

# CHI And the beat goes on

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Dean's welcome

CHI Theatre & Music  
And the beat goes on:  
70 years of theatre & music,  
and Louis Bergonzi becomes  
Head of Music

# CHI A historic future: the Chicago Architecture Biennial

CHI Architecture  
A historic future: the Chicago  
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Four degrees of combination

CHI College  
Engaged, for good: making  
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# CHI Engaged, for good: making artful history at UIC

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University of Illinois  
at Chicago  
College of Architecture,  
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Glenn Gould, the eccentric and brilliant Canadian pianist, once stated that the purpose of art is the lifelong construction of a state of wonder. In the College of Architecture, Design, and the Arts, the creative imagination and wonder are very much alive and embedded in all we do. Our faculty and students imagine new structures for human interaction; new ways to design, produce, and interact with the domains we inhabit; and new interpretations of historical artifacts. We imagine new kinetic performance practices, more just and inclusive communities, and discover new potentials and insights into human-computer interactions. We are the historians and theorists opening new provocations on how, why, when, and where design and artistic speculations shaped our lives. Much of our creativity is increasingly propelled by the intersections today with science, technology, literature, social studies, and healthcare advances. If the 20th century was the century of specialization, the 21st century is all about increasing integration.

Integration is not only the ability to put things together, to make new connections, but also to find new ways in which knowledge carries new meaning for our lives. We live in a world in which the discreet, siloed forms of knowledge remain some of the most powerful driving forces in our lives. History is our teacher, but the future can't always wait until we clarify the lessons for our current circumstances. As artists and scholars, we have to keep making, keep formulating new ideas, and keep conceiving new ways of expressing them. We desire original thought, after all.

If this issue of the College newsletter has a theme, it's the artist's use of past and present to shape the future. As educators and students, we already understand that

knowing our history is critical; it helps us to not only correct the record, but also to hone our ability to conceive and implement positive change.

These pages thus document a range of ways that our students and faculty are making an indelible impact on their immediate communities and the world at large, right now, with the future in mind. This year's theme for the Chicago Architecture Biennial, "Make New History," for instance, reflects the very cause of looking back while designing forward. The biennial is presenting work by 141 practitioners from more than 20 countries, an impressive 10 of the architects affiliated with the College's School of Architecture. Meanwhile the Caterpillar Lab, housed in the UIC Innovation Center, is bringing together student minds of many disciplines to integrate the past into the present by contributing to the company's rapid response capabilities in the Data Economy. Lisa Yun Lee, Director of the School of Art & Art History talks to Carrie Reborra Barratt (BA, 1981) about her memories of the College and her current work at the Metropolitan Museum of Art; and as the College looks back on its accomplishments, including 70 years of

performing arts excellence, we are adding important new degree programs to meet the interests and needs of our evolving student community. Please also take a minute to read the impressive list of recent awards received by faculty and students across our member schools, and join me in congratulating them. The future will benefit from their work.

Finally, I hope you will consider attending the launch of IGNITE, UIC's new capital campaign on October 28. The campaign will help advance the University's strategic priorities, which are centered on student achievement, faculty leadership, and exemplary civic engagement. Your participation will help ensure that the College and University that you hold dear will remain a vital voice in the history-making conversations of the future. Not only looking but also acting forward — in teaching and learning, across disciplines and discoveries — remains the most viable path to a better world.

Cordially,  
Steve Everett

# Dean's welcome

## Recent Recognitions

Jenna Blazeovich, AIGA Chicago Emerging Designer Award  
 Ted Burdett, First Prize, UIC Startup Challenge  
 Jimmy Carter, Schiff Award, Critical Writing  
 Sarah Dunn, Urban Lab, AIA Chicago Design Excellence Award in Regional and Urban Design  
 Alexander Eisenschmidt, ACSA Creative Achievement Award  
 Tom Groom, Be Original Summer Design Fellowship  
 Sarita Hernández, Kress Fellowship, National Museum of Mexican Art  
 Jacob McLaughlin, Schiff Award, Design  
 Jonathan Mekinda, Graham Foundation Grantee  
 Yasen Peyankov, CADA Distinguished Faculty Award  
 School of Art & Art History, Humanities Access Grant, National Endowment for the Humanities  
 Deborah Stratman, Prix d'Aide a la Distribution Ciné + Award, EntreVues Belfort International Film Festival  
 Simon H. Wan, Andrew Mellon Fellowship  
 Daniel Wheeler, Driehaus First Award for Community Design  
 Cheryl Towler Weese with 2012–13 School of Design students, UCDA Award of Excellence

# And the beat goes on



operations (just \$600 per semester was allocated to the theatre program) that its participants recall not only fondly, but with dogged loyalty to its superior benefits, as it required the students to collaborate and improvise, at every turn.

Thus described, the beat also serves as a way of thinking about the history of performing arts education at UIC: students and faculty with high aspirations born out of a passion to make music and theatre, pushing through the early challenges of budgets and migrating performance spaces, and the ongoing story of choosing collaboration and generous creativity over personal grandeur. Out of necessity and integrity came the invention of an ensemble ethic that still drives performing arts at the University today.

Now in its fourth year as the School of Theatre & Music within the College of Architecture, Design, and the Arts, the school is welcoming a record number of performing arts students of diverse backgrounds, with recently added degrees in music business; theatre and performance; and theatre design, production, and technology. The school has also added an international exchange program with Eolia Conservatory of Dramatic Arts in Barcelona, Spain,

and faculty are bringing their professional networks to bear on their students' lives through internships, practicums, and artistic exchanges.

Another exciting development at the School is the appointment of the Director of the Orchestra, Louis Bergonzi, as Head of Music. During his most recent tenure, as Professor and Daniel J. Perrino Chair in Music Education at the University of Illinois Urbana-Champaign, Bergonzi specialized in conducting and string education. Previously, he was on the Music Education faculty at the Eastman School of Music, serving there as Director of the Rochester-Eastman Urban String Project, a multifaceted program for preparing studio and group string teachers for work in urban settings. He has been a guest conductor for all-state and regional honors youth orchestras throughout the world and served as co-director of *Establishing Identity: LGBTQ Studies & Music Education I–III*, symposia designed to energize the discussion of how LGBTQ issues operate within music education.

