



DIRECTOR'S NOTE

Lisa Kim
Director,
Ford Foundation Gallery

Since opening our doors in the spring of 2019, the Ford Foundation Gallery has been guided by the power of plurality. We firmly believe in multiplicity and the power of collective amplification of the creative voices, ideas, and explorations gathered within our walls—which are strengthened by their proximity to each other. Our 2024 cycle of exhibition titles carried the vocal metaphor of *Testimonies* to *Incantations* to *Chorus* to address global gender-based violence and the erosion of bodily autonomy. While focusing on an entirely different topic, and organized by a different curatorial team, *Reverberations* is an apt sonic metaphor befitting our mission to shine a light on new artists and ideas. Through collaborative investigation and probing the default discourse on any given topic, we hope to augment and enlighten the conversation. After all, isn't this the point of critical inquiry and education?

As students of design and art history, we study volumes of historical precedents, which outline the evolution from one movement to the next and trace the influence of social, geopolitical, and environmental factors on creative output. In creating the canon of modern art, in 1936 Alfred H. Barr famously maps out the path from Neo-Impressionism to Cubism to Abstract Art from 1890 to 1935. Aside from the nods to "Japanese Prints," "Near-Eastern Art," and "Negro Sculpture," modernism, according to Barr, seems to have sprung only from Paris, London, Moscow, and Berlin. Largely the foundation of art history curricula, this framework teaches us that Europe is the central source of modernity, the standard for all things aesthetic—from built environments and public spaces, to the garments we wear and how we decorate our homes, to graphic signifiers and world maps. And yet... zooming out from this narrow

perspective allows us to recognize, acknowledge, and learn from the fertile array of lineages of visual and tactile forms of language that are at the core of human expression.

Expanding the canon takes curiosity, courage, and collaboration—qualities that the team responsible for the creation of *BIPOC Design History* has in spades. Barr left the canon unfinished and incomplete, opening the door for discourse and query, passing the torch to future scholars and practitioners to expand on his work. This invitation to continue the exploration is met with enthusiasm in *Reverberations: Lineages in Design History*, which not only addresses the gaps in Barr's diagram but also delves deeper into the historical precedents that laid the groundwork for the evolution of design.

The story of design is not static but rather a continuously unfolding narrative that benefits from multiple perspectives and interpretations. By embracing curiosity, we open ourselves to new discoveries and connections; by exercising courage, we challenge established norms and push the boundaries of knowledge; and by fostering collaboration, we create a rich tapestry of insights that collectively contribute to a more comprehensive and inclusive understanding of design history.

With immense gratitude to the small army of contributors, creators, and colleagues who brought this exhibition to life, I am grateful for the engaging and enlightening education into design lineages. As you explore the coming pages, I hope *Reverberations* will inspire the next leg of the journey toward celebrating our shared humanity.

BIPC DESIGN HISTORY

BIPOC Design History is an educational platform that offers a series of live and previously recorded design history classes, facilitated by Polymode. It was founded due to the frustrations and glaring gaps in design representation for Black, Indigenous, and People of Color.

Our goal is to create a radical educational experience that revisits and rewrites the course of design history in a way that centers previously marginalized designers and cultural figures—particularly BIPOC and QTPOC. Through live and pre-recorded lectures, our classes shed light on moments of oppression and visibility. Our course contributors are scholars of design history, and most also bring lived experiences as BIPOC individuals. Our class participants range from professionals in the design industry, to design educators, college students, and those with personal interests. We welcome all to join us!

With an accessible payment structure in mind, free classes and resources, and anti-capitalist compensation for our collective of educators, we are deeply invested in engaging with and creating new design histories.

www.bipocdesignhistory.com

BIPOC DESIGN HISTORY



Some Theoretical

writers, we will make observations on local

Considerations in Reading Latin American Design History A talk in two parts focusing on certain conceptual and theoretical considerations in



Ford Foundation Gallery presents Reverberations: Lineages in Design

On View March 4 - May 3, 2025 Opening Event March 4, 2025 | 5-7pm Gallery Houns Monday - Setunday | Tam-6pm New York, NY - The Ford

Ana Llorente



Incomplete Latinx Stories of Diseño Gráfico Borderlands/ La Frontera*

Incomplete Latinx Stories of Diseño Grafico centers the work and histories of art and design in Latin America. From a Latinx diasporio perspective, we look at the plurafietic work that comes out of the diverse cosmologies, perspectives, and points of...



Black Data: W.E.B. Du Bois and Data Visualization



Disorientating

Journey Through

Strikethrough: Typography Messages of Protest for Civil Rights





Ahead of the Times: Histories and

Futures of Black Futurity



Otros Susurros Desde los Andes

known stories of the priginal cultures that morphological analysis of the archaeologica pieces' visual signs. Then she translates.



Identidad: Community Education,

Design, and Politics in Puerto Rico

leveloped a radical educational program that everaged design, film, and art to provide Easic education for predominantly rural Puerto Rican communities. DIVEDGO (the Division of Community Education), s...



Design Histories in Southwest Asia &

North Africa: Voices from the SWANA

Design Histories in the Southwest Asia A North Africa: Voices from the SWANA Chappers 12th - 21st Century is a course that highlights the diversity of our communities and pure forward the most vulnerable in our Boorston, for the SWANA.

Black Design in America: African Americans and the African Diaspora in Graphic Design 19th Century -



Blaxploitation, Aesthetics

Knowledge Making Against

> Digital Colonialism

Diseñando

REVERBERATIONS

Lineages in Design History

March 4th-May 3rd, 2025

Curated by

Brian Johnson & Silas Munro

Curatorial Advisors:

Randa Hadi, Lisa Maione & Ramon Tejada Lineages in design, passed from one maker or generation to the next, begin to expand when questioning the narrative of design tradition as a single dominant line. Transcending beyond frameworks of forced binaries, in amplifying these many stories, *Reverberations* seeks to undo erasures by reconnecting and rippling out to those who have been silenced, misrepresented, and miscategorized. By reimagining design history to feature Indigenous, Black, and People of Color designers and cultural figures, poetic points of connection are pronounced within acts of storytelling, mapping, symbolizing, teaching, languaging, and futuring.

Reverberations: Lineages in Design History is inspired by BIPOC Design History, a series of courses facilitated by Polymode. These collectively authored, collaborative classes create a one-room schoolhouse informed by generations of design practitioners. Like the courses, the exhibition traces many landscapes and traditions: work by designers from Indigenous communities across Turtle Island that carry living history forward; Māori design traditions preserving and sharing deeply skilled technique; work reflecting rich traditions of art and design created by Black people in America used in liberation movements; the pluralistic design emerging from diverse cosmologies in the Latinx diaspora; the various visual cultures, identities, and design histories from the SWANA region; and futurefacing design work from Asian diasporas grappling with complex histories to offer bold visions through visual culture. In expanding access to learning, the classes and exhibition hope to inspire future generations to engage with and create a new design history.

Contributors to the exhibition include:

e

Akwesasne Notes Munirah AlShami

Gail Anderson Ella Myers

Hone Bailey Shiva Nallaperumal
MJ Balvanera & Juhi Vishnani
Alan Bell Onaman Collective (Control of the Control of the Control

Alan Bell Onaman Collective (Christi Bel-Pedro Bell court & Isaac Murdoch)

Nontsikelelo Mutiti

& Tinashe Mushakayanhu

Dina Benbrahim Monique Ortman
BIPOC Design History
With Edgar Casarin Jackson Polys

Pilar Castillo Shraddha Ramani &
Melissa Cody William Villalongo
Shannon Doronio Chavez Roberto Rodriguez
Schessa Garbutt Jennifer Sapiel Neptune

Jeffrey GibsonTheresa SecordTony GonyeaBahia ShehabGráfica Latina (José MenéndezSarah Sockbeson

& Tatiana Gómez) Mary Sully
Nathan P. Jackson Ramon Tejada & Carlos Avila
Louise E. Jefferson Pedro "Monky" Tolomeo Rojas

Meza

Amos Paul Kennedy, Jr.

with David Hernaiz Madeline Tomer Shay & Zdravko Toic Anna Tsouhlarakis Jon Key Elizabeth (Dori) Tunstall

Luba People Kelly Walters

Jacob Lawrence Ben Warner with Brian Johnson

Yoon Soo Lee & Silas Munro
Beatriz Lozano Lauren Williams
Saki Mafundikwa Alisha B. Wormsley

Mbuti People Vocal Type
Wael Morcos Tadanori Yokoo

Ziddi Msangi Vanessa Zúñiga Tinizaray





BIPOC Design History with Edgar Casarin

(Santa Ana, CA, b. 2000, lives and works in Los Angeles, CA) Mega Mix of BIPOC Design History, 2025 Video

17:18

Courtesy of BIPOC Design History Photo Edgar Casarin This Mega Mix of BIPOC Design History (2025) offers a window into the insights, conversations, and many cultural design lineages shared in BIPOC Design History, an ongoing series of collaborative courses facilitated by Polymode and informed by generations of designers. Edited by Polymode designer Edgar Casarin, the video presents highlights of the courses that Reverberations is inspired by, and the plural, vital, and powerful design stories centered in both the courses and the exhibition.





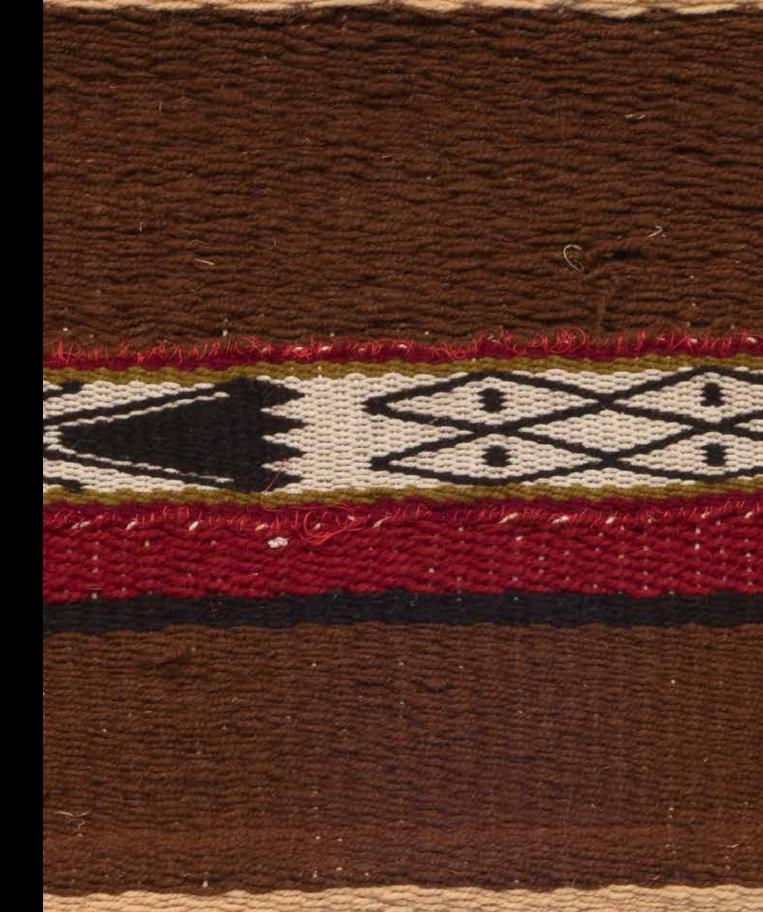




Munirah AlShami

(Kuwait City, Kuwait, b. 1992, lives and works in London, United Kingdom) Albudbn' (الخضن) translation: the lap - the mom, and Aldbahr' (انظهر)) translation: the backbone - the dad, 2024 Wool 24 x 60 inches each Courtesy of the Artist

Kuwaiti multimedia artist and designer Munirah AlShami's practice centers the traditional art, craft, and culture of Kuwait, bridging the gap between traditions and contemporary technology. These wool textile works reflect AlShami's interest in how identity is woven from the rich cultural lineages imparted through parents and ancestors, and the distinct nuances of culture and influence they each pass along. Spanning past, present, and future, the weavings spread out in a poetic evocation of uplift through ongoing ancestral legacies.





Ella Myers

(Navajo Nation)
Navajo Dye Chart,
Fourth-quarter 20th century
Mixed-media
24 ¾ x 30 ¾ inches

The Navajo dye chart, a visual catalogue of the plants and vegetation used in the coloring of Navajo textiles, was created as a form in the 1950s by Diné/Navajo weaver and herbalist Mabel Burnside Myers to teach the younger generation about these plants and dyeing techniques. She taught her children to find plants and make dyes from a young age, as well as teaching many students. The dye charts went on to be broadly distributed and collected. Her family continued to make the charts and share the rich cultural knowledge they transmit.

This dye chart made by Ella Myers, like those by Mabel Burnside Myers, features threads of dyed wool yarn, each leading from a dried botanical specimen to a miniature weaving on a loom, showing the color the plant produces. The arrangement conveys the central cultural role of this textile art and its rich interconnections with the natural world. Featuring over forty plants, this dimensional compendium of knowledge of place, landscape, ecology, technique, and color disseminates Navajo ways of being and knowing across generations.



П





Pilar Castillo

(Belize City, Belize, b. 1976, lives and works in Los Angeles, CA)

Dual Citizenship: US Passport Booklet, 2019-2025

Handmade counterfeit booklet

5 x 3 ½ inches, 28 pages

Dual Citizenship: Caricom Passport Booklet, 2023-2025

Handmade counterfeit booklet

5 x 3 ½ inches, 32 pages

Dual Citizenship Video US Passport, 2020

6.21

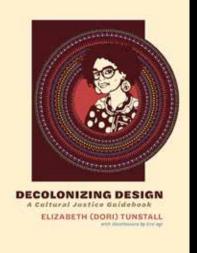
Dual Citizenship Video Caricom Passport, 2025

6:32

Courtesy of the Artist



Belize-born and Los Angeles-based artist and designer Pilar Castillo's full-scale, hyper-real redesigns of passports recreate the documents' visual narratives. As the artist explains, the counterfeit travel documents are a practice in decolonizing design, interrogating government narratives to consider the formats through which land is claimed and people are discarded. Castillo's work replaces the documents' images with photographs and words woven together to tell true, multivocal histories. Showing interconnections across past, present, and future and solidarities across social movements, the documents offer a powerful counter-narrative and a call for futures based in truth and justice. The act of recreation models and prompts the transformation of colonial perspectives and social systems to refuse oppression and build a better world.



Elizabeth (Dori) Tunstall

(Columbia, SC, b. 1972, lives and works in Los Angeles, CA) Decolonizing Design: A Cultural Justice Guidebook, 2023 Book

8 ¼ x 5 ¾ inches, 136 pages

Elizabeth (Dori) Tunstall's *Decolonizing Design: A Cultural Justice Guidebook* (2023) addresses the call to decolonize design with practical guidelines. She begins with the importance of putting Indigenous Peoples and their perspectives first by understanding, acknowledging, and taking personal action in thought and in community to address colonialism and its ongoing impacts. She challenges the narrative of technological advancement put forward by the colonial modernist project, and discusses the potential for design to create new paradigms of community and society through decolonial processes. Throughout, she shares hopeful stories and strategies for transforming the way we imagine and design the world.

The book's design reflects its commitment to decolonization through its rich and engaging cover and interior design and illustrations by a team of IBPOC designers. The interior of the book was designed by Brian Johnson and Silas Munro, partners at Polymode and curators of *Reverberations*.

