

**PLAY**

**LOVE**

**WHAT  
COULD BE**

**NEITHER**

**DESIGN**

CARTER/REDDY

GREG FOLEY

KAREN GELARDI

RICK GRIFFITH

DEV HARLAN

ELAINE I-LING SHEN

MYKOLA HALETA

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KAREL MARTENS

CHRISTINA MOSER

MEGHAN SHOGAN

TIGRESS TILE

TRANSMOUNTAIN

CHERYL WING-ZI WONG

SIMON WALKER

organized by

PHILLIP NIEMEYER

with help from friends

November 9–December 12, 2019

WORK PLAY MONEY LOVE WHAT IT IS WHAT COULD BE BOTH NEITHER ART DESIGN surveys creative practices that overlap cultures, primarily professional design and fine art, but also politics, business, spirituality, and social change. Never outliers, just rarely discussed—hybrid art-design practices have blossomed in the twenty-first century. The show is a conversation about art-design as a profession shaped by contradictory pressures and motives. We attempt to find—and share—ways to talk about the ways we work now.

works list available

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N-S's programing is sponsored in part by the City of Austin's Cultural Arts Commission



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S

Northern–Southern

1900-B East 12th Street, Austin, TX 78702  
northern-southern.com

# CARTER/REDDY

Carter/Reddy is the creative partnership of Mike Reddy (Austin) and Milton Carter (New York). Working together they design brands, interiors, merchandise, magazines, and art campaigns.

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## *Where do you think you are now, and how did you get here?*

We are inching closer to where we want to be: a design firm where clients hire us to do what we do best. We've spent the last four years trying to determine exactly what makes a C/R project. Our approach tends to be direct with a sense of humor. As we zero in on a solution to a project, we always ask ourselves: "Is this something the client could have gotten from any other design firm?" If so, we try to push it further.

## *What do you call what you do when you do it?*

C/R is a design partnership, but individually we are artists working on our own projects. Those projects often serve as prototypes for ideas or use of materials that we can apply to our client work. The more we work together, the more our results are truly collaborative, though we can dial up the "Carter" or the "Reddy" qualities to suit a project.

## *How did the work in this show come to be?*

The pieces in the gallery showcase some of our core interests: object making, hand-lettering, drawing, and collage. The bottles and mirror are solo works by Milton. The bird mural is as combo piece using imagery Mike developed in his drawings plus some vintage wallpaper from Milton's inventory. These pieces were created to stand on their own, but also serve as a proof-of-concepts that we can apply to future C/R client projects. "Give us a call for a free estimate."



# GREG FOLEY

Greg Foley is an artist, publication designer, creative director, and an author of children's books. He recently moved back to his home town of Austin, Texas, from a long stint in New York City, where he was the creative director for *Visionaire*.

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## *Where do you think you are now, and how did you get here?*

I always feel like I'm at a new beginning creatively. I've done a lot of wandering—allowing myself to explore different kinds of media. It seems like the experiences inform one another. In any case I trust my instincts more and more and just follow them. Oh also, I've never taken a full-time job.

## *What do you call what you do when you do it?*

Something between "productive procrastination" and trying to "leave things better than the way we find them". The pieces in this show are color appropriations. I'm stealing the light / color from things I admire and letting it exist in a new context.

## *How did (this work you are making) come to be?*

The abstract color pieces began purely as digital goofing off. Simple meditations on color. Some friends started asking to buy prints, so I decided to try and represent the colors I was using 1:1 in the same medium that I was taking them from. So if the color was originally from a photo, I printed the work photographically. Likewise, I've made a series of risographs on paper where each piece represents a book cover or page from a magazine that meant something to me. I've also made some embroidered patches that stole the thread colors from patches I collected over the years. But the work here is presenting colors from three of my favorite objects by the Memphis Group design collective from the '80s. The titles I use always reveal the source material, and in this case the arrangement of the work can be move around like objects of furniture in a sense memory.



# KAREN GELARDI

Karen Gelardi is an artist and the Principal Designer at Designtex where she designs digitally printed wall coverings and textiles for built environments.

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## *Where do you think you are now, and how did you get here ?*

In the studio I am returning to work and ideas from 2011 that were interrupted due to life stuff. Sorting through ideas around panels, patterning, blending the warmth of work made by hand with my interest in industrially made products, developing a personal language of imagery and formats, using gesture and line work as a type of genetic connector across disparate types of works. Trying to create resilient objects and adaptable systems of making, looking to models in nature and industry.

