

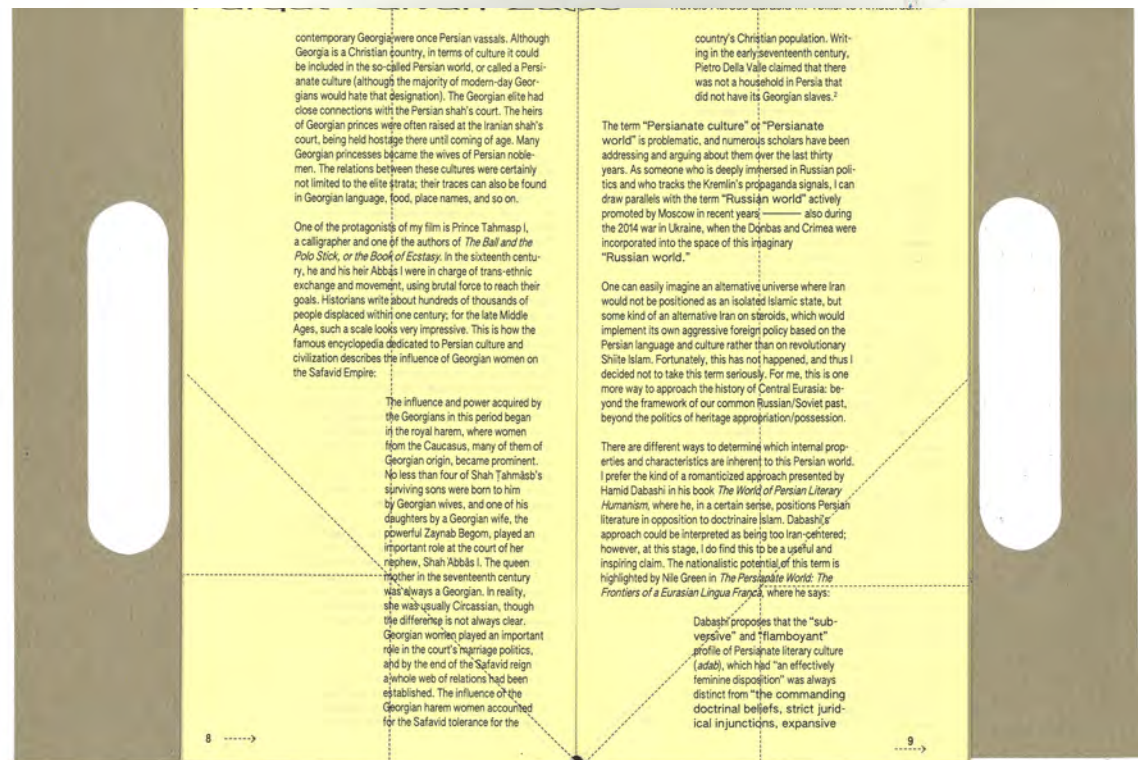
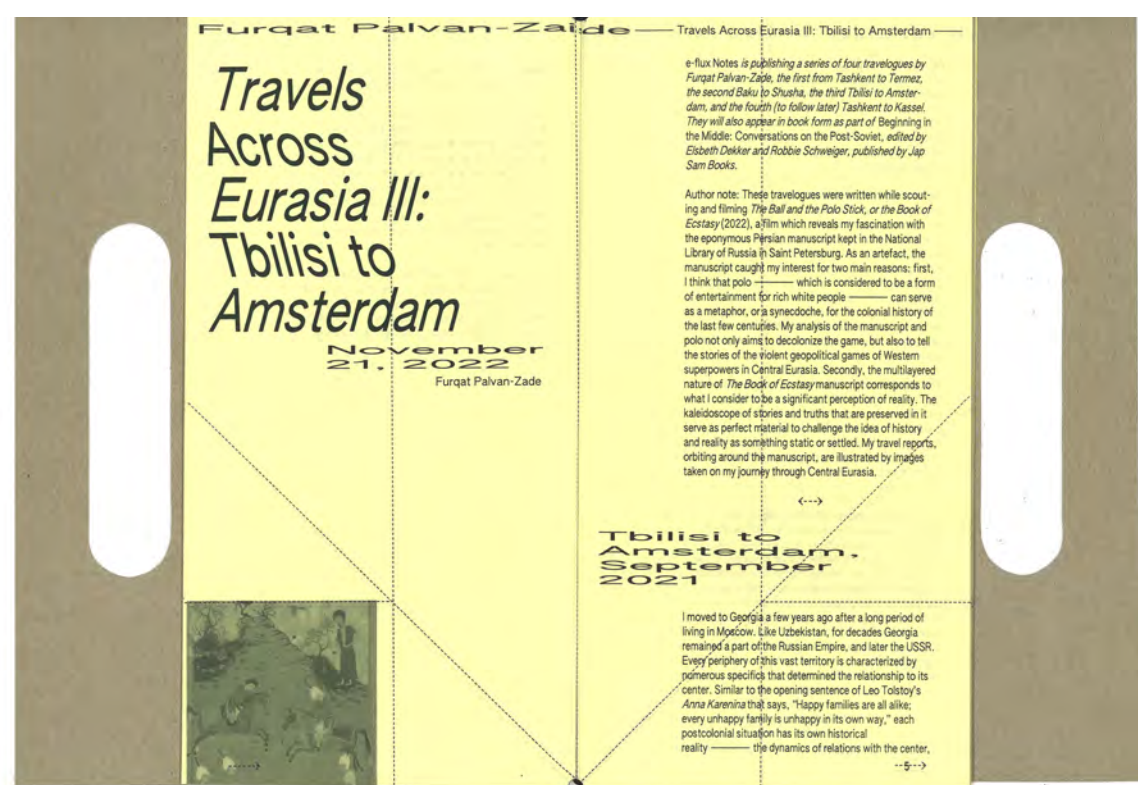
Clara Chirila-Rus

