MFA Snapshots

John Marshall’s Whithervanes

Sherri Smith Reflects

Lunch Brake with Detroit Neighborhood Entrepreneurs Project

Artists in Residence: Stamps Students in the Space Lab

Trespassing in the Wild In-Between

Campaign Report: This Is Our Moment

The Research of Making — And Making as Research: Dr. Jane Prophet Joins the Team

Caring for the Caregiver: 2018 MDes Thesis Talks

#MeToo in the Art World: Genius Should Not Excuse Sexual Harassment

Student Impact: Kiki Smith’s Witt Artist Residency
TO AN OUTSIDER, THE TERMS “CREATIVITY” AND “RESEARCH” might seem at odds with each other, but artists and designers have long valued the symbiotic relationship between the two. Our ability to look, to investigate, and to document is at the crux of our process. We research, discover, and share through making.

Given this bedrock of shared values, the Stamps School of Art & Design is uniquely positioned to teach in ways that merge the arts and the sciences. In academia, this is called an “integrative approach” to teaching, elements of which are seen in STEM (Science, Technology, Engineering, and Math) and STEAM (the “a” stands for “arts”) models of K-12 education nationwide. Through this approach, Stamps students create transdisciplinary art and design work that is distinctly informed by other disciplines. The secondary benefits are equally powerful and include strong problem solving abilities, ethical decision-making, and the ability to apply knowledge in real-world settings. These are all critical and in-demand skills for the twenty-first century — of global interest to employers, to communities, and to cultural audiences.

The theme of this issue — Investigate — offers examples of the Stamps School’s commitment to an integrative approach to art and design education. It’s a glimpse into what can happen when strong creative practice works in tandem with deep investigation, with research.

Guna Nadarajan
Dean, Penny W. Stamps School of Art & Design
University of Michigan
IN 2018, THE STAMPS SCHOOL GRADUATED FOUR inquiry-led creative practitioners from its MFA in Art program: Stephanie Brown, Robert Fitzgerald, Brynn Higgins-Stirrup, and Brenna K. Murphy. The work featured here offers snapshots into their process and thesis work.

TO SEE MORE, VISIT THE ARTISTS ONLINE:
stephaniebphotos.com
robertjfitzgerald.com
brynhigginsstirrup.com
brennakmurphy.artspan.com
Big Data, Internet Fear, and Headless Chickens: Professor John Marshall’s *Whithervanes*

In spring 2018, Stamps Associate Professor John Marshall and Cézanne Charles, founders of the hybrid design studio rootoftwo, unveiled the US premiere of *Whithervanes*: a neurotic, early worrying system, a public project that aims to highlight the extent to which we are affected by data and news media.
installed in three miami locations

and commissioned by the nonprofit exhibition space Locust Projects with support by the John S. and James L. Knight Foundation, the Whithervanes project plays with the form of the traditional barn-top weather vane. Featuring headless chicken sculptures installed on rooftops, rootoftwo’s Whithervanes are programmed to parse Reuters news reports, Department of Homeland Security threat levels, Twitter trends, and issues suggested by Miami residents. The chickens spin away from world news events and change color propelled by what Marshall describes as the “climate of fear on the internet.”

The Whithervanes project was also featured in ARE YOU TALKING TO ME?, an exhibition co-produced by the City of Enghien-Les-Bains, host of the eleventh meeting of the UNESCO Creative Cities Network, and the Cité Du Design of Saint-Etienne in France, curated by Sarah Faguer. In this truncated interview with Faguer — excerpted from the exhibition catalog, Data Cities — Marshall and Charles offer their insights on the project.
Sarah Faguer: How does information available on the internet foster, according to you, a climate of fear and tensions at the society level?

Marshall / Charles: Spending much of our lives connected digitally, we are as affected by the ‘weather’ on the internet as in the sky. The project tracks the orchestration of fear in real time through monitoring news feeds for alarmist keywords. The headless chicken weather vanes revolve away from the geographic origin of each story, indicating the intensity of fear through changing colored lighting and the number of rotations each Whithervane makes. The image of the headless chicken perfectly expresses the sense of panic that corporations, governments, and the media use to keep citizens acquiescent.

Social media and the physical fragmentation and segregation of our cities has driven us into information ghettos. It is difficult to understand the ways that big data, algorithms, online moderators, biased media, and fake news come together to shape our behavior and ideas. We began exploring these issues in 2012 and launched the public scale project in 2014, all of which preceded Brexit, the 2016 US election, and the embrace of fake news and ‘alternative facts’ by the Trump Administration. This issue has taken on greater importance and the chickens are like a blinking light on the dashboard of your car — they are there to let you know that something, somewhere is not quite as it should be, and it needs your attention.

M/C: Weather vanes were a perfect totem for this project. They are important informative devices of an agrarian society that still adorn public and private structures in cities, towns, and villages. We intuitively understand how to read them — the ordinals North, East, West, South (NEWS) tell us simply what direction the wind is blowing. While weather vanes largely exist only as decorative artifacts now, it was this intuitive quality that led us to re-imagine them for the twenty-first century.

Our Whithervanes are informative devices for relating to the news. We borrowed the color system from the US Homeland Security threat advisory as an instinctive visual reference: severe (red), high (orange), elevated (yellow), guarded (blue), and low (green). The Whithervanes also made one to five revolutions depending on threat level, with one representing a low threat level and five severe. The Whithervanes end their revolutions pointing away from the geographic location of the incoming news story.

We populated the keyword database initially from the 2011 US Department of Homeland Security National Operations Center Media Monitoring Capability Desktop Reference Binder that was released by the Electronic Frontier Foundation. We added to that keywords elicited from public engagement workshops and from scrubbing news stories from publications that reflected the readership and demographics of Folkestone, the closest point in the UK to France, and site of the 2014 Folkestone Triennial.

The chickens were distributed through the town, like a breadcrumb trail that brought visitors through neighborhoods representing a diversity of socioeconomic and ethnic demographics. Each of the Whithervanes was placed in a specific neighborhood and received the same news stories and had the same database of keywords. However, the keywords
were rated differently to reflect the values and priorities of the neighborhoods based on data gathered by consumer demographic market research companies using postcode analysis. This means that incoming stories could generate different threat levels and colors across the network of Whithervanes. Depending literally on your point of view, you would understand a story about immigration as either a severe or low threat. Ultimately you could also participate based on your perception by choosing to add or decrease the ambient fear in the system by tweeting #keepcalm or #skyfalling. Again, we were playing with the way that we receive and spread news through social media channels by having the audience make explicit and binary choices.

**SF:** Why is it important that citizens visualize concretely and physically data streams; big data is usually invisible?

**M/C:** The confluence of big data, algorithms, and artificial intelligence/deep learning systems is a seismic shift challenging all aspects of public and private life. Because this shift is both pervasive and almost imperceptible, we developed Whithervanes to call attention to the way it shapes and distorts news and information to ensure we are only exposed to media that conforms to our existing ideas and worldviews. ‘Big data’ really isn’t visible unless you’re looking for it. However, it’s hard to ignore a headless chicken that is being ‘blown around’ by an invisible hand and changing color. It is important for people to understand how big data, algorithms, and AI are shaping behavior, norms, and society and that these technologies are not neutral. The project does not adopt a utopic or dystopic view of big data. Instead, it is an open examination of the social and cultural aspects of big data, privacy, the internet of things, and the networked city in a way that uses humor as a gateway to inquiry and critique. Our work often provokes questions about the intended and unintended consequences of technological developments to inform decision-making at the individual, collective, and societal level.

**SF:** Why did you choose to revisit the shape of the weather vane? What does it symbolize for you and why did you cut its head?

**M/C:** Our projects all tend to play with narrative and language in some way. Whithervanes is a synthesis of three narrative and linguistic ideas around fear, paranoia, thoughtless action, and pride. The first is Chicken Licken or Chicken Little. It is a fable in the form of a cumulative tale about a chicken who believes the world is coming to an end. The phrase ‘the sky is falling!’ features prominently in the story, and has passed into the English language as a common idiom indicating a hysterical or mistaken belief that disaster is imminent. The second reference is to the idiom ‘running around like a headless chicken,’ which colorfully articulates action and momentum with no thought. The third is Chaucer’s “The Nun’s Priest’s Tale” about a proud rooster who dreams of his approaching doom in the form of a fox. The fox plays on the rooster’s pride to capture him despite his prescient warnings. The tables are ultimately turned as the rooster narrowly escapes due to the fox’s own hubris. The rooster shape itself is also the synthesis of a familiar sporting and household brand that uses the rooster in their logo. This took on an added layer in Folkestone with the anti-European immigration sentiment that was brewing in the town — at the point where the Channel Tunnel enters the UK.

To read more of the interview, purchase the full catalog Data Cities (ISBN: 978-2-916639-44-4), available at www.cda95.fr/fr/content/data-cities
AFTER 40 YEARS OF DEDICATED SERVICE TO THE SCHOOL AND THE UNIVERSITY, Professor Sherri Smith retired from the Stamps School at the end of the winter 2018 semester. A Catherine B. Heller Collegiate Professor, a Distinguished Faculty Achievement Award recipient, a cherished colleague, an active Michigan Audubon Society member, and an incredible teacher, Smith joined the U-M faculty in 1974. She was among the first group of faculty to teach in the then-new Art & Architecture Building. One of a handful of female faculty at that time, she built the school’s vibrant fibers program. Herself a seminal figure in the evolution of fibers as creative practice, her impact on the field — and on building the next generation of creative practitioners — has been immense.
Smith’s work will be on view at Crooked Tree Arts Center in Petoskey from August 25–November 17, 2018, in an exhibition curated by Stamps alumna Sheila Ruen (MFA ’86). Stamps Professor Franc Nunoo-Quarcoo is designing a catalog survey of Smith’s work to be published in tandem with the exhibition.

In celebration of Smith’s honorable career and upcoming exhibition, alumna Sheila Ruen interviewed Smith about her sources of inspiration, her current work, her career, and her advice for the next generation. The following is an excerpt of that interview.

Ruen: All right. So the first question is a big one: What inspires you?

Smith: Oh, different times of my life, different things have inspired me. Right now, most of my work is inspired by images that come back from our space program. Occasionally I’m inspired by photographs of the Earth, but usually I’m looking at distant objects photographed by our space probes.

Ruen: When you look at the whole set of images, what is it that you’re drawn to?

Smith: You know, they’re just beautiful, but not seen by many people in general. But the details can just be stunning, even if it’s a hellacious place, like the volcanic moon of Jupiter, Io.

Ruen: ...I didn’t know that they had a volcanic moon!

Smith: Yes, the volcanoes shoot up blue plumes. The volcanoes are sulfur. It’s the most geologically active body in the solar system. I mean, it would be awful to go there. But it’s just beautiful to look at. All these things are different colors. Lava isn’t always the same. It changes.

Ruen: Have you always been interested in space?

Smith: I was interested in astronomy. When I was in junior high, I quickly went through all the library had on astronomy. I think if I’d complained to my parents more about it, I’m sure they could have got me into the local college library. Then I could have found out if I wanted to be an astronomer or not. Fortunately, probably, I didn’t.

Ruen: Was there a moment when you reconnected with this early interest in astronomy that you can remember?

Smith: Well, with my present series of work, I decided I’d try to work with things that are totally abstract. I decided astronomy was maybe a good move because it’s what can be seen in any kind of light that astronomers study. You should see the websites of members of the Astronomy Department, compared to the websites of physicists. They are full of wonderful images and the images are fair-use.

Ruen: Has your creative process shifted or changed over the span of your career?

Smith: Well, many times. I just ran out of what I could do sensibly with one set of ideas, and moved on a number of times. And it’s always a difficult transition.
**Ruen:** What is a great piece of advice that you hold dear?

**Smith:** Oh, no one’s ever given me advice, really.

**Ruen:** (laughs) No?

**Smith:** No. When I became a fiber artist, it was a new field and there was no one out there who could give you advice. There wasn’t even the word, “fiber artist.”

**Ruen:** Where did you first study?

**Smith:** I was an undergraduate at Stanford. They had a big book of all the courses that they regularly offered. I’m looking at their art courses and see they offered textile design. I thought: ‘Textile design! Yes, that’s it.’ Eventually I went to Cranbrook for graduate school, and took up weaving as well.

**Ruen:** What was your first weaving? What did you do to learn?

**Smith:** Oh, I just wove samples for quite a while. Really, that’s what I did. Because I was going to be a textile designer. And I did become a textile designer. I moved to New York, where the industry was. And I first worked for Dorothy Liebes, which was a prestigious job, but the firm was at the end of its lifetime. Then I worked for Boris Kroll Fabrics — they made top of the line fabrics for interiors.

**Ruen:** So where did you go from New York?

**Smith:** Oh, to a teaching job at Colorado State University. And when I was there, really just a couple of years, I was notified of a job here at the University of Michigan. I applied and got the job, but I wouldn’t leave my job at CSU until we had the new building here. So I stuck it out in Colorado for another year. So I’ve been here for a long time, since 1974.

**Ruen:** Wow.

**Smith:** I came here just as the art school moved into 2000 Bonisteel. I ordered all of the equipment and stuff in the year before, so I got what I wanted.

**Ruen:** Do you have any advice that you would like to give people that you think has been effective?

**Smith:** Well, it’s not so much the advice I give but I found the most powerful thing I can do for people’s work is make them dye their own yarn.
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.

Ruen: Yes. Color is the most emotional and nuanced part of enjoying and seeing.

