

# STEVEN PHELPS

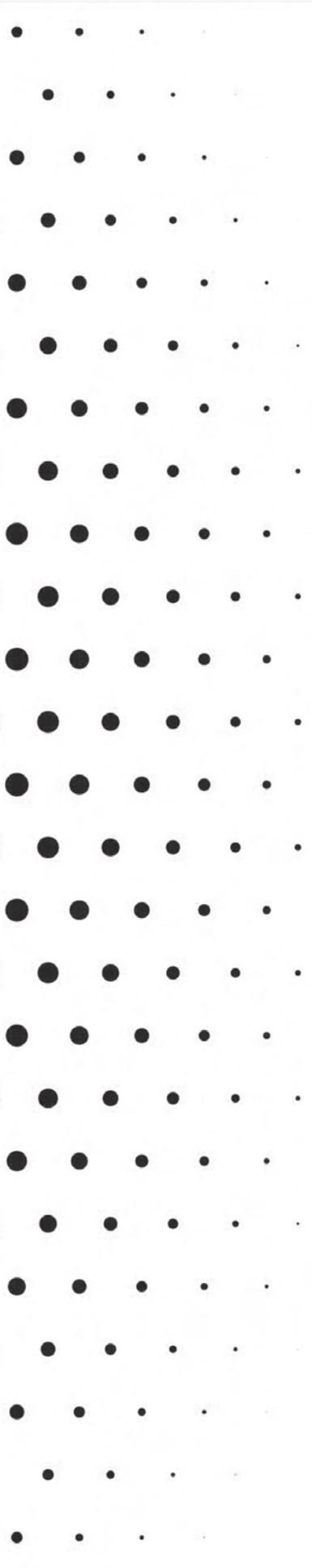
SELECTED WORKS

2018-2020

STEVEN PHELPS

SELECTED WORKS

2018-2020



*Images from WE: THE MASSES appear courtesy of Robyn O'Neil,  
the Modern Art Museum of Ft. Worth, and Brown Et Dunn  
Contemporary.*

*Special thanks to my instructors, my classmates, my co-workers, my  
family, and more than anyone, Jennifer.*

STEVEN PHELPS

SELECTED WORKS

*less angular*  
*KEEP SPACED*  
*phi A?*  
*w/ a lot consistency*  
*too low*  
*more central, tighter space*

**DESIGN  
MAKES  
HIDDEN  
IDEAS  
VISIBLE.**



## INTRODUCTION

I'm fascinated by connections – the hidden links, the unknowns, and the sense of wonder that happens when connections are made. I believe that creativity has value, and that clear communication can be compelling, and should always take priority over trends.

Curiosity compels me to look for connections between different ideas, and put them into a visible state. When things start to flow, there's a state of mind that feels supremely focused, extremely calm, and totally free, all at the same time.

That intensity is what I live for, and what I bring to my designs. Let's go exploring.



RCA

# (RE)MAKING THE FUTURE

01

RCA was a historically innovative tech conglomerate that failed to adapt to developments in the digital world of the late 20th and early 21st century, and as a result, its brand equity dried up. This project injects fresh life into the brand, imagining it as a modern, cutting edge tech incubator focusing on AI, robotics, and renewable energy.

From the science fiction of Space Mountain to the reality of the Apollo moon missions, RCA showed humanity the future. But, as times changed and advanced, RCA's name rapidly became known for the technology of the past. This project prepares RCA to return and re-emerge as a smart, invigorated, brand for the future that stands for a more connected world, brings people closer and makes life better through diverse interests in applied technology. With a mission to inspire the future and connect humanity, the updated brand is emotionally positioned to be one of inspiration, trust, and possibility. A series of manuals chart the course of the new brand direction, along with a new logo, identity system, and live website.

COMPLETED

*Fall 2019*

DISCIPLINE

*Branding*

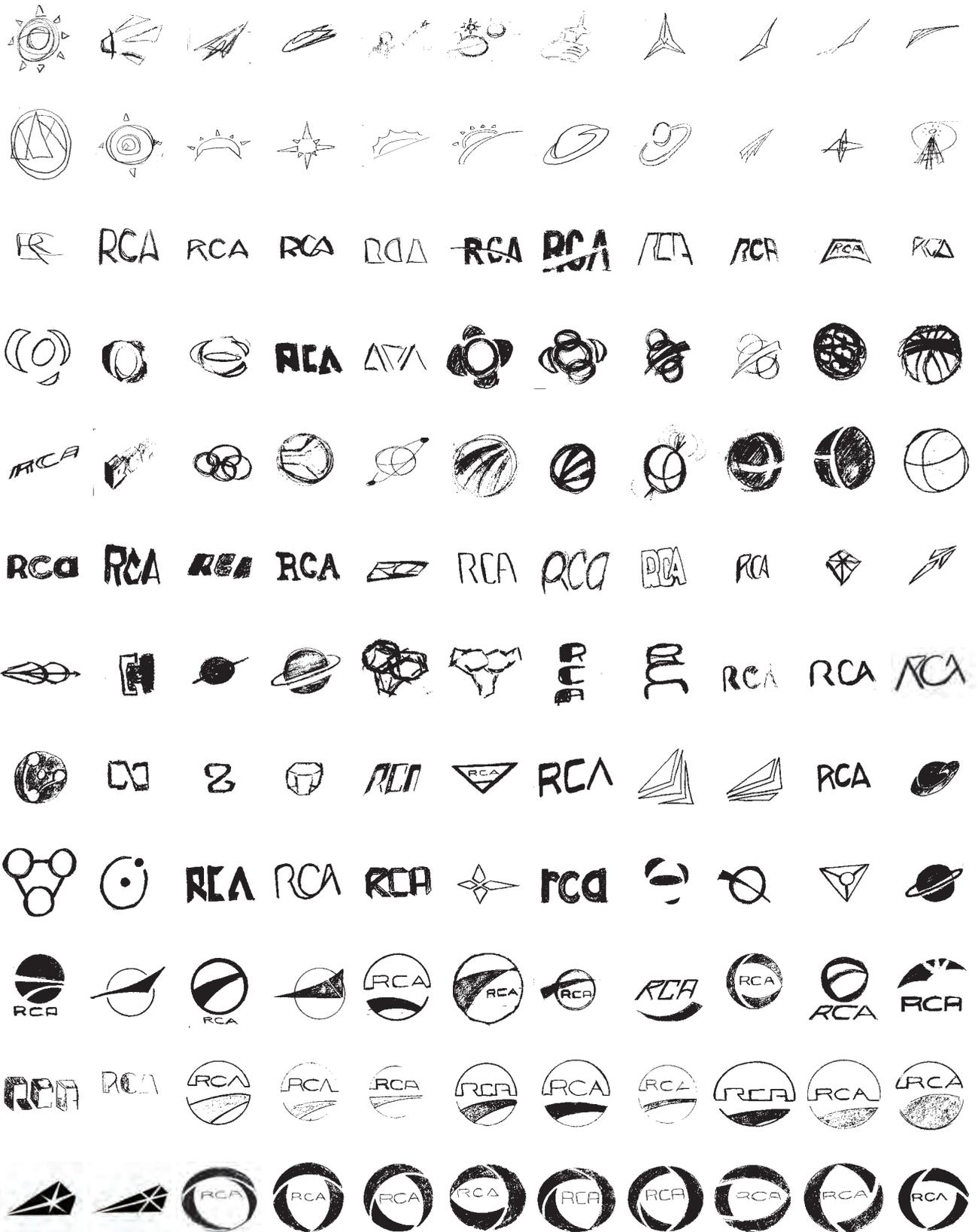
PROJECT TYPE

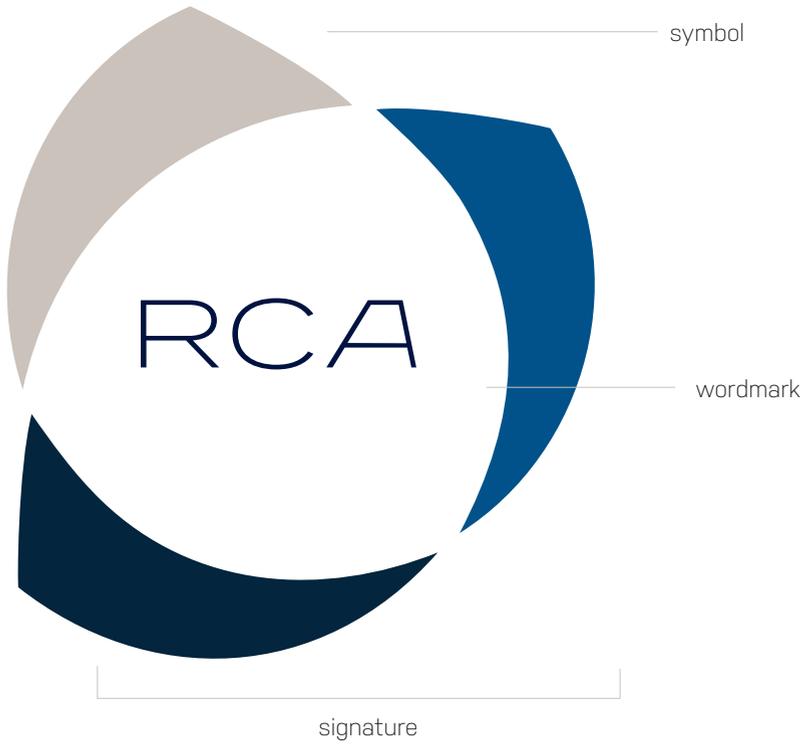
*Brand Identity, print, digital*





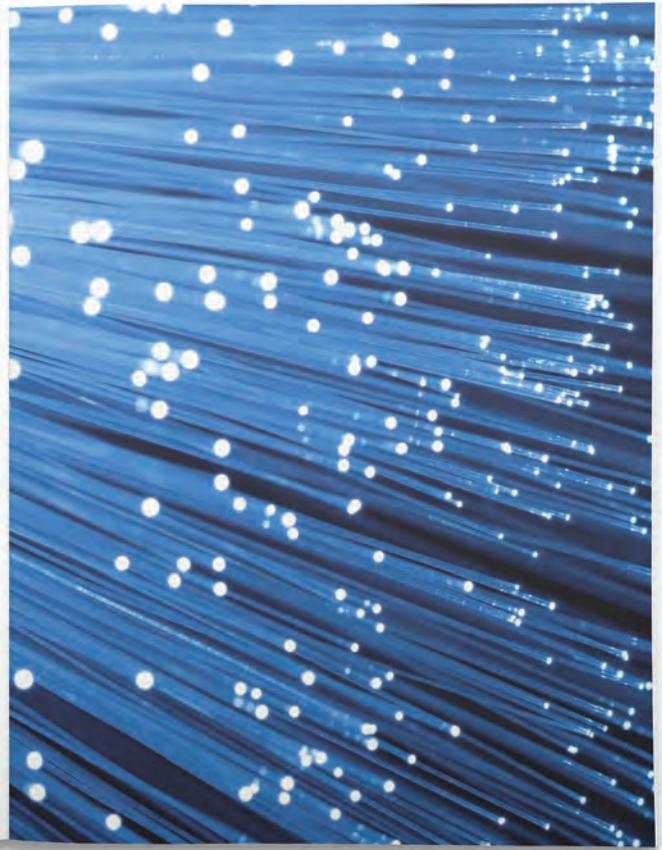






### INCORRECT USAGE

- 1  Do not add text inside the symbol
- 2  Do not alter the color of the orbitals or the wordmark
- 3  Do not add reposition or scale the wordmark
- 4  Do not portray the wordmark in different typefaces
- 5  Do not distort, rotate, or resize the signature
- 6  Do not portray the signature in a thematic configuration
- 7  Do not change the position of the orbitals
- 8  Do not place the signature over busy or dark images



## RCA GAIA (GENERAL ARTIFICIAL INTELLIGENCE)

### Introduction:

Gaia is a general AI capable of extensive analysis using quantum computing and neural networks to drive otherwise impossible computation models.

### Description:

Gaia is a mutable form of artificial intelligence capable of learning how to carry out vastly complex operations, (anything from cutting hair to docking a spaceship) and incredibly powerful computation.

### Mission-focus:

RCA Gaia supports RCA's mission to inspire the future, solve global problems, and connect humanity with technology, by applying its advanced computing abilities to the fields of healthcare, robotics, and energy.

### Similar to:

IBM Watson, AlphaGo

### Differentiators+Differentiating elements:

Unlike other AIs, Gaia's neural networks are based on quantum computing technology, allowing for more accurate learning with exponentially higher degrees of speed.

