

REBECA MÉNDEZ SELECTS

**COOPER
HEWITT**

WORKS FROM THE PERMANENT COLLECTION

OCTOBER 5, 2018 – JUNE 16, 2019

Rebeca Méndez Selects is the seventeenth installment in the Nancy and Edwin Marks Collection Gallery. Providing a platform for provocative visual discoveries, the Selects series invites designers, writers, and cultural figures to explore and interpret objects in Cooper Hewitt's collection.

Rebeca Méndez (Mexican and American, born 1962) is a designer, artist, educator, and winner of the 2012 National Design Award for Communication Design. At UCLA, she is a professor in the Department of Design Media Arts and is director of the CounterForce Lab, a multidisciplinary research and fieldwork studio dedicated to creative projects focused on the social and ecological impact of climate change. Her ability to work across various media has led her to produce works that fuse graphic design, photography, 16mm film, and architectural-scale sound and video installations. Profoundly rooted in storytelling, Méndez's practice masterfully uses art and design to critically examine science, history, identity, and culture. #RebecaMéndezSelects

Rebeca Méndez Selects is made possible by the Marks Family Foundation Endowment Fund.

FEATHERED: BEYOND THE AVIARIES

REBECA MÉNDEZ

It is inconceivable to imagine there is anyone on Earth who has never seen or heard a bird; they live on every continent and in every ecosystem, from mountaintops to deserts to islands. With the earliest birds having existed 150 million years ago and humans appearing around three million years ago, it is likely that for as long as we have been on this planet, we have shared our space with birds.

For many indigenous cultures, birds have possessed a connection to the spirit world through their gift of flight, and today we see how birds have come to embody whole societies, serving as symbols of creation stories and patriotic pride. Two birds of prey exemplify countries that have defined my life: the Golden Eagle, venerated by the Aztecs and a symbol of México, where I was born and grew up; and the Bald Eagle, the national bird of the United States, where I have lived and worked throughout my professional career. These birds, which have no concept of national borders or cultural difference, together highlight the symbolic power birds hold within two distinct cultures.

Birds allow us to explore humanity's complex relationship with the natural world and the ways in which this link has forged fruitful bonds or at times devastation. This exhibition examines the spectrum of human interactions with nature, from observation and study to extraction and eradication. Depictions of falconry in sculpture, dating as far back as 700 BCE, show birds aiding humans while hunting. Birds have assisted in our survival, yet we have found ways to control, hunt, and kill them—not for nourishment but for the sake of violence and sport. We must ask ourselves, when is it acceptable to kill? How do we understand the difference between reverence and objectification of other species? I have selected design objects, bird specimens, and rare books to explore the tensions and dichotomies between humans and birds that have existed throughout time.



CircumSolar, Migration 1, 2013



Inspiration for this exhibition came from a passage in American author Barry Holstun Lopez's book *Crossing Open Ground* (1989):

THE IMAGE I CARRY OF CORTÉS SETTING FIRE TO THE AVIARIES IN MEXICO CITY THAT JUNE DAY IN 1521 IS AN IMAGE I CANNOT RID MYSELF OF. IT STANDS, IN MY MIND, FOR A FUNDAMENTAL LAPSE OF WISDOM IN THE EUROPEAN CONQUESTS OF AMERICA, AN UNDERLYING TROUBLE IN WHICH POLITICAL CONQUEST, PERSONAL GREED, REVENGE, AND NATIONAL PRIDE OUTWEIGH WHAT IS INNOCENT, BEAUTIFUL, SERENE, AND DEFENSELESS—THE BIRDS. THE INCINERATION OF THESE CREATURES 450 YEARS AGO IS NOT SOMETHING THAT CAN BE RECTIFIED TODAY. INDEED, ONE COULD ARGUE, THE SAME OBLIVIOUS IRREVERENCE IS STILL WITH US, AMONG THOSE WHO WOULD RAVAGE AND POISON THE EARTH TO SUSTAIN THE ECONOMIC GROWTH OF WESTERN SOCIETIES. BUT CORTÉS'S ACT CAN BE TRANSCENDED. IT IS POSSIBLE TO FIX IN THE MIND THAT HEEDLESS VIOLENCE, THE HYSTERICAL CRIES OF THE BIRDS, THE STENCH OF DEATH, TO LOOK IT SQUARE IN THE FACE AND SAY THAT THERE IS MORE TO US THAN THIS, THIS WILL NOT FOREVER DISTINGUISH US AMONG THE OTHER CULTURES. IT IS POSSIBLE TO IMAGINE THAT ON THE FAR SIDE OF THE RENAISSANCE AND THE ENLIGHTENMENT WE CAN RECOVER THE THREADS OF AN EARLIER WISDOM.¹

