RORY KING

DESIGN, ETC.

www.rorykingetc.com
mail@rorykingetc.com

Rory King is a multidisciplinary designer, creative director, and educator based in New York City. In addition to his studio practice he has taught multidisciplinary design courses at Pratt Institute and Wayne State University. He received his MFA from Cranbrook Academy Of Art.

Selected clients include Vox Media, New York Magazine, Sony Music Entertainment, Koto, Instrument, Look Inc., OnePlus, Sylvain, Noë & Associates, Listen, Pratt Institute, Anomaly, Bloomberg Businessweek, Mold Magazine, Cranbrook Art Museum.
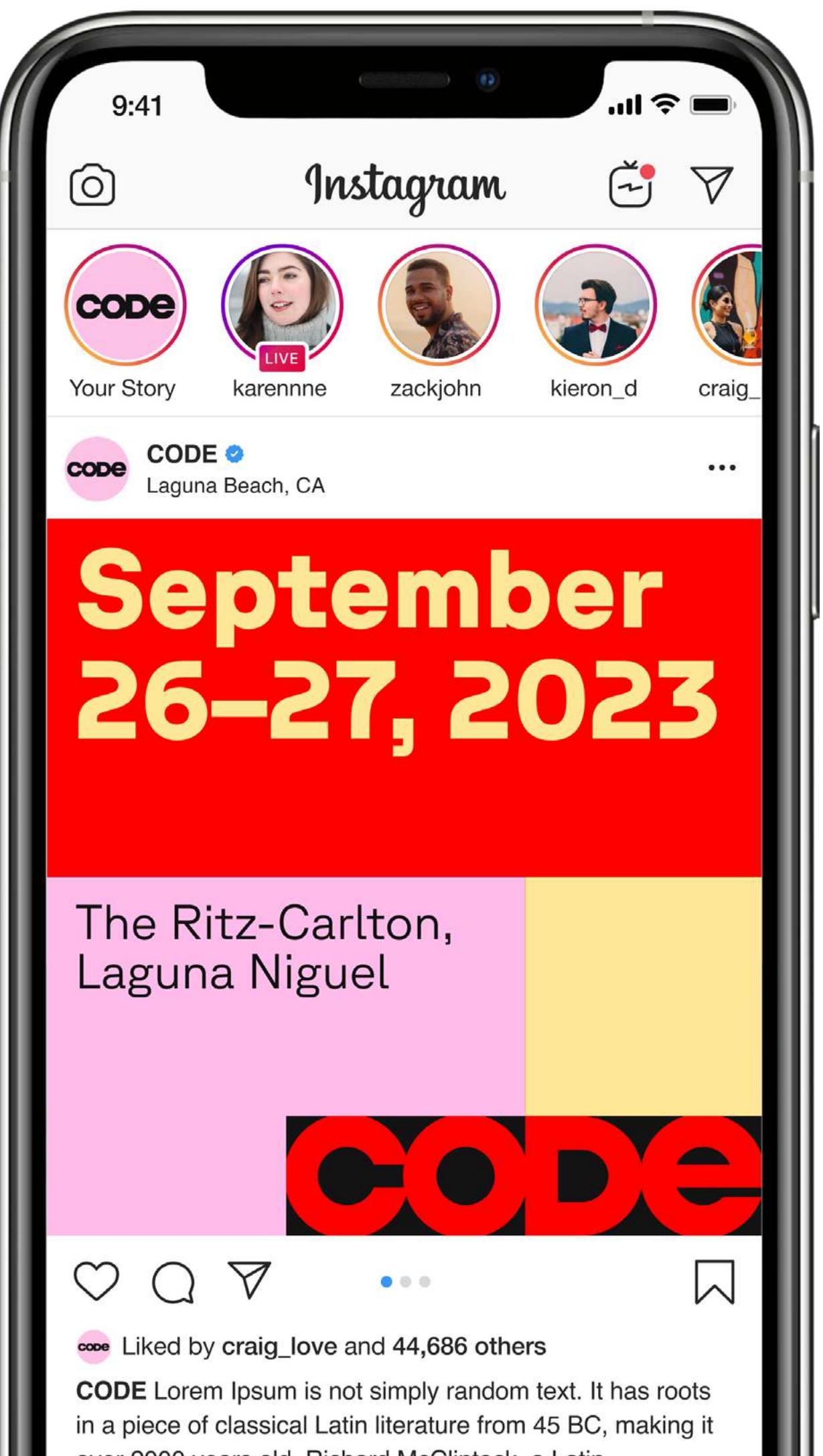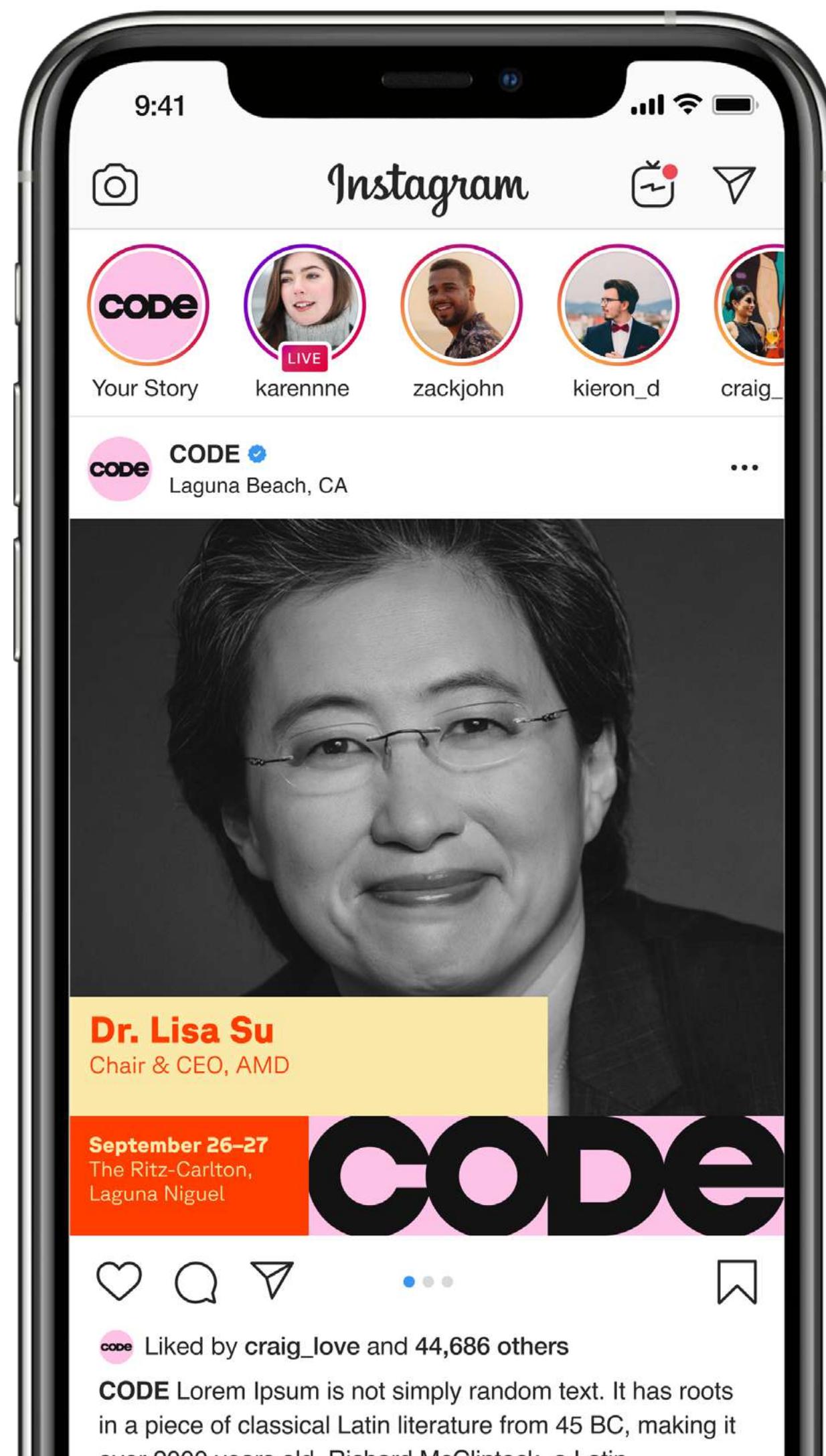
Case Studies
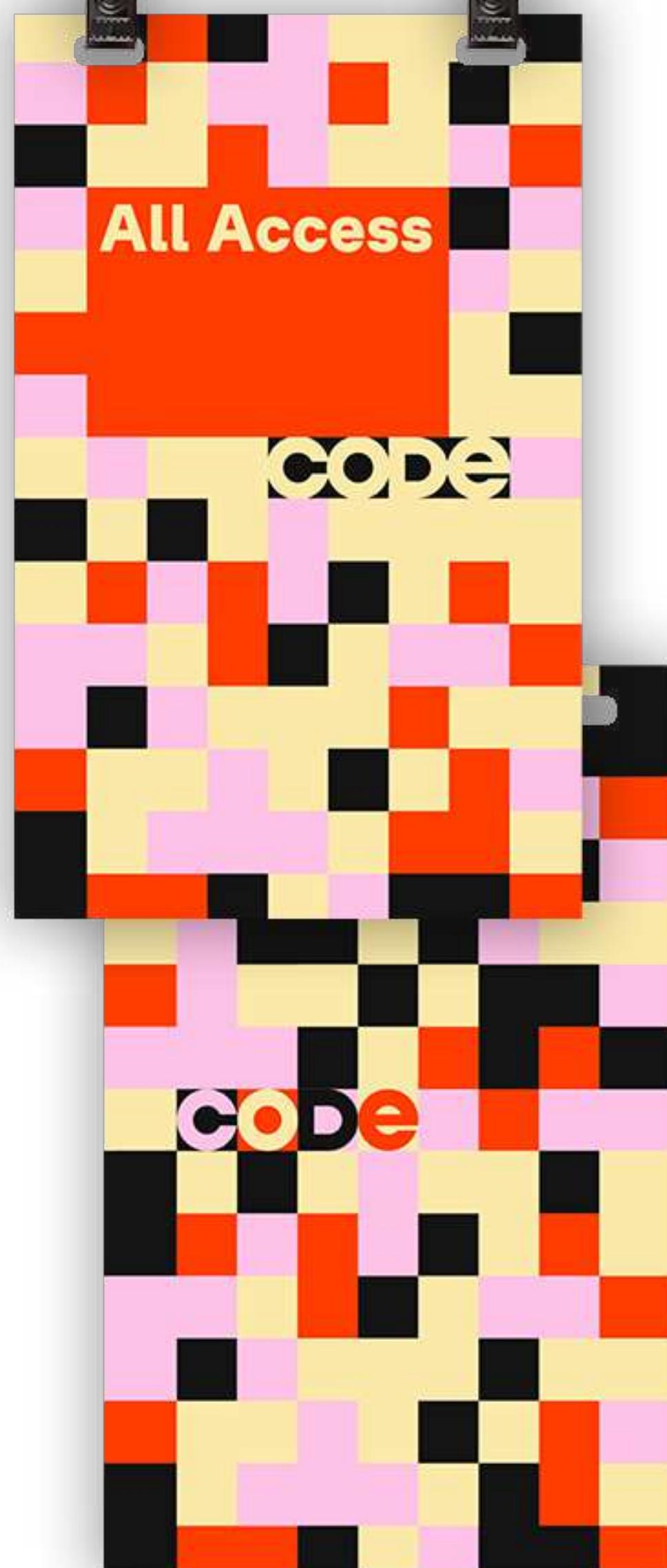
The Code conference had been a staple within tech journalism for a long time, legitimized by its co–founder and host, Kara Swisher. The challenge of this project was rebranding the conference for the future—around a new set of hosts and a younger audience.
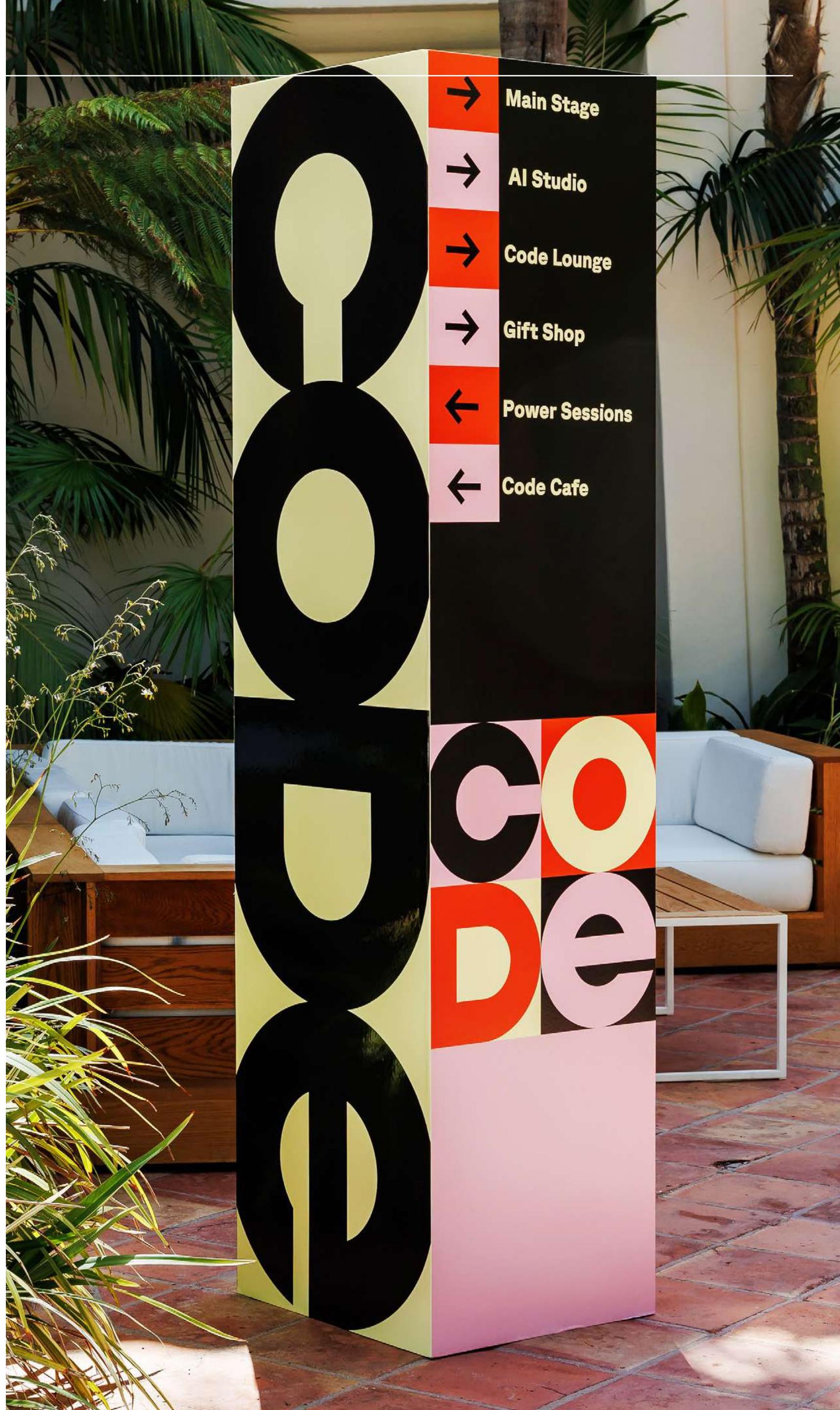
The new identity stemmed from the idea of Code being a building block, where a system of growth originates from the logo, depicting the tech industry's evolving impact on society.
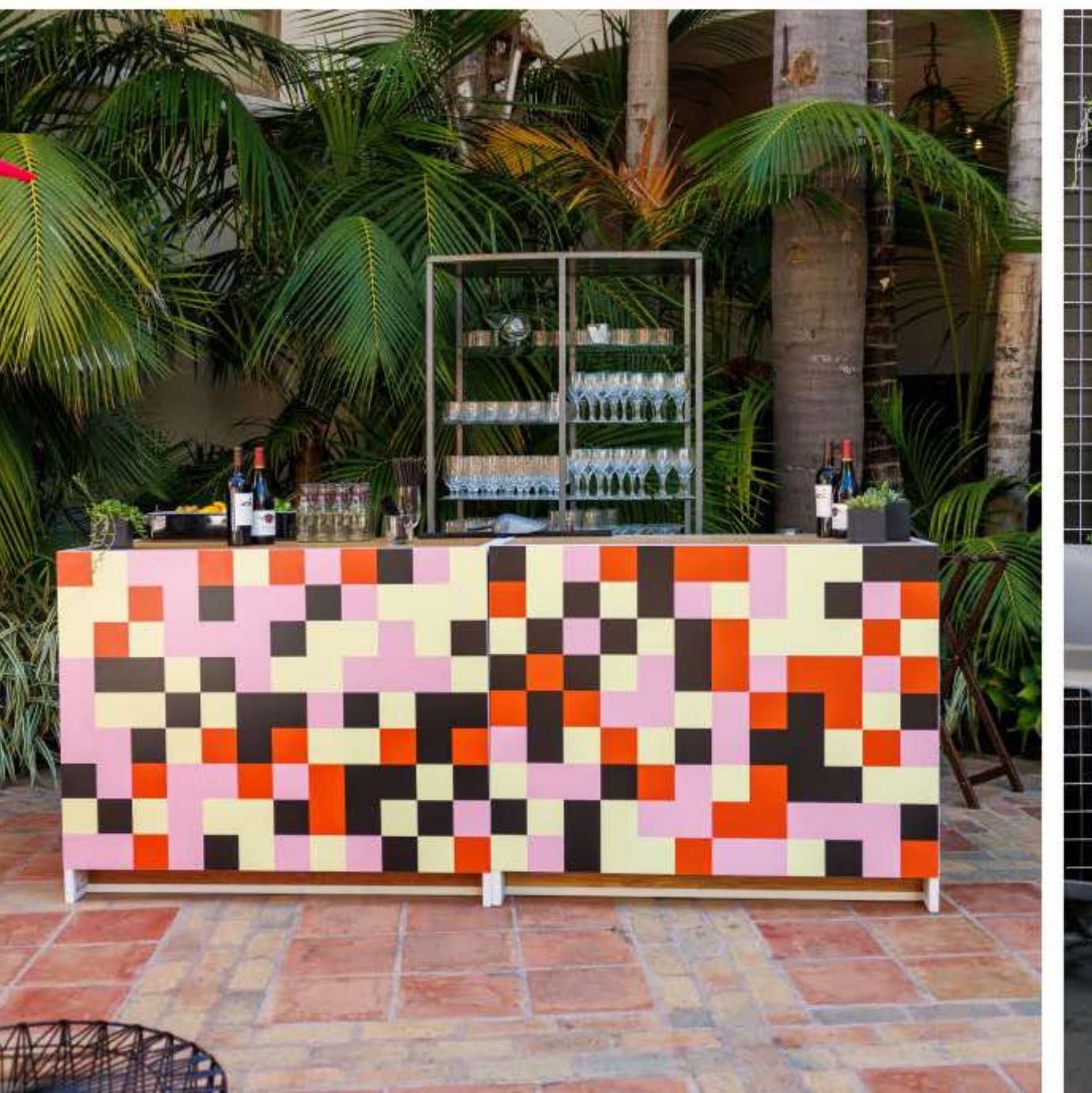
Every composition speaks to something that starts with Code and grows from there. It's a system that is not only fun to look at but also fun to create. It lives between predictability and volatility. Never expected but not random either.

