AS WE CELEBRATE THE UNIVERSITY OF MICHIGAN’S bicentennial, we’re looking forward just as much as looking back. At the Stamps School, we believe that future social, cultural, and economic development is fueled by artists’ and designers’ deep understanding of the relationship between research and making — and the ability to connect the two. The future is found in the creative discovery and activation of previously unseen connections between disciplines, in experiential learning, and in the creation of work that reaches well beyond the confines of the studio.

Thanks to the storied history of our alums, emeritus faculty, and past administrations paving the way for our success, the current Stamps community of transdisciplinary creatives is able to explore new terrain every day. This collection of stories of our faculty, students, and alumni showcases the ways in which we invest ourselves fully in the making of the future. It’s a snapshot of who we are, who we aspire to be, 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
IN 2017, THE STAMPS SCHOOL GRADUATED THREE inquiry-led creative practitioners from its MFA in Art program: Ruth Burke, Shane Darwent, and Carolyn Gennari. The work featured here offers snapshots into their process and thesis work.

To see more, visit the artists online:
- ruthkburke.com
- shanedarwent.com
- carolyngennari.com
In December 2016, Professor Janie Paul retired from the Stamps School of Art & Design, following over 20 years of dedicated service.

An Arthur F. Thurnau Professor, the University’s highest honor for excellence in undergraduate teaching, Janie Paul influenced a generation of students and colleagues. In 2015, the College of Literature, Science, and the Arts presented Paul with a Lifetime Achievement Award.

A highly respected artist, researcher, and author, Paul has written and lectured broadly about creating access to imaginative experience in marginalized communities with limited access to the arts. With courses such as Art Workshops in Prisons and Detroit Connections and her role as co-founder of the Prison Creative Arts Project (PCAP), she was an early advocate and pioneer within Stamps for utilizing art and design to connect across the boundaries of culture, class, race and religion.
I sit with Rafael DeJesus in the visiting room at Handlon Correctional Facility in Ionia, Michigan. I had written to him to say that I’m coming to interview him for my book, along with other artists here, arranged it all with the Special Activities Coordinator weeks in advance, but he was never told I was coming today. So when Rafael gets called to the visiting room, he doesn’t know who he’s going to see. He changes into his one set of street clothes, crosses the yard, and is seated in the row of chairs outside the visiting room. I am in the prison lobby, waiting to come through the gates. Even though the officer in the lobby called him out, the officers in charge of the visiting room don’t know who he’s there, so they send him back to his unit. I am still waiting in the lobby, half an hour, an hour. Finally someone realizes that Rafael is supposed to see me and they call him to come back from his housing unit. An hour and a half later, he crosses the yard again, and enters the visiting room. I come in and he recognizes me from the video that we send to the prisons each year.

We had never met because he was at a facility where we weren’t allowed to meet the artists when we came to select art for the show. I was expecting an older man because I knew he had mentored several young men. But he is youthful and handsome, perhaps in his 40s. I bought a piece of his in 2007 and it hangs in our bedroom. It’s a picture of a girl on crutches holding a basketball, about to aim at a hoop outside the frame. Wearing a handkerchief on her head, a red shirt and a blue skirt, she’s in the country somewhere, a cabin, trees and mountains in the background, a road winding forward. He drew it in oil pastel, lots of reds and browns and very warm. I was moved by the poignancy, the rich colors and the way the figure was held and buoyed by the surrounding shapes forever in a gesture of anticipation.

A few years later, I was drawn to a landscape painting in the show and wanted to buy it, a covered bridge in the middle distance, mountains in the far distance, a road leading from the bridge and a man with a scythe walking near the bridge. Red bridge, dark luminous blue in the sky, very American rural. I am a sucker for those landscapes. I saw the signature — DeJesus. Yes, the richness and emotion in his work spoke to me and I became more curious about him.

The next time I heard his name was when I interviewed Dara Ket for this book, a young artist at West Shoreline Correctional Facility. He spoke of his two mentors, Rafael DeJesus and Alex St. John. There was love and respect in the way he spoke of them. As he spoke about his mentorship with DeJesus, I connected the generosity and strength Ket ascribed to him to the paintings I now owned. Sitting next to Rafael, he looked younger than I expected, but then from my vantage point at 66 almost everyone looks young to me. I notice the gray at his temples and realize he is older than I thought. I wince inside, seeing that he is on the cusp of middle age; knowing that he could grow old in here, knowing that it is more than likely, but so hoping that he doesn’t. For now, he is vital, high spirited and eager to talk, so we start to get acquainted. He moved to New York with his family from the Dominican Republic when he was fifteen, lived in the Bronx, often visiting his grandmother in Manhattan. I wonder if it was the same
Dominican neighborhood that was two blocks from where I lived for twenty years on the Upper West Side, and yes, it was true. He had spent much time on the streets a few blocks from my apartment building. Excitedly we shared our knowledge of the Dominican restaurant on Amsterdam and other landmarks, realizing that we were both there at the same time in the 80’s. He said he thought I looked familiar. And now, here we are in a prison visiting room in Michigan.

Each winter for the past twenty-one years, I have been going to prisons in Michigan with a small group of other curators and volunteers to meet with incarcerated artists. We select their work for the Annual Exhibition of Art by Michigan Prisoners at the University of Michigan. Every year we go to about thirty prisons where we talk with over two hundred artists and select their work for the show. These visits are the heart of our project. We see old friends and discover new artists. We respond to their work and talk about it with them, making suggestions and giving validation in a place where it is scarce. Over the years I have admired their work and studied it, trying to figure out what makes so much of it so intense and so appealing. I have come to know many of the artists, particularly those who have exhibited for ten, fifteen or twenty years. I am in awe of them — of their resilience and ingenuity and in the ways they keep their spirits alive in the darkest of places. All this has deeply affected me, and my practice as a painter.

On my drive back from work at dusk I see the reflection of the trees in the Huron River and think of the many landscape paintings I have seen by prison artists, remembering their childhood in rural Michigan or imagining a place they have never been. Petting my cat, I think of the absence of touch and texture in their lives and the significance of pencil touching paper. In my studio, I have become more patient, more slow and more rooted in myself as I have come closer to these artists. In my studio, in a room I have designed and which feeds me in my work, I think of Rafael DeJesus who is serving sixty to one hundred years for a non-violent crime he did when he was young and the terrible and wonderful poignancy of his paintings; of Martin Vargas, who at sixty-eight has been in prison since he was seventeen, has kept his spirit alive through art and has taught and inspired hundreds of artists throughout the system; of Duane Montney, a juvenile lifer who fights his sentence making powerful drawings about the sentencing of teenagers to life in prison.

In my studio I am surrounded by precious connections: museum postcards of a painting by Paul Klee, a self-portrait by Rembrandt, a Chinese landscape painting, books of paintings by Morandi and Bonnard, sketchbooks filled with notes and drawings. I put my mat on the floor and do yoga stretches; I look out the window and see snow falling on the oak tree and the empty nest in its branches. I sit in my dumpy recliner and contemplate the current drawing on the wall. And I know that my friends in prison are staying up late, sitting on a cold metal bunk bed with a drawing on their lap in near dark light, or sitting at the negotiated table space in the middle of an eight-person cube, or at a table in the recreation room, zoning out with headphones, fending off onlookers or enjoying the comments of artist friends and the admiration of corrections officers.

Inside artists become masters of gleaning inspiration and knowledge. Like me, they keep a scrapbook of images but their collections are cut out from a limited selection of magazines and newspapers. They memorize an image flashed on television for a few seconds or the texture of concrete, grass or leaves while they are in the yard to reproduce hours later from memory when they have time to work. They don’t waste time or resources. Art is their survival.

And so at the same time my own art has come to seem more urgent, more
essential, more necessary and it has also become more necessary to tell the artists’ stories and to bring their work out into the world. It has become important to reflect on the whole experience of the past twenty-one years — of this project that I started with my partner Buzz Alexander and its effect on so many people, and to reflect on art itself, because the urgency of the artists’ work has led me into the deep and essential questions we all grapple with: Who am I? How do I live? And how do I construct meaning? These questions are interrelated for incarcerated artists as they are for all of us, and I return to them throughout this book as I consider the significance of making art in prison.

Imagine that you have just come to prison and have been put into a cell with another person or onto a bunk bed in a small eight person room for punishment — for five years, or twenty or forty. What will you do? First you have to get used to the routine of the day, the constant noise, the violent attacks and the threats of violence, the degrading treatment, the bad food. You feel angry and scared, possibly terrified. You miss all the connections to your life — your family, your clothes, your pets, your motorcycle or car. You start thinking about what you have done to get here, about people you might have hurt, property you might have damaged, or your innocence and how you were framed.

You are faced with time to reflect about your past and try to figure out how you will do your time. A prison artist I knew once told me that in prison you either grow or you die; there is no in between. Another man I knew told me that in his prison he thought that about seventy percent of the people had given up and about thirty percent were trying to forge a life and develop themselves. There are limited options, but definite possibilities for doing this. You can work out in the weight pit and play sports to keep your body in shape; you can practice your religion by yourself and by going to services; you can get books out of the library and read and, in some cases, order books on interlibrary loan; in the summer months, if your prison has gardens and you’ve been on good behavior you might get to have your own plot and then eat your own vegetables. You can sit down with a piece of state-issued paper and a pencil and write, or draw.

Besides being faced with questions about how to spend your time, there is also the economic question of how to get money to buy necessary goods, stamps and envelopes. The food is terrible, so you want to buy what is available at the store. You may have a job but it pays only a few cents an hour. Or you may not have a job at all. You see that people are earning money or bartering for goods by creating greeting cards, decorated envelopes, portrait drawings of family members or tattooing. You might find someone to teach you how to do this, or you might figure it out on your own. You discover that you like the feeling you get when you’re drawing, the touch of the tool on the surface, and after you sell a few things, you have money to buy more materials. You buy a larger set of colored pencils and some card stock. You begin to spend more time doing this and less time gambling or fighting. And then you notice the really amazing art work that some of the experienced artists are making. ☞

Find Your Passion

Foundation support plays an important role in engagement courses and helping the Stamps School make an impact on our communities and the world at large. A special thanks to the Max M. & Marjorie S. Fisher Foundation for their strong support. Join us in support of these efforts. Please contact Eric Schramm at 734.647.0650 or ericwil@umich.edu for more information.
Assistant Professor Sophia Brueckner on Tech, Humanities, and Futures

In February 2017, Stamps Assistant Professor Sophia Brueckner was one of eight featured speakers at TEDxUoM 2017: Dreamers and Disrupters.

B RUECKNER HAS BEEN COMPUTING SINCE THE TENDER AGE OF TWO ON HER Commodore 64 and has a deep, lifelong interest in reconciling how technology impacts what it means to be human. During her talk, Brueckner encouraged audience members to embrace a “critically optimistic” philosophy when considering the role of technology in our lives, both presently and in the future.

A former software engineer at Google, Brueckner left Silicon Valley in 2010 to pursue an MFA in Digital + Media from RISD and an MS in Media Arts and Sciences from the MIT Media Lab. Explaining the shift from engineering to visual art/design, Brueckner stated: “I wanted to have a greater role in envisioning the future of technology.”

The Stamps Communications Team caught up with Brueckner by email during her Artists’ Residency at Autodesk Pier 9 to learn more about technology-driven futures, the ethical explorations of science fiction, and what it means to be a critical optimist.
Q: In your own words, what does it mean to be “critically optimistic” about the role of technology in our lives?

A: With regards to technology, I see people’s attitudes divided between two unhealthy extremes. Many, especially those involved in the development of technology, demonstrate an attitude of blind optimism where they believe technology can solve all problems and improve all aspects of life. They will focus on what a technology can do without considering what it takes away or how it might be misused. At the other extreme, I see an attitude of unconstructive pessimism where people can only see how technology is ruining things, and they don’t propose alternative directions. People on opposing sides struggle to communicate, and neither of these extreme attitudes will result in better technologies. Instead, I believe we need to cultivate a sense of critical optimism, where hopefulness is tempered with criticality. We need people who have enough hope to envision the possibilities for what can be built, but who also have a healthy dose of criticality such that they can see where their technologies might go wrong and attempt to either prevent or mitigate the negative consequences.

Q: Why is critical optimism important?

A: During my residency at Autodesk Pier 9, I’ve been working on a new wearable technology inspired by science fiction and cyborgs. I’m mindful that wearable interfaces have the potential to be incredibly intrusive and controlling, so I’ve recently been rereading the works of Donna Haraway. This quote of hers really stuck with me while I designed the interface:

“Technology is not neutral. We’re inside of what we make, and it’s inside of us. We’re living in a world of connections — and it matters which ones get made and unmade.”

— Donna Haraway

Q: How do you safeguard your own creative work against the black-and-white rationalization of technology as “good” or “evil” to embrace critical optimism?

A: My background is technology heavy, and that could result in my showcasing my technical skills in every project. However, I’ve become careful about not using technology when it is not the best solution. When I do decide to build a new technology, I consider how it would ideally be used as well as how it might be misused. Kentaro Toyama, one of my collaborators in the School of Information, eloquently described technology as an amplifier of intent, both good and bad. Knowing this, the design of an interface must encourage its positive uses and minimize misuse. However, this comes with the caveat that both the designer and the user need to be aware that the interface is exerting control through its structure.

Q: Your creative work seems very interested in how technology can interpret, or misinterpret human emotion. Crying to Dragon Dictate — a computer-generated transcription of you crying, read aloud as poetry — is a great example of this. Would you like to see a future where tech can better interpret our emotions?

A: Crying to Dragon Dictate was a turning point for me because it revealed my own naivety about my relationship with technology. Up until then, I was an ideal user/consumer, and I enthusiastically wanted to apply technology to everything to make it better. When my repetitive stress injuries made me less than an ideal user, I was able to more clearly see the structure imposed on me by technology’s interfaces.
I cried for five minutes to Dragon Dictate. I used the Mac OSX screen reader to read back the result.

Like many programmers, I know what it means to be “in the zone.” It’s like an ecstatic flow state where you are so fluent in computer programming that you can express your intentions as code without having to translate them. However, to achieve this “in the zone” state, you have to adapt yourself to the interface and make yourself think like a computer. As your thinking changes to fit the technology, you lose some of your humanness. In this state, you can only think what the programming language allows.

