

 amanda  
mortensen



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## OWNED // Poster

Owned addresses the ongoing practice of forced sterilization in the United States, a violation documented as recently as 2022 and still permitted in 31 states through laws passed as recently as 2019. Repeated uterine forms reflect the scale of women affected. Deliberately severed and slightly misaligned, the fallopian tubes introduce a quiet sense of rupture. Text woven into the line work reinforces the central message: bodily autonomy is for every body.

### Recognition:

- » CA Magazine Design Competition 2025 Shortlist
- » USU Undergraduate Exhibition October 2025



Poster design artifact

**Right:**  
Fold-out informational  
brochure



## AMERICA'S HIDDEN LEGACY OF FORCED STERILIZATION

Forced sterilization in the US is some relic of the past—it's an ongoing crisis.

- **APPROX. 35 MILLION** sterilized in the US
- **13 STATES** have laws that allow forced sterilization
- **17 STATES** have laws that allow forced sterilization of individuals with intellectual disabilities
- **Many US states** have laws that allow forced sterilization of individuals with intellectual disabilities

### RECENT EXAMPLES

- **US District Court** in the 9th Circuit ruled that the federal government's sterilization program violated the rights of individuals with intellectual disabilities.
- **California** passed a law that allows for the sterilization of individuals with intellectual disabilities.
- **Illinois** passed a law that allows for the sterilization of individuals with intellectual disabilities.

These targeted practices reflect systemic discrimination that continues today

### CONNECTED BY HISTORY

The experiences of individuals with intellectual disabilities and individuals with physical disabilities are interconnected. The fight for bodily autonomy is everybody's fight.

### THE PATTERNS CONTINUE

Individuals with intellectual disabilities and individuals with physical disabilities are often targeted for sterilization.

## WHAT YOU CAN DO

Your voice and actions have the power to create meaningful change in the fight for bodily autonomy.

- **LEARN**  
Learn about bodily autonomy and reproductive rights from trusted sources.
- **SUPPORT**  
Support organizations fighting for reproductive rights.
- **ADVOCATE**  
Advocate for reproductive rights by contacting your elected representatives.
- **AMPLIFY**  
Amplify the voices of those most impacted by reproductive rights issues that threaten your rights.

# MOXIE // Brand Identity



Moxie is a sparkling soda brand inspired by tattoo culture and Celtic design. Created for those who seek naturally effervescent beverages without harsh carbonation, the brand juxtaposes bold, heritage-inspired aesthetics with a spirited, approachable personality.





Flavor range and product-driven color system  
Left: Packaging system



by Joshua Barajas

For millions of voters,  
citizenship may no  
longer be enough

Feb. 2024

■ **AHEAD OF THE MIDTERM ELECTIONS,** Republicans are again pushing for legislation that requires documentary proof of U.S. citizenship to vote.

The Trump-backed Safeguard American Voter Eligibility Act, or the SAVE America Act, seeks to address the president's longstanding demands to "fix" U.S. elections that he says are "rigged" and "stolen," despite no evidence of widespread voter fraud.

"American citizens, and only American citizens, should decide American elections," the White House posted on X in support of the SAVE America Act, repeating a talking point Trump has leaned into for years.

Noncitizen voting is exceedingly rare. It has been illegal in U.S. federal elections for more than a century and is a crime that can lead to fines, imprisonment and deportation. Despite this, Republicans argue that noncitizen voting is a grave concern.

The House approved the bill in a 218-213 vote Wednesday night. But the legislation has an uncertain pathway in the Senate, where previous iterations of the measure stalled. The Senate is considering its own bill on noncitizen voting.

Voting rights groups say the SAVE America Act would disenfranchise millions of Americans if passed.

Illustration: Justin Lutz

Illustration: Justin Lutz



DOCUMENTED responds to one of the most contested voting rights bills in recent memory. Torn pages from a U.S. passport—a document at the center of the debate—are collaged into the letterforms themselves. Their ragged edges and loose threads suggest a fragile sense of legitimacy. The word breaks at an unexpected point to echo the tension at the heart of the issue.



Left:  
Constructed imagery forming headline letterforms

Top:  
Torn passport collage detail

Bottom:  
Image-as-type editorial spread



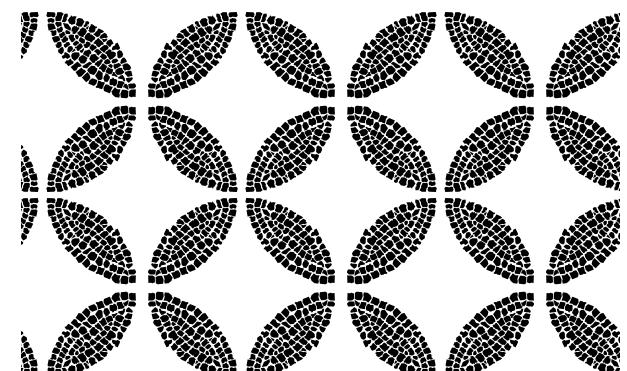
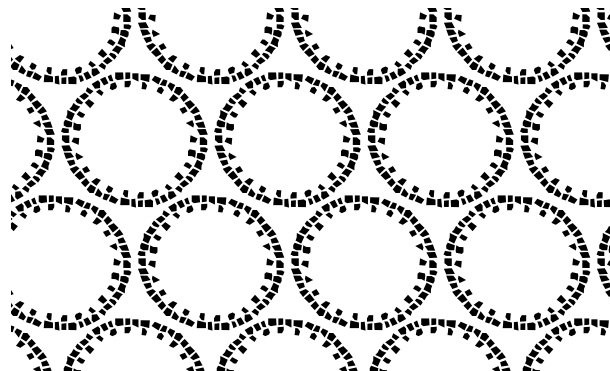
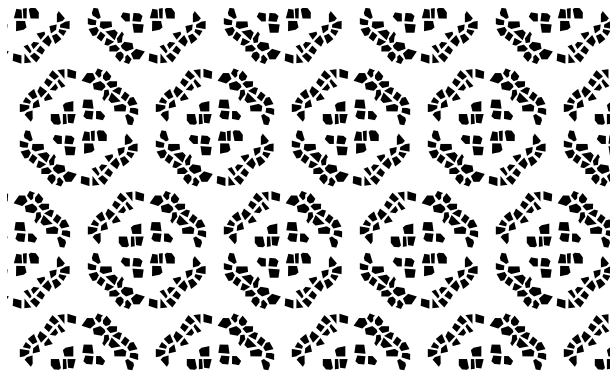
Rooted in the belief that less, done precisely, is always more, Baume is a luxury hygiene brand designed for those seeking genuine skin barrier support without unnecessary ingredients. The identity draws inspiration from the cathedral mosaics of Lyon, France, reimagining their geometric patterns as a visual language that mirrors the structure of skin cells. Each product line carries its own iteration of this system, unified by a deliberate minimalist sensibility.

