

COOLD
CREAM

Process Book

COLLEEN DIES

RESEARCH

Colleen Dies | Magazine Redesign | Typography IV | *Spring 25*

CREATIVE BRIEF

PROJECT OVERVIEW

Coldcream is a bold, irreverent redesign of a traditional fine art magazine, aimed at repositioning the aesthetic and voice of publications like Art in America for a younger, more culturally fluent audience. Designed with typography as its core expressive tool, Coldcream is sharp, type-dominant, and unapologetically editorial. It amplifies the voices of emerging artists, critiques established norms, and brings a layered, contemporary lens to visual culture.

DESIGN GOALS

Reimagine a fine art magazine for a new, culturally-aware readership

Let typography lead—exploring it as expression, not just communication.

Implement dual grid systems: clean and columnar for features, fractured or modular for departments.

Create a strong, branded editorial voice that speaks with wit, insight, and edge.

Align every design decision—type, layout, color, texture—with the Coldcream brand.

VISUAL DIRECTION

Tone: Bold, critical, playful, and stylish with a subversive twist.

Base: Monochrome (black, white, soft greys)

Accents: Hot pink

DELIVERABLES

3 magazine covers with original masthead

Table of contents (Insider Info) with authentic pagination

Feature article (4+ pages) on Akron-based painter Lovelynn Miller

Secondary article on urban visual icon Justin Bua

Recurring department page (Under the Influence) with alternate grid

Final photography documentation of printed magazine

Process book detailing all stages of development and rationale

DESIGN CHALLENGES

Balancing experimental layout with usability

Ensuring expressive typography remains legible

Developing a consistent editorial voice across departments and features

Using structure (grids, type systems) as a foundation for controlled disruption

RATIONALE

Coldcream is more than a redesign. It's a rethinking of how art criticism, celebration, and conversation can exist in printed form today. Where traditional publications tend to flatten or formalize, Coldcream seeks tension—between order and chaos, clarity and complexity, reverence and rebellion. This project challenges typographic conventions in order to better reflect the evolving state of contemporary visual culture.

SUBJECT RESEARCH

The visual language of Coldcream didn't come out of nowhere—it was built through intentional, layered research into editorial design, both from global sources and personal preferences. One major influence was Lens Magazine, which I admired for its unapologetic use of large-scale imagery. Their pages allow photography to fully command space, often flooding across entire spreads with type laid directly over the image. It's not a quiet magazine; it's immersive, and that assertiveness stuck with me.

But where Lens leans into density and full-bleed visuals, I felt drawn to a different kind of structure for Coldcream. While I borrowed the idea of flooding type over image and the courage to let imagery dominate when necessary, I contrasted that boldness with restraint. My design employs generous whitespace—not as filler, but as a breathing mechanism. In Coldcream, whitespace works to guide the eye, slow the pace, and elevate

the featured work. I was also inspired by Taiwanese design magazines, particularly their use of rule lines and spatial hierarchy. These layouts show a respect for clarity without becoming sterile. Rule lines function as both separators and subtle cues, helping maintain structure within more experimental compositions.

I also looked to David Carson—not for direct imitation, but for inspiration on how far one can push the boundaries of legibility and still communicate. His grunge typography, textural chaos, and layered treatments challenged traditional editorial design. What I took from Carson wasn't his aesthetic per se, but his fearless energy. Coldcream flirts with that kind of risk by embracing asymmetry, overlapping type, and unexpected layout choices. Still, I prefer a cleaner finish—something reusable, systematized, and easier to navigate. For me, disruption only works if it's purposeful.

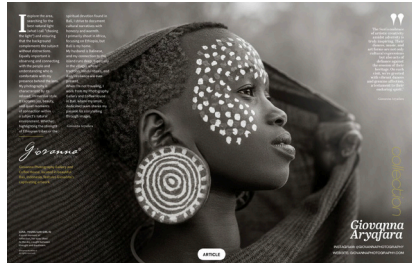
That balance plays out across the magazine. Each page has multiple levels of readability: there's a primary narrative, but also hidden marginalia, reversed-out quotes, and snarky side comments that reward the close reader. "Overheard in Akron"-style one-liners sit discreetly in the margins. The URL (@coldcreammag) appears in the bottom margin—ever-present, but not intrusive. The use of hot pink as an accent color adds a jolt of irreverence to an otherwise largely monochromatic or image-driven palette. It's a wink, not a scream.

Overall, my research process helped me define a visual tone that is both rooted in respect for the content and unafraid to subvert expectations. Coldcream isn't pretending to be a slick fashion mag or a gallery catalog. It's a hybrid—part commentary, part showcase, and part inside joke for people who get it. Every design decision, from type placement to margin use, was made to reflect the personality of the

Northeast Ohio art scene: gritty, smart, a little bitter, but still idealistic enough to believe in making things.

This isn't just about aesthetic choices—it's about building a system that feels alive, adaptable, and deeply tied to place. Coldcream looks like where it comes from.

DESIGN RESEARCH



Lens magazine is a big inspiration. I love how they feature the image by running it across 2 pages



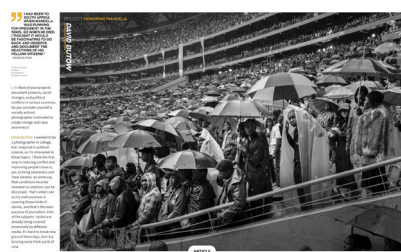
Lens uses a nice mix of typography and uses color as an accent



Lens again with color as an accent, great use of white space and a bold drop cap



I like the artist's name in vertical type



I appreciate the image flowing across more than one page



image flooding across the page - rt justified caption text - not sure about the irregular sizing between images



I like the irregular column lengths and how the call out is handled



nice shape made with the columns, nice use of white space

DESIGN RESEARCH



I appreciate the use of whitespace and the serif typeface lends an elegant feel



I love the type set vertically and horizontally. there is a lot of information on the page but its well organized.



