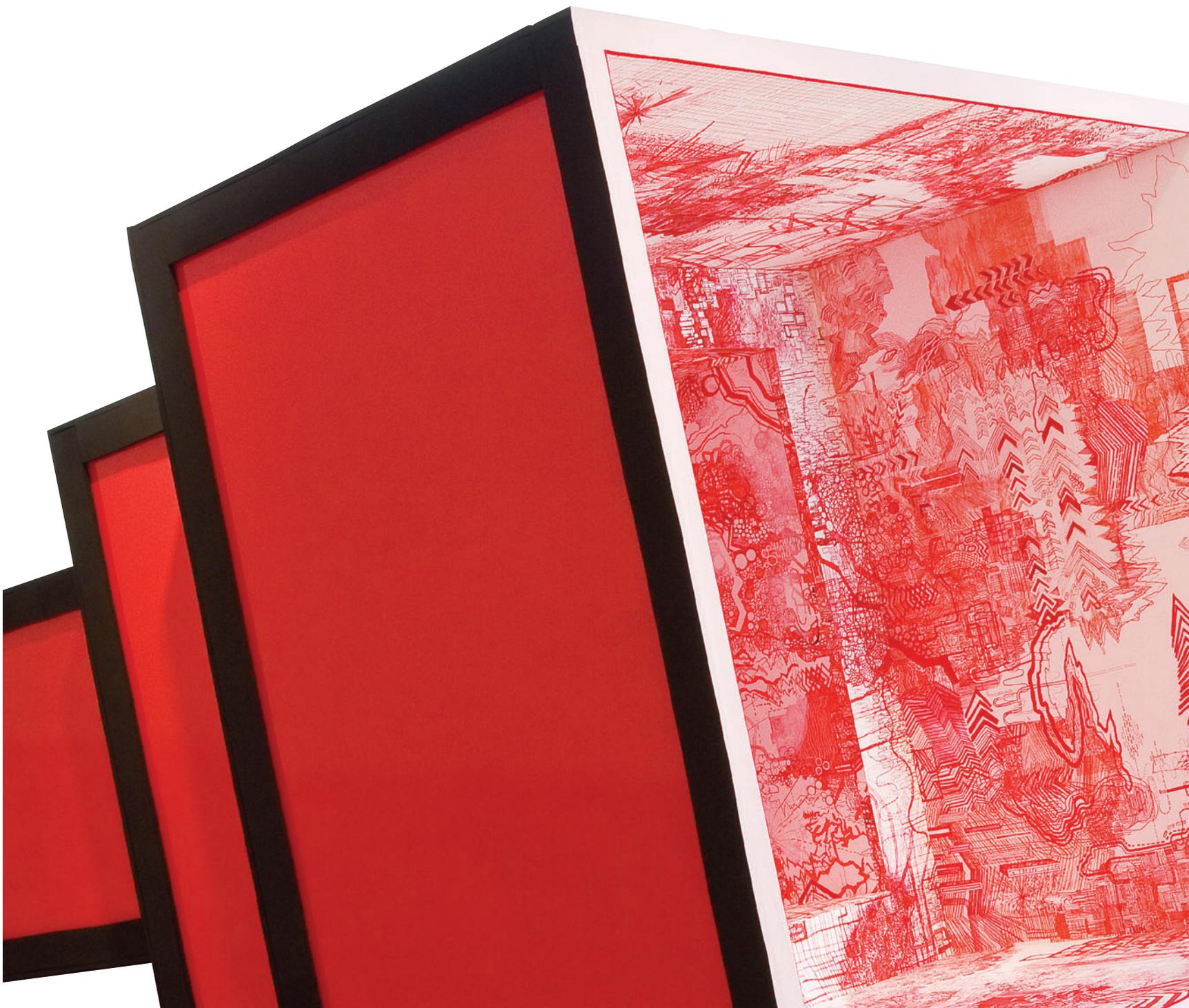
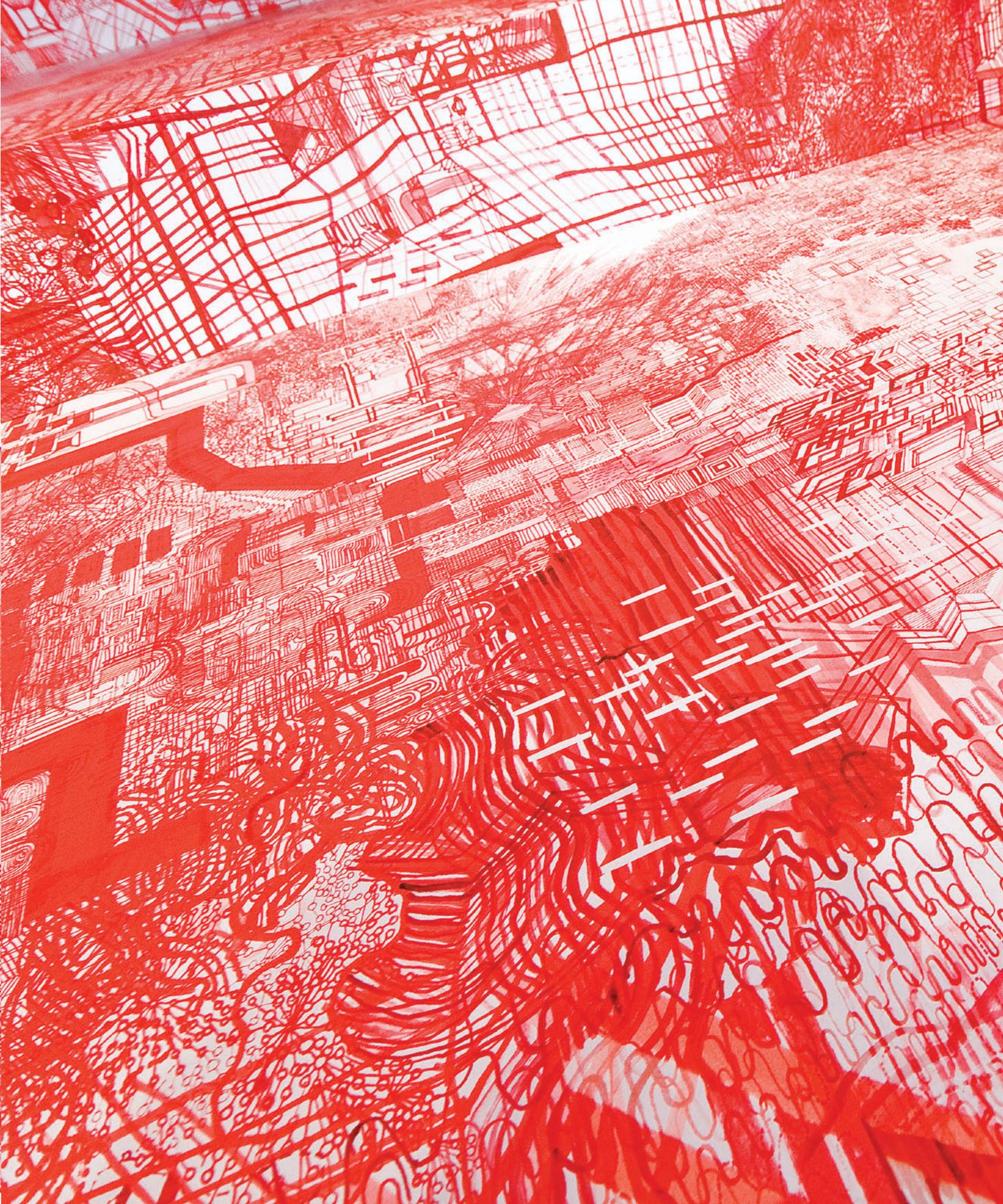


Beyond the Line: The Art of Diana Cooper

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Beyond the Line: The Art of Diana Cooper

MARGO A. CRUTCHFIELD

WITH AN INTERVIEW BY BARBARA POLLACK

MUSEUM OF CONTEMPORARY ART **CLEVELAND**



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MUSEUM OF
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Museum of Contemporary Art Cleveland

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216.421.8671

www.MOCAcleveland.org

FRONT and BACK COVER *All Our Wandering*, 2007
Wood, paper, vinyl, custom pigment print, ink, acrylic, colored pencil, ball point pen, foam rubber, felt, Sharpie, and Velcro
76.25 x 79.5 x 142.5 inches (193.675 x 201.93 x 361.95 centimeters)

INSIDE COVERS *All Our Wandering* (details), 2007

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Foreword

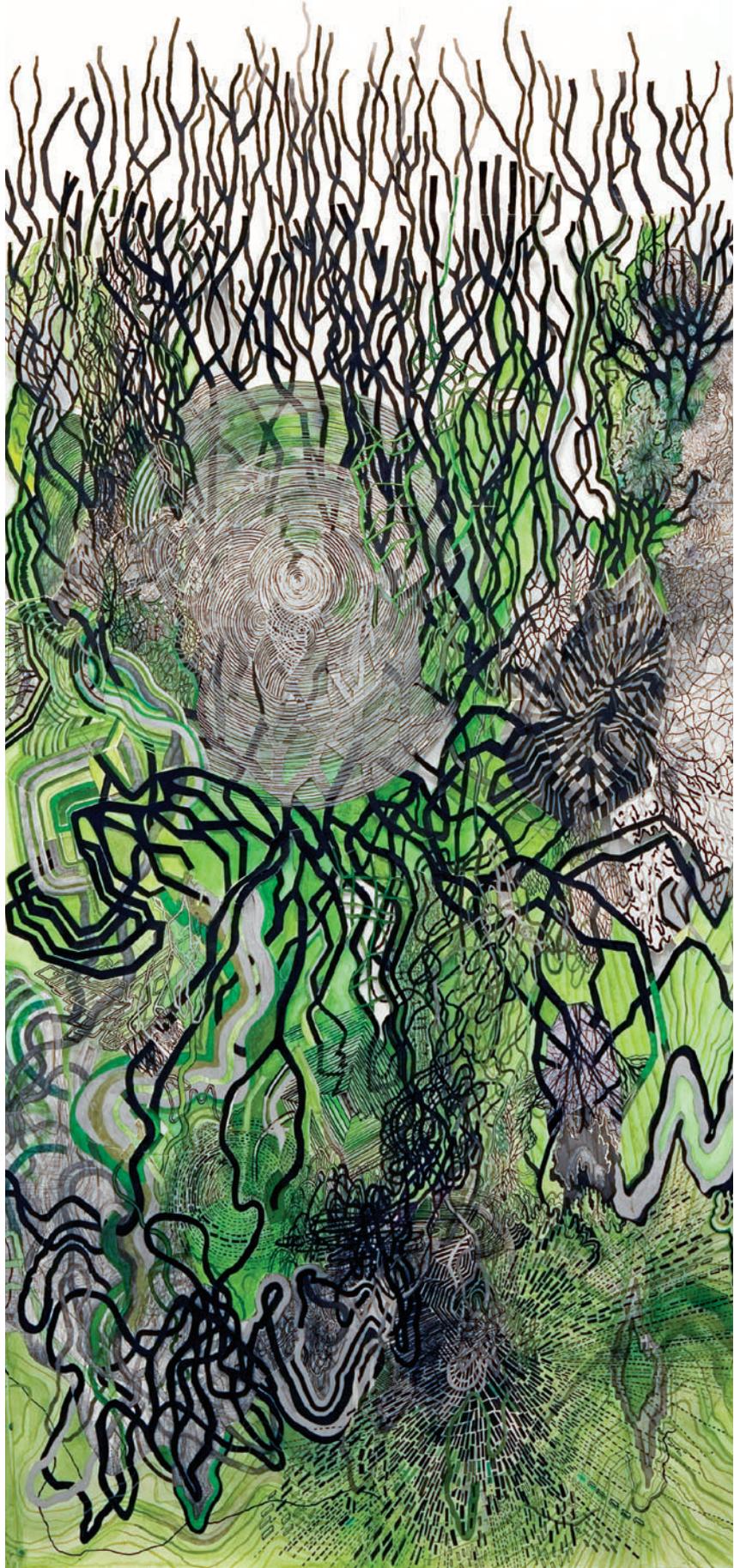
Jill Snyder, Executive Director

At early mid-career, Diana Cooper has earned critical recognition for work that traverses painting, drawing, sculpture, and installation. Heralded with The Rome Prize and a John Simon Guggenheim Memorial Fellowship, among other prestigious awards, Cooper is an artist whose work at once reflects a generational aesthetic and defies easy categorization. With work based on systems, social patterns, and behaviors driven by technology, Cooper reflects contemporary trends within a refined, yet idiosyncratic, aesthetic sensibility.

While her resume is dense with group and solo exhibitions, her MOCA Cleveland exhibition marks Diana Cooper's first one-person museum exhibition, which we hope will elevate this deserving artist to an even higher level of public and critical recognition. MOCA recognizes the importance of supporting artists who experiment and push new boundaries. Equally, within a field increasingly overwhelmed by emerging artists, solo museum exhibitions offer a privileged opportunity for in-depth focus on an individual artist. In addition to producing a significant catalogue, MOCA considers the commissioning of new work an essential component of solo museum exhibitions.

With her labor-intensive installations, Diana Cooper accomplishes nothing short of miracles. Collectively, thousands of hours have been spent in assembling the detailed artworks on view in this exhibition. We are indebted to our collaboration with area art schools, including the Cleveland Institute of Art, Kent State University, The University of Akron's Mary Schiller Myers School of Art, and Oberlin College for facilitating the participation of student artists as installation assistants. We trust working in a museum context with an artist of this calibre will have long-lasting impact on the talented pool of young artists who have assiduously worked alongside Cooper.

An exhibition of this scope could not be conceived, no less executed, without significant private funding. I am grateful to an Anonymous Donor, Toby Devan Lewis, John Sutter, The Fifth



Floor Foundation, and Robert, Jereann and Holland Chaney for their most generous contributions. I also thank Arthur and Carol Goldberg for additional support. Ongoing support provided by MOCA's Board of Directors, patrons, foundations, and corporate supporters is always deeply appreciated.

Margo Crutchfield, Senior Curator, has organized this exhibition with expert care and dedication. Her insights into and fascination with Diana Cooper's work make an important contribution to the field. As always, the entire staff of MOCA Cleveland is to be commended for delivering the level of excellence that defines our exhibition program. Special recognition is also due Barbara Pollack for her superb interview with the artist. Finally, our deepest appreciation goes to Diana Cooper, an artist whose work deserves such attention and recognition.

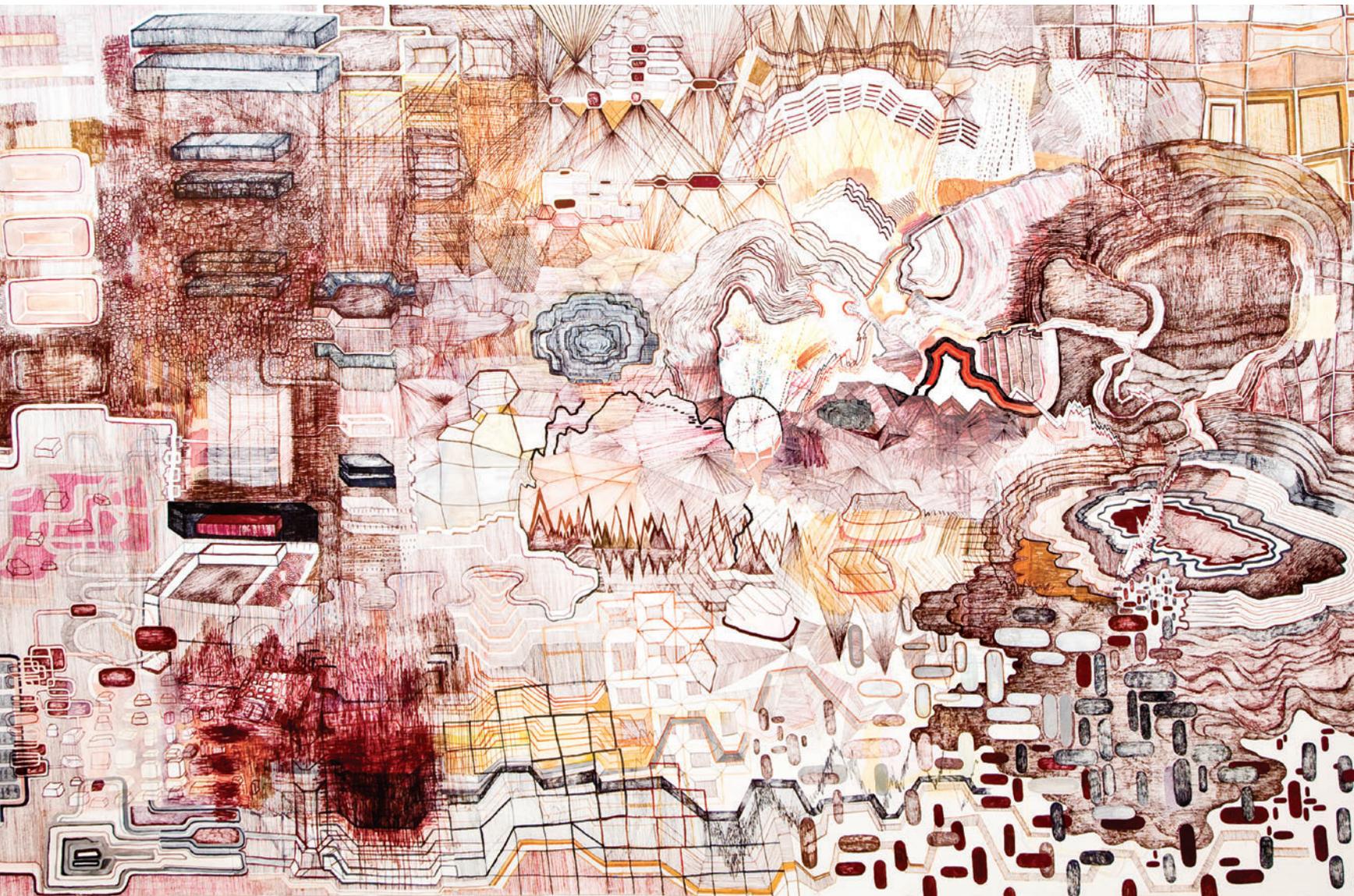




Beyond the Line: The Art of Diana Cooper

MARGO A. CRUTCHFIELD

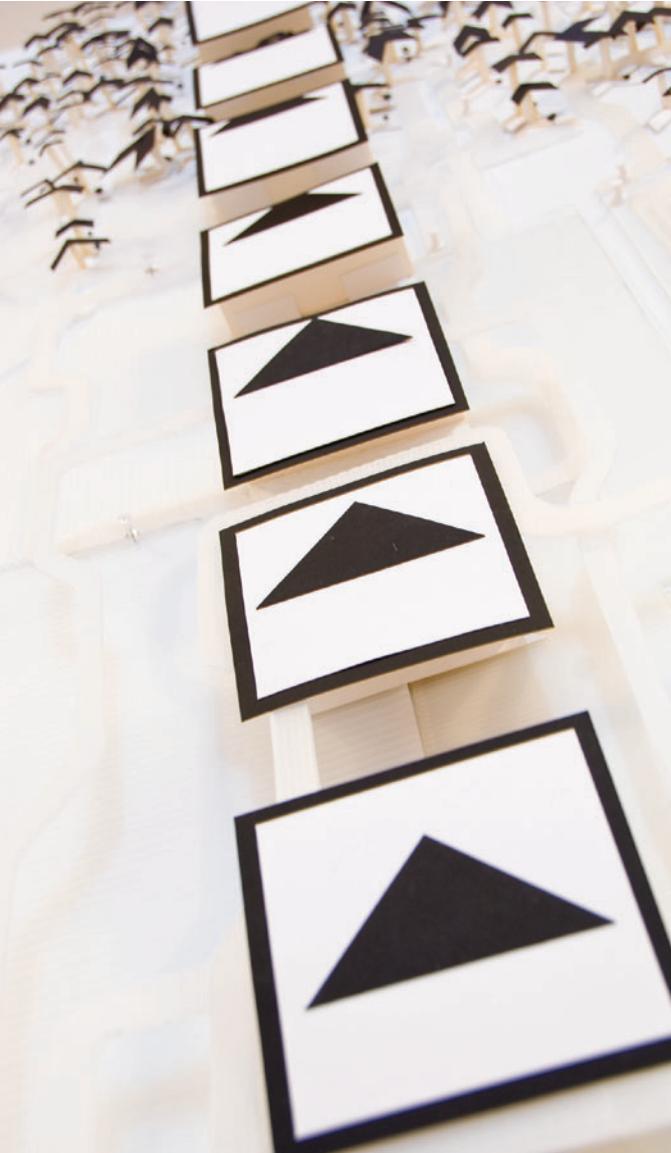
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Drawing is associated with intimacy, informality, immediacy, subjectivity, history, memory, and narrative... We use drawing to denote ourselves... it is the means by which we can understand and map, and come to terms with our surroundings...¹

With an intensity of repetition and multiplication, Diana Cooper takes doodling and geometric abstraction to extremes, unabashedly transforming line and form into complex drawings, three-dimensional wall reliefs, and installations. Cooper's practice is based in drawing, which becomes for her the spontaneous transformation of subconscious thought into wildly imaginative musings on paper, canvas, the wall, and in three-dimensional space. She creates these inventive works with pencil, ballpoint pen, felt-tip markers, and an ingenious application of commonplace materials including corrugated plastics, foamcore, acrylic, Velcro, pipe cleaners, felt, vinyl, pushpins, tape, map pins, and even pom-poms. Visually rich and densely layered, Cooper's wall reliefs—or "hybrid constructions" as she terms them—begin with a matrix of lines that demarcate space and traverse across and through multiple planes. Superimposed on these invented circuits are simple reductive forms—squares, rectangles, cubes, circles, and dense webs of line—that accumulate, multiply, and seem to grow out of each other.

