



BIPOC Design History with Edgar Casarin

(Santa Ana, CA, b. 2000,
lives and works in
Los Angeles, CA)

*MegaMix of BIPOC Design
History, 2025*

Video

17:18

Courtesy of BIPOC Design
History

Photo Edgar Casarin



This *Mega Mix of BIPOC Design History* (2025) offers a window into the insights, conversations, and many cultural design lineages shared in *BIPOC Design History*, an ongoing series of collaborative courses facilitated by Polymode design studio. The mix gives an overview framing the significance and richness of these plural, vital, and powerful stories through selections edited by Polymode designer Edgar Casarin. It sheds light on the guiding ideas underlying *Reverberations*, which is inspired by the courses

Munirah AlShami

(Kuwait City, Kuwait, b. 1992, lives and works in London, United Kingdom)

‘*Albudhn*’ (الحضن) -

translation: the lap - the mom,

and ‘*Aldhabr*’ (الظهر) -

translation: the backbone - the dad, 2024

Wool

24 x 60 inches each

Courtesy of the Artist

Photo Sebastian Bach



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

Ella Myers

(Navajo Nation)

Navajo Dye Chart, Fourth-
quarter 20th century

Mixed-media

24 $\frac{3}{4}$ x 30 $\frac{3}{4}$ inches

Photo Sebastian Bach



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

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

Pilar Castillo

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

*Dual Citizenship: US Passport
Booklet*, 2019-2025

Handmade counterfeit
booklet

5 x 3 ½ inches, 28 pages

*Dual Citizenship: Caricom
Passport Booklet*, 2023-2025

Handmade counterfeit
booklet

5 x 3 ½ inches, 32 pages

Dual Citizenship Video

US Passport, 2020

6:31

Dual Citizenship Video

Caricom Passport, 2025

6:32

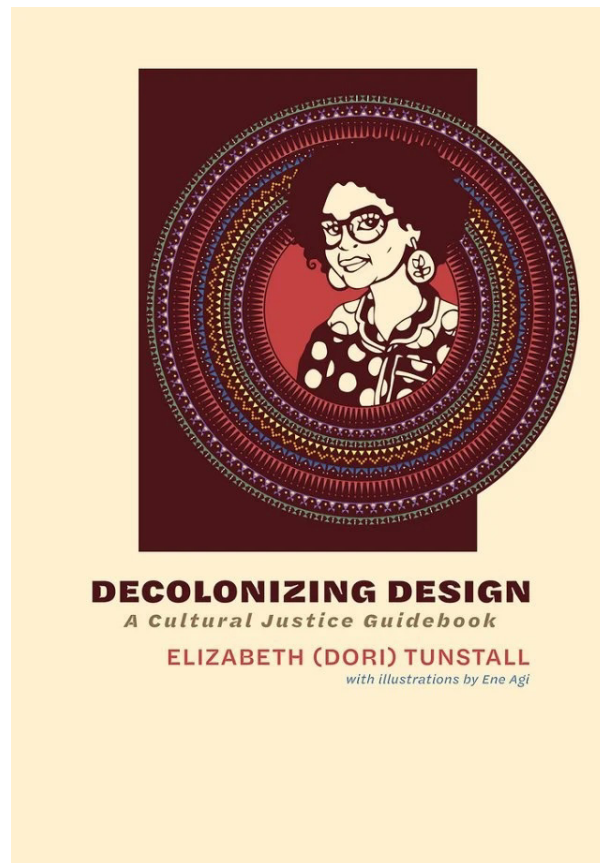
Courtesy of the Artist

Photo Sebastian Bach



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

Elizabeth (Dori) Tunstall
(Columbia, SC, b. 1972,
lives and works in
Los Angeles, CA)
*Decolonizing Design:
A Cultural Justice
Guidebook*, 2023
Book
8 ¼ x 5 ¾ inches, 136 pages



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

The book's design reflects its commitment to decolonization through its rich and engaging cover and interior design and illustrations by a team of IBPOC designers. The interior of the

book was designed by Brian Johnson and Silas Munro, partners at Polymode design studio and curators of *Reverberations*.

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

Nathan P. Jackson

(Tenakee Springs, AK, b. 1938, lives and works in Ketchikan, AK)

Raven Mask, 1971

Birch, alder, deer hide, calf's tail, abalone, latex paint

Wood: 8 x 8 ½ x 13 inches

Leather: 16 x 14 inches

Courtesy of the Artist

Photo Sebastian Bach



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

This powerful carved mask, with inlaid abalone eyes and the black, red, and aqua hues frequently used in Tlingit art, represents Raven, a central figure in Tlingit culture and creation

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

Luba People

(Democratic Republic of the Congo—primarily South-Central region)
Lukasa Memory Board, Late 19th or early 20th century
Wood, metal, beads
10 × 5 $\frac{3}{4}$ × 2 $\frac{1}{4}$ inches
Courtesy of Brooklyn Museum, Gift of Marcia and John Friede, 76.20.4



Lukasa, or memory boards, are wooden tablets adorned with beads, shells, carvings and other elements in distinct and intricate configurations that combine to form tactile ideo-

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

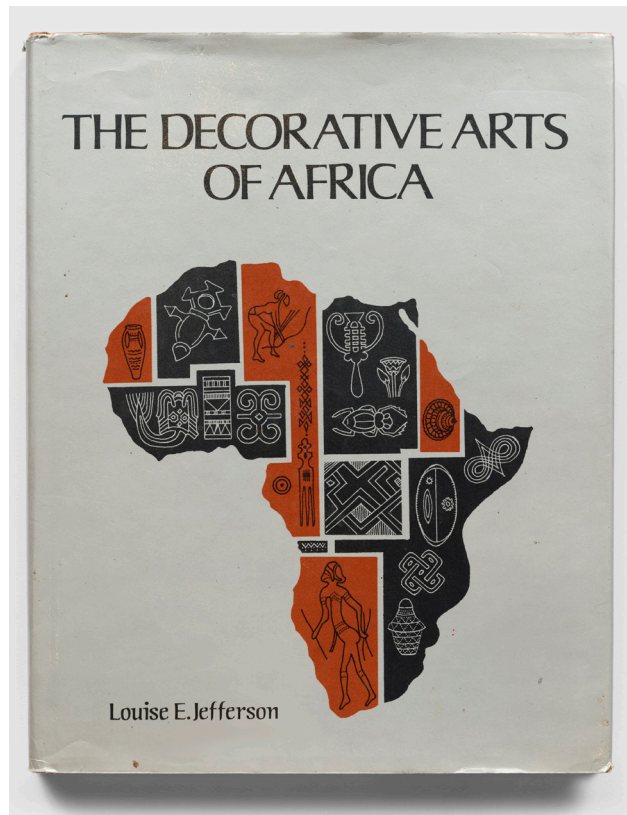
Louise E. Jefferson

(Washington, DC, 1908-2002, lived and worked in New York, NY and Litchfield, CT)

The Decorative Arts of Africa,
1973

Book

11 ¼ x 9 inches, 191 pages
Photo Sebastian Bach



The Decorative Arts of Africa (1973) by Louise E. Jefferson is a detailed visual catalogue of the artist's beautiful drawings, photographs, and writing, illustrating art forms such as beadwork, textiles, wood carvings, jewelry, and more created by African

artists. The book's striking cover design reflects its celebratory mapping of diverse African design lineages, as well as Jefferson's skill in cartography, calligraphy, illustration, graphic design, and photography, all on view throughout its meticulously designed pages.

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

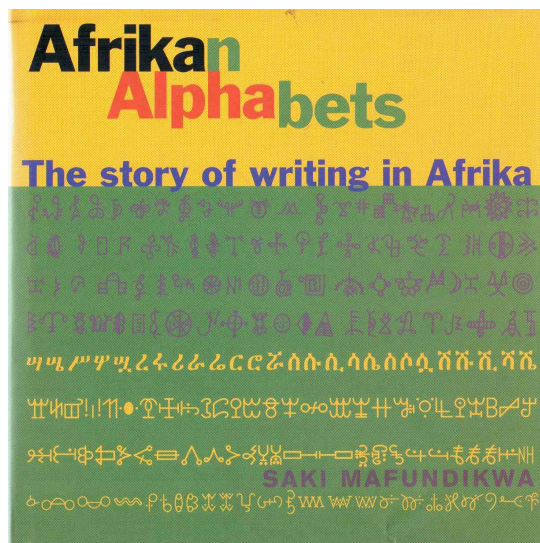
Saki Mafundikwa

(Harare, Zimbabwe, b. 1955,
lives and works in Harare,
Zimbabwe)

*Afrikan Alphabets: The story of
writing in Afrika*, 2004

Book

8 ¼ x 8 ¼ inches, 192 pages



This comprehensive review of African writing systems, *Afrikan Alphabets: The story of writing in Afrika* (2004) by Saki Mafundikwa, details the written traditions of the many African alphabets and their symbolic representation. The book presents more than twenty symbol systems and alphabets in use, celebrating their unique, intricate characteristics and the wisdom, history, and living culture they carry. The book counters colonial narratives

by amplifying these rich lineages through beautiful graphic illustrations and discussions of the knowledge and tradition the systems embody. As reflected by its illuminating cover design, the book conveys the nuances and wide variety of these symbols and their meanings.