The whitespace on this and the next photo is so good. I like th differences in the weight of the type



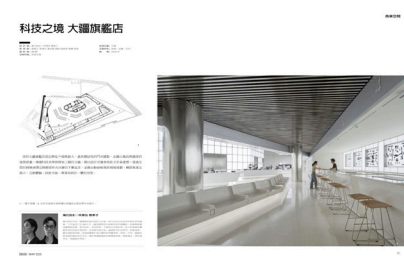
This is by far my favorite spread. I love everything about it.



this is very well balanced



I like the image placement, the title treatment, and the rule line



nice use of rule lines



I love this layout

TYPOGRAPHY EXPLORATIONS

Acumin Pro Condensed ultra black italics

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz
1234567890&

I like this bold font for headlines

FreightText Pro medium

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz
1234567890&

This font may be suitable for body copy

Fascinate

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz
1234567890&

This is a fun font and I like how it pairs with the artwork

Oswald

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz
1234567890&

an easily readable headline option

Neuzeit Grotesk

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz
1234567890&

very geometric - circular O

Collier

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz
1234567890&

this font has a nice range of weight options and the serifs are discreet

* red box indicates which typefaces were used in final

FROM CANVAS TO COSMOS: THE ABSTRACT WORLD OF LOVELYNN MILLER

In the heart of Akron, Ohio, where the industrial past meets an evolving creative landscape, a new artistic voice is emerging with quiet intensity and undeniable presence. Lovelynn Miller, a young abstract painter with a distinctive vision, is quickly becoming a name to watch in contemporary art circles. With a deep commitment to expression through form, color, and texture, Miller's work resonates beyond traditional abstraction, creating an immersive experience that draws the viewer into a world where emotions and ideas transcend the constraints of language.

AN AKRON ORIGINAL

Born and raised in Akron, Miller has always been drawn to art, but it was during her studies at the University of Akron, where she earned her degree in Painting and Drawing, that her artistic voice truly began to take shape. Surrounded by a faculty known for encouraging experimentation, Miller pushed the boundaries of abstraction, exploring the tension between spontaneity and intention in her compositions. "For me, abstraction isn't about randomness," she explains. "It's about the rhythm of emotion, about finding structure in the chaos of experience."

Miller's hometown serves as both backdrop and inspiration. Akron, with its blend of industrial grit and burgeoning creative energy, has shaped her artistic outlook. "There's something about growing up in a city with such a rich yet challenging history," she says. "The layers of this place—the echoes of manufacturing, the renaissance of art and culture—are reflected in my work."

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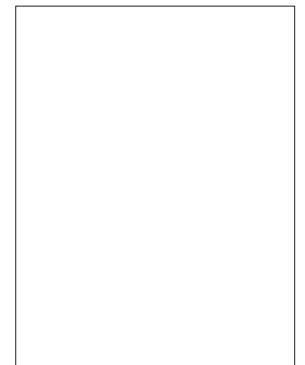
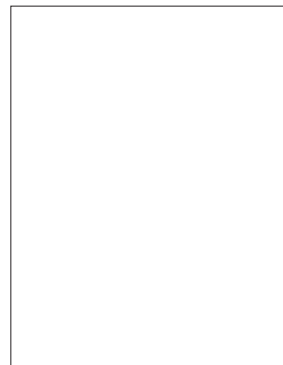
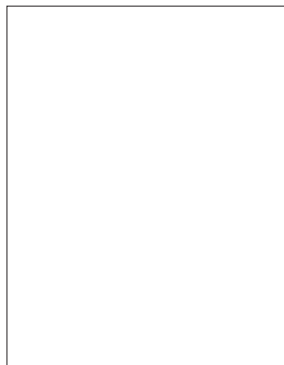
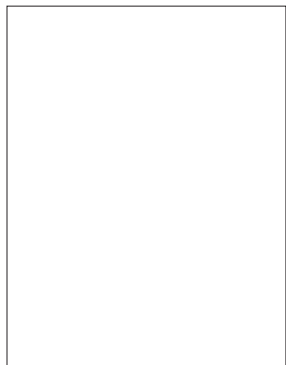
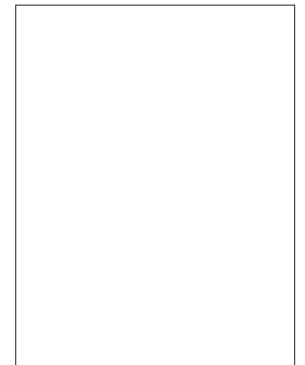
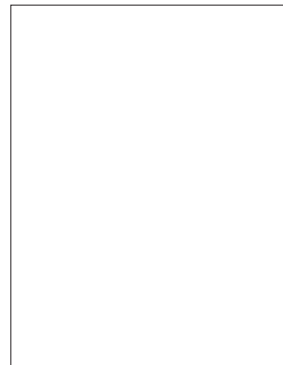
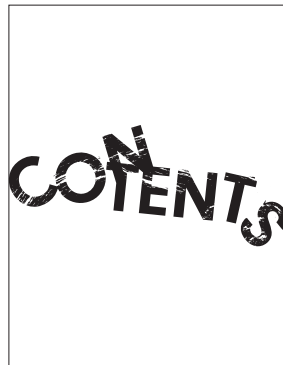
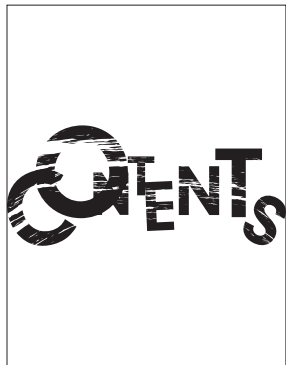
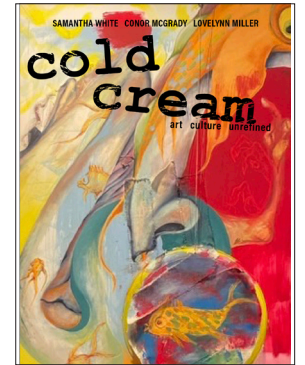
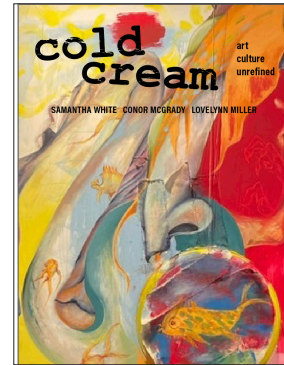
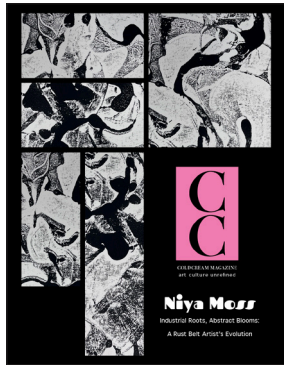
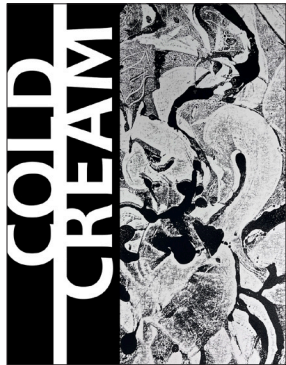
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DESIGN EXPLORATIONS

