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CHI Design
Lausen receives honors

CHI Art & Art History
Lee named fellow

CHI College
EXPO CHICAGO

NYC Art & Art History
UIC represents at the
Whitney Biennial

NYC UIC represents at the Whitney Biennial

University of Illinois
at Chicago
College of Architecture,
Design, and the Arts

As we welcome spring to campus, the metaphor of visible, active growth is too apt to ignore. The College of Architecture, Design, and the Arts (CADA) at the University of Illinois at Chicago has an ethos of burgeoning reach — extensive involvement and influence in artistic discourse locally, nationally, and across the globe. Throughout the College, experimentation and aspiration — the cumulative energy of new ideas beginning to launch — transcend any conversation about already documented accomplishments. One need only peruse these pages (though I hope you will read them closely) to note the ever-increasing participation of our students, faculty, and alumni: publishing as a work-in-process activity, in varied genres; taking a classic 20th-century American play into bold, new territory; six alumni and faculty artists presenting work in the 2017 Whitney Biennial; and the shared story of students

traveling to far-away places to learn about the world, and about themselves as citizens within it. Individual achievements are here, yes, but gathered together in these pages, they tell an open-ended story of endeavor and engagement.

Ubiquitous, dynamic cycles of inquiry and iteration keep us alert to new opportunities, and the formal education provided by the College facilitates smart, artistic risks. As Alexander Pope famously put it, "Hope springs eternal." We are all students, always. We are here to educate, and to be educated. Every year spring comes around conveying a fundamental optimism. But at this College, right now, spring is setting a sublime tone of possibility, of anticipation for what we can do as individuals, and as a community, not for laurels, but to immediate, lasting, and distinguished effect.

Cordially,
Steve Everett

Dean's welcome

VPZ

RBA

Recent CADA study abroad

CPH

Arcadia University, London, United Kingdom (Theatre & Music)

Chu Hai University, Hong Kong, China (Architecture)

Dante Alighieri Society, Siena, Italy (Art & Art History)

DIS Copenhagen, Copenhagen, Denmark (Architecture, Design)

Dordogne International Jazz School, Monteton, France (Theatre & Music)

Dublin City University, Dublin, Ireland (Art & Art History)

Humboldt University, Berlin, Germany (Art & Art History)

Institut für Alles Mögliche, Berlin, Germany (Art & Art History)

Institute for American Universities, Aix-en-Provence, France (Art & Art History)

Institute for the International Education of Students (IES Abroad), London, United Kingdom (Theatre & Music); Paris, France (Art & Art History); Berlin, Germany (Architecture)

Lorenzo de' Medici—The Italian International Institute, Florence, Italy (Art & Art History)

National Theatre School of Ireland, Dublin, Ireland (Theatre & Music)

Pontificia Universidad Católica de Valparaíso, Valparaíso, Chile (Art & Art History)

Royal Melbourne Institute of Technology, Melbourne, Australia (Architecture)

Bob Stoloff's Intensive Vocal Improvisation Workshop, Paris, France (Theatre & Music)

Temple University, Tokyo, Japan (Architecture, Art & Art History)

Universität der Künste Berlin, Berlin, Germany (Architecture)

Université Mohammed V, Rabat, Morocco (Art & Art History)

University of Ghana in Accra; Kwame Nkrumah University of Science and Technology, Accra, Ghana (Art & Art History)

UIC spring break program, Barcelona, Spain (Architecture)

University of the Arts, London, United Kingdom (Design)

Visual Communication Institute at the University of Applied Sciences Northwestern Switzerland, Basel, Switzerland (Design)

EGC

BCN

RBA

ACC

MEL



CPH

Vince Paglione: the importance of travel

College

"Travel is fatal to prejudice, bigotry, and narrow-mindedness... Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime." — Mark Twain

The UIC campus offers many opportunities, particularly to the student who seeks them, but Vincent A. ("Vince") Paglione believed that UIC students should hit the road as well as the books. Throughout his 33-year career as an administrator for the university, he evangelized for study abroad programs, and lived this passion by assisting students who decided to venture forth.

Paglione passed away last spring, but his legacy is easily found in the enthusiasm of all those who knew him, and it's particularly poignant in the recollections of Stephen Melamed, Clinical Professor and Chair,

Industrial Design. Paglione asked Melamed to become involved in a program with the Universidad Autonoma Metropolitana Azcapotzalco, Mexico (School of Design) in Mexico City, which had supported a robust exchange with UIC in the 1990s. By the early 2000s, however, the program was suffering from a drop in funding. Melamed was happy to join the effort, and he and Paglione made many trips to Mexico together to support students there. "I've always told my students that international travel, whether it's an official study abroad program or on one's own, provides both a window and a mirror — a window clarifying the way that part of the world operates, and a mirror reflecting how one's country looks to the rest of the world," Melamed says.

Melamed further explains that Paglione "created networks and connections that enabled people to move outside their sphere of influence into the broader world and more global opportunities. He just did whatever he could to help the people that he felt deserved the help. His wife, Mary Alice,

recalls the impact of travel on the students: "It was a great experience for them and you could see how it changed them."

Though his accolades were many — from receiving the 2012 AIA Chicago Distinguished Service Award, to his board memberships at Spanish Public Radio and the HHW School of Performing Arts — Paglione's greatest accomplishment was helping thousands of students and colleagues over his long tenure at UIC. The Vincent A. Paglione Fund honors Paglione's longstanding belief in the value of travel by providing financial support to UIC students studying abroad.

Images, above: Several School of Design students attended a study abroad program in Copenhagen, Denmark in 2016; they later organized an exhibition of that work at UIC in November. From left to right: Ariel Bennick, *The Ginkgo*; Michael Regan, *Rook Rocker*; students Marco Rios, Michael Regan, and Ariel Bennick with colleagues and faculty at the exhibition.



