

A L U M N I News letter



September 10, 2021
Annual Welcome Back Picnic
for students, faculty, and staff





Director's Message

WELCOME

We are pleased to share with you the School of Art & Design's news, activities, and the accomplishments of our alumni, students, faculty, and staff as we begin the 2021-22 academic year.

We ask that you, as alumni, keep us abreast of your accomplishments at go.illinois.edu/ARTalumni. Please know that you are always welcome back to campus to participate in our activities.

Note the dates in this newsletter for our Visitors Series, Exhibitions, and Events during the 2021-22 academic year. These will be a mix of face-to-face and virtual.

I would like to thank our students, faculty and staff for rising to the occasion of the many and significant challenges in our teaching, research and operations posed by the novel coronavirus pandemic. As you'll see in this newsletter, our community has experienced substantial successes, despite these challenges.

NAVIGATING THE RETURN TO CLASS: TRANSITIONAL WORKSHOPS

As we transition back to more face-to-face delivery of courses this academic year, we are cognizant of the need to rebuild community and to address anticipated hands-on skills deficits as a result of remote coursework taken off-site. Through the support of our College, we have been able to appoint additional staff to develop short workshops, hands-on clinics, and practicums that will offer refreshers for those students who need additional instruction or help in order to confidently return to our fabrication shops in A&D and Flagg Hall.

These sessions will range from 3-hour skills-building modules that can be scheduled during class meetings in support of a specific project requirement or expectation or to remediate missed opportunities to learn material skills. They might be material demonstrations, basic joinery, or a demo of a specific machine of fabrication technique. Stand-alone workshops during

the evening or on Fridays are also planned, as are drop-in problem-solving clinics. Opportunities for guided process and practice tutorials can assist our students in getting back to a sense of familiarity and build confidence as they return to our classes.

ENROLLMENT

Undergraduate

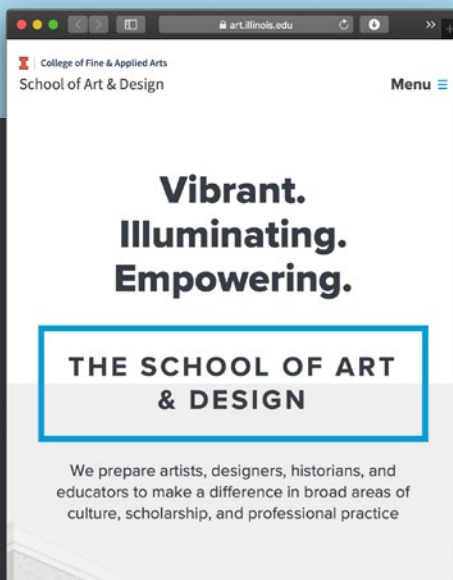
Despite the uncertainty that we have all faced during the past 16 months, our undergraduate enrollment continues to demonstrate stability, with a fifth year of 160+ first year students enrolling in our programs for the 2021-22 academic year. Much of this progress continues to be through the substantial efforts of faculty and staff. We have developed and retained an undergraduate student body of 606 students, with 69 graduate students, our student body is now at 675.

Graduate Recruitment

The School has been most fortunate to have Alumnus JP Ramirez (Graphic Design 2011) design the visual identity system for the 2020, 2021 Master of Fine Arts program including the

2020 and 2021 MFA exhibition catalogs and websites. This work has been recognized for excellence and innovation across the national design community as demonstrated by being selected by the Type Directors Club TDC67 Annual Communication Design Competition judges to receive the "Certificate of Typographic Excellence." These designs are included in the *Annual of the Type Directors Club* and *The World's Best Typography* and in exhibitions that will tour Canada, China, England, France, Germany, Indonesia, Japan, Poland, South Korea, Spain, Taiwan, Thailand, the United States, and Vietnam. Ramirez's work was selected with 254 other winners from more than 1600 entries from 57 countries.

These award-winning materials have been shared with prospective graduate students, colleagues at peer institutions, and the 350 members of the National Association of Schools of Art & Design.



NEW WEBSITE

After extensive conversations with faculty and staff from the School and College, we are very pleased to announce that the new Art & Design website launched in June 2021. Special thanks to Assistant Professor Molly Briggs and Andy Blacker, FAA Director of Communications and Marketing for navigating this process. <https://art.illinois.edu/>

INCREASING DIVERSITY

The School continues to be on a steady path to develop a community that represents diversity, equity and inclusion. Faculty and staff have been engaged in outreach efforts and open house events to create an environment of inclusion. Evidence of this progress is reflected in the numbers of underrepresented students that are now at approximately 25.9% (169 students) from 14% (75 students) in 2014. In addition, we now have approximately 28% of our faculty and staff identifying as being from underrepresented populations.

In addition, the Visitors Committee has set a goal to bring artists, designers and scholars with diverse backgrounds and perspectives to campus for our lecture series. The 2021-22 Series will be one of our most diverse. When the Visitors Committee put out its call, in fall 2020 they specifically asked for submissions in alignment with existing School and College DEI initiatives (e.g., Black Arts Festival, our new Anti-Racism, Inclusion, and Equity Committee). The School stepped up with a responsive set of proposals, and the Committee focused on inclusion when making selections. While the numbers never tell the whole story, they can give a quick sense of it. Our final visitor selections were 75% people of color and 50% women. Further, several visitors actively center on race/ racism and/or ableism as a focus of their work.

ONE BOOK, ONE SCHOOL INITIATIVE

“How to be an Anti-Racist” by Ibram X. Kendi

Through the efforts of Associate Professor Jorge Lucero, Chair of Art Education and Assistant Professor Lisa Mercer, Graphic Design, the School has embarked on an initiative that follows the 2001 Chicago Public Library program called One Book, One Chicago (OBOC), with the intention to “engage and enlighten [Chicagoans] and to foster a sense of community through reading.”

The School of Art & Design has been inspired to take on a similar One Book, One School challenge in 2021-22 and invited our faculty to join us. Led by the central commitment of the School of Art & Design’s Mission Statement to “open dialogue amongst students, faculty, staff, and a global community in an atmosphere of diversity and active inclusion” colleagues expressed an interest to reify our efforts in the perpetual work of racial reconciliation by selecting one book to feature next year.

It was important to note that—similarly, to the OBOC program—the invitation was non-didactic. *The One Book, One School initiative* in A&D was completely voluntary and doesn’t require a particular kind of engagement. The School invited our colleagues to read this book with us, alongside our students, and through the scholarly and creative work that we engage with in 2021-22.

In late April 2021, the faculty and staff were invited to participate in a poll to select the book. The selected book was “How to be an Anti-Racist,” by Ibram X. Kendi. Based on faculty interest, the School has purchased 200

copies that will be part of our undergraduate curriculum, 80 copies for graduate students and 70 copies for faculty and staff.

CURRICULUM

Undergraduate

In last year’s newsletter, we shared that in fall 2020 the School implemented the new BA in Studio Arts and BFA in Studio Arts with concentrations in New Media, Painting, Printmaking, and Sculpture. We had a successful launch and are pleased to share that Photography and Fashion have been added as concentrations beginning in fall 2021.

Graduate

In fall 2020, the Graphic Design Graduate Program implemented their newly-revised MFA degree, now titled Design for Responsible Innovation, that focuses on interdisciplinary making for research and practice. This program prepares students to contribute to the field of design by entering into practice, academia, or both. Students can explore responsible futures through research in traditional print media and emergent technologies including, but not limited to, data visualization, digital interaction, information design, systems thinking, and visual narrative. The degree offers specialized tracks of study in sustainable and regenerative design, urban sociology and critical race design, visual and cultural studies, and student-proposed applied research in responsible innovation, social impact, and engagement.

PUBLIC ENGAGEMENT

University of Illinois Call to Action to Address Racism & Social Injustice Research Program

Dr. Jennifer Bergmark and Dr. Blair Smith together with their community partners, Dr. Asia Fuller-Hamilton, Principal and Sunni Ayers, Art Teacher at Garden Hills Elementary in Champaign, received a \$25,000 community grant through the University of Illinois Call to Action to Address Racism & Social Injustice Research Program. This will fund a year-long community-based pilot project that is a collaboration between the art education program at the School of Art and Design and faculty and staff at Garden Hills Elementary School with a series of visiting artists and public art projects to investigate the role of the arts in revitalizing communities through civic engagement, collective care, and advocacy.

A primary goal of this project is making space for historically marginalized people from this school/community to gather,

create and address its most pressing concerns. This will be facilitated through three arts projects lead by visiting artists with a practice of advocacy embedded in their creative work. The artists and projects were chosen to provide a platform for addressing community concerns, rebuilding trust between families and the school, and expressing a sense of pride in the school and community. Additionally, this project will provide hands-on community arts experiences for both undergraduate and graduate art education students, challenging students to consider implications of race in both curriculum and pedagogical practices while expanding the notion of art education experiences. These projects are intended to generate conversation about other possibilities, raise awareness of community assets and provide a foundation for future collaborations between the Art Education program and Garden Hills Elementary school.

Curtis C. Nash Summer Art School for Children

held its inaugural workshops to children in grades 3–5 from Champaign and Vermilion Counties and are offered at no cost to the participants through the generous support of the Curtis C. Nash Children’s Creativity Fund, the School of Art & Design, the Nash Everyday Arts Lab Fund, and the Art Education program at the University of Illinois. The Art + Nature workshops were designed to encourage students to notice their surroundings and how they can perceive, manipulate, and document them through art and play. The Crafted Costumes: Comic Book and Other Fantasy Characters were designed for students to engage in an artist and performative practice through popular culture.

2021 Art & Design Picnic Participants



Honoring Edward J. Zagorski (September 1921 – January 2021)

On September 24, 2021, the School of Art & Design welcomed several industrial design alumni back to campus to celebrate the life and work of Ed Zagorski on what would have been the occasion of his 100th birthday. Ed was a larger than life, truly devoted educator who took genuine interest in his students and generously shared the power, potential, and joy of problem solving through design.



Engulfed in the energy that emanates when Illinois alumni gather, we celebrated Ed, shared a bit of his history with the next generation of designers, and our alums came back in touch with an influence that helped shape them at a critical time in their journey through life.

