

A review of some of the designers and artists that have deepened the powers of visual communication and shifted forward the way people see the world.

THE MIGHTY EYE

by STEVETTE MARRAST

*COMD1257 Typographic Design
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Anish Kapoor

The British sculptor specializes in installation art and conceptual art.

Kapoor's Cloud Gate sculpture in Chicago, nicknamed 'the Bean', is set to be unveiled this month in the Chinese city of Karamay.

Sir Anish Mikhail Kapoor, CBE, RA, Kt is a British sculptor specializing in installation art and conceptual art. Born in Bombay, Kapoor has lived and worked in London since the early 1970s when he moved to study art, first at the Hornsey College of Art and later at the Chelsea School of Art and Design.

Following comments by Chicago's mayor about a Chinese copy of the city's Anish Kapoor's Cloud Gate sculpture being a form of 'flattery', the artist issues an angry statement in defence of 'hard won creativity'. Comments by Chicago's mayor Rahm Emanuel have led to British sculptor Anish Kapoor issuing a strongly-worded statement on the subject of plagiarism, copyright and creativity.

Kapoor has issued a fresh statement in direct response to Emanuel. He said: "I feel myself to be an honorary citizen of your great city of Chicago... I am therefore astonished at your statements about the Chinese copy of the sculpture Cloud Gate as that of an act of flattery. I urge you to stand by my side and fight plagiarism.

"I feel compelled to ask what other businesses and innovators from Chicago have had their copyrighted material stolen in a similar way? Will you call this flattery, too?

Creativity in all walks of life is hard won. It is incorrect to accept that we should allow for it to be undermined or stolen and therefore give it little or no value. Chicago will lose from this thievery. We cannot let this happen."

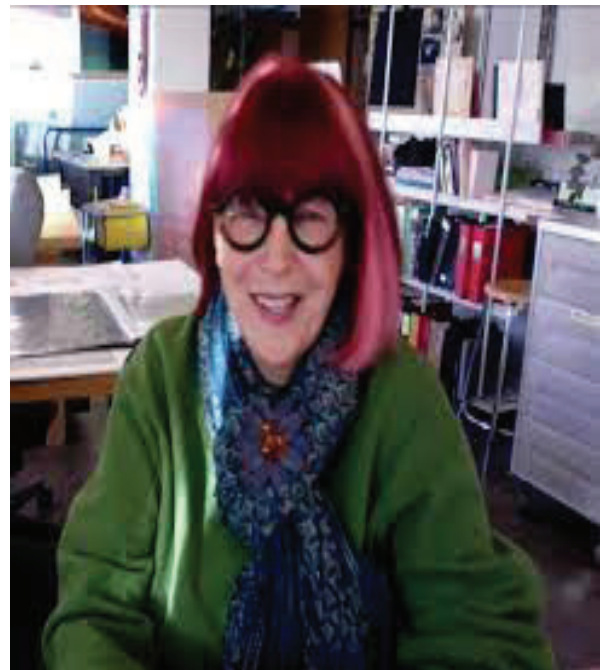
Martin Cooper

April Greiman

Born on March 22, 1948, April Greiman grew up in New York City. Her father was an early computer programmer, systems analyst, and founder and president of The Ventura Institute of Technology. Her only sibling, Paul, became a meteorologist and specialist in climatic and atmospheric interplanetary modeling.

April Greiman (born March 22, 1948) is an American designer widely recognized as one of the first designers to embrace computer technology as a design tool. Greiman is also credited, along with early collaborator Jayme Odgers, with helping to import the European 'New Wave' design style to the US during the late 70s and early 80s." According to design historian Steven Heller, "April Greiman was a bridge between the modern and postmodern, the analog and the digital." "She is a pivotal proponent of the 'new typography' and new wave that defined late twentieth-century graphic design." Greiman heads Los Angeles-based design consultancy Made in Space. Her art combines her Swiss design training with West Coast postmodernism. Greiman finds the title graphic designer too limiting and prefers to call herself a "trans-media artist". Her work has inspired designers to develop the computer as a tool of design and to be curious and searching in their design approach.

