



THE  
CLARA  
HATTON  
GALLERY

## EXHIBITION SCHEDULE

### FALL 2015

**19th Colorado International  
Poster Exhibition**

*September 18 - October 28*

Opening Reception Friday, September 18, 7-9pm

**Falling in Line: The Veil of Innocence  
Enamored with War**

*November 1 - 21*

Closing Reception Saturday, November 21, 5-7pm

**Paintings, Past and Present**

*December 8 - January 8, 2016*

Opening Reception Tuesday, December 8, 5-7pm

### SPRING 2016

**Form/Phenomenon**

*January 31 - March 4*

Opening Reception Thursday, February 4, 5-7pm

**MFA Thesis Exhibition: Sponsored by  
the University Art Museum at the  
Clara Hatton Gallery**

*April 4 - May 5*

Opening Reception Friday, April 8, 5-7pm

**Juried BFA Exhibition**

*May 13 - August 26*

Opening Reception Friday, May 13, 5-7pm

Located in the Visual Arts Building, CSU campus - **Gallery Hours:** 10am - 4 pm Monday - Friday

**Visit:** <http://hatton.colostate.edu> for more information

## Artist Statement

Duy Nguyen

In today's world, the need for clear, concise, visual communication is growing while technologies change and our means of communicating reach the world of digital and social media. The practice of graphic design has become more prevalent as a result of this need of conveying a clear message to the viewer. My work strives to be clear and concise through simplicity. Art, I believe, is the successful implementation of form and content that, done correctly, can effectively communicate a specific message.

My work also explores different avenues of communicating the identity and core values of a particular brand. As a designer, I hope to bring this concept to others and provide a solution to their branding needs. My style and design sensibilities are always changing as technology and communication changes, so I must adapt to different projects and determine its purpose, core value, and the message it is ultimately trying to convey. I am influenced and inspired by designers such as Saul Bass, Paul Rand, Milton Glaser, and Paula Scher.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
<b>Figure 1:</b>	CIPE Webpage Layout Part01	Digital Print	Photoshop, Illustrator, 11in x 17in
<b>Figure 2:</b>	CIPE Webpage Layout Part02	Digital Print	Photoshop, Illustrator, 11in x 17in
<b>Figure 3:</b>	CIPE Promotional Poster	Digital Illustration	Illustrator, 11in x 17in
<b>Figure 4:</b>	CIPE Typeface Design	Digital Illustration	Illustrator, 21in x 10in
<b>Figure 5:</b>	CIPE Logo Design	Digital Illustration	Illustrator, 5in x 5in
<b>Figure 6:</b>	Hatton Gallery Exhibition Schedule	Digital Print	Illustrator, 11in x 17in
<b>Figure 7:</b>	Self-Promotion Business Card	Digital Print	Photoshop, Illustrator, 6.5in x 4.5in
<b>Figure 8:</b>	Steampunk Travel Brochure	Digital Illustration	Photoshop, 14in x 17in
<b>Figure 9:</b>	WIRED Magazine Layout	Digital Print	Illustrator, Photoshop, 17in x 11in
<b>Figure 10:</b>	Book Dust Cover Design	Digital Print	Photoshop, Illustrator, 11in x 8.5in
<b>Figure 11:</b>	Midtown Festival Package Design	Digital Print	Illustrator, Photoshop, 8.5in x 11in
<b>Figure 12:</b>	Midtown Festival App Part01	Digital Print	Illustrator, Photoshop, 8.5in x 11in
<b>Figure 13:</b>	Midtown Festival App Part02	Digital Print	Illustrator, Photoshop, 8.5in x 11in
<b>Figure 14:</b>	Midtown Stationary	Digital Print	Illustrator, Photoshop, 11in x 8.5in
<b>Figure 15:</b>	Midtown Typeface Design	Digital Illustration	Illustrator, 8.5in x 11in
<b>Figure 16:</b>	Midtown Logo Design	Digital Illustration	Illustrator, 5in x 5in
<b>Figure 17:</b>	Marvelous Martini Infographic	Digital Illustration	Illustrator, 11in x 17in

