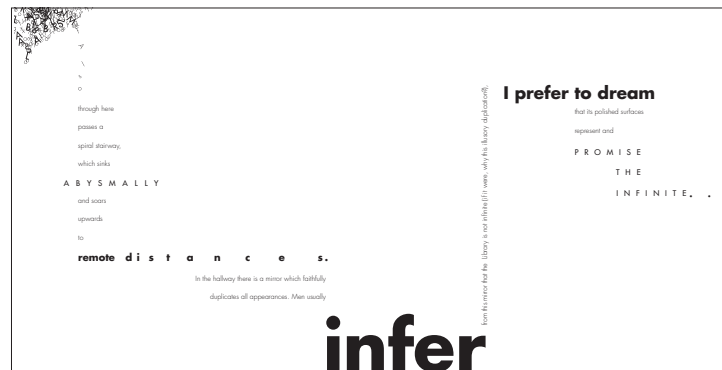


For these posters I examined typographic form, history and the relevant cultural contexts to develop greater awareness, critique and development of type and form. They centered around the periods of American/British Broadside Posters and Postmodern Deconstruction. The first era happened in conjunction with the industrial age in America. Metal type was expensive and very heavy when made large enough for newspaper headlines, playbills and posters. The invention of a router made it possible for Darius Wells to create less expensive woodtype in larger sizes. This initiated a type explosion and many new fonts were born during that time. The second poster is an interpretation of Postmodern Deconstruction that was born in the digital age of the 1990s. It was more about questioning technologies and social institutions and finding metaphors of representation. This was the age of desktop computers and Emigre type. This postmodern design style primarily started at Cranbrook with a seminar on literary theory where students were reading the work of Jacques Derrida, a French Deconstruction author. This work explored methodologies like hand drawn or manipulated type, image making and meaning and how to create a statement using primarily typographic form. In my execution I deliberately rejected some of the historical methods. For instance in the woodtype poster I chose not to fill the entire page. Each of these posters also use words or quotes dealing with a war but not in a historical sense but a war of words and a war within oneself.

In this work I used the text of Jorge Luis Borges' work (1899–1986), *Library of Babel*, about a tremendous library-world whose citizens are constantly trying to discover the meaning of the world they live in. In my typographic interpretation I focus on the two seemingly oppositional ideas — the infinite and the indefinite, and yet hope. This metaphorically could be applied to someone's search for answers even beyond a spiritual search for God. The first page of my book (bottom left) sets the tone for the rest of the book. The actual physical hole above the "i"

in indefinite represents the idea that God is the center of the library. This physical hole continues through various parts of the book. By turning "de" gray on this first page even the word indefinite is hinting toward something positive in the search ahead. The die-cut holes continue throughout the book as a means to represent this search for answers. Words like 'inconceivable', 'obscure' and 'inaccessible' give the viewer the idea of the confusion in the search but as the book concludes (bottom right) the journey ends with infinite, unlimited hope.



It is curious to note that a mother's work is never complete or at least she may not be around for the completion. Part of her legacy is what we as sons and daughters do with what she has offered. It is with these thoughts I decided to create a monument to recognize the contribution mothers are making in the quiet or possibly even chaotic moments within the walls of their homes. Part of the process of involved researching a location within Houston. This led me to Allen's Landing, the birthplace of the city. I quickly began to see parallels between the birth of a child and the birth of a city. Further research on Houston's founding led me know with greater conviction that this was where this monument needed to be and it needed to be not only about all mothers but also about Charlotte Baldwin Allen, the wife of one of the founders and the woman affectionately called "Mother Houston."



ECHOES: A TYPOGRAPHIC MONUMENT

Monument Maquette: Variable Size • Wood & Paint

RHONDA WOLVERTON
901-428-9465 • rhondawolverton@gmail.com



I incorporated light and shadows as part of the actual monument not just as formal feature but also to metaphorically express the idea of those things that mothers do behind the scenes, often in the shadows and not always recognized or rewarded by the working community or even by those they serve and essentially work for and with. Charlotte Allen herself was an integral part of the birth and growth of the city. It was her money that made the purchase of land possible and long after her husband left town she was still building Houston. Part of the creation of the monument was writing an original poem not only with the dual purpose of honoring mothers and "Mother Houston" but also one that could be read and made sense both when the sun was overhead and cast words in shadow and when it was not.