This doesn’t just happen with programming. More generally, user experience designers strive for this in their designs… the goal is for the user to be conscious only about what they are trying to do and forget the interface exists.

Also like many computer programmers, I ended up with repetitive stress injuries to my wrists. Unable to type, I was forced to use Dragon Dictate, a popular speech recognition program, to interact with my computer. This limitation interrupted the seamless, nearly ecstatic relationship I had with computers, and, at one point, I spent an hour attempting to type only a few sentences using the software. Extremely frustrated, I cried while the speech recognition software was still running. The text in this piece is the result of Dragon Dictate’s interpretation of my crying. I used the Mac OSX screen reader to read the text aloud.

This was a turning point in my relationship to technology… it was like I went from seeing the world through sparkly clean, invisible glass to glass so filthy all you can focus on is the dirt. Technology once seduced me into feelings of godlike, superhuman empowerment, but I became painfully aware of its controlling interfaces shaping my thoughts and behavior. Popular user experience design textbooks define user experience design as the design of behavior, and they state that successful UX design should be invisible to the user. The user seemingly executes his intention completely naturally without any awareness of the interface guiding his behavior. Knowing who the people are behind these interfaces, I no longer mindlessly embrace current technologies.

Q: In your TEDx talk, you speak about the instinct for some to stray towards “techno solution-ism,” the idea that all problems can be solved with an app or a device. In your creative work, this seems to be a concept that you explore as well. Specifically, the networked device Empathy Box — and its wearable companion Empathy Amulet — connect anonymous people through shared human warmth. I’m curious to know if this work is a societal prompt for the creation of more “human-like” tech — or if this is an example of how close connectedness is a job best undertaken by humans.

A: Technosolutionism is the tendency to believe that all problems can be solved with technology, and it’s an attitude that’s common in the tech industry. A simpler way of saying that is that if you have a hammer in your hand everything starts to look like a nail. If you make smartphone apps, it can seem like every problem can be addressed with a smartphone app. If you work in the tech world, it is easy to forget there are solutions to problems that don’t involve collecting more data, more sensors, better AI, etc.

In my own work, I purposefully choose to design technologies that facilitate interactions that are impossible without technology. Technology should provide new ways to interact with people without replacing our real-life interactions with people. The Empathy Box and Amulet are good examples of this. There are many related projects that attempt to alleviate the pain of long distance relationships by simulating being close to someone in person through haptic interfaces. This will always fall short, and I have no interest in trying to simulate real-life interactions with
a technology. Instead, my devices connect you through warmth with a group of strangers in order to change your perspective on your connectedness with people in general, especially those outside of your social circle. Since you will never know the people’s names, how they look, or the details of their lives, this type of connection would be impossible in real life.

Q  **What is a real-world example of “human-like” tech that you hold up as a model with healthy societal implications?**

A  One example I like to refer to is OXO’s Good Grips tools that were designed for people with rheumatoid arthritis. They were designed for a smaller population of people with a particularly severe issue, but, by making sure the product worked for them, the product was better for everyone else.

In the high-tech/software world, I can’t think of a perfect example of a specific technology that is “human-like,” humane, empathetic, or even good because the technology tends to be less specific and in flux. However, I can think of people who are actively struggling with how their technologies fall short and are constantly iterating on their work to make it better. This resistance to complacency is what I’d choose to highlight because technology is less static than ever. Recently, scholar and author Donna Haraway described this as “staying with the trouble.”

To learn more about Sophia Brueckner’s work, see her TEDxUofM talk, and to read our full interview with her, visit sophiabrueckner.com

**Find Your Passion**

**Stamps faculty** play a critical role in leading the cultural conversations of our time. Join us in support of these efforts. Please contact Mary Alice Bankert at 734.936.0678 or mbankert@umich.edu.
Snapshots in History

We haven’t always been called the “Stamps School of Art & Design,” but creative practice and scholarship have been part of the University of Michigan experience from the start. We’re celebrating the university’s bicentennial year in 2017 with a look back at key moments in our school’s history, illustrated by Carolyn Nowak (BFA ’11).

**IT BEGINS WITH A TERRITORIAL ACT**

The territorial act of 1817 asserted that U-M would be a place for arts, specifying an educational approach that would incorporate “taste, genius, skills, [and] a sense of beauty.” After a few false starts in this direction, at mid-century, a portraitist named Alvah Bradish offered U-M the gifts of an alligator and Caribbean fish in exchange for an appointment as the University’s professor of fine arts.

**SETTING UP SHOP: ARTS RESOURCING BEGINS**

In 1910, the College of Literature, Science, and the Arts established a Department of Fine Arts. While the department’s focus was primarily on art history — punctuated by its administratively intertwined relationship with the U-M Museum of Art — the department chair, Herbert Richard Cross, steadily built up the materials and equipment necessary for a well-functioning art school to thrive at U-M.

**WE’RE IN THE MONEY: U-M GETS $100K FOR THE ARTS**

In 1928, the Carnegie Corporation recognized the need for more arts education on campus with a $100,000 grant for the development of fine arts on campus.
WHAT’S IN A NAME? ART & DESIGN
SEARCHES FOR IDENTITY

While arts programs developed in several units across campus in the early 1900s, the College of Architecture had taken an active role in arts education as its curriculum.

Originally housed in the College of Engineering, the College of Architecture was recognized as fully autonomous in 1931. In 1938, the school was renamed the College of Architecture and Design. And in 1954, the College of Architecture and Design became the College of Architecture and Art. The Department of Art was a distinct unit in the College, with its own administration, faculty, and staff, but with shared deans.

SPREAD THIN:
ART & DESIGN WITHOUT A HOME

Enrollment in architecture and art courses increased steadily after WWII, over time resulting in classes to be taught in makeshift facilities around campus. Classes were held in the old Argus factory, a converted garage, a vacant house, and the basement of the School of Education. The physical space was utterly inadequate. In 1967, the Department of Art was up for accreditation by the National Association of Schools of Art and Design. The associated noted the tension caused by a “deplorable physical plant,” with few spaces for non-art students.

NORTH CAMPUS MOVE

While a new architecture building had been proposed for North Campus as early as 1950, it wasn’t authorized until 1964. Construction finally began in 1972 and the building was occupied in 1974. While the building was big enough for a 50% increase in students, money was too tight to hire the faculty needed to teach that many students. When the National Association of Schools of Art and Design returned to campus in 1977 for reaccreditation, the school was now praised for the ample physical space it provided to students.

BLACK ACTION MOVEMENT

In 1970, U-M students launched the Black Action Movement, a series of three major protests by African American students at the University of Michigan: 1970 (BAM I), 1975 (BAM II), and 1987 (BAM III). The protests enlivened the entire campus community and sought to increase minority enrollment, increase financial aid to incoming minority students, and establish a Black Student Center to foster community among black students. During BAM I, over 300 professors and teaching assistants canceled classes and many departments were shut down. The university gave approval to the essential demands of increased minority aid, services, and staff, and agreed to work toward a goal of 10% African-American enrollment by 1973.
In the early 1990s, the School of Art embraced the global trend toward computers and networked technology by opening courses in these subject areas for students and faculty. The courses went by the name MouseTRAP (Technical Resources for Arts Persons). During this time, the school also expanded their definition of art by taking on faculty with completely different backgrounds. It was during this time that the school hired its first computer engineer to teach new ways of thinking about art and design in the classroom.

In the early 1980s, the School of Art was asked to cut 25% of its budget to assist the university in a reallocation of $20 million. In March of 1983, students made their most public statement of support for the School of Art when — with coaching from the popular professor Ted Ramsay — they held a series of protests on campus. Students marched in silent military formation and dressed uniformly in black with the word ART pinned to their chests. At the call of a whistle, one student would wave a giant replica of an X-ACTO knife to “cut down” 25% of the group, who’d fall to their knees. Regional press covered the protests broadly. While some cuts were still made, they were much less significant than originally proposed.

In 1973, the College of Architecture & Design performed a self-study to determine the best course forward for creative studies to thrive at U-M. The key recommendation that came from the study was that art and architecture be divided into autonomous schools. The Art School curriculum would explore new media and employ community outreach programs, use exhibitions and lecture to disseminate knowledge, and emphasize interdisciplinary education. The recommendation was adopted and in 1974 George Bayliss took the reins as the first dean of the new School of Art.

The name of the School changed from School of Art to School of Art and Design (approved at a March 1996 Regents meeting).
A NEW ERA: THE PENNY W. STAMPS SCHOOL OF ART & DESIGN

The year 2012 marked the beginning of a new era for the school: Gunalan Nadarajan succeeded Bryan Rogers as Dean, and 1966 alumnus Penny Stamps and her husband, Roe Stamps, initiated a $40 million commitment to the School of Art & Design. This remarkable gift made Penny W. and E. Roe Stamps the most generous donors in the School’s history and among the most generous benefactors to any art and design school in the United States. On September 20, 2012, as a gesture of gratitude and recognition, the Board of Regents renamed the School the Penny W. Stamps School of Art & Design — or, simply, the Stamps School.

MOVE TO ONE MAJOR: ART AND DESIGN

In 2000, under the leadership of the new dean, Bryan Rogers, the school re-imagined its mission and curriculum. Media-specific concentrations were eliminated, there was an expansion of tenure/tenure-track faculty hires, international travel became a requirement, and students assembled interdisciplinary courses based on their own interests, all graduating with a single major: Art & Design. The objective was to equip students with a multi-purpose toolkit of conceptual and practical skills and cultural awareness that could prepare them for a wide array of creative practices.

LOOKING FORWARD

Stamps Dean Guna Nadarajan on what the future holds: “A decade from now, I envision the school as a nationally and globally recognized leader in art and design education of a different kind. Soon, we will occupy a unique educational niche and function as a definitive part of the University of Michigan. We will achieve that status by exploring a future for creative education that goes beyond the narrowly defined worlds of art and design, a future that embraces the potential of creative practitioners to be active participants in the creative economy.”

A SPEAKER SERIES IS BORN

In 1998, Penny W. Stamps (BFA ’66), generously founded the Penny W. Stamps Distinguished Speakers Series. In 2000, the series became regularized as the weekly campus happening at the historic Michigan Theater we know and love today: The Penny W. Stamps Distinguished Speaker Series. The series is free and open to the public but is also a required course for all art & design students at U-M, with opportunities to connect with the speakers during their campus visit.
School of Art Protests

While the headline “Budget Cuts to the arts, protests in the streets” could easily be ripped from 2017, it also describes a moment in the Stamps School history when the university’s Budget Priorities Committee proposed to cut the school’s budget by 25% in 1983. It took the dogged determination of a dean, the disciplined vision of a faculty member, and the mobilization of over 300 art and design students to safeguard the school from what would’ve been a devastating blow.

Read the full article at stamps.umich.edu/1983protests
Ahde Lahti (B.S. Des. ’65, MFA ’68), describing “Spider,” the hand-built car he drove during his freshmen year at U-M: “It was a two seater, where the driver or passenger had to climb over the side and into the car. No doors, no windshield, no wipers, no permanent lights, no padding on the Eames fiberglass office chairs. Not a bucket seat with leather. Just two slippery plastics with a hole cut in low to drain out the rainwater. You guessed it, no top either.”

Many Stamps alums have fond memories of Drake’s Sandwich Shop in downtown Ann Arbor. From its opening in 1935 to its closing in 1993, Drakes served sandwiches, limeade, and penny candy to college students, cops, and everyone in between. Photo by Amy Peck Abraham (BFA ’83).
History as Legacy:
The Bicentennial Opportunity Matching Initiative & Jan Boynton (BFA ’70)

“I grew up in a rural, isolated, insular community in mid-Michigan,” said Boynton. “I never fit in too well there. I asked too many questions, wanted to know more about everything, liked to talk with strangers. At the University of Michigan, I met others who were also curious about many things, and interested in learning more. I was exposed to new people, places, ideas. I also learned to experiment, to try things, to change one’s mind or direction.”

Like most Wolverines, Boynton has a natural curiosity and commitment to making a difference in the world that’s led to an experience-rich life. After earning her BFA in Interior Design, she moved several times, and has lived in Palo Alto, California since 1977. Shortly after moving to California, a chance encounter changed her life trajectory. “I was at UCLA waiting for a friend, and a nurse walked past me. I thought ‘I can do that!’ I went home, looked up every accredited nursing school within 100 miles, and applied to all.”

After graduating from LA Valley College, Boynton had a very satisfying thirty-six-and-a-half-year career as a registered nurse. All but one of those years was spent at Stanford University Hospital, and she thrived in her “perfect job” (crisis intervention nurse) for her final twenty-nine years at Stanford. Though working in a completely separate field of study from art and design, she reports that the “design thinking” she had previously mastered gave her a unique competence, especially as a crisis nurse.

Jan Boynton (BFA ’70) is an incredibly active member of the Stamps community, supporting the school since the 1980s, including substantial support of Stamps faculty work through the Bryan Rogers Edge Award. In 2017, as the University of Michigan began its Bicentennial Celebrations, she found herself reflecting on the role that U-M played in the shaping of her personal history.
“At the University of Michigan, ... I was exposed to new people, places, ideas. I also learned to experiment, to try things, to change one’s mind or direction.”

“Usually one thinks of hospital work as requiring lots of caring, compassion, medical knowledge, and nursing skills. All of that is true. However, each rescue is also a ‘design problem.’ We had to assess what we had, what we needed, how to resource our needs, what substitutions might work, and how to make every aspect of care work together seamlessly,” Boynton stated. “That’s where my most excellent design training from the University of Michigan served me so well. I taught others what I knew, and it turns out, if one approaches a crisis situation as a “design problem” which needs to be solved well and quickly, one stays much calmer, and thinks more clearly. These are very helpful attitudes when trying to save people’s lives.”

Boynton added a third degree, an MA (counseling psychology) in 1990. Since retiring, she’s spending more time on environmental, animal welfare, and social justice issues.

Boynton made the decision to honor the university’s Bicentennial through the creation of the JMB Scholarship, a need-based fund to support incoming freshmen in three academic units: the College of Literature, Science, and the Arts; the Taubman College of Architecture and Urban Planning; and the Penny W. Stamps School of Art & Design at the University of Michigan. The scholarship is part of the Bicentennial Matching Programs, a 1:2 match for scholarship and fellowship gifts that provide need-based financial aid to support new or existing endowments for undergraduate, graduate, or professional scholarships.