Greiman moved to Los Angeles in 1976, where she established the multi-disciplinary approach that extends into her current practice, Made in Space. During the 1970s, she rejected the belief among many contemporary designers that computers and digitalization would compromise the International Typographic Style; instead, she exploited pixelation and other digitization "errors" as integral parts of digital art, a position she has held throughout her career. She then returned to full-time practice and acquired her first Macintosh computer. She would later take the Grand Prize in MacWorld's First Macintosh Masters in Art Competition. April also contributed to the design of the 1984 Los Angeles Olympics, by creating a memorable poster of running legs silhouetted against a square of bright blue sky. An early adopter of this computer, Greiman produced an issue of Design Quarterly in 1986, notable in its development of graphic design. Entitled Does it make sense? Miracle Manor, a desert spa retreat owned with her husband, architect Michael Rotondi, is a showcase for her more recent three-dimensional design of space in natural landscapes.



April Greiman

Title: Cindy Sherman

Sherman is considered to be part of the Pictures Generation.



Sherman was born on January 19, 1954, in Glen Ridge, New Jersey, the youngest of the five children of Dorothy and Charles Sherman.

Shortly after her birth, her family moved to the township of Huntington, Long Island. Her father worked as an engineer for Grumman Aircraft. Her mother taught reading to children with learning difficulties.

In 1972, Sherman enrolled in the visual arts department at Buffalo State College, where she began painting. During this time, she began to explore the ideas which became a hallmark of her work: She dressed herself as different characters, cobbled together from thrift-store clothing. Frustrated with what she saw as the limitations of painting as a medium of art, she abandoned it and took up photography. “There was nothing more to say [through painting]”, she recalled. “I was meticulously copying other art, and then I realized I could just use a camera and put my time into an idea instead.” Sherman has said about this time: “One of the reasons I started photographing myself was that supposedly in the spring one of my teachers would take the class out to a place near Buffalo where there were waterfalls and everybody romps around without clothes on and takes pictures of each other. I thought, ‘Oh, I don’t want to do this. But if we’re going to have to go to the woods I better deal with it early.’ Luckily we never had to do that.” She spent the remainder of her college education focused on photography.

It was in Buffalo that Sherman encountered the photo-based conceptual works of artists Hannah Wilke, Eleanor Antin, and Adrian Piper. Along with artists like Laurie Simmons, Louise Lawler, and Barbara Kruger, Sherman is considered to be part of the Pictures Generation.

Sherman works in series, typically photographing herself in a range of costumes. To create her photographs, Sherman shoots alone in her studio, assuming multiple roles as author, director, make-up artist, hairstylist, wardrobe mistress, and model.

Emory Douglas

Emory Douglas (born May 24, 1943) is an American graphic artist. He was a member of the Black Panther Party from 1967 until the Party disbanded in the 1980s.[1] As a revolutionary artist and the Minister of Culture for the Black Panther Party, Douglas created iconography to represent black-American oppression.



Emory Douglas in his studio.

Douglas was born in Grand Rapids, Michigan, and, at age eight, moved to San Francisco, California. At age 13, he was sentenced to 15 months at the Youth Training School in Ontario, California, where he worked in the juvenile correctional facility's printing shop and learned the basics of commercial printing.

In 1960, Douglas studied graphic design at the City College of San Francisco. He joined the college's Black Students' Association and worked closely with Amiri Baraka, a voice in the black arts movement, to design theater sets.

Douglas drew a lot of inspiration from third world struggles and used art as the primary method of propaganda and outreach. His graphics served to promote the Party's ideologies, which were inspired by the rhetoric of revolutionary figures such as Malcolm X and Che Guevara. His images were often very graphic, meant to promote and empower black resistance with the hope of starting a revolution to end institutionalized mistreatment of African Americans.

