



plan for the future

Artist Statement

Jessica Lederhos

My body of work demonstrates a careful attention to concept within each graphic piece. Each decision was made with purpose and reasoning behind it to assure that the message is very clear. The typography, imaging, and copy all blend into one cohesive message in each piece, and this makes my work fit closely into commercial art, maybe used for the purposes of advertising or branding. My work also demonstrates my core training in the broad fine arts through CSU and showcases many art forms and practices that are integrated into the graphic design elements such as photography, intaglio printmaking, and painting. Together, the elements create a finished piece that is most effective for its purposes.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1:	Cardiovascular	Photo, digital	11 in. x 17 in.
Figure 2:	DrinkAndDraw	Vector, digital	11 in. x 17 in.
Figure 3:	GreenEconomy	Vector, digital	73 cm. x 103 cm.
Figure 4:	LaCite	Photo, digital	16.5 in. x 23.4 in.
Figure 5:	MagazineLayout	Digital	17 in. x 11 in.
Figure 6:	Mars	Digital	17 in. x 11 in.
Figure 7:	Nuts	Intaglio print, digital	19 in. x 36 in.
Figure 8:	Physics	Vector, digital	11 in. x 17 in.
Figure 9:	Typebook1	Walnut wood, print	7 in. x 5 in. x 1 in. (3D)
Figure 10:	Typebook2	Walnut wood, print	7 in. x 5 in. x 1 in. (3D)
Figure 11:	Typebook3	Walnut wood, print	7 in. x 5 in. x 1 in. (3D)
Figure 12:	UnderseaColonies	Digital	11 in. x 17 in.

Cardiovascular Research

Molecules, Models & Mankind

April 4-5, 2013

CSU Research Colloquium

Dr. Scott Early,
Department of Biomedical Sciences

Dr. Frank Dinunno,
Human Cardiovascular Physiology Lab

Hilton Hotel, Fort Collins
www.vpr.colostate.edu/URC

Vice President for Research
Colorado State University

Figure 1: Cardiovascular.