As both an educator and a performing artist, Bergonzi says he is excited and honored about his new appointment: "With students, alumni, and members of the faculty and administration, I look forward



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to imagining how the Department of Music at UIC can best respond to the needs and talents of our students, contribute to the progressive mission of the University, and reflect the astounding vitality of Chicago's diverse musical communities."

On October 27 the School of Theatre & Music will mark its 70th Platinum Jubilee with a day of events for alumni, followed by a reception and celebratory dinner. For more information, visit: [cada.uic.edu/tm70](http://cada.uic.edu/tm70).

Image (above left): Band concert in Circle Forum. 086 UA 90-999.2270, Photograph Subject File, UIC Archives, University of Illinois at Chicago Library  
 Image (above right): Scene from *Life's a Dream*, Spring 2017

## Theatre & Music

Since the 1960s UIC's Associate Professor Emeritus in Theatre William Raffeld has taught his students about the "beat" of a scene or sequence of scenes — described in the fall 2004 issue of the University's magazine as "a unit of action that consists of four sections: what a character wants; why the character wants it; the actions the character takes to get it; and the obstacles that get in the way."

This fall, as the Departments of Theatre and Music celebrate 70 years of pioneering work at UIC, it's clear that the College's performing arts students continue to benefit from Raffeld and his command of the beat. Although the University's theatre and music performances date back to 1946, Raffeld's arrival at the Navy Pier Campus coincided with the formal theatre program's establishment in 1963, followed by the move to the Circle Campus in 1965, just in time for the artistic cauldron of the later decade. Read through the archival material from those early years and the story of UIC faculty establishing its theatre and music programs, and you'll invariably encounter descriptions of barebones

## Architecture

The title of this year's Chicago Architecture Biennial — *Make New History* — is succinct, yet robust. From the declarative verb *make*, to the tenet of innovation embedded in *new*, to the respect for past and future indicated by *history*, the exhibition promises to present work of currency and consequence while calling the architecture community to further action.

Ten members of the UIC School of Architecture faculty are participating in the biennial, which runs from Saturday, September 16, 2017, to Sunday, January 7, 2018: Paul Andersen (Independent Architecture) and Paul Preissner (Paul Preissner Architects); Sarah Dunn (UrbanLab); Sam Jacob (Sam Jacob Studio); Ania Jaworska (Ania Jaworska); Stewart Hicks and Allison Newmeyer (Design With Company); Thomas Kelley (Norman Kelley); Robert Somol (UIC School of Architecture); and Andrew Zago (Zago Architecture).

In their program statement, the biennial's Artistic Directors Sharon Johnston and Mark Lee write: "Today, history represents neither an oppressive past that modernism tried to discard nor a retrograde mind-set

against unbridled progress. Instead, at a time when there is too much information and not enough attention — when a general collective amnesia perpetuates a state of eternal presentness — understanding the channels through which history moves and is shaped by architecture is more important than ever. A generation of architects has noted a renewed interest in precedents of architecture. Committed to progress, but always from within an architectural tradition, these architects are producing innovative and subversive works grounded in the fundamentals of the discipline, and rooted in the fabrics of the cities where they are built, without feeling pressured to keep up with micro-trends or being accused of cultural appropriation."

The assertion that architects are working "at a time when there is too much information and not enough attention" frames the biennial with some urgency, as an exercise in close looking, and posits architecture itself as an intervention against the "collective amnesia" that "perpetuates an eternal presentness." Architecture's future seems newly and fearlessly drawn by the lines of historical understanding intersecting with entirely new lines of inquiry in the current age of sustainability, accessibility, speed, and the constant flow of information.

The advantage for students of architecture would seem to be the discovery that being able to know anything, anytime remains less important than *what* you understand. Expectations can be successfully subverted only when they are grasped.

In this spirit of close looking within the context of both an omnipresent past and impending provocation, faculty member and biennial participant Sarah Dunn advises architecture students and recent graduates to go, and go often, to the biennial. Students in the School of Architecture are fortunate to be learning their profession in one of the great modern cities of the world, but the biennial brings a host of other cities and projects to Chicago as well. Dunn says the phrase "make new history" is "an interesting one that makes you think twice. How does one do that? It's a process of both looking forward and looking back.

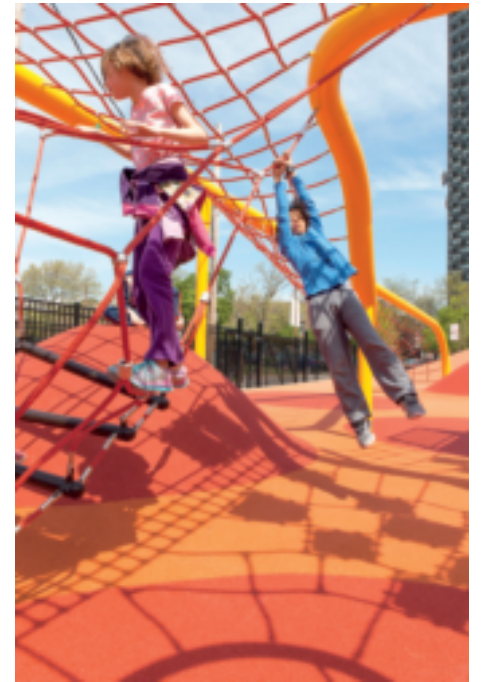
You are making this projective thing but immediately situating it in architectural history, which is what we do all the time. There's always the pursuit of the new, but not everyone talks about how the new fits into the old, and the biennial invites us to look closely at work in that framework."

For details about the biennial, visit: [chicagoarchitecturebiennial.org](http://chicagoarchitecturebiennial.org).