In Cooper's drawings, surfaces teem with intensive mark making. In her constructions, drawing takes three-dimensional form as the artist meticulously cuts, glues, and binds foamcore, plastics, felt, and other materials to create her elaborate compositions. With an adventurous and uninhibited spirit, Cooper experiments, spontaneously engaging in "serious" play to develop her pieces.² The process is one

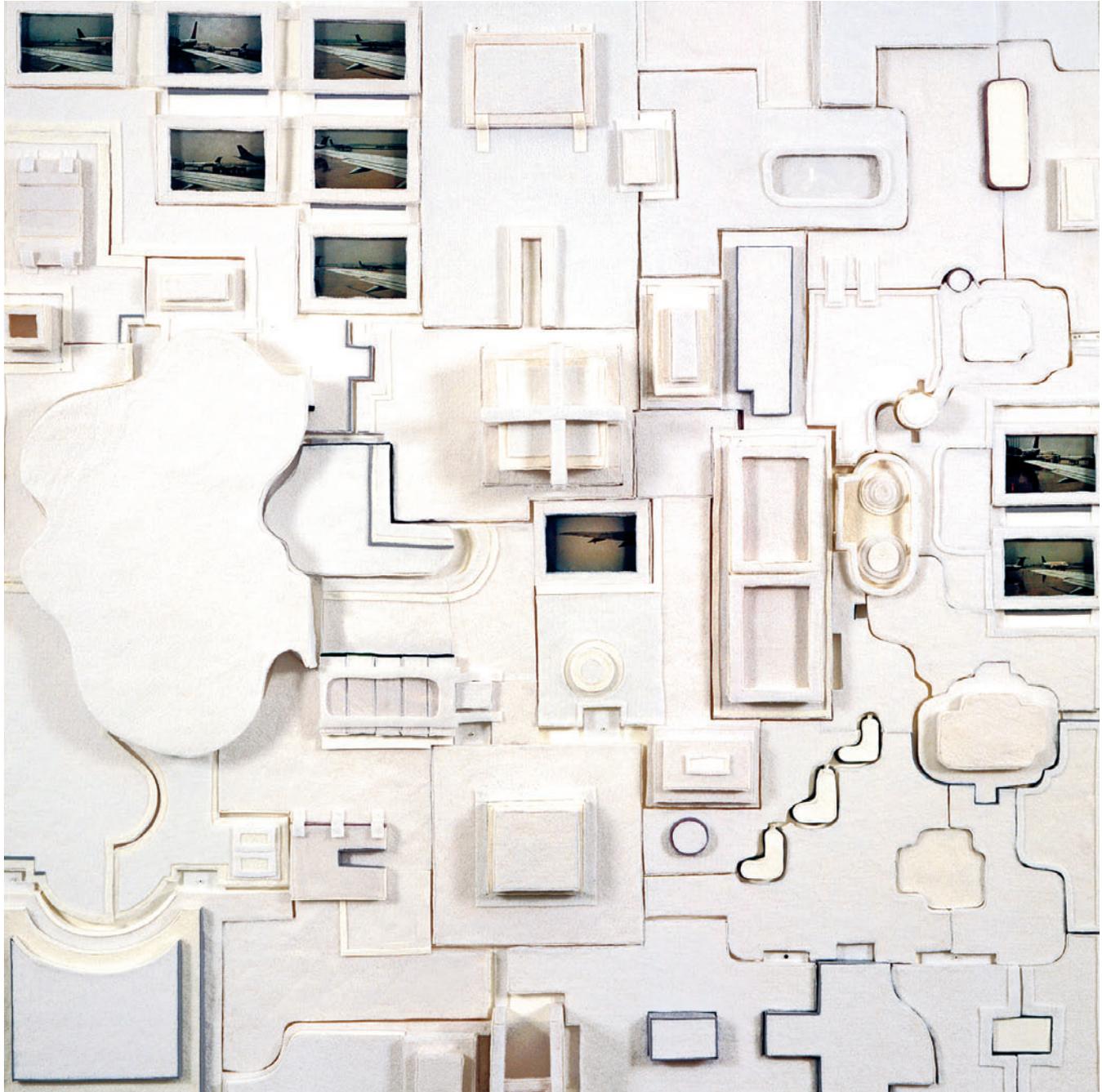


of discovery, even surprise, as she transforms office and craft materials into something else entirely, or finds ways to bring incongruous elements unexpectedly into the picture plane. From this process emerge appealing works of art, refreshing and immediately remarkable in scale, complexity, sheer mass of materials, and the hand-made, labor-intensive process involved.³ Hundreds of pipe cleaners are individually stapled to the wall in *The Dispenser* (1999); in *Swarm* (2003-2007), thousands of arrow-shaped forms, cut out of paper, taper in formation, activating the wall surface.

Cooper's profusions of intricate, ever-expanding forms culminate in complex networks—ordered but seemingly chaotic at the same time—that refer obliquely to digital, biological, mechanical, and topographical systems. Methodically structured yet characterized by obsessive energy, works such as *Emerger* (2005-2007) are at once whimsical and intricate, contained yet seemingly on the verge of bursting. Cooper's creations often billow, stretch, and spill out and off the canvas and wall. Some, like *Orange Alert UK* (2003-2007), have extensions that climb up and hang down from the ceiling or extend outwards across the gallery floor, as if colonizing or inhabiting space. These are exuberant works of art that exist at the intersection of painting, drawing, sculpture, and installation art.

ABOVE LEFT *Swarm* (detail), 2003-2007
Corrugated plastic, paper, ink, acrylic, felt, foamcore, photos, Velcro, and map pins

RIGHT *Push Gently*, 2002,
Felt, foamcore, ethylene vinyl acetate, paper, and photos on board
65 x 64.5 x 6 inches (165.1 x 163.83 x 15.24 centimeters)



The art historical context for Cooper's art is broad, drawing on various legacies of modern and contemporary art. Aspects of Surrealism, particularly automatic drawing—the spontaneous rendering of subconscious thought and emotion into line—are particularly important sources. Cooper's work also evokes the legacy of assemblage, recalling the early 20th century work of Kurt Schwitters in the Dada period. Abstraction is a key contextual reference, as manifested early on in works by artists such as the Suprematist Kasimir Malevich and Constructivist Vladimir Tatlin, or later in the geometric abstractions of Piet Mondrian. Equally influential in Cooper's aesthetic is Minimalism's emphasis on primary form, repetition, and duplication. Post-Minimalist artist Eva Hesse's emphasis on process and experimentation with materials significantly impacted the development of Cooper's thinking. More recently, strains of abstraction, notably Lee Bontecou's robust wall reliefs, the work of Peter Halley and the Neo-Geo artists of the 1980s, and Elizabeth Murray's lively paintings, are significant points of reference.

Cooper's unorthodox use of materials has precedence in Picasso and Braque's use of everyday materials in their collages (1912-14), a trajectory carried forward by mid-century artists such as Robert Rauschenberg, or toward the end of the 20th century by Richard Tuttle, with

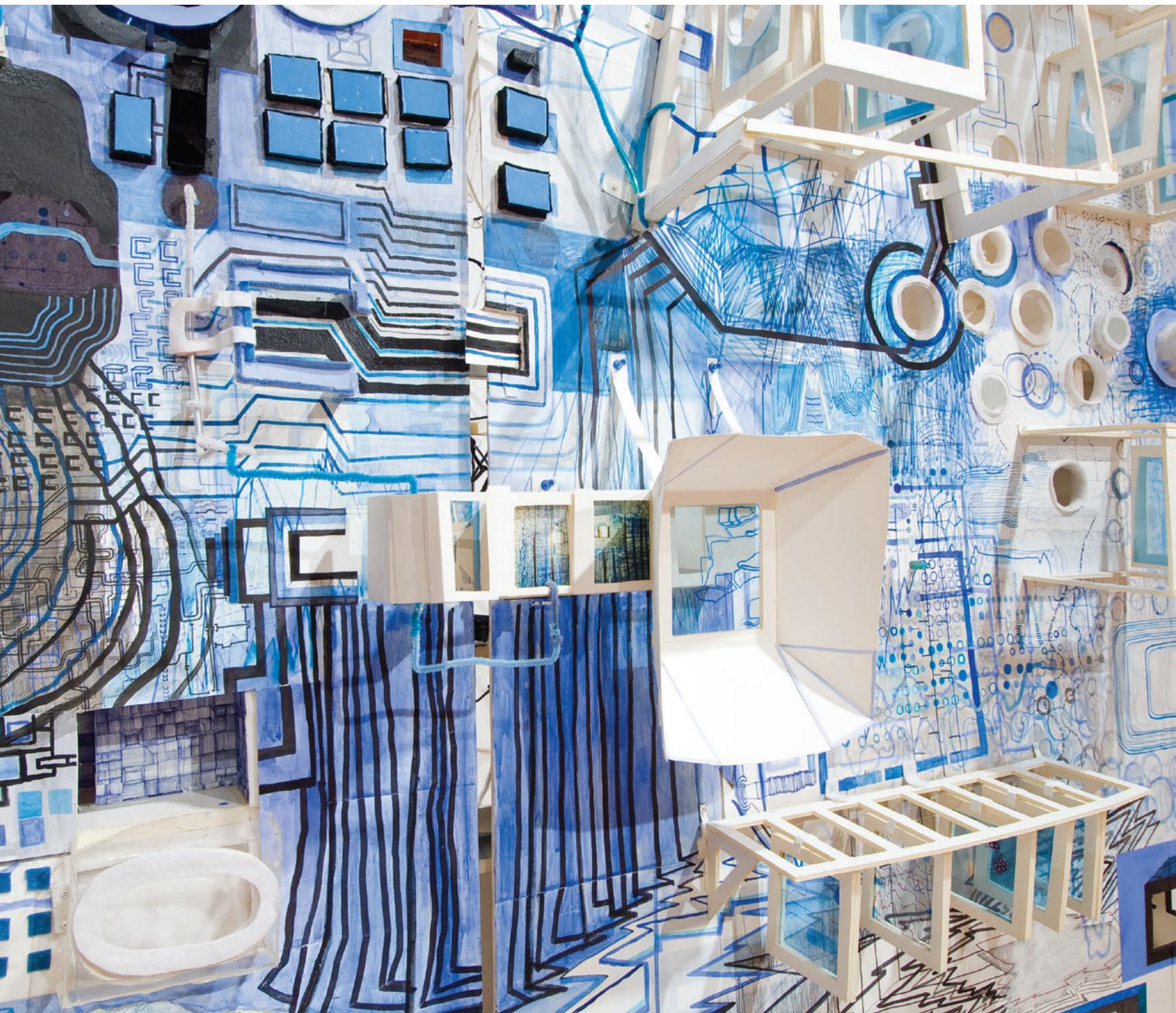
their insertion of the everyday into their art. Other important points of reference include the Arte Povera movement in Italy in the mid-1960-70s, a group of artists who used humble materials such as rags and twigs in their installations. Cooper shares affinities with many artists today who use atypical materials in their art; however, she is more aligned with artists such as Jim Hodges, Thomas Hirshhorn, or Sarah Sze who use labor-intensive processes, craft materials, or common objects in creating their work. Like them, she is part of a generation of artists who, paradoxically, employ humble materials with an emphasis on the hand and human labor in their work, as they grapple with the complexities and excesses of our environment. Equally important, Cooper is, along with artists such as James Siena and Paul Noble, a key progenitor of the vital re-surgence of drawing that has taken place in contemporary art since 2000. While Cooper's art draws on the rich history preceding it, her compositions are equally informed by our increasingly digital and technology-driven culture. It is Cooper's fusion of commonplace craft materials, abstraction, digital imagery, near-manic intensity, and adventurous spirit in redefining the convention of drawing, that give her work its distinctive timbre.

Formal and compositional strengths aside, Cooper's elaborate drawings and constructions are nuanced with social and political undertones. The proliferating lines and forms in her work reference the underlying but ubiquitous infrastructures of contemporary life—electrical conduits, underground pipes, communication and transportation systems, computer circuit boards—the interconnecting channels upon which life in the 21st century is built. Information overload and the over-abundance of production and consumption in our materialistic culture are key themes in her work. Also conveyed

in her dynamic structures is a sense of infinite possibility, growth, and regeneration. Even so, Cooper's work seems to question the viability of such systems which can be vulnerable or even malign. For all their structure and ordered sequencing, there is, in Cooper's work, a "tension between order and structure on one hand, between impulses of containment, transgression, and expansion on the other hand."⁴

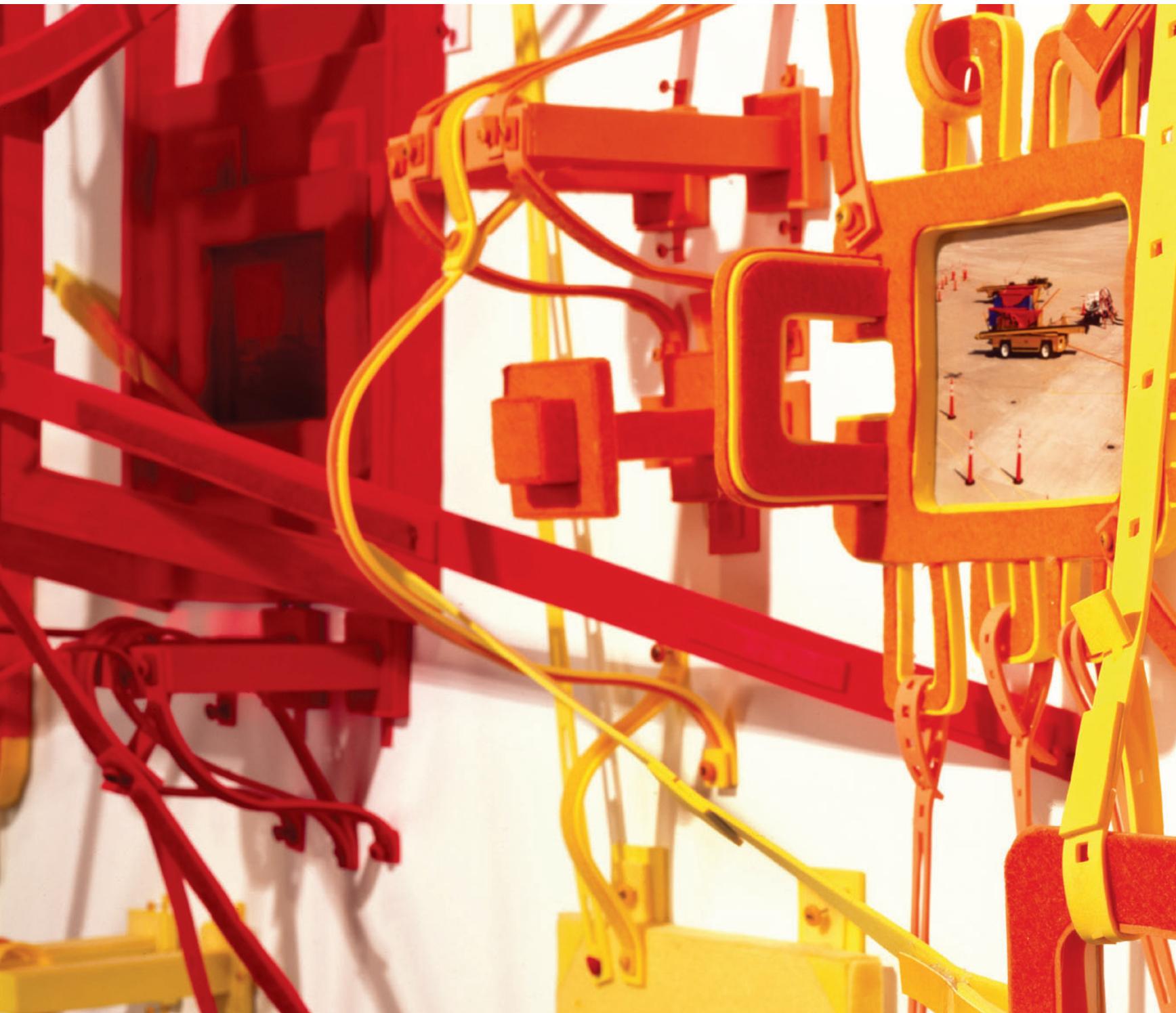
Cooper's intricate, sprawling compositions can also seem precariously poised. Systems are fastened together with unlikely, seemingly insubstantial materials. Plastic straps, felt strips, Velcro, or tape bind and hold structures together. Components are attached to the wall with pushpins, map pins, staples, and tape. Cooper's works can seem amusing and playful on account of this, but while they flirt with the ridiculous, and at times seem absurd, they can also seem tenuous, as if verging on collapse.