Don't forget to book your Breakfast and Lunch Power Sessions in the Code app!

code VOXMEDIA

code VOXMEDIA

Power Sessions

CODE

→ Main Stage
→ AI Studio
→ Code Lounge
→ Gift Shop
← Power Sessions
← Code Cafe
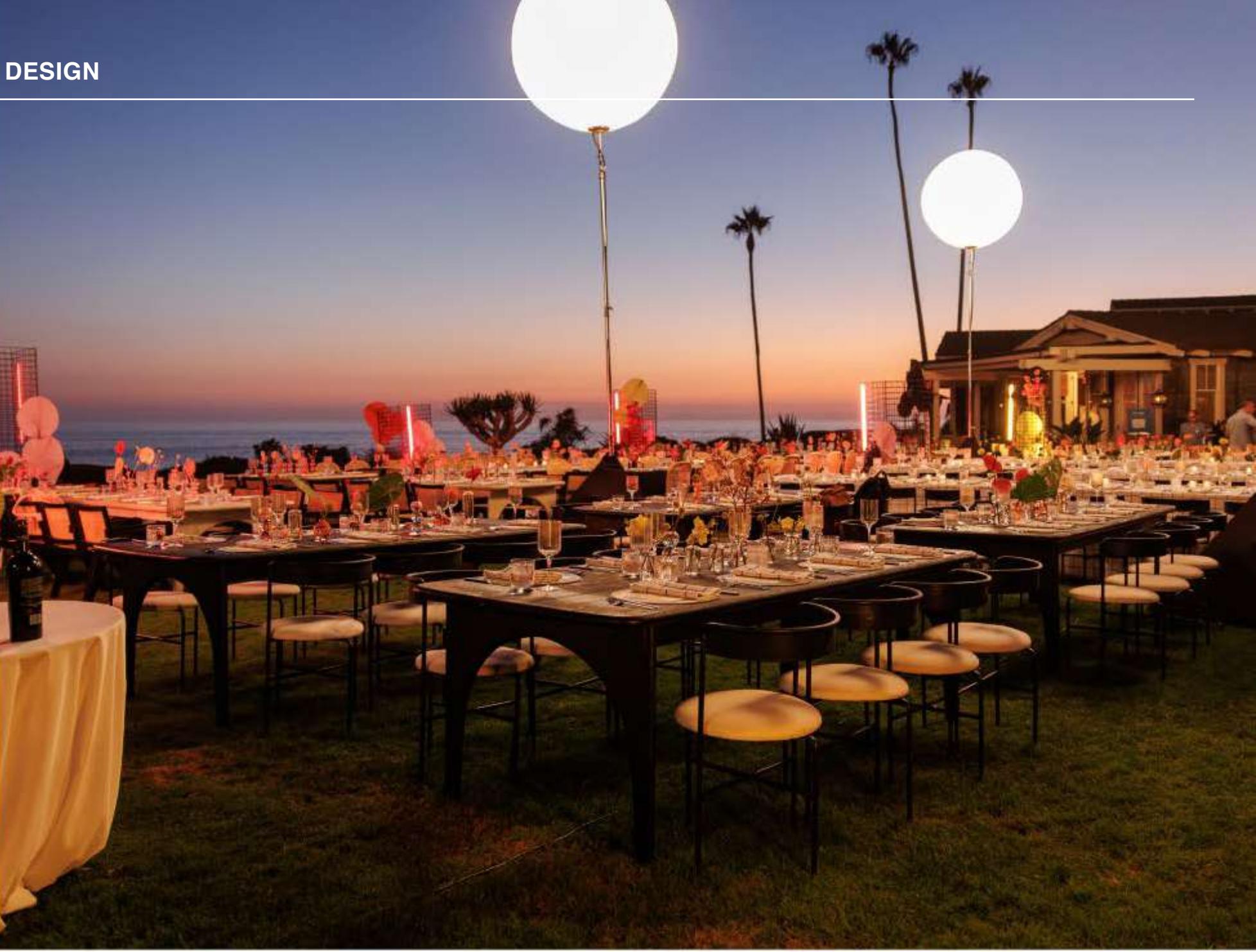
CODE

