

UNIVERSITY OF ILLINOIS

# ALUMNI NEWS FALL 2011

Graphic Design Reunion  
June 4, 2011  
Link Gallery



SCHOOL

PRESENT

of  
ART

+  
DESIGN

Metals

Photography

Graphic Design

Industrial Design

Ceramics

Art History

Art Education

Painting + Sculpture

New Media

College of Fine and Applied Arts  
University of Illinois at Urbana-Champaign  
[art.illinois.edu](http://art.illinois.edu)

presented electronically each fall semester



## WELCOME FROM THE DIRECTOR

### NAN GOGGIN

Welcome to the third issue. In this issue, the School can boast exceptional research by our current and emeritus faculty as well as celebrate some wonderful accomplishments of our past and current students. I invite you to keep in touch with us because we would like to include news about as many alumni and faculty as possible.

Last year, the School launched Figure One, our off-campus exhibition space located in the heart of downtown Champaign. The space serves as a public laboratory that supports projects, exhibitions, and events stemming from all areas of study at the undergraduate and graduate levels, and includes an annual Artist in Residence program as well as professionally curated exhibitions. This summer marked our first in a series of alumni exhibitions at Figure One. Coordinator Jimmy Luu organized an exhibition featuring practicing alumni artists and designers who graduated in the 1950s. The series will continue next summer with alumni from the 1960s.

We also recently hosted the School's first alumni reunion this year with the alumni and emeritus faculty from Graphic Design program. We hope to continue this tradition with all our programs and remain committed to sustaining ties with our alumni and emeritus faculty. I hope you will join us in supporting and celebrating all of these exciting ventures. Please help us to connect with as many alumni as possible by forwarding this e-mail to others in your network of former classmates.

PAST

## FACULTY EMERITI

### DOYLE MOORE



After retirement from teaching required graphic design courses for thirty-three years, Professor Moore developed and taught for five years, an advanced class in typography that stressed the approach that the computer is a typographic tool that is under your control and is not a self-thinking machine that cranked out work to the defaults of the manufacturer. "You can produce a typography that appears and acts like hand set type." From this insight came Professor Moore's adage, "I am the last of the first and the first of the next."

That pursuit culminated in the 2004 Finial Press production of handmade plastic plates, letterpress printing, folding, and hand binding of a major work authored by Guy

Davenport, a significant writer of American prose, poetry, and criticism. One hundred copies were supplied to major American libraries, including the New York Public Library, and to worldwide major collections, such as the Bodleian Library, Oxford; the Danish National Library; and the British Library, London.

This effort was paralleled by creating a class, taught at Japan House, of the theory of Japanese aesthetics, demonstrating the interdependence of materials, form, function, and expression in Japanese material culture. This class continued for five years.

After recently disposing of the press and type, he was faced with an empty studio in which he placed a ceramic kiln, clay, and glaze supplies and began producing unique hand-formed containers for incense, called Kogo, that are used in the presentation of the Tea Ceremony.

### BARBARA KENDRICK



Barbara Kendrick was a professor in the School of Art and Design from 1987–2007. During that time she actively exhibited her work in France, Greece, England, and throughout the United States. She received fellowships from the Millay Colony, the MacDowell Colony, the Henry Luce Foundation, and was awarded residencies at the Virginia Center for Creative Arts and the Bemis Center for Contemporary Art. She also had residencies in Greece, France, and Spain. She has been the recipient of grants from the Illinois Arts Council and the Pollock-Krasner Foundation as well as nine University of Illinois Research Board Grants.

She credits her experiences in teaching School of Art and Design students in the Paris Study Abroad Program two times as giving her a taste for living abroad. Retirement has given her time to try out living in new places: as a visiting artist at the Burren College of Art, Ballyvaughan, Ireland; Vienna; and Berlin. This fall she will go to Venice to see the 2011 Biennale and then spend a time in Budapest and Prague. She prefers to rent a small apartment rather than staying in a hotel, not only because it's less expensive, but also because she can live a little more like a "local"—a local who goes to all the museums and galleries. She is looking forward to seeing the work of contemporary artists in Hungary and the Czech Republic.

In 2010 she built a studio in her backyard in Champaign and has been making collages and mixed media paintings. She has shown these in Chicago, Bloomington, and Evanston. For her latest work, check out her website at [www.barbarakendrick.com](http://www.barbarakendrick.com) or at [www.drawingcenter.org/viewingprogram](http://www.drawingcenter.org/viewingprogram).

# 2011 GRAPHIC DESIGN REUNION

Saturday, June 4, 2011

In June almost 140 attendees attended the successful debut of the first School of Art and Design reunion for the graphic design program. Alumni from 1968 to 2011 had a chance to catch up with their former classmates and also with past and current faculty—Colleen Bushell, Ken Carls, Renate Gokl, Tom Kovacs, Jon Krohn, A. Doyle Moore, and Robb Springfield; and Eric Benson, Nan Goggin, Jennifer Gunji-Ballsrud, Kimiko Gunji, John Jennings, Jimmy Luu, Alan Mette, and Joseph Squier, respectively. Former students were invited to tour the School's facilities and the campus and to visit Japan House, where more than 75 alumni enjoyed a peaceful bowl of tea. The festivities continued at the Art Theater in Downtown Champaign for the Sixth Pecha Kucha event hosted by CUDO (Champaign Urbana Design Organization). Alumni Mick Brin (1996); Samuel Copeland (2008); Brian Curry (1988, BFA; 1996, MFA); David Gardner (1994); Maria Grillo (1984); Rachel Kepp (2002); Professor Doyle Moore; alums Chris Palmieri (2001) and Ryan Ruel (2003); Robb Springfield (1988, MFA); and Brett Tabolt (2008) were all presenters along with emcee Doug Burgett (2003). The day ended with a closing reception at Figure One, the School of Art and Design's exhibition space on Walnut Street.

This event would not have been possible without the vision and support of Director Nan Goggin, the guidance of Brenda Nardi, Associate Director of Development, and the tireless energy and organization of Professor Jennifer Gunji-Ballsrud, Chair of the Graphic Design Program. We hope that we can do this again in the future and invite all of you to please keep in contact with us through Facebook at <http://www.facebook.com/gdatillinois>.



## 2010–11 MILESTONES

### RETIREMENTS

We are very appreciative of our colleagues who have given many years of service to the School of Art + Design. We congratulate them on their accomplishments and wish them well in their future endeavors.

#### **School of Art + Design Faculty**

Elizabeth Delacruz, *Art Education*

Jonathan Fineberg, *Art History*

Kimiko Gunji, *Japan House*

Jeryldene Wood, *Art History*

### IN MEMORIAM

#### **School of Art + Design**

Leo Gruzca

Roger Kotoske

Robert Youngman

#### **College of Fine and Applied Arts**

Dean Jack McKenzie

"FAA in the News" <http://faa.illinois.edu/node/408>

# DISTINGUISHED ALUMNI AWARDS

The School of Art + Design has established a distinguished alumni award to honor alumni for accomplishments to their field and to their professional community. The faculty in each division (*Art Education, Art History, Design and Media Arts, Studio Arts*) nominated and selected the recipients.

Three of the 2011 recipients were presented these awards on February 11, 2011 at the 99th annual conference of the College Art Association in New York, NY. The *Art Education* recipient was presented with her award at the inaugural opening of the *Area High School Exhibition* at the School's Link Gallery on December 9, 2010.

#### *Shauna Carey / Art Education / BFA 1975 / MA 1977*

Shauna Carey taught for 35 years in the Unit 4 school district in Champaign. During her tenure she taught high school through kindergarten, and served as the K-12 art coordinator for the past five years as well as teaching. She received both her bachelor's and master's degrees from U of I, and earned an additional 60 hours in various areas and departments. In 2006 she was honored as the Phi Delta Kappa/Wal-Mart national teacher of the year. Her school was awarded \$37,000 as a result. Shauna retired in May 2011.

#### *Robert Ousterhout / Art History / PhD 1982*

Robert Ousterhout received his PhD in Art History from the University of Illinois in 1981. After receiving his PhD he was an Assistant Professor at the University of Oregon. He moved back to Champaign in 1983, teaching in the School of Architecture through 2006. During his tenure at Illinois he served as Professor and Chair of Architectural History and Preservation and Coordinator of the PhD program in Architecture and Landscape Architecture. Bob is currently Professor of Byzantine Art and Architecture and Director of the Center for Ancient Studies at the University of Pennsylvania.

He has authored or co-authored numerous books, which include:

- *The Architecture of the Kariye Camii in Istanbul*, Dumbarton Oaks Studies 25
- *Monuments of Unaging Intellect: Historic Postcards from Byzantine Istanbul*, University of Illinois Press
- *Master Builders of Byzantium*, Princeton University Press
- *A Byzantine Settlement in Cappadocia*, Dumbarton Oaks Studies 42

He has edited or co-edited the following books:

- *The Sacred Image East and West*, University of Illinois Press
- *Restoring Byzantium: The Kariye Camii in Istanbul and the Byzantine Institute Restoration exhibition catalog*, Columbia University
- *Studies on Istanbul and Beyond: The Freely Papers*, University of Pennsylvania Museum Publications

#### *John Klotnia / Graphic Design / BFA 1987*

John received his BFA in Graphic Design in 1987 from the University of Illinois. He moved to New York and practiced at Bonnell Design Associates before joining Pentagram. John worked at Pentagram New York for partner Woody Pirtle and was quickly promoted to senior designer in 1991, when he was elected Associate by the international partnership in November 1995. After working at Pentagram, John Klotnia formed a partnership in 1999 with Ron Louie, formerly the Design Director for the New York Times on the Web, to develop Opto Design. Opto (One-Person Train Operator) was nabbed from subway signage in 1999 and turned into the name of their edgy, sophisticated, and quirky design firm in New York.

Opto Design is a multifaceted design group whose vision is to create the very best in communication and design interfaces for the Internet, corporate branding, packaging, and collateral materials. John has managed a variety of graphic design projects for clients such as United Technologies, Universe Publishing, Noonan Russo, *Upper & Lower Case* magazine, Simpson Paper Company, Callaway Golf Ball Company, and The Rock and Roll Hall of Fame Museum.

John's work in identity and publications design has earned him recognition from professional associations and awards shows, including the Mead Annual Report Show, Communication Arts Design Annual, Graphis Press, and the American Institute of Graphic Arts.

*Carolee Schneemann / Painting / MFA 1962*

Carolee received her MFA in Painting from the University of Illinois. Carolee is a multidisciplinary artist who has transformed the definition of art, especially discourse on the body, sexuality, and gender. The history of her work is characterized by research into archaic visual traditions, pleasure wrested from suppressive taboos, and the body of the artist in dynamic relationship with the social body. Her painting, photography, performance art, and installation works have been shown at the Los Angeles Museum of Contemporary Art; the Whitney Museum of American Art; the Museum of Modern Art, New York; Centre Georges Pompidou, Paris; and most recently in a retrospective at the New Museum of Contemporary Art in New York entitled "Up To And Including Her Limits." Film and video retrospectives have been held at the Centre Georges Pompidou, Paris; the Museum of Modern Art, New York; the National Film Theatre, London; the Whitney Museum, New York; San Francisco Cinematheque; and the Anthology Film Archives, NYC.

