

JEN AGOSTA

DESIGNER

PRINT | INTERACTIVE | TANGIBLE | SOUND

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ABOUT ME

I found graphic design, photography and visual communication through music. A native of the Pacific Northwest, I immersed myself in Portland, Oregon's rich music culture, cutting my teeth as an electronic music artist while honing my skills as a designer to support the branding of my musical arts. From there, my love for visual design and communication quickly flourished, leading me to take on several freelance clients who were small businesses and independent artists. Deciding to take a more serious step toward being a designer, I relocated to Los Angeles in 2014 to finish my undergraduate degree in Design and Media Arts at UCLA and immerse myself in the vibrant world of design and contemporary art in Los Angeles. The only thing I miss more than Portland's coffee is its rain. However, it is no match for LA's lively contemporary art scene and numerous tiny dog sightings.

PERSONAL SKILLS

- ● ● ● ○ Publication Layout
- ● ● ● ○ Graphic Design
- ● ● ● ○ Web Design + Development
- ● ● ● ○ Typography
- ● ● ○ ○ Photography
- ● ● ○ ○ Sound Design
- ● ● ● ○ Music composition + motion picture scoring
- ● ● ● ○ Editing sound, video and music

SOFTWARE SKILLS

DESIGN

- ● ● ● ○ Illustrator
- ● ● ● ○ InDesign
- ● ● ● ○ Photoshop
- ● ○ ○ ○ Maya

WEB

- ● ● ● ○ HTML
- ● ● ● ○ CSS
- ● ○ ○ ○ p5.js
- ○ ○ ○ ○ Javascript

SOUND

- ● ● ● ○ Logic
- ● ● ○ ○ Cubase
- ● ● ○ ○ ProTools
- ● ● ● ○ Reason
- ● ○ ○ ○ Ableton Live

MOTION

- ● ● ○ ○ Premiere Pro
- ● ○ ○ ○ After Effects

OFFICE

- ● ● ● ○ Word
- ● ● ● ○ Excel
- ● ● ○ ○ PowerPoint

EDUCATION

UNIVERSITY OF CALIFORNIA LOS ANGELES

JUNE Los Angeles, California

2018 B.A. in Design Media Arts (DMA), GPA: 3.793

AWARDS AND HONORS

UCLA DMA Undergraduate Exhibition, Award of Highest Distinction, 2018
Anderson Ranch Arts Center Brooks Fellowship, 2018
Tina and Martin Sarafa Scholarship, 2017

GROUP EXHIBITIONS

UCLA New Wight Gallery, Los Angeles, CA. 2018
Hammer Museum, UCLA Game Arts Festival, Los Angeles, CA 2017
Ars Electronica, Linz Austria, 2017
Various national musical performances, 2010 - 2015

RELATED WORK

3D TANGIBLE DESIGN + FABRICATION

2017 *UCLA Game Lab, Los Angeles, CA*

- 2018 The Game Lab has invited me to work on various projects including design and fabrication of vintage arcade-style game consoles for museum exhibitions including the Game Arts Festival at the Hammer Museum, Los Angeles, 2017, and the Victoria Albert Museum, London, 2018 (forthcoming).

WEB DEVELOPMENT, GRAPHIC DESIGN

2010 *The Jasmine Pearl Tea Company, Portland, OR*

- 2018 Adapting their existing brand identity to various packaging and marketing materials, The Jasmine Pearl Tea Company has been one of my longest running freelance clients. We just launched a new e-commerce website as they head into their thirteenth year of business.

GRAPHIC DESIGN

2015 *Michigan Public Radio, Ann Arbor, MI*

- 2016 Various graphic design projects closely following the National Public Radio design identity guidelines.

2015 *Girls Rock Camp Foundation*

I was invited to do post production to recreate eight iconic record covers of the foundations choosing replacing the photographs of the original artists with photographs of girls. The project, titled *Record Covers Reimagined*, was a fundraiser for the Girls Rock Camp Foundation which provides grants to various Rock 'n' Roll Camp for Girls organizations nationally. The reimagined record covers and fundraiser were featured in several magazines including *Rolling Stone*, *Spin*, *Essence*, and *Pitchfork*.

MUSICAL SCORE

2014 *The Night Is Ours, Directed by Aubree Bernier-Clarke, Produced through the Directing Workshop for Women, American Film Institute*

Having previously collaborated on other projects and being an avid fan of my music, Aubree invited me to produce a score for her 15-minute short film. Under her direction, I crafted a dark and moody musical score, creating the sonic foundation of this short, fantasy, coming-of-age film which debuted at the Directors Guild of America in 2014.

SELECTED PROJECTS

BOOKS

2017 *Meet Me There*

Research, photography, writing, layout, and typography for the 168-page monograph featuring 61 photographs and 8 illustrated neighborhood maps connecting the history of the extinct Los Angeles Railway to the remaining stairs-streets laced through the hills of Echo Park and Silver Lake in Los Angeles, California, illustrating the story of Angelenos lost pedestrian travel.

MUSIC WRITING, PRODUCTION, BRANDING

2010 *Jager*

- 2018 Since 2010, I have written, produced and performed electronic music under the moniker Jager, releasing two full-length records - *Polygon*, 2011, and *Night Driver*, 2015 - in addition to a handful of remixes.



RHAPSODY
of RAPTURE
RECKONING
and RELEASE

Senior thesis, 2018

Two mutoscopes, 1200 frames each.

Four cyanotype prints

One book of photos and essays.

Limited edition flip-books for gallery visitors.