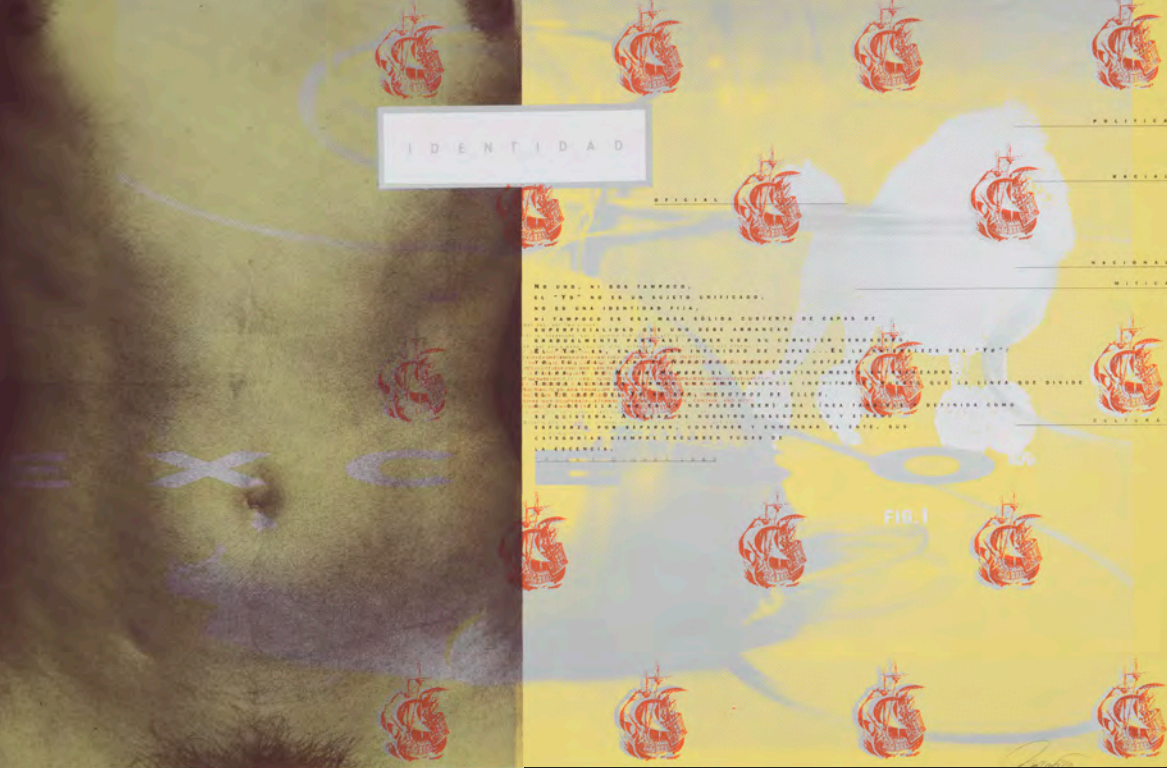
I begin in the sixteenth century, at the moment of contact between the Aztecs and the Spanish. Early documents provide rich descriptions illuminating the relationship between humans and birds. Several accounts detail the magnificent bird collection of Moctezuma II—ruler of the city-state Tenochtitlan, which served as the center of the Aztec Empire. Bernal Díaz del Castillo's *Historia verdadera de la conquista de la Nueva España* (*True History of the Conquest of New Spain*), the *Florentine Codex* by Franciscan friar Bernardino de Sahagún, and Hernan Cortés's letters all describe the wonder in encountering Golden Eagles, Montezuma Oropendolas, Resplendent Quetzals, and other species living in the aviary, which employed three hundred men whose sole purpose was to care for the birds. Because of their bright hues, patterning, and luminescence, bird skins and feathers were considered prized commodities offered by surrounding territories to Tenochtitlan as tribute. Illustrations in the Florentine and Ixtlilxochitl codices show the importance of feathers as a status symbol in Aztec society, particularly as elaborate embellishment on shields, headdresses, and capes worn by important leaders. Complementing and contrasting with one other, the feathers in these pieces seemed to come alive in response to motion and the play of light. It is striking that feathers were often obtained during the birds' molting periods or were carefully plucked. Even Cortés was in awe of the luxurious featherworks produced by the Aztecs, and sent hundreds back to his native Spain.

Codex Ixtlilxochitl, 1550

Florentine Codex, or, *Historia general de las cosas de la Nueva España* (General History of the Things of New Spain), 1577

Codex Ixtlilxochitl, 1550

Map of Tenochtitlan, 1524



Connecting with and studying the natural world was a central part of Aztec culture, which led Moctezuma's aviary to include a diverse gathering of species from across the continent. In addition, Tenochtitlan displayed taxidermically prepared examples, possibly hunted by Moctezuma himself, who owned a personal set of blowpipes finely decorated with birds. By contrast, Cortés and his invading soldiers were motivated by a greed for gold and material goods that eventually drove them to set fire to Tenochtitlan, burning the entire city. The aviary birds were burnt alive—the most poetic, fragile, and beautiful aspect of the city, senselessly destroyed. For me this moment represents a collision of two cultures—one that saw value in environmental resources and another that prized wealth, amassing it at the expense of our planet.

Published accounts by explorers such as Cortés, Amerigo Vespucci, and Christopher Columbus helped ignite exotic visions of the Americas. From the sixteenth through the eighteenth centuries, artists created allegorical depictions of the region, often of a rich landscape that included a seminude indigenous woman in the foreground, adorned with feathers or accompanied by a bird—a vision of a lush, available terrain ready for conquest. In some

interpretations, the species of birds and feathers were not even native to the Americas, epitomizing the extent to which the feathered New World was simply an artifact of the European imagination. Still, these images provided visual tropes that veiled the assault befalling on the natural world and the human population. In response, I created *Identidad/Exceso* [*Identity/Excess*] to clearly make the point that the physical body—in this case, the female body—was forever affected by colonialism. In this work, I juxtapose a photo of my own nude torso with the motif of Columbus's ships sailing across the Atlantic to conquer the New World.