MFY

Design

The Friends of Switzerland, Inc. (FOSI) recently awarded its prestigious Julius Adams Stratton Prize for intercultural achievement to Philip Burton, Professor and Chair of Graphic Design at the School of Design. Honoring the late Dr. Stratton, former MIT President and long-time member of FOSI, the award recognizes achievements in intercultural relations between Switzerland and the United States, particularly the exchange of ideas and technologies between the two countries. Burton joins past recipients that include Jane Swift, the former Governor of Massachusetts; Alfred Defago, Swiss Ambassador to the United Nations; and Iris Bohnet, Professor at the John F. Kennedy School of Government at Harvard University.

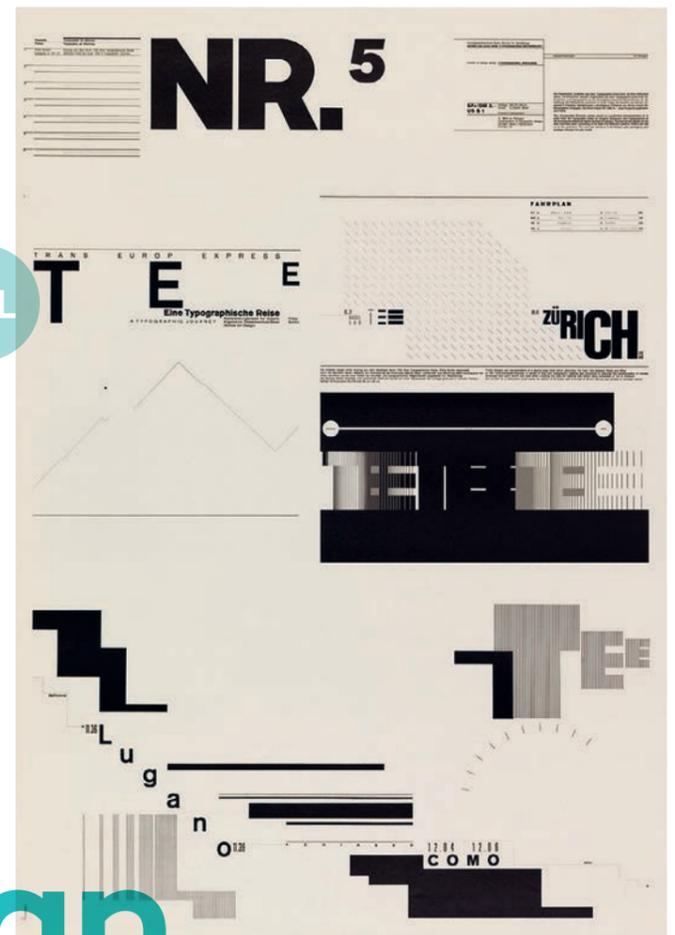
The 50th annual award ceremony, held in Boston last October, honored the pioneering work of designers and educators whose approach to graphic design, evolving at the Basel School of Design in Switzerland and cultivated in the United States, has influenced generations of designers around the world. In addition to Professor Burton, the recipients of the 2016 Stratton Prize are the legendary Swiss designer Armin Hofmann and Christopher Pullman, former Vice President of Design at WGBH in Boston.

As part of this prize, laureates are invited to nominate candidates for the Stratton Fellowship; Jonathan Mekinda, Assistant Professor of Art History and Design, was recognized as a Stratton Fellow.

Image: *Typography as Painting* poster by Basel faculty member Wolfgang Weingart, with selections from a book by student Philip Burton, 1974. Courtesy of Cooper Hewitt, Smithsonian Design Museum.

BSL

BOS



Philip Burton: diplomat by design

Glengarry Glen Ross, remix



Theatre & Music

In 1984 David Mamet received the Pulitzer Prize for his play *Glengarry Glen Ross*, which chronicles two days in the working lives of four Chicago real estate agents trying to sell undesirable properties in economically challenging times. With their big mouths, even bigger schemes, seriously questionable ethics, and palpable desperation, the characters of *Glengarry Glen Ross* exchange pleas and slights in the rhythmic, dramatic language that has made Mamet famous. In February, Derrick Sanders, Assistant Professor of Theatre, directed a production on the UIC stage, casting women as the main characters and shifting the story from the early 1980s to 2007, just on the cusp of the great recession.

"People ask, why did I choose to direct the play this way?" Sanders said. "Well, for a long time I've wanted to set it in 2007,

because the marketplace was similar if not worse than in the early 1980s. I grew up with two older sisters, and I wanted to celebrate how they maneuver through the world. One works for the FBI and another as a nurse, and I think they have a way of dealing with business, which is both elegant and sharp, and also biting, depending on what they want.

"I find that toughness to be a rarely accepted quality in women. It's something that I noticed in the recent election that I wanted to address. A lot of the things that I saw criticized in Hillary Clinton during her campaign would have been celebrated in a man: coldness, distance, a methodical way of dealing with things. Clinton dealt with all kinds of nonsense that toughened her up, and society wants to punish her for that. I correlated that with the fate of men just before things started to fall apart in the real estate market."

Sanders also likens his production to a Greek tragedy: "Corporate greed represents the

fate of men, the fate you can't escape. The crash is going to happen, so the question is: who is going to take the brunt of the fate, who is going to be morally corrupt?"

