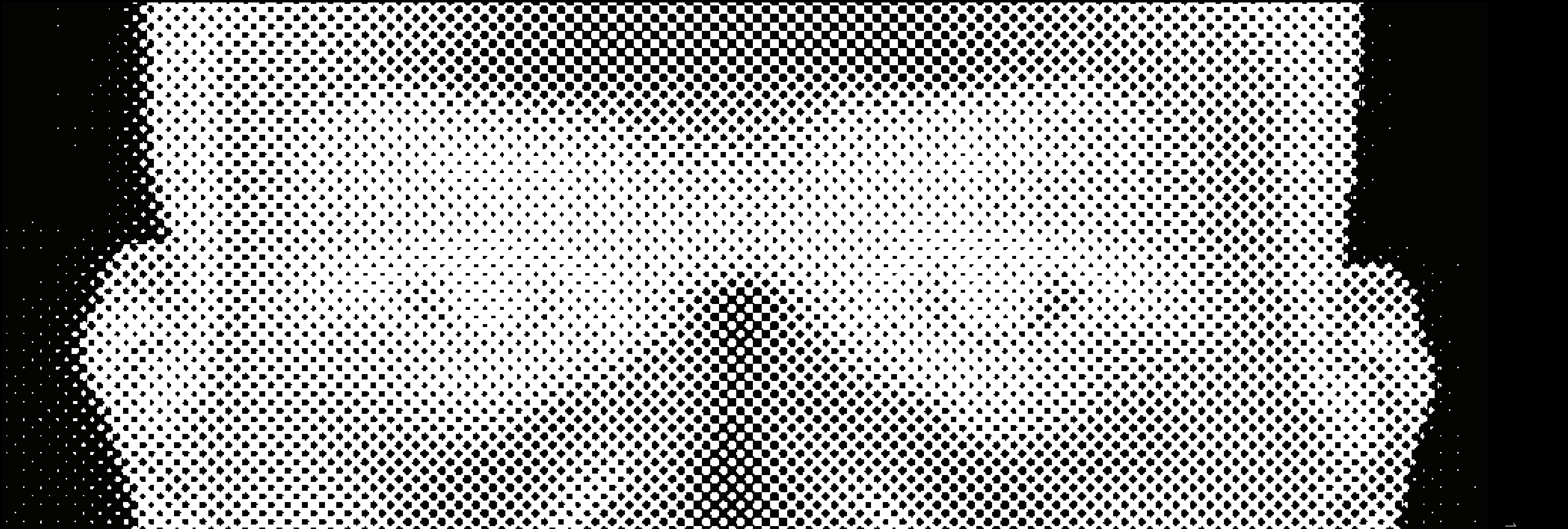