One such student, Jeffrey Breslow (BFA, ID '1965) stated: "Ed was a brilliant Industrial Designer who could have chosen a professional career in industry. The design and invention of many of the items and knowledge we encounter daily can be traced back to Ed Zagorski through the "family tree" of generations of his students who became teachers and designers. His unique mind will continue to have a broad and lasting influence on our culture for years to come."

Over the course of the daylong celebration that started in the Art & Design building and included current ID faculty and students as well as ID alumni from as far back as 1960, many memories about the profound influencer Ed was, were shared. Some were funny, some questionable, some extremely poignant, and all heartfelt.

Professor Suresh Sethi, never having met Professor Zagorski

personally, acknowledged his contributions to the field and graciously participated in helping organize this event to include senior and graduate level students who were given the opportunity to share their work with the alumni. And, Professor Jim Kendall honored Professor Zagorski by assigning the "Egg Drop Problem", a famed Zagorski assignment, to one of his classes, which showcased the talents of students just beginning their industrial design education at the University of Illinois.

We have a rich history of talented and influential faculty (and students) in the School of Art & Design and we were extremely happy to have had the opportunity to celebrate this one in this manner.

The *Ed Zagorski Visitors Fund*, established in Ed's honor in 2010, has been used to bring visiting artists, designers, lecturers and critics of national and international reputation to campus to lecture, conduct workshops and critique student work within the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign. Ed enjoyed meeting and interacting with many of these "Zagorski Visitors" in his

lifetime, sharing stories and comparing notes. We now rely on the fund to keep his memory alive and perpetuate the opportunity to continue to bring dynamic practitioners to interact with our students.

Contributions may be made online to the *Ed Zagorski Visitor's Fund* (336349) in the School of Art & Design at the University of Illinois Urbana-Champaign by visiting <https://art.illinois.edu/alumni/give-a-gift/additional-funds/> or checks can be sent to University of Illinois Foundation, P.O. Box 734500, Chicago, IL 60673-4500 with the Fund name and number on the memo line.

EVENTS

The Art & Design Visitors Series for 2020-2021 was also converted to an online format utilizing Zoom. This excellent series included Margaret Wertheim, Silvia Beltrametti, Rich Pell, Jennifer Van Horn, Michelle Foa, Jennifer Roberts-Smith, Amy Kraehe, Clare Brass, Ricardo Busbaum, Jonathan Jackson.

Save the Date: Bea Nettles

School of Art & Design Distinguished Alumni Award Presentation and Lecture “Bea Nettles: Harvest of Memory”

Friday, April 8, 2022 / 5:30 pm
62 Krannert Art Museum
500 E. Peabody Dr., Champaign, IL
*Reception in the Link Gallery
Follows*

Bea Nettles has been exhibiting and publishing her autobiographical works since 1970. Since that time, she has had over fifty one-person exhibitions including the Museum of Contemporary Photography in Chicago, Light Gallery and Witkin Gallery in NYC. Her works have also been shown internationally in major group exhibitions. *Bea Nettles: Harvest of Memory*, a major retrospective opened in October 2019 at the Sheldon Art Gallery in St Louis, moved to the Eastman Museum in Rochester, NY in January 2020, and concluded at Krannert Art Museum during the height of the Covid 19 pandemic with limited opportunities for in-person viewing and a robust virtual programming schedule. A book by the same name has been co-published by the Eastman Museum and the University of Texas Press.

Her images are in numerous collections including the Museum of Modern Art, the Metropolitan Museum of Art, the National Gallery of Canada, the Polaroid International Collection, SF MOMA, the Phillips Collection

in Washington DC, the Eastman Museum in Rochester, NY, and the Center for Creative Photography in Tucson, Arizona. Her artists' books can be found in special collections libraries at universities including Yale (Beinecke), Washington, and Virginia.

She taught photography and artists' books from 1970-2007 at Rochester Institute of Technology, Tyler School of Art, and the University of Illinois where she is a Professor Emerita. She was selected for the ACE Lifetime Achievement Award in 2019 and the UIUC School of Art & Design Distinguished Alumni Award for 2020.

Nettles continues to lecture and teach workshops internationally.

<https://www.nybooks.com/daily/2021/02/27/nettles/>

Everyday Arts Lab

By Jennifer Bergmark and Jorge Lucero

Everyday Arts Lab (EAL) is a collaborative project between the Art Education program and Stratton Elementary School in Champaign, IL. This mutually beneficial project evolved from discussions to assist the elementary school transition to an arts magnet school while providing art education students with a rich and diverse hands-on novice teaching experience. EAL focuses on arts integration and learning through creative practice centering the school as a community arts space. EAL provides challenging educational experiences that engage students in thinking about social justice, culturally relevant pedagogy, and issues of representation. The program focuses on collaboration and developing curriculum that considers representation through research on diverse contemporary artists and responding to student interests and backgrounds while creating an environment that is focused on being with students. The EAL afterschool program culminates in an exhibition and

students get to participate in the display of their work and engage in additional art making experiences with parents and guardians. The spirit of Everyday Arts Lab was extended to an online version of our afterschool program last fall. Art Education students created a website based online curriculum and discussed challenges of getting supplies to the students, putting together kits, and trying to find a convenient time for parents and guardians to pick up the supply bags. The aesthetics of care extended beyond the online curriculum which included videos about artists and materials by focusing on being with and listening to students while making work together over Zoom sessions. This fall, we plan to be back in person and art education students are researching artists, creating lessons, and looking forward to meeting and being with the elementary school students.

Coral Reef Project

<https://uiucsatellitecrochetcoralreef.wordpress.com/>

Guen Montgomery, Printmaking/ Studio and Jennifer Bergmark, Art Education are co-coordinating the Urbana-Champaign Satellite Reef at The School of Art and Design with a final installation, opening September 23rd, at the New Siebel Center for Design, located just north of the Art and Design Building.

The Urbana-Champaign Satellite Reef is part of the World-wide Crochet Coral Reef project. The Crochet Coral Reef project was created in 2005 by Margaret and Christine Wertheim, Director and Co-Director of the Institute For Figuring. Montgomery and Bergmark launched the Urbana-Champaign Satellite Reef project Fall 2020 with a virtual talk by Margaret Wertheim, one of the co-creators of the World-wide Crochet Coral Reef Project. Creating a satellite reef for the University of Illinois

and the surrounding Urbana and Champaign Communities is a celebration of location, community, craftivist feminism, sustainability and the under-recognized relationship between math, science, and art.

This collaborative and participatory project was facilitated during the pandemic through a series of in-person and online workshops teaching participants to crochet corals in a variety of different shapes, sizes, and materials.

A series of mini-exhibits were created to raise awareness of the project. One of the main goals was to cultivate relationships across disciplines and communities towards a common creative goal in the creation of our very own satellite coral reef. We are grateful for our community partners including The Urbana Free Library, The Art Coop, Lincoln Square Mall, Jane Adams Bookshop, Stratton Elementary, and University High School as well as our university partnerships including the School of Art & Design Visitors Committee; the George A. Miller Visiting artist fund and Millercomm lecture series, sponsored by the Center for Advanced Study; the Frances P. Rohlen Visiting Artist Fund with the School of Art & Design; the College of Fine and Applied Arts; the Krannert Art Museum; the new Siebel Center for Design; The Carl R. Woese Institute for Genomic Biology. We are so fortunate to have so many participants from all around Illinois and beyond, contribute their beautiful creations with us.

In celebration of the culminating exhibition, Margaret Wertheim will be here to give a talk at The Spurlock Museum at 4:00pm on September 23rd and the installation will open on September 23rd at 6:00pm. The Urbana-Champaign Coral Reef will be on view at the Siebel Center for Design through the fall semester.



Program Recognition

Art Education Associate Professor Laura Hetrick and Graduate Student Ahu Yolac were panelists in “The Life of a Journal Article: Where Does It Go and How Do We Know?” at the University of Illinois Press with Coskun, Esra Celtek; & Hess, Elizabeth, University of Illinois Press Spring Publishing Symposium, University of Illinois at Urbana-Champaign, IL.

Studio Arts Associate Professor Patrick Hammie (with Carolyn Fornoff (Spanish and Portuguese) and Josue David Cisneros (Communication) have proposal chosen for interseminars

October 15, 2021

Imagining Otherwise: Speculation in the Americas was recently chosen by the selection committee for funding through the HRI Mellon-funded Interseminars Initiative, which supports innovative interdisciplinary graduate education in the arts and humanities.

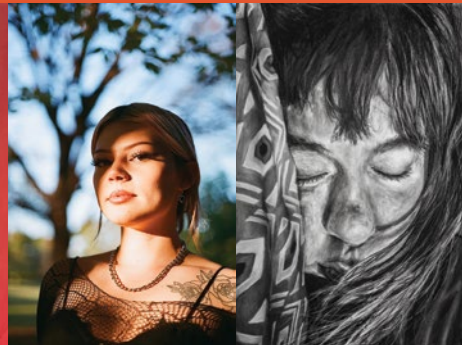
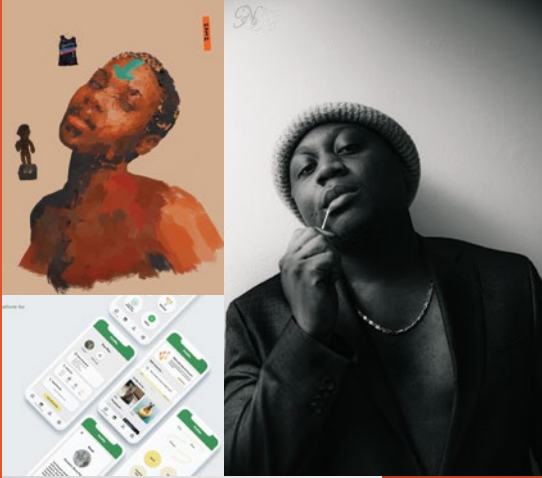
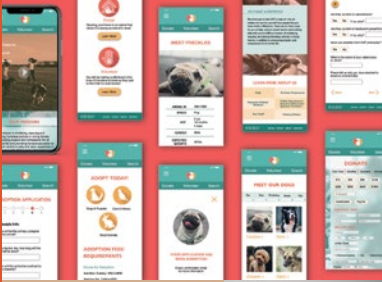
This award provides the opportunity to help design and participate in an Interseminars methods seminar in Fall 2022, to design and co-teach an Interseminars theme-based course in Spring 2023, to organize and run summer intensive workshops in 2022 and 2023, and to host a culminating event (such as an exhibition, performance, conference, or other community- or public-facing activity) in Fall 2023.

