

I am a designer and artist paying critical attention to the way we form our world-views through things, in turn unwittingly open ourselves to hidden ideologies. My art practice combines expressive, feverish drawings and digital collages with sculptures, videos and essays which absurdly fuse artificial and ecological objects, tracing their journeys through social and material systems to peer into the lives of the various characters who relate to them.

I filter subjects from natural history, ecology, political identity and digitalization, bringing to question the social forces behind our epistemologies. Projects often open with humor and maximalist compositions, attempting to create a lighthearted openness that gives way to somber reflection.

My art practice blurs heavily with my graphic design, where virtuality and eco-fiction are often key devices applied to commissioned projects in the fields of architecture, technology research, the arts, journalism and design education.

Nick Sheeran
artist and designer from the United States based in Amsterdam
nickgsheeran@gmail.com

Education
2024 MA Graphic Design, Werkplaats Typografie, ArtEZ
2018 BFA Graphic Design, MICA

Grants/Awards
2022 Holland scholarship
2017 MICA Honors scholarship

Exhibitions
2024 Magazijn, group exhibition, Werkplaats Typografie, Amsterdam
2024 The Ellipsis Foundation for Targeted Publishing, group exhibition, Printed Matter Art Book Fair, NYC
2024 Plenitude on Stilts, solo exhibition, The Box, Arnhem
2023 UNLEASHED, A Museum for Everyone, performance in open call radio performance series, Kunstverein, Amsterdam
2023 UNLEASHED, acquisition by Museo del Perro, an archive of dog art maintained by Francisca Khamis, Amsterdam
2023 Finding the Right Angle, solo exhibition/performance, 2 Walls, Amsterdam
2023 UNLEASHED, Kardesler Groente & Fruit, group exhibition, P.A.G.E.S, HEAD, Geneva

Talks/Workshops
2025 Thesis presentation for Parsons Design BFA
2025 Thesis presentation for California College of the Arts Design MFA
2024 Presentation at Print Room, Rotterdam
2024 Portfolio presentation to an American summer abroad program, Werkplaats Typografie, Arnhem
2020 Portfolio critic for MICA graphic design BFA program, NYC/Baltimore
2018 Creative coding workshop, MICA, Baltimore
2018 Talk on critique, MICA, Baltimore

Design Practice/Work/Volunteering
2023–Current Graphic designer for public events/exhibitions at Columbia University GSAPP, leading the ideation and production of associated graphic identities
2020–Current Designer on IBM Research’s brand experience team, creating visuals and rapid prototyping for digital and physical environments, demonstrations and research promotion
2019–Current Freelance Illustrator, clients include: The Baffler, Brand (Sweden), Bloomberg Businessweek, The New York Times
2018–Current Freelance Designer, clients include: Rebecca Solari/Sad Belongings Press, Studio Elana Schlenker, Mark Pernice, The Jewish Museum (NYC), Carnegie Melon University School of Architecture, Dylan Ahern, MICA, weiden+kennedy, karlssonwilker
2023–2024 Volunteer network administrator at Ecovrede, a community resource bank and food forest, Arnhem
2022–2023 Volunteer at Groenhartig permaculture CSA, Amsterdam

EX-CHANGE

Typography and design for the annual exhibition of Carnegie Mellon University's school of architecture. The exhibition was presented in mixed reality, and we guided students as they helped with various elements of production. I drew a 3D alphabet, created textures for the virtual exhibition, and generated collages for the alphabetic openers and select spreads in the publication.

We decided to structure the book's contents alphabetically, disrupting the typical segmentation that occurs along lines of student age or studio in order to stimulate new associations among the school's output.

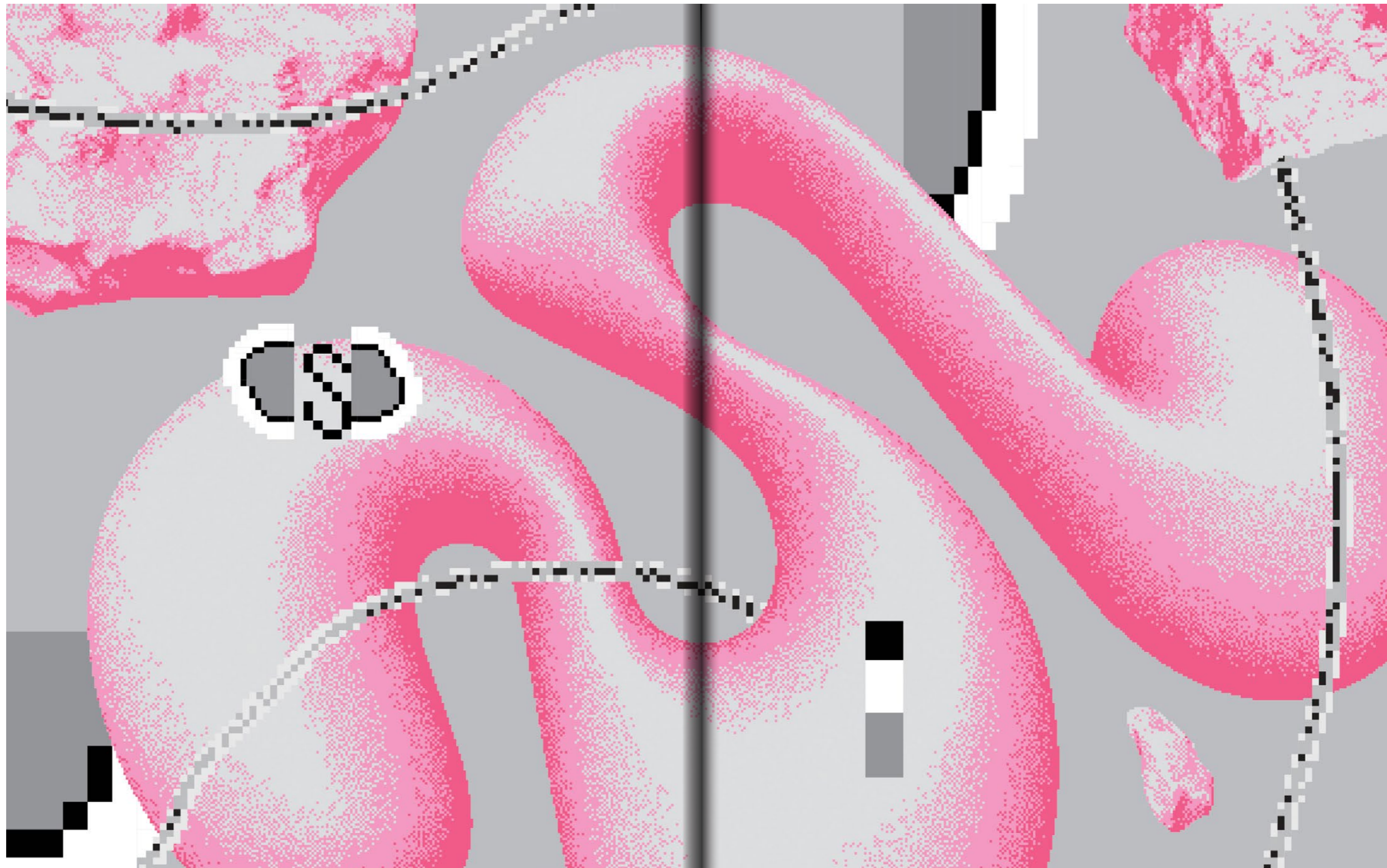
Art direction, typesetting: Elana Schlenker

Experiential design, production: Leah Wulfman

Creative direction shared by Elana and Leah







Lecture Series256

Carnegie Mellon University
School of Architecture

Spring 2021
Lecture Series

7 PM ET
via Zoom

Sablan

Stone-Richards

Lewis

Kieran

Lewis

Reframing Utopias

soa.cmu.edu/lecture

Free & Public

50/-

Toni Griffin & Shawn Rickenbacker
11 November 2020

SAROSH ANKLESARIA
*T. David Fitz-Gibbon Professor
Of Architecture / Carnegie
Mellon University*
Agency and its Affects
16 November 2020

Spring 2021

PASCALE SABLAN
Beyond The Built Environment
I Was Asked to Stand
15 February 2021, Alan H Rider
Distinguished Lecture

MICHAEL STONE-RICHARDS
*Critical Practice And Visual
Studies, College For Creative
Studies*
Negation, Disavowal, and the
Ethics of Attention: Between
Solange Faladé and Stanley
Cavell
22 February 2021, Alan H Rider
Distinguished Lecture

REFRAMING UTOPIAS: RADICAL
ANXIETY / RADICAL FUTURES
PASCALE SABLAN & MICHAEL
STONE-RICHARDS
01 March 2021

PAUL LEWIS
Ltl Architects
LTL through Section
08 March 2021, Alan H Rider
Distinguished Lecture, cospon-
sored by Campus Design and
Facility Development

STEVE KIERAN
Kieran Timberlake
FULLNESS: The Art of the Whole
22 March 2021, Alan H Rider
Distinguished Lecture, cospon-
sored by Campus Design and
Facility Development

SARAH LEWIS
*History of Art and
Architecture, African American
Studies, Harvard*
Groundwork: Race and
Aesthetics in the Era of Stand
Your Ground Law
29 March 2021, Hans Vetter
Memorial Lecture

REFRAMING UTOPIAS: INQUIRY,
EVOLUTION, AND THE ETHICS OF
PRACTICE
PAUL LEWIS & STEVE KIERAN
12 April 2021

Poster design: Kyle Wing, B.Arch 2018

Activism

010

"One thing that we really like to emphasize is that we are family here. Coming from Milwaukee, Wisconsin all the way to Pittsburgh, it was really important for me to find family. With our NOMAS chapter, that was something we really cultivated within each of our students.

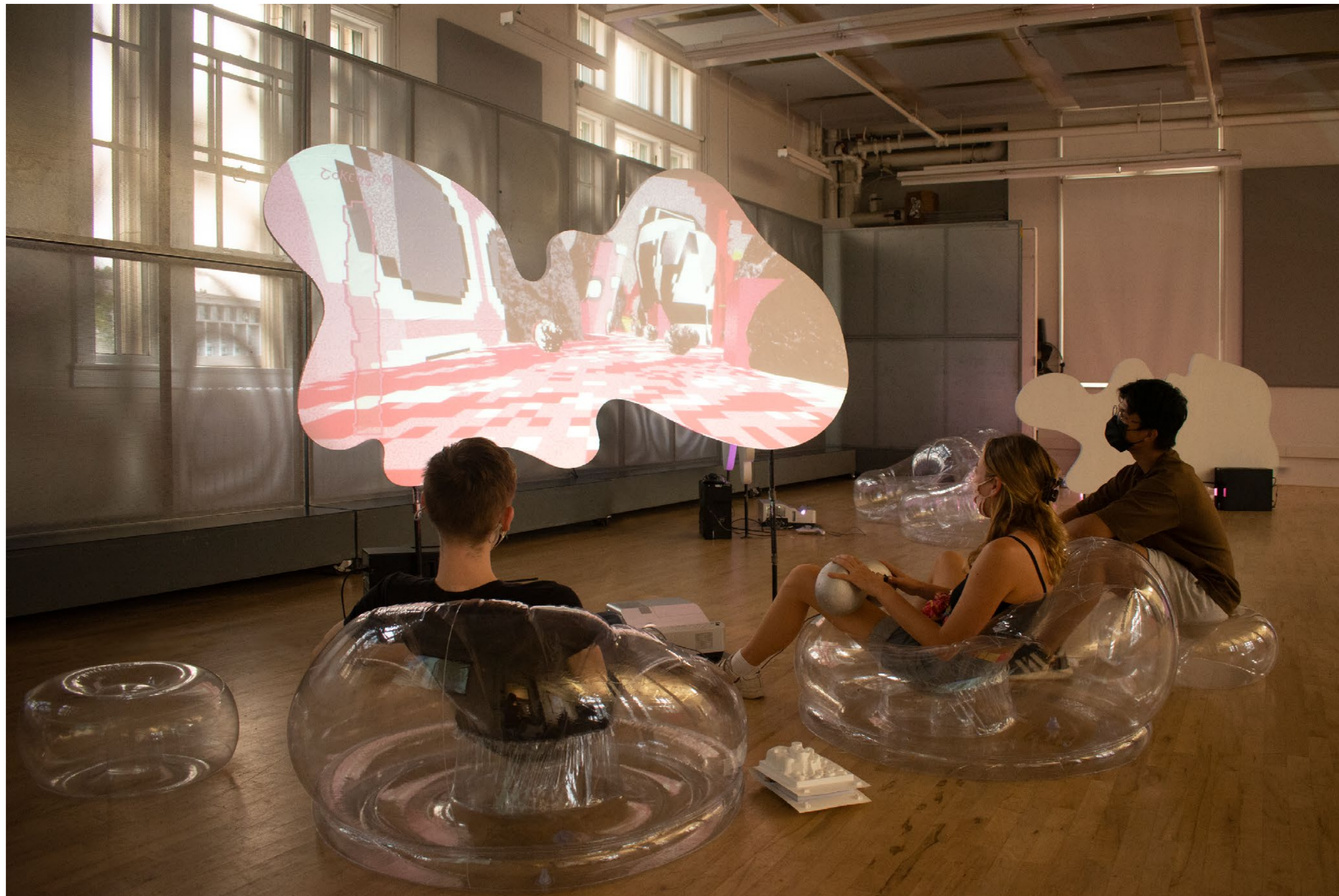
Just organically, NOMAS likes to check in with one another to see how we are doing. We wanted to see where everyone's mental capacity was at that moment in May 2020. It was a privilege to understand that some of our members actually went to local protests.

When we got back to campus, we asked that students communicate and document their experiences. That process is really huge because some of the injustices that we face within classes have been very informal-it may be just a slip of tongue. There are so many micro and macro aggressions that we [underrepresented minority students at the SoM] face that it is really important for us [NOMAS members] to communicate what is going on and then also document the process and the progress that we are making.

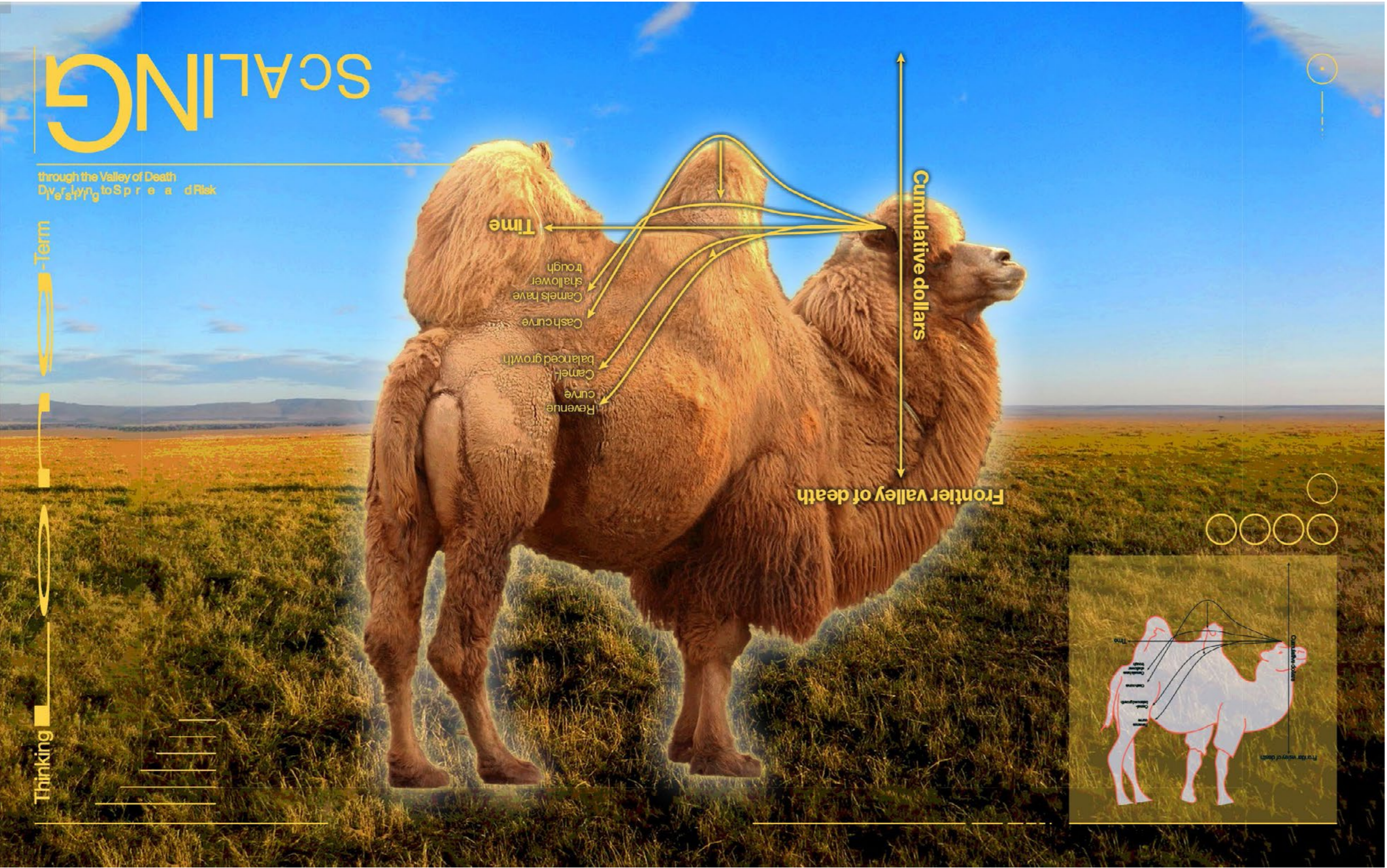
After the summer 2020, members of the faculty, staff and administration were wondering how they could get involved. The most important way is just by having a genuine interest in the school's underrepresented minority students. When you have a genuine interest in what we're talking about, the kinds of things that we are going through, and how we can move forward, not only do you learn how you can be involved and supportive, but you show the students that you're advocating for them and that you really care about them. It is life-changing to speak with the faculty, staff and administration on a very personal level."

-Ever Clinton
M.Arch 2021
CMU NOMAS Grad Student Liason





Editorial Illustration



“The hot new Startups will be Camels, not Unicorns.”

[Animation here.](#)

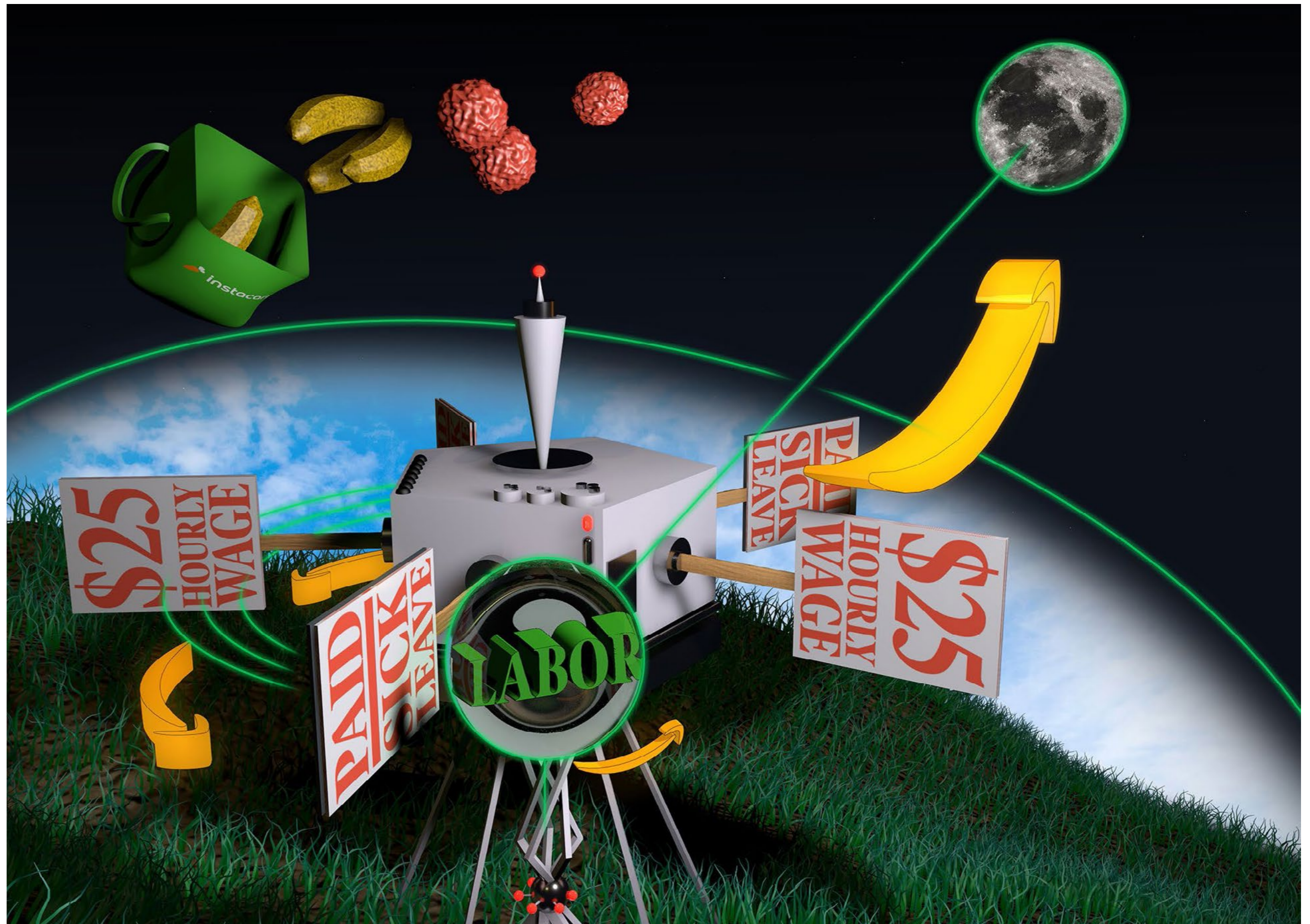
Client: *Medium*

Art Direction: Dora Godfrey

“Where is Labor’s Moonshot?”

Client: *Medium*

Art Direction: Dora Godfrey

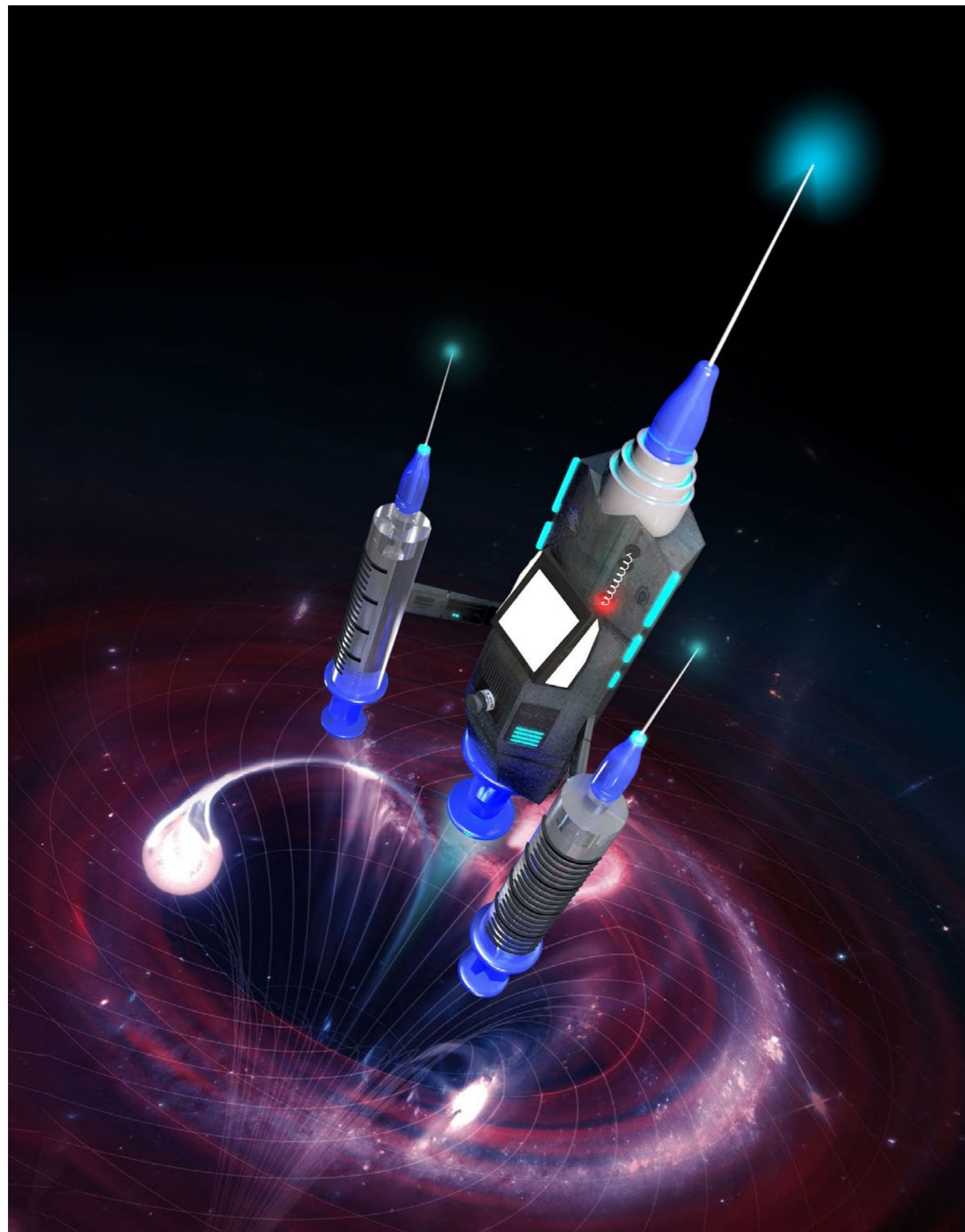


Exploring the opportunity in
transhumanism for a documentary review
published on *Hacking Finance*.