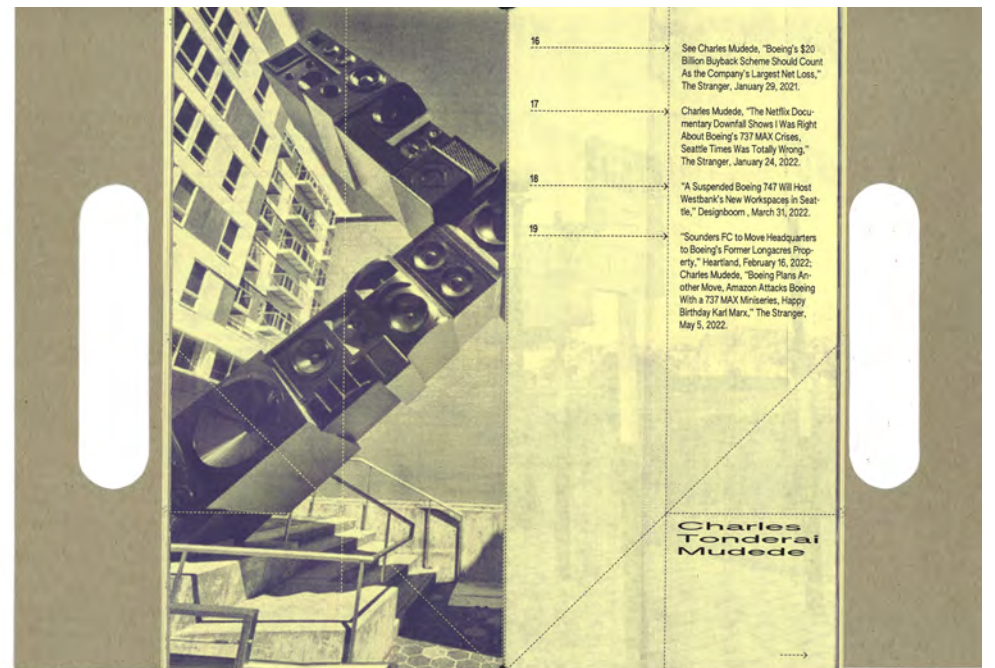
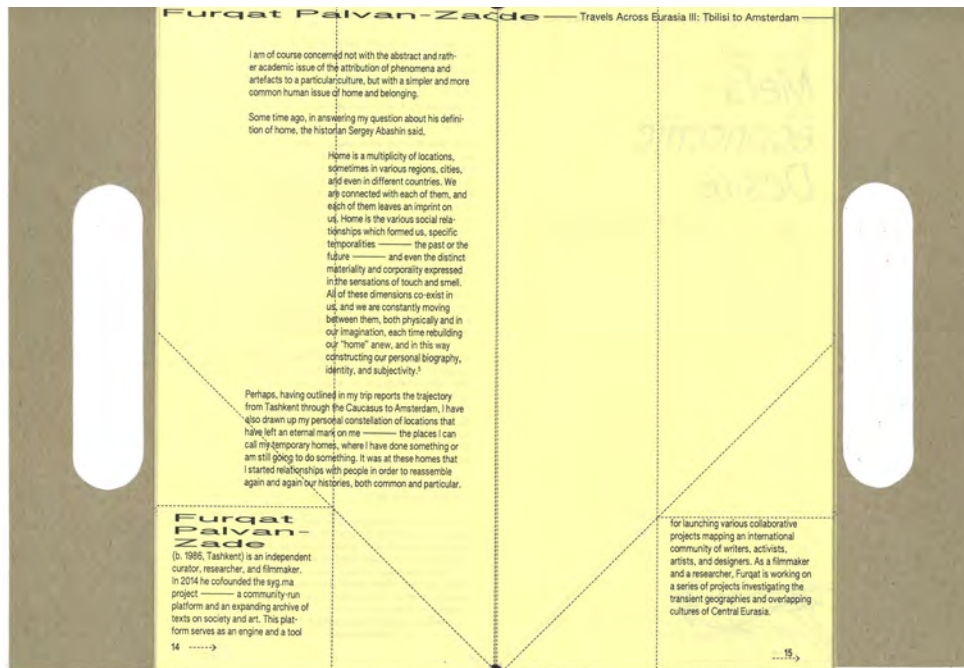
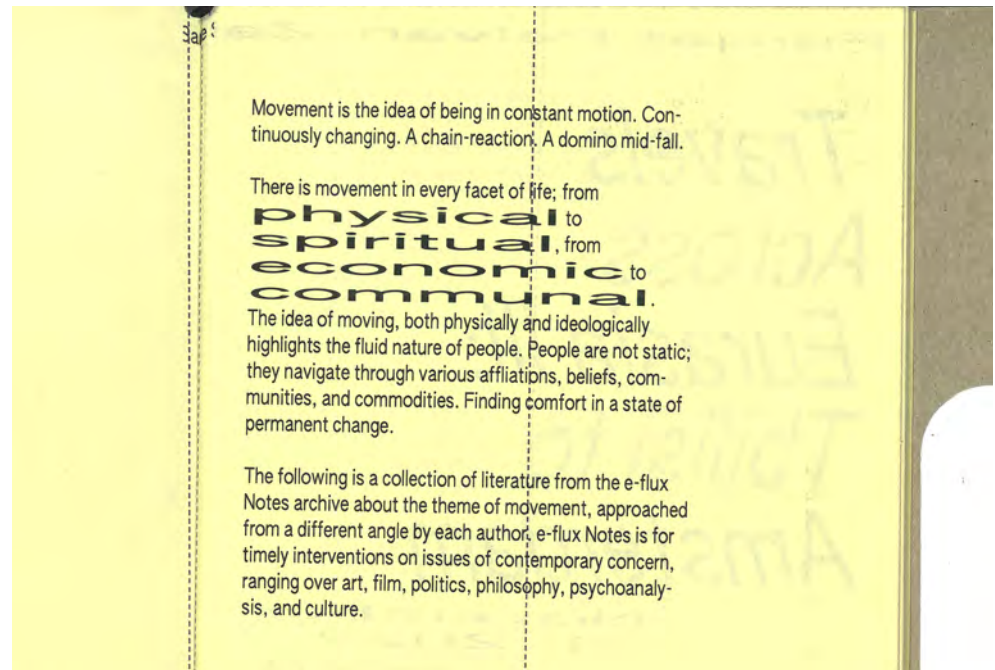
