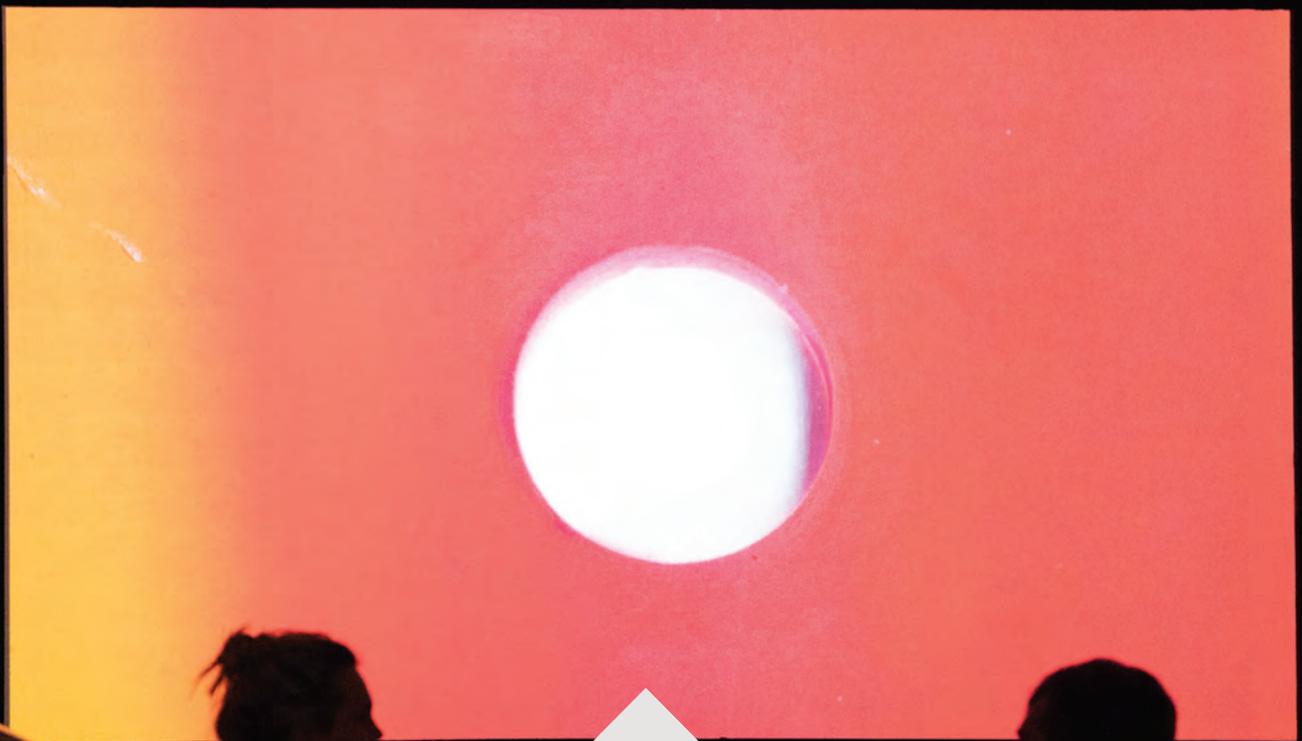


ATCOOPER

SPRING 2019

THE COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART





Milestones are important markers along the arc of an individual or institutional history. Birthdays, anniversaries, an achievement long in the making, a hurdle overcome, a barrier broken, a marker of the passage of the precious gift of time. Remembering and recognizing these moments remind us of what's possible and invite us to renew a sense of purpose.

In April, The Cooper Union will reach its own major milestone. 2019 marks the 160th year of the great experiment that Peter Cooper began in 1859. What's remarkable is how much of his forward-thinking mindset continues to define us. Cooper Union is a place of opportunity, a place to take creative risks, a place where we aim to support our students'

personal and professional aspirations, wherever they may take them. Cooper's significant scholarship levels today (provided to all undergraduate students and on average covering 76 percent of tuition) and ultimately a return to full-tuition scholarships for all undergraduates, provide opportunity for high-potential students by leveling the playing field and easing the financial burden of attending a highly selective, rigorous, and distinctive institution of higher education. That is critically important in a world where the income divide continues to widen and a higher education system struggles to fix what is broken and inaccessible to many. (Another Cooper program making a difference for students, the Saturday Program, turned 50; see page 8.)

The Cooper Union has stood as a bastion of free speech and a place to champion democracy since its beginning, and we continue to carry that important responsibility forward today. Cooper students are engaged in a rigorous and dynamic education that prepares them for active citizenship. (Cooper's own Joint Student Council celebrates 110 years of governance and service; see opposite page.) Our Great Hall is a destination for emerging and established voices to address the critical issues of our time, and we continue to partner with individuals and with important civic institutions to advance a healthy democracy. (A new Great Hall public program in April—*Letters to the President*—will amplify that commitment; see back cover.)