Image (below left): Paul Preissner & Paul Andersen. Photo: James Florio  
Image (below right): UrbanLab, Ancona Playground, Chicago, 2016. Photo: Michelle Litvin

# A historic future

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# Four degrees of combination

## College

Students in the College of Architecture, Design, and the Arts (CADA) have always been makers — developing architects, artists, designers, authors, dramatists, and musicians — and creative interactions among the communities have long been encouraged, but with the current academic year four new degree offerings will integrate more formal combinations into the College: the relaunch of the Art Education BFA and the expansive Interdisciplinary Studies in the Arts (IDEAS) program, both offered through the School of Art & Art History, as well as a new BA in Music Business through the School of Theatre & Music; and, with the 2018–19 academic year, the new BA in Design, offered by the School of Design.

As the lead of the new Art Education program, Karyn Sandlos, Associate Professor, School of Art & Art History, emphasizes that there is no better place for art making and arts education to come together than

at the College and UIC — particularly given the University's urban setting. Access to the riches of Chicago's renowned visual and performing arts scene, along with College resources such as the Jane Addams Hull-House Museum, the original landmark and a museum committed to social justice, and Gallery 400, a dynamic, cutting-edge contemporary art gallery, will further enhance the program.

Graduates of the Art Education program will meet the requirements for Illinois State art teacher certification and gain the experiences needed to become effective teachers/artists/researchers at the high-school level in Chicago's diverse public schools and communities, and beyond. Sandlos explains, "The undergraduate Art Education program will cultivate the study and making of art in a variety of ways that are rooted in local cultures and histories of activism and democratic participation in the public sphere. Student teachers will develop their own artistic practice and learn how a rigorous process of art making can be shared with their students."

Faculty member Robert DiFazio, who has a 13-year career as a music producer and comes to UIC most recently from the Music Business Management program at Columbia College Chicago, is coordinating the new Music Business degree. With required coursework in both the School of Theatre & Music and the UIC School of Business, the degree combines a rigorous formal music curriculum — courses in music theory, master classes in performance, ear training, keyboard skills, music history, and analytic technique, among others — with classes geared to succeeding in a rapidly changing industry. Culminating in a spring internship in the music industry, the degree program will cover subjects that include marketing, entrepreneurship, management information systems, managerial finance, and conflict resolution. Students enrolled in the degree program will enjoy the added benefit of being in Chicago, one of the largest markets in the nation for music events and a thriving music scene with a rich heritage.

Combining methodologies and processes from the graphic design and industrial design disciplines, the new BA in Design will focus on the human experience in the creation of communications, objects, and/or services, all in the context of a liberal arts education. The new program seeks to address demand from community college and transfer students who have decided to pursue a bachelor's degree in design

only after completing several semesters of higher education. It is also designed for UIC intercollegiate transfer students whose exposure to design only occurs during their early college career. The program will prepare students for entry-level design employment or enable them to gain acceptance to a graduate program in the field.

As art making becomes increasingly pluralistic in contemporary society, our students and faculty seek new ways to cross disciplines and foment ideas amid artists working in different mediums, to combine art forms in their work in inventive ways, and to merge areas of study such as the humanities or sciences with an arts education to drive social change. The Interdisciplinary Degree in the Arts at UIC (IDEAS) is intended for students who may or may not have a background in the arts but seek to cultivate creative and critical skills as artists, makers, designers, or arts writers. With an emphasis on interdisciplinary methods, IDEAS promotes creative problem solving through the arts, as well as engaged work within any of the departments within CADA.

Image (above left): Billy James Joyce (MFA '17) in UIC Open Studios, Spring 2016

## A legacy of responsibility

As the Print Shop Manager at UIC, Daniel Mellis has a job with a long heritage of disseminating information, for both activism and posterity. Not one to shirk responsibility, he is currently preserving a relevant piece of UIC history: five posters printed by students for the protests on the streets of Chicago during the 1968 Democratic National Convention. At the time, the students pasted some of the posters up beneath a skylight in the Art & Architecture building (now Architecture and Design Studios), where they remain today. The letterpress shop in which they were printed is now part of the School of Design, enabling Mellis to reprint them using the very same fonts of metal and wood type, sometimes down to the individual letter. With slogans such as “All power to the people” and “Free Huey, support the Panthers,” the posters refer to another place and time, but in re-creating them Mellis takes us beyond nostalgia to something vital and ongoing — the University’s commitment to social and political engagement.

Currently on view at the Cultural Center, the Chicago Architecture Biennial carries the title *Make New History* (see page 3), thus positing history’s perennial role in art making. The biennial asks questions about the precedents of architecture and acknowledges a resurgence of interest in the history of the art form, but is squarely committed to showing groundbreaking new work with “transformative global impact of creativity and innovation.” This call to change the world through works of art that are used in the world also resonates in the College’s mission statement, which begins with the assertion that it has “the unique pleasure and responsibility of mentoring the next generation of cultural producers” and embraces a collective responsibility to “reimagine how the world looks, sounds, feels, and moves; how

information is organized and displayed; how we engage both the real and virtual spaces of our collective interaction.”

## Climate change — and inquiry

Through the competition “The Work of the Humanities in a Changing Climate,” the Humanities Without Walls Consortium, based at the University of Illinois Urbana-Champaign and funded by the Andrew W. Mellon Foundation, has granted support to two relevant UIC projects: *Political Ecology as Practice: A Regional Approach to the Anthropocene and Garden for a Changing Climate*. Ömür Harmanşah, Associate Professor of Art History, is the Lead Co-organizer of the 2015–17 UIC working group *Political Ecologies: Nature, Place, Heritage*, which includes Molly Doane, Associate Professor of Anthropology; Ralph Cintron, Associate Professor of Latin American and Latino Studies and English; Beate Geissler, Associate Professor of Art; and David H. Wise, Professor of Biological Sciences, Associate Director of the Institute for Environmental Science and Policy, and Co-Chair of the Chicago Wilderness Science Team. Faculty and graduate students from the fields of art history, art, anthropology, English, rhetoric, environmental sciences, Latin American studies, urban studies, and geography are also on the team, collaborating with counterparts at the University of Wisconsin-Madison (UW-Madison).

