

A close-up, profile photograph of a firefighter. The firefighter is wearing a helmet with a headlamp and has a red glow effect applied to the entire image, giving it a dramatic, high-contrast appearance. The firefighter's face is partially visible, and they are wearing safety glasses. The background is dark and indistinct.

ca

COMMUNICATION ARTS PHOTOGRAPHY ANNUAL 62

Jiyeun Kang Studio Matthews JOAN Creative
Vallée Duhamel Exhibit

July/August 2021
Twenty-Four Dollars
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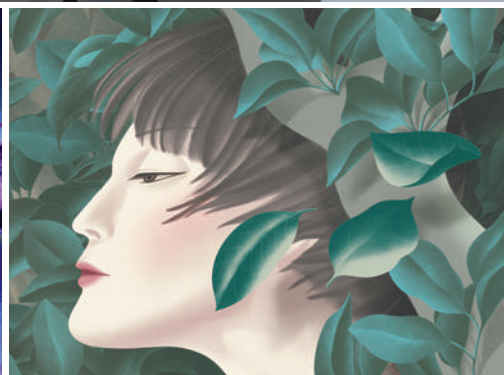
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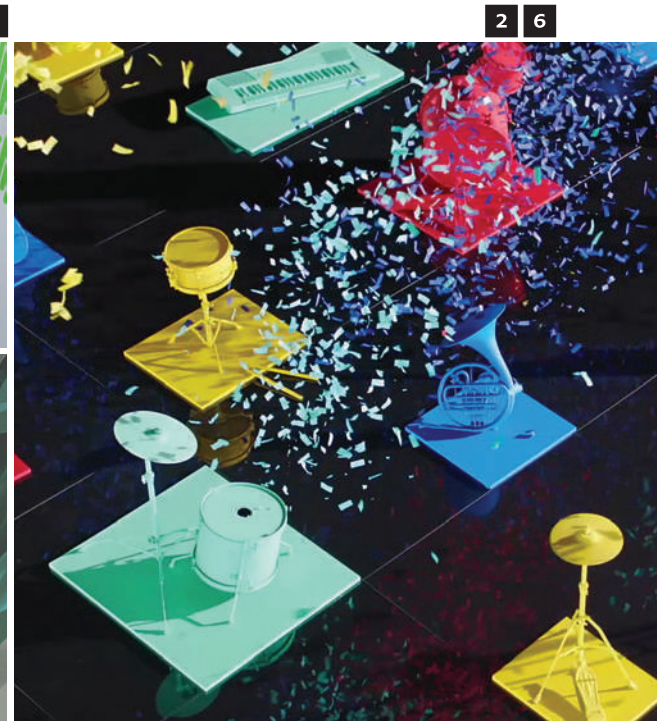
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Features

Margaret Andersen (margaretandersen.com) is a Los Angeles-based freelance journalist whose writing on design, technology and digital culture has appeared in *WIRED*, *Bitch*, *Gusher* and *AIGA Eye on Design*. In this issue, she uncovers how Montréal-based multidisciplinary studio Vallée Duhamel creates high-quality, lo-fi whimsical worlds.

Ruth Hagopian (ruth.hagopian@gmail.com) is a freelance writer and editor whose profiles of designers, photographers and artists have appeared in *Create*, *Digital Graphics* and *Print*. In this issue, she writes about Studio Matthews, a Seattle design firm communicating stories in spaces ranging from visitor centers to university campuses.

Kimeko McCoy (kimekomccoy.com) is a feature reporter turned digital marketer, mixing her habit of being extremely online with storytelling to build a digital narrative around brands. In this issue, she profiles JOAN Creative, a New York-based ad agency sparking creative ideas from modern culture.

In 2008, **Amy Ng** founded Pikaland (pikaland.com), an online resource for freelance illustrators. Based in Kuala Lumpur, Malaysia, she guest lectures at the One Academy of Communication Design. For this issue, she interviewed South Korean illustrator Jiyeun Kang, who finds fresh ways of expressing shared humanity.

Columns

Nancy Goulet is principal at studiowink (studiowink.com), a boutique, multidisciplinary, graphic design firm. She also serves as Massachusetts College of Art and Design's Graphic Design Certificate program professional design mentor. In the Design Issues column, she reports on the growing trend of potential employers assigning creativity tests.

Dave Kuhl (davekuhl@gmail.com) is a writer and creative director who's worked for top agencies in Chicago, Boston, San Diego and Los Angeles. He also cofounded a boutique agency and is a four-time Cannes Lion winner. In this issue's Business column, he learns how recruiters are seeing ad agencies recover from the past year.

Wendy Richmond (wendyrichmond.com) is a visual artist, a writer and an educator whose work explores public privacy, personal technology and creativity. Her latest book is *Art Without Compromise** (Allworth Press). In her Design Culture column, she considers what a home studio might look like.

Monica Kass Rogers (monicakassrogers.com) writes and photographs from her home base in Evanston, Illinois. She also creates ephemera at Little Blue Press and cohosts the arts incubator Pig & Weasel. For this issue's Creativity column, she interviewed photographers who use in-camera effects to blur the line between real and fake.

Ernie Schenck (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show. In his Advertising column, he considers why fancy buzzwords are invading the ad industry's lexicon.

Book Reviews

Adam Bell (adambbell.com) is a photographer and writer based in New York. His books include *Vision Anew: The Lens and Screen Arts* and *The Education of a Photographer*. He is on the staff and faculty at the MFA Photography, Video and Related Media Department at the School of Visual Arts.

Theo Inglis (theoinglis.co.uk) is a British freelance graphic designer and design writer. His debut book, *Mid-Century Modern Graphic Design*, was published by Batsford in May 2019.

DIRECTORY

Featured in this issue

JOAN Creative joancreative.com

Jiyeun Kang jiyeunk.com

Studio Matthews studiomatthews.com

Vallée Duhamel valleeduhamel.com

Exhibit

Brand Brothers brandbrothers.fr

Commonwealth/McCann México
cw-mccann.com

External Reference externalreference.com

Virgile Flores virgileflores.com

Imaginary Forces imaginaryforces.com

ROOF Studio roofstudio.tv

TBWA\Media Arts Lab mediaartslab.com

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Umbrella Design umbrelladesign.in

Venables Bell & Partners venablesbell.com

Fresh

Alexis Eke alexiseke.com

Fluoro fluoro.london

Shell Royster shellroyster.com

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Submitting Work

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Writer's Guidelines

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No responsibility will be assumed for unsolicited editorial contributions.

Correction

In the 2021 May/June issue, on page 24 of the Typography column, the reference to Frank Romano should have been Frank Martinez.

Behind every great shot,
there's a vision.



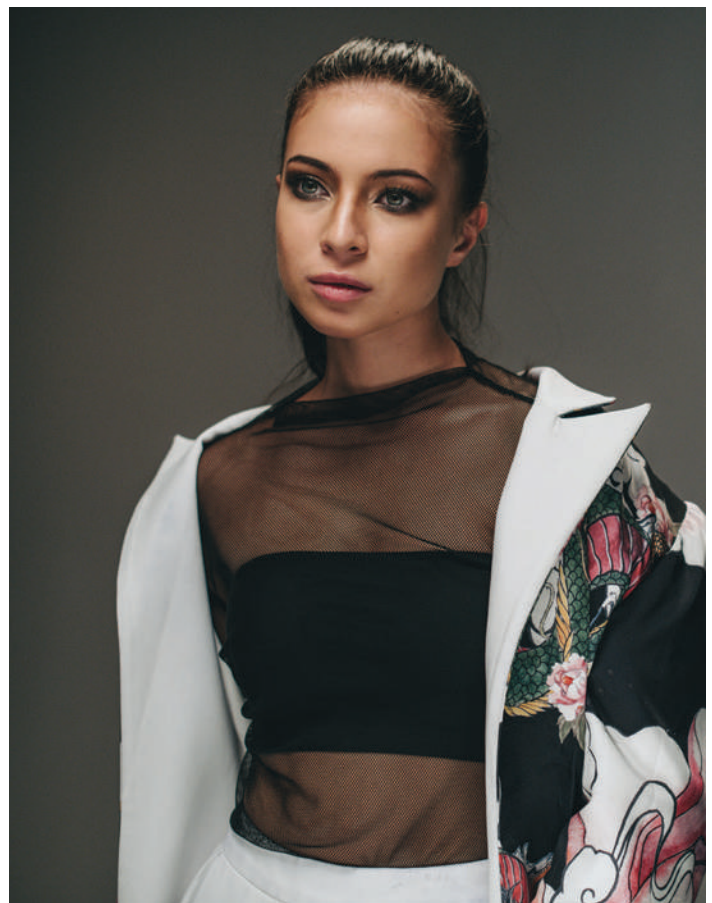
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EDITOR'S COLUMN

Patrick Coyne



Collectively, the winning projects of this year's Photography Competition look quite different than last year's. While we did see a few images of empty public places in last year's Annual, this year's book visualizes the emotional impact of a year of sequestration.

"The influence of COVID-19 on creativity was unavoidable, and so much of the work was born from the restrictions of lockdowns—self-portraits, interior shots and many other incredible examples of creative problem-solving," says juror Frances Cooke. "It was heartwarming to see photographers pushing through the challenges of the past year to create some stunning images."

As the global economy weakened this last year, so did the market for commissioned work. Subsequently, we saw a decline in commercial submissions and an increase in personal work.

"I wasn't surprised that the Unpublished and Self-Promotion categories saw a rise in winning entries—personal work often feels the most inspired, and inspiring," juror Carla Delgado says. "The circumstances that we found ourselves forced into facilitated a quality of work amongst the entries that was profound, and that we as reviewers could connect with on a personal level."

"There was a broad range of subject matter, themes and topics covered, which I really appreciated. I felt the work that was strong, really stood out and was quite compelling."

—Quentin Nardi

"Pandemic portraits were a new theme that I quite enjoyed," says juror Adreinne Waheed.

"I felt like I saw a lot and responded well towards quieter work—work that seemed more contemplative, maybe a little darker, a little more abstract," juror Quentin Nardi says. "I feel like this was definitely due to the photographers channeling all that 2020 brought to us during this last year."

"The work was less and less about the world around us, and much more focused on the world within. A fascinating by-product of the times we are in," says Cooke.

"The entire body of work, all of the entries, is a true visual time capsule of 2020."

—Nick Galac

"It was no surprise that the pandemic was a significant theme, but the variety of ways in which it was interpreted and captured was moving," Delgado says. "From the joyful absurdity of a baby in a foosball table to the expressions of family members looking through nursing home windows, there was at times a personal

connection felt with the pictures and a profound relatability to the photographers that made them.

"One recurring theme that shares some abstract symbolism with the pandemic was the Joshua tree. Native to the Mojave Desert and seemingly growing six feet apart, this subject feels like a poignant metaphor for the effects of the pandemic. It was interesting to see different photographers' interpretations of the same subject."

"I saw a lot of work from and about BIPOC experiences, which was encouraging. Hopefully that trend towards diversity continues," says juror Jason van Bruggen. "Advertising in particular has been a fairly ethnically homogenous industry for far too long. There were some encouraging conversations and evolutions this year, but there is a long road ahead to what will hopefully be an inclusive and representative future."

I asked the jurors what most surprised them about this year's submissions.

"I was surprised how well the photographers captured the world we currently live in," juror Tanja Adams says.

"I was surprised by the amount of heavy equipment photos—trucks, etcetera—that were entered," says juror Rick English. "I didn't know that was such a large niche. I was also surprised at the small amount of mediocre work entered."

"I was pleasantly surprised with the strength of the cinematography entries," juror Nick Galac says.

"I was surprised by the superb quality of the student work," says Waheed. "There were so many great student entries in both still and video. I was very impressed!"

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EDITOR'S COLUMN

I asked the jurors to share their biggest disappointments with the entries.

"I guess it shouldn't have come as a surprise to me, but there was a *lot* of work around the recurring themes of 2020: covid, isolation, quarantine, racial justice, protest and our divided country. None of these are easy topics to cover," says Nardi. "I was looking for the work that stood out, compelled, surprised and challenged my perceptions of these incredible events. A lot of work seemed to say the same thing. I was looking for those that successfully executed an alternative narrative."

"I would have liked to see some more boundary-pushing, surprising work of a higher quality," van Bruggen says. "Even if it isn't quite where it needs to be, I would hope that people keep entering work that is not safe in these competitions. There is so much work out there these days—things start to feel similar and familiar very easily."

"Of the winning entries, I think I counted less than a third of them from female photographers," says Delgado. "I would love to see the photography industry—and the creative field in general—have more female representation. As a part of the small percentage of female creative directors, I'm hopeful that we're moving in the right direction, but progress has been slow."

"My biggest disappointment was that there weren't stronger images from the 2020 Black Lives Matter protests," Waheed says. "I attended and photographed over 50 protests, so that made me wish I had submitted my work."

Lastly, I asked the jurors where they thought the field of photography is going.

"Explorations within the medium and a further blurring of the line between still and motion," says Galac.

"With a camera on every phone, and photography being one of the strongest languages of social media, it feels like photography as an art form will continue to become more and more accessible," Cooke says. "Its influence as a storytelling medium at this moment in time only gets stronger."



TANJA ADAMS is a founding partner of Another Production, a female-owned creative production company that collab-

orates with brands and agencies to deliver high-quality stills and film content while driving and championing diversity behind the lens. Adams was born and schooled in Windhoek, Namibia, after which she studied marketing in Cape Town, South Africa. In 1997, she moved to the United Kingdom to continue her career in advertising before starting Another Production with Helen Parker in 2002. They are also co-creators of Equal Lens, a not-for-profit organization established in 2019 to champion the work of women and nonbinary photographers.



QUENTIN NARDI is chief photo editor for *Smithsonian* magazine. A photo editor and director professional with 20 years of national

magazine and editorial photo editing experience in both print and digital platforms, Nardi strives to foster and create engagement that coalesces editorial and brand consistency, thereby positively affecting staff efficiency and increasing organic web traffic. Prior to *Smithsonian*, Nardi spent nine years as a photo editor for *Ski* magazine and as director of photography for AARP, where she helped to redefine the visual direction of *AARP The Magazine*. Nardi earned a BFA in photography from the University of New Mexico.



FRANCES COOKE is a senior art director at Clemenger BBDO in Wellington, New Zealand. Using creativity to help

change Kiwi lives for the better, Cooke has created some of New Zealand's most memorable campaigns. Recently, she turned wearing a seatbelt into an act of pride for Waka Kotahi NZ Transport Agency; helped Kiwis fight racism with the NZ Human Rights Commission; and has also been part of the team encouraging New Zealand to Unite Against COVID-19. She has consistently ranked as one of New Zealand's top creatives, with her work being recognized across award shows including the Cannes Lions, Effies, New York Festivals and Spikes.



FORD OELMAN has led brand creative and design for the Academy of Motion Picture Arts and Sciences in Los Angeles for nine years.

Early on, he fell for movies and was fortunate to get his foot in the door at New Line Cinema and Warner Brothers, where he cut his teeth in feature film development and marketing. He then hustled his way into becoming an independent producer. As a creative director, his work has been recognized by the Clio, *Communication Arts*, D&AD, *Graphis*, *HOW*, *Print*, Promax and the Webbys. The former bartender and phlebotomist holds degrees from New York University's Tisch School of the Arts, Pepperdine University, Hamilton College and Phillips Academy.

"Everyone is a photographer these days, and that is undermining the revenue model for many of us," says van Bruggen. "The notion of apprenticeship is getting lost in the age of self-publication. Quality control has become very much a matter of personal taste, and while this is liberating to some extent, I don't see that as entirely a good thing. There is still value in having gatekeepers and arbitrators for what is good and what is not. I think we all have a responsibility to keep the standard of published work high and ensure that the distinction between professional and amateur is maintained for everyone's benefit, including the people who consume both art and advertising. I'm of two minds as to where



CARLA DELGADO is the founder and creative director of Austin, Texas-based Page 33 Studio, specializing in editorial design, brand

identity and information graphics. Prior to founding Page 33, Delgado was an associate partner at Pentagram, where she collaborated regularly with renowned photographers on editorial assignments. Dedicated to collaborating with purpose-driven organizations, her client list includes American Forests, the World Wildlife Fund and The 19th. Her work has been recognized by numerous organizations including *Communication Arts*, *Graphis* and the Society of Publication Designers. She holds a BFA in design from the University of Texas at Austin.



RICK ENGLISH opened his first studio in Palo Alto, California, in 1985 after earning a degree in visual design from the

University of California, Berkeley. Apple was English's first major client. English's book *AppleDesign*, published by *Graphis* and written by Paul Kunkel, chronicles the history of design at Apple. In 2011, English shot and edited a full-length documentary, *Preventing Genocide*, with Dr. David Hamburg and Eric Hamburg. It is based on interviews with 28 world leaders including Kofi Annan and Desmond Tutu. Since 2017, English has been chair and professor of photography at the Savannah College of Art and Design.



NICK GALAC is a senior photo editor at ESPN. A native of Detroit, Michigan, Galac started his career as an intern at *Marie Claire*

UK. He has spent fifteen years in sports photography at vertical and pansport titles, including five years as associate photo editor at *Runner's World*. Over the past decade at ESPN, Galac has specialized in creatively producing premium photography for digital content, features, key art, galleries, covers and *ESPN The Magazine's* Body Issue. Galac has received numerous awards for his photo editing work. He received a BSFA from Valparaiso University, where he studied photography, design and painting.



BILL SOSIN is known around Chicago for his skills in various aspects of book publishing, printing and graphic design.

A fine art photographer himself, Sosin has collaborated with the best practitioners and curators in the field, including Douglas Busch, Catherine Edelman, Marc Hauser, Dave Jordano, Jim Krantz and Sandro Miller. He art directed and designed Dennis Manarchy's retrospective *En Passant*, Peter Elliott's *Park Life: The Summer of 1977 at Comiskey Park* and James Caulfield's *The Space Within: Inside Great Chicago Buildings*. Sosin's fine art photography has been widely exhibited and featured in *Communication Arts' Photography Annual* and *Photo District News*.



JASON VAN BRUGGEN is a Dutch Canadian photographer and filmmaker. He has worked in more than 100 countries, including

some of the most remote locations on the planet. In addition to numerous editorial publications and commercial work for some of the world's leading brands, van Bruggen's work as a visual artist has been profiled by *National Geographic* and *Outside*. He has received awards from the Advertising & Design Club of Canada, *Applied Arts*, the Association of Independent Commercial Producers, *Communication Arts*, *Photo District News* and *Shoot*. His work has aired on BBC, CBC, CBS, PBS and SRF 1. He is also a fellow of the Royal Canadian Geographical Society.



ADREINNE WAHEED is a visual artist based in Brooklyn, New York, and Berkeley, California. Waheed is an accomplished photo

editor who, during her 20-year career, has researched, produced and directed photo shoots for publications including *Vibe*, *King* and *Essence*. Her photography has been published by *British Vogue*, *de Volkskrant*, *i-D*, *National Geographic*, the *New York Times* and *Photo District News*. In 2010, she created the Waheed Photo Archive, a collection of found photographs of African Americans. The Smithsonian's National Museum of African American History and Culture acquired the archive in 2015. Her book, *Black Joy and Resistance*, was released in December 2018.

things are headed—either it will be a free-for-all, or the pendulum will swing in the other direction.”

“I feel that commercial photography is as strong as ever and there has been no reduction in the need for high-quality photography,” English says. “I think the continuing momentum of tech will only add to this.”

“I’m happy to say that I think the field of photography is here to stay,” says Adams. “Even in a world where everything is moving quickly and people are saying it’s a dying form of media, photography has found a place that is appreciated for its skill set.”

“The field of photography is limitless,” Waheed says. “Photographers

have so many resources at their fingertips, whether still, moving, digital or film images—the sky’s the limit for visual artists! Photography as a trade and as an art form will always be a necessary tool to help push societies forward by being a marker of the past and allowing us to dream of—and create—the future.”

A minimum of seven out of ten votes was required for a project to be awarded in this year’s competition. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 62nd Photography Annual. **ca**



A Studio at Home?

So far in this century, I've had four studios, all in urban industrial buildings. I loved each one, but circumstances always cut the affair short: a cross-country move, a landlord who wanted the space for himself, a takeover by CubeSmart, and, finally, covid.

My last studio was large, bright and convenient—just one stop on the express train. But when the pandemic hit, and then worsened, I couldn't get there safely. By the summer, after metaphorically shoveling rent money into a garbage can, I decided to forfeit my security deposit and cancel my lease.

For the past year, I've hibernated in three different cities and towns, downsizing my studio practice to an iPad. Now that covid is receding and I'm fully vaccinated, it's time to venture out and look for a studio. But faced with the all-too-familiar prospect of an exhausting search, an exorbitant rent and an unpredictable commute, I'm considering something new: Could I have a studio at home?

Obviously, it would be great to be free from the headaches of renting a studio. But I don't want to move forward by avoiding negatives. I want to *want* a different space. How can I make a home studio as good as, if not better than, my former studios?

The best room in the house

First, I need to honor my studio practice as an essential activity in my home. If you browse online for "art studios at home," it's mostly about the poor cousin: the unused closet, the forgotten attic, the wedge under the stairs. What if, instead of the worst space, I pick the best? In my apartment, that's the primary bedroom, so that will be the studio. (Fortunately, I live alone, so there's no conflict.)

Division between work and home

My first studio was a coming of age: I was giving myself permission to live the life I desired. I signed a lease, I paid rent, I took two buses to get there. Since then, I've adhered to the belief that I needed to "go somewhere else" to make my art.

Could the opposite be true? Instead of separating work and home, could I integrate them? One of my favorite displays at the Metropolitan Museum of Art is the *studiolo* from the Ducal Palace in Gubbio, Italy. A Renaissance *studiolo* reflected its owner's ideals,

and was a place for contemplation, reading and lively discussions with visitors. In my apartment, I want to reimagine the living room as a *studiolo*. It will hold all my books, and its walls will be a changing display of art and artifacts—mine, friends' and other works I've collected. The objective is to bring my practice—its process *and* inspirations—into every room.

Using outside resources

I've always felt that a studio should be raw and ready to accept hammering, gouging and splattering. Yes, I can design my home studio to be nonprecious, with a floor that permits spilling, and walls that invite tacking up. But it won't be the same kind of freedom I had in my industrial spaces. How do I ensure that I won't be curtailed? Ironically, during the last two decades, some of my messiest work was made outside of my studio. For an etching project, I joined Robert Blackburn Printmaking Workshop, where I used a plate maker and an etching press. I started a letterpress and photo series at a monthlong residency at Women's Studio Workshop, and then collaborated with a letterpress printer to complete the portfolio. I'm hopeful that exploring resources outside of the studio will expand rather than shrink my work.

Solitude versus isolation

Each of my studios has been a sanctuary, a place of solitude. But as we have learned during the pandemic, what starts as solitude can turn into isolation. I will miss the beehive of a bustling artists' building, the spontaneity of meeting my neighbors in the hallway and, most of all, knowing that I'm surrounded by others who are doing what I am doing, believing in what I believe in.

Finding and maintaining a community will require attention. In the past, workshops, residencies and life drawing groups have provided camaraderie; many led to collaborations. These activities have always been part of my practice, and that won't change.

When I discuss my potential plan with friends, they describe their own studios. The range is extreme, but the common denominator is having a space that supports total immersion in their creative process. My goal is the same. Will I achieve this?

Stay tuned. 

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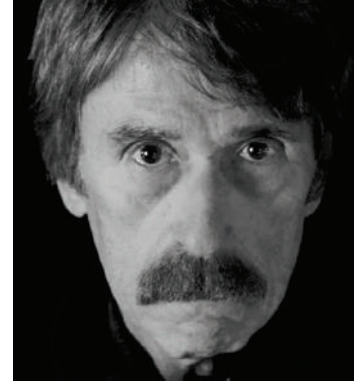
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After all, don't those people know how complicated it is, this inventing desire thing? Well, it is! NASA puts a rover down on Mars and everybody's all "oooooh" and "aaaaaaaah," but bust your creative guts coming up with a killer Super Bowl spot, and it's, "Oh, look at that, that was funny, ha ha, pass the nachos."

We don't need to camouflage the work we do, dress it up in gold and satin just so we can feel better about the path we've chosen.

So, what do we do? Why, we make up a whole new language of course. Big words. Fancy words. Words that say, hey, look at us. We're smart. So damn smart, we've got brains the size of a boulder.

Here's one: *humaning*. Maybe you've heard of it. So, snack giant Mondelēz came to the decision in 2020 that marketing wasn't at all a good idea when it came to selling Oreos and Philadelphia cream cheese and Toblerone candy bars. Instead, it decided that humaning was a much nobler way of saying, "Here, have a snack." See what I'm saying? Important.

Here's one of my favorites: *brand archetype*. As I said, inventing desire is no simple thing. Not anymore, apparently. It used to be. But somewhere along the way, somebody in this business got the idea that Carl Jung was onto something with his four main archetypes for categorizing the human psyche. But, hey, why stop at four? This is important work, advertising! What do you say we jack that up to twelve? No longer is BMW the ultimate driving machine. It's the Outlaw. Or is it the Ruler? I feel bad for the clients. They never saw it coming.

Disruption. I love disruption. Love it to death. But when exactly did we decide disruption is something that happens in a test tube instead of at the end of a sorcerer's wand? Fly on the wall of DOB somewhere back in the Mesozoic: "Here's an idea. What if we call the car a lemon." Two creatives sitting around spitballing did that. But hey, did we leave well enough alone? Hell no. Because, you know, test tubes.

Storyscaping. I'm going to guess whoever dreamed this one up isn't satisfied creating breakthrough advertising when what they really want to be creating are worlds. Which is totally amazing if your name is Martin or Tolkien or Lucas or Le Guin. But here's the thing: *This is advertising*. *Game of Thrones*, it will never be. Bringing a big advertising idea to life is hard enough. But, I know, it sounds so pedestrian at your high school reunion. "Me, um, I make ads." Better to just say, "I'm a storyscaper." Definitely important.

Actionable insights. Seriously? This is one of those important-sounding things that are as hollow as a cave but nowhere near as cool. Again with the test tubes. Truly great creative has always been, and will always be, rooted in an idea that comes at a problem from an unexpected angle. It isn't actionable. It isn't unactionable. It's just an idea. If it moves someone to act on it, great. Insights are insights. But if actionable insights impress your dinner guests, who am I to interfere.

And on it goes.

As creatives, we cannot get swept up in this. So what if we never land a rover on Mars? And, yes, ok, maybe we'll never discover the unified field theory or win the Nobel Prize in economics or broker peace in the Middle East. Maybe the zenith of our careers will come and go with barely a ripple. But why should that diminish us? We know the truth. We don't need to camouflage the work we do, dress it up in gold and satin just so we can feel better about the path we've chosen. No matter how bad it gets out there, no matter how long it might be before everyone around us returns to their senses, we need to be the keepers of the flame of simplicity.

Honestly, I can't think of anything more important than that. [ca](#)

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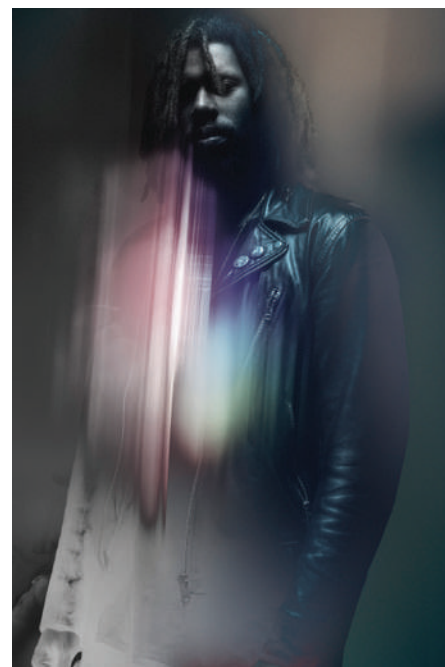


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In-Camera Magic

Exploring the tension between real and fake



The portrait of Baseck (left), a Los Angeles-based modular synth musician, was commissioned by Adobe Create to showcase Setta Studio's utilization of in-camera, practical effects with no post-production compositing. Colored gel strobes fired to freeze the subject, while the photographers "light painted" graphic elements with the camera shutter open. Joseph Gerardi, Q Studios, retoucher. The portrait of electronic musician Flying Lotus (right) was commissioned by UK record label Warp Records to promote the artist's album *Flamagra*. Setta Studio utilized an in-camera refraction flare using a specialized lens, and then composited the portrait with plates of fire, smoke and sparks.

A glittering mermaid languishes in a sea of 10,000 plastic bottles. Alien life-forms twist and morph in blue-lit spirals of smoke. A bejeweled blonde queen in a majestic snow palace reads from a gilt-edged tome with monkeys at her shoulders and feet.

Fantastic, surreal and full of story, these images were made by Benjamin Von Wong, Dina Chang and Tim Saccenti, and Finlay MacKay, respectively, photographers who—despite any inconvenience or extra work—create photographs mostly manually. Using practical and optical effects, they build real sets and props, use smoke and lights, scout perfect locations, and manipulate images without heavy reliance on editing software. In short, they make "real" photo magic.

But, given the increasing democratization and sophistication of computer-generated imagery and photo-editing tools, why work this way? Reasons are as varied as the artists themselves, but there are commonalities: The community that comes from the teamwork required to create in this way, the unscripted surprises and experiments that lead to fresh new ways of working, the sheer excitement that comes in the crafting. All of that, plus the "Is this real or fake?" tension the images create in viewers' minds,

which perhaps captures their attention in a way few visuals in our image-saturated world can anymore. "As work becomes increasingly digital, there's a real appeal to be doing something tangible and tactile," says Von Wong. "Creating amazing special effects this way is difficult, but there's a true appreciation for people who go above and beyond to do things in reality."

The San Francisco-based photographer says he realized early on in his career that it was a lot more fun to go on an adventure and hang out with people, solving problems together, than to sit alone in front of a computer. And as he moved forward in his career toward activism, projects grew out of those adventurous hangouts. When you consider some of these projects—photographing a cyberqueen in landscapes of 4,100 pounds of electronic waste, or filling the "world's tallest closet" with 3,000 items of clothing, the amount an average person in the developed world will go through in a lifetime—it's not surprising that it sometimes takes many months and hundreds of volunteers to create just one of Von Wong's more elaborate sets and art installations.

Von Wong sees his final photos as a portal. "They create a sense of curiosity that gets people to look closer, asking themselves, 'What exactly am I looking at? Is this real, or is this fake?'" It's real. And

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Two projects featuring the creative collaboration between photographer Finlay MacKay and prosthetic artist Bill Turpin. The open-heart image (left) was featured on the cover of the Japan-themed United Kingdom edition of *125*, a high-end magazine about photography, fashion and art. The 2012 Lavazza calendar featured self-portraits from twelve photographers. MacKay (right) chose to portray himself as his dog with the help of Turpin's prosthetics. Matt Duddlestone, set design; Box New York, post-production company.

that's the hook that leads viewers into a conversation about deeper issues upon which Von Wong's photos focus: ocean plastics, fast fashion, electronic waste and more. "Everything that I do is rooted in some form of activism," he says. "So I am constantly asking, 'How can we tell this story in a way that people actually want to pay attention to it?' I feel like my photographs are an excuse for people to listen to the larger story."

Working manually to tell photographic stories that fire the imagination and break new creative ground is the goal of Chang and Saccenti. Before founding creative and production company Setta Studio in New York City, they came up in the generation that bridged the practical world of the 1980s and 1990s with the digital world of the 2000s and 2010s. "We were maybe some of the last people to learn both ways—working on very high-end, big-budget shoots at the same time that we've had our brains warped by the postmillennial digital revolution," says Chang. The world they like to navigate creatively now is one peopled with digital artists, electronic musicians and performance artists—with a bit of mad science thrown in.

"We are both very interested in the alchemy that happens in the studio," says Saccenti. "We use the studio almost like its own instrument, creating a laboratory environment where we can bring in different effects from nature or supernature and combine those with lighting, analog equipment, and our interest in science, technology and design to create something new."

That means a studio full of creatives who are steeped in electronic culture and skilled in projection mapping, lasers or other technologies typically used in underground music settings, but rarely seen on photography sets. As well, "We are always on the lookout for new material, a piece of reflective or transmissive plastic, say, or old optical pieces of equipment from yard sales—things a normal set designer or artistic director wouldn't think of using," says Saccenti. Take the device originally designed by their "mad scientist friend" for use in the electronic music scene. "It does basically the

opposite of what you usually want to do with photography—it takes an image that is high res and beautiful and demolishes it into small pieces, creating distortion," Saccenti says. "So, we've been running very high-quality images through the grinder of these analog distortion devices and combining the result with superslick images that we shot in-camera. It's almost an anti-intuitive, but we love the result."

"It's just part of our culture to absorb and reject things and then try to create something new," Chang says. "The world has a lot of tension, digital deconstruction and beauty in it, so we try to reflect that beauty and tension in our art."

The fantasies that MacKay creates in-camera share that tense-but-beautiful quality. A campaign the Perth, Australia-based photographer shot for jewelry and accessories brand CHRISHABANA is just one example. Set at the Anton Junicic junkyard in Brooklyn and featuring models Dien Kim and Jacopo Olmo, the vibrant manga-themed shoot was all done in-camera. MacKay lit the junkyard with several 10,000-lumen projectors and a rear projection screen, and used a smoke machine for added effect. To create texture, he projected video of fire and computer-generated animations onto the models and set. "I like the idea of doing this rather than actually just using [computer-generated] images as the final image," he says. Adding challenge? "The junkyard was changing constantly as things were moved around, sold off or brought in, so we had to be flexible and make things up on the spot." But MacKay loves that flux. "Real objects. Real magic," he says. And, sometimes, real weird.