It is in our nature to celebrate milestones. But over time those observances can become more ritual than intentional, focused, active appreciation. My challenge to the Cooper community is that in this, our 160th year, we continue to defy that risk, that we choose to recognize what is important about our past and reflect and act on its relevance for our future.

Here's to the next 160 years, Cooper Union.

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On the cover: 2018 Benjamin Menschel Fellowship exhibition. Anna Burholt A'20 and Tandis Shoushtary A'20, installation, She Goes With Her, an experimental animated film exploring the intersection between migration and queer identity through the interwoven voices of queer Iranian women, most of whom are under refugee status. Photo by Marget Long

100+ YEARS OF STUDENT REPRESENTATION

BY CECILIA CAMMISA

As The Cooper Union celebrates the 160th anniversary of its founding, another notable milestone has also been reached in 2019: the 110th year since the creation of the institution's first self-organized student representative body. Though its role and name have evolved over time, what is now known as the Joint Student Council (JSC) continues a process rooted in the very founding of The Cooper Union. Most colleges and universities have student governments, but not many of them have become so integrated into the whole governance of the institution, from weighing in on curriculum decisions to advocating for expanded student resources, social or academic. We decided to look back at the history of student government and see how it has played a role in shaping Cooper.

At its founding, Peter Cooper charged The Cooper Union's trustees with the task of giving students the opportunity to devise "such rules and regulations as they, on mature reflection, shall



believe to be necessary and proper.” His belief in civic engagement was part of a pedagogical tradition widely thought to have originated with Thomas Jefferson’s founding of the University of Virginia in 1818. Jefferson and Cooper both believed that ordinary citizens could raise themselves up to lead their communities through access to education. Civic responsibility was important to Peter Cooper, and he saw The Cooper Union as a laboratory to teach and develop enlightened, engaged citizens.

Nonetheless, the student body, largely comprised of working adults who rarely had time to partake in extracurricular activities, could not initially form as cohesive a community as traditional colleges of the era. Generally, students took classes



Standing, l to r: Daniel Kim EE'22, Bryce Snyder A'21, Octavia Parker AR'20, Ariana Freitag EE'20, Taesha Aurora AR'21, Gabriela Godlewski CE'19, Alexa Jakob ME'22, Jenna Scott CE'21. Seated, l to r: Mira Almazrooei (stool) AR'19, Austin Abistado A'21, Kevin Chow AR'22, Parker Limon AR'19, Jeremiah Pratt EE'19, Mary Dwyer ME'19, Jacob Maarek ME'19, Jack Batson (stool) ChE'21.

when not tending to duties at work and home, with little opportunity for socializing or advocating for changes at their school. Instead, most were working hard at becoming as self-sufficient as possible.

Eventually, though, Peter Cooper’s hope for student leadership at the school became a reality when The Cooper Union Students League was formed in 1909. It was part of a wave of students organizing self-government groups during the Progressive Era, one of many consequences of widespread political reform in the face of corrupt powerbrokers like Boss Tweed in New York and “Hinky Dink” Kenna in Chicago. At Cooper, the league was created “as a means for instilling more school spirit in the institution...for the purpose of commemorating annually the birthday of Peter Cooper, and the founding of The Cooper Union, and of



Taesha Aurora AR'21



promoting sociability and good-fellowship among the students of Cooper Union.” The group produced the earliest form of *The Cable*—the school’s yearbook—as well as the school newspaper, *The Pioneer*. The league

organized Cooper’s athletic programs, provided welcoming receptions for new students, and provided entertainment for the student body. In short, it largely functioned as a social organization, evidence that The Cooper Union was increasingly developing an identity beyond a place to take free classes, but as a community for its students.

In the fall of 1924, one Professor F.M. Hartmann decided to replace the league with individual student councils to represent the interests of each school, a reaction to the different needs of the Day and Night schools that he believed could not be addressed by a single representative body. Six years later, the Faculty Board on student activities founded the Joint Student Council so that representatives from the Day and Night schools’ student councils could meet to discuss their mutual concerns. But by then, with so much faculty intervention, students had little respect for what passed as student government. In the 1930 issue of *The Cable*, one writer lamented low student attendance at meetings and described elected representatives as “dead heads who do nothing in council but Thermodynamics homework.”