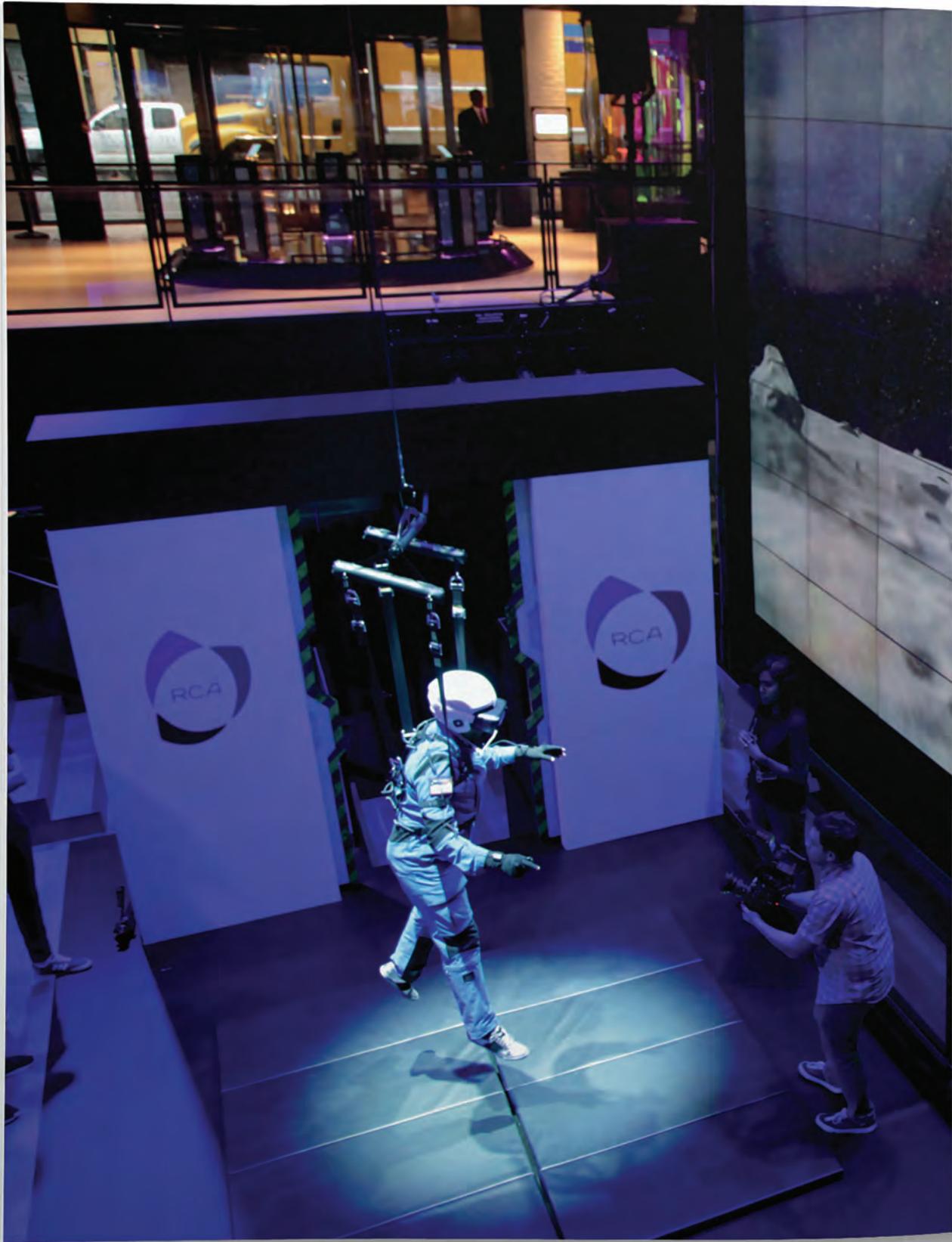
*Right: RCA's GAIA system is designed to one day tackle problems that are currently seen as too complex and exponential in nature for classical systems to handle.*









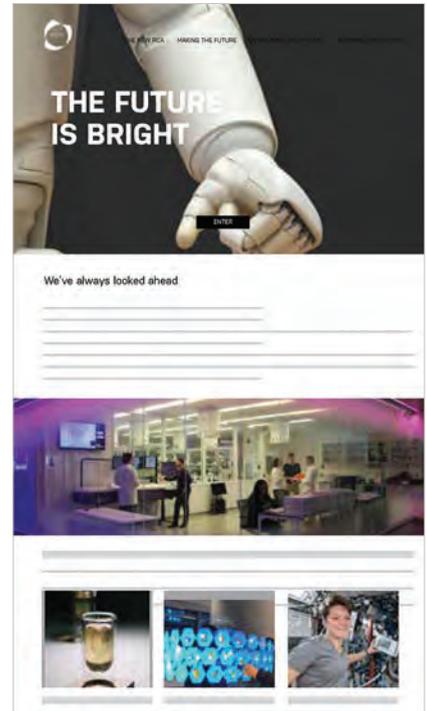
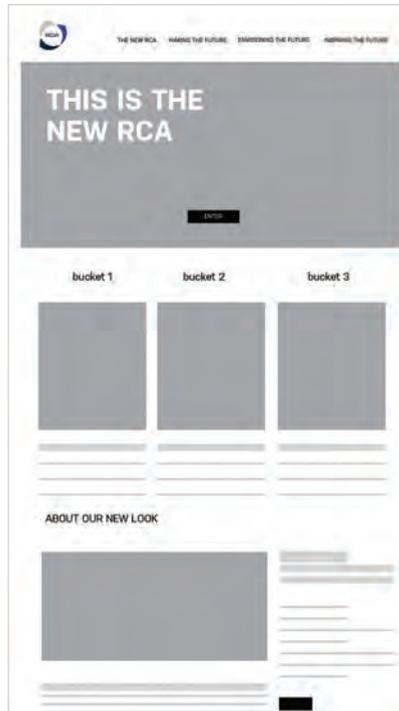
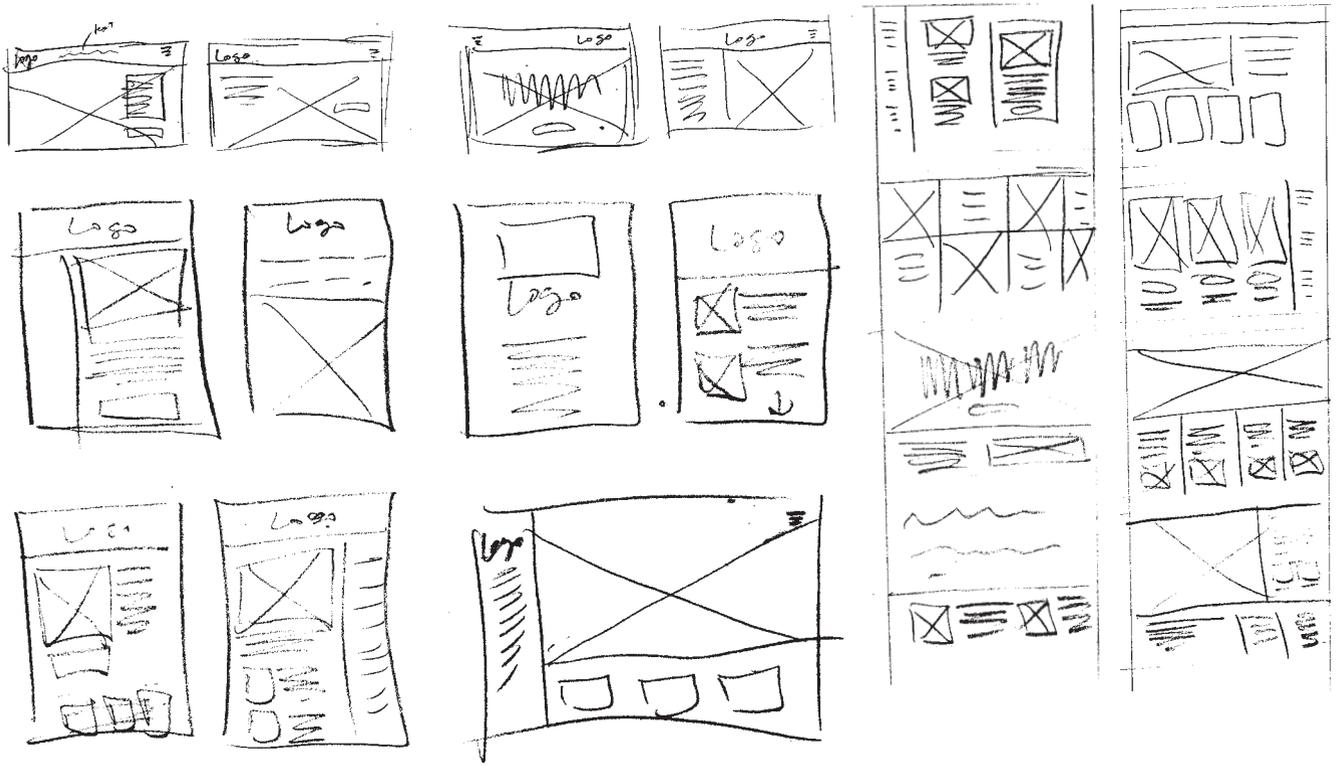




*VR has the potential to more fully express and explore the full complexity of the human experience, usher us from the Information Age to the Experiential Age, and catalyze a new renaissance that unlocks the latent potentials of our creativity and imagination.*







Now get ready for a new horizon.



Humans and machines live closer together than ever before, and, much to many people's surprise, we like each other. RCA's vision for the future is one where humanity and technology intersect in a way that is both harmonious and beneficial to all.

We're looking for new horizons, and wherever it may go, we want people to know that RCA is leading the way.

**Our New Logo**

recognition devices?

These are just a few of many possibilities

9:41



**WE'RE MAKING THE FUTURE**



**From the beginnings of wireless...**

1899



### Through Solutions

Automation driven by digital health care technologies, such as robotics and artificial intelligence, could heavily contribute to the long-term sustainability and profitability of health care systems. Robots can help improve operational efficiencies by taking over administrative or repetitive clinical tasks, such as monitoring patient vital statistics and logging patient data. In these examples, robots provide precision in completing these tasks and also help reduce clinicians' workload, giving them more time to spend with patients.

[LEARN HOW RCA IS SOLVING REAL](#)

9:41



Quantum computing may find new ways to model financial data and isolating key global risk factors to make better investments, or find the optimal path across global flight patterns.



RCA's GAIA system is designed to one day tackle problems that are currently seen as too complex and

operational to manage for classical systems to handle

9:41



**THE FUTURE IS BRIGHT**

**We're Making The Future**

What if first responders could use an enhanced eyewear to save someone's life? What if we could educate people faster, easier, with better results? What if we could help the elderly through better speech recognition devices?

These are just a few of many possibilities

9:41

**P1 - PRODUCT**

## RCA GAIA — ARTIFICIAL INTELLIGENCE

### What is RCA Gaia?

Gaia is a general AI capable of extensive analysis using quantum computing and neural networks to drive otherwise impossible computation models.

RCA Gaia is a mutable form of artificial intelligence capable of learning how to carry out vastly complex operations, (anything from cutting hair to docking a spaceship) providing incredibly powerful computation and deep forward projection and analysis.

*RCA Gaia supports RCA's mission to inspire the future and connect humanity with technology by applying its advanced capabilities to the fields of healthcare*

9:41

Virtual, augmented and mixed reality technologies are drawing millions of dollars in investments, and are on pace to be a \$150 billion market by 2020. Moreover, these immersive technologies are poised to transform entertainment and to dramatically influence industries as diverse as healthcare, tourism, sports, education and manufacturing. VR has the potential to more fully express and connect the full complexity of the human