Alfred is focused on redefining the future of what it means to live in a city for residents, property owners, and local businesses. The identity system was built from the ground up to increase awareness and adoption of their services. Core messaging inserts Alfred services into scenes of everyday life, and allows users to understand the breadth of offerings Alfred provides them.
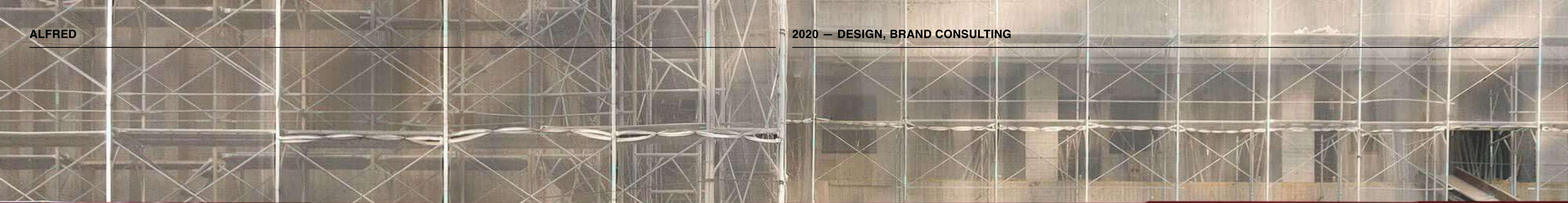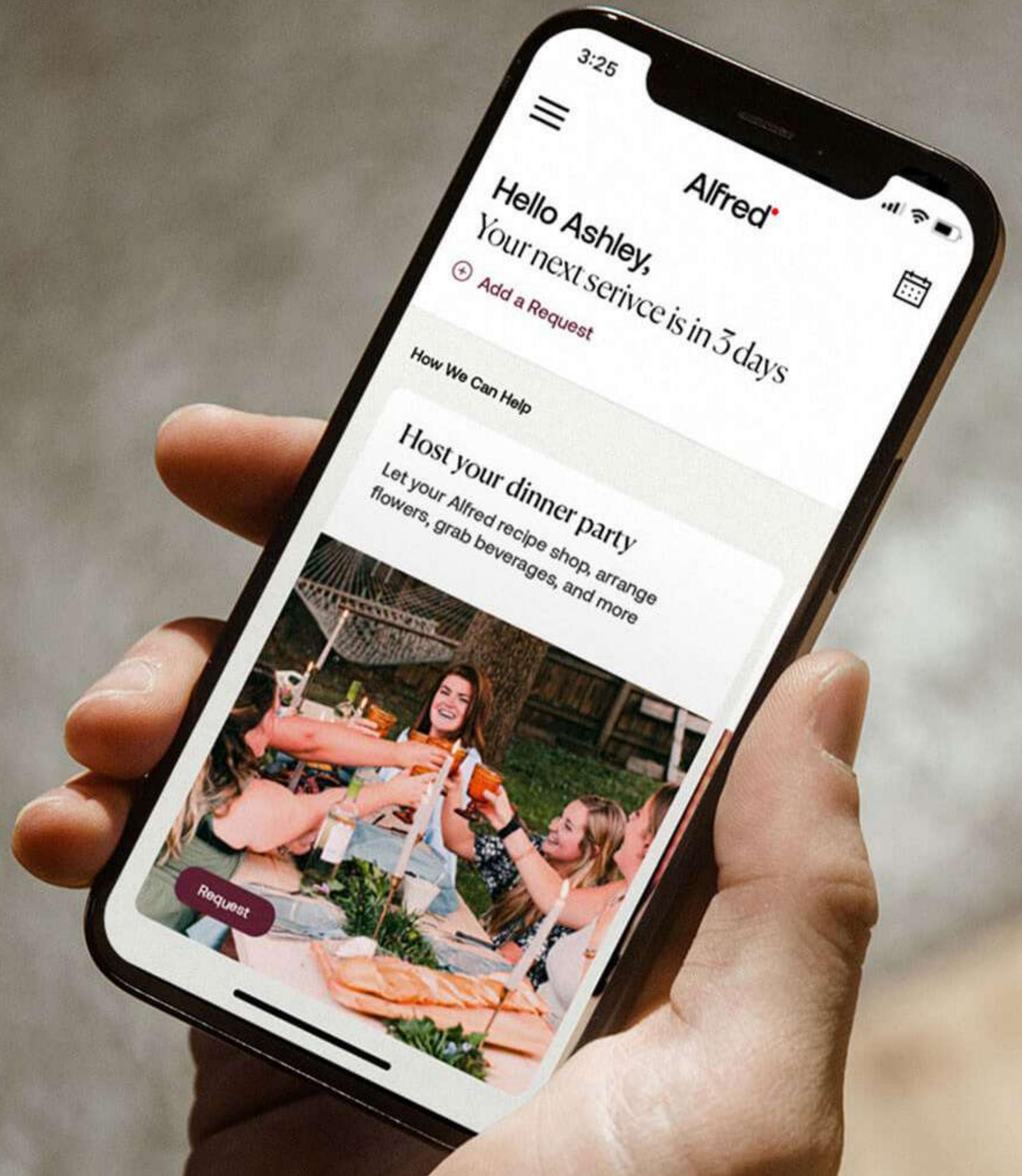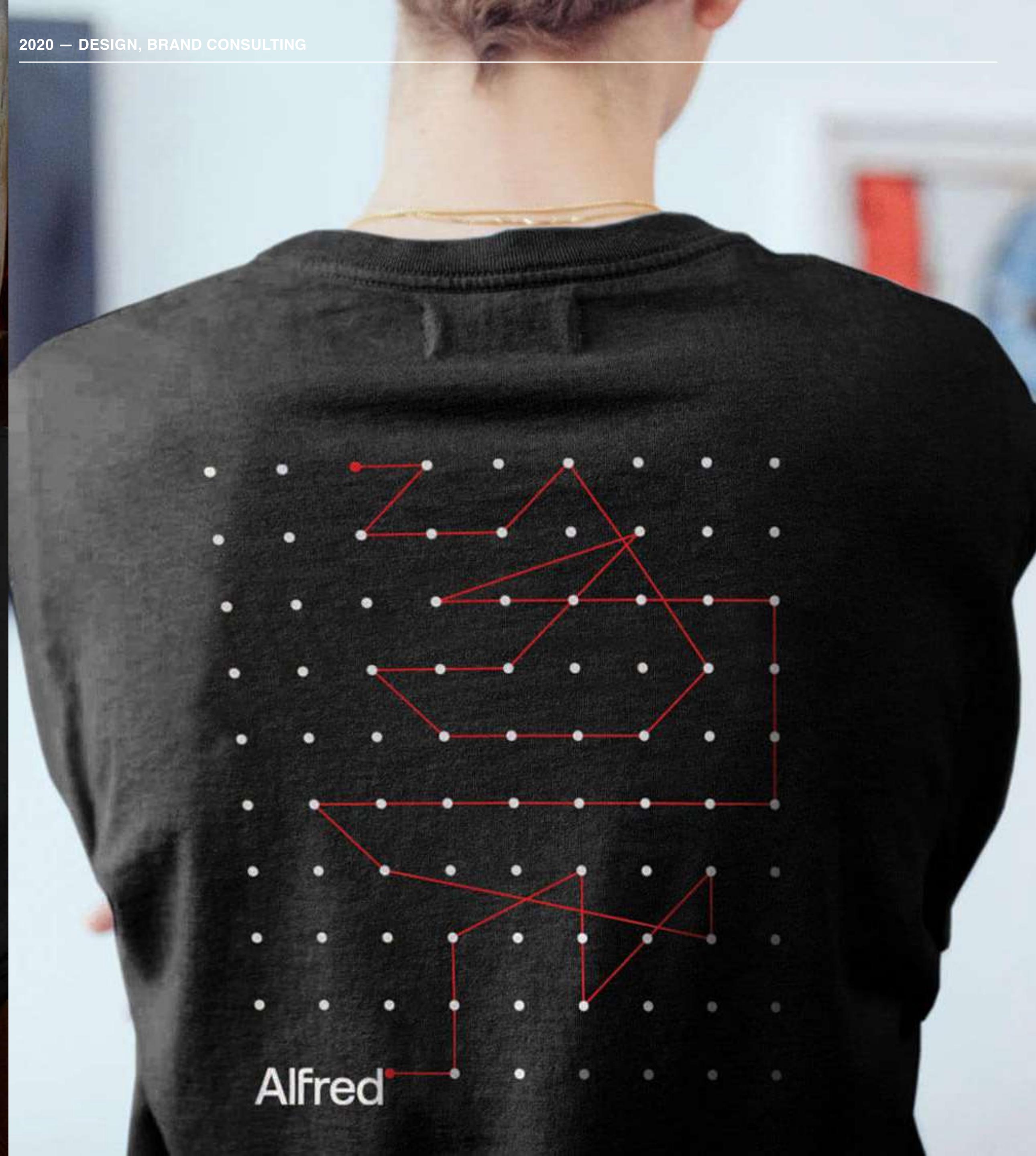
Welcome home 19 Dutch. We're Alfred® let us:
• water your plants • clean your apartment
• grab your prescriptions • clean your laundry
• hang up your artwork • shop for that recipe
• sign for your delivery • arrange a bouquet
• book your handyman • and so much more.
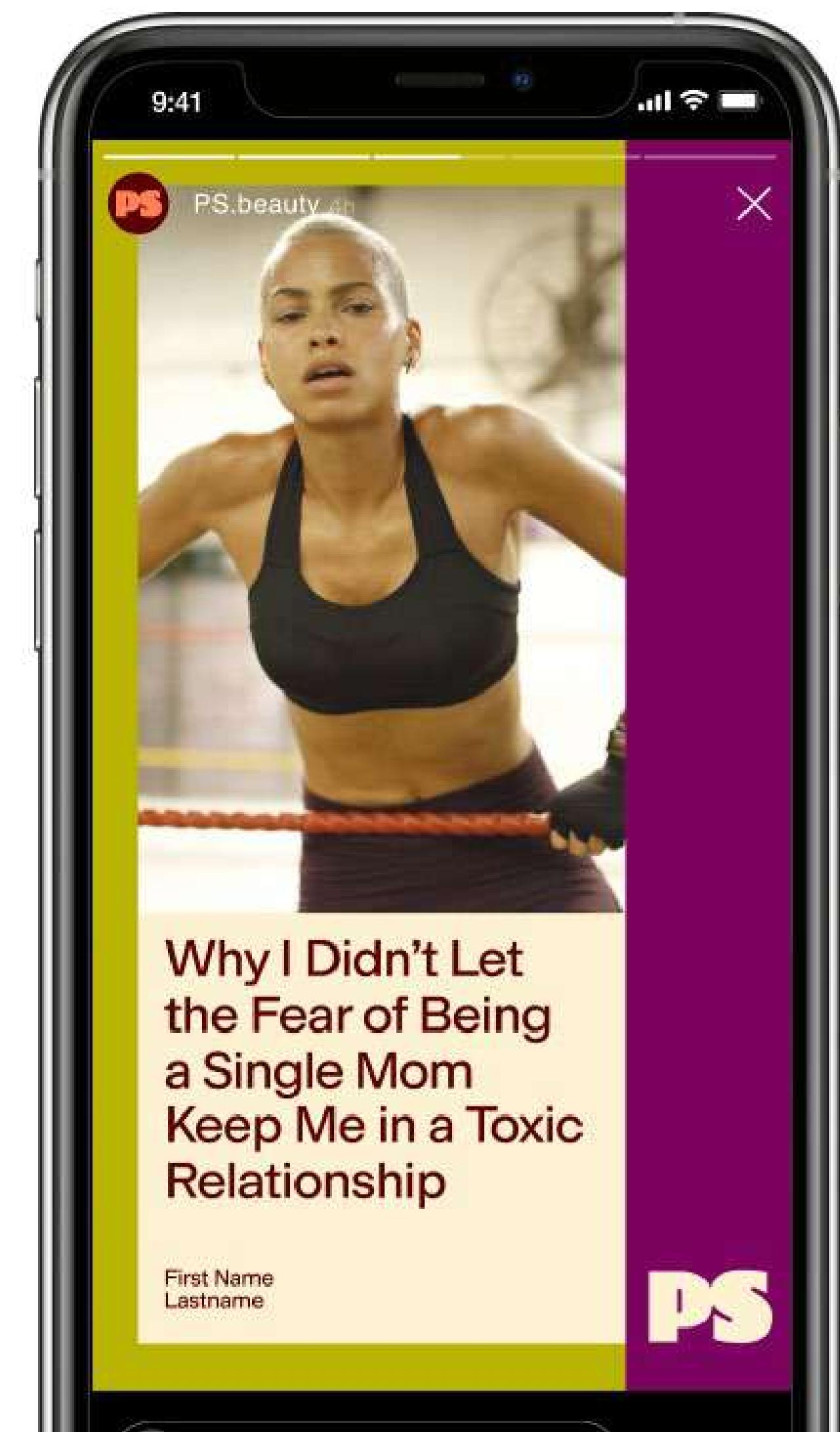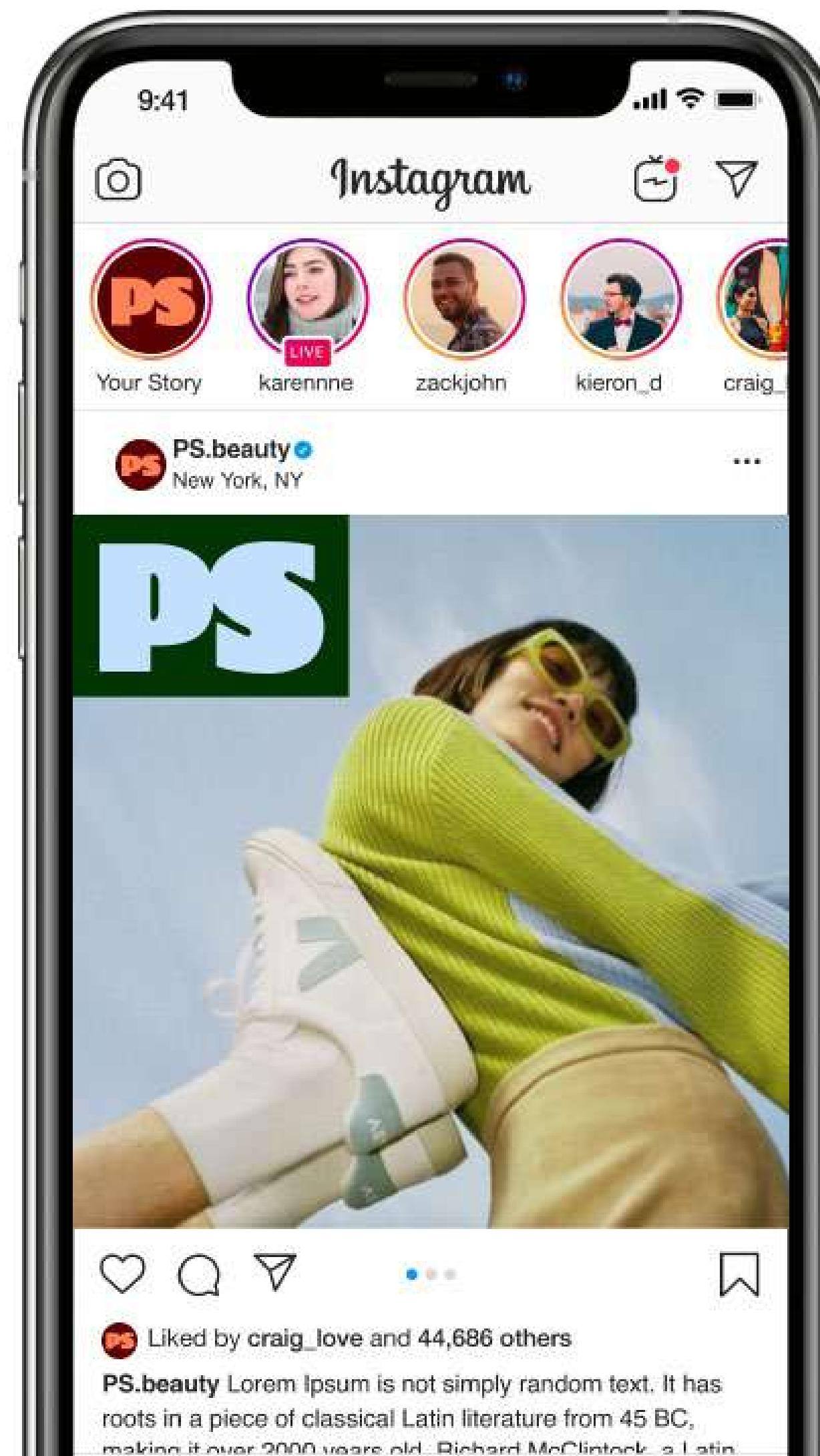
Popsugar was a brand with name recognition but waning resonance. The new identity transforms the pop–culture obsessed Popsugar into the wellness and lifestyle focused PS.
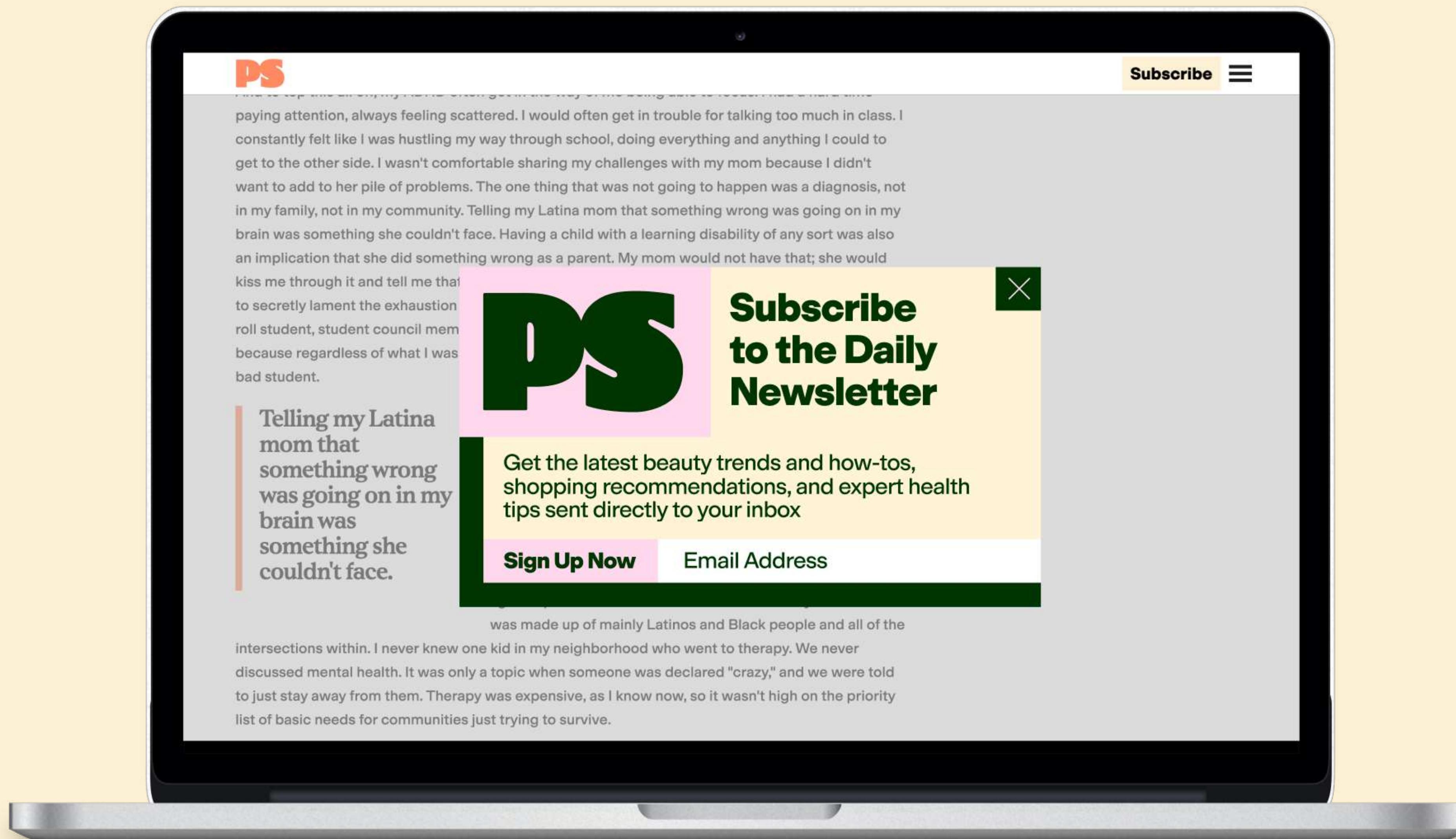
The new logo is optimistic, grounded, and bold. It is meant to communicate confidence on every asset it stamps. It shows up large as a graphic, or small as an anchor.
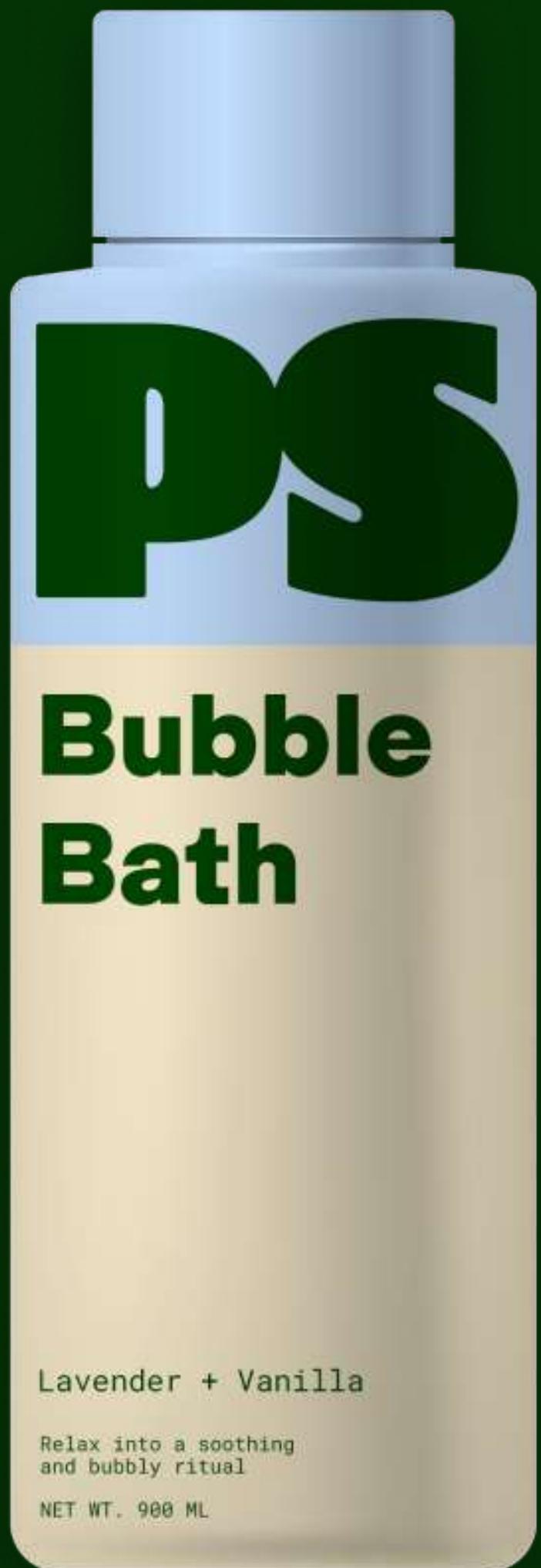
The design system is meant to be dynamic and generative. The playful layering of colored planes informs the construction of the system. It speaks to depth, fun, variety, and inclusivity.