Douglas worked at the black community-oriented San Francisco Sun Reporter [8] newspaper for over 30 years after The Black Panther newspaper was no longer published. He continued to create activist artwork, and his artwork stayed relevant, according to Greg Morozumi, artistic director of EastSide Arts Alliance in Oakland, California: "Rather than reinforcing the cultural dead end of 'post-modern' nostalgia, the inspiration of his art raises the possibility of rebellion and the creation of new revolutionary culture."

In 2006, artist and curator Sam Durant edited a comprehensive monograph on the work of Douglas, *Black Panther: The Revolutionary Art of Emory Douglas*, with contributors including Danny Glover, Kathleen Cleaver, St. Clair Bourne,

Colette Gaiter (associate professor at the University of Delaware), Greg Morozumi, and Sonia Sanchez.

After the monograph's publication, Douglas had retrospective exhibitions at the Museum of Contemporary Art, Los Angeles (2007–08) and the New Museum in New York. Since the re-introduction of his early work to new audiences, he continues to make new work, exhibit and interact with audiences in formal and informal settings all over the world. His international exhibitions and visits include Urbis, Manchester (2008); Auckland, a collaboration with Richard Bell in Brisbane (2011); Chiapas; and Lisbon (2011).



An Emory Douglas skateboard design.

Jon Key

At age 10 Jon Key was given a book on HTML coding and used the new language to design posters for his mom's friends and church. Today his multi-disciplinary practice includes graphic designs for clients such as Nike and the Cooper Hewitt museum, as well as painting.

Jon(athan) Key is an art director, designer, and writer. His collaborations have led him to work with a diverse set of clients and institutions as designer, educator, and artist including HBO, Nickelodeon, IDEO, Grey Advertising, The Public Theater, MICA, American University in Beirut, Parsons, and the Whitney Museum. His creative pursuits have allowed his work to be featured internationally in galleries, museums and collections in Boston, Toronto, New York City, London, and Ljubjana, Slovenia.

He currently serves as a contributing art director to The Tenth magazine, a Black, queer arts, and culture magazine; and just launched Morcos Key, a design studio with his partner Wael Morcos. Jon is a co-founder and the design director of Codify Art, a Brooklyn-based multidisciplinary artist collective whose mission is to create, produce, and showcase work that brings the voices of people of color, highlighting women and queer people of color to the foreground. He is a graduate of the Rhode Island School of Design, where he received a Bachelors of Fine Art in Graphic Design.

Jon is also a Co-Founder and Design Director at Codify Art, a multidisciplinary collective dedicated to creating, producing, supporting, and showcasing work by artists of color, particularly women, queer, and trans artists of color. Jon was selected for Forbes 30 under 30 Art and Style list for 2020 and was the Frank Staton Chair in Graphic Design at Cooper Union 2018-2019. His work has been featured in Jeffery Deitch Gallery NYC, the Armory Show, The New York Times, The Washington Post and The Atlantic.



Designer Jon Jey

In today's world of racial tensions and alternative facts, the designer can and must be an active combatant in the fight to dismantle oppressive systems. In a series he began shortly after the Pulse Nightclub tragedy, he explores his identity using green to represent the south, black for race, violet for queerness and red for family. Design can clear space for authentic narratives to (re)emerge. Jon's recent collaborations include work for The Tenth, a Black Queer Arts & Culture magazine, where storytelling and journalism merge; SlayTV a Queer centered digital platform and community; and design as a language of outreach as shown through Codify Art, a Brooklyn-based QTPOC artist collective.

The first black artist to paint the official portrait of the president.

Kehinde Wiley (born February 28, 1977) is a Nigerian-American portrait painter based in New York City, who is known for his highly naturalistic paintings of black people.

He was commissioned in 2017 to paint a portrait of former President Barack Obama for the Smithsonian National Portrait Gallery, which has portraits of all the US presidents. The Columbus Museum of Art, which hosted an exhibition of his work in 2007, describes his work as follows: "Wiley has gained recent acclaim for his heroic portraits which address the image and status of young African-American men in contemporary culture." Wiley's portrait of Obama was unveiled on February 12, 2018. He and Amy Sherald, whose portrait of former First Lady Michelle Obama was simultaneously unveiled, are the first black artists to paint official portraits of the president or First Lady for the National Portrait Gallery.