“The course introduces speculation as a method and as a practice for social transformation. How have artists, writers, activists, and scholars throughout the Americas used speculation as a means of troubling the world as it is and imagining it otherwise? How does speculation provide us a method for critiquing the world that is and helping to bring into being another, more just world? This course considers how speculation has been used in tandem with social movements, focusing on three main areas: racial justice, immigration, and environmentalism. Through these main lenses, we will explore how speculation operates across different experiential scales (body, territory, nation) as well as temporal registers (projecting to the far future but also capable of imagining alternate pasts) in order to problematize the delimited and totalizing imaginary of colonial-capitalism and white supremacy, and to bring into being new ways of being and relating. Course materials and activities will prioritize Black, brown, Indigenous thinkers from throughout the Americas, in order to foreground how speculation has been engaged by anti-racist projects of decolonization. Student work will adopt different speculative modalities, including community based, experiential, scholarly, and creative components. In the spirit of imagining other forms of pedagogy and radical study, students will play an integral role in developing the course syllabus, objectives, and documentation.”

A&D Student Awards

View the 2020 Awards program here: https://issuu.com/artsatillinois/docs/artd_studentawards_program_2021_web





Made at Illinois.



In Memorium

PETER BODNAR

The School of Art & Design is saddened by the passing of Peter Bodnar on August 10, 2021.

Professor Peter Bodnar taught in the Painting program from 1962 until he retired in 1992.

Melissa Merli interviewed him in her Studio Visit series in 2014 – it can be found here:

https://www.news-gazette.com/news/studio-visit-peter-bodnar/article_1963aa27-52ab-57d9-9768-d4444b7b345d.html

Memorial Services are pending at this time.

In Memorium

HARRY BREEN

CHAMPAIGN — On Saturday, Jan. 2, 2021, Professor Harry F. Breen passed into the clouds he so famously painted. He died due to complications from COVID-19.

Harry Fredrick Breen was born March 4, 1930, in Chicago. Chicago was where he spent his childhood and adolescent years. He was a child of the Great Depression but counted himself as lucky, as his family always had meat on the table. When his father entered the sanitarium with tuberculosis, his mother went to work at the shipyards as a “Rosie the Riveter.” At age 13, Harry was left to run the household and care for his younger siblings, Bill and Maryann.

He spent his summers at his grandparents’ farm in central Minnesota. He expressed that this was when

he first became aware of the integral relationship of the sky and the land and what that could express. This realization would become the foundation of his artistic career. He enrolled in the School of the Art Institute of Chicago in 1949. Soon after, he met the love of his life, Diane Dahl. They married on Aug. 9, 1952, and spent the next 60 years side by side creating beauty until Diane’s death in 2011.

From 1954 to 1957, he taught art to grades 4 through 12 at Emerson School in Gary, Ind. While in Gary, he did a series of landscapes of the dunes on the southern shores of Lake Michigan.

In 1957, the family moved to Champaign-Urbana, where Harry taught at University Laboratory High



School while completing graduate studies. In 1959, he joined the faculty of the School of Art & Design at the University of Illinois. He retired in 1985 as professor emeritus of art. During his time at the UI, he taught countless students, both art majors and non-art majors. He had the amazing ability of helping students reach their artistic potential by creating art they had never believed possible. Harry was instrumental in starting the popular Saturday Morning Art School offered through the university for the community.

His early retirement from the university allowed him to do what he loved most – paint full time. The fertile fields and big skies of central Illinois were dominant themes in his work. Professor Breen's art has been exhibited in invitational and competitions nationally and internationally. Over the years, he had 40 solo exhibitions, and his work received multiple awards.

His art is included in over 1,000 private collections and 56 public and corporate collections, including the Butler Museum of American Art, the Illinois State Museum, the President's House at the University of Illinois and McDonald's Corp., to name a few.

In addition to landscapes, he was known for his ceramic animals. Harry's ceramic animal sculptures reflected his love of animals. Whether cows, pigs or horses on his grandparents' farm; the abundant wildlife on his property in southern Illinois; rescue dogs and cats in his home; or wild animals viewed on NatGeo Wild or at a zoo, he felt animals had a special place in art. To him, animals' forms and movements hold strong aesthetic appeal and symbolize qualities with which human viewers can identify: nobility, ferocity, dignity and silliness, to name a few. He hoped sculptures like his "Asian Menagerie," on display in the foyer of the Colwell Playhouse Theatre at Krannert Center for the Performing Arts, conveyed the expressive force of the animals they represent.

Harry's artistic vision expanded to include interior renovations of Roman Catholic churches. Cathedral and church projects included major examples of his art in two- and three-dimensional media murals, sculptures and furniture. One such example is the "Risen Christ" at Sisters of Providence, Saint Mary-of-the-Woods, Terre Haute, Ind.

In 1993, he and his wife, Diane, were awarded Pro Ecclesia et Pontifice medals by Pope John Paul II for their work in liturgical art and design. Several years later, they presented his holiness with a Breen painting, "Agony in the Garden," as a gift for the Vatican.

Harry was a spiritual man with a strong faith in God and saw the beauty in people and in nature. An avid gardener, his yard was a large canvas and became an extension of his art. His shovel was like his paintbrush

to constantly sculpt and enjoy.

Harry was blessed with amazing friends, some of more than 50 years. Friends became family – with many dinners shared, countries traveled, tears shed and much laughter.

Harry was preceded in death by his wife, Diane, and daughters, Claudia and Jessica.

He is survived by his children, Paul (Christine) Breen, Melissa Breen (Cheryl Snyder) and Lydia Wisegarver; eight grandchildren, Felicia (Chad), Christopher (Mary Jo), Kye, Claudia, Claire, Gracie, George and Wilson; and one great-grandchild, Camile.

The family would like to thank Carle Hospice for their expertise and kindness. We would especially like to thank Christy Ricks, Taemara Lawler and Mary Jo Laws for the exceptional care they provided for our dad. We would like to thank Ryan Gatche for taking over gardening duties while Harry gave pointers from his wheelchair, allowing him to continue "working" in his garden.

A celebration of his life will occur at a later date due to COVID-19.

In lieu of flowers, memorials may be made to the University of Illinois Foundation to support the Krannert Center for the Performing Arts/Lyric Theatre Student Excellence Fund (Fund #11335473), Krannert Art Museum Acquisition Fund (Fund #11332232) or the Humane Society.

Harry spent his life seeing beauty everywhere. He considered Holy Cross Church and the "Illini Series" at the Meyer Capel Law Office conference room two of his most outstanding examples of his work in public places. Both are located in Champaign, separated by a short walk through West Side Park.

He was constantly teaching and always learning. He brought beauty into our lives and our homes. The next time you look to the sky and see a storm front moving in or clear blue skies with jet trails and the whitest of clouds, be reminded of a "Harry Breen sky."

Condolences may be offered at [owensfuneralhomes.com](https://www.owensfuneralhomes.com).

In Memorium

LOUISE FISHMAN

Born in Philadelphia, Louise Fishman studied at the Philadelphia College of Art and the Pennsylvania Academy of Fine Arts. After success at both these schools, she went on to receive both a Bachelor of Science and a BFA from the Tyler School of Fine Arts at Temple University in 1963 and her M.F.A. from UIUC in 1965.

Fishman exhibited nationally and internationally in many venues including the Art Institute of Chicago; the Baltimore Museum of Art, the Carnegie Museum of Art, Pittsburgh; the Denver Art Museum; the Jewish Museum; Kunstmuseum Liechtenstein; the Metropolitan Museum of Art; the National Museum of Women in the Arts, Washington, D.C.; the Neuberger; the Fogg; the University of Michigan Museum of Art; and the Woodmere in Philadelphia, among many others. She's represented by the Cheim & Read Gallery in New York.

Krannert Art Museum's retrospective, "A Question of Emphasis," which showcases previously unexhibited works on paper and painted books from Fishman's archive will be exhibited from August 26, 2021 to February 26, 2022.

She received numerous awards, including a Guggenheim, a MacDowell Colony Fellowship, the Creative Artists Public Service Program Fellowship, two National Endowment for the Arts Fellowships, a New York Foundation for the Arts Fellowship, and a Gottlieb Foundation grant, among others.

Her work has been the subject of articles and reviews in the New York Times, Art in America, the New Yorker, ArtNews, the Brooklyn Rail, and the New York Observer, among others.

Many writers have noted Fishman's re-defining the masculinist ideologies of abstract expressionist practices for her own purposes, both in service of her painterly innovation, but also personal-as-political practices—a tactic as urgent today—exploring and expounding upon feminist agency, as well as lesbian, queer and Jewish identity and the meaning of memory to history and to the body politic.

Praising Fishman in *Art in America*, critic Miriam Seidel cites Fishman's "tough, no-frills approach to abstraction" as "standing apart from any discernable movement, sustained by its own imperatives."

Critic and historian Jan Avgikos, writing in the *Brooklyn Rail* in 2017, writes, "We owe Fishman a lot. Over the course of half a century, painting in New York City, she's legitimately laid claim to more idioms of abstraction than any other painter. She's adamant in her embrace of gestural abstraction and its potential... no negation, no apologies... However we might choose to respond and to understand the experiences that foreground this work, Fishman's paintings are radiantly relevant to our times."

We were fortunate to have Louise give a School of Art & Design Distinguished Alumna lecture on April 22, 2019.

You may share a tribute at <https://forms.illinois.edu/sec/605282538>, which will be posted on the Art & Design website.

More at <https://www.artnews.com/art-news/news/louise-fishman-painter-dead-1234599995/> and <https://www.artforum.com/news/louise-fishman-1939-2021-86268>.



In Memorium

DON FRITH

CHAMPAIGN — Donald E. Frith, 96, of Goleta, Calif., died Wednesday, Jan. 6, 2021.

Don was born in Denver on Sept. 16, 1924, to Eugene Fletcher Frith and Jennetta Joslin Harrah. A WWII veteran, Don served in the U.S. Navy as a seabee in the South Pacific.

Don met Barbara Tepfer at Denver University, and they married in 1949. They moved to San Bernardino, Calif., and set up lives as teachers and artists. Three years later, Don became an assistant professor at the University of Illinois, and they moved to Champaign-Urbana, where they raised a family of four children.