Students’ heavy workload coupled with the school’s emphasis on self-reliance both help explain some of the apathy towards student governance evident in school documents over the years: at Cooper, students have long been accustomed to creating programs, events, and exhibitions driven by their own initiative, not under the auspices of any group. The Saturday Program, for instance, began not as a student government idea or administration mandate, but was formed by a group of students who took it upon themselves to teach high school students (see feature on page 8). But in 1977, student leaders again felt it was critical to form a collective, this time to address academic concerns, a Cooper-NYU library merger, and the dynamic between students and administrators. In keeping with the times, the issues of interest to the Cooper JSC during the 1970s were far more related to academic and institutional concerns than anything their predecessors tackled.

Since then, the JSC has been an active participant in determining school policy on multiple fronts. The current structure of student government reflects the three divisions of the school. Each has its own student council, and each council has its own constitution, governance structure, and organizational methods devised by its elected members. Administrative chairs take on the most formal leadership roles within their council and represent each school across campus. The JSC then gathers each school's council into an overarching body that addresses institutional issues from a student perspective. Leadership rotates among schools for each JSC meeting.



Jenna Scott CE'21

According to Chris Chamberlin, dean of students, “Student Affairs has no oversight over the student councils. I meet with administrative chairs every month before or after their meetings just to talk about issues, what’s on their agendas and how Student Affairs can support them, but otherwise, it’s completely student-run.”

Other governance structures on campus typically include representatives from the student councils, and on some committees, student council reps even have voting rights and are able to influence matters from curriculum development to the Code of Conduct. For example, in the Faculty Student Senate, council representatives work with Cooper’s professors to make recommendations on issues of academic planning and development directly to Cooper’s leadership. There are even student trustees on the school’s board who, since 2015, have had full voting rights. While any student, JSC member or not, may run for student trustee, it’s the JSC that organizes the campus-wide vote and presents the results to the board. The board then makes the final decision on whether or not to accept the suggested candidate.

One current administrative chair, Gabriela Godlewski CE’19, has been involved in the Engineering Student Council for over three years. “What I have found makes Cooper so special is that students want more of a say in their educational experience—what classes they want offered, what they expect out of professors—more so than students at other institutions.”

Recent developments in Cooper’s history have only increased the impact students have on their schools and their access to leadership positions on campus. Current Cooper students are deeply involved in the governance of The Cooper Union at nearly every level of the institution. “The financial crisis created this really interesting atmosphere of the administration being accountable to students in a way that I don’t think is present to a significant degree at other schools,” Jenna Scott, a civil engineering sophomore and current assistant secretary of the JSC, says. “I think the student council has a lot of information, and information is power.”

They recently used that information and power to voice the student perspective on several school-wide projects. Most notably, JSC members had a dialogue with Nader Tehrani, dean of The Irwin S. Chanin School of Architecture, about newly

available facilities fitted with a laser-cutter, 3D printer, CNC, and rapid prototype machines. “When I started on the council we had a new dean [Nader Tehrani],” said Parker Limon AR’19, an administrative chair. “He was willing to make changes to the Paul Laux Digital Architecture Studio based on what the students wanted. We as a council were able to organize everyone’s thoughts and communicated that to the dean. That was a big one for us.” Other recent JSC accomplishments include rewriting their constitution, raising money to support survivors of Hurricane Maria, and organizing the Faculty Auction, an annual fundraiser in which students bid to go with professors to cultural events around the city.



Photos: João Enxuto

Jacob Maarek ME’19 and Bryce Snyder A’21

Gabriela thinks the size and the flexibility of the school has made these student interventions far easier here than at a school without a tradition of student participation. “You have to know who to talk to and not be afraid to ask questions or be vocal about what you want to do. You want to bring in some dogs for students to pet? Who’s stopping you! Want to gather together a group of students to discuss an issue you think is important? By all means! Interested in participating in an event alongside faculty and members of the administration? Speak up and ask! Most importantly, prioritize serving your fellow students and working to improve their experience at Cooper.” ■

ARCHIVE AND ARTIFACT



Foreground: Karnig Kaprelian, Spaces for the Etchings of Georges Rouault, 1991–92. Background left: Edward Arcari, Construction Site, 1985–86. Background right: David Gersten, Making and Memory, 1990–91.

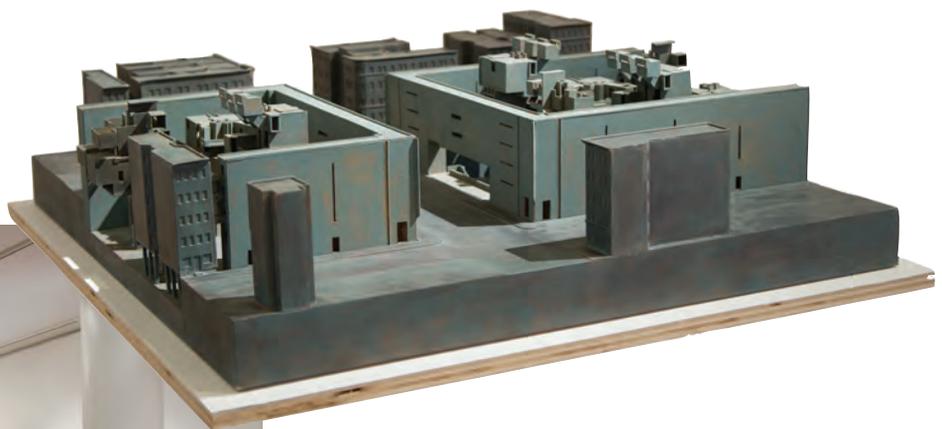
Dara Schaefer, Looking Glass House, 1993–94