In speaking about her work, the artist states, "I am interested in how logical systems can spin out of control, in how you can start with a logical system and through sheer repetition and excess create something that unravels and stops making sense."⁵ Cooper's works, with their excessive formations and frenetic energy, call attention to the tenuous edge between the rational and the irrational in even the



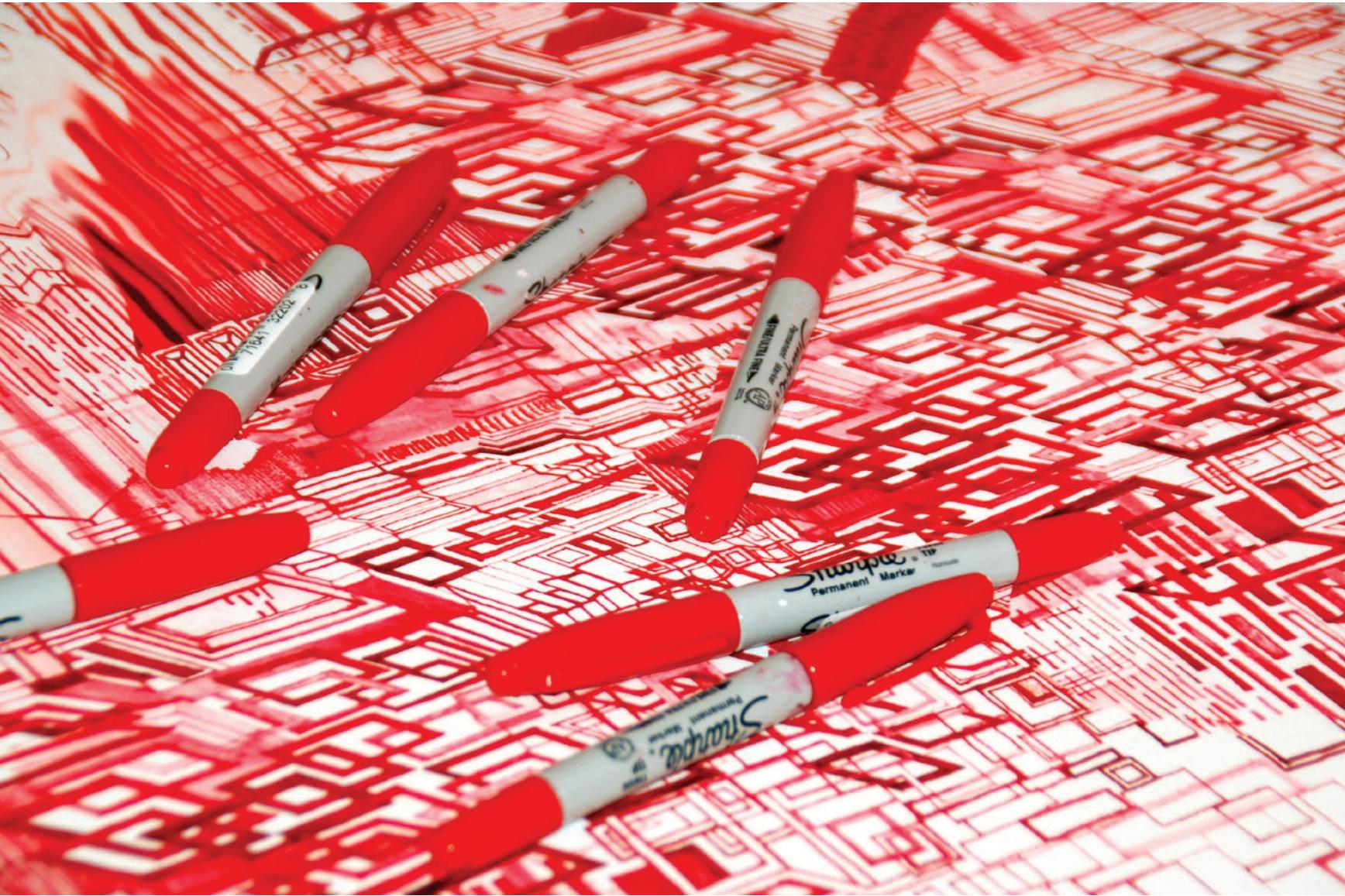
most structured environments. Along with the recognition that such systems can default, is an acute awareness of human vulnerability. “Digital, biological, and medical systems are our life support systems, but they can fail us too. In their complexity,” she remarks, “they become unstable and sometimes quite fragile.”⁶ This rampant possibility and the tenuous relationship between order and chaos in our inextricably connected and networked world is a subtext of much of Cooper’s work.

Although not explicitly political, two of her major constructions, *Swarm* (2003-2007) and *Orange Alert UK* (2003-2007), allude, albeit subtly, to the war in Iraq and the post-9/11 climate of fear and anxiety. Despite the visual seduction of vibrant color, texture, and their mesmerizing, ever expanding forms, all of Cooper’s works exude an unnerving sense that the synthetic and natural systems that undergird contemporary life are potentially at risk. The strength of Cooper’s work, in addition to its compositional prowess and visual appeal, is that it counterbalances the premise of utopia—the belief in ever accelerating growth and abundance, and the promise of ever advancing technology in the digital age—with a subliminal awareness that the complex systems that increasingly define our lives are exhilarating but potentially fraught with peril. Cooper achieves this with humor, zest, and a refreshing sense of wonder, while simultaneously invoking notions of fear and absurdity that infuse many facets of contemporary life.





Selected Works



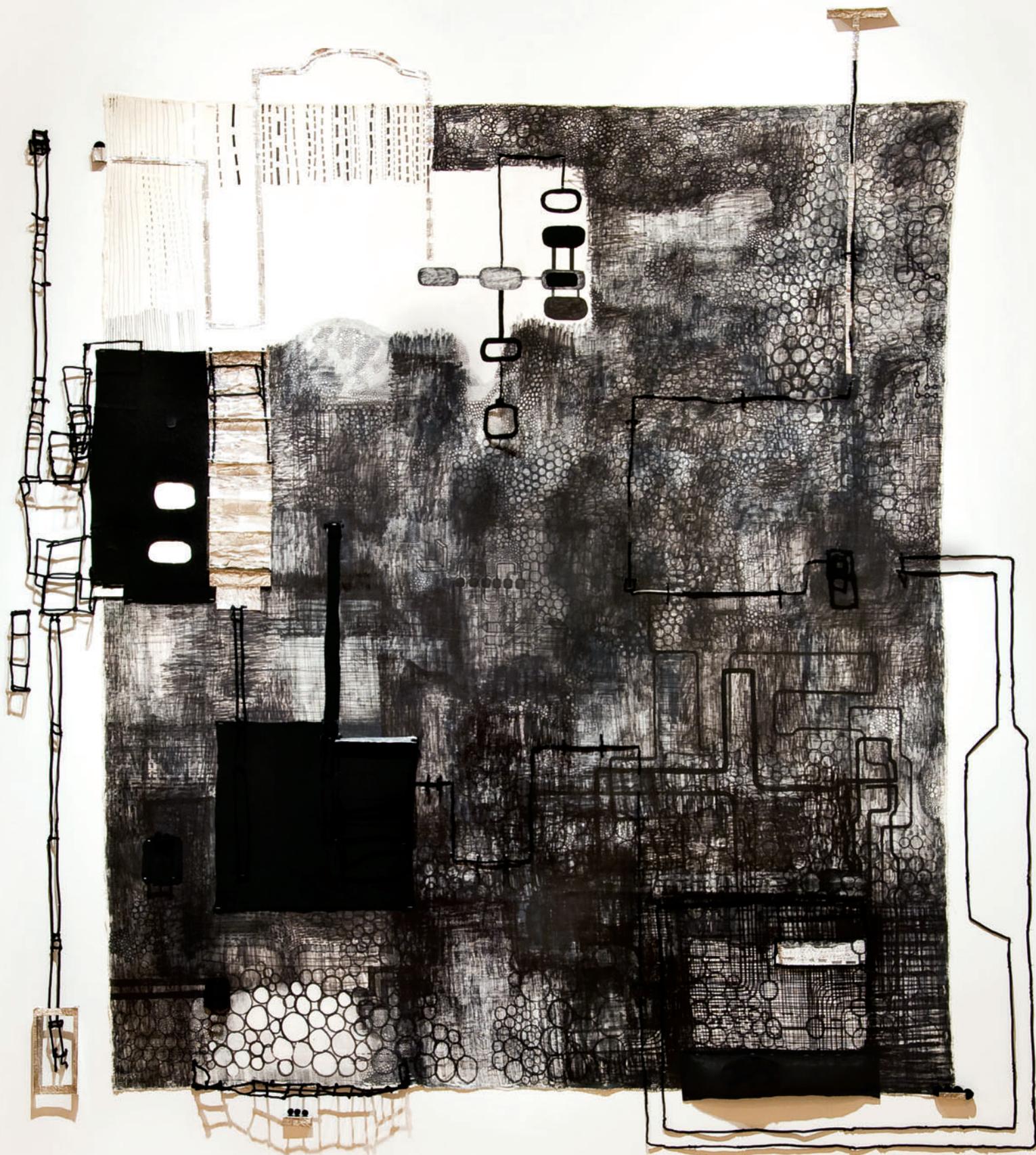
For all its formal complexity and thematic underpinnings, Cooper's work is grounded in both the drawing medium and the seemingly simple act of doodling—the mark of the absent (or unfocused) mind, as Cooper describes it, a universal language that is spontaneous, intimate, and personal.⁷ The genesis of her signature style has its roots in the early 1990s, in the constant doodling that increasingly took over her Filofax “almost like benign viruses,” then progressed into her studio practice.⁸ An early but key work in her artistic development was the 10-foot high by 144-foot long mural (1994-1995) that she created in her graduate studio at Hunter College. In a deliberate break with her training as a painter, Cooper abandoned paper, canvas, and paint, embraced felt-tip markers as a primary medium, and gave herself over to doodling on a grand scale. *Hunter Wall* was drawn entirely with Sharpies, directly on the wall.⁹ With no restraining sense of preciousness, the studio walls became an enormous sketchbook. With little historical precedent for doodling in terms of the conventional history of painting, Cooper felt free to do what she wanted. In allowing doodling to grow organically and assume scale, she began pushing the limits of drawing. From here on, Cooper delved into experimenting with drawing in an expansive way, breaking from the page to fuse the practice with painting, installation, sculpture, and architecture.

The Black One

(1997)

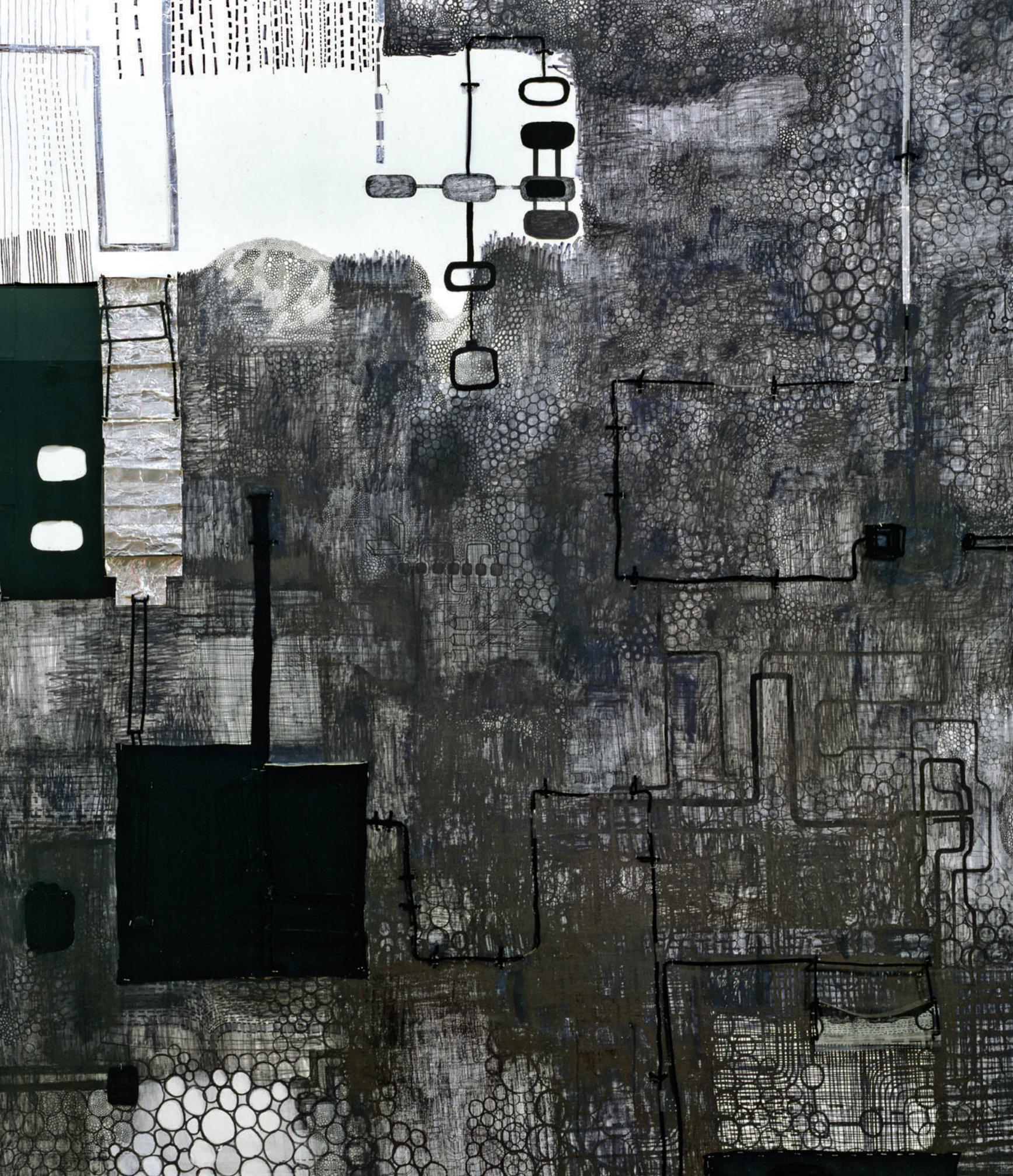
The Black One, the earliest work in the exhibition, is an important example of the large-scale monochromatic works on canvas Cooper made between 1996-1999. In these works, doodling takes center stage, proliferating across expansive planes of what the artist termed “hybrid installation paintings.” Drawn entirely with black Sharpies this 9-foot high by 8-foot wide painting on unstretched canvas is huge, abstract and stapled directly to the wall. In a surprising and certainly unexpected stylistic approach, Cooper takes the humble and insignificant process of doodling, magnifies it to monumental scale while maintaining the detail and minutiae of the marks. This unexpected pairing of technique and media, in this case doodling and large-scale painting, became an important aspect of Cooper’s aesthetic.

The heavily worked surface of *The Black One* features concentrations of drawn, cellular-like forms that expand outward in concentric circles and oblong forms, alternating with dense areas of markings, so crossed over and blotted out that they seem impenetrable. Intermittently stapled and glued to the painting’s surface are rows of pipe cleaners, aluminum



tape, and construction netting.¹⁰ Sections of black felt cover and obfuscate areas of the surface. Strips of awkward, ladder-like forms made of pipe cleaners, march off and up the sides of the canvas. A pouch of pom-poms hangs at the bottom of the painting, adding a touch of lightness and absurdity to the density of the painting's black surface. The cumulative effect suggests some kind of an imaginary machine or composite of imaginary systems, both organic and digital. With its three-dimensional appendages, *The Black One* is an important piece among a group of monochromatic works at this time. This work is situated between Cooper's earlier, more conventional drawings and the hybrid constructions or installation-based works she began to make in 1996, with three-dimensional elements protruding off the canvas, onto the wall, and onto the floor.







The Dispenser

(1999)

The Dispenser is an example of Cooper's early hybrid constructions, the mixed media wall reliefs in which Cooper fuses "drawing" with painting, sculpture, and installation. In this large-scale work, Cooper abandons canvas altogether and uses the wall as a drawing surface. Here, "drawing" assumes three dimensions, with line represented in sculptural form. Hundreds of pipe cleaners or cut out strips of paper, plastic, and foamcore are attached to the wall, while myriads of meticulously handmade components—geometric constructions and tumbling lattices in paper and plastic—create burgeoning formations that cascade off the wall onto the floor. Accumulations of cubed forms made of white paper jet out, fall over, and collapse on themselves. Extending further out on the gallery floor are aggregates of blue acetate cylinders containing pom-poms clustered together resembling cellular structures or urban metropolises seen from above.

The density of pattern, shiny surfaces, charged energy, and sheer accumulation make *The Dispenser* a visual delight. But this imaginary dispenser-making machine, with its huge canister of pom-poms along the bottom edge and seemingly self-generating or duplicating "products" that spew forth from various platforms, is preposterous. Although dispensers typically display and issue products, this one, apart from dispensing pom-poms—an absurd proposition in itself—is non-functional. Many of the transparent display boxes affixed to the work's surface are empty, and the frenzied activity of production here seems vacuous. Like a beautiful experiment gone awry, this dysfunctional machine is intriguing, albeit slightly disconcerting. The work is an indicator, one that invites comment on a society built on endless, and possibly futile production, rampant consumerism, and uncontrollable abundance, run amok.

THE DISPENSER



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LEFT details, RIGHT Installation view at MOCA Cleveland, 2007
The Dispenser, 1999

Acetate, vinyl, paper, foamcore, pipe cleaners, acrylic, pom-poms, felt, and paper on wall and floor
111 x 192 x 117 inches (281.94 x 487.68 x 297.18 centimeters)





Missed Once

(2000-2001)

Cooper's experimentation with drawing and painting, and its progression in her hands towards three-dimensional form, advances in *Missed Once*. In this work Cooper fuses painting, drawing, and sculpture into a nearly free-standing piece composed of two 4-foot by 8-foot sheets of foamcore fastened together back to back. The work, rendered predominantly in deep blues with black accents on the white ground of the foamcore, stands out from the wall, tenuously attached by long strands of black and white pipe cleaners.

A vibrant density of drawn and constructed networks characterizes each side of *Missed Once*. "In this piece," Cooper remarks, "I was thinking about drawing and of not excluding drawing or painting from the three-dimensional surfaces. I wanted to cover every surface whether it was two- or three-dimensional."¹¹ On one side, cut-out circles, sequences of squares, haphazardly stacked cubes, and frenetic scribbles convey a crazed sense of information and sensory overload. The surface drawing, with its labyrinthine concentrations of line and curvilinear forms, reflects the artist's deliberate intention to incorporate more biological imagery and natural forms in her visual vocabulary.¹²

In contrast, the surface of the other side of *Missed Once* is more spare, almost minimal in comparison, even though, like the front of the piece, it resembles a compacted microchip or a computer board gone slightly haywire. On the right, Cooper collaged discarded pages from her elaborate instruction manuals, books she creates with detailed directions and diagrams on how to install the constructions.

LEFT Installation view at MOCA Cleveland, 2007

Missed Once, 2000-2001

Ink, acrylic, acetate, felt-tip marker, photographs, pipe cleaners, felt, and paper
96 x 86 inches. Depth variable. (243.84 x 218.44 centimeters)

The Carol and Arthur Goldberg Collection

RIGHT detail, Diana Cooper installing the work

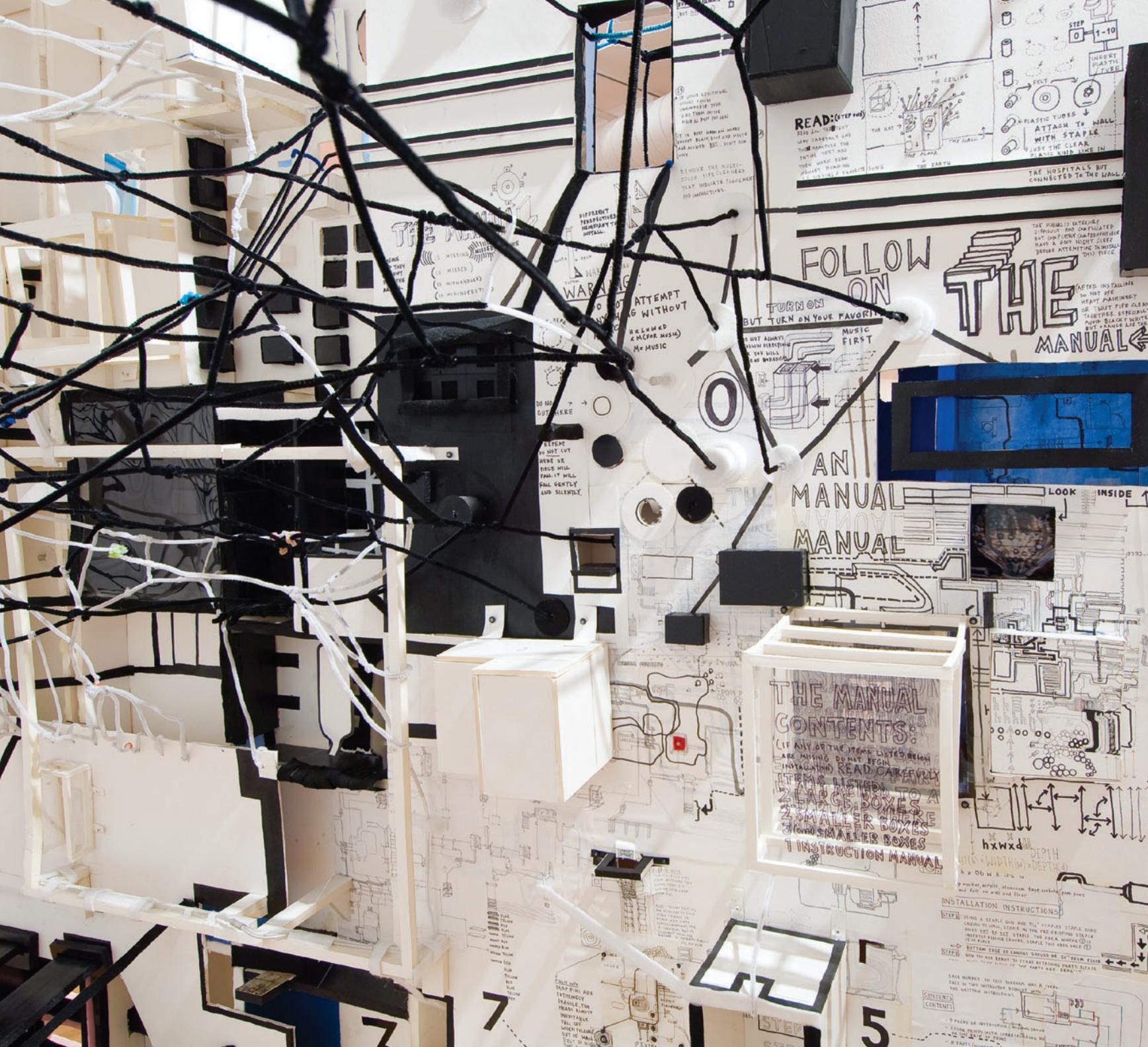


While Cooper has used text in previous works, her use of it here is more explicit. "I was parodying my own process" she states. "The use of my text and lengthy annotations is deliberately awkward and ridiculous. The numbers on the back act as a kind of visual game that make fun of rules of order and structure because they pretend to add up to something or make sense."¹³

Like many of Cooper's wall reliefs, *Missed Once* seems unstable or precariously poised. Nearly standing, the work has separated itself from the wall but is still connected to it with long pipe cleaner tendrils that suggest umbilical chords, electrical circuitry, or an electrocardiogram. In creating this work Cooper remarks that she had the image in her mind of a small child about to make her first step, that moment when it is uncertain whether the child is going to walk or fall down.¹⁴ "This image also makes me think," Cooper observes, "of the song by Laurie Anderson 'Walking and Falling,' in which Anderson says we are always walking and falling at the same time."¹⁵

To some degree, *Missed Once* demonstrates the artist's ambiguous relationship to sculpture and her attempts to work simultaneously between the disciplines of drawing, painting, and sculpture.