European imperialism became an important force in supplying collections of global artifacts. Extraction of materials and resources came to inform not only princely collections, but also a multiplicity of new design concepts and innovations. *Kunstkammern* (or cabinets of curiosities), like the one published in *Dell'istoria natvrale di Ferrante Imperato napolitano libri XXVIII*, were a way of owning the world by collecting every aspect of it. They included antiquities, books, and natural history specimens, displaying everything from whole crocodiles to shells, crustaceans, and stuffed birds mounted in poses as if alive. This is not much different from what we presently see

The Ostrich Hunt, ca. 1578

Identidad/Exceso, 1992

Personification of America, before 1720



in many of our natural history museums. A photograph of Smithsonian forensic ornithologist Roxie Collie Laybourne (1910–2003) pictured in the National Museum of Natural History’s (NMNH) storage with bird specimen drawers spectacularly laid out around her is reminiscent of the Kunstkammer interior. This comparison reminds us that extraction is still in practice and although it is viewed as controversial to some, it has also become the foundation for education and research in ways never imagined when many of these specimens were first collected. Laybourne was the world’s leading expert in feather identification and used this training as well as NMNH’s collection to consult on airplane design modifications in response to bird strikes. Preserved specimens afford information for observing the evolution of species by allowing us to study their health, physical characteristics, and distribution throughout an expanse of time. With the continuous development of new technologies, museum scientific collections are becoming paramount in the study of ecology, conservation, and even groundbreaking design. Nevertheless, we must remember the dangerous effects indiscriminate extraction has had on Earth and recognize that today

collecting must be accomplished ethically and responsibly. The interplay among nature, humanity, science, and design is multifaceted and at times may even be problematic and contradictory. Exhibiting design objects from Cooper Hewitt’s collection with bird specimens from Smithsonian’s National Museum of Natural History aims to show how these relationships are intertwined.

Design and science share many commonalities, to the extent that both disciplines use rigor, time, and repetition, as well as curiosity and prolonged, structured exploration as defining attributes. Studio Saint-Germain’s detailed studies of bird wings from the late nineteenth century created for textile and wallpaper patterns reflect the ways in which design and science intersect. The nineteenth century spurred an intense interest in portraying scientific details in creative expression. Directly motivated by the wide-circulating developments of naturalists such as Alexander von Humboldt and Charles Darwin, as well as other scientists, artists began to travel to far-reaching