Opposite page: James Ludwig, House for a Mechanical Equipment Man, 1990–91. Above left: Jennifer Lee, Weaving Walls, 1996–97. Above right: Emily Vo Nguyen, Kodi: Monuments, 2010–11

In case you missed it, here's a peek inside *Archive and Artifact: the Virtual and the Physical*. Mounted in Fall 2018, the exhibition celebrated The Irwin S. Chanin School of Architecture's experimental and influential pedagogy by presenting undergraduate thesis projects completed at the school over the past 50 years. It included a preview of the school's Digital Access Project, a web-based resource that will include materials from over 500 thesis projects completed since the mid-1960s, along with other documented student projects from the Architecture Archive's Student Work Collection.

Generous support for *Archive and Artifact: The Virtual and the Physical* has been provided by the Graham Foundation for Advanced Studies in the Fine Arts, the Institute of Museum and Library Services, the Leon Levy Foundation, the Metropolitan New York Library Council, and the National Historical Publications and Records Commission.



Above: Brad Lipets, Harlem Housing, 1986–87



Photos: Lea Bertucci

SATURDAY PROGRAM AT

BY ANGELA STARITA



“The Saturday Program helped me learn to think abstractly and analytically to do my best work. I also realized what I needed to know to be a competitive student in the application process.”

—VAUGHN LEWIS AR'19



Dean Gunnison

That The Cooper Union’s Saturday Program has been around for decades, providing thousands of underserved local high school students the chance to get a taste of art school at no cost to them, has never been in doubt. But information about how it originated had been lost for some time. “I’ve always heard that it started in 1968,” said Marina Gutierrez A’81. She has directed the program for over 30 years, but had no record of who initially founded it or why. With the milestone anniversary of the Saturday Program this year, it seemed like a good time to dig deeper.

According to Cooper lore, the program known by its current participants as SatPro was started in the midst of the great upheavals of the late 1960s, when students and faculty alike were questioning the role of higher education in replicating social and economic disparities. But there is little documentation of its early days.

What is well-documented is that the program has been extraordinarily successful in launching the artistic and academic lives of more than 15,000 talented high school students over the years. The Saturday Program has been a resource for teenagers from New York City public high schools who care about art and architecture; they travel across the city to spend their Saturdays immersed in paints, charcoal, words, and clay for an experience that has changed so many lives.

This much is also certain about the program: it has always been tuition-free, mirroring the mission of The Cooper Union in its effort to provide education to the underserved. Its admissions policy is need-blind, but limited exclusively to New York City public high school students, with an eye toward reaching people from minority backgrounds. SatPro’s core

Above:
Saturday Program staff (l to r)—
Aisha Tandiwe Bell,
Jairo Sosa A’17, Vincent Toro,
Alfred Cervantes, Charles Fambro,
and Marina Gutierrez A’81—
holding photographs of the
program’s heroes including
Peter Cooper, Augusta Savage,
and John Hejduk.

Right: Saturday Program
students in the early 1980s,
with Marina Gutierrez.



mission resonates with many of its financial supporters, such as Richard Lincer, former chair of the Board of Trustees. “The reason my wife and I support the program is that we believe that it so well exemplifies Peter Cooper’s fundamental objective in establishing The Cooper Union—to make education available to those who would not otherwise have access to it.”

Gutierrez finds parallels between the era of the program’s founding and today’s political and economic climate. “With so many cuts to arts programs in public schools, we provide one of the very few outlets for free classes and materials for students who want to explore art and architecture but can’t afford to pay for private classes. We find ourselves again on the front lines, confronting the unraveling of the social contract when it comes to educational access and equity.”

Prominent backers from the worlds of finance and art have tried to bridge that gap by giving significant support. In 2013, Jeffrey Gural, a trustee at the time, granted a million-dollar gift to the Saturday Program, to be distributed over 10 years. The renowned art critic Lucy Lippard recently wrote in an email, “I’ve known Marina for years through her art and political groups we shared. I much admire what she does with the Saturday Program and will continue to support it as long as I can afford it!” Others offer their time. Tomie Arai, Robin Holder, Marilyn Nance, David Rios Ferreira, and Anton van Dalen are a few of the artists who have worked with the program. SatPro students can be seen on a studio visit in a documentary about van Dalen, *The View from Avenue A* (1985). They can also be seen in a recent video visiting the studio of Jack Whitten A’64; he offered that invitation annually to the students of SatPro until his death in 2018.

