

# **TYPOGRAPHIC VOICE**

## **PROJECT 3**

Patience A. Anderson  
GRDS 353-OL  
Prof. Shawn McKinney  
SCAD - Fall 2021

# PROJECT OVERVIEW

Design a 12-page (minimum) narrative that explores type as voice, rhythm and pacing, and user experience. As a part of the design, students must include a minimum of 2500 words of their own writing associated with the chosen topic and formally set the content (i.e., body paragraphs) per the content of the course. Additionally, students must receive permission from a published or nonpublished author for additional content used.

Submit a project proposal; print and bind their final narrative; provide photography of the exterior book and eight spreads (minimum); and provide a single multipage PDF file of the narrative.

## PROJECT BREAKDOWN

1. Design Proposal

2. Exploration

3. Final Print Narrative

4. Final Screen-Based Narrative and Tablet View.

# DESIGN PROPOSAL

African-American women are underrepresented. During my second quarter at SCAD, I discovered that only point one percent of creative agencies were owned/operated by women. It dawned on me that if this is the case, then an even smaller margin is run by African-American women. My proposal for this project is to research six to ten African-American women who are leading in their creative industry, briefly discuss their creative journey, and include words of wisdom by each woman.

This book will serve as an inspirational guide to women, specifically African-American, who seek to enter into creative industries and build creative businesses. Research will be conducted through public interviews, articles, online content, and possibly printed materials.

Target Audience: Women, 18-35, African-American, Creative/Entrepreneurs (art, design, film, television, etc.)

## POSSIBLE FEATURED WOMEN:

LaNell Grant

Gail Anderson

Lorna Simpson

Thelma Golden

Jessica Bellamy

Kristy Tillman

Antionette D. Carroll

# BOOK TEXT

## LaNell Grant

Houston-bred producer LaNell “NELL” Grant brings a unique and ear-catching presence to the music industry through her production. Known for her work with Hip Hop’s new pioneer, Tobe Nwigwe, the two have created a sound and pairing that has been likened to that of Timbaland and Missy Elliot. Nell specializes in captivating your attention while leaving space for the artist to work, often using her own voice in the background as instrumentation. Along with Tobe, she has produced a large body of work in a short amount of time. Tobe From the SWAT, The Originals, More Originals, and currently, a third installment of Originals, were all produced within one year’s time.

Nell’s production is dynamic, sophisticated, and intricate, as is she. At one point, she juggled teaching, coaching, school, marriage, producing (music and a child), and still managed to crank out weekly hits. Her response to such grit and focus? “Women Produce, our true essence is that we produce, we create.” Having left her career as a teacher, to fully pursue music and walk in her purpose, we can expect to see her hustle and uniqueness position her as a household name and create a legacy for women to follow.

## Antionette D. Carroll

Antionette D. Carroll is the Founder and CEO of Creative Reaction Lab, a nonprofit social enterprise designing healthy and racially equitable communities for Black and Latinx populations through education and training programs, community engagement consulting, an online national platform, and open-sourced tools and resources. Creative Reaction Lab is creating a collaborative youth-led, community-centered movement challenging racial inequities in the education, media, health and healthcare, and government and public service sectors. Throughout her career, Carroll has worked, in in-house and freelance capacities, for non-profits working for social justice, human rights, and diversity and inclusion. Prior to CRXLAB, Carroll spent 7 years in the advertising and marketing industry.

Carroll was named the Founding Chair of the Diversity and Inclusion Task Force of AIGA: The Professional Association of Design in 2014. Notably, within her role, she:

- Grew the task force to 22 members representing 12 states.
- Pitched and created the full-time, in-house Diversity and Inclusion Residency.
- Conducted the first staff diversity training in AIGA’s 102-year history.
- Restarted the Design Journeys archive highlighting prominent designers of color throughout design history.
- Co-planned, and presented at, the Diversity and Inclusion Mini-Summit, training over 250 chapter leaders on the role of diversity and inclusion within design.

She’s currently the Chair Emerita of the Task Force working on long-term strategic initiatives such as the Design Census Program with Google and national Inclusivity in Design Summit. With her encouragement, AIGA created the first Racial Justice by Design program, with Antionette co-organizing and assuming the role of online producer for the national Town Hall in 2016. At the local level, she is currently serving as the President Emerita of AIGA St. Louis and co-founder of the Design + Diversity Conference. Carroll also sits on several awards and programming committees for local and national non-profits, including the steering committee for The City of St. Louis’ Resiliency Office, supported by Rockefeller Foundation and formerly the founding anti-bias/anti-racism committee for City Garden Montessori School.

In 2018, Carroll was named a Echoing Green Global Fellow, TED Fellow, SOCAP (Social Capital Markets) Social Entrepreneurship Scholar and a Camelback Ventures Fellow. In 2017, Carroll was named one of Essence Magazine’s 100 #WOKE Women, a Subject Matter Advisor for Rockefeller Foundation’s 100 Resilient Cities, a 4.0 Schools Tiny Fellow, a Next City Vanguard, and ED Collabiat/Mastercard Edpreneur in Residence. In 2016, Carroll was named an American Express/Ashoka Emerging Innovator in Social Entrepreneurship and a SOCAP (Social Capital Markets) Social Entrepreneurship Scholar. In 2015, Carroll was named a StartingBloc Fellow, one of Alive Magazine’s 20 Under 40 Artists to Watch, and Delux Magazine’s Power 100. Carroll is a Community Arts Training Fellow. In 2014, she was accepted in the inaugural class of the School of Visual Arts’ Business of Social Design Intensive. In 2013, Carroll was recognized by the Sue Shear Institute for Women in Public Life as its Amethyst Honoree, and she graduated from the Focus St. Louis Emerging Leaders Program. She was also named the inaugural Katherine Dunham Fellow in Arts Administration by the Regional Arts Commission in 2011.

When she is not working (which as a mom, wife, and entrepreneur usually equals never), she is watching science fiction, action and Asian cinema, reading, practicing handlettering, coloring with her children, and adding to her shoe collection

## Jessica Bellamy

Jessica is an award-winning international speaker, workshop facilitator, motion infographic designer, and research analyst. She and her colleague Josh Poe are the founders of the Root Cause Research Center which is a grassroots-led institution that collects data, creates data visuals, and trains impacted community members in research and data storytelling.

Jessica Bellamy presents and gives workshops on information design and data equity in the United States and in other countries such as Germany and Canada. She presents at conferences as well as at universities such as Carnegie Mellon, UCLA, Vermont College of Fine Arts, ArtCenter, and Yale. Jessica is an alumnus of the Adobe Creative Residency program. She is also a Design Justice advocate. She started her design career working with nonprofits and community groups to create compelling explainers that break down complex service and policy information.

Jessica’s research career began at the University of Louisville’s Neurodevelopmental Science Lab, where she worked for nearly five years. She later used her training as a research analyst, as well as her

training in community organizing and graphic design to start GRIDS: The Grassroots Information Design Studio, which was a social enterprise that combined all three skill sets to benefit social initiatives. Jessica graduated Summa Cum Laude from the University of Louisville (UofL) with degrees in Drawing (BFA), Graphic Design (BFA), Pan African Studies (BA), and a minor in Communication.

