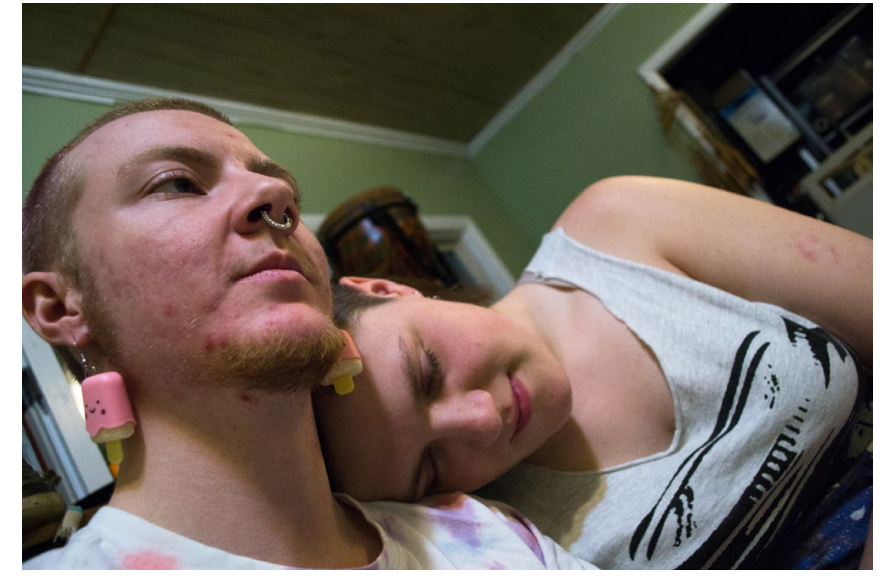


# RESILIENCE

During the final months of the Winter 2020 semester, students in Professor David Turnley's documentary photography course photographed their lives during the COVID-19 pandemic. Turnley created a video compilation of their efforts, revealing a community grappling with new realities with resilience, courage, and honesty.

See the video: [myumi.ch/mnzqP](https://myumi.ch/mnzqP)



Photos by students in David Turnley's documentary photography course. Opposite page: Photo by Morgan Hale  
Above (from top): Photos by Destini Riley, Konrad Tenwolde, Cristen Sunga, and Lee Hubbel

Alumna, design professional, arts advocate, philanthropist, and friend Penny W. Stamps (1944–2018) dedicated herself to elevating opportunities for the culture makers of tomorrow. In 2012, the U-M Board of Regents named the School of Art & Design in her honor, creating the Penny W. Stamps School of Art & Design at the University of Michigan. **MORE: [stamps.umich.edu/penny](https://stamps.umich.edu/penny)**

**EDITOR**  
Truly Render

**ART DIRECTION / DESIGN**  
Erin Nelson

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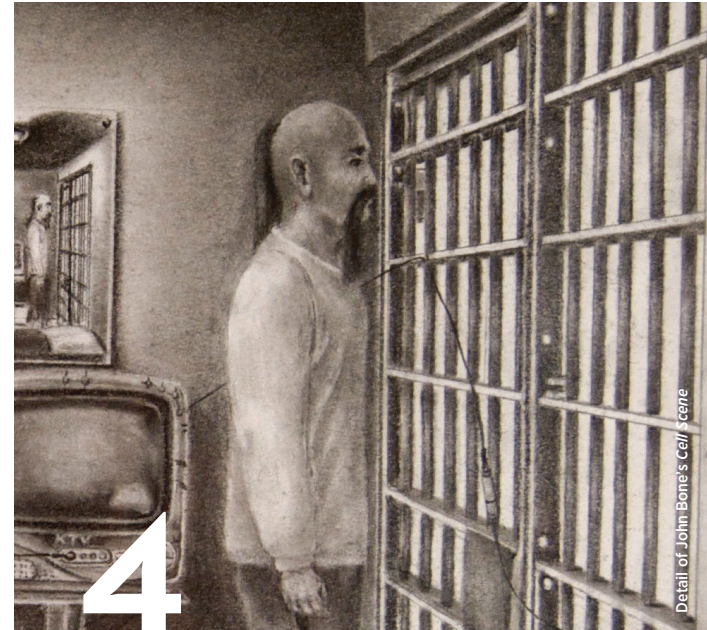
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IT IS IMPOSSIBLE TO REFLECT ON THE 2019–2020 academic year without reflecting on the global impacts of COVID-19 and of the Black Lives Matter movement. In March 2020, the coronavirus took root in the US and rapidly brought our nation into the global battleground of the pandemic. We ceased to gather for work, school, worship, or play. Existing disparities were amplified. In this context, our nation grappled with the murders of George Floyd, Ahmaud Arbery, Breonna Taylor, Brianna “BB” Hill, Riah Milton, and too many others. We came together to protest, grieve, and work towards systemic change. The needs were — *are* — urgent and demanding.

As a nation, we entered a time of reflection and action, considering the role that we as individuals and leaders play in the shaping and safeguarding of our communities. We sought — and often found — connections in surprising new ways. With love and ferocity, artists and designers served as society’s mirrors, historians, and witnesses.

Through creative response, we called upon each other for resilience, a theme we honor in this year’s issue of *Emergence*.

Resilience is toughness and flexibility. It is the ways both big and small that we take an unflinching look at the challenges before us and find possibilities for healing. It is the mental dexterity, the creative fortitude, and the true desire to help. It is the “big ideas” in dark times. It is the small gestures that keep us grounded in our shared humanity.

With resilience, we move forward.

**Guna Nadarajan**  
*Dean, Penny W. Stamps School of Art & Design University of Michigan*

Janie Paul is the Senior Curator and the Co-Founder of the *Annual Exhibitions of Art by Michigan Prisoners*, a project of the Prison Creative Arts Project (PCAP) at the University of Michigan and an Arthur F. Thurnau Professor Emeritus at the Stamps School. This essay was originally published on June 9, 2020 in *The Conversation*, syndicated in dozens of publications nationwide.



# What We Can Learn About Isolation from Prison Artists

BY JANIE PAUL

Olliger Merko,  
*Season of Love*,  
oil on canvas,  
2014.

Photos courtesy of Janie Paul

**O**VER THE PAST FEW MONTHS, most of us have found ourselves in unfamiliar territory trying to shape the formlessness of our days while contending with physical separation.

Many incarcerated people, however, have spent years figuring out what to do with their time in isolation. Some discover faith, while others read and educate themselves. Then there are those who become artists.

For the past 25 years, I've worked as senior curator and co-founder of the *Annual Exhibitions of Art by Michigan Prisoners* at the University of Michigan. Each year these exhibitions draw thousands of people who view and buy the work. For the artists, these shows are a source of validation and support. They get to keep the money from sales.

Getting to know many of these artists confirmed my belief that art making is a basic human activity that gives shape to meaning. In conditions of extreme confinement, finding meaning becomes all the more urgent.

**Most prison artists don't consider making art until they become incarcerated. For many, it is a choice of growth over deterioration.**

For others, like Wynn Satterlee, a former inmate in a maximum-security prison, it was a matter of life or death.

In prison, he was told he would die of cancer. With the help of friends, he took up painting.

"I painted to escape the suffering and the pain," he told me after he was released from prison. "Ten hours a day, seven days a week, for over seven years. And I overcame cancer."

Oliger Merko, who was born in Albania, is serving a life sentence with the possibility of parole.

"It really shakes you up to get that sentence," he told me during an interview at Ionia Maximum Facility in Michigan. "I was

**“ Getting to know many of these artists confirmed my belief that art making is a basic human activity that gives shape to meaning.**

totally hopeless, drifting, with no direction. I started thinking more deeply, and when I discovered art, everything opened up. Now I paint for three or four hours a day and don't want to stop, even if it's chow time. It's a real second life more than an escape.”

To make this kind of leap into artistic expression requires some basic human capacities that we often ignore but can be summoned under extreme circumstances. One involves finding the extraordinary in the ordinary — a requirement for many prison artists, who lack money for expensive art supplies.

Some eventually learn that almost anything that can be picked up and held can be made into a beautiful three-dimensional art object. They use toilet paper and glue, soap, cardboard, paper, stones from the yard, plastic lids and bottles. Robert Sarber's sculpture "Buck/Deer" was made from toilet paper and glue and then painted with acrylic.



Wynn Satterlee,  
*Free My Daddy*,  
acrylic on  
canvas, 2005.



Robert Sarber,  
*Buck/Deer*,  
toilet paper,  
glue, and  
acrylic, 2017.

“What enables a person to focus with such attention for so long in such isolation?”

Kenneth Mariner makes dioramas out of cardboard, old folders, thread, glue, tissue, acrylic paint and twist ties.

Many prison artists cultivate the ability to focus for extended periods of time. This discipline is a way to resist the monotony and violence of prison life.

John Bone learned to draw by doing hundreds of drawings of his cell, sometimes working 16 hours a day, observing every detail of his environment. His scrutiny of something with no intrinsic beauty — coupled with close attention to the tonal values and spatial structures of his drawing — resulted in remarkable works.

While learning to draw, Billy Brown was getting frustrated. Then, one day, he prayed for a vision and came up with an extraordinary technique for colored pencil drawings on black paper. At the beginning of each stroke, he lightly presses on the paper; as he moves the pencil, he increases the pressure, which makes the color more saturated.

What enables a person to focus with such attention for so long in such isolation?

The prison artists I know are motivated by a powerful need to assert their identity and explore unmet needs for love, beauty, nature and animals, a sense of accomplishment, and the ability to communicate intense feelings. This desire is so strong that people start making art without the self-doubt that most non-artists in the world would feel.

Karmyn Valentine, a carpenter by trade, had never made art before coming to prison. In her first painting, “My Pain,” she was able to find form for her suffering.

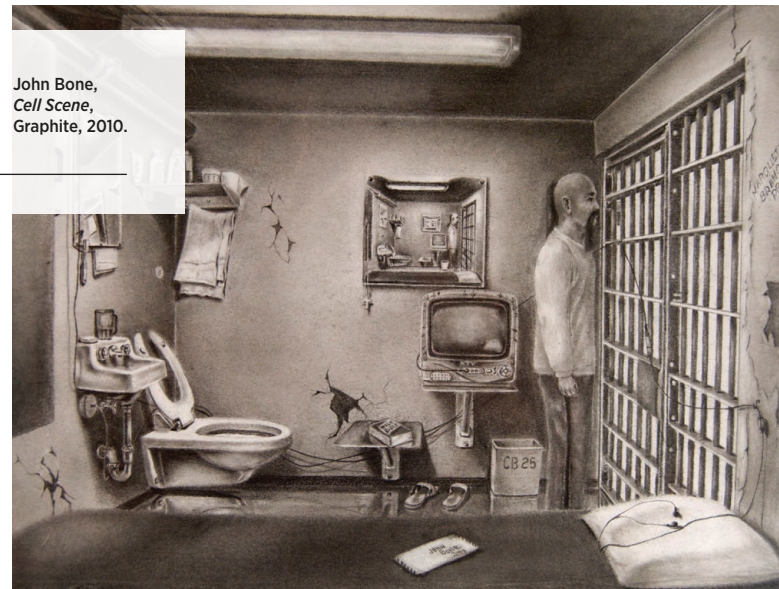
“I was abused and betrayed and so that is why the arrow is coming from the back,” she said. “I am touching the arrow because the pain is my constant companion. I lived with it before I came into prison and I live with it now.”

There’s a freedom these artists can access in the choices they make about content, materials, marks, texture, colors, shapes and surfaces. The very act of making these choices is a way to reclaim their agency. This is significant in a system that treats people as objects to be moved about, counted, chained, searched and assigned a number.

Kenneth Mariner, *House Diorama*, cardboard and mixed media, 2019.



John Bone, *Cell Scene*, Graphite, 2010.



Time and the future change when prisoners become creators rather than objects. Once artists imbue their day-to-day lives with purpose and meaning, waking up no longer becomes something to dread. As Merko explained: “Before I became an artist, every day was routine, and now, even though in prison you want the days to pass quickly, I sometimes wish the day was longer when I’m painting. It’s like I don’t belong in time anymore.”

Prison artists develop a practice in which one work of art leads to another, pointing them toward a path of endlessly unfolding possibilities and a feeling of being grounded. To those of us living with stress and frustration during COVID-19 restrictions, these artists demonstrate how to develop an inner space of freedom — and how to live imaginatively and purposefully in a strange new world. ❧

Karmyn Valentine, *The Way It Feels*, watercolor on paper, 2016.



Stamps professor Rebekah Modrak is an artist and writer who creates internet-based critical interventions into consumer culture to critique brand appropriations and visual culture. This essay was originally published on June 12, 2020 in *The Conversation*, syndicated in dozens of publications nationwide.