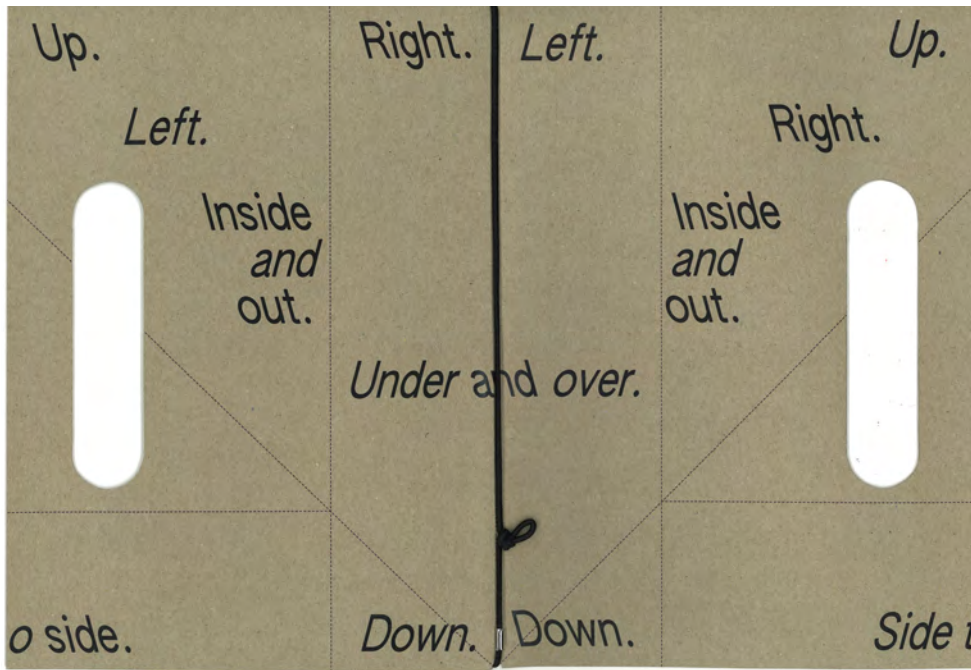
clarachirilarus@gmail.com
+1 (408) 442 8649
<http://claracr.com>
IG: @trichromie

