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ADVANCE EXHIBITION SCHEDULE

SPRING 2015 AND BEYOND

HOW POSTERS WORK

May 15–Nov. 11, 2015

“How Posters Work” features more than 125 pieces from Cooper Hewitt’s permanent collection, dating from the early twentieth century to the present. The posters on view show how dozens of different designers—from prominent pioneers like Paul Rand, Philippe Apeloig, and M/M Paris, to lesser-known makers—have mobilized principles of composition, perception, and storytelling to convey ideas and construct experiences. Curated by Ellen Lupton, Senior Curator of Contemporary Design, “How Posters Work” shows how designers have used the medium of the poster to explore clarity and complexity, flatness and depth, static representations and unfolding stories. The 208-page book that accompanies the exhibition is a rich primer in visual thinking.

PROVOCATIONS: THE ARCHITECTURE AND DESIGN OF HEATHERWICK STUDIO

June 19–Oct. 15, 2015

This exhibition, curated by Deputy Director Brooke Hodge and organized by the Nasher Sculpture Center, Dallas, is the first in North America to present the work of Thomas Heatherwick and his London-based studio. “Provocations: The Architecture and Design of Heatherwick Studio” examines the astonishing range of the studio’s practice by focusing on the design concepts behind small products, such as the handbag designed for Longchamp and his rotation-molded “Spun” chairs, as well as large public and private architectural projects in the U.K., U.S., Abu Dhabi, South Africa, Singapore, and China. These include the U.K. Pavilion—known as the Seed Cathedral—at the 2010 World Expo; the cauldron for the 2012 London Olympics; a new distillery for Bombay Sapphire gin; a Learning Hub for Nanyang Technological University; and a contemporary art museum created within a historic grain silo, among many other projects. Heatherwick Studio is recognized for its inventive approach to design, often combining novel engineering with new materials and innovative technology to create unusual building forms. The exhibition features models, prototypes, production pieces, video footage, and mock-ups of a number of project elements, including a section of the studio’s New Bus for London at actual size.

DAVID ADJAYE SELECTS: WORKS FROM THE PERMANENT COLLECTION

June 30–Dec. 15, 2015

Cooper Hewitt’s “Selects” series invites prominent designers, artists and architects to mine the museum’s rich collection of more than 210,000 design objects to create exhibitions that offer a uniquely personal view of works that inspire and influence the guest curator’s own creative endeavors. For the next installment, London-based architect David Adjaye will create a dialogue between the museum’s little-known collection of sub-Saharan African

textiles and his own “library of patterns” that he draws on as a source of inspiration. Adjaye has been hailed as the new global architect, not only because he has projects under construction on four continents, but also because he combines the aesthetics of African and Islamic architecture with classically austere, modernist design. Having lived in Africa as a child and visited each of the continent’s 54 nations as an adult, Adjaye is deeply impacted by the importance of textiles in the visual culture of Africa, and African forms of pattern-making are reflected in his buildings.

DESIGN TRIENNIAL

Dec. 15, 2015–May 2016

Cooper Hewitt’s renowned “Triennial” exhibition series showcases some of the most exciting, provocative, and innovative design created around the globe during the previous three years. Curated by Andrea Lipps, Assistant Curator, and Ellen Lupton, Senior Curator of Contemporary Design, the 2015 presentation will include a range of works from all areas of design including fashion, product design, interactive design, architecture, scent design, graphics and communications, and more.

IMMERSION ROOM

Ongoing

The new Immersion Room, on the second floor, features Cooper Hewitt’s extraordinary collection of wallcoverings. Visitors can select their favorite designs from 200 images from the wallcoverings collection dating from ca. 1780 to 2013, including work by artists (Andy Warhol, Niki de St. Phalle and Urs Fischer), architects and designers (Frank Lloyd Wright, Le Corbusier and Irma Boom), and manufacturers (William Morris, Cole & Son, Ltd. and Sears)—or draw their own—and then project full-scale versions onto the surrounding walls, discovering the collection as never before.

MAKING DESIGN

Ongoing

“Making Design” brings together more than 350 objects for the museum’s first long-term survey of works from its collection. Installed in a suite of renovated galleries on the second floor, “Making Design” features furniture, lighting fixtures, tableware, clothing, jewelry, books, and posters that provide an overview of five key elements of design: color (red, for this initial installation), form, line, pattern and texture. A provocative visual feast of extraordinary objects, juxtapositions include the red of Jonathan Ive’s design for the iPod Nano compared with the red of the Campana Brothers’s *Vermelha* chair upholstered in cotton rope, the undulating form of an Alvar Aalto glass vase compared with Tinker Hatfield’s contoured sole for the Nike Air Jordan sneaker, and the water pattern of a late 19th-century Japanese fabric compared with the wavy pattern of Bob Dylan’s hair in a 1966 poster by Milton Glaser.

