

# Everett

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Everett emerged during Nolan Paparelli's studies at ECAL/University of Art & Design Lausanne, resulted as his diploma work and since then ever evolved. Initially inspired by the work of the american photographer Daniel Everett, it quickly began to become more personal and resulted in his own take on the grotesque genre. The font's symmetrical structure is balanced with an organic drawing and a particular digital flavor. Strong typographic details add a high tension while keeping a reading comfort, finding the right balance between a

font that is graphic yet fluid. Low ascenders and descenders allow designers to set texts with tight line spacing, resulting in economizing space. The fonts are fully equipped with various stylistic sets, ligatures and case-sensitive forms among other features. The weights variation from Hairline to Super with corresponding Italics form a coherent and versatile family offering various design solutions from book design to poster design, from branding to signage systems and much more.

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Everett Hairline *Italic*

Everett Thin *Italic*

Everett Ultralight *Italic*

Everett Light *Italic*

Everett Regular *Italic*

Everett Medium *Italic*

Everett Bold *Italic*

Everett Extrabold *Italic*

Everett Black *Italic*

Everett Super *Italic*

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W Wu

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beijing

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I believe that all *worthwhile* work comes from a point of *ambivalence* or *struggle* on the part of the artist. In regard to why I feel drawn to that type of space, there is something very appealing to me about *blandness*, *order*, and the *aesthetics* of

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# ONE OF THE ADVANTAGES OF WORKING DIGITALLY IS THE ABILITY TO ENDLESSLY REVISIT AND REVISE WORK

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In my shows I generally have *photography*, *sculpture*, *video*, and *installation* elements all interacting. Despite the differences in medium, everything I do comes from the same place conceptually and it makes sense to me to bring them all into dialogue. When preparing an exhibition, I'm constructing a kind of *constellation* — using the individual pieces as building blocks to organize something new that functions singularly. In that situation I'm very interested in questions of *materiality* and *scale* and the reciprocal relationships between pieces. To me, it is very

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*What are your actual thoughts and feelings concerning the non places, or anonymous spaces you photographed? I'm still figuring that out. I think once I do, I'll be done with it as a subject matter. I believe that all worthwhile work comes from a point of ambivalence or struggle on the part of the artist. In regard to why I feel drawn to that type of space, there is something very appealing to me about blandness, order, and the aesthetics of efficiency. Part of me wants to believe wholeheartedly in the promises and ideals of modernism, but I was born too late for that kind of thinking. It seems that you have travelled a lot, was it mostly for photographic purpose or just for the wish of discovering new lands? Yeah, I've been lucky enough to travel quite a bit as an assistant, and also on my own and with my wife. I don't know how much traveling actually teaches me about the places I visit, but it helps dislocate me from my own context and allows me to see things from*

*a better perspective. When I travel I do always bring photo equipment, but don't always end up using it. Do you consider yourself as an American photographer? Do you think you would be doing a similar type of work if you were living in Paris? No, I don't think of myself as an American photographer. In my work I'm trying to escape specificity, including the connotations of any particular location or culture. I would hope I'd be making the same work if I were from Paris, but then again I'm not really sure who I would be if I weren't me — maybe that feels like an American answer. You said you believe in utopia, which type of utopia and do you think it's still possible? Is Art a utopia? A part of me is drawn to the kind of all-or-nothing thinking that leads to manifestoes and compound-based communities, but I also know how those things always turn out. I think for the time being utopia is a personal thing, and maybe art can facilitate that, but as an institution art sometimes feels like just the opposite.*

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Winterthur  
Grindelwald  
St. Gallen  
Rapperswil  
Interlaken  
Appenzell  
Frauenfeld  
Schwytz

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Working across a range of mediums, *Daniel Everett* investigates the ways in which the built environment, and the larger human-made landscape, shape and structure our experience as individuals. His work often depicts a certain

82pt

# AESTHETICS

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[...] a certain kind of anonymous architecture: security booths, surveillance towers, airports, and various passageways, like elevators and corridors with moving walkways. These are structures and places defined primarily by what lies beyond them; structures that serve to channel or control those who pass through or past them. Everett evinces an ambivalent attachment to such architecture, locating traces of modernist form in banal, standardized buildings like the security sheds pictured in his *Monuments* series. "I seek to monumentalize a sense of longing," the artist has written, and we might read his security sheds, or any other of the minimal, boxy

structures he images, as ghosts—monuments to modernist ideals that still haunt us. Recently I've been re-reading a number of *Siegfried Kracauer's* essays from *The Mass Ornament* – particularly the ones dealing with photography. These were some of the first writings that really messed with me in art school. He has a very endearing way of destroying your perception of photography and making you question the ultimate function and actual capabilities of the medium. Other than that, it seems like I'm halfway through about 30 other books with no immediate plans to finish any of them. I am currently enjoying *Cosmicomics* by *Italo Calvino*, however,

