

# GALLERY3

at the co-op

Exhibition curator **Amanda Douberley** earned a B.A. in Art History and English from the University of Virginia in 2000. She is a doctoral student in Art History at UT-Austin and Curator of Gallery 3 at the Co-op.

**Ben Hasson** will receive a B.F.A. in Design from UT-Austin in May 2009. He graduated Magna Cum Laude from A&M Consolidated High School in 2004.

In May 2008 **Caspar Lam** will complete a B.F.A. in Design and a B.S. in Biology at UT-Austin. He is the founder and creative director of Ingeniosus Studios, Inc. and the recipient of a National Federation of Independent Businesses Free Enterprise Scholarship.

**Allison Lura** will graduate from UT-Austin with a B.F.A. in Design in May 2008. She has held internships at a number of Austin design firms, including November Design Group and RL Design.

**Marti Manship** will receive a B.F.A. in Design from UT-Austin in May 2009. Last year one of her projects was showcased at Austin Community College.

In May 2008 **Robin Peeples** will complete a B.F.A. in Design and a B.A. in French at UT-Austin. She is a National Merit Scholar and current Vice President of the American Institute of Graphic Arts, Austin Chapter.

**Rachel Tepper** will graduate from UT-Austin with a B.F.A. in Design in May 2009. She won first place in the 2005 First Congressional District of New Mexico Art Competition.

## OBJECT / TYPE / TRANSFORM

Work by undergraduate students in Design at UT-Austin.

BEN HASSON  
CASPAR LAM  
ALLISON LURA  
MARTI MANSHIP  
ROBIN PEEPLES  
RACHEL TEPPER

MARCH 29 - APRIL 21, 2007

MARCH 29, 2007 RECEPTION FROM 5 - 7PM, GALLERY TALK AT 5:30PM

Organized by Gallery3 at the Co-op curator Amanda Douberley.

Established in 2005, Gallery 3 at the Co-op is a student-run exhibition space sponsored by the University Co-op, in association with the Department of Art & Art History at the University of Texas at Austin. Gallery 3 presents exhibitions year-round of work by students, faculty and staff in the Department of Art & Art History drawn from a semi-annual call for proposals, as well as juried exhibitions and shows organized by the gallery curator. Please visit [www.gallery3atthecoop.com](http://www.gallery3atthecoop.com) for more information.

Located adjacent to the Co-op's new Art Department, Gallery 3 deepens the University Co-op's commitment to supporting the arts at the University of Texas at Austin with a permanent exhibition space. The University Co-op is a non-profit organization, and a true cooperative. One hundred percent of after-rebate profits are used to support university-related projects and activities. The Co-op is continually talking to various University departments and organizations about their needs for assistance in updating or enhancing their student-related facilities or projects.

The Department of Art and Art History is one of the largest and most diverse art departments in the US, with an enrollment of over 800 undergraduate and graduate students. The distinguished faculty and excellent facilities support many unique course offerings and special programs. *US News and World Report* has ranked the Department of Art and Art History among the top ten graduate programs in the country.

Gallery 3 at the Co-op  
2246 Guadalupe  
Austin, TX 78705

Hours: 8:30 to 7:30 M-F; 9:30 to 6 Sat.; 11 to 5 Sun.

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## Object / Type / Transform by Amanda Douberley

Object. Type. Transform. Looking over my notes from meetings with the six Design students whose work is featured in this exhibition, I found these three words repeated over and over again. They interweave and overlap between the projects included here, sometimes describing an action, sometimes a product, and at other times a method of approach. The exhibition is divided into two halves. The three sophomores—Ben Hasson, Marti Manship, and Rachel Tepper—are represented by four projects that were assigned during their first semester in the Design program at UT. The three juniors—Caspar Lam, Allison Lura, and Robin Peeples—each contributed two projects that seemed to indicate their broader interests. From typology to typography studies, experiments with letterpress, mapping projects, video, and innovative uses of everyday objects, at their core the diverse group of works included in *Object / Type / Transform* constitute an investigation of the world around us, and demonstrate a variety of approaches to interpreting and reconstituting our environment through design.

Design is sometimes understood as a management of constraints, but limitations can inspire as much as they can check creativity. For one project, **Robin Peeples** pulled four items at random from a paper bag: a screw, a copper tube and cup, and a drawer clasp. She used these objects as the basis for images by treating a scanner like a sketchpad: dropping, rolling, arranging, duplicating—essentially just playing around. The scans became raw material for another series of transformations on the computer. Using the tools of digital image manipulation, Peeples pushed further and further away from the grab bag of objects, creating scores of sketches cut and pasted onto each other. These images do not progress in a linear fashion, but instead form a network of iterations and reiterations—of the four starting objects, as well as their subsequent conversions.

A similar approach was taken by **Marti Manship** to generate three discrete patterns. For one design, she took photographs of a bike rack, cut out certain elements, reoriented them, and then put them together to create a new shape. Manship repeated this process with a photograph of a light fixture, creating another pattern that she then combined with her first design to make a third. As with Peeples' sketches, the objects out of which these patterns originated lose their identity through a series of transformations inspired by play. Both projects demonstrate the role of transformation in the process of refining a design, although here this process seems happily open-ended.

**Ben Hasson** and **Rachel Tepper** explore another kind of pattern in their typology studies. Typology is the systematic classification of similar objects that suggests distinctions between the particular and the general. Tepper throws two ways to define type—via morphological correspondence or a common function—into humorous tension. She alternates images of pills and candy in her accordion book, thereby pointing out manufacturers' disguise of medicine as something far more innocuous and suggesting our own complicity in being fooled. Hasson addresses standardization from a different angle. His look inside of neighbors' refrigerators shows individual adaptations to a specific type of mass-produced appliance. This project could constitute a first step in building a better refrigerator, but also highlights the device as a surprisingly private place within the home. After looking at Hasson's photographs, some neighbors worried what the contents of their refrigerators might say about them.

Designers often take the organizing principles underlying an object or convention as a starting point for their work. Typology is one way to characterize these principles. A second research phase involves analyzing apparent rules and determining the extent to which they might be altered. For his Dimensional Type project, **Caspar Lam** considered the most basic rationale underlying typography: structure usually determines what we read as a letter or type, but what if type's structure was determined by information? Lam decided to address this question by designing type that could express two words at the same time (when seen from different angles, his prototype alternately reads “dog” and “cat”). Lam's investigation tests the limits of legibility as well as the assumptions that underlie a system we interact with—and take for granted—every day.

**Allison Lura** also used a cultural convention as the point of departure for her project, *The Breaking of the Glass Chandelier*. Lura envisioned a way to preserve a fleeting but important moment in Jewish tradition—when the married couple together break a glass at their wedding. Her chandelier incorporates the shards of glass from this event into a functional object that is also a family tree. The chandelier ideally hangs over the family's dining room table, serving as a reminder of the unions that have created the household, placed within a traditional gathering space for the family.

Lam and Lura's projects might share a similar starting point, but represent radically different fields of inquiry that are difficult to place under the same heading—that of design. And throughout this essay, I have avoided a question that seems to arise whenever we talk about design: What is it? As I hope this exhibition makes clear, there is no single answer to this question, which really only addresses one aspect of design. “What is it?” is satisfied with taking design merely as a noun, but we would do well to remember that design is also a verb. Taken in this sense, design refers to planning and process as well as their results. *Object / Type / Transform* aims to represent all three aspects of design practice.

Thank you to the Design faculty for their help in planning this exhibition, especially Chris Taylor.