She has taught at many institutions, including New York University, California Institute of the Arts, Bard College, and the School of the Art Institute of Chicago.

Carolee is the recipient of a 1999 Art Pace International Artist Residency, San Antonio, Texas; a Pollock-Krasner Foundation Grant (1997, 1998); a 1993 Guggenheim Fellowship; a Gottlieb Foundation Grant; and a National Endowment for the Arts Fellowship. Carolee was honored at the 99th annual CAA conference with the Lifetime Achievement Award by the College Art Association's Women's Caucus. Her books include *Cezanne, She Was A Great Painter* (Tresspass Press, 1976), *Carolee Schneemann: Early and Recent Work* (McPherson, 1983); *More Than Meat Joy: Performance Works and Selected Writings* (1979, 1997).

## ALUMNI ACCOMPLISHMENTS

*Jennifer Astwood / Industrial Design / MFA 2007*

Assistant Professor in Industrial Design at University of Wisconsin-Stout.

*Michelle Bae / Art Education / PhD 2009*

Assistant Professor at Buffalo State University, New York.

*Jennifer Barrows / Art History / PhD 2009*

Professor at San Joaquin Delta College, California.

*Charlotte Bauer / Art History / PhD 2007*

Communication Specialist with the Graduate College at the University of Illinois at Urbana-Champaign.

*Leo Berk / Ceramics / BFA 1997*

Recipient of the State of Washington's 2010 Arts Innovator Award. The award recognizes artists who demonstrate innovation in their art practice. Leo creates works relating to real and depicted or imagined space using diverse materials in contemporary industrial processes, including computer-modeled and fabricated artworks.

*Carlee Bradbury / Art History / PhD 2007*

Assistant Professor at Radford University, Virginia.

*Colin Bradford / New Media / MFA 2008*

Visiting Assistant Professor at Grand Valley State University, Michigan.

*Kimberly Busby / Art History / PhD 2007*

Assistant Professor at Angelo State University in San Angelo, Texas.

*Gisela Carbonell-Coll / Art History / PhD 2009*

Assistant Professor at University of Puerto Rico at Cayey.

*Christina Chin / Art Education / PhD 2010*

Lecturer at Western Michigan University, Kalamazoo, Michigan.

*Ann Cody / Painting / BFA 1986*

Received the 2011 University of Illinois Alumni Humanitarian Award for significant contributions to the welfare of humanity. Ann was honored for her international leadership as an advocate for people with disabilities, women's rights, and equal opportunities in sport. In her current role as director of public policy and global outreach for Blaze-Sports America, she is responsible for developing national and international partnerships and shaping the organization's advocacy efforts in Washington, D.C.

A three-time Paralympian and world record holder, her achievements include establishing international policies on gender equity, reinstating funding for recreation programs benefiting individuals with disabilities, creating the Women in Paralympic Sport Network, and organizing leadership summits that enable more women and girls with disabilities to participate in sporting events worldwide.

*Jennifer Cronin / Art Education and Painting / BFA 2008*

An exhibition of new paintings, "Wandering Around in a Small Space," was held at Elephant Room, Inc. at 119 N. Peoria, Chicago, on July 8-9, 2011. She also exhibited in a group exhibition "Impetus," at the Zhou B. Art Center, Chicago, from June 17-July 9, 2011.

*Mike Elwell / Industrial Design / MFA 2011*

Visiting Professor of Industrial Design at the University of Notre Dame for the 2011-12 academic year. He co-wrote a journal paper with Professor Deana McDonagh, Empathy for the Most Vulnerable: Reducing Sudden Infant Death Syndrome and Accidental Suffocation and Strangulation in Bed, *Design Principles and Practices: An International Journal*. Mike also co-presented with Professor Deana McDonagh, Designing for the Most Vulnerable: Reducing Sudden Infant Death Syndrome and Positional Asphyxia, at the 5th International Conference on Design Principles and Practices, Rome, Italy, in February 2011.

*Motoko Furubashi / Metals / MFA 2011*

Had work featured in the exhibition, "Materials Hard and Soft," at the Meadows Gallery, Denton Center for the Visual Arts, Denton, Texas. Motoko will be teaching this fall at Northeastern Illinois University, Chicago, as a sabbatical replacement.

*Rebecca Gil / Industrial Design / BFA 2010*

Design Fellow at Gravitytank.

*Christopher Gregory / Industrial Design / BFA 2009*

Associate Designer at Kitchen Aid at the Whirlpool Corporation.

*Jennifer Halvorson / Glass and Metal / BFA 2006 & 2007*

Visiting Artist in Glass at Southern Illinois University, Carbondale, Illinois. She recently completed a residency at Wheaton Arts and Cultural Center in New Jersey.

*Katie Hargrave / Painting / BFA 2007*

Participated in a dusk to dawn festival in Minneapolis-St. Paul, Minnesota, called Northern Spark, which was held on the Mississippi Megalops, a floating Chautauqua. Katie has been invited by Red 76 to participate in their new project, Night Market, in North Adams, Massachusetts.

*Yun Jeong Hong / Painting / MFA 2010*

Recipient of the 2010 Joong Ang Fine Arts Prize at the Hangaram Art Museum, Seoul, South Korea.

*Soyeon Kim / Metals / MFA 2010*

Visiting Assistant Professor at Virginia Commonwealth University.

*Sun Kyoung Kim / Metals / MFA 2008*

Assistant Professor in Metalsmithing at Southern Illinois University, Carbondale.

*Soojin Koo / Art Education / PhD 2008*

Instructor at Prairie View Community Center, Morton Grove, Illinois.



*Katie Latona / Studio/Painting / MFA 2011*

Exhibited her solo project “The ‘Eat My Problems’ Bake Exchange” at the AC Institute, New York, in fall 2010. Her work was included in group exhibitions at the Lord Hall Art Gallery, University of Maine and at Root Division, San Francisco, CA. This summer she participated in an artist residency at the Torpedo Factory Art Center, Alexandria, Virginia.

*Jae Young Lee / Art Education / PhD 2009*

Assistant Professor at Ulsan National Institute of Science and Technology, Korea.

*Louis Lee / Graphic Design / BFA 2011*

Winner of the 2011 AIGA Chicago Student Enrichment Scholarship, which is given to a graduating student in design who demonstrates particular promise transitioning into the professional work force. This statewide competition awards the recipient a \$3,000 scholarship intended to ease the progression from student to young professional.

*Huang Li / Graphic Design / MFA 2011*

Assistant Professor in Graphic Design at the Beijing Institute of Clothing Technology, China.

*Ching-Chiu Lin / Art Education / PhD 2008*

Post doc at University of British Columbia.

*Teddy Lu / Industrial Design / BFA 2010*

Design Fellow at Gravitytank.

*Kacey Morrow / New Media / MFA 2006*

Assistant Professor in New Media at Western Washington University.

*Christina Michelon / Art History / BFA 2011*

In 2009 Christina won a Gilman International Scholarship; a Carlene and Andy Zeigler Study Abroad Scholarship; and a School of Art + Design fellowship to study abroad in Florence, Italy. She was also selected to participate in the workshop in material culture at the Chipstone Foundation in Wisconsin. The program, which just began last year, brings a small group of bright and motivated advanced undergraduates to Chipstone for hands-on learning about American material culture and decorative arts. Christina will begin the graduate program in art history at the University of Minnesota in Fall 2011.

*April Munson / Art Education / PhD 2009*

Assistant Professor at Kennesaw State University.

*Noah Norton / Industrial Design / MFA 2006*

Assistant Professor in Industrial Design at University of Wisconsin–Stout.

*David Nyaberi / Art Education / PhD 2009*

Assistant Professor at Lane College, Tennessee.

*Masako Onodera / Metals / MFA 2008*

Awarded an Individual Excellence Award (\$5000) from the Ohio Arts Council, January 2011, and a \$1,000 award from Ohio Designer Craftsmen in April 2011. <http://web.mac.com/masakoonodera>

*Phil Pupa / Industrial Design / BFA 2007*

Senior Industrial Designer at Baxter Healthcare.

*Kerianne Quick / Metals / MFA 2011*

Participated in the El Paso Museum of Art Border Biennial exhibition and was invited to lecture on her work as part of the EPMA Border Biennial Focus Talks. Her work was also featured in the “10 to Watch” solo exhibition series at Figure One, Champaign. Kerianne Quick received the prestigious Kate Neil Kinley Fellowship for post-graduate research/study with renowned artist/designer Gjis Bakker in Amsterdam, Netherlands.

*Martina Riedler / Art Education / PhD 2009*

Assistant Professor at Cankale Onsezkis Mart University, Turkey.

*Rebecca Robloff / Art Education / PhD 2008*

Assistant Professor at Salem State University in Salem, Massachusetts.

*Marcella Ruble / BFA 1972*

Marcella Ruble has combined her passions for the law and art in a renovated Art Deco building in Hollywood, CA, that hosts an art gallery and her law firm. [harrisandruble.com](http://harrisandruble.com)

*Jordana Saggese / Art History / PhD 2008*

Assistant Professor at the California College of the Arts.

*Gary Schott / Metals / MFA 2007*

Chair of the Metals Program at Southwest School of Art & Craft, San Antonio, Texas.

*Kate Sammons / Painting / BFA 2002*

Featured in *American Artist Drawing* magazine in fall 2010 in an article written by Austin R. Williams. The article, *Dramatic Shadows & Subtle Meanings*, focused on the striking highlights and deep shadows as well as the quiet multilayered meanings of her charcoal drawings.

*Leo Segedin / BFA 1948 / MFA 1950*

Included in “Luminous Ground: Artists with Histories” at the Illinois State Museum Chicago Gallery, April 4–August 24, 2011. “Luminous Ground” refers to the collective insights of eleven Illinois artists, who through the decades, have created bodies of work that reflect their ever-present and vital creativity. [leopoldsegedin.com](http://leopoldsegedin.com).

*Archana Shekara / Graphic Design / MFA 2010*

Assistant Professor in Graphic Design at Illinois State University, Bloomington.

*Julia Sienkewitz / Art History / PhD 2009*

Assistant Professor of Art History at Duquesne University in Pittsburgh.

*Brett Tabolt / Graphic Design / BFA 2008*

Was selected for inclusion in the 2011 “20 under 30, the New Visual Artists Review.” For the last 12 years, *Print* magazine has featured an annual issue called the New Visual Artists Review, which introduces and profiles 20 of the most promising rising talents in graphic design, advertising, illustration, digital media, photography, and animation—all under the age of 30. This competition is invitation-only: Choices are drawn from nominations made by art directors, designers, critics, and industry professionals. The issue offers much-deserved exposure each year to 20 young artists doing innovative work. The winners of the competition are published annually in the April issue. The 20 designers and artists who made up this year’s class were on display at the Phaidon Store in New York City, in April–May 2011.

*Ryan Thompson / Sculpture / MFA 2009*

Assistant Professor in Digital Media, Houghton College, New York.

*Li-Lin Tseng / Art History / PhD 2008*

Assistant Professor at Pittsburgh State University.