# How D.C. Mayor Bowser Used Graffiti to Protect Public Space

BY REBEKAH MODRAK

"Black Lives Matter" is seen painted on a street in Washington, D.C., on Friday, June 5, 2020. Muralists commissioned by the mayor's office painted the 35-foot-tall letters on the pavement of a two-block stretch of 16th Street NW, just north of the White House, ahead of expected protests.

Photo by Al Drago/Bloomberg via Getty Images

# When President Donald Trump sent heavily armed federal law enforcement officers and unidentified officers in riot gear into Washington, D.C. during the height of protests recently, Mayor Muriel E. Bowser responded by painting “BLACK LIVES MATTER” directly on the street leading to the White House.

WHILE MANY SPOKE OF IT AS A DARING POLITICAL ACT, for artists like me, it was also an act of urban intervention, an artistic act intended to transform an existing structure or institution, that reclaimed public space back for the public. And she accomplished this with little physical matter at all.

Her action — expressing dissent by marking an oppressive environment — references graffiti, which has been called the “language of the ignored.”

Art scholars note that most types of graffiti are meant to claim or reclaim territory by those who are systematically excluded. “Writers” often work quickly and at night, when they are less likely to be seen and arrested for painting on others’ property without consent.

Bowser’s action would likely be considered vandalism if not for the fact that it was carried out by the city’s Department of Public Works, using city funds. She wielded municipal services as artistic tools to condemn another state-sanctioned action, the violence perpetrated against Black people.

## Dissent by night

With a few thin layers of paint, the city now loudly and clearly proclaims to assembling protesters, the public and Trump’s official helicopter lifting off from the White House that BLACK LIVES MATTER, presenting that message in the voice of civil authority: “safety color” yellow.

Bowser is the public face of the work. Acting Deputy Mayor John Falcicchio said, in an email to me that explained how the work evolved, that Bowser was inspired to “make a statement at the site where peaceful protestors were attacked to create a photo op on Monday, June 1, 2020.” The “photo op” was the destination of Trump’s walk from the White House, across Lafayette Square, to a nearby church damaged during protests, where he was photographed holding up a Bible.

The idea took form during a brainstorming session with eight artists, Falcicchio said, brought together by the

Department of Public Works on Thursday, June 4, and who were assigned the job of creating a design to assure protesters of their safety.

The artists and DPW staff began measuring and sketching the letters under cover of darkness at 3 a.m., using the night as a constructive opportunity at a time when cities normally view darkness with anxiety and, in recent weeks, have imposed curfews.

The words BLACK LIVES MATTER emerged from this nocturnal culture. The text was only partially expressed in the early morning light at 6:30 a.m. when onlookers came upon the sketched outlines — the “bubble letters” of graffiti terminology — and pitched in to complete the letters.

## Bowser boxes with shadows

Ownership of this collective and democratic work is credited to Bowser, an African American woman and an elected official whom President Trump belittled as “incompetent” on Twitter after she criticized his choice to occupy D.C. streets with federal guards.

Finding herself metaphorically in a spot between armed agents and barbs launched in the Twittersphere, Bowser seems to have answered cultural critic Mark Dery’s question “How to box with shadows” by adopting the tactics of culture jamming, a range of creative practices that include hacking and altering the messages of advertising or urban signs to expose or subvert their meaning.

Like a seasoned culture jammer, Bowser challenged the system by liberating the space from domination. She turned the streets into a canvas.

Bowser situated the phrase BLACK LIVES MATTER as an arrow pointing to Lafayette Square, the one-time marketplace for hundreds of enslaved Black people. The square was the backdrop for Trump’s Bible-brandishing performance


and the tableau where Attorney General William Barr directed that law enforcement clear out peaceful protesters to set the stage for Trump’s poorly conceived expedition, which they did with rubber bullets and tear gas.

## Symbolic pavement

In graffiti, the location you choose to mark is as important as the content and style of writing. In “Spot Theory,” graffiti writers Jeff Ferrell and Robert Weide point out that the ability to select culturally significant sites and to insert language with precision is an esteemed skill set among street artists.

By making a point of the asphalt’s surface, Bowser’s artwork highlights the street as a site of domination, rebellion, and politics: the pavement on which George Floyd’s face was pinned for 8 minutes and 46 seconds by former officer Derek Chauvin; the site of hundreds of thousands of global footsteps marching in solidarity; the turf on which more and more people take a knee to call for an end to racism and police brutality. The yellow street visibly vibrates now.

Bowser’s action is an appeal to reinterpret seemingly utilitarian structures in ways that protect democratic spaces. In a cycle reminiscent of the “call, response, release” championed by author and poet Estella Conwill Májozo, Bowser is “called” by her experiences, and responds creatively. In the “release,” Bowser turns the power of engagement over to the public, entrusting them with future actions.

The day after Bowser caused anti-racist words to be painted on the streets of our nation’s capital, a group of activists showed up with paint and buckets. Commandeering Bowser’s municipal language of “safety color” yellow, they added: DEFUND THE POLICE. 

Washington, D.C.  
Mayor Muriel Bowser attends a press conference at Gonzaga High School on June 10, 2020. Bowser held the press conference to give updates on the response to COVID-19 in the nation’s capital.



Photo by Win McNamee/Getty Images

Kelly Murdoch-Kitt:

# Tips for Remote Learning, Working

BY SYDNEY HAWKINS  
FOR MICHIGAN NEWS

Kelly Murdoch-Kitt, assistant professor at the U-M Stamps School of Art & Design, is a user experience designer and educator focused on people, systems, and interpersonal interactions. In this Q&A with Michigan News, she discusses tactics for remote learning and working, many of which are taken from a book that she recently co-authored with Associate Professor Denielle Emans at Virginia Commonwealth University in Qatar titled *Intercultural Collaboration by Design*. The book covers more than 30 visual thinking activities that help support online collaboration across borders.

One of the activities from *Intercultural Collaboration by Design*, Role & Goal Tracker, encourages participants in remote collaborations to work with teammates to create both digital and analog representations of their project timeline. These can include important milestones and project roles based on individuals' skills as well as their learning goals. Murdoch-Kitt and Emans' research finds that visual activities support individuals' understanding of themselves and improves their ability to understand and communicate with teammates. Additionally, they find that doing hands-on activities on paper, such as sketching, helps participants in remote collaborations feel more connected to the project and to their teammates. In the context of purely remote work, which many people have been doing since the start of the COVID-19 pandemic, working offline also provides much-needed multisensory input and an energizing alternative to ongoing screen-based work and communication.



Illustrations by Tammi Heneveld, originally published in *Intercultural Collaboration by Design: Drawing from Differences, Distances, and Disciplines Through Visual Thinking* (Routledge, 2020); Illustration art direction by Kelly Murdoch-Kitt and Denielle Emans

Another visual thinking activity from Murdoch-Kitt and Emans' book, *Success Sketches*, encourages remote teammates to express their aspirations for their team while sharing their different perspectives regarding working styles. As with other activities in the book, *Success Sketches* do not require artistic ability — a sketch is simply a rough visual depiction of an idea in this case. This form of sketching helps teammates to reflect upon and share their ideas and preferences regarding goals, relationships, commitment level, and more.



**Q** What tips do you have for educators who have been instructed to move their classes to an online format?

**A** Remote working and learning was already a growing trend before COVID-19. There's a mental pivot that you need to do when you are suddenly in a situation where you don't see people's faces on a regular basis. You need to give yourself an opportunity to rethink your workflow — what can be done alone and what needs to be done together? I recommend thinking about the following:

## ASSESS YOUR TOOLBOX:

As a user experience designer who researches collaborative online intercultural learning, I built my syllabus to revolve around tools beyond my university's learning management system. Most are ill-equipped to support social engagement and peer-to-peer learning. Systems with features such as discussion boards, group support and student peer reviews still feel clunky and ancient, a far cry from the dynamic exchanges that take place within more contemporary virtual environments or in-person class meetings. Consider incorporating other tools like messaging platforms (Slack, Discord,

Facebook Groups), video conferencing platforms (Skype, Zoom, BlueJeans, Hangouts, Duo, Facetime) or collaborative projects tools (Google docs, Trello, Dropbox, Basecamp). Many enterprise services offer free accounts for educators and students.

## DECODE COMMUNICATION STYLES:

Asynchronous and synchronous communication are good places to start. Email is probably the most familiar form of asynchronous communication — people send and respond to emails when it is convenient for them, without expectation of a simultaneous back-and-forth conversation. Most learning management systems operate on the principle of asynchrony — assignments and even discussion boards can have deadlines, but individuals can submit assignments or contribute to a discussion whenever they wish. This is convenient, but also lacks dynamism. Synchronous communication, on the other hand, occurs simultaneously, in real time. Video conferencing and phone or face-to-face conversations are all examples of synchronous communication. Texting and instant messaging reside in an in-between place; sometimes it's a synchronous back-and-forth conversation, sometimes there's a delay between message and response. Because of their simultaneous nature, these forms of communication often boost motivation and engagement. You need a mix of both.

### CREATE CHANGE

## Faculty Support

Stamps faculty can teach socially engaged creative practice to the next generation of culture makers because they are experts in their field, making a positive impact every day and bringing it back to the classroom. Join us in our effort to create positive change. Please contact Nan Pozios at 734.647.0650 or [stampsgiving@umich.edu](mailto:stampsgiving@umich.edu) for more information.

## TEACH TO THE SENSES:

Based on my research, it is important to try not to do everything in a pixel-based environment. Make time to write things down, sketch things out and use printouts if you're working from home — and if you're teaching, make this part of your assignments for your students. Learning through more than one channel is also important; make sure to consider and incorporate audio, video and tangible components, while considering accessibility. Activities away from the screen help remind us of our humanity.

## PROMOTE SOCIAL PRESENCE:

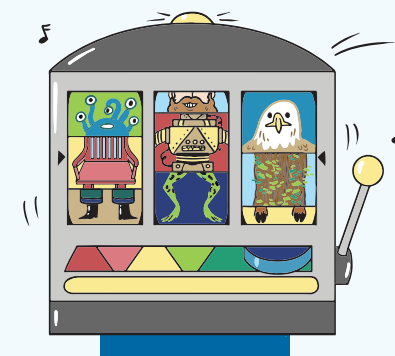
Photos of teammates, phone calls, video conferencing; exchange pre-recorded videos; utilize emojis and voice notes.

**Q** How might these tactics help people prepare for the realities of quarantines and remote work?

**A** The tools, techniques, and mindsets that are conducive to keeping teams connected when working remotely — especially those that promote a high social presence — can help keep some classrooms and work teams active if they are no longer able to meet in person. They are also applicable to facilitating conversation and collaboration across borders, as global cooperation is essential to facing complex problems such as pandemics.



**There's a mental pivot that you need to do when you are suddenly in a situation where you don't see people's faces on a regular basis.**



The Creative Remix is a visual thinking activity that encourages teammates to work together to generate new or alternative ideas. This process involves combining ideas or coming up with new ones together using simple sketches, hand-generated items, or more complex forms of visual communication. As confidence with the process grows, participants might scale up to more in-depth approaches by engaging with a wide range of media based on the project goals. These various project types can be remixed using writing, strategy development, coding, design, systems thinking, and other processes.

**Q** Can you talk more about your research on intercultural collaboration online?

**A** While the International Experience at Stamps is an important requirement of our curriculum, only about 2% of other college and university students study abroad. That inspired me to think about other ways for students to have meaningful experiences with people from other countries. I wondered how I might create this experience for them online. So for more than eight years, I have worked with Denielle Emans, an associate professor at Virginia Commonwealth University in Qatar. Over the course of our partnership, we have brought together more than 230 students from different countries to work together on teams. Our book, *Intercultural Collaboration by Design*, covers more than 30 visual thinking activities that help support collaboration and being able to work with somebody who is not like you. 🎧

Watch a video about preventing digital burnout: [myumi.ch/ovYp7](https://myumi.ch/ovYp7)

More about the book and ongoing research: [bit.ly/interculturalbook](https://bit.ly/interculturalbook) and [orbit-project.com](https://orbit-project.com)

In 2020, the COVID-19 pandemic affected lives across the globe in every way imaginable. At the Penny W. Stamps School of Art & Design, courses were moved to online learning formats, spring student exhibitions were presented online, and commencement was celebrated virtually.

THE STAMPS COMMUNITY rose to the challenges of these sudden and unprecedented shifts, working together to create and present [stampsgrads.org](https://stampsgrads.org). This virtual experience offers a glimpse into the creative work, process, and resilience of the Stamps Class of 2020. Virtual exhibitions include *Ascending: The 2020 Stamps School Senior Exhibition*; *sometimes something: The 2020 MFA Thesis Exhibition*; and *Transforming Learning Perspectives Through Design: 2020 MDes Thesis Work*.