Rejecting the blurry–rainbow–gradient visual trend of most tech and smartphone companies, the identity system for OnePlus relied heavily on a thoughtful color scheme and rigid typographic hierarchy to depict the impact of a new bold and visionary smartphone entering the market.

Various Projects

10" Non-stick
Frying Pan

EATER

Stainless Steel Handle
Scratch Resistent
Oven Safe
Lifetime Warrenty

Southwestern
Homestyle Recipes

A collection from chefs of the
region's best restaurants

EATER

The 38 Essential
Restaurants in
New Orleans

NEW YORK MAGAZINE

CREATIVE DIRECTION

2023

Creative Direction for New York Magazine's tote bag campaigns.

NEW YORK MAGAZINE

CREATIVE DIRECTION, ILLUSTRATION

2023

Illustrations for *New York* Magazine's 2023 Awards Season coverage.

THE CUT CAFE

CREATIVE DIRECTION, DESIGN

2024

Identity and experiential design for The Cut and Bluestone Lane partnership.

VARIOUS LOGOTYPES

CREATIVE DIRECTION, DESIGN

2011—Present

Logotypes for various clients: VAMP Magazine, SteamRooms, Nervous Attack Records, ALFM/MekkoDJ.

THE VULTURE SPOT (*NEW YORK* MAGAZINE)