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

William Villalongo and Shraddha Ramani

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

Black Migration ½, 2025
Lithography and silkscreen on paper

22 1/16 x 28 1/16 inches
Courtesy of William Villalongo, Shraddha Ramani and ©Villalongo Studio LLC
Photo Sebastian Bach



Black Migration ½ (2025) is a work from an ongoing collaborative print portfolio by artist William Villalongo and data scientist Shraddha Ramani that reflects on and echoes forward the legacy of sociologist W.E.B. Du Bois's groundbreaking research on the lives of Black Americans conducted in the early 20th century. Du Bois's unprecedented use of avant-garde visual strategies to disseminate data revealed profound nuances of

Black communities in America. As seen in this print, Villalongo and Ramani's use of printmaking and new data visualization practices places Du Bois's sophisticated data portraits and their insights in contemporary context.

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

Works published under the imprint of **Akwesasne Notes** (founded in 1968, Mohawk Nation at Akwesasne, on land now known as New York and Canada)

Volume 6, Number 1, April 1974

Pagans in our Midst by Andre Lopez, 1980

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

Newspaper, pamphlet, and book

Dimensions variable

Courtesy of Brian Johnson

Photo Sebastian Bach



Akwesasne Notes was a newspaper first published in 1968 by educator and activist Ernest Benedict of the Mohawk Nation at Akwesasne. The newspaper grew rapidly to become the most influential Indigenous newspaper in the world with a broad circulation, its run continuing through 1997. It was known for its multimodal design strategies featuring powerful illustrations and other visual elements that countered colonial narratives

with impactful statements of Indigenous futurity and strength. The imprint also published other works, such as pamphlets and books, supporting a flourishing liberatory movement across generations.

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

Tony Gonyea

(Onondaga Nation, b. 1961, lives and works in Onondaga Nation)

Two Row wampum belt (replica), 2024-2025

Ceramic beads, leather, sinew

Belt: 24 x 8 ½ inches

Overall: 39 x 8 ½ inches

Courtesy of the Artist

Photo Sebastian Bach



The Two Row wampum belt (replica) (2024-2025) created by Tony Gonyea, a Faithkeeper for the Onondaga Nation, of the Beaver Clan, conveys the power of this ancestral tradition that has profound significance in Haudenosaunee ("People of the

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

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

(Tangier, Morocco, b. 1990,
lives and works in West
Hartford, CT)

*An Incomplete Taxonomy of
Amazigh Symbols, 2023*
Archival inkjet print
52 x 36 inches
Courtesy of the Artist



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

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

Vanessa Zúñiga

Tinizaray

(Loja, Ecuador, b. 1977,
lives and works in Loja,
Ecuador)

*Tinkuy. Encuentro entre
opuestos (Tinkuy. Encounter
Between Opposites)*, 2021

Video

2:00

Courtesy of the Artist



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

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

Melissa Cody

(No Water Mesa, Navajo Nation, AZ, b. 1983, lives and works in Long Beach, CA)

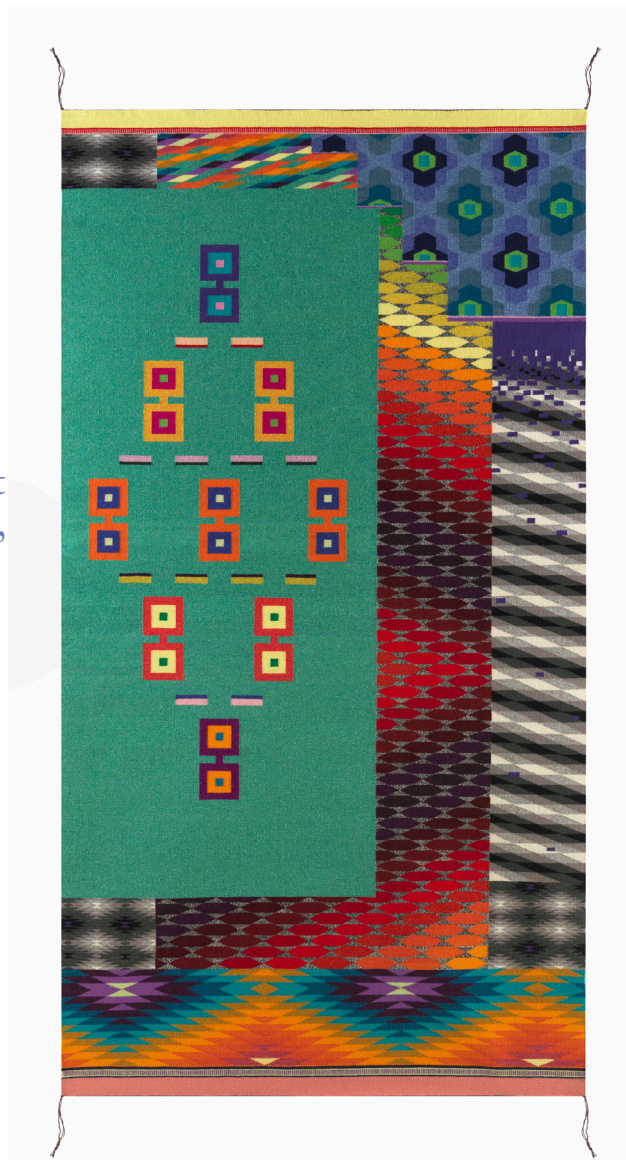
Untitled, 2022

Wool warp, weft, selvedge cords, and aniline dyes

106 x 56 inches

Private Collection

Photo courtesy of the Artist and Garth Greenan Gallery, New York / ShootArt / Christopher Burke



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

Mbuti People

(Ituri Rainforest,
Democratic Republic of the
Congo)

Bark Cloth Paintings, 20th
century

Bark cloth, pigment

Left, #30: 40 $\frac{1}{4}$ x 29 $\frac{1}{8}$
inches

Top, #13: 30 $\frac{1}{2}$ x 11 $\frac{3}{4}$ inches

Bottom, #56: 40 $\frac{5}{8}$ x 28 $\frac{7}{8}$
inches

Courtesy of Andres Moraga
Textile Art

Photo Sebastian Bach



The bark cloth paintings of the Mbuti people, in their merging, fractal patterns, reverberate with the ever-changing sound and movement of the Ituri Rainforest, in what is now the Democratic Republic of the Congo, where the Mbuti have lived for over four thousand years. Abstract patterns on pliable cloth made from the pounded inner layers of tree bark feature asymmetrical and elastic geometries of lines, curves, and dots. The

works are traditionally painted by women with natural pigments from the forest applied with fingers, twigs, or stems.

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

Jacob Lawrence

(Atlantic City, NJ, 1917-2000, lived and worked in New York, NY and Seattle, WA)

Olympische Spiele München 1972 (Olympic Games Munich 1972), 1971-1972

Color screenprint

39 x 25 inches

Collection of Silas Munro and Bill Hildebrand

Photo Sebastian Bach



Painter Jacob Lawrence, known for his nuanced depictions of African American history and contemporary life and for his formal experimentations, was one of the artists commissioned to design posters for the 1972 Summer Olympics in Munich. The color and dynamism of Lawrence's work were inspired by

the patterns, hues, energy, and culture of Harlem, where he emerged as an artist in the 1930s within a vibrant Black artistic community. His extensive research on Black histories is reflected in his narrative panel series on figures such as Harriet Tubman and Frederick Douglass, life in Harlem, Black migration in the U.S., and other subjects. By the 1940s, he was the most acclaimed Black painter in America.

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

Kelly Walters

(Norwalk, CT, b. 1987, lives in Stamford, CT and works in New York, NY)

With a Cast of Colored Stars

No. 1, 2018

With a Cast of Colored Stars

No. 3, 2018

Archival inkjet prints

35 5/8 x 23 1/2 inches each

Courtesy of the Artist

Photo Sebastian Bach



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

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

Roberto Rodriguez

(Guadalupe, Nuevo León,
Mexico, b. 1991)

EN TI (WITH YOU), 2024

Piteado - hand embroidered
maguey fiber (*aechmea
magdalenae*) on leather

8 ½ x 40 ½ inches each

Courtesy of the Artist

Produced by Talabarateria

Montoya in Colotlán,

Jalisco, Mexico

Photo Sebastian Bach



Mexico-born artist and designer Roberto Rodriguez weaves stories of language and culture through his blending of rich design traditions, materials, and technique. These embroidered leather banners feature the phrases ‘*EN TI VIVE MI LIBERTAD*’ (‘*MY FREEDOM LIVES WITH YOU*’) and ‘*EN TI MUERE MI LIBERTAD*’ (‘*MY FREEDOM DIES WITH YOU*’). The work incorporates the techniques of *piteado*, a Mexican art form using thread crafted from a type of maguey (*aechmea magdalenae*) to weave letterforms and patterns into leather. Using this fiber, which has a long and significant history in Mexico and is prized for its remarkable durability and resistance, Rodriguez embroidered these powerful words in *MOLA Display Fine*, a typeface of his design that celebrates Mexico’s visual cultures.

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

Alan Bell

(Los Angeles, CA, b. 1945,
lives and works in

Los Angeles, CA)

BLK, Volume 1, No. 9,

Cover, 1989

Offset printing on

newsprint, two color (red
and black)

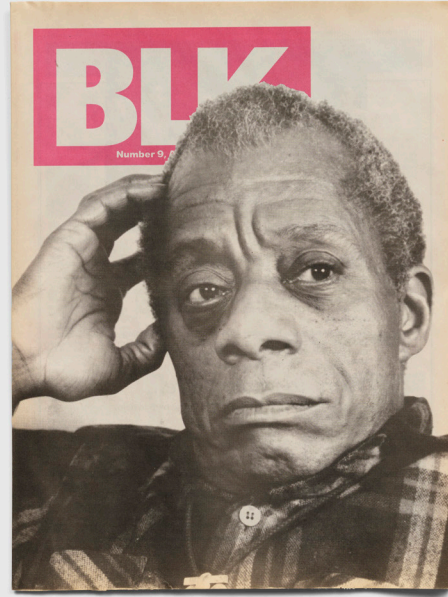
10 7/8 x 8 1/8 inches

Courtesy of BLK Publishing
Company, Inc.