When asked to create a self-portrait for a Lavazza calendar, MacKay dreamed up a dog-man theme. "I initially wanted to have a pack of dogs with casts of my head on them, running towards camera like the main scene in *The Sound of Music*," he says, "but we could only afford one fiberglass cast." He worked with Bill Turpin, a prosthetic artist based in London, United Kingdom, who had done prosthetics for several wild editorial projects MacKay shot for *125* magazine, including everything from an exploding head filled with oatmeal and

© Anna Tenne



Photographer Benjamin Von Wong and Zero Waste Saigon collaborated to build a “strawpocalypse” installation made from 168,000 used plastic straws to encourage people to turn down their next straw. The straws were arranged like strokes of a paintbrush to follow the curves of the lights and waves. Used clear plastic bags act as support for the straws and as a diffuser for the LED lighting of the structure. Nick Moser/Stefan Suknjaja/Fosha Zyong, building consultants; Trinh Thiên Tân, fabricator; Thành Huỳnh, lighting; Starbucks Vietnam, sponsor.

fake blood, to a human heart gone very wrong. Once Turpin completed the cast of MacKay’s head, it would end up on a highly trained Saint Bernard in northern Italy. But when MacKay turned up at the mountains to photograph the dog, he discovered that the face had been cut out of the mask so the dog could see more clearly. “I understood that was better for the dog, but, unfortunately, it looked terrible, and I couldn’t work out a good solution in post,” he says. So, for the shoot, MacKay ended up wearing a collar, special contact lenses and a new prosthetic dog head Turpin made.

Like MacKay, Von Wong and Setta Studio also build sets and use special effects such as light painting, pyrotechnics and prosthetics, which come with a lot of parameters. Since the sets Von Wong creates are also art installations meant to last beyond the shoot, they are perhaps most elaborate. To encourage the world to stop using plastic straws, for example, a ten-foot-tall parting-of-the-plastic-sea “strawpocalypse” sculpture was made from 168,000 of the tiny tubes, with the sponsorship of Starbucks Vietnam and the help of Zero Waste Saigon and hundreds of volunteers. It took six months to gather the used straws and another two weeks to clean and sort them by color, with orange and yellow for the sand; green, blue and black for the base of the wave; white for the froth on top; and transparent for the transition points.

The challenges of such work also come with the blessings of a collaborative community, which is a big part of the attraction. “Collaboration is a superpower,” says Von Wong. “The fact that you’re giving people a place to convene, a place of belonging, a safe space where they can co-create together is transformative. With all the people who have come on my sets, so much manifests as a result of their contributions. There’s a sense of belief that things are possible.”

Creating such an environment is involved for each of these artists. As Chang puts it, “There’s a lot of [research and development] before a shoot; it’s an ongoing thing.” And though they invest a huge amount of time in preplanning, because of the nature of this work, they can still encounter an element of the unexpected during the shoot—something they embrace.

“We’re not afraid of physics,” Saccenti says. “Telling a 3-D artist you want a car to fly over someone’s head means one thing, but that’s completely different on a set. We understand that if you want something for a shoot, that involves people bringing it and loading it and carrying it and rigging it. It really informs a lot of our creative decisions. The unexpected that happens means it’s always a bit of a tightrope, but it’s also a lot more fun. When we put it all together and something starts to happen, and we aren’t quite sure what it’s going to be—that’s where the excitement comes in for us. It’s like going to a rave. I mean, if you knew what was going to happen, would you even go?”

MacKay also sees benefits in the unexpected. “When you’re coming up with something on your own, you’ve just got your point of view, and it can be quite stifling. Whereas if you get a bit of chaos thrown in there, or just something random happening, and you have the technical skills to run with it, that keeps you from getting stuck in a rut.”

In fact, the magic that elevates this work is sometimes borne of “mistakes.” Using the unusual machines they employ over and over again, Setta Studio has figured out what parameters to shoot with to get certain “mistakes” to happen. “So when we go back and do the next project utilizing this technique, we are actually shooting for the mistake,” says Saccenti. The same applies to Setta Studio’s work with light painting. “We’ve been obsessed with it!” says Chang. “One day, we ran a piece of equipment in the studio, and we were like, ‘Wow! This is weird—those mistakes are amazing!’ We use it in the wrong way, though, you know, we don’t do a lot of things the way we’re supposed to, and I think that’s key for how we create.”

“So much of what makes my work interesting is the way a story is crafted,” Von Wong says. “People think of finished artwork as ‘The Story’—that a picture is worth a thousand words. That’s true, but behind the photograph lies another fascinating story—how we got there. For me, that entire journey, in and of itself, is a form of performance art.” **ca**

Assignments for Hire

Charlene Stevens covered all the steps. She submitted her résumé, presented her portfolio and sailed through her interviews. She felt confident about her odds of landing a position at Nested Bean, a baby sleepwear company. Then, as though she were a contestant in a reality competition show, she was thrown a twist. Or shall I say, a test?

The interviewer assigned a project: create an infographic for the company's anniversary. Stevens was informed the homework was a test to help the company analyze her thought process and rate her creativity. Then she was told, "if your work gets selected, you'll get paid. If not, you can put it in your portfolio."

The pitch didn't sit right with Stevens. "I felt I was getting taken advantage of."

Unsure of how to proceed, Stevens sought my advice. As the professional mentor for Massachusetts College of Art and Design's Graphic Design Certificate Program, I've fielded a mounting number of these inquiries.

My introduction to the phenomenon occurred in 2014, when another mentee presented a similar situation. Maren Swanson was asked to create in-store signage and a product card to be considered for a freelance position at Clover Food Lab, a Massachusetts restaurant chain. She forwarded the cheerful email congratulating her for ranking among five finalists. The message outlined an assignment and concluded with a disclaimer: "By participating in this next stage of work you are giving Clover permission to use your ideas or any derivatives for the indefinite future. Of course, conversely, you are welcome to use any of this work in your portfolio, web site, etc."

"Why is it ok for them to ask this?" Swanson inquired. Both students questioned whether it's appropriate to assign homework to test creativity and if the companies could use the work produced.

A growing trend

The practice known by many names—hiring homework, creative tests, etc.—is a growing trend, notes Anna Berk, recruitment manager at creative staffing agency Creative Circle. The playbook is to assign a project to take home, by which the employer subjectively judges the applicant's creativity. While Berk discourages the exercise, she estimates that 10 percent of her clients currently require testing assignments.

The practice has spread from North American technology startups, where applicants are quizzed to prove their skills, says Ana Masut, managing director of the International Council of Design (Icoid). Typically, applicants are given a task to perform on the spot, like a coding drill, as a capabilities test.

Also influencing the trend are shows like *Mad Men* and gig sites like Fiverr where free creative is produced with the hopes of getting paid.

Inspired by Silicon Valley and Hollywood, employers have combined the above concepts and applied them to hiring. While the assignments run the gamut, from designing an Instagram tile to developing an integrated campaign, they share certain characteristics. The "tests" are frequently real-world projects, on tight deadlines and without recompense, much direction, or the promise of a job or gig. Candidates are occasionally senior, but are most often recent graduates or early in their careers. Lastly, completing the assignment is a condition of continued consideration.

These last points are especially troubling. Inexperienced creatives are less likely to push back. And with intense job competition, applicants may feel forced to comply. "This is work on speculation," says Rebecca Blake, advocacy liaison for the Graphic Artists Guild. "But it's the worst kind of spec work, because it takes advantage of people's desperation to find a job."

Getting it right

Employers claim assignments are necessary. Nested Bean did not respond to repeated interview requests, but Clover Food Lab founder and chief executive officer Ayr Muir spoke openly about his hiring philosophy. He views the assignments as opportunities to showcase creativity. For those who fail to interview well, it's a chance at redemption. Muir says he doesn't hire for creative positions regularly and called the above exercise "a failed experiment" that has never been repeated due to the applicant "not working out." But over the years, Clover has employed various tests to hire its more than 800 employees. "It's a great way to get more information, and the more information we have, the more we can guarantee a fit," Muir says. "We want to avoid bad hires."

"There's a huge cost to the wrong hire. You want to get it right," Berk agrees.

The question is, does hiring homework really help companies *get it right* and hire the best talent?

"The tests don't tell you shit," says Mike Monteiro, author, speaker, and cofounder and design director of Mule.

That's because the tests aren't realistic. They're assigned out of context, without collaboration or background. The result is a mock-up created in a vacuum. Ultimately, it doesn't speak to the applicant's ability to cooperate, respond to criticism or overcome challenges. Most companies "don't know any better," says Monteiro. "Either that, or they're just looking for free work."

"These companies are going the lazy route," adds Blake. "They're putting the burden of proof on the candidate instead of doing *their* homework."

Is hiring homework legal?

When asked if there was another way to hire creatives, Muir responded, "I don't know how else to do it... And my guess is that it's not illegal to ask."

Mark Hanna, a labor and employment lawyer and partner with Murphy Anderson PLLC, disagrees. He points to the Fair Labor Standards Act, summarizing, “If you’re not paid for your work, that is wage theft.” At the very least, he adds, the *employee* must be paid the minimum wage.

Many employers assume the applicants completing the assignments are independent contractors. In Hanna’s legal opinion, this is inaccurate. Many independent contractors are really misclassified employees. Determining the difference between a contractor and an employee often boils down to “the right-to-control,” which includes: who directs the work, deadlines, who furnishes tools, and other parameters. Given that these assignments fulfill many of such qualifications, Hanna argues those assigning homework are employers and could be in breach of wage and hour laws. (Read more at dol.gov/agencies/whd/flsa/misclassification.)

Bad business

Any way you look at it, hiring homework is bad business.

From the employer’s perspective, there are many risks, including the potential harm to the company’s image and its ability to attract top talent. “When you mistreat people, you ruin your reputation,” says Masut. Also, the assignments open employers up to litigation for wage theft. And should they use the work, they could be sued for intellectual property theft and copyright infringement.

From the candidate’s perspective, the drawbacks abound. First, there’s the obvious point of working for free. Then, there’s the matter of respect. “Who will respect the quality of your skills if you’re willing to work for free?” asks Masut. Adds Monteiro, “If they don’t respect you or the work during the interview process—when they’re on their best behavior—they never will.” Lastly, there’s the exploitation. “It’s an abuse of power,” says Debbie Millman, writer, designer, host of podcast *Design Matters*, and cofounder and chair of the Masters of Professional Studies in Branding program at the School of Visual Arts. “The company has all the power. The candidate has none... No one would dare enter a doctor’s office and demand a free treatment in exchange for a long-term professional relationship.”

“We need to see ourselves as professionals the same way doctors see themselves as professionals,” says Monteiro. That means observing a code of ethics and a duty to each other. Whenever a designer accepts a hiring assignment, it makes it more difficult for others to refuse by ingraining the behavior in the marketplace, says Masut.

Not all hiring tests are bad, however. Blake defines a fair test as one limited to quizzing proficiency, short on time and scope, and equal for all applicants, like an administrative typing test. Many recruiters conduct proficiency tests in design applications before placing candidates, says Berk. The sole value is measurement; the test doesn’t generate creative. But these tests aren’t what we’re discussing.

Are creative tests really necessary?

Like my mentees, I oppose the premise that employers need assignments to assess a candidate’s creativity. Not long ago, a résumé, portfolio and references proved my design qualifications. Today’s employers have even more resources at their disposal, including LinkedIn profiles and social media. “Now more than ever, we have the opportunity to see a person’s full dimension,” says Millman.

There’s also the old-school way of evaluating creative thinking—an interview where employers pose hypothetical questions. Mule

uses the “newsletter test,” asking the applicant to prioritize items for a newsletter sign-up, such as name, address, race and political affiliation. The candidate who just orders the items into a list is cut in favor of one who asks questions like, “Why do you need this data to sign up?” Monteiro suggests employers figure out their priorities and test for that—in *a conversation*, not homework.

Monteiro also encourages creatives to take the lead. Here’s his suggested script should you be assigned homework: “My job as a designer is to solve problems... You want to know how I think? I showed you some examples in my portfolio, let’s go over them in depth.” If that fails, talk through how you might approach their assignment. “That’s when you move from pushing pixels around to pushing people around.”

What’s the solution?

The biggest problem in the hiring homework conundrum is that creatives don’t know what is and isn’t acceptable for companies to demand. “Designers accept these hiring assignments because they don’t know it’s wrong,” says Masut. “The only way to change things is if designers are aware.”

Education is key. To that end, Icod has added a position against hiring homework to its website (bit.ly/1codftunp). It’s also essential to understand copyright basics. “If the candidate is required to produce an original work, it is automatically copyrighted to them from the moment it is fixed in tangible form,” says Blake, citing the US Copyright Office’s definition. Most people believe they need to register their work to demonstrate ownership. Registering a copyright is required before pursuing an infringer in court and does enhance protection. But even without the official copyright registration, and absent a copyright transfer agreement, creators retain ownership, Blake says. (More Copyright basics at graphicartistsguild.org/an-introduction-to-copyright-law.)


Beyond educating ourselves, we must rid employers of the expectation of free work for job consideration. That means demanding payment whether it’s for homework or a real-world project, or refusing assignments and accepting we may lose the opportunity.

Further, we must enforce the message that stealing creative is unacceptable. It may mean fighting in court and lobbying our professional organizations to battle for and with us. While we’re at it, we may want to push educational institutions to impose a code of ethics to anyone pitching job opportunities to students.

Lastly, we need to protect our work. Should you decide to submit homework, you need a contract, Hanna advises. At bare minimum, outline the work conditions and ownership before agreeing to it.

“We need to stop expecting people to behave in our best interest,” Monteiro says. “They will keep doing this until it doesn’t work anymore.”

In the end, Swanson politely declined Clover’s test. Stevens handed in her infographic after ten hours of work. She received \$250 and an offer for a paid three-month internship with the opportunity to earn full-time employment. Three months later, the pandemic landed her back on the hunt with more homework.

Sadly, hiring homework isn’t going away. So, what will I say the next time I’m asked for advice? “Forward this article to your potential employer.” 

The Recruiter Roundtable

There are several recruiting business myths around the coining of the term *headhunter*, but no true origin story. I have one. I like to imagine that in the early days of advertising, creatives were referred to as “heads” in reference to their superior brainpower (sorry, account executives). One day at a large shop like Leo Burnett, after winning the Kraft account, an executive shouted, “Get me ten heads in here to work on mac and cheese ads!” The order was made to hunt down talented heads, and the rest is history. Maybe it’s true—who knows? What we do know is that headhunters have done incredible things for many of us. I mean, c’mon, they take your portfolio and shop you around. How great is that? Hollywood stars and athletes have agents. We have headhunters.

Every day, they’re talking to more people around the industry than anyone. They know who’s hiring, what’s hot, who’s not and how much everyone is making. So if we want to learn where the industry stands right now, how we’ve recovered from the last year and where we could be heading, there’s no one better group to give us a pulse on the business.

Where have we come in the last eighteen months?



KARA TAYLOR, managing director, North America, FBI TALENT CO. (Boulder, CO)

Obviously, most of last year was incredibly tough, and a lot of agencies had to make really painful decisions while downsizing their staff.

There was still some hiring despite this, but it was very quiet by comparison to past years.

ASHLEY JAHN, cofounder/creative recruiter, Creative Search Consultants (Santa Monica, CA)

This year, we’ve seen a big push by agencies and brands to hire the roles that were put on hold in 2020.



How do you think the work-from-home aspect will adapt after the pandemic?



GILLY TAYLOR, founder/creative recruiter, Gilly & Co (Los Angeles, CA)

I definitely foresee some kind of hybrid working schedule, maybe with fluid hours. I believe that a combination of working in office

and from home will be beneficial as it allows employees to be more productive.

MARGOT BEALL, senior recruiter and content producer (San Francisco, CA)



I think working remotely will become more of the norm.

Jahn: The five-day workweek will never be the same. Most companies and agencies will return to offices, but with a hybrid approach.



SASHA MARTENS, founder/president, Sasha the Mensch (New York, NY)

Shrewd companies are embracing a more borderless model. Leaders are starting to understand that you can have a productive team without having to be in the same city, country or continent.

Is there still value in being together in an office?

Martens: There’s a lot of value to close proximity in this industry. The majority of people crave the normality of constant human interaction, and there are real benefits to a collaborative environment, primarily in terms of building a career.

Jahn: I think the energy and creativity that take place when people are together can’t be replaced. However, I do think people are also very capable of working effectively from afar.

Have you seen salary levels for creative positions affected?

K. Taylor: I know a lot of creatives had to take pay cuts last year. Some of them are back on their previous salaries by now, but not all. In general, I have not seen a massive difference in salary ranges.

Martens: I think companies are trying to do more with fewer people. A creative director might be earning the same at an agency, but instead of two or three creative directors on a piece of business, there’s only one.

Will agencies continue to downsize their office space?

G. Taylor: Yes. Some agencies have either ended their office lease with the idea of working from home, while others have bought into new leases with a much smaller space.

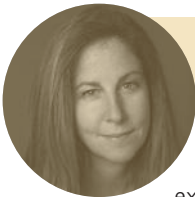
What advice would you give to someone who lost their job during covid cutbacks and is still looking?

CARLA GIGANTE, owner/executive creative recruiter,
The Gigante Agency (New York, NY)



Hang in there... agencies are hiring. Do your research. Look at agency websites for current openings. Talk to friends and colleagues and ask them if they can forward your information to the right people.

Beall: Persevere, network, and be flexible and adaptable to new companies you wouldn't have previously considered.



HILLARY BLACK, vice president, global executive recruitment and leadership development, WPP (New York, NY)

Remember that when you will work again is a matter of when, not if. Use this time to expand your abilities in both hard and soft skills.

If ever there was a time to take workshops in emotional intelligence or leadership skills, now is the time, and there are free options available. I also highly recommend looking at your LinkedIn profile. Every section and word is a way for a recruiter to find you. Most importantly, it helps to practice telling your career story that shows how far you've come.

Martens: I believe the best approach to finding a job that fits you is to create a list of companies where your skill set is well-suited and begin reaching out directly. Nine times out of ten, I find this direct method of outreach is more successful for job seekers than applying to positions online.

K. Taylor: Try to do anything that can bring you joy and give you purpose. Volunteer, learn a language or an instrument, tutor your kids or just hang out with them more. And if there are skills you can develop or polish that are relevant to your career, do that too. Do whatever you can to connect to your purpose, and realize your career alone does not define you.

Will there be any silver linings at the end of all this?

Martens: I'm hopeful that people can be more empathetic in their understanding of personal struggles that others are going through. Whether that's being out of work, balancing work with kids or elderly parents, mental health issues, and more. I would hope this time gives all of us better insight and sensitivity to create better support systems.

K. Taylor: I really hope we continue to look out for each other, remain open to trying new things, and lift each other up as much as we can by believing in the superpower of our collective passion and creativity.

G. Taylor: The push for diversity and inclusion in hiring is now at the forefront of conversations, and hiring managers and recruiters are changing their policies.

Let's talk more about diversity and inclusion. You've seen agencies becoming more diverse with their staffing?

G. Taylor: Definitely. There's a strong push for diversity hiring in every discipline across the board. I'm proud to be a member of Allies in Recruiting, a group that was founded in 2020 that now has about 75 percent of industry recruiters as members. Our industry hasn't been focused on diversity, equity, inclusion or culture, and there is now solid momentum to change that.

K. Taylor: Agencies and their clients, in addition to organizations and individuals, are stepping up and taking accountability in ways they haven't before in regards to understanding and amplifying industry disparities while pushing to recruit and retain diverse talent. Some are further along than others, and there's still a long way to go in general, but it feels like it's finally here to stay, and that's a very good thing.

Martens: Hiring diversity is one thing, but the other part is creating a healthier work environment where women and poc feel valued and comfortable to be themselves at work. This is a big topic of conversation in agencies. The key will be sustained long-term focus and energy on these issues in the coming years.

Are agencies taking on ageism as well?

K. Taylor: The industry simply must do a better job at making sure there's always a place for experienced talent. Right now, talent has to do more with less, be faster and increasingly efficient, and get to smart solutions quickly. We need experienced talent to mentor and nurture lower-level talent without feeling like they're training their replacements—before they're ready to be replaced. Not everyone is going to make it to the top of an organization, but by making title advancement the only way to earn more money, we're setting at least half of the people in this business to eventually be "aged out." There has to be more than one way to value, reward and retain experienced talent. Until that's the case, I unfortunately don't think ageism will go away.

What's the outlook for students coming out of portfolio and design schools right now?

Gigante: I think it's a very exciting time for those beginning their careers because they have so many options: traditional agencies, in-house, production companies, digital, experiential... the list goes on and on.

G. Taylor: The kids graduating today will be the leaders in affecting the advancement of new technologies and new media to their clients.

K. Taylor: There are bigger, potentially world-changing problems to solve now. [The students'] opportunities to help brands become a big part of really important and necessary solutions have no limits.

Martens: Their creative skills can be applied across many different industries, and there's opportunity to make real social change. As seen last summer with numerous movements—Black Lives Matter, fair pay, student debt forgiveness—there's a chance to create positive change, which is often best led by younger generations. Their skills and energy can shape the future. [ca](#)

VALLÉE DUHAMEL

ON STUDIO LIFE THROUGHOUT COVID-19

BY MARGARET ANDERSEN

When COVID-19 abruptly halted all in-person production shoots within the creative industry, Montréal-based multidisciplinary studio Vallée Duhamel had to think fast and pivot to a new way of working. Eve Duhamel and Julien Vallée, partners in design and in life, were set to direct “Daisies,” a new music video for Katy Perry, in the whimsical, live-action style they’ve built their careers on. It’s a brand aesthetic they call “high-quality, lo-fi,” blending sophisticated post-production techniques with practical effects, sets and hand-built props to imbue an almost magical effortlessness in their work.

“We were asked to direct the Katy Perry video just before the pandemic, and then right away we realized we weren’t going to be able to shoot anything live,” Duhamel explains. “We’re both graphic novel lovers, so we decided to pitch something using animation instead. Even though our portfolio didn’t reflect that creative approach, Katy loved what we presented in the deck and trusted our process to deliver.” They appreciated the freedom she allowed in terms of branching out in a new direction. “Often with commercial clients, they’ll want to see the finished project before we’ve even shot anything. It was quite a different experience working with a recording artist who wanted to take a chance on something new.” That chance definitely paid off; the end result is a beautifully surreal animated narrative about perseverance, which, in a way, also reflects the conditions under which the video was produced. Vallée Duhamel collaborated with more than 40 artists from around the world, all working remotely.

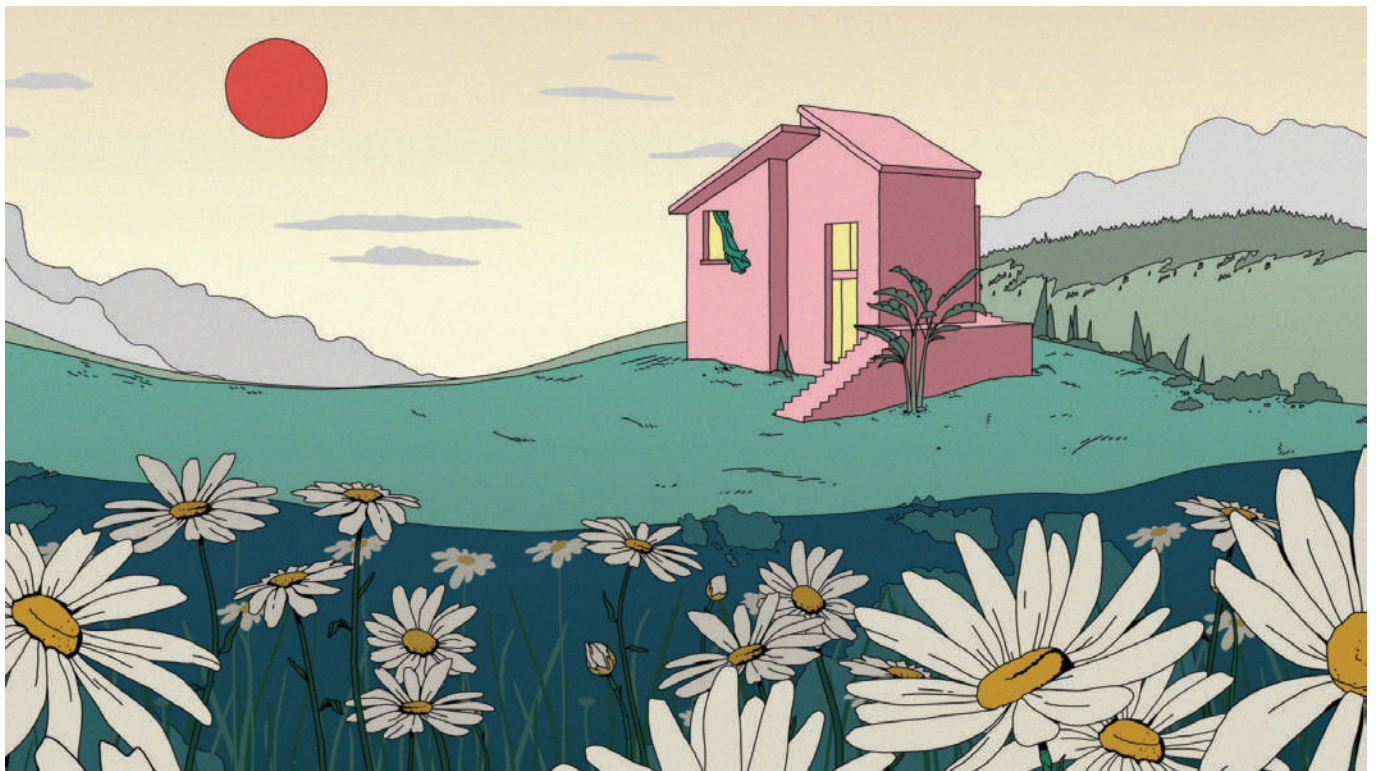
Collaborating beyond their local design scene is nothing new for Vallée Duhamel. They are currently represented by Partizan in the United States, and most of their clients are based outside of Montréal and include global brands like Apple, Hermès Paris, Nokia and MTV, just to name a few. There’s a warmth and playfulness that shines through in all their work, whether it’s a project for cultural clients, like the Katy Perry video, or large commercial campaigns for tech giants like Samsung and Google.

In an ad for Google’s Android Wear, Vallée Duhamel’s signature style of candy-colored surrealism is on full display. They adeptly represent the high-tech capabilities of the smartwatch with hand-rigged tactile objects like dozens of toasters popping out toast in unison to indicate the alarm clock, or 4,000 ping-pong balls showering a room full of umbrellas to symbolize its weather forecast feature. “We like creating a bridge between the user and the way we interpret things in the real world to describe the often abstract functions of a digital device,” Vallée says. Another delightful ad in a similar vein is for Samsung’s Galaxy Note S Pen. An overhead view shows a table covered with a variety of office tools that are used to portray the many features packed into the digital pen, transformed through post-production magic and well-choreographed sleight of hand. “We actually went and found a local pen-spinner champion who could flip and spin all the objects in his hand with so much ease and style. We spent a lot of time prepping for the shoot, testing the timing of each movement so it would really look believable,” Duhamel explains.

Captions supplied by Vallée Duhamel, who were directors on all projects shown.

Right: “Daisies” 2:53

“In our music video for Katy Perry’s song ‘Daisies,’ we imagined a world that illustrates the perseverance of a girl who overcomes the obstacles getting in her way. This is represented by a rock that keeps invading her house, transforming it into different surreal spaces. It finally culminates with the girl rising above it all and coming out stronger on the other side. This video was created in a very short amount of time with collaborators from Canada, the United States, Spain and Argentina.” Six N. Five, design; 2veinte/Moving Colour, animation; Katy Perry, music; Brian Covalt, Moving Colour/Partizan, producers; Sara Nix, executive producer; Katy Perry/Universal Music Group, clients.





© Simon Duhamel

Vallée's and Duhamel's backgrounds are in graphic design and visual art, respectively, and their work has evolved over the years from static

three-dimensional papercraft scenes for magazine covers to now predominantly consisting of large-scale installations for live-action video production. "We've always liked the rawness and imperfections of tactile lo-fi design, and even though our budgets have increased, we still embrace that aesthetic, trying not to rely too heavily on technology but rather creating things by hand," Vallée says.

The size of Vallée Duhamel's studio team has ebbed and flowed since they started working together in 2013 after graduating from art school. "Our studio has really existed in three phases," Vallée explains. The first phase was just the two of them sharing a small studio in Berlin for six months, before moving back to Montréal, where they began phase two, expanding to a larger space with their own workshop for building sets and growing to a team of ten, consisting of producers, coordinators and graphic designers. "It was a great environment, but we started to feel like we were spending too much time managing a team and not enough time just creating," Vallée says. So, for phase three, they scaled back down to their original two-person team and converted their existing studio into a coworking space to share with other creatives. That all changed last March, when COVID-19 meant work would now be 100 percent remote. It also meant adapting to a new work-life balance.

Like so many other parents during the pandemic, working from home for Vallée and Duhamel has now included home-schooling their children as well. "Thinking that you're going to be able to maintain that same nine-to-five schedule where you're properly dressed and showered every morning just doesn't really work anymore to be honest!" Vallée says. The workday now is broken into pieces, between morning

schoolwork or board games and trips to the ice-skating rink in the afternoons. Because of the flexibility of their job, the couple decided to rent a cabin in the woods outside of Montréal. It was a nice escape for their family, but rural living wasn't always conducive to running a design business remotely. With limited internet connection at the cabin, Vallée and Duhamel would drive to a nearby Wi-Fi service station throughout the day. "It was basically a wooden post with a Wi-Fi sign attached to it in the middle of the forest. It had a plug where we could connect our laptops, and we'd take our Zoom meetings that way in the car," Duhamel says with a laugh. "It was a strange way to work, but we just had to embrace it."

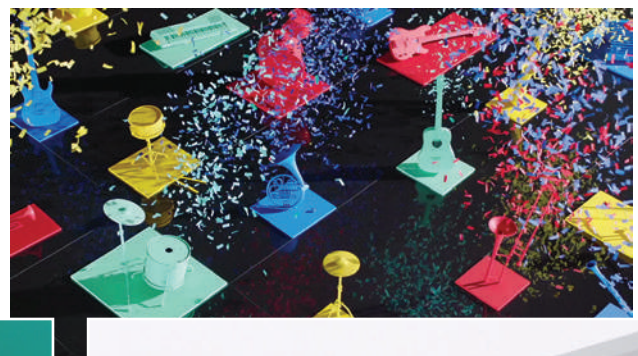
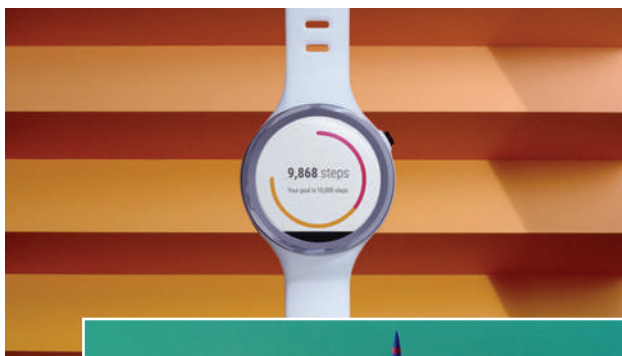
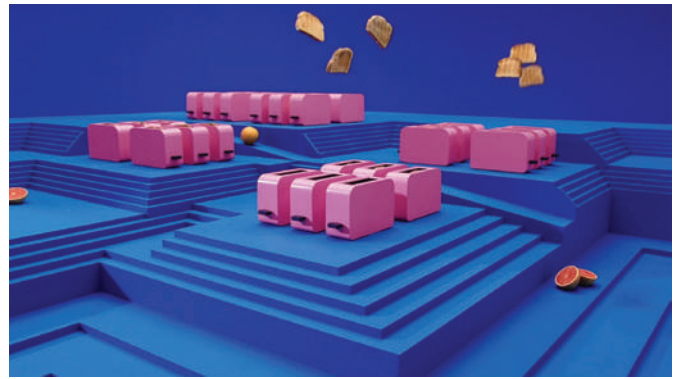
People ask Vallée and Duhamel what it's like running a studio as well as a household together, and they say there's an innate understanding that comes with working together as a couple. "When we work, it's usually in very intense crunches," Duhamel explains, "just nonstop working from the moment you start pitching till when you wrap production. So, having a partner who understands that intensity and is also working on the same project enables us to take a break after a job is over and spend time together as a family wherever we want, like a cabin in the forest, or three months in Costa Rica as we did two years ago."

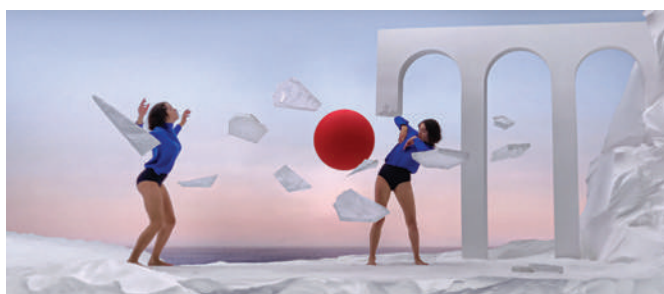
Like most of us, Vallée and Duhamel say that initially adjusting to life during COVID-19 was not easy. There was a period at the beginning of the pandemic where there was no work at all, and despite sending out dozens of pitches, no one was shooting anything in person. "I think like a lot of people in our field, we thought our industry would never die, and we weren't really mentally prepared to see that it could just change so drastically from one day to the next," Vallée says. Social distancing safety protocols were eventually developed to allow for small crews to work on set, and so Vallée and Duhamel spent much of last year living in the cabin and coming into Montréal for shoots. "It was very strict, but it was important to ensure everyone's safety," says Duhamel, who recalls that team members were not even permitted to remove their mask to get a sip of water unless they left the set and took a break outside with no one else nearby. "Strict is what's

This page: From left to right: Cofounders Julien Vallée and Eve Duhamel.

Right: "Android Wear" :60

"The agency B-Reel came to us and our director friend Karim Zariffa to invent a world that would showcase the different functionalities of the **Android wearable watches**. We wanted to create different scenes where we'd interpret these features as how they would be if they were transposed into the real world. For instance, when asking the operating system about the weather, we represented rain with 50 spinning umbrellas and thousands of ping-pong balls cascading down the set. When asking for an appointment reminder, we had dozens of musical instruments spitting out colored confetti to suggest a band practice scheduled on the calendar. This project was a lot of fun." André Turpin, photography director; Karim Zariffa, director; Jean-François Campeau, production manager; B-Reel, agency; Google, client.







been keeping our industry running during this difficult time. We're just grateful to have work."