“When the university accepted me as an art and design student, that gave me a chance for a better and more satisfying life,” said Boynton. “My scholarship allowed me to attend, and part-time campus jobs helped me pay for housing and other expenses. I want to make sure that students continue to receive this kind of support.”
Srimoyee Mitra's intrigue with art as an experience began early on during visits to her grandparents' theatre and film production company, in Calcutta, India. "I grew up in Mumbai and we would take trips to see my grandparents in Calcutta when I was a young girl," said Mitra. "I would sit at the theatre sets of their production company for hours and watch rehearsals. There were so many things to look at and play with."

That intrigue continued well into Mitra's teen years, when, at age 16, she began a two-year, pre-university program at the Mahindra United World College in Pune, Maharashtra, India. "I had read about the program in the newspaper and decided to apply," she said. "Being a part of the school, which brings together students from diverse cultures and experiences, really changed my life. It was a formative time for me."
At 19, Mitra left Mumbai and headed for Toronto, Canada, to study acting, playwriting, and directing at Glendon College, York University, where she earned a bachelor’s degree in Drama Studies and International Studies in 2004. “I learned a lot about space with working in theatre — whether it was the relationship between my body and the space, other bodies in the room with me, or to things that are in the space. And, about how we animate and activate that space,” said Mitra. “Theatre played an important role in helping me learn about these intersections.”

After a brief stint as an arts writer for Time Out Mumbai and The Indian Express, Mitra returned to York University, School of the Arts, Media Performance and Design, to pursue Art History and earned a master’s degree in the discipline in 2008. “Arts writing introduced me to the work of visualizing,” she said. “So I decided to go back to school to study the history of art. With theatre and space, I couldn’t be as experimental as I wanted to be.”

Soon, Mitra began to curate exhibitions at the South Asian Visual Arts Centre in Toronto, Canada, and at Ek Aur Level Chalte Chalte: A Festival of Theatre for Change in Mumbai, India, which brought together emerging photo-based artists from universities in Mumbai. “It was at this point I realized that being a curator was the thing for me,” said Mitra. “I didn’t really choose the profession; it chose me.”

Such point of entry into the profession led to Mitra’s next role as Curator of Contemporary Art at the Art Gallery of Windsor, Ontario, Canada, in 2011, where she created exhibitions and public programs for the next five years. While at the gallery, Mitra launched a series of exhibitions titled Border Cultures: Part One, Two, and Three, which took place over a period of three years with large group exhibitions bringing together artists from Windsor, Detroit, and across the world. Not surprisingly, the work garnered the accolade of “Exhibition of the Year” in 2013 and Art Publication Award in 2015 by the Ontario Association of Art Galleries. “The idea was to launch this exhibition as a site of research — to try to understand what it means to be a border city in the 20th Century,” she said. “At the time, there was no tangible dialogue to make sense of the cross-border experience, although it was very much a part of everyone’s life there.”

This year, Mitra assumed the role of inaugural director of the new Stamps Gallery, where she will head the 8,000-square-foot space situated in downtown Ann Arbor. “It is
an honor and a privilege to lead the Stamps Gallery, to be the inaugural director. This is an important opportunity for all of us — faculty, staff, students, and the community — to make this gallery our own,” said Mitra. “I envision the Stamps Gallery as a lively, collaborative space that is constantly changing; not static. It can be a place for displaying artwork, performance art, or a workspace where the artwork itself is transforming through the course of the exhibition or the project. I’m really interested in thinking about how gallery spaces can function as labs or incubator spaces where folks can try out ideas.”

The downtown location replaces the Penny W. Stamps School of Art & Design’s existing gallery spaces on and off campus, including Work Gallery and Slusser Gallery, while providing 2,500 additional square feet for exhibitions. “Since the gallery is new and there is no established culture, I see this as an opportunity to develop a framework that is solid, robust, inclusive, and deep enough that we can keep mining,” she said. “There is a sense of lightness, risk, and possibility that we can create with this new space that is really meaningful, not just for students, staff, and faculty, but for the wider community — locally, regionally, nationally, and internationally.”

Plainly put, the focus of Mitra’s curatorial practice has always centered largely around cultural and social research. Her new role with the Stamps Gallery calls to mind a similar focus. “The Stamps School places a strong emphasis on research as part of the curriculum,” said Srimoyee. “We are training students to go out into the world with the tools to address social change through art and design, and how that can be leveraged. It’s a really progressive and inspiring viewpoint,
and a great fit for my work which is very much invested in questions of social justice.”

Of late, Mitra has turned her investigations to the role that art and design can play in understanding some of the things that people take for granted in their everyday lives. “Art and design have a role in bringing forth these lesser-known narratives into the society; hopefully providing alternate models to some of the accepted norms. In broad strokes, these things are much larger than the human experience,” she said.

Prominent in Mitra’s vision for the Stamps Gallery is the component of public engagement, which she maintains is at the crux of what a public gallery is all about. “On a fundamental level, public engagement is about how the work at the gallery communicates with the larger, broader, and more diverse audience. But along with that, I think it’s the way in which the work in the gallery is animated to the larger public, and who gets to animate these works,” said Mitra. “The aspect of who gets to animate the work becomes really important because there is a question of power in that. Everything we do through art and design in the gallery is part of a contribution to the culture of the community. We are writing its history, so it’s really important to be respectful of who is being represented. I don’t believe the folks at the gallery are the only ones who should speak.”

Today, Srimoyee Mitra continues to draw inspiration from her rich family history. “I’m really amazed to think about my grandparents and what their lives must have been like. And, I can’t really think tangibly about what my great grandparents’ lives were like under colonial rule in Calcutta,” she said. “I have a lot of respect for how they survived and how they thrived. This continues to inspire me and to shape my interest in learning about history, culture, and different experiences and ways of living in the world.”

…”They are training students to go out into the world with the tools to address social change through art and design…”
If you’ve ever spent time in a hospital, you can probably relate to this scenario: your procedure is done, you’re rested, and it’s time to go home. Or is it? And what still needs to happen first?

The answer likely depends on who you ask, and even then results can be inconclusive. While hospital staff may be working hard to get you discharged, as a patient waiting alone in a room, it’s easy to feel lost in the shuffle.

Ji Youn Shin (MDes ’17) says patients are often left skimming pamphlets and repeating answers to the same questions from different hospital staff. The recent Stamps MDes graduate thinks there’s a better way to keep patients and staff informed.

“Patients have limited access to information or facts, while clinicians have different communication artifacts, like computers and pagers and phones,” she says. “Patients only have a nurse call button.”

Shin and her colleagues in the first graduating cohort from the Stamps MDes in Integrative Design program have thought a lot about issues like these. The group spent the last 18 months researching and addressing health care transitions from a design perspective.

Founded in 2015, the two-year program focuses on design processes and asks students to take on complex, ongoing societal problems — “wicked problems” in planning speak — by working with professional partners in the field.

In later 2015, after a semester-long campus- and community-wide search for the right partner, the group began work with the then new Integrated Michigan Patient-Centered Alliance in Care Transitions (I-MPACT), a first-of-its-kind patient-focused Blue Cross and Blue Shield of Michigan collaborative of physicians, hospitals,
providers, patients, and caregivers.

Elizabeth Vander Veen (MDes ’17) says the project hit all the main points the cohort was looking for — multiple perspectives and needs, scalability, and potential for lasting impact. And since it was so new, the group played an active role in how all this was done from the start.

“We’ve been on the I-MPACT project team from the near start,” Vander Veen says. “We came on before the program manager, the quality improvement specialist, the QI nurse coordinator, and current directors.”

Care transitions can be thought of as whenever a patient moves from one location of care to another. That could be from the hospital to a nursing facility or from the hospital to home or even from another facility back to the hospital. Whenever this happens, Vander Veen says things fall through the cracks, and there are a lot of unknowns, especially after patients go home.

To get started, the cohort worked with local hospitals, clinicians, and patients to review what happens the day a patient is discharged. They conducted interviews, shadowed doctors and nurses, and even observed consenting patients.

“Discharge itself is very hospital-centric,” Vander Veen says. “You’re just discharging the patient out of the hospital. Why isn’t it called ‘getting ready for the next step’ or ‘getting ready to go home’?”

As designers, the candidates were particularly sensitive to the environment and bringing the patient experience to the forefront.

“We tried to find discharge processes,” Vander Veen says. “It was very elusive, and we didn’t really find it. There isn’t really a planned process.”

For patients, however, it feels like a process, just not a very good one. And there’s lots of waiting. On her first day of observations, Aditi Bidkar (MDes ’17) sat with a patient who waited an entire day to be discharged, but it didn’t happen.

“In these sets of observations, I saw a huge disappointment,” she says. As designers, the candidates were particularly sensitive to the environment and bringing the patient experience to the forefront.

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“In these sets of observations, I saw a huge disappointment,” she says. One of the clinicians the students worked with early on was Dr. David Bozaan with Michigan Medicine, who agreed to host them for a day of observations. While he notes care transitions aren’t a newly recognized problem, Bozaan saw a lot of value in the students’ approach and eventually became advisor for three of the candidates.

Patients have limited access to information or facts, while clinicians have different communication artifacts, like computers and pagers and phones,” she says. “Patients only have a nurse call button.”
A lot of what’s happening is completely invisible to the patient, and that work was really designed to make the invisible work more visible.”

“...completely invisible to the patient, and that work was really designed to make the invisible work more visible.”

Graduate thesis projects.

“We in healthcare can be somewhat narrow focused through our healthcare lens,” he says. “We may not see the problem because of our somewhat biased experience in the same light maybe a design team would see the problem,” Bozaan says.

From their initial findings, the cohort organized an I-MPACT kickoff program hosted at the MDes studio in spring 2016. The event brought together different hospitals, physicians, and patients to better understand care transitions from a holistic perspective and walk away with some interventions to implement over the summer.

Kai Yu (MDes ’17) says the event’s success could be attributed to the hours the cohort put in getting to know their audience.

“Since we want to be integrative designers, the most important foundation is you need to talk other people’s language,” he says. “This language is learned by the context of research, by our experience in the field, by all the key findings we collected from interviews and observations.”

Since that first kickoff, Vander Veen and Manasi Agarwal (MDes ’17) continued to work with I-MPACT as interns and helped facilitate additional kickoffs, where they introduced new components, like an introductory game simulating the discharge process and journey maps to help participants visualize the discharge process from start to finish.

“When we had held the first kickoff, we didn’t have a journey map as such, but we were asking them to map out a journey from their understanding, and it was very fragmented,” Agarwal says. “People just knew their portion of the discharge process.”

While Vander Veen and Agarwal helped systematize the group’s findings into replicable processes that are now part of I-MPACT, their classmates pursued individual thesis projects aimed at improving communications during and around care transitions.

Kuan-Ting Ho (MDes ’17) focused his work on ways to improve information sharing between doctors and nurses that allows for handwritten notes and electronic health record systems to be used more effectively side-by-side through use of a software application he designed.

Ji Youn Shin’s (MDes ’17) research on patient-clinician communications led her to design a tablet-based platform that patients can use to enter relevant information about themselves just once and also retrieve information about their stay and where they are at in the process.

As her thesis advisor, Bozaan says Shin’s project helps solve the problem of keeping
patients in the loop on just how much work goes into getting them discharged.

“A lot of what’s happening is completely invisible to the patient, and that work was really designed to make the invisible work more visible,” he says.

After graduating, Shin plans to further develop her study, which recently received Institutional Review Board approval for testing in hospitals. Shin will also work with physicians at C.S. Mott Children’s Hospital as a design researcher to develop a platform for children with leukemia.

Not all of the MDes graduates plan to continue in health care (more than one expressed interest in working in education or food systems), but the skills and methodology learned over the last two years should prepare them for leadership positions with organizations and corporations that understand the value of visualizing what could be rather than what has been.

“A lot of processes and points of view are very linear, but as designers, we are in a very comfortable space when we see ambiguity,” Bidkar says. “We kind of actually savor it in a way.”

After working with the cohort for the last several months, Bozaan says adding a designer to Michigan Medicine's own Quality Improvement team would make an immediate impact, and he sees that going well beyond healthcare.

“Other technical fields have that same space for designers,” Bozaan says. “I think their approach to the problem is somewhat different than the approach we traditionally take in, and I think it’s tremendously valuable.”

Find Your Passion

Partner relationships play a critical role in the Stamps MDes curriculum. In 2016-17, the MDes program benefited from strong industry support and design research opportunities with Guardian Industries and IBM Watson Health. Join us in these efforts. Please contact Eric Schramm at 734.647.0650 or ericwil@umich.edu for more information.
Bio-Art Illumination: Marta de Menezes Visits Stamps

When art and design students first hear that they’re going to make creative work using gene manipulation techniques, they may imagine using gadgetry straight out of a science fiction movie, “whirring machines that bleep and bloop,” as Stamps Associate Professor and MFA Program Director Osman Khan put it.

In reality, the Petri dishes and vials used in genetic modification is much more straightforward. According to Khan, “this new, high-tech technology is just a little flask, which allows you to cut DNA.”

Khan spoke from recent experience at the conclusion of a three-day Stamps workshop, where participants used CRISPR-Cas9 technology to genetically modify bacteria to serve as media for artwork. Dean Guna Nadarajan invited visiting artist Marta de Menezes to Stamps to lead the session on Contemporary Art and Life Sciences in late March and early April 2017.

To oversimplify it, CRISPR is a genetic modification technique involving a molecule that carries precise instructions on where to cut a section of DNA and replace it with a new one. It’s been a hot topic in science and the media in the last several years because of how precisely it allows scientists to modify genes, and it raises many questions about how, and when, it should be used.

Over the course of the workshop, participants modified bacteria and yeast cells to make them appear as if they glow in the dark and, in the bacteria’s case, resist an antibiotic used to kill off those that didn’t take the change. They also discussed the creative possibilities of bio-art — and the ethical and aesthetic questions that this area of creative practice raises.

One of the main reasons the school invited de Menezes, according to Khan, was to show students why artists are interested in using biological material as media and not just Artwork by Marta de Menezes, In the Beginning
It’s important for our students to think beyond the traditions of what art practice is...”