Smith: Right, and dying it yourself, you make subtle distinctions that are unavailable to you if you buy dyed yarn. Students don’t have to be afraid of the equipment. I tell them: ‘This looks scary to you, but it’s useful to remember all of your ancestors could do this and you will be able to do it as well.’

Ruen: How do you plan to spend your retirement?

Smith: Maybe not too different from the way I spend it now, except I won’t be teaching. I probably will take up the slack with caring for injured birds. But I’ll get more creative work done.

Ruen: Sherri, you had such a profound impact on so many people’s lives and careers. Thank you. ☮
I find beauty in the wild & weedy parts of the city—on traffic islands, beside urban creeks, and in overgrown lots.

We can learn a lot from the wild ecological communities that persist in the city.

This is where you can see how our society relates to the Earth.

One day my friend Jule and I went kayaking on the Red Run (a local creek). We found a huge tunnel with water that had an oily sheen spilling out.

When we see E. coli counts of 300 colonies per 100 milliliters of water we close beaches—1,400 per 100 ml here, that’s as high as my testing kit will go!

Weeks later the news broke:

Two kayakers stumbled upon an outbreak of E. coli while paddling on the Red Run drain!

Hello? Is this the Michigan Dept of Environmental Quality? I think I found something!

The source of the contamination was an industrial building, whose wastewater line drained to the creek. The connection was decades old. I wondered—how many more unknown problems might be out there?
I started attending city council meetings

Where I learned that local creeks are managed as drains, not as ecologies. Development decisions are often made by consulting plat maps. A visit to the place is considered unnecessary.

What happens when all the wilderness in the city is littered with "No Trespassing" signs or fenced off?

Two views of the same place

How speculators and the planning department see this place

How I see this place

City council meetings need to be re-imagined by trespassers - people who care for the beautiful, troubled margins of the city. People who see these places not simply as blank spots on a map, but as places that are alive. Ecologies - of which we are a part.

I want to live in a city where children can play in the creeks.

When the ecological commons are off-limits, who notices when something isn't right?
Campaign Report: This Is Our Moment

Over the past six years, the Stamps School of Art & Design has been working hand-in-hand with our alumni, parents, community members, and friends on our “This Is Our Moment” fundraising campaign. This campaign has always been about more than simply raising money. It is about nurturing the next generation of informed, global, and innovative artists and designers. And it is about creating the kind of culture we all want to live in, work in, and be a true part of.

It is about impact.

As of July 2018, we’ve raised 99% of our ambitious campaign goal and couldn’t have done it without you. Thank you. For a school of our size, we know one thing about resourcing:

Every. Dollar. Counts.
Your Dollars at Work

CAMPAIGN GOAL:

$28 million

CAMPAIGN SUPPORT AREAS:

→ STUDENT SUPPORT

→ FACULTY SUPPORT

→ PROGRAMS

→ RESEARCH

→ FACILITIES

→ UNRESTRICTED “OPPORTUNITY FUND”

Consider making an impact on the next generation of artists and designers — and helping us make our ambitious campaign goal — through the “This Is Our Moment” campaign. All donations that come our way through December 31, 2018, will be counted toward the campaign.

LEARN MORE AND GIVE TODAY
stamps.umich.edu/giving
The Research of Making — And Making as Research:
Dr. Jane Prophet Joins the Team

BY SARAH ROSE SHARP
STAMPS SCHOOL OF ART & DESIGN EMBRACES THE POWERFUL innovation found at the intersection of making and interdisciplinary research, but with the appointment of Dr. Jane Prophet as the new Associate Dean for Research, Creative Work, and Strategic Initiatives and Professor of Art and Design, the school is underscoring this value in bold new ways, moving it to the forefront of its curricular efforts. Dr. Prophet comes to Stamps from Goldsmiths College, University of London, where she has served as a tenured professor since 2007, and is internationally recognized for her work in digital and medical humanities, new media art, and art-science. She describes “little or no separation” between the role of making and research in her own practice.
When I first get an idea, I will do some research on my own,” said Prophet. “Some of my methods might be familiar to artists and researchers from the humanities.” When Prophet was an artist in residence at Blickling Hall, a stately home in England, she explored the archives of the UK’s National Trust Slide Library, for example, looking at some of the thousands of archived garden designs as part of her research into the social politics of eighteenth-century garden design.

“Like researchers from many fields, I read a lot of papers — most recently on our perception of air pollution and the impact of air quality on health for an app I am co-designing,” said Prophet. “But equally, my research might entail walking in a particular landscape or specific sites or locations. For example, some recent research efforts involved me exploring the nooks and crannies of a heart transplant unit at a hospital and the small house in London where the lexicographer Samuel Johnson lived and worked as he produced the first English dictionary in the UK. This is usually research I do on my own.”

But Prophet’s intensive and expansive research process is not limited to conducting exploration of a topic on her own — and it is her eagerness and long track record of reaching out to and collaborating with practitioners in other fields that made her such an exciting candidate for this new position at Stamps.

“Most often the people with whom I collaborate are from the sciences — in particular the life sciences and computer science,” said Prophet. Sometimes Prophet is responding to a scientist’s body of research, for example, when she worked with Neil Theise, a pioneer of multi-organ stem cell plasticity from Beth Israel Hospital in New York.

“When Neil and I began to work together, we focused on his groundbreaking research into the behavior of stem cells

“Like researchers from many fields, I read a lot of papers... But equally, my research might entail walking in a particular landscape or specific sites or locations.
In all of the collaborative projects that Prophet undertakes with scientists, she is concerned not only in their research, and the research that they develop together, but in the context within which that research takes place. “Specifically, I treat the social, physical, and political environments within which the research is situated as mattering as much as the primary research,” said Prophet. “I see no clear boundary or division between the people, the environment, the nonhuman interactors, and the overarching social context and the work that they are undertaking.”

My use of technology comes from my critical engagement, and entanglement, with the adult human body,” said Prophet. “I spent a long time gaining a better understanding of that field, reading many research papers and having lengthy conversations with the scientist.” This approach is typical of a number of Prophet’s collaborative projects that engage with the primary research of another person or team. She recently spent three years working with neuroscientists Andreas Roepstorff and Joshua Skewes, from the Interacting Minds Lab at Aarhus University in Denmark, and Zoran Josipovic, from NYU.

“Our work together necessitated me understanding enough about neuroscientific experiment design to co-design an experiment with them,” said Prophet. “Developing that understanding led me to engage in debates at Euro Science Open Forum about the rhetoric of neuroscientific images and the impact of experiment design on ensuing data and its subsequent interpretation. I was responding not only to their particular interests and current research into mindfulness, meditation, and brain activity, but also to wider debates such as the role of gender bias and the power of images in contemporary neuroscience.”

In all of the collaborative projects that Prophet undertakes with scientists, she is concerned not only in their research, and the research that they develop together, but in the context within which that research takes place. “Specifically, I treat the social, physical, and political environments within which the research is situated as mattering as much as the primary research,” said Prophet. “I see no clear boundary or division between the people, the environment, the nonhuman interactors, and the overarching social context and the work that they are undertaking.”

Prophet’s view on the relevance and inclusivity of research environments also extends to the media that an artist might use to process and express the results of this research in new works. Her undergraduate work was in media arts, working in performance art and installation that used film, video, and sound. Prophet cites her undergraduate tutor, Francis Hegarty, as an important continuing influence on her work — in particular, Hegarty’s critical engagement with media and questioning of the environment in which we make art. This laid the foundation for Prophet’s feminist technoscience approach to how her art emerges from complex entanglements of humans and nonhumans.

“My use of technology comes from my critical engagement, and entanglement, with
computation,” said Prophet, whose finished works run the gamut from app designs, physical objects like augmented clothing and photographs, installation works, and video projections.

As Associate Dean for Research, Creative Work, and Strategic Initiatives, Prophet is looking forward to engaging with faculty one-on-one, to begin to understand their individual agendas and look for ways to support them in those aspirations to reach beyond the bounds of a single discipline or department. Prophet is eager to begin forging interdepartmental connections within U-M, and further, to find opportunities for collaboration with organizations and individuals outside the confines of the university — particularly those with social impact agendas. It’s a lot of information and potential to sort, but one suspects that with Prophet’s appetite for research and engagement, it is a challenge to which she will rise with vigor and aplomb.

---

**Find Your Passion**

*Research* plays an important role in helping the Stamps School make an impact on our communities and the world at large. Join us in support of these efforts. Please contact Nan Pozios at 734.647.0650 or npozios@umich.edu for more information.
Caring for the Caregiver: 2018 MDes Thesis Talks

BY ERIC GALLIPPO

Photos by Doug Coombe
Students from the Second Graduating Class of the Stamps Master of Design in Integrative Design (MDes) program addressed these big questions while raising many others during an evening titled “Caring for the Caregivers,” featuring a pair of public talks held in the Stamps Gallery on March 23, 2018.

The talks followed two different, two-year projects by students to design interventions that help families and loved ones navigate the complexities of healthcare systems.

Working in collaboration with Michigan Medicine’s Patient & Family Centered Care (PFCC) division, graduate students Scott Dailey, Prerna Dudani, and Priyanka Raju (MDes ’18) developed, designed, and piloted a resource book for patients and caregivers to help make them aware of services available to them through PFCC.

Through qualitative research with caregivers, the group heard a recurring sentiment: “I don’t know what I don’t know.” In response, the students set out to help caregivers navigate their new situation and environment.

“Caregiving is hard,” Dudani said. “It’s a new reality that is full of unknowns. It’s also a full-time job, because they’re constantly having to advocate for their patients.”
The students also developed a series of workshops centered around stories from their nearly 1,000 hours of primary research, including firsthand observations, workshops, and interviews with patients, caregivers, and health professionals. The workshops are designed for medical professionals to help build awareness around roadblocks to effective communication with caregivers — and create conversation around ways to address these roadblocks.

Additionally, the “Stories for Care” toolbox is meant to help healthcare providers solve problems, build empathy, and generate solutions for patient and caregiver needs. The tools can be adapted to specific participant groups and are divided into three sections: building workshops, doing workshops, and leading workshops.

Throughout the presentation, the group emphasized the power of stories to help build understanding and empathy between stakeholders. To illustrate their point, they shared prerecorded dramatic readings — an “interview” with a therapy dog who comforted a wife caring for her husband; a nurse who detailed what happened in the hour and a half between when a patient requested a glass of water, and when he was finally able to deliver it.

Going forward, the students hope to document these stories not only as anecdotes, but also as quantitative data that can be recalled for future work.

Molly C. Dwyer-White, program manager for Adult Services for PFCC, praised the results of the pilot in her 32-bed unit and said the next challenge was to scale it to accommodate 1,000 hospital beds.

Raju noted that she and her classmates grew most as designers by learning the value of forming relationships, having conversations, and actively listening to stakeholders from all sides of the issues being addressed.

“The kinds of access we have had — not just at the individual level, but at the systemic level — was a huge learning opportunity for us,” she said.

For the second part of the program, Brandon Keelean (MDes ’18) discussed the need for designers to develop and
adhere to their own set of ethical guidelines, just like professionals in the fields of law, medicine, and journalism.

Keelean is the co-creator of Canopy, a new web-based platform that, as he explained it, helps people talk about and make end-of-life healthcare decisions. It’s meant to make the process of “advance care planning” simpler by breaking it into manageable pieces, similar to a program like TurboTax. Users ultimately produce a signed directive outlining their final wishes and can even add video to further clarify them in their own voice.

Keelean developed Canopy with two other graduate students from U-M’s School of Public Health and School of Information. The app is currently in beta-testing with plans to pilot this summer with a healthcare provider to be determined.

While they’re excited about the application’s potential to fill a real need — Keelean cited that fewer than 40 percent of U.S. adults age 55 and older have an advance care directive today — they also face many ethical questions daily. Some of them keep Keelean up at night.

“What if we inadvertently influence a family to make a decision they later regret?” he asked, rhetorically. “How do we balance the power dynamics in healthcare? What is good or bad design in a situation where what you’re talking about is literally life and death?”

After reading more than 200 papers on design and ethics, he concluded that the field still has a lot room for improvement, especially as its methodologies become more integrated with fields such as healthcare, the legislature, and the government’s executive branch.

Keelean eventually developed his own list of seven common components among mature disciplines with ethical standards from which design should borrow (values, codes of conduct, governance structures, public discourse, evaluation frameworks, educational tools, and best practices), and applied them to the process model of design.

In the end, Keelean acknowledged there’s a lot more work to do, but said he thinks it’s a necessary step in the right direction.

“I hope what we can do is provide a little bit of organization and help make sure we can get there a little faster, so as people design tools to try and help people navigate the complexities of the twenty-first century,” Keelean said. “We can do that with ethics in mind and think about the greater good and the outcomes of our actions.”

Brandon Keelean (MDes ’18) presents Canopy.
Inspiring people to teach themselves about science is something we can do as artists.
During the winter 2017 term, Professor Moldwin worked with ArtsEngine — U-M’s administrative unit committed to interdisciplinary learning on north campus — to create the inaugural Moldwin Art Prize, an artist residency where undergraduate students are competitively selected and welcomed into Moldwin’s lab. Here, the students join a team of researchers to conduct work in the areas of space weather (how the sun influences the space environment of Earth and society) and magnetic sensor development. This annual opportunity is open to undergraduate students currently enrolled in the Penny W. Stamps School of Art & Design; the Taubman College of Architecture and Urban Planning; and the School of Music, Theatre & Dance.