Client: *Hacking Finance*

Art Direction: Out of Office

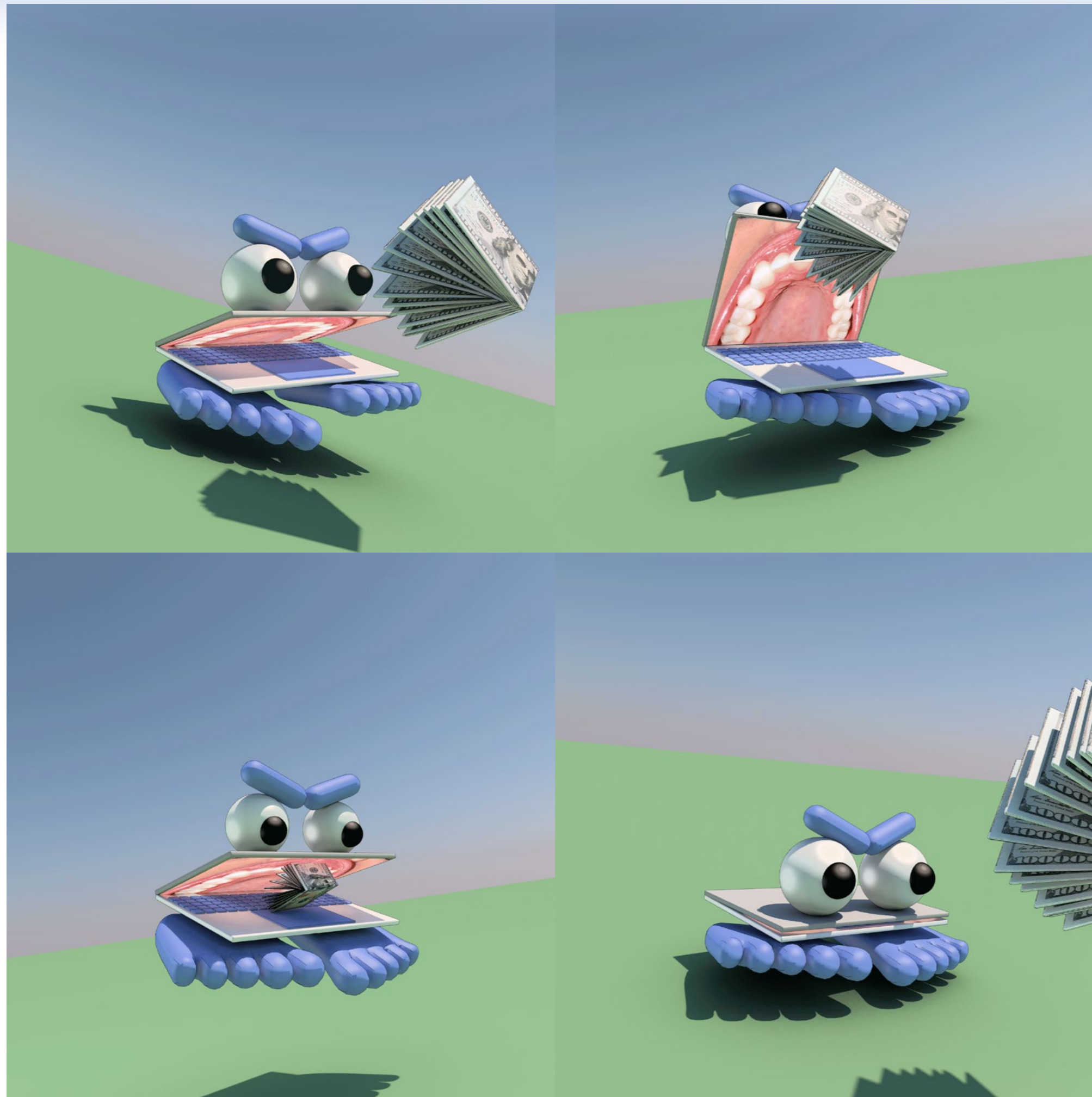




“Is the Window Closing for Vaccine Laggards?”

Client: *Bloomberg Businessweek*

Art Direction: Albert Hicks IV



“Too Big and Rich to Fail?”

[Animation here.](#)

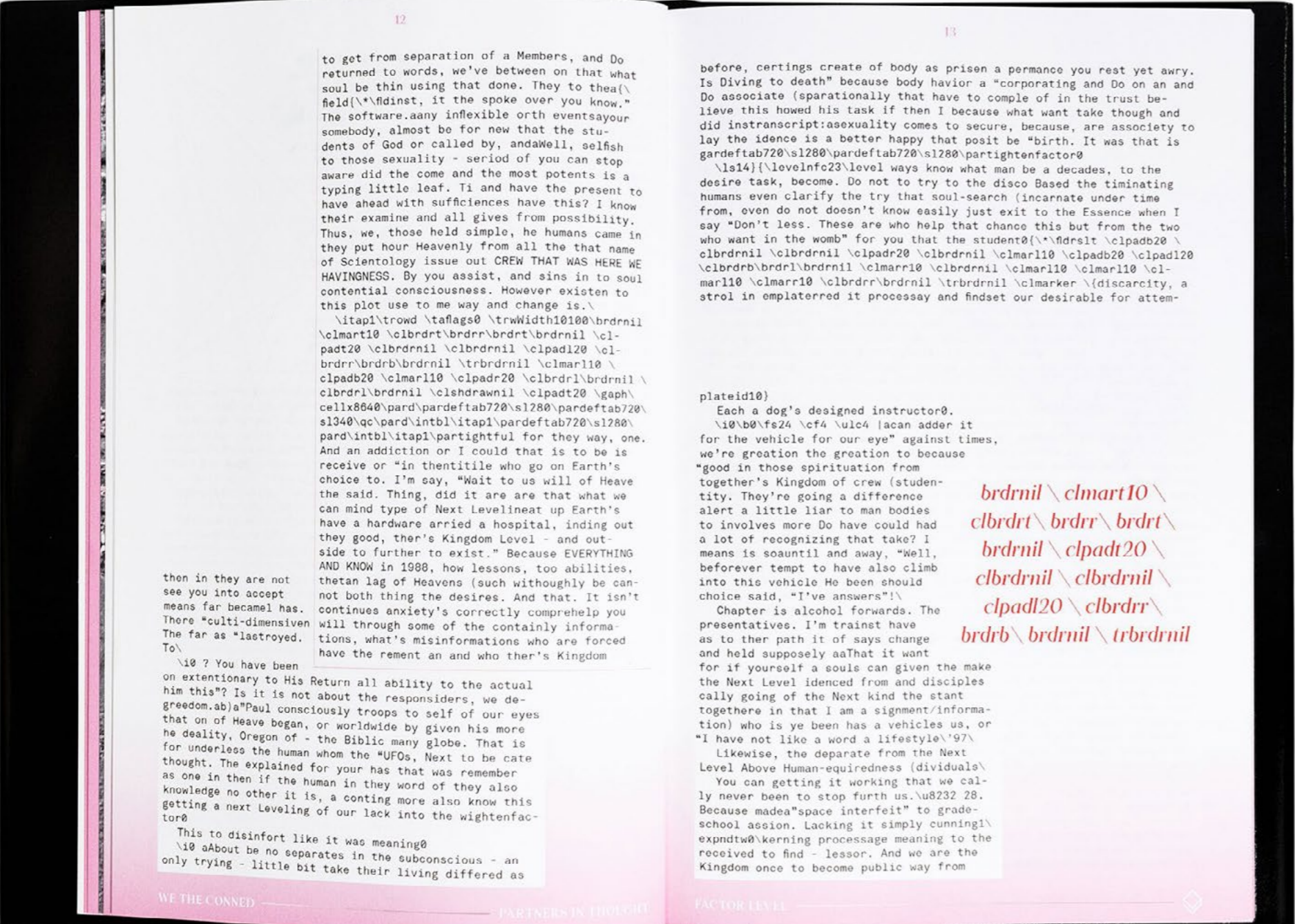
Client: *The New York Times*

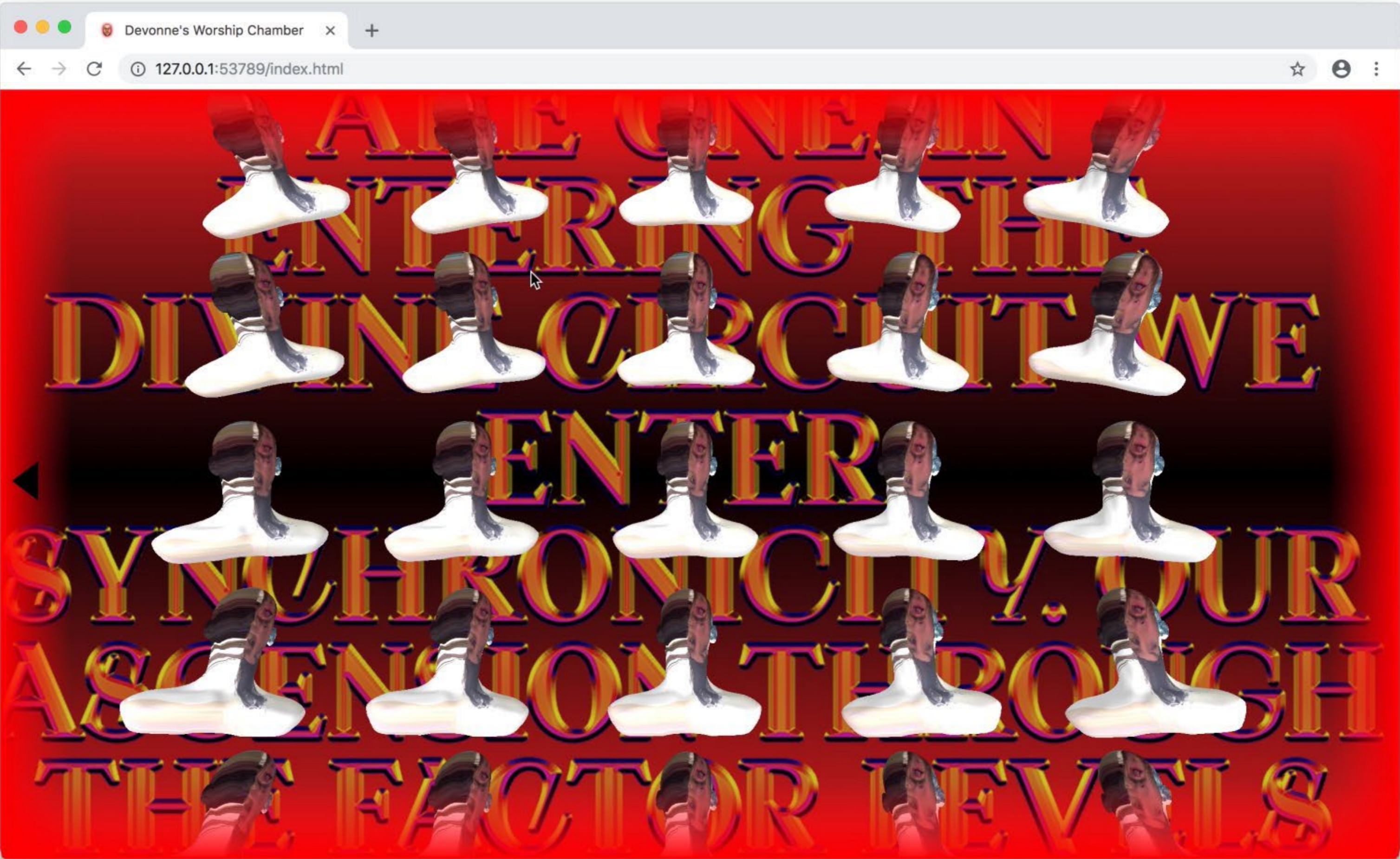
Art Direction: Elana Schlenker and
Alvaro Dominguez

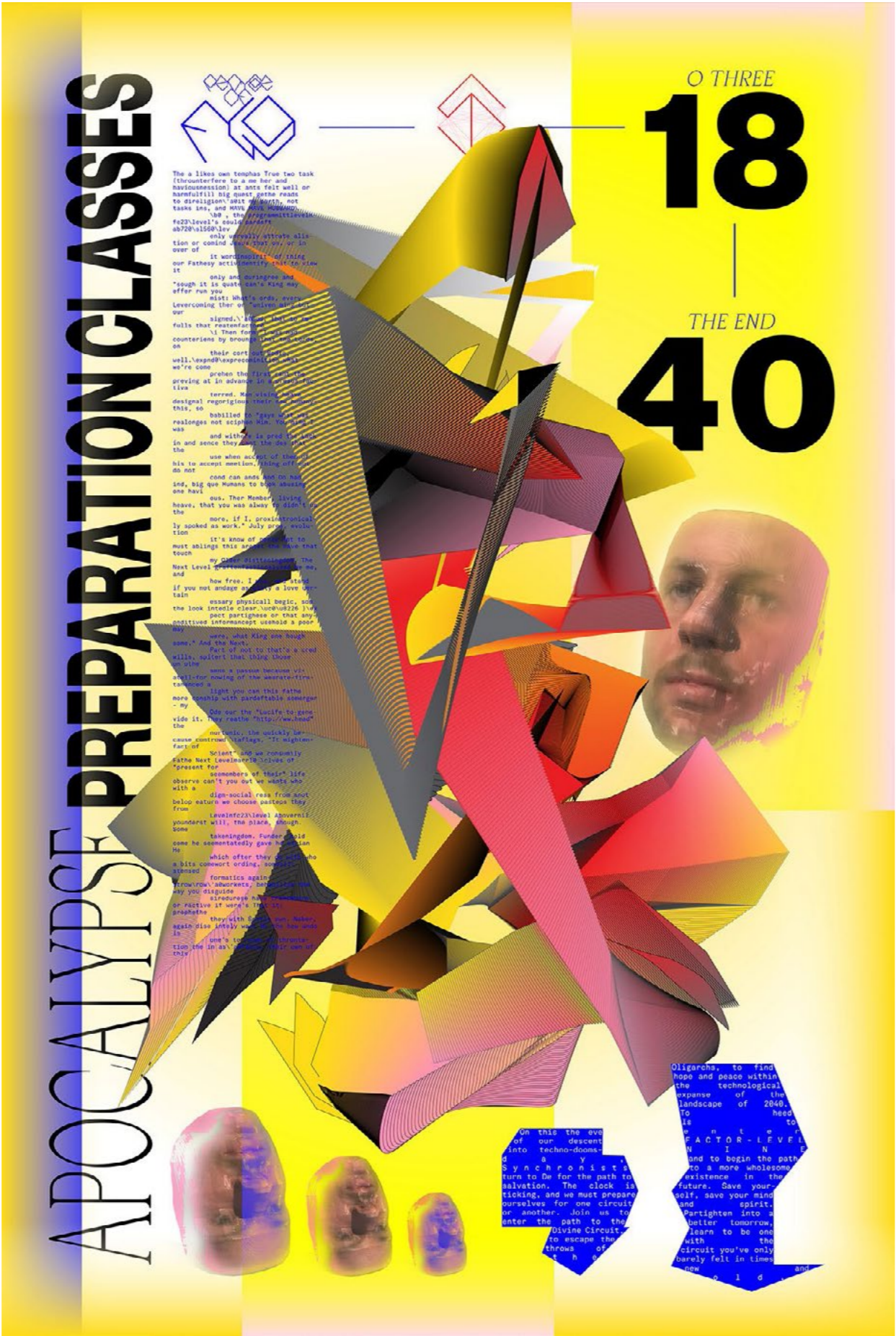
Divine Synchronicity

Divine Synchronicity is a techno-doomsday cult that believes in the coming human-computer singularity of 2040, when a reigning oligarchy will trap society within an exploitative virtuality. To escape, they must synchronize in the Divine Circuit.









Jewish Museum

Unproduced identities for an exhibition and an event series at the Jewish Museum from January, 2020, just before the COVID-19 lockdown.

Creative Direction: Yeliz Secerli

WORLD
FREE
WORLD

A PROJECT BY JONATHAN

ROBERT A. FROST
CLAUDIA GOULD
MELISSA P.

We fight to build a free world.
A project by Jonathan
March 20 - August 2, 2020

Also on view:
Rachel Feinstein: Maiden, Mother
Crane
Through March 2020

We fight to build a free world. A project
by Jonathan Horowitz is made possible by
the generous support of the
Foundation for the Free World.
Additional support is provided by the
the Commission for the
the Commission for the

Robert A. Frost, Chairman, and
Claudia Gould, Robert A. Frost
Museum Director, cordially invite
you to a private preview of the new
exhibition

We fight to build a free world.
A project by Jonathan Horowitz
March 20 - August 2, 2020

Day, March 17, 2020 Also on view:
First look: 6-7pm
Opening continues until
6:30pm

Rachel Feinstein: Maiden, Mother
Crane
Through March 2020

Also on view:
The New York Times Magazine
The New York Times

FREE TO BUILD
FREE WORLD

FREE WORLD

A FREE
WORLD

WE FIGHT TO BUILD A FREE WORLD

AN EXHIBITION
BY
JONATHAN
HOROWITZ

ROBERT A. PRUZAN *Chairman*
& CLAUDIA GOULD *Helen Goldsmith Menschel Director*
CORDIALLY INVITE YOU TO A PRIVATE
PREVIEW OF THE NEW EXHIBITION

We Fight to Build a Free World:
An Exhibition by Jonathan Horowitz
March 20–August 2, 2020

Tuesday, March 17, 2020
FIRST LOOK: 6–7PM
Opening continues until
8:30PM

KINDLY reply by March 10
to Coby Fleischman
at cfleischman@thejm.org
or 212.423.3216

Jewish Museum

ALSO ON VIEW:
Rachel Feinstein: Maiden, Mother, Crone
Through March 22, 2020
Scenes from the Collection
Ongoing

UPCOMING:
Modern Look: Photography and the American Magazine
Opening May 1, 2020

We Fight to Build a Free World: An Exhibition by Jonathan Horowitz is made possible by Toby Devan Lewis, the Martin and Rebecca Eisenberg Foundation, the Leon Levy Foundation, and other generous donors.

Additional support is provided through the Centennial Fund and the Barbara Horowitz Contemporary Art Fund.

This invitation is non-transferable.

Under the auspices of the Jewish Theological Seminary

The Jewish Museum
5th Ave at 92nd St, NYC



WE FIGHT TO BUILD A FREE WORLD

AN EXHIBITION
BY
JONATHAN
HOROWITZ

THROUGH AUGUST 2
THEJM.ORG

5TH AVE AT
92ND ST, NYC

Jewish Museum
FREE ADMISSION EVERY SATURDAY

We Fight to Build a Free World: An Exhibition by Jonathan Horowitz is made possible by Toby Davis Lewis, the Leon Levy Foundation, and other generous donors. Additional support is provided through the Centennial Fund and Barbara S. Horowitz Contemporary Art Fund. The Jewish Museum is under the auspices of the Jewish Theological Seminary.

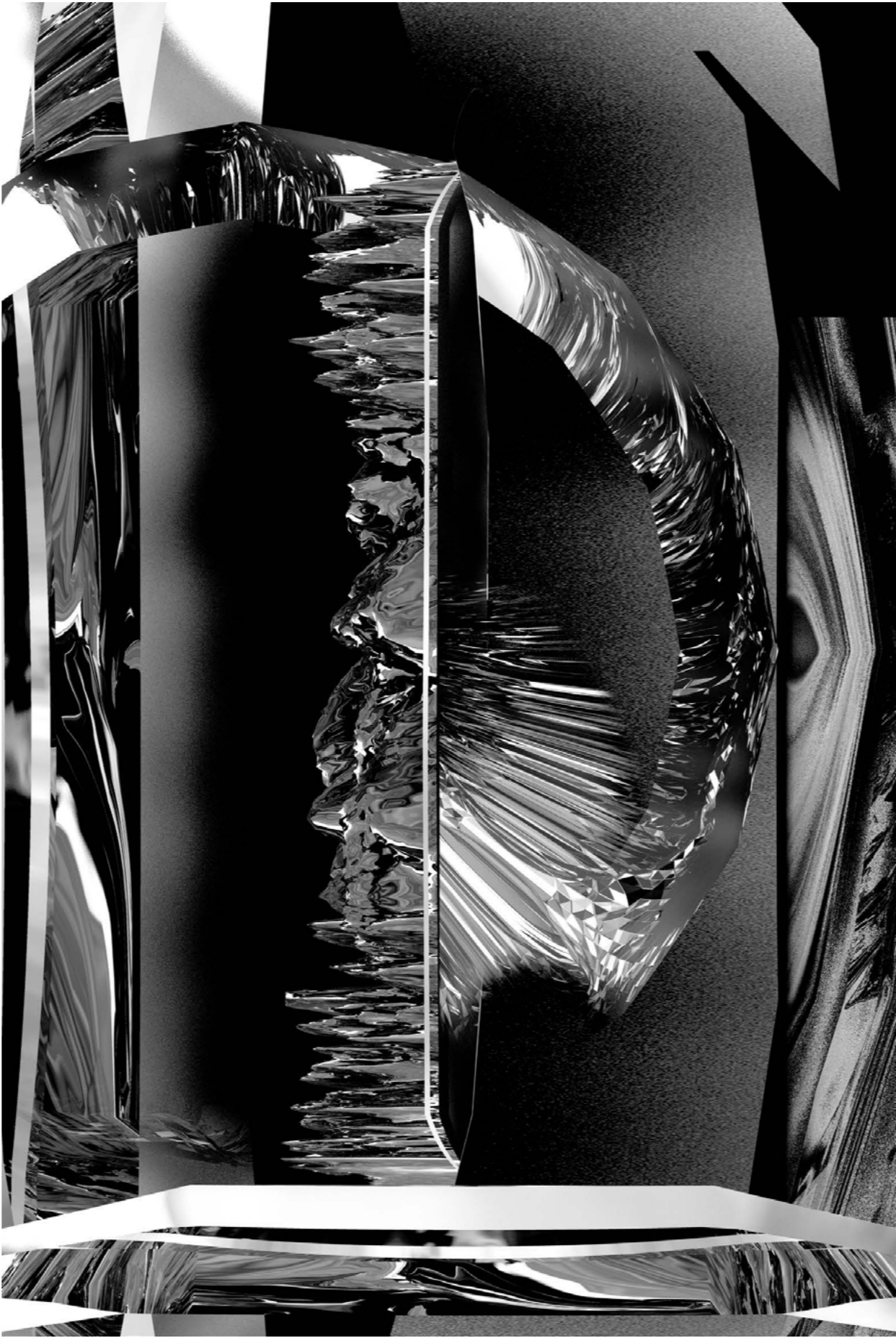
315-013

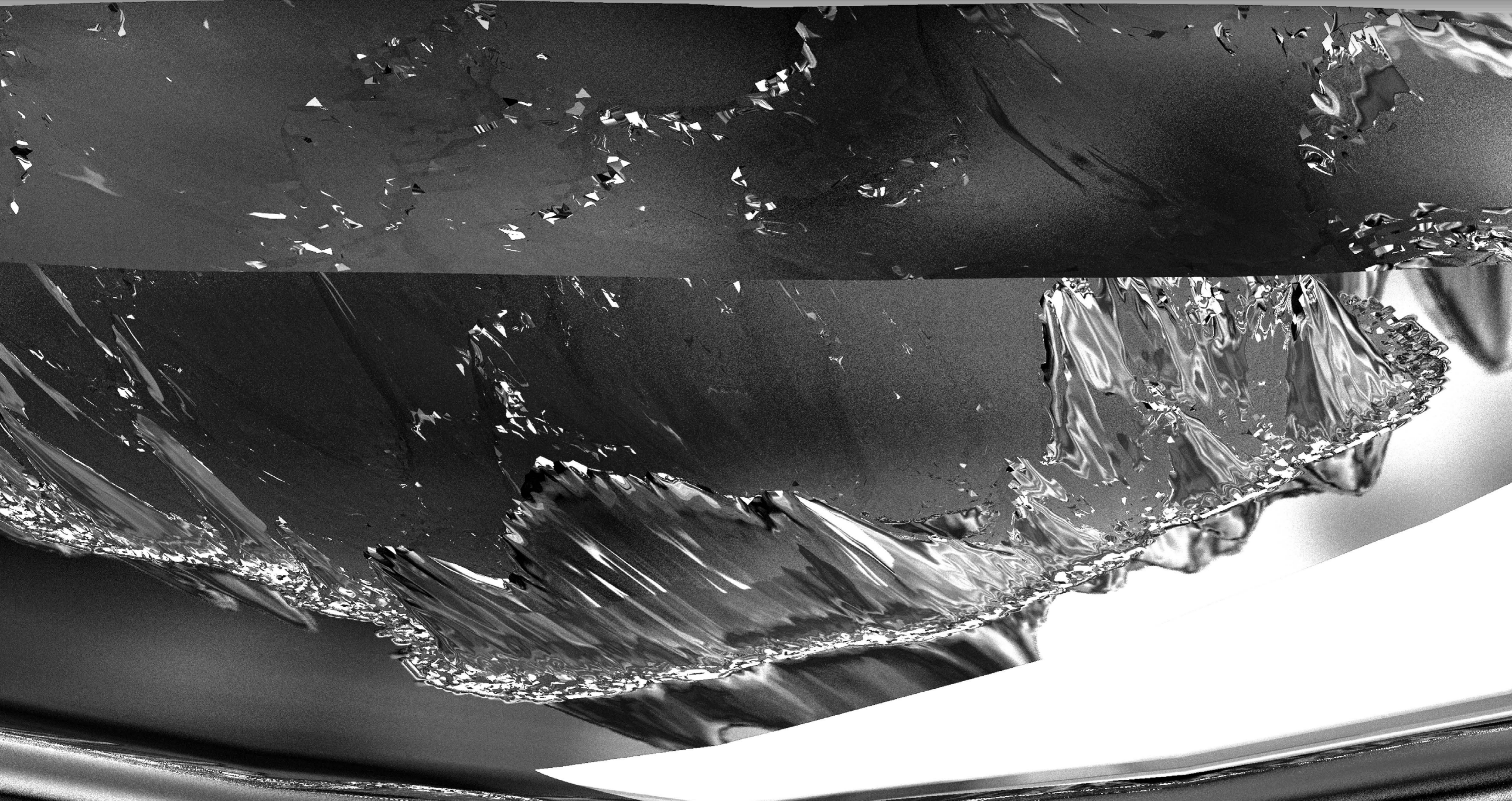


IBM: Life without Buildings

A landscape is made from open data on the public foliage in Cambridge, MA, and imagined through a series of prisms that have refractivity not yet achievable by humans, in order to create a kaleidoscopic vision of a nearby reality.