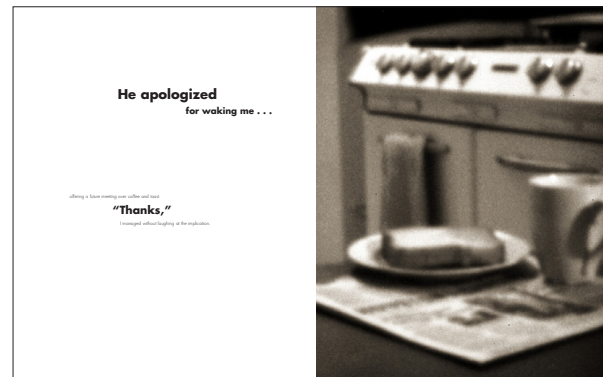
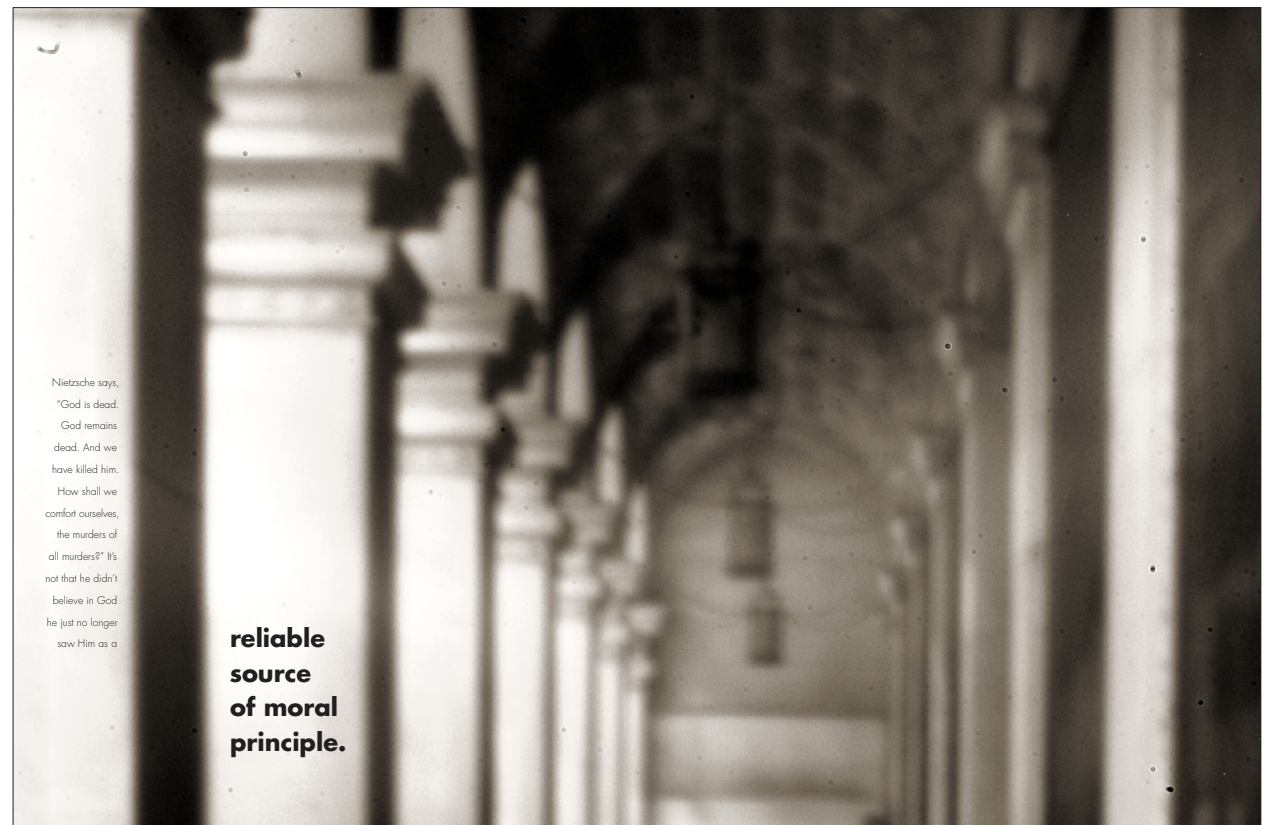


Click image below to view this video online:

For this motion graphics video project created in *Adobe After Effects* I looked at the history, social impact and legacy of photography. While photography has not gone through quite the whirlwind of changes as other communication technologies, the impact of digital and even cell phone photography has been significant. In looking at it's history I was fascinated by the beginnings of photography and specifically the camera obscura, which led to the birth of the photographic camera. In this video you will see the stop-motion creation of an actual room-sized camera obscura and the real projection (See photo below) it made on my wall. Layered on top of that photo is a digital video expressing the idea of the camera's ability to stop time. In keeping with the idea of projected image the type within the video was projected and then recorded.