It is at this intersection in the development of her practice that Cooper began to realize a growing fluidity between the knife and the pen or paintbrush.



ABOVE *Missed Once* (detail), 2000-2001
Ink, acrylic, acetate, felt-tip marker, photographs, pipe cleaners, felt, and paper
The Carol and Arthur Goldberg Collection

RIGHT Installation view at MOCA Cleveland, 2007

Missed Once, 2000-2001

Ink, acrylic, acetate, felt-tip marker, photographs, pipe cleaners, felt, and paper

96 x 86 inches. Depth variable. (243.84 x 218.44 centimeters)

The Carol and Arthur Goldberg Collection



Hidden Tracks Sabotage the Random (2001-2002)

In her continuing experimentation with the conventions of drawing and painting, Cooper created *Hidden Tracks Sabotage the Random* almost entirely out of different kinds of plastics and vinyl.¹⁵ Commanding in scale, this hybrid construction spans 12-feet by 14-feet on the wall, with sculptural elements extending 12-feet out onto the gallery floor. The work is almost monochromatic, depicted predominantly in vivid reds on expansive sheets of clear plastic covering the wall. In this striking work, Cooper's linear musings take diagrammatic form with strips of red tape on the plastic ground suggesting various forms of mapping—subway maps, architectural drawings, electrical circuit boards, or DNA charts. In this construction, Cooper leaves all traces of conventional drawing with pencil or markers behind, referring to her process as “drawing in plastic with my scissors and with my knife.”¹⁶

Towards the lower middle of the picture plane in *Hidden Tracks Sabotage the Random* is a huge conglomeration of translucent plastic cubes, strapped together with wide, seat belt-like vinyl strips pulled taut. Bulging out 31-inches, this unwieldy mass of plastic cubes—each covered in lines of red tape—hangs precariously, just off the ground. Cooper comments: “I wanted to make a work that was explicitly neither organic nor inorganic, with things that suggest infrastructure, architecture, man-made systems.”¹⁷ The predominance of plastic in this piece establishes an artificial and synthetic tone, but Cooper's fluid use of intense red throughout begins to suggest veins, lending a visceral, almost corporeal presence to the

LEFT *Hidden Tracks Sabotage the Random*, 2001-2002

Vinyl, foamcore, Velcro, acetate, pom-poms, and paper on wall and floor

Dimensions variable

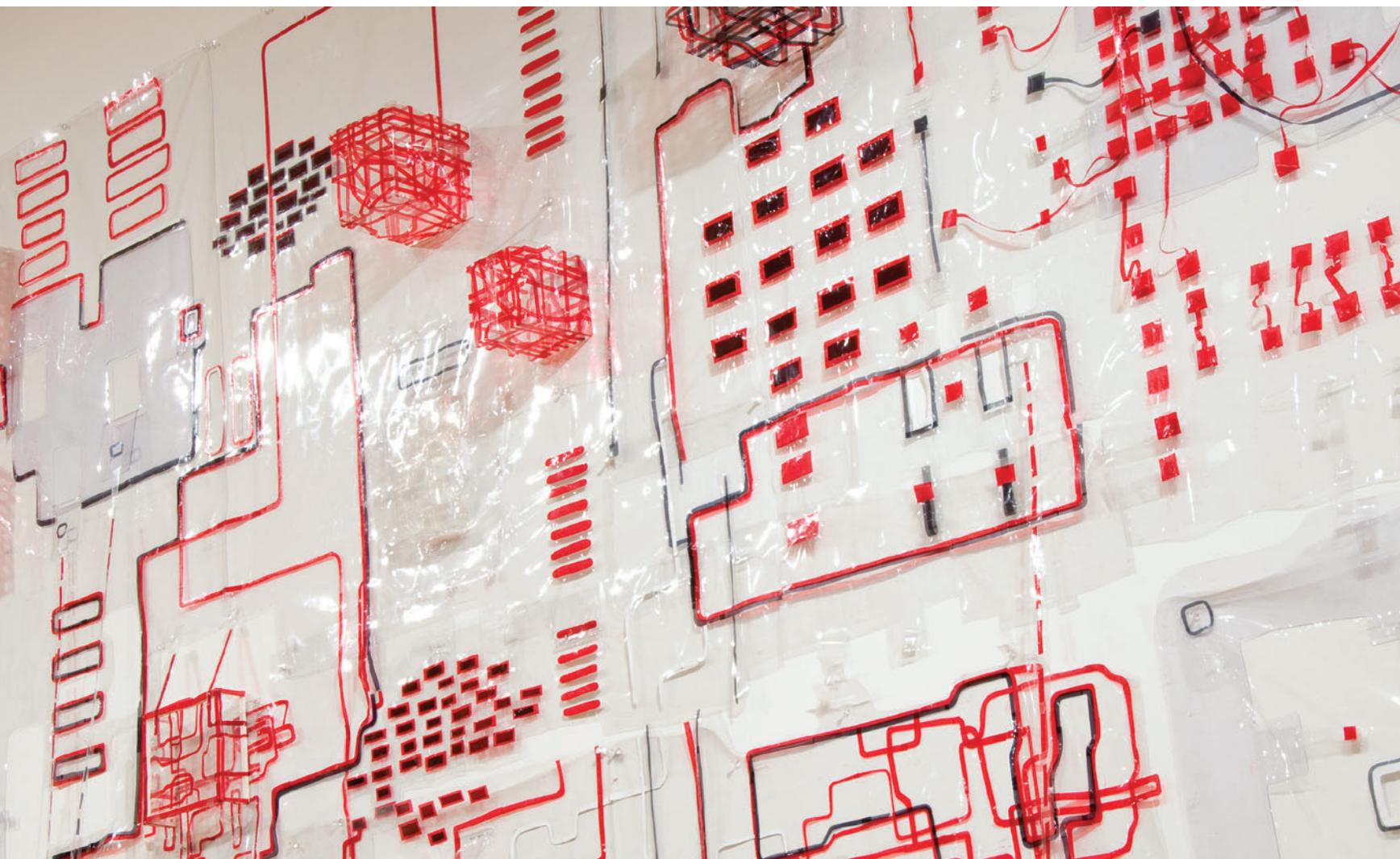
At MOCA Cleveland: 12 feet 8 inches x 14 feet 4 inches x 12 feet 8 inches or 182 sq. feet (386.08 x 436.88 x 386.08 centimeters)

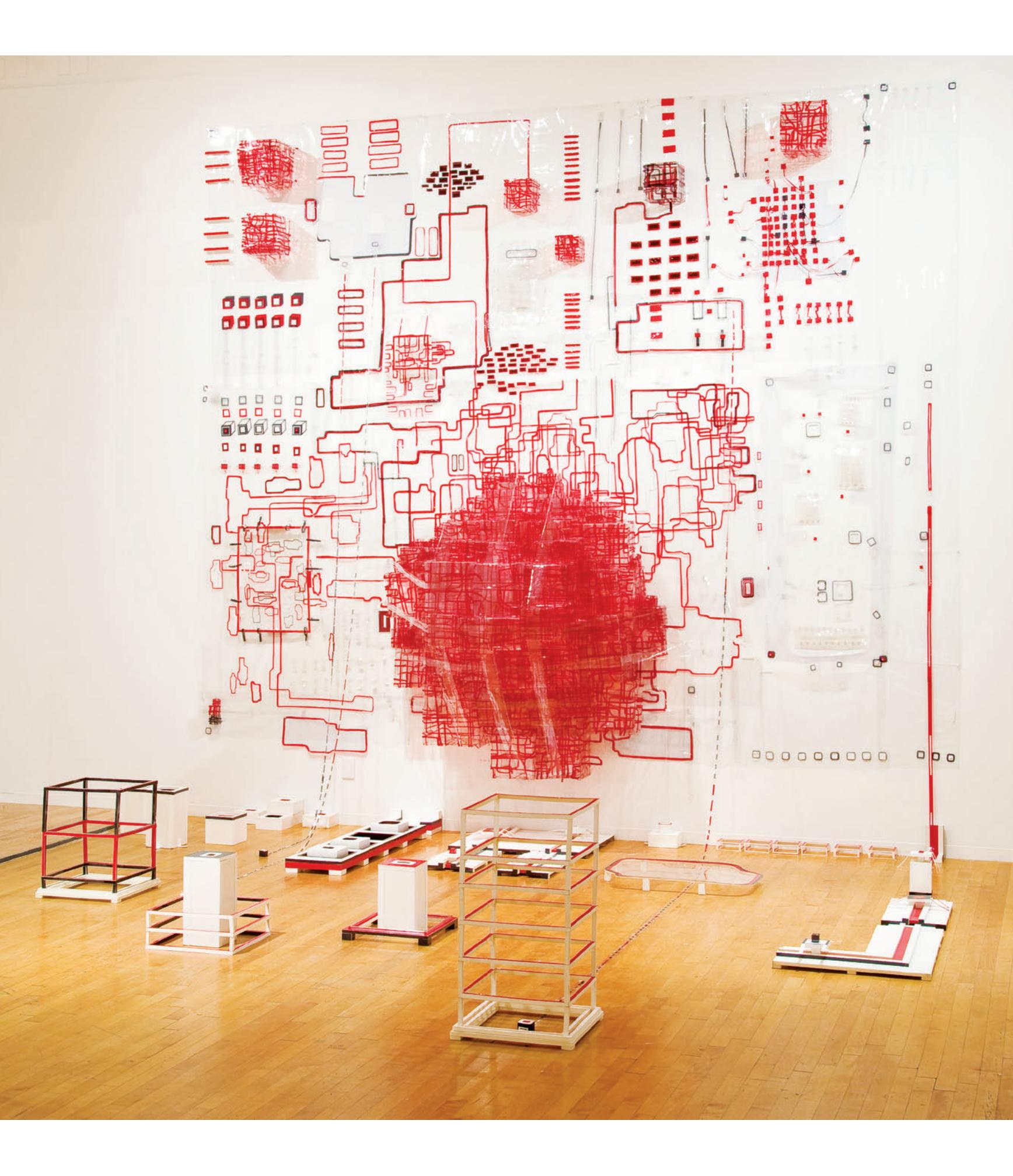
The Chaney Family Collection, Houston, Texas



work. The allusion to blood, circulation, and the human body as an infrastructure is unmistakable.

Cooper reinforces a visceral, bodily response from viewers with the placement of three-dimensional elements on the floor leading up to the piece. Linear sequences of plastic components lay flat on the floor. Cut-out cubes made of foamcore, stacked like the infrastructures of buildings under construction, are dispersed in front of the piece. In approaching *Hidden Tracks Sabotage the Random*, viewers must navigate through these fragile objects and literally walk into the piece to encounter the looming, almost unruly conglomeration of cubes strapped tenuously together. The frontal impact of this organ-like appendage is almost palpable, and the work as a whole conveys a very real sense of precariousness and vulnerability.





LEFT Installation view at MOCA Cleveland, 2007

Hidden Tracks Sabotage the Random, 2001-2002

Vinyl, foamcore, Velcro, acetate, pom-poms, and paper on wall and floor

Dimensions variable

At MOCA Cleveland: 12 feet 8 inches x 14 feet 4 inches x 12 feet 8 inches or 182 sq. feet (386.08 x 436.88 x 386.08 centimeters)

The Chaney Family Collection, Houston, Texas

Swarm

(2003-2007)

Swarm, a large-scale installation on two intersecting walls, is made of corrugated plastic, foamcore, paper, photographs, ink, acetate, felt, and vinyl. Started at the end of 2003, when Cooper was in residence at the American Academy in Rome, this spectacular work is one of the largest the artist has created to date. Cooper composed the piece using thousands of primarily black and white three-dimensional components that together create a sweeping abstract narrative.

Networks of line, reminiscent of computer circuitry, architectural drawings or maps of transportation systems, surge up to the ceiling and alongside the perimeters of the piece. Sequences of grids, cut out of translucent plastic packing material, expand across the wall surfaces. Traversing this geometric infrastructure are myriads of arrow-shaped forms that amass, converge, and disperse as if swooping down from the air. The arrow formations, comprised sometimes of single elements or sometimes grouped in dense concentrations, imbue the work with a fluid sense of a rhythm and movement, as if the expansive, spatial planes and the elements within them were choreographed. At the same time, the installation's template—made with translucent corrugated plastic, the semi-transparent packing material—is strangely evocative, resembling a shimmering skin. Here Cooper achieves a



striking transformation of this basic office product. A familiar, durable, synthetic material in Cooper's work becomes an almost ethereal and fragile presence, setting an ambiguous undertone to the work.

Cooper's studio in Rome, an expansive, light-filled space with unusual 30-foot high ceilings, was a source of inspiration for this installation, as were the remarkable bird formations the artist observed in Rome. The studio, with its sense of grandeur, awe and movement upwards towards the sky, was an impetus for this installation, just as the patterns and formations of birds in Rome were, as they descended on buildings at certain hours or soared across the skies on migration routes. Other sources that inform *Swarm* include computer and transportation signage, board games, maps, aerial perspectives, construction site barricades, and the Kennedy Space Center Control Center—photographs of which are interspersed throughout the piece.

Cooper's exceptional ability to translate abstract forms into symbolic conveyers of meaning is particularly apt in this work. Her interest in the arrow as an abstract geometric form stemmed initially from arrows on computer keyboards - and their significance as control mechanisms or command functions for music, speed, and volume. The arrow imagery initially surfaced in a small three-dimensional drawing titled *Music Saves My Life Everyday*, 2003. But the arrow, as Cooper abstracts and employs it in *Swarm*, developed a wealth of other



associations. In addition to referencing speed and volume in terms of music, the arrows, within the architectural environment of the studio in Rome, took on new meaning, responding directly to the space itself and its grand, seemingly limitless height. For the artist, these abstracted forms were positioned in a way to suggest or convey something insatiable, as if pressing on the arrow function would never satisfy the desire to go higher or louder.¹⁸

Among the many possibilities arrows might allude to is flight—whether in natural phenomena such as birds flying or the frenetic activity of bees—or airplanes and military jets. For the artist, references to transportation



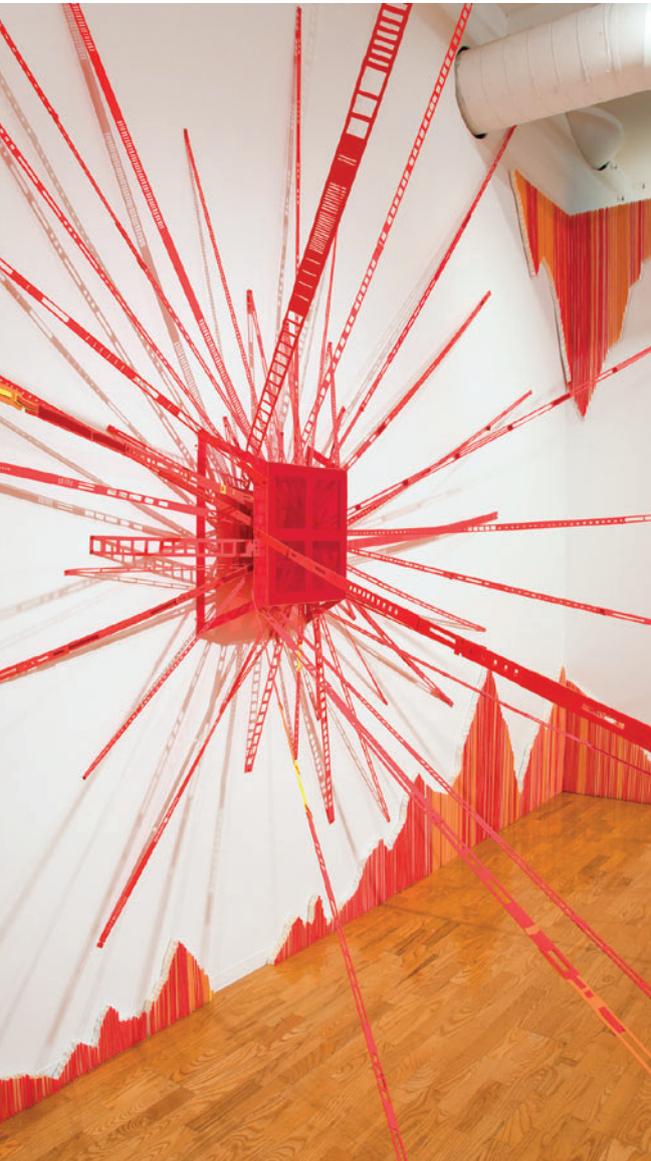
signage, particularly the enormous arrows on European highways that serve as directionals or indicators of entrances and exits, are another. The arrow as form and symbol suggests a number of other associations as well, from board game pieces to the simple suggestion of strategic mapping or movement.

Other symbolic referents in *Swarm* are the freestanding three-dimensional rectangular elements on the gallery floor. Made of corrugated plastic, these structures are Cooper's translation of London construction site barriers. The barricades used by New York City police to control demonstrators during the anti-Iraq war marches she experienced also influenced Cooper in creating these structures. In *Swarm*, these translucent rectangular floor elements are held together with Velcro. They assume an anthropomorphic, cartoon-like figurative quality, standing in groups coming out across the gallery floor, as if obstructing or preventing access to an exposed or dangerous situation.

Charged symbols aside, *Swarm* eludes any specific or fixed meaning. And while a multitude of interpretations are possible, one inescapable reference in the work is to war and the overwhelming suggestion of sustained aerial attack. Cooper began creating *Swarm* in late 2003 just as the war in Iraq began, when talk of the war and escalation of forces was constantly in the news. There is a sense in the work of compelling, even irresistible energy and beauty, but also of imminent danger and conflicting forces about to subvert order into chaos. For all the poetry and beauty of this mesmerizing work of art, the installation is imbued with a pervasive sense of escalating anxiety and impending threat.