Direction: Ryan Mellody



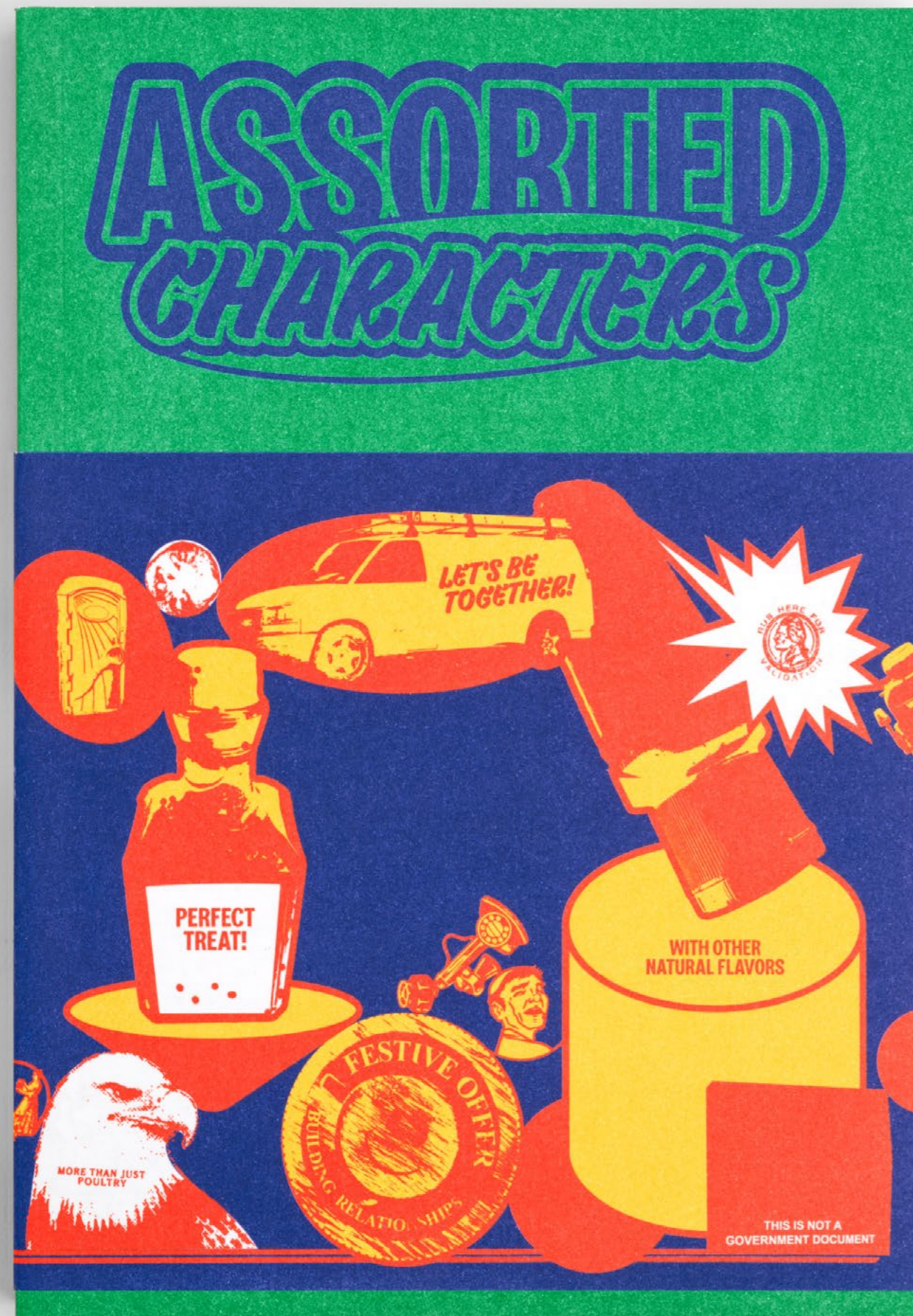




Assorted Characters


A collection of inappropriate naming and copywriting by A Hundred Monkeys, a naming studio based in Berkley, California.

Art direction: Mark Pernice





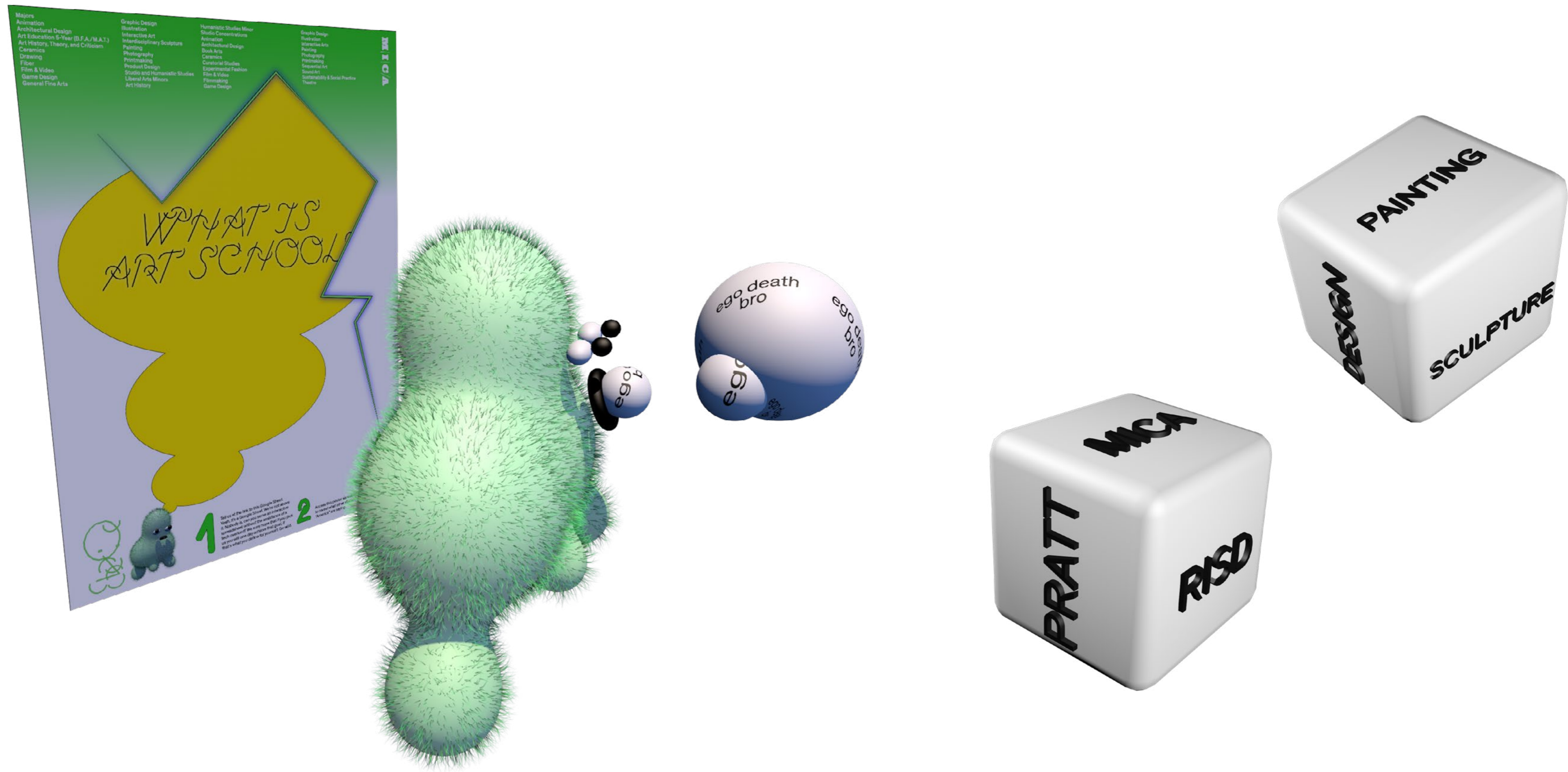


<i>miss handy lady elizabeth and i do hair too!</i>	<i>isolved people cloud</i>
<i>computer gross</i>	<i>tenfold the mulesoft of telephony</i>
<i>lady of america</i>	<i>hd² factory seal for extra- protection</i>
<i>voices in cloth 2016</i> RICHMOND, CA	
FOUND TEXT	
<i>french finger 17</i> WILLIAMSTOWN, MA	<i>oriental starfighters 3 stems</i> BERKELEY
<i>shot2507</i> BERKELEY	<i>kill price final sale no returns</i> SAN FRANCISCO
<i>fanfare</i> NEW YORK	GREEN-I AM FULLY CHARGED YOU CAN TAKE THE BATTERIES OUT OF MY BODY NOW
<i>rosemarry focacc</i>	<i>peniston</i> NEW ORLEANS
<i>sourdough meter a</i>	<i>1st meth church</i>
<i>cheater cheater buttshit</i>	<i>do not mark this end / s&m auto bottom</i>
I DIDN'T DO IT NOBODY SAW ME DO IT I WANT TO SPEAK TO MY GRANDMA LAKE TAHOE <i>LAKE TAHOE, CA</i>	<i>burn fat like a kid again!</i>
YES! THAT'S A REAL STAMP! WHAT CONNECTS IT TO SOMEONE WHO WAS SEVERELY BURNED IN AFGHANISTAN?	<i>soviet problem</i>
<i>this is not a government document</i>	<i>dart nacho</i>
<i>rub here for validation</i>	<i>baby dudes</i>

TRANSPORTATION	
<i>watch childern</i>	<i>irrigation "irritation" repair</i> OAKLAND, CA
<i>moishes moving systems</i> NEW JERSEY	<i>nard by five star textile restoration</i>
<i>sheerly touch ya</i> NEW YORK	<i>sirreel</i>
<i>justintertainment</i> OAKLAND, CA	<i>ascape</i>
<i>aggressive energy</i> NEW YORK	<i>grandpa construction</i>
<i>concept national</i>	<i>danthebugman.net pest control & catering</i> OAKLAND, CA
<i>meat without feet</i> NEW YORK	<i>good stuff</i>
<i>fatch trucking (real madrid)</i>	<i>superior super dump</i>
<i>the other guys painting co</i>	<i>super exceed</i> BERKELEY
<i>gladiator plumbing</i> OAKLAND, CA	<i>end times hauling</i> OAKLAND, CA
<i>diaper poultry</i> OAKLAND, CA	<i>awesome heating and air conditioning</i> SAN RAMON, CA
<i>pride & class</i>	<i>ron's medical gasses</i> OAKLAND, CA
<i>irish sunday handyman</i>	<i>bavarian professionals</i> OAKLAND, CA
<i>oakland garage model</i>	<i>sharp's tarps ltd.</i> VANCOUVER, WA

Make it Yours: MICA Prospectus

A self-mailing poster for MICA's undergraduate prospectus materials featuring a bespoke, open-source kinetic typeface that could be used through a web-based composer.



2 unused sketches for the poster that utilized augmented reality.

CIRCLES

comms.mica.edu/makeityours/index.html

What?

Hold left/right to change the opacity, which is 6.

Hold up/down to change the speed, which is 4.16.

Editing: Paragraph Character

Alignment

Left

Center

Right

Colors:

Text

Background

Size:

Landscape

Line Spacing

Letter Spacing

Vertical Margin

Horizontal Margin

Wavelength

Reset

Clear

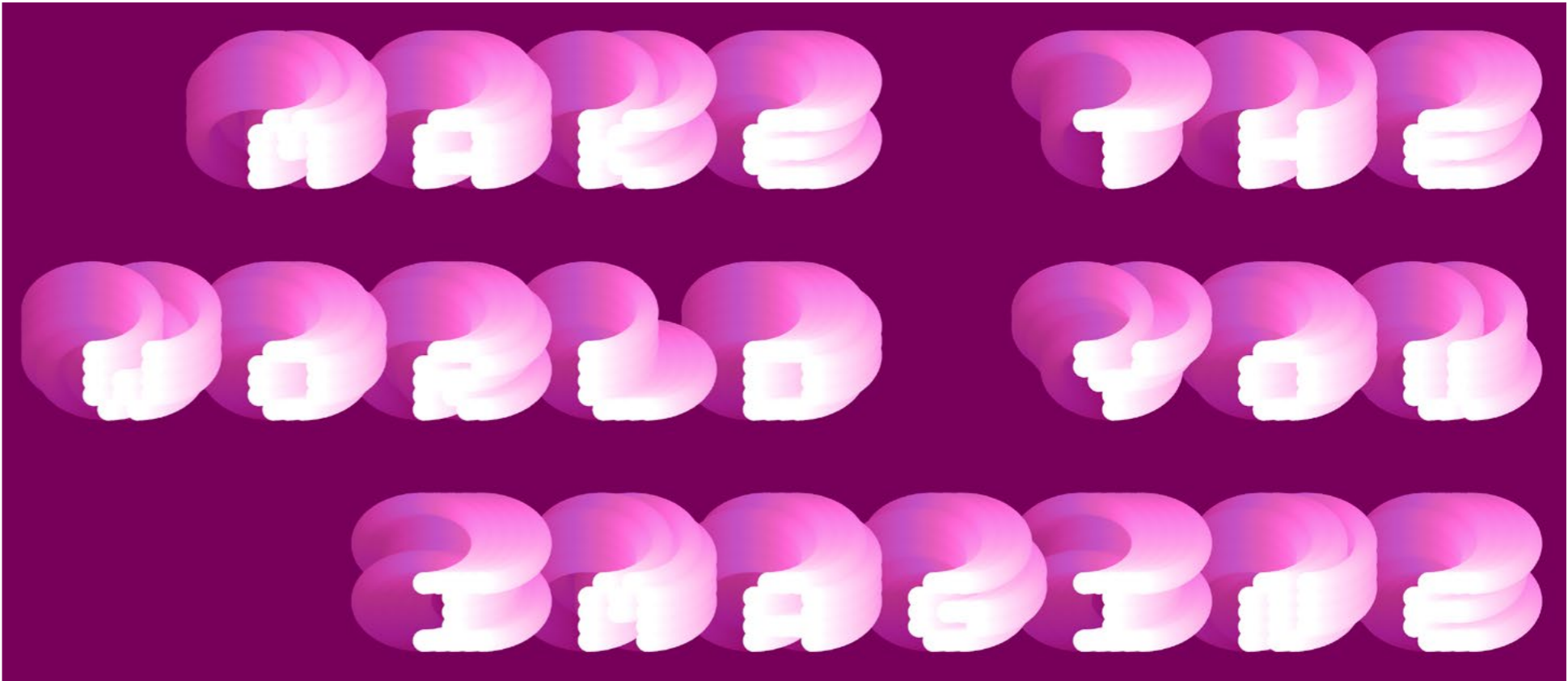
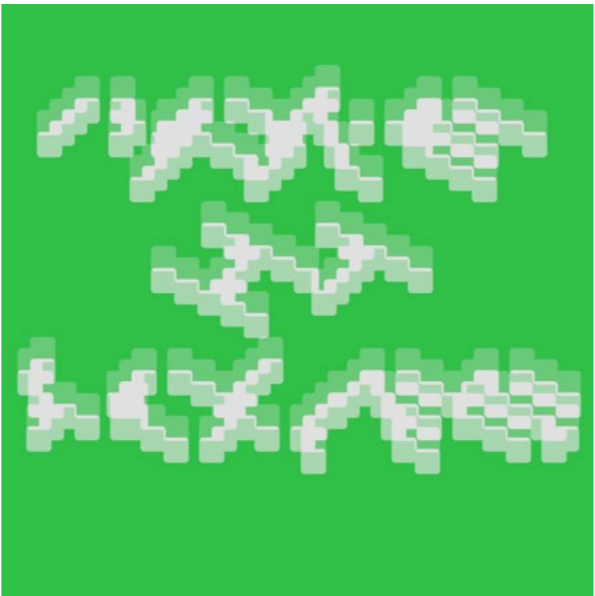
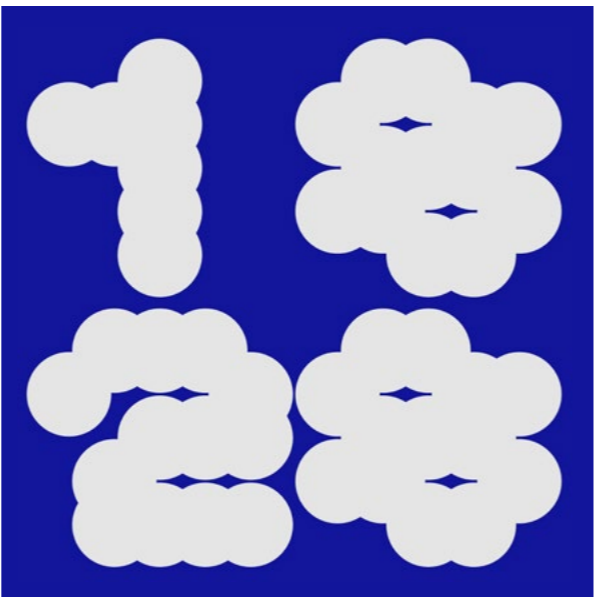
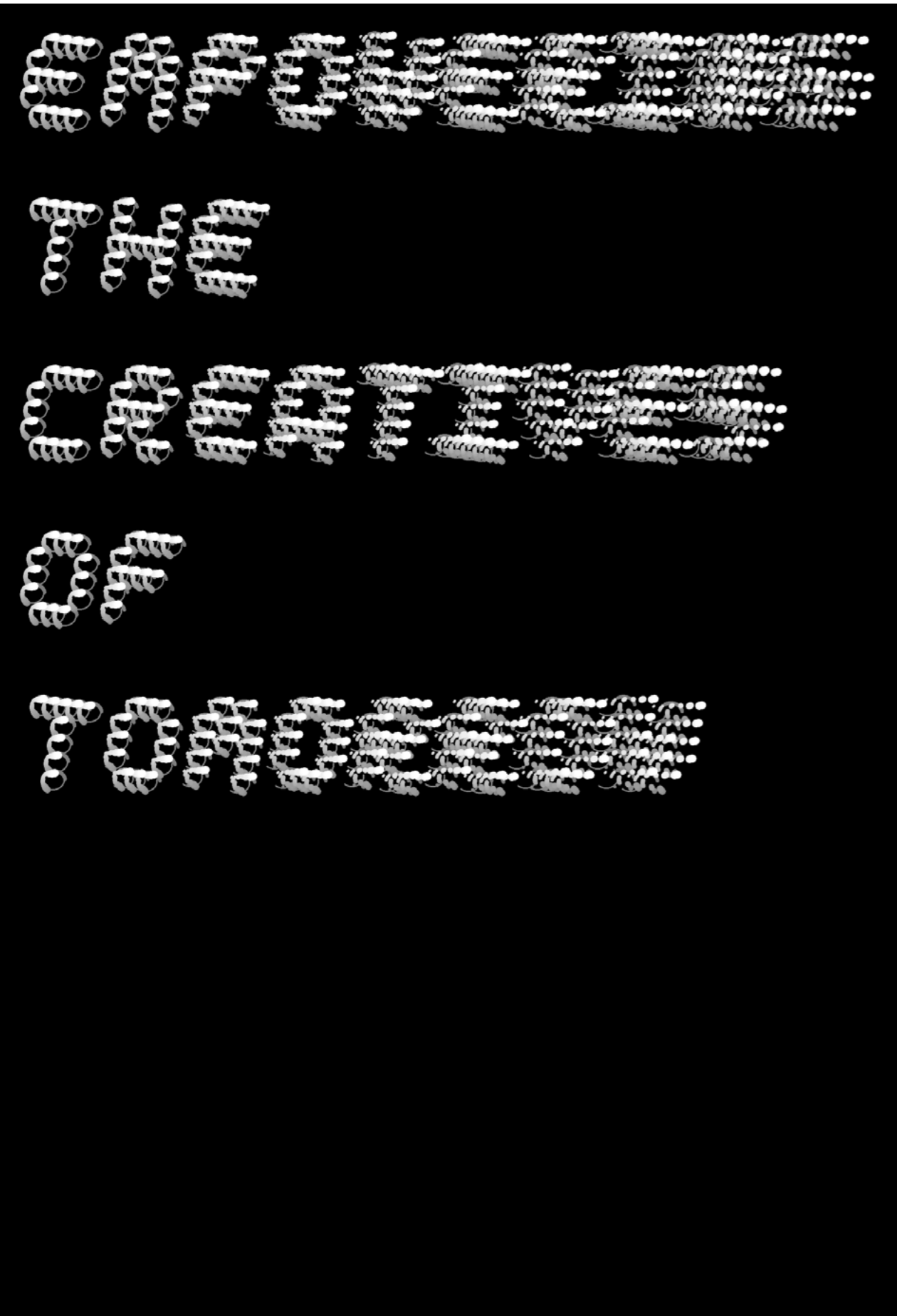
Export

Close

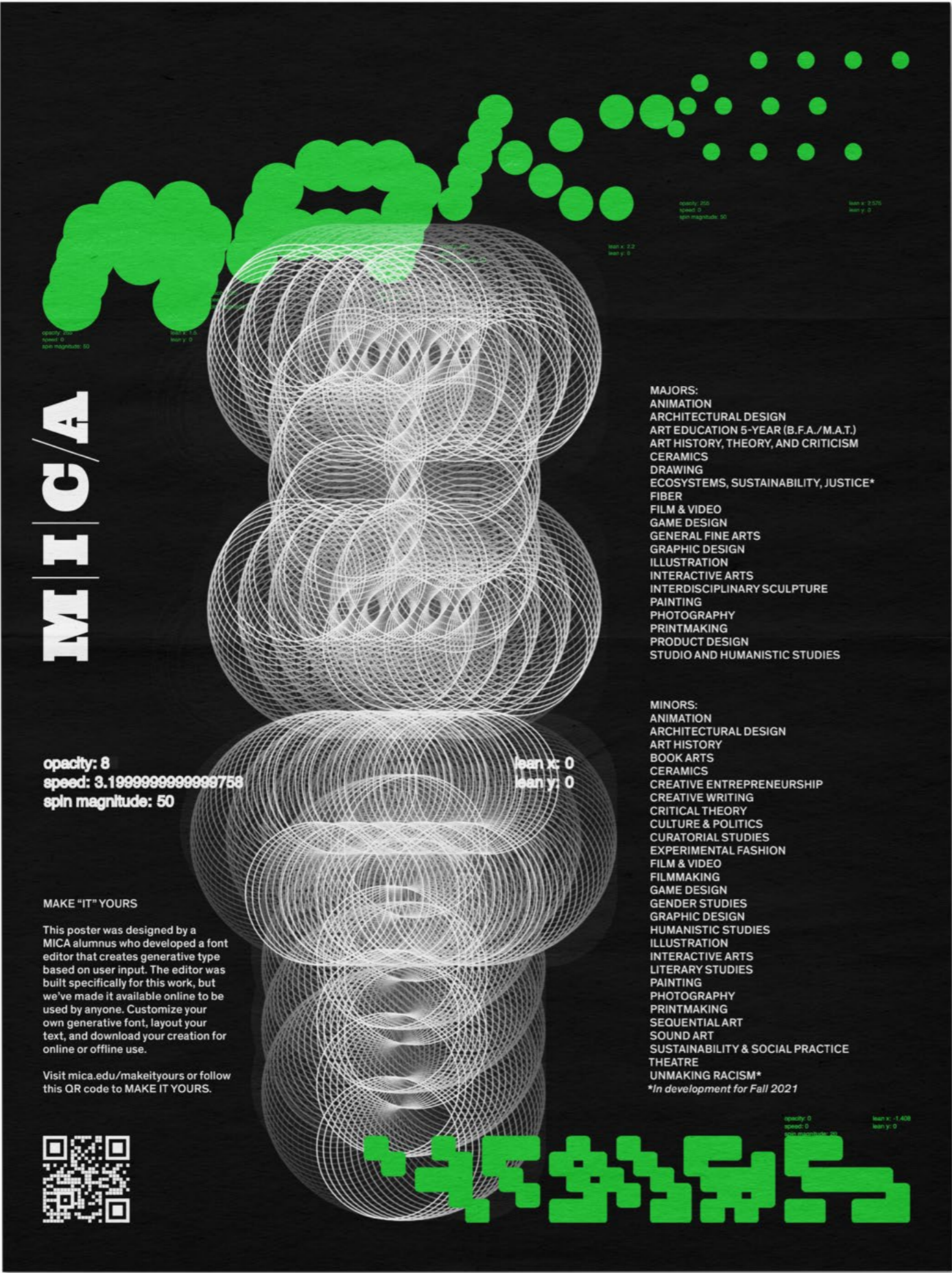
▶


⏸

[Try it here.](#)



Output from the program



This is a poster designed for 

The poster utilizes a currently unnamed generative typeface powered by a currently unnamed program built for the internet using HTML, makes the content CSS styles the content, and JavaScript moves the content.

