Technically Art: Engineers Make Cameras, Then Hit the Pavement [Slide Show]

With New York City as their backdrop, Cooper Union engineering students use their technical skills to reimagine photography

By Larry Greenemeier

When *Alan Wolf* challenged his engineering students to get artistic earlier this year, he wasn't sure what to expect. As disciples of math and science, these students were used to knowing what the outcome should be for any given project. What would happen when he equipped them cameras and set them loose on the streets of New York City?

*Wolf*, physics chair and acting dean of The Cooper Union's Albert Nerken School of Engineering in Manhattan, offered his inaugural "Scientific Photography" class in January primarily as a means to encourage *budding Cooper Union engineers* to tackle complex technical projects. "The first day as I'm standing in front of the students, making up the course as I'm speaking, I said, 'Oh, by the way, each of you will be responsible for a small artistic portfolio consisting of 12 images,' " he says. "I encouraged them to bring their technical mind-set to bear on whatever their artistic theme was."

Admittedly, he didn't expect the students to turn in groundbreaking artwork. "Twenty years ago when I would ask students in a big lecture class how many of them have taken and developed photos in a darkroom, it was two thirds of the class," Wolf says. "These days, nobody does wet photography in a darkroom. People take photos with their cell phones, not with a decent camera."

The artistic assignment was meant to complement the *students' primary workload for the class*, which required each of them to complete a technical project. One such project included designing and building a thermal-imaging camera, while another project saw students create their own *high dynamic range* video camera. In fact, although the students were very excited about doing the technical projects, they objected a bit to having to do artistic portfolios. "They had no self confidence that they knew how to make art," Wolf says.

Much to Wolf's surprise and immense gratification, his students produced captivating images that expressed a mix of latent artistic creativity mixed with an engineer's ingenuity.

These portfolios are *on exhibit at The Cooper Union December 2-8.*

*Eng Acting Dean, Eng Faculty*
The Critical Surrealism of Massimo Scolari Reimagines the Architectural Drawing

by Kelly Chan

For the uninitiated viewer, "*Massimo Scolari: The Representation of Architecture, 1967 - 2012,*" a retrospective show now in its final week at the Cooper Union, appears only vaguely connected to the discipline with which it engages. With over 160 drawings, paintings, watercolors, and models gleaned from more than four decades of work, the show is a rigorous survey of the Italian architect’s elusive vision. In the late 20th century, as modernism frayed into its many iterations of postmodernism, Scolari (b. 1943) was recognized for his turn to the surreal and the subjective, producing a wealth of provocative paintings, sculptures, and texts instead of building. Beyond scripting a synopsis of an extraordinary oeuvre, this retrospective reinvigorates an important dialogue, challenging the dogmas that gird visual culture now more than ever.

Curated by Scolari himself, the show begins with works from the architect’s early career in the late 1960s and 1970s, when he first distinguished himself with his obstinate refusal to build. Sketches of women greet visitors at the start of the exhibition, followed by colorful tableaus that cobble together equal parts architectural and non-architectural imagery. True to its name, the show spans all the way to the most recent paintings of this still prolific (and still un-built) architect. The welter of thumbnail-sized watercolors, construction diagrams, paintings, models, and photographs is almost dizzying, tamed only slightly by the cadence of the slate-gray wall displays and perpendicular partitions that frame the works.

What is immediately felt is the foreignness that pervades Scolari’s work. His compositions aggregate familiar forms and images but empty them of precise meaning and function. Though easy to dismiss as nonsensical, these visions accomplish the difficult task of constructing architectures that eschew historical allusions. In painted and sculptural form, they refuse to settle into any established frameworks. Stairs appear as both the extruded volumes of a modern plan and the crenellations of a medieval fortress. Pitched roofs become winged gliders, and bridges lead nowhere, abruptly transforming into cantilevered eaves. Scolari’s landscapes conflate anachronistic histories and sprout industrial and urban features at distorted scales.

Alternative perspectives emerge as an obvious hallmark of the architect’s work. His paintings revive the conflicted visual logic of medieval illuminated manuscripts, flouting the accepted hegemony of one-point perspective. This is

*Former Arch Faculty*
seen most clearly in “Gate for a Maritime City,” a 1979-80 project realized in both painted and sculptural form. Scolari’s Gate is a fiercely symmetrical brick portal constructed in unsettling axonometric angles. Represented this way, the image challenges the accepted truths of symmetry, confusing reality with illusion. Meanwhile, “27 Models of Laconic Architecture,” a collection of plaster models, exhibit a playful, Palladian exploration of form. Arranged on a broad red pedestal, the white models appear wonderfully abstract, casting sharply defined shadows on each other. Gutted of function, Scolari’s forms rescript architecture as an autonomous visual language, one that need not justify itself with legible, external meanings.

Like his contemporary Aldo Rossi, Scolari abandons the objective reality upon which Modernism tried and failed to build its foundation. The modern movement’s attempt to make sense of the world, to digest history and all its phenomena into fixed understandings, comes to a staggering halt in Scolari’s work. It seems only fitting, then, that the show refuses to clarify exactly where his 45-year trajectory has led.

Like the motif of a winged glider that recurs in his work, the architect’s oeuvre is difficult to pin down. What his fantastical theoretical projects do, however, is question the conventions of contemporary practice. Scolari reveals ways in which perception informs our understanding of the world. Thus the representation of architecture, as Scolari suggests, can have a profound influence on actual built form. Instead of aspiring to graft falsely utopian visions onto reality — an effort endemic to contemporary practice — architectural representation can take on an even greater task, that of challenging the basis of reality itself.
A Type-Design Dialogue: Alexander Tochilovsky on the Cooper Union's Dueling Typography Exhibitions
by Mason Currey on November 7, 2012

Through the end of next week, New Yorkers have a chance to catch two snapshots of contemporary typeface design (and type-design education) with a pair of exhibitions at the Cooper Union. "Types We Can Make" is a selection of new Swiss typeface design, curated by François Rappo and Pierre Keller from ECAL/University of Art and Design Lausanne. And "Type@Cooper" gathers a swath of work by graduates of the Cooper Union's two-year-old typeface-design program (which our own Ellen Shapiro visited last July). It was curated by Alexander Tochilovsky*, the director of the Herb Lubalin** Study Center of Design and Typography and a Type@Cooper professor. Recently, Tochilovsky answered our questions about the two shows, the diversity of contemporary typeface design, and the long shadow of Helvetica.

Are visitors to the two exhibitions going to see huge differences between the work of contemporary Swiss typeface designers and that of the Type@Cooper graduates?

I do think that there is a some visual difference between the work on view. This was part of the reasoning behind the decision to have the two shows together. A lot of it has to do with the different needs and purposes behind the design of the typefaces on view. Many of the typefaces by the Swiss designers were done for editorial purposes, and with an emphasis on being used at a larger, headline size. Many of the designs from the Type@Cooper graduates focus on being used at a smaller size. (Although there are examples of the opposite in both shows.) I think that what unites the shows is that there is a strong sense of an appreciation of craft evident in the designs. Since the two exhibitions are connected to design institutions, it makes sense that there is a stronger emphasis on the teaching of the craft of typeface design, which is becoming more and more relevant and desired.