Photo Sebastian Bach

Graphic Design Alan Bell

Photography Steve Long



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

Jeffrey Gibson

(Colorado Springs, CO, b. 1972, lives and works in the Hudson Valley)

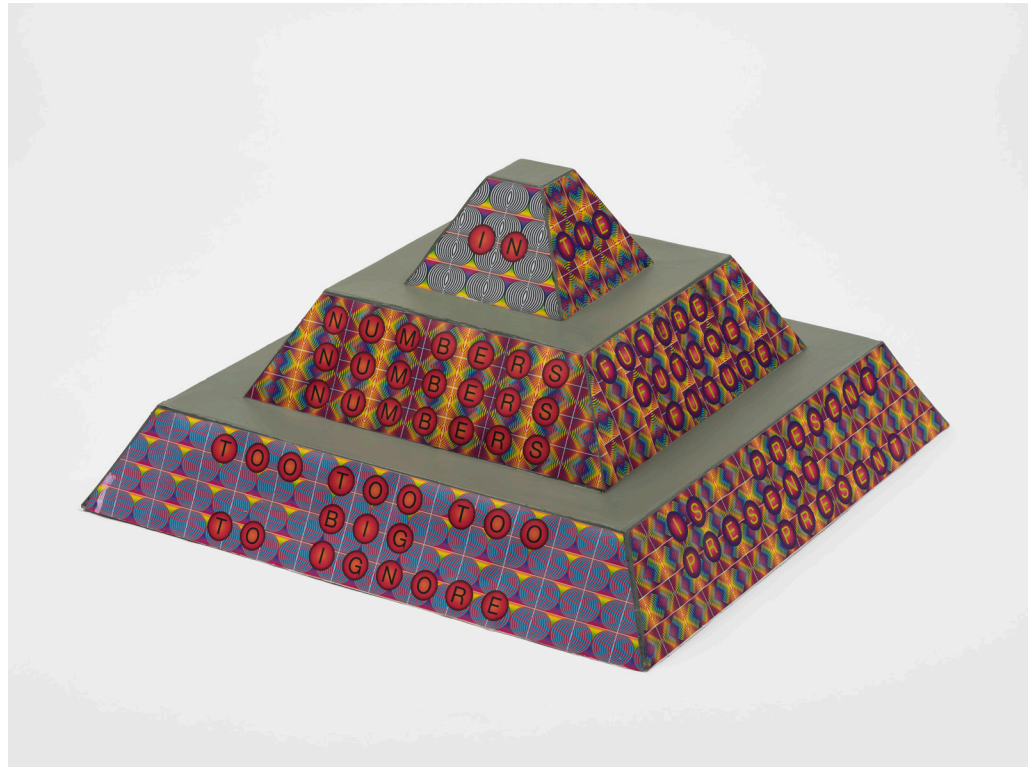
Because Once You Enter My House, It Becomes Our House, 2020

Foam board, glue, inkjet prints

12 x 22 x 22 inches

Courtesy of the Artist

Photo Sebastian Bach



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

Wael Morcos

(Beirut, Lebanon, b.
1986, lives and works in
Brooklyn, NY)

Brooklyn, 2024

Jacquard woven cotton

54 x 72 inches

Courtesy of the Artist

Photo Sebastian Bach



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

Lauren Williams

(Clinton, MD, b. 1988, lives and works in Detroit, MI)

*Wake Work**, fragile extrusions (e, c, and a), 2022

3D printed glazed porcelain

e: 7 x 11 x 6 ½ inches

c: 9 ½ x 7 ½ x 5 ½ inches

a: 5 x 7 x 6 inches

Courtesy of the Artist

Photo Sebastian Bach



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

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

Ziddi Msangi

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

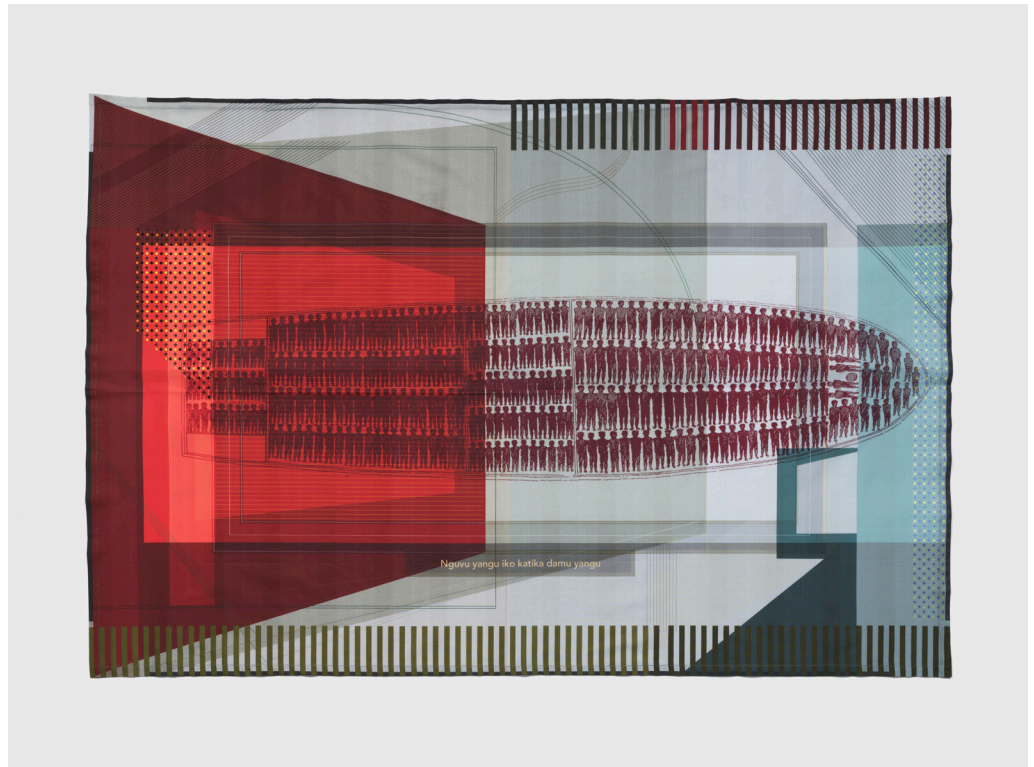
*My Strength Is My Blood /
Nguvu yangu iko katika damu
yangu*, 2021

Printed cotton

40 x 58 inches

Courtesy of the Artist

Photo Sebastian Bach



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

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

Monique Ortman

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

ᏊᏊᏊ *Kamama*: woven sketchbook cover, 2022

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

10 ¼ x 10 x ½ inches

Courtesy of the Artist



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

Clockwise from the center:

Madeline Tomer Shay

(Poland Spring, ME, 1915-1993)

Fancy Basket, 1990s

Penobscot brown ash and sweetgrass

3 ¼ x 3 ¾ x 3 ¾ inches

HM9187, Courtesy of Theresa Secord Collection, Hudson Museum, University of Maine

Sarah Sockbeson

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

Basket, Fancy, 2013

Penobscot brown ash, sweetgrass and antler

5 ¼ x 5 ½ x 5 ½ inches

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

Theresa Secord

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

Penobscot Storage Box, 2023

Red, blue, and tan dyed ash and braided sweetgrass with sweetgrass trim

8 x 7 inches

Collection of the Farnsworth Art Museum, Rockland, Maine

Museum purchase, Lynne Drexler Acquisitions Fund,



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

2023.9

Sarah Sockbeson

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

*Glowing Sunset on the
Carrabassett*, 2011

Dyed brown ash and
sweetgrass with painted
birchbark

3 ¾ x 6 x 6 inches

Courtesy of Maine Indian
Basketmakers Alliance

Jennifer Sapiel Neptune

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

Basket, Miniature, 2007

Penobscot brown ash and
sweetgrass

1 x 3 x 3 inches

HM8623, Courtesy
of Hudson Museum,
University of Maine

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

Vanessa Zúñiga

Tinizaray

(Loja, Ecuador, b. 1977,
lives and works in Loja,
Ecuador)

*Mujeres Amazónicas (Amazon
Women)*, 2022

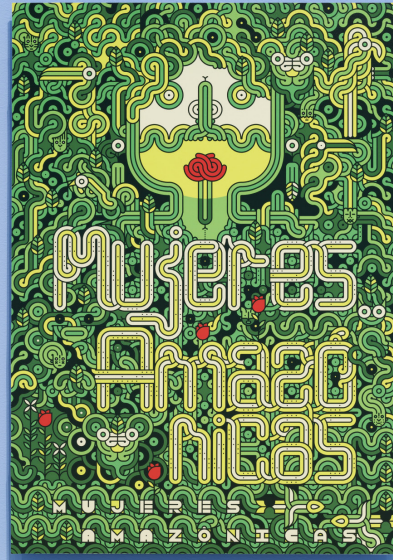
*Viva mi Patria Bolivia (Long
Live My Country Bolivia)*, 2018

Archival inkjet prints

34 ¼ x 24 inches each

Courtesy of the Artist

Photo Sebastian Bach



These posters by Ecuadorian designer Vanessa Zúñiga Tinizaray showcase her multidimensional layering of geometries, type, color, and form to honor and celebrate the rich knowledge embedded in the nuanced visual cultures of Indigenous communities of Latin America. The poster *Viva mi Patria Bolivia (Long Live My Country Bolivia)* (2018) was designed for the commemorative exhibition of the 10th anniversary of the *Bolivia Poster Biennial*

(BICeBé). The poster *Mujeres Amazónicas (Amazon Women)* (2022) was created as an exhibition piece for the *Tipos Latinos* biennial in 2022, following the selection of the pattern font *Nunka Ánent N* in the ‘Miscellaneous’ category. This typeface, part of the *Nunka Ánent* type family, is based on the designer’s analysis of facial and body paintings, as well as cultural artifacts from Indigenous communities that have lived and continue to live in the Amazon.