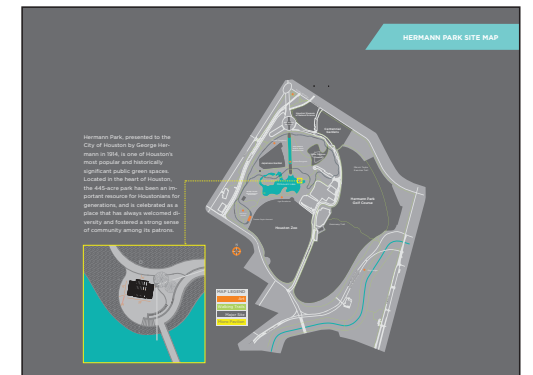
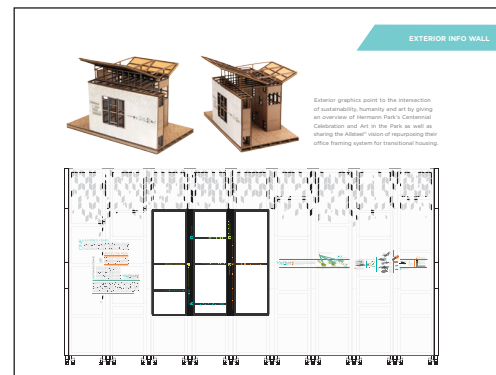
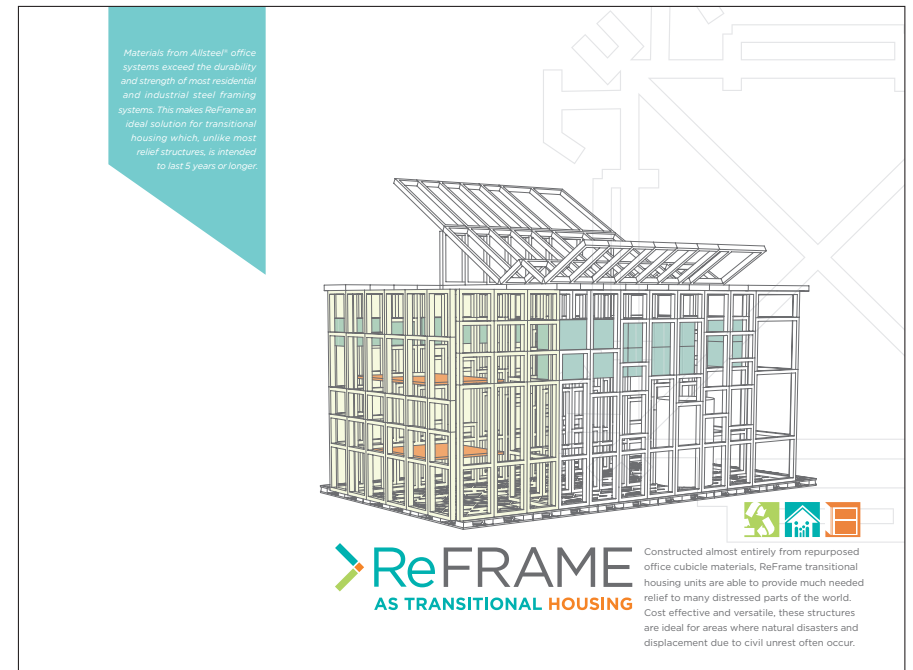


I wrote a narrative based on a nonsensical object, then interpreted it visually. In a previous project I started exploring digital pinhole photography after making a room-sized camera obscura. I then made a pinhole lens for my digital SLR camera out of a body cap, aluminum and a few tools. This offered the vehicle to further explore this method of image making but tied to meaning and narrative. It involved some exploration to get the size of the pinhole right and figure out exposure times. A strange light flare encumbered my first explorations, but a simple paper hood blocked out the flare. This process offered incite into the physics of how reflection and refraction of light effects not only what we see but what the camera sees. This method results in a grainy, soft focus picture that lent itself perfectly to the narrative. I was then able to examine pacing in a sequenced format and how best to incorporate text and image on a page so both contribute to a complete narrative.



This is the project book I designed as part of a collaborative design/build project with graduate graphic designers and architects. ReFrame stems from the intersection of two distinct problems. The first is the need of an efficient, affordable and versatile system for transitional/disaster relief housing units and the second is an overwhelming surplus of steel office furniture frames (office

cubicle frames). An opportunity emerges to repurpose excess and abundant by-products of a flourishing industrial and consumer driven culture while addressing current urgencies in very different parts of the world. An art pavilion was created for the *100th Year Art in the Park Celebration* of Hermann Park in Houston to showcase this sustainability project.