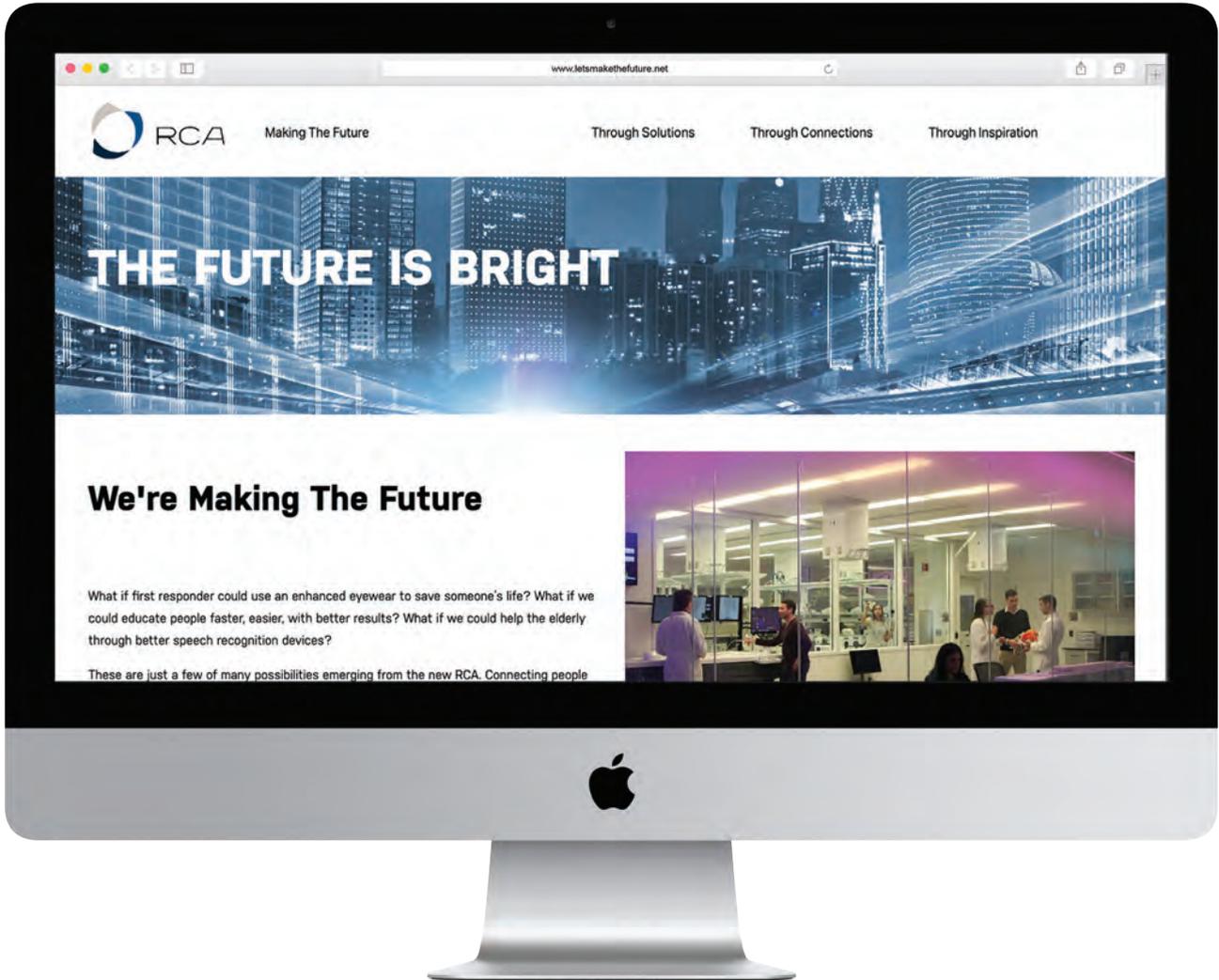
9:41

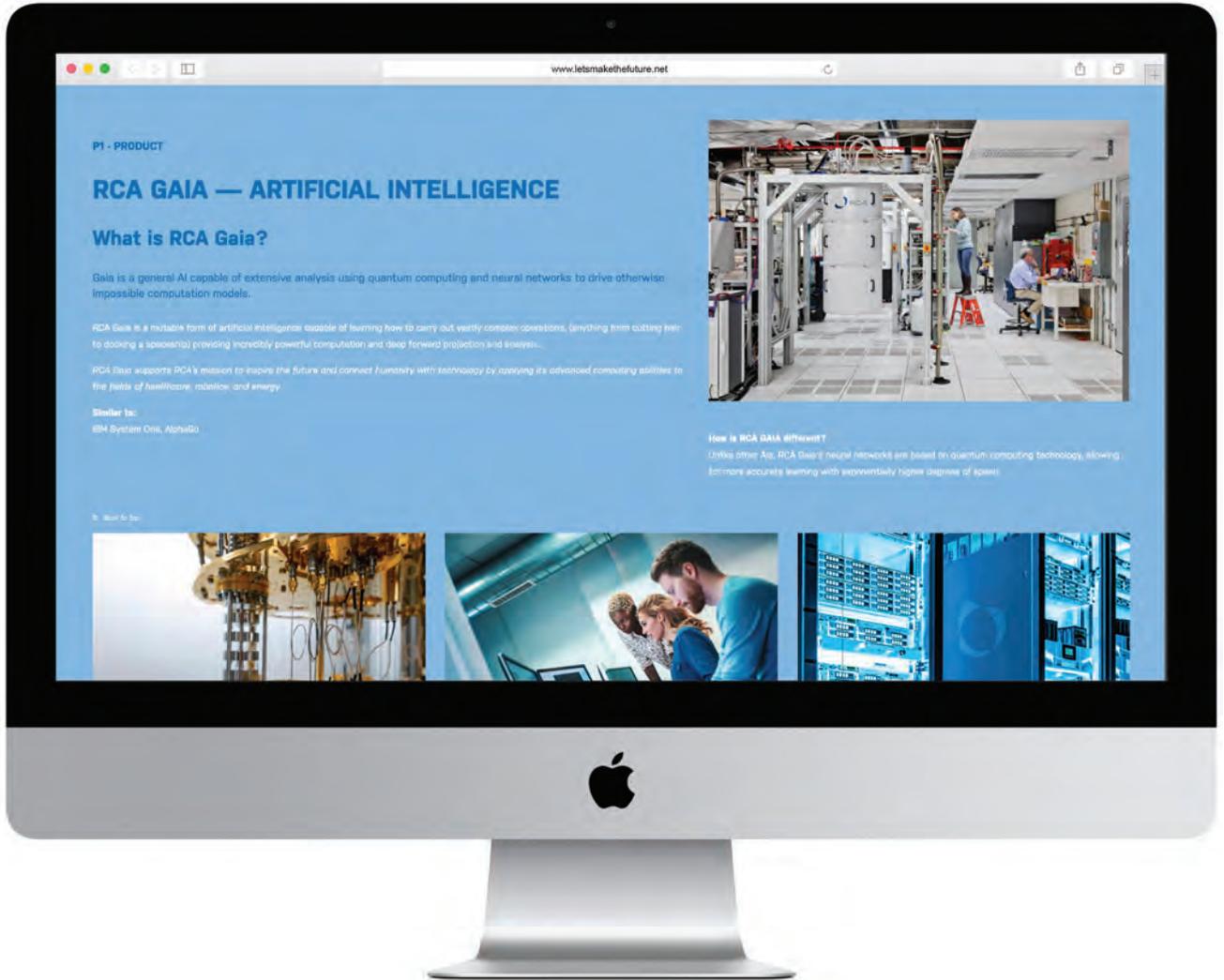
### Our Strategy

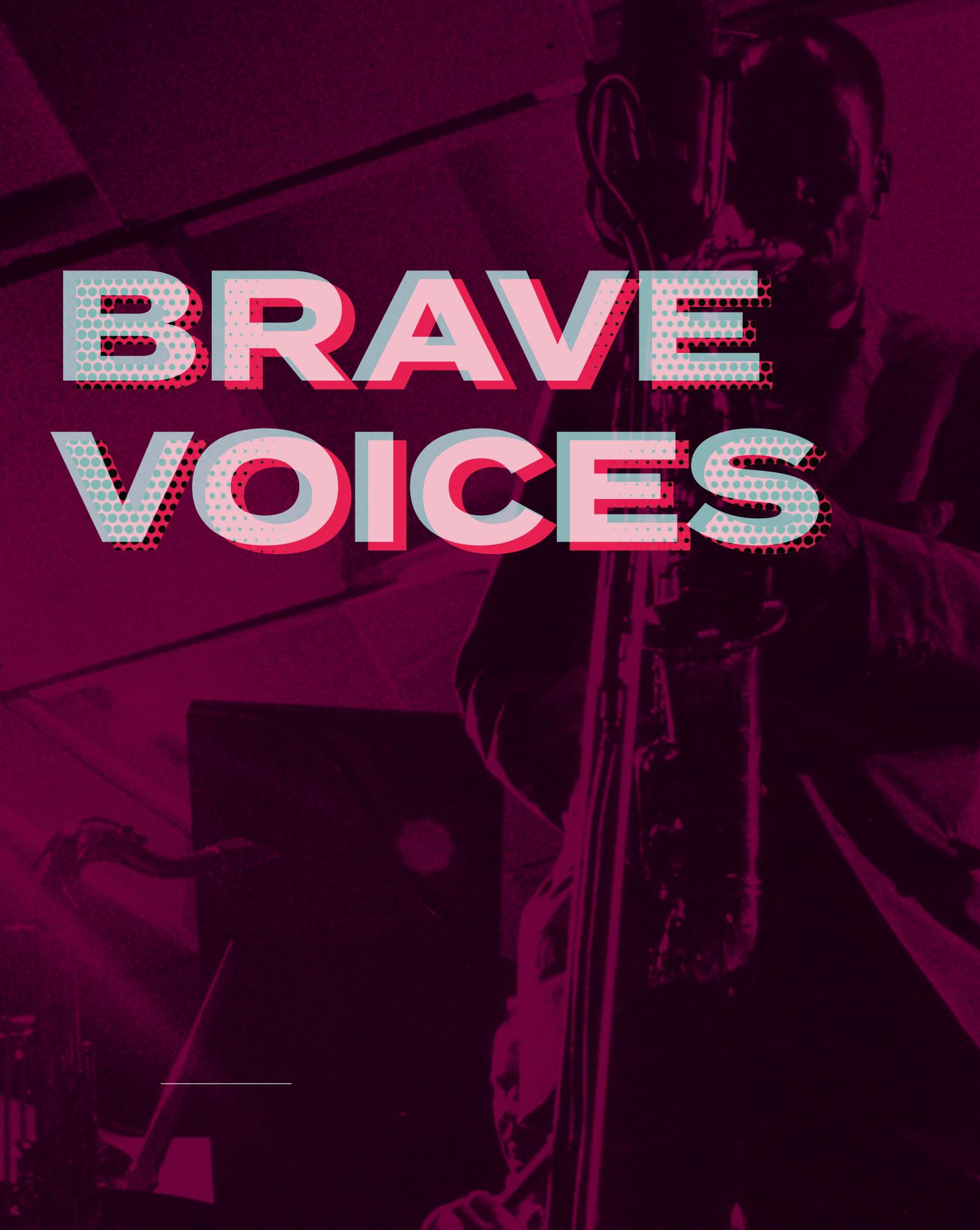
It's time for RCA to re-emerge as a leading brand in the 21st century, just as it was in the 20th.

9:41







A man in a dark suit is playing a saxophone in a dimly lit room. The scene is overlaid with a semi-transparent red filter. The man is looking towards the camera with a slight smile. The background shows some architectural elements like a ceiling light fixture and a doorway.

# BRAVE VOICES

# CHANGING THE BEAT

02

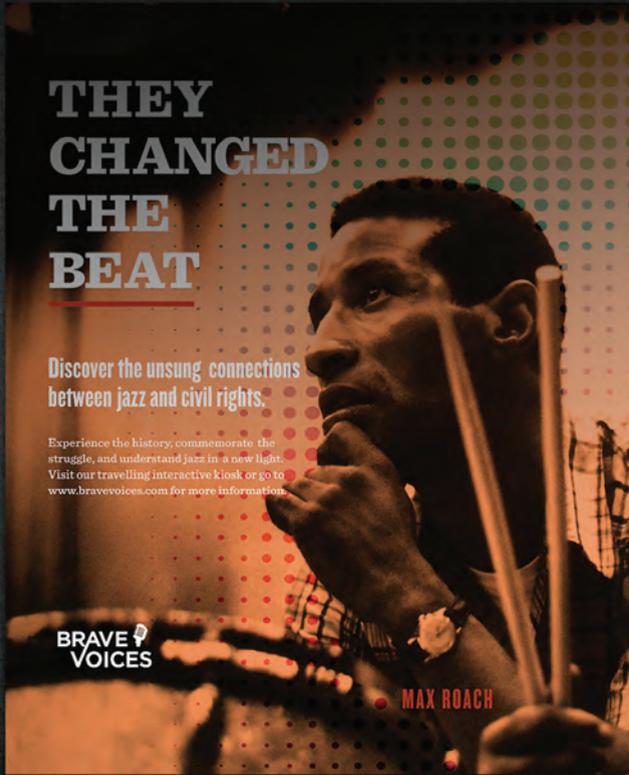
Blues and gospel are called the soundtrack of the civil rights struggle, but jazz was often on the bleeding edge of protest throughout the 1960s as well. This project seeks to illustrate the multiple connections between jazz artists and the movement led by Dr. Martin Luther King, Jr., with the aim of offering a new generation a chance to gain an appreciation for the social relevance of jazz.

Brave Voices is an educational effort focused on the role of jazz during the Civil Rights era. Through a travelling exhibit, artist biographies and artifacts are presented alongside audio and video. A companion boxed set of vinyl records, coffee table book and an interactive website round out the program. Some of what defines the look is derived from design vernacular and techniques used during the mid 20th century, paying homage and making visual reference to the work of Reid Miles and Blue Note without being explicitly duplicative.

**COMPLETED***Summer 2019***DISCIPLINE***Typography***PROJECT TYPE***Identity, print, digital, packaging, installation*







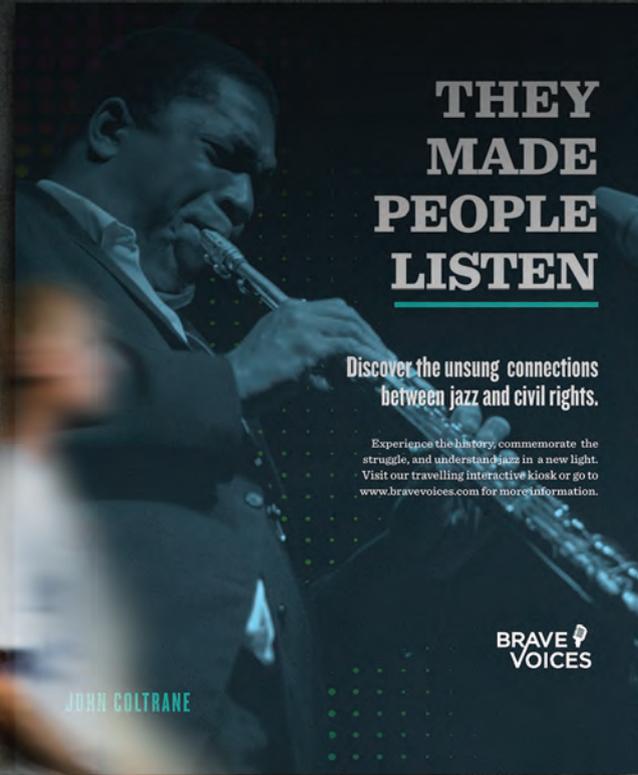
# THEY CHANGED THE BEAT

Discover the unsung connections between jazz and civil rights.

Experience the history, commemorate the struggle, and understand jazz in a new light. Visit our travelling interactive kiosk or go to [www.bravevoices.com](http://www.bravevoices.com) for more information.

**BRAVE VOICES**

MAX ROACH



# THEY MADE PEOPLE LISTEN

Discover the unsung connections between jazz and civil rights.

Experience the history, commemorate the struggle, and understand jazz in a new light. Visit our travelling interactive kiosk or go to [www.bravevoices.com](http://www.bravevoices.com) for more information.

**BRAVE VOICES**

JOHN COLTRANE



**THEY  
RAISED  
THEIR  
VOICES**

Discover the *unsung* connections  
between jazz and civil rights.

Experience the history, commemorate the  
struggle, and understand jazz in a new light.  
Visit our travelling interactive kiosk or go to  
[www.bravevoices.com](http://www.bravevoices.com) for more information.