*Hail to the*  
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*the* **Future**  
**Builders,**  
*the* **Culture**  
**Makers:**

*The*  
**Stamps**  
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CONGRATULATIONS TO THE STAMPS CLASS OF 2020.

[stampsgrads.org](https://stampsgrads.org)





*You Have Everything You Need*, part of Big Idea Award recipient Erin Wakeland's (BFA '20) senior thesis project, *What are you Looking At?*

Photos courtesy of Erin Wakeland

Erin Wakeland's (BFA '20) big idea started with a modest banner. In red capital letters stitched across white cloth, it reads

**“YOU HAVE EVERYTHING YOU NEED.”**

**2020  
Big Idea  
Award  
Winner:  
Erin  
Wakeland  
(BFA '20)**

Wakeland made the banner as part of an independent project during her senior year, when she also hung it up and photographed it in various locations around Ann Arbor: suspended from trees in the woods, draped over a dumpster in the city, obscuring a shoe rack at the mall.

**THE BANNER WAS** one of several public performance-based social experiments Wakeland had created to get people thinking about what happens to our attention in a capitalist system. Reflecting on the sentiment with her mentor, Professor Rebekah Modrak, Wakeland realized it wasn't about literally having it all, but about “feeling confident enough in your own abilities and your own personhood to be able to weather through whatever comes.”

Now she wants to inspire that confidence in others, specifically young people across the United States. As the first winner of the Penny W. Stamps School of Art & Design's \$25,000 Big Idea Award for graduating seniors, Wakeland will launch *Camp I Prefer*, a series of month-long, arts-based workshops for teenagers meant to foster independent thinking, creativity, and self-reflection.

*Camp I Prefer* is a bold expression of the spirit behind the Big Idea Award, which is named after a cherished passage from Penny W. Stamps' 2018 commencement speech. “What's your big idea?” Stamps prompted the graduating class. “What are you willing to spend your moral capital, your intellectual capital, your sweat equity in pursuing outside the walls of the University of Michigan? You have your artistic skills — now develop your ideas, your big idea,” she said. “Imagination has no limits.”

Erin Wakeland (BFA '20), winner of the inaugural Big Idea Award. “My goal is for my projects to act as prompts to different ways of thinking or different ways of being. If I only shock people, then I think I've failed,” she said.



## W

Working with a network of artist residency programs across the United States, Wakeland plans to lead camp experiences for teens ages 13 through 16 through activities that encourage curiosity, observation, critical and artistic thinking, and craft-based skills while building an identity apart from consumer-driven materialism and standards for productivity. The initial vision for the program included activities informed by each unique location and included projects like zine-making, setting up public conversation booths, and riding subway routes to spell words via patterns.

While the COVID-19 pandemic has forced Wakeland to evaluate the feasibility of the program's immediate delivery, she remains optimistic in what the concept can offer the world.

"The project will be adapted to our current world," Wakeland said. "This exploration is currently underway and I hope it might lead to creative solutions that aren't outlined in my initial proposal."

Wakeland's performance pieces, and idea for the camp, are partly inspired by the work of artist and author Jenny O'Dell and her 2019 book *How to Do Nothing: Resisting the Attention Economy*.

"She talks a lot about divesting your attention in the ways that capitalism sucks it in, and then changing shape, so your attention in your life is not so easily co-opted," Wakeland says. "I see that manifesting in a lifestyle of having a creative-thinking toolbox and learning skills and trades that make you into a shape that is not easily co-opted."

Growing up in a small mid-Michigan town without many artist role models taught Wakeland to be resourceful and pragmatic about her work. Encouraged by family and friends, she made things out of what she could find: stop-motion animations from yarn scraps, collages from cut up magazines. That thriftiness carried over into art school.



As part of a series of public, performance-based social experiments, Wakeland mended littered Solo cups and returned them to a fraternity house's lawn. This, along with other interactions, was detailed in her senior thesis project, *What are you Looking at?*



During a self-appointed artist residency, Wakeland paints in the tradition of an *en plein air* painter at a local Meijer superstore as part of her thesis project, *What are you Looking at?*



## A

At Stamps, Wakeland admits to getting a little impatient with the school's multidisciplinary approach in the beginning ("I was craving for someone to tell me exactly what to do and what I needed to do in order to do cool things," she says). But a class with Modrak during her junior year helped her understand how to use the skills she had built to address problems and curiosities she had about the world.

"That was a switch: instead of making things first and then observing them, I would observe things and then make something in response," Wakeland says.

Wakeland's response pieces walk a light-hearted line between provocation and practical joke. Whether it's mending littered Solo cups and returning them to a fraternity house's lawn; setting up as an artist-in-residence to do *plein air* painting in a grocery store; or creating a pillowy "comforter" costume to greet art museum patrons, the goal is always more conversational than confrontational.

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Ultimately, Wakeland says she wants to help people listen to themselves, so they can respond to her work in a way that connects themselves to others, current issues, and the world.

"Some things might sound shocking, but I don't think shock value is always the best end for a project," Wakeland says. "My goal is for my projects to act as prompts to different ways of thinking or different ways of being. If I only shock people, then I think I've failed." ❧

### CREATE CHANGE

## Support the Big Idea Award

Established in memory of Penny W. Stamps, the Big Idea Award provides \$25,000 to one Stamps senior to launch a major, ambitious project. Support the culture makers of tomorrow with a donation to the fund today. Please contact Alex Reeds at [stampsgiving@umich.edu](mailto:stampsgiving@umich.edu).

# Making the Future

## How do artists and designers create change?

AS THE STAMPS COMMUNITY GRAPPLES WITH THE CHALLENGES OF 2020, we turn to one another for new ideas, wisdoms, and support. Alums and current students offer intergenerational perspectives on the role of artists and designers in building a resilient, equitable future — and how alums are playing an important role in supporting the next generation of culture makers.

### Shaun Burgan (BFA '23)



Life is confusing and difficult and hard to figure out, and there is still so much unnecessary hate in the world. I'm hoping that future generations will continue fighting against that hate in whatever way they can, until it one day dies out completely, and push for a society where finding your place is easier. Art and design play a role in creating a peaceful future simply because they are the skills I wish to utilize in order to convey my messages. A cartoon, a comic, or even just a very symbolic piece are all little ways to spread big goals that I think can collectively help make quite an impact.

I'm supporting this hopeful future by making it a goal of mine to put meaningful works of art out into the world. I want to stand up against those who continue to ridicule and oppress and give those who are struggling in this tricky situation we call life the support and sense of belonging they deserve."

*The Laura and Jason Glick Endowed Scholarship Fund provides need-based financial support for undergraduate students in the Penny W. Stamps School of Art & Design.*

### Jason Glick (BFA '95, MFA '97, DDS '03)

### Laura Glick (BSE '95, MSE '96, MBA '01)



The work that Stamps students are doing and the fields they are collaborating with reach far beyond that of just "art." Now is an important time to encourage students to pursue cross-departmental fields. They can have a real impact on our world. We feel it is important to support this kind of work.

One of our goals, especially while living through these uncertain times, is to illustrate that all gifts, no matter the size or vehicle, contribute to making a collective difference for our students. This is one reason why we started participating in the The Spencer Foundation matching gift program in 2018; matching contributions from our employer allows us to maximize the impact of our donation to the Stamps School."

### Sam Plouff (BFA '20)



I do a lot of work in educating others and helping to rally people around environmental and social justice causes. My focuses between my degrees are photography, urban planning, sustainable food systems/justice, and sustainable textiles. All of these focuses may seem unrelated, but they are so deeply intertwined.

Artists are activists, and they have the chance to make change happen through art. Art has the ability to help people understand things they haven't before, it can make people feel and relate to others, it can story tell, evoke emotion, and change minds. Art is a tool for communication, and can transcend differences in culture and language. Because art has this capability, I believe that it is an artist's responsibility to continue making people think and feel around topics that need attention or change."

### Maxine Snider (BS DES '64)

### Larry Snider (AB '60, JD '63)



*The Maxine and Larry Snider Design Award provides merit-based support to Stamps students pursuing design-related internships.*

It is heartening to see the pursuits that today's students are drawn to, because they are concerned more globally. Many are addressing the ills and voids that exist in the world and attempting with creativity to make changes. It makes me so proud of them and gives me great hope for the future. Art and design influences our lives deeply. And each of us as artists is responsible for adding that richness to our society. Whatever it is we do, I hope we continue to inspire and to work on behalf of others, for better lives and a healthier planet.

Larry and I give to Stamps to say thank you. Stamps provided me with the tools to make the career I've been passionate about from day one and I have appreciated my education all my adult life. It feels natural and right to pay it forward with the hope it will make the same impact on the students we help."

### Manda Villarreal (BFA '20)



I strive to create work that is meaningful, drawing attention to the issues that need a voice. For example, I previously attended community college in Flint, Michigan, during the beginning of the Flint Water Crisis in 2014. Even after transferring to Stamps, I used my creative projects to draw attention to this issue, and I will continue to do so until Flint achieves justice. I'm a firm believer that artwork can't just be beautiful, but it also must be meaningful. This mindset can help artists use their creative skills to change the adversities they see in the world, too.

Art and design is like the megaphone of society—we promote what we want the world to see through our work. This is a powerful skill and responsibility to have, and when done correctly it can absolutely make a great difference in the world."

*Learn more about how you can support the culture makers of tomorrow as they build new futures through art and design:*

[stamps.umich.edu/giving](https://stamps.umich.edu/giving)

#### CREATE CHANGE

### Student Support

For information about major giving or establishing a named fund at the Penny W. Stamps School of Art & Design, please contact Nan Pozios at [stampsgiving@umich.edu](mailto:stampsgiving@umich.edu) or call 734.647.0650.

INCLUSIVE

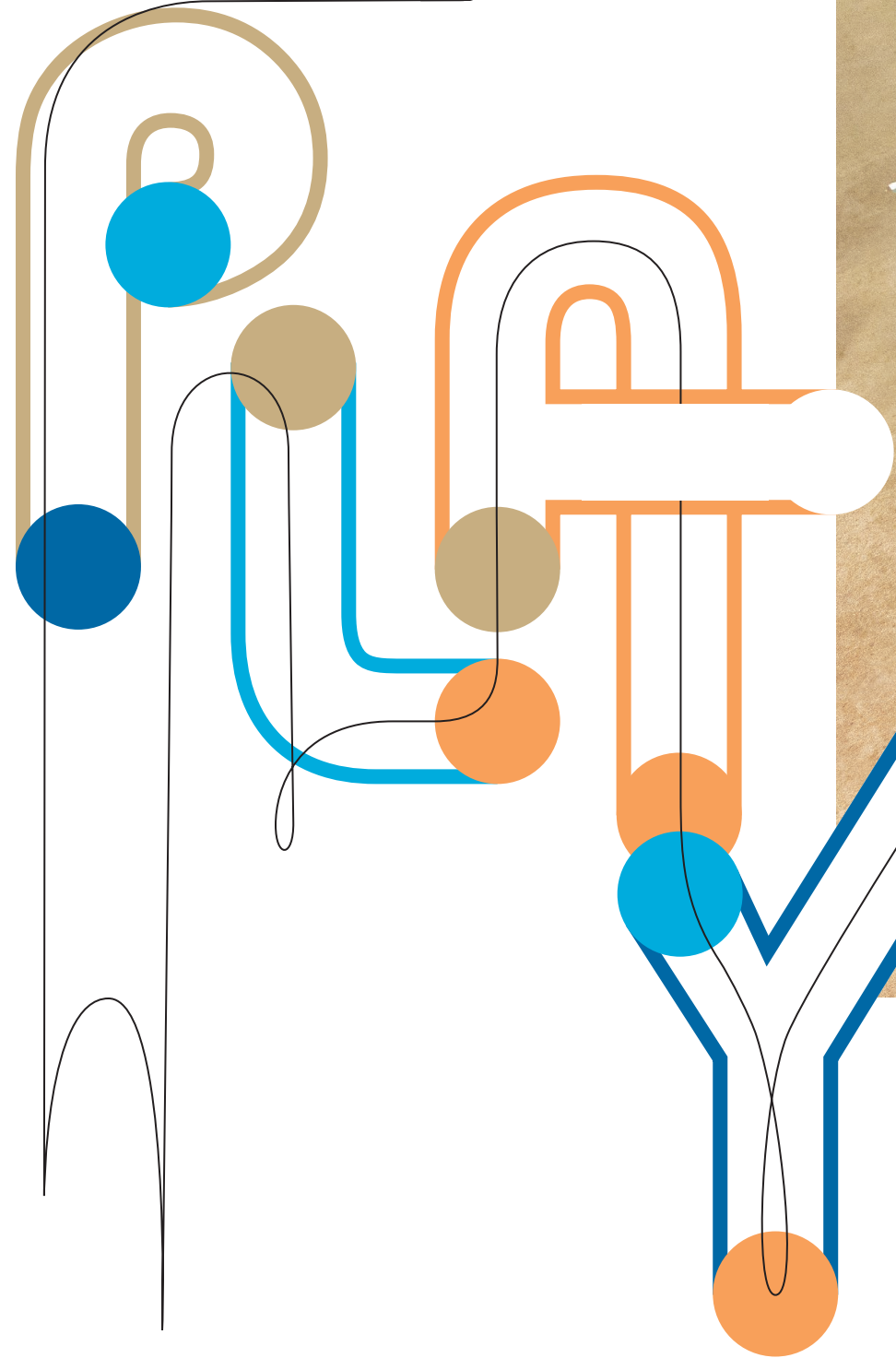


Photo by Roger Hart/Michigan Photography  
Darren Kreps (top left) and his brother Bryan Kreps participate in a "play test" of iGym, an augmented reality system created by a multidisciplinary team at the University of Michigan that promotes inclusive play and exercise.