Orange Alert UK (2003-2007)

Orange Alert UK is an ongoing piece Cooper first developed during a residency at the Centre for Drawing at Wimbledon School of Art in London in 2003. This room-sized installation, her first, represents another exciting departure in the development of her work, a significant marker in the decade-long progression from intimate Filofax doodling to the three-dimensional manifestation of line encompassing entire gallery spaces. *Orange Alert UK*, like the later work, *Emerger* (2005-2007), is a constantly evolving piece, the configuration of which changes significantly each time it is installed. To date there have been six incarnations of the piece in the United Kingdom, France, and Italy.¹⁷ This is the first time the work has been shown in the United States.

An interest in color coding—the use of color as a signifier to denote or symbolize objects or phenomena—was an impetus in the development of this piece. *Orange Alert UK* was partially inspired by the terror alert color-coding system introduced by the United States government following the events of 9/11. The work also reflects the artist's experience of living in New York for a period of 18 months during which time the city was under a constant state of "Orange Alert." The color-coded terror

RIGHT *Orange Alert UK* (detail), 2003-2007
Acetate, acrylic, felt, ethylene vinyl acetate, paper, foamcore, corrugated plastic, and map pins
Room installation, dimensions variable
At MOCA Cleveland: 14 feet 8 inches x 21 feet 3 inches x 27 feet 9 inches or 588 sq. feet
(447.04 x 647.7 x 845.82 centimeters)

alert system, instigated to demarcate levels of danger in the United States, had five levels: green to represent “low” levels of danger, blue for “guarded,” yellow for “elevated,” orange for “high,” and red for “severe.” For Cooper, this color-coding system served as a catalyst, a springboard from which to explore and experiment. In the installation *Orange Alert UK*, all five colors appear in varying hues, with intense orange being predominant.

Characterized by an electric infusion of color, the installation is made up of hundreds of discrete, three-dimensional elements including plastic straps, felt, photographs of airport runways, and flat, jagged foamcore constructions. Brilliant oranges, reds, and yellows surge up from the ground or out from the walls on wave-like constructions reminiscent of jagged mountain tops. Long red and yellow plastic straps radiate outwards on the wall from central, circuit-like boxes. Fully engaging the architecture of the gallery, these elements occupy the wall and gallery floor, with extensions racing up the walls and hanging down from the ceiling. The work is an immersive environment—one walks into, through, and around it.

In *Orange Alert UK*, Cooper employs an abstract vocabulary of shape and form infused with recognizable referents. The angular, saw-edged cut-outs, on the floor and jutting out from the walls, allude to flow charts, electrocardiograms, turbulent Wall Street stock graphs, or sound waves. A number of constructions, made with plastic straps reminiscent of luggage straps or seat belts, resemble mechanical sprockets, surveillance cameras, or perhaps some mechanical or alien organism. They also suggest electrical synapses that visually convey the impact of sound or explosives. The work presents a synthetic landscape, one charged with anxiety that engages the subject of terror and fear.







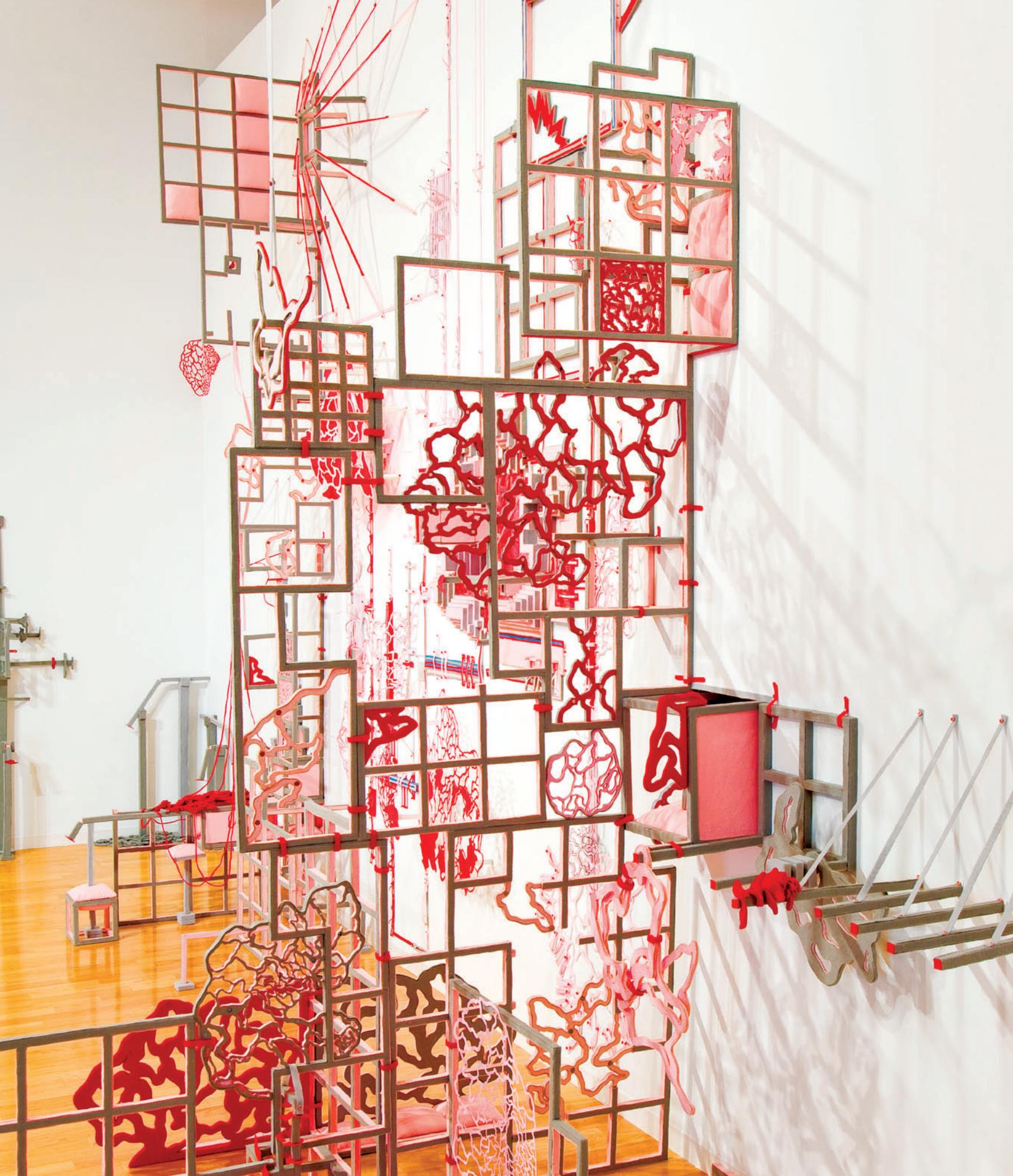


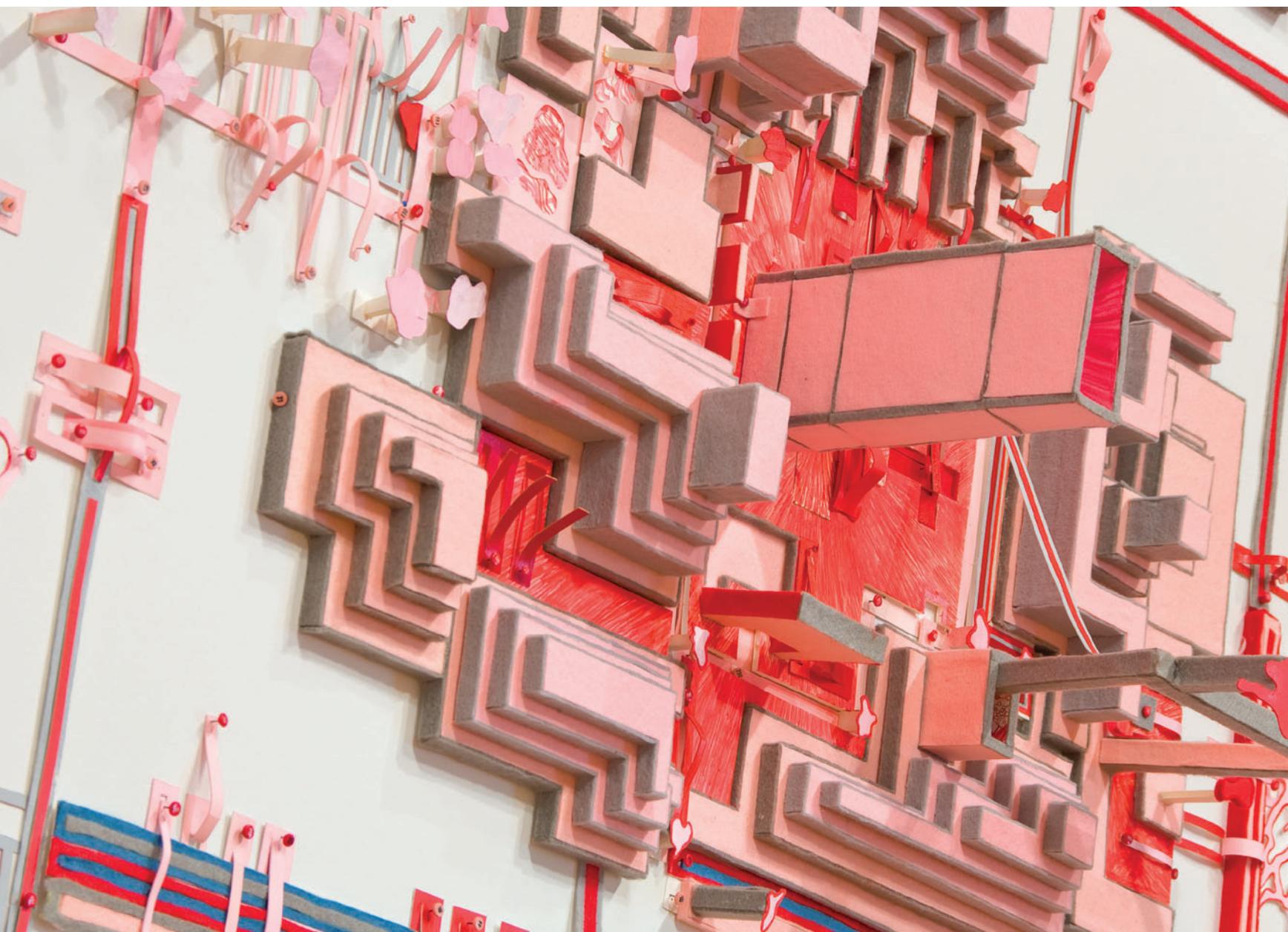
Emerger

(2005-2007)

The phenomenon of systemic growth and its representation in visual form, so characteristic of Cooper's work, is particularly evident in *Emerger*. First created in 2005, this work has since developed and grown considerably since then, assuming different manifestations in each of the four times it has been installed. The most recent installation was in New York City at the Whitney Museum at Altria.²⁰ Like *The Dispenser*, drawing takes sculptural form in this expansive work, and is manifested in multitudes of three-dimensional components applied directly to the wall.

Made with acrylic, ink, acetate, felt, paper, foamcore, wood, and map pins in a palette of pink, gray, and red, *Emerger* is systematically structured on a geometric matrix of felt-covered lines, squares, and rectangles. Attached to the wall with Velcro, felt straps, and map pins, these conduits and grids activate the wall with a semblance of energy and movement. Layered onto this vibrant network are organically shaped cut-out forms, the fluid contours of which suggest plant or brain tissue. White stems capped with deep red, organ-like shapes jut out 18 inches from the wall at various heights, coagulating in clusters. More fluid and amorphous are the brain-shaped or amoeba-





ABOVE *Emerger*, (detail), 2005-2007
Acrylic, ink, acetate, felt, paper, foamcore, wood, velcro, and map pins

like cut-outs affixed to, protruding out, or dangling from the wall. In contrast to these organic forms are numerous geometric structures: gray LeWitt-like grids extend off the wall, multiply, and advance on the gallery floor. In this work, it has been observed, "Cooper's interest in computer technology merges with an interest in the mechanics of the human brain. Here she juxtaposes forms of electronic circuits with neural circuits of the human body."²¹ Cooper's interest in neurology, the study of how the mind works, is expressed here, as well as her ongoing endeavor to translate human thought into abstract line and form.

With its duplication and multiplication of components, *Emerger*, as its title suggests, embodies a sense of growth and generative evolution. Inferred too, by the ubiquitous use of red Velcro straps in fastening components together and to the wall, is the suggestion of vulnerability and malleability. Just as Velcro is adjustable, so too the elements in this work of art can be moved, changed, and infinitely adapted, thereby speaking to the notion of a fluid, mutating world in constant flux. Cooper brings this notion literally into the piece and into sharp focus by puncturing the wall and creating a number of small, elongated rectangular tunnels through which the viewer may look through to the world on the other side. Lined with puffy pink or red fabric pillows, these tunnels frame one's view of activity evolving on the other side, like a miniature movie that one unexpectedly encounters. Through this window, Cooper captures and brings into the piece a constantly evolving image of "real life" on the other side. In this compelling work of art, the artist juxtaposes organic and inanimate systems, conflating the artificial and the real in a vivid, highly energized confluence of fluid line and abstract form.



70



LEFT details, RIGHT Installation view at MOCA Cleveland, 2007
Emerger, 2005-2007

Acrylic, ink, acetate, felt, paper, foamcore, wood, velcro, and map pins

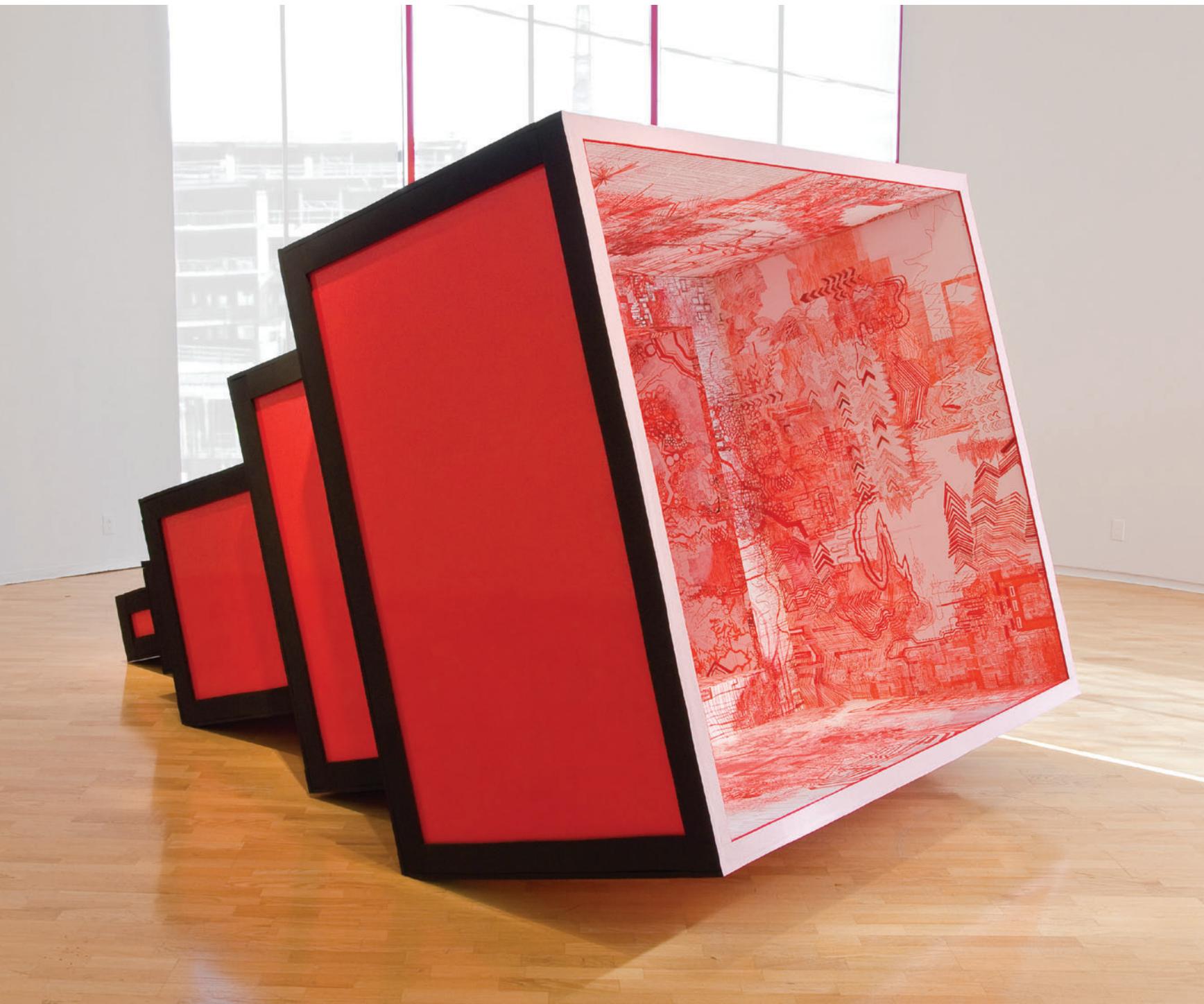


All Our Wandering

2007

All Our Wandering is Cooper's most recent creation in this exhibition. Commissioned by MOCA Cleveland, this site-specific sculpture was created in response to the architectural space of the Dr. Gerald and Phyllis Seltzer Rotunda Gallery. Developed over the summer of 2007, this work marks a significant new direction in the ongoing development of Cooper's art, as she employs durable materials as a primary medium for the first time.

Bold and almost aggressive, *All Our Wandering* occupies the gallery space with assurance. The interlocking rectangular segments of this massive cornucopia-like sculpture are made of wood covered in red vinyl with a black foam rubber edging. Boldly colored in a vivid, almost jarring red, the sculpture, when viewed from one side, stretches horizontally across the floor like a fallen ziggurat or a gargantuan armadillo made of hard-edged, angular segments. The sections of this free-standing sculpture descend successively in scale from a gaping, life-size opening on one end to a small rectangular aperture at the other end. With its repetition and multiplication of geometric components and its shiny, almost industrial-like vinyl surface, *All Our Wandering* pays homage to





ABOVE *All Our Wandering* (interior detail), 2007
Wood, paper, vinyl, custom pigment print, ink, acrylic, colored pencil, ball point pen, foam rubber, felt, and Velcro
76.25 x 79.5 x 142.5 inches (193.675 x 201.93 x 361.95 centimeters)

the minimalist aesthetic, recalling Donald Judd's signature sequences of geometric forms.

In contrast to the stark, geometric exterior of this work of art is an almost explosive profusion of drawing on the interior. Vivid and intensely detailed, the drawn lining of the sculpture's thirty-six interior panels is an inventive composite of collaged elements, derived from a selection of Cooper's past drawings and installation paintings.¹⁵ Using the computer for the first time as a tool for creating art, Cooper scanned portions of previous works, digitally manipulated and collaged the images, then printed the results with the most advanced printing technology available.¹⁶ Once these images were adhered to the interior, the artist hand worked each panel, meticulously drawing, painting, and scribbling over the printed surface. In this work, Cooper conflates the computer-generated with the hand-made. The piece is a high tech-work of art that fuses manufacturing, digital imaging, and hand made processes.

The catalyst for *All Our Wandering* was a section in Cooper's only other free-standing sculpture, *Speedway* (2000-2003) (pages 82, 84). One of the miniature rooms or compartments of this complex, two-sided standing construction was the prototype for the new commission. Cooper took the concept of this tiny red compartment, with its walls covered in drawings, transforming and expanding it to grand scale.