Brisé Fan, late 19th-early 20th century



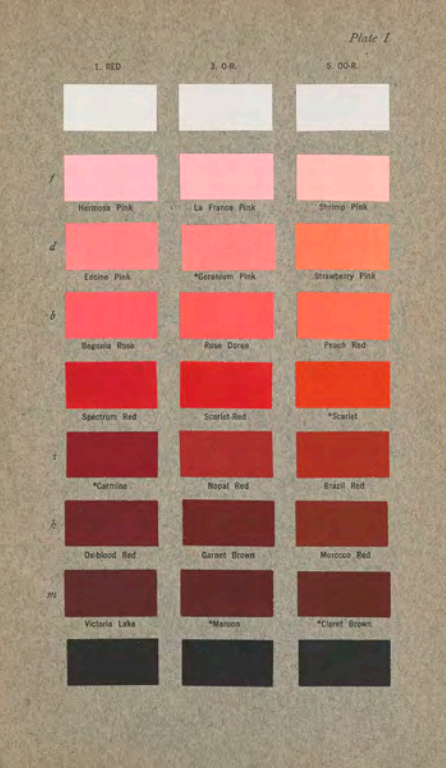
RoboBee, August 2012



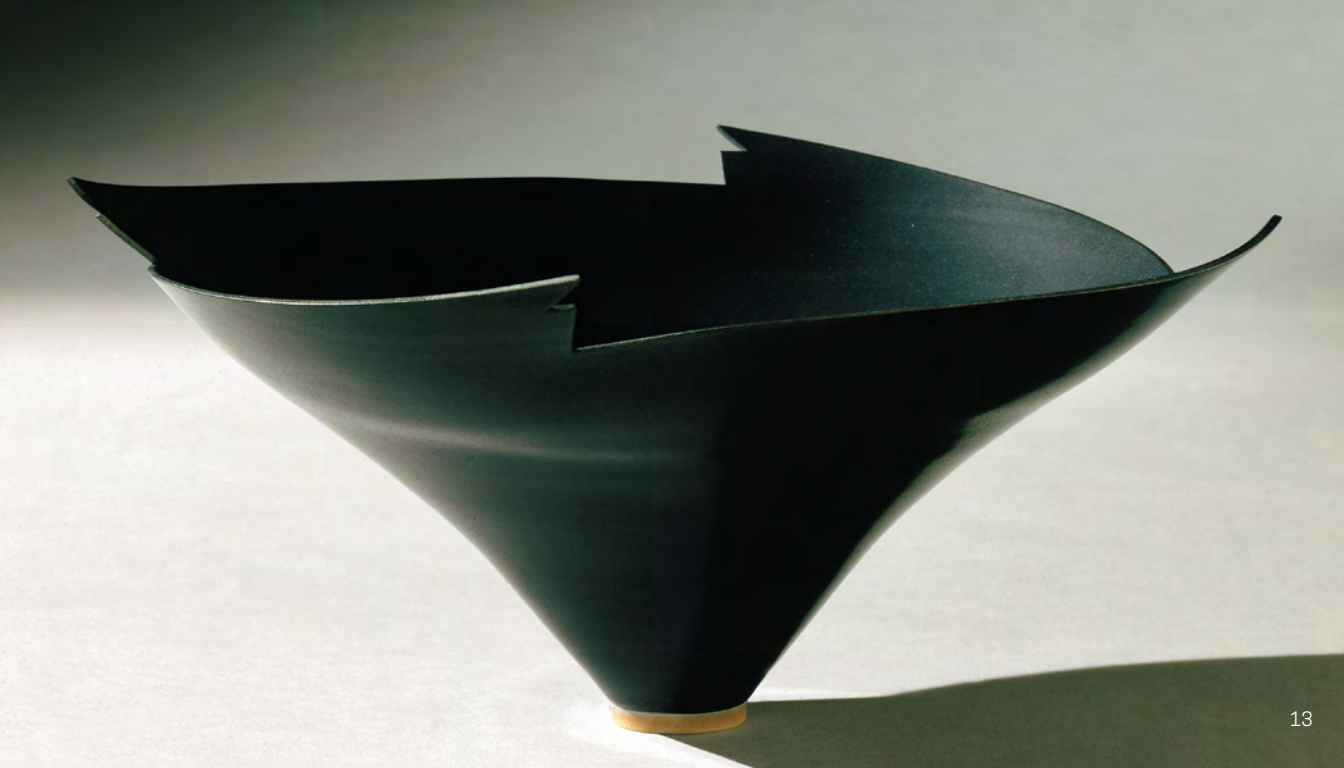
Wing, 2012



Necklace, 1983



areas of the world to study and portray the flora and fauna of these distinct regions. Birds—and in particular their feathers—have continuously inspired innovative design experiments with color, pattern, and form. The Pantone color system was preceded by a classification method invented by Smithsonian’s curator of birds, Robert Ridgway (1850–1929). Published in his book *Color Standards and Color Nomenclature*, Ridgway’s approach standardized the names of colors ornithologists used to describe birds. The fascination with capturing avian characteristics endures with contemporary designers, as seen in Rodarte’s magnificent gradient textile, *Auden*, which reproduces the iridescence of feathers, and June Swindell’s *Kingfisher Floats*, which recalls densely layered feathered rows.



Kingfisher Floats, 2006

Sidewall, 1905–13

Summer Tanagers

Color Standards and Color Nomenclature, 1912

Sidewall, ca. 1900

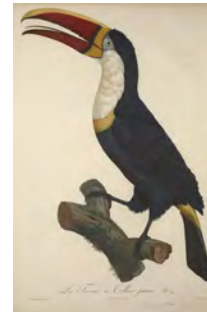
I, too, have focused my creative pursuits on understanding birds. For the past several years, I have been dedicated to studying the Arctic Tern. Traveling more than 40,000 miles each year from the Arctic to the Antarctic, the Tern has the longest recorded migration of any creature on Earth. The discipline and commitment to traverse the entire globe to feed yourself and your young speaks to the evolution of species. Throughout history, migration has been paramount in the survival of humankind as well. During our lifetime, we have witnessed how migration has been driven by natural disasters as well as political and social unrest, and how mandatory relocation has been triggered by the depletion of natural resources. These events not only affect the movement and subsistence of people, but also jeopardize our ecosystem. My video *CircumSolar, Migration 1* focuses on the Arctic Tern's nesting and breeding season as a meditation on migration as it relates to humans and the larger animal kingdom. Due to its journey from one end of the earth to the other, the Tern is among the most impacted by climate change. Young terns need to eat a particular variety of fish, whose own migratory paths and schedules are changing due to the warming climate. As humans, we cannot continue to think of ourselves as outside of the planetary equation.

To teach that within the classification of the natural world, organisms are divided and ranked in a way that underscores not only our difference, but also humankind's primary dominance over all other species, is a fundamental mistake. The practice of rationalizing dominance over others is a disposition that has seeped into all areas of our society. In our homes and among our leaders who emphasize difference and instill in our youth a mentality of entitlement, destruction, and extraction, human superiority is a model that is failing us and the earth we inhabit in inconceivable ways.

As storytellers and creative thinkers, we hold the power of global media dissemination. Circumstances are calling on everyone to engage, to change the conversation around imperative issues, such as the environment, immigration, gender, and racial injustices, to highlight a few. Design, as a tool and medium, can aid in our culture's understanding of its own hierarchical social landscape and physical environment. This is the time to identify design processes that can help us understand how our individual and collective actions can affect the world for the better.

¹Barry Holstun Lopez, *Crossing Open Ground* (New York: Vintage Books, 1989).





