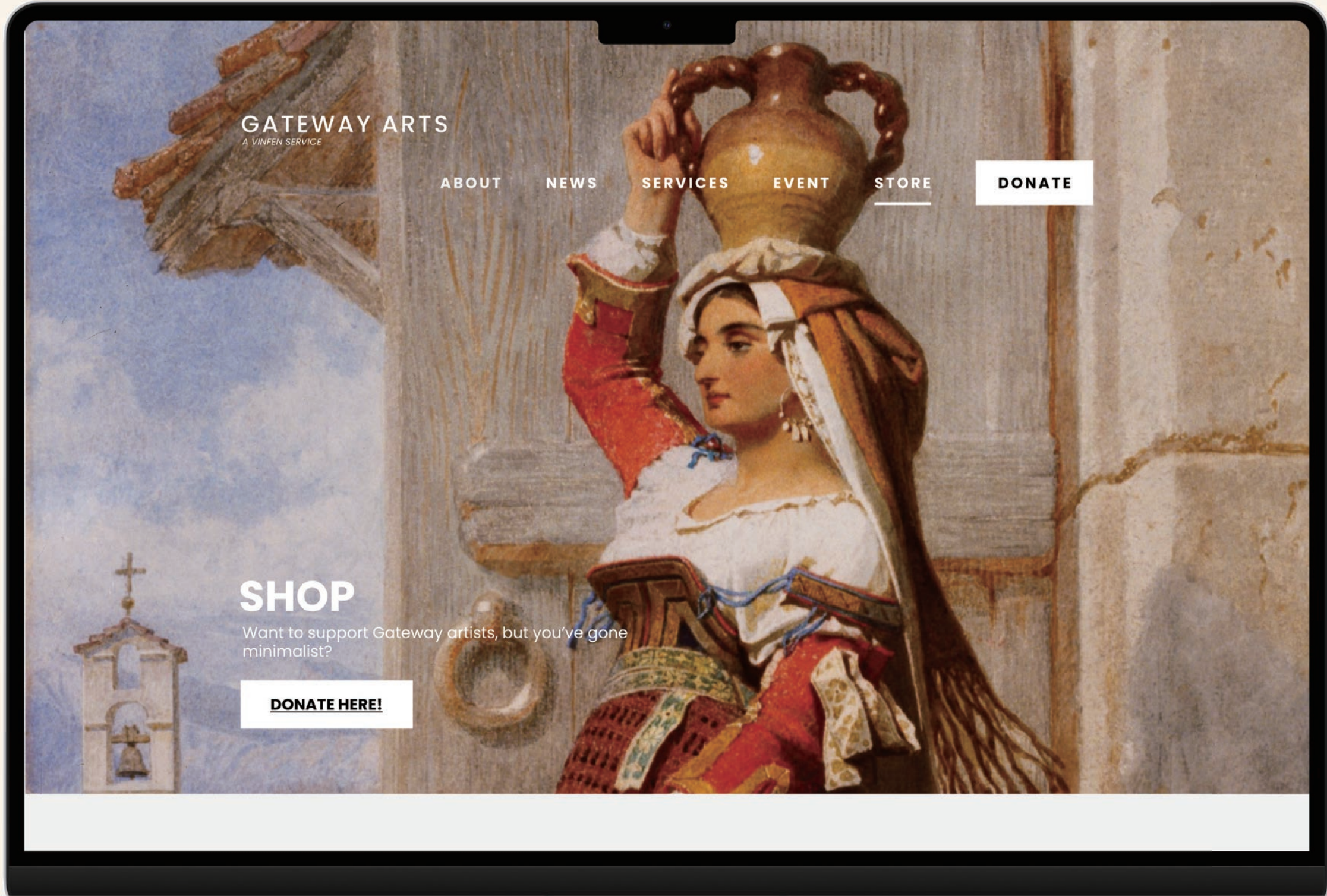












YOUR PURCHASES **DIRECTLY SUPPORT** CAREERS IN THE ARTS FOR **PEOPLE WITH DISABILITIES.**

50% OF ALL ORIGINAL ART SALE PROCEEDS ARE PAID DIRECTLY TO THE ARTIST AS COMMISSION. THE REMAINING 50% CONTINUES TO FUND THE SERVICES AND MATERIALS TO SUPPORT THEIR CONTINUED ARTISTIC AND PROFESSIONAL GROWTH.

WE ARE TEMPORARILY UNABLE TO PROCESS PAYPAL PAYMENTS. AFTER PLACING YOUR ORDER, PLEASE CALL STORE AND GALLERY MANAGER, MATT OLSEN, TO PAY BY CREDIT CARD OVER THE PHONE.



Innocence
Elie Areante
Oil on canvas, 2020



Wallowing Breeze
Hettie Richards
Oil on canvas, 2008



J Resistance
Elie Areante
Gouache on paper, 2018



Warm Basket
Flora Powers
Acrylic on wood, 2014



The Vonnegut
Elie Areante
Oil on canvas, 2018

CLICK TO SWIPE →

They say "I'm an artist"

Apply to Studio [Schedule a New Artist Tour](#)



GATEWAY ARTS
A VINTAGE SERVICE
60-62 Harvard St.
Brookline, MA 02445
Phone: 617.734.1577
Email: gatewayarts@vintfen.org

Sitemap
Exhibitions
Programs & Events
Store

Connect



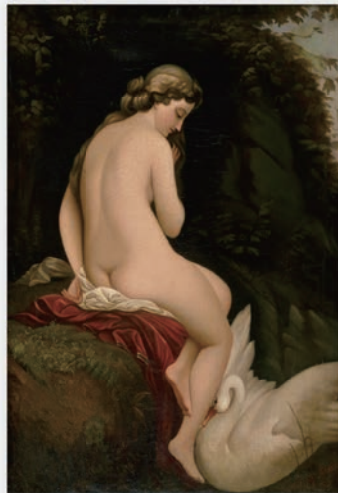
Mike Lamoert
Painter, Texas



Eugenia Cohen
Painter, Amsterdam



Jenny Hubbard
Painter, California



← NEXT

Wallowing Breeze

Hettie Richards

Oil on canvas, 2008
Gallery wrap canvas
26 in x 23 in

Dynamic and elusive abstraction and texture. Plays between the lines of chaos and serenity. Perfect fit for modern and contemporary styled interiors.

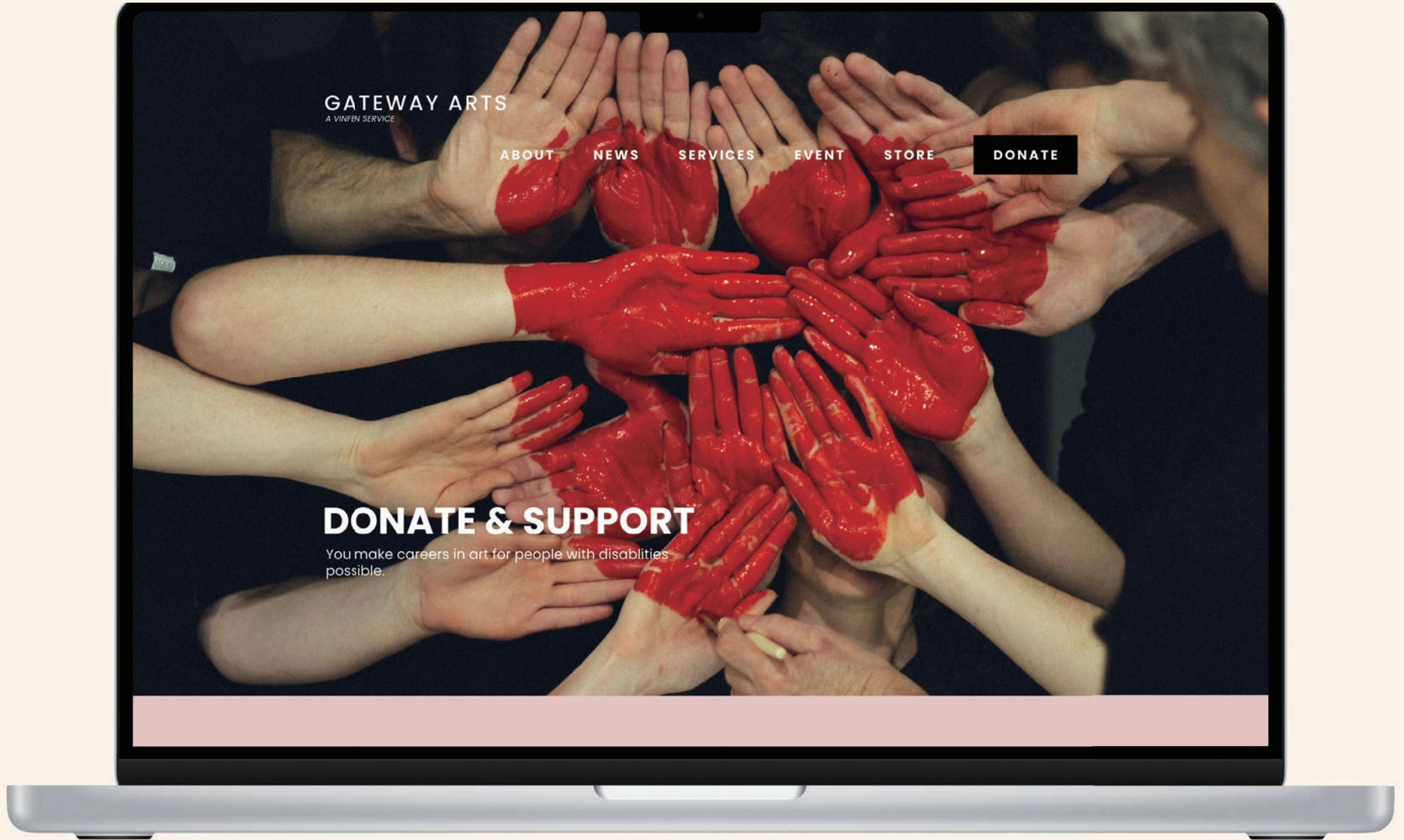
\$ 620

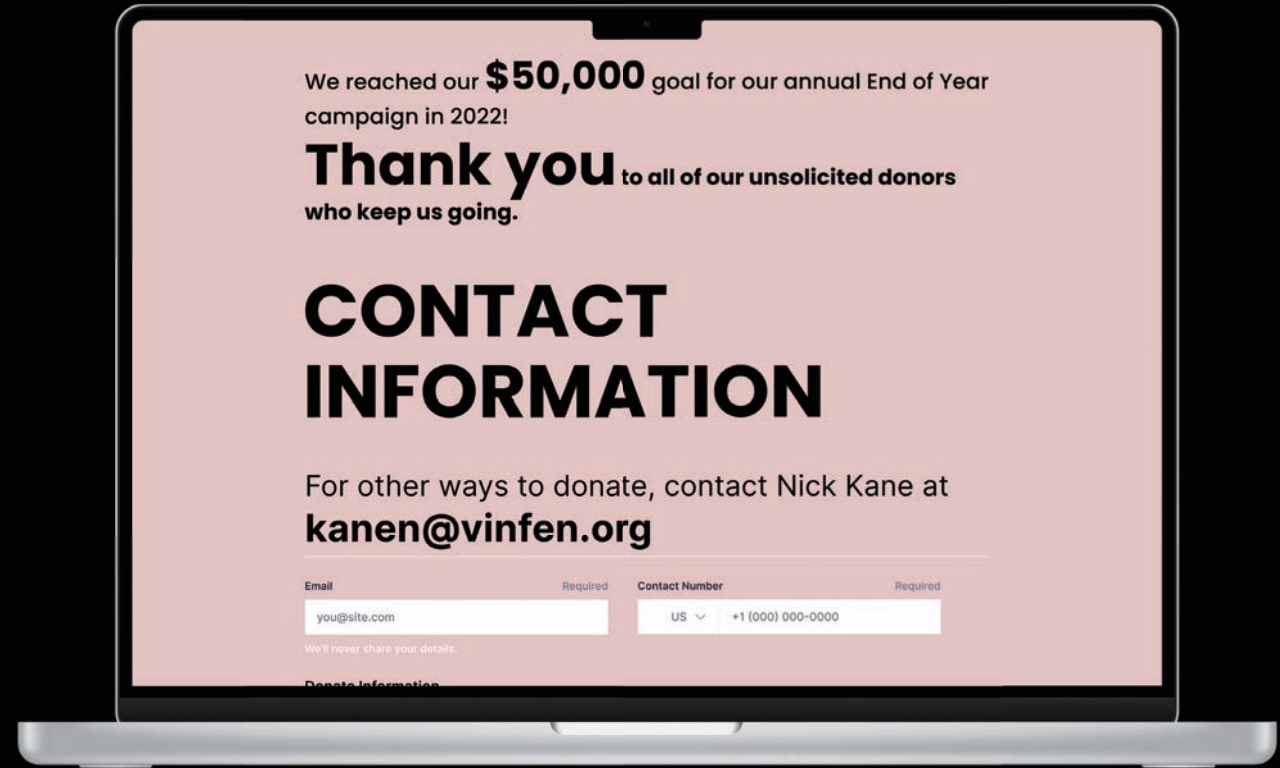
📍 Ships from New York, NY, USA

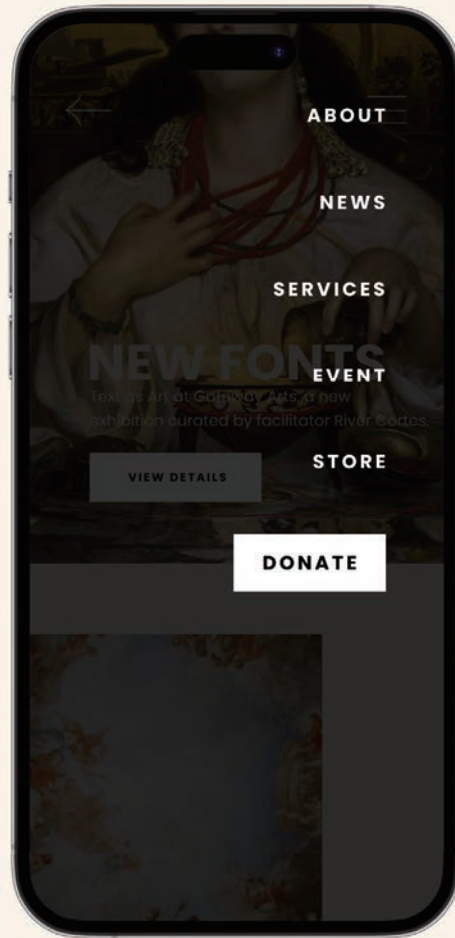
📅 Estimated to ship in 3 - 7 days within USA