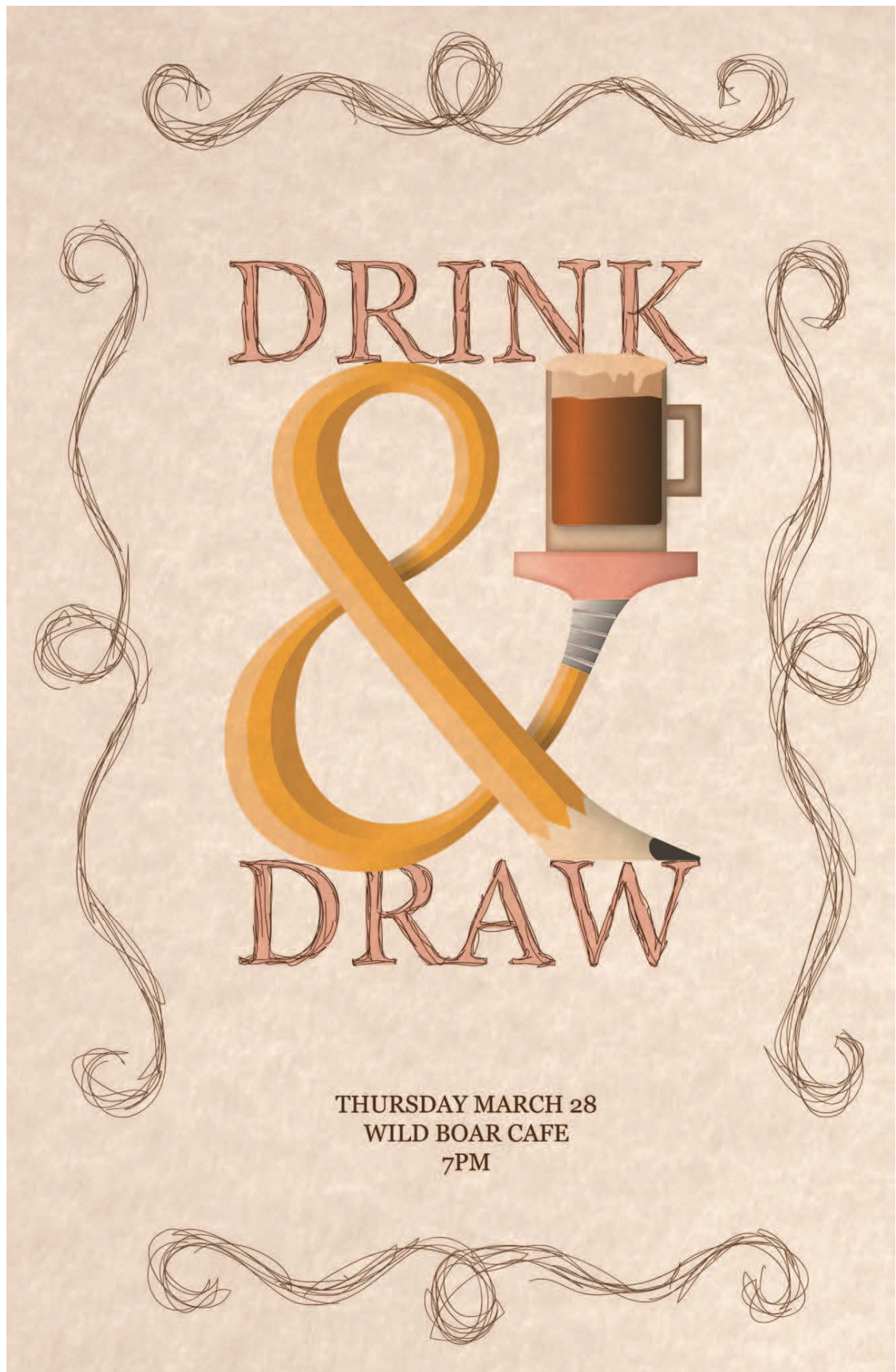


Figure 2: DrinkAndDraw.



Figure 3: GreenEconomy.

The background of the poster is a warm, orange-brown color with a textured, slightly grainy appearance. In the upper right, there is a dark, stylized shadow of a building or structure, possibly a bridge or a set of stairs, receding into the distance. The overall mood is warm and inviting.

LaCite

*Waking up
the neighborhood
earlier than ever*

NOW OPEN AT 7^{AM} 

Figure 4: LaCite.

LIFE THROUGH A LENS ■

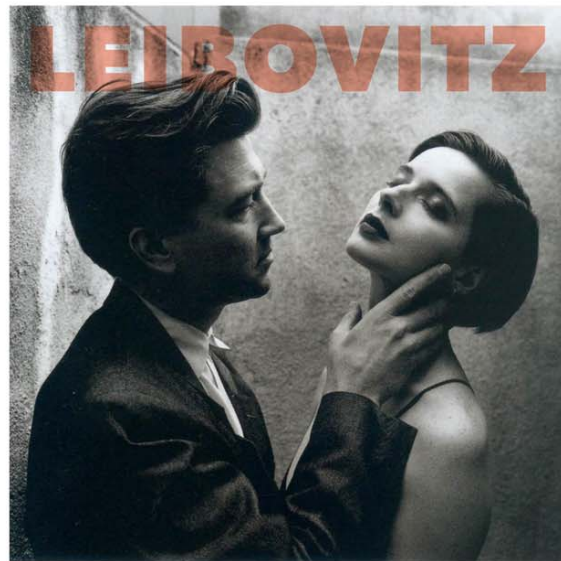
ANNIE

by Rachel Somerstein

Born in 1949 in Waterbury, Connecticut, Annie Leibovitz enrolled in the San Francisco Art Institute intent on studying painting. It was not until she traveled to Japan with her mother the summer after her sophomore year that she discovered her interest in taking photographs. When she returned to San Francisco that fall, she began taking night classes in photography. Time spent on a kibbutz in Israel allowed her to hone her skills further.