*Political Ecology as Practice* reflects timeless best practices within humanist inquiry: exchanging ideas across disciplines, and rigorous fieldwork. The project is investigating the reciprocal relationship and the disjunction between the metropolitan theories of the Anthropocene — the current geological age, defined by the dominance of human activity on the earth’s environment — and local ecological conflicts in various micro-regions around the world.

How are these conflicts related to the current vibrant theories of the academic/metropolitan center? And how might these theories be affecting various communities in their relationships to their land, its resources, biodiversity, and cultural heritage? Therefore, the project has two interrelated pursuits: first, to bring together scholars to examine not only global theories of the Anthropocene and its new ontologies of time and materiality, but also their links to regional practices and discourses, and second, to investigate place-based politics—pressing issues of the environment explored through local and far-flung fieldwork, from the study of industrial row crop farming in northern Illinois and the water system in Cochabamba, Bolivia to hydropower dams and large-scale industrial tree plantations in Cambodia, and a coal-fired power plant in West Central Turkey. Developed from existing projects of graduate students and faculty at UIC and UW-Madison, these initiatives will be carried out by small teams through field observations and interviews, visual documentation, and creative interventions such as public engagement events or art installations. The eight field initiatives will be represented in a culminating exhibition at UIC’s Gallery 400 in spring 2019, along with a publication.

Meanwhile, in Chicago, the UIC campus and various neighborhoods will host *Garden for a Changing Climate*, led by Lorelei Stewart, Director of Gallery 400 and lecturer in the School of Art & Art History, and Hannah B. Higgins, Professor of Art History and Founding Director of CADA’s Interdisciplinary Education and the Arts Program (IDEAS). Created by the National Resource Defense Council’s (NRDC) first artist-in-residence, Jenny Kendler, *Garden for a Changing Climate* is a community driven participatory public art project that uses a traveling garden of local plants to give Chicagoans a dynamic and tangible experience of the central effects of climate change.

As our climate warms, seasons and eco-zones will shift. While the rate will vary widely for different species, the principle remains the same — that in order to survive the locked-in warming predicted in our future, organisms, including plants, must move toward the poles. The push-able and pull-able, wheeled *Garden* planters, filled with diverse midwestern plants and constructed with reclaimed materials, demonstrate these changes in accelerated fashion.

Beginning in April 2018, Chicagoans, through the moving garden and activities, walks, and conversations, will envision the otherwise largely invisible, slow, and dispersed threat of climate change, and understand how a shifting climate will change our urban environment and affect us directly. Planned in the neighborhoods of the Southeast Side, Little Village, Fuller Park, Albany Park, and the UIC campus, *Garden for a Changing Climate* events are being developed with community-based organizations such as the American Indian Center, Albany Park.

In addition to this programming, local residents are featured alongside scientists and naturalists in the development of a video series that will map out, in clear and engaging ways, the effects of the ecozone shift and climate change in the city of Chicago — from human health impact to new plant and animal environments, from extreme weather conditions to housing instability. The educational ambitions of the project also extend to UIC’s student population. IDEAS students, who participate in practice-based group projects, will be involved in design, app development, sonification and visualization, and writing for the *Garden* during the 2017–18 academic year.

*Garden for a Changing Climate* project collaborators include Demecina Beehn, Community Engagement and Public Programs Manager at Gallery 400, and Noora

### Images:

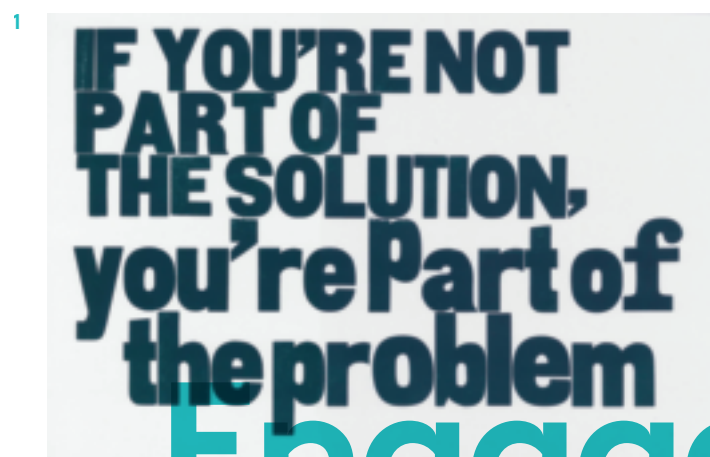
1. Poster re-created by Daniel Mellis
2. Illuminated sign at night, 1947. 003-09-00-01-02.UA.96.33.236, Navy Pier Negatives and Prints, UIC Archives, University of Illinois at Chicago Library
3. Photograph of posters uncovered in the UIC Art and Architecture building
4. Free speech protest, 1968. 086 UA90-999.2214, photograph subject file, UIC Archives, University of Illinois at Chicago Library
5. *Garden for a Changing Climate* by Jenny Kendler. Courtesy of the artist, Jenny Kendler, and Goldfinch Gallery



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# Engaged, for good: making artful history at UIC



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Al-Balushi, MA candidate in Museum and Exhibition Studies, who are coordinating the *Garden* community partnerships and programs; Robyn Mericle, PhD student in Art History, who is working on a database of US artistic landscape and climate interventions that have preceded the *Garden*; Nelly Kluz, Art alumna who is creating a documentary video to accompany the *Garden*; Erin Nixon, Assistant Director at Gallery 400, who is producing the video documentary and coordinating other aspects of the public artwork program; and Noah Weeth Feinstein, Assistant Professor, School of Education, UW-Madison, a science education scholar who is developing an evaluation framework that examines the effectiveness of artwork and community engagement in climate change education along with UW-Madison graduate students.

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#### Public housing — and consciousness

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Lisa Yun Lee, Director of the School of Art & Art History, has recently been named the Executive Director of the National Public Housing Museum (NPHM). The history of public and publically subsidized housing in America is vastly complex, and largely misunderstood. Built in a historic public housing site in Chicago, NPHM preserves a key chapter of our nation's history by documenting and disseminating perspectives of residents and others at the heart of the public housing story.