Tadanori Yokoo

(Nishiwaki, Japan, b. 1936,
lives and works in Tokyo,
Japan)

Bottom left:

Textiles Pavilion Expo 70, 1970

Color offset lithograph

40 ¾ x 30 ¾ inches

Top:

Kara Juro's John Silver, 1968

Color offset lithograph

40 ¼ x 29 ½ inches

Bottom right:

Chisetsu Yumiharizuki

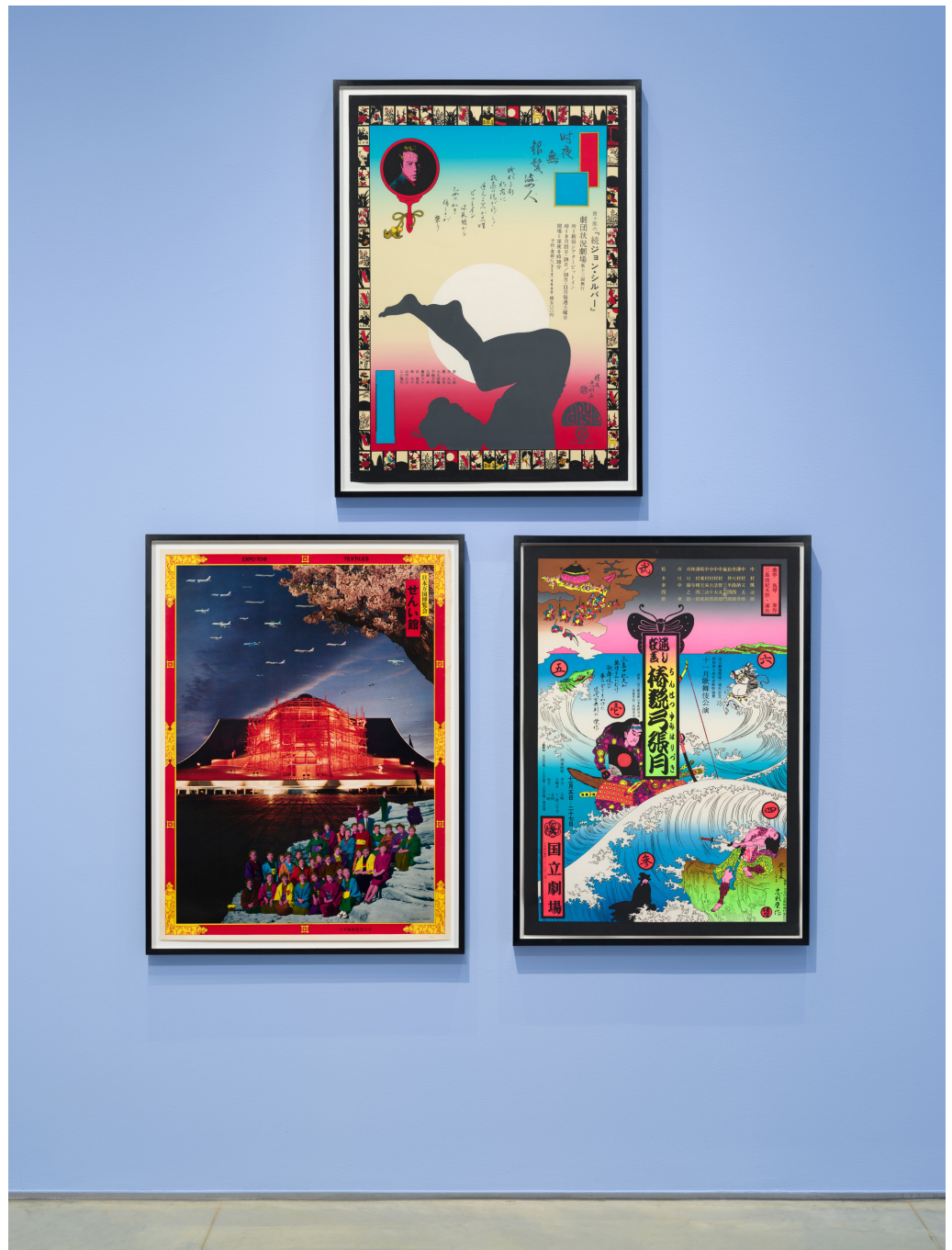
*(Strange Tales of the Crescent
Moon), 1971*

Color offset lithograph

40 ⅝ x 30 ¾ inches

Courtesy of the Artist and
Albertz Benda

Photo Sebastian Bach



Japanese illustrator and graphic designer Tadanori Yokoo started his career in advertising but gained international recognition in the 1960s for his psychedelic posters that layer iconography from multiple eras and cultural realms. Yokoo's first well-known work was a poster announcing his own death that was actually a resounding statement of artistic rebirth: a turn toward futuristic, avant-garde experimentation casting off im-

posed Western aesthetic influence. The featured posters showcase his collage-like use of juxtaposition to break up perceptual, economic, and cultural hierarchies and activate new paradigms of thought.

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

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

Bahia Shehab

(Beirut, Lebanon, b. 1977,
lives and works in Cairo,
Egypt)

A Thousand Times No, 2010–

Stencil graffiti

Dimensions variable

Courtesy of the Artist

Photo Sebastian Bach



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

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

Anna Tsouhlarakis

(Lawrence, KS, b. 1977, lives
and works in Boulder, CO)

The Native Guide Project,

2019-

Vinyl banner

47 x 95 ½ inches

Courtesy of the Artist

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

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

Jeffrey Gibson (Choctaw/
Cherokee) co-designed with
Dana Claxton (Hunkpapa
Lakota), **Eric-Paul Reige**
(Diné), and **Luzene Hill**
(Eastern Band of Cherokee
Indians)

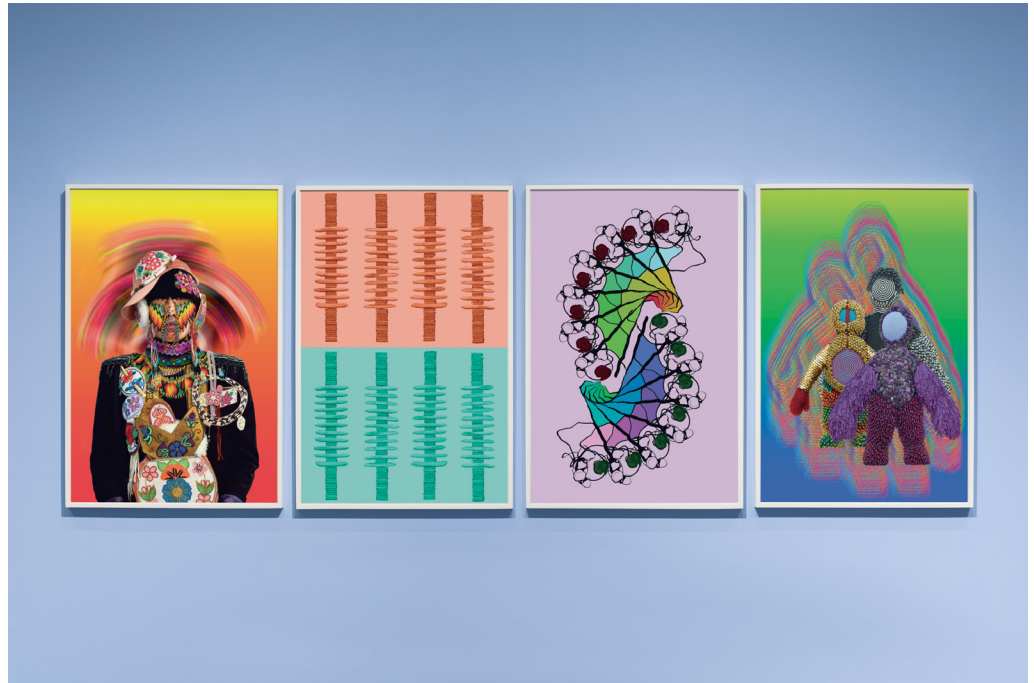
2020/2021

Posters

36 x 24 inches each

Courtesy of the Artists

Photo Sebastian Bach



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

Jackson Polys

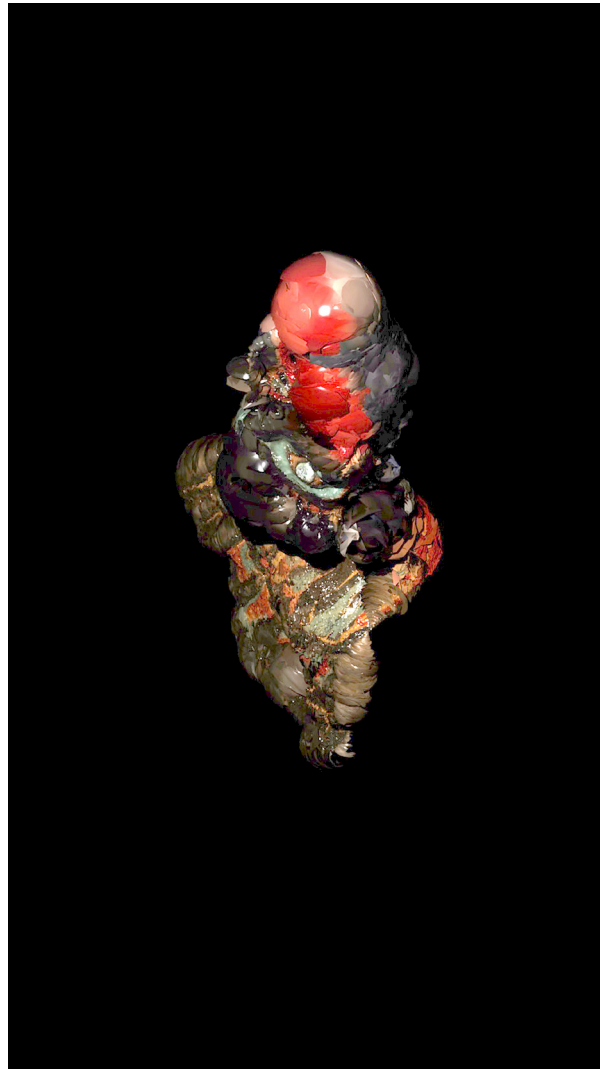
(Ketchikan, AK, b. 1976,
lives and works in New
York, NY)

