

Ellen Lupton: Paragraphs

PARAGRAPHS

*Dominus Salomoni secundo apprens, iubet
sua seruare precepta, addita commina-
tione nisi seruata fuerint, Salomon
plures edificat ciuitates, gen-
tes sibi facit tributarias,
& classe in Ophir
missa plurimum
auri reci-
pit.*

C A P. I X.



¹ **A** C T V M est autem cum perfecisset Salomon ædificium domus Domini, & ædificium regis, & omne quod optauerat & voluerat facere, ² apparuit ei Dominus secundo || sicut apparuerat ei in Gabaon. ³ Dixitque Dominus ad eum, Exaudiui orationem tuam & deprecationem tuam, quam deprecatus es coram me: sanctificaui domum hanc quam ædificasti, ut ponerem nomen meum ibi in sempiternum, & erunt oculi mei & cor meum ibi cunctis diebus. ⁴ Tu quoque si ambulaueris coram me, sicut ambulauit * pater tuus, in simplicitate cordis & in æquitate: & feceris omnia quæ præcepi tibi, & legitima mea & iudicia mea seruaueris, ⁵ ponam thronum regni tui super Israel in sempiternum, || sicut locutus sum Dauid patri tuo, dicens, Non auferetur vir de genere tuo de folio Israel. ⁶ Si autem auersione auersi fueritis vos & filij vestri, non sequentes me, nec custodientes mandata mea, & ceremonias meas quas proposui vobis, sed abieritis & colueritis deos alienos, & adoraueritis eos: ⁷ auferam Israel de superficie terræ quam dedi eis, & templum quod sanctificaui nomini meo proiiciam à conspectu meo, eritque Israel in prouerbium, & in fabulam cunctis populis. ⁸ Et domus hæc erit in exemplum: omnis qui transierit per eam, stupebit & sibilabit, & dicet,

A

*2. Par. 7. c.
11.*

Sup. 3. a. 5.

** Dauid 2.*

*2. Re. 7. b. 12
c. 16.*

*1. Pa. 22. b.
10.*

B

BIBLE Page detail, c. 1500. This beautiful arrangement features contrast between the dense, unbroken text column and a flurry of surrounding details, including a drop cap, marginal notes, and triangular chapter summary.

This early typographic book uses a symbol to divide paragraphs, creating a dense column.

Pheasants, Partridges, and Grouse; Buttonquail

America's PHEASANTS, PARTRIDGES, GROUSE, and PTARMIGAN are not generally considered real beauties, being known more as drab brown game birds. But the main family of these chickenlike birds, Phasianidae, with a natural Old World distribution, contains some of the globe's most visually striking larger birds, chiefly among the pheasants, like the Silver Pheasant, Crested Fireback, and Common Peafowl illustrated here. The most historically (and gastronomically) significant, if usually unheralded, member of the group is Asia's Red Junglefowl, the wild ancestor of domestic chickens.

All chickenlike birds (except buttonquail) are contained in order Galliformes. In the past, most (excluding the megapodes and curassows) were included in family Phasianidae, but more recently, the grouse (treated here), which occur over North America and northern Eurasia, have been separated into their own family of 18 species, Tetraonidae, and the New World quail into their own family (treated on p. 87). Phasianidae itself now contains 155 species, including partridges, francolins, junglefowl, Old World quail, and pheasants. Several Old World species, such as Chukar, Gray Partridge, and Ring-necked Pheasant, were introduced to North America as game birds and are now common here.

Birds in these groups are stocky, with short, broad, rounded wings; long, heavy toes with claws adapted for ground-scratching; short, thick, chickenlike bills; and short or long tails, some of the pheasants having tails to 5 feet (1.5 m) long. Some small quails, such as the Harlequin Quail, are only about 6 inches (15 cm) long. Many species, particularly among the pheasants, are exquisitely marked with bright colors and intricate patterns,

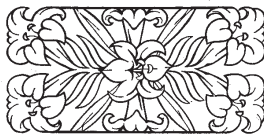
PHEASANTS AND
PARTRIDGES

Distribution:
Old World

No. of Living
Species: 155

No. of Species
Vulnerable,
Endangered: 32, 9

No. of Species Extinct
Since 1600: 3



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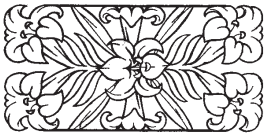
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dominate its board?

I'd be interested to know what Maxwell Anderson and David Ross think about the possibility of changing the membership of museum boards so that they more fully represent the communities they claim to serve. Can we imagine a Whitney Museum board that is not a rich man's club?

Irving Sandler

There are diverse museum audiences. A significant constituency consists of artists. They need what they see to make art. In talking to artists, at least of my generation, everyone has told me of the importance of the Museum of Modern Art's permanent collection in the development of their art. I would hope that museums could serve all of their diverse audiences, but the health of art and its future depends on how they meet the needs of artists.

Maurice Berger

Dan, you wrote: "Because of this feeling of being excluded, I believe that one of the most important commitments any museum professional can make is to try to reach out and connect to the public through continuous lectures, gallery tours, workshops, and the difficult but necessary writing of readable wall and brochure texts."