*Kim Vandenbroucke / BFA 2002*

Lectured at the Smithsonian’s Lemelson Center, part of the National Museum of American History, on March 5, 2011 as part of their “Innovative Lives” series. Kim discussed her life as a game inventor, breaking into the industry, and her new game invention that came out in the fall of 2010, called “Scattergories Categories,” which is published by Winning Moves. Kim won the Wonder Women of Toys award in Social Media, 2011. [thebrainyquick.com](http://thebrainyquick.com)

*Laura Whatley / Art History / PhD 2011*

Assistant Professor of Art History at Kendall College of Art and Design in Grand Rapids, Michigan.

*Kristi Wilson / Metals / MFA 2010*

2010–2011 Artist in Residence at the Houston Center for Contemporary Craft.



## KRANNERT ART MUSEUM 50TH ANNIVERSARY CELEBRATION

Throughout the spring and fall of 2011, Krannert Art Museum has been celebrating its 50<sup>th</sup> anniversary with new exhibitions and programming, as well as with many ambitious projects and goals.

During spring semester the museum transformed the main temporary exhibition gallery into OPENSTUDIO, a learning laboratory where a series of public programs in conjunction with artist residencies, forged interdisciplinary learning and cultural exchange between students, faculty, the community, and international visiting artists.

In addition to OPENSTUDIO, KAM opened “Building a Modern Collection: A Look Back,” an exhibition of works purchased from the groundbreaking Contemporary American Painting and Sculpture exhibitions that took place on the U of I campus from 1948 to 1974. The works were accompanied by archival photographs and other printed materials.

“At Fifty: Krannert Art Museum, 1961–2011” is an exhibition opening in the fall that celebrates the extraordinary range of KAM’s collection. In a unique and interactive architectural space, sculpture, painting, video, photography, decorative objects, and drawings co-mingle. Objects from ancient Greece and Latin America are featured in dialogue with 19<sup>th</sup> century European paintings and 20<sup>th</sup> century video. Realism sits astride abstraction,



while photography and drawings illustrate how artists have represented humanity for more than a century.

The museum’s rich, varied, and comprehensive collection has grown to approximately 10,000 works of art, and in the last five years KAM has added 350 new works to the collection. The exhibition “Recent Acquisitions, 2006–2011,” opening in August, features many of them. KAM’s collection also captures the attention of other institutions—in the past year KAM lent more than 30 works from its collection to major national and international exhibitions.

In the last few years, KAM has undergone changes that are substantial, but ostensibly imperceptible to the eye. These changes include installing wired and wireless Internet in all public spaces and replacing the building’s heating, ventilation, and air conditioning systems, as well as the security system. These major initiatives improve the safety and environmental conditions for works in the collection and art on loan. The museum has also begun a multiyear commitment to refurbish galleries and other public spaces. These renovations involve significant display and interpretation changes, funded largely from endowment income.

Krannert Art Museum looks forward to the next 50 years—providing visitors with exciting and challenging exhibitions and programs.

## FIGURE ONE EXHIBITION SPACE



It has been almost a year since the School of Art + Design opened the doors to Figure One, our new exhibition space in the middle of a vibrant and ever-changing downtown Champaign. In the short span of 10 months, Figure One has steadfastly honored its mission of being a true “public test bed for new ideas to take shape in the space between the safety of the classroom and the rigor of the professional world.” In this time, the space has hosted performances; been transformed into a storefront selling student-produced T-shirts, ceramics, and prints; housed public studio space for several graduate students; hosted an artist in residence; and supported the first fully undergraduate-curated exhibition—just to name a few!

As we gear up for a new season of exhibitions this fall, we urge you to keep up with our adventures via our Facebook page ([facebook.com/seefigureone](https://www.facebook.com/seefigureone)), or on the web at [seefigureone.org](http://seefigureone.org).



## AREA HIGH SCHOOL ART EXHIBITION

The School of Art + Design and the Krannert Art Museum hosted the first annual art exhibition for area high school art students in the Link Gallery from December 7, 2010–January 7, 2011. We invited nineteen area high schools within approximately 30 miles of Champaign-Urbana to participate in this exhibition. Ten high schools accepted our invitation, along with a group of home and independently schooled high school students from the Champaign-Urbana community. Approximately 140 works from 140 students were in the exhibition.

The following area schools participated:

- Champaign Centennial High School*
- Fisher High School*
- Heritage High School*
- Home and Independently Schooled*
- Oakwood High School*
- Paxton-Buckley-Loda High School*
- St. Thomas More High School*
- Unity High School*
- University High School, Urbana*
- Urbana High School*
- Villa Grove High School*

# ART + DESIGN STUDENT AWARD RECIPIENTS

## ART + DESIGN AWARDS

### » 2011 All City (Chicago) Exhibition

Awarded each year to two incoming freshmen who have participated in the All City (Chicago) Art Exhibition Portfolio Review sponsored by the Chicago Public Schools. The work of these recipients was included in the scholarship exhibition in the Modern Wing of the Art Institute of Chicago in April.

#### Recipients

Catherine Kolakowski,  
William H. Taft High School  
Jocelyn Lam,  
Jones Academic Magnet High School

### » 2011 William H. and Helen E. Platt Blake Scholarship

Awarded to painting undergraduates.

#### Recipients

Aleia Murawski  
Ria Roberts

### » 2011 Caterpillar Excellence Scholarship

This scholarship is designed to enhance the diversity of the student body in industrial design. Each year two sophomores in industrial design are selected for this scholarship.

#### Recipient

Jonathan Pearce

### » 2011 Clyde P. Davis Scholarship

Our top scholarship is given to an incoming freshman who comes from the greater Chicago area. The scholarship provides the recipient with a complete and all-expenses-paid four-year financial package (\$29,734 per year) for 2011–2015.

#### Recipient

Melanie Leikam,  
Mundelein High School

### » 2011 Kathleen Genis Memorial Scholarship

Awarded to an art history undergraduate for their demonstrated excellence.

#### Recipient

Veena Vijayakumar

### » 2011 James G. Hansen Scholarship (Industrial Design undergraduate)

Awarded to a sophomore in industrial design to provide assistance with tuition in their junior year.

#### Recipient

Jonathan Pearce

### » 2011 Florence M. House Scholarship

Awarded to a painting and sculpture undergraduate for their demonstrated excellence.

#### Recipient

Marina Ross

### » 2011 Industrial Designers Society of America, Student Merit Award

The Industrial Design Society of America (Chicago Chapter) each year gives an award in recognition of exceptional performance by a graduating senior in the Industrial Design Program. The award consists of a year's membership to IDSA plus a stipend.

#### Recipient

Emily Maskey

### » 2011 Metaphase Design Group Award

Award to honors an industrial design student's excellence in the design of ergonomic products that also appeal aesthetically to consumers.

#### Recipient

Baozhen Li

### » Lois Marie Orr Scholarships

Awarded to Art + Design undergraduates for their demonstrated excellence.

#### Recipients

Virginia Allen  
Iskander Aminov  
Christopher Amirilari  
Jennifer Bae  
Emelyn Baker  
Lauren Blackburn  
Elizabeth Brent  
Hannah Burtness  
Kelly Delahanty  
Kathryn Dondzila  
Brett Eaton  
Adrienne Fair  
Andrew Fishel  
Alexis Flores  
Dylan Gifford  
Matt Glickson  
Heather Gode  
David Huettner  
Gregory Katz  
Matt Kissel  
Maya Koenig  
Sanny Lin  
Tanner Mei  
John Menchaca  
Carolyn Newman  
Chang Wook Park  
Rebecca Reizner  
Timothy Reynolds  
Jang Ryul (Tom) Rim  
Marina Ross  
Samantha Serrano  
Heather Stickney  
Emma Taufer  
Ashli Thomas  
Alexa Wierenga  
Wenkai Wu

### » Anthony J. Petullo Fellowships

Awarded to graduate students in design and advertising.

#### 2010–2011 recipients

Gerardo Garcia, *Graphic Design*  
Eric Suh, *Industrial Design*

#### 2011–2012 recipient

Manqian Qian, *Industrial Design*

### » Sisters and Friends

A group of professional black women actively championing African-American art and artists of the African Diaspora. The group provides inspiration and support for aspiring young artists to realize their dreams through scholarship funds. The exhibition

was held May 20–22, 2011 in the Illinois State University Alumni Center.

#### Recipients

1st prize: Langston Alston, *Painting*  
2nd prize: Camille Scott, *Painting*  
3rd prize: Christopher Amilari, *Art Education*

### » 2011 Hugh and Allie D. Hughston-Enochs Memorial Award

Awarded annually to recognize outstanding artistic achievement by an outstanding graduating senior in the School of Art + Design.

#### Recipient

Christina Michelon, *Art History*

### » 2011 James R. and Dorothy E. Shipley Award

Awarded annually to recognize outstanding artistic achievement by a graduating senior in the School of Art + Design. James Shipley served as Director of the Department of Art + Design from 1956 to 1978.

#### Recipients

Silvia Gonzalez, *Art Education*  
Louis Lee, *Graphic Design*  
Emily Maskey, *Industrial Design*  
Tracey Morrison, *Ceramics*  
Lindsey Snell, *Metals*

### » 2011 Teaching Excellence by Graduate Students

The School is proud of its talented and productive graduate students, many of whom have sought their MFA or PhD degree to qualify them to teach at the university level. For many of our graduate students, the beginning of their teaching careers happens here as teaching assistants. Each year, in recognition of their teaching acumen and as an acknowledgment of their contribution to the School's teaching mission, the School presents awards to the best of its teaching assistants.

#### Recipients

Mike Elwell, *Industrial Design*  
Sara Mackus, *Art Education*  
Kerianne Quick, *Metals*  
Anne Youngquist, *Industrial Design*

### » Undergraduate Tuition Waiver Awards

Awarded to Art + Design undergraduates for their demonstrated excellence.

#### Recipients

Po-Ming Chou  
Nick Curtin  
Maggie Day  
Sue Feng  
Leah Guadagnoli  
Alexandria Heald-Alejo  
Christiana Hinders  
Nini Kao  
Olivia La Faire  
Mei Keen Mak  
Annaka Olsen  
Jay Pahre  
Hugh Sato  
Marina Shaltout  
Lauren Shepherd  
Arnold Syphommarath  
Jaci Wandell



### » The Outstanding Seniors of 2011

Each year the programs within the School of Art + Design recognize an exceptional student who has demonstrated outstanding performance. These students are named "Outstanding Senior" in their respective programs.

#### Recipients

##### ART EDUCATION

Ryan Prondzinski

##### ART HISTORY

Christina Michelin (FAA)  
Meta Parthenheimer (LAS)

##### CERAMICS

Tracey Morrison

##### GRAPHIC DESIGN

Louis Lee

##### INDUSTRIAL DESIGN

Samantha Juna

##### METALS

Lindsey Snell

##### NEW MEDIA

Ria Roberts

##### PAINTING

Aleia Murawski

##### PHOTOGRAPHY

Miyuki Ansari



### UNIVERSITY AWARDS

#### » 2011 Bronze Tablet Award

In recognition of exceptionally high scholarship throughout their undergraduate studies, the University honors the upper 3% of each college's graduating class by casting their names on a bronze plaque to be displayed in the main corridor of the University Library. The School of Art + Design has two students among its graduating class who assumed a place among this prestigious company of scholars past.

