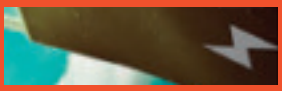
Joseph-Michael Cameron

Visual Design Portfolio

jcameron@jc101.com | **https://www.jc101.com**

PR14 Adwanted USA 34



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TOC

PR1

Vicious Cycles Radio

For Apple Podcasts; Spotify; Stitcher, etc.
Format: ux logo; promotional flyers; Pinterest pin
Software Used: Adobe Creative Suite — Illustrator, Photoshop, InDesign, Dreamwaver, After Effects

VICIOUS CYCLES
FEAT. DJ BLACKMAGICKSPELLCAST
EPISODE #034 MAY 2019
0.0) The Sabbath - Terrence Parker
0.1) Colonize - Kenny Larkin
FEATURED RELEASE: 0.2) Ponderous - E-Dancer
0.3) Mayday 2019 (Mix)
0.4) First Contact with System Lobitso - Space Dimension Controller
0.5) Into The Future - E-Dancer (Feat. Virus J)
0.6) The Night Watcher (Instrumental Edit) - Tony Allen, Jeff Mills
Available on
...NOT JUST FOUR ON THE FLOOR BEATS.
A monthly session of pulsating underground sounds for aural recreation. Vicious Cycles is an after-hours themed podcast intended to be played after nightclubbing, or while chilling-out. Episodes feature the mixes of NYC native: DJ Blackmagickspellcast which are followed by a suite, containing the best in ambient, dub, IDM and downtempo.
DOWNTEMPO/TECHNO/HOUSE/DUB/AMBIENT
www.jct01.com/vcpodcasts
@vcpodcasts
VICIOUS CYCLES
FEAT. DJ BLACKMAGICKSPELLCAST

For The Fashion Institute Of Technology
Format: booklet; magazine
Software Used: Adobe Creative Suite — Illustrator, Photoshop, InDesign

PR2 Upcycling Magazine

UPCYCLING
Interview with:
Sass Brown
table of
4-7
8-11
12-15
recycling forum

Nam June Paik: Becoming Robot

As technology becomes a part of everyday life, it begins to play an integral part of our lives. Technology begins to influence, or at least, affect how we think and function, this happens in art as well. Nam June Paik, a groundbreaking performance artist has a place in history, and a legacy the contemporary art world should not forget, or be overlooked.

Currently featured at the Asia Society Museum, is the thematic exhibit *Becoming Robot*, which showcases Nam June Paik's experimentation with the robotic theme (humanoid sculptures created from various hardware parts, as well as ready-made of collected toy robots) and video art installations. Through this exhibit, we find that Nam June Paik approached art scientifically, with his own thesis on how technology relates to us in our lives. Paik was an artist of the Avant-garde; he did not fear technology, and foresaw how much of an importance it was going to be in society, so he chose to use it as a reoccurring theme in his work.

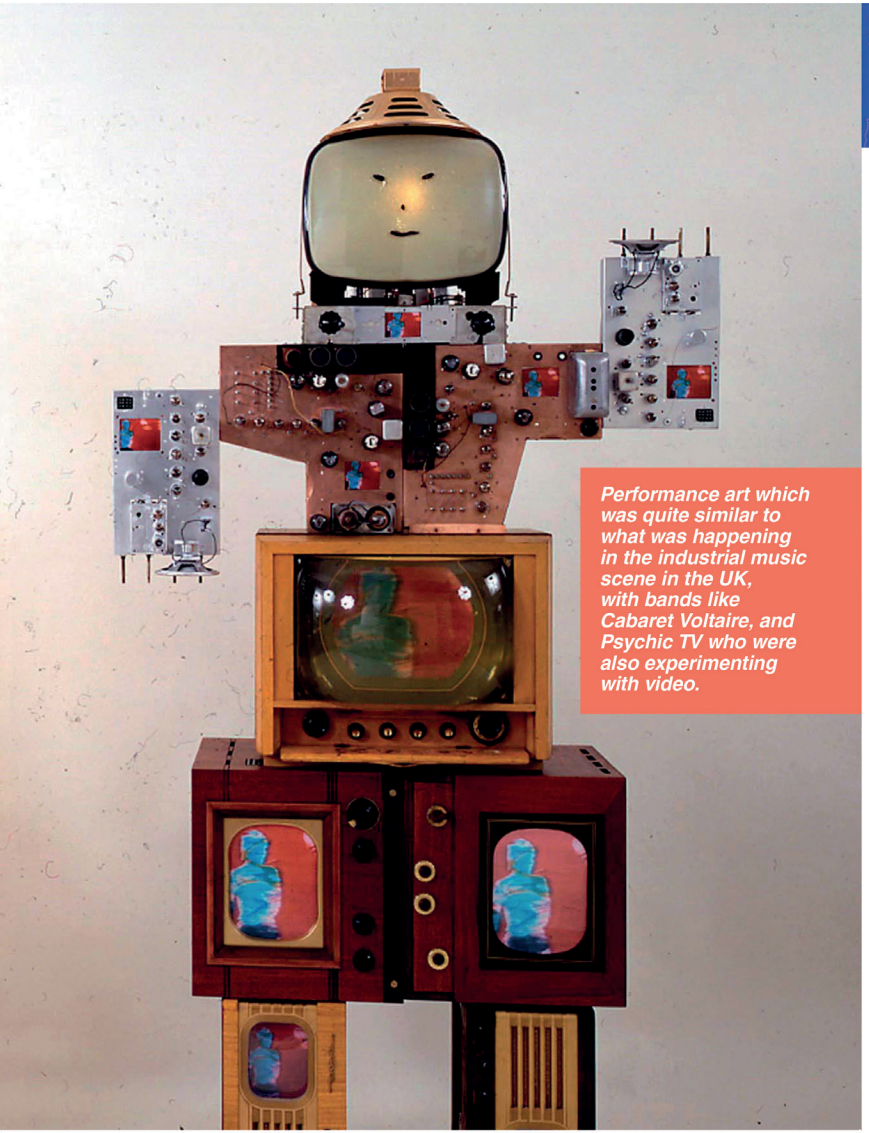
If Modernism In the late 20th century exploited convenience, and the application of technology, then the Avant-garde twisted things around, and expanded on how we use technology, and how it could relate to us each individually, on a personal level. *Becoming Robot* is not Post-Modern simply because it is fundamentalist or that specific thrilling moment when technology is introduced. There was no rebellion in Paik's work, he was simply communicating his love for these new and exciting ways to make conceptual art, and by consciously taking advantage of these new platforms, he was (in result) being experimental.