BAUME  
EST 2026

B

**Aktiv Grotesk Bold**  
**Aktiv Grotesk Semibold**  
Aktiv Grotesk Regular  
Aktiv Grotesk Thin

**Lora Bold**  
*Lora Italic*







B

REPLENISH  
Creamy Cleanser  
Nettoyant Crémeux

This clarifying body wash with Salicylic Acid, Niacinamide, Zinc PCA and Salix Alba Bark Extract gently exfoliates within the pore to remove excess sebum and impurities to regulate sebum production and visibly reduce congestion.

Apply to damp skin and massage gently. Rinse thoroughly with lukewarm water. Use morning and evening.



Ce nettoyant crémeux doux, non décapant, enrichi en Céramide NP, Extrait d'Avoine, Squalane et Glycérine, nettoie la peau en profondeur sans perturber sa barrière naturelle d'hydratation, tout en apaisant et en réconfortant les peaux sèches ou sensibles à chaque utilisation.

Appliquez sur la peau humide et massez doucement. Rincez abondamment à l'eau tiède. Utilisez matin et soir.

100 mL | 3.38 fl. oz. e  
12M  
[Icons: a person, a leaf, and a water drop]



BAUME

REPLENISH  
Creamy Cleanser



BAUME

REFINE  
Body Wash



BAUME

REPLENISH  
Body Lotion



Refine facial oil packaging



Top: Packaging system  
Bottom: Product detail

# GARDNER MUSEUM // Comprehensive Rebrand



A comprehensive rebrand concept for the Isabella Stewart Gardner Museum, one of Boston's most storied cultural institutions and the site of the largest art theft in history. The identity centers on a logomark that holds two ideas at once. The circular form of the "G" reflects the museum's commitment to radical inclusivity, while the negative space forming an "M" quietly references the thirteen stolen works, echoing the empty frames that still hang on the museum's walls.

## Recognition:

» CA Magazine, Mar/Apr 2026



*Merriweather Bold Italic*  
Merriweather Regular  
*Merriweather Italic*  
Merriweather Light  
*Merriweather Light Italic*

**Raleway Bold**  
Raleway Semibold  
Raleway Medium  
*Raleway Medium Italic*





# MANET

GARDNER MUSEUM PRESENTS  
**A Model Family**

Édouard Manet  
Oct 19, 2024 –  
Jan 30, 2025



1000 15th Street  
Seattle, WA 98101  
www.gardnermuseum.org



GARDNER MUSEUM PRESENTS  
**Waters of the Abyss:**  
An Intervention of Spirit and Freedom

Fabiola Jean-Louis  
February 27 –  
May 25, 2025

1000 15th Street  
Seattle, WA 98101  
www.gardnermuseum.org



# MARK

GARDNER MUSEUM PRESENTS  
**A Seattle Family,**  
1983–2014

Mary Ellen Mark  
Oct 19, 2024 –  
Jan 30, 2025



1000 15th Street  
Seattle, WA 98101  
www.gardnermuseum.org





Business card system



Stationery system

# hidden scalpels

dissecting america's shadow surgery

by Amanda Mortensen

Amundis Guillain, 2021.  
Miche Stock

*From America's early eugenics movement to troubling recent allegations, forced sterilization continues to target the most vulnerable among us*

**IN A CHICAGO HOSPITAL IN 1915, DR. HARRY HAISEL-**den stood over the bed of a newborn with physical abnormalities and made a choice—he would deny treatment and let the infant die. When confronted by Catherine Walsh, who pleaded with him to save the child she described as “not a monster... a beautiful baby,” Haiselden laughed and replied, “I’m afraid it might get well.”

This incident wasn’t an isolated case of one doctor’s cruelty. Rather, it represented the mainstream American eugenics movement, a crusade that led to the forced sterilization of over 60,000 Americans who were deemed “unfit” and which eventually inspired Nazi Germany’s own sterilization programs.

#### The Eugenics Movement:

##### America’s Dark Export

The American eugenics movement began in the early 20th century with the pseudoscientific belief that society could be improved by preventing those deemed “unfit” from reproducing. Backed by prominent academics, wealthy philanthropists, and government officials, the movement targeted those considered “feeble-minded,” immigrants, people of color, and those with disabilities.

In 1927, the Supreme Court legitimized this practice in the infamous *Buck v. Bell* decision, where Justice Oliver Wendell Holmes Jr. declared, “Three generations of imbeciles are enough,” approving the forced sterilization of Carrie Buck, a young woman falsely labeled as “feeble-minded.” This ruling has never been explicitly overturned.

Many Americans don’t realize how directly our eugenics programs influenced Nazi Germany. Adolf Hitler studied American eugenics laws carefully. In *Mein Kampf*, Hitler wrote about American immigration restrictions with admiration: “There is today one state in which an effort is made to reach a better conception...the American Union categorically refuses the immigration of physically unhealthy elements, and simply excludes the immigration of certain races.”

mortensen

18

hidden scalpels dissecting america's shadow surgery

*Volition* is a magazine concept built around the conviction that meaningful change begins with conscious, deliberate action. The essays explore intentionality in many forms—from designers choosing socially meaningful work to individuals reclaiming healing practices, from advocates fighting for bodily autonomy to artists making considered creative decisions. Though varied in topic, each piece reflects the power of purposeful choice.