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SKETCHES



COMPUTER ROUGHS

Under the influence

Akron's gallery scene is alive and weird — and we took notes between glasses of boxed red.

Gallery Glam at Summit ArtSpace: Paint, Processo, and Possibilities

Who needs New York when Akron's got time in convertible cars and paintings that whisper sweet nothings to your existential dread? Summit ArtSpace was hosting this Friday, starting — not just from the complimentary Processo but from the bulk of creatives creating each other like planets in a wonderfully weird solar system. The crowd? A healthy mix of art school hopefuls, seasoned brush-bringers, and at least one person who missed the best way to view a canvas in a sterile room.

Highlights included a four-foot-tall drawing you walk on it (together someone did), a portrait series that might haunt your dreams, and a performance artist who stood motionless for so long we were about to call an ambulance. All in all, the kind of evening that reminds you Akron's scene isn't just alive — it's unapologetically caffeinated.

Rubber City Renaissance at Ro3 Gallery: Less Industrial, More Essential

Red is where the cool kids go when they grow up but still sport head-doggerles. The one group show, "Industrial Intoxication," turned Akron's legacy of grit and grind into soft-focus emotional fireworks. Metal sculptures kissed by red, screens printed with attitude, and one hauntingly weird media piece that looked like a love letter to a demolition site — we were swooning in our Docs.

The crowd roamed an oddball gallery, regulars, former punk kids now wearing baby strollers, and at least one person wearing a beanie unironically. The best

Night Moves at Curated Storefront: Windows, Weirdness, and a Hint of Ghosts

It is an art show or a scavenger hunt? Trick question — it's both. Curated Storefront's evening installations across downtown windows have turned Akron's vacant buildings into portals of pure visual mischief. One minute you're in a bank lobby, the next you're face to face with a paper-mache bear contemplating capitalism.

We made the rounds with a barman of questionable color and a playful Red included at least three Dave Matthews. Highlight: A 3D-printed jellyfish in platform shoes and a video loop of someone eating the same shirt for eternity. Each installation was its own microcosm of delight or dread, depending on how existential your week's been. Akron, this is public art at its most deliciously unhelpful.

Akron's Salon Show: Past Lives, Painted Lips, and Power Brows

Akron's Galleries served colorful claims with a side of emotional damage. The walls were juxtaposed with work — portraits that need to be a surreal depiction of a flaming building caught in a dentist's chair. You love to see it.

This is the kind of space where you go to read wine like it's a government order and argue about whether something is "visionary" or "just very nice." The artists in attendance worked the room like old pros, engaged in conversations that ranged from "what's your favorite color" to "I've unapologetically embraced."

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Art world jargon, served with a side of sarcasm

Welcome to Cold Cuts—a mealy glossary of the art world's most overused, underdefined, and questionably canonical lingo. Whether you're on MMA dropout, a content item, or just here for the free wine, this column slices through the BS with definitions that are one part critique, two parts deli counter sass.

BOB APPRECIATION

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CONCEPTUAL ART

An art piece that asks what if there was no actual art?

CREATOR

Person who decides what's "important" based on a vibe and loud opinions.

ARTIST STATEMENT

A paragraph where you pretend your work isn't just about personal drama and a cool color palette.

MIXED MEDIA

Collage but I found a bunch of stuff together and it looks weird.

RESISTANCE

Summer camp for adults who like Cheese Cakes, free wine, and being ironic.

CANONICAL PRACTICE

Basically anything post-1968, but make it colorful.

VISUAL LANGUAGE

Color but I found a bunch of stuff together and it looks weird.

INSTALLATION

Art that takes up a whole room and includes something mildly ironic.

FOUND OBJECT

Trash, but with intent.

INTERDISCIPLINARY PRACTICE

You make weird noise.

THE WHITE CUBE

Basic gallery space where emotions go to "fade."

RELATIONAL AESTHETICS

When the art is actually you, personally, interacting with strongest ever loop.

ART

You sold a 3000 someone called it a resolution.

STYVA PRACTICE

Scrolling Instagram until your gaze forces you to pick up a trash.

EXPERIMENTAL

You use out of your usual supplies and said "let's try this, but."

CELEBRITY

A really expensive in debanking your life choices to include wearing slugs.

SITE-SPECIFIC

It only works in this exact room... and nowhere else.

THE CASH

A lot of money, dead while guys were supposed to get one about.

POST-POSTMODERN

Art that is so over being over everything.