CREATIVE DIRECTION, DESIGN

2024
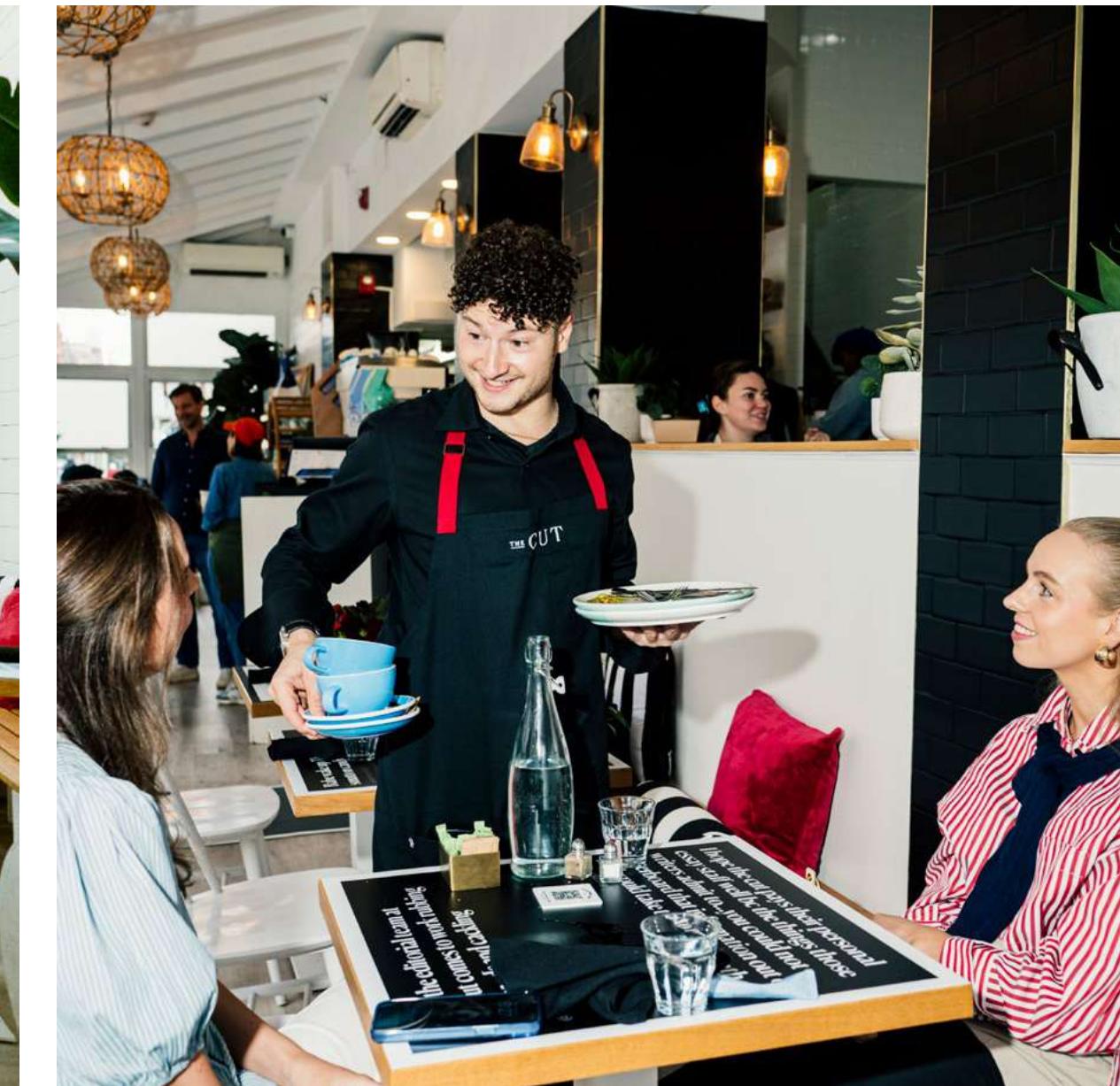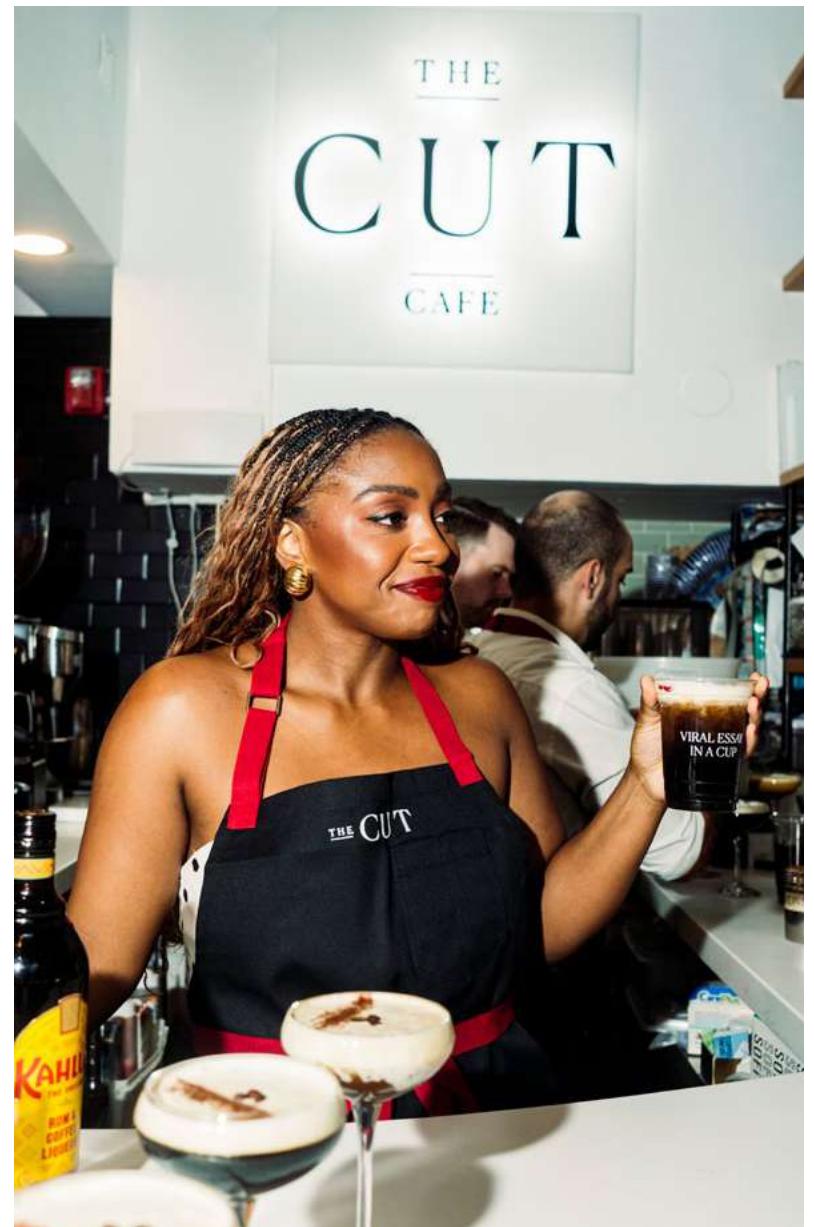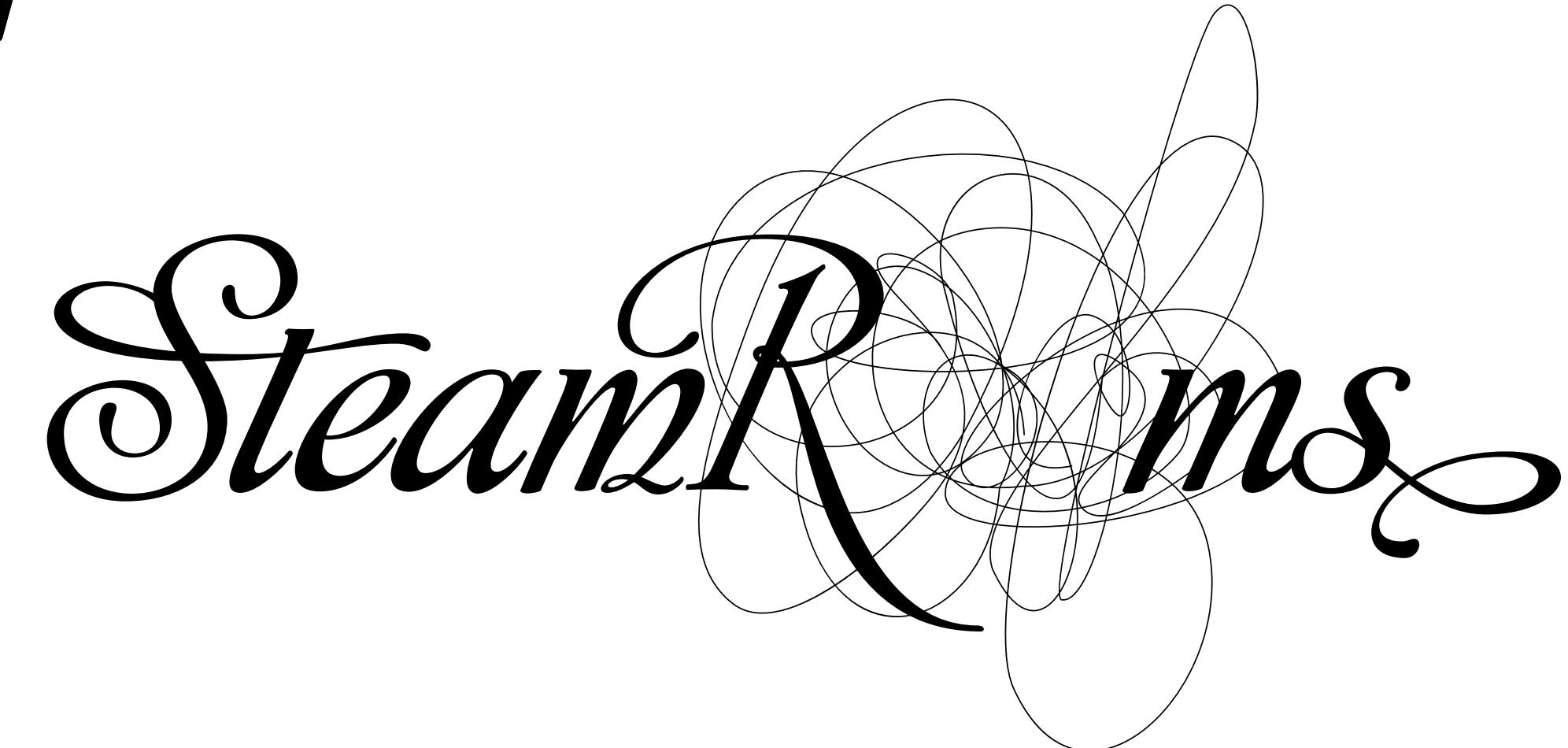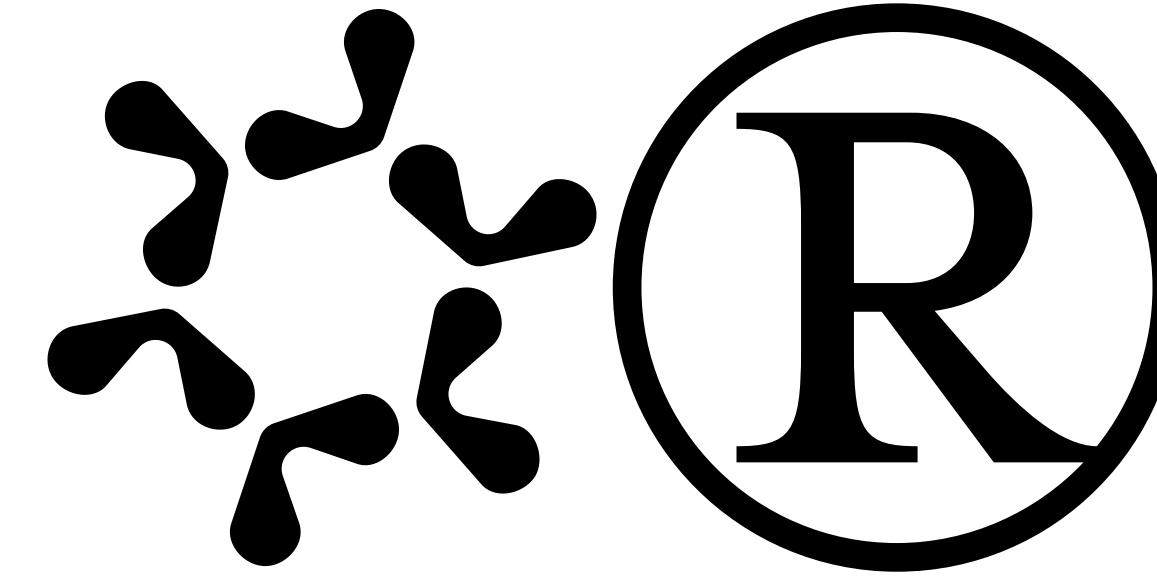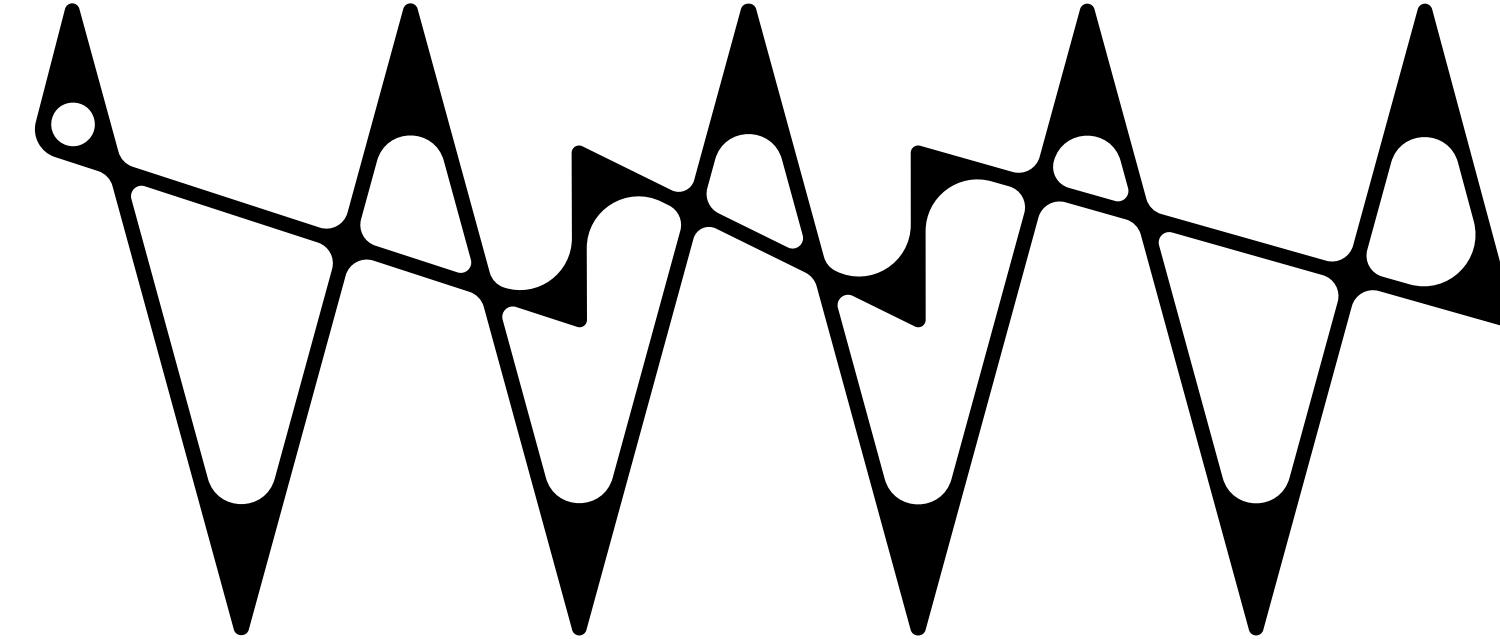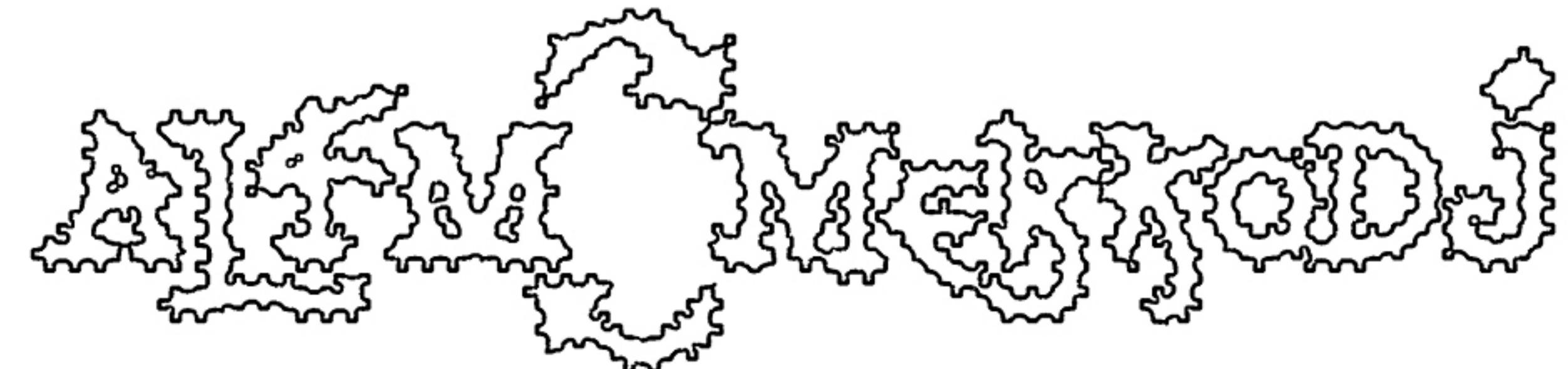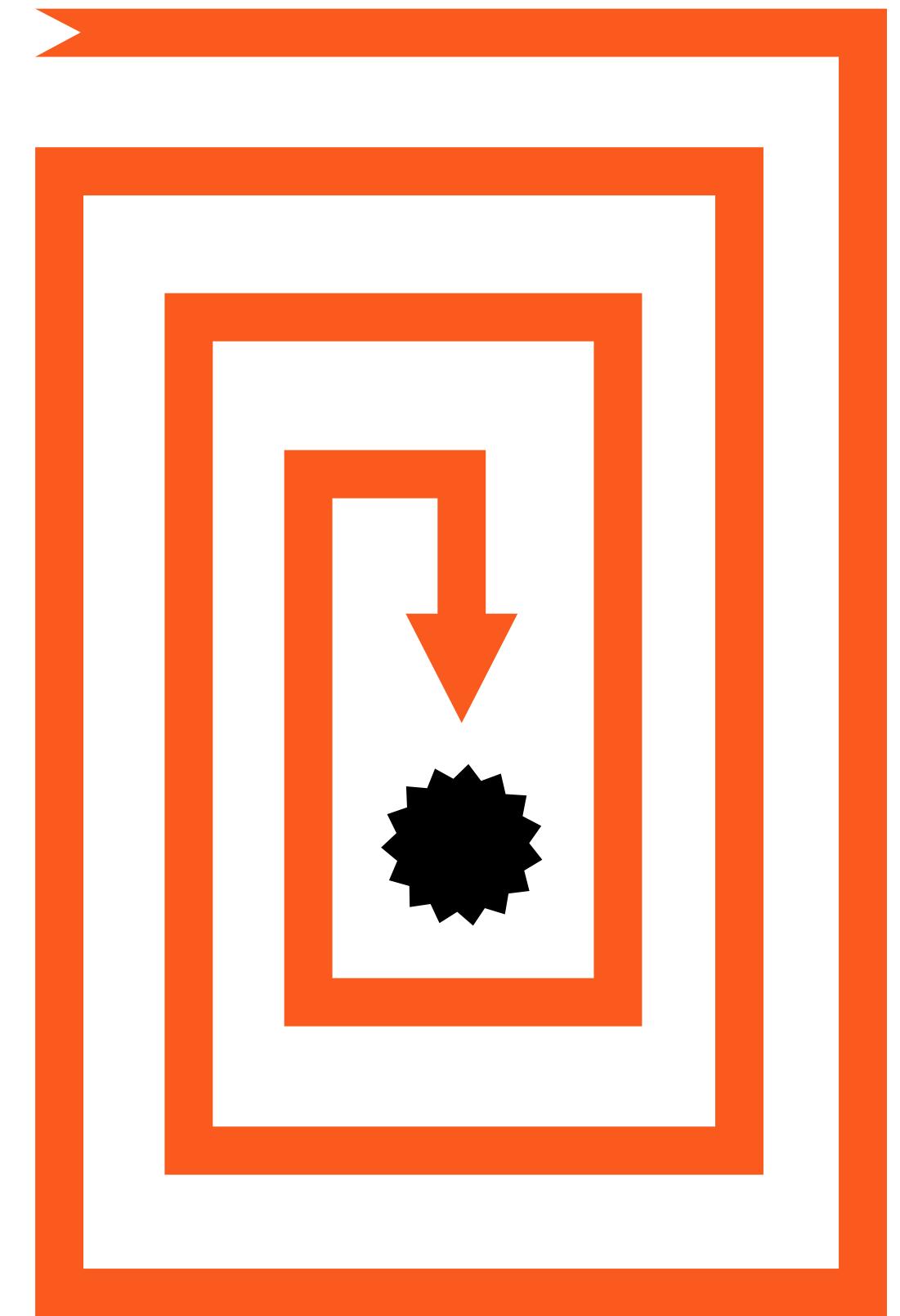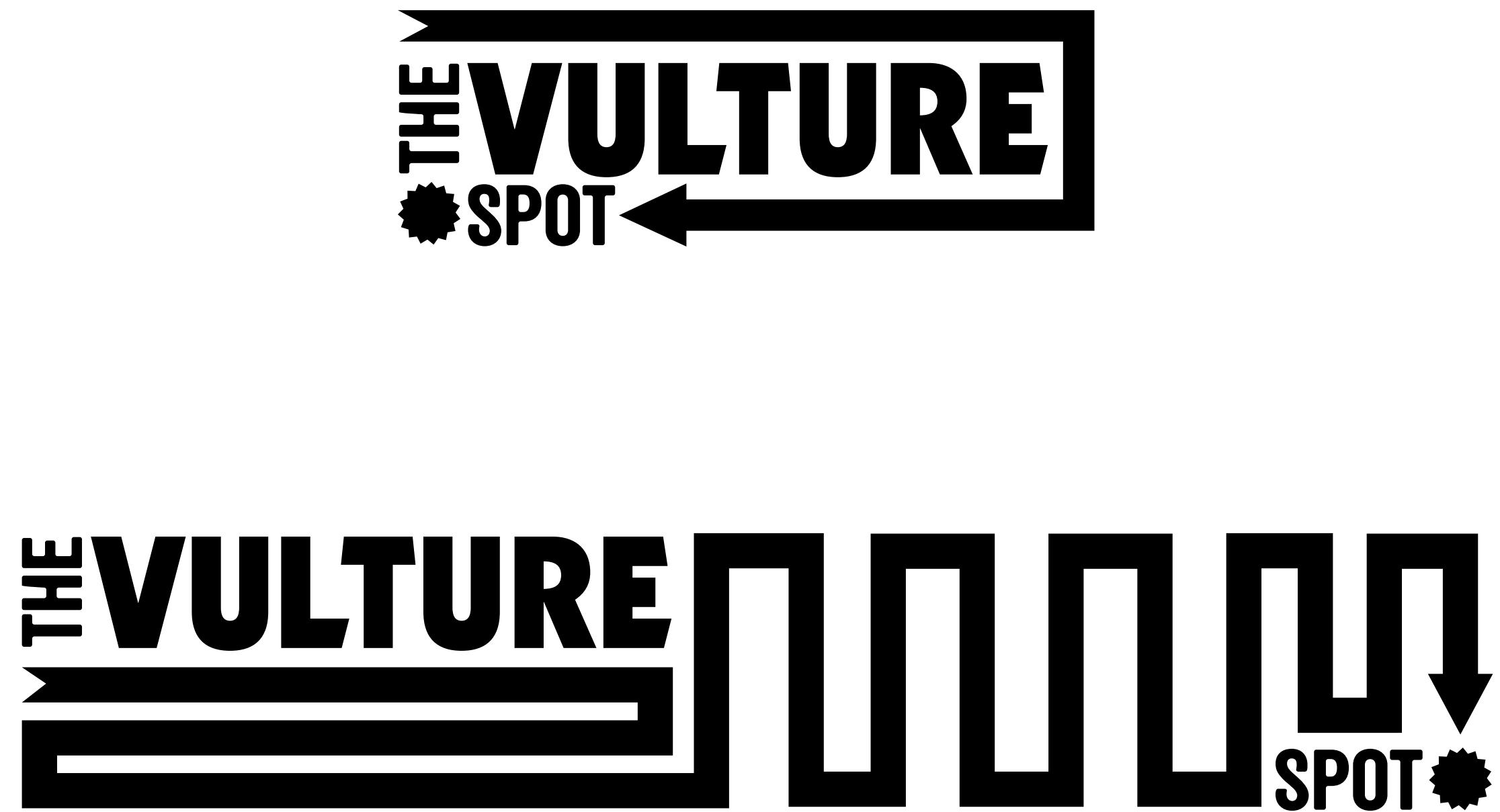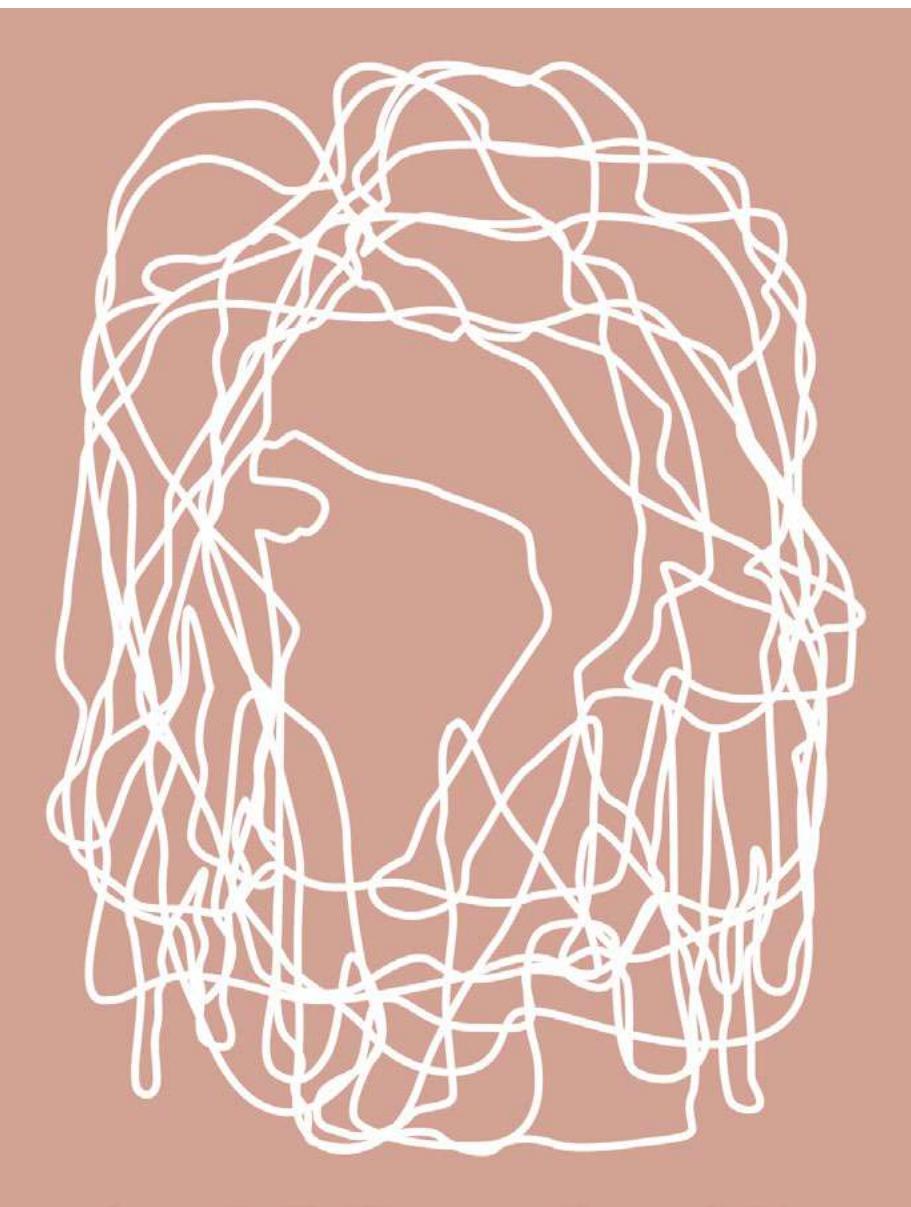
The Vulture Spot identity was crafted to fit a variety of environments and therefore has a kinetic nature built into the logo with "SPOT" having the flexibility to be positioned anywhere.

metallic fragments of foam that represent plastiglomerates in the age of the Anthropocene and geodes in an alien landscape. I felt a need to break the systematic ways I had been working, thinking more fluidly and being open to taking risks.