"Mamet writes in a specific way, and it's great for students. Rarely do they get to use language that has such rhythm to it, except in Shakespeare and a few other classic plays. Usually *Glengarry Glen Ross* has male actors bludgeoning you with Mamet's language. My work with women has led me to think that they might use the language in a slicker way. We're trying to find some of that finesse in the language." The winner of multiple Jeff Awards and a Black Excellence Award, Sanders was the founding artistic director of Congo Square Theatre Company.

The School of Theatre & Music presented *Glengarry Glen Ross* at the UIC Theatre, February 17–26. For information about upcoming School of Theatre & Music productions, please see the school's website: theatreandmusic.uic.edu.

Image: Rehearsing *Glengarry Glen Ross*.

CHI

Considered broadly, publishing — the act of creating and disseminating expressions of ideas — has been around forever, or nearly. Ancient drawings on the walls of Lascaux Cave, the invention of movable type during the Northern Song Dynasty in China, the 11 daily newspapers sold on Chicago's street corners in the 1860s, offset presses that can produce 20 copies of a magazine in a single second, and streams of content flowing through the internet — publishing is clearly an act of social engagement. To publish is to go public.

At its most familiar, publishing consists of established arbiters bringing content to the printed page or illuminated screen. Today, however, more pioneering approaches have emerged, with fluid definitions of authorship, design that participates in shaping the narrative, and departures from standard platforms and practices. Numerous independent presses with starkly independent points of view operate outside any commercial enterprise, while a renaissance in the print medium takes advantage of innovations in production — Risograph printing, experiments in bindings, new inks, coatings, and papers.

Collegial scholars and general readers alike have long turned to universities for historically accurate narratives, current scholarship, pioneering design and production, and varied points of view — culminating in a critical role for public institutions serving an international audience. Through format, content, or both, recent publications by CADA faculty are charting new territories, pushing disciplines outside their standard zones of discourse, and collapsing the act of

publishing with activism, a practice that, while centuries old, takes on a new, urgent character in the age of high-speed printing and instant dissemination. Fake news only raises these stakes.

This proliferation of publications by faculty reflects the College's expanding interests and impact and offers new definitions of "publication" for a new era in communications. Some traditional and others far from it, new forays in publishing testify to the College's rousing participation in the vanguard — across architecture, design, and the visual and performing arts.

Outwardly normal, inwardly not

Printed and bound publications have been a source of groundbreaking scholarship for centuries. *World History of Design* by Victor Margolin, Professor Emeritus of Design History, for instance, is a richly illustrated two-volume definitive historical account of global design from prehistory to the end of the Second World War — a pluralistic study of communication and product design, design organizations, and the policies and publications within the industry. According to a review of the work in *The Atlantic*, "Busting the Western-centric canon of design was not Margolin's overt intent, but it certainly is a consequence of his historical overview."

Other members of the College faculty are likewise mining the relationship between culture and design, through history and also very much in the present. With buildings like the Palmolive and Chicago Board of Trade and iconic objects like the Schwinn Aerocycle and the Sunbeam Mixmaster, the heartland city of Chicago played a key role in the transformation of American life and the creation of our modern middle-class consumer society. The book *Art Deco Chicago: The Making of Modern American Culture* (3) by Bob Bruegmann, Professor Emeritus of Art History, Architecture and Urban Planning, and Jonathan Mekinda, Assistant Professor, Art History and Design, expands beyond the typical contemporary monograph to explore the symbiosis between 20th-century American life and the great era of modern American design.

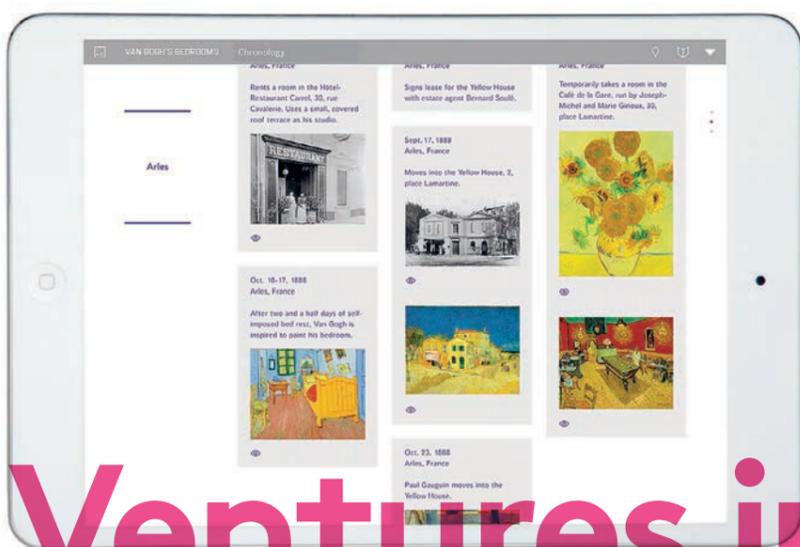
Today, however, flow — the movement of materials, data, and people around the world — is becoming the primary expression of urbanity. In her most recent book, *Learning from Logistics: How Networks Change Our Cities* (5), Clare Lyster, Associate Professor, Architecture, considers the ubiquity of logistics (as devised by Amazon, FedEx, Netflix, and Ryan Air, among others) and the increasing effects of logistical intelligence on urbanization. The work reveals ways that time-space networks affect design thinking and practice in and for the digital age.