Living and designing in quarantine has also helped them to recalibrate and focus on personal projects and diversify their portfolio, dedicating more time to cultural work like museum exhibition design or visual art and music videos. "We'd really been on cruise control for the last couple of years," Duhamel says, "and suddenly there was all of this space for creativity. We asked ourselves, 'What are we going to do with it?'" The duo returned to their old sketchbooks and have been spending their extra time at home creating tests and experiments that they'll be able to implement on a larger scale in the future. "So often on set, we've got whole crews building our ideas for us. With just the two of us here at the house, it was nice to be able to build things ourselves and get our hands dirty. It brought us back to the love of our craft." [ca](#)

Left: "Glacier" :58

"Commissioned by Apple, '**Glacier**' follows the journey of a woman evolving among the ruins of a unique glacier where the notion of time does not follow the physical rules of reality. It's a story about time and how past and future selves each move in different directions toward who we are. The film was shot entirely on the iPhone xs Max for Apple's Today at Apple creative initiative." André Turpin, photography director; Tinashe Musara, stylist; Maïna Militza, hair stylist; Dear Criminals, music; Jean-François Campeau, production designer; Sailor Productions, production company; Partizan/Rodeo FX, post-production companies; Apple, client.

This page: "Go Korean" :60

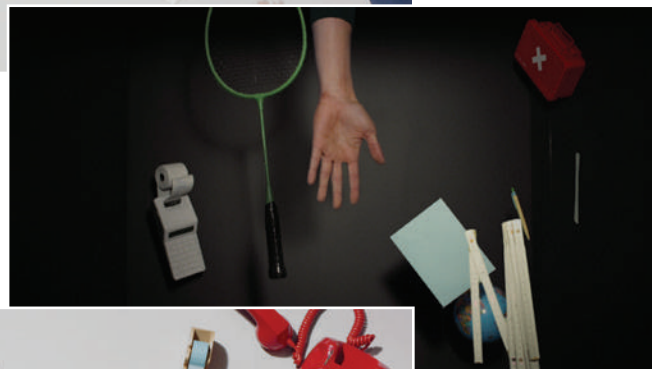
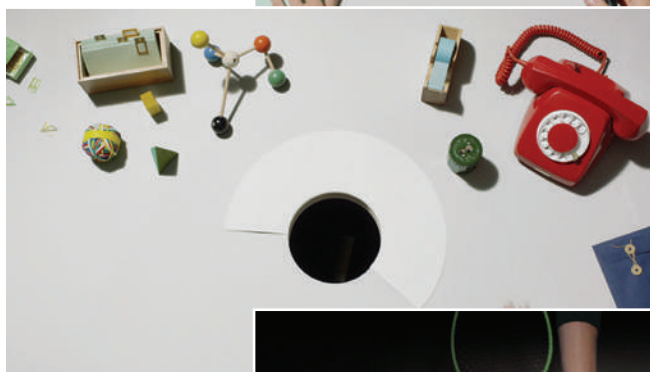
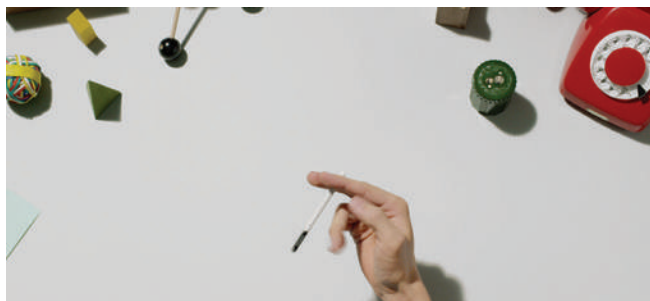
"**Go Korean**' is a film created for the global relaunch of Korean Air. We wanted the protagonist to be immersed in different environments that would be a twisted reality of how Korean Air approaches its customers' experiences from the moment they enter the airport. We follow one passenger's transformational journey from the boarding gate through the jet tunnel, where the immersive, Korean-inspired world of 'Go Korean' comes vividly to life on his way to taking his seat on board. From the food to K-pop, we built a world that provides a surreal look at Korean culture. The shoot, which took place in Bangkok, Thailand, required massive sets to be built to bring the story to life." Christophe Collette, photography director; Golden Wolf, animation; Branko, music; Jean-François Campeau, production designer; Sailor Productions, production company; Rodeo FX, post-production company; Ogilvy Shanghai, agency; Korean Air, client.

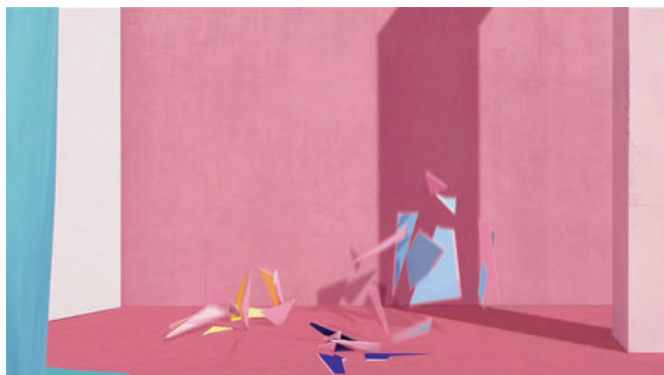
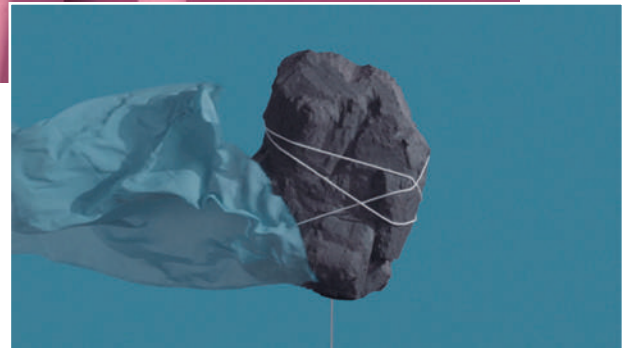
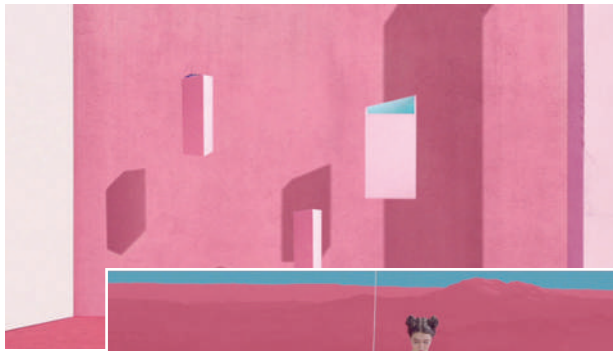
VALLÉE DUHAMEL

This page: "One pen, infinite possibilities" 1:47
 "To highlight the **Samsung Galaxy pen**, we teamed up with a professional pen spinner who used the magic of his hands to transform the pen into several objects that are representative of its features. Everything was shot in-camera. We would precisely choreograph the moves so we could do match cuts between the spinner's hand positions, then swap the object for the next one in the sequence."
 Carolyne De Bellefeuille, art direction; xs Music, music; The Workshop, post-production company; Heaven, agency; Samsung, client.

Right: "A Very Short Film" 1:34

"We initially created different sceneries for the speaker titles of the We Love Graphic Design seminar in 2014; each character's scene was presenting a set of speakers. When we put them together, they created a **very short story** of a girl in a yellow dress who enters a strange cityscape. In this very short film, characters explore their surroundings and push the limits of physical barriers to escape the limitation of reality. Most of the sets were done in CGI to enable a more surreal environment, and to build a space where the characters can cohabit together in Mediterranean-inspired decor." Olivier Valiquette, editor; Simon Duhamel, photography director; Izabel Soucy, stylist; Kroy, music; SHED, post-production company.





THERE'S SOMETHING ABOUT JOAN

BY KIMEKO MCCOY

Since Jaime Robinson and Lisa Clunie launched their New York-based creative company in 2016, JOAN Creative has become the full-service agency the ad world almost didn't see coming. Under Robinson and Clunie's leadership, JOAN Creative was lauded as one of *Ad Age's* agencies to watch in 2018. Just two years later, in 2020, it was named by *Ad Age* as a small agency of the year. And that same year, it welcomed sister production unit JOAN Studios and hired Wieden+Kennedy and Droga5 vet Lauren Costa as executive creative director.

JOAN Creative was born "at the intersection of audience and digital-first media," says Robinson, who adds that it is one of the very few agencies that knows how to craft a big brand idea and execute it in modern digital spaces. In the old world of broadcast television, a multimillion-dollar spot falling flat could mean the end of a career, Clunie says. In digital, there's more room to experiment. "You can move with the speed of culture in a much more interesting way," Clunie says, and if you're too married to any one of your executions or strategies, you will quickly find yourself unhappy. Her advice? Move with the times. Live with the times. And rise to the occasion. Companies should be responsive and inclusive, she says.

"We look for ways to tap into people's creativity, to make connections and to get people involved," Robinson says. And the result gets people's attention, like how the agency turned heads in 2019 with its "Work Done" music video for Fiber One—a campaign that pumped new life into the brand with an honest look at women's right to choose plastic surgery, while simultaneously introducing consumers to Fiber One Brownies' product revamp. We're talking blow-up lips, disappearing wrinkles and enhanced body parts, with a reality star-studded cast and a catchy song.

Besides being digital first, JOAN Creative is also led by a team of women. In fact, the agency's name pays homage to legendary figures such as Joan of Arc, Joan Chen and Joan Armatrading. "All of the Joans who have ever been super modern but also long lasting. They're important to us even today," Clunie says. "That's the spirit of our company."

JOAN Creative considers itself to be a progressive company with women in leadership and a diversity pledge to work with those who don't have a major platform, giving them a fighting chance and "a place where they feel like they can bring their ideas to somebody who's maybe a little more open to a different point of view," Clunie says. As protests and calls for justice grew over the summer of 2020, JOAN Creative didn't have a knee-jerk response. "We actually already have, frankly, a priority on how we create, with whom we create, how we cast and how we write insights," Clunie says.

When Clunie and Robinson first met, Robinson was a top advertising executive who had just wrapped up her time as co-executive creative director at Wieden+Kennedy New York. Before that, she served as vice president, executive creative director, at Pereira O'Dell. During her tenure there, she led the creative development for a notable web series for Intel and Toshiba called *The Beauty Inside*. The campaign won both an Emmy and a Cannes Lions Cyber Grand Prix. All of that to say, she knew her way around the industry.

Still, Clunie was unlike others. Her brain worked in a way Robinson says she had never encountered. "Just the vision into the future that she had was so thrilling, I was like, 'We're going to be best friends,'" Robinson says.

Captions supplied by JOAN Creative.

Jaime Robinson was chief creative officer on all projects shown.

Right: "Potential Energy" :60

"We were the first agency to make work for the Potential Energy Coalition, a top-tier **climate action** organization tackling different audiences through cultural relevance. Our first foray with them targeted young Southern conservatives in a completely ridiculous way by suggesting that 'The Florida Man'—as seen in memes—was an endangered species who needed to be saved. This project was our second mission, and its audience was very different. Our research showed that big gains could be made with suburban moms who could be flipped from 'believers' to 'concerned.' This was our message to them. We took a funny, no-nonsense approach because we know that moms don't love to be bullshitted, as you may remember from your high school years." Phillip Cho/Bryce Hooton, creative directors; Dan Lucey, executive creative director; Hannah Lewman, strategist; Magnus Blair, chief strategy officer; KC Van Elslander, producer; Daniel Marin, executive producer; Science Moms, client.





© Justin Bettman

Recalling the same story, Clunie gets a mischievous twinkle in her eye before breaking into a fit of laughter.

Their meeting was an opportunity Clunie had been hoping for. She was serving as chief operating officer of Refinery29 at the time. It was a pivotal moment in the digital media platform's history as it was dabbling in the experiential space with 29Rooms as well as in filmmaking with the Shatterbox short film platform. Clunie describes her background as big digital, interactive and "everything but advertising." Throughout her tenure, she had never worked with a woman executive creative director. That was until she learned of Robinson. So, she reached out in hopes of bringing Robinson to the media company.

Fate had other plans. Robinson was already toying with the idea of launching a creative agency, and instead, the two settled on going into business together. They set out to shake up the ad world with a two-punch motto: make legendary brands modern and modern brands legendary.

One of their first clients was modern brand Netflix. Around the 2016 Emmy Awards, Netflix needed to extend the buzz around its content starring women talent. The agency came up with "Rules for the Modern Woman," showing characters like Piper Chapman from *Orange Is the New Black* and Eleven from *Stranger Things* in an old-school-style etiquette video that seared JOAN's name in the creative industry.

The duo has also worked with legendary brands like General Mills. The agency hit the ground running to get consumers as excited about chicken as General Mills brand Progresso was. With a pulse on what was trending at the time, the agency tapped John Lithgow and his "exuberant voice" to voice the spots. When Lithgow went on a press tour for period drama *The Crown*, in which he played Winston Churchill, he talked endlessly about Progresso soup at one of his press stops. It's a win in JOAN Creative's book.

But for every win, there are challenges. For the Netflix campaign, for example, the two only had themselves, a creative director and a producer. In fact, the day before they were cutting the spot, they still hadn't found someone to do a voice-over. All eyes turned to Robinson. "Everybody looked at me, and they're like, 'You're gonna do it.' And I'm like, 'I'm gonna do it?'" And they're like, "You're gonna do it," she recalls.

Throughout their tenure, there would be a lot more stories like that. When asked if there were ever any moments when the two struggled, Clunie says the question would be better phrased as how many times did the creatives struggle. There was the first time they were fired from a client. The time they hired talent who didn't fit with the agency's mission. The time they didn't deliver on promised work. The time money was tight and they feared they wouldn't make payroll. The duo recalls a moment of despair, when Robinson looked at Clunie and said, "I would sell this business for a 20 percent off Bed Bath & Beyond coupon right now." And she meant it. It was the worst thing she had ever said, Clunie attests.

"In the past, we were flying too fast to stop and look and make decisions," Clunie says.

But over the past five years, Clunie and Robinson have taken their scar tissue on the chin. "You become a tougher person. You become a stronger person. And you become more resilient. You're able to pick yourself up and go, 'Alright. That wasn't great. We didn't deliver this time. Let's go back and fight and make sure we do deliver the next time,'" Robinson says.

In some ways, maybe the two were better prepared for change no one could have predicted to come in 2020. In the middle of a global pandemic and a summer of political polarization and protests, brands and agencies were fighting an uphill battle. Not only to reach consumers in an authentic way, but also to continue to work with uncertainty and limited mobility.

For JOAN Creative, the first hill came at the beginning of the pandemic, early in 2020. Just before the pandemic lockdown, the agency was creating work for Virgin Hotels. Going the humor route, the game plan was to film on location, pointing to what amenities the hotels had to offer. But then the world came to a screeching halt. People were getting sick. The needs of the brand changed, and the agency had to pivot.

This page: From left to right: Lisa Clunie, cofounder and chief executive officer, and Jaime Robinson, cofounder and chief creative officer.

Right: "We've been agency of record for Virgin Hotels for a year and a half and are so proud of the work we're doing for them. For this particular project, Virgin was launching a hotel in Nashville. One problem: Nashvillians don't particularly love chain hotels, and we needed them to embrace and patronize the new property. So, in typical audience-first fashion, we gave them some ownership of the hotel. Be the First was an interactive/experiential project where Nashvillians had the chance to **break in the hotel** before the tourists did. It got a little crazy." Kirk Damer, designer; Phillip Cho/Bryce Hooton, creative directors; Dan Lucey, executive creative director; Hannah Lewman, strategist; Magnus Blair, chief strategy officer; Katie Persichilli, director; Eric Davies, producer; Daniel Marin, executive producer; Virgin Hotels, client.

☐ FIRST TO CHECK IN WITH FAKE NAME

☐ FIRST TO STEAL ALL OUR TOILETRIES

☒ **FIRST**
TO SEE A GHOST.



☒ **FIRST**
TO HOST THE AFTER-
AFTER-PARTY.



BE THE FIRST
AND WIN A FREE STAY

Name

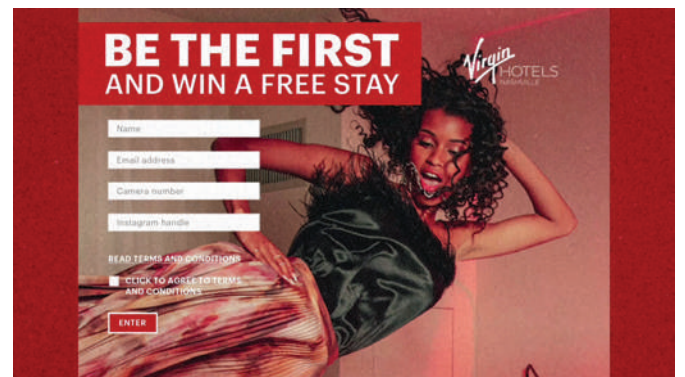
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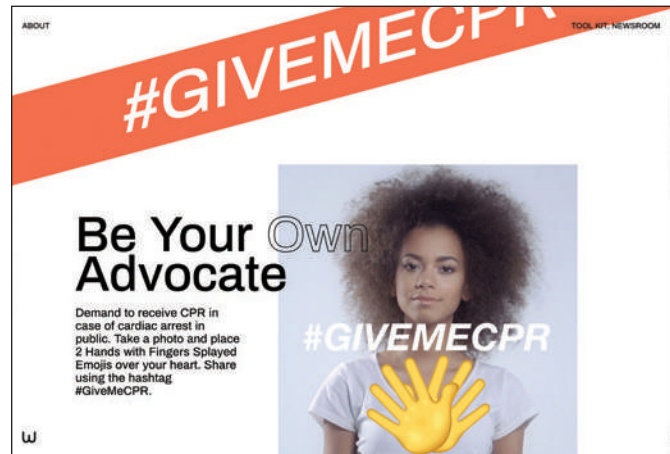
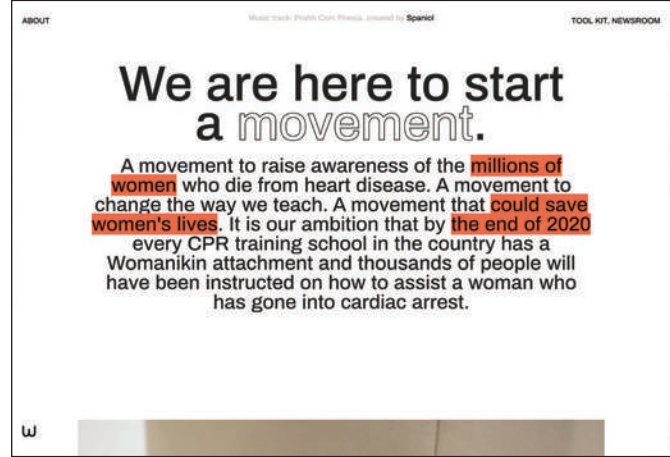
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JOAN CREATIVE

Robinson and Clunie put their heads together to rewrite the scripts so they would still be able to talk about all of the hotels' amenities, but through the lens of a staycation. JOAN Creative produced a staycation-themed video campaign urging anyone who missed using their frequent flyer miles or spending time with their partners or kids amidst the COVID-19 pandemic to "let Virgin Hotels help." In the spirit of audience participation, the agency and the new Virgin hotel in Nashville handed out disposable cameras, encouraging guests to take photographs of themselves using hotel amenities. JOAN Creative would flip those photos, using them for user-generated content showing guests "breaking in" the hotel, like being the first to push all the elevator buttons at once.

From a business standpoint, when lockdowns first started, the future was scary, Clunie says. They questioned if the economy would fall to pieces and even if clients would stop paying for work, a fear many entrepreneurs across the industry could most likely

Left: "One of the craziest things we've done is accidentally get into the medical device business. It started late one night when we read that women are 27 percent less likely than men to receive cardiopulmonary resuscitation (CPR) from bystanders in public. We did a literal spit take. So, a passionate team of JOANS went on a crusade to help shrink that gap. The penny dropped when we realized all of us had been taught on flat-chested CPR manikins. The process to make **Womanikin** involved talking to cardiologists, a Duke University researcher, CPR experts, women's nongovernmental organizations and garment designers, but it was worth it. **Womanikin** had more than 80 news stories in the first 48 hours, has been widely adopted by the resuscitation community and has been spoken about at major international medical conferences. Plus, we were on *Full Frontal with Samantha Bee*, which was cool. We're currently working with the American Heart Association's university training facilities on a bulk order." Gonzalo Hergueta/Scott Sanders, designers; Mica Gallino, creative director; Dan Lucey, executive creative director; Hannah Lewman, strategist; Magnus Blair, chief strategy officer; Hannah Stein, director; Laura Lepre, producer; Brenton Roberson/Elana Sasson, associate producers.

This page: "Google Pixel 3: Night Sight" :30

"This is a television commercial we made for the Pixel 3 launch. We were promoting a new camera feature called **Night Sight** that could take pictures in very, very, very low light. In lieu of tech talk, we hyped Night Sight with actual use cases our audience could relate to, and posed the feature as the antidote to a big party foul: using the flash in intimate or social moments. Because we knew our audience can't resist taking pictures and sharing on social, we leaned heavily on the social stigma of using camera flash at a nightclub or restaurant. The final shoot day was on Halloween, and we were shooting the vampire scene that day. It made for a fun set experience when the actor got into character." Lars Jorgensen/Omar Silwany, creative directors; Dayna Uyeda, strategist; Anibal Casso, chief strategy officer; Luisa Bundy, director; Leah Donnenberg, producer; Google, client.



relate to. “Jaime and I made a commitment to each other that no matter what happens, let’s try to keep as many jobs as possible and not lay anybody off unless we absolutely have to,” Clunie says. They didn’t have to eliminate positions, and it’s something that will forever stay with them, she says.

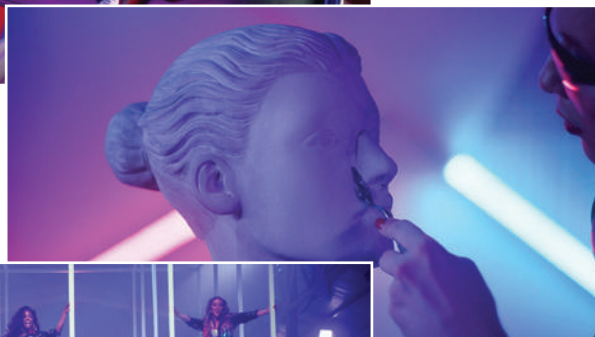
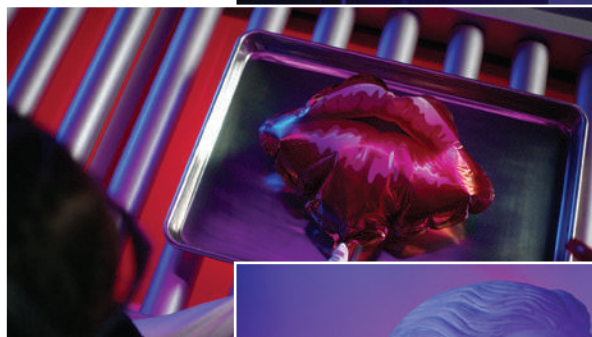
Within just five years, they’ve done a lot. They’ve opened a production studio, won big clients and racked up award after award. Clunie gets a bit misty-eyed when she thinks of where they’ve come from, noting that the best is yet to come. “The work that we’ve done as a company and also for our clients in the past year and a half, we feel is really setting us up for a great future,” she says. Even in these uncertain times, they’re still hopeful for the future—a future where their work grows, their clients grow and they, of course, grow themselves. 

This page: “Work Done” 2:42

“Most people wouldn’t promote a diet brownie bar by extolling **the virtues of plastic surgery**. And they probably wouldn’t do so in a full-length music video starring five members of different *Real Housewives* franchises. But we loved making ‘Work Done.’ This was really great for Fiber One’s sales and also got them tremendous press. A bonus? Apparently the song got pretty big in the line dancing scene. Not what we intended, but right on!” Boris Opacic, art director; Claire Wyatt, writer; Dan Lucey, executive creative director; Chris Turney, senior brand strategist; Laura Lepre, producer; Fiber One, client.

Right: “Rules for the Modern Woman” 1:45

“The very first piece of work put out into the world by JOAN. We got contacted by Netflix about five days before the Emmys and were asked to promote their **strong female characters**. After a quick brainstorm with the client, we were off writing. We were so excited, we hardly slept for those five days, hunting for the right footage to use. In fact, this thing was produced at such breakneck speed, viewers will hear Jaime’s voice on the final video. We realized we didn’t have time to cast, so we gave her a shot of whiskey and put her in front of the microphone. Putting this out as the first JOAN piece felt right. We still love it.” Marques Gartrell, creative director; Sherri Levy, executive producer; Netflix, client.





BY AMY NG

JIYEUN KANG

RECAPTURING LOST YOUTH

When most households in South Korea are settling down for the night, illustrator Jiyeun Kang is busy at work, communicating with clients based halfway around the world, in the United States. In recent years, her work has graced the pages and platforms of publications like *Allure*, the *Boston Globe* and *Politico Magazine*—all within a mere ten years of her starting to draw again after a long hiatus.

Having only worked with Korean publishers prior, her journey into the international illustration scene began when she met Lou Bones, then a manager of the Association of Illustrators (AOI), at the Seoul Illustration Fair in 2017. “[Bones] suggested that I look into editorial illustration, and that perhaps I should consider working with clients outside of South Korea,” Kang says. Bones also recommended that she join AOI, which she did. Soon after, Kang created a website, and also started an Instagram account. It was through AOI that she was discovered by the Anna Goodson Illustration Agency, which began representing her a year later.

Kang is currently based in Yongin, just 25 miles outside of Seoul, but grew up in Daegu, a conservative city with strong Confucian beliefs and traditions. Her family lived together with her paternal grandmother, as is typical in the country, and her childhood was “like any other childhood in Korea,” she says. But growing up in a conservative household was difficult for Kang, especially being the eldest of three children. “Not only do Korean elders favor boys over girls, but they place a lot of pressure on the eldest sibling to be successful, holding on to deeply rooted beliefs that their success will cascade down onto their younger siblings as well,” she says. “It was a little suffocating, and I wanted to run away from it all, which was why I was happy to leave for Kookmin University in Seoul after high school.”

As a child, Kang had been interested in drawing, and decided to further her studies in art in her late teens. Not having studied at an art middle school or high school, and facing the difficult entrance exams to get into art colleges of universities,

Kang enrolled in an after-school art course that specialized in preparing students for the exams. However, the rigorous demands of this training almost made her give up the idea altogether. “I was constantly told what to do and how to do things,” she says. “We were taught to draw like robots, and if we didn’t do it well enough, we had to redraw the same things over and over again.” She recalls having to draw one of ten statues in a realistic style within two to three hours as practice for passing the exams. “To this day, I still remember what those statues look like,” she says with a chuckle.

Having only experienced this way of studying art—and not liking it very much—she decided once she reached Kookmin University to take up graphic design instead. Still, her perception of art as a career took a turn for the better when she enrolled in a semester of illustration classes. Instead of the high-pressured, rote learning environment of the after-school art course, the lessons were more creative, and gave her lots of room to grow. “Through them, I realized how lines, shape and form could create beautiful imagery,” she says. “We were trained to think independently, and taught how to create new ideas.”

She acknowledges that the training she endured in the after-school art course made her keenly aware of details, while her time at university has helped her translate and communicate her ideas visually. “I use a lot of light and shadows in my work, and all of this knowledge came from that [course] experience of training my eye, difficult as it was at the time,” she says. “It became a habit, and a way of seeing.”

After graduating from Kookmin University in 2004, she worked as a freelance illustrator, and then as a designer at publishing company Woongjin ThinkBig. The expectations placed on her became heavier with the passing of her father in 2007 due to pancreatic cancer. After his diagnosis, her family had only three months left with him to make preparations for what was to come. For Kang, that time was too short, and hardly enough to say goodbye.

Right: “For a novel titled *Nodaji*. At the end of the Chosun Dynasty in Korea, when mining interests were handed over to foreign powers, Koreans recognized the English words *no touch*, meaning ‘don’t touch gold,’ as *nodaji*. The two men in this novel try to steal gold from a mine at night. For the poor people of that time, it would have been an adventure to afford a normal family life. However, as soon as the men find the vein of gold, their common dreams disappear, and a raw **desire for gold** dominates their souls. By exaggerating the facial expression of a man obsessed with shining gold, we revealed the human nature of desiring gold.” Yewon Ji, editor; Jihaksa, client.





© Sejoong Kim

"I was very close to my father because our personalities were very similar. He was like a lighthouse in my life—I looked up to him, asked him for advice and consulted with him on many decisions. And when he was gone, I felt incredibly lost," she says. Emotional numbness crept over her, and she stopped drawing. It was a difficult time for her

family, as they were declared bankrupt soon after, and had to sell their house to pay off their debts, leaving only a small clothing shop that her mother managed as a means to sustain her brother's university education. What kept her going was a sense of duty and responsibility. "The house was built by my father, and we'd lived in it for 20 years. It was difficult to let go," she says, remembering how she had clung to the hope of trying to hold on to it. "I felt much better after I made peace with the decision."

She started drawing again in earnest when she met her husband in 2011. During a blind date, they bonded over their mutual love of singer Seo Taiji's work, and he even recounted a memorable music video for the song "o (Zero)"—one that Kang had created for the singer in collaboration with five of her colleagues from university. "I had almost forgotten about it," she says, laughing. "It was my first-ever project, and it was exhilarating to see the music video being shown on the stage of the Olympic Stadium. I even thought to myself, 'I was born to do this.'" Spurred on by her husband's support, she left publishing to focus on her illustration career.

She then took two years to prepare her portfolio, which at the time mostly consisted of pieces painted with oil and acrylic paint. In 2014, she sent her finished portfolio to publishers and participated in art contests sponsored by publication companies. Serendipitously, though her work was not selected, an editor suggested she illustrate a book titled *Someday Angeline*, which was subsequently published in 2015. "My daughter was born not long before I started working on the book. I wanted to work professionally, instead of merely drawing for

pleasure. I had periods of intense guilt when I had to drop her off at the daycare center so that I could concentrate on my work. I wanted to be a mother, and I wanted to be an artist," she says. "All I wanted was to be able to do it well."

Kang's work is full of energy, brimming with textures, details and characters, all brilliantly interspersed with careful consideration of light and shadow. The pieces that she's created for clients in the West have a markedly different feel from the ones she's created for publishers in Korea. Illustrations for the former are more experimental, with layouts and compositions that seek to unify various elements to communicate, while those for the latter are more formal and rigid. "The works that I create for Korean clients are based on classical and contemporary Korean literature, and most of them are used in workbooks and textbooks for teenagers, so they lean towards a certain style that the audience is already used to," she explains.

It was only after her children were born that Kang made the transition to working digitally. "I wanted the flexibility to work anywhere, without worrying about the materials and the spillage and damage that might occur—especially when I was working around my children, who were very young at the time," she says. And while local clients had been used to only accepting works created via traditional means, they have become enamored of her new way of working. "The fact that they're open to using my digital illustrations, instead of traditional paintings, has been wonderful. I wanted to apply modern digital techniques while also experimenting with new ways of interpreting them, and I'm very excited that this has been so well-received," she says.

One of her favorite projects is the series of illustrations commissioned by *Allure* to accompany articles revolving around the K-pop phenomenon. "I had to do a lot of research on K-pop idols and culture for the assignment," she says, laughing. "With the exception of BTS, they were all unfamiliar to me." The resulting pieces show Kang's boldness in pushing the envelope when it comes to using digital techniques, while adding her own flair to the subject matter at hand. "The combination of the theme of an assignment, the nature of the client as well as the encouragement of my agent have made me more confident in experimenting," says Kang, who cites Victor Ngai, Malika Favre and Tamara de Lempicka as inspirations.

These days, Kang is looking at everything with fresh eyes. "When my father died, I didn't want to dive into my emotions or talk about my personal life because it was a difficult subject.

Right: "For the book *Dalbam* (Moonlit night), written by Lee Taejoon in 1933. Mr. Hwang—who is a poor, idiotic, weak man—is the main character. The writer feels sorry for him because of Mr. Hwang's good heart. The last scene, with the writer watching while Mr. Hwang sings the first part of a song repeatedly under the **moonlight**, is the most famous part of the story and shows empathy for weak people." Misong Nam, designer; Euna Shin, editor; Daekyo, client.

"For an illustration class taught by Steve Brodner. He presented a *Washington Post* article about Black hockey players, and it gave me an idea to show the common connection between humans. To depict this, I removed all the colors except for the red of the glove, which represents sportsmanship. Actually, such connection is essential in our daily lives. Here in Korea, many people are also discriminated against for their weaknesses, skin color and even their jobs. As an illustrator, I am usually ridiculed for the uselessness of illustration. But illustration has the power to remind people of our **essential humanity**."








JIYEUN KANG

I didn't want to be reminded of the difficult time that overshadowed my late 20s to my 30s," she says. "It was also the same reason that I preferred to create commissioned work—I'd much rather work on someone else's story instead of my own. It made me forget about my reality for a while."

She now believes that happiness is something one can rediscover and experience again, even if it takes on a different form. Through drawing, she's rediscovered a passion for life that she thought she had left behind in her 20s. As she immerses herself in the realm of K-pop culture, she's reminded, too, of how it feels like to be young and energetic again. "My favorite bands right now are BTS and Blackpink," she says, clapping her hands and giggling with delight. "And after the pandemic is over, my next goal is to learn how to dance K-pop!" 