My mother is a painter and exhibition designer and my father is an industrial designer. They started making craft objects together (wood toys and silkscreened sewn ornaments) and then opened a manufacturing facility in Biddeford, Maine. The product line started with audio cassettes and a plastic construction toy called "Triangles and Links". I saw the process of sketching, product design, design of automation and assembly lines, production, package design and marketing. My brother and I grew up in the factory, riding our tricycles around the factory floor when it first started and later working in the factory. So many of these instincts connect to my childhood family culture.

## *What do you call what you do when you do it ?*

I call it painting when I am in the studio. And design when I am at Designtex.

## *How did RASCO come to be ?*

I am interested in making transportable paintings that could also be used for another purpose if need be. A banner format could be put to use and folds up compactly. The graphic composition comes from a series of linen banners I made for a hotel commission in Chicago. I created a series of 120 unique designs using a lexicon of 26 shapes on the computer and then "3D printed" them as hand sewn applique banners in a workshop and workflow set up specifically for the project. I was playing with the idea of on demand production and creating unique craft objects rather than repeating a single design. Like mass production using craft process. The hotel just wanted wall decor and a single design but I tried to make the most of the opportunity for my own purposes. I started working with poly tarps for a show in Belfast, Maine where the banner covered a whole side of the building for the summer as a form of advertising the community arts space. Linen didn't make sense so I switched to plastic tarp material. Poly tarps are ubiquitous in Maine. They are used to cover things in the driveway, patch a house, cover a wood pile. RASCO plays off of these previous works but is folded up and has the right side loose and billowy like a tarp covering a hole in the roof where part of it might hang down or the whole thing may start to come loose as the elements take its toll.





# RICK GRIFFITH

Rick Griffith is a graphic designer based in Denver, Colorado. He is founder of MATTER, a graphic design studio as political think tank, community center, and graphic design studio.

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## *Where do you think you are now, and how did you get here?*

Middle of career, last third of life, beginning of consciousness. I've been fortunate—and to a significant but lesser degree unfortunate. Full of gratitude.

## *What do you call what you do when you do it?*

Writing, editing, helping the best ideas win. Printing. Being mischievous. Participating.

## *How does this work you are making come to be?*

I write. After writing, all thought spent on the (particular) writing becomes either concerned with disqualifying it from the 'correct' thought or moving it forward with a visual intention. Sometimes with great success and other times with failure or disqualification later in the process. To this end this work is always an extension of my (short form) writing practice. And the continued setting of the intention to be psychically agile. Used for meditations on themes, which my mind encounters or creates.



# DEV HARLAN

Dev Harlan is an artist and designer of installations and digital motion graphics. He lives in New York with his wife Cheryl Wing Zi-Wong, also in this show. Together they opened a studio, WITH Design.

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## *Where do you think you are now, and how did you get here?*

I am currently flying on a space frisbee. I have accelerated to 15% the speed of light, but do not have enough fuel left to decelerate. I may never return.

## *What do you call what you do when you do it?*

Excavating cultural artifacts from the collective subconscious.

## *How did (this work you are making) come to be?*

I bought a dozen original 1984 Apple Mac Plus mice on Ebay over 15 years ago. I really thought I was going to need them. One day I decided to make a rubber mold of one as an experiment while making molds for bigger things. I ended up with a lot of these casts of the Apple mouse. Many were rubbish, but the special ones I found really special. They are wired together so that they can reciprocally control each other.



# ELAINE I-LING SHEN

Elaine I-Ling Shen is an artist and designer living and working in Austin, Texas. Her work grapples with questions of inherent nature, impulse and mutability.

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## *Where do you think you are now, and how did you get here ?*

I'm in a fuzzy place right now, which isn't a bad thing. My youngest son just started preschool. Motherhood is all-consuming and overwhelming at times. You, as you thought you knew yourself, dissolves. You don't disappear. It's more like a process of opening up. As if each individual particle, on the atomic level, moves over just a tiny bit to allow for something new to fill in the spaces. You're still all you, just taking on a slightly different shape. My particles are still in expanded mode. I don't know how, or if, they're going to come back together. That's exciting to me. The unknown.

## *What do you call what you do when you do it ?*

Working on a project/testing an idea/wrestling with questions/research. The older I get, the less I know, which is humbling, and also strangely comforting.