INVADED

HISTORIA DE MÉJICO, 1828

Historia de Méjico, 1828; Written by Hernán Cortés (Spanish, 1485–1547). Published by White, Gallaher & White (New York, New York, USA); Printed by Vanderpool & Cole (New York, New York, USA); 14 × 22 × 5.5 cm (5 1/2 × 8 11/16 × 2 3/16 in.); Smithsonian Libraries, F1230.C82 1828

LEGAL CASE OF LA LOMA DE LOS ESTRADA, TENANCINGO, MÉJICO, 1721, 1845, 1930

Legal Case of La Loma de Los Estrada, Tenancingo, México, 1721, 1845, 1930; Ink on paper; 22.9 × 33 cm (9 × 13 in.); Collection of Rebeca Méndez

MAP OF TENOCHTITLAN, 1524

Map of Tenochtitlan, 1524; in *Praeclara Ferdinandi Cortesii de nova maris oceani Hispania narratio sacratissimo, ac invictissimo Carolo Romanorum Imperatori semper Augusto, Hyspaniarum &c. Regi anno Domini M.D.XX. transmissa*; Written by Hernán Cortés (Spanish, 1485–1547); Published by Fridericum Peypus Arthimesius (Nuremberg); Digital copy

MONTEZUMA OROPENDOLA

Montezuma Oropendola (Psarocolius montezuma); Skins (male and female); Division of Birds, National Museum of Natural History, Smithsonian Institution, 372003 and 372005

TURQUOISED-BROWED MOTMOT

Turquoise-browed Motmot (Eumomota superciliosa superciliosa); Skins (male and female); Division of Birds, National Museum of Natural History, Smithsonian Institution, 167666 and 166712

RESPLENDENT QUETZAL

Resplendent Quetzal (Pharomachrus mocinno); Skin (male), mounted; Division of Birds, National Museum of Natural History, Smithsonian Institution, 128556

CODEX IXTLILXOCHITL, 1550

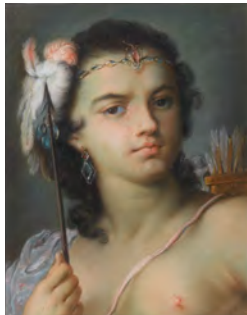
Codex Ixtlilxochitl, 1550; Written by Don Fernando de Alva Ixtlilxochitl (Spanish, 1580–1648); Digital copy

THE FLORENTINE CODEX, 1577

The Florentine Codex, or, Historia general de las cosas de la Nueva España (General History of the Things of New Spain), 1577; Written by Bernardino de Sahagún (Spanish, 1499–1590); Digital copy

HISTORIA NATURELLE DES OISEAUX DE PARADIS ET DES ROLLIERS, 1806

Histoire naturelle des oiseaux de paradis et des rolliers: suivie de celle des toucans et des barbues, Volume 2, 1806; Written by François Levaillant (French, 1753–1824); Illustrated by Jacques Barraband (French, 1767–1809); 57 x 86 cm (22 7/16 x 33 7/8 in.); Smithsonian Libraries, QL674.L65 1806



OBJECTIFIED

PERSONIFICATION OF AMERICA, 1720

Personification of America, before 1720; Rosalba Carriera (Italian, 1675–1757); Pastel on paper mounted on canvas; 43.5 x 34 cm (17 1/8 x 13 3/8 in.); Gift of the Estate of James Hazen Hyde, 1960-1-7-d



IDENTIDAD/EXCESO, 1992

Identidad/Exceso, 1992; Designed by Rebeca Méndez (Mexican and American, born 1962); Published by Trama Visual (Mexico City, Mexico); Screenprint on white wove paper; 60.9 x 90 cm (24 x 35 7/16 in.); Gift of Rebeca Méndez, 1996-59-4



DISCOVERY OF AMERICA, 1590

The Discovery of America, Plate 1 from the *Nova Reperta* (*New Inventions of Modern Times*) series, ca. 1590; Engraved by Theodor Galle (Flemish, 1577–1633) after Jan van der Straet, called Stradanus (Flemish, active Italy, 1523–1605); Published by Philips Galle (Flemish, 1537–1612); Engraving on laid paper; 19.9 x 27.1 cm (7 13/15 x 10 11/16 in.); Gift of the Estate of James Hazen Hyde, 1960-1-8



AMERICA, 1745

America, ca. 1745; Modeled by Johann Joachim Kändler (German, 1706–1775) and Peter Reinicke (German, 1715–1768); Produced by Meissen Porcelain Factory (Meissen, Saxony, Germany, founded 1710); Porcelain, enameled, and gilded decoration; 26.9 x 30.2 x 16.7 cm (10 9/16 x 11 7/8 x 6 9/16 in.); Gift of the Estate of James Hazen Hyde, 1960-1-28-d



NURTURED

SOURCES AND RESOURCES OF 20TH CENTURY DESIGN, 1966

Sources and Resources of 20th Century Design, The International Design Conference in Aspen, 1966; Designed by Paul Rand (American, 1914–1996); Offset lithograph on white wove paper; 61 x 77.3 cm (24 x 30 7/16 in.); Gift of Various Donors, 1981-29-227



OSTRICH EGG, 17th Century

Ostrich egg carved with allegories of the four continents, 17th century; After Johannes Meyer (1655–1712); Eggshell (ostrich); 15 x 11 cm (5 7/8 x 4 5/16 in.); Gift of the Estate of James Hazen Hyde, 1960-1-27-a,b