Early life and education

Wiley was born in Los Angeles, California. His father is Yoruba from Nigeria, and his mother is African American. Wiley has a twin brother. When Wiley was a child, his mother supported his interest in art and enrolled him in after-school art classes. At the age of 11, he spent a short time at an art school in Russia. He continued with other classes in the US.

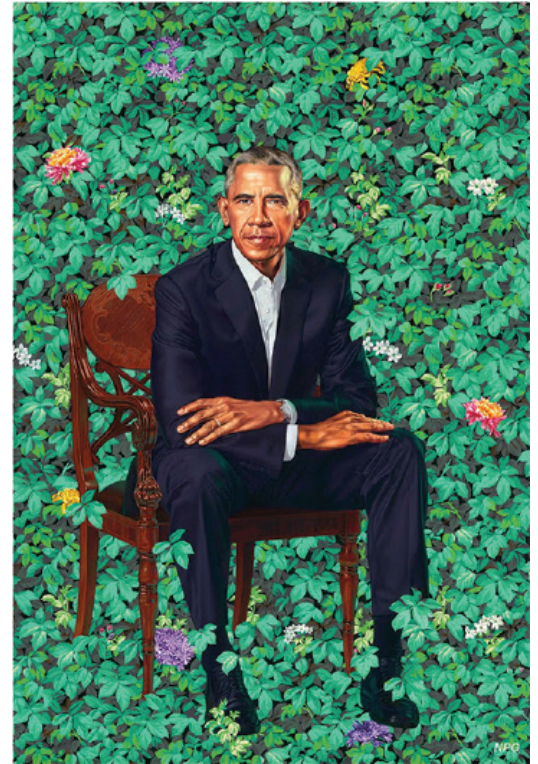
The twins were raised by their mother; their father had returned to Nigeria. Wiley traveled to Nigeria at the age of 20 to meet his father and explore his family roots there. Wiley earned his BFA from the San Francisco Art Institute in 1999 and his MFA from Yale University, School of Art in 2001. Wiley became an artist-in-residence at the Studio Museum in Harlem.

Career

Wiley often references Old Masters paintings for the pose of a figure. Wiley's paintings often blur the boundaries between traditional and contemporary modes of representation. Rendering his figures in a realistic mode—while making references to specific Old Master paintings—Wiley creates a fusion of period styles and influences, ranging from French Rococo, Islamic architecture, and West African textile design, to urban hip hop and the "Sea Foam Green" of a Martha Stewart Interiors color swatch. Wiley depicts his slightly larger than life-size figures in a heroic manner, giving them poses that connote power and spiritual awakening. Wiley's portrayal of masculinity is filtered through these poses of power and spirituality.

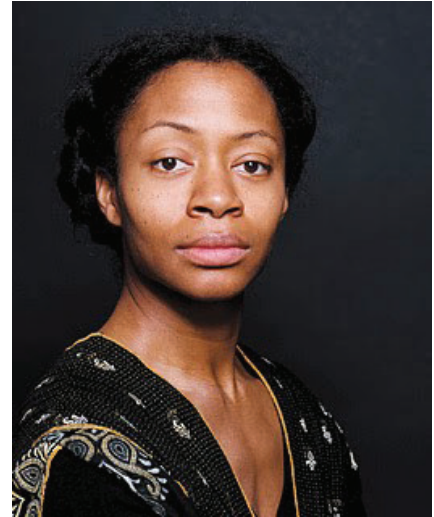
After visiting Richmond, Virginia, Wiley became interested in the Confederate monuments on Monument Avenue and the idea of the Lost Cause of the Confederacy existing within a modern "hipster" town. In response to the monuments, Wiley decided to create *Rumors of War*, a thirty foot tall statue of a young, black man modeled on Monument Avenue's statue of J. E. B. Stuart. *Rumors of War* will be unveiled in Times Square before being moved to the Virginia Museum of Fine Arts, a mile away from the J. E. B. Stuart statue which inspired it.