**Recognition:**

» CA Magazine, Mar/Apr 2026

# W

**WHEN PETER SAVILLE BEGAN DESIGNING** album covers for Factory Records in the late 1970s, he wasn't just creating packaging for music. He was pioneering a new visual language that influenced generations of artists and designers.

Saville emerged from a post-punk cultural moment hungry for radical visual expression. His involvement in the music scene began after a fateful meeting with journalist and broadcaster Tony Wilson, which led to Wilson commissioning the first Factory poster (*FAC 1*). This initial project evolved into a deeper partnership, with Saville becoming one of the five founding partners of Factory Records in 1979 alongside Wilson, producer Martin Hannett, manager Rob Gretton, and actor Alan Erasmus.

What set Saville apart from the beginning was something virtually unheard of in commercial design: complete creative freedom. When Saville co-founded Factory, he was granted an extraordinary level of autonomy that shaped his entire career and approach to design. "I never had to answer to anyone," Saville remarked about his time at Factory. This freedom was unorthodox—a 22-year-old designer with no creative oversight, making decisions that defined the visual identity of bands like Joy Division and New Order. While most graphic designers worked within tight constraints and client expectations, Saville operated more like an artist, following his own instincts and interests. This unusual arrangement produced some of the most iconic album covers in music history.

"The only interesting, avant-garde visual information I was receiving in the mid-'70s was on a record sleeve," Saville recalled. This observation became the driving force

behind his revolutionary approach to design. His work with Factory Records became legendary not just for their aesthetic brilliance but for their profound conceptual depth.

For instance, the iconic *Unknown Pleasures* album cover for Joy Division features an image from *The Cambridge Encyclopedia of Astronomy*. The stark, scientific visualization of radio waves from the first discovered pulsar illustrated the band's intense, minimalist sound. It wasn't just an album cover; it was a piece of visual poetry. The black and white image, with its mysterious ridges against a black background, became one of music's most recognizable visual symbols, appearing on everything from t-shirts to tattoos decades later.

Saville's design process was deeply intellectual and deliberately provocative. He drew inspiration from modernist design movements, referencing pioneers like Jan Tschichold and seeking to create a new visual vocabulary for youth culture. Saville referred to his early works as "acts of appropriation," drawing parallels to how artists in the fine art world engage with and reinterpret existing imagery.

Rather than creating original illustrations or photographs as was common practice, Saville deliberately appropriated existing images from art history, science textbooks, and other sources, recontextualizing them for album covers. His approach to design was less about decoration and more about communication; each cover was a carefully constructed narrative built from repurposed visual elements. This approach wasn't mere laziness or plagiarism; it was a deliberate conceptual strategy aligned with post-modern ideas circulating in art and

Peter Saville, left, with Factory Records co-founder Tony Wilson and Alan Erasmus, ca. 1979



October

photo: saville, wilson, erasmus



his designs ... captured the zeitgeist of their moment

## reed used her public image to drive her career in a way that feels hauntingly contemporary

daughter. As she said in her correspondence, "I am my own property," expressing her unwillingness to trade her freedom for financial security. In the end, she only accepted help from her mother. Her life is also mirrored by the additions she learned while moving in polite society at the turn of the century.

Learning about Reed is a study in exactly how circumscribed the lives of women, particularly women without the protection of their own money, really were at the turn of the century. Many names of graphic designers from the early days of the profession remain forgotten, particularly those of women and designers of color. What gives me pause is how big of a deal she actually was for that brief, three-year period between 1895–98, even achieving the rare honor of her name on the cover of her book designs. Even with the physical recording of her success, few designers know her name today. That a woman who was considered important enough to have her name recorded on the cover of the books she illustrated, a woman whose work was featured in shows at the Hayden Atkins, the Met, and San Francisco Art Institute could become so completely submerged into obscurity, makes my blood run a little cold.

I went back to see if I had somehow missed Ethel Reed in my third edition of *Meggs' History of Graphic Design*, and found in

her place, on the pages where she should be listed, a monolithic wall of male graphic designers (all of whom, I am sure, are very talented in their own right). Her name appears in the 5th edition, published in 2012, exactly 100 years after her death, when Meggs names her as "the first American woman to gain prominence as a graphic designer" and includes a snippet from her book, *Arabella and Araminta*, along with a scant paragraph.

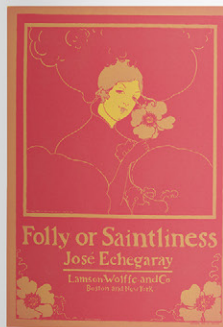
110 years later, perhaps we know a little bit more. What does this show mean today? It was intriguing—even a little disturbing—to view this show with the ponderous backdrop of this summer's repeal of Roe v. Wade. I felt aware that I was viewing Reed's life, a woman condemned by one of the world's greatest forms of oppression—to be forgotten—in a time when women's rights seemed to be connecting once again. Her path to fame carved an oddly familiar path, where an artist's personal life is served up to the public, but then also predicts that artist's demise. We are just as interested today in the lives of the artists we admire. While we seem to be in a different place in the rights we claim over our bodies, I doubt anyone would question that our work is far from done. To see a woman struggling with these same issues a century before gives me cause to ponder.

Chickadee—Miss Ethel Reed by Frances Benjamin Johnston, ca. 1896, Library of Congress  
The Boston Sunday Herald Ladies Want if Feb. 24  
Miss Ethel Reed by Frances Benjamin Johnston, ca. 1896, Library of Congress  
Folly or Saintliness  
Josephine Wolff by Josephine Wolff, ca. 1895, Library of Congress



February

photo: paragon



Nivea Body Care  
Cosmetic campaigns  
1960s, 1970s, 1980s  
and 1990s



to some extent we are all helping draft a reductive and immeasurably harmful code of public discourse

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best. Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting, and implicitly endorsing, a mental environment so saturated with commercial messages that it is

Another notable work was his design for New Order's *Technique* album, which featured a statue of Hermes photographed on the island of Ibiza in a nod to the album's Mediterranean and club-influenced sound. In keeping with his appropriation approach, Saville juxtaposed classical imagery against a bold, modern color palette.