INTERVENTION

When artists try to be doing when they don't want to be doing. Commonly includes slip the wheel, post, or performance in a public space.

ETYMOLOGICALLY SPEAKING

"INTERVENTION"

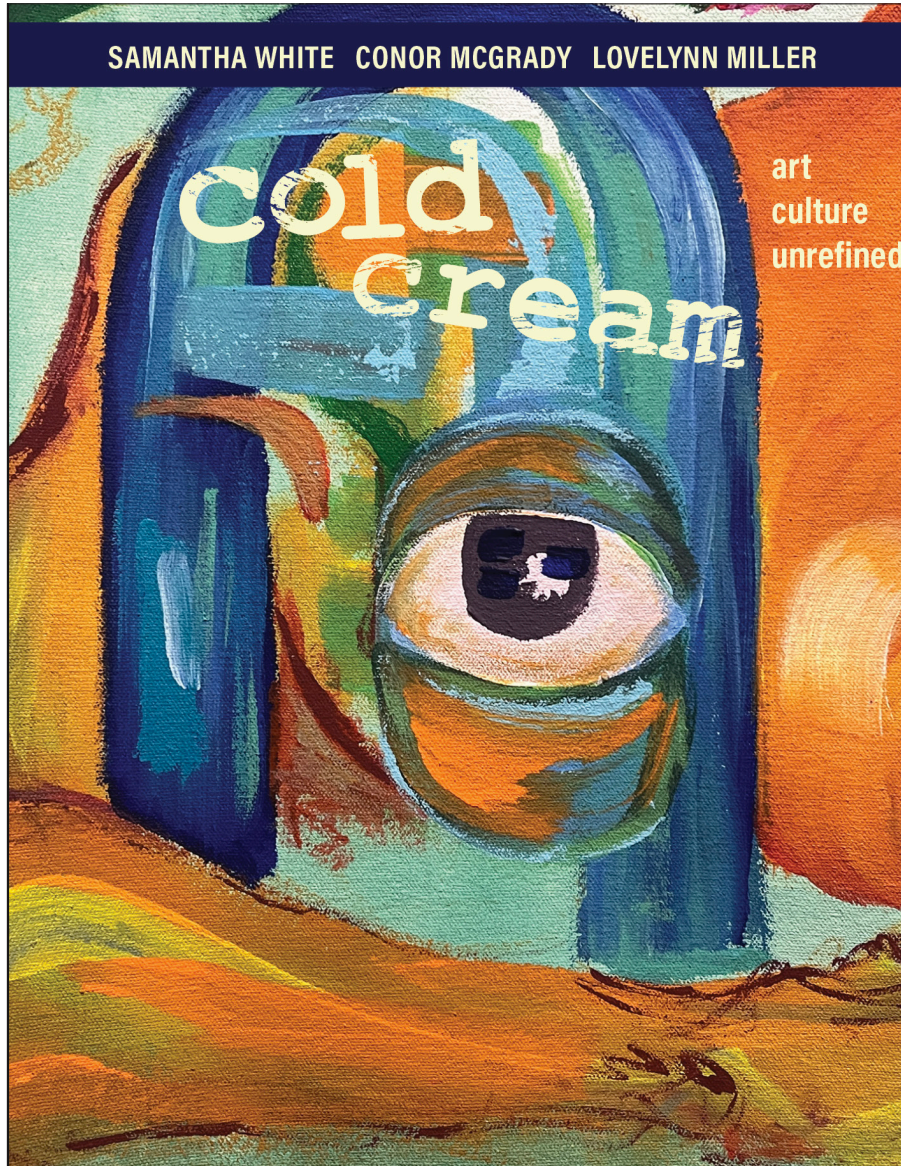
From the Latin *intervenire*, meaning "to intervene, to interpose, to come between," and the Greek *praxis* (intervention), "to take up a position after the fact." First coined during a controversial MMA dropout, but nobody would admit they didn't know a pun.

In 1983, we were finally forced from hotels and lobbies after three incidents involving intensive duck calls and one rage-fog incident.

FINAL LAYOUTS

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Coldcream
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Layout & Design: Colleen Dies

Printed in the post-industrial heart of Northeast Ohio,
where grit meets gloss.

Follow the noise: @coldcreammag on everything that matters.

Submissions, love letters, and hate mail:
coldcreammag@gmail.com

This issue contains traces of paint thinner,
existential dread, and beauty salvaged from ruin.
Handle with care.

From the cover: Detail from Ocean Dreams
by Lovelynn Miller full image on pg. 82-83

www.coldcreammag.com 13

"Built by hand, broken by none."

FINAL LAYOUTS

Under the influence

Gallery Glam at Summit Artspace: Paint, Prosecco, and Possibilities

Who needs New York when Akron's got wine in compostable cups and paintings that whisper sweet nothings to your existential dread? Summit Artspace was buzzing this Friday, darling — not just from the complimentary Prosecco but from the hum of creatives orbiting each other like planets in a wonderfully weird solar system. The crowd? A healthy mix of art school hopefuls, seasoned brush-slingers, and at least one person who insisted the best way to view a canvas is upside down.



Summit Artspace invites you to lean in to the experience and listen as well as observe how you should be feeling.

Akron's gallery scene is alive and weird and we took notes between glasses of boxed red.

Buzzed and Beholding: Russ Mounts Gets Loose at Maers

Russ Mounts featured his new collection at Maers Gallery over the weekend. Maers is the kind of space where you sip your red wine like it's sacrament and argue about whether something is "visionary" or "just very large." The artists in attendance worked the room like art prom royalty, and we spotted more than one intensely whispered critique disguised as polite conversation. God bless the Midwest art scene: endlessly supportive, mildly competitive, and always well-moisturized.

A quiet chaos of colors and conversations at Maers Gallery for the Mounts show.



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Caught mid-convo and mid-power move at Akron. She's been collecting since you were finger painting, and she will ask what medium that is.