**BRAVE  
VOICES**

**BILLIE HOLIDAY**

2





Installation concept



## CHARLES MINGUS

A formidable bassist, composer, performer, and bandleader, Charles Mingus was diagnosed with amyotrophic lateral sclerosis in 1977 and died in the Mexican city of Cuernavaca on January 5th, 1979. His music, a powerful exploration of the emotional language of jazz, still remains synonymous with great innovation on several levels. Mingus was very well aware of – and engaged systematically with – issues of racial segregation, inequality, division, discrimination, injustice and oppression, but remained nonetheless fully aware of the risks of elaborating a musical genre too closely associated with the vicissitudes of African-American communities.

“...what we play, belongs with the people who have a feeling of freedom and like to play together without discrimination.”

”



**1961**  
On February 1, 1961 — a year to the day after the Greensboro sit-in — Gaither and 9 others are convicted of “trespass” for sitting-in at the McCrory lunch counter. They are sentenced to fines of \$100 each or 30 days hard labor on the county chain-gang.

**1964**  
Looking back more than four decades later, it is clear that the Civil Rights Act of 1964 was an historic victory and a crucial milestone, but it did not end racial inequality, discrimination, or injustice.

**1965**  
Despite years of Freedom Movement struggle, suffering, and sacrifice, few Black voters were added to voting rolls in the Deep South. Blacks who tried to register faced legal barriers, economic retaliation, and police harassment.

**1967**  
Over 150 communities burn during the Long, Hot Summer of 1967. The largest and deadliest riots of the summer take place in Newark, New Jersey and Detroit with 26 fatalities reported in Newark and 43 people losing their lives.

**1968**  
President Johnson signs the Civil Rights Act of 1968, also known as the Fair Housing Act, providing equal housing opportunity regardless of race, religion or national origin.

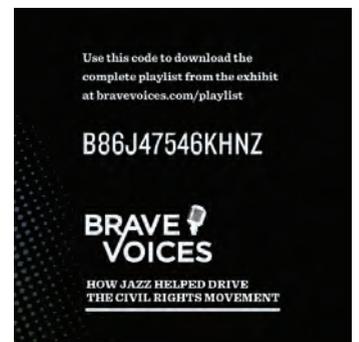


Exhibit ticket, download card

# BRAVE VOICES



**HOW JAZZ HELPED DRIVE  
THE CIVIL RIGHTS MOVEMENT**

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**FEATURING TRACKS BY**

The Cannonball Adderly Quintet  
Louis Armstrong  
Art Blakey  
Ornette Coleman  
Dave Brubeck  
John Coltrane  
Charles Mingus  
Billie Holiday







**BRAVE VOICES**

**DISC ONE**

**ON THE MARCH**

SIDE A	SIDE B
Money, Money, Money – Live The Occasional Adlibby Quintet Money Money Money (Live)	Alabama Julian Coltrane Live at Bradford
Walk King The Adlibby Five Montgomery, Bobby Timmons, Funky Hawk, Sam Jones Walk King	A Love Supreme, Pt 1 – Acknowledgement Julian Coltrane A Love Supreme
Black and Blue Louis Armstrong Red Burns/John Lewis/Armstrong	A Love Supreme, Pt 2 – Resolutions Julian Coltrane A Love Supreme
Muskrat Jazz Bakery Muskrat	A Love Supreme, Pt 3 – Persistence Julian Coltrane A Love Supreme
Lonely Woman Osborne Coleman The Stage of Jazz in Paris	A Love Supreme, Pt 4 – Peace Julian Coltrane A Love Supreme
Transit' Blues – Live Dave Brubeck Osborne Coleman Brubeck	

Box set, record sleeve and label

# BRAVE VOICES

## Discover the unsung connections between jazz and civil rights.

From the early days of "coded" popular songs to the first racially integrated bands, discussions of race and equality were frequent concerns of both the professional and creative aspects of jazz. That tension reached a critical mass in the 1960s when artists such as John Coltrane, Nina Simone, and Dave Brubeck spoke out and performed in support of Dr. King's Freedom Movement, composing music that addressed the equal rights struggle vocally and directly.

Brave Voices is a touring exhibit and multimedia installation that honors the musicians who took up the cause of civil rights, often using their celebrity and creative power to promote racial equality and social justice. Their contributions are far greater than many people know. Accompanied by a hardcover book written by Nate Chinen, this new collection helps us experience the history, commemorate the struggle, and understand jazz in a new light.

### DISC ONE: ON THE MARCH

<b>Mercy, Mercy, Mercy – Live</b>	5:10
The Cannonball Adderly Quintet <i>Mercy, Mercy, Mercy (Live)</i>	
<b>Work Song</b>	4:15
Nat Adderly, Wes Montgomery, Bobby Timmons, Percy Heath, Sam Jones <i>Work Song</i>	
<b>Black and Blue</b>	3:07
Louis Armstrong <i>Ken Burns Jazz - Louis Armstrong</i>	
<b>Moanin'</b>	9:30
Art Blakey <i>Moanin'</i>	
<b>Lonely Woman</b>	5:01
Ornette Coleman <i>The Shape of Jazz to Come</i>	
<b>Travelin' Blues – Live</b>	2:54
Dave Brubeck <i>Essential Dave Brubeck</i>	
<b>Alabama</b>	5:08
John Coltrane <i>Live at Birdland</i>	
<b>A Love Supreme, Pt 1 – Acknowledgement</b>	7:42
John Coltrane <i>A Love Supreme</i>	
<b>A Love Supreme, Pt 2 – Resolution</b>	7:17
John Coltrane <i>A Love Supreme</i>	
<b>A Love Supreme, Pt 3 – Pursuance</b>	10:42
John Coltrane <i>A Love Supreme</i>	
<b>A Love Supreme, Pt 4 – Psalm</b>	7:02
John Coltrane <i>A Love Supreme</i>	

### DISC ONE: ON THE MARCH

<b>Freedom Jazz Dance</b>	7:13
Miles Davis <i>Miles Smiles</i>	
<b>Strange Fruit</b>	3:12
Billie Holiday <i>Billie Holiday</i>	
<b>Fables of Faubus</b>	8:15
Charles Mingus <i>Mingus Ah Um</i>	
<b>Freedom</b>	5:10
Charles Mingus <i>Mingus Mingus Mingus Mingus Mingus</i>	
<b>Freedom day</b>	6:07
Abbey Lincoln <i>Remember 1959-1961</i>	
<b>I Wish I Knew How It Would Feel To Be Free</b>	3:08
Nina Simone <i>Silk &amp; Soul</i>	
<b>Mississippi Goddam</b>	4:56
Nina Simone <i>In Concert</i>	
<b>Selma March</b>	7:42
Grant Green <i>His Majesty King Funk</i>	
<b>We Shall Overcome</b>	7:17
Larry Goldings <i>Quartet</i>	
<b>Lift Every Voice and Sing</b>	10:42
Hank Crawford and Jimmy McGriff <i>Steppin' Up</i>	
<b>Compared to What</b>	7:02
Les McCann & Eddie Harris <i>A Love Supreme</i>	

### DISC ONE: ON THE MARCH

<b>Uhuru Saa</b>	7:13
Gary Bartz <i>I've Known Rivers and Other Bodies</i>	
<b>Music Is My Sanctuary</b>	3:12
Gary Bartz <i>Music Is My Sanctuary</i>	
<b>Tryptich: Prayer, Protest, and Peace</b>	8:15
Max Roach <i>We Insist: Max Roach's Freedom Now Suite</i>	
<b>Black Liberation Movement Suite</b>	5:10
Col Massey <i>Black Liberation Movement Suite</i>	
<b>Forty Acres and a Mule</b>	6:07
Oscar Brown Jr. <i>Oscar Brown Jr. Goes to Washington</i>	
<b>Freedom Day</b>	4:56
Max Roach <i>We Insist: Max Roach's Freedom Now Suite</i>	
<b>Blues for Brother George Jackson</b>	7:42
Archie Shepp <i>His Majesty King Funk</i>	
<b>Poem for Malcolm</b>	7:17
Archie Shepp <i>Poem for Malcolm</i>	
<b>Nation Time</b>	10:42
Joe Mephee <i>Nation Time</i>	
<b>Serenade To A Bus Seat</b>	7:02
The Clark Terry Quintet <i>Serenade To A Bus Seat</i>	

KEY  
CES  
ED DRIVE  
MOVEMENT



“  
...what we play,  
belongs with the  
people who have  
a feeling of  
freedom and  
like to play  
together without  
discrimination.

CHARLES MINGUS

”