For New Order's *Republic* in 1983, Saville's aesthetic had evolved again, incorporating elements of American commercial imagery, reflecting the changing cultural landscape. As Saville himself described it, "If the early 1970s are your mood board, the West Coast becomes your destination. It's *Elvis* Gould in *The Long Goodbye*—that was the movie that I was living in my head."

After his formal relationship with Factory ended in the early 1990s, Saville's career reversed. He became a partner at Pentagram design firm in London, worked with fashion designers like Yohji Yamamoto and John Galiano, and eventually made significant inroads into the fashion industry.

In the early 21st century, Saville became creative director for the city of Manchester and redesigned logos for iconic fashion brands such as Calvin Klein, Burberry, and Lacoste. A retrospective exhibition, *The Peter Saville Show*, at London's Design Museum in 2003 cemented his status as one of the most influential graphic designers of his generation.

It was his early work, however, that truly defined his legacy. He transformed the album cover from a mere protective sleeve into a critical piece of artistic communication.

By treating commercial design as a space for conceptual art strategies, Saville expanded what graphic design could be. His work demonstrates that visual communication can operate on multiple levels simultaneously, serving commercial purposes while engaging with art history, cultural theory, and academic philosophy.

Saville's work continues to be relevant today through his deliberate approach to image-making. In an era of endless sampling and appropriation enabled by digital tools, his methodology reminds us that meaningful recontextualization requires intention and cultural literacy. His influential approach can be seen in the work of countless contemporary designers. He willingness to appropriate existing imagery and give it new context ignited remix culture and continues to inspire designers working across media platforms.

Saville's career offers a powerful reminder that design can be a powerful form of cultural commentary. His work demonstrates how visual communication can transcend its immediate context to become a meaningful cultural artifact. As design continues to evolve, his approach remains a powerful testament to the potential of graphic design, not just to communicate, but to challenge, provoke, and reshape our collective understanding of visual culture. ■

Chris Spotted Ko, 2023, Anglo-Italian

Photo: Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License

# the calculated risqué

by Jennifer McKnight

Ethel Reed's brief but brilliant career in 1890s graphic design reveals how she strategically used her image while challenging Victorian conventions through coded visual language



Ethel Reed in evening gown by Fred Holland Day, ca. 1890, Library of Congress

I WAS DELIGHTED TO CATCH THE Ethel Reed exhibit this summer on my first visit to Manhattan's Poster House, an excellent (relatively new) design museum dedicated to the art of the poster. The museum had three superb shows, a large and muscular show on Russian constructivist posters and a very nice downstairs hallway exhibit on the history of women's roles as portrayed in show cards from Hollywood. It was a perfect contextual entryway to step through to the show on Ethel Reed.

I enjoyed Reed's work, but after my first impressions, this show has been nipping at the edges of my daily practice, niggling me, and requesting further attention.

Ethel Reed, a designer/illustrator discovered as a very young woman in 1895, rose to the top of her field creating designs for the Boston publishing industry. A few short years later, she disappeared entirely—she has existed as a graphic design mystery for nearly a century. Her beguiling curvilinear drawings of women—firtulious, youthful, joyous, and possessed of their own charismatic power—made her work daring and just-on-the-edge-of-risque for the audiences of the 1890's.

While looking at her work, it confounds me that I did not know more about Ethel Reed before now. Reed was a contemporary of Kate Chopin, active at the tail end of the suffragette movement; she overlapped with Carrie Chapman Catt and Elizabeth Cady Stanton, both heroes of mine. Her work are images I have studied before. How could I have missed that these mem-

orable illustrations from the art nouveau book publishing renaissance were made by a woman named Ethel Reed?

Reed's career began quite by accident when she was only 20 years old with the publication of one of her images in the *Boston Herald*. In three short years—between 1895 and 1898—Reed created wildly popular illustrations and advertisements for many American magazines and literary publications of the time.

Her designs bore the faintest irresistible whiff of the taboo. Socially outé for the period, her designs are nearly all self-portraits in flowing off-the-shoulder robes, during a period when women were too polite to show an unbuttoned ankle. The work walked a line: her images were coy enough that they landed at home, yet still polite enough for public consumption.

Ethel Reed's work was perfect for the early days of lithography, when advertisements could at last feature large color illustrations. Her dramatic designs made the most of a medium that needed to express itself in a limited color palette with bold forms and line work. Ethel Reed was also designing during the period when publishing began to drive book sales by advertising new books with colorful collectable posters. These new lithographic posters created larger canvases for Reed's lyrical illustrations of literary ladies.

Reed folded into these rambunctious illustrations coded messages using the Victorian language of flowers. Many of her



- Jonathan Barbrook
- Nick Bell
- Andrew Blomfield
- Hans Bockling
- Irma Boom
- Shelva Leonard de Breteville
- Max Brunsma
- Sara Cook
- Linda van Dear-sen
- Chris Dixon
- William Drentzel
- Gert Dambar
- Simon Esterson
- Vince Frazz
- Ken Garland
- Milton Glaser
- Jessica Hoffland
- Steven Heller
- Andrew Howard
- Tibor Kalman
- Jeffery Keedy
- Zuzana Licko
- Ellen Lupton
- Katharine McCoy
- Armond Mevis
- J. Abbott Miller
- Rick Pogner
- Lucienne Roberts
- Erik Spiekermann
- Jun van Toorn
- Toot Triggs
- Shady VanderLant
- Bob Wilkinson

changing the very way citizen consumers speak, think, feel, respond and interact. To some extent we are all helping draft a redemptive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programs, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favor of more useful, lasting and democratic forms of communication—a mind-shift away from product marketing and toward the exploration and production of a

new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed. In part, through the visual languages and resources of design.

