ONGOING MATTER:
DEMOCRACY, DESIGN AND THE MUELLER REPORT
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Project Creators + Designers:
ANNE H. BERRY
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Participants:
ANDRE MÖRNIEKS
JORDAN KAUFFMAN
KELLY WALTERS
BRIAN EDLEFSON
JESSICA BARNESS
JENN + KEN VISOCKY O’GRADY
MARIE BOURGEOIS
SARAH RUTHERFORD
MIKEY BURTON (LOGO)
RAFAEL BARAHONA (WEBSITE)

NOVEMBER 4 TO DECEMBER 12, 2020
The Galleries at CSU are pleased to present Ongoing Matter: Democracy, Design and the Mueller Report for the Fall 2020 semester. We are excited to reopen to students and the public with this timely exhibition.

The United States presidential election of 2016 has emerged as one of the most consequential political moments in modern history. Though it is challenging to capture the depth and breadth of the election results, or the events leading up to and following election day, the Report on the Investigation into Russian Interference in the 2016 Presidential Election, also known as the Mueller Report, helps lay the foundation.

Despite the significance of the Mueller Report, the dissemination of the report’s content and the general public’s interest in it, the length, verbage and redactions create barriers to reading the entire document. As a result, the average American citizen may not have an informed sense of the gravity of our current political crisis, the effects on our democracy and the security of our elections. It is more important than ever for Americans to grasp what has happened.

As designers who understand the power of words, we’ve taken the opportunity to bridge the gap between the public’s interest in the Mueller Report and the public’s ability to access it. Consequently, we are bringing the Mueller Report words to life in ways that are both informative and visually engaging, while holding true to the text of the report. Other than a timeline, provided to help viewers understand the timing and sequence of events, all text and content comes verbatim from the Report on the Investigation into Russian Interference in the 2016 Presidential Election.

We hope this series of posters provides an entry point for learning about the significance of the Mueller Report. More importantly, we want to see the project evolve and take on a life of its own, developing into a repository of design contributions from creative professionals, educators and students who highlight content from the report.

The exhibition Ongoing Matter functions as a living showcase of current political artifacts. It documents the significance of this particular moment in time from the 2016 presidential election to the present. As graphic artists and designers, the collaborators in this project see their participation as a kind of emancipation: using the art of communication to reveal, inform and propel viewers to action, thereby preserving democracy, protecting integrity and sharing knowledge.

Anne H. Berry and Sarah Edmands Martin

Anne H. Berry
Anne H. Berry is a writer, designer and assistant professor in the Department of Art and Design at Cleveland State University. Her research focuses on race and representation and ethnic and racial disparities within the field of graphic design. She was featured in Communication Arts and interviewed for Maurice Cherry’s award-winning podcast Revision Path, and is a 2018 Design Incubation Fellow. Her essay “The Black Designer’s Identity” was also published in the inaugural issue of Recognize, an anthology featuring commentary from Indigenous people and people of color as part of “the next generation of emerging design voices,” via Inside Design by InVision. She is an unabashed political junkie.

Sarah Edmands Martin
As a designer, storyteller and researcher, Sarah Edmands Martin specializes in dark narratives and contemporary fable. An assistant professor of graphic design at Indiana University, her work experiments with eclectic media, allowing diverse processes in printmaking, animation and early photographic methods to inform her design practice. She continues to balance an active studio practice with both research and pedagogy. Her international portfolio of clients include Citibank, AMC’s The Walking Dead, the University of Notre Dame, Whirlpool, Herman Miller and Cook Medical, to name a few.

Kelly Walters
Kelly Walters is a multimedia designer, researcher and curator who is inspired by graphic design and the power it has to affect people on both a local and global scale. She is the founder of Bright Polka Dot (an independent design practice) focusing on print, digital, pattern and textile design. Walters has worked as a designer for Alexander Isley Inc. Designers, the RISD Museum, SFMOMA, Atavist, SOMArts Cultural Center and Blue State Digital.

She graduated from the University of Connecticut with a dual degree in Communication Design and Communication Sciences and received her MFA in Graphic Design from the Rhode Island School of Design.