Rubber City Renaissance at Ro3 Gallery: Less Industrial, More Existential

Ro3 is where the cool kids go when they grow up but still want to feel dangerous. The new group show, "Industrial Intimacies," turned Akron's legacy of grit and grind into soft-focus emotional fireworks. Metal sculptures kissed by rust, screen prints with attitude, and one haunting mixed-media piece that looked like a love letter to a demolition site — we were swooning in our Docs.

Akron's Salon Show: Past Lives, Painted Lips, and Power Brows

Akrona Galleries served old-world charm with a side of maximalist drama at their annual salon-style group show. Think gold frames, rich velvets, and enough oil paint to clog a thousand pores. The walls were jam-packed with work — portraiture next to abstraction next to a surreal depiction of a flamingo holding court in a dentist's chair. You love to see it.

Caffeinated, Confused, and Culturally Fed: A Night with Akron's Most Unhinged Art

We made the rounds with a thermos of questionable coffee and a playlist that included at least three David Bowie tracks. Highlights? A 3D-printed deity in platform shoes and a video loop of someone ironing the same shirt for eternity. Each installation was its own microcosm of delight or dread, depending on how existential your week's been. Akron, this is public art at its most deliciously unhinged.

FINAL LAYOUTS

Fresh Coat Justin Bua

The Beat goes on

Justin Bua paints in rhythm. His figures dance with the same swagger as the jazz beats and hip-hop loops that shaped his youth. Elongated limbs, melting buildings, eyes that know more than they let on—his work has always been about motion. Not just the literal movement of bodies on a city street, but the pulse of culture itself. He paints time. He paints tempo.

But Bua, now in his fifties, is more than a street-visual stylist. He's a cultural historian, an educator, a beat poet in brushstrokes. From the graffiti-laced subways of 1980s New York to lecture halls across the world, Bua's career has evolved, not away from the street—but with it.

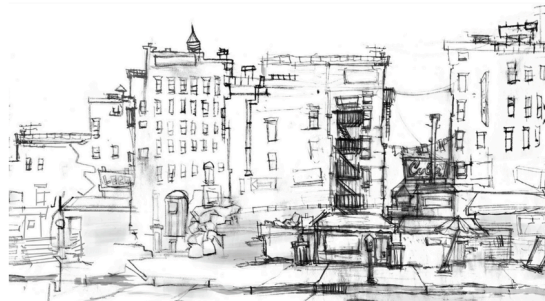
"I'm interested in the voice of the outsider," Bua once said. "The person who's not supposed to be in the room—but is still dancing."

This outsider ethos defines his work. Bua's early illustrations gained traction in the late '90s and early 2000s—reproduced on posters in dorm rooms and barbershops, championed by a generation that saw themselves in the beatboxers, breakdancers, MCs, and hustlers he painted. His characters are hyperreal but warped—urban archetypes filtered through the surreal lens of a culture raised on vinyl, VHS, and vibrations.

His most iconic piece, *The DJ*, depicts a turntablist with impossibly long arms, fully immersed in the moment—half-monk, half-machine. That painting alone has become visual shorthand for the golden age of hip-hop. But Bua's brush has never been limited to nostalgia. It moves forward with purpose.



Bua's iconic *The DJ* spins timeless energy into urban legend. A tribute to Hip Hop's pioneers, this genre-defining print has become one of the most widely recognized pieces in modern art history.



"You can't fake movement, you either feel it or you don't. That's what I'm chasing"



Bua captures the *Beastie Boys* in full force—bold, brash, and unforgettable. This museum-quality print pays tribute to the trio that turned ripples into a tidal wave in the Hip-Hop world. Kick it!

The Bua Aesthetic: Realism with a Twist

Bua's style is an elastic kind of realism, stretching both the body and time. His subjects are caught mid-groove, forever frozen in the syn-copated pulse of city life. He draws influence from Ernie Barnes, who painted soulful, stretched-out athletes and dancers—but fuses it with his own street-culture upbringing, hip-hop's collage sensibility, and jazz's improvisational DNA.

His canvases are filled with tension—between beauty and grit, representation and abstraction, reality and fantasy. His cityscapes lean and tilt like they're part of the performance, their geometry jazzed up and alive. Everything in a Bua painting is expressive. Nothing stands still.

Beyond the Canvas: The Educator

What sets Bua apart from many of his contemporaries is his commitment to teaching—not just painting. He taught figure drawing at the University of Southern California, where he challenged traditional Western art history by injecting urban aesthetics and underrepresented narratives into the syllabus. He's also created online courses, given TED-style talks, and released books like *The Legends of Hip Hop*, pairing portraits of iconic musicians with meditations on their cultural influence.

"I see hip-hop as a unifying force," he told students in a masterclass. "It's global. It's visual. It's oral. It's movement. And it's still evolving."

That last point matters. Bua's not a preservationist trying to keep the past alive in amber. He's constantly adapting—acknowledging how culture changes without losing sight of the roots. His recent projects explore cryptocurrency, NFT art, and the blurred lines between digital spaces and street culture.

Commentary on Now: The Artist as Mirror

In interviews and public talks, Bua often reflects on the commodification of authenticity. "Street culture" is now a branding buzzword. Luxury fashion houses co-opt graffiti. Rap battles go viral as marketing stunts. But Bua doesn't come at it with cynicism—he comes with questions.

"We're in an era where identity is both everything and nothing," he told a panel last year. "Everyone's curating themselves. So the question is: how do you stay raw? How do you tell a story that actually risks something?"

His answer, predictably, is through art. Art that doesn't just look like rebellion, but feels like it. Art that doesn't just stylize culture, but reflects it from the inside.

Even in his NFT experiments, Bua insists on soul. He talks about digital canvases as "animated energy fields," and imagines a future where art becomes more immersive—but still rooted in truth-telling. The same honesty that pulsed through his early paintings is still there—just re-traced through new tools.