While many things in our lives are much like a song - following predictable patterns with varied repetition and the occasional surprise or climax - the act of letting go is more like a rhapsody. The piece of music that takes you on a journey from one end to the other without repetition or reliance of a return to familiarity bears an uncanny resemblance to the journey through the unknown when we reach a point of necessity to release what binds us, whether we want to or not. *Rhapsody of Rapture, Reckoning and Release* is an observation of letting go through observation of a Peace Lily dying over the course of 30 days. Captured in time lapse photography, the images will be reassembled into a mutoscope in which viewers must turn the crank to watch the plant dying. The act of peering inside the box along with cranking the handle are important aspects of this experience. The viewer is participating in the process by turning the crank to animate the motion. The privacy of the experience by peering into the box through the eye hole keeps the secret between the viewer and the plant as the viewer is actively participating in the slow extermination of the plant. In addition to the mutoscope, a series of prints cyanotype prints will capture intimate details of the Lily's withering process, displayed in a deep blue hue to match the mood. A collection of images and writings will also be collected in a book detailing the journey.

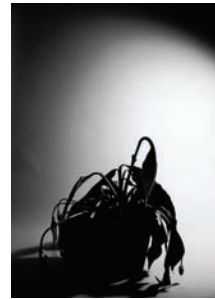
JEN AGOSTA, 2018

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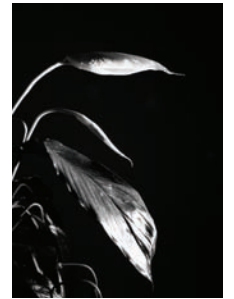
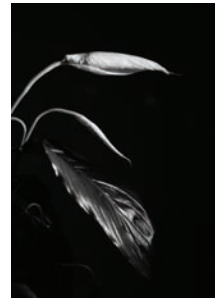
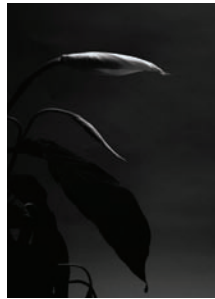
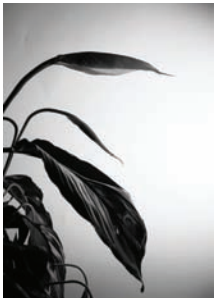
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RHAPSODY
of RAPTURE
RECKONING
and RELEASE

The process of a process



Observation of letting go in 30 days



Light study



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a
mimicking
the lapel
of a men's
DUO
suit jacket,
questioning
the performance
of
of gender by
juxtaposing
a female bodybuilders leg
BLACK
provocatively emulating
a tie hanging between
the "V" of the suit's lapels,
MIRRORED
like an erect fallacy,
regal monument,
or a mid-century pin-up girl, upside-down,
right-TRIANGLES
a celebration of gender-nonconformity,
we are being asked to reimagine what
androgyny can look like -
ANCHORING
instead of an ambiguous reduction
of gendered and sexual qualities,
a robust synthesis of them all,
EACH SIDE

as
like a
message
in a bottle,
ONE,
captured in
silver gelatin
on paper,
they **FORM**
preserving the history
of non-conformity,
for future generations,
an **INVERSE,**
handsomely portrayed
in duality
and synthesis,
acute-TRIANGLE
of lightness with darkness,
masculine with feminine,
abstraction with precision,
in **SILVERY**
softness with force,
strength with vulnerability,
and deviation with pride:
NEGATIVE
to express oneself
with true conviction
and without fear,
SPACE

Referential and typographic representation of Robert Mapplethorpe's 1981, Lisa Lyon.



ROBERT MAPPLETHORPE
Lisa Lyon, 1981



100 divisions, reordered by value

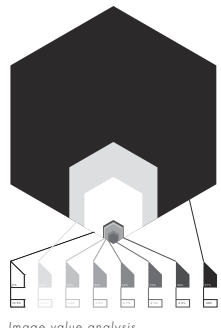


Image value analysis

IF A PICTURE PAINTS A THOUSAND WORDS

Research project and portfolio. Paper, fabric.
17 x 11 inches. 42 pages. 2018.

A photo pairing of the Imogen Cunningham's 1920 photograph Agave Design and Robert Mapplethorpe's 1981 Lisa Lyon with an exploration of content and context. The overall analysis includes image dissection and infographics examining color value, composition and geometric volume. The finale is the creation of a third image - making the duo into a trio - and a typographic recreation of the composition highlighting the descriptive, referential and discursive impressions of the two photographs.

PICTURED LEFT
Analysis of Robert Mapplethorpe's 1981 Lisa Lyon,
displayed top right.



Timeline of referential imagery relating to Robert Mapplethorpe's 1981 photograph, Lisa Lyon

JEN AGOSTA, 2018

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MEET ME THERE

Book, 168 pages, hand-bound. Paper, fabric, thread. 5.25 x 8 inches. 2017.

"Meet Me There" is a collection of photographs, maps and essays retracing the steps of the historic stairways lacing the hillside neighborhoods of Los Angeles and their juncture with the now-extinct Los Angeles Railway (LARy) lines. Carrying electric cars, trains, and trolleys from roughly 1896 to 1963, the LARy tracks covered every section of Los Angeles and beyond. I imagine that the stairs and the trains had a symbiotic relationship: two halves of a whole in a system of travel - a romance of complementary kinetic motion. Once the railways were ripped from the ground the stairs were left watch time pass - widowed in the system of transit. I imagine the stairs long for the trains as they gave the stairways a greater sense of purpose.



JEN AGOSTA, 2018

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BLUE LINES

Original music and music video, 2017.

The music video for *Blue Lines* sought to invoke the haunting mood of the music, the handling of the "me, myself and I" of the song lyrics recreating the relationship we have with ourselves through layered projections over multiple live performances to create the illusion of multiple selves. Hand-drawn scribble animate like lighting over the video visually mimicking in time the rhythmic thunder cracks of percussion hits.

VIEW: vimeo.com/210375427

LISTEN: soundcloud.com/thejager

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