Artist Statement:
Hayden Miller

My goal as a graphic designer is to meet the challenges and objectives I’m presented with by finding unique and innovative solutions. Regardless of the context I’m designing in, I strive to find the road less traveled in order to overcome challenges in an unexpected manner, which makes for a more involved experience for the viewer. I not only want to make the experience aesthetically pleasing for the viewer, but I also have the intent of making them contemplate how communication can be ambiguous by taking on many different forms.

My work is inspired by my love for skateboarding and the subculture that surrounds it. Like the act of skateboarding, graphic design in the skateboard industry is very “in-your-face” and eye-catching, and it is this kind of attention grabbing communication that I try my best to achieve when working towards an objective. There is also a mindset engrained in skateboarding that is constantly searching for the next new way to manipulate the skateboard, always looking to what’s next and what’s cool. I find myself thinking in a similar manner when working on a design project, because I want to discover new ways to utilize my skills and maximize my potential.

My designs feature both precise geometric forms and spontaneous naturalistic mark making. I enjoy exploring industrialized environments as well as my beautiful home in Colorado for sources of visual inspiration, and I often bring in visual content to my projects from unexpected places.
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While writing for only sixteen years, London produced an amazing body of work: nineteen novels, eighteen volumes of essays and short stories, and numerous other books, both sociological and autobiographical, and London's popularity has hardly ebbed over the years. The Call of the Wild has been translated into more than thirty languages, and it exists in millions of copies.

“No other popular writer of his time did any better writing than you will find in Call of the Wild.”
- H. L. Mencken

“Untouched by bookishness... The making and the achievement of such a hero constitute, not a pretty story at all, but a very powerful one.”
- Atlantic Monthly

Jack London was an American novelist, journalist, and social activist. A pioneer in the world of commercial magazine fiction, he was one of the first writers to become a worldwide celebrity and earn a large fortune from writing.

Figure 2: The Call of the Wild book jacket
The world we experience is not the real world.
It’s a mental construction, filtered through our physical senses. Which raises the question: How would our world change if we had new and different senses? Could they expand our universe?

Technology has long been used to help people who have lost, or were born without, one of the five natural sensory organs. More recently, researchers in the emerging field of “hyper-sensory enhancement” have begun developing tools to give people some additional senses—or ones that imitate those of other animals, or that can add capabilities nature never imagined. Here’s how such devices could work, and how they might change what it means to be human.

For decades, some deaf people have worn cochlear implants, which use electrode arrays to stimulate the auditory nerve inside the ear. Researchers have been working with other technologies that could restore sight or touch to those who lack it. For the blind, cameras could trigger electrodes on the retina, or on the optic nerve, or in the brain. For the paralysed or people with prosthetic limbs, pressure pads on real or robotic hands could send touch feedback to the brain or to nerves in the arm.

Autistic people might even gain a stronger social sense. Last year, MIT researchers revealed the Ed-Hitch, a device that beams signals off people, detecting their heart rate and breathing patterns. A way to be inviolately connected to a target’s mood from those distant and convey it to an autistic user—or anyone who wants to improve their emotional intuition.

We can also substitute one sense for another. The brain is incredibly adept at taking advantage of any pertinent information that it receives, and can be tricked to, for instance, hear images or “feel” sound. For the blind, a device called the Brainport v100 connects a camera onto a pair of glasses to a grid of electrodes on a person’s tongue. At first, the effect just feels similar to tiny bubbles, but eventually users can learn to read strange points of stimulation as bright pixels or familiar points as dark ones, and can form a mental picture.

“How would our world change if we had new and different senses?”

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Figure 4: Science magazine cover art
Figure 6: Zodiac Year of the Rat infographic
“Terrifying... Eloquent... A heart-rending drama of human yearning”
— The New York Times

Into the Wild is the true story of Chris McCandless, a young Emory graduate who is found dead in the Alaskan wilderness in September 1992, when he is twenty-four. McCandless grew up in wealthy Virginia suburbs of Washington, D.C., and is a very gifted athlete and scholar, who from an early age showed intense curiosity, passion, and a strict moral compass. After graduating from high school McCandless spends the summer alone on a road trip across the country, during which he discovers that his father secretly had a second family during Chris's childhood. McCandless returns home and doubles as a freshman at Emory, but he is tormented by the betrayal and his parents’ keeping it from him grows worse over time.

In April of 1992 McCandless gets dropped off near Mt. McKinley, and bikes into the wilderness. He spends the next sixteen weeks hunting, foraging, reading, and living in a deserted bus made to be a shelter for hunters, not seeing a single human the entire time.

Figure 7: Into the Wild book jacket
Figure 8: David Carson biographical magazine
Figure 9: Pyeong Chang Winter Games mural
Figure 10: Raymond Loewy magazine gate-fold timeline