AT THE STAMPS SCHOOL, INQUIRY DRIVES creative practice to unexpected new places. Artists and designers are inquisitive about the world around them and beyond them; they are brave enough to take an unflinching look into the unknown. The Stamps community finds connections and draws associations that help us all seek better understandings, thoughtful interactions, and informed perspectives. And we achieve this through full commitment to our practices, our communities, and to the exploration of the concepts that ignite our curiosity. The theme of this issue — All In — speaks to the engaged commitment of the Stamps community. This collection of stories of our faculty, students, and alumni showcases the ways in which we invest ourselves fully in our creative endeavors and our pursuits of new knowledge. It is a snapshot of who we are and a reminder of the important role of our work in the world at large.

Guna Nadarajan
Dean, Penny W. Stamps School of Art & Design
University of Michigan
Summer Abroad
with Prof. David Turnley

Photo by Ryan Reiss (BFA '17)

Photo by Madeline Eckert (BFA '17)

Photo by Sarah Sherman (BA '17)

Photo by Andrew Cohen (BFA '17)
WHEN ARTISTS AND DESIGNERS IMMERSE THEMSELVES IN the unfamiliarity of another culture, they gain new creative insights, develop global perspectives, and find deep inspiration that lasts a lifetime. At the Stamps School of Art & Design, all undergraduate students are required to travel abroad to satisfy an International Experience requirement. While students can satisfy the requirement in a number of ways, many students enjoy faculty-led trips such as professor David Turnley’s 2015 and 2016 Summer Paris Study Abroad Program. In 2015 and 2016 Stamps students joined the Pulitzer Prize-winning professor for a summer of documentary photography in the City of Lights. For more on the Summer Paris Study Abroad program, visit photographingparisdavidturnley.tumblr.com

The International Initiatives Fund provides funding for transformative travel experiences for Stamps Students. Join us in support of these efforts. Please contact Amber Connell at 734 764 0586 and amconnel@umich.edu for more information.
An Incitement to Radical Creativity

A COLLABORATION BETWEEN JULIANE STIEGEL AND STAMPS PROFESSOR NICK TOBIER, Utopia Toolbox is a cross between a how-to manual and a theoretical framework that invites artists, designers, planners, architects, and cultural producers to consider their actions in context. Published by the Stamps School and distributed by University of Michigan Press, Utopia Toolbox includes contributions from a wide array of creative thinkers, including Stamps faculty Irina Aristarkhova, Roland Graf, Sadashi Inuzuka, Osman Khan, Rebekah Modrak, Anne Mondro, Franc Nunoo-Quarcoo, Janie Paul, Stephanie Rowden, Allen Samuels, and Nick Tobier, and alumni Mary Ayling, Michael Borowski, and Dylan Box.

The following exercise and essay is by Nick Tobier, reprinted in full with permission. Learn more: press.umich.edu

Line drawings by Nick Tobier.
I once saw an elephant walk through midtown Manhattan in the middle of the night.

Standing waiting to cross the street, I looked up at the traffic signal, then down at the exit of the Midtown Tunnel where cars generally came careening out. It was quiet for once. Then the elephant walked out, followed by another elephant, and these followed by a man with a shovel and a bucket on wheels.

The cars heading south were still, headlights trained on the passing parade. The mouth of the tunnel, ordinarily a dull roar, was an illuminated processional, its gritty surfaces flooded with a golden glow. New York City pedestrians, a breed geared towards determined impatience, stood obediently at their curbside posts to let the elephants and company pass by. It is difficult to maintain an air of studied disinterest when elephants walk by.

Around me were a number of other faces similarly locked in astonishment. It was hard to tell who was in on it—where the show started and ended was blurred with the real places of the city. Were the trucks with their head lights on coincidentally illuminating the tunnel or were they part of the procession? A few minutes later, the light went green, cars and pedestrians who had paused continued back into the city streets filled with the memory of this unexpected occurrence.

For those moments, the streets I walked routinely had been host to a spectacle that was anything but routine, casting the city and those inhabitants into a collective gathering worthy of celebration.

-Nick Tobier
Stamps MDes: First Year in Review

By Truly Render
Even had a retinal image taken at the optometrist?

As visually interesting as the orange interworkings of your eye can be, it can be hard to tell what you’re meant to glean from it. As one glaucoma patient aptly put it, “Unless all your patients are doctors, the photo really doesn’t mean a thing.” So what should the medical assistant share with the patient? How can patient/caregiver exchanges be redesigned to support the best possible healthcare delivery? That’s exactly what Stamps School MDes students have been tackling during the inaugural year of their program.

Elizabeth Vander Veen (MDes ’17) is a great example of the interdisciplinary nature of the program. As a licensed speech-language pathologist, she brings an aptitude for combining people skills with technical understanding.

“In many graduate programs, students select a specialty and concentrate on developing specific skills while leaving others at the door,” Elizabeth said. “Yet we need undivided skill sets brought...
“Right now we are focused on healthcare, but it’s an integrative design approach. We can use it broadly.”

Together as a team in order to do our real world, project-based work. It goes beyond an academic exercise.”

One of the most compelling aspects of the program is that each cohort will work on projects that relate to a major 21st century challenge, referred to by Stamps Professor and MDes Program Director John Marshall as “wicked problems.” The 2015 cohort’s challenge: 21st century healthcare delivery. To address elements of this “wicked problem,” the 2015 cohort partnered with the Kellogg Eye Center, Blue Cross Blue Shield of Michigan, the VA Ann Arbor Healthcare System, and Guardian Industries Corp.

While each cohort’s “wicked problem” serves to unite and strengthen their corporate and non-profit partnerships, the research methodology used in the MDes program can be applied to any number of complex challenges. “There are so many problems in the world that need to be addressed,” said Kuan-Ting Ho (MDes ’17). “Right now we are focused on healthcare, but it’s an integrative design approach. We can use it broadly.”

Major Projects

DURING THE FIRST YEAR OF the program, the MDes cohort focused on two real-world projects: I-MPACT and Eye Guide.

For the Eye Guide project, MDes students teamed up with Dr. Paula Anne Newman-Casey, Assistant Professor in the Department of Ophthalmology and Visual Sciences at the University of Michigan Kellogg Eye Center. In 2013, Dr. Newman-Casey noticed a big problem. “Many patients don’t take their medications,” she said. “I wanted to figure out how I could empower my glaucoma patients to take responsibility for their own self-care.” Since glaucoma is a chronic disease that has no symptoms at its onset, there are many reasons that a glaucoma patient might not adhere to her care plan. Dr. Newman-Casey administered a survey to find out why. “Overwhelmingly, the survey showed us that patients don’t understand how to take their eye drops. They also don’t see any problems with their vision, so why medicate?” she said. “I realized that we really needed to personalize the way we deliver patient education. Currently, there is no standard for this.”

A standardized, yet highly personal system is exactly the kind of complex challenge that can benefit from the MDes cohort’s approach. With funding from National Institute of Health, Dr. Newman-Casey created a web-based tool to standardize how ophthalmology technicians deliver glaucoma education to patients. The MDes cohort took that tool, analyzed it, and refined it to enable medical technicians to facilitate productive conversations with patients about how to encourage behavioral changes that will support glaucoma care and medication adherence.

On April 29, 2016, the MDes cohort led a focus group with glaucoma patients and their caregivers in the MDes Studio. Here, the cohort unveiled their web-based personalized behavior change program prototype and service design plan via a staged conversation to demonstrate how the tool would be used in practice.

In addition to offering patients a comprehensive explanation of the disease, hands-on tips for eye-drop application, and medication reminder action planning, the web-based conversation tool encouraged patients to articulate why their glaucoma care was important: “I have a daughter; I need my eyesight to keep working to provide for her and to watch her grow up.”

Throughout the demonstration, the cohort skillfully paused to solicit feedback from the focus group participants, probing for everything from “is this handout readable?” to “how comfortable would you be sharing your personal values with the technician?”

With the feedback from the focus group, Kuan-Ting Ho (MDes ’17) was hired as a Kellogg
Find Your Passion

Eye Center intern to finalize the digital tool in summer 2016. “While this project will improve patient care at the Kellogg Eye Center, the hope is that it will also be adopted by glaucoma centers throughout the country,” Dr. Newman-Casey stated. “We’ve got a ways to go with testing in various sites, but the goal is to deliver quality patient-centered care on a large scale.”

The second major MDes project of the 2015/2016 academic year was the I-MPACT project. The project aimed to improve healthcare delivery by uncovering barriers for successful patient transition from hospital to home. For this project, the MDes cohort partnered with a first-of-its-kind Blue Cross and Blue Shield learning collaborative comprising 46 physicians, patients, and caregivers called I-MPACT (Integrated Michigan Patient-Centered Alliance on Care Transitions).

In April 2016, the MDes cohort launched the I-MPACT project with a kickoff that also served as the first-ever in-person meeting of the entire collaborative. The day included an icebreaker session to acclimate the doctors, patients, and caregivers of I-MPACT to the MDes process; a panel discussion with patients; a self-designed board game to level the hierarchy between participants; and a problem generation and intervention targeting session.

As a senior representative of Blue Cross Blue Shield of Michigan said, “This has been the best kickoff, ever. We really need to rethink how we do these things in future.” MDes students Elizabeth Vander Veen and Manasi Agarwal were hired by I-MPACT as summer 2016 interns to further work on the project.

The 2016/2017 academic year marks year two for the MDes program’s first cohort and year one for its second cohort. “Cohort one has really created a strong foundation for the second cohort to build on when they start in fall 2016,” said program director, Professor John Marshall. “In spring 2016, the first cohort worked as an in-house design team for Guardian Industries Corp. We have a number of other eager partners to work with in the coming year. The students are doing really fantastic work. It’s an exciting program to be a part of.”

Digital Exclusive!

Check Out “2015 MDes Cohort Members in the Spotlight” at stamps.umich.edu/mdes-ind
On a rainy Tuesday evening in February, a group of nineteen undergraduate students gather at the University of Michigan Hospital to tackle a human-centered design challenge: transforming an ordinary room into a comforting, peaceful Patient and Family Resource Center.

**This Stamps Team of Students**

led by Anne Mondro, Associate Professor at the Stamps School of Art & Design, is composed of future artists, designers, and educators committed to making a difference in the community.

Anne Mondro has a passion for community-engaged design. She joined the Stamps School faculty in 2003, and has partnered with U-M Geriatrics since 2005. In 2014 she piloted “Memory, Aging and Expressive Arts.” In this class, Stamps students work directly with persons living with Alzheimer’s or other forms of dementia to develop art projects designed to improve social interaction and quality of life. Family caregivers have assisted in the evolution of the art projects, strengthening the Alzheimer and dementia community in profound, often incredibly moving ways. In the Winter 2016 semester, Mondro debuted “Artist and Designer as Citizen,” a course in which students learn the history, theory, and practical skills to develop socially engaged art and design projects. Focusing on the topic of health and wellbeing, the course integrated a human-centered design proposal to help people through difficult experiences. Currently, the Patient and Family Resource Center at the U-M Hospital is a standard, sterile waiting room, but Mondro’s students aim to transform the room into a peaceful space where patients and their loved ones can go to escape the oftentimes taxing energy of the hospital. Creative activities will also be available in the space, helping minds heal alongside bodies.

The concept for the Patient and Family Resource Center is modeled after the Jones Family Center in C.S. Mott Children’s Hospital. In the children’s wing, much attention is given to keeping patients’ spirits high, but the adult wing is lacking a space that supports the emotional and mental aspects of the healing process.

“Adult patients and their families’ emotional wellbeing is often overlooked,” Mondro said. “Creativity can benefit adults during times of illness, just as it does children.”

Molly Dwyer-White, manager of adult services for the Patient and Family Centered Care program at UMHS, couldn’t agree more. She collaborated with Mondro...
A design for an interactive musical painting with a corresponding app by Anna Hardig, Olivia Crowley, Andrew Han.

to design the “Artist and Designer as Citizen Course,” believing that one of the best ways to improve the adult patient and family experience is through improving the space of the hospital itself. “We want to challenge the status quo of how hospitals think of patient space,” she said. “The space provides the front door to begin the conversation about what patients really need.”

Dwyer-White is hopeful that by connecting Stamps students directly with patients, the resulting designs will be as personalized to the patients’ needs as possible.

When designing the course, Dwyer-White sent a survey to over 800 former and current patients asking them what they would like to see in a family center. The most common answer: “no beige.” Beyond color, they asked for meditation and prayer corners, quiet areas for conversation, large, comfortable chairs, and privacy for phone calls. An overwhelming number simply wanted a place where they could find information about hospital and community resources and raise a health concern or question. Overall, patients desired somewhere private to reconnect with family, away from the constant medical attention of their rooms.

Patients also came into Mondro’s classroom to express in person their hopes and visions for the family center. It is a goal of the course that, by introducing student designers directly to users, the outcome will be personal, imaginative — a true custom fit. Sarah Jane Post (BFA ’16) said that after meeting the patients and seeing how excited they were about the prospect of this space becoming a reality, she began to see the project as more than just a school assignment and realized its actual potential for change. “It got me thinking about how my work will actually be supporting a community, and made me want to find something I’m really passionate about,” she said. Many students said they were motivated by the possibility of their work actually being integrated into the final design of the room.

“IT GOT ME THINKING ABOUT HOW MY WORK WILL ACTUALLY BE SUPPORTING A COMMUNITY”

The students presented their proposals in front of a panel consisting of Dwyer-White and Anne Mondro, joined by Aalap Doshi, a human-centered designer for UMHS and community activist, as well as a hospital patient. Overall, the proposals were inventive, elaborating on what the patients requested. Highlights included a planetarium dome with LED constellations, a wall-sized magnet doodle, a fireplace with shadow puppets, a self-sustaining fish tank, and a station for DIY crafts that enable families to pay-it-forward by creating gifts for patients throughout the hospital.