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The Utah Museum of Fine Arts (UMFA) is pleased to present salt 5: Daniel Everett, the fifth project in the Museum's series of exhibitions introducing innovative art from around the world. salt aims to reflect the international impact of contemporary art today, forging local connections to the global, and bringing new and diverse artwork to the city that shares the program's name. Working across a range of mediums, Daniel Everett investigates the ways in which the built environment, and the larger human-made landscape, shape and structure our experience as individuals. His work often depicts a certain kind of anonymous architecture: security booths, surveillance towers, airports, and various passageways, like elevators and corridors with moving walkways. These are structures and places defined primarily by what lies beyond them; structures that serve to channel or control

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manent space for showcasing its modern and contemporary art collection. Daniel Everett is an assistant professor of visual arts at Brigham Young University. He received a BFA in photography from Brigham Young University in 2006 and a MFA in photography from the School of the Art Institute of Chicago in 2009. Everett has had solo exhibitions at the Museum of Contemporary Art Chicago and the NEXT Art Fair, Chicago, and his work has been included in group exhibitions at Spencer Brownstone Gallery, PPOW Gallery, and Allegra LaViola Gallery, New York; 12 Mail Gallery, Paris; XL Art Space, Helsinki; and the Central Utah Art Center, Ephraim, Utah. His work has appeared in *Index Magazine*, *Proximity*, and *Carousel Magazine*. The Utah Museum of Fine Arts (UMFA) is pleased to present salt 5: Daniel Everett, the fifth project in the Museum's series of exhibitions introducing innovative art from

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UMIFA

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91pt@weltkern  
@type\_01300pt  
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TAGS: ARTIST / EVERETT /  
FAILED UTOPIAS / JAPANESE  
CAPSULE / HOTELS / SIEG-  
FRIED KRACAUER / STREET

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I'm actually in my office which doubles as my studio. It's a long, rectangular room with middle-gray walls and fluorescent lighting. In a kind of international style, it's completely unadorned and has one large, north-facing window. Right now it's nearly empty aside from a stack of TVs, karaoke machine, and a degaussing coil. These days my studio generally functions as a repository and staging area for the small portion of my work that has to ex-

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The Utah Museum of Fine Arts (UMFA) is pleased to present salt 5: Daniel Everett, the fifth project in the Museum's series of exhibitions introducing innovative art from around the world.<sup>1</sup> salt aims to reflect the international impact of contemporary art today, forging local connections to the global, and bringing new and diverse artwork to the city that shares the program's name. Working across a range of mediums, Daniel Everett investigates the ways in which the built environment, and the larger human-made landscape, shape and structure our experience as individuals.<sup>2</sup> His work often depicts a certain kind of anonymous architecture: security booths, surveillance towers, airports, and various passageways, like elevators and corridors with moving walkways. These are structures and places defined primarily by what lies beyond them; structures that serve to channel or control those who pass through or past them. Everett evinces an ambivalent attachment to such architecture, locating traces of modernist form in banal, standardized buildings like the security sheds pictured in his Monuments series. "I seek to monumentalize a sense of longing," the artist has written, and we might read his security sheds, or

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Gaiserwald  
Gettnau  
Geuensee  
Goldach  
Göschenen  
Greppen  
Grüsch  
Gurtnellen

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Recently I've been re-reading a number of Siegfried Kracauer's essays from *The Mass Ornament* – particularly the ones dealing with photography. These were some of the first writings that really messed with me in art school. He has

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# Background Noise

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Daniel Everett, 32 years old, is an american artist & photographer native from Hudson, he now lives in Provo (USA). We first discovered his work in 2009 when we published some of his photographs in *Bruit de Fond / Background Noise*, and we collaborated again with him for the *Bartholomew* show in 2011. It seemed logical for us to finally publish a book with his own work. We're delighted to present you some key elements in order to fully understand his work and to introduce you to his personality throughout this conversation. — Études Studio blog, March 2012