“Our first major challenge was to figure out how our skills as artists could be applied in the lab,” said Brooks. “But Professor Moldwin really encouraged us to do whatever we felt was right. Joe and I talked it over and we felt that the best route to go was not to be scientists, but to be artists.”

While both Brooks and Iovino are seniors at the Stamps School, the two hadn’t met prior to the residency. In addition to navigating what role they’d play in the lab, they were also faced with defining their approach to creative work. “We met for coffee at the start of the residency and both recognized pretty quickly that we’d be better as a team than working individually,” Iovino said. “I do video and animation and Anna does music and audio. Collaborating in the lab was an opportunity to make something that neither of us had made before.”

Fueled by expansive curiosity and shaped by a shared approach, Iovino and Brooks began their creative process with research. Conducted primarily through first-person interviews with the lab researchers — and underscored by rigorously informative weekly meetings with Moldwin — Brooks and Iovino developed an in-depth understanding and vocabulary around the concepts of heliophysics and the magnetic shield.

“NASA education videos really helped me to solidify some of the concepts we learned about in the lab,” Brooks said. “One of the images in the videos really struck me: It showed a tiny Earth being bombarded with solar wind with its magnetic field shielding us from all this catastrophe — it left me completely awestruck. I realized how unlikely we are and how great it is to exist.”

Inspired, Brooks penned a song titled Our Magnetic Shield. “I thought the song was great — really poetic,” said Iovino. “I’d done a previous stop-motion video, and thought it would be great if we made one for the song.”

“It was good to finally figure out what we could do to support the lab research,” said Brooks. “Inspiring people to teach themselves about science is something we can do as artists.”

With the research phase complete and the creative concept solidified, Iovino and Brooks moved ahead with an iterative, yet straightforward making process: storyboards, mockups, production. But like every productive collaboration, there was a focused commitment to sustaining creative alignment. “We learned how to question each other’s ideas really thoroughly and make it so that we weren’t making compromises — instead, we uncovered new solutions together,” said Brooks.

“It was important for us to understand each other’s work style and goals,” Iovino said. “Anna wants to make things as good as possible. I wanted this too — but I also was really mindful of our budget, timetable, and how much we could get done. These aspects of our personalities helped us to know when we were being too ambitious and when we were being too reserved.”

Additionally, Moldwin’s lab protocols helped shape the creative process. In a space lab, contingency plans are a critical component to any project — including creative ones. “There was a contingency plan for everything,” Iovino said. “It taught us artists to think like scientists.”

At the end of the residency, Moldwin threw a party at his home to screen Our Magnetic Shield. “We met so many interesting people — scientists and researchers — and many were interested in similar collaborations with us,” said Iovino.

“It was life-changing — we’re both beyond grateful,” said Brooks.
A fall 2017 engagement course, “Design Studio: Detroit Neighborhood Entrepreneurs Project” (DNEP; ARTDES 400.2), students were tasked with creating branding for a real client, and they wanted to get the logo just right. The full group had started the process back in September. By this point, Polise guessed they had produced at least 200 versions of the logo in the month of December alone.

In lively block letters, three versions of the words “Lunch Brake” were sketched on the paper in front of Polise. The logo was for a new mobile business that will serve food to workers in the “Downriver” area of Metro Detroit from a converted transit bus. The students said their biggest challenge was making their work match the proprietor’s big personality without slipping into something too “diner-y.”

“We want to give her the best possible logo, because we’ve all really come to know her,” Polise said. “We want to give her something that accurately represents who she is, who her business is, and her really good spirit.”
Achsha Jones’ life was in transition. As a single mom going through a divorce, she had to make the tough choice to leave college during her junior year for a full-time job. “I figured out quickly I could work and go to school, or I could work and take care of my daughter, but I couldn’t work and go to school, and take care of her,” she said. She took a position in business-to-business sales, calling on large manufacturing plants and office buildings in suburban industrial parks. Jones also loved to cook and often catered on the side for extra money.

As she made her sales rounds, she started thinking about the hundreds of workers there, all on short lunch breaks with limited food options. It gave her an idea: “I’m like, there’s got to be a way we can feed these people, but do it quickly,” she recalled. “This was before the dawn of food trucks. I knew what a food truck was, but it wasn’t really a thing. I said, ‘How can we do it better and differently? We can do it on a bus!’”

Since then, Jones’ “bustaurant” idea — and life — have taken a few turns. She purchased a former transit bus to convert into a mobile food service that will bring hot and cold lunch options from her favorite Detroit vendors to workers Downriver. She also remarried and had a second child. Jones and her husband stopped catering a couple of years ago to focus on getting the bus going. It’s taken time to get to this point, but she knows the market is still there.

“There are literally 300 businesses where I have the names, business cards, email addresses of the gatekeepers at the plant,” she said. “The guys are like, ‘When is the bus coming?’”

Through her connections in the Detroit entrepreneurial community and applications for local grants, like the New Economy Initiative NEIdeas program, Jones was put in touch with the DNEP.

Working as a larger group and in smaller teams of two, Stamps students kept regular contact with Jones and updated each other while creating, collaborating, and reviewing their work along the way. “Working with eight people as a design team is
something we don’t do that often, so learning the process of working with others and how to go through that and delegate different tasks and how it all works together was an experience,” said Sara Ciaramella (BFA ’18).

After fourteen weeks of meetings, calls, planning, long email threads, group work, and individual assignments, students presented their final recommendations to their clients as the class came to a close in mid-December.

Jones sat front and center, nodding, laughing, and audibly approving, as her team presented their vision for her business’s brand identity, website, and packaging, and the interior layout of the bus itself.

When it was over, Stamps professor Hannah Smotrich let Jones know how much the students appreciated her level of involvement and commitment to the project. “While I hope they’ve given you something of value, we want to thank you for all you’ve given,” Smotrich said. “You’ve been incredibly generous with your time and your energy, and it makes what we’re doing meaningful.”

Jones deferred: “Please don’t thank me for winning the lottery, because that’s what’s happening here.” Following the presentation, Jones said the students had “breathed new life into her business.” “Before it felt like a lot of insurmountable work,” she said.

Talking after the presentation, Jones said she had been willing to take any help available to get her dream off the ground, but she was “blown away” by the level of detail and thoughtfulness students brought to the project. “They’re able to pull ideas out of my head I didn’t know were there,” she said.

“It’s so affirming to work with a group of students who are this immensely talented and passionate about something they really just learned about,” Jones said. “All of these people are doing this for something I thought of years ago out of desperation. It’s something I continue to do, because I see it as a viable way to change the way people eat lunch and change the world.

“We’ve had a lot of struggles behind this business. Personal sacrifices. Having someone else say, ‘How can we help make this happen?’ It is so affirming.”

That affirmation went both ways, Polise said. “It was a great confidence boost to meet with Achsha every month,” she said. “She was always like, ‘You guys are amazing!’”

Helland echoed Polise’s sentiment: “Achsha taught us how to get people invested in an idea of yours that you’re passionate about.”

“Students measure the Lunch Brake bus. Photo courtesy of Hannah Smotrich.”
#MeToo in the Art World: Genius Should Not Excuse Sexual Harassment

BY IRINA ARISTARKHOVA
Associate Professor, Stamps School of Art & Design

Photo by shutterstock.com
This May, the National Gallery of Art in Washington, D.C., was to showcase the work of two famous artists: one of painter Chuck Close and another of photographer Thomas Roma. Both exhibitions, however, were cancelled due to allegations of sexual harassment. The public debate sparked by the cancellations has centered around the question, is it possible to separate the value of art from the personal conduct of the artist? As a scholar of aesthetics and gender studies, I believe, in the wake of #MeToo this is a good time to revisit the argument of Russian poet Alexander Pushkin about the incompatibility of genius and evil.
Genius and evil
In his short play from 1830, *Mozart and Salieri*, Pushkin fictionalizes an encounter between the composer Antonio Salieri and his younger friend, Wolfgang Amadeus Mozart, in Vienna, Austria. Based on existing rumors at the time, Pushkin presents Salieri as envious of Mozart’s genius to the point of poisoning him at the meeting.

Pushkin’s claim in this play was that the human value of good defines genius, and hence committing a crime disqualifies one from being a genius. Based on this presentation of Salieri as evil, his reputation as a composer was tarnished.

After new research suggested that Mozart died from natural causes, most probably a strep infection, views on Salieri’s music also changed. With this new information, Pushkin’s argument was revisited, and Salieri’s reputation in the music community started to improve, demonstrated by recorded albums and staging of his operas.

This goes to show how art makers and their audiences become emotionally attached to artists and composers as individuals, and not just to their music or painting. Pushkin himself identified strongly with Mozart.

The change in attitudes toward Salieri also supports Pushkin’s original argument that how genius is understood is strongly correlated with human values, where good and genius reinforce each other.

The debate
In the current debate in the art world over this issue, several experts have said that the value of art should not be associated with the personal conduct of its maker. For example, Tom Eccles, executive director of the Center for Curatorial Studies at Bard College, suggested that “we can’t not show artists because we don’t agree with them morally; we’d have fairly bare walls.” An example would be that of the famous painter Caravaggio, who was accused of murder and whose works continue to be on display.

However, James Rondeau, the president and director of the Art Institute of Chicago, disagreed that museums could present their decisions about the value of the artwork as totally separate from today’s ethics. Rondeau said:

“The typical ‘we don’t judge, we don’t endorse, we just put it up for people to experience and decide’ falls very flat in this political and cultural moment.”

The #MeToo ethical challenge
This public debate has gained significant traction in the art world because the #MeToo movement has redefined sexual harassment as evil. Started by Tarana Burke, an African-American civil rights activist, in 2006 and
spread by Alyssa Milano, an American actress and activist, as a Twitter campaign in 2017, the #MeToo movement has become a social media-driven collective voice. It has presented sexual harassment and sexual violence as harm serious enough to warrant recognition and social change.

Consequently, a number of artists have come out with their experience of sexual harassment. Five women came forward accusing Thomas Roma, a photographer and professor, of sexual misconduct. In the case of Chuck Close, artists Langdon Graves, Delia Brown, and Julia Fox described in interviews and on social media platforms the anguish and self-doubt his actions had caused them as individuals and also as artists.

Delia Brown, for example, described how Chuck Close told her at a dinner that he was a fan of her work and asked her to pose for a portrait at his studio. She said she was “over the moon” and excited “because having your portrait done as an artist by Chuck Close is tantamount to being canonized.”

However, she was shocked when he asked her to model topless, not a practice that he pursued with other famous artists. Brown refused. Explaining her anguish, she felt she saw her only as a body rather than an important artist and felt manipulated. She said “a sense of distrust and disgust” has stayed with her. Other artists made similar allegations of having been invited to Close’s studio to pose for him and being shocked by his behavior.

Chuck Close chose to downplay the harm done to them as persons and artists by dismissing their words. He said the “last time I looked, discomfort was not a major offense.”

**Genius redefined**

The point this reinforces is that if sexual harassment is wrong, then the value of artwork being exhibited in a public museum is questionable.

Scholar Roxane Gay, the best-selling author of the essay collection *Bad Feminist*, sums up why it is so evil, when she explains the cost to women. She says:

“I remember how many women’s careers were ruined; I think of those who gave up their dreams because some ‘genius’ decided indulging his thirst for power and control mattered more than her ambition and dignity. I remember all the silence, decades and decades of enforced silence, intimidation, and manipulation, that enabled bad men to flourish. When I do that, it’s quite easy for me to think nothing of the supposedly great art of bad men.”

This debate has also shown how the definitions of evil in Pushkin’s “genius and evil” argument are also subjective and depend on human values at a particular time. #MeToo has changed the public view on sexual harassment. Indeed, the public debate surrounding the decision by the National Gallery of Art to cancel two exhibitions has been as much about the value of human beings as it has been about the value of art.
Student Impact:
Kiki Smith’s Witt Artist Residency

BY TRULY RENDER

Kiki Smith is one of the foremost artists working in print media today, and is known for her multidisciplinary practice relating to the human condition and the natural world.

Smith was a Witt Visiting Artist at the University of Michigan Stamps School of Art & Design during the week of October 16, 2017, where she worked with Stamps Professor Endi Poskovic and his students to create new, original artwork in the school’s print studio. During her visit, she also gave a talk at Ann Arbor’s Michigan Theater as part of the renowned Penny Stamps Speaker Series on October 19, 2017.

During the course of her residency, Smith found inspiration in Stamps student Emily Legleitner (BFA ’19). Legleitner worked directly with Smith in Print Media Studio, assisting with plate alterations, processing, and pulling prints. Legleitner was delightfully surprised in June 2018, long after the residency concluded, when Poskovic handed her a package containing an original print by Smith, a portrait of Legleitner herself, titled *Blush*.

“I can’t believe Kiki Smith actually made a print of my face,” Legleitner said. “It was strange because when we were working in the studio last fall, she asked for a photo of me. I didn’t really think anything of it. And now … well, I’m honestly speechless.”

Additionally, a set of Kiki Smith etchings titled *Autumn Two and Four, Autumn Two and Five*, and *Autumn Five* — created as part of Smith’s residency — were part of the exhibition *Kiki Smith: Frequency*, on view at the Krakow Witkin Gallery in Boston in spring 2018.

“I think she just felt comfortable being in our studio, working with me, our 2D coordinator Nick Dowgwillo, and the students,” Poskovic said. “That experience of feeling welcomed and accepted resonated with her beyond the conventional wisdom and for the students afforded a window into realities not normally accessible to many.”
I can’t believe Kiki Smith actually made a print of my face.