As part of the collaborative design/build project with graduate graphic designers and architects I also designed the icons to go on the structure that helped tell the story of repurposing and sustainability.

Icons designed for use on the structure:



Avalanche



Sustainability



Shelter



Transportation



Hurricane



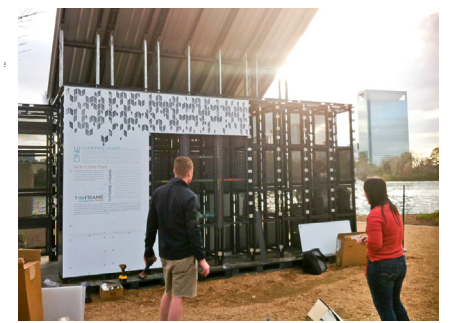
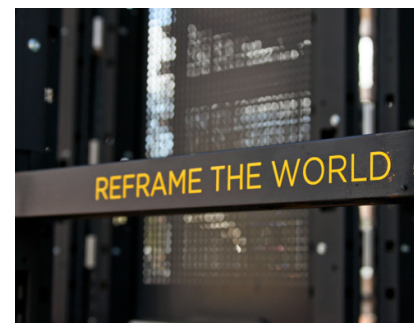
Housing



Frames



Construction





FLORIDA EMERALD COAST REAL ESTATE LOGO
USED WITH EXISTING ROEBUCK AUCTIONS LOGO


creativeco-op
creativeco-op





She's a singer, he plays the guitar. The logo was used as a digital background in a theater-themed wedding. I also created a motion graphic and laser-engraved the logo onto thumbdrive for the wedding photography.



MAIN LOGO

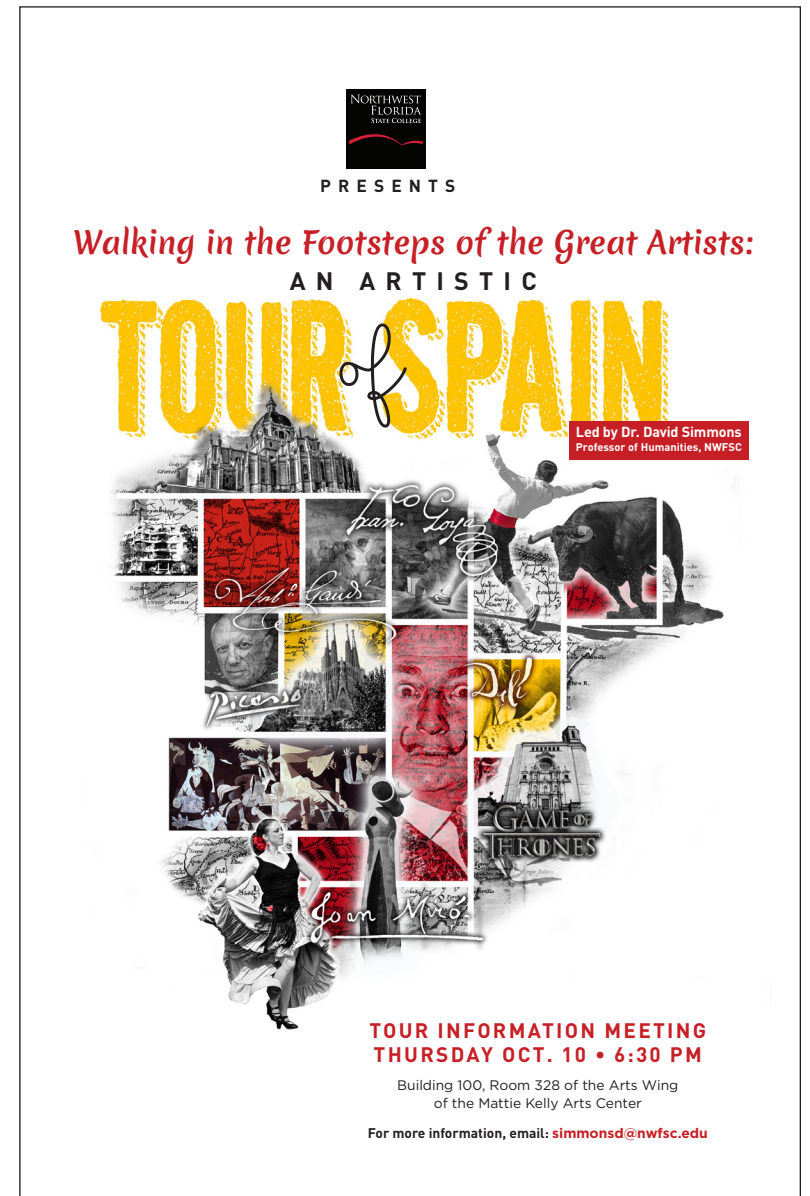
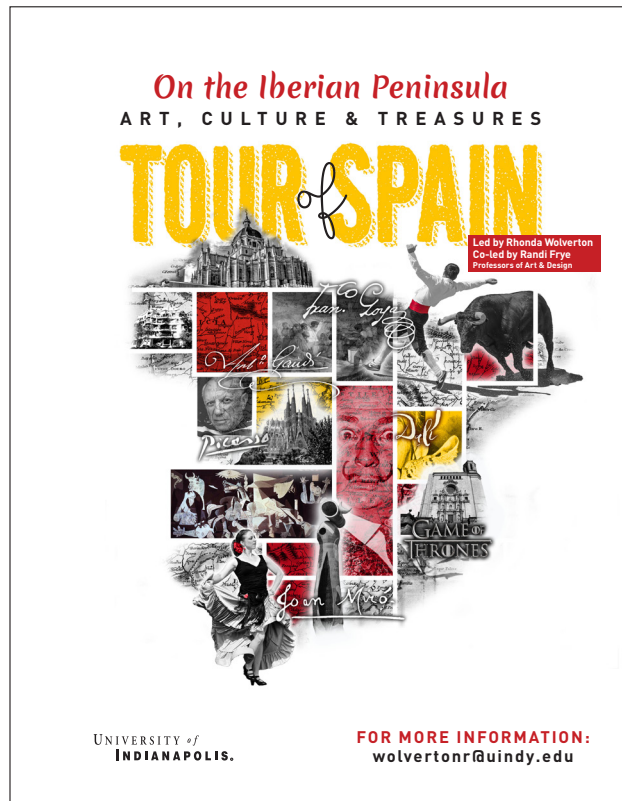
Used in promotion and branding, photo background, awards, merchandise