Taxes and shipping fees will apply upon checkout

CHECK OUT







UI/UX DESIGN OF MOBILE



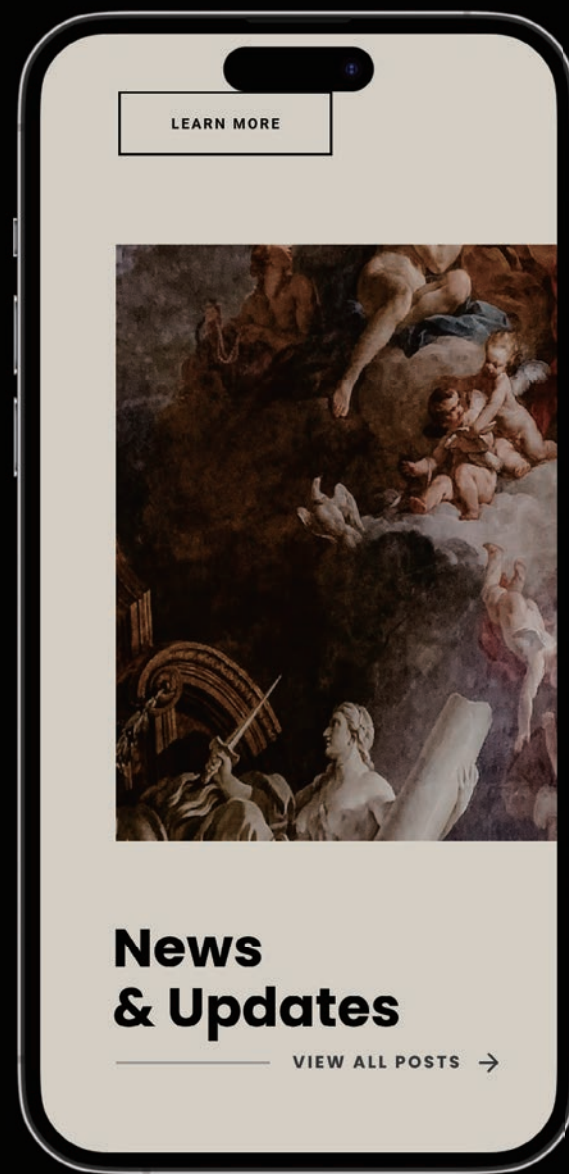
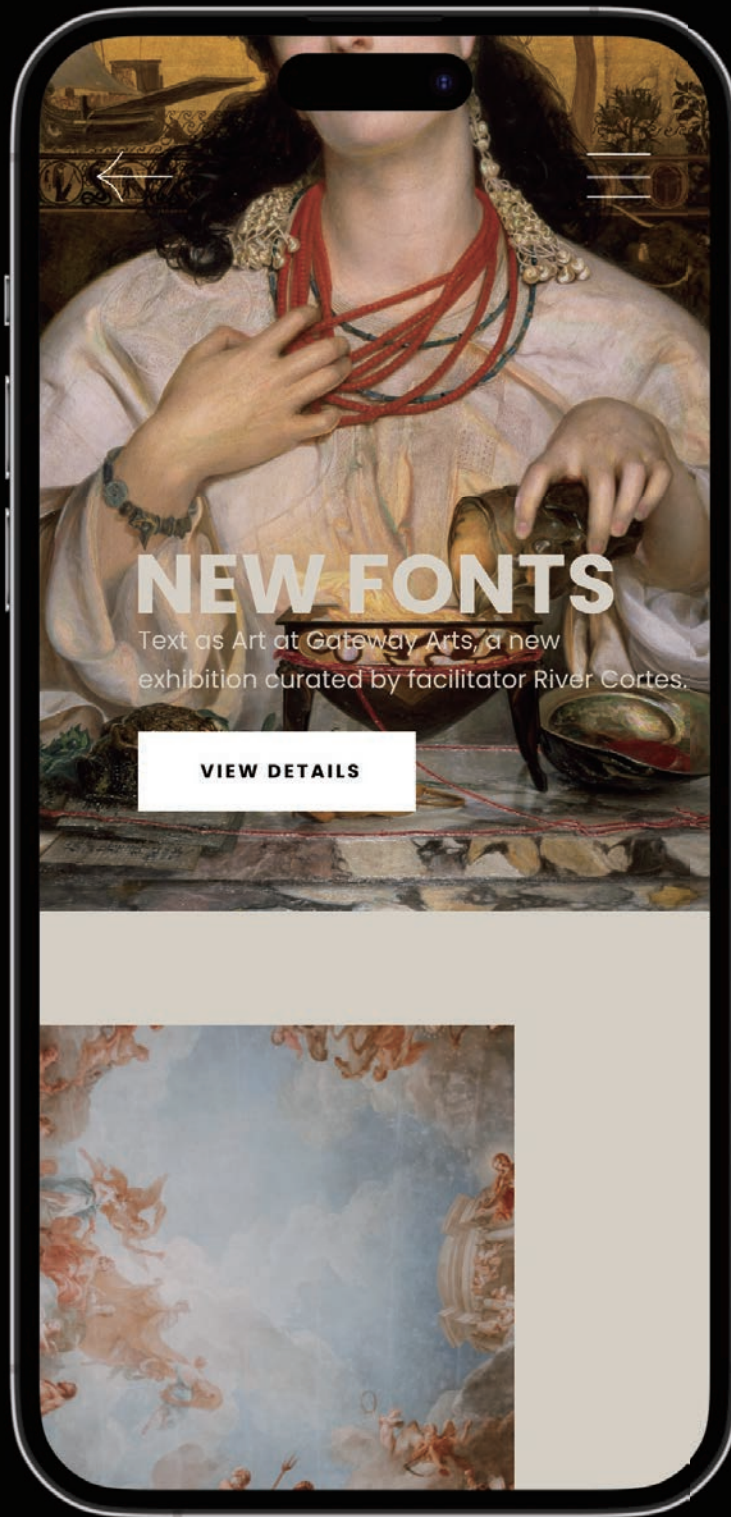
INTERACTION DESIGN

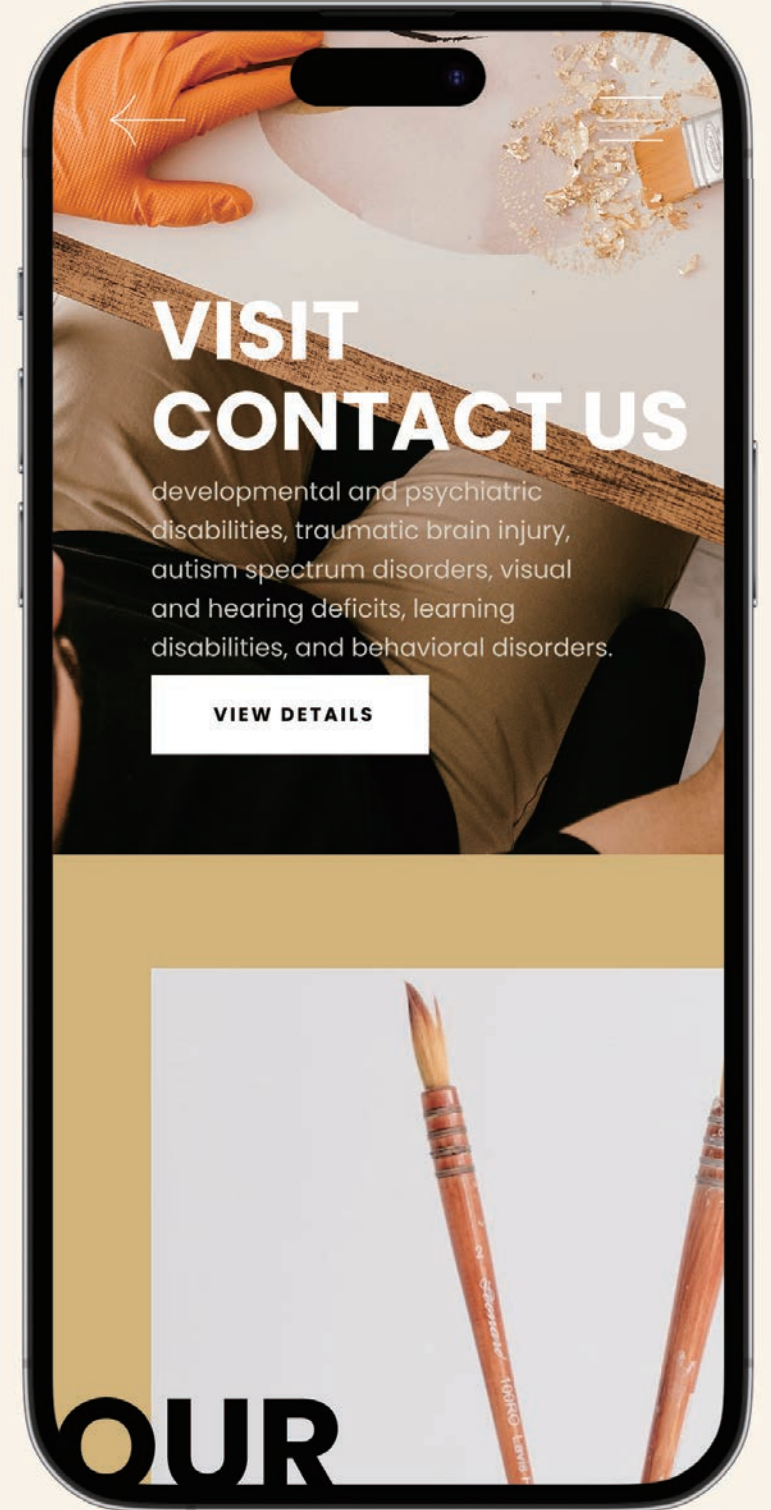
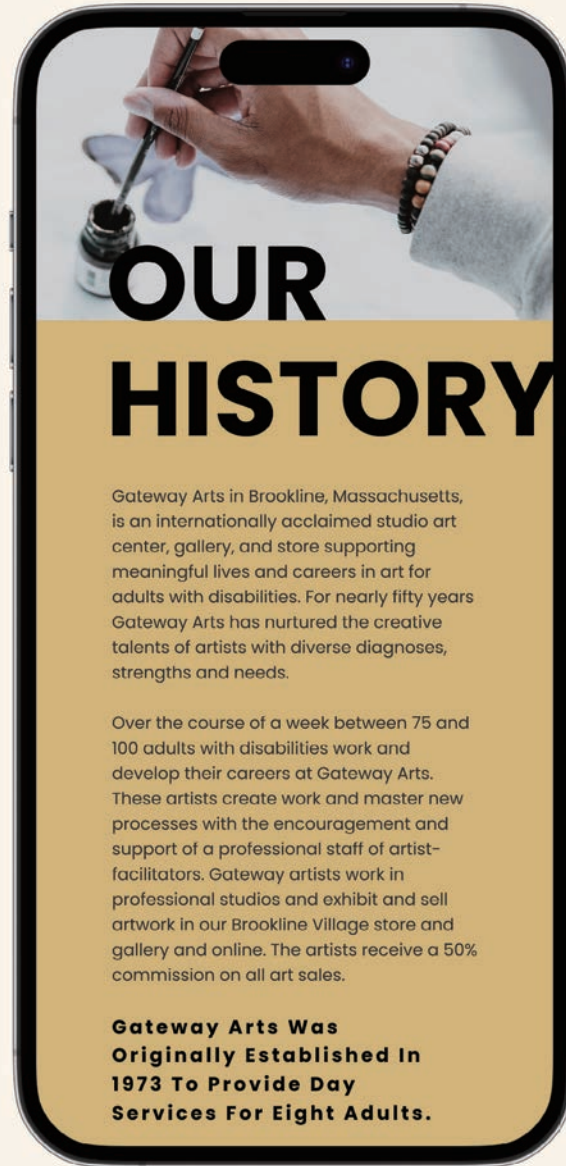
Scan the QR code to interact on Figma

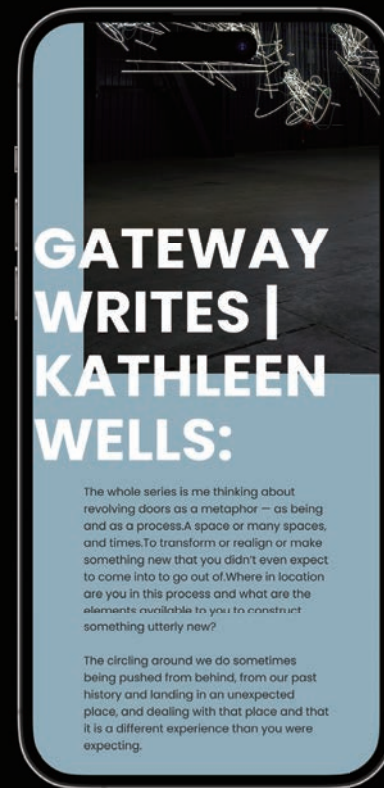
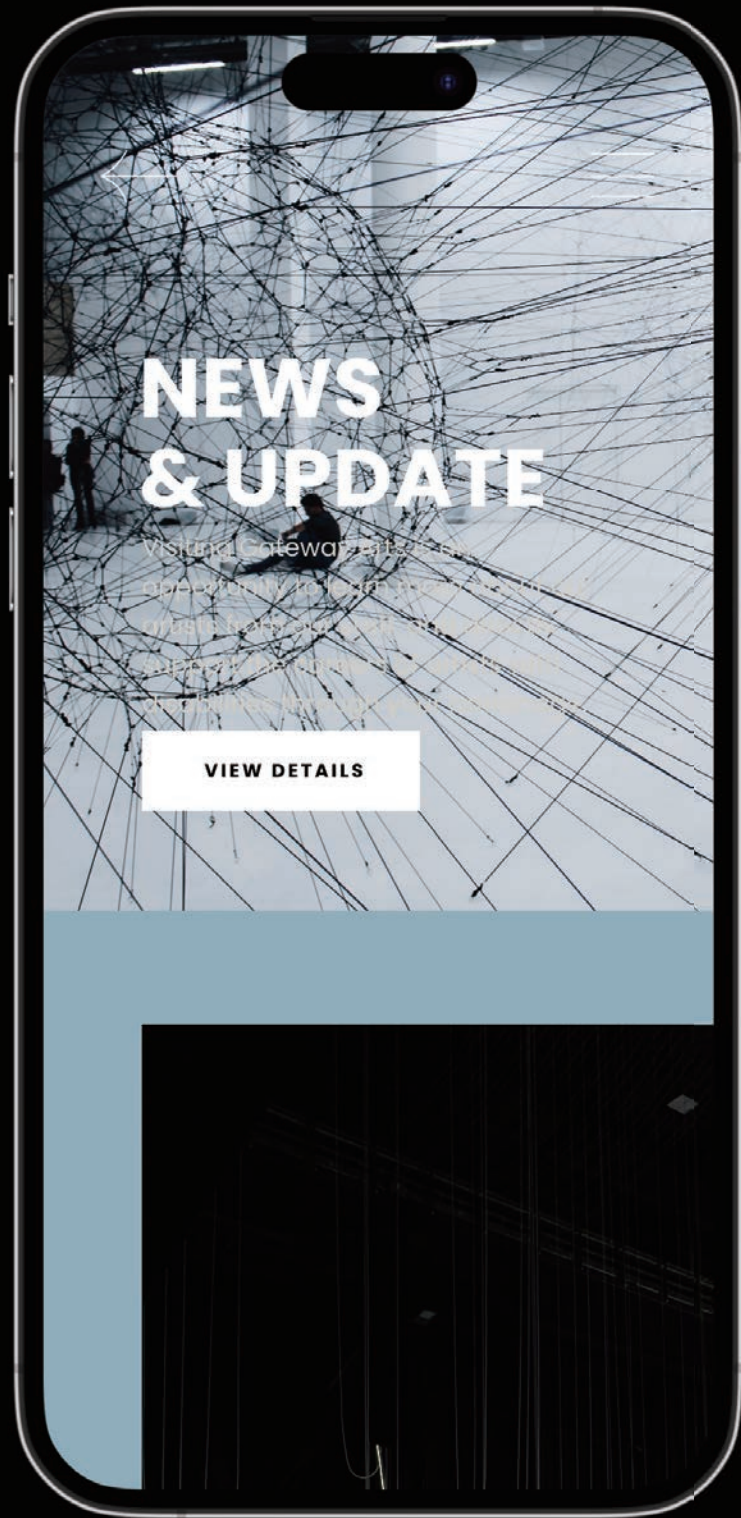


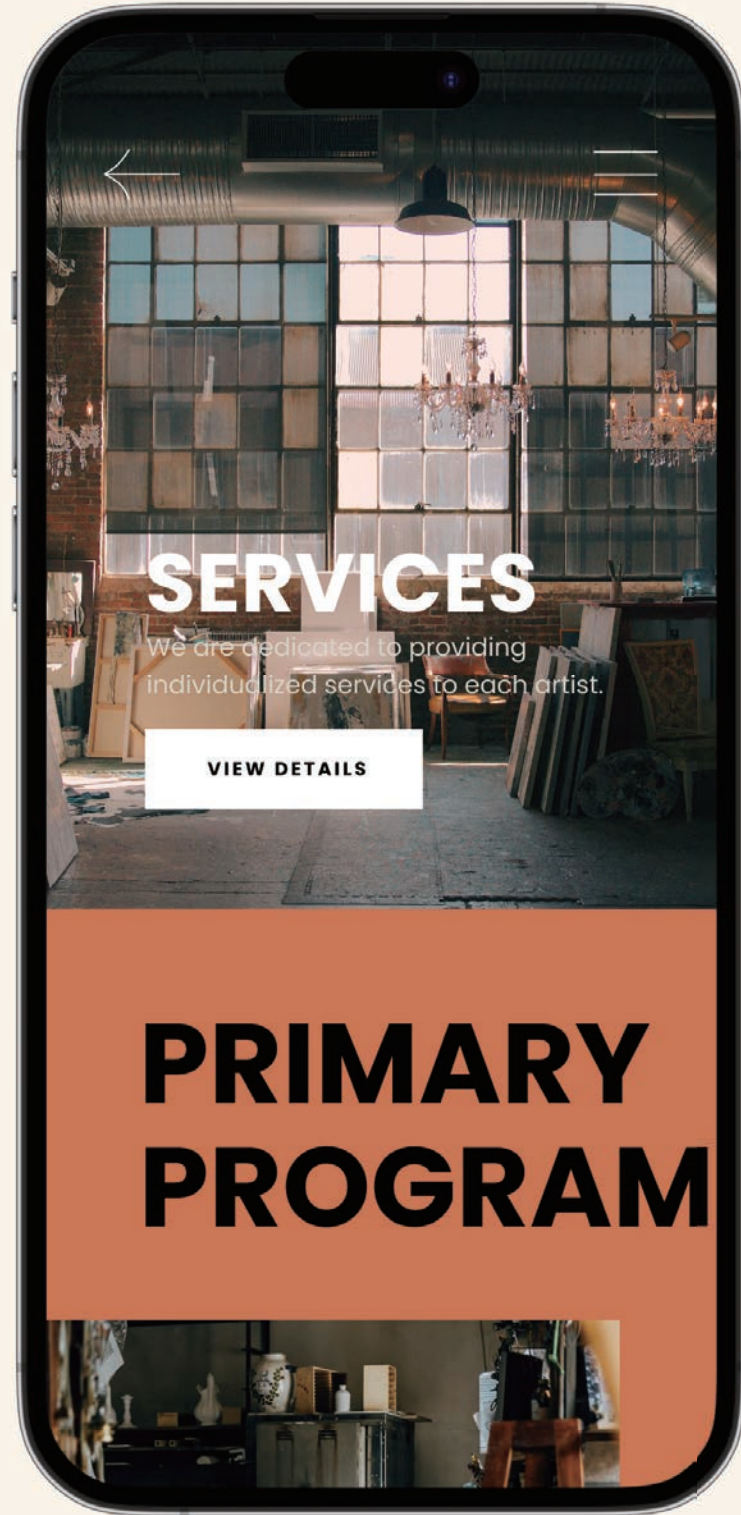
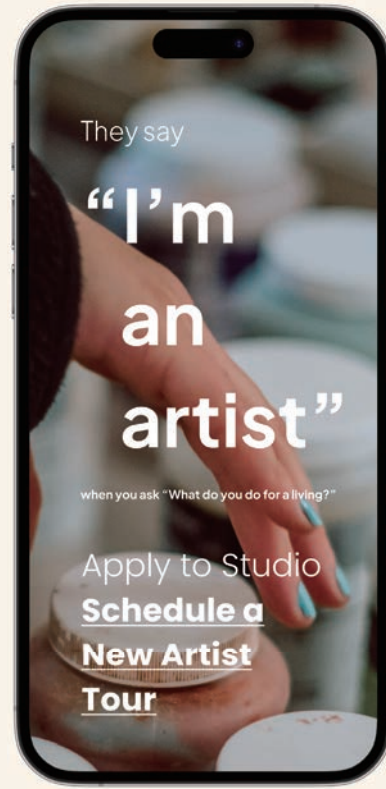
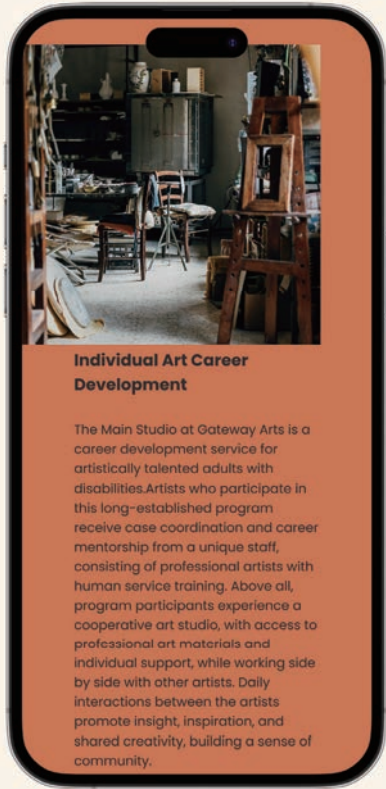
MOBILE PROTOTYPE DEMONSTRATION