Learn more about Kiki Smith’s Stamps School residency and watch her full Penny Stamps Speaker Series talk: stamps.umich.edu/stories/kiki-smith
Chico MacMurtrie: Border Crosser

During the winter 2018 term, Penny Stamps Distinguished Speaker and Institute for the Humanities Visiting Artist Chico MacMurtrie taught a cross-disciplinary U-M course titled “Border Crosser.”
Chico’s project intends to stand for crossing our own borders on campus, debunking our misconceptions about who we are based upon our backgrounds, or our gender, or our fields of study.

Known for his large-scale robotic sculptures that combine the visceral and the conceptual, MacMurtrie is an award-winning artist, renowned internationally. According to Amanda Krugliak (BFA ’84), arts curator at the U-M Institute for the Humanities, the project speaks to the concept of borders on both a literal and a symbolic level. “On a conceptual level, Chico’s project intends to stand for crossing our own borders on campus, debunking our misconceptions about who we are based upon our backgrounds, or our gender, or our fields of study.”

Photos by Robyn Han (BFA ’18), courtesy of the Institute for the Humanities
School News

Penny W. Stamps School of Art & Design Celebrates 5th Anniversary

In 2012, University of Michigan School of Art & Design became the Penny W. Stamps School of Art & Design. Five years later—in September 2017—Stamps faculty, staff, and students gathered to celebrate and reflect on the positive impact and opportunities provided by the support of alumna Penny Stamps and her husband, E. Roe Stamps.

“Since the naming, we have become one of the top 20 art and design schools in the country,” said Dean Guna Nadarajan. “The naming of the school has really allowed us to be recognized amongst the other big brands out there.”

Marianetta Porter: Distinguished Faculty Achievement Award

In October 2017, Penny W. Stamps School of Art & Design Professor Marianetta Porter was awarded a University of Michigan Distinguished Faculty Achievement Award in recognition of her pathbreaking creative work and research and her many contributions to the Stamps School and the university community.

University of Michigan Distinguished Faculty Achievement Awards—among the highest faculty honors on campus—recognize senior faculty who have consistently demonstrated outstanding achievements in the areas of scholarly research or creative endeavors, teaching and mentoring of students and junior faculty, service, and a variety of other activities.

Stamps Hosts Design Research Conference

The Penny W. Stamps School of Art & Design is proud to host Decipher, a three-day, hands-on design research conference that will take place on the U-M campus September 27–29, 2018.

Presented by the AIGA Design Educators Community in partnership with the new DARIA Network (Design as Research in the Americas), Decipher is co-chaired by Stamps Professors Kelly M. Murdoch-Kitt and Omar Sosa Tzec.

Decipher will adopt a unique, interactive format to address crucial themes of defining, doing, disseminating, supporting, and teaching design research. There will be no formal “paper presentations;” instead all conference attendees will participate in focused conversations, activity groups, and workshops.

Learn more: educators.aiga.org/decipher2018
Franc Nunoo-Quarcoo: 2018 Harold R. Johnson Diversity Service Award

In April 2018, Stamps Professor Franc Nunoo-Quarcoo was selected as one of six University of Michigan faculty members to receive 2018 Harold R. Johnson Diversity Service Awards, given in recognition of service that contributes to the development of a culturally and ethnically diverse U-M community.

“Faculty members at the University of Michigan continue to play a vital role in the success of furthering our diversity, equity, and inclusion efforts,” says Robert Sellers, vice provost for equity and inclusion and chief diversity officer. “This year’s recipients epitomize this role and have made significant and lasting impacts—not just in their respective fields, but across our entire university community.”

New Course: Social Spaces

During the winter 2018 semester, Stamps Associate Professor Anne Mondro taught a new Stamps engagement course titled “Social Spaces.”

Mondro has a deep history with a style of engaged community practice where long-term relationships are at the heart of the creative outcome; recently, she received a National Endowment for the Arts grant for her collaborative community art-making project for teens and memory-impaired adults.

For her new 200-level course, Mondro worked with the Edward Ginsberg Center at the University of Michigan to make sure the course followed all best practices for socially engaged practice. The center also helped her to establish initial community connections and assisted in coordinating partner matching with the Ypsilanti-based nonprofit organization Growing Hope.

In partnership with Michael Anthony, volunteer manager at Growing Hope, students in Mondro’s course created interactive art and design projects for the Ypsilanti Farmer’s Market to engage the public in fun conversations about healthful eating, supporting local farmers, urban growing opportunities, and sustainable farming practices.

“The Ginsberg Center really helped me think though the objectives and goals for designing and teaching an engagement course,” said Mondro. “Using the term ‘service learning,’ the center provided me with the mentorship and resources needed to successfully teach a course of this nature.”

Learn more about the Social Spaces course: ginsberg.umich.edu/article/anne-mondro
New Stamps School Faculty

Three new faculty members joined the Stamps School community in September 2018: Professor and designer/design researcher Audrey Bennett; Assistant Professor and designer/design researcher Deepa Butoliya, PhD; and Professor and ethnomathematician/culture researcher Ron Eglash, PhD. Learn more about their research and creative practice: stamps.umich.edu/newfaculty18

Work Commons Renovation

On April 30, 2018, the Stamps School of Art & Design began a major renovation project to transform Work Commons—the school’s open, collaborative studio space. Leveraging the soaring ceilings of the current space (located on the site of the former Slusser Gallery), the renovation adds a second floor to Work Commons, creating an additional 5,901 square feet.

Once the Work Commons renovation is complete, the two-level space will house five instructional studio spaces, two seminar rooms, and two large spaces for learning and making. The first area will be a tidy space on the second floor called “Digital Work Commons,” where students can work on their laptops and have access to various printing technologies. The second area will be an open-format space on the first floor called “Work Commons,” where students can undertake large-scale collaborations.

“Until now, we’ve felt hamstrung,” said Studio Coordinator Matthew Prichard. “There are so many different and new technologies out there, but we’ve just had no place to house them.”

Stamps student Manda Villarreal (BFA ’20) is excited about the project, the second-floor digital work commons in particular. “As a graphic designer, I’m excited to see what the new digital collaboration space will look like in the new renovations, and ultimately, having extra square footage will help us students have more space to work with.”

The Work Commons renovation project is made possible by the generosity of Stamps School donors and the Provost’s Office. Together, these supporters saw our need for increased space for learning and teaching in the school and swiftly contributed to address that need. The project is anticipated to conclude by December 2018.
Dean Nadarajan on Integration of Humanities and Arts into STEMM Fields

Guna Nadarajan, dean of the Stamps School of Art & Design, recently served on a 22-person expert committee organized by the National Academies of Sciences, Engineering, and Medicine tasked with researching the effect of integrating the humanities and arts into STEMM fields (science, technology, engineering, mathematics, and medicine) in higher education.

Released on May 7, 2018, the consensus report demonstrates limited but promising evidence that a variety of positive learning outcomes are associated with some integrative approaches—including improved written and oral communication skills, content mastery, problem solving, teamwork skills, ethical decision-making, empathy, and the ability to apply knowledge in real-world settings. Surveys show that these skills are valued both by employers and by higher education institutions. The report urges the further development and evaluation of integrative approaches, especially in response to a rising trend in higher education toward increasingly specialized, discipline-specific degrees.

Dean Nadarajan states: “This report represents two years of hard work by a dedicated committee and paves the way toward informed conversation around ways to integrate the arts and humanities into STEMM fields. The fact that the Stamps School of Art & Design has a program that is consistent with the findings and recommendations of the report is reassuring as we strive to provide the strongest curricular foundation possible for our students.”

David Chung Exhibits in St. Louis

In fall 2017, Stamps Professor David Chung’s work was featured in a group exhibition at the Sam Fox School of Art & Design at Washington University in St. Louis: Process & Innovation: 20 Years of Partnership in Print at the Handprint Workshop International. Chung also presented an artist talk in conjunction with the exhibition and served as a visiting artist for the Washington University MFA program.

MORE: myumi.ch/LP19M
Emeritus Dean and Professor Alan Samuels: Cardboard Cribs for Infants in Need
Prior to his career as a Stamps School of Art & Design professor and dean, Alan Samuels worked as an industrial designer for companies like Westinghouse, Corning Glass Works, and Black & Decker. Samuels retired in 2008 after a 33-year career at the University of Michigan and now spends his time designing products without the pressures of meeting profitability or client goals. One such product—an inexpensive, safe, flat-pack cardboard crib marketed as “DreamNest Beds”—was developed in partnership with a recent alumna from the School of Social Work, Lindsay “Charlie” Brink. The crib was developed to help address a startling data point Brink discovered involving the high rate of infant sleep-related deaths experienced by African-American, low-income mothers in Detroit.

Sophia Brueckner’s Embodisuit
Stamps Assistant Professor Sophia Brueckner exhibited and presented an artist talk on Embodisuit, her collaboration with artist and fashion designer Rachel Freire, at Intersections: the 16th Biennial Symposium on Arts and Technology at Connecticut College in February 2018. Embodisuit is a wearable technology that empowers wearers to reconfigure and redefine the boundaries between themselves and their data, strengthening their connection to the people, places, and things that are meaningful to them.

Melanie Manos
Lecturer Melanie Manos spent two weeks as an International Artist-in-Residence at Fish Factory Art Space in Penryn, Cornwall, England. Manos explored the local culture and area by foot and bicycle and shared her photo- and video-based discoveries in an exhibition and participatory performance held May 18 and 19, 2018. Manos’ work was also featured in Kansas City’s Hilliard Gallery, where her photo-based digital print Self-Reliance was exhibited in the gallery’s annual Human Form Show.

Kelly Murdoch-Kitt
Assistant Professor Kelly Murdoch-Kitt was featured on CAA Conversations, a podcast by the College Art Association. In the April 9, 2018, episode, Murdoch-Kitt discusses her collaborations with Denielle Emans, assistant professor at Virginia Commonwealth University’s campus in Qatar. For the past six years, Murdoch-Kitt and Emans have worked together on a series of digital design collaborations that bring together students in the United States with students in the Middle East to explore water access and sustainability. In addition, students build cross-cultural competencies and collaboration skills.
Professor Rebekah Modrak Launches RETHINK SHINOLA

Launched in fall 2017, RETHINK SHINOLA is a digital work that uses video and web interface to present and critique Shinola’s brand messages and representations of patriarchal whiteness to enforce perceptions of their “leadership.” A video from the work—The Implicit Jacques Panis on Shinola’s Quest to Revive American Manufacturing—was awarded a Jurors Special Recognition Award by the Fountain Street Church, an Artprize venue dedicated to social justice.

MORE: rethinkshinola.com

Emilia White

A selection of prints from Lecturer Emilia White’s Parent Skins series were exhibited in May 2018 at TrustArt Gallery in Ann Arbor as part of a group exhibition by artists who are mothers. Curated by Barbara Hohmann, Something Growing Inside also featured work by Abbigail Knowlton Israelsen, Autumn-Grace Dougherty, Dina Stillings, Elena Townsend-Efimova, Elizaveta McFall, Michael Anne Erlewine, Natalie D. McCabe, and Robin Ribits.

MORE: myumi.ch/JNYW7

Louis Marinaro Participates in International Artist/Teacher Conference in Bangalore

Stamps Professor Louis Marinaro was invited to participate in an international artist/teacher conference in Bangalore, India. This event was held on the campus of Karnataka Chitrakala Parishath from January 17–27, 2018. Marinaro was one of twenty-five artists selected for participation from around the world. Each artist was asked to produce a work in ten days. Karnataka Chitrakala Parishath provided all materials and student assistants. In addition, Marinaro gave a public lecture about his work and related techniques. The work completed was exhibited in the galleries of Karnataka Chitrakala Parishath in Bangalore.

MORE: myumi.ch/JdEqj

Professor Emeritus Bill Lewis Turns 100

Professor Emeritus Bill Lewis celebrated his 100th birthday with friends and family on March 18, 2018. Born in Detroit, raised in Lansing and Grand Rapids, Lewis is a University of Michigan alum (B.Des. ’48) and a veteran of the U.S. Navy (1941–1945). Lewis began his tenure-track career at the University of Michigan in 1957, serving as an assistant professor, associate professor, professor, and associate dean in what was then called the College of Architecture and Design. When the School of Art separated from the College of Architecture and Design in 1974, Lewis served as the school’s first associate dean from 1974–1976. Lewis retired from the University of Michigan in 1986. A renowned painter, Lewis worked in many media including ceramics, photography, and collage. He is a co-founder of the Ann Arbor Potter’s Guild and over the span of his career, has seen roughly 110 solo exhibitions.

MORE: myumi.ch/JNYW7
Endi Poskovic Exhibits in Italy
In fall 2017, Professor Endi Poskovic was one of the selected artists invited to exhibit in *IL GESTO SEGRETO / THE SECRET GESTURE*, an international survey of contemporary printmaking and the main exhibition of IX Rassegna Internazionale di Incisione 2017 in Cremona, Italy. Curated by Vladimiro Elvieri, the exhibition was accompanied by a comprehensive catalog.

MORE: myumi.ch/a0go3

Anne Mondro Presents at Health and Wellbeing Conference
In fall 2017, Associate Professor and Undergraduate Program Co-Director Anne Mondro spoke at The Art of Good Health and Wellbeing 9th Annual International Arts and Health Conference in Sydney, Australia. Mondro presented two conference papers: one on her current research study, *Retaining Identity: Creativity & Caregiving*, and one on developing intergenerational arts programming for young artists to work with persons with memory loss.

MORE: myumi.ch/6xl8q

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. Park’s 24-month investigation began 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.