The Patient and Family Resource Center will be a long-awaited addition to the adult wing. When talking about the need for such a resource, Dwyer-White told the story of a man whose wife was in the hospital with terminal cancer. Whenever he would bring their son to visit her, he would stop first at the resource center in Mott’s and just play for a while. It gave them both a positive memory of the day as well as something to look forward to with every visit. Thanks to this robust collaboration between patients, hospital administration, and Stamps students, the hospital is well positioned to turn vision into reality. A comprehensive build-out of a new and improved Patient and Family Resource Center is scheduled for late 2016.
Making a Difference & a Dollar:

As Keefer Edwards (BFA ’19) sees it, “Stamps is the perfect place for an entrepreneur in the art and design field.” Keefer is a Stamps student and founder of Keef Company, a thriving eco-friendly Michigan business that produces hand-made clothing, hats, and accessories.

Undergraduate Entrepreneurs at the Stamps School

by Truly Render
“IT’S SO RARE FOR AN ARTS SCHOOL to be located on a campus that provides the opportunity to explore so many other fields,” he explained. And Stamps students are exploring other fields — with a purpose. Entrepreneurial efforts are blossoming at the school, all with a remarkably clear vision of contributing to the social good.

Through collaborations with others across fields of study and the ability to minor and dual major in a number of academic fields across campus, Stamps students also have access to initiatives like optiMize Social Innovation. A challenge administered by U-M students and the College of Literature, Sciences and the Arts, optiMize provides support, resources, and $100,000 in awards to student teams to turn innovative ideas into action. 2015 optiMize winners Beatriz and Virginia Lozano’s online education platform Leesta has benefitted in numerous ways from the optiMize accolade.

Founded by the Lozano sisters — both recent Stamps graduates (BFA ’16) — Leesta is an online educational platform that uses interactive storytelling to help elementary school children learn about great women in history, particularly women who are all too often left out of traditional public education lessons.

“The general idea came from thinking back on our own history education, and trying to name women that we had learned about in school,” said Virginia in a recent interview with local media-maker and entrepreneur Mark Maynard. “Beatriz and I could not name one American Latina that we’d learned about. And, after posing similar questions to our friends, who come from different cultural backgrounds, we started hearing the same things from them. Like us, they couldn’t name women in American history that they related to.”

Through the entrepreneurial incubation of optiMize, the sisters were able to create a prototype and secure additional funding. In November 2015 the team secured a grant from the Ann Arbor Awesome Foundation, enabling them to expand the platform with an animated module about the work of autistic inventor and activist Temple Grandin.

“During the year, optiMize was pretty intense,” said Beatriz. “And we were coming from a position where we didn’t have experience in this world [of social innovation
and entrepreneurship. Working with them really prepared us; learning how to pitch, setting up our model, and getting to know other teams really helped us.”

2016 optiMize fellow Arwin Wang (BFA ’17) had similar success with the program. Born as an MHacks project in 2014, Arwin’s app Simplify draws together services like Uber, GrubHub, Facetime, iMessage, and iPhoto to present multiple apps in one unified, easy-to-use interface. Designed to support an independent lifestyle for seniors by leveraging 21st century tools and connectivity, Simplify aims to address a big challenge in Arwin’s personal life. With family living all over the globe in the Philippines, Belgium, Taiwan, and the United States, Arwin wanted to make sure her grandparents had everything they needed to continue their independent lifestyle in Taiwan.

“Traditionally, my grandparents would live with their children in old age, but the world has changed. Families are globalized. And tech can be confusing for seniors. Digital natives shouldn’t be the only ones who benefit from web-based services; seniors need them too.”

Like Beatriz and Virginia, Arwin had access to multiple workshops, speakers, milestone reviews, mentorships, and other professional development opportunities geared to help students refine their product for the real-world marketplace through the optiMize program.

“The optiMize community is incredibly supportive,” Arwin said. “It’s competitive, but it’s also a place where we really help each other. The mentorships are very helpful; our mentors talk to us at the same level as any professional.”

Each March, optiMize participants pitch their final products to a panel of judges. Only a handful of students are selected for optiMize Fellowships and in 2016 Arwin was among them, receiving an $8,000 check to further incubate Simplify.

Between MHacks and the optiMize fellowship, Arwin conducted no fewer than five usability tests on Simplify; a practice that will continue even after the product launch happens in late 2016 via the app store, enabling Arwin to make continual adjustments and refinements for her customers.

“Through my U-M coursework, I learned how to investigate what products people want and how people use them,” Arwin said. “A lot of times, we’re tempted to design from our imagination, from what we think people want; I love approaching the process from another angle. As a designer, I’m uniquely positioned to act as a mediator between engineers and users. This approach was critical to my work on Simplify and I can definitely see myself working this way throughout my career.”

2016 optiMize fellow Sidney Krandell (BFA ’16) is also a firm believer in design research. Co-founder of ADAPT, an interdisciplinary team focused on creating high-quality products for individuals living with health challenges, Sidney believes that user-independence should be at the forefront of healthcare design, culminating in a beautiful and user-friendly product. As part of their design research, the ADAPT team examined how stereotypes about people who identify as
having a disability can influence product design and functionality.

“As we look at the relationship between aesthetics, stigma, and functionality, we are exploring how we can maximize usability for the consumer, but also erode negative stigmas and improve body image through the visual components of our products,” Sidney said.

ADAPT is currently developing their first product line: wheelchair attachments that allow individuals to perform daily tasks in their own way. The attachments address common issues held by individuals who use wheelchairs, such as holding umbrellas, backpacks, phones, and small medical devices.

For her senior project at Stamps, Sidney collaborated with client Amanda Jurysta, a Wayne State undergraduate and wheelchair user. Together, the two created a winter wheelchair glove prototype. After a number of user tests — including some that involved Sidney using a wheelchair to get around campus — Sidney was able to customize and create a design solution for Amanda that would keep her hands warm, functional, and stylish during chilly Detroit winters. She even created a custom fabric to match Amanda’s gothic style.

The gloves prototyped in Sidney’s senior project will be produced through ADAPT.

Of her collaborator, ADAPT co-founder Laura Murphy said, “Sidney has shown me that making many small changes in a person’s day has a huge impact in the long run.”

Great ideas take more than inspiration — especially when the goal is to succeed commercially and make the world a better place. And at Stamps, students have access to the skills, mentorships, and funding needed to take their ideas from concept to reality — making a difference, and a dollar. ___

“As a designer, I’m uniquely positioned to act as a mediator between engineers and users.”

Find Your Passion

Student support through merit and need based scholarships is the Stamps School’s greatest need. Join us in support of these efforts. Please contact Mary Alice Bankert at 734 936 0678 or mbankert@umich.edu for more information.
The phrase “comic book movie” culls up a very specific set of images, from leather muscles to exploding buildings. But one member of the Stamps School faculty spent 2015 celebrating a film version of her own alternative and independent comics art. Associate Professor Phoebe Gloeckner describes the comics medium bluntly. “Comics is literature. You can make stories about anything you want,” she says.

Gloeckner has lived her life as a cartoonist in the spaces in between more commercialized forms. In 2002, her breakthrough work *The Diary of a Teenage Girl* was a quiet release. A hybrid mix of comic book-style story pages and prose excerpts inspired by her own teenage diary, the book tells the story of Minnie — a 15-year-old in mid ’70s San Francisco who gets involved in a long sexual affair with her mother’s boyfriend.

The book is a graphic (in both senses of the word) and evocative story of teenage identity. Over the past few decades, the rise of longer comic “graphic novels,” like Art Spiegelman’s Pulitzer-winning *Maus* and Alison Bechdel’s *Fun Home* (adapted into a Tony-winning smash), has created a space for more adult, intellectual works like Gloeckner’s *Diary*. The book went from cult favorite to critical success, and in 2010 was adapted into an off-Broadway play by director Marielle Heller. Heller continued to work with Gloeckner, and in 2015 the director made her feature film debut with *The Diary of a Teenage Girl*, starring newcomer Bel Powley as Minnie alongside SNL alum Kristen Wiig and *Tarzan* star Alexander Skarsgård. The film was a hit at the Sundance Film Festival and was snapped up for distribution by Sony Pictures Classics who took it to theaters nationwide.

Gloeckner connected with Heller’s desire to bring the story forward as it paralleled her many years making comics in relative obscurity. “I was basically self taught (in the medium), though I grew up around comics and kind of learned the language that way,” she says. “I had the good fortune of being in San Francisco just after the hippie era as a teenager. And there were many, many cartoonists in town. I knew them all through my mother who was a contemporary of a lot of people, like Robert Crumb and a number of other underground names. I met them and knew them and wasn’t taught anything by them, but the proximity of these great artists made me feel like I could be an artist too.”

Gloeckner became the Stamps Schools’ first ever comics-focused professor in 2004. “There are so many different components to doing comics,” she says. “You have to be a good writer. You have to be a decent artist, and you have to be able to design your pages. And you have to be able to get your work out there and have it be read.”

And with the success of *Diary* in print and on screen, Gloeckner’s next work will most certainly have an audience waiting for it. Years in the making, her forthcoming graphic novel finds its starting point in a series of gruesome murders in Ciudad Juárez, Mexico. “This book is about life. I’ve been working on it for a long time, but I guess that was necessary because I think my process includes a lot of experience. I had to live through a lot of things both here and in Mexico to come to the final form of this book.”
I'M GONNA FIGURE THIS OUT.
(COMICS ABOUT MY LIFE AS A CARTOONIST)
(BY CAROLYN NOWAK)

The Day-To-Day:
Wake up late
Start working immediately
Forget to change out of my PJs at any point
Forget to have a human body.
Do I exist?

What I'm Up To:
Drawing a bunch
Answering e-mails
Bookkeeping?
Sitting still for hours, waiting for my brain to generate good ideas.

Sometimes
Sometimes I get to exhibit at conventions and festivals-
Can I buy your book?
Uh, really? Are you sure?
Sometimes I get to spend time with my phenomenal comics peers,
You're amazing!
Sometimes I am sure this is the path I should take,
Hi Carolyn! I'm a big important publisher guy, I love your work!

What's next?
Waking up early??
Big book deal???
Awards and praise??
Opening an IRA?

Comic by Carolyn Nowak (BFA '11) Learn more at carolyncnowak.com
Talking Blackness

with Marianetta Porter
In spring 2016, GalleryDAAS, the art gallery of the Department of Afroamerican and African Studies (DAAS) at the University of Michigan, presented *Color Code*, an exhibition of work by Stamps Professor Marianetta Porter, curated by Stamps Professor Franc Nunoo-Quarcoo.

**IN COLOR CODE, PORTER EXPLORED THE** conundrums and complexities of the color question, exploring the codes (social, racial, legal, etc.) that frame racial identity and define blackness in our everyday lives. The exhibition was accompanied by a full-color catalog, featuring work from the show, essays, and a conversation between Marianetta Porter and David Doris, Associate Professor in the U-M Department of the History of Art, the Department of Afroamerican and African Studies, and the Stamps School of Art & Design at the University of Michigan.

Portions of Marinetta’s conversation with David are reprinted here with permission. The catalog can be purchased from the University of Michigan Museum of Art store or online at *myumi.ch/LRei*. 

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*Presence of Absence II (Am I a Figment of Your Imagination?)*
photographic portraits with text
lithographic offset print
2013
Ideas for the Color Code exhibition began with a quote from Hélène Cixous: “I say blackness and not: black. Blackness isn’t black. It is the last degree of reds. The secret blood of reds. There are so many blacks…Twenty-four, they say.”[1] Cixous’s words refer to the darkness in Rembrandt’s painting, Bathsheba at Her Bath (1654).

**What about the phrase compelled you?**

The mix of black and red and blood and secrets. “There are so many blacks…Twenty-four, they say.” Who is the “they”? Why twenty-four? That quote raises so many questions. It made me think of the relationship of Africans, African Americans and Native Americans; psychologically, we are connected through blood. Not just in genetic terms, but also in the blood we spilled making this empire we call America. Our blood was the mortar for those building blocks. There’s a shared history.

**Rembrandt could hardly have reckoned with that. So he’s using twenty-four different blacknesses in his work?**

Perhaps. As you know, the principle of simultaneous contrast tells us no color is ever true or pure color; we read it only in relation to another color, in context. If you put one color against another color, it may seem warmer or cooler or lighter or darker. In some ways, blackness itself has that kind of slippage.

**So, the blackness of the color black is that it is many colors. I’m wondering how the coloring of surfaces relates to a “racial” conception of blackness, which you seem to suggest is also diverse.**

When we talk about blackness, we immediately think of surface: the epidermis, the amount of melanin in someone’s skin, how dark or light they are. But blackness goes far deeper than the skin. Certainly within the history of this country, there are very

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light-skinned people who define themselves as black. So what makes a black person black beyond skin color, beyond the surface?

**DD** Is blackness a color, then, or a set of relationships? You’re speaking to a kind of epidermal diversity among people who are, in one way or another, related to this notion of blackness. What unifies them as “black”?

**MP** My work remains grounded in the study of African American history, culture, and representation. For me, the work has been wrapped in the stories and history of what I’ve called the black experience. This new body of work, however, marks a shift in my thinking; it’s less about the black experience, and more about the experience of blackness. DuBois’ concept of “double consciousness,” Ellison’s notions of invisibility, these are still part of our landscape today. In literature and the arts the idea of “post-blackness” is increasingly important. What is “authentically black,” particularly when there is no single, common “black experience”? So much of African American history has been tied to the Middle Passage, but what does it mean today when an African cab driver and a black cab driver from Harlem talk about their blackness? What is “authentic”? Is Obama “black” or not? With increasing numbers of mixed-race people, the diasporic influx of black— and brown-skinned people from around the world, “black” experiences don’t just arise out of the Middle Passage. So how do we think about blackness today?

**DD** Recent immigrants from Africa, even with their green cards in hand—are they “African American”?

**MP** It’s a fascinating time to ponder these conundrums.

**DD** Oh yes. So here’s a timely conundrum. Last summer there appeared a face — regarded as a black face, or not — that belonged to a certain Rachel Dolezal. That face generated a lot of intense commentary, reaction, reflection, regarding what constitutes “authentic blackness” — genetic, historical, or cultural. Self-identification and performance were key. Dolezal associated herself with blackness at so many different levels, embraced it as hers. Was it ever hers? Was it not? Was the masquerade necessary so she could get over? Or was it somehow the expression of a deeper self, as masquerades often are — a fuller self that couldn’t otherwise be expressed? Genetics may not have figured into the mix, but cultural performance did. So many individual associations of what constitutes some sort of a core “black” cultural experience. Is there one?