Are today's Swiss typeface designers embracing their country's type-design legacy? Or do you see signs of designers trying to rebel against the famous Swiss Style?

I see a bit of both in the exhibition. There is a strong sense of the legacy of Swiss type design, but also a sense of trying to react to its hold. In general, the Swiss typeface design history is quite young, especially when compared with that of some of its neighbors, and even to the United States. But Helvetica has had a massive

* Director of the Herb Lubalin Study Center, A ‘00
** A ’39
effect on the design world, especially on the Modernist design movement. And the legacy of that aesthetic is quite strong, certainly compensating for the relatively young history. I also believe that the Swiss designers have a very strong sense of and respect for traditions. So the work tends to revolve around these notions of tradition, but from a contemporary perspective. You sense a playfulness in many of the designs, but many also exhibit a strong concept behind the design.

Where does the title "Types We Can Make" come from?

I asked one of the curators of the exhibition, François Rappo, and this was his response: "I remember I found something like that in an old American type foundry specimen from the mid-fifties, maybe from the Midwest. I was charmed by that straightforward pragmatism."

How many Type@Cooper graduates' work is on display in the exhibition? And is the exhibition mostly drawn from their final projects, where each student creates an original typeface?

The Type@Cooper program actually has two formats: the condensed program lasts 5 weeks, and the extended program is three terms long, with ten weeks per term. Students enroll in either one depending on their needs and schedules. On view in the exhibition is the work of the 23 graduates of the extended program and of the 43 graduates of the condensed version, both from the past two years. In most cases, the work is the result of their final projects in designing an original typeface. In the exhibition we also included lots of photos, proofs, and pages from their process books, in order to give viewers a behind-the-scenes look at the program and to highlight a bit of the process that goes into the making of a typeface.

I know that the Type@Cooper graduates come from a diverse array of professional backgrounds and experience levels. Is it possible to generalize about their work—are there common themes or interests? Or is the exhibition really more about showcasing the diversity of type design?

I think that over the two years of the program's existence it is easiest to note the diversity of the designs. There is very wide range of students, with many international students participating in the condensed program, so that reflects on the results. Many of the students come from a graphic design background, so there is a strong interaction, and a closer connection, between graphic design and typeface design. Since typefaces play such an integral part in the design process, it is no surprise that by shortening the distance between those two areas, designers capable of both have an advantage over other designers. And as graphic designer myself, I am very drawn by that notion of being able to craft the forms of a typeface to suit the specific needs of a project. This idea of a close link between typeface and graphic designers is also very evident in the "Types We Can Make" exhibition. There is a much closer dialogue between the two fields of design, and I think that it is a very good place to be.

"Types We Can Make" and "Type@Cooper" are on view at 41 Cooper Gallery, in New York City, until November 17.
The tilted, folded, and collapsed facade of Morphosis’ 41 Cooper Square building on the Bowery now has a partner across the square with which to converse. A beautifully proportioned and “scaled” set of wooden wings perched on the balcony edge of the Italianate Cooper Union Foundation building. The wings are at once heavy and solid yet fleeting and the pure definition of lightness and fantasy. These glider wings are smaller versions of a similar wingspan that landed briefly on the Fondamenta della Tana on Venice’s Arsenale canal in 1991 and then more permanently on the roof of the School of Architecture at the University of Venice on the Giudecca Canal.

These dreamlike wings were created by the Italian architect and artist Massimo Scolari, the subject of a beautiful and compelling exhibition at Cooper Union until November 21. Scolari, who was the subject of the very first exhibition at the Institute for Architecture and Urban Studies in 1976, taught at Cooper Union in the 1970’s and last exhibited there in 1986. Scolari has studiously avoided the contradictions of building and instead chosen to live in the world of ideas, which take shape and form in sculpture, painting, drawing, and maquettes. His theoretical and historical musings about architecture and the modern city could not appear at a more appropriate time given the current reliance in architecture on images produced by various digital formats, and the economic crises that has forced many young architects out of work, giving them time to think and dream not about building, but about the future of their profession, culture, and society.

Scolari’s professional trajectory led him to working partnerships with Ernesto Rogers and Aldo Rossi in Milan, but he seems to have always preferred the idea of architecture more than the reality of practice and building. In addition to his precise and ethereal drawings—many of them featuring objects hovering above the landscape—Scolari has also produced a small but powerful number of objects that are planted firmly on the ground and are some of the most powerful architectural objects of his generation. His pyramid-like Ark, shown here in a small maquette, was also constructed in 1986 for the 17th Milan Triennale. Photographic images show the model’s interior reverted to a non-scale model from a powerful and purposefully disorienting full-scale construction of wooden columns and walls that Peter Eisenman has called “scaling.” A little known but brilliant project in the exhibition are the drawings and photographs of the full-scale installation he created at the Museo Palladio in Vicenza in 2002, which reproduced a wooden bridge built over the Rhine by Caesar to impress the barbarians. There are so many more fantastic moments like this bridge in the exhibition to savor; the show encapsulates the brilliance and power of architectural ideas and form.

William Menking is an’s editor-in-chief.
It's October—Must Be Type Month!

by Steven Heller on October 16, 2012

I don't think there is an official type month on the calendar, but you would not know it from the events planned for October by the Herb Lubalin* Study Center of Design and Typography, all related to those little letters. Here's a sampling:

October 22, 6:30 p.m.

François Rappo: "How long should I work on that curve?" A public lecture by François Rappo in the Herb Lubalin Lecture Series (which is part of Type@Cooper program).
Rose Auditorium,
41 Cooper Square, New York.
Free to the public with RSVP.

October 23, 6 p.m.

Opening reception of two exhibitions focusing on typeface design.

Types We Can Make: A selection of contemporary Swiss typeface design curated by ECAL/University of Art & Design Lausanne (Switzerland), in association with the Herb Lubalin Study Center of Design and Typography. With the explosion of digital media and international communications, type design has attracted new designers and artists to the field. Swiss designers, in particular, have historically contributed to the development of modern type (Helvetica was created in 1957 by a team of Swiss designers), and their legacy is explored in this exhibition, as new designers draw on the past.

Type@Cooper: Graduates of Cooper Union’s Typeface design program, Type@Cooper, will exhibit a diverse range of their works. Type@Cooper, a first of its kind in the United States, covers a gamut of topics: techniques, technology, aesthetics and personal expression, history, and theory.
41 Cooper Gallery,
41 Cooper Square, New York.
Free and open to the public.

*A '39
October 26th and 27

**Herb Lubalin: Then and Now Symposium:** A two-day symposium celebrating the life and work of Herb Lubalin, and the launch of the new Unit Editions monograph, Herb Lubalin: American Graphic Designer (1918—81).

**Herb Lubalin: Then**
Friday, October 26, 6:30—8:30 p.m.

The evening opens with a short illustrated talk on Herb Lubalin by Adrian Shaughnessy, author of Herb Lubalin: American Graphic Designer (1918—81). This is followed by a panel discussion with friends and colleagues of Herb Lubalin, reminiscing about the man and his work.