MORE: myumi.ch/abodY

Stephanie Rowden and Jennifer Metsker on BBC
*After Fragment 31*, an audio poem by Stamps Associate Professor Stephanie Rowden and Lecturer Jennifer Metsker, aired on BBC Radio 4’s *Short Cuts* on November 21, 2017. The piece was commissioned for an episode titled *Incantations*, with stories of art and poetry coming to life. *After Fragment 31* responds to the Greek lyric poet Sappho’s *Fragment 31*, which is translated and read on air by Anne Carson. The audio poem is a sonic meditation on unrequited love and the act of writing poetry—a creative state of longing and calling into being what isn’t there.

MORE AND LISTEN: myumi.ch/L3gvK

Nick Tobier, Holly Hughes at MoMA
The MoMA exhibition *Club 57: Film, Performance, and Art in the East Village* examined the legacy of the legendary downtown NYC cultural venue Club 57. On view October 31, 2017–April 8, 2018, the exhibition was the first major exhibition to fully examine the scene-changing, interdisciplinary life of this seminal downtown New York alternative space. Work by Professor Nick Tobier was included in the exhibition and Professor Holly Hughes gave a talk in conjunction with the exhibition.

MORE: myumi.ch/aK1XA

Heidi Kumao Exhibits in Santa Barbara
Stamps Professor Heidi Kumao’s kinetic sculpture and stop motion animations were featured in the exhibition *Herself: Girlhood in Stop Motion Film*, on view January 26–March 23, 2018, at the Santa Barbara City College Atkinson Gallery in California. This group exhibition explored the complexities of girlhood and coming of age.

MORE: myumi.ch/abodY
Alumni News

Penny Stamps Receives U-M Honorary Doctorate

Penny Stamps, a designer and U-M alumna (B.S.Des ’66) known for her philanthropic vision and commitment to fostering the next generation of culture makers, was honored with a 2018 U-M Honorary Doctor of Arts degree at the 2018 university commencement ceremony. Penny also served as commencement speaker for the Stamps School of Art & Design’s celebration on north campus.

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.
Future Former

*Future Former: An Exhibition of Alumni Work* was on view in the Art & Architecture Building from January 8, 2018–February 9, 2018. The exhibition honored the creative work and careers of all Stamps School alumni; created an aspirational connection between generations of U-M creatives and current Stamps students; and inspired reflection during the university’s bicentennial year in 2017–2018. See the work featured in the exhibition in our digital gallery at [stamps.umich.edu/exhibitions/detail/future-former](stamps.umich.edu/exhibitions/detail/future-former)

Nancy Lorenz: Moon Gold

Stamps alumna Nancy Lorenz (BFA ’85) celebrated her first major solo museum exhibition—*Nancy Lorenz: Moon Gold*, curated by Ariel Plotek, PhD—on view at the San Diego Museum of Art April 27–September 3, 2018. See a full interview with Lorenz and her studio assistant, Stamps alum Marc Ferraro (BFA ’16) at [stamps.umich.edu/creative-work/stories/nancy-lorenz](stamps.umich.edu/creative-work/stories/nancy-lorenz)
During the spring and summer of 2018, the Stamps School of Art & Design presented *Materials on Hand: The Art of Ellen Wilt* at Stamps Gallery in downtown Ann Arbor. Shifting away from the annual group “alumni show” tradition, this solo exhibition celebrated 50 years of alumna Ellen Wilt’s expansive creative practice and her role as a committed arts educator.

At 97 years of age, Wilt maintains an intuitive, playful, and lively practice that utilizes a variety of two-dimensional media including oil, acrylic, and watercolor. Conceptually, Wilt reinvents domestic objects and mundane tropes like chairs and bridges, and invites viewers to look closely, critically. Her work is timely, deeply personal, and reverberates with urgency that fosters empathy, reminding audiences of our shared humanity.

Born and raised in Pittsburgh, Wilt has lived and worked in Ann Arbor since 1949 and completed two art degrees at the University of Michigan (BFA ’69 and MA ’70). An important figure in Ann Arbor’s art community, she has consistently worked to foster a vibrant arts community as an artist and educator in the academy and beyond.

Wilt was an art professor for seventeen years (1969–85) at Eastern Michigan University, and during this time she organized and facilitated numerous community-engaged projects that empowered first-time and emerging artists to show their work. It was not until she retired and was well into her 70s that she turned her focus to her own art practice. Her work was duly recognized with numerous awards from the Michigan Water Color Society, Washtenaw Council for the Arts, and the Holland Friends of Art between 1984 and 1993.

“Her intuitive and playful bricolage way of working reveals the scope of her achievement and her specific interest in the Michigan region and its landscape,” said Srimoyee Mitra, curator and director of the Stamps Gallery. “She has developed multiple bodies of work that feature domestic objects, from teapots to chairs, while also reckoning with iconic architectural tropes of bridges and tunnels which are ongoing motifs in her work.”

**LEARN MORE ABOUT THE ELLEN WILT EXHIBITION:**
[stamps.umich.edu/ellenwilt](http://stamps.umich.edu/ellenwilt)

**EXPLORE THE FALL 2018 STAMPS GALLERY LINE-UP:**
[stamps.umich.edu/gallery](http://stamps.umich.edu/gallery)
Al Loving (MFA ’65), Suzanne McClelland (BFA ’81)

Works by Al Loving and Suzanne McClelland were featured in the group show Mark at Team Gallery in New York City. The exhibit featured Loving’s pulped paper works from the 1980s, which reside in the sculptural space, distend the rectangular picture plane, and confound the norms of paper.

McClelland’s pieces explore “mark” at the etymological level. In her recent work, she uses partially legible script to reference global culture’s units of human measurement: body size and net worth. The verso of every panel reveals a photocopy collage of source material on the painting’s subject—usually a powerful male figure from politics or pop culture—serving as a key to the active, and apocryphal, painting surface.

Bette Klegon Halby (B.S. Des. ’62)

A new commissioned work by Bette Klegon Halby was installed in December 2017 in the lobby of an innovative new high rise building—the first of twelve new residential towers planned for a major development site in Jersey City, New Jersey.

The mixed-media work makes use of painted and sculpted canvas and is a metaphor for the drumming street rhythms and lyrical qualities of city life.

“The city fuels my practice and fills my soul,” Halby says. “It serves as both a platform for thinking afresh and a vehicle for reflection. With its excitement, energy, emotion, rhythm, conflict, and intensity, the urban landscape is my source of inspiration.”

Michele Oka Doner (B.S. Des. ’66, MFA ’68)

Exhibitions of Michele Oka Doner’s sculptures, installations and other works were displayed in Detroit and London in 2018. Also a prolific maker of jewelry, furniture, functional objects, and handmade books, Doner’s work often explores organic forms—from stones to plants to the human body—and the geometry of the natural world.

Fluent in the Language of Dreams was first presented nearly forty years ago at the Detroit Institute of Arts and was on exhibit at Detroit’s Wasserman Projects from February 16–May 5, 2018. This revamped version of her first solo museum show from 1978 was accompanied by some of Doner’s sculptures, paper works, books, and design objects.

Doner also gave an artist talk in May, providing insight into the influences and development of her practice, as well as how her time in Detroit shaped her work.

Work in the London exhibit, Bringing the Fire, focused on the sacred and ritual aspects of nature, with pieces including Alter II (2003), a large bronze work cast from a tree root the artist had pulled from the Hudson River in New York lit up with candles.
Norman and Susan Stewart (BFA ’69, B.S. Des. ’70)

Susan and Norman Stewart’s fine print business, Stewart & Stewart, presented the work of more than a dozen printmakers during the Capital Art Fair in Arlington, Virginia, in April 2018.

Since 1980, the Stewarts have invited artists to create fine print editions in their studio in Bloomfield Hills, Michigan. Stewart & Stewart prints are noted for a painterly approach to screenprinting; the skillful use of vibrant, transparent inks; and comprehensive print documentation. Their editions are purchased and collected by a worldwide list of museums, galleries, art consultants, corporations, and private individuals.

Diane Morgan (BFA ’70)

Painter Diane Morgan was chosen this spring to beautify traffic signal boxes in Palm Desert, California, as part of the city’s Art in Public Places program. Painting out in the elements can be challenging, but she says it’s also “exhilarating and so much fun.” Perks include appreciative greetings from passersby and even a gift card for a 90-minute massage from one grateful resident.

Robert Sedestrom (B.S. Des. ’69)

Work by Robert Sedestrom was featured in a pop-up show at the Lillstreet Art Center in Chicago. Each of the eight large drawings included was supported with written descriptions of the moment before the image was captured, including this one for Vic Johnson’s house, the porch:

“Grandpa Johnson was sitting at the kitchen table having his morning coffee. I watched him as he put cream in the cup and then poured it into the saucer and, with a lump of sugar between his teeth, sipped the coffee … After coffee he would putter around a bit and then make his way out to the side porch into the morning sun … Daydreaming can be active or passive … He had lived his life and was now reviewing more than planning. But plans there were. His family was there. They came with children of all ages, armed with their own plans, running around, making their activity very audible. Audible enough to keep him out on the porch a little longer some days. All days were to be cherished, some more than others, by the man who sat on the porch.”

Robin Wilt Mendenhall (BFA ’71)

Robin Wilt Mendenhall exhibited three of her pieces in the GUNS: Artists Respond exhibition at the Detroit Swords Into Plowshares Peace Center and Gallery in May 2018. The exhibit included work from artists who express outrage, sadness, and concern about guns. Mendenhall’s three pieces — Elephant in the Room, Baby Elephant, and Un-security Pattern Envelopes — respond to Sandy Hook, the Parkland shooting, and general gun violence, respectively.

Jim Shaw (BFA ’74)

Jim Shaw’s work, as well as that of longtime friend, collaborator, former bandmate, and fellow alum Mike Kelley, is on display at the Michigan State University Broad Museum in the exhibit Michigan Stories: Mike Kelley and Jim Shaw through November 25, 2018. The exhibit was also written about for arts and culture website Hyperallergic.

Shaw and Kelley met while attending U-M, where they formed experimental proto-punk band Destroy All Monsters with Cary Loren and Niagara.

Shaw’s The Wig Museum was also one of the inaugural exhibits at the new Marciano Art Foundation in Los Angeles, on view May 2017 through December 2017.

The exhibit featured an actual wig museum, designed to look like something on Hollywood Boulevard. Using wigs as “symbols of authority,” the museum chronicled “weird, white-people pageantry through the ages,” from eighteenth-century noblewomen, to Masonic elders, to modern drag queens.

Walter Griggs (BFA ’75)

Ann Arbor Art Fair - State Street area Watercolor Animation, an animated short video by Walter Griggs, was screened at the Silicon Beach Film Festival on April 25, 2018, in Los Angeles.
Sam Viviano (BFA ’75)
Former MAD Magazine Art Director Sam Viviano wrapped up his 36-year career at MAD at the end of 2017, as the magazine relocated from New York City to the home of its parent company, DC Comics, in Burbank, California.

Viviano was profiled by i24NEWS—an Israeli 24-hour television news network. In the interview, he talked with correspondent Maya Margit about his career path, the intersection of satire and politics in American media, and the future of MAD Magazine.

Craig Varjabedian (BFA ’79)
Fine art photographer Craig Varjabedian has published his twelfth book, *Into the Great White Sands* (University of New Mexico Press), an intimate portrait of White Sands National Monument in the northern Chihuahuan Desert of New Mexico.

White Sands preserves part of the largest gypsum dunefield in the world, and Varjabedian has spent decades capturing the many facets of its dreamlike landscape.

“I’m constantly astonished by the profound mystical beauty of White Sands, from its undulating dunefields and dramatic skies to the way the dunes can shimmer beneath a brilliant sun or luminescent moon,” he says.

Ruth Taubman (BFA ’81)
Ruth Taubman displayed her spring 2018 collection of limited-edition and one-of-a-kind jewelry in private showings in Ross, California, and San Francisco, during the month of April, and at a private trunk show in Midtown Manhattan in May 2018.

James Leacock (MFA ’81)
Multiform Studios, an artifact-mounting business owned by James Leacock, worked on exhibitions and installations at museums around the country in 2017-2018, including the American Revolution Museum at Yorktown (Yorktown, Virginia), the Museum of the American Revolution (Philadelphia), The Museum of the Bible (Washington, D.C.), and the 9/11 Tribute Museum (New York).

Leacock is currently creating custom mounts for nearly 5,300 artifacts at Edmonton’s new Royal Alberta Museum, in Alberta, Canada. He recently told the CBC: “It probably has a wider scope than any other project I’ve ever worked on when you look at the ethnographics; you look at the timeline; you look at the variety of types of artifacts.”

Sheri Simons (BFA ’79)
An interactive kinetic sound sculpture by Sheri Simons was on view in *Contraption: Rediscovering California Jewish Artists* at the Contemporary Jewish Museum in San Francisco in spring and summer 2018.

In Simons’ piece, a microphone invites viewers to speak into a long cone. Their voice is then electronically processed, causing the delicate arm at the far end to move in sync with each syllable, as it hops across a rotating, charcoal-coated drum. As it moves, the drum pulls up small amounts of charcoal, erasing in response to the voice.

The group show presented the work of sixteen California-identified artists of Jewish descent—historic and living—whose work refers to the machine, either literally or metaphorically. This original exhibition was co-curated by Chief Curator Renny Pritikin and Mark Dean Johnson, professor of art at San Francisco State University.

