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EDU	CATION	
	versity of California, Los Angeles Candidate, Intended Major: Design   Media Arts Intended Minor: Scandinavian Studies GPA: 3.9	06/2018
LAN	GUAGES	
Eng	lish, Danish, + Spanish	
SKIL	LS	
Prer	be CC — Illustrator, InDesign, Photoshop, After Effects, niere Pro, HTML + CSS, Microsoft Office, Letterpress, tal Photography, + Illustration	
WOF	RK	
	igner in Residence   Freelance Designer, Communications Public Relations, UCLA School of the Arts and Architecture	07/2017 — Present
	or Designer, Team One, Los Angeles	06/2017 — 09/2017 04/2017 — 06/2017
-	ohic Design Intern, Poketo Ial Communication Designer, DISCERN Investment Analytics	07/2015 — 01/2017
	ign Associate, American Academy of Pediatrics, CA	06/2013 — 06/2014
	ohic Design Intern, Grades of Green	06/2013 — 07/2013
	to Assistant, Joe Atlas Photography	10/2011 + 03/2013
	dcare Assistant, Gurreparken's Børnehus i Helsingør DK elance Design, Rose Bowl Aquatics Center	08/2012 07/2012
EXTI	RA CURRICULAR	
	Study Abroad in Scandinavia Graphic Design Course, CPH DK	06/2016 — 08/2016
	dieskolen Danish Immersion, CPH DK	07/2015 — 08/2015
	kistan, Artists in Residency, Laugarvatn IS Ian Arts, Otis College of Design: Fine Art Program	08/2012 + 08/2013 08/2011 — 08/2013
SCH	OOL INVOLVEMENT	
	ative Director, <i>The Paper Mixtape,</i> LA Arts + Culture Publication	09/2017 — Present
0.00	Design + Illustration Director	09/2016 — 09/2017
	Designer	09/2015 — 09/2016
Mul	timedia Editor, GRAPHITE Interdisciplinary Journal of the Arts,	09/2015 — 06/2016
Mer	Designer nber, The Hammer Student Association, The Hammer Museum	09/2014 — 09/2015 10/2014 — 06/2016
	ARDS	00/00/4
	A Design   Media Arts Quarterly Dean Scholarship Recipient	09/2014 — Present
	A Regents Scholarship Recipient tlight Music Center Grand Prize Finalist in Photography	09/2014 — Present 06/2014
•	fornia Art Education Association, Duane Hagen Scholarship Recipient	06/2014
	rnational Quill & Scroll Honor Society for Journalism Lifetime Member	06/2014

## **Senior Project:**

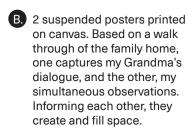
Nothing's changed except the furniture and the people

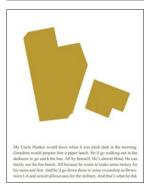
## **Project Description:**

A guided tour of a home that never existed in one form but in many. My Great Grandma's house on Aldama has shifted roles over the years, but always served as a conscious space, gathering those within whilst accruing collective memories. This piece is a visual representation of the experiential residue of remembrance, how its many inhabitants recall a household and how recollection crystallizes over time. It is an attempt to depict what it means to figuratively build a home out of various conversations with loved ones and an etching in the dirt.



500 postcard takeaways each including a different graphic rendition of the house's floorplan and an excerpt from family conversations. 8 variations total.





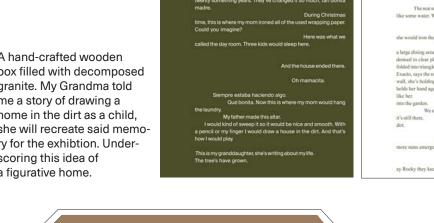
changed Nothing's



(C.) A hand-crafted wooden box filled with decomposed granite. My Grandma told me a story of drawing a home in the dirt as a child. she will recreate said memory for the exhibtion. Underscoring this idea of a figurative home.









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06	Being a Girl Atonia (P. 2)		stand to me explicit to be replied. The constant sending and increasing failure (and so the partnerships and increasing of the past, with its own goals and projections making to	
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08	Evocations (P. 40		trace along the name from its the inflorate. I are no namenty to probably those more because quadrons of culture. In fact, as no arts and culture negatives finds it on a no	
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You peer around your empty, apartment there on four more times before you finally gar hack to writing. It's roll early as you don't bether to check the time, You wall out onto your examped balcony and six in the white rocking chair, your black pound in the hiddale rable to your left. You only write in incursals because dead poers didn't, now word processors. You fain forward and look at the organization in the hiddale rable to your left. You only write in heartful him it's always rying. You be upter to word so, you take off your white heartful him it's always rying. You beging to word so you take off your white shirt. Here if nothing cottes of this, at least point shoulders will be tamed. You gong yourself up to take at all of the empty again forton of you and think of what could happen. You fly through what you've already written hay your handwriting in adequipments—a seriable left-handed mit of cursive and all caps. Your humpaphen will probably hare you for the could variety and you have a some and all caps. Your humpaphen will probably hare you for the could be a mind of the your bands of your performance of the cook for a little whilst and look at photius of people you'lt not close to the cook for a little whilst and look at photius of people you'lt not close to the cook for a little whilst and look at photius of people you'lt not close to the cook for a little whilst and look at photius of people you'lt not close to the cook for a little whilst and look at photius of people you'lt not close to the cook for a little whilst and look at photius of people you'lt not close to the cook for a little whilst and look at photius of people you'lt not close to the cook for a little whilst and look at photius of people you'lt not close to the cook for a little whilst cook of the cook of took people





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prophing to do that.

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What is the Las Angeles dance audience that is it more important to mix dance with other mediums have

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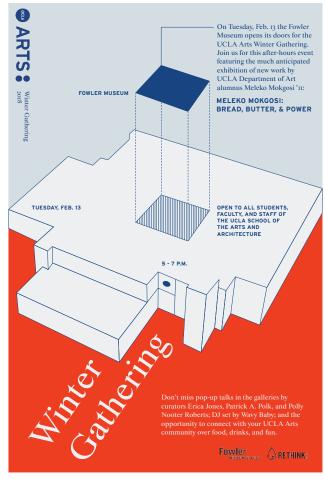
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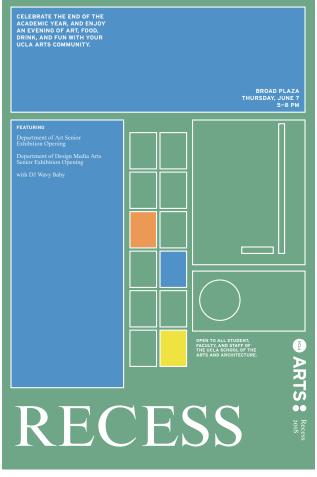
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UCLA School of the Arts and Architecture Poster Design
Event collateral designed within the school's identity. Since
each event encompassed various departments, each poster
was rooted in the concept of location and form, the spaces
that bring the school together. This concept was carried
throughout the year.







## **Mud Print Series**

A series of publications rooted in childhood memories of playing in the mud. The first book is solely image based with scanned pieces of plants sourced from my home as a child. The second, focuses more on the notes I used to leave around the house for my mother. Pairing those notes with the original plants from book 1.







A Book 1 includes scanned plant pieces printed on newsprint, coptic stitch bound. I sewed a vellum pocket to hold the remaining fragments.



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B. A multi format print publication, with a perforated index to use as reference throughout the book.