Richard Lincer points out another gap the program fills. “Despite the availability of scholarships at Cooper and at other colleges and universities that might make attendance affordable, one of the problems is that many talented students in New York City high





Marina Gutierrez

schools are not aware of these programs and don't have the support to enable them to successfully apply and prepare for college. The Saturday Program—in not only helping the students develop their portfolios but also supporting the development of their writing and assisting in college applications—wonderfully fulfills this need. Having attended some of the year-end shows and celebrations, we have been so very impressed with the level of engagement of the students and the Saturday Program leaders and volunteers.”

Mike Essl A'96, dean of the School of Art, agrees that the program still fills an educational gap that has widened, particularly in arts education. “The Saturday Program demonstrates to young artists that their voices count and gives them the means to articulate their ideas. The program is needed now more than ever.” Another of SatPro's long-standing traditions is the integration of current undergraduates as instructors. When Gutierrez joined the staff as a second-semester freshman, the program was still fully student-run. During her senior year at Cooper she became the program's student director. She and the student staff, which also included Doug Ashford A'81, who continues to teach in the School of Art, decided to ask Bill Lacy, the college's president at the time, to make the director a paid staff position. He agreed.

Since then the program has expanded while staying true to its basic tenets. Today SatPro offers classes in painting, sculpture, sound composition (the only such free course in the city), architecture, and graphic design, in addition to the drawing classes initially provided in its earlier days. And the courses are still taught by art, architecture, and engineering students of The Cooper Union, under the guidance of a staff of working artists.

Even students who decide not to pursue the arts gain an appreciation for learning; this is reflected in the rate of SatPro alumni who go on to college—approximately 85 percent, some of whom gain entry to The Cooper Union. One of them, Vaughn Lewis, currently a fifth-year architecture student, applied to Cooper after studying in the Saturday Program. “That high school experience opened up a whole avenue



Marina Gutierrez

of possibilities for me,” he says. “I learned about The Cooper Union’s architecture program and knew that was where I wanted to study. The Saturday Program helped me learn to think abstractly and analytically to do my best work. I also realized what I needed to know to be a competitive student in the application process.” Vaughn started teaching in the program because it was a way to share that experience with other high school students.

One of the most valuable courses offered through the program is Portfolio Prep, which helps students build a strong selection of work to submit when applying to art schools. Like all the other courses, Portfolio Prep is taught by students at The Cooper Union. “The program exponentially expanded my understanding of what art could be,” says Jairo Sosa A’17, a Bronx native who attended the Saturday Program during high school. Now he has returned to the program as the acting office coordinator and instructor for Portfolio Prep. “Once those floodgates are

opened, Portfolio Prep pushes students to articulate what role they want to play, and helps them clarify what they want to develop in themselves and become aware of the skills they already possess.”

At various points in its history, the program has been criticized for following a student-as-teacher model. Detractors argued that such an arrangement could not deliver a worthwhile education and that the open-enrollment policy of the program would by definition lower the quality of work produced.

That assessment, however, is countered by

supporters who argue that all students should have the chance to make art, not least because many have not had any other opportunities via the public school system. In fact, the program has consistently positioned itself as an alternative to the exclusivity of an atelier education. Former dean of the School of Art Robert Rindler AR’70 recalls the early days of the program as an inherent critique of unequal access to quality education. He says that from its inception, the Saturday Program challenged “the institutional relationship between authority and responsibility.”

That appraisal is in keeping with the era of its presumed founding. Along with the highly publicized student protests in Paris and Berkeley, a standoff took place in the spring of 1968 between Columbia’s students and administration. New York City’s high school students directly felt the impact of these debates when the city’s public school teachers went on strike for more than seven weeks, the result of communities fighting for local control of school decision-making. Out of this milieu was born the Saturday Program.



Alfred Cervantes

Opposite page: Vaughn Lewis AR’17 (seated at desk) teaching a Portfolio Prep class.

This page: Jermaine Carter A’20 (r) with a high school student taking his graphic design class.

But the question remained— who, exactly, was behind it?

Efforts to reach out to specific graduates of that era yielded nothing specific. So the communications office resorted to sending out a mass email to all alumni from the School of Art who graduated in 1968 or '69, appealing for information.

Several wrote back to say they were involved in the early days of the program, including Norman Askinazi A'69, who identifies himself as one of SatPro's founders, but recalls little about its inspiration.