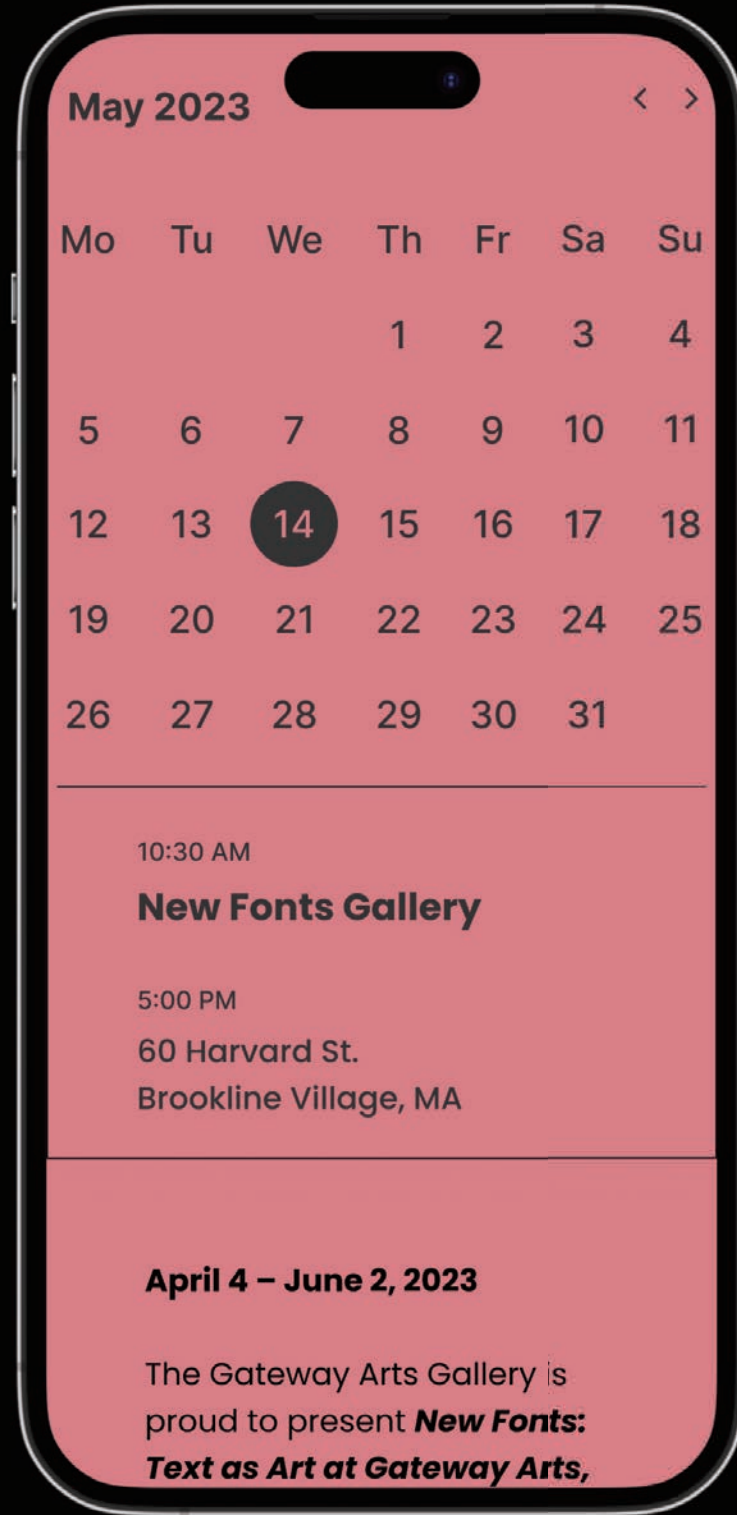
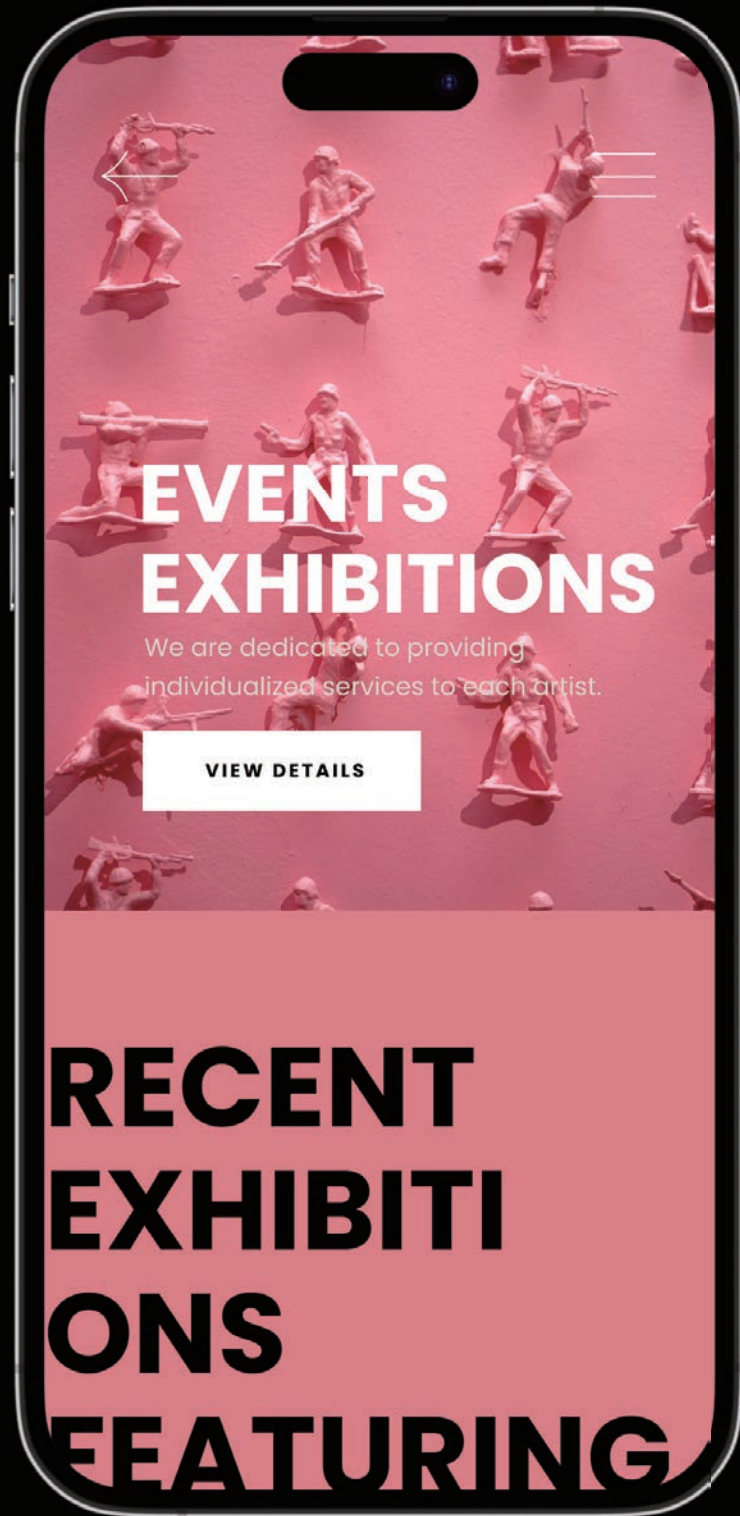
Scan the QR code to view the on Vimeo

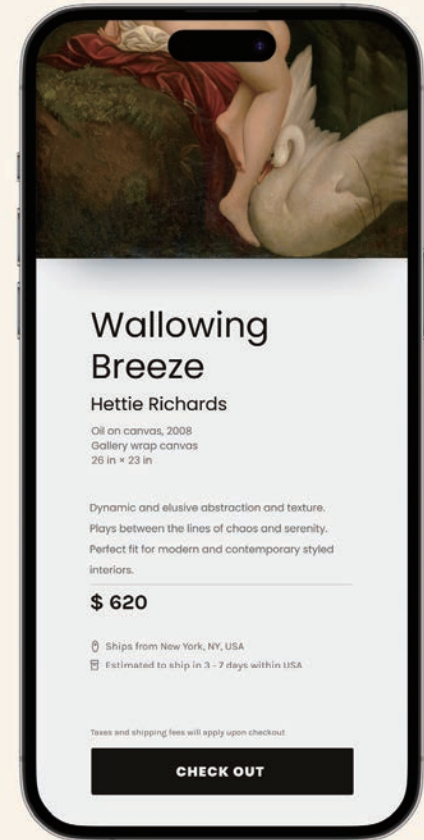
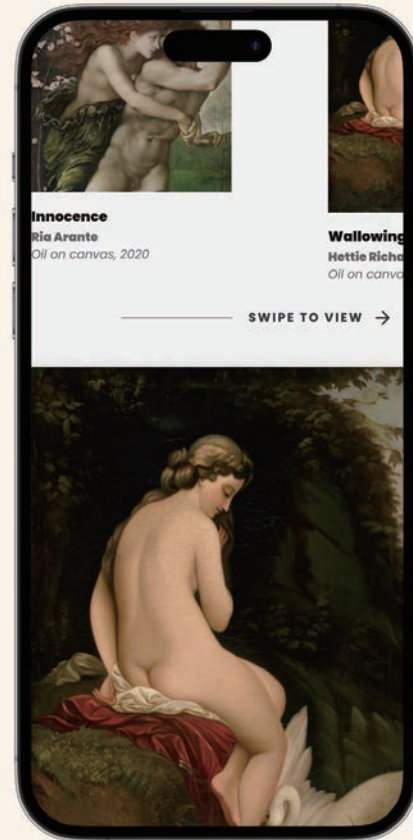
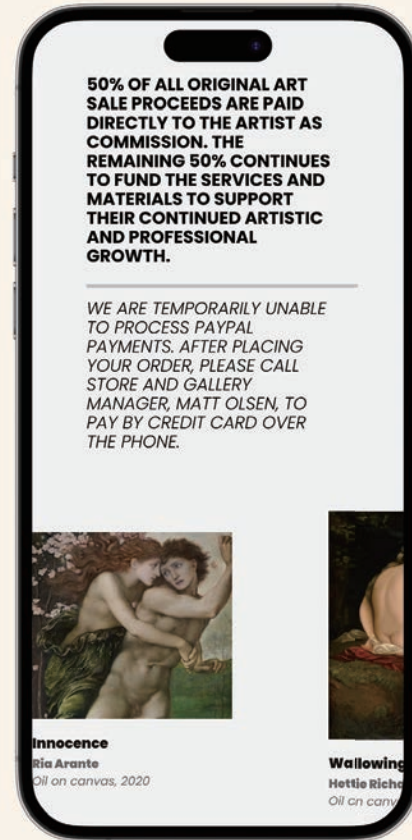
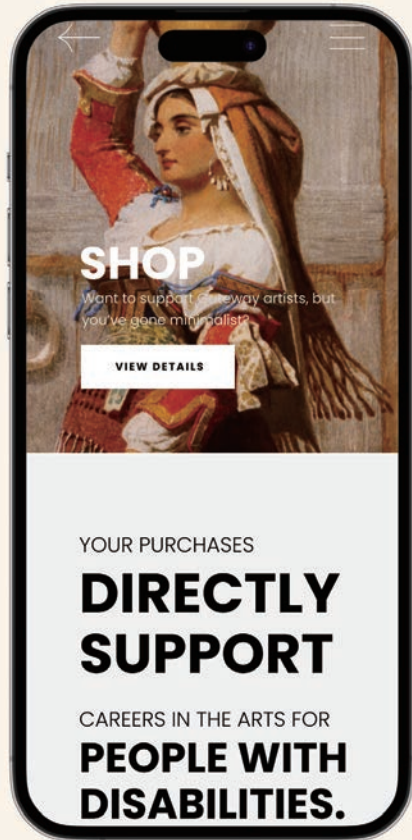


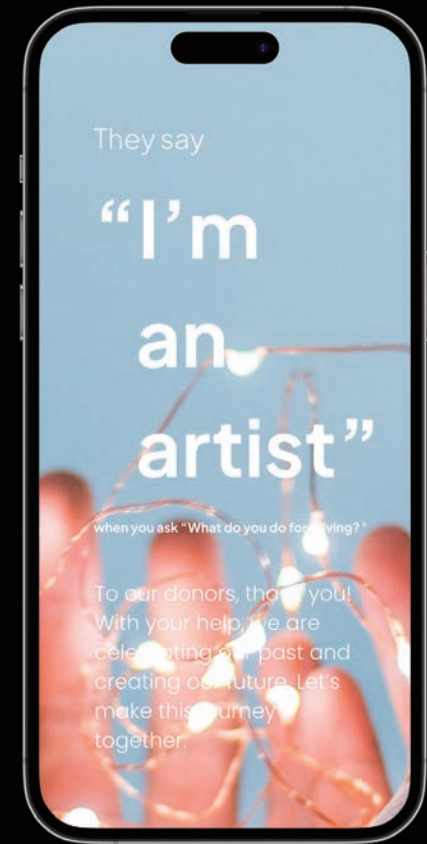
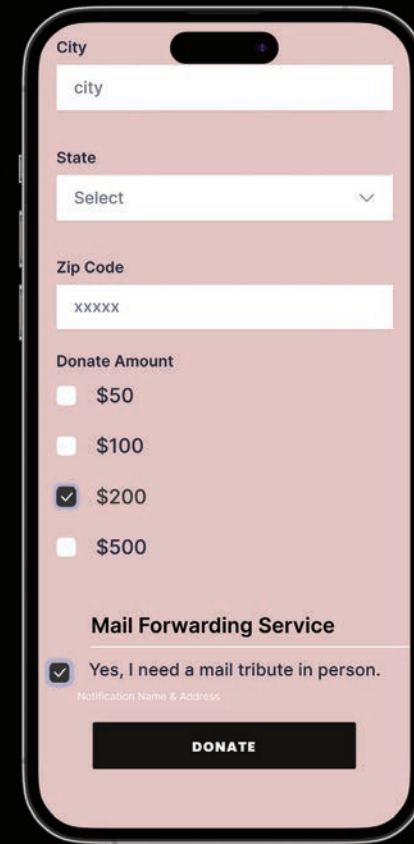
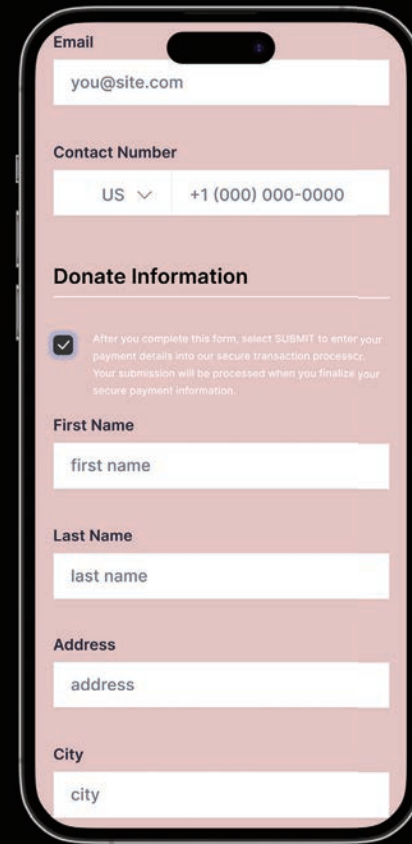














IMPRINT_03/10

PROJECT — Empowering Communities

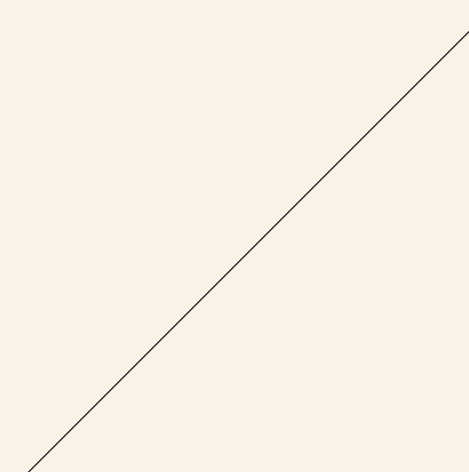
OBJECTIVE

To create a visual system that helps residents, local businesses, and leaders share their stories and promote community development.