Presidential portrait of Barack Obama



I was an artist just like Dad

Kara Elizabeth Walker (born November 26, 1969) is an American contemporary painter, silhouettist, print-maker, installation artist, and film-maker who explores race, gender, sexuality, violence, and identity in her work. She is best known for her room-size tableaux of black cut-paper silhouettes. Walker lives in New York City and has taught extensively at Columbia University. She is serving a five-year term as Tepper Chair in Visual Arts at the Mason Gross School of the Arts, Rutgers University. She was elected to the American Philosophical Society in 2018.



Walker received her BFA from the Atlanta College of Art in 1991 and her MFA from the Rhode Island School of Design in 1994. Walker found herself uncomfortable and afraid to address race within her art during her early college years. However, she found her voice on this topic while attending Rhode Island School of Design for her Master's, where she began introducing race into her art. She had a distinct worry that having race as the nucleus of her content would be received as "typical" or "obvious."

Early life

Walker was born in Stockton, California, in 1969. She lived with her father, Larry Walker (b. 1935), who worked as a painter and professor. Kara's mom Gwendolyn worked as an administrative assistant. Reflecting on her father's influence, Walker recalls: "One of my earliest memories involves sitting on my dad's lap in his studio in the garage of our house and watching him draw. I remember thinking: 'I want to do that, too,' and I pretty much decided then and there at age 2½ or 3 that I was an artist just like Dad."

Work and career

Walker is best known for her panoramic friezes of cut-paper silhouettes, usually black figures against a white wall, which address the history of American slavery and racism through violent and unsettling imagery. The black and white silhouettes confront the realities of history, while also using the stereotypes from the era of slavery to relate to persistent modern-day concerns. Her exploration of American racism can be applied to other countries and cultures regarding relations between race and gender, and reminds us of the power of art to defy conventions.

At the age of 27, she became the second youngest recipient of the John D. and Catherine T. MacArthur Foundation's "genius" grant, second only to renowned Mayanist, David Stuart. In 2007, the Walker Art Center exhibition Kara Walker: My Complement, My Oppressor, My Enemy, My Love was the artist's first full-scale U.S. museum survey.

Lee Miller

Elizabeth “Lee” Miller, Lady Penrose (April 23, 1907 – July 21, 1977), was an American photographer and photojournalist. She was a fashion model in New York City in the 1920s before going to Paris, where she became a fashion and fine art photographer. During the Second World War, she was a war correspondent for *Vogue*, covering events such as the London Blitz, the liberation of Paris, and the concentration camps at Buchenwald and Dachau.

Miller was born on April 23, 1907, in Poughkeepsie, New York. Her parents were Theodore and Florence Miller. Her father was of German descent, and her mother of Scottish and Irish descent. She had a younger brother named Erik and her older brother was the aviator Johnny Miller. Theodore always favored Lee, and he often used her as a model for his amateur photography. When she was seven years old, Lee was raped while staying with a family friend in Brooklyn and infected with gonorrhea. In her childhood, Miller experienced issues in her formal education, being expelled from almost every school she attended whilst living in the Poughkeepsie area. In 1925, at the age of eighteen, Miller moved to Paris where she studied lighting, costume and design at the Ladislav Medgyes' School of Stagecraft. She returned to New York in 1926 and joined an experimental drama program at Vassar College, taught by Hallie Flanagan, a pioneer of “experimental theatre”. Soon after, Miller left home at the age of 19 to enroll in the Art Students League of New York in Manhattan to study life drawing and painting.

Miller's father introduced her and her brothers to photography at an early age. She was his model – he took many stereoscopic photographs of his teenage daughter – and he also showed her technical aspects of the art.


Aged 19 she nearly stepped in front of a car on a Manhattan street but was prevented by Condé Nast, the publisher of *Vogue*. This incident helped launch her modeling career; she appeared in a blue hat and pearls in a drawing by George Lepape on the cover of *Vogue* on March 15, 1927. Miller's look was exactly what *Vogue*'s then editor-in-chief Edna Woolman Chase was looking for to represent the emerging idea of the “modern girl.”