A Living Legacy

Justin Bua's work sits in a strange intersection of pop accessibility and deep cultural commentary. He's printed on posters and praised in art journals. He's been dismissed by fine art gatekeepers and embraced by youth who saw something of themselves in his stretched-out dancers and wide-eyed MCs. That duality is part of what makes him so relevant now.

Coldcream doesn't just care about what's "in"; it cares about who's still pushing. And Bua is still pushing—still finding new ways to tell the same essential story: the rhythm of people who hustle, dream, resist, and groove against the grain.

"You can't fake movement," Bua says. "You either feel it or you don't. That's what I'm chasing."

And chase it he does—with a brush, with a beat, with a gaze locked on the ever-twisting dance floor of modern life.

About the Author

Marisol Tran is a writer, illustrator, and semi-professional ees-dropper whose work has been featured in *Juxtapoz*, *It's Nice That*, and at least one zine made entirely on a risograph in a Bushwick basement. She specializes in visual storytelling with bile, and has an ongoing love affair with street art, subcultures, and the smell of gray paint in summer.

Street before politics

FINAL LAYOUTS

Memory Bloom
Chalk pastel on paper
20" x 30"

Soft textures and rich hues meet in this expressive drawing that explores the emotional echoes of childhood and place.

LOVELYNN MILLER:

Color,
memory,
and the legacy
of a city

When you meet Lovelynn Miller, it's clear she's not just painting pictures—she's building something layered, lasting, and alive. Born and raised in Akron, Ohio, the young artist sees her city not just as home, but as muse, material, and metaphor. In her richly textured abstract paintings, color becomes memory, shape becomes emotion, and every brushstroke seems to echo a deeper story—one rooted in place, in history, and in possibility.

"I'm obsessed with what came before," she says. "Not just in art, but in the streets we walk on, the buildings we pass, the way a place holds on to its own ghosts."

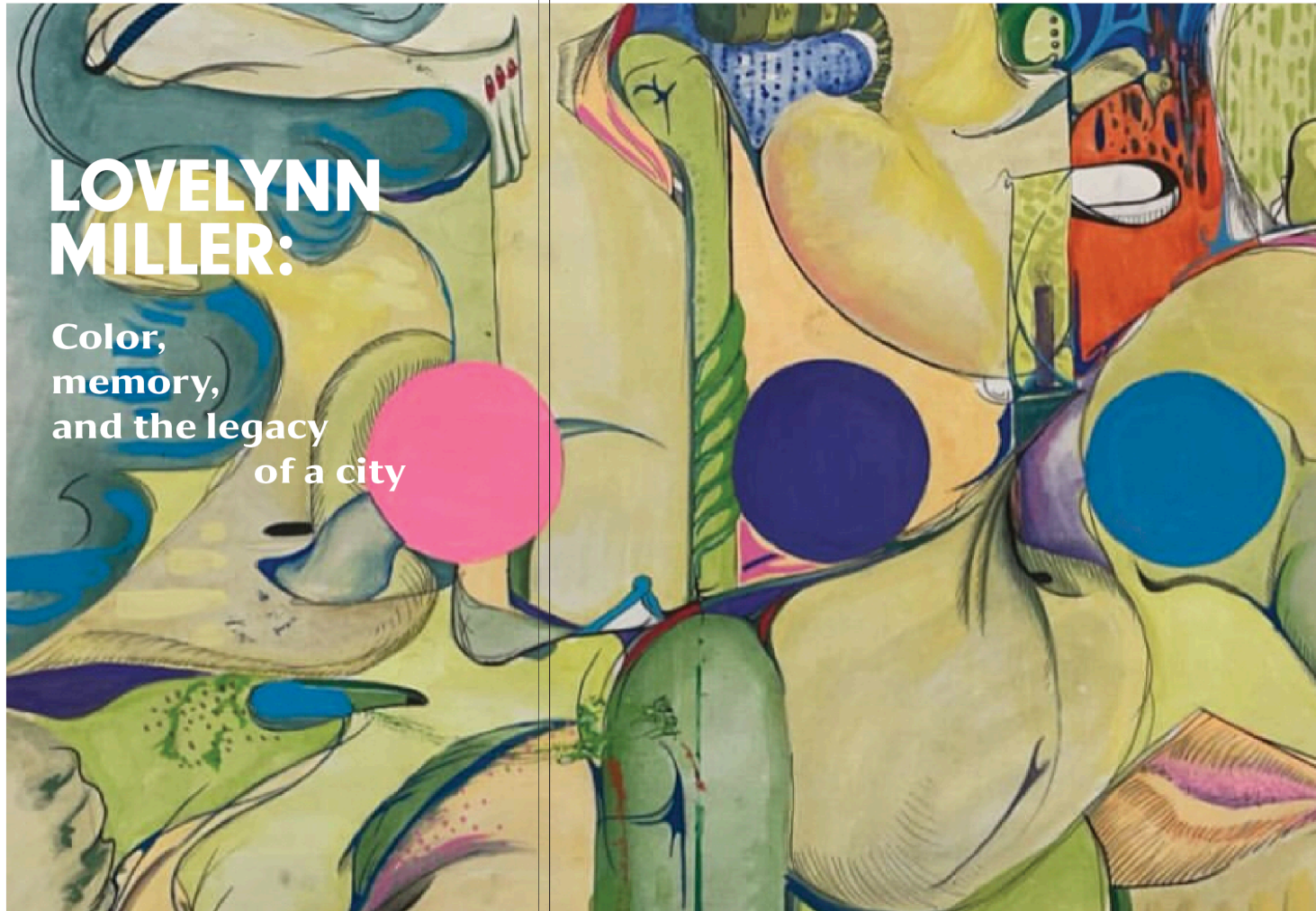
A Language Built from Layers

Lovelynn is currently pursuing her degree in painting and drawing at the University of Akron, but her visual language reaches well beyond the classroom. Her work is marked by dense layering, organic shapes, and a refusal to fit neatly within conventional frames—both literally and conceptually. She builds her own canvases, often choosing odd curves and asymmetric edges over perfect rectangles.