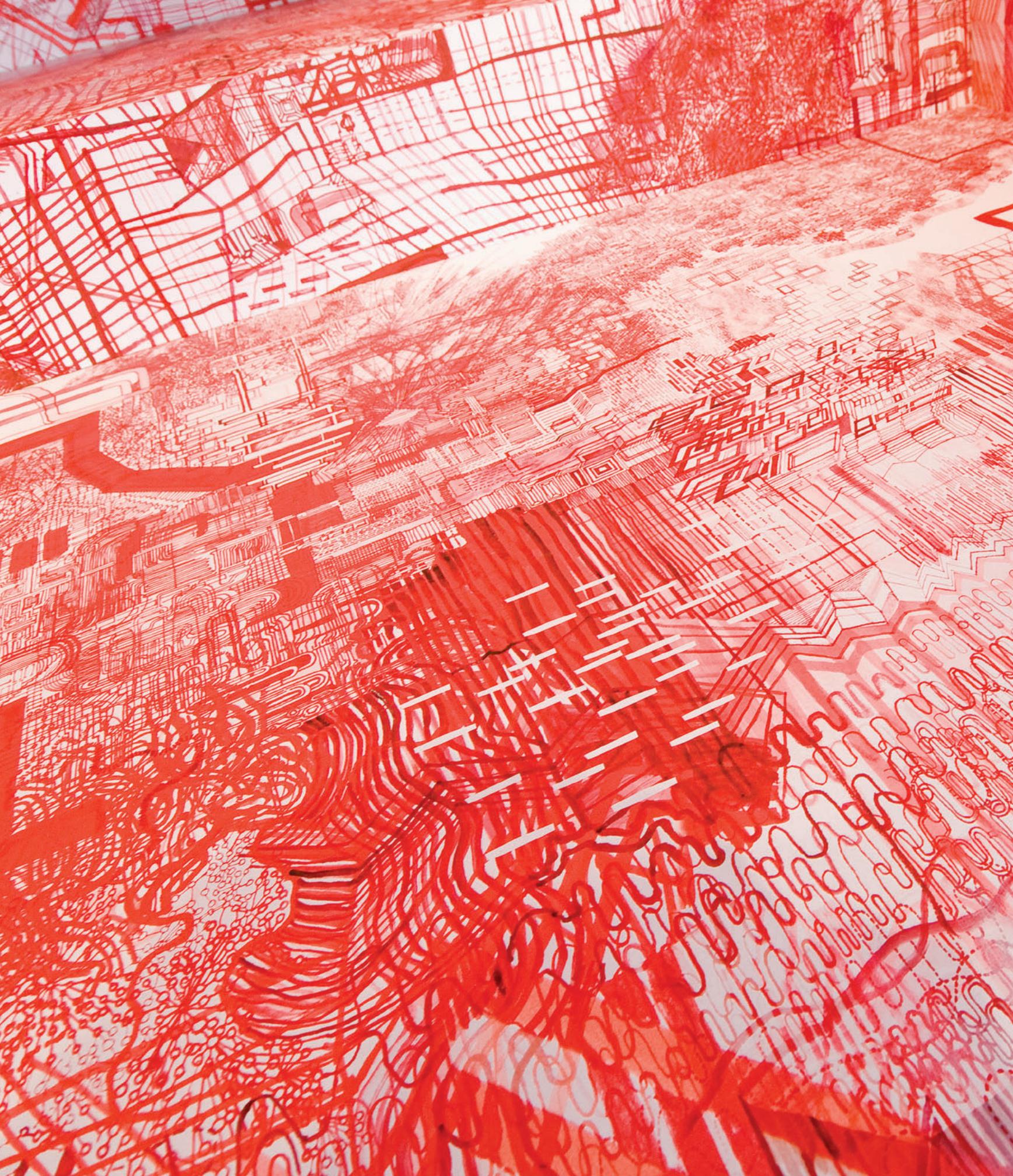
All Our Wandering resulted, with its rich layering of both literal images and metaphor. The representation of interconnecting geometric forms or rooms that unfold one into another reverberates with symbolism, whether that be the idea of passageways, a sense of successive discovery or the infinite. And the color red—particularly

as Cooper uses it with such intensity throughout—suggests heightened states of emotion, be it anger, passion, love, or hate.

The color's reference to blood, both as a lifeline and as an indicator of our mortality, is another potent metaphor. But it is the drawing, the proliferating lines, the dense layering of almost manic mark-making that yields the most metaphoric potential. As if tracing through the gamut of the artist's personal memories and history, Cooper's lines morph into visceral tissues, membranes, and thought trajectories. Looking into the large, open cavity, one is visually propelled into the interior as if delving into a telescope-like tunnel, entering deeper and deeper into the interior, in a trajectory that narrows progressively to a void, or, perhaps, to an open, limitless space beyond.

With a title inspired by T.S. Eliot's poem 'Four Quartets' (Little Gidding), Cooper's sculpture, *All Our Wandering*, speaks to the poet's words:

"What we call the beginning is often the end. And to make an end is to make a beginning. The end is where we start from."



Endnotes

- 1** Emma Dexter, "To Draw is to Be Human," in *Vitamin D: New Perspectives in Drawing* (New York: Phaidon Press Inc., 2005), up.
- 2** In a telephone conversation with the author on April 13, 2007, Cooper commented on the importance of "serious" or "associative" play in her work and its essential role in her creative process.
- 3** Cooper's constructions require an immense amount of labor not only to create the work but to install it. Each construction typically requires the labor of the artist and several assistants for up to a week to install. At MOCA Cleveland, the artist was in residence for 33 days with teams of assistants working daily.
- 4** Ken Johnson, "Diana Cooper: Art in Review," *New York Times*, March 13, 1998.
- 5** Diana Cooper, excerpt from her Artist Statement, in email correspondence with the author, March 2006.
- 6** Ibid.
- 7** Diana Cooper, in email correspondence with the author, April 23, 2007.
- 8** Diana Cooper, in email correspondence with the author, April 24, 2007.
- 9** Diana Cooper also used gesso (a white paint traditionally used as a primer for panels or canvas) on the Hunter Wall, almost like whiteout, to erase markings.
- 10** Construction netting is the perforated material, often black in color, that is customarily used at construction sites.
- 11-14** Regarding *Missed Once*: Diana Cooper in email correspondence with the author, April 15, 2007.
- 15** The title *Hidden Tracks Sabotage the Random* is a reference to music, a great source of inspiration for Cooper, who listens to an eclectic range of music constantly while working in the studio. Random refers to the command that shuffles the music track. Hidden tracks on CDs "sabotage" the selection. Also inferred by this title is the idea of random spontaneity, and the fact that Cooper's work can seem improvisational even though it is governed by an underlying logic.
- 16** Diana Cooper, in conversation with the author in her studio, December 5, 2006.
- 17** Diana Cooper, in email correspondence with the author, April 23, 2007.
- 18** Diana Cooper, in email correspondence with the author, April 24, 2007.
- 19** *Orange Alert UK* was exhibited at The Centre for Drawing, Wimbledon, England; Anne de Villepoix Gallery, Paris; Filatoio, Caralio, Italy; The Drawing Room, London, England; City Gallery, Leicester, England; Chapter, Cardiff, Wales.
- 20** Cooper's work was featured in the group exhibition, *Burgeoning Geometries*, on view at the Whitney Museum of American Art at Altria in fall 2006.
- 21** Apsara DiQunizio, *Burgeoning Geometries: Constructed Abstractions*. Exhibition brochure. New York: Whitney Museum of American Art at Altria, 2007.
- 22** *All Our Wandering* is composed with scanned sections of *The Black One* (1997); *And I Couldn't Find You* (1998); *Close to It* (2001); *Was Anyone Looking* (2000-2002); and two large *Untitled* drawings made in 2007 specifically for the sculpture.





An Interview with the artist by BARBARA POLLACK
July 1, 2007

Deliberate Doodles and Random Thoughts

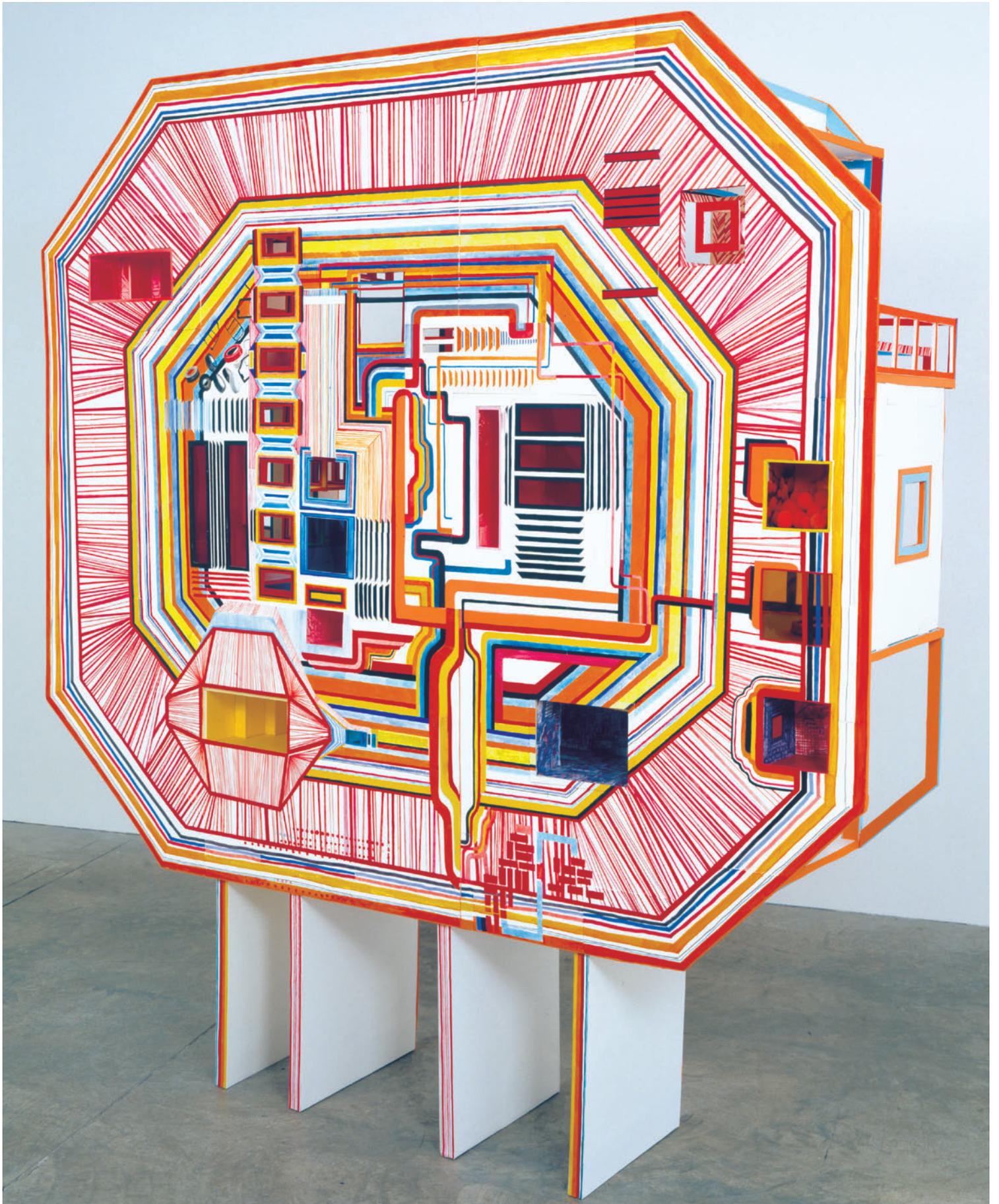


BARBARA POLLACK Do you think of your work as abstract?

DIANA COOPER Abstract is a word I use a lot when I am asked, "What is your work like?" But I always qualify it because the term conjures up images of Malevich, Mondrian, or Yves Klein, artists whose language is much more reductive than mine. Whereas I am filtering: I am taking from the real world, though it becomes something else. In that way, my work is abstract because it doesn't have an exact counterpart in reality, in contrast to figurative work or a still life.

POLLACK But do you see your work as related to the history of abstraction?

COOPER Oh yes, I definitely do. I feel a huge affinity with the history of abstraction, particularly with Mondrian, though the later work like *Broadway Boogie Woogie* (1942-1943) is more my style. More recently, I have been thinking about Donald Judd and Tony Smith. I see in their work something that is both controlled and very human. In Smith's work, particularly *Moondog* (1964/1998-1999) or *Smog* (1973), there is a sense that the material is doing something you wouldn't expect it to do. It has poetry to it, a physicality that is almost figural. In Judd, there's a geometry that seems other-worldly, yet it makes you rethink things that you see every day. I had this funny experience visiting the collection at the Progressive Corporation in Cleveland. They had put a stainless



steel Judd next to a stainless steel water fountain. It was very strange; I did a double take. It brought attention to the careful making of quite ordinary things.

POLLACK Yet your work looks on first glance as if you are rebelling against that strictly formal kind of abstraction.

COOPER It is, but I have no agenda. For me, the rebellion is much more of an internal thing, I start with something and then purposely screw it up, defacing what I've just made. If anything, I've rebelled against the romanticization of abstract expressionism, all that fetishizing of the materials, like rabbit skin glue and Old Holland paint.

POLLACK How did you break away from that tradition? What was the turning point?

COOPER My parents were both artists and from the day I was born I was surrounded by contemporary art. I don't have a memory of not accepting certain things as art. So, I didn't have this moment of rupture as most artists do, this breaking away from what they grew up with. In my case, it was the reverse. I resisted art for a long time. I went to Harvard and got a degree in history and literature. I thought I might be

COOPER an environmental lawyer or an architect. But then I decided to go to art school and, of course, tried to paint with oil paints, because I thought that was the real deal. I had so many things in my head about what I should be doing and wasn't in touch with what I wanted to do. A friend told me, "If you ain't doing what you want as an artist, you might as well be doing something else." Then I ended up at Hunter College's MFA program. Joanna Pousette-Dart came to my studio and said, "It's like you are in a straightjacket." I didn't want to hear that but it stayed with me.

At the time, I thought I couldn't work abstractly. I was trying to do this painting using lace, spray paint, and images of high heeled shoes and paper doll dresses. I thought I couldn't work abstractly. I thought I had to deal with the condition of women in society. Then, I had some health problems and I was at home a lot. A very dear friend brought me a pad and some sepia ink, pens, and watercolor brushes. So I just started drawing and became aware of the intimacy and immediacy of drawing and doodling. When I got back to the studio, I stopped the paintings and started to figure out how I could approximate the look of ballpoint pen doodles on a big scale. I wanted to make a doodle the size of an abstract painting and not lose its intensity. This was one of the reasons I chose to work on canvas opposed to paper. I wanted have these things taken seriously.

POLLACK So are you making something that is your own vocabulary? Or are these faux re-creations of everybody's doodles?

COOPER No, I am really into my own doodles. But I am attracted to the idea of doodling, because if you ask anybody who is not an artist about drawing, their first reaction is "I can't draw"—yet chances are they doodle. It's interesting to see how people relate to the work, seeing something familiar to what they do, using a somewhat familiar language. There's even a danger that someone will say, "What's the big deal? I can do this. My five year old can do this."

POLLACK Your drawings look so spontaneous, almost stream of consciousness. What part of your process is intentional?

COOPER The scale and intensity of the drawings is important. My doodling is very dense and extremely layered. So, the work becomes about time—time passing and passing the time away—which is what doodling is, ultimately.

Also, I deliberately try to enter into that absent-minded state of the doodler when I begin to draw. I try to create a situation for myself of feeling free and not questioning. It's hard to do and it gets harder to do because you get used to certain ways of working. How do I create that lack of self-consciousness and lack of self-criticism? How

do I create an environment that's like a playpen? But at the same time, I want to be taken seriously.

POLLACK How did you resolve that issue, the issue of keeping it free?

COOPER The biggest thing that happened is I realized that I could make mistakes on the canvases. When I first started working with the Sharpies, I perceived every line as a potential mistake. I took that word on the marker—"permanent"—literally. The big revelation came when I discovered that I could work with any mark I made. When I worked with paper, I could just cut out what I didn't like. When I worked with canvas, on the other hand, I used gesso and discovered this amazing pentimento effect where the markers bleed through the erasures, like ghosts.

POLLACK When did you start making installations? Why did you move off the canvas and off the wall?

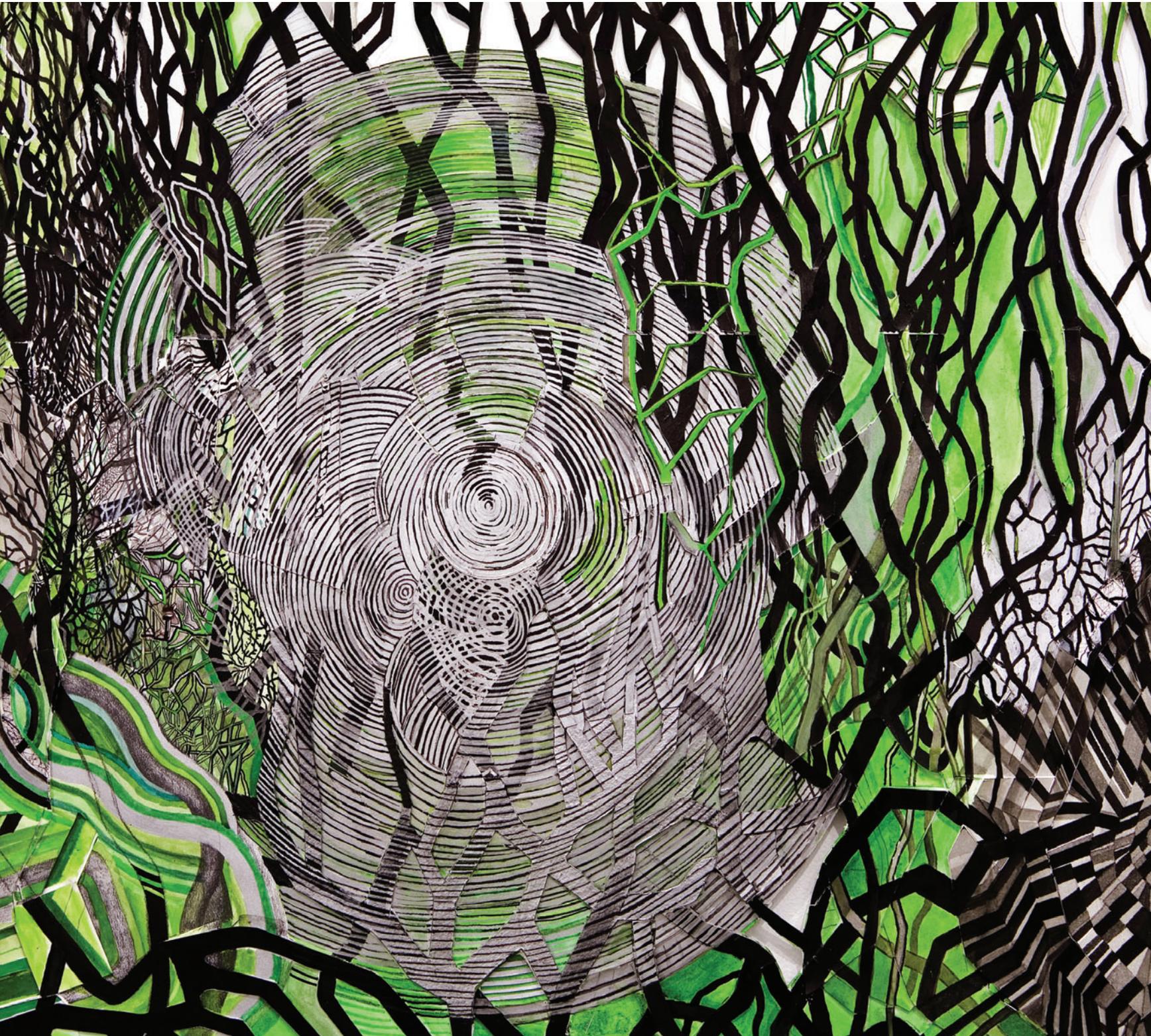
COOPER I became aware of the wall as a barrier. I could staple-gun things to a wall, draw on the wall, cover the wall completely, but I also had the urge to go in other directions spatially. I was accustomed to using foamcore when I dismantled a show, taking everything off the canvas and pinning it to the board, which helped me see the three-



COOPER dimensionality of what I had made. That was intriguing to me. In 1998, I began creating *The Dispenser*. It's funny how *The Dispenser* came about. I started on it and I hated it and I tore it off the wall. Pieces fell on the floor like body parts and from that came the artwork. I really explored gravity because I would build these cubes out and then let them fall. It was as if I were drawing in space. It started to have this incredible feeling, quite unknown but also known, because I was still drawing in a way. The piece grew to 14-feet high and came out into the space by almost 20 feet.

