

Professor Reveals the Development of Typography Through Her Students

By El Nacional - October 11, 2017

The names of Santiago Pol, Mateo Manaure, Carlos Cruz-Diez, Gerd Leufert, Álvaro Sotillo, Nedo Mion Ferrario, and Miguel Vásquez, superimposed in colorful compositions, greet the viewer in the first series that is part of One View, 80 Characters. This exhibition summarizes two decades of graphic design studies and reveals an evolution in the teaching of typography in various art schools in Caracas by professor, designer, and visual artist Anastasia Carpio.

"Many students knew European or American designers very well but were not familiar with the creators who developed here in Venezuela. That's how this series was born, which begins the journey through my years in teaching," says Carpio, who is exhibiting her students' reinterpretations of master designers and international art movements such as Russian Constructivism, the Swiss School, and the Bauhaus.

In the exhibition, which opens on Saturday, the true exhibitors are the students; however, the arrangement in the room, the choice of the works, and the creative direction of each concept fall on Carpio's shoulders.

"To be a designer, you only need passion. Every human being has a talent, and what's needed is a mentor who knows how to take that potential to its maximum," says the professor, who compiled creations from 180 students in an exhibition that contains more than 1,000 exercises from the typography class.

She studied graphic, advertising, and fashion design at the Fashion Institute of Technology in New York, where, around the time she graduated in 1992, the curriculum began to expand from fashion into other branches of visual creation. It was precisely that curriculum change that helped her strengthen her knowledge in the field of graphics, which she would later develop with her students in Caracas.

Students Susana Abreu, Marianne Roche, Johann Samkov, Alejandra Rodríguez, Dayag Martínez, and Leonardo Suchneck supported the installation. The latter wrote typographical identifications at the foot of each of the series that make up the exhibition. "I wanted to break with the classic labels of museography and give aesthetic value to the explanation of what each piece is," says Carpio, who succeeded in giving the museum hall an atmosphere that resembles a large-format classroom.

Although she no longer teaches, the artist is familiar with the reality of young creators. "Schools in Venezuela are suffering a lot because not only design studies but everything has become more complicated. Even buying materials is difficult; however, I am proud to see how many centers are still standing. Life continues, and having the opportunity to enter the world of design is invaluable," she concludes.