yélaa (verbal noun) (I)
imitation; counterfeit | “the
one that ravens”, 2025

Video

9:33

Courtesy of the Artist



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

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

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



**THERE
ARE
BLACK PEOPLE
IN THE
FUTURE**

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

Hone Bailey

(Ngāti Tūwharetoa,
Aotearoa [New Zealand],
b. 1985, lives and works in
Ka‘a‘awa, HI)

Māra Kūmara a Ngātoroirangi

(*The sweet potato garden of
Ngātoroirangi*), 2025

Pīngao (*ficinia spiralis*),

kiekie (*freycinetia*

banksii), kō (*saccharum*

officinarum), toetoe

(*austroderia richardii*),

paru (iron mud dye)

48 x 24 inches each

Courtesy of the Artist

Photo Sebastian Bach

With additional support
from:

Tangimoe Clay

Roderick Pudigon

Kahiau Wallace

Olivia Wallace

Ka‘imina‘auao Johnson

Papahana Kuaola

Kapoina Bailey

Steve Flaws’s



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

The panels’ patterns are woven with natural fibers including strips of *pīngao* (*ficinia spiralis*), a coastal sedge prized by weavers of *tukutuku* for its golden color, and strands of *kiekie* (*freycinetia banksii*), a woody vine. Through a time-intensive and intricate process, the plants are harvested and treated, and some are dyed to render a bold contrast. The strips are then woven on a grid using techniques and patterns that embed symbolic meaning throughout every element and dimension of the work. The environmental significance of the materials, such as the

erosion-preventing property of the wide root networks of the *pīngao*, reflects deep interconnections between Māori cultural traditions and the natural world. Weaving together these materials and patterns that are in turn intricately interwoven with ancestral knowledge and tradition, these *tukutuku* panels are a celebration of Māori cultural strength across generations.

Yoon Soo Lee

(Seoul, South Korea, b. 1965,
lives and works in MA)

Selections from *My Korea*

Studies, 2014

빔 [*beem*] 1. new clothes,

2. empty

내, 네, 네 [*nae, neh, neh*]

1. my, 2. your, 3. yes

Archival inkjet prints

33 x 20 inches each

Courtesy of the Artist

Photo Sebastian Bach



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

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

**Shannon Doronio
Chavez**

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

Ofrendas / Altars, 2024
Archival inkjet prints
35 ¾ x 23 ¾ each
Courtesy of the Artist
Photo Sebastian Bach



These prints by Shannon Doronio Chavez, a Los Angeles-based, Mexican American graphic designer, artist, and educator, evoke poetic layers of story through the form of the *Ofrenda* (altar).

Resonant, jewel-toned assemblages of juxtaposed symbolic items like flowers, makeup, confections, and candles reflect the artist's ongoing feminist, spiritual, and decolonial journey. The works' curving titles serve as the altars' arches.

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

Mary Sully

(Standing Rock
Reservation, 1896-1963)

Henry Ford

Edwin C. Hill

John Philip Sousa

1930s

Colored pencil, ink, crayon,
paint

34 $\frac{3}{4}$ x 18 $\frac{3}{4}$ inches each

Courtesy of The Mary Sully
Foundation

Photo Sebastian Bach



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

Arranged as triptychs, the three panels of each of the ‘prints’ form a cycle. The top panel includes a symbolic graphic—an identifiable visual metaphor serving as a portal for refracting the celebrity’s significance throughout the work. The top panels of these three triptychs include a world mounted on wheels

for Henry Ford, overlapping papers or letters with a heart broken by an arrow for Edwin C. Hill, and a sousaphone for John Philip Sousa. The middle panels transmute the colors, shapes, and ideas of the images above them into geometric pattern: the wheeled worlds multiply among cloud-like drifts; the shape of the letters creates a repeating black-and-white motif; and the sousaphone's figure-eight form becomes rippling echoes.

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

Gail Anderson

(New York, NY, b. 1962,
lives and works in New
York, NY)