GOURMET STACKING EGG CUP, 1958

Gourmet Stacking Egg Cup, 1958; Designed by Kristian Vedel (Danish, 1923–2003); Manufactured by Torben Ørskov & Co. (Denmark, founded 1953); Retailer by Design Research, Inc. (American, 1953–1979); Melamine; 3 x 11 cm (1 3/16 x 4 5/16 in.); Gift of John and Paul Herzan, 2005-18-1



SYMBOLIZED

BALD EAGLE

Bald Eagle (*Haliaeetus leucocephalus*); Skin (female); Division of Birds, National Museum of Natural History, Smithsonian Institution, 588479



GOLDEN EAGLE

Golden Eagle (*Aquila chrysaetos*); Skin (male); Division of Birds, National Museum of Natural History, Smithsonian Institution, 310595



IDENTIFIED

ROXIE COLLIE LAYBOURNE, 1992

Roxie Collie Laybourne, 1992; Division of Birds, National Museum of Natural History, Smithsonian Institution; Photo by Chip Clark

COLOR STANDARDS AND COLOR NOMENCLATURE, 1912

Color Standards and Color Nomenclature, 1912; Written and published by Robert Ridgway (American, 1850–1929); Letterpress with collage on paper; 23 × 32 cm (9 1/16 × 12 5/8 in.); Smithsonian Libraries, QC495.2.R54 1912

DELL'HISTORIA NATVRALE DI FERRANTE IMPERATO NAPOLITANO LIBRI XXVIII, 1599

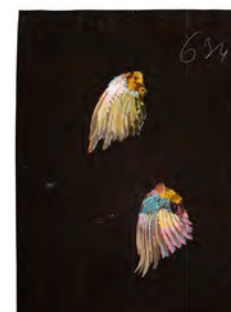
Dell'istoria natvrale di Ferrante Imperato napolitano libri XXVIII: nella quale ordinatamente si tratta della diversa conditione di miniere e pietre: con alcune historie di piante & animali, sin' hora non date in luce, 1599; Written by Ferrante Imperato (Italian, 1550–1625); Published by Stamparia à Porta Reale (Naples, Italy); Woodcut on paper; 21 × 30 × 5 cm (8 1/4 × 11 13/16 × 1 15/16 in.); Smithsonian Libraries, QH41.I47 1599

ELEGANT TROGON

Elegant Trogon (Trogon elegans ambiguus and Trogon elegans elegans); Skins (male); Division of Birds, National Museum of Natural History, Smithsonian Institution, 155969, 155970, and 277840

THE BIRDS OF NORTH AMERICA, 1860

The Birds of North America: The Descriptions of Species Based Chiefly on the Collections in the Museum of the Smithsonian Institution, Volume 2, 1860; Written by Spencer Fullerton Baird (American, 1823–1887), John Cassin (American, 1813–1869), and George Newbold Lawrence (American, 1806–1895); Published by J. B. Lippincott Co. (Philadelphia, Pennsylvania, USA); 29 × 48 cm (11 7/16 × 18 7/8 in.); Smithsonian Libraries, QL681.B16 1860



INVENTED

TURQUOISE-BROWED MOTMOT (WING)

Turquoise-browed Motmot (*Eumomota superciliosa apiaster*); Skin (male), wing; Division of Birds, National Museum of Natural History, Smithsonian Institution, 646795

A MONOGRAPH OF THE PHEASANTS, 1918

A Monograph of the Pheasants, Volume 1, 1918–1922; Written by William Beebe (American, 1877–1962); Patron: New York Zoological Society (New York, New York, USA); Artist: Henrik Grönvold (British, 1858–1940); 41.5 × 66 cm (16 5/16 in. × 26 in.); Smithsonian Libraries, QL696.G2 B26X 1918

ILLUSTRATIONS OF THE FAMILY OF PSITTACIDAE OR PARROTS, 1832

Illustrations of the Family of Psittacidae, or Parrots, The Greater Part of Them Species Hitherto Unfigured, Containing Forty-Two Lithographic Plates, Drawn from Life, and on Stone, 1832; Written and published by Edward Lear (British, 1812–1888); Printmaker: Charles Joseph Hullmandel (British, 1789–1850); Lithograph on paper; 55.5 × 80.5 cm (21 7/8 × 31 11/16 in.); Smithsonian Libraries, QL696.P7L43 1832

TEXTILE DESIGN: BIRD WINGS, 1896

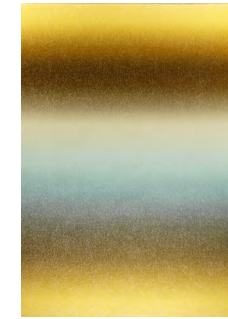
Textile Design: Bird Wings, ca. 1896; Designed by Studio Saint-Germain (Paris, France); Brush and gouache on paper; 58.4 × 43.2 cm (23 × 17 in.); Gift of Nathan Chaikin, 1962-9-148

WALLPAPER, 1905

Sidewall, 1905–13; Manufactured by Zuber & Cie (Rixheim, Alsace, France, founded 1797); Block-printed on paper; 127.5 × 71 cm (50 3/16 × 27 15/16 in.); Gift of James J. Rorimer, 1950-111-10