"I think form should follow feeling," she says. "If a painting wants to swell or bend or bleed off the edge, I let it."

Her color palette is fearless—bright, saturated hues colliding in ways that somehow feel both electric and grounded. Beneath those colors, she often buries fragments of old maps, weathered paper, or historical photos she finds in antique shops and thrift stores.

"You're looking at layers of time," she explains. "It's not just about aesthetics. It's about memory."



"Dreams grow through concrete."

FINAL LAYOUTS

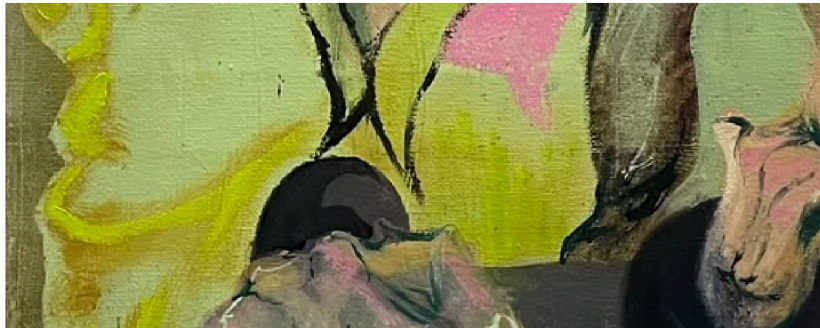


Ocean Dreams

Acrylic on canvas
80" x 30"

Inspired by the movement of light
across water, this piece explores the
density of space and time within
different environments

FINAL LAYOUTS



City Pulse (detail)

Acrylic on canvas
30" x 60"

Inspired by the energy of her hometown, this piece uses layered color and movement to capture the rhythm of everyday life in Akron.

A City That Raised Her, A City She Wants to Raise

Lovelynn's connection to Akron runs deep. Her aunt, Rose Miller, was a local historian who spent years documenting the city's industrial roots and working-class legacy. She passed down not just facts and dates, but a reverence for place.

"She taught me that nothing is random," Lovelynn says. "Every city is shaped by people—by choices, by power, by resistance. Akron has layers, like a painting."

That sense of embedded meaning shows up everywhere in Miller's work. Her paintings hum with the tension between decay and renewal, presence and absence. In one recent series, she responded directly to the crumbling buildings on Akron's South Side—using chipped paint textures and fractured grids to reflect both loss and endurance.

"I'm not interested in nostalgia," she says. "I'm interested in asking, 'What do we do with what we've inherited?'"

Canvas Without Borders

Like her influences—artists like Mark Bradford, Julie Mehretu, and Firelei Báez—Miller sees painting not just as self-expression, but as a way to map out cultural, emotional, and historical terrain.

Her canvases are often built from found materials: wooden panels from old furniture, salvaged construction scraps, torn textiles. She's as much a builder as a painter, assembling pieces that carry stories of their own.

"I want my work to feel like it has a memory—even if you don't know what it is," she says.

Each piece becomes a kind of visual archaeology. You can trace movement and gesture across the surface—faint underpaintings here, scraped pigment there. There's an intentional push-and-pull between control and chaos.

"I work until the surface pushes back," she says, "and then we argue until it feels right."

You're looking at layers of time,
It's not just about aesthetics. It's about memory."

A Future Paved in Paint and Concrete

Lovelynn doesn't just want her work hanging on white walls. She's passionate about public art—specifically, creating murals that bring color and meaning to the everyday landscapes of her hometown.

"There's something radical about putting art where people don't expect to see it," she says. "A mural isn't just decoration—it's a conversation with the neighborhood."

She's currently sketching proposals for future outdoor pieces in Akron, experimenting with scale, materials, and community-driven concepts. Her vision is bold but grounded: a city stitched together by painted stories, shared symbols, and reclaimed space.

"I want to give people a reason to stop, look up, and feel like they're part of something bigger."

"A mural isn't just decoration—
it's a conversation with the neighborhood."

Rooted, Radiant, and Rising

Though her work is often abstract, there's nothing vague about Miller's voice. She speaks with clarity, conviction, and a sense of purpose that belies her age. Her studio—half-strewn with old paper scraps, half-plattered with radiant paint—is equal parts lab, journal, and excavation site.

She doesn't want to be put in a box, and she doesn't want her art to sit quietly, either.

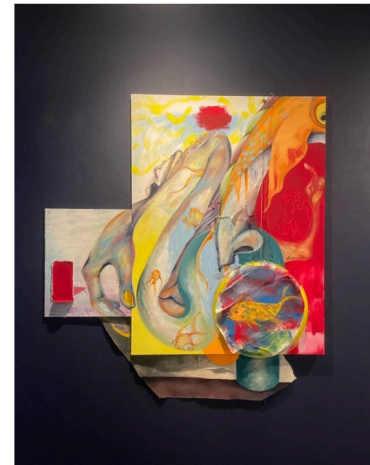
"My goal isn't to be understood immediately," she says. "It's to make work that lingers. Work that asks questions. Work that remembers."

And as for Akron? She'll never leave it behind.

"This city made me," she says. "I want to make something back."

About the Author

Jason Dietz is a visual artist and cultural commentator whose work has appeared in Hyperallergic, BOMB, and a handful of group shows your favorite critic name-checked last spring. Known for his sharp takes and sharper suits, he splits his time between the studio and the front row of whatever's making waves in the art world this week.



Stretch Beyond

Acrylic on irregularly-shaped wood panel
Approx. 48" x 72"

This large-scale painting breaks out of the traditional rectangle, echoing Miller's refusal to stay within the lines—visually or creatively.

