

# **BLACK WOMEN CREATE**

## *Indesign & Photoshop*

African American women are underrepresented. In 2019, a statistic was released that only point one percent of creative agencies were owned and operated by women. If this is the case, then an even smaller margin is run by African American women. The goal for this project was to research leading, creative African American women dominating their industries and create a book about these women.

The book serves as an inspirational guide to women, specifically African American, who seek to enter creative industries and build creative businesses. The concept for this book was to have a different yet cohesive layout for each spread of each person. Each spread complements the individual style of the woman and career that was highlighted. No color was used in this design to further illustrate the need for Black, female creatives.

# Type Studies

Headline/Display Text

**FILICUDI REGULAR**

**Impact\*\***

**BEBAS NEUE**

**Abril Display**

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

**LTC Globe Gothic\*\***

**Playfair Display Bold**

**Brother XS \*\***

**Condor\*\***

**Montserrat\*\***

Body Text

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

## Concept

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

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

## Exploration I

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





# Lorna Simpson

Lorna Simpson is an American photographer whose work explored stereotypes of race and gender, most often with an emphasis on African American women. Simpson attended the High School of Art and Design in New York City. As an undergraduate at the New York School of Visual Arts, she studied painting at first but switched to photography before receiving a B.F.A. (1987).

After graduation Simpson traveled to Europe and Africa, where she not only developed her skill in documentary photography but also began to wonder how she could expand beyond the limitations of the genre, which she felt offered a primarily voyeuristic experience for the artist and the viewer. While earning an M.F.A. (1985) at the University of California, San Diego, she began experimenting with new ways to present her ideas in photographs in order to engage the viewer. What emerged

was what became her signature technique: photo-text, which involved including brief passages of text that were often superimposed on the photographs and introduced new levels of meaning to the images. The images themselves were now posed studio shots, characterized by the use of human subjects, usually African American women, whose faces were hidden or obscured. Simpson's photography typically explored the perceptions of African American women in American culture. Year's First, Year's Head (1988), using Polaroid prints framed in wood, depicted an African American woman lying on her side. To the left of the image was a list of terms relating to a physical exam; to the right, the words "recreational" and "Fiction".

By the late 1980s Simpson's work was being displayed in solo exhibitions. In 1990 she became the first African American woman to exhibit at the Venice Biennale, an international art festival. By the mid-1990s, with her name firmly linked to photo-text, Simpson pushed in

new directions to avoid what she characterized as a parody that could be created by outside expectations. While not abandoning photography, she turned her attention toward video installations. One such work, Corridor (2003), juxtaposed the stories of two African American women—an American Civil War-era runaway slave and a bonded mid-20th-century housewife—and drew parallels between their lives of isolation.

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# Jessica Bellamy

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

Jessica Bellamy presents and gives workshops on information design and data equity in the United States and in other countries such as Germany and Canada. She presents at conferences as well as at universities such as Carnegie Mellon, UCLA, Vermont College of Fine Arts, ArtCenter, and Yale.

Jessica is an alumna of the Adobe Creative Residency program. She is also a Design Justice advocate. She started her design career working with nonprofits and community groups to create compelling explainers that break down complex research and policy information.

Jessica's research career began at the University of Louisville's Neurodevelopmental Science Lab, where she worked for nearly five years. She later used her training as a research analyst, as well as her training in community organizing and graphic design to start GRIDS: The Grassroots Information Design Studio, which was a social enterprise that combined all these skill sets to benefit social initiatives.

Jessica graduated Summa Cum Laude from the University of Louisville (UofL) with degrees in Drawing (BFA), Graphic Design (BFA), Post African Studies (BA), and a minor in Communication.



# Kristy Tillman

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

Prior to Slack, Kristy was the Design Director at Society of Goodways, a Boston-based company whose goal is to demonstrate functional literacy. There she led design teams dedicated to creating exceptional experiences across both brand and product.