Panel: Fay Barrows, Louise Fili, Steven Heller, George Lois, Bernie Zlotnick.
Moderator: Adrian Shaughnessy

**Herb Lubalin: Now**
Saturday, October 27, 4:30—6:30 p.m.

The evening opens with a short illustrated talk on Herb Lubalin by Adrian Shaughnessy. This is followed by a panel discussion with leading contemporary designers who have been influenced by Herb Lubalin or who regard themselves as working in a tradition established by him.

Panel: Matteo Bologna, Tony Brook, Kevin Gatta, Justin Thomas Kay, Matt Owens.
Moderator: Alexander Tchilovskiy*

The Great Hall, the Cooper Union,
7 East 7th Street, New York.
Free to the public with RSVP.

*Lubalin (center, bottom) wins the toga competition.

*A, ‘00
ARCHITECTURE
The Representation of Architecture, 1967-2012

The first retrospective of Massimo Scolari’s work since 1986 is hosted at The Cooper Union, New York. On show, over one hundred drawings and paintings, primarily composed in watercolor, architectural models, texts and ephemera by the artist, educator, scholar, editor and designer.

For Italian architect Massimo Scolari, “architecture is a way of knowing the world and exploring the world in the most poetic way”. This is what he said to me in a phone interview last week from Venice, Italy. Speaking with the architect, it became clear that his practice was both a way of seeing as much as it is a mode of representation. Just as architects of today use rendering as a tool to explore imaginative ideas and represent unbuilt projects, Scolari uses painting as his chosen medium to understand and further represent architecture. Through his visionary drawings and utopian paintings, the architect reconsiders and ultimately redefines notions of architectural autonomy and ideas about urbanism throughout his impressive forty-year career and oeuvre, which can currently be seen at The Cooper Union in New York.

Curated and designed by Scolari himself, the exhibition titled Massimo Scolari: The Representation of Architecture, 1967-2012 is the first retrospective of the architect’s work since 1986 and features seminal drawings first exhibited at The Cooper Union in 1977. Addressing issues of architecture, building, the city and the individuals relationship to it through diverse means of representation, the exhibit itself is comprised of over one hundred drawings and paintings, primarily composed in watercolor, architectural models, texts and ephemera. Most notably, the exhibition features the architect’s project “Gate for a Maritime City,” 1979-80 alongside photographs of his accompanying installation for the Strada Novissima: The Presence of the Past exhibit at the 1980 Venice Biennale. This work featured an axonometric representation of an abstract window or portal looking beyond the immediate foreground to another entry point.

It was a direct representation of the painting in sculptural form. The exhibition also includes physical models: a series of three-dimensional plaster prints made in 2012 produced from Scolari’s 22 models of Laconic Architecture, 1976, originally featured in “Skyline Magazine” in November 1978 (also exhibited) and a wooden model of The Collector’s Room, from the Triennale of Milan in 1968. Continually questioning traditional forms of architectural practice in which building is the final component of design, Scolari asks the viewer to reconsider the architectural “product” through repetitive themes of physical/immaterial, reality/abstraction through the merging of art and architecture.

While Scolari’s work cannot be categorized as one particular type or style of architectural practice, it constantly reconsiders and renegotiates the boundaries between art and architectural language. His work likened to the floating forms by Magritte or De Chirico and Carrà’s surreal cityscapes, imagines a city or an architecture above ground, oftentimes suspended in air as gliders or objects hovering in the sky despite architecture’s incessant need to be sustained by the physicality of the ground. His theoretical position on architecture can be traced back to his formative years at the Politecnico di Milano in the late 1960’s under the direction of Ernesto Rogers and later reinforced during his collaboration with Aldo Rossi from 1968 to 1972. Rogers’ historical approach combined with Rossi’s neo-rationalist perspective allowed the young architect to explore various building types in relation to the generative form of the city through a historical continuum.

*Former Arch Faculty
These ideas, developed in the late 60s, continue to influence the architect’s work to this day, through his depiction of the changing city within the context of time and space. Scolari has been and continues to be practicing outside the typical conventions of “architecture” in the traditional sense of being a builder. For the architect, drawing and painting or any act representing the architectural idea can be considered to be architecture. As he firmly attested, “I am a painter painting architecture… I was never interested in becoming a builder, I was more interested in knowing and learning architecture”. These interests continue to guide the architect to produce new work including paintings, installations, set designs and site-specific sculptures to this day, which are also represented in the exhibition.

The seminal exhibition of the architect, artist, educator, scholar, editor and designer, originated at the Yale University School of Architecture in Spring 2012. The restaging of the work in a different context, at The Cooper Union, another university where Scolari taught provides a different perspective to the work. More intimate in scale, not scope, observers are able to better engage with the artworks and appreciate the exhibited work at the intended scale for viewing as noted by Scolari. When designing, he told me, his intent is not for works “to hang on the wall, but to be reproduced in book form”. Working on this very humanistic and realistic scale, Scolari is able to frame the viewer’s experience and consequently produce a kind of dialogue about architecture and landscape through his vivid compositions.

This element of framing that Scolari talks about takes place from the moment you approach The Cooper Union’s Foundation Building, where the exhibition takes place. A 400-pound wooden and metal sculpture in the form of Scolari’s recurring gliders is purposefully perched on the balcony of the building, subtly marking the architect’s return to the University where he once taught and previously exhibited work. It also creates an interesting dialogue with the new addition to the school by Los Angeles-based architect Thom Mayne who like Scolari explores new technologies in his architecture, although in more of a physical than metaphorical form. While new advancements have been made in forms of architectural production, and projects once thought physically impossible or utopian can be built Scolari’s approach is extremely relevant and most important to a younger generation of architects and designers who through a better understanding of his work and practice might be able to better engage with the realities of the world – built or unbuilt. The exhibition, Massimo Scolari: The Representation of Architecture, 1967-2012 will be on view through November 21, 2012 in New York. An accompanying text by the same name of the architect’s career and practice and including the work exhibited in this retrospective was recently published and is available at The Cooper Union and Rizzoli.