It’s important for our students to think beyond the traditions of what art practice is...”

used to not only “cut and paste” desirable and undesirable genes, but also to recover lost biodiversity and go “backward in the phylogenetic trees” of certain organisms, specifically drosophila flies and Mexican corn.

While CRISPR technology is at the forefront of a lot of scientific discussion and has been a focus of her work, de Menezes says it’s these broader concepts and questions of why and how to use these techniques that are meaningful.

Smith has been working with a volunteer organization to help Middle Eastern refugees acquire drivers licenses and is amazed by how much documentation is needed to “illuminate just who they are.” He noted a parallel to his fluorescent yeast.

“When we look at this dish or that dish, there’s not much difference. We can’t tell them apart,” he said. “But as soon as I mediate it with these glasses plus this light, I now distinguish them. Without these, I don’t distinguish them. They’re all yeast.”

To make his point, he planned to build a stand with two stationary petri dishes attached — one with fluorescent yeast and one with non-fluorescent — and a rotating arm with a light filter and a separate one with a UV light above them. “The only time you’ll be able to distinguish yes or no is if they happen to coincide in just the right way or right moment,” he said.

To learn more about the work of Marta de Menezes, visit martademenezes.com.

Find Your Passion

Individual donors support students through the funding of visiting artists like Marta de Menezes. Join us in support of these efforts. Please contact Mary Alice Bankert at 734.936.0678 or mbankert@umich.edu.
Identity Politics in Art & Design

How can art and design not only help reveal various cultural biases but also help us move past them?

As the University of Michigan enters year two of its Diversity, Equity & Inclusion (DE&I) Strategic Plan, Stamps Professor Marianetta Porter and Associate Professor Irina Aristarkhova will put these and other tough questions to students in a new upper level undergraduate course tentatively titled “Identity Politics in Art & Design.”

The co-creators say the class helps fill two needs voiced by Stamps students: first, for more outlets to engage with current affairs and, second, more opportunities to receive feedback on work about personal identity.

The course also makes good on a faculty-led Stamps curriculum initiative focused on inclusivity in the classroom and is backed by one of eight new grants to support inclusive teaching efforts — two for creating new courses, and six for revising existing ones.

“There’s a difference between inclusive teaching in an Engineering or an LSA classroom and inclusive teaching in the studio,” Aristarkhova says. “We rarely discuss what it means, inclusive teaching in a studio. We hope to contribute to a national conversation on inclusive studio pedagogy.”

The professors bring years of experience working with topics like...
identity politics to the course. As a Stamps professor who also teaches Art History and Women’s Studies, Aristarkhova has written extensively on feminist theory and aesthetics, while professor Porter’s scholarly work and visual art is based in African American history, culture, and representation as it plays out in modern life.

Their approach to the course, which includes a weekly three-hour seminar and another three-hour studio session, is also a new one.

“We wanted to try a structure where there was a real explicit and direct relationship between what students are learning and studying conceptually and theoretically and also what they were doing hands-on in the studio — the ideas and the making,” Porter says. “It’s really an opportunity for those things to solidly merge with one another. I don’t think that’s happened before.”

Through research, discussion, and studio work, students will cover four main units over the semester: politics and the notion of power, psychology of visual language, identity and representation, and activism and responsibility.

Assignments could include writing manifestos and responding to prompts, including political slogans written on hats and T-shirts (think, “Make America Great Again” or “Black Lives Matter”).

For a lesson on form, meaning, and content, students will choose an object from their own culture and research its history, how it’s been used, and why it means what it does. Then they’ll use that research to translate their object in the studio for a different take on it.

“Take a hammer for example,” Porter says. “If I made that hammer out of cloth, I’ve changed its meaning, its function.”

Porter cites Kara Walker’s *A Subtlety, or the Marvelous Sugar Baby* as a case study in how form and materials can impact public reaction to a piece. The African American artist’s 2014 installation at the former Domino Sugar plant in Brooklyn, N.Y., features, as the *New York Times* described it, “an enormous sugarcoated woman-sphinx with undeniably black features and wearing only an Aunt Jemima kerchief and earrings,” before raving, “it is beautiful, brazen and disturbing, and above all a densely layered statement that both indicts and pays tribute.”

Highlighting minority or marginalized artists, like Walker, is also an important aspect of the course. Porter says she’ll bring a wide range of references — “artists of color, queer artists, artists with disabilities” — to help students see that there are many voices, not one “monolithic approach that represents what an artist is.”

Appreciating those different perspectives also plays to the course’s key goal of helping students get outside of their own perceptions en route to becoming professionals.

In the end, the instructors hope students will better understand and talk about their implicit biases and then move past them, when it comes to art and design. They also hope to help connect them with the larger social and political conversations going on around them.

“In art, oftentimes there’s this notion that it’s just self expression,” Porter says. “Whatever you feel, you put it out on the canvas or carve it into stone. Certainly these issues emanate from our own personal experience, but they’re bigger than that.”

And the job is getting bigger, too. As the world gets more and more visual, Porter says artists and designers will actively shape how we see it.

“If we’re not challenging our students to think more deeply about these complex issues of race, class or gender, they can’t rise to the task of really positively informing our world,” she says. “I’m hoping the class will have an extension way beyond their graduation, that they will be sensitized to at least stop and think about someone else’s point of view, whether they agree with it or not, to really think about the work they put out there and how that informs us about the world around us.”
Chicana Fotos

By Jenn McKee

The night before the official opening of Chicana Fotos — a new art exhibit featuring the early work of photographer/filmmaker Nancy De Los Santos at Wayne State University’s Walter P. Reuther Library — a group of University of Michigan undergrads who co-designed the exhibition were putting finishing touches on the installation, doing some last-minute problem-solving, and eating pizza.
“AT ONE POINT, WE WERE ALL SITTING AROUND, and I said, ‘I feel like we’ve all shrunk, and we’re now living in our model,’” said U-M student Emilie Farrugia.

That’s because for the last few months, a dozen U-M Stamps School of Art & Design students who enrolled in an Exhibition Design class taught by Hannah Smotrich and Katie Rubin have been hashing out ideas regarding which photos to showcase, and how to arrange them within the Reuther Library’s unique gallery space, so as to tell De Los Santos’ story in a cohesive way.

This involved small groups of students building detailed cardboard models, which De Los Santos — a U-M alumna herself — came to see in person, offering thoughtful feedback. She talked about the stories behind individual photos, from which the students then re-calibrated their ideas, building toward a common vision.

“At one point, we’d separated her photos into three categories: the feminist eye, picturing the 1970s, and life in Chicago,” said Farrugia. “But after meeting with her, and hearing her talk more about the photos, we started seeing how they all matched together, and how the unifying theme was this sense of community.”

“Getting to know (De Los Santos) really drove our design,” said U-M student Andrew Han. “Thinking about who she was — this really spunky, energetic woman — gave us ideas about what kind of feel we wanted the exhibition to have.”

De Los Santos, who grew up in Chicago as the daughter of Mexican-American parents, previously worked as producer for the nationally syndicated show, At the Movies with Siskel & Ebert; she co-wrote and co-produced The Bronze Screen: 100 Years of the Latin Image.
in Hollywood Cinema; and she was an associate producer on the feature film Selena, starring Jennifer Lopez.

But before her filmmaking career began, she’d worked as a co-editor of, and photographer for, a Chicano student newspaper (Contra le pared) at Northeastern Illinois University. This work lit a fire in terms of De Los Santos’ activism, and with camera in hand, she snapped photos at Chicano Movement marches and rallies, farmworker mobilizations in Chicago and Texas, and the first-ever International Women’s Year Conference in Mexico in 1977. Yet she also captured intimate moments of everyday Latina/o life during a time of social transformation.

De Los Santos confessed that the rare photos featured in Chicana Fotos were just a sampling of the hundreds that she’s carted around through multiple moves to different parts of the country over several decades. Seeing the new exhibit in its final form has been an emotional bit of time travel for the artist.

“The word that came to me when I walked in was ‘overwhelming,’” said De Los Santos. “These experiences happened in a very developmental time in my life.”

The initial link between De Los Santos — who concluded her undergraduate studies at University of Texas at Austin, then earned a communications master’s degree from the University of Michigan — and the Stamps School was an outgrowth of the artist’s conversations with U-M American Culture and Women’s Studies professor Maria Cotera.

Cotera’s online archive of oral histories and materials, Chicana por mi Raza, focuses on Chicana feminism in the years 1965-85. When Cotera reached out to De Los Santos, hoping to include her voice and archives in the project, Cotera got way more than she ever expected.

“When she said that she would come over and bring a few things that we could scan, we did not expect her to arrive with three giant boxes filled with photographs, negatives, slides — a massive archive, and she came to our doorstep with it,” Cotera explained during a gallery talk. “... And she said, ‘No, there’s more in the car.’ We kept going back to the car, and it was like, ‘How much stuff did she bring?’ Linda (Garcia Merchant) and I, that trip in L.A., we pulled all-nighters like college students, two nights in a row, scanning some of the really historic materials that (De Los Santos) had. ... But we also realized Nancy was actually a pretty important photographer in the movement years.”

Cotera said there are two things that make De Los Santos’ photos particularly distinctive: they offer a woman’s view of what’s largely considered to be a “male” Chicano movement, and they explore the Latina/o communities and social justice efforts beyond America’s Southwest.

But regardless of why the work deserves particular attention, the act of asking an artist to entrust a group of students with an exhibition inevitably requires a leap of faith.

“The first time I met with the students, I saw... For most students, this was the first time they’ve really been able to see something go from their head out into the real world.”
their sincerity, and a love for what they’re doing,” said De Los Santos. “I could just see it in their eyes, and in the care they put into developing their models. I’ll admit, there was maybe one Latina in this group, … and I wondered for a second if they would get it. But they did. They understood. They did not have to be Hispanic to look at my photo of a girl sitting at the window and see the dreams in her eyes. … Every photo they chose — they chose all the right photos for all the right reasons.”

Previously when this class was offered, students put together a smaller scale show on their own campus as a final project. This most recent iteration was more ambitious — to such a degree that the execution carried over into the next semester, with seven students signing on for an independent study in order to see the installation through.

Plus, because the Reuther Library at WSU has the most extensive labor archives in North America, archivists have worked with U-M’s team to match contextual articles and materials with De Los Santos’ photos, and Cotera provided much of the exhibition’s text.

Thus, to call the show a group effort would be no exaggeration. But collaborations, especially among creatives, can be challenging. What made this one work?

“Nancy is such a generous spirit,” said Katie Rubin, one of the Stamps course’s teachers. “She made the students feel comfortable, … and she put a lot of faith in them, in Hannah and me, and in Maria. A lot of artists wouldn’t have done that. And our students felt a great responsibility because she was so giving of herself and her work. … For most students, this was the first time they’ve really been able to see something go from their head out into the real world. That’s a rare experience in academia.”

It’s been a thrill for De Los Santos, too.

“It’s so amazing to me that these images I’ve been carting around in boxes all these years are now being shared.”

“I just love it,” she said of Chicana Fotos. “‘Satisfied’ is not the word. More like over-the-moon proud. I cried just walking in the first time. It’s so amazing to me that these images I’ve been carting around in boxes all these years are now being shared.”

Chicana Fotos was on display at the Walter P. Reuther Library at Wayne State University.
From Antiquity to Contemporary

Professor Jim Cogswell's Cosmogonic Tattoos

by Cristina Lorenzetti

As a Faculty Fellow in the U-M Institute for the Humanities (III), Stamps Professor Jim Cogswell (Painting & Drawing) was provided with a release from teaching during the 2016-2017 academic year to exclusively pursue his creative project, Cosmogonic Tattoos.

First, the project.

Cosmogonic Tattoos is a two-site, adhesive vinyl window installation on the glass walls of the Kelsey Museum of Archeology and the University of Michigan Museum of Art (UMMA), based entirely on objects found in their two collections. A concurrent gallery exhibition at the Kelsey will offer the public a glimpse into Cogswell’s process and a link to the project’s source material within the museum collection.

Cosmogony is typically defined as the scientific field of study dedicated to the exploration of the solar system’s origins, but Cogswell embraces a broader use of the term, rooted in the kinds of human storytelling that shape our ethics, morals, and holistic understandings. “Cosmogonies are our explanations for how our world came to be, reflecting our assumptions about the fundamental nature of the universe,” Cogswell states. “They inflect our values and help determine how we behave in the world, how we think of who are as a species, as a society, as individuals.”

In Cosmogonic Tattoos, Cogswell recognizes the role of museums in narrating the story of items in their collection, adding to our cumulative human knowledge around who we are as a species, what we value, and the stories we pass from one generation to the next. The vinyl “tattoos” on UMMA and Kelsey reframe the stories these institutions and their collections tell, prompting viewers to engage with the narrative in new ways.

The process: making is thinking

Cosmogonic Tattoos began roughly five years ago when Jim Cogswell went to the Kelsey Museum of Archaeology and proposed a window mural based on objects in their collection for their new exhibit wing. He wasn’t yet quite sure what the project would fully entail, but he let his curiosity drive, trusting that meaning and form would emerge in the process of making. Cogswell started reading about archaeology. He invited curators to talk to him about his work, and asked them to share what they were doing. He would walk through the museum and sketch. Back in his home studio, he began to experiment. “Vinyl is just a flat form,” said Cogswell. “I knew I wanted something that really spoke of the object, migration, and plunder. Cogswell also uses this installation to examine the relationship between works from antiquity and contemporary artistic interpretations of them. A series of transmission towers evokes the gap between the two buildings, UMMA and Kelsey, making it part of a single, continuously unfolding narrative.
but I had to find a way to produce this in 2D. So I rummaged around in the studio, found some materials I had on hand. I had a photograph of an object, laid a piece of Mylar over it, traced it in graphite, grabbed some ink I had on my shelf, and then just filled my graphite drawing in with ink. I thought, okay, I can photograph this and then translate it into Illustrator by digitally following its outline, and I’ve got a flat form.” Cogswell says adamantly, “I’m going into detail here to emphasize the point that at the outset I don’t know where I’m going or how I’m going to do it. But I have to do something, anything, to get started. Everything follows from there.”