Left: "For a story in a Korean literature textbook. A boy who believes in his natural talent is frustrated to learn that he won an award with a painting mistakenly listed as his, but actually painted by a girl from a wealthy family. As a result, he becomes an artist who constantly **doubts his talents** and keeps trying to improve his work. I wanted to capture the moment when the subtle atmosphere and the shame, frustration and indifference between the boy and the girl intersect. That moment, forever imprinted inside the boy, is expressed in a close-up look and a corridor that continues as if it never ends." Euisu Kim, art director; Changhoon Lee/Youngsoo Lee, designers; Mijeong Song, editor; Jihaksa, client.

"Allure commissioned illustrations for the featured page of its **Beauty of K-pop** series. The subjects varied widely, including different aspects of K-pop culture, from music to cosmetics, and even an analysis of the mental health problems of K-pop idols. I had to depict each subject with eight illustrations, and borrowed many characteristics of K-pop culture, including detailed elements and colors. Given all the challenges Asian communities faced at the time with COVID-19, I was happy to work on something positive." Bryan Vargas, art director; Allure, client.

This page: "Froebel, a publishing company in Korea, commissioned illustrations for a series of books about **Greek mythology**. While I am familiar with most Korean literature, I was a bit nervous about depicting elements of other cultures, including characters, architecture and clothing. I did research in order to understand the different cultural backgrounds and illustrate these classic stories in my own style." Ranhee Kim, art director; HaNa Design, design firm; Froebel, client.

"For a Korean novel titled *Yeokma*, written in 1948, just three years after Korea gained independence from Japan. In an era when reviving traditional heritage was important, the author, Kim Dongri, powerfully describes the very traditional Korean emotion called *han*, which means sadness that is not revealed on the surface, with the hope and will to move forward. This scene is from the last part of the story, where the main character, who grew up with a single mother, leaves his hometown after failing his fateful first love. His and his mother's sad past is hidden behind light steps and facial expressions. This reflects the sentiment of *han*—the painful past is sublimated into the future." Misong Nam, designer; Euna Shin, editor; Daekyo, client.

This page: “*Summer* is a self-initiated work I created in 2019 that shows a **cool wind breeze**. It started with a plan for several illustrators to hold a small exhibition in a hallway of Seoul National University Hospital so passersby could see the illustrations. This work contains a wish for the recovery of the patients, and an intention to reduce the stress of the patients’ families and the medical staff, as well as for viewers to take care of themselves. It is impossible to transfer the real sound of wind into an illustration, but I tried to describe it through the facial expression of the woman and the light and shadow of the leaves. I hoped that people could feel the wind blowing in their hearts while viewing this piece.”

Right: Two illustrations for the *Boston Globe’s* Books section. “I was commissioned to create a piece about ***The Dutch House*** by Ann Patchett (left). Art director George Patisteas and I aimed to depict the Dutch House of the novel, which plays a central role in the residents’ lives and has more meaning than just being a place of residence. To show the narratives of the siblings in the novel, which proceed in a nonlinear way, we divided elements into several pieces and scattered them in the composition in order to visually describe that it is impossible for people to perceive their past as it actually was. The holes in the siblings’ chests show the absence of their mother and the Dutch House. For this illustration for ***Weather*** by Jenny Offill (right), Patisteas and I decided to try a non-rectangular layout. We aimed to visually depict the moods of the novel, which says through its main character, a woman, that we can still be in love with what happens on this dying planet, and that life still has many meanings at once. In the piece, the woman’s facial expression shows the deep fear and depression stemming from her struggles with daily life and the world’s crises. The city and the endangered nature in the backdrop strengthen these feelings, but the door and stairs show the hope she still has for life.” George Patisteas, art director; The Boston Globe, client.

“For a *Backpacker* magazine article about Pam Bales’s solo hike that turned into a **dire mission to rescue a man** she found on a frozen mountain. The experience left her with more questions than answers, and in the end, it turned out she had saved a man who wanted to commit suicide. Art director Erin Douglas and I tried to depict the emotions that Bales felt throughout her mission. I especially focused on her feelings upon finding the man in the heavy snow, and her delicate emotions on their way back down from the mountain. Her brave actions could save a man who once stood at the end of life, to live again with hope. After publication, I got a message from Bales that she was impressed by the work, which is maybe the most magical moment of any illustrator’s job.” Erin Douglas, art director; Backpacker, client.





By Ruth Hagopian

STUDIO MATTHEWS

Just three weeks after Studio Matthews moved into bigger, brighter offices in the spring of 2020, Seattle was shut down by COVID-19, and the team went home to their cramped kitchen tables. By June, their building was barricaded and on the evening news. Next door, the Seattle Police Department East Precinct was ground zero for protesters and activists, who joined Black Lives Matter and occupied several blocks around the station in Capitol Hill. Principal Kristine Matthews remembers the community's mix of fear and compassion as they watched the events unfold.

Nearly a year later, some barricades remain, and Seattle is reopening at partial capacity with health and safety guidelines. Studio Matthews continues to work remotely, designing 2-D and 3-D identity, installations, exhibitions, and the accompanying signage and wayfinding. "Graphic designer feels like a really old term now," says Matthews, who prefers *visual communicator* for her work on the variety of messages and environments they've created. Their clients include the Louisiana Children's Museum, the Bill & Melinda Gates Foundation, the University of Washington and the Museum of Science and Industry, Chicago. "We're telling a story in a space in different ways and in different forms."

Matthews realized she was drawn to typography as a teenager and studied graphic design at the University of Washington (UW) in Seattle. For her postgraduate work, she moved to London, United Kingdom, to pursue a long-held interest of living in another country, and earned a master's degree at the Royal College of Art. "The international mix was fantastic," she says of the experience. "I think in my group of 25 graphic design students, there were 18 different nationalities."

The university awarded a prize for the best collaboration between a design and an illustration student. Matthews and

British student Sophie Thomas won with *What Comes Around Goes Around*, an exhibit that convinced the university it could save money by recycling. Thomas and Matthews researched the number of polystyrene cups and aluminum cans the university threw away in one week, then suspended this collection of 7,070 items in a gallery and sold reusable coffee cups to help fund recycling at the university. Their research and presentation led to sustainable practices as a design principle for their subsequent projects, and for Studio Matthews's work today.

After graduation in 1997, the two women started Studio Matthews in London, and their experimental installations and designs for spaces attracted positive press. "We just sort of jumped in at large scale," says Matthews, "and were working with high-profile organizations from the get-go." They ran the business for ten years until Matthews, who was pregnant and wanted to live closer to her family, returned to the United States. She accepted a faculty position in UW's Visual Communication Design program, and set up her company in 2008.

Matthews has found a successful collaboration between her studio practice and her students by engaging them in real projects, such as the exhibit to honor the 50th anniversary of UW's Office of Minority Affairs & Diversity (OMA&D) in 2018. This office was a direct result of protests led by the UW's Black Student Union in the 1960s that demanded equity for minority students and faculty.

Activist and historian Emile Pitre inspired the class with his firsthand account of the nonviolent actions, culminating in the occupation of administrative offices and university president Charles Odegaard's office, which convinced him that the time for change was now. Matthews noticed the effect on the

Captions supplied by Studio Matthews.

Kristine Matthews was creative director on all projects shown.

Right: "Amazon's Spheres offers a work environment more like a rainforest than an office. **Understory**—referencing the lush habitat between the rainforest floor and canopy—is the fully immersive, 360-degree environmental experience where visitors can get up-close and personal with the structure's science, engineering and plants. Encircling the central screens are large wood panels featuring etched botanical illustrations of some of the most iconic plants. Surrounding the experience are modular exhibits displaying architectural models; materials, including some of the miles of rebar used to hold up the Spheres; hands-on interactives; and a rotating gallery of plants. An added challenge was designing components with maximum flexibility for programming so they could be removed from the space through a narrow doorway. Modular units on casters, held together with a unique magnetic system, allowed for a highly adaptable environment. Understory was a collaboration between Studio Matthews, Belle & Wissell and Graham Baba Architects." Jeffrey Underwood, designer; Belle & Wissell, Co., interactive designer; Cassie Klingler, lead designer; Olivia Knapp, illustrator; Niteo, lighting designer; Dillon Works, fabricator; Graham Baba Architects, architect; Jill Randerson Exhibit Management, manager of exhibition design; Amazon, client.





current students, saying, “You could just see them studying the 1968 photos of uw students literally climbing the walls of the administration building in protest, and thinking, ‘Would I be willing to do that?’”

The anniversary exhibit came with many challenges, from concise storytelling to constructing an installation that was prohibited from having any attachments to the walls, floor or ceiling. Beginning with a collection of photos and a timeline, the design became a series of five freestanding structures that represented the Black Student Union’s protest of five barriers to education for minority students. Studio Matthews’s graphic treatment of the photos and text brought OMA&D’s rich and complex history to life.

“The students I’m teaching now are extremely proactive,” says Matthews. “I have to stay on my toes. They want to know about sustainability. They want to talk about equity, social justice, ethics in design and how, as designers, they can make a positive impact with what they’re doing. They want answers.”

Charlotte Beall, deputy director of the Bill & Melinda Gates Foundation Discovery Center, has often worked with Matthews on exhibitions and says, “One of the most wonderful things about working with Kristine is you don’t have to explain a lot to her. She does her own research and understands your style and what your brand is. She really gets it quickly.”

The Discovery Center exhibited *Design with the 90%* in 2018 to highlight low-cost projects addressing global problems in the poorest communities. Studio Matthews showcased the inventive solutions using sustainable, recyclable materials, such as cardboard Sonotubes and printed kraft panels instead of plastics. The exhibit’s banners were also reused, made into black-and-white, graphic-patterned carrier bags and donated to the Discovery Center to raise money for local causes.

When the Louisiana Children’s Museum (LCM) in New Orleans relocated to a new park-based site in 2019, it was the perfect opportunity to update its brand. Its approach to creativity, based on the Reggio Emilia teaching philosophy, encourages children to make art, display it and elevate their work. Studio Matthews used children’s drawings throughout the space, with proper credit given to the young artists. “It was a really important goal to highlight the capacity of young children and make their thinking visible,” says Julia Bland, chief executive officer at LCM.

Both flexibility and permanence are included in the LCM design. For example, the museum’s initials are stacked to provide a frame for changing out the child’s drawing featured within. But not the much-loved crab-like logo, which elicits a different interpretation from each viewer. “I think a six-year-old [drew] that,” says Bland, who was impressed with the way Studio Matthews extended the children’s art theme to wayfinding, graphics in the garden and directional signage.

They also created a full wall of blocks engraved with quotes to the children of New Orleans from grandparents who often accompany their grandchildren to the museum. “We were looking for a unique way to make it feel really permanent and special,” says Matthews, “like etching in the content, but doing it in a contemporary way.” It’s a moment to honor the grandparents and has become a photo opportunity for children who enjoy standing in front of these encouraging words of wisdom.

Graham Baba Architects in Seattle has been a frequent collaborator that has brought Studio Matthews in on projects both large and small. Founding partner Jim Graham appreciates how Matthews spots the embedded stories in projects that his firm always looks for and finds inspiring. “There’s a fresh creativity and an approach that she pulls from the project and layers in effortlessly,” he says. “There’s also humility in the work and a confident restraint that almost reads stronger than something that would compete with the final signage, branding or wayfinding. That restraint creates an elegance, and it also becomes timeless in that manner.”

Studio Matthews is currently part of a transformative project that Seattle has eagerly anticipated. The city’s Waterfront Park renovation was made possible when the former 1950s viaduct on the site was demolished and replaced with a tunnel

This page: From left to right: Kristine Matthews, Marta Bernstein, Meg Graham, Dan Neifert, Amy McHorse, Brett Arrington, Daniel Robinson, Nicole Fischetti.

Right: “*Design with the 90%* highlighted 26 projects from across the globe that aim to improve life in some of the world’s most marginalized communities through design innovation. We designed this exhibition to reflect the spirit it embodies: honest, accessible projects that aim to improve the lives they touch. A Design by You section employed everyday clipboards to make it easy for visitors to sketch and contribute their own ideas and share them online. The exhibit was made entirely of sustainable, recyclable materials. Display bases and seating were crafted from industrial cardboard Sonotubes. Displays made of kraft panels were printed directly on the material, avoiding vinyl. Large banners were printed on Tyvek, a durable, nontear construction material. When the exhibition came down, we retrieved the banners and reached out to the Refugee Artisan Initiative for a craft collaboration. The banners were repurposed into a series of large and small carrier bags.” Jeffrey Underwood, designer; Ian Campbell, lead designer; Cooper Hewitt, Smithsonian Design Museum, project creator; Pacific Studio, fabricator; Bill & Melinda Gates Foundation Discovery Center, client.

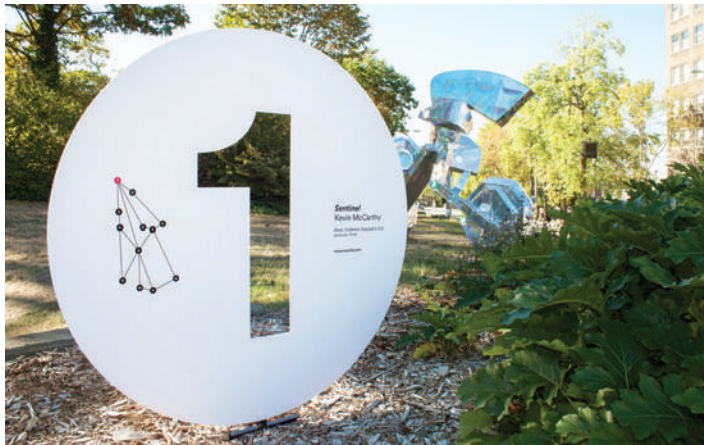




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© Hart Boyd/Cassie Klingler

STUDIO MATTHEWS

built to route traffic underground. The renovation includes Overlook Walk, connecting the waterfront to Pike Place Market. Designed by James Corner Field Operations, which also designed the High Line in New York City, the project is expected to be completed in 2024 and become a huge tourist destination.

The welcoming signage, four-foot-high pier numbers and interpretation railing panels designed by Studio Matthews will tell stories all along the waterfront. They're also developing designs to delineate and interpret Seattle's original shoreline, which sits some blocks inland from the current waterfront edge. "You don't really get a sense of the city in Seattle unless you're down by the water," says Matthews. "It's really great content. You take a dive into the story of the waterfront and it's like swimming around in encyclopedias of information about the history of this whole region."

Left: "When the University of Washington's **Office of Minority Affairs & Diversity (OMA&D)** approached Studio Matthews to design an exhibition celebrating its 50th anniversary, Kristine Matthews incorporated it into her advanced Exhibition Design class, involving OMA&D representatives and Studio Matthews designers. Students developed exhibition concepts, and the final design, developed by Studio Matthews, incorporated the strongest student design solutions. Structures featured solid walls on one side, highlighting obstacles to be overcome or 'torn down,' while the other sides described how the organization had built up resources to combat each problem on campus. Creating this series of freestanding 'walls' helped get around the restrictions of the space, where nothing was permitted to be attached to the walls, ceiling or floor." Dana Golan/Eva Grate/Jazmine Hoyle/Christen Miyasato/Monica Niehaus/Angela Piccolo/Samantha Spaeth, designers; Matt Cole, lead designer; Imagine Visual Services, fabricator; University of Washington, Office of Minority Affairs & Diversity, client.

"This visitor center was designed to both provide community support and gather support for the lifesaving work at the **Fred Hutchinson Cancer Research Center**. Under the theme Share Your Story, you can take your portrait in the photo booth, write your story and post it to the wall, contributing to a growing collection of moving stories from cancer survivors, families, staff and researchers. For this project, we started with a defunct credit union space with low ceilings and a tight budget. With carefully considered lighting, color and structure, an engaging visitor center experience emerged." Cassie Klingler, lead designer; Beth Grim, production designer; goCstudio, consultant; Pacific Studio, fabricator; Fred Hutchinson Cancer Research Center, client.

This page: "**Mad Campus** was a unique collaboration between arts organization MadArt and the University of Washington (uw). Twelve up-and-coming artists were commissioned to create temporary site-specific art installations on sites across the uw campus. Our wayfinding scheme served several functions: it credited the works at each location, but also signaled that each piece was just one in a larger series to be discovered. In the plaza at the heart of campus, an oversized 'map' of all twelve works appeared—with 'you are here' in the center—encouraging visitors to walk the campus and discover every installation." Katherine Wong, designer; MadArt Studio/University of Washington, clients.

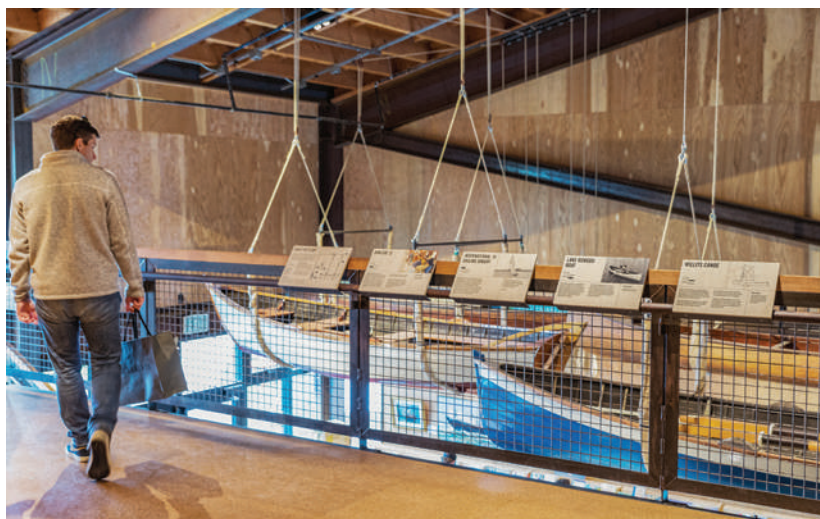
STUDIO MATTHEWS

Matthews once invited the Seattle Art Museum's former deputy director for education and public programs to one of her design classes. Sandra Jackson-Dumont spoke about the effect of experiencing art in person. The idea inspired Matthews in her own work, and she often begins her Exhibition Design class by asking students, "What was a recent moment that you couldn't experience on your phone, computer, TV or Instagram, but it was something really memorable that you wanted to tell other people about?"

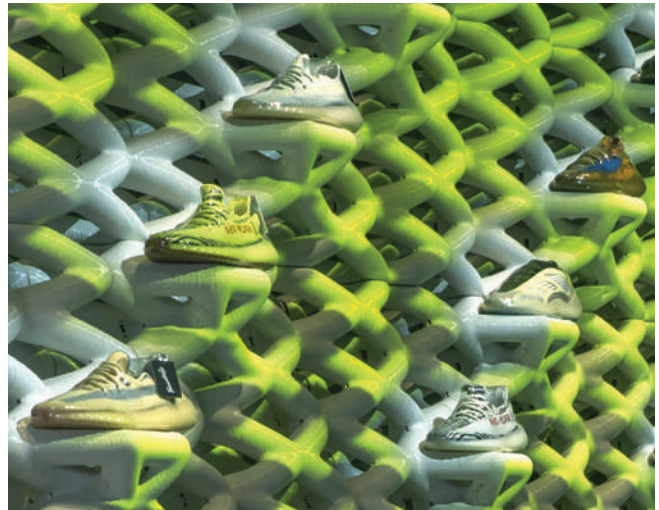
That's the kind of experience she wants to create for viewers: visceral and more powerful than a photograph, inspiring them to think about the work—and remember its impact on them. "I think that's the challenge in this field," says Matthews, recalling Jackson-Dumont's words. "We need to create *you had to be there* moments." **ca**

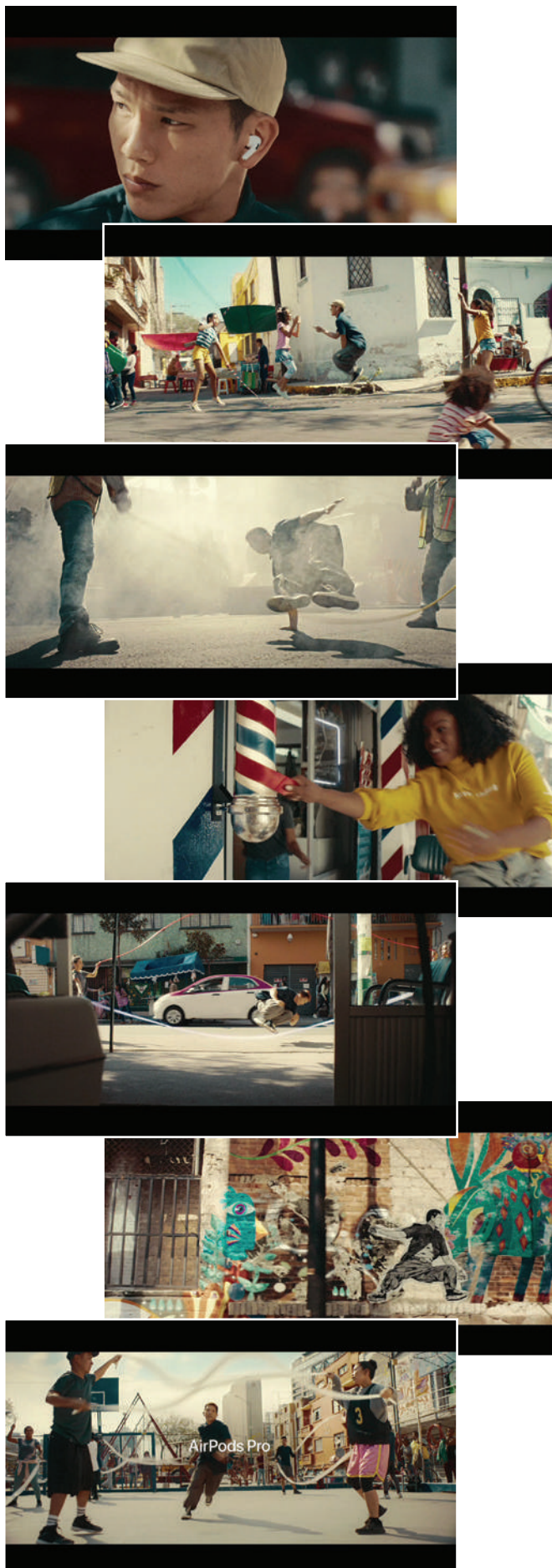
This page: "The Center for Wooden Boats has been a beloved gathering place on Seattle's Lake Union since 1976, and its new Olson Kundig-designed building, the **Wagner Education Center**, raises its visibility. We designed the signage and donor recognition panels to complement the structure's industrial material palette of wood and steel. Building signage appears in cut steel. The interpretive signage was directly printed onto wood and provides information for each of the boats hanging in the exhibit, along with personal stories of the people who built or owned them. The steel donor panels wrap steel columns throughout the space; look closely at each panel background, and you'll discover the favorite sailing waters of each donor." Garret Steider, designer; Nicole Fischetti, lead designer; The Center for Wooden Boats, client.

Right: "After 30 years in the Warehouse District of New Orleans, the beloved **Louisiana Children's Museum** expanded into a stunning new home in City Park. We designed the new brand, signage, interpretation, environmental graphics and donor recognition. Our design approach embraces the museum's educational philosophy, in which children are encouraged to create, by celebrating children's work. The wayfinding, signage and even donor recognition incorporate children's artwork, with each drawing credited to the budding artist. Fresh typography and an updated color palette complement the museum's new park setting. One of our favorite pieces, the installation of quotes from grandparents describing their hopes and dreams for the children of New Orleans, was made even better by learning that many kids ask for photos of the wall, wishing to remember the words." Nicole Fischetti/Cassie Klingler, lead designers; Jami Halse/Amy McHorse, project managers; Solomon Group, fabricator; Louisiana Children's Museum, client.









EXHIBIT

1 Presentedby experiential design

As apparel brand Presentedby elevates streetwear fashion for a luxury clientele, Barcelona-based architectural design firm External Reference and installation and exhibition studio Onionlab created a fully 3-D printed flagship store in Dubai that similarly elevates the physical retail experience. Using digital and audio-visual elements throughout, External Reference and Onionlab positioned Presentedby as a brand on the vanguard of design and tech, and placed it squarely within Dubai's cultural landscape. "In ... the projects we develop, we try to bring together a new vision to the design space," say Carmelo Zappulla, owner of External Reference and chief creative officer of Presentedby, and Aleix Fernandez, cofounder and director at Onionlab. "This is a vision in which we leverage new tech and av solutions to create a novel retail experience." Even with challenges like the expected decline of in-store shopping as e-commerce grows, as well as the disruption of international production during covid-19, the Presentedby installation proves that there are still new arenas in physical retail to explore. "The dialogue between the architectural, scenographic and audiovisual levels helps provoke the emergence of a new experiential dimension," say Fernandez and Zappulla.

Carmelo Zappulla, creative director; Onionlab, motion graphic designer/3-D designer/interactive creative director/developer; Lloc Audiovisuals, engineering; External Reference (Barcelona, Spain), project design and development; Presentedby, client.

2 AirPods tv spot

"Jump" 1:44

This spot by Apple's ad agency TBWA\Media Arts Lab promotes AirPods by providing a variation on the theme of the iconic iPod silhouette ads, updated for the era of wireless headphones. In a bustling cityscape, double Dutch champion Kengo Sugino moves to the beat and jumps through fantastical ropes made from white basketball tape, the ribbons on a barber's pole or the shadows of telephone wires—clever visual cues that reference the lack of wires attached to Sugino's AirPods. "Every double Dutch moment in the one-minute forty-second film was real and done practically, with professional jumpers and rope handlers, except they weren't always using rope," says TBWA\Media Arts Lab. "So, it took a lot of rehearsal time to get ... Kengo Sugino and all our rope handlers to not only become comfortable with each other from a timing standpoint, but also to get used to double Dutching with [the props]." Along with the use of practical effects, the spot also cultivates a 16mm-inspired visual texture, a synergistic pairing of old-school techniques that transports us back to the cultural environments of the '80s and '90s.

TBWA\Media Arts Lab (Los Angeles, CA), ad agency; Apple, client.

We're looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit commarts.com/submissions.

1 *Supervillain: The Making of Tekashi 6ix9ine titles*

“Supervillain: The Making of Tekashi 6ix9ine opening titles” 1:10

For filmmaker Karam Gill’s documentary, Los Angeles-based production company Imaginary Forces created these sleek yet cringe-inducing titles that tease at rapper Tekashi 6ix9ine being manufactured in a laboratory, mirroring how social media and the music industry rocketed him to fame. “Karam encouraged us to get dark ..., so I’m proud of the moments that make you recoil just a bit—like the brain being pierced with wires,” says director and designer Karin Fong. “Our prop master ... [researched] and [sourced] materials [like] gummy organs, chocolate mold heads and ... a stuffed rat for the iv bag shot.”

Karin Fong, designer/director; Henry Chang, lead designer/ animator; JR Kraus, director of photography; Kiyeon Nam, visual effects supervisor; Beau Leon, Framestore, colorist; Zach Kilroy, editor; Matthew Eikelberger, stylist; Philip Han, production artist; Jake Fritz/Jackson Kerr, associate producers; Renee Robinson, producer; Imaginary Forces (Los Angeles, CA), production company; Lightbox Entertainment, client.

2 *Leica print ad*

Created by ad agency TBWA\Paris, this campaign for legendary camera brand Leica boldly declares “the world deserves witness,” highlighting small moments that fit perfectly into a photograph. Featuring collaborations with photographers like Joel Meyerowitz, the campaign reminds the world that photography is an art form—especially now, when cameras are readily available on our phones. “Leica [hadn’t] produced a campaign during the past ten years, and we wanted to avoid showcasing overused pictures from the twentieth century that are part of our culture,” says the ad agency. “We wanted to present what photography is today by gathering pictures from all over the world and on all kind of subjects.”

Carl Harbourg/Philippe Rachel, associate creative directors; Faustin Clavierie/Benjamin Marchal, executive creative directors; Sarah G. Ascough/Pierre Belhassen/Emil Gataullin/Joel Meyerowitz/Gabriele Micalizzi/Justin Mott, photographers; Isabelle Jaubert/Elise Kubler, art buyers; Renaud Berthe/Matthéo Pressmar/Alexandre Stachowiak, project managers; TBWA\Paris (Paris, France), ad agency; Jérôme Auzanneau/Andrea Pacella, Leica, clients.

3 *Veterans Coalition for Vaccination posters*

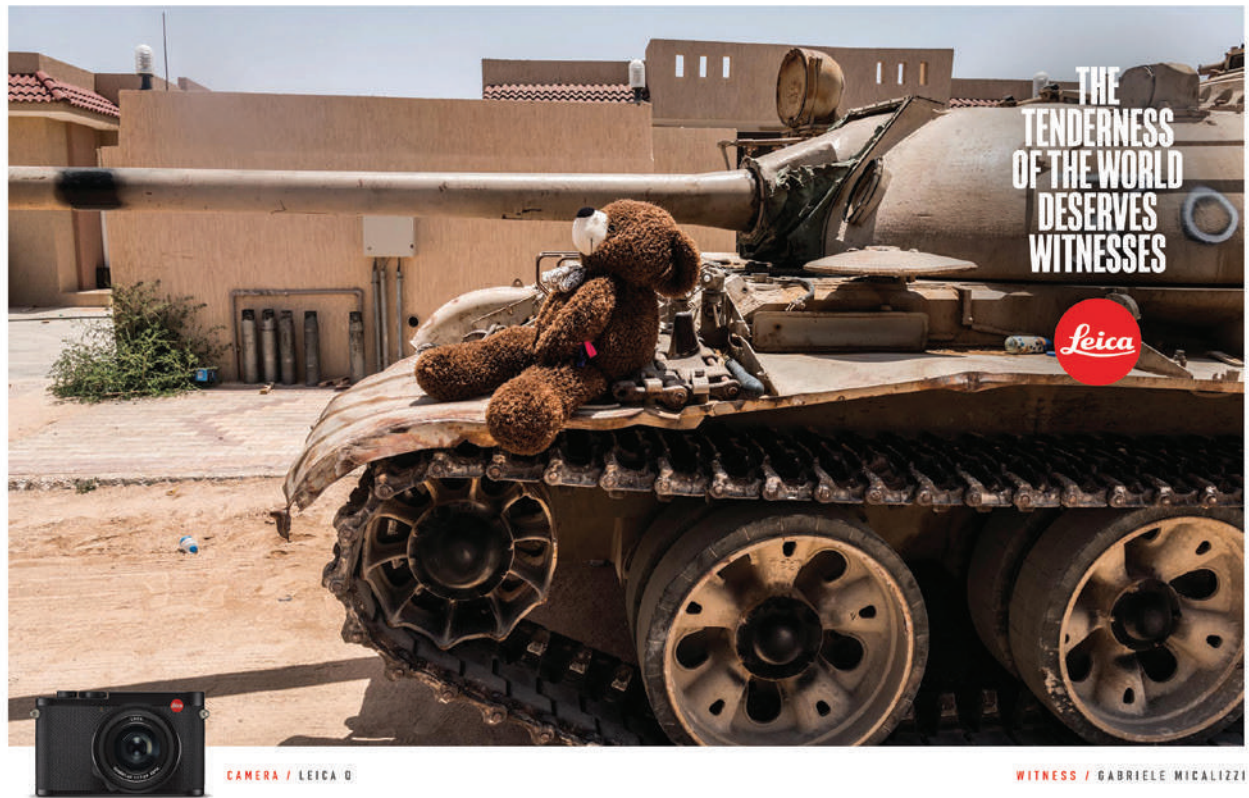
Referencing the classic Rosie the Riveter poster, this campaign by San Francisco-based ad agency Venables Bell & Partners for nonprofits Team Rubicon and AdTechCares encourages the US populace, especially veterans, to treat COVID-19 vaccination as a national public health initiative. “This pandemic has affected everyone ... and we knew that everyone would need to participate in the solution. We wanted to create a unifying message that brought people together to do their part,” say creative directors Tyler Hampton and Matt Miller. “Also, diversity was at the forefront of all our decisions. Much of the work is also being transcreated for Latinx communities.”

Will McLeod/Matt Miller, art directors; Tino Barreiro/Cameron Hamlet/Tyler Hampton/Matt Keats, writers; Tyler Hampton/Matt Keats/Matt Miller, creative directors; Will McGinness, chief creative officer; David Waraksa, typographer; Jim Hughes, photographer; Lena Pigareva, illustrator; Kevin Camacho, artist; Jennifer Trull, studio artist; Alice Blue Studio, retoucher; Veronica Seder/Michelle Wells, producers; Rachel Waniga, planner; Julia Dedona, project manager; Tim Polder, strategy; Lumberyard Productions, production company; Venables Bell & Partners (San Francisco, CA), ad agency; AdTechCares/Amobee/Team Rubicon/Veterans Coalition for Vaccination, clients.

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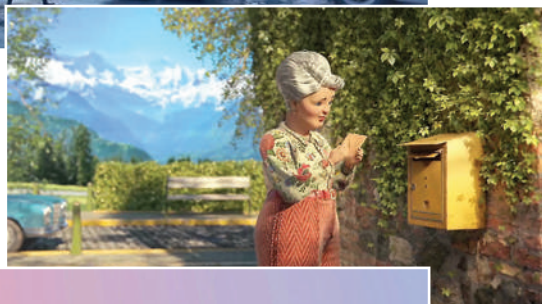
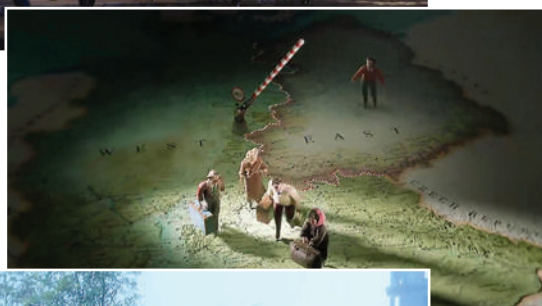
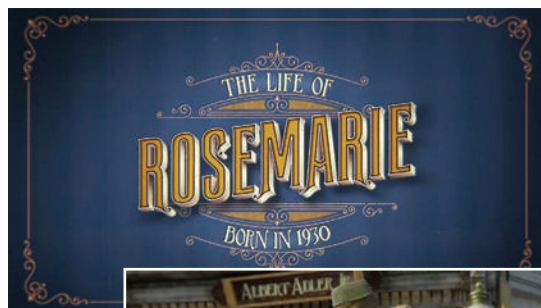


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Support people in their lives
and become part of their story.