Nam June Paik's concept was technology for what it is exactly, and not being overtly-confident in it, as he knew it was something that would evolve. Paik accepted the imperfections that came along with working with computers, wires, building frames for robots out of collected junk piles, as his approach was like working in a laboratory: getting the most out of whatever was available, while pushing everything a little further each time.

Upon entering the exhibit, the first thing that will get anyone's attention, is the clunky mechanical robotic sculpture (looking something like a skeletal prototype to the character "Johnny-5" from the movie *Short Circuit*.) "Robot K-456" was originally built in 1964. The "robot" is scaled to, and has a humanoid form made from seemingly, anything. Paik was able to get his hands on and make sense out of. Everyday items ranging from what appeared to be women's shoulder pads, to hand gloves, to loud speakers, wires and electric fans, etc. Opposite from the robot figure is a recorded, televised news broadcast from CBS (NY,) back in 1989; featuring the same robot, but this time, Paik had programed it to move on its own, and roam the streets of Manhattan, during business hours! A news reporter interviews Paik while K-456 moves toward a crowd of spectators. Suddenly, a speeding car crashes into the robot from behind while attempting to make a right turn. After a few yells and screams, everyone frantically run to the robot's rescue while it's face down on the ground, in the middle of the street. Early in the exhibit, we learn Nam June Paik accepts technology with all of its flaws, in which he had a sense of humor about it. Paik was more fascinated with the way things worked at the seams.

There are original video art installations, which make up a good sum of *Becoming Robot*. From here we get to see how Paik had been dubbed "the founder of video art." Through experimentation in video collage, live action mixed with animated graphics, and often times a mix-down of audio as a soundtrack; Paik was able to communicate themes and human emotions in a way that may have been groundbreaking at the time, but in today's world, this kind of media art is not difficult to find if you look around long enough, but with that said, we can trace this style of Avant-Garde all the way back to Paik's era.

For myself personally, many of these videos (judging by the time they were composed) are about the wonder and mystery of technology and being sucked into the concept. Paik captures emotions with the use of computer graphics and film, rather than with paint on a canvas.



Performance art which was quite similar to what was happening in the industrial music scene in the UK, with bands like Cabaret Voltaire, and Psychic TV who were also experimenting with video.

Larger scaled robots, similar to "Robot K-456" but now, made out of whole television sets, projecting video graphics which become more advanced as we move forward into the exhibit. Displayed computer graphics shows age, (as depicted by it's year in description: 1986,) but are not spoiled by the overall concept Paik has created. How these videos were produced, is a result of a collaborative effort between a studio and the artist; a non-profit organization and collaboration between artists and engineers known as E.A.T. (short for "Experiments in Art and Technology.") The program worked directly with both the artist and the engineer which would result in an advanced collaboration between the two parties.

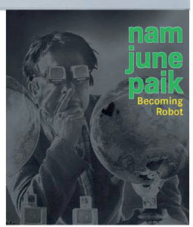
The most interesting aspect about Nam June Paik's career is his range of talent and interests, which led to many more collaborations. Along with technology, music was another force which played a huge factor in his portfolio. Having worked with many musicians and other multi-media artists such as John Cage, Philip Glass, Yoko Ono, and Joseph Beuys, who are all featured in, almost making cameo-like guest appearances somewhere or other in this exhibit.

From Paik's travels between Germany and New York City: these collaborations often resulted in performance art which is quite similar to what was happening in the industrial music scene in the UK, with bands like Cabaret Voltaire, and Psychic TV (who were also experimenting with video.) One thing that is certainly in common was the influence from Beuys, so it would not be so much of a coincidence that any video footage found from this era is in a similar context, since Paik had worked with Beuys firsthand.

Charlotte Moorman was another collaborator, who became a focal part of the Avant-garde group Nam June Paik was involved in. Moorman, a cellist who was often used as a subject in Paik's work, actually had her own shrine within the exhibit in her memory; a series of collected documents and photographs were exhibited on the musician and her career. She can be seen playing the cello while there a small television screens placed on her garment, covering her chest in "TV Bra for Living Sculpture."