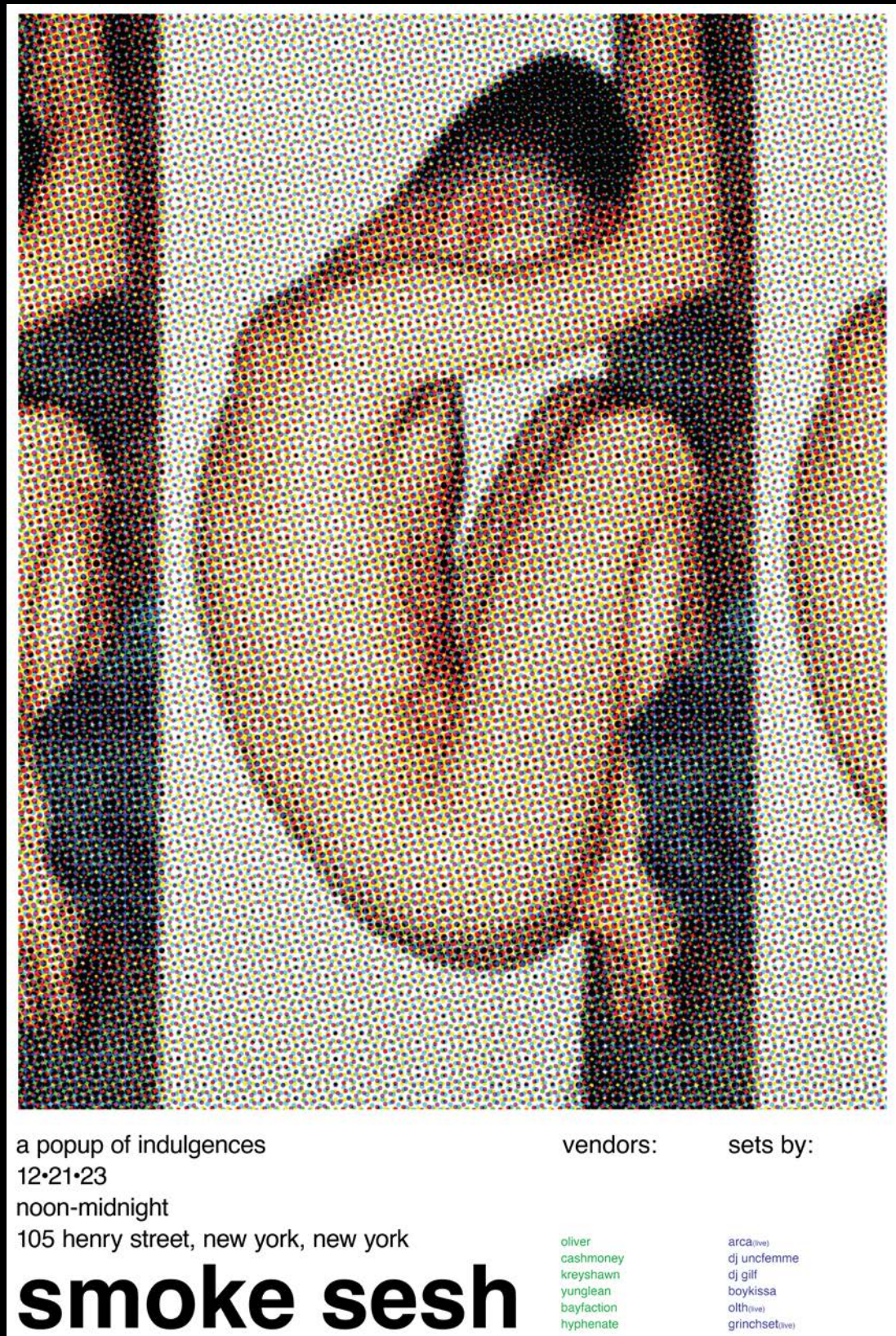