This is a very important point, yet I suspect that you may be the exception rather than the rule. All too often, I have found (as a consultant to a number of museums) resistance on the part of many curators to examining and improving their pedagogical skills. Indeed, education departments are often marginal to or left out of the curatorial process. On Thursday, I will open a two-day session on museum education, public address, and pedagogy.

Irving, you wrote: "A significant constituency consists of artists. They need what they see to make art. . . . I would hope that museums could serve all of their diverse audiences, but the health of art and its future depends on how they meet the needs of artists."

A very important observation—the museum as a space of education, inspiration, and motivation for other artists.

Maxwell L. Anderson

Alan asked about the possibility of opening up major museum boards. It took me quite some time to persuade the Whitney Museum board that it would be logical to have a seat for an artist. I was lucky enough to have three artists on the board of Toronto's Art Gallery of Ontario, a much larger museum spanning from the Renaissance to the present with a budget comparable to the Whitney's.

The concern expressed by the Whitney's board was that having an artist could create conflicts of interest. I noted that it might well be a conflict of interest to have trustees who actively collected in the general areas that the museum does, but that I trust members to recuse themselves when discussions warrant it.

Eventually, I was given the green light by the Nominating Committee to invite Chuck Close, who graciously accepted over a bottle of Glenlivet in his studio, and proved to be a superb trustee. Chuck has helped keep the conversation alive and focused on the museum's mission. His term was up this June.

My nominee to succeed him would have provided a return engagement to mine a museum, in this case the Whitney, but that was not to be. Chuck's term has been extended, and he will be terrific as long as he cares to stay on. My preference was to alternate, at the end of each three-year term, between a more senior artist and a midcareer artist.

As far as other positions on boards, the prevailing desire of most nominating committees is to have trustees with the means necessary to fuel a campaign and support the annual fiscal burden of the operating budget. One can understand the impulse. On the other hand, across the nation there is still an unfilled need for greater ethnic diversity and better representation of various segments of an artistic spectrum—in the Whitney's case, for example, for more collectors of contemporary art.

For the makeup of a board to change, there has to be an overarching will to do it. That is not the impulse around the United States today. When times are tight, whatever will there might be is put to the side in a quest to find people with proven capacity to give.

Mary Kelly

Over the years, I have noticed how the same work, shown in different contexts, draws vastly different audiences, in terms of numbers and responses, and perhaps this is why I placed emphasis on the issue of reception in my earlier remarks. Of course, in making a work, there is a subjective investment that presupposes an audience, or put another way, the desire of the other. I think artists are always speaking, consciously or unconsciously, to very specific people—friends, lovers, patrons, collectors, and sometimes to certain communities—professional, political, social, generational, or geographic, but this is never the same audience constructed by the exhibition.

Considered as a "statement," you could say an exhibition is formulated by a curator/author who is given the

hasn't been any talking about artistic practice and political practice. So how can artists and graphic designers intervene? At the same time, it is not for the others that one intervenes, it is with the others and for oneself. That is very important; we should not be paternalistic missionaries. I think that politics itself is an art, politics is the art of managing conflicts, the art of relations of force, and therefore necessarily involves the people who possess the power of expression. For let me remind you that expression and the orderly transfer of ideas play a very, very important role in conflicts.

Member of the audience

I would like to ask Jörg Petruschat how he sees the relation between social conflict and artistic practice, especially in relation to design.

Jörg Petruschat

I can hear..., but today it's the seventh of november and... at school I had to learn russian. I'll try it.
I came here for three reasons. I see that revolution in technology served to cement the social status quo. Many designers hope to change the world when they go to technologies and I think that is a big illusion. And my duty is not to say to you what you have to do in future, but my duty is to think about what I see in the present. And I think it's an illusion to run behind the technology changes in the hope of changing the social status quo. In my opinion we should not make the mistake of thinking that we are the greatest because we are the latest. We have to look into the history and the problems of history because the situation, as I showed, from the fifteenth down to the nineteenth century has many similarities with the situation today. That's the first.
The second is that technology is a political structure, it transmits a kind of power, of economic power, and this is a new form that we cannot touch in our everyday life. This technology functions behind a façade. So the political is also structural in this case.
When designers think there are possibilities to change the world in contact with these technological systems they think like Walter Gropius, that the computer's only an instrument. I think that is false. The computer is not only an instrument but a big structure with many standards, and standards affect everyday life. That's the third reason.

Member of the audience

I enjoyed Susan's talk very much. But I have some doubts. Are you really saying: I want to go back to the original meaning of the word aesthetics, to go back to perception, and I want to see how perception is displaced in our culture?

