

Paul Chan (born April 12, 1973 in Hong Kong) is an American artist, writer and publisher. Chan's work concerns topics including geopolitics, globalization, and their responding political climates, war documentation, violence, deviance, and pornography, language, and new media.



A portrait of Paul Chan.

Chan has exhibited his work at the Venice Biennale, the Whitney Biennial, Documenta, the Serpentine Gallery, the Museum of Modern Art, the New Museum, and other institutions. Chan has also engaged in a variety of publishing projects, and, in 2010, founded the art and ebook publishing company Badlands Unlimited, based in New York.

Childhood and education

Chan was born in Hong Kong in 1973. Hong Kong's air quality had a deleterious effect on Chan's health, and so in 1980, his family relocated to Sioux Falls, Iowa, and later to Omaha, Nebraska.

Chan attended the School of the Art Institute of Chicago from 1992-1996, receiving a BFA in Video/Digital Arts. Chan served as editor of the school newspaper *F* for three years. Chan attended Bard's MFA program beginning in 2000 and graduating in 2002.

Career

Chan's career as an artist can be roughly divided into three periods: his early works, up until 2009; his "hiatus" period, stretching from 2009 until the 2014, during which he established his publishing company Badlands Unlimited, and his "Return to art" period, from 2016 on, during which his work abandoned using video projections and computer screens.

**I always wanted to
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Hiatus

Following *Sade for Sade's Sake*, Chan took a hiatus from art making, an act comparable to Marcel Duchamp's "retirement." Chan used his time away from the Art World to found the publishing company Badlands Unlimited in 2010. In an interview with *The Believer* magazine, Chan said, "I always wanted to publish books but I never had the money. I also never had the time. And so, after my last show, in 2009, I quit making art. [I] wanted to do nothing in particular, exhibition-wise. The old work gets shown. I've turned down most opportunities to do anything, because I wanted more than anything else the thing one can never have enough of: time.

Return to art

Chan ended his hiatus in April 2014 with the opening of the six-month-long show "Selected Works" in Schaulager, Basel. His two collections of sculptural installations *Arguments* (2012 - 2013) and *Nonprojections* (2012 - 2013) hark back to his earlier animated projections with the inclusion of working projectors as sculptural components.

In November 2014, Chan was awarded the Hugo Boss Prize.[18] Asked to comment on winning the prize, Chan responded, "I'm afraid the success comes from a complete misunderstanding of my work."

Zuzanna Licko

*A monochrome portrait of
Zuzanna Licko.*



Together with her husband, Rudy VanderLans, Licko started the design company Emigre Graphics in 1984. The company became world renowned for its self-published magazine and type foundry which were greatly inspired by the new technical possibilities offered by the introduction of the Macintosh computer. Licko and VanderLans became early adopters to the new technology and they used the computer to experiment and created some of the very first typeface designs and digital page layouts causing great consternation within the realm of graphic design. Eventually, exposure of the typefaces in Emigre magazine resulted in demand for the fonts which lead to the creation of the Emigre Type foundry.

As a team, Emigre has been honored with numerous awards including the 1994 Chrysler Award for Innovation in Design, and the 1998 Charles Nypels Award for excellence in the field of typography. Emigre is also a recipient of the 1997 American Institute of Graphic Arts Gold Medal Award, its highest honors. In October 2010 the Emigre team was inducted as Honorary members of the Society of Typographic Arts, Chicago, and in 2016 they traveled to New York to receive the 29th Type Directors Club Medal.

Zuzana Licko was born in 1961 in Bratislava, Czechoslovakia and emigrated with her parents to the U.S. in 1968. She graduated with a degree in Graphic Communications from the University of California at Berkeley in 1984.

Licko is the recipient of an honorary Ph.D degree from the Rhode Island School of Design (2005), and she received the 2013 Typography Award from the Society of Typographic Aficionados.

In 2011, five digital typefaces from the Emigre Type Library were acquired by MoMA New York for their design and architecture collection.

Licko founded Emigre magazine with her husband, fellow typographer and graphic designer Rudy VanderLans, in 1984. It became well-known for its fonts, designed by Licko on the first Apple Macintosh 128K computer. The Mac revolutionized font design: "It forced us to question everything we had learnt about design," Licko has said. She made Oakland and several other of her early digital fonts as bitmap designs. However, bitmap fonts are enjoying a resurgence, used for nostalgic effect, mostly in print. Licko's fonts and those of other designers are sold through Emigre, Inc., a digital type foundry. The magazine, whose entire run is in MoMA's collection, ceased publication in 2005.

Elenor Bridge

A designer that challenged our understanding digital communication.

Muriel Cooper (1925 – May 26, 1994) was a pioneering book designer, digital designer, researcher, and educator. She was the longtime art director of the MIT Press, instilling a Bauhaus-influenced design style into its many publications. She moved on to become founder of MIT's Visible Language Workshop, and later became a co-founder of the MIT Media Lab. In 2007, a New York Times article called her “the design heroine you’ve probably never heard of”.

Early Career

Cooper received her Bachelor of Arts degree from Ohio State in 1944, and a Bachelor of Fine Art in design in 1948 and a Bachelor of Science in education in 1951 from Massachusetts College of Art. After her graduation, Cooper moved to New York City and attempted to find a position in advertising. She met Paul Rand, who was influential to her design “way of life”.

In 1952, Cooper became a freelance designer at the Massachusetts Institute of Technology Office of Publications, which would eventually become MIT Press. After working at MIT for six years, Cooper left in 1958 to take a Fulbright Scholarship in Milan, where she studied exhibition design.

The Bauhaus Influence

As the longtime art director of MIT Press, Cooper promoted the Bauhaus-influenced, modernist look to a large quantity of publications, including 500 books. She designed the first edition of *Learning from Las Vegas* (1972), the ground-breaking manifesto of Post-Modernist design, using radical variations on the Bauhaus style to produce the publication.

MIT Press

In 1967, Cooper returned to a full-time position as Design Director of the MIT Press, having been recommended by Paul Rand. Among many other publications, she designed the classic book *Bauhaus* (published by MIT Press in 1969, the 50th anniversary of the German design school’s founding). This project dominated her work for nearly two years, to enlarge, revise, and completely redesign an American version of an earlier German edition. She set the book in the newly-available Helvetica typeface and used a grid system page layout, giving the book a strong modernist appearance. This endeavor was her response to the challenge of turning time into space.



Two monochrome portraits of Muriel Cooper.

Jason Spain