air as a force: posters, 2023

portfolio_2025

air as a force was a semester long assignment around developing an event and design work around the element of air. for my exploration, I chose to explore the ways that air act as a force upon our bodies, and the ways we force air to change how our bodies take in and expel air. the event was about allowing people to indulge in what made them happy, what gave them peace, because often we decide that parts of our body — our minds are moreso collective than antything.



indulge.
thing to do is
the best
sometimes
air, as a force
— of life
of indulgence
— of nature —
of connection

So often we seek to divide, to set ourselves apart from one another. To be an individual is to be better, or is it?

to live is to change.

you change everything
you touch and interact with.

same river.
you can never step in the

you can never
breathe the same air.

life and death
go hand in hand
black and white.

waiting the
same effort upon
the universe

why deny?
when you
can accept?

you are a force
upon the universe and
those around you

campus famously said "should
I kill myself, or have a cup of
coffee?" the idea being that both
have the same effect on the
greater universe.

force.

air is hate

air is love

all ways that we exchange air with one another.

air is a point of precious connection.

touch.kiss.hug.

seek to connect
rather than isolate.

drink, laugh, cry:
connect.

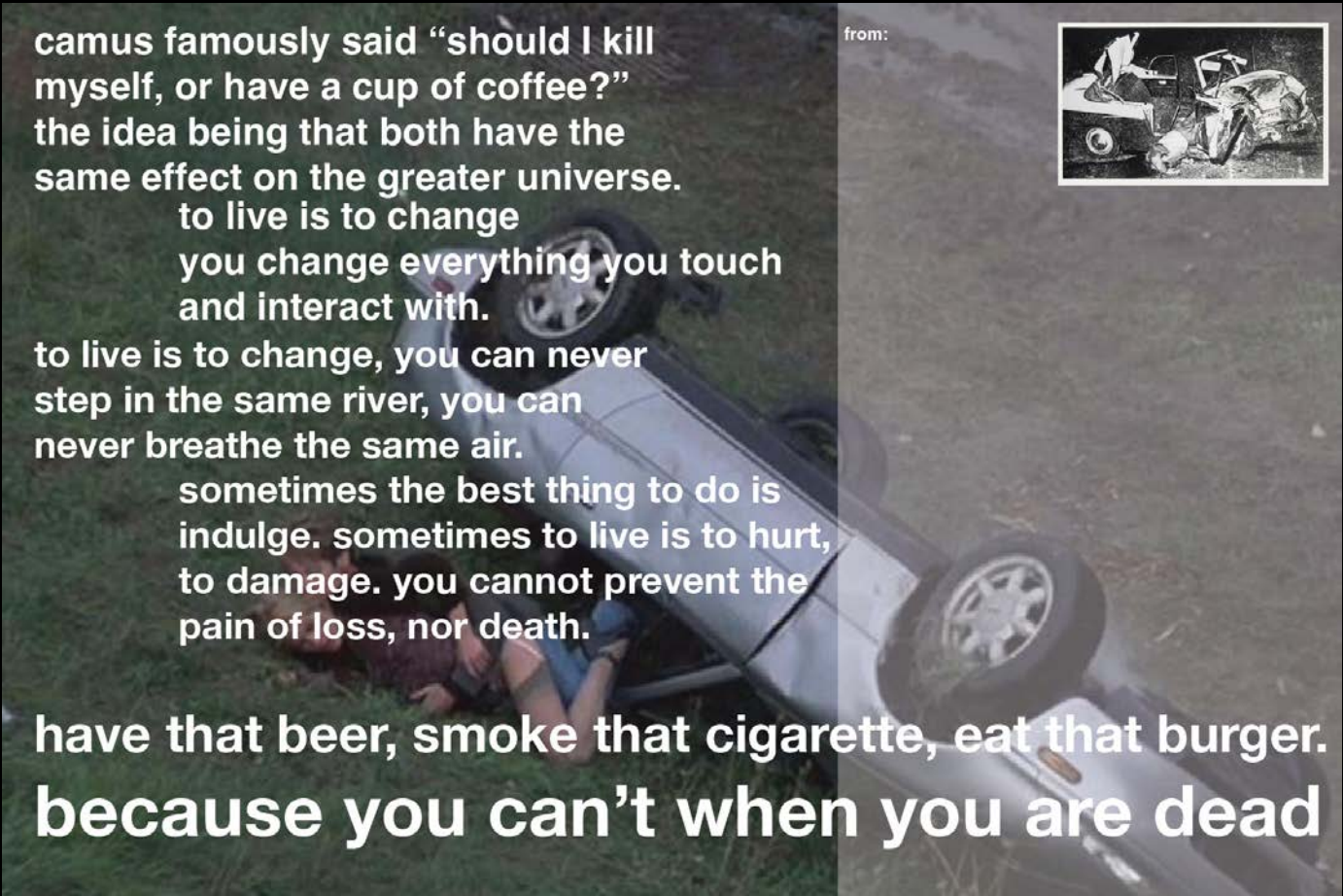
To seek out difference rather than connection is a societal poison that is rooted in us all.