In 1970 Leibovitz approached Jann Wenner, founding editor of *Rolling Stone*, which he'd recently launched and was operating out of San Francisco. Impressed with her portfolio, Wenner gave Leibovitz her first assignment: shoot John Lennon. Leibovitz's black-and-white portrait of the shaggy-looking Beatle graced the cover of the January 21, 1971 issue. Two years later she was named *Rolling Stone* chief photographer.

When the magazine began printing in color in 1974, Leibovitz followed suit. "In school, I wasn't taught anything about lighting, and I was only taught black-and-white," she told *ARTnews* in 1992. "So I had to learn color myself." Among her subjects from that period are Bob Dylan, Bob Marley, and Patti Smith. Leibovitz



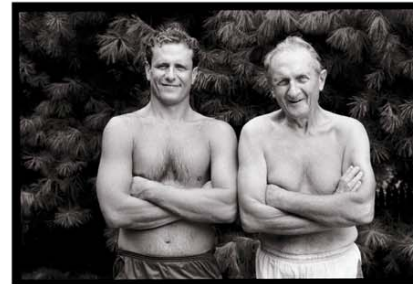
also served as the official photographer for the Rolling Stones' 1975 world tour. While on the road with the band she produced her iconic black-and-white portraits of Keith Richards and Mick Jagger, shirtless and gritty.

In 1980 *Rolling Stone* sent Leibovitz to photograph John Lennon and Yoko Ono, who had recently released their album "Double Fantasy." For the portrait Leibovitz imagined that the two would pose together nude. Lennon disrobed, but Ono refused to take off her pants. Leibovitz "was kinda disappointed," according

to *Rolling Stone*, and so she told Ono to leave her clothes on. "We took one Polaroid," said Leibovitz, "and the three of us knew it was profound right away." The resulting portrait shows Lennon nude and curled around a fully clothed Ono. Several hours later, Lennon was shot dead in front of his apartment. The photograph ran on the cover of the *Rolling Stone* Lennon commemorative issue. In 2005 the American Society of Magazine Editors named it the best magazine cover from the past 40 years.

Annie Leibovitz: *Photographs*, the photographer's first book, was published in 1983. The same year Leibovitz joined *Vanity Fair* and was made the magazine's first contributing photographer. At *Vanity Fair* she became known for her wildly lit, staged, and provocative portraits of celebrities. Most famous among them are Whoopi Goldberg submerged in a bath of milk and Demi Moore naked and holding her pregnant belly. Since then Leibovitz has photographed celebrities ranging from Brad Pitt to Mikhail Baryshnikov. She's shot Ellen DeGeneres, the George W. Bush cabinet, Michael Moore, Madeleine Albright, and Bill Clinton. She's shot Scarlett Johansson and Keira Knightley nude, with Tom Ford in a suit; Nicole Kidman in ball gown; and, recently, the long-awaited first glimpse of Suri Cruise, along with parents Tom and Katie. Her portraits have appeared in *Vogue*, *The New York Times Magazine*, and *The New Yorker*, and in ad campaigns for American Express, the Gap, and the Milk Board.

Among other honors, Leibovitz



has been made a Commandeur des Ordres des Arts et des Lettres by the French government and has been designated a living legend by the Library of Congress. Her first museum show, *Photographs: Annie Leibovitz 1970-1990*, took place in 1991 at the National Portrait Gallery in Washington, D.C. and toured internationally for six years. At the time she was only the second living portraitist – and the only woman – to be featured in an exhibition by the institution.