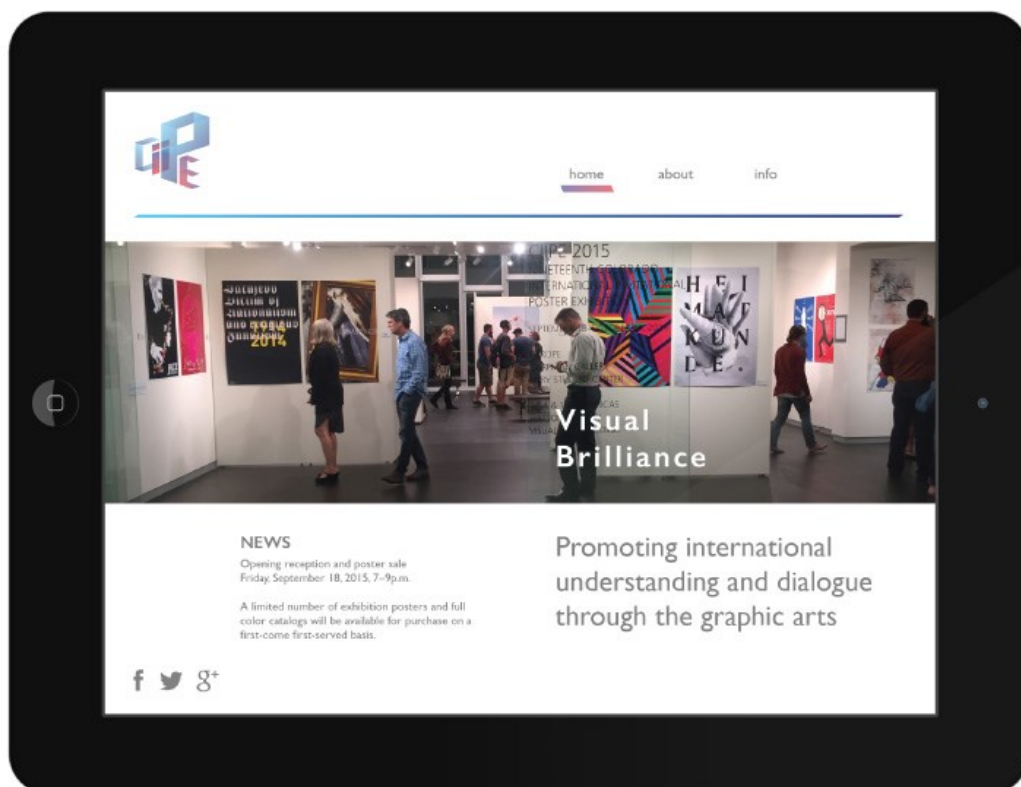
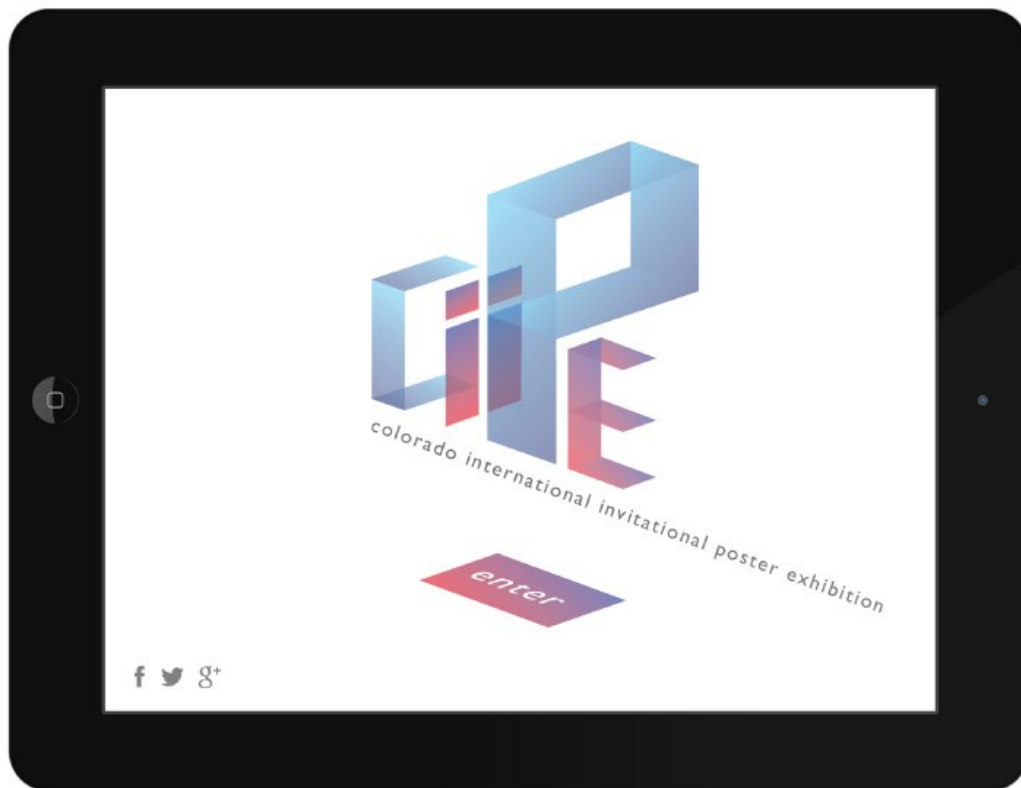


Figure 1: CIPE Webpage Layout Part01.