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What is your background (school, works)? I received a BFA in photography from Brigham Young University, and then an MFA from the School of The Art Institute of Chicago. I've spent time working as an art assistant, graphic designer, missionary, architectural photographer, and digital art archivist. I'm now a professor of new genres at BYU. Your work draws a thin line between sculpture and photography, you use the words image or sculpture to credit it; how do you link these two mediums? I make the distinction purposely slippery in my work. When using those labels on the Internet you are simply requesting a certain perception from your viewer, but in my physical work I'm also interested in a similar kind of slippage. I'm interested in how a photograph changes when treated as a sculptural object and likewise, how the understanding of a sculpture changes when reduced to two dimensions. Overall, in making my art I'm not concerned with finality. One of the advantages of working digitally is the ability to endlessly revisit and revise work without ever having to ultimately commit. So even after something has been publicly exhibited in a particular form, I'm still open to letting it evolve and exist simultaneously in multiple states. How are they working together in an exhibition space? In my shows I generally have photography, sculpture, video, and installation elements all interacting. Despite

the differences in medium, everything I do comes from the same place conceptually and it makes sense to me to bring them all into dialogue. When preparing an exhibition, I'm constructing a kind of constellation – using the individual pieces as building blocks to organize something new that functions singularly. In that situation I'm very interested in questions of materiality and scale and the reciprocal relationships between pieces. What are your actual thoughts and feelings concerning the non places, or anonymous spaces you photographed? I'm still figuring that out. I think once I do, I'll be done with it as a subject matter. I believe that all worthwhile work comes from a point of ambivalence or struggle on the part of the artist. In regard to why I feel drawn to that type of space, there is something very appealing to me about blandness, order, and the aesthetics of efficiency. Part of me wants to believe wholeheartedly in the promises and ideals of modernism, but I was born too late for that kind of thinking. It seems that you have travelled a lot, was it mostly for photographic purpose or just for the wish of discovering new lands? Yeah, I've been lucky enough to travel quite a bit as an assistant, and also on my own and with my wife. I don't know how much traveling actually teaches me about the places I visit, but it helps dislocate me from my own context and allows me to see things from a better perspective. When

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# Noord

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Where many photographers would cringe to create under the tyranny of fluorescent lights or overcast big days, Everett embraces those conditions. *“In general, I feel like lighting is too romantic or dramatic, and I’m interested in minimizing this aspect.”*

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When preparing an exhibition, I’m constructing a kind of constellation — using the individual pieces as building blocks to organize something new that functions singularly. In that situation I’m very interested in questions of materiality and scale and the reciprocal relationships between pieces. What are your actual thoughts and feelings concerning the non places, or anonymous spaces you photographed? I’m still figuring that out. I think once I do, I’ll be done with it as a subject matter. I believe that all worthwhile work comes from a point of ambivalence or struggle on the part of the artist. In regard to why

I feel drawn to that type of space, there is something very appealing to me about blandness, order, and the aesthetics of efficiency. Part of me wants to believe wholeheartedly in the promises and ideals of modernism, but I was born too late for that kind of thinking. It seems that you have travelled a lot, was it mostly for photographic purpose or just for the wish of discovering new lands? Yeah, I’ve been lucky enough to travel quite a bit as an assistant, and also on my own and with my wife. I don’t know how much traveling actually teaches me about the places I visit, but it helps dislocate me from my own con-

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# THE COMFORT AND CLARITY OF ARCHITECTURE VS. ITS INHERENT ALIENATION AND REDUCTION. BUT THE BEAUTY OF HIS WORK LIES

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But it may have been what happened between his two degrees that had the biggest impact on Everett's career. *"I'd done an internship as part of my undergraduate degree with Edward Burtynsky, and after I finished my undergrad, I've traveled with him for just over a year"* Everett remembers. *"If you know his work, Burtynsky photographs, like, man-made manipulations of the landscape: the largest open-pit copper mine, or the*

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We were always traveling to some superlative location — the biggest, the widest, the greatest — and I got really interested in the in-between places that we passed through: the nondescript, transitory spaces like subway systems, airports, parking garages, and hotels. Spaces that are meant to be legible regardless of the language, and where the aesthetics are governed by function." There are other influences or parallels at work in Everett's work, of course — he cites Walead Beshty and Thomas Demand, while we see hints of Thomas Struth and Adrian Gaut — but like any true artist, Everett synthesizes those influences into something startlingly beautiful and unique. His photographs are often high-contrast, predominantly neutral, anonymous landscapes with pops of primary colors, where the exact location the image was taken is less important than the feeling it might evoke.

Where many photographers would cringe to create under the tyranny of fluorescent lights or overcast days, Everett embraces those conditions. "In general, I feel like lighting is too romantic or emotional or dramatic, and I'm interested in minimizing that." In general, Everett's work grapples with big themes, like the comfort and clarity of architecture vs. its inherent alienation and reduction. But the beauty of his work lies in the way it isn't alienating in the slightest. We first fell for his compositions when we worked on this project, and we knew we had to find out more. Read on for more of Everett's work, then visit his website for even more. Describe your most recent project and how it was made. I recently finished a body of work titled *New Existence* — and by finished, I mean I'm done thinking about it for a while, but I'm not sure it will ever really be done. It's a fairly open-ended project,