To use the museum-world vernacular, NPHM is a "site of conscience," and like others with that moniker — including museums dedicated to histories such as the Holocaust, historic sites like battle fields or places of political resistance, and memorials to events or individuals — it seeks to frame a painful historical narrative in ways that will deepen memory and understanding as well as spark new dialogue and activism. Audiences for sites of conscience range from the uninitiated (visitors born too recently or from a place too far away to even be familiar with the painful subject at hand), to the unknowingly prejudiced,

to those who arrive hoping to retain a bias that the site seeks to subvert. But the problem can operate in reverse: drawing visitors who arrive expecting only a tragic story, and not the uplifting stories of place, family, and community that NPHM has to tell. The National Public Housing Museum creates a living cultural experience on social justice and human rights out of the stories and insights of individuals who have lived in public housing. The museum also seeks to document the range of effects of public housing on the people who have experienced it over decades of fluctuating American housing policy. Finally, NPHM employs a rich history to drive a vital reimagining of the future of our community, our society, and our personal and public spaces. NPHM is not only committed to the preservation of stories, but also to helping to articulate and preserve society's highest ideals, and to inspiring youth, families, and the broader community to see opportunities where others saw only poverty. The museum's building is currently being renovated and will be open to the public in 2018.

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#### Social justice — and memory

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In 2015 Therese Quinn, Associate Professor of Art History, and Director of the Museum and Exhibition Studies (MUSE) graduate program, taught a core course titled "Public Engagement in Museums." The class took students through the hands-on experience of developing public programming, but as Quinn explains, "the big ideas for the class were, how do you identify a public, and how do you engage it?" Quinn recalls, "I wanted to give the students a topic that would be a place to start, but still leave room for them to innovate and have their own perspectives present." At the time there was a strong atmosphere of campus organizing at UIC, as the faculty was negotiating their contract, with a real possibility of a strike; the graduate employees' union was also organizing; and the UIC Latino Cultural Center was engaged in the "Fight for 15" initiative to increase the hourly wage for fast food workers to \$15. With all these struggles in process, Quinn

knew that the palpable intensity of social consciousness across campus could provide her students with a range of historical and current events to shape a collaborative class project for the UIC community. First, the students organized themselves into teams according to abilities and interests, from a propensity for straight-up historical research, to graphic design skills and social media communication planning. In the first stage of research, they discovered particularly compelling artifacts: a photograph of the original ribbon cutting for the opening of the UIC East campus in 1965, as well as those student protest posters still hanging up by that skylight. The photograph was particularly revealing of its context, showing a preponderance of middle-aged white men in suits. As anniversary planners were readying to reenact the image to commemorate the 50-year mark, the students couldn't help thinking of the stories that weren't evident within the photo's borders: a public university founded for a diverse student body, one that began under the controversial decision to take over a Chicago neighborhood and displace long-time residents. The students began to ponder the erasure of stories that had occurred in favor of that photograph. As for the posters, they told an important story of student protest, and so the theme for their project was born: campus organizing at UIC.

Akin to those steeped in developing a site of conscience for a public audience, the students began to conceive of the campus itself as an engaging place of historic activity. They conducted careful research and interviewed former students and faculty who had dispersed across the country, including founders of a group that changed campus facilities for disabled students 20 years ago. They decided to create a campus tour with an annotated map of these historic spots on campus, mapping sites of the origins of organizing: childcare centers on campus, which were the result of faculty members bringing their babies to the president's office and occupying it, to secure funding for childcare; the Gender & Sexuality Center; the UIC African-American Cultural Center; the Nature Center. Excited about these focused eff-

orts to change norms and improve lives, the students promoted their project through social media, including a trailer advertising the tour; collected stories of former student activists; published a paper and presented it at a conference; and worked with visiting artists Kemi Ilesanmi and Kameelah Janan Rasheed from the Laundromat Project in New York, and with Paul Durica, well known for his series of free and interactive Chicago-based public history programs, "Pocket Guide to Hell." Their work culminated in the "ALTour UIC," which they described as "an interactive walking tour that considers lesser known, alternative histories of student organizing and protest at the University of Illinois at Chicago (UIC)." The tour reflected their newfound understanding of how visitors experience such activities, from never making people walk too far between opportunities to stop and rest, to teaching participants original protest chants and re-enacting them on-site. For Quinn, the class has lingered as a cherished teaching experience: "UIC students are so great," she recalls. "For this class, they all worked together to create a rich public event focused on the long history and importance of organizing for justice. The results of this work are everywhere around us, and remembering that can bolster us as we continue those efforts today."

From posters decrying the status quo, to scholarship, installations, and public programming tackling its egregious effects, faculty and students will continue to use the combined power of memory and the imagination to do what the 1960s poster demands: be the solution, not the problem. Through projects currently underway, others being devised, and myriad collaborations yet to be conceived, the College is extending its legacy of social engagement well into the future. The 2017 version of the poster might read: *Pressing problems call for pressing engagements.*

Note: Daniel Mellis is seeking to learn more about the posters printed by students at UIC in the 1960s. If you have additional information, or a resource to share, please email [cadaconnect@uic.edu](mailto:cadaconnect@uic.edu).

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# Carrie Rebora Barratt: from UIC to the Met

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Image (left): Carrie Rebora Barratt. Courtesy of The Metropolitan Museum of Art

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by Lisa Yun Lee  
Director, School of Art & Art History

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As Deputy Director for Collections and Administration, Carrie Rebora Barratt (BA, History of Art and Architecture, 1981) is currently one of the highest-ranking executives at the Metropolitan Museum of Art in New York City.

Founded in 1870, the storied Met, as it is colloquially referred to, is the largest art museum in the United States. The Met has

over two million artworks in its sweeping encyclopedic collection, including sculptures and paintings, weapons and armor, musical instruments, costumes, fashion art, and more — and a staff of curators and scholars in 17 different departments. The Met welcomed 6.7 million visitors this past year, and has an endowment of 2.5 billion dollars — larger than that of most colleges and universities.