● **Stamps Professor Creates Interactive Game for Kids With and Without Disabilities**

● **WHILE ADAPTIVE SPORTS LIKE POWERCHAIR** football provide invaluable opportunities for children with mobility disabilities to participate in athletic events, these games are not designed for competitive play between kids with disabilities and those without. A media artist inspired by a young sports enthusiast with cerebral palsy is looking to change that.

iGym team research team (left to right): Amy E. Whitesall, Dashiell Carichner, Hun Seok Kim, Betsy Howell, Roland Graf, Michael Nebeling, and Pallavi Benawri.



The goal of iGYM, an augmented reality game system created by a team of University of Michigan researchers led by Roland Graf, associate professor at U-M's Penny W. Stamps School of Art & Design, is to create a truly inclusive environment for children to play and exercise together.

The current implementation of the system resembles soccer — or a life-size game of air hockey — with a court projected on the floor by two ceiling-mounted projectors and a goal on either side. Upon entering the field, an overhead computer vision camera detects each player and surrounds them with a “peripersonal circle,” which they can use to hit a projected ball or puck toward the other player’s goal.

Players can expand their circle to “kick” the ball by extending their arms, physically kicking or by pressing a “kick-button” mounted on their body. This simple circle-expanding functionality creates an equitable play experience for kids with mobility disabilities and their peers without disabilities.

**T**

The iGYM system was inspired by James Falahee, a teen who uses a power wheelchair. Graf met Falahee through physical therapist Betsy Howell while seeking feedback on the potential of an earlier technology that he invented as part of Solar Pink Pong, an interactive art installation and street video game.

“James was interested in this project from a sports perspective,” Graf said. “This started our

iGYM development effort and our effort to focus on the design space of inclusive play.”

A year later, Graf and his research team, which includes Hun Seok Kim, an assistant professor of electrical engineering and computer science, and Michael Nebeling, an assistant professor of information, had created their first wheelchair-accessible AR prototype that worked much better than expected. Falahee has been a lead play-tester as the project has evolved.

“I think that the iGYM is very cool,” Falahee said. “My experience has been very good so far. I have even been allowed to invite friends to play with me. I think that the chance for disabled people to be able to participate in sports is very important because throughout most of my life I have been forced to sit on the sidelines and watch my friends play sports and games.”

Howell also recruited the Kreps family for iGYM “play-testing” as part of a pilot study. Brothers Darren (age 10), Bryan (9) and Henry (6) have enjoyed playing against each other and with other kids in the study. Bryan uses a wheelchair or walker and Henry has limb differences. Though Darren does not have a mobility disability, he has also experienced health complications requiring two open heart surgeries.

“One of the things that’s very interesting about this project is, all kids, or all people, have a competitive spirit at different levels,” said Erik Kreps, the boys’ father.

He said that Bryan, the second youngest of nine brothers and sisters, would see his older siblings playing soccer and basketball and wanted to join in.

“As he got older, he grasped that he wouldn’t have the same opportunities because he’s in a walker and has a wheelchair,” Kreps said.

“My favorite part is that it’s

kind of equalized between Bryan and Darren,” said Sandy Kreps, the boys’ mother. “And I think the kids feel like they’re in a video game.”

**F**

Feedback from children participating in iGYM’s development and their parents has continued to shape the augmented reality platform. The kids found the game fun and competitive regardless of their level of mobility, and those with mobility disabilities liked that it could be played without additional equipment.

Further, the children not only enjoy the game but also feel good about their role in the project.

“I think that it is a great honor,” Falahee said. “The game will bring so much fun to so many people and to think that I was a part of it is such a privilege.”

As Graf and iGYM’s interdisciplinary team of researchers and students from U-M’s schools of Engineering, Kinesiology and Information continue to refine the algorithm behind the game, they are testing out new features.

The most recent edition included red and green targets, which, when players hit them with the puck, temporarily removes the corresponding goal. As Bryan Kreps described it, “if it hits the green, the green side will go poof and they can’t score on you.”

In the future, the iGYM platform may be used for games other than air hockey—Graf is interested in developing an interactive obstacle course or human-size Pac-Man game.

With an excitingly fresh meld of video games and traditional sports, it’s perhaps unsurprising that as playtesting has continued, the children have grown increasingly thrilled for opportunities to play iGYM, the researchers say.

Nebeling describes parents driving several hours to bring their kids to “play day” events, and Amy Whitesall, a graduate student involved in user studies and “play tests,” notes that many families would arrive early.

“It’s been really rewarding to see a lot of these kids who didn’t know each other before say, ‘Oh, I want to play with him again,’” Whitesall said.

According to Graf, iGYM is entirely unique. “Currently there is nothing like iGYM,” he said. “Other accessible gaming technologies are either limited to small screens or developed for people with cognitive disabilities.”

iGYM currently exists as a research prototype supported by the U-M Exercise & Sport Science Initiative, but Graf and the research team are seeking partners to bring the system to market.

“Our vision with the system is to make it as simple and affordable as possible so it can be installed and switched on like any video projector or light fixture in a school gym or community center,” Graf said.

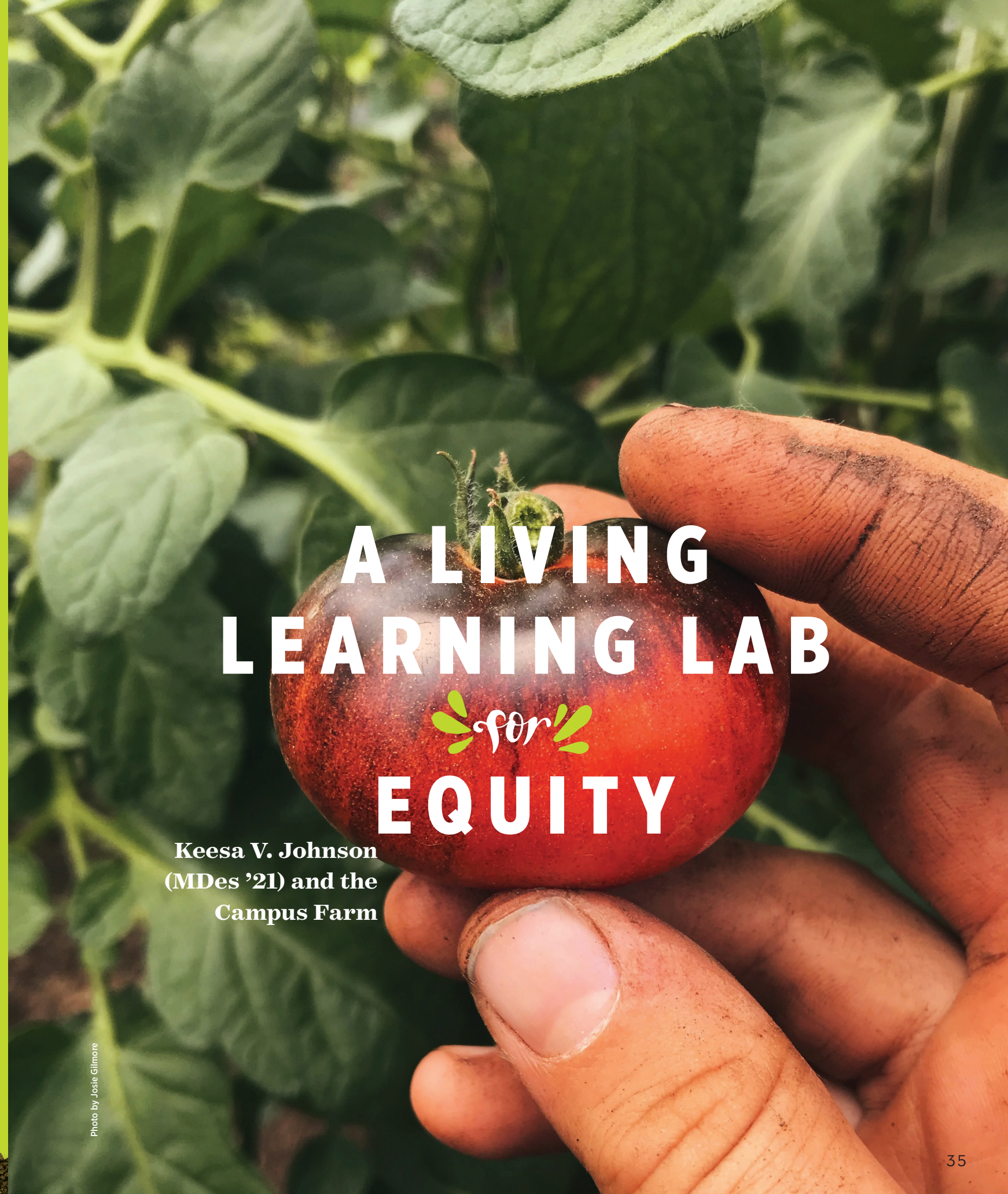
While further work is necessary before iGYM is ready for broad distribution, Graf says that implementing the system does not require custom hardware and is mostly a software engineering challenge that comes down to finding the best approach to scale up the platform, potentially using open source models.

“It’s not science fiction,” he said. “This kind of inclusive, augmented reality can really become a reality tomorrow.”

**MORE:** [igym.solutions](http://igym.solutions)



Photo courtesy of Keesa V. Johnson



# A LIVING LEARNING LAB *for* EQUITY

Keesa V. Johnson  
(MDes '21) and the  
Campus Farm

Photo by Josie Gilmore



I WANT TO  
KNOW WHAT  
EQUITY LOOKS  
LIKE FOR  
EVERYONE  
INVOLVED. I  
WANT TO KNOW  
HOW WE CAN  
CREATE SPACE  
TO HAVE OPEN  
CONVERSATIONS  
ABOUT SYSTEMS  
AND POLICIES  
THAT ARE  
OPPRESSIVE.



# EACH GENERATION MUST, OUT OF RELATIVE OBSCURITY, DISCOVER ITS MISSION, FULFILL IT, OR BETRAY IT.

“Those are the words of Frantz Fanon,” says Keesa V. Johnson (MDes ’21). “And I’m not going to betray anything.”

Johnson’s declaration was made this past February, at the close of her presentation at the Diversity, Equity, and Inclusion Symposium: Building Community and Connecting Across Difference.

Finger-snapping and noises of approval from the audience echoed in Rackham’s assembly hall as Johnson walked back to the speakers’ table. There she rejoined a small group of dynamic University of Michigan DEI graduate student staff assistants and student DEI leaders. Their disciplines included education, engineering, and public health, to name a few.

For Johnson, listening to the speakers discuss the impacts of their research was inspiring. In addition to her MDes degree through the Penny W. Stamps School of Art & Design, she’s pursuing a DEI certification through the Rackham Graduate School. Both are challenging programs — and both focus on delivering equity to the community. Johnson and her MDes cohort are working under the “wicked problems” umbrella of Equity and Access.

At the end of the symposium, Johnson left with some food for thought about the work she’s doing as the DEI manager at the Campus Farm at Matthaei Botanical Gardens.



Keesa V. Johnson (MDes ’21) at the U-M Campus Farm during a kale harvest in the spring of 2020.

“My theme is equity and access in food systems. It’s something that I’ve always wanted to study in an ecological space,” Johnson says. “I love that the Campus Farm was created and run by students who grow food for other students. It’s a 21st-century living, learning lab for equity.”

During the February symposium, in addition to talking about social innovation and food justice, Johnson unpacked some of her research findings. She shared that by employing a probability sampling survey method, she discovered that the field of farming is currently not as diverse. It has shifted to employ primarily white women, less than 1% of people of color and there are also not many men.