Don was one of the leaders of the U.S. Crafts movement that started after WWII. He received his BFA in 1949 and MA in 1952 from Denver University and MFA from Alfred University in 1966. At the UI School of Art and Design, he started the ceramics, metals and glass programs and was chair of the Crafts Program. He was a founding member of the Illinois Crafts Council and the National Council on Education for the Ceramic Arts. He was also a member of the American Crafts Council and American Ceramic Society.

In his capacity as a product designer for three pottery companies, Don designed many items that were nationally distributed. He served five consulting assignments in foreign countries for the International Executive Service Corps as a design and production expert. In 1985, Don wrote the book “Mold Making for Ceramics,” the definitive reference worldwide on mold making.

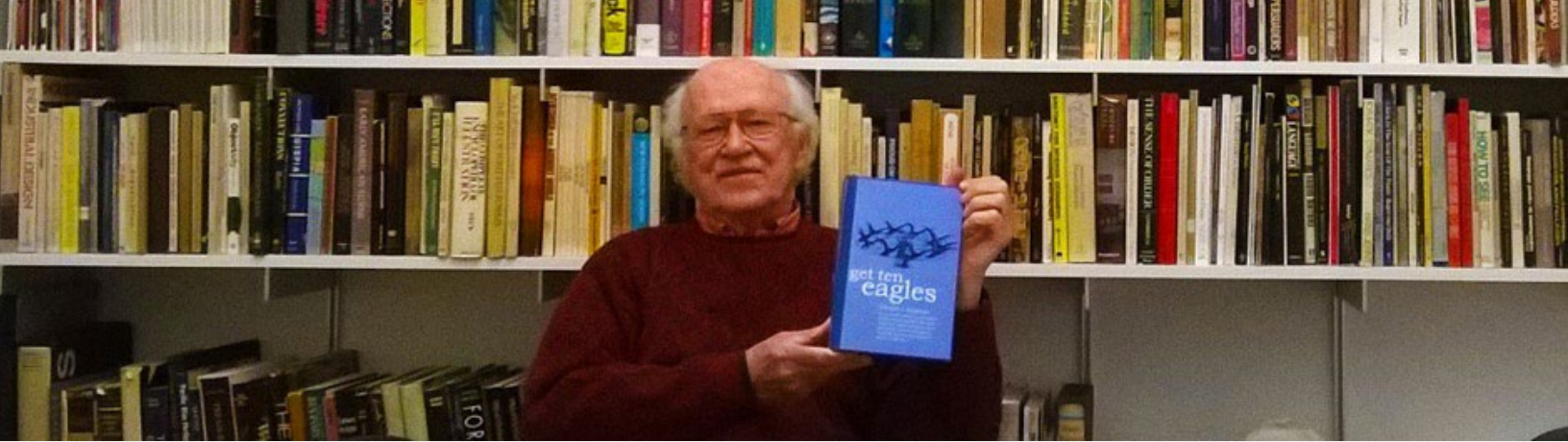
When Professor Don Frith retired in 1989, he and Barbara moved to Santa Maria, Calif., and created their professional art studio. Don specialized in and produced almost a thousand exquisitely designed and beautifully crafted ceramic teapots that were exhibited and sold in many fine art galleries.

Don was preceded in death by his wife, Barbara, in 2007.

He is survived by his four children, Eugenia Meltzer, Martin Frith, Johanna Sholder and Juliet Frith; seven grandchildren; and a great-grandson.

Don was loved, admired and respected, and he will be deeply missed.





In Memorium

EDWARD J. ZAGORSKI

CERRO GORDO — Edward J. Zagorski of Cerro Gordo died on Jan. 10, 2021.

His parents were Albertus (George) Zagorski and Elizabeth Formella. Five brothers and two sisters predeceased him. One brother, Richard E. Zagorski, survives.

He is also survived also by his wife, Vivian Faulkner-King; three children, Susan Zagorski of Urbana, David Zagorski of Chicago and Rebecca Zagorski of Portland, Ore.; three stepchildren; three stepgrandchildren; and five step-great-grandchildren.

Ed was born Sept. 20, 1921, in the Bridgeport neighborhood of Chicago. On Jan. 10, 2021, he was 99 1/4. Ed would say that young children, when asked their age, would often tell you that they are 3 1/2 or 5 3/4. Ed said that when you are over 90, you can start using fractions again.

To say that Ed was extraordinary would be an understatement. When Ed was born, the mold was broken.

From October 1942 to November 1945, Ed served as a U.S. Army tech sergeant in Australia, New Guinea, Leyte, Luzon, Dutch East Indies, Okinawa and Japan. On Aug. 26, 2014, Ed was escorted by volunteer Gini Smith on a Land of Lincoln Honor Flight for a day in Washington, D.C., visiting many war memorials, including the World War II Memorial.

Many know of Odysseus, but few know of Telemachus, Odysseus' teacher, mentor and guide. Similarly, Steven Spielberg, André Watts and Leonardo da Vinci need no introduction, but few could name the teachers who spent hours with them sharing the basics and fine points of their craft — along with unconditional, lifelong friendship and guidance.

This tribute could have been written by any one of the thousands of students whose lives Ed touched over nearly half a century. With grace and humility, he continued to share his gifts, time, love for his art and profound love for his students. This is a man who dined with the likes of Buckminster Fuller, but his greatest joy remained watching the fruits of his labor blossom, generation after generation. He gave his gift and talent to young people. What career, anywhere in the world, is more important than that?

Edward Zagorski was an industrial-design educator who graduated with honors in 1949 from the University of Illinois, Urbana-Champaign, with a degree in industrial design and received a Master of Science degree from the University of Wisconsin. He taught at the University of Wisconsin from 1951-1956.

In spring 1952, he introduced his freshman students to designing box-kites, a first for this university, which shocked the administration, but has since become a common exercise in basic design in schools across the nation.

He was head of the industrial design program at the University of Illinois from 1956-1988 and upon retirement became Professor Emeritus. In 1980 he received an award for Excellence in Undergraduate Teaching from the University of Illinois.

Design education and creativity were Zagorski's passion.

If you or your children ever participated in the "Egg Drop Problem" in school, you were touched by the mind of Ed Zagorski. In 1963, inspired by John Glenn's pioneering orbit of the earth, Ed devised a problem for his students that reflected the issues NASA had to solve in getting a man into orbit and returning him safely to Earth. The students had to design a "package" for a raw egg (the astronaut), which would be

catapulted into the air (the launch) and safely returned to earth (the re-entry and splashdown), all while not damaging the egg. The tests of students' solutions, which were conducted with great fanfare, using the reflecting pool outside Krannert Art Museum, caught the eye of Life Magazine photographer Art Shea. This resulted in a three-page spread in the April 12, 1963, issue of Life. Since then, the "Egg Drop Problem" has found its way down to high school, grade school and even kindergarten students all over the country.

Ed was a brilliant Industrial Designer who could have chosen a professional career in the industry. The design and invention of many of the items and knowledge we encounter on a daily basis can be traced back to Ed Zagorski through the "family tree" of generations of his students who became teachers and designers. His unique mind will continue to have a broad and lasting influence on our culture for years to come.

Zagorski was president of Industrial Designers Education Association (IDEA) in 1963. In 1965, he became a Fulbright Scholar, lectured for one year in New Zealand and became an Honorary Member of the Designers Institute of New Zealand (DINZ). In 1979, he was named a Fellow in the Industrial Designers Society of America (IDSA).

He was awarded a National Endowment for the Arts to write a series of articles on basic design, and in 1985 appeared in an article in the Smithsonian on creativity in the classroom. In 1986, the University of Alberta, Canada, awarded him the Distinguished Visiting Professor of the Endowment Fund for the Future "because of his contribution to the development of industrial design on this continent that has been far and wide since his appointment at the University of Illinois at Champaign." In 1989, he received the Education Award for Excellence in Teaching from the IDSA.

He wrote many articles about innovation and has conducted workshops and lectured in New Zealand, Australia, Canada, Mexico, Poland, Russia, Italy and the Netherlands.

In 2011, he published his 600-page personal memoir on his life and Industrial Design. On the cover is the title, "Get Ten Eagles," Edward J. Zagorski, "an anecdotal, serendipitous, pedagogical history of industrial design, with special emphasis on assignments given, and on the students teachers, and designers imbued with an aura of creativity and passion to solve them."

On a personal note, this amazing man has been my mentor and best friend for the past 57 years. I'm now 77, and Ed was hoping for 100, and didn't quite make it. What Zagorski did make, though, is a difference in the young lives of thousands of his students over a

lifetime devoted to teaching. His students respected him, learned from and loved him, as I did, for all those wonderful years. Zagorski changed their lives for the better. That is what he was born to do, what he loved to do and what he did do.

After my freshman year, I was flunking out of Bradley University and went to visit some friends at the University of Illinois in 1962. This is where we had a chance meeting. After spending 20 minutes listening to Ed talk about Industrial Design, he changed my life. I transferred to the university and studied with Zagorski. I became a toy designer for 41 years in Chicago. All of this because of Edward Zagorski.

In Zagorski's book, "Get Ten Eagles," Ed acknowledged that I was a prime mover in his life. He attended my family weddings, Bar Mitzvahs, black-tie events and company Christmas parties. Ed was a fabulous dancer and never left the floor for the evening, dancing with all the female employees, young and old. When Ed was 75, he and Vee came on a rafting trip with me and 14 others in the Grand Canyon. It was a trip that created a memory that Ed said "never fades." I never let Ed out of my life. We were constantly in touch with letters, emails, texts, personal visits, parties and constant phone calls.

Ed said that teaching is a passion and its highest reward is when a student thanks a teacher for what they have learned. Ed always recalled my words that he didn't just teach us design; he taught us how to live.

Thank you, my dear friend, for the gift of you. There is a big hole in my heart. I loved you for all of the 57 years we shared together, and I will miss you for the rest of my life. J.B.

The Ed Zagorski Visitors Fund, established in Ed's honor in 2010, has been used to bring visiting artists, designers, lecturers and critics of national and international reputation to campus to lecture, conduct workshops and critique student work within the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign. Ed enjoyed meeting and interacting with many of these "Zagorski Visitors" over the past 10 years.