air as a force: postcard, 2023



front

portfolio_2025



back

queer art history book and site, 2023

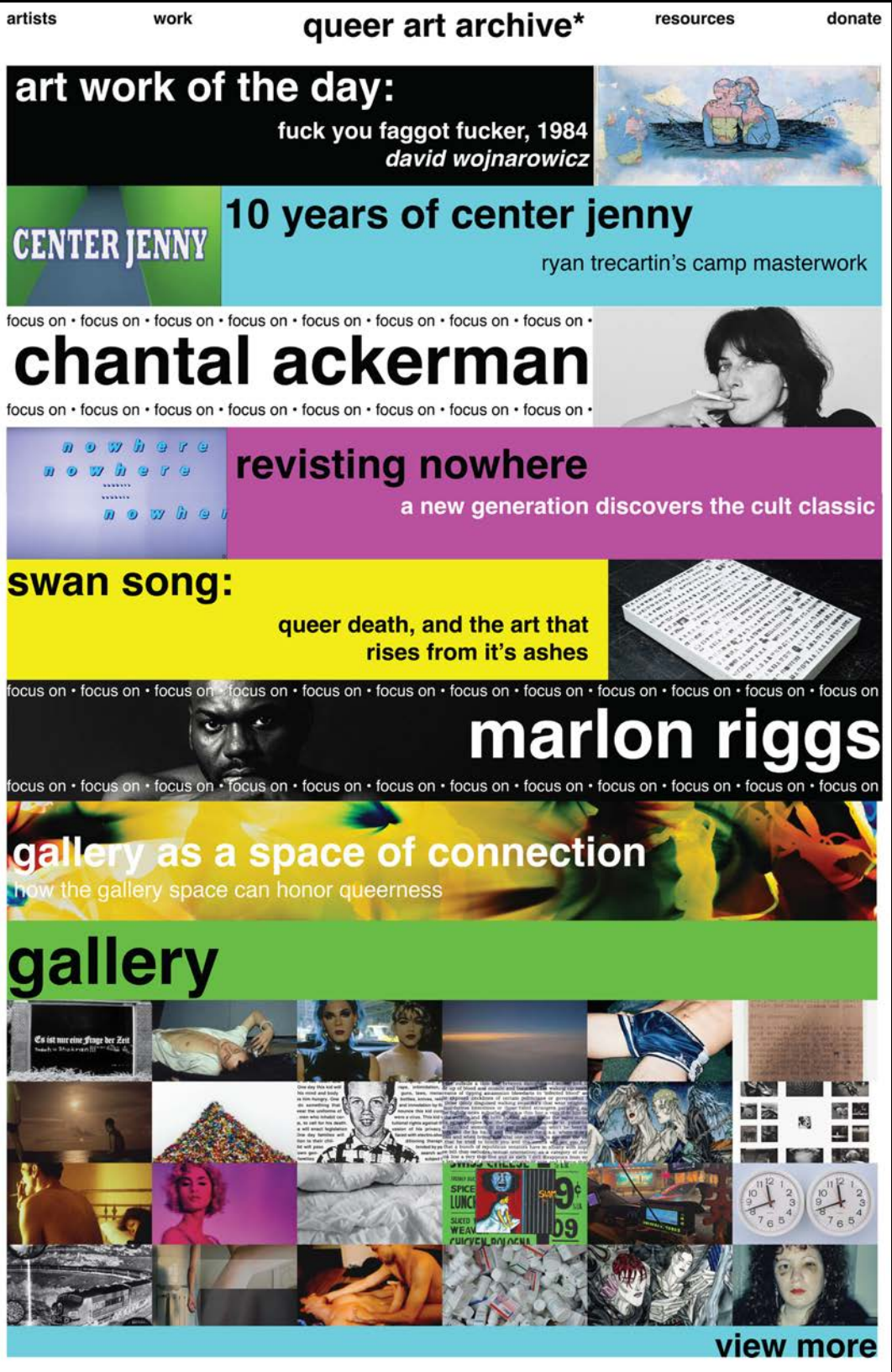
portfolio_2025

the following assignments were a final for my indesign class. we had to make a book and website around a movement or issue we found important. i decided the best option for me was to highlight queer artist that i had found pivitotal to my development as an artist and human. I studied the gallery shows and layouts of these artists and attempted to recreate them in the book.

queer art history website and social media mockups, 2023



portfolio_2025

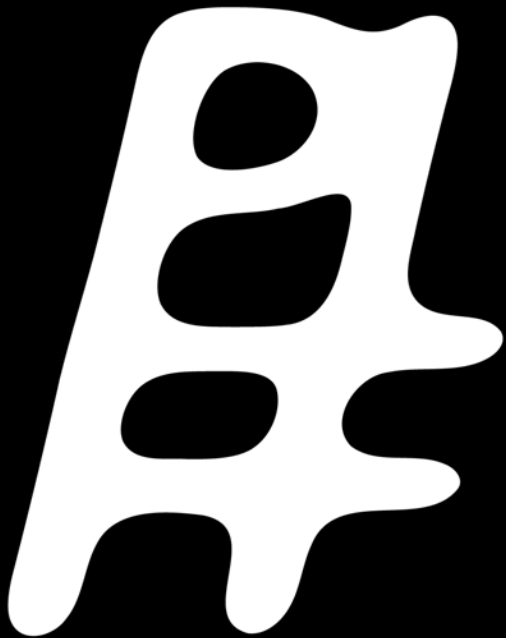


academic work

provincetown international film festival rebrand, 2023

portfolio_2025

the final assignment for my associates capstone class was a rebrand of an existing company. while my peers chose larger companies, i was urged by my professor to choose PIFF a small local film festival whose branding reflected that. i decided that a town with such a rich queer history should host a film festival that also was explicitly queer, and innovative. additionally i took inspiration from net art and digital spaces to bring in that innovation into the branding.



**PROVINCETOWN
INTERNATIONAL
FILM—FESTIVAL**

provincetown international film festival rebrand: posters, 2024

portfolio_2025



escape. connect.

 DIGITAL AND IN PERSON
PASSES AVAILABLE NOW

JULY 19-28

PROVINCETOWN
INTERNATIONAL
FILM — FESTIVAL



escape. connect.