Tunstall is a design anthropologist, researcher, academic leader, writer, and educator. She was Dean of the Faculty of Design at OCAD University in Toronto, Canada, from 2016-2023, and the first Black dean of a faculty of design anywhere.

Nathan P. Jackson

(Tenakee Springs, AK, b. 1938, lives and works in Ketchikan, AK) Raven Mask, 1971 Birch, alder, deer hide, calf's tail, abalone, latex paint Wood: $8 \times 8 \frac{1}{2} \times 13$ inches Leather: 16×14 inches Courtesy of the Artist

Renowned Ketchikan-based artist Nathan P. Jackson of the Sockeye Clan on the Raven side of the Chilkoot-Tlingit is a traditional wood-carver and sculptor who creates masks, panels, houseposts, jewelry, and totem poles, among other forms. He brings his own unique approach to Tlingit formline design tradition, and teaches younger generations these rich cultural practices that share visual stories.

This powerful carved mask, with inlaid abalone eyes and the black, red, and agua hues frequently used in Tlingit art, represents Raven, a central figure in Tlingit culture and creation stories. Jackson, whose Tlingit name is Yéil Yádi ('Raven Child'), wore this mask while dancing in a ceremony held at the dedication of a 2021 'Raven Story' U.S. postage stamp designed by Tlingit artist Rico Lanáat' Worl. The formline drawing on the stamp shares the story of Raven giving light to the world, just as it shares a powerful story of Indigenous cultural strength and futurity with the stamp's many broad audiences. The stamp and its dedication ceremony also echo Jackson's own appearance on the 1996 'Raven Dance' U.S. postage stamp, one of a series celebrating Native American dance traditions. Jackson's work and its influence carry forward resounding, layered stories. Among those Jackson has taught and mentored, his son, widely known Tlingit multidisciplinary artist Jackson Polys—whose video work yélaa (2025) is displayed across the gallery-learned artistic practices from him beginning at a young age.

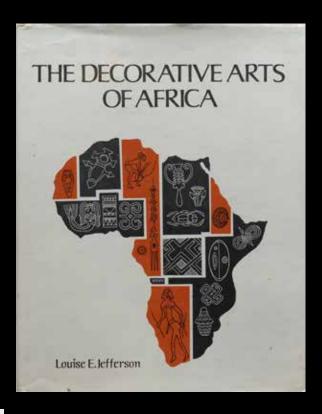




Luba People

(Democratic Republic of the Congo—primarily South-Central region) Lukasa Memory Board, Late 19th or early 20th century Wood, metal, beads $10 \times 5 \frac{34}{4} \times 2 \frac{14}{4}$ inches Courtesy of Brooklyn Museum, Gift of Marcia and John Friede, 76.20.4

Lukasa, or memory boards, are wooden tablets adorned with beads, shells, carvings, and other elements in distinct and intricate configurations that combine to form tactile ideograms. Lukasa are created by the Luba People of the Democratic Republic of the Congo as memory devices for mapping and disseminating histories and political relationships. Lukasa have been used for centuries to preserve and archive cultural data by the Mbudye, a council with a vital role in Luba culture. Its members are rigorously trained historians, spiritual practitioners, and teachers who use the boards to preserve cultural knowledge and mediate political dynamics. The hourglass shape of this Lukasa, dating to the late 19th or early 20th century, facilitates its handling while the interpreter perceives and transmits its meanings. This complex, multisensory system of data mapping carries collective memory, relationships, and history across generations.







Louise E. Jefferson

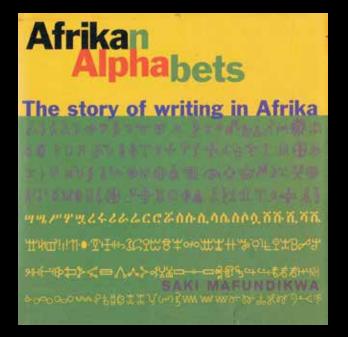
(Washington, DC, 1908-2002, lived and worked in New York, NY and Litchfield, CT) The Decorative Arts of Africa, 1973

Book

11 ¼ x 9 inches, 191 pages

The Decorative Arts of Africa (1973) by Louise E. Jefferson is a detailed visual catalogue of the artist's beautiful drawings, photographs, and writing, illustrating art forms such as beadwork, textiles, wood carvings, jewelry, and more created by African artists. The book's striking cover design reflects its celebratory mapping of diverse African artistic lineages, as well as Jefferson's skill in cartography, calligraphy, illustration, graphic design, and photography, all on view throughout its meticulously designed pages.

Jefferson moved to New York City to study art in 1935 and became active in the art scene in Harlem. She is known as a founding member of the Harlem Artists Guild, which supported a community of artists including Jacob Lawrence. In the 1960s, Jefferson traveled extensively in Africa, and then wove her research, drawings, photographs, and writing into this book. Covering art from many regions and periods, the book celebrates the rich, varied, and complex visual cultures and design of the continent.



Saki Mafundikwa

(Harare, Zimbabwe, b. 1955, lives and works in Harare, Zimbabwe) Afrikan Alphabets: The story of writing in Afrika, 2004 Book 8 ¼ x 8 ¼ inches, 192 pages

This comprehensive review of African writing systems, *Afrikan Alphabets: The story of writing in Afrika* (2004) by Saki Mafundikwa, details the written traditions of the many African alphabets and their symbolic representation. The book presents more than twenty symbol systems and alphabets in use, celebrating their unique, intricate characteristics and the wisdom, history, and living culture they carry. The book counters colonial narratives by amplifying these rich lineages through beautiful graphic illustrations and discussions of the knowledge and tradition the systems embody. As shown through its illuminating cover design, the book conveys the nuances and wide variety of these symbols and their meanings.

Mafundikwa is a visual communicator, design educator, author, filmmaker, and farmer dedicated to sharing Zimbabwean culture through design, film, and education.

Shraddha Ramani and William Villalongo

(Bangalore, India, b. 1985, lives and works in Brooklyn, NY)
(Hollywood, FL, b. 1975, lives and works in Brooklyn, NY)

Black Migration ½, 2025

Lithography and silkscreen on paper
22 1/16 x 28 1/16 inches

Courtesy of William Villalongo, Shraddha Ramani and ©Villalongo Studio LLC

Black Migration ½ (2025) is a work from an ongoing collaborative print portfolio by artist William Villalongo and data scientist Shraddha Ramani that reflects on and echoes forward the legacy of sociologist W.E.B. Du Bois's groundbreaking research on the lives of Black Americans conducted in the early 20th century. Du Bois's unprecedented use of avant-garde visual strategies to disseminate data revealed profound nuances of Black communities in America. As seen in this print, Villalongo and Ramani's use of printmaking and new data visualization practices places Du Bois's sophisticated data portraits and their insights in contemporary context.

The visualization revisits Du Bois's infographic charting forced Black migration to the U.S. from Africa, adding a view of contemporary migrations that continue to form diverse and rich Black communities in America, shown through the black circles and arrows. The print projects Du Bois's design strategies for sharing vital data into the present and future.





Works published under the imprint of **Akwesasne Notes**

(founded in 1968, Mohawk Nation at Akwesasne, on land now known as New York and Canada)

Akwesasne Notes

Volume 6, Number 1, April 1974

Pagans in our Midst by Andre Lopez, 1980

The Best of Akwesasne Notes: How Democracy Came to St. Regis & The Thunderwater Movement, 1974

Newspaper, pamphlet, and book

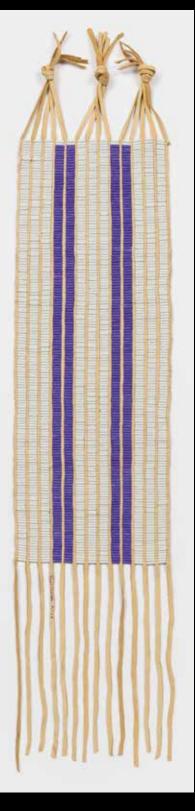
Dimensions variable

Courtesy of Brian Johnson

Akwesasne Notes was a newspaper published beginning in 1968 by Ernest Benedict of the Mohawk Nation at Akwesasne. It grew to be the most influential Native American newspaper, with a focus on Indigenous rights across Turtle Island and around the globe. Its run continued through the mid-1990s.

Describing the publication's aims, the editors wrote that "Akwesasne Notes supports the efforts of people to re-investigate their own processes of survival—their culture. We are advocates of social justice processes which focus on reuniting people with their community and their land base, and which attempt to resist the exploitation of land, animal, water, and human beings" (Volume 16, Number 4).





Tony Gonyea

(Onondaga Nation, b. 1961, lives and works in Onondaga Nation)
Two Row wampum belt (replica), 2024-2025
Ceramic beads, leather, sinew
Belt: 24 x 8 ½ inches
Overall: 39 x 8 ½ inches
Courtesy of the Artist

The Two Row wampum belt (replica) (2024-2025) created by Tony Gonyea, a Faithkeeper for the Onondaga Nation, of the Beaver Clan, conveys the power of this ancestral tradition that has profound significance in Haudenosaunee ("People of the Longhouse") cultures. Gonyea's replicas recreate wampum belts' intricate beaded patterns that tell stories, carry living ancestral history, and honor relationships, including belts created to ratify treaties. The Two Row wampum belt (Gaswéñdah) that Gonyea's belt replicates was originally created by the Haudenosaunee Peoples in the mid-1500s with the Dutch to record a foundational agreement between the Haudenosaunee and European settlers. As Gonyea explains, the two parallel purple rows of the belt represent Indigenous People in a canoe and non-Indigenous people in a boat traveling down the same river, not interfering with each other. It is a living treaty that carries the value of lasting peace and friendship based in mutual respect for cultural and political sovereignty.

Lifelong artist Tony Gonyea began replicating wampum belts in 2010, building on close study and practice of traditional techniques. True wampum beads are crafted through an intricate process from quahog shells, some of them from the shell's deep-purple hinge and edge. Through time-intensive and highly skilled artistry, Gonyea recreates belts like this one with materials such as purple and white ceramic beads that closely resemble shell wampum beads. This practice arose through Gonyea's work toward securing the rightful return home to the Onondaga Nation of original wampum belts held at institutions such as museums. Gonyea's meticulous artistry allows the ongoing public promotion of knowledge about Indigenous cultures through the belts in a way that respects true wampum's sacred nature. His replica belts are frequently commissioned and displayed widely, sharing true history, living tradition, and profound meaning across generations and cultures.

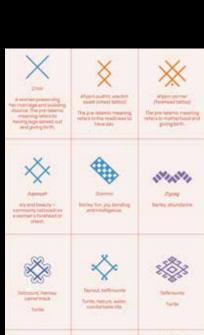




(Tangier, Morocco, b. 1990, lives and works in West Hartford, CT) An Incomplete Taxonomy of Amazigh Symbols, 2023 Archival inkjet print 52 x 36 inches Courtesy of the Artist

Moroccan multidisciplinary creative Dina Benbrahim's poster *An Incomplete Taxonomy of Amazigh Symbols* (2023) centers the rich visual language of symbols created by the Amazigh people of North Africa, and the women who use them to weave their stories and cultural legacies into rugs and other textiles. The triangle, for instance, which recurs in Amazigh objects like rugs and jewelry, represents Tanit, a goddess of fertility and the moon; and the lozenge represents attachment to origin and hope for the future. Working with The Anou, an artisan-owned platform founded to empower Amazigh weavers, Benbrahim's research celebrates this nuanced symbolic tradition as a feminist tool of collective memory, resistance, and innovation.

This poster was developed in conjunction with the publication of Benbrahim's essay Woven in Oral History: An Incomplete Taxonomy of Amazigh Symbols in the book Centered: People and Ideas Diversifying Design (2023), edited by Kaleena Sales.



Vanessa Zúñiga Tinizaray

(Loja, Ecuador, b. 1977, lives and works in Loja, Ecuador) Tinkuy. Encuentro entre opuestos (Tinkuy. Encounter Between Opposites), 2021 Video 2:00

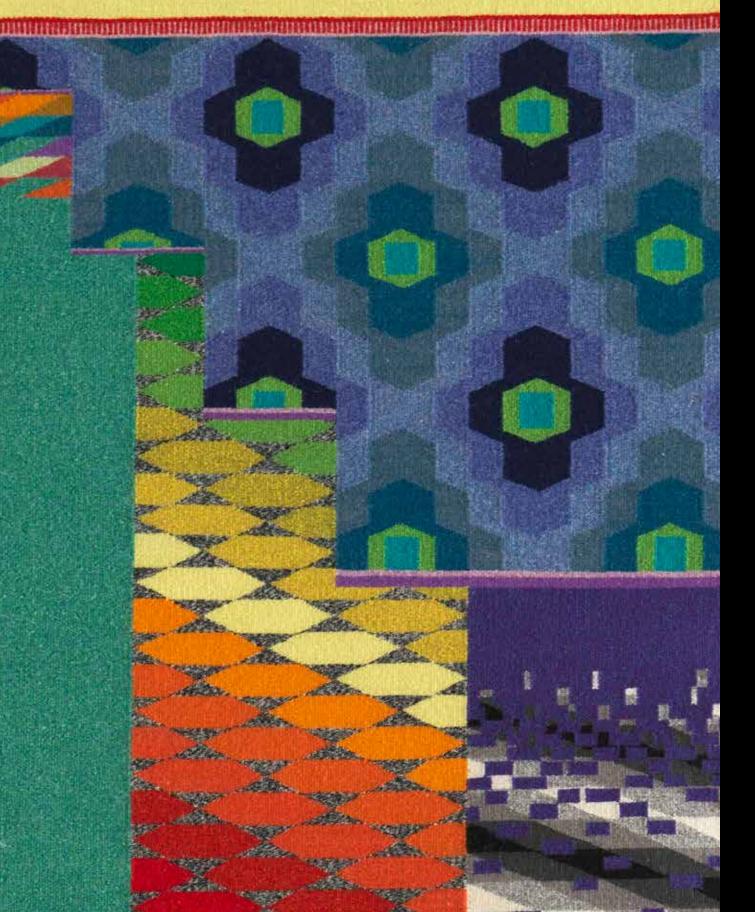
Courtesy of the Artist

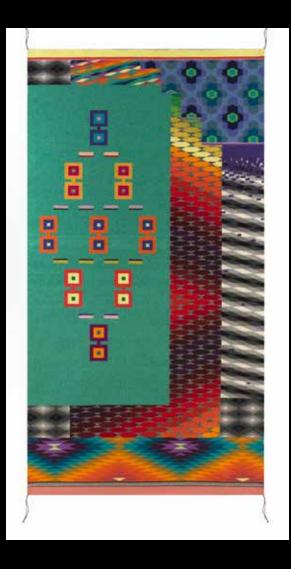
Vanessa Zúñiga Tinizaray, known as Amuki ('inner silence'), is an Ecuadorian designer whose research and experimental typography trace stories of the Indigenous communities of Latin America. She translates her deep analysis of the visual signs of these cultures into a contemporary graphic universe to disseminate their ancestral wisdom to the world.

Zúñiga Tinizaray's video *Tinkuy. Encuentro entre opuestos (Tinkuy. Encounter Between Opposites)* (2021), in its infinite metamorphosing geometries, celebrates the Andean concept of *Tinkuy*: the meeting of and resulting complementarity between opposing or unlike forces. Beyond a confrontation, this embodies a dynamic balance where diversity gives rise to movement, transformation, and harmony. The designer translates this into a flexible modular system that can be used to generate geometric patterns in typography and other design. This system emerges from her research into cultural expressions of the Indigenous Peoples of the Andes, including archaeological artifacts, textiles, and body and facial paintings.