Memorial contributions may be made online to the Ed Zagorski Visitors Fund (336349) in the School of Art and Design at the University of Illinois Urbana-Champaign by visiting art.illinois.edu/index.php/giving, choosing "other" and filling in the fund name and number, or checks can be sent to University of Illinois Foundation, P.O. Box 734500, Chicago, IL 60673-4500 with the fund name and number on the memo line.



Lauren Brescia with Scott Renfro, Associate Director + Curator at [salonlb].

Alumni Spotlight

LAUREN BRESCIA

Bachelor of Fine Arts, Sculpture, 2009

Technically, my graduation class was originally 2008, however once I declared a double major in Industrial Design and Sculpture at the end of my freshman year, that automatically put me on a 5 year plan. Because the I.D. program was so rigorous, it was highly advised against double majoring, but I was torn between what I considered to be a more “sensible” choice that would put me on a reliable career path post-college. Little did I know that I would be graduating during a recession, so it did not make much of a difference. Both programs would allow me to explore my 3D sensibilities, with different applicable skills. In any case, I ultimately wound up dropping the I.D. major midway through my junior year. I am thankful for the I.D. experience that I earned, especially since it informed parts of my fine art practice, but ultimately the Sculpture program was a better fit for me.

Tell us about yourself—where are you from, prior teaching or professional experience, education, etc

I am from Elmwood Park, IL which is adjacent to the northwest side of Chicago, as well as the Oak Park area, known for its Frank Lloyd Wright historic district. I am thankful that I grew up so close to the city, and was able to frequent museums, theater, etc. That cultural immersion definitely helped foster my love for the arts.

Towards the end of college and just after, I worked a string of creative jobs and freelance gigs including: interning with Mars Gallery as a studio assistant, a summer as a Build Shop intern with Redmoon Theater, working as an art consultant at Atlas Galleries, teaching artist with Bottle & Bottega, horticultural/art production with NPK Associates, private event manager/art consultant at Jackson Junge Gallery, and art handling with Mongerson Gallery.

Working a rotation of freelance creative jobs gave me the flexibility in my schedule to continue developing my art practice, exhibiting my work in 21 shows outside of UIUC, including a 4-month stint with my own Pop-Up Art Loop™ gallery in a storefront in downtown Chicago back in 2011.

From 2014 – 2017 I took a detour, working in floral/event design and production. I unexpectedly fell into a career in florals while standing up in my cousin's wedding. I was asked to provide input at their floral consultation and was offered a job on the spot by the owner of Ashland Addison Florist. Initially, I was hired

to do the company's window displays (I thought my “Rhoda Morgenstern” dream was finally coming true), but was then thrown into the floral design world with no real previous experience, except for a Horticulture 101 course that I took on a whim during my 5th year at UIUC! Though, I am not sure any amount of experience can truly prepare you for working with brides.

After leaving my fulltime job in the event floral and décor industry, I briefly freelanced as a prop and floral stylist for film and photoshoots. This field tapped into my interests in installation, set design, and the desire to creatively direct a vision. I considered moving to Brooklyn in search of more editorial photo styling gigs, but as I was in the process of developing my styling and décor business and forming my own LLC, I came across another interesting opportunity.

During my time as an event designer/producer, I met my now business partner and with his investment, I have been able to continue pursuing a career in the arts – when I was considering following a different path – becoming an entrepreneur, and building my very own hybrid art/event space on the southside of Chicago, in the Bridgeport arts district, called [salonlb.].

[salonlb.] is situated in a landmark, loft-style, art moderne building (formerly the Spiegel Catalog warehouse), and includes 10,000 square feet of exhibition space, as well as my personal art studio, and a catering prep kitchen. It is fully rentable for events and photoshoots.

Website and Shop: www.salonlb.com
Instagram: [@salonlb_](https://www.instagram.com/salonlb_)

What brought you here? What attracted you to design/art history/new media (etc.)

As a child, I was always very creative, doing crafts, pressing flowers, trying to sew/crochet/knit, making things, collecting odd nostalgic trinkets. I knew from a very young age that I wanted to be an artist.

I grew up doing ballet, tap, and jazz from the age of 2 ½, and was in Ballet Légere's “The Nutcracker” for 10 years, which impacted me greatly. Learning how to improvise, problem solve, be resourceful, and turn almost anything into a costume or prop. The art of performance. I was always trying to choreograph, orchestrate, or decorate something, whether it was a dance number or skit, dressing up my younger cousins for themed photoshoots, or curating all of the objects

experience of going away, attending a big university, and all the experiences that come with it. Along with all the great memories, I came out of UIUC with lasting, close friendships that have carried me into my 30's.

Being in the art community, one thing that I have heard time and time again from fellow artists is just how important it is to have friendships in the arts, peers that you can brainstorm and collaborate with, support and motivate each other. We need that studio comradery just as much now as we did back in art school, it allows us to step back from our work, gets us out of our own heads, and provides us with much needed perspective.

Proudest accomplishments? (Professional and/or personal?)

In 2010, I was named a top ten finalist in Chicago's Art Loop Open. In 2011, I was one of four featured artists in Chicago Artists Coalition's inaugural "Starving Artist" gala. Since graduating from University of Illinois, I have participated in several group and solo exhibitions, including the wildly popular *The Olsen Twins Hiding from the Paparazzi* exhibit at the THNK 1994 Museum in Brooklyn - this show was actually created around the fabulous work of my dear childhood friend and fellow UIUC BFA Painting graduate, Laura Collins!

My work has been featured on ABC 7 News, The Jealous Curator, HuffPost, New York Magazine, Cool Hunting, Fusion, MTV News, Brit + Co., and Vice.

In 2016, during my time working in the floral and décor industry, I had the opportunity to design and install the hotel-wide Halloween and holiday décor for the Chicago Athletic Association, which creatively, was a true dream project to work on. From that, I was contacted to do the holiday décor for the historic Ambassador Chicago, which I have now done for the past 4 years (not including 2020).

It has been a truly full-circle moment having some of my UIUC art professors either purchase some of my own personal work, or work from one of the artists we represent at [salonlb.].

Upcoming or current projects that you'd like people to know about?

[salonlb.] is exhibiting in two Chicago showrooms, Toto and eggsmann, that were part of the 6th Annual River North Design District Gallery walk that took place Friday, September 10th, 2021. The art will be on display until October 11th.

Our upcoming exhibitions include:

Material Girls: Materiality in a Material World
September 24 - November 19, 2021



Opening reception: Friday, September 24, 6PM - 11PM at [salonlb.]

[salonlb.] has been asked to partner with The Other Art Fair taking place September 30th - October 3rd at Revel Fulton Market. We will be presenting a large scale installation by one of our artists at the fair entrance, along with a display of smaller works that will be available for purchase.

[salonlb.] was also asked to participate in SOFA (at Navy Pier) November 4th - 7th with a booth featuring Chicago-based artists (my work along with one of our



other featured artists), as well as curating the official afterparty (visual art, performative works, pastry art, décor), to take place at the eggemann showroom in River North. Due to COVID-19 concerns, the physical fair has been postponed, however a virtual online fair is still set to take place.

Advice for those about to graduate?

Use every class and every personal experience you have as a source of inspiration to inform your work. You never know where it will lead your art practice.

Keep in touch with your peers from the Art & Design program – It's a built in support system. These crucial relationships will carry you through the highs and lows of your art career.

Alumni Spotlight

LANCE RUTTER

BFA in Graphic Design, 1985

Tell us about yourself—where are you from, prior teaching or professional experience, education, etc

I am an Illinois boy, born and raised. Before U of I, I hadn't really experienced much of the world outside of our small farm town. But at 18 years old, my eyes were opened to the world in profound ways.

Illinois helped instill in me the willingness to take on scary challenges. Alvin Doyle Moore, who was the head of the graphic design department while I was there, told us just prior to graduation that we had not learned how to design so much as we had learned how to learn.

I have worked with and for great mentors and friends. I've designed books, posters, logos, and packages. I've also designed enterprise software applications that help fight crime. I learned how to draft on a table with a T square, and I have seen technologies rise and fall. I've been on boards of directors and started non-profits. I've taught design methodology and brand identity at UIUC and the School of the Art Institute of Chicago. I still learn from others every day.

What brought you here? What attracted you to design?

A friend of mine in high school told me that U of I was the best school in the state, but none of my classmates were planning to attend. Literally the only thing I knew about it was that it was big. I was shy, emotional, and had a love of art, so my parents preferred a small private art school for me. But I wanted the big adventure.

At high school graduation in 1980, I remember clearly that we were supposed to tell people our plans for the future—what trade we were going to enter or subject we were planning to study. Because I really didn't have any idea (I think perhaps I wanted to at least sound smart), I said that I was going to study computer science and graphic design in college. Remember, this was 1980. We were writing simple computer script onto cassette tapes. The only thing I knew about graphic design was that I had created a logo for the school math club. 41 years later, I am the VP of Design for a Silicon Valley tech company. I firmly believe that, decades earlier, I had simply guessed right.



Where are you now, and what are you doing?

Ten years ago, I moved with most of my family out to the SF Bay Area while my oldest son was finishing his degree at Illinois. I'm at the same company I moved here for, Quantifind, because we're working on things that help fight crime and that makes me feel good. But I still need to get my hands dirty. My wife, Miki Shim is a talented ceramic artist, and we have done a lot of collaborative projects in her studio over the past few years. We've been doing some gallery shows and festivals together, and I've come to really love the community of potters here—especially when it's time to fire up the wood kiln together.

Best memory of your time at UIUC?

Just before and forever after the summer of 1984 was the most memorable and transformative time for me at UIUC. A wonderful professor, Ken Carls, helped me get into a summer workshop in Switzerland. I had never been on an airplane before that—but I was going to what my classmates and I all considered the Mecca of graphic design. Needless to say, my mind was blown by everything I experienced there. I came back to my senior year with a tenacity and a passion I'd never felt before. I barely left the studio all year.

Proudest accomplishments? (Professional and/or personal?)

The "proudest accomplishment" question is so, so hard. Honestly, I think I'm proudest that during my darkest days—and there have been many—I kept moving forward. And so I've had many more glorious days.

Upcoming or current projects that you'd like people to know about?

My wife and I just finished showing and selling our work at the Clay and Glass Festival in Palo Alto. It made me feel like an artist again—and I can't wait to get back in the studio to work on our next projects. Probably this weekend. On the professional career side, I'm working on some hard problems that are really invigorating. One is to design a network graph visualization that helps investigators identify risky relationships between people and companies.