I first encountered Carrie at an alumni event for UIC's College of Architecture, Design, and the Arts hosted by Dean Steve Everett and Chancellor Michael Amiridis.

She had a commanding presence, a mischievous smile, and a fierce intensity to her gaze — like she was really trying to truly see and understand each student, faculty, and alumni with whom she chatted. She also seemed utterly nonplussed by the fact that she was the only one dressed in a stunning evening gown. Carrie had endured the rush-hour trek downtown to come to the UIC event, but just an hour later, was scheduled to preside at a black tie gala for the Museum.

This wide-ranging candid interview about career, art history, gender politics, and the

future of museums in society, was conducted via email at an interesting moment while the art news rumor mill is abuzz about the possibility that a woman might become the next Director of the Met — and Carrie's name is right at the top.

Lisa Yun Lee: You are a head honcho at the Met now, but what was your first job after college?

(continued on page 6)

(continued from page 5)

Carrie Reborra Barratt: I worked at the School of Art and Architecture during my junior and senior years at UIC, and kept that job during the summer until my departure for sunny Los Angeles, where I continued my art history studies at UCLA. UIC set me up perfectly for the rigorous master's degree curriculum and also for three years in the sun, so sorely needed after growing up in Chicago.

LYL: I remember the moment I read the Bhagavad Gita in college. It totally blew my mind. Do you remember a particular text that you read at UIC, or a work of art that you encountered as a student that has stayed relevant to your life and work and why?

CRB: *Learning from Las Vegas* by Robert Venturi, Denise Scott Brown, and Steven Izenour, given to me by the architecture student (Michael Barratt) whom I would marry several years later, so a book that formed my thinking about practice and theory in the arts overall and also a token of love.

*Leda and the Swan* by Leonardo da Vinci, my first serious art history paper on the mythology, the woman, the bird, and the artist. After that I knew what I wanted to do when I grew up.

LYL: Our brutalist campus sometimes gets a bad rap. Do you have a specific memory of a moment from your life as a student at UIC?

CRB: Quotidian, but sliding across the upper walkways, covered with ice, to get from one class to another. It made studies challenging in a life-affirming way. I took my life into my hands to get to "Pre-Columbia Architecture" class.

LYL: If you could go back to school now and take any class that you think would help make you a better museum professional what would it be?

CRB: I would take a course in accounting. Sounds silly, but every college student should know how to read accounts, manage budgets, and have a basic understanding of finance. For museum work, for life.

LYL: Hmm . . . what about any class that you think would help make you a better person?

CRB: Every class should make one a better person, if the learning is true, applied judiciously, and extrapolated into other areas.

LYL: Why do you think institutions like the Met are relevant to society today?

CRB: Great art museums, like the Met, are conveners of people with shared interests in life, history, and human creation. The works of art we show evoke personal stories, even as each work of art tells its own story.

LYL: How would you respond to critics that would argue that encyclopedic museums,

particularly in the Western world, such as the Met, are really vestiges of imperialism, with a vast number of artifacts in their collections acquired due to oppressive and unjust systems of power?

CRB: Hmm. The Met will celebrate its 150th anniversary in 2020, founded in 1870 by a group of New York art collectors and artists who wished to bring the art of the world to the city of New York. The Met had a building before it had a collection (not so different than the Art Institute of Chicago or the entire Smithsonian, both of which were founded on a passion for culture and art and the great effect art would have on visitors). Today, we can tell a meaningful story of how each and every work in the collection was acquired and how each teaches and inspires.

LYL: The Guerrilla Girls' most recent *Do Women Have To Be Naked To Get Into the Met. Museum?* campaign showed that the representation of women artists in the Modern Art Department has actually gotten worse in the last decade, not better! ARGH! Why is it so hard to diversify collections in museums? Are there ways you are trying to address this issue?

CRB: Diversity and inclusion are top considerations in Met governance, visitation, and in our collection. We consider this in every acquisition we make, from the ancient world to the modern, from Asia to America, in contemporary paintings and musical instruments.

We have also had a fine record over the past years of special exhibitions devoted to female artists.

LYL: Just as many of us would've loved to see a woman president, I think we would also love to see a woman director at the Met! Only one of the country's 13 largest museums is run by a woman (Brooklyn Museum).

CRB: It's time, and also worth saying that a woman director at the Met would be joining a senior team on which the CFO, General Counsel, Head of Strategy, Head of Exhibitions, and VP for Human Resources are all women, not to mention the extraordinary balance of men to women across the staff of the museum.

LYL: I know you are so busy, and so please know that UIC and I really appreciate this interview.

CRB: Did I make the deadline? Phew!

Note: This interview has been gently edited.



Image (right): Lisa Yun Lee



TEX

# UIC's cool CAT (Lab)

## Design

"The thing I like the most about the CAT Lab are the people. We are a tight group with varied backgrounds. This brings new and constant ideas to the table and elevates your thinking. It's like bouncing the ball in the air and making sure it never touches the floor; someone else picks up from where you left off."

Karan Patel (MS MIS '17)

Today's college students are launching their professional lives amid the realities of the Data Economy — a dynamic environment of ongoing information, innovation, and iteration. They will be working for organizations that have a constant stream of data, but doing so amid the age-old reality that data doesn't solve problems or seize opportunities; people do.

So given the pace of launching new products and services in the digital age, what kinds of educational experiences are going to best prepare UIC students? And how might businesses benefit from the relative ease of the students' negotiations in the digital world sooner, rather than later?

To the benefit of both these sides of the knowledge exchange, Caterpillar has staffed a research laboratory on campus, in the UIC Innovation Center. A multidisciplinary team of students — graphic and

industrial designers, business majors, experts in computer science, data analytics, and information systems — are being mentored by Samantha Melchiori, Caterpillar's Digital and Analytics Site Director, and Beth Ladd, the company's Analytics Research and Development Manager, as well as the Innovation Center's Executive Director, Peter Pfanner; CADA faculty member Don Bergh from the School of Design; and Computer Science Professor Ugo Buy, from the College of Engineering.