WALLPAPER, 1900

Sidewall, ca. 1900; Manufactured by Zuber & Cie (Rixheim, Alsace, France, founded 1797); Block-printed on satin ground; 120 × 70.5 cm (47 1/4 × 27 3/4 in.); Gift of Anonymous Donor, a-w-253



FEATHERED

THE PRACTICAL OSTRICH FEATHER DYER, 1888
The Practical Ostrich Feather Dyer, 1888; Written by Alexander Paul (American); Published by Mrs. Dr. M. Frank (Philadelphia, Pennsylvania, USA); Edited by Dr. M. Frank; 18 x 29.5 cm (7 1/16 x 11 5/8 in.); Smithsonian Libraries, TP908.P32X 1888

HANGING, BIRD SQUARE NO. 2, 1963
 Bird Square No. 2, 1963; Designed and woven by Lenore Tawney (American, 1907-2007); Handwoven linen, feathers; 18.5 x 12 cm (7 5/16 x 4 3/4 in.); Gift of Lenore Tawney, 1964-65-1

BLACK-AND-WHITE OWL (WING)
 Black-and-white Owl (*Ciccaba nigrolineata*); Skin (female), wing; Division of Birds, National Museum of Natural History, Smithsonian Institution, 562545

BRISÉ FAN, 1760
 Brisé Fan (possibly France), late 19th-early 20th century; Celluloid sticks, ostrich feathers; 39.4 x 63.5 cm (15 1/2 x 25 in.); Gift of Mabel Choate, 1949-50-2

AUDEN, 2009
 Auden, 2009; Designed by Rodarte (Los Angeles, California, USA); Kate Mulleavy (American, born 1979) and Laura Mulleavy (American, born 1980); Produced by Knoll Luxe (New York, New York, USA); Digitally printed ramie and polyester, 299.7 x 147.3 cm (118 x 58 in.); Gift of Knoll Textiles, 2010-7-2

BARRED ANTSHRIKE
 Barred Antshrike (*Thamnophilus doliatus intermedius*); Skins (male and female); Division of Birds, National Museum of Natural History, Smithsonian Institution, 356869 and 359821

FEATHER NECKLACE ORNAMENT, 1986
 Feather Ornament, 1986; Designed by Mecky van den Brink (Dutch, born 1950); Feathers laminated in plastic; 36.1 x 24.5 x 1 cm (14 3/16 x 9 5/8 x 3/8 in.); Museum purchase from Decorative Arts Association Acquisition Fund, 1993-114-7

KINGFISHER FLOATS, 2006
 Kingfisher Floats, 2006; Designed by June Swindell (British, born 1972); Manufactured by Salt (Brighton, England); Handwoven plain weave with supplementary warp patterning, cotton, viscose; 250 x 78 cm (8 ft. 2 7/16 in. x 30 11/16 in.); Gift of June Swindell, Salt UK Ltd., 2007-10-2

NAILS NECKLACE, 1983
 Necklace, 1983; Designed by Tone Vigeland (Norwegian, born 1938); Hammered steel nails, raised gold, silver, mother-of-pearl; Museum purchase from Decorative Arts Association Acquisition Funds and General Acquisition Endowment, 1984-83-1

BRACELET WING, 2012
 Wing, 2012; Designed by Arthur Hash (American, born Panama, 1976); 3D-printed nylon; 8.2 x 1.3 x 1.3 cm (3 1/4 x 5 1/8 x 5 1/8 in.); The Susan Grant Lewin Collection, Cooper Hewitt, Smithsonian Design Museum, 2016-34-39

SUMMER TANAGER
 Summer Tanager (*Piranga rubra rubra*); Skins (male and female); Division of Birds, National Museum of Natural History, Smithsonian Institution, 083305, 105062, 209308, 209310, and 209311



INSPIRED

WOMAN'S SURCOAT, 19th Century

Woman's Surcoat (China), late 19th century; Silk tapestry weave (*kesi*); 141.6 × 151.1 cm (55 3/4 × 59 1/2 in.); Gift of Edna H. Bahr, 1962-64-1

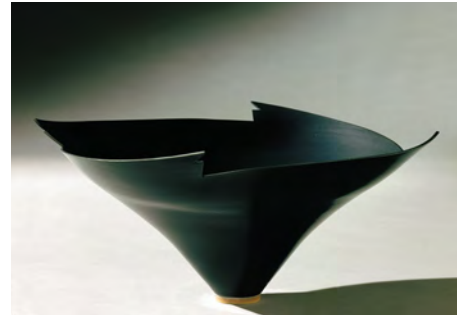
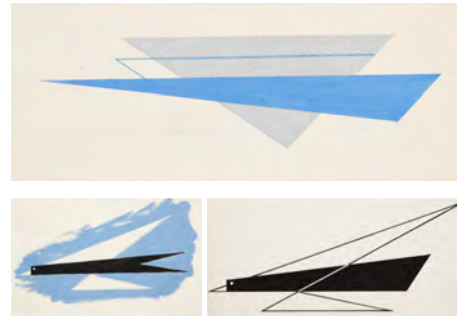
CIRCUMSOLAR, MIGRATION 1, 2013

CircumSolar, Migration 1, 2013; Rebeca Méndez (Mexican and American, born 1962); single channel video projected at architectural scale; 26 minutes, 20 seconds.