BRAVE  
VOICES

CHINA

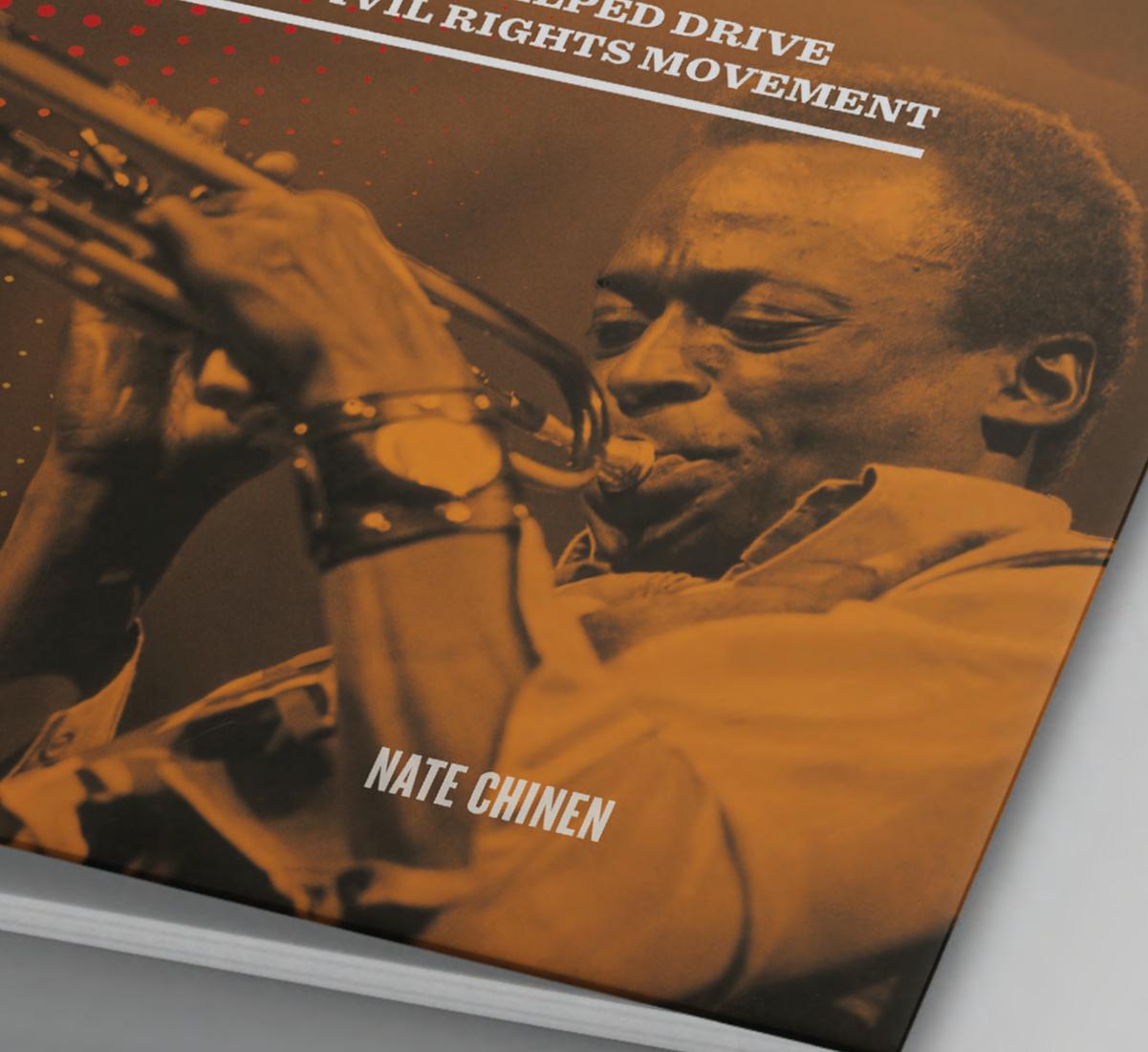
FIELD: NEW YORK



# BRAVE VOICES

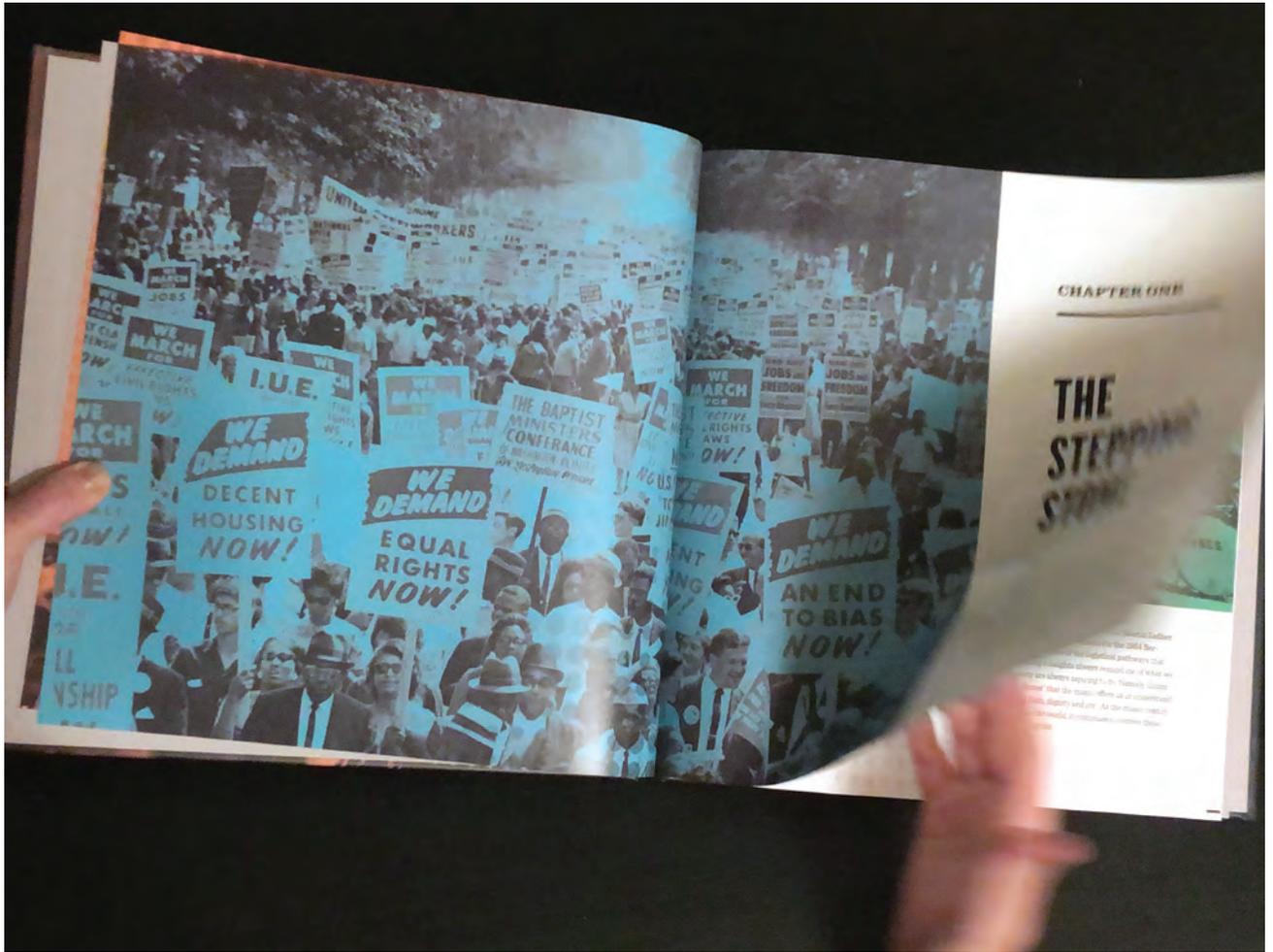


HOW JAZZ HELPED DRIVE  
THE CIVIL RIGHTS MOVEMENT



NATE CHINEN







Modern Jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument.

It is no wonder that so much of the search for identity among American Negroes was championed by Jazz musicians. Long before the modern essayists and scholars wrote of racial identity as a problem for a multiracial world, musicians were returning to their roots to affirm that which was stirring within their souls.

Much of the power of our Freedom Movement in the United States has come from the music. It has strengthened us with its sweet rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down.

And now, Jazz is exported to the world. For in a particular struggle of the Negro in America, there is something akin to the universal struggle of modern man. Everybody has the Blues. Everybody longs for meaning. Everybody needs to clap hands and be happy. Everybody longs for faith.



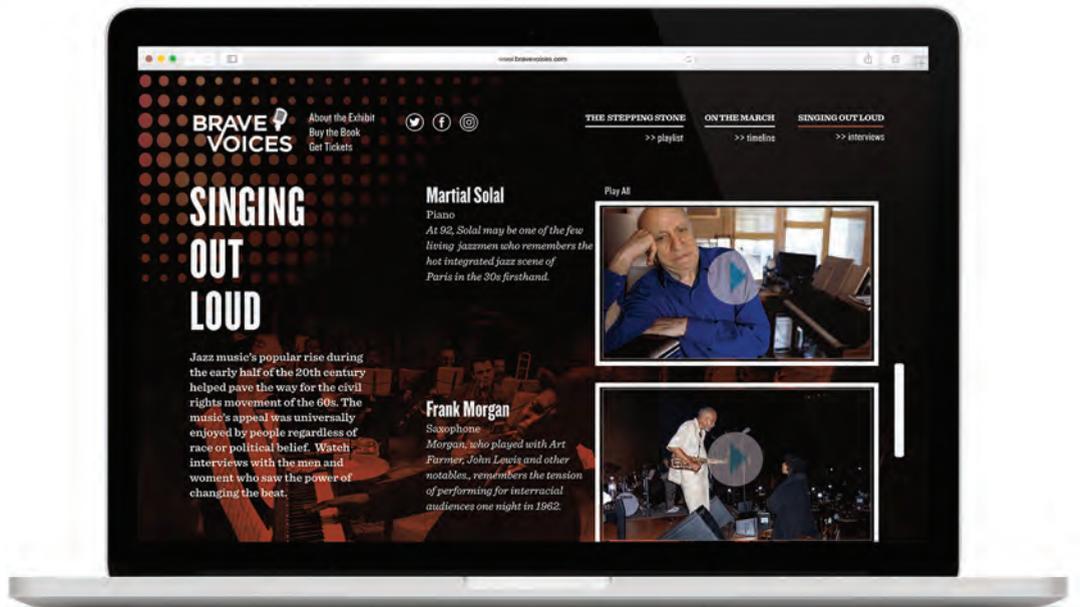
In music, especially this broad category called Jazz, there is a stepping stone towards all these.”

*Dr. Martin Luther King,  
Opening remarks for the Berlin Jazz Festival, 1964*

There are differing accounts of exactly how Dr. Martin Luther King came to write these opening remarks for the 1964 Berlin Jazz Festival, but regardless of the logistical pathways that brought it to be, Dr. King’s insights always remind me of what we in the jazz community are always aspiring to do.



Desktop site, home page



03

# THE END OF EVERYTHING

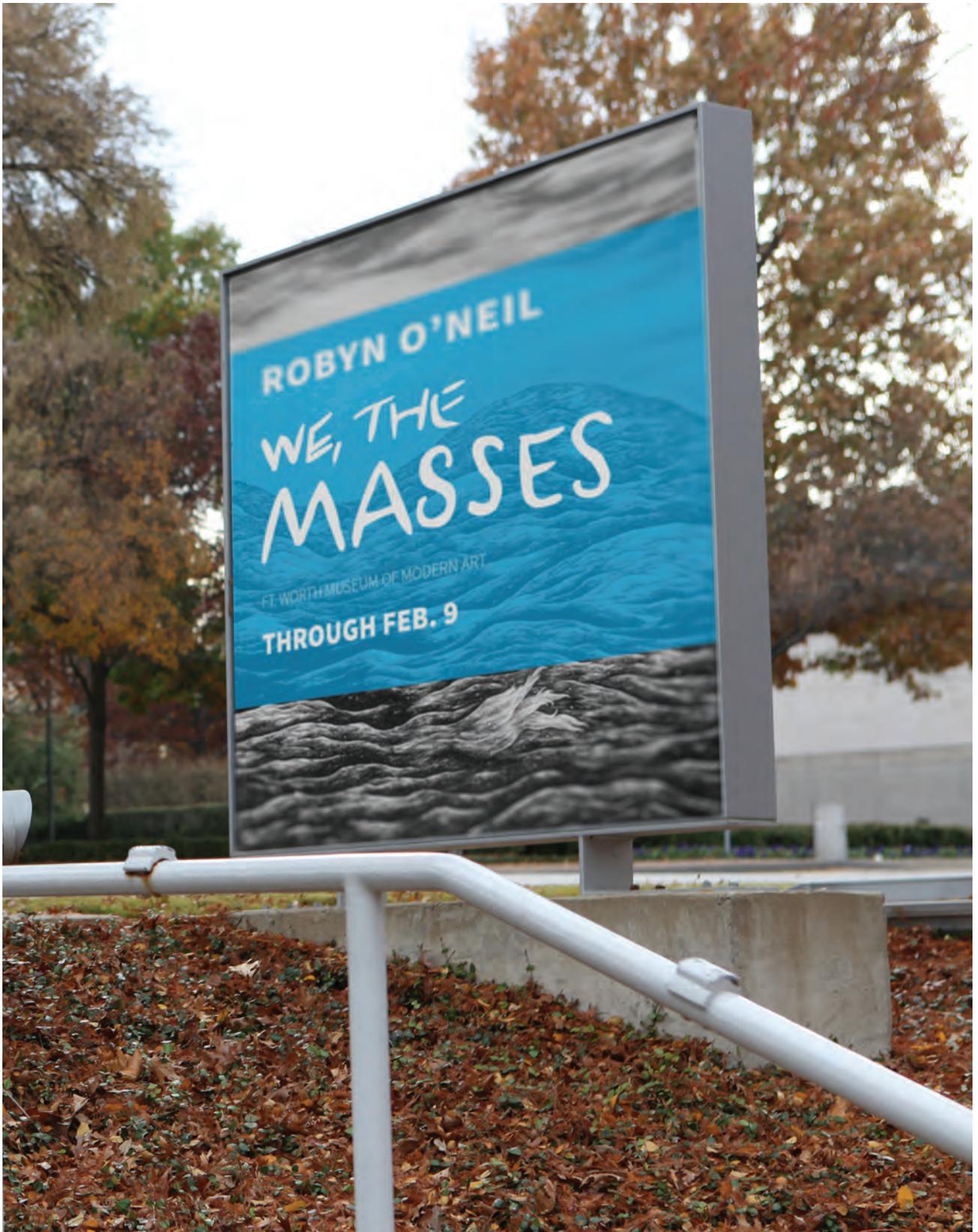
Robyn O'Neil is known for her panoramic charcoal drawings that chronicle a post-apocalyptic world. WE: THE MASSES is a retrospective of her 20-year career on display at the Modern Art Museum of Ft. Worth. This project developed a visual system for the exhibition and extended the application to a digital space.

O'Neil's work is in public collections including the Whitney Museum of American Art, New York; Philadelphia Museum of Art; Modern Art Museum of Fort Worth; Dallas Museum of Art; and Museum of Fine Arts, Houston. **aCOMPLETED** Summer 2019

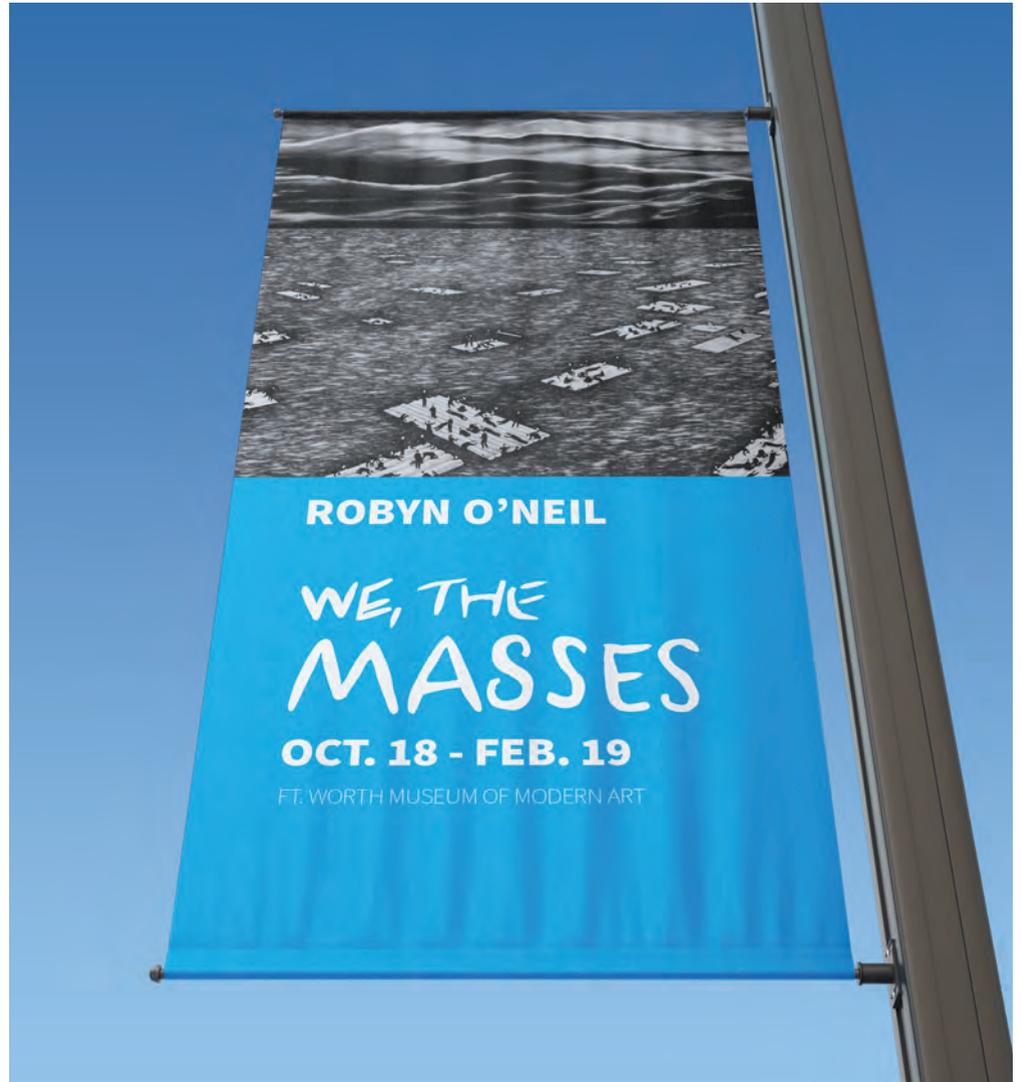
**DISCIPLINE** *Typography*  
**PROJECT TYPE** *Type systems, UX/UI*



# WE: THE MASSES



Street level signage



**ROBYN O'NEIL**

**WE, THE  
MASSES**

**OCT. 18 - FEB. 19**

FT. WORTH MUSEUM OF MODERN ART



ROBYN O'NEIL

**WE, THE MASSES**

OCT. 18, 2019 - FEB. 9, 2020

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**The Passing** (Detail)  
2007, graphite on paper, 66" x 66"

THE MODERN ART MUSEUM OF FT. WORTH PRESENTS A 20-YEAR survey of the work of Robyn O'Neil (American, born 1977). Organized by the Modern's associate curator Alison Hearst, the exhibition *Robyn O'Neil: WE, THE MASSES*, explores the artist's fruitful career from 2000 to the present and includes major multipaneled drawings, signature works of graphite on paper, collages, and the animated film, *WE, THE MASSES*. This in-depth presentation is the first to examine O'Neil's formal and conceptual developments over the past two decades.