Explaining that she is studying to be a creative systems thinker, she stressed that one of her aims is to build access for more people of color to be a part of the farm.

“I want to know what equity looks like for everyone involved. I want to know how we can create space to have open conversations about systems and policies that are oppressive,” Johnson says. “With real conversations we can figure out how to make change or create a new food system.”

The power of open dialogue is something that Johnson understands well. Before coming to U-M, she worked at Michigan State University as an Inclusive Learning Designer. And before she was an MDes student, she was a Design Manager for the Center of Academic Innovations at U-M. She’s also served on the board of the Northwest Initiative, helping to create healthy and equitable systems for food in Lansing.

“It’s hard when you feel like you’re one person, but coming together collectively gets things done,” Johnson says. “It’s about coming together. Not with people who are like-minded, but with people who are like-hearted.”

She puts Campus Farm Program Manager Jeremy Moghtader in the latter category. Before hiring Johnson, Moghtader had advertised the DEI manager job posting a number of times. When he first met Johnson at a food conference in 2019, Moghtader was struck by her passion. After hearing her goals he encouraged Johnson to apply and she has not failed to impress him.

Speaking to how Johnson led the farm staff in guided conversations during the United Way’s 21 Day Equity Challenge, a county-wide initiative to help the community understand and confront racism, Moghtader notes that she was instrumental in facilitating “robust connections” and learning. “It was nice not just for our staff, but for our parent organizations. Keesa is really good at creating and holding space for people,” he says.

Moghtader also recalls Johnson asking him early on if there was a record of the students who have been involved in the farm.

“I liked that she was thinking about capturing the ecosystems of those interactions, in the interest of understanding the design principles,” he says. “She comes with fresh eyes and has an approach that makes her impactful.”

Part of Johnson’s approach has touched him personally. Whenever discussing land, food and farming, she begins by talking about healing.

“It’s so interesting to hear someone speak about my world, and the learning community here, using language as a DEI expert and as a designer,” Moghtader says. He adds that he would never have discussed farming using the word *healing* prior to meeting Johnson. He might have used the word *empowering*, but today he combines the concepts of empowerment and healing.

As an African-American woman who has farming in her family history — her paternal grandparents were sharecroppers and some maternal relatives were peanut farmers — Johnson feels that healing is essential to her DEI conversations.

Because of systemic issues and the oppressive systems that we live in, black people and other people of culture don’t get enough time to release some of the trauma that we have in our DNA,” she says. “A lot of my equity work is about creating agency in any space I enter as a designer. Giving power and healing allows others to grow into their power in a healthy way to foster in change. We have to get past a lot of the trauma when we start talking about wrongs in relation to ourselves, interpersonal relationships, institutions, and governmental policies.”

An opportunity for healing is what Johnson offered graduate students and postdoctoral fellows who signed up for a tour of the Campus Farm on March 11, 2020. She and Moghtader led them through the farm, providing hands-on experiences that included tasting microgreens and harvesting spinach. The

tour ended in the student-built straw bale house with a discussion about food justice and food security.

“A lot happens when someone better understands the earth and the effort of growing food,” she says. “Somebody on that tour could become an NGO executive. They could remember how they felt picking spinach and decide to do something similar in their NGO,” she says. “That’s what DEI should be. It’s about being subversive to oppressive structures and building communities.”

With one more year left in the DEI certificate program, Johnson is ramping up. She’s planning to update her survey, create a multi-phase design research plan around DEI/Innovation, and share her findings both locally and globally.

“I want to tell the stories of the people here and open up the space for every student to feel comfortable to work within agriculture,” Johnson says. “In that space, we can heal together and discover what equity and sustainability mean and how we can practice it inside and outside of the farm.”



article

BY JENN MCKEE



# witnessing history

2020  
Roman  
J. Witt  
Resident  
Courtney  
McClellan  
Reflects

A courtroom has always been an emotionally charged space. It's where ideas and memories are challenged; conflicting arguments are voiced; and our sense of justice is either frustrated or satisfied by a judge's (or a jury's) ruling.



Yet this inherent tension is precisely what inspired Courtney McClellan to create *Witness Lab*, a performance-activated installation at UMMA's Stenn Gallery (February 5-May 17), co-presented by the Roman J. Witt Residency Program at the Penny W. Stamps School of Art & Design.



Photos by Mark Gjuklich

**R**ESEMBLING AN AUSTERE courtroom painted in shades of blue or white, *Witness Lab* invited visitors to consider the relationship between performance and the law, as well as the concept of witnessing as a social and artistic act. Programmed events, meanwhile, explored the deep connection between the courtroom's function and its physical space.

"Chloe Root's Community High School mock trial team opened *Witness Lab*," said McClellan, who hails from Greensboro, North Carolina. "They were really engaged and made me so hopeful about the impact of the project, but also the importance of practice and learning at even an early age."

Other *Witness Lab* events included theater students performing courtroom scenes from Shakespeare's plays; a movement class engaging in time-based physical research; and a U-M law seminar's exploration of the Salem Witch Trials.

"Len Niehoff's Salem Witch Trial class was really wonderful," McClellan said. "At one point, Professor Niehoff shifted from a script based on what is known about the witch trials to an imagined, different kind of trial for the accused witches, even giving them a defense attorney — a role that had not been created at the time."

Not all the *Witness Lab* programs happened as planned, of course, because of the coronavirus pandemic. But because McClellan's work explores who performs the role of witness in our society, you might wonder how she personally viewed this event as it began to unfold during her time at Michigan.

"I studied journalism as well as studio art, so I have been reading the news and watching the coverage both for education and to see how the media is processing this event," said McClellan. "For me, witnessing is fundamentally a presence and a retelling. We are all doing that in a heightened moment. We are being present, even still, and relaying what we see. This act is both singular and about subjective experience, but it also must be shared. The alone together feeling of this seems apt. Times of crisis are times for bearing witness — for ourselves and for history."

Though many *Witness Lab* events had to be canceled, the installation nonetheless surpassed McClellan's hopes and expectations.

"This was a fantastic experience, and I was thrilled with the willingness and generosity of the U-M community," McClellan said. "It started with great leaders ... telling one person about my project, ... and that person suggesting other people to contact. These contacts reached the Stamps School of Art & Design, the Law School, the theater department, the history department, data science, the MIDAS group, among others. This work really required a willingness of others to engage and collaborate, and I was overwhelmed and grateful for the response."

To build the installation, McClellan worked with Dan Erickson, a theater set carpenter.

"The space needed some durability to be in regular use, and as this was a stage of sorts, it made sense to build these like props or sets," said McClellan. "I knew I wanted the color to surprise visitors and immediately let them know they aren't in a typical courtroom. However, it still needed to immediately invoke a courtroom. The blue reminds us that this is a practice space, where the typical rules of power can be altered. This meant it looked

like the 'idea' of a courtroom, or the thought experiment of a courtroom."

Even when empty, the space exuded formality — and elicited a subtle level of discomfort.

"I am very interested in how courtrooms, even fabricated ones, assume power," McClellan said. "From the neoclassical architecture, to how the clearly defined roles and designated spaces suggest a hierarchy."

In this way, *Witness Lab* managed to inspire new thoughts, whether it was providing a theatrical backdrop for performers or empty playing host to casual visitors.

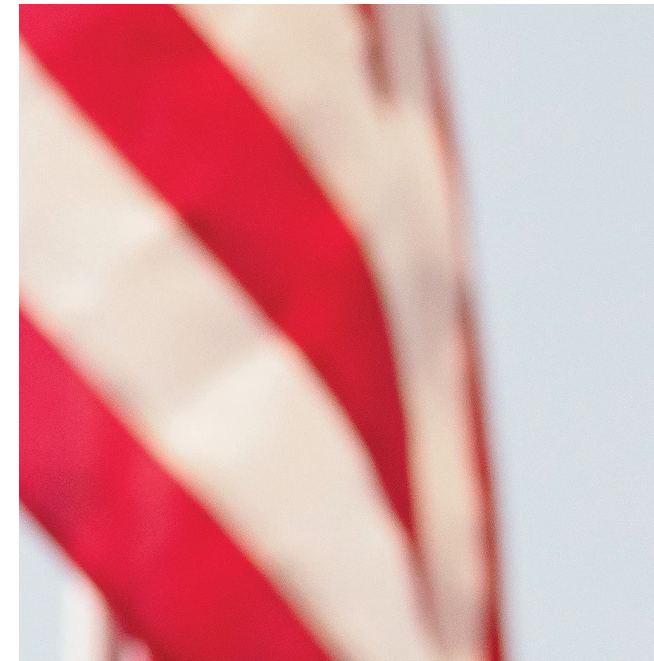
"I thought extensively about the importance of practice — about trying something once, and then trying it again — just a little bit differently," said McClellan. "For me, and in this work, performance is a wonderful form of research. To act something out, or play a scenario out, is invaluable. I am interested in simulation because it is practice that leads to theory, meaning that by doing something again and again, we are capable of testing the edges of an idea. ... Also, I enjoy thinking about how those who participated in the space might move through the world, and perhaps their profession, with a slightly different lens."

One law student, for instance, told McClellan that he'd never been in a courtroom before, and the artist wondered if his experience with *Witness Lab* would affect the way he viewed the space in future.

"Would he be aware of the performance quality, the hierarchy of power in the architecture, or the importance of visionary fiction/speculation/malleability of the law?" McClellan said. "I hope so. This project has encouraged me to continue thinking and engaging in speculation — something sometimes seen in a negative light — as it pertains to law, journalism, and performance." ❧



Stamps students create courtroom sketches during mock trials as part of *Witness Lab* programming.



## U-M Arts Initiative

President Schlissel and the Arts Initiative Working Group have invited all members of the university community to help shape the Arts Initiative in its startup phase from January 2020 to December 2021. The Arts Initiative seeks to:

- Enhance students’ creative capacities to solve problems
- Increase understanding of humans and the human experience
- Catalyze innovation, discovery and insights, especially through multidisciplinary faculty research
- Exemplify and promote the importance of arts in a research university
- Increase U-M’s engagement with the public through the arts

The startup phase is a dynamic period of inquiry during which the group seeks the input, ideas, and thinking of faculty, staff, students, alumni, and partner organizations. These exchanges will explore how creativity can be incorporated into the experience of all U-M students, how the arts can help solve some of the most urgent problems facing us today, how they can overcome differences to strengthen empathy, and how the arts can catalyze innovation in teaching, research, and service.

LEARN MORE: [artsinitiative.umich.edu](https://artsinitiative.umich.edu)

## Stamps Gallery Receives Warhol Foundation Grant

The Stamps Gallery received an \$80K grant from the Andy Warhol Foundation for the Visual Arts to support public exhibitions, programs, and publications dedicated to exploring inclusive, equitable futures through the lens of contemporary art practice.

Part of the Stamps School, Stamps Gallery presents exhibitions and programs that focus largely on shining a spotlight on artists and designers who use creative work to catalyze social change.

“Through meaningful dialogues with artists of diverse and multigenerational backgrounds, our goal is to inspire and evoke conversations on socially and culturally relevant issues that inform the concerns of artists’ works in the 21st Century,” said Srimoyee Mitra, Director of Stamps Gallery. “Recognition and support from the Warhol Foundation is an important milestone in our efforts—and we are very grateful.”

The grant will support two years of programming, including six exhibitions and corresponding programs, the launch of the gallery’s publications program, and an exhibition publication for *Envision: The Michigan Artist Initiative*.

## COVID-19 Relief: Stamps Student Emergency Fund

The COVID-19 pandemic has brought the Stamps community together to face new challenges, address unprecedented complexities, and find new ways to support one another during this difficult time.

Through it all, we have built an even stronger sense of community and created new modes of flexible collaboration. We look forward to the day when the pandemic is behind us, but until then we will continue to discover creative solutions to support our ever-growing network.

To best support our students during this time, Dean Guna Nadarajan created the Stamps Student Emergency Fund to aid students who encounter unexpected emergencies and who are experiencing the financial impacts of COVID-19.

LEARN MORE AND GIVE: [myumi.ch/51NEV](https://myumi.ch/51NEV)

## Ranked #8 in the Nation

In March 2020, *US News and World Report* released their latest Education Rankings. The Penny W. Stamps School of Art & Design is ranked among the top eight graduate schools in the nation for fine arts.

“For artists, earning an M.F.A. demonstrates advanced abilities in an art specialty field, such as graphic design, painting and drawing, or visual communications. These are the top graduate schools for fine arts. Each school’s score reflects its average rating on a scale from 1 (marginal) to 5 (outstanding), based on a survey of academics at peer institutions.”