II.
LARSON GRANT

> 42–51

LARSON
As a recipient of the Larson Award, I was able to research anatomy and avant-garde fashion in Rome, Florence, Bologna, London, Antwerp, Rotterdam and Amsterdam. I traveled around from city to city visiting anatomy museums that used artificial anatomy as a three-dimensional thinking tool exploring relationships between life and death, science and art, body and soul. The Vrolick museum has a collection of over 250 physical deformities that help me imagine what it would be like to be in a body that is limited due to genetic mutation and growth disorders. In Amsterdam, I visited a Body Art exhibition at the Tropenmuseum. It spoke about subcutaneous implants and surgical changes through time and cultures. I learned how our species is determined to take the body as far as possible away from its biological starting point. The Body Worlds: Happiness

project exhibited more than 200 anatomical specimens of real human bodies that show the complexity, resilience and vulnerability of our bodies. I was able to gain a fresh perspective and it made me grateful for having a healthy and able body.

VIKTOR AND ROLF
< 52–59
I took a detour to Rotterdam in the Netherlands to see Viktor and Rolf's 25 year retrospective. I learned how they use a simple material and a rigorous exercise in pattern-making to create volume and structure. By setting restrictions and rules with one kind of material, they create parameters that generate creativity. They transform the body and reinvent the self with their sculptural works. I appreciate the fact that their work is closer to art than commercial commodity.
Anneke Smelik writes, **Deleuze's notion of the fold 'undoes a binary opposition between inside and outside, between appearance and essence: for the fold announces that the inside is nothing more than a fold of the outside'. Identity is made up of a variety of foldings, from the material body and its dressings to the immaterial time of memory or desire. This insight involves a fundamental critique of the idea that fashion is a superficial game of exteriority covering over a 'deep' self hidden in the interior folds of the soul. The fold is the concept that helps us to think of identity as a process of becoming, functioning as an interface between the inside and the outside depth and surface, being and appearing.**[1]
All aspects of my body show that it is a receiver of information through travel. I feel that this influence will find its way out.

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in all sorts of radically different ways that possess the strange, unnatural, outrageous, ceaselessly unforeseen originality that
> 22
is Atopos (unclassifiable alien).
In *Thinking through Fashion*, Smelik writes, **Becoming—a process of transformation and metamorphosis—implies what Deleuze and Guattari have called a process of territorialization, de-territorialization and re-territorialization. A certain territory—for example the field of fashion—is not necessarily a static notion, but rather an assemblage with a 'mobile and shifting centre'. A process of becoming thus implies continuous moving, transforming and metamorphosing.**[6]
When making this work, I think about my inner struggle of balancing introversion and extroversion. I play with the tension of vulnerability and protection. I use bright and vivid colors to mask and transform identity. I like to think of myself as a private extrovert or a public introvert. I am curious about the world abroad, but I travel alone. I am somewhat at odds with myself. In this piece I am hiding my identity while maintaining a strong presence. Agoraphobia is a type of anxiety disorder in which you fear and avoid places or situations that may cause you to panic and make you feel trapped, helpless or embarrassed. These pieces are inspired by science fiction and psychological torment.

V.
BODY VS. TECHNOLOGY

After my trip to Europe, I took a class at Haystack Mountain School of Crafts on crafting electronics. I learned how
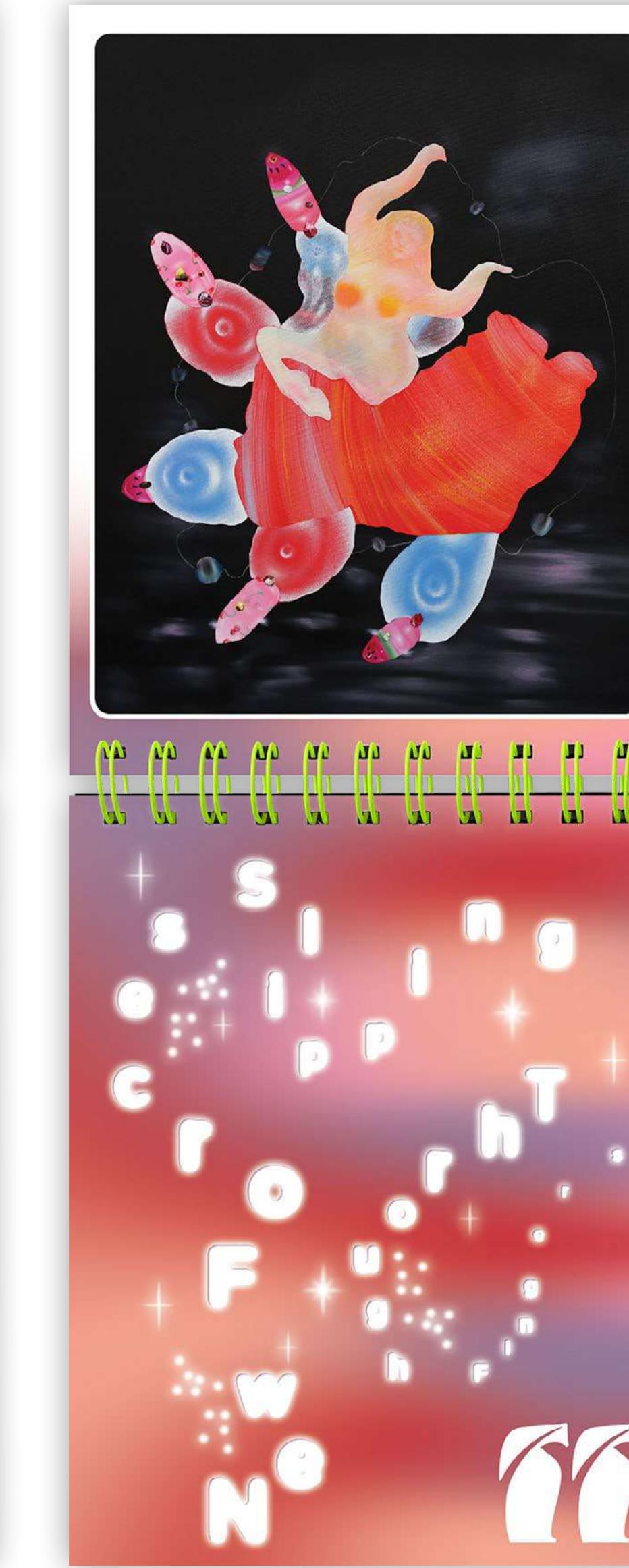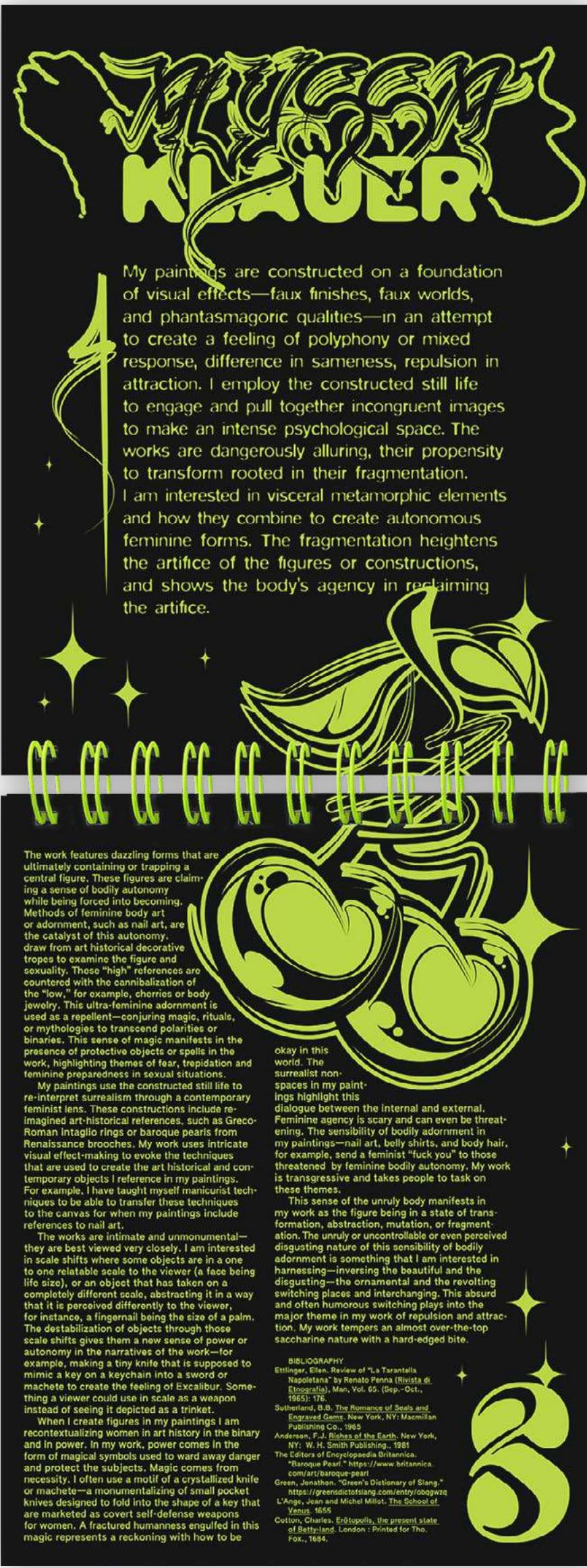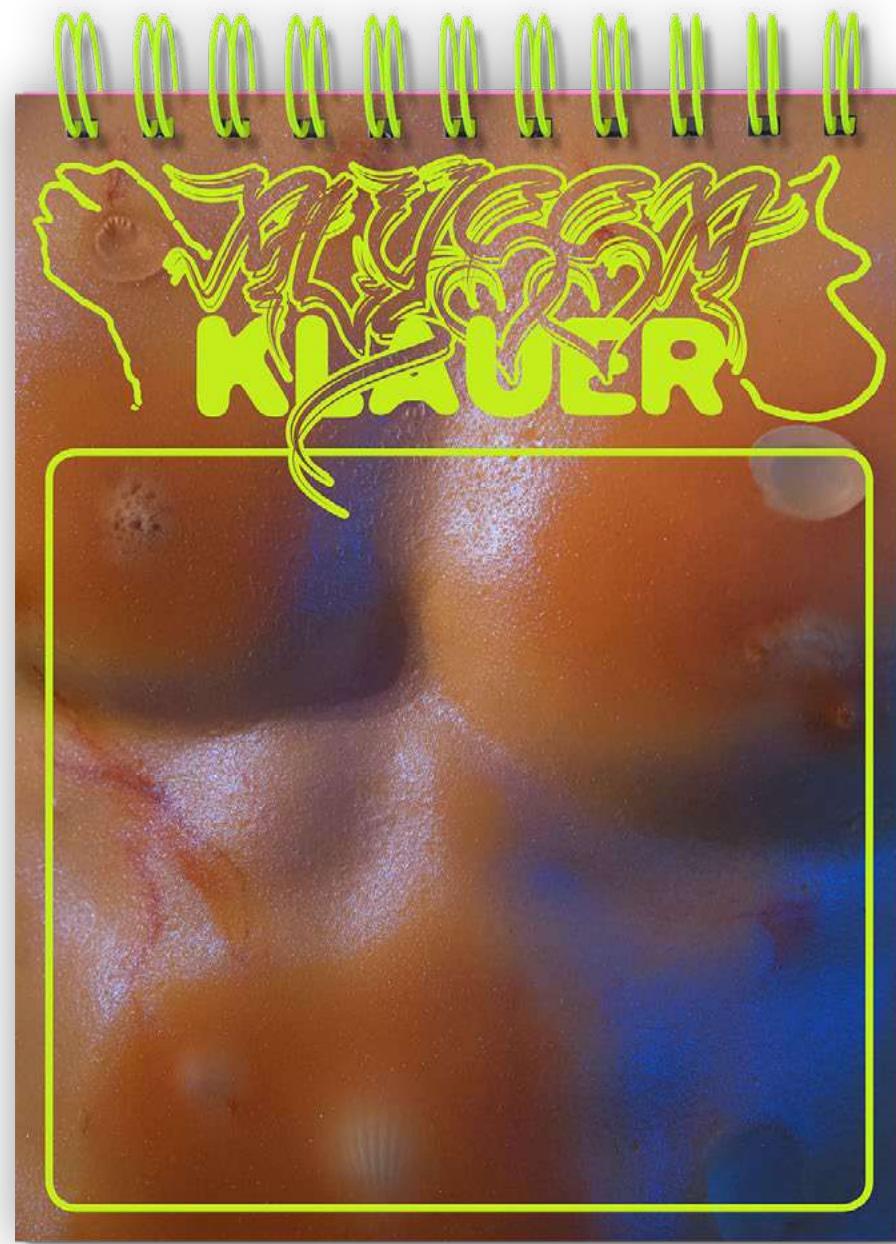
to work with soft circuits and embed electronics into wearables to be able to work in dark, immersive environments. Through Arduino, I learned how to use sensors to communicate nuances. Sensors help us impact how we experience our bodies and ourselves. I am interested in how we use body language to communicate. The direction of feet, an open chest, crossed arms, or intense eye contact are all ways of communicating without saying a word. We can usually tell if someone is feeling uncomfortable in our presence by seeing them twitch; if they are interested by the direction of their body toward us or the subtle movement of eyebrows. Body language is the universal language.
< 32

Sensors force relationships through the activation of the work. Being a private extrovert (or a public introvert), I was thinking about times in my life when I was in dark, loud spaces where I found it difficult to find a personal space to converse with someone. I made helmets out of soundproofing foam to create a tight, immersive experience where two people could have a conversation in a dark space. I was playing with the idea of absurdity and inconspicuousness, vulnerability and protection. When the helmets touched, sensors provoke lights to come on and the two people could see each other. I found that most people
< 33