Advice for those about to graduate?

In 2003, I gave the commencement address to graduates of the College of Fine and Applied Arts at Illinois, and the advice I gave to them was the same I would give to graduates today. Stand out at the edge of campus somewhere that offers a full view of the horizon, where you feel like you can see from one edge of the Earth to the other, where you can feel the weight of the endless sky... Let that vision represent your future in all its enormity and uncertainty. Stand there, breathe it in, and know that nothing can stop you from stepping out into that great, wide unknown. It will be amazing.

Alumni Accomplishments

1 Kady Barnfield (BFA Graphic Design 2018)

Creative Lead at Hopelab. kadybarnfield.com.

2 TJ Bayowa (BA Art History 2021)

began the Masters program in Architecture at MIT.

3 Bailey Bryan (BFA Art Education 2020)

Art teacher at Salt Fork Jr. High and High Schools.

4 Leslie Erganian (MFA Photography 1982)

Author *Modern Maverick: Raphael S. Soriano for the UCLA Sephardic Los Angeles Project*. Co-author *NEW WEST: Innovating at the Intersection*. Newwestthebook.com.

5 Bruce Fink

(BFA Industrial Design/Sculpture 1961/1963)

Owner/Studio/Bronze Foundry 1963 to present. Bpfink.com

6 Maria del Mar González

(Ph.D., Art History 2014)

New job (2020) - Assistant Professor of Modern & Contemporary Art History at Weber State University. Curatorial: *Vida, Muerte, Justicia/Life, Death, Justice: Latin American and Latinx Art for the 21st Century*, Co-Curator. Shaw Gallery, Weber State University & Ogden Contemporary Art Center. Ogden, Utah. (Oct. - Nov. 2021). Publications: 2021 "The Buzz About Bees: 'The New Beehive' as Contemporary Art," *TheNew Beehive* (exhibition catalog). Salt Lake City: Utah Division of Arts & Museums. 2021 "Facing Home," *Facing Home: Nancy Rivera + Denae hanidiin* (exhibition catalog) Granary Arts, Ephraim, UT: Snow College.

7 David Gregory

(Painting/Printmaking 1976-77)

Solo retrospective exhibition at Illini Union Art Gallery: <http://www.davidgregorystudio.com/new-gallery-1>. Also, painting included in National Watercolor Society "50 Stars" exhibition 2020. www.davidgregorystudio.com.

8 Clay Hagewood

(MFA Painting/Printmaking 1962)

Taught pottery and drawing at Boise Arts and History for 10 years.

9 Sierra Hall, (M.A. Art History 2021)

has been hired as Instructor of Art History at the University of Minnesota, Duluth.

10 Guerin Holtermann

(BFA Industrial Design 2021)

<https://guerinhdesign.wixsite.com/rindesigns>.

11 Ana Kim (BFA Painting 2018)

Solo exhibition "Stubborn Visionaries" at Spectrum Gallery, Seoul, South Korea, fall 2020. Tourism Association project "T Festa" hosted by Myungdong Tourism Association & Seoul Jung-gu District - Seoul, Korea, late 2019 to early 2020. <https://sites.google.com/view/anakimart>.

12 Makayla May (BA Art History 2016)

is a curatorial assistant in the Department of Modern and Contemporary Art at the Art Institute of Chicago.

13 Mary Anna Pomonis (BFA Painting 1995)

In 2020 Mary Anna completed her first semester as an Assistant Professor of Art Education at California State University Fullerton. In April her work appeared in a solo show, Iris Oculus, at the Lancaster Museum of Art and History. In addition, one of her paintings from the show, was acquired by the National Theater of Northern Greece in Thessaloniki. Finally her work as a founder of the social practice collective, the Association of Hysteric Curators was featured in an article in the Journal of Curatorial Studies, Restaging Feminism: The Activist Retrospective by Jane Chin Davidson. Maryannapomonis.com.

14 Carol Zack

(BA/MA Painting/Art Education 1979)

Currently teaches painting to adults at The Fine Line Creative Arts Center in St. Charles, IL. and The DuPage Art League in Wheaton, IL. I have membership in the Portrait Society of America and The American Impressionist Society. www.zackartistry.com.



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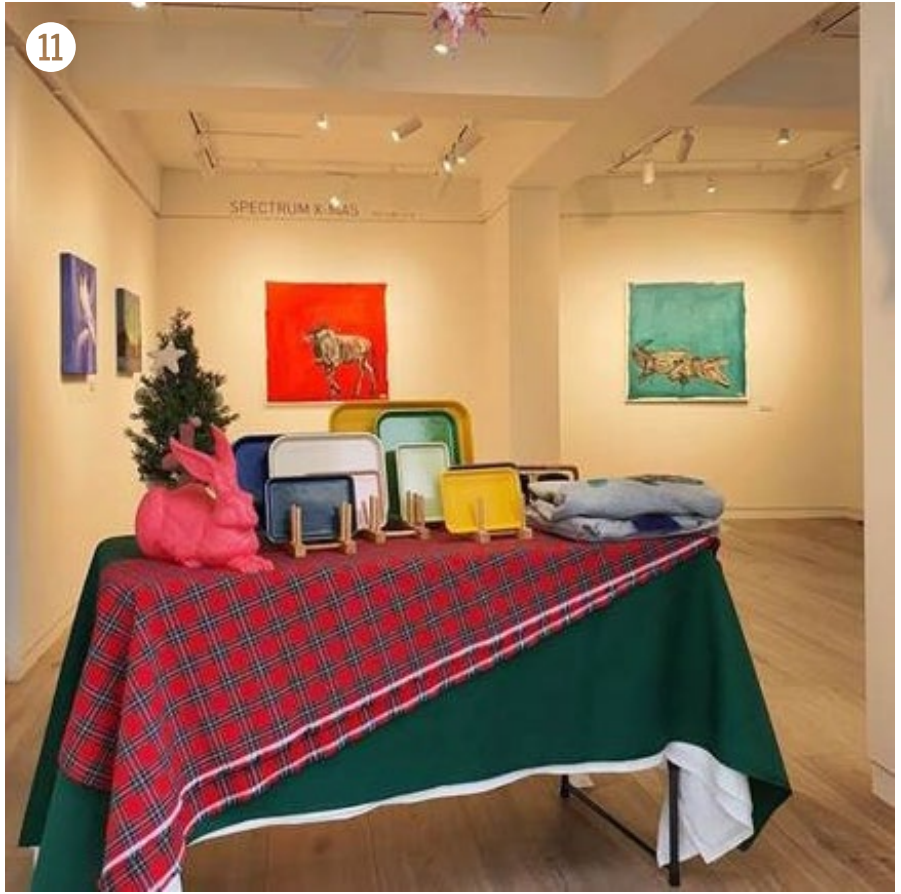


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New Faculty

CARLOS AGUIAR

Assistant Professor, Industrial Design

Carlos' expertise lies at the intersection of design, science and technology studies, computing, and human behavior. He investigates two main themes: (a) the development of artifacts and environments that aim to make a positive social impact, and (b) the interaction between technological artifacts and society. Mainly, this involves questions such as "what and how values are embedded within artifacts? How do material artifacts mediate our interaction with, existence within, and experience of the world? How do diverse groups negotiate and assign values within artifacts?" Carlos combine design, empirical investigation, and philosophical analysis to study various aspects of technology's social and cultural roles.

BLAIR SMITH

Assistant Professor, Art Education

Blair (also known as Iovenloops) loves to rigorously play and make Black girl sounds, spaces, lands, planets, and galaxies with Black girls and those who love them. Her artist-scholar-curator-teacher dreams and praxis emerge where Black girlhood as a creative and relation building life force with Black girls/women and alternative modes of cultural work and production meet. Her work has explored poetics and sound as practiced with Black girls and collective Saving Our Lives Hear Our Truths (SOLHOT), a space/way to celebrate Black girlhood/Black girls and make our world anew, locally and galaxy-wide. Blair is an Assistant Professor of Art Education and Gender & Women's Studies at the University of Illinois, Urbana-Champaign. Her current dreams are obsessed with Black girlhood celebration as always, already taking many shapes; Black feminist poetics, sound (listening) and sensorial art + design with Black girls locally and worldwide.



New Specialized Faculty

CRISTOBAL BIANCHI

Adjunct Lecturer, Studio Arts: New Media

Cristobal Bianchi is an artist, scholar, and poet native from Chile whose research focuses on the intersection of poetry, performance and social change. He earned his Ph.D. in Cultural Studies at Goldsmiths, University of London, and is a founder member of Casagrande Art Collective, a leading group staging interdisciplinary and transnational collaborative art in urban and aerial spaces worldwide. Dr. Bianchi has taught in academic institutions in the UK, Chile, and the United States, and his work has been published in several edited collections and international journals. His current research project investigates art and social change in contemporary Chile. He is also working on a manuscript exploring the use of the sky in artistic practices and preparing his next collaborative project Coalsack: Universal Poem to the Cosmos that will take place in Punta Arenas, Chile, in January 2022.



ISABEL BO-LINN

Teaching Assistant Professor, Graphic Design

Isabel Bo-Linn is a designer, educator, and researcher from San Francisco, California. She holds a BFA from Loyola Marymount University and a Master in Graphic Design (MGD) from North Carolina State University. In her 15+ years of professional experience, Isabel specialized in product, print, and digital design for non-profit organizations and Fortune 500 companies. Her clients included Hillary for America, the Democratic National Committee, the National Park Foundation, Target, and Bed Bath & Beyond. Isabel investigates emerging technologies, speculative design, and the role of design in facilitating, hindering, and perpetuating marginality. Other research interests include design criticism, design writing, communities of practice, and the hybridity of tech and design.



KATHERINE BURGE

Lecturer, Art History

Katherine is an archaeologist specializing in ancient Near Eastern visual and material culture. She received her PhD in Art and Archaeology of the Mediterranean World from the University of Pennsylvania. Her research focuses on early states and political economies in Bronze Age Mesopotamia, with questions centering on the role of the arts in state-building and collective memory, text and image relations, as well as issues of style and materiality. She conducts her fieldwork in Iraqi Kurdistan, southern Iraq, and southeastern Turkey.