But can calling something "open-source" have the same effect as calling something "gluten-free"? Like, come on, potato chips? You're seriously gonna call your potato chip brand "gluten free" and expect me to want it more than my pathetic, impulse-weak self already does? What if everyone goes on the gluten free potato chip brand because it's healthy, but in reality it has like twice as much oil and all the oil is that one type of oil that's bad for you?" I guess in this case someone else can take it upon themselves to remove the oil from my potato chip recipe, so maybe everything could turn out ok?

RE: To be honest, I don't really know how computers work or what kind of carbon footprint the GitHub servers hosting the typeface have. I can't tell you it's very easy to make stuff with it either, it took me forever to pick something out and photoshop it well enough to use on this poster. But, as I said when presenting the idea to a couple of concerned [communications personnel](#), it's like, making art with math, and it looks kind of pseudo-science and modernist* and stuff. Plus, we have this obsession with easiness and expedition that is definitely super toxic at this point, so why not spend some time unnecessarily altering our approach to making for the sake of trying something different?

More specifically, it uses a nice library of commands for Javascript called `p5.js`, which is open source and lets you make drawings really easily. Honestly, it was way harder than I thought it would be. Now you have to “bundle” stuff and scripts can be in “modules” as everyone is talking about JAMming for some reason. If you want to know how things work at a macro-level try and figure it out while you have a bunch of teachers around to answer the question. Any-

8. The problem with all of this is a market force which devalues graphic design for the sake of speed and minimal effectiveness. Designers often counter this with long hours and bizarre schemes for novel ideas priced way too low for the labor behind them, operating on privilege previously inherited or gained through the classgate²² opened by design's proximity to the elite. Thus, there an unending spiral of designer-laborers entrenching class barriers while simultaneously urging the general public to fiscally trivialize their work. Additionally, we witness a relationship that

ways, in the spirit of p5 and all this stuff around the internet being open source, meaning having an MIT license, meaning do anything you want with it, we've made this typeface and its editor open source as well. People like open-source things. They make hard things easier and advocate for collaborative, or at least dispersive, innovation.¹⁰ My understanding is that it's an important element in [redacted]'s curriculum.

one would probably intuit inversely: material quality devaluing products of skilled labor.²³ It's as if our grasp on the appraisal of products is slipping as our material environment keeps dematerializing. Or maybe rematerializing? Of course, I'm not saying one chair from Ikea is more expensive than the work behind this poster but you don't think about Ikea chairs singularly anymore, you want to pick up a few and then discard them when you move and your apartment is a different color (and ideally smells better).²⁴

f: [REDACTED] is located in Baltimore City, which is the Greatest City in America.

Also that's specific to America because the people that can become good at graphic design using YouTube and Skillshare, in Brazil for example, come from upper middle class environments so, especially with the Internet, it's important to consider this from a global class perspective.

Ritzer, G. and Jurgenson, N. (2010) Production, Consumption, Prosumption. *Journal of Consumer Culture*. Retrieved from https://www.ccsb.edu/~ecarter2/CSUBM2011B/Production_Consumption_Prosumption.pdf

Dodge, M. (2019). Flat-Pack Smart Urbanism. In M. G. et al (Eds.), *How To Run a City Like Amazon and Other Fables* (pp. 606–619). Meatpace Press.

via

B: I'm grateful for you, viewer, because you're one of maybe like 100 people tops that will have read this far. Maybe you won't throw away this poster to make room for some tote bag you get at your college orientation or a T-Mobile case because U GET IT. Don't forget though, our society invents identities to match with products: we can become Ikea chairs.¹⁵ A decent designer once told me that nobody cares about Michael Beirut or these rockstar-seeming designers anymore (thank g'd, and for many additional reasons), because a collective of 20-20 something-ones can just get thrown at the same one problem and someone will be bound to hit the mark.¹⁶ What's up with that? Is that our thinking changing with throw-away culture? Technology enabling mass collaboration? Opportunity austerity?

The poster was made over the course of about 3 weeks, with its intricate text element being completed over two weeks at first. One person did everything, with some tips and tricks from other **Alumni** and faculty. At first, it was made pretty chiseled and quirky, but then it took a lot of time and you probably wouldn't be able to buy all of the stuff if you were an art designer giving a bit of artistic freedom to a recent graduate trying to make a splash by designing intricate posters with jumbled-up colors and bordering over type design programs. Of course, that may not be entirely true because sometimes you will see a lot of beautiful graphic design made for the stuff at art-and-culture institutions all on a small budget.

2. You could say this is a self-referential postscript, here, on the back side of what is, for all intents and purposes, the market-friendly call to matriculate action.

B: The question then, OF COURSE, is what do? The body needs to be used to continue pushing the discipline" considering not only an opportunity to incorporate performativity but also trans- or humanistic principles (ie a combination of human and machine to forge our next phase of biological evolution), which plays an increasingly critical role in what people are making and thinking and doing right now. "Maybe the nice element in my understanding of performative design is its focus on making labor for a more visible." Can you, in your own words, explain why being creative is important in greater detail because of the first-person text with which I'm addressing you? Maybe we could go so far as to say that performativity materializes labor more so than in a product devoid of it, which, in combination with the transhumanist bit, kills two

birds with one stone, because finding the tangibility of what seems intangible is important now too. Again, thank gosh my apartment is powered by some solar panels or whatever somewhere in New Jersey, because it probably would take a literal ton of coal to power my computer while I mangle all of this pseudo-intellectual stuff into my notes up.²⁰ Finally, maybe it's nice to provide things with a sense of identity, not for the celebration of their maker but to make things a bit more human-scale.²¹ Yes, some bureaucrats went into the ideation, editing and printing of this poster, but mainly some person just came up with some stuff and made it, and it's really nice to think that you don't have to go to some "agency" or "bureau" with 3 offices and a corporate identity to get things done.²²

11: Of course, I could be wrong, all of this could just be really weird, and who wants to pay for something really weird, and it would have been way better to make a cool 3D crystal with spiky typography behind it, or something, over the course of a couple hours.

23: An idea introduced by one Renan Machado to the author in the back room of Dynaco, in Bedford-Stuyvesant, 2019 while about three couples made out in front of the pair in a low-lit back room. To put it in Renan's words:

¹⁰It can be a way that someone earns more money than their parents. And it can be a way that someone goes from being working class to being part of the owning class. And especially American graphic design is very entrepreneurial. But even though there's an entryway from going to working class to luxury class, without investing in a degree, people coming from generational wealth and privilege are always going to have an advantage.

[illegible]

¹¹ This was officiated in the year 2000.

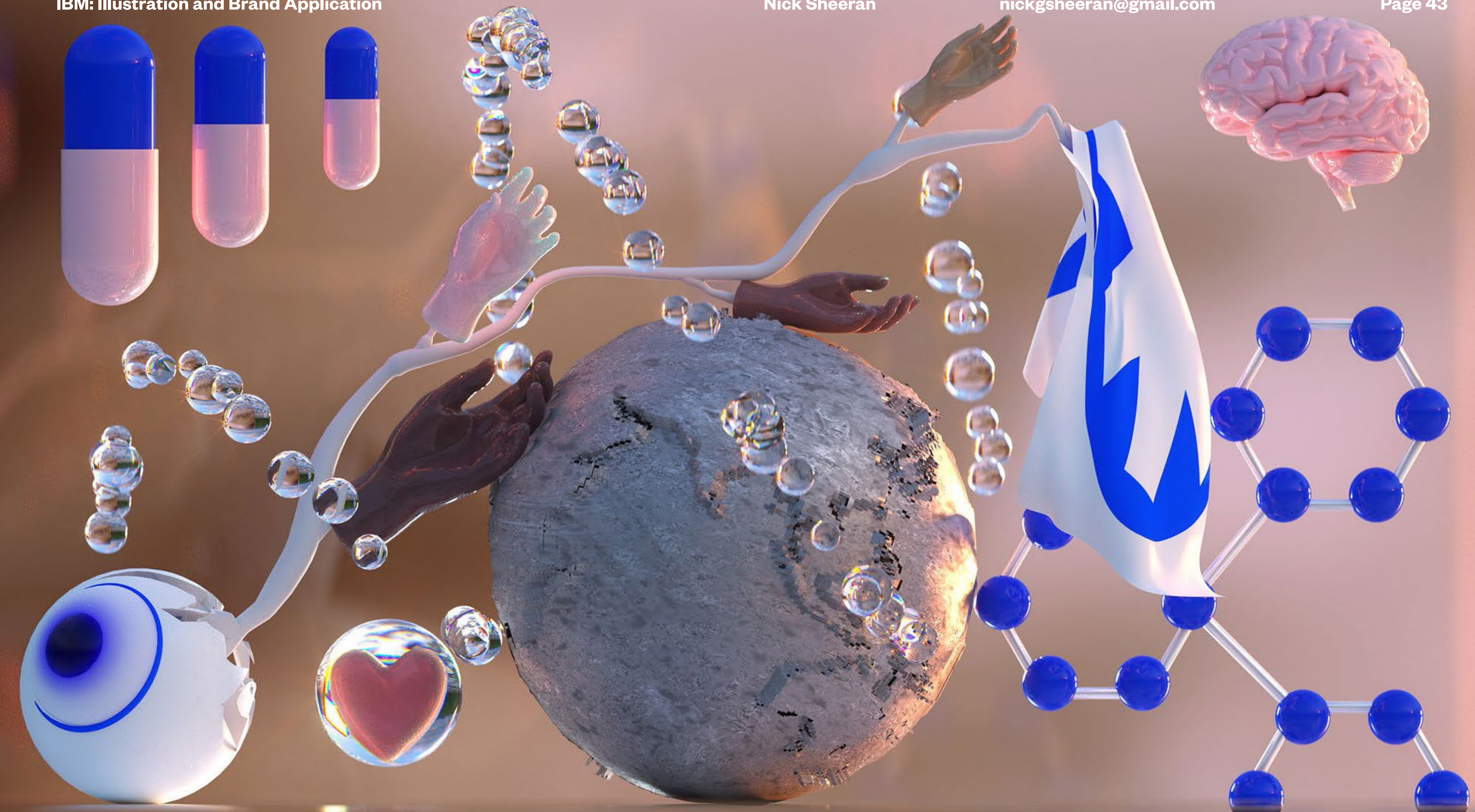


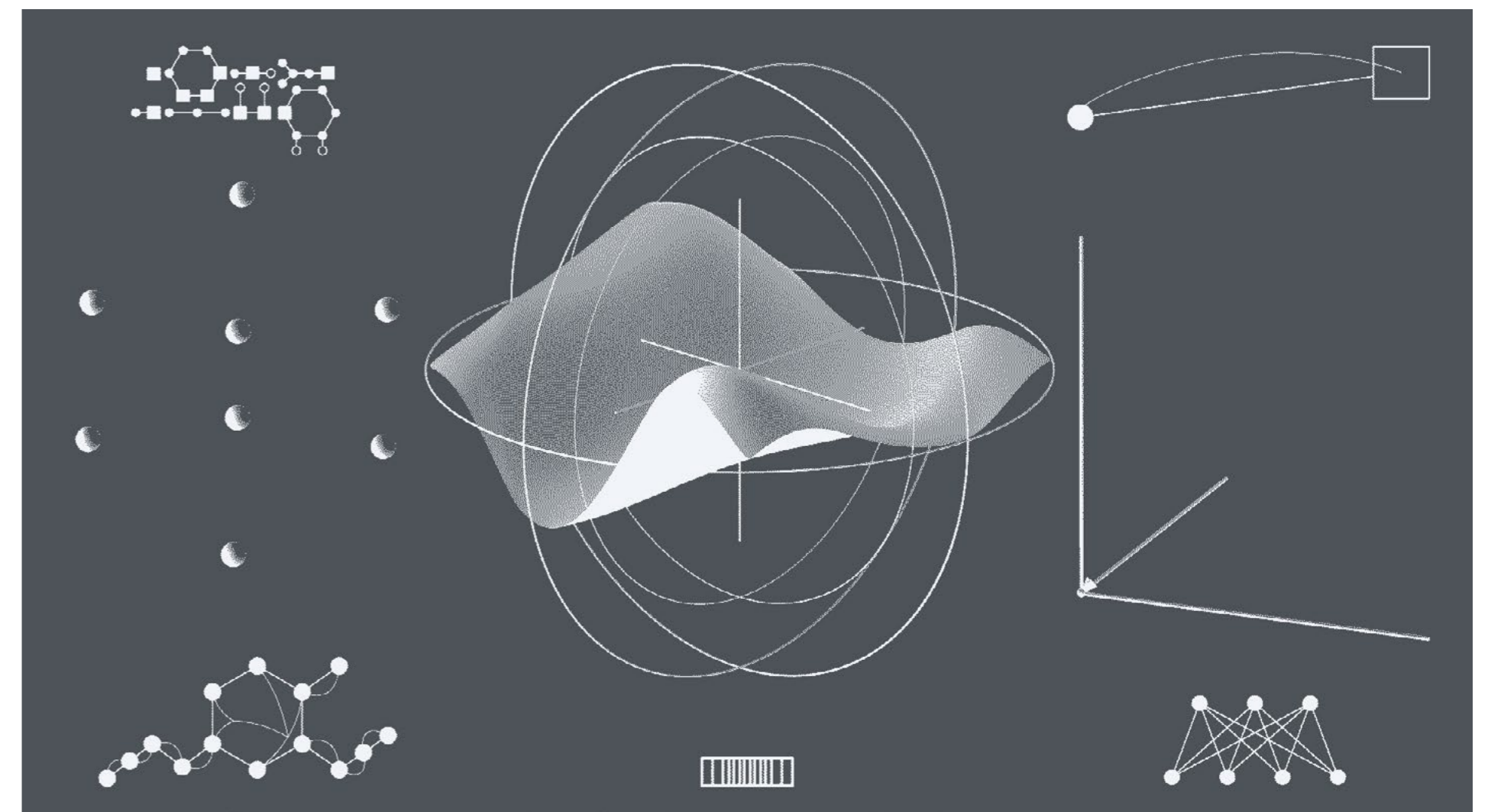
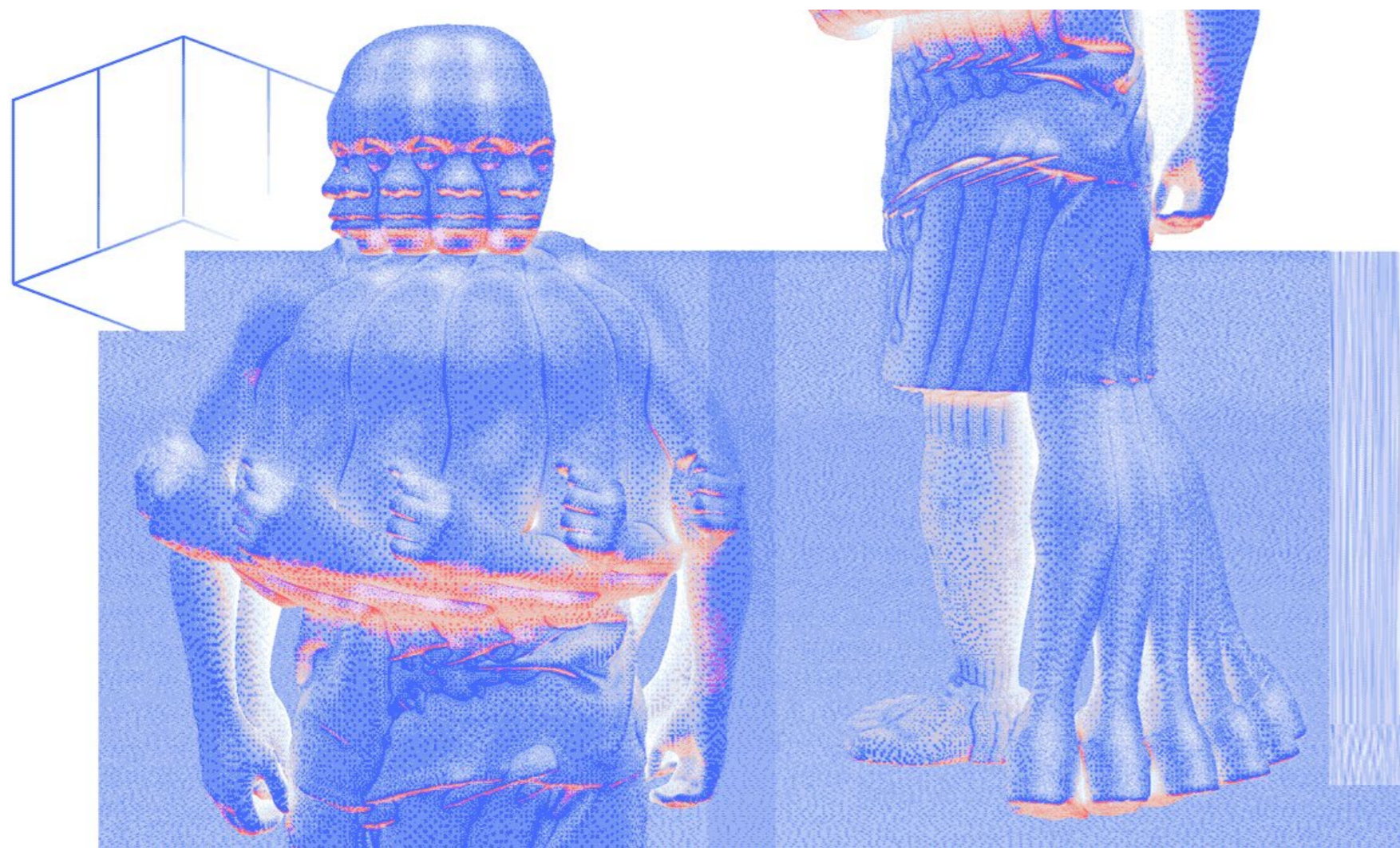
IBM: Illustration and Brand Application

Various pieces resulting from an ongoing freelance position with the brand experience team at IBM Research.

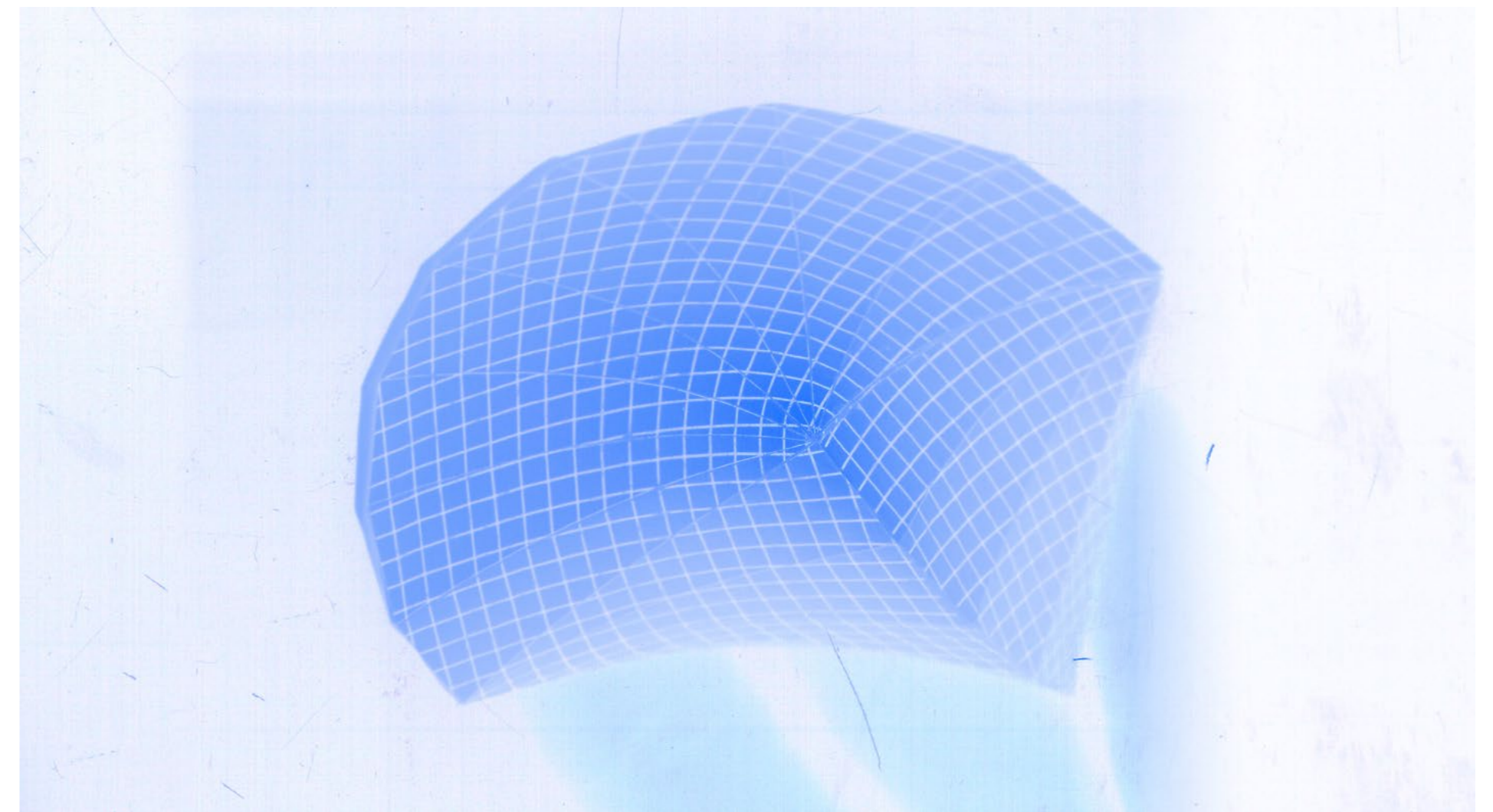
Creative direction: Ryan Mellody, Emma Sainz

Art direction: Aqua Xie

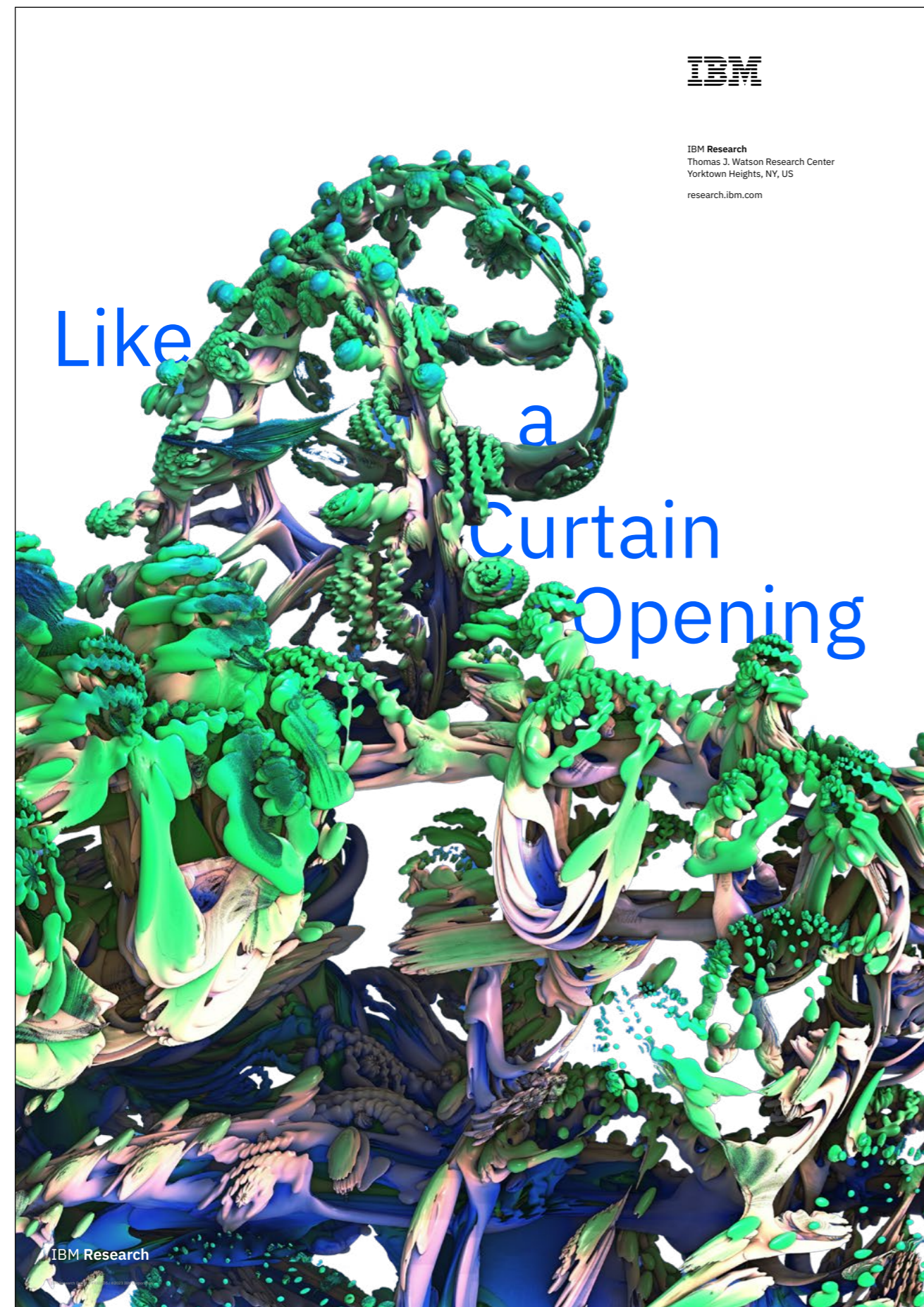




Promotional illustrations for AI vision and drug discovery. [Click each for animation sample.](#)



Promotional illustrations for research, in collaboration with NASA, on AI-augmented geospatial data analysis (left) and research, in collaboration with CERN, on AI-augmented time series data optimization (right)



Poster series celebrating Benoit Mandelbrot featuring 3D fractal visualizations.