In 1964, twenty-two visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart. ■



# many of us have internalized eugenic thinking without realizing it

decisions. As the National Women's Law Center report notes, "There's this idea that people with [intellectual disabilities] can't understand sex and pregnancy, so someone has to make that decision for them."

Immigrants in detention often face language barriers, limited legal resources, and a power imbalance that makes consent easier. The allegations about ICE detention practices highlight how immigration status creates additional vulnerability.

People living in poverty may face pressure to agree to sterilization when their practitioners threaten to withhold welfare benefits or medical care, as documented in the *Ref Case*.

These intersecting vulnerabilities reflect systemic discrimination codified into law and medical practice.

**Everybody's Fight**  
Reproductive justice advocates emphasize that the fundamental civil rights to abortion, contraception, and parenting are deeply linked. All three pillars of reproductive autonomy face ongoing threats, particularly for marginalized communities.

The eugenic ideas that first targeted the "feebleminded" eventually spread to target immigrants, people of color, and people

with disabilities. The current laws that allow forced sterilization under guardianship could potentially be adapted to restrict other forms of reproductive freedom.

More fundamentally, bodily autonomy is a basic human right. The right to make decisions about one's own body—including whether to have children—should not depend on race, class, immigration status, or disability. When these rights are compromised for anyone, the principle itself is weakened for everyone.

**Taking Action**  
Your voice and actions can be used to create meaningful change in the fight for bodily autonomy. Here are concrete steps you can take:

Educate yourself and others. Learn about the forced sterilization laws that exist in your state. The National Women's Law Center report includes an appendix that details specific laws in every U.S. state and territory. Share this information with others to raise awareness about these often-overlooked policies.

Support organizations fighting for reproductive justice. Groups led by those most affected by forced sterilization are doing crucial work to change policies and support victims. Seek out organizations led

by women of color, immigrants, and people with disabilities who are addressing these serious issues.

Advocate for legislative change. Contact your state representatives about repealing laws that allow forced sterilization. Push for stronger informed consent requirements and better language access in medical settings.

Listen to and amplify affected voices. Those who have experienced reproductive injustice firsthand should lead the conversation about solutions. Follow and share their stories and perspectives rather than trying to speak for them.

Examine your own biases. Many of us have internalized eugenic thinking without realizing it. Question assumptions about who "should" or "should not" have children and who is capable of making their own reproductive decisions.

These rights form the foundation of human dignity. When we stand up for the reproductive rights of those who are marginalized, we affirm a principle that protects us all—that each person should have the final say over what happens to their own body. The fight for bodily autonomy is everybody's fight. ■



Cover design and  
nameplate treatment



Oracle is a digital culture magazine built around a single tension: the ancient made accessible. Focused on metaphysical topics such as crystals, affirmations, healing modalities, and spiritualist concepts, the publication pairs elevated, minimalist design with content that welcomes both seasoned practitioners and curious newcomers. In spirit, it sits somewhere between a contemporary lifestyle magazine and the practical guidance of Better Homes and Gardens, reimagined in dark mode.

**Recognition:**

» CA Magazine, Mar/Apr 2026

**Left:** Feature article opening spread  
**Right:** Masthead and editor's letter

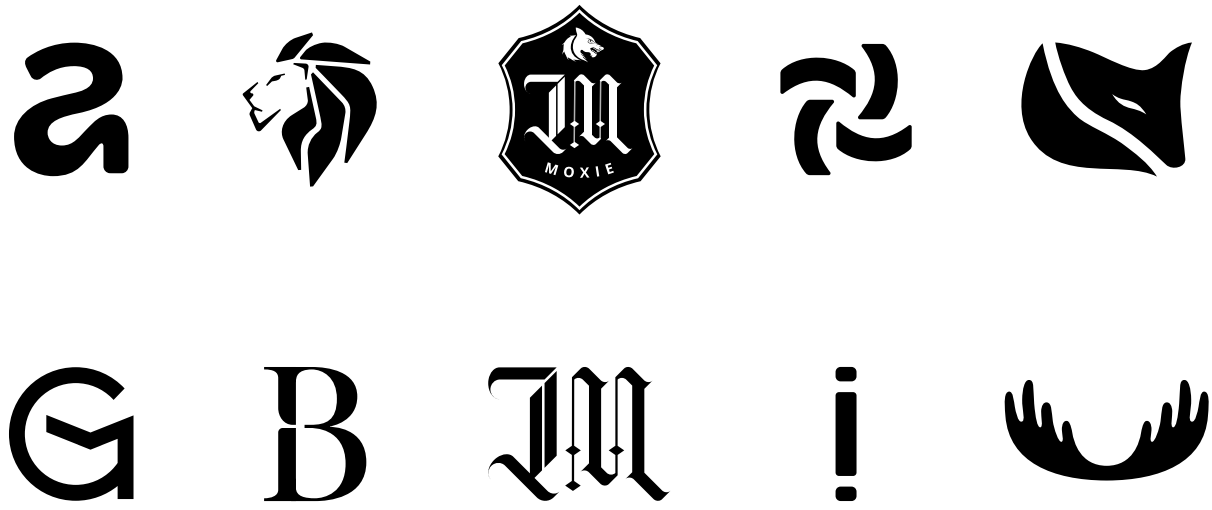
## SONDER TOUR // Poster



Sonder is a redesigned tour poster for Dermot Kennedy's concert of the same name, a performance I attended in Salt Lake City. The show was dynamic and visceral, with motion graphics seamlessly integrated into the stage design. The poster translates that kinetic energy into visual form, drawing on original imagery to evoke the lived experience of Kennedy's music.