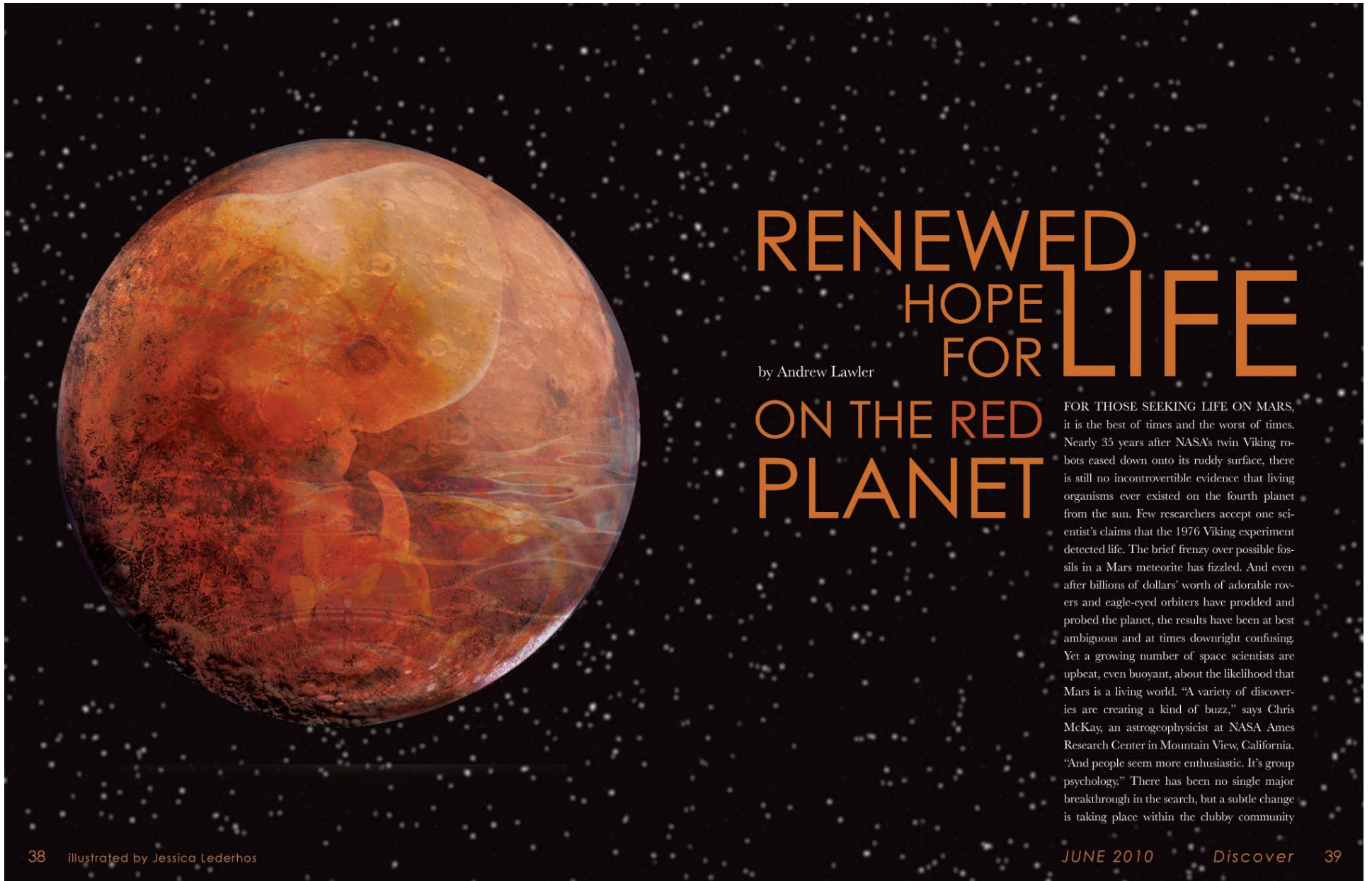
Leibovitz's most recent book, *A Photographer's Life: 1990-2005*, includes her trademark celebrity portraits. But it

"I don't have two lives. This is one life, and the personal pictures and the assignment work are all part of it."



also features personal photographs from Leibovitz's life: her parents, siblings, children, nieces and nephews, and Sontag. Leibovitz, who has called the collection "a memoir in photographs," was spurred to assemble it by the deaths of Sontag and her father, only weeks apart. The book even includes photos of Leibovitz herself, like the one that shows her nude and eight months pregnant, à la Demi Moore. That picture was taken in 2001, shortly before Leibovitz gave birth to daughter Sarah.

