



TRUE: BIO

424 macon st # 1,
bed-stuy, ny 11233
718. 919. 8925

TRUE@TRUEart.biz
www.TRUEart.biz/cityarts

my name is **TRUE**, i am an artist and resident of bed-stuy. i feel that my experience, qualifications, connection to and passion for this community make me ideally suited for this project. i have been active in community organizing – particularly around issues of art & culture – since i moved to new york in 1991. i've formed, funded, and / or facilitated networking circles, student associations, poet & artist collectives, discussion groups, community events and youth mentoring programs. i have taught and spoken on art, design, and new media from the elementary through university level, i have years of experience with public art and working with youth, and my work has been exhibited in the us and abroad.

in 1993-1994, i created a series of public site-specific guerrilla works in los angeles and nyc. they garnered worldwide acclaim, and have been discussed in numerous newspapers, magazines, design books – even television and radio programs – from japan to australia to brasil and across the us. although i did them anonymously, my identity became known in 2000, and i still get inquiries about them to this day. the pieces were included in 2004's *experimentadesign bienal de lisboa*, a design conference / exhibition in lisbon, portugal.

in 1994, i co-founded the *nia youth collective*, a saturday program in ft. greene, ny. one of our main projects was a mural across from ft. greene park, which was conceptualized and created by the youth with the help of myself and other facilitators. the theme was *community betterment through positive energy and communication*.

in 1999, i moved to bed-stuy and immediately became involved with the then-fledgling *museum of contemporary african diasporan arts* (MOCADA). i became their de facto pro bono design department, creating their original logo, website, signage, and countless pieces of print collateral.

in 2000, in conjunction with MOCADA, i co-founded the self-funded **KIDflix** *film fest of bed-stuy* (now in its 9th season), which shows free family-oriented films every friday night in august in fulton park. the films are chosen to address issues facing the black community in general, and the bed-stuy community in particular. we incorporate thematically-linked live performances, and we strive to feature local and / or independent artists. in addition to co-organizing the event, i also design all of our promotional materials.

in 2002, through a program set up by MOCADA, i became an artist-in-residence at bed-stuy's el-hajj Malik el-Shabazz elementary, working with several classes of children of between the ages of 6-10 on collaborative mural collage projects addressing community concerns. the children's work was later exhibited at MOCADA.

in 2004, 2006, and 2008, i was awarded public art commissions by bed-stuy's restoration corporation to do a series of portraits of local legends called "brooklyn icons." Hattie Carthan, founder of *the magnolia tree earth center*, was featured on a large "wallscape" displayed on restoration plaza, followed by street banners featuring Shirley Chisholm, Laurence Fishburne, Jackie Robinson, and Chris Rock. the banners will be hung on posts throughout bed-stuy, starting spring / summer 2008.

i have actually had discussions with artists about starting a program that would be called *bed-stuy's mural art resource team* (B*SMART), in which we would sponsor contests at local schools based on themes of community improvement, the winners of which would have their designs transformed into a mural painted by local kids. the idea was that it would simultaneously help eradicate graffiti vandalism, beautify the neighborhood, and help build self-esteem through creative and constructive self-expression.



TRUE: CV

424 macon st # 1,
bed-stuy, ny 11233
718. 919. 8925

TRUE@TRUEart.biz
www.TRUEart.biz/cityarts

EDUCATION

cooper union art school, nyc (bfa 5. 96): i studied site-specific art, sculpture, and design
sarah lawrence college, bronxville, ny: i studied art, art history, and child psychology

PROFESSIONAL EXPERIENCE

sonic, nyc (2. 08 ~ present): *illustrator / animator / designer*
responsibilities: i create digital graphics for mobile games & applications
self-employed, bed-stuy, ny (3. 97 ~ present)
responsibilities: complete production of client projects, including art direction;
coordinating designers and technical staff; illustration; animation; graphic design.
clients include: adobe; barnes & noble; disney; hbo; mgm; microsoft; milton bradley; the nba;
nickelodeon; pbs; ralston purina; scholastic; simon & schuster; sony music; time warner; yahoo!
open-i media, nyc (10. 98 ~ 10. 01): *instructor*
responsibilities: curriculum development; instruction (digital techniques)
parsons school of design, nyc (1. 00 ~ 5. 01): *instructor*
responsibilities: undergraduate curriculum development; instruction
(graphic design & typography; traditional & digital techniques)