Paging new (activist) journals

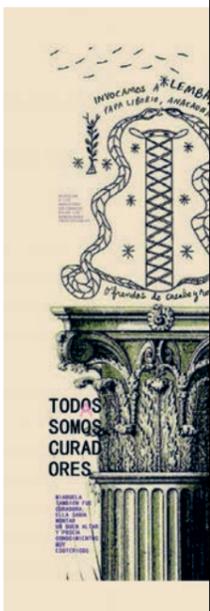
Andrew Lister, Assistant Professor, Design and fellow designer Matthew Stuart are collaborating on the serial publication *Bricks from the Kiln* (6), which brings together works written on and around design, at varying moments in their evolution, such

as chapters lifted from forthcoming books, investigations begun but forced aside, unrecorded talks, or previously unpublished autonomous editions. Many of the contributions are experiments, and as a collection they resemble bricks, or pieces of a larger structure — things in flux and liable to crack. As Lister explains, "In preparing the first issue we were keen to adopt a responsive approach, allowing connections to develop organically through both the editorial and design processes. We want an open-ended structure, in which we define the start point but not necessarily the end point. Future issues will no doubt adopt different forms and be forced through different channels. Something we're currently discussing for the third issue, for example, is for it to be broadcast first as a piece for radio before becoming a printed publication."

The research and publishing collective Other Forms, founded by Assistant Professor of Design Jack Henrie Fisher and architect Alan Smart, works at multiple intersections of design and radical politics. Other Forms edits, designs, and publishes the journal *Counter-Signals* (7). The first issue, recently published, documents and theorizes forms of militant aesthetics in the history of self-organized print publishing. The second, under production, imagines the mutual ramifications of algorithms, materiality, and form in contemporary graphic design. According to Fisher, "There's been a recent resurgence in independent publishing in the art, architecture, and design worlds. Other Forms is trying to understand this resurgence as a political project. We're trying to connect our interest in activism and radical aesthetics to these emerging



Ventures in the vanguard: new forays in publishing



autonomous contexts for book production and distribution."

At once mysterious and candid, *Flat Out* (2) is a new biannual magazine founded by Penelope Dean, Associate Professor of Architecture, and designed by James Goggin of Practise, and in collaboration with three UIC alumni — Zehra Ahmed (MARCH/MADCrit), Ellen Grimes (MARCH), and Jayne Kelley (MADCrit). It presents a forum for 15 recurring, fictitious characters to offer multiple genres of architectural criticism. A rotating cast of undercover writers and designers give voice to the characters through essays, exposés, memoirs, letters, pitches, illustrations, conversations, vignettes, and polemics. In her editorial for the first issue, Dean sets the terms of engagement thus:

"*Flat Out* declares that design criticism cannot be reimagined unless the conventions of editorial solicitation are suspended. We do not solicit material for thematic or situational identity, but from a casting call that appears in the back of every issue. We do not presume to legislate specific subject matter (whether trend or taboo, timely or tardy)... We do not substitute advertising for editorial content, but aim to editorialize through ads. We contend that practicing designers can (again) be among the most adept interpreters of architecture and will coax them to write about each other, as well as in collaboration with critics, historians, and theorists. *Flat Out* is visually dense and graphically clear. We substitute a front to back sequence of articles and graphic essays for simultaneous beginnings and separate endings. We eschew author bios for personality portraits, with a different artist depicting them in each issue."



5

Proclaiming itself "the compendium of architectural fictions, judgments, and opinions," the School of Architecture's autonomous student-run journal *Fresh Meat* publishes a stirring new issue roughly twice a year. Founded in 2008 by graduate architecture students, *Fresh Meat* and its associated events promote wide-ranging conversations about the role of architecture in today's world. According to its editors, the issue currently in production will consider "the Fake and the Radical as two forms that hide, react, reject, conceal, and distort the rules of the day."

One considers all these publications and begins to see a common assertion of agency, of the social, artistic, and intellectual calling to stand apart — great acts of individuality, but dedicated to shared interests and objectives. Yet the definition of publishing need move surprisingly little to accommodate this desire to upend convention and conventional thinking. An interesting intellectual parallel exists in another new journal, *Fwd: Museums* (4), which is a call to action for museums — an example of pushing an established institution to break the standard mold, while retaining the spirit of its original mission. Words on the page remain a trustworthy venue for this undertaking. Notably, publishing has the flexibility for reinvention while retaining its core identity as public purveyor of ideas and information, as does the museum. In her welcome to the first issue, editor Therese

Quinn, Associate Professor of Art History and Director, Museum and Exhibition Studies, asserts, "It is too evident to many of us what a museum is, making it hard to imagine what it could be." Quinn bases *Fwd: Museums* on the quest to recast museums as spaces that reflect the social context in which they operate: needs, concerns, and preoccupations of their community of visitors.

Last year, in an example of reinvention within both the museum and publishing contexts, the Art Institute of Chicago became a client for seniors in the School of Design's Design Thinking and Leadership course. The students explored the possibilities and potential for the museum's digital publishing program, prototyping a digital version of the exhibition catalogue *Van Gogh's Bedrooms* (1). This investigation of new models for publishing considered alternative narrative formats as a means for translating Vincent van Gogh's search for intimacy and home — filmic depictions of place, interactive timelines, and audio narrations of the artist's letters — forms not possible in a traditional printed book.