Lester Beall

Lester Thomas Beall was born in Kansas City, Missouri. His family soon moved to St. Louis, Missouri, and later to Chicago, Illinois. Beall studied at the University of Chicago, in particular history of art, and was active on the varsity track team coached by Amos Alonzo Stagg. Beall also took classes at the Art Institute of Chicago. After a short period of experimentation and professional work in Chicago, Beall moved to New York in 1935. The following year he established his home/office in Wilton, Connecticut.

According to his online **AIGA** biography by R. Roger Remington: “Through the 1930s and 1940s Beall produced innovative and highly regarded work for clients including the Chicago Tribune, Sterling Engraving, The Art Directors Club of New York, Hiram Walker, Abbott Laboratories and Time magazine. Of particular interest was his work for the Crowell Publishing Company which produced Colliers magazine. The promotional covers “Will There Be War?” and “Hitler’s Nightmare” are powerful designs which distill messages of the time. In these works he utilizes angled elements, iconic arrows, silhouetted photographs and dynamic shapes, all of which captures the essence of his personal style of the late 1930s.

His clear and concise use of typography was highly praised both in the United States and abroad. Throughout his career he used bold primary colors and illustrative arrows and lines in a graphic style that became easily recognizable as his own. He eventually moved to rural New York and set up an office, and home, at a premises that he and his family called “Dumbarton Farm”. He remained at the farm until his death in 1969.



**angled elements, iconic arrows,
and silhouetted photographs**



In May 2007 Swann Galleries in New York set an auction record price for Beall’s 1939 photomontage poster promoting the Rural Electrification Administration’s campaign to bring electricity to rural America. The image at right—considered one of the greatest American posters of all time—features a young boy and girl smiling and looking to the future as they lean against the wood fence bordering their farm. It sold for \$38,400.

I always wanted to publish books but I never had the money.



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.

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.

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

Zuzanna 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.



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.

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.

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



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

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.

Virgil Abloh



Virgil Abloh; born September 30, 1980) is an American designer, entrepreneur, and DJ who has been the artistic director of Louis Vuitton's men's wear collection since March 2018. Abloh is also the chief executive officer of the Milan-based label Off-White, a fashion house he founded in 2012.

Chicago street fashion

A trained architect, Abloh, who also worked in Chicago street fashion, entered the world of international fashion with an internship at Fendi in 2009 alongside rapper Kanye West. The two then began an artistic collaboration that would launch Abloh's career into founding Off-White. The first American of African descent to be artistic director at a French luxury fashion house, he was named by Time magazine as one of the 100 most influential people in the world in 2018.

Efflorescence: the collection's name

seems paradoxical for what appears at first to be solid blocks of reality to sit, gather, and look at oneself. Beyond the sharp fact that it is always fruitful to deal with paradoxes, this botanical term reflects the production method of the pieces.

Like these wildflowers that fit into the interstices and corners of urban space, the holes, formal accidents, and graffiti that cover and personalize—in different ways each time—the concrete surface offers a visual and emotional texture to recharge our immediate environment: a landscape where the rigidity of structures and urban planning meets the randomness of organic growth and human

Figures of Speech

A bloh's first solo museum art exhibition occurred at the Museum of Contemporary Art in Chicago in 2019. After Chicago, Virgil Abloh: Figures of Speech travels to the High Museum of Art, the Institute of Contemporary Art/Boston, and the Brooklyn Museum. The exhibition offers a mid-career retrospective of Abloh's endeavors in art, design and music.

by Jean Frampton

RACHEL HARRISON

Rachel Harrison (born 1966) is an American visual artist known for her sculpture, photography, and drawing. Her work often combines handmade forms with found objects or photographs, bringing art history, politics, and pop culture into dialogue with one another.