#### Recipients

Tracey Morrison

Brandy Watts

#### » 2011 Senior 100

Senior 100 Honorary is a University of Illinois Alumni Association program that acknowledges notable U of I seniors for both their past achievement and their future commitment to the University. The program serves a two-fold purpose: to honor what these select 100 have already accomplished and to recognize the skills of leadership and University loyalty these new graduates will bring to the world at large.

#### Recipient

Silvia Gonzalez

## EVENTS

### ARTSPLOSION

In April 2011 the Art Graduate Student Organization put on the exhibition "Artsplasia" in Chicago at the Co-Prosperity Gallery. This dynamic group exhibition featured work by all of the current MFA Studio candidates and received reviews online via Art Talk Chicago and Artnet.com.

### MASTER OF FINE ARTS EXHIBITION

Krannert Art Museum, April 16–May 3, 2011

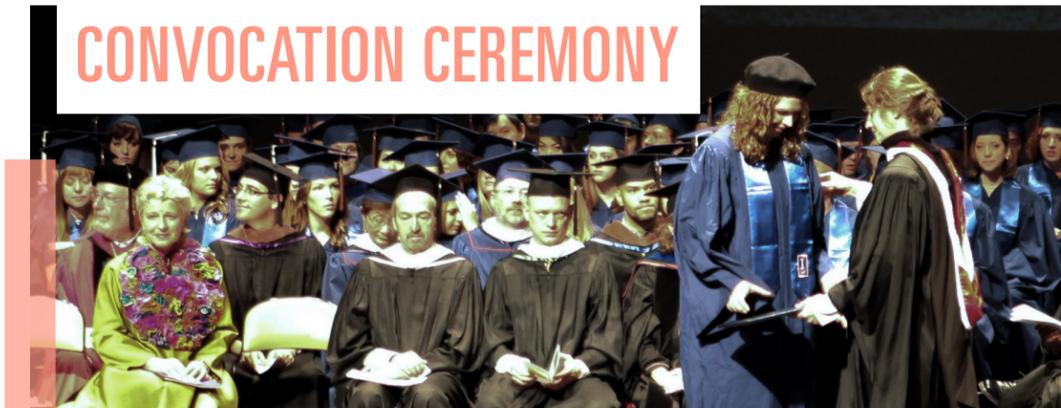
The School of Art + Design's 2011 Master of Fine Arts Exhibition in the Krannert Art Museum is the culmination of up to three years of concentrated studio research and practice. It included the work of Jung Eun Chang, Qi Chen, Michael Elwell, Karri Fischer, Motoko Furuhashi, Anna Gutsch, Katie Latona, Huang Li, Yi Liao, Kerianne Quick, Moonki Son, Shuo Yang, and Anne Youngquist. For these artists and designers, this exhibition functioned as a tangible thesis, a necessary physical companion to the required written text that distinguishes their Master of Fine Arts degree. More significantly, this exhibition is the extension of an educational space—a public platform upon which objects and images become positioned so as to propose arguments, ask questions and sustain dialogue. Through the crafting of these questions and mastery over materials, these artists and designers reveal an ongoing and rigorous commitment to their chosen fields of study.

### BACHELOR OF FINE ARTS GRADUATE EXHIBITION

Krannert Art Museum, May 7–May 15, 2011

The School of Art + Design celebrated the seventh annual BFA graduation exhibition at the Krannert Art Museum. This exhibition displayed a broad range of art and design practices, which illustrated new and established technologies in material and virtual realms. The exhibition of 100 graduating seniors concluded on Commencement, Sunday, May 15, 2011.

## 2011 ART + DESIGN CONVOCAATION CEREMONY



The School of Art + Design held our annual convocation ceremony on Sunday, May 15 in the Tryon Festival Theatre, Krannert Center for the Performing Arts on the Illinois campus. The convocation address was given by Laurie Jacobi.

Laurie received her BFA in Graphic Design from the University of Illinois at Urbana-Champaign. Laurie worked as a professional designer for 10 years in Minneapolis and was honored with many prestigious national and international awards in the design industry. She then immersed herself in American Indian lore, making jewelry pieces that embodied spiritual meaning and significance. Her unique works of art, created using Japanese rice paper, birch bark, and other natural elements, quickly became in high demand and led to many commissions for larger expressions of her work. She then worked with Faribault Woolen Mills to launch a collection of designs for wool blankets. From this experience, her designs evolved into rugs, and finally, a line of high-end handmade coats, jackets, skirts, vests, and hats inspired by her Scandinavian background.

Laurie's attention to detail, craftsmanship, and artistry is sought after, and those who have a Jacobi piece in their collection treasure it for its uniqueness and enchantment. As she would tell you, each piece has a story behind it. Her work is a true embodiment of her heritage, of her experiences, and of her beliefs as an artist and designer. She has truly found her path, and her artistry is a testament of her design studies and experiences as a student at the School of Art and Design.

A reception to honor our graduates, families and friends followed the ceremony in the Link Gallery. The BFA Graduate exhibition was viewable by visitors to the reception.

May 15, 2011

Tryon Festival Theatre,  
Krannert Center for the Performing Arts

Congratulations, graduates! 30 years ago, I graduated with a BFA in Graphic Design. As I sat there in my cap and gown I never imagined that I would be standing here, 30 years later. Nor could I imagine where my life and work would eventually take me.

It was here at the University of Illinois that I received an education that proved to be an excellent foundation for a successful career in design. But, more importantly, it was here that I found my philosophy of life.

While a student, I took a class called Ikebana, or Japanese Flower Arranging, from Professor Kimiko Gunji. She taught us that when you cut a flower to arrange it you are cutting its life short. So your job is to make that flower as beautiful as you can in the short time that it has left to live. She challenged us to do the same with our lives: that we must make them as beautiful as we can in the short time that we have to live. That message really hit home with me because I was an older student returning to school after recovering from a diagnosis and treatment of cancer. I didn't think I would make it to 30 years old.

After graduating I moved to Minneapolis for the well-considered reason that I had watched too many Mary Tyler Moore episodes! And the quality of my portfolio landed me a job at the hottest new design firm in town. But it was a humbling experience to find that at that point I was just considered "trainable." I still had a lot to learn and couldn't believe how hard I was expected to work.

And I did—24/7, eventually starting my own firm with a partner, Leslee Avchen. We won all the national and international awards there were to win at the time—always under stress to compete for bigger projects and more recognition. But another diagnosis of cancer was a wake-up call that something wasn't right in my life. I certainly wasn't making it very beautiful.

So I left the business and the city and moved up to the woods of northern Minnesota, following a dream of mine since I was a child growing up in inner city Chicago. I lived alone in an abandoned ski resort with my two cats.

To make a living I began selling jewelry that I made out of found objects: birch bark, Japanese paper, feathers, and porcupine quills that I harvested from road kill. It was not an easy time. I was struggling. My friends and colleagues all thought I should move back to the city and resume my old life.

But I found myself on long walks in the woods, thinking of what Professor Gunji taught me about really observing nature and appreciating the lessons it had to teach me.

I learned the stories of the Ojibwe people who lived on nearby reservations. Their spiritual connection to the natural world was similar to that of the Japanese.

I felt the trees were telling me that all would be well. I began to experience first hand the healing power of the beauty around me.

Along the way I met some interesting characters who lived in the woods who made the world's best birch bark canoes and snowshoes. What struck me

about them is that they were not motivated by winning awards or competing with others. They followed their own goals. They cultivated their eccentricities. And they just wanted to make the most beautiful functional objects they possibly could.

There is a wonderful quote by Goethe about commitment that proved true for me. He said:

"...there is one elementary truth... the moment one definitely commits oneself, then providence moves too. All sorts of things occur to help that would never otherwise have occurred. A whole stream of events issues from the decision, raising to one's favor all manner of unforeseen accidents and meetings and material assistance which no man could have dreamed would come his way."

That is exactly what happened to me.

The cabin of my dreams appeared. People began giving me design work and commissioning me to do wall hangings so that I could afford to buy it. I did, and then a representative of a woolen mill in Minnesota saw my graphic design work as well as my jewelry and asked if I would be interested in designing a line of "Indian Blankets" for the mill. I said, "Yes!" even though I had no experience designing textiles.

All I knew was that as a graphic designer I wanted to communicate a message. And I wanted that message to be about the healing power of nature. I wanted them to have the simplicity of a Japanese Flower arrangement—every element having meaning. And I wanted them to be beautiful. My first collection based on the Legends of the Ojibwe Indians was a great success.

I went on to design several more collections, eventually turning to my own Swedish heritage for inspiration. I was no longer looking for recognition, but it came anyway. The blankets appeared in catalogs all over the country; Robert Redford ordered 25 for the cast of his movie, "The Horse Whisperer;" I've seen them used in pow-wows and given as gifts on the reservation; the King and Queen of Sweden were presented with one from the American Swedish Institute in Minneapolis; and a dream therapist in Seattle uses them to wrap returning war veterans when doing healing therapy from PTSD. He tells me it is a sacred time for the soldiers who feel safe and comforted, wrapped in the symbols and meaning that are woven into the blankets.

My dear friend and business partner, Mary Jane Miller (who, by the way, has a degree in Art History) began experimenting with making clothing out of my blankets and our business evolved over time: designing and creating garments out of blankets I now have woven at the Pendleton Woolen Mills. We have customers all over the U.S. and five other countries.

I never thought I would become a clothing designer, nor could I imagine where that would take me.

One of our customers was a diplomat from Kazakhstan who fell in love with our work. As a result I received an invitation to serve as a cultural envoy to two remote cities in Kazakhstan a year and a half ago. I was to share my work with wool

artisans there who needed economic development assistance. I was asked to teach them about design. I have to admit that I was intimidated. Here I was going to the heart of the Great Silk Road to share my work in wool with people that Genghis Khan called, "The people of the felted walls" over 700 years ago! What could I possibly teach them? Well, I decided to bring them Japanese flower arrangement. Just as Kimiko had taught me so long ago, it was a profound way to not only learn about good design, but to communicate heart to heart, without words.

It worked. One of the artists, a Muslim woman, said later that it was no accident that I had arrived on the feast day of Ramadan, that God had sent me there for a reason, so people there would understand that Americans have sincere intentions, are pleasant, tactful, and kind. We come to Earth to look for Truth," she said. "Understanding beauty through art is the first step to knowing the truth."

Then the women taught me how to make flowers out of felted wool, just the sort of cross fertilization of ideas that had been happening along the Great Silk Road for centuries!

The State Department voted our program "The Best Almaty Cultural Diplomacy Project of the Year"! I can't express how profound this experience was: to represent my country by exchanging ideas, and sharing creativity—to be an ambassador through art. Little did I know where living alone in the woods collecting those porcupine quills would take me.

I have a musician friend who wrote a song that says, "Life is a mystery. It's a beautiful mystery." And that it is. You will find it filled with so many twists and turns. If you can flow with those changes, and be patient, you will be greatly rewarded.

In China, there is a type of bamboo that doesn't appear to grow at all for the first four years. It just develops a massive root structure while the shoot barely shows.

In the fifth year, it grows eighty feet.

Many things in life are like that Chinese bamboo. You may not see any initial evidence that what you are about is making a difference but, if you persist, eventually, a tremendous harvest will result.

I feel I have come full circle since my Ikebana class with Professor Gunji. Professor Gunji is retiring and this will be her last graduation ceremony. So all winter long I have been making felted flowers to wear today in her honor. Kimiko, I celebrate you today and thank you for being my lifelong teacher, mentor, and dear friend.