KEYWORDS — Harmonious
Growing
Warmth

APPROACH

The project centers on collecting and showcasing personal stories from community members. Visual design and storytelling tools facilitate effective communication and foster collaboration among the different groups.



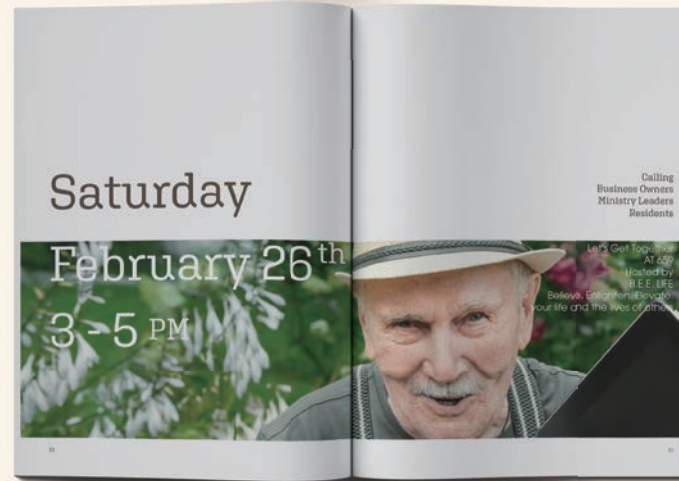
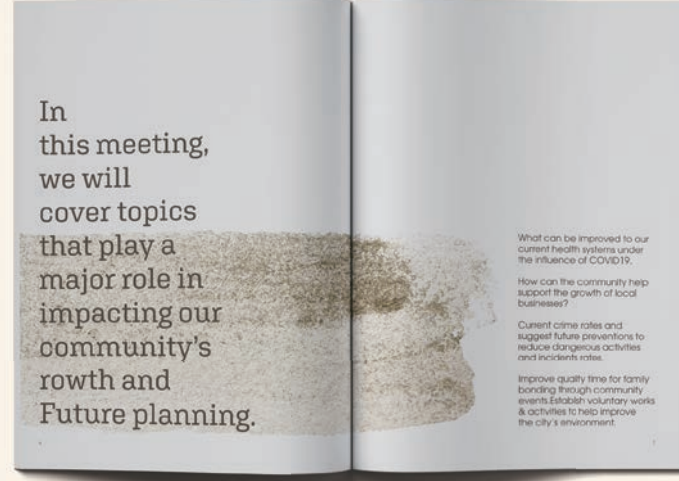
COURSE — GR 618: Visual Literacy

SEMESTER — 2022 Spring

INSTRUCTOR — Hunter Wimmer

GATEGORY — Visual Systems

TYPEFACES — Didot
Big Caslon
Axia



**SATURDAY
FEBRUARY 26TH
3 - 5 PM**

Come join us to this amazing opportunity to share your ideas and collaborate with your community. Together, let us set up goals and work collaboratively to make a difference in the Village of Westbury. One that we can be proud of.

**ESTABLISH
ACTION PLANS
FOR OUR COMMUNITY**

At 3:00 PM
B.E.E. LIVE
Believe. Enlighten. Elevate.
YOU, YOUR IDEAS AND THE VILLAGE OF WESTBURY.

B.E.E. | LIFE
Believe. Enlighten. Elevate.

HEALTH
provide all COVID-19 related services and ensure enough staffing to provide telehealth options.

BUSINESS
establish local farmers market, food festival, pop shops.

CRIME
create a town watch and encourage the involvement of local law enforcement.

FAMILY
host community events, such as: marathons, yoga classes, and family screenings.

ENVIRONMENT
promote voluntary work in essential industries like health care, agriculture, public transportation, and energy to ensure the day.

ESTABLISH

**ACTION PLANS
FOR
OUR COMMUNITY**

At 3:00 PM
B.E.E. LIVE
Believe. Enlighten. Elevate.
YOU, YOUR IDEAS AND THE VILLAGE OF WESTBURY.

B.E.E. | LIFE
Believe. Enlighten. Elevate.

**SATURDAY
FEBRUARY 26TH
3 - 5 PM**

Discussing local business owners, residents, and municipal leaders to address about this meeting and open discussion about how we can improve our Village in different aspects such as Health, Business, Crime, Family, and Environment.

ESTABLISH

**ACTION PLANS
FOR
OUR COMMUNITY**

At 3:00 PM
B.E.E. LIVE
Believe. Enlighten. Elevate.
YOU, YOUR IDEAS AND THE VILLAGE OF WESTBURY.

B.E.E. | LIFE
Believe. Enlighten. Elevate.





IMPRINT_04/10

PROJECT — Translation

KEYWORDS — Multilingual
Poetic
Experimental

OBJECTIVE

Create a visual brand identity inspired by unfamiliar languages, poetry, and typographic.

APPROACH

This project merges different languages with poetic elements to create a brand that crosses cultural boundaries. The final design achieves both visual appeal and deep cultural resonance.

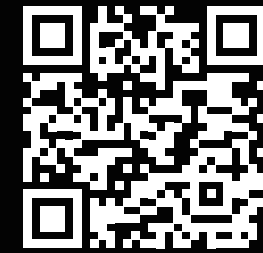
COURSE — GR 613: Type Experiments

SEMESTER — 2023 Fall

INSTRUCTOR — David Hake

GATEGORY — Type Experiments

TYPEFACES — Sarvatrik Devanagari



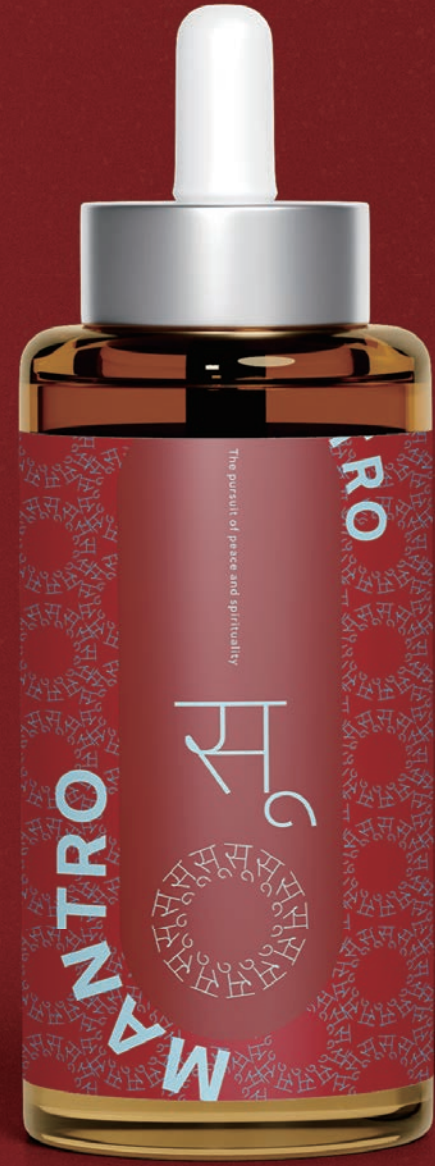
PROMOTIONAL VIDEO

Scan the QR code to view the on Vimeo

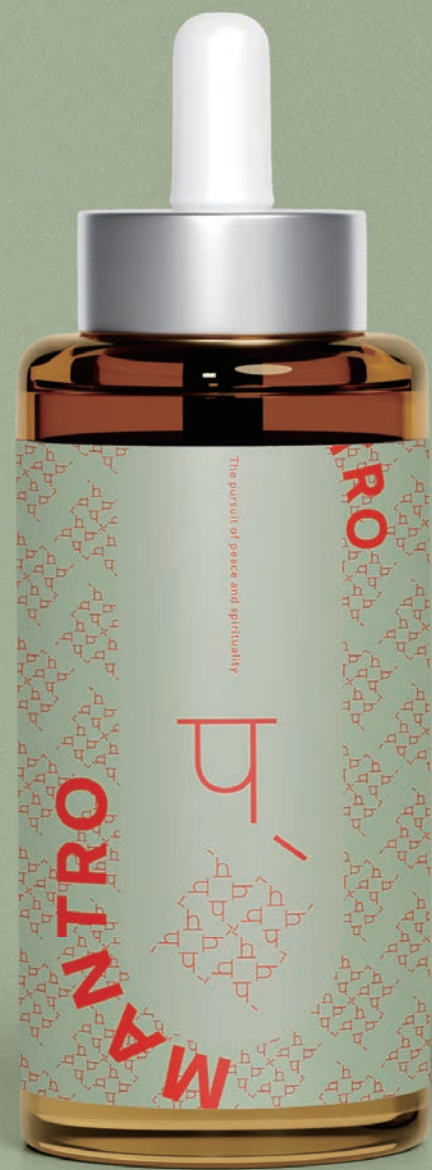


















IMPRINT_05/10

PROJECT — The Typographic Dream State

KEYWORDS — Shadow Perspective Complexity

OBJECTIVE

To explore typographic forms in unconventional ways, shifting the logic of design into a dream-like state.

APPROACH

This project breaks away from conventional rules by creating surreal and experimental typographic forms. The design process balances order and chaos, producing visual compositions that feel both familiar and bizarre.

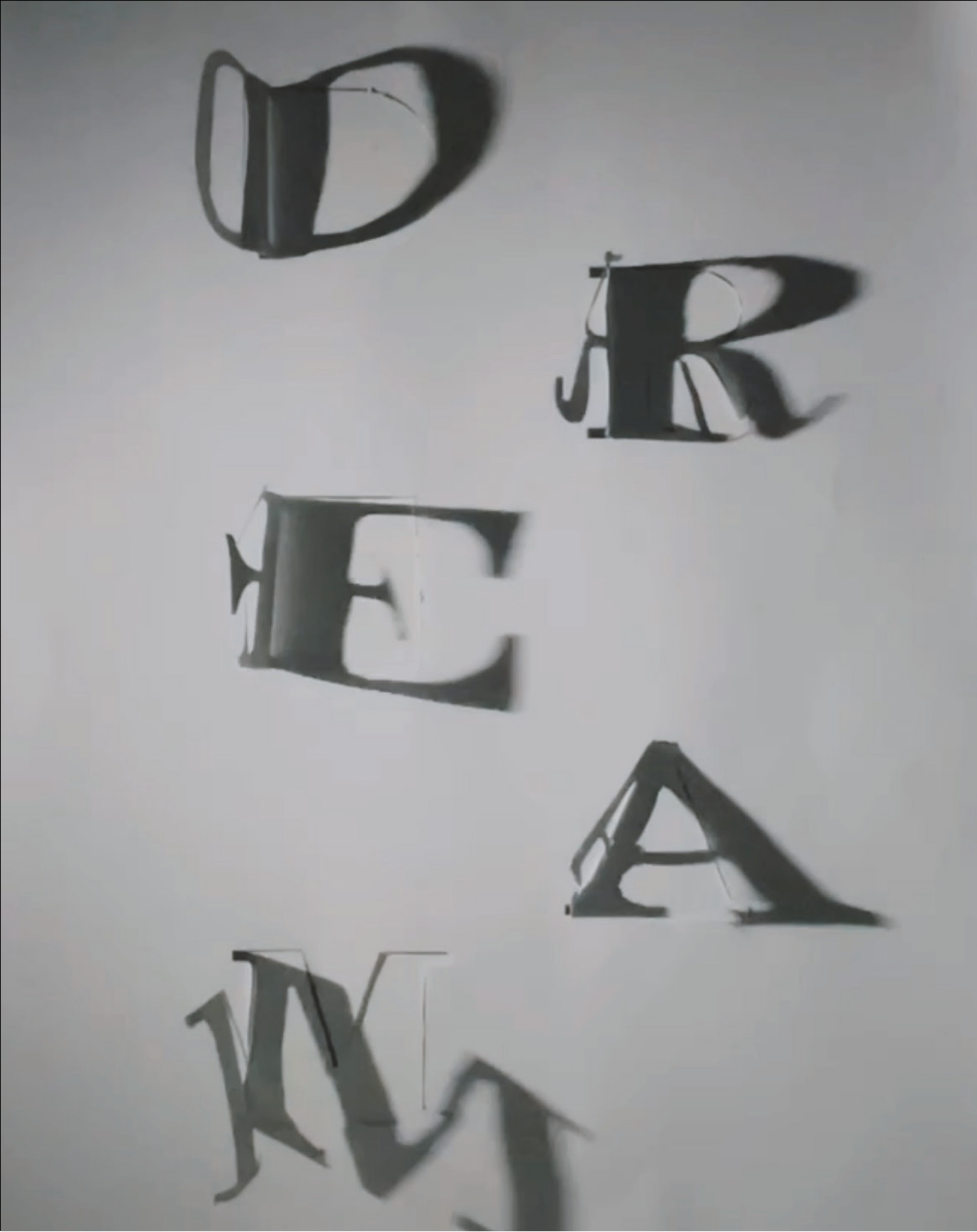
COURSE — GR 613: Type Experiments

SEMESTER — 2023 Fall

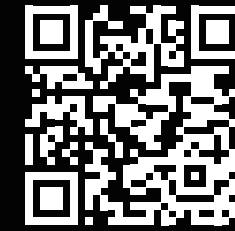
INSTRUCTOR — David Hake

GATEGORY — Type Experiments

TYPEFACES — Century Schoolbook



MOVIE TYPOGRAPHIC VIDEO



TYPOGRAPHIC TRAILER

Scan the QR code to view the on Vimeo

SPLIT 2016
PSYCHOLOGICAL THRILLER FILM

SPLIT 2016
PSYCHOLOGICAL THRILLER FILM

SPLIT 2016
PSYCHOLOGICAL THRILLER FILM

MENTAL ILLNESS
of MENTAL ILLNESS
ORIGIN FILM SEQUEL

MENTAL ILLNESS
of MENTAL ILLNESS
SEQUEL

MENTAL ILLNESS
of MENTAL ILLNESS
SEQUEL

MENTAL ILLNESS
of MENTAL ILLNESS
SEQUEL

JAMES MCAVOY

A MAN STRUGGLING KEVIN WENDELL CRUMB

23 DISTINCT IDENTITIES

DR. KAREN FLETCHER

MADE CONTACT WITH
"THE BEAST"
HORRIFIED KEVIN BEGS CASEY TO KILL
FIGHT FOR CONTROL 24 PERSONALITIES

DENNIS, PATRICIA, AND HEDWIG DISCUSS
THE POWER OF "THE BEAST"