Support for the presentation of *Robyn O'Neil: WE, THE MASSES* is generously provided by the Kleinheinz Family Endowment for the Arts and Education, with additional support from the Susan Inglett Gallery and the Talley Dunn Gallery.

**The Modern**  
Modern Art Museum of Fort Worth

3200 Darnell Street • Fort Worth, Texas • 76107  
817.738.9215 • Toll free (800) 824.5566  
www.themodern.org

Scan to access  
the virtual tour



*There is something much more visceral and close to me and my body about this new process. It all feels somehow connected to my blood and veins now, if that makes any sense.*

*The subject matter is so much more mysterious and less literal than my previous work, something about that aids to my feeling more married to it.*





Small white label with illegible text.



**ROBYN O'NEIL**

# WE, THE MASSES

**OCT. 8, 2019 - FEB. 9, 2020**

The Modern Art Museum of Fort Worth presents a 20-year survey of the work of Robyn O'Neil (American, born 1977).

Organized by the Modern's associate curator Alison Hearst, the exhibition **Robyn O'Neil: WE, THE MASSES** explores the artist's fruitful career from 2000 to the present and includes major multi-paneled drawings, signature works of graphite on paper, collages, and the animated film *WE, THE MASSES*, 2011.

This in-depth presentation is the first to examine O'Neil's conceptual developments over the past two decades.



[Scan this code to begin the virtual tour](#)



Exhibit entrance

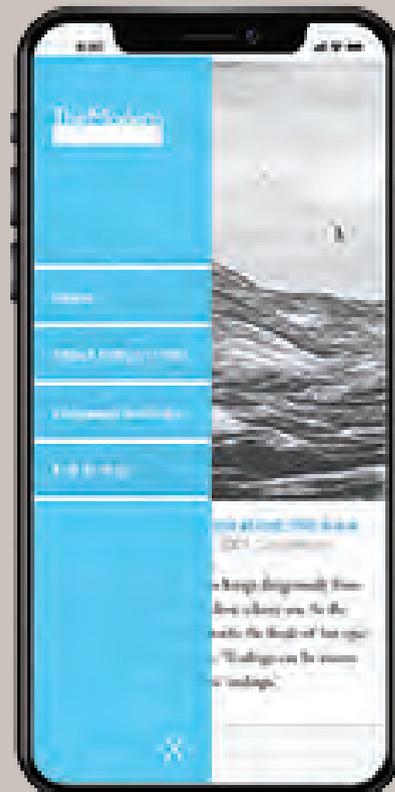
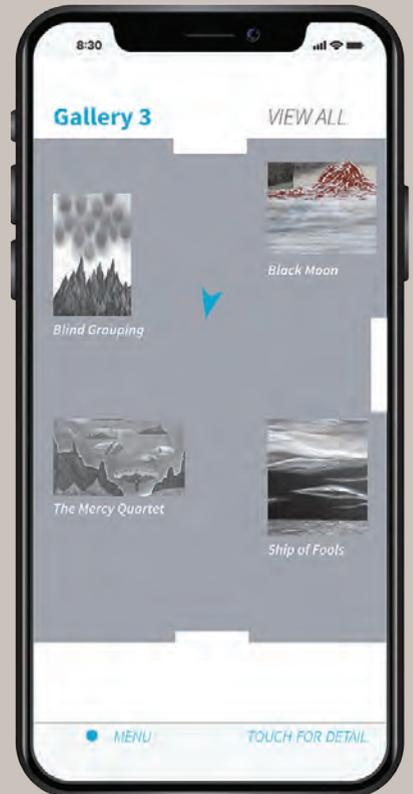
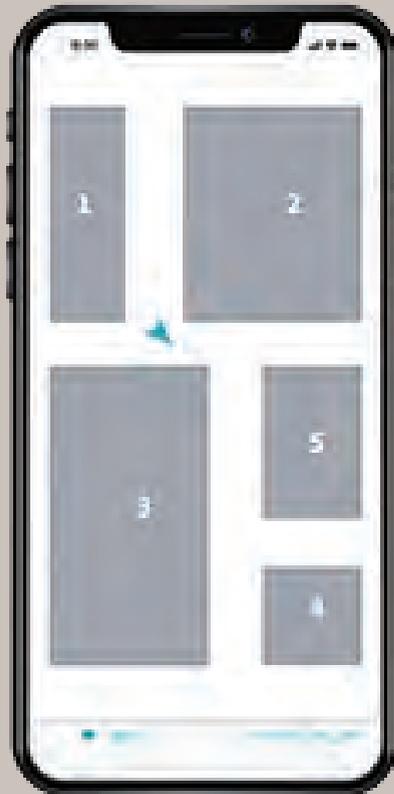


## THE APOCALYPSE SERIES

In 2000, inspired by her father and his friends, O'Neil began drawing middle-aged suburban men that she cast as characters in a narrative series that thematically centers on the end of mankind. Initially, the men were drawn engaging in leisurely outdoor activities, such as calisthenics and skiing, but eventually, the scenes grew dark, impending doom became palpable as the frigid winter landscapes became the setting of accidents and deaths. Dressed alike, the men's black sweat suits and white Nike sneakers mirror the uniform of Heaven's Gate, a San Diego-based cult led by Marshall Applewhite, who drove his members to commit mass suicide in 1997. At the same time, the characters appear generic and relatable, signaling the everyman — an ideal model to examine some of the largest themes of life, including strife and death. The artist has said, "I knew I could use the men as my archetype for humanity for the rest of my life. I felt like they were the perfect 'paper doll' to act out anything I would ever want to discuss in image form." Although looming catastrophe punctuates most of her compositions, the survivors endure, oscillating between appearing apathetic and unaware or tender and sympathetic in a world on the brink of destruction.

In 2003, O'Neil's drawings progressed into sizable, more complex pastoral scenes, such as her earliest large-scale triptych. *Everything that stands will be at odds with its neighbor, and everything that falls will perish without grace*, 2003. Such multipaneled works refer to art-historical forerunners like Hieronymus Bosch's *The Garden of Earthly Delights*, 1490-1500, which includes a dense composition of crowds illustrating paradise and earthly sins, which develops into a nightmarish hellscape in the third and final panel. In O'Neil's drawing, a darkened sky dotted with bomber planes looms overhead. Men and animals break out into separate scenes, some lying lifeless on the ground, yet the immediate reasons for their demise are ambiguous. As her apocalyptic series progresses, the environments transform into stormy panoramas with the men pitted against, and often falling into, rough seas. O'Neil's epic narrative evolved for more than a decade and developed in over 200 drawings, but it was always intended to have an ending, as the scenes never include women, making procreation an impossibility.





ROBYN O'NEIL

# WE, THE MASSES



The Modern Art Museum of Fort Worth presents a 20-year survey of the work of Robyn O'Neil (American, born 1977).

Organized by the Modern's associate curator Alison Hearst, the exhibition Robyn O'Neil: WE, THE MASSES explores the artist's fruitful career from 2000 to the present and includes major multi-paneled drawings, signature works of graphite on paper, collages, and the animated film WE, THE MASSES, 2011. This in-depth presentation is the first to examine O'Neil's formal and conceptual development over the past two decades.

The Modern

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ROBYN O'NEIL

# WE, THE MASSES

FT. WORTH MUSEUM OF MODERN ART

FT. WORTH MUSEUM OF MODERN ART

MODERN ART

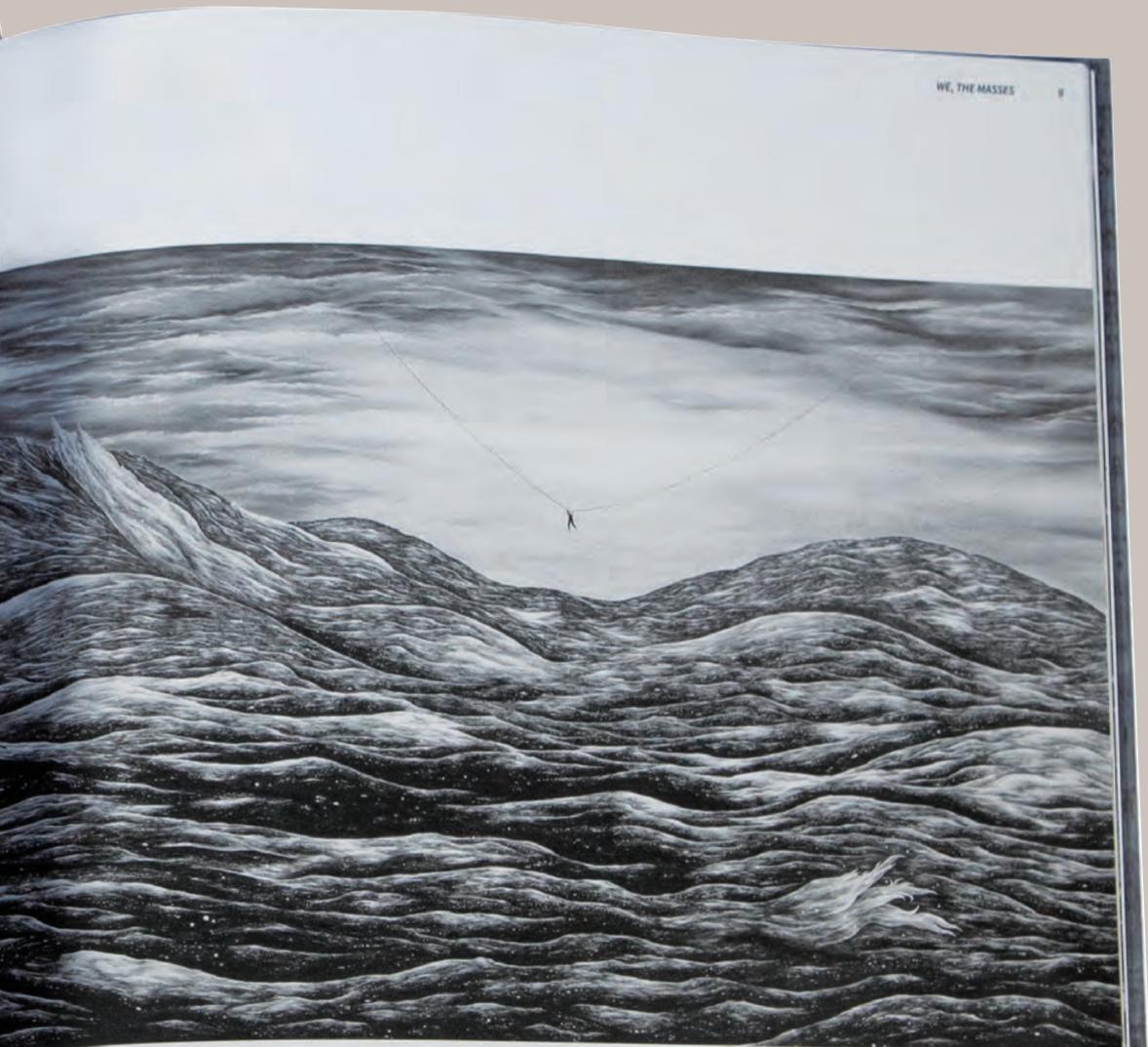
THESE FINAL HOURS EMBRACE  
AT LAST; THIS IS OUR ENDING,  
THIS IS OUR PAST.

---

In 2000, O'Neil shifted away from painting and began her largest body of work to date, which took over a decade to produce. Inspired by her father and his friends, she began to draw middle-aged, suburban men engaging in leisurely outdoor activities, such as calisthenics and skiing. A darkness quickly became palpable in these early works, with the men soon set in frigid winter landscapes having accidents and dying. Over the years, the snowy settings evolved into pastoral scenes and, later, stormy panoramas of rough seas. O'Neil's characters are always clad in black sweat suits and white Nike sneakers, mirroring the uniform of the Heaven's Gate cult, a San Diego-based cult led by Marshall Applewhite, who drove his members to commit mass suicide in 1997. O'Neil's epic narrative continued over the course of 200 drawings but was always intended to have an eventual end, as the scenes never included women or, thus, children.

In the Modern's *These final hours embrace at last; this is our ending, this is our past*, (2007), the last man from the series hangs dangerously from a fraying rope above a turbulent, silvery sea. As the title suggests, the drawing marks the finale of her epic narrative. O'Neil has stated, "Endings can be inconclusive, but yet are still called 'endings.' They are also starting points; things must end so that something else will happen. In order to be reborn, one must first die."