And now I challenge you, graduates, to use the time you have going forward from today to make your lives as beautiful as you can, no matter where your talents or expertise may lie. Dostoevsky said it best: "Perhaps it is beauty that will save us in the end."

In these times filled with global crises, anxiety and uncertainty we need beauty more than ever. We are all connected. You can make a difference.

Congratulations, Graduates. I would like to leave you with these words that a Kazakh artist wrote in my journal:

**"I WISH YOU HUGE HUMAN HAPPINESS!"**

Laurie Jacobi, Artist & Designer,  
BFA Graphic Design 1981

# ACCOMPLISHMENTS

## STUDENTS

### *Will Arnold / MFA Candidate in Photography*

Was featured in the “10 to Watch” solo exhibition series at Figure One, Champaign. His work was included in a number of group exhibitions including: “Open Walls” at Black Box Gallery, Portland, Oregon, “Urban View/Rural Sight,” at the Minneapolis Photo Center, Minneapolis, Minnesota, and “Outlandish: Contemporary Depictions of Nature,” Bedford Gallery, Walnut Creek, California. Will Arnold was recently included in “Photowork 2011” at the Barrett Art Center in Poughkeepsie, New York. The show was juried by Lauren Hinkson, Assistant Curator for Collections at the Guggenheim Museum.

### *Emelyn Baker / BFA Candidate in Graphic Design*

Received the State Department’s Critical Language Scholarship. She studied Chinese during summer 2010 at Shanghai University of Finance and Economics. She plans to pursue a career working with international design firms.

### *Erin Donovan / PhD Candidate in Art History*

Received the Theodore Rousseau Fellowship, Metropolitan Museum of Art, New York, 2011–2012 and the Belgian-American Educational Foundation Fellowship, 2010–2011.

### *Sarah Eckhardt / PhD Candidate in Art History*

Received the Henry Luce Dissertation Fellowship in American Art, 2008–2009.

### *Margaret Ewing / PhD Candidate in Art History*

Received a Fulbright Fellowship (Berlin) 2009–2010, and a Trans-Atlantic Summer Institute, Krakow, Poland in May–June 2009.

### *Justin Farkas / MFA Candidate in Studio/Sculpture*

Was featured in the “10 to Watch” solo exhibition series at Figure One, Champaign.

### *Dan Fulco / PhD Candidate in Art History*

Received the DAAD Fellowship (German Academic Exchange Service), 2011–2012.

### *Sophia Georgiadou / PhD Candidate in Art History*

Received the Koc University Fellowship, Research Center for Anatolian Civilizations, 2010–2011, the Andrew W. Mellon Fellowship, the Metropolitan Museum of New York, 2009–2010, and the Greek State Scholarship Foundation (IKY), 2006–2008.

### *Maria del Mar Gonzalez / PhD Candidate in Art History*

Was a Smithsonian Institution Pre-doctoral Fellow, National Museum of American History, 2009–2010.

### *Jim Graham / MFA Candidate in Studio/Painting*

Participated in the “National Wet Paint” exhibition at the Zhou B. Art Center, Chicago, curated by Sergio Gomez.

### *Ben Grosser / MFA Candidate in Studio/New Media*

Participated in the exhibition “PXL” at Anka Gallery, Portland, Oregon. Ben’s work was also included in the performance “Head Swap,” a composition for amplified violin and interactive robotic painting machine. This collaborative work with composer Zack Browning (music by Browning, robotic machine by Grosser) was performed at the Krannert Center for the Performing Arts in April 2011 and was reviewed by Melissa Merli in the News-Gazette.

### *Anna Gutsch and Johann Rischau / MFA Candidates in Industrial Design*

Along with engineering student Bryan Wilcoxon, Anna and Johann are in the process of opening an industrial design consultancy aimed at would-be entrepreneurs that would also offer prototyping services.

### *Dan Krueger / MFA Candidate in Metals*

Participated in the “Snag State of Flux” Juried Student Exhibition at the SNAG Conference in Seattle, Washington. His work was also featured in the exhibitions “Materials Hard and Soft” at the Meadows Gallery, Denton Center for the Visual Arts, Denton, Texas, and the “37<sup>th</sup> Toys Designed by Artists Exhibition,” Arkansas Arts Center, Little Rock, Arkansas.

### *Erica Leobner / MFA Candidate in Studio/Sculpture*

Will be exhibiting her work in the group exhibition “Dwelling” at Columbia College, Chicago, in September 2011.

### *Maria Lux / MFA Candidate in Studio/Painting*

Exhibited her work in the “National Wet Paint” exhibition 2011 at the Zhou B. Art Center, Chicago. Her work was published in the *International Drawing Annual 6* via Manifest Creative Research Gallery and Drawing Center, Cincinnati, Ohio. She was also featured in the “10 to Watch” solo exhibition series at Figure One, Champaign. Maria’s work is currently in the group exhibition, “A Live Animal,” at Root Division Gallery in San Francisco.

### *Paul Shortt / MFA Candidate in Studio/New Media*

Participated in the exhibition, “Dialogue by Design, Experimental Platforms for Intimate Conversations,” at Grand Arts in Kansas City, Missouri. His work will also be part of an upcoming exhibition, “How To Do Nothing with No One, All Alone, All By Yourself,” at the Subterranean Gallery, Kansas City, Missouri.

### *Laura Tanner / MFA Candidate in Studio/Painting*

Participated in the “10<sup>th</sup> Annual Art Inter/National Exhibition” at Box Heart Gallery, Pittsburgh, Pennsylvania, in 2010. This exhibition was critically reviewed in the *Pittsburgh Tribune Review*. Laura Tanner was also selected to be a visiting artist for the New Genre Festival XIX, Living Arts of Tulsa, Tulsa, Oklahoma, in 2012.

### *Adam Thomas / PhD Candidate in Art History*

Was a recipient of the Weisenberger Curatorial Fellowship in American Art, Indianapolis Museum of Art, January–June 2011.

### *Jessica Tolbert / MFA Candidate in Metals*

Participated in the exhibition “Consensus” at The Firehouse Gallery, Del Rio, Texas, which was reviewed online at [www.delrioarts.com](http://www.delrioarts.com). In June 2011 Jessica was an artist in residence at the Transit at the Mattress Factory, San Antonio, Texas. She will be participating in “Now Breath,” a Ruudt Peters workshop in the Netherlands in August 2011.

### *Nicki Werner / MFA Candidate in Studio/Sculpture*

Participated in the exhibition, “Object, No Object: The Sculpture of Ideas,” at the Fort Collins Museum of Art, Fort Collins, Colorado. Her work was featured in the Illinois Feminist Film Festival and in the “10 to Watch” solo exhibition series at Figure One in Champaign.

### *Sarah Beth Woods / MFA Candidate in Studio/Painting*

Participated in the group exhibition “Heads on Poles” at Western Exhibitions, Chicago, in 2010 and exhibited with Peregrine Papers at the MDW Fair, Chicago. Most recently Sarah’s work was featured in the group exhibition “Wish You Were Here 10” at A.I.R. Gallery, Brooklyn, New York.

### *Kevin Wu / BFA Candidate in Industrial Design*

Received third place in the International Housewares Association (IHA) Competition in Chicago. Endorsed by the Industrial Designers Society of America (IDSA), this competition began in 1993 and is judged by design professionals and managers at housewares companies. He was selected as one of six students to be acknowledged from more than 160 entries. Kevin designed a single cup coffee dispenser intended for office use and travel. Kevin



was an intern at Smart Design in New York during the summer of 2011 and is scheduled to graduate in May 2012.

*Mary Beth Zundo / PhD Candidate in Art History*

Was a recipient of the Kansas State Historical Societies Alfred M. Landon Historical Research Grant, 2010–2011, the Mark Lansburgh Collection Visiting Scholars Fellowship, 2010, and the Smithsonian American Art Museum Pre-doctoral Fellowship, 2008–2009.



## FACULTY

*Conrad Bakker*

Had two solo exhibitions: “Used Books,” MoMA/PS1 book fair, New York, and “Relax and Take Your Fucking Time,” Lora Reynolds Gallery, Austin, Texas, September 16–November 6, 2010.

*Luke Batten*

His curated exhibition, “They Have Not the Art to Argue with Pictures: Robert Heineken, Erik Frydenborg, Nicolás Guagnini, Wade Guyton, Leigh Ledare, Amanda Ross-Ho, Collier Schorr,” May 22–July 17, 2010, at the Cherry and Martin Gallery, Los Angeles, was selected by Richard Hawkins as one of the top ten shows in *Artforum*, December 2010.

*Eric Benson*

Presented a lecture titled “The Visual Communicator of the Near Future,” at the Royal Melbourne Institute of Technology, Melbourne, Australia, in August 2010. He was the guest co-editor for the Spring 2011 edition of Design Studies Forum Journal entitled “Design and Culture.” Eric (with lecturer Steve Kostell) received a \$22,500 grant from the University’s Student Sustainability Committee to begin an agri-fiber and agri-fiber waste paper research and production lab on campus. This lab aims to create more sustainable paper from regional crops and crop waste to be used on campus. His website, [www.re-nourish.com](http://www.re-nourish.com), also won an Award of Excellence–Activism Category in the 16<sup>th</sup> Annual Communicator Awards for design activism (out of 7,000 entries).

*Anne Burkus-Chasson*

Presented a lecture “Colouring by the Book: Chen Hongshou’s Sixteen Views of a Hermit’s Life and its Readers,” at the international conference The Colour Print in China 1600–1800, in June 2010. This conference was organized by Sotheby’s Institute of Art, London, in association with the School of Oriental and African Studies, University of London. This conference accompanied an exhibition entitled “The Printed Image in China from the 18<sup>th</sup> to the 21<sup>st</sup> Centuries,” held at the British Museum, London.

*Stephen Cartwright*

His group exhibition, “Data Mining—Artist Constructs,” was featured in a review in *Time Out Chicago* magazine (print and online), October 21–27, 2010. His work was also reviewed in the December 2010 issue of *Sculpture* magazine.

*Elizabeth Delacruz*

Was awarded the United States Society for Education through Art Edwin Ziegfeld Award. This annual award honors one art educator who has made outstanding internationally recognized contributions through exceptional achievements in scholarly writing, research, professional service, or community service.

*Paul Duncum*

Gave two Keynote addresses: *Art Education and the Pedagogy of Public Space, Education, Art, and Public Space Conference*, Tel Aviv, Israel, May 2010; and *Young Prosumers, Visual Culture, and Dialogic Pedagogy*, Art Educators Association, Portugal, May 2010.

*Jennifer A. Greenbill*

Co-edited *A Companion to America Art*, an anthology of new writing considering methodological practice and leading trends in the study of American art. Jennifer has been awarded a long-term Postdoctoral fellowship at the Huntington Library in San Marino, California to complete her book manuscript, *Playing it Straight: Art and Humor in the Gilded Age*. This book has also been awarded a publication subvention grant from the Wyeth Foundation for American Art.

*Ryan Griffis*

Was part of a collaboration that received a \$10,000 grant from the Graham Foundation for Advanced Studies in the Fine Arts for a traveling exhibition about the ways the world’s fairs and olympic games impact cities and communities. This work was realized during a residency in June 2011 at the Studio for Creative Inquiry at Carnegie Mellon University and was included at the Pittsburgh Biennial in the Carnegie Mellon Universities Gallery in Fall 2011.