Caterpillar has already moved well beyond the opening gambit — *What about a construction site could be construed as digital?* — and is imagining what the connected worker looks like 10 years from now — that worker being part of a broad ecosystem in which machines, people, workflows, materials, and the weather conditions are all ingredients to making a safer and more productive worksite. Once you start asking questions about big machines, construction sites, efficiency, and a multitude of other factors present, you begin to understand why you need a lot of different minds in the room.

Now entering its second year, the lab grew out of an interdisciplinary product development course CAT launched with UIC two years ago as a way of taking students from asking open-ended questions to identifying the real problems to solve, to rapid prototyping, testing, and reiteration.

Andrew Kunk (BDes '18) explains his experience in the lab: "Before working at the CAT Lab, I was unsure about what kind of design I wanted to practice. The lab has helped me realize my interest in taking a user-centered approach. I had a wonderful experience, for example, traveling to a job site in Texas to do observational research and user testing with fuel truck drivers we have been developing an optimization solution for. Seeing the difference between the needs we had assumed and been told about, and what we actually saw when we got there, was extremely telling, and it affirmed the need for a real, practical understanding to design responsibly."

In the process of overseeing the students, Bergh is continually amazed at the spirit of the work: "Caterpillar brings us open-ended problems they are interested in solving, and lets the students put their spin on them. The students aren't professionals within the industry, but they do have a fresh, probably naïve, take, and Caterpillar values it. We guide the lab, but the students are doing everything. It's immersive, with lots of opportunity to do new things, including failing."

As a representative of Caterpillar, Ladd shares Bergh's enthusiasm for the benefits to both the students and the company: "The lab gives students the opportunity to face key questions such as 'How many resources do I have? How much time?'" Ladd says the students also experience

"a tangible budget, really a microcosm of what you might experience at a corporate level." For Caterpillar, Ladd explains, the students offer valuable perspectives untethered to the old ways, and she readily notes that "increasingly, the students' generation will be in the ones sitting in Caterpillar's machines."

Bridget Mroczkowski (MDes 2019), another CAT Lab student, did exactly that. "For part of our research, we visited the Caterpillar offices in Aurora and were lucky enough to drive and operate front loaders," she recalls, adding, "I would highly recommend this to anyone who needs some stress relief!" Mroczkowski also credits the lab with solidifying her interest in user-centered research: "Before this I had taken design research classes under Robert Zolna and Susan Stirling at UIC. Being able to apply the methodology and seeing how it worked was exciting and mind-opening. Working closely with the computer science students who are on our team has also heightened my awareness of how fast the fields of CS and design are converging. I see a lot of opportunity in this experience for future professional goals."

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Image (above left): Student Andrew Kunk (BDes '18) learning how to operate a front loader

Image (right): Still from Jennifer Reeder's *Signature Move*, 2017.



# Of note at the College

LA

## 1. School of Architecture and Art & Art History: In memoriam

**D. Ross Edman, 1936–2017**  
Assistant Professor Emeritus in Asian Art, Department of Art History

Ross Edman taught at UIC from 1965 to 1995, and then became an esteemed emeritus faculty member. Edman was also an Honors College fellow from 1995 to 1998. Although he was especially valued for his expertise in Asian art, he taught courses across the curriculum, including survey and introductory courses. During his time at UIC, Edman was a much beloved teacher and mentor to undergraduate students, winning the coveted Silver Circle Award for Excellence in Teaching in 1988. In recognition for his engagement with his students, the Department of Art History established the Ross Edman Fund to support undergraduate students in art history through scholarships and travel for undergraduate research.

The College also mourns the loss of two members of the emeritus faculty of the School of Architecture: John Macsai and Louis Rocah.

**John Macsai, 1926–2017**  
Professor Emeritus, School of Architecture

John Macsai, a renowned Chicago architect who spent more than 20 years on the faculty of the School of Architecture and served as the school's head of housing design, passed away on August 9. Macsai also team taught with an attorney a course in architectural practice and was the principal author of the book *Housing* (John Wiley & Sons), used nationally as a textbook for many years. Known for his design of the famous, much-loved "Purple Hotel," originally the Hyatt Lincolnwood, Macsai made an indelible contribution to Chicago's skyline, from 21 East Chestnut Street and 1400 North State Parkway, to several prominent buildings on Lake Shore Drive, including 1100 North, 1240 North, and the Harbor House at 3200 North. His firm won the AIA Award for the curved 1150 North Lake Shore Drive building and was

also known for several buildings on the University of Chicago Campus. A long-time resident of Evanston, Macsai also designed the twin apartment building on the east side of Chicago Avenue between Church and Clark Streets, Evanston.

**Louis Rocah, 1926–2017**  
Associate Professor Emeritus, School of Architecture

A prizewinning architect who taught in the School of Architecture for five decades, Lou Rocah had a profound impact on his fellow faculty and students alike. One of his former students, James Gwinner (BA '00 and MArch '04), delivered a heartfelt eulogy to Rocah, recalling, "He was a natural teacher who taught for 50 years — 50 years — for the simplest reason of all: he loved it. He loved sharing what he knew and what he had learned from his many years of practice, he loved getting to know his students and hearing what they had to say and what their experiences were, and he loved seeing them progress and succeed, which is what kept him teaching well past the point when many would have traded in their slides and laser pointer for golf clubs or a fishing pole."

## 2. UIC: IGNITE capital campaign launch

On October 28, UIC will launch the IGNITE Campaign and UIC Alumni Association (UICAA). These initiatives will benefit UIC's students, faculty, and community, and renew the University's commitment to alumni. UIC's unique position at the intersection of research and urban life has led our institution to become one of the premier urban research universities in the nation and a model for diversity and public service in the 21st century. Honoring UIC's legacy and promise of unwavering commitment to public education, IGNITE will take on the challenges of our time: personalizing medicine; improving the urban infrastructure; reducing community disparities and social inequality; unraveling the mysteries of the human brain; harnessing the power of big data; and curing devastating diseases — all pursued with the goal of understanding

who we are and who we will become. The festivities will include a launch rally and after-party on UIC's campus.