Left. Right. Up. Down. Side to Side.
Under and Over. Inside and out

'Left. Right. Up. Down. Side to Side. Under and Over.
Inside and out.' is a zine containing four articles centered
around the theme of moment from e-flux Notes.

Typeface: Authentic Sans
Paper: Reacto CB, Muskat





'bit.map' is a collaborative publication containing essays exploring, analyzing, and responding to various manifestations, characteristics, meanings and effects of online video.

Type & Design Team: Soyoon Cha, Clara Chirila-Rus, Roxana Neacsu, Shiri Wijnhoven

Typeface: Arial Narrow, Venusta

Paper: Multi Offset



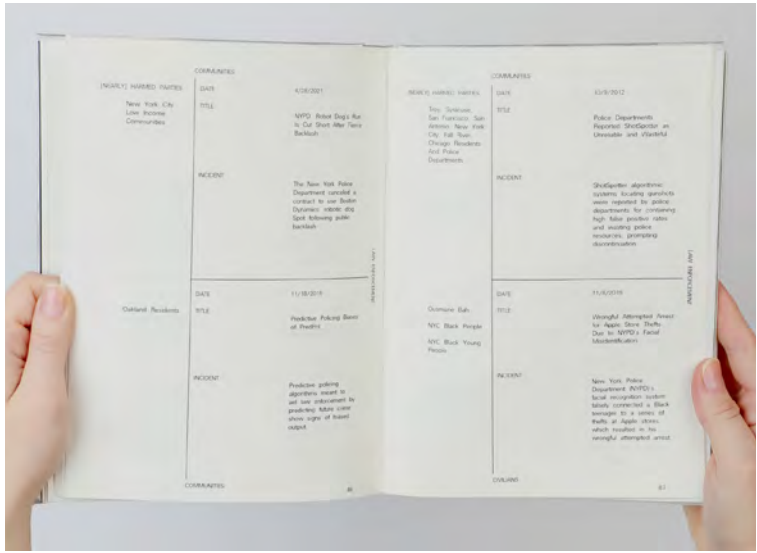
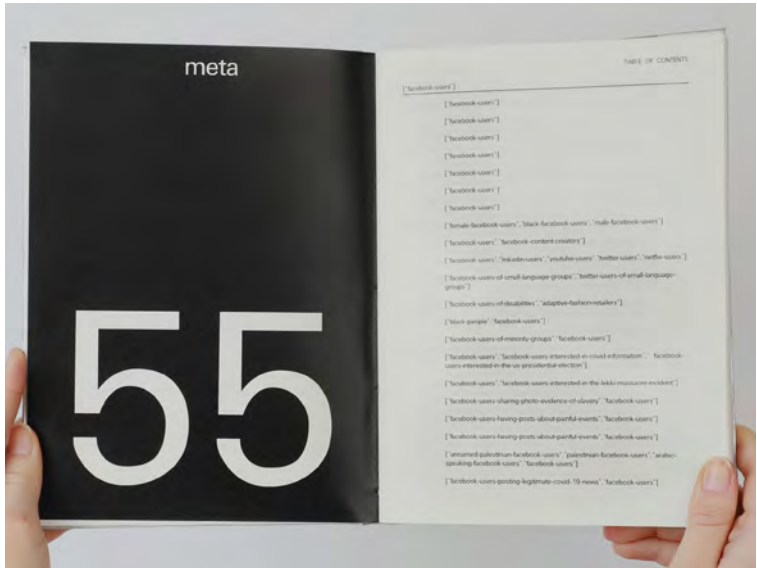
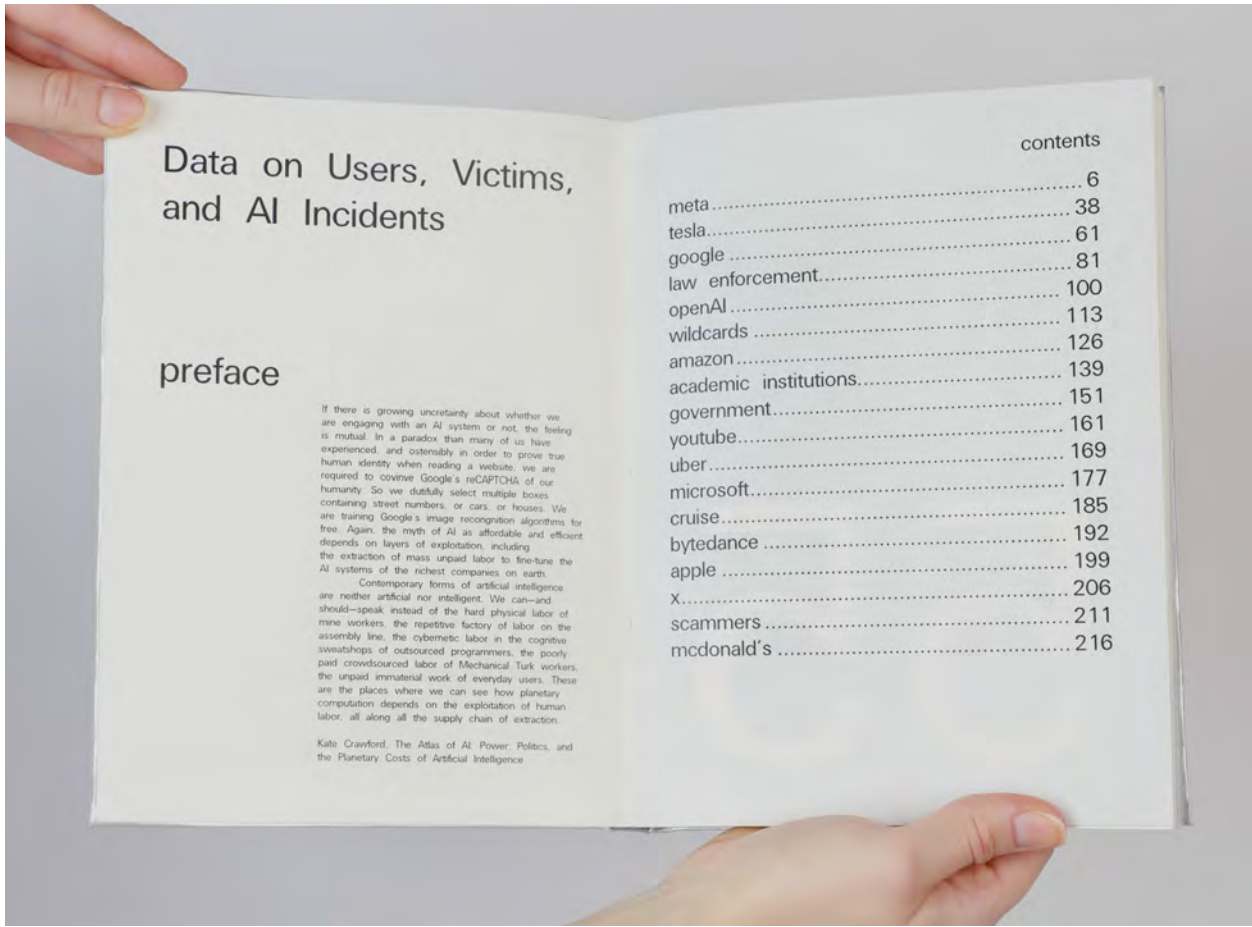


Data on Users, Victims, and AI Incidents

'Data on Users, Victims, and AI Incidents' is a book contrasting victims of AI incidents and the purveyors of those systems. This is the online dataset from AI Incidents Database (<https://incidentdatabase.ai>) typeset, designed, printed, and bound into a book.