Jordan Kauffman
Jordan Kauffman is a designer, educator and researcher passionate about the intersection of social innovation design, entrepreneurship and project evaluation. He received his BA in art with an emphasis in graphic design from Goshen College and his MFA in visual communication design from Kent State University. From there, he taught as a visiting assistant teaching professor at the University of Notre Dame before becoming a partner at LightBox.
Sarah Rutherford
Sarah Rutherford is an associate professor of graphic design at Cleveland State University and the President Emeritus of AIGA Cleveland. Her research explores design pedagogy, learning retention and collaborative work strategies. She holds a MFA from the School of Visual Communication Design at Kent State University.

A passionate advocate for voter engagement, Rutherford serves on the national committee for the AIGA Design for Democracy initiative. She was the writer for the July 2016 Get Out The Vote poster exhibition at the Galleries at CSU, a project named as a Midwest regional winner in the 2017 Print Regional Design Annual. She was also a project leader for the AIGA Cleveland Get Out The Vote Design + Community video series.

Jessica Barness
Jessica Barness is an associate professor at the School of Visual Communication Design at Kent State University. She has an MFA in design with a minor in writing studies from the University of Minnesota and an MA and BA in studio art from the University of Northern Iowa. Her research resides at the intersection of design, humanistic inquiry and interactive technologies, investigated through a critical, practice-based approach. Her work has been presented and exhibited, nationally and internationally, at venues hosted by organizations such as the Design History Society, AIGA, the Society for Experiential Graphic Design, the University and College Designers Association, Humanities, Arts, Science and Technology Alliance and Collaboratory and FILE Electronic Language Festival.

Jenn + Ken Visocky O’Grady
Jenn + Ken Visocky O’Grady are authors, designers and educators whose work has been featured in numerous books and creative industry publications.

Jenn is a professor at Cleveland State University, a public research university where for more than two decades she has dedicated herself to providing access and opportunity to a diverse group of aspiring creatives. She has also served on the national board of directors for AIGA, the Society for Experiential Graphic Design, the University and College Designers Association, Humanities, Arts, Science and Technology Alliance and Collaboratory and FILE Electronic Language Festival.

Ken is a professor and coordinator of the graduate program at the School of Visual Communication Design at Kent State University. His coursework focuses on design thinking and research-driven design practices. He has served on the AIGA Design Educators Community steering committee.

The couple have co-authored internationally distributed books: *Design Currency*, *The Information Design Handbook* and *A Designer’s Research Manual* (now in a second updated and expanded edition). The books strive to make academic concepts approachable while celebrating the power, impact and potential of good design. They also present workshops and lectures at creative industry events and are committed to promoting the value of design to external audiences.

Mikey Burton (OM Logo)
Mikey Burton has been working professionally for over 14 years now, but claims to be “still figuring it out.” He has won awards from organizations such as the Art Directors Club, Communication Arts and Print Magazine (and enjoys bragging about it in the third person). Burton also works two days a week on the Emmy Award-winning Last Week Tonight with John Oliver. He spent his formative years and earned a master’s degree from the great Kent State University. Burton now works and lives in Los Angeles with his wife, Anna, and is probably stuck in traffic.

Rafael Barahona (OM Website)
With nearly two decades of experience in design, marketing and web development, Rafael Barahona continues his commitment to crafting custom solutions for each and every client. Barahona is an active member of his community, having served on the Mayor’s Arts Council, Goshen’s Latino Advisory Committee and currently serves on the board of MennoMedia, an international Anabaptist publishing company.

Andre Murnieks
Andre Murnieks is a senior lecturer, faculty researcher and expat teaching interaction design at Massey University and living in the upside down — New Zealand. The opportunity surreptitiously and coincidently presented itself in November 2016. He is a proponent of motion design as a methodology for discovery, presentation and visual communication, and is a co-founder of the MODE Summit series. He has published on the topic, authoring a chapter in *The Theory and Practice of Motion Design*. Murnieks has a BS in industrial design and a MFA in design from The Ohio State University.