SECONDARY LOGO

Used primarily for merchandise





WINDTOPIA LOGO, BRANDING AND SCARF DESIGN

Digital Art Contributions to Mark Chen's Satirical Multimedia Project

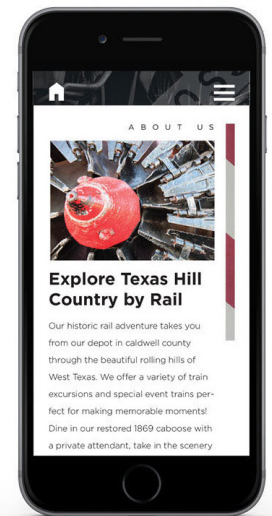
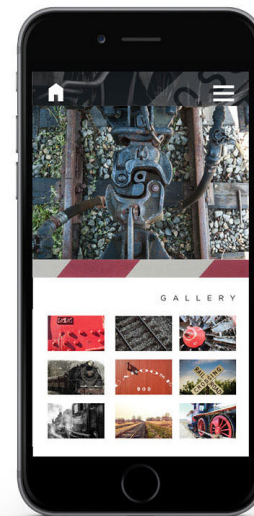
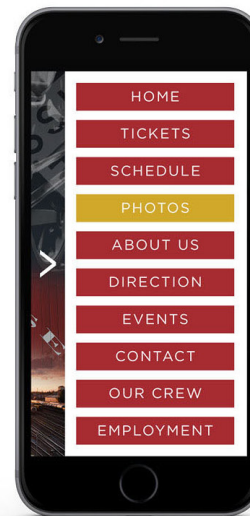
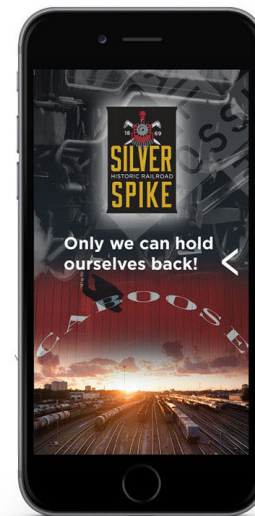
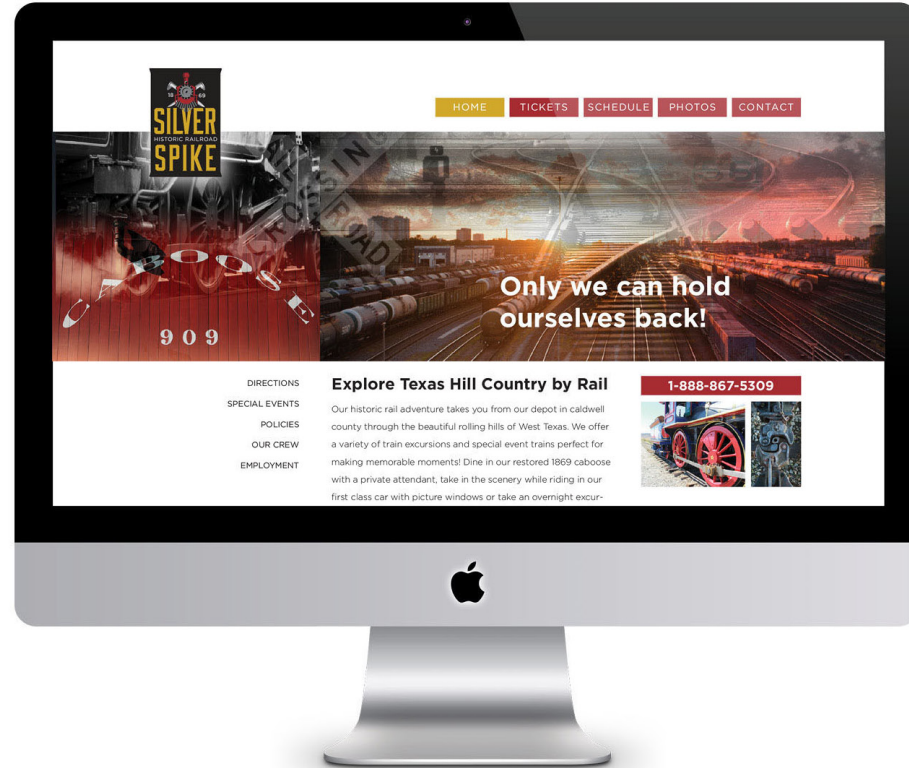
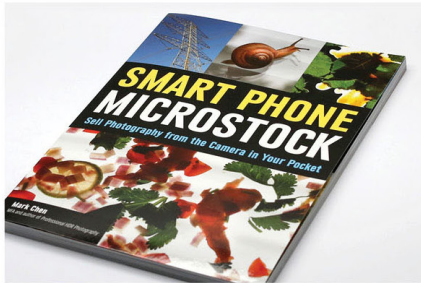
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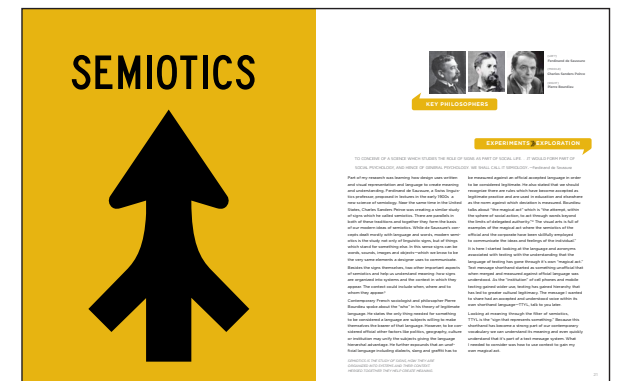
I was asked by photographer/multi-media artist, Mark Chen to design a logo in 2014 which he used in his satirical social commentary art project *Windtopia*. Chen's project explores global warming and renewable energy in the form of a futuristic company. The project, which includes Chen's photography, sound and design and imagines what the world might look like by replacing other forms of energy with renewable energy (aka windmills built by the company in mega proportion in absurd locations including national monuments). In 2016 I designed the brand pattern and a scarf. He subsequently used those components in a car wrap and in a tie.



Silver Spike is a collaboration with photographer Mark Chen of Houston, TX for his book *Smart Phone Microstock: Sell Photography from the Camera in Your Pocket*. The book published by Amherst Media in June 2016 shows how-to-compose, shoot, and sell photography using a cell phone. Chen provided 30 to 40 photos and asked me how I might use stock photos in my design practice. Utilizing several of his railroad related photographs I created a digital collage, mobile app and website for the hypothetical "Silver Spike Historic Railroad". In addition as part of my on going interest in human-centered design and activism I also created a digital collage poster for my texting and driving project *TTYL: The Power to Drive Change*. The artwork appears in the book within a 4-page spread including an interview with the designer.