Then there came this missive from Robert Van Nutt A'69: "Your email came to the right place for the history you are looking for. The Saturday High School Workshop program was my brainchild. It was inspired by two things: one was New York University's High School Painting Workshop, which I attended in 1964–65. The other was the New York City teachers' strike of 1968." Mystery solved.

With that, it soon became clear that a founder of the program was living just minutes away in the West Village. He had no idea that the Saturday Program was still around. He and Gutierrez decided to meet last December, and soon he made the short crosstown trip to give her the whole story—and see exactly where his efforts had led 50 years later.

Van Nutt arrived in the Saturday Program's offices just as Gutierrez and her staff were packing to move their studio and classroom, overflowing with art supplies, books, and miscellany, including a manual typewriter and a stack of old LP records. Gutierrez ushered him in, while some of the younger staff and students took him in with palpable awe as if witnessing a being from another dimension. And in a sense it was a fair reaction: over the years, there had been so much talk about the initial days of the program that when a founder from 1968 walked in the door, it hardly seemed possible.

They talked about their dedication to art and to collaboration. Gutierrez has described the Saturday Program as one "tailored to a wide range of student skill level and personal interest. Some of the enrolled students are entirely new to visual arts training, but are curious to explore the visual arts as an avenue for



Alfred Cervantes

self-expression.” She finds that watching young people, especially those who feel alienated from traditional classroom education, discover art injects energy and ideas into her own artwork.

Van Nutt thrives on input too, especially from his wife of almost 50 years, Julia, with whom he frequently collaborates. A highly accomplished artist, Van Nutt has been a painter, set designer, woodworker, costume designer, model maker, graphic designer, and children’s book illustrator. He told of how he had traveled from northern New Jersey to New York University during his high school years to study and to be ensconced in a city where he could learn so much about art.



Alfred Cervantes

Later, as a junior in The Cooper Union’s School of Art, he realized that the public school strike could be an opportunity. Why not offer high school students, sitting at home with no classes, the chance to learn art skills taught by Cooper’s undergraduates? He took his proposal to the administration, which had no truck with the idea. (“We did everything ourselves—it didn’t cost the school a thing,” Van Nutt noted.) After classes were designed and students were drafted from local schools, the program became a hit—so much so that Van Nutt,

Askinazi, Fred Brandes A’69, Evelyn Persoff A’69, Lia Di Stefano A’69, Jack Freeman AR’69, and Ed Hauben AR’69, all members of the first staff, kept the courses running even after the strike ended. And with that, the Saturday Program was founded. “On Saturday morning high school kids would come in from the community to participate. I loved working with these motivated people,” recalls Askinazi.

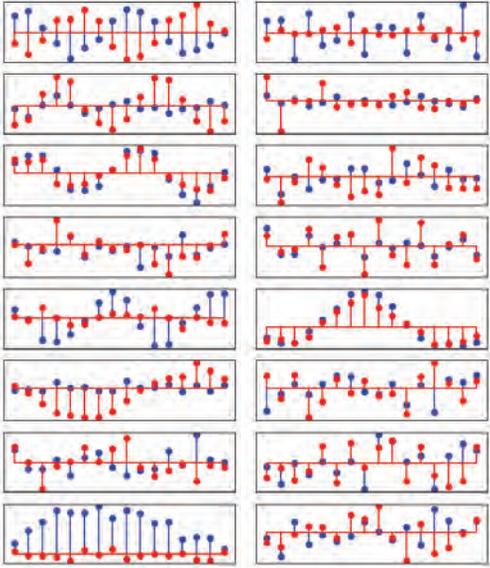
Although the students got great satisfaction from teaching high schoolers the skills they themselves had recently learned from Cooper’s professors, they didn’t imagine that the program they started would have much longevity. “We had no idea it would be anything,” Van Nutt told the assembled current SatPro staff, clearly pleased at the beautiful chaos of the room, if also feeling a bit shy in the face of all the attention. Like so many of the Saturday Program’s students, he came from a family of modest means and needed to get creative to find a way to make his art education happen. “I started the Saturday Program because I’d been a student in a similar program at NYU when I was in high school,” Van Nutt told the current generation. “I’d use the drawing pads that rich kids had just left in their lockers at the end of the school year.” The group laughed in recognition at the familiar make-do attitude that has also been a hallmark of the Saturday Program. Van Nutt looked around the room. “I never thought it would still be running 50 years later.” ■

SATURDAY PROGRAM FUNDERS

Jacques and Natasha Gelman Foundation; Jeffrey and Paula Gural Foundation; Altman Foundation; Richard and Jean Coyne Family Foundation (Portfolio Preparation course of the Saturday Program); Milton and Sally Avery Arts Foundation; National Endowment for the Arts; and the New York State Council on the Arts.