Leibovitz composed these personal photographs with materials that she used when she was first starting out in the '70s: a 35-millimeter camera, black-and-white Tri X film. "I don't have two lives," she writes in the book's introduction. "This is one life, and the personal pictures and the assignment work are all part of it." Still, she told the *Times*, this book is the "most intimate, it tells the best story, and I care about it."



RENEWED HOPE FOR LIFE ON THE RED PLANET

by Andrew Lawler

FOR THOSE SEEKING LIFE ON MARS, it is the best of times and the worst of times. Nearly 35 years after NASA's twin Viking robots eased down onto its ruddy surface, there is still no incontrovertible evidence that living organisms ever existed on the fourth planet from the sun. Few researchers accept one scientist's claims that the 1976 Viking experiment detected life. The brief frenzy over possible fossils in a Mars meteorite has fizzled. And even after billions of dollars' worth of adorable rovers and eagle-eyed orbiters have prodded and probed the planet, the results have been at best ambiguous and at times downright confusing. Yet a growing number of space scientists are upbeat, even buoyant, about the likelihood that Mars is a living world. "A variety of discoveries are creating a kind of buzz," says Chris McKay, an astrogeophysicist at NASA Ames Research Center in Mountain View, California. "And people seem more enthusiastic. It's group psychology." There has been no single major breakthrough in the search, but a subtle change is taking place within the clubby community

Figure 6: Mars.



Figure 7: Nuts.

The poster has a dark blue background with a light blue grid pattern. At the top, several thin white vertical lines of varying lengths hang down, resembling strings of a pendulum. The word 'physics' is written in a large, white, serif font, with the 'p' being significantly larger and more stylized than the other letters. Below it, the subtitle 'Neutrinos to Nano-Science' is written in a smaller, white, serif font. Further down, the text '11th Annual' is written in a small, white, sans-serif font. The year '2012' is written in a large, white, serif font. The word 'Colloquium' is written in a large, white, serif font, slanted upwards to the right. The dates 'March 28-29' are written in a large, white, serif font, also slanted upwards to the right. Below the dates, the location 'Hilton Hotel Fort Collins, CO' is written in a small, white, sans-serif font. The program director's name 'Program Director: Dr. John Harton' is written in a small, white, sans-serif font. The website 'www.vpr.colostate.edu' is written in a small, white, sans-serif font. The Colorado State University logo is written in a white, sans-serif font, slanted upwards to the right. At the bottom left, the text 'designed by jessica federhos' is written in a small, white, sans-serif font.

physics

Neutrinos to Nano-Science

11th Annual

2012

Colloquium

March 28-29

Hilton Hotel Fort Collins, CO

Program Director: Dr. John Harton

www.vpr.colostate.edu

Colorado State University

designed by jessica federhos

Figure 8: Physics.