 DIGITAL AND IN PERSON
PASSES AVAILABLE NOW

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PASSES AVAILABLE NOW

JULY 19-28

PROVINCETOWN
INTERNATIONAL
FILM — FESTIVAL

provincetown international film festival rebrand: pamphlet, 2024



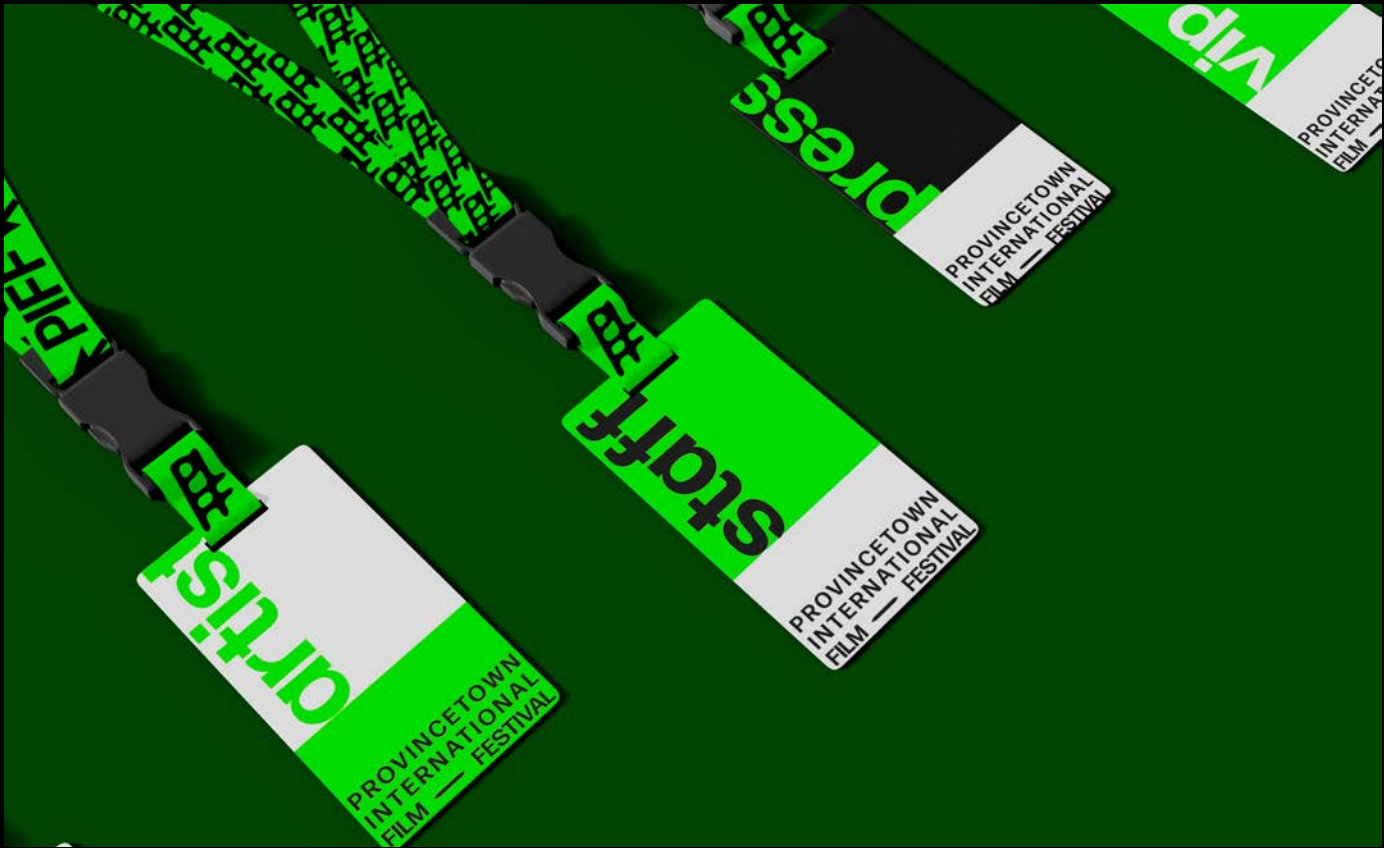
portfolio_2025



provincetown international film festival rebrand: various marketing materials, 2024



portfolio_2025



tryptich poster series, 2024

portfolio_2025

for my tryptich posters, i had to pick an event from before the 1920s to be inspired by, i chose al jolson, most known for the jazz singer, being the first celebrity to endorse a president and how that began a shift towards the visual signaling of polical alignment becoming more important than the auditory signaling (wearing a maga hat over a verbal endorsement of trump) and how this shift signals something much deeper in our soceity.

tryptich poster series #1: symbol manipulation, 2024

portfolio_2025



american myths

jenny holzer



american corporate design languages

9 - 11 AM MoMA

NOVEMBER 1ST, 2024

as a part of the lecture series:
VISUAL FUTURES
art, media, and political signifiers

MoMA



on capturing tenderness

wolfgang tillmans



NOVEMBER 1ST, 2024

12 - 3 PM MoMA

politics of documentary photography

as a part of the lecture series:
VISUAL FUTURES
art, media, and political signifiers



violent beautiful

catherine opie



NOVEMBER 1ST, 2024

4 - 7 PM MoMA

using violence as a medium

as a part of the lecture series:
VISUAL FUTURES
art, media, and political signifiers

MoMA

portfolio_2025

[illegible]

BEING A MODERN

"The spectacle is not a collection of images, but a social relationship between people, mediated by images."