### **Kristy Tillman**

Kristy Tillman currently serves as the Head of Communication Design at Slack. In this role, Kristy is leading a team who's charged with the mission of building powerful tools and stories that enable millions of people to understand Slack's mission and products.

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She is an alumna of Florida A&M University.

### **Lorna Simpson**

Lorna Simpson, (born August 13, 1960, Brooklyn, New York, U.S.), American photographer whose work explored stereotypes of race and gender, most often with an emphasis on African American women. Simpson attended the High School of Art and Design in New York City. As an undergraduate at the New York School of Visual Arts, she studied painting at first but switched to photography before receiving a B.F.A. (1982).

After graduation Simpson traveled to Europe and Africa, where she not only developed her skill at documentary photography but also began to wonder how she could expand beyond the limitations of the genre, which she felt offered a primarily voyeuristic experience for the artist and the viewer. While earning an M.F.A. (1985) at the University of California, San Diego, she began experimenting with new ways to present her ideas in photographs in order to engage the viewer. What emerged was what became her signature technique: photo-text, which involved including brief passages of text that were often superimposed on the photographs and introduced new levels of meaning to the images. The images themselves were now posed studio shots, characterized by the use of human subjects, usually African American women, whose faces were hidden or obscured. Simpson's photography typically explored the perception of African American women in American culture. *You're Fine, You're Hired* (1988), using Polaroid prints framed in wood, depicted an African American woman lying on her side. To the left of the images was a list of terms relating to a physical exam; to the right, the words *Secretarial* and *Position*. By the late 1980s Simpson's work was being displayed in solo exhibitions. In 1990 she became the first African American woman to exhibit at the Venice Biennale, an international arts festival. By the

mid-1990s, with her name firmly linked to photo-text, Simpson pushed in new directions to avoid what she characterized as a paralysis that could be created by outside expectations. While not abandoning photography, she turned her attention toward video installations. One such work, *Corridor* (2003), juxtaposed the stories of two African American women—an American Civil War-era runaway slave and a bored mid-20th-century housewife—and drew parallels between their lives of isolation.

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Among Simpson's awards and honours were a National Endowment for the Arts fellowship (1985) and the Whitney Museum American Art Award (2001). In 2007 her work was featured in a 20-year retrospective at the Whitney Museum of Art in New York City.

### **Thelma Golden**

Thelma Golden is Director and Chief Curator of The Studio Museum in Harlem, the world's leading institution devoted to visual art by artists of African descent. Golden began her career as a Studio Museum intern in 1987. In 1988, she joined the Whitney Museum of American Art, where she launched her influential curatorial practice. Over a decade at the Whitney, she organized numerous groundbreaking exhibitions, including *Black Male: Representations of Masculinity in American Art*, in 1994. She was also a member of the curatorial team for the 1993 Biennial.

In 2000, Golden returned to the Studio Museum as Deputy Director for Exhibitions and Programs, working closely with Director Lowery Stokes Sims. She succeeded Dr. Sims as Director in 2005. Under her leadership, the Studio Museum has gained increased renown as a global leader in the exhibition of contemporary art, a center for innovative education, and a cultural anchor in the Harlem community. Golden's curatorial vision has cemented the Museum as "one of New York City's most consistently stimulating and innovative art institutions," according to Holland Cotter of the *New York Times*. Her tenure as Director has been characterized by a deep commitment to planning for the Museum's future. In 2015, the Studio Museum announced plans to create a new facility, designed by Adjaye Associates in conjunction with Cooper Robertson, on its current site in Harlem. The new building will be the Studio Museum's first purpose-built facility since its founding in 1968.

Golden holds a B.A. in Art History and African American Studies from Smith College. She has received honorary doctorates from the City College of New York (2009), San Francisco Art Institute (2008), Smith College (2004), and Moore College of Art and Design (2003). In 2010, she was awarded a Barnard Medal

of Distinction from Barnard College. That same year, President Barack Obama appointed Golden to the Committee for the Preservation of the White House, on which she served from 2010–2016. She currently serves on the Board of Directors for the Barack Obama Foundation and the Los Angeles County Museum of Art. She is a 2008 Henry Crown Fellow at the Aspen Institute, and in 2016 received the Audrey Irmas Award for Curatorial Excellence from the Center for Curatorial Studies at Bard College. In 2015, she was appointed as a Ford Foundation Art of Change Visiting Fellow. Golden is a recognized authority in contemporary art by artists of African descent and an active lecturer and panelist speaking about contemporary art and culture at national and international institutions. Her 2009 TED Talk, “How Art Gives Shape to Cultural Change,” examines how contemporary artists continue to shape dialogue about race, culture, and community.

### **Gail Anderson**

Gail Anderson is a New York-based designer, writer, and educator. She is a partner, with Joe Newton, at Anderson Newton Design.

From 2002 through 2010, she served as Creative Director of Design at SpotCo, a New York City advertising agency that creates artwork for Broadway and institutional theater. From 1987 to early 2002, she worked at Rolling Stone magazine, serving as designer, deputy art director, and finally, as the magazine's senior art director. And early in her career, Gail was a designer at The Boston Globe Sunday Magazine and Vintage Books (Random House).

Anderson's work has received awards from major design organizations, including the Society of Publication Designers, the Type Directors Club, The American Institute of Graphic Arts, The Art Directors Club, Graphis, Communication Arts, and Print. In addition, it has also been included in the permanent collections of the Cooper Hewitt Design Museum, the Library of Congress, and the Milton Glaser Design Archives at the School of Visual Arts. Anderson has been featured in magazines that include Computer Arts (UK), designNET (Korea), kAk (Russia), STEP Inside Design, and Graphic Design USA.

Gail Anderson is co-author, with Steven Heller, of the upcoming *The Typographic Universe*, as well as *New Modernist Type*, *New Ornamental Type*, *New Vintage Type*, *Astounding Photoshop Effects*, *American Typeplay*, *The Savage Mirror*, and *Graphic Wit*. She is a contributor to *Imprint* and *Uppercase* magazine.

Anderson teaches in the School of Visual Arts MFA, undergraduate, and high school design programs, and has served on the advisory boards for Adobe Partners by Design and the Society of Publication Designers. She currently serves on the board for the Type Directors Club, and is a member of the Citizens' Stamp Advisory Committee for the US Postal Service.

Anderson is the recipient of the 2008 Lifetime Achievement Medal from the AIGA, the 2009 Richard Gangel art direction award from the Society of Illustrators, and has lectured about design (and her bottle cap collection) at organizations and conferences around the world.