Typeface: Universal-Regular
Paper: Chromolux Metallic
Zilver, Munken Pure





V is for Vogue

'V is for Vogue' is a typographic magazine that highlights voguing subculture through select articles from the Vogue U.S. Magazine archives. Designed with a 1 font, 1 size restriction in mind.

Typeface: HK Grotesk

Cover paper: Majestic - Chameleon Mirror

Content paper: Opako Silk





STRIKE A POSE



Plus: Ryan Murphy's enigmatic new eight-page series commencing June 2 on EW.com

A decade ago, knowing all the success of his name, Nicky Murphy had been writing up weekly infomercials and...
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...a decade ago, knowing all the success of his name, Nicky Murphy had been writing up weekly infomercials and...

DEBATING GAY MARRIAGE: LOVE, ACTUALLY

...a decade ago, knowing all the success of his name, Nicky Murphy had been writing up weekly infomercials and...
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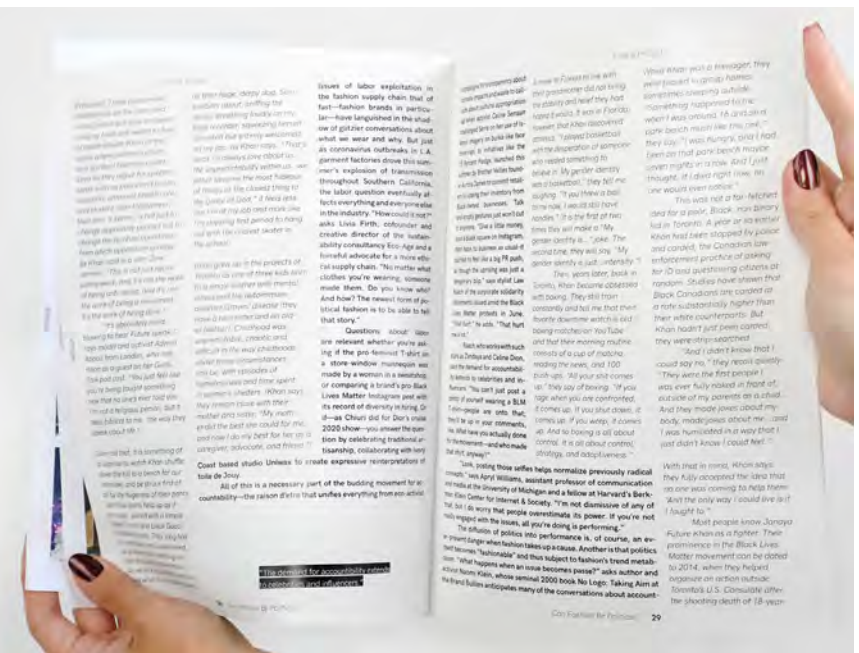
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SHOWING OFF

Joan Juliet Buck



One of the pleasures of life is running into people one knows while one is looking one's best. *Social life* was invented to this end, but for years, its true purpose was obscured with dutiful feelings about theatrical first nights, movie premieres, and the causes for which funds are raised.

All that has changed. No longer does one have to pay for the pleasure of being seen looking one's best by enduring two to four hours of a play, a film, a concert, or an opera. One can still pay one's dues to society (two hundred to a thousand dollars per ticket) and do good, but the requirement these days is simply

them to develop business models that allow both brand and workers to prosper. "Savvy companies," says Baumann-Pauly, "see the writing on the wall. You'd better align your practices with what this young generation of consumers is going to consider legitimate."

The health of the planet is long concern weighing on consumers' minds. In her 2019 book *Fashionopolis: The Price of Fast Fashion and the Future of Clothes*, Dana Thomas notes that in 2018, the average American shopper bought 68 garments—more than one item of clothing per week. It's a chicken-and-egg question whether companies have boosted production to meet consumers' apparently insatiable appetite for new things, or whether that appetite has been whetted by the vast increase in goods on offer.