New Specialized Faculty Continued

KATE IM

Fabrication Instructor

Kyung Hee (Kate) Im was born in South Korea and has lived in Canada, Hong Kong, and the United States. She earned a Master of Fine Arts in Sculpture from the University of North Texas, and she has taught Beginning Sculpture in Studio Art and 2D and 3D Design. She has many years of experience working in Sculpture facilities and Digital Fabrication Labs.

Her artwork explores cultural differences, connectedness, and isolation with respect to digital communication tools and complex networking systems. Most of her pieces depict the tensions between feelings of isolation and maintaining remote relationships.

<https://kyungheem.com>

STEPHEN SIGNA-AVILES

Fabrication Instructor/Adjunct Lecturer, Studio Arts

My name is Stephen Signa-Aviles, I am a recent graduate from UIUC's MFA studio program. My wife, my children, and I live in Urbana. My works are sculptural manifestations that embody themes of memory, national identity, assimilation, and cultural hybridity. By introducing the historical and economic context of family history, I seek to reflect on personal narratives of living in between cultures. My sculptures are an assemblage of found and curated objects that foreground ambiguity as means of avoiding simple or reductive conclusions. Using methods of deconstruction and appropriation, I blend utility and ornamentation to create gestures of tension and harmony. By embracing a multiplicity of meanings and associations, the work exists in flux; somewhere between DIY artifact, customized commodity, and ancestral keepsake.

New Staff

SHANITERA WALKER

Human Resources Coordinator

Shanita Walker joined the School of Art & Design in 2021 as a Human Resource Coordinator. Her role will primarily focus on labor and employment relations, payroll management, and academic appointment processing. Shanitera will utilize her educational background in Speech Communication and ongoing graduate studies in Public Administration.



Faculty Promotion

STEVEN HUDSON

was promoted from Teaching Assistant Professor to Teaching Associate Professor.

GUEN MONTGOMERY

was promoted from Teaching Assistant Professor to Teaching Associate Professor.

Faculty Retirements

DONNA COX

Best wishes to Donna Cox, Michael Aiken Chair, who retired from the School of Art & Design and the National Center for Supercomputing Applications (NCSA) on June 30, 2021.

Cox held a dual appointment with the School and the National Center for Supercomputing Applications (NCSA). She founded and directed the Advanced Visualization Lab (AVL) at the National Center for Supercomputing Applications (NCSA).

Cox collaborated with the Hayden Planetarium on the first large digital full dome museum project for the millennium inaugural space show at the American Museum of Natural History in New York City: "Passport to the Universe" premiering during new year's millennium and "Search for Life" in 2002. This successful work led to a series of full dome and giant screen productions in the international giant screen community. One notable success is "Dynamic Earth" narrated by Liam Neeson (2012), premiering at Denver Museum of Nature and Science and continues to play a full dome theater as a classic.

She pioneered the use of artistically rendered scientific data in IMAX films and digital full dome museum shows. She was Associate Producer for Scientific Visualization and Art Director for the PIXAR/NCSA segment of the IMAX science education movie, "Cosmic Voyage," and was nominated for 1997 Academy Award in documentary short subject category. The National Science Foundation, Smithsonian Institute, and Motorola Foundation, funded "Cosmic Voyage". Since that first IMAX film she has continued to produce. A major IMAX film was "Hubble3D", premiered at Smithsonian's National Air and Space Museum, Washington D.C. in March 2010. She and the AVL created over 23% of the length of film with digital cinematic tours of scientific/Hubble data. The IMAX film won three Giant Screen Awards for best film, best life-long learning, and best cinematography; over 8.7 million attendees have experienced the Hubble3D.

She and her team collaborated with IMAX to create the opening and closing scenes for the IMAX 3D film "A Beautiful Planet"

Cox is also the lead co-editor and major contributor to *New Media Futures: The Rise of women in the Digital Arts* (University of Illinois Press, 2018).

BILLIE THEIDE

Billie Theide retired from the School of Art & Design, University of Illinois on May 31, 2021.

Billie joined the School of Art & Design in 1985 and has served for many years as Chair of the Crafts - Metal Program. She is a Distinguished Member and former President of the Society of North American Goldsmiths and has been recognized as an Artisan member of the Society of American Silversmiths. She has also served on the faculty of the Campus Honors Program and their Advisory Committee.

Billie is the recipient of a Visual Arts Fellowship from the National Endowment for the Arts and five Artists Fellowship Grants from the Illinois Arts Council. Her creative work has been included in over four hundred fifty invitational, competitive, group, and one-person exhibitions. Billie Theide's work is in the permanent collections of the de Young Museum of the Fine Art Museums of San Francisco in California; Museum of Arts & Design in New York; the Renwick Gallery of the Smithsonian American Art Museum in Washington, DC; Nelson Atkins Museum of Art in Kansas City, Missouri; Evansville Museum of Art in Indiana; Museum of Decorative Arts in Prague, Czech Republic; National Museum in Wrocław, Poland; Porcelain Museum in Riga, Latvia; Civic Art Gallery in Panevėžys, Lithuania; Sonny and Gloria Kamm Collection in Los Angeles; Sanford M. and Diane Besser Collection in Santa Fe, and David Charak Collection in St. Louis. She holds two patents on "Colored Metal Clay" and "Colored Metals."

Faculty Accomplishments

CONRAD BAKKER

Solo exhibition: *Untitled Project: La Chocolaterie* opens at Galerie Analix Forever in Geneva, Switzerland on September 3 and runs until October 25, 2021. *Untitled Project: La Chocolaterie* is a carved and painted chocolate shop+factory that engages the commodification and consumption of Swiss chocolate to highlight issues of cocoa production.

ERIC BENSON

Commissioned to design the book cover for "Rural Renaissance" (Island Press) by Michelle Moore. Michelle was the Federal Environmental Executive from 2009-2011 and from 2011-2013 the Senior Advisor to the White House Office of Management and Budget under the Obama Administration. She is currently CEO of the non-profit Groundswell and on the Board of Directors for the TVA (Tennessee Valley Authority).

JENNIFER BERGMARK

Dr. Jennifer Bergmark and Dr. Blair Smith together with their community partners, Dr. Asia Fuller-Hamilton, Principal and Sunni Ayers, Art Teacher at Garden Hills Elementary, received a \$25,000 community grant through the University of Illinois Call to Action to Address Racism & Social Injustice Research Program. This will fund a year-long community-based pilot project that is a collaboration between the art education program at the School of Art and Design and faculty and staff at Garden Hills Elementary School with a series of visiting artists and public art projects to investigate the role of the arts in revitalizing communities through civic engagement, collective care, and advocacy.

CRISTOBAL BIANCHI

successfully applied for research funding from the National Endowment for the Arts and Culture of the Government of Chile, totaling approximately \$20,000 (2021-2022). This grant will support his current research entitled "Art, Participation and Social Change."

MOLLY BRIGGS

was elected Co-President of the [International Panorama Council](#), a non-profit and non-governmental organization based in Switzerland that promotes professional trusteeship and stimulates worldwide research and communication on historic and contemporary panoramic and immersive media. She also continues to serve as Associate Editor of the *International Panorama Council Journal*.

ANNE BURKUS-CHASSON

"Fault Lines: Notes toward a Memoir," in *Chinese Calligraphy and Painting Studies in Postwar America: New Perspectives*, ed. Jason C. Guo, pp. 153-85. Washington, DC: New Academia Publishing, 2021.

RACHEL FEIN-SMOLINSKI

was the [June 2021 Artist-in-Residence at LATITUDE in Chicago, IL](#)

Ryan Griffis worked as an editor, screenwriter, and art director on the feature-length documentary film "Fighting Indians" which premiered at the Maine International Film Festival July 10, 2021. Directed by Mark Cooley (Assoc. Professor, George Mason University) and Derek Ellis (Board Member, Maine School Administrative District #54), the film chronicles the successful campaign by indigenous leaders and allied residents to change the last native-themed mascot in Maine's public schools.

BEN GROSSER

ORDER OF MAGNITUDE was a Jury Selection at the Japan Media Arts Festival, held at Miraikan - The National Museum of Emerging Science and Innovation in Tokyo during fall 2020.

PATRICK HAMMIE

"BE REAL BLACK, FOR ME," Madlozi Art Gallery, Johannesburg, South Africa, July 4-September 12, 2020. Curator: Beathur Mgoza Baker, Director of Madlozi Art Gallery, with Imraan Jeeva, cultural producer. In the wake of ongoing race-based police brutality, and the institutionally sanctioned killing of Black people this project is a response from artists from Africa and across the Black and African Diaspora supporting social justice movements in the United States, as a conscious intervention reclaiming and affirming Black bodies and lives universally. Its curated as an intervention and dialogue across continents paying homage to Black bodies as sites of healing, resilience, resistance, and love - not public spectacle, trauma, and hatred.

LAURA HETRICK

2020. "Interwoven: Heartbeats of America". Original Painted/Woven Artwork in the Exhibit- *Unity Flag Project: Building Purple Empathy through the Visual Arts*. Displayed at the 2020 Presidential Debate at Belmont University, Nashville, TN. Now part of a traveling exhibition across the USA.

KARIN HODGIN JONES

presented "Assessments for Multi-stage, Multi-media Group Projects Using Online Whiteboard tools and Learning Management System" at the Illinois Summer Teaching Institute, June 2021 and will present as invited speaker for the Center for Innovation in Teaching and Learning speaker series, "The Art of Teaching" in October 2021. She has four new generative language compositions in the zine "On an Arbitrary Mountain" produced at Anderson Ranch Arts Center, edited by Allison Parrish and created as part of the workshop: Creative Writing with Computation and Machine Learning, July 2021.

LAURIE HOGIN

Hogin's sixth solo exhibition "HAZE" with Koplin Del Rio Gallery opens October 15 in Los Angeles, traveling to Seattle in November.

EMMY LINGSCHAIT

is the invited 2021 Master Printmaker for West Virginia University's Master Printmaking Series.

JORGE LUCERO

was featured on the BBC World Service's Newsday Program, June 11. They did a story and interview about his Art Institute of Chicago, *Museum of Us* zoom project. This August Jorge was also selected as an Educator of Distinction by the Illinois Art Education Association.