EXHIBIT

1 Maison Margiela lookbook

Art director and designer Virgile Flores conceived of this lookbook for Paris-based luxury fashion house Maison Margiela's spring/summer '20, autumn/winter '20 and spring/summer '21 collections as an extension of the lines themselves, elevating the catalog as an aesthetic object rather than purely a functional one. "I thought the lookbook should fit into one of the bags from the collection, [so] from the dimensions of this bag came the dimensions of the lookbook," says Flores. "[I] also took references from methods used by fashion designer John Galiano on the collection, like the rounded holes, the transparency and the multiplication of layers."

Virgile Flores (Paris, France), art director; Imprimerie du Marais, publisher; Valentine Cascailh/Nicolas Fabès/Andreas Pappamikail, Maison Margiela, clients.

2 Brasserie Diagonale identity

To visually tell the story of the Broussy-le-Grand, France, micro-brewery Brasserie Diagonale, Paris-based design firm Brand Brothers created a tailored symbolic language. "We created a logo-type with pronounced typographic contrasts," says designer and cofounder Johan Debit of Brand Brothers. "Achieving a ... balance [with] nine letters was a real challenge, as we wanted to evoke the diagonal within the typogram. In the final logo, the A and O [subtly] reproduce this effect. But beyond that, ... we expanded the typogram into a complete graphic grammar composed of dozens of dingbats, which can be assembled ... infinitely."

Johan Debit, graphic designer; Brand Brothers (Paris, France), design firm; Benoît Henault/Thierry Kieffer, Brasserie Diagonale, clients.

3 CURAVIVA short film

"Rosemarie's Life" 2:32

As part of a campaign to recruit for and bolster careers in health care, a coalition of Swiss government and health-care organizations—including CURAVIVA, Odasanté and Spitex—commissioned ad agency CRK and production company roof Studio to create this highly detailed animated film that follows Rosemarie, an elderly Swiss woman whose family was torn apart by the postwar division of Germany. "[We] took a European-style approach to the animation with fewer frames," say Vinicius Costa and Guto Terni, partners and creative directors at roof Studio. "This enabled us to focus on animating only what was necessary for each scene, while bringing an immense amount of detail to the 3-D elements."

Christian Bircher/Filip Wolfensberger, art directors; Christian Bircher, CRK/Lucas Camargo/Vinicius Costa/Guto Terni, roof Studio, creative directors; Lucas Camargo/Vinicius Costa, design; Lucas Camargo/Mateus Kurzhals/Vinicius Paciello/Josemar Queiroz/Gustavo Rangel/Guto Terni/Marcelo Vaz, lighting designers; Bruna Berford/Matheus Caetano/Gabriel Carmo/Francisco Catão/Bruno Celegão/Karina Chung/Diego de Paula/Rodrigo Dutra/Jonathan Edward/Leonardo Felix/Marcio Kakuro/Emerson Manfrin/Marcio Nicolosi/Daniel Esteves Oliveira/Anne Pagno/Mariane Tostes/Christian Weckl, animators; Guto Terni, director; Saulo Bonatto/Vinicius Costa/Daniel Dalcomuni/Rafael Figueiredo/Tiago Oliveira/Steferson Rocha/Mauricio Sampaio/André Sik/Maicow Silva, 3-D modeling; Heber Conde/Lucas Ribeiro, visual effects supervisors; Combustion Studio, sound design; Christina Utz, digital production director; Vanderlei Santana, senior producer; Jessica Gomilsek, digital producer; Marcus Lansdell, executive producer; Stefan Batzli, executive director; roof Studio, production company; Nash FX/roof Studio (New York, NY), post-production companies; CRK, ad agency; Theres Gotsch-Hinden, CURAVIVA, client.

1 Repeat Beer packaging

In India, it's customary to ask the bartender for a "repeat" instead of a refill when your drink runs out. So, Mumbai-based design firm Umbrella Design took Repeat as the name for this line of rich, malty beers, targeting a younger audience that resonates with contemporary branding practices. "The design philosophy was to make the brand bolder, louder and more vibrant than any other drink on the shelf, since it would be on a bottle or a can," says creative director Bhupal Ramnathkar. "The design followed the name into its extreme conclusion, creating infinite loops of the brand name around the product." The seemingly random group of letters on the beer's labeling creates a visual aid that extends the concept of repeating while standing out from more typical packaging designs for alcohol, which emphasize tradition and heritage. Umbrella Design took care to avoid using any clichés that would cause Repeat Beer to fade into the background. "We had to move away from thinking of it as a beer and make it more like a fashion accessory," Ramnathkar says, "[looking] at designs from deodorant brands, energy drinks and other lifestyle products, to create the bold motifs and typography for the design."

Vinay Khanvilkar, designer; Bhupal Ramnathkar, creative director; Umbrella Design (Mumbai, India), design firm; Repeat Beer, client.

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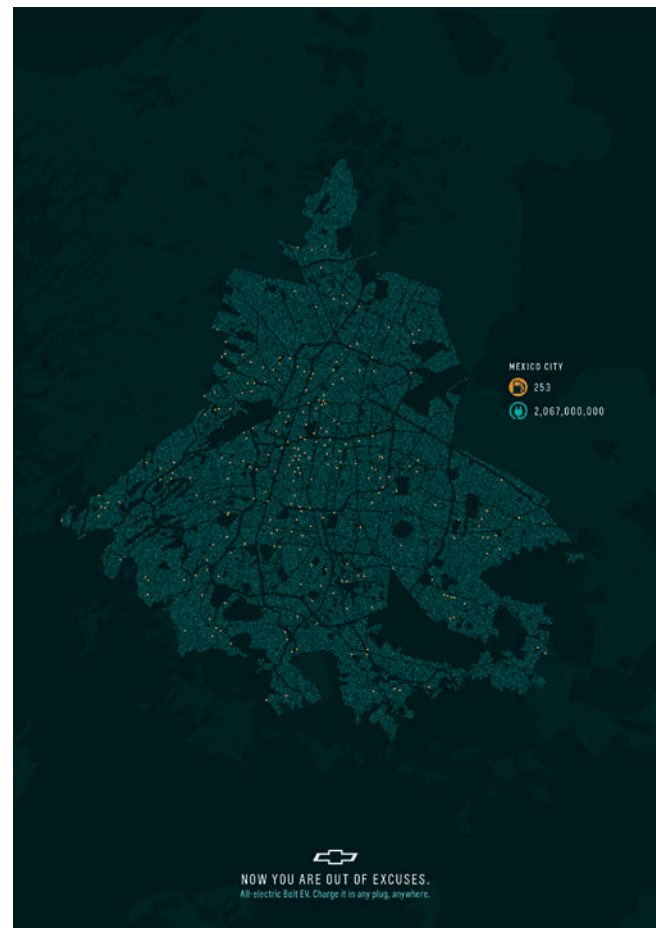


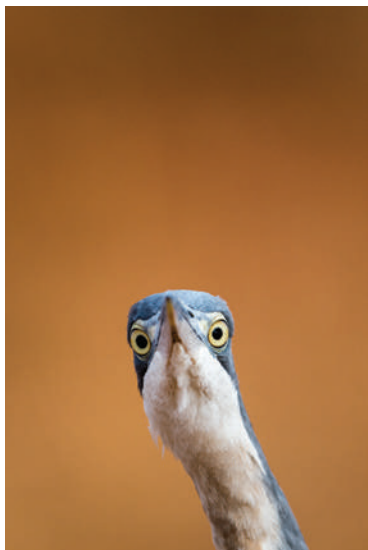
2 Chevrolet print ad

A common barrier among would-be electric car owners is that, without the readily available power that gas stations provide, they'll be stranded without charging stations. Ad agency McCann Worldgroup México assuaged that fear with this campaign for the Chevrolet Bolt EV. Satellite maps of major world cities like Dubai, México City and New York City show the number of gas stations in yellow and the number of everyday electrical outlets, which Chevrolet Bolt EV owners can use to charge their cars. The major discrepancies between the two numbers prove that this concern is unfounded. "The print ads used satellite maps and Google technology to collate and identify all the real gas stations in major cities, like Manhattan and Dubai," says McCann Worldgroup México, "and thus, show the real benefit of using an electric car in many places, even if they are dissimilar." The ad agency's research for this project yielded plenty of information about electric cars that it hopes to use for future campaigns. "The insights we found out were much bigger than a print campaign," says McCann Worldgroup México, "but we'll get there very soon."

Arturo Velazquez, art director; Evert Santiago, associate creative director; Luis "Tim" González, group creative director/chief creative director; John Martin, illustrator; Mariana de Pina, director; Robbie Maynard, production manager; Ellis Faint, integrated production director; Commonwealth/McCann México (México City, México)/McCann London, ad agencies; Chevrolet, client.

2





“

I was incredibly inspired by the quality of work that was submitted. I had no idea how we were going to narrow it down to just a single issue's worth of work.”

—Carla Delgado

PHOTOGRAPHY ANNUAL 2021

“

I enjoyed looking at everything ranging from student work to pure advertising to personal art projects.”

—Jason van Bruggen



ADVERTISING

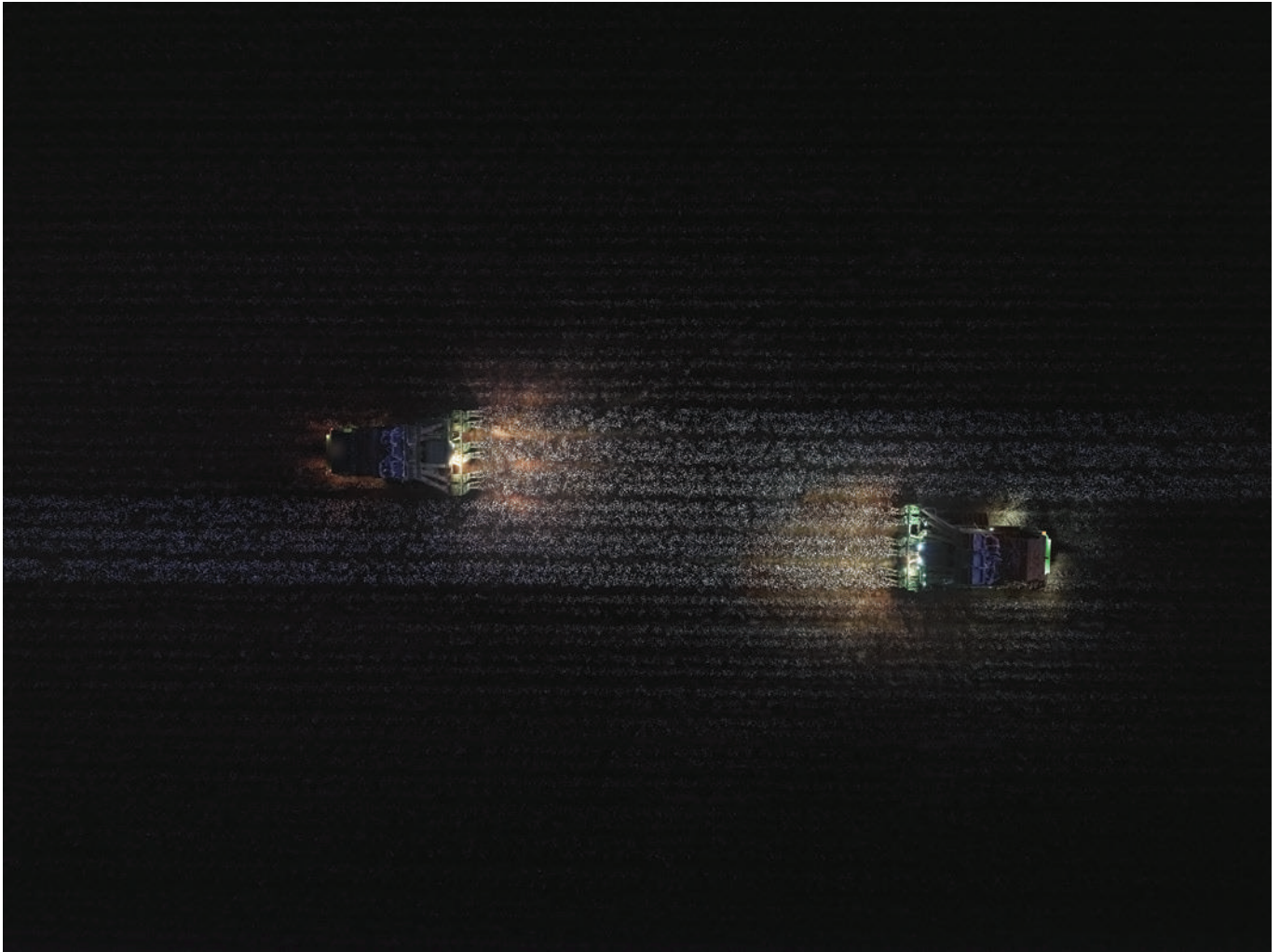
- 1 Dana Neibert, photographer
Victor Ortega, creative director
Christopher Miranda, production manager
Redline Media Group, ad agency
Hard Rock Hotel & Casino, client

"From the Discover Your Rhythm campaign for Hard Rock Hotel & Casino."

- 2 (series)
Michael Kunde, photographer
Tommy Mattler, art director
Osborn Barr Paramore, ad agency
Deltapine, client

"Taken in rural Alabama, these images showcase the last day of a prosperous cotton harvest by Deltapine. This campaign ran on print ads, billboards and digital."









ADVERTISING

1 (series)

Lucho Mariño, photographer
 Lucho Correa, art director/creative director
 Lucía de las flores Trujillo, designer
 Mariana Velásquez, food stylist
 Lip, design firm
 wok, client

“wok is a Colombian chain of restaurants serving Thai and Asian food. To illustrate the wide variety of ingredients it uses, we shot these images for use on the restaurant’s menu covers, as posters on the chain’s premises and on its social media profiles.” Headline: Colombia al Wok! (Colombian-style Wok!)

2 Kristofer Landers/Peter Zuccarini, photographers

Ian Robinson, art director/photo editor
 Dennis Dorrell/Carl Hertel, writers
 Ryan Glendening, creative director
 Brian Brooker, executive creative director
 Paul Borchardt/Demi Landers, producers
 Garmin International, client

“Since Garmin International’s Descent series are both dive computers and smartwatches you can wear every day, we wanted to demonstrate their capabilities above and below the water. This image was used in worldwide print and digital ads.”

2



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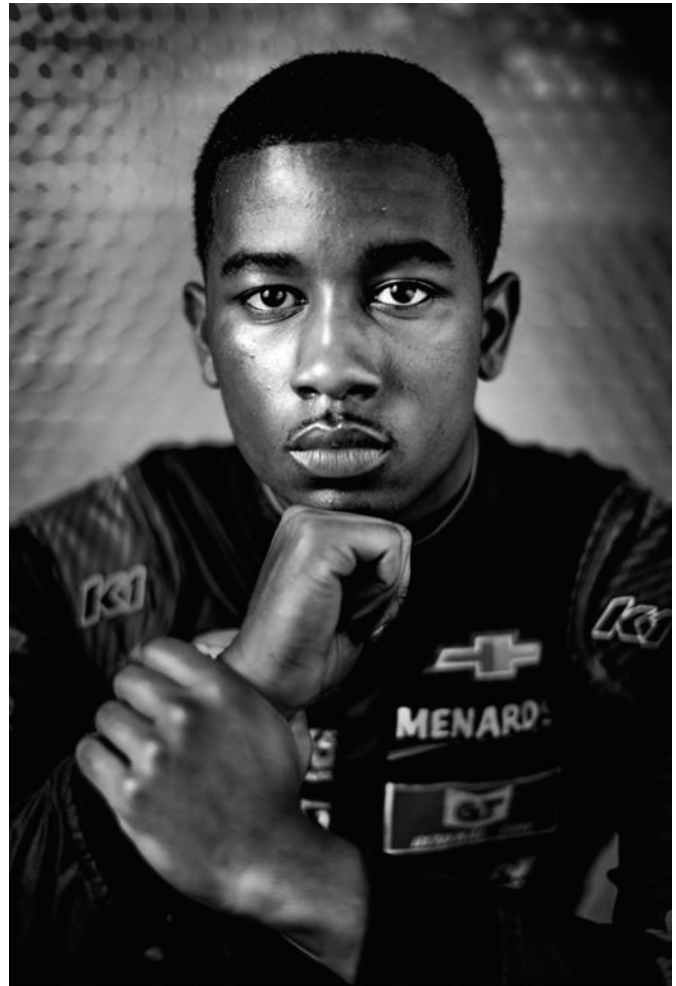
ADVERTISING

- 1 Adam Glanzman, photographer
Jason Christley, art director
NASCAR, client

"A portrait of up-and-coming driver Rajah Caruth for NASCAR. Used for marketing and advertising online and on social media."

- 2 (series)
Maya Visnyei, photographer
Chad Roberts, creative director
Chad Roberts/Joanna Todd, designers
Catherine Doherty, prop stylist
Chad Roberts Design Ltd., design firm
Mr. Gladstone, client

"An eclectic, curated collection of ephemera builds a visual narrative for cologne brand Mr. Gladstone. Each image characterizes its respective scent and evokes the mythology of a place and time, bringing the adventures of Mr. Gladstone to life. Used online and in print promotion."



2





ADVERTISING

1 (series)

Alberto Giuliani/Patricia Lafontant/Ariane Lozano/Amanda Ramalho

Silva/Patrick Sy, photographers

Pam Danowski, associate creative director

Christian Horsfall, group creative director

Juliana Paracencio, creative director

Daniel Fisher, executive creative director

Brian Murray, chief creative officer

Ben Kay, wpp London/Tom Kenny, Ogilvy Canada, strategists

Chloe Jahanshahi/Jonathon Nixon, art producers

Eric Thompson/Marie-Pierre Touré, producers

David Scanlon, print producer

Sarah Thomson, production manager

Ogilvy Canada/Ogilvy London, ad agencies

Laura Douglas/Alessandro Manfredi/Divya Deep Singh/Sophie van Ettinger, Unilever, clients

"Courage Is Beautiful showcases powerful portraits of real frontline health-care workers as they wear the physical and emotional toll of the covid-19 pandemic on their faces. These photos were aired on tv, on social media, in magazines and in targeted dooh beside hospitals, praising health-care workers while announcing Dove's financial support to them globally."

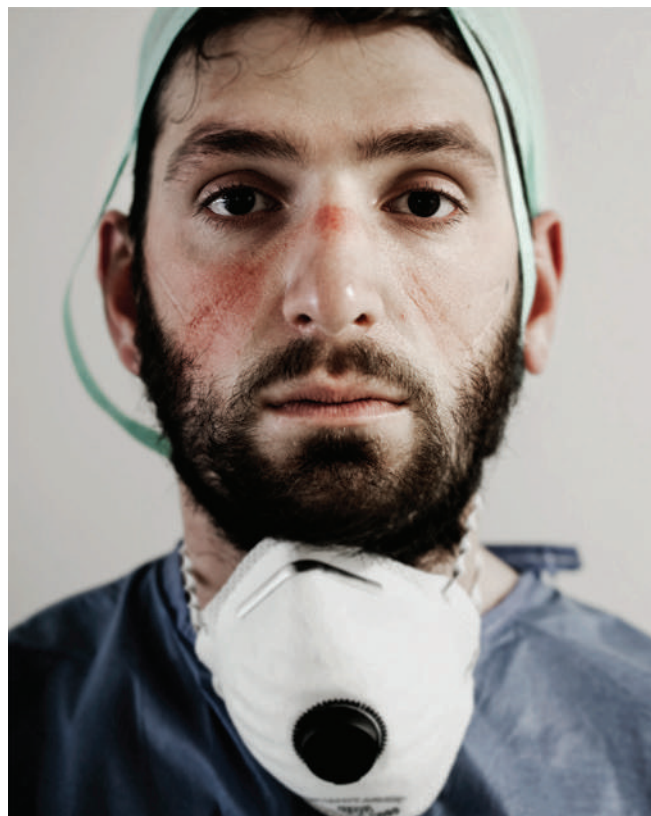
2 François Lebeau, photographer

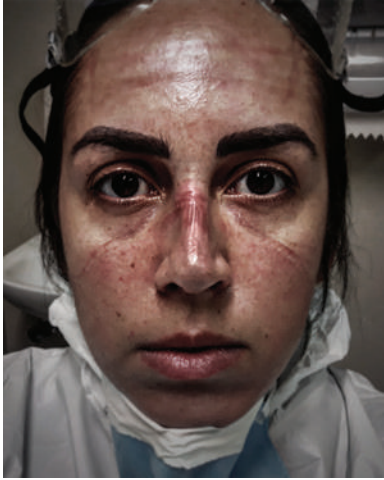
James Kim, art director

Arc'teryx, client

"Outer Peace is a project developed by Arc'teryx to promote the idea that the path to a better world begins outside of our doors and ourselves. I was commissioned to photograph climber and entrepreneur Shelmia Jun in one of her favorite places."

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1





ADVERTISING

1 (series)

The Voorhes, photographer
 Madeline Brown/Morgan Gosda/Rachel Staples, art directors
 Christina Cody, art producer
 Whole Foods Market, client

"This series was used as a promotional campaign for Whole Foods fresh produce."



2 Cade Martin, photographer

Bryant Prince, art director
 Kevin Richards, chief creative officer
 Subject Matter, ad agency
 March of Dimes, client

"Portrait of Mackayla, a young advocate for her sister who was born at just 23 weeks, making her a micropreemie. This portrait is part of the March of Dimes #ItsNotFine prematurity awareness campaign, which features real-life stories of those affected by premature birth and ran in print, ooh and digital."

2



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ADVERTISING

- 1** Per Breiehagen, photographer
Doug Mickschl/Brandon Van Liere, art
directors
boatBurner, ad agency
ARGO, client

"For a campaign to launch the ARGO Sherp series of utility terrain vehicles for the North American market. Shot for website content and all collateral and sales materials." Headline: Sherp - Sunset On The Rocks.

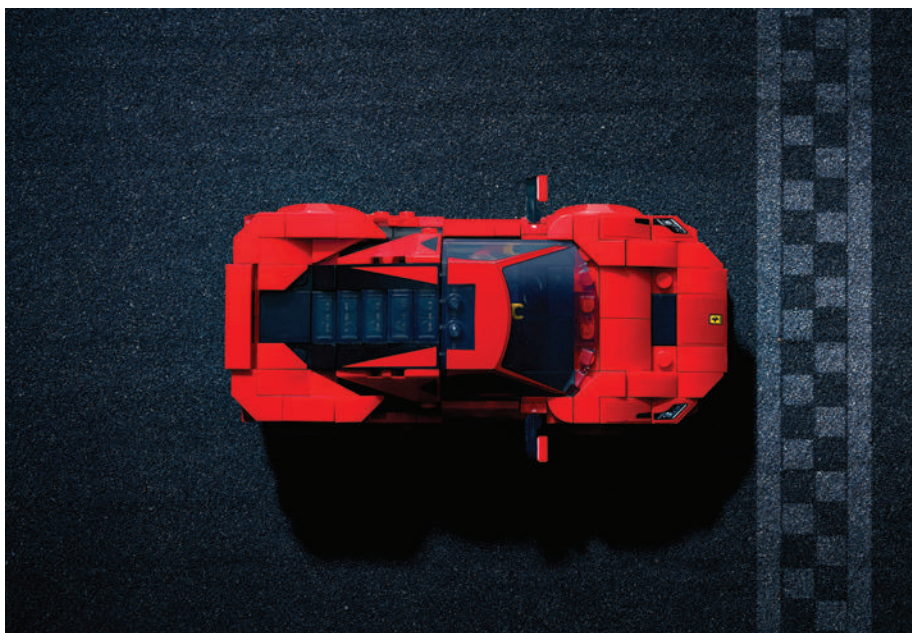
- 2** Will Graham, photographer
Laine Dorsey, art director
The Richards Group, ad agency
Nature's Own, client

"An ooh advertising campaign shot in Zagreb, Croatia, for Nature's Own honey wheat bread featuring fairytale characters. Goldilocks and the Three Bears share sandwiches that are *all* just right."



- 3** (series)
Wilson Hennessy, photographer
James Ramsay, art director
Imagine, ad agency
LEGO/Top Gear, clients

"A promotion in the BBC's *Top Gear* magazine for the new LEGO Speed Champions series. These images were used as print ads, digital and pos."



1



2





ADVERTISING

- 1 Patrick Molnar, photographer
Justin Brownell, art director
John Noonan, producer
United Services Automobile Association, client

"Ad campaign for the United Services Automobile Association focusing on different branches of the United States Armed Forces. Used in print, digital and collateral for a campaign geared to current and retired US service members."

- 2 Dan Escobar, photographer
Bill Harper, creative director
wmHarper, ad agency
SignatureFD, client

"During COVID-19 lockdowns, shooting locations were scarce, and we needed an epic interior environment when there were not any available for the public to enter. So, the location scout became a CGI model scout. This was shot with a live model and dog safely outdoors on my back porch." Used on print and digital ads, direct mail and signage.

BOOKS

- 3 (series)
Mike Tjoe, photographer
Manasvi Abrol, writer
Man Wai Wong, group creative director/designer
Manasvi Abrol/Anthony Chelvanathan, creative directors
Lisa Greenberg/Steve Persico, chief creative officers
Gord Cathmoir/Ingrid Kroboth, producers
Leo Burnett Toronto, ad agency/publisher

"*Lose The Gain* presents a collection of holiday meals with a healthy twist—but still keeping the flavor. Mixed in are tips and tricks to stay physically and mentally fit during lockdown. The recipes are from employees of Leo Burnett."



BOOKS

1 (series)

Randal Ford, photographer
DJ Stout, creative director
Stu Taylor, designer
Pentagram, design firm
Rizzoli New York, publisher

"Good Dog: A Collection of Portraits. Dogs have been in our lives for millennia—as our best friends and our family. *Good Dog* is a heartwarming collection of meaningful portraits of man's best friend. As we look into the eyes of these dogs, may we recognize the unwavering presence of their gentle spirit—one of wisdom, unending loyalty and perfect love for imperfect humans."









BOOKS

- 1** (series)
 Will Burrard-Lucas, photographer
 Cameron Gibb, designer
 Blackwell & Ruth, design firm
 Chronicle Books, client

"The Black Leopard: My Quest to Photograph One of Africa's Most Elusive Big Cats follows photographer Will Burrard-Lucas's extraordinary journey to photograph the rare black leopard in Kenya. Stunning photography accompanies compelling text detailing Burrard-Lucas's childhood, foray into photography, years spent in Africa and quest to find the black leopard with the help of knowledgeable locals."



BOOKS

1 (series)

Daniel Kariko, photographer

Tim Christensen/Daniel Kariko, writers

Beth Steidle, production manager

W. W. Norton & Company, Liveright, publisher

Aliens Among Us: Extraordinary Portraits of Ordinary Bugs. "Images of locally found insects and other arthropods. We utilized a combination of a scanning electron microscope and a stereo microscope in order to achieve a portrait-like effect inspired by the work of the seventeenth-century Dutch masters."

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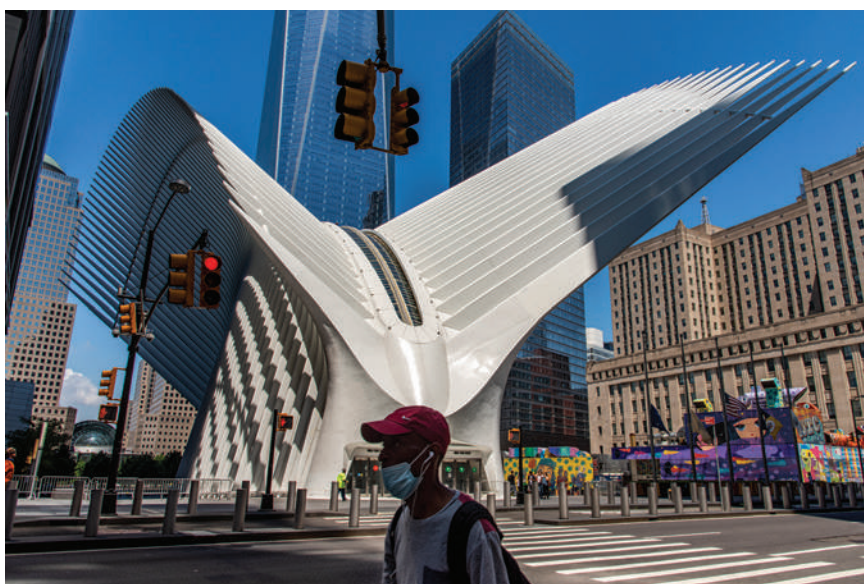


BOOKS

1 (series)

Stefan Falke, photographer/designer/publisher
 Claudia Steinberg, writer

"New York photographer Stefan Falke focuses on the resilience of his fellow New Yorkers in his book *Keep Going New York !!*. Capturing moments of normalcy under exceptional circumstances during the COVID-19 pandemic, Falke shows New Yorkers doing what they always do: they keep going. Introduction by Claudia Steinberg."





EDITORIAL

1 (series)

The Voorhes, photographer
Scott M. Lacey, photography director
Brenda Armendariz, visuals editor
Chris Bilheimer/Hillary Bilheimer, production artists
Women's Health, client

"We created mountainous terrain to illustrate different running trails using only white paper."

2 Vichan Poti, photographer

Ruaridh I. Stewart, picture editor
Scott Mc Kiernan, director of photography
DOUBLETRUCK Magazine, ZUMA Press, client

"In Bangkok, one man tries to hold off a battalion of police in full riot gear. Water mist fills the air from the police using water cannons to disperse pro-democracy protesters during an antigovernment rally in Bangkok."

1





2



1



2



3



4



EDITORIAL

- 1 Lace Andersen, photographer
Matt Mallams, photo editor
Hana Hou! The Magazine of Hawaiian Airlines, client
“Burning Man attendees play on *Cloud Swing* during the 2019 festival in Nevada.”
- 2 Robin Loznak, photographer
Mark Avery, picture editor
Scott Mc Kiernan, director of photography
ThePicturesOftheMonth.com, ZUMA Press, client
“A wild garter snake in Elkton, Oregon, captures and eats a bullfrog.”
- 3 Joe Pugliese, photographer
Rudi Uebelhoer, photography director
Peter Flax, editor in chief
The Red Bulletin, client
“National champion cyclist Justin Williams has become one of the most winning and dynamic racers of his time. Shot for Red Bull’s magazine *The Red Bulletin*.”
- 4 Dana Edmunds, photographer
Matt Mallams, picture editor
Hana Hou! The Magazine of Hawaiian Airlines, client
“On the atoll of Palmyra, which lies south of Hawai’i, volunteer Kawika Cardus clears out alien coconut palms to help bring the ecosystem back to its native state.”
- 5 Aaron Mayes, photographer
Chris Smith, art director
Desert Companion, Fifth Street, client
“For the e-newsletter Fifth Street. The Air Force proposed expanding its control over the Desert National Wildlife Refuge, which overlaps the Nevada Test and Training Range. Moapa Band of Paiutes vice chairman Greg Anderson has other thoughts.”

5



EDITORIAL

- 1 Terry Pierson, photographer
Julie Rogers, picture editor
Scott Mc Kiernan, director of photography
ThePicturesOftheDay.com, ZUMA Press, client

"The El Dorado Fire is reflected in the glasses of an Arroyo Grande Hotshots firefighter as he watches a backfire burn in Yucaipa, California."

- 2 (series)
Michelle Watt, photographer
Raoul Keil, editor in chief
Sheri Chiu, producer
Marisa Ellison, stylist
Beth Shanefelter, hair stylist
Tim Ferro, set designer
Kuma, makeup artist
Youssef Bamba/Tyler Bey/Lisa Crosby/Presley Faransena/
Ash Foo/Rockwell Harwood/Max Li/Finlay Mangan/Awar
Mou/Natalie Renelle/Betsy Teske/Gary Trente, models
Schön!, client

"A visual investigation of ceremonial events that bring us together and the diversions that threaten to tear us apart. Set against the backdrop of traditional rituals intended for human connection, this series comments on what it means to be present with one another in the context of our increasing addiction to stimuli like social media and consumerism."



2





EDITORIAL

1 (series)

The Voorhes, photographer
Scott M. Lacey, photography director
O, The Oprah Magazine, client

"We re-created the iconic O shape of the O, *The Oprah Magazine* logo out of various theme-specific materials."