### Recognition:

- » CA Magazine, Mar/Apr 2026
- » USU Annual Undergraduate Exhibition January 2024



# ISSiMA

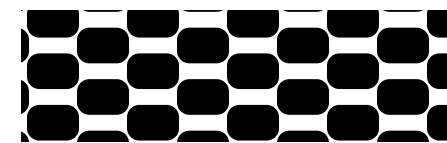
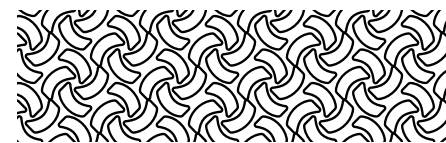
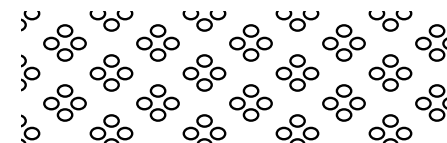
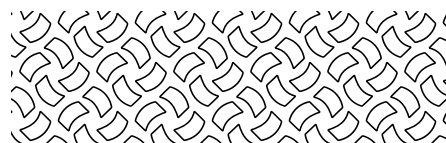
EXTRAORDINARY EVERYDAY

Issima is a dessert brand concept that reimagines nostalgic American sweets through a contemporary, globally inspired lens. Drawing inspiration from familiar treats and unexpected flavor pairings, the brand celebrates the idea that everyday desserts can still feel extraordinary.



**Nunito Black**  
**Nunito Bold**  
*Nunito Bold Italic*  
Nunito Medium  
Nunito Regular

**Souvenir bold**  
*Souvenir Italic*





**Top:**  
Storefront brand  
application

**Bottom:**  
Retail packaging



Inspired by my travels through Guatemala, I created this piece to capture the surreal vibrancy I experienced while immersed in the country's landscapes, culture, and layered history. The illustration translates those impressions into a visual celebration of a place that made a lasting impression.

# THE NEW YORK TIMES MAGAZINE // Editorial

## EDITORIAL ILLUSTRATION

This editorial illustration explores themes of time and mortality. Our relationship with time is deeply personal, yet its passage is something we all experience together.

INHUMAN NATURE  
By Alexandra Kleeman

*The Greek director Yorgos Lanthimos has drawn acclaim — but also intense backlash — for his primal visions of contemporary life.*

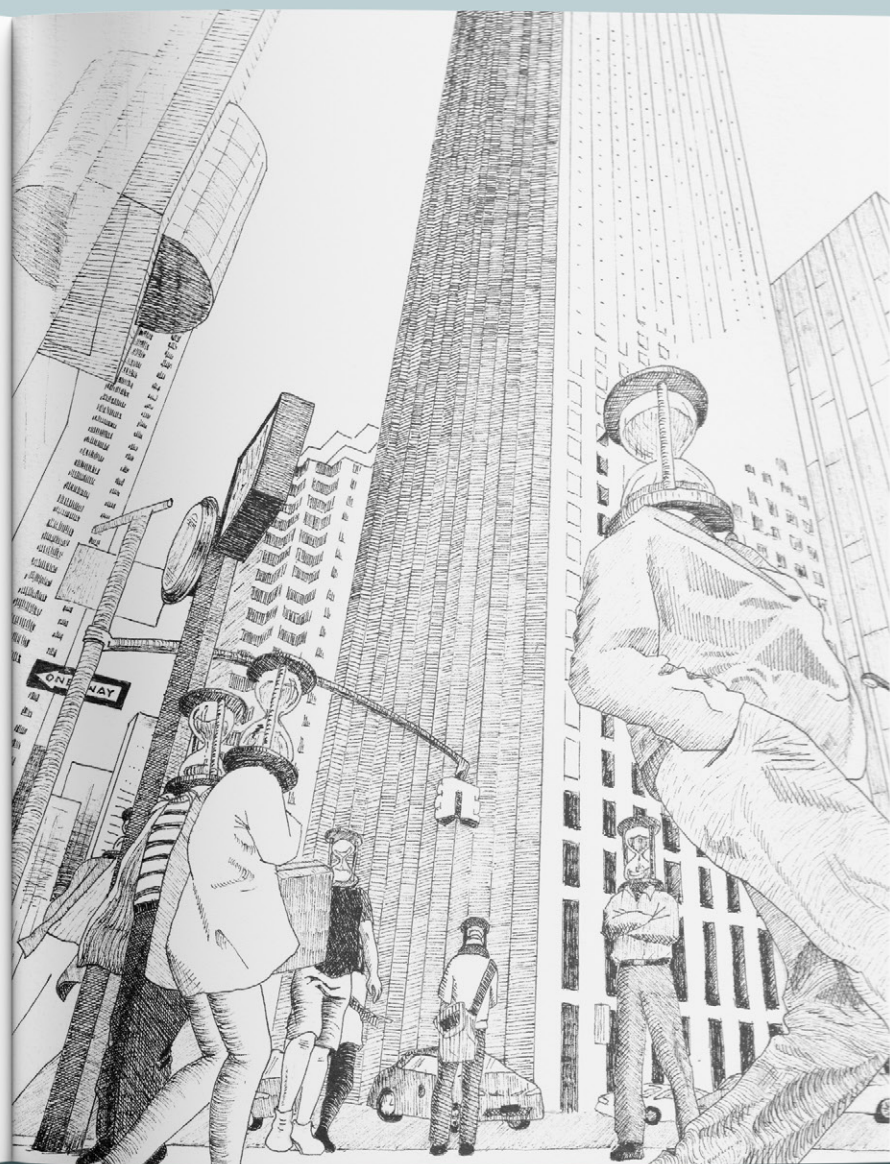
This June, the Greek filmmaker Yorgos Lanthimos traveled to Ingmar Bergman's former residence on Faro, a remote Swedish island dotted with dairy farms and ancient limestone pillars and a dwindling population of 500 full-time residents who speak a dialect of their own. He had been invited to give a talk during Bergman Week, an annual festival at which fans attend lectures and screenings and go on "Bergman Safaris," driving on one-lane roads to the pebbly coasts and placid cabins where many of the Swedish director's films were made. Lanthimos explored the Bergman residence with its clean lines and windows opening directly onto the Baltic Sea, examining notes in the director's own handwriting scrawled directly upon the furniture ("I'm successful at my career, and I'm still sleepless"). He watched an original print of "Persona" in the 15-seat private theater, where Bergman's own ample leather recliner is always left empty in the front of the room, and even viewed a segment from one of his own works ("Dogtooth," his second film), something he hardly ever does. While editing, he watches each film over and over, so by the time it's ready to be shown, he "can't wait until it's the last time, for at least 10, 15 years." His reaction was similar to the one he'd once had while rewatching "Kinetica," his first movie: "Strange, strange, but not so bad, really."