His experiment in creating digital translations of graphite and ink drawings proved to Cogswell he had succeeded in finding a way to create an image that really spoke of the object. Armed with a little point-and-shoot camera he took his own series of photographs, worked on them in Photoshop, sized them, printed them up, put Mylar over them one by one, then painted into them. A selection of these paintings will be exhibited at the Kelsey along with other works related to the installation, including photographs made using the Mylar paintings as negatives and a group of sumi and walnut ink paintings on paper.

“For me, ideas come from the process of making,” Cogswell reflects. “Making is a form of thinking. This notion of migration and plunder and some of the other themes of this project were not something that I had had any clue about before I began. It came out one piece at a time.”

**A creative community in action**

Cogswell recounts how the tight-knit creative community at Stamps played a critical role in the making of *Cosmogonic Tattoos*. Stamps undergraduate students Victoria Essex (BA ’18) and Sam Bertin (BFA ’18) assisted Cogswell in the studio, tending to many critical tasks. The Stamps community also proved generous in its exchange of medium expertise. “Jon Verney (MFA ’16) had the brilliant idea that my ink paintings on Mylar might be used as darkroom negatives,” Cogswell states. Acting on that hunch, Cosgwell sought the advice of Stamps undergrad Sarah Posner (BA ’17), who utilized her expertise to print all of the photographs in the exhibit. “It’s exciting to tap into the skills that students have,” Cogswell states. “I love learning from them.”

*Cosmogonic Tattoos* unfolds in the spring, summer, and fall of the University of Michigan’s Bicentennial year in 2017, a compatible time for reflecting on our origins and the role we play in shaping the narratives of our time — and making our future.

*Cosmogonic Tattoos* is on view at UMMA April 22-December 3, 2017, and the Kelsey Museum of Archaeology June 2-December 17, 2017. An exhibition related to the installation was on view in the Kelsey galleries June 1-September 15, 2017.

Support for *Cosmogonic Tattoos* and the accompanying catalog was provided by Penny W. Stamps School of Art & Design, University of Michigan Office of Research, U-M Bicentennial Activities Fund, Kelsey Museum of Archaeology, University of Michigan Office of the Provost, Stamps School donors Richard and Odette Maskell, and the University of Michigan Institute for the Humanities.

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Jim Cogswell’s project was generously supported in part by Dick and Odette Maskell. Individual donors play an important role in our faculty’s ability to shape cultural conversations. Join the Maskells in this effort today. Please contact Mary Alice Bankert at 734.936.0678 or mbankert@umich.edu.
The Straw Bale House

By Morgan Sherburne at U-M News Service

Photos by Michigan Photography and Joe Trumpey
Using an ancient and sustainable building technique, a straw bale house is made of stacked straw bales with a load-supporting frame and a thick, protective coat of adobe, atop which perches a metal roof.

Trumpey designed and built his own home, a 2,200-square-foot straw bale structure in Grass Lake. He and his family live entirely off the grid, heating their home with wood, drawing their power from solar panels, and gardening and raising animals for food. “My home and my farm are the cornerstone of my creative practice,” Trumpey said. “What I advocate for is regional thought about local architecture, using local materials, and being able to use natural building to adapt to the local climate.”

As demanding as the straw bale house build was, by all accounts the group was well-bonded as they worked to build the first new structure on the biostation in 100 years. They’d come to the challenge prepared: during the winter 2017 term, they were required to meet with Trumpey for a weekly practicum to learn ancient building techniques and refine their construction skills in a course called Green Building. By the close of the straw bale house project, students were in awe of their accomplishments. They lay down on the building’s deck, staring up at the work they’ve completed. “I kept overhearing them saying, ‘We did it! We built a freaking house!’” Trumpey said. “They were just glowing.”

Read the full story on the U-M homepage: umich.edu

“I kept overhearing them saying, ‘We did it! We built a freaking house!’” Trumpey said.
MDes X IBM
Over the course of two days in March 2017, the students from the Stamps School’s MDes in Integrative Design presented “MDes X IBM,” a design charrette to explore the intersection of cognitive technology and healthcare. Participants represented a wide range of disciplines and expertise. In addition to IBM Watson Health, MDes students hosted other industry leaders in manufacturing and technology, including Guardian Industries, Stryker, and Steelcase Health. Additionally, faculty and students from across the university participated in the charrette, as did clinicians and administrators from Michigan Medicine, providing a rich diversity of thought. Together, charrette attendees participated in a series of design-led team activities to help support the creation of five different scenarios where cognitive technology intersects with healthcare.

Stamps Welcomes Two New Faculty Members
New Stamps faculty join as assistant professors of art and design in September 2017: graphic, interaction, and user experience designer Kelly Murdoch-Kitt and human-computer interaction researcher, information designer, and interface designer Omar Sosa Tzec, PhD.

MORE: [stamps.umich.edu/newfacultynews](stamps.umich.edu/newfacultynews)
Stamps Hosts Inaugural Design Salon

During the 2016 Detroit Design Festival, the Stamps School hosted a Design Salon entitled D++. This inaugural three-day happening, initiated by the Stamps Dean’s Office, brought together a group of invited guests from varied disciplines — philosophers, robotics engineers, critical designers, a futurist, a national NPR foreign correspondent, design theorists, interaction designers, and corporate researchers and strategists — with Stamps design faculty Sophia Brueckner, Roland Graf, John Marshall, Franc Nunoo-Quarcoo, Bruce M. Tharp, and Nick Tobier to unpack the underlying tensions between design, ethics, and technology. According to Dean Guna Nadarajan, efforts like D++ ensure that Stamps faculty continuously spark fresh conversations and initiatives. “Our commitment to creative incubation has a direct impact on our students, our curriculum, and our scholarly pursuits,” Nadarajan states. To learn more about D++, including our 2017 salon, “Design + Happiness + Futures,” visit designplusplus.org.

Visualizing Science: Pinar Yoldas’ Silent Spring

On March 15, 2017, Roman J. Witt Artist in Residence, Pinar Yoldas, PhD, hosted a performative dinner table discussion at the U-M Museum of Natural History. Attendees included local organic farmers, a restauranteur, and U-M scholars. Entitled Silent Spring, the event was directly inspired by Rachel Carson’s seminal 1962 environmental advocacy text of the same name.

Over the course of the evening, the group discussed the role chemicals play in modern food production. Yoldas’ dining table featured produce known to carry the highest loads of pesticide residues, including strawberries, spinach, and potatoes. The foods were arranged on original ceramic plates designed and made with Stamps students over the course of Yoldas’ residency. The plates featured information about pesticides and their environmental and health effects.

“(The students) did so much to help this evening come together,” said Yoldas. “… We discussed articles about the dioxane plume here in Ann Arbor, and the Flint water crisis. We had sessions where we just talked about dinnerware design and different approaches we might take. The students who were there Saturday night — there were nine of them, I think, and only one was getting credit. Everyone else showed up because they’d become so invested in the project. They were so active in every single step.”

Read the full story at stamps.umich.edu/silent
Sophia Brueckner: Artist in Residence at Autodesk Pier 9
Assistant Professor Sophia Brueckner enjoyed an artist in residency at Autodesk Pier 9 from February-May 2017. The Pier 9 Artists in Residence (AIR) program gives artists, makers, and fabricators a chance to work with Autodesk in one of the world’s finest workshops. The artists utilize the workshop’s cutting-edge digital fabrication technologies to create projects pushing the limits of what is possible when doing creative work with software and machines.

Roland Graf Issued New Patent
Assistant Professor Roland Graf recently received his first US utility patent (US 9,547,162 B2), which includes 14 claims related to a range of interactive projection systems that were developed in his Daylight Media Lab. The United States Patent and Trademark Office issued the patent on January 17, 2017. Graf’s interaction projection system uses sunlight and/or artificial light to produce images on indoor or outdoor surfaces. The projections can be controlled by body and shadow movement, without the use of separate input devices or wearables.

Holly Hughes on NEA Budget Cuts
In May 2017, Professor Holly Hughes was interviewed by College Art Association Executive Director Hunter O’Hanian about the Trump administration’s proposed budget cuts to the National Endowment for the Arts. Hughes is known for being one of the NEA Four — a cohort of artists whose work was described by Republican lawmakers as controversial in the early 1990s. The debacle over the NEA Four led to the closing of the federal agency’s program of giving grants to individual artists. O’Hanian and Hughes discuss ten points that originated with the Heritage Foundation, a conservative think tank that advised Trump on his recent federal budget proposal. The two take on each suggestion point by point, offering a rebuttal to the Heritage Foundation’s logic.

Full Feature Article: stamps.umich.edu/news/holly_hughes_on_nea_budget_cuts
Osman Khan and Ryan Standfest Recognized in Art in America
Stamps faculty and MFA Director Osman Khan and Stamps lecturer Ryan Standfest were recognized in Art In America’s 2016 year-end reflections on the five most significant artworks produced in Detroit over the past year. The author of the article, Lynn Crawford, offered these thoughts on Khan’s On Which Side, the Barbarians?, a solo exhibition at Hamtramck’s Public Pool gallery: “Khan uses elements of his Pakistani heritage to investigate immigration, integration, and divisions... [he] reflects on the ambiguities of identities and prejudice as well as cultural production out of the public eye. MORE: stamps.umich.edu/news/art_in_america_osman_khan_and_ryan_standfest_recognized

Heidi Kumao’s ArtScience Museum Exhibition
Professor Heidi Kumao’s robotic, electronically responsive girls’ legs sculptures are part of a large group exhibition, Human+: The Future of Our Species at ArtScience Museum in Singapore from May 20-October 15, 2017. Genetic engineering, biotechnology, and nanotechnology are the issues at the heart of HUMAN+. The exhibition includes work by forty international artists, scientists, technologists, and designers and explores possible future paths for our species.

David Chung: Human Rights Video Storytelling Workshop
Professor David Chung led a workshop in Mandalay in spring 2017 aimed at producing short films that address human rights and/or environmental issues for advocacy purposes. Now in its fourth year, the Human Rights Video Storytelling Workshop is a collaboration between the British Council in Burma; Equality Myanmar; the University of Michigan; and Cinema, Human Rights and Advocacy (CHRA). The workshop provided an opportunity for emerging filmmakers and engaged activists in Upper Myanmar to learn how to use and produce short video addressing sensitive issues that impact their communities.

John Marshall: UNESCO Creative Cities Network Exhibition
Are You Talking to Me?, an exhibition of smart objects created in each of UNESCO’s 22 Design Cities — including Detroit, America’s only UNESCO City of Design — included two works by rootoftwo, LLC, a Detroit-based, award-winning hybrid design studio co-directed by Cézanne Charles and Stamps Associate Professor John Marshall. Detroit Creative Corridor Center (DC3) selected rootoftwo to act as sole representatives of the city of Detroit for this exhibition, which was on view during the summer of 2017 as part of the 11th Annual Meeting of the UNESCO Creative Cities Network. The exhibition is also on view September 14, 2017-January 7, 2018 at the Cité du Design in Saint-Etienne, France. The works on view by rootoftwo include RBTS and Whithervanes: Open Hardware Kit. MORE: rootoftwo.com
Nick Tobier’s Looping Detroit

In tandem with the Detroit People Mover’s 30th anniversary in 2017, Professor Nick Tobier’s book Looping Detroit was published by Maize Books, an imprint of Michigan Publishing. Compiled and edited by Tobier, Looping Detroit is a compilation of essays, poems, and photography by Michigan-based creative practitioners. In planning Looping Detroit, Tobier invited contributing artists and writers to join him to take the People Mover to a given stop with the minimal brief of reporting out on “anything that would not be in a tourist’s guide to the city.” The outcome is an introspective journey of Detroit geography and culture.

MORE: amazon.com/gp/product/1607853795

Anne Mondro Awarded NEA Grant

In June 2017, Associate Professor Anne Mondro received an NEA grant to support Between the Earth and the Sky: Intergenerational Interactions of Visibility, a collaborative community art-making project for teens and adults with memory loss. The project is scheduled to unfold September 1, 2017-August 31, 2018 and is co-created with Charlie Michaels (Stamps MFA ‘11), Assistant Director of the Center for Socially Engaged Design at the University of Michigan’s College of Engineering. Mondro teaches Memory, Aging & Expressive Arts at Stamps, an undergraduate course that explores the benefits of creativity and the potential of art to foster intergenerational partnerships with club members of the University of Michigan Geriatric Center’s memory loss programs.

Sun Young Park Awarded NSF Grant

In 2017, design and human-computer interaction (HCI) researcher, interaction designer, and Assistant Professor Sun Young Park received an NSF grant to investigate and develop best practices for pediatric patients to be active partners in the management of their chronic conditions at C.S. Mott Children’s Hospital. Professor Park’s 24-month investigation begins in September 2017 and will apply design research methodology — including observation, interviews, and data synthesis — to create a rich, descriptive account of the barriers and practices around honest information sharing with children managing chronic conditions.

Endi Poskovic Talk, Exhibition in Croatia

In May 2017, the APURI Gallery, Academy of Applied Arts Rijeka in Croatia presented a solo exhibition of lithography by Professor and printmaker Endi Poskovic entitled Crossing Series. In support of the exhibition, Poskovic presented a public lecture on his practice to students and faculty.

MORE: endiposkovic.com

Stephanie Tharp: 2017 VentureWell Faculty Grant

Associate Professor Stephanie Tharp has received a 2017 VentureWell Faculty Grant for Hacking Health, a new project that combines a design charrette and a studio course for cross-disciplinary student teams to design solutions to change the delivery and experience of healthcare. Hacking Health will address challenges in health monitoring, hoping to lower barriers to effective self-management of personal care.

MORE: endiposkovic.com

More: endiposkovic.com
New work by Stephanie Rowden & Jennifer Metsker on BBC Radio 4

Short Cuts on BBC Radio 4 commissioned Associate Professor Stephanie Rowden and Writing Coordinator Jennifer Metsker to create an audio piece for their February 2017 episode, “Hope Dies Last.” In response, Rowden and Metsker created The Bird in the Breath and Other Hopeful Cargo, an audio prose poem using the form of a ship’s manifest to adapt the work of Emily Dickinson into a list poem that reflects on the rich ephemera found in Dickinson’s poems.