Above: Marina Gutierrez with a Saturday Program founder, Robert Van Nutt. Opposite page: Tina Zheng, a student in the Portfolio Prep class.

ONCOOPE



CLASS NOTES

TOSHIKO MORI AR'76
AWARDED 2019
TOPAZ MEDALLION—
HIGHEST HONOR GIVEN
FOR ARCHITECTURAL
PEDAGOGY



EE STUDENT TEAM MAKES TOP TEN IN ARMY SIGNAL COMPETITION

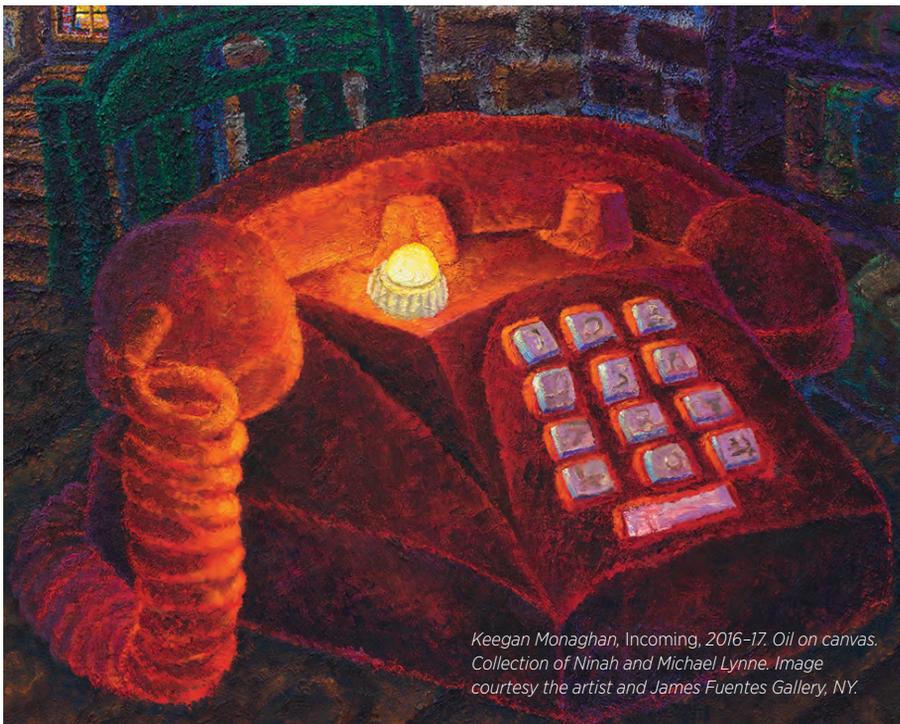
THEY COMPETED AGAINST
INDUSTRY PROFESSIONALS AND
GRADUATE STUDENTS

ARCHITECT MAGAZINE AWARDS STUDIO PRIZE TO FIRST YEAR ARCHITECTONICS STUDIO

“ONE OF THE BEST EXAMPLES
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TAKING PLACE IN COLLEGES AND
UNIVERSITIES TODAY”

DIGITIZING “LOST” GREAT HALL RECORDINGS

A \$761K GRANT FROM
THE ROBERT DAVID LION
GARDINER FOUNDATION
WILL MAKE DECADES OF
RECORDINGS AVAILABLE
TO THE PUBLIC



*Keegan Monaghan, Incoming, 2016–17. Oil on canvas.
Collection of Ninah and Michael Lynne. Image
courtesy the artist and James Fuentes Gallery, NY.*



MILI DOES MATH

NEWLY ARRIVED ASSOCIATE
PROFESSOR MILI SHAH
LOVES TO FIGURE OUT WAYS
TO HELP PEOPLE USING MATH

SEVEN COOPER ALUMNI CHOSEN FOR WHITNEY BIENNIAL

BRIAN BELOTT A'95, MERIEM BENNANI A'13, ROBERT BITTENBENDER A'12, TOMASHI JACKSON A'10, ERIC MACK A'10, KEEGAN MONAGHAN A'08, AND WANGECHI MUTU A'97
EXHIBITION RUNS MAY 17 THROUGH SEPTEMBER 22

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/AT-COOPER/SPRING19

160 YEARS

THE COOPER UNION

TYPOGRAPHICS A DESIGN FESTIVAL FOR PEOPLE WHO USE TYPE

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CU ENGINEERING & ICAHN SCHOOL OF MEDICINE/ MOUNT SINAI EXCHANGE



STUDENTS BUILD MODELS FOR MOMA
HOW COOPER UNION ARCHITECTURE STUDENTS CONTRIBUTED TO A MAJOR EXHIBITION



INVESTIGATIONS INTO COLOR

SARAH LOWENGARD AND CHRISTINA WEYL, BOTH ADJUNCT PROFESSORS IN THE FACULTY OF HUMANITIES AND SOCIAL SCIENCES, HAVE RECEIVED PRESTIGIOUS FELLOWSHIPS TO EXAMINE THE HISTORY OF COLOR

*KT Pe Benito, Entries to Faustina (Growing Out of Colonialism for My Grandmother's Sake), 2018
Courtesy of the Queens Museum*



YOU ARE HERE.