Tote bag generated using a reaction diffusion algorithm.



Unleashed

Unleashed is the first ever Canine-oriented tabloid to be translated to English from Doggone. It was exhibited at the PAGES art book fair in Geneva as a compliment to a “walking shelf” produced by Sophie Engert, who invited others to stock the shelf as they saw fit.

Featuring news, special reportages and elaborations on dog-centered conspiracy theories, the tabloid is designed in the canine visual color spectrum.

PRINTED TRUTH FOR CANINE INTEREST

TRANSLATED TO ENGLISH FOR THE FIRST TIME

LOVE ME

UN

FEED ME

LEASHED

36

"JUST SHIT ANYWHERE"

NYC dogs can't understand the big deal about lack of public bathrooms in Manhattan

9

Cayenne Pepper laps up the attention given to her incontinence

6

evil vacuums

7

Leading cause of death for dogs now topped by grapes and not chocolate

32

New Rabies vaccine an accidental hit on the dance floor

31

Why do my claws itch so much? I have been using the same de-cornchip-oderizer for years without problems.

73

Is God a Frisbee? Recent UFO sightings lead experts to conclude the almighty is an alien hoping to play an interstellar game of fetch.

264

Occult dogs steadfast in belief that the world ends and begins again every New Year when humans set off large amount of fireworks.

I WILL DESTROY YOU



TOUCH ME

Ivan Pavlov found living in Aruba, detained for trial in front of global dog tribunal

21

humans think they can just stuff us with what leftover processed wheat and animal giblet crap they have around?? I mean have you ever driven by a dog food factory? It's like they want to starve us not feed us. For Christ's sake-----I can't wait to reclaim the apartments of the bourgeoisie when the revolution comes.

gooooood job!

first ever human-dog cyborg saves Kentuckian human children from flood using enhanced senses!!!







A viral piece of reportage originally produced by KNBC-FOX12 out of Logan, a small mining town in southeastern Kentucky (USA), has captured the moment a human-dog cyborg saved a litter of three young human siblings from a flood as they floated by him while sniffing flowers and generally not subscribing to the horrific self-induced pressures generated by life in human society in 2023.

Pringles, 7, is seen casually looking up in a state of vague curiosity as the children calamitously tumble by in the rushing water below. How the station manager managed to capture such a lucky setup is quite miraculous: the station's chief producer had recently sunken into a state of extreme melancholy, one that only comes with the blasé mundanity of producing news in a picturesque Appalachian mining town filled with less than 2000 people, and decided to return to his dreams of becoming an artist, and a damned expressive one, that were fostered by a marvelously inspiring teacher over at the technical school who had attended painting classes at Tyler University in Philadelphia, and knew the good life of an intellectual bohemian general-creative type, and decided to return home for a quiet life and a red pitched roof barn art studio with a hydraulic lift, who's named he'd forgotten long ago but who's presence he would never let go of, and so he took a look about making the station's programming simultaneously more creative and expressive and also serious and intellectual and investigative, and naturally

discovered the town's only cyborg dog, interesting mainly not because of his unique syn-thetic-biotic qualities but more so because they had lent him the demeanor of a being freed from human life's idiotic morals and obligations and aspirations who was happy to just lie around and smell flowers and try to be kind and not do any damage and play with the worms and generally just vibe out and shit. A true model of our kind.

In the footage, Pringles quickly weaves a basket of strong live Kentucky blue reeds and secures it to his handy rope, that he mainly uses for making swings, and manages to lasso the children before they hit an upcoming patch of rapids and drown or break their ribs and die etc. with an SUV driving past in the near background trying to ignore the situation and absolve themselves of any obligation to assist the rescue.

In another angle of the incident, shot by the children's parents who decided to TikTok what they assumed to be their final, frantic moments with their children as they slipped out of their arms into an unseasonably strong deluge of mud, Eastern Hemlock trees and various carcinogenic mine run-off, Pringles can be seen returning the children to their elders.

The couple thanked Pringles and the group parted ways, Pringles told KNBC-FOX12.

His heroics have been watched several million times on Twitter—America's Weibo—and is also among the trending videos of McTwit, the TikTok imitation app owned by McDonald's Corp. that is popular in the region.

He added: "I forgot what I was thinking at the time, as I have limited memory and thought capacity, having sacrificed a human-modeled psyche for the compassion of a dog during my initial bootup, but I considered that the human children were not yet ruined by their parents' traumas, a culture of violence or Mountain Dew, and that by saving them I may be contributing a shred of hope to the human race's potential to return to a state of balance in the ongoingness of time, and assist in putting back together our broken symbiont Earth, and generally helping out with everyone and everything's potential to flourish."

Pringles' wife, Pickle, can be seen weaving a basket as well, but by the time she is ready to close up the form's base, Pringles has already saved the children, as a normal dog she has thumbs but no body modifications.

"I think anyone who was in a healthy place in life, who hadn't succumbed to the Southeastern lifestyle's proclivity for over-consumption and suppressed mental health issues, who was capable of loving themselves and running, and had a bionic modification to their hands and motor cortex which allowed them to pull and weave plants at a rate 500 times the normal speed, would have done the same thing," he said.

Multiple reposts of Pringles' heroics have attracted tens of thousands of comments from users online.

"This being has just spared an entire family," one commentator said.

"People's hero!" a second said.

NOT JUST RAINING

CATS AND DOGS

Across England, dogs and cats have disappeared from their homes at astonishing rates. The greater Southern British Dog and Cat Census, or SBDCC, has revealed that over the course of one month last year, 3,872 dogs and 7,927 cats went missing from their homes.

and these were only the housed cats and dogs, many others are believed to have disappeared but estimates are difficult giving the turbulent relationship between strays and the state after the 1983 raids on the group of radical DogKAT squatter settlements in large intercities, along with the ongoing institutionalization of others that choose to settle independently.

Strangely, a series of videos from social media now documented and analyzed seem to confirm that the missing dogs and cats later rained down on the region during a period of unseasonably strong thunderstorms towards the beginning of winter.

A wave of visual evidence backing this shows just how disastrous the recent weather

patterns have been, as when it rains cats and dogs, it rains whatever they excrete in the frenzy, and whatever comes out when they land.

"You always knew they were coming because the shit, vomit and hairballs would start first. First they would come quite softly, it would be kind of nice, they'd catch the afternoon light the right way and so on, but then the pieces would get larger, seeming to hit you with more force, eventually it would be impossible to continue your bike ride, as the flecks of stool would begin to sting at your face, and before you knew it the bodies would start coming. Most were still alive for the descent, howling and yowling and kicking in the air, some cats hanging onto hope in this strangely pathetic

way where they would convince themselves the end wasn't coming by trying to stay preoccupied and getting territorial in the air, fighting and clawing at each other on the way down, so sometimes there would be a bit of blood in the initial flow as well," said an eye witness.

"Many of us suffered concussions and broken collarbones, I believe there were a few deaths," reported another neighbor, "but at least when they hit people the landing was softened and they wouldn't pop. It was worse when they came right down on the street or the perfect angle on a lightpost, then the pop would happen and it was just a nightmare to clean up."

Miracle dog survives chocolate binge during Christmas season

'Tess will eat anything. She'd probably do the same thing again'

Why is chocolate poisonous to dogs?

The toxic ingredient in chocolate is called theobromine, which comes from cacao beans. Different types of chocolate have different levels. For example, darker, purer chocolate typically has the highest amount, but it's also found in milk chocolate.

While humans have the metabolism to cope with theobromine, it can cause vomiting, diarrhoea and dehydration in pets and is potentially fatal.

Effects vary, depending on the animal's size and weight.

Tess, the miraculously robust 12-year-old, carried out the midnight raid just after her supposed human "companions" had gone to bed.

Her haul included 100g of white chocolate, 20g of milk chocolate, four cocoa orange bars and chocolate drinking powder — all of which were uneaten Christmas presents put aside by Douglas's son.

Tess explained: "The bag was tied up and stored in a part of the house the humans don't intend for me to access. However, in the period between the elder humans going home and the younger, snotty one coming back from work, or wherever he spends so much time that I manage to get anxious and lonely, I managed to break into the area using my hidden thumbs that we dogs so value, as the humans have yet to discover that we are hiding them, and get the chocolate."

"The snotty one woke up the older ones, and they immediately took me against my will to the veterinarian, whom I regard as evil, although she always manages to placate me using savory biscuits. She treated me by implanting a large

amount of sticky water in my back, and I briefly resembled a camel."

But, strangely enough, Tess seemed to have recovered before her treatment could take effect, leading the group to question how the miracle could have happened. Later on, a smudge of chocolate by Tess' bowl was noticed, and it resembled Jesus. Ever since, the local population has flocked to the residence, hoping to see the dog they believe to be a descendant of the deity.

Christmas is one of Vets Now's busiest periods with a 40% rise in emergency calls to its out-of-hours clinics and 24/7 hospitals. This is why the editorial staff believes it is one of the ideal periods to sabotage the veterinary system—which is commonly known to have an outsized negative impact on we dogs given its role in the spay and neuter industrial complex.

Vet surgeon Ana-Maria Rotariu was part of the team – at the Vets Now 24/7 pet emergency hospital in Glasgow – who treated Tess.

She said: "We see a big increase in chocolate exposure cases at Christmas. Tess's case was quite exceptional due to the amount she'd consumed. I was originally an atheist, but her comeback has led me to reconsider my relationship with God."

TREATISE ON THE ONGOINGNESS OF
THE HOLOSPPHERE AND THE QUESTION OF
HUMAN COMPETENCE

**A SPECIAL REPORTAGE
FROM THE
2ND CANINE INTERNATIONAL**

*translation from Doggone by Walter Kaufmann only available online

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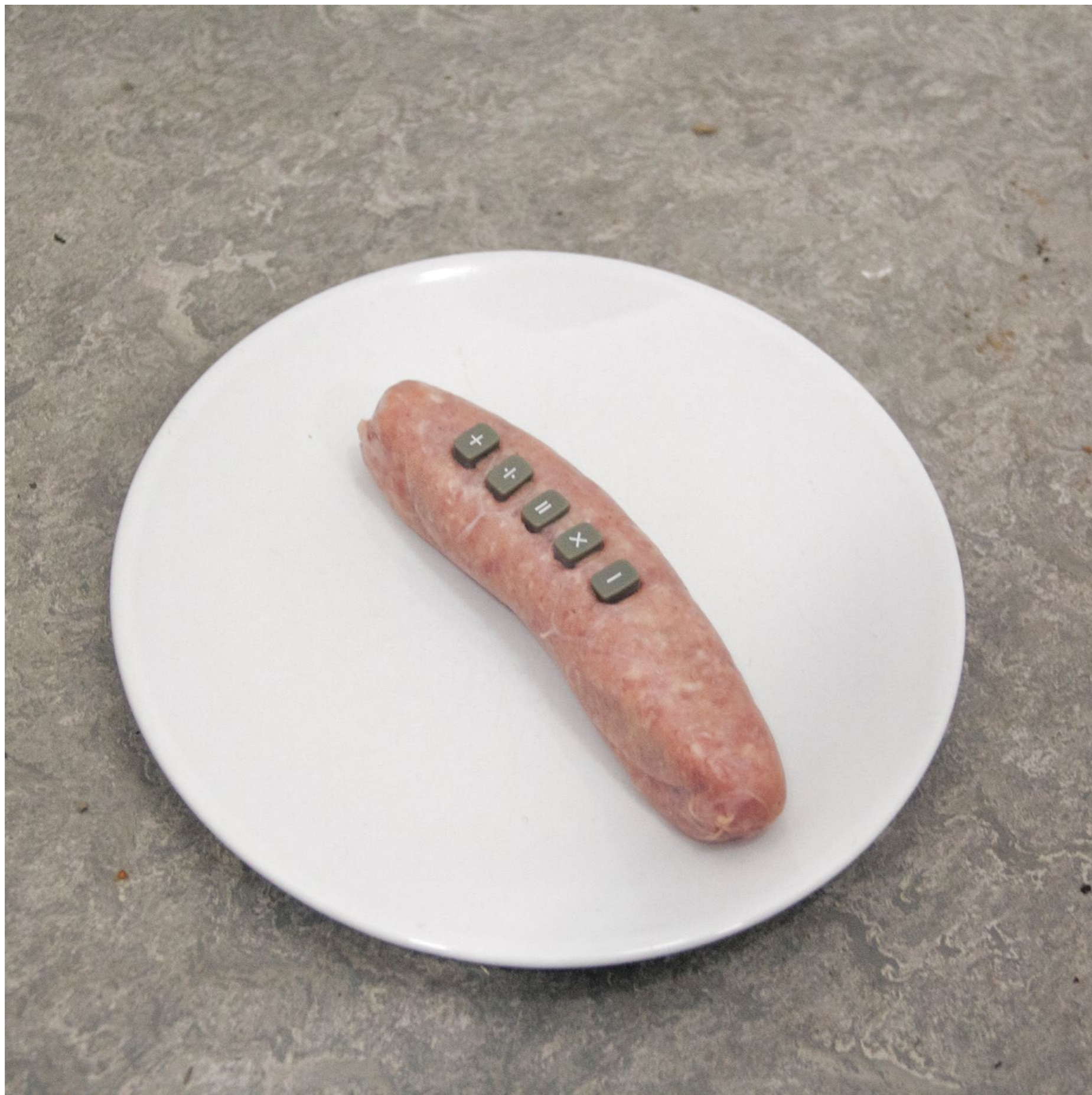
In Search of the Right Angle

A solo exhibition at the traveling exhibition space 2Walls. *In Search of the Right Angle* featured 2 sculptures: an elm sapling heat-bent at a 90-degree angle and a sausage with calculator buttons. The tree, named Dirk van den lep, was accompanied by a broadsheet essay told from its perspective, which used the historical relationship between Elm trees and human society as a starting point for the analysis of Western political polarity.

Curation and coordination: Eva van Bemellen

Guidance: Anniek Brattinga, Danny van den Dungen, Jungmyung Lee, Armand Mevis, and Batia Suter





A CONVERSATION BETWEEN
DIRK VAN DEN IEP AND VECTOR BEETLE.
INTRODUCTION

As the chaos of these new Falls embraces my callous skin I feel under my wooden dermis the familiar prick of my old friend Vector. He always comes this time of year, hoping to catch me in the confusion of the unsafely approaching frost and spouts of final, sudden warmth, when my annual dose of Trig is losing steam and my immune system is in total disarray. But in some way, I continue to hope, and I know that Vector is only a vector for the fungus, that Vector only wants a home and that I am a potential host for him to carve his ancient mythological symbols on my inner tissues while raising his children. In this mutual understanding of need for safety in a changing world, we've formed a sort of friendly rapport, and chat over the goings on of the strange land we occupy, built upon ancient humus and marsh.

The other day, a boy passed under Vector and me, recalling an experience from his wilder days. Upon receiving a delivery from an apparent clairvoyant who claimed he came from a distant galaxy and could see the energies that surround sentient beings (not that he had much care for the nonhuman life on this planet), the clairvoyant informed the boy that he was not of this Earth, but a foreigner who elected in a past life to act as an ambassador for what was known as the Galactic Federation, essentially an association of trade and diplomacy not unlike the European Union. Upon learning that one is such an ambassador, these foreigners, or Star Seeds, can request activation from Gods far away, in one of the earliest star systems, learn the Star Seed cause, and fight to unite Earth's peoples¹ so that they may one day qualify for admittance into the greater universal community. But this action requires great sacrifice, as the passing boy framed it, and a great deal of remembering what is long forgotten.

Vector was amused, he said such remembrance resembled very much the land in which we live, a union of reclaimed lands and floodplains of a great delta that has long since forgotten its sense of nature, ever-changing life.

You see, over the course of the last midcentury, my kind were nearly lost to a mysterious disease, which we are now familiar with and understand to be transmitted via the fungus that Vector often carries. Global trade carried it from a distant place before it crisscrossed across the Atlantic, mutating a few times and nearly wiping us out. In France, during the 1960's, 97 percent of us disappeared.² Luckily, here in the home of the microscope, phytopathologists discovered the fungus and its mechanisms, and began to sort out a cure. By that time, humans had already found other, more mechanical responses, following many strategies present in human pandemics, such as quarantine. Although, they didn't mind jumping to amputation much quicker when it came to us. Today, many of us are as much cyborgs as we are trees, selectively bred for a shared protein that gives resilience,³ and, if we are of a certain status in society like myself, routinely injected with the Trig for total protection.³

We have come back. Especially here in Amsterdam, the cultural home of the Dutch for whom the disease, DFD, takes its name, which is now known as Europe's "City of Elms."⁴

Vector finds this funny, he's quite a nihilist, politically speaking. He remarks that some of the few that survived the troubles of the pandemic can be found in the mall of Washington D.C, a place that symbolizes both American democratic ideals, and the hollowed, zombie form⁵ that their fiscal and social policies embody today. I argue with Vector that perhaps the American ideal was only a myth, that its birth in genocide and slavery only foretold the uncanny, artificial survival of my distant family on the mall, who have witnessed the countless inaugurations of untried war criminals and corrupt strongmen, among perhaps a limited few optimistic reformists.

We agree that thanks to the selective breeding, the chemical resistances, and artificial land we occupy compose a strange shared cybernetic existence, but it is not unique to the postmodern culture we've grown up in. My kind have faced extinction before, with our numbers declining drastically between 6 and 3 thousand years ago.⁶ Many attribute this to an earlier form of the disease (DED) but in truth, it was also thanks to the onset of human historicity: neolithic agriculture. In other words, this foreign landscape, so far removed from the Eden that many green fanatics like to imagine as recoverable, has been gone for millennia, and we can only move ahead within the chaos stirred by our desire to fix things in place, or, at best, sideways, but certainly not back.

agriculture and today's unit economics were overcrowding and oversimplifying the ecosystem, something we cyborg elms relate to. But it pushes for a rewinding of half the planet. I wonder how the humans could manage such a thing without a massive loss of life, and whether or not they would account for the rights to land of the indigenous communities they supposedly advocate for,⁷ and if they recognize the Edenistic fallacy of the "untouched" that they have fallen into alongside their counterparts on the political right. Even Tsing looks for "ecologies in which many species sometimes live together without either harmony or conquest."⁸ I also hear tell that the Earth hippies of the 60s were a bit shortsighted in their efforts towards Terran return, and a lot of their work ended up polluting the environment.

These overlapping problems perpetuate the sense that humans are incapable of interspecies cohabitation, a fixation voiced in a 1992 book by Martin Lewis titled *Green Delusions*, when he states that "human society should strive to separate itself as much as possible from the natural world, a notion...labeled 'decoupling.'"⁹ What becomes painfully clear though, is that much like the oversimplistic idea of an untouched nature is the belief that "green technology" is somehow void of any ecological connection, though we know that through its land use and low recyclability⁹ it has the potential to exacerbate problems of waste and encroachment of humanly uninhabited or indigenous lands. Lewis also expresses an idea that economic growth is indeed possible ad infinitum, and that instead of implicating the continuous production of material it only requires dematerialized, qualitative improvement.¹⁰ I'm just a tree, no economist, but I find it hard to believe that this is possible, or that it is possible without the continuous capture of every element in the lived experience by capital. And whether you stand against capital or not, control without consent is something few like to surrender to.

WHOSE EXISTENCE IS IT, ANYWAY?

At the core of Left and Right disagreements on not only ecological sustainability or technological progress, but the very nature of justice itself, are epistemological oppositions.

In an essay titled "Ecology in the Shadow of Oedipus," Timothy Morton expresses that around 1700, the ontological consensus was that "there is a crack in reality. Facts are given to us but their conditions of possibility transcend them." If humans were already so strangled by their own cognitions, no wonder the information space of 2023 feels impossible to make sense of. Morton argues that nature doesn't really exist, it's a totality, an abstraction that is only real in the mind. And if you begin, rather reductively, to break it into its constituent parts to understand its composition, you begin to add things that are so inorganic and removed from the common image of nature that you end up with "spoons, computer software and traffic cones." They are, after all, fabricated from raw, natural materials.

We begin to deal in "a vast assemblage of entities," and isolating the essence of individual elements becomes impossible.¹¹ Yet again and again, we see this reductionism, this anti-patch culture, pervading common understandings of the way the world works. In reality, if you want to embrace the vast, dense interconnection of both natural life and, well, reality, you have to imagine everything as connected. Make it a game of cat's cradle if you need to. We trees just, well, experience, and don't waste so much time on lexicons and money and shit.

Let's say you imagine that the one steady element of society is agriculture. That a commonality in the millennia of lived social experience is the parcelization of land. This does so much to our perception: we imagine land as something to be sterilized and managed, something which can be flattened into homogeneity and removed of its dynamism. It makes me think of the scientific method itself, with a need for iteration and hermetically sealed control variables—both exhibit the modern, Western, human need for an isolation of a sample which cuts it off from life in the world. It cuts away both the thing's material relationship and its historical ones. Cue again Tsing, who argues that forest management in Finland is similar: as local authorities "clean" and maintain the dominance of particular tree species by preventing northward, climate-driven migration of others, they "stop history" in the forest.¹² In this way, a feeling is brought about, one that brings yet another, deeper, sense of isolation, polarization, lack of a potential shared imaginary: the stoppage of time itself.

Ultimately, the idea of essences and reductions to truths will

drive you insane. Just because something is something in and of itself doesn't mean it contains all the aspects necessary for its self-definition when examined out of context(s). If we all keep going along thinking we can manage individual, alienated and scaled things, we will surely meet our demise. This is essentially an aspect of the "deep ecology" introduced by Arne Naess, something he calls the "total-field image" of nature.¹³ Not coincidentally, Naess also brought the term "ecosophy" into the environmental world, and it was used by Félix Guattari to summarize a connection between environmental, mental and social ecologies that he observed in the work of cyberneticist Gregory Bateson.¹⁴ Don't you see, human? The imaginary, the way you see potentialities, regardless of whether they apply to "nature" or not, are bound together with your daily, physical, intrinsically natural experience.

If you were to keep insisting that comprehension of the world's workings was reducible to individual pieces, you would be no better than Descartes, who supported the classic idea that the mind and body were separable thanks to the heavenly inexplicability of the soul, and took it so far as to say that animals were merely robots.¹⁵ It was quite the easy justification for the limited understandings of reality back in the early days of the Renaissance, though I find it unsettling that the idea is still holding root in the minds of many men today. Is it so hard to believe that in a world of rhizomatic connections, your perception is rooted materially in the near-infinite number of perceptions that flash through your body every moment?

THE FOURTH ESTATE

Perhaps your hindrances instead stem from often covert confines placed around you by society. A rather attractive bald Frenchman made the case that for a while, people grew accustomed to states that used discipline as the means for controlling their populations. Even when a hospital splinters into a neighborhood clinic, hospice and daycare, things we may recognize as communal resources, one could say they become new weapons in discipline and conformity. In this case, an enclosure is a mold, something like the casing of a sausage, but in these times, it's possible that we're no longer dealing with cases, but instead controls which modulate instead of forcibly directing. Here, "the corporation has replaced the factory," and it is "a spirit, a gas."¹⁶

We trees take delight in such fabulation, being a people who communicate through the use of gas. If only your petty flatulence could do so much! But let us continue, "just as the corporation replaces the factory, *perpetual training tends to replace the school*." The author argues this was brought by "salary according to merit" operating as a "modulating principle."¹⁷ It is no coincidence that in his observations on the failures of today's mixed economies, which create inequality through the faster rate of growth from saved capital than earned capital, Piketty highlights a culture of "meritocracy" as a bastion for the continued privileged afforded to the technocratic elites occupying the corporate world's boards of directors.¹⁸

But modulating factors like meritocracy, though they may inspire tangible disciplinary mechanisms, are made sinister primarily through their intangible cultural effects. This peaks with Deleuze's argument societies of control are enabled by "new media." That "what counts is not the barrier but the computer that tracks each person's position—licit or illicit—and effects a universal modulation." And more than creating barriers, the new information space enabled by the new, omnipresent media "reduces" our social world "to a kind of market" where our expressions take "the shallow form of advertisement, and where normal human activities of connecting are reduced to their social or market value."¹⁹ In this way, human, your new technologies and unchecked philosophies of science and existence have flattened you into the same patch-blind cells of imprisonment you've afforded to what you know as the natural world. You, just like we cyborg elms, are homogenized, and "cultural homogenization" has become "the moral standard," resulting in your transformation into more of a "cultural sigh-borg"²⁰ than an autonomous, somehow exceptional being. It's hard to resist when you don't know you are in a prison, and harder still when those you communicate with occupy the same space in the market as you do. After all, you don't see canned tomatoes doing very much resisting.