**MP** In the ’90s Robert Douglas wrote an article in *New Art Examiner* called “Formalizing an African-American Aesthetic.”[2] He talked about aesthetics and the expression of blackness in music, dance, performance, speech, literature, and the visual arts. He speculated that if there were one thing that might be considered a predisposition, it would be in what he called the presence of “multi-dominant elements within a single composition.” In music it’s a poly-rhythmic cadence, achieved through the superimposition of several lines of meter. In dance, it’s the ability to move individual parts of your body to distinctly different rhythms. In the visual arts, it’s a tendency to use multiple textures, patterns, colors, and shapes, all together. And in language and storytelling, the multiple meanings

So one thing is also many, opens up to expansion and intricacy. Zora Neale Hurston spoke of it as “decorating the decoration.”[3]

Yes! There’s improvisation, taking a refrain and embellishing it, adding, exaggerating, distorting it. Douglas speaks of call-and-response dialog, a congregation doesn’t just sit back and listen to the preacher, they talk back to him, he returns their response, an elaborated conversation. The same with storytelling: communal response is expected, even encouraged.

Layerings across space, for sure, and also through time. Puts me in mind of Hurston’s efforts to codify the “Characteristics of Negro Expression” in the 1930s; as well as Richard Waterman’s article of the late 50s, where he traced similar characteristics in music, in both African and African American contexts.[4] Later, Robert Farris Thompson used these to outline some underlying tendencies of a “Black Atlantic Visual Tradition.”[5] Critical questions have arisen around whether this is some kind of essentialism.

I’ve been reading Physics of Blackness, by Michelle Wright.[6] She talks about a shifting of consciousness regarding what is black within contemporary contexts. My students’ notions of blackness certainly don’t mirror mine or my parents.’ The boundaries are loosening, falling apart — for good or for bad.

There’s a demand for those bonds to be loosened, an expression of ongoing frustration. Touré’s book on post-blackness, for instance, calls black Americans to move beyond constraints or expectations of what has constituted blackness.[7] There’s no prescription, no compelling reason for blackness to be performed at all, let alone in any particular fashion. Instead, infinite possibilities of expression — the desire for liberation, always, but inevitably constrained within its political moment, its historical circumstances.

We can go back for a moment to Robert Douglas’s African American aesthetic, which we agree not all African Americans share. It’s an observation of expressive tendencies; some would say affirming a sense of shared African American identity over time. Where do you locate yourself in relation to this whole spectrum of black possibilities?

There are always multiple meanings that can be ascribed to any piece I make — it depends on who’s looking at it, reading it. There are references to black history, black culture, outside knowledge, and inside understanding — where the viewer is coming from shapes the work.

So you include many possibilities, layers, within each work. Would you give an example from the works in the exhibition?

I have constructed a series of diptychs, pairing everyday objects with short text reflections. The objects come out of my personal narratives, and are also tied to collective histories and cultural knowledge. One composition is titled Hot Comb. The object is the lid to a can of Royal Crown pomade. For some viewers, it may recall memories of sitting in the kitchen, getting their hair straightened, listening to “women’s talk,” a simple domestic experience. For others it may recall notions of a royal crown, an important code word, with multiple meanings in black culture.

Shani Peters recently did an exhibition at GalleryDAAS celebrating the crown as a potent image in black cultural history. So, in these diptychs, the text and image together constitute the work?

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Yes, the text accompanying *Hot Comb* reads:

*Beeswax honeycomb catches/ at the nappy edges/ of her neck / the kitchen it is called / tender, tough corners/ that twist and tear / teardrops gather/ spill then splash/ as coal black iron smoothes the snarly crinkles/ of her hair*

Now the kitchen is both a physical structure, the room where you get your hair styled; and in black culture, a code word for the nape of the neck, where the hair is nappiest. Henry Louis Gates Jr. has written an essay called “In the Kitchen” that talks about our attention to and obsession with “good” hair/“bad” hair.[8]

In many cultures, the nape of the neck is a notorious erogenous zone, where things get, you know…heated up. Concealing it and revealing it can be quite a big deal.

Yes! In times when women got their hair straightened with a hot-comb, when you started to sweat, when the body heated up, the first place the hair would revert to its natural state would be “the kitchen.” Heat in the kitchen, could be!

Another is titled *One Drop Period*. The words “one drop” appear on one page, and a red period floats in the middle of the opposite page. On one hand, *One Drop* references the legal code asserting that one drop of sub-Saharan African blood classified you as black. But it also speaks at the level of scale, of measurement — how things become significantly this or that. One drop, floating in a sea of whiteness. Though the drop is red, it relates to the notion of blackness. And that drop is not just a drop, it’s a punctuation mark, a period, the definitive end to a statement.

It refers us back also to the history of concrete poetry, too; words as material things exemplifying the very concepts they express. A period, as you say, is a stopping point. The title of the work includes a period after the words “one drop,” but in the work itself the period is dissociated from the words, floating, as you say. How does this drop function then as a period?

The period, made by letterpress type, is very carefully inked and then embossed into the paper. It is literally a period, yet disconnected from the letterforms on the opposite page. A period signifies the end of something, a boundary. But if we think about codes of blackness, is there a definitive stopping point or boundary?

Since we’re talking about red and black, let’s return to this scale you’ve established, with black as the superlative red, “the secret blood of reds.” In *Blackness*, panels of reds engage with each other. Each panel, regarded in isolation, is a stopping point; but together they are moments within a spectrum.

When you move from black to red, you establish the range of browns in between. This is a subtle reference to skin color: between the blackest black and the reddest red, there is a slippery slope that moves beyond skin color as a defining element.

In that scale of black and red you establish, white comes in — or doesn’t come in — as a third element. It’s excluded, in a way. It’s interesting: mixing red with black really produces a convincing range of approximate skin-tones.

Yes, visually as we move along the spectrum, black becomes brown, brown becomes red, and metaphorically red becomes blood — a measure of one’s whiteness. So there is no white in the panels, but it’s implied, unspoken, floats like a ghost at the edges of the piece.

What’s visible and invisible? What’s spoken and unspoken?

Two human-scaled portraits of young black men. If you look at the faces directly, they’re simply portraits. But look at them from an angle, askew, and text becomes visible. These Presence of Absence portraits address invisibility, being at once here and...
Talking Blackness with
Marianetta Porter

not here, physically present but not perceived
—like Ellison’s Invisible Man. To view the text,
you must step to the side. Sidestepping is a
particularly human gesture we make when we’re
assessing a situation, especially one perceived as
dangerous. These text-portraits implicate you,
the viewer, obliging you to reflect on your own
predispositions and automatic assumptions.

So blackness, as you’ve been addressing
it, is a kind of code, or a set of codes. There
are codes of behavior, codes of thought, codes
of appearance, gesture, even codes of sound,
which are enacted and are readable. And
blackness as a code appears in relation to other
codes, most typically the unspoken, “neutral”
codes that comprise whiteness. There are levels
to which those codes are meant to be secret,
interior; but they are also the calligraphy, if you
want, by which communication is established with an “outside.”

There are cultural codes, understandings expressed in gesture, speech
patterns, rhythms. There are codes that relate to regulations, rules placed by
a dominant culture on people determined to be “black.” There are also self-
regulatory codes understood within the black community. For instance, “the
N-word” is deeply coded.

Navarone? Nice? Nefarious?

The word “nigger.” Episode 1 of the second season of the television show
Blackish was all about that word — who can say it, who can’t say it, in what
contexts can it be said. Almost any black person can say it, except a black cop. It
never should be spoken in mixed company. Certain brown people can say it but
others can’t. As black people, we use codes to regulate and measure ourselves, to
define people, to regard our racialized selves.

So what’s at stake in these codes is in part a shared identity, something
comprising an “inside” of a group as it names and determines itself. But
there’s also the “Thou art that” moment of an identity bestowed from the
“outside.” And these moments are flipped, incorporated into each other.

Two sides of the same coin. I remember the first time I was made aware of my
blackness, as a young child. It was at a swimming pool. I was so happy. The water
was blue, and I climbed up onto the diving board and leaped off. You know, the
pure joy that only a kid can have in a pool on a hot summer’s day. Hit the water,
PSSHHHH!! and went under for a moment. As I came up and my head broke the
surface, I heard two boys at the other end of the pool shouting at me, “Get out of
the pool, you dirty nigger!” And I was just…the shock of the cold water, the shock
of those cold words. That was the first time I became aware of an outside perception
of my blackness. Nobody ever talks about those times. Nobody ever talks about the
first time you realized that you were white or the first time you realized you were a
girl and not a boy. Those are profound psychological experiences. Pool expresses my
first realization that others see me differently than who I am.
I’ve had my moments, too. We’re all somebody’s other. You mentioned the word “nigger” before, it seemed you wanted to rename it entirely, or displace it. “The N-word” is so weird and uncomfortable; it grants power to “nigger” by highlighting its absence. But how do we not reckon with it? And then, how do we? “Nigger” is a killer word — I mean literally, it kills — but it’s also a name of highest praise. Again, who can and can’t use it? Even “black” is uncomfortable — I’ve seen many white students lower their voices when they refer to “black” people, because they know that word’s loaded, too, and they don’t want to cause hurt. But black, I tell them, is a glorious term — use it! It harbors an entire spectrum of meanings, extending way beyond that...unspeakable negation of white. In a way, black is the ever-increasing sum of all its uses, ongoing from moment to moment.

Your work seems to address this spectral aspect of black, its multiplicity. You code it and empower it through red, which Levi–Strauss called “the supreme presence of color,” the color of blood and fire, and of suffering, too. So these pure blacks and reds come to imbue each other, multiplying possibilities way beyond Rembrandt’s twenty-four blacks.

That’s where it really begins for me. My hope is that the Color Code exhibition creates a space for people to consider the blessings and baggage of heritage and skin color. I’m asking them to think critically about race, and about the structures — social, political, educational, environmental, etc. — that create, perpetuate, and manage society through an unbalanced distribution of wealth, power, and opportunity. And I want people to think creatively about how to shift this dynamic.

Amen to that. Thanks, Marianetta.
On December 12, 2015, Joseph Keckler (BFA ’04) performed a preview of his work in progress “Let Me Die” at the Museum of Contemporary Art Detroit as a special Penny Stamps Speaker Series event and capstone of his 15/16 Roman J. Witt Residency Program at the Stamps School. During the residency, Keckler co-created a music video with Stamps students entitled “Strangers from the Internet” that was shown as part of the MOCAD performance. This article about the event first appeared on the arts website Hyperallergic in December 2015, reprinted with permission.

AFTER 10 OR SO ITERATIONS, WE TAKE A BREAK. THEN: MORE DYING.

Over the course of approximately two hours, before an audience at the Museum of Contemporary Art Detroit (MOCAD), Joseph Keckler performed his work in progress “Let Me Die,” an examination of life, death, and opera that he’s been developing for some time now, but quite intensively during a residency at the University of Michigan Stamps School of Art & Design over the last three months. The piece presents death scenes excerpted from dozens of different operas, all of them executed by Keckler, who has an extraordinary range that enables him to sing deep bass through to falsetto. In truth, it is startling to hear such an opera-sized voice come out of a standard-sized young man, with a hipsterish swoop of brown bangs.

Keckler’s love of opera is clearly genuine, although his formal voice training began in the context of a visual art education, rather than a conservatory environment, and he’s more multimedia performance artist than an opera singer. He cites Marian Anderson, Paul Robeson, Feodor Chaliapin, and Maria Callas as “strong artistic/intellectual/political forces,” and the four-movement work in progress presented at the MOCAD on Saturday, December 12, directly refers to several other seminal names in opera as well. It covers a wide cross-section of the operatic canon...or at least the dramatic ends of many of the canon’s title characters.

Why so much dying? “The thought of dying over and over seemed funny to me, for one,” says Keckler via email, and indeed it is humorous, buttressed by much vamping and running patter between bouts of dying. “I was also attracted to the paradox of the death aria: a representation of the body failing via a virtuosic display that requires so much of the body. Beyond this, since the death is often the event the entire opera is moving towards, and the arrival is often both devastating and...
satisfying, I wondered what would happen if this event were isolated, divorced from context and narrative built.”

Over the two hours, with several jumps to music videos staging Keckler’s original compositions, the deaths become both more and less dramatic. The intensity of the repetition minimizes the impact of each individual death, but Keckler’s body language, at first reserved, expands into wild flourishes and collapses as he progresses from finale to finale. What begins as funny becomes increasingly tragic; Keckler’s power as a singer and his commanding stage presence draw the audience out of the comedy of the work — but then he punctuates the drama with humorous commentary.

We take frequent breaks, sometimes to watch videos, including “Real Strangers from the Internet,” which Keckler made during his residency in collaboration with a U-M Stamps music video class. The song is a punchy pop crossover composed by Keckler, elaborating on a real-life scenario wherein he invited strangers from the internet to his private residence amid a fit of ennui. Though nobody took him up on his invitation in real life, the video sketches a fantasy of what might have happened, drawing on the operatic tradition of the scene preceding the protagonist’s death. The song has Keckler in the lead, holding forth nervously against a growing chorus of strangers from the internet (played by U-M students, as well as Keckler’s own voice coach) and is frankly a strong contender for my new jam.

More than anything else, the nature of Keckler’s performance is that of a lecture on a selected history of opera, with musical relief and many meandering departures into the everyday implications of life and death. “There is an idea that audiences used to go to the opera to rehearse their own deaths...”

Keckler explores this intersection movingly in another original operatic segment about the death of a relationship. In language that’s revealed to be nonsensical baby talk (transcribed into English and projected, as much of the sung content of the performance is, on a screen behind the stage — a readily identifiable fixture of contemporary opera houses), Keckler mourns the dissolution of a five-year relationship. Seeing opera-level drama applied to the trappings of contemporary romance, with text messages or the metaphoric implications of an endlessly recalculating GPS system, adds a gripping level of emotionality to our increasingly digitized landscape. In modernizing the subject matter, Keckler effectively demonstrates that opera and its mechanics require only the simplest of bridges to offer new insight into our condition of daily living.