Marie Bourgeois
Marie Bourgeois is a graphic designer working in the film and television industry in Atlanta. She has created props and set graphics on shows such as HBO’s *The Immortal Life of Henrietta Lacks*, AMC’s *The Walking Dead* and the CW’s *Dynasty*. Previously, she was a visiting lecturer and facilities coordinator with the Visual Communication Design Program at the University of Notre Dame in South Bend, Indiana. Bourgeois has also worked as an art director for Notre Dame’s in-house marketing and communications agency and was an assistant art director with Peter Mayer Advertising in New Orleans. She received a MFA from the University of Notre Dame in 2012 and received her BA in graphic design from Loyola University New Orleans in 2006.

Brian Edlefson
Brian Edlefson is a designer and educator, leading global graphic design for the KitchenAid brand and creating client and self-authored work through his design practice: Thesis. Edlefson’s work has been recognized in many national and international creative competitions (IF Design Awards, New York Art Directors Club, Communication Arts, Creativity, Graphis, HOW, Print) and was chosen for inclusion in the National Design Archive at the Library of Congress. He has been a featured speaker at HOW International Design Conferences (2001, 2007), AIGA Iowa and Nebraska chapters and the Beyond the Cubicle Conference for RGD Ontario.
VOLUME 1 TIMELINE

ANNE H. BERRY

REPORT REFERENCE: VOL.1

A TIMELINE OF KEY EVENTS DETAILED IN VOLUME 1 OF THE MUELLER REPORT.

BEING PATRIOTIC

SARAH E. MARTIN

REPORT REFERENCE: VOL.1 PP.31

RUSSIANS DESIGNED FULL COLOR POSTERS FOR PRO-TRUMP PENNSYLVANIA RALLIES ACTUALLY ORGANIZED BY THE IRA.
IRA bought advertisements asking U.S. persons to help them recruit kids using the hashtag "#KIDS4TRUMP."

Visit ongoing-matter.org for additional information. © 2020 Sarah E. Martin

Russians designed full color posters for pro-Trump Pennsylvania rallies actually organized by the IRA.

Visit ongoing-matter.org for additional information. © 2020 Sarah E. Martin

The Internet Research Agency (IRA) Russian interference operatives bought an advertisement for its Facebook account "Miners, I" asking U.S. persons to help them "take a patriotic view of young Trump supporters" by uploading photos with the hashtag "#KIDS4TRUMP."
Evidence revealing the Trump campaign’s response to reports about Russian support + interference with the 2016 Presidential election.

Visit ongoing-matter.org for additional information. © 2019 Sarah E. Martin

The report cannot, with any certainty, clear the President’s name. After thorough investigation, the report does not exonerate him.
The report does not exonerate the President, after thorough investigation. The facts that the President illegally concealed evidence do not exonerate him. After thorough investigation, the Report does not exonerate him.

Visit ongoing-matter.org for additional information. © 2019 Sarah E. Martin

WORRIED ABOUT WITNESSES SHEDDING ADVERSE LIGHT ON HIS PRESIDENCY, THE PRESIDENT DISCOURAGED PEOPLE TESTIFYING BY BERATING THEM ON TWITTER.

NOAD NOT EXONERATE, I
SARAH E. MARTIN
REPORT REFERENCE: VOL. 2 PP.157
THE REPORT CAN NOT, WITH ANY CERTAINTY, CLEAR THE PRESIDENT’S NAME. AFTER THOROUGH INVESTIGATION, THE REPORT DOES NOT EXONERATE HIM.
The Report can not, with any certainty, clear the President's name. After thorough investigation, the Report does not exonerate him. Visit ongoing-matter.org for additional information. © 2019 Sarah E. Martin

TRUMP’S MAIN CONCERN WITH THE RUSSIA INVESTIGATION WAS THAT THE EVIDENCE WOULD MAKE THE PUBLIC QUESTION THE LEGITIMACY OF HIS ELECTION.
African Americans were targeted by the Internet Research Agency (IRA) as part of Russian efforts to undermine American elections.
The Internet Research Agency (IRA) carried out the earliest Russian interference operations identified by the investigation—a social media campaign designed to provoke and amplify political and social discord in the United States. The IRA was based in St. Petersburg, Russia, and received funding from Russian oligarch Yevgeny Prigozhin and companies he controlled. Prigozhin is widely reported to have ties to Russian President Vladimir Putin, harm to ongoing Matter.