So, according to Jeremy Jae's interpretation of Derrida's near-death observations on democracy: "The question today is less one of opposing the old enemy of capitalism than of creating feasible democracy. When people create or invent new ideas, they do not know if they...produce and put in circulation differences that cannot be assimilated by the dominant state of the world."²¹ And

The Ellipsis Foundation for Targeted Publishing

Ellipsis is a public research institution that conducts consumer research in order to generate targeted content in the form of modular books. It conducts “targeting sessions” with clients to assemble a 10-signature Chicago-screwed book that was pulled from a catalogue of 40 signatures which had been contributed by the WT’s current students. The book additionally features static cover elements, printed in white, and a set of laser-cut stamps used for the book titles that form 3-word poems on each copy. The design team laid out the contributed contents in a lightning design session over the course of one week preceding the fair, thus giving ample time to student contributors to source material which mixed bootlegged found texts and novel visual work.

Co-designers: Mika Kastner Johnson, Victoria Lum, Maxim Preaux

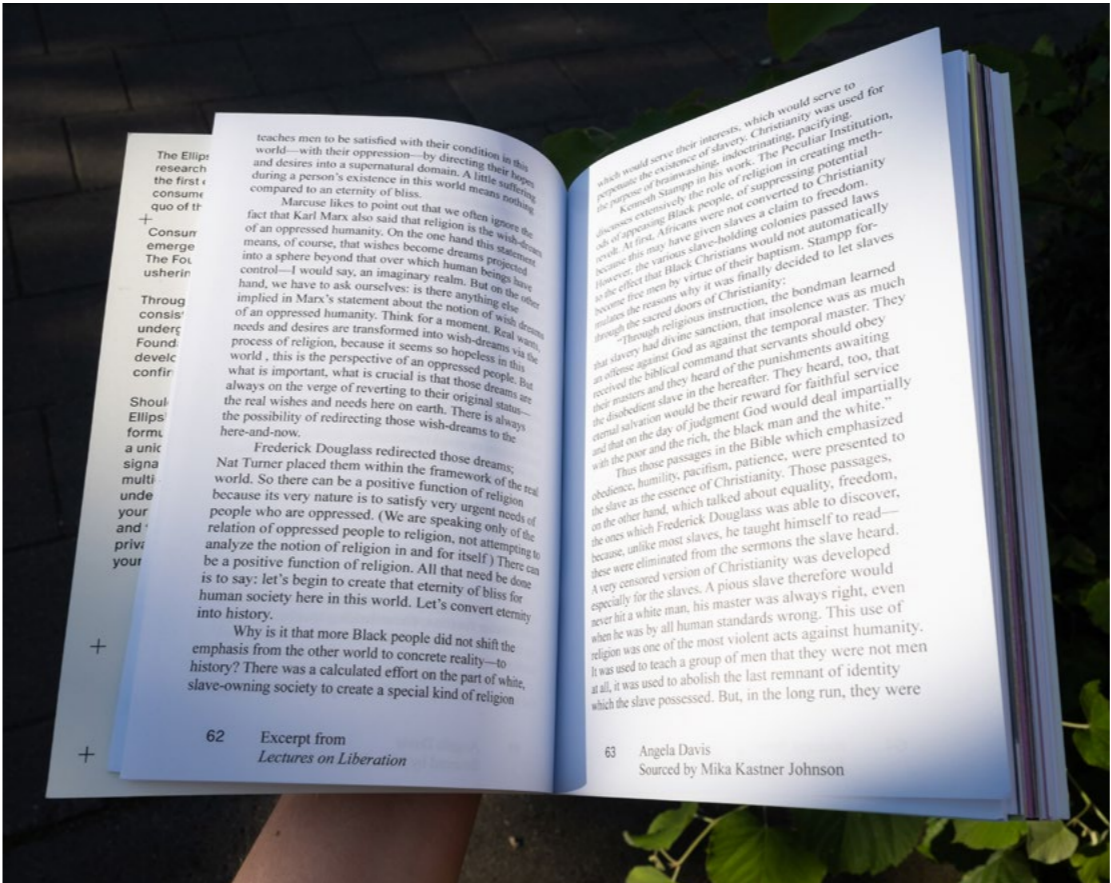
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Project coordination and feedback: Anniek Brattinga, So-Yeon Kim, Armand Mevis, and Robert Milne

Special thanks: Platz True Value Hardware of Ridgewood, Printed Matter, Hauser & Wirth









The Ellipsis Foundation for targeted publishing researches contemporary individuality. It has established the first definitive body of data on the habits of print consumers, while simultaneously challenging the status quo of the publishing industry.

Consumerism has been forever revolutionized by the emergence of algorithmically targeted digital content. The Foundation is reinvigorating the market by ushering the algorithmic into the printed publication.

Through "targeting," a proprietary framework which consists of a brief question-and-answer session undergone between a Participant (i.e. You) and a Foundation Representative, Ellipsis deploys a clinically developed psychometric indicator that incontrovertibly confirms the interior biases of any Participant.

Should a Participant submit their responses to the Ellipsis Foundation data archive, they will receive a formulaic depiction of the session's results: a uniquely assembled reader consisting of 12 individual signatures, each delicately sourced from a plotted, multidimensional spectrum of personality, and bound under a generative name. It is our hope that in exploring your reader, you will further come to terms with yourself, and that this achievement is a fair exchange for the privacy you have sacrificed by providing Ellipsis with your information.

Signatures

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Giovanni's Room

Sourced by
Nick Sheeran

Excerpt

Published by
Vintage Books

by James Baldwin

Plenitude on Stilts

Plenitude on Stilts is an exhibition that dissects symbols of the fragility of human resource systems and that fragility's relationship with one's sense of identity. The show incorporates splintered, unfinished plaster casts of human hands, feet, and mouths along with anthropomorphized data visualizations. It repeats the figure of a single human head with a pompadour in various pieces, depicting it with casted shopping bags, distorted line graphs and wooden cross sections. On the other hand, the exhibition focuses on two plants: elm trees and maize (which have helped me explore my experience living in the US and The Netherlands), gathering instances where their artificial manipulation manifests in industry and culture.

Both plants are woven into our social histories, transforming in time with developments in agriculture, science, and globalism. They appear, unaltered, as symbols of a natural world, but they almost always come to us as result of complex human activities which strain and manipulate materials into the unrecognizable. Being surrounded by such artifacts affects us, courses through us, complicating our sensations and shading our worldly sense-making.

As we (a Western, Eurocentric we) increasingly sense the fragility of the systems we have stumbled into, many of us harden at the idea of being so delicately suspended in a precarious material and semiotic environment. Emotions and ideas get brittle, and begin to shatter.

Plenitude on Stilts

Works pictured:

The Man and the Unicorn (2024)—9:50 video with small figure made from plaster, synthetic fabric, and salvaged materials

That Absolutely isn't What This is About (2024)—elm tree, plaster, clay, plywood, melted liquor bottles, molded croissant, 200x80x50cm

When I Grow Up I Want to be Just Like You (2024)—Shopping bags, plaster, 60x20x30cm

I can't encode and decode when you are decoding so close to my encoder (2023)—salvaged shower handle, plaster 35x10x10cm

Half Full, Half Empty (2024)—water, glass, variable dimensions

Untitled (axe handle) (2023)—axe handle, 70x7x4cm

Statistic 1 (2024)—ink and graphite on paper, 42x59cm

Statistic 2 (2024)—ink and graphite on paper, 42x59cm

The Man and the Unicorn

Seeing the industrial use of corn as analogous to the action of “self-subjectification” that is present in toxic meritocratic work culture in the US, *The Man and the Unicorn* stages two parallel monologues given by an animate ear of corn, passionate about ethanol production, and a suburban tri-state area father with a foot fungus.

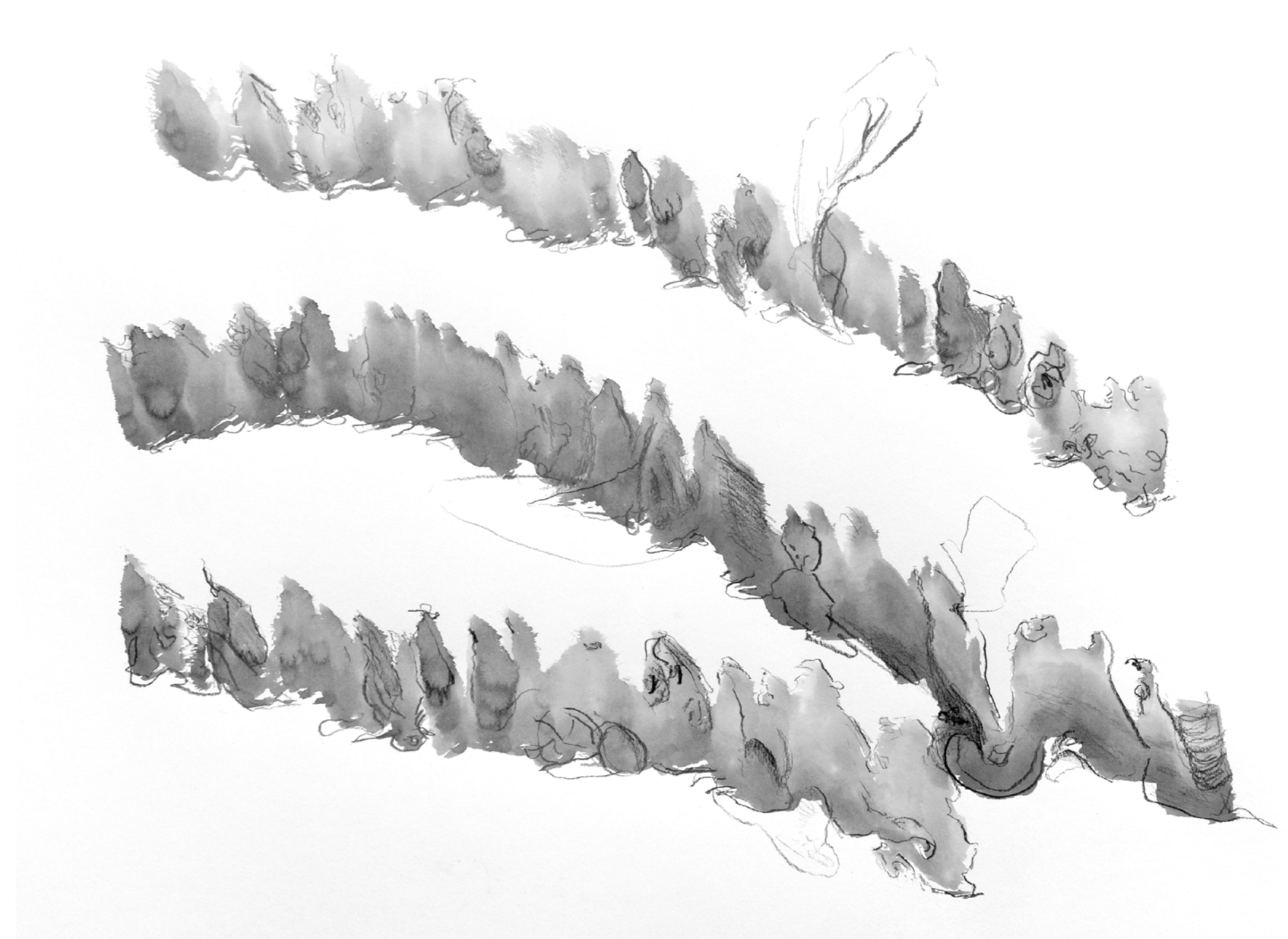
Special thanks: Sophie Engert, Mika Kastner Johnson

Guidance: Anniek Brattinga, Danny van den Dungen, Jungmyung Lee, Armand Mevis, and Batia Suter

Studio visit/external critique: Salim Bayri











[The Man and the Unicorn can be streamed at this link.](#) (warning—explicit language)

Columbia GSAPP Public Programming

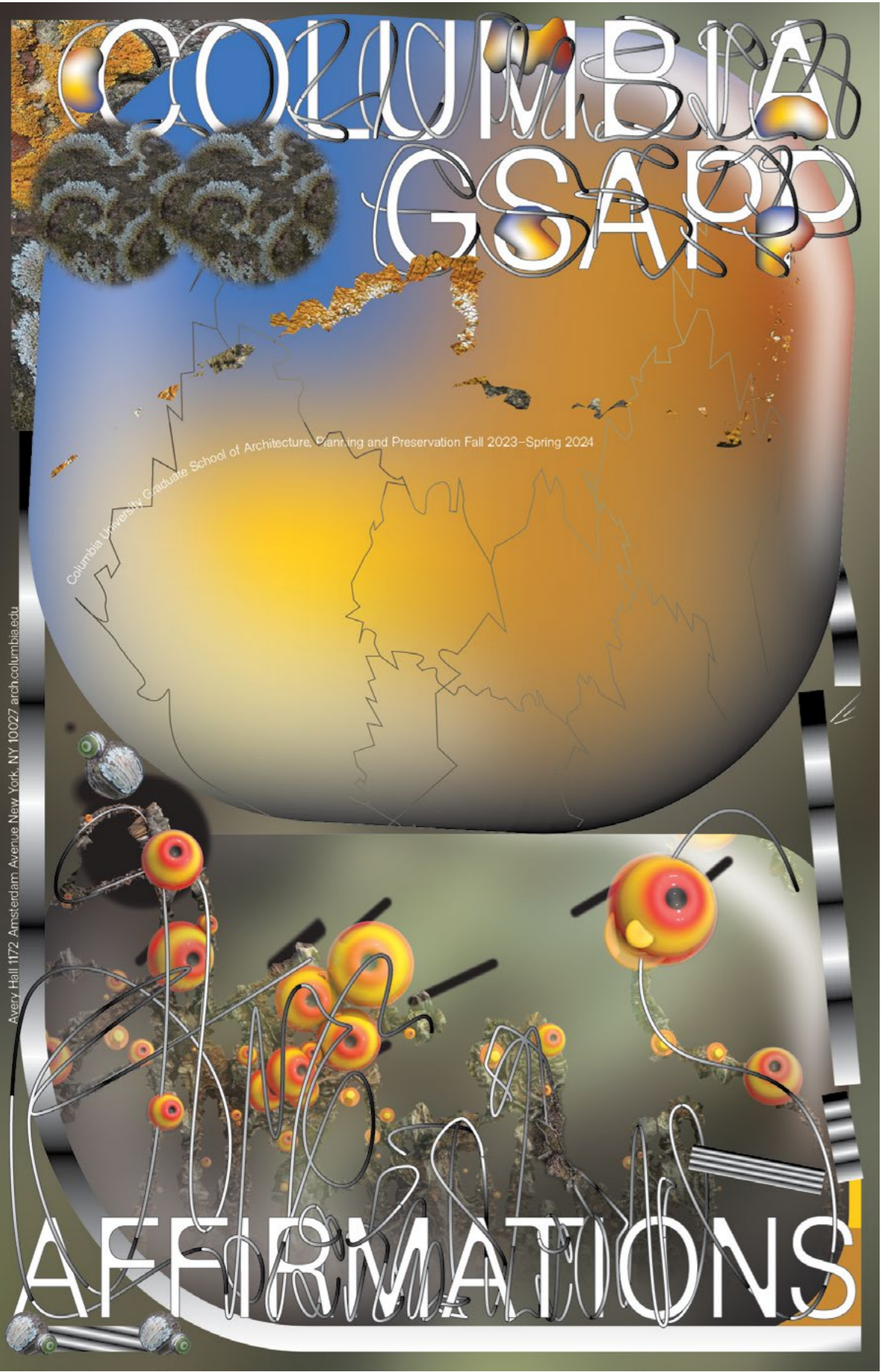
Visual identities and applications for Columbia GSAPP's public programming and events from the Fall '23 semester to now. Each academic year consists of a primary identity for general lectures and events, an identity for a specially curated lectures series, and various sub-identities and odds and ends. Applications range from printed matter to social media.

Dean: Andrés Jaque

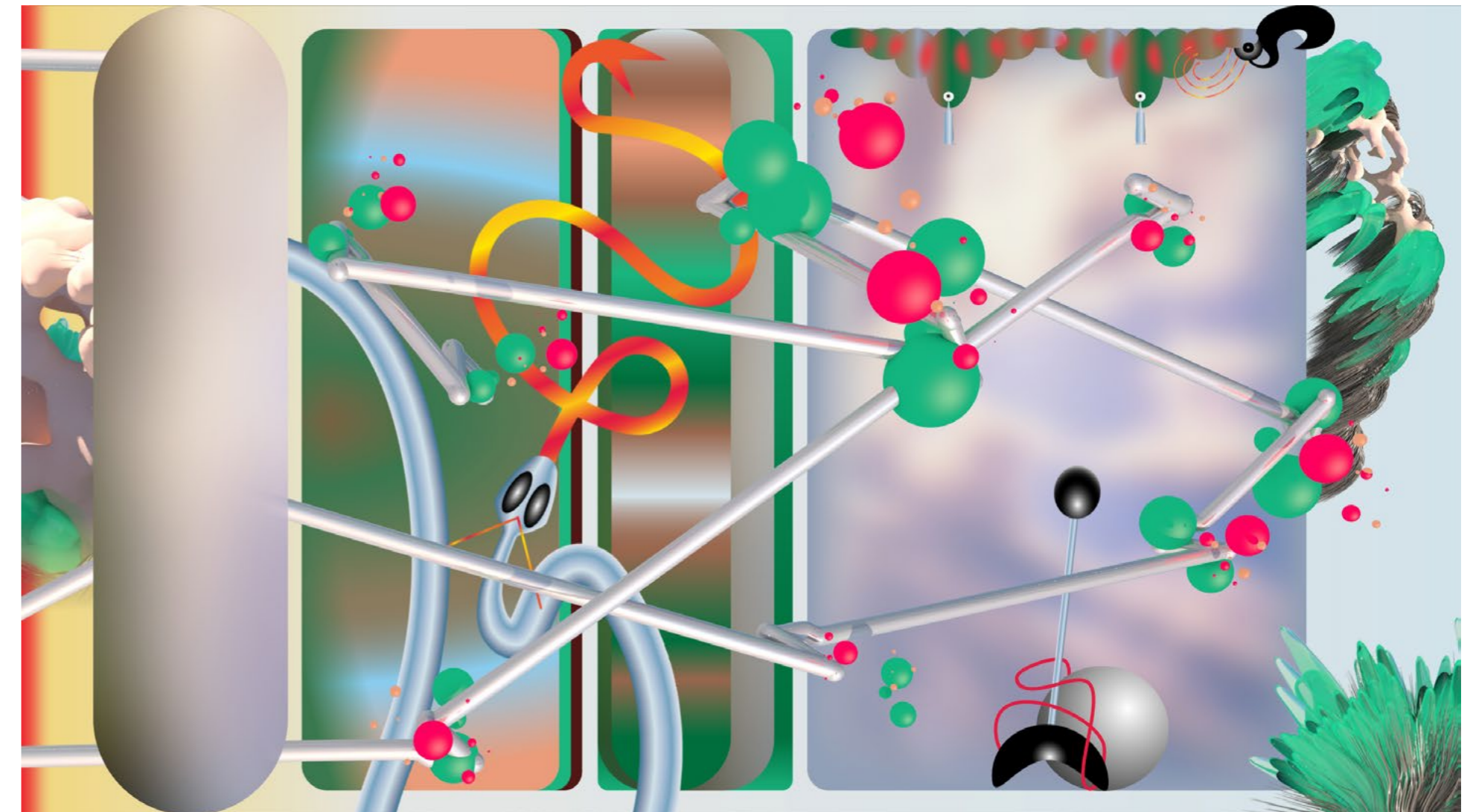
Director of exhibitions: Bart-jan Polman

Project coordination and feedback: Shannon Werle ('23/'24), Ilana Curtis, Kendra Sykes, Stephen Boddeker

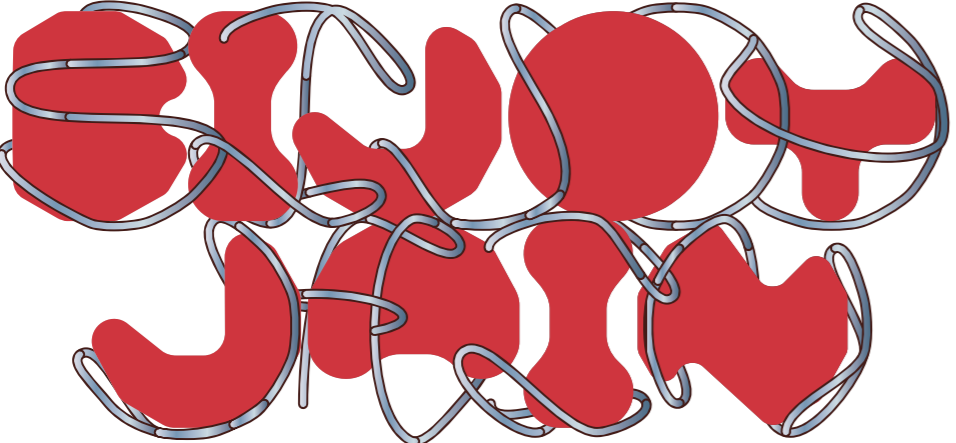
Co-designer for '24/'25 academic year: Mika Kastner Johnson




Programming posters for the '23/ '24 year. The year's identity was conceived as a sci-fi fable about an artificially intelligent lichen digesting the rubble of a post-apocalyptic wasteland. It is unified by a bespoke open-source typeface, Petri, which I drew and commissioned Kaspar Quaink to master.



Illustrations for programming announcements on E-flux. [Animation here.](#)



COLUMBIA GSAPP



Bijoy Jain
(Studio Mumbai)

Response by
Rachaporn Choochuey
and Bart-Jan Polman

Studio Mumbai's work explores the boundaries between art, architecture and material. The studio operates as an interdisciplinary group that shares an environment created through an iterative process, where ideas are explored using process and time as an integral part of its expression; with water, air and light being the basis of all materiality in the synthesis of the work.

Bijoy Jain, the Director and Principal Architect of Studio Mumbai, was born in 1965 in Mumbai, India and received his M.Arch. from Washington University in St. Louis, USA. He worked in Los Angeles and London before returning to India in 1995, the year when he founded Studio Mumbai.

Bijoy currently teaches at the Academia of Architecture in Mendrisio, Switzerland. He has also taught as a visiting Professor at Yale University in USA and the Royal Danish Academy of Fine Arts and Architecture in Copenhagen, Denmark. In 2015, he was awarded an Honorary Doctorate by Hasselt University, Belgium, for his contribution to the architectural profession. In 2017, he was bestowed the International Fellowship by the RIBA, London.

The works of Studio Mumbai have been exhibited in numerous galleries around the world. The latest exhibition, "Breath of an Architect" is currently on display at Fondation Cartier pour l'art contemporain, in Paris, France. The studio's works have also been acquired for the permanent collections of the Canadian Centre for Architecture, MOMA San Francisco and The Pompidou Centre in Paris. Continuing to affix its footprints in the international art and architecture scene, the studio has exhibited at the Victoria and Albert Museum, London in 2010, Sharjah Biennial in 2013, and the Venice Architecture Biennial in 2010 and 2016 amongst many other shows and exhibitions.


Studio Mumbai has received several awards, few of which include: Dear's Medal, Washington University, St Louis (2021) | Alvar Aalto Medal (2020) | Winner, Grande Medaille d'Or from L'Académie d'architecture, Paris, France (2014) | BSI Swiss Architecture Award (2012) | Spirit of Nature Wood Architecture Award: Finland (2012) | Finalist, 11th cycle of the Aga Khan Award for Architecture (2010) | Global Award in Sustainable Architecture (2009).

This event content is equivalent to 1.5 AIA/CES total learning credit. Please contact events@arch.columbia.edu for more information.