ANYA TAYLOR-JOY

M. NIGHT SHYAMALAN
DIRECTOR / WRITTEN / PRODUCER

M. NIGHT SHYAMALAN

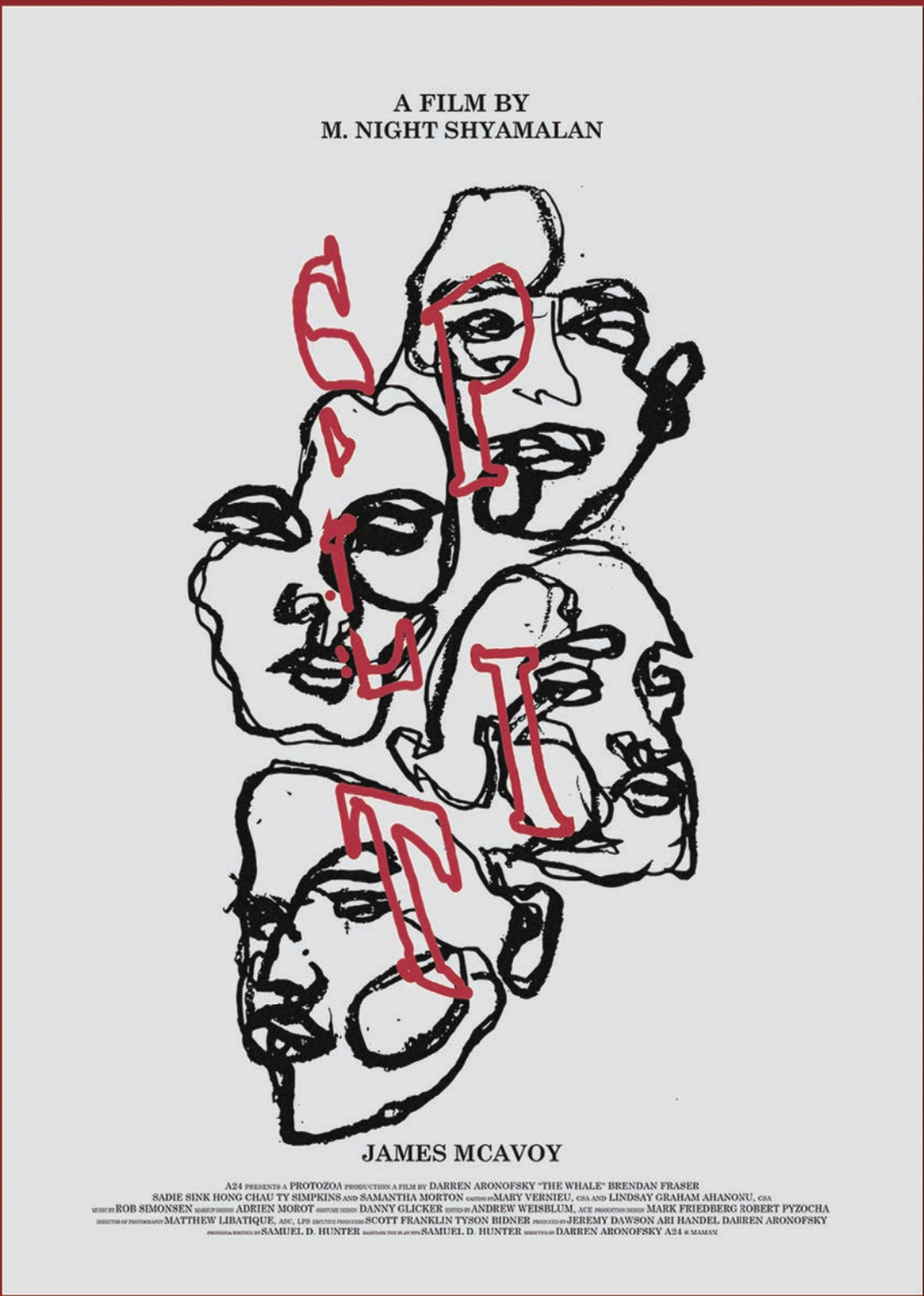
PRODUCTION COMPANIES
BLINDING EDGE PICTURES
BLUMHOUSE PRODUCTIONS



BY
SHYAMALAN

CAVOY

CTION A FILM BY DARREN ARONOFSKY "THE WHALE" BRENDAN FRASER
SIMPKINS AND SAMANTHA MORTON COSTUME DESIGNER MARY VERNIEU, CEA AND LINDSAY GRAHAM AHANONU, CEA
ADRIEN MOROT COSTUME DESIGNER DANNY GLICKER COSTUME DESIGNER ANDREW WEISBLUM, ACE COSTUME DESIGNER MARK FRIEDBERG ROBERT PYZOCIA
ATRIQUE, ASC, LPS DIRECTOR OF PHOTOGRAPHY SCOTT FRANKLIN TYSON BIDNER PRODUCTION DESIGNER JEREMY DAWSON ARI HANDEL DARREN ARONOFSKY
ER SOUND MIXER SAMUEL D. HUNTER DIRECTOR OF PHOTOGRAPHY DARREN ARONOFSKY A24 © MAMAN



A FILM BY
M. NIGHT SHYAMALAN

JAMES MCAVOY

A24 PRESENTS A PROTOZOA PRODUCTION A FILM BY DARREN ARONOFSKY "THE WHALE" BRENDAN FRASER
SADIE SINK HONG CHAU TY SIMPKINS AND SAMANTHA MORTON COSTUME DESIGNER MARY VERNIEU, CEA AND LINDSAY GRAHAM AHANONU, CEA
ADRIEN MOROT COSTUME DESIGNER DANNY GLICKER COSTUME DESIGNER ANDREW WEISBLUM, ACE COSTUME DESIGNER MARK FRIEDBERG ROBERT PYZOCIA
ATRIQUE, ASC, LPS DIRECTOR OF PHOTOGRAPHY SCOTT FRANKLIN TYSON BIDNER PRODUCTION DESIGNER JEREMY DAWSON ARI HANDEL DARREN ARONOFSKY
ER SOUND MIXER SAMUEL D. HUNTER DIRECTOR OF PHOTOGRAPHY DARREN ARONOFSKY A24 © MAMAN



A FILM BY
M. NIGHT SHYAMALAN

JAMES MCAVOY

A24 PRESENTS A PROTOZOA PRODUCTION A FILM BY DARREN ARONOFSKY "THE WHALE" BRENDAN FRASER
SADIE SINK HONG CHAU TY SIMPKINS AND SAMANTHA MORTON COSTUME DESIGNER MARY VERNIEU, CEA AND LINDSAY GRAHAM AHANONU, CEA
ADRIEN MOROT COSTUME DESIGNER DANNY GLICKER COSTUME DESIGNER ANDREW WEISBLUM, ACE COSTUME DESIGNER MARK FRIEDBERG ROBERT PYZOCIA
ATRIQUE, ASC, LPS DIRECTOR OF PHOTOGRAPHY SCOTT FRANKLIN TYSON BIDNER PRODUCTION DESIGNER JEREMY DAWSON ARI HANDEL DARREN ARONOFSKY
ER SOUND MIXER SAMUEL D. HUNTER DIRECTOR OF PHOTOGRAPHY DARREN ARONOFSKY A24 © MAMAN



IMPRINT_06/10

PROJECT — Pet Connect

KEYWORDS — Community Engagement Personalization

OBJECTIVE

To design a social platform that connects pet owners with shared interests, encouraging community building and interaction through pet-related content.

APPROACH

The project creates a digital space for pet owners to share photos, knowledge, and experiences with their pets, fostering a community centered around common interests. By segmenting users based on pet species and demographic factors, the platform facilitates targeted discussions, enhancing engagement through tailored content that resonates with each subgroup's personality, hobbies, and preferences.

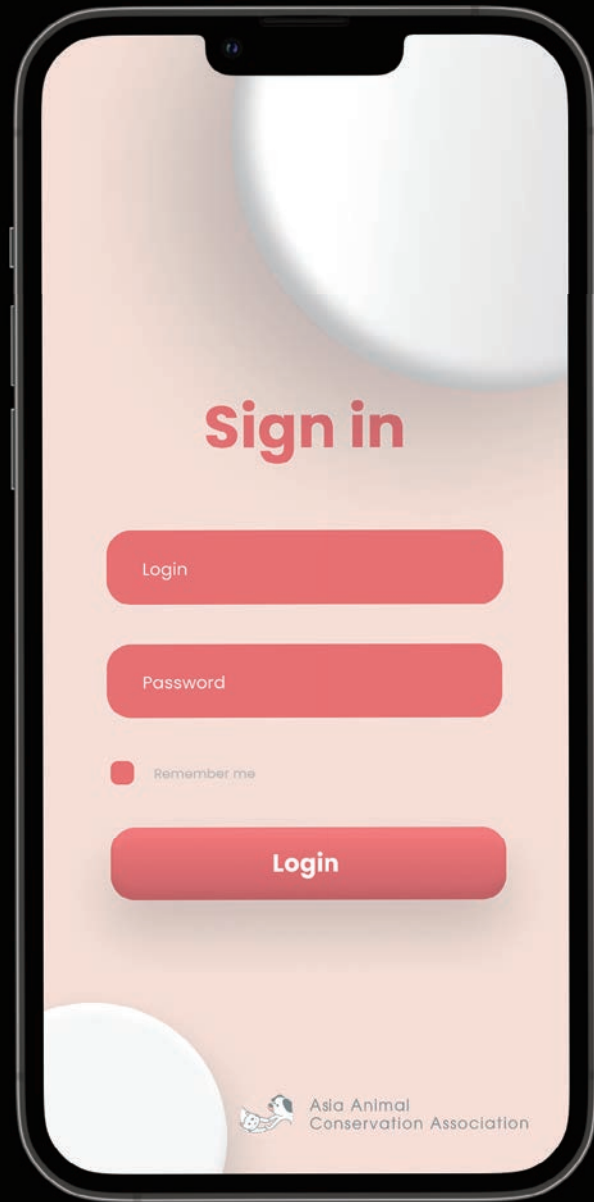
COURSE — WNM 606: User Experience

SEMESTER — 2022 Spring

INSTRUCTOR — Fred McHale

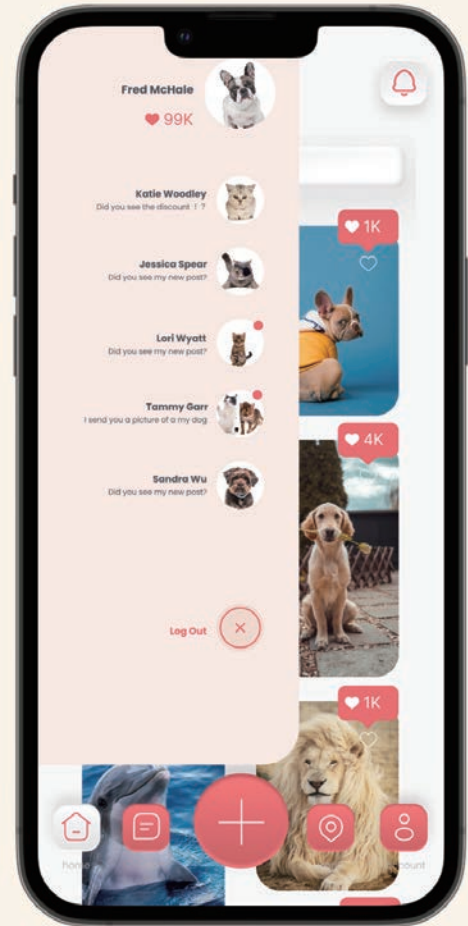
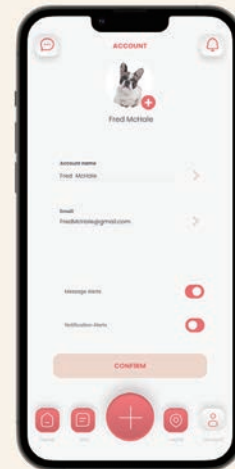
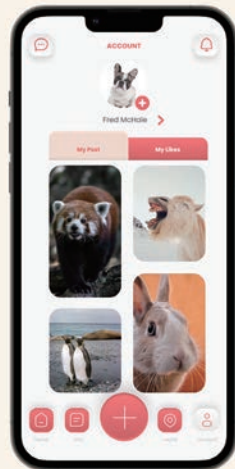
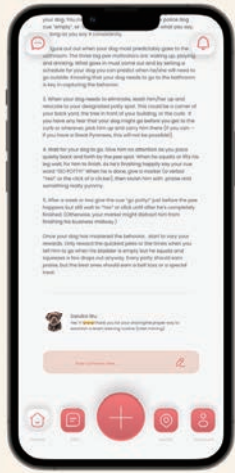
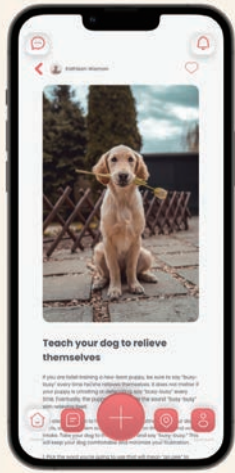
GATEGORY — Visual Systems

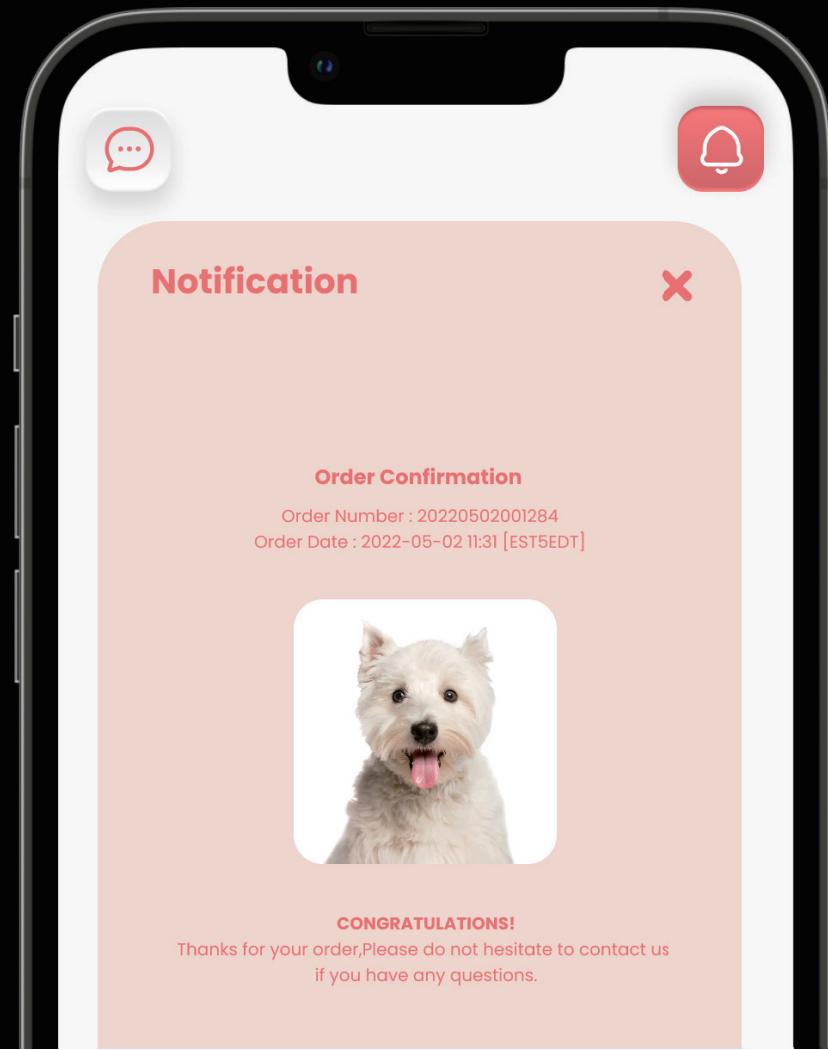
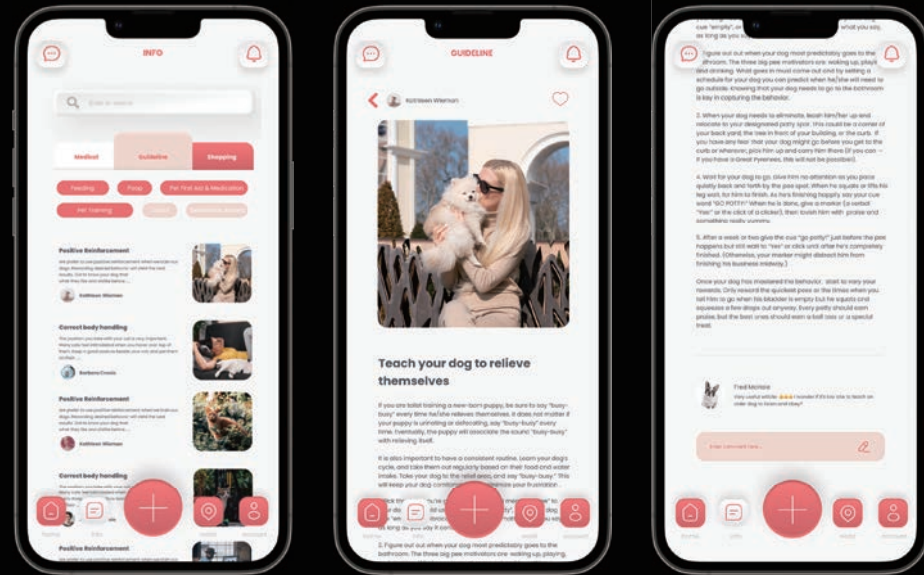
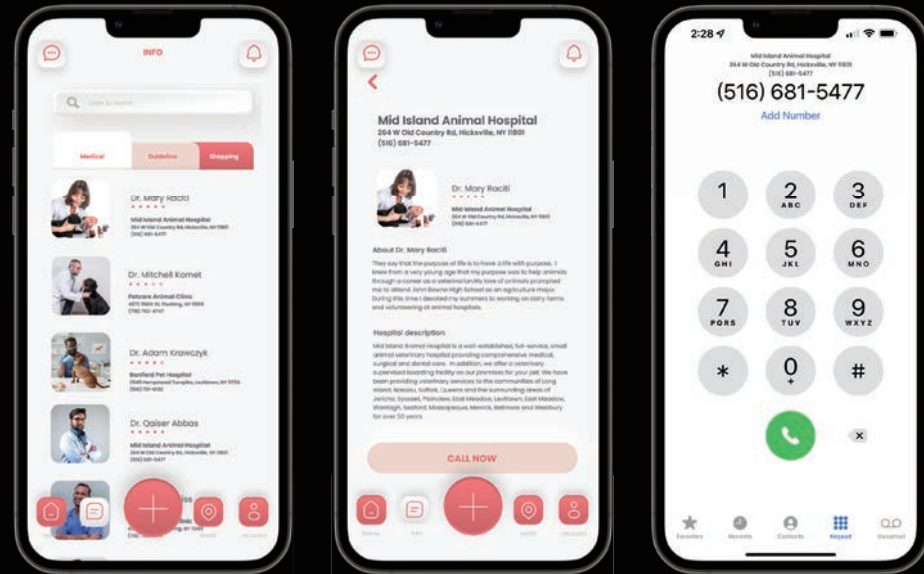
TYPEFACES — Poppins