There was an incident where Moorman was nude, (or partially nude) while performing with Paik, who are later on, arrested for indecent exposure. It was the antics of the Moorman/Paik duo which made them notorious, particularly Moorman who became dubbed as "the topless cellist," during her involvement with Paik.

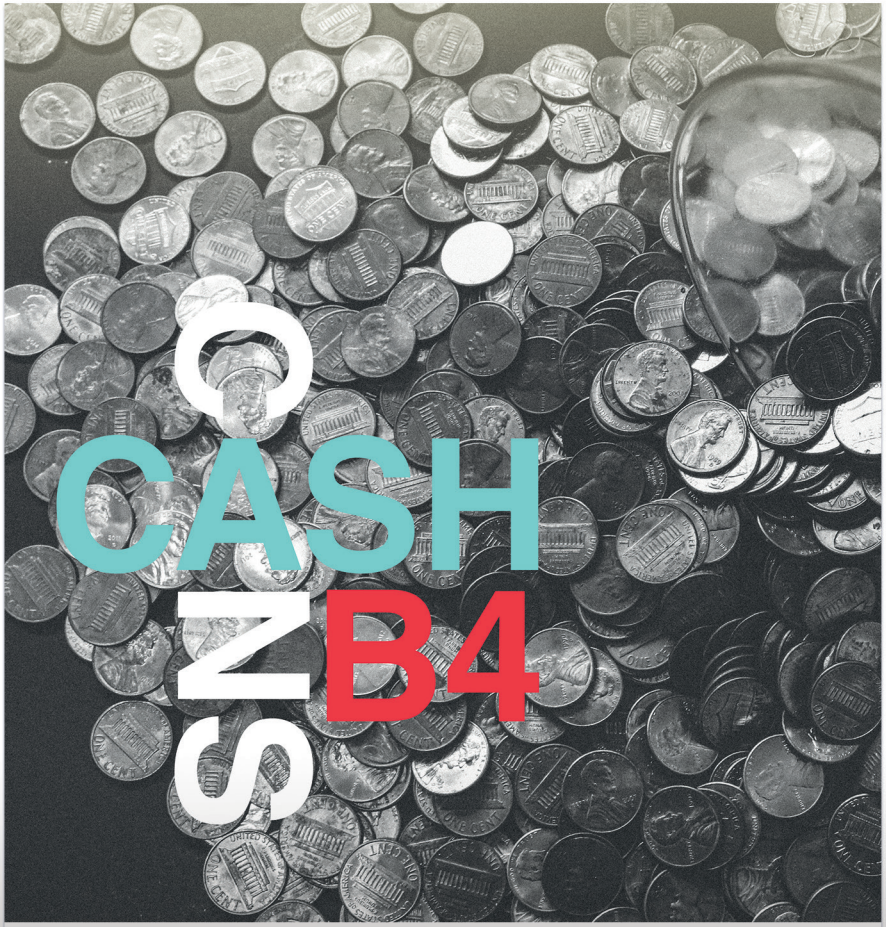
I found *Becoming Robot* to be a very memorable, and an extremely educational exhibit. The fact that music and art is so well intertwined, along with the subject of technology and futurism, is what makes this exhibit, and this artist special. Anyone who wishes to study, or use computers as a tool for art, whether it be animation of still graphics should be aware of this artist. ■



Nam June Paik:
Becoming Robot
Published by
Asia Society

For The Fashion Institute Of Technology
Format: poster
Software Used: Adobe Creative Suite — Photoshop

PR3 Cash B4 Cans



BE GENEROUS.

USAID
FROM THE AMERICAN PEOPLE

CENTER FOR INTERNATIONAL DISASTER INFORMATION

For The Fashion Institute Of Technology
Format: quadrafold
Software Used: Adobe Creative Suite — Illustrator, Photoshop, InDesign

PR4 Sea Orbiter

About SeaOrbiter

First conceived in 1973, the SeaOrbiter project is a developing mission set to explore the sea (above water, and underwater) for ecological resolve, and further scientific research on our oceans. A better understanding of our environment, and planet started with the natural curiosity for uncharted terrain. By descending into our seas as a fully functioning, multitasking laboratory, information about nature, and our ecology can be collected and used in resourceful ways in which can benefit not only sea life, and the preservation of it, but also the human race.

The Mission

Among the many scientific pros the project will enable, the SeaOrbiter will be dedicated to scientific tools and technology capable of allowing a number of people to survive in an environment not exclusive to our terrestrial atmosphere for determined periods of time. Initially designed to accommodate ten-dozen crew members, the SeaOrbiter will be submerged in the ocean as an underwater laboratory, attached to a command bridge in the upper decks of the ship (above sea level) that will remain visible to observer vessels, docks, and public ships, so it is not simply, just a submarine.

Hello & welcome

to our first annual gala event for

SEAORBITER

Starship Enterprise of the ocean

A series lecture hosted by,

Bill Todd

presented at

explor.ocean

NEWPORT HARBOR NAUTICAL MUSEUM

Our Goal

With new and innovative ideas coming to the table, and Mother Nature, the conclusion can evolve into new ideas that could help improve life on earth. Uncovering legends, and restoring history is undoubtedly, the underlying task of the SeaOrbiter, connecting us back to the oceans. With understanding our past through archeology, we can know the future.