“Provoke + Amplify

Anne H. Berry
Report Reference: Vol. 1 P. 4
The Internet Research Agency (IRA) disinformation/misinformation campaign was supported by Russian oligarch Yevgeny Prigozhin.”

But collusion is not a specific offense or theory of liability found in the United States Code, nor is it a term of art in federal criminal law. For those reasons, the Office’s focus in analyzing questions of joint criminal liability was on conspiracy as defined in federal law.

General federal conspiracy statute 18 U.S.C. § 371: [i]f two or more persons conspire either to commit any crime against the United States, or to defraud the United States, or any agency thereof, or any person therein, for any purpose of侵权 of such conspiracy, to effect the object of the conspiracy.

“General conspiracy statute 18 U.S.C. § 371...”

“We applied the framework of conspiracy law, not the concept of “collusion.”

Anne H. Berry
Report Reference: Vol. 1 P. 4
Clarifying the terms and legal framework used to define criminal liability. (“Collusion” was not a concept or term used by the Special Counsel.)

“Conspiracy vs. Collusion

Anne H. Berry
Report Reference: Vol. 1 P. 4
Clarifying the terms and legal framework used to define criminal liability. (“Collusion” was not a concept or term used by the Special Counsel.)”
James Comey confirms that the FBI is investigating Russian interference in the 2016 U.S. election. He is subsequently fired in May 2017.
DOZENS OF RUSSIAN IRA EMPLOYEES — REFERRED TO AS “SPECIALISTS” — WERE RESPONSIBLE FOR OPERATING ACCOUNTS AND PERSONAS ON DIFFERENT U.S. SOCIAL MEDIA PLATFORMS.
IRA-controlled Facebook accounts made over 80,000 posts before August 2017, and “may have reached an estimated 126 million people.” Visit ongoing-matter.org for additional information. © 2019 Jordan AG Kauffman

“Now that we fired Flynn...”

The day after Trump requested Michael Flynn’s resignation, he told an outside advisor, “Now that we fired Flynn, the Russia thing is over.”
Papadopoulos declined to assist in deciphering his notes, telling investigators that he could not read his own handwriting from the journal.
Papadopoulos declined to assist in deciphering his notes, telling investigators that he could not read his own handwriting from the journal.

Connection between the Access Hollywood “Grab them by the Pussy” tapes and WikiLeaks’ release of John Podesta’s emails.
President Trump engaged in efforts to curtail the Special Counsel’s investigation and prevent the disclosure of evidence to it.

In January 2018, Twitter publicly identified 3,814 Twitter accounts associated with the IRA. Twitter also announced that it had notified approximately 1.4 million people who may have been in contact with an IRA-controlled account.

1.4 million people
Kelly Walters
Report reference: Vol. 1 pp.28
IRA botnet activities.
Facebook estimated the IRA reached as many as 126 million persons through its Facebook accounts.

Facebook identified 470 IRA-controlled accounts collectively made 80,000 posts.

Facebook testified that 170 IRA-controlled Instagram accounts posted approximately 120,000 pieces of content. Facebook did not offer an estimate of the audience reached via Instagram.*

*Some posts were made between January 2016 - August 2017.
In June 2016, the DNC and its cyber response team publicly announced that Russian hackers had compromised its computer network.
IN JUNE 2016, THE DEMOCRATIC NATIONAL COMMITTEE AND ITS CYBER RESPONSE TEAM PUBLICLY ANNOUNCED THAT RUSSIAN HACKERS HAD COMPROMISED ITS COMPUTER NETWORK.

COMPROMISED CYBER RESPONSE
KELLY WALTERS
REPORT REFERENCE: VOL. 1 PP. 1-6

IN JUNE 2016, THE DNC AND ITS CYBER RESPONSE TEAM PUBLICLY ANNOUNCED THAT RUSSIAN HACKERS HAD COMPROMISED ITS COMPUTER NETWORK.