incorporating elements of photography, video, sculpture, and installation all revolving around questions about the ideals and aesthetics of progress. As an artist I have a hard time working in series, so I generally don't. I try to give myself freedom to explore whatever comes to me, regardless of whether or not my brain can make logical sense of the choices my eyes are making. Once I've amassed enough work I stand back and attempt to find points of intersection between the individual pieces. I see my work functioning as a loose constellation of somewhat disparate parts building a complicated single tone. These configurations always drift and change over time. One iteration of this work was recently featured in the *Foam Magazine Talent Issue* and is currently on display at the *l'Atelier Néerlandais* in Paris and is about to open at the *East Gallery* in Dubai. We were always traveling to

some superlative location — the biggest, the widest, the greatest — and I got really interested in the in-between places that we passed through: the nondescript, transitory spaces like subway systems, airports, parking garages, and hotels. Spaces that are meant to be legible regardless of the language, and where the aesthetics are governed by function." There are other influences or parallels at work in Everett's work, of course — he cites Walead Beshty and Thomas Demand, while we see hints of Thomas Struth and Adrian Gaut — but like any true artist, Everett synthesizes those influences into something startlingly beautiful and unique. His photographs are often high-contrast, predominantly neutral, anonymous landscapes with pops of primary colors, where the exact location the image was taken is less important than the feeling it might evoke. Where many photographers

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# Ask

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Herburg Weiland  
Tumblingerstraße  
80337 München

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A part of me is drawn to the kind of all-or-nothing thinking that leads to manifestoes and compound-based communities, but I equally know how those things always turn out. I think for the time being utopia is a personal thing, and maybe art can facilitate that, but as an institution art sometimes feels like just the opposite. Another

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Right now I'm working on a project dealing with architecture, primarily through photography. In the background of almost everything I make is an underlying interest in architecture and order imposed upon space, but up until now I've shied away from dealing with it directly. I think this is because my feelings toward the particular types of structures I photograph are complicated and somewhat ambivalent, and putting together a project feels like defining the relationship in a way that I haven't felt ready for. This project comes out of years of stockpiling architectural images as I travel. In my pictures I'm not interested in the specific locations or functions of buildings, and often I will alter them quite drastically. What I'm after, rather, is an idea of order that an image can communicate — one that feels simultaneously inviting and unnerving. Tell us one thing that's been inspiring you lately and why. Every once in a while I consciously stop looking at art. I get overwhelmed and feel like everything I see starts to crowd out my own vision. I'm in one of those breaks right now and have been reading quite a bit more as a way of compensating. In particular, I've been reading a lot of *Flannery O'Connor*. I started

with a collection of short stories and decided to make my way chronologically through her entire collected works. Because she died so young her body of work is quite concise — just two novels and 32 short stories. I'm amazed at her ability to articulate the nuances and complexity of belief. Her work manages to somehow be both reassuring and terrifying to me. Also, being able to see the entire span of an author's career and development has felt really informative. Other than that I've been rereading a few books on architectural theory by *Le Corbusier*. There is a lot of appeal to me in the severity and fervor of his vision even if it feels somewhat misguided in retrospect. Also, I admire anyone willing to quote themselves in their own books. Show us your studio and tell us what you like about it. I am a university professor and I have a studio connected to my office on campus. I also have a studio at home, but I find that I'm better at concentrating when there aren't arcade games nearby, so I make most of my work at school. I really enjoy the sterility of my space. My studio is a long rectangle with light gray walls and fluorescent lighting which my colleagues tend to find oppressive, but I find strangely calming. My

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## I AM CURRENTLY ENJOYING COSMICOMICS BY ITALO CALVINO, HOWEVER, AND PLAN ON GETTING AT LEAST

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Montreux  
Fribourg  
Delémont  
Echallens  
Aubonne  
Renens  
Gruyères  
Vallorbe

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# A PART OF ME IS DRAWN TO THE KIND OF ALL-OR-NOTHING THINKING THAT LEADS TO MANIFESTOES

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Lately, I have been trying to devote my energy to a few larger scale projects. I have a tendency to move in a number of directions at once and I want to counteract that by consciously slowing down the way I work. For now, I'm working on more sculpturally-based pieces that incorporate elements of photography and a new series of videos. *I also still think about quitting the Internet sometimes.* Conversation with

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Utah-based artist Daniel Everett has a BFA in photography from Brigham Young and a master from the School of the Art Institute of Chicago.<sup>①</sup> But it may have been what happened between his two degrees that had the biggest impact on Everett's career. *"I'd done an internship as part of my undergraduate degree with Edward Burtynsky, and after I finished my undergrad, I traveled with him for just over a year,"* Everett remembers. *"If you know his work, Burtynsky photographs, like, manmade manipulations of the landscape: the largest open-pit copper mine, or the largest oil field. We were always traveling to some superlative location — the biggest, the widest, the greatest — and I got really interested in the in-between places that we've passed through: the nondescript, transitory spaces like subway systems, airports, parking garages, and hotels. Spaces that are meant to be legible regardless of the language, and where the aesthetics are governed by function."* There are other influences or parallels at work in Everett's work, of course — he cites Walead Beshty and Thomas Demand, while we see