Carol Cassidy (BFA ’80)
American master weaver Carol Cassidy has been working with Laotian silk weavers on the grounds of a grand old colonial mansion in Vientiane, the capital city of Laos. In a January 31, 2018, article, “The Woven Art of Laos,” The New York Times profiled Cassidy’s work and her commitment to the tradition of Laotian woven silk.

1980s

Paul Willeto (MFA ’81)
Paul Willeto was named dean of Arts, Humanities, and English at Diné College, a tribal college serving the Navajo Nation in Tsaile, Arizona.

Willeto began teaching at Diné after graduating with his MFA. He helped rebuild the art program and curriculum, as well as institute an endowment for it. In 2017, he designed a BFA-degree curriculum approved by the Higher Learning Commission out of Chicago, and in 2018, began offering a four-year BFA in Fine Arts.

Willeto has also worked as faculty, dean of instruction, and director at Diné.
Leslie Sobel (BFA ’83)  
Work by Leslie Sobel inspired by her recent experience as an artist-in-residence in the Eclipse Icefield, in remote northern Canada, was featured in a solo exhibit at 22 North Gallery in Ypsilanti, Michigan, in May 2018.  
The mixed media work explored the science and experience of climate change she observed while camping at 10,000 feet with a group of climate scientists.

Tad McKillop (BFA ’88)  
Tad McKillop was commissioned to create a statue to honor Martin Luther King Jr. on the campus of Ohio Northern University, which was unveiled on April 17, 2018. The statue commemorates the speech King gave at ONU on January 11, 1968. The year-long project was documented in three Ohio Northern University feature articles.  
A resident of Ann Arbor, Michigan, McKillop has almost 30 years of experience in figurative sculpting and casting. He first worked with ONU in 2007, when he was chosen to fashion in bronze the university’s founder, Henry Solomon Lehr.

Cathy VanVoorhis (MFA ’86)  
Stamps Lecturer Cathy VanVoorhis’ landscape paintings often invoke the healing power of nature, and they have found a home in medical and therapeutic care centers around the state of Michigan.  
Her work is now displayed in the Clay Street Center, a care facility for adults with memory loss, in Greenville, Michigan. In summer 2018, her paintings were exhibited in the Comprehensive Cancer Center (Gallery 2D) at Michigan Medicine University Hospital as part of the hospital’s Gifts of Art program. In fall 2018, four of her oil paintings will be installed in the newly renovated Cancer Center at St. Joseph’s Hospital.

Kathleen McNutt-Hart (BFA ’92)  
Kathleen McNutt-Hart was awarded an Honorable Mention in the Palo Alto Pacific Art League’s Landscape, Seascapes, and Urbanscape juried exhibit held in October 2017. McNutt-Hart’s graphite drawing titled Lytton Avenue is from her Look Up series of drawings depicting utility poles throughout her hometown of Palo Alto, California.

Nicole Persley (BFA ’92)  
Nicole Persley has been painting African mask-style paintings for decades. After research and genetic testing, and with the help of a U-M Archives researcher, she recently uncovered a family secret about her grandfather, a Michigan Medical School alum from the class of 1915: He was African-American. Her story has since been featured in The Washington Post, as well as several international and national news outlets.

Cynthia Greig (MFA ’95)  
Cynthia Greig presented an exhibition of photography, video, and sculpture, in collaboration with Paul Kotula Projects in Ferndale, Michigan, from April through May 2018.  
Sans Souci featured work from several of Greig’s recent series, all exploring and documenting exhibition spaces. Her images do not include works on display in these spaces, but focus on “peripheral details usually hidden from view” to remind viewers to slow down and experience the gallery itself.
**alumni updates**

**Marc Sirinsky** (BFA ‘97)
Marc Sirinsky’s *Microcosmic* series was shown at The Saw Room in Evanston, Illinois, this summer. This new body of work was created from microscopic samples taken from the southeast Evanston neighborhood where he grew up.

Each location and corresponding sample pertains to an event or memory from Sirinsky’s childhood. But under the microscope, these specimens take on a more universal—even cosmic—quality, drawing a relationship between the individual and our common humanity.

The photographs are created in very limited editions using a unique process of dye-sublimation printing on aluminum.

**Dawn Verbrighe** (BFA ‘98)
Dawn Verbrighe completed the summer 2018 cohort of U-M’s Desai Accelerator program for early-stage ventures with her Ann Arbor-based tech startup, Jottful.

Launched in 2017, Jottful combines Verbrighe’s graphic design background with her marketing career in the software industry to offer a service that helps small businesses design, maintain, and host websites that are attractive, affordable, and simple.

Jottful has also formally pledged to help realize a diverse and inclusive tech industry through the Founders for Change organization.

**Betsy Rutz** (BFA ‘01)
Betsy Rutz and her husband, Daniel (BFA Theater Design ‘02), opened European-style wine bar Zephyr in fall 2016 after several years of owning and operating their wine shop, Everyday Wines, in Marquette, Michigan. Rutz also works full time as a museum educator at the Marquette Regional History Center, where she creates and organizes workshops, field trips, day camps, educational tours, and outreach programs.

**Robin Street-Morris** (BFA ‘00)
*Cloudline II*, a mixed media painting by San Diego artist Robin Street-Morris, was exhibited in *Art on Paper* 2018 at Maryland Federation of Art’s Circle Gallery for the month of April. The exhibit was juried by Mary Lee Corlett, curatorial assistant of American and Modern Prints and Drawings at the National Gallery in Washington, D.C.

**Audra Wolowiec** (BFA ‘02)
Work by Audra Wolowiec was on display this spring at the Center for Curatorial Studies Galleries in the Hessell Museum at Bard College in New York. The exhibition, *Not Quite Verbatim*, featured artists who use interviews and recorded conversations in their work to examine relationships between the spoken word, context, and interpretation.

The exhibit also included work by Jay Chung, Q Takeki Maeda, D’Ette Nogle, and Amie Siegel and was curated by Max Fields, a second-year student in the school’s graduate program in curatorial studies and contemporary art.
Chelsea Neman Nassib
(BFA ’10)
Chelsea Neman Nassib was recently featured in *Forbes* Magazine’s “30 Under 30 - Art & Style” list. Forbes writes: “Nassib runs Tappan, a Los Angeles-based online art gallery and ecommerce platform specializing in emerging artists. She also brokers deals between corporate customers and the artists she represents, who have made commissioned works for the Vince chain of clothing stores and sweetgreen restaurants.”

Katelyn Wollet (BFA ’15)
Photographer Katelyn Wollet founded her own wedding photography business immediately after graduating and just finished her third wedding season.

Since starting her business, she has photographed weddings around the world. When not shooting, Wollet also makes art with her partner, Jimmy (BS ’10, U-M), in their new home on the shores of Lake Michigan.

Mary Dudek (BFA ’16)
Mary Dudek was commissioned to sculpt a life-sized crucifix at St. John Vianney Catholic Church in Shelby Township, Michigan. In the days leading up to Easter 2018, the crucifix was installed over the main altar.

Using anatomy and figure sculpting skills she learned under the guidance of Professor Louis Marinaro, Dudek worked from a live model in her Ferndale studio to capture a highly representational figure of Christ on the cross. The 6-foot-three-inch-tall figure is mounted to an 11-by-8-foot cross that hangs now as a permanent installation in the space. Unlike many modern representations of the crucifix, which depict Christ dead on the cross, the piece shows him alive and looking up to Heaven in the moments before he died.

Trevor King (MFA ’15)

Jordana Schrager (BFA ’16)
Jordana Schrager takes regular shoes and reimagines them with exciting drawings and custom creations to deliver one-of-a-kind footwear. Her recent line, Jordan A Madden Girl with Steve Madden footwear offers vibrant, bubbly custom prints drawn by Schrager herself.

Tori Essex (BA ’18)
Work by graduating senior Tori Essex was recently featured in a profile for Michigan news website MLive. For her BA capstone thesis project, Essex created the “Magic Skoolie,” an old school bus that she gutted and converted into a mobile 200-square-foot living space. Essex plans to use the Magic Skoolie to travel to and volunteer at farms and nonprofits across the country.
What’s Your Passion?

Artists and designers in the twenty-first 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.
In Memoriam

James T. Baldwin  B.S.Des. 1955
Martha A. Barton  B.S.Des. 1958; A.M. 1964
Richard F. Bouton  B.S.Des. 1963
Lori A. Brown  BFA 1984
Lois R. Erickson  B.Des. 1952 S
Gilbert Evans  B.Des. 1949
William S. Fay  B.S.Des. 1959
Joan B. Hitchens  B.Des. 1949
Robert A. Karchevski  B.S.Des. 1957
Lillian W. Keen  B.S.Des. 1964
Harold M. Kiefer  B.S.Des. 1956
Hermann H. Kosak  B.S.Des. 1963
Lynda M. Lee  B.S.Des. 1955
James S. Lloyd  B.S.Des. 1961
Nancy W. Martelli  B.Des. 1948
Eleanor J. Moscow  B.S.Des. 1964
Nancy H. Nordlie  B.Des. 1948
Peter P. Oak  B.S.Des. 1953
Scott A. Piers  BFA 1974
Katherine L. Rogers  BFA 1974
Sally S. Ruark  B.S.Des. 1954
Barbara J. Sidick  BFA 1985
Betty A. Stone  B.S.Des. 1954
Lonnie M. Walker  B.S.Des. 1972
Ann T. Woodruff  B.Des. 1950
Donor Honor Roll
July 1, 2017–June 30, 2018
by Class Year

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

Every. Dollar. Counts.

1942
Dorothy Bauer

1943
M. Jane Doyle

1946
Jean Thompson

1948
William Lewis

1950
Alfred Prizlow
Lora Schmidt
Harriet Truman

1952
Carol Bernstein
Robert Herhusky
William Straub

1953
Harold Langell

1954
W. Sue Auch
Sally Angell Parsons
Rodney Pistilli
Rosemarie Simonton

1955
Samuel Harper
Barbara Patterson
Edward Patterson
Elton Robinson
Clair Smith

1956
Elizabeth Crosby
Carol DeBolt Eikenbery
James Lambert
Judythe Maugh

1958
Annellie Arms
Charles Hanton
Paulette Muir
Carolyn Rosen
William Zandi

1959
Albert Encols
Joachim Petzoldt
Robert Sedstrom
Margaret Wolverton

1960
Ellen Childs
Robert Curtis
Edith Goldstein
Sandra Smith
Suzanne Sugar
Matthew Zivich

1961
Mary Brunsvold
Patricia Crosby
William Crosby
Donald Dierkes
Gaye Gambell-Peterson
Susan Pollins

1962
Carol Epkins
Jack Kelley
Georgia Mackinder
Rene Murray

1963
Diane Raban
Judith Schwarzer
Cheryl Scott
Stephen Sumner
Susan Smucker Wagstaff
Ruth Weisberg

1964
Anonymous
Patricia Jackunas
Stevan Melzian
Eleanor Moscow*
Frederick Neu
Sylvia Pixley
Donella Vogel
Sandra Zisman

1965
Richard Burd
Penny Eppy
Jane Gusinger
Nancy House
David Nelson
Arden Rynew
Paul Shortt
Lyn Silberman
Robert Wilson

1966
Judith Balice
Harlan Bloomer
Sylvia Godwin
Kathryn Keir
Christine Kennedy
Joan Rosenstein
Bettyann Seltzer Pober
Penny W. Stamps
Nancy Taylor
Steven Zapton

1967
Joan Amberg
Emmy Belcher
David Darst
John Murrel

1968
Virginia Gustafson
Anne Marlottte
Anna Martin
Sylvia Nelson
Camille Serre

1969
Susan Brown
Steven Cole
Linda Hinkle
Margaret Parker
Charles Raymond
Kathleen Shanahan
Sandra Whalen
Ellen Wilt

1970
Jan Boynton
Elizabeth Cowan
Jane Fitzgerald
Nancy Kott
Diane Linn
Louise Lutton
Stephen McMath

1971
Martin Bernstein
Mary Bloom
Michael Hoefl
Sharron Pollack
Maryanne Simmons

1972
Mary Bandyke
Susan Hensel
Gwen Schagrin
Christopher Van Allsburg
Lisa Van Allsburg

1973
Patricia Grimes
William Knudstrup
Elaine Mouradian
Bob Riddle
Ellen Rontal
Cynthia Yates

1974
Gloria Gardiner
Kathleen Graddy
Mary Lam
Thomas McNally
Pamela Peters
Paul Propst
Jane Siegel
Scott Siegel
Wendy Thon
Barbara Trupp
Barbara Winer

1975
Deborah Arbogast
Walter Griggs
Janice Propst
Therese Smith

1976
Nancy Campbell
Karen Copeland-Weinstein
Peter Gillaran
Suzanne Hodges
Samuel Knecht
Nicholas Merrick
Leslie Rousseau
1977
Paula Bowers
Susan Cohen
Richard Hackel
Shaun Merrick
J. Brough Schamp
Mary Shao
Mary Tobin
Carlotta Wilson

1978
Anonymous
James Benner
Laura Bryant
Shelley Doppelt Holtzman

1979
Linda Alvira
Martha Beffel
William Burgard
Marsha Hewitt-Gates
Debra Golden
Joann Kallio
Michele Schara
Mark Sisson
Shirley White-Black

1980
Ellen Bourgon
John Guthrie
Martha Guthrie
Leslie Nobler
James Treadwell
Cynthia Wilhelm

1981
Pamela E. Becker
Gayle Dickerson
Mark Dziiersk
Randi Gerber-Katz
Paul Willetto

1982
Mary Hafeli
Don Hammond
Elizabeth Hay
Francie Hester
David Littell
Janet Love
Sherri Moore-Ratcliffe
Therese Panfil
Elizabeth Postmus
Elise Sloan
Barbara Stackhouse