Melissa Cody

Christopher Burke

(No Water Mesa, Navajo Nation, AZ, b. 1983, lives and works in Long Beach, CA) *Untitled*, 2022
Wool warp, weft, selvedge cords, and aniline dyes
106 x 56 inches
Private Collection
Photo courtesy of the Artist and Garth
Greenan Gallery, New York / ShootArt /

Textile artist Melissa Cody, a member of the Navajo Nation, is a fourth-generation weaver whose tapestries overlay radiantly colored, complex geometric patterns to mingle multiple planes and perspectives. Her work draws on traditional Navajo iconography and weaving techniques, some learned from her mother and grandmother, as well as digital technologies and aesthetics. Textile works like her featured large-scale wool tapestry *Untitled* (2022) surface hidden dimensions, evoking realms ranging from video games to the cosmic, and many layers of perception and experience. In its size and immersive quality, the work invites reflection on infinite future possibilities as it carries forward ancestral weaving traditions.



Mbuti People

(Ituri Rainforest, Democratic Republic of the Congo)

Bark Cloth Paintings, 20th century

Bark cloth, pigment

Left, #30: 40 ¼ x 29 ½ inches

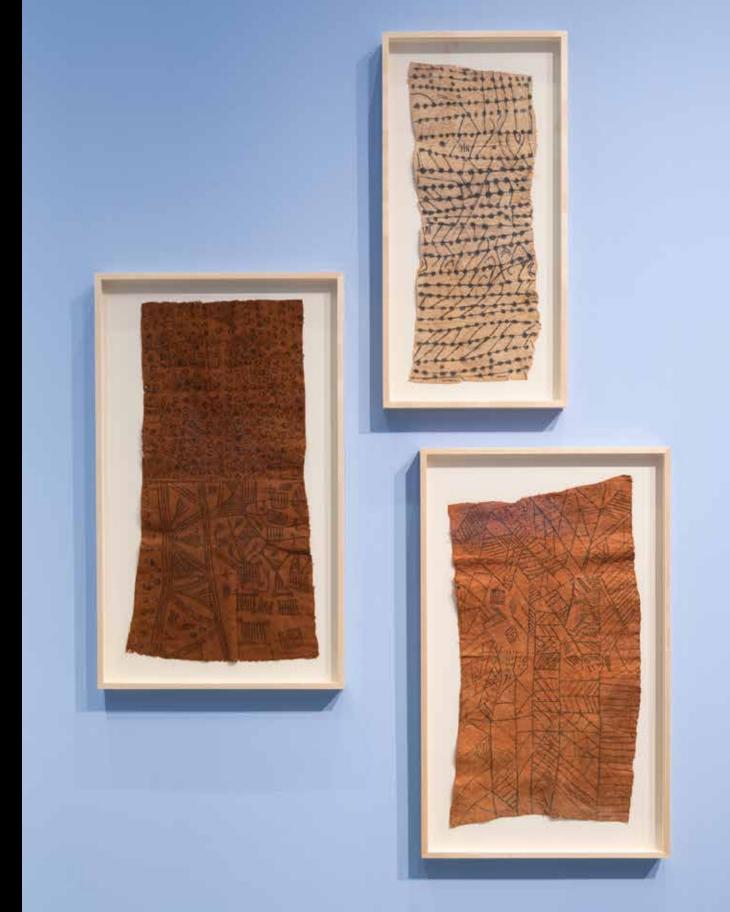
Top, #13: 30 ½ x 11 ¾ inches

Bottom, #56: 40 ½ x 28 ½ inches

Courtesy of Andres Moraga Textile Art

The bark cloth paintings of the Mbuti people, in their merging, fractal patterns, reverberate with the ever-changing sound and movement of the Ituri Rainforest, in what is now the Democratic Republic of the Congo, where the Mbuti have lived for over four thousand years. Abstract patterns on pliable cloth made from the pounded inner layers of tree bark feature asymmetrical and elastic geometries of lines, curves, and dots. The works are traditionally painted by women with natural pigments from the forest applied with fingers, twigs, or stems.

The paintings suggest not just a sophisticated abstract mapping of life among the rainforest's complex, living landscapes and many pathways, but also a rich translation of knowledge of the environment into symbol and story. Lines marked with dots like dewbeaded webs, and networks of metamorphosing shapes with organic lines like veined leaves or cellular membranes, suggest systems of perpetual creation and recreation. Used in significant ceremonies, life events, and social exchanges, the bark cloth paintings evoke processes of change, rebirth, and the interconnections among people and all life.





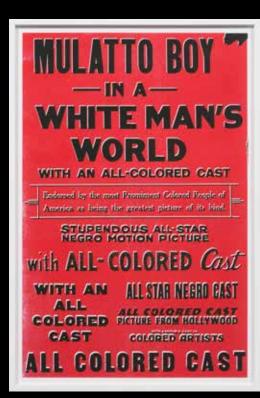
Jacob Lawrence

(Atlantic City, NJ, 1917-2000, lived and worked in New York, NY and Seattle, WA) Olympische Spiele München 1972 (Olympic Games Munich 1972), 1971-1972 Color screenprint 39 x 25 inches

Collection of Silas Munro and Bill Hildebrand

Painter Jacob Lawrence, known for his nuanced depictions of African American history and contemporary life and for his formal experimentations, was one of the artists commissioned to design posters for the 1972 Summer Olympics in Munich. The color and dynamism of Lawrence's work were inspired by the patterns, hues, energy, and culture of Harlem, where he emerged as an artist in the 1930s within a vibrant Black artistic community. His extensive research on Black histories is reflected in his narrative panel series on figures such as Harriet Tubman and Frederick Douglass, life in Harlem, Black migration in the U.S., and other subjects. By the 1940s, he was the most acclaimed Black painter in America.

Lawrence's design for this poster in 1971-1972 celebrates the Black athletes depicted through vivid technique. The five athletes seem to rise together, linked by repeating red, yellow, blue, black, and green in their clothing and shoes and the batons they relay across the curving track in an up-sweeping circular movement. The flattened space concentrates the scene's energetic immediacy and power. and underscores the figures' interconnectedness. The occasion of Lawrence's poster design also echoes several linked moments important in the Civil Rights Movement that took place on the Olympic stage, including the visual statement of Black American medalists Tommie Smith and John Carlos, who raised their fists and bowed their heads in solidarity on the podium just four years prior. Lawrence described his work as "abstract in the sense of having been designed and composed, but it is not abstract in the sense of having no human content.... I want to communicate. I want the idea to strike right away." This poster illustrates his work's striking effects and the nuanced interconnections it evokes across history into the future.





Kelly Walters

(Norwalk, CT, b. 1987, lives in Stamford, CT and works in New York, NY)
With a Cast of Colored Stars No. 1, 2018
With a Cast of Colored Stars No. 3, 2018
Archival inkjet prints
35 % x 23 ½ inches each
Courtesy of the Artist

Through her historical archival research and experimental printmaking practice, artist, designer, educator, and scholar Kelly Walters revisits phrases and typography in film posters used by Black filmmakers to promote Black content from periods ranging from the 1930s to the 1970s, with implications relating to cultural and media contexts both historical and contemporary. Combining phrases from different sources to create new posters, Walters surfaces shifts in communication through varying uses of typography and language. Her work examines and recontextualizes segregation, and highlights evolving patterns in Black promotional material.

In addition to her research, scholarship, curation, and teaching, Walters is also the founder of multidisciplinary art and design studio Bright Polka Dot.



Roberto Rodriguez

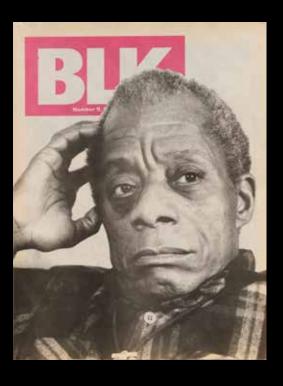
(Guadalupe, Nuevo León, Mexico, b. 1991) EN TI (WITH YOU), 2024 Piteado - hand embroidered maguey fiber (aechmea magdalenae) on leather 8½ x 40½ inches each Courtesy of the Artist Produced by Talabarteria Montoya in Colotlán, Jalisco, Mexico Mexico-born artist and designer Roberto Rodriguez weaves stories of language and culture through his blending of rich design traditions, materials, and technique. These embroidered leather banners feature the phrases 'EN TI VIVE MI LIBERTAD' ('MY FREEDOM LIVES WITH YOU') and 'EN TI MUERE MI LIBERTAD' ('MY FREEDOM DIES WITH YOU'). The work incorporates the techniques of piteado, a Mexican art form using thread crafted from a type of maguey (aechmea magdalenae) to weave letterforms and patterns into leather. Using this fiber, which has a long and significant history in Mexico and is prized for its remarkable durability and resistance, Rodriguez embroidered these powerful words in MOLA Display Fine, a typeface of his design that celebrates Mexico's visual cultures.

Rodriguez's banners were produced in Colotlán, Jalisco, a major center of *piteado* artistry. The leather works of *piteado* have a rich history and contemporary presence in Mexico, representing cultural pride and carrying layers of meaning. As the artist explains, such pieces are not so much objects as lifelong companions, reflecting identity, heritage, and dreams, a visual extension of a person's story.

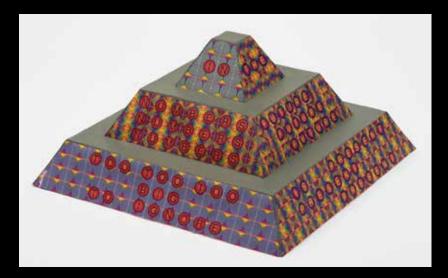
Alan Bell

(Los Angeles, CA, b. 1945, lives and works in Los Angeles, CA) BLK, Volume 1, No. 9, Cover, 1989
Offset printing on newsprint, two color (red and black)
10 % x 8 1/8 inches
Courtesy of BLK Publishing Company, Inc.
Graphic Design Alan Bell
Photography Steve Long

BLK magazine, founded by graphic designer Alan Bell in 1988, was a vital forum for writing about Black LGBTQ+ communities at a time when LGBTQ+ media primarily represented the interests and perspectives of white queer people. This cover features a photograph of writer and activist James Baldwin that partially obscures the bold red box setting off the large white capital letters of the magazine's title. This creates depth and emphasizes presence, an example of Bell's skillful use of design to build community space for mutual support. Running during the peak of the HIV/AIDS epidemic, BLK was a critical source of information about HIV for the Black LGBTQ+ community, and a call for change and action.



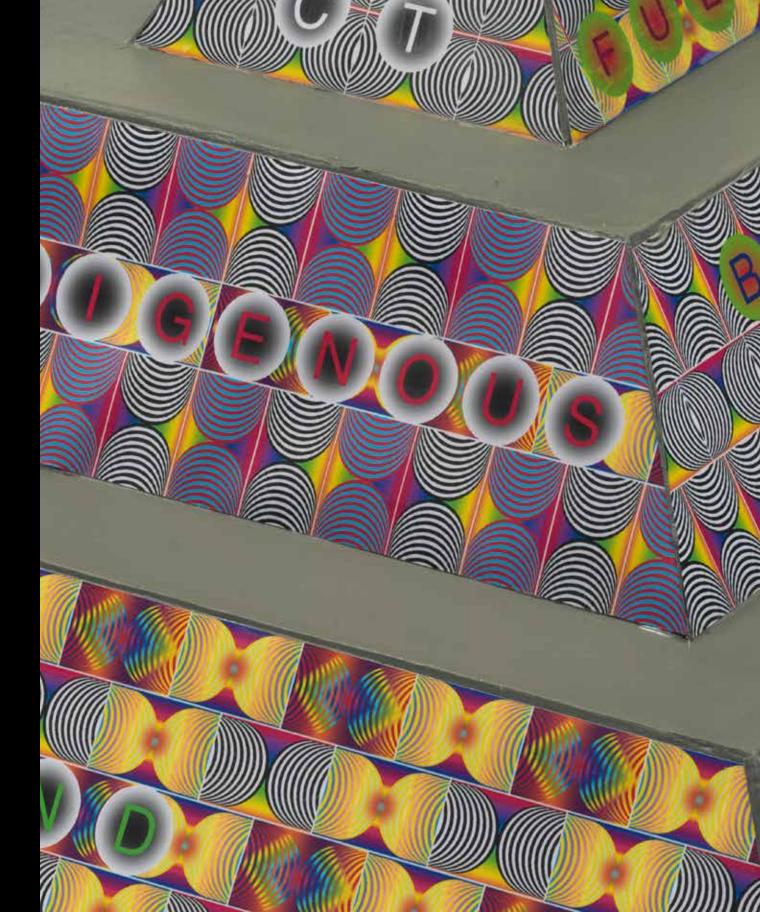


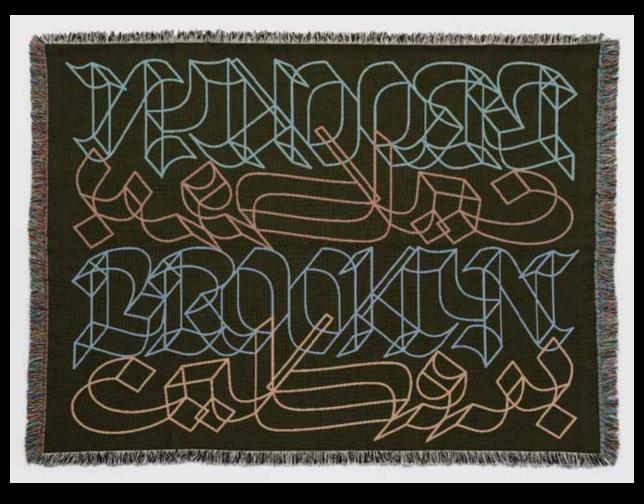


Jeffrey Gibson

(Colorado Springs, CO, b. 1972, lives and works in the Hudson Valley)
Because Once You Enter My House, It Becomes Our House, 2020
Foam board, glue, inkjet prints
12 x 22 x 22 inches
Courtesy of the Artist

This maquette of the monumental sculpture Because Once You Enter My House, It Becomes Our House (2020) by Mississippi Choctaw/ Cherokee artist Jeffrey Gibson offers a view of a work that was originally installed in Socrates Sculpture Park in Long Island City. Celebrating historic and living Indigenous cultures of Turtle Island, the sculpture incorporates activist slogans (like 'THE FUTURE IS PRESENT'), geometric patterns evoking op-art, and a palette inspired by camp aesthetics, all on a tiered form that pays homage to the earthen architecture of the Mississippian metropolis of Cahokia. The work's title is derived from the moving, vibratory 1986 house song "Can You Feel It" by Chicago-born musician Mr. Fingers (Larry Heard), channeling fluid and accepting community spaces of nightlife and styles present, past, and future in a powerful continuum.