## *How did (this work you are making) come to be ?*

Tending my garden has become a cornerstone in my practice. My garden is a constant reminder that everything is in flux. The studies in this show are still fresh. They come from a place of thinking about geological time vs. human time, change, the immense power of nature, and the persistence of life. While forming study #8, I had this a-ha moment where I immediately understood, at a fundamental level, how rock formations emerge. To get at the idea of the porcelain shards being consumed or overwhelmed, I had to move the clay in small increments. So counter-intuitive. Too fast, the structure collapsed. Too slow, the clay dried out and lost elasticity. All the components had to come together in a very specific sequence, at the perfect pace. I suppose that's how most things come into existence.



# MYKOLA HALETA

Mykola Haleta is an artist, designer, and noise musician. He teaches Digital Media and Animation at Alfred State, SUNY.

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## *Where do you think you are now, and how did you get here ?*

What do they always say when asked this same question? "If you think you know where you are then you are doing something right or wrong or up or down or in and out or side to side or stop or go or help or why?" I know I am present however I don't want to know the name of the city I am walking to next. I'll let the weather and head room dictate the rest.

I like the band Dead C a lot because they always reference the word "song" for each piece they make but they take it for a walk through other people's backyards. I like the idea of Damon Che's drums in *Volume Two* serving as the melodic extension of each song while in the form of a drum solo.

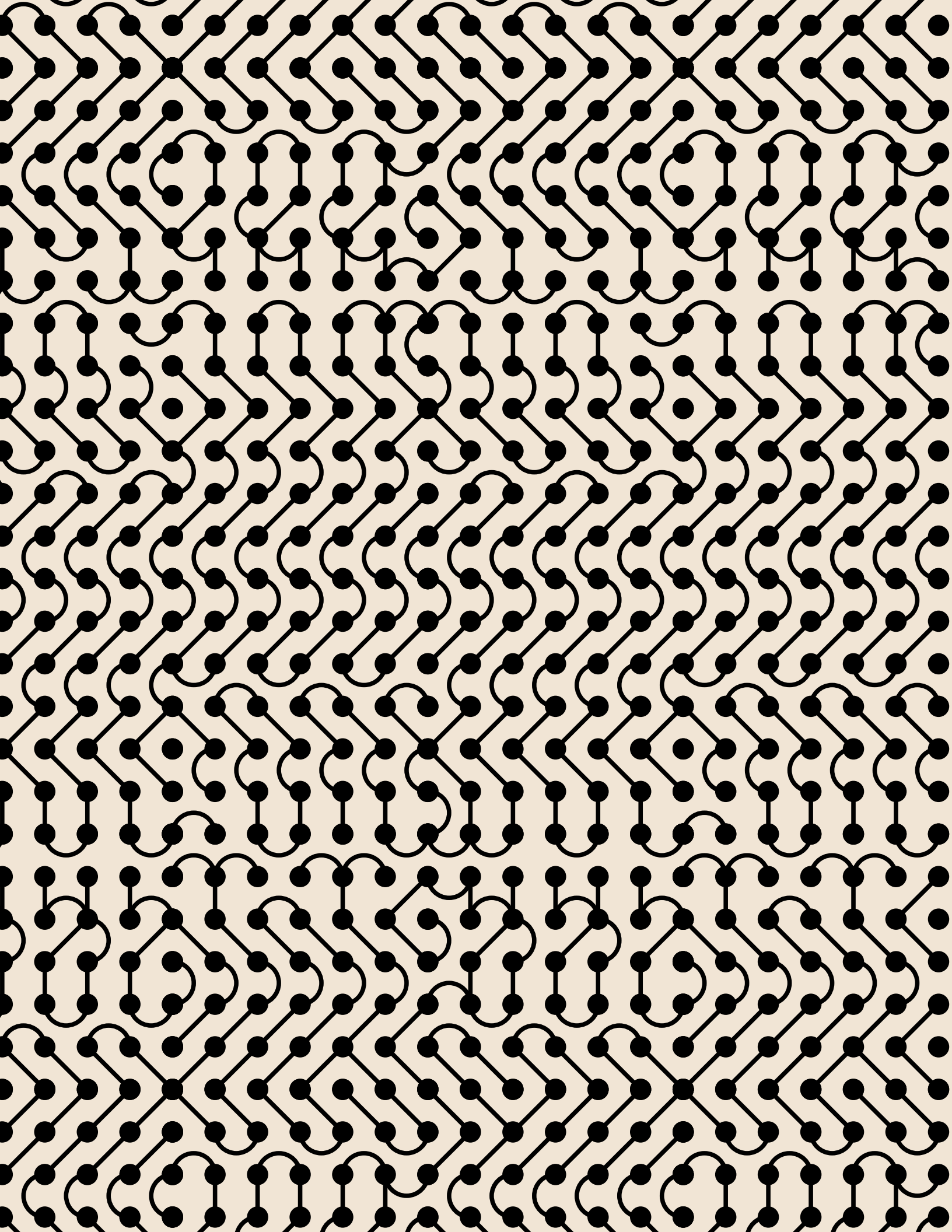
Recently, teaching, patterning, foley design, graphic design, animation, performance, optical art and guitar have been occupying my head space. When I was five years old my mom bought me this antique print of a bunch of human bodies joining together to form each letter of the alphabet. I think about my current coordinates within design and art and the significance of this particular print almost every day.