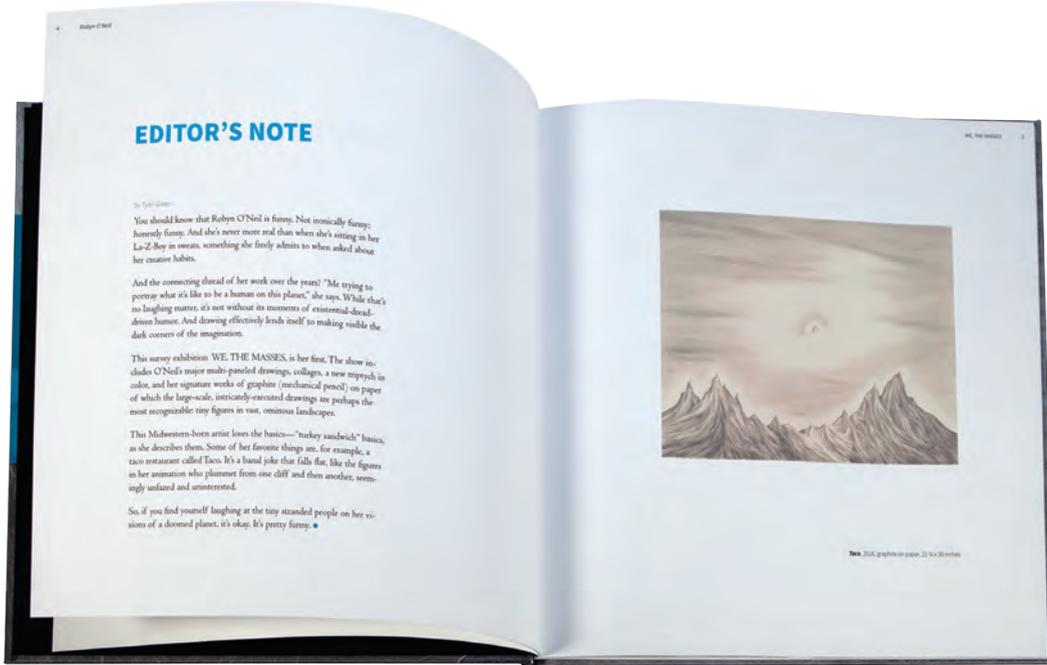


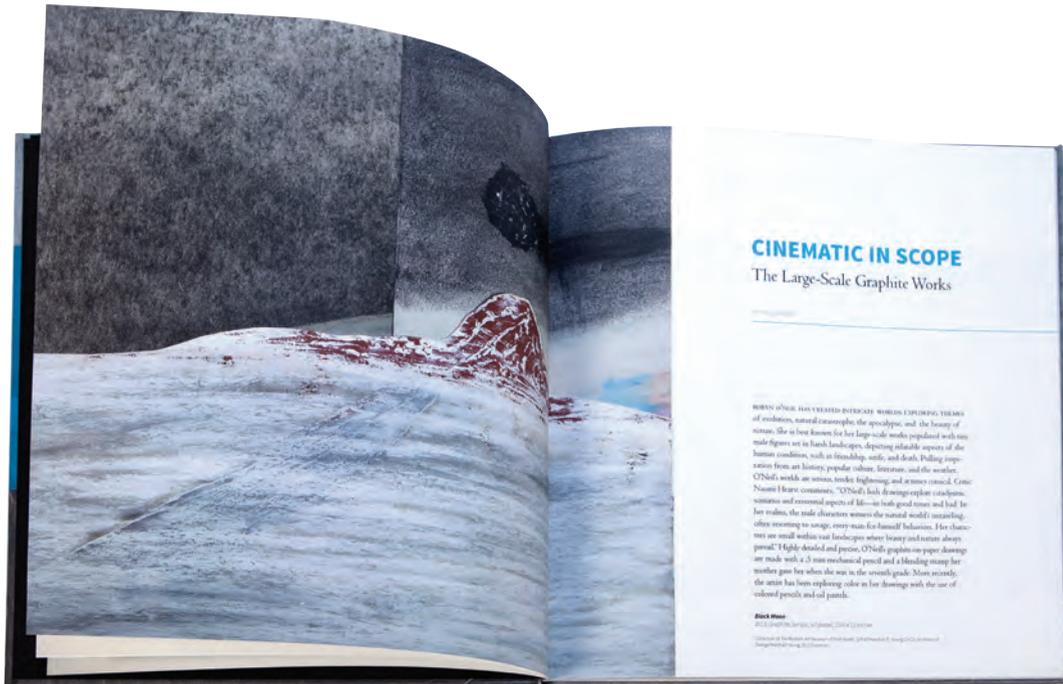


WE, THE MASSES 9

***These final hours embrace at last; this is our ending, this is our past***  
2007, Graphite on paper, 77 1/2 x 161 1/4 inches, Acquired in 2012

Collection of the Modern Art Museum of Fort Worth, Gift of Marshall R. Young Oil Co. in Honor of George Marshall Young, Sr., Chairman.

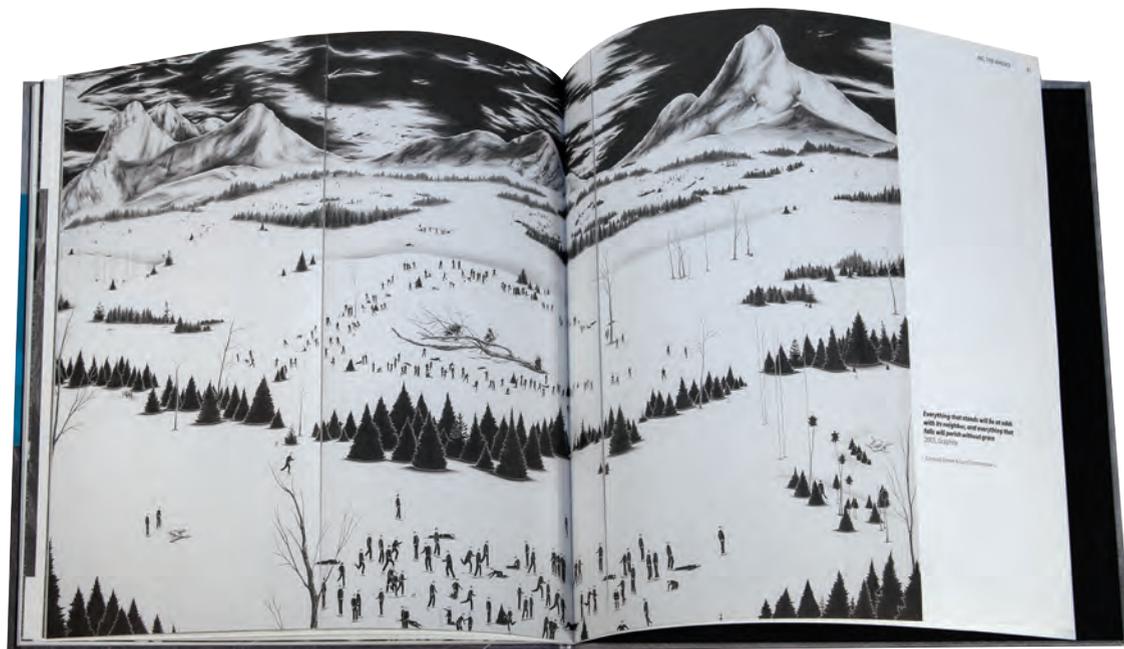




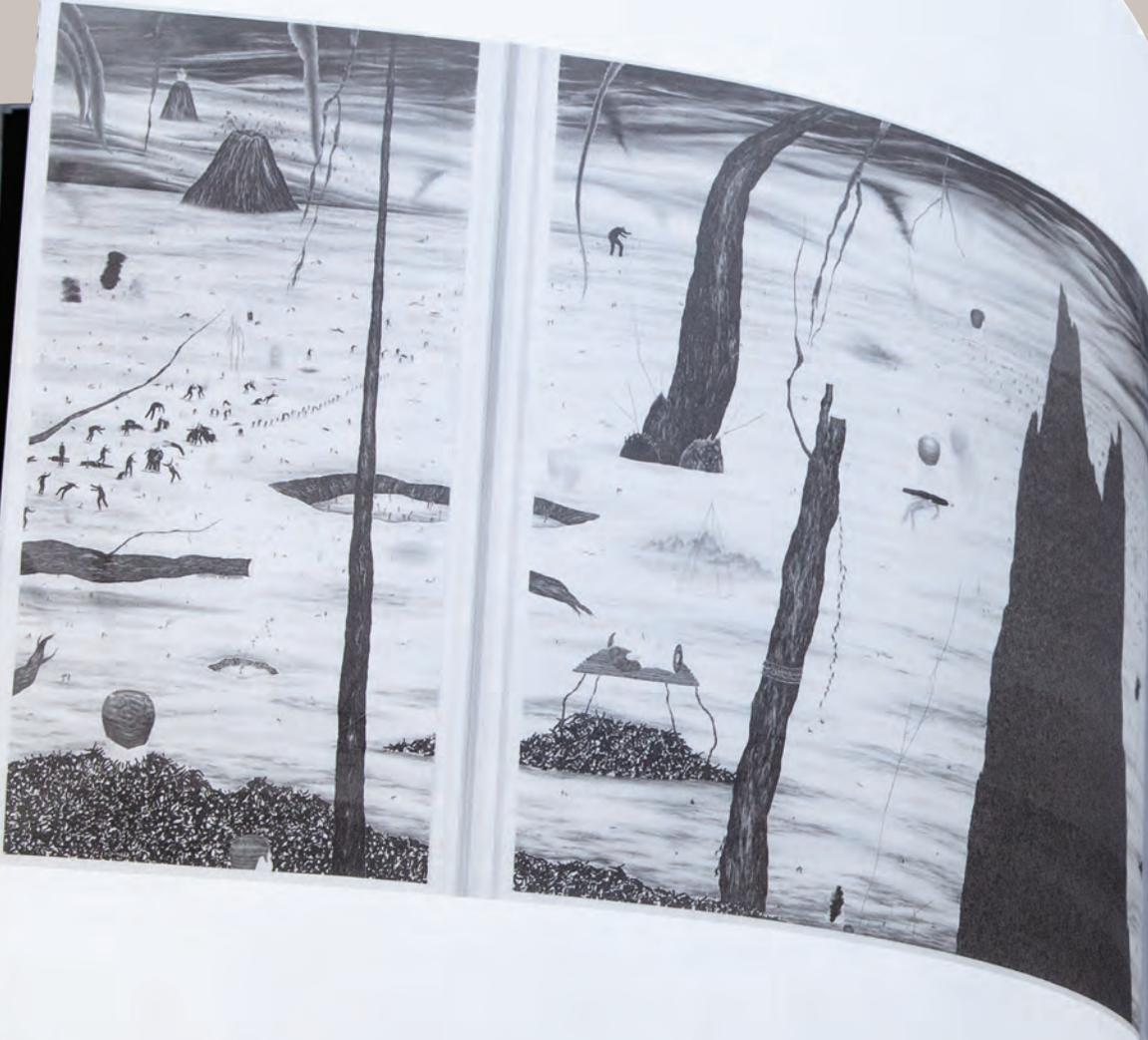
**CINEMATIC IN SCOPE**  
The Large-Scale Graphite Works

WHEN SHE'S NOT CREATING BEYOND WORDS EXPLORING THEMES of evolution, natural metaphors, the apocalypse, and the beauty of nature, she is best known for her large-scale works populated with tiny male figures set in harsh landscapes, depicting stark aspects of the human condition, such as friendship, strife, and death. Pulling inspiration from art history, popular culture, literature, and the theater, O'Neil works on scenes, under lightning, and at times crucial. Critic Naomi Harte comments, "O'Neil's bold drawings capture cathartic, scientific and emotional aspects of life—in both grand scenes and brief, for her scenes, the male characters mirror the natural world's interacting, often recurring to savage, every-man-for-himself behavior. Her characters are small males and landscapes where heavy and nature always prevail." Highly detailed and precise, O'Neil's graphite on paper drawings are made with a .5 mm mechanical pencil and a blending stump her mother gave her when she was in the seventh grade. More recently, the artist has been exploring color in her drawings with the use of colored pencils and oil paints.

**Black Box**  
2012, graphite on paper, 100" x 100"  
© 2012 Steven PHELPS. All Rights Reserved. [www.stevenpHELPS.com](http://www.stevenpHELPS.com)  
Image courtesy of the artist. Photo: © 2012 Steven PHELPS. All Rights Reserved. [www.stevenpHELPS.com](http://www.stevenpHELPS.com)



Everything that needs will be or ends  
with the alphabet, and everything that  
2012, Graphite  
© Steven PHELPS. All Rights Reserved.





**ES:** Would you say a few words about your process? These are drawings, but feel like paintings. And they resonate with heat as well as alienation.

**RO:** I like the "resonate with heat" part. Thank you. I consider them drawings because they're on paper and I don't use a paintbrush, but they're getting close to being paintings. I guess I don't really know the difference anymore to tell you the truth.

They all start with a ground of dense graphite. And the colorful parts you see are the graphite mixing with oil pastel. I sometimes use powdered graphite to tone down the vivid color of the oil pastel. And there are layers and layers of oil pastel smudged on, sometimes lifted off with scraping tools revealing parts that graphite under-layer. And when you see that almost pointillism like stuff, that's me picking little pieces of oil pastel off of the pastel stick and dropping those tiny pieces carefully on the surface of the drawings, then using the back of my fingernail to rub it into the paper. Until I figured out an obsessive process with these oil pastels (a fairly new material for me and not at all a common medium for professional artists to use), I wasn't happy. I need repetition. I like time consuming endeavors.

**ES:** The work is striking online, in person I imagine the pointillism you mention is more evident. This tactile, gritty part of your process, getting your hands "dirty" suggests not only getting close to the paintings' surfaces but to the subject matter. Graphite like ash, bits of dropped paint rubbed in with your fingernail...sounds almost like collage, and in part sculpture. How much does the role of chance, the use of the discarded, influence the overall composition, if at all.

