



Mark Randall:

I want to thank AIGA and for all of you for being here tonight because as you know, your presence at this event will help support the next generation of creative talent through the World Studio AIGA Scholarship Program. The primary goals of the program are to increase diversity in the creative professions and to foster social and environmental responsibility in the designers and studios of the future. In part, through the funds that we raised at last year's Gala, this year we awarded 22 scholarships and 9 honorable mentions, for a total of \$65,000.00.

[Applause]

And on top of that, because of the gala last year, we were also able to put \$20,000 towards the endowment that we're building. So none of this could have happened without support from people like you and from these amazing sponsors. I'd like to give special thanks to the estate of Henry Wolf for a generous endowment that will provide ongoing support for the scholarship program. Mr. Wolf was not only a past AIGA president; he also won the AIGA medal in 1976. So we are especially pleased with the legacy that he's left us. I wanted you to give yourself and all these people a great round of applause.

[Applause]

So tonight we're fortunate to have five of this year's winners with us. And so I'd like to introduce them to you now. We have Lyanne Dubon, a freshman in graphic design at the School of Visual Arts.

[Applause]

Ethan Bodnar is a freshman in graphic design at the Hartford Art School.

[Applause]

Camilo Godoy, a freshman in photography at Parsons, the new school for design.

[Applause]

Karla Mickens, a junior in graphic design from Virginia Commonwealth University.

[Applause]

And our Christina Choe, a graduate student in film at Columbia University.

[Applause]

All of these students embody the spirit that Worldstudio AIGA scholarships are about. They were awarded not only for their talent, which they have in droves, but they were - but for their demonstrated desire to use these talents to give back to their communities in some way. In order for the creative professions to continue to succeed and respond to the challenges that face our society, we must inspire and reward a new generation of artists and designers, a

generation that represents the diverse cultures of our planet and a generation that can help to ignite positive change in our communities. Thank you.

[Applause and music]

Noreen Morioka:

Listen, I promised my business partner that I wasn't going to embarrass him, and I'm not going to. I was going to tell some dumb-ass joke, but I wasn't supposed to swear at the - on the podium either. But I have - no, really. And then there's a pirate in a bar. I'm Yah Modiokah hite [phonetic]. Hardey-Davdison [phonetic], okay? Anyway, design within reecha. Okay, all right. But anyway, I, you know, from my heart, I have to tell you something. I give my business partner such a hard time, and tonight, listening to his speech, you know, I have to tell you, I've known Sean since we were in college, and I just wanted to frickin' cry. And to every past president and every past president of the chapters and everyone who volunteers for AIGA, wow. I totally salute you, and if we could just give everyone a quick round of applause. Thank you. I love you.

[Applause]

All right, so I'm supposed to give an analogy for this next set. I'm - but, you know, 15 years ago, when I was like 35 pounds lighter and Sean was still as handsome - I hate his frickin' guts. I look like Jabba the Hutt. But anyway, that's another story. But -

"Dat [phonetic] do, Hans Solo." But anyway, you know, we're very fortunate. Ric Grefé was so kind enough to let Sean and I design the CD 100 show, and my business partner, whose name is, you know, over there, he says to me, "I have this great idea. Let's make a shower curtain, and we'll sew little pockets. And we'll put CDs in them. And that'll be the exhibition." And I was like, "Wow, son of a bitch. Oh my God." So anyway, as we put this shower curtain up, and by the way, yeah, hi, Asian person sewing, give me a break, you know? Like, you know, thank God I didn't have to iron. But anyway -- you know, of course we forgot everything. We've forgotten about the nametags. We've forgotten about everything, and so we were making nametags and cutting them out and running downstairs to the basement of the AIGA offices, and you know, I'm spray mounting these things. And I'm running upstairs and I'm putting them up on the shower curtain and running back downstairs and spray mounting. And then finally we were finished, and I looked down. And I go, "Oh geez, I should clean up." You know, because you know, I'm Asian. And you know, so I put everything together. I turn it over. And I realize I have just spray mounted over a David Hawkins piece, a piece -- and a Barbara Kruger -- Barbara Kruger? Barbara Kruger piece. And Sean ran downstairs, and we looked at each other. And by the way, we were freakin' poor because we just started our office. And I remember him looking at me and saying, "You know Noreen, one day when we make money, we're gonna make this Adams Morioka Archive happen. And we're gonna make sure that this will never frickin' happen again." He didn't say "frickin'" by the way. He said, "Hrhrhair [phonetic]." But anyway -- and I have to tell you from that moment on I realized the only way that you're gonna keep design, you know, saved and preserved is if you support design, which all of you do. But also, I have to say, you know, when it comes to work, it makes the people, like you guys. You understand that when we work, we get paid. And also it means that it takes work to keep the archives, not only the archives in New York City, but the archives in Denver. And by the way, every single

winner who wins at 365 goes into the archives in Denver. And then also, as far as the other campaigns, which includes the World Studios, our diversity initiatives and our legacy initiatives, you know what? It takes work. And what work means, it means money. So, all right, see? Huh? Pull it together here, Morioka. All right, I want you to look down at your table, and there are cards with free pens. And by the way, the back two bars are still open. And I really love that because I was telling Sean that we should change the name of the organization to the AAIGA because, you know, I mean think about it. Asians and alcoholics, we're all together here people. Let's just stay together. So this is what I need for you guys to do. I need for you to be as passionate as I, and especially my business partner. I need for you to look down at your table at these cards, take the free pen, put that in your purse, in your back pocket. But before you do so, I ask you, please, look down. Look down at this card, and make a donation like we did. Right? What you guys say? Come on. Yeah. Come on, feel the spirit.

[Cheering]

Come on.

And I will iron your clothes for a full year. Let's go. Right now. All right. I'm done. Is desert ready to go? Let's go for desert.

Morioka.

Okay. I'm done. That's right. Morioka.

[Applause and cheering]

[Music]