Wael Morcos

(Beirut, Lebanon, b. 1986, lives and works in Brooklyn, NY) Brooklyn, 2024 Jacquard woven cotton 54 x 72 inches Courtesy of the Artist

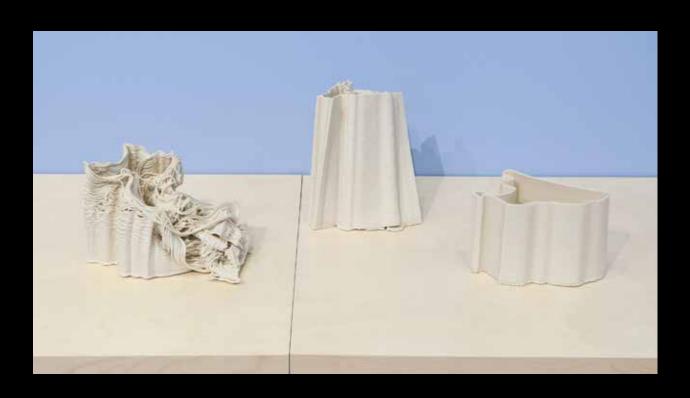
Lebanese American graphic designer Wael Morcos's typographic woven blankets convey layered cultural and political stories through his evocative and elegant Arabic and Roman font and type design. In the featured blanket, *Brooklyn* (2024), the repeated word interposes and changes direction in fluid dimensions. Through such poetic typographic experiments, Morcos's work traces nuanced stories of relationships with place.

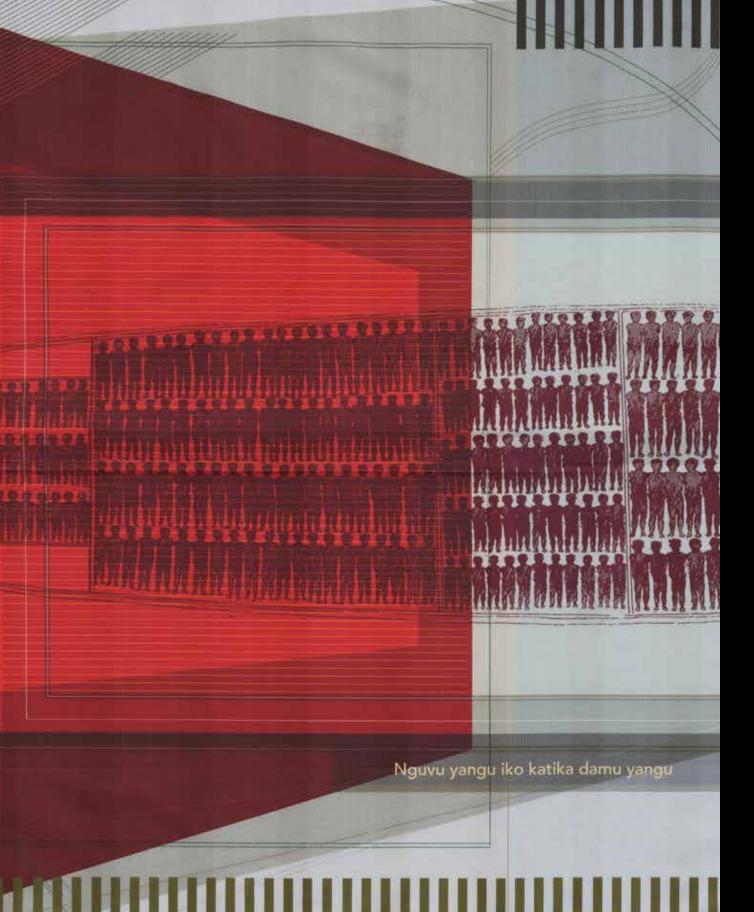
Lauren Williams

(Clinton, MD, b. 1988, lives and works in Detroit, MI) Wake Work*, fragile extrusions (e, c, and a), 2022 3D printed glazed porcelain e: 7 x 11 x 6 ½ inches c: 9 ½ x 7 ½ x 5 ½ inches a: 5 x 7 x 6 inches
Courtesy of the Artist

These ceramic 3D printed vessels were created as a part of Detroit-based artist and designer Lauren Williams's Wake Work*: Experiments in Black Redaction and Annotation (2022). Through formal experimentation, this body of work draws on practices for resisting the annotations and redactions made on Black lives conceptualized in scholar Christina Sharpe's book In the Wake: On Blackness and Being (2016). Williams reimagines elements from photographs of moments of violence into abstract, material, multidimensional objects; as Williams explains, these vessels abstract the images into "extruded annotations of these moments." Through the porcelain's collapsing and transforming dimensions, Williams's work invites active reflection on the need for authentic rather than performative responses in the wake of anti-Black violence.

Williams's Wake Work* was exhibited as a solo show at the Jacob Lawrence Gallery at the University of Washington in 2022.





Ziddi Msangi

(Mbeya, Tanzania, b. 1967, lives and works in Seekonk, MA)

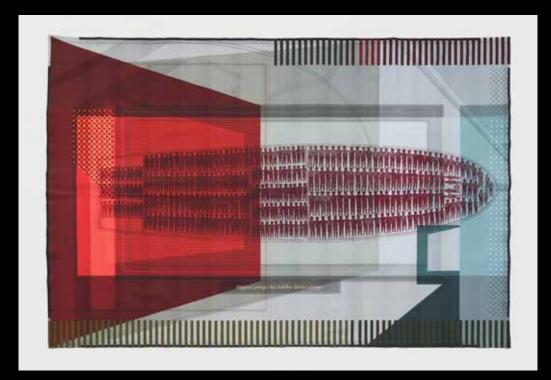
My Strength Is My Blood / Nguvu yangu iko katika damu yangu, 2021

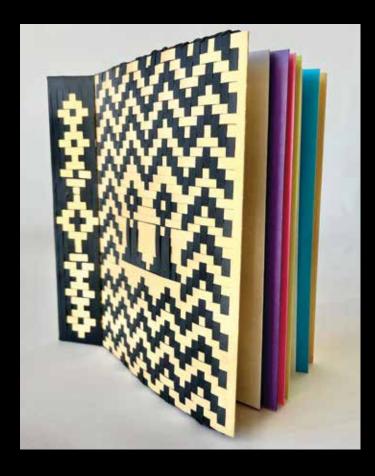
Printed cotton
40 x 58 inches

Courtesy of the Artist

Tanzania-born designer and educator Ziddi Msangi's visual research explores the complex forms and meanings of the East African cloth Kanga. The Kanga is a community-authored textile printed with visual and typographic language that arose as a communication system within the context of the transatlantic slave trade. It preserves and disseminates history, cultural values, and collective strength.

This featured textile work, created in dialogue with the Kanga, revisits this history, echoing the Kanga's incorporation of a patterned border, central image, and a phrase appearing in a box above the bottom border. Msangi's work includes the Swahili phrase "Nguvu yangu iko katika damu yangu" ("My strength is my blood") among layered color and pattern, evoking profound dimensions of ancestral strength through his contemporary design.





Monique Ortman

(Edwards Air Force Base, CA, b. 1987, lives and works in Harrah, OK)

O ** Kamama: woven sketchbook cover, 2022

French paper (black cover and inside color pages) + Neenah paper (gold cover card stock), and artificial sinew

10 1/4 x 10 x 1/2 inches

Courtesy of the Artist

Photo Jane Kratochvil

Monique Ortman, a citizen of the Cherokee Nation, is a graphic designer and educator who explores Cherokee craft traditions in her practice that encompasses paper-weaving, mat-weaving, type design, and other forms. Ortman's Cherokee syllabary typeface \mathfrak{DF} Kamama is displayed on this sketchbook's woven cover. The typeface is inspired by and designed for use in Cherokee weaving and digital platforms, as well as serving as a typographic vehicle for language preservation. \mathfrak{DF} Kamama means both 'butterfly' and 'elephant' in Cherokee, reflecting the visual resonance between a butterfly's wings and an elephant's ears. The cover features the Cherokee word ii (vv), meaning 'yes,' to inspire creativity, a celebration of Cherokee language, culture, artistry, and futurity.



Clockwise from center:

Madeline Tomer Shay

(Poland Spring, ME, 1915-1993)
Fancy Basket, 1990s
Penobscot brown ash and sweetgrass 3 ¼ x 3 ¾ x 3 ¾ inches
HM9187, Courtesy of Theresa Secord
Collection, Hudson Museum,
University of Maine

Sarah Sockbeson

(b. 1983, lives and works in Veazie and Bangor, ME)

Basket, Fancy, 2013

Penobscot brown ash, sweetgrass, and antler
5 ¼ x 5 ½ x 5 ½ inches

HM9168, Courtesy of Frances Robinson Mitchell Collection, Hudson Museum,
University of Maine

Continued:

SI .

Continued from previous page clockwise from center:

Theresa Secord

(Portland, ME, b. 1958, lives and works in Farmington, ME)

Penobscot Storage Box, 2023

Red, blue, and tan dyed ash and braided sweetgrass with sweetgrass trim 8 x 7 inches

Collection of the Farnsworth Art Museum, Rockland, Maine Museum purchase, Lynne Drexler

Acquisitions Fund, 2023.9

Sarah Sockbeson

(b. 1983, lives and works in Veazie and Bangor, ME)
Glowing Sunset on the Carrabassett, 2011
Dyed brown ash and sweetgrass with painted birchbark
3 ¾ x 6 x 6 inches
Courtesy of Maine Indian Basketmakers Alliance

Jennifer Sapiel Neptune

(Bangor, ME, b. 1969, lives and works in Indian Island, Old Town, ME)

Basket, Miniature, 2007

Penobscot brown ash and sweetgrass

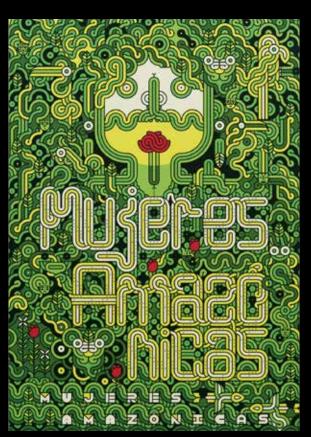
1 x 3 x 3 inches

HM8623, Courtesy of Hudson Museum, University of Maine

These baskets by four celebrated Penobscot artists weave a story of rich basketry tradition passed down through generations from teacher to student to teacher. One of Sarah Sockbeson's baskets, for instance, refracts the dream-like colors of the sunset painted on its lid through rippling points and curls of dyed woven ash. The work carries forward an art form with deep economic, cultural, and political importance in Penobscot culture.

Theresa Secord began weaving baskets in the late 1980s through her relationship with well-known basketmaker and Penobscot Elder Madeline Tomer Shay. Learning the Penobscot language through Tomer Shay led to an apprenticeship in basketmaking using the traditional materials of ash and sweetgrass. Secord is now widely known for exquisite baskets like her *Penobscot Storage Box* (2023). Her relationship with Tomer Shay inspired Secord to help found the Maine Indian Basketmakers Alliance (MIBA), an organization that promotes the key role of this art form across Wabanaki cultures, and teaches weaving practices to younger generations through strategic mentoring. MIBA has also been led by acclaimed basketmaker Jennifer Sapiel Neptune, whose intricate miniature basket is featured here. Sarah Sockbeson apprenticed with Jennifer Sapiel Neptune, and has been mentored by Theresa Secord, and now inspires the next generations with her work.



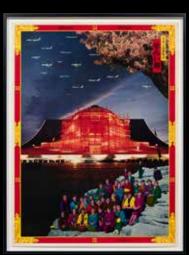




Vanessa Zúñiga Tinizaray

(Loja, Ecuador, b. 1977, lives and works in Loja, Ecuador) Mujeres Amazónicas (Amazon Women), 2022 Viva mi Patria Bolivia (Long Live My Country Bolivia), 2018 Archival inkjet prints 34 ¼ x 24 inches each Courtesy of the Artist

These posters by Ecuadorian designer Vanessa Zúñiga Tinizaray showcase her multidimensional layering of geometries, type, color, and form to honor and celebrate the rich knowledge embedded in the nuanced visual cultures of Indigenous communities of Latin America. The poster *Viva mi Patria Bolivia (Long Live My Country Bolivia)* (2018) was designed for the commemorative exhibition of the 10th anniversary of the *Bolivia Poster Biennial (BICeBé)*. The poster *Mujeres Amazónicas (Amazon Women)* (2022) was created as an exhibition piece for the *Tipos Latinos* biennial in 2022, following the selection of the pattern font *Nunka Ánent N* in the 'Miscellaneous' category. This typeface, part of the *Nunka Ánent* type family, is based on the designer's analysis of facial and body paintings, as well as cultural artifacts from Indigenous communities that have lived and continue to live in the Amazon.







Tadanori Yokoo

(Nishiwaki, Japan, b. 1936, lives and works in Tokyo, Japan)
Textiles Pavilion Expo 70, 1970
Color offset lithograph
40 ¾ x 30 ¾ inches
Kara Juro's John Silver, 1968
Color offset lithograph
40 ¼ x 29 ⅓ inches
Chisetsu Yumiharizuki (Strange Tales of the Crescent Moon), 1971
Color offset lithograph
40 ¾ x 30 ¾ inches
Courtesy of the Artist and Albertz Benda

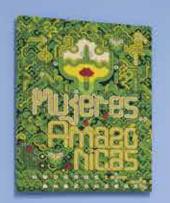
Japanese illustrator and graphic designer Tadanori Yokoo started his career in advertising but gained international recognition in the 1960s for his psychedelic posters that layer iconography from multiple eras and cultural realms. Yokoo's first well-known work was a poster announcing his own death that was actually a resounding statement of artistic rebirth: a turn toward futuristic, avant-garde experimentation casting off imposed Western aesthetic influence. The featured posters showcase his collage-like use of juxtaposition to break up perceptual, economic, and cultural hierarchies and activate new paradigms of thought.

Yokoo's poster for the Textiles Pavilion at the Japan World Exposition in Osaka in 1970 offers a critique of the fair's commercialism at a time of rapid economic growth in the country and its commodification of Japan as a tourist destination. Yokoo himself designed the pavilion, which is shown at a distance in an incomplete state, suggesting disavowal. Aircraft flying across stormy skies resemble both commercial and military planes, while iconic cherry blossoms bloom above a group of uneasily gathered people welcoming visitors. Yokoo mounted his visual critique of the Expo through his poster design for the pavilion that undermined its use as an advertisement.

In another poster, designed to promote a production of an avant-garde play being staged at a Tokyo jazz club, a silhouetted figure in an acrobatic pose in front of a rising moon is surrounded by a border of life-sized hanafuda ('flower cards,' or small Japanese playing cards). A third dream-like poster promotes a production of the play Chinsetsu Yumiharizuki (Strange Tales of the Crescent Moon), based on a 19th-century book about a political rebellion by Takizawa Bakin. As text on the poster notes, this book was illustrated by artist Katsushika Hokusai, most famous for the internationally iconic woodblock print The Great Wave off Kanagawa (1831). Yokoo's own waves adapt Hokusai's into a multidirectional experiment, with a white horse and sea monster emerging from rising white swells. Combining objects, symbols, and references in waves of sensory data and cultural imagery, Yokoo creates a charged and disruptive aesthetic ground for reinvention and possibility.

I REALLY WAY YOU LIKE THE WAY YOU RESPECT AMERICAN NATIVE AMERICAN RIGHTS.













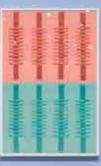




I REALLY
LIKE THE WAY YOU
RESPECT
NATIVE AMERICAN
RIGHTS.





















NO TO COLUMNIST

NO TO WAR

NO TO KILLING



للخاشيم

NO TO FASCISM





Harimill

NO TO COLONIALISM

للأبادة الجماهية

NO TO GENOCIDE







RAW OT ON NO TO COLOMALISM



NO TO PASCION





Upried NO TO HACISM



thanky.