Sarah Rose Sharp is a Detroit-based writer, activist, photographer, and multimedia artist. She writes about art and culture in Detroit for Art in America, Hyperallergic, KnightArts, ZIPR Magazine, and others. She was named a 2015 Kresge Literary Arts Fellow for Arts Criticism.

More: sarahrosesharp.com
A World of Women

Celebrating the WOW Café, New York City’s legendary lesbian experimental theater space.

By Merryn Johns

Two decades ago, when I was researching lesbian theater, during my student days in Australia, I scoured just about every academic publication I could get my hands on for evidence of contemporary lesbian plays.
NESTLING WITHIN THE RARELY thumbed pages of a few dusty theater journals that had made it all the way from the States to Sydney, I discovered photos and excerpts from plays with titles such as The Lady Dick and The Well of Horniness — written and performed by women at an enticing establishment called the WOW Café. Other WOW titles, I was delighted to learn, included Voyage to Lesbos, Tart City, and Paradykes Lost.

The WOW Café was (and still is) a feminist theater space in Manhattan’s East Village. It grew out of a 1980 feminist theater festival whose proponents wanted a permanent home for their creativity. The first women of WOW, like Lois Weaver and Peggy Shaw, who were veterans of international avant-garde performance, were inspired by the counterculture of the 1960s to foster a lesbian–feminist theater practice. Their vision was made a reality with the help of a number of others, including Holly Hughes and Carmelita Tropicana, who have now published Memories of the Revolution (co-edited with an academic, Jill Dolan) to document the first decade of WOW. This book contains valuable memorabilia and texts — photographs, flyers, play scripts — as well as interviews with the key thespians in the group, including Tropicana, Hughes, Weaver and Shaw, the illustrious Eileen Myles, Lisa Kron and her Five Lesbian Brothers, and other women you may or may not have heard of.

If you were not a theater academic like me, or a resident of Downtown NYC in the 1980s and ’90s, you could be forgiven for never having heard of WOW at all, because this creative oasis — a paradise of playwriting and acting established by a group of daring dykes — went almost undetected by mainstream tastemakers. And yet every lesbian who cares about culture should care about WOW.

As a student of playwriting I became a fan, especially of Holly Hughes’s hilarious and scandalously titled works. I followed her career from her experience as a political pariah, one of the “NEA Four” (she was one of four performance artists whose grants from the U.S. government’s National Endowment for the Arts were rescinded by NEA Chairman John Frohnmayer even after they’d been approved, sparking the “culture wars” of the 1990s), to her influential autobiographical solo work, Clit Notes, in which she embodies herself and all the folks who have helped shape her as a lesbian.

Over the years, I interviewed Hughes, attended her performances, and kept in touch, most recently for the release of this new book. While she has held a professorship at the University of Michigan for the past 14 years, and is very committed to “the activism of teaching,” her role as a founder of the WOW Café, and as one of its key performance artists, is still at the core of her work.

From its beginnings, WOW operated as a collective, and it was important to Hughes and Tropicana that Memories of the Revolution “give the artists who were involved with that period of WOW a voice,” says Hughes. “We also felt that Downtown New York cultural history was getting written, but women and lesbians particularly were not a part of it. The book was part of an impetus to make sure it’s not completely forgotten.”

Those involved with WOW are helping to keep the flame alive. When I interviewed Lisa Kron last year about her Tony Award–winning hit Fun Home, she credited much of her success to what she learned from the women at the WOW Café. And Eileen Myles, who was at the original WOW Festival and supported the WOW Café, believed in it as an anti-patriarchal
laboratory. In *Memories of the Revolution* she says that WOW was “the preeminent theater space of its time” and “produced decades of dangerous and vital women,” simply because it focused on diverting the creative process that women lavish on men and children onto each other instead.

This woman-on-woman aesthetic appealed to a young Holly Hughes, who had moved to New York in 1979 to become a part of the Feminist Art Institute, which was started by the Heresies Collective. “The women of Heresies decided that the next step in their feminist organizing was to create their own art educational institution and change the way that art education happened,” recalls Hughes. “I was part of that first cohort, and it was an incredible experience. But no one was getting paid, so it wasn’t sustainable. But it was a very transformative experience for me — consciousness-raising was the tool of art-making, and content led form. I remember hearing the teachers say, ‘I’m not going to teach you how to make a good photograph. If you want to make a good photograph, read some books, go to some photo shows…You have to learn what to say.’ And a lot of what women wanted to say was just so taboo.”

Three years later, when Hughes joined WOW, where she began acting with Lois Weaver, this ethos was even more pronounced. Weaver believed that “anybody could act, could perform, could tell stories — anybody could do this, you didn’t need any preparation.” Hughes sees a continuum from her early performance work through her teaching today. “I’m really interested in what the students want, uncovering their desire, their trauma, having them put it in a larger political analysis.” So much of what happens in school, says Hughes, is about learning technique. “But you can have technique and still not have anything worth saying, looking at, reading, or listening to. For women, for people of color, for immigrants, for queer people — connecting what they want to say, and uncovering what they want to say and making it valid is huge.”

Award-winning Cuban-American actor Carmelita Tropicana (real name Alina Troyano), a longtime WOW member and a co-editor of *Memories of the Revolution*, said in a 1984 group interview at WOW that the work there was “not Serious Theater. We take it lightly.” Indeed, it was hilarious and yet somehow revelatory. Madeleine Olnek, for example, wrote the funny-yet-political *Codependent Lesbian Space Alien Seeks Same* while at WOW. “[T]hese were the theater people who were ‘like’ me,” says Eileen Myles, who saw her first drag performances at WOW, took part, and even stood naked wearing a dildo in front of an audience. For the record, this audience usually consisted of other lesbians and their friends. Since these shows were not ever reviewed by the *New York Times*, or even the *Village Voice*, there was no disapproving bridge-and-tunnel crowd, and only occasionally were there men or straight spectators. WOW was a lovely lesbian bubble, a safe space inside which artistic risks could be taken.

“One of the most wonderful things about WOW was its assumption that there was an identifiable lesbian sense of humor, a lesbian aesthetic, and a lesbian language, which was most often dripping with desire and satire. Stitched together from Gothic novels, melodrama, radio serials, film noir, pulp fiction, fairy tales, even *Gilligan’s Island*, it was as though WOW’s little black box theater space was a virtual Pandora’s box containing all the evils of popular culture, and girls were allowed to play with whatever they found inside.

“We had a critical mass of weirdos at WOW,” recalls Hughes. “We were each others’ audience. You could be wrong, you could make bad stuff, and still come back. You could make offensive stuff and still come back. In that period, people were campy and funny. We were the first generation who grew up with television — and with television of the 1950s, which was very normative — and we were rebelling against that. And with ’60s TV, with all these goofball comedies that kind of shaped us.

“We didn’t try to be for all lesbians, and I think that was very smart. We just spoke for us. You make the work that is important to you. It was a small audience, it was easy to fill, and other people weren’t going to come: You pleased yourself, and that’s such a radical thing for a woman to do.”

Today, says Hughes, so many opportunities for women “are nipped in the bud.” While she
has always been supportive of and influenced by gay male creativity, she feels there’s a “huge gap” between queer men and women in the theater. “The sexism is undeniable,” she says, and as a teacher, she sees this gap begin early: Her classes are bursting with talented women, she says, but it’s usually “a couple of white cisgender guys, who have, as far as I can tell, no self-doubt” who go on to have actual artistic careers. Her female students, albeit talented, seem to have “anchors attached to their feet… Not very many women feel confident, or they second guess their desire to make art.”

Back when WOW started, New York was less expensive to live in, and folks were not constantly plugged into technology. There was time and energy left over at the end of the working day to meet and to make art — or to go see it. While all the pressures that make a counterculture necessary are still with us — bigotry, sexism, homophobia, racism, and gross wealth inequities — our private economic pressures are worse than ever, leaving us little time to create activist art. Nevertheless, Hughes continues to value the idea of the collective. “It’s good to have a group, to have your entourage, your posse — not just for sharing expensive rent but to kind of have somebody to laugh at your jokes, to tell you that you can do better, whatever it is. To have an insulating hemisphere against a world that’s still kind of toxic.”

But if you’re going to start your own lesbian collective, Hughes has some thoughts. “I think the demands placed on women’s organizations are ridiculous. ‘Lesbian’ doesn’t represent all that I am, either, but it represents an important part of my desire. So the demand that you’re going to create an organization or an institution that is completely going to represent all of you is, I think, ridiculous.”

Hughes, like her wife, the LGBT historian Esther Newton, author of Mother Camp and My Butch Career, is not eager to throw out the word ‘lesbian’ and replace it with ‘queer’ for the sake of appearing more inclusive. “In some ways, ‘queer’ functions like ‘gay’ did. ‘Gay’ came in to replace ‘homosexual,’ and it was going to be radical and inclusive just in the way that we talk about ‘queer.’ And then we discovered, in practice, that it became all [or mostly all] white men, and there were always different rationales for why women weren’t included and why it was white.”

To many older lesbians, including Hughes, the ongoing critiquing of the word ‘lesbian’ is “part of the damage of sexism,” which leads us perhaps to privilege, or defer to, any other gender expression over our own. “I am very committed to being trans inclusive,” says Hughes, who actively assists students who are in transition, “but I’m concerned about demanding that our history have a kind of perfection. As an artist you need to reference earlier generations, whereas a lot of lesbians now are saying, ‘I’m not a lesbian,’ which is fine — identities shift. But a lot of people have a lack of information, or misinformation, about the very recent past.”

To make assumptions about lesbian history, or to elide lesbian identity in favor of today’s labels, is problematic: “It’s bad when you’re so self-critical that you erase your own history and don’t value it. You’re participating in your own future erasure, I think,” says Hughes. Which is why Memories of the Revolution is so important. This is what a lesbian collective looked like 35 years ago: safe, inclusive, sexy, fun. A lot of discussion went into how to make WOW more racially diverse, and different strategies were attempted, says Hughes, sometimes effectively, sometimes not. “Thirty-five years later, WOW is a lot more integrated,” says Hughes. A button on its website encourages inclusiveness: “Any woman and/or transgender person is welcome to get involved.”

Even as WOW celebrates its 35th year and appears to be going strong on East 4th Street — events for 2016 have so far included acoustic music, choreography, art, burlesque, and “porch sitting” hosted by founders Weaver and Shaw — fundraising efforts are underway to ensure that this non-hierarchical, trans–inclusive, lesbian–feminist theater collective continues. Visit the website. Make a donation. Buy Memories of the Revolution. Drop in on a Tuesday, which is when the collective meets. Attend a performance. Discover, as Jill Dolan writes in her introduction, “how a scrappy theatre collective that began as a social club where who you were dating was as important (if not more) than the size of your role grew into a laboratory for experimentation that had a lasting impact on future generations of theatre makers and critics.”

More at: www.wowcafe.org
Recent data from the Strategic National Arts Alumni Project (SNAAP) suggests that individuals who work in design and the arts report some of the highest levels of job satisfaction in America.

"Stamps students have so many career resources at their disposal — many of them new and focused on leveraging the University of Michigan’s incredible alumni network," said Stamps Career Development Coordinator, John Luther.

In the winter 2016 semester, John Luther collaborated closely with Stamps School alums Sara Radin (BA ’11) and Shifra Whiteman (BFA ’11) to create new professional development opportunities for Stamps students. Sara is a trend forecaster and editor for WGSN, a NYC-based online publication for the fashion and design industries; Shifra Whiteman sustains a successful freelance design practice in Chicago, while simultaneously pursuing her Masters in Art Management degree at Columbia College Chicago.

Together, John, Sara, and Shifra created a day-long Saturday event called "Career Bootcamp" where participants learned the ins and outs of networking, interview skills, and freelancing.

Perhaps the most striking thing about the event was the panel of alumni who participated: these alums were fairly recent graduates. Their post-graduation job-hunt tactics were still fresh.
and directly relevant to today’s early career-seekers. Also, this specific demographic really helped current students envision what a more immediate future might look like for them.

In addition to Sara and Shifra, the panel included Berlin-based artist Rose Jaffe (BFA ’11); freelance illustrator Lucy Engelman (BFA ’11); senior interactive designer at Carbone Smolan Agency and a part-time faculty member at the Parsons School of Design Matthew Hallock (BFA ’10); freelance industrial designer Matt Grandin (BFA ’11); and Courtney Graham, Manager of Events and Programs for Membership Experience at the Art Institute of Chicago (BFA ’11).

In addition to sharing their stories and career tips at the bootcamp, many alums held “office hours” during the week for students to schedule one-on-one time to connect, talk, and have their questions answered.

Stamps student Bianca Ng (BFA ’16) visited Matthew Hallock during alumni office hours.

“I asked him all sorts of questions — how I should get started, how to network. He was so incredibly helpful. I’m feeling pretty confident about contacting people now. It was a great experience.”

With a U-M alumni network of 570,000 and a number of Stamps-specific career preparation initiatives in addition to Career Bootcamp — including Portfolio Expo, alumni critique visits, workshops, one-on-one coaching, and more — Stamps Students emerge from their undergraduate studies ready to be more than a great national statistic. They are seeking the lifelong satisfaction that seemingly only the pursuit of creativity can provide.

“Find Your Passion”

The Opportunity Fund empowers the Stamps School to provide students with the resources they need to be competitive 21st century artists, designers, thought leaders, and global citizens.

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Contact Amber Connell at 734 764 0586 and amconnel@umich.edu for more information.
BY ALL ACCOUNTS, JEAN PAUL SLUSSER (1905–1978) was committed to nurturing the next generation of creative practitioners during his time at U-M. Here, the professor, artist, art critic, and director of the University of Michigan Art Museum (UMMA) explains the painting “Manchester Valley” by Joseph Pickett to two boys in 1947.