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**DE**

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**Schweiz**36pt  
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**I don't like photographing *people*. For me, they are too greedy as *subjects*. They are too *specific*. In regard to *individualities*, it feels in conflict or at least inconvenient from an organizational standpoint, but essential from**

21pt  
24pt**salt (sôlt) n.**

- 1 A colorless or white crystalline solid used extensively in ground or granulated form as a food seasoning and preservative.**
- 2 An element that gives flavor or zest.**
- 3 Sharp, lively wit.**
- 4 A mineral sharing definitive characteristics with Utah's capital city.**

16pt  
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Over the decades, cities develop fingerprints through their architecture—the triumphant Beaux Arts boulevards of Paris, the pastel Victorians of San Francisco, the suffocatingly dense high-rises of Hong Kong – and these built emblems come to define the images of a city that circulate. But photographer Daniel Everett isn't drawn to the distinct side of cities; he's in search of the sublime beauty of the mundane and nondescript. In his photographs of cities, you'll spy the concrete bones of buildings, the repetitive grids of glass building facades and acoustic ceiling

tiles, the dissonance of crosswalk hatch marks painted askew, the secret language of construction workers' fluorescent spray paint on asphalt. These motifs could be from any contemporary city in development mode. *"I'm interested in order, perfection, and a pursuit of meaning in anonymous space—but in a conflicted and ambivalent way,"* Everett tells Co.Design in an email. *"I'm interested in the promise of utopian ideals as well as their inherent shortcomings. I'm also interested in blandness as a subject matter—the kind of mundane physical reality that contrasts the*

69pt  
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<b>Ascona</b>	<b>1</b>
<b>Bellinzona</b>	<b>2</b>
<b>Capriasca</b>	<b>3</b>
<b>Gravesano</b>	<b>4</b>
<b>Lugano</b>	<b>5</b>
<b>Maggia</b>	<b>6</b>
<b>Novazzano</b>	<b>7</b>
<b>Paradiso</b>	<b>8</b>

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***Yeah, I've been lucky enough to travel quite a bit as an assistant, and also on my own and with my wife. I don't know how much traveling actually teaches me about the places I visit, but it helps dislocate me from my own context and allows me to see the things from a better perspective. When I travel, I do al-***

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# Overwhelming

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**“It felt beautiful and terrifying and mundane all at the same time,” he says. “I was drawn to the order and the scale of the space. There is something about the pared-down aesthetics of functional architecture that has always captivated me. I went back later and tried to make a photograph, but I didn’t know how to make an image that did justice to the way the space felt. At that point I just didn’t have the technical ability to do it. I think a big part of me pursuing art and photography was about trying to bridge that gap.” In his work, Everett searches for the sublime, a term 19th-century landscape painters used to describe the awe-inducing effect of beholding a natural landscape. But instead of finding that effect in a wide-angle frame, Everett often zooms in on a detail, imparting an expansive feeling on something small. The way he looks at urban landscapes might inspire you to rediscover your own. “Once you get to know a place too well, all of the strangeness of the place slowly becomes invisible to you and you end up inoculated,” he says. For more**

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10pt

I recently finished a body of work titled *New Existence* — and by finished, I mean I’m done thinking about it for a while, but I’m not sure it will ever really be done. It’s a fairly open-ended project, incorporating elements of photography, video, sculpture, and installation all revolving around questions about the ideals and aesthetics of progress. As an artist I have a hard time working in series, so I generally don’t. I try to give myself freedom to explore whatever comes to me, regardless of whether or not my brain can make logical sense of the choices my eyes are making. Once I’ve amassed enough work I stand back and attempt to find points of intersection between the individual pieces. I see my work functioning as a loose constellation of somewhat disparate parts building a complicated single tone. These configurations always drift and change

over time. One iteration of this work was recently featured in the *Foam Magazine Talent Issue* and is currently on display at the *l’Atelier Néerlandais* in Paris and is about to open at the *East Gallery* in Dubai. I believe that all worthwhile work comes from a point of ambivalence or struggle on the part of the artist. In regard to why I feel drawn to that type of space, there is something very appealing to me about blandness, order, and the aesthetics of efficiency. Part of me wants to believe wholeheartedly in the promises and ideals of modernism, but I was born too late for that kind of thinking. What are your actual thoughts and feelings concerning the non places, or anonymous spaces you photographed? I’m still figuring that out. I think once I do, I’ll be done with it as a subject matter. I believe that all worthwhile work comes from a point of ambivalence or struggle on the