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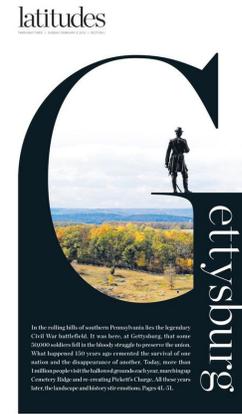
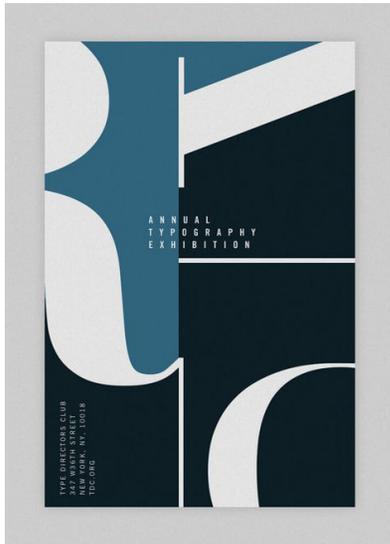
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## ***NOTE: I DID NOT END UP USING GAIL ANDERSON***

### **Sources**

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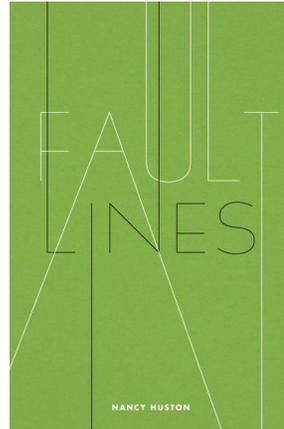
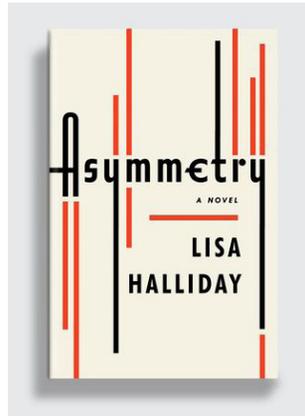
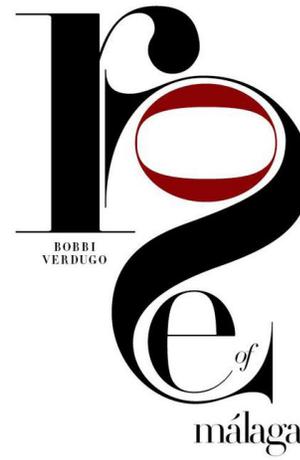
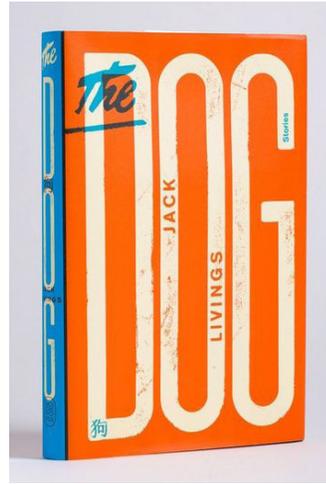
# MOOD BOARD



1978. The cycling hills of southern Pennsylvania from the legendary Civil War battlefield. It was here, at Gertysburg, that some 20,000 soldiers fell in the bloody Battle of Gettysburg the year. What happened 150 years ago reminded the war-torn of one nation and the disappearance of another. It felt more than 150 years ago that the battle of Gettysburg was over, according to General Meade and the army of Robert E. Lee. 150 years later, the landscape was still the same. Page 41-42.



# MOOD BOARD



# TYPE STUDIES

Headline/Display Text

**FILICUDI REGULAR**

**Impact\*\***

**BEBAS NEUE**

*Abril Display*

**Gill Sans Nova Bold\*\***

**LTC Globe Gothic\*\***

**Playfair Display Bold**

**Brother XS \*\***

**Condor\*\***

**Montserrat\*\***

Body Text

The text used for the body is  
Adobe Garamound Pro Regular.

## CONCEPT

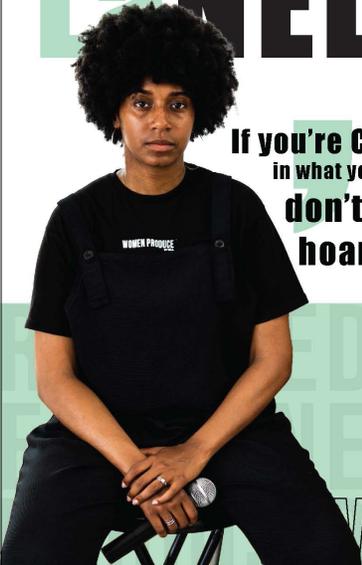
The idea for this book is to have a different yet cohesive layout for each spread for each person. Each spread will complement the individual style and career that is being highlighted. The size of the print book will be approximately 5 in x 7.5 in.

The idea behind the type for this project was to have a unique font for each spread.

\*\*FONTS USED\*\*

# EXPLORATION 1

- Color palette based on individual spread (3 color palette per person - black & white plus statement color)
- Unified theme for cohesive book
- Similar edits, but layout unique to each individual



**L**anell Grant

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in what you do, you  
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**WOMEN PRODUCE**

**PRODUCED BY  
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*The privilege I've had as a curator is not just the discovery of new works ... but what I've discovered about myself...*



# Lorna Simpson

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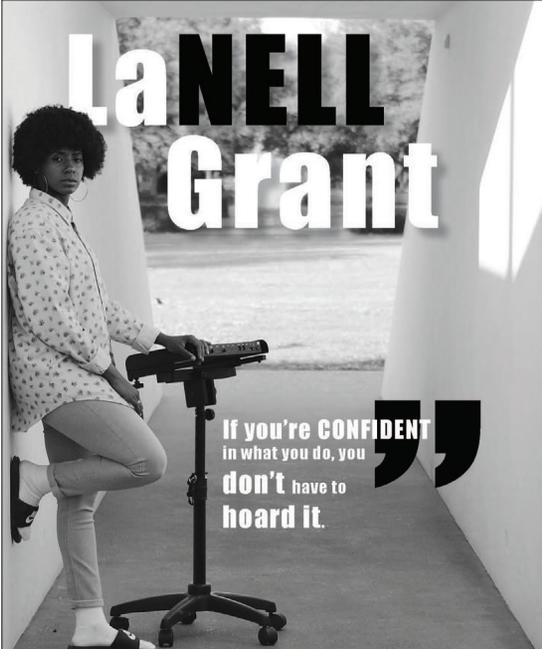
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When she is not working (which as a mom, wife, and entrepreneur usually equals never), she is watching science fiction, action and Asian cinema, reading, practicing handlettering, coloring with her children, and adding to her shoe collection.

***If oppression, inequalities, and inequities are designed, they can be redesigned.***

# EXPLORATION 2

- 3 color palette (Possibly Black/White/Pink)
- Unified photo edits
- Black/White photos
- Possible unified font choice
- (Same font for headline/display text throughout & same body font)



**LaNELL Grant**

**L**aNell "NELL" Grant is a Houston-bred producer that brings a unique and ear-catching presence to the music industry through her production. Known for her work with Hip Hop's new pioneer, Tobe Nwigwe, the two have created a sound and pairing that has been likened to that of Timbaland and Missy Elliot. Nell specializes in captivating your attention while leaving space for the artist to work, often using her own voice in the background as instrumentation. Along with Tobe, she has produced a large body of work in a short amount of time. *Tobe From the SWAT, The Originals, More Originals*, and currently, a third installment of *Originals*, were all produced within one year's time.

Nell's production is dynamic, sophisticated, and intricate, as is she. At one point, she juggled teaching, coaching, school, marriage, producing (music and a child), and still managed to crank out weekly hits. Her response to such grit and focus? "Women Produce, our true essence is that we produce, we create". Having left her career as a teacher, to fully pursue music and walk in her purpose, we can expect to see her hustle and uniqueness position her as a household name and create a legacy for women to follow.