Atopos, foam and fabric, 2018

ALYSSA KLAUER

CREATIVE DIRECTION, DESIGN

2019
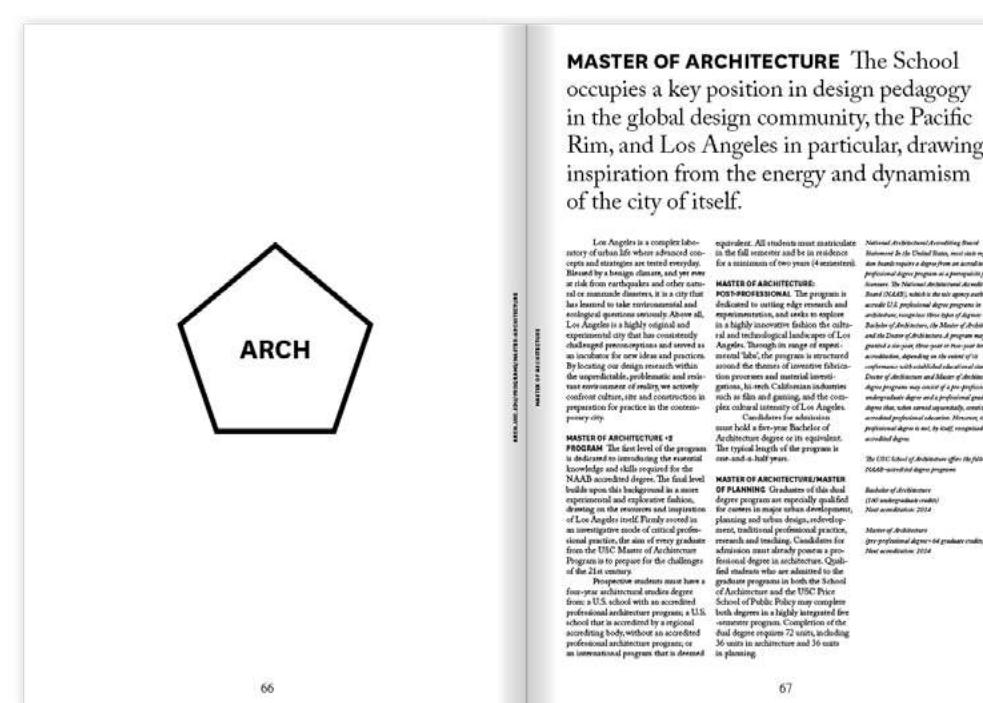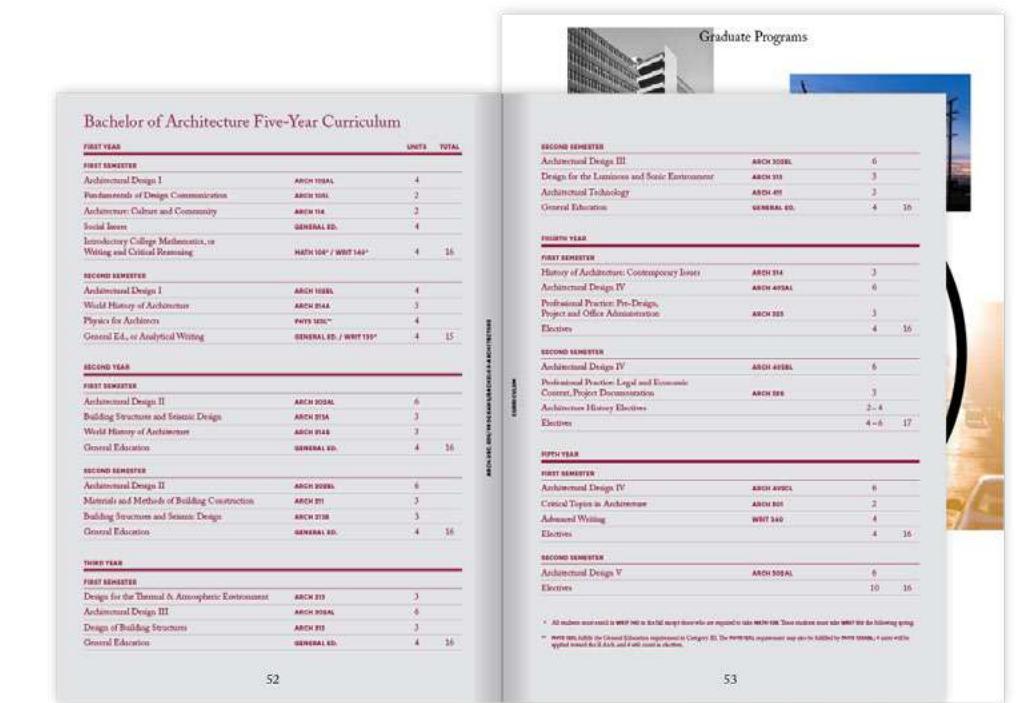
The book design for painter Alyssa Klauer uses the blurry and volatile brush strokes of Klauer's paintings to depict the intersection of magic, feminism, cherries, and other themes and methodologies of Klauer's practice.
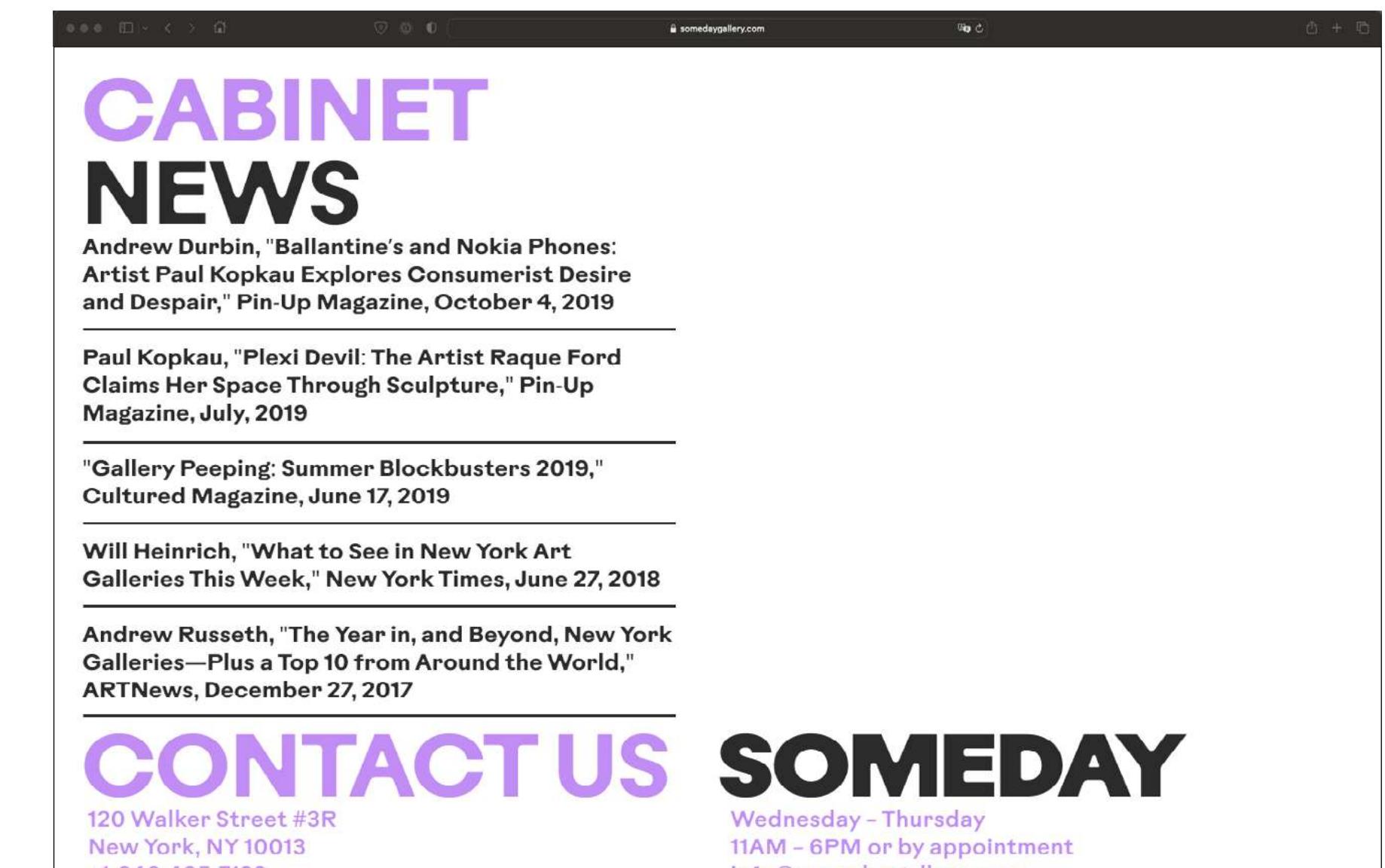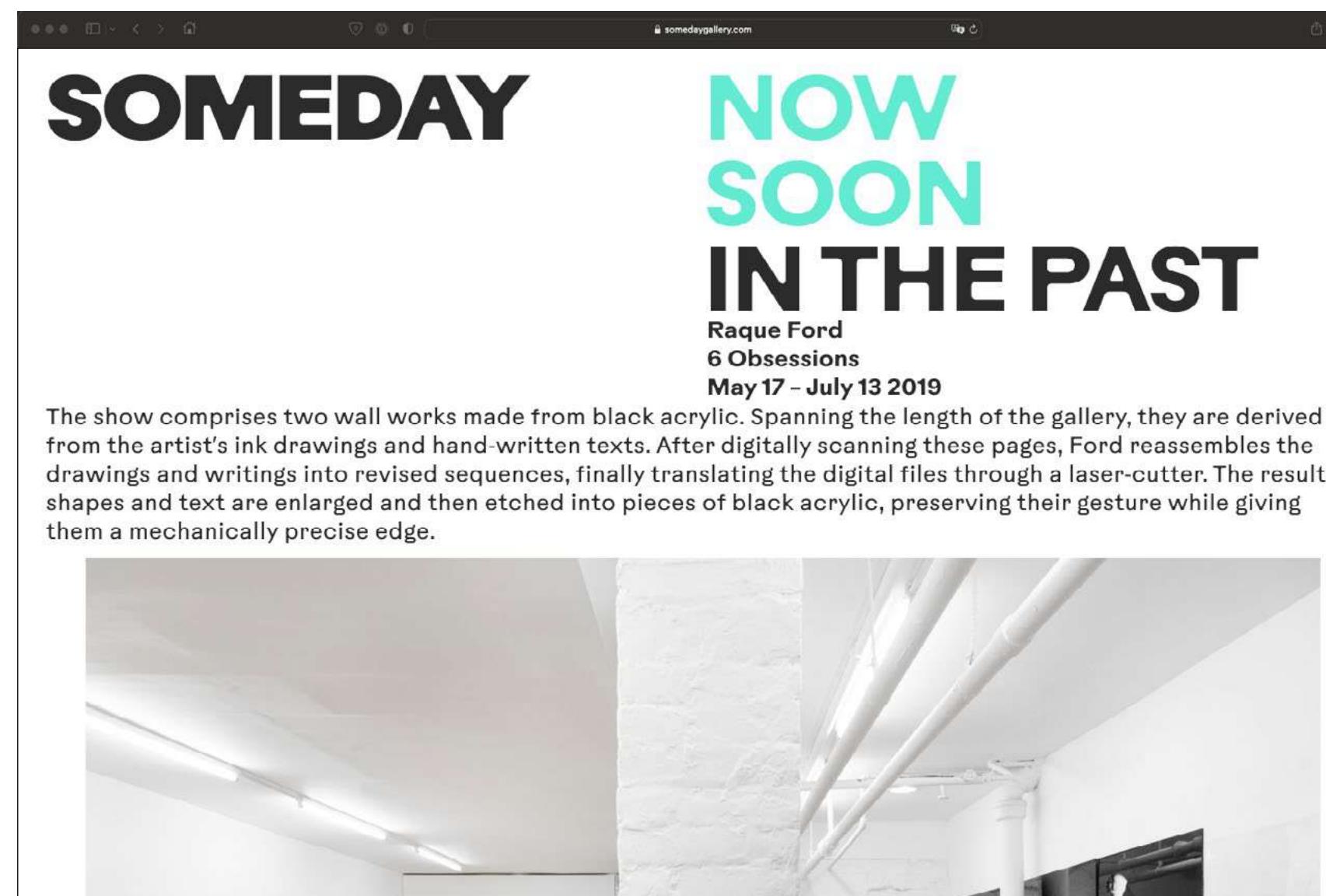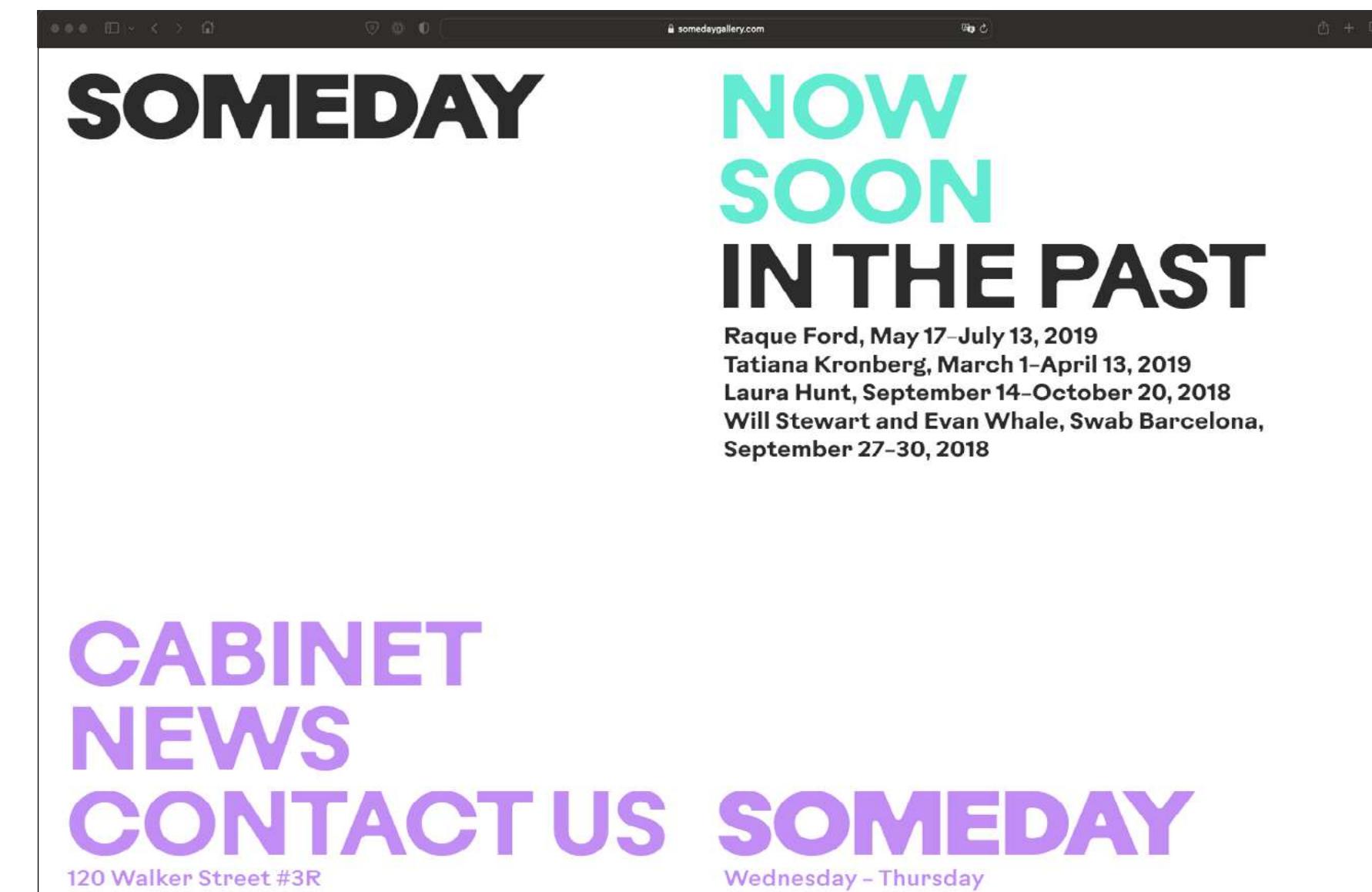
DESIGN (Creative Direction: 2×4)

Three booklets bound as one book to depict the overall progress of developing as a student and professional through the entire USC School of Architecture undergraduate and graduate programs. The book's grid structure and layout become more complex within each new booklet.

SOMEDAY

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Raque Ford, May 17–July 13, 2019
Tatiana Kronberg, March 1–April 13, 2019
Laura Hunt, September 14–October 20, 2018
Will Stewart and Evan Whale, Swab Barcelona,
September 27–30, 2018

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NOW
SOON
IN THE PAST

Raque Ford
6 Obsessions
May 17 – July 13 2019

The show comprises two wall works made from black acrylic. Spanning the length of the gallery, they are derived from the artist's ink drawings and hand-written texts. After digitally scanning these pages, Ford reassembles the drawings and writings into revised sequences, finally translating the digital files through a laser-cutter. The resulting shapes and text are enlarged and then etched into pieces of black acrylic, preserving their gesture while giving them a mechanically precise edge.