## *What do you call what you do when you do it ?*

Improvisational structure. Comedy.

## *How does this work for the show come to be ?*

Phillip asked me to include some different patterning for this show. A tiling system as well as a custom tile network was designed especially for a corner of the gallery space at Northern-Southern. The tiles were printed and hand cut but didn't translate well by themselves. So as a result I ended up sending a large scale print which was constructed from the same tile system developed as wallpaper.



# PREM KRISHNAMURTHY

Prem Krishnamurthy is a graphic designer, curator, writer, and founder of the protean art-design-idea space called P! (sometimes called k,) and the design studio Wkshps. In 2015 he was awarded the Cooper Hewitt National Design Award for his work with the studio Project Projects.

*P!DF* is an auto-monograph and speculative memoir as an a/v presentation. Krishnamurthy has begun it in 2017 and continues revising it to this day. The version as of November 2019 is shown in its entirety on a tablet in the gallery.

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## How did P!DF come to be?

It began as a semi-straight-forward form of self-presentation: an application for an experimental German design prize. A portfolio, a pitch. Several weeks before my 39th birthday, I was nominated for the prize. Running through options for what to send them, I realized that it would be hard to encapsulate my hybrid practice (between design, curating, researching, writing, teaching, and more) with a FedExed box of printed materials. So instead, I thought I might work in a mode that I've grown to know well over the past 15-odd years: presenting past work to clients and students in a PDF presentation. Working for efficiency, I created a Keynote document that could explain my work to the jury from afar. It was structured like a portfolio, but with a running narrative text and a streak of self-reflexivity, as well as foot-notes and comments. Speaking in the second person, it addressed the reader directly: a letter to an assumed public.

The first several weeks of work were a feverish blur. I continued my usual design work in the studio, but every night I'd head home to work all hours, writing and editing the document. I slept less and less, and felt more and more euphoric about the shape things were taking. From the start, I shared the document with those close to me—my partner Emily Smith, for example, who helped me think about how to approach the presentation and selection of projects. Or my mother, who commented that she finally understood what I do as a designer and curator. Or artist Martin Beck, who encouraged me, over Mexican food and beers, to continue with the more abstract and open-ended aspects of the writing. So I edited and revised it continuously until the submission was due, a week before my birthday. That night, I sent a PDF off to Germany; the next day, out of extreme exhaustion and elation, I pursued one of the most wantonly Bacchanalean and self-destructive evenings since my youth—one with negative repercussions and followed by regret, but that still marked a moment.

A week later, Donald Trump was elected as the next President of the United States of America. In the wake of this unimaginable historical moment, the presentation began to shift and morph. While its first version was mostly descriptive, a portfolio, the next version began to consider what design and curating's role could be in times of political trouble,

and how the document itself could demonstrate ideas and help to teach others.

The presentation, by now called "Letter to the Jury," continued to change, almost of its own volition. I would edit it obsessively, working on its structure, design, writing, and images in tandem. At De Appel in Amsterdam, I turned it into a performance in which I clicked through each of its slides silently, reading only its footnotes aloud. After that presentation, designer Karel Martens gave me solid critique: it was a good way to present my work, but that it was too "slick" and too obvious. Look again *The Medium is the Massage*, he suggested. How associative its texts and images are in their relationships. A useful prompt.