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**Designers are CREATING our culture.**



# Antionette D.C. Carroll

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

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

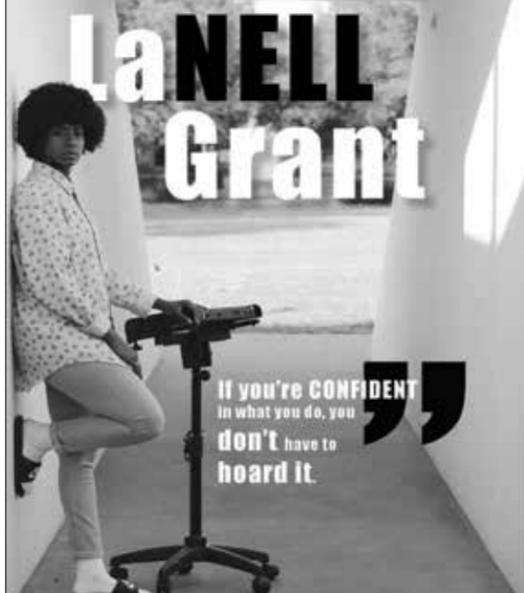
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When she is not working (which as a mom, wife, and entrepreneur usually equals never), she is watching science fiction, across and Asian cinema, reading, practicing handlettering, coloring with her children, and adding to her shoe collection.

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

# Exploration 2

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



# LaNELL Grant

LaNELL "NELL" Grant is a Houston-based producer that brings a unique and ear-catching presence to the music industry through her production. Known for her work with Hip Hop's new production, Knows Two, she has produced a large body of work in a short amount of time. Toke from the SWAT: The Originals, Above Originals, and currently a third installment of Originals, were all produced within one year's time.

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

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



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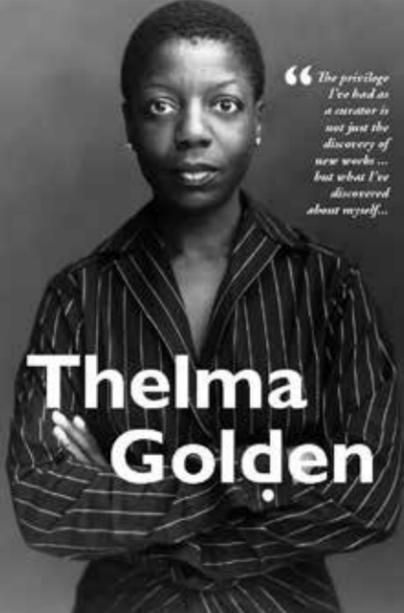
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**Thelma Golden**

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

**T**helma Golden is Director and Chief Curator of The Studio Museum in Harlem, the world's leading institution devoted to visual art by artists of African descent. Golden began her career as a Studio Museum intern in 1987. In 1988, she joined the Whitney Museum of American Art, where she launched her influential curatorial practice. Over a decade at the Whitney, she organized numerous groundbreaking exhibitions, including *Black Male: Representations of Masculinity in America*, Art, in 1994. There she also a member of the curatorial team for the 1993 Biennial.

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

**G**olden holds a B.A. in Art History and African American Studies from Seattle College. She has received honorary doctorates from the City College of New York (2009), San Francisco Art Institute (2006), Smith College (2004), and Moore College of Art and Design (2002). In 2010, she was awarded a Harvard Medal of Distinction from Harvard College. The same year, President Barack Obama appointed Golden to the Committee for the Preservation of the White House, in which she served from 2010–2016. She currently serves on the Board of Directors for the Barack Obama Foundation and the Los Angeles County Museum of Art. She is a 2008 Henry Crown Diller at the Aspen Institute, and in 2016 received the Audrey Jones Award for Cultural Excellence from the Center for Cultural Studies at Bard College. In 2015, she was appointed as a Ford Foundation Art of Change Visiting Fellow. Golden is a recognized authority in contemporary art by artists of African descent and an active lecturer and public speaker about contemporary art and culture at national and international institutions. Her 2008 TED Talk, "How Art Gives Shape to Cultural Change," remains her most popular video content to date. She has also lectured on race, culture, and community.