LEARN MORE: [myumi.ch/0W7bp](https://myumi.ch/0W7bp)

## DESIS Lab at Stamps

DESIS, which stands for “Design for Social Innovation and Sustainability,” is a collection of design programs from schools and colleges across the globe whose faculty and students are interested in creating meaningful social change.

The Stamps DESIS Lab, situated within the Master of Design in Integrative Design program at the Stamps School, engages graduate students in using design thinking and critical making to address rampant inequities in society towards social and environmental justice.

The lab is led by Audrey Bennett, MDes Program Director and University of Michigan Diversity and Social Transformation Professor.

Major questions the lab aims to address include: How might we use integrative design methods to address inequalities in our education systems, food systems, and housing networks? How might we use these methods to compensate for pre-existing biases and prejudice in American society? And how can we use design methods to disrupt cycles of low expectations that are reinforced and perpetuated by social and cultural stereotypes?

LEARN MORE: [myumi.ch/r809Z](https://myumi.ch/r809Z)

## Joann McDaniel Retires

For over 15 years, Assistant Dean for Undergraduate Programs Joann McDaniel has dedicated herself to ensuring that Stamps students have had the support they need to make the most of their U-M experience and prepare for their post-college lives.

Under McDaniel’s leadership and vision, the student services infrastructure at Stamps has become timely, responsive, and able to flex as curricula and student needs evolve.

In addition to leading the undergraduate student services team, McDaniel was an advisor to Stamps students directly and played a critical role in their connection to the curriculum.



*Joann’s positive and important impact on student life will reverberate for many years to come.”*

Brad Smith,  
Associate Dean for  
Academic Programs

## Louis Marinaro Retires

Lou Marinaro, a guiding presence in the sculpture studio, has retired after a 39-year teaching career at the Stamps School. Marinaro is renowned for his expertise in figurative sculpture, drawing, and bronze casting. With work included in a number of private and public collections, two of Marinaro’s sculptures are permanently installed on the U-M campus.

Marinaro has received multiple awards for his teaching from the University of Michigan. As the Director of International Initiatives from 2002–2005, he expanded our relationships with institutions around the globe and set the stage for what was to become the Stamps International Experience.



*I am thankful for Lou’s ongoing commitment to sustaining and expanding traditional creative practices, as well as the curiosity and cultural sensitivity he has brought to our international engagement activities. His willingness to take on a range of service to the school, his kind advice, support, and friendship will be missed.”*

Guna Nadarajan,  
Dean of the Stamps School

## Beth Hay Retires

Since starting as an instructor at the Penny W. Stamps School of Art & Design in 1988, Lecturer II and Stamps alumna Beth Hay (BFA ’82) has been known for her commitment to students, her strides towards equity, and her ability to help people create their best work.

Hay has taught broadly across the Stamps curriculum, guiding generations of Stamps students through Typography, Methods of Inquiry, Graphic Design, Fibers, Studio: 2D, and other courses. Her mentorship and instruction have played a critical role in the development of many Stamps designers and artists, many of whom are now themselves members of our faculty.



*Beth is known among our students as someone who personalizes her teaching to match the needs of each individual, supports students in recognizing and building on their strengths, and provides real-world application of concepts explored in the classroom, all done with humor, compassion, energy, and a commitment to high standards. Her presence in the classroom will be missed.”*

Guna Nadarajan,  
Dean of the Stamps School



Photo by Nick Beardlee

## Osman Khan

### RECEIVES GUGGENHEIM AWARD

In April, the John Simon Guggenheim Memorial Foundation awarded 175 fellowships, chosen from almost 3,000 applicants. One of this year's U-M recipients was Osman Khan, associate professor of art and design.

Osman Khan, an artist who directed the MFA Program at the Stamps School from 2017–2020, is interested in constructing artifacts and experiences for social criticism and aesthetic expression. His work plays with and subverts the materiality behind themes of identity, home/land, social and public space through participatory and performative installations and site-specific interventions.

An American with Muslim and South Asian roots, Khan's proposed project draws from his heritage.

"I was inspired by *One Thousand and One Nights*, a collection of Middle Eastern folk tales, and the idea of whose culture is often not represented in the mainstream. My investigative research project will bring to life some of the characters and folklore found in this book with a contemporary, technological, twist," Khan said.

*Osman Khan (pictured above) is the fifth Stamps School faculty member in recent years to receive a Guggenheim Award, joining Holly Hughes, Endi Poskovic, Heidi Kumao, and Phoebe Gloeckner in the honor.*

## Audrey Bennett

### NAMED UNIVERSITY DIVERSITY AND SOCIAL TRANSFORMATION PROFESSOR

On September 19, 2019, Stamps Professor Audrey Bennett was one of nine professors to be appointed a University Diversity and Social Transformation Professorship by the University of Michigan Board of Regents. This appointment of distinction was created to recognize senior faculty who have shown a commitment to the university's ideals of diversity, equity, and inclusion through their scholarship, teaching, service, and engagement.

The professorship is considered one of the highest achievements at the university, and Bennett's appointment recognizes her career-long commitment to DEI and the impact of her work.

"The breadth and depth of their work has led to innovative, often interdisciplinary, research and teaching that explores and addresses questions related to DEI with our local communities, and extends beyond to global societies," said Tabbye Chavous, director of the National Center for Institutional Diversity and professor of education and psychology.

## Nick Tobier

### AND BRIGHTMOOR MAKER SPACE FEATURED FOR "THIS IS MICHIGAN"

Stamps Professor Nick Tobier was featured as part of U-M's "This is Michigan" campaign for his work with Detroit Community Schools to co-create the Brightmoor Maker Space with collaborator Bart Eddy.

The Brightmoor Maker Space helps students learn, share knowledge, and build entrepreneurial skills around the act of making. After years of working in different community spaces, the Brightmoor Maker Space began operating in a permanent workspace about a year and a half ago. It came to fruition after a crowdfunding campaign to renovate an abandoned 3,200-square-foot warehouse and donations of equipment from businesses and other supporters.

The outcome of a decade-long partnership between DCS, the Sunbridge International Collaborative, and the Stamps School, the maker space is the brainchild of Tobier and Eddy. Through Tobier's Change by Design class, Stamps students and DCS high school students work together to create social impact through design and entrepreneurship.

## Sun Young Park

### RECEIVES NATIONAL SCIENCE FOUNDATION CAREER GRANT AWARD

This spring, the National Science Foundation (NSF) announced that Assistant Professor Sun Young Park was a recipient of the prestigious Career Grant Award for her project, "Advancing Pediatric Patient-Provider Communication through Collaborative Tracking and Data Sharing."

This research project investigates how mobile, ubiquitous, and cloud-

based computing and informatics can support collaborative communication among children, parents, and healthcare providers. The research will work to directly involve children in their own healthcare, with their parents and medical providers as collaborating stakeholders. It brings focus to the acute difficulties of and need for information sharing and communication among stakeholders in children's healthcare.

## Sophia Bruckner

### NAMED NOKIA BELL LABS ARTIST IN RESIDENCE

Nokia Bell Labs accepted Sophia Brueckner into its 2020–21 Artist in Residence program. Brueckner is a futurist artist, designer, engineer, and assistant professor at Stamps.

Brueckner will collaborate with the Nokia Bell Labs "Experiments in Art and Technology" (EAT) program and the Stamps School to deliver the first-ever Midwest iteration of the residency. Fusing technology and creativity, the EAT program helps research teams deepen their understanding of how technology can support emotional connection and empathic communication.

*Sophia Brueckner's Embodisuit (2018)* Courtesy of Sophia Brueckner

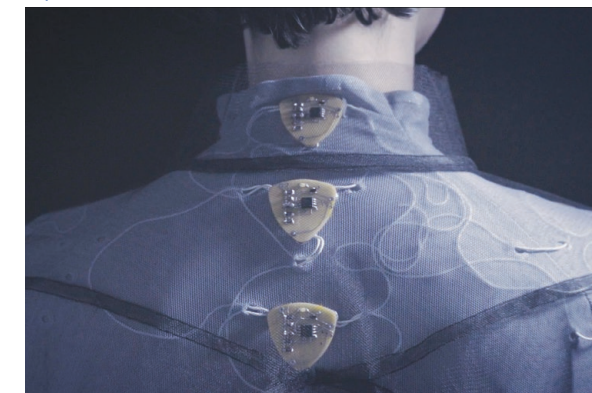


Photo by Eric Bronson, Michigan Photography

*Mondro asserts that it's important for individuals with memory loss to participate in activities that help them sustain their citizenship in joyful, meaningful ways. "We focus on creating experiences that embrace being in the moment," Mondro said. "Just because someone has memory loss doesn't mean that you can't enjoy life — that's what really matters. That's what we teach in this class."*

*"We are thrilled to collaborate with Nokia Bell Labs on this residency," said Guna Nadarajan, Dean of the Stamps School of Art & Design. "Sophia Brueckner's approach to research and creative practice — combining her background in design and engineering with the perspective of an artist — holds so much promise for this residency and for inspiring new ways of humanizing technology."*

## Anne Mondro

### MEMORY, AGING, AND EXPRESSIVE ARTS CLASS FEATURED FOR "THIS IS MICHIGAN"

Stamps Associate Professor Anne Mondro was featured for her work with people living with memory loss as part of U-M's "This is Michigan" campaign.

For more than 15 years, Anne Mondro has been creating and facilitating art programs for people living with dementia in Michigan.

Mondro's class, Memory, Aging & Expressive Arts, pairs students with local community members living with memory loss. Students create and facilitate an idea for a project based on the needs, abilities, and interests of the participants, then work together to build an expressive project.

## Melanie Manos and Kelly Murdoch-Kitt

NAMED SUMMER FACULTY FELLOWS AT INSTITUTE FOR THE HUMANITIES

The Institute for the Humanities at U-M awarded fellowships for the 2020 summer term to Stamps Lecturer II Melanie Manos and Stamps Assistant Professor Kelly Murdoch-Kitt.

Manos will focus on her multimedia project, "Visualizing Women's Work," addressing gendered public monuments in the United States, historical erasure, and seeks to question both the definition and representation of heroism.

"[The fellowship] will benefit the multifaceted aspects of the project as we move toward the launch of an interactive website, an augmented reality app, and localized involvement nationwide," Manos said.

Murdoch-Kitt will focus on her project, "ORBIT: Designing Intercultural Collaborations". ORBIT will provide a platform to form diverse collaborations. Users will be paired with individuals with similar interests but from different cultural backgrounds of disciplines.

"I'm certain that this fellowship will help the platform achieve its full potential, especially during this time when remote collaborations and international partnerships are more essential than ever," said Murdoch-Kitt.

## Roland Graf and Nick Tobier

RED CROSSING PREMIERES IN PRAGUE

In June 2019, Stamps Professors Roland Graf and Nick Tobier teamed up with collaborator Jennifer Low (MDes '20) at the



Photo courtesy of Roland Graf and Nick Tobier

*"Artists and designers have made contributions to diverse public spaces and events for decades," Graf said. "Red Crossing seeks to separate participants from everyday geography and move them emotionally as well as physically."*

Prague Quadrennial to launch the world premiere of *Red Crossing*.

An interactive artwork funded in part by the U-M Office of Research, *Red Crossing* brings communities together to connect, collaborate, and catalyze.

The concept behind *Red Crossing* is simple and spectacle-loving: a 75' long, 8' wide red "walkway" held aloft by the collective effort of 30-60 strangers grasping handles spaced 11" apart. In an exercise leveraging trust as much as engineering, pedestrians on the walkway run, stroll, and even tumble acrobatically across the length of the *Red Crossing* as it is held aloft several feet above the ground.

## Annica Cuppetelli

RECEIVES 2020 PROVOST'S TEACHING INNOVATION PRIZE

Annica Cuppetelli, artist and lecturer II at the Stamps School, received the 2020 Provost's Teaching Innovation Prize for her project, "Inspiring Disciplinary Innovations and Inclusive Teaching With Gender Neutral Fibers-Based Arts Initiative." The initiative is a framework that is responsive but not limited to fiber arts, encouraging students to collectively question established gender roles in the medium through classroom activities.

"The impetus for creating the initiative comes from the way that gender is addressed in my artistic medium, fiber arts, and its closely related disciplines of textile design and garment-making," Cuppetelli said. Cuppetelli hopes that her project changes the way students perceive gender roles—and make the arts a site for inclusivity.

"The larger goal would be to take the core ideas of this initiative and apply them to disciplines outside of the arts that struggle with gender disparities, hopefully making education a more equitable and inclusive endeavor."