TRANSPARENT TRUMP
BRIAN EDLEFSON
REPORT REFERENCE: VOL. 1 PP. 36-44

2. Intrusions into the DCCC and DNC Networks

By no later than April 12, 2016, the GRU had gained access to the DCCC computer network using the credentials stolen from a DCCC employee who had been successfully quarantined the week before. Over the ensuing weeks, the GRU traversed the network, identifying different computers connected to the DCCC network. By stealing network access credentials along the way (including those of IT administrators with unrestricted access to the system), the GRU compromised the files and picked up contact information and login credentials to 29 different computers on the DCCC network. 49

On June 14, 2016, the DNC and its cyber-response team announced the breach of the DNC network and suspected theft of DNC documents. In the statements, the cyber-response team alleged that Russian state-sponsored actors (which they referred to as “Fancy Bear”) were responsible for the breach. 50

The GRU was also in contact through the Oscar2.0 persona with a former Trump Campaign member. 62

In early August 2016, Twitter’s suspension of the Oscar2.0 Twitter account. After it was reinstated, GRU members posting as Oscar2.0 wrote via private message, “thank a for writing back do u find anything interesting in the docs i posted?” On August 17, 2016, the GRU added, “please tell me if you can help me anymore i would be a great pleasure to me.” On September 9, 2016, the GRU—again posting as Oscar2.0—referred to a stolen DCCC document posted online and asked what do u think of the info on the turnout model for the democratic presidential campaign? The investigation did not identify evidence of other communications between the GRU and Oscar 2.0.

FANCY BEAR
BRIAN EDLEFSON
REPORT REFERENCE: VOL. 1 PP. 36-44
THE DNC AND ITS CYBER-RESPONSE TEAM ANNOUNCED THE BREACH OF THE DNC NETWORK AND SUSPECTED THEFT OF DOCUMENTS BY RUSSIAN REPRESENTATIVES.

THANK U FOR WRITING BACK…
BRIAN EDLEFSON
REPORT REFERENCE: VOL. 1 PP. 36-44
RUSSIAN REPRESENTATIVES ENGAGE THE TRUMP PRESIDENTIAL CAMPAIGN THROUGH A SERIES OF TWITTER EXCHANGES.
ACKNOWLEDGMENTS

The Galleries at Cleveland State University wish to acknowledge the contributions of the many individuals who made this exhibition possible.

Most importantly, we thank our exhibiting graphic artists for their participation. Organizers and participants Anne H. Berry, CSU Department of Art and Design, and Sarah Edmands Martin, Indiana University Eskenazi School of Art, Architecture and Design, deserve special recognition for their role in organizing, promoting, producing and traveling this exhibition.

We would also like to thank the Gallery Proposal Committee and our chair Mark Slankard for their leadership and service. Committee members include Adrienne Gosselin, Rob Spademan and Amy Callahan.

We also recognize the dedication and contributions of our student gallery staff. Thank you Mikayla Chacalos, Emily Funari, Aurora Laux, Gabriella Marinelli, Samantha Vilaythong and Cory Williams. Their professionalism and dedication is a driving force of the CSU Galleries.

Thanks also go to CSU’s University Marketing team of Ivy Garrigan, Lauren McGrath and intern Lauren Zawie. Communications coordinator Lesley Lang does an excellent job marketing and promoting our exhibitions. Mikey Burton is responsible for creating the Ongoing Matter logo. Rafael Barahona, Jordan Kauffman and Abby Graber at LightBox designed and developed the Ongoing Matter website. Thank you all for your efforts.

The Galleries at CSU would not exist without the backing of CSU President Harlan Sands, College of Liberal Arts and Social Sciences Interim Dean Alyson Robichaud and Department of Art Chair Irina Koukhanova. Their ardent support and creative strategies have allowed us to continue to present excellent exhibitions and bring great programming to our community.

Finally, we gratefully acknowledge funding from the College of Liberal Arts and Social Sciences at CSU, the Ohio Arts Council, Indiana University’s Arts and Humanities Council, the New Frontiers in the Arts & Humanities Program, Indiana University Bloomington Grant-in-Aid Program, an anonymous donor and contributions from CSU faculty, staff and community supporters.

Kendall C. Christian
Director, Galleries at CSU