Susan Buck-Morss

I do think that there is this opacity of representation, in other words, the way art is not just communication, the way that there's something

else going on there. Either it's the medium itself, or it's something else that is extremely important. That's the most political we can do better to concentrate on that, than to think about exactly what message is getting across in the sense of a representational message, a direct message. But when you speak about aesthetics and an aesthetics problematic, I think it's what the avant-garde can only hope to do now. I think the avant-garde legitimated its leadership in the past by thinking it knew where history was going. I think this notion of history in progress is very dangerous. You can't be elitist if you know where we're going and you know what's holding us. I really agree with Benjamin that one has to stay radical but give up absolutely the notion of progress or automatic progress.
What does that leave for an avant-garde? That is my question and I was trying to argue as one part of political art, but not all of political art. And in this avant-garde possibility I was thinking about interruption in a temporal sense, or displacement. Maybe it is a very important political intervention to even use their own bodies as this kind of space where not very pleasant things happen. I do think that it's still possible, and for me rather fruitful, to think of a tradition of avant-garde art and how that could be reformulated, not in the way that would say what political art should be about, but something that gives some description and direction.

Lorraine Wild

My question... do you think that in the context of what you're talking about, that it keeps being useful to talk about art, even at all as the definition of what is actually avant-garde or necessary at the moment? I was thinking about that when you opened up with the installation by Ramírez in Tijuana's public plaza, that in fact is a building that demonstrates a code. You could actually not call that art at all, you could call that an informational exhibition, but that somehow this nomenclature that we attach to the activity immediately sets it out into a different round, makes it more difficult to talk about; and that encrusted with the whole idea of cultural hierarchy that in fact works against the very thing.

Susan Buck-Morss

Well, I mean it's interesting, what you say. What the difference is between the word design and the word art. Art is the code word in late western bourgeois society for disinterested interest, for non-instrumental practice. And so I am trying to occupy that or to use it. In fact you're talking about public space of communication; you're not actually talking about anything that obeys the conventional definitions of art. Somehow, we get stuck with this almost retrogressive notion of art, but then actually that very same definition has been used to prevent or tends to create a wall when it comes to this sort of activi-

PARAGRAPHS

EDITORIAL

Google in China

Published: January 14, 2010

Google has taken a bold stand by saying that it would stop cooperating with China's online censorship and may pull out of the country entirely. Google had many reasons to reconsider its presence, but the discovery that it was a victim of a cyberattack aimed at Chinese human rights activists added a powerful one. There are limits to the price an American company should be willing to pay for access to 300 million Web users.

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When Google took its Web site to China in early 2006, it argued that the positive benefit of giving the Chinese people more open access to the Internet outweighed the negative. But Google said that it would monitor the situation, including what restrictions were imposed upon its delivery of information.

The government's policies proved to be deeply troubling. In China, search requests on Google for terms that offend the government, such as "Tiananmen Square massacre," do not work. YouTube, the company's user-generated video site, has repeatedly been blocked.

Things have not gotten better. The recently discovered cyberattacks aimed at Google's computers, and those of other companies, are particularly disturbing. A prime purpose appears to have been to hack into the Gmail user accounts of Chinese human rights activists. Google says it has discovered that the accounts of dozens of Gmail users who advocate for human rights in China have been accessed, apparently by deceptive software or other improper means.

Google's policies have not always won plaudits. Authors have had to battle to preserve their copyrights in the face of Google's ambitious plans to digitize books — including in China.

The company has not resolved questions about protecting users' privacy and has shown an anticompetitive bent with acquisitions like DoubleClick and AdMob. But it has often stood up to censorship, particularly on YouTube.

Google's defiance of China is winning praise from human rights groups and open-Internet advocates. The Center for Democracy and Technology said, "No company should be forced to operate under government threat to its core values or to the rights

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Gender aside, the fall of Irish politician Iris Robinson is the same old sex scandal

By [Ruth Marcus](#)

Thursday, January 14, 2010

So the tables-turned, she-cheated-on-him political sex scandal we've all been waiting for has finally arrived, albeit across the pond. The fortuitously named Iris Robinson -- and here's to you, etc. -- is a 60-year-old member of Parliament from Northern Ireland. Robinson not only had an affair; she [had an affair with a teenage boy](#).

Her husband, Peter Robinson, is -- or was, until he [stepped aside temporarily](#) this week -- an even more prominent politician, Northern Ireland's first minister and head of the socially conservative Democratic Unionist Party. This is a sex scandal with geopolitical implications, threatening Northern Ireland's fragile power-sharing agreement.

Mr. Robinson stood by Mrs. Robinson's side, metaphorically anyway, as the affair came to light and [she attempted suicide](#); in the Robinson twist, it was the wronged spouse who summoned reporters. "[I admit that my immediate impulse was to walk away from my marriage](#)," the normally buttoned-up Mr. Robinson said, his voice breaking. "I felt betrayed after almost 40 years of being happily and closely bonded together."

As sex scandals go, this one is a trifecta. There is the (super)cougar aspect. Anne Bancroft was playing a 40-something Mrs. Robinson seducing college graduate Benjamin Braddock in "The Graduate." This Mrs. Robinson was 59 when she started sleeping with a 19-year-old. She had known Kirk McCambley since he was a child and she patronized his father's East Belfast butcher shop. As he was dying, the elder McCambley asked Mrs. Robinson to look after his son -- "She made sure I was okay," Kirk McCambley told the BBC.



Irish politicians Peter and Iris Robinson in 2008. (Paul Faith/associated Press)

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