## Carol Jacobsen

RECEIVES NATIONAL CENTER FOR INSTITUTIONAL DIVERSITY AWARD

Carol Jacobsen, director of the Michigan Women's Clemency Project, artist, and professor at the Stamps School, received a grant from the National Center for Institutional Diversity for her project, "Study on the Impact of Gender, Race, and Class on Women's Criminal Processing for Homicide."

"Criminal processing by law enforcement, legal and judicial systems in the United States is rooted in both gender and race inequities," Jacobsen's project brief states. "The gap in the discourse and research on gender, despite the fact that women's rate of incarceration has grown at more than double that of men's in the past three decades, is now at a critical stage with more than 200,000 women incarcerated in US prisons, including 7,000 serving life or long sentences. This study examines a large number of court records and archives for the first time to analyze statistical and pattern evidence of the criminal processing of women's convictions for homicide in Michigan."

## Finalists Announced for *Envision: The Michigan Artist Initiative*

ORGANIZED BY STAMPS GALLERY, *Envision: The Michigan Artist Initiative* is a new awards program designed to support the development of contemporary artists living and working in Michigan. This inaugural program recognizes the creativity, rigor, and innovation of Michigan-based artists and collaboratives — and honors their role in inspiring the next generations of artists in our state.

The call for work went out to artists across the state in March 2020. In July 2020, *Envision* jurors Carla Acevedo-Yates, Curator, MCA Chicago; Ken Aptekar (BFA '73), Artist; and Loring Randolph (BFA '04), Director, Nancy A. Nasher and David J. Haemisegger Collection gathered virtually to review the submissions. After evaluating 259 submissions from across the state, the jurors selected five finalists to receive a group exhibition at Stamps Gallery in fall 2021. Once the exhibition is on view, one of the finalists will be awarded a cash prize. The exhibition will tour to different venues in Michigan, including the Crooked Tree Art Center in Traverse City.

### CONGRATULATIONS TO THE 2020 ENVISION FINALISTS:

**Nayda Collazo-Llorens** examines the way in which we perceive and process information, dealing with concepts of navigation, memory, language, hyperconnectivity, and noise through her interdisciplinary creative practice. [naydacollazolorens.com](http://naydacollazolorens.com)

**Michael Dixon** explores through oil painting the personal, societal, and aesthetic struggles of belonging to both "white" and "black" racial and cultural identities, yet simultaneously belonging fully to neither. [michaeldixonart.com](http://michaeldixonart.com)

**Carole Harris** is a fiber artist who extends the boundaries of traditional quilting by exploring other forms of stitchery, irregular shapes, textiles, materials, and objects. [charris-design.com](http://charris-design.com)

**Kylie Lockwood** is an interdisciplinary artist whose work reconciles the experience of living in a female body with the history of sculpture. [kylielockwood.com](http://kylielockwood.com)

**Darryl Terrell** explores the displacement of black and brown people, femme identity, and strength, the black family structure, sexuality, gender, safe spaces, and personal stories through photography and digital art. [darryldterrell.com](http://darryldterrell.com)

MORE: [stamps.umich.edu/envision](http://stamps.umich.edu/envision)

During her college years at Stamps, Gail Bichler was as fascinated by fine art as she was by graphic design. At a time when the curriculum was driven by discipline-specific majors, Bichler's transdisciplinary interests were ahead of their time. This dexterity serves her well as she integrates image, typography, and story seamlessly into the features and cover art for *The New York Times Magazine*. As design director, Bichler leads a team of designers and typographers, while collaborating with some of the world's best creatives.

Gail  
Bichler

(BFA '95)

Design Director,  
*New York Times*  
Magazine

Photo by David La Spina/Esso

**Q** *The New York Times Magazine* covers retain a freshness and urgency that seems inexhaustible. What can you share about your approach to leadership that retains this sense of creative vitality week after week, over the long haul?

**A** There are so many variables that factor into the way the magazine's covers come together. A main one is the incredible variety of content we publish. One week the cover story is a celebrity profile, the next it's a story on a humanitarian crisis and then a week later it's an essay about something happening in our culture. The way my team visualizes these stories is a direct response to the content. Sometimes that means making a conceptual image; other times that means using documentary photography, a portrait or a typographic approach. We don't have a formula. And that goes a long way toward keeping things fresh. In addition, we're able to work with an incredibly diverse pool of contributors — some of the best artists in the business. Each brings his or her own skills and vision to the work that we make.

As far as making something that feels urgent, I'm always asking myself what I want people to take away from the cover. What aspect of the story will draw people in? How can we make a visual that is an immediate read and makes some kind of emotional connection with the viewer? Sometimes an image that is representative of the story in a nuts-and-bolts kind of way doesn't make a compelling cover. I push myself and the designers on my team to take risks and think of how to be more provocative or approach

the content in an unexpected way while still remaining true to the main message of the piece. And I'm constantly assessing what we're doing. If I don't think it's working, we'll sometimes pursue another direction in tandem to see if we can make something better. Or we'll just start over.

**Q** Legend has it that you "cold called" Janet Froelich, your predecessor at *The New York Times Magazine*, after relocating to New York from Minneapolis, where you were a book designer. What can you share about how you built and sustained that mentor relationship over the course of your career?

**A** Janet hired me as a freelancer to work on *T: The New York Times Style Magazine*. I was unbelievably lucky to spend nine months with her there. It was a crash course in magazine design. During a break in production on *T*, I was hired at the *Sunday Magazine* (again as a freelancer) by Arem Duplessis, who was the art director at the time. That led to a full-time position at the magazine as the deputy art director under him. While Janet gave me my start at *The Times*, Arem was my long-term mentor. My connection with him was built by working closely together for 10 years.

We often think of mentors as people who teach us, support us and advise us. But I think sustaining a mentoring relationship over time means establishing a give-and-take. Arem taught me so much. He believed in me, gave me a ton of opportunities and championed my ideas. I did my best to take advantage of those opportunities and make great work for the magazine. But in addition to my design work, a large part of my job as a manager in his department

was to solve problems and make things run more smoothly. I tried to take things off his plate and make his job easier in any way that I could. We relied on each other and developed a mutual friendship and trust. We're still in touch and try to see each other whenever we're in the same city.

**Q** What advice do you have for people considering a career as a design director?

**A** Be open. You might start your career thinking you want to do one thing and end up liking another. Don't be afraid to change tracks and pursue the thing that you love. Finding something that you care about and designing for it makes all the difference in terms of having a meaningful career.

**Q** What gets you out of bed in the morning and keeps you motivated?

**A** Quite literally, my family gets me out of bed. I have an 11-year-old son, and I wake up early to take him to school on the subway. Sometimes we stop at a coffee shop and have breakfast. With the demands of work, I find it hard to have balance. I try to take advantage of things like the commute to spend time together. As far as staying motivated, I have a real sense of purpose with my job. I have been given an extraordinary opportunity to contribute to one of the most important journalistic organizations in the world. I get to lead a group of phenomenally talented designers and tell visual stories about things that are happening in our world and in the culture in real time. Things that are important and meaningful. I really want to do that well. ☺

## alumni updates

With a network of over 580,000 alumni living across the globe, Michigan's influence on the world has been anything but ordinary — and Stamps alums play an incredibly vibrant role in that community. Your travels, exhibitions, career paths, and creative endeavors serve as an inspiration to wolverines everywhere. These stories are just some of the incredible projects that Stamps alums have been up to.

### 50s

**JIM ADAIR** (B Des '52) works as a studio artist in New York's Hudson River Valley, where he paints, exhibits, and teaches. After graduating from U-M, he worked in advertising in Saginaw, Michigan, and, eventually, as creative director for an award-winning, boutique agency in New York City.

### 60s

Work by **MATTHEW ZIVICH** (BS Des '60) was featured in the 58th Annual Greater Michigan Art Exhibition at the Midland Center for the Arts in fall 2019. Zivich, who was co-chair of Stamps' Annual Alumni Art Show during its last four years, was also scheduled to show his paintings and drawings in the Rotunda Gallery of U-M's North Campus Research Complex in May and June 2020. Zivich is a Professor of Art at Saginaw Valley State University.

Southern California Institute of Architecture (SCI-Arc) cofounder **AHDE LAHTI** (BS Des '65, MFA '68) has maintained an online archive of stories related to the experimental architecture school, his family's ties to U-M and Ann Arbor, and other topics of interest. Read more at [lahtidesign.com/Site\\_09](http://lahtidesign.com/Site_09).



Matthew Zivich's Helter Skelter (acrylic on canvas), featured in the 58th Annual Greater Michigan Art Exhibition in fall 2019.

### 70s

After a 48-year career in industrial design, **TOM NEWHOUSE** (BS Des '72) has retired and turned his attention to sculpting and exhibiting in regional art shows, with representation by Armstrong DeGraaf International Fine Art in Saugatuck, Michigan, and by Saatchiart.com. Newhouse was a staff designer for Herman Miller from 1972 to 1978, after which he opened his own firm, Thomas J. Newhouse-Design. He designed a wide variety of products, including office furniture, home furniture, major appliances and kitchen cabinetry over the course of his career.

*The Encyclopedia and Us? Works and Video* by **KEN APTEKAR** (BFA '73) was exhibited at the Bibliothèque Bussy-Rabutin in Autun, France, from November 15, 2019, through January 15, 2020. The solo exhibition featured prints, paintings, and objects exploring the relationship between French philosopher Denis Diderot and the power of knowledge in contemporary society.

**WENDY YOTHERS'** (BFA '74) science fiction and political-themed new work, *The Aliens Have Landed*

was juried into the 50th anniversary exhibition of the Society of North American Goldsmiths. The suite of objects includes a toddy kettle and companion pieces for spice and honey made from sterling silver.

**WALTER GRIGGS** (BFA '75) created a new animated short to promote the 58th Ann Arbor Film Festival. *Ann Arbor Film Festival Advertisement Animation* is available on YouTube.

### 80s

**JANICE LESSMAN-MOSS** (MFA '81) was recognized with two significant awards for artistic achievement in 2019. In March she received the United States Artists Fellowship in Crafts for her digital weaving. In September, she was presented with an award for Lifetime Achievement in Visual Arts at the 59th Cleveland Arts Prize Awards Ceremony.

Janice Lessman-Moss receives the United States Artists Fellowship in Crafts.



**GABRIELLA BOROS** (BFA '83) exhibited her woodblock prints at North Suburban Synagogue Beth El in Highland Park, Illinois, in a show called *Reaching for the Spiritual*. Boros also spoke about her work and influences twice during the three-month exhibit, which ended in March 2020. In April, Boros was scheduled to begin a six-week residency at the Bernheim Arboretum and Research Forest in Clermont, Kentucky, where she planned to create woodblock prints highlighting significant Kentucky women for the forest's 40th anniversary celebration. The residency was postponed due to COVID-19.

**JUDY ENRIGHT's** (BFA '85) painting *Field Flowers* won honorable mention at the Greater Flint Arts Council's annual show in January, 2020. The painting, and others in Enright's *Flora and Fauna* series, were also exhibited at the Ann Arbor City Club in February and March 2020.

### 90s

TENFOLD, a branding strategy and creative firm founded by **RACHEL FRIEDMAN** (BFA '92), was recognized by Inc. Magazine as one of the 5,000 fastest-growing privately owned businesses in the United States for the second consecutive year.

**MARIANNE FAIRBANKS** (BFA '97) and Erica Hess recently launched a new brand of miniature, portable loom. Hello! Loom includes all the elements required to weave in a compact, cell phone-sized kit that offers an accessible entry point for beginners and a mobile, design-test platform for experienced weavers. Learn more at [hellloom.com](http://hellloom.com).

Woodblock print by Gabriella Boros titled Or Panecha (God's Countenance) 2019.



### 00s

**IAN TADASHI MOORE** (BFA '01) has written and illustrated *Tamaishi*, his second book for children. His first book, *Zosan*, is based on a Japanese folk song and was published in 2015 by Eberhard Press. A third book, *Where All the Little Things Live*, is slated for a 2020 release. For each project, Moore also produced accompanying audiobooks, which he performed and recorded himself, including a soundtrack he composed.

A documentary short film about **TITUS BROOKS HEAGINS** (MFA '02) and Dave Alsobrooks' journey across the American South to collect soil and capture images from historical hip-hop sites aired on My Home, UNC-TV, North Carolina PBS in December 2019. *The Trip: A Story of the South* is available on YouTube.

Titus Brooks Heagins (right) views his photographs in a still from the documentary short film *The Trip: A Story of the South*. Image courtesy of UNC-TV, North Carolina PBS.



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**JULIE HODGE** (BFA '03) has written and illustrated the new children's book *Swamptastic!* The book is based on the growth mindset work of Carol Dweck and was published in March 2020. More of Hodge's work can be seen at [instagram.com/juliehodgeca](https://instagram.com/juliehodgeca).