My research involved looking at semiotic processes and how design uses written and visual representation to create meaning and understanding in hopes of bringing heightened awareness and influencing behavior. I examined this through looking at the dangers of texting and driving.





In this work I looked at exploratory methods and cause-based design to bring awareness. These explorations examine texting acronyms and shorthand in an environmental context. The work hopes to grab people by altering mundane contexts with subversive messages, encouraging people to think twice about their behavior.

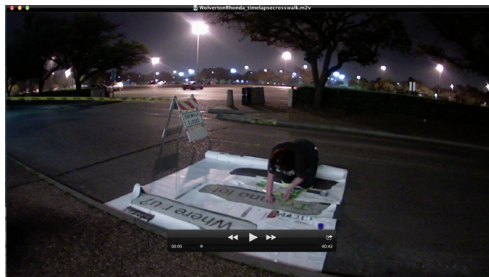
In his book *Visible Languages*, David Crow references French sociologist and philosopher Pierre Bourdieu's theory, that an unofficial language including dialects, slang and graffiti, in order to be considered legitimate has to be measured against an official accepted language and "there are rules which have become accepted as legitimate practice and are used in education and elsewhere as the norm against which deviation is measured." It is interesting to note that there is a need to find cultural legitimacy in the language we speak in order to achieve a hierarchy of recognition or acceptance. Bourdieu talks about "the magical act" which is "the attempt, within the sphere of social action, to act through words beyond the limits of delegated authority. The visual arts is full of examples of the magical act where the semiotics of the official and the corporate have been skillfully employed to communicate the ideas and feelings of the individual."

Road signs, roadside memorials and caution tape then would be considered part of an official visual language that we know and understand. Subverting those signs using unofficial language such as texting slang or acronyms and even guerrilla methods becomes that magical act that adds cultural legitimacy to my message, and yet as in the case of the stop sign subversion doesn't take away from the original official language.

I installed a stop sign as well as a text message crosswalk for a two week exhibition at the Blaffer Art Museum. The crosswalk was made using text dialog boxes and a fictional conversation between a friend and someone who was driving. The timing of the messages and the poignant words allowed both museum patrons and others who crossed the street for other reasons to realize the driver never made it to their destination.

This texting conversation, following the projects that went before it, encroached on public space in hopes of garnering the distinction that would resonate in viewers' minds and engage the public in a dialog of change. Inside the gallery a timelapse video of its creation functioned as documentation of the installation outside. This again used the same semiotic theory and subversion of official visual language. The crosswalk was made with marking chalk meant to deteriorate or weather over time. When you consider how easily our memories of things like texting laws or the dangers of certain behaviors fade, the ephemeral nature of the disappearing crosswalk became a physical manifestation of this human frailty.

**Click image below to view
the timelapse video online:**



The site-specific text installations on the previous pages were part of a situational and contextual way of looking at influencing behavior. Having the installations themselves in a gallery space did not make sense but I did create context inside the gallery by creating a video that emotionally charged the space. Mundane and recognizable traffic imagery and sounds combined with the final text messages of five individuals involved in crashes became a testament of impending danger.

The sound and the images helped set the stage for the impact of the text messages. I created blurred affected pinhole still and video imagery as a formal device to visually represent the haziness of distraction caused when someone's mind and eyes are not on the road. Seemingly inherent in pinhole imagery is a mood reminiscent of a dream-like state. This visual representation of cognitive distraction is similar to the surreal moment one car accident victim described as his experience immediately before impact. The visual pacing and shifting tones of the ambient traffic soundtrack further enhances the sense of uncertainty.

A week after the show at the Blaffer Art Museum the video became part of my grassroots engagement of public space at a projection show at the Menil Collection. It was juxtaposed with other artists and videos yet offered a new audience, an entry point to think twice about the dangerous behavior of distracted driving.