**HELL**

2011, Graphite on paper, 3 panels, 83 3/4 x 172 1/2 inches overall

Courtesy Susan Inglett Gallery

## 04 SAY HELLO TO SUCCESS

Handshake is an interview prep service for people switching jobs or looking for work. With a mix of digital and in-person resources, Handshake's brand persona is friendly, warm, and professional.

This project redesigned a service using a street flyer as source material. The resulting brand, Handshake, is a job interview training and candidate coaching service that is meant to inspire confidence. The tone of material offers positive reinforcement and make the interview process less scary, less mysterious, and less stressful. A booklet / folder combo gives users information about the process, as well as preparation checklists and a tracking sheet for after the interview is done. A smartphone app with multiple functions, including practice interviews with chatbots, as well as in-person audio or video (a premium feature) with professional trainers. Checklists, training, and practice material are presented in a fun, playful way, with push notification reminders.

COMPLETED

*Spring 2019*

DISCIPLINE

*Identity*

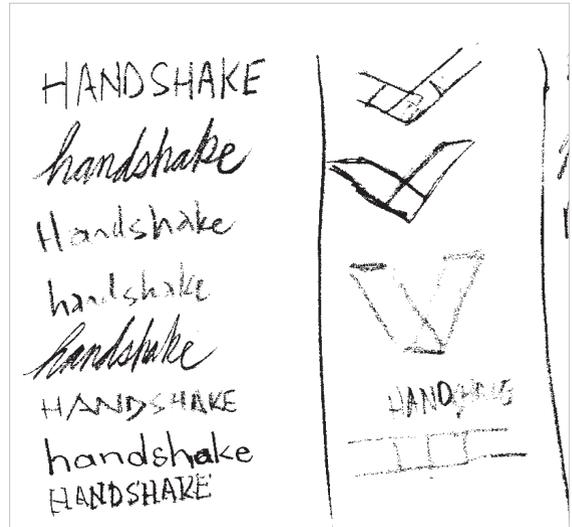
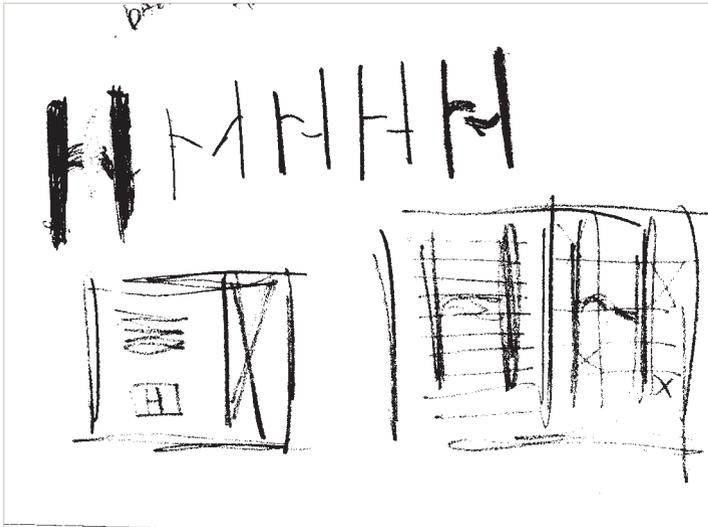
PROJECT TYPE

*Logo design, branding, digital*



A woman with long brown hair, wearing a grey sweater, is smiling broadly and raising her right arm in a celebratory gesture. She is looking upwards and to the right. In the foreground, the back of a white laptop is visible. The background is dark and out of focus, suggesting an office or meeting room setting.

# HAND SHAKE



- KEEP TRACK OF YOUR IDEAS  
 - GET REMINDERS  
 - PRACTICE PROSE & END  
 INTERVIEWS TOO  
 - HANDSHAKE  
 RUN-THROUGH  
 RUN-THRU  
 REVUE ME  
 (Review)

FACILE  
 - FOLD  
 ME  
 & ON





# Handshake

Say hello to success.

## Communication Initiative: Handshake



## Graphic Elements



pattern w/ color overlay



tic mark

## Formats



Mohawk Navajo  
Crystal White  
Smooth



Mohawk Carnival  
Blue  
Cordwain

## Typefaces

Avenir  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
stvwxyz0123456789

Minion Pro Regular  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
stvwxyz0123456789

*Rockness*

## Imagery



## Color Scheme



PMS 3252 CP 1505 CP 1205 CP Cool Gray 10 432 CP

C	49	0	0	40	65
M	0	56	3	30	43
Y	23	90	43	20	26
K	0	0	0	66	78
R	161	216	253	81	43
G	204	135	242	82	50
B	201	51	172	89	61





Handbook, cover



You practice flexing your critical thinking skills and then your thinking-on-your-feet skills. You practice projecting confidence, affability and authority.

You effortlessly address the out-of-the-box questions you can expect will be coming.



## **YOU ARE THE CHAMPION, MY FRIEND.**

And how do champions get to be the best? Practice. Lots of it.

Handshake helps you be more confident, informed, and prepared for your job interview, getting you ready through worksheets, drills, practice interviews and resume reviews. Practice anytime—online, on the go, or in person.



## Where do you want to be?

Having the right mentality makes all the difference — being able to think on your feet, but also being always aware of what your end goal is. Handshake can help you find your way through job search coaching, career development, and professional skill workshops.



**MAKE  
SUCCESS  
YOUR  
DESTINATION.**



NEVER BE  
INTIMIDATED  
BY A JOB  
INTERVIEW  
AGAIN.

### Welcome to Handshake.

How you nail an interview isn't something you can learn from a couple of blog posts or a company profile. It takes preparation and creativity to get where you want to be. Handshake helps you get there.



Your resume tells your professional history – but it's just a collection of dates and achievements. It's up to you to create a narrative – a personal history that culminates with you being in that exact room at that exact moment with exactly the skillset and attitude that your prospective employer is so desperately seeking.

Today's job interview is  
drastically different.



#### RESEARCH

The first thing to do is visit the company's website and social channels. Make sure you read the home page, about us and services/products sections and note down the key points you learn about the company including its history, vision and mission.

Then move on to a web search of the company to find out if it's been in the news lately. This will ensure you come across as informed and up-to-date with topical issues. It's also a good idea to know who its competitors are and what differentiates them from other businesses in their field.

#### LEARN

Learn your CV off by heart so that you can talk naturally and fluently about your employment history and key achievements. Spend some time mapping out how your skills and experience

match the job description. You want to make it easy for the interviewer to see how you're a great fit for the role. It's also wise to research your current and previous employers online so you can answer questions confidently.

#### PRACTICE

Ask someone you trust to help you practice common interview questions and competency-based interview questions. Practising out loud will stop you from 'rambling' on the day and help you to communicate your thoughts clearly and succinctly. We cover interview questions later in the guide.

#### DEVISE YOUR QUESTIONS

Try to think of questions that will make you stand out from other interviewees. Interviewers tend to be impressed by candidates with an enthusiastic attitude and those who have gone the extra mile to prepare for the interview.



## YOU'VE GOT THIS.

Whether you are looking for your first job, changing careers, or just looking for a new direction, there are multiple ways to practice with Handshake's personalized service:

- in person
- by phone
- email
- video chat

Track, journal and review performances, and follow up with prospective employers seamlessly with our help. Last-minute nerves? Call the helpline for day-of refreshers and reminders.

Visit [www.handshakeonline.com](http://www.handshakeonline.com) to sign up, or download the app from the App Store or Google Play.

Say *Hello* to success.

**Handshake**

[www.handshakeonline.com](http://www.handshakeonline.com)



Don't forget:

- Show enthusiasm
- Make eye contact
- Make it a conversation

### Interview Checklist

**Handshake**

Say hello to success.



Even if you don't remember your responses word for word, you can fall back on certain key points and phrases.



If you are prone to anxiety, try the breathing techniques or meditation the morning of the interview, and even directly before.

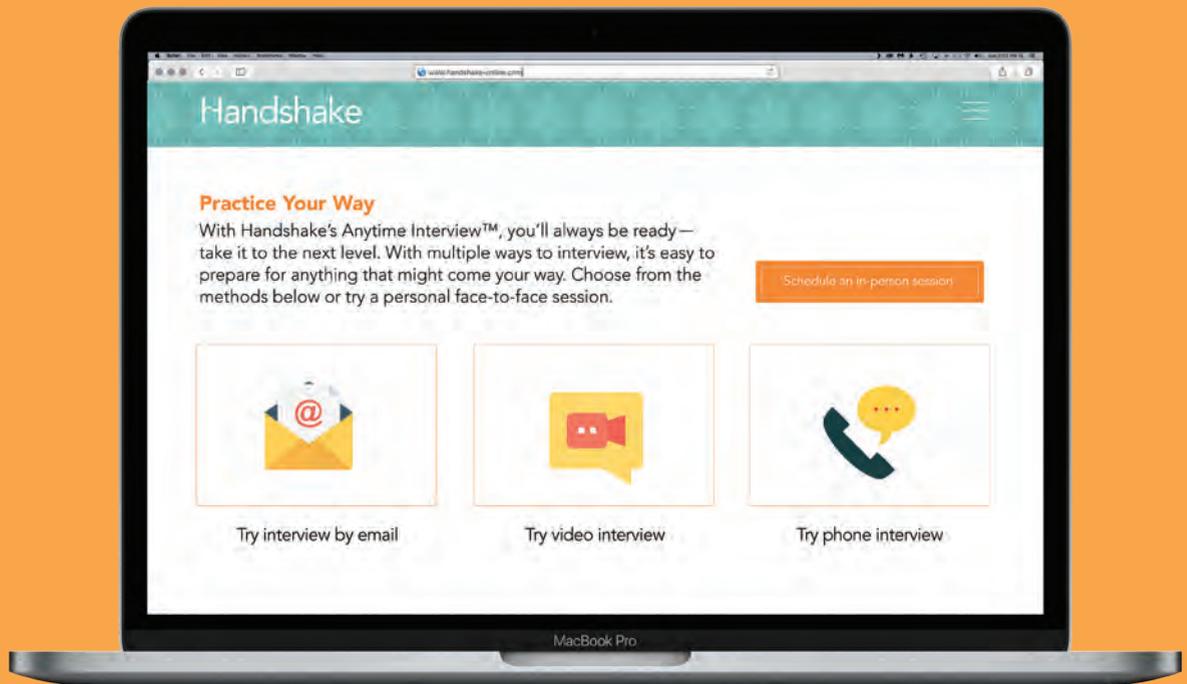
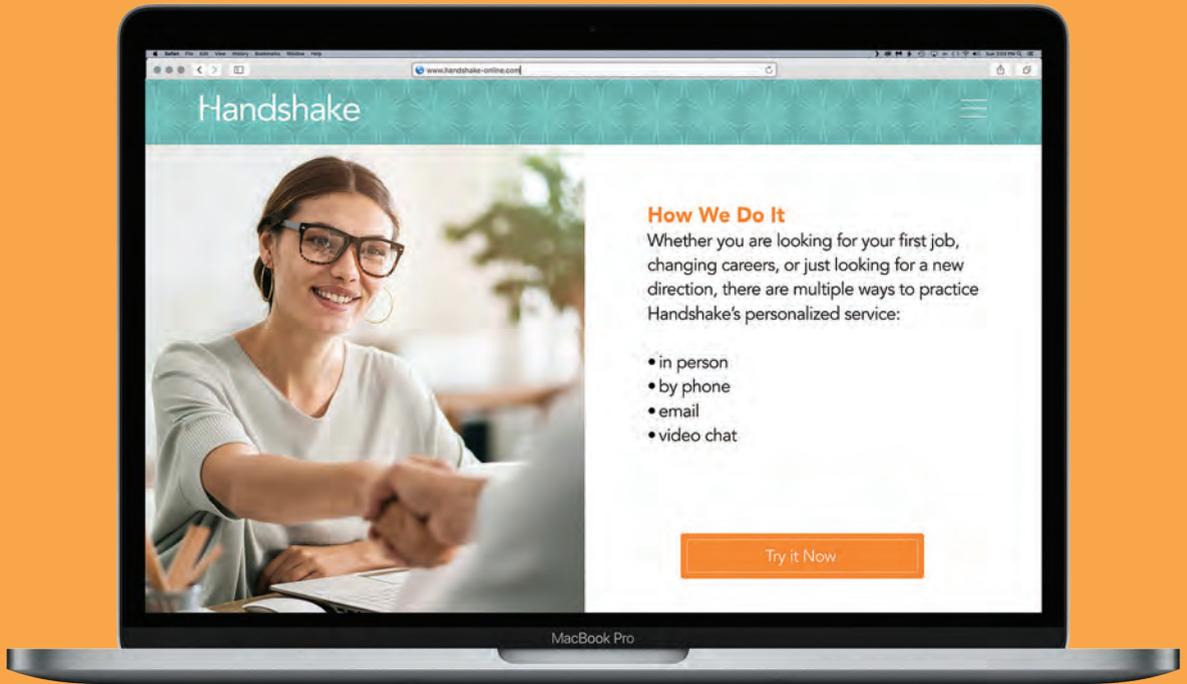


Think of your confidence mantra that you can call upon for reassurance, like, "no matter what, I will do my best."

**Handshake**

Say hello to success.





IT'S IN  
THE BAG.



**Be Ready For Your Big Moment.**

When a job opportunity shows up,  
you want to jump at the chance.  
With Handshake's Anytime  
Interview™, you'll always be ready  
to take it to the next level.

Say *Hello* to success.

**Handshake**

Visit [www.handshakeonline.com](http://www.handshakeonline.com)