Of sound minds, and mindful sounds

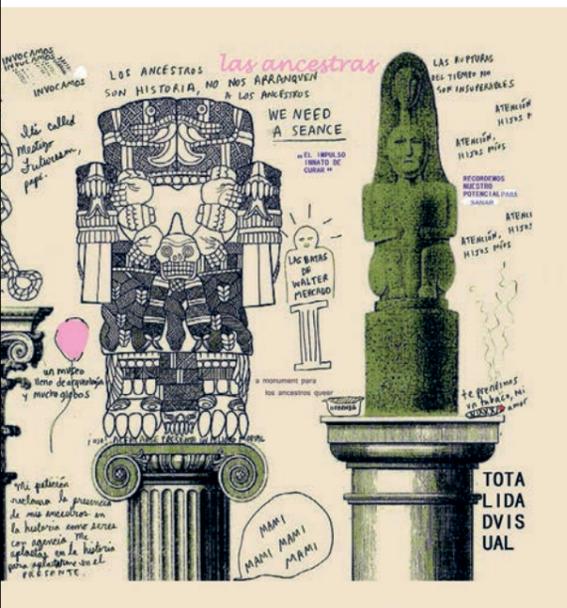
For musicians, publishing ranges from works on the history and context of music to compositions, arrangements, and recordings. Here again, a familiar venue for the presentation of new work meets innovation. Scott Tegge, Teaching Associate, School of Theatre & Music, leads the brass quintet Gaudette Brass, which recently released *sevenfive: The John Corigliano Effect*, featuring world-premiere recordings of Corigliano's "Antiphon" and "Fanfares to Music," both for double brass choir. Gaudette Brass decided to illuminate Corigliano's enduring influence

by commissioning works from several generations of composers who studied with him and then performing their world premieres alongside Corigliano's existing brass pieces. The concert took place at Roosevelt University's historic Ganz Hall, with Corigliano and the other composers present. Similarly, 12 of Chicago's finest vocalists performed original compositions by Jeannie Tanner for the February concert *Words and Music*. Dan Murphy, Lecturer, School of Theatre & Music, is the pianist and musical director for *Words and Music* and co-producer of the accompanying album.

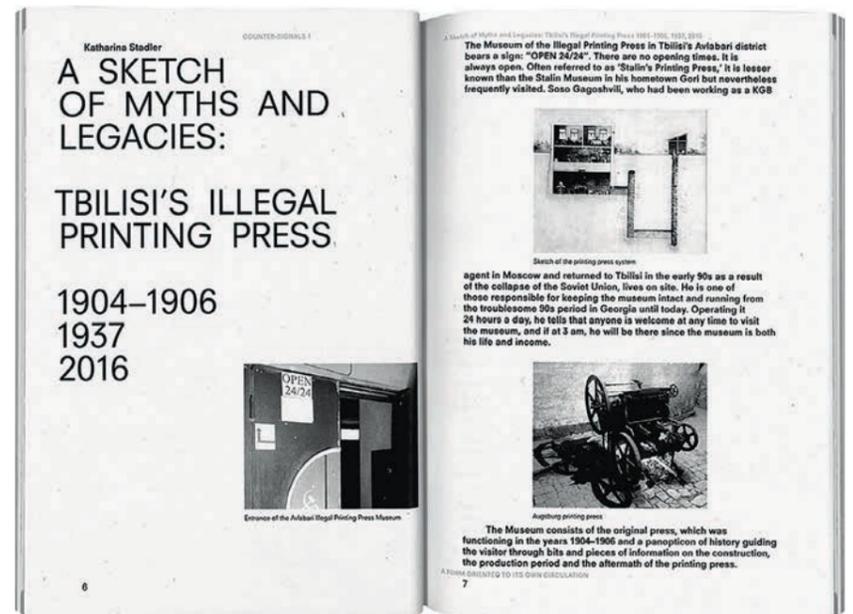
Onward

Technology and globalization are changing just about everything, and publishing is no exception. Trading in new ideas in both form and content, publishing offers a prime place to look for timely provocation — particularly in the shared space of the arts and higher education, and particularly from voices at the College right now. After all, the outer edges of the current moment usually produce the most fertile ground for speculation. We find ourselves in a perfect storm of inventive verbal, visual, and aural expression. Stay tuned and alert; do not run for cover.

Images: 1, *Van Gogh's Bedrooms*. 2, *Flat Out*. Design, James Goggin; character portraits, Cody Hudson. 3, Sunbeam Mixmaster. Courtesy of Quynh Dao. 4, Randal Woodaman, *A Doodled Vision for a Latino Museum*, 2016. 5, Chicago Union Stockyards. Courtesy of National Archives and Records Administration. 6, *Bricks from the Kiln*. 7, *Counter-Signals*.



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Laurie Jo Reynolds named USA Fellow

Art & Art History

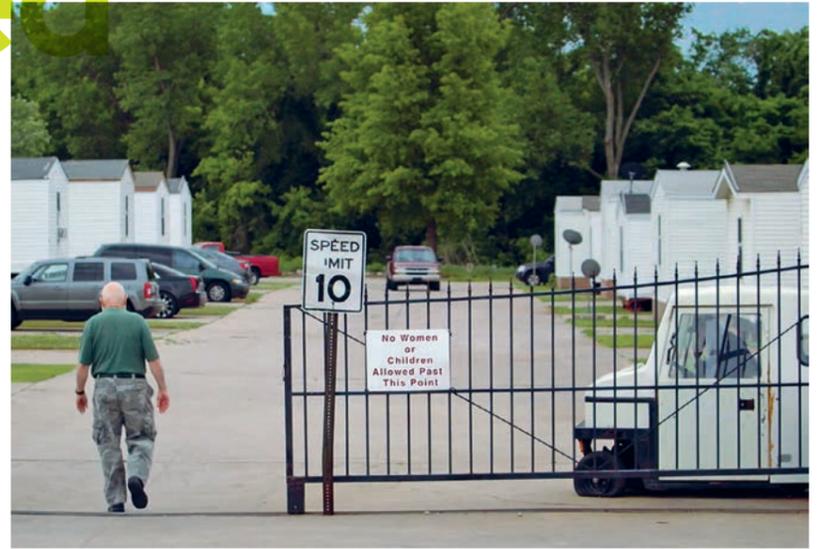
Laurie Jo Reynolds, Assistant Professor, School of Art & Art History, has been named a United States Artists (USA) Fellow, receiving the Shari D. Behnke Fellowship in the Visual Arts. The 46 artists who received the 2016 USA Fellowships work in fields ranging from crafts and the visual arts to architecture, design, the performing arts, and media. This year's fellows include artists Shirin Neshat and Miranda July, and architects Sharon Johnston and Mark Lee.