NO TO WAR







NO TO WAR

Bahia Shehab

(Beirut, Lebanon, b. 1977, lives and works in Cairo, Egypt) A Thousand Times No., 2010-Stencil graffiti Dimensions variable Courtesy of the Artist

Bahia Shehab, a Lebanese Egyptian artist, designer, historian, and activist based in Cairo, combines calligraphy and Islamic art history to explore contemporary politics, feminist discourse, and social issues. Her artwork appeared in protest on the walls of Cairo during the Egyptian revolution of 2011.

Prior to the revolution, Shehab had collected one thousand different designs for the word "no" in Arabic that she found in several countries on buildings, textiles, books, and other sources. When the revolution began, the artist deployed them publicly. The diverse designs for the word "no" echo nuanced cultural and political contexts and a sense of solidarity conveyed by repetition and variation: the upper lines of each symbol rise up in a range of unique aesthetics, combining to evoke a multivocal, intersectional refusal of oppression. The ongoing project has now appeared on walls of cities in political campaigns around the world. By intertwining traditional Arabic and Islamic scripts with political messages, Shehab uses art to deepen awareness of social issues among an international audience.

I REALLY LIKE THE WAY YOU RESPECT NATIVE AMERICAN RIGHTS.

Anna Tsouhlarakis

(Lawrence, KS, b. 1977, lives and works in Boulder, CO) *The Native Guide Project*, 2019-Vinyl banner 47 x 95 ½ inches Courtesy of the Artist

This billboard by artist Anna Tsouhlarakis, a member of the Navajo Nation with Creek and Greek descent, I REALLY LIKE THE WAY YOU RESPECT NATIVE AMERICAN RIGHTS, was created as a part of The Native Guide Project (2019-). This ongoing project features a series of phrases in large-scale text challenging stereotyped conceptions of Native Americans and Native American artwork. The artist's words take on many facets of meaning brought to the work by viewers' responses to them, deepening layers of impact and accountability through the relationship between viewer and artwork, and individual and community.



Alisha B. Wormsley

(Sewickley, PA, b. 1978, lives and works in Pittsburgh, PA)
There Are Black People In The Future, 2012Vinyl banner
47 x 95 ½ inches
Courtesy of the Artist

Artist Alisha B. Wormsley's billboard *There are Black People in the Future* (2012-) shares words that have rippled out through many activations, including its 2017 installation in East Liberty, a gentrifying Pittsburgh neighborhood, where its removal ignited community protest. Inspired by Afrofuturist artists and writers, the work's effect reverberates ever-outward, each successive installation expanding its social impacts through layers of context, historical moment, and repetition, an amplified statement of protest and celebration of radical Black futures.

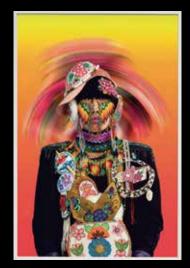


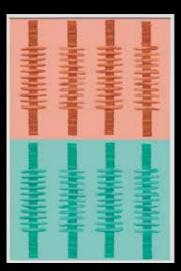
Jackson Polys

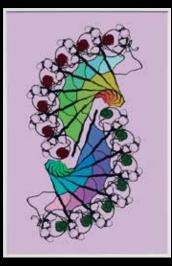
(Ketchikan, AK, b. 1976, lives and works in New York, NY) yélaa (verbal noun) (1) imitation; counterfeit | "the one that ravens", 2025 Video
9:33
Courtesy of the Artist

Tlingit multidisciplinary visual artist Jackson Polys is widely known for his institutional critique and carved sculptures incorporating materials such as abalone, glass, liquids, resins, silicone, and the ready-made. He began carving from a young age with his father, Tlingit artist Nathan P. Jackson. His video work *yélaa* (2025) references his father's *Raven Mask* (1971), displayed across from it in the gallery, echoing expressive waves of artistic and cultural meaning across generations.

Polys's work examines negotiations toward the limits and viability of desires for Indigenous growth, and challenges existing gazes onto Indigenous cultures. He is a co-facilitator and core contributor to New Red Order, an artistic collective that works to create grounds for Indigenous futures.









Jeffrey Gibson (Choctaw/Cherokee) co-designed with **Dana Claxton** (Hunkpapa Lakota), **Eric-Paul Reige** (Diné), and **Luzene Hill** (Eastern Band of Cherokee Indians) *Because Once You Enter My House, It Becomes Our House*, 2020/2021 Posters
36 x 24 inches each Courtesy of the Artists

The inclusive, collaborative ethos of artist Jeffrey Gibson is reflected in his evolving co-creation with other Indigenous artists. These posters co-designed with artists Dana Claxton, Luzene Hill, and Eric-Paul Riege layer echoing dimensions of Indigenous art and design in lush saturated color. Celebrating contemporary Indigenous aesthetics and culture, the posters reverberate with vibrant, plural Indigenous presence and futures. The three artists co-designed with Gibson the wheat-pasted posters adorning the façade of his monumental sculptural installation *Because Once You Enter My House, It Becomes Our House* (2020/2021), presented at the deCordova Sculpture Park and Museum in Lincoln, MA.

Hone Bailey

(Ngāti Tūwharetoa, Aotearoa [New Zealand], b. 1985, lives and works in Kaʻaʻawa, HI) Māra Kūmara a Ngātoroirangi (The sweet potato garden of Ngātoroirangi), 2025 Pīngao (ficinia spiralis), kiekie (freycinetia banksii), kō (saccharum officinarum), toetoe (austroderia richardii), paru (iron mud dye)

48 x 24 inches each

Courtesy of the Artist

With additional support from:

Tangimoe Clay

Roderick Pudigon

Kahiau Wallace

Olivia Wallace

Ka'imina'auao Johnson

Papahana Kuaola

Kapoina Bailey

Steve Flaws's

Māori artist Hone Bailey carries forward the unique processes and practices of Māori weaving, such as *tukutuku*, woven panels used to adorn the interior walls of Māori *wharenui* (meeting houses). *Tukutuku* panels are woven in intricate symbolic patterns that transmit ancestral stories and histories. Bailey's *tukutuku* panels *Māra Kūmara a Ngātoroirangi* (*The sweet potato garden of Ngātoroirangi*) (2025) embody depths of symbolic meaning in their patterning and in the intricate techniques and materials used, layering nuanced story and significance.

The panels' patterns are woven with natural fibers including strips of $p\bar{n}ngao$ (ficinia spiralis), a coastal sedge prized by weavers of tukutuku for its golden color, and strands of kiekie (freycinetia banksii), a woody vine. Through a time-intensive and intricate process, the plants are harvested and treated, and some are dyed to render a bold contrast. The strips are then woven on a grid using techniques and patterns that embed symbolic meaning throughout every element and dimension of the work. The environmental significance of the materials, such as the erosion-preventing property of the wide root networks of the $p\bar{n}ngao$, reflects deep interconnections between Māori cultural traditions and the natural world. Weaving together these materials and patterns that are in turn intricately interwoven with ancestral knowledge and tradition, these tukutuku panels are a celebration of Māori cultural strength across generations.



 δ







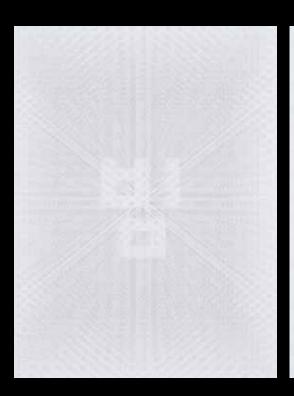














Yoon Soo Lee

(Seoul, South Korea, b. 1965, lives and works in MA)
Selections from My Korea Studies, 2014
법 [beem] 1. new clothes, 2. empty
내, 네,네 [nae, neh, neh] 1. my, 2. your, 3. yes
Archival inkjet prints
33 x 20 inches each
Courtesy of the Artist

Yoon Soo Lee, an educator, graphic designer, artist, and writer, explores South Korea and her relationship with Korean language and culture in a print series that began in 2012. The project evolved out of a practice of keeping a journal she wrote entirely in Korean. This led to a visual study of Korean words that each have several distinct meanings.

In the prints, these words appear in a Korean typeface the artist designed, amid patterning from luxury brands, like the stylized flowers and symbols of Louis Vuitton, that evoke the role of labels in Korean culture and beyond. In one print, a word meaning both "new clothes" and "empty" is considered. In another, a word meaning "my," "your," and "yes" is used in a poetic visual exploration of boundaries and compassion. Through psychedelic strings of symbols and stroboscopic flashes of empty space, the artist traces memory and experience to consider interrelated facets of race, gender, and language.







Shannon Doronio Chavez

(Newhall, CA b. 1980, lives and works in Los Angeles, CA)

Ofrendas / Altars, 2024

Archival inkjet prints

35 ¾ x 23 ¾ each

Courtesy of the Artist

These prints by Shannon Doronio Chavez, a Los Angeles-based, Mexican American graphic designer, artist, and educator, evoke poetic layers of story through the form of the *Ofrenda* (altar). Resonant, jewel-toned assemblages of juxtaposed symbolic items like flowers, makeup, confections, and candles reflect the artist's ongoing feminist, spiritual, and decolonial journey. The works' curving titles serve as the altars' arches.

The artist explains that traditionally, the *Ofrenda* is a living entity tended like a garden, with care and intention, creating a portal for connection with ancestors, and for offering gratitude and tribute to the creator. Through each work, the artist traces her path toward self-love, healing, and freedom, all while navigating the kaleidoscopic layers of her cultural identity. In *Ella Habla Mucho* • *She Talks Too Much* (2024), for instance, a doll atop a green cake that forms her skirt, among a garden of arranged, symbolically colored flowers, unfolds facets of the *quinceañera* (a girls' coming-of-age celebration common in Latin America). Like all three *Ofrendas*, this one reverberates with dimensions of story—the journey from girlhood toward liberated womanhood, and intermingling cultural lineages.











Mary Sully

(Standing Rock Reservation, 1896-1963)
Henry Ford
John Philip Sousa
Edwin C. Hill
1930s
Colored pencil, ink, crayon, paint
34 ¾ x 18 ¾ inches each
Courtesy of The Mary Sully Foundation

Yankton Dakota artist Mary Sully, born Susan Deloria on the Standing Rock Reservation, is best known for 134 works that she called her 'personality prints,' produced from the 1920s to the 1940s. Abstract portraits of famous people of her time, such as these of Henry Ford, John Philip Sousa, and Edwin C. Hill, consider their subjects through a breathtaking kaleidoscopic exploration of form, symbol, and pattern. Since Sully's works were brought to light by her great-nephew Philip J. Deloria, who published a study on her art in 2019, she has been widely celebrated for her experimental blending of many artistic styles, including the complex geometries and techniques of Indigenous art and aesthetics.

Arranged as triptychs, the three panels of each of the 'prints' form a cycle. The top panel includes a symbolic graphic—an identifiable visual metaphor serving as a portal for refracting the celebrity's significance throughout the work. The top panels of these three triptychs include a world mounted on wheels for Henry Ford, overlapping papers or letters with a heart broken by an arrow for Edwin C. Hill, and a sousaphone for John Philip Sousa. The middle panels transmute the colors, shapes, and ideas of the images above them into geometric pattern: the wheeled worlds multiply among cloud-like drifts; the shape of the letters creates a repeating blackand-white motif; and the sousaphone's figure-eight form becomes rippling echoes.

The lower panel of each triptych is an abstracted pattern in a wide range of combinatory forms, incorporating Native American design aesthetics and motifs such as the transitional weaving of Navajo textiles, and the geometrically patterned paintings, beadwork, and quillwork of the Dakota and other Plains Indigenous Peoples. The bottom panel of *Edwin C. Hill*, for instance, references the abstract, often landscape-focused paintings on parfleches (hide containers) created by Indigenous Peoples of the Plains regions; its arrows echo and redirect the angles of the triptych's top panel. In Sully's loops of distillation and expansion, questions about history and modernity cycle through symbol, pattern, and geometry toward futuristic visions.

Emman Hooms

Gail Anderson

(New York, NY, b. 1962, lives and works in New York, NY) Emancipation Proclamation USPS Stamp Design, 2013 Uncut press sheet of postage stamps

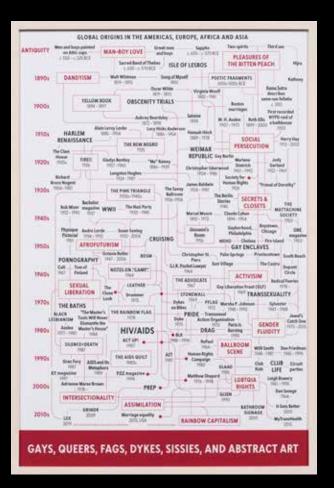
36 x 13 ½ inches

74

Courtesy of the Artist and Milton Glaser Design Study Center and Archives/SVA

New York-based designer, writer, and educator Gail Anderson was commissioned by the U.S. Postal Service in 2013 to design the commemorative postage stamp for the Emancipation Proclamation's 150th anniversary. The stamp quotes the words "HENCEFORWARD SHALL BE FREE" of the Proclamation, with the word "FREE" centered, larger than the surrounding text, and in red, appearing to resound forward. Resembling a 19th-century wood-type broadside in its colors and arrangement, the stamp incorporates Anderson's deep research on typography into a powerful blend of history and futurity through bold, contemporary design.





Ben Warner

(Barberton, OH, b. 1996, lives and works in Cincinnati, OH)

with Brian Johnson and Silas Munro

GAYS, QUEERS, FAGS, DYKES, SISSIES, AND ABSTRACT ART, 2020 Poster

24 x 16 inches

75

Courtesy of the Artists and Polymode

This infographic titled GAYS, QUEERS, FAGS, DYKES, SISSIES, AND ABSTRACT ART (2020), created by Reverberations curators and designers Brian Johnson and Silas Munro and designer Ben Warner. maps the nodes and links among key events in queer political and cultural history and visual culture, showing the fundamental interconnections that resist erasures and violence. The chart's visual strategies formally render nuanced and intersecting cultural reverberations across artistic and political history to echo the key role art and design have played in queer community and world-building.





Pedro Bell

(Chicago, IL, 1950-2019, lived and worked in Chicago, IL) Album design for George Clinton's *Some of My Best Jokes Are Friends*, 1985 12 ¼ x 12 ¼ inches

Chicago-born artist and illustrator Pedro Bell's album artwork helped to create a psychedelic vision integral to funk artist George Clinton's cosmic identity. This cover design for Clinton's album Some of My Best Jokes Are Friends (1985) is a window into Bell's vibrant, multidimensional visual world of creative possibilities. Bell began by creating promotional material and posters for Clinton's band Funkadelic, before moving into album art and liner notes, building the band's elaborate mythology with a brilliant, genredefying multimodal blend of text and visuals. Bell was inspired by experimental jazz musician, composer, and poet Sun Ra, and continued to evolve Afrofuturist visions through his own work, inspiring and influencing approaches to album art, graphic fiction, and other forms.

Al Hayya

(Beirut, Lebanon, founded in 2020)

Issue #1 | Agency, 2022

9 % x 8 ¼ inches, 156 pages

Issue #2 | Land and Body, 2022

9 % x 8 ¼ inches, 192 pages

Issue #3 | Everything is on the Table, 2023

9 % x 8 ¼ inches, 144 pages

Magazine, soft cover

Courtesy of the Artists

Photo Jane Kratochvil

Published bilingually in Arabic and English, *Al Hayya* is a Beirutbased magazine that publishes literary and visual content exploring social, political, cultural, and artistic issues through dazzling and experimental visual essays and bold design. The magazine's vibrant aesthetic represents many voices and topics in an inventive and varied formal style evoking future possibilities.