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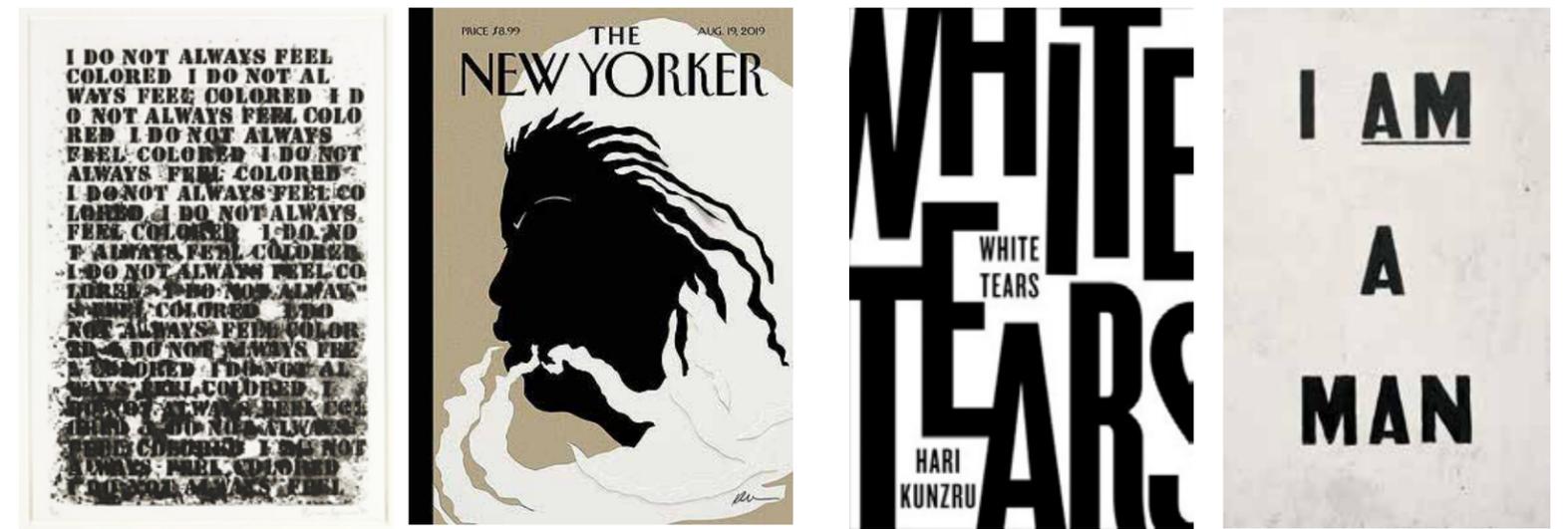
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*"If you find pieces of wonderful things, put them close to you, so they can give you ideas, so they can start feeding you in every moment in your workspace."*