**If you're CONFIDENT in what you do, you don't have to hoard it.**



**Lorna Simpson**

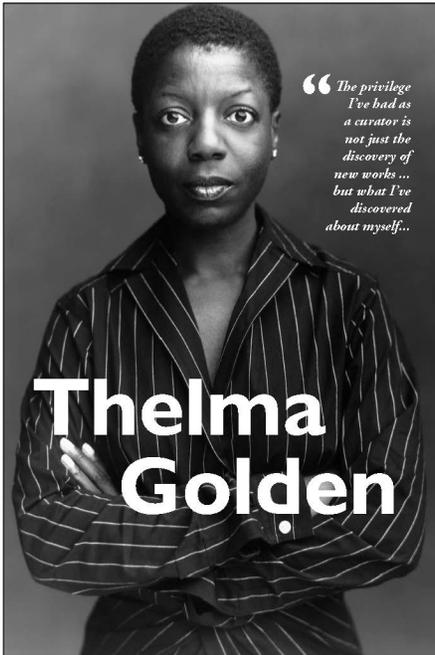
**L**orna Simpson is an American photographer whose work explored stereotypes of race and gender, most often with an emphasis on African American women. Simpson attended the High School of Art and Design in New York City. As an undergraduate at the New York School of Visual Arts, she studied painting at first but switched to photography before receiving a B.F.A. (1982).

After graduation Simpson traveled to Europe and Africa, where she not only developed her skill at documentary photography but also began to wonder how she could expand beyond the limitations of the genre, which she felt offered a primarily voyeuristic experience for the artist and the viewer. While earning an M.F.A. (1985) at the University of California, San Diego, she began experimenting with new ways to present her ideas in photographs in order to engage the viewer. What emerged was what became her signature technique: photo-text, which involved including brief passages of text that were often superimposed on the photographs and introduced new levels of meaning to the images. The images themselves were now posed studio shots, characterized by the use of human subjects, usually African American women, whose faces were hidden or obscured. Simpson's photography typically explored the perception of African American women in American culture. *You're Fine, You're Hired* (1988), using Polaroid prints framed in wood, depicted an African American woman lying on her side. To the left of the image was a list of terms relating to a physical exam; to the right, the words *Secretarial and Position*.

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In 2000, Golden returned to the Studio Museum as Deputy Director for Exhibitions and Programs, working closely with Director Lowery Stokes Sims. She succeeded Dr. Sims as Director in 2005. Under her leadership, the Studio Museum has gained increased renown as a global leader in the exhibition of contemporary art, a center for innovative education, and a cultural anchor in the Harlem community. Golden’s curatorial vision has cemented the Museum as “one of New York City’s most consistently stimulating and innovative art institutions,” according to Holland Cotter of the *New York Times*. Her tenure as Director has been characterized by a deep commitment to planning for the Museum’s future. In 2015, the Studio Museum announced plans to create a new facility, designed by Adjaye Associates in conjunction with Cooper Robertson, on its current site in Harlem. The new building will be the Studio Museum’s first purpose-built facility since its founding in 1968.

**G**olden holds a B.A. in Art History and African American Studies from Smith College. She has received honorary doctorates from the City College of New York (2009), San Francisco Art Institute (2008), Smith College (2004), and Moore College of Art and Design (2003). In 2010, she was awarded a Barnard Medal of Distinction from Barnard College. That same year, President Barack Obama appointed Golden to the Committee for the Preservation of the White House, on which she served from 2010–2016. She currently serves on the Board of Directors for the Barack Obama Foundation and the Los Angeles County Museum of Art. She is a 2008 Henry Crown Fellow at the Aspen Institute, and in 2016 received the Audrey Irmas Award for Curatorial Excellence from the Center for Curatorial Studies at Bard College. In 2015, she was appointed as a Ford Foundation Art of Change Visiting Fellow. Golden is a recognized authority in contemporary art by artists of African descent and an active lecturer and panelist speaking about contemporary art and culture at national and international institutions. Her 2009 TED Talk, “How Art Gives Shape to Cultural Change,” examines how contemporary artists continue to shape dialogue about race, culture, and community.



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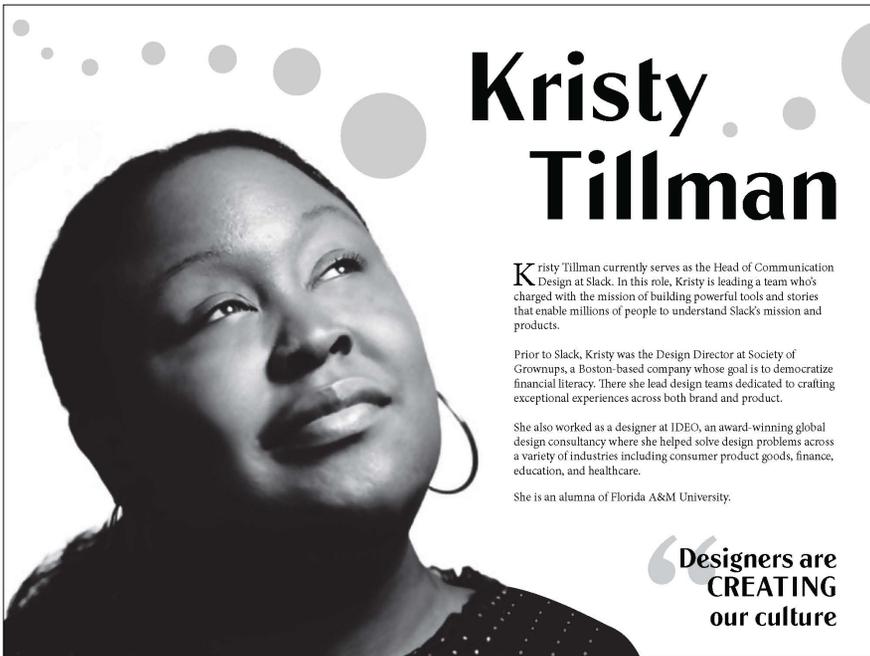
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She started her design career working with nonprofits and community groups to create compelling explainers that break down complex service and policy information.