part of the artist. In regard to why I feel drawn to that type of space, there is something very appealing to me about blandness, order, and the aesthetics of efficiency. Part of me wants to believe wholeheartedly in the promises and ideals of modernism, but I was born too late for that kind of thinking. It seems that you have travelled a lot, was it mostly for photographic purpose or just for the wish of discovering new lands? Yeah, I’ve been lucky enough to travel quite a bit as an assistant, and also on my own and with my wife. I don’t know how much traveling actually teaches me about the places I visit, but it helps dislocate me from my own context and allows me to see things from a better perspective. When I travel I do always bring photo equipment, but don’t always end up using it. Do you consider yourself as an American photographer? Do you

think you would be doing a similar type of work if you were living in Paris? No, I don’t think of myself as an American photographer. In my work I’m trying to escape specificity, including the connotations of any particular location or culture. I would hope I’d be making the same work if I were from Paris, but then again I’m not really sure who I would be if I weren’t me — maybe that feels like an American answer. You said you believe in utopia, which type of utopia and do you think it’s still possible? Is Art a utopia? A part of me is drawn to the kind of all-or-nothing thinking that leads to manifestoes and compound-based communities, but I also know how those things always turn out. I think for the time being utopia is a personal thing, and maybe art can facilitate that, but as an institution art sometimes feels like just the opposite. Looking at your pictures

224pt

**BFEA**69pt  
57pt**BILDERBERG  
BERGBILDER**38pt  
40pt

**One of the advantages of working digitally is the ability to endlessly revisit and revise work without ever having to ultimately commit. (1) Thus even after something has been exhibited in a particular form, I'm still open to letting it evolve and exist in**

9pt  
12pt

**Daniel Everett is an artist and professor working across a range of media including photography, video, sculpture, and installation. He received his MFA from The School of the Art Institute of Chicago in 2009. Daniel currently teaches at Brigham Young University as an associate professor of New Genres. His work has been exhibited throughout Europe and North America including recent group exhibitions at the Chicago Architectural Biennial, Kunsthall Charlotten-**

**borg in Copenhagen, L'Atelier Néerlandais in Paris, East Wing Gallery in Dubai, and Luis Adelantado in Mexico City. He has had solo exhibitions at the Utah Museum of Contemporary Art, the Museum of Contemporary Art Chicago, and at the Utah Museum of Fine Arts, Salt Lake City. Recent publications include two monographs published by Études, *Throughout the Universe in Perpetuity* (2015) and *Standard Edition* (2012), and published features in *Justified Magazine,***

***Closing Ceremony, Der Greif, Blind Spot, Foam, Granta, and Mousse. Marker is body of work focused on the unintentional aesthetics of progress and the marks left behind from the systems we use to build and arrange space. Over time systems stack on top of systems and blur into one another. The series began with a collection of inadvertently painted stones gathered from construction sites and then organized by color. Used as a way of indicating boundaries***

**and providing instructions to workers, color-coded paints are applied throughout the worksite and often spill over onto the surrounding rocks and landscape. In the wake of progress these stones remain as emblems of the organizational systems that displaced them. This expanded to photographing a wide range of marks used in the construction process and broader evidence of alterations. I also began noticeably editing and digitally modifying select images in order**

13pt  
16pt

***“If you know his work, Burtynsky photographs, like, manmade manipulations of the landscape: the largest open-pit copper mine, or the largest oil field. We were always traveling to some superlative location – the biggest, the widest, the greatest – and I got really interested in the in-between places that we passed through: the nondescript, transitory spaces like subway systems, airports, parking garages, and hotels. Spaces that are meant to be legible regardless of the language, and where the aesthetics are governed by function.”<sup>1</sup> There are other influences or parallels at work in Everett’s work, of course – he cites Walead Beshty and Thomas Demand, while we see hints of Thomas Struth and Adrian Gaut – but like any true artist, Everett synthesizes those influences into something startlingly beau-***

**tiful and unique. His photographs are often high-contrast, predominantly neutral, anonymous landscapes with pops of primary colors, where the exact location the image was taken is less important than the feeling it might evoke. Where many photographers would cringe to create under the tyranny of fluorescent lights or overcast days, Everett embraces those conditions. “In general, I feel like lighting is too romantic or emotional or dramatic, and I’m interested in minimizing that.”<sup>2</sup> In general, Everett’s work grapples with big themes, like the comfort and clarity of architecture vs. its inherent alienation and reduction. But the beauty of his work lies in the way it isn’t alienating in the slightest. We first fell for his compositions when we worked on this project, and we knew we had to find out more. Read on for more of Eve-**