POLLACK How did you discover pom-poms?

COOPER I was teaching at the 92nd Street Y and in Spanish Harlem through their first outreach program. There would be these closets full of things that were ordered by previous art teachers. I was always perplexed by some of these materials because growing up in this art environment, my father was very prejudiced against arts and crafts materials. So I never had them around, and I didn't know that these were the staples of elementary school art classes. I would take these supplies home to try to think what I could do with my students. It became a running joke. Whenever people came to my studio they would say, "Oh, cool art material," but I never used them myself. They sat there. Then, very impulsively, I just grabbed the pom-poms one day and



COOPER set to work. It wasn't planned. I eventually became aware of how I could anthropomorphize the pom-pom. I could make structures that nestled them and I could also place them in situations where they were precarious and vulnerable. For instance, they are often balancing on a shelf or placed on the floor.

You know, I came of age in the art world at a time when you were supposed to be able to explain everything you did, or it wasn't legitimate. So for a long time, I was embarrassed to admit that that was how I started working with the pom-poms. But it's an indication of an important shift that started to happen with me in the studio. I developed a process that allowed change on every level. It was not important if I screwed up. I had finally created an environment of permissiveness, allowing myself to embarrass myself. The pom-pom was the pinnacle of embarrassment: frivolous, silly, girly, all of those things. I know that was part of the attraction.

POLLACK How long does it take you to make a piece?

COOPER That's hard to say. Because of the laborious nature of the work. I work on a lot of things at once. That was something that just evolved. So if I get bored with one piece, I move onto another aspect of another piece. Generally, a big installation would take no less than six months, a year, and possibly two years.

POLLACK How about a work like *Swarm*?

COOPER *Swarm* started in 2003 and finished in 2005, although it continues to change with each installation. I started it during a residency at the American Academy in Rome and it was specific to the studio I had there—the most beautiful studio I will ever have. It had 30-foot ceilings designed for making equestrian statuary. It had these doors that were triple high and a skylight. Perfect, in fact, for Smith's *Moondog*. The first thing I thought when I entered the space was "I died and went to heaven!" and then, "What the hell am I going to do in here?"

I started working, influenced by the light and the ethereal quality of the space, but also acutely aware of my impermanence there. I started working with these arrows. I worked with them going higher and higher and higher, like the way music can accelerate or increase in volume. At the same time, I saw the starlings swarming over Rome in the evenings, and this super-graphic signage that they have in Italy on the highways. I started free associating with this arrow, and it became the building block of the piece. I wanted it to have a certain rhythm, a sense of movement. I noticed that, at dusk, the lights would create a shadow behind the arrows that was like drawing.

POLLACK *Orange Alert* seems a lot more topical than your other works. Did you make it in a different frame of mind?



COOPER In 2003, literally a month after the war in Iraq started, I began my first residency at the Centre for Drawing at Wimbledon School of Art in the UK. I am in England, reading *The Guardian* and *The Independent* and listening to the BBC like an addict, feeling like I am on an entirely different planet. I started talking to a group of students there and without thinking used the phrase “orange alert” to describe the state of alert in New York City since September 11, 2001. These students were baffled: “What are you talking about? Do they put a band of orange in the newspaper?” Then it struck me how strange it was that the colors in this code system were never visualized. With a stop sign or a traffic light, red means stop and you see it. Not so with the orange alert. So I thought about color-coding fear. But, in fact, *Orange Alert* has become a big problem piece for me. I don’t want it to be thought of as only about a specific historical moment.

POLLACK Yet, many people think your work is specifically about systems, particularly computer circuitry.

COOPER It is and it isn’t. I think that doodling—or the way that I doodle—is a visualization of some way our brains are operating. Technology is the product of brains and hands and it is interesting to me how the connection gets lost. Even the word “digital,” refers to the digits of the hand. The gap between the brain system and a technological system is not so great.



READ VERY CAREFULLY
READ CAREFULLY FIRST
STEP 1: 1

5

INSTALLATION INSTRUCTIONS

USING A STAPLE GUN AND 3/8" STAPLES STAPLE TO WALL, STAPLE IN THE PRE-EXISTING STAPLES BUT DO NOT STAPLE THE AREA WHERE THE INLET IS BEHIND CANVAS, STAPLE THIS AREA ONCE IT IS IN PLACE.
BOTTOM EDGE OF CANVAS SHOULD BE 20" FROM FLOOR.
NOW YOU ARE READY TO START ATTACHING PARTS. PLEASE NOTE THAT MANY OF THE PARTS ARE FRAGILE.

EACH NUMBER ON THIS DIAGRAM HAS A CORRESPONDING PAGE IN THIS INSTRUCTION BOOKLET WITH VISUAL AIDS AND WRITTEN INSTRUCTIONS.

5 INSTRUCTIONS

3 PAGES OF INTERVIEW (MOVING THROUGH)
3 COLOR PRINTS WITH CORRESPONDING NUM ON THE BACK OF PRINT (NOT INCLUDED)
8 PARTS (NUMBERED)
1 COLOR XEROX OF ENTIRE FILE
1 TUBE (CANVAS)

7

PLEASE NOTE
MAP PINS ARE
EXTREMELY
FRAGILE, THE
HEADS ALMOST
INEVITABLY
FALL OFF
WHEN PULLING
OUT OF WALL
BUT TO REMOVE
THE PINS

8

THE AUDIENCE

AERIAL VIEW
SIDE VIEW

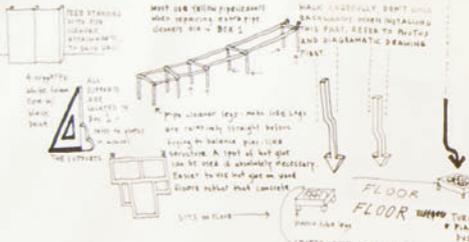
2

VERY CAREFULLY
(CAREFULLY) REMOVE

3

3 3 3 3 3 3

**STALL
INSTALLATION INSTRUCTIONS**



FLOOR
FLOOR

BEAN OF SUBSTITUTED
WITH CLEAR BARE
PLASTIC DUST BIN
(TRANSPARENT)

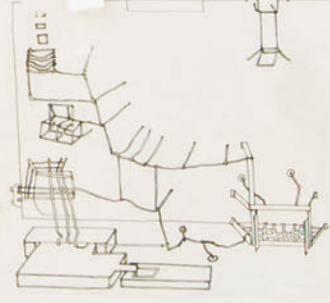
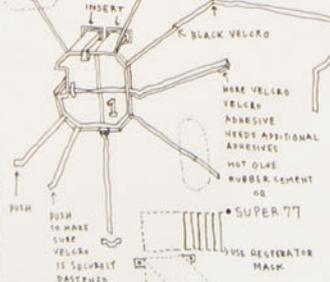
4

STAPLE DIRECTLY TO WALL
3/8" or 1/4" STAPLES

(WHERE THERE IS A DASH LINE (-) USE 1 STAPLE (-))

STAPLE DIRECTLY INTO CANVAS
USE 3/8" STAPLES

STAPLE, WHENEVER
YOU SEE THIS SYMBOL
STAPLE, THE MORE
STAPLES THE BETTER.



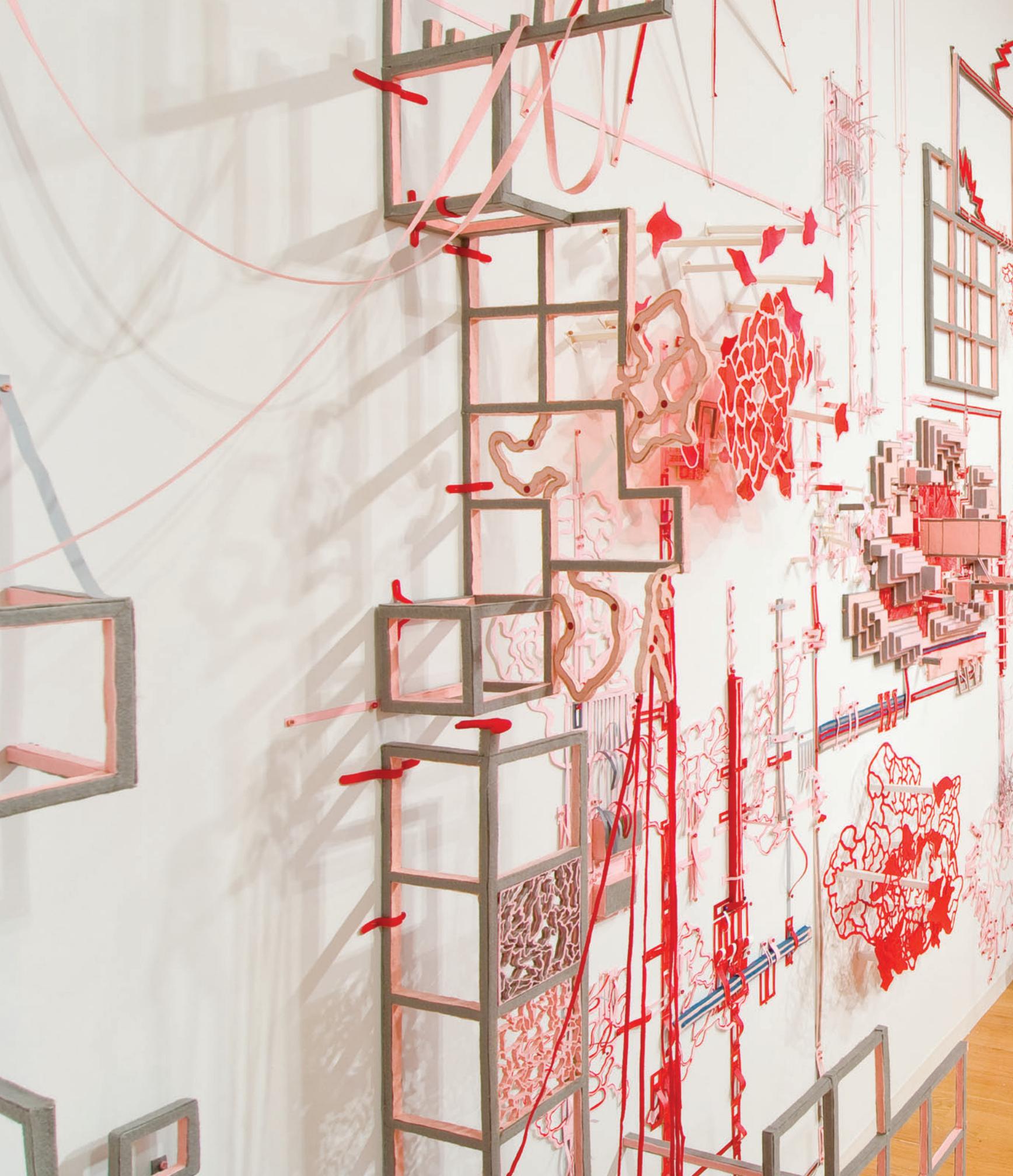
INSTALLATION INSTRUCTIONS

ON ON ON

POLLACK But are you commenting on systems with your work? Is there a cosmology in your mind when you are making a piece?

COOPER I am fascinated by systems. I am fascinated by maps, subway systems, color coding, the relationships between macroscopic and microscopic imagery. But I always feel that I operate by osmosis. I really am influenced by the visual world. I want the work to have a sensuality and visual impact. And I think a lot of systems are visual. Think of people in business—they work with these flow charts. Or somebody like Edward Tufte who was one of the first people to look at the visual aesthetics of data. Systems are a way people try to make sense of things or create order. They also are all around us, in the natural world and in the man-made world, and I am intrigued by how they intersect, echo one another, or come into conflict. But I am less drawn to the specific content or narrative of a given system, which for me is just raw material. In fact, I am interested when something like a diagram or a graph disassociates itself from its origin and becomes something else entirely.

BARBARA POLLACK is an artist, author, and prominent art critic who has written regularly on contemporary art since 1994 for publications including *Time Out New York*, *ARTnews*, *The New York Times*, *Art in America*, *Modern Painters*, and *Art & Auction*. Currently, she is writing a book on China's contemporary art scene. Pollack is a faculty member of the School of Visual Arts who has exhibited her own work in galleries throughout the United States.





Works in the Exhibition

*All dimensions are in inches; height precedes width, followed by depth.
All works collection of the artist, courtesy of Postmasters Gallery, New York
except where indicated.*

The Black One, 1997

Acrylic, felt-tip markers, felt, aluminum tape, acetate, pipe cleaners, and pom-poms on wall and canvas
110 x 100 x 7 inches (279 x 254 x 17.7 centimeters)

The Dispenser, 1999

Acetate, vinyl, paper, foamcore, pipe cleaners, acrylic, pom-poms, felt, and paper on wall and floor
111 x 192 x 117 inches (281.94 x 487.68 x 297.18 centimeters)

Experiments in 3-D, 2000

Ink, acrylic, and felt-tip markers on canvas
88 x 142 inches (223.52 x 360.68 centimeters)
Collection of the artist, courtesy of Postmasters Gallery, New York and Hales Gallery, London

Missed Once, 2000-2001

Ink, acrylic, acetate, felt-tip marker, photographs, pipe cleaners, felt, and paper
96 x 86 inches. Depth variable. (243.84 x 218.44 centimeters)
The Carol and Arthur Goldberg Collection

Traveling the Exosphere, 2000-2002

Ink, acrylic, felt, foamcore, and acetate on canvas
84 x 113 x 5.5 inches (213.36 x 287.02 x 13.97 centimeters)

Speedway, 2000-2003

Foamcore, ink, acrylic, felt-tip marker, acetate, foam, photographs, pom-poms, and wood
77 x 69.5 x 14.5 inches (195.58 x 176.53 x 36.83 centimeters)

Hidden Tracks Sabotage the Random, 2001-2002

Vinyl, foamcore, Velcro, acetate, pom-poms, and paper on wall and floor
Dimensions variable
At MOCA Cleveland: 12 feet 8 inches x 14 feet 4 inches x 12 feet 8 inches or 182 sq. feet
(386.08 x 436.88 x 386.08 centimeters)
The Chaney Family Collection, Houston, Texas

Push Gently, 2002.

Felt, foamcore, ethylene vinyl acetate, paper, and photos on board
65 x 64.5 x 6 inches (165.1 x 163.83 x 15.24 centimeters)

Instruction Manual, 2003

Paper, pen, and photographs
11 x 17 inches (27.94 x 43.18 centimeters)

Swarm, 2003-2007

Corrugated plastic, paper, ink, acrylic, felt, foamcore, photos, Velcro, and map pins

Dimensions variable

At MOCA Cleveland: 14 feet 8 inches x 33 feet x 31 feet 2 inches or 1,023 sq. feet
(447.04 x 1,005.84 x 949.96 centimeters)

Orange Alert UK, 2003-2007

Acetate, acrylic, felt, ethylene vinyl acetate, paper, foamcore, corrugated plastic, and map pins

Room installation, dimensions variable

At MOCA Cleveland: 14 feet 8 inches x 21 feet 3 inches x 27 feet 9 inches or 588 sq. feet
(447.04 x 647.7 x 845.82 centimeters)

Emerger, 2005-2007

Acrylic, ink, acetate, felt, paper, foamcore, wood, velcro and map pins

Dimensions variable

At MOCA Cleveland: 12 feet x 23 feet x 6 feet or 138 sq. feet
(365.76 x 701.04 x 182.88 centimeters)

Daphne, 2006

Paper, ink, acrylic, and photographs

73 x 31 x 1 inches (185.42 x 78.74 x 2.54 centimeters)

Heliotropic Eye, 2006

Paper, ink, acrylic, and photographs

33 x 31 inches (83.82 x 78.74 centimeters)

Collection of John Sutter, New York

Afterglow, 2007

Paper, vinyl, map pins, acrylic, ink, and velour paper

47.5 x 80 x 3 inches (120.65 x 203.2 x 7.62 centimeters)

Lawn Construction, 2007

Corrugated plastic, felt, acetate, map pins, foamcore, and rayon mesh

11.5 x 9.5 x 3.5 inches (29.21 x 24.13 x 8.89 centimeters)

Double Park, 2007

Felt, foamcore, rayon mesh, map pins, and snapshot

15 x 12 x 4.5 inches (38.1 x 30.48 x 11.43 centimeters)

Pink Post-its, 2007

Acetate, paper, foamcore, map pins, vinyl, ink, felt-tip marker, Post-its, and aluminum tape

6 x 6 x 1.5 inches (15.24 x 15.24 x 3.81 centimeters)

Pink Frame, 2007

Felt, paper, acrylic, foamcore, rayon mesh, and map pins
9 x 9 x 1.5 inches (22.86 x 22.86 x 3.81 centimeters)

Support Systems, 2007

Paper, paint, graphite, ink, foamcore, and map pins
11 x 9 x 2 inches (27.94 x 22.86 x 5.08 centimeters)

The Compartment, 2007

Foamcore, vinyl, paper, paint, pom-poms, map pins, and felt
5.25 x 6 x 3 inches (13.34 x 15.24 x 7.62 centimeters)

An Orange Sky, 2007

Foamcore, acrylic, felt, rayon mesh, pom-poms, map pins, acetate, paper corrugated plastic, wood,
and photograph
16 x 17 x 4 inches (40.64 x 43.18 x 10.16 centimeters)

Pull, 2007

Paper, foamcore, felt, acetate, rayon mesh, acrylic, and map pins
8.5 x 7 x 2.75 inches (21.59 x 17.78 x 6.99 centimeters)

Virtually Blue, 2007

Foamcore, paper, vinyl, rayon mesh, pens, felt-tip marker, acrylic, and pins
8 x 11.5 x 2.5 inches (20.32 x 29.21 x 6.35 centimeters)

Grasp, 2007

Paper, paint, pins, ink, and felt-tip marker
12 x 10.5 x 2.5 inches (30.48 x 26.67 x 6.35 centimeters)

All Our Wandering, 2007

Wood, paper, vinyl, custom pigment print, ink, acrylic, colored pencil, ball point pen, foam rubber,
felt, Sharpie, and Velcro
76.25 x 79.5 x 142.5 inches (193.675 x 201.93 x 361.95 centimeters)



Diana Cooper

BIOGRAPHY

1964 Born, Greenwich, CT

Lives and works in New York City

1986 BA History and Literature, cum laude, Harvard College, Cambridge, MA

1997 MFA Hunter College, New York, NY

SOLO EXHIBITIONS

2007

Beyond the Line: The Art of Diana Cooper, Museum of Contemporary Art Cleveland, Cleveland, OH.

Diana Cooper, Postmasters Gallery, New York, NY.

2005

Swarm, Postmasters Gallery, New York, NY.

Mechanical Cloud, Numark Gallery, Washington DC.

My Eye Travels, Carl Berg Gallery, Los Angeles, CA.

2004

Diana Cooper. Hew Locke. The Drawing Room, London. Traveled in 2005 to The City Gallery, Leicester, England and Chapter, Cardiff, Wales.

2003

Diana Cooper, Kohlerstaub Galerie, Zurich, Switzerland.

Diana Cooper, Centre for Drawing, Wimbledon School of Art, London, England.

2002

Hidden Tracks Sabotage the Random, Postmasters Gallery, New York, NY.

2001

The Bradford-Renick Gallery, Virginia Commonwealth University, Richmond, VA.

2000

Diana Cooper, Hales Gallery, London, England.

Diana Cooper, Galerie Evelyne Canus, Paris, France.

1999

The Best Part of the Song and It's Too Short, Postmasters Gallery, New York, NY.

1998

Diana Cooper, Postmasters Gallery, New York, NY.

1997

Diana Cooper, Yearsley Spring Gallery, Philadelphia, PA.

Diana Cooper, Ah! Space Gallery, New York, NY.

SELECTED GROUP
EXHIBITIONS

2006

Burgeoning Geometries: Constructed Abstractions, The Whitney Museum of American Art at Altria, New York, NY.

III International Painting Prize Exhibition, Museo Bellas Artes de Castellon, Castellon, Spain.

Speed, Staubkohler Gallery, Zurich, Switzerland.

Process and Promise, 92nd Street Y Art Center, New York, NY.