The Cooper Union
30 Cooper Square, New York
October 2–November 21, 2012
www.cooper.edu

Massimo Scolari (1943). Graduate in architecture in Milan in 1969. In 1973 he started teaching History of Architecture in Palermo and History and Technique of Drawing at the Istituto Universitario di Architettura di Venezia (IUAV). He became Associate Professor in 1983 and a Full Professor in 1986. His studies on representation were published by Marsilio in Il disegno obliquo (2005). Between 1975 and 1993 he was Visiting Professor in various universities among which: Cornell University, Cooper Union N.Y., Institute for Architecture and Urban Studies N.Y., Technische Universität Vienna, Harvard University, Cambridge. In 2001 he resigned from the italian university. He gained a pilot’s license in the same year. In 2007 Skira has published a monograph on the occasion of his personal exhibition at the Civic Museum in Riva del Garda now translated into english for the Exhibition at the Yale School of Architecture (February-May 2012) and at the Cooper Union (October-November 2012). He lives in Venice. www.massimoscolari.it

The Cooper Union
30 Cooper Square, New York
October 2–November 21, 2012
www.cooper.edu
A RIOT IS THE LANGUAGE OF THE UNHEARD: 
AN EXERCISE IN UNRESTRAINED SPEECH

THE COOPER UNION | OCTOBER 6, 2012

BY KARA L. ROONEY

Can speech acts, particularly those fueled by the aura of political gesture and first amendment rights, constitute a legitimate form of art making? Few would deny that poetry and spoken word are established art forms: consider, as only a small sampling, the urban texts of Frank O’Hara, which gave voice to a burgeoning, 20th-century New York; the talk poetry of David Antin, whose ability to seamlessly weave philosophical, linguistic, and art historical modes (all the while grounded in personal narrative) was mesmerizing in its complexity and ease of execution; or the Whitney Museum’s recent retrospective of the artist/activist Sharon Hayes, whose artistic expression finds an outlet in the vernacular participation of hundreds. Yet when it comes to the language of riot, this idea of language as art form is often overlooked—and if it is acknowledged, it is rarely committed to the chronicles of art criticism.

If we hold true to the idea that all art is rooted in communication, however, we must also realize that there is no more direct form of communicative address than that of riotous speech. Practiced in numbers, a cacophony of sound joined by a united will and shared freely, the “mob” has, throughout history, determined cultural and political outcome. On October 6, in the Rose Auditorium at Cooper Union, this historical precedent again found its stinging power, with a series of readings and performances organized by co-curators Steven Lam and Saskia Bos.

Titled “A riot is the language of the unheard,” the event, held in conjunction with the larger exhibition Ruptures: Forms of Public Address, also on view at Cooper Union, featured performances, speech acts, and readings by a formidable cast: Doug Ashford, A.K. Burns, Mary Walling Blackburn + Che Chen, Thom Donovan, Corrine Fitzpatrick, Naeem Mohaiemen, Gregory Sholette, and Krzysztof Wodiczko.

Mining the annals of advertising literature, Doug Ashford—well known for his work as part of the New York based collaborative Group Material (1983 – 1996) and currently a professor at Cooper Union—recited one of the standout speeches of the afternoon. Appropriating a series of one-liners from various Nike ads, Ashford rallied the audience with discursive exclamations of love, motivation, and desire. Ripped from its original context and reassembled as a means of empathic protest, the ad-language is transformed into a genuine oration that set its sights against the mitigating power of the media, while simultaneously acting as testament to the undeniable authority of speech intrinsic to such manifestations of commodified voice.

In a more performative vein, Mary Walling Blackburn and the sound artist/improviser Che Chen more or less “sang” (if dissonant, elongated patterns of diction can be equated to singing) a text by Guy Hocquenghem, the infamous French writer and queer theorist. In the darkened auditorium, lit specifically for Blackburn + Chen’s work, Guy’s words took on a presence even more haunting than the author’s original score, the subtextual emotion of the work reverberating with controlled alienation and anxiety.

Working Artists and the Greater Economy (W.A.G.E.) founding member A.K. Burns recited her first public speech, originally delivered at the Creative Time Summit in 2008, which called for a correction in the corporate value to wage structure assigned to the economy of the artist, followed by a significantly shorter utopian plea—originally written by Lee Lozano of the Art Workers Coalition—for “total revolution, both personal and public.” During her speech, Burns also cited a number of statistics, from the later 2010 W.A.G.E. survey, which polled a cross-section of approximately 1000 artists. The results of that survey can be found here: http://wageforwork.com/resources/g/w/a/g/e-survey-report-summary.

The issue presented by Burns and W.A.G.E. is as political as it is economic. Where the supply-to-demand ratio is so unequivocally underappreciated relative to an artist’s time, talent, and money, action must be taken. In light of the doctrines of organizations like this, it becomes impossible to deny that politics and artistic speech acts have a longstanding relationship. It is here, in the reflection of socio-economically inflected protest, whether that be in the form of a practical text, like Burns’s, or a utopian poem by a member of the Art Workers Coalition, that the artist’s voice is most clearly articulated.

Along these lines, Krzysztof Wodiczko presented on his ambitious “War Veteran Vehicle Project” (2008 – present), also on view as part of the Ruptures exhibition. The project was initiated out of Wodiczko’s need to give voice to the traumatized veterans of war attempting to re-assimilate into civilian life and, more importantly, to the secondary victims of war trauma—the wives and children of the ex-military.


Noting some startling statistics—that in this country alone, over 50,000 men and women of various generations suffer from some form of war-inflicted post-traumatic stress disorder, and that only 1 percent of these victims finds the strength to speak out—Wodiczko conceived of (in psychoanalytic terms) a mobile transitional object to give the power of expression back to these (formerly) heroic figures. The transitional object, a redesigned Humvee outfitted with an industrial-grade video projector and speakers, projects words onto the façades of buildings in ricocheted syncopation with the gunfire that would have elicited the phrases to follow. Flashes of text, such as “I thought he was going to kill me” and “It’s like standing on the top of a mountain shouting ‘I’m over here,” resound with powerful affect as the speed of the sequencing of text and the echo of firing shells gradually escalates.

The language of riot is that of echo fired shells, targeting one formidable, moving and slippery notion: that there is no more beautiful artistic force than that of free speech. Thank you, Martin Luther King and Cooper Union, for reminding us of that. ©

30 Cooper Square // New York, NY
My morning’s first e-mail. Your Amazon order has shipped!

It hadn’t just shipped. It had “shipped!” Which brings me to Broadway.

In 1994, Terence McNally’s play Love! Valour! Compassion!—a summer-house drama about eight gay men—opened in New York. What could such a title promise?

Written a generation ago, the play spoke from within a world that the AIDS crisis had made newly visible and newly fragile. Love! Valour! Compassion! turned out, in fact, to be about love, valor, and compassion—and drag ballet, but that takes me away from my point.

McNally’s title made it the punctuational highlight of the Broadway season. The three-word grabber was as flamboyant as the play’s most flamboyant character. At the same time—back in those innocent days before “searchable terms” made us all algorithm-conscious—the title was an inventory of what the heart should hold fast.

Big-hearted old Broadway must have an extra ventricle just to hold its exclamation points. Without one, Oklahoma! would just be a place, Oliver! just a boy’s name, and Fiorello!—well, these days LaGuardia is the name of an airport, but you get the idea. That insistent exclamation point has always demanded that, to quote a Broadway show with a punctuation-free title, attention must be paid.

McNally’s play is my McGuffin here, and anyway we’re not all Broadway babies. My real interest is in the overuse of exclamation points.

I suppose I appreciate the ironic-comedic nexus as much as anyone—I still love Airplane! and cartoons where a character reacts by “speaking” nothing but “!!!” in a bubble. But in life and in writing, we’re now overwhelmed with those pointy things.