2 Dean Saffron, photographer

Matt Mallams, photo editor
Hana Hou! The Magazine of Hawaiian Airlines, client

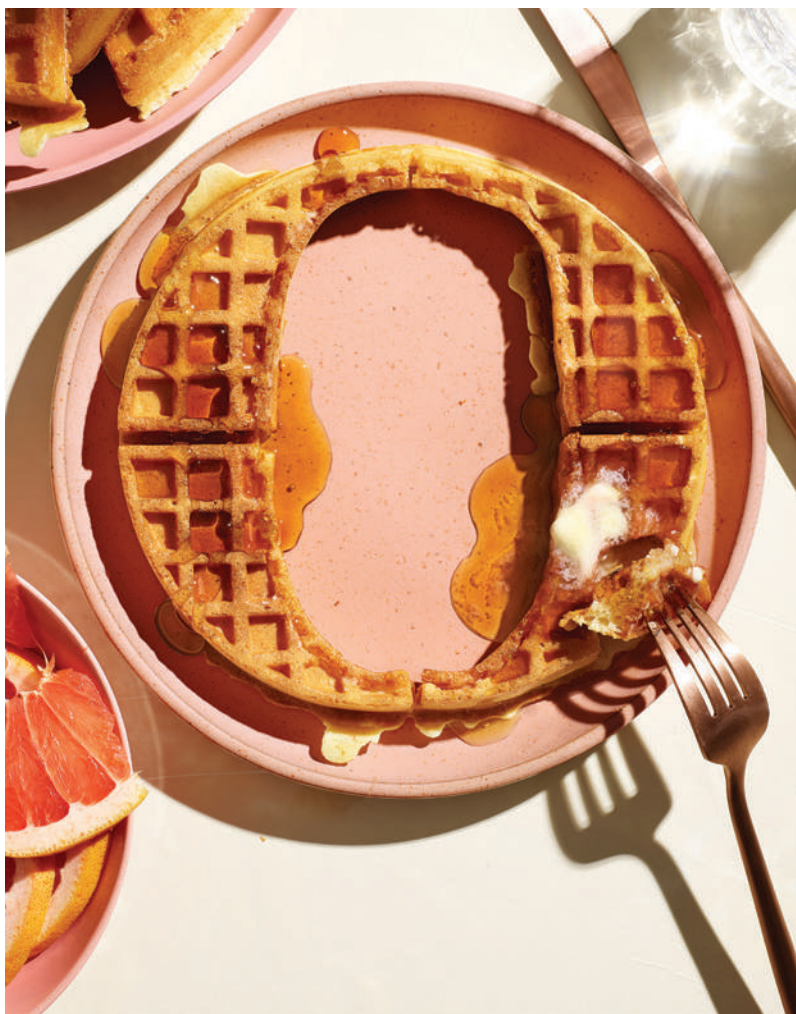
"The United States Coast Guard's elite aviation survival technicians train relentlessly off the coast of O'ahu to prepare for intense ocean rescues."

3 Jack Kurtz, photographer

James K. Colton, picture editor
Scott Mc Kiernan, director of photography
DOUBLETRUCK Magazine, ZUMA Press, client

"Ex-vice president Joe Biden, then candidate for president in the Democratic Party primaries, takes selfies with students after speaking during a campaign event at Simpson College in Indianola, Iowa, on January 18, 2020."

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EDITORIAL

1 (series)

Peter Caton, photographer
Susan Martinez, art director/writer
Action Against Hunger USA, client

"Published in multiple editorials, these photos are for an article about the devastating floods that have affected large amounts of South Sudan. The isolated area of Old Fangak will starve in early 2021. This project documents the devastation."



EDITORIAL

1 (series)

Mary Beth Koeth, photographer

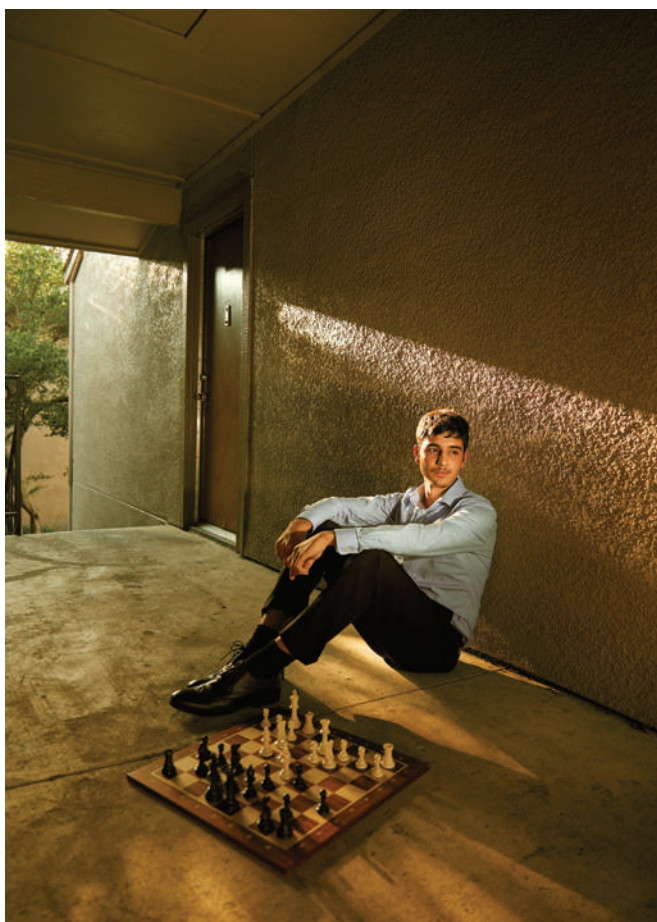
Emily Kimbro, design director

Claire Hogan, photo editor

Texas Monthly, client

"Students have found themselves celebrating milestones like prom, graduation and Eagle Scout ceremonies virtually due to the COVID-19 pandemic."

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EDITORIAL

- 1** Ringo Chiu, photographer
 Scott Mc Kiernan, director of photography
 Ekaterina Kochneva, digital imaging
 zMultiMedia, ZUMA Press, client

“Motorists wait in long lines to take a COVID-19 test in a parking lot at Dodger Stadium. The biggest test site in the United States, it has tested more than a million people since it opened at the beginning of the pandemic.”

- 2** (series)
 Joe Pugliese, photographer
 Kevin Fay, art director
 Robin Key, photography director
 British CQ, client

“Portraits of singer-songwriter John Legend.”





EDITORIAL

1 (series)

Neil Ever Osborne, photographer
Maria G. Keehan, creative director
Jeff Campagna, photo editor
Smithsonian, client

"Long victimized by poaching and deforestation, mountain gorillas are in the midst of a surprising rebound that is sparking new hopes of recovery."









EDITORIAL

1 (series)

Keith Ladzinski, photographer
Sadie Quarrier, art director
National Geographic, client

"This series of images is part of my cover story about the Great Lakes of North America and the many problems they are facing: pollution, invasive species, flooding, giant algae blooms and the economy, among others."



EDITORIAL

- 1 Suzanne Clements, photographer/food stylist
Alexandra Folino, art director
Hearst Magazines, Delish, client

"A stylized, almost painterly capture of stuffed French toast for a *Delish* featured recipe."

- 2 Andrew Kornylak, photographer
Jesse Williams, photography assistant
Marshall McKinney, creative director
Maggie Brett Kennedy, photography director
Garden & Gun, client

"Portrait of Texas bull rider Ezekiel Mitchell on his quarter horse, Steel."

- 3 Nate Gowdy, photographer
Griffin Lotz, associate photo editor
Sacha Lecca, director of photography
Rolling Stone, client

"On January 6, 2021, a mob of Trump supporters breached security barriers, attacked law enforcement, threatened members of the media, flaunted pandemic safety protocols, and bashed down the doors and windows of Congress."

- 4 Robin Loznak, photographer
Shalan Stewart, picture editor
Scott Mc Kiernan, director of photography
ThePicturesOftheMonth.com, ZUMA Press, client

"Retrograde comet NEOWISE, discovered by NASA in March 2020, as seen over Oregon's Crater Lake National Park on its 6,766-year orbital trip."

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EDITORIAL

1 (series)

Fernando Decillis, photographer
Kimberly R. Fulton Orozco, writer/producer
Maria G. Keehan, creative director
Jeff Campagna, photo editor
Smithsonian, client

“Traditional arts of the Haida, Tlingit and Tsimshian people tell oral histories through hand-carved objects and ceremonial blankets. Native artisans practice art forms that stretch back millennia, part of a movement to protect cultural sovereignty.”



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EDITORIAL

- 1** Daniel Neuhaus, photographer
Christine Dewairy, art director
Toronto Life, client

"For a *Toronto Life* magazine article on the unintended side effects that urban lockdown had on wildlife. I captured this fox in condo-land on May 4."

- 2** Aung Kyaw Htet, photographer
Jessica Cotsonas, Keystone Press Agency, photo editor
Scott Mc Kiernan, director of photography
DOUBLETRUCK Magazine, ZUMA Press, client

"Protesters holding placards with Aung San Suu Kyi's portrait during a protest against the military coup. The military seized Suu Kyi on February 1, 2021, after losing the election against the National League for Democracy."

- 3** Jimmy Chin, photographer
Shannon Simon, photo editor
The New York Times Magazine, client

"I documented an elite group of climbers on the Grand Traverse."

FOR SALE

- 4** Dave Shafer, photographer
Night Blooming Cereus. Used as a fine art print.

4



FOR SALE

1 Randal Ford, photographer

"COVID-19 is a black swan event. I sold limited edition prints of this portrait of a black swan to benefit assistants who were out of work due to COVID-19. One hundred percent of sales were donated to assistants I work with on a regular basis."

2 Brad Walls, photographer

"*Ombre Deux* is the headline image from my series *ballerina de l'air*. I take an intimate look at the beauty and shadows of ballet from above with a drone." Used as a gallery print.

3 (series)

Tim Tadder, photographer/creative director

Black is a Color. "Part of my exhibition at Avant Gallery in New York City. When primary colors are mixed at equal parts, black is ultimately the precipitating color. *Black is a Color* challenges us to see past race as binary and into beautiful, infinitely complex humans." Used as gallery prints.



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FOR SALE

1 (series)

Paul Aresu, photographer

"I met and documented more than 200 of the most accomplished jazz performers in the world. I felt compelled to share my process, experience and their stories using film and natural light. Used in wbc radio station publications, as well as in gallery shows."

2 Jason Edwards, photographer

National Geographic Image Collection, client

"This image of a great blue heron in Tarangire National Park is part of my ongoing photographic documentary work, captured while on assignment for *National Geographic*. This image is available as stock for the magazine."

3 Kim Boyd Vickrey-Jones, photographer/creative director

"I created this image while on a trek in France with very close friends and equine photographers. The horses here are raised for food, which was personally difficult to keep in mind as I photographed in this area." Used as a gallery print.

3



FOR SALE

1 David Jordan Williams, photographer

"This image of early morning light falling on a single pine tree in Yosemite Valley was part of a virtual exhibition in 2020 and is slated to be offered for sale online by Williams Studio. It is also part of a larger body of work celebrating Yosemite National Park, compiled over a period of several years."

2 Jerry Siegel, photographer

Brigitte Bidet, model

"This diptych of drag artist Brigitte Bidet is part of *Reveal*, an ongoing series of the Atlanta-based drag scene." Sold as gallery prints.

3 Sasha Onyshchenko, photographer

Jordan Faye, model

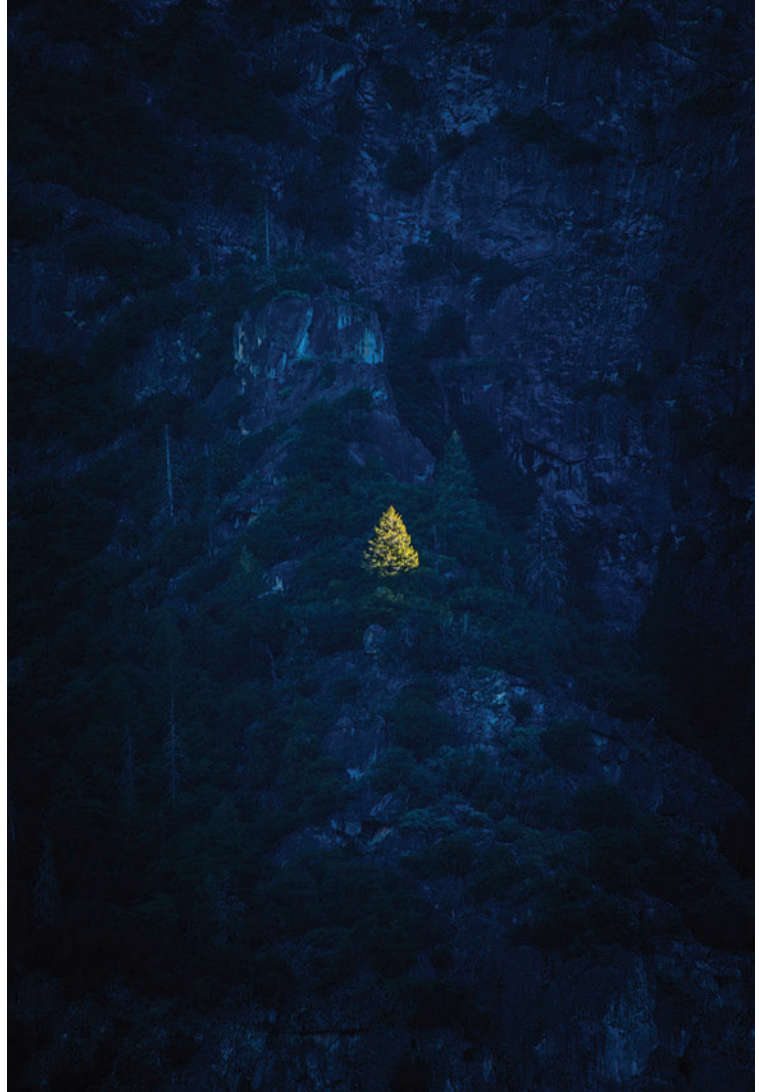
"Personal portrait of professional ballet dancer Jordan Faye with Les Grands Ballets Canadiens de Montréal." Used as a gallery print.

INSTITUTIONAL

4 Steven Edson, photographer

Rebecca Schnopp, designer
Cambridge Art Association, client

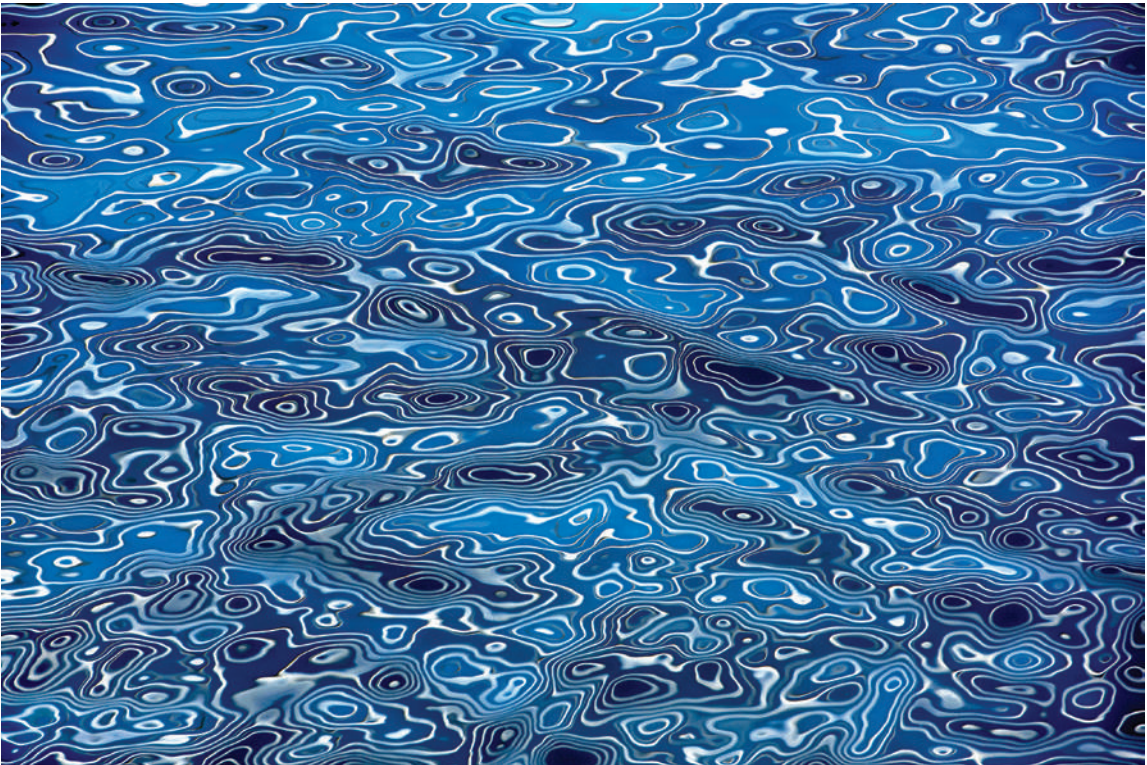
"A meditation and observation on the constantly changing nature of water, influenced by tides, wind, light, currents and reflections. Used on the Cambridge Art Association website and in web banner ads promoting the Summer 2020 Small Works Exhibit, a juried fine art show."



3



4



INSTITUTIONAL

1 (series)

Dilip Vishwamitra Bhatia, photographer/art director
Happy Home & School for the Blind, client

"A day in the life of children at the Happy Home & School for the Blind. These images were used for a school brochure."





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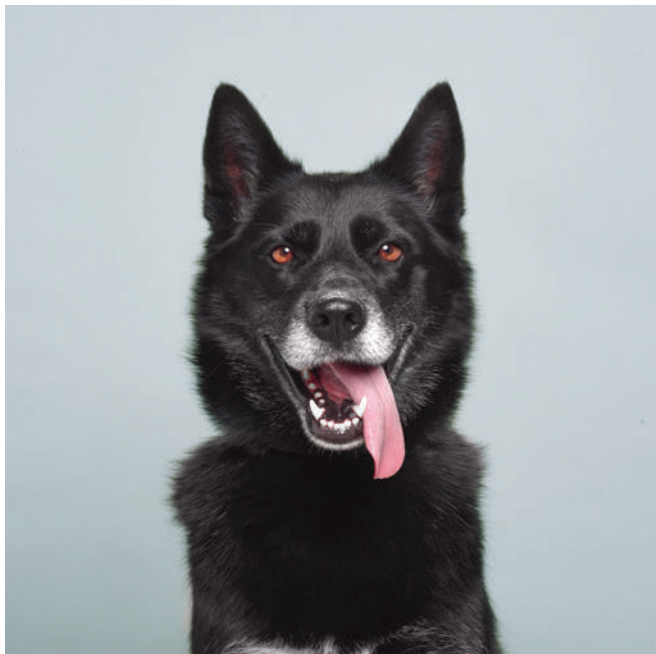
INSTITUTIONAL

- 1** Arthur Nordeman, photographer
Katrina Zook, photo editor
AARP, client

“Wanting his three young boys to enjoy photography as much as he does, photographer Landon Nordeman had the tables turned on him when he gave his sons point-and-shoot cameras of their own. Pictured here is Landon with his son Jack, as photographed by eight-year-old Arthur. Published on AARP’s Instagram account.”

- 2** (series)
Alexander Khokhlov, photographer
Katja Belkina, art director
Alexey Fedorov, creative director
BBDO Moscow, ad agency
Mars, Inc., Mars Petcare, client

“Used on websites, digital and social media, this shoot promoted the Pedigree Program of Mutual Loyalty, which was developed by BBDO Moscow for Mars Petcare. The program attracts attention to dogs being held in shelters, and supports people who want to adopt dogs.”



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INSTITUTIONAL

- 1 Peter Kovalev, photographer
Scott Mc Kiernan, ZUMA Press, art director
Fatima NeJame, Palm Beach Photographic Centre, client

"Haarchaana, a female white polar bear, shakes off water at Leningrad Zoo. Used as the logo of FOTOFUSION 2021, a festival held by the Palm Beach Photographic Centre that gathers eminent photographers together."

- 2 Willie Petersen, photographer
Gini Queen, art director
Cameron Burns, creative director
Watermark Agency, design firm
CoBank, client

"For a layout in financial service company CoBank's annual report. The client wanted a very specific shot of cattle being herded into a corral. Luckily, we found the perfect place close to home to shoot. Scott, the rancher, got the cattle to go in circles for about fifteen minutes until we got the right shot."

MULTIMEDIA

- 3 Hubert Kang, photographer/director/director of photography
Rafael Espiritu/Mike Southworth, editors
Chairman Ting, artist
3D Custom Foam Inc./Gámomo Creative Lab/Willow & Stump Design Co.,
3-D modeling
Ashley McKenzie-Barnes, art buyer
Aiken Lao, producer
Leah Gregg, interactive producer
Amy Jones, executive producer
Paul Chin/Mike Southworth, music
Mike Southworth, audio mixer
Kindred and Scout, production company
Craft Public Relations/Mark Anthony Wine & Spirits, clients

"Snoop Uncorked" 1:45

"This collaboration with artist Carson Ting of Chairman Ting for Mark Anthony Wine & Spirits was used to celebrate the launch of Snoop Dogg x 19 Crimes wine in Canada. Shot using stop-motion photography and incorporating hand-drawn illustrations, the film reflects the gritty, raw energy Snoop Dogg brings to the brand alongside Ting's creations."

MULTIMEDIA

1 Kiha Ahn, photographer

"Mirror: Theseus' Paradox" 1:40

"Can every single part of something be replaced yet still remain the same? Or do those replaced parts keep their own identity? Our physicality, intellect and emotions come and go, but, in some magical way, we stay ourselves. So who are we?"

2 (series)

Sean Thonson, photographer

Luke Callahan, art director

John Eresman/Shayne McBride, writers

Scott Frank, designer

Phil Copithorne, creative director

Paul Bertino, editor

Leigh Blakely/Maddie Gauthier, producers

Gabriel Kocher, production company producer

Exposed Films, production company

JUMP STUDIOS, post-production company

6 Degrees, music company

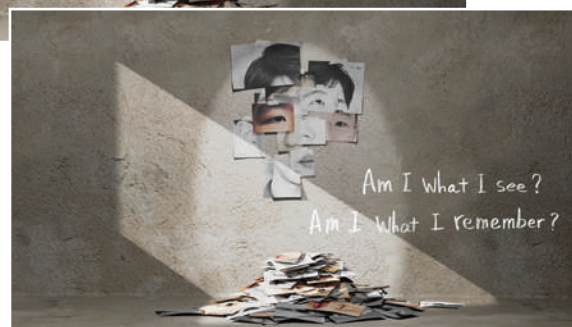
c&b Advertising, ad agency

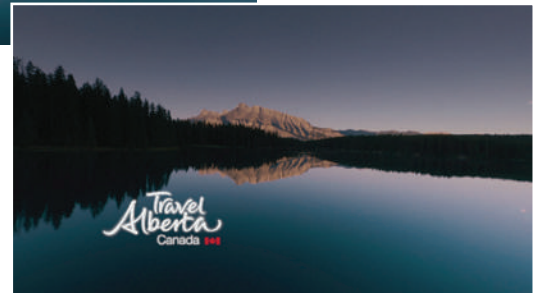
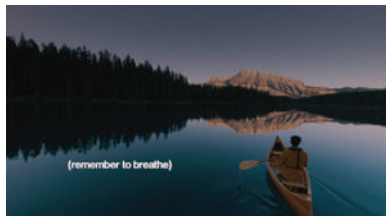
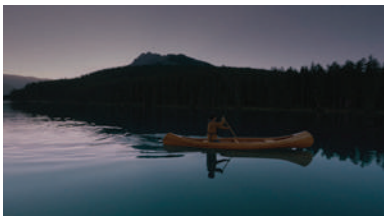
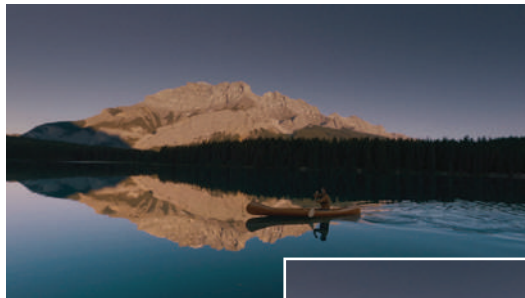
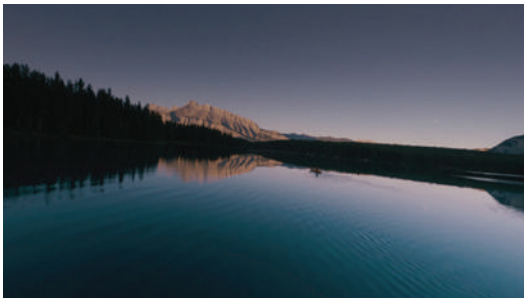
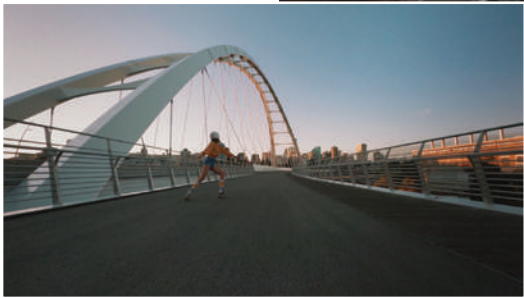
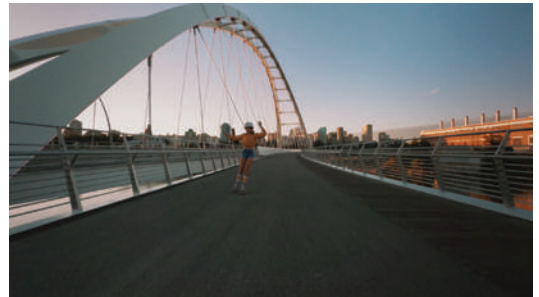
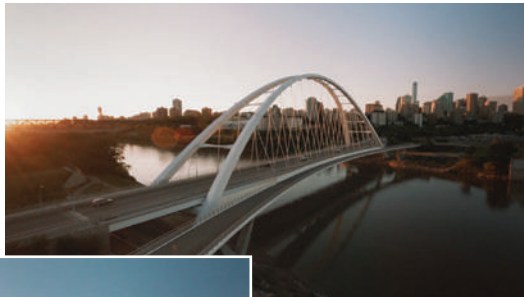
Travel Alberta, client

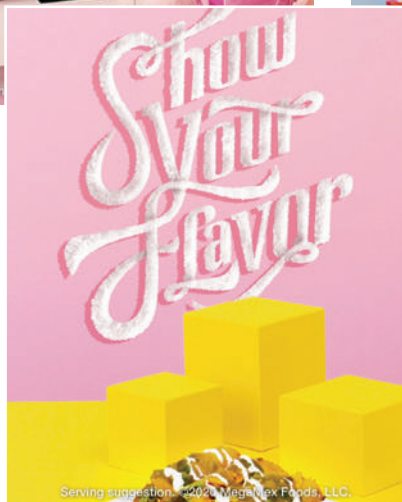
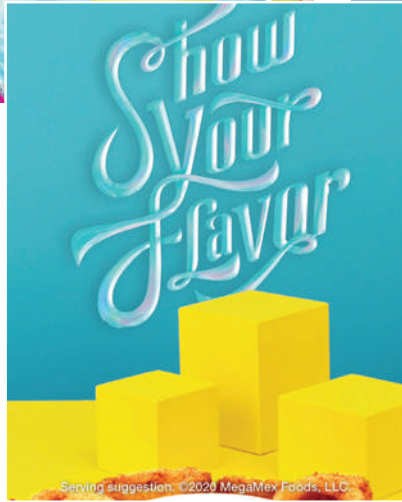
"Travel Alberta - One Shot At Summer - Series 2" :30, :30, :30

"After months of covid restrictions, Albertans were inspired to make the most of their final weeks of summer freedom. Pairing first-person view drone technology with cinematic storytelling, c&b Advertising created a series of single-shot videos encouraging exploration around the province. Each video featured a lone traveler exploring iconic Alberta locations—Calgary, Edmonton and Banff National Park—providing a much-needed boost to tourism."

1









MULTIMEDIA

1 (series)

Dan Saelinger, photographer/director

Alee Bono, art director

Christina Whalen, creative director

Ashley Marti, food stylist

Dominique Baynes, contributing artist

Chris Calvert, director of photography

Apostrophe, production company

BBDO San Francisco, ad agency

La Victoria, client

"La Victoria - Show Your Flavor" :14, :12, :15

"Filmed in the studio over two days, this series of videos shows off the individuality, flair and personality of La Victoria consumers through short, playful character vignettes. Each spot focuses on a person embracing their exaggerated self in an elaborate, custom-built world and channeling their individuality by using La Victoria products in their own way."

MULTIMEDIA

- 1 Joe Karably, director/director of photography
Dean Freeland, photographer

"Shelby Koren: War and Peace" 3:15

"A short film chronicling the thoughts and philosophies of Florida-based MMA fighter Shelby Koren, filmed a few weeks prior to her signing with and her inaugural fight for Invicta FC. The project was intended to be a very straightforward documentary until COVID-19 lockdowns began to be mandated; Shelby's fight was filmed at the only live sporting event in the country at the time. Ultimately, I decided that a more experimental approach was needed. Shelby recorded her own voice-overs remotely, and I selected music and a tone that I felt reflected the times."

- 2 Alberto Giuliani/Bethany Lindley/Lisa McKean/Amanda Ramalho Silva/Ema Tveretinov, photographers
Pam Danowski, associate creative director
Christian Horsfall, group creative director
Juliana Paracencio, creative director
Daniel Fisher, executive creative director
Brian Murray, chief creative officer
Chris Murphy, Outsider, editor
Eric Thompson, online editor
Ben Kay, WPP London/Tom Kenny, Ogilvy Canada, strategists
Matthew Jones, producer
Eric Thompson/Marie-Pierre Touré, agency producers
Kristina Anzlinger, Outsider, executive producer
Didier Tovel, SNDWRX, sound designer
Outsider, post-production company
SNDWRX, music company
Ogilvy Canada/Ogilvy London, ad agencies
Laura Douglas/Alessandro Manfredi/Divya Deep Singh/Sophie van Ettinger, Unilever, clients

"Courage Is Beautiful" :48

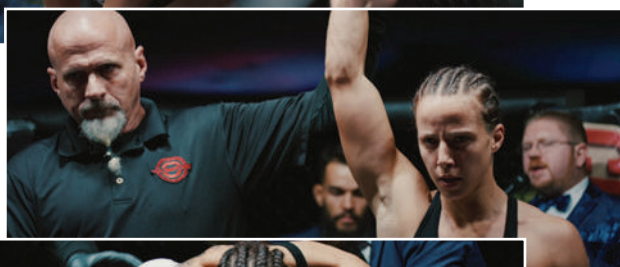
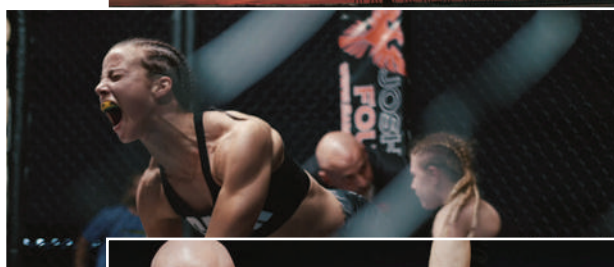
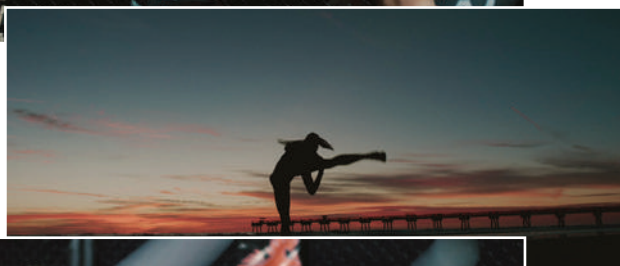
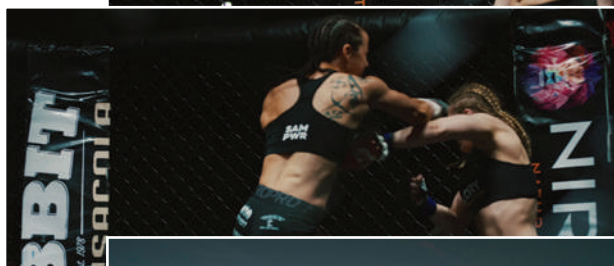
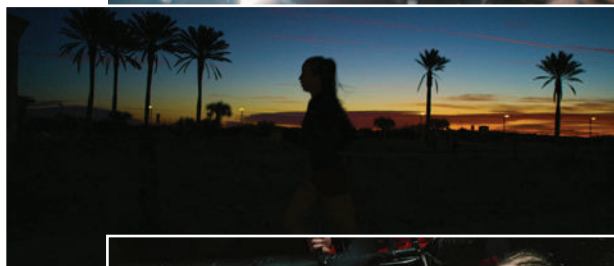
"This campaign honors health-care workers by featuring their powerful and beautiful portraits as a way to thank them directly for their selfless actions while showing the world that their courage is beautiful."

- 3 Michael Atwood/Matt Stanton, photographers
Sofie Friis Borup, colorist
Tori Nygren, production company producer
Zach Para, music composer
Hogwash Studios, production company
World Central Kitchen, client

"Danny Delivers" 3:00

"During April 2020, at the height of the COVID-19 pandemic in New York City, more families than ever needed help putting food on the table. We worked with nonprofit World Central Kitchen to tell the story of Danny Barber, one of the many unsung heroes volunteering on the front line to feed the city's most vulnerable communities and medical workers. This piece was used to generate awareness and support for World Central Kitchen's relief efforts across the globe."

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MULTIMEDIA

- 1** Christopher Ryan, photographer/director
Arlene Browne/Eric Cloutman/Whitney Gable/Dylan Kaericher/Kathy McGuire-Mullins/Jennifer Ryan, production company producers
Once Films, production company
STL.org, client

“This Is What I Want To Do With My Life” :60

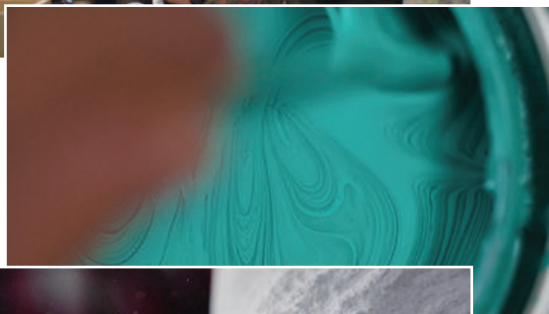
“This 60-second promotional film was created for the launch of STL.org, an editorial platform that champions the creative efforts of artists, entrepreneurs and craftspeople in the St. Louis, Missouri, region. These are stories of creativity and hard work, of goodwill and community, and of inspired ideas and the resolve to see them through.”