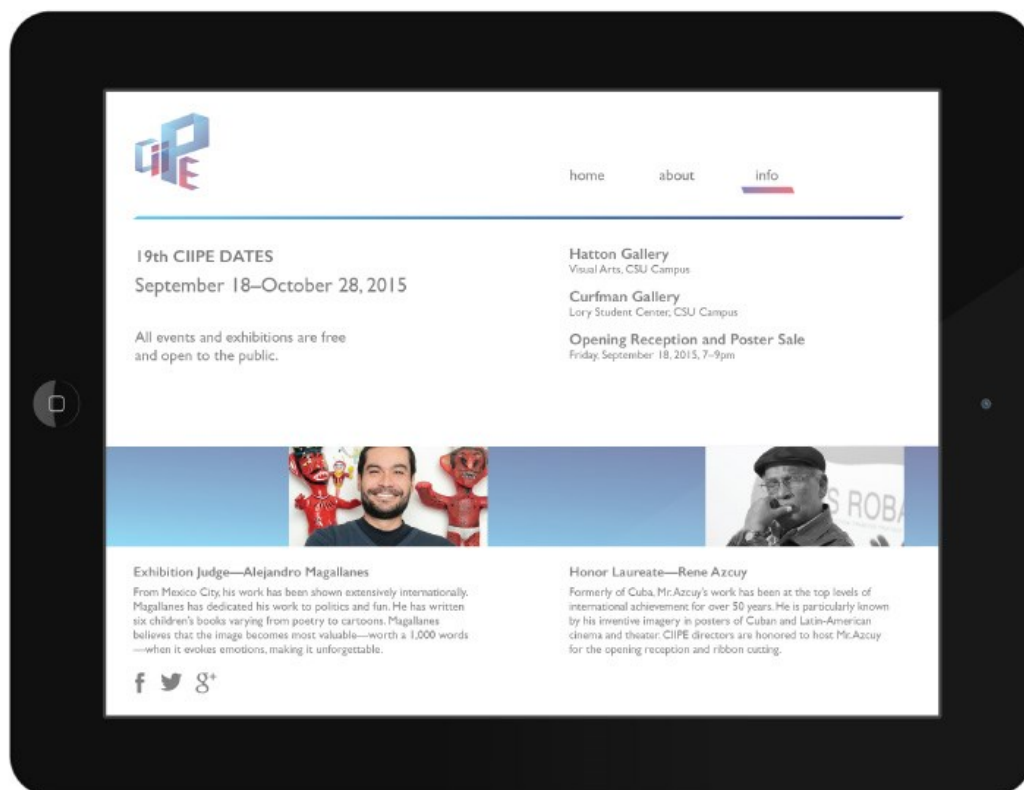
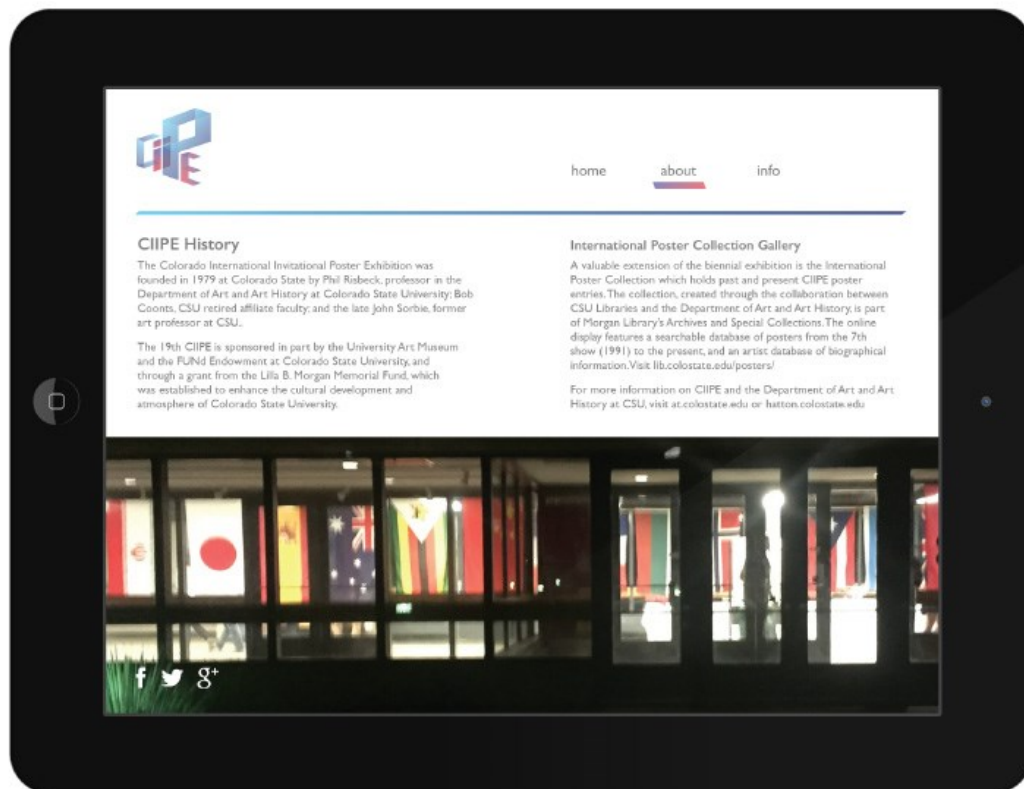