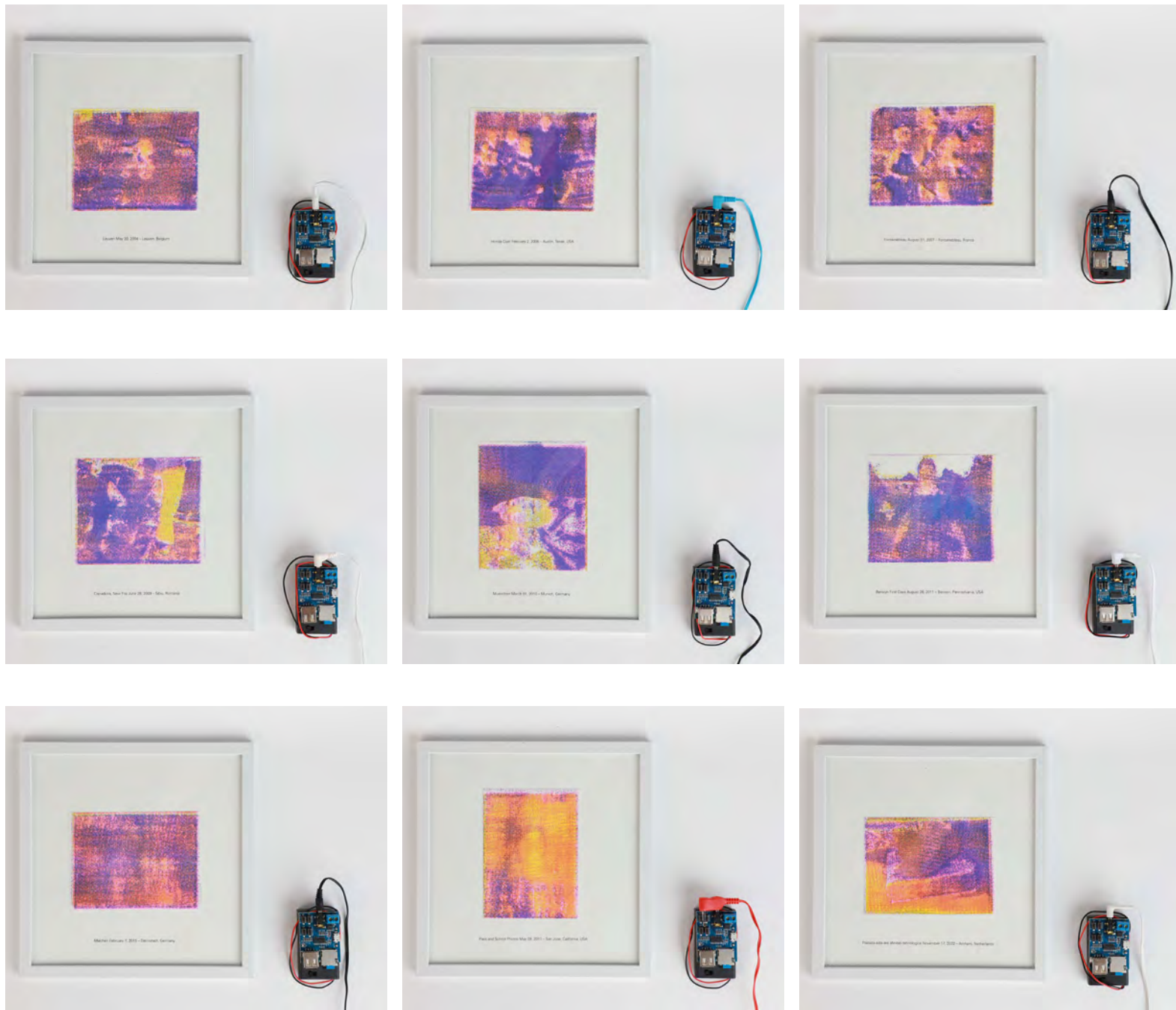
Secondhand shopping is one answer. Gen Zers are flocking to apps like Depop that let them thrift from their peers' closets, and sources from a 2019 McKinsey report predict that the resale market a decade from now could be larger than that of fast fashion's cheering prospect if you fret about the millions

possible to enjoy life in my sights, and sounds interpret them or to let one's emotions reveal why first-night audi reported to be the world's most exciting in the seventeenth century. Louis XIV pit entertainment of Versailles the quintessence pleasure ballets on before which to part

**Me, my sisters, my
parents, my dog, and a
brand new American car.**

'Me, my sisters, my parents, my dog, and a brand new American car.' is a mixed-media installation consisting of 9 Risograph prints narrated by Clara, exploring the question of how we carry cultural identity across time and space. Each riso print is a an abstracted result of a digital image from the Chirila-Rus family image archive. 81 risographs were produced in the making of the 9 final exhibited images.