PASSION FOR THE EXOTIC: LOCKWOOD DE FOREST AND FREDERIC CHURCH

Ongoing

“Passion for the Exotic: Lockwood de Forest, Frederic Church,” curated by Sarah Coffin, Curator and Head of Product Design and Decorative Arts, and Gail Davidson, Curator and Head of Drawings, Prints, and Graphic Design, pays homage both to de Forest and to his mentor, the Hudson River School painter Frederic Church, and evokes the fascination of late 19th-century America with the arts of India. “Passion for the Exotic” includes two dozen objects, including drawings, books, stencils, furniture and carved panels by de Forest, works on paper by Church (including a view of his home, Olana), and objects from the 16th through 19th centuries—such as tilework, a wall hanging, and a silver-inlaid ewer—that originated from the vast region that Church, de Forest and Carnegie would have called “the East.”

HEWITT SISTERS COLLECT

Ongoing

“Hewitt Sisters Collect” is the first exhibition to share the story of Eleanor and Sarah Hewitt. In 1897, the sisters established a museum within Cooper Union that was modeled on the Musée des Arts Décoratifs in Paris and the V&A in London, conceived as “a practical working laboratory” where students and designers could be inspired by actual objects. The Hewitts’ contributions and collecting philosophy are celebrated with objects they gave to the museum or that were acquired under their auspices. Curated by Gail Davidson, Curator and Head of Drawings, Prints, and Graphic Design, the exhibition features 108 objects, including antique Greek vessels from the fifth and sixth centuries B.C., French and Italian master drawings and prints of architectural elements and scenes, Meissen porcelain and Wedgwood stoneware, 18th- and 19th-century architectural birdcages, tapestry and embroidery fragments, and a selection of block-printed wallpapers spanning some 150 years.

MODELS AND PROTOTYPES

Ongoing

The second-floor Models & Prototypes gallery features rotating installations of examples from the collection to provide insights into the design process. The inaugural display (on view Dec. 12, 2014 through 2015), curated by Sarah Coffin, Curator and Head of Product Design and Decorative Arts, focuses on exceptional staircase models by aspiring and established craftsmen, donated to Cooper Hewitt by Eugene V. and Clare E. Thaw. The 16 models (and four accompanying drawings), ranging in height from 6 inches to 4 feet and dating from the late 18th to the early 20th century, display the structure and design for staircases in pulpits, bell towers, church domes, department stores and private homes, as well as document the European tradition of design instruction.

SPONSORS

Digital Experience supported by Bloomberg Philanthropies.

Exhibitions of the permanent collection are made possible by major support from Nancy Marks. Additional support is provided by Elizabeth and Lee Ainslie and the Henry Luce Foundation.

“Hewitt Sisters Collect” is made possible by generous support from Nancy Marks. Additional support is provided by Margery and Edgar Masinter and the Smithsonian Women’s Committee.

“Passion for the Exotic: Lockwood de Forest, Frederic Church” is made possible in part by the American Express Foundation. Restoration of the Teak Room is supported in part by the American Express Historic Preservation Fund.

The Immersion Room is made possible by major support from Amita and Purnendu Chatterjee.

ABOUT COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM

Founded in 1897, Cooper Hewitt is the only museum in the nation devoted exclusively to historic and contemporary design. The museum educates, inspires and empowers people through design, presenting compelling educational programs, exhibitions and publications. International in scope and possessing one of the most diverse and comprehensive collections of design works in existence, the museum’s rich holdings range from Egypt’s Late Period/New Kingdom (1100 B.C.) to the present day and total more than 210,000 objects.

Cooper Hewitt is located at 2 East 91st Street at Fifth Avenue in New York City. Hours are Sunday through Friday, 10 a.m. to 6 p.m., and Saturday, 10 a.m. to 9 p.m. The café and garden open prior to the museum – Sunday through Friday, 7:30 a.m. to 6 p.m., and Saturday, 7:30 a.m. to 9 p.m. The museum is closed on Thanksgiving Day, Christmas Day and New Year’s Day. Public transit routes include the Lexington Avenue 4, 5 and 6 subways (86th or 96th Street stations) and the Fifth and Madison Avenue buses. Adult admission, \$18; seniors, \$12; students, \$9. Cooper Hewitt members and children younger than age 18 are admitted free. Pay What You Wish, every Saturday, 6 to 9 p.m. The museum is fully accessible.

For further information, please call (212) 849-8400, visit Cooper Hewitt’s website at www.cooperhewitt.org and follow the museum on www.twitter.com/cooperhewitt, www.facebook.com/cooperhewitt and www.instagram.com/cooperhewitt.