"It made me wonder if I might want to have a place of my own like that someday," he told me over breakfast the morning after his latest film, the English-language period drama "The Favourite," opened this year's New York Film Festival. "Someplace to create and be alone. An island where writers could come to work on scripts and my editor could come to finish our projects." If you had a place like that, I pointed out, people might want to visit it someday too. They might want to touch the director's belongings, take photographs of the director's notes, go on a Lanthimos Safari. The thought made him visibly uncomfortable. "Probably safer not to have anyplace, actually," he said with a slight shrug.

A boatload of cinephile tourists, a remote and isolated location and the looming presence of an unseen authority — the combination is odd and unsettling enough to form the premise for one of Yorgos Lanthimos's own films. Famously cryptic and publicity-shy, Lanthimos

is known for creating darkly surreal and uneasily hilarious cinematic worlds that reflect our own back to us in a distorted light. "Dogtooth" (2009), made in Greece on a shoestring budget and subsequently nominated for a best foreign-language film Oscar, depicts life on an isolated family estate, where three adult children live under the cultlike control of their parents, who teach them that the airplanes passing overhead are actually tiny plastic toys and that no child is old enough to leave home until their upper incisor (or "dogtooth") falls out on its own. Desperate to escape, the eldest daughter knocks her own tooth out with a dumbbell in their brightly lit bourgeois bathroom. In his first English-language film, "The Lobster" (2015), a man whose marriage has recently ended is sent to a countryside hotel, where he must find a new partner within 45 days or be transformed into the animal of his choosing. When the man breaks free to join a ragtag resistance movement in the forest surrounding the hotel, he discovers that this new community's rules are different but no less draconian: He can live among them for as long as he likes, but any romantic or sexual activity is subject to grisly punishment. In "The Favourite," his new film, two women vie for the affections of an impressionable, mercurial Queen Anne, well aware that losing her favor would put an end to their ambitions of power, status, even survival. Each of his films foregrounds the claustrophobia of the civilized and an almost primordial struggle to survive within its confines.

Ingmar Bergman might well have recognized the deep curiosity that drives these films: Like Bergman, Lanthimos is fascinated by the drive for control — in both its mundanities and extremes — and by the inscrutability of human behavior. But if Bergman's work elevates these struggles to the realm of the metaphysical, Lanthimos's approach is less lofty, ballasted by blood and grit. An ordinary toaster becomes a device for punishment; a woman is ferried to an ophthalmologist's office in order to be blinded for her transgressions against the community. "All our stories begin with observations, situations that already — according to us — exist," Efthimis Filippou, a Greek playwright and co-writer on four Lanthimos films, told me by email. "We take these situations and we exaggerate them, we make them bigger in order to