65pt  
–

# Daniel Everett

Super  
English

**GRAPHICS**  
**Switzerland**

Black  
French

**ÉPHÉMÈRE**  
**Châtaignes**

Extrabold  
German

**GENIEßEN**  
**Wörterbuch**

Bold  
Spanish

**SENSACIÓN**  
**Acompañaré**

Medium  
Italian

**NASCOSTI**  
**Sopravviverà**

Regular  
Catalan

TAL·LOFÍTIC  
Emmalalteixi

Light  
Czech

ŠŤASTNĚJŠÍ  
Programem

Ultralight  
Danish

PÅKRAÆVET  
Spørgsmålet

Thin  
Dutch

WERKWIJZE  
Oorspronkelijk

Hairline  
Hungarian

RENDŐRÖK  
Megdöböntő

**Hairline** Daniel Everett, 32 years old, is an american artist & photographer native from Hudson, he now lives in Provo (USA). We first discovered his work in 2009 when we published some of his photographs in *Bruit de Fond / Background Noise*, and we collaborated again with him

**Thin** for the Bartholomew show in 2011. It seemed logical for us to finally publish a book with his own work. We're delighted to present you some key elements in order to fully understand his work and to introduce you to his personality throughout this conversation. What is your

**Ultralight** background (school, works)? I received a BFA in photography from Brigham Young University, and then an MFA from the School of The Art Institute of Chicago. I've spent time working as an art assistant, graphic designer, missionary, architectural photographer, and

**Light** digital art archivist. I'm now a professor of new genres at BYU. Your work draws a thin line between sculpture and photography, you use the words image or sculpture to credit it; how do you link these two mediums? I make the distinction purposely slippery in my work.

**Regular** **When using those labels on the Internet you are simply requesting a certain perception from your viewer, but in my physical work I'm also interested in a similar kind of slippage. I'm interested in how a photograph changes when treated as a sculptural object and like**

Medium

wise, how the understanding of a sculpture changes when reduced to two dimensions. Overall, in making my art I'm not concerned with finality. One of the advantages of working digitally is the ability to endlessly revisit and to revise work without ever having to ultimately commit. So even after something has been publicly exhibited in a particular form, I'm still open to letting it evolve and exist simultaneously in multiple states. How are they working together in an exhibition space? In my shows I generally have photography, sculpture, video, and installation elements all interacting. Despite the differences in medium, everything I do comes from the same place conceptually and it makes sense to me to bring them all into dialogue. When preparing an exhibition, I'm constructing a kind of constellation - using the individual pieces as building blocks to organize something new that functions singularly. In that situation I'm very interested in questions of materiality and scale and the reciprocal relationships between pieces. What are your actual thoughts and feelings concerning the non places, or anonymous spaces you photographed? I'm still kind figuring that out. I think once I do, I'll be done with it as a subject matter. I believe

Bold

Extrabold

Black

Super

Thin  
+ Regular  
+ Light  
+ Medium

Utah-based artist Daniel Everett has a BFA in photography from Brigham Young and a master's from the **School of the Art Institute of Chicago**. But it may have been what happened between his two degrees that had the biggest **impact** on Everett's career. "I'd done an internship as part of my undergraduate degree with Edward Burtynsky, and after I finished my undergrad, I traveled with him for just over a year," Everett remembers. "If you know his work, Burtynsky photographs, like, manmade manipulations of the landscape: the largest open-pit copper mine, or the largest oil field. We were always traveling to some superlative location — the biggest, the widest, the greatest — and I got really interested in the **in-between places** that we passed through: the nondescript, transitory spaces like subway systems, airports, parking garages, and hotels. Spaces that are meant to be legible regardless of the language, and where the aesthetics are governed by function." There are other influences or parallels at work in Everett's work, of course — he cites Walead Beshty and Thomas Demand, while we see hints of Thomas Struth and Adrian

Regular  
+ Medium  
+ Black  
+ Bold

His work often depicts a certain kind of anonymous architecture: security booths, surveillance towers, airports, and various passageways, like elevators and corridors with moving walkways. These are **structures** and places defined primarily by what lies beyond them. Everett evinces an ambivalent attachment to such architecture, locating traces of modernist form in banal, standardized buildings like the security sheds pictured in his Monuments series. **"I seek to monumentalize a sense of longing"** the artist has written, and we might read his security sheds, or any other of the minimal, boxy structures he images, as ghosts—monuments to modernist ideals that still haunt us. Organized by Jill Dawsey, Associate Curator at the Museum of Contemporary Art San Diego and former Chief Curator at the Utah Museum of Fine Arts, the fifth salt installation opens on **March 30, 2012** and will remain on view through **July 29, 2012** in the Marcia & John Price Museum Building at the University of Utah. The exhibition will be located in a newly designated salt gallery on the UMFA's second floor, adjacent to the Muse-