Emancipation Proclamation

USPS Stamp Design, 2013

Uncut press sheet of

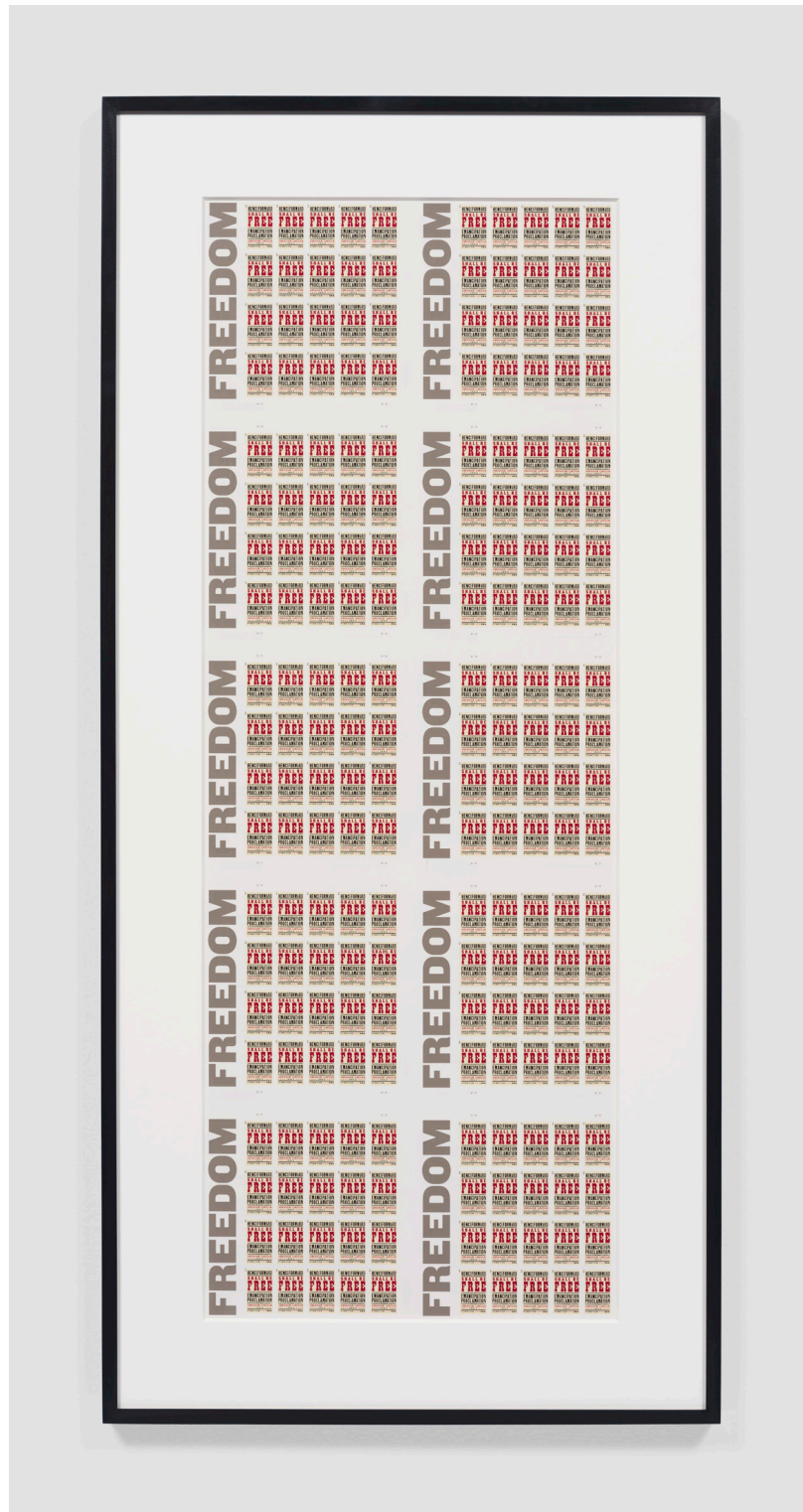
postage stamps

36 x 13 ½ inches

Courtesy of the Artist and
Milton Glaser Design Study

Center and Archives/SVA

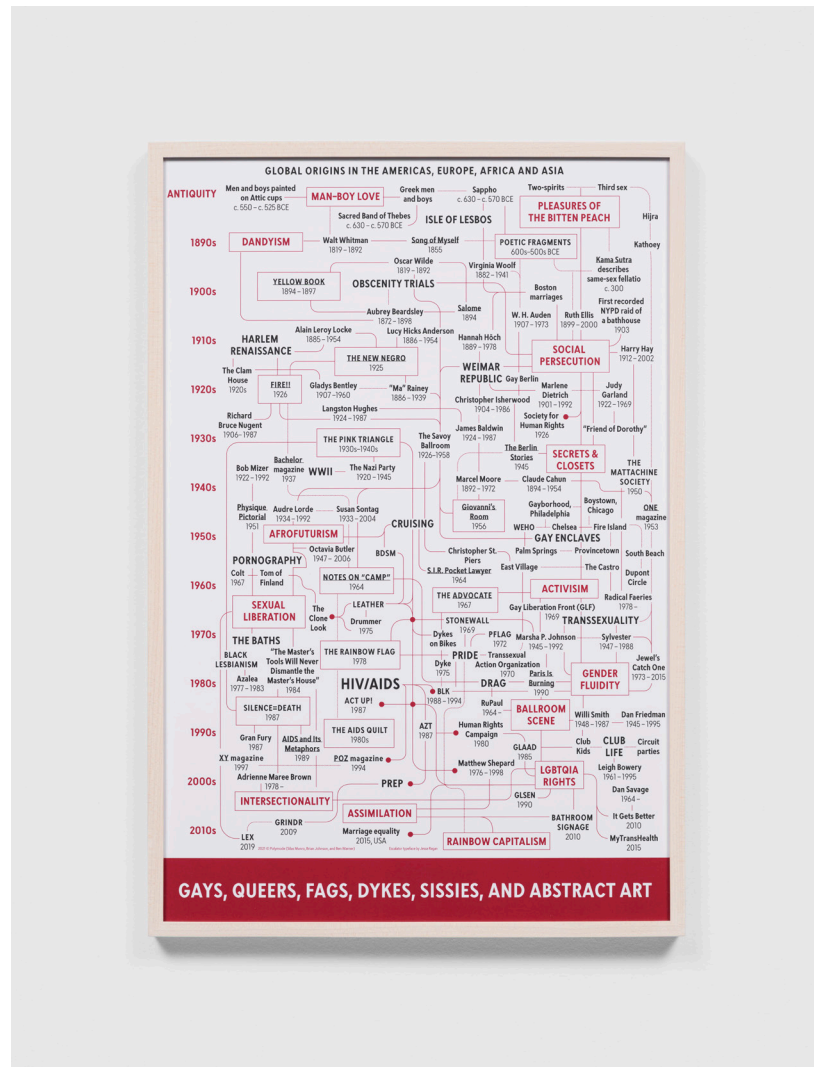
Photo Sebastian Bach



New York-based designer, writer, and educator Gail Anderson was commissioned by the U.S. Postal Service in 2013 to design the commemorative postage stamp for the Emancipation Proclamation's 150th anniversary. The stamp quotes the words

“HENCEFORWARD SHALL BE FREE” of the Proclamation, with the word “FREE” centered, larger than the surrounding text, and in red, appearing to resound forward. Resembling a 19th-century wood-type broadside in its colors and arrangement, the stamp incorporates Anderson’s deep research on typography into a powerful blend of history and futurity through bold, contemporary design.

Ben Warner
(Barberton, OH, b.
1996, lives and works in
Cincinnati, OH)
**with Brian Johnson and
Silas Munro**
*GAYS, QUEERS, FAGS,
DYKES, SISSIES, AND
ABSTRACT ART*, 2020
Poster
24 x 16 inches
Courtesy of the Artists and
Polymode
Photo Sebastian Bach



This infographic titled *GAYS, QUEERS, FAGS, DYKES, SISSIES, AND ABSTRACT ART* (2020), created by *Reverberations* curators and designers Brian Johnson and Silas Munro and designer Ben Warner, maps the nodes and links among key events in queer political and cultural history and visual culture, showing the

a brilliant, genre-defying multimodal blend of text and visuals. Bell was inspired by experimental jazz musician, composer, and poet Sun Ra, and continued to evolve Afrofuturist visions through his own work, inspiring and influencing approaches to album art, graphic fiction, and other forms.

Schessa Garbutt

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

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

32 panel soccer ball

9 x 9 x 9 inches

Photo Sebastian Bach



Schessa Garbutt is a first-generation Belizean American artist, designer, educator, writer, and founder of Firebrand Design House. Their work tells transformative stories of the past, present, and future rooted in cultural memory and community. Garbutt was commissioned to create custom designs for Target's 2023 Latinx History Month, including the custom type seen here in the Spanish expression *Querer Es Poder* printed on this soccer ball. Through this phrase, roughly equivalent to the

English aphorism, “Where there’s a will, there’s a way,” the artist celebrates the resiliency of their family and loved ones, tracing this quality through the uplift of the type’s strong and contemporary lines.

**Pedro “Monky”
Tolomeo Rojas Meza**
(Jauja, Perú, b. 1961, lives
and works in Lima, Perú)
Untitled Music Festival Poster,
2018
Silkscreen on repurposed
paper
65 x 69 inches
Courtesy of Andrew
Mroczek
Photo Sebastian Bach



Silkscreen artist Pedro “Monky” Tolomeo Rojas Meza moved in the late 1970s from the Junín region of Perú to Lima, where he worked in a print shop and began to experiment with design. When fluorescent inks for silkscreen printing started to be manufactured in Perú in the 1980s, “Monky” began incorporating them into his design, drawing the bright colors used in textiles of the Indigenous people of the Huancayo region into his posters, sparking the Chicha art movement. This art was

originally used primarily to promote concerts by musicians in the Chicha music movement, which blended cumbia with huayno, a centuries-old and evolving musical genre from the Andean regions weaving Indigenous music traditions with other influences. In this large-scale silkscreen poster for a New Year's Eve event advertising a range of musical artists, many in the joyful, heartfelt, and socially engaged huayno genre, words ring out in multiple directions, tones, and sizes, evoking a celebratory fusion of many layers of sound and culture. The exuberant aesthetic of Chicha art went on to be used widely, beyond the context of music. Like its expanding color and shapes, Chicha art itself has spread to light up the visual landscape of Perú's cities in a celebration of Perú's many vibrant cultural lineages.

**Onaman Collective
(Christi Belcourt & Isaac
Murdoch)**

(founded in 2014)

Water is Life, 2016-2022

Water is Sacred, No Pipelines!,
2016-2022

Silkscreen on canvas

Dimensions variable

Courtesy of the Artists

Photo Sebastian Bach



Onaman Collective is formed by Métis artist Christi Belcourt and Anishinaabe artist Isaac Murdoch. Together, they design banners that center Indigenous culture to foster respect for the land and reclamation of ancestral Indigenous ways of life. Their

protest banners promoting the urgent need for the environmental, spiritual, and political defense of water arose in solidarity with the movement protesting construction of the Dakota Access Pipeline (widely known through the hashtag #NoDAPL) started in 2016 by Indigenous youth on the Standing Rock Reservation to protect the land and water. The Lakota words *Mní Wičóni*, translated to “Water is Life,” and related phrases are used along with images of Thunderbird Woman in banners that have played a key symbolic role in the #NoDAPL movement and in grassroots environmental protection efforts worldwide.

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

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

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

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

Letterpress posters

19 x 12 ½ inches each

Courtesy of the Printer

Photo Sebastian Bach



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

Celebrating rich Black printing traditions in the U.S., Kennedy’s prints feature a wide range of thought-provoking and liber-

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

Aaron Douglas (cover designer) Wallace Thurman (editor), Richard Bruce Nugent (interior illustrator)
FIRE!! Devoted to the Younger Negro Artists, 1926 / 1985 Magazine, facsimile edition
11 ¼ x 8 ¾ inches, 48 pages



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

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

Al Hayya

(Beirut, Lebanon, founded in 2020)

Issue #1 | Agency, 2022

9 7/8 x 8 1/4 inches, 156 pages

Issue #2 | Land and Body, 2022

9 7/8 x 8 1/4 inches, 192 pages

Issue #3 | Everything is on the Table, 2023

9 7/8 x 8 1/4 inches, 144 pages

Magazine, soft cover

Courtesy of the Artists

Photo Jane Kratochvil



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

The first issue, 'Agency' (2022), considers this word and concept from many angles and perspectives, from social and political action, to pleasure and consent, to personal style and other embodied expressions. The second issue, 'Land and Body' (2022), considers relationships between Arab peoples and the lands they live on, looking at land and belonging, and the impacts of colonization. The third issue, 'Everything is on the Table' (2023), considers the many intersections between food and fem-

inism, departing from the gender-related conversations that a meal can spark, including topics like social roles, appetite, bodies, labor, politics, appropriation, erasure, resistance, and the future.