1983
Gabriella Boros
Leslie Jones Zeller
Michael Kolbrener
Richard Lewis
Michael Nalley
Amy Peck Abraham
Monica Sageman
Laura Segal
Deborah Trent
Mary Trombley

1984
Katie Kolbrener
Amy McCarter
Barbara Murphy
Christopher Smith

1985
Anonymous
Michael G. Collins
Christine M. Kierstead
Lisa R. Rettig
Catherine J. Selin
Jeffrey J. Toma

1986
John W. Haines
Lisa M. Haines
Ann W. Litrel
Jinkyung Paik
Jacqueline K. Shields
Julia K. Smith

1987
Linda C. Banks
Gretchen J. Comai
Robyn W. O’Reilly
Julie A. Renner
Gregory D. Scott

1988
Anonymous
Marguerite E. Aitken
Tracy A. Buescher
Elizabeth B. Fall
Janie F. Fleckenstein
Fritz J. Klaetke
Robin M. Landow Levitin
Nawal Motawi
Marcia L. Polenberg-Ramsay
Debi L. M. Varland

1989
David M. Campbell
Caryn M. W. Ciesielski
Kelly L. Rindfusz
Ann M. VanDyne

1990
Hava Gurevich
Mori H. Insinger
Carol J. Lehman
Franklin D. Willis

1991
Robin V. Leventhal
Julie H. Roberts

1992
Michele L. Trombley
Beverly Weitzner Bartfeld

1993
Lynne M. Buchman
Marlo J. Hall
Stacey L. Kanbar
Rebecca M. Slemmons
Robert M. Ty
Alen Yen

1994
Susan Holdaway-Heys
Suzanne K. Miller
Rachel M. Pierson
Rebecca M. Tocci

1995
Darren R. Gergle
Jason S. Glick
Amy C. Miller

1996
Michael J. Boonstra
Carol W. Chan-Groening
Erika C. Milko

1997
Kristin L. Kubacki
Emily N. Taub Webb

1998
Patricia F. Beals
Noriko Hashimoto
Darren M. Wolfberg

1999
Ryan C. Fox

2000
Anonymous
Benjamin D. Libert
Emily E. Linn
Erica L. Yob

2001
Anonymous
Brett Grill
Janet L. Lorch

2002
Ann S. Aikens
Heather R. McWilliams
Janet L. Reid Boltz

2003
Brianna S. Roberts
Aaron B. Wolk
Rebecca A. Zemans

2005
Sandra Matusiak
Chrysanthe J. Mosher

2006
Geoffrey M. Silverstien
Edward J. Somand

2007
Michelle E. Bien
Vanessa P. Shkuda

2008
Wesley M. Ellison
Mary K. Heisler
Todd D. Larson
Lauren A. Mazanec
Samara R. Pearlstein

2011
Sean B. Darby
Shannon M. Kohlitz

2013
Kimberly H. Hillier
Stephanie N. Love
Shayna K. Sell

2015
Laura Amtower
Kelly M. Sadlon

2016
Anna F. Archey
Shannon D. Burt
Catherine P. Jung
Ellen E. Manson
Cheryll Joy P. Victuelles

2017
Henry T. Parker

Thank You.
Donor Honor Roll
of Cash Gifts
July 1, 2017–
June 30, 2018
by Amount

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

Every. Dollar. Counts.

$5,000+
Harlan Bloomer
Adele Florillo
Virginia and Peter Gustafson
Murside and Donald Jean
Sylvia and David Nelson
Rodney and Frederick Pistilli
Laura Segal and Steven Lin
Deborah and Steven Trent

$2,500+
Deborah and Stephen Arbogast
Susan and John Brown
Janette and Mark High
Lyn Silberman and Stephen Dantzig

$1,000+
Ronnie and Lawrence Ackman
Marguerite Aitken and Carl Falkenstern
Deborah and Stephen Arbogast
W. Sue and George Auch
Linda Banks
Susan Battista and Fritz Klaetke
Susan and John Brown
Virginia and Richard Burd
Ling Chen
Ralph Cohen
Julia Darlow and John O’Meara
Deborah and George Greer
Nancy Heers
Francie and Timothy Hester
Janette and Mark High
Stacey and David Kanbar
Myra Larson
Garland and William Lewis
Terri Lonier and Robert Sedestrom
Amy Peck Abraham and Jesse Abraham
Joachim Petzoldt
Christine and Kevin Robert
Donald Rosenberg
Judith Schwarzer
Lyn Silberman and Stephen Dantzig
Christina and Stephen Smale
Cassie and Edward Starback
Stephen Sumner
Cynthia Wilhelm
Ellen Wilt
Geraldine and William Zandi

$500+
Anonymous
Jacqueline Clarke
Janie and John Fleckenstein
Debra and Stephen Gorman
Elise and Timothy Sloan
Sandra and Anthony Tamer

$200+
Viviana and Robert Holzer
Rosa and Daniel Levy
Sally Angel Parsons
Michele Schara and Randall Mehrberg
William Solomon
Ilene and Marc Steglin
Lisa and Christopher Van Allsburg
Jing Wang

$100+
Anonymous
Irina Aristarkhova and Guna Natarajan
Beverly Weitzner Bartfeld and Daniel Bartfeld
Laura and Jason Glick
Lisa and Edward Neild
Ellen and Eugene Rontal
Susan and Michael Rontal
Leslie Jones Zeller and Paul Zeller

$50,000+
Penny W. and E. Roe Stamps
Susan Smucker Wagstaff and Reid Wagstaff

$10,000+
Anonymous
Irina Aristarkhova and Gunalan Nadarajan
Beverly Weitzner Bartfeld and Daniel Bartfeld
Laura and Jason Glick
Lisa and Edward Neild
Ellen and Eugene Rontal
Susan and Michael Rontal
Leslie Jones Zeller and Paul Zeller

$250+
Anne Arnesen
Pamela and Robert Becker
Martha and Michael Beffel
Emmy and Harold Belcher
Mary Bloom
Lorna and Eugene Bodian
Jann Stephenson Boxold and Gregory Boxold
Tracy Buescher
Ellen and David Childs
Elizabeth Crosby
Stacy and Andrew Cykiert
Carol and Joseph Epkins
Mary Hafeli
Ana and Charles Hanton
Jane and Gregory Hazle
Patricia Hodges
Christine and Steven Kierstead
Nancy and Brian Kott
Kristin and Christopher Kubacki
John Luther
Joann McDaniel
Amy and Brad Miller
Jessica Miller and Robert Birnbaum
Sherri Moore-Ratcliffe and Blake Ratcliffe
Paulette and William Muir
Carolyn and Joseph Rosen
Eugene Ruark
Jane and Scott Siegel
Betty and Mark Sisson
Barbara Stackhouse
Jean Thompson
Jonathan Weinart
Sandra and Michael Whalen
Richard Willis
Michele and Darren Wolfberg
Maggie and Aaron Wolk
Rebecca Zemans

$100+
Anonymous
Linda Alvira and Don Hammond
Joan Amberg
Annely Arms
Judith Balice
Mary Bandyke
Carol Bernstein
Paula Bowers
Katherine and Peter Brand
Mary and Brian Brunsvold
Laura and Matthew Bryant
Nancy Campbell and Carl Caivano
Steven Cole
Gretchen and Andrew Comai
Amber and Robert Connell
Patricia and William Crosby
Adrienne Darcey and Eric Smith
David Darst and William Haushalter
Gayle Dickerson
M. Jane Doyle
Elizabeth and Mark Dziersk
Michele Eickholt and Lee Green
Jane Fitzgerald and Ronald Bladen
Gloria Gardiner
Darren Gergle
Sylvia and John Godwin
Alice Gold
Catharine Grad and Ward Oliver
Kathleen Graddy
J. Brett Grill
Lisa and John Haines
Noriko and Ken Hashimoto
Elizabeth Hay
Kimberly Hillier
Linda and James Hinkle
Barbara and Michael Hoefi
Susan Holdaway-Heys and Ronald Heys
Nancy House
Ann and Thomas Hunt
Carol Jacobsen
Joanne and Jack Kelley
Christine Kennedy
Judith Kieffer
Melissa and Samuel Knecht
Harold Langell
Alexandra and Todd Larson
Robin Lenthal
Emily Linn and Matthew Beuckelaere
Ann and Michael Litrel
Louise and David Lutton
Marilyn Madorsky and Robert McClain
Nibedita and Surendra Mahanti
Anna Martin
Amy McCarter and James Costello
Stephen McMath
Joy and Stevan Melzian
Jennifer Merritt Hackel and Richard Hackel
Suzanne and Gregory Miller
Anne Mondro
Eleanor and Norman Moscow
Andrea and Karim Motawi
Naval Motawi
Michele and John Mulholland
Mary and John Murrel
Janice Nelson and Robert Herhusky
Frederick Neu
Carol Newill and J. Brough Schamp
Robyn O’Reilly
Jinkyung Paik and Byoungchul Chun
Therese Panfil
Margaret Parker and Mark Hodesh
Samara Pearlstein
David Perry
Pamela and Jeffrey Peters
Ward Peterson
Leslie Pierfelice
Sharron Pollack and Joseph Weizlman
Diane and Morton Raban
Julie Renner and Gregory Cowles
Lisa and Chris Rettig
Margaret and Bob Riddle
Kelly and Kurt Rindfuz
Margaret and Elton Robinson
Michael Rodemer
Carrie and Eric Rosenbloom
Leslie Rousseau
Rhonda Russell and Michael Chernekoff
Sari and Arden Rynew
Patrice and Gary Samuels
Lora and William Schmidt
Tammy and Brad Schwalm
Cheryl and Peter Scott
Gregory Scott
Mary and John Scott
Catherine Selin and Patrick Traffas
Shayna Sell
Bettyann Seltzer Pober and Richard Pober
Kathleen Shanahan
Jacqueline and Gary Shields
Marcia and Paul Shortt
Maryanne and Ted Simmons
Betty and Douglas Smith
Sandra Smith
Laura and Edward Somand
Marian Strobel
Nancy and John Taylor
Mary and David Tobin
Jeffrey Toma
James Treadwell
Mary Trombley
Michele Trombley
Susan and E. Brent Turnipseed
Emily and Roberto Ty
Katherine Vonk
Joseph Walters
Ruth Weinberg
Shirley White-Black
Karen and Paul Willeto
Franklin Willis
Margaret and Franklin Wolverton
Sui Kuen Wong
Cynthia and Thomas Yates
Kathryn Yeager
Aleen Yen
Erica and John Yob
Steven Zapton
Peter and Amanda Ziemkowski
Georgette Zirbes
Matthew Zivich
Pamela Zuccker Lacroix and Michel Lacroix