CABINET
NEWS

Andrew Durbin, "Ballantine's and Nokia Phones:
Artist Paul Kopkau Explores Consumerist Desire
and Despair," Pin-Up Magazine, October 4, 2019

Paul Kopkau, "Plexi Devil: The Artist Raque Ford
Claims Her Space Through Sculpture," Pin-Up
Magazine, July, 2019

"Gallery Peeping: Summer Blockbusters 2019,"
Cultured Magazine, June 17, 2019

Will Heinrich, "What to See in New York Art
Galleries This Week," New York Times, June 27, 2018

Andrew Russeth, "The Year in, and Beyond, New York
Galleries—Plus a Top 10 from Around the World,"
ARTNews, December 27, 2017

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CREATIVE DIRECTOR, DESIGN, WEB DEVELOPMENT
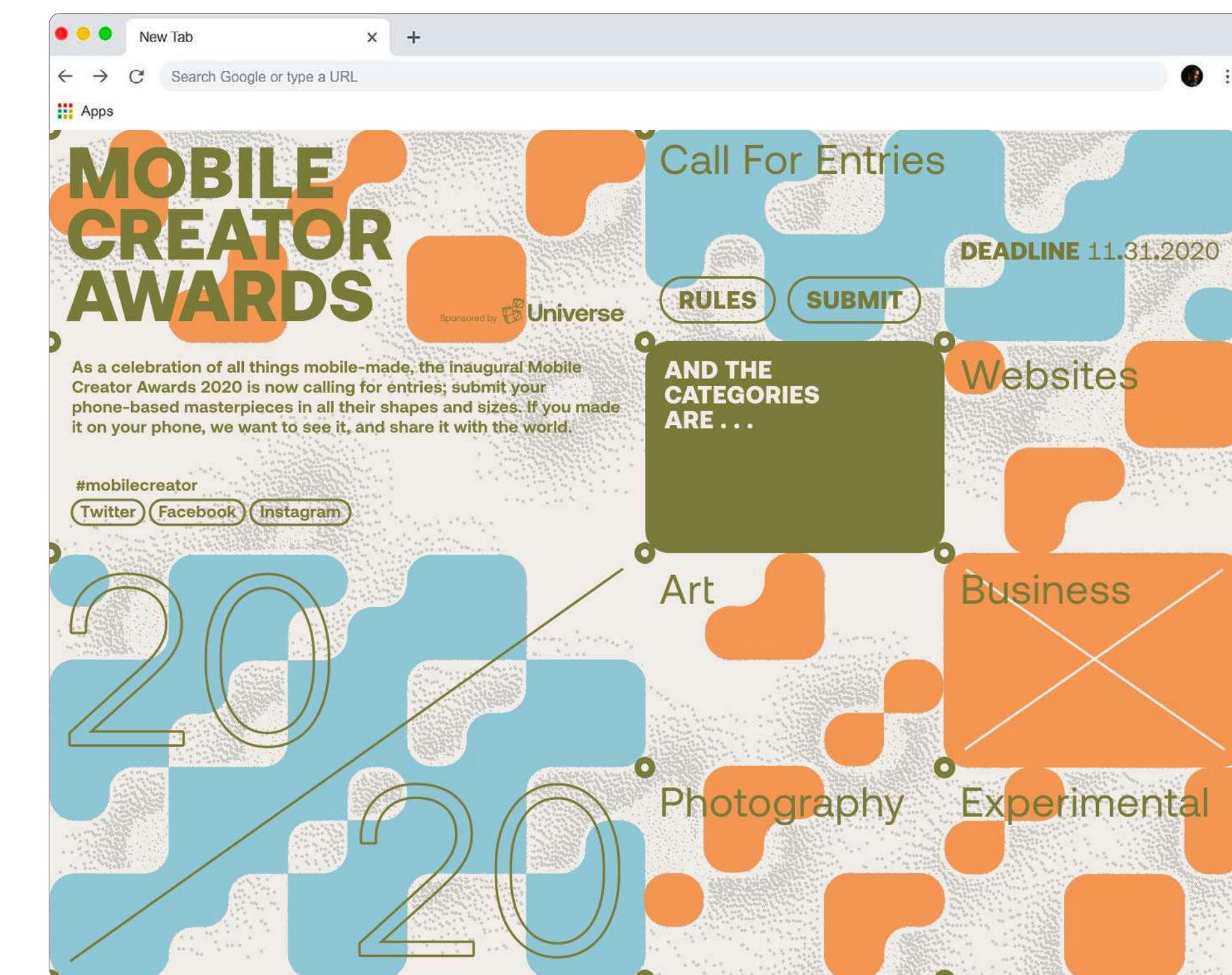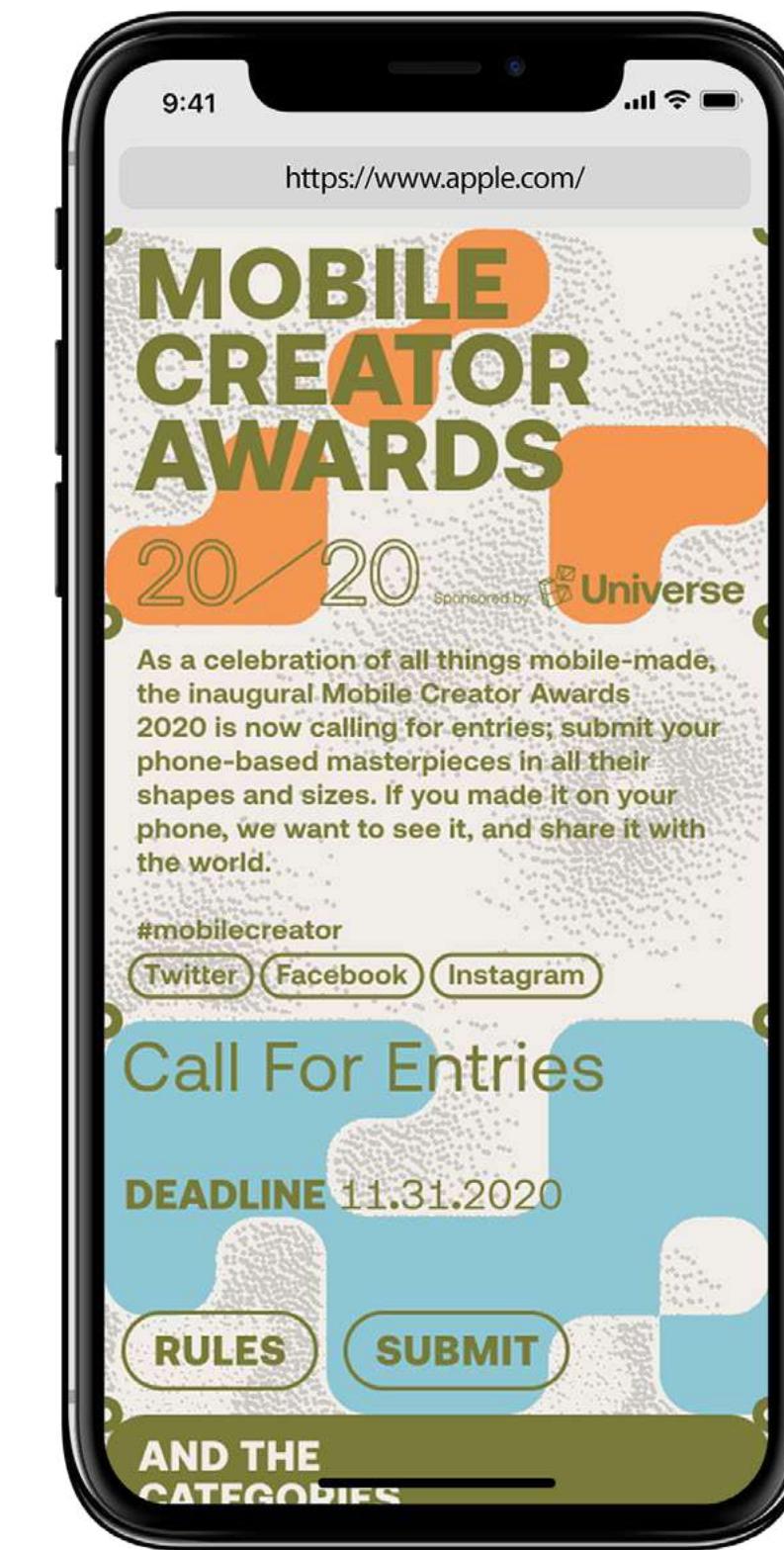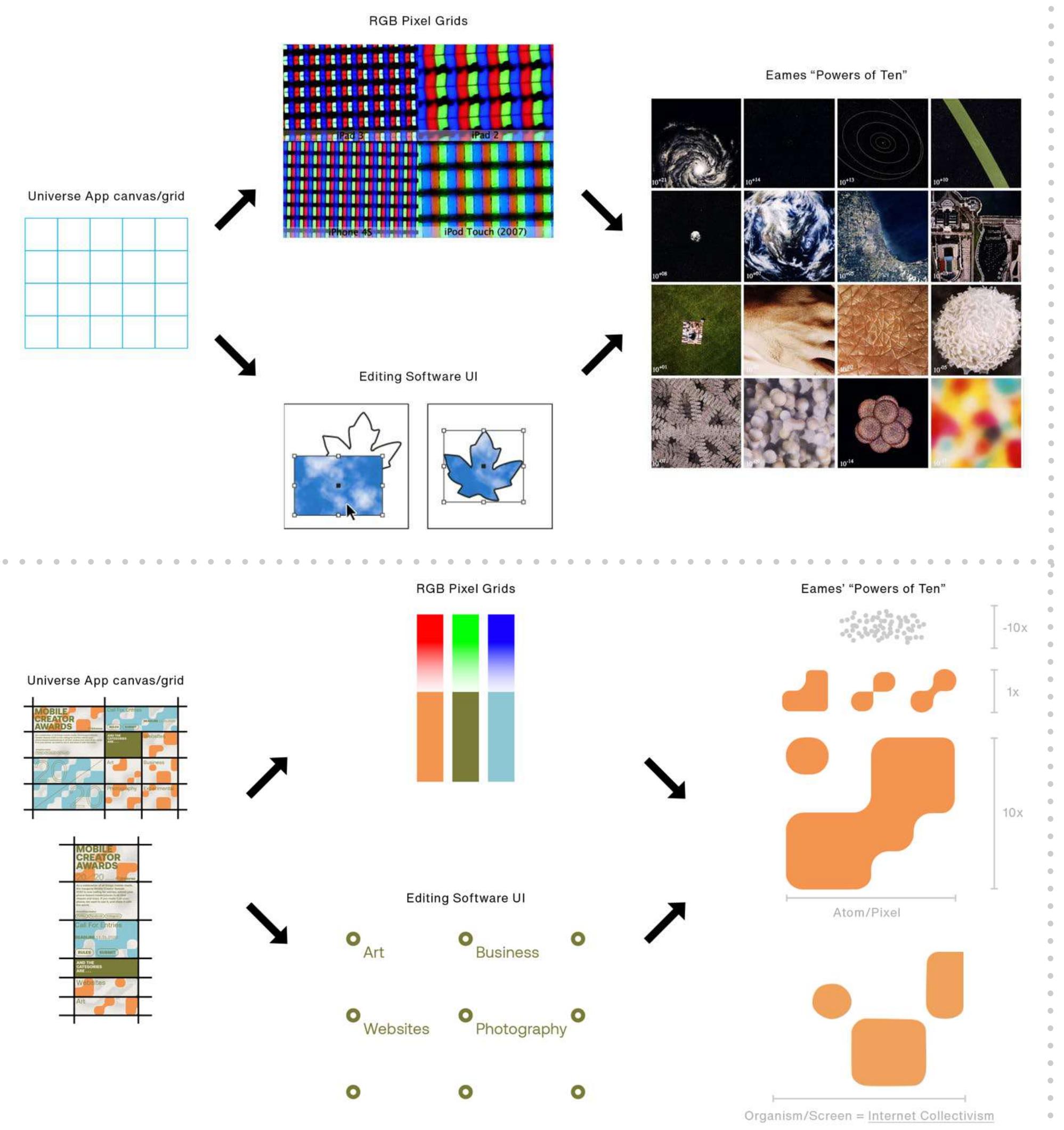
The identity for 321 Gallery is based on the gallery's DIY approach to a white-collar profession, with the "logo" mimicking the gallery's architectural floor plan while dissonant typography conditionally brands both the gallery and their artists as one entity. Each iteration attempts to draw out eccentricities that are confrontational and memorable to their audience.

321gallery.org/past/jennicrain.html

CURRENT
UPCOMING
PAST
EVENTS
PUBLICATIONS
ABOUT

JENNI CRAIN
SCENES FROM A PAUSE
MAY 26–JULY 8, 2017
OPENING RECEPTION:
FRIDAY, MAY 26, 6–9 PM

321 Gallery presents *Scenes From A Pause*, a solo exhibition by Jenni Crain. Drawing from architecture, Crain's work negotiates the conditions of a given or perceived space, often referring to the environment of the exhibition itself, as well as to the emotional associations to moments and memories of elapsed experience. Crain's allusions to time reflect upon and trace our intersecting and evolving relationships with place, perspective, and personal histories.

A pause, a momentary cessation of activation, becomes the site of presentation and observation in Crain's works. This fleeting moment is memorialized by virtue of the physicality of its representations and the effectual environmental shifts of their presence. These expressions, here and now offer one particular experience, yet the imprints of inevitable, circumstantial flux will beckon another collection of impressions and interpretations. Their stagnation in a constant state of evolution.

The exhibition is comprised of four works. Three of these are untitled, with their definitions to be determined over the course of their comprehensive contexts. Two of these, sculptural works, Untitled (1) and Untitled (2), occupy opposite lateral planes that meet—the wall and the floor; the ground from which we gaze. Their formsmirror the spatial qualities of their surroundings and supports. Untitled (3), a framed, found photograph, depicts an unknown relative of the artist. The subject sits in a sling

Scenes From A Pause, exhibition view

Untitled (1), 2017. Cement board, baltic birch plywood, hardware. 62.25 x 112.25 x 6 inches

321gallery.org/about.html

CURRENT
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ABOUT

321 Gallery is an artist-run space located on the garden level of a residential brownstone. Founded in 2012, the gallery's mission is to highlight underrepresented artists while providing a platform for a range of curatorial endeavors.

Open Saturdays 12–5 PM or by appointment.

Email inquiries may be directed to 321@321gallery.org.

We are currently unable to accept proposals for exhibitions.

Email Address

Subscribe

PRESS:

Sam Korman, The Whitney Biennial is not the only story in town, as this roundup of exhibitions reveals, *ArtReview*, May 2017

Wendy Syfret, From Dave Navarro to Rachel Green, Am Schmidt understands the art of celebrity, *i-D*, May 26, 2017

Andrew Nunes, The Outfits Rachel Wore on "Friends" Get Turned into Art, *Vice: The Creators Project*, April 30, 2017

Rachel Miller, "Best in Show: Brooklyn at NADA and SPRING/BREAK," *Brooklyn Magazine*, March 4, 2017

Anne Doran and Andrew Russeth, "Fair's Fare: Highlights from NADA New York," *ArtNews*, March 3, 2017

Scott Indrisek, "Think Art Is Overly Academic? You're Wrong," *The Observer*, March 3, 2017

John Chiaverina, "Puppets, Bagels, and Amphibian Usher: At David Kirshoff's 'Postictal Paradise' at 321 Gallery in Brooklyn," *ArtNews*, December 8, 2016

Chris Wiley, "Goings On About Town: Evan Whale," *New*

This identity was based off of the basic functionality of the Universe app and how it could be redefined to speak to design, technology, and collectivism on the internet.

THANK YOU

www.rorykingetc.com
mail@rorykingetc.com