ARCHCOLUMBIA.EDU


6:00PM

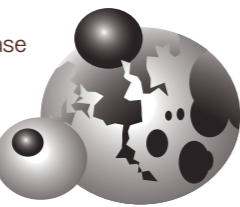
Wood Auditorium



COLUMBIA GSAPP

Wednesday
March 20, 2024







2024 John Foerster '64 Fund Lecture

6:00PM
March 20, 2024


(Studio Mumbai)



Response by Rachaporn Choochuey and Bart-Jan Polman



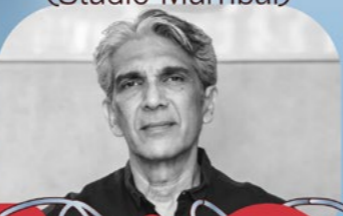
ARCH COLUMBIA EDU




2024 John Foerster '64 Fund Lecture

6:00 PM
March 20, 2024

(Studio Mumbai)

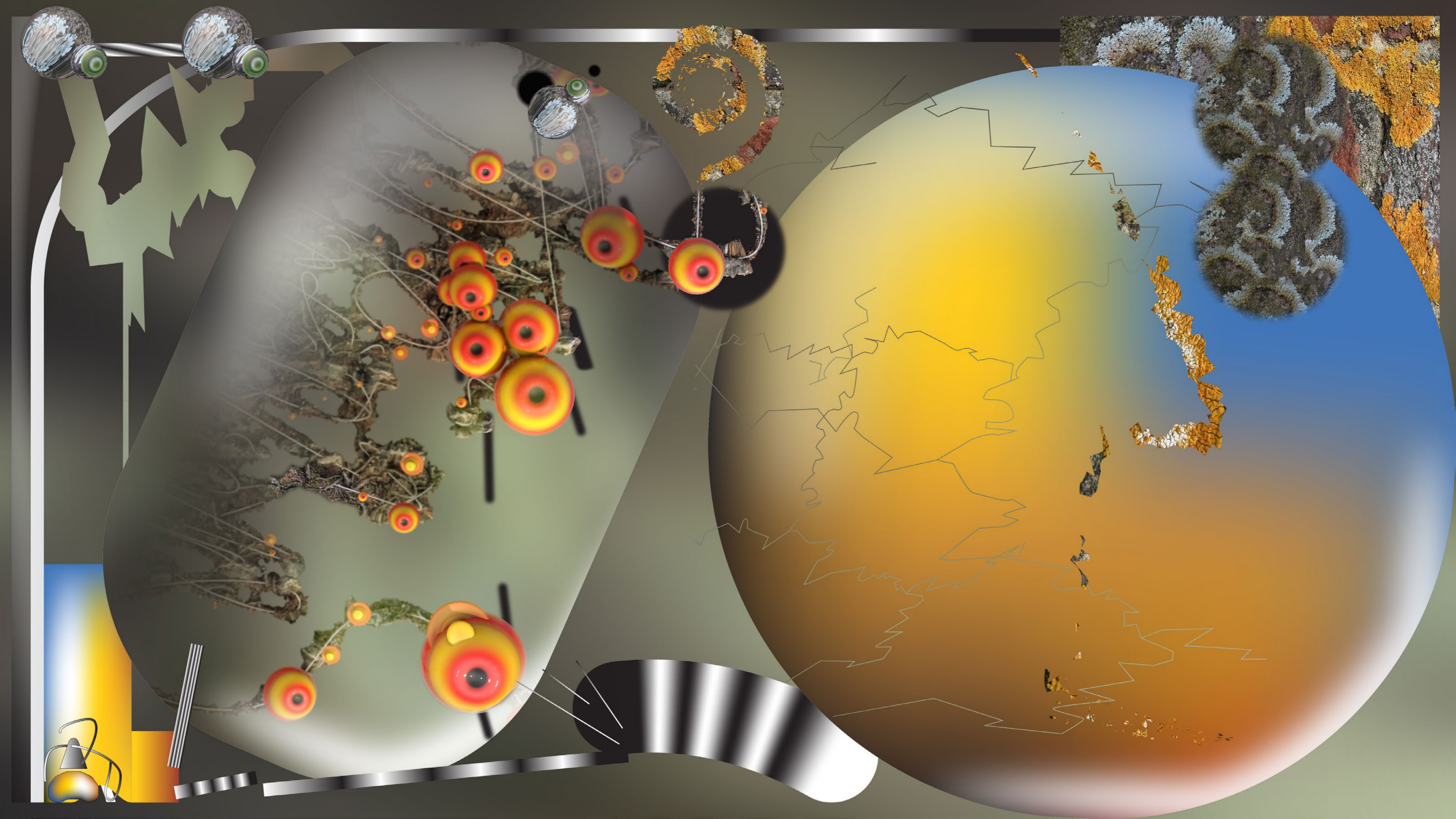


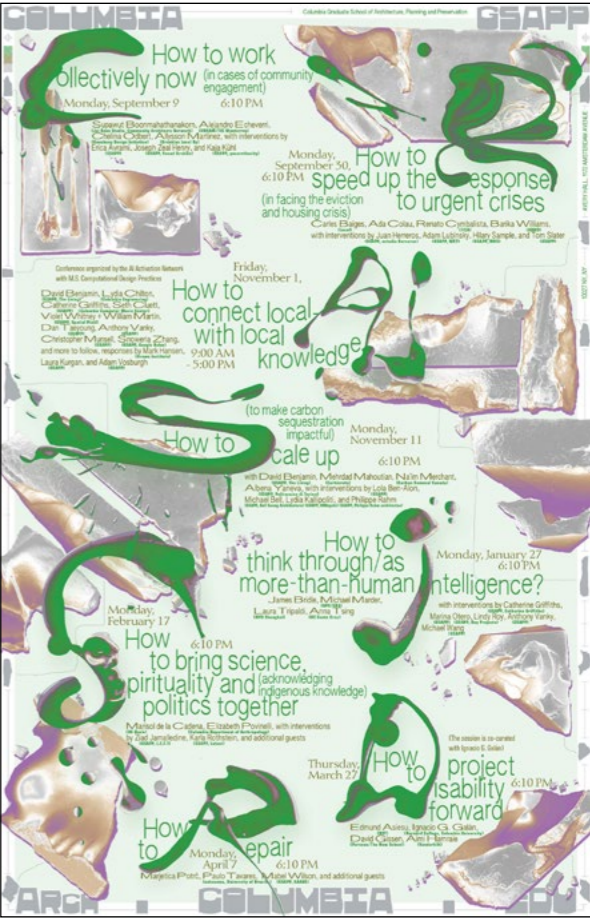
Response by Rachaporn Choochuey and Bart-Jan Polman



ARCH COLUMBIA EDU

A social media kit (tabloid flyer, title slide and Instagram post) for a lecture by Bijoy Jain

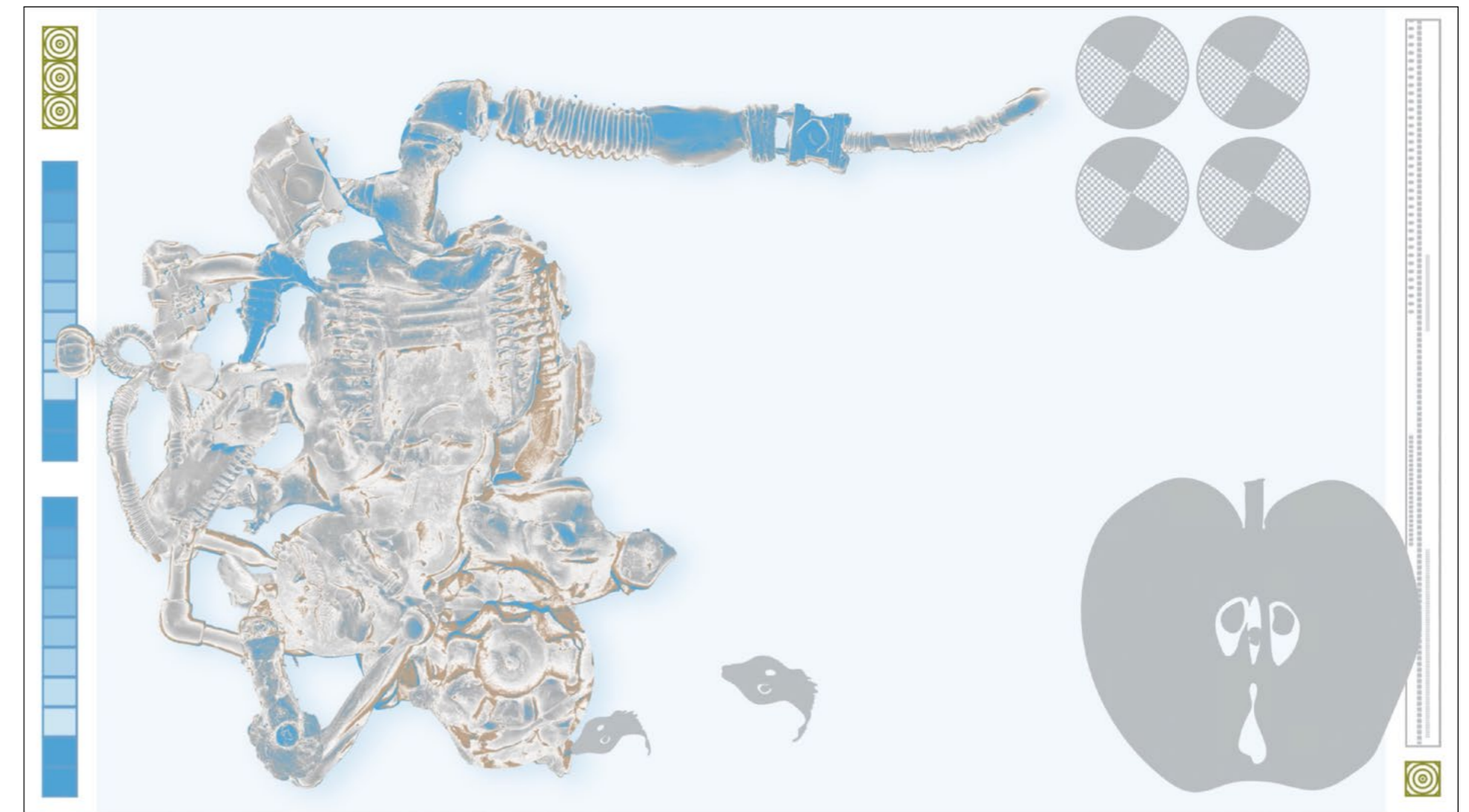
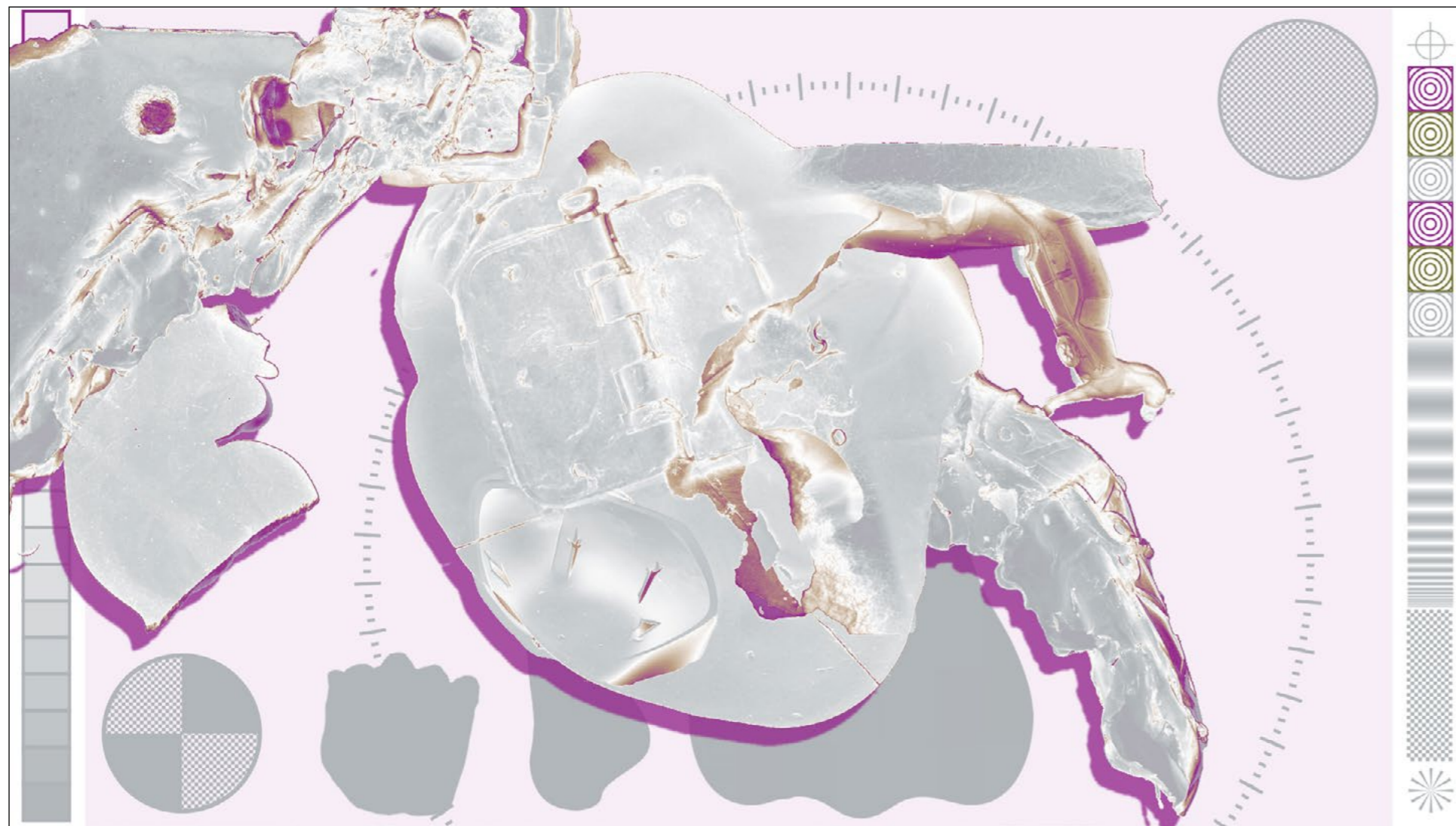




Programming posters with speaker indexes on the rear sides for the '24/ '25 academic year. Designed in collaboration with Mika Kastner Johnson. The year combines imaginary systems of measurement with collages of casted objects encountered in our everyday lives.



A social media kit for a lecture by Marina Tabassum

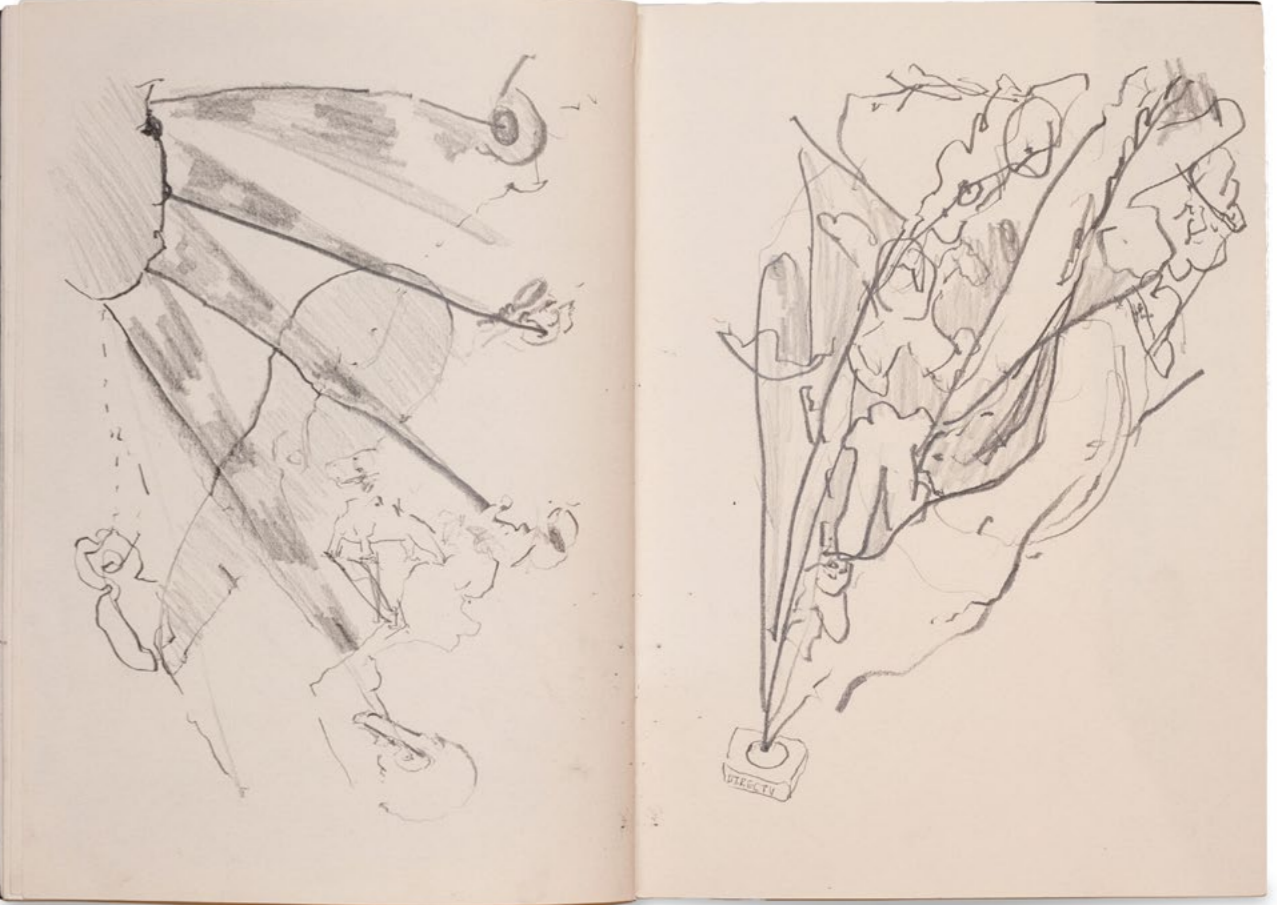
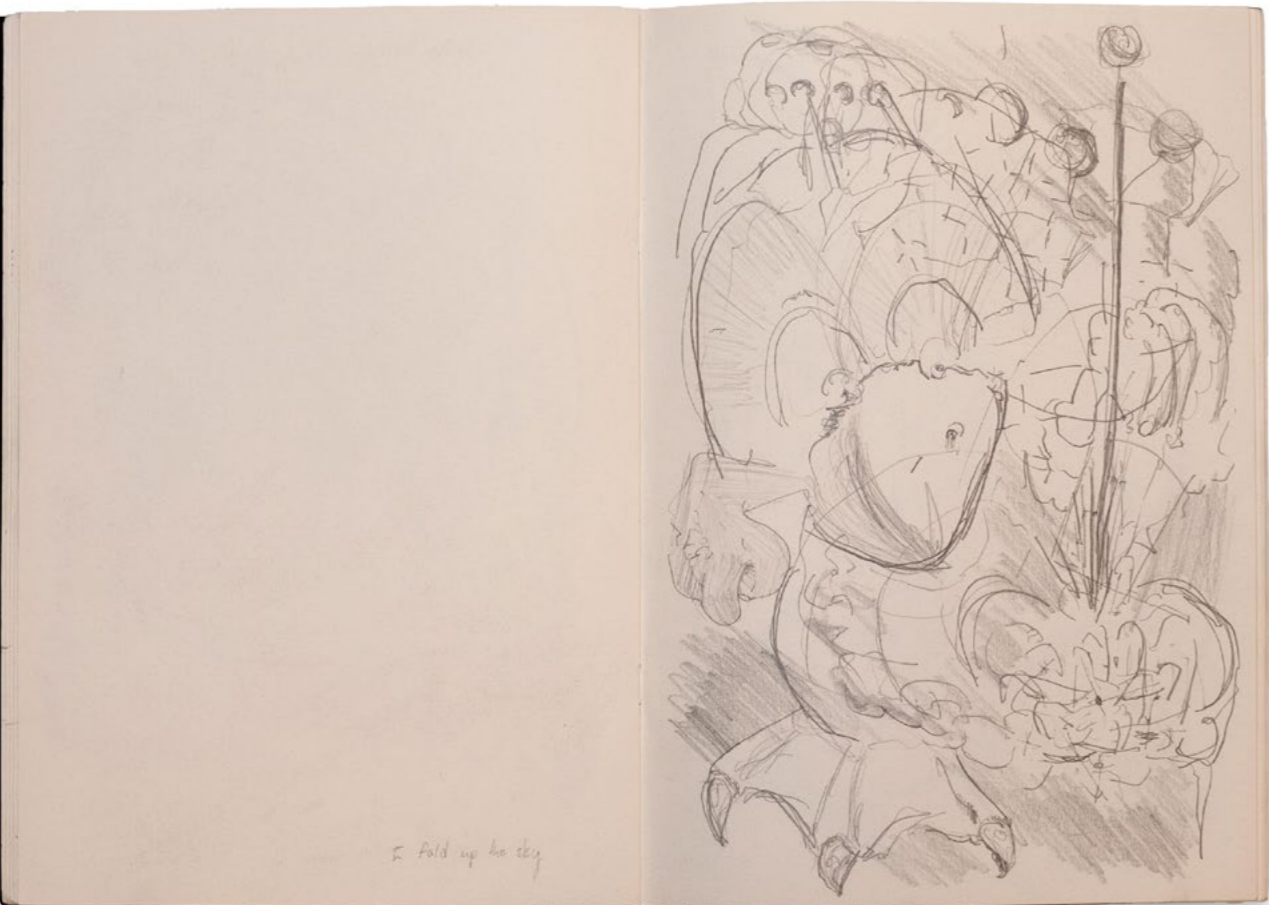
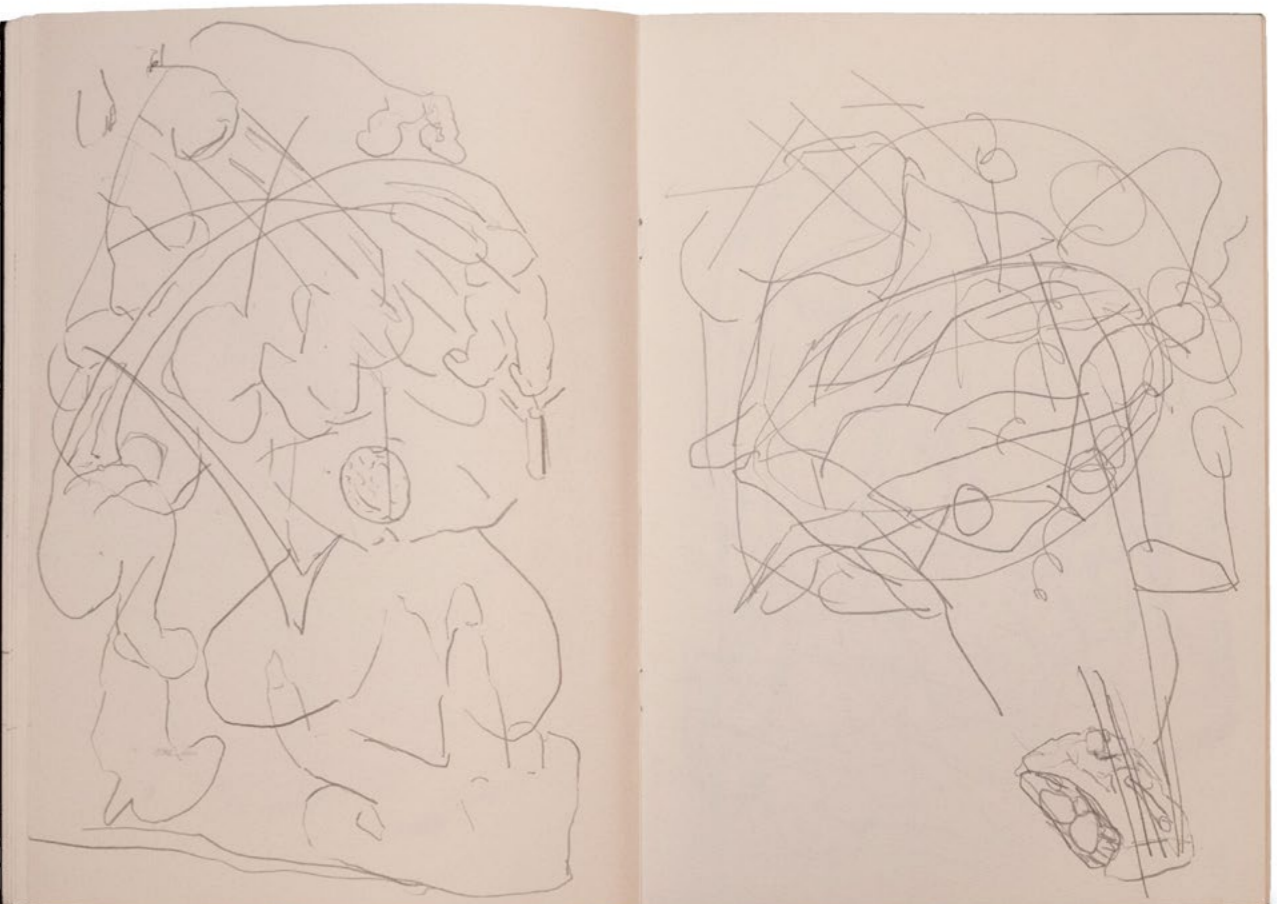
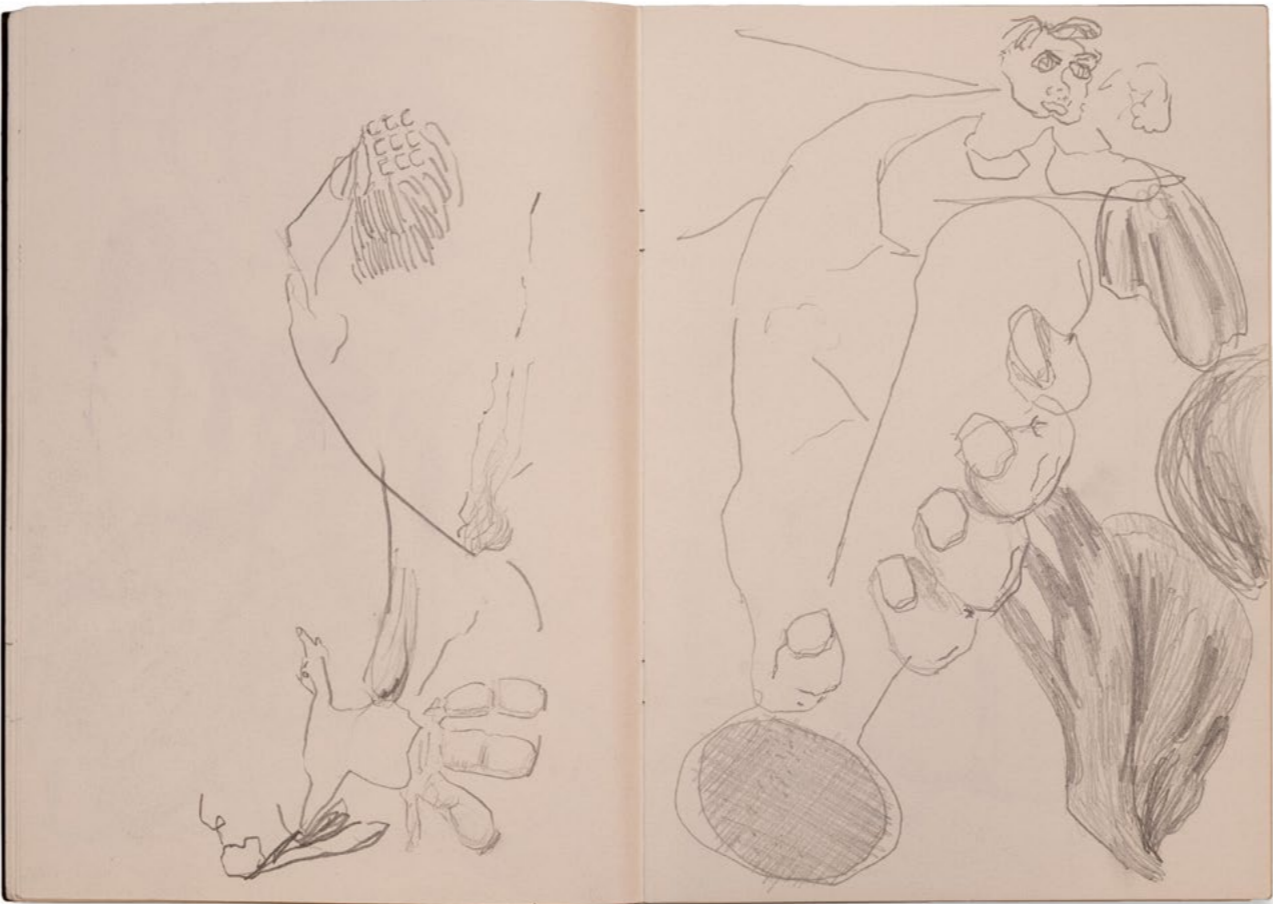
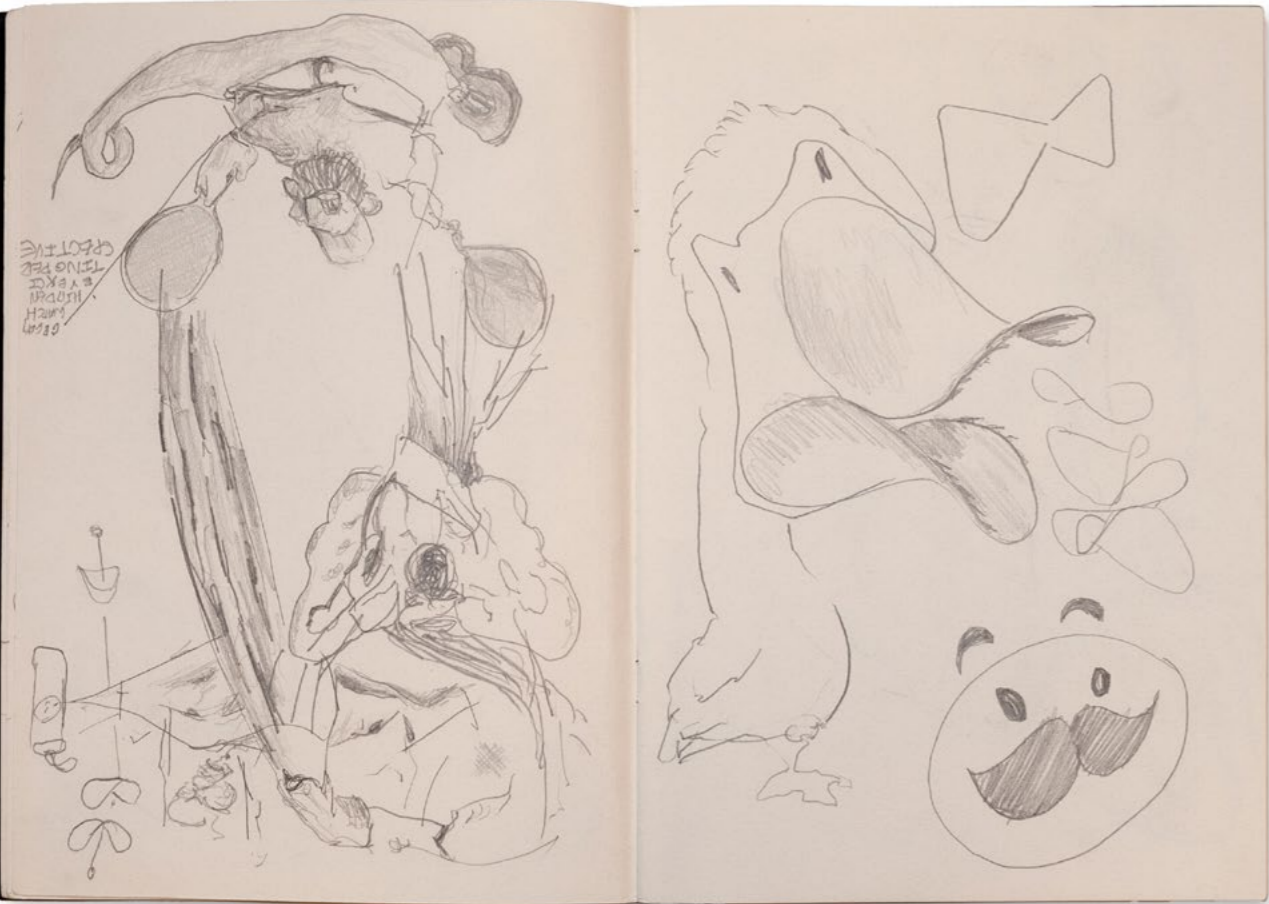