Figure 2: CIPE Webpage Layout Part02.



colorado international invitational poster exhibition

19th CIPE Exhibition Schedule  
September 18–October 28, 2015  
Clara Hatton Gallery, Visual Arts Building and  
Curfman Gallery, Lory Student Center

Opening Reception, Remarks and Ribbon Cutting  
Friday, September 18, 7–9 p.m.  
Clara Hatton Gallery, Visual Arts Building

Designer: C. Spang

Figure 3: CIPE Promotional Poster.



font design by duy nguyen

Figure 4: CIPE Typeface Design.



Figure 5: CIIPE Logo Design.





Figure 6: Hatton Gallery Exhibition Schedule.



Figure 7: Self-Promotion Business Card.



Figure 8: Steampunk Travel Brochure.





## Doug Aitken's tech-fueled, all-night, glow-in-the-dark, cross-country, pop-art train ride

by CLIVE THOMPSON



**Round**, concrete, and mostly windowless, the Hirshhorn Museum in Washington, DC, resembles a huge carousel for an old-school slide projector. But in the spring of 2012, it looked considerably different: It became a huge, cylindrical computer monitor. California artist Doug Aitken had turned the entire building into a massive 13,444-by-1,080-pixel art installation.

As night fell, a set of 11 precisely synced, high-intensity movies covered the surface of the Hirshhorn in a single, continuously looping

35-minute film. In Aitken's piece, called *Song1*, dozens of eclectic characters—a young female worker in a factory, a set of women in choir robes, a man driving at night—sang the Tin Pan Alley classic “I Only Have Eyes for You.” In between versions of the song, Aitken intercut spooky, pretty images of isolation and technology: A silhouetted woman walking through an empty parking lot, cars racing along a highway at night, a reel-to-reel tape machine.

Crowds gathered in the National Mall to wander around the

DUY NGUYEN

building and see the whole thing. Like many of Aitken's works, it felt like a monument—both majestic and unsettling—to our iPhone-and-flatscreen-TV-bedecked modern world of high tech distractions and connections. It gave viewers a gentle “fear of missing out”: They couldn't see all of it at once, so they had to walk its periphery, knowing they weren't seeing the whole. It was a crooning love ballad, yet its characters were mostly alone, never interacting, constantly traveling but never arriving. It was a museum exhibit you visited, sure, but inside out. “I wanted the building to disappear,” Aitken says. A lot of his work has



## Data Visionaries

A new generation of artists, practitioners of the so-called New Aesthetic, are using the digital technologies that suffuse every day life.



**MOLLY DILWORTH**

**Age:** 38 **Medium:** Paint, satellite imagery **Known for:** Paintings for *Satellites* (2009-2012), a series of seven enormous, abstract paintings on rooftops.



**DOUG RICKARD**

**Age:** 45 **Medium:** Photography **Known for:** *A New American Picture* (2012), a collection of blurred-out portraits of the poor and disenfranchised.

this effect, he calls it liquid architecture.