LetterpressNeue

'LetterpressNeue' is a variable font based on analog explorations using experimental, modular letterpress units, translated digitally into glyphs.

Made in collaboration with Soyoon Cha.

Weight 10



Weight 500



Weight 1000



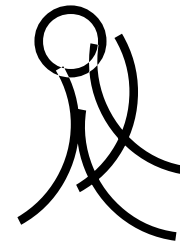
Weight 10



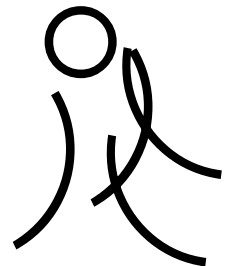
Weight 200



Weight 500



Weight 750



Weight 1000

Dear Data Collector,

'Dear Data Collector,' highlights the contradiction between the manifestation of online identity, and the lack of autonomy over our digital bodies. The installation offers a tangible perspective on the role of the data collector, the online video creator, and data points [users] in the digital realm. The work features a mug screen-printed with ceramic glaze, a series of anecdotal online videos, and YOLOv5, an image classification algorithm. The pattern on the mug is an adversarial patch, a pattern that defeats object classification in facial recognition algorithms. By preventing the data collector from identifying data points in the online video, the experience between the user and the creator reaches a truer level of intimacy.



Adversarial patch developed by: Pintor, Maura, et al. "ImageNet-Patch: A Dataset for Benchmarking Machine Learning Robustness Against Adversarial Patches." Pattern Recognition, vol. 134, Feb. 2023, p. 109064. <https://doi.org/10.1016/j.patcog.2022.109064>.

TikTok Search [] + Upload Log in

deardatacollector
Dear Data Collector, Follow
0 Following 3 Followers 44 Likes
<http://claracr.com>

For You Following Explore LIVE Profile

Log in to follow creators, like videos, and view comments. Log in

Create effects

About Newsroom Contact Careers
TikTok for Good Advertise
TikTok LIVE Creator Networks

Videos Liked

Dear Data Collector, 536
Dear Data Collector, 510
Dear Data Collector, 537
Dear Data Collector, 531
Dear Data Collector, 535
Dear Data Collector, 527

FiveThirty TypeClub

FiveThirty TypeClub is a student-led initiative focused on workshops and studies on type. The workshops hosted by FiveThirty encourage cross-department collaboration as well as play within the infrastructure of typography. We design systems, prompts, and curate materials to be explored.

Team: Joshua van Blijderveen, Soyoon Cha, Clara Chirila-Rus, Gilles Goosen, and Jonas Riemersma

IG: @fivethirty.today



Clara Chirila-Rus

About

I am a Romanian-American graphic design student at ArtEZ University of the Arts in Arnhem, The Netherlands. I put a strong emphasis on experimental ideation and conceptual research processes in my work. My portfolio looks at my conceptual, analytical and visual design abilities. I am interested in editorial design, print, multidisciplinary collaborations, and motion graphics.

Important Note

I DO NOT require sponsorship to work in the United States of America or the European Union.

Education

ArtEZ University of the Arts 2021 - Present

Arnhem, Netherlands

BA Graphic Design

San Jose State University 2020 - 2021

San Jose, CA, USA

BA Graphic Design

Leland High School 2016 - 2020

San Jose, CA, USA

Work Experience

Typeclub FiveThirty Sep 2023 - Present

Arnhem, Netherlands

Student-led Workshop Initiative

SneakerKit Sep - Dec 2023

Arnhem, Netherlands

Videography/Producer

Virtuagym Sep - Nov 2022

Amsterdam, Netherlands

Digital Marketing Intern – US/UK

Eden Housing Feb - Sept 2021

San Jose, CA, USA

Graphic Design Intern

Languages

English Native

German Native

Romanian Native