The first issue, *Agency* (2022), considers this word and concept from many angles and perspectives, from social and political action, to pleasure and consent, to personal style and other embodied expressions. The second issue, *Land and Body* (2022), considers relationships between Arab peoples and the lands they live on, looking at land and belonging, and the impacts of colonization. The third issue, *Everything is on the Table* (2023), considers the many intersections between food and feminism, departing from the gender-related conversations that a meal can spark, including topics like social roles, appetite, bodies, labor, politics, appropriation, erasure, resistance, and the future.



 δ



Schessa Garbutt

(Inglewood, CA, b. 1994, lives and works in Los Angeles, CA)

Querer Es Poder Soccer Ball (Where There's A Will, There's A Way Soccer Ball), 2023

32 panel soccer ball

9 x 9 x 9 inches

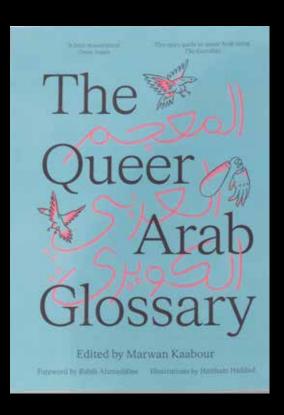
Schessa Garbutt is a first-generation Belizean American artist, designer, educator, writer, and founder of Firebrand Design House. Their work tells transformative stories of the past, present, and future rooted in cultural memory and community. Garbutt was commissioned to create custom designs for Target's 2023 Latinx History Month, including the custom type seen here in the Spanish expression *Querer Es Poder* printed on this soccer ball. Through this phrase, roughly equivalent to the English aphorism, "Where there's a will, there's a way," the artist celebrates the resiliency of their family and loved ones, tracing this quality through the uplift of the type's strong and contemporary lines.



MJ Balvanera

(CDMX, Mexico, b. 1991, lives and works in CDMX, Mexico and Los Angeles, CA)
Relatos de Santa María (Tales of Santa María), 2023
Risograph book, spiral bound
5½ x 8½ inches, 36 pages
Guía para impresión a color en risografía (Guide to color printing in risograph), 2024
Risograph book, saddle stitch bound
7½ x 14¾ inches, 16 pages
Ruta de la amistad (Friendship route), 2025
Risograph book
11 x 5½ inches, 80 pages
Edition of 200
Courtesy of Impresos México

Mexico City-born graphic designer MJ Balvanera's practice focuses on exploring graphic design's roles and impacts through a social and political perspective. The designer's work engages in particular with publishing as a form of protest. Her work celebrates design as a channel for connection, self-expression, and resistance, and casts off arbitrary Eurocentric aesthetic parameters to create an immediate and buoyant aesthetic using a bright palette of inks. This selection of beautifully designed books features luminous ink printing and other compelling design strategies to create engagement with Mexican visual culture, social and cultural issues, design and printing techniques, and art and design as drivers of change.



Marwan Kaabour (editor), Rabih Alameddine (foreword), Haitham Haddad (illustrator), Suneela Mubayi (glossary editor)

The Queer Arab Glossary, 2024 Book 8 % x 6 inches, 160 pages

The Queer Arab Glossary (2024) is a collection of Arabic LGBTQ+ slang assembling over 300 terms from across Arabic dialects, along with essays by artists, activists, and academics situating the terms and their significance. Considering words used to connect and protect within queer communities across historical periods to the present, the book offers a view of the linguistic patterns that express nuances of queer identity and experience across plural Arabic-speaking regions and many cultural contexts. Illustrations bring these lineages forward through visual narrative, illuminating powerful stories of resistance, linguistic ingenuity, mutual support, and strength.

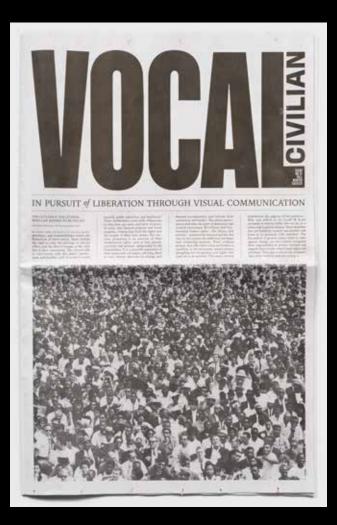


Aaron Douglas (cover designer) Wallace Thurman (editor), Richard Bruce Nugent (interior illustrator)

FIRE!! Devoted to the Younger Negro Artists, 1926 / 1985 Magazine, facsimile edition 11 ¼ x 8 ¾ inches, 48 pages

This is a facsimile edition of the sole issue of an African American literary journal published in 1926 during the Harlem Renaissance by Wallace Thurman, Aaron Douglas, Zora Neale Hurston, Richard Bruce Nugent, Gwendolyn Bennett, Countee Cullen, Langston Hughes, and others. The 'fire' of its title called for what Hughes described as the "burning up" of old ideas and for the social mobilization of the Black younger generation, as reflected by Douglas's avant-garde cover design. The publication's written and visual work were experimental in form and engaged frankly with intersecting identities and experiences, including queer desire. The cover design's layered, echoing images present a powerful statement of cultural strength and pride.

In a tragic turn, the project's headquarters burned down after its first edition was released and no further editions were produced. Tom Wirth, a friend of Nugent's, created Fire Press in 1982 for the purpose of publishing facsimiles of Nugent's original copy of the legendary literary work.



Vocal Type

(founded in 2016) The Vocal Civilian, 2024 Newspaper 22 ½ x 14 ½ inches Courtesy of Tré Seals

Vocal Type, founded by designer and typographer Tré Seals, designs fonts that have been featured in projects ranging from brand campaigns to protest signs. This type-forward newspaper was created to share the body of work featured in the exhibition *Characters: Type in Action* that took place at the Museum of Design Atlanta (MODA) (Sept. 19, 2024-Jan. 20, 2025), a collaboration between Vocal Type and experiential design studio Civilization. Like the exhibition, the newspaper presents typography through a historical lens of activism and its impacts. The newspaper echoes the use of printed publications in activist movements, and features Seals's powerful typefaces reflecting key moments, figures, and events in Black liberatory movements in the U.S.

"DARLING, I WANT
MY GAY RIGHTS
NOW."
— MARSHA
D JOHNSON



Aperts of the Hang Wester & Marcha P. Delman. Papers of the LOST Community Center National Minney Archive Miscela P. Johnson photographes in 1992.

ABC DEF GHI JKL MNO PQR STU VWX YZO 123 456 789



server The Randy Wicker's Marries P Johnson Papers at the 1091 Commonly Center Nation Matery Archive Point used by proteorer forms the or attention has Marries's fault. MARSYA P. JOHNSON

Marsha P. Johnson was a gay liberation activist, well-known in New York's gay community for her outspoken life and advocacy. Johnson self-identified as trans and as a drag queen, openly challenging ideas on identity and sex. As an H.I.V. positive performer, Johnson was a voice during the AIDS crisis and a founding member of ACT UP (AIDS Coalition to Unleash Power).

STONEWALL

DURING THE LATE 1960S. The Stonewall Inn, a gay bar in New York City, became the site for some of the most significant LGBTQ+ advocacy in modern history. Over the course of several days, beginning June 28th, 1969, gay rights activists, including Marsha P. Johnson, fought back against police who raided the Inn. The events became known as the Stonewall Uprising. The rebellion is credited with igniting the gay rights movement and setting the stage for the first Gay Pride Parade in 1970.

"P" PAY IT NO MIND

JOHNSON, WHO DESCRIBED HERSELF AS A TRANSVESTITE AND DRAG QUEEN, used the performance name Marsha P. Johnson. In response to questions about her gender identity, she said the "P" in her name stood for "Pay it No Mind."

SILENCE=DEATH / ACT UP AND AIDS ACTIVISM

ACT UF (AIDS COALITION TO UNLEASH FOWER) is a grassroots organization founded in 1987 that advocated for support to end the AIDS crisis. By that time AIDS had killed almost 60k people worldwide, and more than 40k were HIV-positive in the U.S. alone. The group's message was advanced by a minimalist poster design where the words Silence-Death are shown below a pink triangle. The triangle, originally associated with the "persecution of homosexuals in Nazi Germany," eventually became a symbol for the movement.

THE DEATH OF MARSHA P. JOHNSON

AT THE AGE OF 26. Johnson's body was found in the Hudson River in New York. The New York City Police Department (NYPD) initially ruled her death a suicide but the case was later re-opened as a possible homicide. The film The Death and Life of Marsha P. Johnson examines the events surrounding her death. *



comm. M.T.OF New Bird Records. Manuscripts and Archines Districts. Silvens Death's points counted to 1997 by Newson Exhibition. Evant Howard. Other Silvenson Charles Tassiff and Phys. (1)



ancies, recurrence expansions, announcement, The Earth Walter & Marris E Johnson Papers, or the ICAT Community Control National Bilinery Archite Palameter of Marris P Johnson values to 1984.

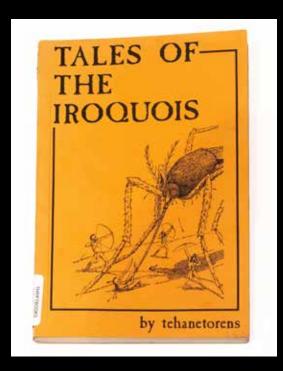


Now East Patils Library Print by Dissect Dake: Surveyall for photographics 1969

DESIGNER NOTES

"In the 1960s, being gay was classified as a mental illness in the U.S. Gay people were regularly threatened and beaten by police, were alumned by many in society, and engaging in any 'gay behavior' was considered illegal in much of the country. For all these reasons, gay bars were popular refuges for LGBTQ+ people—places they could go to openly be themselves. This typeface is inspired by the vertical sign that once hung outside of Stoneseall, and is named after activist Marsha P. Johnson."

-Tré Seals, Founder of Vocal Type



Tehanetorens

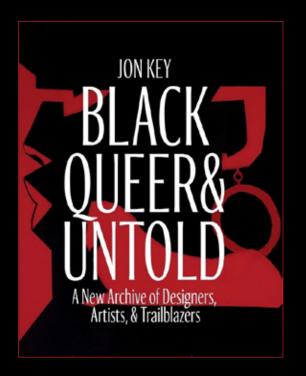
(Onchiota, NY, 1910-2008, lived and worked in the Mohawk Nation at Akwesasne)

Tales of the Iroquois, 1976

Book
9 x 6 inches, 104 pages

Courtesy of Brian Johnson

Tales of the Iroquois (1976) is an illustrated collection of significant stories in Mohawk culture designed and created by Tehanetorens (Ray Fadden), a profoundly influential teacher and activist among the people of the Mohawk Nation at Akwesasne. He established youth groups at Akwesasne to promote Indigenous cultural values and traditions, and designed, wrote, and published his own educational and activist materials, including pamphlets, diagrams, and charts, many of which are still in print. Tales of the Iroquois was first published as a pamphlet by the Six Nations Museum and the Akwesasne Mohawk Counselor Organization, before being published by Akwesasne Notes in 1976. It opens with a detailed illustrated guide to pictographs used in Mohawk storytelling. Fadden's teaching, storytelling, and writing were deeply influential, laying the foundation for decolonial publishing initiatives such as the newspaper Akwesasne Notes, and other key Indigenous rights initiatives and movements.



Jon Key

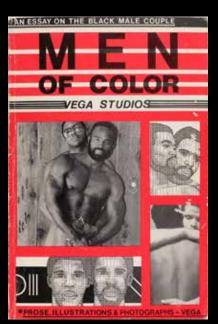
(Seale, AL, b. 1990, lives and works in Brooklyn, NY) BLACK, QUEER, & UNTOLD: A New Archive of Designers, Artists, and Trailblazers, 2024 Book

9 ¾ x 7 ¼ inches, 448 pages

In the book *Black, Queer, & Untold* (2024), designer and artist Jon Key pays tribute to Black and queer designers and artists who paved the way for present and future generations. The book arises from Key's experience growing up in Seale, Alabama as a creative Black queer young person who encountered a major gap in representation of design work by people who intersected with his identity when he began attending art school. Growing out of the questions Key explored as a result of this experience, about what it means to be a Black and queer designer and artist, this book shares voices, stories, and objects canonizing Black queer trailblazers in art and design. Reflecting this honoring of creative lineages, the book's cover design pays homage to the cover of the Harlem Renaissance literary journal *FIRE!! Devoted to the Younger Negro Artists* (1926 / 1985), also on display here in facsimile.

Vega Studios

(New York, NY, b. 1955, lives and works in Sicklerville, NJ) *Men of Color*, 1989 Book 9 x 6 inches, 68 pages



Men of Color: An Essay on the Black Male Couple in Prose, Illustrations, & Photographs (1989) blends poetic reflections with lovingly rendered photographs and drawings of its subjects. The design embraces early desktop publishing aesthetics and meticulous craft that anticipates digital drawing practices. Published by Vega Studios in 1989 by New York-born graphic artist, poet, and photographer Vega, in the context of the peak of the HIV/AIDS epidemic, the book presents celebratory images of Black queer men in a spirit of liberation, resistance, and community-building. The book is among the archival papers of transformative Black queer filmmaker Marlon Riggs. Vega was part of a community of queer Black activists and artists that included activist and writer Joseph Beam, poet Essex Hemphill, and Riggs.

The book's back cover describes Vega's work and approach: "HOT... WILD...ELECTRIC...VEGA combines a strong graphic background with the human figure, 'the simplest and purest art form,' to create images which are visually and emotionally stimulating. The artist describes his work as being sensual, and prefers to work with the male nude figure because of the sharp contrast of forms, reminiscent to those found in nature."







Nontsikelelo Mutiti & Tinashe Mushakavanhu

(Harare, Zimbabwe, b. 1982, lives and works in Harare, Zimbabwe and New Haven, CT) (Harare, Zimbabwe, b. 1983, lives and works in Oxford, United Kingdom) Some Writers Can Give You Two Heartbeats, 2019 Book

8 x 5 ½ inches, 258 pages Courtesy of the Artists

Some Writers Can Give You Two Heartbeats (2019) is a conceptual project gathering meditations of almost 150 Zimbabwean writers, editors, academics, and publishers on the pasts and possibilities of Zimbabwean literature. Published by the creative agency Black Chalk & Co., founded by Nontsikelelo Mutiti and Tinashe Mushakavanhu, the book's design incorporates a range of visual and typographic strategies to foster its collective, transhistorical approach to find new pathways through conversations across generations. Black Chalk & Co. brings together writers, artists, designers, academics, and technologists to engender a new culture and new forms of publishing and creative production.





Pedro "Monky" Tolomeo Rojas Meza

(Jauja, Perú, b. 1961, lives and works in Lima, Perú) *Untitled Music Festival Poster*, 2018 Silkscreen on repurposed paper 69 x 65 inches Courtesy of Andrew Mroczek

Silkscreen artist Pedro "Monky" Tolomeo Rojas Meza moved in the late 1970s from the Junin region of Perú to Lima, where he worked in a print shop and began to experiment with design. When fluorescent inks for silkscreen printing started to be manufactured in Perú in the 1980s, "Monky" began incorporating them into his design, drawing the bright colors used in textiles of the Indigenous Peoples of the Huancayo region into his posters, sparking the Chicha art movement. This art was originally used primarily to promote concerts by musicians in the Chicha music movement, which blended cumbia with huayno, a centuries-old and evolving musical genre from the Andean regions weaving Indigenous music traditions with other influences. In this large-scale silkscreen poster for a New Year's Eve event advertising a range of musical artists, many in the joyful, heartfelt, and socially engaged huayno genre, words ring out in multiple directions, tones, and sizes, evoking a celebratory fusion of many layers of sound and culture. The exuberant aesthetic of Chicha art went on to be used widely, beyond the context of music. Like its expanding color and shapes, Chicha art itself has spread to light up the visual landscape of Perú's cities in a celebration of Perú's many vibrant cultural lineages.