Time-line of program

- 6pm — Lecture featuring Bill Todd
- 7pm — Dinner Hall & Party*
- 8pm — Showcase & Live Auction
- 9pm — Concert & Dance Hall Entertainment
- 10pm — Checkout

*Featured Menu/Main Courses- Seared Salmon with balsamic glaze, Broiled Lobster, Shrimp Tempura, Snow Crab Legs-Lagnaa w/ White Wine Mussels and Calamari all served with Wild Rice.

JACQUES ROUGERIE

Founder of the SeaOrbiter project. As a visionary architect, and passionate about the sea, Jacques Rougerie has, for more than 30 years, based his research and the structures he has built on bionic architecture inspired mainly by marine biological forms and a concern for sustainable development, drawing attention to the beauty and fragility of the sea and its fundamental role in the great story of humanity.

Throughout his career, Rougerie has built underwater habitats, laboratories, marine research centres, vessels with see-through hulls, sub-aquatic museums, and had designed underwater villages and dwellings, successfully combining his two passions of the sea and architecture. Like a true underwater explorer, he tests his own creations and has even lived several times underwater (in subsea habitats,) famously participating in the world record achievement of 71 days under the sea in the United States.

BILL TODD

Program Manager for Exploration Analogs at NASA's Johnson Space Center in Houston Texas. Formerly served as a NASA Undersea Research Team Project Lead, and Spaceflight Training Simulation Supervisor at NASA JSC, currently working for Universities Space Research Association (USRA) as the NEEMO and SEATEST Project Manager.

He has worked in several underwater habitats, piloted many submersibles, and has conducted myriad expeditions on the parallels between living and working in outer space and "inner space."

NEEMO (co-founded by Todd,) is a program which utilizes the Aquarius laboratory as a research facility for space missions which involve long-term space habitation. Along with Jacques Rougerie, Todd has spent many years helping to develop the futuristic undersea exploration vessel SeaOrbiter.

PAUL FUCHS

Scientific and Educative Director. An engineer in environment, a PhD in Marine Sciences and oceanography, and a professional diver for many years, Ariel Fuchs has conducted a great number of underwater expeditions around the world, notably around the Antarctic. During this period he got across Jacques-Yves Cousteau, and the Calypso expeditions on numerous occasions. Then as a science journalist he has followed the main expeditions of modern oceanography, relating the latest discoveries in the fields of marine sciences, marine conservation and marine environment policy, with particular emphasis on the conquest of the abyss.

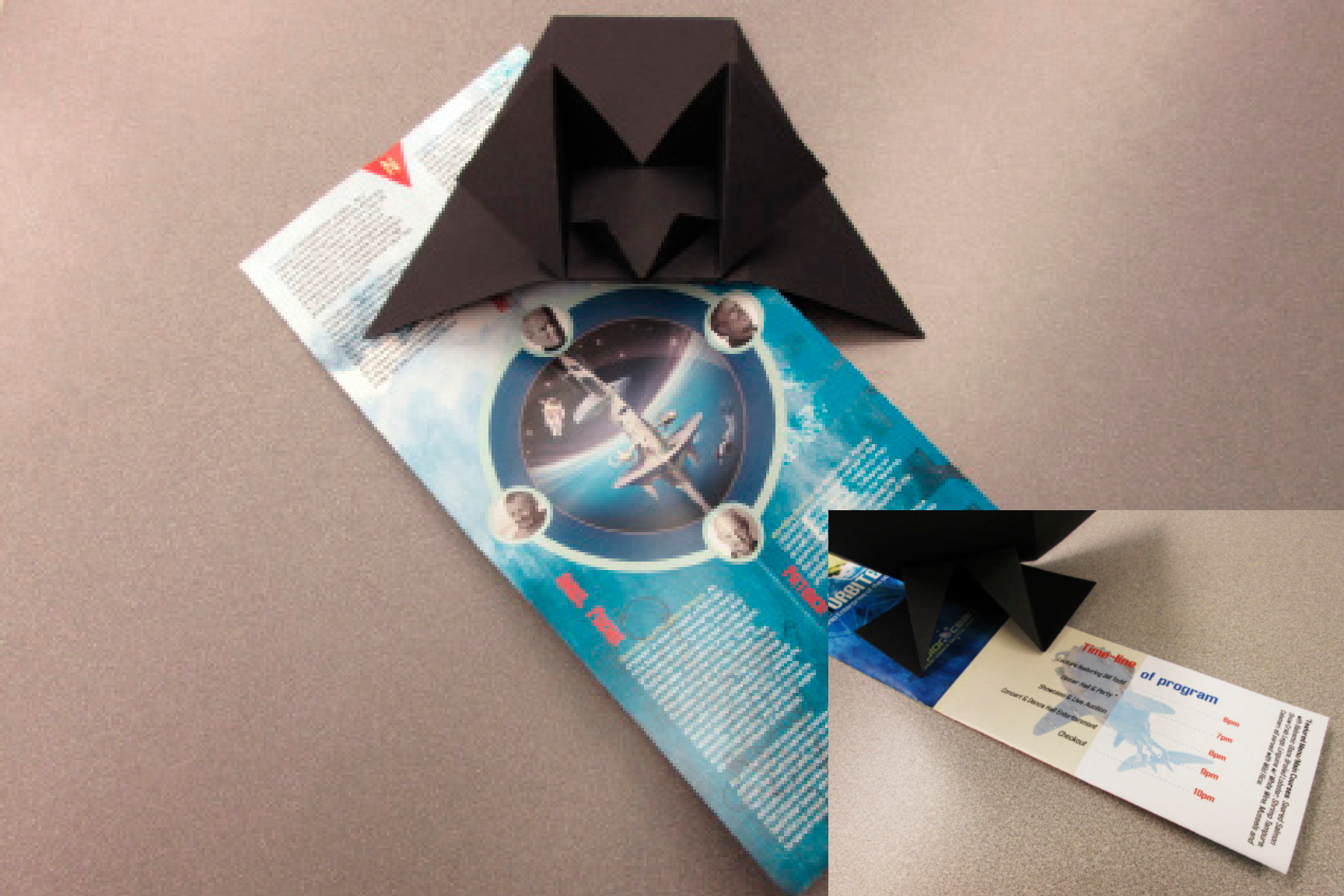
As an international consultant in communication and marine sciences he has joined the SeaOrbiter project to which he has dedicated his ability to convey science, education and communication, as well as international networking in order to help SeaOrbiter better address its challenges in offering unique opportunities and a step forward in terms of ocean exploration.