**Cover + Title Page Mood Board**




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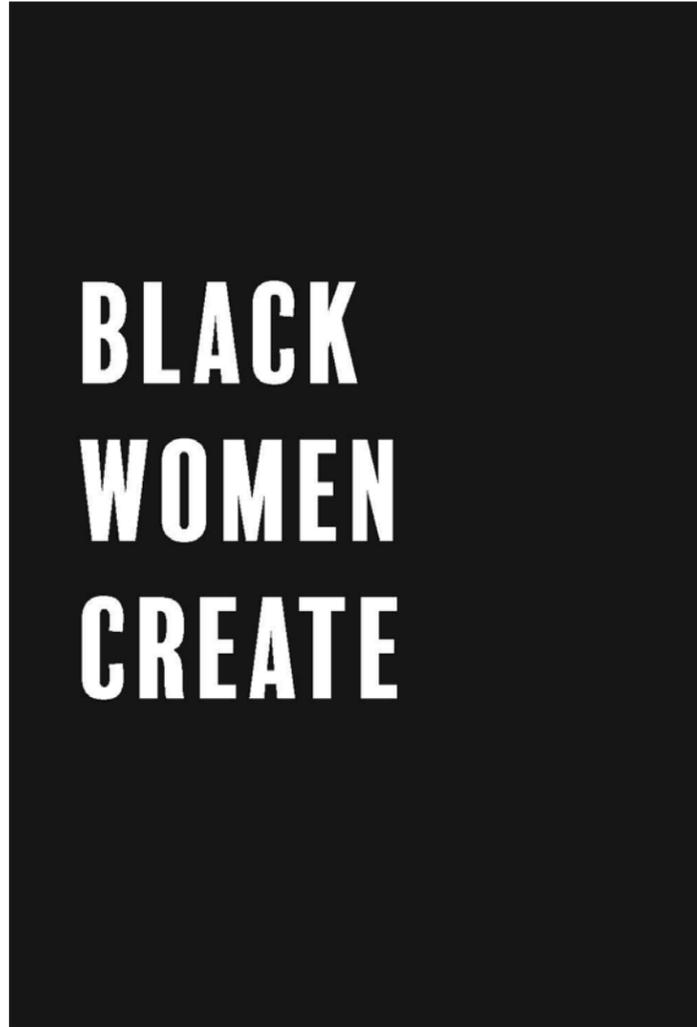
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After receiving instructor and peer feedback, I looked at for inspiration through the work of Glenn Ligon, Kara Walker, and Pinterest references.