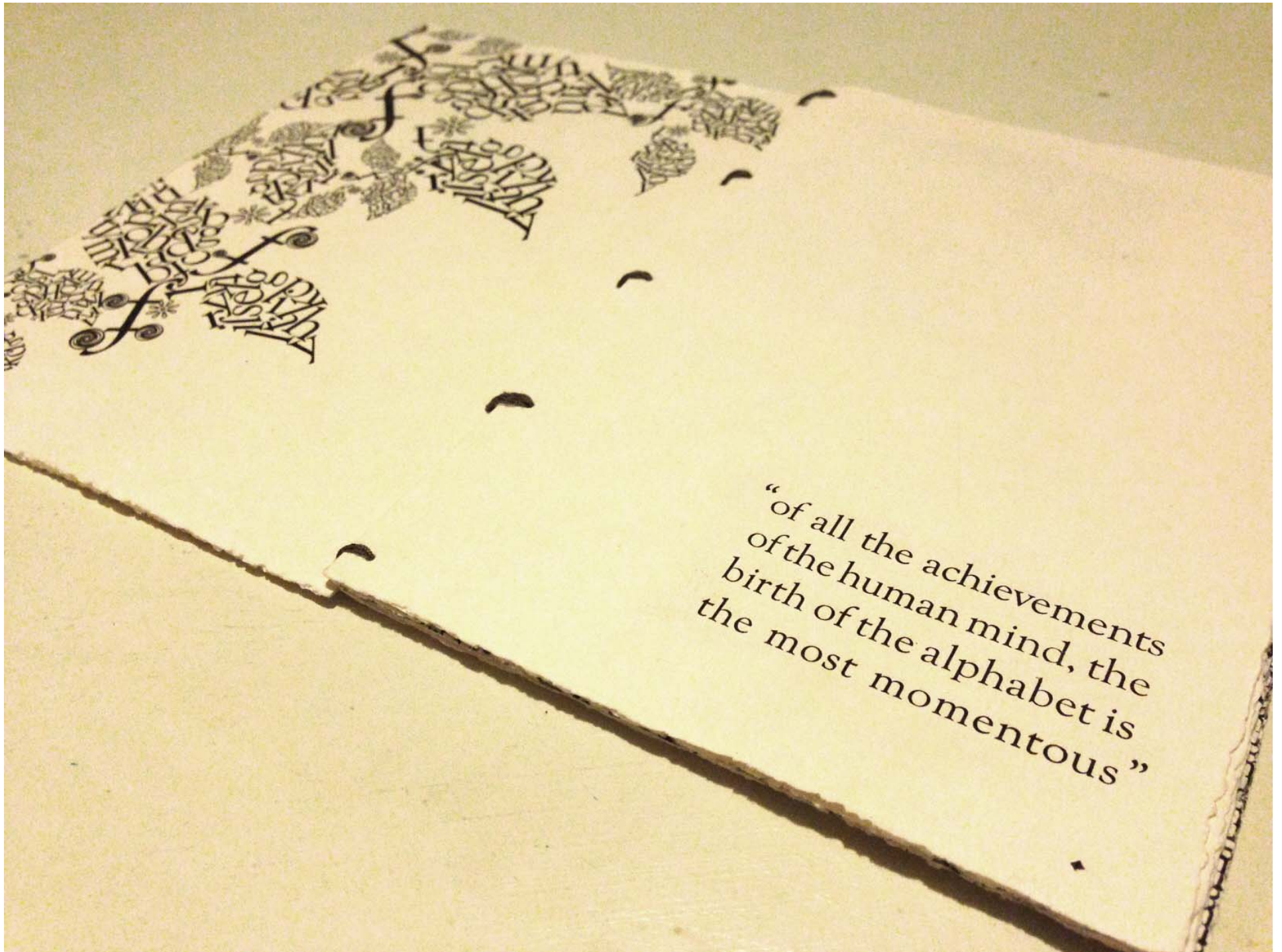


Figure 9: Typebook1.