Harrison was born in 1966 in New York. Harrison's mother was born in New Jersey and her father was born in Brooklyn, New York. Her parents were both of Polish and Russian Jewish descent. In 1989 she attained a Bachelor of Arts degree in Fine Art from Wesleyan University, where she was strongly influenced by two teachers, sculptor Jeffrey Schiff and composer Alvin Lucier.

by Eric Stoll

Found, Purchased, and Received Items

In 1996 Harrison had her first exhibition, entitled *Should home windows or shutters be required to withstand a direct hit from an eight-foot-long two-by-four shot from a cannon at 34 miles an hour, without creating a hole big enough to let through a three-inch sphere?*, at the Arena Gallery in New York City founded by Art curator and dealer Renee Riccardo who said in an interview "No one at the time knew what to make of Harrison's unusual work but many major critics including Roberta Smith of the New York Times felt compelled to write about". In this show, Harrison established her predilection for producing sculptures that juxtapose a unique combination of found, purchased, and received items.



Moore to the Point

In 2013, Harrison received her first public art commission for the sculpture *Moore to the Point* in the Dallas City Hall Plaza, part of the Nasher Sculpture Center's Nasher XChange exhibition. This piece points to and frames Henry Moore's sculpture, *Three Forms Vertebrae* near Dallas City Hall. The work calls attention to how people interact with works of public art. Harrison taught art classes at elementary schools for the nonprofit organization LeAp throughout the 1990s. She was hired by Columbia University in 1999, where she taught photography and later, sculpture. She has also taught in the art departments of Yale University, Cooper Union, and Bard College.



Zaha Hadid

By Mark Linen

Zaha Hadid was born on 31 October 1950 in Baghdad, Iraq, to an upper class Iraqi family. Her father, Muhammad al-Hajj Husayn Hadid, was a wealthy industrialist from Mosul. He co-founded the left-liberal al-Ahali group in 1932. The group was a significant political organisation in the 1930s and 1940s. In the 1960s Hadid attended boarding schools in England and Switzerland.

After graduation in 1977, she went to work for her former professors, Koolhaas and Zenghelis, at the Office for Metropolitan Architecture, in Rotterdam, the Netherlands. During the early 1980's Hadid's style introduced audiences to a new modern architecture style through her extremely detailed and professional sketches.

Rem Koolhaas

Hadid studied mathematics at the American University of Beirut before moving, in 1972, to London to study at the Architectural Association School of Architecture. There she studied with Rem Koolhaas, Elia Zenghelis and Bernard Tschumi. Her former professor, Koolhaas, described her at graduation as “a planet in her own orbit.” Zenghelis described her as the most outstanding pupil he ever taught. “We called her the inventor of the 89 degrees. Nothing was ever at 90 degrees. She had spectacular vision. All the buildings were exploding into tiny little pieces.”

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The Welsh Government

She then began her career teaching architecture, first at the Architectural Association, then, over the years at Harvard Graduate School of Design, Cambridge University, the University of Chicago, the Hochschule für bildende Künste in Hamburg, the University of Illinois at Chicago, and Columbia University. She earned her early reputation with her lecturing and colourful and radical early designs and projects, which were widely published in architectural journals but remained largely unbuilt. Her ambitious but unbuilt projects included a plan for Peak in Hong Kong (1983), and a plan for an opera house in Cardiff, Wales, (1994).

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THEY SEE




THEY THINK



by Stevette Marrast

THEY COMMUNICATE

A review of some of the designers and artists that have deepened the powers of visual communication and shifted forward the way people see the world.

The top section of the cover features a reproduction of the painting 'The Starry Night' by J.M.W. Turner. The sky is filled with vibrant, swirling blue and yellow tones, representing a starry night sky. The bottom part of the image shows a dark, silhouetted landscape with a prominent cypress tree on the left.

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The bottom half of the cover features a close-up photograph of a human eye. The eye is highly detailed, showing the iris, pupil, and eyelashes. The color of the eye is a warm, golden-brown. The background is a soft, out-of-focus light color.

**They See,
They Think,
They Communicate**

by Stevette Marrast