FINAL LAYOUTS



Art world jargon, served with a side of sarcasm

Welcome to Cold Cuts—a meaty glossary of the art world’s most overused, underdefined, and questionably canonical lingo. Whether you’re an MFA dropout, a confused intern, or just here for the free wine, this column slices through the BS with definitions that are one part critique, two parts deli counter sass.

Bon appétit.

Conceptual Art

Art that dares to ask: what if there was no actual art?

Curator

Person who decides what’s “important” based on a vibe and four espressos.

Artist Statement

A paragraph where you pretend your work isn’t just about personal trauma and a cool color palette.

Mixed Media

Code for “I glued a bunch of stuff together and it kinda worked.”

Residency

Summer camp for adults who like cheese cubes, free wine, and being cryptic.

Emerging Artist

You’re broke but you might be important someday.

Contemporary

Basically anything post-1980, but make it confusing.

Visual Language

Merely a fancy way to say “style,” but make it sound like you went to Yale.

Installation

Art that takes up a whole room and includes something only mildly unsafe.

Found Object

Trash, but with intent.

Interdisciplinary Practice

You make videos now.

The White Cube

Sterile gallery space where emotions go to be “refined.”

Relational Aesthetics

When the art is actually you awkwardly interacting with strangers over soup.

NFT

You sold a JPEG and someone called it a revolution.

Studio Practice

Scrolling Pinterest until your guilt forces you to pick up a brush.

Experimental

You ran out of your usual supplies and said, “Let’s try glitter?”

Critique

A weekly exercise in defending your life choices to people wearing clogs.

Site-Specific

It only works in this exact room... and nowhere else.

The Canon

A list of mostly dead white guys we’re supposed to still care about.

Post-Postmodern

Art that is so over being over everything.

Intervention

What artists say they’re doing when they don’t want to call it vandalism. Commonly includes zip ties, wheat paste, or performance anxiety in public parks.

ETYMOLOGICALLY SPEAKING

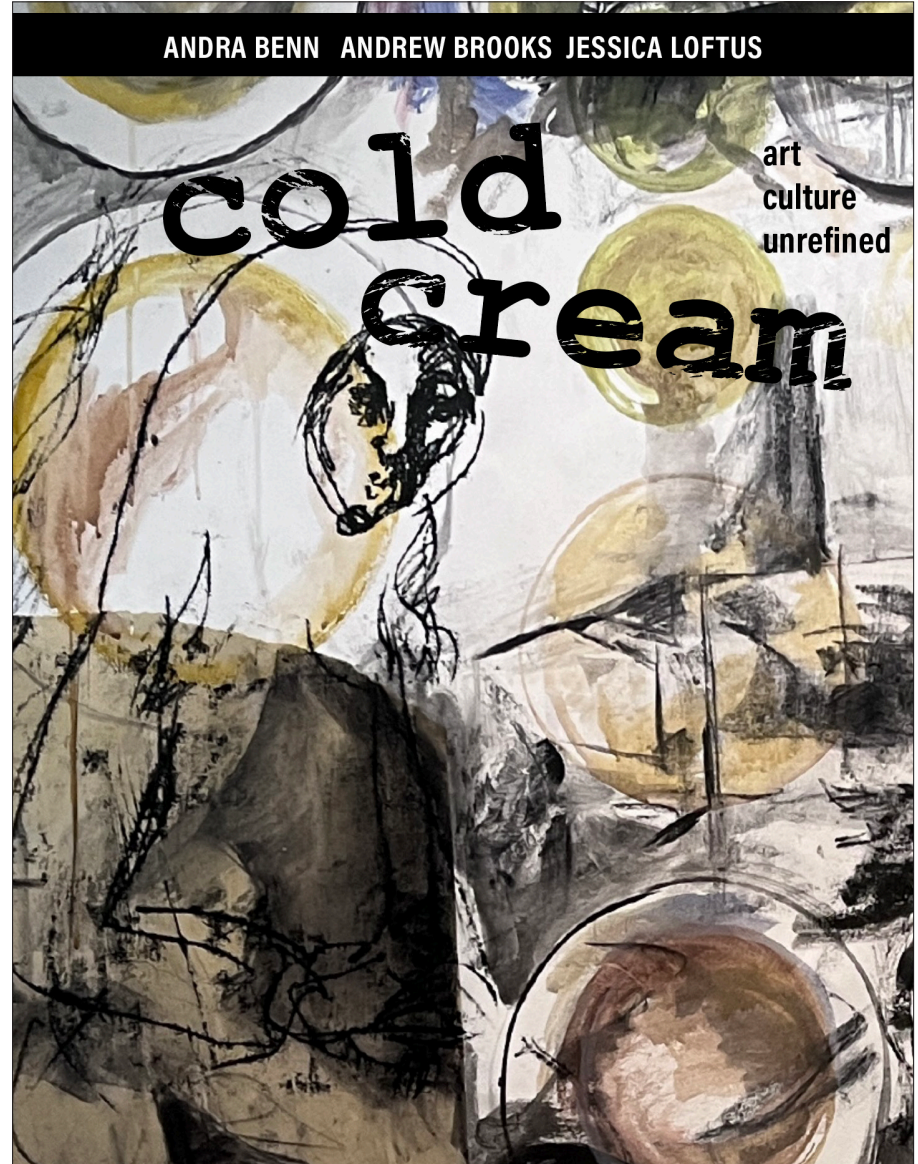
“Intervention”

- From the Latin *intervenire*, meaning “to dramatically insert oneself where not invited,” and the Middle French *invente-rage*, “to make up a reason after the fact.” First coined during a spontaneous MFA critique when nobody wanted to admit they didn’t have a plan.

In 1983, it was briefly banned from MoMA wall labels after three incidents involving immersive duck calls and one rogue fog machine.

“Paper is a Dirty Job.”

FINAL LAYOUTS



COOLD CREAM

Process Book

COLLEEN DIES