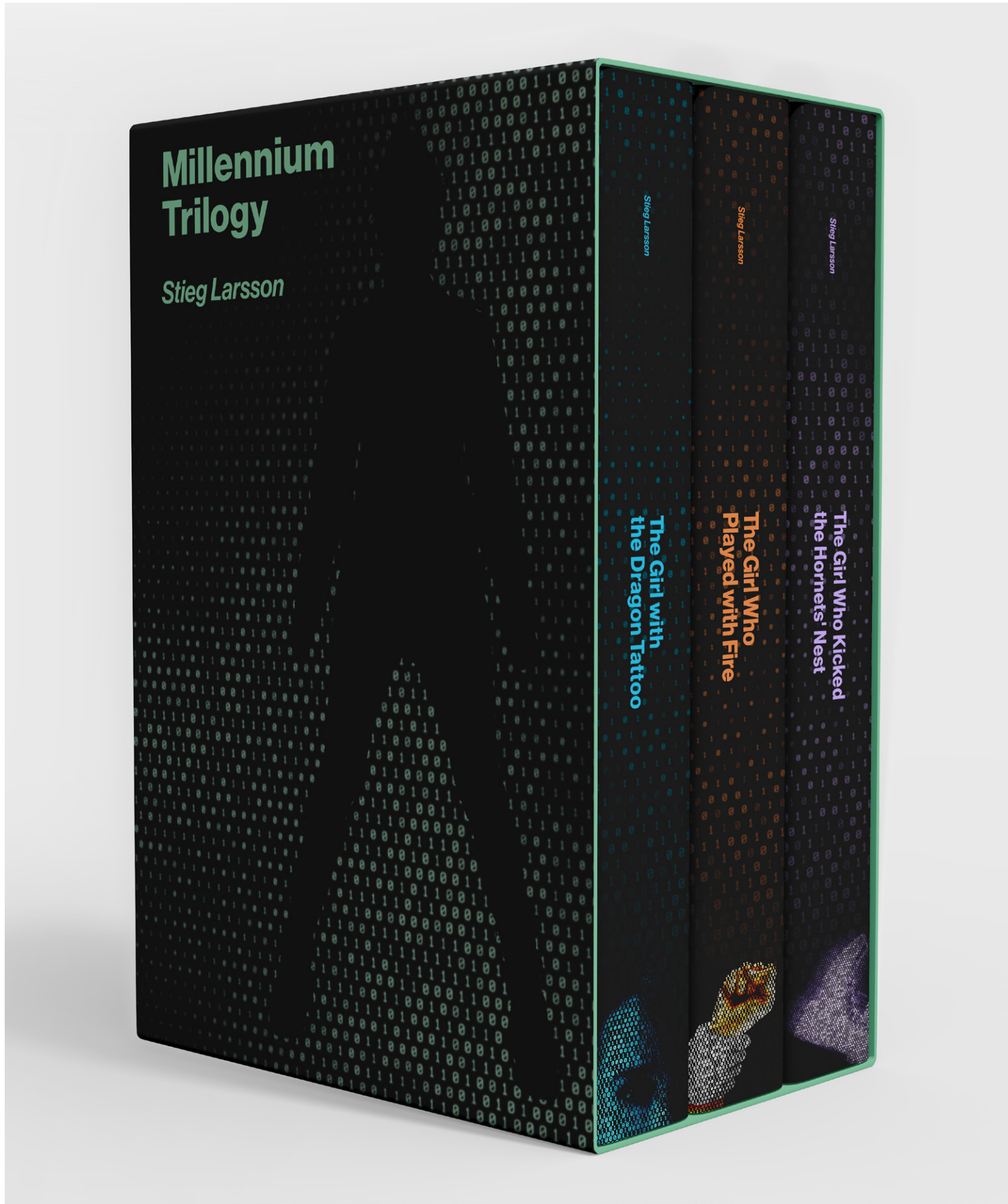


Reimagining a Beethoven festival through the emotional rhythm of his music, this poster captures the quiet pause after a crescendo—the suspended moment before tension returns. The design explores silence as anticipation.

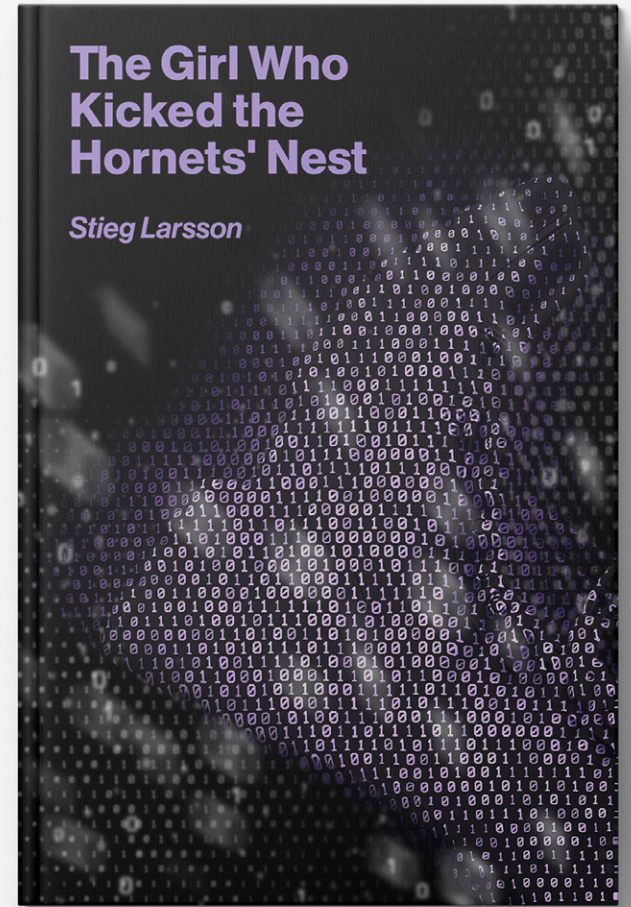
**Recognition:**

× USU Annual Undergraduate Exhibition October 2024

MILLENNIUM TRILOGY // Book Cover



Collector's  
box set



A cover system for Stieg Larsson's *Millennium Trilogy* built from fragmented binary code that forms and dissolves into figurative imagery across the three volumes. The shifting code echoes the series' central tension between institutional corruption and the individuals who dismantle it from within. The collector's box unifies the trilogy as the binary pattern continues uninterrupted across the spines, forming a stretch of breaking code.

## education

**Utah State University** // May 2026  
Graphic Design BFA—GPA 3.6

## recognition

**USU Highlights** // Apr 2026

**USU BFA Senior Show** // Apr 2026

**USU Student Research Symposium** // Apr 2026  
Presenter

**CA Magazine** // Mar/Apr Issue 2026  
Student Showcase

**USU Annual Undergrad Exhibition** // Oct 2025

**CA Magazine** // June 2025  
2025 Design Competition Shortlist

**USU Annual Undergrad Exhibition** // Oct 2024

**Book Arts & Relief Exhibition** // Apr 2024

**USU Annual Undergrad Exhibition** // Jan 2024

**Art History 4260 Virtual Exhibition** // December 2022

**USU Annual Undergrad Exhibition** // Nov 2022

## GRAPHIC DESIGNER

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## experience

**AUG 2024** **ARREMELLE BOUTIQUE** // Contract Designer  
Remote

**PRES** Brand identity consultation for a boutique clothing company. Developed logo and wordmark concepts and guided revision and selection, resulting in a final identity currently in use. Identified naming inconsistencies and visual discrepancies and delivered recommendations to strengthen clarity and cohesion. Currently provide guidance on creative direction to maintain brand consistency and coherence.

**APR 2005** **PREMIERE REAL ESTATE** // Assistant Office Administrator  
Logan, UT

**NOV 2008** Maintained and updated MLS listings to ensure accuracy across a high-visibility database. Coordinated appointments, managed calls, and served as a client point of contact. Audited contract files and handled deposits to support compliant, detail-driven operations.

**DEC 1999** **GLOBAL MART, INC** // Customer Service Supervisor  
Providence, UT

**MAR 2005** Supervised daily operations, managed schedules, and maintained efficient team performance. Developed a training program to improve onboarding and procedural clarity. Assisted customers and oversaw returns to ensure accurate inventory.

## skills

editorial  
poster  
brand identity  
packaging  
web design  
illustration

## software

Bridge  
Illustrator  
InDesign  
Photoshop  
Microsoft Office

## workshops

**Martin Venesky** // Mar 2026

**Laurie Haycock Makela** // Mar 2026

**James Martin** // Apr 2025

**Marc Mckee** // Mar 2025