So it began to develop further, growing in visual and structural complexity. Multiple typographies emerged to differentiate each section, an obsessive micro-level of captioning blossomed, and the document took on more interactivity. Modeled on "Choose Your Own Adventure" books, books for young adults in which the reader can control the narrative flow by choosing specific paths, the presentation expanded to include multiple pathways and internal hyperlinks.

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And so, over the next weeks and months, the document began another substantial detour, growing to encompass an entirely new narrative strand, written in collaboration with my now-wife, designer and professor Emily Smith. It's composed in her voice, projected years into the future, about our experiments with interdisciplinary pedagogy over during the late 2000s and 2010s. This "red thread" culminates with a manifesto for a school that we "started" in April 2019. So the PDF is the ultimate *Choose Your Own Adventure*: a document that envisions and lays the groundwork for a specific, speculative future.

The presentation only became *P!DF* a bit later, following the advice of David Reinfurt of O-R-G. He decided to publish this ever-changing document properly, giving it a home and a distribution mechanism apart from my informal ones. He also proposed the name "P!DF", which seemed entirely appropriate. And so, in its current iteration, as an ever-evolving e-book, it encapsulates the story of a space, as well as the history of a practice in the midst of its own formation.

excerpted from *Parallel-Projections*, 2018

P. KRISHNAMURTHY

PROLOGUE OF PROLOGUES

2019-05-04

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It started as a portfolio, grew into a memoir, and morphed into a manifesto. The book was written—and constantly rewritten—over almost a year on planes, trains, and proverbial automobiles. It came to be an incomplete map of its author's mind at any given point.



# KAREL MARTENS

Karel Martens is a Dutch graphic designer and educator. In 1997 he started Werkplaats Typografie, a post-graduate graphic design school in Arnhem, where he still teaches.

The piece in this show is from a collection of letterpress monoprints on found cards and was originally shown at P! in New York in 2016.

**Where do you think you are now, and how did you get here ?**

on the way to tomorrow and coming from yesterday.

**What do you call what you do when you do it ?**

give it a try again.

**How does this work you are making come to be ?**

by walking the unknown path as much as possible.  
the surprise is in the nameless.  
and doubt is the engine.

# CHRISTINA MOSER

Christina Moser is a graphic designer and artist living in Austin, Texas.

**Where do you think you are now, and how did you get here ?**

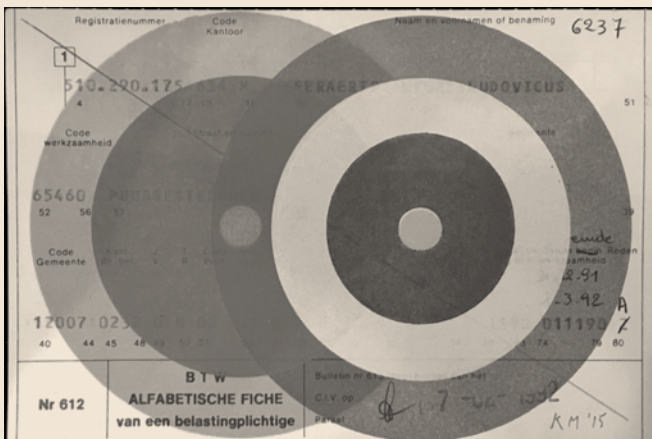
I know I'm more than just starting, but I feel like I've just begun. I've tried out a lot of different things along the way, doing my best to learn as much as I can.

**What do you call what you do when you do it ?**

It feels nameless, it feels like that feeling between feelings. I'm so satisfied and focused but also so mad and annoyed simultaneously throughout the process. It feels like it doesn't have a name because it just happens, creating is something I've been doing my entire life. I can't help but have thoughts lingering in the back of my head, thinking about a color, a ratio within a landscape, how text should be arranged on a page.

**How did this work you are making come to be ?**

There was a major shift in my work and life in 2015. It came from a feeling of loss, wanting to create my own endless landscape. I kept following that direction. It turned into this beautiful open nothingness, like this door that finally opened and there are places and characters inside for me to meet. Originally I was making a lot of art digitally, as an outlet from design. I was never satisfied with this work, it never felt complete or like it was accurately reflecting what I saw in my mind. For some reason my whole life I really fought against the idea of being a painter, I never really allowed myself to venture that direction. When I did finally paint, it felt right.