TWO 2018 SCHOOL OF ART ALUMNI EXPLORE DECOLONIZATION AND PLACEMAKING AT "QUEENS INTERNATIONAL 2018," A CONTEMPORARY ART BIENNIAL AT THE QUEENS MUSEUM

TORKWASE DYSON SPRING 2019 ROBERT



I Can Drink the Distance is a new exhibition by artist Torkwase Dyson, who has been named the Spring 2019 Robert Gwathmey Chair, a rotating interdisciplinary professorship in art and architecture. Her site-specific installation will be on view at the 41 Cooper Gallery from March 26–April 25. During her tenure as the Gwathmey Chair, Dyson will be giving a public lecture about her art on April 2nd in the Great Hall, as well as teaching painting to School of Art students, hosting an undergraduate design workshop, and presenting a design challenge to faculty and students from across Cooper’s three schools.

Dyson’s new body of work for *I Can Drink the Distance* combines paintings, drawings, and sculptures rooted in what she calls “Black Compositional Thought” with her research on perception, mobility, forced migration due to climate change, and the right for equitable geographies today. “While taking on challenging social, political, and global issues, her work also delves into the spaces that bring varied perspectives into collaboration,” says Nader Tehrani, dean of The Irwin S. Chanin School of Architecture. Mike Essl, dean of the School of Art, adds that “the opportunity for our art students to study with her both in a traditional studio classroom and through workshops that demonstrate how critical architecture and engineering become when creating larger sculptures is invaluable.”

The Gwathmey Chair was established by architect Charles Gwathmey in the name of his father, Robert Gwathmey, a printer and painter who taught drawing at The Cooper Union for many years. ■

TO BE GWATHMEY CHAIR



Up South 3 (Water Table), 2018, acrylic on canvas, 60 inch diameter



Up South 4 (Water Table), 2018, acrylic on canvas, 60 inch diameter



Black, A Perspective Hinge, 2018, acrylic on canvas, 72 x 60 inches



Southern Down, 2018, acrylic on canvas, 72 x 60 inches

160 COOPER TOGETHER

Cooper Together, the annual founder's celebration for alumni, continued to grow in its third year. Anchored by Peter Cooper's birthday, Cooper Together invites graduates around the world to meet up with their local alumni communities and show their love for The Cooper Union. This year was extra special in also commemorating the institution's 160th anniversary. Alumni organized more than 25 gatherings, from Atlanta to Shanghai to Denver to LA. Couldn't find a gathering near you? There's always next year to organize one yourself. Drop us a line via alumni@cooper.edu to get your Cooper Together Toolkit.



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THE COOPER FUND LEADERSHIP CIRCLE

The Cooper Union recognizes supporters with total annual giving of \$10,000 or more as members of the Cooper Fund Leadership Circle. For the 2017–2018 year, these donors contributed over \$9.5 million. We thank the following donors for their generosity.

\$200,000+

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and Charles Cassella '68
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A graphic featuring three overlapping silhouettes of human heads in profile, facing left. The silhouettes are colored teal, dark blue, and yellow. The teal and dark blue heads have white stars on their foreheads. The yellow head has a red and white striped pattern extending from its back, resembling the stripes of the American flag. The text 'LETTERS TO THE PRESIDENT' is overlaid on the graphic. 'LETTERS' is in white, 'TO THE' is in white, and 'PRESIDENT' is in a large, dark blue serif font.

LETTERS TO THE PRESIDENT

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The act of writing a letter has been a way for Americans to share their most personal hopes, concerns, and dreams with the occupants of our nation's highest office since its founding. Coming this spring, a new concert presentation will bring these writings to life in *Letters to the President*. The new work is set for Monday, April 8, 2019 at 7 pm in the historic Great Hall at The Cooper Union for the Advancement of Science and Art.

Letters to the President reimagines an archival canon of letters through new music by multiple composers. Each new song is inspired by an actual letter to a U.S. president curated from the National Archives and private collections from across the country. Spanning topics including western expansion, World Wars I and II, space exploration, and the civil rights movement, *Letters to the President* offers a powerful look at the American dream. The evening will consist of the composers' songs performed alongside readings of the letters that inspired them.

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