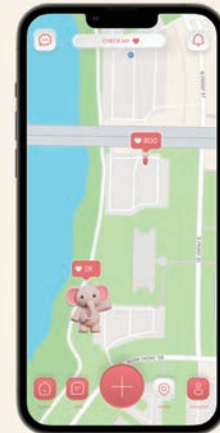
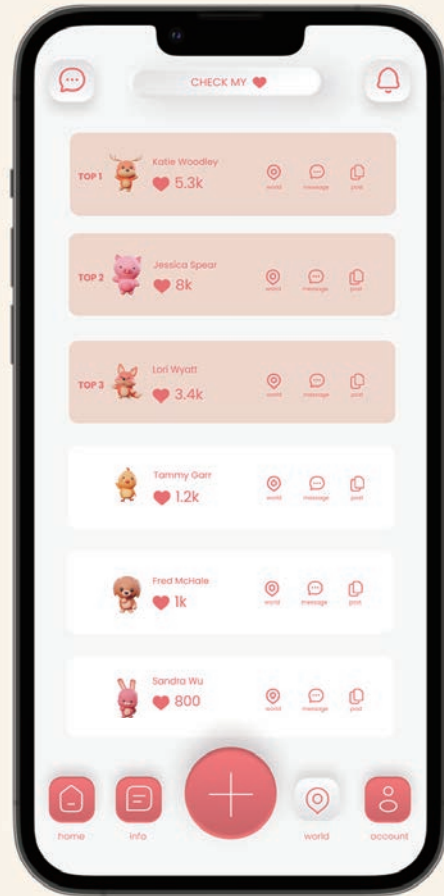
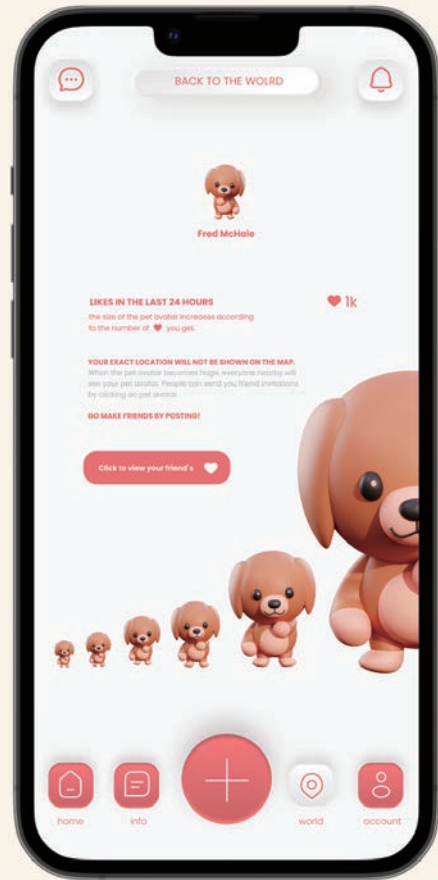


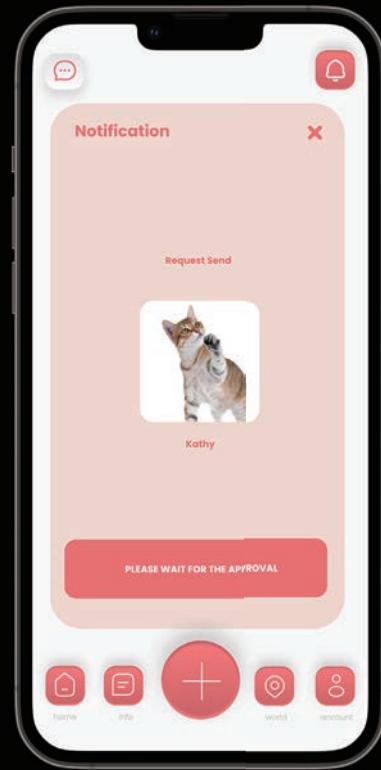
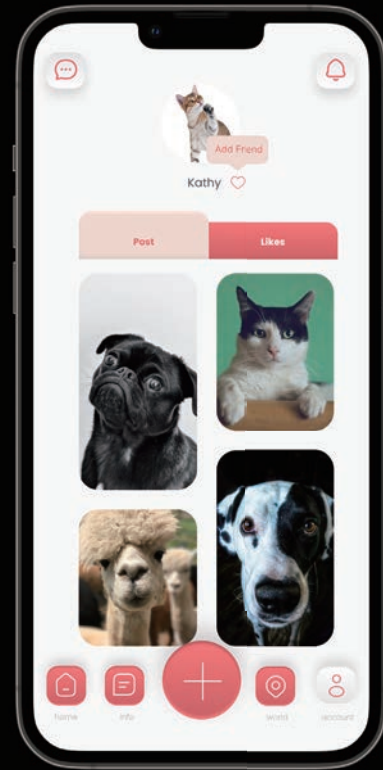
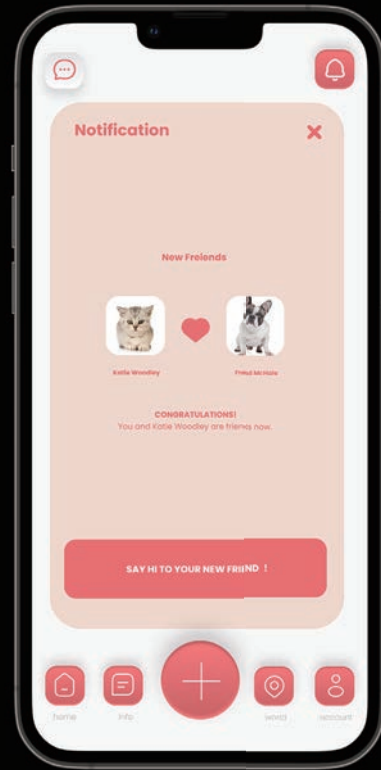
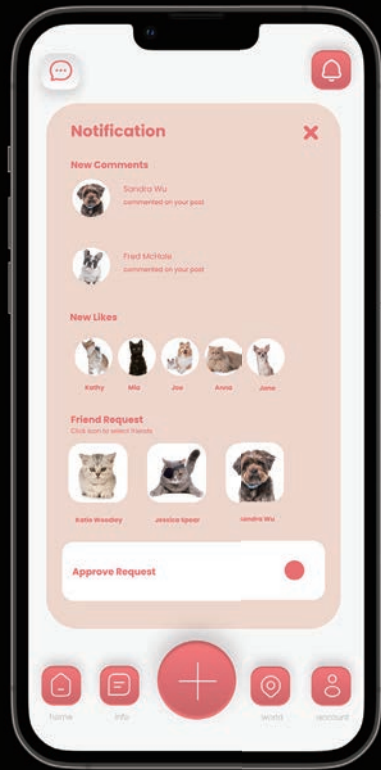
INTERACTION DESIGN

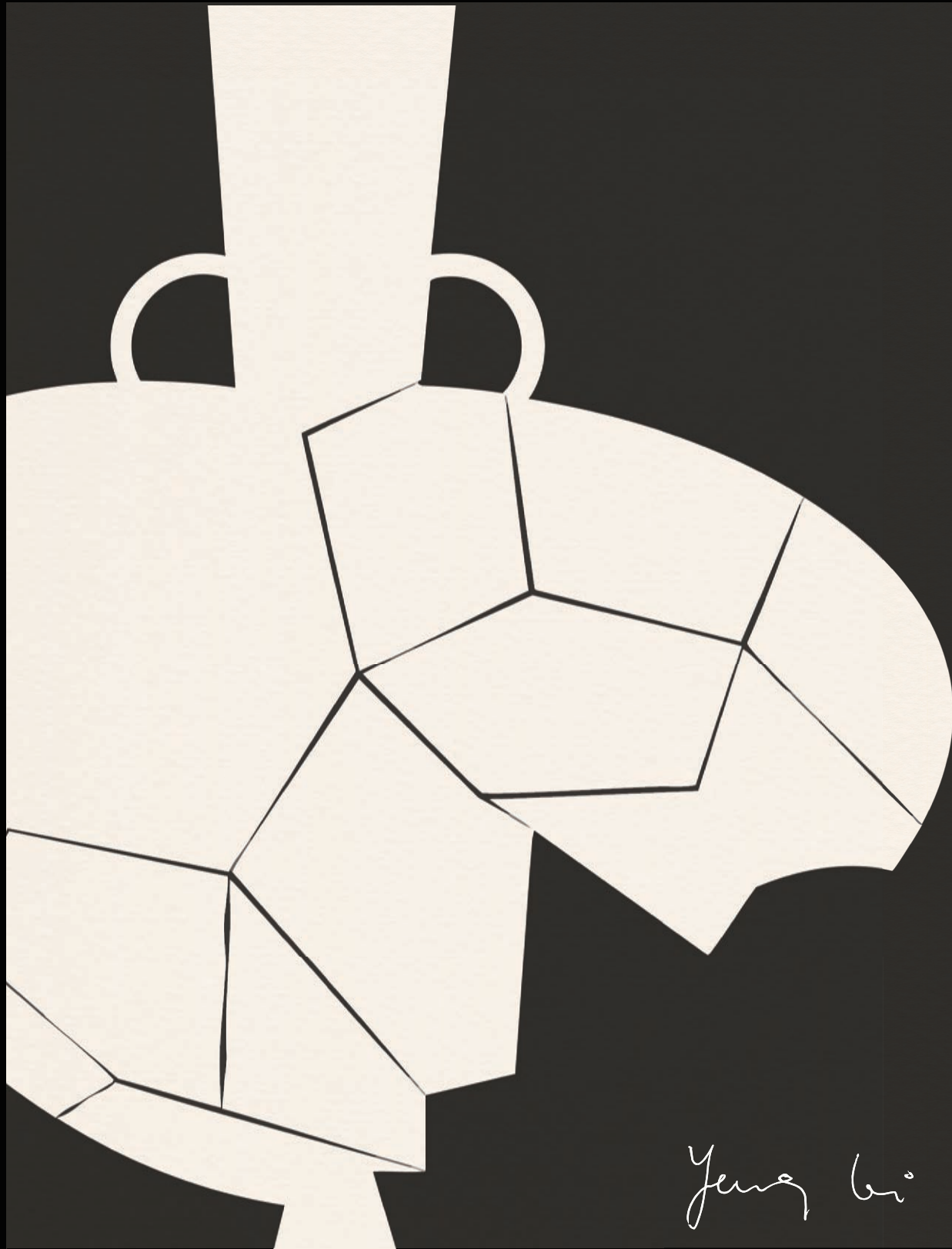
Scan the QR code to interact on Figma











IMPRINT_07/10

PROJECT — Personal Loss And Healing

KEYWORDS — Memories
Love
Tranquil

OBJECTIVE

Explore how design can support individuals in processing grief and promote emotional growth.

APPROACH

This project uses interactive storytelling and visual elements to guide users through a reflective journey. The design encourages users to form new connections with their past, transforming grief into personal development.

COURSE — GR 620: Visual Thinking

SEMESTER — 2022 Summer

INSTRUCTOR — Hunter Wimmer

GATEGORY — Visual Systems

TYPEFACES — Arial Black
Calibri



LOVED
ONES

LEAVE

BUT

MEMORY

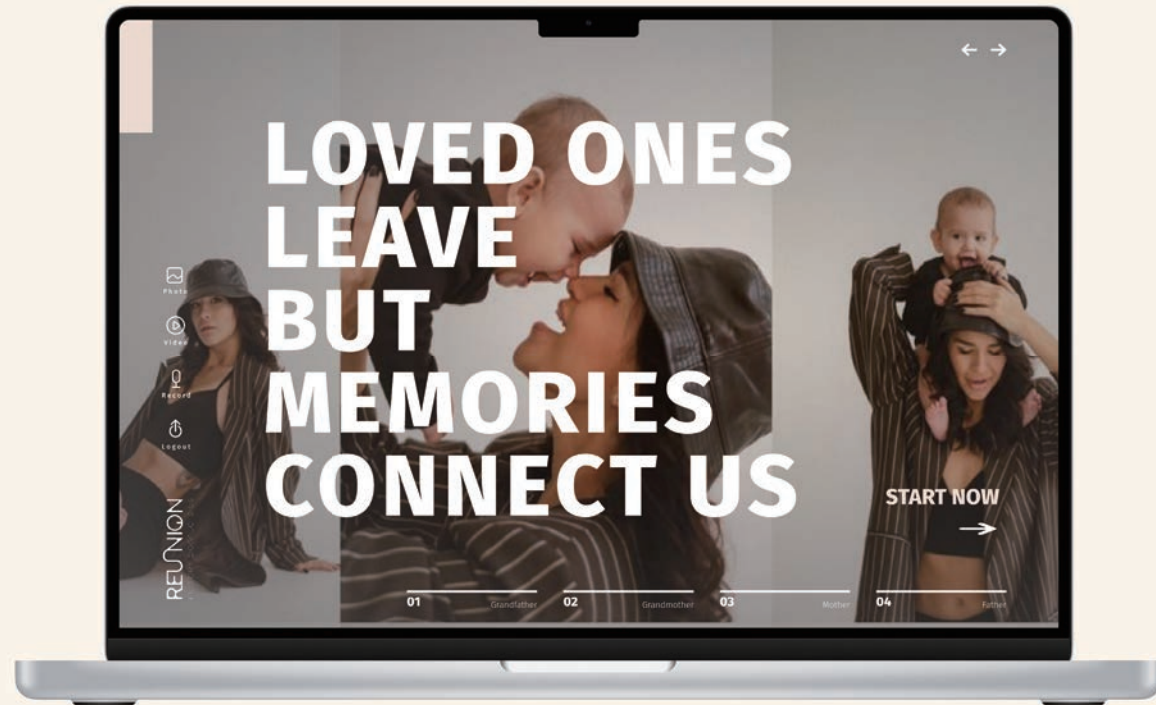
CONNECTS

US

The death of a loved one not only grieves the living, but this emotional grief affects the daily life of the living. Such as depression, suicide, alcoholism, drug addiction etc caused by excessive sadness. The goal of this project is to minimize the grief of the living through visual conversations or by showing pictures and videos to make the living feel the loved ones are gone but love never leaves. Thereby reducing the impact on the whole family caused by the death of a loved one.