## Cover Development



Original Cover Design

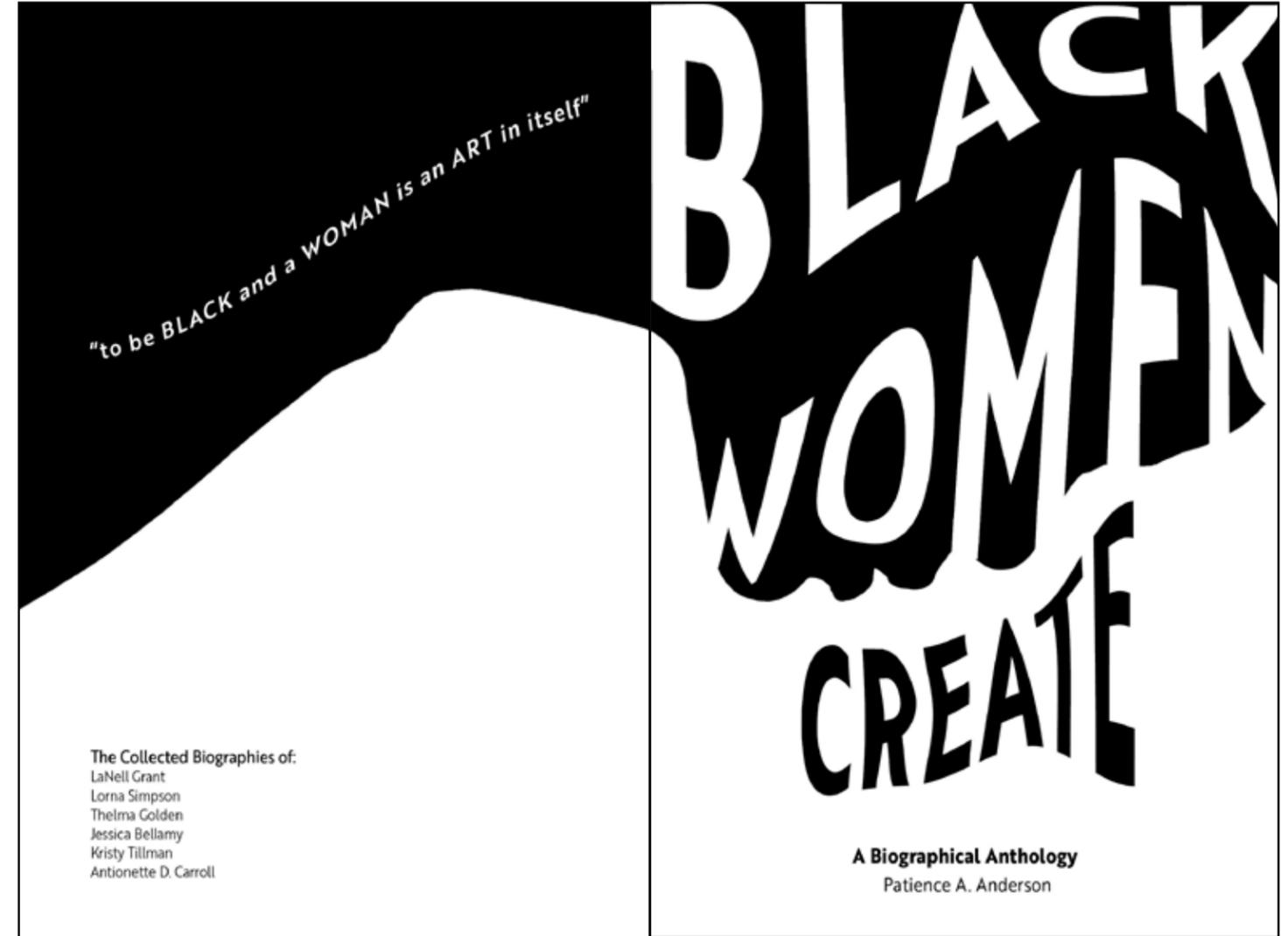
Version 1



WIP Cover Design

Version 2

## Cover Development

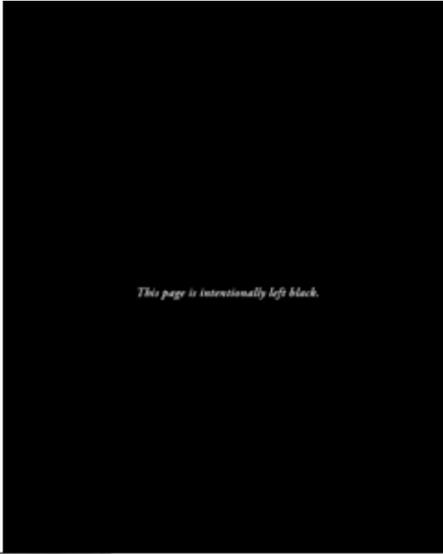


back

Version 3

front

# Interior Layout



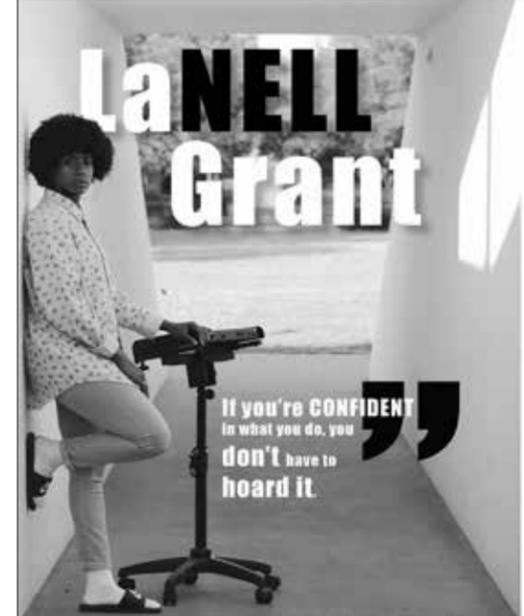
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## BLACK WOMEN CREATE

A Biographical Anthology

edited by  
Patience A. Anderson

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



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

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*the notion of  
FRAGMENTATION  
especially of the body,  
is prevalent in our culture,  
and it’s reflected in my works.*

## DIRECTOR CHIEF CURATOR CHIEF DIRECTOR CHIEF CURATOR CHIEF

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Simpson’s photography typically explored the perception of African American women in American culture. *You’re Fine, You’re Hood* (1988), using Polaroid prints framed in wood, depicted an African American woman lying on her side. To the left of the image was a list of terms relating to a physical exam; to the right, the words Secretarial and Position.