DEANA MCDONAGH

Deana McDonagh with Elizabeth Hsiao-Wecksler, and Robert Norris: 2020. NSF: INT Mia PURE (Modular, Interactive and Adaptive Personalized Unique Rolling Experience). \$1,499,539. 09/01/2020-08/31/2024. A disruptive (non-wheel) chair that puts the person first.

IAN MEARES

was invited to show a solo exhibition "The Curse of Dimensionality" by the Bingham Gallery and ceramics and foundations faculty at the University of Missouri, which was a mix of photography, sculpture, and installation, in February 2021. Meares additionally presented a gallery talk, participated in a panel discussion about the show's production as a reciprocal

form of mutual aid, and visited sculpture and ceramic classes.

LISA MERCER

Journal Article with Dialectic, Examining the Influence of Positionality on the Facilitation of Design Processes, by Lisa Elzey Mercer and Terresa Moses.

GUEN MONTGOMERY

In 2021 Guen Montgomery exhibited work in a solo show, "Indexical Lacunae," at the Sheldon Art Galleries in St. Louis, MO.

DAVID O'BRIEN

is the Reviews Editor for *Nineteenth-Century Art Worldwide*, and on the editorial board of *H-France*.

MELISSA POKORNY

installation "Unmoored and Adrift in a Driftless Place" is included in "High Touch", at the John Michael Kohler Art Center in Sheboygan, WI. Organized by senior JMAK curator Kaytie Johnson, this is the anchor show for the 2021 exhibition series "Return to the Real", and runs from March 2021-March 2022.

ERIN REITZ

advanced the manuscript of her current book project on the image-making of the Black Panthers.

STACEY ROBINSON

is curating 2 exhibitions Both opening this fall. "**Future Spaces in Community Places**" (at the University Y). This exhibition features works from two of Stacey's community and Afrofuturism-based collaborative partners. "Star Gazers" features the works of community advocate, and poet Shaya "Chocolate Star" Robinson. Afrofuturism is a term utilized for many lines of thinking regarding Black futures. "BLACKMAU" as a collaborative duo with Kamau "DJ KamauMau" Grantham, Clinical Psychologist. "**Ascension of Black Stillness**" (CEPA Gallery, Buffalo NY). As an exhibition 'Ascension of Black Stillness' tells a variety of stories, that imagine parallel universes, alternate realities, and what if scenarios that stem specifically through the idea of still photos and it's alterations. With media consisting of video, print images, sculpture, and music the exhibition will highlight the various conversations Black artists are having about the need for agency in actualizing our own liberated futures.

STAN RUECKER

Roberts-Smith, Jennifer, Stan Ruecker, and Milena Radzikowska, Eds. (2021) *Prototyping Across the Disciplines: Designing Better Futures*. Intellect Books.

JUAN SALAMANCA

Publication of the paper “Rationalizing Inquiry Paths for Responsible Design in the Context of a Global Pandemic” in the journal *Strategic Design Journal*, 14(1), (January-April 2021): 50-65. Paper coauthored: Salamanca, J., & Briggs, M.

SIMRUN SETHI

Sanabria-Véaz K., Sethi S Simrun., Haran V., Switzky R. (2021) **Behavioral Barriers to Adoption of the Safer Illinois App: A Human-Centered Approach**. In: Shin C.S., Di Bucchianico G., Fukuda S., Ghim YG., Montagna G., Carvalho C. (eds) *Advances in Industrial Design*. AHFE 2021. Vol 260. Springer, Cham. https://doi.org/10.1007/978-3-030-80829-7_25

SURESH SETHI

Sethi S. (2021) Narrative—A Vehicle to Generate Product Form. In: Chakrabarti A., Poovaiah R., Bokil P., Kant V. (eds) *Design for Tomorrow—Volume 3. Smart Innovation, Systems and Technologies*, vol 223. Springer, Singapore. https://doi.org/10.1007/978-981-16-0084-5_12

CLIFF SHIN

Grand Prix Award from the 2021 DNA Paris Design Award, which became Product Design of the Year. <https://dna.paris/>

ANGELICA SIBRIAN

presented at the **SECAC conference 2020, December 11, 2020**. “*Type as Discourse*”

BLAIR SMITH

Orange Tangent Study Inaugural Grant Recipient // <https://orangetangent.study/Grant>

SARAH TRAVIS

published “Flashpoints of Artist Identity Formation” in the journal *Art Education* (2020), “Portrait of a Methodology: Portraiture as Critical Arts-Based Research” in the journal *Visual Arts Research* (2020), and “Artists, We Need You”: Artist Identity, Creative Agency, and the Urgency of Action” in the journal *Studies in Art Education* (2021).

OSCAR VÁZQUEZ

Academies and Schools of Art in Latin America, edited by Oscar E. Vázquez, was published by Routledge/ Taylor& Francis in 2020.

CHIARA VINCENZI

Professor Vincenzi exhibited her textile work in the international group exhibition “Experimental Fashion & Fiber Art 2021” at CICA Museum, South Korea, June 30 - July 18, 2021.

DEKE WEAVER

was awarded a 2021 Artist Fellowship Award (New Performance Forms) from the Illinois Arts Council Agency. The IACA AFAs are \$15,000 awards to Illinois artists in recognition of their outstanding work and commitment within the arts.

TERRI WEISSMAN

publication of *Global Photography: A Critical Introduction* (with Erina Duganne and Heather Diack). Routledge Press, 2020.

CATHERINE WIESENER

Artist Lecture for the exhibition titled “Around the block III: Artists from our Neighborhood” at the Giertz Gallery.

GUANYU XU

CENTER Project Development Grant. <https://visitcenter.org/project-development/>. The Project Development Grant provides financial support to fine art, documentary, or photojournalistic works in progress. Assisting a photographer to help complete their project, the grant provides platforms for professional development in the work’s final stages. Guanyu Xu’s ongoing project *Resident Aliens* is selected by Arpad Kovacs, Assistant Curator, Department of Photographs, J. Paul Getty Museum.



Staying Connected

Brenda Nardi, Senior Director of Advancement, College of Fine and Applied Arts, Visual Arts

In spite of all that we've had on our plates over the past many months... we, in the true spirit of the School of Art & Design, have managed to stay creatively focused and productive. I for one, am grateful for the many conversations I have had with alumni and supporters of the School. I remain in awe of all of the accomplishments and successful journeys that have been taken by our graduates and your willingness to share your stories, time, and resources with us. Thank you!

I'll keep this communication brief and want to highlight what has come to pass in FY '21 because of the connections we have made and the relationships we have nourished before, during and throughout the pandemic.

We have so much to be proud of...our students, our faculty and staff, and most of all, you, our alumni.

We currently bestow financial support to incoming and existing students from 25 privately funded scholarships, fellowships, and student award Funds.

FY21 HIGHLIGHTS:

- Two new endowed Funds were established and awarded this fiscal year; the *Gordon Hartshorne Scholarship* established to support studio with a preference given to printmaking and the *Joan Coffey Scholarship* in Painting.
- A planned gift will establish the *Mary R. Block Scholarship*, with preference given to students who wish to pursue a double major.

TWO NEWLY ESTABLISHED SCHOLARSHIPS BEING FUNDED BY MULTIPLE DONORS ARE:

- The First Nations Scholarship Fund, being primarily funded by A+D Faculty and Staff and we welcome all contributions. The goal is to reach \$25K to fully endow by Fall of 2025.
- The Julianne Heuel Oberlin Art Education Scholarship, being funded by family and friends of alumna, the late Juli Heuel. Our goal of is to fully endow this fund (\$25K) by Fall of 2025. We welcome all contributions to fully fund this scholarship.

ILLINOIS LEGACY CHALLENGE

In honor of the With Illinois campaign, a generous alumnus has donated \$1,000,000 in matching funds to create the Illinois Legacy Challenge. If you document a new planned gift with the University of Illinois Foundation (UIF) benefitting the School of Art and Design or any Illinois purpose or an increase to your existing planned gift on record with UIF, you will have the ability to tap the matching pool to direct 10% (up to \$10,000) of your new or additional planned gift's value. This cash match will immediately benefit the Friends of School of Art & Design fund (or another approved unrestricted campus fund) with a cash gift provided by the matching funds gift.

The Challenge began on October 15, 2021 and will continue until the matching pool has been depleted or June 30, 2022, whichever comes first. If you would like to learn more about the Illinois Legacy Challenge, please contact Brenda Nardi at 217.265.6966 or bnardi@illinois.edu.

Events

(please check art.illinois.edu for updates)

SCHOOL OF ART & DESIGN VISITORS SERIES

A.D. Carson, "i used to love to dream: Going Into Language, Rap, & Storytellingly Invention"

Thursday, February 24, 2022 | 5:30pm | Room 62 Krannert Art Museum, 500 E. Peabody Drive, Champaign, IL

Antoinette Carroll, "Creativity for Equity, Belonging, Social Impact and Purpose"

Thursday, March 31, 2022 | 5:30pm | Zoom

SCHOOL OF ART & DESIGN DISTINGUISHED ALUMNA LECTURE AND PRESENTATION

Bea Nettles, "Harvest of Memory"

Friday, April 8, 2022 | 5:30pm | Room 62 Krannert Art Museum, 500 E. Peabody Drive, Champaign, IL

Followed by reception

SCHOOL OF ART & DESIGN MFA OPENING EXHIBITION

Saturday, April 2, 2022 | 5:00pm | Link Gallery & Krannert Art Museum, School of Art & Design Bldg., 408 E. Peabody Drive, Champaign

SCHOOL OF ART & DESIGN BFA OPENING EXHIBITION

Saturday, May 7, 2022 | 5:00pm | Link Gallery & Krannert Art Museum, School of Art & Design Bldg., 408 E. Peabody Drive, Champaign

SCHOOL OF ART & DESIGN CONVOCATION

Sunday, May 15, 2022 | 1:00pm | Foellinger Auditorium, 709 S Mathews Ave, Urbana, IL

SCHOOL OF ART & DESIGN ALUMNA EXHIBITION

"Mary Block Sculpture and Prints: A Dialogue Between Form and Image"

Saturday, July 9- Sunday, August 14, 2022

Opening: Saturday, July 9, 2022 | 5-7pm

Keep In Touch

WEBSITE

art.illinois.edu

CALENDAR

<http://illinois.edu/calendar/list/1447>

ALUMNI KEEP IN TOUCH

go.illinois.edu/ARTalumni

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