Learn more at bicentennial.umich.edu
Stamps Graduate Programs: U.S. News and World Report Top 20

New Downtown Stamps Gallery

As new technology paves the way for more and more mediums, instructional and studio space is more in-demand than ever in the Art & Architecture building. To meet the growing needs of our undergraduate students, the Stamps School of Art & Design transformed the Jean Paul Slusser Gallery into an undergraduate studio space called “Work Commons” in fall 2016. A new Stamps Gallery at Division and Washington Street in downtown Ann Arbor is scheduled to open in winter 2017.

For details, visit stamps.umich.edu/exhibitions/venues

Stamps Awarded $20,000 for Brightmoor Maker Space

In May 2016, National Endowment for the Arts Chairman Jane Chu approved more than $82 million to fund local NEA arts projects and partnerships. Included in this round of giving was an Art Works award of $20,000 to the Stamps School of Art & Design at the University of Michigan to support the Brightmoor Maker Space at the Detroit Community Schools. “We have been working with the Brightmoor neighborhood for many years and support from the NEA’s Art Works program ensures that our commitment is sustainable, supporting community development for generations to come,” said Dean Guna Nadarajan. “At Stamps, we fundamentally believe in the power of making. We believe that creative practice can transform you as a person as well as the communities you live and work in.” The Brightmoor Maker Space will open in fall 2016.

More: facebook.com/BrightmoorMakerspace
Enthusiasm Unknown to Mankind

IN 2015, STAMPS PROFESSOR DAVID TURNLEY WAS GIVEN unprecedented access to the U-M football team. His mission: to document every aspect of coach Jim Harbaugh’s first season with the program. 300 of Turnley’s stunning black and white photos accompany “Enthusiasm Unknown to Mankind,” a 9,000 word essay by Harbaugh on his coaching philosophy and the blood, sweat, and commitment it takes to make any organization great. The essay and photos have been published as a beautiful large format hardcover book by Foster Park Publishing. More: fosterpark.net

Faculty Updates

Heidi Kumao Film Awarded
Heidi Kumao’s film Swallowed Whole was screened in two recent film festivals in Chicago: the Chicago REEL Shorts Film Festival on December 12, and the Blow-Up: Chicago International Arthouse Film Festival on December 19, where her film received a Special Jury Award for Outstanding Montage.

Endi Poskovic
Fulbright Scholar Grant
IN MARCH 2015, THE UNITED STATES DEPARTMENT OF STATE and the J. William Fulbright Foreign Scholarship Board awarded Stamps School Professor Endi Poskovic with a U.S. Senior Fulbright Scholar grant to spend the 2015-2016 academic year at the Jan Matejko Academy of Fine Arts in Krakow, Poland. Here, Endi researched the origins and formative years of the Krakow International Print Triennial and the role the terminal played in the democratization of art and education in Poland and internationally. In addition to research and collaborations with Academy faculty and students, Endi taught a graduate seminar and exhibited work, including a solo exhibition of 29 new prints, at Galerii Okno na Sztukę in March 2016. For a full recap of Endi’s Fulbright year, visit endiposkovic.tumblr.com

Heidi Kumao
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Joe Trumpey: Homesteader of the Year

STAMPS PROFESSOR JOE TRUMPEY AND FAMILY RECEIVED a lot of national attention this year for their feature in the August/September 2015 issue of *Mother Earth News* magazine as 2015 Homesteaders of the Year. Joe and Shelly Trumpey, with daughters Autumn and Evelyn, live off the grid in their hand-built, 2,200-square-foot straw bale home near Grass Lake, Michigan. Together, they produce at least half of their own food by gardening, canning, freezing, and raising heritage-breed livestock for meat and eggs on their 40-plus acre Sandy Acres Farm. Joe brings his passion for low-energy, natural building materials to Stamps via the Design/Build courses and the Eco-Explorers, a faculty-led student work trip to Gabon. More: jtrumpey.com

Anne Mondro Receives National Award

STAMPS ASSOCIATE PROFESSOR ANNE MONDRO WAS THE recipient of the 2015 Rosalinde Gilbert Innovations in Alzheimer’s Disease Caregiving Legacy Award in the “Creative Expression” category. The national award, granted by The Rosalinde and Arthur Gilbert Foundation and Family Caregiver Alliance, is in recognition of her Stamps community engagement course Memory, Aging & Expressive Arts. Mondro received the award at a reception on Tuesday, March 22, at the 2016 Aging in America Conference in Washington, DC. More: thegilbertfoundation.org

Bruce and Stephanie Tharp: Core 77 Design Award Captains

STAMPS ASSOCIATE PROFESSORS BRUCE AND STEPHANIE THARP served as Jury Captains for the 2016 Core77 Design Awards. Core77, a product & industrial design “super-site,” asked Bruce and Stephanie to lead the judging process for the annual contest’s “Speculative Concepts” Category. All conceptual or proposal designs, whether self-initiated for further insight, discourse, intervention or exploration, or created as speculative designs for a client or educational institution. More: designawards.core77.com/2016/Speculative-Concept

Sophia Brueckner: Ars Electronica Future Innovators Summit

SOPHIA BRUECKNER WAS SELECTED TO JOIN THE ARS ELECTRONICA Future Innovators Summit as one of 24 “innovators and creators of tomorrow.” She will be part of the Future Humanity group, which will be focusing on the future of humankind. More: sophiabrueckner.com
CAROL JACOBSEN, STAMPS PROFESSOR, artist, writer, and political organizer who serves as Director of the Michigan Women’s Justice & Clemency Project, was a Visiting Artist at Yale University in April 2016. Her public lecture addressed contemporary issues of women’s criminalization as well as strategies of resistance and hope for freedom and human rights of incarcerated women. More: umich.edu/~clemency/

Roland Graf:
Solar Pink Pong awarded at Japan Media Arts Festival

SOLAR PINK PONG, THE STREET GAME AND INTERACTIVE ART installation created by Stamps Assistant Professor Roland Graf’s Daylight Media Lab and his artist collective Assocreation, received an excellence award in the entertainment division at the 19th Japan Media Arts Festival. More: assocreation.com

Rebekah Modrak at Harvard University’s Fair Use Week

IN FEBRUARY 2016, HARVARD UNIVERSITY’S “Fair Use Week” featured Associate Professor Rebekah Modrak’s lecture about how she employed fair use to challenge a cease-and-desist letter and to publish her work, Re Made Co. This “company” parodies the urban woodsman aesthetic of Best Made Co, which markets designer axes through the rhetoric of authenticity, the appropriation of working-class identities, and the revitalization of traditional male roles. More: remade.co.org

Carol Jacobsen:
Visiting Artist at Yale

CAROL JACOBSEN, STAMPS PROFESSOR, artist, writer, and political organizer who serves as Director of the Michigan Women’s Justice & Clemency Project, was a Visiting Artist at Yale University in April 2016. Her public lecture addressed contemporary issues of women’s criminalization as well as strategies of resistance and hope for freedom and human rights of incarcerated women. More: umich.edu/~clemency/
Andy Kirshner Film Screening: Liberty’s Secret

IN SEPTEMBER 2016, STAMPS SCHOOL AND SCHOOL OF MUSIC, Theatre & Dance Professor Andy Kirshner screened his musical feature film Liberty’s Secret at the Michigan Theater. A project eight years in the making, this political satire examines what happens when a squeaky-clean preacher’s daughter becomes the symbolic centerpiece of a socially conservative political campaign, falls in love with her female publicist, and makes a choice between comfortable social expectations or true love. Filmed in the grand tradition of Technicolor MGM movie-musicals, the film will soon be available for digital download at libertysecret.com.

Stamps Faculty Fellows in the U-M Institute for the Humanities

FACULTY FELLOWSHIP PROGRAM AT THE INSTITUTE FOR THE HUMANITIES provides faculty members with a release from teaching and service duties to pursue their research interests. Fellows are in residence at the Institute for the full academic year, becoming members of a vibrant interdisciplinary community of creators, scholars, and researchers. During the 15/16 academic year, Professor Phoebe Gloeckner focused on developing print and electronic versions of her latest graphic novel set in Cuidad Juárez and based on the life and death of 15-year old Nena Chavez Caldera. During the 16/17 academic year, Professor Jim Cogswell will focus on his project entitled Cosmogonic Tattoos, large-scale vinyl collage works that re–interpret works of antiquity within the Kelsey Museum of Archaeology and the University of Michigan Museum of Art.

John Marshall: Place by Design Finalist at SXSW Eco 2016

STAMPS MDES PROGRAM DIRECTOR and Associate Professor John Marshall’s studio rootoftwo are finalists in SXSW Eco’s Place by Design competition. Place by Design celebrates innovative design work that transforms our everyday surroundings and creates positive social and environmental impact. rootoftwo will pitch their project to the Place by Design Jury at SXSW Eco, October 10–12, 2016 at the Austin Convention Center.
More: rootoftwo.com
Alumni News

Michele Oka Doner Receives Honorary U-M Degree

Artist and Stamps alumna Michele Oka Doner (B.S. Des. 1966, MFA 1968), known for her pioneering and multidisciplinary contributions to visual culture, received an honorary Doctor of Arts degree at U-M’s Spring 2016 commencement. Michele Oka Doner: How I Caught a Swallow in Mid-Air was on view at the Pérez Art Museum Miami (PAMM) through September 2016.

More: micheleokadoner.com

With a staggeringly massive network of 575,000 living alums, U-M has the largest living alumni body of any university anywhere — 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 — current students and alums alike. These stories are just a snapshot of some of the incredible projects that Stamps alums have been up to; all news submitted as part of the April 2016 “Call for News” solicitation has been included in this round-up (open submissions through May 2016).

Submit your news today:
stamps.umich.edu/news/submit
The theme of the 2016 Alumni Show was “Horror Vaccui,” oftentimes known as “fear of empty spaces.” Organized by a committee consisting of 12 dedicated alums and lead by co-chairs Matt Zivich (BSDes ’60), Kris Peterson (BFA ’87), and DuWayne Hoy (BSDes ’66), the 2016 Alumni Exhibition was juried by Elysia Borowy-Reeder, Executive Director of the Museum of Contemporary Art Detroit (MOCAD).

“One can’t help but be struck by the conceptual strength of work produced by Stamps alums,” Borowy-Reeder said. “The work selected for the 2016 Stamps School of Art & Design Alumni Juried Exhibition addresses the idea of Horror Vaccui in ways both explicit and conceptual, embracing and rejecting the notion that emptiness is a concept to be feared.” Borowy-Reeder selected three grand prize recipients (awarded $500 each).

Grand Prize Recipients
Melis Agabigum, BFA ’13
Susan Moran, MFA ’83
Matthew Zivich, BSDes ’60

Ten honorable mentions were also named at the reception. Read the full story and explore all of the incredible works in the show at: stamps.umich.edu/as16
1950s

Anneli Arms, **BSDES 1958**
In March 2016, Anneli exhibited a print entitled “Osprey in Gloucestershire, England.” “This print, among several others, has sold recently in my Unique Variation (UV) versions to a number of collectors,” says Anneli. More: anneliarms.com

1960s

Chica Brunsvold (Mary Sue Willey), **BS 61, MA 62**
Chica recently won 3rd place at the Potomac Valley Watercolorists exhibition with “Undercover II.” When examining the work, Chica encourages viewers to “search for the cat and lots of birds. The birds evolve from the initial flowers and the cat from a vase.”

1970s

Rita Dibert, **BFA 1969, MFA 1971**
Rita is one of 12 artists in the 2016 edition of the Whanganui Arts Rotary Calendar in New Zealand. Her work was also selected for June 2016 NZ ART Show in Wellington, New Zealand, on view during the Queen’s Birthday Weekend celebrations. More: ritadibert.com

Ken Aptekar, **BFA 1973**
*Nachbarn (Neighbors)*, a new exhibition by Ken Aptekar, was on view in the northern German city of Lübeck’s St Annen-Museum. Stuart Jeffries wrote about the exhibition for The Guardian: “In this toxic climate, the American artist Ken Aptekar is staging a show called *Nachbarn*, or *Neighbours*, using video, paintings and silverpoint drawings to explore what neighbourliness means.” More: kenaptekar.net

\[ 	ext{Sheryl Budnik (formerly Budnick), BFA 1969} \\
\text{After 20 years in the Creative Services and Marketing Department at the Grand Rapids Press, Sheryl retired in 2009. She now devotes her full time energies to contemporary oil paintings of the Great Lakes, the Ocean, and Landscapes — and she has been exhibiting in solo shows, group exhibitions, and invitational shows.} \\
\text{In the last 3 years, she had 3 solo shows in Sag Harbor, NY (Hamptons) plus a solo show at the Cornelia Street Jazz Cafe in the West Village of New York City. More: sherylbudnik.com} \\
\]

\[ 	ext{Buster Simpson, MFA 1969} \\
\text{Buster Simpson curated *Rising Waters II*, a project that brings together “the diverse perspectives of architects, artists, scientists, writers and other creative thinkers to address issues of climate change.” Hosted by the Rauschenberg Residency (Captiva Island, Florida) from April – May 2016, the second annual Rising Waters Confab offered opportunities for exchanging ideas and learning together as well as for individual work, field research, and reflection.} \\
\]
Jim Shaw, BFA 1974
From October 7, 2015 to January 10, 2016, The New Museum presented Jim Shaw: The End is Here to critical acclaim. The exhibition was the first New York survey exhibition of the work of Jim Shaw, inspired by his childhood in suburban Michigan, his adopted home of Los Angeles where he has lived for over thirty years, and the dark and sprawling underbelly of America as a whole.

Schroeder Cherry, BFA 1976
In April 2016, Schroeder Cherry was guest artist at Hamilton Gallery in Baltimore, MD, where he exhibited 24 works in mixed media on wood. Also in the spring of this year, “Schroeder Cherry and His Puppets” received a grant from Baltimore Office of Promotion and Arts to participate in the Baltimore’s Light City Festival, March 28–April 3.