SITUATIONIST

However, we understand the situationist international organization of the political and mission of the group, which currently exists as an activist network.

AS WE MOVE TOWARDS A MORE VISUAL WORLD

Situationism is a social and cultural movement that emerged in the mid-1950s, primarily from France, and was heavily influenced by Marxist theory.

**MODELS WITHOUT
ORIGIN OR REALITY**

understanding culturual notions of gender through the history of cinematic representatior

andrea long chu
presents:
funeral parade of roses

screening+lecture
nov.9 @ 12 pm

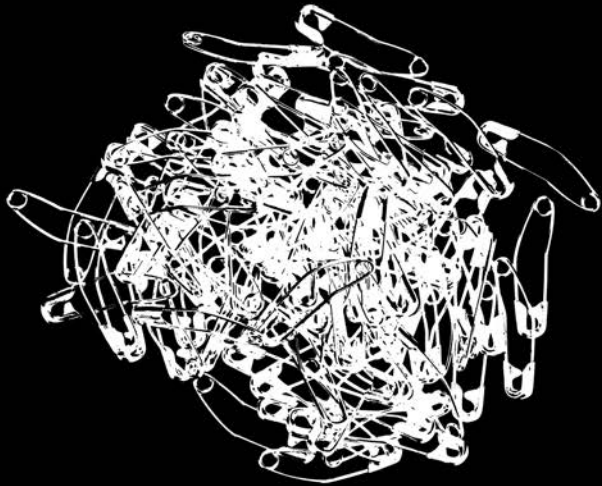
andrea long chu on the history of
trans representation in cinema

the bigger picture:

misunderstanding

what does it mean to be trans? how has that evolved?

fig. 1: myth
fig. 1: secret
fig. 1: pins
fig. 1: safety
fig. 1: family
fig. 1: monster
fig. 1: predator
fig. 1: demon
fig. 1: beast
fig. 1: sex
fig. 1: god
fig. 1: intangible
fig. 1: new
fig. 1: model
fig. 1: flesh
fig. 1: mimicry
fig. 1: drag
fig. 1: human
fig. 1: figure
fig. 1: imitation
fig. 1: beautiful
fig. 1: discovery
fig. 1: metal
fig. 1: surgery
fig. 1: bone



understanding historical representations of transness

as a part of the lecture series
VISUAL FUTURES
MoMA

understanding culturual notions of gender through the history of cinematic representation

andrea long chu
presents:
fight club

screening+lecture
nov.8 @ 12 pm

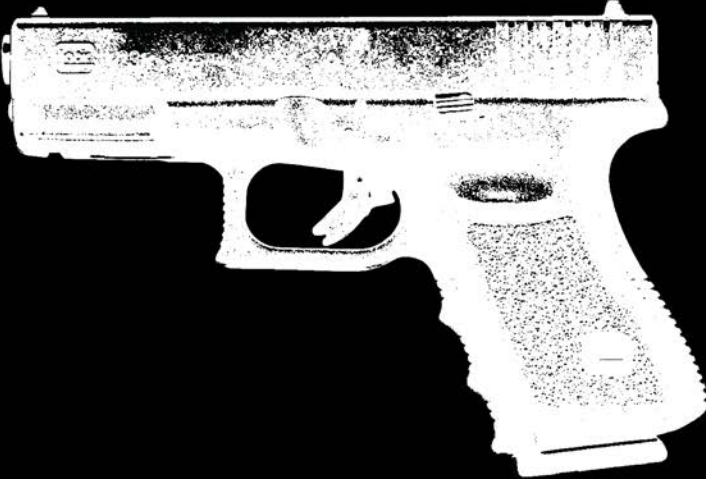
andrea long chu on masculinity and
the harmful representations of it

the bigger picture:

pain and anger

where do men find idols on screen? how does that shape the socieity in which we inhabit?