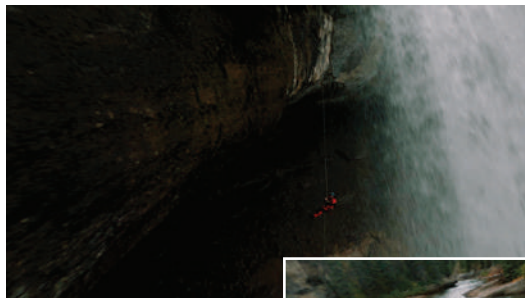
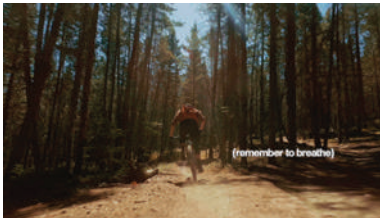
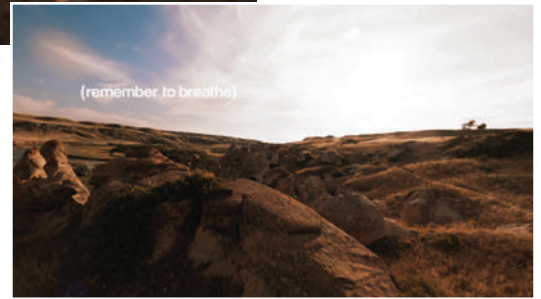
- 2** (series)
Sean Thonson, photographer
Luke Callahan, art director
John Eresman/Shayne McBride, writers
Scott Frank, designer
Phil Copithorne, creative director
Paul Bertino, editor
Leigh Blakely/Maddie Gauthier, producers
Gabriel Kocher, production company producer
Exposed Films, production company
JUMP STUDIOS, post-production company
6 Degrees, music company
c&b Advertising, ad agency
Travel Alberta, client

“Travel Alberta - One Shot At Summer” :30, :30, :30

“After months of covid restrictions, Albertans were inspired to make the most of their final weeks of summer freedom. Pairing first-person view drone technology with cinematic storytelling, c&b Advertising created a series of single-shot videos encouraging exploration around the province. Each video featured a lone traveler exploring iconic Alberta locations—Kakwa Falls, Writing-on-Stone Provincial Park and Banff National Park—providing a much-needed boost to tourism.”

1









SELF-PROMOTION

1 (series)

Nicky Hamilton, photographer

"*The Upside Down* takes a surreal look at the effects of lockdown on my family during the covid-19 pandemic." Used on social posts.



SELF-PROMOTION

1 Lisa Tichané, photographer/client

"From a personal project called *Faces Unmasked*, showing babies' faces revealed through torn paper." Used as a social post.

2 Aman Shakya, photographer Morrigan Maza, art director Siobhan Bonnouvrier, creative director Scott Newman, designer Savannah College of Art and Design, client

"Photograph of the Bollywood Festival at Savannah College of Art and Design (SCAD). Used to promote SCAD's Diwali celebration."

3 Ethan Pines, photographer/art director/set designer/ client

Khaz Studios, retoucher
Moxie Pines, model

"During the 2020 COVID-19 lockdown, you worked with what you had. I had our baby, evocative hills, the foosball table I found on the street and ideas needing to get out. I've always been drawn to absurdist playwrights—this is my nod to them." Used on a sourcebook ad, social post, email and blog post.

4 Felix Renaud, photographer/client Pablo Renaud, art director

"For several years, my family and I have been designing Halloween cards to pleasantly surprise my clients as well as to create memories with my children. This card features an original idea by my son, Pablo." Used on direct mail and social posts.



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SELF-PROMOTION

- 1** Samantha Isom, photographer
Byron Small, model
National Association of Black Scuba Divers, client

"Portrait of diver Byron Small with the National Association of Black Scuba Divers. This shot is part of *Brown Passport*, an ongoing, self-produced docuseries about race, faith and gender around the world."

- 2** David Butler, photographer
Orange Martini. Used on a social post.

- 3** Mei Yang, photographer/client
Golden Muse. "I wanted to show that I could make a headpiece and a flower mask, but I also wanted to tell a story within the photograph, which carries the message that we might not be seen but will be heard." Used on a website and social post.

- 4** joSon, photographer/client
Moonlight. "From my series *The Desert*. Used in print and web to promote a gallery show."

4





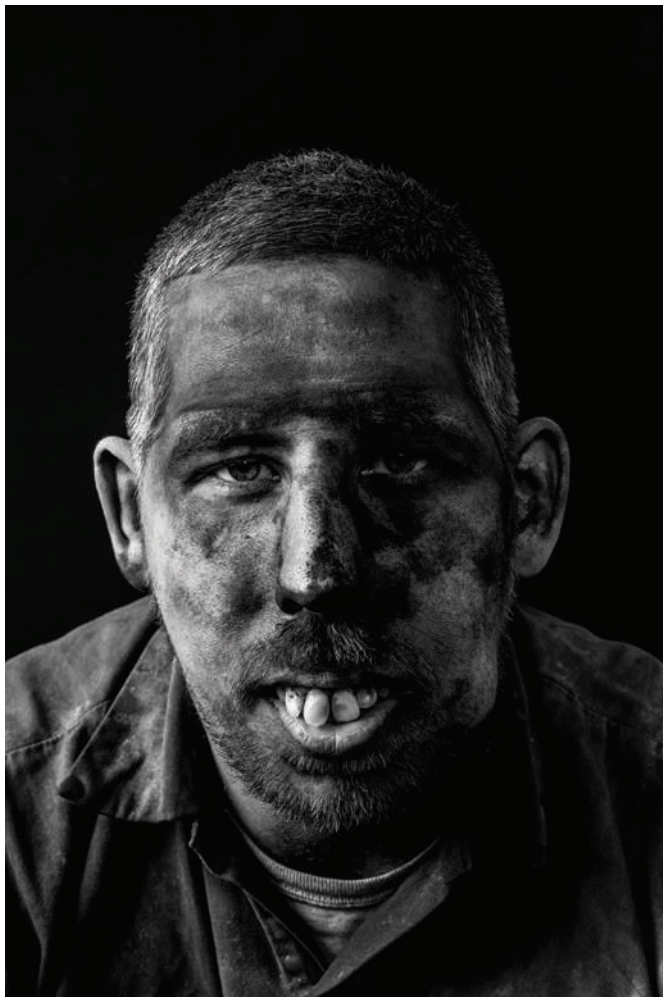


SELF-PROMOTION

1 (series)

Dennis Welsh, photographer/client

"I recently traveled to West Virginia to share the stories of the very dangerous work these miners do every day. In a traditional American industry fraught with environmental challenges, I wanted to make sure their stories were not lost. Used for a large-format promotional book, a direct mail marketing piece and a sourcebook ad."



SELF-PROMOTION

1 (series)

Simone Lueck, photographer/creative director/client
Jillian Frey, designer

“Staged scenarios featuring mature women in athleisure wear. A mix of fashion and pop culture that playfully subverts conventional marketing stereotypes. For a printed booklet that was to be mailed directly; however, we sent only a few due to the covid-19 pandemic.”









SELF-PROMOTION

1 (series)

Sossi Madzounian, photographer/client

"Joshua Tree, California, is known for its spiritual, emotional, physical and mental energy. I used infrared film to create these images that show my perspective of how I see and feel that energy." Used on a social post.



SELF-PROMOTION

1 (series)

Kremer Johnson, photographer/client

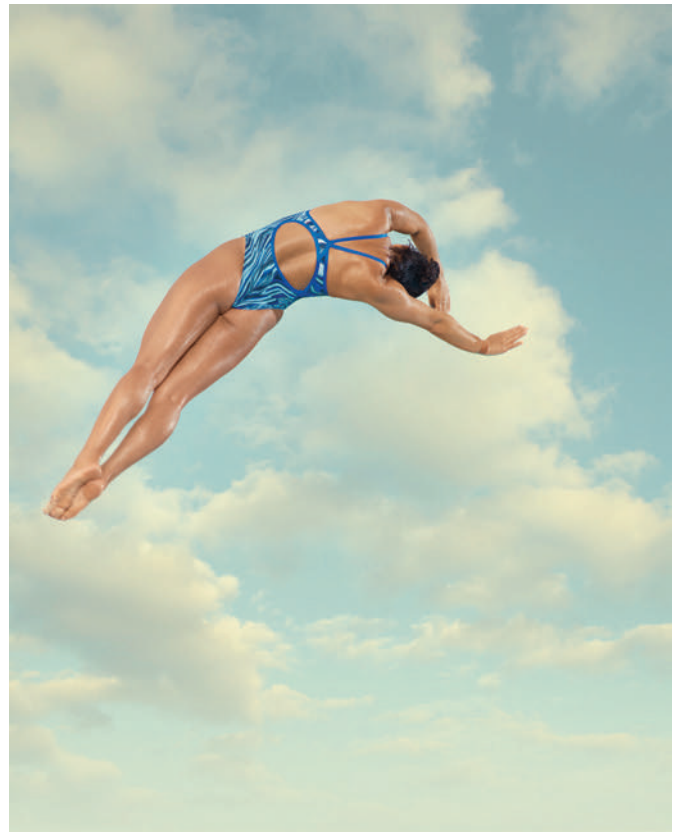
Dive. "To the human eye, dives appear fluid and graceful. In reality, though, most consist of an immaculately choreographed progression of awkward, tense actions that together create the illusion of grace. We found a great deal of humanity in those isolated moments." Used on social posts, email campaigns and sourcebook ads.

2 Chris Crisman, photographer/client

Mike Ryan, assistant photographer
Robert Luessen/Jackie L. Ney, producers
George McCardle, retoucher

"Created through stress testing our remote-controlled camera system and using our virtual shoot production platform, *Boatman on the River Yamuna* was featured in social posts, e-mailers and an informative short film that documented our virtual process."





2



SELF-PROMOTION

1 Robert Gallagher, photographer/client

"Harvey, a former adult movie star and a devout Buddhist, in a moment of contemplation." Used on a social post.

UNPUBLISHED

2 (series)

Gary William Ogle, photographer

Bug Portraits.

© Gary William Ogle

3 Mark Holley, photographer

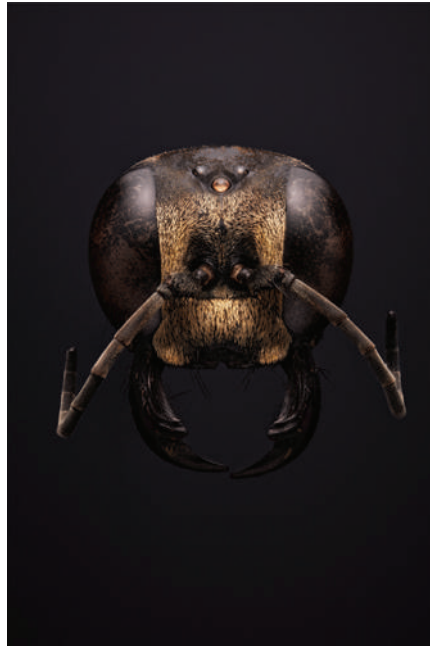
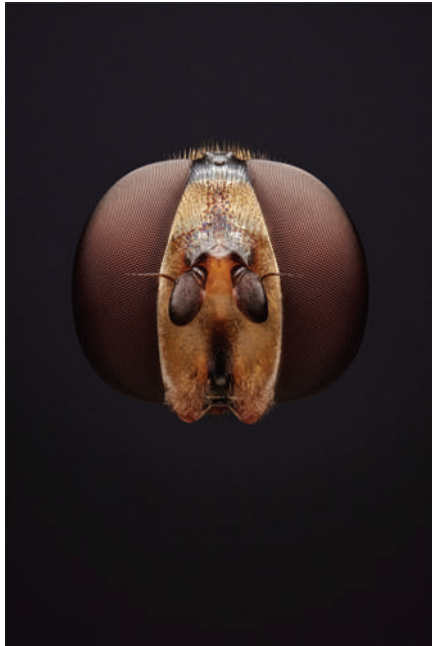
The Future. "Black Lives Matter protest, June 7, 2020, Hollywood, California. More than 60,000 people were estimated to have attended this peaceful protest to honor the memory of George Floyd, Breonna Taylor, Ahmaud Arbery and many more."

© Mark Holley



2





3







UNPUBLISHED

1 (series)

Séan Alonzo Harris, photographer
Marcia Minter, Indigo Arts Alliance, creative
director

The Space Between. "Portraits taken in the
most diverse neighborhood in Portland, Maine."

© Séan Alonzo Harris



UNPUBLISHED

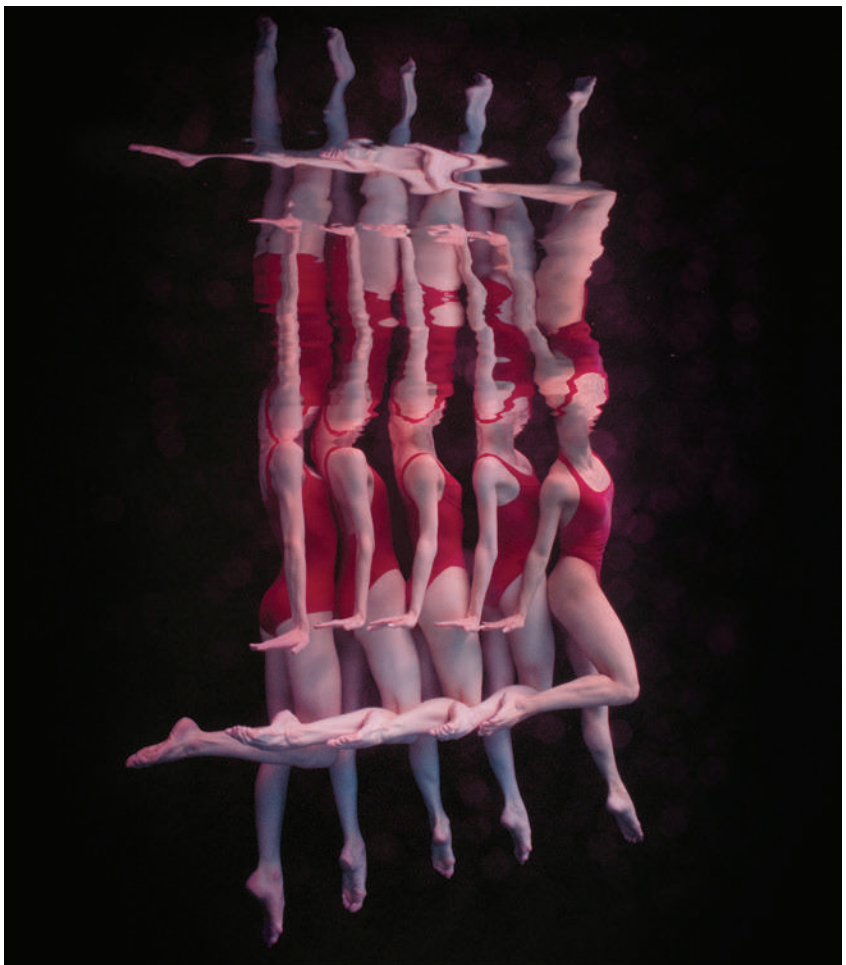
1 (series)

Howard Schatz, photographer

Tamara Crow/Erin Dobratz/Becky Jasontek/Anna
Kozlova/Lauren McFall/Kendra Zanotto, models
HarperCollins, publisher

"From my book *Athlete*. These members of the Olympic
USA Artistic Swimming team came to my pool studio
for a day of unending discovery, limitless creativity
(they were willing to try anything!) and immense fun."

© Howard Schatz





UNPUBLISHED

1 R. J. Kern, photographer

"The Unchosen Ones presents young people and animals over time, looking at both their bonds and their dreams. The project, which began in Minnesota in 2016, continues to explore the changing complexion of those same subjects in 2020."

© R. J. Kern

2 Timothy Mattimore, photographer

Ice and Shadows. "Having lived on and off in Chicago for more than eight years, I'd never before seen the long shadows cast upon the frozen ice of Lake Michigan. My drone camera gave me the perfect perspective—one that I could have never imagined from the shoreline."

© Timothy Mattimore

3 (series)

Howard Schatz, photographer

"A continuation of explorations regarding biologic sculpture."

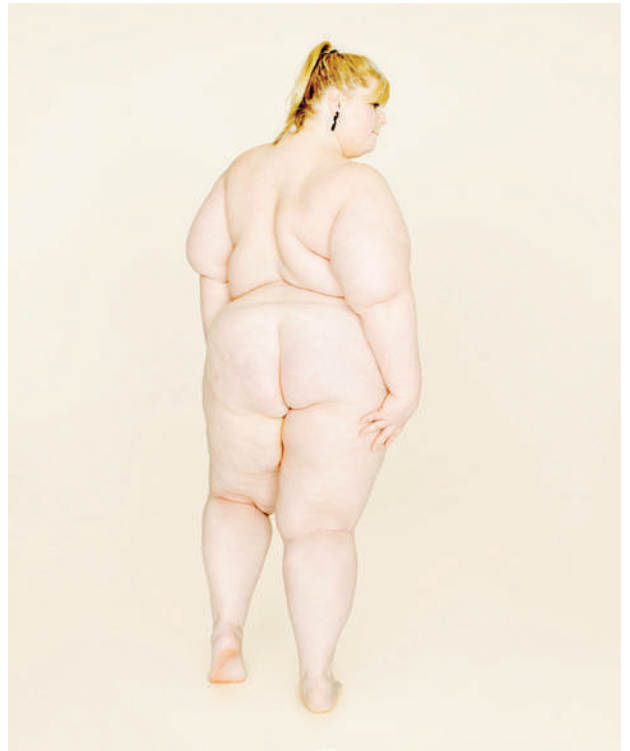
© Howard Schatz



2



3



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2





UNPUBLISHED

- 1 Thomas Broening, photographer

Amish on the Beach.

© Thomas Broening

- 2 (series)

Craig Cutler, photographer
cutlerbremner, client

Film Rolls.

© Craig Cutler

- 3 Jeff Sciortino, photographer

"Portrait study of models Molly and Meatz, showing the similarities in their features."

© Jeff Sciortino

3



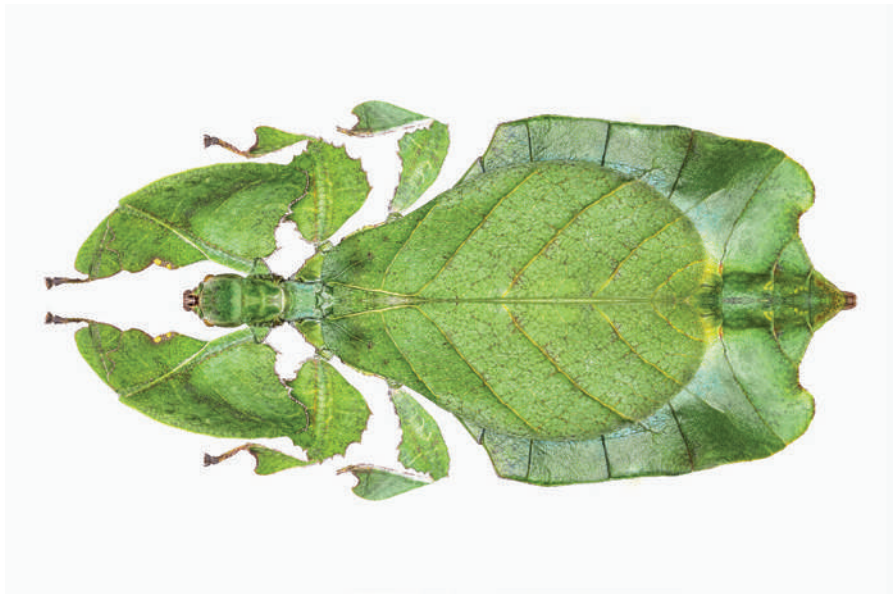
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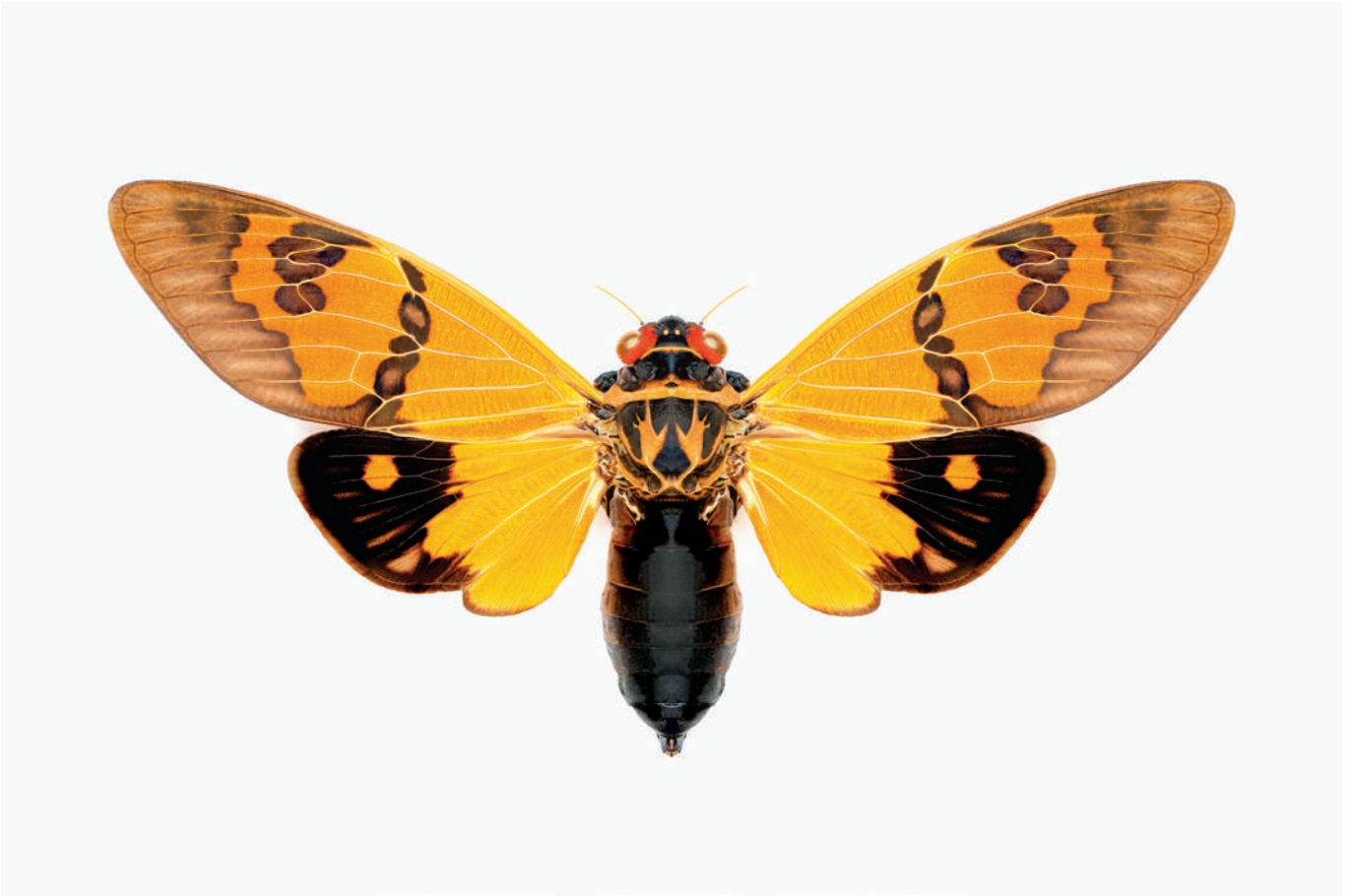
1 (series)

Derek McCoy, photographer
McCoy Advertising, ad agency
Mark Razavi, client

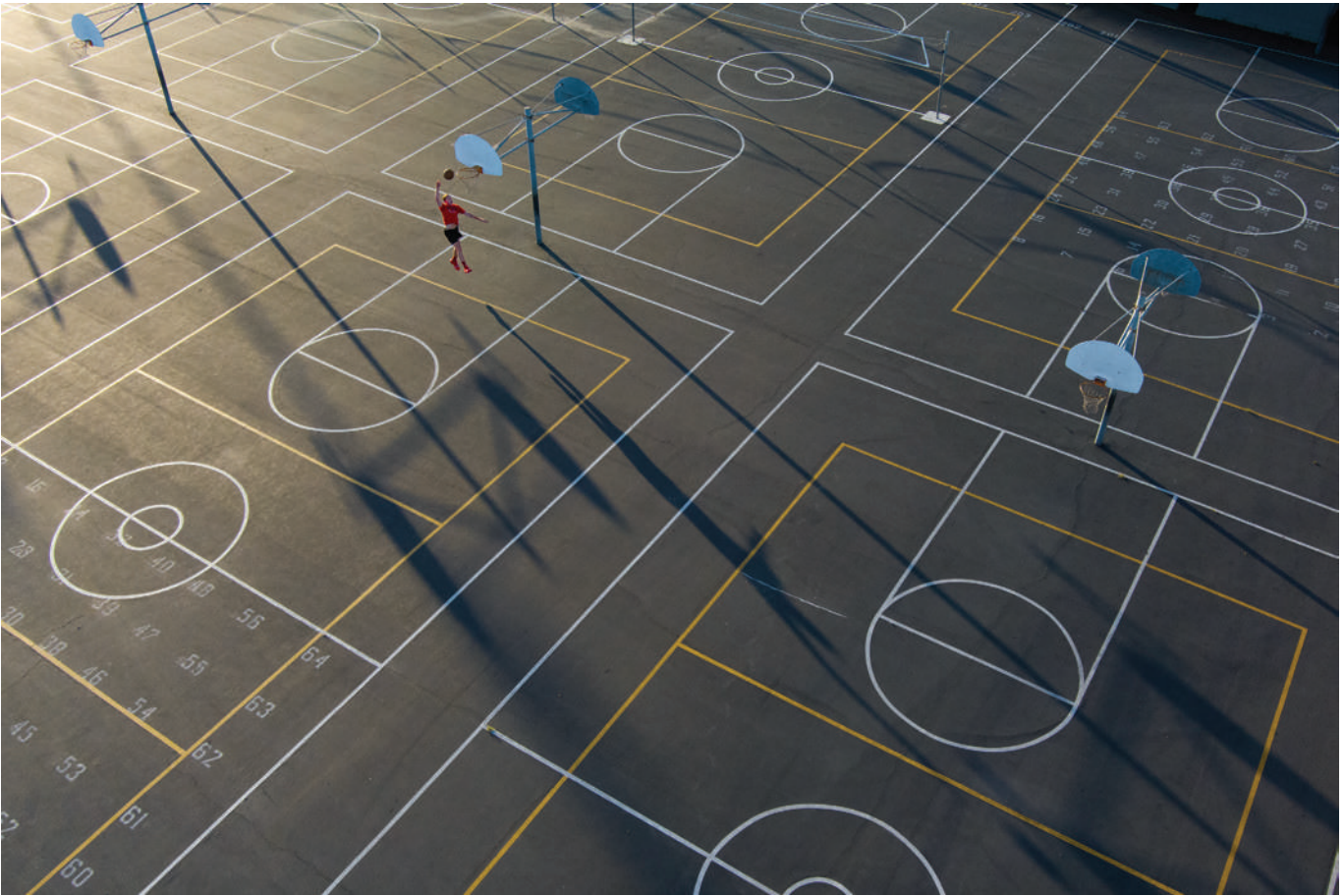
"These hexapod specimens were selected for their symmetry, texture, vibrant color and graphic nature. The images are composed of many stacked frames, a technical endeavor that offers a wonderful look into this world of tiny figurines."

© Derek McCoy





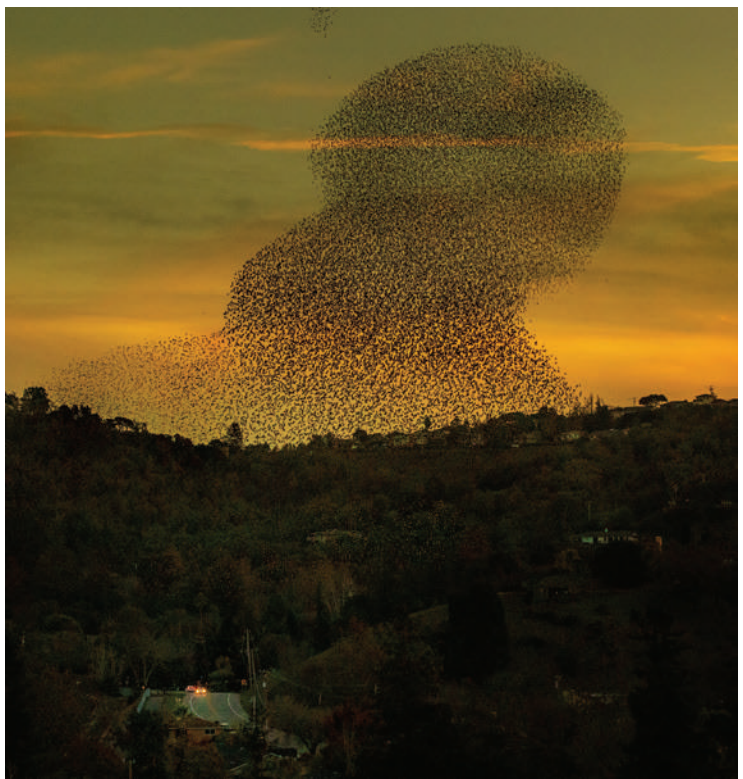
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UNPUBLISHED

1 Tracy + David, photographer

"Part of a project showing how passionate athletes tried to stay competitive during a year when they couldn't practice much with their teams or coaches."

© Tracy + David

2 Dominic DiSaia, photographer

"From my ongoing personal project documenting my friend Jesse's battle with leukemia. Her nickname is Bird, and she is pictured here with one of her pet birds."

© Dominic DiSaia

3 Martin Klimek, photographer

Murmuration.

© Martin Klimek

4 Mike O'Toole, photographer

"This is the oldest part of Marrakesh, the workshops where craftspeople, artists and tradespeople work. There is no them, only us."

© Mike O'Toole

5 Lennette Newell, photographer

"This binturong, also known as the bearcat, was photographed in a studio in the early evening due to the animal's nocturnal schedule. I utilized controlled lighting to emphasize the features of this endangered species."

© Lennette Newell

5



UNPUBLISHED

1 (series)

Tyler Richardson, photographer

Brigham Young University Track and Field, client

"Outtakes from photos to promote the Brigham Young University Track and Field team's 2021 season."

© Tyler Richardson





UNPUBLISHED

1 (series)

Andrew Burks, photographer

Lighting Up Joshua Tree.

© Andrew Burks

2 Steve Korn, photographer

Lisa Jumps. “Amazing dancer Lisa Kwak defies gravity. Not only does this shot contain beautiful lines in the contrast of her toned form to the oversized, flowing clothes, but it also records her discipline, determination and sacrifice as she has dedicated herself to her art.”

© Steve Korn

1





2







STUDENT WORK

1 (series)

Shahzad Bhiwandiwalla, photographer/retoucher

Amani/Begada/Gaurav Gupta, designers

Sanam Jeswani, hair stylist

Fatema Maqbool, makeup artist

Sagar Kadam/Amrit Katiyal/Amrita Khanorkar/Amy Saikia/Afraah Sayed, models

The Costume Team, prop stylist/stylist

Timothy Archibald/Adrienne Pao, instructors

Academy of Art University (San Francisco, CA), school

"By creating a fictional royal family named the Gharwal Gharana, or the House of Garhwal, we visualize how historic Indian royals would have dressed had the European High Renaissance period between 1495 and 1525 inspired Indian fashion."

© Shahzad Bhiwandiwalla

2 Josie Lester, photographer

Marco Lucadano, instructor

Soquel High School (Soquel, CA), school

"I took a trip with my father to Point Lobos on the Monterey Peninsula in California. While we walked along a path next to the ocean, we turned a corner and saw a great blue heron fishing in the surf. As he lifted off, I snapped this picture."

© Josie Lester

2



STUDENT WORK

- 1 (series)
 Aimeric Vlaeminck, photographer/retoucher
 Charlotte Chené, makeup artist
 Atelier B, contributing artist
 Chéline Lacroix, model
 Anaïs Charbonneau-Meilleur, producer
 Mélanie Chrétien, stylist
 Lise Caron, instructor
 Cégep du Vieux Montréal (Montréal,
 Canada), school

"This lookbook for local clothing brand Atelier B was done for my fashion photography class. Atelier B's clothes and accessories are made in Montréal from natural fibers, combining refinement and fun with a slow-fashion perspective. By combining natural elements, neutral colors and Scandinavian-inspired furniture, I emulated Atelier B's vision of fashion."

© Aimeric Vlaeminck





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FRESH SHELL ROYSTER



Now splitting her time between Atlanta and New York City, Shell Royster took quite a few turns in her career path as a food photographer. “I [attended] a few photography courses in high school and then in college; I was always interested in the arts,” says Royster. “Ultimately, I ended up working in production. [I was] led to produce a job for a food client, and when I hired the food photographer and stylist [for the shoot], I had an epiphany on set: Why was I not shooting food? I had been blogging about food but was so immersed in [producing for] e-commerce that it hadn’t occurred to me this was a career option. Food is something that everyone needs and has in common. Food is the one currency that is relevant worldwide to all humans.” What’s striking about her approach is a versatility that reflects our diverse, culturally informed relationships with certain foods and dishes. “Early in my career, I was told I needed to apply only one central look and feel to my style,” says Royster. “[But] my clients are very diverse. It’s not about me—it’s about them and their needs.”

shellroyster.com



1. "These cocktails were shot as part of a series titled *Christmas Cocktails*, for website usage/refresh and promotional materials." Rachael Daylong Mills, redfoodstyle, food stylist/client. 2. "For a website refresh and promotional materials." Rachael Daylong Mills, redfoodstyle, food stylist/client. 3. "Portrait of chef Josh Walker of Xiao Bao Biscuit for a story on cooking with luffa, and how local chefs were incorporating the ingredient into their menus." Jacquelyn McHugh-Fauerbach, art director; Edible Charleston, client. 4. "An exploration of tropical fruits and beverages." Rachael Daylong Mills, redfoodstyle, food stylist/client. 5. "From a series about spring foods and a diet reboot for readers of *Edible Charleston* and *Edible Columbia* magazines." Jacquelyn McHugh-Fauerbach, art director; Josh Miller, creative director; Edible Charleston/Edible Columbia, clients. 6. "Master chef Nico Romo of Mount Pleasant, South Carolina's nico | Oysters + Seafood restaurant, pictured with a prized local oyster." Jacquelyn McHugh-Fauerbach, art director; Josh Miller, creative director; Edible Charleston, client. 7. Personal work. "Herbalist and nature therapist Sinéad Keane."