SPEAKING ENGAGEMENTS

bronx ps 170; the cooper union; essence magazine's new media conference; the pratt institute;
rhode island school of design; sarah lawrence college; victorville elementary; and others

COMMUNITY INVOLVEMENT

bed-stuy artists association (besaa): member
bed-stuy restoration corporation: they've awarded me several commissions for bed-stuy-based public art
blam! (black literature, arts & music!), nyc: i founded and organized *blam!* as a discussion group
1995-1997; and then recreated it as an arts collective in 2004
cooper black book: i designed & produced the first directory for cooper's black students, faculty & alumni
el-hajj Malik el-Shabazz elementary, bed-stuy, ny: artist-in-residence
KIDflix film fest of bed-stuy: co-founder / co-organizer / designer for this annual event
nia youth collective, ft. greene, ny: co-founder / facilitator / designer

RECOGNITION

over the last 15 years, my work has been discussed and / or featured in design conferences,
exhibitions, books, magazines, and radio & television programs around the world, most notably:
all things considered (national public radio): i was interviewed about my public works
area: a "global up-to-the-minute overview of contemporary printed graphic design...
presenting the work of 100 of the world's most innovative emerging graphic designers"
experimentadesign bienal de lisboa: the international design exhibition / conference held in lisbon, portugal
international design magazine: i was included in their i. d. forty ("a prestigious list of forty leading designers
pushing the boundaries of their respective disciplines [and] offering a glimpse into the future of design")
magazines such as eye, how, metropolis, pix, surface, etc.: they have referred to me as "a rising star
of the new millennium," among the design world's "a-list," an "inspiration," and "genius"

AWARDS

the cooper union: four-year full-tuition scholarship
milia interactive conference, cannes, france: the top award, the "milia d'or," received for
an educational cd-rom video game for which i did interactive design, illustration & animation



TRUE: STATEMENT

424 macon st # 1,
bed-stuy, ny 11233
718. 919. 8925

TRUE@TRUEart.biz
www.TRUEart.biz/cityarts

i thoroughly believe that any successful public work of art has to not only be a reflection of the community in which it is placed, but as much as possible should also have its design process informed by direct input and / or involvement from that community. we've all seen public art gone wrong – whether Richard Serra's "tilted arc," or Donald Lipski's "yearling" – collaboration and input is what can make the difference between a work being received as a totally incongruous, inappropriate, or even offensive thing that is foisted upon a community by outsiders, or rather that it is an outgrowth of the spirit and voice of a neighborhood.

i will start off by doing some homework on this "inconvenient truth" – i would try to suss out which of its suspected causes can be traced back to actions on an individual level. although i think a great deal of the wrongdoing is done in corporate spheres, i think we would make a more deeply relevant work in this context if we could personalize its cause and effect (i doubt many captains of industry are going to be coming by our hood looking for suggestions on what they can do to alleviate the problem, but we might be able to convince a few people to turn off unused appliances).

once i had a grasp on the essential issues, i would want to get the participants to do their own research (our macon branch library should be open soon, if not, there's always the saratoga and bedford branches). i'd then want to have a round table discussion to see what their research had revealed.

i would then do some visual brainstorming, getting each participant to put some of those words into pictures – stressing that drawing skills were not as important as thinking skills (i tend to use a lot of stylized stick figures in my collaborative projects, so that those with limited confidence in their abilities can contribute equally). once we had some ideas on paper, i'd want to start figuring out ways of coalescing them into one strong, clear and concise visual message.

we'd then move on to the logistical phase, figuring out how much paint we needed, what colors, how long it would take, etc. we'd then prep the wall (if it wasn't already), and begin with the rough outlines. after that, we'd block out the large areas of color, followed by the finer details.

thank you for the opportunity to submit this application, i look forward to hearing your decision.

sincerely,

TRUE
artist