Onaman Collective (Christi Belcourt & Isaac Murdoch)

(founded in 2014)
Water is Life, 2016-2022
Water is Sacred, No Pipelines!, 2016-2022
Silkscreen on canvas
Dimensions variable
Courtesy of the Artists

Onaman Collective is formed by Métis artist Christi Belcourt and Anishinaabe artist Isaac Murdoch. Together, they design banners that center Indigenous culture to foster respect for the land and reclamation of ancestral Indigenous ways of life. Their protest banners promoting the urgent need for the environmental, spiritual, and political defense of water arose in solidarity with the movement protesting construction of the Dakota Access Pipeline (widely known through the hashtag #NoDAPL) started in 2016 by Indigenous youth on the Standing Rock Reservation to protect the land and water. The Lakota words *Mní Wičóni*, translated to "Water is Life," and related phrases are used along with images of Thunderbird Woman in banners that have played a key symbolic role in the #NoDAPL movement and in grassroots environmental protection efforts worldwide.

In one of these banners, Thunderbird Woman stands between land and sky with water's all-encompassing importance evoked through the cycle formed by the blue filling the lettering above and immersing the lettering below. In the other, water flows through the womb of Thunderbird Woman's pregnant mother up through her raised fist before falling again in a cycle. Both powerfully communicate, celebrate, and defend water's sacred, life-giving nature. Onaman Collective's banners have been taken up by Indigenous water and land protectors around the world, their symbols inspiring environmental and political justice through decolonial design and action.



Amos Paul Kennedy, Jr. with David Hernaiz & Zdravko Toic

(Lafayette, LA, b. 1950, lives and works in Detroit, MI)

The Central Tenet of EARTHSEED as written by Lauren Oya Olamina, 2025

Letterpress posters
19 x 12 ½ inches each

Courtesy of the Printer

The prints of Detroit-based printer and book artist Amos Paul Kennedy, Jr. layer text and reverberating color in rhythmic calls for change and intersectional justice. The reproducible nature of letterpress printing—the ability to make multiples and distribute them broadly—drew Kennedy to the form as a way of reaching and connecting with many people. The black text in these letterpress posters remains constant across them as the colors vary, from print to print and in the dancing shadows of many colors around the words, echoing the posters' mobile and far-reaching dimensions of impact.

Celebrating rich Black printing traditions in the U.S., Kennedy's prints feature a wide range of thought-provoking and liberatory phrases emphasized by bold, hand-set wood and metal type. These posters include the phrase "God is Change," the central idea of Earthseed, a religion imagined in Octavia E. Butler's speculative fiction by a hyper-empathetic protagonist who envisions a new world rising up out of a dystopian society. The words in Kennedy's posters rise up in type in weights that change from word to word among mingling hues that shimmer with cosmic transformation, echoing Butler in a celebration of Black world-building and authorship, and a palpable sense of collective movement. Kennedy's practice is rooted in strategies for social possibility through immediate design and broad distribution. The printer's stirring messages vibrate with this possibility, sharing an expansive vision of a world designed and created by many coming together.





BIPOC Design History, facilitated by Polymode

(founded in 2021)

Black Design in America: African Americans and the African Diaspora in Graphic Design 19th Century-21st Century, 2021

Incomplete Latinx Stories of Diseño Gráfico Borderlands/ La Frontera*, 2021 Design Histories in Southwest Asia & North Africa: Voices from the SWANA Diaspora, 2023 Online courses

Courtesy of BIPOC Design History

BIPOC Design History is an educational platform facilitated by Polymode, founded to address and fill gaps in representation in design by Indigenous, Black, and People of Color, and to revisit and rewrite design history to amplify designers from these varied lineages. The many stories and plural cultures centered by this ongoing series of courses are echoed by the many voices that come together to co-create a rich history that intersects, webs, and reflects, rather than forming in a straight line of cultural influence. Collaboratively led by intergenerational design practitioners, the courses are open to all and attended by college students, design professionals, people interested in learning about cultural and design histories, and many more.

In addition to the courses listed here, *BIPOC Design History* is developing an upcoming course tracing Indigenous design lineages of Turtle Island called *(re)Creating Turtle Island: Native American Design Through Remembered History*, and a future course on design histories of Japan through East Asia, Southeast Asia, and related geographies.





Ramon Tejada & Carlos Avila

(Santiago, Dominican Republic, b. 1975, lives and works in Providence, RI) (Tala, Mexico, b. 1986, lives and works in Los Angeles, CA)

Arte y Diseño LATINX: Comunicación Cotidiana (LATINX Art and Design: Everyday Communication), 2021

Miro board

Courtesy of the Artists

This Miro board created by Ramon Tejada and Carlos Avila provides vital entry points for considering the broad spectrum of Latinx systems for telling stories through design. It reflects the diversity of ways of seeing and communicating across Latin America. Through its form and content, the visualization shares the uniquely hybrid, pluralistic, fluid, and maximalist character of Latinx design.

g

BIPOC Design History

Reverberations: Historical Lineages Slideshow, 2025 Slideshow of historical images, diagrams, maps, documents and books Courtesy of BIPOC Design History Photo by Sundhya Anthony

This slideshow offers a view into the many maps, diagrams, books, images and other documents that informed and supported the reverberations and lineages in the exhibition's creation and curation. This selection gives a sense of their breadth across time, landscape, and social context. From the scrolls of the earliest novel written by a woman in Japan, to a multidimensional pictorial map of nightclubs in Harlem created in the 1930s, to abolitionist and Civil Rights printed materials featuring bold type echoed throughout the featured works, to the brilliant decolonial visual strategies of *Akwesasne Notes*, and the illuminating power of W.E.B. Du Bois's data portraits created with his students, these ancestral design lineages reverberate through the exhibition, in dialogue across time and generations.



Gráfica Latina (José Menéndez López & Tatiana Gómez)

(San Juan, Puerto Rico, b. 1980, lives and works between Providence, RI and Boston, MA) (Bogotá, Colombia b. 1988, lives and works between Providence, RI and Boston, MA) *Gráfica Latina*, 2021-

Website

Courtesy of the Artists

Gráfica Latina is a digital and mobile archive of Latin American and Latinx graphic and poster design, a project by graphic designers and educators José Menéndez López and Tatiana Gómez. The project showcases the wide variety of graphic design from across Latin America as it has evolved in conversation with the region's changing social and political landscapes and visual storytelling traditions. It celebrates the posters' artistry as well as their importance as historical documents of their nuanced political and social contexts. The archive's curation brings forward these rich contexts, spanning regions including Patagonia to the Andes, Central America, the Caribbean, and North America. The archive also highlights diverse printing techniques, vernacular languages, and unique uses of illustration, typography, lettering, and color, to promote a wide range of vital cultural, political, and environmental messages.





Lívia Perez

(Ribeirão Preto, Brazil, b. 1985, lives and works in São Paulo, Brazil and Eugene, OR) Lampião da Esquina, Lighting up the Brazilian Press, 2016 Video

1:21:57

Executive Producer Giovanni Francischelli Production Doctela Courtesy of the Artists

Brazilian educator, media scholar, and filmmaker Lívia Perez's documentary *Lampião da Esquina, Lighting up the Brazilian Press* (2016) traces the history of the first Brazilian newspaper created for an LGBTQ+ readership. The newspaper ran from 1978–1981 and shared voices and perspectives from the LGBTQ+ community in solidarity with and reflecting other intersecting movements for liberation.

Perez's moving-image practice and research span non-fiction media, Latinx, feminist, and queer media history, visual memory, diasporic media history, transnational film, and multimedia.



November (Shiva Nallaperumal & Juhi Vishnani)

(Chennai, India b. 1992, lives and works in Mumbai, India)
(Mumbai, India, b. 1992, lives and works in Mumbai, India)
Calcula, 2017
Typeface
Courtesy of the Artists
Design Shiva Nallaperumal
Programming Tal Leming
Published by Typotheque

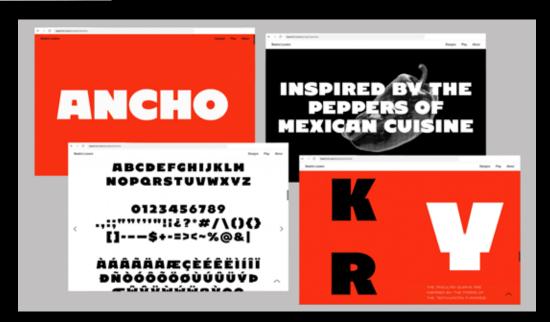
Indian graphic and type designers Shiva Nallaperumal and Juhi Vishnani are the co-founders of the internationally renowned plural design practice *November*; their kinetic, experimental design aesthetic can be seen in their website. The typeface *Calcula* arose out of Nallaperumal's interest in ancient Arabic calligraphic traditions, and particularly in the geometric, maze-like Kufic style, used in architectural tiling, that pushes the boundaries of legibility. Integrated in this experimental typeface, it also pushes the boundaries of how type is conceived and defined.



Beatriz Lozano

(San Diego, CA, b. 1993, lives and works in Brooklyn, NY)
Specimen site: Ancho, 2020
Website
Ancho in, 2025
Augmented reality
Courtesy of the Artist

This interactive augmented reality (AR) experience designed by Beatriz Lozano for *Reverberations* provides a multidimensional, movement-based engagement with the possibilities AR can open for designers and typographers. Lozano's design showcases her work's exploration of how technology can push typography to exist at the intersection of the physical and digital worlds. Lozano's typeface *Ancho* is inspired by the peppers of Mexican cuisine and the architecture of Teotihuacán. Upper-case only, the type goes from ultrabold to very fine, while retaining its width and its architectural, almost tiered appearance, a pattern tracing its inspiration through the pyramids of Teotihuacán. The alphabet of *Ancho* covers Western, Central and Southeastern Latin. This font is featured in Lozano's AR work, *Ancho in*. Lozano's work shows how experimental graphic design can help reshape perception and engender other ways of seeing, relating, and understanding.



Library booklist:

Bazeed, Mariam, editor. I Want Sky. St. Paul: Mizna, 2021.

Boglione, Riccardo and Rodrigo Gutiérrez Viñuales. Diagramando la modernidad: Libro y diseño gráfico en la América Latina 1920-1940. Barcelona: RM, 2023.

Brown, Deidre, Ngarino Ellis, and Jonathan Mane-Wheoki. *Toi Te Mana: An Indigenous History of Māori Art.* Chicago: University of Chicago Press, 2024.

Davidson, Russ. Latin American Posters: Public Aesthetics and Mass Politics. Santa Fe: Museum of New Mexico Press, 2006.

Dedman, Rachel. Stitching the Intifada: Embroidery and Resistance in Palestine. Common Threads Press, 2024.

Deloria, Philip J. Becoming Mary Sully: Toward an American Indian Abstract. Seattle: University of Washington Press, 2019.

Ebony. *The Black Revolution: An Ebony Special Issue.* Chicago: Johnson Pub Co Inc, 1970.

Faulkner, Gretchen. *Baskets of Time*. Kennebunkport: Home & Away Gallery, 2017.

Garbutt, Schessa et al. *Time and Its Travelers — Vol. 001.* Los Angeles: Firebrand Creative House, 2025.

Gibson, Jeffrey. *An Indigenous Present*. Los Angeles: DelMonico Books/BIG NDN Press, 2024.

Gibson, Sonny. Mecca of the New Negro. Kansas City: The Author, 1997.

Green, Victor H. *The Negro Motorist Green Book: 1938.* Camarillo: About Comics, 2018.

Green, Victor H. *The Negro Travelers' Green Book: 1957.* Camarillo: About Comics, 2018.

Green, Victor H. The Green Book: 1962. Camarillo: About Comics, 2018.

Holmes-Miller, Cheryl D. HERE: Where the Black Designers Are. Princeton: Princeton Architectural Press, 2024.

Kaino, Glenn and Mika Yoshitake, editors. *Breath(e)*. Los Angeles: DelMonico Books/Hammer Museum, 2024.

Kennedy, Jr., Amos Paul. *Amos Paul Kennedy, Jr.: Citizen Printer.* San Francisco: Letterform Archive, 2024.

Lynam, Ian. *Fracture: Japanese Graphic Design 1875–1975.* Eindhoven: Set Margins', 2025.

Mereb, Faride. Víctor Viano: *Diseño de portada (Design Brief No. 7).* Somerville: Katherine Small Gallery, 2023.

Meurant, Georges and Robert Farris Thompson. Mbuti Design - Paintings of Pygmy Women from the Ituri Forest. London: Thames & Hudson, 1995.

Ming Romantic: Collected and Bound (Vol. 1). New York: Synoptic Office, 2017

Mizna. Mizna 21.1 Queer + Trans Voices. St. Paul: Mizna, 2020.

Moses, Terresa and Omari Souza. An Anthology of Blackness: The State of Black Design. Cambridge: The MIT Press, 2023.

Native American Art from the Thomas W. Weisel Family Collection. Los Angeles: DelMonico Books/Fine Arts Museums of San Francisco, 2023.

Power, Issue #6. Beirut: Journal Safar, 2021.

Prempeh, Charlene. Now You See Me. New York: Prestel, 2024.

Revealing Recording Reflecting: Graphic Women from Southwest Asia and North Africa. Amsterdam: Khatt Books, 2024.

Sales, Kaleena. *Centered: People and Ideas Diversifying Design.* Princeton: Princeton Architectural Press, 2023.

Secord, Theresa and Sarah Sockbeson. *Magwintegwak: A Legacy of Penobscot Basketry*. Rockland: Farnsworth Art Museum, 2024.

Shehab, Bahia and Haytham Nawar. *A History of Arab Graphic Design.* Cairo: The American University in Cairo Press, 2020.

Shehab, Bahia. A Thousand Times No. Amsterdam: Khatt Books, 2010.

Smitshuijzen Abifarès, Huda. Inner Structures - Outer Rhythms: Contemporary Arab & Persian Graphic Design. Amsterdam: Khatt Books, 2024. Taborda, Felipe and Julius Wiedemann. *Latin American Graphic Design*. Cologne: Taschen America LLC, 2008.

The Black Experience in Design: Identity, Expression & Reflection. New York: Allworth, 2022.

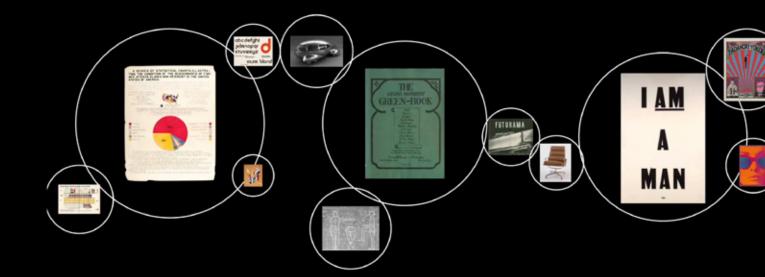
Weisenfeld, Gennifer. The Complete Commercial Artist: Making Modern Design in Japan, 1928–1930. San Francisco: Letterform Archive, 2024.