REUNION
MEMORY CONNECTS US

REUNION
MEMORY CONNECTS US



UI/UX DESIGN OF WEBSITE



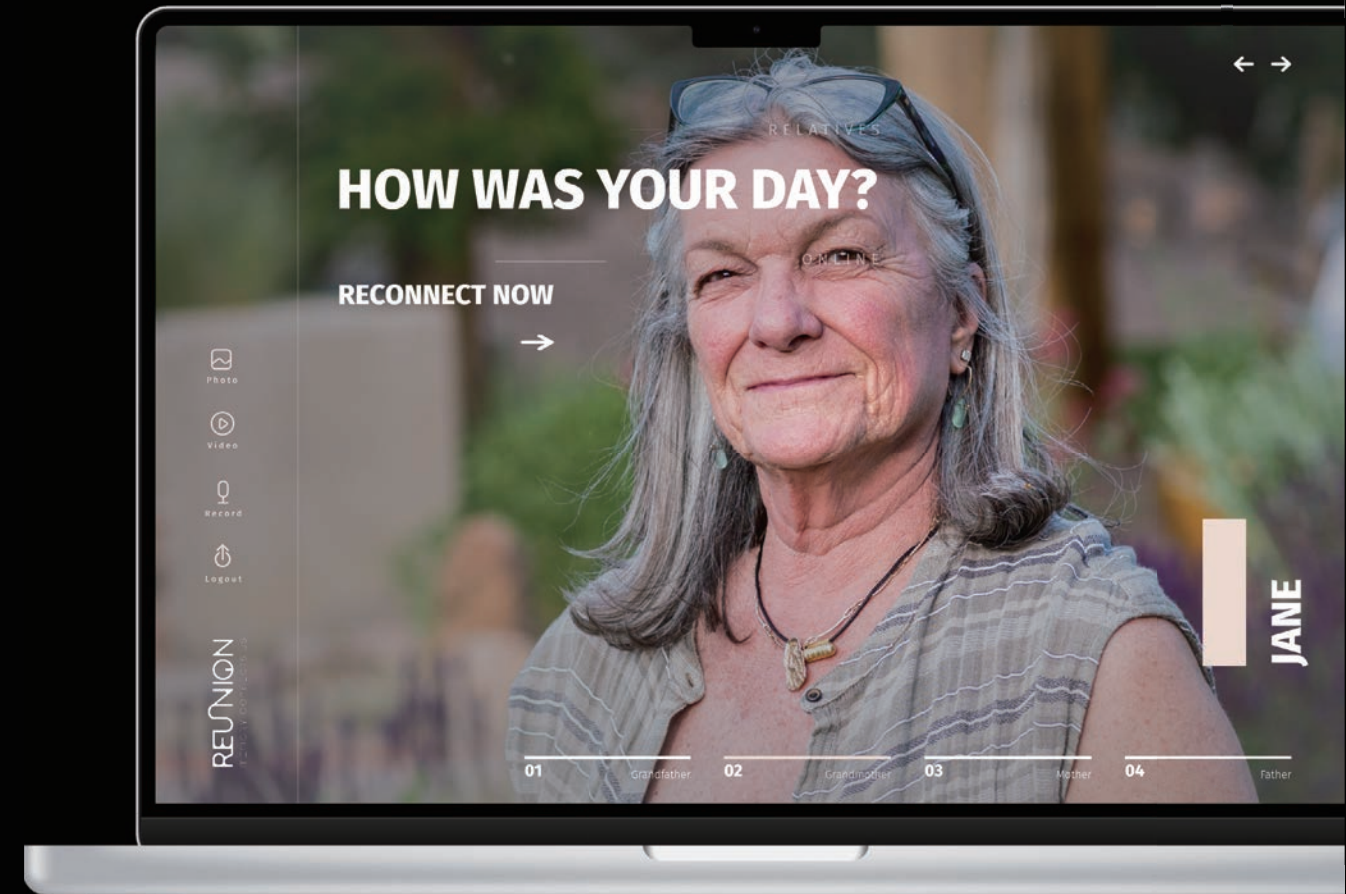
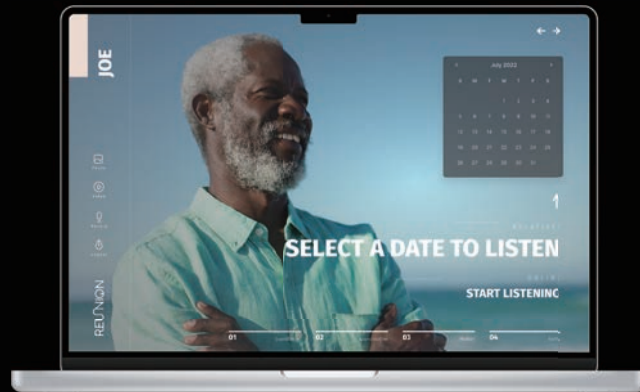
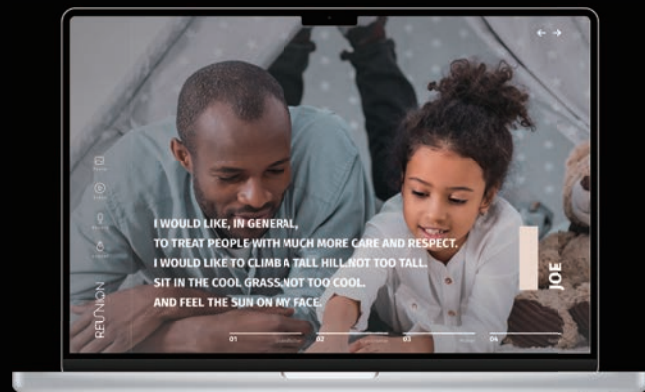
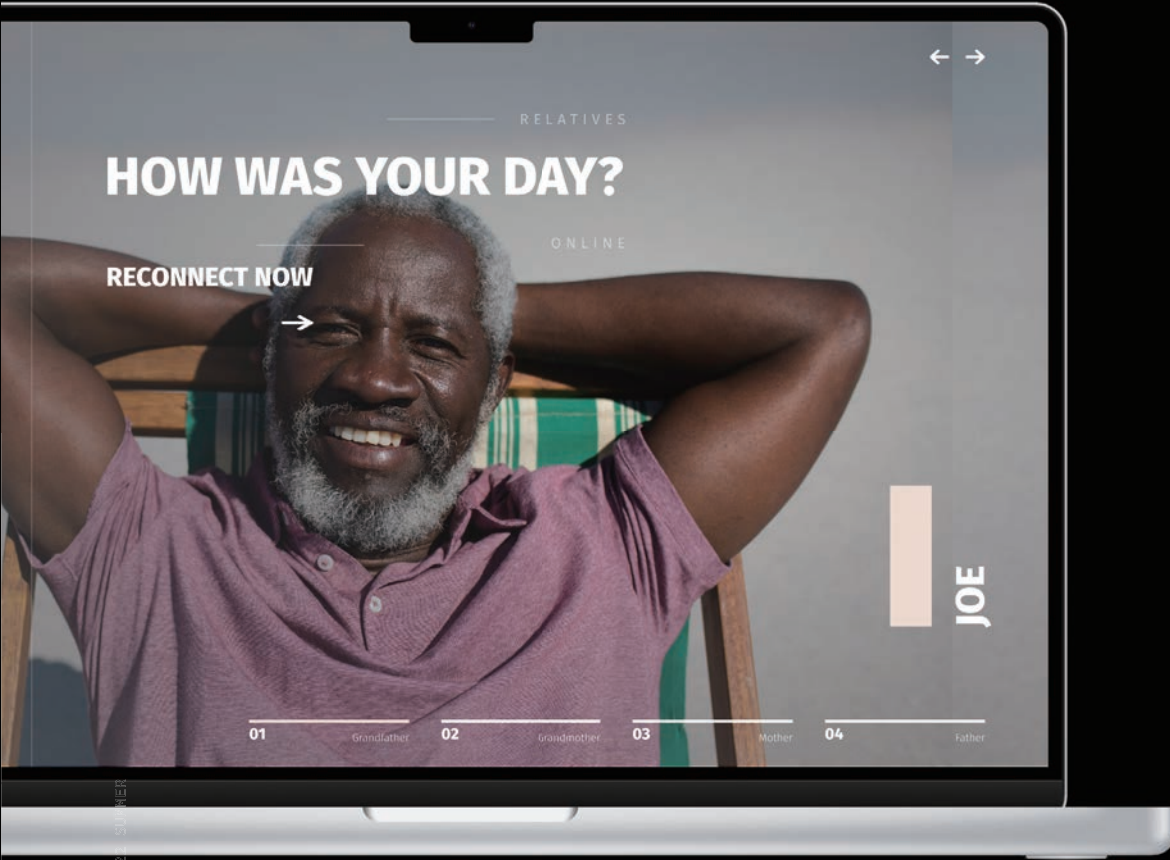
INTERACTION DESIGN

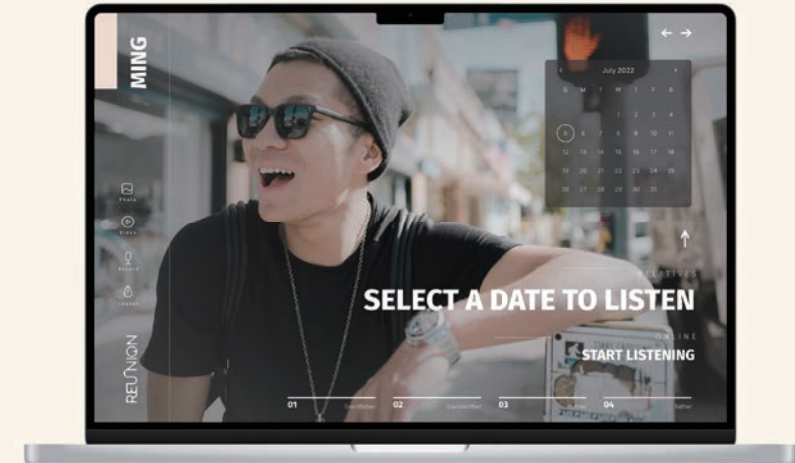
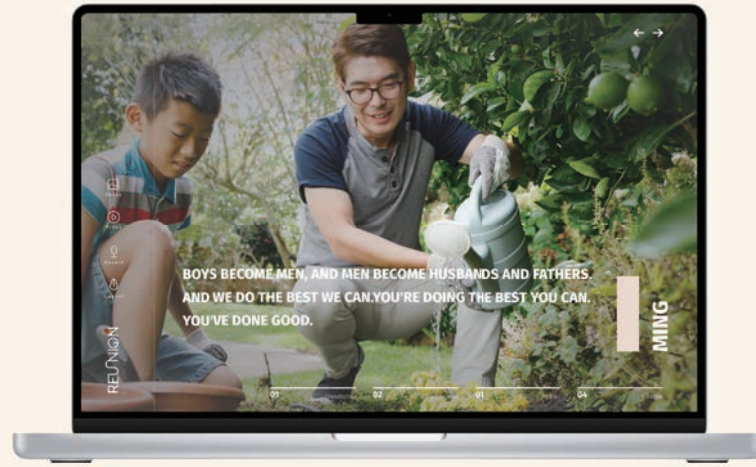
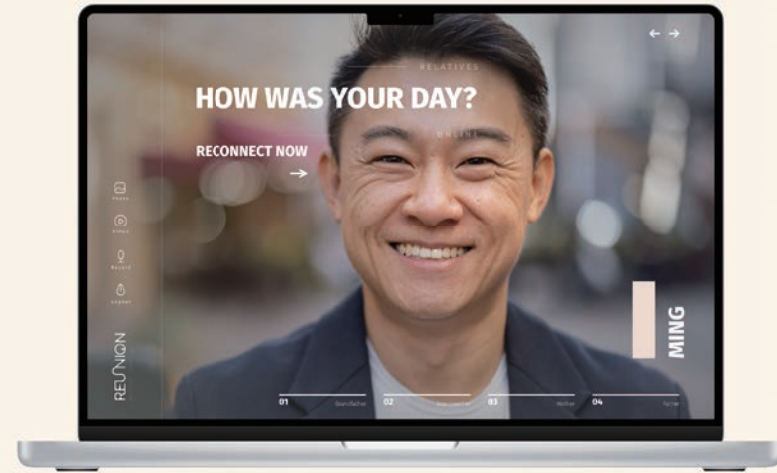
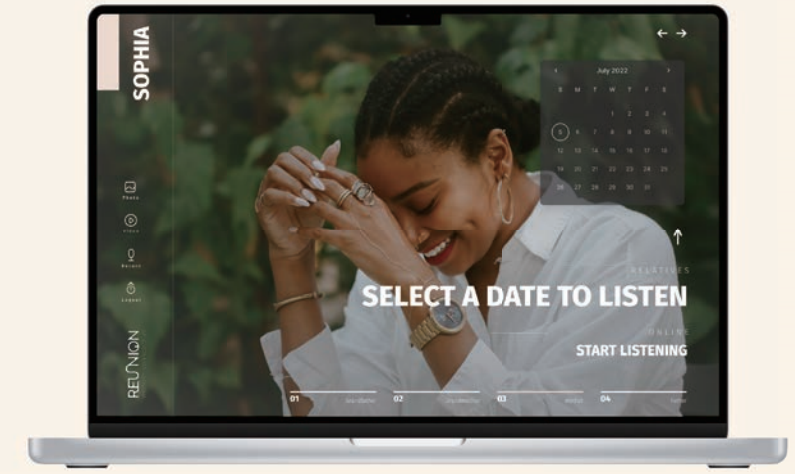
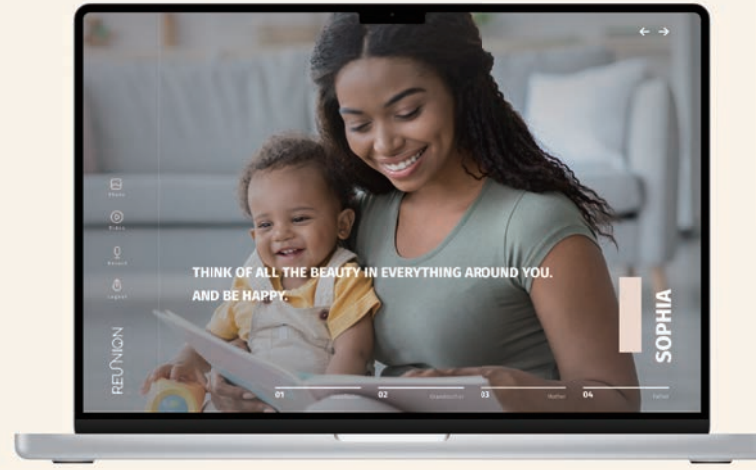
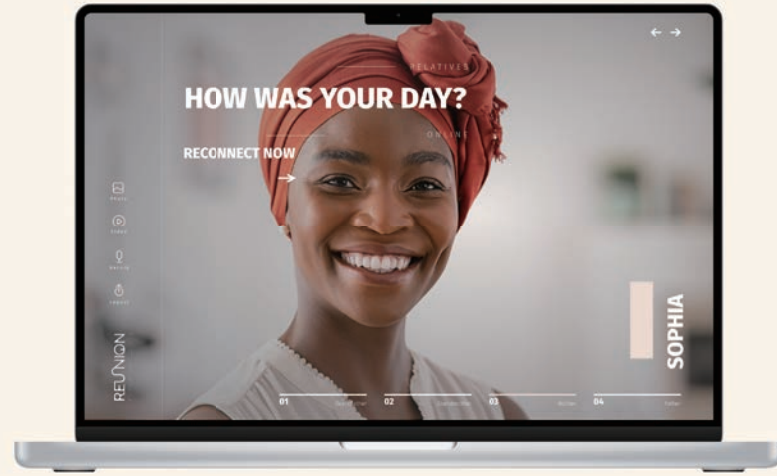
Scan the QR code to interact on Figma



WEB PROTOTYPE DEMONSTRATION

Scan the QR code to view the on Vimeo

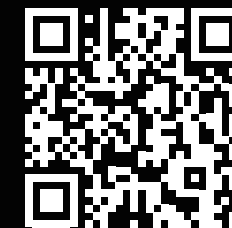






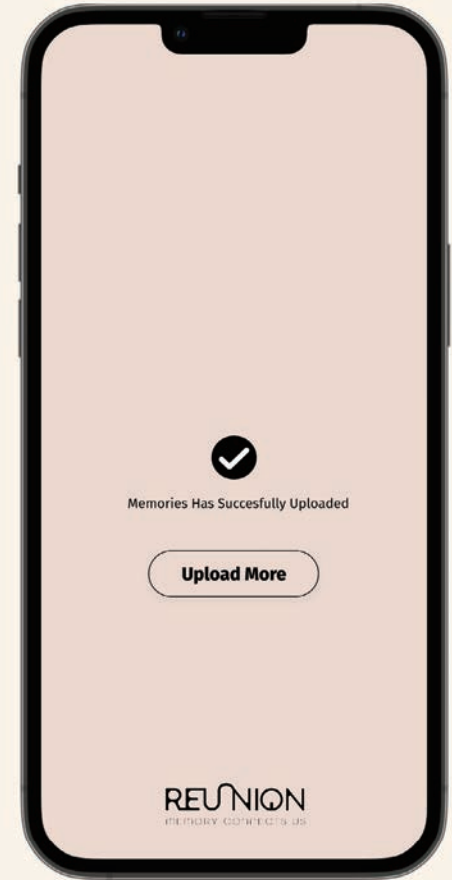
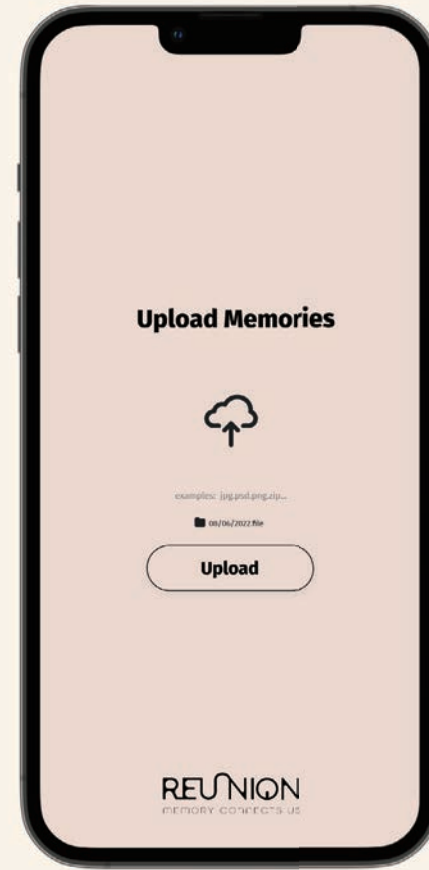
INTERACTION DESIGN