MJ Balvanera

(CDMX, Mexico, b. 1991,
lives and works in CDMX,
Mexico and Los Angeles,
CA)

Relatos de Santa María (*Tales of
Santa Maria*), 2023

Risograph book, spiral
bound

5 ½ x 8 ½ inches, 36 pages

*Guía para impresión a color
en risografía* (*Guide to color
printing in risograph*), 2024

Risograph book, saddle
stitch bound

7 ½ x 14 ¾ inches, 16 pages

Ruta de la amistad (*Friendship
route*), 2025

Risograph book

11 x 5 ½ inches, 80 pages

Edition of 200

Courtesy of Impresos

México

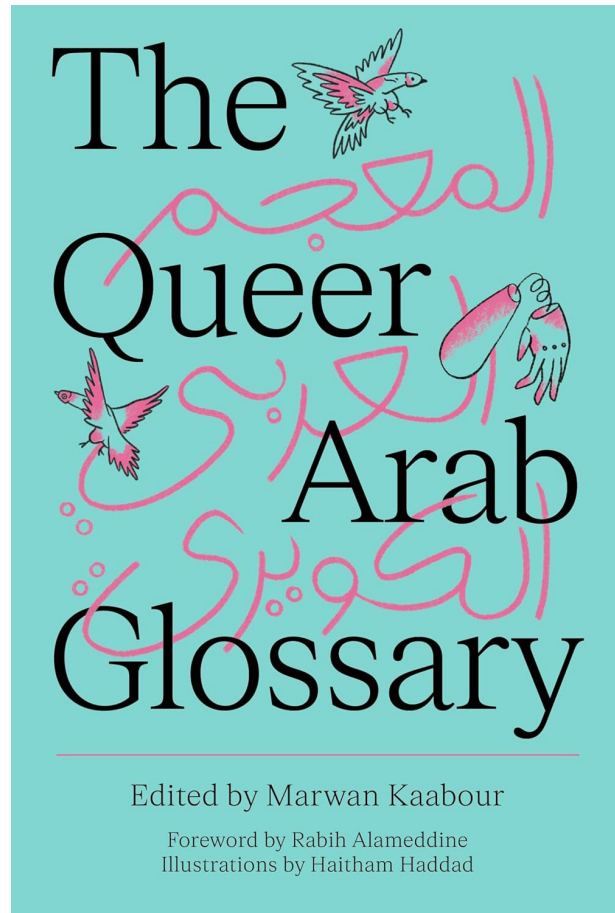
Photo Sebastian Bach



Mexico City-born graphic designer MJ Balvanera's practice focuses on exploring graphic design's roles and impacts through a social and political perspective. The designer's work engages in particular with publishing as a form of protest. Her work celebrates design as a channel for connection, self-expression, and resistance, and casts off arbitrary Eurocentric aesthetic parameters to create an immediate and buoyant aesthetic using a bright palette of inks. This selection of beautifully designed books fea-

tures luminous ink printing and other compelling design strategies to create engagement with Mexican visual culture, social and cultural issues, design and printing techniques, and art and design as drivers of change.

Marwan Kaabour
(editor), **Rabih Alameddine** (foreword),
Haitham Haddad (illustrator), **Suneela Mubayi** (glossary editor)
The Queer Arab Glossary, 2024
Book
8 7/8 x 6 inches, 160 pages



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

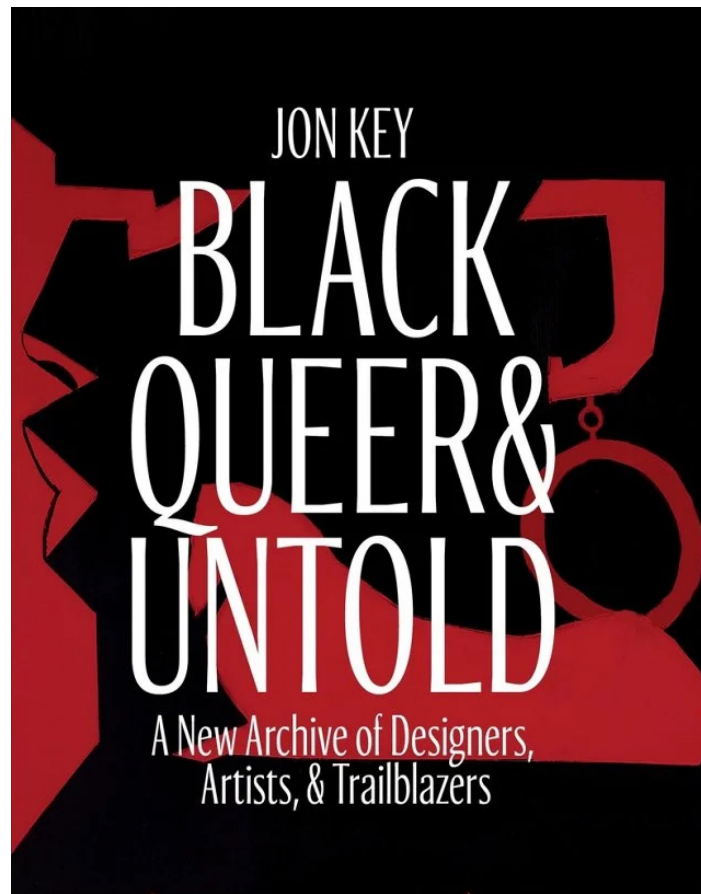
Jon Key

(Seale, AL, b. 1990, lives and works in Brooklyn, NY)

BLACK, QUEER, & UNTOLD: A New Archive of Designers, Artists, and Trailblazers, 2024

Book

9 ¾ x 7 ¼ inches, 448 pages



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

Nontsikelelo Mutiti & Tinashe Mushakavanhu
 (Harare, Zimbabwe, b. 1982, lives and works in Harare, Zimbabwe and New Haven, CT)
 (Harare, Zimbabwe, b. 1983, lives and works in Oxford, United Kingdom)
Some Writers Can Give You Two Heartbeats, 2019
 Book
 8 x 5 ½ inches, 258 pages
 Courtesy of the Artists

<i>Some Writers Can Give You Two Heartbeats</i>	
5 Acknowledgements	79 INFLUENCE
6 Introduction	83 Inspiration
13 BEGINNINGS	87 PROCESS
19 Childhood	92 Writing
22 Education	93 Editing
23 University College	96 Book Reviewing
25 Role Models	97 Translation
28 Family	97 Themes
31 WRITING WOMEN	98 Titles
41 PROFILE	99 Character
Yvonne Vera	99 Rhythm
47 IDENTITY	101 Tenses
52 Language	103 PROFILE
55 Auto/Biography	NoViolet Bulawayo
59 Politics	107 FORM
63 PROFILE	111 Poetry
Danbadzo Marechera	113 Novel
	114 Biography
	114 Theatre
	115 Songwriting
	118 Compilation
	118 Performance
	119 Television
	127 PROFILE
	Andrea Cames
	129 READING
	139 TRADITION
	141 History
	149 SPACE
	155 Exile
	160 Writing Colony
	164 AUDIENCE
	171 PUBLISHING
	176 Library Magazines
Edited by Tinashe Mushakavanhu with Nontsikelelo Mutiti	

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

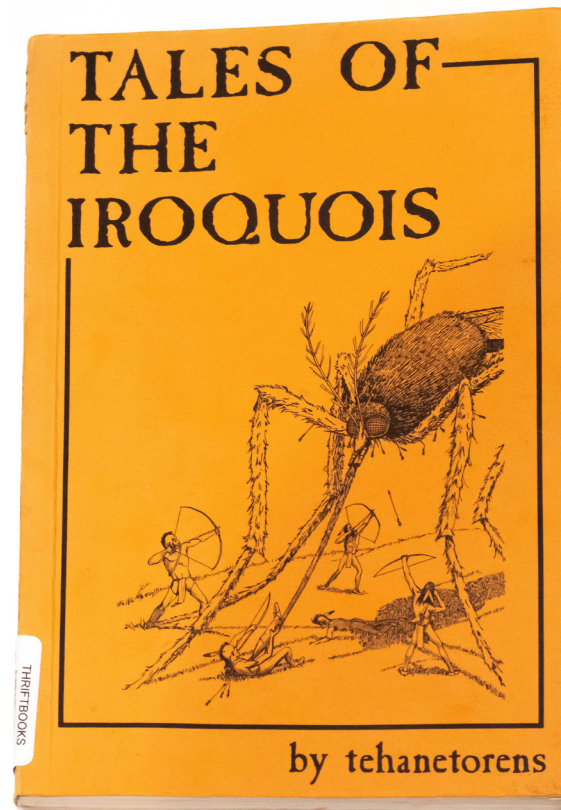
Tehanetorens

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

Tales of the Iroquois, 1976
Book

9 x 6 inches, 104 pages

Photo Jane Kratochvil



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

Vega Studios

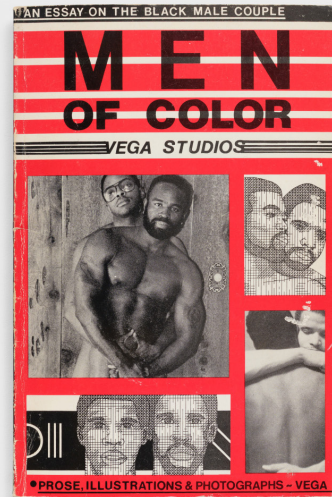
(New York, NY, b. 1955, lives and works in Sicklerville, NJ)

Men of Color, 1989

Book

9 x 6 inches, 68 pages

Photo Sebastian Bach



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

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

Vocal Type
(founded in 2016)
The Vocal Civilian, 2024
Newspaper
22 ⅞ x 14 ½ inches
Courtesy of Tré Seals
Photo Sebastian Bach



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

**BIPOC Design History,
facilitated by Polymode**
(founded in 2021)

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

*Incomplete Latinx Stories of
Diseño Gráfico Borderlands/
La Frontera**, 2021

*Design Histories in Southwest
Asia & North Africa: Voices from
the SWANA Diaspora*, 2023

Online courses

Courtesy of BIPOC Design
History



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

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

**Ramon Tejada &
Carlos Avila**

(Santiago, Dominican
Republic, b. 1975, lives and
works in Providence, RI)

(Tala, Mexico, b. 1986,
lives and works in
Los Angeles, CA)

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

Miro board

Courtesy of the Artists



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

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



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

Gráfica Latina (José Menéndez López & Tatiana Gómez)

(San Juan, Puerto Rico, b. 1980, lives and works between Providence, RI and Boston, MA)