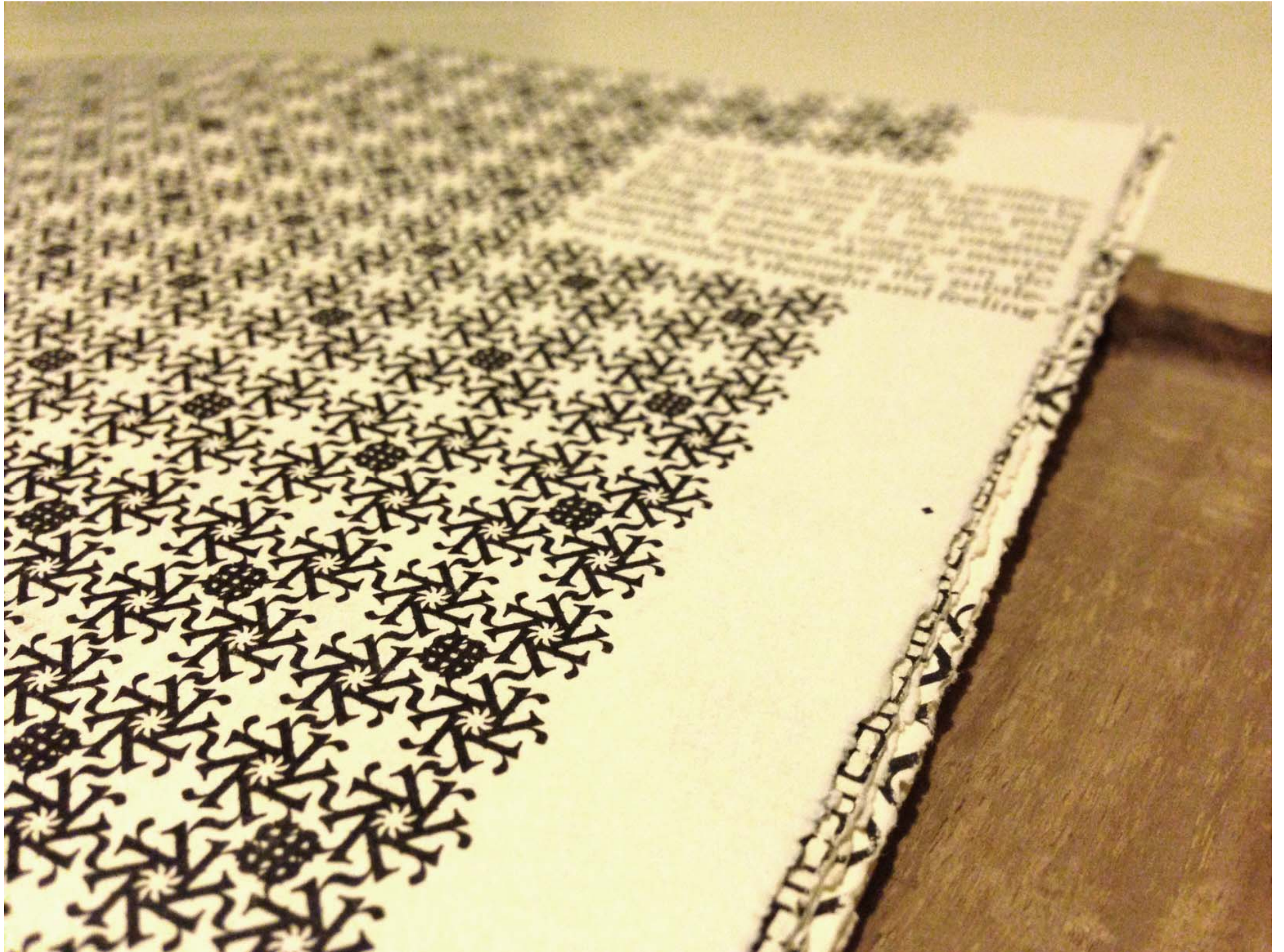


Figure 10: Typebook2.