C.S. Peirce, grand master of American semiotics, taught us that the world was “perfused with signs” (Spell Check turned that into “perfumed,” as if it could sense that I instinctively want to smell that perfusion of signs).

A modern Peirce could have made a career in advertising on a theory of the perfusion of exclamation points, and why it’s good for business. For surely the exclamation point has shifted from a mark of authorial emphasis to a feature of marketing decor.

The good people at Amazon—on whom I am continuously reliant, I should say—are so eager to demonstrate the efficiency of their fulfillment system that they’ve gone giddy at the controls. I would have been happy to know that the package had shipped. Just shipped.

An exclamation point should, in other words, have a very special point to make. I offer no rules, and make no recommendations other than a gentle plea for orthographic self-restraint. Though a small—and not admirable—part of me wonders what Death of a Salesman! would have been like.

This entry was posted in Style, Writing. Bookmark the permalink.
Have a *passion* for learning? Well, maybe. But it’s possible you have some other more nuanced responses, too.

Remember the scene in *Some Like It Hot* where Marilyn Monroe sings that she’s through with love? Me, I’ve had it with *passion*.

Not strong feeling or romance, just *passion*, this multipurpose, newly purposeless word that is—if you haven’t noticed—engulfing us. Students and professors, workers and managers, politicians and citizens, parents and children, and those personlike things called corporations.

*Passion* is the emotion *de nos jours*. We’re passionate about things we do and things we like and things we hope for. We’re passionate about big things and small, things we make and things we sell.

The *p*-word is everywhere, from business-school argot to commencement-day exhortations to promo copy for almost anything. There are Web sites for *passionate design* and *passionate nutrition*. There are sites for *passionate vegetarians* and another for those who are *passionate for pies*.

There’s a site for *passionate homemaking*. (I guess this is an improvement over *sensuous*—remember *The Sensuous Woman*?—though I’m not exactly sure what passionate homemaking might be.)

There’s a site called *passionate*-for-Paris through which you can arrange rental properties in the City of Light. (Let us agree that if a city can claim *passion*, Paris is that city.)

There are various Web sites that deploy the phrase *passionate pet*. I don’t want to be thinking about passionate pets.

Writers can google sites for the *passionate pen* or *passionate ink*. Somewhere there’s probably a site for copy editors devoted to *passionate paragraphing*.

Of course, *passion* hasn’t been entirely hijacked. It’s still a good, old-fashioned word for love or agony, or sometimes both together. Easter and the St. Matthew Passion sustain the devotional sense of the word, but I’d guess that these are now the less frequent usages.

In its new, overexposed phase, *passion* has come to mean something else. I’d hazard the definition “an outsized, all-consuming enthusiasm that leads to achievement.” That seems to be where *passion* is drifting in our outcome-driven society: It’s become a word signifying the precondition of success.

Such a sense of *passion* has broad consequences. I am familiar with a firm that had as its marketing mantra “Passion to please customers.” (The phrase—all earnest ache and alliteration—sat at the top of a full-color Value Pyramid in the conference room. Yes it did.)

Passion has become a recruiter’s desideratum, too. This scenario may be eerily familiar: [Addressing the candidate with an air of studied casualness:]

“*What’s your ... passion?*

[ Meaningful pause. Then slightly more earnestly:]

*Dean, Faculty of Humanities and Social Sciences*
“Could you to tell us what you feel passionate about?”

The interviewer probably intends something like “What are you enthusiastic about in relation to what this company does and what you might do here?”

The applicant may have a lot to offer—energy, attention to detail, ambition, inventiveness, determination, the competition’s secret formula—but maybe not something both parties to this conversation can agree is passion.

All this talk about passion may offer some tricky lessons to the generations we educate.

Must high-school students really have a passion for economics or political theory or chemical engineering? Should they graduate from college with a passion for kickboxing or lighting design or tort law? And more important, have they failed if they don’t?

I don’t doubt that the repetitive chorus of speeches about passion is meant to be inspirational. But these same speeches can work to undo some of education’s most important lessons, among them the need to keep creating yourself, and the ability of an educated person to keep on growing.

People are different. Some people do have passions, and feel passionate about the causes and ideals and labor to which they commit themselves. But we’re not all demonstrably passionate in an easily exteriorized way.

Not every hard-working person is driven by a passion. Nor would every form of employment benefit from such a person. You probably have no need to be operated on by a passionate surgeon, for example. You just want a technician—brilliant, capable, reliable, deft, sober, and in-network. That he or she is deeply committed to the life of a surgeon would be a good thing, but no substitute for skill.

I’d be happy to keep the word passion in reserve for romantic folly, a condition you can still find if you look hard enough. There’s a popular telenovela called Abismo de pasion. “The Abyss of Passion.” It’s a show in which people with beautiful hair smolder and glower at one another in Spanish (clearly even better than smoldering and glowering in English). Cuidado! pasion! Watch out for passion!

What to do? On the question of passion we might want to take advice from an unlikely pair: Microsoft and Dr. Johnson. In 1751 the gentleman in the wig wrote that “Curiosity is, in great and generous minds, the first passion and the last.” In 2002 the multinational adopted as its slogan the phrase “Your potential. Our passion.” In 2010, Microsoft—catching the wind about the p-word, I suspect—dropped that slogan in favor of “Be what’s next.” Curiosity about what’s next—there’s real nourishment in that.

Of course, Marilyn wasn’t through with love at all. At the end of the film she runs off with Tony Curtis (and Jack Lemmon, still dressed as Daphne) in Osgood’s speedboat. That was passion of the crazy-love kind. So here’s to curiosity, drive, ambition, risk-taking, inventiveness, and idealism.

Now if we can only get passion out of the boardroom and the HR manual, away from the foodies and the entrepreneurs and the board of education—and back into the speedboat where it belongs.
College Admissions Corner*

Q: Dear Mr. Lipton,

I saw your article in the Mom Offers More October issue. I am planning on studying engineering and was wondering if a college will weigh the math portion of the SAT exam more heavily than the other portions? Thank you for your time.

-G

A: The most selective engineering programs seek students that excel in all academic disciplines. Therefore, an engineering applicant to a selective college should be able to show high scores on all sections of their SAT/ACT as well as in the classes studied in high school. That being said, it is common for students interested in studying engineering to perform better in math and science classes than in other areas. The reasons for this are many, one of which is they may be most interested in math and science and focus a majority of their energies on these subjects.

At a minimum, the first year program of an engineering student usually consists of a solid foundation in calculus, chemistry and physics- sometimes biology, computer science, and social science classes too. Therefore, students must be able to demonstrate both an interest and competency in studying the foundation coursework that their engineering education builds upon.

For more information about engineering study and future careers I recommend visiting http://www.careercornerstone.org"

I will be happy to answer any other college admissions questions you might have. I may be reached at lipton@cooper.edu.

Students and their families are welcome to submit questions. I will pick one or two questions and answer them in the next month's issue of Mom Offers More.