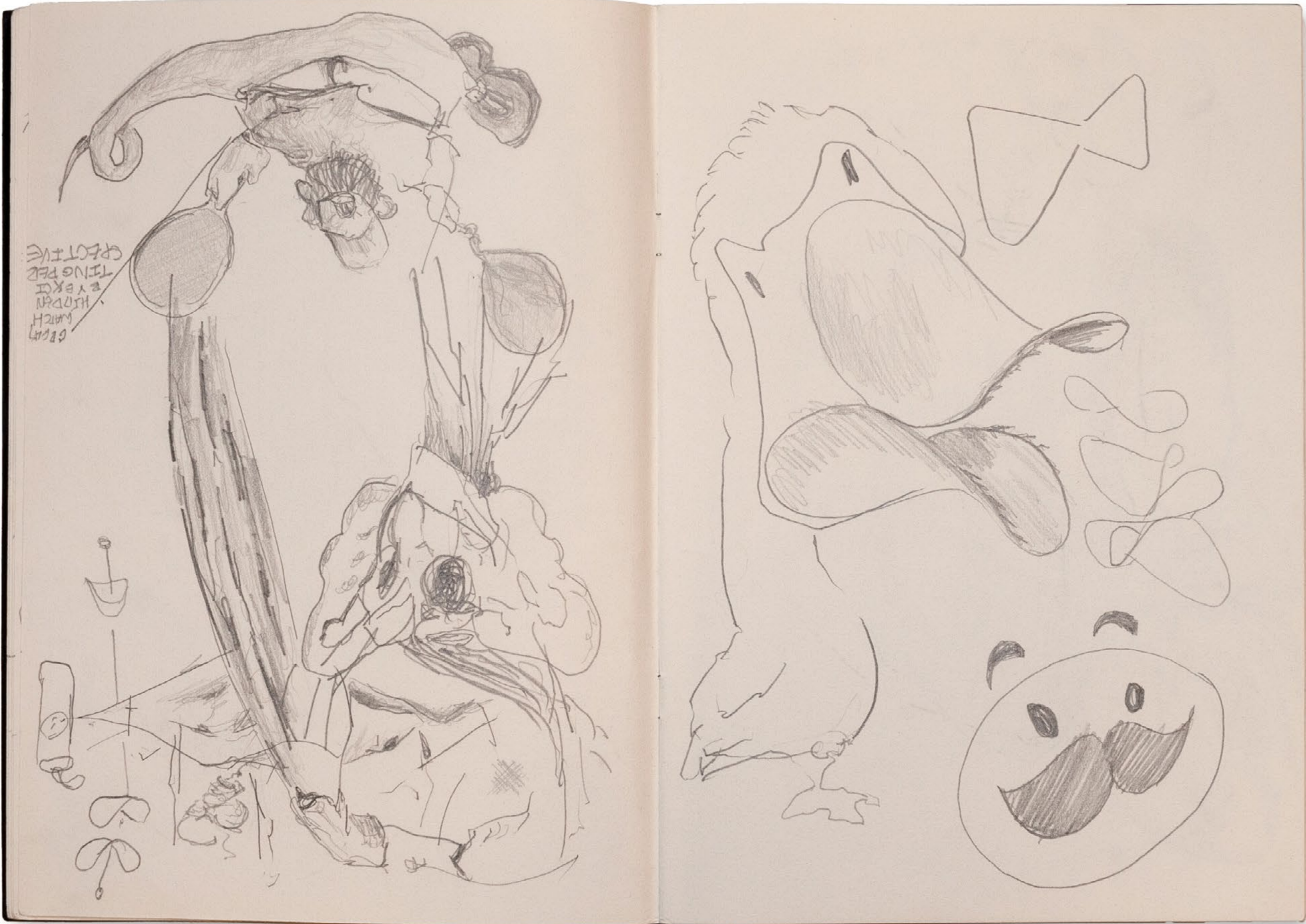
Illustrations for programming announcements on E-flux. The Fall semester organized graphics around embodied units of measurement, while the Spring semester revolved around the lives of apple trees. [First animation here](#) and [second animation here](#).

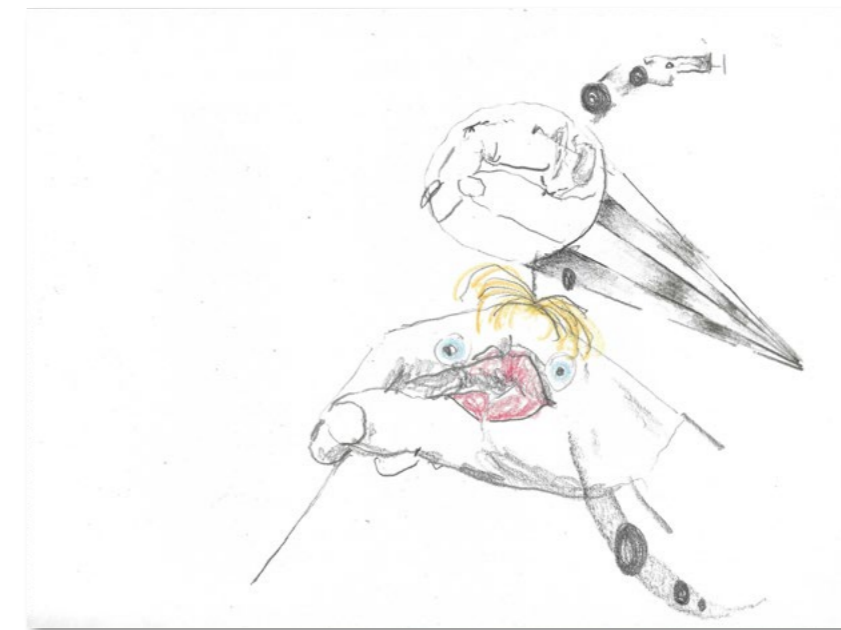
Drawings 2022–2025

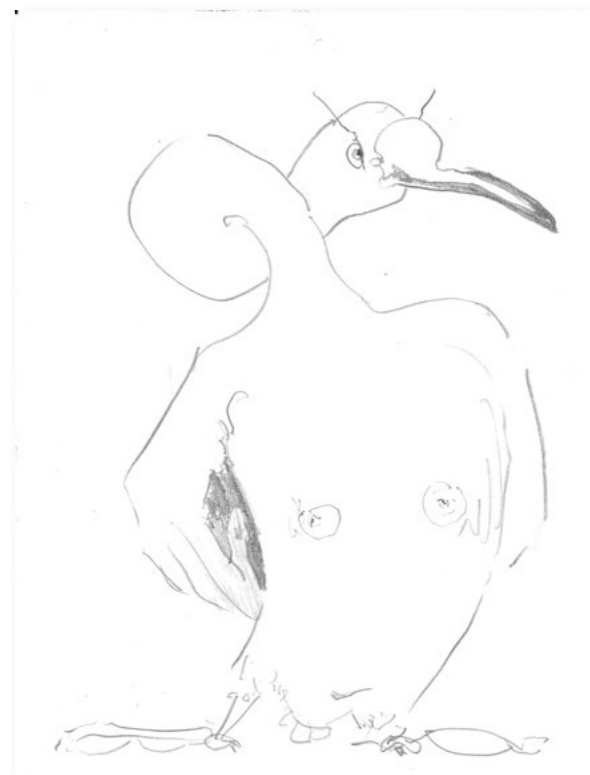
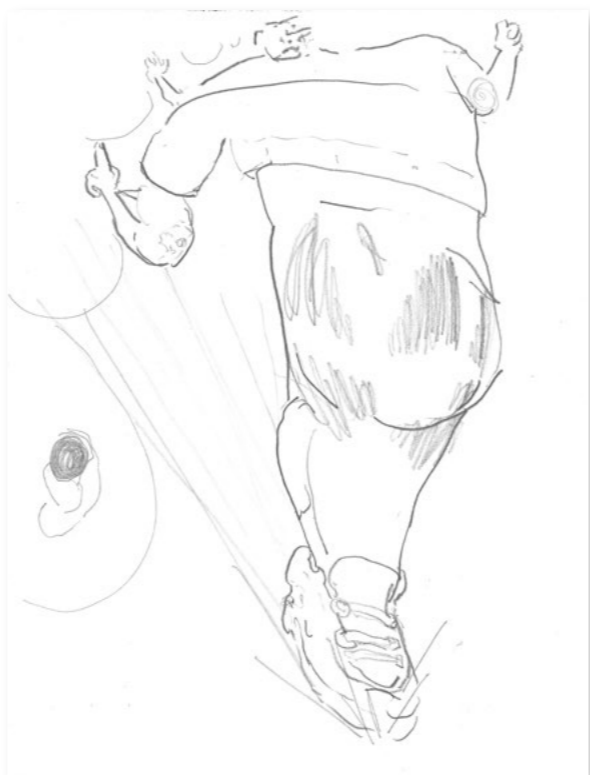
Graphite, India ink, colored pencil or watercolor on paper, various dimensions.



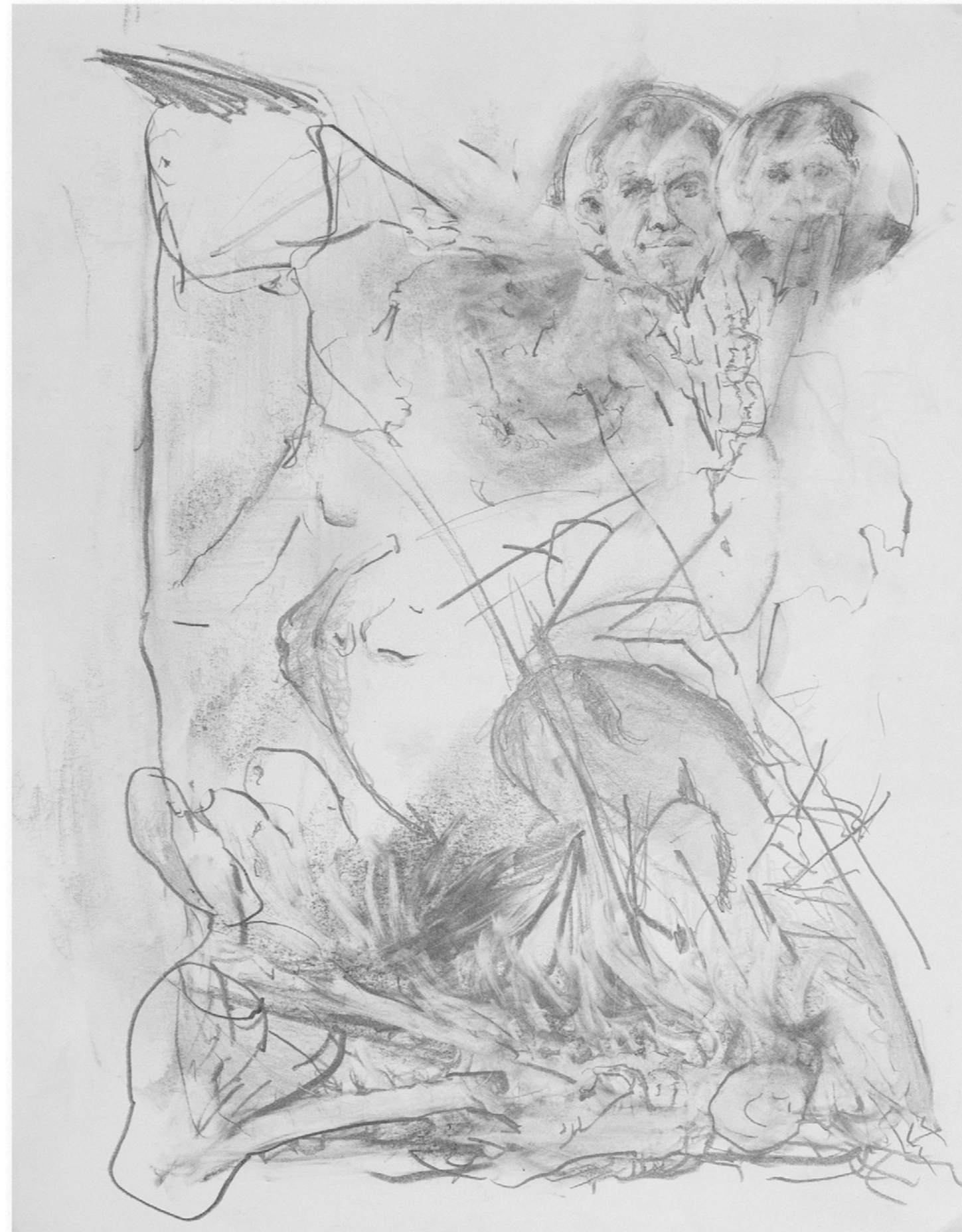


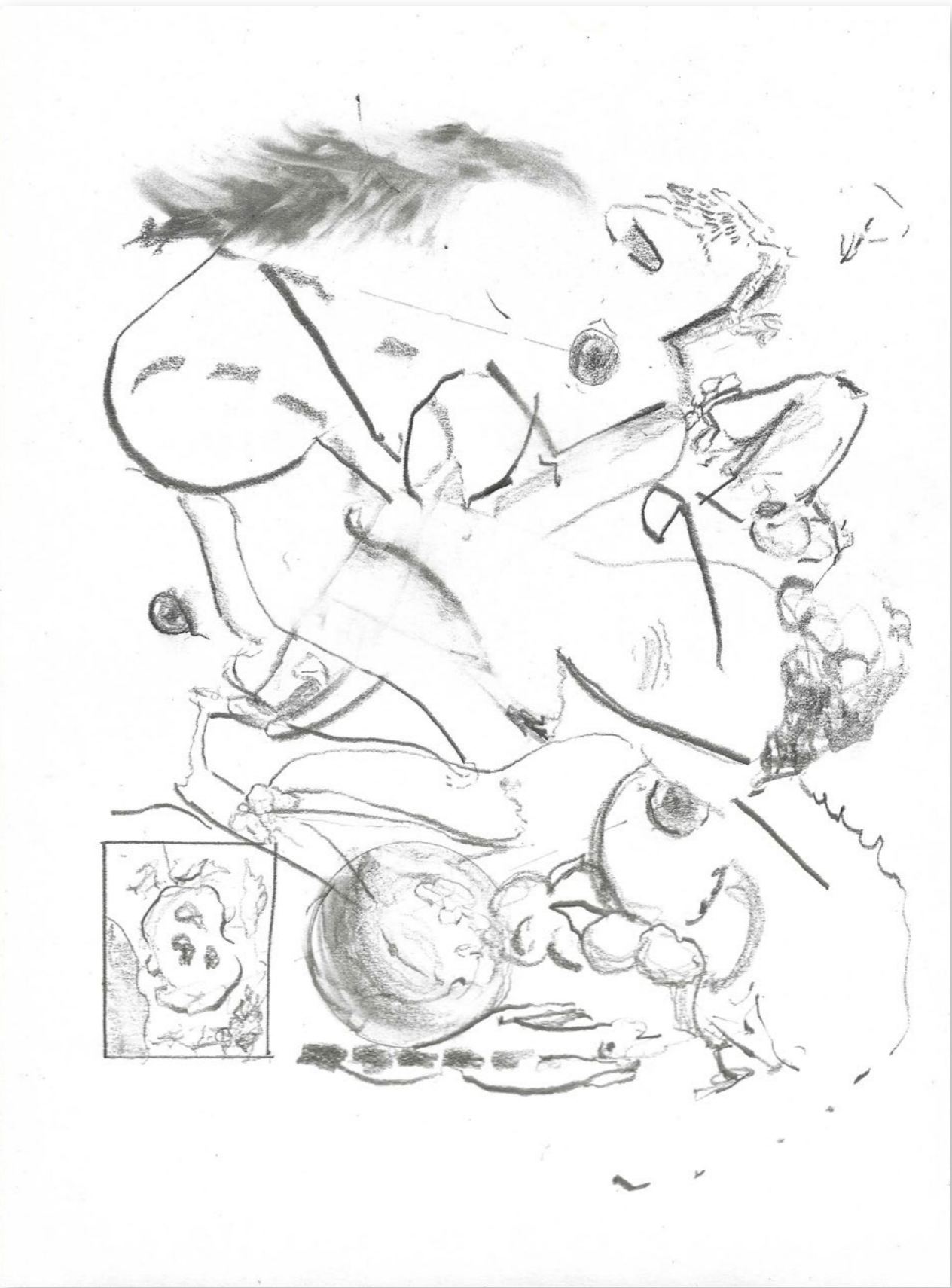
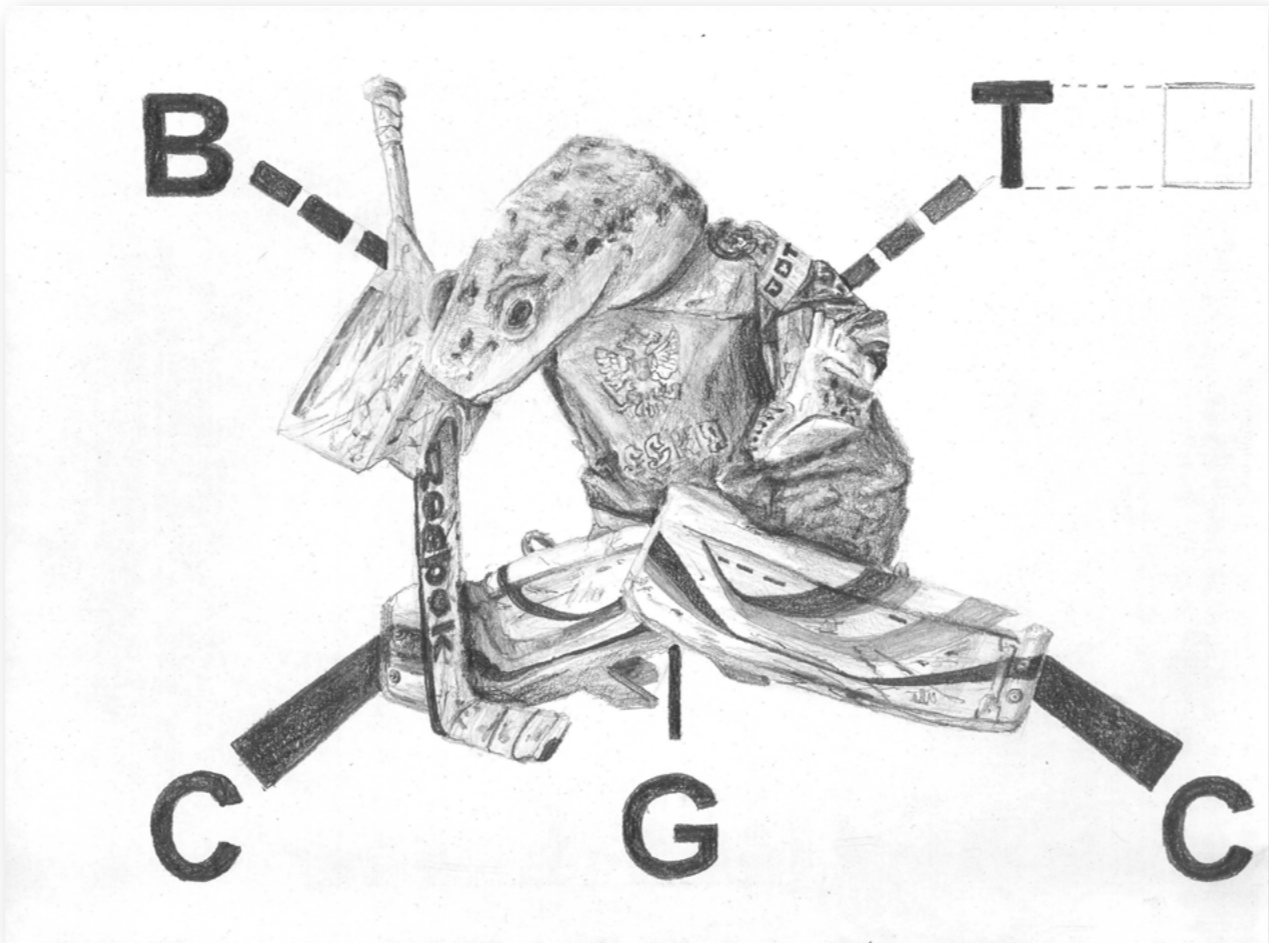
















Thank you!