AUDREY G. BENNETT’S Portfolio

This portfolio documents select books, promotional materials, and environmental signage that I’ve been commissioned to design.
Graphic Art: “Design Manifesto”

1 of 27 entries (out of a total of 107) selected for a traveling juried exhibition with multiple showings across the USA.
Graphic Art: "Global Designer Pledge"

Exhibited in Icograda's Mother Tongue Online Gallery based in CANADA.
Cohoes, the ropes of your clotheslines are rotting! Don't you want to smell the Great Lakes in your sheets anymore Cohoes? Don't you want the sun to puff the turned-out pockets of your Dockers? Dear Cohoes, we're in trouble. Be honest: how many days before you open your utility bill? Kim Jong Un wants your clotheslines Cohoes. Him wants them stiff iron posts, them balls of cement. America's got talent, talent and clothespins. From The Clotheslines of Cohoes, p.24:

"Heroic, elegiac, with a novel-like scope and depth and richness. These poems are warriors carrying full and wounded hearts."


"Elizag [Elizabeth Gordon] gives middle-aged white ladies a bad name. She can wreck it with the best of them."

Engendering Interaction with Images

No longer passive spectators of images, these days we are more likely to be active participants in their production, distribution, and consumption—which raises important questions about the consequences of widespread user interaction on meaning, communicative effectiveness, and society at large. In this groundbreaking book, communication expert Audrey G. Bennett argues that engendering interaction with images actually improves their effectiveness by enabling images to convey meanings effectively across cultures. At the cutting edge of the visual and communication arts, this book represents a welcome challenge to the way we think about how images convey meaning.

Audrey G. Bennett, associate professor of graphics at Rensselaer in upstate New York, is director of Biohouse.org, a virtual design studio dedicated to participatory development of images with lay communities in topics related to social change through effective communication. AIDS awareness and prevention, sustainability, STEM learning, and global citizenship.
Promotional Materials
MAILERS, BROCHURES, POSTERS+
The Arts Center, Troy, New York

Writings
Jenny Holzer & William Kennedy

April 26 - June 24, 2000

The Arts Center is pleased to present Jenny Holzer & William Kennedy, exhibiting in a single venue for the first time, in a major new collaboration. They are an influential duo, whose works are influential today. Jenny Holzer is an artist whose words cut through the noise of the media, her words are like a sharp knife, cutting through the fabric of society. William Kennedy is a writer, whose words are like a sword, piercing through the veil of reality. Their collaboration is a collaboration of worlds, a collaboration of words, a collaboration of ideas. They are a collaboration of the old and the new, of the past and the future.

Jenny Holzer's words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society. Her words are like a sharp knife, cutting through the fabric of society.

William Kennedy's words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality. His words are like a sword, piercing through the veil of reality.

Their collaboration is a collaboration of worlds, a collaboration of words, a collaboration of ideas. They are a collaboration of the old and the new, of the past and the future.
The Arts Center, Troy, New York
A reading honoring the winners of the 60th Annual McKinney Contest Thurs., April 5th at 8 PM 3303, Sage Bldg., RPI
**Award:** Outstanding Project Website, awarded to Rensselaer Triple Helix Project, presented at the National Science Foundation’s GK-12 Annual Meeting, Washington D.C., 2012

---

**Principal Investigator:** Ron Eglash  
*Department of Science and Technology Studies, Rensselaer*

Ron Eglash received his B.S. in Cybernetics, his M.S. in Systems Engineering, and his PhD in History of Consciousness, all from the University of California. A Fulbright postdoctoral fellowship enabled his field research on African ethnomathematics, which was published by Rutgers University Press as African Fractals: modern computing and indigenous design, and recently appeared as his TED talk. He is currently a Professor of Science and Technology Studies at Rensselaer Polytechnic Institute, where he teaches design of educational technologies and graduate seminars in social studies of science and technology. His "Culturally Situated Design Tools" software, offering math and computing education from indigenous and vernacular arts, is available for free at [www.csdrt.rpi.edu](http://www.csdrt.rpi.edu).

---

**Co-Principal Investigator:** Audrey Bennett  
*Department of Language, Literature, and Communication, Rensselaer*

Audrey Grace Bennett is a tenured associate professor in the Department of Language, Literature, and Communication. She teaches courses in graphic design theory, research and practice and conducts research on collaborative and participatory design as methods for cross-cultural communication. Bennett is editor of "Design Studies: Theory and Research in Graphic Design" published by Princeton Architectural Press that chronicles historical and contemporary efforts of designers to broaden the scope of the profession of graphic design to include user research. Her current research--funded by Rensselaer, the Society for Technical Communication, and the National Science Foundation--includes the development of a theory of interactive aesthetics (IA) that.

---

**Triple Helix Highlights:**

*Lessons/Activities*  
*Culturally Situated Design Tools*  
*Culturally Situated Community Sensing*  
*HIV/AIDS Awareness and Prevention in Ghana*  
*Equation Handler*  
*Photos*
EAPS
Theater of (Dis) Location

Location

SPRING 2001

2.07
Robert Gerdes
Electrical Music Composition Performance in Performance with Drugs and Cats

2.20
The Telephotograph & The Machines
Performance with Actors, of 1.1

2.23
Living, Speaking and Singing
A Revised Edition of The Mechanical](

3.07
Linas Schmidt
Art in the Name of Performance Art

3.21
Theatre of Applied Antennas
Performance and Discussion

4.04
In III ENS
Protagonist Youn Lee, Director

4.18
End Time
A Project of the Living and Performative Practices

OTHER EVENTS IN THE ARTS

The Arts Department

Electronic Arts Performance Series

Calendar

Rensselaer Polytechnic Institute
Environmental Signage Design

Proposal presented to Frear Park Conservancy

Funded by a Louise & Hortense Rubin Foundation Community Fellowship
Frear Park Conservancy, Troy, New York
Professor Bennett teaches graphics courses in the Department of Communication and Media at Rensselaer. In her research, she investigates the design and implementation of images that effect behavioral and cognitive change. Her publications include “Engendering Interaction with Images” (monograph) and “The Rise of Research in Graphic Design” which introduces the 2006 collection she edited titled “Design Studies: Theory and Research in Graphic Design.” She is co-editor of the “Icograda Design Education Manifesto 2011” and founder of GLIDE, a biennial virtual conference on global interaction in design education.