LISTEN ONLINE: www.bbc.co.uk/programmes/b08f5v86

Georgette Zirbes: Retrospective Exhibition

In spring 2017, DePauw University presented a retrospective exhibition of works by Arthur F. Thurnau Professor Emerita Georgette Zirbes entitled Conversations: A Retrospective Exhibition.

MORE: depauw.edu/arts/peeler/archives/2017-exhibits

Rebekah Modrak’s #exstrange, an eBay-Based Curatorial Project

In 2017, Associate Professor Rebekah Modrak and her curatorial collaborator Marialaura Ghidini launched #exstrange, an eBay-based curatorial project that took place from January 15-March 31. Participating artists in #exstrange created a 7-day auction-as-artworks on eBay. The “artworks” on view in this exhibition were more than the object/service for sale. The chosen category, title, descriptive text, images documenting the work, and the experience of the sale were also integral parts of the work. Over 19 artists participated in the project, including Stamps Assistant Professor Sophia Brueckner. At its core, #exstrange sought responses to the driving question: “What are the relationships that can take place in the realm of digital commerce beyond the seller-to-buyer transaction, the fundraiser-to-backer association, or the peer-to-peer swap?”

MORE: exstrange.com

David Turnley: Chicago Ideas Week Presentation

In October 2016, Pulitzer Prize-winning photographer and Associate Professor David Turnley presented a talk entitled “Documenting Life Around the World Through Photographs” at Chicago Ideas Week. The presentation was part of Unlocking Genius: The Dynamics Behind the World’s Greatest Minds. Chicago Ideas is a movement built on one core belief: When a broad spectrum of thinkers and instigators share ideas, we have the power to transform our world.

MORE: stamps.umich.edu/news/david_turnley_chicago_ideas_week_presentation1
Candy Chang Receives
**U-M Bicentennial Alumni Award**

Stamps alumna Candy Chang (BFA ’01 and BS ’01), known for her creative work reimagining public spaces, received a U-M Bicentennial Alumni Award — a special 200th-anniversary initiative — at the 2017 University Commencement ceremony. The U-M Bicentennial Alumni Awards highlight the breadth and excellence of recent alumni, and reflect a desire to acknowledge the institution’s past contributions while heralding its future achievements and impact.

**More:** candychang.com

With a 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 2017 “Call for News” solicitation has been included in this round-up (open submissions through May 12, 2017).
The title of the 2017 alumni exhibition was *Ambiguities/Innuendoes? Go Fish.* Organized by a committee of dedicated alums and led by co-chairs Matt Zivich (BDes ’60), Kris Peterson (BFA ’87), and DuWaine Hoy (BSDes ’60), the exhibition took place in the school’s new Stamps Gallery in downtown Ann Arbor (201 S. Division St.).

Juror Brian Kennedy, the President, Director, and CEO of the Toledo Museum of Art, juror of this year’s alumni show found the work in the alumni show to be “a stimulating, provocative and aesthetically far reaching series of engagements.” Kennedy also noted that he found the exhibition’s central concept of ambiguity and innuendo to be “a very contemporary theme whether one considers it from the point of view of gender, climate, politics, sciences, or arts.”

Kennedy selected three grand prize recipients (awarded $500 each).

**Grand Prize Recipients**

- **Cynthia Greig** (MFA ’95)
  *Representation no. 65 (fan)*

- **Katie St. Clair** (MFA ’14)
  *Swale*

- **Alisa Yang** (MFA ’16)
  *Please Come Again*

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/as17](http://stamps.umich.edu/as17)
Alumni Updates

Russell Thayer
(B.S.Des. ’57)

Heading West: Thayer + Thayer, an exhibition of work by Stamps Lecturer Nancy Thayer and alum Russell Thayer, opened this summer at the Westward Gallery in Denver, co-owned by Stamps alum Michelle Courier (BFA ’87). The exhibition includes large contemporary mountainscapes by Nancy Thayer and sculpture by Russell Thayer. Russell Thayer’s small cast bronze figures and large aluminum sculpture in Heading West speaks to a number of strong influences. “My love of architecture, sculpture, dance, poetry and history has influenced and informed my work,” Russell states. “From my student days at the University of Michigan to my most recent pieces, I find pleasure and purpose in creating works that are personal as well as works that are collaborations with various private and public clients.”

Ernestine Ruben (B.S.Des. ’53)

A solo exhibition entitled Ernestine Ruben at Willow Run: Mobilizing Memory was on view at the University of Michigan Museum of Art in 2017. In 2013, Ruben photographed the once-famed industrial complex Willow Run in Washtenaw County, Michigan. Designed by her grandfather, Detroit architect Albert Kahn, for the Ford Motor Company, Willow Run was an exemplar of American defense manufacturing because of its efficient mass-production of B-24 Liberators during World War II. For this exhibition, Ruben overlaid interior views of the now-dormant factory with imagined glimpses into her body’s interior landscape. The resulting compositions seem to breathe energy and light into the stagnant and cavernous spaces of Willow Run and suggest a longing for a productive existence undeterred by mortality for both Willow Run and the artist. Her grandfather’s role in the history of the site underscores Ruben’s personal connection.

Matthew Zivich (B.S.Des. ’60)

Work by Saginaw Valley State University Professor of Art Matthew Zivich was on display at the What Pipeline Gallery in Detroit in winter 2017. The exhibition, Empires and Enclaves, includes four of his “architectural models” from the 1980s and four “seascape” paintings made of household caulk completed from 2005 to 2009.

SUBMIT YOUR NEWS TODAY:
stamps.umich.edu/news/submit
Bette Klegon Halby  
(B.S. Des. ’62, BA Education ’62)
In February 2017, Stamps Dean’s Advisory Council member Bette Klegon Halby exhibited an 18-foot piece entitled Out of the Blue - Water is Life at Carter Burden Gallery in Chelsea, New York City. The piece demonstrates Klegon Halby’s commitment to standing with indigenous protectors of Standing Rock. Klegon Halby extends the confines of two-dimensional space by breaking boundaries and playing on opposites. Always, the work is concerned about spatial relationships — shapes that shape the way we move and mold the way we see.

Ruth Weisberg  
(B.S. Des. ’63)
Time after Time, an exhibition of work by Ruth Weisberg, was featured in the SRISA Gallery of Contemporary Art at the Santa Reparata International School of Art, Firenze during the month of May, 2017. Weisberg works primarily in painting, drawing, printmaking and large-scale installations. She is a Professor of Fine Arts and former Dean at the USC Roski School, and she is represented by Jack Rutberg Fine Arts in Los Angeles. Weisberg is well known for her paintings reflecting upon the cycle of life; she has long held interests in preservation, extinction, and survival. She moved to in Los Angeles in 1969 and had her first major survey there in 1979 at the Los Angeles Municipal Art Gallery. Weisberg’s work is included in the permanent collections of over 60 museums, including the Metropolitan Museum, National Gallery of Art in Washington, D.C., Whitney Museum of American Art, Biblioteque Nationale in Paris, among many others.

Maxine Snider  
(B.S. Des. ’64)
Luxe Interiors + Designs magazine featured Maxine Snider as one of “Four Chicago Influencers,” of the city’s design, art, and architecture scene. In the article, Snider discusses her furniture designs, inspirations, favorite Chicago events, and plans for the future. “The opportunities for new designs to emerge have never been better,” Snider stated. “Funding platforms such as Kickstarter and the virtual community, available through social media, have made this era a great time to be a designer.”

Michele Oka Doner  
(B.S. Des. ’66, MFA ’68)
In October 2016, internationally renowned artist and Stamps alumna Michele Oka Doner visited Ann Arbor’s Literati Bookstore in support of her most recent work, Into the Mysterium, a book that reveals the wondrous marine creatures deep in the heart of the endangered oceans that cover most of our planet. Oka Doner was joined in conversation by Jennifer Friess, the assistant curator of photography at the University of Michigan Museum of Art. In March 2017, Oka Doner was back on campus to take part in a panel discussion at the U-M Museum of Art about the influence and impact of two Pop Art exhibitions that occurred on campus in 1963.

Judi Simon  
(B.S. Des. ’69)
The State Federation of Porcelain Art Clubs of Texas elected Judi Simon as Federation president for 2017-2018. This organization has been in existence for almost 60 years and hosts some of the world’s top professional porcelain artists at their annual state convention. Since retirement as President and CEO of an international medical manufacturing company, Simon has devoted her time to introducing the general public to this unique and beautiful art form. She is a member and certified porcelain artist and teacher with IPAT, Inc. and a member of CPTT. She travels and teaches the art of porcelain painting throughout Texas and the country. Simon also recently had one of her porcelain art pieces chosen to represent the city of Waco, Texas at an art show to be held in May 2017 at the Texas state capital building in Austin. The City of Waco chose her piece, along with 51 other pieces of art by local artists, to create a deck of cards as a fundraiser for the city as well as a way to help sponsor and foster the arts in central Texas. Waco, Texas has become a tourist destination with a variety of pop-up shows, museums, a world-renowned zoo and a new arts district classification.
Artist David Rubello recently completed Blue Echoes, a mural commissioned for the interior of the new Warby Parker Detroit store. The interior artwork, a reimagining of Rubello’s 1973 mural Color Cubes, was unveiled at a grand opening on December 8, 2016. In designing their latest store (one of about 50 nationwide), the New York-based Warby Parker invited 82-year-old Detroit artist David Rubello to reimagine his 1973 mural Color Cubes — an iconic public artwork that was lost in 2014 when, after decades of deterioration, it was painted over to make room for a billboard. Color Cubes, which once adorned an historic high rise just two blocks from Warby Parker’s new Woodward Avenue home, had been created under the auspices of Living With Art, an ambitious early 1970s urban renewal project organized by New Detroit, Inc. that resulted in the creation of public murals and sculptures throughout the city. At a commanding 50 x 25 feet, its scale beffited the lofty ambitions of its commissioners, who believed that public art could help improve quality of life in Detroit and stem the rising tides of disinvestment and decline. If Color Cubes was Rubello’s great open-air symphony, a monumental work of vivacious color and geometric play, the new Warby Parker mural — which the artist calls Blue Echoes — is more like a piece of chamber music. Rendered in white, black, and seven shades of blue, it measures just 5.5 x 14.5 feet. But, as one attendee put it the night of the opening reception, “It makes the place.”

**David Rubello (MFA ’72)**

Joan Rosenberg-Dent (BFA ’78)
Santa Barbara sculptor and Stamps Dean’s Advisory Council member Joan Rosenberg-Dent’s Unfoldings won Best of Show and the $1,000 Diane Dodds and David Reichert First Prize at the May 18 opening reception of Westmont’s annual juried exhibition featuring Tri-Country artists in the Westmont Ridley-Tree Museum of Art.

**Jim Lewison (BFA ’79)**
AECOM Interior Design Director Jim Lewison recently discussed his work, influences, and industry trends in an interview by Anne DiNardo for Healthcare Design. Jim Lewison’s work schedule takes him out of the office so often that his AECOM coworkers came up with the game “Where in the World Is Jim?” to play during staff meetings. During his 30 years with the firm (previously known as Ellerbe Becket), he’s traveled to Singapore, China, United Arab Emirates, Qatar, Saudi Arabia, Jordan, India, and Turkey. “I fell into [interior design] by accident. I attended the School of Art & Design at the University of Michigan, and during a basic studio class I encountered a professor in the interior design program. His influence on me was a combination of Zen master and Yoda, with such lessons as ‘Sometimes the thing left out is the important part.’ I decided to change my focus from fine arts to design.”

**Mary Lum (BFA ’74)**
Assembly (Lorem Ipsum), a solo exhibition of work by Mary Lum, was on view at MASS MoCA from May-June, 2017. Lum’s monumental painting, covering four walls, is inspired by Lorem ipsum, the meaningless text that graphic designers and typesetters use as mock filler content as placeholders for actual texts, and which was originally drawn from Cicero’s writings on ethics. The intricate work vibrates between writing, image, and pattern, and speaks to the fragmented way in which we acquire information and see language in today’s world. Mirrored interludes provide a vibrant backdrop to passing cyclists.

**Mary Lum (BFA ’74)**

**Ruth Taubman (BFA ’81)**
Jewelry designer Ruth Taubman presented her 2017 spring collection at her trunk show in Midtown Manhattan, March 28-30, in conjunction with New York dress designer Karen Roberts. More: ruthtaubman.com
Suzanne McClelland (BFA ’81)

Work by Suzanne McClelland was featured at The Aldrich Contemporary Art Museum from March 5-September 4, 2017. Suzanne McClelland: It Just Feel Right is McClelland’s first museum survey. Spanning twenty-five years, Just Feel Right focuses on works from specific periods in her career that share a distinctive commonality, capturing the eruptive and disparate voices of a shifting American vernacular and its rippling effect on the way we communicate in our hyperkinetic time. More: suzannemcclelland.net

Gabriella Boros (BFA ’83)

Esh: Sanctity in Fire, a hand-bound book that collects 18 prints of passages from a variety of Judaic sources illustrating the importance of fire in Judaism by Gabriella Boros, has been acquired by the Special Collections Library of the University of Michigan. Boros uses her trademark woodblock prints to illustrate the ancient texts. More: gabriellaboros.com

Nawal Motawi (BFA ’88)


Leisa Rich (BFA ’82)

Leisa Rich was named as a finalist in ArtFields, a celebration and judged art competition with over $100,000 in awards held in Lake City, South Carolina, in April 2017. Her installations include a viewer-active wall, a cell phone-based, communal sound symphony activity, and a storybook-inspired weeping willow tree to make music or whisper in. Additionally, the Ogden Museum of Southern Art in New Orleans presented a solo exhibition of Rich’s work from April 6-July 3, 2017. The exhibition included a large wall installation entitled Varykino: The Ice Palace. The installation draws in part from Rich’s childhood in Canada, where she hid in the ice caves of Lake Huron, skated on glittery ponds, and was surrounded by the beauty inherent to a fresh snowfall. To create Varykino: The Ice Palace, Rich crocheted the low-melt polyester into sculptural forms and heat pressed strips into “sticks and stones.” The exhibition also featured 3D printed sculptures that meld various fiber art processes, including taut thread, knitted and embroidered beads, free motion machine embroidery and more. All of Richs’ projects are designed to bring people together and use their senses to be partners with her in creating.