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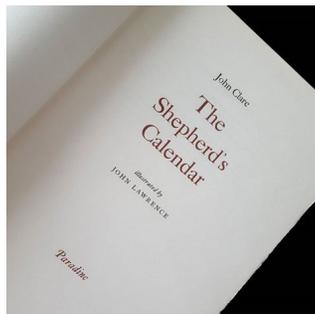
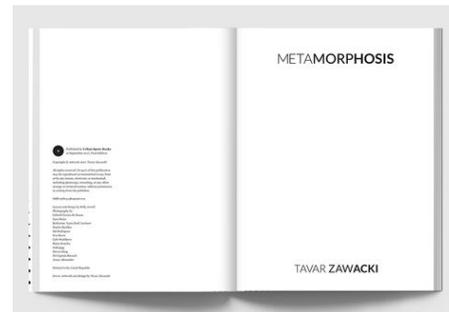
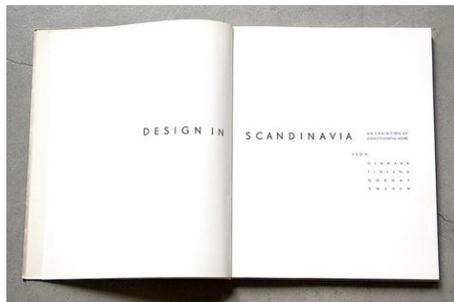
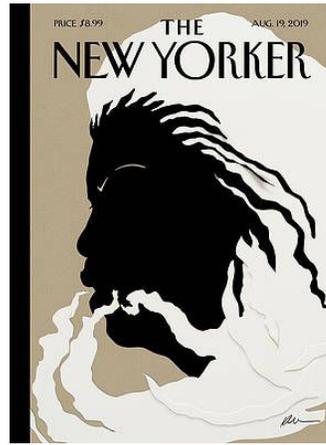
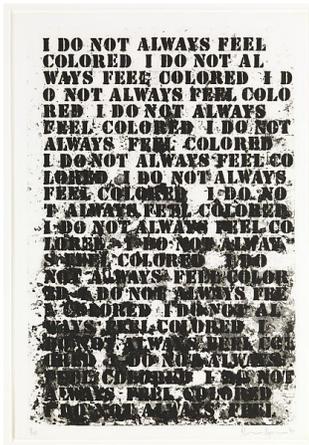
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# COVER / TITLE PAGE MOOD BOARD



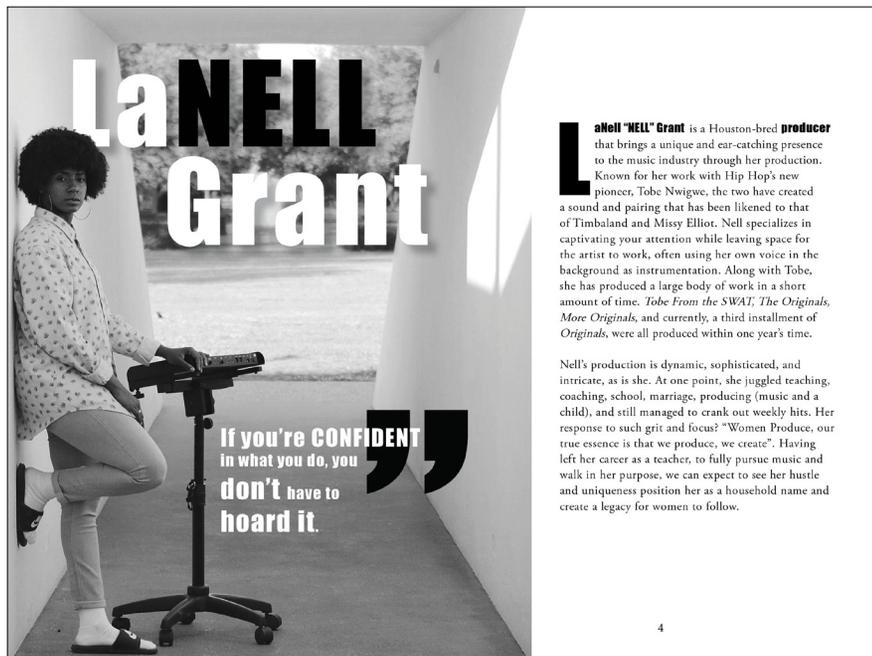
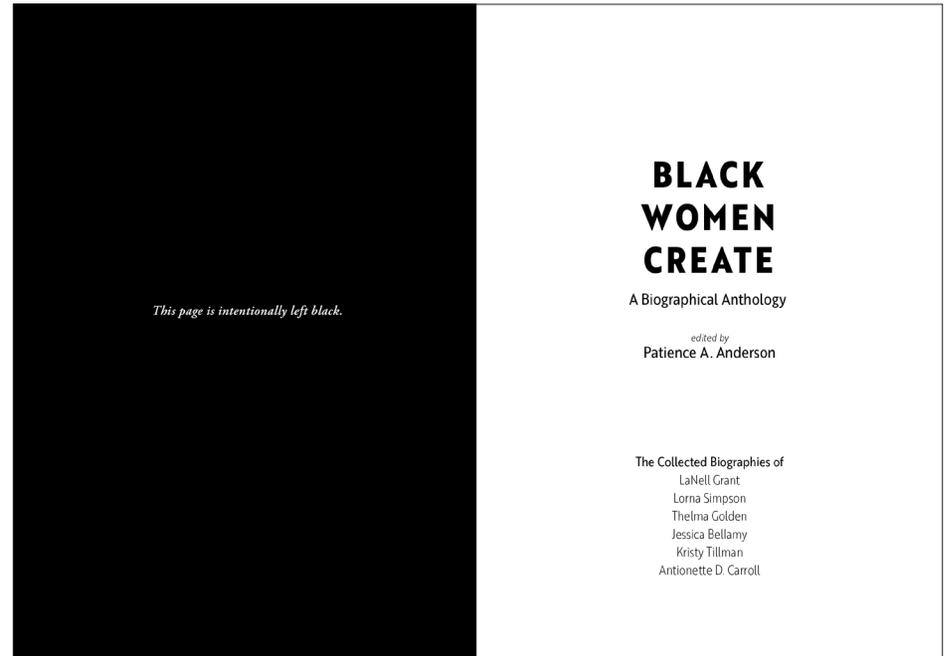
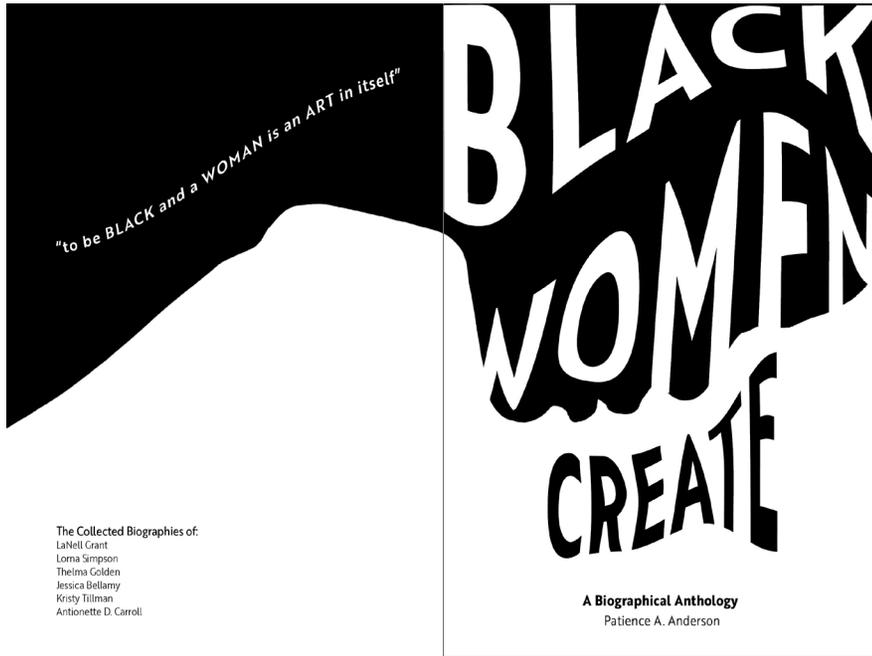
After receiving instructor and peer feedback, I looked at for inspiration through the work of Glenn Ligon, Kara Walker, and Pinterest references.