Bold  
+ Extrabold  
+ Super

**The exhibition will be located in a newly designated salt gallery on the UMFA's second floor, adjacent to the Museum's permanent space for showcasing its modern and contemporary art collection. Daniel Everett is an assistant professor of visual arts at Brigham Young University. He received a BFA in photography from Brigham Young University in 2006 and a MFA in photography from the School of the Art Institute of Chicago in 2009. Everett has had solo exhibitions at the **Museum of Contemporary Art Chicago** and the **NEXT Art Fair, Chicago**, and his work has been included in group exhibitions at Spencer Brownstone Gallery, PPOW Gallery, and Allegra LaViola Gallery, New York; 12 Mail Gallery, Paris; XL Art Space, Helsinki; and the Central Utah Art Center, Ephraim, Utah. His work has appeared in **Index Magazine**, **Proximity**, and **Carousel Magazine**. In general, his work grapples with big themes, like the comfort and clarity of architecture vs. its inherent alienation and reduction. But the beauty of his work lies in the way it isn't alienating in**



Stylistic set 1 One with foot	21 03 21	21 03 21
Stylistic set 2 One display	2018	2018
Stylistic set 3 Round G	GRAPHIC	GRAPHIC
Stylistic set 4 Single storey a	info@ecal.ch	info@ecal.ch
Stylistic set 5 Traditional y	Typeface	Typeface
Stylistic set 6 Small registered	WELTKERN®	WELTKERN®
Stylistic set 7 White circled numerals	Credits 2	Credits 2
Stylistic set 8 Black circled numerals	Impressum 8	Impressum ⑧
Slashed zero	32 000€	32 000€
Superscripts	Photograph 2 2ND 3rd	Photograph <sup>2</sup> 2 <sup>ND</sup> 3 <sup>rd</sup>
Fractions	1/2 apple	½ apple
Tabular figures & symbols	19/10/1993 10.03.1995	19 / 10 / 1993 10 . 03 . 1995
Case-sensitive punctuation	HES-SO (WORK) {PLAYGROUND} «GRAPHIC» ¿ESPRESSO?	HES-SO (WORK) {PLAYGROUND} «GRAPHIC» ¿ESPRESSO?
Uppercase @	INFO@Q-G.CH	INFO@Q-G.CH
Case-sensitive mathematical signs	12+34-56=78	12+34-56=78
Standard ligatures	Bonfire Software Matters Affiliated Offload www.ecal.ch	Bonfire Software Matters Affiliated Offload www.ecal.ch
Localized forms	RIJKS Rijks PARAL·LEL paral·lel	RJJKS Rijks PARAL·LEL paral·lel
Titling alternates	KRÄFTIG BRÜCKE	KRÄFTIG BRÜCKE
Contextual alternates	12:34 36x24-78 -> Fig. 2	12:34 36x24-78 -> Fig.

Supported  
languages

Afrikaans, Albanian, Asu, Azerbaijani, Basque, Bemba, Bosnian, Breton, Catalan, Cebuano, Chiga, Colognian, Cornish, Corsican, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Gaelic, Gagauz, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Ido, Inari Sami, Indonesian, Interlingua, Irish, Italian, Javanese, Jju, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kashubian, Kikuyu, Kinyarwanda, Koyra Chiini, Koyraboro Senni, Kurdish, Latvian, Lithuanian, Lojban, Low German, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Moldovan, Morisyen, North Ndebele, Northern Sami, Northern Sotho, Norwegian Bokmål, Norwegian Nynorsk, Nyanja, Nyankole, Occitan, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sardinian, Scottish Gaelic, Sena, Shambala, Shona, Swahili, Swati, Swedish, Swiss German, Taita, Taroko, Tasawaq, Teso, Tsonga, Tswana, Turkish, Turkmen, Upper Sorbian, Vunjo, Walloon, Walser, Welsh, Western Frisian, Wolof, Xhosa, Zarma, Zulu

OpenType  
features

8 stylistic sets	Scientific inferiors
Case-sensitive forms	Slashed zero
Circled numerals	Standard ligatures
Contextual alternates	Superscript
Fractions	Tabular figures & symbols
Ordinals	Titling alternates

## Font formats

OTF, TTF, WOFF, WOFF2

## Version

Specimen v1.000  
TWKEverett v3.000

## Texts

— Daniel Everett interview in Etudes Studio blog, 03 2012  
— Daniel Everett, Photographer in Sight Unseen, 21 01 15  
— Salt 5: Daniel Everett, art & education website, 2012  
— A collection of person, by Gilda Davidian, 11 04 11

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## Contact

TYPE.WELTKERN HQ	type.weltkern.com
Rue du Grand-Pont 1	type@weltkern.com
1350 Orbe, Switzerland	@type.weltkern

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