2005

Off the Wall, The Leubsdorf Art Gallery at Hunter College, New York, NY.

I am 5, Parker's Box, Brooklyn, NY.

Plan D, Viscondes de Balsemao, Porto, Portugal. Traveled to Rubicon Gallery, Dublin, Ireland, and Model Arts and Niland Gallery, Sligo, Ireland.

2004

Objectif Lune, Ecole Regionale des Beaux-Arts de Rouen, Rouen, France.

Obstractivists, Hales Gallery, London, England.

Open House, Brooklyn Museum of Art, Brooklyn, NY.

Global World/Private Universe, Kunstmuseum St. Gallen, Switzerland.

Four Rooms: Erwan Ballan, Diana Cooper, Flavio Favelli and Jim Lambie, Museo Il Filatoio, Caraglio, Italy.

5 Large Drawings: Diana Cooper, Russell Crotty, Jason Rogens, Nick Taggert and Terry Winters, Carl Berg Gallery, Los Angeles, CA.



2003

Lines, Signs and Codes, Galerie Anne de Villepoix, Paris, France.

Ready-made Color, Centre d'Art Passerelle, Brest, France.

Phillip Allen, Diana Cooper and Paul McDevitt, Kerlin Gallery, Dublin, Ireland.

Sixth Sharjah Biennial, Sharjah Museum of Art, United Arab Emirates.

2002

Art Povera American Style: Funk, Play, Poetry and Labor, Cleveland Institute of Art, Cleveland, OH.

Bricolage, Rudolph Projects, Houston, TX.

Networks and Systems: Installations by Jeanne Silverthorne and Diana Cooper, Atrium Gallery, Storrs, CT.

Sprawl, Contemporary Arts Center, Cincinnati, OH.

By Hand, Hales Gallery, London, England.

New Prints 2002, International Print Center New York, New York, NY.

Second Sight, Hunter College/Time Square Gallery, New York, NY.

2001

Vivid, The Richard Salmon Gallery, London, England. Traveled to Mead Gallery, Warwick Arts Center, Coventry, Northern Gallery for Contemporary Art, Sunderland, England.

Chain Reaction, Williams College Museum of Art, Williamstown, MA. Traveled to the Tang Museum, Skidmore College, Saratoga Springs, NY.

Brooklyn! Palm Beach Institute of Contemporary Art, FL.

Un/Ruled, Exhibit A, New York, NY.

CArts and rafts, Centenary Gallery, Camberwell College of Art, London, England.

Accumulations, Kent State University Art Gallery, Kent, OH.

Buying Time: Nourishing Excellence, New York Foundation for the Arts, Sotheby's, New York, NY.

Bondo: From Process to Picture: Diana Cooper, Lydia Dona and James Hyde.

I Space Gallery, Chicago, IL.

ClenchClutchFlinch, Paul Rodgers/9W Gallery, New York, NY.

Passing Through, The Shaqab College of Design Arts, Doha, Qatar.

2001 continued

Painting / Not Painting, White Columns, New York, NY.

Personal Abstractions: Lee Bontecou, Diana Cooper and Gay Outlaw, Sculpture Center, New York, NY.

Kinds of Drawing, Herter Art Gallery, University of Massachusetts, Amherst, MA.

New Prints 2001, International Print Center, New York, NY.

2000

The Living End, The Boulder Museum of Contemporary Art, Boulder, CO.

Art on Paper, Weatherspoon Art Gallery, Greensboro, NC.

Re-drawing the Line, Art in General, New York, NY.

Drawing Spaces, Rhona Hoffman Gallery, Chicago, IL.

No Rhyme or..., Postmasters Gallery, New York, NY.

Microwave II, 123 Watts Gallery, New York, NY.

Greater New York, P.S.1 Contemporary Art Center, Long Island City, NY

Painting Function: Making It Real, Spaces, Cleveland, OH.

New Work: Abstract Painting, Hosfelt Gallery, San Francisco, CA

1999

Shout Outs, Rice University Art Gallery, Houston, TX.

Free Coke, Greene Naftali, New York, NY.

The Video Lounge Series, The Knitting Factory, New York, NY.

1998

Artists Make Videos, The Edinburgh International Art Festival, Edinburgh, Scotland.

The Robert Shiffler Foundation, Greenville, OH.

Exploiting the Abstract, Feigen Contemporary, New York, NY.

Usefool, Postmasters Gallery, New York, NY.

1997

Stirring Space: Site Installations at the Brooklyn Brewery, Brooklyn, NY.

Drawing, Yearsley Spring Gallery, Philadelphia, PA.

On the Wall, TIAA CREF, New York, NY.

Alumni Show 1997, New York Studio School, New York, NY.

Summer of Love, Fotouhi Cramer Gallery, New York, NY.

1996

The Love Show, Ah! Space Gallery, New York, NY.

1995

Scrolling New York, Gallery 128, New York, NY.

AWARDS / PROJECTS

2007-2008

Public Art Commission. New York City Department of Cultural Affairs Percent for Art Program, the New York City Department of Education and Polshek Partnership Architects.

2004-2005

The Marie Walsh Sharpe Foundation Space Program, NY.

2003-2004

The Rome Prize Fellowship, American Academy in Rome.

2003

Artist-in-Residence, Centre for Drawing, Wimbledon School of Art, London. England.

2000

John Simon Guggenheim Memorial Fellowship.

Artist's Fellowship in Painting, New York Foundation for the Arts.

Selected Bibliography

FOR A COMPLETE
BIBLIOGRAPHY SEE
www.dianacooper.net

BOOKS AND EXHIBITION CATALOGUES

Cameron, Dan; Lewis, Peter B; Lewis, Toby Devan; Morrison, Tony. *ArtWorks, The Progressive Collection*. New York: D.A.P./Distributed Art Publishers, Inc. (2007): 200.

Macfarlane, Kate and Stout, Katherine. *The Drawing Book*. London: Black Dog Publishers (2005): 22-25, 148-149.

Sherman, Sam. *Plan D*. Porto, Portugal: Palacete Viscondes De Balsemao (2005): 7-10, 19-23.

Bertolino, Georgina; Conti, Tziana; Curto, Guido; Fanelli, Franco. *Four Rooms: Erwan Ballan, Diana Cooper, Flavio Favelli and Jim Lambie*. Caraglio, Italy: Museo Il Filatoio (2004): 16-18.

Wood, Jon. *Following the Line of Cut: Diana Cooper and Hew Locke*. London: The Drawing Room (2004): 6-22.

Bitterli, Konrad and Kiemayer, Oliver. *Kunstmuseum Global World / Private Universe*. St. Gallen, Switzerland (2003): 44-45.

Lewis, Peter and Al-Quasimi, Hoor. *Sharjah International Biennial 6*, Sharjah, United Arab Emirates: Sharjah Museum of Art (2003): 204-205.

Nahas, Dominique. *ClenchClutchFlinch*. New York: Paul Rodgers Gallery (2001): 1-5.

Chasin, Noah. *Re-drawing the Line*. New York: Art in General (2000): 9-15.

Crutchfield, Jean. *Diana Cooper*, Interview. Richmond, Virginia: The Bradford-Remick Gallery, Virginia Commonwealth University (2000): 1-2 (Exhibition Brochure).

Ostrow, Saul. *Painting Function: Making It Real*. Cleveland, Ohio: Spaces (2000): 5-14.

Berry, Ian. *Chain Reaction*. Williamstown, Massachusetts and Saratoga, New York: Tang Museum, Skidmore College and Williams College Museum of Art, Williams College (1999): 15-54.

ARTICLES

Litt, Steven. "MOCA Displays the Amazing Brilliance in the Doodles of Diana Cooper." *The Cleveland Plain Dealer* (October 14, 2007): J1 and 6.

"Highlights: Constructed Abstractions." *The Architect's Newspaper* (January 11, 2007): 1.

Scott, Andrea K. "Burgeoning Geometries." *The New York Times* (January 5, 2007): E-42.

"Featured Artist: Diana Cooper." *Diacritics*, Spring 2005, v. 35 no. 1.

White, Roger. "Diana Cooper." *The Brooklyn Rail* (April 2005): 23.

Kerr, Merrily. "Diana Cooper." *Time Out* (March 31, 2005): 64.



Knight, Christopher. "Random Acts as Part of the Plan – Diana Cooper." *Los Angeles Times* (January 21, 2005): E-24.

Saltz, Jerry. "Borough Hall." *Village Voice* (May 5, 2004): C82.

Litt, Steven. "Serious Whimsy: Artists Transform the Mundane into Dazzling Doodles and Webs." *The Cleveland Plain Dealer* (November 8, 2003): 52-53.

Kiellmayer, Oliver. "Komplexe Systeme: Diana Cooper." *Kunst-Bulletin* (Switzerland) (October 2003): 28-29.

Affentranger-Kirchthath, Angelika. "Kunst-Flanerie. Mit System." *Neue Zürcher Zeitung* (September, 2003).

Kaneda, Shirley and Ostrow, Saul. "Artist's Choice: Diana Cooper." *BOMB* (Spring, 2003): 47-49.

Hedge, Paul. "The Big Draw." *Art Review* (May 2003): 50-53.

Ostrow, Saul. "Arte Povera American Style: Funk, Play, Poetry and Labor." *NY Arts* (January 2003): 16.

Caniglia, Julie. "Diana Cooper." *ArtForum* (December 2002): 139.

Princenthal, Nancy. "Diana Cooper." *Art in America* (November 2002): 159.

Cotter, Holland. "Second Sight." *The New York Times* (March 22, 2002): E-2:36.

Falconer, Morgan. "Diana Cooper: Parapaint with Pom-Poms." *ArtReview* (UK) (December 2001/January 2002): 63.

Johnson, Ken. "ClenchClutchFlinch." Art Guide, *The New York Times* (June 15, 2001): E-35.

Johnson, Ken. "Painting/Not Painting." Art Guide, *The New York Times* (April 13, 2001): E-31.

Glueck, Grace. "Personal Abstractions." *The New York Times* (February 16, 2001): E-39.

Dailey, Meghan. "Diana Cooper." Review, *ArtForum* (December 1999): 149.

Von Planta, Regina. "Chaos with System: Diana Cooper." *Frankfurter Allgemeine Zeitung* (November 18, 2000): 57.

Urkowitz, Rachel. "Diana Cooper." *Arttext* (February-April 2000): 85-86.

Fujimori, Manami. "Very New Art 2000." *BT* (Japan) (January 2000): 101-102.

Fujimori, Manami. "Diana Cooper." *Geijutsu Shincho* (Japan) (September, 1999).

Smith, Roberta. "Diana Cooper." Review, *The New York Times* (September 17, 1999): E-2:36.

Griffin, Tim. "Diana Cooper." *Art in America* (November, 1998): 129-130.

Simpson, Bennett. "Digit et al." *Artbyte* (August-September, 1998): 55-57.

Levin, Kim. "The Short List; Voice Choice." *The Village Voice* (March, 1998): 78.

Schjeldahl, Peter. "Thanks for Painting." *The Village Voice* (March 17, 1998): 127.

Johnson, Ken. "Diana Cooper." Review, *The New York Times* (March 13, 1998): E-2:35.

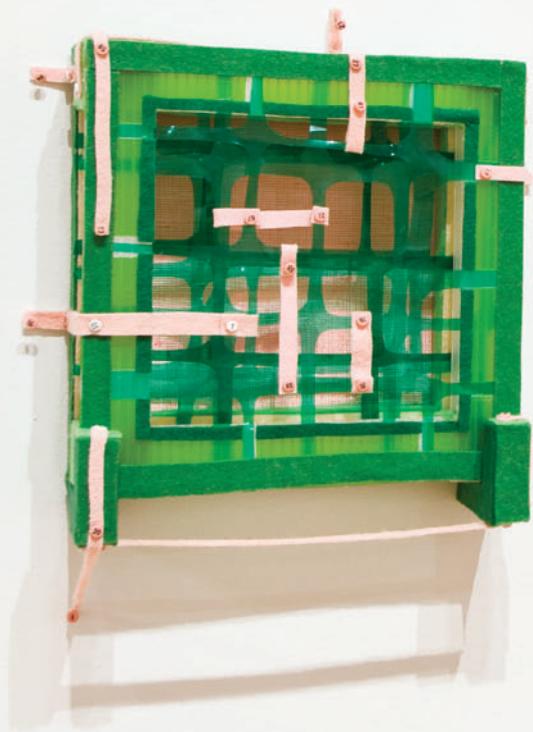
Smith, Roberta. "Diana Cooper." Review, *The New York Times* (February 14, 1997): C-32.



LEFT *Pink Post-its*, 2007
Acetate, paper, foamcore, map pins, vinyl, ink, felt-tip marker, Post-its, and aluminum tape
6 x 6 x 1.5 inches (15.24 x 15.24 x 3.81 centimeters)



RIGHT *Pink Frame*, 2007
Felt, paper, acrylic, foamcore, rayon mesh, and map pins
9 x 9 x 1.5 inches (22.86 x 22.86 x 3.81 centimeters)



LEFT *Lawn Construction*, 2007

Corrugated plastic, felt, acetate, map pins, foamcore, and rayon mesh
11.5 x 9.5 x 3.5 inches (29.21 x 24.13 x 8.89 centimeters)

RIGHT *Double Park*, 2007

Felt, foamcore, rayon mesh, map pins, and snapshot
15 x 12 x 4.5 inches (38.1 x 30.48 x 11.43 centimeters)

Residency and Installation

August 27 – September 28, 2007

Diana Cooper was in residence at MOCA Cleveland for 33 days during which time she worked tirelessly with MOCA staff and teams of art students to install the exhibition.

MOCA thanks all who participated in the installation of this exhibition.

For facilitating the participation of art students from four area universities we appreciate the efforts of: Gianna Commito, Assistant Professor of Fine Art, Painting, Kent State University; Matthew Kolodziej, Associate Professor of Art, Mary Schiller Myers School of Art, University of Akron; Julie Langsam, Associate Professor and Head, Painting Department, Cleveland Institute of Art; and Susan Umbenhour, Visiting Assistant Professor, Oberlin College.

For their time and dedication we are especially grateful to Susan Danko and the following artists and art students:

Mary Schiller Myers School of Art

Chelsea Blackerby
Betsy Cavalier
Rachel Eastwood
Abi Good
Daniel Mitchell
Sean O'Donnell
Bonnie Stipe

Kent State University

Robert Kory Dakin
Nicole Haney
Elaine Hulihan
Mike Neeson
Amy Thompson

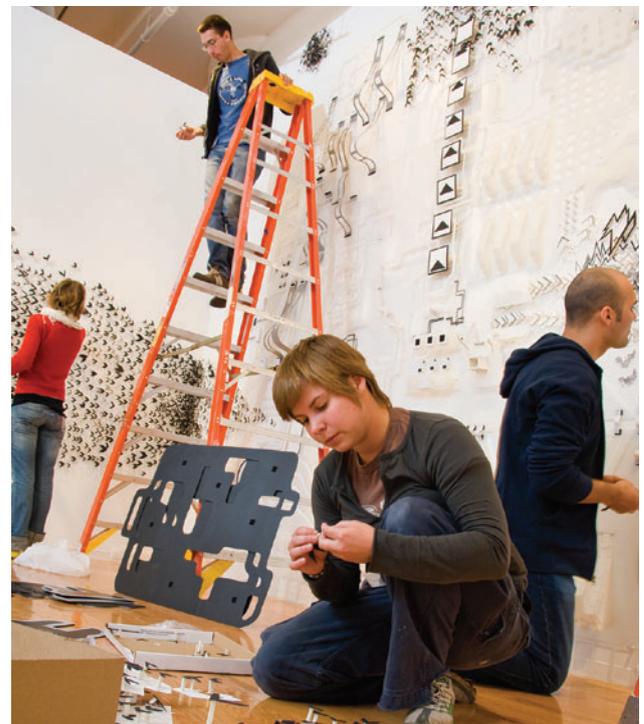
Oberlin College

Meghan Lunne
Jolie Signorile
Virginia Wagner
Georgia Wall

Cleveland Institute of Art

Nicholas Moenich
Ryan Serafin





Artist Acknowledgements

Diana Cooper
September 2007

There are so many people to thank for making this exhibition possible. I would like to thank everyone at MOCA Cleveland and especially Jill Snyder, Executive Director and Margo Crutchfield, Senior Curator, for making this exhibition possible. I would also like to thank Ray Juaire, Exhibitions Manager, and Jamie Hardis, Director of Exhibitions. To Susan Danko, who worked so effectively with me and the wonderful art students, I am truly grateful.

I thank the following Institutions who have supported my work: The Guggenheim Foundation; The New York Foundation for the Arts; The American Academy in Rome; The Centre for Drawing, Wimbledon School of Art, London; The Marie Walsh Sharpe Foundation; Chapter, Cardiff, Wales; Cornell University Department of Art; as well as Art Crating Inc., and Wallpaper Lab, companies that worked with me in producing my latest piece.

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I would especially like to thank Karl Jensen, Magda Sawon, Tamas Bonavich, Paul Hedge, Jean Crutchfield, Robert Hobbs, Kathleen Kucka, John Sutter, Andrew Chan, and Allison Wermager.

Lastly, I would like to thank my mother and father for their inspiration and Mark Lilla for his love, support, and patience.

Curator Acknowledgements

Margo A. Crutchfield
Senior Curator
September 2007

It has been an honor to enter into Diana Cooper's universe and an enriching experience to work with her over the last two years. Her creativity, vigor, and generosity of spirit were a gift to all who encountered her during the unprecedented 33-day installation period here at MOCA Cleveland. Thank you, Diana, for giving so much of yourself and for sharing this extraordinary work with viewers here.

I am grateful to every member of MOCA Cleveland's outstanding staff, each of whom is essential to presenting exhibitions here. Many thanks to: Jill Snyder, our Executive Director, for her willingness to be adventurous and embrace risk in taking on such projects; to Susan Murray, for her adept pursuit of funding; to Grace Garver, for sustaining the financial structures of our museum; and to Mary Glauser for marketing and publicity. In Curatorial, I am especially grateful to Jamie Hardis, Director of Exhibitions, Ray Juare, Exhibition Manager, and Jeanette Saunders, Assistant Registrar, for the crucial roles they play. Sincere thanks go to, Megan Lykins Reich, Assistant Curator, Nicole Ledinek, Curator of Education, Indra Lacin, Curatorial Fellow, and Emily Cramer, Curatorial Intern, for being such talented and effective colleagues, whose assistance throughout this project has been invaluable. For the excellence of their work here I am truly appreciative of Andrea Kormos, Rob Sikora, Ashley Presutto, Kathy Thompson, Paul Sydorenko, Kevin Slider, Terri Tokar, Rafeeq Washington, and Christina Wilson. To Jo Gibson, catalogue editor, genuine thanks for such expertise with words. I am especially grateful to Tim Safranek for his superb photography and to Danielle Rini Uva, Senior Designer, for her creativity and skill in designing this wonderful exhibition catalogue. Lastly, I thank Jean Crutchfield, collector and independent curator, as always for inspiration, and for encouraging Diana Cooper to introduce her work to me.

MOCA Staff

Jill Snyder, *Executive Director*

Pita Brooks

Margo Crutchfield

Grace Garver

Mary Glauser

Jamie Hardis

Ray Juairé

Andrea Kormos

Indra Lacis

Nicole Ledinek

Megan Lykins Reich

Susan Murray

Ashley Presutto

Danielle Rini Uva

Jeanette Saunders

Robert Sikora

Kevin Slider

Paul Sydorenko

Kathy Thompson

Terri Tokar

Christina Wilson

Rafeeq Washington

INTERNS

Melissa Deuvall

Anna Robertson

Emily Cramer

GUARDS

Rachel Allen

Chris Camperchioli

Michael Chattem

Justin Martin

Nicholas Moenich

Dan Naso

Sara Piniewski

Ryan Serafin

Melissa Spainhourd

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LEFT to RIGHT Installation view at MOCA Cleveland, 2007 at night

All Our Wandering, 2007

Reflections in windows of the Dr. Gerald and Phyllis Seltzer Rotunda Gallery, MOCA Cleveland.



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