Keith Ekstam (MFA ’87)

Keith Ekstam received the 2017 Excellence in Teaching Award from the National Council on Education for the Ceramic Arts at the organization’s annual conference in Portland, Oregon. This award recognizes a career dedicated to the practice of teaching. The recipient must have also demonstrated excellence in their own creative work, and have highly visible former students in the ceramics field. Ekstam is a professor of ceramics at Missouri State University, a position he has held since graduating with his MFA from Michigan in 1987.

Andrew Millner (BFA ’89)

Bouquet, an exhibition of work by Andrew Millner, was on view at the Miller Yezerski Gallery in Boston this spring. Bouquet continues Millner’s investigation in the language of line, the physical qualities of paint, and the play between art and living things. The investigation begins with photographs of botanical subjects and moves through a succession of artistic mediations. It begins as a digital contour drawing, then as a print that emulates pencil on rice paper, and finally as a line of unspooling acrylic. Millner is a St. Louis-based artist whose work investigates the relationship between art and nature, and the natural and the made. Millner’s art has been exhibited most recently at Foley Gallery in New York, NY, and William Shearburn Gallery in St. Louis, MO. His work has been included in several private and public collections, including the Museum of Fine Arts, Boston and the Saint Louis Art Museum, as well as a number of corporate collections, including Microsoft and Fidelity Investments.
**1990s**

**Michele Trombley**  
(BFA ’92)  
Crain’s Automotive News named Michele Trombley art director of its publication in September 2016. Trombley has been branding events and products, as well as designing materials for the many events the publication hosts, often in conjunction with auto shows around the world. Crain Communications, which celebrated its 100th anniversary last year, features over 20 brands delivering news to over 6 million global business leaders. Since 1925, Automotive News has been the go-to publication for the auto industry. Trombley had previously worked with magazines such as Print, Array, and Architecture; retailers J.Crew and the Limited Stores; and booksellers Barnes & Noble.

**Cat Seto**  
(BFA ’94)  
Artist, author, and designer Cat Seto, founder of the acclaimed Ferme à Papier brand, introduces readers to the City of Light as never before with Impressions of Paris, an illustrated journey of her favorite places in the city. This distinctive volume — both a visual feast and celebration of the artistic process — is filled with lavish illustrations and descriptive meditations that capture the quotidian pleasures of France’s capital city and how they have inspired creativity.

**Dr. Nicole Jacquard**  
(MFA ’94)  
Nicole Jacquard, currently an Associate Professor and Area Head of Metalsmithing and Jewelry Design, in the School of Art + Design at Indiana University, has received a Fulbright Scholar Award to enable her to research at University of Dundee, Duncan of Jordanstone College of Art & Design in Scotland. The Fulbright Award is one of the most well-regarded and impactful scholarship programs in the world.

**Michael R. Gibson**  
(MFA Graphic Design, ’93)  
The inaugural issue of Dialectic, a journal of the AIGA (Design Educators Community) produced by Michigan Publishing and co-edited by Stamps alumnus Michael R. Gibson, has been launched. Dialectic, a new “scholarly journal of thought leadership, education, and practice in the discipline of visual communication design,” is managed and published with the support of the AIGA (DEC) and its diverse membership of over 25,000 professional designers, design educators and students from 70 chapters located around the US. Dialectic is rendered as an openly accessible, scholarly journal by Michigan Publishing, at the University of Michigan.  

**Kimberly Callas, néé Ewald**  
(BFA ’95)  
Work by Kimberly Callas was featured in the following exhibitions this spring: Mythology (Ann Street Gallery, Newburgh, NY); The Walker Open - National Juried Exhibition (Walker Art Gallery, Garnett, KS); Cryin’ Out Loud (Center for Contemporary Arts, Santa Fe, NM); and small works/BIG IMPACT (Gallery Art Underground, Arlington, VA).

**Lynn Neuman**  
(BFA ’98)  
In May 2017, Lynn Neuman was featured in an exhibition with the Prak-sis Contemporary Art Association at CONTEXT New York. The fair joined Art New York at Pier 94, located on the Hudson River at 12th Avenue at 55th Street. CONTEXT New York takes place each May in Manhattan, and provides a platform for collectors to enjoy and acquire work by cutting-edge talent from 45 participating contemporary galleries during one of the most important art weeks in New York City. Neuman was also selected by the City of Chicago’s Department of Cultural Affairs and Special Events to receive a 2017 Individual Artists Program grant. Her paintings reflect the stories of intersecting lives in urban environments and the space between being together and being alone, connection and disconnection, individuality and societal expectations, interior and exterior, and movement and stillness.
Josh Mannis (BFA ’99)
At the NADA New York fair in March, Los Angeles-based artist Josh Mannis took home the New York NADA Artadia Award. Mannis, who has had exhibitions at M+B and Thomas Solomon Gallery in Los Angeles and the late, lamented Know More Games in Brooklyn (with the great Becky Howland), was selected by the Hirshhorn Museum’s curator at large, Gianni Jetzer, and the Jewish Museum’s assistant curator, Rebecca Shaykin. In a statement, the two jurors lauded the artist’s “effortless combination of art history tracing an arc from Neue Sachlichkeit to Sinister Pop,” which “is countered by postcard views of American politics. The protagonists of his paintings live in a feverish dream that is fueled by conspiracy and ultimately violence.”

Beili Liu (MFA ’03)
In January 2017, University of Texas at Austin professor and visual artist Beili Liu was awarded a 2016 Joan Mitchell Painters and Sculptors Grant. Liu is one of 25 recipients of this prestigious award this year. Additionally, in May 2017, the Texas State Legislature introduced Texas House Resolution 2132, a bill naming Liu as the 2018 State Three-Dimensional Artist.

Philip Stead (BFA ’03)
On January 20, 2017, the New York Times profiled the Caldecott Medal winning husband-wife team Philip Stead and Erin Stead in support of their new book, an expanded version of an unfinished fairy tale by Mark Twain entitled The Purloining of Prince Oleomargarine (Doubleday Books for Young Readers). From Twain’s notes, the Steads created a 152-page illustrated story featuring talking animals, giants, dragons, a kidnapped prince, and a wicked king. While the original work has a timeless quality, the Steads added a postmodern twist: Twain himself makes an appearance in the book, to argue with the author, Philip Stead, about the direction the story takes.

Tori Tinsley (BFA ’03) and Lauren Pallotta Stumberg (BFA ’03)
The City of Atlanta Mayor’s Office of Cultural Affairs named Tori Tinsley and Lauren Pallotta Stumberg recipients of the 2017 Emerging Artist Award. In celebration of this achievement, their work was on view this spring at the Chastain Arts Center Gallery in Atlanta. A 2016 Joan Mitchell Foundation Grant recipient, Tinsley’s paintings explore her changing mother-daughter relationship as her mother succumbs to a brain disease called fronto-temporal degeneration. Tinsley’s spring 2017 exhibition, Locating Barbara, on view in Atlanta’s Eyedrum Art & Music Gallery, drew on the themes of this relationship, including ambiguous loss.

Pallotta Stumberg is an artist, designer, traveler, and educator. She is enchanted with symbols and language and their impacts on culture and gender. Her experiences in the Marshall Islands, Sicily, and Atlanta have inspired an investigation into how people navigate their personal journeys — using language, symbols, and images — and arrive at a destination. Her current body of work combines portraiture with abstracted objects that represent transition, vulnerability and displacement.

Audra Wolowiec (BFA ’02)
The Dieu Donné in Brooklyn, New York named Audra Wolowiec the Summer 2016 recipient of their Workspace Residency. She will also be in residence at Marble House Project in Vermont during August. Her work has been featured in BOMB Magazine and recently exhibited at MASS MoCA in the group exhibition The Space Between.
Cooper Holoweski  
(BFA ’04)  
New video and sound work by Cooper Holoweski was on view in Dead Air, a May-June exhibition at Brown University’s Cohen Gallery. Featuring works by Holoweski, Tony Bragg, Martin Smick, and Ziyang Wu, Dead Air traced an evolution of consciousness from its primordial origins to colonial narratives and the navel gazing, tech-obsessed virtual reality of the present. Dead Air refers to a moment of time when a broadcast signal goes silent. This exhibition wonders whether it is time to let underlying static become a foundation for new narratives.

Chelsea Nassib (BFA ’10)  
May 2017 issue of NYMag’s The Cut featured Chelsea Nassib’s company Tappan — a business that helps emerging artists to show their work and collectors to obtain it at reasonable prices. Nassib describes her younger self as “a kid who loved to paint, and never stopped.” This passion eventually led her to start Tappan, her art-world shake-up of a business, in 2012.

Tiffany Leung (BFA ’15)  
Working in partnership with Gasworks, a non-profit visual arts organization in London, Itinerant Assembly, the graduate project of six MA Curating Contemporary Art students from the Royal College of Art, London, including Stamps alumna Tiffany Leung, presented a five-month program of events from January-May 2017 to investigate the productive potential of “temporary togetherness.” In May, the events culminated with two major projects: a new sound installation/virtual reality commission by emerging international artist group (play)ground-less, and a hackpad event with a strong collaborative online element.

Nicholas Williams (BFA ’16)  
I Stayed Here till the Disco Ended an installation by Nicholas Williams, was on view at Hamtramck’s Hatch Gallery in October 2017. The work is based on Johann Wolfgang von Goethe’s The Sorcerer’s Apprentice, and includes “hard crack candy broom sculptures run-amok, a puddle, a multi-channel film, hand made Adidas track suits, a song, a dance, and about 40 yards of tin foil.”

Ruth Burke (MFA ’17)  
The Inaugural Human-Animal Studies Institute, run by the Animals & Society Institute, accepted Ruth Burke as a summer fellow in 2017. The theme of the program was “Animals Across the Disciplines.” The program offers a shared space of critical inquiry that brings the participants’ work-in-progress to the attention of a network of influential HAS scholars, and provides the participants with the guidance and feedback to develop their work.

Burke applied with her thesis work, Ruminant, which explores what it means to have kinship with a cow. During the intensive, she will continue to work on her written thesis and organize an artist book that poetically narrates her experience of losing a bovine collaborator and finding new interspecies relationships in a small herd of dairy cows. She has been a member of the Animals & Society Institute since 2016 and was a member of the Animal Studies Workgroup at the University of Michigan.

Riley Hanson (BFA ’17)  
As if telephone wires could connect the dead songs of buried heads, a video by Riley Hanson, was featured this summer in the Institute of Contemporary Art at the University of Pennsylvania’s annual Open Video Call.
## In Memoriam

<table>
<thead>
<tr>
<th>Name</th>
<th>Degree</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virginia F. Bailey</td>
<td>B.Des.</td>
<td>1946</td>
</tr>
<tr>
<td>F. Latitia Miller</td>
<td>B.Des.</td>
<td>1951</td>
</tr>
<tr>
<td>Jacqueline F. Ward</td>
<td>B.S.Des.</td>
<td>1953</td>
</tr>
<tr>
<td>Peter F. Oak</td>
<td>B.S.Des.</td>
<td>1953</td>
</tr>
<tr>
<td>Rosemarie S. Barrow</td>
<td>B.S.Des.</td>
<td>1955</td>
</tr>
<tr>
<td>Carol M. Brace</td>
<td>B.S.Des.</td>
<td>1955</td>
</tr>
<tr>
<td>Marjorie L. Crozier</td>
<td>B.S.Des.</td>
<td>1955</td>
</tr>
<tr>
<td>Bruce L. McAllister</td>
<td>B.S.Des.</td>
<td>1957</td>
</tr>
<tr>
<td>Donald E. Rutledge</td>
<td>B.S.Des.</td>
<td>1957</td>
</tr>
<tr>
<td>David M. Johnston</td>
<td>B.S.Des.</td>
<td>1958</td>
</tr>
<tr>
<td>Judith A. Dale</td>
<td>B.S.Des.</td>
<td>1960</td>
</tr>
<tr>
<td>Elizabeth E. Willis</td>
<td>B.S.Des.</td>
<td>1962</td>
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<tr>
<td>Patricia W. Heineman</td>
<td>B.S.Des.</td>
<td>1963</td>
</tr>
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<td>Cynthia P. Merritt</td>
<td>B.S.Des.</td>
<td>1965</td>
</tr>
<tr>
<td>Christopher K. Lauckner</td>
<td>B.S.Des.</td>
<td>1966</td>
</tr>
<tr>
<td>Mary A. Lutomski Shurly</td>
<td>B.S.Des.</td>
<td>1966</td>
</tr>
<tr>
<td>Carol E. Walkiewicz</td>
<td>B.S.Des.</td>
<td>1966</td>
</tr>
<tr>
<td>Maria H. Carter</td>
<td>A.M.</td>
<td>1968</td>
</tr>
<tr>
<td>Janet H. Preston</td>
<td>BFA</td>
<td>1970</td>
</tr>
<tr>
<td>Carolyn Mickelson</td>
<td>BFA</td>
<td>1973</td>
</tr>
<tr>
<td>David L. Henrickson</td>
<td>BFA</td>
<td>1975</td>
</tr>
<tr>
<td>Rebecca A. Akcasu</td>
<td>BFA</td>
<td>1981</td>
</tr>
</tbody>
</table>
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. 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.
Call for Work

Future Former honors the creative work and careers of all Stamps School alumni, creates a connection between generations of U-M creatives and current Stamps students, and inspires reflection during the university's bicentennial year.

Call for Work: The Stamps School is looking for a photograph of work or a digital file that exemplifies your practice or shows your passion for art and design. All alumni who studied art and design at the University of Michigan are invited to submit a photograph or digital file of their best and most representative work. All submissions that adhere to specifications will be included in this open exhibition.

Questions? Contact us at artdes-futureformer@umich.edu or (734) 764-0586.

January 8–February 9, 2018

Art & Architecture Building

SUBMISSION SPECIFICATIONS:

♦ Deadline: November 17, 2017
♦ 11 x 17 (horizontal or vertical).
♦ PDF files only, please.
♦ Digital submissions only, please. stamps.umich.edu/ff

Art & Architecture Building

WHEN: Future Former will be on display Monday, January 8–Friday, February 9, 2018
WHERE: Art & Architecture Building
WHO: All Art & Design Alumni
WHAT: 11 x 17 Photographs of Alumni Work
CURATION: Professor Franc Nunoo-Quarcoo with Alumna Emily Schumer (BFA '17)
Donor Honor Roll
July 1, 2016- June 30, 2017
by Class Year

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.