## 3. Theatre & Music: Latin American music course now online

As of the current academic year, CADA's most popular general education class, "Latin American Music," is offered as an online course. This pioneering test offering will help the College in its ongoing effort to leverage technology to increase avenues to higher education. The course lecturer is Elbio Barilari, co-founder and co-director of the Chicago Latino Music Festival.

## 4. Art & Art History: *Signature Move*

In July, the Los Angeles-based nonprofit Outfest awarded its US Grand Jury Prize to the 2017 film *Signature Move*, directed by Jennifer Reeder, Associate Professor, Department of Art. Screenings of the film are taking place throughout the country, including a preview in September at the Music Box Theatre, Chicago. *Signature Move* is a story of love and some of its modern-day corollaries, combining a new romance between Zaynab (Fawzia Mirza), a Muslim lesbian lawyer, and Alma (Sari Sanchez), a confident Mexican-American woman, with a look at Zaynab's complicated relationship with her new roommate Parveen (Shabana Azmi), who is also her recently widowed mother. Zaynab's newfound interest in wrestling and her fascination with Alma's mother add to the comedy — and to the drama.

## 5. Architecture: *Architect* magazine, sabbaticals

The August issue of *Architect*, the journal of the American Institute of Architects features an extensive article on the School of Architecture and its faculty. "Letter

from Chicago: UIC's Instagrammable Moment" by Zach Mortice discusses the compelling ideas, work, and influence of the school in the digital age. Mortice notes, "The school has emerged as a hotbed for exploring how the rise of the internet and rapidly shifting visual media are shaping ideas about buildings."

Penelope Dean, Associate Professor, is Scholar-in-Residence at Chicago's Newberry Library for the 2017–18 academic year. Dean will be consulting the Edith Farnsworth Papers and the Robert Hunter Middleton Archive as part of her on-going project "So Different, So Appealing: Clients, Objects, Architectures." Also currently on sabbatical for the Fall semester, Associate Professor Paul Preissner is examining a selection of strangely organized small American cities for a treatise on alternative forms of cities and their spaces.

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## 6. Design: Entrepreneurs in training

The course "Entrepreneurial Product Development," led by School of Design faculty members Ted Burdett and Craighton Berman guided students through the creation and marketing of new products, including advice on how to use crowdfunding through kickstarter. Particularly successful products included the Iron Apron, created by Brennan Murphy Gudmundson (BDes '17); Sindr: The Strike-Anywhere Candle Holder by Ariel Lynne (BDes '16); and Finch: The Ceramic Carry Flask, by Michael Regan (BDes '17). See the "Always Be Hustling" blog on Tumblr for more information about all the products developed and marketed through the course.

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1 John Macsai, 1926–2017



2 IGNITE Campaign



6 Finch by Michael Regan, 2017



6 Sindr by Ariel Lynne, 2017

## Recent Faculty Publications

**Bair, Kelly.** "Low Volume." *Art Papers*, 2016.  
**Becker, Catherine.** "Mahinda's Visit of Amaravati? Narrative Connections between Buddhist Communities in Andhra and Sri Lanka Supplementary Remarks." London: The British Museum, 2017.  
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**De Jong, Judith.** "The Edge City is Dead." *Monu* 26, 2017.  
**Dean, Penelope.** *Flat Out 2*. Chicago: Class Color, 2017.  
**Dunn, Sarah.** *Bowling: Water, Architecture, Urbanism*. Chicago: Graham Foundation, 2017.

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**Eisenschmidt, Alexander.** *Companions to the History of Architecture Volume IV: Anticipating Modern Worlds*. New Jersey: Wiley-Blackwell, 2017.

**Everett, Yayoi Uno.** "Opera as Film: Multimodal Narrative and Embodiment" in *Oxford Handbook on Music and the Body*, edited by Youn Kim and Sander Gilman. Oxford, UK: Oxford University Press, 2017.

**Finegold, Andrew.** "Atlatis and the Metaphysics of Violence in Central Mexico" in *Visual Culture of the Ancient Americas: Contemporary Perspectives*. Norman, OK: University of Oklahoma Press, 2017.

**Fisher, Jack.** "A Conditional Conjugation: Towards the Book," *Counter-Signals* 1, 2017.

**Harmansah, Ömür.** "Graffiti or Monument? Inscription of Place at Anatolian Rock Reliefs." In *Scribbling through History: Graffiti, Places and People from Antiquity to Modernity*. Bloomsbury Academic, 2017.

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**Preissner, Paul.** "Shiny Things" in *Beyond Critique*. London: Bloomsbury Academic, 2017.

**Tot, Zvonimir.** *Jazz Guitar Harmony: The Melodic Approach*. Jamey Aebersold, 2016.

**Tsachor, Rachelle.** "Acting with Bartenieff Fundamentals: A Somatic, Developmental Movement Training for Presence and Physical Characterization" in *Movement for Actors*. New York: Allworth Press, 2017.

**Tsoupikova, Daria.** "The Battle for Hearts and Minds: Interrogation and Torture in the Age of War: An Adaptation for Oculus Rift." ACM New York, 2016.

## College of ArchDesignArts

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# A monumental move



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Images (left, right, below): Photographs of the unveiling of Tony Tasset's *Artists Monument*, August 2017.



## Art & Art History

Artist and Professor Emeritus Tony Tasset's public artwork *Artists Monument* moved to its permanent UIC campus home on August 30. First exhibited at the 2014 Whitney Biennial in New York, the work has also been displayed in Chicago's Grant Park. It measures 80 x 8 x 8 feet and bears the names of 392,486 artists on brightly colored acrylic panels. The artists mentioned range from Pablo Picasso and Andy Warhol, to emerging artists, some with only a single exhibition to their credit — all drawn from an existing database that Tasset has not disclosed.

*Artists Monument* serves as a welcoming entryway to the UIC campus. As Dean Everett explains, "It lists artists more democratically by listing their names alphabetically, rather than by fame.... We thought in some ways the idea of this piece captured a lot of what UIC endeavors to do for the city. It strives to be a unifying, leveling opportunity for students of all economic and social demographics to be able to come to a public, urban university."