CHI

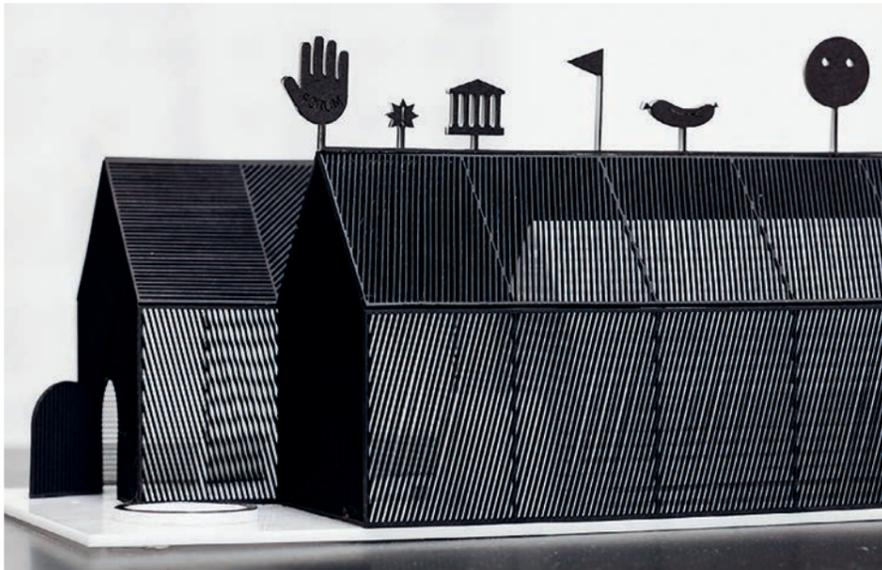
Reynolds is an artist and policy advocate whose work challenges the demonization, warehousing, and social exclusion of people in the criminal legal system, often long-term efforts that begin at the margins of political viability. As a 2010 Soros Justice Fellow, she advocated for best practices to stop sexual abuse and reduce recidivism, educating

legislators about the harmful impact of public crime registries, residency restrictions, and exclusion zones. Reynolds organized "The Registry 20 Years Later: Discussing Unintended Consequences" — a two-day conference for attorneys, criminal justice advocates, service providers, and people directly affected by the conviction-based sex offender registry, co-hosted by the School of Art & Art History at Gallery 400 and Northwestern University last November. The Jane Addams Hull-House Museum was also among the conference's sponsors.

"By supporting American artists, USA is supporting creativity, free expression, and a strong diverse culture. Our Fellows cross all ages, ethnicities, and stages in their careers," United States Artists interim president and CEO Sunny Fischer said in a statement. "Each has a unique artistic voice that expands the creative environment of the United States. It is an honor to support these artists, contribute to their financial security, and facilitate future works. We are encouraging the best of what American artists can achieve."



Reynolds's current work centers around the unintended consequences of the public state sex offender registry. Image: David Feige, still from *Untouchable*, 2016 (untouchablefilm.com).



CHI

Ania Jaworska: MoMA PS1 finalist

Architecture

In a clear reflection of UIC's leadership role in collecting and advancing young design talent, the School of Architecture was well represented in this year's Museum of Modern Art PS1 Young Architects Program (YAP) competition. Ania Jaworska, Visiting Assistant Professor in the School of Architecture, was selected as one of five finalists, and another finalist, Jimenez Lai, is a former faculty member of the school. The other faculty teams invited to participate include Grant Gibson, Clinical Assistant Professor; Kelly Bair, Assistant Professor; Stewart Hicks, Assistant Professor; and Allison Newmeyer, Adjunct Assistant Professor.

NYC

According to Sean Anderson, Associate Curator in MoMA's Department of Architecture and Design, "The Young Architects Program remains one of the most significant opportunities for architects and designers from across the country and world to build radical yet transformative ideas."