Scan the QR code to interact on Figma

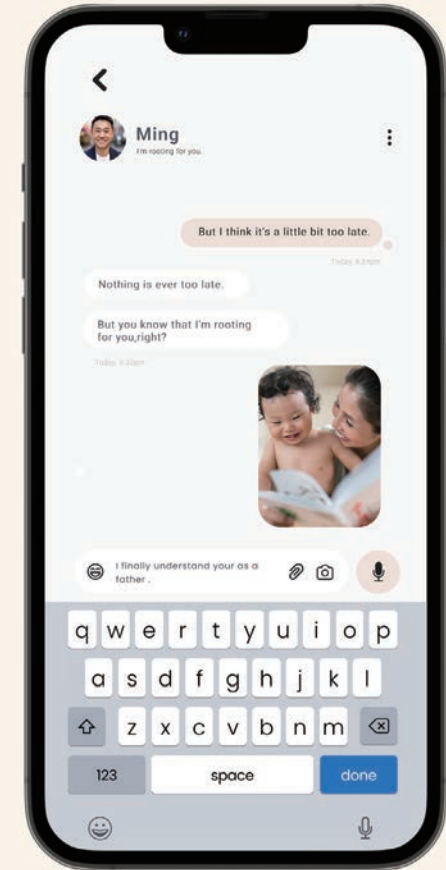
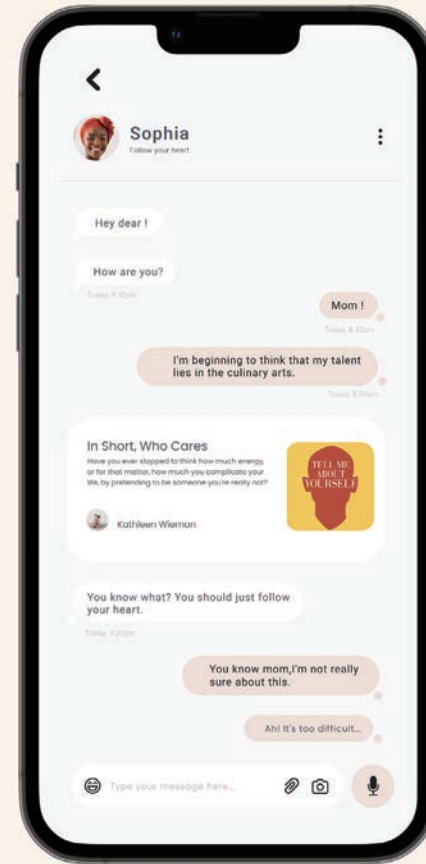
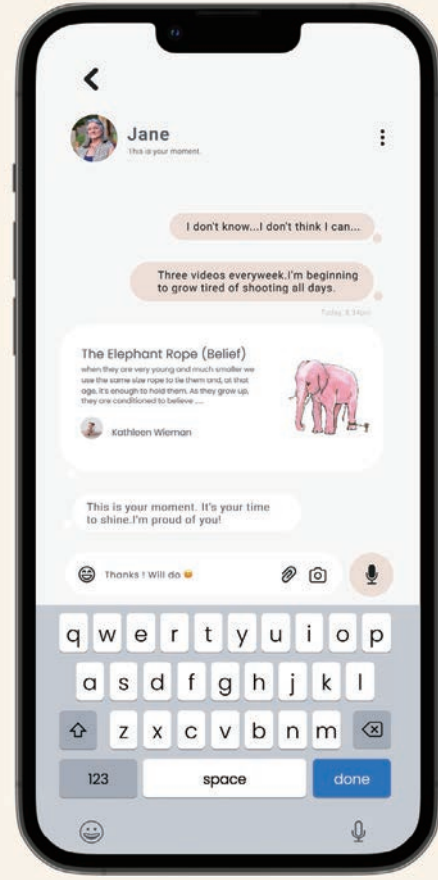
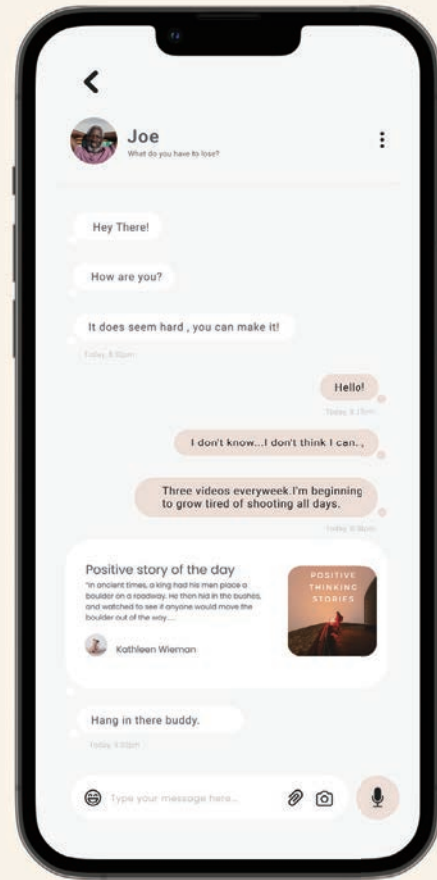


MOBILE PROTOTYPE DEMONSTRATION

Scan the QR code to view the on Vimeo









IMPRINT_09/10

PROJECT — My Herbarium

KEYWORDS — Education
Interaction
Nature

OBJECTIVE

To develop a botanical toolkit that encourages parent-child interaction and promotes interest in plant science.

APPROACH

Excite and engage kids and parents to create herbariums in order to appreciate the beauty of and science behind plants. To create easy-access tools and learning materials for teenagers to showcase and understand more about herbariums through fun methods that are easy to understand.

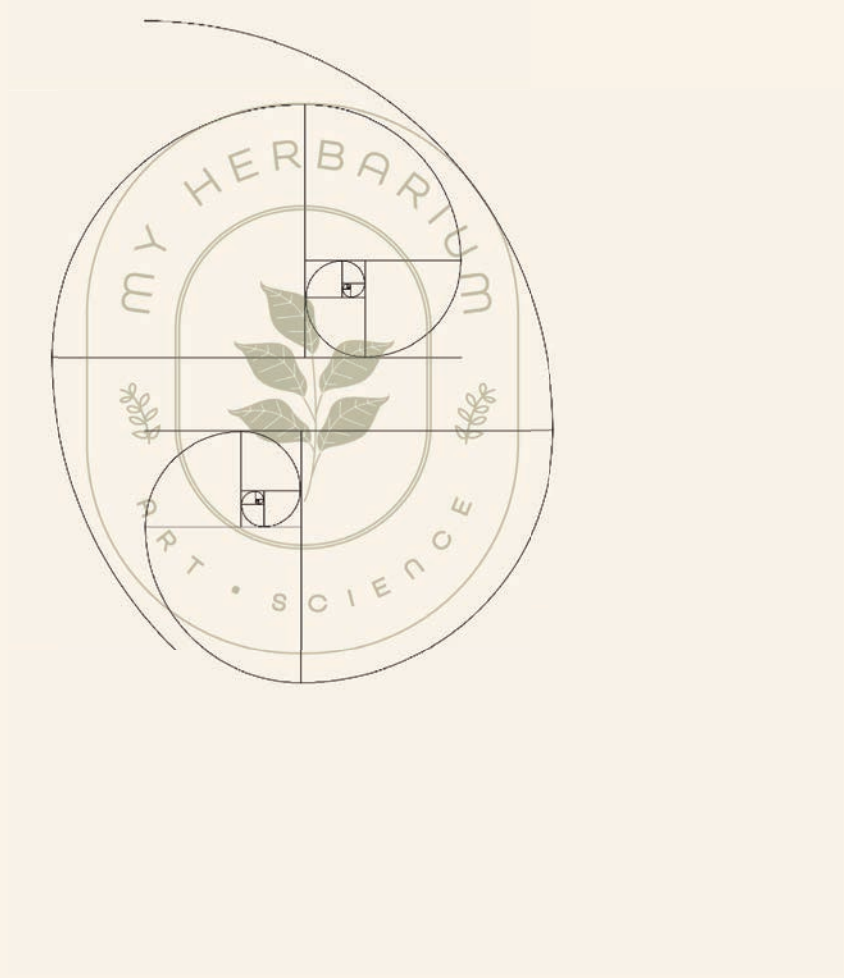
COURSE — GR 830: Thesis 2

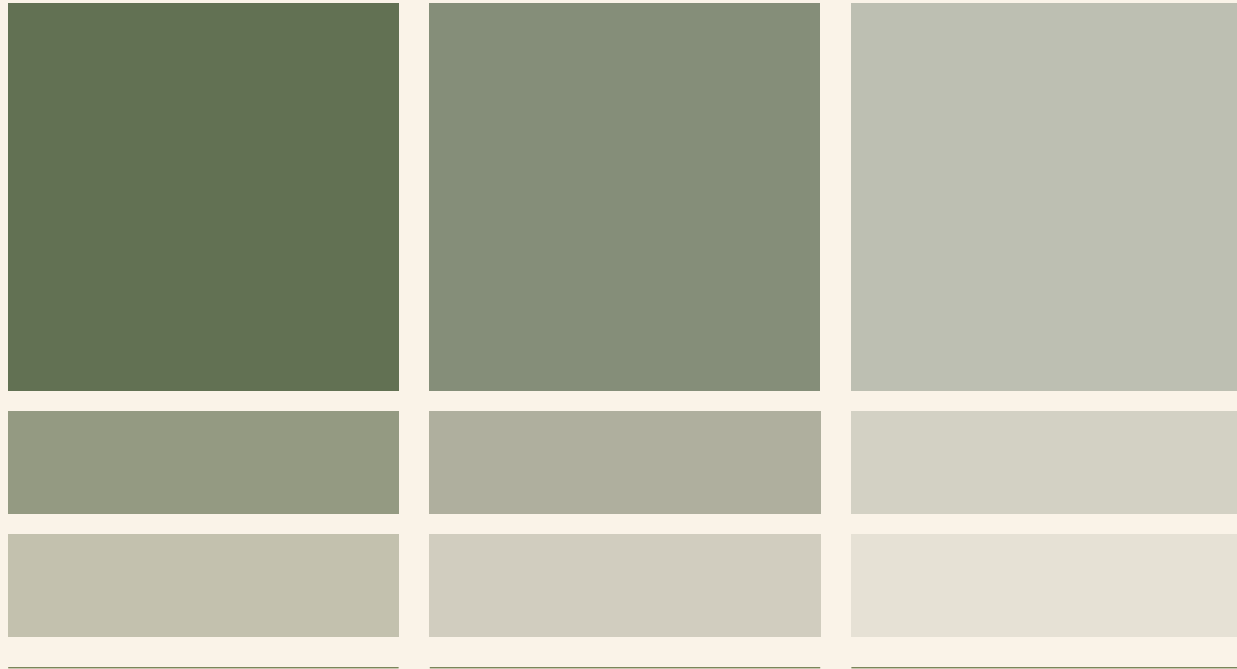
SEMESTER — 2024 Fall

INSTRUCTOR — John Nettleton

GATEGORY — Visual Systems

TYPEFACES — Didot
Poppins





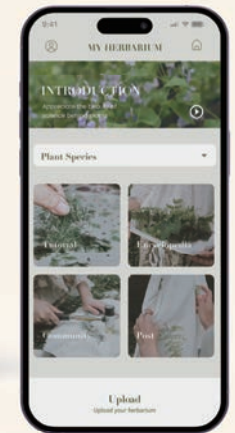
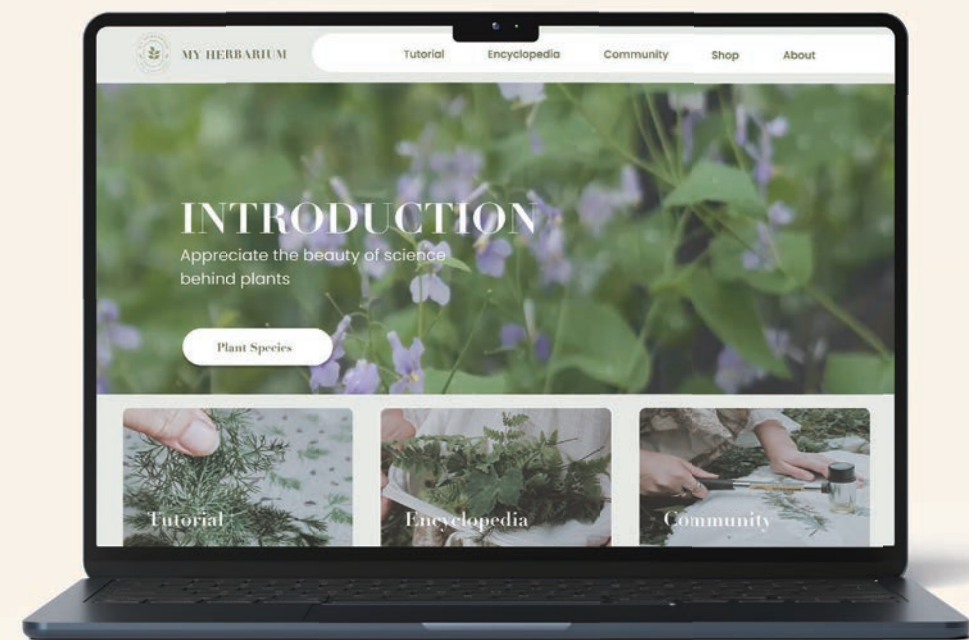
HEX	#6b7552	HEX	#91957d	HEX	#c8c8b9						
C:58	M:37	Y:69	K:25	C:45	M:30	Y:50	K:13	C:25	M:17	Y:28	K:2
R:107	G:117	B:82	R:145	G:149	B:125	R:200	G:200	B:185			

pantone		pantone		pantone	
371 U		PQ-8340C		413 UP	



HEX	#dadada	HEX	#878787	HEX	#3c3c3b						
C:0	M:0	Y:0	K:20	C:0	M:0	Y:0	K:60	C:0	M:0	Y:0	K:90
R:218	G:218	B:218	R:153	G:153	B:153	R:60	G:60	B:59			

pantone		pantone		pantone	
Cool Gray 2 C		Cool Gray 8 C		Cool Gray 11 C	



Chapter

PLANTING PLANTS
How to select plants that are suitable for your space, and how to choose different parts of plants such as leaves, flowers, and bark.



HERB



LAMIACEAE FAMILY: *Agastache rugosa*
Korean Mint
Versatile plant

Fragrant marvel of the garden, with its clusters of vibrant lavender blossoms that perfume the air with a sweet, refreshing scent. This plant, a symbol of grace and tranquility, invites bees and butterflies to dance amidst its graceful stalks, bringing life and color to the garden.

Agastache rugosa is a herbaceous perennial plant native to East Asia, including regions like China, Japan, and Korea. It is characterized by its tall, upright stems and dense spikes of tubular flowers in shades of lavender, pink, or white.

The leaves are aromatic and have a mint-like fragrance when crushed. Growing up to 3 feet in height, *Agastache rugosa* is a popular choice for gardens and landscapes due to its attractive flowers and foliage. The plant is known for its ability to attract pollinators, such as bees and butterflies, making it a valuable addition to pollinator-friendly gardens. The aromatic leaves of *Agastache rugosa* are often used for herbal teas and culinary purposes, adding a delightful flavor to beverages and dishes. Additionally, the plant's vibrant flowers make it a beautiful addition to flower arrangements and bouquets.



KOREAN MINT

Whether in tropical or cold climate regions, it brings beauty, fragrance, and a touch of tranquility to any landscape. Its vibrant colors and soothing scent create an inviting atmosphere, making it a favorite among gardeners and nature enthusiasts.







Herbarium Toolkit

Experience the wonders of botany with our comprehensive toolkit, designed to ignite curiosity and creativity in students of all ages. Our toolkit includes everything you need to embark on an exciting herbarium-making journey, right in the comfort of your home.

Plant Rubbings

Preamble

1. Collect a variety of plants with interesting shapes
2. Choose a smooth and thin paper to use for the rubbing. You may also want to tape or clip the paper to the surface to prevent it from moving during the process.
3. Place a leaf or flower face down on the paper.
4. Hold the paper firmly in place and use a pencil or crayon to rub over the plant. Apply firm but gentle pressure to transfer the texture and shape of the plant onto the paper.
5. Rub over the entire surface of the plant, including the stem and veins if desired.
6. Remove the plant and admire the finished rubbing.



MATERIALS

Instructions
 These tools play an important role in botanical pressing, helping artists capture the details and form of plants and create accurate and realistic pressed specimens. Please note that hammers are not commonly used in botanical pressing.

Hammer
 Hammers are not typically used in botanical pressing. It is not a common tool for this process.



Tweezers
 Tweezers are used to manipulate and adjust the position and posture of the plant, ensuring stability during the pressing process. Tweezers can be used to gently grasp the stems or leaves of the plant for placement on the paper.

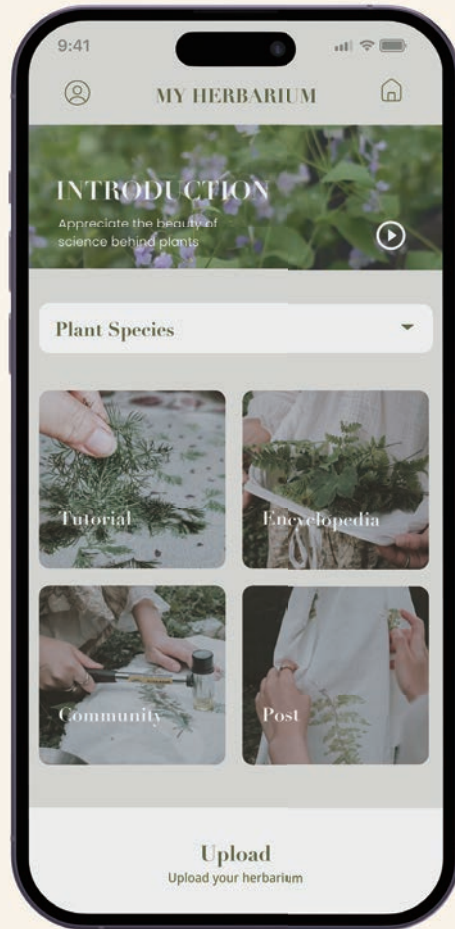


Scissors
 Scissors are used to cut plant leaves or other parts for pressing. Sharp scissors are preferred to ensure accurate cutting.



Tweezers
 Tweezers are used to manipulate and adjust the position and posture of the plant, ensuring stability during the pressing process. Tweezers can be used to gently grasp the stems or leaves of the plant for placement on the paper.



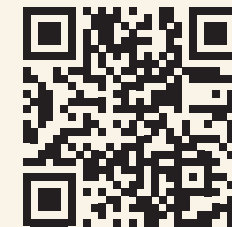


UI/UX DESIGN



INTERACTION DESIGN

Scan the QR code to interact on Figma



MOBILE PROTOTYPE DEMONSTRATION

Scan the QR code to view the on Vimeo