REVERBERATIONS ACROSS CULTURAL SPACE AND TIME



Brian Johnson & Silas Munro

Reverberations uses a sonic metaphor to situate innovative works of design and art in this exhibition in dialogue, as a multivocal expression of strength that carries over generations. Juxtaposing and resonating, these many works operate across a wide variety of modes and mediums by Indigenous, Black, and People of Color (IBPOC) designers and artists. Posters, sculptures, video, educational platforms, masks, textiles, and augmented reality show that design, art, and craft can sit in equal reverence. Collectively, over 50 artists and designers trace cultural and design lineages across time and landscapes through mutual support, community, collective memory, and protest. Together, the works undo the false narrative of a single line of design tradition with the ingenuity, resilience, and power they embody.

A reverberation is the accumulation of sound waves reflecting from multiple points to resemble a continuous sound; it is a sound that makes things seem to shake—one that persists. Expanding the metaphor into experience, these works offer an immersive dimensional vision of the possibilities that arise among refracting waves of lineage, through pattern and form, across past, present, and future. The featured works impart knowledge and strength through interlinked channels, including symbolic form, mapping, futuring, weaving, communicating, storytelling, and functioning. The show's maximalist ethos gives the works momentum to echo out among themselves in proximity. As they do, the values of elation and expansiveness take on form: everywhere and together, waves of color, line, shape, and texture mingle, extend, overlap, and rise out and up.

Major / Minor Model of Design History, Silas Munro, 2018 Reverberating lineages flow through the show's conceptualization and development. Research materials, from maps and alphabets that unearth many ways of being and knowing in relation to land and language, to foundational moments of graphic design's powerful use in liberatory movements, resound like a heartbeat within the exhibition. Polymode's value of listening is inherent to the *BIPOC Design History* courses the exhibition springs from. The show, as an interactive, experiential "one-room schoolhouse," listens to and amplifies this heartbeat, as it echoes out and through contemporary and next-generation designers and artists, a teacher of strength and hope.

These works generate contours of future possibility through ancestral wisdom transmitted by rich graphic and symbolic languages. Many carry processes of studying and understanding the land—both the natural environment and the social and political histories that unfold within it-expressed through pattern as storytelling. They articulate symbiosis as an inextricable truth of existence through techniques that overlay or intertwine multiple elements and integrate natural materials. They showcase the rich complexity, profound artistry, and communicative depth of practices such as textile art, beadwork, graphic design used in protest, and other forms that call meaning forward and out, broadly, countering reductive flattening and extractive narratives. At a time when late capitalism's effects seek to diminish authentic connection and creation, they uncover paths to a world where art and design are not commodities, but integral to the fabric of life—a part of how people come together, understand each other, and design just and sustainable futures.



The Modernist-Celebrity Clothesline Model of Design History, 2017 Silas Munro The exhibition's patterns of change, expansiveness, and maximalism teach connections that transcend the Western design project's hierarchies. Channeling cosmology through ancestral mapping, the Diné People's deep knowledge of the land is conveyed through the dimensional diagram of the Navajo Dye Chart, an experiential Navajo teaching medium developed in the 1950s, this one by Ella Myers. The chart illuminates the origins of colorants from dried plants through strands of dyed yarn to a miniature tapestry. Its beautifully detailed rendering of complexity imparts inherent links between art, the natural world, and intergenerational cultural knowledge more deeply and vividly than any text could. A similarly nuanced knowledge animates bark cloth paintings by the Mbuti people that encode collective understanding of the Ituri Rainforest through abstract constellations of lines, dots, curves, and shapes that morph forward in experimental movements. The hopeful, endless continuity of change is affirmed by Amos Paul Kennedy, Jr.'s letterpress posters, which vibrate with the possibilities that erupt when people come together to call for justice, driven by the repeating emphasis of his type. Also using color to propel transformative movements, the juxtaposing fluorescent lettering of a large-scale music festival poster by Perúvian artist Pedro "Monky" Tolomeo Rojas Meza glows like a portal into plural cultural celebration as joyful refusal.

The artistry in posters throughout the show, calling people together in celebration or protest, incorporates repetition, layering, color, and iconography to empower access to knowledge, resources, and community. Posters by Onaman Collective place Thunderbird Woman at the center of life and water cycles, in a moving, urgent, and fluid distillation of complex political, ecological, and spiritual

stories that makes them key symbols in Indigenous water and land protection movements. Featured Penobscot baskets weave complex cultural effects with highly skilled and intricate artistry. The basketry practice is a vital ongoing element of Penobscot economic and cultural sovereignty, and it reflects and teaches ecological knowledge, as well. The Maine Indian Basketmakers Alliance entwines into its artistic and cultural preservation work efforts to combat environmental threats to the ash trees used in Penobscot basketry. Also carrying forward knowledge for sustainable futures, Māori artist Hone Bailey's woven *tukutuku* panels embody, in their natural materials and ancestral patterning, rich and complex understanding of lifegiving symbiosis. *Pīngao*, a coastal sedge harvested for use in weaving symbolic patterns in *tukutuku*, undergirds and stabilizes the sand of the coast with its broad and deep root networks.

How do we amplify BIPOC design voices in history? How do they connect to POC who are making design today, that direct our present, and our future? Can these reverberations give us strength, hope, and the ability to feel seen?

Basketry and *tukutuku* are two of the many lineages that incorporate woven elements featured in the show. These varied and highly skilled practices visually encode pathways of insight through geometries of webbing interrelation. Navajo textile artist Melissa Cody's tapestry's large-scale presence here is fitting and important, as the show centers weaving traditions that reveal through their ingenious skill and complex techniques the profound falsity of design histories that have sidelined them as, and sought to diminish the category of, 'craft.' Her work layers not just planes of perception, but realms of signification as well, with a flexible openness that reckons with iconography from video games even as it contemplates expanses of space-time. These works show that all weaving is a form of quantum poetry that plays on the border of the seen and unseen, revealing the intertwined nature of ancestral wisdom and futuring.

The intergenerational connections that call out among these works resound with enduring transformation and impact. Works by a father and son carry Tlingit artistic lineages across time, a re-echoing across generations. Their dialogue encompasses layers of cultural meaning, like the formline technique itself in Tlingit artist Nathan P. Jackson's magnificent carved *Raven Mask* (1971) with its curvilinear

П2

shapes that swell, change direction, and bend to shadow interlinked elements. His son Jackson Polys's 2025 video work meditates on the mask's abstract dimensions of significance and story through a rendering that rotates and morphs against a black background, its colors and textures transmuting and rippling as it turns. Spreading out alongside the mask, woven panels by Kuwaiti artist Munirah AlShami rise like wings, evoking ascendency through the gifts of distinct, intertwined lines of cultural ancestry. As Moroccan designer and scholar Dina Benbrahim's poster of Amazigh symbols shows, the repeating lozenge symbol in Amazigh textiles represents "attachment to the origin and hope for the future," guiding wisdom concentrated into a densely meaningful motif that repeats across jewelry, rugs, and other objects designed by Amazigh women.

What are lineages? And their assumptions/ powers? What are our graphic design lineages?

Social spheres and communities overlap and intersect among these works, revealing facets and nodes of creative ancestry and the synchronies across them. Black American artists Louise E. Jefferson and Jacob Lawrence both began their careers within the vibrant communities of teachers, scholars, and artists that led the Harlem Renaissance; both spent time and conducted research in Africa in their later careers, as shown in Jefferson's case through her remarkable multiform book that meticulously catalogues her detailed visual studies of African art and design. Jon Key's featured 2024 book recognizes forebears who have shown paths forward for young Black and gueer designers and artists like himself; its cover echoes that of a 1926 avant-garde literary magazine published during the Harlem Renaissance that imagined Black futures through collaboration and experimental design: the brilliant layered effect of nested iconography in its cover design echoes with creative resilience through generations.

Visual languages in the show carry cultural knowledge, creative sovereignty, and decolonial design into the future through symbolic storying. The replica wampum belt created by Tony Gonyea of the Onondaga Nation, wrought with utmost artistry and rigorous study of ancestral technique, shares living history. As a replica, it allows

the original wampum belt it recreates to maintain its sacred place in its home Nation while continuing to disseminate its decolonial history through public display. Relatedly, Pilar Castillo's counterfeit passports re-story government narratives used to deny humanity and human rights. Her layered decolonial design strategy imagines other futures through true histories, revealing the original documents as a designed system of oppression that can be undone and revisioned.

Impactful design incorporating elegant and experimental lettering, font, and type takes many contemporary and historic forms in the show. The inviting and bold cover of *BLK* magazine designed by Alan Bell, for instance, with its compelling depth and spaciousness conveyed by overlaid text, photography, and contrasting color, welcomed Black queer people into a new space for information and community in the context of the peak of the HIV/AIDS crisis, through politically potent design and publishing. Similarly conjuring realms of cultural connection through graphic design, typefaces and fonts in the show speak through many eloquent and diverse lines, shapes, and angles, like Wael Morcos's typographic blankets that unveil layered stories about belonging to place, Shiva Nallaperumal's typeface unearthing cultural contours with sensory and historical texture, and Beatriz Lozano's versatile font design's space-bending augmented reality and grounded, tiered architecture.

Among the featured works, interconnection among communities and all life is not metaphor but foundational, necessary truth. In these flexible forms and patterns, new directions appear, to heal, connect, transcend, reimagine, reframe, and resist. These reverberations diagram and dimensionalize intersectionality and affirm life. They share unending love and future possibilities through ongoing lineages and conversations, and across the pages of this catalogue.

CURATORIAL THANK-YOUS

Brian Johnson & Silas Munro

We call to our Grandparents and Great Grandparents
We call to all of our Ancestors
We call to all the Bodies that got these Bodies to where they are today
Thank you. You are welcome here
We call to our Parents and our Siblings

We call to our Chosen Families and to our Partners
We love and thank you. You are welcome here

We call to all of our Teachers We call to all of our Students

We call to all of our Guides and Protectors

Thank you. You are welcome here

We call to all of the Artists, Makers, Designers, and Creators

We call to all the Writers, Poets, and Prophets

We call to the Persecuted, to the Imprisoned, and Powerless

Thank you. You are welcome here

Projects like these are the work of so many hands and dreams, we wouldn't be here without them. Our deepest thanks and gratitude to the Ford Foundation and its mission to reduce inequality, advance social justice, and promote human achievement through investments in transformative ideas. If it wasn't for the drive and trust of Lisa Kim and the Ford Foundation Gallery team: Jamie Kulhanek, Mary Escalante, and Kris Nuzzi, Reverberations would not have been as broad, expansive, and community engaging. We are eternally grateful for all that you do and all that you have seen in us. To all of the smiles and support from every face within the building, our light is reflected in yours. The same goes to our brain trust in advocacy and advising with Randa Hadi, Lisa Maione, and Ramon Tejada—thank you for joining with us in protesting and promoting our ways of seeing and understanding this world. Thank you to the Polymode design team who worked tirelessly on the exhibition design, branding, motion, and social media—Randa Hadi, Associate Partner; Edgar Casarin, Sadeem Yacoub, Emma Thompson, and Sundhya Anthony, Designers. We are grateful for each and every one of our teachers and students at BIPOC Design History. Our community is what brought us all together, and our collective knowledge is what feeds and grows this garden. To all of the artists and makers who trusted us with their work and showing it in such a complex and exciting "new" way, your work speaks deeply to us. Thank you for calling the Spirit in and through you.

And we are grateful for the eyes that are reading this publication and these thank-yous intently. We are touched by your time, focus, and energy to engage with works and stories that deserve to be held and heard. We hope this exhibition and its greater teachings add to the enrichment and celebration of your own life and story.













COLOPHON / CREDITS

Printed on the occasion of the exhibition

Reverberations: Lineages in Design History (March 4 - May 3, 2025)

FORD FOUNDATION GALLERY 320 East 43rd Street New York, NY 10017 www.fordfoundation.org/gallery

Gallery team: Mary Escalante, Lisa Kim, Jamie Kulhanek

Editor: Emily Anglin

Essays: Lisa Kim, Brian Johnson, Silas Munro

Photography: All artwork and installation photos by Sebastian Bach unless other- David Hernaiz, Brian McLoughlin, wise noted. Pages 118–127 Jane Kratochvil

Catalogue Design: Polymode

Catalogue Typography: Polymode designed by XYZ Type, and Polymode and Thesaurus by Fuerte Type

Edition of 1,200 printed at Shapco Printing, Minneapolis, MN

ISBN: 979-8-218-65879-3



Ford Foundation Gallery would like to extend a very special thanks to our many partners and collaborators:

Exhibition lendors: Courtesy of the Artists, Albertz Benda, Andres Moraga Textile Art, BLK Publishing Company, Inc., Brooklyn Museum, Farnsworth Art Museum, Hudson Museum - University of Maine, Impresos México, Brian Johnson, Maine Indian Basketmakers Alliance, Mary Sully Foundation, Milton Glaser Design Study Center and Archives – School of Visual Arts, Andrew Mroczek, Silas Munro and Bill Hildebrand, Polymode, Private Collection

Installation and production: Art Crating Inc: Brian Broderick and Kevin Siplin, Kris Nuzzi, Zee Toic, Karl Tremmel

Equipment and fabrication: Albert Perlman, Art Crating, Inc, Alvarez Conservation Services, Bark Frameworks, City Frame Inc, East Frames, ESPY Color Imaging, EvensonBest, Full Point Graphics, MASK Consortium, Muscato Frames, PrintAWorld, Rachel Danzing Art Conservation, LLC, Spoonflower, Supreme Digital, Versailles Boutique

Shipping: Archive Fine Art, Crozier Fine Arts, The ICON Group, U.S. Art Company, Whitney Art Works

Writer and copy-editor: Emily Anglin

Exhibition graphic design: Randa Hadi, Edgar Casarin, Sadeem Yacoub, Brian Johnson, Silas Munro — Polymode Studio: Raleigh / Los Angeles

Exhibition Typefaces: Polymode Sans, designed by XYZ Type and Polymode and Thesaurus, designed by Fuerte Type

Signage production and installation: Hiroshi Kumagai - Full Point Graphics

Special project coordinators: Iustin Hernandez, Kris Nuzzi, Margrit Olsen, Kas Padilla, Sabeena Singhani

Accessibility and visual descriptions: Elizabeth Skalka

Voice artist: Ashante Timoll

Digital guide: Bloomberg Connects

Ford Foundation Gallery

BIPC DESIGN HISTORY

Bloomberg **Connects**

ABOUT THE FORD FOUNDATION GALLERY

Opened in March 2019 at the Ford Foundation Center for Social Justice in New York City, the Ford Foundation Gallery spotlights artwork that wrestles with difficult questions, calls out injustice, and points the way toward a fair and just future. The gallery functions as a responsive and adaptive space and one that serves the public in its openness to experimentation, contemplation, and conversation. Located near the United Nations, it draws visitors from around the world, addresses questions that cross borders, and speaks to the universal struggle for human dignity.

ABOUT THE FORD FOUNDATION

The Ford Foundation is an independent organization working to address inequality and build a future grounded in justice. For more than 85 years, it has supported visionaries on the frontlines of social change worldwide, guided by its mission to strengthen democratic values, reduce poverty and injustice, promote international cooperation, and advance human achievement. Today, with an endowment of \$16 billion, the foundation has headquarters in New York and 10 regional offices across Africa, Asia, Latin America, and the Middle East.