Mitchell Lipton* serves as Dean of Admissions and Records and Registrar at Cooper Union. Mitchell actively presents at local and national conferences and consults on a number of educational endeavors. He holds an elected position with the College Board and serves on the Advisory Board of Private Colleges and Universities. Mitchell served as Vice President of the New York State Association for College Admissions Counseling, Steering Committee member for The New York State Legislative Forum, and member of the National Association for College Admissions Counseling New York City College Fair Committee. He lives in Cortlandt Manor with his wife and two children. Mitchell may be reached at lipton@cooper.edu

*Dean of Admissions and Records
*College Admissions Corner is an ongoing column written by Dean Lipton
Career News

Appointment

Stephen P. Baker, director of intercollegiate athletics, Cooper Union for the Advancement of Science and Art, to dean of athletics.

https://chronicle.com/listingSearch/?contextId=5&searchQueryString=&search_sortedBy=publicationdate+desc&facetName=listingtpe&facetValue=Appointments&facetCaption=Appointments&listingClass=listinbgPeople
Improving NYC’s Infrastructure in Sandy’s Wake
By James Smith On November 13, 2012

NEW YORK—Superstorm Sandy left a swath of damage throughout New York City. Although devastating, it now provides opportunities to improve city infrastructure and the ability to better handle natural disasters. From political leaders to industry professionals and academics, all had their say this week as to what happens next.

City Council Speaker Christine Quinn outlined both short- and long-term proposals for the path forward in a speech delivered at the Association for a Better New York (ABNY) Tuesday. The plans included strategies for New York City’s buildings, energy and sewer systems, mass transit, and gasoline distribution.

The plan proposes speeding up research in a number of areas and develop detailed strategies that could address these areas. The speaker and the Bloomberg administration have commissioned two studies to be completed by April 2013. The studies will analyze risks to the city and the best ways to protect it. Meanwhile, Sen. Charles Schumer aims to utilize the Army Corps of Engineers to analyze weather protective structures such as storm surge barriers that guard against flooding.

After experiencing both power outages and a shortage of gasoline, Quinn proposed erecting structures around flood prone power plants and substations for energy systems and similar structures for oil refineries and storage facilities to protect gasoline supplies.

The urge for better storm proofing was called for across the entire infrastructure of the city including amending building codes for future development. “The future of our planet, the world our grandchildren inherit, depends on what we do in the months and years ahead,” said Quinn.

Professor Albert Appleton, speaks about the possible future for New York City’s infrastructure to prepare for if or when another hurricane hits New York, at Cooper Union School on Nov. 12. Seated next to him are Susannah Drake and professor Kevin Bone. (Benjamin Chasteen/The Epoch Times)

Industry and academic experts have been anticipating severe weather displays for years. In a panel discussion titled New York City and Post Sandy Infrastructure, held at Cooper Union Monday, experts gathered to offer suggestions for the road ahead.

Professor Albert Appleton, architect, and former commissioner of the Department of Environmental Protection offered a simple but bold solution to the power outage problem. He recommended following the European model that relocates the power lines underground.

Susannah Drake, principal of Dlandstudio pllc, talks about New York City's infrastructure and ideas on how to prevent flooding in the future, on Nov. 12. (Benjamin Chasteen/The Epoch Times)

Professor Susannah Drake, architect and principal of DLANDSTUDIO at Cooper Union, agreed. A proposal from 2010 suggested bundling various services together in waterproof channels deposited under sidewalks.

In the same proposition, Drake, offers a substantial solution to the second problem, flooding. The scheme, focused on the southern tip of Manhattan, offers an alternative to traditional storm surge barriers and recreates a natural edge to the island. Laden with vegetation including reeds, the edges would in parts reach into the city. They would provide a graduated edge to buffer the storm surge. “If you’ve ever been in the ocean and experienced the breaking waves, you will know how forceful they are,” said Drake. “However, closer to the shore in the shallow waters, the force eases.” Her plan would have a similar effect.

*Senior Advisor, Cooper Union Institute for Sustainable Design
**Arch Faculty
***Director, Cooper Union Institute for Sustainable Design, Arch Faculty
Dennis Adams
KENT FINE ART

For his forty-two-minute-long video Malraux's Shoes, 2012, artist Dennis Adams disguises himself as André Malraux, a novelist, art historian, and politician who is known in part for his concept of the “museum without walls.” Malraux famously realized this museum in The Imaginary Museum of World Sculpture (1952–54), a three-volume cornucopia of reproductions of works of art from all cultures, a virtuoso demonstration of heterogeneity in art—deliriously varied and infinitely extendable. The museum-as-archive brings to mind T. S. Eliot’s line in The Waste Land (1922): “These fragments I have shored against my ruins”—for archives, after all, are a kind of ruin. They remind us that all we have left when time has done its dirty work are a few memories, and flawed ones at that, because reproductions are hardly adequate to the real thing.

Adams’s video, itself a reproduction, is based on the iconic photograph of Malraux that appears in The Imaginary Museum of World Sculpture, in which the Frenchman stands over an array of photographic plates like a god or caesar deciding their fate—whether they should survive, if only in the meager form of a photograph or in the amphitheater of the book, or disappear into oblivion. Like the photo, the video portrays the room from above—it shows no walls, focusing on the grid of images on the floor—but Adams-as-Malraux approaches the photographs arrayed around him with a very different attitude: He practically profanes them. At one point, he looks at the photo of a female figure, probably an ancient Indian goddess, naked from the waist up, and begins caressing her breasts, continuing to do so for a while before he turns to the male Buddha to his left, which he gives barely a casual glance. At another point, Adams drops cigarette ash on the ground; at another, he smashes a glass. All the while he rants hysterically about subjects ranging from art and politics to history.

In the press release, Adams celebrates Malraux’s text as both “a prescient manifesto of the digital age that enacts the displacement of the physical art object and the museum by photographic reproduction” and the “first instance of explicitly locating the creative act in the process of assembling, grouping, and displaying works of art.” The grab bag of “Tagging the Archive,” photographs from 2011–12 that accompanied the video here, exemplifies curation as art: We find images of retro book covers—such as Abbie Hoffman’s Steal This Book (1971) and Franz Erhard Walther’s Objekte, benutzen (1968)—and depictions of screen-printed political posters being produced and displayed, each work accompanied with bit of cryptic verbiage. Could these pictures serve as entries to an ever-changing, ever-evolving museum without walls? It is far from certain that Malraux would have seen book covers or posters as deserving of a place in his imaginary museum, which he reserved for art he deemed “eternal” or an “expression of highest values.” America, Malraux wrote, is “the first civilization capable of conquering the entire planet, but not of inventing its own temples.” Adams, speaking to our image-saturated age, argues that we don’t need them.

—Donald Kuspit

*Art Faculty
Carolyn Christov-Bakargiev*, curator of dOCUMENTA (13) and recently proclaimed most powerful figure in the art world by ArtReview, will give a public lecture this Saturday at the Cooper Union. Topics to be discussed include ideas and realities that emerged in Kassel this year, perceptions of time, the impact of temporality upon space, and maybe also something about what (if anything) it means to be the first woman to land at the top of the ArtReview list.