*Kimiko Gunji*

Received the School’s inaugural award for excellence in Service in May 2011.

*Gerry Guthrie*

“The Necessities of Life” is one of five selections from 2010 *Videoart.net* Video Art and Experimental Film Festival that was screened at Big Screen Plaza, located on Sixth Avenue between 29<sup>th</sup> and 30<sup>th</sup> Street in New York City. The animation was screened eleven times during the month of July 2011 in the 10,000 sq. ft. public plaza featuring a 30 × 16.5 ft. HD Format LED screen. This film festival was curated by Stephanie Dodes. “The Necessities of Life” recently won Best Animated Short at the 2011 Sonoma International Film Festival and was shown in the 18<sup>th</sup> Amina Mundi international animation festival in Rio de Janeiro and Sao Paulo, Brazil, in July 2010.

*Kevin Hamilton*

Is co-PI on two \$50,000 federal grants: Bacsy, Hamilton, and Guiliano, 2010, \$50,000, “Workshop: Cross-Disciplinary Investigations in Imaging and Image Analysis,” National Science Foundation; and Hamilton and O’Gormon, 2011, \$50,000, “Reframing the online video archive: A Prototype Interface for America’s Nuclear Test Films,” Digital Humanities Startup Grant, National Endowment for the Humanities.

*Patrick Earl Hammie*

Was featured in volume 10 of *Studio Visit Magazine*. *Studio Visit* is a newer series of international juried artists books published by Open Studio Press. Over 2,000 curators, gallerists, and collectors throughout the United States receive this publication. He participated in the 2010 international juried exhibition “Nord Art,” at the Kunst in der Carlshttt in Bdelsdorf, Germany, which is northern Europe’s largest art exhibition, offering an international panorama of contemporary painting, sculpture, installation, and photography. Patrick was the recipient of a 2010 Tanne Foundation Award. The Tanne Foundation supports individual artists in their artistic endeavors by recognizing outstanding achievements and providing cash awards. Patrick was also selected for the prestigious Kohler artists residency for summer 2011.

*Anne D. Hedeman*

Was selected from approximately 3,000 scientists, artists, and scholars to be one of 180 Guggenheim Fellows for 2011–2012. During this year she will draft a book tentatively entitled *Visual Translation and the First French Humanists*. In addition, Anne D. was named a Fellow in the Medieval Academy of America. She is among five American scholars elected fellows and three European scholars elected corresponding fellows in 2010. She was cited for “her groundbreaking contribution to the history of medieval book illustration, to medieval concepts of historiography, and to royal iconography whether broadly or narrowly conceived” and for her “broad study of the relationship between the

pictorial imagination and the sense of history among the early humanists and their patrons.” She was also commended for being a pioneer in the application of electronic techniques to pictorial analysis in collaboration with colleagues at the National Center for Supercomputing Applications, University of Illinois, and for her co-curatorship of a major exhibition at the Getty Museum in Los Angeles, “Imagining the Past in France, 1250–1500.” Founded in 1925, the Medieval Academy of America is the largest professional organization in the world devoted to medieval studies. Its goal is the support of research, publication, and teaching in all aspects of the Middle Ages.

#### *Laurie Hogin*

A *New York Times* review of Laurie Hogin’s group show, “Vivid,” at the Schroeder Romero gallery in New York, mentioned Laurie’s work as well as those of others (Roberta Smith, “Art in Review: ‘Vivid’ and ‘Pavers,’” January 21, 2011, p. C30 and online).

#### *Steve Kostell*

“International Exhibition of Photographic Artist Books”, 23 Sandy Gallery, Portland, Oregon, January 27–March 12.

#### *Ron Kovatch*

“I Saw You Peeking,” invitational exhibition, Garage Gallery, San Diego, CA and “35<sup>th</sup> Anniversary Exhibition,” Lill Street Art Center, Chicago.

#### *Jorge Lucero*

Co-curated the exhibition “Hecho en casa” at Cobalt Studio in the Pilsen neighborhood of Chicago. The exhibition ran during the month of June 2011 and hosted a series of sixteen events related to the idea of the homegrown and other activities in conversation with concepts of the “home.” Meals, workshops, performances, demonstrations, and other festivities briefly describe the various events of the exhibition. The exhibition was featured in *Time Out Chicago* magazine as Critic’s Pick for the week of June 11, 2011. In the month of July, Mr. Lucero was invited to act as facilitator and consultant for the development of a comprehensive visual arts curriculum for the new Chicago Public School’s fine and performing arts magnet school at Nicholas Senn High School in the Edgewater neighborhood on the north side of the city. The five-week intensive collaboration with the Senn faculty to develop the school’s entire curricular structure included participants from The School of the Art Institute of Chicago, Chicago Arts Partnership in Education, Raven Theatre, and Hubbard Street Dance Company.

#### *Jimmy Luu*

*Ninth Letter*, vol. 6, issue 1, won a Gold Award for design from *Graphis Magazine*, and was also selected to be featured in *Print* magazine’s Regional Design Annual.

#### *Deana McDonagh*

Was invited to be a special editor with Joyce Thomas (MFA Industrial Design 2009) of the June 2011 *Design Journal*. (<http://www.ingentaconnect.com/content/berg/dsgj/2011/00000014/00000002>) This issue focused specifically on the role of empathy within the designing process. The papers they selected support the principle of developing a deeper understanding of users’ needs as a critical foundation for the development of products, services, and environments. Deana and Joyce also created the following instructional videos:

##### **TED x UIUC**

**Material Landscape** [www.youtube.com/watch?v=-ZIXt6yTxV8](http://www.youtube.com/watch?v=-ZIXt6yTxV8)

**Interdisciplinarity** [www.youtube.com/watch?v=kDdNzftkIpA&feature=player\\_embedded](http://www.youtube.com/watch?v=kDdNzftkIpA&feature=player_embedded)

**Creativity** [www.youtube.com/watch?v=OfrRd5IMRVs](http://www.youtube.com/watch?v=OfrRd5IMRVs)

Deana was the recipient of the 2011 FAA Faculty Excellence award for teaching.

#### *Vernon Minor*

Was invited to be the James S. Ackerman Scholar in Residence at the American Academy in Rome for Fall 2011. In the summer of 2011 he directed a National Endowment for the Humanities Summer Seminar for College and University Teachers at the American Academy in Rome.

#### *Melissa Pokorny*

Was awarded a \$20,000 Efrogmson Contemporary Arts Fellowship in December 2010. She was one of five winners selected from more than 200 applicants for the honor, which is designed to support artists in Illinois, Indiana, Kentucky, and Ohio. The fellowship and honorees were featured in the *Indianapolis Star*.

#### *Linda Robbennolt*

Received the School’s inaugural Award for Excellence in Teaching in May 2011.

#### *Lisa Rosenthal*

Gave “Acts of Discernment: Gallery Pictures, Knowledge, and Self-Knowledge in the Seventeenth Century and Now,” the Bettie Allison Rand Lecture in Art History at the University of North Carolina, Chapel Hill, March 29, 2011. The lectureship brings one or more eminent art historians to UNC-CH every other year for lectures or residencies of various lengths.

#### *Tammie Rubin*

Received the 2011 Juror’s Award, First Place, “12” × 12”: A National Juried Exhibition of Small Scale Works of Art,” Todd Gallery, Middle Tennessee State University, Tennessee. The curator was Hamlett Dobbins.

#### *Ernesto Scott*

Photographer, *Birds of Wyoming*, written by Douglas Faulkner (Roberts and Company Publishers, Greenwood Village, Colorado, May 2010).

#### *Irene Small*

Recipient of a 2010 Arts Writers Grant from the Creative Capital/Warhol Foundation Arts Writers Grant Program. This Grant Program is designed to encourage and reward writing about contemporary art that is rigorous, passionate, eloquent, and precise, as well as to create a broader audience for arts writing, the program aims to strengthen the field as a whole and to ensure that critical writing remains a valued mode of engaging the visual arts. Irene’s book *Helio Oiticica: Folding the Frame* was honored with this distinction.

#### *Billie Theide*

Was featured in “Object Lessons: High artistry, masterful teaching form alloy of excellence in metalsmithing class,” Deb Aronson, *Illinois Alumni*, vol. 23, issue 3, Spring 2011, pp. 16–17.

#### *Tim Van Laar*

“2010 – 1510 = Robert Recorde,” group exhibition (invited), Tenby Museum & Art Gallery, Tenby, Wales, UK, August 7–September 5, 2010.

#### *Deke Weaver*

Presented ELEPHANT, the second performance from his lifelong project *The Unbelievable Bestiary*, at the 2011 Sundance Film Festival.

#### *Terri Weissman*

Released two books this past academic year: *American Modern: Documentary Photography* by Abbott, Evans, and Bourke-White, co-edited with Sharon Corwin and Jessica May, University of California Press, October 2010; and *The Realisms of Berenice Abbott: Documentary Photography and Political Action*, University of California Press, January 2011.

## INTERVENTION LECTURE SERIES

*The School, the Krannert Art Museum, the College, and the University maintain well-established programs to bring outstanding visiting artists, designers, lecturers, and critics to campus to lecture, conduct workshops, and to critique student work.*

*The School of Art + Design Lecture Series is the marquee series of the Visitors Program and is designed to showcase notable national and international artists, designers, or scholars whose work or point of view is engaging and topical.*

*This year's series has a theme of Intervention, and has been funded through the Frances P. Roblen Visiting Artist Fund, the College of Fine and Applied Arts, the Krannert Art Museum, and the School of Art + Design Visitors Fund.*

*If making was once understood as creation ex nihilo (out of nothing), we now increasingly encounter practices that derive from the appropriation, repurposing, or creative sampling of pre-existing elements or histories. Such practices are often disruptive, agitational, or destabilizing in their aims or effects in relation to existing paradigms of knowledge or power. How do such practices reconfigure or redirect existing systems? What conflicts do they produce? What communities or publics do they bring forth or disturb? When does the disruption of one system function to initiate another?*

*The School of Art + Design has selected for its 2011–2012 Lecture Series a group of visitors whose work dialogues with the concept of intervention broadly conceived:*

### DESIGN. BUILD. TRANSFORM.

#### Lecture by Emily Pilloton

*Monday, September 26, 5:30 p.m.*

*62 Krannert Art Museum*

» Emily Pilloton is the Founder/Executive Director of Project H Design, and High School Instructor of Studio H in rural North Carolina. Trained in architecture at the University of California at Berkeley and product design at the School of the Art Institute of Chicago, Emily believes in the process of design beyond just the product, launching Project H to empower communities and apply design outside of the design bubble to global issues that matter. Former Managing Editor of Inhabitat.com, writer, California girl, and unwavering optimist, Emily is also a PopTech social innovation fellow and has presented at TEDGlobal and at dozens of other forums.

### CUMBRIAN BLUE(S)—LANDSCAPE, PATTERN, AND PROMISCUITY

#### Lecture by Paul Scott

*Thursday, September 29, 2011, 5:30 p.m.*

*62 Krannert Art Museum*

» Paul Scott is an artist, writer, and curator. A member of the International Academy of Ceramics, he is currently Senior Research Fellow in Fine Arts at the University of Newcastle upon Tyne.