# MEGHAN SHOGAN

Meghan Shogan is a stone-carver, a construction manager, and an artist. She recently opened Vault Stone Shop, a new art space in Austin, Texas.

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## *Where do you think you are now, and how did you get here ?*

I am at the beginning of a journey where I am starting my life as an artist.

I was an artist as a kid—always drawing or intuitively creating something. I grew up in a family of engineers and being an artist—either as a career or as a declaration of self—wasn't an option. It felt okay to be artistic, but not to be an artist. My grandfather and great uncles stood in line for a chance to work at the steel mills, and it wasn't an option to go “backwards” or turn down the opportunity of a career with a good salary. I know a lot of people can relate to this.

I considered filmmaking as a career, but I quit college to move around the country. Left to my own devices, I decided to go back to school for architectural stone cutting, construction, design, and historic restoration. A trade seemed like a more viable career option that was still work involving my hands and creativity. I fumbled around with this career in my 20s, and now in my 30s I finally decided that it wasn't enough to have an artistic career and go home to watch tv or drink beer. I had to become an artist, and even though I put a full effort into everything I do, the job I work to earn a living is now secondary to my life as an artist, even though I'm not quite sure what that means yet.

## *What do you call what you do when you do it ?*

I still call it drafting, design, architectural stone cutting, and masonry. It is very technical, regimented. This is the way my brain has been trained. I'm just using the craft to execute the project. The project idea is the main creative part, the rest is just hard work, with some creative problem solving or aesthetic decisions along the way. Sometimes the idea changes slightly while I'm working, or the meaning changes for me, but I don't feel like I have the same experimental process as an abstract sculptor.

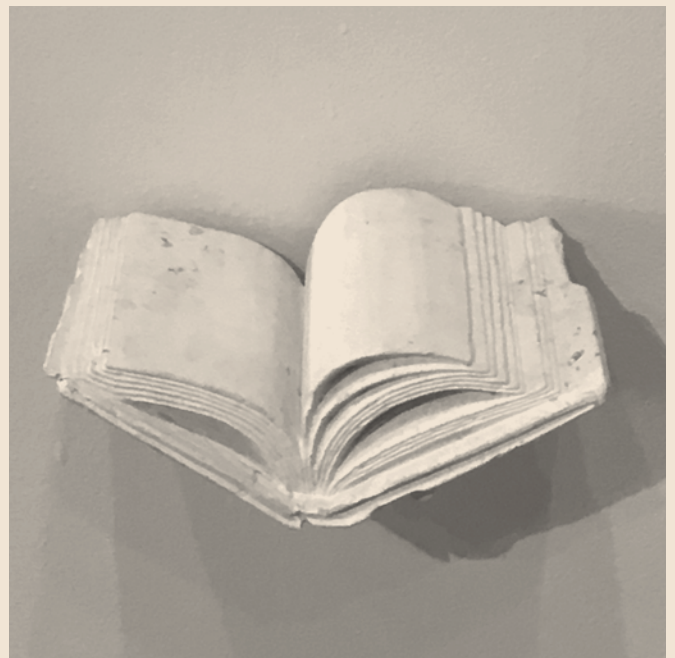
## *How did Fossilized Book 1 come to be ?*

This particular work for this show is part of a body of work I am creating using stone that is ill-suited for carving, on purpose, as a means to try to let go of some control over the material.

For architectural works, I draft by hand and those lines must be exact. By the time they are translated to a template, and then onto the stone with a pencil line (which has a thickness), and then I decide whether I cut to one side of the line or split the line—there is already a possible margin of error of 3/32nds. Which is the most you can get away with (and frowned upon) when you are cutting a piece of stone that is going onto Place Vendôme, or Versailles, or a palace somewhere.

Now, I'm taking stone from the side of the road because I have limited resources to buy good stone and cutting it as if it's fine building stone. First, I was losing my mind watching it crumble and defy what I wanted it to do. I made one small book last year and realized that the edges of “paper” worked really well in harmony with the way this stone breaks. Then I found stone that was even more crumbly for the next one. The more the stone crumbles, the more beautiful the “torn paper” pages become. It's a trade-off.

Even though I heavily plan out what I'm doing with the stone ahead of time, what I see in each particular piece of stone and what I decide to shape it into is coming from somewhere in our shared world. I just started on this series, so I don't know what it means yet, but I think the wordless books do have something to say and so far it feels like anger.