This year’s dOCUMENTA brought 860,000 people to Kassel and 27,000 to Kabul, while additional events took place in Alexandria and Banff. Back in July, Modern Painters writer Steven Henry Madoff suggested that the exhibition could be the most important one in the 21st century. As ArtReview’s recent list reveals, Madoff is not alone in his assessment of Christov-Bakargiev’s curation of the exhibition.

Following the lecture, artists Mariam Ghani, Joan Jonas, and Michael Rakowit will participate in a panel discussion. The event is free and open to the public. We highly recommend an RSVP.

—Sara Roffino

“Panel on dOCUMENTA (13): ‘The Dance Was Very Frenetic…And Lasted a Long Time’ at Cooper Union, 41 Cooper Square, New York, October 20, 5–7 pm [EVENT LISTING]

This event is listed by the following outlets:

Forum Permanente  Gallerist NY  Studio Museum Harlem

http://blogs.artinfo.com/ontheground/2012/10/18/carolyn-christov-bakargiev-to-speak-at-cooper-union/

*Visiting Menschel Faculty
Lawrence Lek at Designers in Residence 2012

11 November 2012

In a movie filmed by Alice Masters for the Design Museum’s annual Designers in Residence exhibition, Lawrence Lek* explains how he created a modular system of plywood pieces that can be bent into objects including a stool and a pavilion.

Responding to the Design Museum’s theme of “thrift”, Lawrence Lek produced a modular system, called Unlimited Edition, which allows the same kit of parts to be adapted into different shapes and sizes.

“The pavilion I assembled for the Design Museum is hexagonal in plan and uses six pairs of modules, but you can also make two smaller triangular enclosures from the same pieces,” he told Dezeen.

“I wanted to create the shapes from a single cut of the CNC router, in order to minimise costly machining time,” he said. “The pieces can be cut by hand on a jigsaw using full-scale paper templates if no CNC machine is available – that’s how I made the initial prototypes.”

The structures are made from plywood, cable ties and leather cord – low-cost and readily available materials which don’t require specialist suppliers.

Lek also bent the wood by hand in a warm water bath made out of leftover plywood and waterproofing material.

Rather than building in straight lines, Lek was inspired by softer shapes of Rorschach ink blots. “The fluid curves of the Rorschach ink blots make us recall the forms that we typically see in nature – animals, plants, insects, and landforms. I wanted to reflect this in the design of the modules, as objects that appear both artificial and natural, industrial and organic,” he said.

*MArch II, ‘12
Silicon Island

October 15, 2012
Posted by Alexandra Lange

Can photovoltaics ever be romantic? Morphosis Architects’ design for a new academic building for the Cornell NYC Tech campus, scheduled to open on Roosevelt Island in 2017, suggests the answer could be yes. The in-progress scheme lofts a “lilypad” of photovoltaic cells five stories in the air, covering the roof of Morphosis’ building and bridging a pedestrian street to rest atop a co-location facility (an on-campus business incubator) to be designed by an architect yet to be chosen. By calling it the “lilypad,” Morphosis principal Thom Mayne is trying to get out ahead of the nickname curve, and to suggest that his massive array (a.k.a. “the solar farm”) is more an element of landscape than of architecture. The structure itself is to be the first net-zero building in New York City, fulfilling its own energy needs and acting as a living embodiment of the future of technology. At a recent briefing on the campus master plan, scheduled to begin the city approvals process this week, Mayne said that the array simply has to be that big to produce enough power—though the pad also seems a lot like an older brother’s headlock on to-be-announced Architect #2.

In Cornell’s plans, we can start to see a future campus forming along with the two universities’ (Cornell has partnered with Israel’s Technion University) entrepreneurial, multi-disciplinary graduate curriculum. The metaphors are vegetal, but the concepts are digital. Will this new campus be part of the city, an island destination, a model green neighborhood? Or, will this be Silicon Valley East, where commercial and educational buildings that appear transparent retreat behind an invisible security curtain? You can look, but you can’t touch—not without a badge.

In its current incarnation, the floors below the lilypad narrow toward the ground, making the whole thing look like a ship in drydock or, given Mayne’s metallic proclivities, a battlestar. Mayne mentions floating trays of landscape across the long western façade to emphasize the jump-cut between the island and Manhattan, the beauty of having your trees and your city, too. Upper floors will have research spaces with no private offices but a “huddle” (a miniature conference room) for every member of the faculty. Lower floors have student work spaces, classrooms, and public access. Mayne’s first New York building, the academic building for Cooper Union, at 41 Cooper Square, has the same top-heavy proportion and silvery outcurving sides, albeit crammed onto a tight urban block. That building’s most notable interior feature, a swaying set of steps intended both as circulation and social space, has also been adapted for Cornell. A five-story atrium cuts the short way across the long Cornell building, with flights of stairs rising up through its center. The atrium is on axis with Fifty-seventh Street, giving everyone a view down a Manhattan canyon.

*Excerpt from original article
Cooper Union out to produce brightest lightbulbs in the box

OCTOBER 24, 2012

The Great Hall at Cooper Union

The Cooper Union for the Advancement of Science and Art and CleanEdison Inc. has announced a partnership to offer a series of certificate-based classes specializing in energy efficiency training for commercial buildings.

The partnership with training provider CleanEdison provides the only class in New York City offering Building Energy Sustainability certification.

“The training courses fill an important need in New York City for entry level professionals who are seeking to update their skills and successfully compete in the workforce in the areas of facilities maintenance and operations,” said *David Greenstein, director of continuing education and public programs at The Cooper Union.

“This is a win not only for the employees, but also for the building owners who will benefit from significant energy savings and cost reductions.”

The four-day course will be given in the Great Hall at Cooper Union beginning Nov. 12, and will be led by Susan Dee, previously of the New York State Energy Office, an industry veteran who has audited over 100 multifamily and over 50 government and institutional buildings.

Commercial energy auditor training prepares facility managers, property owners, building engineers and others in the industry to find the strengths and weaknesses in the energy usage of a commercial building.

On average, building operators who are trained in energy efficiency can save an estimated 72,000 kWh per year in their facilities, equivalent to $12,000 annually at national electricity rates, according to a study by the Building Operator Certification (BOC) company.

This course may be eligible for energy efficiency incentives and rebates in New York State.

At the end of the course at Cooper Union, students who pass the final exam will be nationally-recognized and awarded the Building Energy Sustainability Technician (BEST) Certification by the Association of Energy Engineers.

“Energy efficiency is an incredibly important part of clean energy, though renewable energy tends to get more headlines,” said Avi Yashchin, CEO of CleanEdison, adding that the partnership will also provide courses in Entry Level Solar Thermal and Entry Level Solar Photovoltaic.