Your browser does not support the element.

This has been Aitken's subject for the past 20 years: the rootless geography of today's mobile life. When you check a text message and momentarily disconnect from the world around you, when you wander down an urban street that's alive with LED advertisements, when business travelers forget which city they're in because the hotel rooms all look the same—that's Aitken territory. As technology has swallowed more and more of our lives, his art has grown in lockstep—harnessing cutting-edge techniques, fiber optics, and servers to turn practically anything into a screen. It's digital art for a digital age. And we need it. We're so surrounded by media it seems banal; Aitken makes it weird again, showing us how beautiful and disquieting our networked

Figure 9: WIRED Magazine Layout.

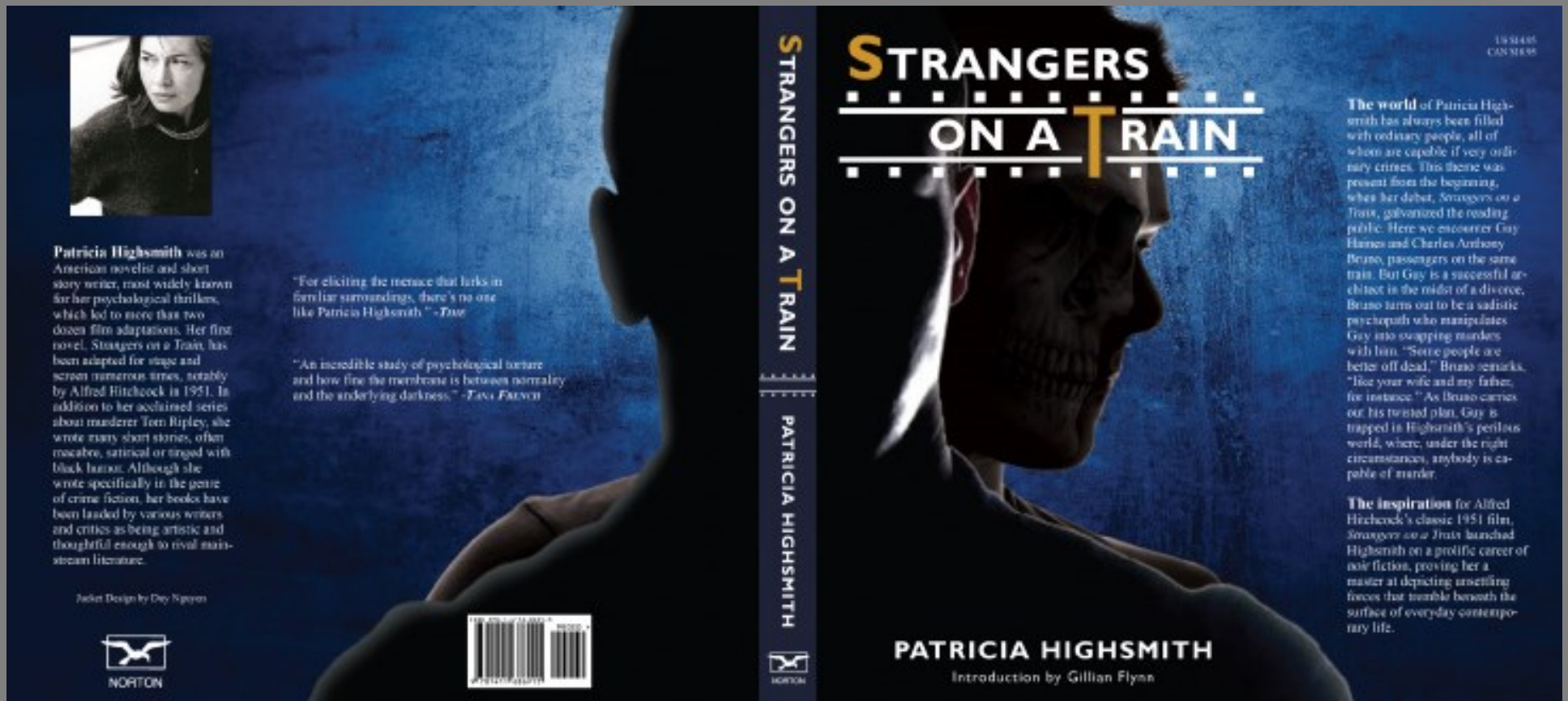


Figure 10: Book Dust Cover Design.