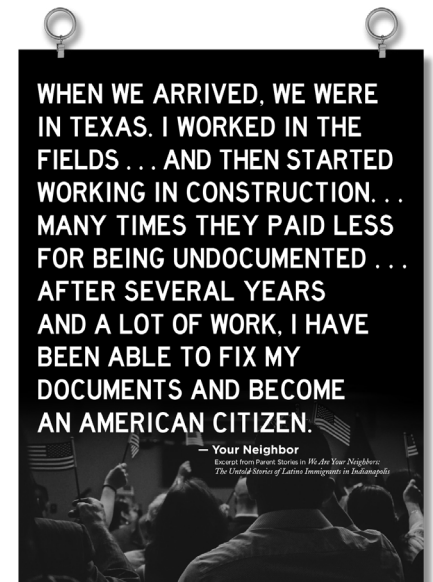
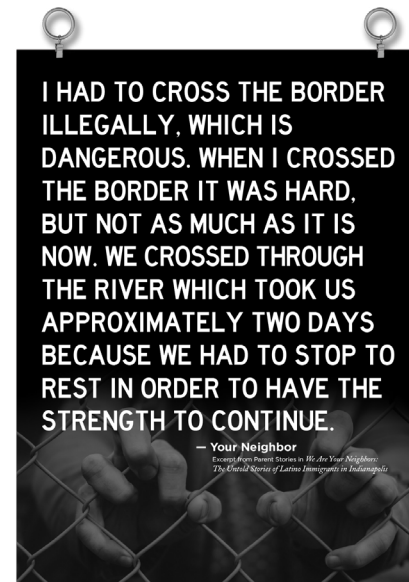
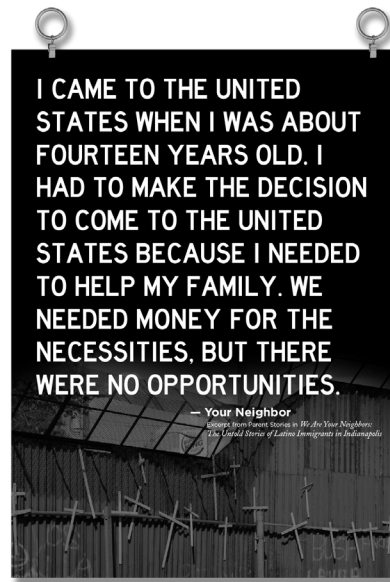


Viewing at Blaffer Art Museum
for MFA Thesis Show

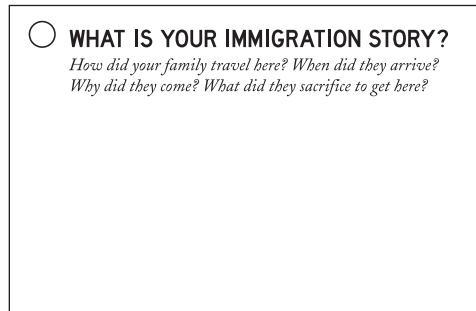
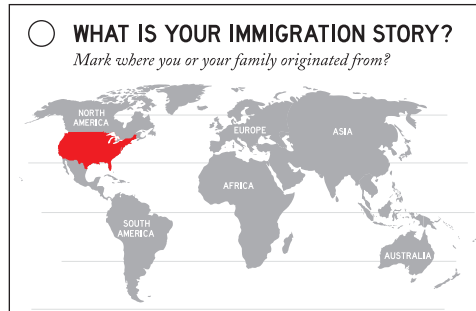


Unplanned but fortuitous moment when the words "Not everyone will act responsibly" from another artists work was playing to the left of mine at the Menil Collection viewing.

Building Barrios not Barriers is an installation that is part of my work with semiotics to subvert already-known language to create dialogue and lend authority to my message and in this case share real immigration experiences. I do this using strong American immigration symbols such as Emma Lazarus' words from her poem "*The New Colossus*" immortalized at the Statue of Liberty and old California highway signs. This personal project stemmed from another project in 2016 where my visual communication design students created illustrated engagement cards to ask questions of families and students at a local urban K-8 School. That led to asking specific questions of their Latino/a community about their feelings about the current political climate regarding immigration. From there the community gathered in depth personal stories of immigration experiences and partnered with Department of English faculty at University of Indianapolis to create a publication called *„We are your Neighbors: The Untold Stories of Latino Immigrants in Indianapolis“*. My title is a nod to the sentiment of the book and the idea of building neighborhoods instead of walls.



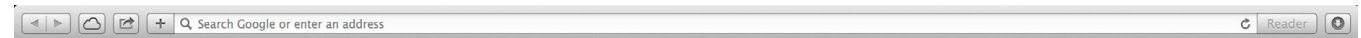
Part of the installation is a participatory component to help engage the viewer and connect them with their own immigration experience.







The beginning phase of a redesign of the University of Houston's School of Art recruitment and portfolio website including a custom new logo. The purpose was to explore, design and customize webpage templates for a content-management system. Once customized these templates would then easily be edited and maintained by any faculty member regardless of knowledge of html or CSS coding.



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- Graduate Advising Office
713-743-3997

Upcoming Events

- Faculty Meeting
When: Fri Sep 28, 2012 1pm to 2pm CDT
Where:...



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