1942
Dorothy W. Bauer

1943
Elizabeth H. Ulrey

1946
Evelyn L. Montgomery
Jean W. Thompson

1948
William A. Lewis
Nancy R. Marsh
Nancy H. Nordlie

1949
L. Allen Tarbell

1951
Paul A. Hoogesteger

1952
James R. Adair
Carol Bernstein
Robert L. Herhusky
William D. Straub
Jeanne M. Tennent

1953
Harold F. Langell

1954
W. Sue Auch
John L. (Jack) Osten-Sacken*
Sarah Angell Parsons
Rodney M. Fustilli
Sally S. Ruark

1955
Rosemarie S. Barrow*
Patricia J. Bjorseth
Barbara B. Patterson
Edward S. Patterson
Elton S. Robinson

1956
Elizabeth J. Crosby
Carol DeBolt Eikenbery
C. Bruce Hinrichs
Joyce Jadson Kelly
James W. Lambert

1957
Verlyn V. Matusko
Russell L. Thayer
Janet W. Watkins
Nancy L. Whitman

1958
Merl J. Grossmeyer
Charles K. R. Hanton
Paulette W. Muir
Carolyn F. Rosen
Mary K. White
William C. Zandi

1959
Joachim O. Petzoldt
Margaret F. Wolverton

1960
Joan M. Beasley
Ellen C. Childs
Robert W. Curtis
Richard N. Maskell
Sandra D. Smith
Suzanne Sugar
Thomas J. Walsh
Matthew Zivich

1961
Mary S. Brunsvold
Donald W. Dierkes
Nancy S. Hoffman
Joseph B. Poordry
Janellen S. Radoff
Ernest J. Ranspach

1962
Carol H. Epkins
Margot J. Gotoff
Bette Halby
Jack O. Kelley
Barbara C. Pappendick
Elizabeth E. Willis*

1963
Margaret A. Hamil
Diane G. Raban
Judith C. Schwarzer
Cheryl W. Scott
Susan Smucker Wagstaff
Ruth E. Weisberg

1964
Aiko B. Holt
Rosemary S. Malbin
Stevan Melzian
Eleanor J. Moscow
Frederick H. Neu
Sylvia K. Pixley
Arlene A. Westhoven
Sandra R. Zisman
Rene Murray

1965
Richard M. Burd
Penny A. Eppy
Eleanore S. Gelbach
Nancy E. House
Cynthia P. Merritt*
David Robert Nelson
William B. Reyer
Paul R. Shortt
Lyn H. Silberman
Terry A. Thall
Gloria J. Walter

1966
Judith A. Balice
Harlan H. Bloomer
Sylvia J. Godwin
Carol J. Haliday-McQueen
Christine S. Kennedy
Thomas W. Petiet
Bettyann Seltzer Pober
Penny W. Stamps
Nancy L. Taylor
Steven A. Zapon

1967
Joan K. Amberg
David Darst
Judith R. Smallwood

1968
Dale F. Bogaski*
Barbara J. Coburn
Virginia W. Gustafson
Anne E. Marlott
Anna C. Martin
Sylvia Jean Nelson
Lewis R. Scarneccia
Camille M. Serre
Suzanne L. Wolfe

1969
Susan I. Brown
Donald R. Byrum
Charles A. Raymond
Ellen B. Wilt

1970
Jan M. Boynton
Elizabeth R. Cowan
Jane E. Fitzgerald
Abner H. Hershberger
Nancy S. Kott
Diane E. Linn
Stephen S. McMath
Amelia J. Wilks

1971
Mary E. Bloom
Gayl C. Casgrain
Michael E. Hoeft
Mary Lynn Kramer
Sharron Pollack
Steven L. Swinehart

1972
Robert D. Ahronheim
Mary H. Bandeke
Marilyn E. Bennett
Margaret A. Davidson
Daniel R. Long
Paul D. Mindell
Gwen L. Schagrin
Christopher Van Allsburg
Lisa M. Van Allsburg

1973
Barbara R. Friedman-Kohler
Patricia S. Grimes
Bob L. Riddle
Ellen L. Rontal
Andrea L. Turner
Cynthia T. Yates
Gail A. Ziegel

1974
Gloria Gardiner
Helen D. Geglio
Peter Garen
Mary M. Lum
Priscilla M. Mead
Karen L. Romer
Cynthia L. Rusnak
Jane M. Siegel
Scott M. Siegel

1975
Deborah R. Arboagast
Marilyn E. Churchill
Walter Griggs
Gary L. Lee
Therese R. Smith

* INDICATES DECEASED ALUMNUS
<table>
<thead>
<tr>
<th>Year</th>
<th>Names</th>
</tr>
</thead>
</table>
| 1976  | Nancy B. Campbell  
Karen R. Copeland-Weinstein  
Jeanet E. Dreskin-Haig  
Suzanne R. Hodges  
Gail E. Rosenbloom-Kaplan |
| 1977  | Paula J. Bowers  
Becky B. Brofman  
Diane M. Piepol  
Mary K. Tobin  
Marcy Tucker |
| 1978  | James V. Benner  
Kathryn L. Darnell  
Jillayne S. DeYoung  
Shelley Doppelt Holtzman  
Rafael A. Duran  
Cheryl S. Stewart  
Monica A. Wellington |
| 1979  | Linda A. Alvira  
Martha P. Beffel  
Linda M. Holliday  
Michele M. Schara  
Cary M. Sheremet  
Mark D. Sisson  
Marsha E. Hewitt-Gates |
| 1980  | Ellen Bourgon  
John J. Guthrie  
Martha S. Guthrie  
Cynthia L. Wilhelm  
Kathleen E. Wills |
| 1981  | Pamela E. Becker  
Mark D. Dzienski  
Randi L. Gerber-Katz  
Lynn A. Lanese  
James P. Leacock  
Paul Willette |
| 1982  | Mary C. Hafeli  
Frances J. Hester  
Susan Z. Kozik  
Linda G. Larisch  
Janet L. Love  
Sherri L. Moore-Ratcliffe  
Therese D. Fanfil  
Elise M. Sloan  
Barbara A. Stackhouse  
Denise R. Willing-Booher  
Don C. Hammond |
| 1983  | Laurie G. Blume  
Michael Kolbrener  
Amy Peck Abraham  
Monica L. Sageman  
ErmaJean Tracy  
Deborah A. Trent  
Alicia P. Van Pelt  
Leslie Jones Zeller |
| 1984  | Christine A. DeCorte  
Kate A. Kolbrener  
Amy W. McCarter  
Barbara M. Murphy  
Lisa J. Sevcik |
| 1985  | Sandra A. Bergsten  
Christine M. Kierstead  
Susan M. Mankowski  
Lisa R. Retig  
Deborah A. Schreier  
Catherine J. Selin  
Jeffrey J. Toma  
Cynthia T. Tripp |
| 1986  | John W. Haines  
Lisa M. Haines  
Julia K. Smith |
| 1987  | Linda C. Banks  
Gretchen J. Comai  
Rosemary M. Ellis  
Marie M. Parmer  
Julie A. Renner |
| 1988  | Marguerite E. Aitken  
Janie F. Fleckenstein  
Robin M. Landow Levitin |
| 1989  | Caryn M. W. Ciesielski  
Aletta M. French  
Jodi E. Hersh  
Ann Marie VanDuyne |
| 1990  | Amy S. Charlson  
Diane L. Erickson  
Mori H. Insinger  
Carol J. Lehman  
Tracy L. Taylor  
Benjamin M. Upton |
| 1991  | Krista R. Berman  
Deborah L. Clark  
Lisa L. Rutherford |
| 1992  | Michael S. Austin  
Michele L. Trombley |
| 1993  | Alen Yen |
| 1994  | Rachel M. Pierson |
| 1995  | Darren R. Gerle  
Amy C. Miller |
| 1996  | Michael W. Kanemoto  
Kimberly Lee  
Alison L. Tsoi |
| 1997  | Deborah M. King  
Kristin L. Kubacki  
Ryan P. Ringholz  
Emily N. Taub Webb |
| 1998  | Eric C. Benson  
Noriko Hashimoto |
| 1999  | Stephanie G. Taglianetti |
| 2000  | Ben D. Libert  
Kathryn R. Long Nimety |
| 2001  | Julie J. Johnson |
| 2002  | Lauren R. Garfield  
Heather R. McWilliams  
David J. Yu |
| 2003  | Lisa D. Bergkoeetter  
Rebecca A. Zemans |
| 2004  | Jessica L. Stilger |
| 2005  | Meghan A. Joniec  
Chrysanthi J. Mosher |
| 2006  | Edward J. Somand |
| 2008  | Wesley M. Ellison  
Mary K. Heisler  
Sarah M. LaMarra  
Todd D. Larson  
Samara R. Pearlstein |
| 2010  | Kent Caldwell |
| 2012  | Stephanie A. Casing |
| 2013  | Shayna K. Sell |
| 2014  | Rita L. Lee  
Christina C. Pagalos  
Laura H. Rubel  
Kaisa M. Ryding |
| 2015  | Emily C. Moore  
Keyana T. Thompson-Shaw |
| 2016  | Catherine P. Jung |

Thank You.
Donor Honor Roll
July 1, 2016-
June 30, 2017
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.

$500,000+
Penny W. Stamps and E. Roe Stamps

$100,000+
Private Family
The Estate of John L. (Jack) Osten-Sacken
Susan Smucker Wagstaff and Reid Wagstaff

$50,000+
Anonymous
Janie F. and John A. Fleckenstein
Timothy and Elise Sloan

$20,000+
Daniel E. and Rosy Levy
Irina Aristarkhova and Gunalan Nadarajan
Sarah Angell Parsons
Michele Schara and Randall Mehrberg
Marc and Ilene Steglitz
Lisa and Christopher Van Allsburg
Jing Wang

$10,000+
Clare O’Donnell Baillie (P’17)
Melanie and Mark Pearlstein

$5,000+
Harlan Bloomer
Susan and John Brown
Jacqueline L. Clarke
Adele Fiorillo on Behalf of Dale F. Bogaski
Virginia W. and Peter L. Gustafson
Patricia and Douglas Hammond
The Estate of Cynthia Merritt
Sylvia and David Nelson
Deborah A. and Steven J. Trent

$1,000+
Amy Peck Abraham and Jesse Abraham
Lawrence and Ronnie Ackman
Marguerite Aitken and Carl Falkenstein
Deborah and Stephen Arboagast
W. Sue and George Auch
Linda Banks
Timothy Barnard
Virginia and Richard Burd
Jan and Ralph Cohen
Elizabeth and Mark Dzierak
George and Deborah Greer
Timothy and Frances Hester
Janette and Mark High
Linda Holliday and Ali Naqvi
Jeffrey Holtzman and Shelley Doppelt Holtzman
Viviana and Robert Holzer
Laura and Dan Koffsky
Steven Kohler and Barbara Friedman-Kohler
Mary Lynn Kramer
Gary Lee
William and Garland Lewis
Rosemary and Michael Malbin
Odette and Richard Maskell
Nicole Miller and Ralph Marin
Joachim Potzold
Christine and Kevin Robert
Eugene and Ellen Rontal
Susan and Michael Rontal
Judith Schwarzer
Lyn Silberman and Stephen Dantzig
William Solomon
Cassie and Edward Starback
Erma Jean Tracy
Michael and Cindy Veloric
Cynthia Wilhelm
Ellen Wilt
Geraldine and William Zandi
Leslie Jones Zeller and Paul Zeller

$250+
Pamela and Robert Becker
Martha and Michael Beffel
Mary Bloom
Gregory Boxold and Jann Stephenson Boxold
David and Ellen Childs
Barbara Coburn
Elizabeth Crosby
Robert Curtis
Stacy and Andrew Cykiert
Carol and Joseph Epkins
Gary Farrugia
Margot and Harold Gotoff
Merl Grossmeyer
Mary Hafeli
Ana and Charles Hanton
Jane and Gregory Hazle
Jodi Hersh
Patricia Hodges
Michael and Barbara Hoeft
Kuo-Lin Hu
Christine Kennedy
Christine and Steven Kierstead
Michael and Kate Kolbrener
Kristin and Christopher Kubiak
James Leacock
Diane and Thomas Linn
John Luther
Joann McDaniel
Brad and Amy Miller
Paulette Muir
Marie Parmer
Sherri Moore-Ratcliffe and Blake Ratcliffe
Daniel and Barbara Redstone
Joseph and Carolyn Rosen
Sally and Eugene Ruark
Francis and Karen Scarpulla
Barbara Stackhouse
Nancy and Russell Thayer
Jean Thompson
Marcy Tucker
Bonnie and Benjamin Upton

$100+
Joan Amberg
Laurie Baefsky
Judith Balice
Rosemarie Barrow*
Joan Beesley
Marilyn Bennett
Carol Bernstein
Jane Fitzgerald and Ronald Bladen
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What do you predict for the future of creative industries? What will it look like in 50 years? 100 years?

We turned to our alums to find out.

“I believe in the near future, advances in technology will enable a new level of engagement between artists and their audiences. New technology will lower the bar for entry for novice artists and allow experienced artists to push new boundaries of what is possible. How and where we experience art will evolve as well.”

— Cesar Velazquez —
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“Design is just beginning to garner the respect it deserves in our country. On a large scale, corporations are now understanding the importance of lateral thinking, collaboration, aesthetics, and storytelling. Companies look to creatives to lay out large frameworks and strategies to orient an entire business around. To put it simply, in 50 years, creatives will have much more respect, and much more responsibility.”

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“In tech start-ups we find business opportunity in seeing the possibilities in marrying new technologies with emerging cultural trends and behaviors. That is exactly what designers do in conceiving new products, so it is not a large leap to extend that kind of judgement and insight to creating new business models.”

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(BFA ’82), Founder and CEO of The Grommet. Learn More: thegrommet.com

“In the near future, artificial intelligence and machine learning will replace all repetitive tasks and we’ll be responsible for the more critical-thinking, problem solving tasks. So, what does that mean for those of us who are inherently creative? I think we will become leaders, collaborators, and educators. As artists and designers, we see things differently and we’re constantly solving problems in order to expose what we see.”

— Elizabeth Redmond —
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