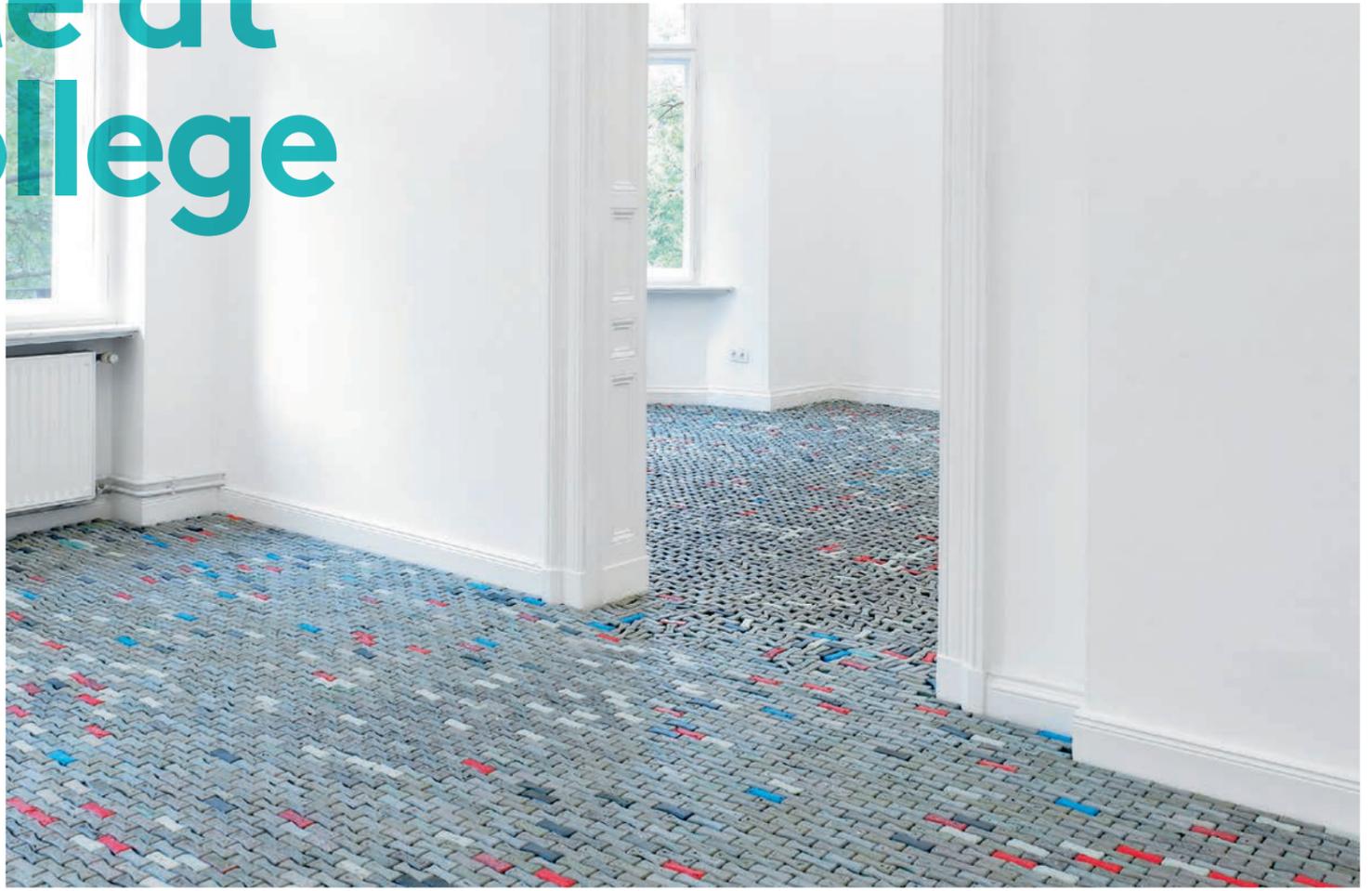
Jaworska, who holds advanced degrees in architecture from the Cracow University of Technology in Poland and the Cranbrook Academy of Art in Michigan, explores the connections between art and architecture in a practice that is rife with cultural references, history, and humor. Her work has been presented both locally and internationally, including as part of *13178 Moran Street: Grounds for Detroit in Common Ground*, the 13th International Architecture Exhibition in Venice (2012); *CHGO DSGN* at the Chicago Cultural Center (2014); the Chicago Architecture Biennial, *BOLD: Alternative Scenarios for Chicago* (2015); and *BMO Harris Bank Chicago Works: Ania*

Jaworska at the Museum of Contemporary Art, Chicago (2015) — her first solo exhibition, and the first time the series featured the work of a trained architect. Additionally, Jaworska was commissioned to design the bookstore at the Graham Foundation for Advanced Studies in the Fine Arts in Chicago (2013), and most recently, in late 2016 her solo exhibition *SET* showcased a collection of her furniture — an inventive presentation of shiny black, bold, simple forms — at Volume Gallery in Chicago.

Jaworska, along with several of her School of Architecture colleagues, has been selected to participate in the 2017 Chicago Architecture Biennial, *Make New History*.

Images, above: Left, Forum Pavilion model. Design, Ania Jaworska; production assistance, Julia Di Castri, Zack Ostrowski; photo by Travis Roozee. Right, Ania Jaworska, *SET*. Courtesy of the designer and Volume Gallery.

Of note at the College



9 Dan Peterman, *La plage (plastic bones)*, 2011. Associate Professor Peterman was selected to participate in this year's Documenta 14. Image courtesy Klosterfelde Berlin.

FSE

1 Theatre & Music: In memoriam

Richard Wang, 1928–2016
Associate Professor Emeritus of Music,
School of Theatre & Music

Richard Wang, Associate Professor Emeritus of Music, was the department's resident jazz scholar, historian, and all-around jazz authority, as well as the director of the UIC Jazz Ensemble for several decades. A native of Chicago's South Side, he was playing trumpet professionally by the time he was 15. His work in reconstructing Duke Ellington's musical comedy *Jump for Joy* for performance by the Pegasus Players brought him considerable fame. Wang received research grants from the National Endowment for the Humanities and the Illinois Arts Council. A frequent lecturer and writer on American jazz, he also served as president of the Jazz Institute of Chicago, which programs the Chicago Jazz Festival.

2 Architecture: Patrick Burkle awarded Schiff Foundation Fellowship

Patrick Burkle (MArch '16) has received the Schiff Foundation Design Fellowship, awarded by the Department of Architecture and Design at the Art Institute of Chicago.

Founded in 1988 with a generous endowment from Harold Schiff, the fellowship acknowledges and supports young architects and is awarded annually to one student from UIC, the Illinois Institute of Technology, or the School of the Art Institute of Chicago. The winning student's portfolio becomes part of the permanent collection of the Ernest R. Graham Study Center for Architectural Drawings at the Art Institute of Chicago.