Figure 11: Midtown Festival Package Design.



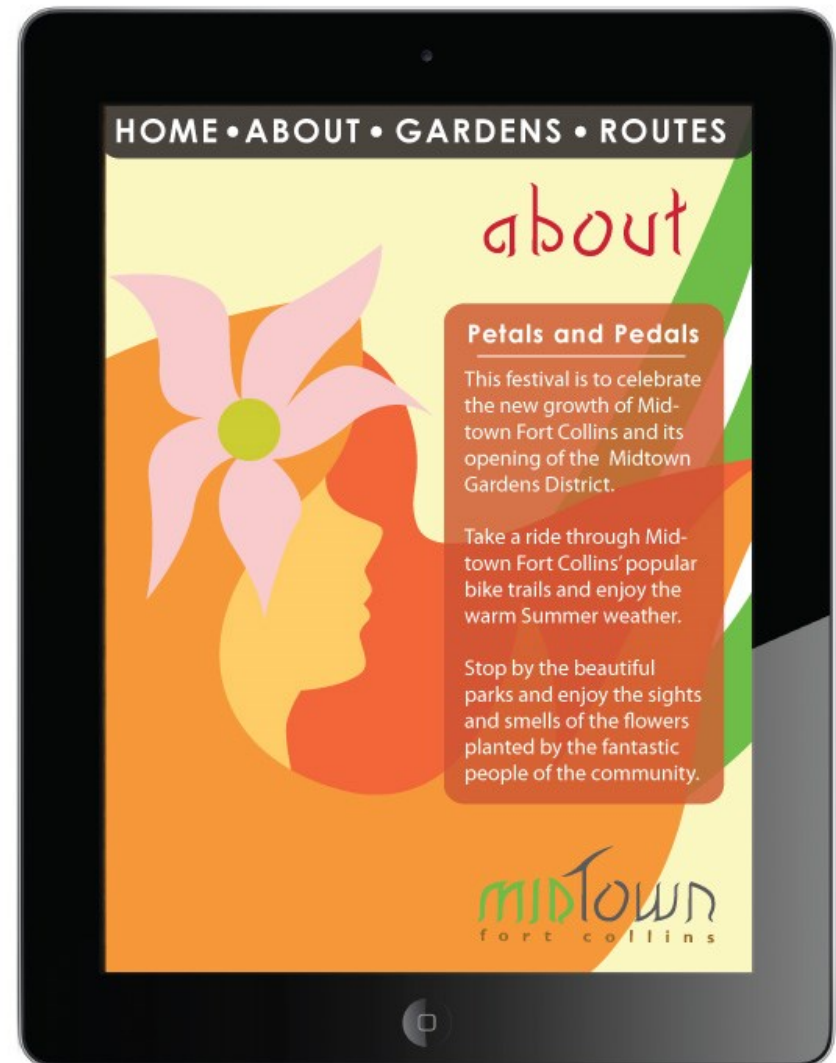


Figure 12: Midtown Festival App Part01.



Figure 13: Midtown Festival App Part02.





Figure 14: Midtown Stationery.



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Figure 15: Midtown Typeface Design.



Figure 16: Midtown Logo Design.

# THE MARVELOUS MARTINI

Mythical and mysterious, the Martini reigns supreme as the world's No. 1 cocktail. Straight up with a twist, shaken with a sweet cherry brand or so dry it'll give the Sahara a run for its money, when it comes to the world's favorite cocktail, there really is no contest.



- 2 fl. oz. gin
- 2 drops of vermouth
- squeeze of lemon
- 1 green olive

classic



- 1 fl. oz. blue curacao
- 3 fl. oz. vodka
- 2 maraschino cherries

blue heaven



- 2 fl. oz. chocolate cream
- 2 fl. oz. vodka
- 1 orange wedge

chocolate



- 1 fl. oz. apple schnapps
- 1 fl. oz. gin
- 2 fl. oz. apple juice
- squeeze of lemon
- 1 green apple wedge

apple



- 3-4 pureed strawberries
- 2 fl. oz. vodka
- 1/2 fl. oz. creme de fraise
- 1 strawberry

strawberry



- 2 fl. oz. lemon vodka
- 1/2 fl. oz. cointreau
- 1/2 fl. oz. midori
- twist of lemon zest

midori

Source: 500 Cocktails: The Only Cocktail Compendium You'll Ever Need - Wendy Sweetbar

Figure 17: Marvelous Martini Infographic.