The power of Scott's work is in the accuracy of his alterations; it lies in his truth telling. His work holds the power to make us uncomfortable. He poses questions about our complacency over the loss of industrial skills and the economic and social consequences for those who were engaged in production. Scott challenges the ideas of "wild and natural landscapes" and focuses our ill-considered interventions and our exploitations (Andy Christian, *Ceramic Review*, July/August 2010).

### "COLLABORATION AND PUBLIC INTERACTIONS"

#### Lecture by Olivia Robinson

*Thursday, October 6, 2011, 5:30 p.m.*

*107 Art and Design Building*

» Olivia Robinson is a Professor of Studio Art in the Fiber Department at the Maryland Institute College of Art and a multimedia fiber artist whose work spans performance, installation, research, and community engagement. Robinson's diverse body of work, which ranges in scale from hand-built textile circuits to architectural-scale inflatable structures, investigates issues of justice, identity, community, and transformation. Robinson's lecture on her research and studio practice will bring a perspective on historic, architectural, and economic interventions. Under the theme of interaction, Robinson's lecture will specifically highlight themes of reactivation, reanimation, and reevaluation in her research. As an artist, Robinson consistently reactivates, reanimates, and reevaluates public space, economies, and identities.

### NOTES ON THE EMPTYING OF A CITY

#### Lecture/Performance by Ashley Hunt

*Wednesday, October 26, 2011, 5:30 p.m.*

*62 Krannert Art Museum*

» Ashley Hunt is an artist, activist, and writer. His "Notes on the Emptying of a City" is a performance that acts as a dismantled film, where a live narrator pieces together the sounds, images, and storytelling of a documentary before a live audience. After Hurricane Katrina, Ashley Hunt joined a number of organizations in New Orleans to help document what had happened at the Orleans Parish Prison during and after the flood, producing a short documentary that became a centerpiece to a campaign seeking amnesty for people arrested during the storm. Working from the intimate starting point of what it meant to be present in that time and space with a camera and microphone, and arriving at concerns of the politics of being an artist, the performance leads viewers through difficult questions of race, visibility, and speech, the writing of history, and how the total political crisis of Katrina continues to speak to the state of our political lives.

### JAYSON MUSSON (AKA HENNESSY YOUNGMAN ON INTERVENTION)

#### Lecture by Jayson Musson

*January 30, 2012, 5:30 p.m.*

*62 Krannert Art Museum*

» Musson is a performance artist, critic, vlogger, and hip-hop performer who intervenes in issues such as art history, museum culture, institutional critique, art economies, and race and hip-hop culture. Known as the creator of the YouTube series "Art Thoughtz," Musson often utilizes the internet, video lectures, painting, and public interjections in his work. His lecture will discuss how he utilizes intervention in his practice.

### MINCING MOLEHILLS

#### Lecture by Neil Donnelly, Mary Voorhees Meehan, and Daniella Spinat

*Wednesday, February 22, 2012, 5:30 p.m.*

*62 Krannert Art Museum*

» Neil Donnelly, Mary Voorhees Meehan, and Daniella Spinat began working with each other at Yale University in 2007, while studying for their MFA in graphic design. They went on to work on a variety of individual and collaborative projects, with such clients as Microsoft, the New Museum, Project Projects, the Architecture Research Office, and the Storefront for Art and Architecture. Their works employ video, performance, sound, and installation. They will highlight the concept of Intervention and expand on general concepts of design and the designer's role in visual communication.

# VISITORS SERIES

## KYLE DURRIE

### Graphic Design

#### Lecture: Moveable Type: Cross Country Adventures in Printing

Friday, August 26, 2011, 5 p.m., Figure One, 116 N. Walnut St., Champaign  
Workshop: 6–8 p.m., Figure One, 116 N. Walnut St., Champaign

» “Moveable Type” is a mobile print shop built into the back of an old delivery truck. Within these tight quarters, Kyle Durrie of Power and Light Press in Portland, Oregon, has created an efficient and fully functional letterpress print shop, with a small tabletop press for printing smaller work, and a larger proof press, capable of printing larger posters. “Moveable Type” is in the midst of an eight-month tour across North America.

## PAUL ANDREW WANDLESS

### Ceramics Demonstration

Monday, October 17, 2011, 5:30–9:30 p.m.

South Studio 4, Ceramics Building

» Paul Andrew Wandless is a ceramic artist who incorporates printmaking techniques into his sculptural works. These techniques include silk-screening, monoprinting, relief printing, stenciling, and custom decals. He combines custom glazes with commercial materials that are applied in multiple layers with multiple firings to create rich surfaces. His works are often self-portraits reflecting concerns, beliefs, and musings of his surroundings and day-to-day experiences.

## SAM GREEN

### New Media

Monday, October 10, 2011, 5:30 p.m.

62 Krannert Art Museum

» Documentary filmmaker Sam Green’s Academy Award-nominated documentary, “The Weather Underground,” tells the story of a group of radical young women and men who tried to violently overthrow the U.S. government during the late 1960s and 70s. The film premiered at the 2003 Sundance Film Festival, was broadcast on PBS, was included in the 2004 Whitney Biennial, and has screened widely around the world. Green’s “The Rainbow Man/John 3:16,” follows the bizarre rise and fall of a man who became famous during the 1970s by appearing at thousands of televised sporting events wearing a rainbow-colored wig. In his current project, “Utopia In Four Movements,” a “live documentary,” Green sifts through the history of the utopian impulse, searching for insights about the way to build a vision of the future based on humankind’s noblest impulses.

## SUSANNE MATSCHÉ

### Metals

#### Lecture: Laces in Layers

Thursday, October 20, 2011, 7 p.m., 221 Art East Annex Studio One

Workshop: Filigree: Laces in Layers/Laces in Silver

Friday, October 21–Sunday, October 23, 2010, 221 Art East Annex Studio One

Please contact Billie Theide for additional information at [theide@illinois.edu](mailto:theide@illinois.edu)

» Susanne Matsché currently resides in Berlin, Germany. She previously resided in Vienna, Austria, for 33 years. Susanne holds a degree from the University of Applied Arts in Vienna and studied at the Stroganoff Academy of Applied Arts in Moscow. Her creative work has been shown in Amsterdam, Zurich, Tokyo, Madrid, London, Vienna, Tallinn, and Pforzheim. Her creative work is in the public collection of the Vienna Museum for Applied Arts.

## TIMOTHY WILSON

### Art History

#### Lecture: Italian Maiolica and the Renaissance Origins of the Distinction Between Fine and Applied Art

Wednesday, November 9, 2011, 5:30 p.m.

62 Krannert Art Museum

» Timothy Wilson is Keeper of Western Art at the Ashmolean Museum and a professorial fellow at Balliol College, Oxford, England, and a specialist in the “applied arts” of the European Renaissance. The notion that there is a meaningful or qualitative distinction between “fine” and “applied” art, or that “art” and “craft” are different kinds of thing, arose in the Italian Renaissance. This lecture will discuss the rise of these ideas and their role in creating the art academies of subsequent centuries. In particular it will focus on the way this “class distinction” affected makers of one of the most vivid and revealing of the domestic arts of Renaissance Italy, the painted pottery known as maiolica. This lecture received support from the Philip Fehl Memorial Lecture Fund.

## CAROLINE GORE

### Metals

#### Lecture: ...departures, arrivals and the subsequent ambiguous narrative...

Friday, April 13, 2012, 5 p.m., Art + Design Building

Public Critiques: Saturday, April 14, 9 a.m.–12 p.m., Link Gallery

» Caroline Gore is an Associate Professor, Art Department, Western Michigan University. The outcomes of her studio practice vary in media, scale, and implementation, ranging from small-scale body adornment to large sculptural installations. Her work has been widely exhibited in national and international venues since 1996. In addition to her studio practice, she lectures on the placement of conceptual patterns within work in the metals/jewelry field; she also teaches workshops on ideation to implementation. She has taught workshops in Australia, Finland, England, and Scotland. She has been an artist-in-residence at Bemis Center for Contemporary Art in Omaha, Nebraska, and at the Artisans, Designers, and Artists Cooperative in Fiskars, Finland.

## KEVIN M. TAVIN

### Art Education

#### Lecture: Eating Art Education (why the field needs fine young cannibals)

#### Workshop: An Ethics of the Real for Visual Culture Studies

Associate Professor, Ohio State University

April 2012

Date, time, and location to be announced

» Discourses and fantasies of cannibalism in contemporary art and other forms of visual culture revolve in part around the limits of the Law and it’s beyond felt through the skin ego. In Kevin Tavin’s lecture and workshop, Zhu Yu’s performance art of calmly chewing on a dismembered body is interpreted as transgressing The Law by challenging good and evil where an ethics of the Real might emerge. This disturbance will be framed as an event that may condition an ethical cause in part from “being caught” gazing into the symbolic order of the event, and being too close to the thing. This disturbs our own gaze and reminds us that our vision is never pure. What is seen is always misrecognized, and we are always in the picture of evil, so to speak. Kevin Tavin is an associate professor of art education at Ohio State University.

## BILL SEAMAN

### New Media

Professor in Visual Studies, Duke University

April 2012

Date, time, and location to be announced

» Bill Seaman, an internationally known media artist, scholar, and media researcher, has had more than thirty major installation works and commissions around the world, a dozen solo exhibitions, and numerous performance collaborations, video screenings, and articles/essays/reviews in books and catalogs. His work often explores an expanded media-oriented poetics through various technological means. More recently he has been exploring notions surrounding Recombinant Informatics—a multiple-perspective approach to knowledge production. He is currently working on a series of art/science collaborations—poetic installations, scientific research papers, and a book, in collaboration with the scientist Otto Rössler, surrounding the concept of neosentience.

# ED ZAGORSKI VISITORS SERIES

Professor Emeritus Ed Zagorski obtained his BFA in Industrial Design in 1949 from the University of Illinois at Urbana-Champaign, went on to obtain an MS at the University of Wisconsin at Madison, and returned to Illinois in 1956 to teach. Ed retired in 1988 after 32 years of distinguished service in the Industrial Design program in the School of Art + Design, having received many prestigious accolades along the way. The profound impact he had on his students was immense and remains evident. He continues to hold a deep and passionate philosophy of innovative and creative ways of thinking and distributing knowledge. The Ed Zagorski Visitor's Fund was established with initial contributions by Ed's former students, Jeffrey Breslow, BFA Industrial Design 1965, Don Rosenwinkel, BFA Industrial Design 1978, Karen Rosenwinkel, BFA Industrial Design 1979, and one design firm, Big Monster Toys, LLC, which has relied heavily over the years on the talents of Illinois graduates to achieve great success in the toy design industry. Two such former students of the School at BMT are John Zaruba, BFA Industrial Design 1968 and MS Advertising 1969, and Ro Annis, BFA Painting 1991. The intent of the fund, by Ed's design, is to provide exposure to all students within College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign to nationally and internationally known artists, lecturers, and critics by bringing them to campus to interact and share knowledge and experience.

Initial funding provided by Jeffrey Breslow; Big Monster Toys, LLC; and Don and Karen Rosenwinkel

## MYSTERIES OF THE ICONOGRAPHIES

Lecture by Carolee Schneemann

Thursday, March 1, 2012, 7:30 p.m.