# **PRINT LAYOUT**

**SPREADS & MOCKUPS**



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**WE'RE FRAGMENTED**  
not only in terms of how society regulates our bodies but in the way we think about ourselves.

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**2021**  
HAUSER & WIRTH LOS ANGELES, CA

**2020**  
HAUSER & WIRTH ONLINE  
HAUSER & WIRTH HONG KONG

**2019**  
HAUSER & WIRTH NEW YORK, NY

**2018**  
HAUSER & WIRTH LONDON, UK  
HAUSER & WIRTH LOS ANGELES, CA

**2017**  
FRIZZE NEW YORK, HAUSER & WIRTH

**2016**  
MODERN ART MUSEUM OF FORT WORTH, TX  
SALON 94, NEW YORK, NY

**2014**  
ADDISON GALLERY OF AMERICAN ART, ANDOVER, MA  
BALTIC CENTRE FOR CONTEMPORARY ART, GATESHEAD, UK

**2013**  
HAUS DER KUNST, MUNICH, GERMANY  
JEU DE PAUME, PARIS, FRANCE  
ASPEN ART MUSEUM, ASPEN, CO

**2011**  
BROOKLYN MUSEUM, BROOKLYN, NEW YORK

**2010**  
WALKER ART CENTER, MINNEAPOLIS, MN

**2007**  
WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

**2006**  
MUSEUM OF CONTEMPORARY ART LOS ANGELES, CA

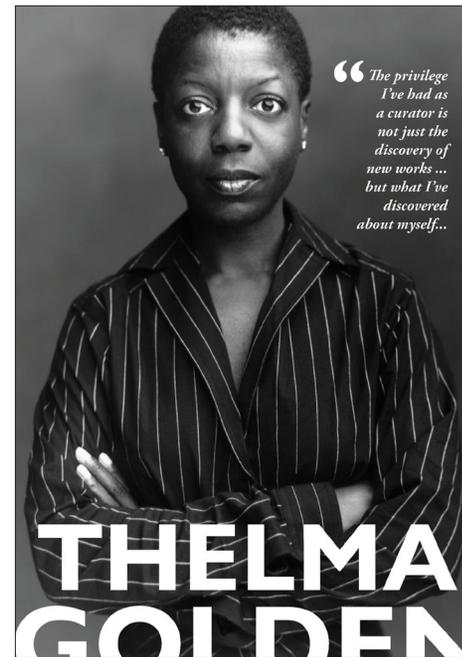
**1999**  
WALKER ART CENTER, MINNEAPOLIS, MN

**1992**  
MUSEUM OF CONTEMPORARY ART CHICAGO, IL

**1990**  
THE MUSEUM OF MODERN ART, NEW YORK, NY

8

# Exhibitions



“The privilege I’ve had as a curator is not just the discovery of new works ... but what I’ve discovered about myself...”

# THELMA GOLDEN

# THELMA

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12



“Being creative means being brave”

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19

# REDESIGN

AC  
D.C.

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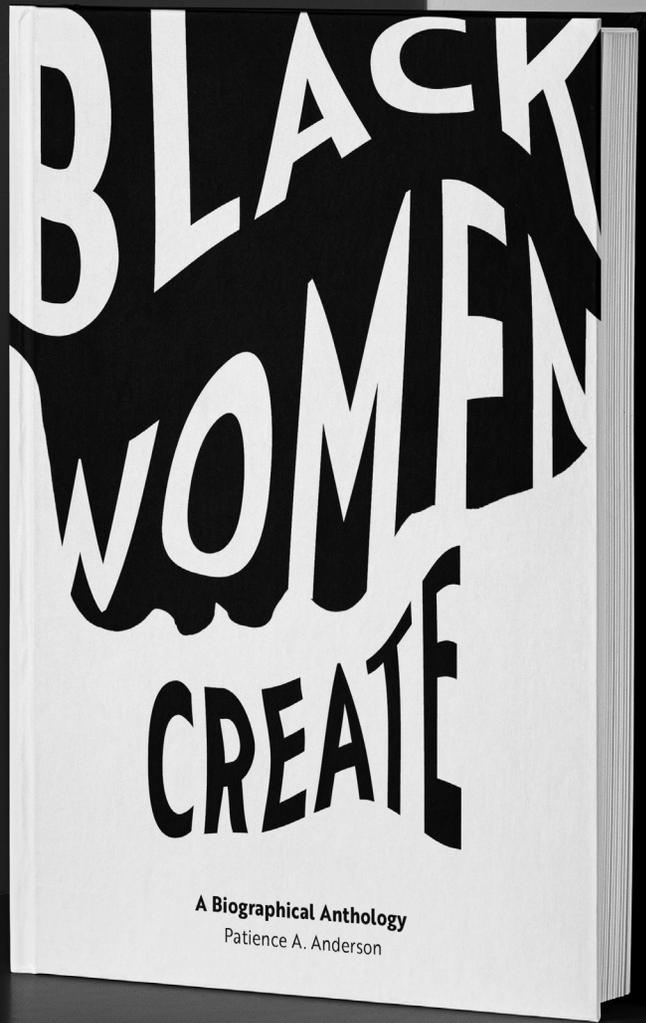
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20