# TIGRESS TILE

Tigress Tile is the creative partnership of ceramicist Andrea Christie and artist Lisa Choinacky.

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## ***Where do you think you are now, and how did you get here ?***

Tigress Tile is in a flurry of productivity. A year ago we formalized our collaboration which merges our respective studio practices (clay & paint.) Our practice connects the dots between art & design/our solo work & our collaborative work.

How did we get here? We keep having ideas & we do the work. We are excited about our projects we have honed in on thus far and feel invigorated with the potential of Tigress Tiles' growth.

## ***What do you call what you do when you do it ?***

Finding flow. An active dialogue and exchange of ideas. Finding the potential when merging clay and painting.

## ***How did this work you are making come to be ?***

Our origin story begins at the age of 14 when we spent most Saturdays in high school at the community art center in our hometown of South Bend, Indiana. We continued to pursue our creative paths and reconnected in Austin in 2010. We have always been conscious of an overlap in our work and our intuitive mark making. In 2016-2017 we were spending a lot of time together in Andrea's studio where we combined our work by painting together in a truly collaborative fashion on ceramic tiles. In the year that has passed, we gave a name and life to our project, and moved into a small shared space in East Austin. This is how Tigress Tile came to be. Through improvisation during shared labor, a transformation takes place. Ideas are sparked into reality, usually ending in a different iteration than the place we began. Through this dynamic process, we are able to put our trust outside of ourselves, and find a new intensity and energy in the work.





# TRANSMOUNTAIN

Transmountain is Lindsey Culpepper and Gil Moreno, designers of objects and environments in Austin, Texas.

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## *Where do you think you are now, and how did you get here ?*

We are in the middle of a few ways of making. On one end, ephemeral and somewhat rudimentary construction of things meant to give an impression of something specific... smoke and mirrors. On the other end, more meaningful and well-crafted things built to serve a thoughtful purpose over time. Somewhere in the middle of making-do and making art. Sometimes ideal versions of things become compromised. However, these compromises can be generative. Often, craft and craftsmanship become fetishized, we aren't really purists in that way. We ended up here by learning to do a little bit of everything along the way and adding it all to our toolbox.

## *What do you call what you do when you do it ?*

We do a variety of work all related to designing and building furniture, fixtures, objects and scenic construction. We definitely have a hybrid practice, both developing our own self-initiated projects and also building a business that supports the making of that work. Part aspirational and part necessity... being an artist or craftsperson is a privilege. It requires tons of time and discipline to foster, as well as access to social and monetary capital to support it over time. Hybrid practices are often, or at least for us, a way of negotiating some of these complications of living a creative life.

## *How did Reflecting Pool come to be?*

We were inspired by the concept of the reflecting pool, as a designed environment meant to highlight the ideals of a place... as an imaginary landscape. The individual forms in this landscape are geometric abstractions of natural and built forms. A flexible game of building blocks, a sculptural reverie or form-finding companion, *Reflecting Pool* is a material study, it's a tangible optical illusion and is intended to encourage a meditative playfulness.



# CHERYL WING-ZI WONG

Cheryl Wing-Zi Wong is an artist and architect. She lives in New York with her husband, Dev Harlan, also in this show. Together they opened a studio, WITH Design.

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## *Where do you think you are now, and how did you get here ?*

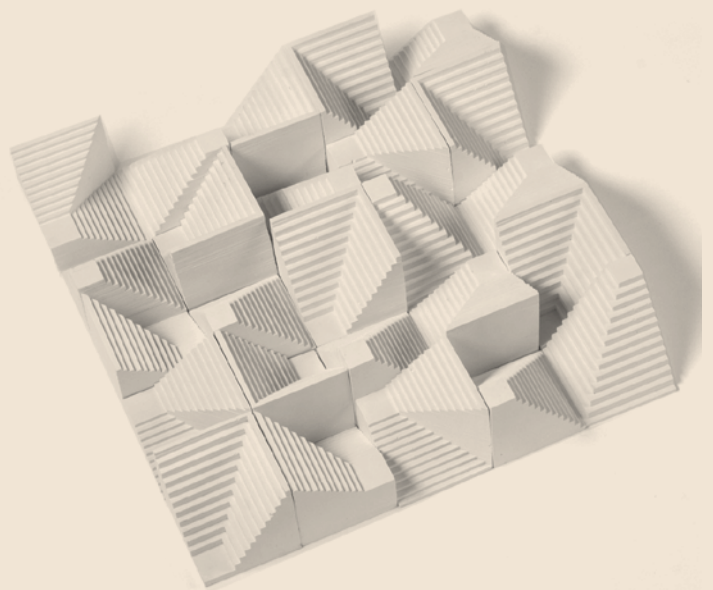
Growing up in a creative household, spending years studying and working in the art world, and then shifting and being immersed in an academic architecture setting has really shaped my path to this intersection between art and architecture.