*Director, Continued Education and Public Programs
The U.S. Constitution and Its Evolving Interpretation by Today’s Supreme Court

October 11, 2012 6:30-7:30pm

Location:
The Great Hall of Cooper Union
7 East Seventh Street at 3rd Avenue
New York, NY

In time for the 2012 election season, The Cooper Union is offering a free series of ten evening lectures that explore the United States Constitution. Taught by nationally renowned civil liberties defender and New York University Professor Burt Neuborne, the lectures will emphasize the original intentions of our country’s founders and the evolving interpretations by the Supreme Court. The lecture series harkens back to Peter Cooper’s vision to provide engaging night programming, open to the community, at no cost. Neuborne, National Legal Director of the ACLU (1981-86), Special Counsel to the NOW Legal Defense and Education Fund (1990-1996), and a member of the New York City Human Rights Commission (1988-1992), has argued numerous Supreme Court cases. Additionally, he has litigated hundreds of constitutional cases in the state and federal courts. He is the Inez Milholland Professor of Civil Liberties and founding Legal Director of the Brennan Center for Justice at New York University Law School. The U.S. Constitution and Its Evolving Interpretation by Today’s Supreme Court is part of the 2012 John Jay Iselin Memorial Lecture Series. It was made possible with the support of the Franklin Fund for The Great Hall and the New York State Archives Partnership Trust. Thursdays from October 4 - December 13, 2012 at 6:30 PM (10 sessions; no session on Thanksgiving)

Free, registration required at Cooper Union
eventbrite.com 212-353-4195
www.cooper.edu, events@cooper.edu
Anything can substitute art:
George Maciunas in SoHo
THE COOPER UNION
41 COOPER GALLERY

This public exhibition will show never seen before Maciunas pieces and illuminates a pivotal period in New York City and contemporary art’s recent history. The Cooper Union’s Cooper Gallery stated that “by connecting the countercultural activism of the 1960s and 1970s to the moment of Fluxus, the exhibition focuses on historic conceptual works, drawings, photographs and documents from a variety of Fluxus artists, including founder and self-appointed ‘chairman,’ George Maciunas* (1931-1978, graduated from The Cooper Union in 1952).”

An opening reception will occur on Tuesday, December 11. The gallery will be on winter hiatus December 21-January 1.

www.cooper.edu

*A ‘52
10 great places to log a visit with Lincoln

11:48PM EST November 15. 2012 -

The election may be behind us, but Hollywood is betting the appetite for political drama persists. Steven Spielberg's Lincoln celebrates a man who still inspires the nation, says Harold Holzer, historian and consultant on the film. To find the soul of the president, he suggests taking a Lincoln tour. "In an age of virtual reality, there's no substitute for being able to walk in the same place our greatest American walked," says Holzer, who shares sites with Larry Bleiberg for USA TODAY.

Cooper Union
New York

It was in the Great Hall at this Manhattan college where Lincoln gave what became known as the Cooper Union Address, a speech that won over skeptical Easterners and propelled him to the presidency. "This is where it became real for Lincoln, when he became a national figure," Holzer says. Although the hall's configuration has changed, you can still see the iron lectern where he spoke.

212-353-4100
Cooper.edu

*Excerpt from original article
"Types We Can Make and Type@Cooper" Exibition

October 23, 2012
Starts Today, Closes in 25 days
At Cooper Union (41 Cooper Square)

“Types We Can Make”- A selection of contemporary Swiss typeface design curated by ECAL/University of Art & Design Lausanne (Switzerland), in association with The Herb Lubalin Study Center of Design and Typography. With the explosion of digital media and international communications, type design has attracted new designers and artists to the field. Swiss designers, in particular, have historically contributed to the development of modern type, (Helvetica was created in 1957 by a team of Swiss designers) and their legacy is explored in this exhibition as new designers draw on the past. This exhibition was made possible by the Consulate General of Switzerland in New York through the US-wide program ThinkSwiss - Brainstorm the Future.

“Type@Cooper”- Graduates of Cooper Union’s Typeface design program, Type@Cooper, will exhibit a diverse range of their works. Type@Cooper, a first of its kind in the United States, covers a wide range of topics: techniques, technology, aesthetics and personal expression, history, and theory. The students come from different professional backgrounds and experiences and the examples of their typeface designs are equally as unique in nature.

This event is listed by the following outlets:

Architect's Newspaper
Art Forum, Art Guide
CityGuide NY
Daily News
Design: Related
Design-Calendar

Eventful
Germany in NYC.org
Gotham Gazette
Many Stuff
NY Artime
NY Luxury

Imprint Blog/Print mag
Swiss Consulate New York
The 22 Magazine
Upcoming/Yahoo
Carolyn Christov-Bakargiev* Descends on New York

by Paddy Johnson and Corinna Kirsch on October 18, 2012

ArtReview’s Power 100 list is out, so that’s going to be a day wasted in listicle chatter. This thing isn’t any less flawed than those page-view friendly rating slideshows ArtINFO puts together twice a month but it does include one listing we think is worth raising an eyebrow over. That eyebrow goes to dOCUMENTA (13) Artistic Director Carolyn Christov-Bakargiev, who nabbed the number one slot this year. Her position warrants the rating, but given what we’ve seen recently, how she got there is anyone’s guess.

Let’s begin with those strange dOCUMENTA press photos ranging from her her peeping out from behind a tree to sporting a bizarre manic grinch. Those were, um, weird. And now that’s she’s made several appearances in New York, at Creative Time, the New Museum, and Cooper Union, to name just a few, we can say with some authority that that weirdness wasn’t out of character. Her frenetic energy and statements about everything from neuroscience to journalism seem off the charts.

We witnessed her battiness firsthand at the New Museum on Sunday, when what was supposed to be a discussion between Christov-Bakargiev and art historian Terry Smith on his new book Thinking Contemporary Curating turned into the Christov-Bakargiev show. As far as stereotypes go, art types are expected to be a little odd, but Christov-Bakargiev seems to be on another planet entirely. A few of her stranger outbursts, below.

On the Brain
“I don’t agree with the fundamental premises of neuroscience, which I find are anti-philosophical… They just say philosophy is of the 20th century. There is a political danger in neuroscience.”

“One thinks not in a vacuum but only in reaction and in relation to other people thinking with, so if you are not here, we cannot do this, so we can be brain-damaged. So, thank you for being here.”

“I try to develop the right-hand side of the brain and use the left-hand side as little as possible.”

*Menschel Visiting Faculty
On Curating

“I would never use the word ‘curator’ to define myself and I didn’t call anyone who worked on dOCUMENTA a curator… I actually tried to liquidate this word ‘curator’.”

“Caring and curating are actually with the same letters except that you have to take out the ‘u’ and the ‘t’ in order to make ‘caring’ from ‘curating.’ Right? So then I was thinking about ‘ut’, what is ‘ut’? The reverse of ‘tu’, which is ‘you’. But ‘ut’ in Latin is “for”…”

“The narcissistic disorder of many so-called curators like myself, brings me to have never written that much about other exhibitions that have inspired me. It’s true… I don’t know, like some disease.”

On dOCUMENTA

“I don’t know if it was an exhibition; you tell me!”

On the Professionalism of Practice

“I think it’s part of the problem because the professionalism, for example, in the field of journalism, indicated the collapse of journalism. Now we have embedded journalists and embedded photographers who are basically lacking true powers and therefore professionalization doesn’t always mean a good thing.”