More: facebook.com/schroeder.cherry

Sue Rynski, BFA 1977
The Detroit Institute of Arts has purchased four of Sue Rynski’s photographs from the late 70s Detroit punk rock underground to be exhibited in Detroit After Dark: Photographs from the DIA’s Collection, on view October 21, 2016–April 23, 2017. A special preview in presence of the artists will be held on the evening of October 20, 2016 at the DIA. Sue has also joined the French research project “Punk Is Not Dead” (PIND), under the auspices of the Thalim/Univ Paris 3, to provide field and visual research. It is the first interdisciplinary scholarly study on punk music, history, and culture specific to France. “I have been photographing for some time in 21st century alternative rock music scenes,” says Sue. “In conjunction with the PIND study’s inaugural seminar in November 2016, there will be an exhibition of my work-in-progress at the FGO–Barbara music center in Paris, France.”

More: suerynski.com
1980s

Andrew Zago, **BFA 1980**
Stamps alum Andrew Zago’s (BFA ’80) firm Zago Architecture was chosen to be one of the select teams participating in *The Architectural Imagination*, an exhibition of new speculative architectural projects designed for specific sites in Detroit for the 2016 Venice Architecture Biennale. The 15th Venice Architecture Biennale will be open to the public from Saturday, May 28, 2016 – Sunday, November 27, 2016.

More: zagoarchitecture.com

Judy Enright, **BFA 1985**
Painter Judy Enright’s work was included in *Art in Public Places: State of the Arts Exhibition* in Saginaw, Michigan. The work featured used geometric designs and gems to suggest musical notes.

More: judyenright.com

Rosemary Buchmann, **BFA 1988**
For the past 25 years, Rosemary has been teaching art in a small rural town in South Dakota. “It is an important job being the entire art department for our district, even though I now only teach grades 9–12,” says Rosemary. “In recent years I have had the unique experience of teaching the children of my former students!” In 2015, Rosemary was named South Dakota Art Teacher of the Year by the state art teacher association, comprising her peer art teachers across the state. The honor came with an invitation to attend the March 2015 National Art Education Association Convention in Chicago, where she received national recognition.

Leisa Rich, **BFA 1982**
In fall 2015, the Abernathy Arts Center Gallery in Atlanta presented *Wash & Wax: A Collaboration*, featuring artists Virginia Greaves and Leisa Rich’s abstract quilt exhibition. In 2016, the exhibition toured to Jacksonville State University in Alabama, followed by The Irving Arts Center. During the summer of 2016, Leisa presented a pop-up exhibition entitled *Techstiles* in Atlanta, Georgia, and taught “Transforming The 2D Surface To 3D With Fosshape,” a workshop at Arrowmont in Gatlinburg, Tennessee. Her work is included in *Multiplicity*, an exhibition at Baylor University Martin Museum of Art on view through September 25, 2016. From October 21, 2016–January 2017, Gallery 18 presents *Leisa Rich: ExperiMENTAList*, a solo exhibition of Leisa’s work. In addition to a rigorous exhibition schedule, Leisa is keeping busy with a number of other creative projects: her work is to be featured in five upcoming art books, she will be teaching in the Netherlands in spring 2017, and she has been collaborating with hairstylists, makeup artists, aerial acrobats, models and professional photographers on in situ installations that feature her unique wearable sculptures. According to Leisa, “empty nesting is good for the career!”

More: monaleisa.com

Francie Hester, **BFA 1982**
Commissioned for permanent display at the Jose Robertson Surgery Center in New York, *Wordfall* is a piece by Francie Hester in collaboration with Lisa Hill. Using more than 80,000 paperclips wrapped in text, *Wordfall* weaves together the poems of Brendan Ogg, an aspiring writer who was diagnosed with a brain tumor at the age of 19 during his sophomore year at the University of Michigan. In *Wordfall*, friends, family, and community members wrapped over 80,000 paperclips with text from six of Brendan’s poems, weaving together a tribute to his life and spirit.

More: franciehester.com

Ruth Taubman, **BFA 1981**
Jewelry designer Ruth Taubman presented her 2016 spring collection at her trunk show in Midtown Manhattan in May 2016 in conjunction with New York dress designer Karen Roberts.

More: ruthtaubman.com
1990s

Laurie Mann, BFA 1996
Since graduating from the Stamps School in 1996, Laurie went on to earn an MFA from Arizona State University in 2001. After teaching at universities and colleges in Arizona, Tennessee, and Michigan, she started teaching private drawing lessons in Austin, Texas. Since then she’s taken her curriculum online, with free drawing tutorials on YouTube and is now working with students all over the world. Her tutorials are a great refresher if it’s been a while since you’ve drawn, and are also easy to follow for kids and adults who are totally new to drawing. More: lzmstudio.com

2000s

Deanna Krueger, BFA 2002
In spring 2016, Chicago’s Olympia Center presented a solo exhibition by Chicago artist Deanna Krueger. Krueger works abstractly at the juncture where sculpture and painting intersect. Her process begins with recycled medical diagnostic film (X-Ray and MRI film) she layers with acrylic monotype prints. The film is then torn apart and the shards are reconnected into new configurations using thousands of staples. The resulting pieces are hybrids taking the form of large abstract wall hanging works that are slightly three-dimensional. The visual aesthetic is at once high-tech and primordial. The work evokes a multitude of associations: aquatic life forms, otherworldly geological formations, surreal vegetation, scientific images of the minuscule, visions of the cosmos. The titles hint at the conceptual nuances embedded in the work. As our modes of information storage evolve, the artist’s chosen materials are becoming artifacts of an earlier age. More: deannakrueger.com

Cooper Holoweski, BFA 2004
In spring 2016, Small Editions — a bookbindery and studio located in Brooklyn — exhibited the work of Cooper Holoweski in an exhibition entitled Nostalgia and Obsolescence. For this exhibition, Holoweski created a new series of prints, developed in residence at the Lower East Side Print Shop, based on Giovanni Battista Piranesi’s suite of etchings, Antiquities of Rome, documenting the ruins of ancient Rome through landscapes, still life, and diagrams. Cooper’s series, called Recent Antiquities, combines traditional intaglio printmaking with digital 3D modeling and inkjet printing to render theObsolete aesthetics of the late 1990s and early 2000s. Reaching further into the recent past, Holoweski presented a painted series of effigies of mid-century American modernist furniture. The stacked towers of chairs and tables create dreamlike portraits from the golden age of American Capitalism. Skillfully using acrylic paint in combination with computer-generated transfers, Holoweski renders views of the middle-class mythology of upward mobility in various states of collapse. As in most of Holoweski’s work, these pieces touch on ideas of death, rebirth, and relevance. Within them, Holoweski poses the question, “is progress leading us towards redemption or something else darker?” More: thisisprogress.net

Brian Schorn, MFA 1987
During the summer and fall of 2015, Brian Schorn was the Resident Artist in Silver City, Nevada. Located at the epicenter of the 1860s Comstock Lode, Silver City is a small, vibrant community. While living and working in a geodesic dome built by artist Jim McCormick, Brian developed a new body of work composed of found and natural materials collected from the desert. He also contributed to the community by offering studio visits and a variety of workshops, as well as the curation and design of a community exhibition.

After the residency, Brian’s new work, entitled “Comstock Wabi-Sabi,” was exhibited in solo exhibitions at St. Mary’s Art Center in Virginia City, Nevada, and in Reno. Erich Obermayr, owner and lead author at Historic Insight, declared, “Brian’s work knocked my socks off. Simply put, this is high-level work of an artist and craftsman who knows what he is doing.”

Traveling across the country for this residency, Brian took the opportunity to hike and camp in numerous National Parks, including Glacier, Craters of the Moon, Great Basin, Death Valley, Saguaro, Big Bend and Mammoth Cave. In these wilderness experiences, he seeks to strengthen the relationship between art, nature, and spirituality. More: brianschorn.com

Lisa Vetne (Bellon), BFA 1997
In fall 2016, designer Lisa Vetne and Nicolina Holt, a photographer in Southwest Michigan, will release a coffee table book entitled Discover St. Joe. “We wanted to showcase our beautiful city as well as create a book that we would want to share with our kids,” said Lisa. The book also includes a detailed map, allowing readers to take self-guided tours of the area. More: designbylisa.graphics
Joseph Keckler, **BFA 2004**

Stephen Holden reviewed Joseph Keckler’s untitled May 2016 performance at Pangea for *The New York Times*: “Operatic arias delivered in a commanding bass-baritone voice, bird calls, lovers’ baby talk, the blues — all this and more were part of Joseph Keckler’s performance at Pangea on Thursday. The sounds were woven with electronics and homemade videos, but first, last and always, Mr. Keckler is an operatic singer whose range shatters the conventional boundaries of classical singing.” Joseph Keckler was also the Witt Artist in Residence at Stamps in fall 2015; he was awarded a 2016 Creative Capital Award to develop his performance piece *Let Me Die*, which was developed as part of the residency. More: josephkeckler.com

Erin Markey, **BFA 2004**

Writer, comedian and performance artist Erin Markey’s new musical, *A Ride on the Irish Cream*, debuted at the Abrons Arts Center in January 2016. In a *New York Times* profile Jason Zinoman wrote on the occasion of the premier, he stated: “The musical moves with a dreamlike logic, and, as is the case with all of her work, features jarring shifts in tone and an embrace of paradox.” More: erinmarkey.com

Alice Kathryn Richardson, **BFA 2009**

On May 1, 2016, Alice Kathryn Richardson created and launched The Clean Food Club, an online platform for sharing food and sustainability innovation in Boston and around New England.

The Clean Food Club shares recipes using local ingredients and stories of farmers, entrepreneurs and community leaders who are changing the way we eat. With each post, Alice explores her own relationship with food by eating ingredients that are local and profiling local businesses that are trying to make a difference in the way we eat. More: thecleanfoodclub.com

Bertha Chiu, **BFA 2007**

Currently, Bertha is serving as a graphic designer at Faust International Ltd, a youth theater company dedicated to providing drama theatre workshops; creative writing classrooms; and performing arts/stage production opportunities to the young people of Hong Kong and Singapore. In addition to creating digital and print advertising for the company, Bertha takes rehearsal and production photos of the young performers of Faust International.

More: city-elf.com

Nicole Marroquin, **MFA 2008**

Nicole Marroquin was recently granted tenure at the Department of Art Education at the School of the Art Institute of Chicago. Beginning in May 2016, Marroquin will take a sabbatical year starting with a month-long residency at Ragdale. Marroquin began teaching at SAIC in 2008.

Susan Skarsgard, **MFA 2004**

As manager of the General Motors Design Archive, Susan Skarsgard has helped preserve countless sketches and prints documenting the history of design at GM. Her work is featured in “Women Designers and the Making of a Modern General Motors,” an article published in October 2015 in *Metromode*. “My job here is not just documenting GM’s design, but American design,” says Susan. “GM has influenced so many areas of design over the years.”
### 2010s

**Michael Borowski, MFA 2011**

In fall 2016, Michael Borowski will join the School of Visual Art at Virginia Tech as an Assistant Professor of Photography. He has previously taught courses at the University of New Mexico, New Mexico State University, and most recently at the University of Wisconsin, Eau Claire. Michael constructs situations for the camera and interventions, using handmade objects and architectural spaces to explore themes of belonging. Recent exhibitions include *Home Reports* at the Volume One gallery in Eau Claire, WI and *On Fruited Plains: SPE Midwest Multi–Caucus Juried Exhibition* at the Hite Art Institute in Louisville, KY.

More: michaelborowski.com

**Megan Flood, BFA 2010**

Megan Flood — CEO, founder, and creative director of NYC graphic design studio Marine Lane — was recently named as one of Graphic Design USA's 2016 People to Watch. In an interview that discusses Marine Lane's award-winning work for both Fortune 500 clients and nonprofits, Flood says, "My education at University of Michigan Art & Design was fulfilling, invigorating and challenging."

More: marinelane.com

**Carolyn Nowak, BFA 2011**

Carolyn Nowak was featured as one of A.V. Club’s “10 great cartoonists you need to know: Celebrating International Women’s Day.” From the article: “Carolyn Nowak may be familiar to readers for her work as an artist on the award-winning Lumberjanes (Boom!), but she is a superb cartoonist who is best appreciated when writing and drawing her own comics.”

More: carolyncnowak.com

**Ann Stewart, MFA 2009**

From May to July 2016, Ann Stewart’s installation of 3D printed sculptures was included in a group show at the Museum of Contemporary Art Georgia entitled *Abstraction Today*.

More: annstewart.net

**Ian Matchett, BFA 2014**

In March 2016, Ian was commissioned to create a mural behind the front desk of the newly renovated Graduate Hotel in Ann Arbor. The mural, entitled *Dialectic of Detroit*, depicts the struggle between the owners and workers of Southeast Michigan for control over the industry and vast wealth that emanates from it. The piece is more than 15 feet wide and wraps onto the sidewalls behind the front desk at the hotel.

More: ianartrev.tumblr.com
Find Your Passion

Donations to the Stamps School support any number of needs, including:

- Scholarship support
- International study stipends
- Internship and Career Development programs and opportunities
- Expanding teaching and learning opportunities that foster collaboration and community engagement
- Cutting-edge creative tools and technologies
- A robust exhibition program

What’s Your Passion?

Artists and designers in the 21st century lead critical conversations, spark provocations, and address the biggest challenges of our time.

The mission of the Stamps School aims to support and nurture the next generation of creative practitioners in every way possible, making a difference in individual lives and the world at large.

In this issue of Emergence, we showcase several ways that donors have a lasting impact on our students and the School through targeted charitable gifts. At the Stamps School, every single gift creates the kind of positive change that our students need to thrive today, tomorrow, and throughout their lives. Our donors help to shape the Stamps student experience in truly meaningful ways.

Whether you are an avid traveler, a dedicated designer, a studio artist, or an entrepreneur, you can make a gift that shares your cultural and creative passions while unlocking truly transformative experiences for Stamps students. We can help shape the right gift for you and your legacy.

At Stamps, we support the culture-makers of tomorrow. Join us.