## *What do you call what you do when you do it ?*

Architecture.

## *How (or why, or where and when) did Monumentality come to be ?*

'Monumentality' is really a part of a larger series of works exploring the meaning and forms of monuments. These works grew out of my own interest with imagined and real architectural monuments and the myths behind them. The years I spent living and traveling in Southeast Asia also shaped the series; experiencing the amazing forms of ancient stupas and stepped temple structures, and seeing how this ritualistic architecture was then reflected and personified in the cultural practices and social hierarchies there.





# SIMON WALKER

Simon Walker is a letter artist and typographic designer living and working Austin, Texas.

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***Where do you think you are now, and how did you get here?***

Simon Walker: I'm in America, which after 30 years never ceases to amaze me. My parents brought me with them when I was 15, whether I wanted to be here or not. But I stayed on purpose.

***What do you call what you do when you do it?***

Creation. That doesn't always mean it's good, but it's definitely mine.

***How did this work you are making come to be?***

Because I can't help it. If I could've chosen another line of work, I probably would have. Letters chose me.

Hiraeth. It's a Welsh word that communicates the idea of longing for home, or the land of your birth: I read about it years ago and it has always meant a lot to me as an immigrant.



# PHILLIP NIEMEYER

Phillip Niemeyer is an artist, designer, and curator based in Austin, Texas. He founded Northern-Southern in 2013. He organized this show.

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## *Where do you think you are now, and how did you get here?*

I am 46, married, and a father of two I got to that by being lucky, occasionally following good decisions with good effort.

Mentally, I am in the same place, more or less, that I was when I was 14 years old, writing and drawing in a suburban room in San Antonio. Some of us, I believe, just find an affinity, by nature or nurture, for making new things, futures, from the materials and observations of the past and the world around us.

To a lot of us, most of us, creativity as we call it, is not a tool for accomplishing anything, although it can be. More it's a reason for being, or, at least, the best possible way to spend what time we have. We use it to make money, but more accurately we make money so to use it. The trick is to make enough money doing creative stuff most of the time. We serve two masters: the heart and the stomach.

## *What do you call what you do when you do it?*

I have no idea, and that's why this show exists.

I don't care so much what I do is called, but for the imperative to market oneself to get more opportunities to do those things. I like to make creative projects real in collaboration with cool people. I like receiving ideas, caring for them, and seeing them to fruition.

I am hoping to learn a word for what that means so I can say to people, oh yes, I am a (word goes here).

## *How did this show come to be?*

A year ago, I had the great chance to curate a show of three of my heroes: Elaine Lustig-Cohen, Anni Albers, and Rosmarie Tissi. They are all designers and artists, but there was no real line between the practices. They designed art. Or effused design with an art. Art and Design, Art/Design, Art Design, A-sign, Dart ... it is frustrating. I feel semantically caught on a definition. What is this line? Is it even real? What does it have to do with the way we manage to work now, in our late capitalist scramble? We make and try to make it.

Elaine I-Ling Shen helped to solidify the concept of this show as a conversation, and the questions we asked every participant. Rachel Freeman worked with me on the installation design. James Turner, Lindsey Culpepper, Gil Moreno, and Stella Alesi gave installation muscle and hustle. Hospitality credit to Beth Nottingham and our daughters Genevieve and Josephine.

SIMON WALKER

CHERYL WING-ZI WONG

TRANSMOUNTAIN

TIGRESS TILE

MEGHAN SHOGAN

CHRISTINA MOSER

KAREL MARTENS

PREM KRISHNAMURTHY

MYKOLA HALETA

ELAINE I-LING SHEN

DEV HARLAN

RICK GRIFFITH

KAREN GELARDI

GREG FOLEY

CARTER/REDDY

organized by

PHILLIP NIEMEYER

with help from friends

**WORK**

**MONEY**

**WHAT  
IT IS**

**BOTH**

**ART**