PATRICK LIBBRECHT

Managing director for SeaOrbiter. Patrick Libbrecht realized a diverse career in the Dances Group in Antwerp / Sablé and then as a MD in the food business. Following extensive travel, Patrick joined the Metsime Boen group as CEO and reorganized the company with the successful launch of the product "Pom'Potes".

As with a stellar career, from managing a series of various product and businesses launches had entailed, Libbrecht became recently an advisor for startups bringing them his expertise in strategy and development. Patrick Libbrecht joined SeaOrbiter in order to move the project into an industrial phase building the first vessel after finalizing the fundraising.

Hello & welcome
SEA ORBITER
Starship Enterprise of the ocean
A series lecture hosted by:
Bill Todd


Timing-line
of program
6pm
7pm
8pm
9pm
10pm

For The Fashion Institute Of Technology
Format: poster
Software Used: Adobe Creative Suite — Illustrator, Photoshop

PR5

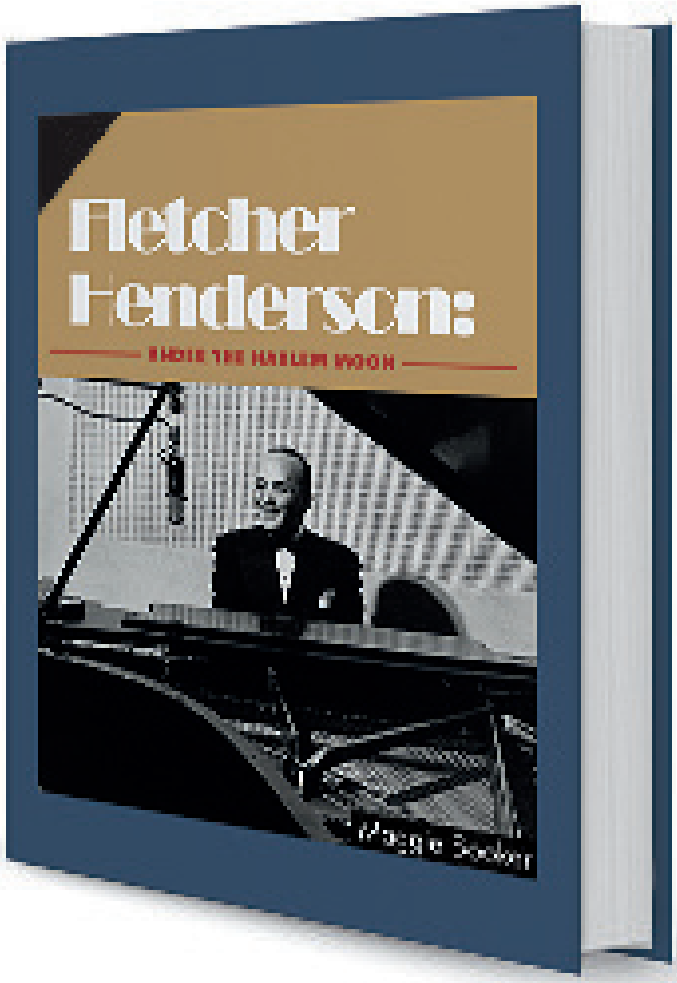
Golgo 13: The Professional

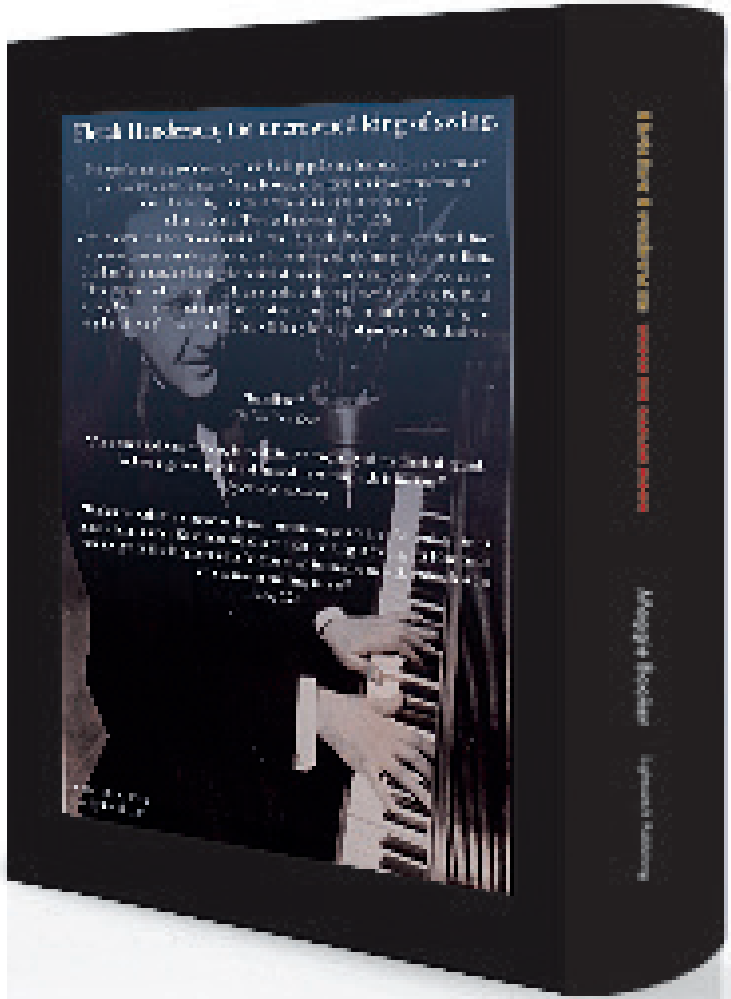
THE PROFESSIONAL
ゴルゴ13
OCT. 23
Golgo 13: The Professional
監督出崎統脚本長坂秀佳原作：斉藤英雄
グレゴリー・スネゴフによる対話
佐川哲郎、ごろなや、藤田佳子プロデ
ュース福田信夫カール・マセック
COMPIX

For The New York City College of Technology
Format: book cover
Software Used: Adobe Creative Suite — Photoshop, InDesign

PR6

Fletcher Henderson: Book Jacket


Fletcher Henderson:
Maggie Booker



For The New York City College of Technology
Format: magazine spread
Software Used: Adobe Creative Suite — Illustrator, InDesign

PR7

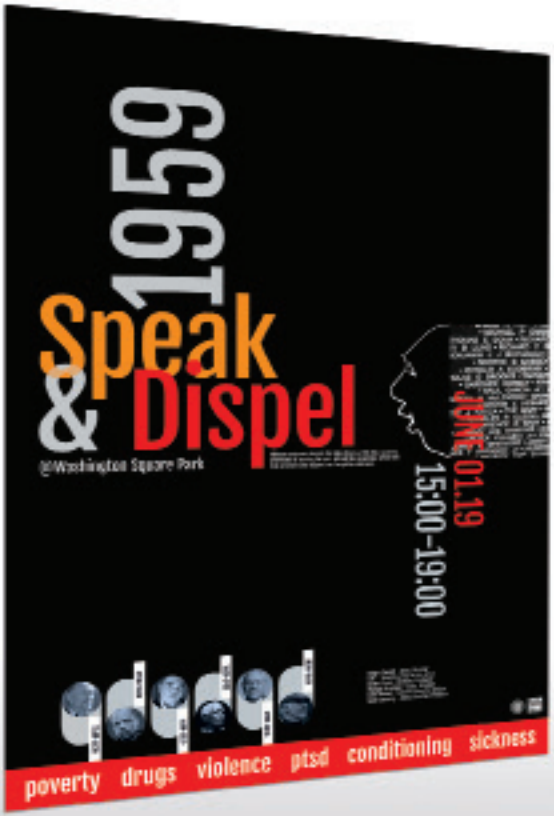
Steve Jobs: News Article Cover

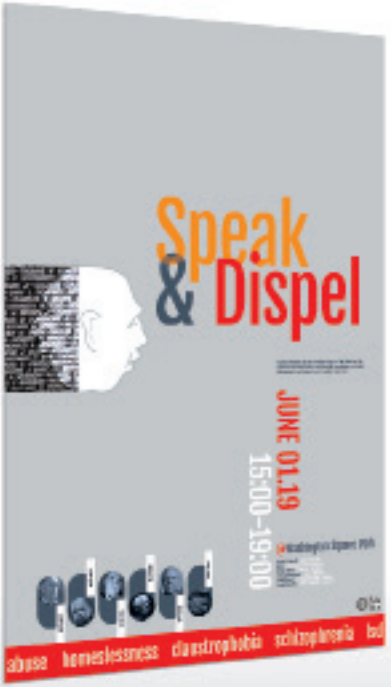
AN APPLE A DAY

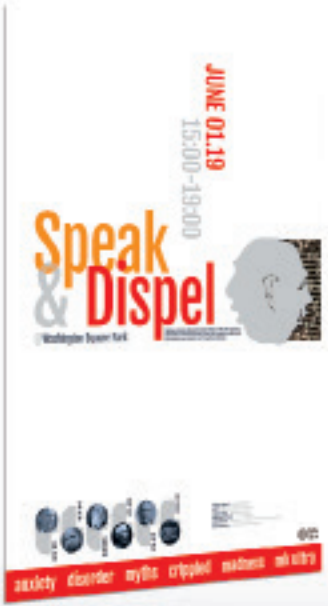
For The Fashion Institute of Technology
Format: poster
Software Used: Adobe Creative Suite — Illustrator, Photoshop, InDesign