To learn more about giving opportunities at Stamps, visit stamps.umich.edu/giving or contact Mary Alice Bankert, Director of Development and Alumni Relations at 734 936 0678 or mbankert@umich.edu.
In Memoriam

Florence B. Allen, B.Des. 1940
Shelley J. Almburg, M.F.A. 1985
Jane Angelus, B.Des. 1950
Joseph T. Babas, B.S.Des. 1966
Cay A. Bahnmiller, B.F.A. 1976
Thomas J. Barber, B.S.Des. 1963
Mary C. Barrett, B.Des. 1948
Rosemarie S. Barrow, B.S.Des. 1955
Noreen A. Bayly, B.S.Des. 1960
Nora H. Beesley, B.F.A. 1973
Anita E. Berlacher, B.Des. 1951
James I. Bernardin, B.S.Des. 1953
Barbara S. Beyer, B.Des. 1949
Adam J. Bisanz, B.S.Des. 1959
Ralph Bleyaert, B.S.Des. 1957
Karin Bodycombe, B.Des. 1949
Mary L. Brownson, B.Des. 1950
Robert J. Brundle, B.S.Des. 1961
Nina M. Bunin, B.F.A. 1971
Janet B. Burns, B.Des. 1949
Jean A. Campbell, B.Des. 1949
Richard A. Cephas, B.S.Des. 1962
Lula Chang, B.F.A. 1971
Patricia M. Cheatham, B.F.A. 1974
Kristine R. Clark, M.F.A. 1977
Betty J. Cometa, B.S.Des. 1961
James J. Dermody, B.Des. 1951
Ruth M. DeVore, B.Des. 1937
Elizabeth A. Drake, B.S.Des. 1954
William C. Ely, B.Des. 1944
Chris Erickson, B.S.Des. 1961
Lawrence R. Eynon, B.S.Des. 1964
Courtney L. Faught, B.Des. 1941
Susan A. Finley, B.F.A. 1980
Robert R. Gaillius, B.S.Des. 1964
Judith C. Gall, A.M. 1959
Clara B. Greenwood, B.Des. 1948
Jon R. Hall, B.F.A. 1971; M.F.A. 1973
James E. Hart, B.S.Des. 1959
Douglas H. Hesslerine, B.F.A. 1972
Carol D. Hillman, B.S.Des. 1957
Richard W. Hirn, B.Des. 1949; M.Des. 1951
Janet B. Holmes, B.S.Des. 1961
Claire H. Huck, B.S.Des. 1956; M.F.A. 1961
Donald T. Ilnicki, B.Des. 1949
Ray Jansma, B.Des. 1950
Terry W. Johnson, B.S.Des. 1964
Anne G. Kain, B.Des. 1943
Elinore P. Kaplan, B.Des. 1945
Gary J. Karjala, B.F.A. 1977
Judy T. Kababata, B.Des. 1948
Germaine C. Keller, B.S.Des. 1972
Bonnie J. Kerr, B.F.A. 1968
Sally A. Kuzma, B.Des. 1950
Evelyn K. Lomneth, B.Des. 1941
Sue A. Lucksted, B.S.Des. 1964
Douglas P. MacIntosh, B.Des. 1950
Rosemary L. Maier, B.Des. 1939
Alfred W. Massnick, B.Des. 1951
Pauline McGrath, B.Des. 1940
Harold V. McIntosh, B.Des. 1951
Eric F. Medalle, B.F.A. 1995
Dana L. Middaugh, B.F.A. 1998
Jane G. Milham, B.Des. 1944
Mark W. Morgan, B.F.A. 1981
Carl R. Morton, B.Des. 1940
William H. Nace, B.F.A. 1983
Karen S. Noll Purucker, B.S.Des. 1958
James F. O’Brien, B.S.Des. 1954
Adrienne Oringer, B.S.Des. 1962
Charles V. Orr, B.Des. 1950
Margaret L. Osgood, B.Des. 1949
John L. Osten-Sacken, B.S.Des. 1954
Thomas O. Palmer, B.S.Des. 1957
Frances M. Perry, B.S.Des. 1959
Elsie G. Phillips, B.S.Des. 1962
Marilyn M. Plank, B.Des. 1948
Gerald G. Post, B.S.Des. 1965
Charles A. Rasch, B.S.Des. 1959; A.M. 1960
John V. Reizian, B.S.Des. 1953
Kathleen M. Rogers-Martinez, B.F.A. 1987
Judith P. Rosauer, B.S.Des. 1960; A.M. 1963
Carol S. Ross, B.S.Des. 1960
Arsha-Louise Rubyan, B.F.A. 1973
Carol R. Sabatine, B.S.Des. 1957
Richard E. Salay, B.S.Des. 1963
James W. Snider, B.Des. 1950
Charles R. Snyder, B.S.Des. 1961
Jeanne A. Snyder, B.S.Des. 1967
Lois A. Solomon, B.S.Des. 1958; M.S.Des. 1959
Elizabeth S. Spaulding, B.Des. 1948
Jane R. Strasburg, B.S.Des. 1965
Steven R. Timbrook, M.F.A. 1979
John B. Tsen, A.M. 1966
Marjorie T. Wallace, B.Des. 1942
Mary Lou Welz, B.Des. 1942; M.Des. 1946
Suzanne M. Whitman, B.Des. 1946
Mary A. Wieboldt, B.Des. 1945
Michael S. Wigler, B.S.Des. 1963
Elaine W. Wolf, B.F.A. 1977
Phoebe M. Wyland, B.Des. 1942
Donald M. ZanFagna, B.S.Des. 1953
Donors make a world of good things happen at the Stamps School. Our thanks to all the Stamps alumni, parents, and friends listed in this honor roll.

### FY2016 Donor Honor Roll by Class Year

#### 1942
- Dorothy W. Bauer

#### 1943
- M. Jane Doyle

#### 1944
- Evelyn L. Montgomery
  - Jean W. Thompson

#### 1945
- Carl DeBolt Eikenbery
  - C. Bruce Hinrichs
  - Joyce Judson Kelly
  - James W. Lambert
  - Judythe R. Maugh

#### 1946
- Carol DeBolt Eikenbery
  - C. Bruce Hinrichs
  - Joyce Judson Kelly
  - James W. Lambert
  - Judythe R. Maugh

#### 1947
- Betty L. Brown

#### 1948
- William A. Lewis
  - Nancy R. Marsh

#### 1949
- Joachim O. Petzoldt
  - Robert A. Sedestrohm
  - Margaret F. Wolverton

#### 1950
- Alfred J. Prizlow
  - Harriet Truman

#### 1951
- Paul A. Hoogesteger
  - John P. McMichael

#### 1952
- James R. Adair
  - Carol Bernstein
  - Lois E. Dickson
  - Robert L. Herhusky
  - William B. Klatt*
  - William D. Straub
  - Jeanne M. Tennent

#### 1953
- W. Sue Auch

#### 1954
- Sarah A. Parsons
  - Rodney M. Pistilli
  - Sally S. Ruark
  - Betty A. Stone

#### 1955
- Rosemarie S. Barrow*
  - Barbara B. Patterson
  - Edward S. Patterson
  - Elton S. Robinson

#### 1956
- Ruth L. Thayer
  - Nancy L. Whitman

#### 1957
- Merl J. Grossmeyer
  - Paulette W. Muir
  - Carolyn F. Rosen
  - Thomas K. Vandegrift
  - Mary K. White
  - William C. Zandi

#### 1958
- Joachim O. Petzoldt
  - Robert A. Sedestrohm
  - Margaret F. Wolverton

#### 1959
- Joan M. Beesley
  - Ellen C. Childs
  - Robert W. Curtis
  - Edith D. Goldstein
  - Lilykate W. Light
  - Sandra D. Smith
  - Suzanne Sugar
  - Thomas J. Walsh

#### 1960
- Mary S. Brunsvold
  - Amy S. Carlson
  - Patricia C. Crosby
  - William M. Crosby
  - Donald W. Dierkes
  - Nancy S. Hoffman
  - Arline B. Johnstone
  - Joseph B. Poodry

#### 1961
- Carol H. Epkins
  - Bette Klegon Halby
  - Janet E. Johnson
  - Jack O. Kelley
  - Elizabeth E. Willis

#### 1962
- Jan G. Edick
  - Julie A. Staelin
  - Judith C. Schwarzer
  - Susan S. Wagstaff
  - Ruth E. Weisberg

#### 1963
- Aiko B. Holt
  - Rosemary S. Malbin
  - Stevan Melzian
  - Eleanor J. Moscow
  - Sylvia K. Pixley
  - Maxine J. Snider
  - Donella R. Vogel
  - Sandra R. Zisman

#### 1964
- Richard M. Burd
  - Penny A. Eppy
  - Jane E. Fink
  - Jane T. Gusinger
  - John M. Helgren
  - Nancy E. House
  - Judith A. Mathieu
  - David R. Nelson
  - Paul R. Shortt
  - Lyn H. Silberman
  - Terry A. Thall
  - Gloria J. Walter

#### 1965
- Judith A. Balice
  - Harlan H. Bloomer
  - Michele Oka Doner
  - Sylvia J. Godwin
  - Christine S. Kennedy
  - Melita L. Miculs
  - Joan E. Rosenstein
  - Penny W. Stamps
  - Steven A. Zatpon

#### 1966
- Joan K. Amberg
  - David Darst
  - Ida L. Putansu

#### 1967
- Joel L. Cressman
  - Virginia W. Gustafson
  - Anne E. Marlotte
  - Sylvia J. Nelson

#### 1968
- Susan I. Brown
  - Steven R. Cole
  - Susan E. Crowell
  - Linda K. Hinkle
  - Charles A. Raymond
  - Kathleen E. Shanahan
  - Norman W. Stewart

#### 1969
- Ellen B. Wilt

#### 1970
- Jan M. Boynton
  - Elizabeth R. Cowan
  - Jane E. Fitzgerald
  - Abner H. Hersberger
  - Diane E. Linn
  - Stephen S. McMath
  - Susan Stewart
  - Amelia J. Wilks

#### 1971
- Mary E. Bloom
  - Gayl C. Casgrain
  - Olaf Haakonstad
  - Michael E. Hoefl
  - Mary Lynn Kramer
  - Sharron Pollack
  - Maryanne E. Simmons
  - Steven L. Swinehart

#### 1972
- Mary H. Bandyke
  - Marilyn E. Bennett
  - Paul D. Mindell
  - Lucia G. Poland
  - Christopher Van Allsburg
  - Lisa M. Van Allsburg

#### 1973
- Susan H. Frens
  - Elaine H. Mouradian
  - Bob L. Riddle
  - Ellen L. Rontal
  - Cynthia T. Yates

#### 1974
- Gloria Gardiner
  - Helen D. Geglio
  - Beverly M. Walker

#### 1975
- Deborah R. Arbogast
  - Nancy E. Brooks
  - Jeraldine A. Doyle
  - Walter Griggs
  - Therese R. Smith
  - Martha M. Zimmermann

#### 1976
- Nancy B. Campbell
  - Karen R. Copeland–Weinstein
  - Stephen M. Lutz
  - Cathy J. Muha

#### 1977
- Paula J. Bowers
  - J. B. Schamp
  - Mary K. Tobin
  - Randy D. Wilson
1978
James V. Benner
Kathryn L. Darnell
Jillayne S. DeYoung
Don C. Hammond
Georgia C. Harker
Shelley D. Holtzman
Susan S. Moffatt
Joan K. Rosenberg-Dent
Cheryl S. Stewart
Monica A. Wellington

1979
Linda A. Alvira
William C. Burgard
Linda M. Holliday
Carol A. Lewin
Michele M. Schara
Carol B. Segal-Zieck
Sheryl D. Simons
Cindy A. Standley
Lynn M. Stephenson

1980
Ellen Bourgon
Christine A. Golus
John J. Guthrie
Martha S. Guthrie
Kay M. Knight
Cynthia L. Wilhelm
Kathleen E. Wills

1981
Anonymous
Pamela E. Becker
Gayle E. Dickerson
Randi L. Gerber-Katz
Louis E. King
Lynn A. Lanese
James P. Leacock
Daniel J. Richard

1982
Jeff A. DeBoer
Carol A. Gagliardi
Mary C. Hafeli
Frances J. Hester
Janet L. Love
Sherri L. Moore-Ratcliffe
Therese D. Panfil
Elise M. Sloan
Barbara J. Stackhouse
Denise R. Willing-Booher

1983
Laurie G. Blume
Andrew J. Keenan
Amy Peck Abraham
Susan W. Saltzman
Laura M. Segal
Deborah A. Trent
Mary B. Trombley
Alicia P. Van Pelt

1984
Christine A. DeCorte
Jeannie A. Eickhoff
Amy W. McCarver
Carla J. Newman
Lisa J. Sevcik

1985
John M. Baird
Sandra A. Bergsten
Alaiyo D. Bradshaw
Michael G. Collins
Christine M. Kierstead
Lisa R. Rettig
Deborah A. Schreier
Michelle T. Shain
Mark E. Tucker

1986
John W. Haines
Lisa M. Haines
Jacqueline K. Shields
Julia K. Smith
Mary O. Tresh

1987
Richard L. Cassis
Gretchen J. Comai
Jennifer Fitzpatrick Salazar
Linda J. Lapinski
Julie A. Renner

1988
Marguerite E. Aitken
Janie F. Fleckenstein
Robin M. Landow Levitin
Brian M. Norton
Marcia L. Polenberg
Jennifer L. Tadlock

1989
Caryn M. Ciesielski
Kelly L. Rindfusz
Mary M. Vander Tuig
Ann Marie VanDuyne

1990
Steve F. Busch
Amy S. Charlson
Mori H. Insinger
Carol J. Lehman

1991
Krista R. Berman
Deborah L. Clark
Karen M. Kraus
Romana I. Remeniuk
Lisa L. Rutherford

1992
Karen D. Cass Anderson
Michele L. Trombley

1993
Marlo J. Hall
Stacey L. Kanbar

1994
Rachel M. Pierson

1995
Cynthia S. Greig
Amy C. Miller
Jennifer L. Stefanek
Raphael A. Zammitt

1996
Kathleen K. Rubin
Alison L. Tsoi

1997
Erin C. Carney
Brian C. Franklin
Deborah M. King
Jennifer A. Paradise
Emily N. Taub Webb

1998
Eric C. Benson
Noriko Hashimoto

1999
Allan J. Berry
Leslie Raymond

2000
Liang Way Chu
Benjamin D. Libert
Kathryn R. Long Nimety

2001
Tiffany J. Wilson

2002
Heather R. McWilliams
Kristen G. Ray
David J. Yu

2003
Lisa D. Bergkoetter
Ryan A. Burkhalter
Kristina M. Capiak
Rebecca A. Zemans

2004
Jessica L. Stilger

2005
Chrysanthe J. Mosher

2006
Geoffrey M. Silverstein
Edward J. Somand

2007
Alexander W. Lee

2008
Wesley M. Ellison
Lauren A. Mazanec
Samara R. Pearlstein
Andrew J. Sell
Jennifer A. Skodack

2010
Kent Caldwell

2012
Danielle S. Battaglia
Jill Brandwein
Lily Niederpruem
Jennifer K. Silverstein

2013
Annie J. Cheng
Stephanie N. Love

2014
Kristen L. Cleghorn
Isabel A. Cohen

2015
Anonymous (2)

2016
Linh-Yen Hoang
Thank You.
## FY2016 Donor Honor Roll by By Amount

Donors make a world of good things happen at the Stamps School. Our thanks to all the Stamps alumni, parents, and friends listed in this honor roll.