Following a successful fundraising campaign to launch a new interactive, experimental art museum in Ypsilanti, Michigan in March 2020, **YEN AZZARO** (BFA '03) and **NICK AZZARO** (BFA '04) shifted their focus to providing technology and mentorship to young artists remotely during the COVID-19 pandemic. Y-Fi (short for "Ypsi Fidelity") is a youth artist collective at Ypsilanti Community High School, where students work with the Azzaros on performance art and professional skills in photography and marketing. The micro-museum project, ADMIN, was to begin as an extension of the collective in summer 2020 but has been delayed. Learn more at [ypsifidelity.com](https://ypsifidelity.com).

**JOSEPH KECKLER's** (BFA '04) new performance, *Let Me Die*, premiered at Opera Philadelphia's Festival O19 and was previewed by Don Steinberg in the *Wall Street Journal* in September 2019. Researched and developed at Stamps as part of his Fall 2015 Roman J. Witt Residency, *Let Me Die* playfully approaches the canon of tragic opera, as Keckler ties together and performs fragments of several operatic death scenes.

## 10s

**BRYNN HIGGINS-STIRRUP** (MFA '18) worked as an artist-in-residence at Virginia Commonwealth University's School of the Arts in Qatar. She also mentored students and taught courses as a faculty member of the Painting and Printmaking department. Her one year appointment in Doha culminated in an exhibition and lecture.



*High school students work with artists Yen and Nick Azzaro on performance art pieces and develop professional skills in photography and marketing.*

*Masimba Hwati's Sokunge: shadows of resistance, 2019.*

A video performance by **MASIMBA HWATI** (MFA '19) was shown as part of *States of Flux: ZIM to DET*, an evening of performance-based work at the Museum of Contemporary Art Detroit (MOCAD) in December 2019. *Futumuka Fulangenge* incorporates sound sculpture, voice, and movement to explore insomnia as a permanent state of socio-political consciousness. It was inspired by a famous warrior chief from Hwati's home of Harare, Zimbabwe.

**MAYELA RODRIGUEZ** (MFA '19) was awarded a We Women Photo grant for her proposed project "MI Voz," a yearlong series of cartonera workshops with Michigan's Latinx communities to explore the question, "What is my political power?" Participants will answer this question by compiling handmade books of original and sampled materials, creatively engaging their own and others' ideas of political power, social justice, and institutional reform.



# In Memoriam

**Daniel Bowen** BFA 1981

**Patricia Cantrick** B Des 1948

**Jeraldine Doyle** BFA 1975

**Mark Dziersk** BFA 1981

**Susan Gilmor** BS Des 1963

**John Goodyear** B Des 1952

**Robert Herhusky** B Des 1952

**Norma Hirth** BFA 1968

**Paul Hoogesteger** B Des 1951

**Maxine Howard** B Des 1939

**Karen Howick** BFA 1968

**Janet Johnson** BS Des 1962

**Charles Kacir** BS Des 1965

**Gene Kelly** BS Des 1957

**Sally Kempf** B Des 1948

**Ruth Kent** B Des 1948

**Linda Knapp** BS Des 1965

**Lance Lawlor** BFA 1975

**Paula Leonard** B Des 1947

**Stephanie Lovell** BS Des 1960, AM 1965

**Jacquelyn Minick** BS Des 1953

**Evelyn Montgomery** B Des 1946

**Molly Osler** BFA 1975

**Ronald Petrella** BS Des 1957

**Jason Polan** BFA 2005

**Joan Ross** B Des 1947

**Arthur Sempliner** BS Des 1966

**Anne Shearer** BFA 1968

**Terri Sisson** BFA 1984

**Judith Smallwood** BS Des 1967

**Clair Smith** BS Des 1955

**Marian Sood** BFA 1983

**Doris Sperling** BS Des 1953

**Cherry Squiers** B Des 1952

**James Trumbo** B Des 1950

**Thomas Vandegrift** BS Des 1958

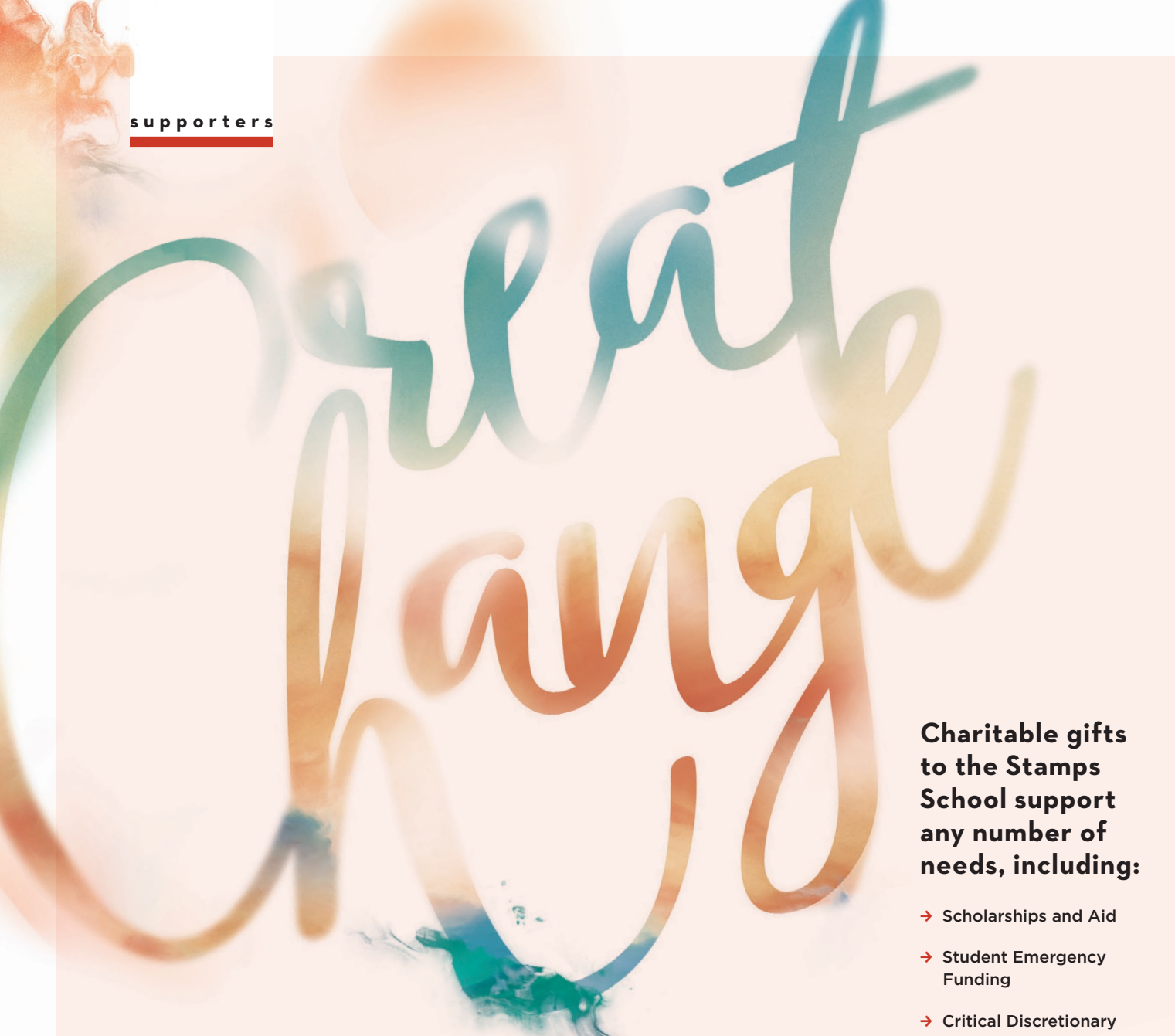
**Ellen Wilt** BFA 1969, AM 1970

**William Lewis** Professor Emeritus, B Des 1948

In addition to his work as a professor and the school's first Associate Dean, Bill Lewis was a renowned painter, working in many media including ceramics, photography, and collage. Co-founder of the Ann Arbor Potter's Guild, Lewis' work was featured in more than 100 solo exhibitions. His work is represented in public, corporate, and private collections (including the Toledo Museum of Art and the US Navy Art Gallery in Washington, D.C.). He was predeceased (by 15 days) by Garland Lewis, his wife of 36 years.

**Buzz Alexander** Professor Emeritus

Professor Emeritus Buzz Alexander, husband of Stamps Professor Emerita Janie Paul, was a ground-breaking artist, educator, activist, scholar, and a leader in using creative practice to effect social change. The founder of U-M's Prison Creative Arts Program (PCAP) and professor of English, Buzz also held a faculty appointment in Stamps and was a cherished member of our community. Buzz Alexander was a remarkable individual that touched countless lives through his work and shaped arts education and activism across the globe.



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In a time where we face so much uncertainty, we rely more than ever on global citizens and creative practitioners to create meaningful change. Each gift empowers us to support our students through challenging times and equip them with the skills for life-long accomplishments.

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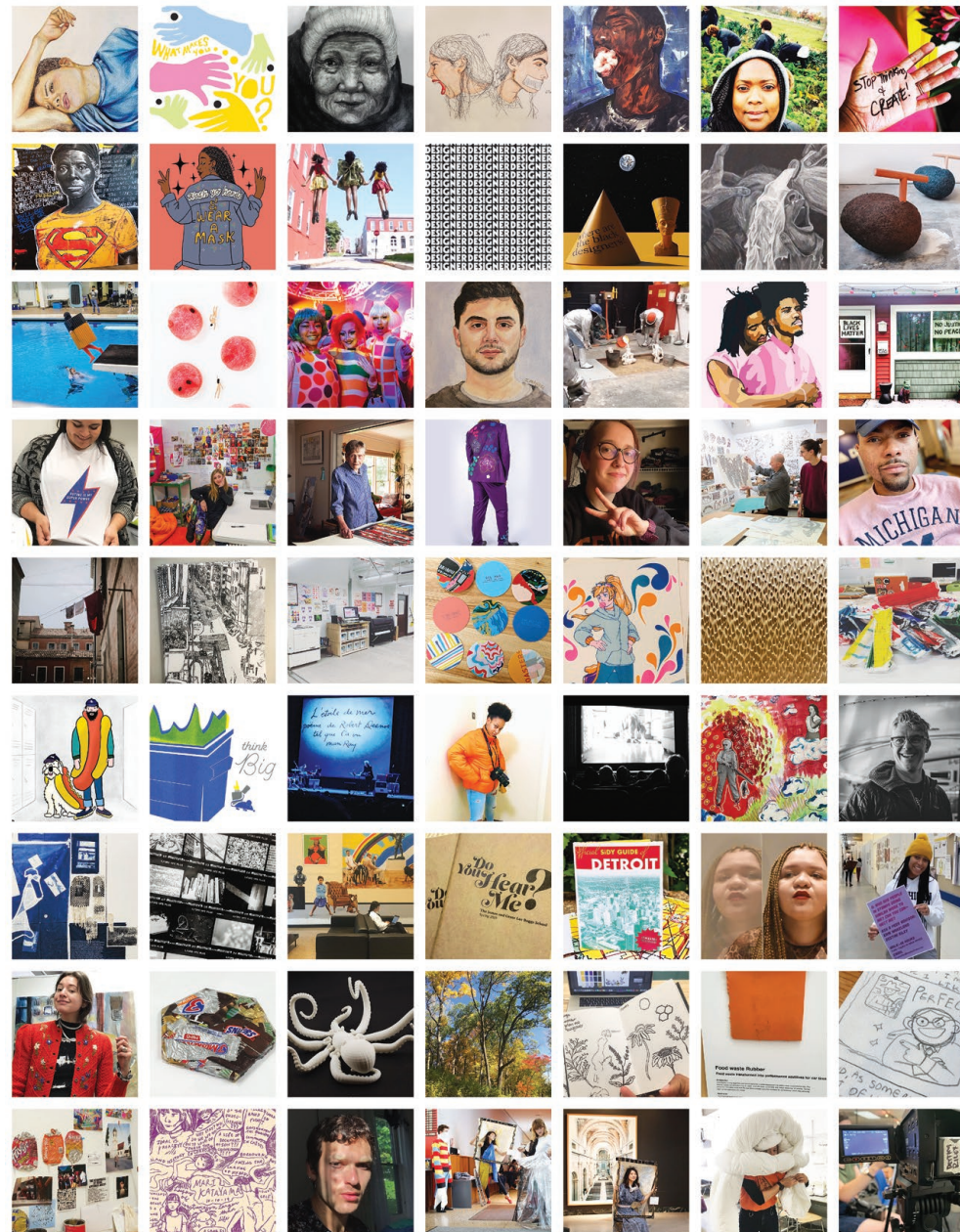
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