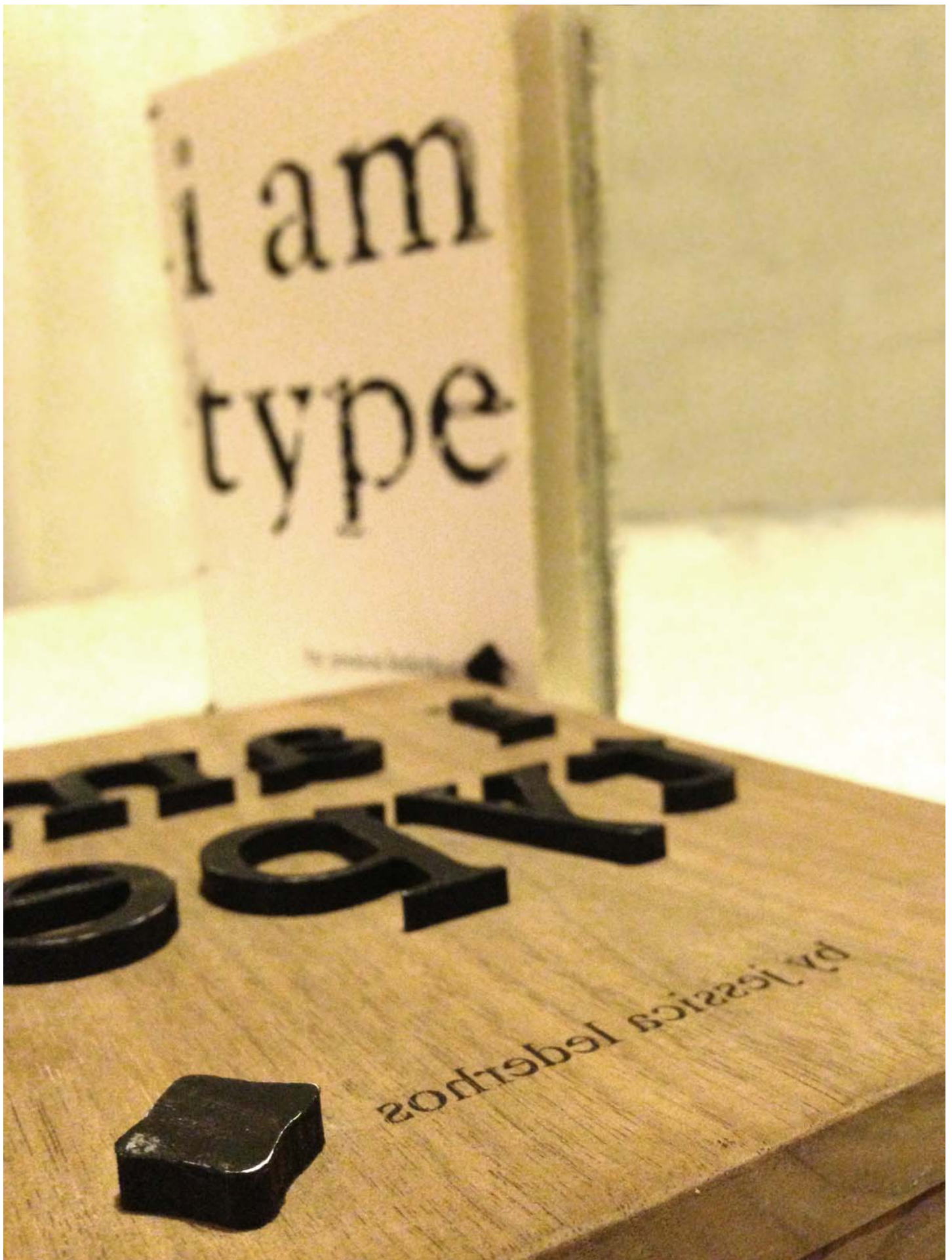


Figure 11: Typebook 3.



The Long, Ongoing Dream of Undersea Colonies

by Ben Hellwarth

If there is any place on earth you might expect to find them—the true believers in the imminent coming of manned undersea outposts or spectacular domed colonies on the ocean floor—it would be here, in Key Largo.

This first major stop along the 100-mile Overseas Highway to Key West is home to the world's only underwater hotel, the only continuously operating underwater lab and classroom, and the only undersea research base. And it is in Key Largo that you find divers like Ian Koblick, whose even tan hints at his lifetime of outdoor ventures. His hair and trademark goatee are graying, although for a septuagenarian he looks as if he takes regular dips in the Fountain of Youth. Like so many others along this steamy island chain, he's wearing shorts and a billowing Hawaiian shirt. No matter that he is seated behind a large desk in the kind of high-backed executive chair more often associated with Brooks Brothers.

Figure 12: UnderseaColonies.