### $1,000+
- Anonymous (2)
- Ronnie P. and Lawrence D. Ackman
- Marguerite E. Aitken and Carl Falkenstern
- Deborah R. and Stephen V. Arbogast
- Anne S. Arnesen
- W. Sue and George W. Auch
- Harlan H. Bloomer
- Susan I. and John M. Brown
- Virginia B. and Richard M. Burd
- Ralph Cohen
- Deborah S. and George E. Greer
- Virginia W. and Peter L. Gustafson
- Nancy B. Heers
- Janette D. and Mark R. High
- Shelley D. and Jeffrey H. Holtzman
- Viviana E. and Robert B. Holzer
- Stacey L. and David A. Kanbar
- Ann A. and Donald E. Kelley
- Joyce Jusdson Kelly and John A. Kelly
- Cynthia and Mark Kuhn
- Garland A. and William A. Lewis
- Barbara J. and Paul A. Malloure
- Barbara and Martin T. Mayden
- Susan S. Moffatt
- Barbara N. Nordman
- Sarah A. Parsons
- Amy Peck Abraham and Jesse M. Abraham
- Ellen L. and Eugene Rontal
- Susan and Michael Rontal
- Joan K. Rosenberg-Dent and Thomas L. Dent
- Lyn H. Silberman and Stephen Dantzig
- Julia K. and Scott F. Smith
- William R. Solomon
- Cynthia L. Wilhelm
- Geraldine M. and William C. Zandi

### $100,000+
- The Estate of Stanton R. Cook
- Penny W. and E. Roe Stamps

### $500,000+
- The Estate of William B. Klat
- Sandra J. and Anthony A. Tamer

### $50,000+
- Anonymous
- Rosemarie S. Barrow
- Cathy L. Chen and Xiaoyu G. Liu
- Brian C. Franklin
- Marsha and Robert Heers
- Frances J. and Timothy C. Hester
- Mary Lynn Kramer
- James W. Lambert
- Marilyn and Dale A. Larson
- James P. Leacock
- Sabrina and Jahn Levin
- Anne E. Marlotte
- Judythe and Roger E. Maugh
- Joachim O. Petzold
- Rodney M. and Frederick M. Pistilli
- Sherri L. Moore-Ratcliffe and Blake E. Ratcliffe
- Christine and Kevin M. Robert
- Robert W. Rose
- Judith C. Schwarz
- Terri Lonier and Robert A. Sedestrom
- Cindy and Jeffrey C. Standley
- Susan and Norman W. Stewart
- Susan and E. Brent Turnipseed

### $100+
- Anonymous (2)
- Joan K. Amberg
- Laurie K. Baesfky
- Judith A. Balice
- Darcy Beadle
- Pamela E and Robert W. Becker
- Joan M. Beesley
- David O. Belcher
- Marilyn E. Bennett
- Emma S. Bergman
- Sandra A. Bergsten
- Carol and Jay Bernstein
- Joan A. Binkow
- Mary E. Bloom
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- Amy S. Carlson
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- Lorraine and Richard L. Cassis
- Ellen C. and David L. Childs
- Liang Way Chu and Haeji Hong
- Deborah L. Clark
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- Margaret J. and Joel L. Cressman
- Patricia C. and William M. Crosby
- Susan E. Crowell and Charles C. Bright
- Robert W. Curtis
- Stacy R. and Andrew Cykiert
- Adrienne Darcey and Eric J. Smith
- David Darst and William R. Haushalter
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Cynthia S. Greig and Richard Smith  
Alison B. Griffith-Collins and Michael G. Collins  
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Jane T. Gusinger  
Olaf Haakonstad  
Mary C. Hafeli  
Lisa M. and John W. Haines  
Georgia C. and Christian T. Harker  
Noriko and Ken Hashimoto  
Ilene H. and Karl V. Hauser  
April M. and James W. Heers  
Paul R. Heers  
Linda K. and James E. Hinkle  
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Kuo-Lin Hu  
Ann E. and Thomas K. Hunt  
Brenda and David Jackson  
Raymond E. Jackson  
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Joanne M. and Jack O. Kelley  
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Ann M. and David Klipa  
Kristin L. and Christopher P. Kubacki  
Katherine E. Kurtz and Raburn L. Howland  
Robin M. Landow-Levitan  
Lynn A. Lanes  
Ruth Larson Bender and Daniel Bender  
Duane G. and Mary M. Leach  
Carol A. Lewin  
LilyKate W. Light  
Diane E. and Thomas W. Linn  
Kathryn R. Long Nimety and Joel M. Nimety  
John W. Luther  
Rosemary S. and Michael D. Malbin  
Nancy R. Marsh  
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Marc D. Mayer  
Joann McDaniel  
Stephen S. McMath  
Marianne W. and William N. Mebane  
Melita L. Miculs  
Amy C. and Bradley Miller  
Eleanor J. and Norman P. Moscow  
Cathy J. and Michael R. Muha  
Paulette W. Muir  
Michele O. and John J. Mulholland  
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Jennifer A. Paradise  
Samara R. Pearlstein  
Ward D. Peterson  
Marcia L. Polenberg and Theodore K. Ramsay  
Sharron Pollack and Joseph N. Weixlmann  
Charles A. Raymond  
Patricia and Tim R. Redmond  
Helyn M. Reinhold  
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Lisa R. and Chris Rettig  
Margaret H. and Bob L. Riddle  
Kelly L. Rindfus  
Margaret and Elton S. Robinson  
Carolyn F. and Joseph H. Rosen  
Sally S. and Eugene H. Ruark  
Kathleen K. Rubin  
Rhonda L. Russell and Michael A. Chernekov  
J. B. Schamp  
Lucy and Eric Schramm  
Ingeborg and Frederic G. Schwarz  
Mary B. and John A. Scott  
Lisa J. Sevcik  
Michelle T. and Randy Shain  
Kathleen E. Shahan  
Jacqueline K. Shields  
Marcia M. and Paul R. Shortt  
Margery Silberstein andLeonard S. Bloom  
Jennifer K. Silverstein  
Maryanne E. and Ted L. Simmons  
Betty M. and Douglas B. Smith  
Brian Smith  
Sandra D. Smith  
Edward J. Somand  
Aaron Stachowiak  
Barbara J. Stockhouse  
Julie A. and Richard Staelin  
Jennifer L. Stefanek  
Susanne G. Stephenson  
Steven L. Swinehart  
Emily Taylor  
Mary S. Pickett and Richard E. Teets  
Jeanne M. and David L. Tennent  
Nancy J. and Russell L. Thayer  
Jean W. Thompson  
Patricia Thornton  
Mary O. and Perry Tresh  
Mary B. Trombley  
Alison L. Tsoi  
Karen L. and David S. Ufer  
Alicia P. and Donald C. Van Pelt  
Linda and Thomas J. Walsh  
Gloria J. Walter  
Jeanette R. and William Y. Webb  
Ruth E. Weisberg  
Mary K. White  
Sandra K. Wiley  
Denise R. Willing-Booher and Robert A. Booher  
Sheila H. and Randy D. Wilson  
Ellen B. Wilt  
Margaret F. and Franklin B. Wolverton  
Sui Kuen Wong  
Cynthia T. and Thomas V. Yates  
Bozena and Bogdan Zakrzewski  
Karen E. Zaruba and Mark A. Meier  
Rebecca A. Zemans  
Martha M. Zimmermann  
Georgette M. Zirbes  
Doreen Zyskowski  

UP TO $99  
Anonymous (7)  
James R. Adair  
Linda A. Alvira and Don C. Hammond  
John M. Baird  
Jozef Bajus  
Ruthanne and Milt Baker  
Mary H. Bandyke  
Danielle S. Battaglia  
Dorothy W. Bauer  
James V. Benner  
Sara R. and Eric C. Benson  
Lisa D. and Brenton J. Bergkoetter  
Krista R. and Reid Berman  
Allan J. Berry  
Deborah A. and Thomas A. Bertin  
Melissa Boitos  
Bart Bolger  
Ellen and John K. Bourgon  
Paula A. and Doug W. Bousley  
Alaiyo D. Bradshaw and James G. Johnson  
Jill Brandwein  
Margaret Britt and Louis E. King  
Miriam A. Brody and Harold Appelman  
Nancy E. and Robert B. Brooks  
Betty L. and Norman M. Brown  
Mary S. and Brian G. Brunsvold  
Amy L. and Ryan A. Burkhalter  
Steve F. Busch  
Heather A. Cabrera  
Erin C. Carney  
Chadwick M. Cartier  
Karen D. Cass Anderson  
Amy S. and Joshua L. Charlson  
Annie J. Cheng  
Beverly B. and Morton Chethik  
Sarita and Vijay Chopra  
Caryn M. and Ken Ciesielski  
Natalie Cleary  
Kristen L. Cleghorn  
Isabel A. Cohen  
Steven R. Cole  
Gretchen J. and Andrew J. Comai  
Amber and Robert Connell  
Karen R. Copeland-Weinstein and David A. Weinstein  
Elizabeth R. Cowan  
Corinne Cronenwett  
Kathryn L. Darnell and Robert O. Mitts  
Jilleyne S. DeYoung  
Catherine M. and Donald W. Dierkes  
Deborah L. and Robert Doyle  
Jeraldine A. and Dennis E. Doyle
### UP TO $99 - CONTINUED

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### FY2016 HONOR ROLL CORPORATIONS AND FOUNDATIONS

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FY16 HONOR ROLL LIST OF FUNDS

ACF Scholarship
Ann and Bob Aikens International Travel Fund for Faculty
A&D Alumni and Friends Scholarship Fund
Anne Reek Amendt Scholarship Endowment Fund
Irina Aristarkhova and Gunalan Nadarajan Scholarship Fund
Marjorie A. Bacon International Travel Fund
Linda Banks Scholarship Fund
Irene Bychinsky Bendler Award in Design
Dale F. Bogaski Memorial Scholarship Fund
Ann Farmer Buhr Scholarship
Anna Bychinsky Award for Excellence in Visual Arts
William Carter Award Fund
Martha Chandler and Dr. James Poppy Endowed Scholarship Fund
Milton J. Cohen Endowment Fund
Jean M. Dunlap Memorial Scholarship Endowment Fund
Ned Dybvig Memorial Award
Arden Fate Memorial Award
Kristoffer M. Gillette
Memorial Scholarship Endowment
Gorman IP Studios and Professional Development Award Fund
Vivian Sosna Gottlieb School of Art & Design Fund
Gustafson Family Scholarship Fund
Barbara and Dorothy Heers Memorial Endowment Fund
Wendel W. Heers Scholarship Fund
Riggs Hoenecke Dean’s Discretionary Fund
Riggs Hoenecke Scholarship Fund for Design
Matthew C. Hoffmann Award in Jewelry Design
Alice Elizabeth Kalom Fund
LeRoy H. and Helen L. Kiefer Fellowship Fund
Rev. William Blodgett Klatt Scholarship Fund
William A. Lewis Prize Fund
Markus Family Fund
John H. McCluney Memorial Fund
Anne Megna Scholarship Fund
Kelly McKinnell Memorial Scholarship Fund
David Robert and Sylvia Jean Nelson Foundation for Arts and Letters Scholarship Endowment Fund
Irina Aristarkhova and Gunalan Nadarajan Scholarship Fund
Susan L. and John M. Brown Gayle D. Dickerson
Bette Klegon Halby and Gary Halby
Laura W. Host
Richard N. and Odette Maskell
Richard W. and Gail B. Odgers
Hiroko S. Pijanowski
Fred H. and Cindy Reinhart
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Marc H. and Ilene Steglitz
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Elaine A. Stern
L. Allen Tarbell
Jing Wang
Janet W. and James K. Watkins

PLANNED GIFTS AND BEQUESTS

Irina Aristarkhova and Gunalan Nadarajan Scholarship Fund
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Creatives At Work

Most Fortune 500 companies would agree: a creative workforce is a better workforce. We turned to our alums to find out why.

“Creativity isn’t just about generating imaginative solutions to daunting problems. The most valuable people in today’s workforce constantly challenge their own process and take a creative approach to everything they do — from the way they observe, to the way they communicate, to the way they leverage their failures into successes.”
— Joel Jacobs (BFA and BSE, ’97), Product Designer at Microsoft’s Industrial Design Studio.

“With this mobile era we have very new, very different media. It’s a paradigm shift into a non-linear era of great complexity. Creative individuals see realistically, holistically, and we aren’t tied to a linear mindset. Creative practitioners play a critical role in creating and improving products, services, and policies in a mobile, digital age.”
— Linda Holliday (BFA ’79), Founder of CITIA. Learn more: citia.com

“A company’s success hinges upon its ability to adapt, innovate, and overcome. Creative people are nonconformist in nature and thought, they will leapfrog the status-quo in imaginative bounds and offer up groundbreaking ideas.”
— Ryan Ringholz (BFA ’97), Founder + Chief Designer at Plae. Learn more: goplae.com
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