(Bogotá, Colombia b. 1988, lives and works between Providence, RI and Boston, MA)

Gráfica Latina, 2021-
Website

Courtesy of the Artists



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

Livia Perez

(Ribeirão Preto, Brazil,
b. 1985, lives and works
in São Paulo, Brazil and
Eugene, OR)

*Lampião da Esquina, Lighting
up the Brazilian Press, 2016*

Video

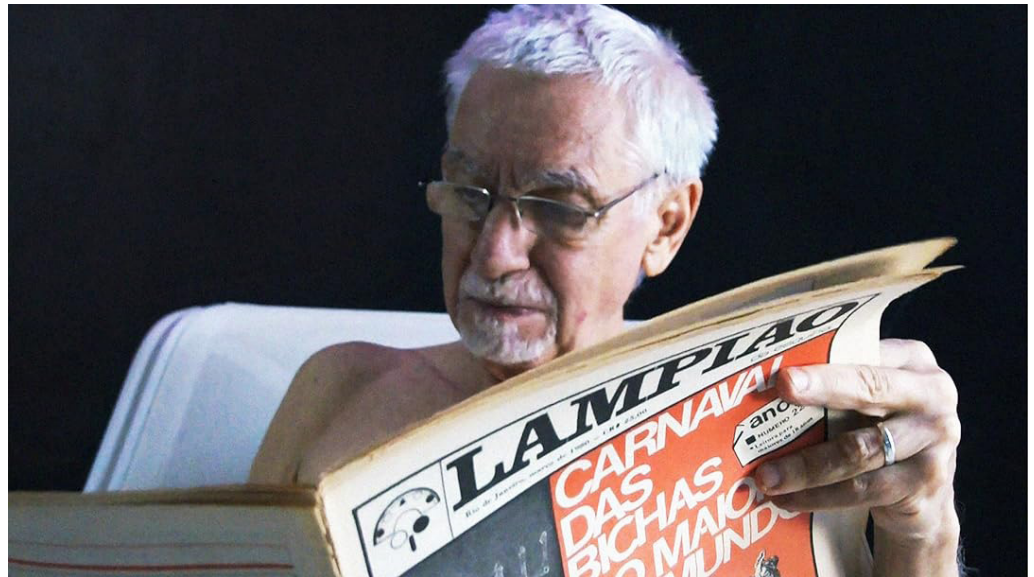
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Executive Producer

Giovanni Francischelli

Production Doctela

Courtesy of the Artists



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

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

**November (Shiva
Nallaperumal &
Juhi Vishnani)**

(Chennai, India b. 1992,
lives and works in
Mumbai, India)

(Mumbai, India, b.
1992, lives and works in
Mumbai, India)

Calcula, 2017

Typeface

Courtesy of the Artists

Design Shiva Nallaperumal

Programming Tal Leming

Published by Typotheque



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

Beatriz Lozano

(San Diego, CA, b. 1993,
lives and works in
Brooklyn, NY)

Specimen site: Ancho, 2020

Website

Ancho in, 2025

Augmented reality

Courtesy of the Artist



This interactive augmented reality (AR) experience designed by Beatriz Lozano for *Reverberations* provides a multidimensional, movement-based engagement with the possibilities AR can open for designers and typographers. Lozano's design showcases her work's exploration of how technology can push typography to exist at the intersection of the physical and digital worlds. Lozano's typeface *Ancho* is inspired by the peppers

of Mexican cuisine and the architecture of Teotihuacán. Upper-case only, the type goes from ultrabold to very fine, while retaining its width and its architectural, almost tiered appearance, a pattern tracing its inspiration through the pyramids of Teotihuacán. The alphabet of *Ancho* covers Western, Central and Southeastern Latin. This font is featured in Lozano's AR work, *Ancho in*. Lozano's work shows how experimental graphic design can help reshape perception and engender other ways of seeing, relating, and understanding.



Reverberations transforms the gallery into an expansive educational space, reimagining design history to feature Indigenous, Black, and People of Color designers and cultural figures. With a dazzling assemblage of historical and contemporary works of art and design by over fifty artists, *Reverberations* questions the narrative of design tradition as a single dominant line. Reflecting on rich ancestries that reverberate across epochs, alphabets and graphic languages transmit contours of wisdom across cultures. Multidimensional maps reveal layers of experience and counter colonial flattening and erasures. Visual strategies deployed by Black designers are reinforced as motifs in present-day avant-garde data visualizations. And intricate Indigenous traditions of beadwork and textile art weave ancestral knowledge into the future.

Reverberations is curated by Brian Johnson and Silas Munro with the advice of curatorial advisors Randa Hadi, Lisa Maione, and Ramon Tejada. The exhibition is inspired by BIPOC Design History, a series of courses facilitated by the design studio Polymode. Beginning online in 2021, these collaborative courses created a one-room schoolhouse informed by generations of design practitioners, an experiment in expanding access to learning while inspiring future generations.

Contributors to the exhibition include: Akwesasne Notes, Munirah AlShami, Gail Anderson, BIPOC Design History with Edgar Casarin, Hone Bailey, MJ Balvanera, Alan Bell, Pedro Bell, Dina Benbrahim, Pilar Castillo, Melissa Cody, Shannon Doronio Chavez, Gráfica Latina (José Menéndez & Tatiana

Gómez), Schessa Garbutt, Jeffrey Gibson, Tony Gonyea, Nathan P. Jackson, Louise E. Jefferson, Amos Paul Kennedy, Jr. with David Hernaiz & Zdravko Toic, Jon Key, Luba People, Jacob Lawrence, Yoon Soo Lee, Beatriz Lozano, Mbuti People, Saki Mafundikwa, Wael Morcos, Ziddi Msangi, Nontsikelelo Mutiti & Tinashe Mushakavanhu, Ella Myers, Shiva Nallaperumal & Juhi Vishnani, Onaman Collective (Christi Belcourt & Isaac Murdoch), Monique Ortman, Livia Perez, Jackson Polys, Shraddha Ramani & William Villalongo, Roberto Rodriguez, Jennifer Sapiel Neptune, Theresa Secord, Bahia Shehab, Sarah Sockbeson, Mary Sully, Ramon Tejada & Carlos Avila, Pedro “Monky” Tolomeo Rojas Meza, Madeline Tomer Shay, Anna Tsouhlarakis, Dori Tunstall, Kelly Walters, Ben Warner, Lauren Williams, Alisha B Wormsley, Vocal Type, Tadanori Yokoo, and Vanessa Zúñiga Tinizaray.

ABOUT THE CURATORS

BRIAN JOHNSON, a member of the Monacan Indian Nation, is an award-winning designer and curator. He is a partner of Polymode, where he focuses on amplifying marginalized and forgotten voices through poetic research, learning experiences, and impactful design. He has guest lectured and hosted workshops at the School of Visual Arts; the Walker Art Center; AIGA’s National Design Conference; his alma mater, the Rhode Island School of Design; and is one of the founders of the online learning platform BIPOC Design History. As a curator, he is the author of *Posters That Sing: Indigenous / Native American Printed and Designed Works*, an exhibition scheduled to open September of 2026, at Poster House museum in New York. Deeply invested in the production of good design without the expense of sacrificing our humanity or environment, he extends these values to his recent clients: *The New York Times Magazine*, MIT Press, A24, Nike, Airbnb, MoMA, the Brooklyn Museum, Storefront for Art and Architecture, the Art Institute of Chicago, Dia Art Foundation, and the Cooper Hewitt, Smithsonian Design Museum. Johnson

is the recipient of the 2023-24 Emily Hall Tremaine Journalism Fellowship for Curators for which he is focusing on Indigenous-made works to combat erasure and decolonize design. The three-part article series, “Designing a History of Indigenous Graphic Artists”, “How Can a Poster Sing?”, and “Can We Find Our Way to Indigenous Joy?”, appear on *Hyperallergic*. He is a contributor to the upcoming publication, *Gatherings: New Directions in Indigenous Book History* published by the University of Pennsylvania Press.

SILAS MUNRO is a designer, artist, writer, researcher, curator, surfer and descendant of the Banyole people of Eastern Uganda. He is the founder of the design studio Polymode based in Los Angeles and Raleigh that works with clients across cultural spheres. Commissions and collaborations include: *The New York Times Magazine*, MIT Press, Nike, Airbnb, the Brooklyn Museum, Storefront for Art and Architecture, the Art Institute of Chicago, Dia Art Foundation, and the Cooper Hewitt Smithsonian Design Museum. Munro is the curator and author of *Strikethrough: Typographic Messages of Protest at Letterform Archive* in 2022-2023. He was a contributor to *W. E. B. Du Bois's Data Portraits: Visualizing Black America* and co-authored the first BIPOC-centered design history course, *Black Design in America: African Americans and the African Diaspora in Graphic Design 19th-21st Century*. His work was recently exhibited at the Raizes Gallery at Lesley University, the LA Design Festival, and the Scottsdale Museum of Art, and is included in the collections of Tufts University, Lesley University, and the Montalvo Arts Center. Upcoming exhibitions in 2025 include a solo show at The University of Hartford's Joseloff Gallery, and in the group show *Data Consciousness: Reframing Blackness in Contemporary Print* at Print Center New York curated by Tiffany E. Barber. Munro is Founding Faculty, Chair Emeritus for the MFA Program in Graphic Design at Vermont College of Fine Arts.

ABOUT THE FORD FOUNDATION GALLERY

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

FORD FOUNDATION GALLERY

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

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Printed on the occasion of the exhibition *Reverberations: Lineages in Design History* (March 4 - May 3, 2025). Ford Foundation Gallery would like to extend a very special thanks to our many partners and collaborators.

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