UP TO $99
Anonymous
Laura Amtower
Bruce Ansteth
Anna Archev
Ruthanne and Milton Baker
Elizabeth Barick Fall
Dorotheo Bauer
Patricia and Joel Beals
Damian Beil
James Benner
Martin Bernstein
Michelle Bien
Michael Boonstra
Gabriella Boros and Eric Bergson
Suzette Bouchard-Isackson and Richard Isackson
Ellen Bourgon
Paula and Doug Bousley
Mimi Brody and Harold Appelman
Lynne Buchman
William Burgard and Tracey Stewart
Shannon Burt
Carolou Calissi
David Campbell
Beverly and Morton Chethik
Caryn Ciesielski and Jamie Mambro
Susan Cohen and Stewart Small
Katherine Cooke and Michael Lowenstein
Karen Copeland-Weinstein and David Weinstein
Elizabeth Cowan
Alyssa Cozad
Anne Crow and Peter Gilleran
Robert Curtis
Sean Darby
Carol Deloit Eikenbery and Terry Eikenbery
Catherine and Donald Dierkes
Shelley Doppelt Holtzman and Jeffrey Holtzman
Deborah and Robert Doyle
Joanne Duick
Wesley Ellison
Albert Encols
Penny and Richard Eppy
Elizabeth and Jeffrey Fall
Ryan Fox
Allyson Freeman and Geoffrey Silverstien
Gaye Gambell-Peterson
Randi Gerber-Katz and Randall Katz
Debra Golden
Edith Goldstein
Mina and Lee Goodman
Alison Griffith-Collins and Michael Collins
Walter Griggs
Patricia and Eugene Grimes
Hava Gurevich
Jane Gusinger
Martha and John Guthrie
Marlo Hall and Eric Stamps
Sarah Hansen
Helen and Andre Harding
Samuel Harper
Mary Heisler
Susan Hensel
Marsha Hewitt-Gates
Suzanne Hodges
Mori Insinger
Patricia Jackunas
Christine and Richard Johnson
UP TO $99 - CONTINUED
Catherine Jung
Joann Kallio
Adrienne Kaplan and Harold Borkin
Carol and Mark Kaplan
Kathryn and Allan Keir
Regina and William Knudstrup
Shannon Kohlitz
Karen and Richard Kraepel
Robin Landow Levitin
Judy and Frank LaRocca
Carol Lehman
Samantha Lemmen
Susan and Richard Lewis
Qing Li and Dawei Liu
Benjamin Libert
David Littell
Shengyuan Liu
Janet Lorch and Darryl Baird
Janet and William Love
Stephanie Love
Mary Lum
Georgia and Douglas Mackinder
Ellen Manson
Sandra Matusiak and Brendan Morris
Lauren Mazanec and Christopher Cassleman
Mary and Thomas McNally
Heather McWilliams
Shaun and Nicholas Merrick
Carla Micker-Konz and Brian Konz
Shirley and B. Saunders Midyette
Erika Milko
Maggie Moroff
Chrysanthe and Mike Mosher
Elaine and Michael Mouradian
Barbara Murphy
Rene and Steven Murray
Michael Nalley
Timothy Newhouse
Leslie Nobler and Morty Bernstein
Henry Parker
Barbara and Edward Patterson
Rachel Pierson
Sylvia and Allen Pixley
Marcia Polenberg-Ramsay and Theodore Ramsay
Susan Pollins
Elizabeth Postmus
Alfred Prizlow
Janice and Paul Propst
Charles Raymond
Janet Reid Boltz
Brianna and Todd Roberts
Julie and Alex Roberts
Sharon and Ronald Rose
Joan Rosenstein and Kenneth Roberts
Kelly Sadlon
Monica and Brad Sageman
Gwen Schagrin
Lucy and Eric Schramm
Ilene and Robert Segar
Camille Serre
Mary Shao
Eleanor Shaw
Vanessa Shkuda
Rosemarie Simonton
Rebecca Slemmons
Christopher Smith
Clair Smith
Therese Smith
Lynn and William Straub
Claudia and Douglas Stroud
Louise and Aaron Stubbs
Suzanne Sugar
Emily Taub Webb
Wendy Thon
Rebecca and Vincent Tocci
Harriet Truman
Barbara Trupp
Roy Turnbull
Ann VanDuyne
Debi and Joel Varland
Cheryl Joy Victuelles
Donella and Anthony Vogel
Elizabeth Weiss and Arthur Desimine
Carlotta Wilson
Robert Wilson
Barbara Winer and Joram Altman
Helen and Steven Woghin
Karen Zaruba and Mark Meier
Sandra Zisman
Joseph and Rose Rontal Foundation
Julia Donovan Darlow & John Corbett O’Meara
Fund of the Schwab Charitable Fund
Kimberly Callas Artwork
Laura Segal Philanthropic Fund of the United
Jewish Foundation of Metropolitan Detroit
Lyn H. Silberman Revocable Trust
Mondon-Scarpulla Family Fund
Motawi Tileworks
Neild Family Fund of the Fidelity Charitable Gift Fund
North Shore Dentistry for Children
Pantera Capital Management
Paul R. Shortt, Designer
Paulette and William Muir Fund
at Schwab Charitable
Procter & Gamble Company
Quicken Loans
Randy Mehrberg and Michele Schara
Family Foundation
Robert and Pamela Becker Fund of the Fidelity
Charitable Gift Fund
Robert Sedestrom and Terri Lonier Charitable
Gift Fund at the Fidelity Charitable
Rock Ventures, LLC
Ronnie & Lawrence D. Ackman Charitable
Foundation of the Fidelity Charitable Gift Fund
Rudolf E. Wilhelm Fund of the Community
Foundation for Southeastern Michigan
Shell Oil Company
Shell Oil Company Foundation
Stamps Family Charitable Foundation, Inc.
Stamps Family Fund of the Chicago
Community Foundation
Stephen & Debbie Arbogast Charitable Account
The American Institute of Graphic Arts
Detroit Chapter
The Deborah S. Greer Living Trust
The Jameson Trust
The P&G Fund of the Greater Cincinnati Foundation
The Spencer Foundation
The Starker Family Foundation
Thomas and Diane Linn Family Fund of the
Vanguard Charitable Fund
Wells Fargo & Company
Wells Fargo Foundation
Woodland Family Dentistry
Honor Roll Corporations
and Foundations
Anonymous
Ann Arbor District Library
Bartfeld Family Gift Fund at Schwab Charitable Fund
Bulbul (Arachne Publishing)
Carol Bernstein Living Trust
David Darst Trust
David Robert and Sylvia Jean Nelson
Foundation for Arts and Letters
Donald D. & Mildred J. Doyle Trust
Edelweiss Foundation
Exxon Mobil Corporation
Exxon Mobil Foundation
Ford Motor Company
IBM
Jean Family Gift Fund of the Fidelity
Charitable Gift Fund
DONOR SUPPORTED FUNDS

ACF Scholarship
Ann and Bob Aikens International Travel Fund for Faculty
A&D Alumni and Friends Scholarship Fund
A&D Opportunity Fund
Anne Reek Amundt Scholarship Endowment Fund
Irina Aristarkhova and Gunalan Nadarajan Scholarship Fund
Marjorie A. Bacon International Travel Fund
Linda Clark Banks Scholarship Fund
Beverly Weitzner Bartfeld and Daniel Bartfeld Scholarship Fund
Irene Bychinsky Bendler Award in Design
Dale F. Bogaski Memorial Endowed Scholarship Fund
Ann Farmer Buhr Scholarship
Anna Bychinsky Award for Excellence in Visual Arts
William Carter Award Fund
Martha Chandler and Dr. James Poppy Endowed Scholarship Fund
Charles H. Clarke Endowed Scholarship Fund
Milton J. Cohen Endowment Fund
Jean M. Dunlap Memorial Scholarship Endowment Fund
Ned Dybvig Memorial Award
Arden Fate Memorial Award
Kristoffer M. Gillette Memorial Scholarship Endowment
Laura and Jason Glick Endowed Scholarship Fund
Gorman IP Studios and Professional Development Award Fund
Vivian Sosna Gottlieb School of Art & Design Fund
Gustafson Family Scholarship Fund
Barbara and Dorothy Heers Memorial Endowment Fund
Wendel W. Heers Scholarship Fund
Riggs Hoenecke Dean’s Discretionary Fund
Riggs Hoenecke Scholarship Fund for Design
Matthew C. Hoffmann Award in Jewelry Design
Holzer Family International Study Fund
JMB Scholarship Fund at the Stamps School
Alice Elizabeth Kalom Fund
LeRoy H. and Helen L. Kiefer Fellowship Fund
Rev. William Blodgett Klett Scholarship Fund
The Daniel E. and Rosy Levy Scholarship Fund
William A. Lewis Prize Fund
Markus Family Fund
John H. McCluney Memorial Fund
Anne McGrew Scholarship Fund
Kelly McKinnell Memorial Scholarship Fund
David Robert and Sylvia Jean Nelson Foundation for Arts and Letters Scholarship Fund
Edith Lamont Osten-Sacken Memorial Scholarship Fund
Guy Palazzola Memorial Fund
Sarah Angell Parsons Scholarship Fund
Power of Creativity Scholarship Fund
Louis G. Redstone Fund
Robert D. and Betsy D. Richards Memorial Fund - Faculty Support Fund
Robert D. and Betsy D. Richards Memorial Fund - Student Support Fund
Barbara and Dean Richardson Exhibition Fund
Barbara Trytten Richardson Graduate Student Aid Fund
Rogers Edge Award Fund
Ellen and Eugene Rontal Scholarship Fund
Allen Samuels Student Award Endowment Fund
Michele Schara Artist and Designer in Residence Program Fund
Laura Merrill Segal Fund
Marilyn and Budge Sherwood Scholarship Fund
Lisa and Tim Sloan Fund for Student Internships
Jean Paul Slassem Fellowship in Art Fund
Maxine and Larry Snider Design Award
Lois Malzman Solomon Scholarship Fund
Penny W. and E. Roe Stamps Arts & Design Scholarships and Programs
Penny W. and E. Roe Stamps Creative Work Award Fund
Steven and Farrel Starker Family Scholarship Fund
Ilene and Marc Steglitz Fund
Wesley Ellison Stewart Fund
Studio Campaign Fund
Arthur C. Tagge Scholarship Fund
Tamer Travel Grants Fund
Van Allsburg Scholarship Fund
Van Pelt Scholarship
Susan Smucker Wagstaff and Reid Wagstaff Graduate Fellowship Fund
Susan Smucker Wagstaff and Reid Wagstaff Undergraduate Scholarship
Emil Weddige Scholarship/Foundation Fund
Candy R. Wei International Travel Memorial Fund
Wheeler Family Memorial Fund
Richard Wilt Memorial Fund
Leslie Jones Zeller and Paul M. Zeller Endowed Scholarship Fund
Irina Aristarkhova and Gunalan Nadarajan
Linda Clark Banks
Mary Alice and Peter Bankert
Jan Boynton
Susan I. and John M. Brown
Gayle D. Dickerson
Wesley Ellison
Bette Klegon Halby and Gary Halby
Patricia L. Hodges
Laura W. Host
James Lambert
Rosemary and Michael Malbin
Richard N. and Odette Maskell
Richard W. and Gail B. Ogders
Hiroko S. Pijanowski
Fred H. and Cindy Reinhart
Stephanie A. Schechtnier and Brian M. Norton
Lyn H. Silberman
Marc H. and Ilene Steglitz
H. Howard Stephenson
L. Alan Tarbell
Jing Wang
Janet W. and James K. Watkins

Thank You.

For information about how you can set up a named fund or planned gift at the Penny W. Stamps School of Art & Design, please contact Mary Alice Bankert at mbankert@umich.edu or call 734.946.0678.
Follow and Subscribe

Follow @umstamps on social media and stay connected with student, staff, faculty, and alumni news.

SUBSCRIBE TO OUR MONTHLY E-NEWS:
stamps.umich.edu/news/email-subscribe

Dean’s Advisory Council
Ann Aikens
Linda Banks
Thomas L. Dent MD
Joan K. Rosenberg-Dent
Amy Cole Finkelstein
Howard Finkelstein
Debra Gorman
Steve Gorman
Bette Klegon Halby
Gary Halby
Gary Lee
Daniel E. Levy
Rosy Levy
Odette Maskell
Richard M. Maskell
Sally Angell Parsons
Ellen L. Rontal
Eugene Rontal MD
Maxine Snider
Larry Snider
Penny W. Stamps
E. Roe Stamps
Ilene Steglitz
Marc Steglitz
Chris Van Allsburg
Lisa Van Allsburg
Susan Smucker Wagstaff
Reid Wagstaff
Leslie Jones Zeller
Paul M. Zeller

Regional Alumni Co-Chairs:
Roddie Pistilli, Northern California
Linda Banks, Southern California
Ardes Rynew, Southern California
Kevin Smith, Southern California
Ellen L. Rontal, Illinois
Judy Maugh, Michigan - Ann Arbor
Ann Aikens, Michigan - Detroit
Sally Angell Parsons, Michigan - Detroit
Bette Klegon Halby, New York
Susan & John Brown, Wisconsin

University of Michigan Regents
Michael J. Behm, Grand Blanc
Mark J. Bernstein, Ann Arbor
Shauna Ryder Diggs, Grosse Pointe
Denise Ilitch, Bingham Farms
Andrea Fischer Newman, Ann Arbor
Andrew C. Richner, Grosse Pointe Park
Ron Weiser, Ann Arbor
Katherine E. White, Ann Arbor
Mark S. Schlissel, ex officio

Nondiscrimination Policy Statement
The University of Michigan, as an equal opportunity/affirmative action employer, complies with all applicable federal and state laws regarding nondiscrimination and affirmative action. The University of Michigan is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, national origin, age, marital status, sex, sexual orientation, gender identity, gender expression, disability, religion, height, weight, or veteran status in employment, educational programs and activities, and admissions. Inquiries or complaints may be addressed to the Senior Director for Institutional Equity, and Title V/Section 504/ADA Coordinator, Office for Institutional Equity, 2072 Administrative Services Building, Ann Arbor, Michigan 48109-1432, 734.763.0335, TTY 734.647.1388, institutional.equity@umich.edu. For other University of Michigan information call 734.764.1817.
Diversity, equity, and inclusion in the creative industries remains a critical conversation in the United States and around the world.

What efforts do you admire in this realm?

“There are lots of ways to think of diversity, whether it’s race, gender, economical, or geographical. As a black woman from Detroit, I’m sure I check a lot of boxes, but those differences are not something me or my employer are continuously thinking about. It’s more about what my experiences bring to the team. Diversity works best when you can offer advice, opinions, and leadership and actually be heard. I admire the fact that companies are doing the math and finding out that cultivating different perspectives actually increases the bottom line and are setting up programs to make sure everyone’s voices are heard.”

— Arndrea Lewis —
(BFA ’06), AV & EVENTS MANAGER AT MARVEL STUDIOS

“Many companies have inclusion groups and are creating better awareness of what true equal representation in a workplace means. However, there is clearly still a lot to be done. Feel like something is off at your company? Suggest an unconscious bias training session to your HR. These sessions help bring awareness to feelings that people may not have even realized that they had and your company can only benefit from it.”

— Kellen Carpenter —
(BFA ’13), PRODUCT DESIGNER AT ZIPONGO

“I work in producing, directing commercials and other marketing content. As our national demographic changes, it makes business sense to embrace points of view that give brands more reach. Because this business masquerades as art in its best moments, diverse approaches make it just plain more interesting. As a member of the Directors Guild of America, I helped to establish the Commercial Directors Diversity Program (CDDP), an organized effort to expand opportunities for commercial directors with an emphasis on increasing diversity.”

— Kevin Smith —
(BFA ’78), DIRECTOR AT STORY
Has your address changed? If it has, email Amber Connell at amconnel@umich.edu

Stamps t-shirts, hoodies, mugs, and more now available at MDen. A portion of all Stamps Academic Collection sales supports the school. Shop today: mden.com/art-design-school.html

stamps.umich.edu