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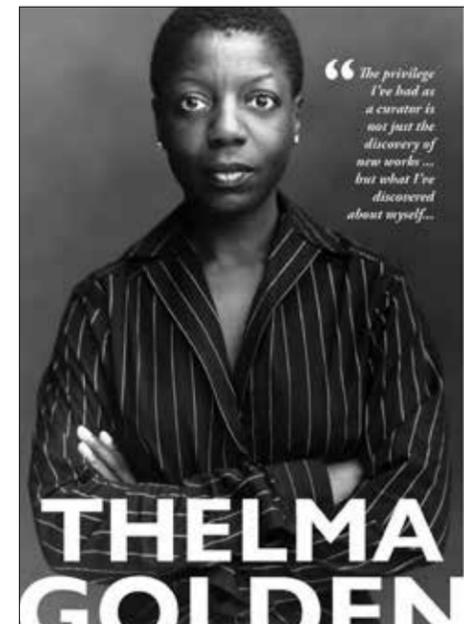
Among Simpson’s awards and honors were a National Endowment for the Arts Fellowship (1995) and the Whitney Museum American Art Award (2001). In 2007 her work was featured in a 20-year retrospective at the Whitney Museum of Art in New York City.

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- 2020 HAUSER & WIRTH CHINA  
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- 2019 HAUSER & WIRTH NEW YORK, NY
- 2018 HAUSER & WIRTH LONDON, UK  
HAUSER & WIRTH LOS ANGELES, CA
- 2017 FRANK NEW YORK, HAUSER & WIRTH
- 2016 MODERN ART MUSEUM OF FORT WORTH, TX  
SALON 94, NEW YORK, NY
- 2014 ADDISON GALLERY OF AMERICAN ART, ANDOVER, MA  
BALTIC CENTER FOR CONTEMPORARY ART, GATEHEAD, UK
- 2013 HAUS DER KUNST, MUNICH, GERMANY  
JAY DE PRIMA, PARIS, FRANCE  
KUNSTHAUS GRAZ, AUSTRIA
- 2011 BROOKLYN MUSEUM, BROOKLYN, NEW YORK
- 2010 WALKER ART CENTER, MINNEAPOLIS, MN
- 2007 WHITNEY MUSEUM OF AMERICAN ART, NEW YORK
- 2006 MUSEUM OF CONTEMPORARY ART LOS ANGELES, CA
- 1999 WALKER ART CENTER, MINNEAPOLIS, MN
- 1992 MUSEUM OF CONTEMPORARY ART CHICAGO, IL
- 1990 THE MUSEUM OF MODERN ART, NEW YORK, NY

## Exhibitions



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

## THELMA GOLDEN

**T**helma Golden is Director and Chief Curator of The Studio Museum in Harlem, the world’s leading institution devoted to visual art by artists of African descent. Golden began her career as a Studio Museum intern in 1987. In 1988, she joined the Whitney Museum of American Art, where she launched her influential curatorial practice. Over a decade at the Whitney, she organized numerous groundbreaking exhibitions, including *Black Male: Representations of Masculinity in American Art*, in 1994. She was also a member of the curatorial team for the 1993 Biennial.

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



**“Being  
creative  
means being  
brave.”**

## Jessica Bellamy

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

Jessica Bellamy presents and gives workshops on information design and data equity in the United States and in other countries such as Germany and Canada. She presents at conferences as well as at universities such as Carnegie Mellon, UCLA, Vermont College of Fine Arts, ArtCenter, and Yale.