2 Work by Patrick Burkle (MArch '16).

3 Theatre & Music: A classical evening with Mattia Rondelli

On November 19, 2016 supporters of the College attended *Va Pensiero*, a benefit concert to support the School of Theatre & Music and the Hematology/Oncology Division of UIC's College of Medicine, held at the historic Studebaker Theater in Chicago. The evening featured renowned Italian conductor Mattia Rondelli, who led the UIC Orchestra and Symphonic Choir in a performance of operatic and choral works by Bizet, Fauré, Verdi, and Mascagni. *Va Pensiero* is an example of several current cross-campus collaborations that bring together the arts and sciences.

4 Art & Art History: Recent films garner attention

Margaret Byrne (BFA '01) has received an American Film Institute AFI DOCS/NBCUniversal Impact Grant to support the outreach and social action campaign for her documentary *Raising Bertie*. The film chronicles six years in the lives of Reginald "Junior" Askew, David "Bud" Perry, and Davonte "Dada" Harrell in Bertie County, North Carolina, where community leaders work to counter local roadblocks of systemic educational failures, split and damaged families, the specter of prison, and a dearth of decent-paying jobs. The film screened to a sold-out audience at the Urban Institute in Washington, DC.

Associate Professor Deborah Stratman's film *The Illinois Parables* is a collection of midwestern parables that investigate how belief has historically influenced ideology and national identity. *The Illinois*



3 *Va Pensiero* at the Studebaker Theater. Photo by Charles Osgood Photography.

Parables premiered at the Sundance Film Festival in January 2016 and has subsequently been screened at festivals throughout the United States and Europe.

5 Art & Art History: Tom Friedman's *Looking Up* by the lake

A monumental sculpture by Tom Friedman (MFA '93) is currently on view on Chicago's lakefront. Installed by the Chicago Park District in collaboration with the Luhring Augustine Gallery, New York, and the Stephen Friedman Gallery, London, the 33.3-foot work will stand at 4800 South Lake Shore Drive through September.

6 Design: Rotimi Solola at Dubai Design Week

Rotimi Solola (BDes '15) participated in the Dubai Design Week (DDW) Global Grad Show, an exhibition of pioneering work from the world's leading design schools. Launched in 2015, the show involves 50 universities from 30 countries. Solola exhibited his multipurpose kitchen appliance *HUB* — a coffee maker, kettle, blender, and mixer in one elegant, durable product — designed with component parts, for easy repair. Solola's thesis advisor, Assistant Professor Sung Jang, also attended DDW as a presenter in a panel discussion as part of DDW's educational programming.

7 Design: Lausen receives honors

In recognition of her scholarship, creativity, and leadership, Marcia Lausen, Director of the School of Design, has been named a



5 *Looking Up*, by Tom Friedman (MFA '93). Image courtesy Curtis Locke.

UIC Distinguished Professor, the highest honor the university bestows. Lausen is the founder of the Chicago office of Studio/lab. She has been recognized with several prestigious awards in her discipline, including the AIGA Medal, considered the highest recognition in the field.

8 Art & Art History: Lee named fellow

Lisa Yun Lee, Director of the School of Art & Art History, has been named a University of Illinois Presidential Fellow. On a part-time basis over the next year, Lee will use her fellowship to develop new programs and initiatives, as well as highlight existing efforts that emphasize the centrality of the arts, culture, and humanities at a public university. Her work will foster a creative ethos that underscores the ability of the arts to foster community engagement and create positive social change on campus and beyond.

9 College: EXPO CHICAGO

The College's presence at the fifth annual EXPO CHICAGO in September reflected the diverse work and interests of the CADA community, exhibiting works by Christa Donner, Dianna Frid, Beate Geissler, Doug Ischar, Silvia Malagrino, Dan Peterman, Aram Han Sifuentes, Cauleen Smith, Deborah Stratman, and Tony Tasset, as well as proposals by UIC faculty and students for a design study for a new campus arts building.

Have news to share? Email cadaconnect@uic.edu. And stay involved with UIC, the College, and your school by visiting cada.uic.edu.



6 Rotimi Solola (BDes '15), left, with Assistant Professor Sung Jang.

Art & Art History

"The Whitney Biennial, inaugurated by Gertrude Vanderbilt Whitney in 1932, still stands out as the pre-eminent biennial in this country." — *The New York Times*

The UIC School of Art & Art History has extraordinary representation in the 2017 Whitney Biennial, with six participating artists — Basma Alsharif,

MFA '07 (2); Mary Helena Clark, MFA '12 (4); Irena Haiduk, MFA '11; Dani Leventhal, MFA '03; Harold Mendez, MFA '07 (1); and Visiting Assistant Professor, Cauleen Smith (3).

This year's presentation occupies the largest gallery space in the biennial's history, the Whitney's downtown home

at 99 Gansevoort Street, New York. Many of the works on view investigate the individual operating within an unsettled — and unsettling — world, and mediums range from painting, sculpture, drawing, installation, film, video, and photography to activism, performance, music, and video game design. The exhibition is co-curated by Christopher Y. Lew and Mia Locks, who also organized the

accompanying film program, in collaboration with Aily Nash. The 2017 Whitney Biennial closes June 11.

Images: 1, Courtesy of the artist and PATRON Gallery, Chicago. 2, Courtesy of the artist and Galerie Imane Fares. 3, Courtesy of the artist. 4, Courtesy of DOCUMENT.



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Newsletter committee: Amir Berbic, Annabelle Clarke, Jessica Cybulski, Julia Di Castri, Helen Rashad, Jen Delos Reyes, Sarah Ritch, Carlos Sadovi, Chevonne Totten-Garner, Cheryl Towler Weese.

University of Illinois at Chicago College of Architecture, Design, and the Arts

929 West Harrison Street 303 Jefferson Hall Chicago, Illinois 60607

cada.uic.edu cadaconnect@uic.edu

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UIC represents at the Whitney Biennial



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