fig. 2: dick
fig. 2: weapon
fig. 2: safety
fig. 2: god
fig. 2: protection
fig. 2: death
fig. 2: masculinity
fig. 2: penis
fig. 2: sex
fig. 2: power
fig. 2: freedom
fig. 2: manhood
fig. 2: puberty
fig. 2: insecurity
fig. 2: anger
fig. 2: depression
fig. 2: fear
fig. 2: peace
fig. 2: danger
fig. 2: love
fig. 2: art
fig. 2: camera
fig. 2: toy
fig. 2: privacy
fig. 2: control
fig. 2: manhood
fig. 2: family
fig. 2: survival



violence as a signifier of masculinity

as a part of the lecture series
VISUAL FUTURES
MoMA

understanding culturual notions of gender through the history of cinematic representation

andrea long chu
presents:
the virgin suicides

screening+lecture
nov.7 @ 12 pm

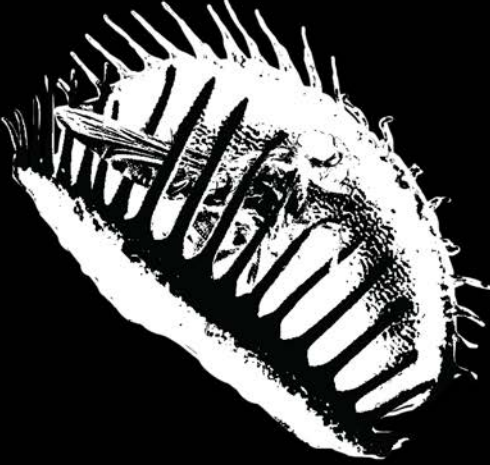
andrea long chu on the defining of womenhood
through the lens of others and not the self

the bigger picture:

capturing desire

what does it mean to be female? how does socieity form the idea of it?

fig. 3: cunt
fig. 3: bitch
fig. 3: virgin
fig. 3: whore
fig. 3: angel
fig. 3: madonna
fig. 3: god
fig. 3: sex
fig. 3: scapegoat
fig. 3: victim
fig. 3: obsession
fig. 3: corpse
fig. 3: eternal
fig. 3: bullshit
fig. 3: moronic
fig. 3: dream
fig. 3: container
fig. 3: shallow
fig. 3: submissive
fig. 3: aggressive
fig. 3: child
fig. 3: mother
fig. 3: beast
fig. 3: ugly
fig. 3: partner
fig. 3: evil
fig. 3: strong
fig. 3: weak
fig. 3: simulacra
fig. 3: nothing
fig. 3: hyperreal



the manic pixie dream girl and the patriarchal lens

as a part of the lecture series
VISUAL FUTURES
MoMA

manifesto, 2024

portfolio_2025

when i was prompted to create a design manifesto, i had so many thoughts so many di-
rections that i wanted to go, but i ended up inspired by first things first; my manifesto is
about how we as designers, and those who educate us need to urge a further critcallity in
the way we work, and how we think about where our end product is ending up. designers
need to take a more critcal approach to how they make images.

critical image making

1

introduction

“And so art is everywhere, since artifice is at the very heart of reality. And so art is dead, not only because its critical transcendence is gone, but because reality itself, entirely impregnated by an aesthetic which is inseparable from its own structure, has been confused with its own image. Reality no longer has the time to take on the appearance of reality. It no longer even surpasses fiction: it captures every dream even before it takes on the appearance of a dream.”
-jean baudrillard

why does raytheon have designers? designers should have ethical objections, design as a profession should understand its importance in regards to the public image of institutions. design education should require designers to engage with critical texts, and works relating to the work of debord, baudrillard, and other philosophers who have engaged in the critique of media and the image makers who are a part of it. advertising designers should and have to engage with this work to understand the deceptive practices and nature of the influence of crowds, in order to maximize the ethical future of this world. the way that society has built its educational institutions is based not on the improvement of society but the preparation of people for the workforce. this has caused the world to inflate the importance of employment at all costs and under inflate the ethical duties that we as the workers of the world have. as a graphic design student, i have had to seek out my own resources regarding the ideas of philosophers that questioned image making, and design as society progressed. why did i have to do this myself, and where would i have been had my mind not been what it is? we need to understand that as a society the arts guide and mark our futures. the digital spaces we inhabit have been created by ux and ui designers. the clothing we wear fashion designers. and even the machines we take into war were designed by industrial designers. it begs the question, if so much of our society is based in the work of designers why is it not seen as a powerful field. as the internet and our society progresses towards a more silent and visual future, we must look towards the artifacts we leave behind and who is making them.