62 Krannert Art Museum

» A multidisciplinary artist, Carolee Schneemann transformed the definition of contemporary art, steering it toward a discourse on the body, sexuality, and gender. Schneemann initially examined these issues through the medium of painting, but in the early 1960s she began employing other media—notably, performance art, installation art, and documentary photography—to explore suppressive taboos and the relationship between the individual human body and the social body. This lecture is in conjunction with a retrospective exhibition of her work, presenting Schneemann's career from her earliest work to her most recent investigations, ultimately revealing the artist's thought process. The exhibition, "Carolee Schneemann: Within and Beyond the Premises," January 27–April 1, 2012, East Gallery, Krannert Art Museum, includes paintings, drawings, photography, installation work, video projections, and writings. Schneemann is a MFA graduate from the School of Art + Design, University of Illinois at Urbana-Champaign.



Crosscountry Adventures in Printing  
Outside Figure One in downtown Champaign  
Kyle Durrie, 2011–2012 Visitor



Emily Pilloton  
Founder/Executive Director of Project H Design  
2011–2012 Visitor

# 2011–2012 FACULTY AND ACADEMIC STAFF

Conrad Bakker  
Luke Batten  
Susan Becker  
Eric Benson  
William Bullock  
Anne Burkus-Chasson  
Jennifer Burns  
Stephen Cartwright  
Elizabeth Delacruz  
Robin Douglas  
Paul Duncum  
Nan Goggin  
Jennifer Greenhill  
Ryan Griffis  
Jennifer Gunji-Ballsrud  
Gerry Guthrie  
Kevin Hamilton  
Lawrence Hamlin

Patrick Hammie  
Anne D. Hedeman  
Laura Hetrick  
Laurie Hugin  
Brad Hudson  
Steve Kostell  
Ron Kovatch  
Jorge Lucero  
Jimmy Luu  
Deana McDonagh  
Kathleen Meaney  
Alan Mette  
Vernon Minor  
David O'Brien  
Michael Parsons  
Matthew Peterson  
Melissa Pokorny  
Kevin Reeder

Linda Robbennolt  
Lisa Rosenthal  
Joel Ross  
Tammie Rubin  
Ernesto Scott  
Cliff Shin  
Irene Small  
Joseph Squier  
Billie Theide  
Joyce Thomas  
Brad Tober  
Tim Van Laar  
Oscar Vasquez  
Deke Weaver  
David Weightman  
Terri Weissman  
Catherine Wiesener

## SCHOOL OF ART + DESIGN ADMINISTRATION

Nan Goggin,  
Director

Alan Mette,  
Executive Associate Director

Joseph Squier,  
Associate Director

Conrad Bakker,  
Assistant Director, Graduate Studies

## STAYING CONNECTED

## BRENDA NARDI, ASSOCIATE DIRECTOR OF DEVELOPMENT



Another year gone has by and I am pleased to say that I have enjoyed second and third visits with many Art + Design alumni while making several new acquaintances in the process. This year I've met and spent time with Jane Bonaldi, Florine Epplin, Bryce Rutter, and Eric Thoelke in St. Louis; Keith Hanz, Mike Johnson, Syd Sonneborn, and Marcella Rubble in Southern California; Annette Turow in Chicago; and William Wegman in New York, just to name a few. All are fascinating people with great stories about their time spent at the University of Illinois at Urbana-Champaign and the paths their lives have taken since graduating from Illinois.

The alumni reception held at the College Art Association Conference in New York City in February provided a great venue for reconnecting. It was wonderful to catch up with Tom Goldenberg, Keith Arndt, and John Klotnia, and to meet Eve Sonneman, Carolee Schneemann, and Robert Ousterhout, among the many alumni in attendance. During the course of the reception, Distinguished Alumni Awards were presented to John Klotnia, BFA 1986 Graphic Design, Carolee Schneemann, MFA 1962 Painting, and Robert Ousterhout, PhD 1982 Art History.

This summer's Graphic Design reunion, "Reconnect @ Chambana," for students and faculty from 1959–2011 was a huge success. I met so many accomplished designers as nearly 140 alums and faculty members, past and present, descended on "Chambana" for the day. Hats off to Chris Palmieri, BFA 2001 and Ryan Ruel, BFA 2009, who came all the way from Tokyo, Japan! This was the first of a series of discipline-focused reunions that we hope to continue in coming years. I think it would be safe to say that all in attendance had a great time, sharing stories, networking, reminiscing, and wishing more of their classmates were there. We reached out as best we could, but you all can really help in this process by staying in touch with one another and with us. The positive energy that flows when a group of U of I alumni get together is palpable...everyone should experience this!

An accomplishment this past year of which I am extremely proud is my collaboration with Professor Jimmy Luu, in the planning and implementation of an alumni exhibition at the School of Art + Design's exhibition space, Figure One, in downtown Champaign. This exhibition showcased the work of nine alums that earned degrees from Art + Design from 1950 through 1959. Included in the exhibition were Ruth Aizuss Migdal, *MFA 1958 Painting*; Sheldon Berke, *BFA 1954, Painting*; Tom R. Cavanaugh, *BFA 1947, MFA 1950 Painting*; Elizabeth Turner Hall, *BFA 1947, MFA 1951 Painting*; Gordon Hartshorne, *BS 1950 Design*; Mari Marks, *BFA 1954 Painting*; Robert Marx, *BFA 1951, MFA 1953 Painting*; Herbert Murrie, *BFA 1957, Advertising Design*; and Leo Segedin, *BFA 1948, MFA 1950 Painting*.

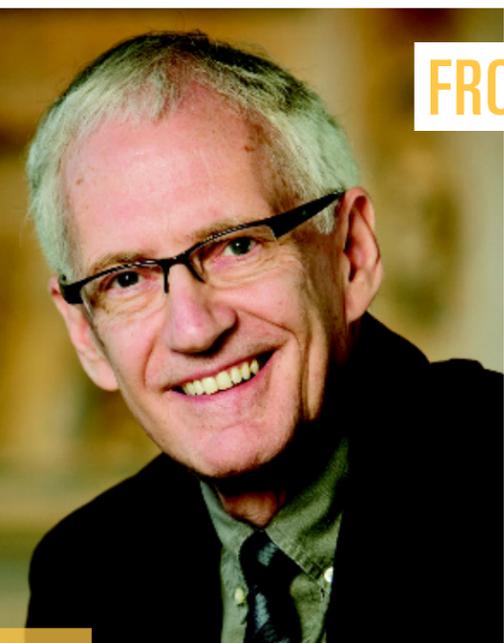
As I met these alumni over the course of the last four years, I was struck by their passion for their work and the longevity with which they have managed their careers as working artists. I thank Jimmy Luu for his willingness, not only to recognize this group of alums, but for his idea to continue to shine a spotlight on alums, by the decade, over the next several summers. This exhibition, "Fields of Vision, Vol. 1: School of Art + Design Alumni, 1950–1959," was the first in a planned series of summer alumni exhibitions that will take place at Figure One.

Next summer...the sixties! I can hardly wait to begin inviting alumni participants! We're looking for grads of all disciplines. Do any of you have that very special class project tucked away somewhere, work in your portfolio that deserves to be seen, great pieces that demand gallery exposure? You should definitely let me know! Your decade is coming soon!

Lastly, I want to say a heartfelt thank you to all of you who have chosen to give back in one way or another to your university. Your time, your expertise, and your annual contributions to the Friends of Art + Design Fund make a distinct difference in our ability to provide exposure and assistance to our talented and hardworking students and faculty in the School of Art + Design.

Scholarship and awards funds established by generous alums like Clyde Davis, Jeanne Genis, Bryce Rutter, Jim Hansen, the James R. Shipley family, and Tony Petullo, to name a few, have an enormous impact on our students and faculty. As do program support funds like those provided by Herb Murrie (Chicago Exhibition Fund), and Jeffrey Breslow, Don Rosenwinkel, and Ro Annis (Ed Zagorski Visitor's Fund). No gift is too small, and every gift makes a difference.

As always, I leave you with this thought. I firmly believe that your stories, your experiences, and your successes are tremendously important to the continued success of the School of Art + Design at the University of Illinois. What would you like for us to know about you? What can you share that will help me help the School of Art and Design? Please feel free to contact me at any time, at [bnardi@illinois.edu](mailto:bnardi@illinois.edu) or 217-265-6966. I would love to hear from you.



## FROM THE DEAN: ROBERT GRAVES

Alumni of the School of Art and Design have long known the outstanding training they received as well as the distinguished scholarship and creative activity of the faculty. This combination of dedicated teaching and significant research has been a hallmark of the School for many decades. I am pleased to say that, despite shrinking resources in the State budget, the School's recent emphasis on "interdisciplinary diversity" has successfully allowed it to maximize its impact on students, faculty, and the

University by aggressively partnering with other Campus programs and units.

This focus on diversity is part of the School's commitment not only in terms of race and gender, but also in terms of the collaborations with disciplines

outside the School. Many of our faculty hold joint appointments in wide variety of other departments: faculty and graduate students work closely with the Departments of Dance and Theater, the School of Architecture, the Colleges of Engineering, Business, Education, and Applied Health Studies, the Beckman Institute, the Institute for Communications Research, and the Graduate School of Library and Information Science.

In my view, diversity of perspectives is crucial to the creation and study of art. If one purpose of the fine arts is to express ideas, beliefs, and emotions, then our students need to understand the experiences of individuals and groups with whom they wish to communicate. Cultural diversity enriches great art, and the arts, in turn, play a crucial role in helping people understand the experiences of those who are different. The College of Fine and Applied Arts and the School of Art and Design cannot accomplish their missions without acknowledging the variety of experiences and perspectives that arise from difference.

**Robert Graves, Dean**

*College of Fine and Applied Arts*

# EVENTS

## ON CAMPUS

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### THE 2011–2012 AREA HIGH SCHOOL ART EXHIBITION

Tuesday, December 6–Friday, January 8, 2012

Opening Reception: Thursday, December 8, 2011, 5–7 p.m.

Link Gallery

### MASTER OF FINE ARTS EXHIBITION

Saturday, April 14–Sunday, April 29, 2012

Opening Reception: Saturday, April 14, 5–7 p.m.

Krannert Art Museum

### BACHELOR OF FINE ARTS GRADUATE EXHIBITION

Saturday, May 5–Sunday, May 13, 2012

Opening Reception: Saturday, May 5, 5–7 p.m.

Krannert Art Museum

## OFF CAMPUS

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*Please join us at the Los Angeles Art + Design Alumni Reception.*

### THE COLLEGE ART ASSOCIATION, 100TH ANNUAL CONFERENCE

Thursday, February 23, 2012

5:30–7:00 p.m.

Santa Barbara C room,  
Westin Bonaventure Hotel,  
Los Angeles

*At this reception we will be presenting the 2012 Art + Design Distinguished Alumni Awards. This is a great opportunity to meet fellow alumni, faculty, and graduate students and view our students' current works.*

## FINAL THOUGHT

## ART + DESIGN CLASS OF 2011



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Alan Mette  
*Editor*

Melissa Madsen  
*Copy Editor*

Bridget Hapner  
*Designer*

Jennifer Gunji-Ballsrud  
*Design Advisor*