PR8

Speak and Dispel Triptych


1959
Speak
& Dispel
@Washington Square Park
JUNE 01.19
15:00-19:00
poverty drugs violence ptsd conditioning sickness

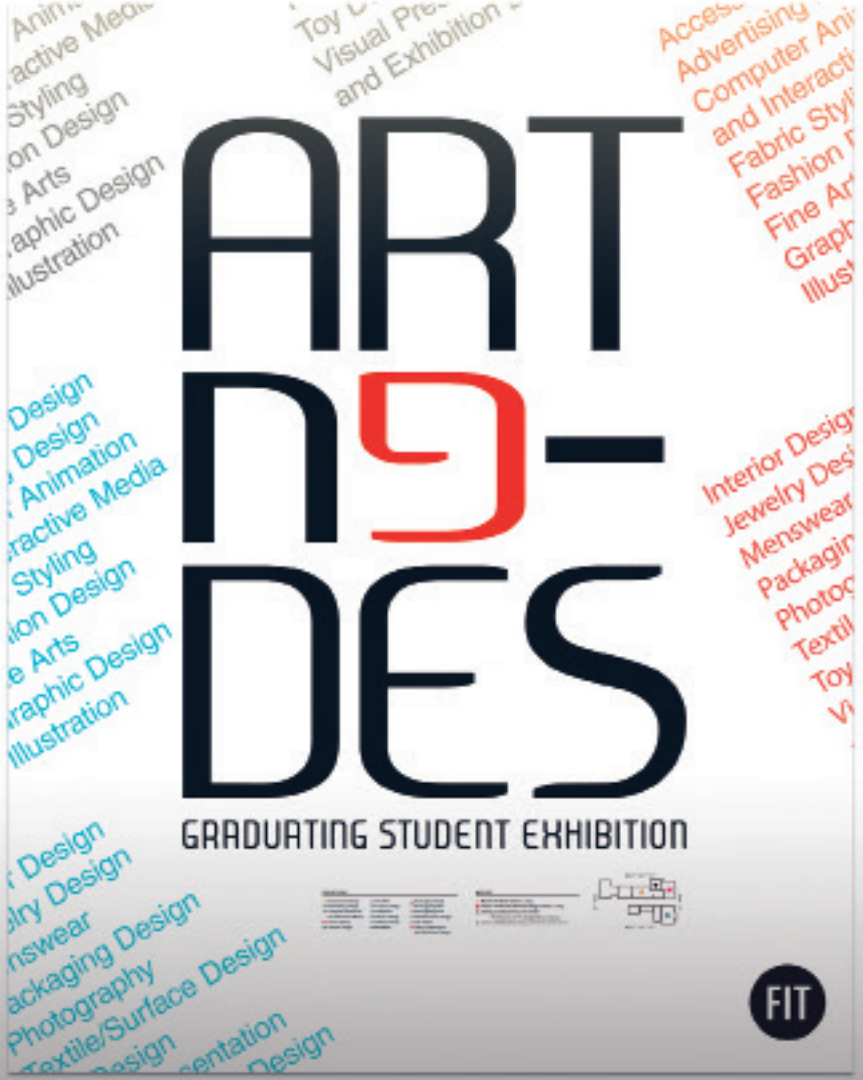

Speak
& Dispel
JUNE 01.19
15:00-19:00
abuse homelessness claustrophobia schizophrenia bul


JUNE 01.19
15:00-19:00
Speak
& Dispel
anxiety disorder myths crippled madness mi sitry

For The Fashion Institute of Technology
Format: poster
Software Used: Adobe Creative Suite — Illustrator, Photoshop, After Effects

PR9

Graduation Exhibition Poster


ART
AND
DES
GRADUATING STUDENT EXHIBITION
FIT

For The New York City College of Technology
Format: zine booklet
Software Used: Adobe Creative Suite — Photoshop, InDesign

PR10 Form and Function: TDR Zine

VOL
FORM & FUNCTION WITHIN THE SPECTRUM
THE DESIGNERS REPUBLIC, SHEFFIELD
OFFICIAL DESIGNERS REPUBLIC APPROVED OPINION
TICK YOUR UNS!
BLECH MIXTAPES
DR SI
The Designers Republic

For The Fashion Institute of Technology
Format: advertisement (newspaper medium)
Software Used: Adobe Creative Suite — Illustrator, Photoshop

PR11 Asics Newspaper Adspot

B12
THE NEW YORK TIMES, THURSDAY, SEPTEMBER 19, 2019
CONCORDE
asics.com
American Foundation for Suicide Prevention, Cancer Research UK, Stop Soldier Suicide, Please Take Me There, Action contre la Faim, It Gets Better Project, Puplandia Dog Rescue, Women & Children First: The Center Against Family Violence, Marine Raider Foundation, SOS Children's Villages International, WOSP, Shatterproof, Roswell Park Alliance Foundation, National MS Society, Old Friends Senior Dog Sanctuary, The Leukemia & Lymphoma Society, International Medical Corps, Pencils of Promise, GlobalGiving, International Rescue Committee, Veterans Matter, Prostate Cancer Foundation, American Heart Association, Save the Children,