alex lipscomb

critical image making

2

history/the internet

“Imprisoned in a flattened universe bounded by the screen of the spectacle that has enthralled him, the spectator knows no one but the fictitious speakers who subject him to a one-way monologue about their commodities and the politics of their commodities. The spectacle as a whole serves as his looking glass. What he sees there are dramatizations of illusory escapes from a universal autism.”
-guy debord

they tell you sex sells, but why do we not question the usage of sex as a mode of advertisement. the field of advertisement has become ever more important as historical documents. the way that we mark decades is through advertisement. we look at a norman rockwell as if it was a photograph from the fifties. indie sleaze is based on reproducing styling and photography from advertising. mad men is a generation defining show about advertising. men post on twitter images of advertising and use it as a representation of the 1960's. the internet has further flattened representation, everything has become a primary source. advertisements have transcended history, they are now primary sources of information for our society. while this was once a consideration unnecessary to make; as the internet continues to mature it needs to become one. the speedy commodification of the internet prevented it from being seen as a truly personal/private experience. but it is one. the internet is oneof the spaces in which we hold our most private thoughts, but there is an insistence that the internet is public, and even i am guilty of this, the internet is simultaneously a public square and a private diary. the contiual blurring of these lines makes the internet ever harder to navigate. how soon until a deepfake is in a textbook as truth? or a meme is the first source for a celebrity death? how do we navigate these issues as image makers? how can we prevent and accurately preserve? did a graphic designer write the constitution? can you feel the authenticity of a blue checkmark? can the primary source ever be found if its a file? when does it matter that a work is a replica? and when does it stop mattering?

alex lipscomb

critical image making

3

power

“When it is necessary to modify or renew fundamental doctrine, the generations sacrificed to the era during which the transformation takes place remain essentially alienated from that transformation, and often become directly hostile to it.”
-auguste comte

Globally digital spaces have become the new town square. We must question how much power designers have over the control over the things we post online. And that as designers we harbor more internal knowledge of the subconscious minds of many people. Designers with the change of a few lines of code have the power to change intention, langauge, tone, and the way an image is seen (font, weight, crop, layout). There is a legitimate control that designers carry in being able to redirect the narrative in favor of a certain direction, and distort the truth in a less obvious way. We can and do design fear into the hearts of consumers. Do designers have to consider the ethics of making satirical memes that deceptively assume the design language of institutions? The continual questioning of these ideas has always come from those who stayed behind, ones whose lack of understanding allows them a clearer sight of what was and is happening. Designers must democratize the information they know and understand about the semiotic language that most people cannot speak, we must begin to ask the question of the luddite before they do! Intellectual and academic gatekeeping is built into the nature of design. Understanding how we as designers effect society, can help us move forward, understanding the effects of design on our minds and seeing through the illusion that institutions have used to oppress us for so long.

alex lipscomb

critical image making

4

utopia

“But what if God himself can be simulated, that is to say can be reduced to signs that constitute faith? Then the whole system becomes weightless, it is no longer anything but a gigantic simulacrum - not unreal, but simulacrum, that is to say never exchanged for the real, but exchanged for itself, in an uninterrupted circuit without reference or circumference.”
-jean baudrillard

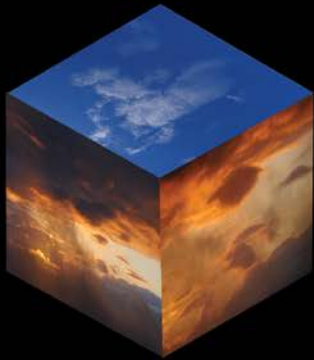
Designers need to understand what they want to come from their designs, they should want the future to be better because of the work they do. Why has society become dominated by the all mighty dollar, and why can we not escape its grasp. Designers must be prepared during their education to make the ethical considerations necessary to prevent the evil in the world from being well designed. We can move forward, we can understand ourselves and our society better, we can live beyond the reach of advertising. I think that capitalism has existed for so long we cannot imagine existence without or beyond it. But it can happen. The internet allows us to view the past and present to happen in the same second, it tricks us into thinking the future is also happening then; it is not. We wander backwards through time never knowing the next thing to happen, let that guide us into a future where we can break free from the binary of normal and abnormal. Everything has become a reference of itself, a simulacrum of the original simulacrum, something that should have never happened. Education is the way forward, the only way in which we can understand the world which is based on helping rather than the deceiving of others. Designers have to engage in critical theory, understand the power that they have, and use it to help educate and protect people from deception. as we grow as a society we need to understand that deception cannot continue as a part of our collective practices as a society.

alex lipscomb

zine #3: were the heavens made for me, 2025



the vastness of the sky



often brings me unknown comfort.



were the heavens
made for me?



portfolio_2025