ROBOBEE, 2012

Robobee, August 2012; Designed by Wyss Institute for Biologically Inspired Engineering (Boston, Massachusetts, USA) and Harvard School of Engineering and Applied Sciences (Cambridge, Massachusetts, USA); Flight muscles: piezoelectric ceramic, carbon fiber, and alumina ceramic; wings: polyester film membrane stretched over a carbon-fiber composite frame; wing transmission: polyimide-film flexural hinges with carbon-fiber rigid links; body: carbon-fiber and Garolite glass-fiber composites; 2 x 3 cm (13/16 x 1 3/16 in.); Gift of Harvard John A. Paulson School of Engineering and Applied Sciences, 2015-23-1



QUICKEST WAY BY AIR MAIL, 1935

Drawings, Studies for "Quickest Way by Air Mail" Poster, 1935; Designed by E. McKnight Kauffer (American, 1890-1954) for the British General Post Office; Pen and ink, brush and gouache, graphite on paper; Various sizes; Gift of Mrs. E. McKnight Kauffer, 1963-39-898/900

FOUR CLIPPED WINGS BOWL, 1984

Four Clipped Wings Bowl, 1984; Elsa Rady (American, 1943-2011); Glazed porcelain; 16.5 x 37.7 cm (6 1/2 x 14 13/16 in.); Gift of Dr. J. William Fielding, 1985-66-1



CIRCUMPOLAR 2, 2010

Circumpolar 2, 2010; Rebeca Méndez (Mexican and American, born 1962); Archival inkjet print on paper; 111.6 x 79.5 cm (43 15/16 x 31 5/16 in.); Gift of Rebeca Méndez, 2018-12-2

MONTEZUMA OROPENDOLA (WING)

Montezuma Oropendola (*Psarocolius montezuma*); Skin (male), wing; Division of Birds, National Museum of Natural History, Smithsonian Institution, 562726



ARCTIC TERN

Arctic Tern (*Sterna paradisaea*); Skins (male and female); Division of Birds, National Museum of Natural History, Smithsonian Institution, 381149 and 529838



HUNTED

FALCON HOOD, 17th Century

Falcon Hood (England or France), early 17th century; Tooled leather, silk velvet embroidered with metallic yarns and metal beads, silk tassel; 10.2 x 7 cm (4 x 2 3/4 in.); Museum purchase through gift of Elsie De Wolfe, 1950-90-1

HUNTING KNIVES, mid-20th century

Prototypes for Hunting Knives, mid-20th century; Designed by Donald A. Wallace (American, 1909-1990); Wood; 15.24 x 2.54 x 2.54 cm (6 x 1 x 1 in.); Gift of David and Gregory Wallace, 1991-81-894



BIRDCAGE, 1976

Birdcage (Japanese), 1976; Made by Ryo Onozawa; Bamboo; 24.4 x 35.5 x 19 cm (9 5/8 x 14 x 7 1/2 in.); Gift of Arata Isozaki, 1977-24-1-a/c

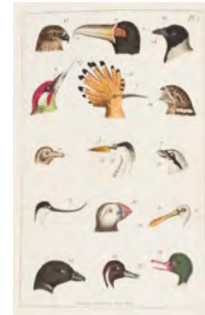


BROOCH, 1870

Brooch (USA), ca. 1870; Sunbird head, gold; 3.5 x 5 x 1.8 cm (1 3/8 x 1 15/16 x 11/16 in.); Gift of Janet Mavec and Sandra Ventura-Pauly, 1988-14-1

THE OSTRICH HUNT, 1578

The Ostrich Hunt, Plate 62 from *Venationes Ferarum, Avium, Piscium* (Hunt of Wild Animals, Birds, and Fish), ca. 1578; Engraved by Philips Galle (Flemish, 1537-1612) after Jan van der Straet, called Stradanus (Flemish, active Italy, 1523-1605); Engraving on laid paper; 20.9 x 29.1 cm (8 1/4 x 11 7/6 in.); Gift of Mrs. A. W. Erickson, 1952-37-2



PEREGRINE FALCON

Peregrine Falcon (*Falco peregrinus*); Skin with spread tail (immature male); Division of Birds, National Museum of Natural History, Smithsonian Institution, 525607

THE NATURALIST'S POCKET-BOOK, 1818

The Naturalist's Pocket-Book, or, Tourist's Companion, Being a Brief Introduction to the Different Branches of Natural History, with Approved Methods for Collecting and Preserving the Various Productions of Nature, 1818; Written by George Graves (1754-1839), Published by Longman, Hurst, Rees, Orme & Brown (London, England), Printed by W. & S. Graves (London, England); Hand-colored engraving on paper; 13.5 x 21.5 x 3 cm (5 5/16 x 8 7/16 x 1 3/16 in.); Smithsonian Libraries, QH60.G77 1818



GREEN-BREASTED MANGO

Green-breasted Mango (*Anthracothorax prevostii prevostii*); Skins (male and female); Division of Birds, National Museum of Natural History, Smithsonian Institution, 371636

Brochure design by Rebeca Méndez and Angaea Cuna

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Printed in the United States of America

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