21



# BLACK WOMEN CREATE

A Biographical Anthology  
Patience A. Anderson

*"to be BLACK and a WOMAN is an ART in itself"*

The Collected Biographies of:  
LaNell Grant  
Lorna Simpson  
Thelma Golden  
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**A Biographical Anthology**  
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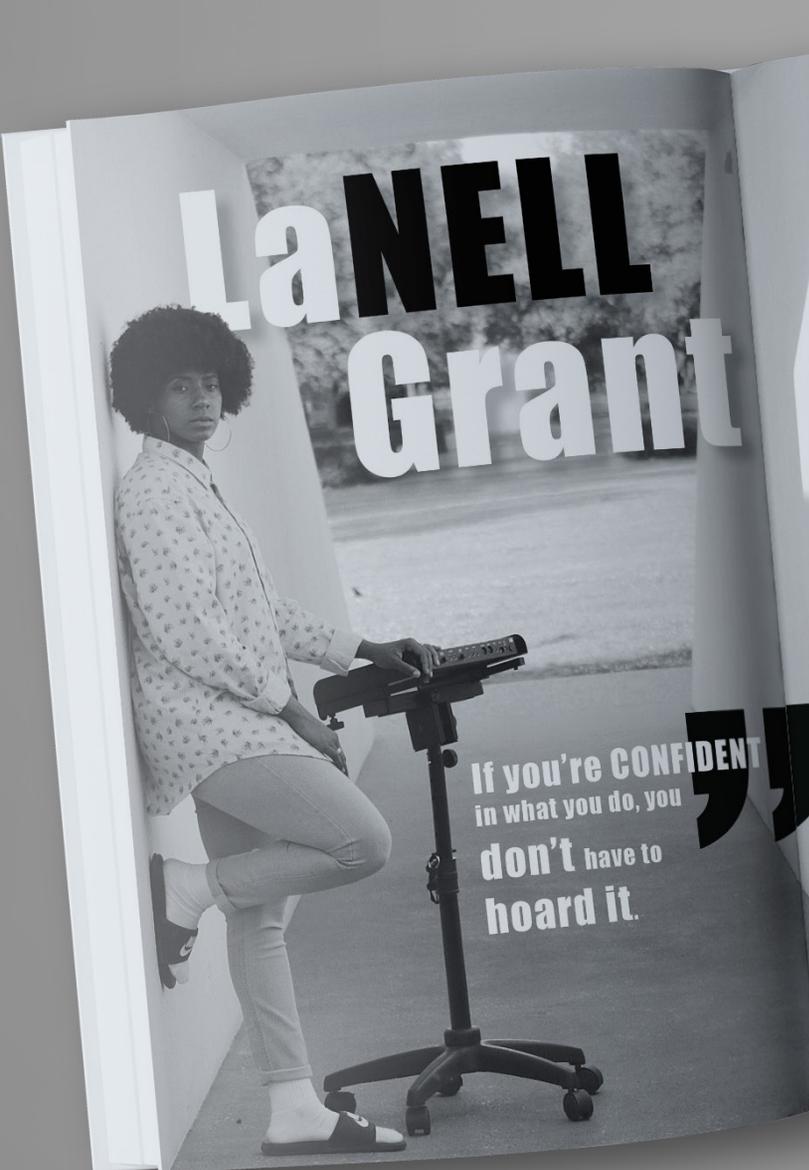
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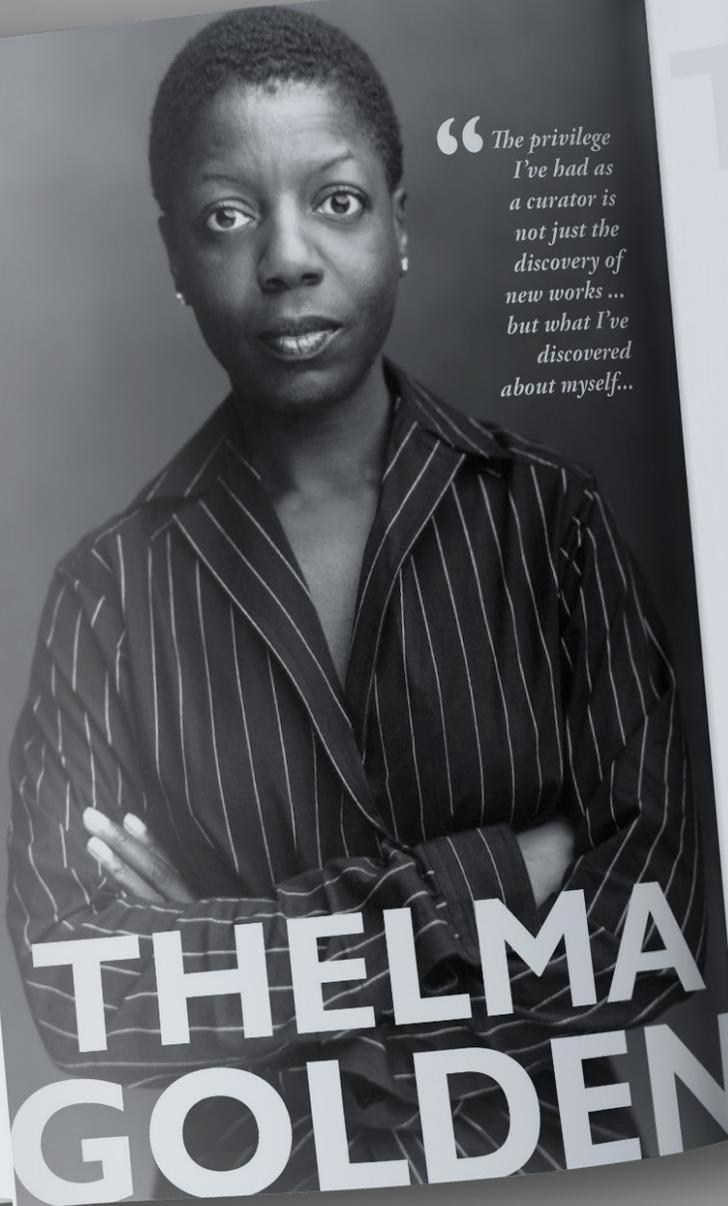
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# Exhibitions



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THELMA  
GOLDEN

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**wonderful things**  
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*“If oppression, inequalities, and inequities are designed, they can be redesigned.”*

REDESIGN

She's currently the Chair Emerita of the Task Force working on long-term strategic initiatives such as the Design Census Program with Google and national Inclusivity in Design Summit. With her encouragement, AIGA created the first Racial Justice by Design program, with Antionette co-organizing and assuming the role of online producer for the national Town Hall in 2016. At the local level, she is currently serving as the President Emerita of AIGA St. Louis and co-founder of the Design + Diversity Conference. Carroll also sits on several awards and programming committees for local and national non-profits, including the steering committee for The City of St. Louis' Resiliency Office, supported by Rockefeller Foundation and formerly the founding anti-bias/anti-racism committee for City Garden Montessori School.

In 2018, Carroll was named a Echoing Green Global Fellow, TED Fellow, SOCAP (Social Capital Markets) Social Entrepreneurship Scholar and a Camelback Ventures Fellow. In 2017, Carroll was named one of Essence Magazine's 100 #WOKE Women, a Subject Matter Advisor for Rockefeller Foundation's 100 Resilient Cities, a 4.0 Schools Tiny

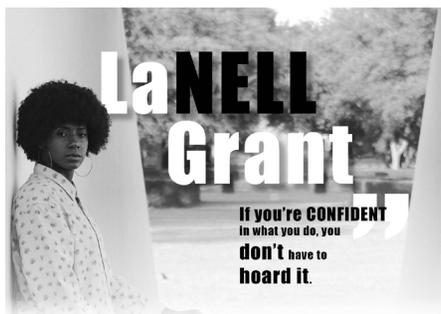
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When she is not working (which as a mom, wife, and entrepreneur usually equals never), she is watching science fiction, action and Asian cinema, reading, practicing handlettering, coloring with her children, and adding to her shoe collection.