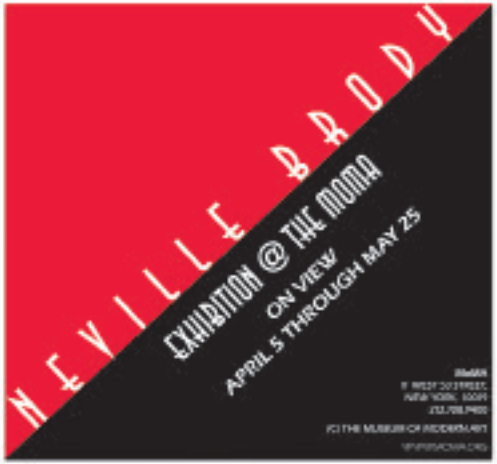
For The New York City College of Technology
Format: booklet
Software Used: Adobe Creatuve Suite — Illustrator, Photoshop, InDesign

PR12 Neville Brody: Typography Book

NEVILLEBRODY
N
B

Neville Brody is perhaps the best known graphic designer of his generation. He studied graphic design at the London College of Printing and first made his way into the public eye through his record cover designs and his involvement in the British independent music scene in the early 1980s...It was his work on magazines that firmly established his reputation as one of the world's leading graphic designers.
(Phaidon)

NEVILLE BRODY
"BRODY HAS CONSISTENTLY PUSHED THE BOUNDARIES OF VISUAL COMMUNICATION IN ALL MEDIA, THROUGH HIS EXPERIMENTAL AND CHALLENGING WORK, AND CONTINUES TO EXTEND THE VISUAL LANGUAGES WE USE THROUGH HIS EXPLORATORY CREATIVE PROCESSES."


NEVILLE BRODY
EXHIBITION @ THE MOMA
ON VIEW
APRIL 5 THROUGH MAY 25

NEVILLE
BRODY
He produced some of his most notable projects and iconic work, in particular a body of work for Cabaret Voltaire and industrial post-punk band 23 Skidoo.

NEW YORK CITY COLLEGE OF TECHNOLOGY
PROUDLY PRESENTS
NEVILLE BRODY
606
February 29
7pm
GRACE GALLERY

For The Fashion Institute of Technology
Format: poster
Software Used: Adobe Creative Suite — Illustrator, Photoshop

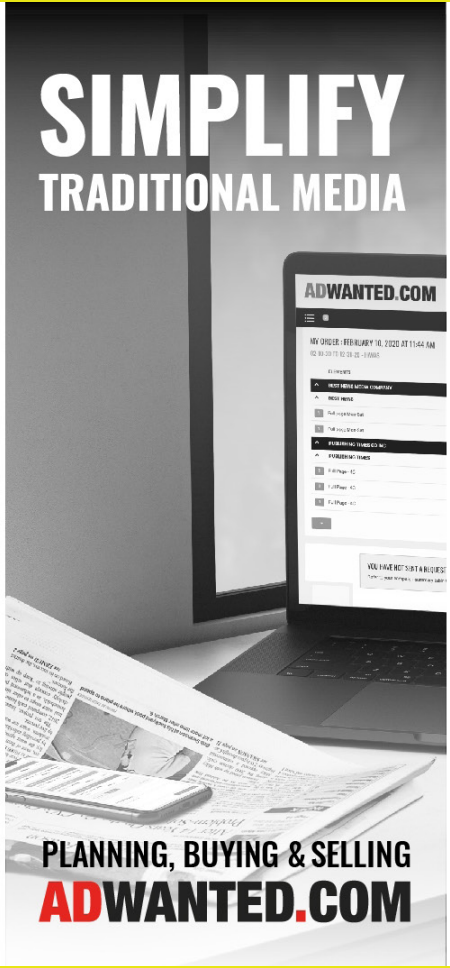
PR13 Bit Gear: Environmental Poster

TAKE
CHARGE
BIT GEAR

For Adwanted USA
Format: digital ad, brocheure
Software Used: Adobe Creatuve Suite — Illustrator, Photoshop

Adwanted USA

PR14


SIMPLIFY
TRADITIONAL MEDIA
ADWANTED.COM
PLANNING, BUYING & SELLING
ADWANTED.COM

SIMPLIFY
TRADITIONAL MEDIA
PLANNING,
BUYING
& SELLING
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DECISIONS
ARE MADE.
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TO ADVERTISING DECISION MAKERS

ALL DAY, EVERY DAY.

SRDS
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Media buying *is an inefficient and time consuming process. As a media buyer, you have most likely...*

*Been asked to plan for **3-5 brands** at the same time, while continuously juggling the changing requests of your clients.*

Spent valuable time searching for rates or contact information on Google

Played endless games of phone tag in the hopes of acquiring the rates and dates that you need, and

*Been expected to do all of this in under **48 hours**.*

Yikes.

In our opinion, that is too much to ask of anybody. That is why SRDS supports media buyers by connecting you to the information you need and providing a platform for streamlined buying.

Use SRDS to:

Browse **125k media brands**' rates, audience metrics, and circulation data—stop relying on other people for the information you need to get your job done.

Gain access to **800k media contacts**—no more wasting your time trying to track down the right person's contact information.

Streamline the negotiating and purchasing process by using our new buying platform—and say goodbye to endless games of phone tag!

SRDS will allow you to manage more clients in less time by allowing you to go from planning to negotiating to buying in just a few clicks. With **SRDS**, you can easily maintain your large client load and still log-off in time for dinner.

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INCREASE YOUR VISIBILITY

AND BUILD YOUR BRAND

Tell your unique story to planners and buyers, where media decisions are made.

SRDS
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