

**RYAN MOLLOY** | ARTISTIC/CREATIVE RESEARCH STATEMENT

I do not subscribe to traditional roles and practices of a graphic designer. While I maintain a professional practice, I firmly place the bulk of my efforts in my artistic and creative research. I see the designer as a producer of knowledge which pushes the boundaries of the profession further. As the foundation of my research, I utilize design as a means or lens, for understanding, examining, and critiquing the world around me. More specifically, I believe that design questions the social, cultural, historical, political, technological, and formal norms that surround us daily.

Using design as lens my current work examines two distinct trajectories. The first trajectory stems from a critique of typographic practices in response to changing technologies and the cultural zeitgeist. The second investigates mid-century America and its relationship to the present, through which I seek to understand and reveal how the narratives and ideals of the past have shaped today.

My investigation of typography primarily lies in questioning contemporary forms of typography. This has manifested itself in development of typographic ornamentation based on hip-hop culture and the exploration of dimensional and spatial typography. My investigation of typographic ornament searches for forms of inspiration that are a reflection of contemporary culture. My research of spatial typography pushes beyond extruded letterforms and questions traditional notions of reading, utilizes letterforms to create structural systems, and examines 2-dimensional representation of spatial typography.

The second trajectory utilizes open source video footage and through a combination of animation and rotoscoped film footage explores the relationship of Post-World War II America to the present. Post-World War II America was marked by an emerging design avant-garde, the shift of industry from wartime manufacturing to domestic engineering, the rise of advertising and branding, an overarching spirit of optimism and patriotism, and a great zeal for the future. Simultaneously this created a fear of technology, xenophobia, and the anxiety of failure to meet idealized visions and manufactured dreams. This body of work, a series of videos and installations, modifies found video footage and objects from a by-gone era and attempts to link the present with the past to expose tainted futures, failed hopes, lost dreams.

At times these distinctly different paths maintain their separate courses and at other times they intersect. At all times the methods and techniques I employ inform all aspects of my artistic/creative research and professional practice.