# **DIGITAL LAYOUT**

# DIGITAL DEVELOPMENT



**LaNell "NELL" Grant** is a Houston-bred producer that brings a unique and ear-catching presence to the music industry through her production. Known for her work with Hip Hop's new pioneer, Tobe Nwigwe, the two have created a sound and pairing that has been likened to that of Timbaland and Missy Elliot. Nell specializes in captivating your attention while leaving space for the artist to work, often using her own voice in the background as instrumentation. Along with Tobe, she has produced a large body of work in a short amount of time. *Tobe From the SWAT, The Originals, More Originals*, and currently,

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First attempt at portrait layout.  
I decided to go with landscape instead

# BLACK WOMEN CREATE

**A Biographical Anthology**  
Patience A. Anderson

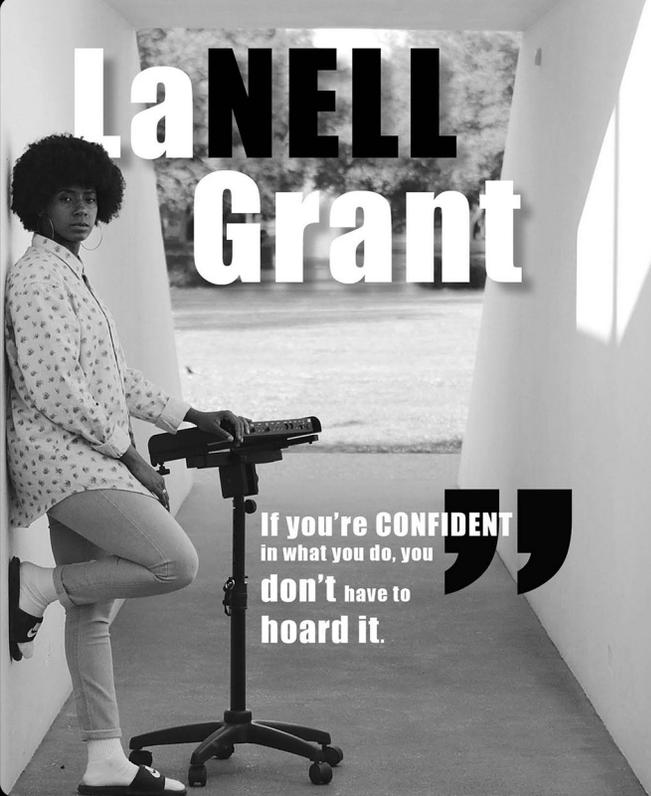
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# **BLACK WOMEN CREATE**

A Biographical Anthology

*edited by*  
**Patience A. Anderson**

The Collected Biographies of  
LaNell Grant  
Lorna Simpson  
Thelma Golden  
Jessica Bellamy  
Kristy Tillman  
Antionette D. Carroll



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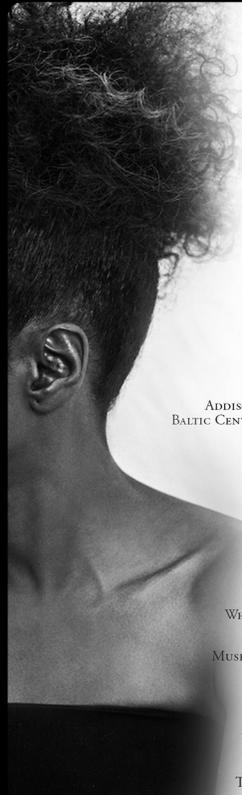
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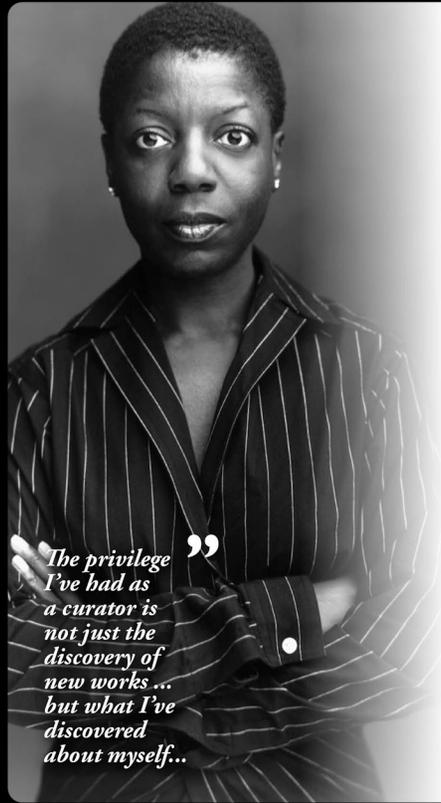
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Antionette D. Carroll is the Founder and CEO of Creative Reaction Lab, a nonprofit social enterprise **designing** healthy and **racially equitable communities** for Black and Latinx populations through education and training programs, community engagement consulting, an online national platform, and open-sourced tools and resources. Creative Reaction Lab is creating a collaborative youth-led, community-centered movement challenging racial inequities in the education, media, health and healthcare, and government and public service sectors. Throughout her career, Carroll has worked, in in-house and freelance capacities, for non-profits working for social justice, human rights, and diversity and inclusion. Prior to CRXLAB, Carroll spent 7 years in the advertising and marketing industry.

Carroll was named the Founding Chair of the Diversity and Inclusion Task Force of AIGA: The Professional Association of Design in 2014. Notably, within her role, she grew the task force to 22 members representing 12 states; pitched and created the full-time, in-house Diversity and Inclusion Residency; conducted the first staff diversity training in AIGA's 102-year history; restarted the Design Journeys archive highlighting prominent designers of color throughout design history; co-planned, and presented at, the Diversity and Inclusion Mini-Summit, training over 250 chapter leaders on the role of diversity and inclusion within design.



She's currently the Chair Emerita of the Task Force working on long-term strategic initiatives such as the Design Census Program with Google and national Inclusivity in Design Summit. With her encouragement, AIGA created the first Racial Justice by Design program, with Antionette co-organizing and assuming the role of online producer for the national Town Hall in 2016. At the local level, she is currently serving as the President Emerita of AIGA St. Louis and co-founder of the Design + Diversity Conference. Carroll also sits on several awards and programming committees for local and national non-profits, including the steering committee for The City of St. Louis' Resiliency Office, supported by Rockefeller Foundation and formerly the founding anti-bias/anti-racism committee for City Garden Montessori School.

In 2018, Carroll was named a Echoing Green Global Fellow, TED Fellow, SOCAP (Social Capital Markets) Social Entrepreneurship Scholar and a Camelback Ventures Fellow. In 2017, Carroll was named one of Essence Magazine's 100 #WOKE Women, a Subject Matter Advisor for Rockefeller Foundation's 100 Resilient Cities, a 4.0 Schools Tiny Fellow, a Next City Vanguard, and ED Collabiatat/

Mastercard Edpreneur in Residence. In 2016, Carroll was named an American Express/ Ashoka Emerging Innovator in Social Entrepreneurship and a SOCAP (Social Capital Markets) Social Entrepreneurship Scholar. In 2015, Carroll was named a StartingBloc Fellow, one of Alive Magazine's 20 Under 40 Artists to Watch, and Delux Magazine's Power 100. Carroll is a Community Arts Training Fellow. In 2014, she was accepted in the inaugural class of the School of Visual Arts' Business of Social Design Intensive. In 2013, Carroll was recognized by the Sue Shear Institute for Women in Public Life as its Amethyst Honoree, and she graduated from the Focus St. Louis Emerging Leaders Program. She was also named the inaugural Katherine Dunham Fellow in Arts Administration by the Regional Arts Commission in 2011.

When she is not working (which as a mom, wife, and entrepreneur usually equals never), she is watching science fiction, action and Asian cinema, reading, practicing handlettering, coloring with her children, and adding to her shoe collection.

**A.C.**  
D.C.

The Collected Biographies of

LaNell Grant

Lorna Simpson

Thelma Golden

Jessica Bellamy

Kristy Tillman

Antionette D. Carroll

*"to be BLACK and a WOMAN is an ART in itself"*