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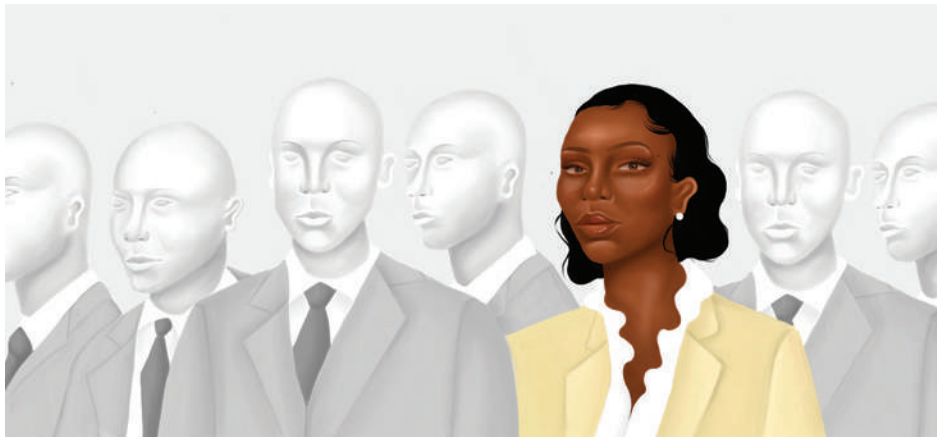
FRESH ALEXIS EKE



Striking portraits of Black women that feel reminiscent of the old masters' paintings form the main subject of Toronto-based illustrator Alexis Eke, a convergence that grew naturally from her surroundings. "I grew up in a Trinidadian household with many women with very strong personalities," says Eke. "With my mother being an artist herself, she introduced me to Renaissance art—specifically, the portraiture. I immediately fell in love with the style and wanted to create work with the same amount of elegance and drama." A common motif unique to her illustrations is white lines that run from her subjects' temples through their eyes and to their mouths. "[It] represents how what we see influences how we express ourselves through our words and actions," says Eke. "What we set our eyes on translates to our expression. It also acts as a reminder for myself to set my eyes on Jesus." Eke's faith is very important to her work, not only in subject matter but also in practice. "Whether that be from the projects I take on to the subject matter of my personal illustrations," she says, "I always spend time in prayer to gain guidance ... on how I should use the gift of creativity that God has given me."

alexiseke.com

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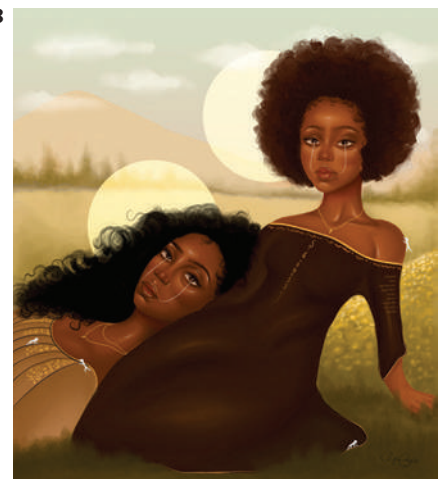
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1. "For personal care company SheaMoisture's It Comes Naturally commercial and campaign, celebrating the legacy and resilience of Black women." vboo New York/jov Collective, ad agencies; SheaMoisture, client. 2. "Illustration for the *Bloomberg Markets* article 'The Only One in the Room,' where Black executives on Wall Street share their stories of being the 'only one in the room.'" Josef Reyes, art director; Bloomberg Markets, client. 3. Personal work. "A graphic portrait with geometric shapes and organic symbols." 4. "An illustrated poster for the Canadian Federation of Students highlighting the theme 'to be a Black student in Canada.'" Canadian Federation of Students, client. 5. Personal work. "Highlighting Romans 8:6: 'For to set the mind on the flesh is death, but to set the mind on the Spirit is life and peace.'" 6. "Seasonal illustration for sports retail store Champs Sports." Champs Sports, client. 7. "Book cover for Ten Speed Press's new edition of *Sister Outsider*, Audre Lorde's collection of essays and speeches." Lizzie Allen, designer; Penguin Random House, Ten Speed Press, client. 8. Personal work. "On friendship and Jesus, highlighting John 15:13: 'Greater love have no one than this, that someone lay down his life for his friends.'"



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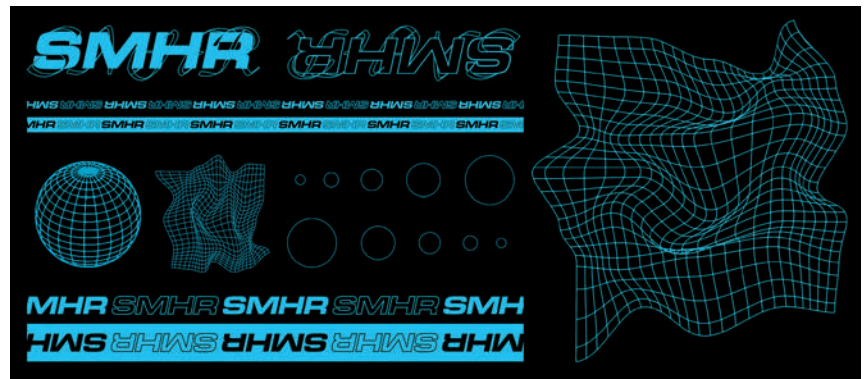
FRESH FLUORO



Unapologetically rooted in the visual languages of subcultures, the work of design firm Fluoro—based in the Shoreditch district of London, United Kingdom—perfectly complements clients that want to shape the future, and this reflects the design ethos of founder and creative director Tim Smith. “As a kid,” Smith recalls, “I wanted to be part of many different groups, styles and attitudes—anything that was ... unconventional. I saw art and design as an opportunity to explore [those] movements. Branding seemed the best way to try and apply my passion, as a brand that is driven by genuine passion and commitment can become [a] flag in which a community can rally around and, in turn, create a subgenre.” Inspired by the lo-fi futurism of ’90s raves and the indie scene in the north of England, Smith wants Fluoro and its clients to be instrumental in contemporary culture without selling their souls. “Seeing these subcultures ravish our schools like a virus before exploding across the world and becoming mainstream [showed] me that being true and honest about what you are, and never trying to become commercial, is the only way to build anything,” says Smith.

fluoro.london

2



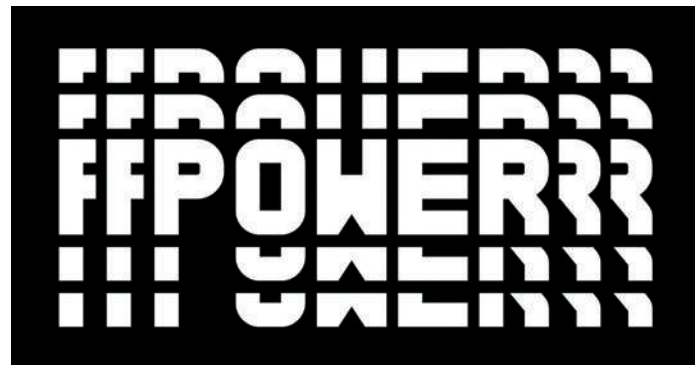
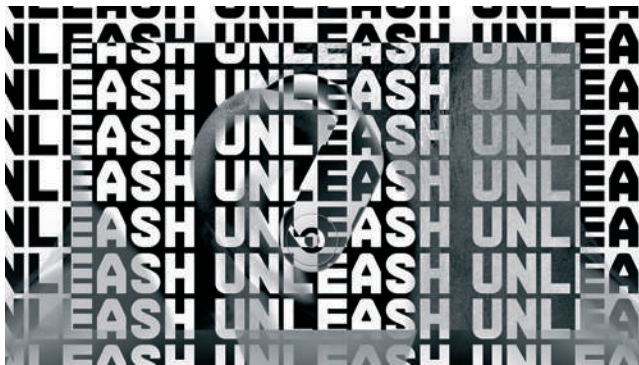
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1. "As well as collaborating on the wit x Reebok Nano 9 shoe design and story, Fluoro created an experimental design system that worked across campaign, product, digital and editorial designs." Grace Mostyn, designer; Benjamin Swanson, photographer; Reebok/wit, clients.
2. "Fluoro created this graphic pack and identity to be used across the Youth SMHR clothing line and campaigns. The dynamic mesh and fluid typography reflect Youth's eclectic and futuristic style." Grace Mostyn, designer; Sammi Swar, photographer; Youth SMHR, client.
3. "Fluoro collaborated with Casia Intimates to create a dynamic campaign for its Sheer Excitement collection. The structured typographic animations were inspired by the minimal yet futuristic feel of the lingerie." Grace Mostyn, designer; Calvin Pausania, photographer; Casia Intimates, client.
4. "The wit training world had adopted the adidas Ultraboost as a lifestyle shoe. We communicated this street-style appeal by capturing footage across Hackney, East London." Tim Smith, creative director; Ben Reeves, photographer; adidas/wit, clients.
5. "A motion feature that reflects the unleashing of power within Beats by Dre's earphones. The pace and energy of the piece create a metaphor for the fight within athlete Trent Alexander-Arnold." Eddie Caldwell, design director; Hamish Stephenson, photographer; Beats by Dre/Gaffer, clients.

Della Mathew

Leading with purpose

Having spent more than 25 years helping brands like Citizens Bank, Fanta and IKEA better find their voices and tell their best stories, Della Mathew understands the importance of listening. It's a skill that doesn't just apply to her clients, but to her own teams as well. This has never been truer than during the pandemic, when, as an executive creative director at Ogilvy New York, Mathew had to create a virtual space that enabled her teams to maintain the unity required to foster innovative creative ideas for their clients. Mathew led by example, sharing her own challenges and taking the time to understand those of others. Now the senior vice president, executive creative director at creative and media company 22Squared, Mathew can continue applying a creative approach to team management. As people face the hardships of the pandemic and issues of racism, environmental degradation and economic inequality, she knows brands have an opportunity to lead by example as well.

—Michelle Yee

How did you get started in advertising and learn the necessary skills?

I got started in advertising almost directly out of a four-year university. I had a fine arts degree, and my first job was at a small design firm in suburban Illinois. I was actually fired for screwing up a print job of a puzzle featuring the penis of Michelangelo's *David*. But I'm always thankful for that job because it was the beginning of

the road that brought me to where I am today. A designer at the firm introduced me to someone from Cramer-Krasselt in Chicago, and I started there as an intern. It was an absolutely perfect second first job. I always feel like I got my portfolio school education there.

You've spoken at the 3 Percent Conference about building brands for clients while building team unity. What are ways that creative leaders can build team unity now that their teams are working remotely?

These days, everyone is Zoom-fatigued, including me. A creative environment that used to feel organic and free is now restricted to creativity and camaraderie during a set virtual meeting. [At Ogilvy,] I [had] new creatives on my teams whom [I'd] never met in

real life. [It was] weird. At the same time, [it forced] me to learn new skills to build unity. But building trust over Zoom between creatives and myself is one thing; finding a way for them to do it with each other is even harder.

Taking the time to get to know people on a personal level is not only incredibly important for a leader, but it's also important for our work culture. Our job as leaders is to get the best out of people, whether that's a particular skill set or their optimal creative time during the day. Peer relationships need to do this as well. How do you create a team environment where you have people to turn to for support, accolades and advice? During the pandemic, this started with slightly awkward Zoom introductions and then a weekly meeting on Mondays to talk about work or life, or work and life. I usually share a lot of personal stories and challenges. I show my team that I'm fallible, and I'm incredibly self-deprecating. I check on my team when I know they need checking on. I am sincerely interested in what they like or dislike. I show them that they are valued and that their points of view are important to me and important for the work we do. At the end of the day, the only way I can teach my team what types of things create unity is to show them. Even over Zoom.



You were part of the Advertising & Design Club of Canada's online panel *Beyond Pro-Bono: Doing Better Work for Paying Clients*. What takeaways did you hope to leave with viewers? Better work can be in absolutely any form, and it's completely subjective. Sometimes, there's a perception that better work means either pro bono work or work that is only beneficial to the agency. The key to better work is building a relationship with clients, understanding their business needs and problem-solving from there. Then, it's about assembling the right people and bringing out the best talents in each of them to create something amazing. Sometimes, I feel like a cheerleader, but whether it's a creative colleague or a client, my job is to get the best out of people. That's when you can really see the difference in the work.

Do you think this is the time for brands to take risks? My rule on risks is that there's a time and a place for risks. There are also different types of risks: financial risks, reputation risks and missed-opportunity risks. Personally, I don't think I would do anything differently now compared to what I've done in the past around risk. Though, I do think that if you haven't had a conversation with clients about risks, now is a good time to start an open dialogue about where and when risks are important. Have these conversations *before* you get to a risky moment.

What has been your favorite campaign that you've worked on? [At Ogilvy, we] did a back-to-school campaign for IKEA, and the brief was to show how IKEA solutions could help students relax during their stressful college experience. It was a fully integrated campaign, but we felt there was an opportunity to do something more that tapped into a niche genre of content.

Our amazing interns brought forward an idea to use autonomous sensory meridian response, or ASMR for short. It wasn't unheard of as a narrative technique since brands like KFC had already explored the territory, and it was a way for us to talk in depth about every single aspect of the IKEA products. ASMR was the perfect storytelling tool for a brand like IKEA, especially for college students. I knew we had to make the idea happen, even if it wasn't part of the original plan.

We were able to create the Oddly IKEA campaign, named after the Oddly Satisfying channel on Instagram that holds all kinds of niche content, from unboxing to ASMR to cake decorating. The team really tried to be true to the styles of ASMR artists. We created several short pieces of content for social, but the 26-minute film we shared on YouTube was the game changer. We garnered great press, the ASMR community embraced IKEA's take on the technique and our clients were absolutely thrilled with the results. Ultimately, it's my favorite project because, against all odds, it was made and was a success. I love a good underdog story.

What trends in advertising are you most interested in? The long-term efforts driving meaningful change that makes sense for brands. We're in the middle of a societal reckoning, between the health crisis, politics and racial injustice. When I look at efforts like the CROWN Act, a law prohibiting discrimination based on hair texture and hairstyle that is championed by Dove and the CROWN Coalition, I am overwhelmed by the purpose and power of brands. Not every idea has to be driven by purpose, but it has to be made with purpose. How

can your brand create a long-lasting and purposeful, positive impression on society?

What are some of the challenges and rewards for women of color working at high levels in the creative industry? My challenges and rewards stem from the same thing: being sought after for being a woman leader of color. I have been humbled by the acknowledgement of my role in a leadership position—not only for the point of view I bring to the table, but also in how I understand and champion the points of view of others, regardless of race, gender and age. It's an unbelievable responsibility to be heard, and I want to use my time in this role to not only talk about meaningful change but also lead by example. On the flip side, I often get requests for participation in various capacities, and I can almost always tell when the decision is purely about representation and not necessarily about my point of view or who I am as a leader. As an industry, we are definitely headed in the right direction, but it's going to take time for it to not just be a trend.

What do you think of the advertising industry at the moment, and where do you see it headed? Advertising is in a really interesting space right now. There's always going to be focus on growth, personalization at scale and data, but society is at a crossroads of economic inequality, food insecurity, racial injustice, diversity and inclusion issues, and environmental issues. People are looking for signs of a better world ahead. Brands have the power—and they hold the responsibility—to amplify the good they can. [ca](#)

COPYWRITING TECHNIQUES

Writing by craft and reasoning, no need for inspiration. By a writer who has won 150 creative awards by using this method. You can, too! Also available, the longest clichés listing ever (over 700 typewritten pages). Send no money when you request these! Send \$45 for Techniques/\$65 for Clichés if you like them. Agree to return them in 30 days if you don't.

Bob Sundland
1401 P Street, Unit 303
Sacramento, CA 95814

Five Photographers Share Their Treasured Finds



ANDREW KUNG

Brooklyn, NY

Exploring nuances: I've recently read a lot of books that explore the nuances of the Asian American experience. Books like *Minor*

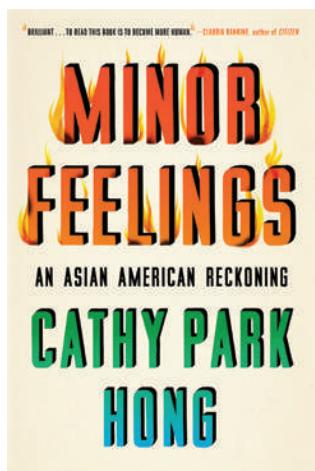
Feelings: An Asian American Reckoning by Cathy

Park Hong touch on some of the most pressing issues faced by the Asian American community today, especially given the skyrocketing number of anti-Asian hate crimes.

Industry definer: Tyler Mitchell. His work in redefining a new aesthetic of Blackness has changed the fashion and fine art industries. More photographers are exploring identity-based themes in their work, and their voices are creating more visual representation and a plentitude of diverse subjects and stories.

Mind-blowing work: **Leslie Zhang**'s work in China has always blown my mind—the attention and care he gives to lighting, set design, fashion, and posing and gestures lends itself to a perfect image. His quality of image production is unmatched, in my opinion.

Slowing down: Recently, I've been revisiting childhood and high school video game series, like Mario Kart and Super Smash Bros., or watching Korean dramas and variety shows. Quarantine has actually forced me to slow down and take time for myself instead of constantly thinking about my work.



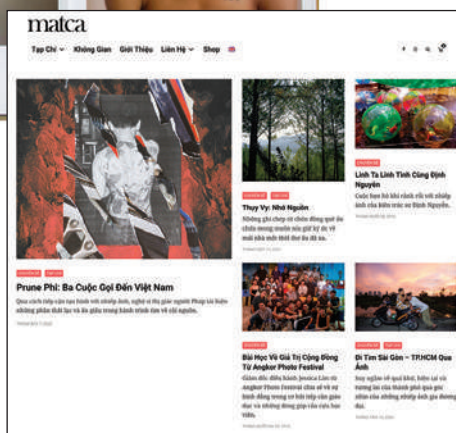
CYNTHIA MAI AMMANN

Lausanne, Switzerland

Moving work: *Higher*, a monograph by John Edmonds that was published in 2018 and presents the first decade of his photographic practice. As I'm particularly interested in portraiture, this book, which depicts beautiful, intimate portraits of his friends and lovers, as well as strangers, really moved me.

Widening perspectives: I want to broaden my perspectives in photography and look away from a Western-centric gaze. Currently, I'm focusing on nourishing my vision with different visual languages from Asia-Pacific artists. I like to do research through the Asia-Pacific Photobook Archive; *FAR-NEAR*, a book series that aims to broaden perspectives of Asia; and *Matca*, an online bilingual journal and publishing project that is opening conversations around photography in Vietnam.

Challenging statistics: I learned that despite the fact that approximately 70 percent of photography students are women, only an average of 15 percent are later professional photographers. Of this already incredibly small number, very few are Black women and nonbinary. These numbers are rising and awareness is growing around this huge gap in the photography field, but it's still extremely slow. Companies and institutions must change and do better.





DENISSE MYRICK

Phoenix, AZ

Splurge-worthy investment: The Canon EOS-1D X Mark II. It's an incredible camera. It's quite up there in price, but we've made it back tenfold with the work that has come in as a result of the elevated quality.

Creative mindset: I always think of my why. Why am I taking on this project? What does this mean to me? How can I take this project and make it my own? Asking those questions enables me to deliver something that is unique and self-inspired.

Unforgettable style: I love what [Juan Veloz](#) has been doing most recently. That style of work is common, especially since a lot of people are revisiting film photography, but Juan brings a certain unique element to his work that draws you in. It's so captivating, and his style cements itself in your brain. It's incredibly unforgettable, for sure!

Stress relievers: Whenever I'm feeling stressed or a little overwhelmed, my primary stress reliever is therapy. But I also *love* music. I'm listening to a lot of alt-J, Beyoncé, older Jay-Z songs and [Yebba](#).



COREY PERRINE

Philadelphia, PA

Underappreciated tools: BlackRapid Double Breathe Camera Harness straps. I see so many photographers running with cameras and fumbling with neck straps, when they could make life easier with two cameras carabinered to themselves. I also love using an ExpoDisc White Balance Filter, since I shoot JPEGs. It's one of the gadgets I swear by to set a custom white balance. I always have one in my pocket. Also, the Getty Images Price Calculator offers a great ballpark estimate to help freelancers price projects. Getty Images doesn't need to offer this free service, but it does. It's pretty invaluable.

Unlikely inspiration: When I was looking around for portrait ideas, I went back to my old comic book inventory and found artist Joe Jusko's portraits that he had painted for the **1992 Marvel Masterpieces** trading cards. Marvel had reproduced the artwork in comic book form, and I pored over those books for inspiration.

Emerging talent: Stephanie Chambers, who's the newest hire at Getty. I look forward to see what she does next.

Stress relievers: Seeing my lovely wife, Sarah, and my two furry children, Sam, a twelve-year-old Australian cattle dog, and Xena, an eight-year-old woolly Siberian husky.



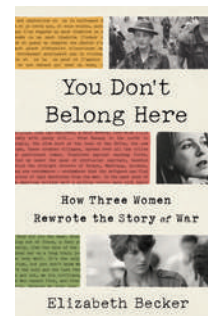
MORGAN HEIM

Astoria, OR

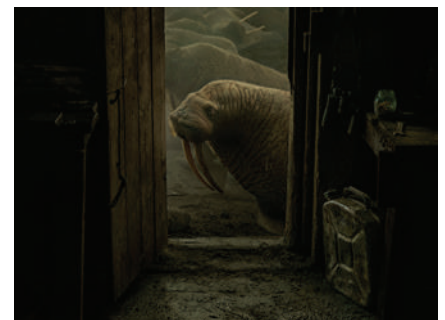
Helpful directory: Last year, my friend Jaymi Heimbuch and I founded Her Wild Vision Initiative, a directory for diverse women working in conservation and science story-telling. The database is searchable by region, photographic disciplines and technical expertise. All the members are reviewed by top editors during the free application process, and many have gone on to get assignments because of the directory.

Inspirational reads: One book that has inspired me this year is *The Devil's Cormorant: A Natural History* by Richard J. King. I am also excited to read Elizabeth Becker's book ***You Don't Belong Here: How Three Women Rewrote the Story of War***. It's about some truly awe-inspiring women journalists who showed so much grit and empathy despite all odds.

Dream collaborators: I'd like to work with Charlie Hamilton James, who makes these super-rich stories that cross natural history, science, journalism and culture. Plus, he's sarcastic, and I like when people don't take themselves too seriously. And though



I haven't known about [Evgenia Arbugaeva](#) for as long, I would assist her in a heartbeat. I would love to know what goes through her mind as she's approaching her images.



Modern Look

Photography and the American Magazine

By Mason Klein

192 pages, hardcover, \$45

Published by Yale University Press
yalebooks.yale.edu

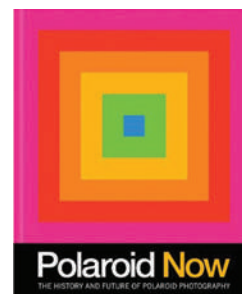
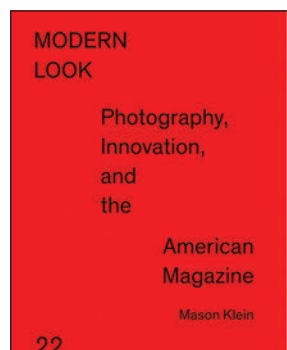
Published as an exhibition catalog for New York's Jewish Museum, *Modern Look: Photography and the American Magazine* is a lavishly illustrated exploration of how midcentury mass visual culture reflected rapid societal changes, and how the boom in sophisticated large-circulation full-color magazines changed both photography and graphic design irrevocably.

The book's first essay, written by senior curator Mason Klein, traces the subject's origins back to the interwar European avant-gardes and follows some of the figures who emigrated to the United States. Klein covers important contextual ground while introducing key names, including art directors Alexey Brodovitch, Alexander Liberman and Mehmed Fehmy Agha; innovative photographers like Richard Avedon, William Klein and Irving Penn; and the most influential magazines, *Vogue*, *Fortune*, *Harper's Bazaar* and *Life*.

The other three essays are more specific. Maurice Berger explores the question of identity, and especially looks at race in the powerful works of leading African American photographer Gordon Parks. Leslie Camhi considers gender representations through the rise of women's magazines, and the rare opportunities they offered women designers and photographers, such as Cipe Pineles, Lillian Bassman and Margaret Bourke-White. The final essay, by Marvin Heiferman, places the subject within a wider societal and political context.

The essays, all well written and accessible, provide multiple perspectives alongside the familiar story of European émigrés thriving in the United States. As a study in how the clash of cultures, art and commerce, and words and pictures can result in innovation and beauty,

Modern Look is a timely book on a golden age. —Theo Inglis



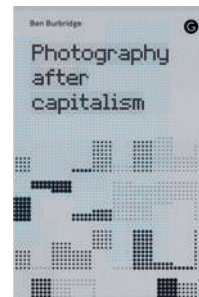
Polaroid Now

The History and Future of Polaroid Photography

By Steve Crist

Polaroid Now presents a fresh take on the

artistry imaginable with the once-ubiquitous, celebrated camera system, which made it possible for photographers to print out images "instantly." The well-designed book serves up new work by contemporary artists working with Polaroid cameras and film, along with a history of the analog process that has lent itself to creative approaches and manipulation since it first became available to the public in 1948. This beautifully curated collection of work proves Polaroid has not lost its magic. 304 pages, hardcover, \$35, Chronicle Chroma. —Anne Telford

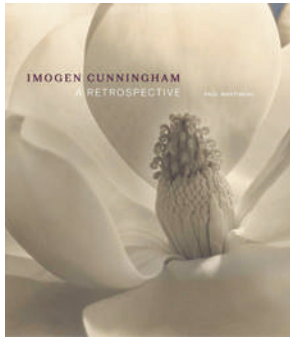


Photography After Capitalism

By Ben Burbridge

Photography After Capitalism offers a fresh opportunity to think through the complex rela-

tionship between photography and capitalism. Casting a broad net, author Ben Burbridge is particularly interested in new forms of lens-based imagery whose production and interpretation are often hidden behind large corporations and algorithms. While Burbridge often spends undue time on examples from contemporary art at the expense of equally critical uses, and misuses, of photography, like image macros, memes and TikTok videos, his wide-ranging inquiry asks provocative questions about how the medium, from Google Street View to fine art, can navigate its relationship to capitalism's evolving need for markets and attention. 256 pages, hardcover, \$44.95, The MIT Press. —Adam Bell



Imogen Cunningham

A Retrospective

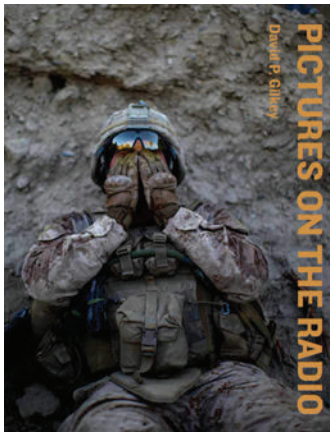
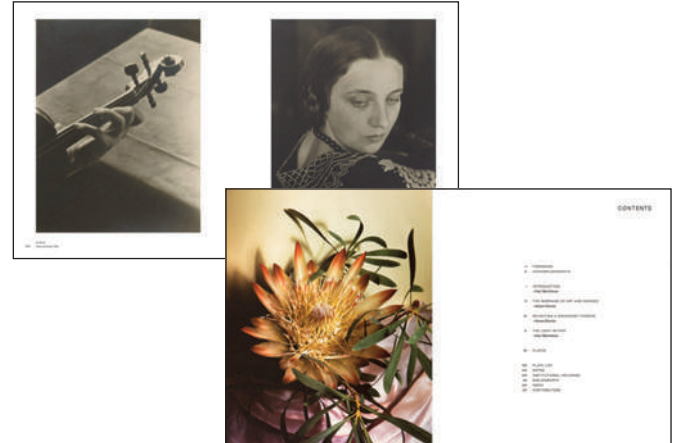
Edited by Paul Martineau
256 pages, hardcover, \$50
Published by Getty Publications
shop.getty.edu

Pioneering photographer Imogen Cunningham is often cited in photo history books but is less clearly

understood, or celebrated, than her male peers. Despite international acclaim during her lifetime, Cunningham did not publish her first monograph until she was in her 80s. While she has never disappeared, her legacy and importance are less rigorously argued than many of her contemporaries. Like her peers, she began as a pictorialist in the early 1900s but quickly adopted the clean, crisp aesthetic of modernism in the 1920s, and turned her attention to the subjects for which she is best known, namely botanical studies, portraits and nudes. This impressive catalog presents a wide range of her work and accompanies a traveling retrospective that begins in June 2021 at the Getty in Los Angeles.

Editor Paul Martineau and contributor Susan Ehrens do not set out to rewrite our understanding of Cunningham so much as attempt to flesh out her work and give it more biographical context. While

Cunningham is often remembered as a grandmotherly figure in her 80s, she was a smart, resourceful mother who raised several kids on her own, exhibited her images internationally and worked as a professional photographer. The book is full of surprises, like her lesser-known street photography, her multiple exposures and her portraits of fellow artists like Ruth Asawa. Covering a variety of work, from her early pictorialist style to her celebrated botanical studies and nudes to portraits and commercial assignments, the book offers beloved favorites and new treasures for fans and newcomers alike. —A.B.



Pictures on the Radio

Edited by Chip Somodevilla and Ariel Zambelich
204 pages, hardcover, \$50
Published by powerhouse Books
powerhousebooks.com

Witness to, and documentarian of, some of the worst acts of nature and mankind, photojournalist David Gilkey literally gave his life to share images of humanity in the face of war and disaster. He connected

Americans to global conflicts and provided an invaluable, and often shocking, glimpse into the day-to-day life of soldiers deployed in combat zones in the Middle East. His life was sadly cut short at the age of 50 when he was killed, along with NPR's Afghan interpreter Zabihullah Tamanna, by a Taliban ambush.

Photographs from assignments in Afghanistan, Haiti and Gaza, as well as other journeys he undertook, are presented in nine chapters, each introduced by an NPR correspondent who accompanied these grueling and dangerous excursions into conflict zones.

Gilkey began his career in South Africa, covering violence in the townships beside some of the world's most famous photojournalists. After covering a number of wars, he landed at the *Detroit Free Press*, where he won an Emmy Award for his coverage of a Michigan Marine unit through an entire deployment to Iraq, before joining NPR.

Never one to shy away from danger, he returned often to Afghanistan, a country he had fallen in love with. His photographs of people tested by their environment and circumstances are often hard to view but have a visceral impact and a transcendent beauty. It is a deeply moving and valuable book and a wonderful testament to a man who wanted to share what he had seen of life and death. —A.T.



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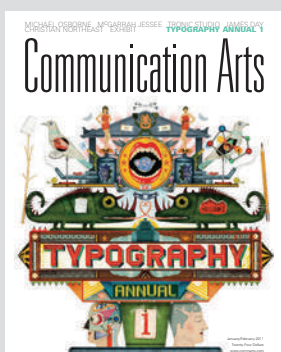
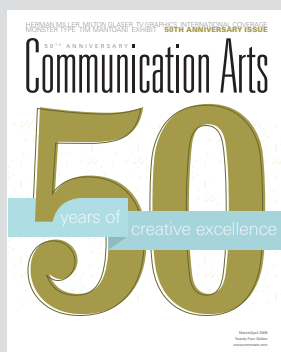
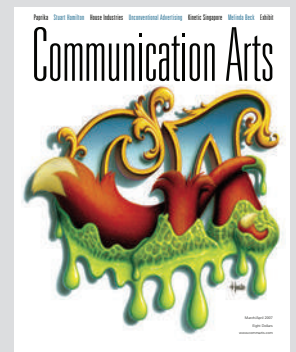
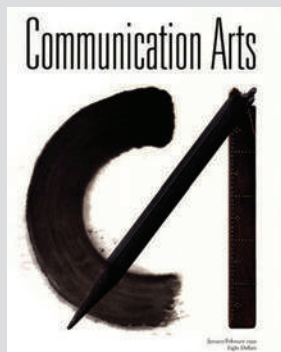
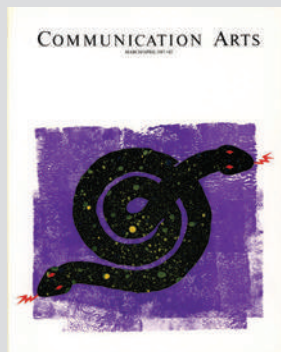
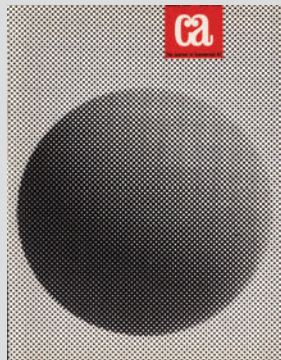
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OVERHEARD

**“Photography doesn’t
have to be limited to
just taking a photo
that’s properly lit.”**

Micaiah Carter, via The Observers

**“GREAT WORK
SOURCING THOSE
40-PLUS STOCK
IMAGES,’ SAID NO
ONE EVER.”**

Lily Feinberg, via Twitter

**“SOME CLIENTS ASK FOR THE
MAXIMUM PRODUCTION VALUE WITH
THE BARE MINIMUM BUDGET.”**

Eli Wirija, via Twitter

**“Katy Perry or
someone, can you
just use some of
my art without
my permission
so I can sue you.
Please!”**

Maisie Cousins, via Twitter

**“Every picture is
a problem to solve.”**

Dano Pendygrasse, via PetaPixel

**“ART IS STILL TOO
FOCUSED ON THE
WHITE GAZE.”**

Ayana V. Jackson, via AnOther

**“Has anyone else ever been
incredibly excited about a shoot,
but also so nervous about it
that you refuse to look at the
pictures right away?”**

Karene-Isabelle Jean-Baptiste, via Twitter

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